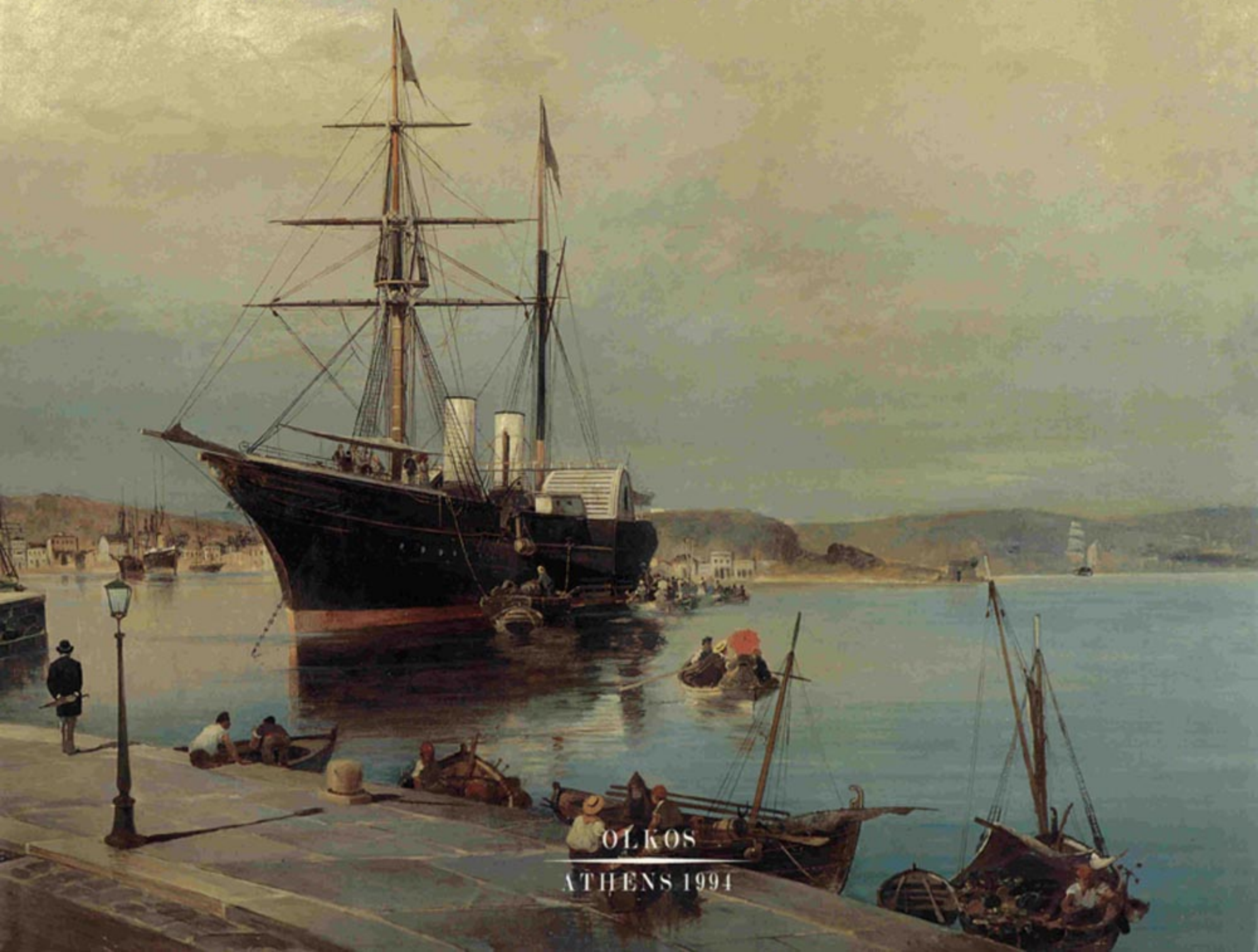


MANOLIS VLACHOS

G R E E K M A R I N E P A I N T I N G



OLKOS  
ATHENS 1994





THE VOLUME *CREEK MARINE PAINTING* HAS BEEN PUBLISHED  
THANKS TO THE GENEROUS SPONSORSHIP OF THE  
*EUROMERCHANT BANK AND THE J.S. LATSIS GROUP OF COMPANIES*

© J.S. LATSIS GROUP OF COMPANIES & MANOLIS VLACHOS

ISEN 960-7169-20- 4





GREEK MARINE PAINTING





MANOLIS VLACHOS

**GREEK MARINE PAINTING  
AND THE EUROPEAN IMAGE OF THE SEA**

**OLKOS  
ATHENS 1994**

# Contents

<i>Foreword</i>	9
<i>Introduction</i>	13
<b>FROM ANTIQUITY TO THE NINETEENTH CENTURY</b>	
<i>The Mediterranean</i>	25
<i>Crete</i>	26
<i>Thera</i>	29
<i>The Geometric period</i>	32
<i>The Archaic period. The Classical age</i>	34
<i>Vase painting</i>	34
<i>Large-scale painting</i>	37
<i>The Tomb of the Diver. Paestum</i>	38
<i>The Hellenistic and Roman period</i>	40
<i>Byzantium. The Medieval West</i>	42
<i>The Renaissance</i>	48
<i>The seventeenth century</i>	56
<i>The eighteenth century</i>	80
<i>The nineteenth century</i>	96
<i>Bibliography</i>	126





Konstantinos Volanakis. *The Caique*. Oil on canvas, 64 x 115 cm. Private collection.



Konstantinos Volanakis. *The Caique*. Oil on canvas, 64 x 115 cm. Private collection.



## Foreword

*This book is not a history of Greek marine painting. Its subject is the sea as a theme, its composition, organisation and aesthetics. The chronological sequence of artists and the idiom in which they express themselves are terms of the interpretation, necessary for an evaluation of their differences and changes of direction, but are no substitute for the main theme.*

*This study is divided into units by subject matter, because this arrangement permits a detailed reading of the iconographic type and the individual pictures. The approach to the theme at any one time and its importance have determined the choice both of the artists and of the works. The Greek painters who have been included are not all exclusively painters of seascapes, and in the case of some of them their involvement in the genre was fleeting and parenthetical, but their pictures have, nevertheless, though sometimes very few, made a real contribution to the enrichment of the theme. This has been the criterion for their inclusion. The significance inherent in the subject has led to the following restriction: pictures which depict an entirely abstract conception or engage in total distortion of the subject to the point where it is no longer recognisable as such have not been included. Many, of course, of the works which do fulfil these terms are not mentioned. The reasons for the omission of pictures which would certainly have been useful are objective: it has proved impossible to locate and photograph them, their owners have refused to permit the publication of works in their collections, and so on.*

*I have long been interested in the portrayal of the sea; my previous publications include studies of Konstantinos Volanakis, Ioannis Koutsis and other marine painters, both Greek and foreign. The small experience which I have acquired has helped me to develop an approach which is not the only one and possibly not the best, but which provides easy access to the handling of the subject.*

*The contents of the book have been divided into three parts and an introduction. The introduction is devoted to a review of issues concerning the*

*creation of the theme and the constituents and thinking involved in it, as well as the influences which the evolution of art have had upon its mode of depiction. The place of marine painting in Greek painting is also discussed.*

*I have considered it worthwhile in the first part to describe the tradition of the genre from antiquity down to the 19th century. This is because no such study exists in Greece and also because Greek marine painting presupposes this tradition and continues it. This part is, then, a brief review of European marine painting. Of the two parts which follow, Part Two covers Greek marine painting in the 19th century and Part Three the 20th. The division of the second part into units by-subject matter proved relatively easy, since the theme is a specific one, the number of painters involved is limited, and, above all, the artists of the 19th century saw the serving of the theme as their chief concern. It was more difficult to retain this method of dividing up the material in the third part, given that the artists of the 20th century are much more numerous, that the subject sometimes takes on features which render its inclusion in a specific unit difficult, and— especially this — that the art of the painter has taken on such importance as to be in competition with the subject. I have therefore preferred in this part another method of dividing up the material which permits, I hope without anything being lost, both the demands of the theme and the quality of its treatment to be evaluated.*

*During the long period when this work was in preparation and the material was being collected, I sought the help of Greek and foreign museums and collectors, chiefly in the matter of the photographic documentation of the book, and this help was always readily given. Greek artists have also very willingly provided me with slides of their works or have agreed to the photographing of their pictures — often very recent ones. An expression of thanks to all of them would have resulted in a lengthy list, formal and impersonal — the exact opposite of what I would wish; and it would, of course, inevitably have been incomplete. I have therefore confined*

*myself to mentioning a very few of those who have given me their help and noting that through them my purpose is to express my regard and thanks to them all.*

*Dimitris Papastamos, formerly Director of the National Gallery, allowed me to go through the foundation's storage areas and study the relevant pictures on the spot. He was also kind enough to bring to my attention issues of seascape painting of the 19th century which this study ought to include. Marina Lambraki-Plaka, the present Director of the Gallery, was responsible for speeding up the photographing of the pictures and made a number of useful suggestions. Evdokia Papouli, former Director of the Piraeus Municipal Gallery, put the Gallery's archives at my disposal, together with her valued collaboration during the course of my study of the Municipality's pictures. Rene Percheron, an old friend and colleague, and a first-class photographer, made the slides for most of the pictures which belong to museums in Europe and America, or arranged for them to be supplied.*

*I would like to thank the National Archaeological Museum, the Maritime Museum of Greece, the Bank of Greece, the Athens Municipal Gallery, the Piraeus Municipal Gallery, the Averof Gallery, the Levendis Collection, and the Piraeus Chamber of Trade and Industry.*

*I owe much to the collectors Harry Perez, Niki Papantoniou, Tzoulia Dimakopoulou, Anna Axelou-Kontomati, and Panayiotis Prokopiou.*

*It will be obvious that publications which meet the demanding specifications of the present one are difficult to bring out without the generosity of a sponsor. OLKOS Publications and I would like to thank the Euromerchant Bank and the J.S. Latsis Group of Companies, which have undertaken to meet the cost of publication of the present work.*

*Dr Manolis Vlachos*



## Introduction

The depiction of the sea and of the world which surrounds it or is dependent upon it — marine painting — covers a very wide range of subject matter. It includes the sea as its main axis, but also the landscape of the seashore, on its own or in combination with the human form, scenes from the life of seamen or fishermen, harbours, the various types of ships, and the battle scene. We should also include in the above definition river scenes — of which there is a wealth in European painting, but fewer in Creek — particularly those of estuaries showing rivers flowing out into the open sea. In other cases — and this depends on whether the sea has only a small part in the subject — these are examined as landscapes pure and simple.

Marine painting gained recognition as an independent genre only in the 16th century. Up to then the sea and vessels had served more as ancillary details of some other subject, usually either mythological or religious. It was the need to set down a record of the events which were the result of overseas trade, the voyages of discovery, sea battles and the depiction of the ships which helped it to establish itself as a genre in its own right.

The presence of the sea in art goes back to very ancient times, as do the iconographic types by which it is rendered. It occurs for the first time in Predynastic Egypt (5000 - 3000 BC), and since then this presence has been continuous. Its portrayal draws its inspiration and forms first and foremost from reality, and then from mythology, religion and poetry. It also takes on new features which have resulted from the passage of time and the evolution of life at sea, which naturally led to an increase in the iconographic types. Typical of these early depictions are the completeness and clarity with which the structure of the features of the subject is shown. It should be noted too that the progress made by shipping brought about very few changes to the basic types; it merely influenced the morphology of the content. It was natural that the Roman galley, for example, the Byzantine *dromon* and a series of sailing ships should succeed the ancient trireme, but they left the iconographic framework unchanged. The abundance of types and subjects in antiquity can be appreciated from the ship scene in the Thera wall-paintings - a veritable epitome of maritime subject matter.



It should be pointed out, however, that the iconographic type provides only the pattern, the external form, and may organise the relationships, but it does not reveal qualities of relationships. More specifically: the linking of the sea with, for example, the human form had already been introduced in antiquity, but the inner relationship between the two, any correspondence between the sea and the human soul, as that was exploited particularly by Romanticism, was a discovery and an addition of modern times.

Marine painting is one of the most difficult genres of art, making demands much greater than those of landscape and the portrait. This is because it has to do with a subject which is ever-changing, shifting, affected by factors which are also in flux and whose exact rendering is elusive. The depiction of the sea is concerned with the evanescent: the coincidence of the waves, the light, the wind and the sky at a given moment. It is this short-lived and uncertain moment that the painter of seascapes is called upon to crystallise. He must, therefore, have a knowledge of the sea and the weather, both in calm and storm, the formation of the ocean waves, the caresses of the sun on the still surface and the significance of lightning.

Equally necessary is a knowledge of ships. The artist must have an, albeit rudimentary, understanding of shipbuilding, be able to distinguish the types and nationality of vessels and be familiar with the details of the rigging of sailing-ships. He must have the skill to paint the vessels in such a way that it convinces us that it is plunging into the waves and surfacing, not that it is simply sitting on a crystalline surface. Nor should it be forgotten, anyway, that in earlier times the majority of the seascape painter's clients were themselves shipowners and professional seamen, people who knew ships very well and could easily pick out any inaccuracy. The insistence of clients of this category on the faithful representation of the subject is indicative.

Painters of seascapes have usually studied the sea from the shore, but in that case they have made their own only a small part of the host of different impressions which it has to offer. In other periods, the bolder of them did not hesitate to go out on to a rough sea in small boats in order to study the formation of the waves or to describe shipwreck scenes. The Dutch marine painters, the most experienced of their kind,

frequently made such expeditions, particularly those who had not been seamen in an early period of their lives, because a fair number of painters of the sea and ships began their careers as sailors, later making what had been an amateur occupation their life's work.

It should be added that a model of a vessel in his studio was an important aid to the marine painter. Constructed by specialist craftsmen, it was an exact reproduction of the desired type of vessel and was equipped with all the tackle of the original.

If this is, in summary form, an account of the problems faced by the seascape painter, extra duties which have from time to time been committed to him have made his work even more difficult. In time of war, enlisted by the admiralty of his country — or of the foreign country where he had settled — he undertook to follow naval operations and record their more important phases. In these cases, he performed the duties of an eyewitness and chronicler: he showed the warships of the opposing sides in the correct battle order, with their sails bellying in the wind, the appropriate flags flying, and, with the greatest attention, the pattern of the manoeuvres, so that the thinking behind the battle would be intelligible. A correct assessment of the distances kept by the vessels, of the movements of the crew, the size of the clouds of smoke produced by the explosions and of the intensity of the engagement would add to the authenticity of the account. It is scarcely necessary to add that sketches and paintings of this kind are valuable historical documents, comparable with the logs of the vessels' masters. Naturally, the authenticity of the historical document does not prevent the picture from being at the same time a superb work of art.

A measure of judgement of the marine painter's work is to what extent he conveys the feeling of the sea, how far he lays bare the natural phenomenon. Terms to determine the manner of his depiction have never been laid down, but the importance of the subject permits us to assume one: that the artist will be guided by nature. Fidelity and the rather restricted role allowed to the imagination — which follow from this hypothesis — have never been restraints upon individual creation. On the contrary, it can be seen that the wealth and fascination of the subject have favoured, on the one hand, 'realistic' depiction, understood in general terms as allegiance to the image of nature — but have in no way precluded a 'romantic' interpretation. I say this in order

to dwell upon two substantially differing approaches.

Freedom of approach concerns not only the representation of the element of water, but also that of the vessel. A favourite theme of art because of the beauty of its form, its marvellous harmonisation with space and its capacity for symbolisation which extrapolates the ideography of the picture, the sailing ship is also a malleable subject in the hands of the seascape painter. The flexibility of the subject, as to the way in which it is rendered, can be made clear by the following examples. First: *The Wave*, of Gustave Courbet, a work of 1870, demonstrates the imposition of the strict demands of the actual on a subject which would have favoured freedom to deviate. Second: the ships painted by Claude Lorrain, two centuries earlier, circumvent reality and align themselves more with the imaginary works of architecture which adorn his paintings of ports, while the tempests of Jacques Philippe de Louthembourg bear witness to the drawing of the sea and ship dyad into the *Sturm und Drang* of Romanticism. But going even further than that, Turner's painting reaches the point of dissolving both members of the dyad in the corrosive whirlwind of light. If all four examples demonstrate that there are no rules governing the handling of the sea as a subject and that the justification of the freedom of the painter is the sufficiency of his art alone, it must also be recognised that in all four cases the presence of the natural phenomenon is very perspicuous. This perspicuity in the depiction also suggests the (subjective) terms for the theme's handling when the painter measures his strength against its demands. The criterion, in the general terms in which it has been posed, holds good.

The invasion of French studios by Impressionism had serious effects on marine painting. It brought, naturally, to the picture the feeling of open space and the breath of the sea, but it also converted the unity of its surface into a fragmented plane of points of light and, above all, turned the natural element (to be understood to include here the forces and mystery inherent in it) into a surface which simply captures the iridescences of light. It exists almost exclusively in order to reflect light. If we correlate the fragmentation of the lit surface with the slight undulation of the shore — Impressionism tending to establish itself in coastal areas — it is not difficult to regard it as another form of realism. Nevertheless, together with all this, the issue of the idiom

of the technique inevitably presents itself— an idiom which not uncommonly, because of the emphasis with which it is introduced, tends to be separated from the subject which it invests. The next step is the formally calculated distribution of the light and colour in the form of points.

After Impressionism, the compact mass of the wave and the solidity of the ship cease to exist. Among the artist's aims, the consistency of his art takes first place; the sea and the vessel, and any other theme, are made subject to that requirement.

Marine painting has occupied a conspicuous place in Greek painting from its very inception, in the mid 19th century. Descriptive and lyrical, it extends the work of landscape painting and undertakes the subject matter of the sea, as that takes shape in Greece. Greek marine painting seeks to give expression not only to the attitude of man towards the sea, but to a broader range of relations in which history takes the leading part. Its intention, in keeping with the ideological climate of the age, was to keep alive the memory of the Struggles of the Nation, to extol heroism and to honour the freedom fighters. Depictions of sea-battles in antiquity were produced in parallel with the naval engagements of the War of Independence of 1821, with a view to drawing attention to the survival of the fighting spirit. The field of history was so attractive that painters who had matured and distinguished themselves in other genres lost no time in trying their hand on its subject matter. This concept of a debt to the nation was also handed down to the marine painters of the first decades of the 20th century.

A very important stage in Greek marine painting was its starting point, not only because, like the rest of Greek art, it was orientated towards the European tradition and adopted its modes of painting (there was, anyway, nothing to be drawn from the post-Byzantine treatment of the sea), but also because it had the good fortune to be defined by two outstanding artists, Konstantinos Volanakis and Ioannis Altamouras. Pupils of studios of the North, Munich in the case of the former and Copenhagen in that of the latter, they suggested the perspective of Greek marine painting and made its European orientation specific.

The training of other Greek marine painters also made an important contribution in this direction. Students of various European centres, whether or not they had also



studied at the School of Arts (founded in 1843), they made their own the art of the local school, and when they returned to Greece, the various influences on them created an amalgam of intentions, trends and idioms. But wherever they had received their training, this had sound bases, since it placed emphasis on dogged observation (by which is meant here the whole study of the natural phenomenon), the accurate sketch, balance in the composition, and colour. However, the most important acquisition of these Greek students was constant contact with the long tradition of the genre, an acquaintance, gained from museums and collections, with the great masters of marine painting, and their initiation into the problems of interpretation.

The special characteristics of Greek marine painting are examined in the individual sections; here we will confine ourselves to observing that the character of the creative work of the 19th century — though that was not uniform — changed perceptibly in the 20th. After its first decades, when the inheritance from Munich was still retained and individual versions of Expressionism emerged, the painters divided into categories by idiom and quality. Two of these predominated. The first, and older, included not only the majority of painters, but also those who worked almost exclusively in marine painting. With deviations in the direction of Realism or Romanticism, and always within the spirit of the painting of open-air scenes, they cultivated the picturesque as almost their sole pursuit. This was not in itself a negative factor — the whole of nature in Greece prompts the picturesque — but it nevertheless becomes damaging when it suspends the further investigation of the theme of the sea and the renewal of the individual painter's art. The artists in this category, many of whom were outstanding in terms of technique, suspicious of change and innovation, repeated the same subjects and modes of painting and in the end abandoned themselves to stagnation.

The second category pointedly distanced themselves from the viewpoint and media of the past, were receptive to the trends of modern times and, without having seascape painting as their main preoccupation, handled it in accordance with the modes of treatment of modern art. Extreme examples of innovation, particularly when applied to the subject of the sea, surprise and sometimes repel, but this does not mean that they always lack a feeling for the sea, which is the only *desideratum*.

*Part One*





FROM ANTIQUITY  
TO THE NINETEENTH CENTURY

*The sea has many  
voices  
many gods and many voices.*  
T.S. Eliot

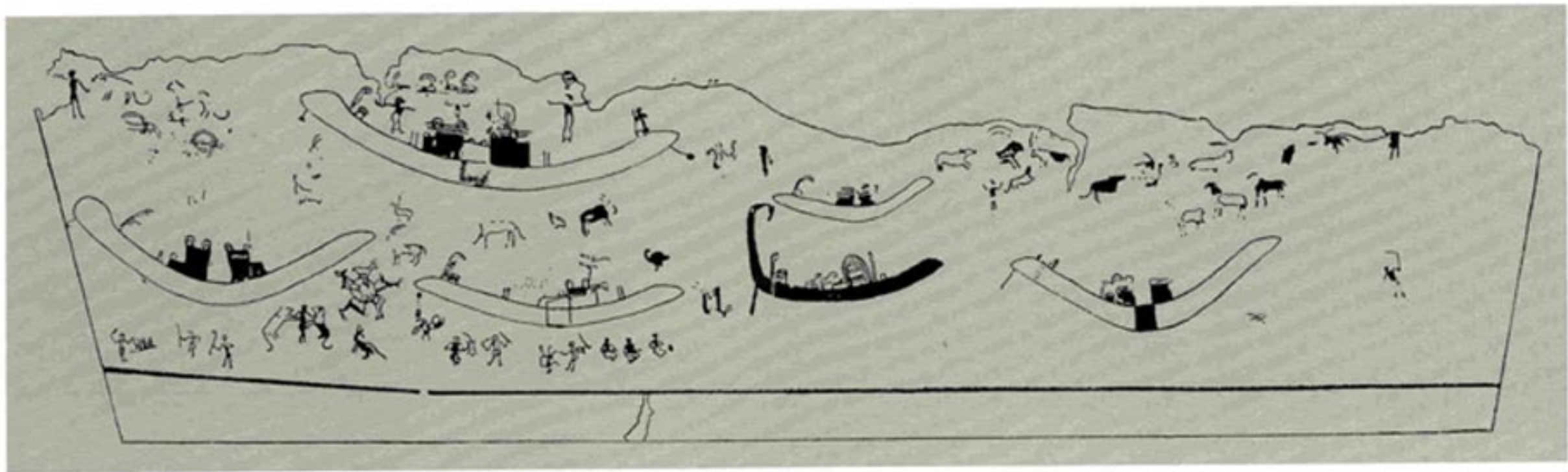












# The Mediterranean

The oldest representation of a sea scene which we know came to light in the Mediterranean. This should come as no surprise: it is only natural that early maritime activity on the shores of the Mediterranean should be reflected in equally early depictions of this. Monuments of this kind have been found in Egypt, Assyria, Phoenicia, Crete, Thera and Cyprus and are carvings on seal rings, sculptures, reliefs, drawings, vase-paintings and wall-paintings.

The oldest work of this kind to have survived is a tomb wall-painting at Hieracopolis in Egypt and dates from the end of the Predynastic period (c. 3000 BC). It shows groups of men and animals in battle and hunting scenes, which are interspersed with boats with little houses in their middle and palm branches on their prows. One boat is probably ferrying a corpse accompanied by mourning women. The angular geometrical approach and the colouring of the work are suggestive of cave drawings, while the funerary scene is reminiscent of the *prothesis* on Cretan geometrical amphoras. Items which correspond exactly to the depictions in this wall-painting are to be found on the decorated pottery of the Predynastic period. Moreover, features which were to make their appearance much later in the Cretan Mediterranean are already here: the unordered, paratactical arrangement of the scenes on a frieze and the miniature work. The

following are also worthy of note: the criteria which determine the choice of the scenes, the clarity with which the craftsman has set down the forms, so that their articulation and the role which they are playing are clear to see, and the representational power of the image. The type of boat depicted has also greatly interested historians of shipbuilding.

Very little will be said here of the much later monuments of Assyria, Phoenicia and Cyprus, which, anyway, are not all paintings. The Assyrian reliefs in the British Museum, which extol the achievements of the country's kings, preserve for us scenes from the wars of Sennacherib (705 - 681 BC) against the Chaldeans, which to a large extent were fought at sea. An engraved jasper in the Bardo Museum in Tunis shows what is probably the harbour of Tunis. This is a work of the 4th century BC and depicts the inside of the harbour with ships at anchor and others about to pass through the harbour mouth. Apart from its importance as a historical document, since it provides information on harbour topography, it is notable for the ability shown to condense the topographical features on a surface of very small dimensions, and the spareness and clarity of the whole representation. Of the art of Cyprus, we may note the models of ships and the vase-paintings with maritime subjects.

1. Wall-painting from a tomb at Hieracopolis, Egypt. c. 3500 BC.





2. Wine-jar from Phaistos  
c. 1700 BC.  
Irakleion Museum.

Cretean painting, in spite of the fact that it betrays the influence of older civilisations, particularly that of Egypt, is a *sui generis* art. In an effort to define it in modern terms, it has been compared with Japanese and Chinese art and Impressionism. It has an organised iconographic system and passes through the stages of synthesis, zenith and decline, while the course which it followed can be conceived of as progress from the birth of abstract subjects to the robustness of naturalism, ending up in lifeless decoration and schematisations. It has a strongly decorative character, but its striking qualities are the coolness of the viewpoint, the spontaneity of the execution, the feeling for colour and the grace of the ornamentation.

The way in which the works of painting are distributed is uneven: the satisfactory number of vase-paintings is counterbalanced by the dearth of wall-paintings.

The appearance of the sea in Cretan iconography coincides with the introduction of living forms and their incorporation into the abstract decoration of the style of Kamares ware. Fish are first to be seen in the mid Middle Minoan period (c. 1700 BC) and are combined with the curving and spiral decorative patterns of Kamares ware, without the introduction of the element of



realism giving rise to conflicts with the abstract surroundings. The power and the magnitude of the form and the ruggedness of the outline which contains it are an adequate counterbalance to imaginative use of a variety of colours and the interweaving of the decoration. During the Late Minoan period (1600 - 1100 BC), naturalism triumphed. The rich and varied world of the deep provided the material for the 'marine style' of the period. The octopuses, the starfish and the various shellfish, pulsating with life, are arranged freely, but in accordance with the circular shape of the vessel and rotary movement. Further evolution during the subsequent phases of the Late Minoan period tends towards schematisation. The shellfish gradually shed their former life and grace, depart from a naturalistic execution and move towards decorativeness. The movement towards schematisations was completed during the 13th century, when the forms of the sea creatures were transformed into linear decoration.

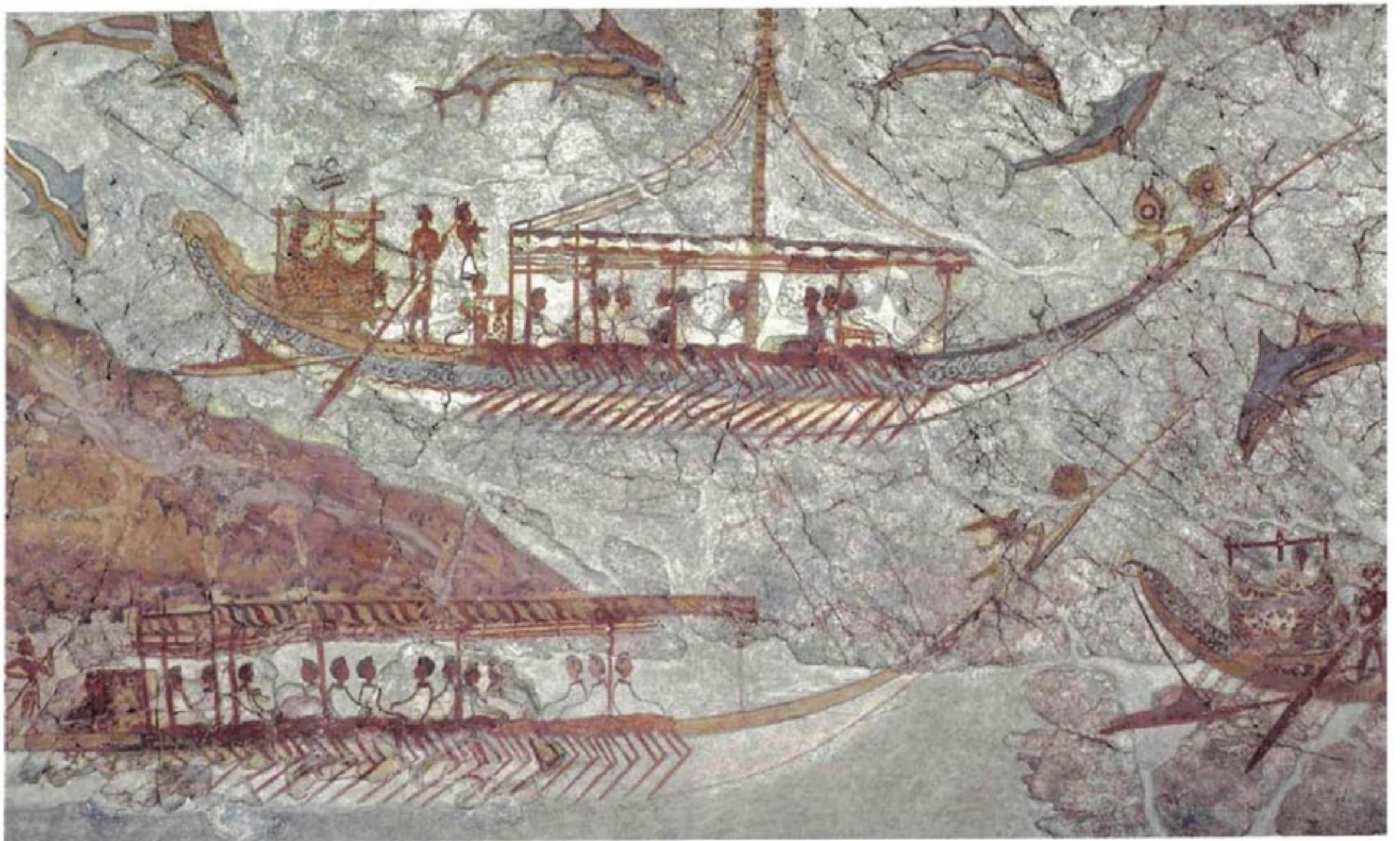
A feeling of life and freedom emanates from the wall-paintings — that of the 'Queen's Megaron' in the Knossos palace, with dolphins and smaller fishes swimming among seaweed and rocks, and that of another island, Phylakope on Milos, where flying fish are depicted.



3. Cretan vessel of the 'Sea style', c. 1450 BC. Irakleion Museum.



4. Miniature frieze from the Western House  
with convoy scene. Thera, c. 1550 BC.  
Detail Athens Archaeological Museum.

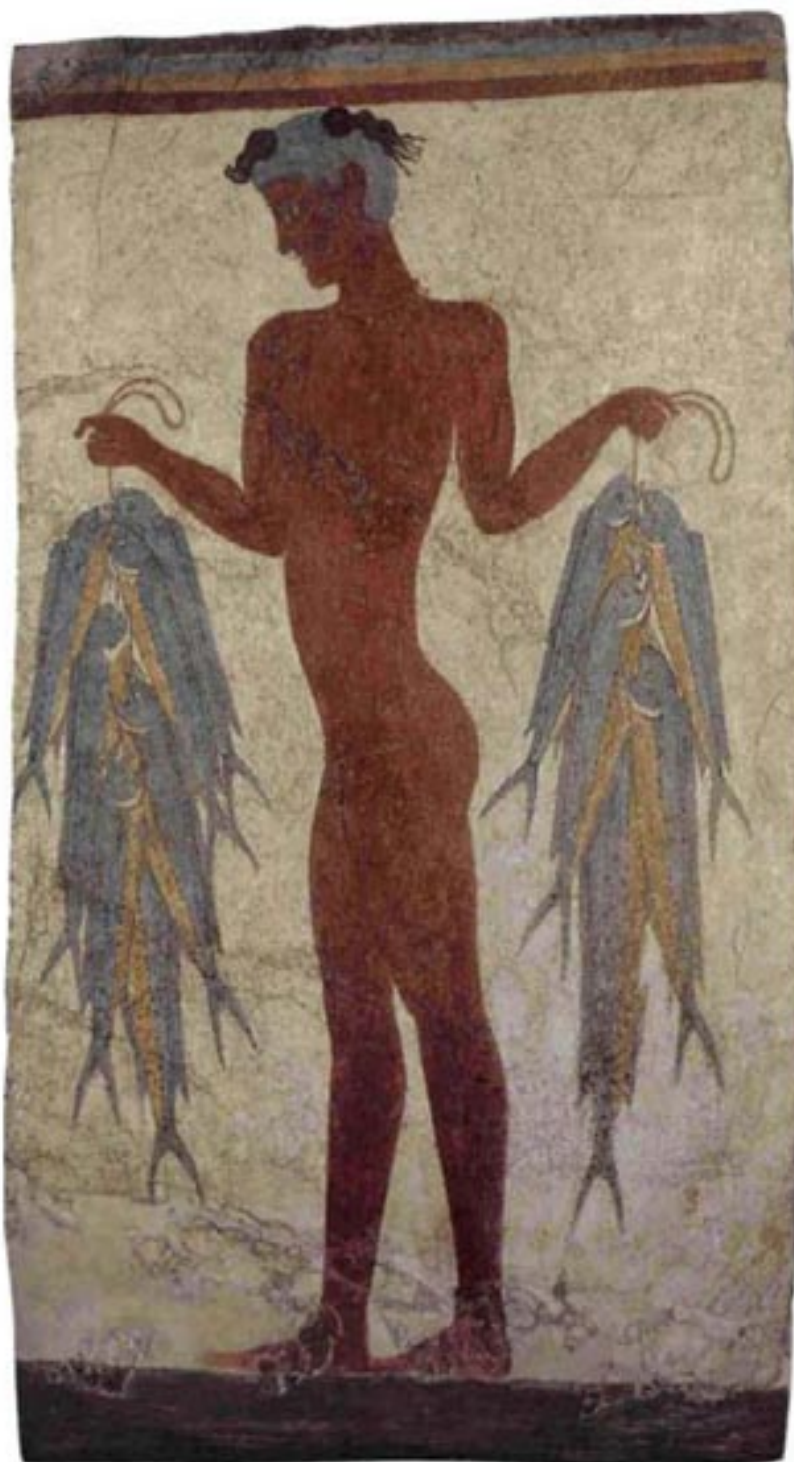




# Thera

The spirit and morphology of the painting of Thera point to Egypt and Crete, but the maritime scene in the Western House at Akrotiri, in spite of its direct reference to its models, has as its particular characteristics the breadth of its subject matter, the ease of its narrative, the organisation of its composition and the distribution of the scenes and, further, the inventive unification of the wealth of episodes.

The work is spread out over a continuous frieze of a length of some 12 metres which covers, with a varying breadth, the upper part of the walls of a room in the Western House. The narrative is unfolded on two parallel levels: the upper one, that of the land, where a natural and urban landscape, hunting scenes, portraits of men and animals alternate, bounded by the river which flows through the country, and the lower one, that of the sea, which contains the major part of the maritime subject matter: harbours, sailing ships, boats with rowers, shipwrecked sailors in the sea, fish and seabirds. The course of the vessels, all of which are moving from left to right, unifies the successive episodes. The same space contains paintings of two nude youths holding strings of fishes, while a table of offerings bears rich decoration of the 'marine style'.



5, *Fisherman*. Wall-painting from the Western House. 122 x 69 cm. Thera, c. 1550 BC. Athens Archaeological Museum.



6. Miniature frieze from the Western House with convoy scene. Thera c. 1550 BC.  
Detail. Athens Archaeological Museum.





The work has been interpreted as representing the return of the fleet from a campaign or as a festival in which the navy is taking part. According to a more recent view, however, the frieze depicts «the story of a great ocean voyage, during which the fleet has visited various ports and cities». The accuracy with which the landscape is depicted, the detailed rendering of the vessels and the vivid movement of the animals and fishes all serve to convince us that this is the portrayal of an actual event.

Indicative of the powers of the Thera artist is the fact that he worked as a chronicler — complying in all probability with the instructions of the client — and that his conception embraces a huge space and makes it serve his purposes, while the thinking which directs the organisation of the material does not differ greatly from that of a modern artist. He takes as the major axes of the chronicle the two horizontal and parallel zones of the land and the sea, in which he introduces the smaller vertical axes of the buildings, the outcrops of the ground and the ships. He has, moreover, planned things in such a way as to leave intervening spaces for secondary scenes. He was, without doubt, a marine and landscape artist of exceptional ability. His work serves as a starting point of the greatest quality for marine painting.



7. Clay ewer. Thera c. 1550 BC.  
National Archaeological Museum.

## *The Geometric period*



*F*

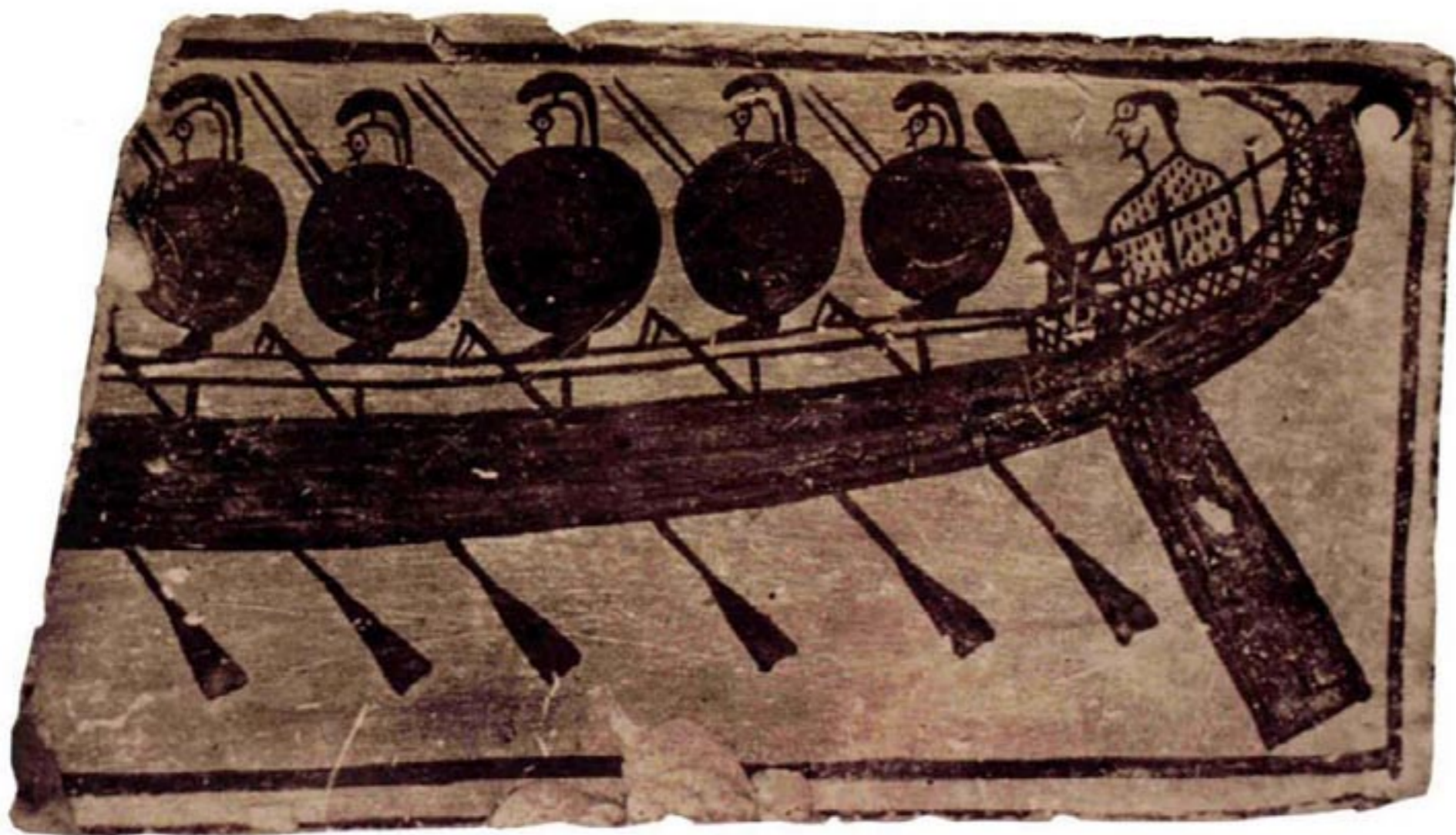
rom the Geometric period, marine painting retained only the vessel, the presence of which in vase-paintings suggests the intense maritime activity of the times. A strictly geometric form, it is painted in a dark colour on the ground of the vessel on the long side, so that its form and structure stands out with emphasis. Typical features are the strong curves of the prow and the stern of the merchant ships and the ram on the lower part of the prow of the warships, as well as the single square sail and the two rows of oarsmen. The fishes which are shown under the body of the ship are probably intended to fill the gap, rather than to suggest the sea, of which there is no indication. Triangles, rosettes, lines, dots and, not infrequently, birds are added in the empty space above.

When human beings appear, we have small scenes, such as those of embarkation, disembarkation and rowing, as well as battle scenes. Towards the end of the period, we find episodes narrated which are capable of probable identification. It is likely, for example, that the Thebes goblet in the British Museum shows Paris and Helen ready to embark on the ship.





8. Late Geometric, goblet  
from Thebes, c. 750 BC.  
British Museum, London.



9. Part of a clay grave *crater*  
from the cycle of the Dipylou  
painter. c. 750 BC.  
National Archaeological  
Museum.

10. Clay tablet of the Analatus  
painter. Early 7th century BC.  
National Archaeological  
Museum.



## *The Archaic period. The Classical age*



*G*eometric art bequeathed to later ages the division of the space of the work into zones, the symmetrical distribution and summary account of the theme, and the austerity and exactness of the design. When, however, vase-painting was at its highest point in the 6th and 5th centuries BC, it went far beyond the starting point of this inheritance. A feature of the painting which succeeded Geometric art is the relationship of dialogue between the ground of the vessel and the forms which was realised in the two successive styles of black-figure (6th century) and red-figure (5th century) ware. To this should be added the superb technical working of the clay, the host of studios operating, and the emergence of important artists, potters and painters, who sign their work and, in order to make clear what is being depicted, give names to the figures who are shown. The subject of the sea is encountered frequently.

It is taken from mythology, particularly in the 6th century, but also from everyday life, during the centuries which followed. With the exception of the subject matter which centres upon Theseus, the figure who most inspired the painters of the sea was Odysseus with his





adventure-packed return.

One of the most famous works in the black-figure style is the Francois vessel (570 - 565 BC), a large *krater* with spiral handles, in the Florence Archaeological Museum, the creation of the potter Ergotirnos and the painter Clitias. It is decorated with mythological scenes, distributed into successive zones. On the neck of the vessel, the artist has portrayed the happy return of the young Athenians from Crete, after the rescue effected by Theseus. The young men are disembarking — one of them in his impatience has jumped into the water and is swimming strongly towards the shore — and are hastening to join in the *Geranos* — the victor's dance of Theseus.

Dionysus on a voyage is the subject portrayed by Exekias, a potter and painter of the mid 6th century, on an equally famous *kylix* (535 BC) in the Munich Museum. The god is resting beneath the vine which grows out of the deck of the ship, wraps itself round the mast and spreads over the sides laden with fruit, following the curve of the vessel. The sea has not been depicted, but the billowing sail and the dolphins suggest the idea of water and movement. Nor is there any horizon; this too is suggested, in this case by the back-

ground of the painted surface, the empty space in which sea and horizon blend. This, on the one hand, checks the impetus towards naturalism and, on the other, lends strength to the magic of suggestion.

Of the favourite subjects of the Odysseus cycle, the encounter with the Sirens was to remain in the iconography down to the 20th century. Dolphins, swimming and fishing, subjects suitable for the decoration of small vessels, are also frequently encountered. The ship is an extremely common subject: the light warship with its ram and its successive rows of oars, and the heavier merchant vessel driven by sails. The portrayal of naval engagements and attacks on merchant vessels by pirates are also quite common.

While it is true that works with maritime themes cannot compete with the masterpieces of painting in which the human form is predominant, nevertheless the care with which ships are portrayed and the intention of enriching their depiction are beyond dispute. The form of the sea, however, remains rudimentary; it is no more than a wavy line.

11. Black-figure wine-cup with scene of hoplites on dolphins. Second half of the 6th century BC. The Louvre, Paris.

12. Attic black-figure wine-cup of Nicosthenes, with scene with warships. c. 530 -520 BC. The Louvre, Paris.





13. *Landscape with Direr.*  
Wall-painting from the Tomb  
of the Hunters and Fishermen'.  
Tarquinia. 520 - 510 BC.  
Detail.



Very few monuments of major painting with sea themes have come down to us: among them are the wall-paintings of the tombs in the Etruscan necropolises — Tarquinia, etc. — in which the representation in question has been included as a supplement to another or as the principal pictorial subject. An example of the former type is the wall-painting in the 'Tomb of the Lionesses', of 520 BC, at Tarquinia, in which fishes and birds against the background of the sea alternate symmetrically in a rectangle below the banquet scene. The water is a schematised plane ending in an undulating line, while the fishes and birds, painted in bright colours with a firm outline, show a tendency towards naturalism.

The wall-painting in the Tomb of the Hunters and Fishermen', (520 - 510 BC), also at Tarquinia, belongs to the second category. It shows a seashore landscape with a boat with four passengers, of whom one, in the stern, is casting a



net. On the shore a man with a sling is aiming at birds, while in the centre, from high up on top of the rock, a swimmer, in a beautifully balanced movement, dives into the water. In spite of the fact that the conventions of the archaic are still present, obvious in the morphology and movement of the figures, as well as in the colouring of the landscape, an attempt to conceive the space in its natural structure and to breathe life into it through the relevant episodes is recognisable. The strong and supple design is an undoubted merit of this artist.

It should be noted further that in Etruscan painting, and particularly that in tombs, an art inspired by religion, works with a strong feeling for nature such as these wall-paintings should not be looked upon simply as wall decorations. They should be accorded their spiritual element and their philosophical extrapolation — a feature which is, anyway, clearly apparent.

14. *Funeral Banquet.*  
Wall-painting from the Tomb  
of the Lionesses'. Tarquinia.  
520 BC. Detail.

It was in Italy again, this time in Greek Poseidonia (Paestum), that the discovery in June 1968 of the 'Tomb of the Diver' provided us with a unique document of the greatest importance for Greek large-size painting at the end of the Archaic period. The style and its dating to the early 5th century BC — more precisely to 480 BC — are confirmed by the *lekythos* found next to the corpse.

The individual tomb at Poseidonia, of a type halfway between grave and sarcophagus, consists of five slabs: the four walls of the tomb and the lid. The corpse was laid directly on the earth. The painted decoration, whose colours have been preserved in excellent condition, covers the interior surface of the five slabs. On the sides forming the walls of the tomb a funeral banquet is depicted; the diving scene is on the inside of the lid. The pictorial surface on this is bounded by the grey line which links the four anthemias in the corners of the rectangle. On the extreme right there is a high platform made of dressed stones, from which a young man is diving into the sea. The scene is framed by two trees.

What is striking here is the austerity of the work: a strictly summary design, a very few colours (red for the diver and the branches of the trees, green for the sea and the leaves, dark green, almost grey, for the platform and the rectangular border). There is no trace of any other subject in

the space, in which the gaze is riveted on the supple line of the nude body in mid air. Greekness and the reflection of the intellectual world of Lower Italy stand out sharply in the idea and execution of the theme.

A few years before this, the only evidence which we had for large-size painting in the Greek world was the written tradition and the minimal indirect help provided by the vase-painting which had been subject to its influence. The discovery of the wall-paintings of Vergina filled the gap, but yielded nothing in connection with the subject matter of the sea. Thus the descriptions of Pausanias and Pliny still retain their uniqueness.

We are told that at Delphi, in the Treasury of the Cnidians, Polygnotus painted a large composition on the subject of the Fall of Troy (c. 450 BC). At the beginning of his account, a ship, ready to sail, suggested the departure of the Greeks. Moreover, in the Poikile Stoa in Athens there was a painting of the Battle of Marathon, a work of Panaenus and Micon, showing the Persians fleeing in fear to take refuge in their vessels. The reconstructions from the descriptions which have been attempted from time to time — not entirely reliable, but a help in understanding the texts — have been based on works of vase-painting.







## The Hellenistic and Roman Period

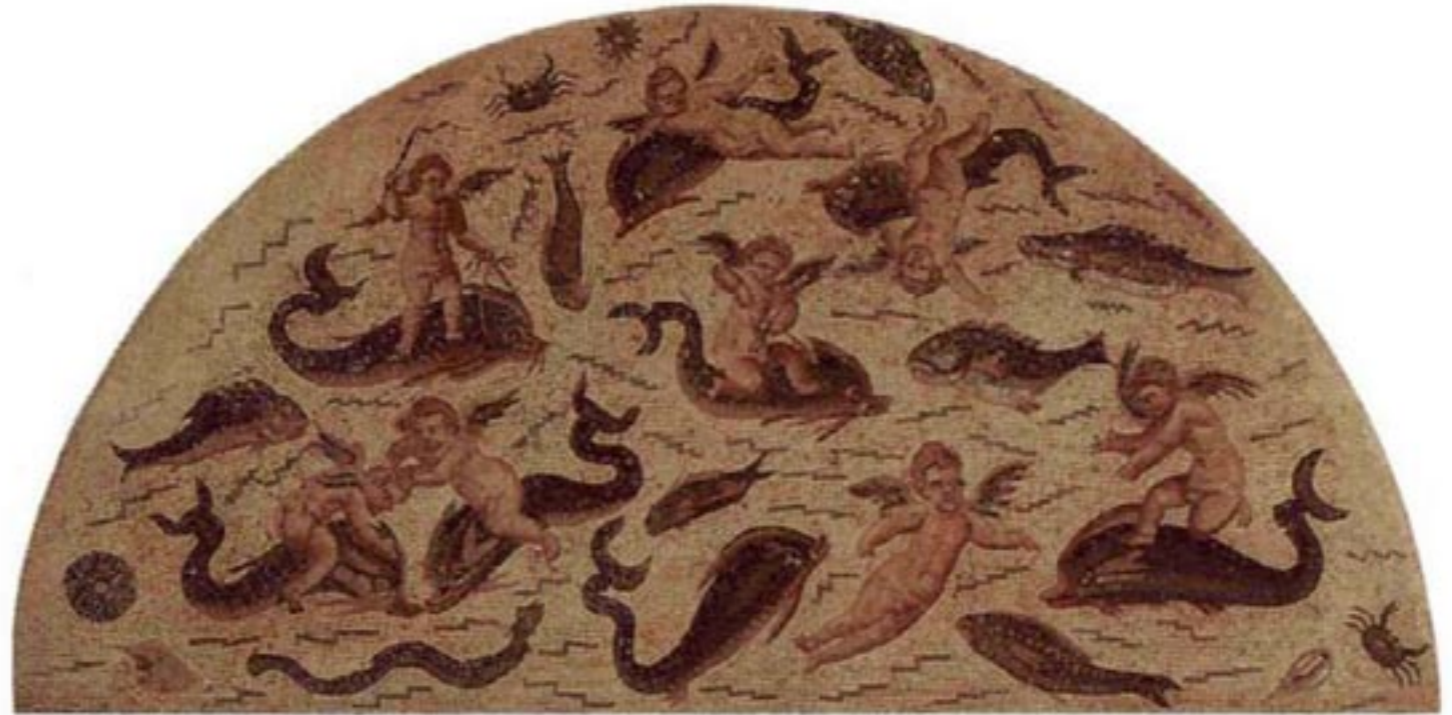


*W*

e have a much better knowledge of Hellenistic and Roman painting, and the number of the monuments — wall-paintings, portable pictures and mosaics — permit us to trace the choice of subject matter and, more generally, the evolution of art. During the last three centuries before the Christian era, the enquiries of the Classical period had reached their conclusion, but we also have the emergence of new, daring and innovative approaches. The main bulk of the monuments comes from Pompeii, Stabia and Heracleia, towns destroyed by the eruption of Vesuvius in 70 AD. Asia Minor and Africa have also yielded wall-paintings and mosaics.

Mythology was always a source for the iconography, and the *Odyssey* always held pride of place in the preferences of the studios. Homer's narrative in the passages which have been selected is followed almost verse by verse, but with additions and extrapolations. If we are to judge from the wall-paintings which were found in a house on the Esquiline Hill in Rome, (nine) parts of a frieze illustrating Books 10 to 30 of the





*Odyssey*, we can observe the following: the spectacular introduction of the mythological landscape, the strong sense of nature which it breathes and its predominance over the human form, which is called upon merely to give it life. The wall-paintings deal with the visit of Odysseus and his companions to the land of the Laestrygonians, the misfortunes which befell them there, the subsequent visit to the palace of Circe and the descent of Odysseus into Hades.

The depiction is based chiefly on a suggestive setting with vast rocks, caves, palaces, trees and plants, sea bays and ships. The handling of the subject is realistic, but its spirit romantic-idyllic. The Homeric landscape gives evidence also of advances in the tonal gradation of colour, the use of chiaroscuro, the articulation of the space, and an attempt to introduce the rules of perspective. Although this latter point would appear to have preoccupied artists from a much earlier period, substantive results in terms of the acceptance of a single vista cannot yet be seen.

Of the subjects from the *Odyssey*, the

encounter with the Sirens regularly recurs. However, other themes outside the *Odyssey* cycle are repeated so often that it is not impossible that they were drawn from a shared store of subject matter to which the various studios had recourse in each instance. The most popular of these were 'Theseus abandons Ariadne', which was made a symbol of the parting of a woman in love from a man bent on adventure, and 'The Fall of Icarus', the depiction of which combines the sky, the sea and the earth with figures of gods and men. From Stabia we have, moreover, a very full harbour scene, with jetties, harbour buildings, colonnades, statues on high columns and ships.

There is also a wealth of sea scenes in the mosaics of Rome and its provinces. These show voyages of the gods, cupids playing with dolphins, fishermen casting their nets, ships sailing out of harbour and, in the sea itself, the varied world of fishes and shellfish.

16. *Theseus abandons Ariadne*. Wall-painting from Herculaneum. 1st century BC. 44.5 x 46.5 cm. British Museum, London.

17. *Cupids playing with Dolphins*. Mosaic from Utica. First half of the 4th century BC. The Louvre, Paris.



# Byzantium

## The Medieval West

18. *Ship in a Tempest*. Mosaic from the Basilica of St Mark. 13th century. Venice.



19. *Byzantine Dromon discharging Creek Fire*. Miniature in a manuscript of Skylitzis. 13th - 14th century. National Library, Madrid.



20. *Christ calls Peter and Andrew*. S. Apollinare Nuovo. Mosaic. 6th century. Ravenna.

During the millennium which elapsed between the end of the Roman period and the beginning of the Renaissance, mosaics and wall-paintings went through periods of brilliance and decline, but the rich and vivid natural world seems to have disappeared almost entirely from the picture.

The art of Byzantium, spiritual and anthropocentric as it was, had no place for the depiction of the sea, unless this was required by the nature of the subject, and the fact is that the subject matter of church decoration, whether this is to appear on the large surfaces of the walls or on the much smaller ones of portable icons, is fairly limited in this area. Miniatures, since they were employed in the decoration not only of sacred, but also of secular manuscripts, provided greater scope for development.

Unexpected because of its early date and its non-religious character is the depiction of a harbour in San Apollinare Nuovo, Ravenna (6th century). At the extreme left of a mosaic composition which adorns the wall of the *classis*, a harbour between two towers with three boats is depicted. In the same church, also in a mosaic, Christ calls Peter and Andrew to follow him. He is



on the shore while the two fishermen are in the boat with their nets in their hands. A gold background, bright colours and the formal, hieratic stances of the figures are typical features of the period. Much later, towards the end of the 10th century, in the cathedral at Monreale in Sicily, we have a mosaic showing Christ saving Peter from the tempest and the miracle on the Lake of Tiberias. The luxury art of Monreale is not of outstanding quality. The only thing which makes a lasting impression is the image of the undulation of the waves created by successive horseshoe-shaped patterns which surround the immersed body of Peter. The tempest is depicted in a similar manner and with strict economy of means in a portable icon of the 16th century in the Slav Museum in Munich: St Nicholas saves a sailor from the storm. The Saint and the shipwrecked sailor are shown standing upright on the waves, while higher up we can see the remains of the ship. The life and miracles of St Nicholas, Bishop of Myra, and patron saint of sailors, were a source of inspiration for wall-painting and portable pictures in both Eastern and Western art. Biblical episodes, such as the crossing of the Red Sea, were also an occasion for the depiction of the sea, while the





21. Naval Warfare Operation. Miniature in a manuscript of Skylitzis.





22. *Jonah and the Whale*.  
Miniature in an English  
manuscript. Late 12th century.  
Bodleian Library, Oxford.

illustration of chronicles incorporated into the text of the manuscript pictures of ships, naval conflicts, and cities being attacked from the sea. Two other themes to which the Western monastic *scriptoria* frequently reverted were the story of Jonah and the whale, and the ship as a symbol of the Church Militant. The truth is that the monastic artists, most of whom had little experience of the sea or of ships, make a greater appeal by their naivety and imagination than by the accuracy and skill of the descriptions.

The development of the secular manuscript in the late Middle Ages and at the beginning of the Renaissance brought richness and power to the colours, a more accurate observation of reality and a tendency to extend the illustration to new discoveries and the sea routes of trade. Two manuscripts of the 15th century, the *Chroniques de Sire Jehan Froissart* (Paris, National Library) and the *Histoire, du roi Alexandre* (Paris, Petit Palais) are fine examples of the new spirit. Both have a wealth of miniatures with maritime subjects: those of the former deal with sea battles and the taking of cities, while those of the latter describe the siege of Tyre by Alexander and show seaside landscapes and ships.







23 - 24. *Christ saves Peter from the Tempest.*  
Mosaic from the Basilica of Monreale. Sicily.  
Detail. Late 12th century.







## The Renaissance

25. Ambrogio Lorenzetti. *Miracle of the Wheat*.  
Canvas. 48x51 cm. Uffizi, Florence.



During the Renaissance, the sea and the ship return to painting, usually as a background to a mythological or sacred subject. Nevertheless, the need to record important contemporary events — and these were wars - extended the bounds of the sea into the present.

It is St Nicholas who links the end of the Middle Ages with the starting point of the Renaissance. A much-loved figure in Western iconography, particularly after the translation of his relics from Myra in Lycia to Bari in the 11th century, he was to remain conspicuous in monastic and secular illustrations down to the 14th, when his life and miracles — the stilling of the storm and the Saint's intervention to save the city of Myra from famine are the commonest — became extremely popular subjects. The painters Ambrogio Lorenzetti (fl. 1319 -1348), Bicci di Lorenzo (1373 -1452) and Giovanni di Paolo (1420 -1482), to choose the best-known examples, handled the subject with the delicacy and feeling of the Schools of Siena and Florence.

Contemporary events, sea battles and the capture of cities were painted in the Doge's Palace at Venice by Tintoretto, Veronese, Liberati and other artists. Among the more renowned artists who depicted the Battle of Lepanto (1571), Paolo Veronese (c. 1528 - 1588) himself followed the tradition of his predecessors: a leading



26. Bicci di Lorenzo. *St Nicholas rebukes the Tempest*. 1493.  
Oil on wood, 28 x 59 cm. Ashmolean Museum, Oxford.







27. Vittore Carpaccio.  
*The Arrival of St Ursula  
at Cologne.* 1490-5.  
Detail of a scene from  
the Story of St Ursula.  
Accademia, Venice.



characteristic of their works is the havoc of the battle and a desire to draw attention to the magnitude of the disaster. The masses of ships and men and the overlapping of one feature by another scarcely permit us a glimpse of the sea or sky.

Venice itself is often the protagonist in its painters' pictures. In the 16th century, when it no longer had to cope with the competition of Pisa and Genoa, it enjoyed the mastery of the seas. Wealthy, adorned with churches and palaces, with its labyrinth of canals, it was inhabited by a host of gifted Venetians and foreigners. The city was in itself a worthy subject for art.

Vittore Carpaccio (1455 -1525), a native of Venice and pupil of the Bellinis, an able chronicler and an observer of great acuteness, commissioned by the *Scuole* of Venice — charitable foundations under the name of a patron saint - placed the stories of the saints which he had undertaken to depict in the setting of the city. Indifferent to the jumping of whole centuries which he was guilty of, he attributed to the past the spirit and the appearance of the present. In the story of St Ursula, which is told in nine paintings (1490 - 1501, Venice, Accademia), the tragic betrothal and journey to Rome of the virgin from Brittany with the English prince unfold in England, Brittany, Rome and Cologne. Nevertheless, the background against which the figures move is Venice, its sea

and architecture, the multi-coloured marble of its interiors and the picturesque costumes of its people. It gives a picture of a unique place which emerges convincingly from the paintings, in spite of the additions of the imagination and the various place names. It should be added that the pictures of ships painted by Carpaccio are among the most reliable evidence for the shipbuilding of his time.

When at the same period, Hans Memling (1430/5 -1494), a German painter who had settled at Bruges in Flanders, paints the story of St Ursula on the reliquary which bears her name, he frames his narrative with the buildings, the Flemish vessels, the people and the costumes of the Bruges of his day (1489, Hospital of St John, Bruges).

The sea and the landscape of the sea-shore had already made their appearance in the work of Joachim Patenier (fl. 1500 -1524), but Flemish marine painting dates its starting point from two other painters: Pieter Bruegel the Elder (1525/30 - 1569) and Paul Bril.

The turning of Bruegel's interest towards marine painting is probably to be dated after his journey to Italy (1552 -1553), since the depiction of the topography of Italy in the very few paintings on the subject of the sea and in his more numerous engravings and drawings may be regarded as reverberations from that experience. There is no



28. Pieter Bruegel the Elder.  
*Warship with the Fall of Icarus*.  
c. 1562. Copper engraving of  
Frans Huys, 22.2 x 28.7 cm.  
Bibliothèque Royale Alberti,  
Brussels.

29. Pieter Bruegel the Elder.  
*The Fall of Icarus*, c. 1558.  
Oil on canvas, 73.7 x 111.7 cm.  
Musées Royaux des Beaux Arts,  
Brussels.









doubt that he shows the influence of Hieronymus Bosch (1450 -1516), but he shaped his own individual style at an early stage. He assimilated the Gothic spirit and style of the Middle Ages and the Italian trends which were particularly marked in Flanders. He had an interest in nature and the laws which bound it, and it is within this general framework that *The Fall of Icarus*, *The Storm*, and *View of Naples* belong.

In his work *The Fall of Icarus*, (c. 1558), in the Musees Royaux des Beaux Arts in Brussels, we are shown a landscape by the sea with warships and, as a minor detail, the mythological scene with the drowning body of Icarus. The symbolism which gave meaning to the work, obvious in the artists's own day, is so obscure today that its significance can only rest on its value as a painting. Points which constitute the areas in which we can appreciate the work are the exploitation of the perspective of the panoramic landscape, the delicate handling of light in conjunction with the sea's surface — a foretaste of the quests of Claude Lorrain - and the realistic picture of the vessel. The austerity of *The Storm* (c. 1568, Kunsthistorisches Museum) is in contrast with the breadth of the subject matter of the *Fall of Icarus*. The rough sea is shown lashed by the rain. In the foreground, a large fish chases after a barrel, while the port can be seen in the

background. The work illustrates man's struggle against the violence of the elements of nature and the limitation of the subject and the very few means used contribute to raising the tempest to the level of a symbol. *View of Naples* (c. 1558, Galleria Doria, Rome) combines a war scene with a picture of the harbour.

These three pictures reveal Bruegel's way of looking at things, his penetration into the essence of the subject, his symbolistic tendencies and the flexibility of his technique. The latter shows an indicative escalation from the most rugged realism to the most delicate impressionistic treatment.

The work of Paul Bril (1554 -1626) does not give rise to considerations other than the purely visual. The artist was born in Antwerp, but at a very early age settled in Rome, where he worked on the wall-paintings of the Vatican. He was an associate of Annibale Carracci (1560 -1609), who introduced human figures into his landscapes, and Adam Elsheimer (1578 -1610). A painter of landscapes, particularly those of Rome, and of seascapes, he combined the painting tradition of the Mediterranean with that of Flanders and Holland. The imagination and emotion which runs through his work are constituents of the trend in painting which would culminate in Joseph Vernet.

30. Pieter Bruegel the Elder  
*The Tempest*, c. 1568.  
Oil on wood, 69.2x96 cm.  
Kunsthistorisches Museum,  
Vienna.







## *The seventeenth century*

*I*t was during the seventeenth century that marine painting came into its own and formed itself into various types, while the local schools began to manifest their own particularities. The period is marked by the uniqueness and the inimitability of the phenomena and their capacity to generate: the Dutch school and the work of Claude Lorrain contributed to the creation of successive schools of marine painting during the century which followed and became a constant point of reference for the genre.

Holland was first in acquiring an able and flourishing school, with a broad iconographic programme and a host of specialist painters, who are nevertheless differentiated by their objectives and their modes of interpretation. Nor is this an isolated success: it applies to the whole of Dutch painting. It was brought about by the country's independence, following its struggles against Spain, the technical progress and strength of its fleet, the wealth created by overseas trade and the fact that a painting was not a luxury possession, but an affordable adornment for the middle-class interior. The nature of the country and its proximity to the sea were also contributory factors. Nor was what was acquired from the art of other countries, particularly Italy, negligible.

The rise of Dutch marine painting may be divided into three phases. In the first, which coincides with the early years of the century, the

31. Hendrick Cornelisz Vroom.  
*View of Hoorn.*  
Oil on canvas, 105 x 202.5 cm.  
Westfries Museum, Hoorn.



32. Cornelis Vroom. *Battle between Spanish Galleons and Barbary Corsairs.* 1615.  
Oil on canvas, 61 x 103 cm.  
National Maritime Museum, Greenwich.





subject matter includes the events to which the Northern Provinces owed their victory: sea battles, arrivals and departures of rulers, portraits of vessels which had taken part in the naval operations, portrayals of the fleet which carried on the trade with the New World and the Far East. What interested the art of the period was narrative, the elation of destruction, the appearance of the ships — themes which gave rise to realistic accuracy. The attention paid to sea and sky was minimal.

The peace which followed turned the gaze of art towards nature.

The painters were concerned now to render the character of the country, to capture the boundless space which the low horizons revealed, the sea and the sky, the mutability of the light, and the dialogue between the elements of nature, which often has the ship as its subject. The war with Britain, which was laying claim to the rule of the seas, brought back, in the second half of the century, the subject matter of war.

The marine school of Holland is considered to have been founded by Hendrick Cornelisz Vroom (1566 -1640), although before him Lucas van Leyden (1494 - 1533) had used seascapes as backgrounds to his pictures. Vroom at an early age left behind his family and his country and travelled all over Europe, sometimes as an apprentice in various studios, and at others as a

court painter in the service of the petty princes of France and Italy. In Rome he spent a long time with Cardinal Ferdinando de Medici, subsequently Grand Duke Ferdinand I of Tuscany. It was there too that he served as an apprentice to Paul Bril, who is said to have urged him towards marine painting.

Such wanderings and a variety of apprenticeships were a feature of the youth of other Dutch artists. It was from these experiences that they developed their viewpoint and their aesthetic and, when they finally returned to Holland, the idiom of their mature art.

Vroom, a contemporary of the Invincible Armada which set sail from Lisbon on 29 May 1588, painted the sea battle between the English and Spanish fleets. His picture made him famous, bringing him wealth and a host of commissions, among which was that of the English Admiral, Lord Howard, to draw up designs for ten tapestries with scenes from the battle.

Vroom organised and perfected the canvas with panoramic views, spectacular naval conflicts, the destruction of large vessels and shipwreck. He frequently echoes Bruegel, particularly in his panoramic exposition and realism. He is the author of analytical, detailed and penetrating narrative, and his pictures, in spite of their large dimensions, are condensed in form.



33. Jan Porcellis.  
*Shipwreck on a Beach.* 1631.  
Oil on canvas, 36.5 x 66.5 cm  
Mauritshuis, The Hague.



34. Jan van de Cappelle.  
*Shipping off the Coast.*  
Oil on canvas, 69.9 x 84 cm.  
Toledo Museum of Art, Toledo.



35. Abraham Willaerts.  
*Spanish Three-Decker lying at Naples.* 1671.  
Oil on canvas, 86.4 x 56 cm.  
National Maritime Museum,  
Greenwich.

His idiom was followed by Aert van Antum (fl. c. 1604 -1618) and Cornelisz Claesz van Wieringen(c. 1580-1633).

We find deviations under the influence of the Flemish tradition from the strict realism of the earlier seascape painters in the work of Adam Willaerts (1577 -1664). This artist introduces the romantic themes of craggy rocks on the edges of the picture, the wind bending the trees and the waves breaking on the shore. His migration to Utrecht brought to his paintings a variety of colour, the extension of the subject in the direction of nature, and a softening of the sharpness of the drawing.

It was the portrayal of nature which made the difference between the Northern and the Southern Provinces apparent. The Flemish artists cherished a love for Rome, its idyllic settings and its light. The Dutch, by way of contrast, preferred realism and a palpable image of their country and the elements of which it was made up. The creation of atmospheric tone — a corollary of the subtle transitions of colour — was a preoccupation of both sides. The Flemish, in their description of the weather, invoked the memory of a dream world, while the Dutch trusted to the sensitivity of their vision.

Jan Porcellis (c. 1584 -1632), although a pupil of Vroom, was to reverse decisively the way things were going: the innovation which he introduced consisted of the displacement of



interest from the ships to the weather, the heavy sky and the angry sea. The organisation of his composition is economical and imaginative, as is his colour range: he uses very few colours, almost to the point of the monochrome, but many very subtle gradations of tone. The harmony of light and shadow to which he tends is so exact that any interposition of strong colour is superfluous and difficult.

The work of two painters who were influenced by Porcellis, Simon de Vlieger (c. 1606 -1653) and Jan van de Cappelle (c. 1623/5 - 1679), transformed innovation into an idiom. Simon de Vlieger, apart from his concern with the small vessel, the disjunction of the surface of the sea from the great masses of the ships, and the detailed and pellucid structure of the subject, attempted to give to the sky a value in terms of subject matter equal to that of the sea: from the depths of the low horizon its majestic dome arises, with the soft masses of cloud stirring, full of light, as a response to the straight lines and the curves of the ships.

Jan van de Cappelle was the owner of a weaving and dyeing shop in Amsterdam, a collector of pictures and drawings, a friend of Rembrandt, who painted his portrait, and of de Vlieger, to whom he was probably apprenticed at the same time as Willem van de Velde, and he owed his skill above all to the study of his collection. A painter of the sea, rivers and winter







36. Jan van de Cappelle  
*A shipping scene with  
 a dutch yacht firing a salute*  
 Oil on wood, 85x114,5 cm. 1650  
 London, National Gallery

landscape, he produced very little, in his quest for perfection. He adopted the patterns of composition of de Vlieger, structured his theme firmly and handled light and shadow and the suggestion of atmosphere with a meticulous care. He regarded the surface of his canvasses as sensitive planes on which he developed a variety of relationships of light, in parallel with the analysis of an earthy colour which tends towards monochrome.

Jan van Goyen (1596 -1656) gained the maturity and independence of his style after a long term of trial in the studios of Leiden and The Hague. The variety of colour and strong light of his early works was succeeded, after 1630, by the use of almost a single colour, a feature which defines his painting. His paintings above all consist of a grey-gold tone and a 'moisture' of the atmosphere — the diaphanous veil which covers the views of cities, the estuaries of rivers, and the ferries carrying men and animals. In the vast gap between the very low level on which the subject is stated and the top of the picture, the magic of the setting of the sun on the sea is portrayed in a way capable of calling forth awe from those who have not experienced it. It is obvious that in these cases it is there that the true subject is located.

The subject matter of these two artists influenced the early work of Aelbert Cuyp (1594 -

1651/2), but the criterion for relations and influences is rather the tendency of all three towards the capturing of space and the suggestion of the boundless. The golden, steamy and diaphanous material which is diffused over the paintings of Cuyp is usually attributed to the stimuli of the Mediterranean and the work of Claude Lorraine. But it is by no means certain that Cuyp ever visited Italy. The Italian influence, to which he owes his reputation as 'the Dutch Claude Lorraine', was probably indirect: it came from the painting of Jan Both (c. 1618 -1652), who lived in Rome for a number of years and, when he later returned to Utrecht, conveyed the natural appearance of the country and its visual effect, as that was handed down by the French artist.

The rendering of landscape by the Dutch artists under Italian influence enables us to distinguish clearly between at least three trends in the mid years of the century:

1. The Mediterranean tendency, an important representative of which was Nicolaes Berchem (1620 -1685). His landscape painting is guided by the idyllic picturesqueness of the Italian coast, which is reinforced by imaginary features.
2. Recourse to the wild landscape and rough seas of Scandinavia. This is a trend which is represented chiefly by Allart van Everdingen (1621 -1675) and is governed by the romantic





37. Simon de Vlieger.  
*Dutch Vessel before the Wind*.  
Oil on canvas, 61 x 45 cm.  
National Maritime Museum,  
Greenwich.



38. Jan van Goyen.  
*River.*  
Oil on canvas, 45 x 60 cm.  
The Louvre, Paris.



39. Nicolaes Berchem.  
*Landscape with Travellers  
and Beasts.*  
Oil on canvas, 45 x 56 cm.  
The Louvre, Paris.



feeling for upheaval and suspense.

3. The dramatic interiorisation of nature, as that is portrayed with eloquence and density by Jacob van Ruysdael (1628/9 -1682). This painter, better known for his panoramic landscapes, his torrents and his woodland scenes, also depicted storms at sea and river estuaries before the storm.

The second half of the century is dominated by the van de Velde family — the father and his two sons Willem and Adriaen. Willem van de Velde the Elder was born in Leiden in 1611. The son of a sea captain and himself a seaman in his early youth, he soon showed himself to be a first-class draughtsman. It was in this capacity that he was engaged by shipping companies to design merchant ships. Later, in the service of the Dutch Admiralty, he was to sketch the ships of the fleet and naval operations while they were in progress. For this purpose he was provided with a small boat to facilitate his movements. The monumental appearance which his big ships have is due to the low level from which they have been recorded. Analytical and accurate, his drawing tends towards an excess of detail. He made use of the *grisaille* technique — drawing in colour on a specially prepared white surface. The scene was delineated by the pen. Watercolours and the use of charcoal for the shadows softened the harshness of the line.

In Amsterdam, there was the closest



collaboration between father and son: together they followed and recorded formations of shipping, battles of the Dutch fleet against the British, and the triumphant returns to port of the vessels which had been victorious.

Willem van de Velde the Younger was born in 1633 in Leiden. He was apprenticed first to his father and then to Simon de Vlieger. To the former he owed his drawing technique, to the latter his nobility of style, his familiarity with tonal refinements and his mastery of space. But from an early age the difference between him and his masters was apparent: he set against the detailed, scrupulous style of his father, who was haunted by a fear of omissions, an idiom which was free — particularly when he was not sketching the portraits of ships - flexible, spare, and, on occasion, in the grand manner, while he countered the one-sided preferences of de Vlieger in subject matter with a very wide range which tended to include the whole of marine painting and the current portrayal of ships. The importance of his painting lies in the symmetrical treatment of the elements of the space, his outstanding ability in the portrayal of ships and his convincing marriage of the two. He loves limpidity, succeeds in controlling the chaos of the heavens, uses a broad optical range and exploits the atmospheric perspective. His art is equally suggestive whether he is painting a peaceful harbour scene, with the



40. Aelbert Cuyp, *The River Maas at Dordrecht*, c. 1660.  
Oil on canvas, 115 x 170 cm. National Gallery, Washington.



41. Jacob van Ruisdael.  
*I Storm off the Dutch Coast.*  
Oil on canvas, 86.4 x 101.6 cm.  
City Art Gallery, Manchester.



42. Jacob van Ruisdael.  
*A Rough Sea.*  
Oil on canvas, 107 x 124.5 cm.  
Museum of Fine Art, Boston.



43. Jan van Goyen.  
*View of Dordrecht.*  
Oil on canvas, 40 x 61 cm.  
The Louvre, Paris.

ships idle at their anchorage and the sails, spread in the sun, taking in or shutting out the light, or whether he is making an appreciation of the roughness of the sea, approximating the axes of the waves to the angle of the ship.

However, in the winter of 1672 — 73, when the third Anglo-Dutch war had broken out, the two van de Veldes left their native land and fled to England, accepting the protection of King Charles II, who commissioned the father to make sketches of the battles of the British fleet and the son to convert these sketches into paintings. Their fee for this was princely, as was the hospitality with which they were provided at the Queen's House in Greenwich, where they set up their studio. The flight of the two artists to the country of the enemy is not easy to explain. The reasons suggested by the various versions include the pressures which existed in Holland after the entry of the French into the Low Countries (1672) and the taking of Utrecht and the unfavourable effect which the war had on the art market. England, on the other hand, was a country whose shipping was flourishing, without able seascape painters, and thus constituted a field of action without competition.

The stay of the two van de Veldes in England was exceptionally productive: they painted sea battles — now, of course, they chose the victories of the British — portraits of ships, voyages of the fleet, the departures and arrivals of royalty. They were joined by their relatives and other Dutch artists. In









44. Willem van de Velde the Younger.

*A Fleet Squadron Beating the Wind.*

Oil on canvas, 86 x 43 cm.  
National Maritime Museum,  
Greenwich.

a short while they created in London an active colony of marine artists.

More than 600 pictures are attributed to Willem van de Velde the Younger, but apart from the volume of his work, his contribution to the shaping of the English school of marine artists and the enrichment of the iconography with the compositions which he introduced are of importance. Works such as *The Cannon Shot*, in the Rijksmuseum, Amsterdam, and *H.M.S. Resolution in a Gale*, in the National Maritime Museum, Greenwich, in which the detailed depiction of a particular vessel is combined with strong wind and a storm, had a marked influence.

When the van de Veldes left Holland, the gap was filled by a small group of marine painters who specialised in the portrayal of warships and the painting of sea battles. The more able of these included Ludolf Bakhuizen (1631 -1708), who in a large number of his works imitated the style of Willem van de Velde the Younger, and Abraham Stork (1644-1704).

The high standards set by the van de Veldes were not kept up by marine painting in the closing decades of the century. Order and classical simplicity were succeeded by exaggeration and extreme contrasts. The drama of conflicts between

sea and sky was intensified, the danger which threatened the ships became theatrical, the employment of perspective came close to affectation, while the tonal scale became harsher. Innovation extended no further than the accumulation of anecdotal features and picturesque detail. An arid realism characterised the idiom of the majority of marine painters.

The slowness with which French seascape painting developed before reaching the landmark of the work of Claude Lorrain was due to the fact that the highways of nature were still closed and that whether the sea as a subject held any interest was disputed.

In this case, the painters' contact with the sea was indirect; their access was through the work of Salvator Rosa, Paul Bril and Agostino Tassi, while their angle of vision was employed more in the studio than elsewhere. The much older work which they had at their disposal - where it was accessible - consisted of a handful of pictures by anonymous artists and manuscript miniatures. Illustrated chronicles usually contain a visual narration of the events of war and portraits of ships.

French seascapes, and especially the branch of ship portraits, advanced when Colbert (1619 -

45. Jacob van Ruisdael.

*The Shore at Egmond-aan-Zee.*  
c. 1675.

Oil on canvas, 53.7 x 66.2 cm.  
National Gallery, London.









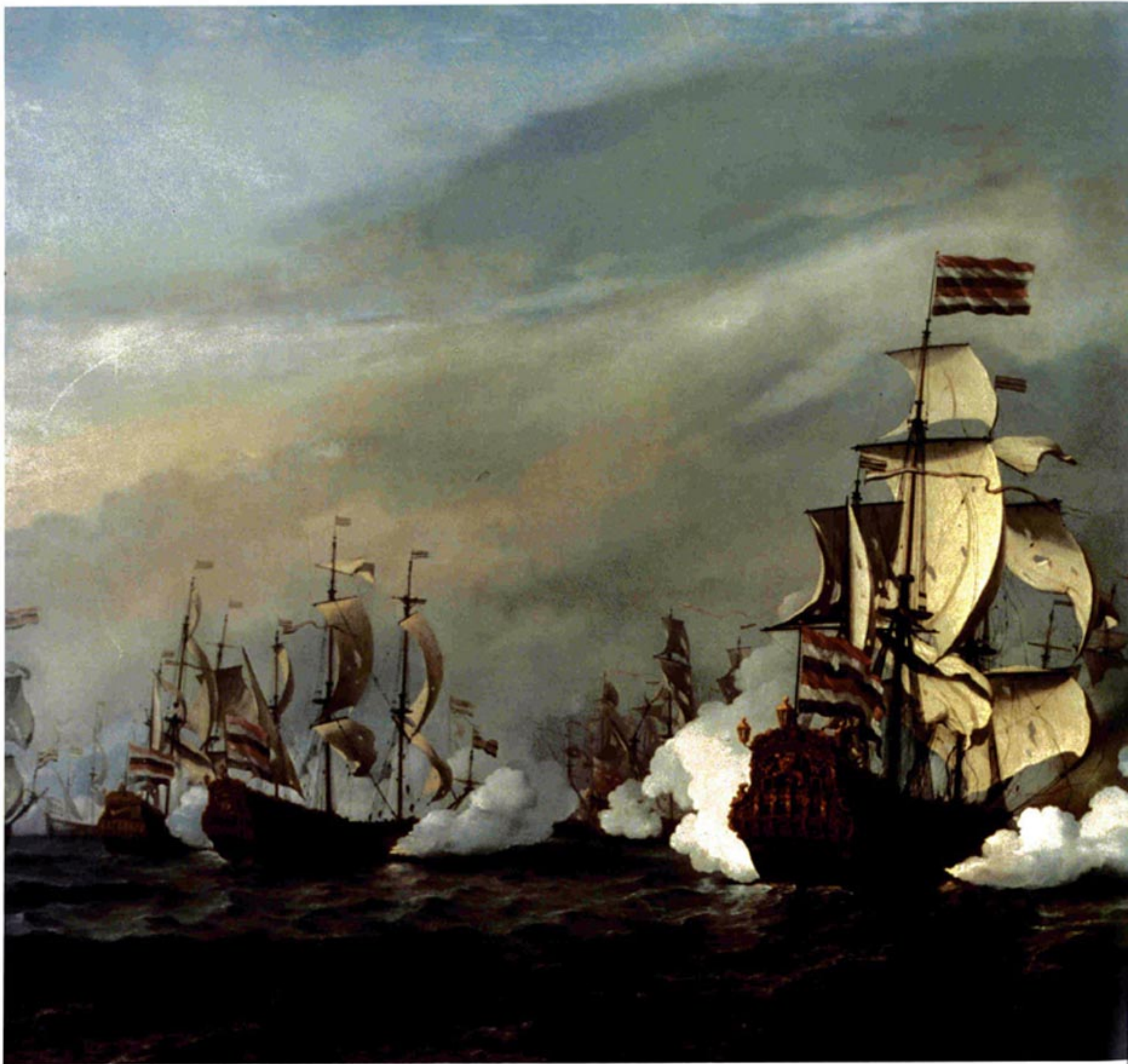
46. Allart van Everdingen. *Seascape*.  
Oil on canvas. 61 x 75 cm. The Louvre, Paris.



47. Willem van de Velde the Younger. *The Beach at Scheveningen*.  
c. 1660. Oil on canvas, 42.6 x 56.5 cm. National Gallery, London.











48. Willem van de Velde  
the Younger.  
*The Battle of the Texel*. 1678.  
Oil on canvas, 150 x 300 cm.  
National Maritime Museum,  
Greenwich.



49. Willem van de Velde the Younger.  
*HMS Resolution in a Gale*. c. 1670.  
Oil on canvas, 119.4 x 101.6 cm.  
National Maritime Museum, Greenwich.

50. Willem van de Velde the Younger.  
*A Small Dutch Vessel Close-hauled  
in a Strong Breeze*.  
Oil on canvas, 82 x 110 cm.  
National Gallery, London.



1683) took over the organisation of shipping. Louis XIV's minister had as his aim the creation of a large, strong fleet, in order to restore the prestige and honour of France at sea. Although he was interested only in the capabilities of the vessel and not in the least in its external appearance, he was forced, after the Treaties of Nijmegen (1678, 1679), to come to terms with the spirit of the age and permit heavy, luxury ornamentation. Indeed, he went so far as to set up a drawing school at Toulon whose task was the training of artists and decorators of the fleet. The work of the school's artists — painting and woodcarving — has been lost together with the ships which it had adorned, but many designs which evidence its quality have survived.

Their contribution to marine painting was twofold: 1. Ornamentation by the addition of carved wood made more attractive the theme of ship portraits, which had already come into favour. 2. The Toulon school turned out artists who, either in parallel with decoration or having abandoned it, concerned themselves with marine painting. One of the school's first directors, Jean-Baptiste de la Rose (1612 - 1687) was the leader of a series of artists who served marine painting and the ornamentation of ships.

The study of the Italian landscape and of the light of the Mediterranean was the exercise which







51. Abraham Storck.  
*The Battle of the Texel.*  
Oil on canvas, 76 x 107 cm.  
National Maritime Museum,  
Greenwich.

52. Ludolph Backhuysen.  
*Ships in Distress off a Rocky Coast.*  
Oil on canvas, 114 x 168 cm.  
National Gallery, Washington.









53. Salvator Rosa.

*View of a Bay.* 1640.

Oil on canvas, 143 x 176 cm.

Galleria Estense, Modena.

54. Claude Lorrain.

*Seaport at Sunset.* 1639.

Oil on canvas, 74.2 x 101.6 cm.

The Louvre, Paris.



shaped the angle of vision of Claude Lorrain (1600 -1682). He finished his technical training in Italy, where the tradition of *sfumato* and the fluctuation of tone had been a concern of painting as early as the Renaissance. Nevertheless, these firm foundations are inadequate to explain the uniqueness of his art, which resides in the artist's profoundest personal resources.

The most fruitful of the apprenticeships served by Lorrain, when at a very early age he left France and settled in Rome, was in the studio of Agostino Tassi (1566 -1642), a pupil of Paul Brill and friend of Adam Elsheimer, since there he absorbed an amalgam of Italian and Flemish approaches and familiarised himself with perspective and works of architecture.

Lorrain handled landscape exclusively on the terms of classicism, while in the study of light, as developed in his paintings, he was in advance of his time. The subject matter of his work — mythology, Roman ruins, imaginary portrayal of ships and architecture, the medieval chronicle, nature in Italy — and the atmosphere of balance and serenity with which these are imbued had already been produced on canvas by earlier or contemporary fellow artists of Lorrain, but the idealistic implication with which he endowed them and which they serve is his own individual achievement.







The marine painting of Claude Lorrain usually consists of harbour scenes, which give scope for the presentation of ships, works of architecture and crowd scenes on the quay. Their composition repeats the structure of other natural landscapes; two firmly-stated 'pilasters' at the edges of the foreground frame the subject and define the visual plane in the direction of the background of the picture. Usually these 'pilasters' are buildings with an appearance of antiquity or clumps of trees which advance into the picture in strict perspective. The second and subsequent levels are given over to the sea and the horizon. The light of the sun's disk and the warm golden tone extend to the background of the picture and bathe the foreground. It is this which lends a dream like atmosphere to the scene.

The work of Claude Lorrain is the product of poetic fantasy, but it at once becomes familiar and convincing. The essential elements of his art were retained by the painting of the two succeeding centuries.

There were very few Italian marine painters at this period. Landscape painting was not lacking, but the interest of art. was turning chiefly towards the human form and the problem of its visual representation.

Salvator Rosa (1615 -1673) is an almost unique case. An ebullient and unruly figure, a

satirical poet, a musician and actor by turns, he began when he was very young to wander the coasts of Italy, studying the phenomena of nature, and painting. He came originally from the Naples area. Though his family was poor, they had connections with art: his father was an architect, his sister's husband, Francesco Fracanzano, a painter. It was from the latter, and from the rather obscure Domenico Greco, that he received his earliest training. He was well acquainted with the work of Michelangelo Cerquozzi (1602 - 1660), a painter of battles, and of Ribera.

The violence and dangers of an undisciplined youth - which was succeeded by an equally troubled adulthood, with constant moves and alternating periods spent in Rome, Florence and Naples - are reflected in his painting. Scenes in caves and on inhospitable rocks have robbers and witches for their heroes. His suggestive seashore landscapes are highlighted or obscured by strong chiaroscuro, while the scene has an air of anxiety and disturbance.

A starting point for this wild early Romanticism, with an obvious dramatic bent, is the painting of Caravaggio and the school of Naples which was taking shape at the time. It also forcefully reflected the trend towards shoddiness and vulgarity and the preoccupation with the bizarre and lugubrious which was apparent throughout Europe.

55. Claude Lorrain.  
*Disembarkation of Cleopatra  
at Tarsus.* 1643.  
Oil on canvas, 117 x 147.5 cm.  
The Louvre, Paris.







## *The eighteenth century*

*T*

he eighteenth century was a period in which the trends of the seventeenth were utilised and carried further. It was under the influence of the van de Veldes and the contribution of favourable conditions — British supremacy at sea being the most important - that the English school emerged. Venice, at the end of its life, made a come back as an outstanding subject for art.

The influence of the Dutch on English marine artists was very profound and long-lasting — an influence which is proved not only by similarities in subject matter and composition, but by the fact that immediately after the arrival of the van de Veldes, English artists began to collect paintings by Dutch masters and to study and imitate them. The significance of the work of the two artists lies not in the fact that it served as a model, but that with it the whole of the tradition, the methods and the technique of the Golden Age of Holland were transferred to English painting. It was not for some time that the influence of the van de Veldes was added to by that of Canaletto.

There was no lack of favourable conditions for the development of seascape painting in England in the eighteenth century; they were similar to those which had prevailed in Holland in the seventeenth. A succession of wars and sea battles drew attention to ships and the representation of the conflicts of warfare. The genre gained popularity and painters were

56. Charles Brooking. *A Vice-Admiral of the Red and a Fleet near a Coast*.  
Oil on canvas, 37 x 57 cm. National Maritime Museum, Greenwich.





prompted in this direction by a wealth of commissions. Another factor was the country's shipyards, at Bristol and Liverpool, the wharfs of Portsmouth and Chatham, the shipyards on the banks of the Thames. The maritime themes which these supplied was the raw material for the marine painters, but, over and above this, it should be noted that large numbers of artists began their careers there as painters and decorators of ships. It is some indication of the tradition which began to take shape at that point that the occupation of seascape painter was handed down from father to son over a number of generations.

Nevertheless, in spite of the constant demand for pictures, marine painting during this period remained an underrated genre. It was cultivated by a small group of artists, many of whom had previously been seamen or had worked in shipyards, who did not acquire particular fame. Their patrons were almost exclusively naval officers, shipowners and professional seamen. These painters, of differing degrees of importance, undoubtedly served as the transition from the faithful reproduction of the Dutch model to purely English creative work.

Peter Monamy (c. 1686 -1749), Robert Woodcock (c. 1691 -1728), and Francis Swaine (c. 1715 -1782), artists of the first generation, were drawn from the ranks of painters and decorators of ships. They knew the subject from

57. Samuel Scott. *A Danish Timber Bark Getting Under Way*. 1736.  
Oil on canvas, 227 x 218.5 cm. National Maritime Museum, Greenwich.







58. Nicholas Pocock.  
*Nelson's Flagship*. 1807.  
Oil on canvas, 35.5 x 54.5 cm.  
National Maritime Museum,  
Greenwich.

the daily grind and transferred it on to the canvas in meticulous detail, painting portraits of vessels, the launching of ships, and sea battles. They imitated the style and composition of Willem van de Velde the Younger, without this lending spirit and quality to their work. By degrees, the increase in the number of artists painting seascapes and local subject matter was to lead to greater differentiation. The more important artists of this phase included Samuel Scott and Charles Brooking. Commissioned by the Admiralty, Samuel Scott (c. 1701/3 - 1772) to begin with produced pictures of sea battles fought by the British fleet, but later devoted himself to depicting maritime life on the Thames. He painted scenes from the shipyards, ships anchored on its banks and the urban landscape facing the river. He had very little experience of sailing on the open sea. A first-class draughtsman, he structured the architecture on the quays with ease. It is not impossible that he was influenced by Canaletto, who was working in London at that period.

The most important of the English marine painters of the eighteenth century was Charles Brooking (1723 - 1759). It was Brooking who was responsible for giving a national character to the genre. We do not know who his masters were, with the exception of his father, a painter-decorator at the Deptford shipyards, from whom he learnt the elements of his technique. In effect self-taught, he declined to imitate Willem van de Velde, but

turned more towards de Vlieger, with whom there was a link both in the choice of subject and the tonality of the colour. Calm seas, ships standing out faintly against the horizon, and attenuated brightness were what claimed his interest. He produced a very few sea battles, seen on a panoramic scale. In spite of his early death, as the victim of poverty and consumption, he left behind him an important oeuvre.

John Cleveley the Elder (c. 1712 - 1777) was the patriarch of a large family of painters associated with the Deptford shipyards. Self-taught, but an artist of skill and experience, he owed much to the guidance of the painter-decorators with whom he worked.

The ranks of the shipyard painters acquired more members after 1703. The reason was this: up till then, the ornamentation of the great warships consisted chiefly of woodcarving and covered not only the prow and the stern but also the greater part of the sides and many points of the interior. In 1701, the cost of the carved wood ornamentation of the *Royal Sovereign* was so high that the Admiralty gave orders that vessels should have carved decoration on the prow and stern, while the other parts should have painted ornamentation only. This change was followed by the East India Company and other commercial undertakings. This altered the appearance of the vessels and forced large numbers of woodcarvers to turn to other occupations. The number of

59. John Cleveley the Elder.  
*A Ship Floated out at Deptford*.  
1747.  
Oil on canvas, 91.5 x 157.5 cm.  
National Maritime Museum,  
Greenwich.









60. Dominic Serres.  
*Ships at Plymouth*. 1761.  
Oil on canvas, 91.5 x 157.5 cm.  
National Maritime Museum,  
Greenwich.

painters employed in this form of decoration increased accordingly.

Among their ranks was John Cleveley. His painting as such includes portraits of ships, scenes from daily life at the shipyards, and sea battles. Carefully executed detailed description is the hallmark of this artist.

Dominic Serres (1722 -1793) and his son John Thomas Serres (1759 -1825) were the main representatives of English seascape painting during the second half of the century. Descended from the French aristocracy, Dominic Serres was intended by his family for a career in the Church, and he studied at the English Benedictine College at Douai. But his taste for adventure and distaste for the clergy made him leave his country and move to Spain, where he was engaged as a member of the crew of a merchant vessel. His education and abilities were such that he soon rose to be captain. He arrived in England as a prisoner when his ship was captured during naval operations. He had no difficulty in adapting to his new environment and taking up painting as a profession. The success which he had in this brought him the post of marine painter by appointment to King George III.

Of great value to his painting was the help of Charles Brooking, from whom he adopted not only favourite subjects, but also a devotion to the suggestion of atmosphere. Nevertheless, he owed his success chiefly to his historical pictures, which showed England's battles at sea.

61. Charles Brooking.  
*Fishing Smacks Becalmed near a Shore*.  
Oil on canvas, 27.5 x 84 cm.  
Tate Gallery, London.











62. Luca Carlevaris.  
*The Duke of Manchester  
 Entering the Doge's Palace  
 at Venice.*  
 Oil on canvas, 46 x 92.5 cm.  
 National Museum of  
 Fontainebleau

Italian seascape painting of the eighteenth century was almost exclusively — with the exception of the work of Alessandro Magnasco — the painting of Venice. In spite of political instability, a decline in trade and economic difficulties, the Republic experienced in the last period of its life an amazing flowering of art. Evidence of this, which is particularly true of seascape painting, is the prolific output in two genres of painting with a connection with the sea: the *veduta* and the *capriccio*. The *veduta* was an exact topographical image of the city's monumental architecture; it relied upon the help of optical instruments - particularly the *camera obscura* — and aimed at a faithful reproduction of reality. The *capriccio*, on the other hand, was a landscape with contemporary and ancient works of architecture, sea themes and human forms, in which reality was freely combined with the imagination. Most of the painters were themselves Venetians, belonged to old-established families of painters, kept well-staffed studios, and frequently exported their art abroad.

The tracing of the direct descent of the seascape painting of the period is not as straightforward as it is in the case of England. There were two opposing trends, which traced their origin, in the case of the one, to the wild art of Salvator Rosa and was represented by Alessandro Magnasco and Marco Ricci, and in that

of the other, to the more serene art of Venice.

Alessandro Magnasco (1677 -1749) came from Genoa, but spent a long period in Milan, where he acquired his rapid and brilliant technique. The fantastic and mysterious world which he describes is imbued by passion and sadness. When he paints sea themes, his subject matter consists of storms, waves breaking on the rocks and shipwrecks. What he wants to call forth is awe, but, as the scene is redolent of exaggeration and the upsurge of the imagination, his purpose remains unfulfilled.

Marco Ricci, a nephew of the renowned Sebastiano Ricci (1659 -1734), a leader of the Venice school in this century, was guided by the experience he had acquired from varied travel — he had paid repeated visits to London (1708, 1712) — and the work of Magnasco, whom he knew personally. He settled in Venice after 1712 and remained there till his death, sometimes working with his uncle. He painted the landscape in the background of Sebastiano's pictures, to which the elder

added the human forms. The daring of his imagination and his inventiveness in his subject matter were brought out by the *capricci* with ancient ruins and his marine painting. The squalls and the wind-beaten shores are reminiscent of the dynamism and arbitrary lighting of Salvator Rosa, but rarely do they give rise to suspense or a feeling of danger. This, in

63. Detail.



part, is due to the lightness of his brushstroke and the decorativeness of the colour.

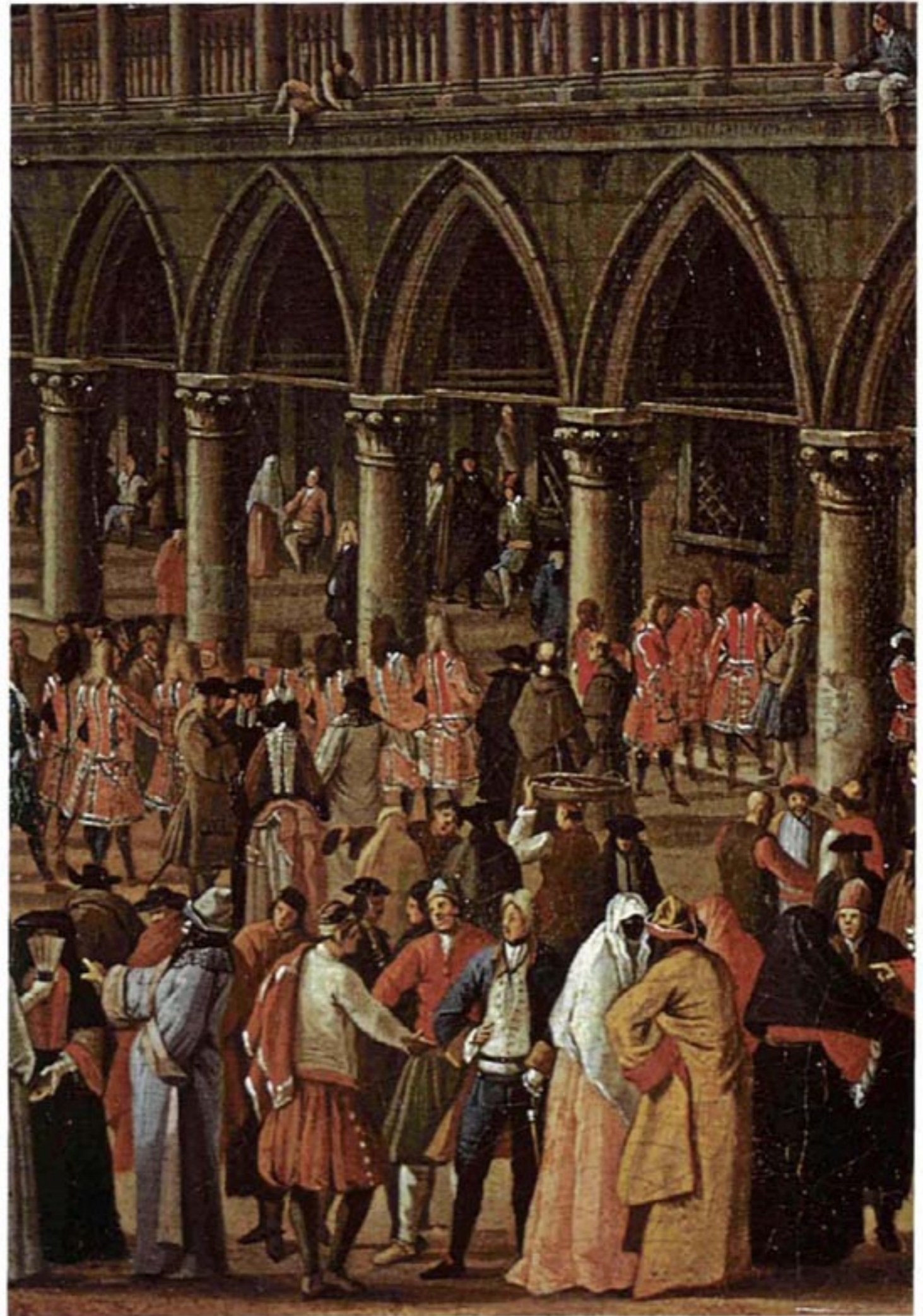
The creator of the *veduta* is regarded as being Gasparo Vanvitelli (the Dutchman Gaspard van Wittel, 1653 -1736), but its iconographic type and technique were shaped by Luca Carlevaris (1663 - 1730), who imported it into Venice.

In 1703, the publication of the work *Le Fabriche e Vedute di Venezia*, a collection of 104 copper engravings, made his technique more widely known and disseminated valuable material which all painters of *vedute* were to draw upon.

His engraving demonstrates strict observance of the rules of architectural and topographical drawing.

A popular form of picture, the *veduta* owed this popularity to the enthusiasm for travel of the eighteenth century. The acquisition of it meant — especially for the English - the culmination of the Grand Tour, the travels in the Mediterranean and Asia Minor which came to be regarded as a necessary completion of the studies of those graduating from the Universities of Oxford and Cambridge. These young English graduates avidly explored Rome, from which they bought pictures of ruins by Cerquozzi and Pannini, and then Venice, from which they carried off paintings of 'views', souvenirs of precision of their travels.

Canaletto (Antonio Canale, 1697 -1768) came to the *veduta* through the theatre. Initially a





64. Canaletto. *The Rialto Bridge*.  
Oil on canvas, 47 x 80 cm. The Louvre, Paris.





65. Canaletto. *The Grand Canal and Sta Maria della Salute*.  
Oil on canvas, 47 x 79 cm. The Louvre, Paris.





painter of theatre sets, like his father and elder brother, he was familiar with the complicated perspective of stage set architecture and brought the feeling of the theatre to his canvas. His first essays in painting were *capricci* with ancient ruins, memories of his visit to Rome (1719), where, in parallel with the study of antiquity, he acquainted himself with the work of Pannini and Vanvitelli. It was these two artists, and Carlevaris, whom he took as examples when he began to work on the *veduta*. He soon went beyond his models. His line, firm and clean, places the architectural masses with assurance and ease, retaining its clarity even when he is showing small details on distant levels. The organisation of space is strict and monumental, but without aridity, since the masses and the empty space have been correctly calculated, just as the fluctuations of light and shadow have been correctly distributed. The logic which governs the organisation of his compositions precludes heaviness and monotony, while the atmosphere of Venice which pervades the scenes is authentic. In the reproduction of reality, the painter is in search of truth; he uses the *camera obscura* to isolate his subject, to intensify the linearity of the structure and to pick out details, but this does not stop him from making additions or missing out particulars if this serves to bring out the totality of the theme as a painting.

The fact that the sea is the constant

environment, and very frequently, the protagonist is an indication of the extent of his maritime subject matter. Canaletto depicted all manner of vessels in an infinity of positions and formations, but above all he made use of the gondola, its picturesqueness and the rhythm which it lent to the composition. The festive spirit, the luxury and the tradition of a proud past were suggested by Canaletto and Guardi in their superb pictures of the Betrothal of the Sea by Venice, the annual festival observed on Ascension Day by the city in its entirety: the Doge would embark on *Bucentaur*, his gala gondola with its rich ornamentation, and sail out into the lagoon, accompanied by ships and gondolas. When he was approaching the Lido, he threw his ring into the sea, thus sealing the union between Venice and the Adriatic.

During the years 1730 - 1740, Canaletto worked for the British Consul in Venice, Joseph Smith, who also acted as go-between for Canaletto with English collectors. This was a fruitful period during which the young painter was under the pressure of commissions from — mostly foreign — admirers of his art. Finally, he gave way to blandishments and moved to London, where he stayed from 1744 to 1755, making brief visits to Venice. During this time he produced many 'views' of London, of the Thames, of gardens and English castles, thus demonstrating his ability to adapt to a different environment, not without

66. Francesco Guardi.  
*The Departure of the Bucentaur.*  
Oil on canvas, 67 x 100 cm.  
The Louvre, Paris.











similarities with his home city, but with a different light and atmosphere.

It is inevitable that comparisons should be made between Guardi and Canaletto: they share the same genre, the *veduta*, and a common subject, but they are differentiated by the spirit of their painting and, above all, by their style.

The offspring of a family of artists with a studio (*bottega*) in Venice, Francesco Guardi (1712 -1792) was apprenticed to his elder brother, Gianantonio, a painter of great ability, with whom he later worked. Their sister was married to Gian Battista Tiepolo (1696 - 1770). The *veduta* was the last genre in which he worked; he had already tried his hand, not without success, at religious and historical pictures, the *capriccio* and portrait painting. In his approach to Venice he is guided, as were all the *vedutisti*, by its topography: he too sets the boundary points of a subject imposed by the nature of things, his individual handling of which will depend chiefly upon his angle of vision, his conception of space and the atmosphere. Guardi does not ignore nor does he skirt round the beauty of the work of architecture, nor the charm of the background and of details. He uses the *camera obscura* and exploits perspective, but his subject is not the grandeur of facades or the affected normality of their structure, a description of the unruly fleet of boats on the lagoon of St Mark or the strollers in the piazzas and on the quays.

What Guardi is seeking, beyond the brilliance of the appearance presented to the world, is the presence of time in stone and the eccentricities of the light when it encounters the passivity of the sea, and the radiance of marble. He tends towards the creation of emotional impressions of the whole, which rest upon the terms of the local subject matter.

Guardi succeeded in bringing renewal to the *veduta*, thanks to a revision of its subject matter and the shifting of interest from the details of the space to the mutability of the atmosphere. Although he was inspired by the layouts of Marco Ricci and Canaletto, he replaces the exact and objective image with a vision of nature which is poetic, almost fantastic, in which the light dissolves the outlines and turns the forms into bright, points of colour. Of all the *vedutisti* it is he who most faithfully gives substance to the spirit of rococo with its game of discontinuous script, the lightness and sensitivity of the colour and the power to hint of the brushstroke.

The emphasis given to marine painting in France during the eighteenth century was due to Joseph Vernet and his successors. A decisive starting point for the majority of them was the idealism of Claude Lorrain, the subject matter of the imagination, but also the specific landscape.

The outlines of the career of Adrien Manglard (1695 -1760) do not differ greatly from that of

67. Francesco Guardi.  
*The Doge of Venice Embarking  
on the Bucentaur.*  
Oil on canvas, 67 x 100 cm.  
The Louvre, Paris.





68. Joseph Vernet.  
*Seascape at Sunset*. 1774.  
Oil on canvas, 50 x 87 cm.  
The Louvre, Paris.

Claude Lorrain: the content, however, is totally different. He was born in Lyon and served his apprenticeship in the studio of the Dutch painter and engraver Adrien van der Gabel. At the age of 15 he left France and settled in Rome, where he came under the influence of the marine painter Bernardino Ferziona, who urged him in the direction of this genre. His work, little known today, is marked by the variety of its maritime themes, the accuracy of the depictions and an inclination towards the dramatic. His name comes up frequently, not so much because of the importance accorded to his own work, but because he helped in making Joseph Vernet what he was.

Claude Joseph Vernet (1714 -1789) was one of the very few distinguished marine painters who enjoyed fame and fortune. His own exceptional gifts and the support of his relations and friends contributed to this success. The son of Antoine Vernet, painter-decorator, he received his first lessons in painting from his father. At the age of about 15, he was taken up by Philippe Sauvan (1697 -1792), a painter of historical and religious pictures, and later (1731 - 1732), at Aix-en-Provence, by Jacques Viali, a painter of landscapes and seascapes. During this period, Vernet studied in the collections of Avignon and Aix-en-Provence works which had been inspired by Gaspard Dughet, Claude Lorrain and Salvator Rosa. His own first paintings showed a feeling for colour, consistency and ease of execution.

69. Philippe Jacques de  
Loutherbourg.  
*The Battle of Camperdown*. 1799.  
Oil on canvas, 152 x 214.  
Tate Gallery, London.

But Vernet's training was to be shaped chiefly by the period which he spent in Italy. In 1734 he went to Rome as the protege of Joseph de Seytres, Marquis de Gaumont, an intellectual, a collector and an antiquary. Adrien Manglard, Nicolas Vleughels, director of the Academy of France in Rome, and Francois Franque, architect and a friend since childhood, to whom he addressed himself, introduced him into diplomatic and Vatican circles, who were afterwards to become his enthusiastic and permanent clients. He visited Naples, Ostia and Civitavecchia. Although he did not sketch antiquities, he got to know Gian Paolo Pannini (1691 -1765), the specialist painter of that subject.

Vernet's Roman period lasted until 1753. Fruitful in terms of the quality and volume of his work, it had made him a favoured artist with the art-lovers of Rome, while his marriage with the Irish Virginia Parker added British collectors to the admirers of his painting. From 1743 he had been a member of the Academy of St Luke, while in 1746 he was accepted into the Royal Academy of Painting.

Vernet painted specific landscapes — mostly to order — and imaginary ones. His own natural inclination was towards the latter, since these allowed him greater freedom and scope for re-creating, but both were derived from the study of nature, which he himself forcefully recommended. Certainly, his work echoes Claude Lorrain and







Salvator Rosa: the shipwrecks, the storms, the disk of the sun sinking into the water are reminiscent of the paintings of the two artists, which were probable models, while his affinity with Nicolaes Berchem and Karel Dujardin, Dutch artists under Italian influences, is certain.

When Vernet returned to France, he received a royal commission to paint the harbours of France. This ambitious programme included more than 20 pictures and was the brain child of the Marquis de Marigny, minister of Louis XIV and brother of Mme de Pompadour, who cultivated the idea with the King. The task occupied Vernet for ten years (1752 -1763) and resulted in the completion of 15 pictures, a number by no means inconsiderable if one bears in mind the volume of work which it required from the artist.

The *Harbours* are panoramic views in which the landscape is depicted in the foreground together with the activities going on in the place — sometimes with details and anecdotal episodes which detract from the whole — while a large part of the painting is devoted to the sky. The intention that identification with the place portrayed should be immediate is obvious; this was the wish of the Marquis de Marigny and led on occasion to friction with the artist.

The works of Vernet's last period — repetitions of his public's favourites — are evidence of the exhaustion of his imagination and the unsteadiness of his hand — points which did not escape the attention of the critics.

The painting of Joseph Vernet, though dependent upon models of the 17th century, is reminiscent of that of the 19th. The properties which made it a link between the two approaches are also the explanation of why it had so much influence. The painter took over and developed the repertoire of Claude Lorrain, Salvator Rosa and Adrien Manglard, but was directed by the realism of his own angle of vision. The picture of nature which his work provides is not a faithful representation of the landscape, but a stage set composition consisting of realistic elements drawn from different places. The impression of authenticity is created by the organisation of the theme and the description of the weather. His colours are solid, diaphanous and warm, but are often corroded by the theatricality of the lighting (of shipwrecks and nocturnal scenes) and conventional sugariness. His idealism — as to which Constable had misgivings — is not on the same level as that of his models and in accord with the spirit of the age.

The fact that Joseph Vernet acquired the fame and prestige of the leader of a school served as justification for the exploitation and imitation by subsequent generations of landscape painters. The artists who worked under his immediate influence - apart from his brothers Ignace and Francois and his son Carle - were Jean-Baptiste Lallemand, Pierre Jacques Volaire, Philippe-Jacques de Louthembourg, Pierre-Henri de Valenciennes, and Joseph Wright of Derby, among others.

70. Joseph Vernet.  
*A Storm with a Shipwreck.*  
Oil on canvas, 88 x 138 cm.  
Wallace Collection, London.



# *The nineteenth century*

*Homme libre, toujours tu cheriras la mer!  
La mer est ton miroir; tu contemples ton ame  
Dans le deroulement infini de sa lame,  
et ton esprit n'est pas un gouffre moins amer.*

Ch. Baudelaire

## *T*

wo main schools, Romanticism and Impressionism, opposed both in their ideography and in the means which they employ, define the marine painting of the 19th century. The fact that Romanticism is placed at the beginning of the century and Impressionism at the end gives the impression that trends in art which are effectively self-contained - realism and the Barbizon school - are to be seen as transitional stages which blunt the sharpness of the differences between two extreme approaches.

Romanticism, a state of the spirit and the soul, as well as an attitude towards life, is rarely posited as a stylistic idiom. It is not confined within a specific period of time, while it can be traced in the work of artists who stand at some distance from it in terms of chronology, genre and content. Contradictory and complex, it resists confinement within the bounds of a formal framework of characterisation and takes on





# *The nineteenth century*

*Homme libre, toujours tu cheriras la mer!  
La mer est ton miroir; tu contemples ton ame  
Dans le deroulement infini de sa lame,  
et ton esprit n'est pas un gouffre moins amer.*

Ch. Baudelaire

*T*

wo main schools, Romanticism and Impressionism, opposed both in their ideography and in the means which they employ, define the marine painting of the 19th century. The fact that Romanticism is placed at the beginning of the century and Impressionism at the end gives the impression that trends in art which are effectively self-contained - realism and the Barbizon school - are to be seen as transitional stages which blunt the sharpness of the differences between two extreme approaches.

Romanticism, a state of the spirit and the soul, as well as an attitude towards life, is rarely posited as a stylistic idiom. It is not confined within a specific period of time, while it can be traced in the work of artists who stand at some distance from it in terms of chronology, genre and content. Contradictory and complex, it resists confinement within the bounds of a formal framework of characterisation and takes on





attributes which do not preclude their being opposed.

Nature as a whole is a symbol for Romanticism, since it is subject to constant fluctuations and changes - and this is true particularly of the sea. It is this, above all, which gives an image of the broadest content of the term and transcends it, since it corresponds directly to the human soul. The iconography of Romantic marine painting is derived from the idea of the identification of human passion with the sea — an identification which is suggested and reinforced by the introduction of the human form into the seascape composition. Reality, with its social dimension apparent, and History are the usual sources of its subject matter.

The Napoleonic Wars were a source of inspiration for the Romantics - those who followed the Emperor and recorded his victories and his painful retreats, and the seascape painters. The spirit of the upheaval of war is reflected by Philippe Jacques de Loutherbourg (1740 -1812). An imaginative and daring artist who was also a faultless draughtsman, he provided a description of the sea battle which was powerful, and sometimes exaggerated. He eschewed the formal line-up of the opposing sides, in which the intensity of the battle is conveyed by the volume of smoke, in favour of a smaller field of vision, usually showing the ramming of two ships, in which the power of destruction can be conveyed more easily. The explosions and fires which he was

fond of depicting are not lacking in grandeur and a vivid impression of action.

Diderot considered him an imitator of Vernet and criticised his inclination towards the spectacular. In spite of certain coincidences, the difference between the two artists is manifest. Vernet was motivated by reason and a desire to please, while Loutherbourg was carried away by his own spontaneity and daring and wished to provoke a feeling of awe.

Loutherbourg was born in Strasbourg and worked in Paris, where he became a member of the Academy (1767) and in London, where he settled permanently (1771). Apart from painting, he also worked as a theatre set designer.

The sea, nevertheless, is not only the place where violent action, to which it contributes with its storms and the threat of the heavens, unfolds. The Romantics saw it as a stimulus to reflection, confession and a wider review of fate and life, since the sea is often the unexpected final plane on which the existence of human beings is in the balance. This is an approach shared by Gericault, Delacroix, Friedrich and Turner, even though the means by which it is implemented differ and the individuality of the painter lends to the idea his own personal slant.

The fact that the most important marine painting of the French school, *The Raft of the Medusa* (1819, the Louvre, Paris) is the work of a painter who had no great love for the sea is not in any way strange. In this instance, it is not the sea

71. Philippe Jacques de Loutherbourg.  
*The Battle of the Nile.*  
Oil on canvas, 135 x 180 cm.  
Tate Gallery, London.



which has been chosen as the subject, but the human tragedy. In this, Theodore Gericault (1791 -1824) traces the final limits of man at the moment when he perceives the hope of salvation.

The story which inspired the work is as follows: the frigate *Medusa* sailed from France on 17 June 1816 with the purpose of taking to Senegal the governor and various officials of the colony. It was carrying more than 400 passengers and crew.

On 2 July, the vessel ran aground on a reef and, in spite of the efforts made, it proved impossible to refloat her. A raft was constructed and 149 of the ship's company embarked on this, while the rest took to the ship's boats, which were to tow the raft. After a while, the cables by which it was tied to the boats broke and for many days the raft drifted on the open sea. Without food, those on the raft endured appalling hardships, and when eventually the frigate *Argos* arrived, it found only 15 left on it, and those on the point of death. These events created a sensation, as did the picture itself.

The mood of tragedy which holds the scene together dictates a scale on which one end is occupied by death, the centre by suspense and doubt, and the upper extreme by the expectation of being saved. The composition is structured as a wave with a strong upward surge, perceptible throughout the diagonal. Michelangelo is a

palpable presence in the musculature of the figures, the movement, the exposition of the nudes and the portrayal of the faces, as is Caravaggio, of whom the colours and the lighting are directly reminiscent. Over and above this, the feeling of communication with suffering mankind is of the strongest.

*Les vagues etaient comme d'agate.*  
Delacroix, Diary, 25 August 1854.

Unlike Gericault, Delacroix loved the sea, enjoyed it, wrote about it in his diary, and painted it. Life was for him too a source of inspiration, but so, emphatically, were the Bible and poetry. The works *Dante and Virgil crossing the Styx* (1822, the Louvre, Paris), *The wreck of the Don Juan* (1840, the Louvre, Paris) and *Christ on the Lake of Gennesaret* (Metropolitan Museum of Art, New York) are outlets for the drama of his own personal life, a reference to fate and the nothingness of man, and also a projection of the spirit of the place of their origins. The painting *Dante and Virgil crossing the Styx* gives a picture of the landscape of Hell (Canto VIII). The two poets, Dante with Virgil supporting him, watch with horror the sufferings of the damned, and the wild desperate attempts of the bodies to clutch at the boat. Distress, fear and a sense of

72. Theodore Gericault.  
*The Raft of the Medusa*. 1818.  
Preliminary study.  
Canvas, 65 x 83 cm.  
The Louvre, Paris.









73. Eugene Delacroix. *Christ on the Lake of Gennesaret*. 1825 -1854.  
Oil on canvas, 60 x 75 cm. Metropolitan Museum of Art, New York.

entrapment oppress equally those in the boat and those in the sea.

The painting has strong echoes of the *Medusa* — Delacroix had posed for one of the men on the raft and had experienced the feverish creative work of Gericault and it was natural that he should have been influenced by him — but it has no similar connection with current events. It immediately takes on the meaning of a symbol and is raised directly to the universal dimension in which it had already been conceived in the poem which was its starting point.

Louis Gabriel-Eugene Isabey (1803 -1886) is very distant from the two leading Romantics with whom he is grouped. If he is to be placed immediately after Delacroix, this is not only because he was contemporary with and knew both the others, but also because he pointedly distorted the spirit of Romanticism; he strives after magnitude and exaggeration and pushes tragedy in the direction of theatricality and the exterior eliciting of awe. The depiction of storms and shipwrecks allowed him to exploit his undisputed skill, but suggested his inability to keep hold of the concept of the real. The pictures which particularly contributed to his reputation - *The shipwreck of the Emilia* (Nantes Museum) and *Fire on the Austria* (Bordeaux Museum) — were also precisely those which came under the fire of the critics.



74. Eugene Delacroix. *Dante and Virgil in Hell*. 1822. Oil on canvas, 189 x 246 cm. The Louvre, Paris.







75. Eugene Isabey.  
*Seascape.*  
Oil on canvas, 65 x 110 cm.  
The Louvre, Paris.

The son of the famous miniaturist Jean-Baptiste Isabey, from whom he received his first lessons, he was a precocious and prolific artist who concerned himself almost exclusively with marine painting, covering a wide range of subject matter. Throughout his long life he remained loyal to patterns of his youthful and mature years, proving incapable of assimilating the change which had occurred in painting after the middle of the century.

The insertion of Ivan Aivazovsky between the French school and German Romanticism is intended to draw attention to the reverberations from the French traditions, the affinity of elaboration and assimilation which are encountered in younger painters and the stamina which ensured the survival of these down to the eve of the 20th century.

Popular and open-handedly honoured in Russia and elsewhere, Aivazovsky owes his fame, according to his biographers, to his ability to capture the ever-changing aspect of the sea in a manner which is accurate and convincing. His oeuvre (some 6,000 pictures), in which European trends are merged with his own individual style, is popular even today.

Ivan Konstantinovitz Aivazovsky (1817 -

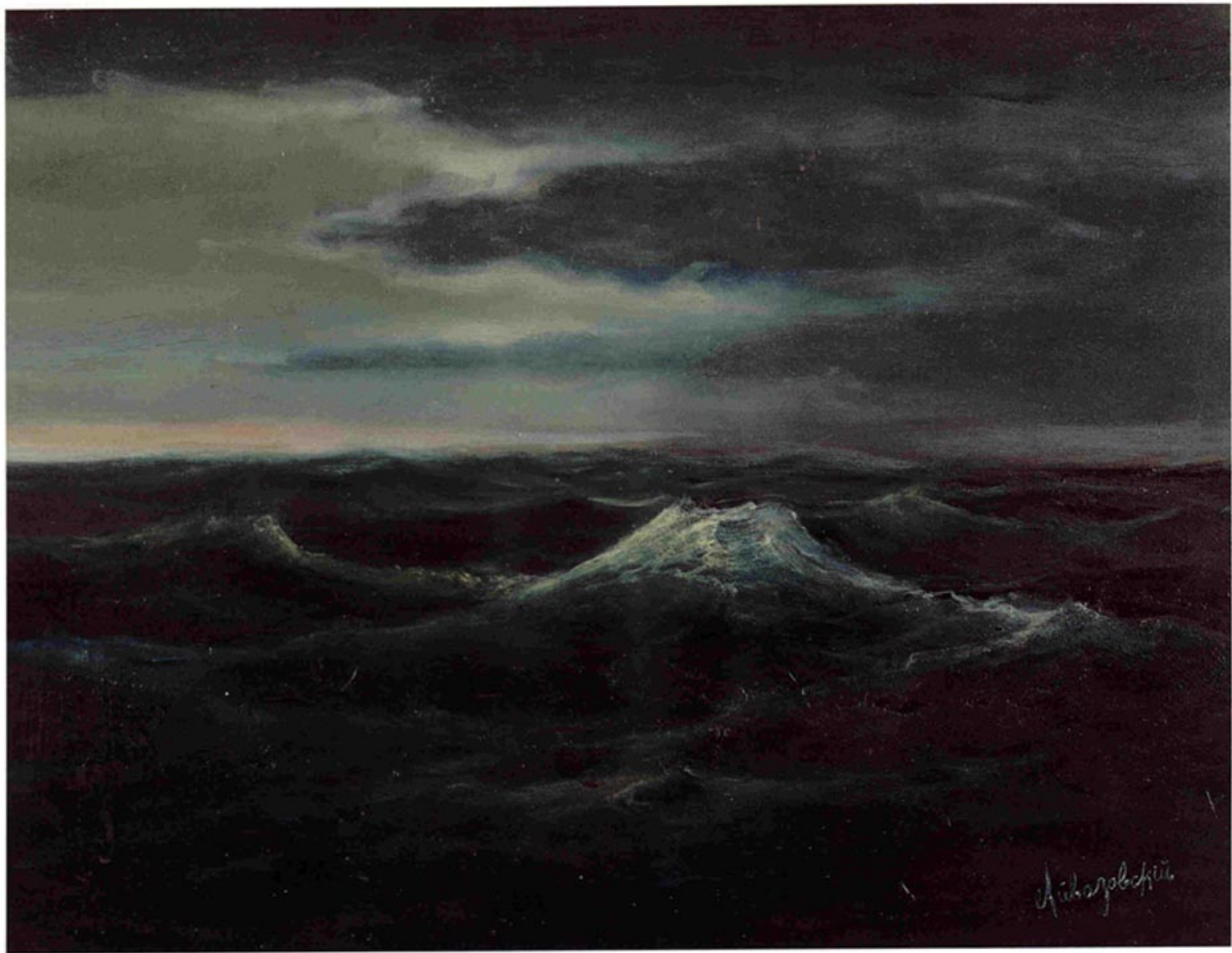
1900) was born — and died — in Theodosia in the Crimea of Armenian parents. He studied at the Academy of Fine Arts in St Petersburg and at the Academy of St Luke in Rome. He discovered European art in the collection of Tsar Nicholas I. It was there that he became familiar with the work of Claude Lorrain, who served as the point from which his own art started out. He travelled in Europe and the East and along the shores of Asia Minor and the Aegean. A fervent philhellene, he repeatedly painted scenes from the sea battles of the 1821 uprising, as well as later episodes from the history of Greece.

The themes upon which he dwelt particularly are the idyllic seascape, as that had been shaped by the French seascape painters of the 18th and early 19th centuries, stormy seas and sea battles.

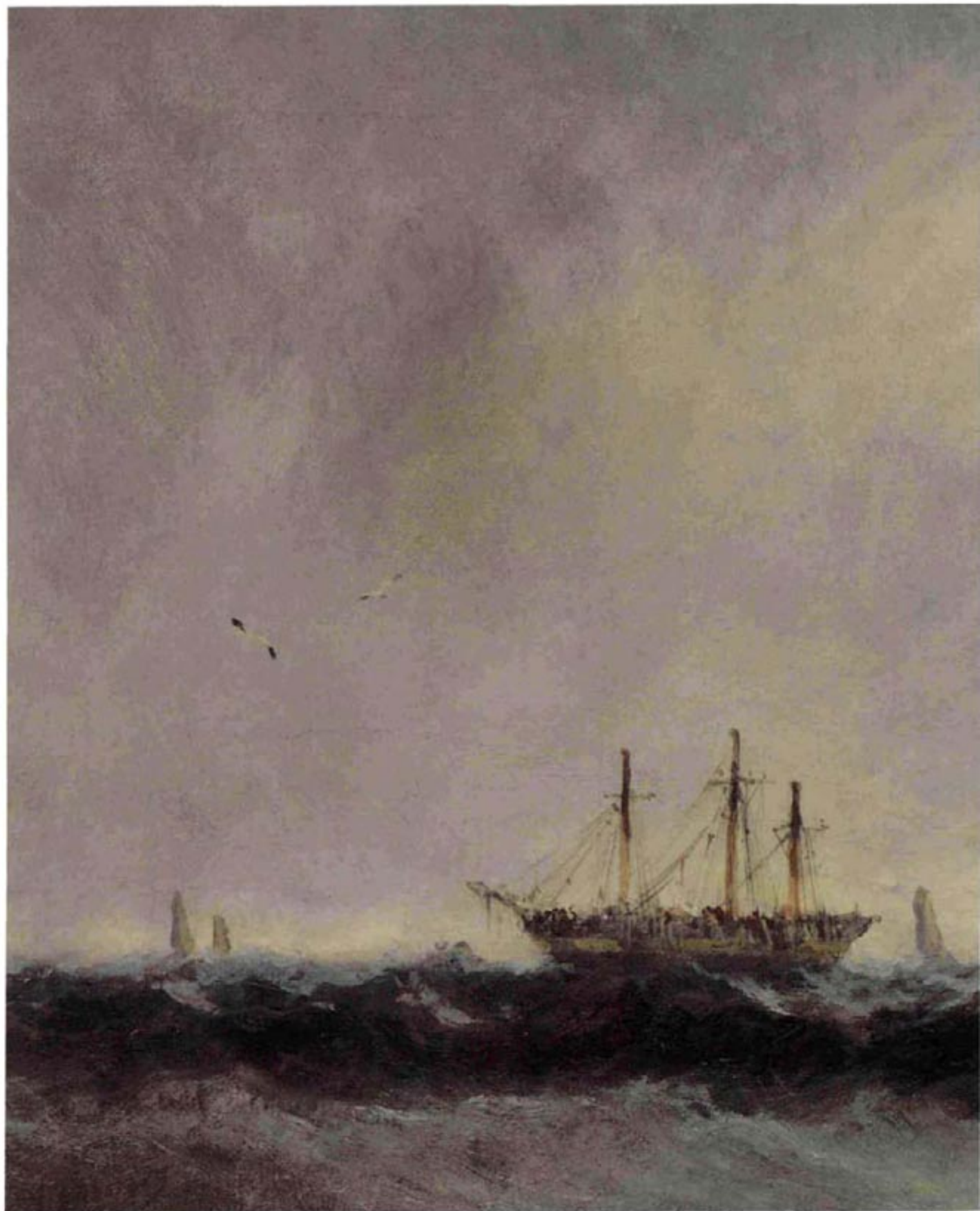
The painting of Aivazovsky never strayed far from the spirit and preferences of Romanticism, even though the study of the sea itself, the quest for fidelity and the acquaintance of the painter with the work of the Russian realists gave rise to the sporadic appearance of elements of realism in the pictures of his mature and declining years. He had a fine technique, which results in a subtlety and clarity of colour, the alternation of contrasts by the gradual extinction of the tones,

76. Ivan Aivazovsky.  
*Hough Sea.*  
Oil on canvas, 30 x 40 cm.  
Private collection.









77. Ivan Aivazovsky.  
*Ships in Rough Sea.*  
Oil on canvas, 31 x 61 cm.  
Private collection.









and the setting down of an impressionistic vision, which produced a very wide range of emotional nuances.

Symbols similar to those employed by the French school abound in the painting of Caspar David Friedrich (1774 - 1840), but they differ from those in content and the way in which they are brought out. Spiritual and introspective, the art of this German Romantic is an exposition of the mystery and majesty of nature, the nothingness and the humbling of man, and the calm acceptance of death.

Friedrich was born in Pomerania in the seaside town of Greifswald on the shores of the Baltic. He studied in Copenhagen and in 1798 settled permanently in Dresden, from which he made frequent visits to his birthplace. In his subject matter the sea and ships alternate with wild mountain landscapes and Gothic ruins. Although he had made a detailed study of nature, when it appears in his pictures it bears its topographical and other outward signs, but has been transformed by the spirit and the surge of his reflections. The landscape is a part of a harmonious universe, a creation of God, Who is invoked by it and to Whom it tends. Man, the merest dot in the vastness of space, becomes aware of the grandeur of the universe in which he plays a part.



In Friedrich's iconography, the sea is the most ancient symbol of a boundless space and of a constant flow, in which the voyage of the ship, the symbol of man, finds its place. It is in this light that one of his most important works, *The Stages of Life* (1835, Museum der Bildenden Künste, Leipzig), is to be interpreted. The five ships symbolise the five figures who are on the shore: the artist and those closest to him. Friedrich, with his back turned on the onlooker, advances towards the large ship, the harbinger of his end. The term of life is further symbolised by the boat turned upside down, while the consolation of religion is suggested by the warm colours of the heavens. The melancholy and grief which almost constantly furnish the atmosphere of his pictures are balanced by hope and faith; nevertheless in the work *The Wreck of the Hope* (1823 - 24, Kunsthalle, Hamburg), disaster is absolute and inescapable.

In a study written many years ago, De Veyrand reproved English painters for indifference to the basic themes of marine painting, those which turn upon ships and life at sea. It was his view that they approached the sea only as landscape artists; in comparing them with their French fellow artists, he extols the latter because their subject matter is broader and more particularised.

The French scholar's view is not entirely without foundation: English landscape painting, interwoven as it is with English painting, is so extensive that it does in fact give the impression of including seascape within it as a part. It also so happens that the most able marine painters were also painters of landscape, a fact which gives rise to confusion. The study of nature and its representational transcription had advanced so far in English studios that the painting of Constable, Bonington and others at the famous Paris Exhibition of 1824 was taken as a most important pointer by Delacroix. From that point on, English landscape painting was to influence the French.

The example of Turner is one that could be advanced against the assertions of the French art historian. Here was a landscape painter who did work in marine painting of the greatest importance. Not only did he renew through seascape the artistic idiom of Romanticism, but he introduced revolutionary modes of interpretation in advance of his times. Turner had assimilated the work of the two dominant and widely differing figures of the 17th century, Claude Lorrain and Willem van de Velde the Younger, artists whom he revered to the end of his life, but his work is a constant struggle with the models of his youth, a study and transcendence of the patterns and rules which they had set as the terms on which marine painting was executed.

78. Caspar David Friedrich.  
*The Stages of Life*. c. 1835.  
Oil on canvas, 72.5 x 94 cm.  
Museum der Bildenden Künste,  
Leipzig.

79. Caspar David Friedrich.  
*The Wreck of the Hope*.  
c. 1823 - 4.  
Oil on canvas, 98 x 128 cm.  
Kunsthalle, Hamburg.





80. J.M.W. Turner.  
*The Shipwreck*, c. 1805.  
Oil on canvas, 171.5 x 241.3 cm.  
Tate Gallery, London.

Joseph Mallord William Turner (1775 - 1851) received a somewhat sketchy artistic training, but he subsequently filled in any gaps for himself. His painting starts out from the topographical sketch (topography is the faithful setting down of an open-air scene, with the buildings and historical monuments, by means of drawing and water-colours), a task which obliged him to travel extensively in England, getting to know its shores and the world of the sea. He observed and avidly recorded various aspects of nature, details which constitute the particularity and the feeling of a place, and the light and colour of the time of day. An outstanding water-colour artist, he proved himself immediately afterwards (c. 1797) so experienced in the technique of oils that he employed both methods with equal success.

Turner's extensive seascape work includes the whole of the traditional subject matter: mythological and historical scenes, sea battles, shipwrecks, portraits of vessels, fishing boats, sea-shore scenes and the landscape of Venice. But it is not the rich variety of subjects which impresses as much as the mode of interpretation and the subjective approach. The differentiation which Turner gives to the depicting of the theme lies in the angle of vision which he chooses, the intensity and the 'torturing' of the colour, and the

direction of the light. From the earliest stages of his work, his desire to serve the subject and its treatment in painting is apparent. Initially, the two terms are complementary, but with the passage of time, the balance is lost. Painting itself gradually proves to be the sole *desideratum*, while the subject is reduced to the excuse for it.

Turner adopts a familiar iconographic type — frequently borrowed from the Dutch — in order to draw out from it an entirely new visual image. He usually banishes the subject from the foreground, in order to lend magnitude and depth to the sea and the sky and to introduce violent patterns of composition and strong contrasts of light and colour, thus extolling the supremacy of the forces of nature over the fragility of man.

His wish to demonstrate that he has transcended his models is obvious. His request that two of his paintings — a gift to the state — should be hung next to pictures by Claude Lorrain was, of course, intended as a tribute to the great master, but it also suggests a comparison with a starting point and an example from which he had moved on: the scene in his works, similar to that of Claude Lorrain, shifts towards a poetic phantasmagoria, dematerialised, but of a more modern spirit of painting. By his middle years, he had arrived, with imagination and daring, at the realisation of a vision, in which the water, the sky

81. J.M.W. Turner.  
*Keelmen Heaving in Coals  
by Moonlight*, c. 1835.  
Oil on canvas, 92.8 x 122.8 cm.  
National Gallery, Washington.









82. John Constable. *Weymouth Bay*. 1819.  
Oil on canvas, 88 x 112 cm. The Louvre, Paris.

83. Richard Parkes Bnnington. *The Coast of Normandy*. 1820 -1824.  
Oil on canvas, 45 x 38 cm. The Louvre, Paris.

and the wind are jumbled together in a violent vortex, at the centre of which shadows of ships and signs of human presence can be only dimly made out. This painting of dramatic contrasts, of unbridled motion, of the dissolution of its foundations in actuality and composition, of the transitions of light and colour into abstract concepts constitutes the extreme limit of transformation which marine painting reached in the 19th century.

The art of Constable is altogether more homely; down-to-earth, with emotional tension but without moments of an exaltation which would interrupt its contact with the specific, rugged and accessible, it seeks to capture the beauty of the actual. The range of his vision is not extensive and imagination rarely intervenes in the transcription of the landscape. Nevertheless, Constable is a careful investigator of the features and the feeling of the place and accurately brings out its inner life.

John Constable (1776 -1837), the son of a prosperous miller, was born at East Bergholt in Suffolk, an area which was to provide him with the subject matter of his work. He travelled very little, never leaving England. With the exception of a single voyage made when he was a boy, he knew the sea only from the shore. The teachers who left their influence on him were Gainsborough, and, among the Dutch, Jacob van



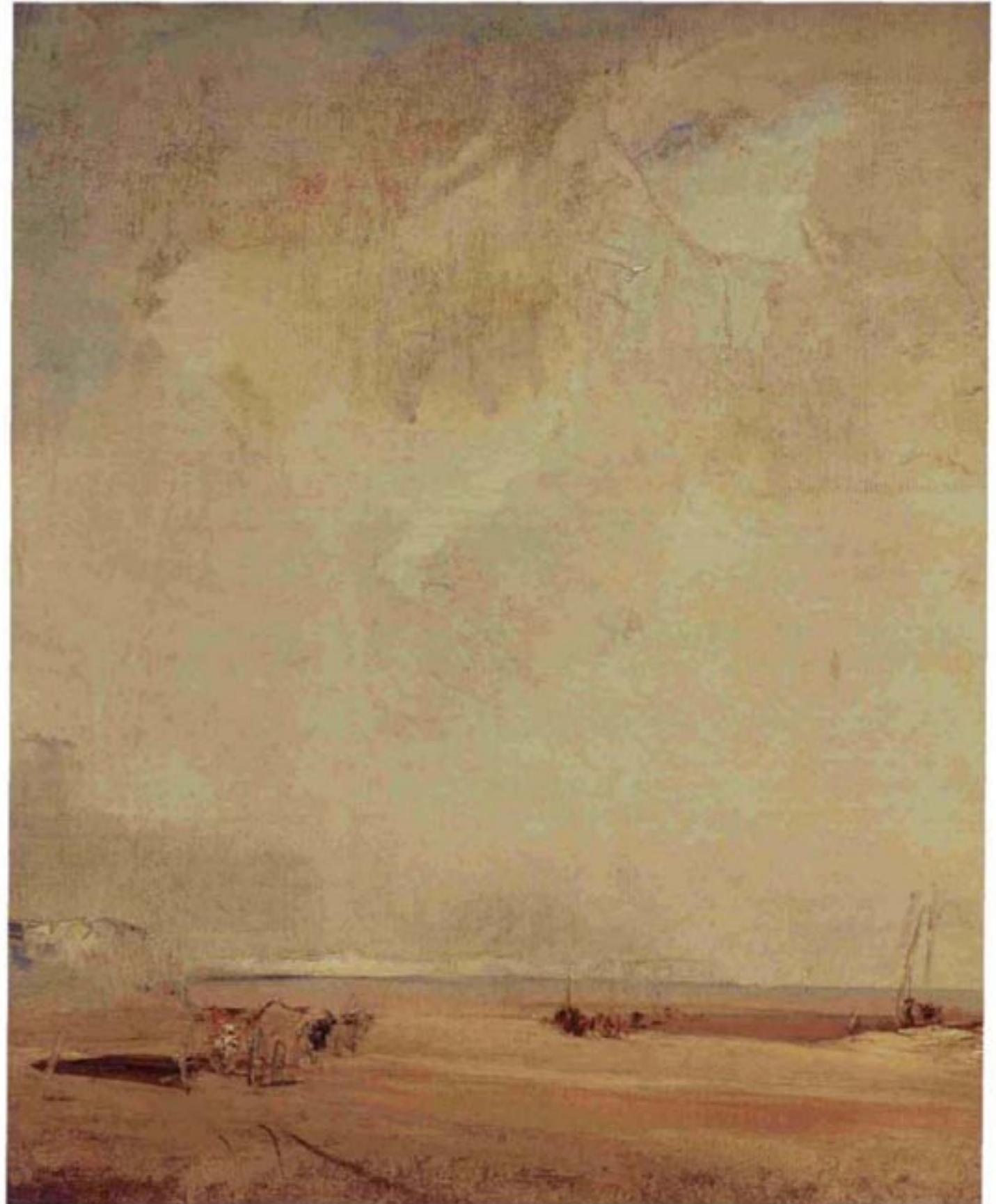
Ruisdael and Cuyp. He admired Willem van de Velde, but felt more at home with the other two.

Constable's marine painting tends to be an extension of his landscapes, having to do with the study of place and atmosphere. One of the first artists of the 19th century to work in the open air, he noted in his sketches details which he subsequently transferred to his canvas with spontaneity and all the force of a first impression. His brushstrokes with their alternating points conveying intermediate tones of light and colour hint at a later technique. His painting made little impression in his own country and he was not accorded early recognition; success came comparatively late, after he had been triumphantly hailed by the French.

His painting *Weymouth Bay* (the Louvre, Paris), a faithful and sensitive record of the time and the place, indirectly recalls Ruisdael, in that the sky regulates both the colour and emotional range of the landscape.

Bonington served as a link between the English and the French schools, and is claimed by both. It is true that France shaped his art, but he handed on to France his native land's most authentic creation: water-colours.

Richard Parkes Bonington (1802 -1828) was born at Alnold, Nottingham, of parents with some artistic training, but so feckless with money that





84. Richard Parkes Bonington.  
*A Sea Piece*. 1827.  
 Oil on canvas, 54 x 84 cm.  
 Wallace Collection, London.



they were forced to leave England and take refuge in Calais. There Bonington served his apprenticeship in the studio of Louis Francia (1772 -1839), who had just returned from many years of living in London. Francia taught him water-colour technique. In 1818, his family settled in Paris and Bonington studied Dutch and Flemish masters in the Louvre. At the Ecole des Beaux Arts he studied under Gros. It was at this point that he got to know Delacroix, with whom later he was to share a studio.

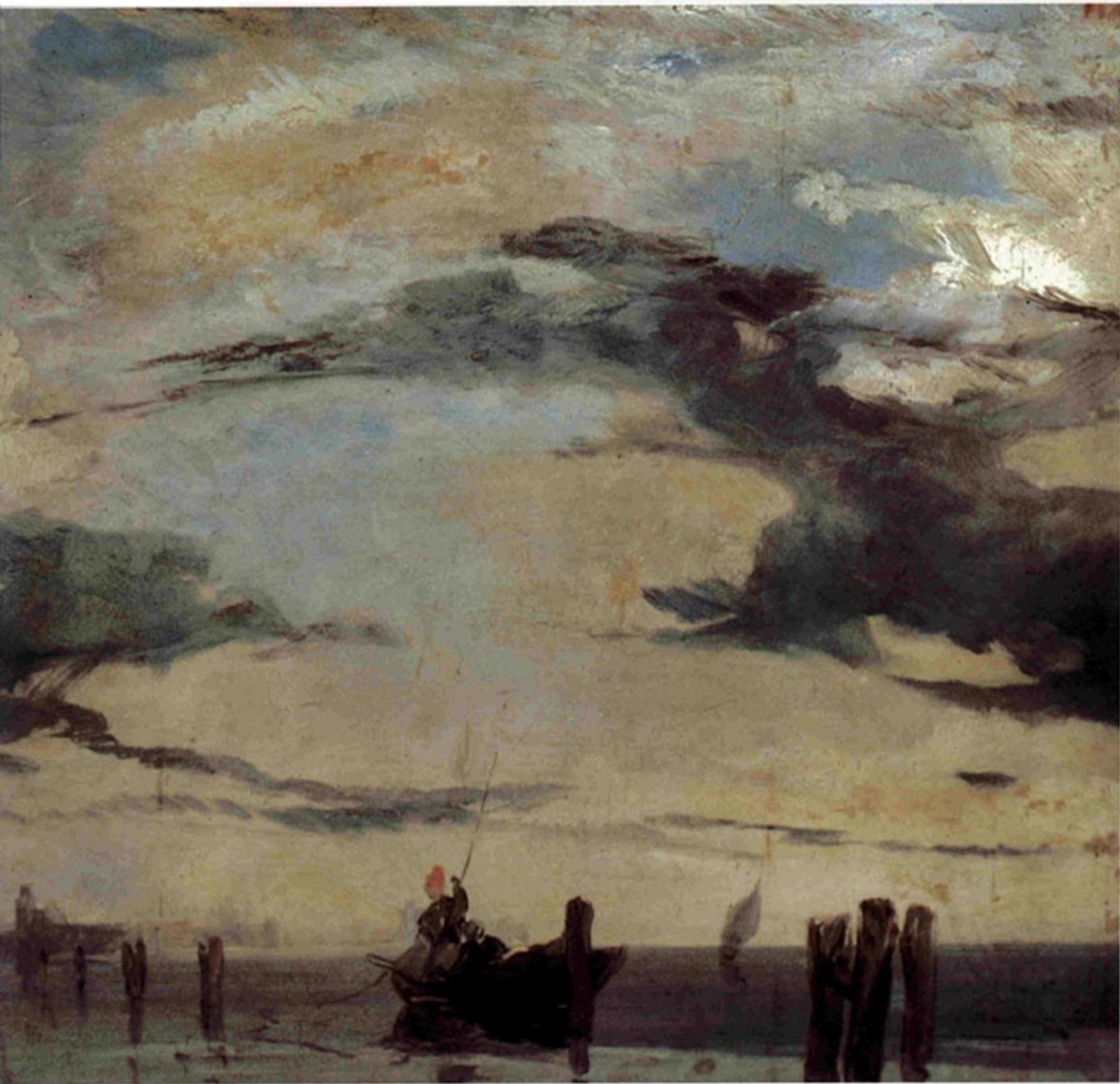
Although a landscape painter, Bonington worked little in the open air, and differs significantly from the painters with whom he is compared: he lacks the robustness of Constable — and the prosaicness of the other English landscape artists. Noble and refined, his art is closer to the painting of Turner.

Venice and the Normandy coast provided the inspiration for his marine painting. The small paintings with their low horizons, the boundless space of the sea and the dampness of the atmosphere preserve the coolness and translucency of his water-colours. Unimportant episodes, such as a boat approaching while people wait on the shore, take on magnitude and gravity as they are incorporated into the surface and silence of the sea.

85. Richard Parkes Bonington.  
*The Coast of the Adriatic*.  
 Oil on cardboard, 30 x 43 cm.  
 The Louvre, Paris.









The English Romantic school is not adequately represented only by Turner, Constable and Bonington. There are other extremely able painters and local schools — that of Norwich is of the greatest importance — who extended the breadth and significance of marine painting.

Rich and multi-faceted, French marine painting of the middle and late 19th century reflects the creative activity and alternation of artistic trends of the period. It serves, indeed, as the field in which the various trends more exactly displayed their ideography and techniques.

The decision of young French artists to emancipate themselves from academic teaching, to leave the studio and to head for the open air brought about an alteration in the subject matter and in the way in which it was approached. This had an indirect influence on painters of the sea.

It was under the influence of the English landscape painters that the importance of the open air and of the fidelity with which it was recorded came to be understood. The rhetoric of 'shipwrecks' and of conventional storms was abandoned and a quest for the truth and grace of the humble natural landscape begun. The little harbours of Normandy, the beaches, the banks and estuaries of the Seine and the Oise became favourite places providing subject matter.

Paintings continued to be an affair of the studio, but at least a part of them was now mapped out in the open air, on the spot. The work was then completed in the studio. As far as technique is concerned, it is observable that the unbroken surface of the painting was replaced, as early as the first decades of the century, with the use of strong points of colour and the rapid fragmented brushstroke.

The break with the past and the desire for change did not mean a coincidence of views on the approach to the subject. The spirit of this new approach was expressed through ideas as diametrically opposed as those of Courbet, on the one hand, and of the Barbizon painters, on the other, but the former had as a starting point the authority of truth, while the latter simply the feeling for nature. The sea was a challenge for Gustave Courbet (1819 - 1877), since he had long been unacquainted with it. The mountainous region of Franche-Comte, where he had his origins, corresponded to the solid tangibility, the enduring nature and the clarity of the things which the painter chose as the objects of his art. The mutability of the sea and the emotional charge with which the subject presents itself naturally perplexed him.

It was the re-establishment of contact that Courbet was striving after in that which was most

86. Gustave Courbet.  
*The Rocks at Etretat*. 1870.  
Oil on canvas, 133 x 162 cm.  
The Louvre, Paris.







familiar to him - the primordial power of the natural element — as he banished the emotional or technical ornamentation with which it was presented to him. His series of marine paintings — *paysages de mer*, as he called them — begins around the mid 1850s and culminates in supreme achievements twenty years later, a marked feature of this being the magnitude of the conception and the objectivity of the presentation. The sea takes on the power and extent of the cosmological element, but is not dissociated from the human presence.

The work *The Cliffs of Etretat after the Storm* (1870, the Louvre, Paris) has been painted from a relatively distant angle of vision so that the impression of the monumental created by the rock is reduced. Severe and compact, the landscape is conveyed in the truth of its form. A part of this truth is the evocative atmosphere with which it is invested. The paintings of *Waves* — the museums of the Louvre and of Berlin contain superb examples - achieve the same tectonic gravity in the masses of the water.

The ideography of the Barbizon painters is the exact opposite: they do not bring to the surface cosmogonic powers, nor do they seek to evoke awe. Their art, simple and calm, creates the sense of nature being in proportion with man. Of the group consisting of Theodore Rousseau (1812 - 1867), Diaz de la Pena (1808 -1867), Jules Dupre (1811 -1889) and Charles Francois Daubigny (1817 - 1878), who are associated with the forest

87. Eugene Boudin.  
*The Beach at Trouville.*  
Oil on canvas, 52 x 75 cm.  
National Gallery, London.











88. Louis Garneray. *View of Escaut*.  
Oil on canvas, 50 x 67 cm. Maritime Museum, Paris.

of Fontainebleau and the village of Barbizon, only the last showed any interest in the sea. In his boat - a kind of small floating studio — he sailed along the Seine and the Oise, recording the life of the river banks and attempting to capture the colour and the feeling of the small space over which his field of vision extended. Normally, he started and finished his pictures in the open air, thus setting an example for Monet. His brushstrokes, the sharp points of colour - though not his colour range, which was not particularly rich - also foreshadow Impressionism.

Cognate with this art is the painting of Eugene Boudin (1824 -1898). The interest of Boudin was directed chiefly towards the harbours of Normandy and the beaches of Trouville and Deauville — the favourite summer resorts of the residents of Paris and of Victorian England. His paintings of harbours in the former category with their austere range of grey tones — the sole exception to the use of colour of the time — are reminiscent of Dutch landscape painting, which Boudin had studied at an earlier stage. The groups of holidaymakers, sitting in front of the sea, with the wind stirring their dresses and kerchiefs, portrayed with light brushstrokes, evidence the transcription of direct impressions. The pictures in the second category — happy inspirations of an impressionistic inclination — created innovations in the artist's iconography. Boudin frequently repeated the scene without monotony or fatigue.



89. Auguste Mayer.

*The Man-of-War Redoutable*

*in the Battle of Trafalgar, Oil on canvas, 115 x 162 cm*  
Maritime Museum, Paris.

90. Detail

In this broad range of the middle of the century, the work of Camille Corot (1796 -1875) and of Johan Barthold Jongkind (1819 -1891) could be seen as a link between Courbet and the Barbizon school.

There is in French marine painting, as there is in that of England, a large group of painters who originated with the Navy, but this would not be a sufficient reason for making them a distinct category if there were not features which stemmed from their double identity. These painters, Louis-Philippe Crepin (1772 -1851), Louis-Ambroise Garneray (1783 -1857), Theodore Gudin (1802 -1880), Pierre-Julien Gilbert (1783 -1860), Auguste Mayer (1805 -1890) and Morel-Fatio (1810 -1871), to confine ourselves to the better-known, based their painting on their nautical experience. It is these experiences and the ships in which they sailed that they depict, and they, primarily, were responsible for keeping alive the subject matter of naval engagements. They cultivated an art which sought after fidelity and dramatic tension, and they frequently achieved inventive composition and brilliant use of colour. They were also in search of an approach to nature, though they were not influenced by the alternation of the artistic ideas of the period.

Louis-Ambroise Garneray, a former seaman as well as a painter, was known in Greece, at least from copies of his work *The Battle of Navarino* (Versailles Museum). The work has a link with the









country over and above its subject, because one copy, that in the Maritime Museum of Greece, was painted by Constantine Volanakis, who has signed it with his initials — C.B. — citing the original immediately afterwards: d'apres Garnerei.

It should be noted that the Battle of Navarino (20 October 1827), with which the military operations of the national liberation struggle came to an end, was the last naval battle to be fought with sailing ships. This event, quite apart from the considerable reverberations which it had as a political and military act, was also a strong stimulus for the painters of naval conflicts. Among the better-known artists who produced versions of the subject were Charles Langlois (1789 -1870) and Louis-Ambroise Garneray in France, the Englishman George Phillip Reinagle (1802 -1835) and the Russian Ivan Aivazovsky. The pictures in question became known in Greece, either through copies — among which is that in the National and Historical Museum — or from publications and engravings.

Garneray also painted shipwrecks, storms, and scenes with fishing boats and harbours. His work gives proof of a knowledge of the sea and of ships. In 1821, following the example of Vernet, he too undertook to paint and then engrave a series of the harbours of France. The engravings were published in instalments between 1823 and 1832.

Impressionism altered marine painting, without this change being a sudden phenomenon, since the innovation which it fostered during the

last quarter of the century had already made itself felt in attempts to bring about changes undertaken by the movements which immediately preceded it.

The marine painter now addressed himself not to the depths or the vastness of the sea, but, chiefly, to the surface, which is closer to the onlooker, while the scenes in his work refer emphatically to the present. The issue which he is investigating is the relation between the light, the water and the wind as a direct stimulus, and what he is striving after is to delight the eye.

The poeticalness which he wishes to suggest is derived from a genuine impression made by nature. Ripples on the water, which is tinged by the rays of the East, clouds over the sea and the sails of caiques holding in the passing wind, slicks of flowing colour on the solid or liquid surface are features in the creation of a new image of the seascape. The paintings of Monet (1840 -1926) and Renoir (1841-1919) suggested a path of interpretation which transposed the interest of the theme to the importance of the point of colour and, by extension, to the whole of its investment with colour.

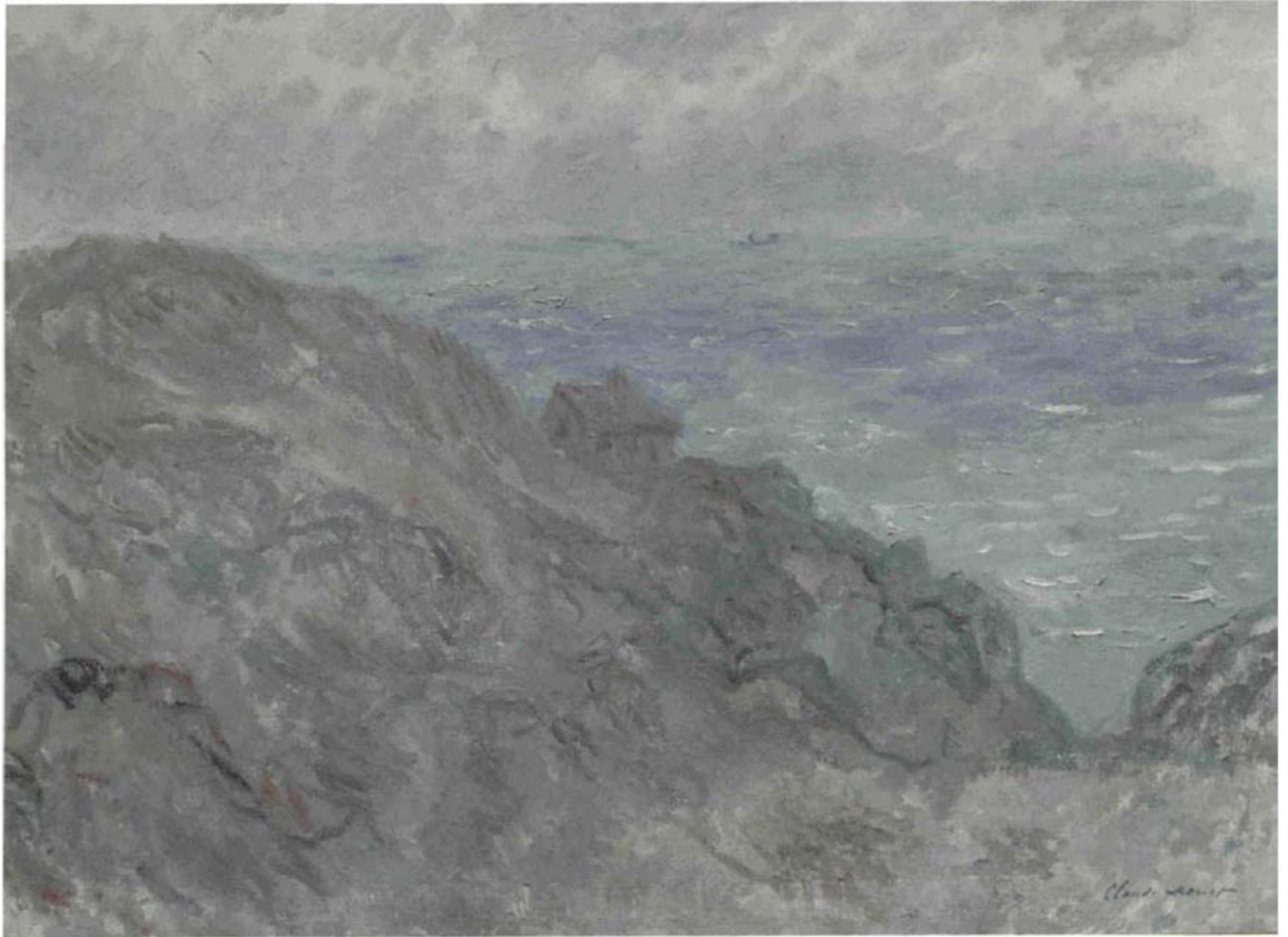
Naturally enough, such an approach gave rise to other trends which carried its ideography further. The dense compact colour of Cezanne (1839 - 1906), the exact regularity of the pointillism of Seurat (1859 - 1891), its freer version practised by Signac (1863 -1935) and the dramatic tension of the colour of Van Gogh (1835 - 1890) all took their origin from Impressionism.

91, Louis Garneray  
(copy by Konstantinos Volanakis).  
*The Battle of Navarino.*  
Oil on canvas, 110 x 150 cm.  
Maritime Museum of Greece.



92. Claude Monet. *Landscape*.

Oil on canvas, 62 x 85 cm, sculpture Museum, Copenhagen.





93. Paul Signac. *Ships.*

Oil on canvas, 52 x 78 cm. Courtauld Institute of Art, London.





# Select Bibliography

## THE MEDITERRANEAN

*Assyrian Sculptures in the British Museum from Shalmaneser III to Sennacherib*, British Museum 1938.

Cintas, P.: *Manuel d'archéologie punique*, 2 vols, Paris 1976. Mekhitarian, A.: *La peinture égyptienne*, Geneva 1954.

Quibel, J.E., Green, F.W. & Petri, F.: *Hierakonpolis*, Vol. II.

Smith, W.S.: *A History of Egyptian Sculpture and Painting in the Old Kingdom*, London 1946.

## CRETE

Alexiou, S.: *Minoan Civilisation. With a Guide to the Palaces of Knossos, Phaistos and Malia*, Irakleio 1964 (in Greek).

Andronikos, M.: *Irakleio Museum. The Greek Museums*, Athens 1974 (in Greek).

I lood, S.: *The Arts in Prehistoric Greece*, Penguin 1978.

Marinatos, S., Hirmer, M.: *Crete and Mycenaean Greece*, Athens 1959 (in Greek).

Matz, F.: *La Crete et la Grece primitive*, Paris 1962.

Zervos, C.: *L'art de la Crete neolithique et minoenne*, Paris 1956.

## THERA

Doumas, C.: *The Wall-Paintings of Thera*, Athens 1992 (in Greek).

Marinatos, N.: *Art and Religion in Thera. Reconstructing a Bronze Age Society*, Athens 1984.

Marinatos, S.: *Excavations at Thera VI*, Athens 1974 (in Greek).

## GREEK AND ROMAN ANTIQUITY

I. Boardman, J.: *Athenian Black Figure Vases*, London 1974.

Boardman, J.: *Athenian Red Figure Vases. The Archaic Period*, London 1975.

Cook, B.M.: *Greek Painted Pottery*, London 1960.

Lane, A.: *Greek Pottery*, London 1947.

Napoli, M.: *La tomba del tuffalore. La scoperta della grande pittura greca*, Bari 1970.

Robertson, M.: *La peinture grecque*, Geneva 1959.

II. Bloch, B.: *L'art étrusque*, Paris 1959.

Mansuelli, C.: *Les Etrusques et les commencements de Rome*, Paris 1965.

Pallotino, M.: *Etruscologia*, Milan 1963.

Pallotino, M.: *La peinture étrusque*, Geneva 1952.

III. Burn, L.: *Greek and Roman Art*, London 1991.

Charhonneaux, J., Martin, B., Villard, F.: *Grece hellénistique*, Paris 1970.

Ling, B.: *Roman Painting*, Cambridge 1991.

Schefold, K.: *La peinture Pompéienne. Essai sur l'évolution de sa signification*, Brussels 1972.

Webster, T.B.L.: *Le monde hellénistique*, Paris 1969. Wheeler, M.: *Roman Art and Architecture*, London 1991.

IV. Basoh, L.: *Le musée imaginaire de la marine antique*, Athens 1987.

Casson, L.: *Ships and Seamanship in the Ancient World*, Princeton 1971.

Ducrey, P.: *Guerre et guerriers dans la Grece antique*, Paris 1985.

Simpson, M.M.: *The Navy in the history of the Hellenes*, 4 vols, Athens 1982 (in Greek).

Yeorgakopoulos, G.: *The Greek Navy through the Centuries*, Athens 1993 (in Greek).

V. Fairbanks, A.: *Philostratus, Imagines - Callistratus. Descriptions, The Loeb Classical Library*, London MCMXX.

VI. *Trois millénaires d'art et de marine. Catalogue de l'exposition*, Paris 1965.

## BYZANTIUM AND THE MEDIEVAL WEST

Delevoy, C.: *L'art Byzantin*, Paris 1967.

Crabar, A.: *La peinture Byzantine*, Geneva 1953.

Crabar, A. & Nordenfalk, C.: *La peinture du haut Moyen-Âge*, Geneva 1957.

Crabar, A.: *Christian Iconography. A Study of its Origins*, London 1980.

Michelis, P.A.: *Aesthetic Review of Byzantine Art*, 4th ed., Athens 1978 (in Greek).

## RENAISSANCE

I. Chastel, A.: *Italie 1460 - 1500. Le grand atelier*, Paris 1965.

Dantraque, P.: *La peinture vénitienne*, Paris 1989.

Friedlander, M.J.: *Pieter Bruegel*, Berlin 1921.

Hartt, F.: *History of Italian Renaissance Art. Painting, Sculpture, Architecture*, London 1987.

Heydenreich, L.H.: *Écllosion de la Renaissance. Italie 1400 - 1460*, Paris 1985.

Lassaigne, J. & Delevoy, B.L.: *La peinture flamande*, Geneva 1957.

Pignatti, T.: *Vittore Carpaccio*, Milan 1972.

Pignatti, T.: *L'art vénitien*, Paris 1992.

Poirier, P.: *La peinture vénitienne*, Paris 1953.

Roberts Jones, P.: *Bruegel, La chute d'Icare*, Fribourg 1974.

Venturi, L.: *La peinture italienne. Les créateurs de la Renaissance*, Geneva 1950.

Veyrand, L. de: *Peintres et dessinateurs de la mer. Histoire de la peinture de la marine*, Paris 1901.

II. Groot, I. de & Vorstman, B.: *Sailing Ships. Prints by the Dutch Masters from the Sixteenth to the Nineteenth Century*, Amsterdam 1980.

Lloyd, C.: *Batailles navales au temps de la marine à voiles*, Paris 1970.

Pataky, D. & Marjai, I.: *Ships in Art*, Budapest 1973.

## THE SEVENTEENTH CENTURY

I. Archibald, E.H.H.: *Dictionary of Sea Painters*, Suffolk 1989.

II. Bazin, G.: *Destins du baroque*, Paris 1968.

Greenhill, B., Cordingly, D., Perival-Prescott, W.: *The Art of the Van de Velde*. National Maritime Museum. London 1982 (exhibition catalogue).

I laak, B.: *The Golden Age. Dutch Painters of the Seventeenth Century*, New York 1984.

Keyes, C.: *Mirror of Empire. Dutch Marine Art of the Seventeenth Century*, The Minneapolis Institute of Arts 1990 (exhibition catalogue).

Leymarie, J.: *La peinture hollandaise*. Geneva 1956.

Preston, L.: *Sea and River Painters of the*



*Netherlands in the Seventeenth Century*, London 1937.

Rosenberg, J., Seymour, S. & Kuile, E.H.: *Dutch art and architecture 1600- 1800*, Penguin 1979.

Stechow, W.: *Dutch Landscape Painting of the Seventeenth Century*, London 1966.

III. Claude Lorraine e i pittori lorennesi in Italia nel XVII secolo, Academic de France a Rome et Musees des Beaux Arts, Nancy. Rome 1982 (exhibition catalogue).

*Claude Lorraine dit Le Lorrain 1600 - 1682*, National Gallery of Art, Washington DC - Galeries Nationales du Grand Palais, Exhibition catalogue, Paris 1983.

Roethlisberger, M.: *Claude Lorraine: The Paintings*, 2 vols. New York 1981.

Salerno, L.: *Pittori di paesaggio del Seicento a Roma*, 3 vols, Rome 1977.

IV. Pallucchini, R.: *La pittura veneziana del Seicento*, 2 vols, Milan 1981.

Roworth, W.W.: *Salvator Rosa*, New York 1978.

Venturi, L.: *La peinture italienne. Du Caravage a Modigliani*, Geneva 1952.

## THE EIGHTEENTH CENTURY

I. Batjer, K. - Links, J.G.: *Canaletto*, Metropolitan Museum of Art, New York 1989 (exhibition catalogue).

Binion, A.: *Antonio and Francesco Guardi*, New York 1976.

Constable, J., Links, J.: *Giovanni Antonio Canal 1679 - 1768*, 2 vols, Cambridge 1976.

Levey, M.: *La peinture a Venise au XVIIIe siecle*, Paris 1964.

Morassi, A.: *I Guardi*, 2 vols, Venice 1973.

Pallucchini, R.: *La pittura veneziana del Settecento*, Venice - Rome 1960.

Pignatti, T.: *Canaletto*, Bologna 1982.

Sussino, S.: *La veduta nella pittura italiana*, Florence 1974.

*Venise. au dix-huitieme siecle. Orangerie des Tuileries*, 1971 (exhibition catalogue).

Venturi, L.: *La peinture italienne. Du Caravage a*

*Modigliani*, Geneva 1952.

II. Durand, A.: *Joseph, Carle et Horace Vernet*, Paris 1964.

Guth, P.: 'Joseph Vernet', *Connaissance des Arts*, issue 44, Oct. 1955, Paris.

*Joseph Vernet 1714 - 1789*, Musee de la Marine, 1976 - 1977, Paris 1977 (exhibition catalogue).

Marcel, A.: *Lajeunesse de Joseph Vernet. Mernoires de l'Academie de Vaucluse*, Avignon 1915.

Thiervoz: 'Les ports de France de Joseph Vernet', *Neptunia*, issues 57, 58, 59, Paris 1960.

III. Cordingly, D.: *Marine Painting in England 1700-1900*, London 1974.

Cordingly, D.: *Painters of the Sea. A Survey of Dutch and English Marine Paintings from British Collections*, Art Gallery and Museums, Brighton, 1979, London 1979 (exhibition catalogue).

Gaunt, W.: *Marine Painting. An Historical Survey*, London 1975.

Mayoux, J.J.: *La peinture anglaise*, Geneva 1972.

Piper, D.: *Painting in England, 1500- 1880*, London 1965.

Warner, O.: *An Introduction to British Marine Painters*, London 1948.

Wilson, A.: *A Dictionary of British Marine Painters*. Leigh-on-Sea 1967.

## THE NINETEENTH CENTURY

I. Courthion, P.: *Le romantisme*, Geneva 1961.

Keyser, E. de: *L'Occident romantique 1789 - 1850*, Geneva 1965.

Klark, K.: *The Romantic Rebellion. Romantic versus Classic Art*, New York 1973.

Leymaire, J.: *L'impressionisme*, 2 vols, Geneva 1955-1959.

Novotny, P.: *Painting and Sculpture in Europe, 1780 - 1880*, 2nd ed., Harmondsworth 1970.

Rosenblum, R. & Janson, H.W.: *19th Century Art*, New York 1984.

Schultze, J.: *Art of Nineteenth Century Europe*, New York 1970.

Vaughan, W.: *L'art du XIXe siecle 1780 - 1850*, Paris 1989. Vaughan, W.: *Romantic Art*,

London-New York 1978.

II. Eitner, L.: *Gericaults Raft of the Medusa*, London 1972.

Eitner, L.: *Gericault: His Life and Work*, London 1983.

Fermigier, A.: *Courbet*, Geneva 1971.

Huyghe, R.: *Delacroix ou le combat solitaire*, Paris 1964.

Johnson, L.: *The Paintings of Eugene Delacroix. A Critical Catalogue, 1816- 1831*, 2 vols, Oxford 1981.

Leymarie, J.: *La peinture française. Le dix-neuvieme siecle*, Geneva 1962.

III. Brook-Hart, D.: *British 19th Century Marine Painting*, 2nd ed., London 1982.

Butlin, M. & Joll, E.: *The Paintings of J.M.W. Turner*, 2 vols. London 1977.

Lister, R.: *British Romantic Art*, London 1973.

Mailloux, J.- J.: *La peinture, anglaise de Hogarth aux Preraphaelites*, Geneva 1972.

*La peinture romantique anglaise et les Preraphaelites*, Petit Palais, Paris 1972

(exhibition catalogue).

Pointou, M.: *Bonington, Francia and Wyld*, London 1985.

Qukarm, R. & Wilcox, S.: *Masters of the Sea. British Marine Watercolours*, London 1987.

Redgrave, R. & S.: *A Century of British Painters*, Oxford 1981.

Reynolds, G.: *Constable. The Natural Painter*, London 1965.

Rosenthal, M.: *Constable. The Painter and his Landscape*, London 1982.

Shirley, A.: *Bonington*, London 1941.

*Turner 1775 - 1851*, The Tate Gallery, London 1974 (exhibition catalogue).

IV. Becker, I.: *Caspar David Friedrich*, Zurich - Stuttgart 1983.

Vaughan, W.: *German Romanticism and English Art*, London 1979.

V. *The Art of Russia, 1800 - 1850*, University of Minnesota Gallery, Minneapolis 1978 (exhibition catalogue).

Novouspensky, N.: *Aivazovsky*, Leningrad 1980.



*Part Two*



GREEK MARINE PAINTING  
THE NINETEENTH CENTURY











## The Sea

*T*

he sea in Greek painting is rarely promoted to the level of the principal theme of the picture. The boundlessness of the deep without the grounding of the angle of vision provided by the dry land or ships is largely alien to the Greek marine painter. The density and unity of the theme, which also lend it its greatest interest, inspire distrust. The artist tends to think that the scene is thus in danger of becoming monotonous and a blind alley. The failures in these works, however, are not due to the austerity of the subject, but to the way in which it is approached and the treatment which it receives. The pictures in question could constitute the most genuine version of marine painting, insofar as they make it possible for the sea to be studied on its own and for this study to be reduced to the conception of its elemental character. Moreover, it would be possible to examine in detail the relation of the sea to the light and the wind and for the forces which it contains within itself, the intensity of which is rarely conveyed in the pictures already existing, to be brought to the surface.

All this the Greek marine painter would counter with the argument that if the genre of true marine painting is lacking, this is because the Greek seas cannot serve as a starting point and object of observations. The seas of Greece do not





provide us with the element of water as a vast emptiness, since they are dotted with islands great and small and are not subject to the strong currents which can raise storms with enormous waves similar to those of the oceans. Reality would give the lie to such a picture.

Of the marine artists of the nineteenth century, neither Volanakis nor Altamouras, who were acquainted with other seas, worked in this genre. Nevertheless, their work reveals that they had captured the idea of the open, deserted sea and had the ability to explore it in detail. It should be further noted that this work had a direct representational character and rarely deserted its initial angle of vision. Philosophical reflection, so familiar in Romantic painting of their period, though discernible in some pictures, was not exploited.

In the *Waves* (1874, in the Averof Gallery) of Ioannis Altamouras (1852 - 1878), the artist's aim is to depict the coming storm at sea.

The detailed rendering of the foreground makes an indirect reference to the generality of the rest, thanks to the homogeneous use of colour and the repeated pattern of the wave. The painter has adopted the oblique troughs in order to enlarge the space and avoid monotony in the horizontal axis, and has devoted himself to a scrupulous

study of the foam by the use of points applied by brushstrokes and of the lighting.

The obvious wish to suggest the sea in its vastness, marked out by the two sailing ships which can just be made out in the background, is largely frustrated, since the lack of clarity and the closed horizon return us to the foreground.

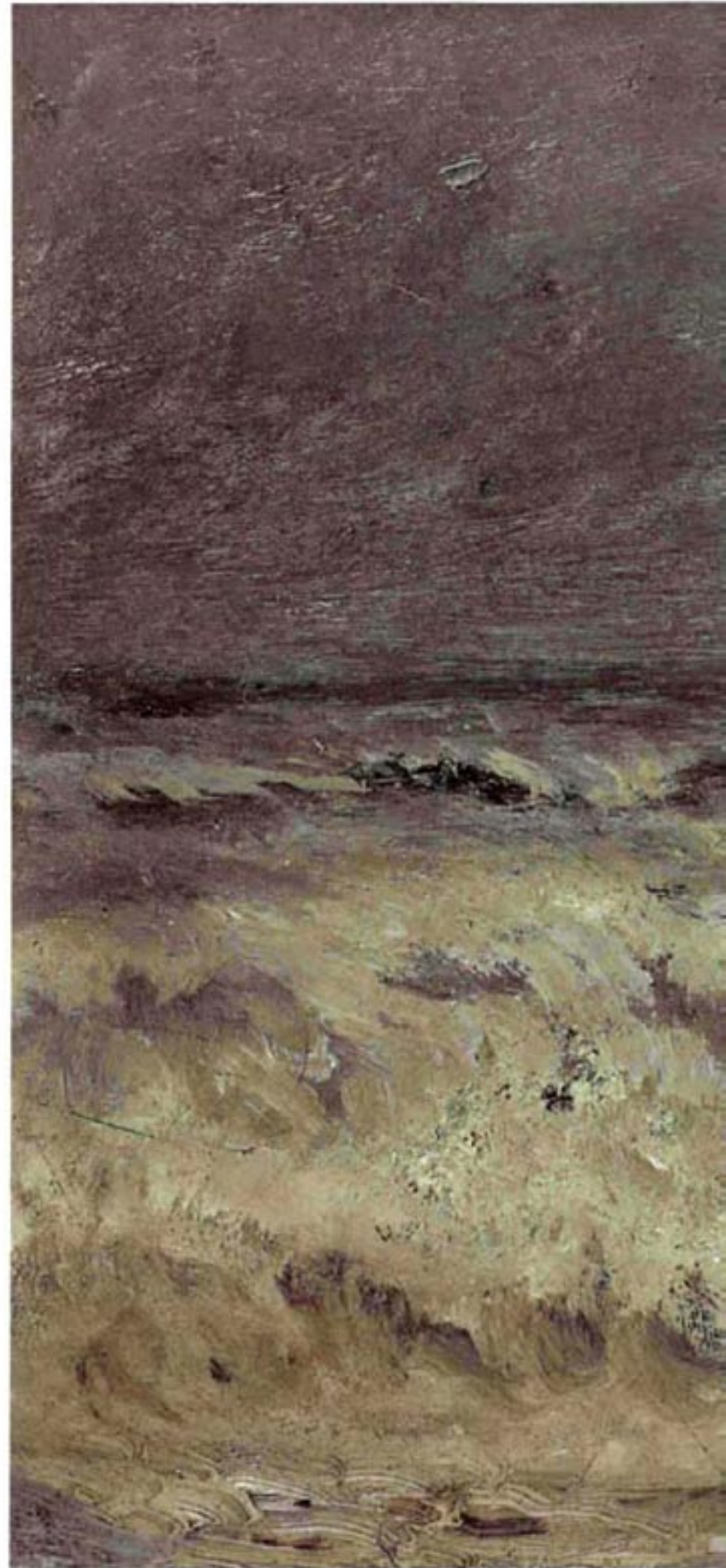
This picture, perhaps, as has been suggested (D. Papastamos, *The Averof Gallery*), evidence of a period of depression for the artist, is linked with the renewal of the interpretation of open-air scenes in painting attempted by the Barbizon school and nascent Impressionism, but nevertheless falls seriously short of the corresponding approaches of Courbet, as defined in his own series of *Waves*. The work of Altamouras, unpretentious and condensed, shows more exactly the influence of the Dutch masters and reduces everything to the tracing of the atmosphere.

A similar intention lies behind the oil-painting *Seascape* in the National Gallery, but the content is entirely different: oppressiveness and melancholy are succeeded by a more joyful mood, called forth by the luminosity and the feeling of open space. The sea, an almost flat zone of diaphanous blue, blends in the background with the very low horizon. The work is a study of the blue tone of which the water and the clouds are an

94. Ioannis Altamouras.  
*Seascape*.  
Oil on paper, 31 x 45 cm.  
Athens National Gallery.



95. Ioannis Altamouras. *Haves*. 1874.  
Oil on wood, 16 x 26 cm. Averof Gallery.









exposition: diaphanous and fragile, the colour tones use as a support their contrast with the red of the boat's sail.

The artist's *Sunset*, in the Georgios Koutsis Collection, is a colour study of the sky - a richer one this time. This is a work in which the balanced exploitation of all the features furnished by the subject is apparent: the morphology of the wave formation in its small conical ridges, which are united immediately after the foreground in low troughs, the suggestion of the wind in the sails of the caique, and the colours which are ranged over the whole height of the low horizon.

The desire that the work should be conceived chiefly in terms of colour is also discernible in the fact that the sea serves as an additional zone of colour: the dark green of the waves supports the alternations and blendings of the colours of the

The three, almost contemporary, works of Altamouras posit in parallel three approaches to colour which are essentially different: the plasticity of thick paint, the lightness and diaphanous nature of the shades, and the depths and organisation of an unbroken surface of colour. The three works are also indicative of the flexibility of the painter's technique, which is capable of giving expression to a constantly changing mood of lyricism.

The paintings of Altamouras also raise problems which preoccupied Greek marine

painting during the closing years of the nineteenth century and from which it was not to get away effectively by its end. These are problems of space, light and colour. Their resolution is not unconnected with the creation of atmospheric tone, which emerges as a contraction of all the individual features of the picture. The density or the transparency of the paint, the boundlessness of the space occupied by the sea or the introduction of minor themes by which the space is bounded in order to identify the colour event are functions of the primary aims of the artist.

It is not difficult, in view of this, for us to appreciate what is the essential characteristic of the paintings of Altamouras — which, anyway, is not encountered only in pictures of the kind being examined here — that is, that frequently both the sea and the particular 'action' which is occurring on its surface (a storm, the introduction of a small craft) are gradations in the approach to the void of the sky. It is to this that both the subject and the colour composition refer us. The simple technical means which the artist employs are the low horizon and the minimising of the difference between the shades of the sea and the sky, so that the two planes blend into each other. The artist's ultimate aim is the conversion of the natural element into a lyrical image.

The training and the interests of Altamouras were not confined within the framework of a local school or the example of an able master, such as

96. Ioannis Altamouras.

*Sunset*.

Oil on cardboard, 17 x 28 cm.

Georgios Koutsis Collection.









97. Konstantinos Volanakis. *Seascape*.  
Oil on canvas, 71 x 112 cm. Private collection.

Carl Frederik Sorensen (1818 -1879). The recent exhibition of the work of this Danish painter (Marinenmaler C.F. Sorensen, 1991, Helsingør, Kommunes Museer) was proof of the extent of his influence on the work of his pupil — influence in the areas of composition and morphology, but also in Altamouras' individual intentions.

Nevertheless, it was not only the Dutch or the Danish school which influenced the Greek artist. A comparison of his art with that of English and French marine artists gives grounds for the supposition that Altamouras was aware of the trends of the European studios of the period, the tendency to make use of direct impressions derived from the open air and the review of techniques which was going on. His painting invites comparison with the oeuvre of R.P. Bonington, particularly in the description of atmosphere (see in this connection M. Vlachos, 'Bonington - Altamouras: Related and parallel lives', *Kathimerini* newspaper, 21 June 1992).

The correctness of the inclusion of Konstantinos Volanakis in this chapter could be questioned, since the artist rarely dissociated the sea from vessels and the shore, and for the student of his work to ignore these thematic elements would give the impression that his approach was fragmented and defective.



Volanakis is dealt with here in order to draw attention to two essential terms of his art: his approach to nature and the importance of technique. These two terms are in parallel and, in spite of the fact that the latter serves the former, it sometimes takes on such importance as to appear to have pride of place.

Even before serving his apprenticeship with Karl Theodore von Piloty (1826 -1886) at the Munich Academy, Volanakis's life in Greece and his employment with the commercial firm of Georgios Afentoulis in Trieste had made him well acquainted with the sea (see in this connection M. Vlachos, *The Painter Konstantinos Volanakis, 1837-1907*, doctoral thesis, Athens 1974). His training in Munich and his involvement in marine painting reinforced his tendency to have recourse to the subject matter of his art, given that Piloty used to urge his pupils to the study of nature. Nevertheless, Volanakis was a studio artist: his first impressions took on their final form after a long and detailed elaboration indoors. It should be added that the artist did not form the image of the sea at random, but with the aid of iconographic material which he himself had recorded. This image, specifically the formation of the waves, in spite of the apparent variety and wealth of its representations (taking into account his work as a whole), is based on only a small number of patterns.

The commonest are the following:

A. The wave, in parallel or oblique to the horizontal axis, crosses the foreground. Its iconographic formation affects the composition, since it covers either the whole of the sea's surface or a part of it, is frequently linked with the axes of the ships, so as to constitute an articulation of the broader complex of the composition, and is in correlation with the description of the atmosphere.

B. Type B is a variation on the above and is used in the depiction of rough sea. Large parallel waves cover the surface, while their involvement with the vessel is similar to that of type A. Many variations of the waves are encountered. The representational force of the theme is pointed up by the clouds and the chiaroscuro.

C. This is formed by wavelets in conical form and is used more in narrative works.

There is a wealth of variations on the three types, since the artist worked on an extensive range of intentions. The summary account of them serves to identify the usual patterns and to trace the degree of their relations with the imitation of the natural form. It should be noted, in general terms, that Volanakis was guided by the natural phenomenon, while his concern to preserve the sequence between the event and the conditions which have influenced it is apparent. By this is meant the rendering of the differentiations to



which the theme is subjected, whether these concern space (open sea, harbour) or the weather (calm, storm).

It should further be noted that the sea is rarely depicted in realistic detail and the directness to which the encounter with Volanakis's paintings gives rise does not spring up as a result of its spontaneity, but of the fascination exercised by the detailed elaboration. The care lavished on this has not destroyed the lyricism of the vision, but it has drawn a line beyond which the functioning of the painting is placed. Inevitably, the scene takes on undertones of generalisation which are sometimes clearly discernible and sometimes obscure.

As to the use of colour, the artist seems to take as his starting point the natural image of the wave formation, but as he uses colour as a medium of interpretation, it is natural that here too he should adopt coincidences with and departures from the model.

If the wave formation recorded the degree to which the painter was able to get close to the authentic depiction of the phenomenon of the sea, its motionless surface serves as an appropriate place for the study of his ideas about colour. What has been said above about the impossibility of resorting to scenes which have the sea itself as their exclusive subject applies here. This is no

obstacle to the identification of works in which great open spaces, without vessels or other subject matter, render them suitable for the study of colour. It can be seen, then, that the motionless surface of the sea, always within the context of the organic whole, exists both as an element of nature and of colour, without it being possible to distinguish between one or the other identity as having the upper hand. We shall in these instances simply draw attention to certain characteristics: the high positioning of the angle of vision, in such a way as to take in the greatest possible expanse, the obvious reference to the theme of the rising or setting of the sun — and here too the relations with similar subjects in the work of Claude Lorrain — and the use of a range not as rich in colours as it is in gradations of shade. The usual basis in terms of colour is yellow, with dominant superimpositions of pink and blue. The elaboration and the composition of the blending sometimes go so far as to render neutral the material — the water — on which the colours have been placed.

Without regarding this review of the evidence supplied by Altamouras and Volanakis as exhaustive, I think it is sufficient to document the early stages of Greek marine painting in two areas: the depiction of the natural element and the dominant place occupied by colour. These two artists, since they have a perfect knowledge of the



subject matter of their art — the sea and the ship — succeeded in also determining the range of trends which would be taken up by their successors.

Greek Romantic marine painting does not show the same wealth of subject matter which it did in the countries of Europe. It did not exclude storms and high waves, but remained devoted to the fascination of low tones, whether these came from the open sea or from the humble shoreline. A second field in which it worked with success was that of heroic scenes from naval conflicts.

A detailed analysis of the Romantic trend and an investigation of the multiplicity of the elements of which it was composed would go beyond the confines of this study, particularly as they are not encountered in Greek works. I would nonetheless like to note that Romanticism survived and continued to prompt marine artists because of its subject matter. If Romanticism is divided into its thematic and stylistic content, it becomes clear that the features of its style remained the instrument of a specific era, perhaps without being widespread, but that the subject matter and special viewpoint of Romanticism continued to live over a long period in Greece. This can be seen in works of the late nineteenth century, but also later than that. The conception of the subject is expanded by the handling, in such a way that the former finds its place within Romanticism, while

at the same time the later level of technique is suggested. This is an issue which will become clearer in the next section, dealing with the twentieth century.

Impressionism succeeded Romanticism in the lifetime of these two Greek marine painters without this causing any violent changes in their art. Anyway, pre-Impressionistic elements had already been present in the painting of Altamouras, while that of Volanakis had always favoured the decorativeness of colour ornamentation, which often takes on the meaning of an impressionistic spot mark. In 1876, his work *The Circus* (National Gallery) gave evidence of an indubitable correspondence with the technique of the new French school.

Rut the art of Volanakis, apart from Impressionism, latent or apparent, also adopted positions of realism which show the artist to have followed, particularly towards the end of his life, the trends of the times. Nevertheless, these deviations do not mean that the technique of the Munich school was giving ground and that the artist was changing his idiom. They are evidence only of the introduction of a range in which light played a greater part, the omission or condensation of detail and the subtraction of a part of the colour material.



The introduction of Impressionism into Greece and the very wide acceptance of it during the first half of the twentieth century did not give rise to misgivings, given that: 1: It was natural that the artists, ex-students not only of the Greek School of Arts but also of foreign academies should appropriate the movement of their times, which, moreover, had in its favour the fact that it was not the creation of an academic institution but the work of young people who questioned the *status quo*. 2: They were not accepting a technique but an ideography which guaranteed a new approach to the world of the open air. 3: They regarded its adaptation to their own individuality as a condition of its acceptance.

The enthusiasm created by contact with the new artistic modes was not checked by the difference which there was between the features of the Greek world and nature in the North, the material, that is, which the new idiom was called upon to set down. Obviously, the refraction of the light, its fragmentation on the ripples of the water or the colour of the smoke rising from river boats presuppose soft light, sensitive and ambiguous. By way of contrast, the light of Greece is pure and strong, suggests the idea of the solid which assimilates within itself the weak presences of colours, and reduces or wipes out tonality. Far from discouraging, this led to a host of

adaptations and differentiations, as numerous as the painters who accepted it.

Two painters who had studied abroad, Periklis Pantazis (1849 -1884) and Georgios Hatzopoulos (1858 or 1859 -1935) serve as indicative representatives of this early stage of the introduction of Impressionism into Greek marine painting.

Pantazis had studied at the School of Arts (1869 -1871) and then at the Munich Academy of Fine Arts, which he soon quitted, and had spent a considerable time in France, where he became acquainted with the trends which had recently taken shape (realism; Courbet) or were in the making. He later settled in Brussels, where his work was of importance. A student of Ghyzis at the Munich Academy (1883 -1887), Hatzopoulos worked as a teacher of painting and as a restorer at the National Gallery.

Pantazis' work *Seascape* (National Gallery) has the very simple form of two successive planes, the sea and the sky, and is chiefly concerned with the wave formation. Closer observation would see the description of the wave ready to break on the sand as the sole subject of the work, since neither the succeeding level of the sea nor the sky show particular care taken over them. But the white luminous 'kerb' of water is more than enough; painted with irregular, nervous brushstrokes it



conveys the movement which runs through the scene, the aqueous nature of the place and the feeling of the time of day. The painting, almost monochrome, extols the whiteness of the foam by the mild tonality of the confused blue against which it stands out.

I would not regard this work as absolutely Impressionistic, but as having a greater affinity with the Barbizon school and the marine painting of Boudin.

Loftier issues are posed by Hatzopoulos's *Sunset* (National Gallery). To start with, the pattern which it follows is more complex, since it interposes the end of a slope between the sea and the sky which shuts off the more distant plane. But what stands out is the approach to colour with which it has been painted. It will be noted, first, that the 'solid' parts of the work, the water and the land, are suggested by qualities of colour which have very little relation to the actual element which they describe. Perhaps only the colour of the sea could be regarded as accurate, but the rendering of the land in an almost identical tone is an arbitrary convention imposed by the work and justified only by its consistency in terms of colour. Second, the colours in which it has been invested have as their basis a synthesis of many colours which acts as a sub-stratum, covered by the single blue shade of the surface. The points which can be



made out serve to link the colour, while they allow the rhythm which gives cohesion to the scene to show through. The weight and the pressure exerted by the first planes are balanced by the breath of air and the lightness of touch of the colours which we have in the sky.

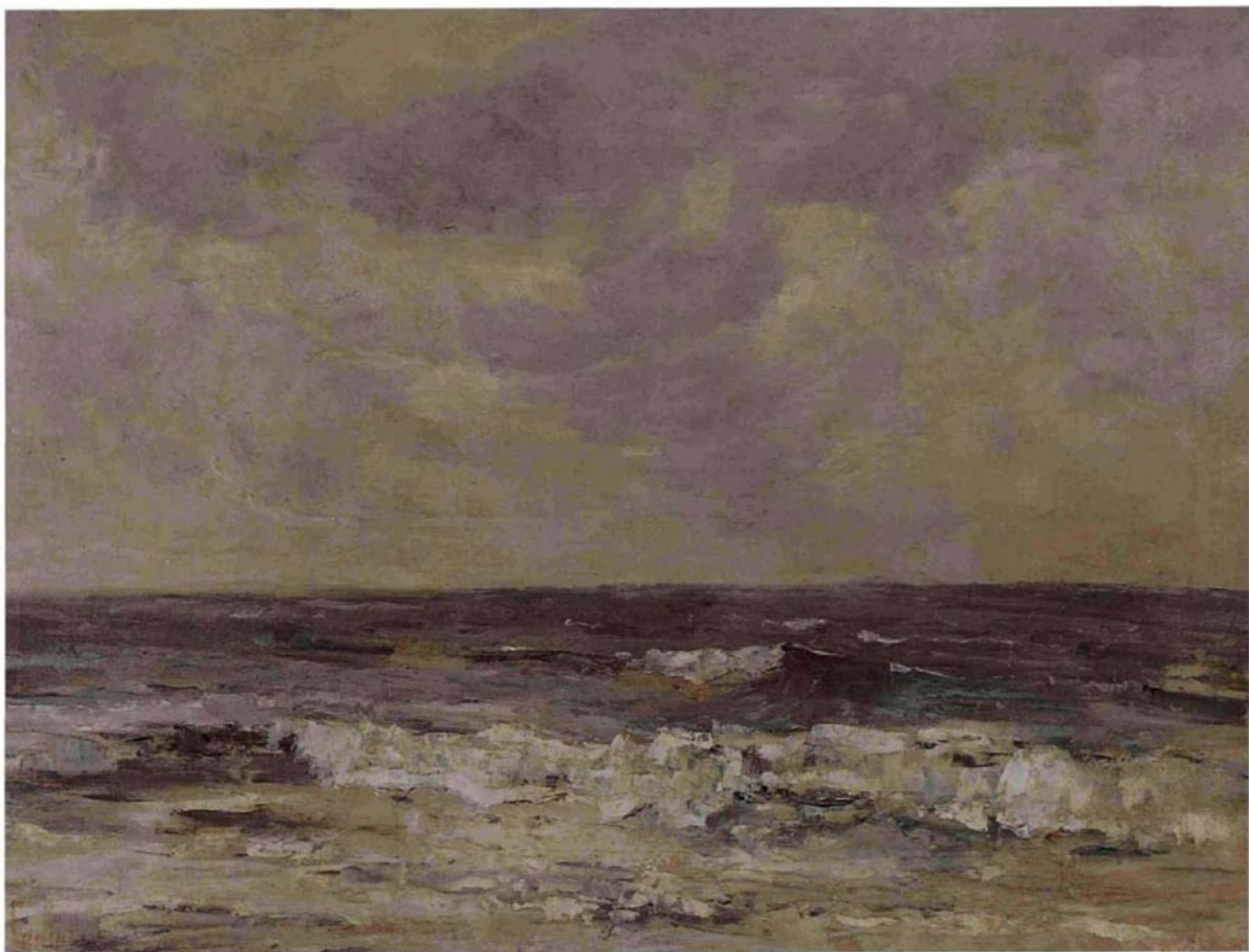
The work of Hatzopoulos is spare and compact, in spite of its Impressionistic character, recalling his earlier training as a painter in Munich. The care taken over technique, the completeness of the detail, even the concept of a whole firmly structured are difficult to reconcile with the immediacy and spontaneity of Impressionism.

The two works have common starting-points and substantive differences. The prompting of the subject matter, the wide angle of vision, the blurring or absence of the outline and the dominant role played by colour are the elements of the former, while to the latter belongs the totally different spirit which imbues the two works. The painting of Pantazis is marked by its outgoing impetus, the reduction of its theme to just one part of it and a charming luminosity. That of Hatzopoulos Lakes the beholder inwards, submerges him in the dense monochrome of the sea and provides relief in the fair weather of the sky.

98. Georgios Hatzopoulos.  
*Sunset*.  
Oil on canvas, 60 x 110 cm.  
Athens National Gallery.



99. Periklis Pantazis. *Seascape*. Oil on canvas, 39 x 54.5 cm. Athens National Gallery.





## *The seascape and the human form*

**T**he sea lends to a landscape painting the character of a seascape. It also endows it with its basic properties: its changeableness and the range of its forms in rough or calm weather. The extent of its presence in the picture obviously more or less determines its genre, and, undoubtedly, even if this is minimal, influences the scene.

A substantive characteristic of Greek seascape painting is the fact that its subject matter is real: the places are specific — they usually bear the name of the place depicted — and not a product of the imagination. The fact that the artists had kept company in the places where they studied with an imposing iconography, very rich in shipwrecks and grandiose tempests, did not contribute to any acceptance of Romantic hyperbole. They had nature in Greece as their model and followed the measures imposed by that.

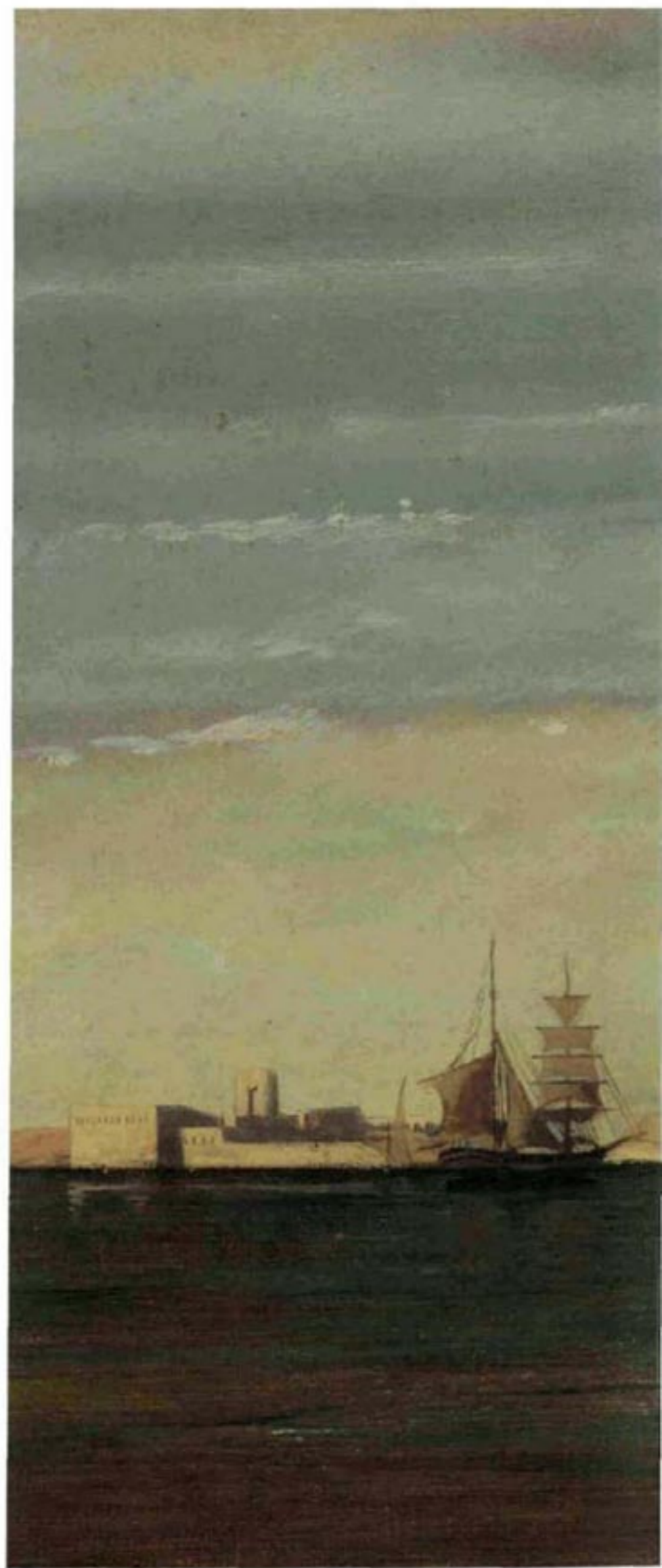
Although the place dictates the pattern, the form and content are determined by the artist. This kind of landscape painting could be reduced to two very general categories: the descriptive and the lyrical landscape. It is not always easy to distinguish between the two, since it is rare for a painter simply to set down the features of his subject without giving expression to the emotional parameter which the genre involves.

The introduction of the human form leads to a host of deviations which depend upon the role which this takes on in the scene depicted. Suffice it to say that the presence of man guides the beholder in experiencing the work and suggests to him his attitude towards the spectacle which it depicts. The landscape, for example, as an object of reflection or escapism, frequently bases its fuller functioning on the presence of man.

Nor should the possibility be precluded of seascape painting having been influenced in its shaping by poetry, both by the Romantic school which developed during the 50 years after the liberation of Greece and by the schools which succeeded it. The exploration of subjects such as the sea, the islands, the work and life of the fisherman also had an influence on artistic creation, while at the same time it dictated the spirit of the treatment.

A fine example of the category of description is the *Seascape* of Altamouras (private collection). The picture shows a harbour area in Denmark, with buildings to the right and an extensive breakwater in the background. The sea occupies the whole of the foreground, while the human presence is represented by the sailing-ship at anchor. Clear and firm, the structure of the work is formed by the horizontal axes of the sea and the





100. Ioannis Altamouras. *Seaside Landscape*.  
Oil on canvas, 28 x 40 cm. Private collection.







101. Periklis Pantazis. *Rocks in the Sea*.  
Oil on canvas, 31.5 x 44.5 cm. Leventis Collection.



breakwater and the vertical axes of the buildings. The strong lighting, pointing up the yellow masses and contrasting them with the blue of the sea and the sky, gives the work the character of a relief and renders stronger the third dimension.

Two other points should be noted:

1. The structure of the place in terms of buildings is reminiscent of the 'stage-setting' of Dutch painting, as well as of the *veduta* of Canaletto.
2. The position of the painter centre right of the picture, so that he has the whole of the breakwater opposite him, is the one which Altamouras usually chooses in describing harbours. This position at some distance permits him to take in the maximum expanse and favours the generality of the description. He also introduces the zone of the harbour area into the two major planes of the sea and the sky.

The importance which light took on in European painting in the closing decades of the century can be appreciated in the two works by Pantazis *On the Beach* (Gallery of the Averof Foundation) and *Rocks in the Sea* (Leventis Collection), in which nature serves as a pretext for the rendering of light.

In the first of these works, the place is in effect a vast open space made luminous by the light. The successive zones of the land and the sea — which are bounded almost only by the points of



102. Periklis Pantazis. *On the Seashore*. Oil on canvas, 51 x 71 cm. Averof Gallery.





colour, the tiny human forms — and the vast sky are tending towards transformation into luminous planes of gradations of tone. The depiction of the shore, free of any geographical or ornamental feature — there are models derived from Ruisdael lurking behind the composition — is evidence of a wish to suggest the idea of the limitlessness of the sea through the film of light which covers the picture.

Equally daring, the work in the Leventis Collection transforms the rock into a radiant white mass. The freedom and resourcefulness of the Greek painter in exploiting Impressionism is characteristic: he employs forms and qualities of the subject in order to bring out the light as the sole term of the work.

In the water-colours of Yallinas, the diaphanous film of light, more justifiable than in the case of Pantazis, plays the part of the haze of early morning giving access to dream landscapes.

Angelos Yallinas (1857 -1939) was born and died in Corfu. He studied painting in Venice, Naples and Rome. He worked exclusively in water-colours. Technically very accomplished, he was able to render seascapes with subtlety and sensitivity. In *Constantinople*, a water-colour in the Harry Perez Collection, the great horizontal axes of the shore and the sea are used as a first stage in suggesting the haziness and dampness of the morning. The mosques, the minarets, the sailing-ships, light and faint masses, rise out of the mist as an indication of the day which is approaching.

103. Angelos Yallinas.  
*Constantinople*.  
Water-colour, 25 x 50 cm.  
Harry Perez Collection.









104. Georgios Roilos. *Seascape* Oil on canvas. 50 x 70 cm. Athens National Gallery.





105. Vikentios Bokatsiambis. *The Seashore*. Oil on canvas. 48 x 52 cm. Niki Papantoniou Collection.





106. Theodoros Yryzakis. *farewell at Sunium*.  
Oil on canvas, 67 x 78 cm. Athens National Gallery.



Vikentios Bokatsiambis (1857 -1932), a Corfiot painter, studied in Marseilles and Rome, where he lived for many years. His Romantic and lyrical landscape painting included the coasts of Italy and of his own country. The vagueness of the geographical references and the emotional tone which his works share often make identification difficult, but provide, as a counterbalance, an integral unit of works in which assimilation of the interpretations of Italy at various times is apparent. The picturesque, soft masses, and fluid colours are the most usual characteristics of his painting.

A landscape of the strongest lyrical tone is *The Shore*, in the Niki Papantoniou Collection. Its Romantic and lyrical character is established by its very form — the enclosing embrace in which the two boats are held — while its colouring, a misty wealth of colours — seeks rather to define colour qualities than to describe the bounds and form of the place. The rays of the setting sun breaking through the clouds reinforce the use of colour, and suggest silence, concentration and loneliness, though not melancholy.

*Seascape* by Georgios Roilos (1867 - 1928) proposes something similar. That there should be a relation between the two works is in no way strange, in the light of the eclecticism of the artist. A student of Nikiforos Lytras in Athens and then



of Chyzis in Munich, Roilos also served his apprenticeship in the studio of Benjamin Constant (1845 -1902) in Paris. He was well acquainted with the art of his time and adopted what was most familiar to him. He is not distinguished by any specific direction in his work other than a concern for a harmonious synthesis of form and colour.

The picture, in the National Gallery, shows the sea bounded by the expanded rectangle which extends to the background. The severity of the design is alleviated by the soft curves of the land and the gentleness and homogeneity of the colours. The forms, dense and specific, are chiefly statements of the colour, similar to those of Bokatsiambis. What is portrayed is the lonely and crystalline time of sunrise, at the point where it is ready to put off its vagueness and accept the clarity of the sunlight.

The two young people, the leader of an armed band and his fiancée, in Vryzakis's *Farewell at Sunium* (National Gallery) are not interposed in the landscape but dominate it, given that they, and their embrace, are the subject, but they remind us, as they stand out, beautiful and faultless, against the background of the ancient temple, of their origins and even of their responsibility for their country.

Theodoros Vryzakis (1819 - 1878), a neo-

classicist painter chiefly of historical scenes, a student at the *Polytechnic School* and subsequently of Peter von Hess in Munich, was not a painter of the sea. His work is introduced here in order to draw attention to the dominant position which the human form can take on in a landscape involving the sea, the ease with which it reduces the landscape to the level of a mere framework, and to serve as a reference to the spirit of the age. Although this is a work of fine description and detailed calculation in its design and colour, it remains cold and conventional, the captive of a message which itself, without the aid of any other merit in the painting apart from those we have noted, appears ineffectual.

*The Farewell of the Captain* by Dionysios Tsokos (1820 -1862) also takes place near the sea. The work, in the Koutlidis Foundation Collection, spontaneous but lacking in technical ability, is imbued with the same patriotic conventionality, to which the theatrical gesture has been added.

Nikiforos Lytras (1832 - 1904) refused to accept the self-containedness of landscape. In his work, the open air and the sea are the framework for the genre painting scene to which the artist was emphatically devoted.

In his painting *The Stolen Bride*, before 1876, in the I. Serpieris Collection, the shore hosts a painful episode: the abduction of a girl who,





107. Konstantinos Volanakis.  
*Shore.*  
Oil on canvas, 22 x 48 cm.  
Georgios Koutsis Collection.

exhausted, supports herself on the side of the boat, while the kidnappers are ranged round her. The work is a study of characters and of the environment, with a successful use of contrasts, which are what chiefly give it its dramatic texture.

The landscape painting of Volanakis which involves the sea is very plentiful and includes both types of landscape, as well as pictures in which the human form is introduced. This painter was, anyway, not only a marine artist but also a landscape painter, the earliest practitioner of landscape art in Greece. His purpose is to describe and define the character of a given place. He thus uses specific topographical references and decorative elements, but rarely contents himself with description. Almost always he invests the painting with the poetical dimension, a function of the feeling of the place, the time of day and the angle of vision which he himself proposes.

The extent and the form of the land, its relationship with the sea, the people who will give life to both are the issues which preoccupied the painter in his early works. His study of European landscape painting, particularly that of Italy in the eighteenth century, of Germany in the nineteenth,

108. Konstantinos Volanakis.  
*Venice.*  
Oil on canvas, 73 x 104 cm.  
Koutlidis foundation Collection.

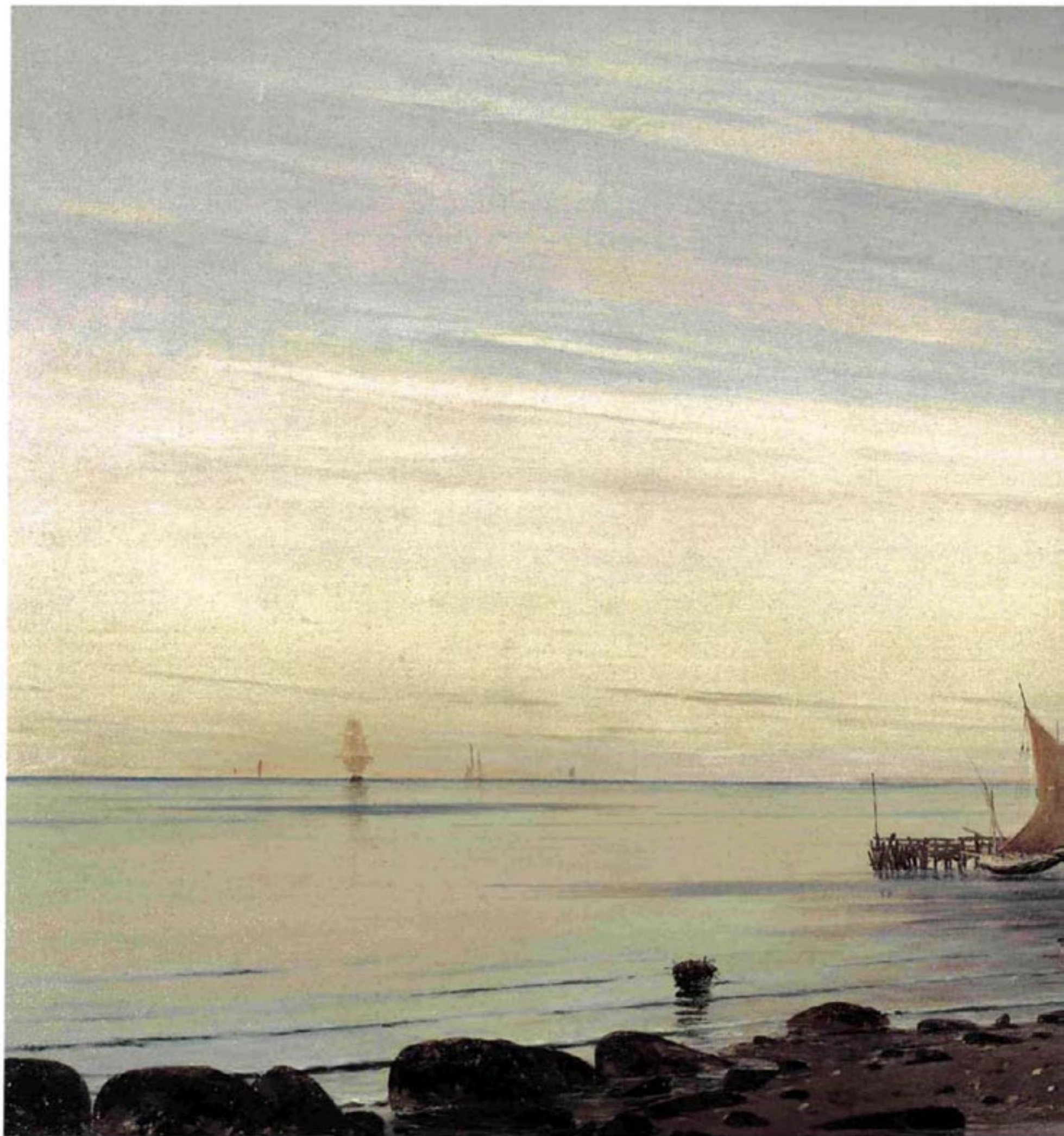
with which he was in direct touch, and of the Barbizon painters contributed to the solutions which he found. Nevertheless, if his landscape work has points of connection with the Italian *veduta* — a readily available example is *Venice*, in the Koutlidis Foundation Collection — and aspirations to a more composite design, with buildings, strollers, boats and anecdotal scenes, most of his landscapes are simple and anonymous. The character of these works emerges from the harmonious interweaving of the individual themes. A boat drawn up on the beach, fishermen mending their nets, and half-naked children playing are typical and usual features, oft repeated. What stands out clearly is the static nature of these paintings. This stems from the large horizontal axes, the calmness of the sea and the inactivity of the shore, and is accentuated further by the harsh light of midday, which draws together the colours into large units. With a multiplicity of softer tones and a latent mobility, the pictures of the rising and setting of the sun suggest more accurately the lyricism of the landscape.

The presence of the human form, to a greater or lesser extent in bulk and number, has already







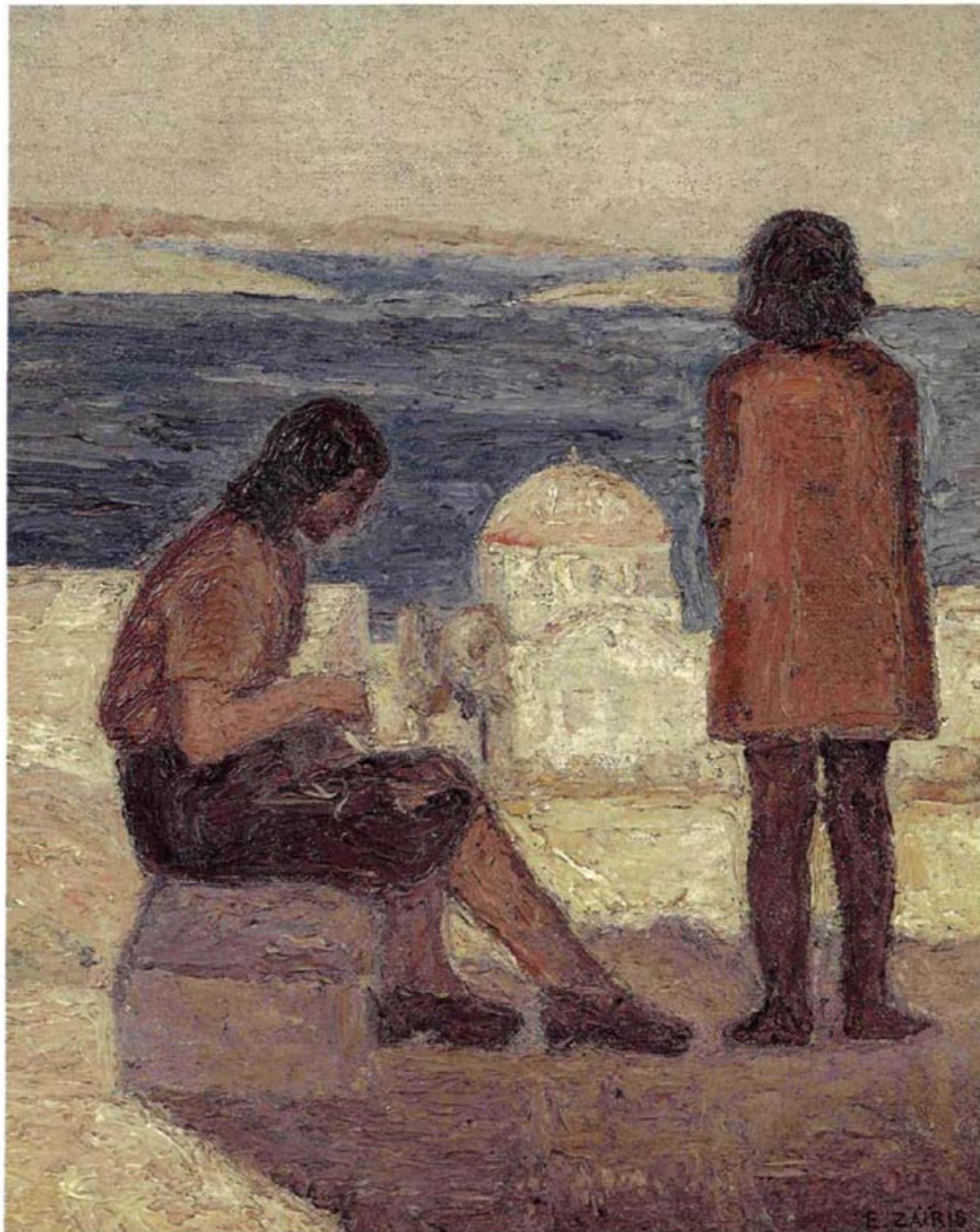


109. Konstantinos Volanakis.  
*On the Sand.*  
Oil on canvas, 57.5 x 129 cm.  
Private collection.









110. Emmanouil Zairis.  
Before *the Sea*.  
Oil on canvas, 38 x 32 cm.  
Harry Perez Collection.



been noted: it gives life to the place and reinforces its atmosphere.

At least one work by Volanakis shows the human being a good deal larger, approaching the dimensions and concept of the portrait and dominating the seascape. *Waiting* (Koutlidis Foundation Collection) shows a young girl standing, with a basket on her arm, waiting on the shore. Her body, heavy and somewhat awkward, is depicted in bright colours and with marked plasticity. There is also present in the face and the stance an undefined intention to convey a psychological state. There is great distance between this painting and the calm and studied use of colour and the fragmented brushstrokes of earlier works. Here the artist employs fluid and unelaborated colour and attempts violent associations and contrasts in colour terms and combinations of green and red against the yellow of the sea and sky. The yellow of the background undoubtedly has its origins in the warm gold tones which are to be found in paintings of all his periods, but the form in which it appears here can be attributed only to an Impressionistic approach. Clarity, tension and hardness are the substantive characteristics of the work.

If we take a more detailed look at the way in which the contrasts are exhibited as a whole, we note that it is a matter, more particularly, of a contrast between the multiplicity of colours in the foreground — the girl — with the monochrome of the background and, moreover, that the two colour ensembles are of equal force. The strong



111. Konstantinos Volanakis.  
*Waiting*.  
Oil on wood, 25 x 15 cm.  
Koutlidis Foundation Collection.



yellow colour of the horizon urges the gaze to the foreground, towards the meanderings of the broad fluid line which contrast with the straight line and complete flatness of the background.

The movement of the gaze between the two, and the absence of any point where it could come to rest, makes clearer the dynamic way in which the scene works, as well as clarifying the character of the two planes. As there are no transitional tones, balance is sought in the feeling of the light and the homogeneous tension.

It would be possible here to undertake an even more detailed apportioning of the contrasts by means of this schematisation:

Plane A	Plane B
Robust, specific, plastic form	Vague forms (the two caiques have almost dissolved in the blinding light)
Vertical, somewhat collapsed axes	Horizontal axes, stable
Variety of colour	Monochrome

In all probability, the late work of Volanakis was not far distant in time from *Before the Sea* by Emmanouil Zairis. Nor is there a great distance between them in terms of painting. But the painting in the Harry Perez Collection has a stricter structure and composition and a more restrained effulgence of colour.

Emmanouil Zairis was born in 1878 at Halicarnassus in Asia Minor. He studied at the Academy of Fine Arts in Munich under Ghyzis, and, after graduating, settled in the Bavarian capital. He returned to Greece for good in 1932, when he was appointed Director of the Annex to the School of Fine Arts in Mykonos.

Zairis was anxious to liberate himself from the teaching of Ghyzis as quickly as possible. His preferences tended in the direction of simple themes from everyday life, not necessarily genre painting, monumental presentation, a strong outline, and simplified colour. The Impressionism of his early period was replaced by the realism of the succeeding ones. In the painting *Before the Sea*, the seated woman and the standing girl, with her back turned to the onlooker, establish the upper level on a notional scale which has the white dome of the church in the intermediate range and the sea as the last level. The thoughtfulness into which the two female figures — in formal terms, the subject of the picture — are plunged is of little concern to the artist. Anyway, there is no object of this thoughtfulness. The distant planes of the sea and land have no particular attraction, nor do they reveal anything. One quickly realises that the purpose of the work is the forms themselves, the rugged patterns in which they are invested, the masses with which they are sited in the space, and the relation between them. The landscape with the sea serves as a part of the tectonic composition.





112. Emmanouil Zairis.  
*Return from Fishing*. Oil on canvas, 120 x 90 cm.  
Private Collection.



113. Grigorios Soutzos. *View of Piraeus*. Water-Colour. 26 x 73 cm. Athens National Gallery.





## The harbour

The harbour is a point which links land and sea where the majority of marine scenes can be densely ranged, and was rapidly incorporated into the subject matter of Greek marine painting. Its introduction is not unconnected with the progress of social life and its varied aspects, from which the features of its iconography are drawn: the design, the size, the appearance of the buildings and the activity which is going on in its different parts: arrivals and departures of ships, the transporting of goods, war scenes, etc.

The models for Greek painting of harbour scenes are to be sought in older and contemporary European iconography: that of Holland in the seventeenth century, of France in the eighteenth — particularly Vernet — and that of the Italy of the *vedutisti*. The resort of the Greek marine painters to the iconography of the nineteenth century was direct, particularly when the teachers under whom they studied provided suitable models. This is true above all of Altamouras.

A shared characteristic of European harbour painting, which affected that of Greece, is its pragmatic starting point. It is noticeable that, with the exception of Claude Lorrain, the majority of marine painters accord the harbour its specific features, and this with a view to identification and the capturing of its individual character. This



realistic approach naturally did not preclude the poetic dimension of the picture.

The creation of the images of Greek marine painters follows two directions: 1. The detailed description of the place and the scenes unfolding there; 2. A general overview which captures the spectacle without entering into details.

The shifting of the angle of vision, particularly flexible in this area, naturally produces a host of variations.

The types of harbour painting of the nineteenth century could also be divided into two categories: 1. The small harbours of the islands, incomplete as yet, without harbour installations, apart from a jetty and the stakes for the mooring of the caiques; 2. The more organised harbours of the major maritime cities. The treatment of the two types differs: a tendency towards the picturesque and a lyrical mood are characteristic of the former, a realistic approach with references to defining features of the latter.

It is to Grigorios Soutzos that we owe «the first marine painting in modern Greek art» (Marinos Kalligas), and perhaps the oldest view of the harbour of Piraeus.

Grigorios Soutzos, son of Michael Voda Soutzos and Roxandra, daughter of Ioannis Karatzas, Prince of Wallachia, was born in

114. Konstantinos Volanakis.  
*Caiques - Sunrise.*  
Oil on canvas, 19 x 34 cm.  
Private collection.



Constantinople in 1814. He studied painting in Rome and Paris, where he was a friend of Edouard Degas. He worked in landscape and made fine drawings of Athens. He died in the French capital in 1869.

His work *View of Piraeus*, a water-colour in the National Gallery, shows the north-western side of the harbour still with very few buildings, and windmills on the skyline. The two successive planes into which the composition is divided, the larger of which is occupied by the sea, correspond to the two colour tones of the work: the blue of the sea and the light pinkish earth-brown of the shore and sky. Ships and boats, sited on various axes, lead to a complete conquest of the sea area and point one indirectly towards the land and the upper extremity of the picture. The scene gives a feeling of open space and the wind. The lack of a stronger specific style is to be attributed to the hesitancy which characterised the artist generally.

The small harbours of Altamouras are usually mixed in either with paintings of the open sea or with seaside landscapes. This is because the representations of harbours which exist are insufficient to fulfil the requirements of even rudimentary harbour painting. The stakes of the jetty and the rocks which form the small enclosure are a minimal intervention in the natural

landscape which, too weak to hold the attention, refers us back to the sea. Here too the wish of the artist to circumvent the shore and to concern himself with the sea and the sky is apparent. What his small harbours convey is chiefly the feeling of a way out into open space.

The form of composition which Altamouras adopts in his paintings of large harbours, such as those of Copenhagen and Helsingor, subjects to which he frequently reverted, has already been described: a large horizontal scene of the harbour front with the buildings ranged along the sea-front, in the distance on the second level. The vessels are placed in front in various formations and the whole work is crowned with an abundance of clouds. The painter's desire to create the impression of panoramic views, which, however, comes into conflict with the small proportions and the non-narrative style of the picture, is evident. Moreover, the manner of painting, particularly the impressionistic brushstroke, is of very little assistance in the development of this type of scene. Finally, the boat, which is heading towards the background and draws the onlooker to the shore is an attempt to reconcile the two divergent directions, that of the panoramic view and that of direct description.







The painting of harbour scenes occupies an important place in the work of Volanakis. He not only employed the familiar types, but introduced a host of variations by which he succeeded in the broadening and full exploitation of the subject. The factors which contributed to there being a wealth of such pictures were the return of Volanakis to Greece (1883), which coincided with the development of shipping, the organisation of maritime towns and particularly of harbour areas, and his taking up residence in Piraeus, a field for the study of the objects of his art.

In the painting of Volanakis too, the small anonymous harbour is an extension of the seaside landscape. The transition is effected by the magnification of the space occupied by the sea in the landscape painting. The inlet retains its natural form, whilst the minimal technical additions — a wooden jetty, a few stone steps — do not change the style of the scenes. The desire to render the atmosphere of the place and the time of day is accompanied by the study of the craft. The realisation of the two aims appears to be of equal standing in the paintings of big harbours, but the humble inlets were more to serve the pointing up of the caique.

Austerity and a mood of lyricism mark the former category. The characteristics of a harbour, whether these are given prominence or whether

they are assimilated by the general context in which the caiques and boats are incorporated, are features which reinforce the poetic nature of the subject. The picture includes the narrow quay built of stakes with a lantern on the end of a pole, in order to mark its position at night, and a few caiques and boats. The surface of the sea, bare of any decorative detail, is kept for the development of the tonal gradations of sunrise or sunset. Fine examples of the type are *Fishing Boats*, in the collection of the Koutlidis Foundation, and *Getting Ready for Fishing*, in the National Gallery. Both works confine the stakes and the jetty to the right edge of the picture, in order to draw attention to the caiques.

The pattern is altered by a number of variations. The curve of the bay is removed to the edge of the picture, while the remaining, greater, part is given over to the sea and the small craft. Not all the pictures are derived from direct observation, nor were they painted in the open, but they show familiarity with the subject and ease in its handling. The 'action' is limited to hints at movement and appears more clearly in the range of colour. There the gradations of light and the struggle with shadow almost amount to a drama of colour. Within this context, the arrival of the fishing boat and the weariness of the rowing, extremely common experiences in the life of



fishermen, are magnified and take on the dimensions of an event in terms of painting.

The concern in the second category, that of large harbours, is topographical accuracy.

Without the lyrical or other content of the work being impaired, this would appear to be subjugated to the fidelity of the representation, which, in stressing characteristics of the place, assists the viewer in making identifications.

Repetitions of subjects produce groups of paintings with a Greek harbour as their theme: Piraeus, Volos, Patras, etc. The further fact that the works in a group with a common subject were painted at different periods allows us to trace the gradual development of the particular place.

Comparison of the paintings in the second category helps us to reach conclusions about the preferences of Volanakis as to certain patterns of composition and morphology, of which the most typical are cited below.

I. The vessel constitutes the nucleus of the subject, while the characteristics of the harbour area are banished to the edges and background of the painting. The centre is given life by the activity which goes with the vessel: loading, embarkation, disembarkation.

A representative example of this type is the work *Moored Ships*, in the National Gallery. The

calm and degree of weight which the vessels have is reduced by the light billowing of the sails.

II. Only one quay is shown, placed obliquely, usually on the left. It is accompanied by one or more ships and scenes of loading and embarkation.

*On the Quay*, in the National Gallery, serves as a model of its kind. The ship is linked smoothly with the quay and the rest of the space, while the hour of departure is described with ease and sophistication of ornamentation.

Volanakis avoids the kind of detail which could become a hint of realism. Scenes such as the loading and unloading of goods are usually placed in the background or at the edge of the picture so as to be reduced in size and not to disturb the calm. Moreover, in order to achieve symmetry of action, the painter employs an alternation of movement and rest, of the void with the filled space, of the plane which is neutral in terms of colour with the brightly coloured surface.

This approach distances his work from that part of Dutch harbour painting which delights in exhibiting with clarity anything which has to do with the work which goes on in harbours and links it with the Romantic picturesqueness of the Italian *vedutisti*.

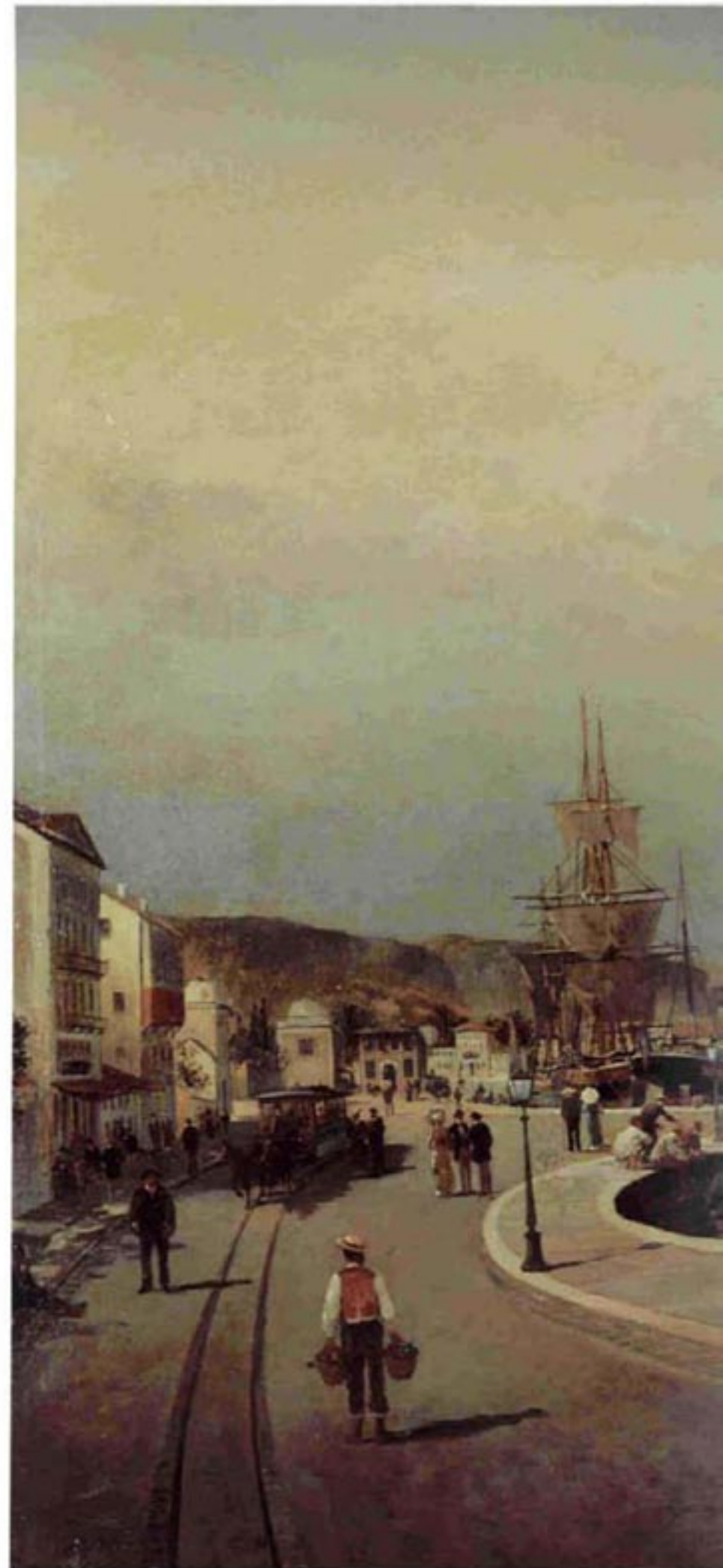
III. The broader view of a specific harbour area is depicted. The waterfront



occupies an important part and shares the painted surface equally with the sea. Accuracy in the representation of the buildings and the other features is evidence of the intention that the place should be easily identifiable. Anecdotal details abound, while there is often an alternation of the vertical (masts, buildings) with the curvilinear (the horseshoe shape of the quay, the body of the ships, the sails).

A representative example of type III, an able work belonging to a small group of pictures with the same theme, *Volos Harbour*, in a private collection, proposes a dense and flexible form of composition in which its subject matter is skilfully embodied. The scene has as its basis the encounter of the curving with the vertical axis, a pattern which favours the grouping and development of the themes on the quay and the sea. Volanakis, unlike Altamouras, who favoured views from a distance, prefers to bring the onlooker right into the work and to give him a guided tour. But his description, selective and charged with meaning, in spite of its pragmatism, is equivalent to poetic revelation. The strollers on the quay, the horse-drawn carriage, the red parasol in the boat, the serenity and the silence which emerge from the dynamic shapes are features which go to make up the spirit of the place and time, viewed in the light of a sensitive receptivity.

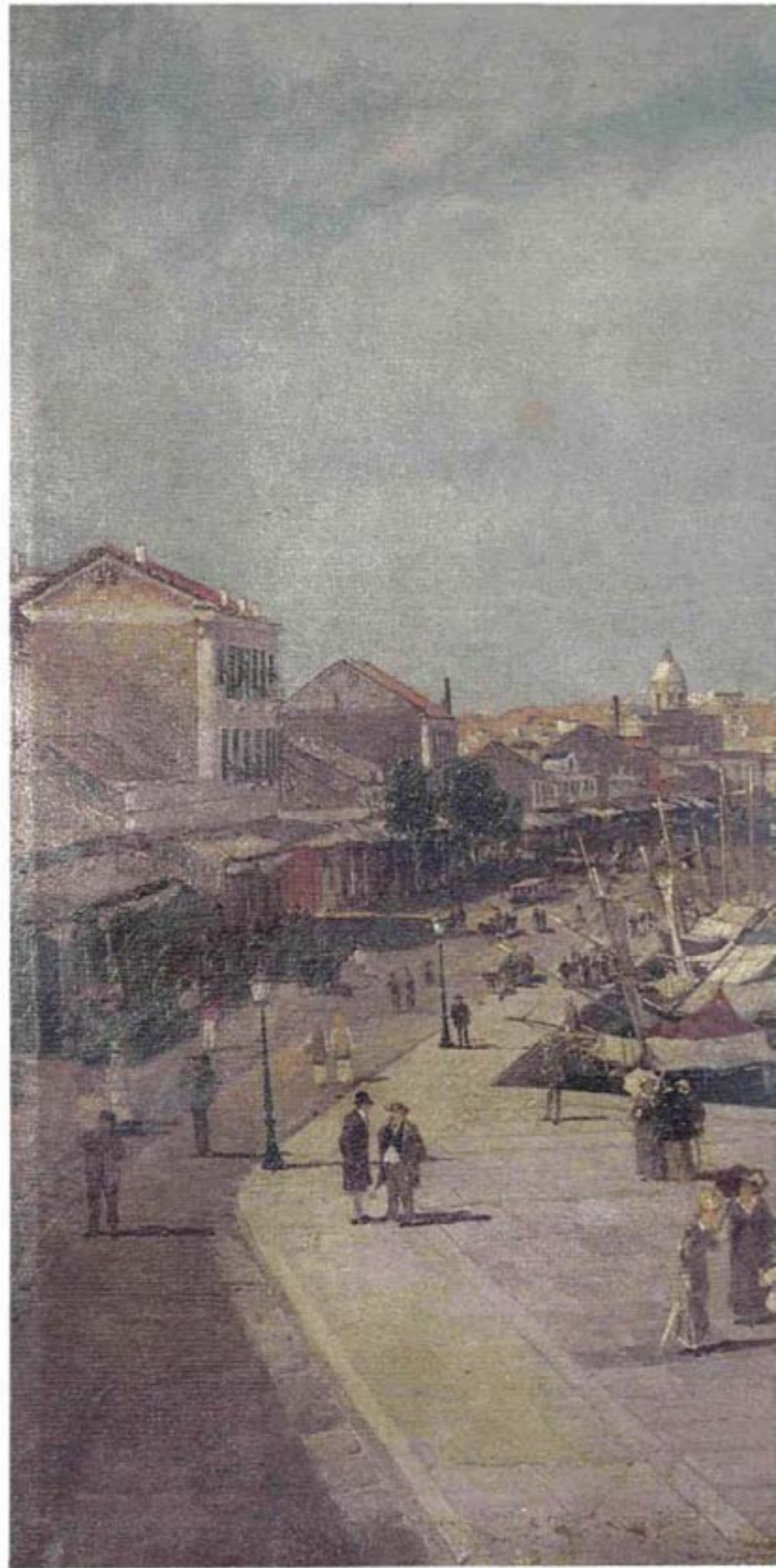
116. Konstantinos Volanakis.  
*Volos Harbour*.  
Oil on canvas, 69.8 x 152.3 cm.  
Private collection.











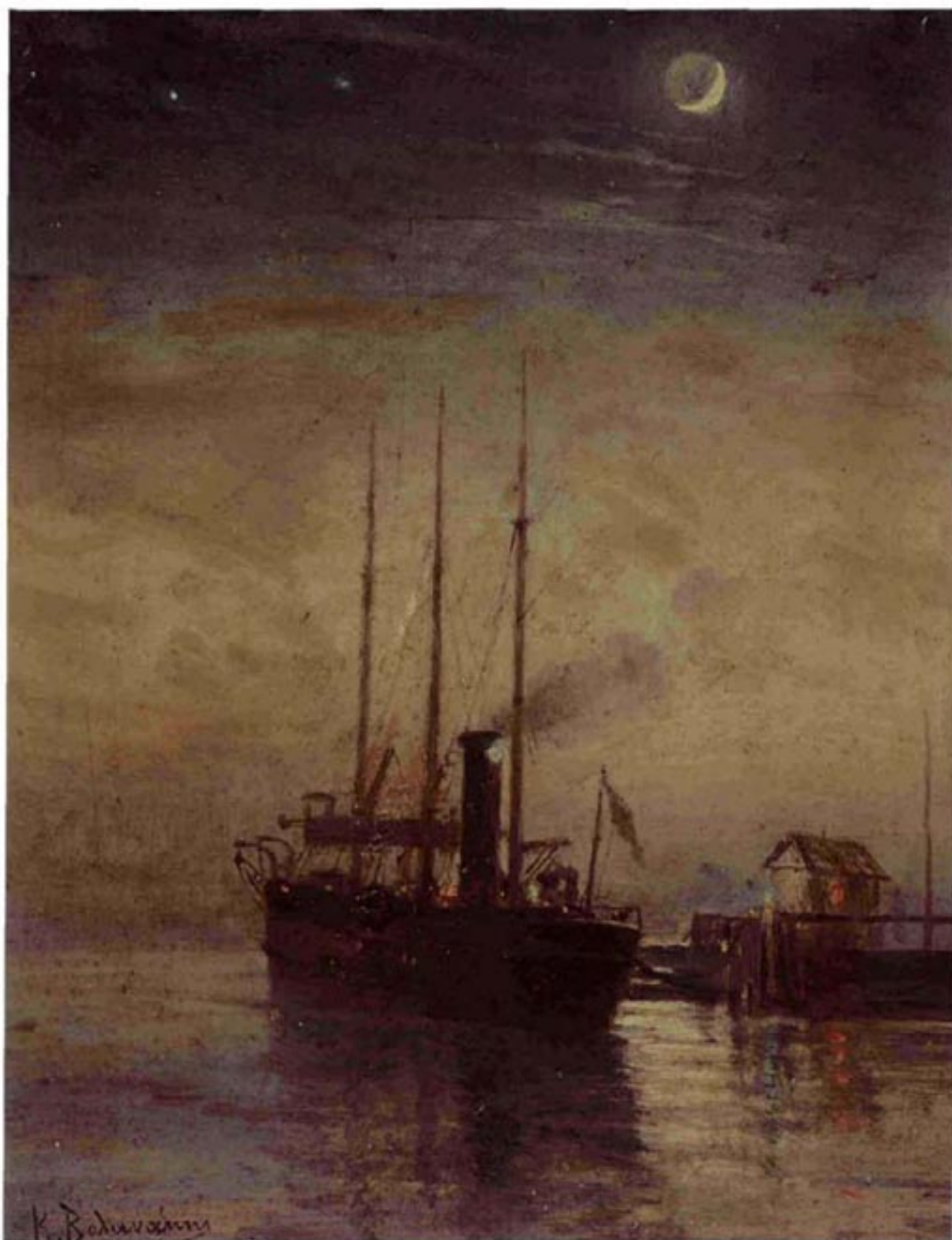
117. Konstantinos Volanakis. *Piraeus Harbour*.  
Oil on canvas, 75 x 120 cm. Piraeus Municipal Gallery.







118. Konstantinos Volanakis. *Night Scene*.  
Oil on canvas, 30 x 18 cm. Private collection.



The approach by which *Piraeus Harbour*, in the Piraeus Municipal Gallery, has been organised is similar. A work of the last decade of the century, it is the culmination and resultant of a long series of experiments. The very wide view takes in a large part of the north-eastern quay, the sea, and, on the right, the end of Salamis.

The successive listing of the buildings is broken up by the interposition of picturesque anecdotal features: the horse-drawn vehicle, the fishermen, and the strollers. The wealth of the scenes and the variety of the colour are subject to a rhythmic layout, which not only precludes confusion and the impression of overloading, but locates interest in indicative detail. The reds and whites of the ships' sails and flags, the forest of masts, the blue tones of the sea and sky respond to the dresses and parasols of the women. The result of all this is the impression of activity and reflection in which the scene could be summed up.

The *Night Scenes* completed the cycle of the harbour painting. Darkness, a very strong element in Romanticism, gave to his art possibilities of suggestion and new interpretations of the forms. Volanakis had recourse to the transformational power of shadow at an early stage, but at the end of the century, when he had exhausted the refinements of Romanticism, he introduced generous admixtures of realism.

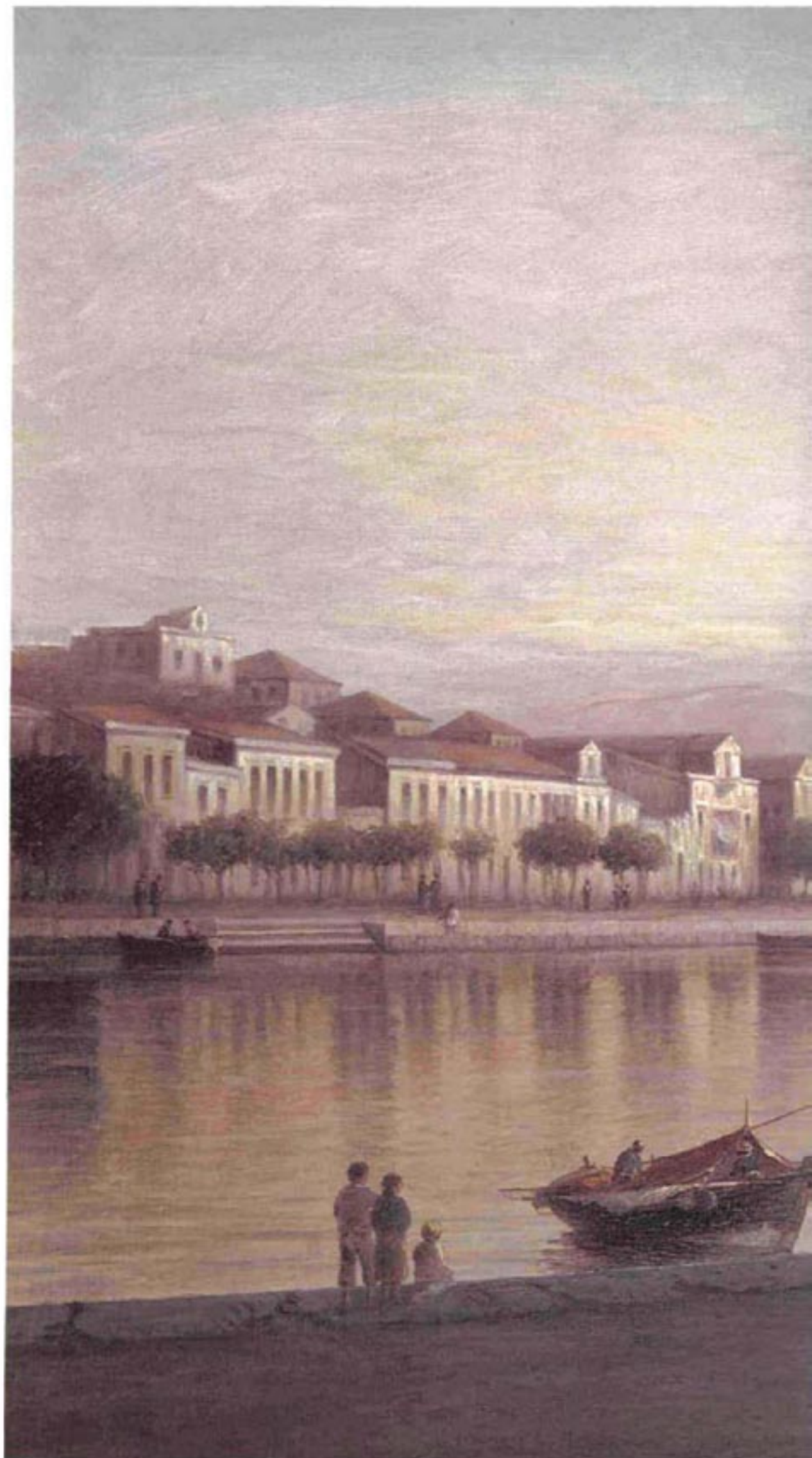


119. Gerasimos Vokos. *Dutch Ships*. Oil on canvas, 31.5 x 43 cm. Piraeus Municipal Gallery.

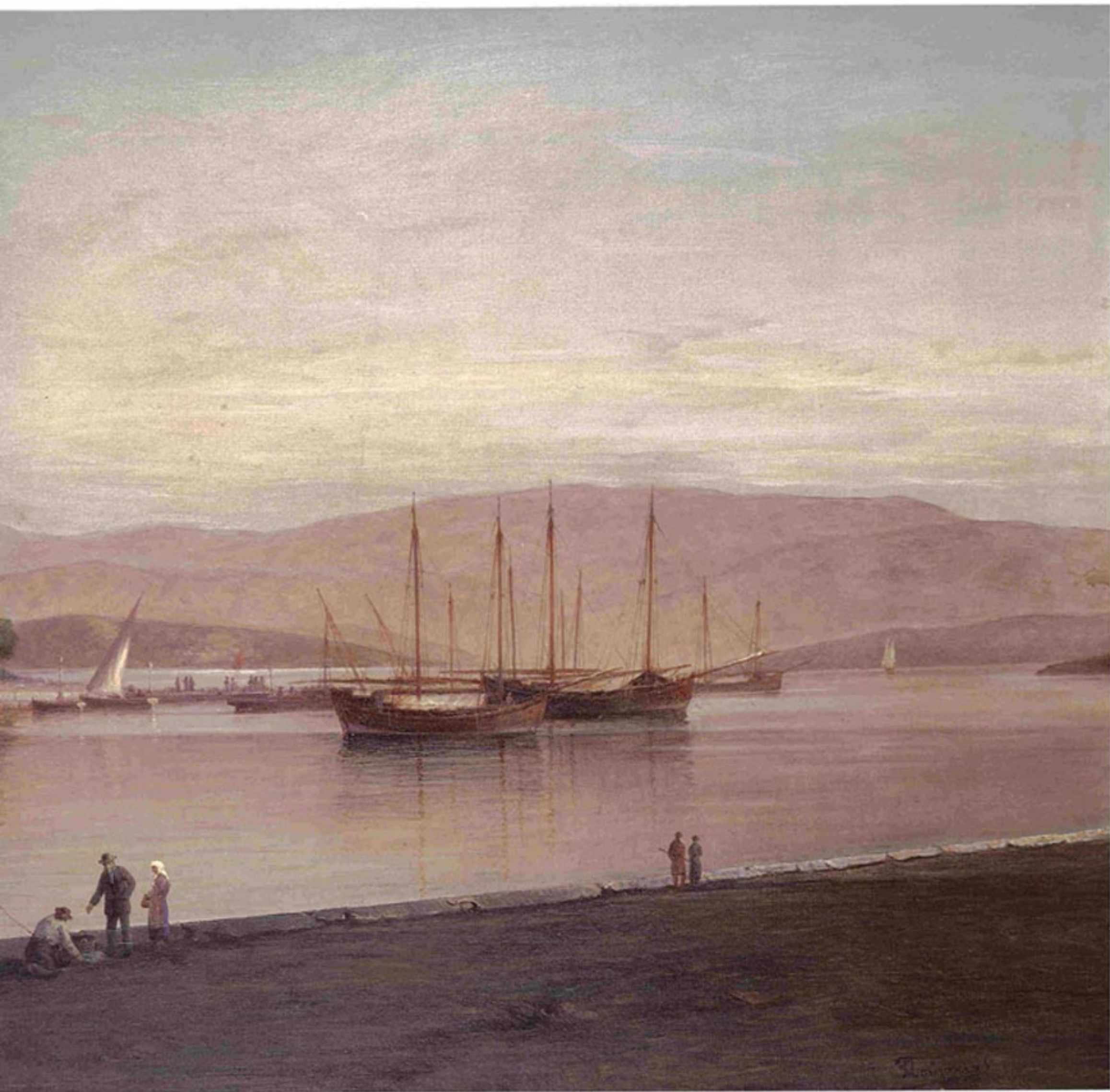




120. Ioannis Poulakas. *Galaxeidi*.  
Oil on canvas, 58 x 86 cm. Private collection.









Gerasimos Vokos was a versatile journalist and writer, with a mental world which was often disturbed, who also painted, without ever having studied art systematically. He was born in Patras in 1868 and died in Paris in 1927. His work is a mixture of the knowledge which he picked up on his own and of his individual instinct.

His work *Dutch Ships*, in the Piraeus Municipal Gallery, is a view of part of a large harbour area, with quays, little houses and ships which, high up at the top extremity of the painting come into contact with the open sea. The vessels, painted from the long side on, have been sited at various distances in order to bound the scene and to draw out the length of the space. The mistakes in scale are glaring, but, nevertheless, the simple patterns, the planes and the dull colours would provide grounds for linking the painter with French Impressionism, with which he has sometimes been seen as associated.

We know almost nothing about Dimitrios Poulakas. Even his date of birth (1863 or 1864) is uncertain. We do, however, have enough of his works to be able to make some general remarks about the painter and his art. He was self-taught, perhaps coming from the ranks of the Navy, and had a good knowledge of the sea and of ships. He had certainly studied established marine

painters and it is possible that he had taken lessons in painting when young, because his work shows order and method.

His works *Seashore with Fishing Boats* and *Galaxeidi*, in a private collection, belong, respectively, to the categories of small and large harbours, but both transcend the framework of the types to which they belong. A mixture of simplicity and high aspirations, the first picture locates the subject in a small natural cove with the boats and the fishermen, but it provides channels to the open sea, to which the onlooker is drawn by the red sail of the boat, the open horizon and the anchored ships. The awkwardness with which the forms have been moulded does not prevent the work as a whole from having naturalness and from fitting smoothly into the landscape.

A sensitive, lyrical description, *Galaxeidi* employs the oblique axes on which the buildings, the harbour area and the ships are placed in order to produce a more vivid perspective rendering, as well as to direct our attention to the soft masses of the mountains. The strict structure of the painting, the peaceful scene on the shore, the nobility of the colours and the diaphanous quality of the atmosphere make the work an object for reflection.









122. Konstantinos Volanakis. *Argonauts*.  
Oil on canvas, 87 x 67 cm. Private collection.



## *The vessel*

*A* form favoured by art, the ship introduces into the iconography at an early stage the complex of the bow shape and the vertical axis. The basic pattern has remained unchanged down to the present, but the way in which it has been clothed has gone through the alternation of trends in painting which have brought it from the weight of ornamentation of the baroque back, in our own times, to its original austerity.

The category of the vessel is Greek marine painting's largest. It includes a wealth of types and a vast variety of viewpoints and representations. It is observable, however, that of the painters of the nineteenth century, only Volanakis covers the whole of the range into which this section has been divided.

There are very few pictures showing vessels of the ancient world. Ancient Greek vase-painting and Byzantine monuments did not supply sufficient stimulus for the regeneration of the genre. The rareness of the subject is probably due to the elbowing out of the ancient vessel by that of the Liberation Struggle of 1821, and this because the creation of Greek marine painting coincides with the first period of free social life, in which the memory of the War of Independence and of the means by which that war was carried on was still

retained in all its vividness. The ships of the Revolution were the familiar vessels in which the Greeks fought, and these, after liberation, continued, after abandoning their wartime fittings, to sail the Greek seas. It is not only the heroic act, which naturally prompts commemoration and attention, but everyday life which this subject matter is in search of.

Antiquity, though it was often the idea on which morale and fighting spirit were based, does not recur in the field of marine painting except in the subject of the sea battle, as a specific scene which will indirectly prompt a comparison between the distant and the recent past.

Of less importance are the preconditions posed by the specialised studies of the artists. It is, however, instructive that the three nineteenth and twentieth-century painters who dealt with ancient and Byzantine vessels, Volanakis, Hatzis and Kalogeropoulos, acquired their familiarity with the subject as a result of systematic study. Volanakis, who was a marine artist of great accuracy in the depiction of vessels, studied and spent a part of his professional life in Munich, where research into Greek antiquity was in its heyday and there were large numbers of works of Greek vase-painting accessible. The knowledge



which Hatzis had of the medieval ship was indirect: he owed it to Volanakis, though it is not impossible that he had direct contact with the monuments. Kalogeropoulos was a Byzantinist and historian of art and so, naturally, his Byzantine *Dromones* are derived from his knowledge of the period in which he specialised.

Not even when Greek marine painting reached maturity and the portrayers of ships acquired experience in presenting historical scenes was the ancient vessel introduced into the marine iconography. Its absence is to be attributed to lack of interest on the part of the artist, since the subject, inevitably bound up with the painting of history, was seen as outdated and lacking the power to stir the emotions. It is worth pointing out the extreme paucity of representations of ancient vessels in European marine painting as a whole.

It is not known whether the title of *The Argonauts*, in a private collection, was that given to the work by Volanakis himself. This is likely to have been the case, since it has connections with another of his works, the *Return of the Argonauts*, on a cognate theme, which has borne the same title ever since it was painted. But this can only be accorded secondary significance: it shows an ancient vessel with warriors on board, without any

other indication to justify the specific reference. It is to be further noted that the painter here contents himself with the ancient look of the vessel. It would be too much to ask for it to be dated to a specific period of antiquity. Firm design, bright colour surfaces, a tendency towards ornamentation and, further, the dense alternation of colours on the vessel, contrasting with the blue, diaphanous monochrome of the sea, make up the content. The suppression of the historical context, the emphasis on the form of the vessels, which operates chiefly thanks to its ornamental nature and its incorporation into the cool atmosphere of the sea permit direct contact with the work.

It is also a feeling of the ancient world that Volanakis is seeking in his picture *The Return of the Argonauts*, in the Niki Papantoniou Collection. The scene shows on the left a landscape with a grove, temples, colonnades and statues which culminates in the wide quay at which the ships are putting in. Warriors, women and children watch their arrival. This work, satisfactory as far as the ships and the sea are concerned, betrays the fact that the artist has been somewhat at a loss in the architectural framing of the space, the arrangement of the figures and the creation of a festive atmosphere.







124. Ioannis Poulakas. *Paron in a Storm*. Oil on canvas, 46 x 72 cm. Private collection.





Historical importance and aesthetic merit are the reasons which dictated the introduction of the *pawn* (brig) - the vessel *par excellence* of the Struggle for Independence - into the Greek iconography. I would imagine that the former consideration carried more weight, because the ship was seen as a 'document'. The captain-owners, the masters, the fire-ship experts, and the ordinary sailors who had taken part in the war sought, through the picture, to keep alive the memory of the event by which their contribution to the Struggle had been marked. This is the explanation of the existence of an abundance of pictures of ships, ordered from vernacular artists, who often remain anonymous, but who were careful to record prominently on their work the name of the vessel and its owner.

Folk iconography influences established art and is influenced by it. The aim of both is accurate depiction, which uses line — sometimes particularly marked - and economy and simplicity in the colours as the ready means to this end. The usual medium is water-colour. The subject is always placed in the foreground and long side on. Atmospheric description is lacking, but the wave formation is not infrequently called upon to lend movement. Typical is the schematisation by which the sea is rendered, whilst a reliance on the linear is a feature of the whole.



Andreas Kriezis (1816- 1880) painted many of the ships of the Struggle, most of them merchantmen, which, when fitted with cannons, were used as a strike-force. Accuracy is not his only merit; plasticity of line, a feeling for colour and ease of description are also characteristic of the artist.

The linear and simplification of colour predominate in Volanakis's *Paron of the Struggle*, in the National Gallery. But Volanakis did not remain bound by this approach.

He persisted in dealing with the subject from the point of view of its interest in terms of drawing, but in accordance with his aspirations as a painter. In his work *Paron with Sails Furled*, in the Georgios Koutsis Collection, he lends emphasis to his description of the storm - the way in which the shore is swept by the strong wind is admirable — in which the vessel finds its place. That Volanakis's accession to the draughtsman's approach was entirely temporary can be seen from the fact that this is to be found only in the painting in the National Gallery.

The aims of Poulakas in *Paron in a Storm*, in a private collection, are comparable. Attention could be drawn here to the excellent balance which is achieved between the three subjects: the tempest-tossed sea, the ship and the sky.

125. Konstantinos Volanakis.  
*Paron under Hare Poles*. Oil on canvas,  
40 x 70 cm. Georgios Koutsis Collodion





126. Konstantinos Volanakis.  
*Before the Storm.*  
Oil on canvas, 31 x 50 cm.  
Athens National Gallery.

Volanakis' portraits of ships introduce the sailing ship in order to express his intentions as a painter, as well as to exploit the multifarious possibilities offered by the subject. The extent of the aspirations with which he approaches the subject is clear in the picture *Before the Storm*, in the National Gallery. The sailing ship is shown in the centre of the harbour, an axis on which the features of the work are balanced: the ships, the boats, the items of architecture and the shore in the background. The light is distributed on the basis of the succession of lighted surfaces and those in shadow, a succession which begins with the sails of the vessels. This method seeks to exploit the action of the light in order to balance the static nature of the scene which is predominant. The creation of a dynamic second pole disrupts the attraction stemming from the fine but static form of the ship. The suggestion of colour, the red iridescence with the blue transparency of the water completes the harmony, one of the painter's favourite concerns. The transcendence of the description, the portrayal of the atmosphere of an impending storm is conceived as the ulterior aim of the work.

127. Konstantinos Volanakis.  
*Sunset with Sailing-ships.*  
Oil on canvas, 75 x 110 cm.  
Harry Perez Collection.

Paintings by other artists rarely show the concerns which the work of Volanakis puts before us, but they do manifest an intention of extending

the shaping of the image of the sailing ship beyond the bounds of representational completeness. In the *Night Scene* of Spyridon Prosalentis, in the Harry Perez Collection, the sailing ship is used not to draw attention to the vessel itself, but so that the light of the moon can be set forth on an additional surface — the sails and the body of the vessel. The portrayal of the subject is thus made subservient to the shaping of the image of the night, the framework which ultimately emerges as the dominating principle of the work.

The art of Altamouras encounters no problem of the transcendence of representational interest, since the subject — the sailing ship — is conceived in a way which precludes work of the ship portrait type. Since, moreover, this art operates at the level of pure painting, it allows the line to influence the presentation only as a basis, as a linkage of colour. The drawing — the feature which representational accuracy invokes first — stands out in Altamouras for its suggestive power of expression, not for an intention for it to serve as an 'engraving'. It bounds more or less indefinitely the extent of the colour. What attracts here is the space, the field of study of atmospheric transitions. The small painting *Ships* in the Georgios Koutsis Collection is indicative of the ambitions of Altamouras: in spite of the fact that







128. Spyridon Prosalentis. *Night Scene*.  
Oil on canvas, 20 x 52 cm. Harry Perez Collection.















the sailing ships are presented long side on and on various levels, no impression of description is conveyed, nor yet any feeling that the work as a whole moves and 'breathes' with difficulty. The painter has achieved a blending of the wave formation with the ships, of the plastic with the plane surface.

One could separate out from the cycle of paintings of sailing ships a small number of scenes in which ships dressed overall form part of a greater or smaller work, taking part in some form of celebration. The better-known works in this category are: *The Arrival of King George in Greece* by Andreas Kriezis, in the National Gallery, *The Arrival of Princess Sophia*, in the Pola Koumoussi Collection, *The Saint's Day on Tinos*, *Ships dressed overall*, in the Bank of Greece Collection, *The Opening of the Corinth Canal*, in the Canal Company Collection, by Konstantinos Volanakis, and *Miaoulis's Welcome on Hydra* by Aimilios Prosalentis, in the Leventis Collection.

In this work by Prosalentis, the brigs with their sails hoisted occupy the greater part of the harbour. On the right, on the rocks and ramparts, the islanders greet Miaoulis with cheers and cannon fire. The vessels are not flying the multi-coloured flags which they do in the other pictures. They have to show only the gleaming whiteness of

the sails, which has a milder celebratory character, but which gives a breath of air and a lightness to the scene.

Aimilios Prosalentis (1859 -1926) was descended from an old and great family of artists from Corfu. His grandfather was Pavlos Prosalentis (1784 -1837), a painter and sculptor, pupil of Canova, and founder and director of the Public Academy of Fine Arts. Aimilios's father, Spyridon Prosalentis (1830 -1895), a painter, was professor at the School of Fine Arts in Athens. Aimilios himself studied initially with his father and then went to Paris, where he studied to become an engineer. When he returned to Greece, he was appointed engineer to the Navy, but continued to paint. He was equally accomplished in oils and water-colours. His brother, Pavlos Prosalentis the Younger (1857 -1894), and his sister, Olga Prosalenti (late 19th century - early 20th century), were also well-known painters.

The very few pictures of sailing ships which I have quoted, without covering the whole of the genre, represent the trends which took shape during the second half of the nineteenth century as far as the iconographic subject is concerned. The treatment of the sailing ship is at one and the same time the treatment of the wind and the light,

129. Aimilios Prosalentis.  
*Miaoulis's Welcome on Hydra*.  
Oil on canvas, 67 x 120 cm.  
Leventis Collection.

130. Ioannis Altamouras.  
*Ships*.  
Oil on wood, 15.5 x 21.5 cm.  
Georgios Koutsis Collection.



131. Aimilios Prosalentis. *Sailing-boat*. Oil on canvas, 45 x 66 cm. Panayotis Prokopiou Collection.





of the alternating flux of the world of the sea. When the sailing ship departed from the iconography, two smaller craft, the caique and the boat, undertook to retain and extend, in part at least, features of its form.

The small craft made its appearance in the world of art at a very early stage. The caique and the boat, even today, still enjoy the favour with which ship portraiture has always regarded them. And this is because they provide a form which is capable of the host of treatments which have emerged during the course of developments in painting. Alone or in a variety of formations, they provide a completeness of subject matter, while as secondary features they make a superb contribution to the rounding off of other marine compositions. They can easily be made to bear a burden of ornamentation and, apart from the plentiful and various surfaces which they furnish, are equipped with a large number of objects — ropes, nets, gourds — which can serve as picturesque details. Familiar sights on the Greek seas, they lend themselves well to the creation both of a low emotional tone and of moments of dramatic climax, since they are easily involved in the clash of the natural elements as symbols of the human presence.

The subject matter of the marine painters of the nineteenth century covers all the aspects of the small craft and, at the same time, a very large part of the life of the fisherman — in great abundance



132. Spyridon Prosalentis. *Seascape*.  
Oil on canvas, 21 x 33 cm. Panayotis Prokopiou Collection.



and in specific forms in Volanakis, in a somewhat more limited and indefinite way in the others. Works of Volanakis such as *Preparation for Fishing*, in the National Gallery, *The Net*, *Fishing Boats*, 1866, in the Koutlidis Foundation Collection, and *Fishing Boats*, in the Dionysios Zepos Collection, created iconographic types which were models for the later school of marine artists.

Also a characteristic of the subject is its aesthetic purpose. The scene should move the viewer only as an aesthetic event: it has no other implications. This is a feature common to almost all the marine artists who dealt with the small craft.

Spyridon Prosalentis's *Seascape*, in the Panayotis Prokopiou Collection, is imbued with Romanticism in its more typical form: the sea at night, moonlit, with silver-gilded clouds, the small craft all alone. The wish to capture the mystery of night and to make the caique a symbol of solitariness is clearly apparent. Although this is, further, the starting point for a peregrination in the uncertain tracts of the sea, it is also a measure of the unease and pressure which the scene suggests.

The art of Aimilios Proselantis is undoubtedly cognate, but without the emotional charge which that of his father carries. His own *Seascape*, in the Panayotis Prokopiou Collection, gives us an approximately equal distribution of interest between the caique and the sea, and

133. Konstantinos Volanakis.  
*Fishing-boats*.  
Oil on canvas, 47 x 73 cm.  
Private collection.













stresses the broken axes provided by the wave formation and the sails.

A study of grey, earthy colour on an extended scale of gradations is provided by the *Seascape* of Altamouras, in the National Gallery, with two extremes of density: the almost black sail of the boat and the momentary bright interlude in the sky. The allusion to the coming storm lies in the movement generated between these.

In the painting of Volanakis, the prospect of the abundance of such pictures made it incumbent on the painter to link the subject matter of the small craft with constantly renewed iconographic patterns and syntheses. Naturally enough, the artist did not escape from the danger of repeating himself, but today, when the host of works which can be grouped under homogeneous approaches are reviewed, not only is there no sense of weariness, but rather an appreciation of the detail by which differentiation has been achieved.

The material of the iconography was sought in the cycle of the life of the fisherman and the passage of time. The maritime scene — the spreading or gathering in of the nets, the landing of the catch, departure for fishing and the return, and so forth - provides thematic pretexts which are magnified and permit the painter to make his aesthetic reduction. The content will be provided by the alchemy of colour, which is also the means



134. Ioannis Altamouras. *Seascape*.  
Oil on canvas, 16 x 24 cm. Athens National Gallery.

135. Aimilios Prosalentis. *Caique and Boat*.  
Oil on canvas, 35 x 47 cm. Panayotis Prokopiou Collection.





136. Konstantinos Volanakis. *Fishing-boat*.  
Oil on canvas, 75 x 102 cm. Dionysios Zepos Collection.

by which the progression or diminution of light is described.

A typical work of Volanakis's first period is *Preparation for Fishing*, in the National Gallery. It shows a small harbour, concentrates on the caiques and sailing ships and investigates the relation between the vessel and the space. The description is developed from the right side of the painting, where, compact and dense, the confused collection of caiques and boats are shown, to the left, with the large surfaces of the sails on which the light is captured. By degrees one perceives the treatment which the olive colour, the dark reds and the white embellishments undergo as they are awakened by the ambiguous light and make the transition from voiceless allusion to ethereal sonority. The flow of time, a Romantic element which persists in the work of Volanakis, distances the painter from the invariability of the classic forms.

The spirit of ornamentation is represented equally in *Fishing Boats*, 1866, and *Caique*, in the Koutlidis Foundation Collection, and *Fishing Boat* in the Dionysios Zepos Collection.

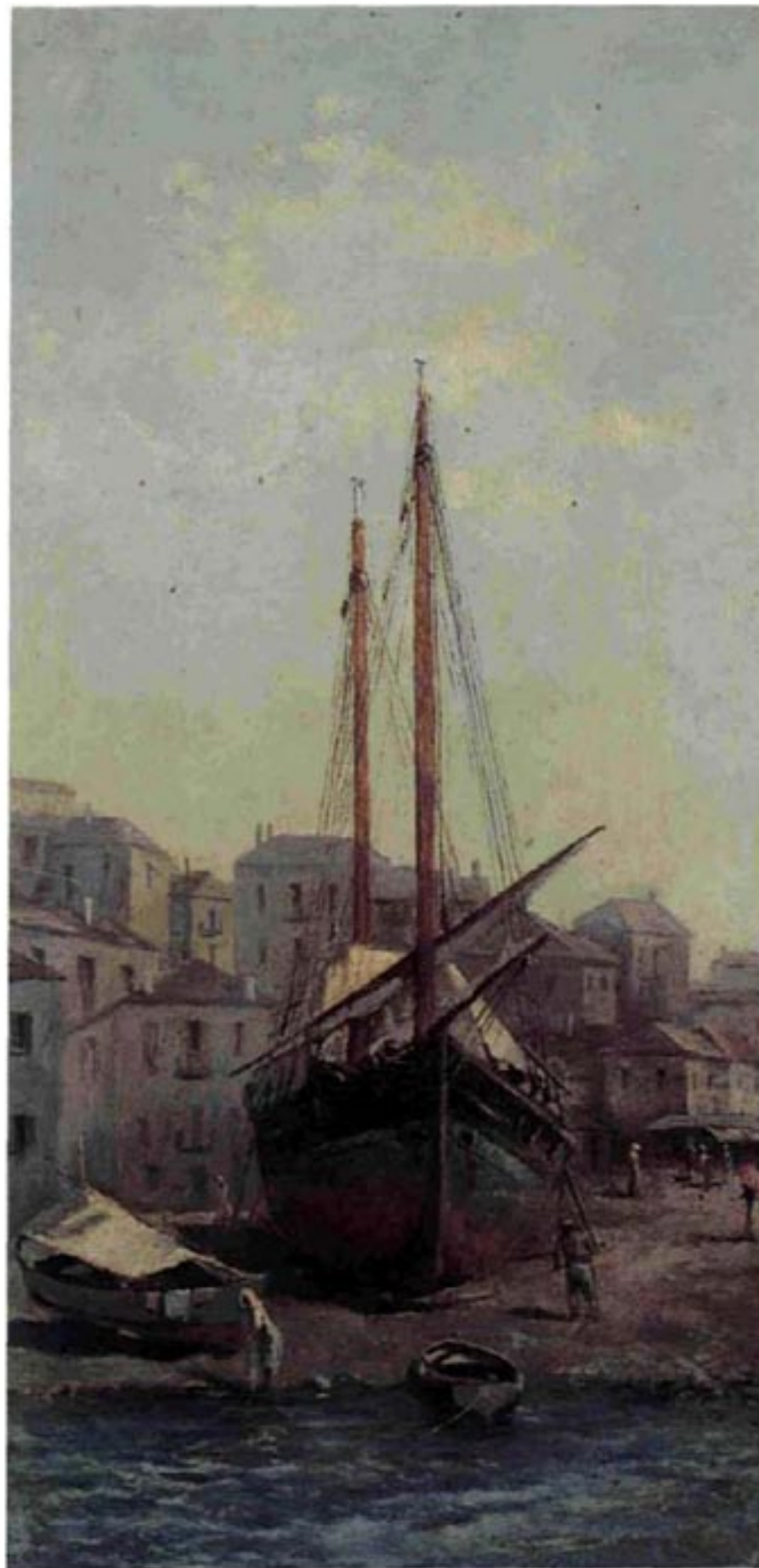
The ornamentation consists here in the bright slicks of red, white and black which are scattered over the fez and shirts of the fishermen, the ropes and the fishing tackle. As these detach themselves from the fleeting tones of the sea and the sky, they make the forms stand out in relief, as they are proposed as counterbalancing axes to the fluid tone which covers the surface of the painting.



In the small painting *The Boat*, in a private collection, the uncertainty about what time of day it is and a feeling of unrest are suggested by the great dark curtain of the sky and the sea, on which the axis of light of the horizon and the oblique line of the boats find their place. The receding of the warm tone and the red points which tremble dully on the surface of the water transcribe the momentary aspect of time.

The stability and clarity of the light are transmitted by Hatzopoulos's *Boat with Beasts of Burden*, in the Averof Gallery. The subject, familiar in Greece, is reminiscent of the similar abundant subject matter of ferries developed by the Dutch.

The pictures of shipyards painted by Volanakis and Altamouras have as their nucleus the caique, drawn up out of the sea, but always next to its natural element. Volanakis exploited the theme in order to describe the whole of the vessel with an approach which was markedly that of the draughtsman — at least this is what emerges from *Syros Shipyard*, in the Our Lady of the Annunciation Collection, Tinos, and *Caulking of a Caique*, in the Koutlidis Foundation Collection - and to create contrasts with the landscape which is described behind it. Altamouras, in his *Ship on Shore*, in the National Gallery, has produced a very daring composition in terms of colour, in which its multiplicity is achieved by the resourceful tracing of tone.



137. Konstantinos Volanakis.  
*The Syros Shipyard*.  
Oil on wood, 33 x 17 cm.  
The Evangelistria Foundation  
of Tinos.





38. Georgios Hatzopoulos. *Boat with Cattle*. Oil on canvas, 23 x 40 cm. Averof Gallery.





139. Konstantinos Volanakis. The Boat. Oil on canvas, 37 x 49 cm. Private collection.



## *The war scene*

**W**ith the theme of naval conflicts, marine painting enters the field of History, in order to record and to extol events and individuals.

The historical material and its interpretation are delivered to the painter ready-made, without his feeling the need — or, indeed, being asked — to express his own view. He usually selects the prevailing version and dramatises it. This, however, does not preclude his artistic interpretation from adding a fresh dimension to the subject — and this is his substantive contribution.

The genre is both a demanding and a thankless one. The viewer requires of the painter that he should not depart from reality and, at the same time, that his work should attract as an artistic event in its own right, capable of going beyond its historical starting point. To balance these two requirements is not always easy.

The early introduction of naval engagements into art was due to the importance of the subject, whilst the terms which govern its handling are similar to those which define the epic: adequacy of narration and dramatic tension. These terms continued to apply in the second half of the nineteenth century, when the historical picture began to go out of fashion elsewhere, while it was exactly at that moment that Greek painting took on the recording of history in artistic terms. Whilst it certainly produced, in response to the spirit and demands of the age, excellent pictures, this does

not mean that it exploited the genre with satisfactory adequacy. The truth is that, with the exception of Theodoros Vryzakis and the painter of Makriyannis, who dealt with the subject of the 1821 Revolution, it was only the marine painters who made use of the action of the Struggle. As Pavlos Nirvanas once observed: «In the hundred years of Greek independence, the plastic arts, by way of contrast with poetry and prose, have dealt hardly at all with the epic feats of the 1821 Rising, an epic which is nevertheless replete with graphic figures and events ... Only two Greek painters subsequently produced works inspired by the heroic Struggle which are worth talking about. And both, coincidentally, were marine painters: Ioannis Altamouras ... and Konstantinos Volanakis ...» (*NeaEstia*, Vol. 9/173,15 February 1931).

The war scene has taken on at different times a variety of iconographic aspects, depending upon the angle of vision from which the sea fight is conceived. It is relatively easy to determine the more important patterns, insofar, of course, as they are encountered in Greek marine iconography.

A. *The most important ship in the sea battle is depicted.*

This type is adopted by all the schools of marine painting where the purpose is to give emphasis to the vessel (usually the flagship) and

140. Konstantinos Volanakis.  
*The Battle of Lissa*. 1868.  
Oil on canvas, 164 x 127 cm.  
Kunsthistorisches Museum,  
Vienna.



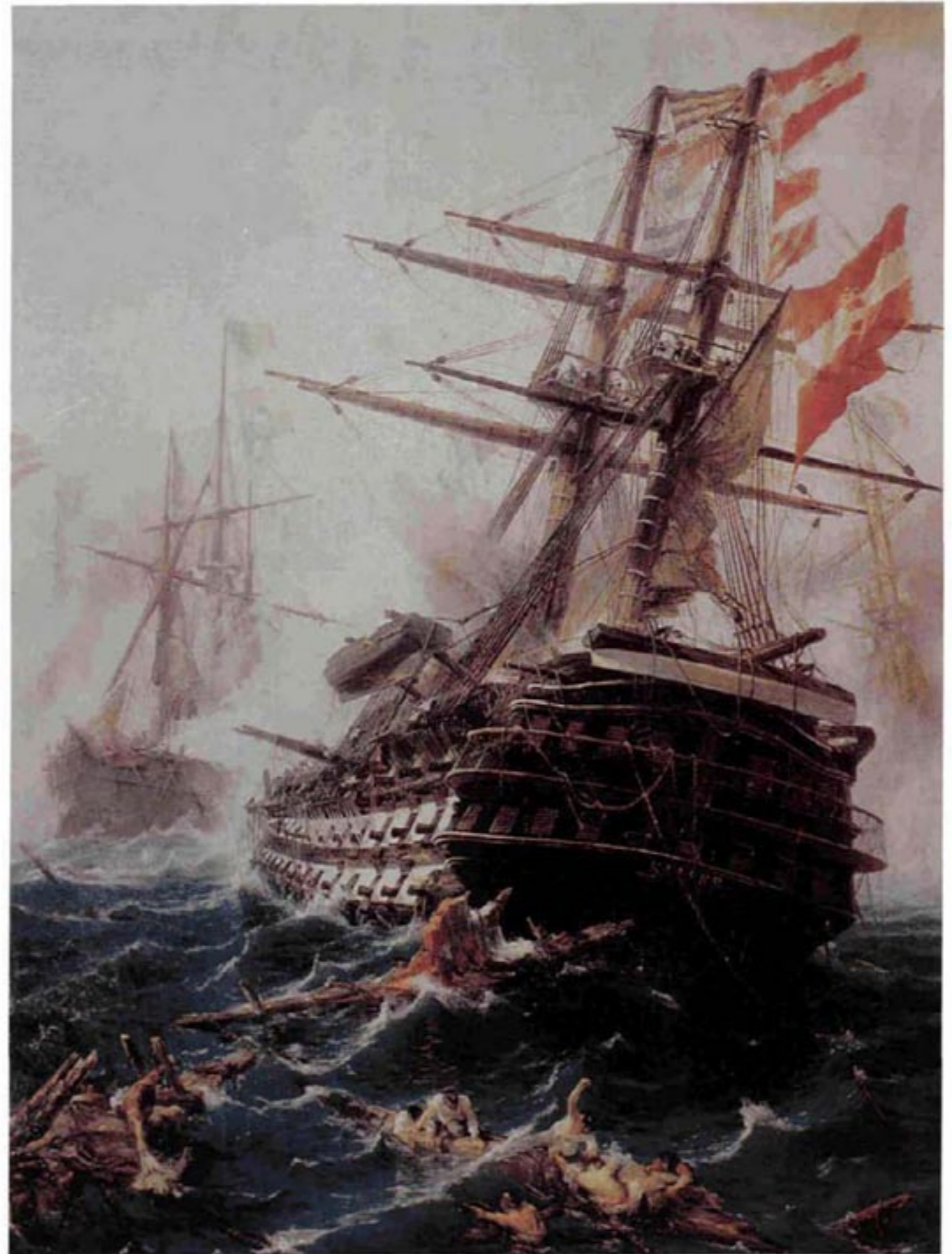
to extol its contribution to the development of the naval operation. Examples are *The Firing of the Turkish Flagship by Kanaris*, by Nikiforos Lytras, in the Gallery of the Averof Foundation, and *The Firing of the Turkish Frigate by Papanikolis* by Konstantinos Volanakis, at the Naval Headquarters.

B. *A phase, the most important, of the sea battle is depicted.*

Usually what is shown is a manoeuvre or the ramming of a vessel, a culminating moment which will judge the outcome of the fight. Without the description of the warships being unduly relegated, importance is accorded to the engagement and the particular character of their movements. Obviously, this type seeks to approach historical accuracy as closely as possible. A representative example is Volanakis's *Battle of Lissa*, in the Kunsthistorisches Museum, Vienna, Hoffburg.

C. *The ships in their formations are shown in their entirety.*

This is the panoramic view, of which the historical accuracy and interest in the portrayal of the vessels are no less. A satisfactory example is *The Battle of Rio —Antirio* by Ioannis Altamouras, in the Koutlidis Foundation Collection.





Related scenes are the departures of fleets, the depiction of shipwrecks after the sea battle, and various episodes from the naval warfare engagement.

Greek marine painting had a wealth of material at its disposal from which to choose its historical subject matter, but it is noticeable that it portrayed only one period with anything like adequacy: the brief modern period of the War of Independence. Art, with heightened feelings, yet with circumspection, undertook to interpret the meaning of the Struggle. The angle of vision and the technical means which it used were those of Romanticism, but an authentic spirit and the strictness of the aim deterred the creation of superficial works. The works do not, perhaps, betray that surprising inspiration which would bring about a renewal of the theme. This is an observation which applies to almost all the pictures which belong to the realm of historical painting. Romanticism did not succeed in breaking down the historical framework and introducing a personal account. It confined itself to intensifying the emotional charge and accentuating the ideological content. The reason for all this was that the events of the Revolution have by their very nature an ideological and emotional self-sufficiency, which ensured that

they were well-received in the world of art. Nor do they call for penetration and interpretative imagination on the part of the painter. If he possesses these and is able to reveal hitherto unknown aspects of the subject, this is to be ascribed to his individual gifts, but is not to be regarded as essential. What was required of the artist was that he should rise to the heights of the events which he interpreted.

The pictures painted by Volanakis on the subject of the sea battle of Lissa are probably to be taken as the beginning of the range of subject matter to which he devoted a large part of this work. They are also the oldest examples of depictions of naval engagements in modern Greek painting. Works of his youth, they are impressive insofar as they are a condensation of the artist's study of the European marine painting tradition, and because the features from which they have been composed, though drawn from different periods, have been drawn together into a homogeneous whole, representative of the trends of their time. They also define the extent of the artist's quests.

The sea battle in question was an event in the war between Italy and Austria of 1866. It took place on 20 July of that year in the Adriatic, with the Austrian forces ranged against the Italian and







Prussian allies. Italy sought to take this Adriatic island, to be able to offer it in exchange for Trentino. The Italian forces were numerically stronger, but were inferior in training and leadership of the fleet (Admiral Persano), while the Austrians, under the leadership of the younger, vigorous and aggressive Admiral Tegethoff, had excellent technical training and better morale. The Austrians, in order to reduce the disadvantage they were under because of the inadequate number of their ships, used surprise tactics and managed, after a hard-fought battle and with the aid of a fog, to break through the tight line of the Italians. The ramming and sinking of the armoured frigate *Re d'Italia* by the Austrian flagship *FerdinandMax* was a decisive moment in the battle. The Italians, in spite of their numerical superiority, beat a hasty retreat.

In 1867, Volanakis took part in a competition for the depiction of the battle. The award won by the drawings which he submitted also brought him an official visit to the shores of the Adriatic. In 1868 he finished the picture and exhibited it. The work was bought by the Austrian Emperor, who presented it to the Vienna Gallery. Later, the Gallery returned it to the Emperor and today it is in the old Hoffburg Palace in Vienna.

Apart from this final picture, Volanakis produced a series of variations on the theme, one of which, that in the Museum of Fine Arts in Budapest, is reproduced here. Both paintings

described the supreme moment of the battle, but differ in the extent of the narrative. The picture in the Kunsthistorisches Museum in Vienna belongs to type B and has a ramming as its subject — the move by which the Austrian warship *Kaiser* attacked the tight line of the Italian vessels, ready to break through it. The episode was to decide the outcome of the battle. The version in the Museum of Fine Arts in Budapest details the ramming according to type C, since a large number of the combatants are shown. The result is that in the latter picture the manoeuvre looks less tight.

The work in the Vienna Museum does not have as its sole purpose the formal description of the vessel. Without omitting the rendering of its imposing bulk and the detail of its structure, it makes the form of the ship subordinate to the demands of art, so that what predominates in the end is not the ship but the movement which it is carrying out. The *Kaiser* is placed in the centre of the picture with its prow turned to the left and the whole of the hull at a considerable angle. As it is presented at an oblique angle, one of the long sides, much foreshortened, and the stern are prominent. The successive rows of cannon, the carved ornamentation of the stern, and the rigging are recorded with an obvious insistence on accuracy. The vessel's height and bulk are stressed, but its monumental appearance is also brought out by the fact that the onlooker's gaze is directed and he sees the warship from the position of the shipwrecked mariners in the bottom left of



the picture. Thus an oscillation of the attention is created between the top of the masts and the wreckage on which the shipwrecked have taken refuge. The impression of impetus is established by the composite design, as well as by the violent motion of the flags in the wind.

The composition is based on the section of the oblique axes: of that on which the *Kaiser* lies and those to which the shipwrecked seamen, the wreckage and the line of warships in the background belong. Both the oblique axes, as formal elements of the composition, and the forward thrust, as a feature which is derived from the complex of the synthesis, belong to the world of baroque. The painter's concern is to capture the dramatic climax of the naval engagement: the minimal period of time which elapses between the beginning of the act of ramming and the collision. The onlooker follows the flow and appreciates the content of this moment, which is magnified as it leads to the end.

The depiction of the *Battle of Lissa* sets the collision as the limit to the progress of the movements. In the presence of this limit can be seen the classical 'measure', controlling the dynamic principle and bringing it back within reasonable bounds, but also the spirit of Romanticism, since the ultimate point provokes awe and without doubt intensifies the emotional reverberations. The Romantic texture is also eloquent in the typology and the use of colour. The group of shipwrecked seamen functions in a

number of different ways: it not only contributes to the grounding of the work in terms of composition, but also introduces human fragility as a counterbalance to mass and power. The work certainly owes a debt to the *Raft of the Medusa* of Gericault and the *Barque of Dante* of Delacroix. It is only the very small dimensions of the forms of Volanakis which obscure his considerable dependence upon the art of the French Romantics. The colours of the sea, the flesh and the appearance of the timbers have the depth and sonority of Romanticism.

The formal questions which the version in the Budapest Museum raises are the authenticity, the dating and the reasons for the creation of the picture. In the case of the *Battle of Lissa* all three are interlinked, so that no one of them can be understood apart from the others. I do not think that the authenticity of this version can be contested. The conception and execution of both paintings, both as to the general spirit and the particular points, coincide. The difference lies in the fact that the Budapest picture provides a panoramic view of the sea battle, from which the centre, the ramming, has been detached to serve as the subject of the Vienna version. There are two main new features which are introduced into the iconography of Volanakis by the work in Budapest: the boat with the shipwrecked mariners and the warship with its forward part destroyed, about to sink. The typology of the shipwrecked is that which we already know, but the boat, as it





142. Konstantinos Volanakis.  
*The Firing of the Turkish  
Frigate*. 1882.  
Oil on canvas, 130 x 200 cm.  
Maritime Museum of Greece.

appears, of course, in this specific scene, is a new element which was to be used repeatedly in subsequent works. The painting is dated to 1868, the year in which the Vienna version was also produced. Of importance is the question of the creation, from the artist's very earliest period, of pictures with the same subject. The reason for the repetitions varies as his career progressed, and was not always only artistic exploration and meditation on the subject, as is the case with the *Battle of Lissa*.

The two paintings introduced Volanakis into the circle of European painters and were good omens for the prospects of his artistic career. However much this was due to his personality, it should not be forgotten that this occurred also thanks to the Western European positions adopted by his works. These are proof and a proposal as to how the carrying forward of the Dutch heritage to artistic creation two centuries later was to be understood, how, moreover, other trends were to be incorporated into this heritage, and how the form of the work will be determined by the spirit of the age. Apart from the codification of the features which the marine painter of the nineteenth century took over from earlier periods, they provide evidence of the elision and

143. Konstantinos Volanakis.  
*The Battle of Salamis*. 1882.  
Oil on canvas, 103 x 200 cm.  
Maritime Museum of Greece.











144. Detail of Fig. 143.

fermentation of these elements in a single whole with a clear German Romantic appearance.

The plenitude with which the art of Volanakis is posited in the *Battle of Lissa* was to have its exact analogy only in the *Battle of Salamis*. Nowhere else will we encounter such amplitude. The quality was still to be present, but the spirit which marked the 'naval conflicts' which followed, apart from *Salamis*, was to be one of austerity. The subsequent stages were to consist of 'abstractions' from the fulness of the epic pair of pictures of 1868. Progress towards greater austerity was achieved by the gradual abandonment of the extended narrative and of the wealth of colour and ornamentation.

There is a tradition that Volanakis also painted a *Battle of Trafalgar*, but it is unknown where this picture, evidence of another essay in painting with a non-Greek subject, is to be found.

In 1883 the painter returned for good from Munich to Greece, having in the previous year produced two important but dissimilar works: the *Battle of Salamis* and the *Firing of the Turkish Frigate by Papanikolis*. In the former the framework of the 'sea battles' of 1868 recurs and is filled out, while the latter serves as an introduction to his Greek period. The differences between two works which are dated to the same point in time are surprising — even more so when it is remembered that *Salamis* follows the *Battle of Lissa*, some 15 years later.



Commissioned by the Greek government, the *Battle of Salamis*, at the Ministry of Merchant Marine, belongs within the context of the period at which the life of Greece was being established with constant reference back to the past and the prospect of the future.

A narrative work, superbly graphic, it lacks the integrity which is apparent when the host of means of expression are subjugated to a supreme principle. It depicts the conflict between the Greeks and Persians at the moment when the ship of Artemisia, Queen of Caria, in the right foreground of the picture, is attacking a Persian vessel.

The pattern on which the composition is based had already been used by Volanakis in his *Circus*, a work of 1876. Two opposing arcs, tightly curving, contain the majority of the vessels. The arcs spring from the upper and lower extremities of the picture and their resistance is reinforced by the mainmasts, whilst the pressures exerted on their chords are intensified by the repeated curves. The painter has made imaginative and accurate use of the strong blowing of the wind into the sails, the breaking masts and the manoeuvres of the ships. He has contained within the right and left curve the maximum upheaval of the battle and has left the intervening triangles as areas of greater calm: the upper one is occupied by the Aigaleo mountain range and the lower by the shipwrecked seamen.

The functioning of the clear pattern seems, nonetheless, to be checked by the presence of an important thematic feature. The vessel of Artemisia creates a focus of conflict which eludes the general framework. The ship is described with special care and detail: the fan shape formed by the oars, the play of the light on the wet surfaces and the dialogue with the upper parts of the sails are unique technical devices - and take on such a degree of self-sufficiency as to interrupt the unity of the work. The painter seems to be aware of this and has depicted the vessel with some foreshortening of the long side, without, however, altering the impression. If the onlooker can get over this inconsistency in the composition, he encounters no other obstacle to an alluring exploration of the maze of forms and colour. The view of the sea battle bears little relation to the naval operations of Greek antiquity. The typological features and wealth of ornamentation belong to later periods, with the Middle Ages as their *terminus ante quern*. We should not insist too much on the degree of accuracy involved in the presentation of the naval battle. If we except the attack made by the vessel on the extreme right, the rest does not differ greatly from a picture of a fleet tossed by the wind. But the attraction of the *Battle of Salamis* does not lie in the accuracy of the reproduction: it is, in a very strong form, in the astonishing skill of the painter.



The subject of 'firings' (the burning of enemy vessels by the use of fire-ships) goes back a long way in the marine iconography. The War of Independence brought it back into prominence, furnishing it with very few new thematic features, but with a variety of individual interpretations. Furthermore, it acquired popularity, both with established and with vernacular artists, so that the abundance of the material permits ease of investigation and the determination of the contribution made by the different individuals.

*The Burning of the Turkish Frigate* by Volanakis, 1882, at the Ministry of Merchant Marine, adopts the better-known way of organising the composition of the subject: attention is drawn to the stern and right side of the warship with the fire-ship below the forward part, in the region of the prow. Flames and smoke envelope the frigate, the masts have broken, the flag has fallen, and the crew is taking in disorder to the boats. The monumental appearance of the ship - a fortress being abandoned — is stressed and the extent of the damage is investigated. The victory of the incendiaries is suggested only indirectly — by the significance of the defeat, the destruction of the vessel and the desperate efforts of the shipwrecked seamen. The magnitude of the victory is to be assessed by these two factors: the material loss and the tragic lot of man. Both of these are developed in such a way that the relation between them is defined, that their

complementariness is aided and that emphasis is given, without the balance being lost, to the weakness of man.

It has been said that the sea-battles of Volanakis are lacking in martial fury, that the drama which is being described is not exploited to the full. This observation is correct and the weakness of the scenes in question obvious. This is due to the fact that Volanakis did not himself have that storminess in his character with which he was called upon to endow his pictures of ships. His work is in a minor psychological key, and lacks that vibrancy which would have lent heroic tumult to the war scenes. If he was successful in the *Burning of the Turkish Frigate*, it was because he treated the subject as an experience of personal sensitivity and rendered his painting as an elegy of defeat.

Two points should be noted in this work: the freedom of the realistic treatment and the inclination towards an inner interpretation of the subject. The banishment of the anecdotal features from the scene, the development of the thematic nucleus, the restriction to a single general principle to which all the individual aims are made subservient — these form the first stage in the progression towards realism, as that is presented by the work. This is followed by the abandonment of the wealth of colour, the 'embroidering' of ornamentation, and of surprises in the chiaroscuro. The colour renders the nature









146. Pavlos Prosalentis. *The Break-out of the Ares*.  
Oil on canvas, 55 x 80 cm. Georgios Koutsis Collection.

of the object without any inclination towards beautification and without insistence on detail. It is the last point which distinguishes the realism of Volanakis — and of the whole of the Munich school — from that of later periods. The colour with which the work is invested takes on a generality, a simplicity and a density. The brushstrokes have a breadth and confident ease. Moreover, by 'inner interpretation' we mean emphasis on the poles which take on the weight of the subject and the attention given to the functional relations between them.

On 21 March 1894, the newspaper *Estia* informed its readers that «Our marine artist Mr Volanakis is again preparing a new marine painting on a historical subject. The picture, of large dimensions, depicts the Breaking out of the Ares, through the Turkish fleet, at the Battle of Navarino. The saving of the historic vessels from certain danger, the concentration of the Turkish vessels in the Bay of Navarino, the crossfire between Turkish and Greek ships, the appearance of the allied fleet of the three protecting powers, all these are the sum of the marine painting which Mr Volanakis will execute after long study». Two months later, the newspaper reported the completion of the picture and the identity of the client who had commissioned it: «The marine painter Mr Volanakis has already completed the sea battle of Navarino ... This is in an incomplete description this marvellous picture by the Greek



marine artist which he has executed to the order of the curator of the Palace, Mr Thon» (*Estia*, 15 May 1804).

The break-out of the Greek *paron* took place on 25 April 1825 after the blockading of the Bay of Navarino by the fleet of Ibrahim Pasha, who was attempting to take Sfaktiria. The *Ares*, commanded by Nikolaos Votsis, because Antonios Tsamados, to whom the vessel belonged, had been killed in the fighting at Sfaktiria, managed to break out, with serious losses.

The inconsistency of the *Battle of Salamis* is not present in the *Break out of the Ares* (National Gallery). The picture is dominated by homogeneity and unity of style. The success of these two elements is, however, at the expense of drama. The *Break out* repeats the pattern of the *Battle of Lissa* in the opposing line up of the ships on the two sides in more detailed form.

The Turkish vessels are shown in tight columns, with the sterns turned towards the viewer, across the entire breadth of the painting. The *Ares* appears through a small gap in the middle, in clouds of smoke. The rupture which is seen as imminent in the *Battle of Lissa* occurs in the *Break out*. The compact wall of the vessels emphasises the difficulty of the achievement. At the extremities, the two large ships which form the ends of the wall, give the impression of lofty portals framing the action, closing in the outlines and transforming the space into a kind of trap.

Volanakis has reverted to the pattern of arcs on a collision course. Their convergence is violently interrupted by the vertical axis of the *Ares*, while the solidity of the trap, in the foreground, has been weakened. A burning ship is moving inwards, another touches the side of the Greek vessel, while the stern of the one on the extreme right stands out to prevent the escape. Flames and white clouds of smoke envelop the vessels. The pulsating movement of the waves directs the gaze and locates attention in the centre, where it is held by the heavy vertical surfaces of the sails. The opposing movement of the wind, from the background on the left, fills the sails of the *Ares* and blows the smoke to the right, while the left remains calm.

In spite of the correctness of the way the work is ordered, it conveys very little dramatic tension. The reason is that it retains unshaken the vertical and horizontal axes of the masts and confines the evidence of battle to the curtains of smoke and the dramatic nature of the alternation of the chiaroscuro. The colour with which it has been invested is more successful: dark blue with lighter variations on the sea, diaphanous white tones on the horizon and in the middle the dense grey tones of the vessels and the ochre and white sails. The red crescent moon here too forms a semi-circle around the Greek flag, which flies triumphantly. The clear draughtsmanship describes the Turkish vessels faultlessly.



147. Nikiforos Lytras. *The Firing of the Turkish Flagship*.  
Oil on canvas, 143 x 109 cm. Averof Gallery.



It is not known whether the *Break out of the Ares* by Pavlos Prosalentis, in the Georgios Koutsis Collection - of a much earlier date — influenced the work of Volanakis, but it provides evidence for the iconographic type of the 'break out' being a given: the breaking through the tight line of Turkish ships by the Greek *paron*. The deployment of the warships is easily and intelligibly portrayed, the draughtsmanship is admirable, and the elaboration of the colour limited, but with special care taken over the lighting. The coldness of the white of the billowing sails and the smoke which blocks out the horizon predominate. The chiaroscuro and the form taken by the rough sea are weaker.

A portrait artist of the greatest ability, Nikiforos Lytras (1832 -1904) approached the *Burning of the Turkish Flagship* by Kanaris (before 1873, in the Averof Foundation Collection) through a complex of portraits. A typical example of academic realism, the work has strong echoes of the Piloty school.

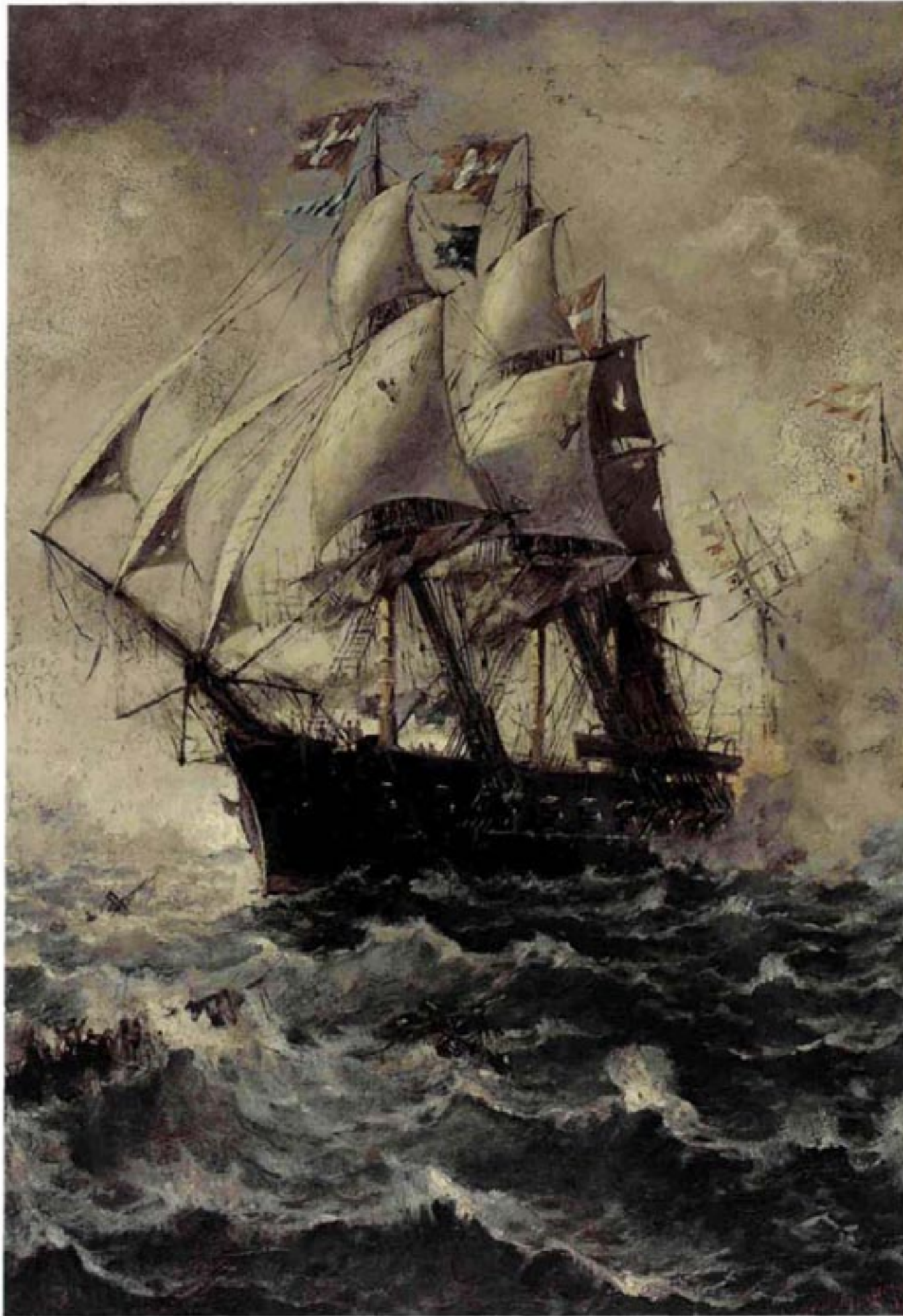
The work confines itself to the protagonists: the Turkish warship and the boat with the incendiaries. The right side of the flagship is shown, with emphasis on its monumental appearance: its bulk, structure and equipment are stressed in order to call forth awe and to pay greater tribute to the daring involved. In the foreground, parallel with the ship, the Greeks' boat is hastening away from the burning ship. Kanaris, standing, raises his hand in a gesture of satisfaction and sarcasm.



148. Ioannis Altamouras. *The Battle of Patras*. Oil on canvas, 150 x 180 cm. Navy General Staff.







The picture creates two successive poles of interest: the burning vessel and the group of incendiaries. The arrangement whereby the latter stands out against the former holds the work firmly together as a unity. The easily discernible intention of Lytras is to extol the achievement and to create a symbol of the Greeks fighting for their liberty. This he could not have done without stressing the aspect of portraiture. The importance of the picture, anyway, lies in the portraits which it contains. The ship - with its smooth, homogeneous, cold surface — serves to set off the rugged, superbly differentiated, faces of the seamen at the supreme moment. The fact that the side of the ship has been left without any particular elaboration, while the care which has been taken over the rendering of the men is manifest, is a convincing statement of the artist's intention.

The art of Ioannis Altamouras did not introduce any unfamiliar features. It was derived, moreover, from a tradition, that of the countries of the North, which Volanakis knew well and which he had incorporated into his work. The difference between them is a matter of temperament.

*The Battle of Patras*, at the Navy General Staff, may be regarded as a criterion of the personal achievement of Altamouras. Here too the layout in which the Greek vessel breaks through the encirclement of Turkish ships is employed. This pattern, frequently adopted by painters of sea-battles, makes possible the fixing of attention on three ships from three different angles, as well as the smooth linkage between them in order to



demonstrate the function of the tactical moves. Altamouras also employs three ships in order to depict the manoeuvre: in the centre, with its prow facing forward and to the left, is *the paron* of Andreas Miaoulis. It is approached from the left by the prow of the Turkish frigate, while on the right can be seen the whole of the stern and a small part of the side of a Turkish warship. *The paron* passes between them in clouds of smoke.

The scene, in spite of the bulk of the vessels, does not create an impression of weight. Thanks to the simple, but judiciously balanced, siting of the ships, the wave formation and the curtains of smoke, angles and cavities are created which give the work as a whole the nature of a relief and rhythm. This is the point which demonstrates the particularity of the artist. The sails occupy the greatest breadth and two-thirds of the height of the picture. They are of differing shapes and take on a variety of appearances as they are blown by the wind, from a rounded curve to a flat surface. The abundance of these and the strong wind give an upward lift to the whole scene. It should be noted that although the succession of the curve is repeated, identical repetitions are avoided.

The image of shipwreck is absent from the picture, whilst the lighting is employed as a further element of suggestion. The alternation of light and shadow not only adds to the drama, but, above all, alters the impression of space. Greatness of depth seems to be lacking from the scene, perhaps because the screen of smoke seems to prompt matters into the foreground.

The chiaroscuro, as it creates the impression of relief on the planes, because it simultaneously projects and represses, serves to make good the breadth of the scene.

There is a clear inclination in the artist towards the transcendence of the subject, the transformation of the actual and the creation of an atmosphere other than that of typical naval operations.

Nonetheless, the panoramic view through which the *Battle of Rio — Antirio*, in the National Gallery, is presented reinstates the old Dutch tradition of sea battles with the opposing forces clearly deployed in two oblique opposing lines, the smoke of the cannons and the bounding of the space of the sea. The panoramic approach lends itself to tours de force in the description of ships, from which, however, the interposition of various episodes is not precluded. In Altamouras's picture, over and above the scheme of the deployment of the combatants, nothing more is required.

One can better appreciate the individuality of his art in his picture *After the Sea-Battle*, in the National Gallery, because a part of the realistic basis — mandatory for the artist — is absent. The large vessel which is escaping in a damaged condition from the naval engagement certainly depicts the conclusion of the sea-battle, but since it has disengaged itself from the conflict, there is no obstacle to its taking on the dimensions of a symbol. The sailing ship is proposed as an expression of the risks which it has run, of the damage which it has suffered, but also of the heroism which it has shown during the act of war.

149. Ioannis Altamouras.  
*After the Battle*.  
Oil on canvas, 57 x 42 cm.  
Athens National Gallery.



150. Ioannis Altamouras.  
*The Battle of Rio - Antirio.*  
Oil on canvas, 59 x 115 cm.  
Athens National Gallery.









## Scenes from the Struggle

**T**

he sections on *The vessel* and *The war scene* cover the marine painting subject matter of the Struggle for independence of 1821, but they do not exhaust it. There is a further small thematic cycle which involves marine scenes without the purpose of portraying vessels or acts of war, but with a specific genre or historical element.

The absence of the material here is understandable because the marine painter is attracted more by the two principal thematic poles. The difference in the subject matter also determines the extent of the sea in the scene. In some cases it is a hint of space and in others a substantive term of the work. It is the latter category that the choice of the pictures which are examined here favours.

This small group consists of these works: Nikolaos Ghyzis, *After the Disaster of Psara*, 1878, in the National Gallery, Konstantinos Volanakis, *The Landing of Karaiskakis at Faliro*, in the Collection of the Bank of Greece, and Georgios Roilos, *The Martyrdom of the Patriarch Grigonos*, in the National Gallery. It is a characteristic of all three works that they deal with scenes which belong to the margin of history, but whilst the first of them succeeds in achieving a heightening of the subject so that its dimensions are enlarged, the other two remain at the level of simple narrative.

Ghyzis's work contains within itself the most worthy intentions of Greek Romanticism, without, perhaps, achieving their satisfactory realisation. It is worth drawing attention to the choice of the subject, one extremely dense with genre concerns.

151. Nikolaos Ghyzis. *After the Disaster of Psara*.  
Oil on canvas, 133 x 188 cm. Athens National Gallery.

152. Detail.





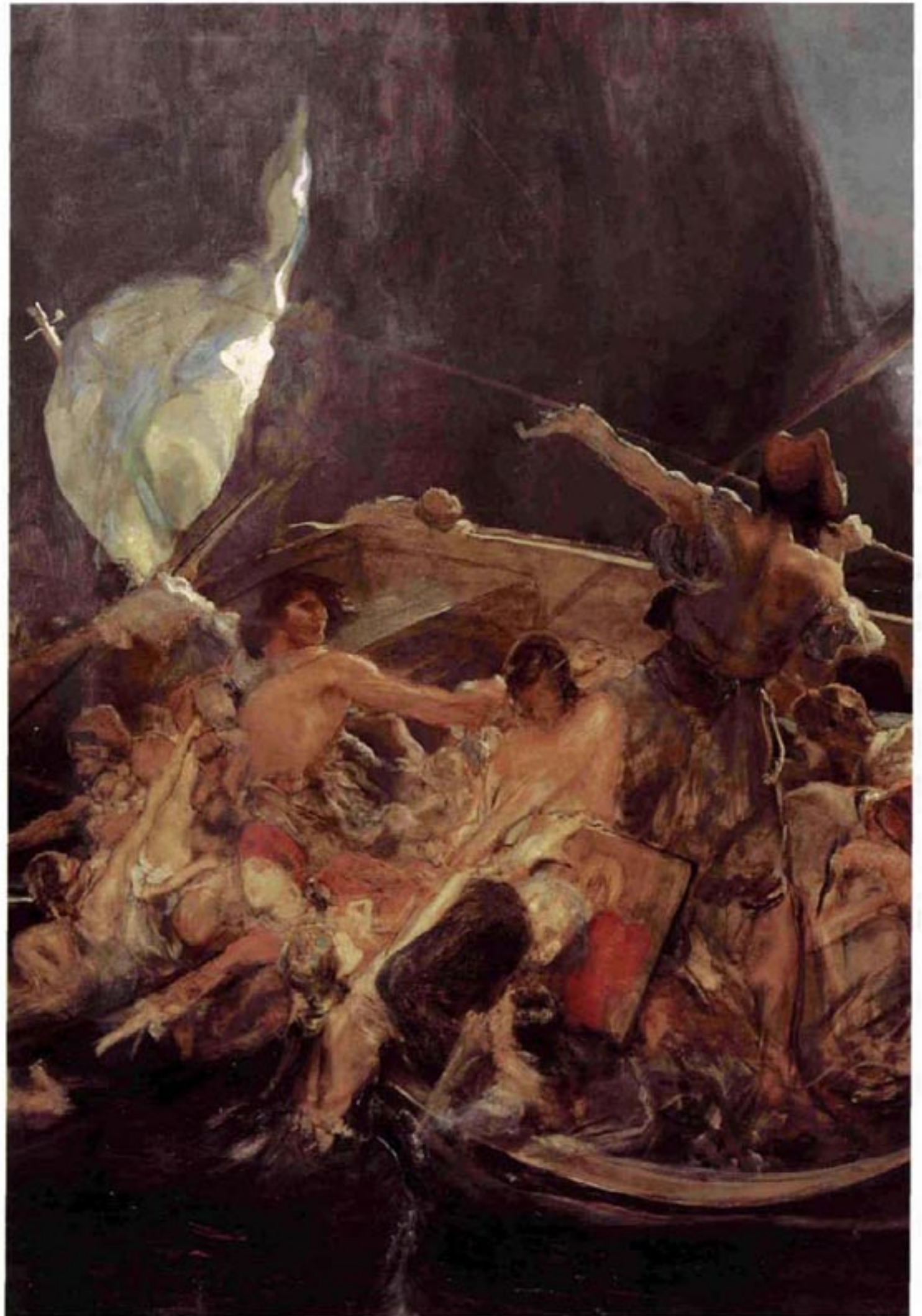
symbolism, dramatic tension and completeness of characters. It is clear that the artist is endeavouring to elevate the element of the Revolution into the sphere of the spiritual, so that the struggle with the waves is interpreted as a conflict of moral forces.

The scene gains in density by the avoidance of burdening it with the setting of the scene and by limiting the 'crowd' to those persons who are essential to its organisation: the boatman, the priest with the icons, mothers and wives, young and old men. The boat, placed obliquely and with a heavy list to indicate the roughness of the sea, occupies the greater part of the picture.

The struggle of the refugees to attain safety on it is distributed throughout its length: on the extreme left is the woman who has not managed to get aboard and who is in danger of drowning, on the gunnel we are shown the desperate attempt of the hands to clasp one another, and in the centre the concern of the priest to save the sacred objects, while the forward part is dominated by the movements of the boatman as he tries to push the little craft off the rocks.

The conflicts are expressed in an easily intelligible way by the intersected axes and even more so by the double momentum of the work: a. towards the centre of the boat; b. towards the prow and the right edge of the picture. Both tendencies are counterbalanced by the rough sea and the wind, as well as the distress and confusion of the refugees themselves.

Freedom, directness and spontaneity — which was what the artists chiefly wished to capture —







153. Konstantinos Volanakis.  
*The Landing of Karaiskakis  
at Faliro.*  
Oil on canvas, 146 x 270 cm.  
Bank of Greece.

can be seen in the shaping and linking of the figures. The work has been painted in such a way as to suggest tragic distraction. These human beings can be seen only to the extent of those parts of their bodies which perform some function in the scene, while there is much overlapping and amalgamation of the forms. The drawing and the colour, both uniquely fluid, bind together the compact and pulsating mass of humanity.

The relationship of the work to the *Barque of Dante* by Delacroix and the *Raft of the Medusa* by Gericault, and at some points its dependence on them, is clear. The difference lies in the fact that Ghyzis's picture, apart from its weaknesses in the painting, which create the impression of its being unfinished, has a character which is first and foremost national and only secondly human. The universality of the French models does not seem to have concerned the artist.

*The Landing of Karaiskakis at Faliro* by Konstantinos Volanakis cannot boast of being memorable either for its subject matter or its organisation, but it cannot be said to be lacking in intention, even if this is limited to the area of composition, since it evidences an attempt at interaction between the sea and the landscape, the vessels and the mounted men. Its probable model is, in my opinion, Anselm Feurbach's *Medea*, in

the Alte Pinakothek, Munich, from which Volanakis has retained the division into two parts: he places the shore with the soldiers on the left and the ships anchoring on the right. However, the relation with the German work does not extend as far as the internal organisation. Although the right half is convincing, thanks to the confident delineation of the vessels, substantive weaknesses in the left half destroy the balance of the two sides and the cohesion of the work. The poor deployment of the crowd, the perfunctoriness of the portrayal of stances and movements and failure to incorporate the group of soldiers into the space are prejudicial to the scene.

*The Martyrdom of Patriarch Grigorios* by Georgios Roilos deals with the sufferings inflicted on the Greeks by the Turks and exudes awe and horror. The scene, which is influenced by Pieta compositions, is marked by the realistic treatment and the superb portraits of the four men. The hand of the prelate, reminiscent of El Greco, is a marvellous piece of detail.

The works of Ghyzis, Volanakis and Roilos inadequately complete the historical subject matter of the Struggle. They are just a very few works produced from a rich body of material, which, in all probability, will remain for ever unexploited.

154. Georgios Roilos.  
*The Martyrdom of Patriarch  
Grigorios V.*  
Oil on canvas, 172 x 296 cm.  
Athens National Gallery.







*Part Three*



**G R E E K M A R I N E P A I N T I N G**  
**T H E T W E N T I E T H C E N T U R Y**









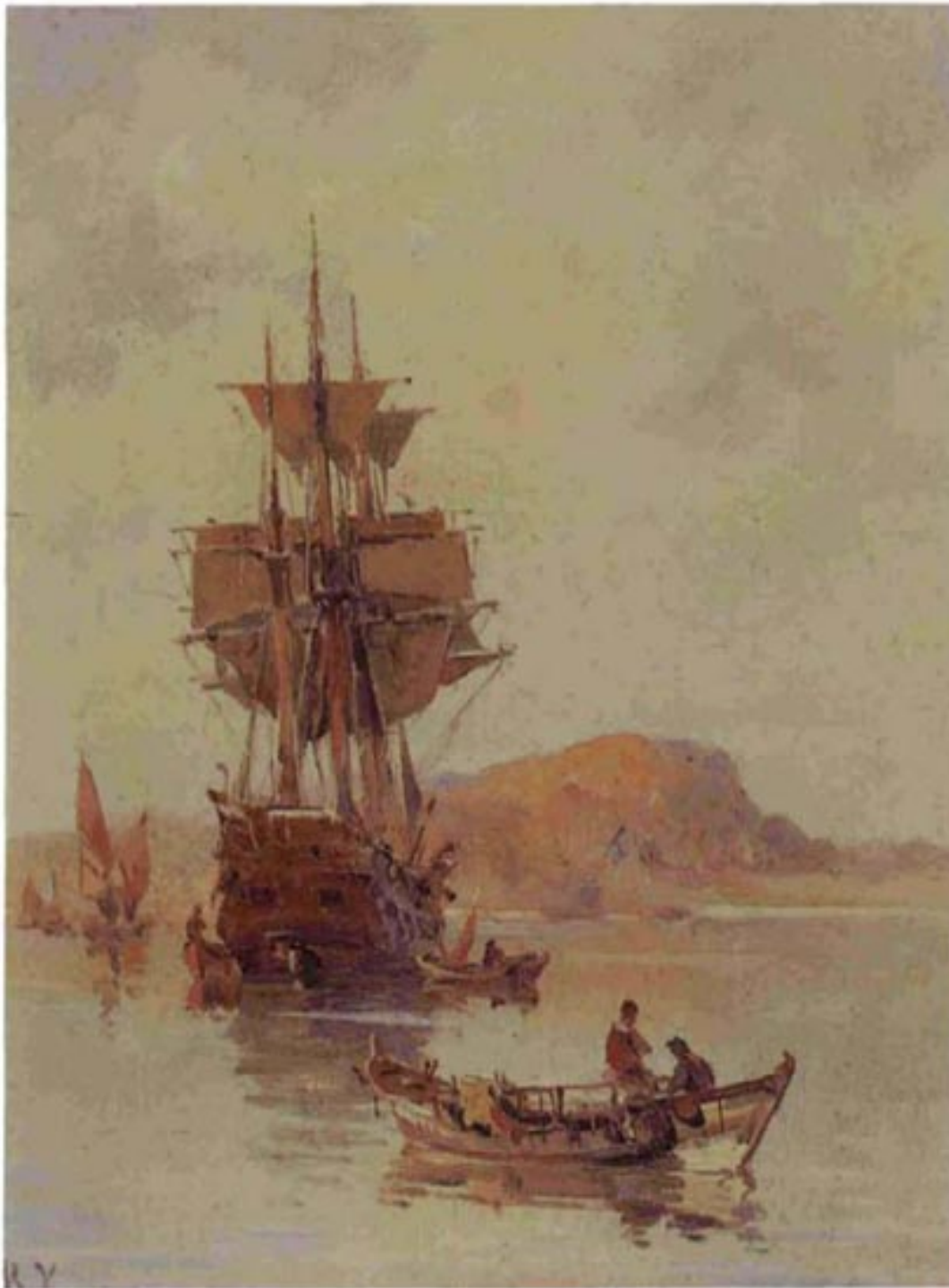


## *The turning-point*

*T*

he changes which have taken place in the world of art during the twentieth century, which concern not only the way in which subjects are treated, but also the concept of the work of art, were to affect Greek marine painting only in its second half, and particularly during recent decades. The succession of the twentieth to the nineteenth century was undramatic, and if our enquiry confines itself to the circle of specialist marine painters, there are no changes of importance to be noted. Nevertheless, there was an alteration, indirect but palpable. This had to do with the subject matter, the representational composition, the approach to colour and the character of marine painting.

The development of the maritime world was inevitably to bring about losses from and additions to the repertoire of the representations of it. The sailing ship disappears from the picture, to be replaced by the steamship and the newer types of vessels. And it is characteristic of the new spirit that steamships are not often depicted on the open sea, both rather in harbour, at anchor and rarely alone. The ship of the ancient world, by way of exception, makes its appearance both at the beginning and at the end of the century. The presence of sea battles is sporadic: they have to do with the wars which took place at the beginning of the century. Harbours change their appearance, together with the spirit which governs their organisation and life. Marine artists have no hesitation in recording the more modern buildings





on the quays and their modern mechanical equipment. Particularly well represented are pictures of small vessels — boats and fishing caiques. There is also a wealth of seaside landscapes and scenes from the life of fishermen.

In the specialist world of marine painting, the transition from the nineteenth to the twentieth century was a smooth one. This was because the marine painters of the period, Vasileios Hatzis, Ioannis Koutsis and Nikolaos Kalogeropoulos, were pupils of Volanakis, had assimilated the teaching of their master to the extent of their individual abilities, and carried it on into the first half of the new century. Aimilios Prosalentis has been added to the three painters who provide the material of this section because the modern ship portraiture of this artist by which he is represented here is more closely related to the painting of the three others.

Vasileios Hatzis (1870 -1915) was trained at the School of Fine Arts, in the studios of Nikiforos Lytras and Konstantinos Volanakis, the latter of whom undoubtedly contributed to his choice of specialisation. The role played by the teacher is particularly perceptible in the subject matter, the types and the colour explorations of his paintings. Gerasimos Vokos wrote in this connection: «For many years the influence of Volanakis on Hatzis was manifest. When you look at his pictures, you are reminded of Volanakis» (Gerasimos Vokos, 'Vasileios Hatzis', *Kallitechnis*, September 1911). The works *Steamboats at Aiyio*, in the Koutlidis

Foundation Collection, *Arrival*, in the National Gallery, and *Ship*, in the Harry Perez Collection demonstrate these relations. The perspective layout of the ships, the shape taken by the land, the treatment of the sails and the colour show the extent of the borrowings and invite comparison with their models.

The affinity can be further traced in special points such as the wave formation or the use of the sea for the exposition of the range of colour. Examples here are *Ship in a Storm*, in the Averof Foundation Gallery, and *Fishing Boat*, in the National Gallery. The pattern according to which the sea is depicted in the former work, closely related to the configurations of Volanakis, is a complex in which the curves of the waves alternate with the intervening troughs. In the second work, the formal relation emerges in the strong antithesis between the dark rigging of the boat and the bright sky against which it stands out. Volanakis frequently exploited such antitheses, but not with the aggressiveness and one-sidedness which his pupil has undertaken here.

The painter's intention to deal with historical ship portraiture is not necessarily to be put down to imitation; it was natural for him to want to extend the range of his subject matter with types from the past, which, moreover, bring back the charm of the sailing ships, which in his time were tending to become extinct. The freedom with which *Byzantine Dromones*, in the National Gallery, are rendered is based on the use of

155. Vasileios Hatzis.  
*Moored Ship*.  
Oil on wood, 22 x 16 cm.  
Harry Perez Collection.





156. Vasileios Hatzis.  
*Seascape*.  
Oil on canvas.  
Evangelistria Foundation  
of Tinos.

impressionistic brushstrokes: the confused mosaic of the slicks from which the forms of the vessels rise up is presented as dense and indefinite.

*The Siege of Constantinople by the Crusaders*, in a private collection, has higher aspirations. The subject provides the opportunity for portrayals of medieval vessels and a display of the extensive carving of the stern, movements of large ensembles, dynamic chiaroscuro and toiling sails. Renewal in the use of colour is detectable, while the brushstrokes, broad and rapid, are breaking away from the calligraphic endeavours of the artist's apprenticeship.

The impressionism, the luminosity and the limpidity which were introduced at an early stage into Hatzis's painting gave ground when he turned towards the portrayal of warships. The painter, as the guest of the Greek fleet during the naval operations of the 1912- 1913 war, recorded the chronicle of the struggle with a clear tendency towards realism. The work which resulted coincided with the last period of his development, in which, freed from the influences of his training, he arrived at his own personal achievements. His preference now was for a rugged form of description which tends towards abstraction and generality. His line evolves effortlessly and the brushstrokes retain the breadth and coolness of his earlier works, but he does not avoid harshness and inflexibility, which is favoured by the surfaces

of a single colour which he is to cover. In this simplified form, his art gains in power and directness. His desire to capture the momentary, the very rapid manoeuvre - which corresponds to the fleeting tic which the portrait-painter must set down — did not distance him from substantive artistic demands. It is perhaps the fact that the paintings are the fruit of drawings which he made on his voyages that they keep the raggedness and spontaneity of the first impressions. Although they are not the best examples of his work, they provide some measure of the achievements of modern painting in the portrayal of warships.

Of the works deriving from this fresh experience, the warships *Averof* and *Thyella*, in the collection of the Maritime Museum of Greece, show a firm description of the vessels and an individual approach to wave formation, while *The Aegean Fleet on Night Patrol*, in the same collection, tends towards a more composite employment of the theme. The deployment of the formation and the moonlight on the waves are reminiscent of Volanakis. The rest shows that the artist has achieved a measure of transcendence, visible in the liberation from the need for description, as well as in the unity of style which results from a successful marrying of the warships with the sky and the sea, even though the treatment of the sky can be seen to be Romantic, while the sea shows Impressionistic leanings.

157. Vasileios Hatzis.  
*Byzantine Dromones*.  
Oil on canvas, 61 x 11 cm.  
Alliens National Gallery.







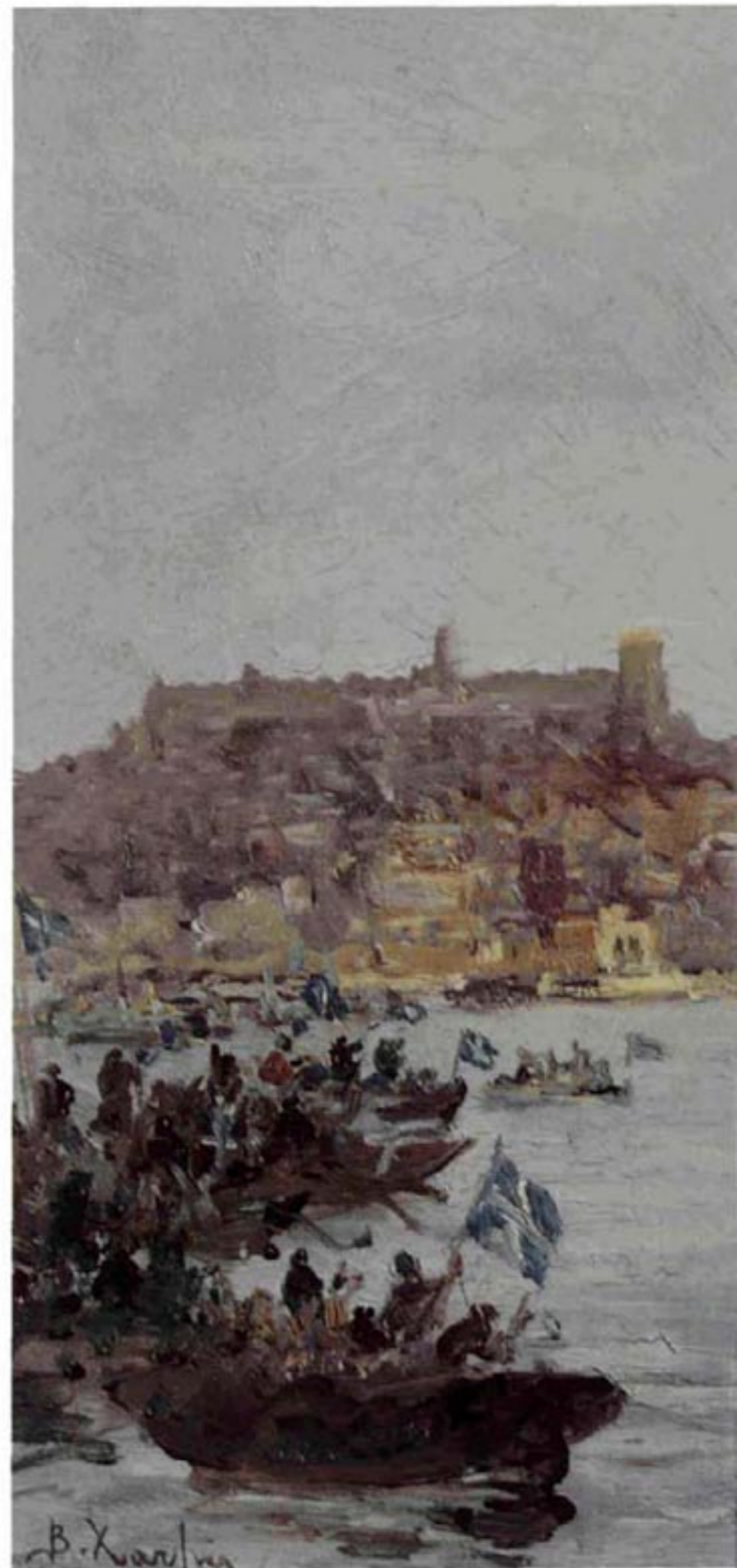


157a. Vasileios Hatzis.  
*The Destroyer Thyella.*  
 Oil on canvas, 46 x 70 cm.  
 Maritime Museum of Greece

Also realistic is *The Battle of the Elli*, in the Maritime Museum of Greece. This work sums up the iconographic and other features of his artistic programme: simplification of the scheme of the composition, a free rendering of the vessels as a totality during their movement across the sea, and a clear-cut, almost monochrome, colouring of the warships.

Nevertheless, it would be a mistake to think that Hatzis followed the typical course of development of a painter who, starting out from the painting of Munich — even though he did not learn this in its place of origin — arrived at realism. Works which are contemporary with his portrayals of warships, even those related to the subject, show a completely different approach to their interpretation. The painting *The Harbour of Kavala*, in the National Gallery, calls into question the gravity of the theme, the imposingness of the vessel and the attraction of the anecdotal. Instead of detailed description, it introduces impressionistic generalisation and a lightness of touch, suggestive brushstrokes without great variety of colour, and, above all, a feeling of open space. The work — documenting the landing of the Greek army at liberated Kavala in 1913 — is conceived as a marvellous coincidence of a confused picture and the festive atmosphere.

158. Vasileios Hatzis.  
*Kavala Harbour.*  
 Oil on canvas, 25 x 45 cm.  
 Athens National Gallery.











159. Aimilios Prosalentis.  
*Warships*.  
Oil on canvas, 80 x 141 cm.  
Averof Gallery.

High and low points and unevenness are often to be encountered in the work of Hatzis. The artist was not unaware of the danger inherent in the repetition of the same subjects or of the knotty problems involved in the subject matter of war and its development in large-scale pictures. He attempted to escape this by a return to small pictures and the subject matter of the single ship and the storm.

The operations of the Balkan Wars of 1912 — 1913 were also followed by Thaleia Flora-Karavia (1871 -1960), who left behind her a rich collection of maritime views of Constantinople.

The imposing nature of the subject and the heroic spirit which the scene from naval warfare calls forth did not deter Aimilios Prosalentis from importing the lyrical mood and impressionistic treatment of colour of his paintings into the portrayal of warships. His picture showing *Warships*, in the Averof Foundation Gallery, is one of the most notable portrayals of a maritime ensemble, particularly in its attempt to balance the demands made by the depiction of the warships, the scheme of composition to which they are subject and the description of the weather. What is noticeable, to begin with, is the depiction of many ships of differing types and sizes — some of which combine sail and steam — and then their

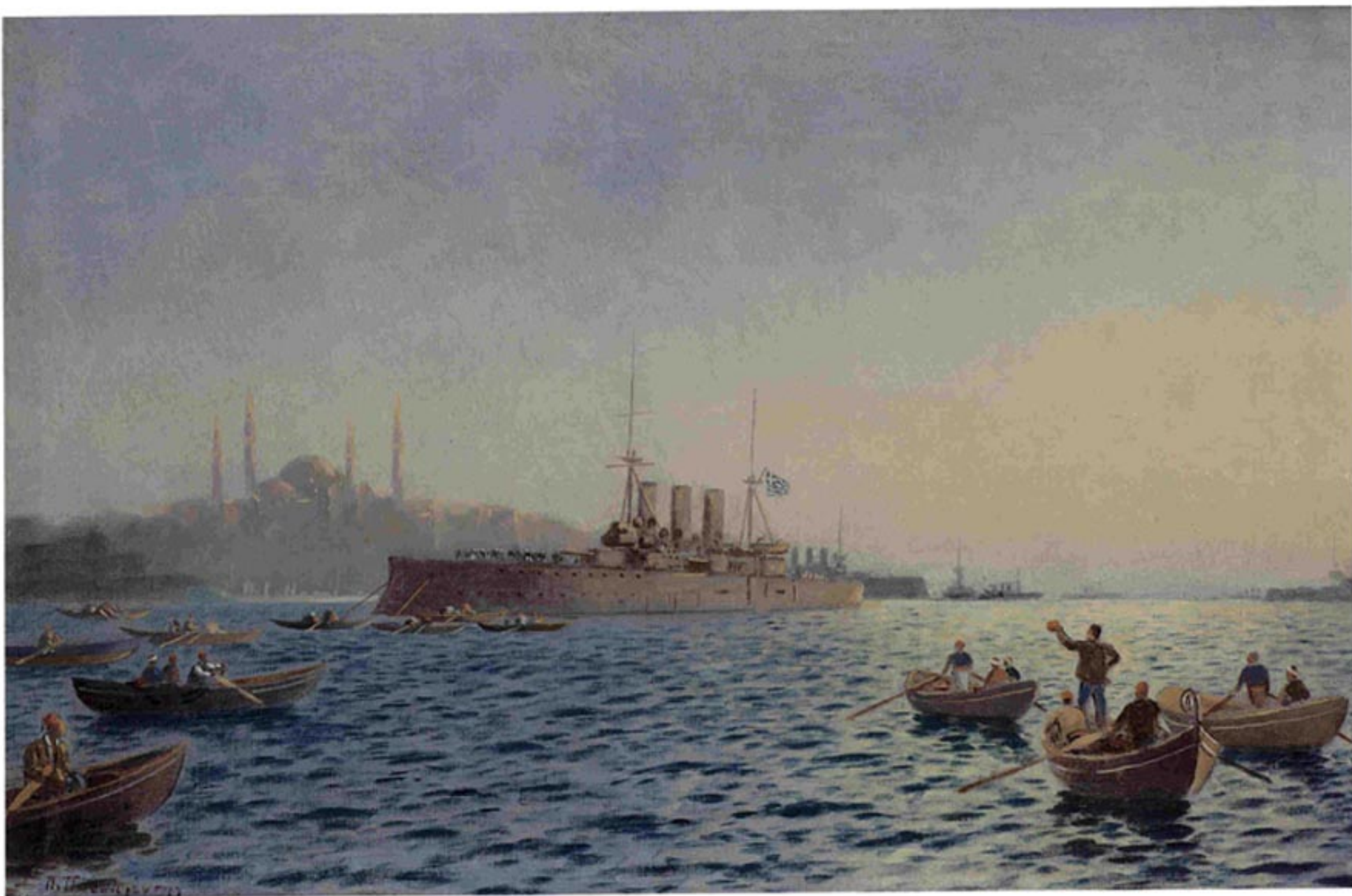
positioning on a diagonal axis so that they are visible from different viewpoints, and, finally, the detailed and sensitive rendering of the wave formation, the creation of suggestive chiaroscuro by the concentration of the beam of light on two points only, those of the sea and the sky, and the Romantic feeling with which the fleeting coruscations on the waves and the sides of the vessels have been set down.

Here it should be noted that in the portrayal of warships of the period a predominant position was held by the battleship *Averof*. The oft-repeated image of this vessel served as an expression of the will and the aspirations of Hellenism. This spirit, that of re-establishing links with the past, is what *The Battleship Averof at Constantinople* by Prosalentis, in the Averof Foundation Gallery, is seeking to stress by the pointed juxtaposition of Aghia Sophia and the warship as it enters port in triumph. The welcome and the rejoicing of the Greeks in the boats in the foreground connote national expectations.

I cannot find any justification for the omission from various books on the history of Greek painting of Nikolaos Kalogeropoulos; this artist is in no way inferior to others whose work is accorded systematic analysis. The fact that he was not only an artist, but also a highly-educated and vigorous scholar can have little influence on the

160. Aimilios Prosalentis.  
*The Battleship Averof at Constantinople*.  
Oil on canvas, 32 x 50 cm.  
Averof Gallery.









161. Nikolaos Kalogeropoulos. *The Boat*.  
Oil on canvas, 55 x 65 cm. Private collection.

162. Nikolaos Kalogeropoulos. *Storm*.  
Oil on canvas, 30 x 40 cm. Private collection.

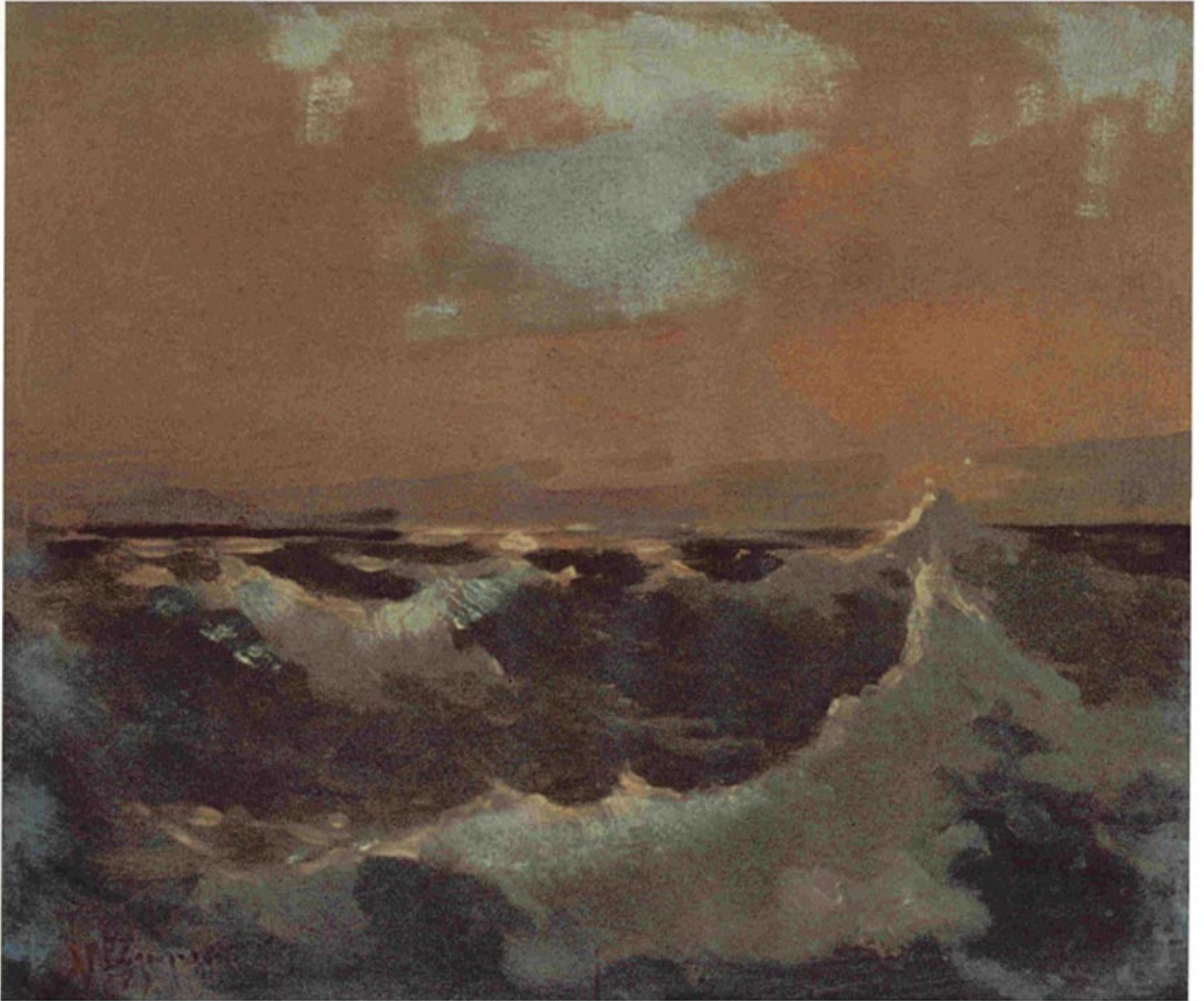
evaluation of his work as an artist. Nikolaos Kalogeropoulos was born at Sykia in Corinthia in 1889 and died in Athens in 1957. He studied theology at the Rizareios Theological College and then in the Faculty of Theology at Athens University. He completed his studies in Munich, specialising in literature, archaeology and the history of art. When he returned to Greece, he served as a secondary school teacher, Deputy Director of the Byzantine Museum and the National Gallery, Director of the Fine Arts and Belles Lettres Department of the Ministry of Education and professor at the School of Fine Arts.

We know nothing of his teachers in painting. It is not impossible that he knew Volanakis, but that would have been when the master was nearing the end of his life and Kalogeropoulos was very young. Without doubt, he had made a serious study of the work of Volanakis and frequently took it as his model. Moreover, it is likely that in Munich, apart from his study of older and more modern art, he took lessons in painting. His first exhibition, in 1916, called forth the highest commendations.

His painting could be described as Romantic with tendencies towards Impressionism; there are no fluctuations in his style.

The condensed subject of *The Storm*, in the collection of Roi Evangelidi, in spite of the small









163. Nikolaos Kalogeropoulos. *The Averof*.  
Oil on canvas. 60 x 100 cm. Athens Municipal Gallery.

164. Nikolaos Kalogeropoulos. *The Rocks*.  
Oil on cardboard, 65 x 54 cm. Roi Evangelidi Collection.

dimensions of the picture, is set forth with a completeness which is due to the fact that its elements, the sea and the light, are absolutely balanced. The curving diagonal movement of the waves is directed inwards, while their white crests refer us to the clouds. The intention of the work is to suggest the image of the troubled sea within the framework of a superb sunset, but the harmony of the two terms of the subject, the extreme care taken in the composition of the colour relations, and the avoidance of a dramatic climax have confined the impression chiefly to the attraction of the colours. A similar spirit prevails in *Rocks*, a work which belongs to the same collection.

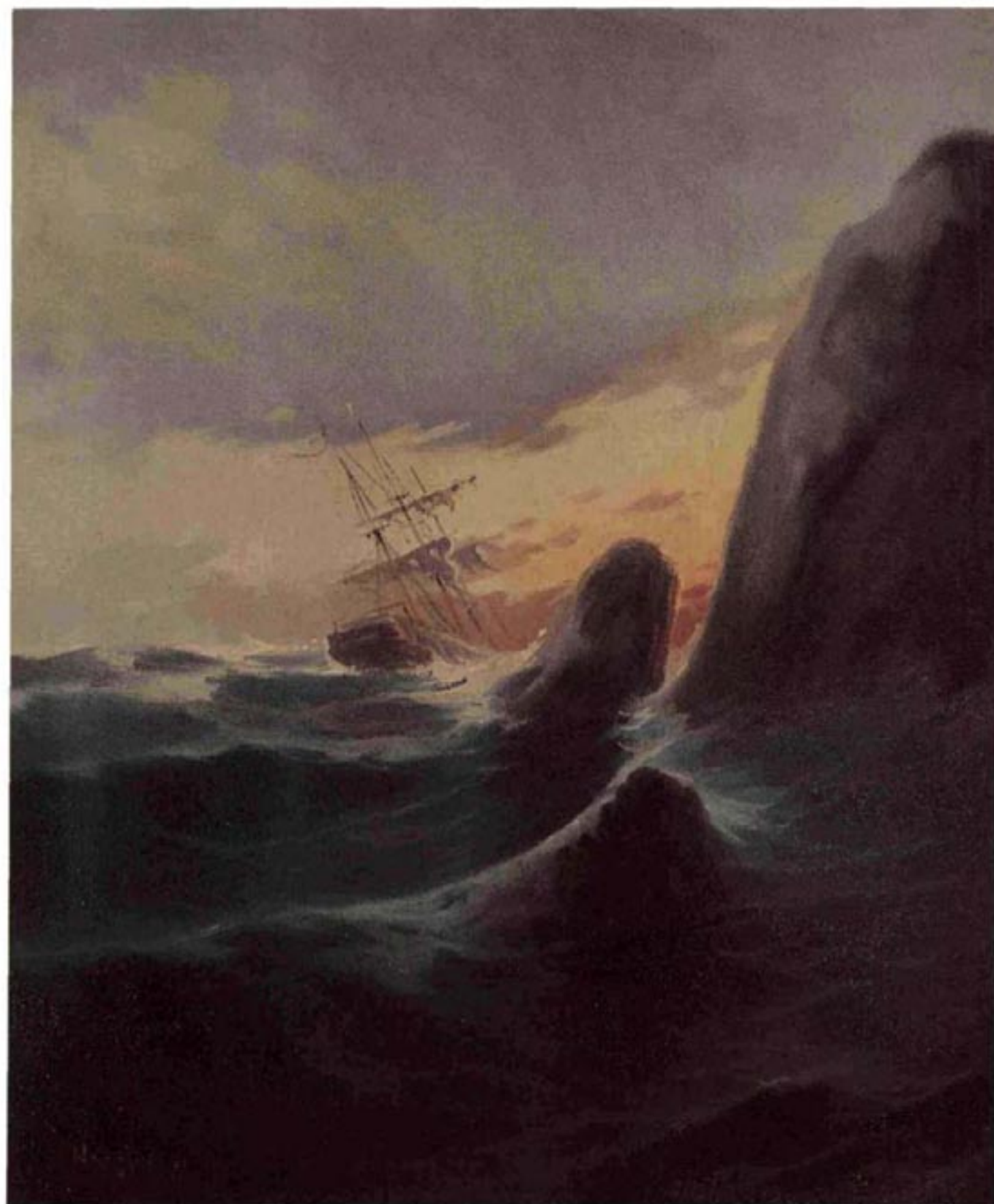
The composition consisting of rough sea, rocks and a sailing ship in danger, outstanding for its conception and structuring, remains captive to the rugged manner in which it has been moulded. The setting of the scene, the intensity of the storm and the feeling of danger reproduce the favourite features of Joseph Vernet, but without his daring. The dramatic peaks, which could have created the directness of the actual, have been absorbed into the softness of the colour. The scene, aesthetic and distant, is posited only as an ideal picture.

Almost without sensuality, the Romanticism of Kalogeropoulos avoids harshness, seeks after refinement and endows its subject matter with a spiritual quality. At the same time, the artist was a student of the sea — particularly of the form taken



on by the water under the influence of the light. A result of this interest was the creation of 'tempests' in which the waves form great illuminated curtains which tend to dwarf the subject, which is usually a ship or a boat. This can be seen even in the case of powerful subjects which would naturally demand either complete self-sufficiency or at least the dominant place in the picture. Kalogeropoulos repeatedly painted the *Averof*, but in both pictures in the Athens Municipal Gallery the battleship is either reduced to the background, in which case the whole of the foreground is devoted to the sea, or is brought into the foreground and partly covered by the waves. The vessel, in the way in which it forms a synthesis with the weather, retains the imposingness of its appearance, but is removed from the context of the historical and the actual to that of the purely aesthetic. This Impressionistic work, conforming to the old tradition of the use of a single colour, is defined by the gradations of one colour and asserts itself only by its quality as a painting.

Without ignoring the distances between them, I would venture to correlate the painting of Kalogeropoulos with that of the earlier nineteenth-century masters. I would compare the *Averof* with the warships of Turner for the following reasons: 1. The subject is approached by both artists by means which are purely those of painting and colour and is suggested in the





atmosphere of the place; 2. neither artist seeks to draw attention to the form of the ship. Indifferent to the 'erosion' which this suffers — they regard it as so well-known and familiar that they are not worried about its lack of clarity — they set it in a particular moment of time in such a way that it is not so much the object which emerges as the theme, but the space of time, the momentary.

An even more daring concept of the monochrome and of extreme transparency is expanded in the treatment of the *Battle of Navarino*, 1954, in the Roi Evangelidi collection, in which the end of the battle is depicted. The composition has been taken over from the *Break-out of the Ares* by Volanakis or from the works of other painters who adopted the familiar scheme: the highlighting of a warship in the centre of a row of vessels. What is striking in this scene of destruction is the lightness of the colour, which is perceptible not only on the tatters of the sails, which tend to become assimilated to the smoke in the background, but also on the sides of the ships. The painter is here reviving the naval scene as an ideal image.

Towards the end of his life, in 1955, a year after he painted *Navarino*, Kalogeropoulos concerned himself with the depiction of the ship of antiquity. The two pictures which the Maritime

Museum of Greece has, *Athenian Trireme* and *Byzantine Dromon*, are not the only works with this special subject. The difference from the famous ships such as the *Averof* is obvious. Here the artist is guided by the archaeologist and his purpose is to describe, without, however, abandoning aesthetics.

The picture of the Athenian trireme, regardless of the accuracy which it displays in the light of our knowledge of the subject today, was the result of a special study made by the artist. Attention could be drawn to the detailed description of the prow with its apotropaic eye, the places for the rowers, the large square sail, and the two big oars at the stern, handled by a single seaman. In the case of the Byzantine dromon, it could be pointed out that the large amount of sail and the stepped turret in the stern are generally characteristics of medieval ships. The colours, clear, bright and without depth, evidence the artist's wish to get close to the subject matter which he is investing with them.

The paths followed by Hatzis and Kalogeropoulos, though parallel, at least chronologically, do not seem to meet at many points. Kalogeropoulos, though not simply a man of letters who dabbled in painting in an amateur way — his earliest exhibition, in 1916, and the wealth of his production thereafter prove this —

165. Nikolaos Kalogeropoulos.  
*The Battle of Navarino*. 1954.  
Oil on canvas, 60 x 75 cm.  
Roi Evangelidi Collection.















was not possessed by the passion and anxiety of the painter over producing his art. A conservative, he avoided experimentation and the alteration of the terms which he had laid down at the beginning of his career. He cultivated with sensitivity and care the romantic aspect of the sea, to which he subjected various innovative deviations. His vessels are evidence of the same care and delicacy.

The work of Ioannis Koutsis, small in volume — because the greater part of it, given away to relatives and friends, remains unknown — documents marine painting at the turn of the century. It is also uneven, but no less interesting for that, since it shows both apportioning of subject matter and differentiations of style.

Ioannis Koutsis, who came from an old family of Spetsiot sea-captains, was born on Spetses in 1860 and died in Piraeus in 1953. At a very early age, he set up, with his three brothers, a shipping and corn chandler firm, which soon prospered. It is worth noting that the first Greek oil-tanker, the *Ioannis G. Koutsis*, belonged to their company. In 1915, during the First World War, Ioannis, having sold four of his ships, withdrew from the firm, which finally went out of business in 1916. He never went back to the shipping business. Although his place of residence was Piraeus, he spent the greater part of his time on Spetses, engaged in the cultivation of his

estates and in painting (see M. Vlachos, *Ioannis Koutsis, Marine Painter*, Olkos publications, 1977 — in Greek).

Koutsis was initiated into art by Altamouras, when the young marine artist returned from Denmark and settled in Spetses. Ioannis's 'apprenticeship' cannot have been either systematic or of any great duration. It came to an end with the death of Altamouras in 1878. He got to know Volanakis, of whom he became a close friend, a pupil and a client, some years later. This relationship lasted until the end of the master's life.

Although we do not have more than 20 pictures in all, these cover nearly all the categories of subject matter: the sea, the seascape, harbours and war scenes. What is missing from the repertoire is the solitary human form in a dialogue with the sea, though there are groups of people completing the sea scene. On the other hand, the image of the ship is persistently cultivated, so that his work as a whole provides us with a 'diagram' of the development of the vessel from the sailing ship of the Revolution to the large steamships of the mid 20th century. An area of the subjects, particularly that with depictions of ships from the War of Independence and sea battles, took shape under the influence of the spirit of the age which wished to draw attention to and interact with symbols of national liberty.

166. Nikolaos Kalogeropoulos.  
*Athenian Trireme*. 1955.  
Oil on canvas, 55 x 71 cm.  
Maritime Museum of Greece.

167. Nikolaos Kalogeropoulos.  
*Byzantine Dromon*. 1955.  
Oil on canvas, 60 x 75 cm.  
Maritime Museum of Greece.





As to the painter's stylistic development, it is noticeable that during the various stages of his long life he came close to most of the trends which influenced Greek studios. Two principles define the work of Koutsis: the pragmatic element — by which I mean fidelity to the object and its formally authentic treatment - which provides the foundation for the whole of his artistic vision, and the struggle between this element and a complex of other forces hostile to pragmatism. By 'object' is meant here chiefly the vessel, while the forces which tended to disrupt the pragmatic basis are either a Romantic mood or Impressionistic technique. The structure of the vessel as an art form and the significance which it takes on was due to the constant contact which the artist had with the world of the sea and his experience in matters of shipbuilding. With the passage of time, it is transformed from the principal subject into a regulatory principle, since it takes on the meaning of the prism through which the scene is conceived.

This art, in that it is above all descriptive, would appear suitable for the rendering of a historical event and of various types of ship portrayal. Nevertheless, when he wished his art to also be interpretative, in order to bring out the dramatic quality of the storm, he had no difficulty in relating the range of the colour and tone with a drawing which is simple and easily summed up in

such a way that the design acquires emotional tension.

The oldest of his known works, and the only one to be dated, is *The Battle of Spetses*, 1887, Church of Our Lady the Armata, Spetses. This picture is linked not only with the tradition of the painter's birthplace, but also with the particular contribution of his own family to the Struggle. The artist's concern here was to describe with accuracy a phase of the sea battle between the Greeks and the Turks in the Argolic Gulf (8 — 15 September 1822). The *parones* of Hydra and Spetses are shown as they attempted by encircling movements and dense cannon-fire, supported by the fighters on dry land, to prevent the Turkish fleet from breaking out towards Nafplio. The respect for the plan of the battle, the description of the ships, with particular attention to the rigging, the attempt to create a crescendo which reaches its climax after the centre of the picture and even the conventional chiaroscuro, while indicating affinity with the classic school of marine painting, point to a connection with a specific model. The popular picture in the National and Historical Museum from which Koutsis took his inspiration is the work of an anonymous craftsman and is not marked by any artistic merit, but it has captured the plan of the battle and this is what the later painter has reproduced.

168. Ioannis Koutsis.

*St John the Divine.*

Oil on canvas, 76 x 150 cm.

Georgios Koutsis Collection.





169 Anon. *The Battle of Spetses*. Water-colour, 27 x 18 cm. Ethnological and Historical Museum.





170. Ioannis Koutsis. *The Battle of Spetses*. 1887. Oil on canvas, 121 x 240 cm. Church of Our Lady the Armata, Spetses.



The picture *St John the Divine*, 1887 - 1890, Georgios Koutsis collection, belongs to the same period. It has a strong basis in draughtsmanship, but at the same time it introduces sensitive use of colour. The drawing functions as a network on which the fabric of the colour is woven, with hints of plasticity and differentiations of tone. The vessel is a monumental form, but without weight or distancing from the everyday environment. It belongs, moreover, to the world of art and not of history, while the setting in time is the present moment. The static way in which it is presented in the picture reflects the blending of the symbol and the art form; it is also a convenient way of ensuring that the form remains untouched by any dynamic intervention: the wind and the sea, forces likely to bring about an alteration of the axis of the painting, are kept inert, so that the form of the ship is described with completeness and clarity.

It is hardly necessary to draw attention to the coincidence between the positions adopted by the artist and the demands of Classicism, which at the time when Koutsis was working were the natural starting point for an artist's training. How the style which finds expression in the two pictures was exploited and how long it lasted we do not know. Reverberations from it or a revival of it we shall encounter considerably later, while the period which immediately followed was in almost complete contradiction with what had gone before.

The relation between the two periods can be understood as a conflict between Classicism and Romanticism, and this is more clearly defined by the antithesis between the static quality which we have already noticed and the dynamism which is now introduced and which is broken down into the difference between the constant and the momentary, the compact and the fluid, the enduring and the mutable. It is also observable that the gradual introduction of colour and the suggestions of atmosphere of the first period evolve in a sudden and disruptive manner in the second, but there is nothing of the instability of experimentation about the exploitation of the new features.

The new trend is introduced by the small paintings *Storm* and *Out at Sea*, works in the Georgios Koutsis collection. The difference lies not only in the size of the pictures, which are now much smaller, but, above all, in the subject matter and the treatment of the vessel, because while what the painter has proposed here is a kind of formally authentic portraiture of the ship, with the drawing as its raw material and the colour much less so, he now displaces the interest of the subject from the vessel to the sea, with a view to depicting one of its momentary forms. The vessel is part of the dialogue between sea and sky, and is painted without particular emphasis and with only a very general statement of the form, while the attention to the general air of the picture which it is given by the tempest is admirable. The dramatic texture







and the rhythm of the work are products of the storm. The use of dark tones permits a broadening of the background and increases the transitional gradations of the colour. The new trend appears as a simplified expression of Romanticism, without an extensive colour range and special symbols, which invokes chiefly the waves and the clouds to depict the tempest.

This Romantic inclination is the first serious questioning of the pragmatic style. I would not regard this as a sign of instability or doubt, since fluctuation and alternation remain to the end features of the work of Koutsis. We do not know, anyway, the length of time over which a particular style was cultivated by the painter or the number of pictures which belong to it. It is likely that the cycles of style of the different periods were quite long and that we have only a few representative examples from them.

The works *Piraeus Harbour* and *The Xaveriou Quay*, both in the Potamianos Bros collection, date from the second decade of the twentieth century. They consist of exact descriptions of the harbour of Piraeus, guided by direct observation and are probably the fruit of drawings made by the artist on the spot. The drawing describes with ease the architecture and the vessels, while the colours with which they are invested are determined by a preference for

large areas of colour. The sides of the ships and the accumulated patina of the walls have been superbly rendered.

The influence of Volanakis on the two pictures of Piraeus harbour is manifest. It can be seen at the points of the choice of place, the rendering of the vessels and the attempt to describe the atmosphere. His harbour painting recorded a long succession of phases of evolution through which the place had passed, and had an important influence on later approaches to the subject. The realistic form which the scene takes on in the last years of his life is that which was to remain in the work of Creek marine artists, and this is clear in the painting of Koutsis. The difference lies in the atmosphere suggested by the two oeuvres. The calm, the vague melancholy, the nostalgic reflection — features pointed up in the paintings of Volanakis — are not to be found in the works of his pupil. Here the harbour is a place of day-to-day toil, not of meditation.

The last stage, the inclination towards realism of the harbour paintings of Koutsis, would have been capable of forming the stylistic content of a very long period. The continuation of alternation and the beginning of a new stylistic cycle is thus somewhat surprising, since the painter was no longer in his first youth nor was he at the epicentre of the explorations and artistic ferment



of his time. His turn towards Impressionism was prepared for and cultivated in the solitariness of his studio and places the painter in the trend towards renewal of the early twentieth century.

Koutsis took up the later form of Impressionism which uses relatively large expanses either of complementary colours or shades, which it sets down in an effort to capture the unity of tone. His technique shows evidence of a knowledge of the foreign models, but even more so of their importation into and adaptation to the realities of Greece.

His work *The Battle of Mesolonghi*, in the Georgios Koutsis collection, deals with the naval warfare operations of the period from January to April 1826, in which Andreas Miaoulis attempted to get supplies to Mesolonghi when it was being besieged by the pashas Kutach and Ibrahim. The historical basis and the artistic intention are interwoven in such a way that the picture is posited only as a painting event. The creation of this second *Battle* at a more recent point in time (1925 -1930) explains in part the abandonment of the old layout, the panoramic view, that is, and the detailed listing of the warships. Nevertheless, the relationship in terms of composition with the marine painting of Volanakis, and indirectly with that of Europe, does not cease to be present, since it is the central point of the conflict at sea which is



172. Ioannis Koutsis. *The Battle of Mesolonghi*.  
Oil on canvas, 50 x 80 cm. Georgios Koutsis Collection.





254

173. Ioannis Koutsis. *Anchorage in the Bosphorus*.  
Oil on cardboard, 51 x 81 cm. Georgios Koutsis Collection.

174. Ioannis Koutsis. *Open Sea*.  
Oil on wood, 25.5 x 18 cm. Georgios Koutsis Collection.

depicted. The violence of the scene and the limpidity, the almost light-weight nature, of the colour, features which in formal terms are opposed, here fully interact, without betraying the intensity of the action or the consistency of the painter's art.

The Impressionistic *Battle of Mesolonghi*, without surprises in the exploitation of the colour, is confined to the scale of blue, white and greys. The free brushstrokes, liberated from the weight of the colour material, and the limpid tone hold together the unity of the work, enabling the painter to bring out the interior movement of the subject.

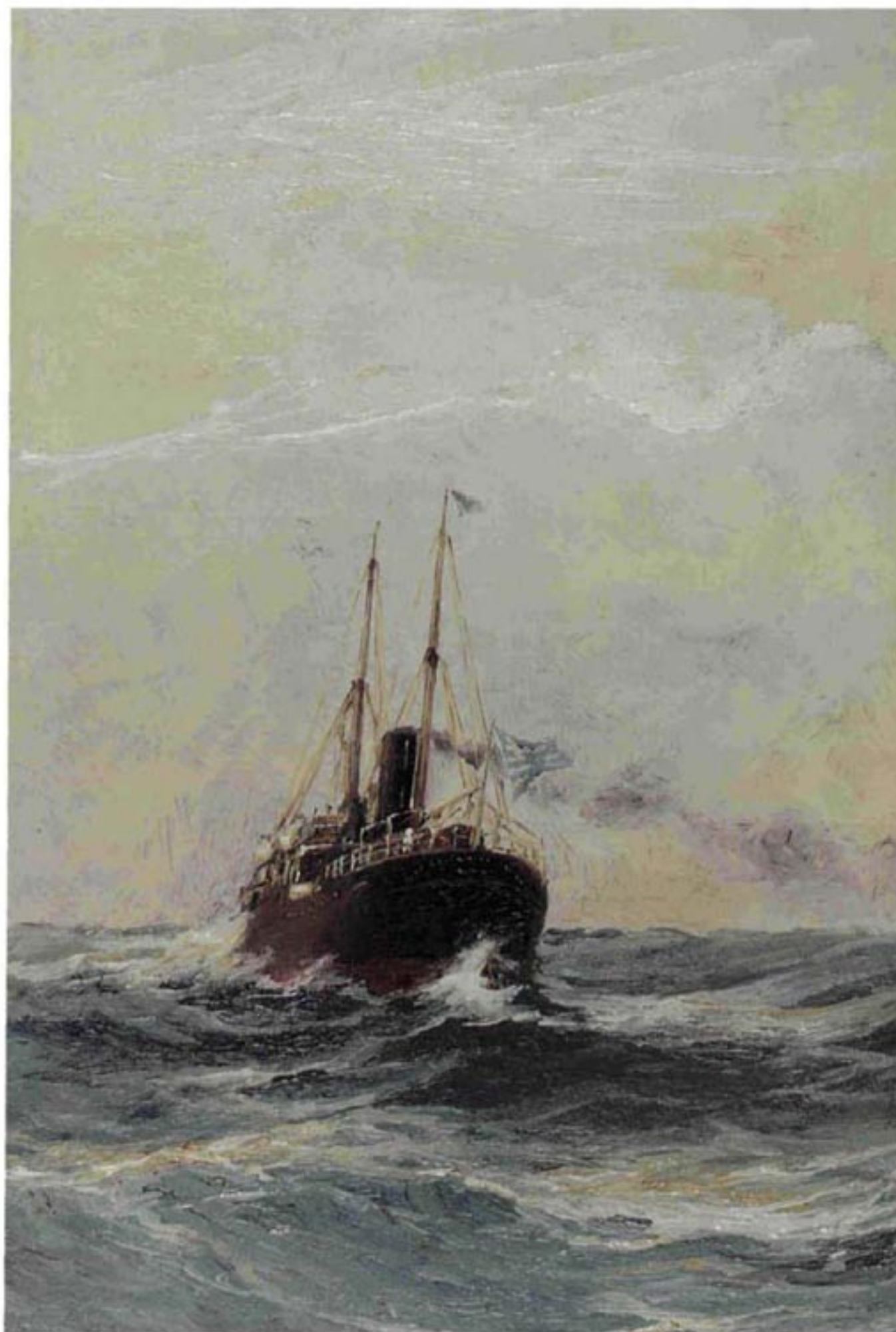
The painting *Caiques at Anchor*, in the Nikolaos Filippousis collection, is evidence of the form which the art of Koutsis took on in the stage of its maturity, following his assimilation of Impressionism. The vessels are masses and patterns which are repeated without conventional vagueness, but also without sharpness of outline. The clearness of the form and the colour and the limpidity of the atmosphere are a return to the solidity of pre-Impressionist solutions in the interpretation of the world outdoors, but clearly bearing the marks of the experience derived from the enquiries of Impressionism. Nevertheless, in the works *Anchorage in the Bosphorus* and *Sailing ship in the Bosphorus*, both in the Georgios Koutsis collection, the handling of the diversity of colour is the prominent feature.

Impressionism constituted the most serious questioning of the artistic principles with which



the artist started out, since the light and the colour come to replace the solidity of the drawing. Thus the conceptual principle of the work is also replaced, since the light becomes the chief concern. And while the importance of the vessel as subject matter is also retained, this now serves, as the equal of every other feature, the creation of the allure of the atmosphere. Moreover, the broadening of the range of the subject matter, the resort to the seascape, the generous use of colour ornamentation, the recording of the changes which the light and the wind bring about on the surface of the water replace in the painting the uniqueness of the ship.

The fact that this first section, the unit dealing with the twentieth century, is made up of only four artists and by the extensive presentation of three of these is due to the following: all three artists, Hatzis, Kalogeropoulos and Koutsis, regardless of the quality of the work of each, are exclusively marine painters, influenced to a greater or lesser extent by the painting of Altamouras and Volanakis, who, consequently, indirectly took up the art of foreign studios, which they assimilated in their own individual way, and also belong to the crucial period of the turn of the century. It is natural that their work should be put forward as an indication of where nineteenth-century marine painting had arrived and of what it bequeathed to the twentieth. In addition, this work serves as a point for comparison with that of the artists who succeeded them.





## *The seascape*

*T*

The fact that in the twentieth century there have been very few artists specialising in marine painting and no great figure who has served as a point of reference, such as Volanakis in the nineteenth century, does not mean that marine painting occupies a minor position in the painting of the period. There is a wealth of pictures, since the genre was taken up by landscape artists as an additional subject in their repertoire, without it enjoying any particular superiority over the others which they handled. Its uniqueness was now succeeded by young painters, and a wide variety of approaches to and interpretations of the subject. Nor should it be forgotten that Altamouras had already proposed another aspect of marine painting, not radically opposed to what Volanakis was doing, but at any rate different.

The demands of the century, of ideology and technique, many in number and often conflicting, are represented by individual artists and small or larger groups. The first half of the century was dominated by those artists who had studied abroad, returned to Greece and brought back to their homeland the trends and positions of foreign studios.

The sea, the shore and the small vessel are the subjects for which most of them had a preference. Man is added not as a determinative element, but because his presence is required by the subject. A new iconographic theme is that of bathers, alone or in groups, without this being widely cultivated. In this period too the character



175. Konstantinos Parthenis. *Hydra*.  
Oil on canvas, 24.2 x 32 cm. Athens National Gallery.



of seascape painting is lyrical. Its starting point is always the natural phenomenon.

## I

Of the painters of the period, only two artists have a strictly personal vision of the sea, the fruit of individual sensitivity and study: Parthenis and Gounaropoulos. But the vision of both artists lies within the broader conception of their work as painters. A typical mark of their art is the absolute coincidence of the vision and the idiom in which it is given substance.

Konstantinos Parthenis, one of the greatest figures in modern Greek painting, elides in his work antiquity, Byzantium and the demands of contemporary art. He was born in Alexandria in 1878 and died in Athens in 1967. He studied in Rome, Vienna and Paris, staying for long periods in those cities. After his return to Greece, he taught at the School of Fine Arts from 1930 to 1945.

The contribution made by Parthenis consists chiefly in his proposal of a new way of envisaging things. The substantive features of the image which he conceives are spirituality, idealism, an inclination towards symbols, and an Impressionistic approach to colour. His draughtsmanship is delicate, suggestive, spare and at the same time solid, reminiscent of the painting of the ancient white *lekythoi*, and with a unique power of suggestion. The colour, minimal and

transparent, often goes beyond the limits set by the drawing. Its purpose is to cancel the materiality of the object which it invests, and the assistance provided by the light in this image is of importance. Without specific focal points of origin, diffuse, fluctuating, it transforms the objects into illuminated surfaces. It is not difficult to trace relations with similar trends. The spirituality, the idealism, the symbols and the drawing of attention to reality are not unrelated to the painting of C.D. Friedrich and Puvis de Chavannes (1824 -1898). The result of the blendings of probable borrowings is authentically personal.

All this is easy to see in the work *Hydra*, in the National Gallery, a seascape in which the materiality of the stone and the density of the colour of the sea are abstracted. The masses of the land are suggested by light grey tones which are strengthened by their proximity to the whites of the houses. Attention should be drawn to the panoramic view, which has neither grandeur nor an appearance of the monumental, the generality of the description and the simplicity of the colour.

The composite scene in the work *The Benefits of Communications*, in a private collection, combines most of the characteristics of the iconography of Parthenis and the potential of features which are purely representational, of clear practicality, to be converted into symbols. The foreground has been laid out like an ancient frieze, the figures of which, facing the viewer, are







arranged along its entire breadth. On the left is depicted Hermes Kerdoos (the bringer of gain) with his herald's wand, the protector of communications. Next to him are two female figures, with tunics to the ankles and cloaks, who are exchanging gifts, personifications of land and sea communications. On the right, the large female figure is shown as the protectress of art and science. On the second plane an island landscape with buildings and ships is deployed.

The morphology, intended to recall the ancient and the Byzantine, the schematisations, the discreet and transparent colouring all intimate the spirit and the symbols.

The vision of Gounaropoulos is more powerful, the product of the imagination, which retains very little connection with any pragmatist starting point.

Georgios Gounaropoulos was born in 1889 in Sozopol in Bulgaria and died in 1977 in Athens. He came to Greece in 1906. After studying at the School of Fine Arts, he attended the Julien and Grande Chaumière academies in Paris. He finally settled in Greece in 1931.

The painter's world of the sea, put together with the arbitrariness of dreams, does not have the usual boundaries and composition. The space, in which the depths and the surface of the sea are often confused, is formed by the bursts of light through the dark mass of the water. The vortex which is created in the struggle of the light with the darkness is a feature of the space, a focus of

light and also an element in the composition, since it bounds the scene in terms of forms. Rocks and the faces of women rise up from the waters, catch the light for a moment, and are swept away by the whirlpool and sink again. The forms which they take on and the impetus of the movement into which they are incorporated encourage association with the *Whirlwind of Lovers*, an illustration by William Blake for Dante's 'Inferno'.

The line and the colour very frequently dilate: the colour is the deep, single musical level on which the melody of the line is inscribed. But both act together to give the scene a certain pulsation and suppleness. The reconstitution of beauty according to the ancient measures and the summoning up of the world of dreams are features which are so on the mark in their allurements that whatever is the Impressionistic or other basis for the work of Gounaropoulos, it remains hidden and a matter of indifference.

## II

The compact landscape of Maleas lies at the other extreme from the dream world. The clear-cut nature of the draughtsmanship and the strong and level colour give it the character of the actual.

Konstantinos Maleas was born in Constantinople in 1879 and died in Athens in 1928. He studied at the Polytechnic in Constantinople and took a degree in architecture, engineering and painting. He completed his studies in painting in Paris.

176. Konstantinos Parthenis.  
*The Benefits of Communications*.  
Oil on canvas, 158 x 359 cm.  
Private collection.



177. Georgios Gounaropoulos. *Female Forms*. Oil on canvas, 92 x 122 cm. Athens National Gallery.







The work of Maleas was directed by the claim of the specific and gave landscape painting a solid object. The actual is distorted and transcended — particularly in the quest for the poetic atmosphere — but the starting point and the frame of reference is the natural form. The quality of the colour is the somewhat arbitrary feature of his painting and a term in its connection with the post-Impressionist movements of the Paris school — or rather, more accurately, his preference for large single surfaces of colour, without fluctuations of tone, but clearly bounded. Zacharias Papantoniou has called attention to the substantive characteristics: «Maleas has a first-rate landscape painter's personality. His art is marked by a strong and calm cerebral character, to which he has succeeded in subjugating the masses and the areas of so many places in Greece» (*Nea Estia*, 2, May 1928). I would see behind the judgements of Papantoniou the noting of austerity, of an avoidance of description, the intention of the painter to summarise what is essential, and the authenticity of the place.

Maleas's ideas about the use of colour were not without their influence on the artistic framework. He adopts simple but tectonic compositions in which a broad space is reserved

for the development of the colour. In the work *Boats*, in the Harry Perez Collection, the succession of the planes of the sea and the mountains is intended to support the succession of the mild Impressionist colour, but in *Tourkolimano*, in the Piraeus Municipal Gallery, the natural landscape gives ground, and is divided up into zones of colour, while their tonal tension is brought out. In the works *Naxos*, in the Averof Foundation Gallery, and *Landscape*, in the National Gallery, the most skilful marrying of the tectonic landscape with Expressionist colour is in evidence. In these works, the relation of Maleas not only with Derain but also with Cezanne is apparent.

Similarities with the iconography of Maleas are observable in the work of Spyridon Papaloukas (1892 -1957) and of Valia Semertzidi (1911 -1985). Both these painters freely transmute the natural image with tendencies towards poetic schematisation.

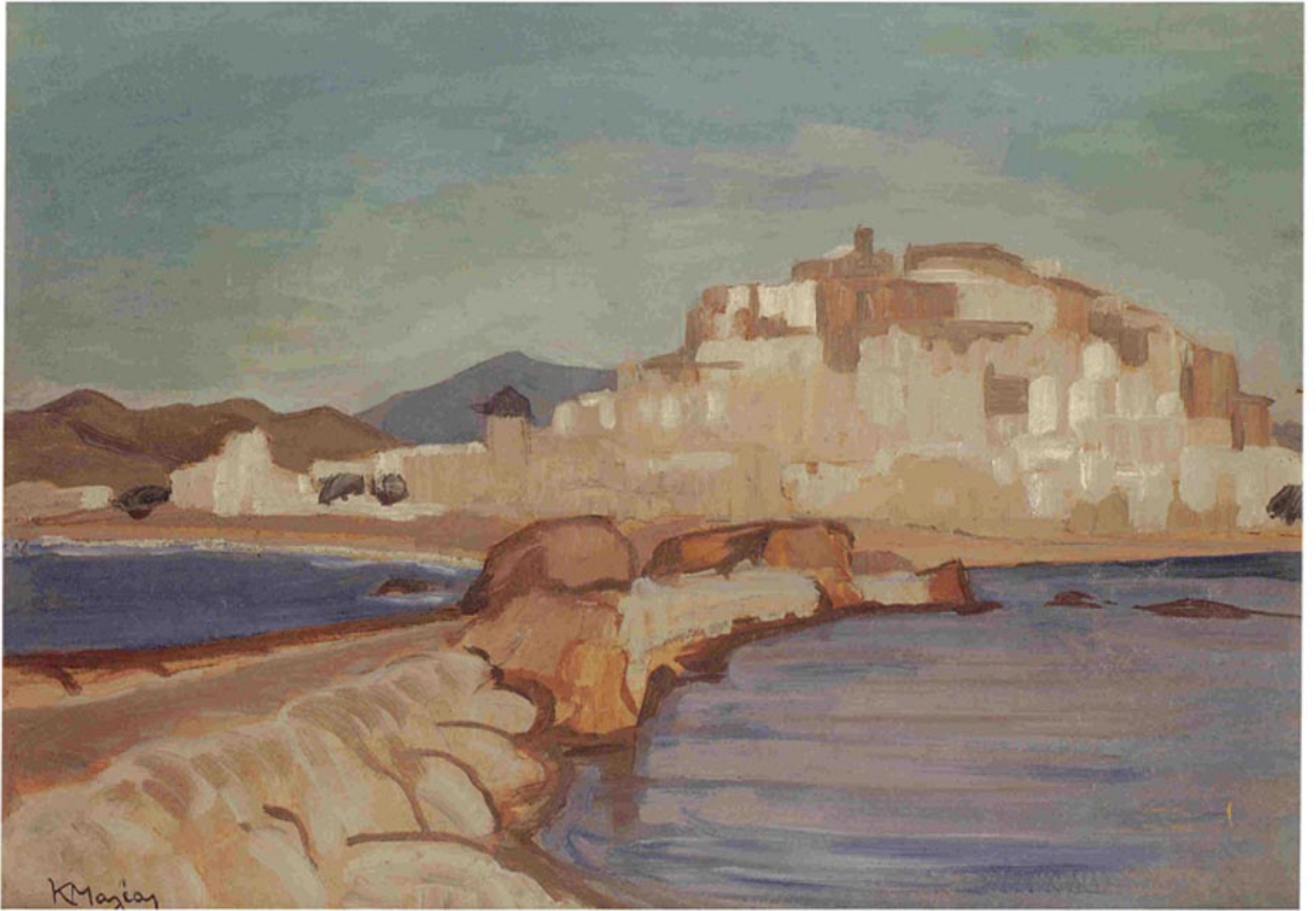
An attachment to certain features only in the setting down of landscape was already apparent in the early decades of the century: the summary scheme which records the geographical space in a

178. Konstantinos Maleas.  
*Boats*.  
Oil on canvas, 32 x 52 cm.  
Harry Perez Collection.

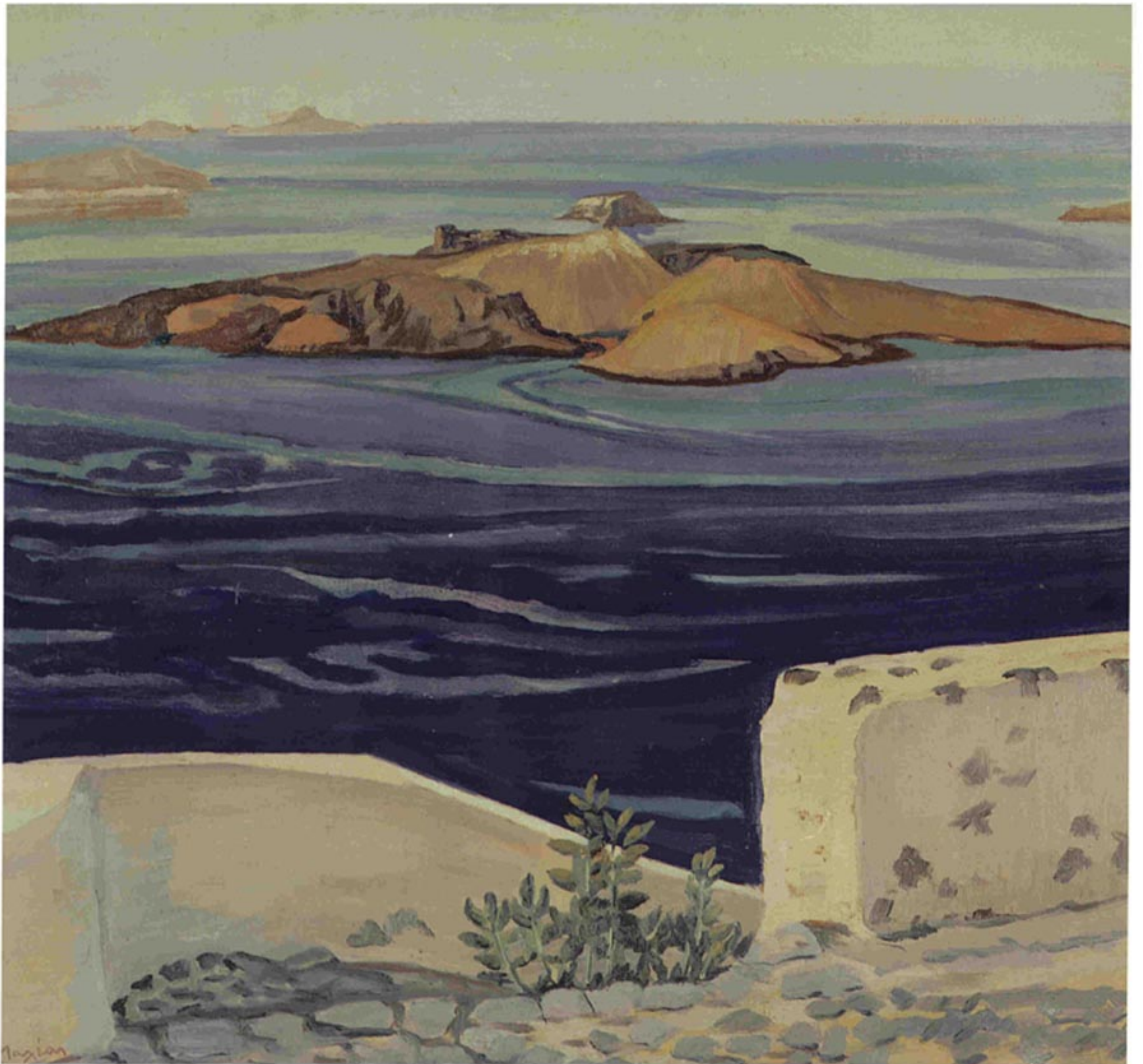
179. Konstantinos Maleas.  
*Naxos*.  
Oil on cardboard, 48 x 68 cm.  
Averof Caller).

180. Konstantinos Maleas.  
*Landscape*.  
Oil on canvas, 50 x 56 cm.  
Alliens National Gallery.



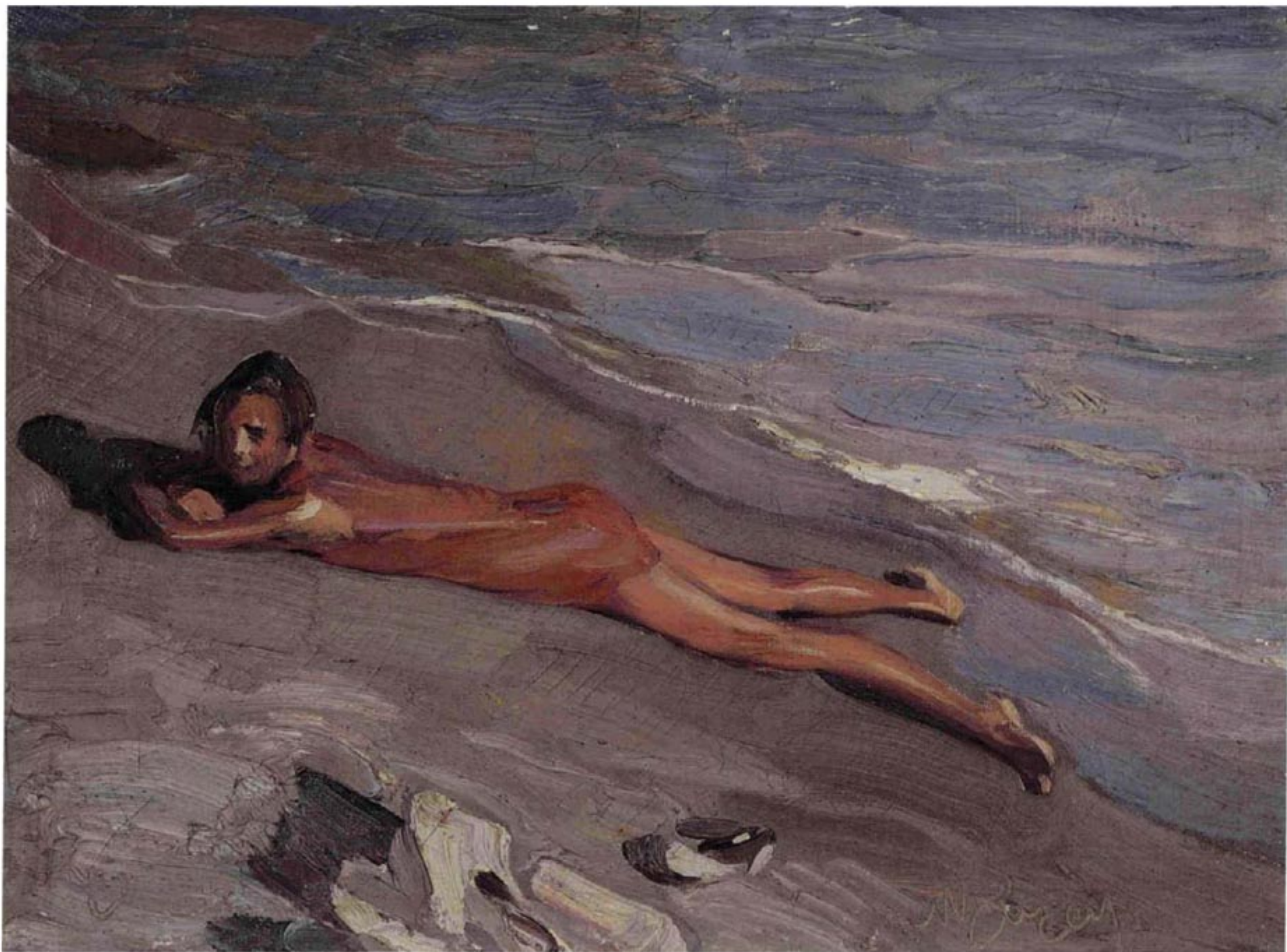




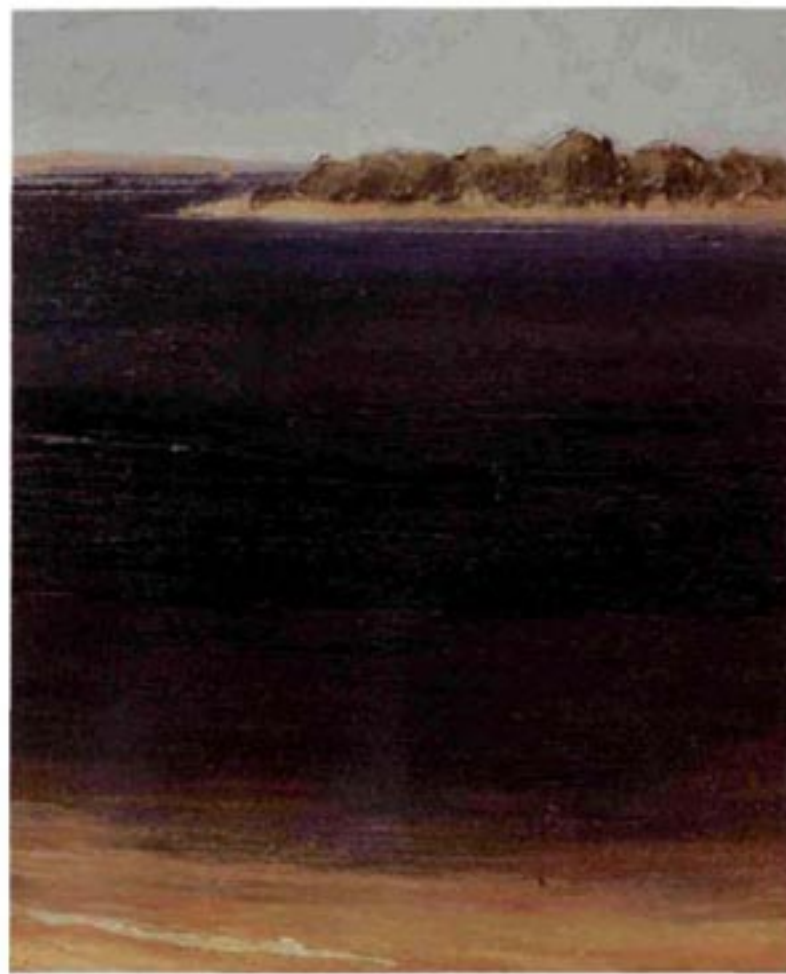




181. Nikolaos Lytras. *Sunbathing*, Oil on canvas. 52 x 72.5 cm. Piraeus Municipal Gallery.







manner easy to take in, the avoidance of description, and the transmutation of the space into zones of colour. These characteristics are confirmed in the painting of the Lytras brothers and of Michael Ikonomou.

The son of Nikiforos Lytras, Nikolaos Lytras was born and died in Athens (1883 - 1927). Initially a pupil of his father's, he continued his studies at the Munich Academy, where his approach to art took shape. Restriction of the subject, which is inscribed within parallel diagonal axes, very dense colour material, and tonal harmony are the terms of the evidence of the Impressionism which is apparent in his *Sunbathing*, in the Piraeus Municipal Gallery.

Periklis Lytras, the younger son of Nikiforos Lytras, was also born and died in Athens (1888 - 1940). He studied at the Athens School of Fine Arts and then in Paris, with a scholarship from the Foundation of the Evangelistria Monastery of Tinos.

Although the Lytras brothers did not study in the same places, their painting shows stylistic

affinity. In the work *Sea*, in the Leventis Collection, the extreme condensation of the subjects is accompanied by a similar density and intensity of the colour. The whole of the picture is devoted to the depiction of the sea, in such a way that it is not only the iconographic type, but also the composition which is difficult to make out. The scene is in essence made up of the succession of the shades of the sea, which is favoured by the upright rectangular shape of the picture. The soft tones of the light ochre and green at the top intensify the deepness of the tone of the sea. The treatment of *Aegina*, in the Piraeus Municipal Gallery, broader and fuller in terms of subject matter, shows exactly the same approach to colour.

In formal terms, the concept of colour in the painting of Michael Ikonomou is related to that of Lytras; what differs is the quality of the colour tone. The exploitation of the surfaces furnished by the subject is also different.

Michael Ikonomou was born in Piraeus in 1888 and died in Athens in 1933. A pupil of

182. Periklis Lytras.

*Sea*.

Oil on wood, 38.5 x 31.5 cm.  
Leventis Collection.









M. K. K. K.



Volanakis, he continued his studies in Paris, where, it is said, his acquaintance with Juan Gris strengthened his resolve to devote himself to painting.

The Impressionism of Ikonomou is marked by large surfaces, and the tangibility and depth of the colour. The simplification of the subject matter is counterbalanced by the resourceful structural composition, which also corresponds to the articulation of the surfaces in terms of colour. From this point of view, his seaside landscapes, his fishermen's houses reflected in the water, and his solitary boats were the objects of a handling which is unique.

In the work *The Sea of Mykonos*, in the Harry Perez Collection, the exposition of the colour constitution of the work is effected in zones, while in *House on the Sea*, in the Harry Perez Collection, the functioning of the colour coincides with the representational depiction. The centre of both works is a white house and its full reflection in the water, which can easily be seen as a white rectangular plane, surrounded by shades of ochre and blue. Equally simple is the composition of the work *House at Mesolonghi*, in the Harry Perez Collection. The scale on which the large surfaces of colour alternate is produced by the step-like composition of the subject. The steps are formed by the boat in the water, the facade of the house,

183. Periklis Lytras.

*Aegina.*

Oil on canvas, 35 x 55 cm.

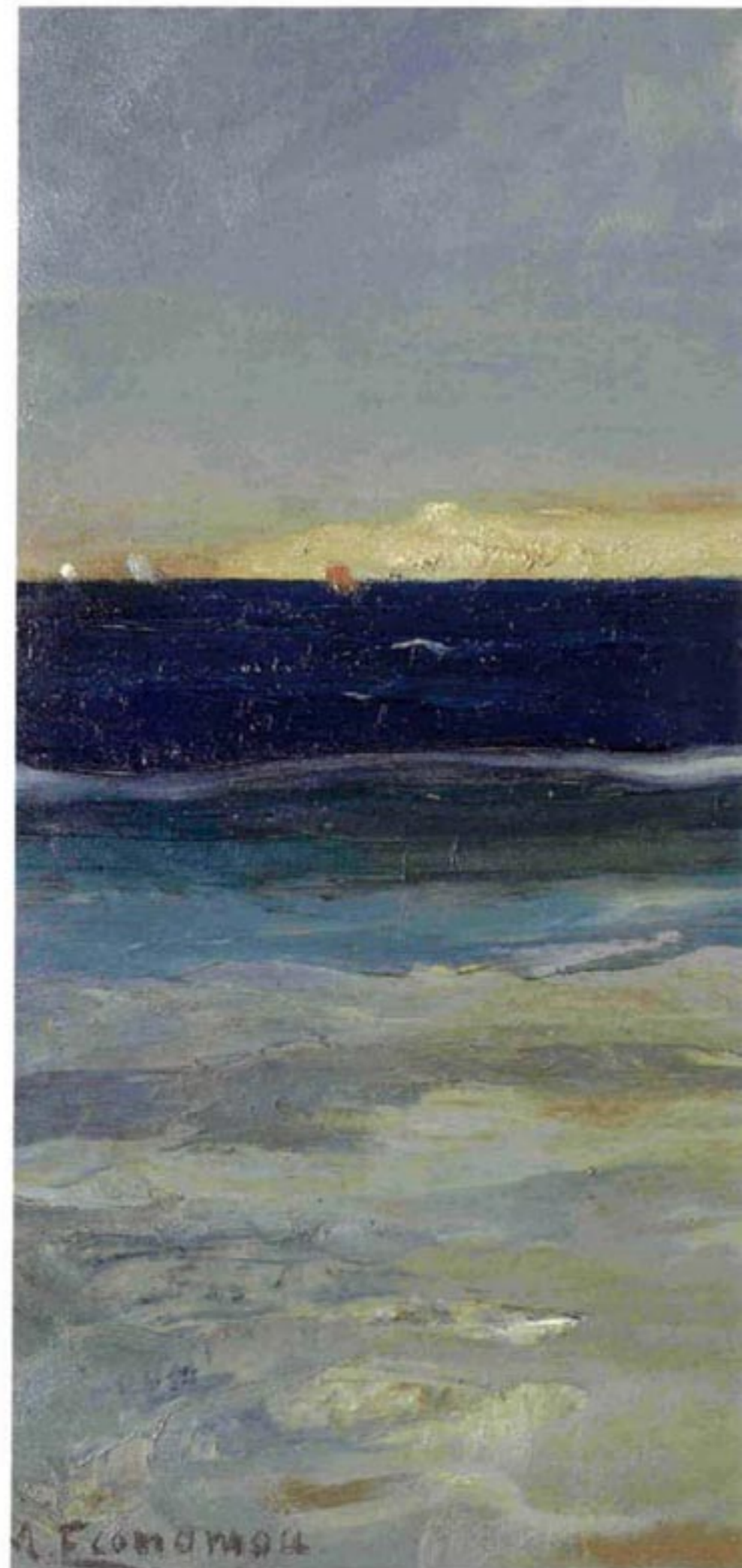
Piraeus Municipal Gallery.

184. Michael Ikonomou.

*House by the Sea.*

Oil on cardboard, 35 x 55 cm.

Harry Perez Collection.







185. Michael Ikononou.  
*The Sea at Mykonos.*  
Oil on cardboard, 45 x 65 cm.  
Harry Perez Collection.





186. Michael Ikonomou. *House at Mesolonghi*.  
Oil on wood. 55 x 40 cm. Harry Perez Collection.





the awning and the upper floor. A reading of the work which is also possible would see the yellow colour alone, which in places takes the shape of landscape or architectural features, as the chief constituent and would draw attention to the tendency of these features to return, assimilated, to the large yellow surface from which they came.

In the painting of Michael Ikononou the function of colour distributed onto large planes reaches completeness.

In the work of Nikolaos Othonaios we can follow an emergence from Impressionism in the direction of an Expressionistic approach to colour. This can be better seen in his marine painting, in which the artist contracts the description and the anecdotal into essential indications, while at the same time he seems to be in pursuit of a poetic atmosphere.

Nikolaos Othonaios (1877 -1949), the son of a judge, studied at the School of Fine Arts of Volanakis and Lytras and then in Munich and London.

If one takes the work *Poros*, in the Athens Municipal Gallery, as evidence of the earlier positions of the painter, it will be seen that the

patterns and description which he adopts are those which lend themselves to the picturesqueness of Romanticism. The scene makes use of the vistas which are provided by the trunks of the trees in the foreground and which refer us to the sea and the shore opposite. The elements of the next stage are probably to be seen in works such as *The Seashore*, in the Harry Perez Collection, and *Shore in the Sunset*, in the Leventis Collection, in which the specific landscape layout is disrupted and interest is displaced from the description to the formation of the colour surface. The nervousness and spontaneity of the brushstrokes evidence the attempt made to exploit Impressionism always at the point of coincidence with the natural phenomenon. It is indicative that both works are sparing in their acceptance of variety of colour, using the limited range of the earlier ones. The density of the colour material, the large expanse of the sea with the extensive succession of colour planes and the freedom with which the painter fashions the sky in the work *Seascape*, in the National Gallery, perhaps trace the limit which the Impressionism of Othonaios reaches.

187. Michael Ikononou.  
*Dreaming House*.  
Oil on cardboard, 40 x 69 cm.  
Averof Gallery.

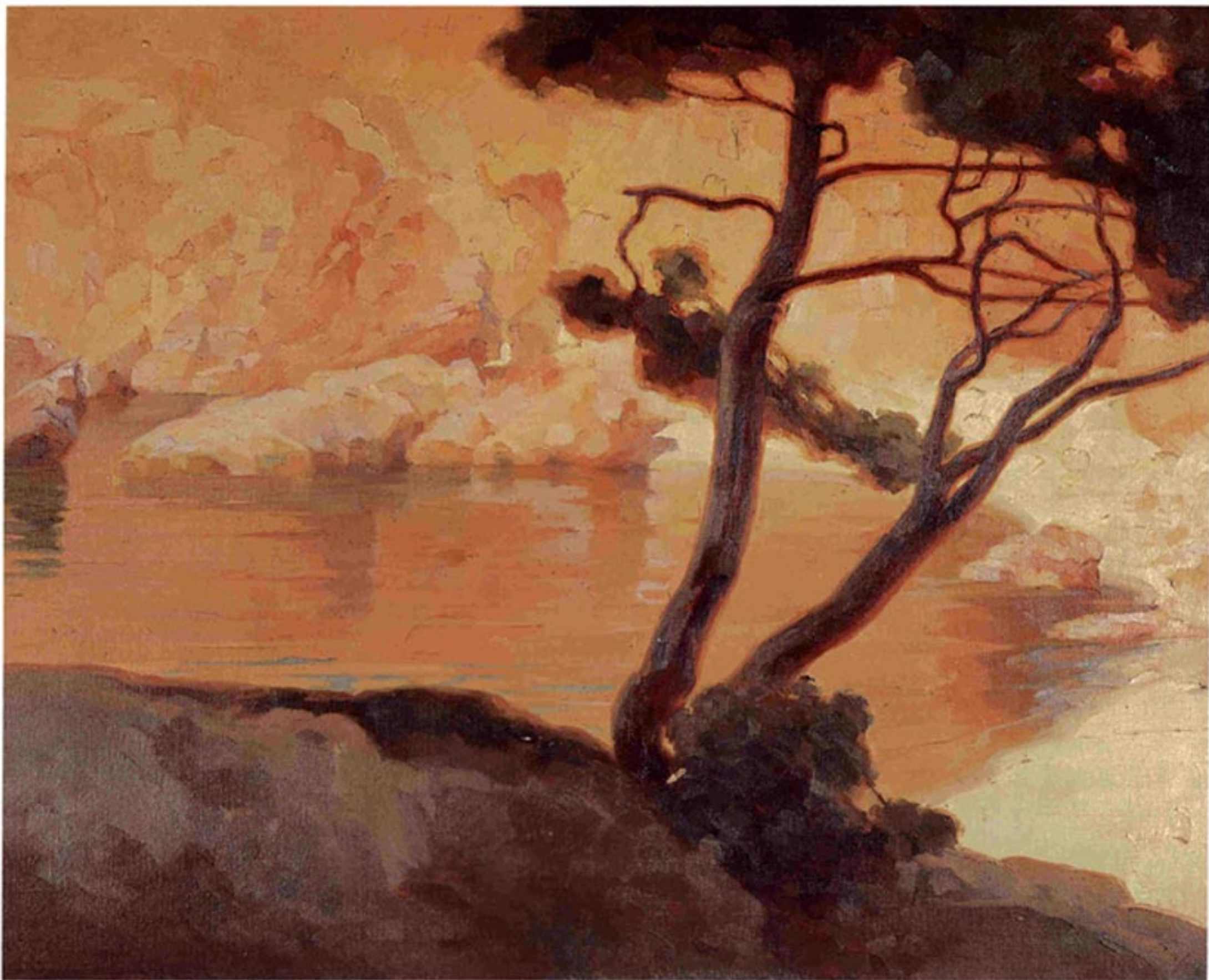
188. Nikolaos Othonaios.  
*The Shore*. 1935.  
Oil on canvas, 45 x 75 cm.  
Harry Perez Collection.

189. Apostolos Yeralis.  
*Seashore of Attica*. 1985.  
Oil on canvas, 45 x 75 cm.  
Piraeus Municipal Gallery.









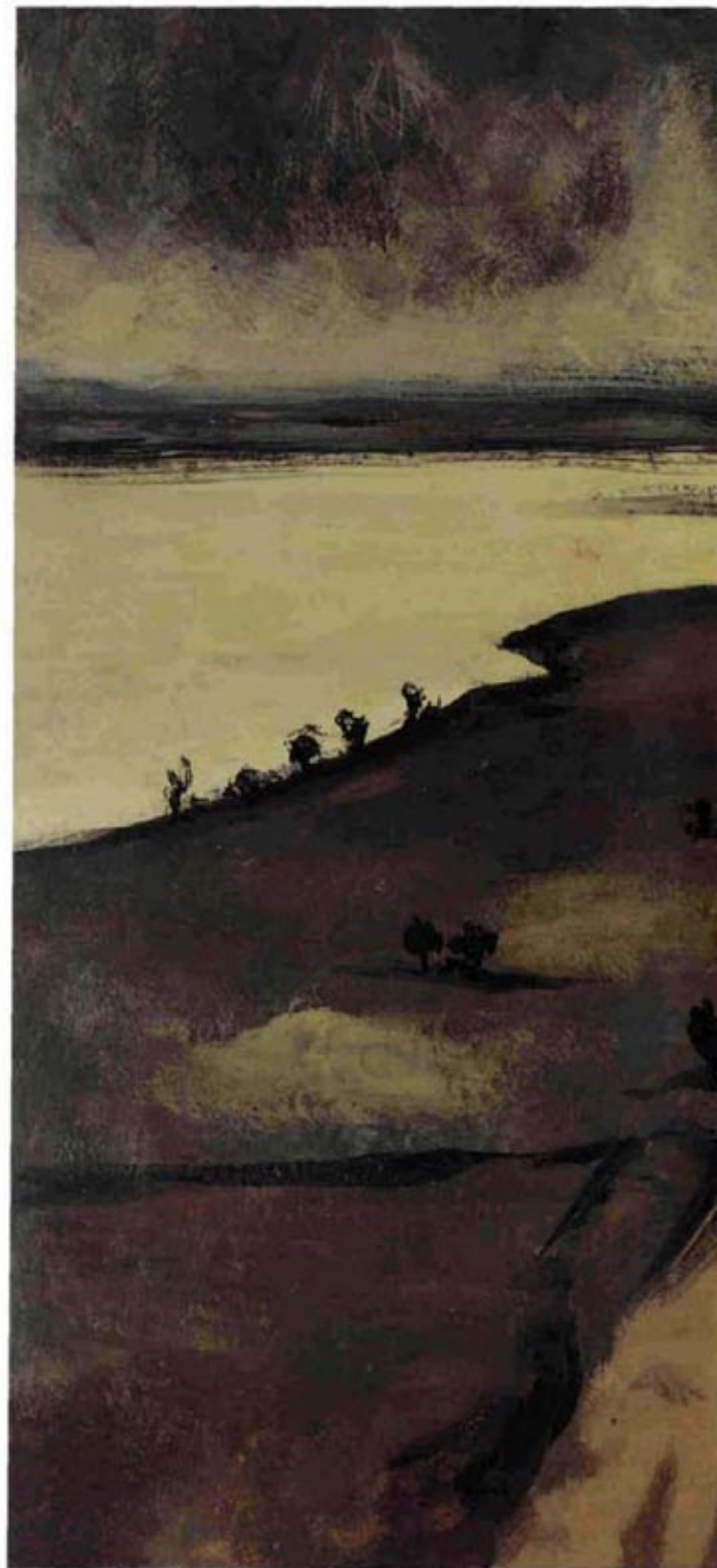


In the cases of Apostolos Yeralis (1886 - 1983) and Erato Asproyeraka (1880 -1965), relations can be seen with the initial and the last stage in the enquiries of Othonaios. Yeralis's work *Seashore of Attica*, in the Piraeus Municipal Gallery, which has superbly finished surfaces and a detailed development of the lighting, is an example of the earlier Romantic approach, while Asproyeraka's *Seascape*, in the Athens Municipal Gallery, is of interest for its juxtapositions of colour and the rhythm which they lend to the scene.

Orestis Kanellis (1910 - 1979) does not seem to have hesitated in the choice of the idiom which he was to employ. As a student in Paris, he soon familiarised himself with the style of the post-Impressionist school, which he retained to the end of his life. Nevertheless, what stands out in his art and proves to have been the principal tool in his work is his draughtsmanship: robust, solid, and summary, it effortlessly accepts adaptation to the strong colours and marked gradations of the French school. Perfection of technique was not of interest to him except insofar as it extended the interpretative possibilities of his work: the figures and the landscape painting which he produced immediately after the Occupation are evidence of his ambitions.

A subject marked by the asymmetrical nature of the landscape, his *Storm in the Euboean Gulf*

190. Orestis Kanellis.  
*Storm in the Euboean Gulf.*  
Oil on canvas, 57 x 81 cm.  
Athens National Gallery,











191. Erato Asproyeraka. *Seascape*.  
Oil on wood. 38 x 57 cm. Athens Municipal Gallery.

in the National Gallery, seems to have been chosen precisely for this reason: that is, the dry plain with its few trees, the sharp interposition of the sea in the distant plane, and the very low horizon. The storm is depicted on the land as an event of the light, a reflection of the drama being unfolded in the sky. The work is summed up in the violent contrast between the yellow of the sea and the dark green of the land.

A review of marine painting during the first half of the century gives the impression of a polyphonic dialogue on a common subject and not differing qualities of a melody. What is also apparent is the magnitude of the possibilities which Impressionism, as understood by Greek painters, provided, and the boundlessness of the adaptations which it proposed and favoured. Further to be noted are the differences between the various experiments made by the same painter. Indicative here is the case of Othonaios, who used a palette of fragmented tone with a limited colour range and arrived at broad surfaces of a single colour.

### III

In formal terms, Yerasimos Steris and Kostas Grammatopoulos have nothing in common, apart





192. Yerasimos Steris.  
*Vouliagmeni Lake.*  
Oil on cardboard, 41 x 38 cm.  
Private collection.



perhaps from the fact that they belong to the same period. Nevertheless, what argues an affinity between them is the fact that both of them brought back a vision to marine painting. It is no accident that this vision, in the case of the former particularly, invoked antiquity and its presence through time, while the poeticism and the daring of the angle of vision of the latter are concerned with the island landscape, without precluding a linkage with the past.

« ... He doesn't remind you of anyone else, Greek or European, Yerasimos Steris ... His *Homeric shores*, his *Ariadnes* and his *Dawns*, a mythical world, full of originality both as a poetic vision and as a creative performance, remain vividly etched in my memory.»

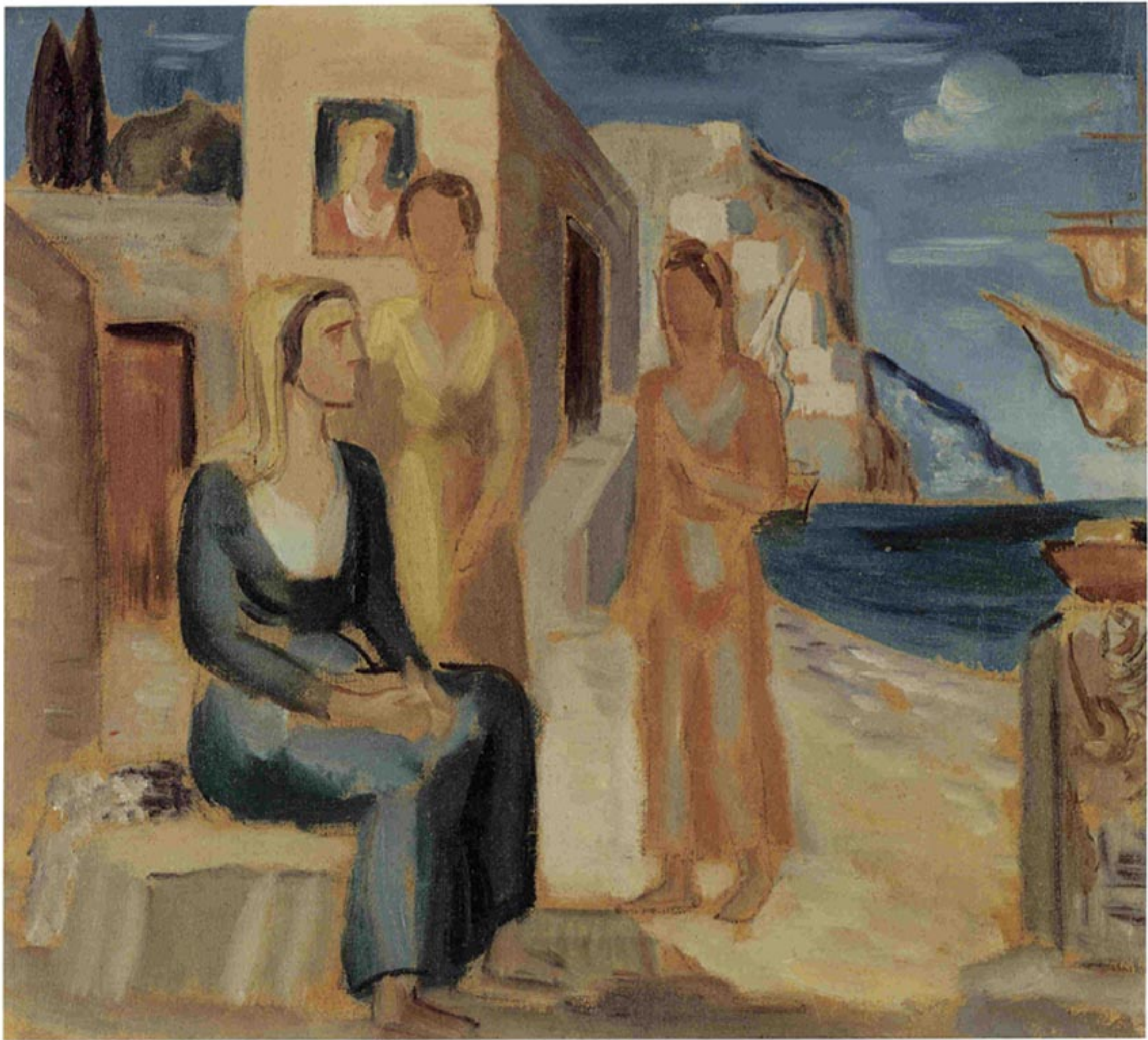
Odysseas Elytis

The case of Steris is of permanent interest to the history of Greek painting. The artist, whose real name was Stamatelatos, was born in 1898 in Cephalonia. He studied at the Athens and Paris Schools of Fine Arts. He travelled in Europe and settled in America, where all trace of him was lost in 1952. Evident in his art is an assimilation of the trends of the French school of the beginning of the century, as well as the supremacy of the personal character of creation, to which the choice and the

interaction of the features which the artist employs are subordinated. Wherein lies the feeling of the ancient in his landscapes and what justifies the attribution of the *Homeric shore* is difficult to determine, particularly when there are no human forms which by their nudity, their stance or their costume identify the point in time. The composition of his scenes, which do not lack recognisable patterns of landscape, is allusive and does not reject distortions — frequently they are directly reminiscent of Cubism — while the abstractive simplicity of the architecture could be set in any age. The spirit of antiquity is to be sought above all in the poeticism of the style, which renders it possible for the scene to be understood on the terms indicated by the title of the work.

The painting *Women on the Shore*, in a private collection, provides an example of the multiplicity of the marks of Steris's work. The three women who are interposed in the island architectural framework next to the sea recall both antiquity and Byzantium. The dress, the treatment of movement and the place, in spite of their simplicity - perhaps because of it — are very little removed from the semblance of ritual on ancient tombstones or on the wall-paintings of Pompeii.









194. Kostas Crammatopoulos. *Aegean - Skyros*.  
Oil on canvas, 62 x 90 cm. Athens National Gallery.

195. Nikolaos Cheimonas. *The Hut*. 1923.  
Oil on wood, 27 x 30 cm. Niki Papantoniou Collection.

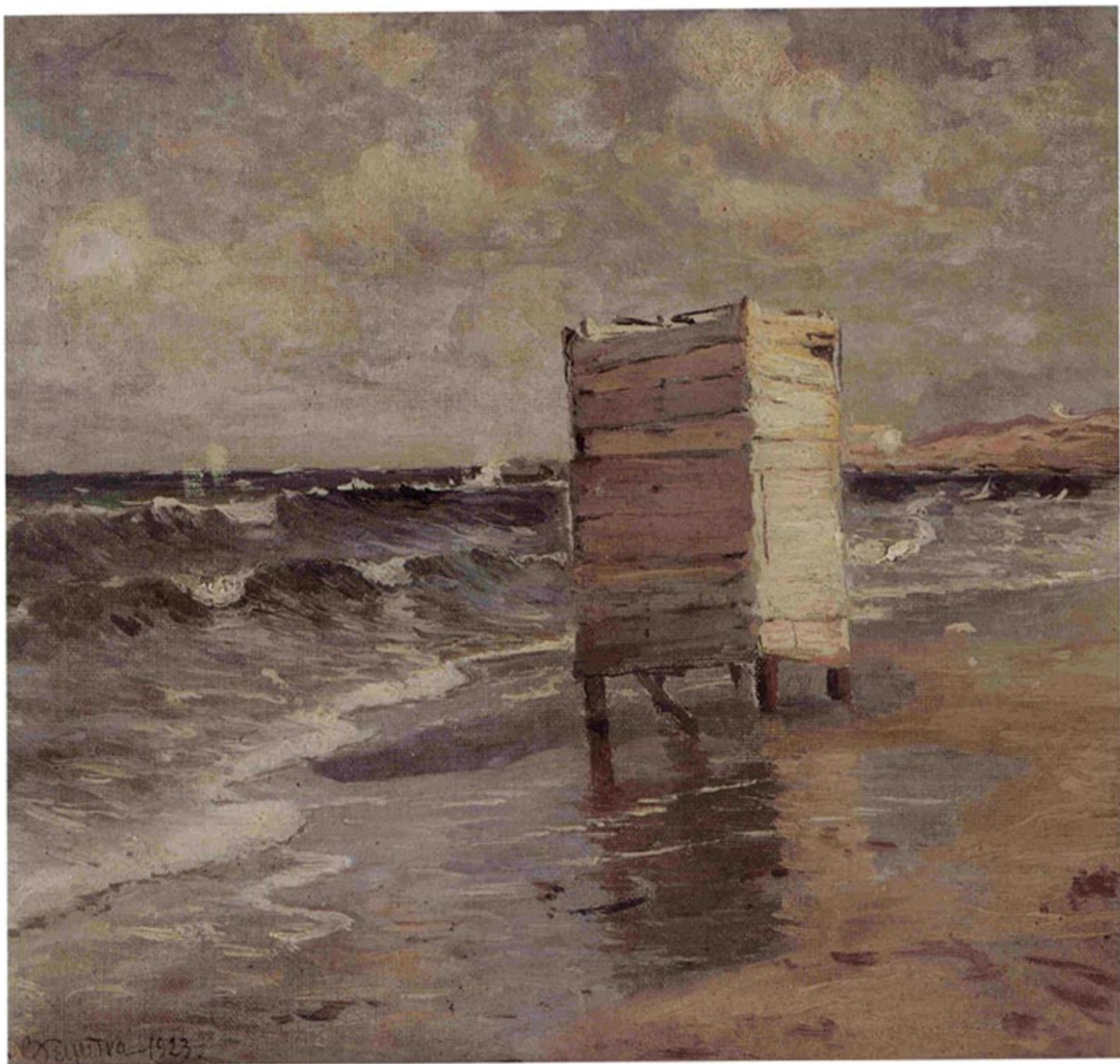
The vision of Kostas Crammatopoulos (1916), painter and engraver, is also a poetical conception of the island locality. An arbitrary space, seen from various angles whose perspective renders it virtually imaginary, is placed solidly within actuality by signs which determine its identity (geographical form, buildings, ships, etc.). The scene does not hide its descent from engraving, whilst its linear nature and schematisation are also put forward as features of the space as well as the constituents of an individual vision.

#### IV

The painters dealt with in this section could equally have been included in Section II. If they find their place here, this is because their art, in spite of the fact that it has origins similar to that of those discussed above - the starting point is again the French school — either follows a different route or shows no noteworthy evolution. An additional reason is the transmutation which the subject undergoes at the hands of these artists: in some cases it is extolled, in others it is used as a pretext for the projection of technique.

Nikolaos Cheimonas was born in Evpatoria in the Crimea in 1866 and died on Skyros in 1929. He studied at the Academy of Fine Arts in St Petersburg, where he also taught and became director.









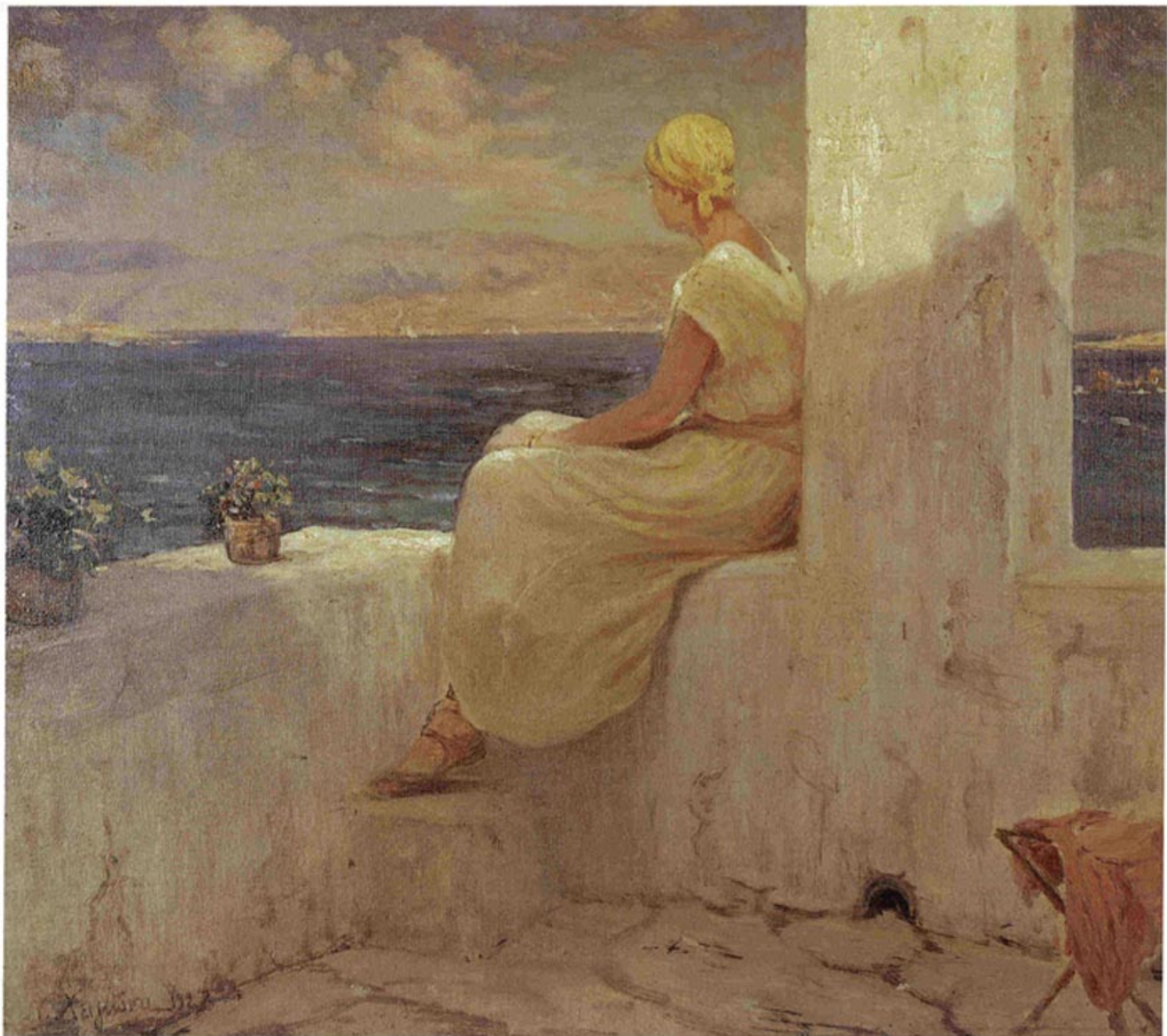
196. Sofia Laskaridou. *Mills on the Rocks*.  
Oil on wood, 20 x 25 cm. Private collection.

197. Nikolaos Cheimonas. *Waiting*.  
Oil on wood, 40 x 48 cm. Harry Perez Collection.

His painting sets down impressions of the open air, with the intention of capturing the fleeting aspect of the atmosphere. Nobility of the forms and the colour are the marks of his art. In his picture *The Hut*, 1929, in the Niki Papantoniou Collection, the vertical theme of the shack depicted is reconciled with the open curves of the sand and the sea, both in terms of form and of lighting, since on both its sides it seems to summarise the colour treatment and the two extremes of intensity of the light which govern the work.

The old theme of reflection makes its re-appearance in the work *Waiting*, in the Harry Perez Collection. It shows a young woman seated on the low wall of a balcony, looking at the sea. She is resting her back against the masonry and has her face turned towards the background so that her profile is lost. The picture's aim is a harmonious synthesis of the tectonic theme in the foreground, of the horizontal axis of the sea and the soft curve of the mountains. It is also a study of colour, in which the erosion of the white by the pink and yellow is presented in such a way as to achieve harmony with the tonality of the most distant plane. The knowledge of Impressionism which is so fully revealed in the picture does not prevent the painter from insisting more upon the emotional tinge of the work.









198. Sofia Laskaridou.  
*Le Mont Saint Michel.*  
Oil on canvas, 65 x 45 cm.  
Bank of Greece.

The art of Laskaridou does not hesitate to exhibit its technique, to extol the subject or to locate the content of the work in the reconciliation of subject and technique.

Sofia Laskaridou, one of the first Greek women painters, was born and died in Athens (1882 -1965). She studied at the School of Fine Arts, to which she found it difficult to gain admission, because of her gender. She continued her studies in Munich and Paris. In her work the projection of the subject and the upsurge of the structuring of the colour alternate, while the atmosphere or the emotional impulse are only of secondary concern to her.

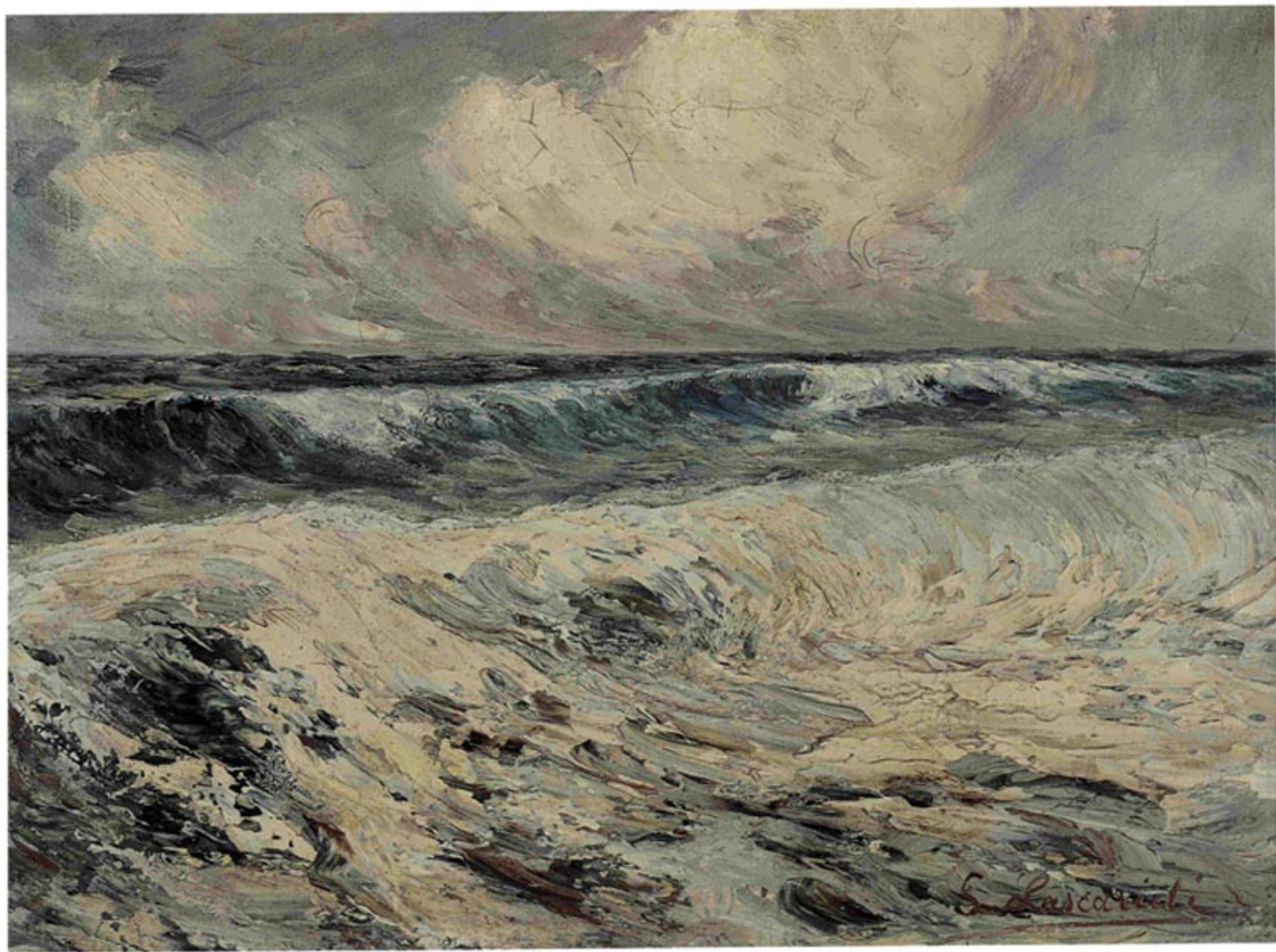
In the picture *Mills on the Rocks*, in a private collection, (the shaping of the composition and the variety of colour of the points are reminiscent of similar works by Monet (corresponding exactly to *Tulip-field in Holland*, in the Marmottan Museum, Paris). There are also affinities with the intention of the picture: an appreciation of the harmony of the colour. By way of contrast, in *The Rock of Saint Michel*, in the Bank of Greece Collection, and *Sea in the English Channel*, in the

199. Sofia Laskaridou.  
*Sea in the English Channel.*  
Oil on canvas. 44 x 61.5 cm.  
Athens National Gallery.

National Gallery, the importance which is accorded to the subject can be seen in the monumental dimension in which it is presented and in its detailed description. The mist, the light, refracted in the dampness of the atmosphere, and the storm relieve the mass of its weight in the former work, but nevertheless leave its imposing form intact. The idea of stressing the height by means of the nude couple (divinities?) playing in the waves is, of course, unfortunate. The *Sea in the English Channel* is a study of wave formation, the relations between the white and the blue, and of the rhythm which results from the violent curves of the waves and the clouds. A third mode of treatment is proposed in the work *The Lagoon of Mesolonghi*, in the National Gallery, in which everything tends to dissolve in the mist which covers the landscape.

We should not demand originality of theme or of its organisation from the marine painting of Stylianos Miliadis. The artist painted seaside landscapes, quays with caiques and boats, and fishermen, without any concern for the angle of vision which he chose or the ordering of the scene.







200. Sofia Laskaridou. *Mesolomhi Lagoon*. Oil on canvas. 32.5 x 49 cm. Athens National Gallery.







The counterbalance to this is the appearance of the picture in terms of colour, thanks to which both the conventionality of the theme and the haphazard composition are overlooked.

Stylianos Miliadis (Chios 1881 - Athens 1965) studied at the Athens School of Fine Arts and the Munich Academy, where his teachers were, respectively, Volanakis and Ghyzis. He went on to study in Paris, where he spent some 15 years. He returned to Greece in 1931.

If one takes into account the years which Miliadis spent in Paris and, moreover, the feeling for colour which he had, it could be expected that he would have shown a bolder approach to the innovations of the French school of the first quarter of the century. He adopted Impressionism in the form of the movement's first manifestations and remained faithful to its ideography to the end of his life. In his paintings, colours with strong resonance tend to be fragmented into points or to constitute a colour resultant with a variety of stimuli. The objects — the small craft, the anchorages, the people — without losing their shape become by degrees colour presences which refer to one another in such a way as to create the complex of fluctuations and vibrations. The

diaphanous clouds which link objects and planes and give unity to the scene are an excellent invention.

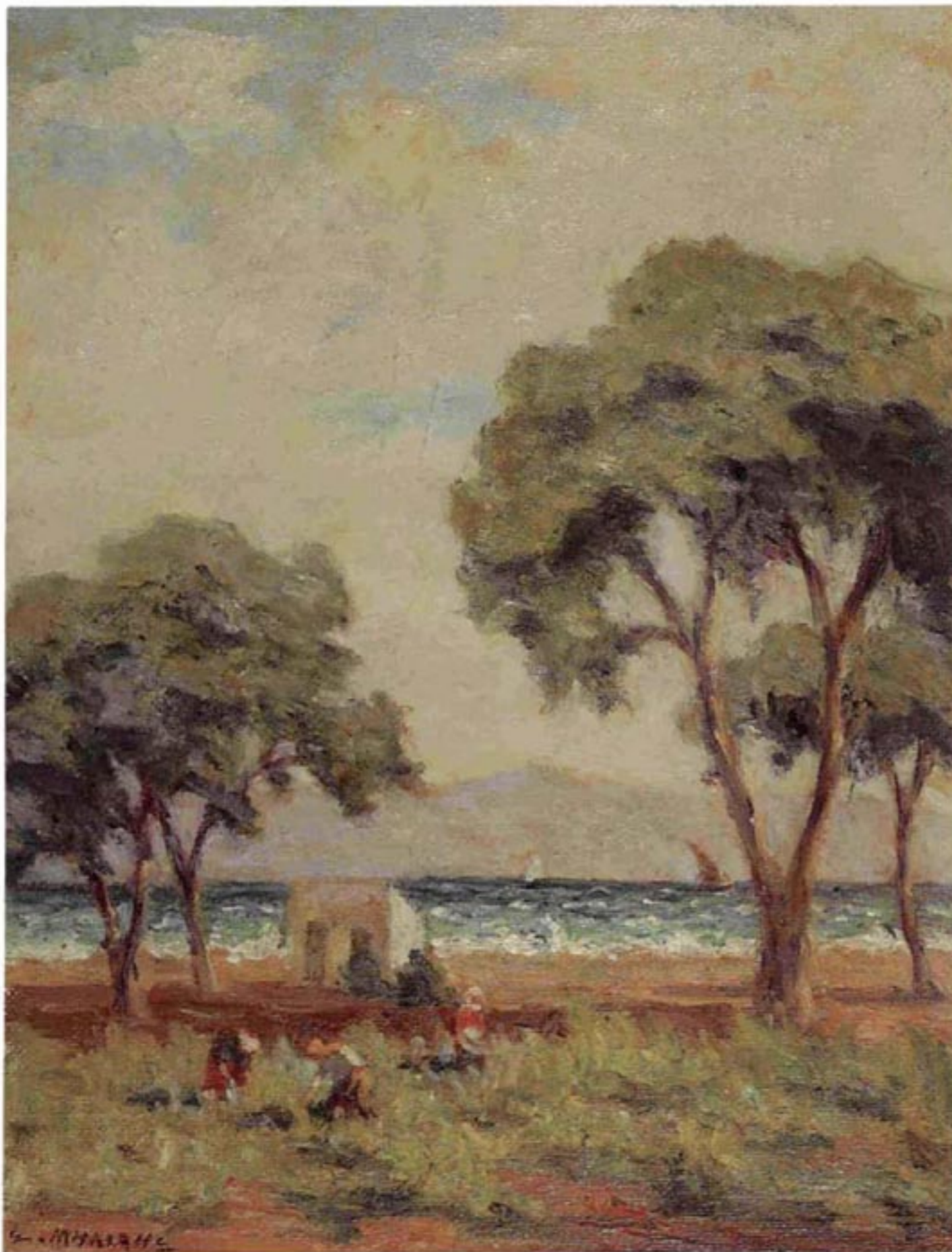
The works *Rocks*, 1914, and *Landscape at Zouberi*, 1962, in the Theodosia Miliadis Collection, do not essentially differ from one another, although there are 50 years between them. Perhaps only the touch of the brush has become, with the passage of time, less spontaneous. In the first of these works, the density of the colour and the ruggedness of the brushstroke - a direct reference to Cezanne — posit the landscape with emphasis. Its monochrome nature reduces the scene to a study of the ochre colour. More composite, but also simple, the second work, in spite of the description of the landscape on successive planes, is conceived as a symphony in green with brief interludes of other colours. The ability of Miliadis's painting to transmute itself into a composition of colour qualities is what in the end renders the gravity of the subject secondary and, at any rate, not definitive.

On this point, the painting of Romanidis is the exact opposite. The place natural to the

201. Stylianos Miliadis.  
*Rocks*. 1914.  
Oil on canvas, 41 x 66 cm.  
Theodosia Miliadis Collection.

202. Stylianos Miliadis.  
*Landscape at Zouberi*. 1962.  
Oil on wood, 43 x 35 cm.  
Theodosia Miliadis Collection.





painter is the open sea and the humble seashore, areas in which his art, sensitive and painstaking to the point of affectation, shows its greatest merit: the balancing of detailed description and Romantic lyricism.

Konstantinos Romanidis (1884 -1972), a pupil of Volanakis, completed his studies in Munich. He was not indifferent to the message of Impressionism: he introduced it into his painting to the extent that the solidity of things and his devotion to the natural image required. The structuring of the subject matter of the seascape in his pictures constantly follows a formal pattern: at one end is the sand or rocks of the seashore and at the other the sea stretching into the background. Trees and boats are picturesque additions which achieve differentiations. In his work *Before the Storm*, in the Athens Municipal Gallery, the image of the impending storm is imposing and faithful. Sincerity is evidenced by the wave formation and the colour of the sea.

The course taken by the constant mutations of the subject, from positing to abstraction, is followed by the work of Periklis Vyzantios (1891 - 1972) — always within the framework of Impressionism.

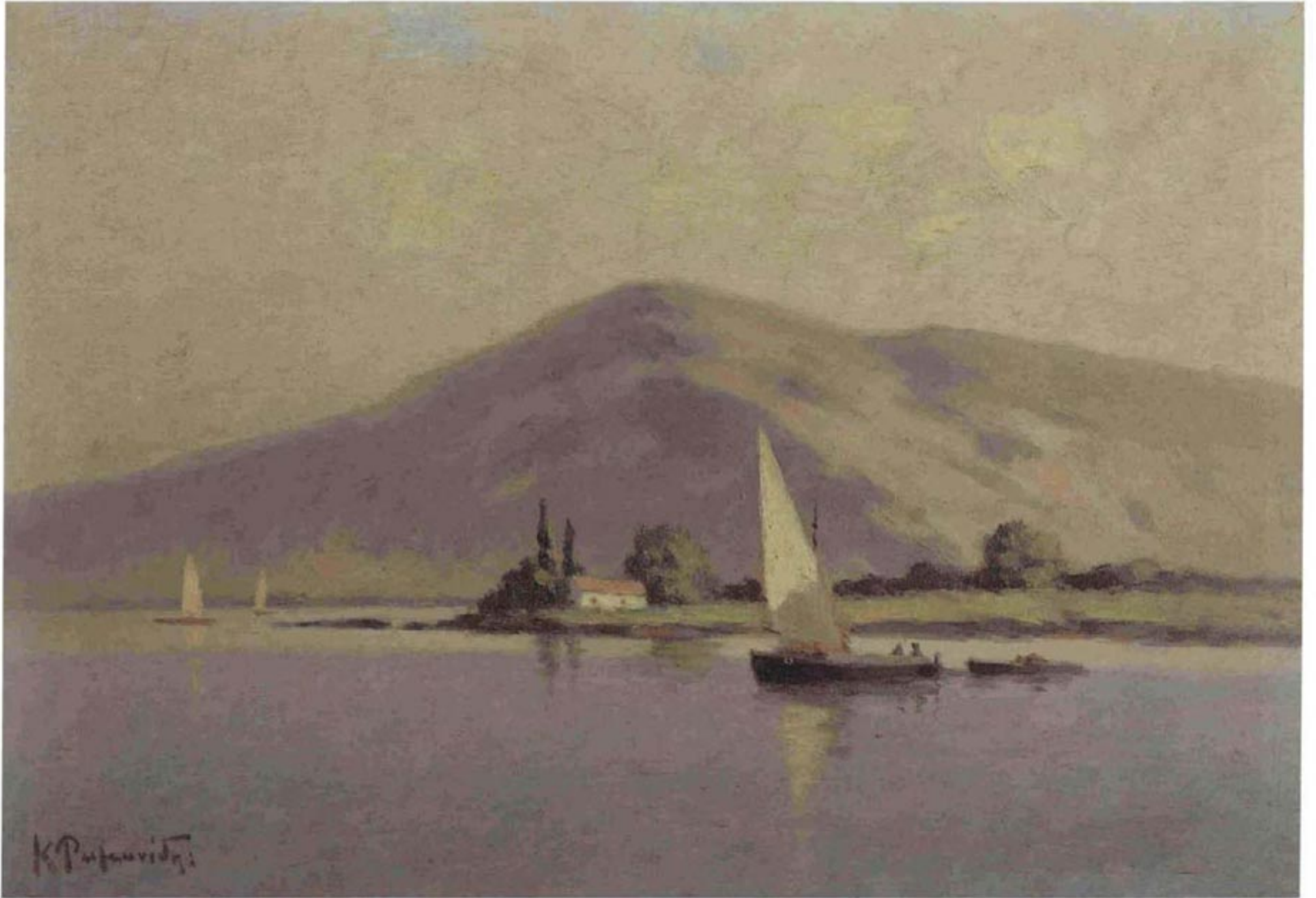
The artist was born and died in Athens.



203. Konstantinos Romanidis. *Before the Storm*. Oil on canvas, 48 x 75 cm. Athens Municipal Gallery.







204. Konsatantinos Romanidis. *Seascape*. Oil on canvas, 34 x 48 cm. Panayotis Prokopiou Collection.



He soon abandoned his studies in Munich, but the time which he spent in Paris was fruitful. What he gained from his contact with Impressionism was not only familiarity with a movement, but an understanding of the possibilities which it involved, of the freedom which it gave to the artist who wished to experiment, of the role of the imagination, and of the elimination of the various mandates of aesthetics. Vyzantios studied the implementation of artistic developments in relation to an attempt to transcend the solid form. Not content with the omission of the outline — a starting point for Impressionism - he also replaces the dense constitution of the colour towards which the object had evolved. The scene finally emerges as a cloud formation, thick or diaphanous, which in a vague way recalls the form of the landscape. It should, of course, be said that this final result is not original: it had been foreshadowed years before in the work of Hatzopoulos, while the painting of Turner is an extreme 'hysteron proteron' landmark here.

It was not, of course, only Hydra which contributed to the shaping of these ideas about the transcription of the landscape but, very frequently, its rock, which became the body of the experimentations. If we wish to discover a landmark in the progression from the specific form to dissolution, without insisting upon dates and the exact successions, we could pick out as an



image belonging to the initial stage *inter alia* his *Hydra*, in the Piraeus Municipal Gallery, with its emphasis on outline and the presence of Braque in the successive cubes. We would then note the subsequent replacement of the geometrical mass by the abstract pattern of the brushstroke, capable of accepting the interpretation of the imagination or of being posited as an autonomous form, and then the much later *Hydra* in the National Gallery, in which the hills are transformed into lyrical deployments, and, finally, in *The Saronic Gulf*, in the National Gallery, the dissolution of objects in the sea mist.

## V

The human form, alone or in groups, is frequently encountered in the more modern iconography. Strollers, seamen, dock workers, bathers and fishermen give life to the landscape and the vessel. Their presence renders clearer the function and feeling of the place.

The religious subject, unless the picture was intended to adorn a church, is rather rare. Consequently, the work of Nikitas Grypos *Come unto Me*, in the Athens Municipal Gallery, is in this way a noteworthy example of religious painting which does not have a devotional character. A pupil of Nikiforos Lytras and of Volanakis, Grypos (1873 - ?) did not retain much

205. Periklis Vyzantios.  
*Hydra*.  
Oil on wood, 32 x 40 cm.  
Piraeus Municipal Gallery.

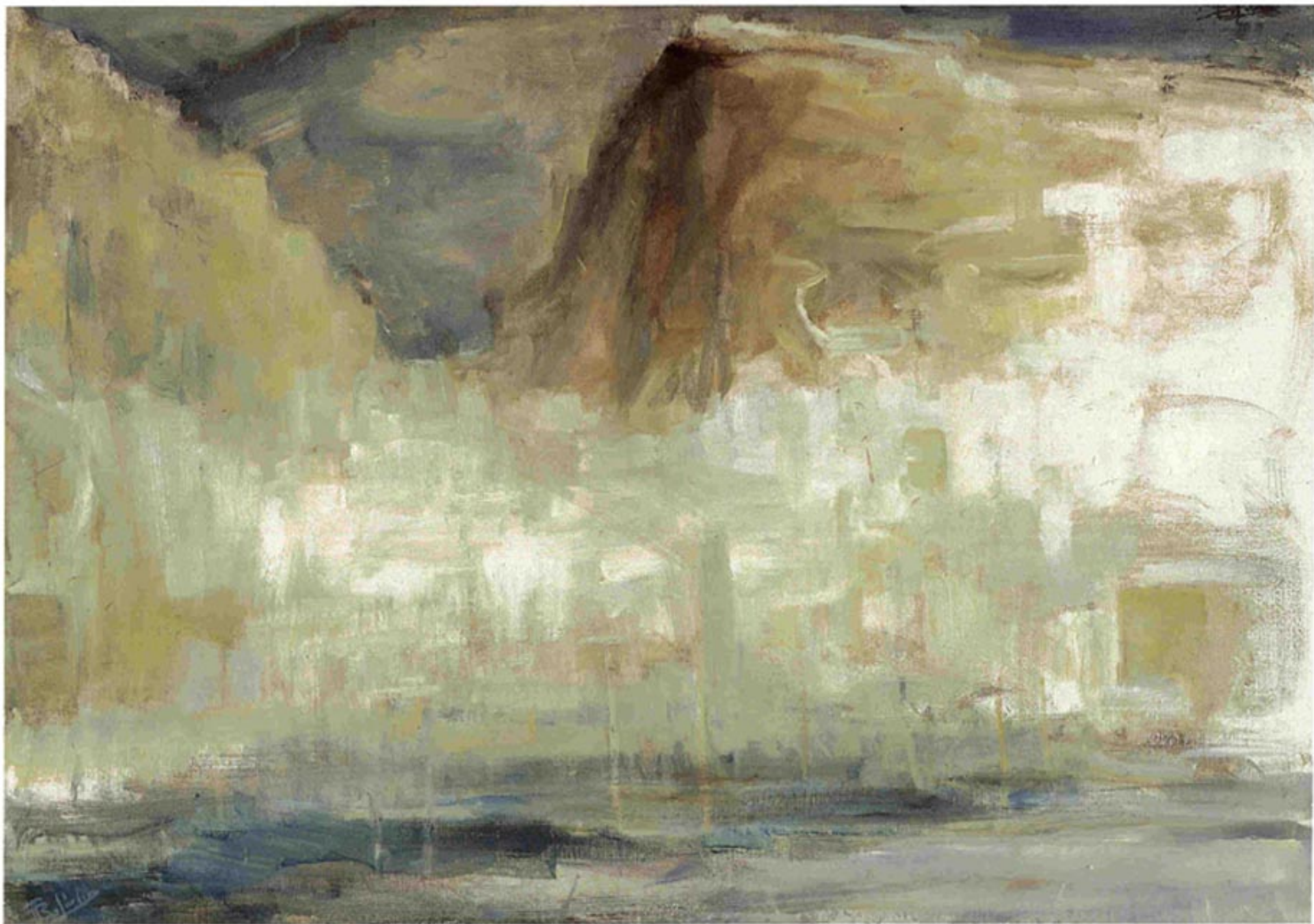
206. Periklis Byzantios.  
*The Saronic Gulf*.  
Oil on canvas.  
Athens National Gallery.

207. Periklis Vyzantios.  
*Hydra*.  
Oil on canvas, 81 x 116 cm.  
Athens National Gallery.











208. Nikitas Grypos. *Come unto Me*.  
Oil on wood, 69 x 53 cm. Athens Municipal Gallery.



from their teachings. The picture departs from the tradition of Byzantium and the Renaissance, but is also distant from the approach of the Nazarenes, who had a particular influence on religious iconography of the nineteenth and twentieth centuries. Clearly identifiable relations can be established only with Mannerism, chiefly as regards the slender form of Christ and the fishermen and the enclosed upright composition — with many affinities with the compositions of El Greco — which favours the upsurge of the moral grandeur of the scene. Attention should be drawn to the ritualistic gesture of Christ, the expressive faces of the future disciples, and the abstract symbolic lighting on the net and the emptiness of the horizon.

Also worthy of note is the attempt made by Georgios Kosmadopoulos (Volos 1895 - Athens 1967) to bring renewal to the content of quay scenes by the depiction of gypsies. In his picture *Gypsy Women on Mykonos*, in the Athens Municipal Gallery, the three women, lithe and supple, and superbly drawn, as they make reference to one another and address themselves to all points of the picture, create the mobility of the composition, which is gathered together by the calm lines of the landscape. The painter has refrained from exploiting the exoticism of the persons and the costumes. He has kept to the minor tones of yellow and blue, seeing the



209. Georgios Kosmadopoulos. *Gypsy Women on Mykonos*. 1940.  
Oil on canvas, 100 x 120 cm. Athens Municipal Gallery.





210. Lambros Grivas. *Fishermen - Corfu*. Oil on canvas, 50 x 70 cm. Private collection.







presence of the women as a brief episode in the luminosity of noon.

It is with similarly discreet tones that Lambros Grivas (? -1956) describes the return of the fishermen in *Fishermen - Corfu*, in a private collection. The details of the men's movements, the boat and the landscape are recorded without any special emphasis.

Clear-cut, spare and on-target, the art of Vasileios Yermenis (Cephalonia 1896 - Athens 1966) effortlessly captures the essential. In his picture *The Fisherman*, in the Niki Papantoniou Collection, the subject is divided up into three unequal parts: the fisherman, the sea, and the buildings on the right, and is contained in a triangle one of whose angles is formed by the fisherman's body, which also leads us into the picture. The scene has been clothed in a minimum of dense colours and is treated realistically. The ruggedness of the draughtsmanship and the colour, the resort to secondary subjects and angles of vision which are hardly favourable are characteristics of Yermenis's realistic approach. The result, nevertheless, is not equally prosaic: often, from these unambitious conditions, not only

the feeling, but the whole look of the place springs forth with unique clarity and authenticity.

Stavros Kantzikis was born in 1885 in Athens and studied in Munich. The date of his death is not known. In his *Fishermen*, in the Niki Papantoniou Collection, his training is recognisable both in the Romantic reverie which the theme suggests and in the ruggedness of the handling. It is evening on the sandy shore, a fire has been lit near the boats, the fishermen are gathered round it, and the moon is in the sky. The colours are light and diaphanous and there is a feeling of solitariness and silence.

The subject, and a host of variations on it, already popular in the seventeenth century, remained a favourite of the studios in the first half of the present century, thanks to its picturesqueness and its Romantic texture. This type of subject matter was also favoured by possible personal experience and the genre preoccupations which always burgeoned in the literature of the period.

The *Bathers* of Alexandros Koroyannakis, in the Bank of Greece Collection, bears no mark of a local tradition or of literary reference: they spring from the feeling for nature which the marine

211. Stavros Kantzikis.  
*Fishermen*.  
Oil on wood, 46 x 52 cm.  
Niki Papantoniou Collection.

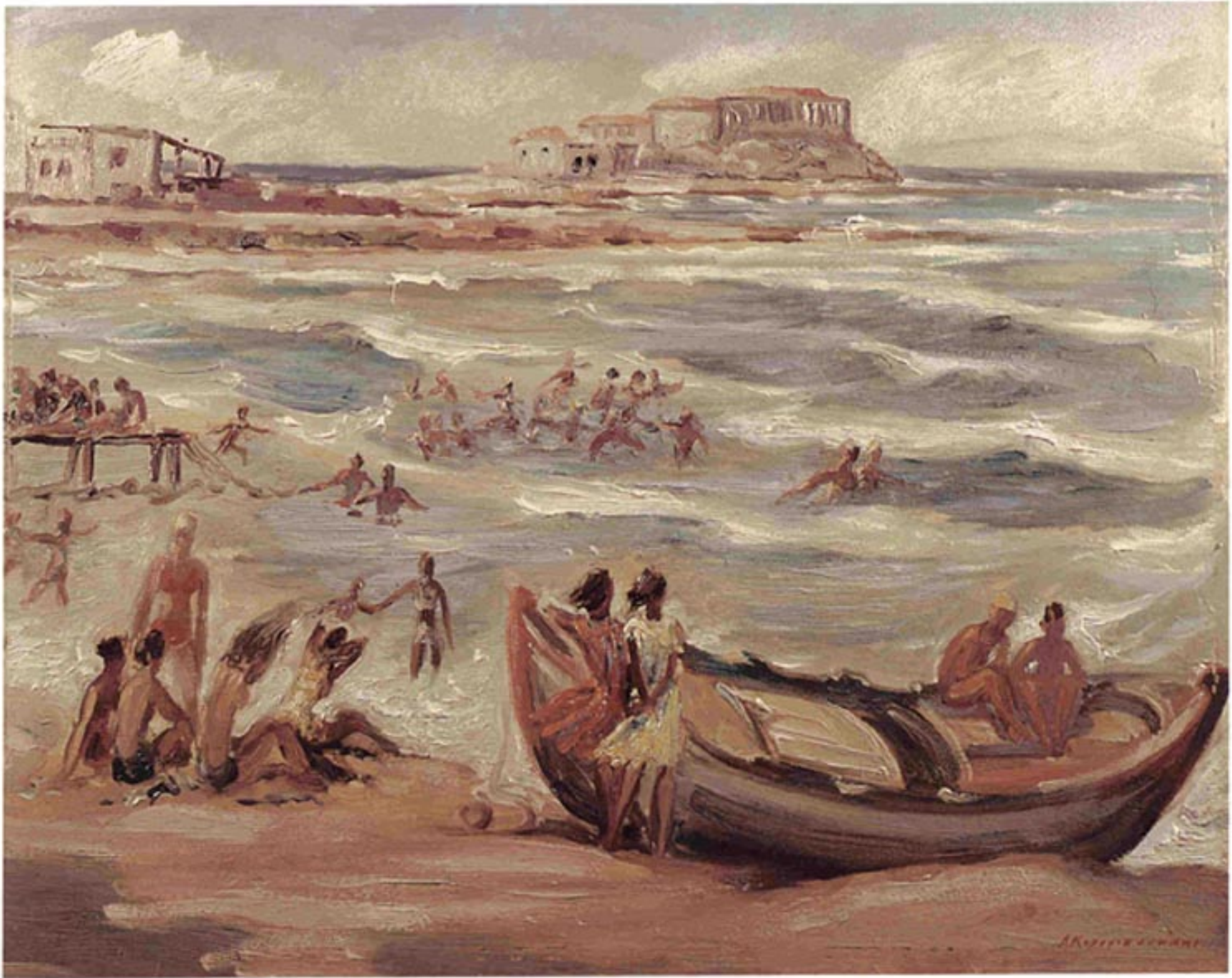
212. Vasileios Yermenis.  
*The Fisherman*.  
Oil on canvas, 60 x 80 cm.  
Niki Papantoniou Collection.

213. Alexandros Koroyannakis.  
*Bathers*.  
Oil on canvas, 65 x 55 cm.  
Bank of Greece.













214. Michael Axelos.  
*Figures on the Sand*. 1920.  
Pastels, 46 x 62 cm.  
Anna Axelou-Kontomati Collection.

painter possesses and from the flexibility of his technique. The sea and the wind, the light and the movement dominate the picture.

The feeling of all of these is stressed by the bathers: standing, lying down in the sun or in the sea, they are the climax of the wave formations and materialisations of the light.

Alexandros Koroyannakis was born at Megara in 1906 and died in Athens in 1969. He studied painting in Athens and, later, in Vienna, specialised in engraving.

A breadth of subject matter and daring investigations of colour are the marks of the marine painting of Michael Axelos. He was born in 1877 at Siteia, Crete, and changed from the study of law to that of painting, at the School of Fine Arts. He completed his studies in Paris, at the Julien and Grande Chaumiere academies. Between 1918 and 1940 he worked at the National Bank and the Bank of Greece, for which he produced the artwork for banknotes.

The art of Axelos reflects the thrust of the enquiries of his age: the dimension of colour and the natural object which it invests, and the exploitation of colour as an autonomous value.

Axelos did not eliminate the natural starting-point for his positions as to colour. What he took from the Fauves was the intensity of the colour, the absence of transitional tones between colours, and freedom in the approximations and contrasts. A robust draughtsman, he got out of the curve the greatest power and plasticity. The colouring, on the other hand, particularly in his later works, is static and precludes movement in the colour composition, strictly confining the gaze to the result.

Two works, *Figures on the Sand*, pastels, and *Little Girls on the Sand*, oils, painted in 1920 and in the Anna Axelou-Kontomati Collection, are evidence of the aesthetic content of the artist's early quests. The soft masses which are produced by the spiral development of the pastel line have no colour equivalent in oil painting: here plentiful colour and heavy brushstrokes form planes rather than masses, intended to bring out the brilliance of the white, in which Impressionist influence is manifest.

## VI

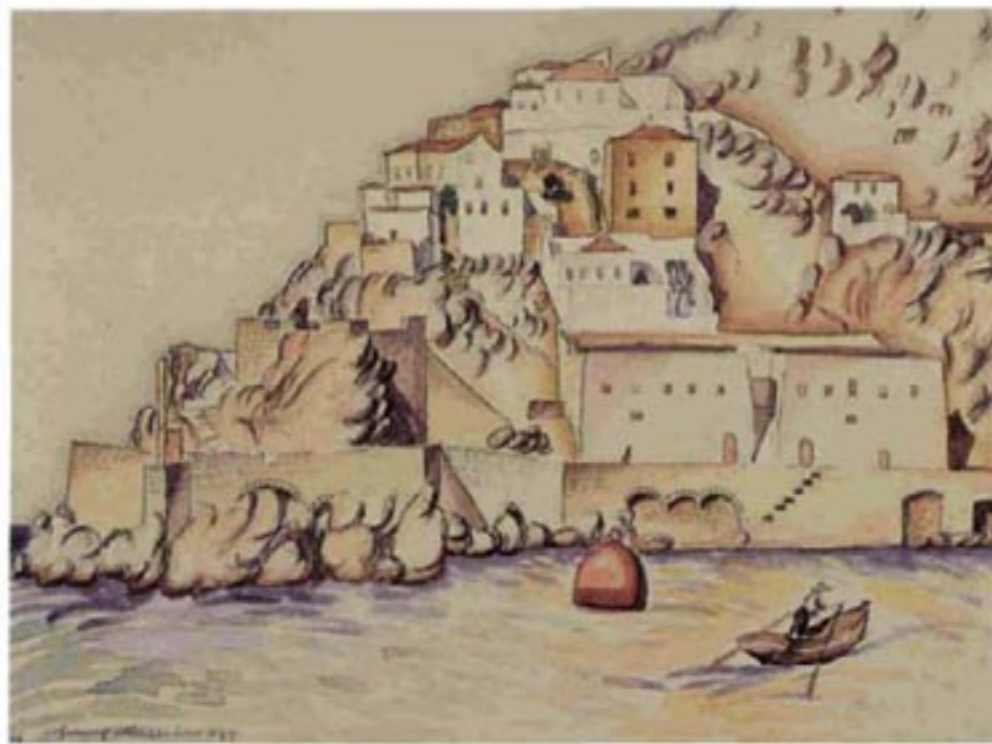
The part which follows, the last in this section, includes a series of landscapes involving



215. Michael Axelos. *Little Girls on the Sand*. 1920. Oil on canvas, 26 x 34 cm. Anna Axelou-Kontomati Collection.







216. Aginor Asteriadis.  
*Hydra*.  
Water-colour, 30 x 42 cm.  
Athens National Gallery.

the sea and another, much smaller, of seascapes. The landscapes are put forward as examples of the transcription of specific island landscapes in the middle and second half of the twentieth century. Though they differ in idiom, they evidence the decisive role played by the form of the place; the artist not only refrains from questioning it or distorting it, he calls into play every permissible means of pointing it up. These pictures do not seek after picturesqueness — if that results from the nature of the place, the artist does not stress it — but what is of interest is the care with which the light has been used to project the subject. The landscapes are also eloquent, so that very little commentary on them is needed. Attention should simply be drawn to the vague Cubist idea which has influenced *Hydra* by Aginor Asteriadis (Larisa 1898 - Athens 1977), the affinity of the detailed drawing in the human habitation in *Naxos* by Polykleitos Rengos (Naxos 1903 -1984) and its interpellation into the abstract masses of the landscape, and the expressive variety of colour used by Theodoros Lekos (Neo Faliro 1902 -1987) in the landscapes of Sabatighi. The works of Daniil Daniil (Tyrnafos 1914), Georgios Syrigos (Piraeus 1906 - Athens 1989) and Antonios Kanas

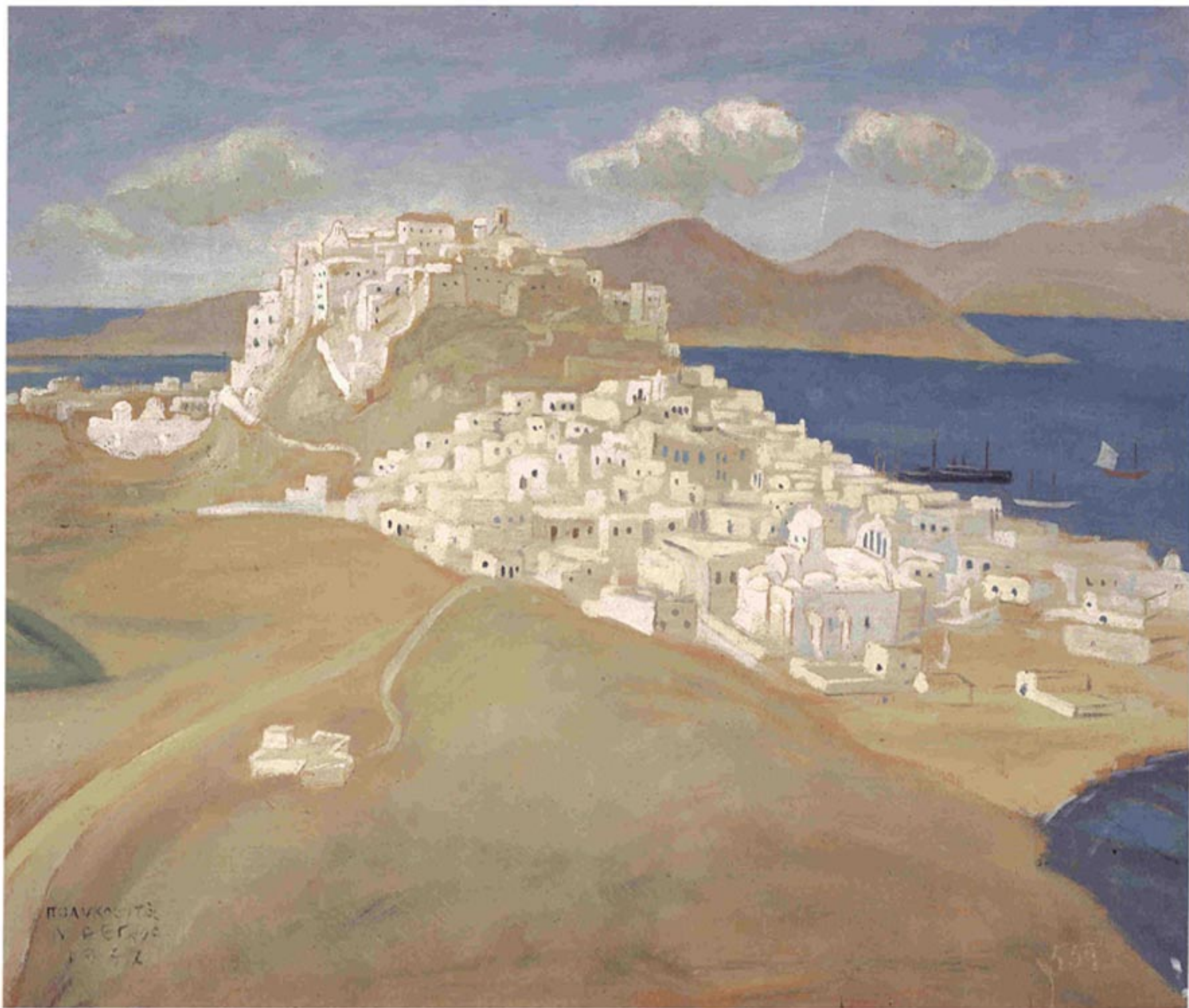
217. Polykleitos Rengos.  
*Naxos*.  
Oil on wood, 60 x 70 cm.  
Athens Municipal Gallery.

(Smyrna 1915) could be compared in order to form an appreciation of the gradual strengthening of tone from Impressionistic vagueness, of which Daniil's picture *Alefkandra - Mykonos* is an example *par excellence*, to harshness of colour (Kanas).

These three marine artists also differ both as to the period at which they were working and in idiom. *South-westerly Wind* by Nikolaos Mayasis (Athens 1905 -1976), in the Piraeus Municipal Gallery, is evidence of the marine painter's specialisation. His purpose is to capture by indicative details the wave formation (shape of the waves, form and depth of the trough, flow of the foam) and the colour of the sea at a given moment. He achieves something much more general: the feeling of the open sea.

The work of Lela Malikouti is reminiscent of the older tradition of marine painting, not in the sense that it is old-fashioned, but because it presupposes the outlook of Romanticism, a detailed study of the sea and a refined handling of colour. Malikouti is one of the few artists to have been concerned exclusively with the sea, without the ship or the human form making their





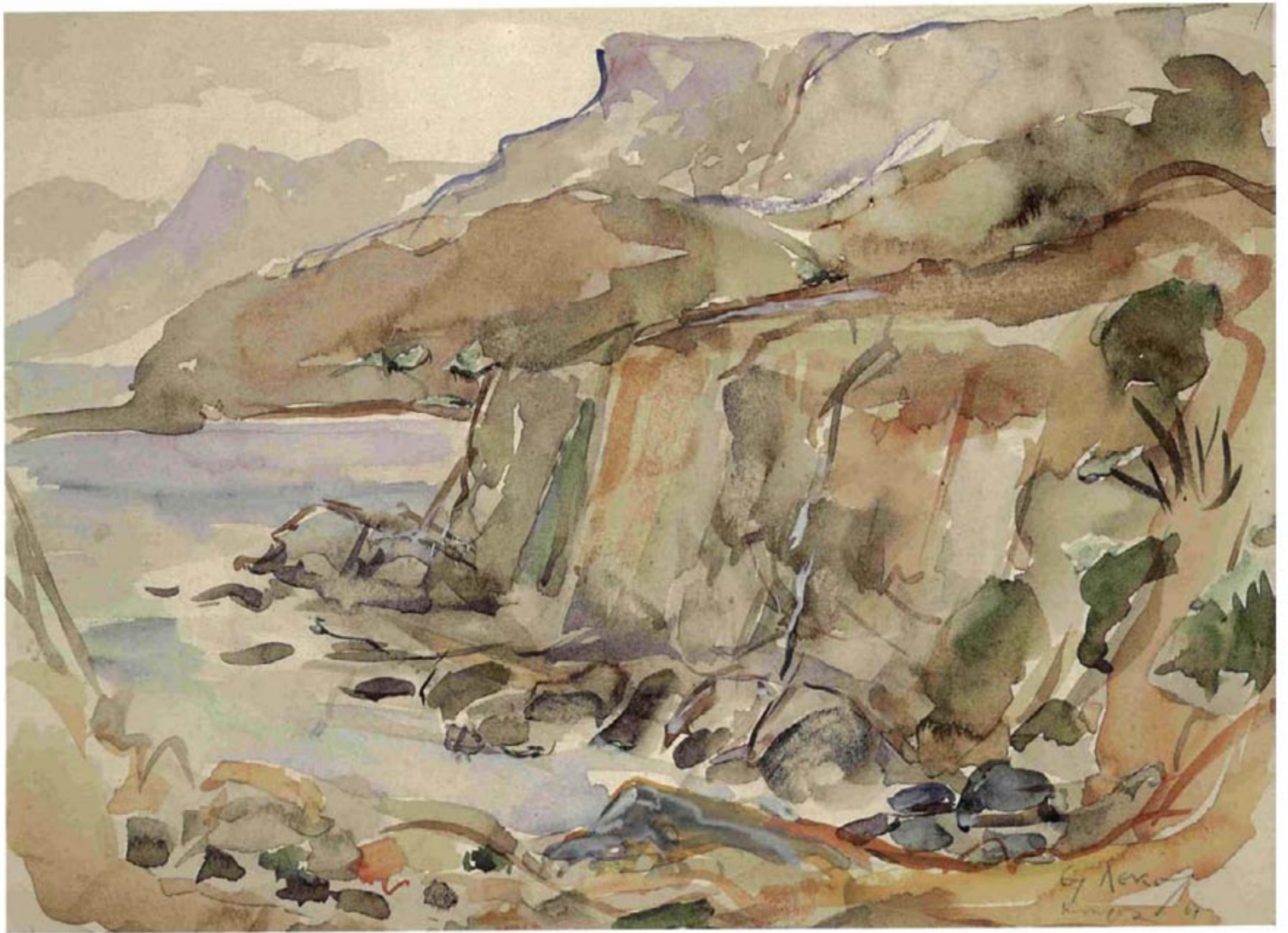
ΠΟΛΙΣ  
V. ΠΕΡΙ  
1942





218. Georgios Syrigos. *Monemvasia*. Oil on canvas, 48 x 62 cm.  
Piraeus Commercial and Industrial Chamber Collection.





219. Theodoros Lekos. *The Rocks of Sahatighi*.  
Water-colour, 36 x 22 cm. Private collection.





220. Daniil Daniil.  
*Alefkandra - Mykonos.*  
 Oil on cardboard, 57 x 77 cm.  
 Athens Municipal Gallery.

appearance. Her painting takes as its starting point and basis the appearance of the waves, but nevertheless arrives at a phantasmagoria of colour. Her paintings are divided into large categories taking sunrise or sunset as subjects and seeking to reduce time to a colour event. She records the passages of the wind through the troughs of the waves and captures the flow of time as a fine magical traversing of the range of the transmutations of the colour. The imagination and poeticism of her scenes is strongly reminiscent of Turner.

Zina Linardaki is a painter of the younger generation who has not departed noticeably from the tradition, but who has a robust individual style which permits her to approach the subject of the sea without reproducing outdated creation of images. Her harbours are not places of reflection or escape, perhaps not even places where human toil is used up, while her ships, always anchored at the quay, do not promise flight.

221. Zina Linardaki.  
*Seaside Landscape.*  
 Oil on canvas, 70 x 80 cm.  
 Private collection.

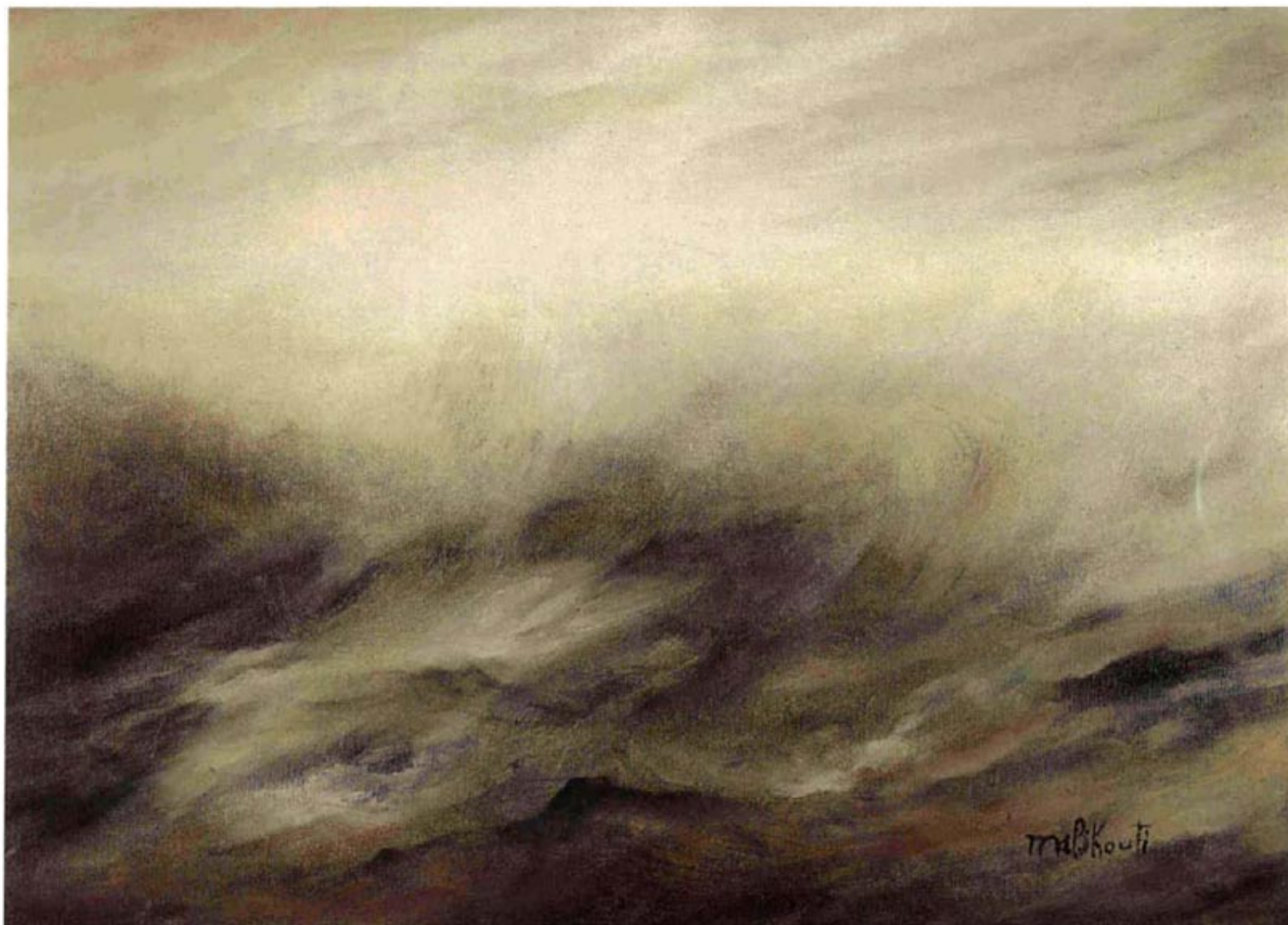
Linardaki has concerned herself only parenthetically with the sea and the seaside landscape as the determinative subject, but nevertheless these very few of her pictures provide a genuine renewal of the genre. In her *Seascape*, in a private collection, the realistic style and the crude colour have tended towards the monochrome, painterliness and the pointing up of the structure of the painting. Of interest here are the suggestion of boundless space and the impetus towards the background through the succession of the horizontal axes of the waves. The departure from the form of the trough, the use of the straight line which curves at the edges of the picture in order to depict the wave, and the development of a limited tonality all evidence a tendency towards abstraction.

The coldness of the angle of vision and a technique which deliberately eschews refinement and a finished appearance are the means by which Linardaki finds her place in modern artistic style.









222. Lela Malikouti. *The Hare*. Oil ou canvas. 50 x 70 cm. Private collection.





223. Nikolaos Mayasis. *South-westerly Wind*. Oil on canvas. 60 x 80 cm. Piræus Municipal Gallery.



## *Harbours, ships and ship portrait-painters*

*T*

he transformation of the urban landscape as the century advanced, the laying out of harbour areas, and particularly their equipment with installations and machinery so that they could cope with more modern vessels had their effect on the iconography of the harbour. This location, apart from its size, took on the neutral, heavy tectonic character which is also connected with the form of the modern portraiture of ships.

The introduction of steam also had its effect on the portrayal of ships insofar as it altered the form of the subject and removed or replaced iconographic features.

The portrait-painter of ships saw his subject (the vessel) as a synthesis of two wholes: the vessel and the sails. This held good until the end of the nineteenth century, over a long period, that is, during which the ship had its own artistic self-sufficiency. The large surfaces provided space for the wood-carver, with imagination and devotion, to set down his art, and on these rested the world of the sails, with the vast range of their transmutations formed by the wind and the light. The ship portrait-painter, often experienced in the seaman's craft, subordinated these two entities to the general idea of the work. If his purpose was only to produce a picture of the ship, he would project it as a whole without ignoring the details; if he thought that the surroundings were playing a part, a condition of success would be his treatment of both forms.





The introduction of steam, in altering the object itself, gave rise to a new aesthetic approach to its depiction. To start with, it brought about the elimination of a means of multiple suggestion, since it took away one of the constituents of the ship-sails synthesis and thus deprived the painter of a highly effective means of expression. The other constituent remained as a basis which, at the end of the nineteenth century, denuded of its carved ornamentation was shaped into an austere schema, often aesthetically pleasing, but with its artistic and aesthetic plenitude diminished.

The naked masts and funnels did not provide the magnitude required by the hull if balance was to be achieved. The absence of sails stressed the heaviness of the vessel, since now nothing lent lightness to the mass, nothing gave it wings. The smoke, moreover, had little to offer: although it was very generally used to suggest the atmospheric framework or convey emotional hints, it proved to be a somewhat inadequate feature.

A consequence of the negative aspects of the subject was its gradual disappearance from marine iconography. On the other hand, the depiction of small sailing-vessels, caiques and boats not only did not decline, but experienced a fresh burgeoning. The quest for the picturesque, although as a term it simplified and condensed the issue, rendered specific the basic and very ancient demand made by painters on the theme.

## I

*Kalamata Harbour* by Konstantinos Parthenis, in the National Gallery, consists of a harbour scene, but it is soon apparent that it not only transcends the depiction of the subject, but does not even have this as its aim. A starting point is the natural appearance of the scene, with the quay, which leads us into the work, the red pillar, the ship coming from the left edge, the pier on the right and the line of the mountain tops. The enclosed space and the articulation of the horizontal and vertical features with a cohesion achieved through cross-reference by degrees banishes the coldness of the tectonic framework and takes on an abstract dimension which is suggested by the nature of the colour. This, whether thick or diaphanous, states the subject with the lightness of colour shading, which hints at the shapes without the weight of the volume. Abstention from the use of a wide variety of colours and the functioning of the colours by pairs (yellow - white, red - pink, green, azure - blue) help to establish the unity of the work. The abstract nature of the colour and the light which serves it transform the scene into a spiritual picture, a poetic idea which tends to detach itself from its realisation in material terms.

Austerity and a similar quality of colour are to be encountered in Theodoros Lekos's *Kavala*

224. Konstantinos Parthenis.  
*Kalamata Harbour*.  
Oil on canvas, 70 x 75 cm.  
Athens National Gallery.





225. Theodoros Lekos. *Kavala Harbour*. 1954.  
Water-colour, 23 x 30 cm. Private collection.

226. Spyros Vasileiou. *Three Caiques*.  
Oil on canvas, 168 x 169 cm. Private collection.

*Harbour*, in a private collection. Lekos does not have the spiritual concerns of Parthenis. He is guided more by the image from nature and seeks above all its transmutation in terms of colour. He employs large colour zones without resonance, apart from the very limited reds in the foreground, describes the bounds of the space and suggests the time of day. There are corresponding tonal pairs here too, but they tend to serve the definition of the atmosphere.

The attraction of the art of Spyros Vasileiou (1902 -1984) consists in its simplicity. It is in this, I think, that his genius lies. The artist has the ability not only to solve problems, but to play down their existence. This renders acceptable the acrobatics of every kind which he attempts from time to time in his pictures.

The sea and the ship were preoccupations of Vasileiou throughout his long career. He was, indeed, one of the first to transcribe the large oil-tankers and vehicle-ferrys with satisfactory results. In his work *Three Caiques*, in a private collection, he uses the flat golden surface to represent the sea, the sky and, naturally, the colour of the sunset. It is on this that he inscribes the horizontal and vertical axes of the masts, in order to create the illusion of the horizon and to









227. Dimitrios Vitsoris. *Harbour*.  
Oil on canvas, 65 x 88 cm. Athens Municipal Gallery.

228. Fotis Zachariou. *Shipyards*. 1939.  
Oil on wood, 33 x 39 cm. Piraeus Municipal Gallery.

bring out the abstract dimension of the colour. The Byzantine origins of the flat gold and the abstract dimension by which it is introduced and engages in a dialogue with the other specific features of the scene are obvious. This marriage of the abstract and the specific, of the unity of colour of the background and of variations of the theme gives the work its charm.

Dimitrios Vitsoris was born in Thessaloniki in 1902. He studied for a short period at the School of Fine Arts before abandoning it in order to travel and study art. He died in 1945.

Evidence of the profoundest tribulation, his harbour scenes speak eloquently of the correspondence between place and feeling. Some years ago, D. Evangelidis wrote that «Dimitrios Vitsoris has favoured us with some harbours which are replete with poetry and life». These appraisals are in danger of misinterpretation if it is forgotten that the scenes include, as a necessary term, the anguish of man. His harbours, with their enclosed circular composition and the close deployment of the vessels, preclude precisely that for which they are designed: a way out.

We do not possess adequate information about Fotis Zachariou (1913 - ? ), painter and picture-restorer, nor is his work at all well-known.









229. Lykourgos Koyevinas.  
*Hydra*.  
Tempera, 32 x 46 cm.  
Athens Municipal Gallery.

but his *Shipyards*, 1939, in the Piraeus Municipal Gallery, reveals a painter with a feeling for colour, capable in his composition and acquainted with the demands of ship portraiture. The arrangement of the subject, the movement of the workers who are repairing the ships, the addition of objects identifying the place (the anchor and the barrel on the edge of the foreground), and, above all, the exploitation of constant contrasts of colour and lighting lend the picture its truth and atmosphere. One readily supposes that the artist spent a long period in the service of Realism.

Lykourgos Koyevinas (Corfu 1887 - Athens 1940), a painter and copper engraver, studied in Athens and Paris. His extensive repertoire included many areas of marine painting. Of particular interest is the collection of copper engravings which he brought out in 1939 under the title *Greek Vessels and Sailing-ships at the Time of the Greek Revolution*.

A model of simplicity of description, his *Hydra*, in the Athens Municipal Gallery, declines to make use of the particularity of the place, preferring the recording of genre scenes on the quay and the depiction of the buildings up on the rock. The homogeneity of the lighting brings out the relief of the stepped composition with great success.

230. Aginor Asteriadis.  
*Piraeus*.  
Egg and tempera, 202 x 122 cm.  
Athens National Gallery.

## II

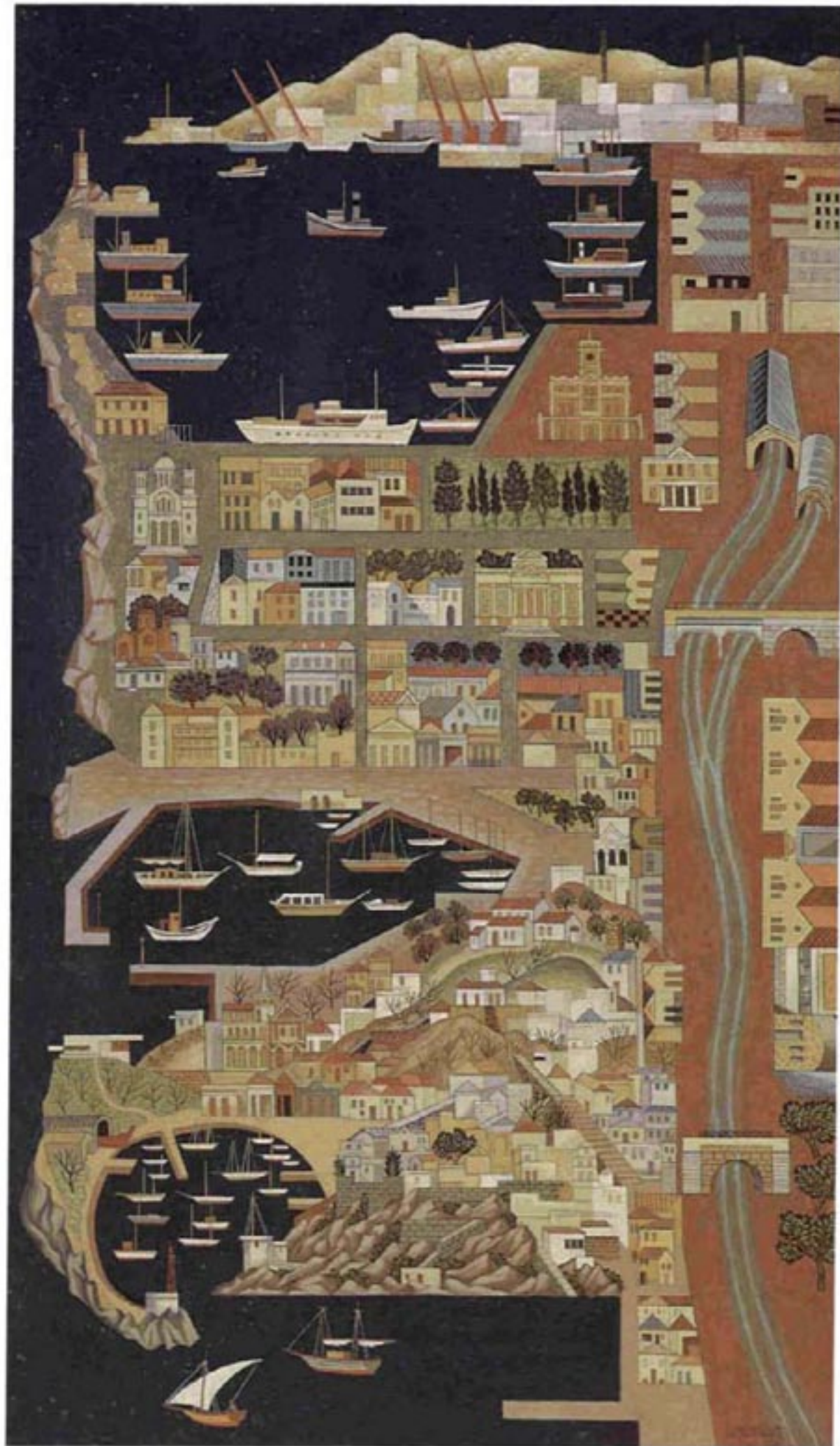
Piraeus harbour occupies a conspicuous place among the harbour scenes of the twentieth century. Its new, up-to-date form now provided an abundance of subjects, of a different texture from those of the nineteenth, in which the social and economic state of the city could be seen. The pictures discussed here, a very small selection from a wealth of available material, are evidence of different views of the locality and a variety of approaches.

*Piraeus* by Aginor Asteriadis, in the National Gallery, is not a typical harbour portrait. Its originality lies in the idea and structure of the work, the technique and the stylistic idiom. The picture is presented as a tapestry on which are represented by their individual features Piraeus's three harbour areas and a large part of the city itself. The wide column on which they find their place is bounded on the right by the lines of the *Underground* and on the left by the three harbours and the sea. The location of the geographical areas and of the buildings is free and arbitrary — it is reminiscent of a similar idea in El Greco's depiction of Toledo — but their pattern is true to life. We can identify the old Town Hall — the so-called *Clock*, which no longer exists — the Tinaneios Garden, the Municipal Theatre, the



larger churches, and so forth. The picture has been painted using reverse perspective, an indirect reference to Eastern and Byzantine art, with which the painter cultivated a close relationship. The schematisation and approach of the miniaturist have similar origins. The whole appearance of the picture also suggests the viewpoint of a child, an intention on the part of an intellectual artist who takes pleasure in endowing his work with the naivety of a toy.

Dating from 1924, *Piraeus harbour* by Konstantinos Romanidis, in the Commercial and Industrial Chamber of Piraeus Collection, represents a transitional stage between the harbour scenes of Volanakis, to which the artist owed much, and those of the later marine painters. The wide view, the large background and the projection of the ships from a low angle so that they take on size and a monumental appearance are the typical features of the picture. To these are to be added the carefulness of the composition — the classic scheme with a passageway towards the most distant plane slightly displaced from the centre is adopted in a simplified form - and the elaboration and delicacy of the colour. Romanidis's success in suggesting the image of a large harbour is gained from the creation of the space and the size of the ships.







231. Konstantinos Romanidis. *Piraeus Harbour*. 1924. Oil on canvas, 60.5 x 110 cm. Piraeus Commercial and Industrial





He reminds us of the identity of the place — the old *Clock* can be seen in the background - without commenting upon it unduly.

Fifteen years later, *From Piraeus Harbour* by Michael Axelos, 1939, in the Piraeus Municipal Gallery, provides us with an entirely different approach. The picture combines the panoramic view, which stresses the layout and the area, with concentration on the commercial and industrial character of Piraeus harbour. Emphasis is placed on the unloading of the barges and the functioning of the factories, subjects which draw attention to the human contribution to the harbour's life. *Unloading of Corn*, in the Athens Municipal Gallery, has a similar theme and purpose.

If harbour portraiture has as its aim to bring out the nature of the place by clear reference to the life which passes through it, ship portraiture has a purely painterly character. The ships are only aesthetic objects, surfaces on which the multiplicity of the forms of colour is set forth. As early as 1951, the interest of the painter had turned towards the study of the intensity of colour and an appreciation of the tolerance of the environment. In the work *The Red Liberty Ship*, 1951, in the Anna Axelou-Kontomati Collection,

the vast red swathe still retains the shape of the side of the vessel, but the intention that it should transcend the outline and acquire self-sufficiency is, nevertheless, palpable. The sudden transition from one colour to another without intermediary tones is also to be seen within the framework of these appreciations.

Self-sufficiency of the colour is achieved in *The Grey Ship*, 1960, in the Anna Axelou-Kontomati Collection, by the use of fragmented brushstrokes and the stressing of these on unified surfaces (satisfactory examples are the barges and cranes on the extreme right). Boldness and the functioning of the idiom are emphatically revealed in the work *Steamships at Piraeus*, 1962, in the Anna Axelou-Kontomatis Collection. The colour is thick and dense and the brushstrokes, in the form of small or larger rectangles, are applied in successive zones without being joined up, while the gesture is itself included in the colour composition.

Long a painter of Piraeus and the Aegean, Georgios Syrigos — in the middle of the century, he and Theodoros Lekos were the city's favourite

232. Michael Axelos.  
*Unloading of Corn*. 1937.  
Oil on canvas, 70 x 110 cm.  
Athens Municipal Gallery.

233. Michael Axelos.  
*From Piraeus Harbour*. 1939.  
Oil on Wood, 75 x 136 cm.  
Piraeus Municipal Gallery.

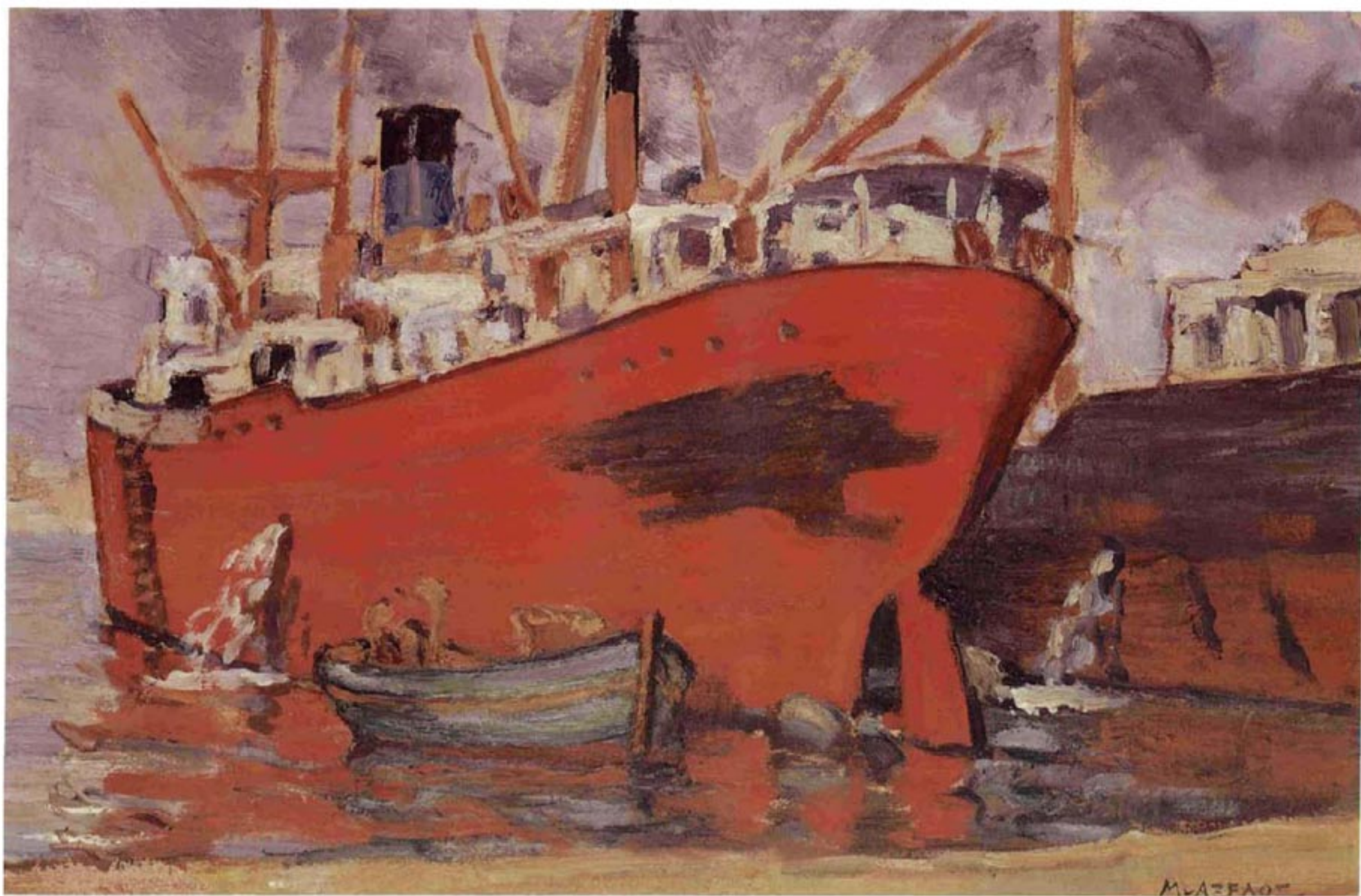












234. Michael Axelos. *The Red Liberty Ship*. 1951, Oil on cardboard. 32 x 49 cm. Arna Axelou-Kontomati Collection.





235. Michael Axelos. *Steamships at Piraeus*. 1962. Oil on cardboard, 24 x 33 cm. Anna Axelou-Kontomati Collection.





236. Georgios Syrigos.  
*The Charcoal Dock.*  
Oil on cardboard, 30 x 40 cm.  
Piraeus Municipal Gallery.

painters — arrived at a calligraphic drawing of the small craft, which he invested with luminous colours of the appropriate delicacy. He painted boats and fishing caiques, fishermen working on their nets, jetties and sandy beaches. The picture *The Charcoal Dock* belongs to an earlier period when the artist, still very young, was in search of his own individual style. It shows a small part of the Xaveriou Quay with its charcoal stores, on the southern side of the harbour. The subject is located in the large sacks of charcoal which have just been unloaded. The picture accurately preserves the look and atmosphere of the period. Static, with a very few dull colours, it does not describe the unloading, but a pause in the labourers' toil and the oppressiveness of the time of day. This work should be linked with the exhaustion, the poverty and the depression which were a feature of the refugee districts of Piraeus, from which the majority of the dockworkers came. Its small dimensions render more strongly oppressive the climate which it describes.

The Xaveriou Quay today bears no resemblance to what the painter saw in 1930. Multi-storey buildings, housing international companies, have succeeded the charcoal warehouses. The picture has remained, faithful testimony to how the place once looked.

237. Hara Viena.  
*Caiques.* 1953.  
Oil on canvas, 92 x 82 cm.  
Piraeus Municipal Gallery.

Stratis Axiotis (Mytilene 1907) painted with sincerity and spontaneous feeling the olive orchards of Mytilene, seaside landscapes and harbours. He was well acquainted with Piraeus and had repeatedly portrayed its harbour in oils and water-colours. In *Piraeus Harbour*, 1938, in the Piraeus Municipal Gallery, the eastern pier with its early 20th century buildings, of which only the Church of St Nicholas remains, is depicted. What perhaps remains unchanged today is the feeling of the place when it is raining — precisely what has been captured in the picture. The monochrome of the grey, with the minimum of points caught by the light, sums up the melancholy, the wetness and the fading light.

The tones are neither more plentiful nor more cheerful in the water-colours of Axiotis, but they are equally successful in their purpose. In *Ships*, in the Piraeus Commercial and Industrial Chamber Collection, the humble subject takes on its importance from its scaled layout and the struggle between the monochrome and the light.

It is in Piraeus harbour that the *Merchant Ship* of Nikolaos Asproyerakas (1879 -1942), in the Maritime Museum of Greece, is anchored. Dating from 1915, the work is not in the least ostentatious, but is revelatory of the eclecticism and prolonged study of the artist in the nobility of

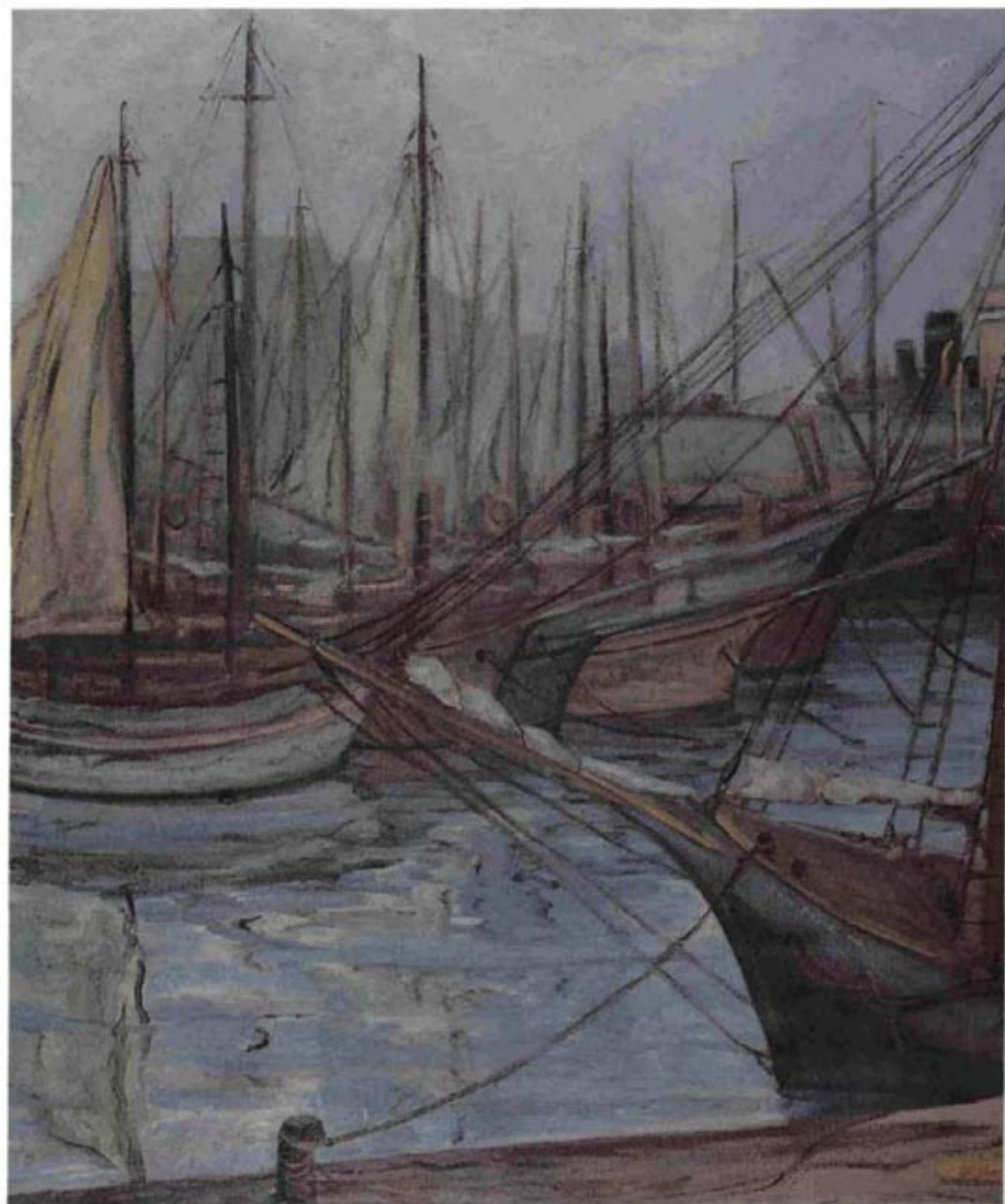


the form and of the colour. With its stem turned towards the viewer, the bulky vessel is transformed into a huge slick of colour in the middle of a calm framework of tone. It is heading into the inner parts of the harbour and the colour and atmospheric function of the place is merely alluded to.

However, in Andreas Krystallis's *Ships in Piraeus Harbour*, in the Averof Foundation Gallery, the high sterns of the two merchant vessels are heavily stressed, just as the depressing atmosphere of the harbour is strongly suggested. The activity of unloading, which the artist has involved in the depiction of the ships, renders the place even more oppressive, since it directs attention to the base of the vessel and creates oscillations between the cranes on the upper part and the sea, where the barges and the tug are crammed together. This is the purpose of the smoke, the lack of clarity and the very close dark boundary of the quay.

Another aspect of the troubled inner life of the artist, calmer this time and almost optimistic, can be seen in *Ships and Boats*, in the Harry Perez Collection.

Andreas Krystallis was born in Asia Minor in 1901 (or 1911) and studied in Paris. He died in 1951.







238. Stratis Axiotis. *Piraeus Harbour*. 1938. Oil on canvas, 80 x 154 cm. Piraeus Municipal Gallery.



239. Nikolaos Asproyerakas. *Merchant Ship*. 1915.  
Oil on canvas, 160 x 130 cm. Maritime Museum of Greece.

### III

An evaluation of seaside landscape painting and ship portraiture reveals the following:

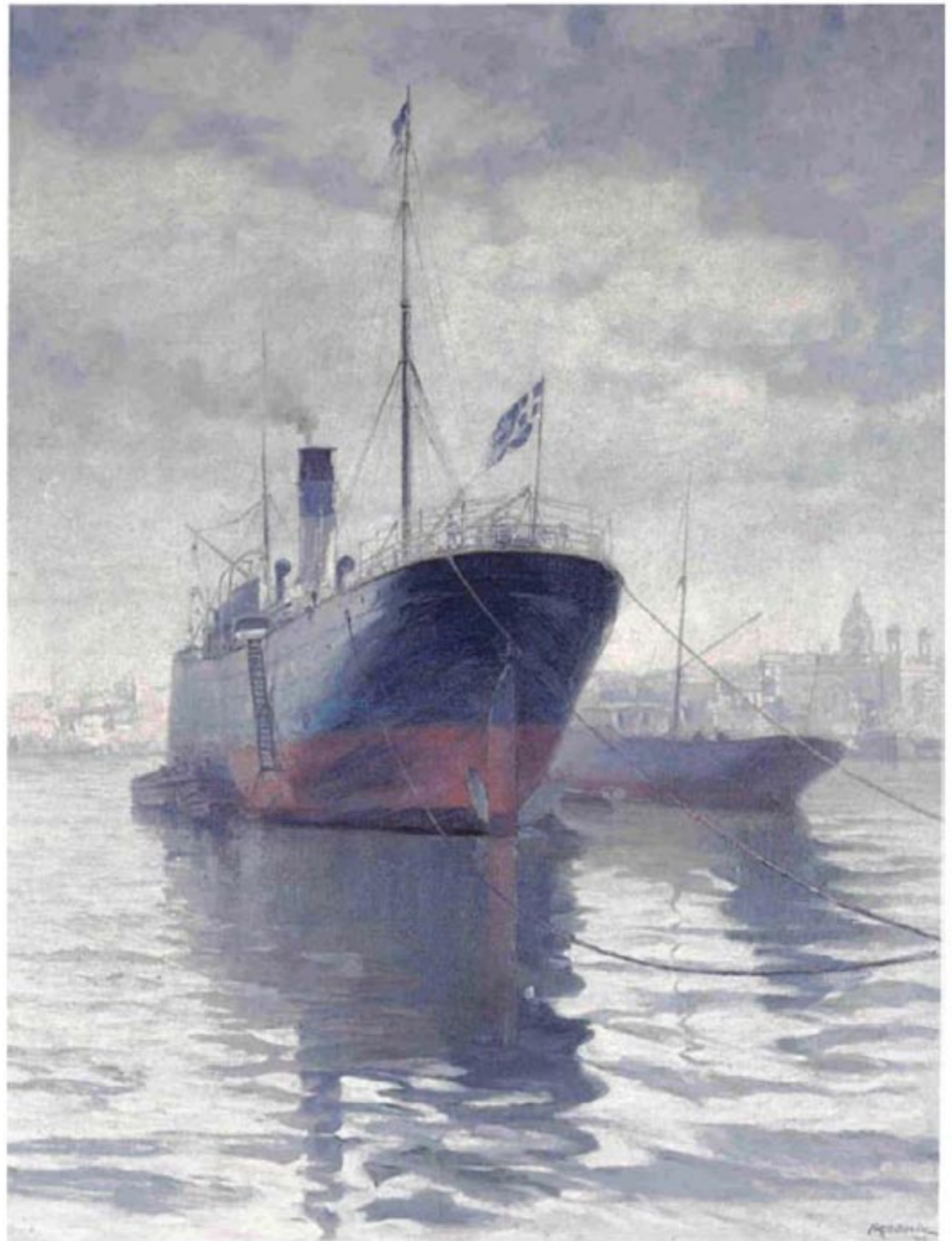
1. The theme of the sea, exceptionally malleable, is capable of a host of approaches and adaptations.

2. As a natural image it provides an extensive variety of angles of vision and the corresponding breadth of choice. Nevertheless, there was in the middle of the century an appreciable need for renewal both of the pictorial proposition and of the media of representation.

3. The painters who served their apprenticeship in the studios of the Paris school investigated the possibilities of interpretation of colour and sought to evaluate the extent of their applicability to the Greek landscape.

4. Post-Impressionist movements which carried further the teachings of Cezanne, Cubism and Orphism, though they proved that they could penetrate the Greek studio to a satisfactory degree, remained the acquisition and field of action only of those artists who had introduced them.

Care over the composition and the exploitation of the lighting, a multiplicity of colours and of tonal shifts define the work

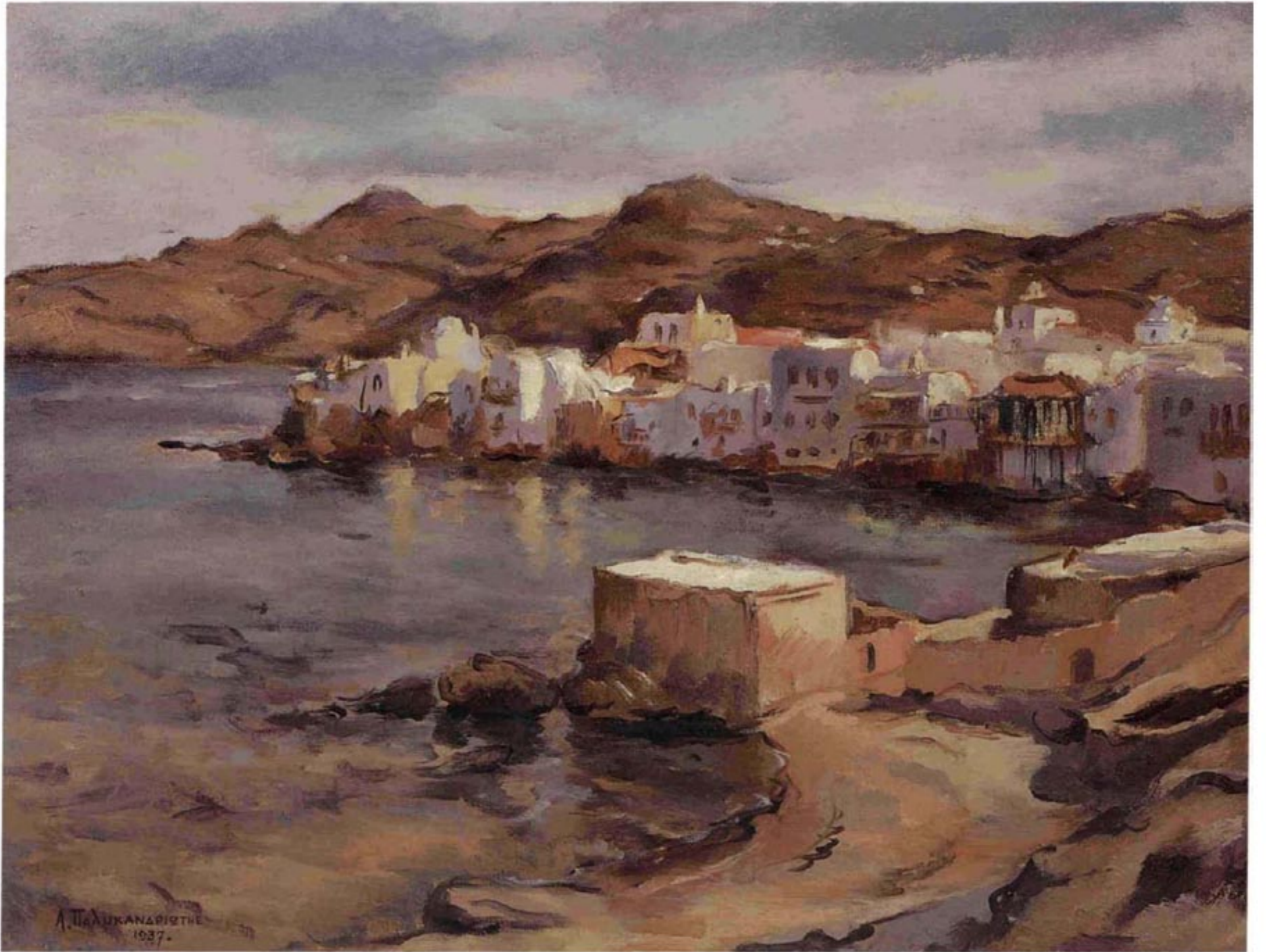






240. Andreas Krystallis. *Ships in Piraeus Harbour*. Oil on cardboard, 36 x 46 cm. Averof Gallery.





241. Antonios Polykandriotis. *Harbour*. 1937. Oil on canvas, 45 x 61 cm. Athens Municipal Gallery.





242. Dimitrios Yannoukakis.  
*On the Island.*  
Oil on canvas, 50 x 70 cm.  
Athens Municipal Gallery.

243. Dimitrios Yannoukakis.  
*Harbour.*  
Oil on canvas, 57 x 77 cm.  
Athens Municipal Gallery.

*Harbour* by Antonios Polykandriotis (1904 - 1969), in the Athens Municipal Gallery.

The architectural landscape of Mykonos is incorporated into a range of gradations of which it occupies the centre and is so lighted as to bring out the relief of its structural composition. Fluidity of the colour is kept to the first and last plane, while the centre, so that the differences in appearance of the buildings can be recorded, employs smaller surfaces, denser colour and an adequacy of contrasts.

Dimitrios Yannoukakis (1898 -1991) was an experienced engraver as well as a painter and he introduced features from engraving into his painting. In *Harbour*, in the Athens Municipal Gallery, the imposing static picture of the enclosed space is formed by the heavy outline and the use of the range of dull colours of the Fauves, with the ultimate purpose of creating atmospheric tone. It should be noted that the Greek painters who accepted the ideography of colour of Derain also took up a significantly eclectic stance, since they separated colour from its explosive brightness and, through the blunting of shadow, set it interpretative tasks which are not to be found in their model.

The geometrical approach of Cubism is the starting point for one of Yannoukakis's works in the same gallery. *On the Island*, a study of the

light which impetuously deluges the features of the architecture, is also testimony to the artist's ability to set down masses and planes without the help of shadow, aided by the design and perspective. Thanks to the mobility of this design and the references which it makes, the scene takes on dynamic upthrust and composes itself into an uninterrupted whole.

Flexibility and boldness of the line, mobility of the draughtsmanship and particularly carefully studied use of colour are the merits of *The Red Caique* by Georgios Velissaridis (1909), in the Athens Municipal Gallery. The three thematic features, the caique, the tree, and the house, produce a conical composition — it is also suggested by the two crossed poles — which involves a wealth of curves and vertical lines and, in addition, the emphatic yoking together of the red and the green, which is seen as the aim of the work.

The subject of *Caiques* by Aristotelis Vasilikiotis (1902 -1972), in the Athens Municipal Gallery, is very simple and unambitious: it is also a strong argument for the quality of his painting. The small vessels, elegant juxtapositions of red, white and yellow, are inscribed on the sensitive and constantly changing surface of the blue like a line of melody imposed on the musical background of the sea and sky.

244. Dora Bouki  
*Ships' Graveyard.*  
Oil on cardboard, 50 x 70 cm.  
Piraeus Municipal Gallery.



The calm realism with which *The Deck* by Nikolaos Othonaios, in the Harry Perez Collection, is described brings out the rugged draughtsmanship of the stem of the caique and the natural meeting of various geometrical forms in the same space. The detachment and presentation of a part of the vessel is not commonly encountered in Greek ship portraiture, and if it is borne in mind that this is done with the intention of studying the individual subjects in their geometrical form, the attempt at this composition also has in its favour the interest of innovation.

The draughtsmanship of Hara Viena (1922 - 1982) has been highly praised, and not without justice if we are to judge from *Caiques*, in the Piraeus Municipal Gallery. The depiction of them in a dense unbroken succession into the background and the elevation of the subject by means of the drawing render the work a noteworthy contribution to the iconography of the vessel.

The instinctive impulse which runs through the painting of Dora Bouki (1916 -1981) manifests itself in the colour: it is the fiery reds on which the composition is balanced which evidence the syzygy of work and artist. Although she painted a great number of marine subjects, Bouki did not introduce essential innovations into the iconography. What she did introduce, however,





245. Antonios Kanas. *Caiques*. Oil on canvas, 37 x 51 cm.  
Piraeus Commercial and Industrial Chamber Collection.

246. Georgios Velissaridis. *The Red Caique*.  
Oil on canvas, 45 x 50 cm. Athens Municipal Gallery.



was her own individual rendering of the ship, without details, with a summary design which only just managed to contain the tendency of the colour towards diffusion. Emotional *par excellence*, her art is based on simple compositions which serve the description: the ensembles of ships or the individual craft are set down with clarity and display the large surfaces of the sails and the sides with the colours of sunrise or sunset, by which the atmosphere of the work is created, strongly stated.

The clarity and the balance of the academic descriptions of Antonios Kanas do not usually involve any deviations other than an approximation to Impressionism or Realism. *Caique*, in the Piraeus Commercial and Industrial Chamber Collection, is an example of the honourable work of a portrayer of ships of the old school who had been recording the form of the vessel for decades.

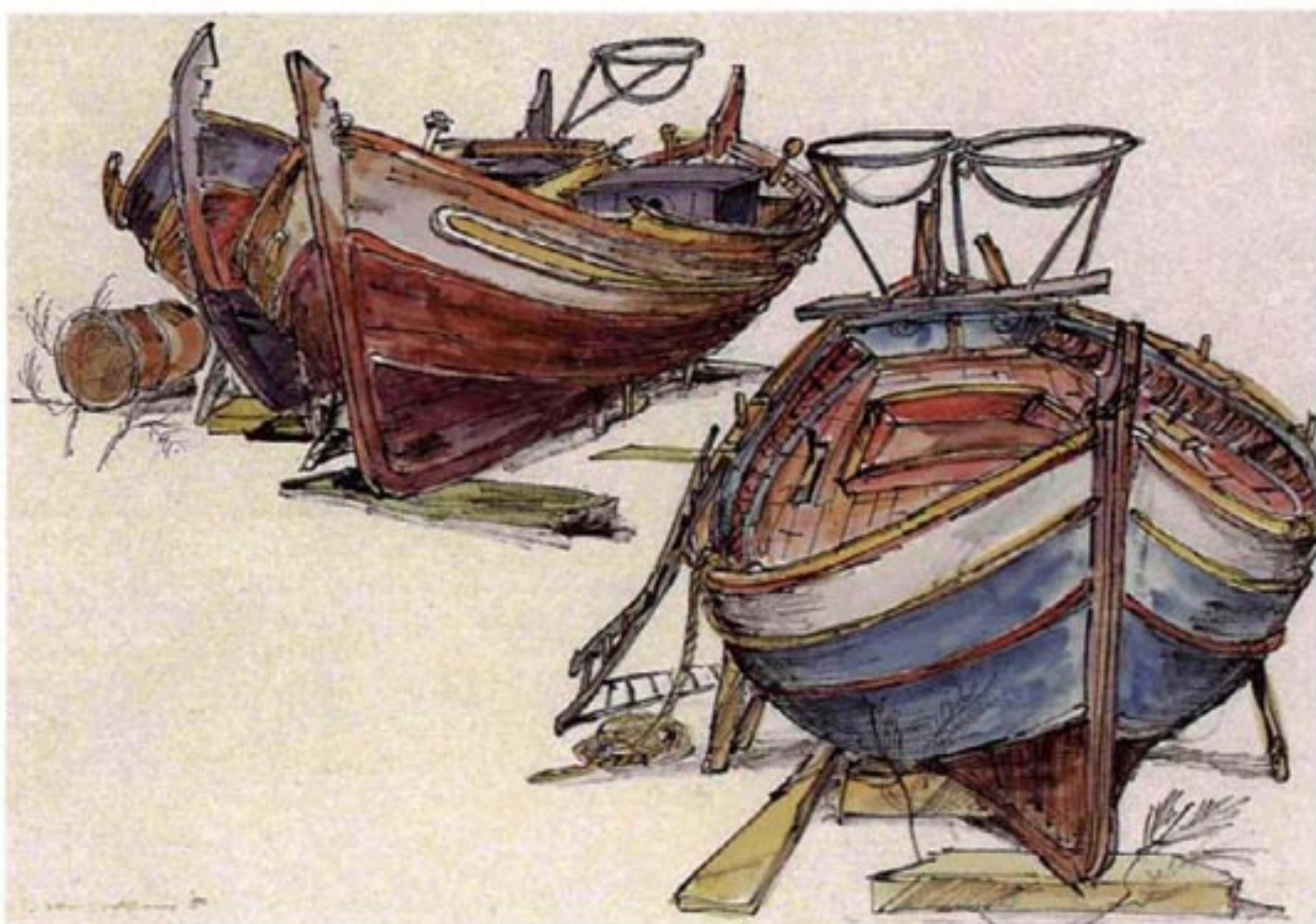
Nikos Yalouris (1928) was a painter and engraver who shaped his art with the guidance of Byzantine and folk art and, additionally, the image of life on Chios, his birthplace. It is his style which takes pride of place in his work — the subject matter seems to be subordinated to the movement of the hand.



247. Aristotelis Vasilikiotis. *Caiques*. Oil on canvas, 60 x 85 cm. Athens Municipal Gallery.







248. Nikolaos Yalouris. *Fishing-boats*.  
Pastels, 35 x 50 cm. Private collection.

249. Nikolaos Yalouris. *The St Demetrius*.  
Pastels, 50 x 62 cm. Private collection.



In the essays of his youth, the characteristics of his idiom are already apparent: the heavy outline and the dialectic relationship between the line and the white surface. The line is firm and nervous, often abrupt, and it describes the object with a ruggedness which is not lacking either in flexibility or grace; aggressive towards the white surface, it gives shape to the composition with severity. This style, with minor differentiations, has served the artist down to the present day.

Landscapes and sailing craft are the oldest and virtually constant themes of his iconography. The former are coastal landscapes of Chios, of Inousses and Psara, roads, houses and mastic trees, ruins of Anavatos, Armolia and Vessa. Marine themes make up the wider cycle of his repertoire: caiques, sailing trawlers, fishing-boats, stocks in shipyards, craft which are rotting away. These are always depicted anchored or beached, motionless, never on the open sea. Movement is replaced by the dynamism of the drawing, which is derived from the angular, sharp bounding of the space and the object, the fluctuation of the thickness of the line, and the *staccato* which gives rise to the pulsation of the images. The cycle of the marine theme is marked by a realistic tone, which becomes a tragic one when it is a worn or damaged object which is described. A draughtsman of great



250. Nikos Hatzikyriakos-Ghikas. *Boat*. 1935.  
Oil on canvas, 60 x 45 cm. Athens Municipal Gallery.

ability, Yalouris probes the rotten wood with the pen, with Indian ink or pastel and attempts to hold together the material which is breaking up. The recording of erosion, strongly Impressionistic, precludes any 'sugariness'. It is only the strongly coloured zones of pastel and the broad imprint of sepia from the pen which blunt the sharpness of the drawing and introduce warm, gentler tones.

Nikos Hatzikyriakos-Ghikas (1906) has not concerned himself in his work with the sea, but this does not prevent his *Boat*, in the Athens Municipal Gallery, from being an attempt of importance at renewal in the transcription of the vessel which is early (1935) for Greek ship portraiture. The picture has, on the one hand, detached itself from a naturalistic representational approach, but, on the other, the new image which it proposes — a detailed schematic presentation of the prow of the small craft — seeks after both accuracy and clarity. The Cubist ideography, in the light of which the prow has been structured, has produced patterns, masses and colours without benefit of the material to which these refer, but it has in no way distorted the form or prejudiced its integrity. On the contrary, it has brought out, albeit with slight schematisation, the linear nature of the subject and the structure of its substantiation.







336

251. Konstantinos Plakotaris. *Poros Harbour*. 1963.  
Oil on wood, 69 x 89 cm. Athens National Gallery.

252. Lili Stefanaki. *Caique*.  
Oil on canvas, 90 x 80 cm. Private collection.

253. Lili Stefanaki. *Ships*.  
Acrylics on canvas, 90 x 80 cm. Private collection.

It is the more authentic Cubism of Kostas Plakotaris (1902 -1969), in its extension into Orphism, which defines the picture *Poros Harbour*, 1963, in the National Gallery. The landscape is re-articulated in small or large sections, without the plasticity of the place being called into question. These sections, whose proximity to one another has been carefully calculated, hem in the light and the colour, note the place in fragmentary manner, and are reconstituted in accordance with the given outline. Obvious merits of this idiom are density, limpidity and the rhythm which is lent to the illuminated surface. Although the endeavour to bring about renewal was of importance, it failed to call forth any response. Nevertheless, some 20 years after the death of Plakotaris, Nikos Kilikias, a painter of the younger generation, used positions from this idiom with success.

The survival of post-Impressionist trends and the possibility of their creative exploitation — even today — are proved by the painting of Lili Stefanaki. A pupil of Moralis, the artist handles the seaside landscape and the small craft, while occasionally the human form appears in her marine repertoire. Even though her art was for a long period under the influence of Fauvism and the investigations which stem from the composition of light, colour and the object, there is no parallel evidence of the formation of a typical idiom as a permanent tool of expression. This does not mean that her art is not immediately recognisable — the quality of the colour alone is sufficient to establish its identity — but it simply



shows the fluidity which governs the relations between the three terms and the possibility of a displacement or upsurge of one of them in a particular instance.

It is precisely this assertion which is supported by the two pictures presented here, which belong to successive periods: *Ships*, in a private collection, is a work of 1976, while *Caique* was painted ten years later (1985).

The simplified presentation — which does not deny its approximation to a child's picture — the suggestion of mass through the arbitrary colour and the emphatic draughtsmanship, the affected harmony of the tones and the projection of the subject on consecutive planes in which the background is difficult to make out are some of the features which make up the ideography of the first of the two pictures. The distance from naturalistic representation and from the basic elements imposed by tradition — for example, the type of the craft and movement — could not be greater. The ships are deployed without reference to place, perspective or movement, the sole criterion being the rhythm of the schema and the symphony of the colour.

The innovative approach of *Ships* does not extend into the work of the decade which followed, at least not with the same boldness. Nevertheless, *Caique* too, more faithful to Impressionism, is an attempt at renewal, given that it is proposed as a mosaic of bright, fully illuminated tesserae, where the connecting link is not only the relation of the vessel with the environment, but also the fluctuations of the lighting.





## *The diversity of technique of recent years*

*T*

he conclusion expressed towards the end of the present century that both the subjects and the media have been exhausted does not apply only to marine painting, but to painting generally. Without doubt, long exploitation of these without anything of merit to show for it and, above all, without the introduction of new techniques was harmful to the genre and diminished its prestige. Nevertheless, the disposition towards renewal which was observable at the beginning and which gathered momentum towards the middle of the century arrived towards its end at outstanding results. It should be noted that the extent to which the works produced have eliminated or avoided the old criterion of the marine painter of creating a feeling of the sea has been minimal.

The following is a schematic classification of the distinguishing marks of the period:

I. Painters of the category of those who do not call into question the natural image have always been active. Their painting techniques differ, but their various approaches have as their starting point fidelity to the object.

II. Another category of artists has come into being, the exact reverse of the above, in that these totally ignore the object. Their painting provides very little evidence of their relationship with the sea.





III. Towards the end of the century, diversity of treatments, depending upon the wealth of the trends in technique of the period, has emerged.

IV. The theme of the sea has been reviewed on the basis of the idiom of technique of the painter, and the *desideratum* has become the convincing reconciliation of subject and personal idiom.

V. The terms set at the starting-point which the painter undertakes to observe are a substantive characteristic. More specifically: in his approach to the subject, one or more terms which point up the composition or to which it is subordinated are laid down as a principle. The dominant terms are the space, the time and the light — frequently inscribed within the network of the geometry — the synthesis of the actual and the imaginary, and the reduction of the actual to a form of ornamentation. Colour emerges as one of the most prevalent definitive values, perhaps because it has remained the first term of the transmutation of the subject and, additionally, because it is the most familiar in the problem-solving of the studio.

#### I

Time, imprinted on the memory, the reflection which activates the retrieval of the past,



is a subject of the painting of Yannis Migadis (1926). It is no accident that the means of retrieval and the place for transcendence is the sea: its enduring nature and its expanse operate as a term unifying time; it is the field of its materialisation. Landscapes of the memory are Lavrio, Kea, Porto Lago, and these are inhabited by imaginary people, encased in happiness or the pain of loss. The feeling of emptiness and of distance which emanates from the scene strongly overlies the works of Migadis; it dictates indirectly the viewpoint of the spectator in approaching the picture and the channels for its appropriation.

The substantiation of the image corresponds to the functioning of the memory, and the scene is witness to the *catharsis* and the choice which time has brought about. The subject includes very few elements: the indicative bounding of the space, bathers or strollers on the quay. The people and the setting are rendered in the momentary fashion of photographic representation. It is the resultant of multiple relationships in which the artist is involved and with which the viewer willingly familiarises himself. Of the other features, that which should be noted is the light and its affinity with the content of the time of day, as that is suggested by the work. Certainly this is not the actual, specific light through which it happens

254. Yannis Migadis.  
*Holidaymakers*.  
Acrylics on canvas, 70 x 110 cm.  
Private collection.

255. Yannis Migadis.  
*Lavrio*.  
Acrylics on canvas, 50 x 70.  
Private collection.





256. Michalis Yeorgas.  
*The Outer Harbour.*  
Egg and tempera, 23 x 119 cm.  
Nikos Skorinis Collection.

that the people have moved, but the magical atmosphere with which memory clothes the things which it has happened to dredge up.

The place occupied by the sea in the pictures of Michalis Yeorgas (1947) is usually a small one: it forms a framework which marks off the subject from everyday routine — which the viewer carries with him and inevitably projects on to the picture — and displaces it into another space. The zone of the water sometimes surrounds vast rocks full of cracks, which are forbidding and closed into a past of the greatest antiquity, and at others statues of ephebes or old men in front of ruins or robed women who have unexpectedly been brought back to life. The sea here is always a calm, motionless, crystalline surface, a barrier of silence which alerts us and directs us to the centre. The landscape of rocks and ruins, a realistic and detailed place, invites us to run our hand over it, but it is at the same time distant and mysterious. This is a metaphysical place, where everything remains in a state of suspension and uncertainty, in spite of its clarity and weight. The solidity of the stone, the immeasurable time which has accumulated on it, the coolness of the water and the oscillation between the present and the most distant past create the magic which constitutes the character of the work.

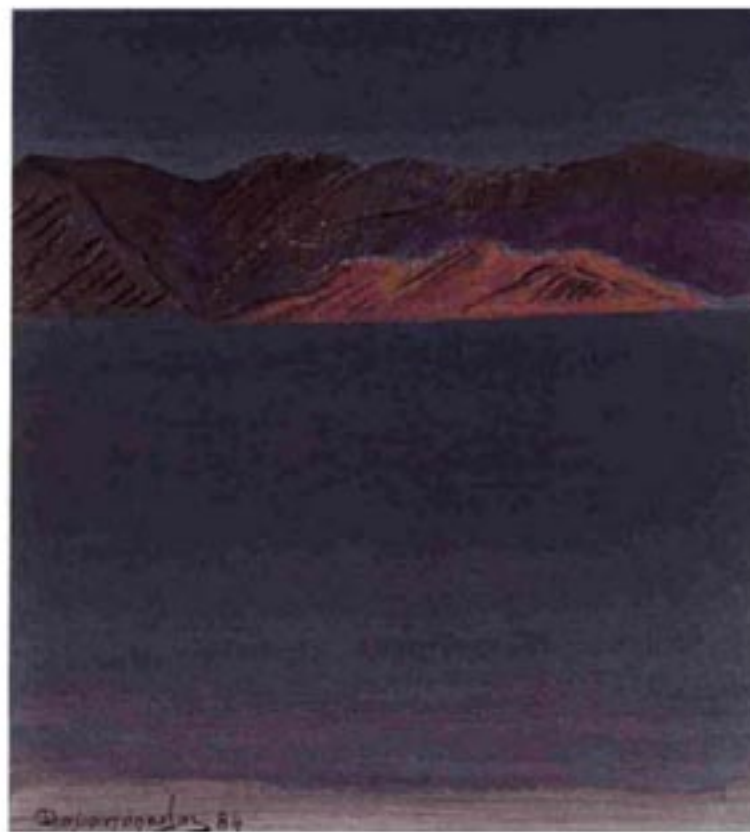
257. Michalis Yeorgas.  
*Old Ships at Arnhelakia.*  
Egg and tempera, 51 x 73 cm.  
Yorgos Yerardis Collection.

We should add this to these observations: although the sea serves to refer us elsewhere, it and the landscape which is structured in the innermost parts of the picture make up an unbroken whole. More precisely: the sea is incorporated into a polysemous synthesis, with extensive content and a multiplicity of readings. The place to which it belongs, though not a specific landscape capable of identification, has the property of extending through time by means both of the age of the terrain and the buildings which stand on it. The bare doorways, the relics of temples, niches which still contain statues recall the bigger architectural complexes and the points in time to which they belong. Decay, moreover, as an aid in the retreat into the past is the necessary stage-setting basis and affects the whole aesthetic approach, though not acting as a stimulus to the emotions comparable with the spirit of the seventeenth or nineteenth century, but, above all, as an element in the antithesis with the present. It is the point on the scale which is the present which the sea represents. Although it is depicted as motionless, untouched by vessels, it is introduced with the life which it involves and potential movement as a given. It is, in addition, the part of the picture which is most familiar to the viewer. The two planes interpenetrate and expand, one becoming the prism through which





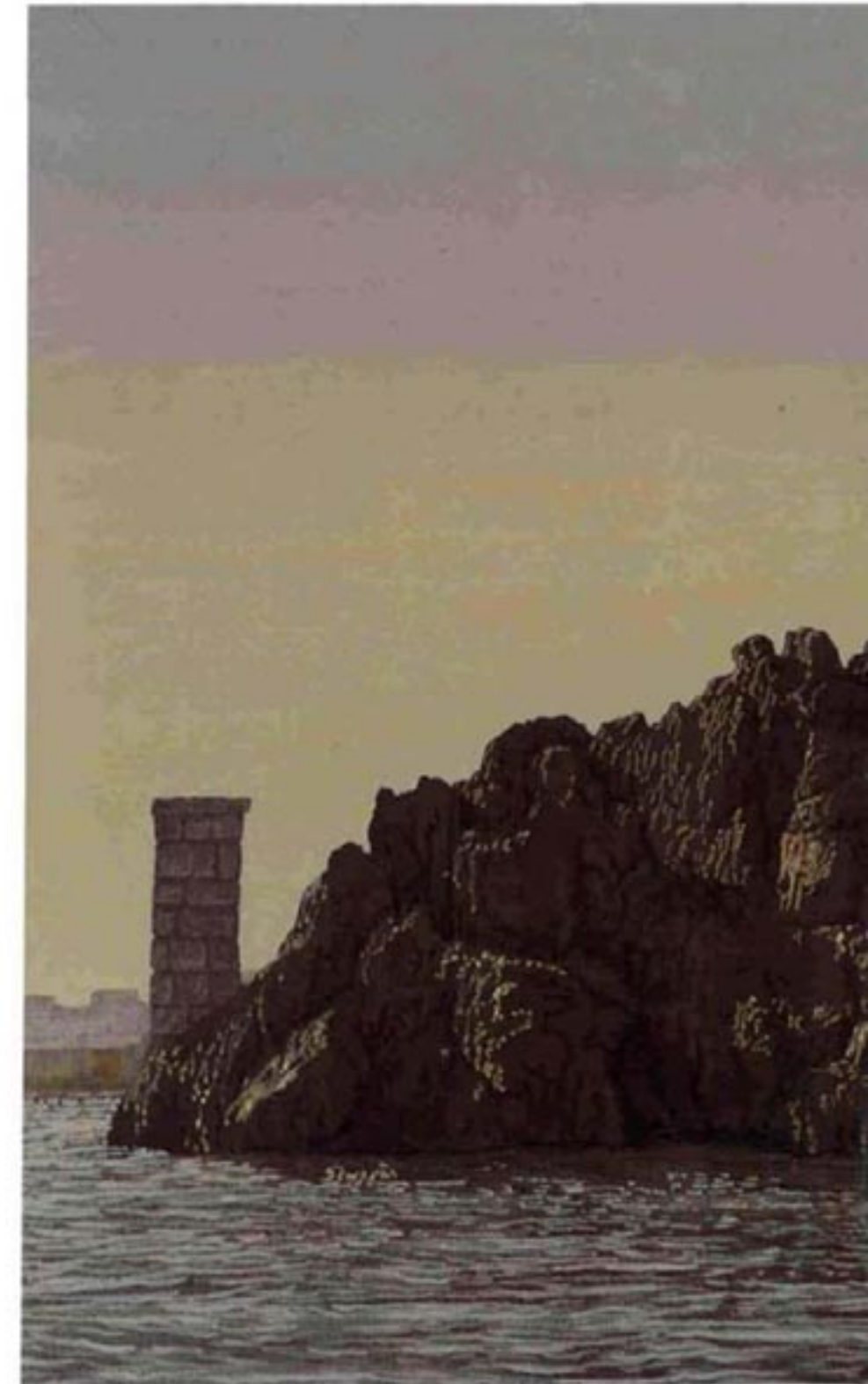




258. Dimitris Diamantopoulos.  
*Sea.*  
 Oil on canvas, 25 x 23 cm.  
 Private collection.

the other is seen, and together constituting the undefined dimension of time in which the scene is set.

The artist's recent work, particularly his references to the landscape painting of Piraeus harbour, although consisting of a small number of pictures, is a landmark not only in his painting, but, more generally, in the portrayal of harbours in Greece. Here his maturity, his consistency and his careful emergence into a stricter area of realism are demonstrated. The depiction of the charmless landscape on the right side, towards the entrance to the harbour, with the neutral architecture of the factories and the harbour buildings does not seem, to start with, to be compatible with the spirituality and the interior, calm tones of the artist. Nevertheless, the choice of the time and the distant angle of vision contribute to the smooth transcription of the place into the familiar idiom. But what, in the end, lends the poetic dimension to the reality is the silver and gold tone which rests on the picture's surface. A thick or diaphanous haze, it absorbs not only the dryness of the fringes of the harbour, but also



259. Michalis Yeorgas.  
*Memories - Sea*  
 . Egg and tempera, 55 x 124 cm.  
 Private collection.









260. Dimitris Diamantopoulos. *Corinthian Gulf Lyghna*. Oil on canvas, 40 x 80 cm. Private collection.

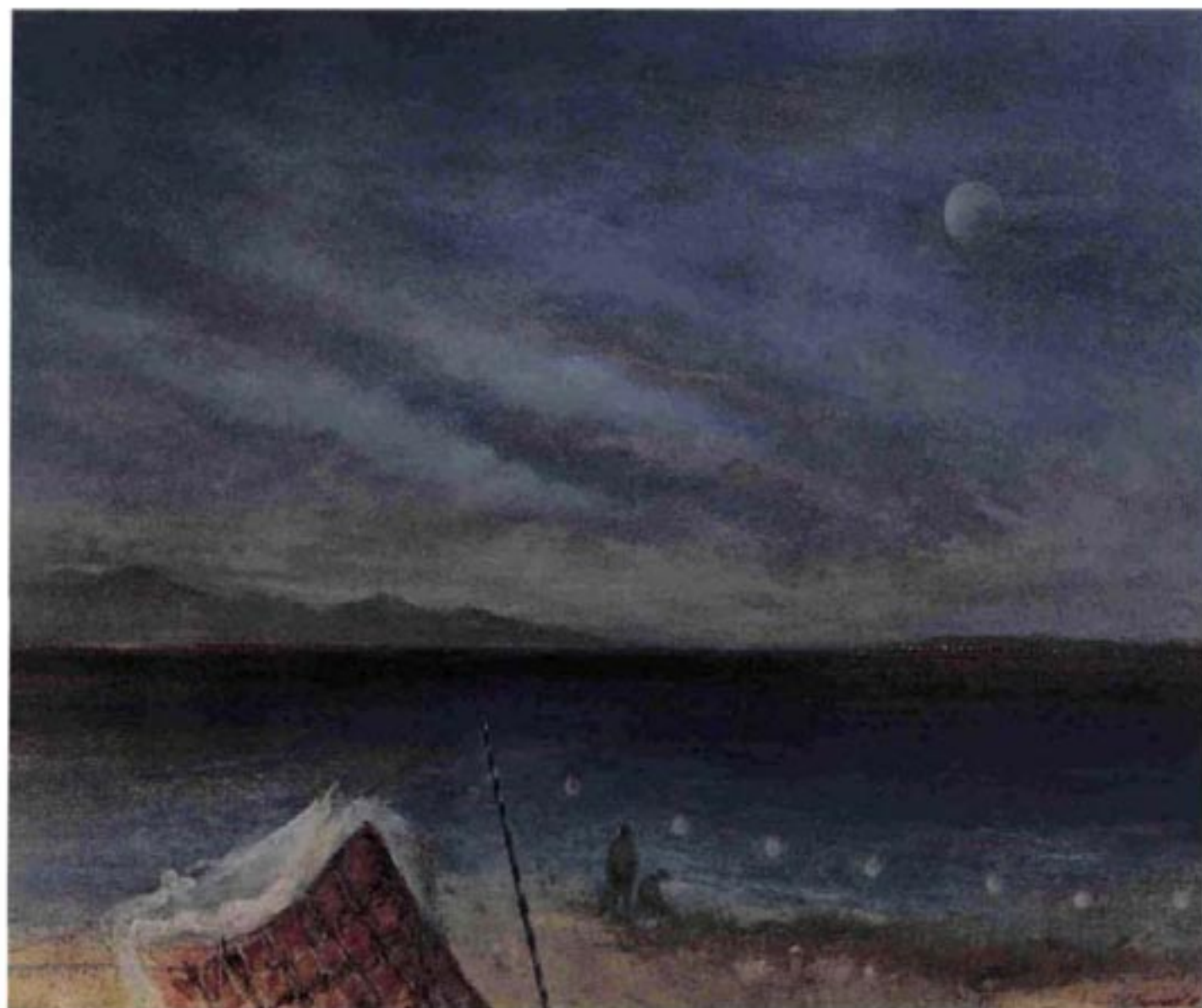


the toil and pressure which are inherent in the place. The passivity which the picture exudes is derived from the interweaving of silence, vague melancholy and solitariness, but, above all, from the contrast between all these and the dominating presence of the light.

In the landscapes of Dimitris Diamantopoulos (1945), in which plains and mountain scenery predominate, the sea tends to be simply an interpellation. A dark, unified plane of colour, it corresponds to the horizon when it is used to draw attention to the illuminated surface of the land, or, as is the case here, to reinforce, by means of contrast, the merits of the miniaturist's idiom. Diamantopoulos conceives effortlessly, but, above all, controls, the panoramic view. His style is that of the engraver of the old days, capable of incorporating detail into the largest of frameworks and of achieving a superb symbiosis. The colour with which he invests his landscapes has the quality of a metallic patina, without being lacking in the tonality of the shades.

The night landscape *Sea* — in which the terms of division of the picture into two elements have been reversed — is an attempt to capture depth of tone as a colour value, independent, as far as possible, of its natural vehicle.

The tendency towards miniaturism is reserved by Spyros Koursaris (1950) for *the*



261. Spyros Koursaris. *Night Scene*. 1993.  
Oil on canvas, 70 x 100 cm. Private collection.





262. Markos Venios. *Aegean II*. 1993. Egg and tempera and gold on wood. 60 x 80 cm. Private collection.





263. Anastasia Yamusi. *Shipwreck*. 1986. Oil on canvas. 200 x 145 cm. Private collection.



264. Anastasia Yannisi. *Explosion*. 1986.  
Oil on canvas, 200 x 200 cm. Private collection.



narrow strip of land which is the dividing line between the sea and the sky, on which the urban landscape, difficult to make out, is recorded. Large expanses, high horizons and an undefined atmosphere form the artist's subject. A return to the isolation of the natural element and the tendency of the artist to capture that part of nature which is inaccessible to human beings and to compare it with the work of man can be seen in his pictures. The comparison then takes on the meaning of a contrast between the very great and the very small and suggests not only the nothingness of man and the harm done by his presence in the natural world, but also the chasm between the two. One could see in the painting of Koursaris a neo-Romantic approach which by simple means brings back the ideography of the marine painters of the nineteenth century. Nevertheless, more important than the sensitivity of the means which the painter uses is the ideography of his art: the clearly critical and apologetic stance which he adopts and to which his substantive content is due.

By way of contrast, the painting of Markos Venios (1946) takes as its origin accord between nature and man and the affirmation of the work of





## II

man. The idea of this accord makes it possible for the artist to seek for beauty and to regard it as beyond dispute. It also renders his pragmatist viewpoint capable of transcending the image and tracing its spiritual basis.

The significance of the artist's angle of vision can also be appreciated from the fact that though he penetrates a world — that of the Greek landscape — crammed with the accumulation of descriptions and reviews, he succeeds in retaining his clarity and freedom of choice, and, above all, in not setting intervening artificial and arbitrary terms when he approaches the object. This results in his being able to render a picture of nature which is true and at the same time personal. The hillsides and villages of the islands, the sea and flowers in the sand are employed as fleeting sights and at the same time as a lasting expression of the Greek landscape.

The art of Venios owes much to Byzantine painting: not so much in the media which it employs, the gold and silver, as in the spirit in which it has fermented — the severity and sweetness, the permanence of the object and the power it has of reference to an ideal world.

The subject matter of Anastasia Yannisi consists of ships and the depths of the sea, with broken up vessels, boats and the relics of wrecks. Real objects, such as the rope hanging from the prow, are sometimes added to her pictures. This striking addition gives rise to a multiplicity of possible readings. It expands, to begin with, the conceptual dimension of the work, since it refers us to the material from which the rope is made and to its function, and it is then contrasted with the scene produced by art, the environment of another nature in which it has become involved. The incorporation of the element of the actual into the artistic is a primary ambition of the artist. Given that its presence in the picture is very forceful, as a counterbalance of equal value Yannisi uses a unified colour — the dark blue with slight fluctuations in the density of the tone. The directions which the two differing features take are opposed: the deep tone of the colour draws us and directs us towards the background — to the undefined and mysterious world of the night — while the rope brings us back to the foreground, to the clarity of the actual. The possibility of dialogue between the two is based on the fact that

265. Markos Venios.

*Shells.*

Water-colour, tempera and gold on paper, 22 x 34 cm.

Private collection.

266. Anastasia Yannisi.

*The Prow.* 1988.

Oil on canvas, 90 x 110 cm.

Private collection.

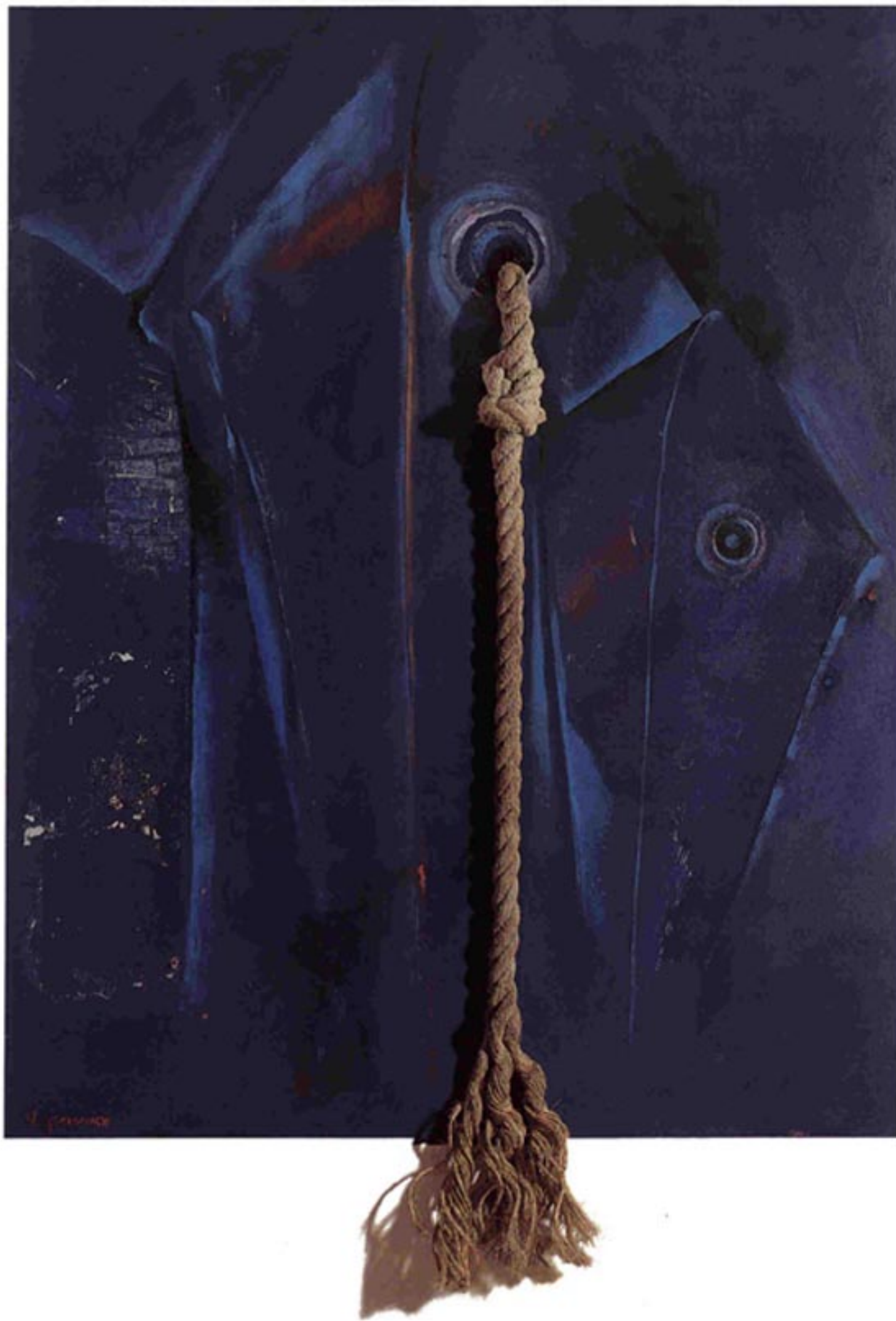
267. Dimosthenis Kokkiniidis.

*The Adventure.* 1990.

Acrylics on canvas, 120 x 100 cm.

Private collection.

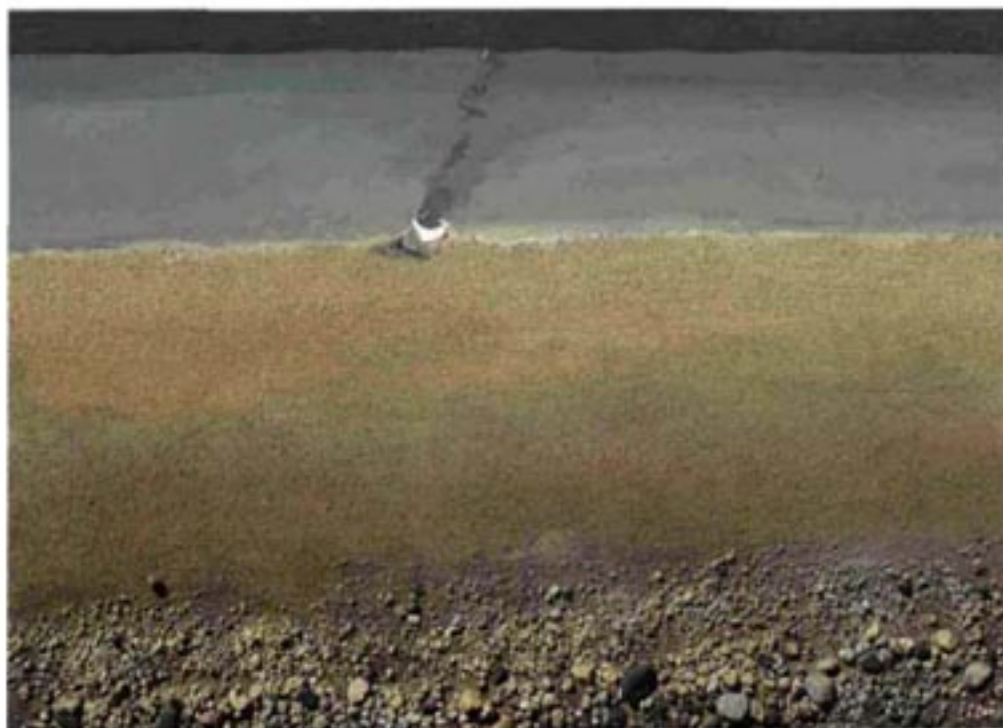












268. Dimosthenis Kokkinidis.  
*The Boat*. 1986.  
Mixed technique, 60 x 70 cm.  
Private collection.

the large monochrome surface tends to assimilate the introductory part of the composition, while the vertical and sloping lines of the prow of the ship, aligned with the vertical axis of the rope, eliminate, at this point at least, its uniqueness.

In *Explosion*, in a private collection, the three colours, red, yellow, and black, in a synthesis of grandeur, create the space and suggest the subject: the burning ship. It is clear to see that the burning remains of the ship serve as a foundation for the colour study of fire, and much less as a reference to the actual object.

It is to be concluded from this that the freedom with which Yannisi handles marine forms — and here I must draw attention to her robust style — a freedom which corresponds to what Expressionism has to offer for exploitation, not only has not diminished, but has extended the dimensions of the sea theme.

The partial similarity which exists between Yannisi's ideas about colour and those of Dimosthenis Kokkinidis (1929) does not apply where the substantiation of the subject is concerned. It should be noted that the course followed by the artist from the specific scene to the abstract proposition is substantively evidenced in the area of the sea. The large expanse of sand and sea which

occupies the whole of the picture in *Boat*, 1986, re-appeared as a sea space in the works of 1990. A characteristic of the latter works is the power of suggestion which is exercised by the limpid but at the same time undefined space of the sea and the conceptual dimension of the subject which is gained from the forms which are added at the edges, the human being and the ship.

Without clear bounds, the sea is a vast colour mass in which the land, the sky and the surface of the water are confused. The subject in which the man and the ship - very frequently there is a reference to mythology here — are involved is made perceptible as a vision. There is no ruffling of the surface of the sea in these pictures, so that the abstractive quality of the colour can be brought out and the direction of the theme can be left vague and polysemous. Wherever this happens — for example, in the work *Farewell* in the little trough of the foam which links the vessel and the human form, and in *Adventure* in the spiral of the vortex as it starts — the wish of the artist not to harm the balance of the work and to reinforce its semantic implication is apparent.

Diffusion of the colour is also to be found in the ship portraiture of Paris Prekas (1926) but it

269. Paris Prekas.  
*Tanker*.  
Oil on canvas, 160 x 180 cm.  
Private collection.



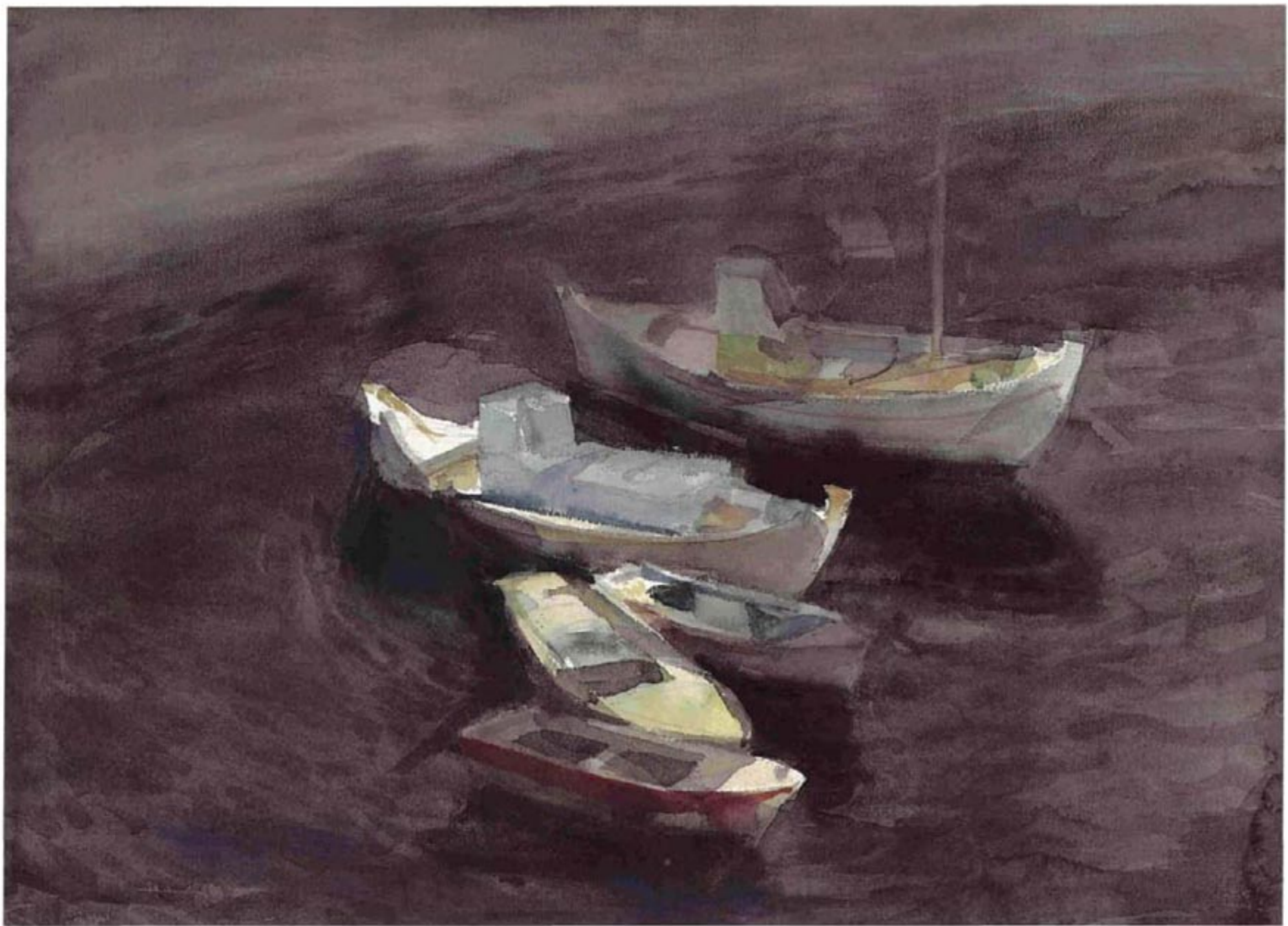






270. Panayotis Tetsis. *Mykonos*. 1992. Water-colour, 56.5 x 76 cm. Private collection.





271. Panayotis Tetsis. *Boats*. 1991. Water-colour, 75 x 105 cm. Private collection.





272. Kostas Paniaras.  
*The Sea*. 1990.  
Acrylics on canvas, 150 x 100 cm.  
Private collection.

does not go beyond the limits of the form nor exert pressure on the outline, since it depends upon the object, the ship. Prekas paints large vessels at anchor. Usually he proposes only one part of them, the prow or the stern — not infrequently he depicts large tankers along the whole of their long side — in order to put together a synthesis of different planes which overlap, project or recede and on which the colour is deposited as a self-sufficient quality. Without denying mass — indeed he frequently seeks to project it — the artist elides details of the construction in order to gain a greater unified colour surface. The whole is thus transmuted into a composition in which the colour clearly has the upper hand, but also has a strongly suggestive character, since its nature and quality have the object as their starting point. This should not be seen as a recourse to realism. The colour study of Prekas takes reality as a principle, but does not reproduce it. Distinctive features of the range which he employs are clarity, limpidity and lightness, properties thanks to which the shape of the mass is retained without the weight, and with the function of the colour enjoying equality of status.

In the seascapes of Panayotis Tetsis (1925) we encounter a rich colour range with emphasis on

tonal brightness, an Expressionistic mood, and freedom and spontaneity in the treatment. The painter prefers generality in his approach to the form, whether this is the seaside landscape or the ship, his ultimate aim being to leave the action of the colour free. Although he uses a wealth of thematic features and he is fond of the external appearance of the world of the sea and narration, the art of Tetsis is not descriptive. He accepts the use of anecdote to the extent that it brings out the variety of the colour. For example, a beach with boats on the sand does not serve for the recital of the graphic pattern, but for the host of colour connotations. The inner life of the sea, as reflected in the variety of forms with which it is deluged, is of little interest to the artist. Anyway, what is attractive in his painting is not the apportioning but the completeness of the subject.

### III

For the sea to be painted on its own is fairly rare nowadays: the one-sidedness of the subject, dangerously close to monotony, and the difficulty of bringing renewal to a theme which presents itself with stereotyped forms have proved a discouragement to painters. For this reason, the undertaking of Paniaras and of Tsoklis in daring

273. Kostas Paniaras.  
*The Sea*. 1991.  
Acrylics on canvas, 70 x 80 cm.  
Private collection.











to attempt renewal is a contribution to marine painting of the greatest importance.

In the pictures of Kostas Paniaras (1936) simplification and schematisation have contributed to the coincidence of the subject of the image, the colour, and the gesture. The sea is proposed in motion, in all its vastness, while the currents which run through it are traced. Even stronger is the impression made by the vortex which rises into the sky and is fragmented into magnificent crests. Paniaras's painting is not only a *suigeneris* depiction of the natural phenomenon, it is above all a surprisingly dynamic style, a novel baroque which brings out the awesomeness and the magic of the waves.

The pattern to which the sea has been subjugated, the homogeneity of the colour, which is not, however, lacking either in depth or in tonal differentiations, and the clearly discernible movement of the hand which suggests the impetus of the current go to make up an eloquent synthesis of a schematised framework and a very powerful naturalistic dynamism.

The inventiveness and daring with which it is exercised are characteristics of the art of Kostas Tsoklis (1930), without these being in any way strained. They have their origin in the questioning by the artist of techniques of painting and his effort to find others more appropriate for the expression of his aim. An axis of his seascapes of the recent period has been the attaching of actual objects, always with some bearing on the sea

(stones, pebbles, ruined boats, rotten wood, fishing-rods, etc.) to the painted surfaces.

The work results from the coincidence of the actual with art and the acceptance of the former by the latter, so that even when the area from which the two factors are derived can still be seen, this is a contribution to the success of the picture rather than an obstacle.

It should be said, to start with, that the introduction of the real into painting has given rise to a series of developments which are not certain, in advance, to have a beneficial effect. This depends upon the artist's sensitivity and technique. However, it is true that apart from the surprise caused by unexpected couplings — a surprise which is probably beneficial — the real object has factors in its favour: the superiority of nature over the painted surface, because it is immediately recognisable and, as a result, has a power of attraction and the capacity for direct reference.

The surface of the painting which depicts the sea and on which the object is projected must itself be adapted to it, in order to ensure its incorporation into its space. There are two main means of achieving this: 1. The sea is a motionless surface without corrugations, on which, moreover, the deep and the sky are run together. Its static appearance corresponds to the nature of stone. 1. The grey, dull colour of the sea with traces of blue proves an acceptable framework for the stone, and the coincidence of colour of the two

274. Kostas Tsoklis.  
*Boat*. 1979.  
Painting - collage, 80 x 100 cm.  
Private collection.





275. Kostas Tsoklis. *The Sea*. 1687. Acrylics on wood, and stones. 185 x 222 cm. Private collection.



intensifies the delicacy and depth of the colour. It can then be seen from this that the artist unreservedly accepts the old tradition of the monochrome. A feeling of absolute silence hovers over the work.

*The Bathers* of Aris Papazoglou (1950), an up-to-date version of an age-old theme, is reminiscent of the well-fleshed physicality of the women of Renoir and Maillol, the firmness of the outline of Picasso and the upsurge of the curve which is to be found in similar works by Nikos Nikolaou. The superiority of the form over the landscape, of the line over the colour — one of the very few exceptions to the approach of painting in recent years — is noteworthy in these works. Calm and supple, though not mobile, Papazoglou's line posits the masses, stressing weight and duration.

The compact female nude in *Woman with Shells*, in a private collection, seems to elide the form and the vivacity with which it is imbued with the natural landscape and the symbols of the sea, the starfish and the shells. The mixture of austerity and eroticism which the shells and the nude exude is typical of the work.

#### IV

Nikos Kikilias (1940), who has investigated the possibilities of abstraction, and especially of geometrical abstraction, places the theme of the sea within a geometrical framework. In his work, the scene is derived from the convergence of light, which has taken on the form of a network of successive intersecting circles, of the colour and of the ship. A dominating principle is the light, which is refracted from the sections of a prism,



276. Aris Papazoglou. *Woman with Shells*.  
Oil on canvas, 150 x 180 cm. Private collection.





penetrates the masses and renders them diaphanous. The colour is directly dependent on the distribution of the light, since each section of the circle corresponds to a particular quality of colour tone, and the ship, having undergone the necessary simplifications and schematisations, which start out from and end in a curve, is itself made subject to the geometry of the light and the colour. Thus the transmutations of tone are stabilised on determined successive planes, from which the unified feeling of the colour will derive. Without doubt, the monochrome which is adopted in some of the pictures encourages constant investigation of colour- the blue which is suggested by the sky and the sea — and helps in the achievement of a harmony of the tonal qualities, but above all it ensures the unity of the composition, though the acceptance of a broad range of colours, when this occurs, does not diminish the impression.

The result of the whole process is the evocation of a feeling of balance and order and the creation of a spiritual and poetic image in which reality is summarised.

At the end of this long review of the different aspects of the subject and of the subjective approaches to it, that of Antonis Politakis (1947),



though not alone, sets an extreme limit of distance from the natural image, which nonetheless is not eliminated. It lies within the concept and the processes which have determined the artist's recent work. These are the following: the picture shows the decomposition of the form, but this is not the only plane on which the tug-of-war between its positions and its resistances is posited and completed in a self-sufficient manner. The specific painting comes at the end of a succession of pictures and drawings in which different phases have been recorded - from faultless completeness of form to the transmutation of the subject into a confused mass of colour. The fluidity, the interpenetration of the colours and the random form which they take on are the prevailing features of this stylistic idiom. The final composition is an abstract presentation of up-to-date baroque with an angular character and resonant colours, a fleeting picture of the explosive diffusion which tends to go beyond the bounds of the picture.

It is, then, indicative that in the case of the seascape, particularly in the work *Wave breaking on the Rocks - Evening*, the nature of the subject intervenes, suspends further dissolution to a certain extent and thus prevents total loss of contact with the starting point. The painting has



retained the outline of the subject, the articulation and items from the furrowing of the interior from the initial stage. The violent eruptions of the mass of water and the masses of foam in which they are fragmented are primary features of the natural image, but they also appear in this striking picture. The way in which they have been treated has dispensed with depth and tonal transmutations and has crystallised in summary form into colours which are cold and flat, which, however, clearly refer to the model in nature. What is absent from the picture is the palpableness and feeling of the element of water: instead of these we have an ideal image of the subject.

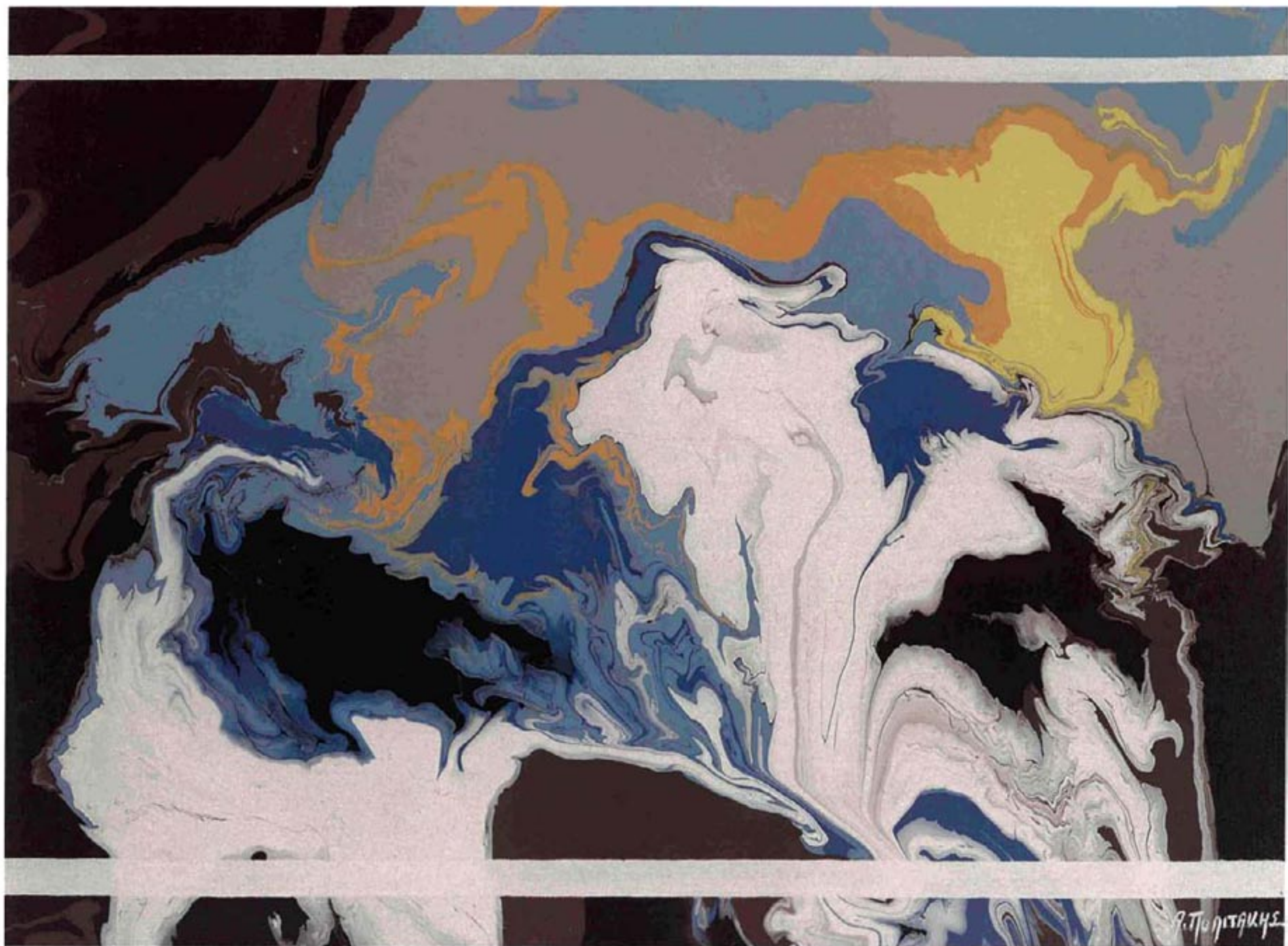
The theme in the painting of Christos Karas (1930), thanks to the simplicity in which it is clothed, effortlessly suggests its polysemy. The artist proposes a form-subject, having detached it from the features with which it is usually encountered, so that alone in its completeness it signifies his conceptual and aesthetic position. In the pictures of seagulls, the encounter of the white with the blue transcends the function of colour relations and is gradually given the status of a lyrical feature, the completion of which is achieved by the presence of the birds.

277. Nikos Kikilias.  
*Ships.*  
Oil on canvas, 50 x 70 cm.  
Private collection.

278. Nikos Kikilias.  
*Harbour.*  
Oil on canvas, 50 x 70 cm.  
Private collection.



279. Antonis Politakis. *Ware Breaking on the Rocks. Evening.* Oil on canvas. 50 x 70 cm. Private collection.

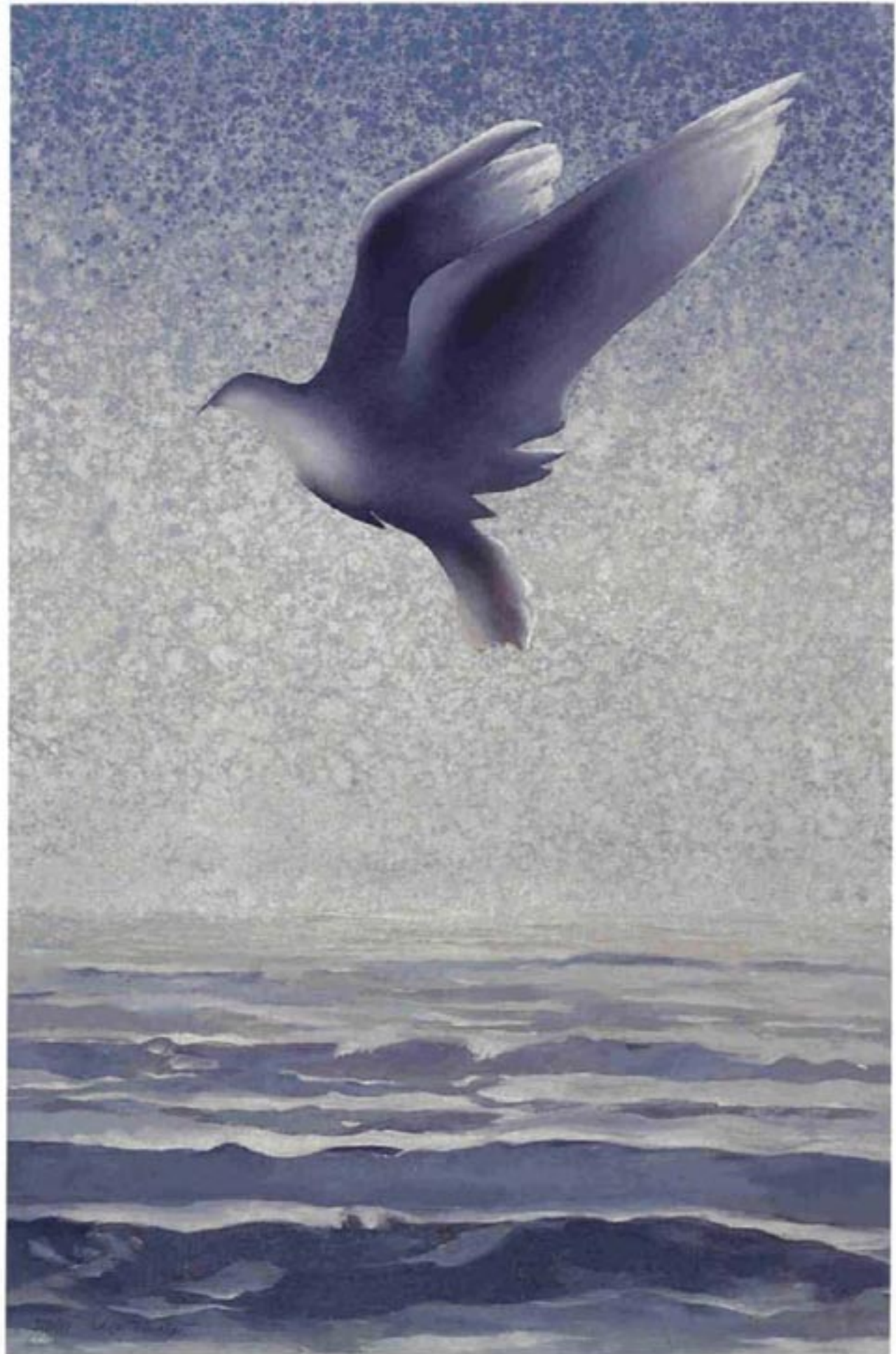




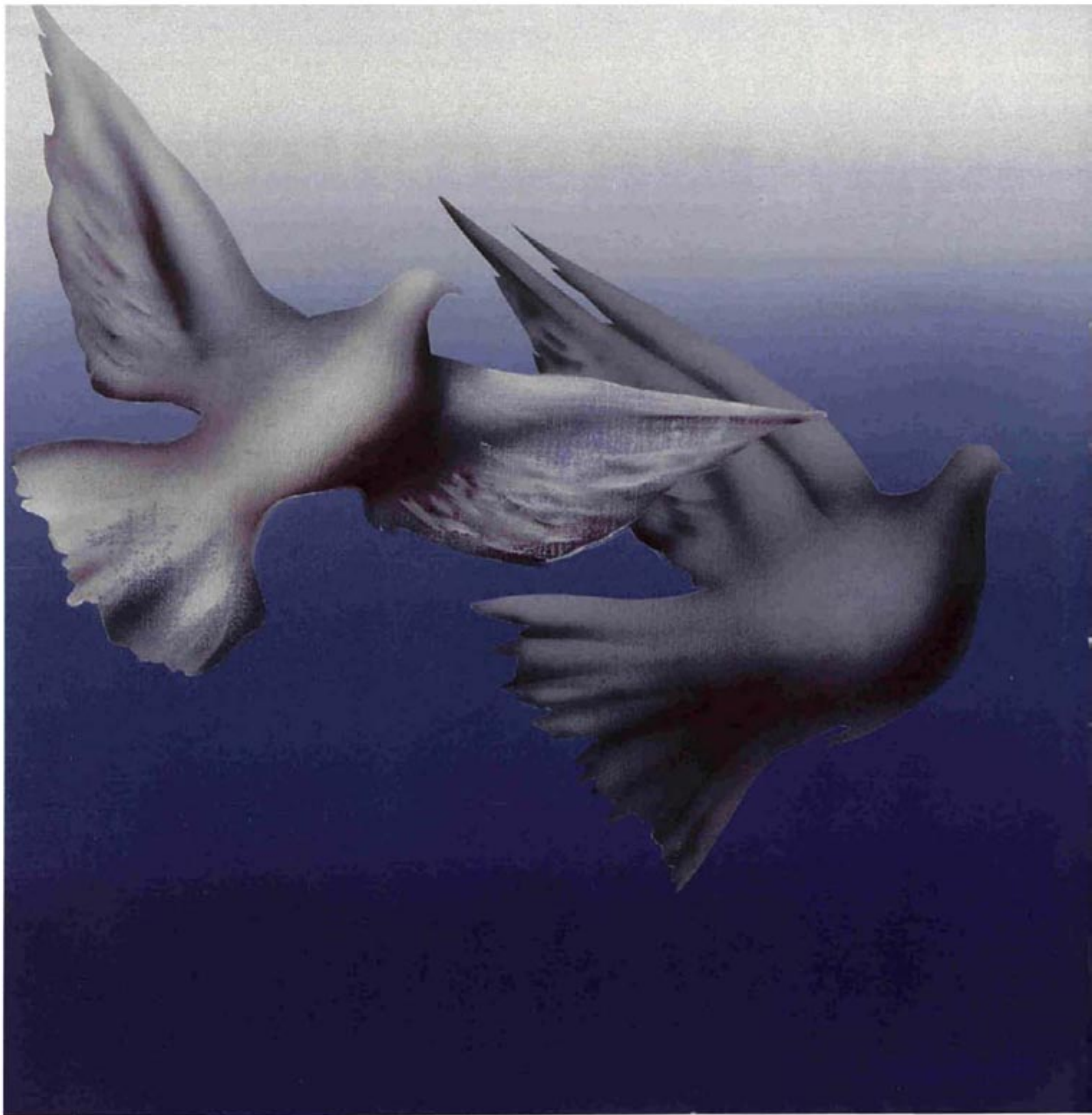
It is easy to identify with confidence the symbols in this painting — the form of the seagull, anyway, comes with a host of symbolisations. Nevertheless, what is of primary importance is not the diagnosis of what exactly is meant by the symbol — the absence of a specific natural framework and of details on the birds are sufficiently indicative — but the appreciation of the authority of an aesthetic form and its ability to give expression to the sea in the way it is posited.

In the painting of Karas, the elevation of the subject into a symbol is achieved through abstraction. The process is a kind of 'purification' of the forms, not only from any interpellation of the anecdotal, but also from any possible connection with naturalism. In the case of the specific subject, the depiction of the sea and the detailed description of the gulls have been replaced by the strong gradations of the blue — a colour in which the boundlessness of the sky and of the sea have been run together — by the plastic form of the birds, the whiteness and the idea of flight. This kind of abstraction is acceptable in marine painting, because although it retains substantive characteristics of the subject — and thus keeps the feeling of the sea — it permits its easy reduction to a symbol.

The work of Karas, like that of other artists of his generation and of younger ones, confirms that the theme of the sea — or, more accurately, the presence of the feeling of the sea in the picture — is not merely one of the parameters of this innovative work which could be eliminated, but is its chief foundation, and, moreover, that innovativeness can be successfully reconciled with the starting point which the painting invokes.







281. Christos Karas.  
*Seagulls.*  
Oil on canvas, 60 x 130 cm.  
Private collection.











# Select Bibliography

- I. Christou, C.: *Greek Painting 1832 - 1932*. Athens 1981.
- Evangelidis, E.D.: *Greek Art* (Appendix by M. Kalligas). Athens 1980.
- Erantziskakis, E.K.: *Greek Painters of the Nineteenth Century*. Athens 1957.
- Ioannou, A.: *Greek Painting. 19th Century*. Athens 1971.
- Kalligas, M.: *Greek Painters in the National Gallery*. Athens 1974.
- Kallonas, D.: *Modern Greek Painters and Sculptors*. Athens 1943.
- Lydakis, S.: *History of Modern Greek Painting. The Greek Painters*, Vol. 3. Athens 1976.
- Lydakis, S.: *Lexicon of Greek Painters and Engravers. The Greek Painters*, Vol. 4. Athens 1976.
- Papanicolaou, M.: *Greek Genre painting of the Nineteenth Century*. Thessaloniki 1978.
- Prokopiou, A.: *History of Art 1750 - 1950*, 3 vols. Athens 1969.
- Spiteris, T.: *Three Centuries of Modern Greek Art, 1660 - 1967*, 3 vols. Athens 1979.
- Theofanous, K.: *The Artistic History of Piræus*. Piræus 1985.
- Vakalo, E.: *The Physiognomy of Post-War Art in Greece*, 4 vols. Athens 1981 - 1985.
- Yofyllis, E.: *History of Modern Greek Art, 1821 - 1941*, 2 vols. Alliens 1962.
- II. Athanasoglou, N.: *Nikiforos Lytras. The Greek Painters*, Vol. 1, pp. 100 - 137. Athens 1974.
- Arapoglou, E.: *The A.G. Leventis Collection. Pictures by Greek Painters of the 19th and 20th Centuries*. Athens 1989.
- Christou, C.: *The National Gallery. Greek Painting, 19th - 20th Centuries*. Athens 1992.
- Crammatopoulos, K.: *Painting - Engraving. Album* (texts by various contributors). Athens 1991.
- Kotidis, A.: *The Painter Maleas*. Thessaloniki 1932.
- Lambraki-Plaka, M.: *P. Tetsis. The Sensuality of the Gaze and of Colour*. Athens 1990.
- Laude, J.: *Periklis Vyzantios. The Life of a Man*. Athens 1984.
- Misirli, N.: *Modern Greek Marine Painters. Greek Merchant Shipping*, pp. 303 - 314. Athens 1972.
- Mourelou, C.: *Yorgos Gounaropoulos. The Greek Painters*, Vol. 2, pp. 173 - 209. Athens 1976.
- Papastamos, D.: *The Averof Gallery*. Athens 1991.
- Skaltsa, M.: *Gounaropoulos*. Athens 1990.
- Spiteris, T.: 'Periklis Pantazis'. *The Greek Painters*, Vol. 1, pp. 371 - 409. Athens 1974.
- Tsoklis, K. - Petropoulos, I.: *Tsoklis*. Athens 1992.
- Vlachos, M.: *The Painter Konstantinos Volanakis 1837-1907*. Athens 1974.
- Vlachos, M.: *Ioannis Koutsis the Marine Painter*. Athens 1978.
- Xydis, A.: *Konstantinos Parthenis. The Greek Painters*, Vol. 2, pp. 14 - 53. Athens 1976.



# Index of artists and works

Titles and page numbers in italics refer to the illustrations

- Aivazovsky, Ivan 104, 123, 76, 77  
Anonymous (popular artist) 247, 169.  
Antum, Aert van 58  
Altamouras, Ioannis 17, 133, 138-141, 145-219  
    *passim*, 246, 255, 256, 94-96, 100, 115, 130, 134, 148-150  
Asproyeraka, Erato 274, 191  
Asproverakas, Nikolaos 324, 239  
Asteriadis, Aginor 302, 316, 317, 216, 230  
Axelos, Michael 300, 319, 214, 215, 232-235  
Axiotis, Stratis 324, 238
- Backhuysen, Ludolph 66, 52  
Bellini, brothers 51  
Berchem, Nicolaes 60, 96, 39  
Blake, William 259  
Bokatsiambis, Vikentios 154, 155, 105  
Bonington, Richard Parkes 109, 113, 138, 83-85  
Bosch, Hieronymus 54  
Both, Jan 60  
Boudin, Eugene 120, 87  
Bouki, Dora 331, 244  
Braque, Georges 291  
Bril, Paul 51, 54, 57, 66, 76  
Brooking, Charles 82, 84, 56, 61  
Bruegel the Elder, Pieter 51, 54, 57, 28-30  
Byzantine Dromon discharging Greek Fire, miniature 19
- Canaletto (Antonio Canal) 80, 82, 87, 90, 93, 148, 111, 65  
Canova, Antonio 191  
Cappelle, Jan van de 59, 34, 36  
Caravaggio 78  
Carlevaris, Luca 87, 90, 62, 63  
Carpaccio, Vittore 51, 27  
Carracci, Annibale 54  
Cerquozzi, Michelangelo 78, 86  
Cezanne, Paul 123, 126, 261  
Chavannes, Puvis de 257  
Cheimonas, Nikolaos 280, 282, 195, 197  
Clay ewer, Thera 7  
Clay tablet 10  
Clevely the Elder, John 82, 84, 59  
Clitias 35  
Constable, John 96, 109, 112-114, 82  
Convoy scene, Thera wall-painting 29, 31, 4, 6  
Corol, Jean-Baptiste Camille 121
- Courbet, Gustave 16, 116, 121, 133, 86  
Cratera, Geometric 9  
Crepin, Louis-Philippe 121  
Cretan vessel of the «sea style\*» 3  
Christ calls Peter and Andrews, mosaic 20  
Christ saves Peter from the Tempest, mosaic 23, 24  
Cupids playing with Dolphins, mosaic 17  
Cuyp, Aelbert 60, 40
- Daniil, Daniil 302, 220  
Daubigny, Charles-Francois 118  
Delacroix, Eugene 99, 100, 109, 114, 207, 224, 73, 74  
Derain, Andre 261, 330  
Diamantopoulos, Dimitrios 34, 5, 258, 260  
Diver, Paestum, wall-painting 38, 15  
Dughet, Gaspard 94  
Dujardin, Karel 96  
Dupre, Jules 118
- Elsheiner, Adam 54, 76  
Ergotimus 35  
Everdingen, Allart van 60, -66  
Exekias 35
- Ferziona, Bernardino 94  
Feurbach, Ansehn 224  
Fisherman Thera wall-painting 29, 5  
Flora-Karavia, Thaleia 236  
Fracanzano, Francesco 78  
Francia, Louis 114  
Francois vessel 35  
Friedrich, Caspar David 99, 108, 78, 79  
Funeral Banquet, Etruscan wall-painting 37, 1-4
- Gabel, Adrien van der 94  
Gainsborough, Thomas 112  
Carneray, Louis 121, 123, 88, 91  
Cericault, Theodore 99, 100, 102, 207, 224, 72  
Chvzis, Nikolaos 142, 155, 162, 222, 224, 287, 151, 152  
Gilbert, Pierre Julien 121  
Goblet from Thebes 32, 8  
Counaropoulos, Georgios 257, 259, 177  
Goyen, Jan van 60, 38, -43  
Grainmalopoulos, Kostas 276, 280, 194  
Greco, Domenico 78  
Gris, Juan 268  
Grivas, Lambros 291, 210  
Cros, Antoine-Jean 114  
Grypos, Nikitas 291, 294, 208
- Guardi, Francesco 90, 93, 66, 67  
Guardi, Gianantonio 93  
Gudin, Theodore 121
- Hatzikyriakos-Ghikas, Nikos 335, 250  
Hatzis, Vasileios 181, 182, 231-236, 242, 255, 155-158  
Hatzopoulos, Georgios 142, 143, 199, 98, 138  
Hess, Peter von 155
- Ikonomou, Michael 265, 268, 271, 184-187  
Isabey, Eugene 102, 104, 75  
Isabey, Jean-Baptiste 104
- Jonah and the Whale, manuscript miniature 25  
Jongkind, Johan Barlold 121
- Kalogeropoulos, Nikolaos 181, 182, 231, 236-240, 242, 255, 161-167  
Kanas, Antonios 302, 332, 245  
Kanellis, Orestis 274, 276, 190  
Kantzikas, Stavros 297, 211  
Karas, Christos 363, 365, 280, 281  
Kikilias, Nikos 336, 361, 362, 278, 277  
Kokkinidis, Dimosthenis 352, 267, 268  
Koroyannakis, Alexandros 297, 300, 213  
Kosmadopotilos, Georgios 294, 209  
Koursaris, Spyros 348, 261  
Koutsis, Ioannis 9, 231, 246, 247, 250-255, 168, 170-174  
Koyevinas, Lykourgos 316, 229  
Kriezis, Andreas 185
- Lallemand, Jean Baptiste 96  
Landscape with Diver, Etruscan wall-painting 37, 13  
Langlois, Charles 123  
Laskaridou, Sofia 284, 196, 198-200  
Lekos, Theodoros 302, 312, 319, 219, 225  
Leyden, Lucas van 57  
Liberi 48  
Linardaki, Zina 306, 221  
Lorenzetti, Ambrogio 25  
Lorenzo, Bicci di 26  
Lorrain, Claude 16, 56-110 *passim*, 140, 165, 54, 55  
Louthembourg, Philippe Jacques de 16, 96, 99, 69, 71  
Lytras Nikiforos 154, 216, 231, 265, 291, 147  
Lytras Nikolaos 265, 181  
Lytras, Periklis 265, 182, 183



- Magnasco, Alessandro 86  
Maillol, Aristide 359  
Maleas, Konstantinos 259, 261, 178-180  
Malikouti, Lela 302, 306, 222  
Manglard, Adrien 93, 94, 96  
Mayasis, Nikolaos 302, 223  
Mayer, Auguste 89, 90  
Mending, Hans 51  
Micon 38  
Migadis, Yannis 339, 254, 255  
Miliadis, Stylianos 287, 201, 202  
Monamy, Peter 81  
Monet, Claude 120, 123, 184, 92  
Moralis, Yannis 336  
Morel-Fatio 121
- Naval Warfare Operation, manuscript miniature 21  
Nikolaou, Nikos 361
- Othonaios, Michael 271, 276, 188
- Panaenus 30  
Paniaras, Kostas 356, 359, 272, 273  
Pannini, Gian Paolo 87, 90, 94  
Paolo, Giovanni di 48  
Papaloukas, Spyros 261  
Papazoglou, Aris 361, 276  
Parthenis, Konstantinos 257, 311, 312, 175, 176, 224  
Patenier, Joachim 51  
Picasso, Pablo 363  
Piloty, Karl 139  
Plakotaris, Konstantinos 336, 251  
Pocock, Nicholas 58  
Politakis, Antonios 362, 363, 279  
Polykandriotis, Antonios 330, 241  
Polygnotus 38  
Porcellis, Jan 58, 59, 33  
Poulakas, Ioannis 178, 120, 121, 124  
Prekas, Paris 352, 356, 269  
Prosalenti, Olga 191  
Prosalentis, Aimilios 191, 194, 231, 236, 129, 131, 135, 159, 160  
Prosalentis, Pavlos 191, 215, 146  
Prosalentis, Spyridon 186, 191, 194, 128, 132
- Reinagle, George-Philippe 123  
Rembrandt, Harmenz van Rijn 59  
Rengos, Polykleitos 302, 104, 217  
Renoir, Auguste 123  
Ribera 78
- Ricci, Marco 86, 93  
Ricci, Sebasliano 86  
Roilos, Georgios 154, 155, 222, 224, 104, 154  
Romanidis, Konstantinos 287, 288, 317, 203, 231  
Rosa, Salvator 66, 78, 86, 94, 96, 53  
Rousseau, Theodore 118  
Ruisdael, Jacob van 62, 112, 41, 42, 45
- Sauvan, Philippe 94  
Scott, Samuel 82, 57  
Semertzidis, Valias 261  
Serres, Dominic 84, 60  
Serres, John Thomas 84  
Seurat, Georges 123  
Ship in a Tempest mosaic-18  
Signac, Paul 23, 93  
Sorensen, Carl Frederik 138  
Soutzos, Grigorios 165, 113  
Stefanaki, Lili 336, 337, 252, 253  
Steris, Yerasimos 276, 278, 192, 193  
Storck, Abraham 66, 51  
Swaine, Francis 81  
Syrigos, Georgios 302, 319, 324, 218, 236
- Tassi, Agostino 66, 76  
Tetsis, Panayotis 356, 270, 271  
Theseus abandons Ariadne, wall-painting 41, 16  
Tiepolo, Gian Battista 93  
Tintoretto, Jacopo Robusti 48  
Tsoklis, Kostas 359, 274, 275  
Tsokos, Dionysios 155  
Turner, J.M.W. 16, 99, 109, 114, 241, 80, 81
- Valenciennes, Pierre-Henri de 96  
Vanvitelli, Gasparo 87, 90  
Vasileiou, Spyros 312, 226  
Vasilikiotis, Aristotelis 330, 247  
Velde, Adriaen van de 62  
Velde the Elder, Willem van de 62  
Velde the Younger, Willem van de 59, 62-66, 80, 82, 109, 113, 44, 47-50  
Velissaridis, Georgios 330, 246  
Venios, Markos 348-349, 261, 264  
Vernet, Antoine 96  
Vernet, Carle 96  
Vernet, Francois 96  
Vernet, Joseph 54, 93, 94, 99, 123, 240, 68, 70  
Veronese, Paolo Caliari 48  
Viali, Jacques 94  
Viena, Hara 331, 237  
Vincentino 48
- Vitsoris, Dimitrios 314, 227  
Vlieger, Simon de 59, 60, 63, 82, 37  
Vokos, Yerasimos 178, 231, 119  
Volanakis, Konstantinos 9, 17, 133, 138-256 passim 287, 291, 5, 97, 107-110, 114, 116-118, 122, 123, 125-127, 133, 136, 137, 139-145, 153  
Vroom, Cornelisz 32  
Vrooin, Hendrick Cornelisz 56, 58, 31  
Vryzakis, Theodoros 155, 203, 106  
Vyzantios, Periklis 288, 291, 205-207
- Wall-painting from a tomb at Hieracopolis 25, 1  
Wall-painting from Phylakope, Milos 27  
Wall-painting from the Queen's Megaron, Knossos 27  
Wieringen, Cornelisz Claesz van 59  
Willaerts, Abraham 35  
Willaerts, Adam 58  
Wine-cup, black-figure 11  
Wine-cup, of Nicosthenes 12  
Wine-jar from Phaistos 2  
Woodcock, Robert 81  
Wright, Joseph of Derby 96
- Yallinas, Angelos 150, 103  
Yallouris, Nikos 332, 334, 335, 248, 249  
Yannisi, Anastasia 349, 352, 263, 264, 266  
Yannoukakis, Dimitrios 330, 242, 243  
Yeorgas, Michalis 340, 342, 345, 256, 257, 259  
Yeralis, Apostolos 274, 189  
Yennis, Vasileios 297, 212
- Zachariou, Fotis 314, 316, 228  
Zairis, Emmanouil 162, 110, 112



GREEK MARINE PAINTING BY MANOLIS VLACHOS WAS PUBLISHED  
BY OLKOS PUBLICATIONS IN JULY 1994 IN 4000 COPIES

PHOTOGRAPHS: *Roni Percheron*  
*Makis Thiadarexis*  
*Spyros Karachlinos*  
COLOUR SEPARATION: *Stefanos Papadopoulos and*  
*Kostas Alexandris*  
PHOTOSETTING: *Photon SA*  
MONTAGE: *Petros Christopoulos*  
PRINTING: *Thanasis Petroulakis*  
BOOKBINDING: *J. Giopoulos and J. Moutsis*  
ENGLISH TRANSLATION: *Nox and Solman.*  
& EDITING *Athens*  
PROOF-READING: *Aris Bertis*  
EDITOR: *Ivini Louvrois*  
  
LAYOUT-PAGINATION: *Popi Tsahiraki*















**Manolis Vlachos** was born in Piraeus. He studied History, Archaeology and English Language and Literature at the University of Athens and received a state scholarship for postgraduate study at the Sorbonne, where he specialised in the History of European and Islamic Art. He was awarded a doctorate *magna cum laude* by the University of Thessaloniki. He has worked in secondary education as a general inspector, counsellor, and special assessor at the Institute of Education, a position which he still holds. He teaches History of Art at colleges and in-service training centres for secondary-school teachers. He has also taught at the University of Athens (1992-1993). He is a member of the International Union of Art critics (A.I.C.A.).

Apart from his doctoral thesis, *The Painter Konstantinos Volanakis 1837-1907*, publ. Olkos 1974, he is the author of: *Ioannis Koutsis, Marine Painter*, publ. Olkos, and *Place and Image. Engravings of Foreign Travellers, 19th century*; Vol. 6, publ. Olkos 1983. He has also published a large number of articles on European and Modern Greek art in the daily Press and periodicals, and is the author of an extensive unpublished study of the work of foreign artists who visited Greece during the period of Turkish rule and depicted views of the country.

Konstantinos Volanakis, *Volos Harbour*. Oil on canvas, 69.8 × 152.3 cm. Private collection.





**Manolis Vlachos** was born in Piraeus. He studied History, Archaeology and English Language and Literature at the University of Athens and received a state scholarship for postgraduate study at the Sorbonne, where he specialised in the History of European and Islamic Art. He was awarded a doctorate *magna cum laude* by the University of Thessaloniki. He has worked in secondary education as a general inspector, counsellor, and special assessor at the Institute of Education, a position which he still holds. He teaches History of Art at colleges and in-service training centres for secondary-school teachers. He has also taught at the University of Athens (1992-1993). He is a member of the International Union of Art critics (A.I.C.A.).

Apart from his doctoral thesis, *The Painter Konstantinos Volanakis 1837-1907*, publ. Olkos 1974, he is the author of: *Ioannis Koutsis, Marine Painter*, publ. Olkos, and *Place and Image. Engravings of Foreign Travellers, 19th century*; Vol. 6, publ. Olkos 1983. He has also published a large number of articles on European and Modern Greek art in the daily Press and periodicals, and is the author of an extensive unpublished study of the work of foreign artists who visited Greece during the period of Turkish rule and depicted views of the country.

Konstantinos Volanakis, *Volos Harbour*. Oil on canvas, 69.8 × 152.3 cm. Private collection.

