

# **GERMAN ART OF THE 19TH CENTURY THROUGH THE LENS OF THE GREEK LITERARY MAGAZINE *KLEIŌ* (CLIO): ACADEMIC FORMALISM VERSUS MODERNISM**

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## **Abstract**

We examine the work of 19th-century German painters as presented in the Greek-language magazine *Kleiō* published in Germany in the late 19th century. Through an extensive catalogue of paintings, the article highlights the themes that preoccupied German painters during this period. It places particular emphasis on their approach, aesthetic preferences, the decisive role played by the Academies of Fine Arts, and their attitudes towards the modern movements developing in France during the 19th century. It explores the reasons for which *Kleiō* magazine promoted academic German painting to its Greek readership. It reports the particularly close relations between Greece and Germany during this period and the fact that many Greek painters completed their studies at the Munich Academy of Fine Arts. Since for most of the 19th century, Germany was deeply influenced by the achievements of ancient Greek art, many German painters opposed modernism, instead upholding what they perceived to be the values and ideals of classical antiquity integrating them into German art.

## **Keywords**

German painting 19th century, academic painting, modernism, Greek literary magazines

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## **Introduction**

During the 19th century, Greek magazines—whether educational, family-oriented, literary, or otherwise—served not only as a means of information but primarily as tools for educating and cultivating the public. Browsing these periodicals offers valuable insights into the knowledge that the general public acquired during that time. Specifically, the information on art and aesthetics found in these magazines constitutes a wealth of material that, to a large extent, remains unpublished to this day.

The magazines of this period reflected all the prevailing trends in Europe. They published texts on artists and artistic movements and, less frequently, included reviews of thematic or anniversary exhibitions. The authors of these texts or critical presentations were prominent Greek writers, artists, directors of the Athens School of Fine Arts, archaeologists, academics, as well as foreign artists, writers, historians, and art critics.

The aim of this study is to examine 19th-century German art as it is presented in the Greek-language magazine *Kleiō*. Particular emphasis will be placed on showcasing the works of 19th-century German artists and the artistic trends that emerged in Germany during this period. Additionally, the study will explore the relationship between German art and the European avant-garde movements that developed in Paris.

## **The Greek Periodical Press in the 19th Century**

The period from the foundation of the Greek state in 1830 to the end of the 19th century was marked by intense ideological and cultural exploration, as well as significant socio-political changes related to the formation of national identity and the self-identification of the Greek state. Efforts were made to strengthen connections with the ancient Greek past and to restore Byzantium, highlighting the unbroken continuity of the Greek nation. An important aspect of these aspirations can be found in the flourishing periodical press of the time. Articles and studies published in Greek art magazines attempted to create a "national" art, while also reflecting strong influences from European artistic movements on the country's cultural events. Although purely artistic magazines began to

emerge later, starting in the early 20th century, the variety of publications and the range of thematic fields they covered played a decisive role in shaping Modern Greek art. They allowed for the reconstruction of collective memory and marked the relationship between Greek art and other cultural influences.

The Greek periodicals published in the 19th century in the major urban centers of Central and Western Europe, where Greek communities were particularly numerous, were richly illustrated and distinguished by their elaborate editing (Karpouzēlou, 2021). This was due to the wealth of the publishers and the support of affluent expatriates, as well as the desire of Greek magazines to compete with their European counterparts. Among the Greek periodicals published in the West were the *Vrettanikos Astēr* [British Star] (1860-1862) in London, *Myria Osa* [A Myriad of Things] (1868-1869) in Paris, *Kleiō* (1885-1892) and *Hesperos* (1881-1889) in Leipzig, and *Proodos* [Progress] (1889) in Vienna. Notably, the primary aim of *Kleiō* and *Hesperos* was to promote the German intellectual world. Their goal was to introduce German art to Greece and advocate for it as a model, contrasting it with the modern art then emerging in Paris.

It is noteworthy that the sources for these two journals included German-language magazines (*Von Pol zu Pol* [From Pole to Pole], *Nord und Süd* [North and South], *Magazin für die Literatur des Auslandes* [Magazine for Foreign Literature], *Vom Fels zum Meer* [From the Mountain to the Sea], *Gartenlaube* [Garden Pavilion], etc.) and newspapers (*Deutsches Familienblatt* [German Family Newspaper], *Illustrierte Zeitung* [Illustrated Newspaper] also known as *Leipziger illustrierte Zeitung* [Illustrated Newspaper of Leipzig], *Fremden-Blatt* [Foreign Newspaper], *Literarisches Zentralblatt für Deutschland* [Central Literary Newspaper for Germany], *Tägliche Rundschau* [Daily Review]). In these cases, it was common to see the indication "From the German language" / "According to the German language."

Greek magazines published in the Western world adhere to the ethos of a family-oriented publication. They curate content that entertains readers while also imparting useful knowledge. Frequently, these magazines showcase artistic endeavors, utilizing mediums such as woodcuts, lithography, and later, photography, to bring the masterpieces of renowned artists, both contemporary and historical, to a broader audience. *Kleiō* and *Esperos* predominantly spotlight artworks rooted in late academicism. Within their pages, one finds paintings by significant German artists that breathe new life into themes from Greek antiquity. Both publications share the prevailing conviction that the resurgence of ancient Greek motifs can invigorate European painting. Moreover, Greek magazines published in the Western hemisphere exhibit a distinct penchant for topics pertaining to archaeology and classical art. Their pages are adorned with photographs documenting excavations and archaeological sites, frequently accompanied by imaginative depictions of ancient cities.

### The magazine *Kleiō*

*Kleiō* magazine [from Clio the Muse of history], fortnightly published in Leipzig by P.D. Zygourēs, boasts high-quality paper and luxurious covers. Annual subscriptions for the magazine were remarkably expensive, mirroring the trend among many Greek language publications in the Western market. Offering insights into contemporary German art, *Kleiō* showcases texts and illustrations sourced from respected German publications. A significant portion of its illustrations are sourced from the widely circulated German family magazine, *Die Gartenlaube - Illustriertes Familienblatt* [The Garden Pavilion - Illustrated Family Magazine]. In *Kleiō* magazine, readers encounter several recurring columns such as "Epistolai ex Esperias" [Letters from Hesperia, i.e., the West], "Pinakothēkē" [Pinacothèque, Art Gallery] and "Epistēmē kai Kallitechnia" [Science and Art], each featuring paintings by German and other European artists alongside pieces by Nikolaos Gyzis [Gyzēs] and Georgios Jakobides [Geōrgios Iakōvidēs]. The "Letters from Hesperia" column debuted in the inaugural year of the journal's publication (1885), transitioning to the "Pinakothēkē" [Art Gallery] column starting from the 25th issue (1886). Throughout the magazine, photographs of these artworks are interspersed, with detailed information about the artist and their work provided within the aforementioned columns. Photographs of the artworks are dispersed across the magazine's pages, with detailed information about the artist or the specific piece featured in the aforementioned columns. At times, this information delves into the artist's life and work, while in other instances, it is confined to details regarding the exhibited artwork. Typically, the provided information is restricted to a few factual elements, such as whether the piece is an oil painting or a sketch. Notably absent are details like the year of creation, dimensions, or the work's conservation location. Additionally, no insights are offered regarding the style or artistic movement to which the artwork belongs. The columnist appears primarily inclined towards a literary interpretation of the subject matter. Frequently, the painting's theme prompts the editor to craft narratives based on the depicted individuals. The approach adopted hinges on the editor's knowledge and personal convictions. In cases where the subject matter is allegorical, rather than offering analysis, the author opts to pair the artwork with verses penned by prominent poets of the era. The titles of the artworks are often translated into Greek, sometimes with a degree of artistic license. Occasionally, the title is altered from its original form. Moreover, the names of the artists are occasionally Hellenized, posing challenges in identifying them, while in other instances, the painter's first name may be in Greek while the surname remains in the original language.

## Research Methodology

The objective of this study is to explore and promote 19th-century German art as depicted in the pages of the Greek magazine *Kleiō*. The research will draw upon archival materials comprising various references such as articles, studies, reviews, comments, and texts pertaining to 19th-century German art, along with presentations of the works of German artists featured in *Kleiō*. These archival materials serve as the foundation for gathering information, formulating research hypotheses, and facilitating future research endeavors. The evaluation of this information will guide the interpretation process and lead to the formulation of conclusions. In this context, archival materials serve as primary sources essential for addressing the research questions at hand. In this context, cultural mediations, relationships, and metaphors will be examined to elucidate the ongoing dialogue between the 'familiar' and the 'foreign'—the classical and the modern. Specifically, the stance of *Kleiō* magazine will be investigated regarding the artistic movements that emerged in both Germany and France during the 19th century. Through this historical inquiry, we aim to uncover the events, triggers, institutional influences, and prevailing attitudes of the time. Historical research, akin to other forms of inquiry, necessitates a well-defined topic, articulated hypotheses or research questions, and rigorous source evaluation (Cohen & Manion, 1986). In this instance, the topic—"German art of the 19th century through the lens of the Greek literary magazine *Kleiō*: Academic formalism versus modernism"—is clearly delineated. The following research questions serve as the foundation for this investigation:

- How do the editors of *Kleiō* magazine present, approach, and assess artists and artistic movements in Germany?
- Are art-related texts featured as a regular column within the magazine or do they appear sporadically?
- Does *Kleiō* magazine's editorial policy aim to influence aesthetic standards by emphasizing specific artists or art movements?
- Are the texts and interventions within the magazine intended to shape the public's aesthetic sensibilities?
- What stance does *Kleiō* magazine take regarding avant-garde artistic movements in Western Europe? Despite the extensive scholarly attention given to the Greek periodical press, it is worth noting that no quantitative or qualitative research has been conducted to date addressing these research questions within the realm of artistic creation.

## *Kleiō* Magazine and 19th Century German Painting

Research findings indicate that *Kleiō* magazine predominantly showcases the works of German artists who adhered to academic principles. Several of these artists held influential roles within the German artistic community. Notable examples include the Austrian Franz von Defregger (1835-1921), dubbed the "Homer of painting" ("Pinakothēkē", 1886, p. 221), who taught at the Academy of Fine Arts in Munich, also known as the Munich Academy, from 1878 to 1910. Similarly, Karl Theodor von Piloty (1826-1886), who began teaching at the same academy in 1856 and later served as its director from 1874 onwards, played a significant role. Friedrich August von Kaulbach (1850-1920) succeeded von Piloty as director of the Academy. Alongside these figures, *Kleiō* also featured works by other German artists, including: Andreas Achenbach (1815-1910), Albert Adamo (1849-1887), Wilhelm August Lebrecht Amberg (1822-1899), Ernst Anders (1845-1911), Wilhelm Auberlen (1860-1948), Ferdinand Barth (1842-1892), Albert Baur (1835-1906), Robert Julius Beyschlag (1838-1903), Edmund Blume (1844-1911), Ludwig Blume-Siebert (1853-1929), Cuno Baron von Bodenhausen (1852-1931), Eugen Bracht (1842-1921), Wilhelm Camphausen (1818-1885), Adolf Eberle (1843-1914), Adolf Echtler (1843-1914), Rudolf Eichstaedt (1857-1924), Helene von Frauendorfer-Mühlthaler (1853-1933), Ernestine Friedrichsen (1824-1892), Gebhardt Fugel (1863-1939), August von Heckel (1824-1883), Adolf Emil Hering (1863-1932), Oskar Herrfurth (1862-1934), Friedrich Joseph Nicolai Heydendahl (1844-1906), Ernst Wilhelm Hildebrand (1833-1924), Georg Karl Balthasar von Hoeßlin (1851-1923), Ludwig von Hofmann-Zeitz (1832-1895), Wilhelm Rudolf Jordan (1810-1887), Edmund Friedrich Kanoldt (1845-1904), Hermann von Kaulbach (1846-1909), Wilhelm von Kaulbach (1805-1874), Emil Keyser (1846-1923), Conrad Kiesel (1846-1921), Johann Frank Kirchbach (1859-1912), Johannes Kleinschmidt (1858-1905), Eugen Johann Georg Klimsch (1839-1896), Carl Friedrich Koch (1856-1927), Hugo König (1856-1899), Wilhelm Kray (1828-1889), Bruno Friedrich Emile Kruse (1855-1906), Franz Seraph Lenbach (1836-1904), Joseph Lieck (1849-1904), (Alexander von) Sándor Liezen-Mayer or Alexander von Liezen-Mayer (1839-1898), Emil Limmer (1854-1931), Richard Linderum (1851-1926), Otto Theodore Gustav Lingner (1856-1917), Hermann Lüders (1836-1908), Fritz Martin (1859-1932), Wilhelm Menzler (1846-1926), Hermann Nestel (1858-1905), του Edouard (Eduard) Niczky (1850-1919), Johann Friedrich Perlberg (1848-1921), Elimar Ulrich Bruno Piglhein (1848-1894), Bernhard Plockhorst (1825-1907), Gustav Schauer (1826-1902), Eduard Schleich (1812-1874), Fritz Schneider (1848-1885), Paul Schobelt (1838-1893), Alfred Schüler (1858-1938), Moritz Schulz (1825-1904), Theodor Hermann Schmuz-Baudiß (1859-1942), Anton Seitz (1829-1900), Otto Seitz (1846-1912), Friedrich Valentin Carl Eduard Selzam (1859-1951), Nathaniel Sichel (1843-1907), Carl Johann Spielter (1851-1922), Willy Stöwer (1864-1931), Emil Teschendorff (1833-1894), Friedrich Paul Thumann (1834-

1908), Georg Tyrahn (1860-1917), Cuno von Uechtritz-Steinkirch (1856-1908), Otto Carl Wilhelm Hermann Vermehren (1861-1917), Paul Hermann Wagner (1852-1937), Johannes Raphael Wehle (1848-1936), August Wolff (1842-1915), Marie Wunsch (1862-1898), Alexander Zick (1845-1907).

During this period, it is noteworthy that the selected themes encompass Greco-Roman antiquity, history, literature, and drama. The magazine also features allegorical representations, religious motifs, scenes from everyday life, portraits, and landscape paintings.

### Subjects Pertaining To Antiquity (Including Ancient Greek, Etruscan, And Roman Themes)

Ancient tragedies, gods, heroes, and mythical figures, along with significant figures from Greek antiquity, serve as frequent inspirations for German painters. Their works draw deeply from literature, mythology, and symbolic representation. As a result, these paintings transcend mere realism, evolving into expressions of ideas, myths, allegories, and metaphors. Typical examples include:

- *Iphigenie auf Tauris* [*Iphigenia in Tauris*] (1879) by Kanoldt. The painting's presentation is complemented by verses from Goethe, translated by Alexandros Rizos Rankavēs [Rangavis] (*Mataiotēs Periergou* [*Vanity of the Curious*], 1885a, p. 15).
- *Elektra wartet auf die Rückkehr von Orestes* [*Electra waits for the return of Orestes*] by Teschendorff. The author alludes to the tale of Electra as depicted in Aeschylus' *The Libation Bearers* and Sophocles' tragedy *Electra* ("Pinakothēkē", 1890, p. 173). This work is featured in *Character sketches of romance, fiction, and the drama* by E. C. Brewer (1892, p. 366).
- *Die Kunst der Bildhauerei* [*The art of sculpture*] by Schulz. In this piece, a child lifts a hammer with his right hand, while using his left hand to position a chisel on the colossal head of Athena Pallas (*Mataiotēs Periergou*, 1885b, p. 30).
- *Hochzeitszug des Neptun und der Amphitrite* [*Wedding procession of Neptune and Amphitrite*] (ca. 1874-1875) by Otto Seitz (*Mataiotēs Periergou*, 1885b, p. 30).

The narratives of mythical figures with tragic fates held particular fascination for artists of the era. Notable examples include:

- *Hero und Leander / Die Gartenlaube* by von Bodenhausen ("Pinakothēkē", 1886, p. 13).
- *Der Raub der Proserpina* [*The Rape of Persephone*] ("Pinakothēkē", 1888, p. 109) by Schobelt, a member of the Düsseldorf School. The image is accompanied by an extensive text by Spyridōn Paganelēs (1888, p. 100-104) delving into the myth of the abduction of Persephone.

Prominent figures from antiquity, including the poet Sappho, the boxer Diagoras, and the mathematician and physicist of the 3rd century BCE Archimedes, served as subjects for painters of the period. The paintings exemplify:

- *Der Sprung der Sappho* [*Sappho's leap*] by Amberg. In a romantic portrayal, the painter captures the moment when Sappho is on the verge of plunging into the waves and becoming lost ("Pinakothēkē", 1888, p. 61). Similarly, the image is accompanied by Paganelēs' text titled "Sappho's leap" (1888, p. 51-54).
- Alongside the German painters, the magazine's pages feature *Diagoras porté en triomphe par ses fils* [*Diagoras carried in triumph by his sons*] (1886), painted by the Belgian artist Jean Guillaume (Jan Willem) Rosier (1858-1931). The author alludes to the tale of the ancient boxer whose triumphs were celebrated by the poet Pindar ("Pinakothēkē", 1890, p. 93).
- The painting *La mort d'Archimède lors de la prise de Syracuse* [*The death of Archimedes during the capture of Syracuse*] (1877), by the French artist Gustave-Claude-Étienne Courtois (1852-1923), is also featured ("Pinakothēkē", 1888, p. 179).
- Also gracing the pages of the magazine is a painting titled *Alexander der Große nimmt sterbend Abschied von seinem Heere* [*Alexander the Great bids farewell to his army as he dies or The Death of Alexander*] (ca. 1886) by Karl Theodor von Piloty. This was an ambitious work that, unfortunately, remained unfinished due to the artist's passing ("Pinakothēkē", 1889, p. 109).

German painters occasionally explore themes from Etruscan and Roman antiquity. Notable examples include:

- *Tullia, Tochter des Servius Tullius, treibt ihr Gespann über den Leichnam ihres Vaters* [*Tullia, daughter of Servius Tullius, drives her team of horses over her father's corpse*] by Hildebrand. The painting vividly portrays the dramatic scene of a chariot trampling over the body of Servius Tullius, the sixth legendary king of Rome and the second king of the Etruscans ("Pinakothēkē", 1889, p. 268-269).

- *Altrömisches Brautopfer* [Ancient Roman bridal offering] by Schneider ("Pinakothēkē", 1886, p. 14).
- *Römische Schönheit* [Roman Beauty] by Lenbach ("Pinakothēkē", 1886, p. 366).
- *Triclinium / Glaspalast* [Glass Palace] (1888) by Baur ("Pinakothēkē", 1890, p. 221).
- *Die letzten Tage von Pompeji* [The Last Days of Pompeii] by Kirchbach. The painting vividly captures the dramatic scene of the eruption of Vesuvius, as recounted by the Roman writer Gaius Plinius Caecilius Secundus ("Pinakothēkē", 1890, p. 45).
- *Poppaea / Porträt einer Orientalin* [Poppaea / Portrait of an oriental woman] by Sichel ("Pinakothēkē", 1888, p. 227).
- *Durch einen Pool. Eine Szene vom römischen Leben* [By a Pool. A Scene from Roman Life] (1885), by Hendrik Siemiradzky / Henryk Hektor Siemiradzki (1843-1902), a student of von Piloty ("Pinakothēkē", 1890, p. 141).
- *Sklavenlied* [Slave's Song] (1884) by Siemiradzki. In a poetic tone, the columnist describes the autumnal light that bathed the marble structures and countryside estates of ancient Rome. The narrative then unfolds with a tale wherein, within the mansion of Semperio, Diotima and Flavia, daughters of the Senator, are captivated by the melodies of an Ethiopian slave girl playing the lyre, her heart heavy with thoughts of her loved ones in a distant homeland ("Pinakothēkē", 1890, p. 77).
- *Unsterblichkeit, Römerin die Büste ihres Gatten küssend (Catull)* [Immortality, Roman woman kissing the bust of her husband (Catullus)] by Hermann von Kaulbach ("Pinakothēkē", 1888, p. 355).

Influences from ancient Greek art manifest in paintings where nature is personified through young women. These portrayals feature female figures adorned in tunics, depicted with distinctly Greek attributes, while their expressionless countenances evoke classicist ideals and aspirational pursuits. Frequently, the artist endeavors to forge connections between German art and the ancient Greek legacy. Typical examples of such paintings include:

- *Sommer* / Image from page 429 of journal *Die Gartenlaube* [Summer] (1885) by Sichel. In the painting, the scorching Greek summer sun illuminates the marbles while a soothing, refreshing breeze takes the form of a young woman draped in a tunic reminiscent of ancient Greek attire ("Pinakothēkē", 1886, p. 175).
- *Sommer* [Summer] by Thumann. In this painting, a figure from ancient Greek history is depicted. As noted by the author of the text, it could represent one of the deities or heroines immortalized by the sculptors of antiquity ("Pinakothēkē", 1889, p. 205).
- *Der Frühling* [The Spring] by von Uechtritz-Steinkirch ("Pinakothēkē", 1890, p. 13).
- *Flora* by Kiesel. In the painting, the attire, hairstyle, and subdued expression evoke images from ancient Greek art ("Pinakothēkē", 1891, p. 29).
- *Frühling Nachmittag* [Spring Afternoon] / Page 153 from journal *Die Gartenlaube* (1888) by Wehle. The serene charm portrayed in the image, coupled with the eloquent verses penned by the German Romantic poet Joseph Karl Benedikt Freiherr von Eichendorff (1788-1857) that complement it, bestow upon the composition a truly poetic essence ("Pinakothēkē", 1888, p. 125).
- *Winter* by Kray. The columnist describes the painting as a magnificent product of poetic imagination ("Pinakothēkē", 1889, p. 13).

At times, the personification of nature prompts the editor of the "Art Gallery," column to eschew traditional commentary, opting instead to evoke verses by Greek poets, despite the absence of any discernible influence from ancient Greek art. Exemplary instances include:

- *Der Frühling* [The Spring] (1887) by Kray. The painting is paired with the poem "Spring" by the Greek poet Iōannēs Vēlaras (Ioannis Vilaras) ("Pinakothēkē", 1889, p. 13).
- *Die ersten Blüten* [The first blossoms] by Niczky. The painting is followed by a brief love poem penned by the Greek poet Kōnstantinos Anagnōstopoulos ("Pinakothēkē", 1890, p. 45).
- *Frühlingsglaube*<sup>1</sup> [Faith in spring] / Image from page 224 of the magazine *Die Gartenlaube* (1885) by von Bodenhausen. The columnist alludes to Pietro Metastasio's poem "Già riede primavera," translated by the Greek poet Dionysios Solōmos, to accentuate the idyllic ambiance of the painting ("Pinakothēkē", 1886, p. 78).

### Topics Related to History, Including Historical Events And Figures

In certain instances, the magazine showcases pieces by German artists that allude to historical figures or events. Among these, paintings are predominant, such as:

- *Die Königinnen Elisabeth und Maria am Grabmal von König Lajos dem Großen im Jahr 1385* [Queens Elizabeth and Mary at the Tomb of King Lajos [Louis] the Great in 1385] (1862) by the German painter, of

Hungarian origin, Liezen-Mayer. The author extrapolates historical events from this table, focusing on those occurring in 14th-century Hungary ("Pinakothēkē", 1888, p. 13).

- *Die Königin Luise an der Wiege von Prinzen Wilhelm* [*Queen Louise by the Cradle of Prince William*] by Thumann ("Pinakothēkē", 1888, p. 93).
- *Königin Luise mit den Prinzen Friedrich Wilhelm und Wilhelm* [*Queen Louise with Princes Frederick William and William*] (1888), by Martin ("Pinakothēkē", 1889, p. 45).
- *Königin Luise und Prinz Wilhelm* [*Queen Louise and Prince William*] by Eichstaedt ("Pinakothēkē", 1889, p. 317).
- *Der Rat der Drei in Venedig* [*The Council of Three in Venice*] (between 1841 and 1886) by von Piloty. The establishment of the court, known as 'The Tribunal of Three', commenced its operations in the early 14th century. Its functions and responsibilities are elaborated upon in the unsigned text titled 'The Three Terrors of Venice' ("Oi treis tromeroi tēs Venetias ", 1889, pp. 6-8).
- *The Lüders paintings Der Kaiser am Sterbebett Moltkes* [*The Emperor on Moltke's Deathbed*]/ Image from page 349 of the journal *Die Gartenlaube* (1891) and *Die Überführung der Leiche Moltkes nach dem Lehrter Bahnhof* [*The Transfer of Moltke's Body to Lehrter Railway Station*]/ Image from page 353 of journal *Die Gartenlaube* (1891).

The artwork pays homage to the memory of Helmuth Karl Bernhard Graf von Moltke, the esteemed Prussian army marshal and one of the foremost military leaders of the 19th century ("Pinakothēkē", 1891, p. 45).

- *Kaiserin Maria Theresia zu Pferd inspiziert österreichische Truppen* [*Empress Maria Theresa on horseback inspecting Austrian troops*] (1884) by Camphausen ("Pinakothēkē", 1890, p. 109).

### Subjects Encompassing Literature and Drama

Many of the paintings depict scenes and characters drawn from the realms of literature and drama. Among them are:

- *Der Kampf des Erzengels Michael mit dem Satan um die Leiche des Moses* [*The Battle of the Archangel Michael with Satan over the Body of Moses*] (1861-1863) by Plockhorst. The painter drew inspiration from an ode penned by Goethe ("Pinakothēkē", 1886, p. 94).
- *Mignon* by Wagner. The painter found inspiration in Goethe's enigmatic heroine, Mignon ("Pinakothēkē", 1889, p. 269).
- *König Lear verstößt Cordelia* [*King Lear casts out Cordelia*] (Scene from Shakespeare's tragedy *King Lear*) by von Heckel ("Pinakothēkē", 1886, p. 269-270).
- *Desdemona rechtfertigt ihre Flucht mit Othello vor ihrem Vater und dem Senat* [*Desdemona justifies her elopement with Othello to her father and the Senate*] by König ("Pinakothēkē", 1887, p. 13).
- *Romeo und Julia* [*Romeo and Juliet*] by Vermehren ("Pinakothēkē", 1888, p. 21). Spyridon Paganelēs discusses Shakespeare's play in the magazine (Paganelēs, 1888, p. 2-7 and 19-24).
- *Wahl der Kästchen (Kaufmann von Venedig)* [*The test of the caskets*] by Barth. The painting portrays a scene from Shakespeare's renowned play *The Merchant of Venice*. The author of this column cites an excerpt from the play translated by the Greek writer D. Vikelas ("Pinakothēkē", 1890, p. 77).
- *Francesca da Rimini* by von Hofmann-Zeitz. This painting captures the tragic lovers Paolo and Francesca, embracing as they soar between Hell and Paradise. The anonymous author observes that Dante's portrayal of Francesca da Rimini in the *Divine Comedy* (Inferno 5.73-142) is the earliest known literary depiction. Paganelēs describes the same scene ("Pinakothēkē", 1886, p. 317).
- *Die Geisterinsel* [*The Haunted Island*] / Image from page 659 of *Die Gartenlaube* (1891) by Thumann. The artist drew inspiration from the odes of the German poet Christian Johann Heinrich Heine ("Pinakothēkē", 1886, p. 94).
- Regarding Amberg's painting „*Elegie*“ *Porträt eines sinnenden Mädchens in weißem Kleid* [*“Elegy” Portrait of a contemplating maiden in a white dress*], the author refers to Desdemona's song from Shakespeare's *Othello*, translated by Dionysios Solōmos, which he includes ("Pinakothēkē", 1886, p. 107).

### Allegorical Representations

Abstract concepts like peace, hope, and intimacy find visual expression in the works of German painters. Notably, these paintings are often accompanied by elaborate poetic descriptions. The following examples are representative:

- *Zum Frieden [Peace]* by Austrian painter Gabriel Cornelius Ritter von Max (1840-1915), who held the position of professor of historical painting at the Royal Academy of Fine Arts ("Pinakothēkē", 1888, p. 45).
- *Die Hoffnung [The Hope]* by von Bodenhausen. Hope, portrayed as a young and beautiful woman, dons an ancient Greek tunic as she roams through a flourishing landscape ("Pinakothēkē", 1888, p. 211).
- *Zutraulich [Trusting]*/ Image from page 909 of *Die Gartenlaube* (1886) by Beyschlag. Trust blossoms as the young eighteen-year-old woman engages in a "conversation" with a butterfly ("Pinakothēkē", 1887, p. 77).

### Religious issues

There is a scarcity of religious themes in *Kleiō* magazine.

- *Weihnachten / Die Geburt Christi [Christmas / The birth of Christ]* by Zick (Mataiotēs Periergou, 1885a, p. 15).
- *Jungfrau Maria [Virgin Mary]* by von Max ("Pinakothēkē", 1889, p. 379).
- *Hagar / Glaspalast München* [Illustrated catalogue of the Munich annual exhibition of works of art] (1889) by Schmuz-Baudiß ("Pinakothēkē", 1890, p. 29).
- *Beweinung Christi [Lamentation of Christ]* by Fugel ("Pinakothēkē", 1891, p. 13).

### Scenes from everyday life

Scenes of everyday life occupied German painters of the 19th century to a significant extent. The magazine *Kleiō* published paintings depicting the daily activities of young women and girls.

- *Die kleine Strickerin [The little knitter] / Die Gartenlaube* (1886) by Echtler ("Pinakothēkē", 1886, p. 301).
- *Nähendes Mädchen am Fenster [Sewing girl by the window]* (1885) by Auberlen ("Pinakothēkē", 1887, p. 125).
- *Das Mädchen, das wäscht [The girl who washes]* by Wagner ("Pinakothēkē", 1888, p. 109).

The pages of the magazine frequently feature paintings by German artists depicting more intimate scenes. Remembrance, reverie, solitude, sadness, and betrayal captured the interest of artists of the time. Typical examples of these paintings include:

- *Traumverloren [Lost in a dream]* by Wolff ("Pinakothēkē", 1891, p. 269).
- *Ohne Titel [Untitled] / Die Gartenlaube* (1891) by von Bodenhausen ("Pinakothēkē", 1892, p. 365).
- *Verlassen [Abandoned] [A portrait of a lady in black]* by Lingner. The portrait is accompanied by verses from the Greek poet Kōnstantinos Anagnōstopoulos ("Pinakothēkē", 1890, p. 221).
- *Sehnsucht [Longing]* by von Hoeßlin. The poem by N. P. Kakoulidēs of Constantinople, which shares the same title as the painting, is quoted ("Pinakothēkē", 1891, p. 13).
- *Mädchen an einem Brunnen mit Amor als Brunnenfigur [Girl at a fountain with Cupid as a fountain figure]* (1889) by Klimsch. In the painting, a young woman wearing a tunic is exposed to the arrows of the god Eros ("Pinakothēkē", 1891, p. 61).
- *Seifenblasen [Soap bubbles]* (1885) by von Max ("Pinakothēkē", 1891, p. 237).
- *Unser täglich Brod [Our daily bread]* (c. 1860) by Selzam. A young woman in poverty plays music to forget the difficulties of life ("Pinakothēkē", 1891, p. 125).
- *Das Familienkonzert [Family concert]* by Tyrahn ("Pinakothēkē", 1891, p. 141).
- The painting *Die Freundinnen [The girlfriends]* by Koch ("Pinakothēkē", 1891, p. 141) and the painting *Ein süßes Geheimnis [The Sweet Secret] / Die Gartenlaube* (1892) by Hering ("Pinakothēkē", 1892, p. 317) depicts young women indoors sharing secrets.

The scenes of everyday life also include themes of divination and necromancy. Notable paintings include:

- *Der Nekromant [The Necromancer]*/ Image from page 121 of *Die Gartenlaube* (1887) by Adamo ("Pinakothēkē", 1887, p. 93).
- *Beratung durch den Wahrsager / Handleser [Consulting the Fortune-teller / The palm reader]* (1888) by von Max ("Pinakothēkē", 1891, p. 285).

The paintings often depict scenes from everyday life in the East (Orientalism). Typical examples include:

- *Tambourinspielerin [Tambourine player]* (ca. 1875-1899) by Sichel. His works often depict female figures from the Mediterranean countries, dressed in oriental costumes ("Pinakothēkē", 1886, p. 127).
- *Orientalische Schönheit [An Oriental Beauty]* (1891) by Kleinschmidt. This time, the beauty of the East is represented by a woman from the Caucasus region. The painting is accompanied by verses from the Greek poet N. K. Makridēs ("Pinakothēkē", 1892, p. 301).
- *Tochter des Fellachen [The fellah's daughter]* by Sichel. The painting idealizes the figure of a young Egyptian peasant woman ("Pinakothēkē", 1890, p. 349).

- *Trick-Track-Spieler in einem ägyptischen Kaffeehause / Die Gartenlaube* [*Trictrac player in an Egyptian coffee house*] (1889) by the Austrian painter Leopold Carl Müller (1834-1892) (“Pinakothēkē”, 1889, p. 61).
- *Rast in der Wüste* [*Resting in the desert*]/ *Die Gartenlaube* (1889) by Perlberg (“Pinakothēkē”, 1889, p. 301).
- *Arabischer Märchenerzähler* [*Arab storyteller*]/ Image from page 765 of journal *Die Gartenlaube* (1890) by Perlberg (“Pinakothēkē”, 1890, p. 253).  
The painting depicts scenes from the life of the traveling theaters of the period.
- *Künstlerleben* [*Artist’s life*]/ *Die Gartenlaube* (1889) by Herrfurth (“Pinakothēkē”, 1889, p. 205).  
In some cases, German painters emphasize the difficulties of everyday family life (bankruptcy, pawnshop). Typical are the paintings:
  - *Die arme Bauernfamilie* [*The poor peasant family*] / Page 97 from journal *Die Gartenlaube* (1888) by Anton Seitz (“Pinakothēkē”, 1888, p. 141).
  - *Das letzte Kleinod* [*The last jewel*] / Image from page 321 of journal *Die Gartenlaube* (1890) by Spielter (“Pinakothēkē”, 1890, p. 173).
  - *Geldfälscher* [*Counterfeiters*] by Bluhm (“Pinakothēkē”, 1891, p. 109).  
The heroism of women, especially Montenegrin women, is depicted in paintings by German artists. The following are typical:
    - *Die Frau des Räubers* [*The bandit’s wife*] by Schauer (“Pinakothēkē”, 1887, p. 349).
    - *Die Wacht der Montenegrinerin* [*The watch of the Montenegrin woman*] (1886) by Linderum (“Pinakothēkē”, 1888, p. 125).  
At times, the magazine’s writers poetically comment on paintings depicting everyday scenes. Typical examples include:
      - *Am Strande* [*On the beach*]/ Image from page 772 of journal *Die Gartenlaube* (1884) by Kray (“Pinakothēkē”, 1886, p. 29).
      - *Des Meeres und der Liebe Wellen* [*Waves of the sea and of love*]/ *Die Gartenlaube* (1884) by Kray (“Pinakothēkē”, 1886, p. 159).
      - *Die Badenden* [*The bathers*] by Kray (“Pinakothēkē”, 1886, p. 205).
      - *Ein Sommertag* [*A summer day*] / *Die Gartenlaube* (1888) by Friedrichsen (“Pinakothēkē”, 1888, p. 243).
      - *Blühende Wiese* [*Blooming meadow*]/ Page 361 from journal *Die Gartenlaube* (1889), by Wehle (“Pinakothēkē”, 1889, p. 157).
      - *An südlichen Gestaden* [*On southern shores*]/ *Die Gartenlaube* (1890) by Nestel (“Pinakothēkē”, 1890, p. 13).
      - *Ein Schäferidyll* [*A pastoral idyll*] / Page 313 from journal *Die Gartenlaube* (1890) by Zick (“Pinakothēkē”, 1890, p. 93).
      - *Ein Schäferidyll* [*A pastoral idyll*]/ Page 505 from journal *Die Gartenlaube* (1888) by Blume-Siebert (“Pinakothēkē”, 1889, p. 93).  
Several German painters explore life in the countryside and everyday activities through their work. Typical examples include:
        - *Der Korbflechter* [*The basket weaver*] (1880) by Blume-Siebert (“Pinakothēkē”, 1889, p. 93).
        - *Frische Fische* [*Fresh fish*] / *Die Gartenlaube* (1890) by Lingner (“Pinakothēkē”, 1890, p. 205).
        - *Die Wiese vom ersten Grün bis zum Winterkleide* [*The meadow at different times of the year*]/ Image from page 461 of journal *Die Gartenlaube* (1891) by Limmer (“Pinakothēkē”, 1891, p. 221).

In certain paintings, German painters depict everyday scenes in urban environments. Typical examples include:

  - *Aus Venedig* [*From Venice*] by Echtler (“Pinakothēkē”, 1890, p. 61).
  - *Der Florist auf dem Markusplatz, Venedig* [*The Florist in St Mark’s Square, Venice*] by the Austrian painter Franz Leo Ruben (1842-1920) (“Pinakothēkē”, 1891, p. 173).
  - *Ein Plausch im Park* [*A chat in the park*] by Menzler (“Pinakothēkē”, 1888, p. 77).  
Frequently in the magazine, paintings are chosen that depict scenes from the lives and games of young children. Typical examples include:
    - *Hören wir uns das Telegramm an* [*Let’s listen to the telegram*] by the Czech artist Heinrich Max (1847-1900) (“Pinakothēkē”, 1886, p. 14).
    - *Der kleine Junge* [*The little boy*] by Piglhein, who was the founder and inaugural President of the Munich Secession (“Pinakothēkē”, 1886, p. 78).
    - *Die kleine Sängerin* [*The little female singer*] by Blume (“Pinakothēkē”, 1886, p. 317).
    - *Er fand die Tür geschlossen* [*He found the door closed*] by Jordan (“Pinakothēkē”, 1889, p. 237).
    - *Auf Besuch beim Großvater* [*Visiting grandfather*] (1887) by Eberle (“Pinakothēkē”, 1889, p. 141).
    - *Jugendlust* [*Joy of youth*]/ Image from page 593 of *Die Gartenlaube* (1886) by Keyser (“Pinakothēkē”, 1888, p. 141).

- *Auf der Lauer* [On the lookout]/ Image from page 453 of journal *Die Gartenlaube* (1891) by Wunsch (“Pinakothēkē”, 1891, p. 173).  
Some painters opt to depict scenes that convey maternal affection and care. Typical examples include:
- *Mutterglück* [Maternal happiness]/ Image from page 725 of *Die Gartenlaube* (1890) by Klimsch (“Pinakothēkē”, 1890, p. 285).
- *Der erste Schritt* [The first step]/ Page 625 from journal *Die Gartenlaube* (1890) by Beyschlag (“Pinakothēkē”, 1890, p. 301).

## Portraits

Female figures, whether in busts or full-length portraits, are popular subjects for the magazine. Typical examples include:

- *Sofia* by Hermann von Kaulbach (“Pinakothēkē”, 1886, p. 330).
- *Die beiden Schwestern* [The two sisters] by Friedrich August von Kaulbach (“Pinakothēkē”, 1886, p. 330).
- *Deutsches Bauernmädchen* [German peasant girl] by Lieck (“Pinakothēkē”, 1886, p. 354).
- *Vor dem Tanz* [Before the dance] by Lieck (“Pinakothēkē”, 1888, p. 323).
- *Nachdenkliche Gedanken* [Pensive thoughts] by Kiesel (“Pinakothēkē”, 1890, p. 125).
- *Büste einer Frau* [Bust of a woman] by Kiesel (“Pinakothēkē”, 1887, p. 13).
- *Mädchen, das lacht* [Girl who laughs] by C. Hom (“Pinakothēkē”, 1887, p. 349).
- *Weibliches Porträt* [Portrait of a woman] by Anders (“Pinakothēkē”, 1891, p. 77).
- *Spanischer Gitarrist* [Spanish guitarist] by von Frauendorfer-Mühlthaler (“Pinakothēkē”, 1888, p. 259).
- *Zenab, eine arabische Sängerin in Kairo* [Zenab, an Arab singer in Cairo] *Die Gartenlaube* (1888) by Schüler (“Pinakothēkē”, 1889, p. 61).

## Landscapes

The number of landscape paintings found in the magazine is limited. Typical are the tables:

- *Ein Morgen im Nebel* [A morning in the fog] by Schleich (“Pinakothēkē”, 1886, p. 127).
- *Ein Schiff in Bedrängnis* [A ship in distress] by Achenbach (“Pinakothēkē”, 1887, p. 365).
- *Abenddämmerung am Toten Meer* [Dusk on the Dead Sea] (1881) by Bracht (“Pinakothēkē”, 1888, p. 195).
- *Winter* by Heydendahl (“Pinakothēkē”, 1891, p. 269).
- *Nach dem Aufprall* [After the collision] by Stöwer (“Pinakothēkē”, 1888, p. 339).

German painting during this period, as evident from the artworks showcased in *Kleiō* magazine, staunchly resists anything novel emerging from France. It eschews attempts to break traditional rules and academic teachings in favor of embracing modernity. German artists show little interest in emphasizing color, glorifying movement, or infusing drama into their subjects, as seen in French Romanticism. Unlike their French counterparts, German painters in this era do not typically delve into social conflicts or political realities, nor do they paint subjects from contemporary French history or episodes from the Greek Struggle for Independence that may captivate audiences. Instead, their focus predominantly lies on the integration of humanity with the natural world. This divergence arises because German romantics yearn to transcend the tangible and the familiar, drawn instead to the realm of dreams, the infinite, and fantasy. In contrast to the emphasis on inner emotion, the exaltation of passion, and grand gestures prevalent in French art during the Romantic period, German painting is characterized by its melancholy and pessimism, inner turmoil and solitude, mystical and passive ambiance, as well as its pantheistic and symbolic nature, infused with poetry and myth. Even when German painters explore non-European subjects, such as themes and forms originating in eastern Mediterranean and south of Europe (Orientalism), their approach and portrayal differ markedly. Typical examples include *Tambourine Player* and *The Fella's Daughter* by Sichel, as well as *An Oriental Beauty* by Kleinschmidt. The hymn to the naked female body, the sensual atmosphere, and the eroticism prevalent in the works of 19th-century French artists (*odalisques*) appear to have left German painters largely unmoved. Instead, they directed their focus towards more superficial and conventional elements, primarily of anecdotal nature. Furthermore, the numerous subjects of everyday life presented in the magazine do not seem to align with either the French school of Realism (represented by artists like Camille Corot, Honoré Daumier, Gustave Courbet) or the Naturalism of German painters (including figures like Adolph Menzel, Hans Thoma, and Wilhelm Leibl). The paintings selected lack the expressive vigor found in the works of French painters (characterized by free, rapid brushstrokes) and the precision of description and obsession with detail typical of German realists. The German painters featured in the magazine display an interest in capturing snapshots of everyday life but do so in a more conventional, academic manner. Typical examples include *The Little Knitter* by Echtler and *Sewing Girl by the Window* by Auberlen. In contrast to the French artists of the same era, the Germans seem to adhere to formal

conventions rooted in past artistic traditions. It should be noted that, with a few exceptions, the works of German painters appear lacking in composition and spatial rendering, restrained in their use of color, romantic in mood, realistic in detail, and classicistic in style. It is important to acknowledge the significant role played by the Academies established in the 18th century across many German cities, which thrived throughout the 19th century and greatly influenced artistic expression in Germany. A notable institution among them is the Academy of Fine Arts in Munich, and the pivotal role of its director, Karl Theodor von Piloty, deserves special mention. Von Piloty, who also served as a mentor to some of the most prominent Greek painters of the 19th century, is known for creating works that blend realistic elements with theatricality, juxtaposing a superficial treatment of characters with monumental features. In the Academy of Fine Arts in Munich, as well as in other Academies comprising Schools of Fine Arts, instruction is conducted by professors appointed by the state, and their graduates are termed 'academic painters' (Hofmann, 1960, p. 173-183). Consequently, academic art assumes the status of 'official art', representing the art presented in state-sponsored exhibitions, from which both the government and art enthusiasts can acquire artworks. The curriculum in these academies encompasses various subjects, including perspective, the analysis and replication of works from earlier periods, anatomy and nude studies, geometry, proportions, attire and accessories, with a particular emphasis on mythological, historical, and religious themes. Characteristics of academic painting include a preference for significant themes from history and tradition, large-scale dimensions, eclectic elements, theatrical spatial development, established character types, conventional poses of figures, a fondness for color and decorative details, grand gestures, and rhetoric devoid of context.

In the works of this period in Germany, as depicted in the pages of the magazine *Kleiō*, academic elements often intertwine with idealistic ones, particularly in paintings inspired by Greek antiquity (such as *Iphigenia in Tauris* by Kanoldt, *Electra awaits the return of Orestes* by Teschendorff, *The Rape of Persephone* by Schobelt, etc.). In some instances, artists employ antiquity as a pretext for depicting the nude (Baumgart, 1975, p. 152), aiming to cater to public wishes. German idealist painters thus engage in a liberal interpretation of the world and life, based on ideal standards, as they are not concerned with rendering objective reality. Each artist approaches this fascination with the ideal, the realm of fantasy, and form differently. Many of the formal models used by artists during this period are therefore derived from other eras, literature, and the world of fantasy rather than from life itself (such as *Mignon* by Wagner, *Romeo and Juliet* by Vermehren, *Francesca da Rimini* by von Hofmann-Zeitz, etc.). A notable distinction arises between the works of French landscape painters and those of German landscape painters featured in the magazine. Specifically, the paintings by German artists often capture a landscape image (such as *Dusk on the Dead Sea* by Bracht), which tends to evoke feelings of melancholy or drama, rendered in cold, heavy, and muted colors. In contrast, French landscape painting, whether it involves the Barbizon or Honfleur painters, the "Norman Barbizon" (Rewald, 1955, p. 149), or the Impressionists, exudes a sense of freedom, energy, directness, and expressiveness, far removed from the constraints of official circles and established trends. This disparity stems from the fact that the French artists of this period were not concerned with idealizing physical space or adopting an idealistic approach. Instead, they aimed to surpass objective landscape depiction to achieve what Baumgart (1975, p. 87) aptly describes as 'painterly realism'. As they embrace "*plein air*" painting, they capture the "*paysage intime*" - the intimate landscape, experienced natural reality, and atmospheric essence, diverging from the imaginative and scholarly depictions favored by studio-bound painters. Even though there were German painters who embraced Impressionism during this period - notable examples being Max Liebermann, Fritz von Uhde, Max Slevogt, and Lovis Corinth - these artists are not featured in *Kleiō* magazine. Similarly, the artistic movements in France during the last two decades of the 19th century are not represented in *Kleiō*. None of the German painters featured in its pages pursue the stylistic pursuits characteristic of French painting during this era. The Neo-Impressionism of Georges Seurat and Paul Signac, which reintroduces clarity, austere beauty, and harmony to the painted surface through color contrast; the Symbolism, Syntheticism, and Cloisonism of Paul Gauguin and the Nabis, which challenge the achievements of the Renaissance and prioritize simplification, schematization, and anti-realistic rendering of subjects, do not resonate within the pages of the magazine. Similarly, Vincent van Gogh's expressionist approach, which amplifies expression through vibrant colors and distortions, along with the pioneering work of modern painting by Paul Cézanne, who revolutionized art by seeking structural elements to achieve painting harmony, do not find representation. None of the German painters featured in the magazine seem to be captivated by these innovative movements unfolding in France. Finally, *Kleiō* magazine does not feature works reminiscent of the *Art Naif* movement of the late Rousseau or the Modern Style of the late 19th century. Even Franz von Stuck, the most significant figure of *Jugendstil* in Germany, is absent from the magazine.

It is striking that even the French painters featured in the magazine do not align with the pursuit of modernity described in the preceding paragraphs. In other words, the pages of the magazine display numerous paintings by French artists such as Gustave Clarence Rodolphe Boulanger, Jean-Louis-Ernest Meissonier, Jean-Ernest Aubert, Antoine Auguste Ernest Hébert, Pierre-Eugène Lacoste, François-Alfred Delobbe, Jacques Clément Wagrez, William-Adolphe Bouguereau, and Émile Munier, who, like their German counterparts, exclusively focus on academic painting.

## Conclusions

Despite the trend towards artistic liberation from traditional themes and rules, particularly evident in the latter half of the 19th century, the magazine appears to maintain allegiance to academic painting. The artworks exhibited in its pages adhere to the German tradition, emphasizing Classicism, Idealism, and Romanticism as perceived by the art academies in Germany, particularly the Academy of Fine Arts in Munich. This allegiance is evident both in the selected themes and in the manner in which artists express themselves. During this period in Germany, Karl Theodor von Piloty, the foremost proponent of "historical realism," exerted significant influence on the art scene. Despite criticism of his work as academic, Piloty is held in high esteem and is closely associated with the prestige attained by the Academy during his tenure. Upon his death in 1886, the author of the "Pinakothēkē" column lauds his personality, contributions to art, and his pivotal role in shaping German artistic expression. The magazine acknowledges that as the director of the Academy of Fine Arts in Munich, Piloty succeeded in revitalizing German art. Piloty advocated for an art form that contrasted sharply with the "indecent and inappropriate" works of the School of Realism prevalent in both the arts and literature in France during this period ("Pinakothēkē", 1886, p. 253). The reaction of *Kleiō* magazine towards the emerging trends in France during the same period is evident from the commentary accompanying its evaluation of the work of the German artist Friedrich August von Kaulbach. Notably, the author of the "Pinakothēkē" column observes that Kaulbach would struggle to prevent the influence of prevailing trends in France, where painting was perceived to be enslaved to the vulgar, crude, and malformed, from spreading beyond the Rhine ("Pinakothēkē", 1886, p. 342). These texts, along with the selection of works, clearly reveal the magazine's preferences. The magazine selects paintings by German artists with the intention of shaping the aesthetic preferences of its Greek readership. Additionally, the magazine seeks to acquaint Greek artists with German art, from which they can derive significant insights ("Pinakothēkē", 1886, p. 14). During this period, German artists are portrayed as predominantly influenced by the forms and themes of Greek antiquity, resisting contemporary trends, while the Greeks embrace the achievements of academic German art. Hence, Modern Greeks feel a stronger affinity towards works that celebrate or evoke their ancient past. Thus, a return to antiquity serves as the primary objective during this period for the development of a "national" art, regardless of whether ancient Greek culture is interpreted through the lens of Central Europe.

## Notes

<sup>1</sup>A German poem bearing this title was penned by Ludwig Uhland in 1813, later set to music by Franz Schubert (initially published in 1868).

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