



AVAILABLE FROM
ALEXANDER PRESS

Mother Thessaloniki

by Nikos Gabriel Pentzikis

Translated by Leo Marshall

NIKOS GABRIEL PENTZIKIS (1908–1993) was a painter and writer known for his in depth study of Byzantine tradition and as a courageous defender of Orthodoxy in the modern world, “the one person who in theory and practice embodied, in the most radical way, devotion to the ‘popular spirituality’ of the Orthodox Church . . . that ‘bravest confessor’ of the Byzantine tradition [presenting] the unshakeable ‘constants’ of our spiritual life, in the midst of the unrelenting ‘progressiveness’ of the modern world.” (Archbishop Stylianos)

Pentzikis, the most modern of Greek writers, the most distinctly Greek, assembles his pieces so that, beginning in alienation, with the recalcitrance and transience of things, the casual cruelties of space and time, they reach out, through the luminous Orthodox immanences of the past, the reverberations of historial memory, towards an inclusive density of present experience. And the wonder, the beauty, lies in the way that we sense, looming in the endlessly modulating density of style, the Orthodox presence of the city.

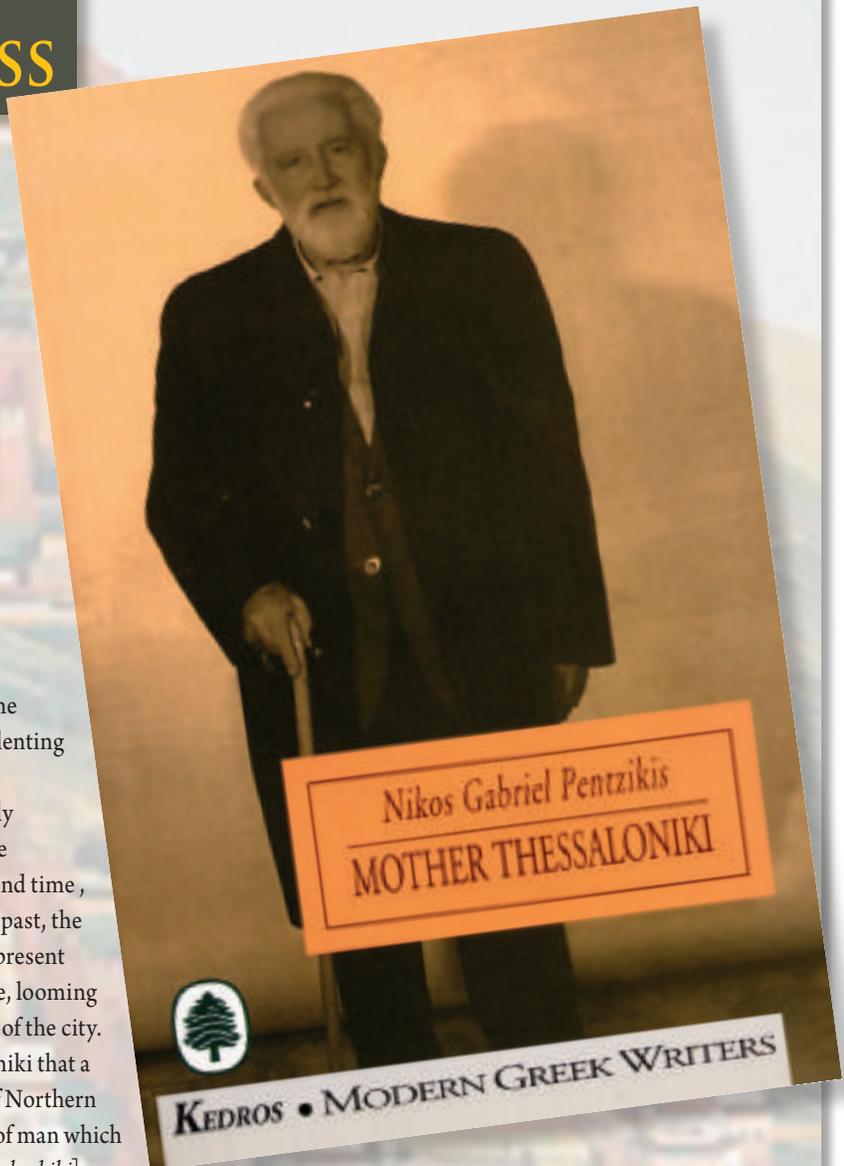
Pentzikis “identified himself so closely with his native Thessaloniki that a [study] on his work may well start with an introduction to this city of Northern Greece. Thessaloniki represents Greece and, beyond that, the world of man which Pentzikis has come to accept with its shortcomings. In [*Mother Thessaloniki*] . . .

he identifies the parts of his body with the areas and historical periods of Thessaloniki: ‘Behind my left ear on the temple and at the base of the occipital bone where our life beats in danger, there is the central cemetery with its trees, the Jewish section, the Turkish one, and the sarcophagi of Hellenistic times’ . . . The head is also said to represent the city’s crossroads and teems with a multitude of impressions which Pentzikis takes care to list in one and a half pages . . .

“During the Byzantine period, from the fourth to the fifteenth centuries, Thessaloniki became the second most important city of Byzantium after Constantinople. Historians of the time singled her out as a ‘splendid city’, ‘large and spacious’, and ‘world-famous’. In fact, if Athens is mainly known for its ancient monuments – above all the Acropolis – Thessaloniki, together with Constantinople and Ravenna, are the richest centers of Byzantine culture.”

“[His work] shows a Protean character and bold experimentation with style. It rests, however, on Christian faith, and more particularly Greek Orthodox faith. Its premise is that man is not an independent and self-reliant being but one who cannot act or even exist without the protection and guidance of God and his Saints venerated in a multitude of icons.” (George Thaniel, *Homage to Byzantium*)

Background: Byzantine Thessaloniki by Thanasis Bakogiorgos



CONTENTS:

- City and individual
- The shops
- Road-widening
- Mansion boundaries
- Remembrance of the dead
- By way of registration
- Landscape of being
- Inner city
- Return
- Thessaloniki and life
- Clouds and reminiscences
- View from the northwest
- Panorama and history
- Picturesque scenes
- Liberty Square
- Mother Thessaloniki
- The Church of the Protector

Nikos Gabriel Pentzikis:
Mother Thessaloniki

Kedros Publishers, 1998
Paper bound, 145 pages
ISBN: 960-04-1425-4

\$25.00



Order directly from:

ALEXANDER PRESS

2875 Douglas Avenue, Montréal, Québec
H3R 2C7 CANADA

Tel: (514) 738-5517 or (514) 738-4018
Toll free: (866) 303-5517 Fax: (514) 738-4718

E-mail: johnh@megaweb.ca
www.alexanderpress.com