

EDITOR'S NOTE

The photographs published in this volume belong to the personal album of Prince George, the first High Commissioner of the Autonomous Cretan State from 1898 to 1906. Until now this album was known only from five photographs the Prince had given to Raymond Matton for the illustration of his book *La Crète au cours des siècles*, published by the Institut Français d'Athènes in 1957. The actual album was discovered in early 2000 at a Parisian gallery by the photography historian Haris Yiakoumis, who contacted us at the time, pointing out its historical and general interest, and suggested that it be published by Crete University Press. The 277 photographs of the collection —some of which are scattered in various studies and historical albums and belong to different archives, most of them having remained hitherto unknown— cover the events of approximately one year: they illustrate the most important moments from the arrival of Prince George in Crete, at Chania in December 1898, as well as his official visits to the largest cities and the provinces of the island at the beginning of the following year, capturing the expectations of the Christian population for Union with Greece. They also include moments of the High Commissioner's everyday life in Chania —the capital of the island at the time, and the seat of the administration—, and of his tours in the countryside, photographs of his more intimate circle, as well as pictures depicting landscapes and monuments, as captured by the camera of Pericles Diamandopoulos, official photographer of the High Commissioner, and by the Prince himself or his aides.

Prince George (1869-1957), second son of the King George I of the Hellenes, arrived in Crete during turbulent times for the island, for Greece, for the Ottoman empire, and for Europe. In 1898, after a long period of Ottoman rule, Crete was declared an autonomous state by the Great Powers. Prince George, then aged 29, was appointed High Commissioner with the mission to restore peace and good relations between the two religious communities after a period of continuous strife and to establish the new Autonomous Cretan State. The Cretans considered this state temporary and accepted the new ruler in the hope that he would very soon realize their insistent wish for Union with the Greek State. Thanks to the assistance of the members of the

Cretan government the first years of his rule were quite productive: a new institutional framework was created, covering administration, justice, medical welfare and education; the status and the internal structure of the Church of Crete was regulated; thanks to the establishment of domestic peace and the improvement of education, there was considerable increase in intellectual and artistic activity; the first archaeological excavations at the great Minoan centres began and special attention was paid to the listing and preservation of Byzantine and Venetian monuments; however, this was also the time when the first destructive interventions to the monuments of the past took place as part of the city planning and development.

Prince George's authoritarian rule, his inability to satisfy the Cretans' demand for Union, his increasing dependence on the "Protecting" Powers, the government disfunction and the consequent economic decline, brought about a deep internal crisis. "One should not forget that when, seven years ago, we welcomed the son of the King of the Hellenes, we welcomed him as a matchmaker for Union with Greece. Unfortunately the engagement was far too prolonged so that the situation exacerbated by the annually repeated promise for a swift resolution of the issue became unbearable. Besides, between the matchmaker and the bride to be there arose enmities and political strife, thus increasing the general discontent", emphasized Eleftherios Venizelos, soon after the revolutionary declaration at Therisso in March 1905 (A. Maris, *Ο Ελευθέριος Βενιζέλος και το κίνημα του Θερίσου*, Chania 1985, pp. 149-150). The failure of the High Commissioner's rule and, more importantly, the position of Crete within the general picture of geopolitical planning by the Great Powers in the area of the Balkans and the eastern Mediterranean during this period, inevitably led, in 1906, to the European decision for the dismissal of the Prince and his immediate replacement; and once more, for the postponement of the Union.

The Prince left Crete carrying with him the memories of a career which began auspiciously but ended in a climate of personal and ideological confrontation and strong popular resentment: "In that miserable night in September 1906 (...) I left my beloved Crete, and the White Mountains, where I had spent

first the happiest and then the unhappiest years of my youth, disappeared in the horizon”, he noted down at the end of the greek edition of his *Memoirs*, a book which he wrote just before his death in Paris, where he had been living since the Goudi movement in 1909. He had deemed it important to collect and arrange —almost always in chronological order— the photographs from his first and happy period of stay in Crete in his personal album.

Prince George's political career has not yet been the object of systematic research and has been examined only insofar as it is related to the activities of Eleftherios Venizelos in the same period. Research on the history of Crete in the nineteenth century is also lagging behind. We decided to publish the Prince's personal album exactly because it constitutes an important historical testimony shedding light on the role that he played in the multi-ethnic Crete of the period and, mostly, because it reflects the physiognomy of the island and the unionist expectations of the Christian population, who saw the High Commissioner as a symbol of a transitional era which would hopefully soon come to an end.

The photographs in the album are unsigned and bear no spatiotemporal indication or other information. For the dating and the captioning we used the contemporary publications of the Cretan and part of the Athenian press, the relevant literature, archival sources and, additionally, unpublished photographic collections kept in public archives and libraries in Crete. The publication was already completed when we located in the digital archive of the National Research Foundation “Eleftherios K. Venizelos” (Chania) an album which, according to its owner (V. Kalaitzis-Moudakis) who donated it to the Foundation in 2002, belonged to Prince George. The research on the album and the digitization of its photographs was completed in February 2009. Parts of it are similar to the one published here and it contains some additional —though unsigned and incomplete— information which assisted us in some cases to verify or complement our data. In the text accompanying the description of that album it is mentioned that the photographs were taken by Pericles Diamandopoulos; and according to the testimony of Prince George himself (see Kalaitzis-Moudakis, Bibliography) it also contains photographs taken by him as well. Obviously Diamandopoulos's photographs appearing in both albums are different developments of the negatives whose provenance is the photographer's archive, belonging since 1979 to the Philological Society “Chrysostomos” in Chania.

The photographs from the Prince George's life in Crete, contained in two folders and one album which are kept in the Historical Archives of Crete (Chania), also belonged to his per-

sonal archive. However, this material —which was donated to the Archives by George's son, Prince Peter, in 1967— has not been documented and the information on its acquisition has not been fully registered.

The present edition includes 193 photographs out of the 277 in Prince George's personal album; these are arranged into three sections: the first contains photographs depicting Prince George's official visits to the cities and provinces of Crete, or his activities as High Commissioner during the first months of his rule. The second includes photographs from his private life in Chania, i.e. instances from life in the palace and from excursions in the vicinity. It is characteristic that, even in his care-free moments in the company of his brother and his aides in the palace (which was not only a private residence) and during his afternoon walks, the Prince always wears his uniform — with a single exception: the Cretan boots he had specially ordered for his outings in the Cretan countryside, which is depicted in the photographs of the third section.

The photographs are arranged in chronological order and when the available evidence allows, the date (according to the Julian calendar then in use) is also given. The captions give the place, the time, the events, the names of the persons and of the monuments depicted, when secure identification was possible. Haris Yiakoumis provided the name of each photograph's author, and has also provided the date on the basis of technical characteristics, in the case of photographs which were impossible to date precisely.

Some place-names may appear strange to the modern-day reader. The names used at the time were preferred and the modern alternatives have been provided in brackets. The same applies to a number of foreign proper names which are given exactly in the form that appears in the sources of the period, irrespective of phonetic representation.

Inevitably the documentation is in some cases incomplete, or even erroneous, when the available sources of information were insufficiently illuminating. Needless to say, these shortcomings which, it is hoped, will be pointed out by the informed specialized readers, are the exclusive responsibility of the editor.

Some photographs of the first part are accompanied by contemporary or later texts (or extracts) relevant to the event depicted.

The album's edition is accompanied by two texts signed by Haris Yiakoumis and the historian Ioannis Kokkinakis respectively. Yiakoumis describes the form of the album, the quality of the photographs and the identity of the photographer and gives a brief sketch of the art and technique of photography in the early years after its invention, as well as its importance as a historical

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document. In his contribution, I. Kokkinakis presents the socio-political conditions in Crete after it became an autonomous state in 1898, until the Union with Greece in 1913, and he analyses Prince George's character and role as High Commissioner, his view on the exercising power and his relationship to his subjects as depicted in the photographs he himself took.

It was considered useful to complete the edition with a detailed chronology appended at the end of the volume, which contains the most important landmarks of Prince George's career as High Commissioner. Again, the dates given follow the Julian calendar; from March 1900 onwards the discrepancy with the new (Gregorian) calendar is thirteen days instead of twelve.

The Bibliography gives the primary sources and studies which were used for the documentation and identification of the photographic material and the compilation of the chronology as well as the sources of the texts quoted in this edition.

We would like to thank those who assisted our research during the preparation of this edition: Mrs Zacharenia Simandiraki, Director of the Historical Archives of Crete at Chania; the staff of the Chania Municipal Library; and Mrs Chara Apostolaki, archivist at the National Research Foundation "Eleftherios K. Venizelos" at Chania. Mr Ioannis Papiomytoglou, Director of

the Rethymnon Public Library, for his useful information and bibliographic references, and Mrs Eleni Kovaiou, responsible for the closed-access collections of the University Library at Rethymnon. The always hospitable staff of the Vikelaia Municipal Library of Heraklion, especially Mrs Georgia Karelli; Mrs Georgia Katsalaki, responsible for the Libraries and Archives of the Historical Museum of Crete (Heraklion); and Mr Vangelis Psaradakis, head of the Library "G. N. Doundoulakis" at Archanes.

Special thanks are due to our associates: Haris Yiakoumis who was responsible for the digitization and the processing of the material and entrusted us with its documentation; Ioannis Kokkinakis who wrote a study especially for the present volume and offered valuable advice. We would also like to thank Christos Marsellos for the French translation as well as Tina Lendari for part of the English translation and useful corrections, and Antonis Anastasopoulos for his advice on the transliteration of Turkish names and terminology. Finally, Mrs Vouvoula Skoura who contributed to the design of the edition.

For Crete University Press
Eirini Lydaki

Historical events and photographic documentation

The most significant event which marks the history of Greece in the nineteenth century is, undoubtedly, the War of Independence, which took place from 1821 to 1827. This event was recorded in detail through all the means of visual representation of the period, mainly in painting, drawing and gravure. Photography, which was in fact invented in 1839, was missing.¹ In 1827 Greece gained its independence after four hundred years of Ottoman rule, but its very limited territory was restricted to the central part of contemporary Greece. Although Crete joined the uprising, the island was not incorporated into the young Greek State. It remained under the Sultan's dominion, and this led its Christian population to a series of revolts trying to throw off the Ottoman yoke and bring about the coveted Union with Greece.

The most dramatic event in Cretan history of the nineteenth century is the holocaust of the Arkadi monastery during the revolt of 1866-69. For a variety of reasons there is no photographic evidence for the blowing up of the monastery's gunpowder storage room and the tragic sacrifice on 9 November 1866 of the besieged Cretan warriors and civilians who had taken refuge there from the Turks. Firstly, photography was still in its infancy and there were no photographers resident on the island. Moreover, the event was not widely publicized in the various European illustrated newspapers. Finally, the duration of the events was brief and therefore the dispatch of Greek and foreign photographers was not deemed possible. Those rare documents which record this part of the history of Crete are drawings and, mainly, gravures based on the artists' imagination. The American consul in Crete at the time, William James Stillman (1828-1901), painter, journalist and important photographer, is a very exceptional case. During his service between 1865 and 1868, he photographed several places in Crete² but we do not have any

photographs from the 1866 uprising. He has provided only a written account of the event in his book *The Cretan Insurrection of 1866-7-8*.³

The successful outcome of the revolution of 1895-96 for the Christians was the main cause for the looting and the burning of the Greek quarter of Chania by the Turks on the 23rd and the 24th of January 1897. The Great Powers, England, France, Russia, Italy, Germany and Austria sent a great number of ships to Souda bay. Numerous troops of the Great Powers arrived in Crete and along with them came war correspondents, draughtsmen as well as photographers. The illustrated magazines, like *L'Illustration*⁴ or *Le tour du Monde* in Paris, *The Illustrated London News* and *The Graphic* in London, dedicated several pages to the Cretan events and the Greek-Turkish war of 1897, which broke out two months after the arrival of the Greek army in Crete, under the general command of Colonel Timoleon Vassos.

The end of the nineteenth century is entirely different to the previous period. Photography can now capture movement⁵ and newspapers and magazines employ this art form in order to illustrate their articles. Photomechanic reproduction remains a difficult technique and for this reason a photograph is often copied by a draughtsman and subsequently turned into a gravure in order to be published along with the text in black and white.⁶

The pictures reproduced in the European illustrated press are mainly gravures based on photographs, occasionally photo-

1 The first photographs were taken in France by Joseph-Nicéphore Niepce around 1825, by Louis-Jacques-Mandé Daguerre in 1839 using the daguerreotype method and, in England, by William Henry Fox Talbot around 1840 using the negative/positive method. The latter method was preferred, because it was more affordable.

2 William J. Stillman, *Poetic Localities: Photographs of Adirondacks, Cambridge, Crete, Italy, Athens*, New York: Aperture, 1988. (Texts: Anne Ehrenkranz, Colin Eisler, Linda S. Ferber, André Jammes).

3 William J. Stillman, *American Consul in a Cretan War. Revised Edition of the Cretan Insurrection of 1866-7-8 with Introduction and Notes by George Georgiadis Arnakis*, Austin Texas: Center for Neo-Hellenic Studies, 1966. Reprint of Stillman's book, *The Cretan Insurrection in 1866-7-8*, New York: Henry Hold, 1874.

4 The French news magazine *L'Illustration* was founded in 1843 on the model of the English magazine *The Illustrated London News*, founded a year earlier.

5 During this period, the camera can achieve diaphragm apertures at a speed of 1/250 sec and can capture a certain number of movements, especially the movement of human being.

6 The possibility of photomechanic reproduction of a photograph in shades of grey soon started to be used at the beginning of the twentieth century. However, more or less successful attempts using the photocopy or photogravure method had been made slightly earlier. The cover page of *L'Illustration* dated 25 July 1891, bears a picture, half photograph and half woodcarving.

mechanic reproductions of photographs or, rarely, of drawings from nature.

Pericles Diamandopoulos (1863-1941) was one of the first photographers to settle in Crete around 1895. Born in Volos, he learned the art of photography in Paris during the 1890s and later, in the first years of his career, he worked in Smyrna.⁷ Diamandopoulos, who became one of the most important photographers of the Cretan events, would be the exclusive supplier of European illustrated magazines. Many of his photographs were published in various weekly magazines, mainly in *L'Illustration*, without, however, acknowledgement of his name (see p. 220).

On 25 August 1898, the Turks slaughtered a number of Christians —among them 17 British soldiers and the Vice Consul of Great Britain— in Heraklion. The public execution of two principal instigators of that massacre took place on 11/23 November 1898. Diamandopoulos, who was present, took the only two extant photographs of the execution. Almost twenty days after the event, the magazine *L'Illustration*⁸ published an article with the text of the military order, accompanied by the two photographs of the execution taken by Diamandopoulos.⁹ These photographs were faithfully reproduced as gravures, so as to be published along with the text.

Following the events in Heraklion, the Great Powers decided to propose to the King George I of the Hellenes to send his second son, Prince George, as a new governor of the island. The arrival of Prince George in Crete was scheduled for 9 December 1898. The photograph of the Prince, setting foot on the Cretan soil and being welcomed by the four admirals and by numerous army officers of the Great Powers at Souda bay, became an emblematic photograph. The scene was captured by a professional, beyond any doubt by Pericles Diamandopoulos, and was subsequently copied and circulated by the other photographers established in Crete.¹⁰ The amateur or semi-professional pho-

tographs extant from that day should probably be attributed to soldiers or officers of the foreign powers.

This photograph is of course included in the personal album of Prince George, being one of the first. All the photographs following the moment of his arrival, unfold before our eyes, instant by instant, events from the first year of the Prince's residence on the island. The quality and the power of Diamandopoulos's pictures make us relive the events in their chronological order. In an autobiographical work, which Prince George wrote a while before his death, he recalls the day of his arrival in Crete: "The reception given to me by the Cretan population was extremely cordial, impressive, and touching, and it filled my heart with courage and hope. The French Admiral Pottier, sitting in the carriage beside me, actually wept at the jubilation which he witnessed".¹¹

None of the photographs in the album are signed and their attribution to Diamandopoulos proved very difficult. The other photographers resident in Crete during that period were Gregorios Alexiadis, Battista Anselmi, Giuseppe Berinda, Sigismund J. Feigenbaum and Richard G. Krüger in Chania, E. Androulakis, Georgios Marayiannis, Georgios Markoulakis, and Rahmi Bediz Bahaettin (or Behaeddin), in Heraklion. They all sign as photographers to Prince George, but his official photographer was Diamandopoulos. However, Marayiannis, who was located in Heraklion, did photograph the arrival of the Prince in the city in 1899. His photographs were often signed. However, their importance as a source of information is limited compared to that of Diamandopoulos's photographs. The latter displayed a quality and a skill for photo reportage, on a par with the best photographers of his period.

The dimensions of the Prince George's personal album are 37 × 54 cms and contains 277 photographs. Of those, 169 are attributed to Pericles Diamandopoulos and are of large size (there are 3 photographs in 16.5 × 69 cms, 2 in 16.5 × 46 cms, 130 photographs in 16.5 × 23 cms, 32 in 11.5 × 16.5, i.e. taking up half of the photographic plate —a technique used by

7 T. Louloudakis, *Cretan Photography*, Athens 1985, p. 12, and Alkis X. Xanthakis, "Περικλής Διαμαντόπουλος. Ο φωτογράφος της Κρητικής Πολιτείας", *Φωτογράφος*, 103 (2002) pp. 80-84.

8 *L'Illustration*, 17 December 1898, n° 2912, p. 381. On the cover page, the portrait of Prince George, High Commissioner of the Cretan State.

9 One of these two photographs was published in the book *Η Κρήνη στις αρχές του αιώνα μας*, Athens: Ministry of Culture – Literary Society "Chrysostomos", 1988. In this edition, which celebrated the 75th anniversary of the Union with Greece, a great number of photographs by Diamandopoulos were published for the first time. It was thanks to this publication that I was able to identify the author of Prince George's personal album.

10 This photograph by Diamandopoulos circulated in postcard form by

the photographer and typographer Georgios Marayiannis, of Heraklion, with an erroneous chronological indication: 9/21 December 1899 instead of 1898. Very often Diamandopoulos's photographs were used by other photographers or publishers for the production of postcards. Apart from photographers Marayiannis and Behaeddin, the publishers Elie Cavaliero in Chania, Nikolaos Alikiotis in Heraklion or Weickert & Enke in Leipzig circulate, with or without Diamandopoulos's permission, postcards with his photographs.

11 *The Cretan Drama. The Life and Memoirs of Prince George of Greece, High Commissioner in Crete (1898-1906)*, edited by A. A. Pallis, New York 1959, p. 29.

professional photographers for reasons of economy—, and 2 photographs in 7.5×16.5 cms, i.e. quarter plate. The remaining 108 photographs were taken by Prince George himself. All except one (see p. 42) —which seems to have been taken using Diamandopoulos's camera, and is of good quality despite being off-centre— are small (8.2×8.2 cms and 3.5×5 cms); some are in very poor condition and very blurred, something to be expected from the low quality of the lens, characteristic of most amateur cameras in the period. We eventually chose to publish 193 photographs (157 by Diamandopoulos and 36 by the Prince), rejecting those which either repeat the same subjects or are of low technical quality or present little historical interest. On the inside of the cover page (see p. 2) the Prince's name is inscribed. On the first page, his coat of arms is depicted, with the flag of the Cretan State, George's monogram, the anchor and the royal crown. These elements and in particular the great number of amateur photographs taken from the Prince's private life, indicate that this is his personal album, which he took to France where he lived after his departure from Crete and which remained in his family archive after his death. In 2000, the album was sold at an auction

in Chartres. The cover of this magnificent album, where the owner's name would have been inscribed, was removed before the auction in order to conceal the album's provenance. The album was purchased by the Parisian gallery *Hypnos*. When the sale came to my knowledge, I immediately contacted the gallery owners, who very soon after the purchase allowed me to borrow and study the album and then granted the right of publication to Crete University Press. In July 2002 I presented the contents of the album at one of the seminars organized yearly by the Institute for Neohellenic Research (National Hellenic Research Foundation) in Hermoupolis, Syros. This presentation was based on Eirini Lydaki's initial research findings.

When the gallery closed down in 2005, the album remained for a while in the possession of one of its owners and since 2009 it belongs to a private collection in Paris.

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