



# 1821 BEFORE AND AFTER

GREEKS  
AND GREECE  
REVOLUTION  
AND STATE

**BENAKI MUSEUM  
BANK OF GREECE  
NATIONAL BANK OF GREECE  
ALPHA BANK**

**ATHENS 2021**



# TABLE OF CONTENTS

## FOREWORDS

KATERINA SAKELLAROPOULOU, President of the Hellenic Republic	8
IRINI GEROULANOY, Chairman of the Board of Trustees, Benaki Museum	10
YANNIS STOURNARAS, Bank of Greece Governor	12
COSTAS MICHAELIDES, Chair of NBG Board of Directors	14
VASILEIOS T. RAPANOS, Chair of the Board of Directors of ALPHA BANK	16

## INTRODUCTORY TEXTS

TASSOS SAKELLAROPOULOS – MARIA DIMITRIADOU, '1821 Before and After': Greeks and Greece, Revolution and State	19
◇ DIMITRIS DIMITROPOULOS, Years of Hope	27
◇ ANNA ATHANASOULI – VANGELIS SARAFIS – MICHALIS FESTAS, Years of War	31
◇ LINA LOUVI, Years of Fulfillment	39
◇ CHARIS KANELLOPOULOU, 1821. The 'Before' and the 'After' of the Greek War of Independence Through Artistic Expression	47

## HELLENISM AND OTTOMAN RULE

Ottoman Empire and Administration	63
◇ Travellers in Greek Lands and the Beginning of Philhellenism	81
◇ Daily Life	97
◇ Greek Commerce and Guilds	173
◇ Education and Publishing	209
◇ The Church and Worship	249
◇ The Russo-Turkish War and the Orlov Revolt	271
◇ Rigas Velestinlis (Feraios)	287
◇ Ali Pasha, Souli and European Powers in the Ionian Sea	299
◇ <i>Armatoloi</i> and <i>Klefts</i>	327
◇ The <i>Filiki Eteria</i>	337

## REVOLUTION AND ITS HEROES

Eighteen Twenty-One	357
◇ Eighteen Twenty-Two	385
◇ Eighteen Twenty-Three	407
◇ Eighteen Twenty-Four	425
◇ Eighteen Twenty-Five	437
◇ Eighteen Twenty-Six	453
◇ Eighteen Twenty-Seven	471
◇ Portraits of 1821	495
◇ Philhellenism	581
◇ Ioannis Kapodistrias and the First Steps of the Greek State	613

## GREEKS AND THE STATE

The Arrival of King Otho	659
◇ The Royals and the Palace	675
◇ State Officials and Infrastructure	709
◇ Economy, Education and the Church	729
◇ The Constitution and General Elections	765
◇ The <i>Megali Idea</i> – The 'Great Idea'	781
◇ The Nafplion Uprising and the Expulsion of King Otho	791
◇ Moral Reward and the Deaths of Fighters	803
◇ Revolution, Art and Symbolism	829
◇ A New Capital, Bridges to the Past and the Other Cities	839
◇ The Faces of the Young State	979
◇ From <i>Fustanella</i> to Western Dress	1003
◇ The Election of King George I and the Unification of the Ionian Islands	1059
◇ The New Royals, the Politicians and the New Court	1077
◇ Banditry	1119
◇ Public Works and Education	1125
◇ Irredentism	1147
◇ Popularity and the Second Life of the Revolution	1155
◇ The Resilience of '1821' in Twentieth Century Art	1171
◇ The Corinth Canal: A Gash Through the Earth, a Step into the Future	1197
◇ 'Hail, oh Hail, Liberty'	1207

**B**ETWEEN THE 1770 ORLOV REVOLT and the outbreak of the Greek Revolution, between the awakening of enslaved Greeks and their uprising, and between the War of Independence and the creation of a new, unified, free Greek state, the road to fulfilling our national vision has been long and arduous. It has been marked by highpoints and disappointments, successes and defeats, bright and dark moments. But light has prevailed in the end, illuminating both the present and the future.

These long years created a wide spectrum of images that have shaped, to a great extent, our collective memory. These images brought together references to ancient Greece with dramatic moments of the Struggle, philhellenic emotions with the popular mythologising of the heroic revolutionaries and the enlightened West and the European revolutions which abolished the practice of slavery. These images together provided the ideological and emotional framework for the Greek effort to create a new national identity. However, the '1821 Before and After' exhibition is not solely limited to the artistic expression of this yearning for freedom.

In addition to paintings, lithographs and engravings, the exhibition also hosts a wealth of archival material and historical relics, as well as objects from the private and public lives of the people who made their mark on the era. In this way, it brings together a cohesive visual narrative that reconstructs and shines a light on the heroic aspects of our shared past; it celebrates the founding acts of the Greek state, following the many stages of its creation and transformation; and, by placing Athens at the centre of the exhibition – from the moment it was chosen for capital of the Greek state until the end of King George I's reign – it stresses its role as the driving force of modern Greece.

The 1821 Revolution is the apex of modern Greek history; its celebration deepens our historical memory, strengthens our collective ties

and rallies our national morale. At the same time, it provides a unique opportunity for a courageous review of everything we have achieved in the two hundred years of our independence, as well as what we have sacrificed through our short-sighted pursuits. It calls for an inclusive approach that honours equally the *fustanella*-wearing fighters as well as the scholarly enlighteners, the 'bloodied priestly robes' as well as the foreigners who joined the fight in Greece, the captains and merchants as well as the diaspora Greeks, the visionaries as well as the realists. It also calls for the translation of this feeling into a vehicle for knowledge and the development of emotive experience into a tool for understanding.

The '1821 Before and After' exhibition prompts us to look forward in this direction. As we visit its galleries, we witness the long journey that we Greeks have made in our recent history towards achieving our social, political and personal freedom. By associating words and images, symbols and representations, we perceive the many facets of that world that is so far and yet so close; we acknowledge the magnificence of our national awakening; we appreciate, through our emotional response to the exhibits, the meaning of the Uprising, and we understand its timeless teachings: solidarity and unity, dedication to the cause and the sense to avoid any divisions that invalidate our national effort. It is a stimulus to our collective self-awareness, an instigation to turn the lessons of history into a responsibility for our present and our future.

KATERINA SAKELLAROPOULOU  
President of the Hellenic Republic



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# HELLENISM AND OTTOMAN RULE

1770 ————— 1821



*ΠΑΡΑΛΕΙΠΟΝΤΑΙ ΕΝΔΙΑΜΕΣΕΣ ΣΕΛΙΔΕΣ  
IN-BETWEEN PAGES ARE OMITTED*



## DAILY LIFE

The Romioi – the Greek-speaking Orthodox Christian subjects of the Ottoman Empire – retained their language, religion, manners and customs. They lived in the countryside and in cities, where there was a strong Ottoman presence. They cultivated the land, practiced animal husbandry and were fishermen and sailors. They frequently engaged in trade by both land and sea. Many became artisans, working as itinerant builders of houses and bridges, or practicing crafts like silversmithing and metal-working in cities. They also processed raw materials, such as leather.

Their daily life was difficult and financially constrained, but the popular culture they developed provided significant moral support. Music, singing, cooking, baking, pastry-making, wood carving, decorative metalworking and pottery production expressed their experiences and dreams. Gradually, a fertile and charming aesthetic was created, and a profound and natural communication with the culture of other communities often developed. This communication was inspired by the coexistence of peoples and led to an indirect exchange of customs. It was a cultural exchange which transcended religions and dogmas and incorporated elements from the daily life of the Empire's ethnic groups and nationalities, i.e. the Turks, the Jews, the Armenians and others.

Depending on the location and history of each part of the Greek world, its culture incorporated a variety of elements from respective rulers. Regions such as the Ionian Islands, which never experienced Ottoman rule, preserved their own particular culture with powerful Western influences.



Le Djeguerdji ou Marchand de Foies.



Liver merchant ◇ Copper-plate engraving, 13.4×8.6 cm (folio) ◇ Published in: Marie Gabriel Florent Auguste de Choiseul-Gouffier, *Voyage pittoresque de la Grèce*, vol. 2 / part II, Paris 1822 ◇ Benaki Museum GT9 C54ep

**ΠΑΡΑΛΕΙΠΟΝΤΑΙ ΕΝΔΙΑΜΕΣΕΣ ΣΕΛΙΔΕΣ  
IN-BETWEEN PAGES ARE OMITTED**



Unknown Artist (late 19th–early 20th c.) ♦ *Rigas rousing the Greeks to fight for freedom* ♦ Oil on canvas, 89×66 cm ♦ National Bank of Greece S.A. ♦ Copy of an oil sketch from a group of paintings depicting scenes from the Greek Revolution created by Peter von Hess, 1839

**ΠΑΡΑΛΕΙΠΟΝΤΑΙ ΕΝΔΙΑΜΕΣΕΣ ΣΕΛΙΔΕΣ  
IN-BETWEEN PAGES ARE OMITTED**



Star-shaped headdress ornament belonging to Vassiliki Kitsou Kontaxi (1789 or 1793–1834), the Greek wife of Ali Pasha ◊ Constantinople, 18th–19th c. ◊ Gold, diamonds, diameter 4.3 cm ◊ Benaki Museum 48855, donated by Sandra Harcourt ◊ Vassiliki Kitsou Kontaxi was the Greek wife of Ali Pasha, known as 'Kyra Vassiliki'.

Earrings belonging to Vassiliki Kitsou Kontaxi (1789 or 1793–1834), the Greek wife of Ali Pasha ◊ Iran (Qajar dynasty), 19th c. ◊ Enamelled gold, pearls, semi-precious stones, height 8 cm, diameter 2.5 cm ◊ Benaki Museum 48852, donated by Sandra Harcourt



# REVOLUTION AND ITS HEROES

1821 ————— 1831



*ΠΑΡΑΛΕΙΠΟΝΤΑΙ ΕΝΔΙΑΜΕΣΕΣ ΣΕΛΙΔΕΣ  
IN-BETWEEN PAGES ARE OMITTED*

*The seals of public revolutionary authorities, such as the courts, health authorities and administrative bodies, bore symbols of the independence of the Greek nation – including representations of Athena, a phoenix or a cross.*



Seal of the Administration of Kos ◊ 1821 ◊ Wood, silver, height 2.5 cm, diameter 1.8 cm ◊ Benaki Museum 5587

Seal of the Council of Elders of Scopelos with a phoenix rising ◊ 1821 ◊ Copper alloy, 3.3×2.9 cm ◊ Benaki Museum 5563

Seal of the Administration of Ios with a phoenix rising ◊ 1821 ◊ Copper alloy, 3.5×3 cm ◊ Benaki Museum 25781, donated by Ioulia and Mimi Arapis

The communities of Mytilene, one of the largest on Samos, and Vatheos, led the uprising on the island on 14 April 1821. The personification of Greece as the goddess Athena, who is also represented on the coat of arms, appears on a number of objects (such as flags, seals and cartridge boxes) related to the War of Independence.



Coat of Arms of the Council of Elders of *Metyline* (Mytilene) ♦ Samos, 1820-1830 ♦ Oil on wood, 58x39 cm ♦ Benaki Museum 25866

**ΠΑΡΑΛΕΙΠΟΝΤΑΙ ΕΝΔΙΑΜΕΣΕΣ ΣΕΛΙΑΕΣ  
IN-BETWEEN PAGES ARE OMITTED**

ИОАННА



ΙC ΧC  
NI KA



# EIGHTEEN TWENTY-TWO (1822)

Significant advancements towards democratisation made by the revolutionaries gave their War the appearance of a modern political endeavor and their decisive victories increased the number of regions that rose up to join them. Their defeats, however, showed their real and significant difficulties in consolidating the fire of revolution

in every region where the spark of insurrection had been ignited. The barbaric retaliations of the Ottomans against Christians served as a warning of the fate awaiting Greeks in those areas that would revert to Ottoman control.

The second year of the War was defined by numerous significant events; the introduction of the 'Provisional Administration of Greece', voted on in Epidavros, and the 'Provisional Administration of Crete'; the capture of important fortresses, such as Corinth and the Acropolis of Athens; the occupation of the city of Nafplion; and the victory at Kompoti, in Arta, where the Philhellenes and Markos Botsaris fought. In Crete, important victories were won in Chania, Rethymno and Herakleio but the Ottoman army also carried out landings and counterattacks against the Greeks. The participation of Chios in the War provoked the wrath of the Ottomans and was followed by the devastating massacre of the island's Christian population. In response, Konstantinos Kanaris, a fire ship captain from Psara, torched the flagship of the Ottoman fleet with a *bourloto*, causing heavy losses. His success stirred up emotion within the philhellenic circles of Europe and Kanaris entered the pantheon of Greek heroes.

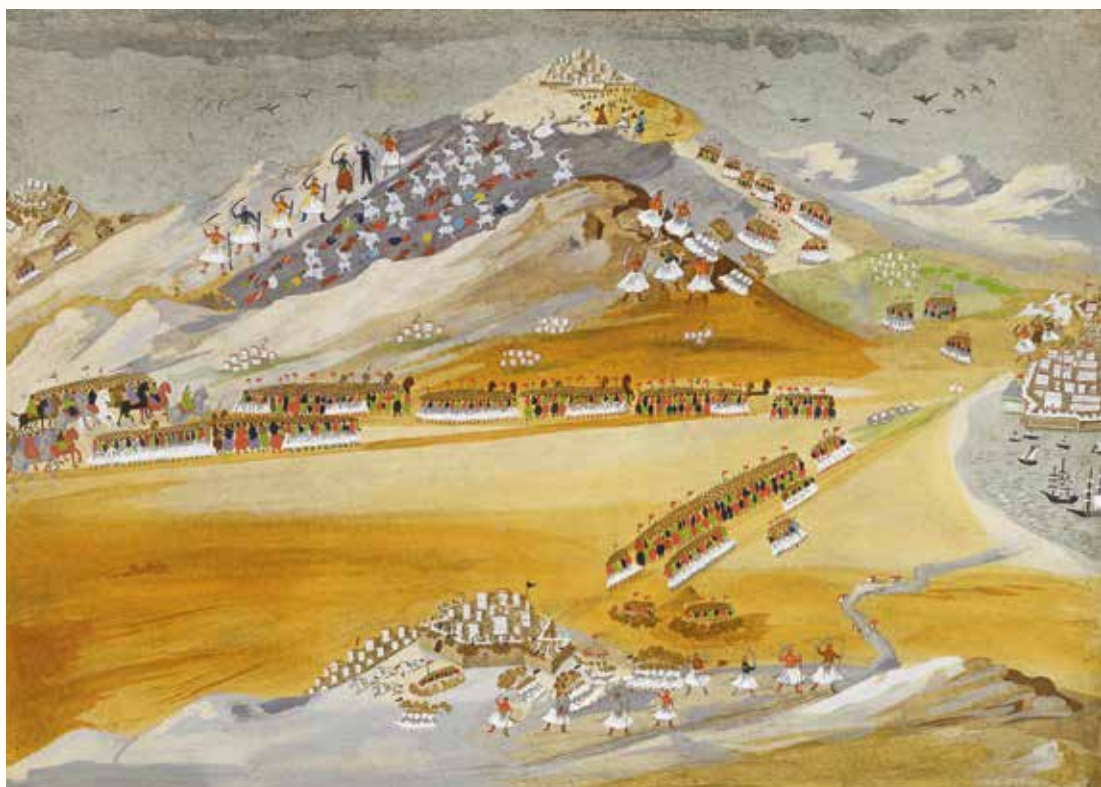
In July, at Dervenakia, Greek forces under the leadership of Theodoros Kolokotronis vanquished the Ottoman army which was advancing to recapture Tripoli. In December 1822 at the Congress of Verona, the Holy Alliance (Austria, Prussia, Russia and later, on the basis of a special agreement, the United Kingdom and France) condemned the Struggle of the Greeks, confirming their negative opinion of the Greek War of Independence at the time.

*Mahmud Dramali Pasha (1780–1822) was an Ottoman commander-in-chief who, by order of the Porte, was sent to the Peloponnese to quell the Revolution. The victory at Dervenakia, on 26–28 July 1822, was due to the military genius of Theodoros Kolokotronis, who curtailed the Ottoman invasion and saved the War in the Peloponnese.*



Fragment from the tent of Dramali, a trophy of the Greek victory at Dervenakia ◊ Silk, 64x37 cm ◊ Benaki Museum 8279, donated by Andriani Kolokotroni

Yatagan belonging to Mahmud Dramali ◊ Walrus tusk, iron, silver, niello, gold plating, wood, leather, copper alloy, length 73 cm ◊ Benaki Museum 9791, donated by Dimitrios Orphanides



Panagiotis Zografos (1790–after 1840 or in 1843) ◊ *The defeat of Dramali at Dervenakia* (July 1822)  
◊ 1926 ◊ Colour lithograph (reproduction of a painting by Panagiotis Zografos), 35×54 cm ◊ Bena-  
ki Museum 29599

**ΠΑΡΑΛΕΙΠΟΝΤΑΙ ΕΝΔΙΑΜΕΣΕΣ ΣΕΛΙΔΕΣ**  
**IN-BETWEEN PAGES ARE OMITTED**





Alexis Joseph Pérignon (1806–1882) ◇ *The Exodus of Messolonghi* ◇ Oil on canvas, 178×252 cm ◇  
Evangelos and Katingo Angelakos Collection

**ΠΑΡΑΛΕΙΠΟΝΤΑΙ ΕΝΔΙΑΜΕΣΕΣ ΣΕΛΙΔΕΣ**  
**IN-BETWEEN PAGES ARE OMITTED**

*Athanasios Diakos (Ano Mousounitsa or Artotina, Phokida 1788–Lamia 1821): Son of the kleft Nikolaos Grammatikou, Athanasios Diakos was educated at the Monastery of Saint John Prodromos at Artotina, Phokida, where he was sent by his mother at the age of twelve. He embarked on a clerical life, initially becoming a monk and a little later being ordained a deacon. He was initiated into the Filiki Eteria and formed his own armed group. He had a close relationship with Odysseus Androutsos and served as his lieutenant, but clashed with him due to the latter's violent character, leaving to become an armatolos in the area of Livadhia. He led at the Battle of Alamana, where he was wounded and imprisoned, suffering a tortuous death on 24 April 1821 at Lamia.*





Kostis Desyllas ◊ *Athanasios Diakos* ◊ c. 1870 ◊ Oil on canvas, 154×117 cm ◊ Benaki Museum 32926, acquired with the support of the J. F. Costopoulos Foundation

**ΠΑΡΑΛΕΙΠΟΝΤΑΙ ΕΝΔΙΑΜΕΣΕΣ ΣΕΛΙΔΕΣ  
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1832 ————— 1880

# GREEKS AND THE STATE





# THE ARRIVAL OF KING OTHO

After the assassination of Kapodistrias, the three Great Powers (United Kingdom, France and Russia) offered the Greek throne to Prince Leopold of Saxe-Coburg and Gotha, who ultimately declined the role. They then offered the crown to Prince Otho, the second son of King

Ludwig I of Bavaria. This offer of the Greek crown to a prince from a German state, of limited influence in the international scene, posed no threat to the Great Powers' guardianship of Greece. During the years 1833–1835, royal power was exercised by Bavarian officials (the regency council), due to the juvenility of the newly elected king.

The guardianship of the Great Powers and the regency council were connected to both the foreign and domestic policy of the country and often operated outside the social and political realities of Greece. Gradually, the enthusiasm that prevailed among Greeks on the arrival of the king diminished; the framework that regulated the king's relationship with the interests of local elites and with his citizens proved complex and sometimes non-functional. There was concern that the continuation of the representative system of governance, which was in force during the War, would annul royal control over the exercise of political power; this concern led to the imposition of an authoritarian regime with divisive rather than integrative results.

The period of regency has been negatively portrayed as 'the rule of the Bavarians', and Bavarian control of the army was especially negatively perceived; the army was seen solely as a support for the king rather than a continuation of the armed forces created during the War of Independence and a way to compensate its fighters. Finally, the creation of the 'Greek Phalanx' military corps, meant to accommodate some of these fighters, did nothing to reduce the unpopularity of the regular army.



*Popular lithographs in 19th century Greece were destined to introduce important historic events to the public; they were executed in multiple copies by popular or seldom by professional artists. In Greece, popular iconography took its first steps when General Makrygiannis asked for lithograph prints to be made out of the paintings by Panagiotis Zografos that had been painted following his guidelines. Popular iconography was particularly widespread between 1890 and 1935. In the last decade of the 19th century, popular lithographs were produced mainly by four artists: Karystinos, Coleman, Haupt and Christidis.*





Petros Moraites (1832–1888?) ◇ *Woman in Attica Dress* ◇ c. 1880 ◇ Cabinet, albumen print, 15.6×10.2 cm ◇ Benaki Museum ΦΑ.1.540, donated by Eleni Polychroniadis

Philippos Margarites (1810–1892) ◇ *Woman in Asia Minor Dress* ◇ c. 1855 ◇ Carte de visite, hand-coloured albumen print, 8.5×5.6 cm ◇ Benaki Museum ΦΑ.1.580



Small wooden chest containing marbles. The marbles were made by children usually from clay and were painted using natural colours, then dried in the sun or in the ashes of the fireplace. ◇ Greece, 1930s ◇ Chest 26×21×21 cm ◇ Benaki Museum ΤΠΠ 743 & ΤΠΠ 1577/1-181, donated by Apostolos Argyriadis



Puppets on a wooden stage, depicting French versions of 'Commedia dell' arte' characters ◊  
France, late 18th-early 19th c. ◊ Wood, paper, fabric, stage height 35 cm; puppets height 13-14 cm  
◊ Benaki Museum ΤΠΠ 679, donated by Maria Argyriadis

**ΠΑΡΑΛΕΙΠΟΝΤΑΙ ΕΝΔΙΑΜΕΣΕΣ ΣΕΛΙΔΕΣ  
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Alekos Levidis (b. 1944) ◇ *Antonis Benakis* ◇ Oil on canvas, 200x100 cm ◇ Benaki Museum 39132