the travelers, all of which was in the capable hands of the local personnel of the British travel agency, Thomas Cook & Son. Taken as a whole, the trip may be regarded as an imperial spectacle designed to attract worldwide attention.

The imperial camp of tents was pitched to the west of Jerusalem’s Old City. The ostensible reason for visiting Jerusalem was the consecration of the German Protestant Church of the Redeemer, whose construction had begun in 1863 and which had taken five years to complete. Its tower had even been designed by the emperor himself. The church had been erected on the piece of land that the Turkish Sultan had presented to Wilhelm II’s father—at that time Crown Prince Friedrich Wilhelm and later Emperor Friedrich III—as a gift on November 7, 1869. Wilhelm II inaugurated this church on October 31, 1894, and called to mind his “ancestors resting in God,” who had already waited for more than half a century for the construction of the church building as “the patron and protector of this, in an Evangelical sense, institute of love founded here.”

Words of great solemnity were used to evoke the alliance between Empire and Church reaching back into the Middle Ages, with the ‘Heavenly Jerusalem’ serving as the symbolic site of the sacred bond between God and Empire. This almost melodramatic piece of pageantry was meant to call to mind those far-reaching powers once claimed by the Empire, the guarantor of a divine cosmic order, powers that had been claimed from the time of the Holy Roman Emperor, Friedrich Barbarossa (1152–90), up to the period under consideration here.

Important dignitaries of various confessions extended their welcome greetings to this important guest from the Occident. The Jewish congregation received Wilhelm II more as a messiah than as the German emperor: “Blessed art thou who comest in the name of the Lord!” To enable the emperor and his entourage with its flags, carriages and horses to make their way
through the densely packed crowd, the Sultan had ordered the demolition of a section of the city wall between the narrow Jaffa Gate and the Citadel. In addition, this section of the defensive wall was filled in, so that the Imperial procession could proceed along a broad thoroughfare. Finally, the emperor was received in front of the Church of the Holy Sepulchre by three patriarchs representing the Roman, Greek, and Armenian churches.

Throughout all of his carefully stage-managed appearances, the emperor remained the focus of interest amid his retinue, the saluting soldiers and the crowds of spectators, as can be seen from an exceptional series of photographs (see pp. 20–21) showing the Kaiser as host of two ceremonies (Stollwerk 2), as guest of the Sultan received with every honor (Stollwerk 3) and entering Jerusalem in a manner reminiscent of a Roman emperor (Stollwerk 8). The pictures showing the inauguration of the German orphanage in Bethlehem by the German emperor emphasize the social commitment of the royal family (Stollwerk 7). Retracing biblical pathways, the Kaiser ascended the Mount of Olives (Stollwerk 8) and presented himself as a faithful Christian and pilgrim (Stollwerk 9). He also presented himself as a peacemaker between Protestants and Catholics by granting German Catholics the use of a piece of land called ‘La Dormition de la Saïre Vierge,’ (Stollwerk 10 – see p. 2).

The series of photographs comes from a medium that had yet to enjoy great popularity, an album for children to collect and stick in pictures\(^ {25}\), in this case, one published in 1900 by Stollwerk’s Chocolate. Photographs and illustrations included in the wrapping of chocolate bars could be stuck into such albums; their subjects included sport, nature, art and history. The third album of Stollwerk pictures was designed to contain twelve photographic reproductions showing the 1898 journey of the Imperial couple to the Orient. Although the names of the photographers are not given, some of the photographs must be the work of Ottomar Anschütz, Khalil Raad and the Empress Augusta Victoria herself\(^ {26}\).

All major stopping points of the journey, which were exactly the same as those of a traditional pilgrimage to Jerusalem, were recorded in the album photographs: Venice, Constantinople, Jaffa, Jerusalem, Bethlehem, Bethesda and Damascus. Each of the spaces left in the album for the pictures had a title and a brief explanation of the events depicted, including the date and even the time of day. The style of the text and images ranges between sober documentation and propaganda. The preponderance of sweeping views of cities and landscapes is noticeable. There are no close-ups or images taken from a low standpoint, such as would later become staple features of the visual vocabulary of political propaganda. The photographer’s cumbersome equipment meant that his mobility was severely restricted; also, with the exception of those numbered among the official court photographers, people wishing to take pictures were certainly obliged to keep their distance from the Imperial entourage. Thus, the unknown photographers must have chosen their viewpoints with great care well before the arrival of the Kaiser. In these pictures, Wilhelm II always appears to be spatially remote from the viewer yet wholly integrated into an event that is usually tinged by crowds of people. Seen from such a distance, he seems to be almost transfigured, an impression further emphasized by the ubiquitous use of the landscape format with its tendency toward a panoramic field of vision. The images were prints from glass negatives, which had been cropped above and below in order to fit the broad rectangular spaces in the Stollwerk album. This is especially evident in photograph no. 6, Jerusalem. Entry of the Imperial Couple (see p. 20). This picture was by Khalil Raad, and it can be seen that this was a contact print of a glass negative with a format of 12 x 18 cm (see p. 22). At the bottom of the picture on the left, one can see cut-off wording on the glass negative, whose complete text read CH. RAAD/ JERUSALEM. The entire setting with the artificial-looking entrance gateway might be something from a Walt Disney movie. On the tribune, there is a strategically placed billboard advertising the German travel company that was responsible for Germany attending the spectacle: Hugo Stangen/Stellinger.

The costumes worn by the Kaiser were also intended to underline the epigraphic character of his appearance: the long scarf of his pith helmet billowing around him, or, on another occasion, a luminous hooded cloak.
The royal progress through the Orient was also recorded by various other photographers, including local practitioners like the Armenian, Garabed Kilorian (1847-1910), who accompanied the Kaiser as an official photographer and later received the title of 'Imperial Court Photographer of Prussia.' From Istanbul to Jerusalem, the royal party was accompanied by Ali Sant Aliester (1866-1936), who photographed the solemn placement of the memorial plaque in the ruins of Baalbek.

Wilhelm II may have been politically conservative, yet in terms of his awareness and implementation of the media, he was ahead of his time. Indeed, one might almost speak of 'media imperialism.' With a sure instinct for his own interests, he also made use of the new medium of the moving image, whose possibility of infinite reproduction (like photography) meant that its subject could swiftly reach a global audience and transcend barriers of language that limited the reach of newspaper reports and travel writing.

Consequently, the eager fraternity of photographers who were active during this trip to the Orient were assured of imperial approval, although they nonetheless had to reckon with restrictions owing to security considerations were assured of imperial approval.

From ‘Emperor of Travel’ to Media Monarch—Photography in the Service of Absolutist Exhibitionism

Wilhelm II knew how to play his part well when he had himself officially photographed in the full regalia of his absolutist sovereignty. Any reproduction of those images taken by his court photographers required the permission of the Lord Marshal’s office. Later, the royal family was actively involved in the distribution and sale of postcards showing the monarch, who was usually depicted in uniform adorned with a ceremonial sash and numerous medals, or during military parades and maneuvers, or on journeys. These cards cost a few coppers each and could be bought at stationery shops. Series of photographs taken by official, art, newspaper or amateur photographers (the latter including the Empress herself) basically served to satisfy the Kaiser’s narcissistic exhibitionism.

Within the framework of a general propaganda campaign, the Kaiser was infused with an iconic nimbus that lent a sacred aspect to politics while subjecting sacred matters to political exploitation. Wilhelm II was the first media ruler, an emperor who understood better than anyone else of his time how to make use of the available means of communication, including photography, for his own ends. The French caricature shown on page 24 poked fun at his love of self-centered spectacle: Wilhelm is seen posing as a living monument to himself, surrounded by painters and photographers, who have even set up their equipment on a minaret, as well as the Church of the Holy Sepulcher and the Tower of David. Flashlights have created the effect of an aureole around his head. Representatives of the three great monotheistic religions are paying homage to the Kaiser as the great mediator between heaven and earth. Another caricature from Le Rire (Paris, 1898; see p. 24) depicts him as the Messiah. The German press also published caricatures of Wilhelm II’s entry into Jerusalem. Frank Wedekind ridiculed the event in Simplicissimus and promptly found himself jailed for lèse-majesté.
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The German national press spoke of a new and unique crusade under the sign of peace and reconciling love, while emphasizing the fact that the participants had included not only representatives of the German Protestant State Church but also high-ranking delegates of the Protestant churches of Holland, Sweden, Norway, Switzerland, Italy, Hungary, and North America.

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The Photograph Album of the Naval Officer, A. Martenssen, as a Photographic Document of Kaiser Wilhelm II’s Travels

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Emperor and Empress on horseback with their entourage on the Mount of Olives (for nos. 5-7, see p. 28). 6. The inauguration of the Church of the Redeemer by Kaiser Wilhelm II in Jerusalem, 1899 (the correct date is 1898). 7. The ruins of Baalbek. Inauguration by the Emperor of a memorial plaque in the German and Turkish languages.

The most remarkable feature of this private album consists of those photographs that show Wilhelm II close up and in an almost private setting; some of the pictures taken on board the Hohenzollern provide the best examples of this. In other pictures, though, the Emperor reappears back into crowd scenes similar to those in the photographs in the Stahlwerk album. These were intended to serve propaganda purposes: apparently documentary in nature, they are, in reality, carefully staged managed photographs whose aim is to depict the Kaiser in his matchless splendor.

the passengers and crew to order souvenir pictures directly from professional photographers simply by giving the catalogue numbers of the images required.

What makes these images so special is the way they provide us with a look behind the scenes. For example, they provide a shot of the Imperial salons on the Hohenzollern, as well as the Sunday troop review by the emperor and officers from Hanover, whom Wilhelm II presented with the ‘Waterloo column.’ On the occasion of Wilhelm II’s birthday on October 22, 1898, a photograph was taken of the ship’s crew along with the Emperor, the Empress and their entourage on the deck of the Hohenzollern (see p. 25).

We can see here the names of noblemen like (Hans Georg) von Fliessen, (Prince Bernhard) von Buxow, (Wilhelm) von Hahnke, and von Grimmel, who were positioned around the emperor. The name, ‘A. Martiensohn’ has been added to indicate the second man from the right in the back row made up of naval ratings (see pp. 25, 26)

Even though the photographs are not presented chronologically, it is possible to reconstruct the various stages of the journeys covered in the album. The captions are usually written in white ink as follows: 1. His Majesty with a Turkish soldier dispatched by Sultan Mohammed (Abdulhamid II) to protect the Emperor during the Jerusalem trip, November 1898 (for nos. 1-4, see p. 27). 2. Every day, the Emperor tries the crew’s meal on board the Hohenzollern (at present, on the Jerusalem trip) [in the background, General von Fliessen with the two Turkish soldiers]. 3. His Majesty on horseback in the camp pitched in Turkey [it could also be the camp in Jerusalem, though]. 4. The Imperial camp pitched in Jerusalem, 1898. 5. The
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A. Martienssen as a tourist posing in front of the Pyramid of Giza,
March 1929

First entry in the photograph album of A. Martienssen:
His Majesty with Turkish soldiers discharged by Sultan Mohamed Abd al Hafiz to protect the Emperor during the Jerusalem trip, November 1896, anonymous

Second entry in the photograph album of A. Martienssen:
Every day, the Emperor tries the crew’s meal on board the Hohenzollern, anonymous

Third entry in the photograph album of A. Martienssen:
His Majesty on horseback in the camp pitched in Turkey (actually, the camp in Jerusalem), anonymous

Fourth entry in the photograph album of A. Martienssen:
The Imperial camp pitched in Jerusalem, 1896, anonymous

Emperor and Empress on horseback with their entourage on the Mount of Olives (for nos. 5-7, see p. 28). 6. The inaugur-
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Fifth entry in the photograph album of A. Martiensen:
The Emperor and Empress on horseback with their entourage on the
Mausoleum of Gilead, anonymous.

Seventh entry in the photograph album of A. Martiensen:
The ruin of Baalbek: inauguration by the Emperor of a memorial plaque
in the German and Turkish languages, anonymous.

Sixth entry in the photograph album of A. Martiensen:
The inauguration of the Church of the Redeemer by Emperor Wilhelm II in Jerusalem, 1899 [1909],
anonymous.
The Photographic Album of the Naval Officer, A. Martienssen, as a Photographic Document of Kaiser Wilhelm II's Travels

1. Karl May wrote six books dealing with adventures in the Orient. During the 1860s, he visited several regions of the Orient when he wrote these books, he derived his information from reliable published travel descriptions.


5. A. Martienssen, Vater und Sohn, Handbuch der Wahrheit, p. 455.


17. A. Martienssen, Vater und Sohn, Handbuch der Wahrheit, p. 467.


22. A. Martienssen, Vater und Sohn, Handbuch der Wahrheit, p. 472.


29. A. Martienssen, Vater und Sohn, Handbuch der Wahrheit, p. 479.

30. A. Martienssen, Vater und Sohn, Handbuch der Wahrheit, p. 480.

31. A. Martienssen, Vater und Sohn, Handbuch der Wahrheit, p. 481.

32. A. Martienssen, Vater und Sohn, Handbuch der Wahrheit, p. 482.

33. A. Martienssen, Vater und Sohn, Handbuch der Wahrheit, p. 483.

34. A. Martienssen, Vater und Sohn, Handbuch der Wahrheit, p. 484.


37. A. Martienssen, Vater und Sohn, Handbuch der Wahrheit, p. 487.

38. A. Martienssen, Vater und Sohn, Handbuch der Wahrheit, p. 488.


40. A. Martienssen, Vater und Sohn, Handbuch der Wahrheit, p. 490.

41. A. Martienssen, Vater und Sohn, Handbuch der Wahrheit, p. 491.

42. A. Martienssen, Vater und Sohn, Handbuch der Wahrheit, p. 492.

43. A. Martienssen, Vater und Sohn, Handbuch der Wahrheit, p. 493.

44. A. Martienssen, Vater und Sohn, Handbuch der Wahrheit, p. 494.

45. A. Martienssen, Vater und Sohn, Handbuch der Wahrheit, p. 495.

46. A. Martienssen, Vater und Sohn, Handbuch der Wahrheit, p. 496.

47. A. Martienssen, Vater und Sohn, Handbuch der Wahrheit, p. 497.


49. A. Martienssen, Vater und Sohn, Handbuch der Wahrheit, p. 499.

50. A. Martienssen, Vater und Sohn, Handbuch der Wahrheit, p. 500.
