

## 6

### FEDOR JAGOR, TRAVELLER, EXPLORER, PHOTOGRAPHER

Joachim K. Bautze

“The Museum für Asiatische Kunst in Berlin houses a large collection of stone images and architectural elements from Bihar and Bengal, only outnumbered outside South Asia by the collection preserved in the British Museum”.<sup>1</sup> This is mainly due to one traveler, collector and photographer, whose name - compared to the amount of donations he made to different museums in Berlin - rarely appears in official statements. This is the story of his first (of altogether three) expeditions which actually took him around the world. It is for this reason this article concentrates on his first contact with the East in Singapore and Malacca (Melaka).

Andreas Fedor Jagor (born 30 November 1816 in Dorotheenstadt, Berlin, Prussia - died 11 February 1900 in Berlin, Deutsches Kaiserreich [German Empire]) was the eldest son of the “Königlichen Hof-Traiteur” (royal caterer of gourmet food to the royal court) and restaurant owner Johann Jagor (born 1777 - died 20 December 1828 in Berlin, Prussia) and his wife Anna Dorothea, née Dallach. The latter continued the management of the most celebrated restaurant and concert hall in Prussia then, situated in the very heart of Berlin at No.23 *Unter den Linden*, until her death in 1842.<sup>2</sup> The concert hall, called “Jagor’sche Saal (Jagor’s concert hall)”, which was also used as a ballroom, was completed in December 1820 according to the plans of master builder Karl Friedrich Schinkel (1781-1841). This means that already as a suckling, Fedor Jagor was not only familiar with members of the Prussian aristocracy but also with celebrated musicians and composers who gave performances in the “Jagor’sche Saal” like Carl Maria von Weber (1786-1826), Franz Liszt (1811-1886), Clara Schumann (1819-1896) and Robert Schumann (1810-1856).

In 1843, F. Jagor established and owned the “Hôtel de Russie” situated opposite the “Schloß (royal palace)” at No.1 *An der Bauakademie* – this hotel should not be confounded with the earlier hotel of the same name, situated at Nos. 22-24 *Unter den Linden*. The “Restaurationsgeschäft,” i.e. the famous restaurant and concert hall founded by his father, was leased out by Jagor in July 1843, while in late 1847 he sold his “Hôtel de Russie” to a gentleman called Louis Ehrenreich. Ever since then, F. Jagor was listed in the Berlin directories as a “Partikulier” or “Rentier” - a (wealthy) man of independent means, who henceforth never needed to work for money.

F. Jagor’s youngest brother Philipp (born 6 April 1823 in Dorotheenstadt, Berlin, Prussia) had benefitted from his elder brother’s acquaintance with members of the Prussian aristocracy and government. After graduating from the “Königliche Friedrich-Wilhelms-Gymnasium” in

Berlin in 1841,<sup>3</sup> Eduard Philipp Jagor took up unpaid employment as a “Kammergerichts-Auscultator” or “Referendarius” (a person doing clerical work in the highest state court of Berlin, a kind of legal clerkship). Early in October 1846, he fought a duel for which he was arrested and put in confinement. The person he duelled with was the son of Ernst Wilhelm Ludwig von Bodelschwingh (1794-1854), the Interior Minister of Prussia at that time.<sup>4</sup> Following an imprisonment of almost two weeks in the “Hausvogtei-Gefängnis (Hausvogtei prison)”, Philipp Jagor “whose financial situation grant[ed] him an independent position”<sup>5</sup> was released on condition that he left Prussia for two or three years.<sup>6</sup> F. Jagor’s acquaintance with members of the Prussian political elite, in this case, with the Interior Minister of Prussia himself, saved his brother Philipp from more serious hassles like a lengthy prison sentence.

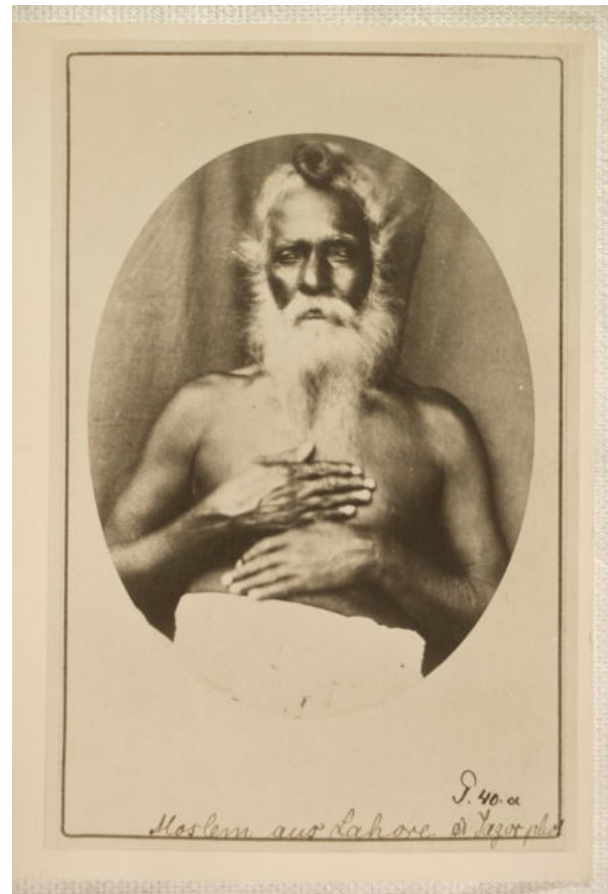
While visiting his exiled brother Philipp in Spain, F. Jagor travelled to various places including Granada, where he visited the Alhambra Palace on Friday, 18 February 1848. The beauty of this ancient structure surprised him to the extent that he wanted to own a reliable depiction of some of its major monuments. He wrote: “Erste Ausflucht nach der Alhambra – und trotz der hochgespannten Erwartungen nicht getäuscht... suche Daguerreotypist. Abends bei schönstem Mondschein wieder nach der Alhambra – Patio de los Leones & Sala de las Dos Hermanas und Ansicht auf Lindarasas Garten ! (First excursion to the Alhambra – and despite the high expectations [I was] not disappointed... looking for a daguerreotypist. In the evening with beautiful moonlight [I went] again to the Alhambra – the Court of the Lions & Hall of the two Sisters and the sight of the garden of Lindaraja!!)”<sup>7</sup> The following day, Jagor notes: “Alhambra. Patio de [los] Leones, Daguerreotyp-Bilder... (Alhambra, Court of the Lions, daguerreotype-images)”. On Monday, 24 February he notes: “Daguerreotype [sic] bezahlt (3 à 15 = 45) + (2 à 10 = 20) = 65 franks (Paid [for the] daguerreotypes, three for 15 each = 45 plus two for ten each = 20, in all [I paid] 65 Francs)”. Such images as these obtained from the Alhambra must have ignited F. Jagor’s interest in the process of producing photographs.

As stated by the Viennese court photographer Charles Scolik (1854-1928) in 1894, Jagor had produced albumin-based negatives in 1849, from which he produced salt prints.<sup>8</sup> This was confirmed by the anthropologist and photographer Richard Neuhaus (1855-1915) who described some of these prints during the “Internationale Ausstellung für Amateurphotographie, Berlin 1896 (International Exhibition for Amateur Photography, Berlin 1896)”.<sup>9</sup>

On his travels in Europe, Jagor met some of the pioneers of early photography. When in Munich (Bavaria) on 14 September 1849, Jagor, apparently after having paid a visit to the photographic studio of Alois Löcherer (1815-1862) at 14 *Karlsplatz*, remarked in his diary: “Die Photographien auf Papier von Löcherer von denen so viel Wesens gemacht worden, sind auusserst mangelhaft und so sehr über und über retouchirt, dass sie eher Zeichnungen als Photographien genannt werden können (Löcherer’s photographic prints on paper, about which much of a fuss has been made, are extremely poor and all over retouched, they should be called drawings rather than photographs)”.



**Plate 6.1:** Dwarf from Malacca, aged 40 years. Singapore, December 1857. F. Jagor. Albumen print from glass negative, flush mounted on cardboard, cabinet card size. Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Ethnologisches Museum, Sammlung: Ethnologisches, Museum. Süd-und Südostasien, P.38.



**Plate 6.2:** Muslim from Lahore. Singapore, December 1857. F. Jagor. Albumen print from glass negative, flush mounted on cardboard, cabinet card size. Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Ethnologisches Museum, Sammlung: Ethnologisches Museum, Süd-und Südostasien, P.40.a.

On 1 April 1850, Jagor visited the photographic studio of “Hannemann & Malone” (i.e. Nicolaas Henneman [1813-1898] and Thomas Augustine Malone [1826-1867]) at 122 *Regent Street*, London and recorded: “Der Talbotyp scheint in England sehr wenig Fortschritte gemacht zu haben. Dagegen sah ich einige überraschend schöne Bilder von Franzosen und Amerikanern gemacht, namentlich einige von einem gewissen Langenheim (i.e. Frederick Langenheim [1809-1879]), jetzt in Amerika ansässig. Er hatte das Papier in Frank[ur]t gekauft, [und eine] Sammlung von Gegenständen, Waffen und Hausrath der nordamerikanischen Indianer. Die Bilder sind auch hier wieder äusserst schlecht, geben aber doch eine Idee der Landschaften und der Sitten dieser Indianer... (It seems the talbotype in England made only little progress. On the other hand I saw some surprisingly beautiful pictures made by Frenchmen and Americans, in



**Plate 6.3:** Malay woman. Engraving from Jagor 1866, illustration facing p. 35.

particular some from a certain Langenheim, presently located in America. He purchased the [photographic] paper in Frankfort [and a] collection of utensils, weapons and household goods of the North American Indians. Here again, the pictures are extremely bad, but they give some idea of the landscapes and customs of these Indians)".<sup>10</sup>

Among the French photographers visited by F. Jagor was Gustave Le Gray (1820-1884). On Saturday, 23 August 1851, Jagor gave his address in Paris as "chemin de ronde de la barrière de Clichy" but on the following day, he fell ill, only to see Le Gray's studio three days later on Tuesday, 26 August. Since Jagor saw several people that day, he left no account on this most famous French photographer and inventor. Earlier that year on Monday, 10 February, in order to

meet Louis Désiré Blanquart-Evrard (1802-1872), Jagor travelled from Brussels to Lille but was quite disappointed to learn that the latter was out of town.<sup>11</sup>

F. Jagor's early photographic activities are documented by three of his letters addressed to his youngest brother Philipp, then in Frankfurt am Main and Giessen, Großherzogtum Hessen (Grand Duchy of Hesse). These letters and the diaries of which some of the above citations were quoted from, belong to F. Jagor's estate, part of which is kept in the Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Ethnologisches Museum, Sammlung: Ethnologisches Museum | Süd- und Südostasien. In the letter dated 5 April 1851, F. Jagor reported about his experience with glass negatives,<sup>12</sup> in the letter from 25 June 1851, he complained about dust, uneven layers of the "Eiweisschicht (egg white, albumen)" and suggested how to solve this problem.<sup>13</sup> Probably the most interesting letter was the letter dated 7 August 1851 where Jagor reported about his camera from Voigtländer,<sup>14</sup> which only produced small negatives in the size of six by eight inches but which he was very happy with. He added that Philipp should beware of professional photographers – these were often "Gauner (crooks)" who would sell "Gläser (lenses)" which did not produce evenly exposed photographs. The passage ended with:



**Plate 6.4:** Malay woman (profile). Singapore, December 1857. F. Jagor. Albumen print from glass negative, flush mounted on cardboard, cabinet card size. Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Ethnologisches Museum, Sammlung: Ethnologisches Museum | Süd- und Südostasien, P.49.c.

**Plate 6.5:** Malay woman (en face). Singapore, December 1857. F. Jagor. Albumen print from glass negative, flush mounted on cardboard, cabinet card size. Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Ethnologisches Museum, Sammlung: Ethnologisches Museum | Süd- und Südostasien, P.49.a.

“With photography, everything works as I want it and with handicraft-like regularity. Few days ago when I succeeded in developing all pictures really successfully, the old Mitscherlich<sup>15</sup> introduced me to Mr. Talbot,<sup>16</sup> the inventor of the talbotype. The latter confessed that he had never seen better images; - he had, by the way, brought a selection of excellent pictures from Paris and England and I convinced myself with joy that my pictures are also perfect but they are certainly far away from being better [than those of Talbot]. Also, they are not of such a regular [high] quality – I shall send you some to Giessen”.<sup>17</sup>

In March 1853, F. Jagor ordered a “Daguerreotyp” as a camera was then called, from Jules-Gustave Schiertz, “fabricant de Daguerreotyp, 27 rue de la huchette” in Paris. As Jagor



received no reply, he wrote to Schiertz again on 20 June 1853. The latter replied on 24 June 1853 that he was unable to meet the demand in time but he gave his word of honour that he, Schiertz, was convinced that he, Jagor, would like the “Apparat” when it arrived. Schiertz surprisingly wrote that letter in German.<sup>18</sup>



**Plate 6.6:** Malay from Johore. Engraving from Jagor 1866, illustration facing p.35.



**Plate 6.7:** Noble Malay from Johore (profile). Singapore, probably December 1857. F. Jagor. Albumen print from glass negative, flush mounted on cardboard, cabinet card size. Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Ethnologisches Museum, Sammlung: Ethnologisches Museum | Süd- und Südostasien, P.26.b.

On 28 January 1856, F. Jagor informed his younger brother about his plans: “I probably already wrote you about my plans for a great journey. This project is taking more and more shape thereby reaching giant dimensions. The primary objective - the South Sea islands - remains. I might spend a few years there to do research on volcanoes and coral formations. But I also keep in mind to visit India, the Spice Islands, the Philippines, China, Japan and might cross the Andean Mountains from Peru and drive down the Amazon river in a steamboat, 600 German miles through tropical jungle! I want to collect scientific material and hope to do some



**Plate 6.8:** Noble Malay from Johore (en face). Singapore, probably December 1857. F. Jagor. Albumen print from glass negative, flush mounted on cardboard, cabinet card size. Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Ethnologisches Museum, Sammlung: Ethnologisches Museum | Süd- und Südostasien, P.26.a.

preserved in the Staatliche Museen zu Berlin, as above: “Adelphi Hotel Zimmer gemiethet. Der Wirt, Frank ist ein Breslauer (rented a room in the Adelphi Hotel. The landlord, Frank, is from Breslau)”.<sup>24</sup> This is Ernest Franke, partner of Franke & Co., Adelphi Hotel, High Street<sup>25</sup> with whom he visited the “Kling Basar” on Saturday, 24 October.

In the course of time, he came to know people like “Davidson”,<sup>26</sup> “Haeseler”,<sup>27</sup> “Mayer”,<sup>28</sup> “Schombgk”,<sup>29</sup> “M. Aitkin”,<sup>30</sup> “Mr. Earl”,<sup>31</sup> “Capt. Purvis”,<sup>32</sup> “Lloyd”,<sup>33</sup> “Schmidt”,<sup>34</sup> “Moniot”,<sup>35</sup> “Revd. Humphrey”,<sup>36</sup> “Miss Cook”,<sup>37</sup> “Governor Mackenzie”,<sup>38</sup> and “Reiss”.<sup>39</sup> Many of these

independent work and observations. Drawing materials and photographic equipment will be taken along. After wasting so many wanton years in conditions known to you, it is of importance for me to have such a plan. Before I leave I’ll see you, unless you are again here (in Berlin)”.<sup>19</sup>

After extensive preparation on 16 June 1857, F. Jagor left Hamburg on the barque *Mauritius*, a newly acquired sailing vessel of the shipping company Behn, Meyer & Co., as suggested to him by no less a figure than August Behn (1816-1886), one of the founders of the said company in Singapore.<sup>20</sup> Jagor had his own cabin and travelled at his own expenses after having received instructions from the “Königlichen Preussischen Akademie der Wissenschaften (Royal Prussian Academy of Sciences)” as to how to collect objects of scientific interest.<sup>21</sup>

He reached Singapore during sunset on Sunday, 27 September 1857<sup>22</sup> and first stayed in the country house of the Prussian consul, Friedrich Albert Schreiber.<sup>23</sup> On Tuesday, 20 October 1857, Jagor noted in his field notes which are part of Jagor’s estate



**Plate 6.9:** Orang Laut from Johore and Malays. Singapore, probably December 1857. F. Jagor. Albumen prints from glass negative, flush mounted on cardboard, stereograph, 1st series. Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Ethnologisches Museum, Sammlung: Ethnologisches Museum | Süd- und Südostasien, P.82.



**Plate 6.10:** Two Malays and two Orang-Laut from Johore. Singapore, probably December 1857. F. Jagor. Albumen prints from glass negative, flush mounted on cardboard, stereograph, 1st series. Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Ethnologisches Museum, Sammlung: Ethnologisches Museum, Süd- und Südostasien, P. 7620.

he met more than once. About Alexander Aitkin, to give an example, he left the following note on 24 October: “Er scheint mir recht passend zu sein besonders zum photogr[aphiren] (He seems to be useful for taking photographs)”. Some of these persons provided Jagor with useful information or even small animals (snakes), which Jagor preserved in bottled spirit.<sup>40</sup>





**Plate 6.11:** Two elegant Malays from Johore, Singapore, probably December 1857. F. Jagor. Albumen prints from glass negative, flush mounted on cardboard, stereograph, 2nd series. P & G collection, Karlsruhe-Berlin, 059.



**Plate 6.12:** Seated Malay from Johore. Engraving from Jagor 1866, illustration facing p.16 (detail).



**Plate 6.13:** Bayadere from Coringa (Coromandel coast, India). Engraving from Jagor 1866, illustration facing p.16 (detail).





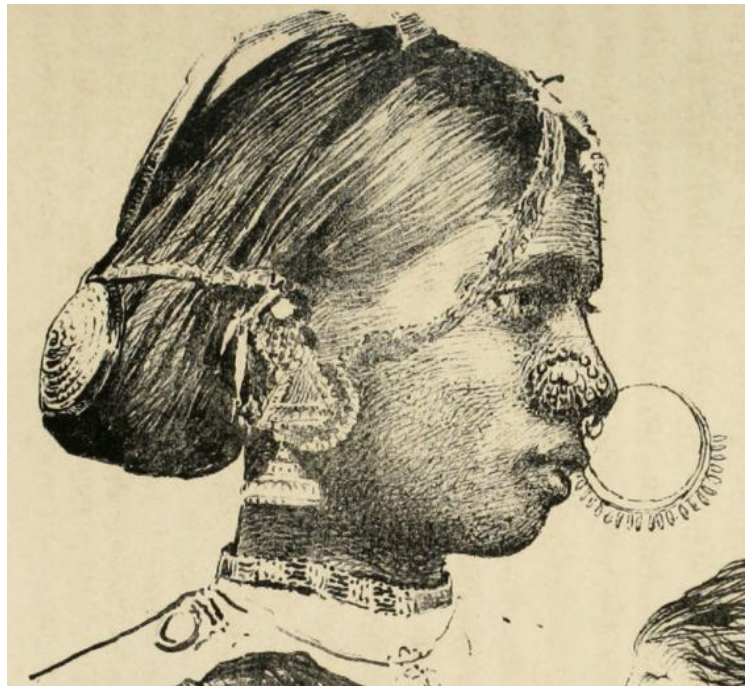
**Plate 6.14:** Bayadere von Coringa (Coromandel coast, India), profile, Singapore, probably December 1857. F. Jagor. Albumen prints from glass negative, flush mounted on cardboard, stereograph, 2nd series. P & G collection, Karlsruhe-Berlin, 057.



**Plate 6.15:** Bayadere von Coringa (Coromandel coast, India), three quarter, Singapore, probably December 1857. F. Jagor. Albumen prints from glass negative, flush mounted on cardboard, stereograph, 2nd series. P & G collection, Karlsruhe-Berlin, 056.



**Plate 6.16:** Bajadere [von] Telinga, Coromandel-Küste (profile). Singapore, probably December 1857. F. Jagor. Albumen print from glass negative, flush mounted on cardboard, 13.8 × 10.0 cm. Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Ethnologisches Museum, Sammlung: Ethnologisches Museum, Süd- und Südostasien, P.10,460.



**Plate 6.17:** Telinga (Bayadere), Engraving from Jagor 1866, illustration facing p. 36 (detail).

On Thursday, 29 October, Jagor unpacked his photographic equipment (“Photogr. Apparati ausgepackt”). On Saturday, 31 October he noted: “Den ganzen Tag verbracht zum Photogr. (Spent the whole day photographing)”. The entry for Thursday, 5 November starts: “Den ganzen Tag Collod. photogr. mit schlechtem Erfolg. - Belichtung schlecht [...] kann den Fehler [auch?] mit [= nach] 3 Tagen noch nicht entdecken (Spent all day photographing with collodion, with bad success. Exposure: bad, cannot detect the problem even after three days)”. A typical entry written in pencil gives the following information:

*“Fr 6 novbr*

*neues Collod praep - Abends Cpt. Purvis - Photogr / und Stereoscope - Revd. Humphrey, Capt der Amethyst, Miss Cook”.*

This might be translated as:

*“Friday, 6 November*

*Prepared new collodion - in the evening [visited?] Captain Purvis - Photographs and Stereoscope. [Visited?] Reverend Humphrey, Captain of the Amethyst,<sup>41</sup> Miss Cook”.*





**Plate 6.18:** Bajadere [von] Telinga, Coromandel-Küste (en face) Singapore, probably December 1857. F. Jagor. Albumen print from glass negative, flush mounted on cardboard, 13.4 × 11.0 cm. Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Ethnologisches Museum, Sammlung: Ethnologisches Museum, Süd- und Südostasien, P.10,461.

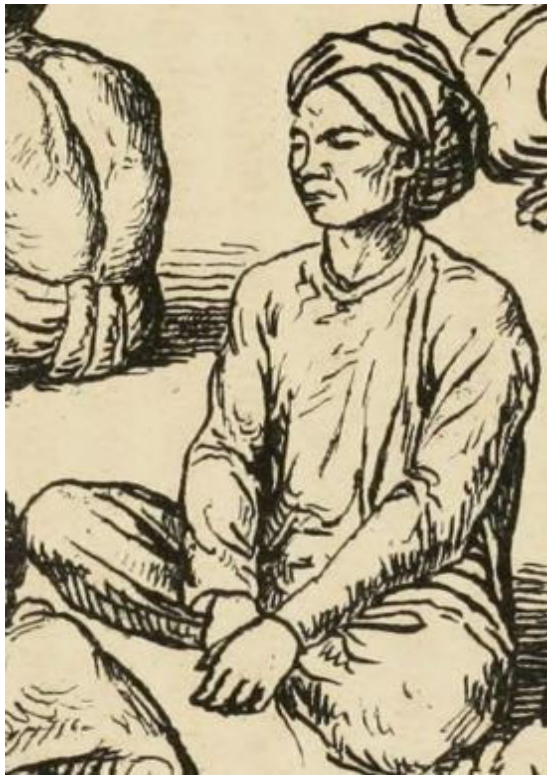


**Plate 6.19:** A woman, Cochinchina. Engraving from Jagor 1866, illustration facing p.16 (detail).

On Wednesday, 11 November when Jagor finally managed to produce a “better” collodion, he met Thomas Dunman who would help introduce him (Jagor) to the “natives”, in order to take their photographs (“Collodion gelingt besser...Dunmann geholt[?] der seine Dienste bei Awongs[?] von natives anbietet...Ausfahrt um zu photographiren. Starker Regen. (Excursion to photograph. Heavy rain”).

The problem with the collodion process prevailed on Thursday, 12 November (“Um 6 [Uhr] kommt Logan,<sup>42</sup> bringt mir [...] Dayaks zum Photogr. einige waren tatowirt... Der Coll. Prozess geht immer noch nicht nach Wunsch. Später kommt Cjol[?] Mulcock um einige Versuche mit trocken[em] Papier zu machen. Sein Collod. gelingt nicht besser als das meinige... (At 6 o'clock Logan arrives accompanied by Dayaks, some of which were tattooed, for photography. The collodion process still does not work as required. Later, Coll. Mulcock[?] arrives in order to make some experiments with dry paper. His collodion is not better than mine”).<sup>43</sup>





**Plate 6.20:** A man, Cochinchina. Engraving from Jagor 1866, illustration facing p.16 (detail).

The following letter from a certain Abraham Logan had survived in Jagor's estate. It provides a lot of information about Jagor's activities during his time in Singapore:

"My Dear Mr. Jagor,

I return the Photographs & the Stereoscope with many thanks for their loan. I have a note from my brother at Pinang in which he says: - "with reference to your query, there would of course be a considerable variety of race here to a person coming direct from Europe, but after Singapore the field is small. The only races I found here of which I had not been able to see good specimens at Singapore were the Burmese and Siamese.



**Plate 6.21:** Man and woman from Cochinchina, Bangkok, 21 January 1861. F. Jagor. Albumen prints from glass negative, flush mounted on cardboard, stereograph, 2nd series. P & G collection, Karlsruhe-Berlin, 015.



**Plate 6.22:** Young Siamese, dressed in the national costume, but, contrary to the national customs, with long hair. Singapore, probably December 1857. F. Jagor. Albumen prints from glass negative, flush mounted on cardboard, stereograph, 1st series. P & G collection, Karlsruhe-Berlin, 112.



**Plate 6.23:** A young Siamese. Singapore, probably December 1857. F. Jagor. Albumen prints from glass negative, flush mounted on cardboard, stereograph, 2nd series. Collection of Mr and Mrs Lee Kip Lee, Singapore.





**Plate 6.24:** Singapore. Teluga-woman from Madras, Singapore, probably December 1857. F. Jagor. Albumen prints from glass negative, flush mounted on cardboard, stereograph, 2nd series. P & G collection, Karlsruhe-Berlin, 052



**Plate 6.25:** Kapitan Tan Kim Ching, Singapore, probably December 1857. F. Jagor. Albumen prints from glass negative, flush mounted on cardboard, stereograph, 2nd series. Collection of Mr and Mrs Lee Kip Lee, Singapore.



**Plate 6.26:** Tan Kim Ching as Siamese Consul-General for Siam in the Straits Settlements, Bangkok, 1863. Ascribed here to Khun Mote *aka* Mode Amatayakul *aka* Phra Wisut Yotamad. Albumen print from glass negative in an album with photographs from Siam datable from 1862 – 1865. Philippe Damas Collection, Singapore.



**Plate 6.27:** Rochor near Singapore, Singapore, January – March, 1858. F. Jagor. Albumen print from paper negative, flush mounted on cardboard, 16.9 × 24.2 cm, Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Ethnologisches Museum, Sammlung: Ethnologisches Museum, Süd- und Südostasien, P.10,116.a.

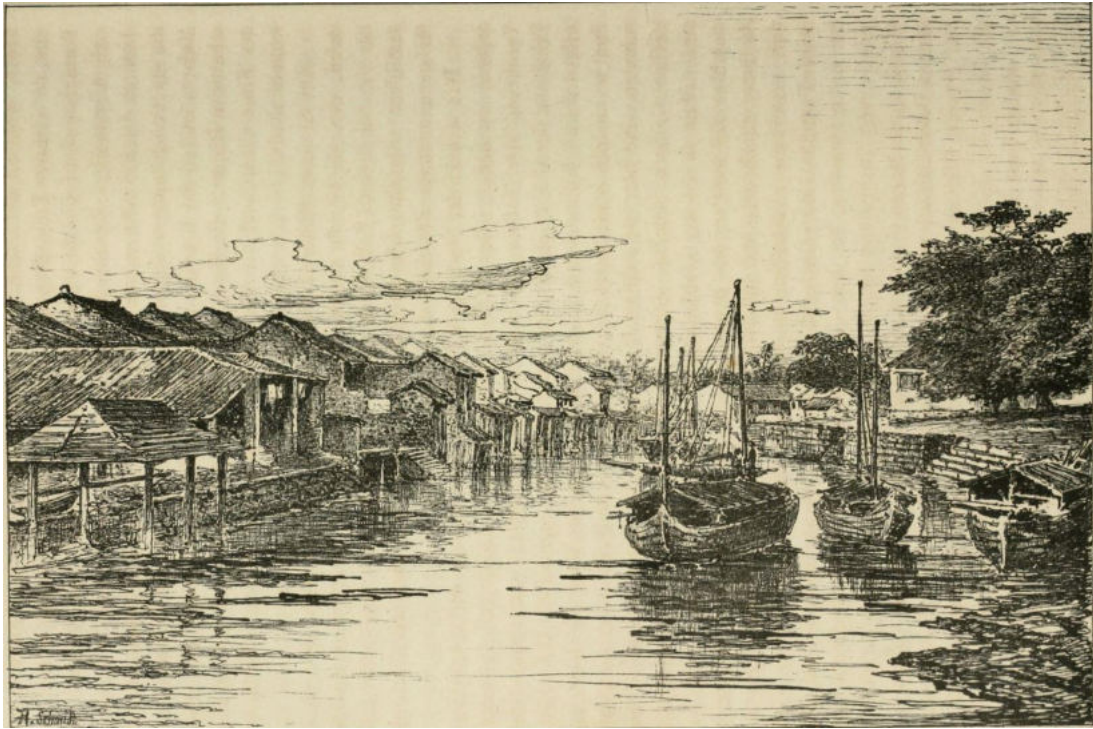




**Plate 6.28:** Rochor, Singapore. Full page engraving from Jagor 1866, facing, p. 50.



**Plate 6.29:** Malacca, Malacca, 20 - 25 April 1858. F. Jagor. Albumen print from paper negative, flush mounted on cardboard, 16.4 × 24.7 cm. Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Ethnologisches Museum, Sammlung: Ethnologisches Museum | Süd- und Südostasien, P.10,117.a.

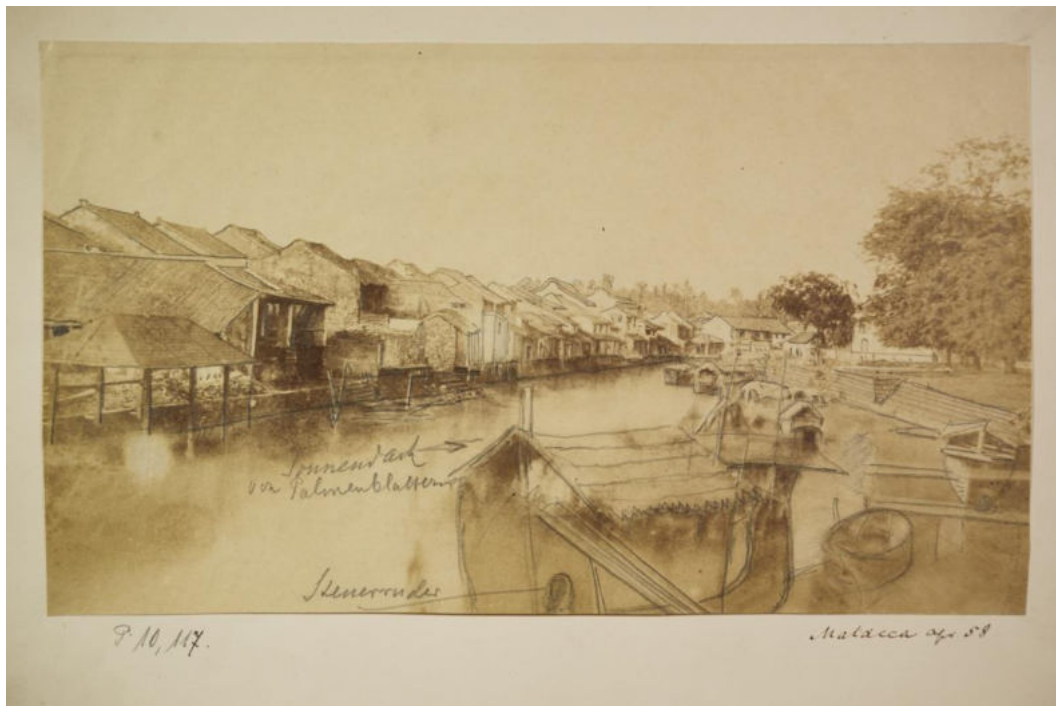


**Plate 6.30:** Malacca. Full page engraving from Jagor 1866, facing p.101.



**Plate 6.31:** Rochor near Singapore. Singapore, January – March, 1858. F. Jagor. Salt print from paper negative, flush mounted on cardboard, 14.8 × 21.3 cm. Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Ethnologisches Museum, Sammlung: Ethnologisches Museum | Süd- und Südostasien, P.10,116.





**Plate 6.32:** Malacca April 1858. Malacca, 20 - 25 April 1858, F. Jagor. Salt print from paper negative, flush mounted on cardboard, 14.0 × 23.8 cm. Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Ethnologisches Museum, Sammlung: Ethnologisches Museum, Süd- und Südostasien, P.10,117.



**Plate 6.33:** Malacca, Madre de Dios. Malacca, 20 – 25 April 1858, F. Jagor. Albumen print from paper negative, flush mounted on cardboard, 17.0 × 24.9 cm. Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Ethnologisches Museum, Sammlung: Ethnologisches Museum | Süd- und Südostasien, P.10,120.



**Plate 6.34:** Malacca, beach East of the city. Malacca, 20 – 25 April 1858. F. Jagor. Albumen print from paper negative, flush mounted on cardboard, 18.0 × 24.5 cm. Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Ethnologisches Museum, Sammlung: Ethnologisches Museum | Süd- und Südostasien, P.10,118.



**Plate 6.35:** Ficus at the Esplanade / Singapore '58. Singapore, January – March, 1858. F. Jagor. Albumen print from paper negative, flush mounted on cardboard, 16.5 × 19.2 cm. Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Ethnologisches Museum, Sammlung: Ethnologisches Museum, Süd- und Südostasien, P.10,113.a.





**Plate 6.36:** Singapore at the Esplanade. Singapore, January – March, 1858. F. Jagor. Salt print from paper negative, flush mounted on cardboard, 11.3 × 20.1 cm, Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Ethnologisches Museum, Sammlung: Ethnologisches Museum | Süd- und Südostasien, P.10,115.

The Kidah Malays differ somewhat from the Malacca ones. Achinese are I fancy seen at Singapore also. In the College some Chinese from the back provinces e.g., Sze-chuen are to be seen but they are not adults. The Chinese population generally is similar to that of Singapore and Malacca. Crosses between Chinese and other races & between Klings & Malays are more numerous here than at Singapore. There are no Simangs in the island or Province, but a trip up the Krian might be rewarded by the sight of a few. Should Mr. Jagor decide on visiting Pinang I should say he ought to bring his Photographic apparatus unless it be bulky or there is risk of breakage. He might find some subjects to add to his collection. I will give him all the assistance and information in my power but you know my attention has for a good many years been withdrawn from physical comparisons and even from the Archipelagic languages to the Tibetan family. If he is a botanist our jungles would probably be found rich in objects of interest. There was and probably still is an Andaman girl here, but I have not seen her for a number of years". If you are not engaged tomorrow, will you come & dine with me at 5 o'clock and we can talk over these things. There will only be Mr. Aitken with me.

Yours truly  
 A. Logan  
 Saturday  
 30<sup>th</sup> Jan[uar]y 1858".

Besides being the chairman of the Singapore Museum and Library then, Abraham Logan owned and edited the *Singapore Free Press* from 1846 onwards. James Richardson Logan (1819-1869), brother of Abraham Logan, edited the *Journal of the Indian Archipelago and Eastern Asia* from 1847-1862. Alexander Muirhead Aitken was one of the founders of Donaldson & Burkinshaw, Singapore's oldest law partnership.

Heavy rain prevented photography also on Saturday, 14 November (“früh heftiger Regen, keine nerven zum Photogra[phiren] (early morning heavy rain, had no nerves to photograph)”). (“Mittw. 18 November: Photograph[irte] Perser + Araber, nur nicht gut (Wednesday, 18 November: Photographed Persians and Arabs, only [photographs were] not good”).) It was only on or after 29 November that Jagor noted: “Landschaftl. Versuche mit Collod. gut (scenic experiments with collodion went well)” and: “1, Photograph, Diener aus Java (Photograph, servant from Java)”).

### Images of people

What follows are undated lists of people from India (e.g. “Bengalese from Gaya”) and even Iran (“Mongul aus Schiras”) which Jagor probably considered for photography, but so far, only very few of these photographs could be traced. In an entry dated Friday, 18 December 1857 we read: “Zwerg aus Malacca 40 Jahr[e alt] (dwarf from Malacca, aged 40 years)”. This photograph, in the size of a cabinet card, is part of Jagor's estate in the said collection, acc. No. P.38. It is blindstamped “BERL. ANTHR. GES”, i.e. the Berliner Anthropologische Gesellschaft (Berlin Anthropological Society) which was founded with F. Jagor in 1869. An identification below the portrait reads: “Malaye. Zwerg. Dr. Jagor phot” (**Plate 6.1**).<sup>44</sup>

In early December - exact date is not mentioned - he probably photographed a “Moslem aus Lahore (Muslim from Lahore),” the entry only stated: “Lahore”. This corresponds to a photograph in the same Staatliche Museum zu Berlin, P.40.a, titled “Moslem aus Lahore, Dr. Jagor phot” (**Plate 6.2**).

Singapore was - and probably still is - a melting pot of cultures. People from several South- as well as Southeast Asian countries initially came to work there and many of these later on decided to stay. Jagor of course realised that and expressed the multicultural population through three full-page plates in his book published in 1866.<sup>45</sup> Two of these, the illustrations on plates facing p. 35 and p. 36 are explicitly based on photographs.<sup>46</sup> From the former, the first profile on top, (**Plate 6.3**), shows a “Malayin (Singapore)” in profile facing left. The corresponding photograph in the said collection, no. P.49.c, is titled “Malayin, Dr. Jagor phot”. (**Plate 6.4**). Jagor took two more photographs showing her en face, No. P.49.a. as well as P.49.b. which is similar to P.49.a (**Plate 6.5**). The male head in the centre of the bottom from the plate facing p.35 in the said book, illustrates a “Malaye (Johor),” in profile facing left, (**Plate 6.6**). The photograph, after which this illustration was made, is also preserved in the collection of the Ethnologische Museum, Sammlung: Ethnologisches Museum | Süd- und Südostasien, P.26.b,

and shows the blindstamp from the Berlin Anthropological Society, (**Plate 6.7**). The caption beneath the photograph, to which a portrait of the same gentleman en face, P.26.a, belongs, (**Plate 6.8**), informs: “Edler Malaye aus Johore (Süd Malakka) [Noble Malay from Johore {Southern Malacca}]”.

The same noble Malayan gentleman re-appears in three of Jagor’s stereographs, of which two sets showing more or less the same views were produced. The first set consisted of about 140 stereo-views published with French captions on a label around 1863. The general title of the set was “Voyage de M[onsieur] Jagor / Dans l’archipel indien et dans le royaume de Siam (Voyage of Mr. Jagor in the Indian archipelago and in the kingdom of Siam)”. Almost all stereo-cards show a tiny blindstamp placed between the left edge of the right hand view and the right edge of the left hand view: “F.I”. for “Fedor Jagor”. Initially, Jagor approached the well-known London-based company of Negretti & Zambra for the marketing of his stereo-views especially since by that time this company had issued several sets of stereo-views already. Regarding this request, Jagor received the following letter:

“London, 19<sup>th</sup> May 1862

My dear Jagor,

I duly read your kind lines of the 10<sup>th</sup> inst. & shortly after the parcel of Photographs. Accord[in]g to your directions I placed the latter into the hands of Negretti & Zambra, & have this day received the follow[in]g answer: -

‘Sir, we are obliged by your sending the Photographs but they will not be of any use & now return them.

May 17<sup>th</sup> ‘62’

I therefore dispatch the parcel back to your address & pay much regret the unfavourable result & trust you will be more successful with the Paris House. Hoping shortly to see you again in London, I remain my dear Jagor yours.

Ever sincerely,

E. Barandon.

[signature]

P.S. of course I gave N. & Z. full particulars of your note respecting the Photographs”.

The second set produced for the said Berliner Anthropologische Gesellschaft probably circulated in the early 1870s. It consisted of at least 150 stereographs. In contrast to the earlier set, it had a description on the back of each view, while the first set had no text on the back at all. The general title of this set is: “Hinter-Indien nebst Inseln (Farther India including isles)” marketed by “E. Linde & Co. (Sophus Williams) Berlin”. Stereographs from both sets are exceedingly rare and there is no complete set in a single collection.

It is curious that all views of the second set show a different montage of the two individual views, of which each stereograph consists. While the two photographs are generally correctly mounted on the cardboard of the first set, the arrangement is mostly reversed in the second. In other words: the left hand image of most stereographs appears on the right hand side and *vice versa*. And while the stereographs of the first set follow Jagor's travel route with numbers 1 - 20 for people photographed in or around Singapore, those of the second appear in a totally different order with the last photographs from 1861 shown first, with "Singapore" covering at least stereograph numbers 52 - 75. Some of these stereo-cards were shown during the "Internationale Ausstellung für Amateurphotographie Berlin 1896 (International Exhibition for Amateur Photography, Berlin 1896)". It is, however, not known, whether these belonged to the first or second set.<sup>47</sup>

A typical example from the first series is no.18 showing "Orang-Laout de Johore et Malais" (**Plate 6.9**). Like the cabinet cards shown here, it also forms part of the collection of the Ethnographic Museum in Berlin, no. P.82. The noble Malay is the standing gentleman on the left hand side. Also the next one, no. 20 of the same series, accession no. P.7620. in the Ethnographic Museum, Berlin, includes this Malay gentleman, seated in the back on the right hand side, (**Plate 6.10**). This stereograph is titled: "Deux Malais et deux Orang-Laout de Johore (Two Malays and two Orang-Laut from Johore)".

A typical example from the second set is no.59, identified on the back as "Zwei vornehme Malayen von Johore. (Two elegant Malays from Johore)". This stereograph from the P&G collection, Karlsruhe-Berlin (a private collection housed in Karlsruhe and Berlin) represents the said gentleman on the right hand side, (**Plate 6.11**). This image served as the model for a drawing published in Jagor's travel report from 1866 in a kind of collage or rather montage,<sup>48</sup> facing p.16, for which see (**Plate 6.12**).

Another example from the same montage shows a seated woman, (**Plate 6.13**). Women attracted Jagor's attention in Singapore, because so few of them were apparent in the streets of the city.<sup>49</sup> It is hence not surprising that Jagor photographed a particular kind of women who were accessible to the public: the *bayaderes* or dancing girls, many of which, it seems, hailed from the southern part of the subcontinent. A stereo-view from the second set, (**Plate 6.14**), reveals the model for our Plate 13. It is identified on the back as "Nr. 57, Bayadere von Coringa (Coromandel) (No. 57, Bayadere from Coringa [Coromandel Coast])".<sup>50</sup> A more frontal view of the same woman with her remarkable nose ring from the second set is numbered "56" and captioned like no. 57, (**Plate 6.15**). This is no.1 in the first series, titled: "Bayadère de Koringhi (21 ans) A (Bayadere from coringa [21 years of age], A)". A third portrait of her in strict profile, (**Plate 6.16**),<sup>51</sup> served as model for the drawing captioned "Telinga (Bayadere)" in Jagor's travel report from 1866, (**Plate 6.17**).<sup>52</sup> The same woman was also photographed as half-length portrait en-face, (**Plate 6.18**).<sup>53</sup>



In his travel report from 1866, Jagor remarks first of all that his book covers just the first 18 months of the voyage which lasted almost five years. This leads to the surmise that the drawings in his book are all based on photographs taken within that period. More details from the said montage, (**Plates 6.19 & 6.20**), leave some doubt about this assumption. **Plates 6.19** and **6.20** are based on a stereo-view, (**Plate 6.21**), which, according to the printed caption on the back, was photographed in “Siam”, most probably Bangkok, where Jagor resided from 6 January - 10 May 1861. The printed caption on the back of **Plate 6.21**, numbered “15” as part of the second series informs: “Mann und Frau, Cochinchina (Man and woman, Cochinchina)”.<sup>54</sup> This stereo-view, **Plate 6.21**, could it have been photographed in Singapore? The answer is “No”. Jagor took this stereo-view on 21 January 1861 in Bangkok.<sup>55</sup> The montage of which our **Plates 6.12, 6.13, 6.19** and **6.20** were chosen hence also anticipates details from photographs Jagor had taken when travelling in Siam and the Philippines in 1860-1861. The report on the latter journey was published in 1873 and, as was to be expected, also contains illustrations after Jagor’s photographs.<sup>56</sup>

On the other hand, it will not escape the attention of the keen observer that there is at least one discrepancy with regards to the place where a photograph had been taken. No.112 from the first series, (**Plate 6.22**), is captioned: “Jeune Siamois. En costume du pays, ayant les cheveux longs, contrairement à l’usage (Young Siamese, dressed in the national costume, but, contrary to the national customs, with long hair)”. No.112 from the first set implies that this stereo-view was taken in Siam like about 10 preceding and about 10 following numbers in this series. In the second set the same stereo-view is numbered “70” and captioned: “Singapore. Junger Siamese (Singapore. Young Siamese),” (**Plate 6.23**). That this young gentleman was actually photographed in Singapore and not in Siam is confirmed by another stereo-view from the second set, (**Plate 6.24**). It is numbered “52” and labelled: “Singapore. Telingafrau aus Madras (Singapore. Telinga-woman from Madras)”. Both views, **Plates 6.22**, respectively **6.23**, and **Plate 6.24** were photographed against the same backdrop and setting albeit with a different piece of seating furniture.

In his travel-report from 1866, Jagor only very rarely mentions the name of any local gentleman. An exception is “Tan-kim-tsching” about whom he wrote: “Einige Chinesen haben sich grosse Reichthümer erworben und gehören zu den geachtetsten Bürgern der Stadt; manche haben bedeutende Summen zu öffentlichen Zwecken geschenkt. Einer der hervorragendsten unter ihnen ist Tan-kim-tsching. (Some Chinese gained immense wealth; they belong to the most respected residents of the city. Some of them donated immense amounts [of money] for public purposes. The most outstanding amongst them is Tan Kim Ching)”.<sup>57</sup> Kapitan Tan Kim Ching<sup>58</sup> was photographed by Jagor in the company of some of his family members. The stereo-view, no.75 as part of the second set, is titled: “Singapore. Familie eines reichen chinesischen Kaufmannes aus Malacca (enthält Malayenblut durch die Frauen) [Family of a wealthy Chinese businessman from Malacca {having Malay blood

through the women}],” (**Plate 6.25**).<sup>59</sup> F. Jagor’s estate includes a letter from the then British Consul-General in Bangkok, Sir Robert Herrmann Schomburgk (1804-1865), dated 10 June 1862 to F. Jagor. Schomburgk informed Jagor as follows: “Mr Rosier (i.e. Pierre Joseph Rossier, 1829-1886) the photographer, returned to Bangkok and set up again his studio. Meanwhile, he got a serious rival, a Siamese [by name of] Koon Mot (i.e. Khun Mote, *aka* Phra Wisut Yotamad *aka* Nai Mode Amatayakul [1819-1896]),<sup>60</sup> who, I believe, received instructions from him (Rossier). He (Khun Mote) produces things cheaper but not as good”.<sup>61</sup> This Siamese photographer, whose comprehensive oeuvre is, apart from three reproduced photographs, almost unknown, in all probability took a photograph which is part of a Siamese album with photographs by John Thomson (1837-1921), Francis Chit (1830-1891) and Khun Mote [active 1862-1863(**Plate 6.26**)]. It is titled below the print in Thai and in French: “Phra phitesaphanit, Chinois / mandarin de Siam” and “Tang King Chim / Consul de Siam à Singapore”. In 1863,<sup>62</sup> Tan Kim Ching became Consul-General and Special Commissioner for Siam in the Straits Settlements and is hence remembered by the Thai people to this day.<sup>63</sup>

### Landscapes

While Jagor’s stereographs were rarely mentioned during his lifetime, his larger sized scenic views were generally praised for their brightness and rarity. One of these is titled “Rochor bei Singapore (Rochor near Singapore)”, (**Plate 6.27**). This print measures 16.9 × 24.2 cm and was published as a full-page engraving in Jagor’s first travel report, facing p.50. It is titled “Rochor Singapore” and in contrast to our plate shows an added Chinese ship, recognizable by its eye, (**Plate 6.28**). Jagor informed that he copied the ship from “Dumont d’Urville’s Atlas”.<sup>64</sup> Jagor most probably meant the explorer and naval officer Jules-Sébastien-César Dumont d’Urville (1790-1842). A matching illustration, however, was so far not found in the works of this gentleman, but Jagor describes such a ship in quoting the well-known formula: “no got eye, how can see”?<sup>65</sup> The reader will find a description of the stilt houses on p. 50f of Jagor’s report from 1866.

In 1894, a detail from **Plate 6.26** was published as “Autotypie von Meisenbach,” a particular way of reproducing photographs invented in 1880 by Georg Meisenbach (1841-1912).<sup>66</sup> The caption to this reproduction informs: “Singapore im Jahre 1857. Aufnahme auf Papier von Dr. Jagor (Singapore in 1857. Print from a paper negative by Dr. Jagor)”. A further description of this reproduction, called “Zinkätzung (zinc etching)” is worth quoting: “Dr. Jagor nahm das von Puech in Paris gelatinirte und mit Jodkalium-Lösung behandelte Papier in grösseren Posten mit auf die Reise. Kurz vor dem Gebrauch badete er dasselbe in Silberlösung und exponirte nass. Dabei lag das Papier auf einer Glasplatte. Die Empfindlichkeit liess allerdings viel zu wünschen übrig. Bei bedecktem Himmel musste 18-20 Minuten lang exponirt werden (Dr. Jagor travelled with a large quantity of paper which was gelatinised by Puech in Paris and was specially treated with a potassium-iodide solution. Shortly before use, he immersed the same in a silver nitrate solution and exposed the paper while still wet. During the

exposure, the paper was supported by a glass plate. The photosensitivity, however, left much to be desired. Cloudy skies required an exposure time of 18 - 20 minutes)".<sup>67</sup> This description does not refer to Jagor's often-mentioned difficulties in coating the paper with a layer of collodion which held the silver nitrate solution during the exposure but it explains why Jagor was not too happy during rainy weather with overcast sky.

Flush mounted on the same cardboard as **Plate 6.27** is another albumen-print, (**Plate 6.29**), no. P.10,117a (size: 16.4 × 24.7 cm).<sup>68</sup> The title written in the hand of Dr. Neuhauss informs: "Malacca". Below, in a different hand in Sütterlin-script: "Aufnahmen von Dr. Jagor auf gelatinisiertem Papier. 1858 (Photographs from Dr. Jagor on gelatinised paper. 1858)". This view inspired the full-page illustration titled "Malacca" in Jagor 1866, (**Plate 6.30**).<sup>69</sup> Jagor describes **Plate 6.30** as follows: "Die beiliegende Ansicht von Malacca ist von der Brücke aufgenommen. Zur Rechten sieht man unter schattigen Bäumen die Westfront des Stadthauses; links, am rechten Ufer des Flüsschens, liegt die von Asiaten (Chinesen, Malayen, Klings) bewohnte Stadt (The attached view of Malacca was taken from the bridge. To the right the Western front of the townhouse below shady trees; to the left, i.e. on the right bank of the rivulet is the town inhabited by Asians [Chinese, Malays, Klings])."<sup>70</sup>

Both views, **Plates 6.27** and **6.29**, also exist as salt-prints. The low contrast of these prints, (**Plates 6.31 & 6.32**), tempted Jagor to heighten the contrast by retouching it with a kind of charcoal pencil. In **Plate 6.32**, he even added a few explanations within the print: "Sonnendach von Palmenblättern (canopy made of palm leaves)" and "Steuerruder (steering rudder)". The caption "Malacca apr 58 (Malacca April 1858)" was added by R. Neuhauss and this is correct because according to his field notes Jagor reached Malacca aboard the steamer "Hooghly" on 19 April 1858. On 20 April erroneously noted by Jagor as "Monday" (it was in fact a Tuesday) he wrote: "Photogr. ausgep. (= photographische Apparate ausgepackt - unpacked the photographic equipment)". Most of the photographs at Malacca were taken between 20 and 25 April 1858. In a list titled "Photographien (photographs)",<sup>71</sup> the view published here as **Plates 6.29** and **6.32** respectively is noted by Jagor as: "WP.170., Ansicht von der Brücke den Malacca Fluss hinauf (view from the bridge upstream the Malacca river)".

The first view in this list of photographs is described as: "WP.166. Malacca. Ruine des von Albuquerque erbauten Klosters und der Kirche auf dem St. Paul's Hügel (Malacca. Ruin of the monastery built by Albuquerque and the church on the St. Paul's hill)". The same view is described in another list: "WP 166. Malacca. Ruinen des Portug[iesischen] Klosters St. Paul und der Kirche Madre de Dios in der ehemals die Gebeine [von] Franciscus de Xavier lagen gebaut von Albuquerque (Malacca. Ruins of the Portuguese monastery St. Paul and the church Madre de Dios in which formerly lay the mortal remains of Francis Xavier, built by Albuquerque)". This view survived in the collection of the Ethnographic Museum in Berlin, P.10,120 (size: 17.0 × 24.9 cm), (**Plate 6.33**).<sup>72</sup> It was titled by R. Neuhauss: "Madre de Dios (Ruine)" and: "Malacca

apr 58 (Malacca, April 1858). This view was not reproduced in Jagor's report published in 1866, but it was described: "Malacca hat eine sehr hübsche Seefront. Dicht hinter einer Reihe von Europäern bewohnter steinerner, etwas einförmiger Häuser, deren dem Strand zugewendete Seite mit einer Bogenreihe versehen ist, erhebt sich ein länglicher, 100 Fuss hoher Hügel, auf dessen Gipfel die malerischen Ruinen der von Albuquerque gebauten Kirche Madre de Dios und der Klöster S. Paul und Hermanos de leche stehen (Malacca has a pretty seafront. Close behind a row of somewhat monotonous houses inhabited by Europeans and built of stone with a row of arches facing the sea rises an elongated hill, 100 feet in height on the top of which stand the picturesque ruins of the church built by Albuquerque, the Madre de Dios, and the monasteries S. Paul and Hermanos de leche)".

On the same list as **Plate 6.33** appears (**Plate 6.34**), titled: "Strand o. v. Malacca (Malacca, beach east of the city). Out of the eight photographs described in this list, only three views are available today.

A view for which so far no direct trace could be found in Jagor's field notes is titled: "Ficus an der Esplanade / Singapore '58 (ficus at the esplanade / Singapore '58)" which exists as salt-print as well as albumen print. The albumen-print, (**Plate 6.35**), P.10,113a, measures 16.5 × 19.2 cm. The salt-print, P.10,113b, not reproduced here, is slightly wider (15.5 × 20.9 cm). It is heavily retouched and is identified in Jagor's hand as "Singapore / Brücke an der / Esplanade (Singapore, bridge at the esplanade)". The latter is part of a description of the city of Singapore given by Jagor in his book: "Die nördliche, räumlich größere Abtheilung enthält die meisten öffentlichen Gebäude, viele Wohnhäuser reicher Kaufleute und Beamten, die noch unvollendete Kirche und die Esplanade, einen schönen großen Rasenplatz dicht am Meere, auf welchem jeden Abend ein kleiner Corso und Cricket, das nationale Ballspiel der Engländer, mehrere Male in der Woche auch Militärmusik stattfindet (Most of the public buildings, many residences of wealthy merchants and officials, the still unfinished church and the esplanade are situated in the Northern, larger portion of the city. The esplanade is a beautiful large lawn close to the sea on which a small parade can be seen every evening. Also cricket, the national English ball game is played there while military music is being played there several times a week)".<sup>73</sup>

Another print in the same collection, P.10,115 (11.3 × 20.1 cm) is likewise captioned: "Singapore an der Esplanade (Singapore at the esplanade)". This view shows the same bridge with the lamppost on either side as in **Plate 6.35**, slightly overexposed in the present salt-print, (**Plate 6.36**). A comparable view titled "the old tree at the Esplanade" was published earlier, however, without a provenance.<sup>74</sup>

Jagor left Singapore for Batavia (Jakarta) in early July 1858.<sup>75</sup> In what is now Indonesia, Jagor visited, guided by a hand-written guide supplied to him by Franz Wilhelm Junghuhn (1809-1864), a good number of places before travelling to the Philippines, Siam (Thailand), China and via Hong Kong to California, where Jagor according to his field notes met the botanist William Henry Brewer (1828-1910) at Mount Diablo on 24 September 1861. Brewer,

who had studied for two years at the universities of Heidelberg and Munich, left the following remark about Jagor: “We found a noted German traveller, a Mr. Jagor from Berlin, who has been on a tour of four or five years to Asia, the East Indies, the Philippines, etc. He spent several days with us. He was a quiet, inoffensive, and unassuming man. He has taken elaborate notes and sketches of the countries he visited and has over 1,700 drawings”.<sup>76</sup>

The end of the year saw Jagor in Mexico, which he left in early February 1862 for Panama from where he continued the voyage to England and eventually to Berlin. In Berlin, the philosophical faculty awarded him an honorary doctorate in early May 1862.<sup>77</sup>

On 2 September of the same year, the Prussian minister of education and the arts, Heinrich von Mühler (1813-1874) informed Jagor that His Majesty the King of Prussia, in recognition of his (Jagor’s) significant contributions to the sciences, made him a Knight of the Prussian Order of the Red Eagle.<sup>78</sup> Jagor rarely, if ever, made use of this award.

On 15 January 1870, F. Jagor donated to the “Berliner Gesellschaft für Anthropologie, Ethnologie und Urgeschichte (Berlin society for anthropology, ethnology and prehistory)” 300 photographs from his journey to East Asia including their negatives.<sup>79</sup> These historical shots constitute the earliest photographs in the collection of the Ethnological Museum of Berlin to this day.<sup>80</sup>

**Photo Credits:** Sincere thanks are due to the following individuals: Dr. Roland Platz, Kurator für Süd- und Südostasien am Ethnologischen Museum, Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Claudius Kamps, *ibidem*, Peter Lee, Philippe Damas and Grace Chew, Singapore.

#### Notes and References:

1. Bautze-Picron, forthcoming.
2. *Börsen-Halle, Hamburgische Abend-Zeitung*, Freitag 26.12.1828, page 3, column 1.
3. Cf. Siebenhaar 1841, p. 71.
4. This duel was not a spontaneous one. While Philipp Jagor tried to avoid this duel, Bodelschwingh’s son strongly insisted on it. He had initially promised his father (Bodelschwingh) not to fight the duel, which was one where each opponent would take only three steps away from the adversary before firing the duelling pistol. However, in order not to break his promise, Bodelschwingh’s son changed the rules and insisted on a “5-step duel”, which left Philipp without a choice (He would have been shamed if he still refused this confrontation). The wound on Bodelschwingh’s son’s hand due to the duel caused a “Kinnbackenkrampf” (lockjaw), which resulted in his unexpected death two days after the duel.
5. Cf. *Brünner Zeitung der k.k. priv. mähr. Lehenbank, Mährisch-Ständische Brünner Zeitung, Intelligenzblatt für Mähren*, No.335, Sonnabend, den 5. December 1846, Preußen, p.2006 or the *Deutsche Allgemeine Zeitung*. Leipzig. Nr.329. Mittwoch, 25. November 1846. Preußen, p.2914.



6. For details about this duel, see: *Börsen-Halle, Hamburgische Abendzeitung für Handel, Schiffahrt und Politik*, Donnerstag, den 26 November 1846, page 3, column 4; *Journal de La Haye*, Samedi 28 Novembre 1846, No. 285, page 4, column 2; *Allgemeine Zeitung. Mit allerhöchsten Privilegien*, München, Donnerstag, 5. November 1846, Nr.309, page 2470, column 2; *Kemptner Zeitung*, Dienstag, 10. November 1846, Nr.179, p.725. Philipp Jagor's absence from Berlin is also proven by fact that he was sought by warrant ("Steckbrief") in Prussia as well as in foreign countries ("Ausland"); Cf. *Amts-Blatt der Königlichen Regierung zu Potsdam und der Stadt Berlin*, Jahrgang 1846. Potsdam, 1846. Oeffentlicher Anzeiger No. 2, den 6. November 1846, p. 483 ("Steckbrief"). Following Philipp Jagor's letters to his brother Fedor between 1846-1848, Philipp left Prussia through Leipzig in Saxony before reaching Spain through Austria and France. By 1851, Philipp lived in Frankfort and Giessen (Grand Duchy of Hesse) and Heidelberg (Grand Duchy of Baden). He apparently did not return to Berlin (Prussia) until about 1857.
7. *Agenda Perpétuel* 1848 (by hand). Paris: Chez Boucher-Lemaistre, Éditeur. Entry under "Février" for: "18 Freitag (by hand) s. Siméon. Jagor's excitement is indicated by the two exclamation marks following the words "Lindarasas Garten". This diary is part of F. Jagor's estate as preserved in the Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Ethnologisches Museum, Sammlung: Ethnologisches Museum | Süd- und Südostasien.
8. Scolik 1896, "Amateur Photograph seit dem Jahre 1849 (amateur photographer since 1849)", p. 34.
9. Neuhaus 1896, for F. Jagor cf. p. 261f. See also Muller 1896, particularly p. 394.
10. By "surprisingly beautiful pictures", Jagor meant that the pictures had good composition. However, when he added that they were "extremely bad", he had evaluated them based on their technical qualities (contrast, saturation, vignetting, uniform illumination, etc.)
11. "Von Bruessel nach Lille. Blanquart Evrard leider verreist, daher gezwungen mich den ganzen Tag herumzutreiben, was in einer so rein industriellen und schmutzigen Stadt nicht angenehm".
12. "...Ich hatte grosse Lust Deine Einladung anzunehmen und mit Dir ein paar Wochen in den schönen Bergen die Du besuchen willst zu verbummeln, seit meiner Rückkehr aus Paris bin ich aber so emsig mit der Photographie auf Glas beschäftigt und habe so ermunternde Resultate erlangt, dass ich die begonnenen Versuche nicht gern unterbrechen möchte ehe ich mir eine sichere Methode zur Herstellung schöner Bilder vollkommen angeeignet habe – diese Versuche haben nebenbei das Gute mit meinem Mangel chemischer Kenntnisse jeden Augenblick recht fühlbar zu machen, so da[s] ich vielleicht schon diesen Sommer der Chemie verfallen werde...".
13. "Was ich bisher erhalten habe, schicke ich nicht, es ist meist unbedeutendes Zeug, schliesse aber daraus nicht auf das, was noch kommen soll, dies sind nur 'gatherings by the way,' an die Hauptquellen bin ich noch gar nicht gegangen und habe es mir aufgespart bis ich in der Photographie etwas weiter seyn werde, wo ich dann regelrechten Tauschhandel eröffnen will, der Dir hoffentlich eine reiche Ernte tragen wird. Seit vier Wochen bin ich zwar keinen Schritt weiter gekommen, weil immer dieselben Fehler, Staub und ungleich dicke Eiweisschicht dieselben

schlechten Resultate ergaben. Jetzt habe ich mir aber in einem besonderen kleinen Zimmer dessen Fenster und Thür mit vulkanisiertem Gumi verdichtet sind, ein Spind mit doppelten Thüren in die Wand eingypsen lassen, und darin eine ganze Reihe Spiegelgläser mit der Libelle horizontal gestellt, so das nun wohl die nächste Lieferung Glasplatten ich drin trocken will, von diesen Fehlern frei seyn werden; sind sie es, so werden sie ausgezeichnete Bilder liefern, wie Du aus den mitgesandten Proben sehen wirst, die im Ton wie in der Schärfe nichts zu wünschen lassen - die verdammten Wolken, die Flecke und die ungleiche Intensität rühren eben von den erwähnten Fehlern her... ”.

14. A company which produced optics and later also lenses and cameras, founded by Johann Christoph Voigtländer (1732-1797).
15. Eilhard Mitscherlich (1794-1863) - a celebrated chemist who was best known for his discovery of the phenomenon of isomorphism, and later became an ordinary professor at the University of Berlin from 1825 onwards. He was visited by Fox Talbot (for whom see below) in Berlin as shown by Talbot's letter to Eilhard Mitscherlich in the collection of the Deutsches Museum, Archiv München, dated 21 October 1851, document no.6485, collection no. HS 00556. Talbot's letter is written in German, here the English translation: "Athenæum Club, Pall Mall

21 October 1851

Dear Professor I am very pleased that you have made a tour of England, but unfortunately too late to see our Great Exhibition which has been closed to the public since the 11th of this month and is now almost dispersed. Since I had the pleasure of seeing you in Berlin, I have travelled on to Dresden and the Sächsische Schweiz, to Cassel and so on and was rather pleased with my summer tour in your beautiful Germany. I hope that you have left my honoured friend, the excellent Humbolt, in good health. I have the honour to sign myself.

Dear professor Your most humble servant

H. F. Talbot”.

16. William Henry Fox Talbot (1800-1877) - a photographic pioneer who in the mid 1830s developed the first negative/positive process and was the inventor of the salted paper and calotype processes.
17. "Ich suche nämlich ein einfaches Glas, nur zur Aufnahme lebloser Gegenstaende bestimmt, es braucht also nicht besonders schnell zu arbeiten, muss aber vorzüglich scharfe bis in die Ecken unverzerrte Bilder von wenigstens 12 Zoll im Quadrat liefern. Mit dem kl[ainen] Vogtlaender [Voigtlaender], den ich mit in Giessen hatte, und der auch nur zur Aufnahme architektonischer Gegenst[ände] dient, bin ich ausgez[eichnet] zufrieden, er giebt aber nur Bilder von 6 bis 8 Zoll, und das genügt mir nicht. Solltest Du also durch deine Empfehlungen gerade einmal passend Gelegenheit haben Dich über den Gegenst[and] zu informieren so würde ich für gef[ällige?] Mittheilung sehr dankbar seyn. Wend Dich aber nur ja nicht an praktizierende(?) Photographen, oder solche die mit den Lichtbildern Handel treiben, das sind häufig Gauner. - Cherater, Lerebours

und Soleil sind wohl die berühmtesten Mechaniker in diesem Fach - die Gläser fallen aber äusserst ungleich, und einem gewöhnlichen Sterblichen der in ihren Laden tritt, gestatten sie schwerlich die verschiedenen Gläser genau zu prüfen und zu vergleichen – Regnault, oder einer Empfehlung von ihm gegenüber, würden sich die Herren vielleicht anders benehmen – vielleicht indessen auch nicht - ! - Mit der Photogr[aphie] geht es jetzt übrigens nach Wunsch, und mit handwerksartiger Gleichmässigkeit. Gerade als mir erst seit wenigen Tagen alle Bilder vollständig gelangen, führt der alte Mitscherlich mir Herrn Talbot, den Erfinder der Talbotypen zu, und dieser gestand, dass er noch keine besseren Bilder gesehen habe; - er hatte übrigens eine Auswahl vorzüglicher Bilder aus Paris und England mitgebracht und ich überzeugte mich mit Freude dass meine. Bilder wohl eben so vollkommen sind, besser sind sie freilich noch lange nicht, auch nicht regelmaessig so gut – ich werde da übrigens gelegentlich einige nach Giessen schicken”.

18. “Paris den 24 Juni 1853, Werthester Herr Jagor, Ich habe Ihren Brief erhalten vom 20 Jun und werde Ihnen meinen Preiscurrent durch einen meiner Freunde schicken welcher von hier nach Berlin reissen wird im Anfang nächsten Monats, was Ihr[en] Apparat anbetrifft welchen Sie [bei] mir im Monat März bestellt haben, so gebe ich Ihnen mein Ehrenwort das Sie denselben empfangen werden vor Ende nächsten Monats, mit der Ueberzeugung das er ganz nach Ihrem Wunsch ausfallen soll, es ist mir herzlich leid Ihnen nicht schneller befriedigen zu können, aber es ist mir unmöglich ich verbleibe indessen Ihr ergebenster, Diener Schiertz, Fabricant d. Daguerreotyp, 27 rue de la huchette”.
19. “Ich habe Dir wohl schon geschrieben, dass ich eine grosse / Reise vorhabe, der Plan nimmt jetzt immer bestimmtere / Formen und zugl[eich] grössere Dimensionen an. Hauptziel bleiben die Inseln der Südsee, wo ich vielleicht mehrere Jahre verweilen werde um die Vulkane und Korallenbildungen zu untersuchen. / Ich denke aber auch doch Indien, Molluken, Philippinen, China, Japan / zu besuchen und vielleicht von Peru über die Anden zu gehen / den Amazonasstrom im Dampfboot herunterzu fahren, 600 deutsche Meilen durch tropischen Urwald ! Ich will viel natur/wissenschaftliches Material sammeln, und hoffe auch einige selbstaendig / fördernde Beobachtungen zu machen. Zeichen Material, und fotogr[aphischer] / Apparat werden gleichfalls mitgenommen. Nachdem ich so viele köstliche Jahre in Dir bekannten Verhältnissen auf so unver/antwortliche Weise vergeudet habe, ist mir unbeschreiblich wohl jetzt wieder einen grossen schönen Plan vor Augen zu / haben. Vor meiner Abreise besuche ich Dich jedenfalls / wenn Du bis dahin nicht hier [in Berlin] sein solltest”.
20. August Behn, in a letter to Fedor Jagor in Berlin, dated Hamburg, 11 Mai 1857 and a second letter dated Hamburg 26 Mai 1857. Letter of Friedrich Max Meyer (1819-1897), brother-in-law of August Behn, to F. Jagor dated Hamburg 2 Mai 1857.
21. *Monatsberichte der Königlichen Preuss[ischen] Akademie der Wissenschaften zu Berlin, Aus dem Jahre 1859*. Berlin: Gedruckt in der Druckerei der Königlichen Akademie der Wissenschaften, 1860. In Commission in Ferd[inand] Dümmler’s Verlags-Buchhandlung, p. 269ff, Sitzung vom 17. März 1859.
22. Jagor 1866, p.8. A day later according to *The Straits Times*, 29 September 1857, page 4, Singapore Shipping Arrivals, column 4 as well as *Singapore Free Press and Mercantile Advertiser*, 1 October 1857, p. 6.

23. *Singapore Directory 1857*, p. 29 and p. 65.
24. Breslau, preußisch Schlesien. Since 1945: Wrocław, Poland.
25. *Singapore Directory 1857*, p. 60. *Singapore Directory 1858*, p. 56 and p. 62.
26. John Forbes Davidson, Assistant, A. L. Johnston & Co., Bukit Timah, cf. *Singapore Directory 1857*, p. 61.
27. C.H. Haeseler, Assistant, Behn, Meyer and Co., Tanglin, cf. *Singapore Directory 1857*, p. 63.
28. A. Otto Meyer, partner of Behn, Meyer & Co., North Bridge Road, cf. *Singapore Directory 1857*, p. 65.
29. Sir Robert Hermann Schomburgk (1804 – 1865), British Consul General of Siam since 1857, cf. *Bangkok Calendar 1861*, p. 38 and p. 57.
30. Alexander Muirhead Aitken; Registrar at the Court of Judicature, Tanglin, cf. *Singapore Directory 1857*, p. 57.
31. George Windsor Earl, Advocate and Law Agent, High Street, cf. *Singapore Directory 1857*, p. 60.
32. Captain Charles A. Purvis; commanding Madras Artillery, Fort Fullerton, cf. *Singapore Directory 1857*, p. 65.
33. Henry Lloyd; Church Street, cf. *Singapore Directory 1857*, p. 63.
34. Adolph Emil Schmidt, Assistant to Rautenberg, Schmidt and Co., Tanglin, cf. *Singapore Directory 1857*, p. 65.
35. J. Moniot; Surveyor General, Hill Street, cf. *Singapore Directory 1857*, p. 63.
36. Rev. W.T. Humphrey; Chaplain St. Andrew's Church, Mrs. Roberts', cf. *Singapore Directory 1857*, p. 61.
37. Miss Cooke; Missionary. Female School, Campong Glam, cf. *Singapore Directory 1857*, p. 59.
38. Mackenzie, Honourable H. S.; Resident Councillor, cf. *Singapore Directory 1857*, p. 63.
39. Adolph Reis, Assistant, Behn, Meyer and Co., North Bridge Road, cf. *Singapore Directory 1857*, p. 65.
40. Four animals are named after Jagor: Sphenomorphus Jagori Peters, 1864; Enhydriis Jagorii Peters, 1863; Ptenochirus Jagori Peters 1861; Phoniscus Jagorii Peters, 1866.
41. This is Capt. Sidney Grenfell (1806-1884) Captain of the HMS Amethyst which arrived at Singapore on 29 August 1857 only to depart on 13 February of the following year, cf. <http://www.worldnavalships.com/forums/showthread.php?t=17885>. On 11 November 1857, Jagor mentions him as "Capt. Grenfell".
42. Abraham Logan (1816-1873), Notary & c., and Editor of the Free Press, Rochore, cf. *Singapore Directory 1857*, p. 63.
43. In a later entry, Jagor noted that the "Dayak von Logan" is a "Kayan" from South Borneo.
44. These attributions are not in Jagor's hand. They were added between 1904 and 1907 by Dr. med. Richard Neuhaus. For details, see Neuhaus 1908.



45. Jagor 1866.
46. Jagor 1866, p.iiiif (silent pagination): “Die Bilder sind nach Originalzeichnungen und Photographien des Verfassers ausgeführt (The plates are based on the author’s original drawings and photographs)”. “Die Bilder zu S.35, 36, 50, 54, 101 nach Photographien (The plates facing pp. 35, 36, 50, 54, 101 [are based on] photographs)”.
47. Neuhauss 1896, p. 261f.
48. Jagor 1866, p. iv, does not mention this plate at all.
49. Jagor 1866, p. 36: “Besonders auffallend im hiesigen Strassenleben ist die fast gänzliche Abwesenheit der Frauen (particularly striking in the local street life is the almost total absence of women)”.
50. Coringa – a coastal village in East Godavari district, Andhra Pradesh, India.
51. Reproduced: Rohrbach-Benton 1989, Abbildung 3.
52. Jagor 1866, plate facing p.36, first head from left, top.
53. Reproduced: Rohrbach-Benton 1989, Abbildung 4.
54. A part of Southern Vietnam, formerly a French colony from 1862 - 1954.
55. For the quotation of the entry in Jagor’s field notes see Bautze 2016, p. 38.
56. The “Spanisch-Tagalische Mestizin (Spanish-Tagalog Mestizo)” reproduced in Jagor 1873, p.184 is based on no.39 from the earlier set of Jagor’s stereo-views titled: “(Manille) Senora Filomena. Métis d’Espagnol et de Tagale” which corresponds to no.93f from the second set of Jagor’s stereo-views, titled: “Manila. Mestizin (Vater Spanier, Mutter Tagalin) (Manila. Mestizo, father Spanish, mother Tagalo)”. The group of three sitting gentleman in the lower part of Jagor 1866, montage facing p.16 is based on no.96 from the same set, titled: “Manila. Drei eingeborene Carolinen. (Manila, three natives from the Caroline Islands)”. Jagor 1873, illustration p. 26: “Kleines tagalisches Mädchen. Phot. (Little Tagalog girl. Phot)” is based on no. 44 from the earlier series of stereo-views, titled: “(Manille) Petite Fille Tagale”. Jagor 1873, illustration p. 51: “Negrita von Panay (Negrita from Panay)” is based on No.103 from the second series of stereo-views titled: “Nagrita oder Aita von Yloilo Philipinen (Nagrita or Aita from Yloilo Philippines)”.
57. Jagor 1866, p.46. Kapitan Tan Kim Ching (1829-1892). Jagor devoted more than a full page to the description of his house in Singapore.
58. Also spelled: Tam Kim Cheng, cf. *Singapore Directory* 1867 list of residents, p. 222.
59. Published: Lee 2014, pp.136-137.
60. Bautze 2019.
61. “Herr Rosier der Photographer ist nach Bangkok zurückgekommen und hat sein Atelier wieder aufgestellt – unterdeßen hat er aber einen großen Nebenbuhler in einem Siamesen Koon Mot, der, wie ich glaube Unterricht bei ihm genommen und die Sachen wohlfeiler obgleich nicht so gut ausführt”.

62. Anna Harriette Emma Leonowens (1831-1915) claimed that “The Siamese Consul at Singapore, Hon. W. Tan Kim Ching” held that position already in 1862, cf. Leonowens 1870, p. iii.
63. *Khana* 2005, p. 163 (with portrait, in Thai).
64. Jagor 1866, p. iv (silent pagination).
65. Jagor 1866, p.11.
66. *Photographische Rundschau. Zeitschrift für Freunde der Photographie*. Halle a. S.: Druck und Verlag von Wilhelm Knapp, VIII. Jahrgang, März 1894, 3. Heft, page 1, Plate VI. See also Theye 1989, p. 26, top.
67. *Photographische Rundschau. Zeitschrift für Freunde der Photographie*. Halle a. S.: Druck und Verlag von Wilhelm Knapp, VIII. Jahrgang, März 1894, 3. Heft, p. 99. For another reproduction of this view see Rohrbach-Benton 1989, p. 35, Abbildung 1.
68. Reproduced: Rohrbach-Benton 1989, p. 38, Abbildung 6.
69. Jagor 1866, illustration facing p. 101.
70. Jagor 1866, p. 101.
71. “Photographien; WP.166. Malacca. Ruine des von Albuquerque erbauten Klosters und der Kirche auf dem St. Paul’s, Hügel; WP.167. Malacca. Ansicht von Bukit China auf die Ebene nach Mo[u]nt Ophir zu; WP.168. Ansicht von Bukit China nach der entgegengesetzten Seite auf Stadt Malacca Kup[pe]l St.Paul nur Meer; WP.169. Seestrand bei Malacca; WP.170. Ansicht von der Brücke den Malacca Fluss hinauf; WP.171. Grab eines reichen Chinesen 4 M[ei]l[en] von Malacca; WP.172. Alte Baumgruppen St. Pauls Hügel Malacca. Die Gallerie [sic] gehört zum Stadthuys; WP.173. Malayischer Tempel am Pringit Hügel bei Malacca”.
72. Reproduced (detail): Rohrbach-Benton 1989, p. 37, Abbildung 5.
73. Jagor 1866, p. 34. St. Andrew’s cathedral, the “unfinished church” was consecrated in January, 1862.
74. Falconer 1987, p. 18, left.
75. Jagor 1866, p.127.
76. Brewer 1930, p. 191.
77. *Illustrierte Zeitung*, No.984, 10. Mai 1862, page 310, second column, under: “Mannigfaltigkeiten”.
78. Here are the exact wordings: “Nachdem mir über Ew. Wohlgeboren verdienstliche wissenschaftliche ; Thätigkeit während der in den Jahren 1857 bis 1862 unternommenen Reise und über die gegen hiesige; Wissenschaftliche Institute durch Zuwendung sehr werthvoller Sammlungen bewiesene Freigebigkeit nähere Mittheilungen zugegangen waren, habe ich es mir nicht versagen wollen, für Sie eine öffentliche Auszeichnung allerhöchsten Amts zu erbitten. Es gereicht mir zur Freude Ew. Wohlgeboren benachrichtigen zu können, daß Seine Majestät der König Ihnen den Rothen Adler-Orden vierter Klasse zu verleihen Allergnädigst geruht haben. Die

Insignien desselben übersende ich Ew. Wohlgeboren mit dem Ersuchen, mir über den Empfang derselben eine Bescheinigung gefälligst mittheilen, auch das beifolgende Schema zu den Notizen für die Ordenslisten ausfüllen und an mich zurückgelangen lassen; zu wollen. Berlin, den 2ten September 1862 Minister der geistlichen, Unterrichts- und Medizinalangelegenheiten Heinrich von Mühlner (signature)".

79. "Ferner eine Sammlung von etwa 300 Photographien aus Ostasien sammt den negative Platten". Cf. *Zeitschrift für Ethnologie. Organ der Berliner Gesellschaft für Anthropologie, Ethnologie und Urgeschichte*. Berlin: Verlag von Wiegandt und Hempel, 1870, p.147.
80. Schindlbeck 1989, p.17. For a Carte-de-visite portrait of Fedor Jagor from the studio of Hermann Günther in Berlin, datable to 1865 see Jagor 1914, frontispiece. Staatliche Museen zu Berlin, Preußischer Kulturbesitz, Ethnologisches Museum, Sammlung: Ethnologisches Museum | Süd- und Südostasien, P.14,646.

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