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Hermann Joseph Hiery: *Bilder aus der Deutschen Südsee. Fotografien 1884–1914*. Mit einem Beitrag von Antje Kelm. Paderborn: Ferdinand Schöningh 2005. 277 pp., 546 photographs

Four years after the publication of the handbook “Die Deutsche Südsee 1884–1914” Hermann Joseph Hiery has published a complementary volume to this edited volume in which he presents historical photographs documenting the landscape, the people, and their life in the German colonies in the Pacific. In my review of Hiery’s handbook (Senft 2002:299–300) I criticised the title of the volume and the fact that it was not published in English, therefore this criticism (and the reasons for it) need not be repeated here, although the volume reviewed now has almost the same title and is also published in German only.¹

After the table of contents the book starts with the editor’s introductory remarks on the ‘historical importance of the photographs’ presented in the volume.² Hiery characterises the volume as presenting ‘an extract of the remnants of the photographic collection of the German colonial age in New Guinea, Micronesia and Samoa’ (7). The oldest photo of a young Tolai man (photo 23) was taken in 1875 (or earlier), and there are only a few pho-

tographs that were taken after 1914, because the outbreak of World War I marked the end of the German colonialism.

The book presents 546 photographs which the author and his wife Maria (to whom the book is dedicated) selected out of 5 000 photographs – that were almost exclusively taken by European men – following the guideline that the selected photos should be unknown so far but should clearly illustrate both indigenous and colonial life in the German colonies in the Pacific. Some of the photographs depict and illustrate, for example, that the Germans tried to plant rice in New Guinea (photos 318, 319) and that they also cultivated oil palms on their plantations (photo 315). Some photographs document members of ethnic groups which died out during the colonial period,³ others present for the first time people who put their specific print on the German colonial age in the Pacific, for example, the group of Baining who killed several missionaries during the St Paul's massacre in 1904 (photo 233).

Hiery himself points out that what is missing in his corpus of photographs are pictures that document the activities of the 'European Government Council' in New Guinea and in Samoa, pictures that document the public flogging of Melanesians and Chinese, pictures that depict sick or dead Europeans, and pictures of Japanese prostitutes working in Rabaul.

What is not missing, however, are nude photographs of indigenous men and women; Hiery decided on publishing some of them, rightly arguing that these photographs document an important aspect of colonialism, namely its sexual trespasses on the indigenous peoples (9). Moreover, Hiery also points out that contrary to the sick, alcoholic or otherwise suffering European who is never depicted in photographs of that period, the suffering 'native' is a recurring theme for the European photographers.

In his introductory remarks the editor also emphasises that although some of the photographers are known it is generally quite difficult

to find out who actually took a specific photograph, because many photos were repeatedly reprinted without the knowledge or consent of the photographer who originally took the photograph.

Before acknowledging the co-operation of a number of colleagues and institutions that helped him in realising this book project, Hiery provides some notes on the topics and the ethnic groups documented in the photographs. He concedes that there is a quantitative bias with respect to the number of photos from New Guinea compared to the photos from Micronesia and Samoa. Finally he points out that the captions of the individual photographs first mention – if possible – the name of the photographer, that the photos were only dated if this dating was 'relatively' reliable, and that the final abbreviations allow location of the source of the photo.

Hiery's introduction is followed by Antje Kelm's contribution titled "Skurrile Exoten und liebenswerte Mitmenschen. Ethnographische Anmerkungen zur kolonialen Südseephotographie".⁴ This essay starts with a brief critical assessment of photography as an ethnographic tool. At the end of the nineteenth century photography gradually became an indispensable tool for ethnographers (such as, for example, Margaret Mead) who were convinced that they could photographically document a given culture comprehensively. Until the end of the twentieth century ethnographers were convinced that their photographs depicted and reflected an objective picture of the documented culture and its reality. It was only at the end of the last century that ethnographers realised the limits of this documentary tool.⁵ One of these limiting constraints is the personality of the photographer. Kelm points out that the photographers finally decide whether they present so-called 'exotic' people as bizarre – thus creating the picture of the 'native' that may even result in depicting them as 'bloodthirsty cannibals', or whether they present people belonging to oth-

er ethnic groups as fellow-men and -women, as 'amiable and peaceful human beings' (17). Other such constraints are the photographers' aesthetic convictions, their intentions and their grouping of people or their positioning of an individual. Despite this more critical approach to photography as a tool for ethnographic research it goes without saying that photography – and I would like to include video documentations here, too – is still an indispensable tool for every ethnographer and anthropologist.

After these more general remarks the author zooms in on the growing interest in photographs from the South Sea that started in the middle of the nineteenth century. First, these photographs certainly supported the myth of the 'noble savages' living in their South Sea paradise of 'La Nouvelle Cythère'; however, later ethnographers, geographers and physicians made photographs of the Pacific islands and the peoples living there with the intention of documenting scientific facts. These scientific intentions also explain why physical anthropologists, for example, photographed indigenous people, preferably naked and from all sides. For us this was and still is a degrading process, however I am inclined to agree with the author that most of these anthropologists were convinced that they contributed to scientific insights and thus to scientific progress.

In the remainder of her paper Kelm discusses 39 of the photographs presented in Hiery's volume (in the following order: photos 1, 65, 64, 66, 499, 70, 71, 446, 447, 448, 23, 24, 125, 135, 136, 114, 101, 84, 73, 74, 99, 100, 109, 117–121, 103, 104, 116, 117, 451, 72 a/b, 35, 173, 45, 106). Kelm's essay also ends with an annotated bibliography (31–33).

After these two introductory essays the photographs are presented (35–266). The presentation is subdivided into three parts:

- I. "Kaiser-Wilhelmsland und Bismarckarchipel" ("Kaiser-Wilhelmsland and Bismarck-Archipelago", 35–210, photos 1–393). This part covers the following topics:
 - "Der Mensch und das Land" ("Man and

- country", 35–97, photos 1–143)
- "Schiffe" ("Ships", 98–104, photos 144–162)
- "Expeditionen" ("Expeditions", 105–110, photos 163–174)
- "Die koloniale Verwaltung und ihre Tätigkeit" ("The colonial government and its activities", 111–125, photos 175–210)
- "Die Polizei" ("The Police", 126–131, photos 211–225)
- "Widerstand und Kolonialjustiz" ("Resistance and colonial justice", 132–137, photos 226–242)
- "Schule" ("School", 138–141, photos 243–250)
- "Die Mission" ("The Mission", 142–160, photos 251–289)
- "Gesundheitswesen" ("Public health", 161–167, photos 290–303)
- "Arbeit, Wirtschaft, Handel und Industrie" ("Work, economy, trade and industry", 168–179, photos 304–331)
- "Das Leben in der Kolonie" ("Life in the colony", 180–200, photos 332–373)
- "Koloniale Metropolen" ("Colonial metropolises", 201–210, photos 374–393)

II. "Mikronesien" ("Micronesia", 211–244, photos 394–492). This part covers the following islands:

- "Marianen" ("The Mariana Islands", 211–214, photos 394–409)
- "Jap und die Westkarolinen" ("Yap and the West Caroline Islands", 215–220, photos 410–425)
- "Palau" ("Palau", 221–227, photos 426–445)
- "Truk und die Zentralkarolinen" ("Truk and the Central Caroline Islands", 228–230, photos 446–455)
- "Ponape und die Ostkarolinen" ("Ponape and the East Caroline Islands", 231–235, photos 456–470)
- "Marshallinseln" ("Marshall Islands", 236–240, photos 471–482)
- "Nauru" ("Nauru", 241–244, photos 483–492)

III. Samoa ("Samoa", 245–266, photos 493–546)

After the pictures, a chronological overview illustrates the history of the German colonies in the South Sea.⁶ The book ends with the list

of abbreviations that refer the reader to the sources from which the photographs were taken (277).

The book is well edited and some of the photographs are of incredibly good quality – after all these years! However, it would have been very informative if the editor had provided the modern names of places like ‘Stephansort’ (photo 14) or ‘Hatzfeldhafen’ (photo 51). Some of these old place names like ‘Käwieng’ (Kavieng, photo 2) or names that refer to ethnic groups like ‘Baininger’ (Baining, photo 233) sound somewhat strange these days, and it remains unclear who is responsible for the captions that briefly describe the photos.⁷ Some of these captions are really disturbing, for example, ‘Eine Schlitztrommel-Band [...]’ (a slit drum band, photo 109), ‘Kundu-Band [...]’ (kundu band, photo 110), ‘Neuguineamann als Telefonvermittler [...]’ (New Guinea man as telephone operator, photo 202), ‘Der Bougainville-Zauberarzt [...]’ (the Bougainville sorcerer physician, photo 296), and ‘Augustin Krämer notiert indigene Verhaltensweisen auf einer Karolineninsel’.⁸ A few references made in the captions remain unclear, like for example the ones to Kleintütschen (photo 225) and to Rascher (photo 234). ‘The people from Palau’ (depicted on photo 439) do not play an ‘Akkordeon’ (piano accordion) but a ‘Ziehharmonika’ (button accordion). The caption to photo 239 informs the reader that Albert Kornmajer was ousted because of this photo, but on page 12 Hiery states that Kornmajer was just displaced and had to leave New Guinea. There are only a few typos,⁹ but all formal criticism like this is carping.

To sum up, despite its weird title this book offers excellent photographs, some of which provide unique information about the people and their lives in the German colonies in the South Sea. The book is indeed a ‘bonanza for anyone interested in the South Sea, in its cultures, in its colonial past or in Germans in the South Sea’ (Stutzinger 2005). And Antje Kelm’s exemplary and learned discussion of

39 of the 546 photographs reveals how important and insightful the photos documented and presented in this volume can be, not only for the professional ethnologist, but also for the layman interested in various aspects of the German colonial times in the Pacific – provided, of course, that they are annotated in such an exemplary way (either in the archives in the form of good so-called ‘metadata descriptions’ or in specific publications).

¹ Note that on p. 22 of her contribution to “Bilder aus der Deutschen Südsee” Antje Kelm puts the expression ‘deutsche Südsee’ in quotation marks.

² “Zur historischen Bedeutung der Bilder. Einführende Bemerkungen” (7–15; all translations G.S.).

³ Photo 82, for example, shows an old man of the ‘Butam’ or ‘Tagamarung’. Unfortunately Hiery does not provide any information about why these ethnical groups have died out.

⁴ “Bizarre exotic people and amiable fellow-men and -women. Ethnographic annotations on colonial photography in the South Seas” (16–33)

⁵ See, e.g., Lederbogen (2003).

⁶ “Geschichte der deutschen Südseekolonien: Ein chronologischer Überblick” (267–276)

⁷ I assume the editor is, at least in many cases.

⁸ ‘Augustin Krämer makes notes on forms of indigenous behaviour on one of the Caroline Islands’ (photo 452)

⁹ E.g., p. 1, second paragraph, line 2: read ‘546’ for ‘547’; p. 175, caption of photo 323: read ‘Hauptsitz von Max Thiel’ for ‘Hauptsitz von Max, Thiel’; p. 180, caption to photo 332: read ‘Nicolai Mikloucho-Maclay’ for ‘Nicolai Miclouho-Maclay’.

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STUTZINGER, Ulrike

2005 *Schöningh Wissenschaft Buchinformation: Hermann Joseph Hiery, Bilder aus der Deutschen Südsee*. Paderborn: Ferdinand Schöningh

Gunter Senft

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Anne Dreesbach: *Gezähmte Wilde*. Die Zurschaustellung „exotischer“ Menschen in Deutschland 1870–1940. Frankfurt am Main: Campus 2005. 371 S.

Ein seit den 1980er Jahren für die ethnologische und historische Forschung wieder entdecktes und in seinen vielen Facetten intensiv untersuchtes Thema ist das der Völkerschauen: Schaustellungen von Menschen fremder Kulturen, die einem zahlenden Publikum als typisch erachtete Tätigkeiten ihrer Herkunftsregionen vorführten. Völkerschauen waren auf Welt-, Gewerbe- und Kolonialausstellungen, in zoologischen Gärten, auf Jahrmärkten, in Zirkussen sowie in „Vergnügungsetablissemments“ wie Gaststätten, Panoptiken und kleinen Theatern zu sehen. Diese Form des Unterhaltungsgeschäftes war – in Phasen wechselnder Intensität – seit Mitte des 19. Jahrhunderts über ganz Zentraleuropa und Nordamerika verbreitet und erreichte mit Millionen von Besuchern ein Massenpublikum, bis ihr Film und Tourismus als zeitgemäßere Produzenten exotischer Traumwelten ab den 1920er Jahren allmählich den Rang abliefen. Die Rolle von Völkerschauen beim Transport und der Perpetuierung von Stereotypen der „ethnic others“ ist allerdings aufgrund ihrer Breitenwirkung nicht zu unterschätzen.

Die Historikerin Anne Dreesbach hat mit „Gezähmte Wilde“ ihre im Rahmen des DFG-Projektes „Kulturelle Inszenierung von Fremdheit im 19. Jahrhundert“ entstandene Dissertation vorgelegt. Die Autorin beginnt ihre Einleitung mit einer Schilderung des Inhaltes und des starken Eindrucks, den David Lynchs Film „The Elephant Man“ über den bekannten Londoner „Show Freak“ John Merrick auf sie machte; eine Vorschau auf die beziehungsweise eine partielle Zusammenfassung der kommenden Kapitel schließt sich an.

Im ersten Kapitel wird zunächst die historische Dimension der Schaustellung von Menschen vor 1870 in Deutschland, London und Frankreich anhand der bekanntesten Beispiele und der dazu erschienenen Standardliteratur referiert.¹ Darauf folgt ein langer Abschnitt über die Firma Carl Hagenbeck (43–54) und den bedeutenden Münchner Veranstalter Carl Gabriel (55–56). Anwerbung und Organisation von Völkerschauen werden ausschließlich auf Grundlage der Literatur zu den Hagenbeck'schen Schauen, ergänzt durch vereinzelte Belege aus Zeitungen, dargestellt (56–80). Eine Aufschlüsselung der Ausstellungsorte nach Zoos, Panoptiken, Volksfesten und Jahrmärkten,² „diversen Vergnügungsetablissemments“, Zirkussen und Ausstellungen (80–109) unter Aufzählung verschiedener, für die vorgestellten Lokalitäten belegbarer Schauen bildet den Abschluß.

Das zweite Kapitel dient der Untermauerung von Dreesbachs zentraler These eines „Stereotypenkreislauf“: Demnach aktivierten kommerziell erfolgreiche Völkerschauen in ihrer Werbung bereits vorhandene Klischees, bedienen die so entstandene Erwartungshaltung in den Inszenierungen und trugen folglich dazu bei, diese Klischees in der Wahrnehmung durch das Publikum selbst zu erzeugen (z.B. 14, 81, 181). Presseartikel, Werbung durch eigens angefertigte und gezielt lancierte Werbebroschüren, Programmhefte, Postkarten und vor allem Plakate (110–194) werden von der