

KOHL, Karl-Heinz
2003 *Die Macht der Dinge. Geschichte und Theorie sakraler Objekte*. München: Beck

SPITTLER, Gerd
1993 „Materielle Kultur. Plädoyer für eine Handlungsperspektive“, *Zeitschrift für Ethnologie* 118:178–181

AUSGEWÄHLTE QUELLEN, AUF DIE SICH
DER AUTOR BEZIEHT

ARNOULD, Eric und Richard R. WILK
1984 „Why do the native wear Adidas?“, *Advances in Consumer Research* 16:239–267

BARTHES, Roland
1985 *Die Sprache der Mode*. Frankfurt am Main: Suhrkamp (1967)
1988 „Semantik des Objekts“, in Roland Barthes (Hrsg.), *Das semiologische Abenteuer*, 187–198. Frankfurt am Main: Suhrkamp (1966)

BOGATYREV, Petr
1976 „Costume as a sign“, in: Matejka und I.R. Titunik (Hrsg.), *Semiotics of art: Prag School contributions*, 11–19. Cambridge: MIT (1936)

CSIKSZENTMIHALYI, Mihaly und Eugène ROCHBERG-HALTON
1981 *The meaning of things: domestic symbols and the self*. Cambridge: Cambridge University Press

DE CERTEAU, Michel
1988 *Kunst des Handelns*. Berlin: Merve (1980)

DOUGLAS, Mary und Baron ISHERWOOD
1996 *The world of goods*. London: Routledge (1979)

MAYER, Enrique
2002 *The articulated peasant: household economics in the Andes*. Boulder: Westview

MERLAU-PONTY, Maurice
1966 *Phänomenologie der Wahrnehmung*. Berlin: De Gruyter (1949)

MILLER, Daniel
1995 „Consumption and commodities“, *Annual Review of Anthropology* 24:141–161

POMIAN, Krzysztof
1993 *Der Ursprung des Museums. Vom Sammeln*. Berlin: Wagenbach

SALISBURY, R.F.
1962 *From stone to steal: economic consequences of a technological change in New Guinea*. Melbourne: Melbourne University

Editha Platte

* * *

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’.

REFERENCES

- LEDERBOGEN, Jan
2003 “Fotografie”, in: Bettina Beer (ed.), *Methoden und Techniken der Feldforschung*, 225–248. Berlin: Dietrich Reimer

SENF, Gunter

2002 Book review: Hermann Joseph Hiery (ed.):
Die Deutsche Südsee 1884–1914. Paderborn
2001, *Paideuma* 48:299–303

STUTZINGER, Ulrike

2005 *Schöningh Wissenschaft Buchinformation: Her-
mann Joseph Hiery. Bilder aus der Deutschen
Südsee*. Paderborn: Ferdinand Schöningh

Gunter Senft

* * *

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 ethnologi-
sche und historische Forschung wieder ent-
decktes und in seinen vielen Facetten intensiv
untersuchtes Thema ist das der Völkerschau-
en: Schaustellungen von Menschen fremder
Kulturen, die einem zahlenden Publikum als
typisch erachtete Tätigkeiten ihrer Herkunfts-
regionen vorführten. Völkerschauen waren auf
Welt-, Gewerbe- und Kolonialausstellungen, in
zoologischen Gärten, auf Jahrmärkten, in Zir-
kussen sowie in „Vergnügungsetablissemments“
wie Gaststätten, Panoptiken und kleinen Thea-
tern zu sehen. Diese Form des Unterhaltungs-
geschäftes war – in Phasen wechselnder In-
tensität – seit Mitte des 19. Jahrhunderts über
ganz Zentraleuropa und Nordamerika verbrei-
tet und erreichte mit Millionen von Besuchern
ein Massenpublikum, bis ihr Film und Touris-
mus als zeitgemäßere Produzenten exotischer
Traumwelten ab den 1920er Jahren allmählich
den Rang abliefen. Die Rolle von Völkerschau-
en beim Transport und der Perpetuierung von
Stereotypen der „ethnic others“ ist allerdings
aufgrund ihrer Breitenwirkung nicht zu unter-
schätzen.

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 In-
haltes und des starken Eindrucks, den David
Lynchs Film „The Elephant Man“ über den
bekanntesten Londoner „Show Freak“ John
Merrick auf sie machte; eine Vorschau auf
die beziehungsweise eine partielle Zusammen-
fassung der kommenden Kapitel schließt sich
an.

Im ersten Kapitel wird zunächst die his-
torische Dimension der Schaustellung von
Menschen vor 1870 in Deutschland, London
und Frankreich anhand der bekanntesten Bei-
spiele und der dazu erschienenen Standard-
literatur referiert.¹ Darauf folgt ein langer
Abschnitt über die Firma Carl Hagenbeck
(43–54) und den bedeutenden Münchner Ver-
anstalter 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 Ausstel-
lungsorte nach Zoos, Panoptiken, Volksfesten
und Jahrmärkten,² „diversen Vergnügungseta-
blissements“, Zirkussen und Ausstellungen
(80–109) unter Aufzählung verschiedener,
für die vorgestellten Lokalitäten belegbarer
Schauen bildet den Abschluß.

Das zweite Kapitel dient der Untermaue-
rung von Dreesbachs zentraler These eines
„Stereotypenkreislauf“: Demnach aktivierten
kommerziell erfolgreiche Völkerschauen in
ihrer Werbung bereits vorhandene Klischees,
bedienten die so entstandene Erwartungshal-
tung 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 ei-
gens angefertigte und gezielt lancierte Werbe-
broschüren, Programmhefte, Postkarten und
vor allem Plakate (110–194) werden von der