ing its more banal manifestations—with meaning, sometimes to an exaggerated degree. Untouched by such concerns and motivated by an interest not tinged by professional considerations, amateurs often turned to subjects that no professional photographer would have bothered with. Images of this kind taken by laymen are to be found in this commemorative book, e.g., the camping place of the pilgrims (Heiligendorf p. 190); their procession into Jerusalem (Heiligendorf p. 190; see above, p. 16) and a group of pilgrims ascending a hill near Tiberias (Heiligendorf p. 279; see above, p. 16). The absence of any imposed arrangement or composition leads to rough-and-ready images showing their subjects 'warts and all.' The picture of the climb to the chain of mountains near Tiberias shows the pilgrims from behind with raised umbrellas to shield them from the hot sun. In front of them, there is a seemingly endless line of horse-drawn carriages making their way upward along the dusty path—a subject that might awaken associations with Westerns showing the pioneering days of settlers in the Wild West.

Another photograph depicts a group of pilgrims at the summit of Mount Tabor (Heiligendorf p. 127; see above, p. 16). It is obvious that the people in this picture were carefully arranged: four Europeans wearing pith helmets and sun-scaves are sitting on pack-mules; at the far right is their dragoon, a native tour guide, while three children (Muslims, from the way they are dressed) are kneeling in front of the riders. The riders are looking directly toward the camera—one of them has raised his helmet in greeting—and give the impression of colonial superiority. This impression is further underlined by the differing height of the figures, their poses and the clear spatial demarcation of the Europeans from the natives: on the one hand, the civilized Europeans on horseback, masterfully surveying the surroundings, on the other, the uncultivated, almost wild children, two of whom are having a scrap, down on the ground. The way in which they reflect the prevailing attitudes of their age lends each holiday photographs a new value and interest when viewed today.

From an ethno-sociological point of view, it is of great interest to consider those studio photographs of pilgrims (Heiligendorf pp. 308, 320; see above, p. 16) in which they, individually or in groups, had themselves photographed in Oriental costume, as a sheik with a scimitar, as a Bedouin on horseback, as a Bedouin woman carrying a pitcher on her shoulder—all of them well-known and popular motifs of paintings. Some men even grew moustaches or beards like those worn by the local inhabitants. It was also popular to adopt a martial pose in a colonial-style outfit wearing a pith helmet with a long
Bruno Hentschel: A Professional Photographer
Torn Between Albumen Prints and Picture Postcards

In the Book

Commenting on the Württemberg journey to the Holy Land, professional photographs taken by Bruno Hentschel were published next to the efforts of various amateurs. One of the book's forewords explained that:

"As we were not satisfied with the picture postcards currently available from several publishers, we decided, together with the Bavarian pilgrimage group, to have our own postcard series produced, numbering a total of 100,000 cards, which should show just about all of the important places touched upon by our journey. Of these, about 30,000 were for the Bavarians, the remainder for those from Württemberg. In most cases, the images were based on original photographs of particularly outstanding artistic conception and execution. They were made available to us for this purpose by the company Bruno Hentschel in Leipzig, as well as, in some cases, by the photographer, Herr Unterrainer in Linz. Our warmest thanks to these gentlemen for this. From these cards, 400 complete series comprising 80 different views were produced, and these were sold out long before our departure."

The Austrian photographer, Hentschel, owned a fine-art publishing company in Leipzig, and he photographed the stopping points along the tourist routes linking Europe and the Holy Land between 1894 and 1910. Hentschel still took a traditional approach, employing a large-format plate camera (30 x 24 cm) and making contact prints of outstanding quality directly from his glass negatives. He took pains to find unusual viewpoints and subjects, as a result of which he was able to extend his photographic repertoire. As it became possible to print postcards much more cheaply, albumen prints were largely driven out of the market toward the end of the nineteenth century, Hentschel, though, shrewdly exploited his photographs for commercial purposes; they were used as a basis for book illustrations and postcards, of which huge numbers could be sold to tourists, pilgrims, and collectors.

What was new and unusual about this was the fact that these picture postcards were not only sold at the place that they depicted (i.e., Alia) but were reprinted in Germany and sold there too. These postcards allowed persons planning the route of a journey to gain an impression in advance of the places and sites they intended to visit, while also being taken along by travelers for reference. They were also useful as greeting cards to send to friends and relatives at home, in order to show precisely where one had been. They also served the traveling selves as mementos and were used for dated notes: "Returning from Tibet. Taking a rest on return, then realized I had been over 50 degrees! glorious moonlight. Three horses killed by the heat. Vicar fell in the sea; on visiting the Mosque of Omar, we were able to observe praying Mohammedans."

The name of the place, site, or scene depicted was printed on each postcard, along with the name of the photographer. In many cases, there was also a standardized green stamp or label such as "Warmest greetings from the Holy Land..."

While these postcards were smaller, easier to carry and cheaper than large-format albumen prints, they lacked..."
the special expressive impact of the latter. For this reason, the last page of the book Commemorating the Württemberg Journey to the Holy Land includes the following note: "We are only too happy to comply with the wish of Bruno Hentschel's publishing house—to whom we owe a large number of admirable pictures, particularly including the most important interior images of the sacred sites—to recommend his original photographs. There can be no question that these photographs of greater size produce a far more telling impression than our smaller reproductions and that they are an excellent means of keeping alive and vivid to the pilgrim those things seen first-hand in the Holy Land. They are just as suitable for awakening an interest in the Holy Land in those who have not been fortunate enough to have made such a journey."

This neatly placed piece of advertising makes no bones about the fact that photomechanical reproduction for a postcard involves a loss of quality in terms of sharpness and detail as compared to an albumen print. It may be that Bruno Hentschel was well aware of this shortcoming, as a note of melancholy seems to be detectable in the passage quoted above, the sadness that marks a period of
expansive impact of the latter. For this reason page 10 of the book (the page number is not visible) includes the following note: "Too happy to comply with the wish of Bruno Hentschel was well aware of this shortcoming, as a net of melancholy seems to be detectable in the passage quoted above, the sadness that marks a period of transition: the age of the postcard heralded the end of the era of the albumen print, which was soon to disappear forever.

Amateur Photography—A Pilgrimage with a Camera Undertaken from April 1 to 7, 1933

In comparison to professional travel photography, which is marked by picture postcard aesthetics, amateur photography does have, as already mentioned above, its own distinctive mode of seeing and experiencing the world. A good example of this approach is provided by an anonymous photographic album dating from 1931, in which the various stages of a journey were documented in unstinting detail using a small-format camera. The photographer recorded his (or her) activities in Egypt, in Porto Said, and the tourist sights while proceeding upriver along the Nile until embarking in Haifa. Thereafter, the tour continued to Jerusalem and its surroundings, through Palestine, and then on to Syria and Lebanon, almost exactly as recommended by Baedeker. The amateur photographer attempted to find the type of viewpoints that a professional photographer might have selected when searching for subjects for postcards. Even though the pictures he took were not of the same technical standard as professional photographs—clumsy composition and cropping, blurring and overexposure are obvious in some images—the anonymous photographer was not troubled by such technical shortcomings, as his aim was only to be the author of his own rather conventional illustrated diary demonstrating that he had indeed visited the mythical places depicted. For each photograph, he conscientiously noted the place and date on the black photographic card using a white wax crayon; in addition, all of the pictures are numbered and listed as they would be in an archive.

It may be assumed that this unknown photographic amateur was German and traveled unaccompanied between April 1 and 7, 1933. In no respect do these images reflect the political upheavals taking place in Germany after Hitler came to power on January 30, 1933. It would not be unthinkable to suppose that even holiday photographs like these might have betrayed an ideologically influenced mode of seeing the world in the sense of the increasingly widely disseminated Nazi taste for the heroic as well as the adoption of racist attitudes. However, this is most definitely not the case in these images intended purely for private consumption.

This travel album of photographs does not reveal whether its maker undertook his journey in April 1933 as a tourist or pilgrim, or both. It casts just a little light on the question of his religious confession, as he devoted the same attention to places sacred to the Jewish, Christian and Muslim faiths. Street scenes and temple sites of all three religions were documented in a neutral fashion that made no effort to be artistic in any way (see above, p. 18). The street scenes are revealing, as these snapshots show people in everyday dress going about their daily business. Consequently, these images—apart from those depicting sights known to everyone—capturing mundane situations convey a picture of how these regions really were at this time: the dress fashions, the narrow lanes with their characteristic architecture, house façades with peeling plasterwork, cars and motorcycles from Europe, road marked with potholes. All of these apparently incidental details acquire significance when viewed today, because they provide information about a society that was experiencing a phase of radical change resulting from Western influences. Postcards of this time have nothing to tell us about these aspects, as such seemingly banal and non-artistic details were passed over in silence or erased by retouching.

Imperialism and Nineteenth-Century European Oriental Relationships as Mirrored in Photography of the Period

Especially in the Islamic world, the nineteenth century was a period marked by dramatic upheavals, some of whose roots can be traced back to the period between 1800 and 1900. Initially, the aggressive imperialist politics of the major European powers during the nineteenth century barely touched those countries adhering to Islam. Napoleon’s thrusts into Egypt and Syria (1805–09) proved to be no more than mere episodes, yet they did mark the beginning of a new epoch in relations between the Orient and Europe. The Ottoman advance into Europe had been halted and driven back at the gates of Vienna in 1683. Economic stagnation led to the further decline in the political and military power of the Ottoman Empire during the nineteenth century. The Great Powers of Europe grasped this opportunity by offering their financial and political support in order to increase their influence in the Orient, and the so-called Near Eastern Question became one of the central issues of this period. The Orient became the arena for the enactment of power struggles between rival European powers in a battle for ascendency that did at least prevent the utter collapse and disintegration of the Ottoman Empire.
1. Venice Canal boat trip
2. Constantinople, German naval squadron
3. Constantinople, Delimo Baglie
4. Hali, Disembarkation of the Imperial couple
5. Jerusalem, Pitched camp of the Imperial couple
6. Jerusalem, Entry of the Emperor and his wife, Khali Raud
7. Bethlehem, German orphanage
8. Jerusalem, On the Mount of Olives

Orientreise des deutschen Kaiserpaares 1868
(The German imperial couple's journey to the Orient, 1868)
Shishwark's Collector's Album no. 1, Cologne and Bratislava, 1900
Photographs by Ottoman, Anneali, Khali/Chali Raud and Empress Augusta Victoria
Kaiser Wilhelm II's journey to the Orient as Part of a Propaganda Campaign

The German emperor, Wilhelm II—known as the Reisekaiser ("Emperor of Travel")—made three trips to the Orient, in 1898, 1908, and 1913. More than any other, the journeys undertaken in 1908 was a matchless propaganda event, whose aim was to emphasize the friendly relationship between Germany and Turkey and the Arabian world. The real grounds for the visit were dictated by carefully calculated political and economic interests. This is evident when one considers the people who also participated, as those included leading representatives of the commercial might of Wilhelmite Germany, including Georg von Siemens, chairman of the Deutsche Bank, and Kurt Zander, chairman of the Anatolian Railway, along with his deputy, Eduard Huguenin.

During this trip, there were negotiations about extending the Berlin-Beirut railway as far as the Persian Gulf, while plans were drawn up for building a port and railway stations on the east side of the Bosphorus. The purpose of this railway was nothing other than to regain military control within the Ottoman Empire. It was intended that soldiers could then be dispatched even into remote regions and areas that were effectively out of control.

The political mission underlying this trip was to strengthen what Taras Nicolaus II of Russia had referred to as the "sick, indeed very sick man" on the Bosphorus and to seal an alliance with the Ottoman Empire against France and Great Britain.

After the contracts of alliance had been signed in Constantinople; the journey continued as far as Damasci, where the German emperor visited the tomb of Sultan Saladin. On November 8, 1908, he laid a golden wreath in the mausoleum by the Omayyad Mosque before holding a speech whose content was followed with great interest by the British, French and Russian colonial powers, who were busy dividing up the Near and Middle East among themselves. "May the Sultan, and may the 500 million Mohammedans who live scattered all over the earth and do honor to him as their caliph—may they be assured that the German emperor will be his friend."

The next destination was the ruined city of Baalbek, located in present-day Lebanon. For this occasion, Sultan Abdulhamid II had a memorial plaque in two parts (one in German, one in Turkish) placed on the wall of the Temple of Bacchus at a place chosen by the German Emperor. Wilhelm II arrived in Jerusalem on October 29, 1908, with a retinue of more than 200 invited guests. The Kaiser's following was made up of members of the aristocracy and upper classes along with ecclesiastical dignitaries, all of whom served to lend appropriate dignity and weight to the carefully stage-managed appearances of the monarch. In all, about one thousand European visitors were, at one time or another, attached to the imperial caravan, which required 100 conveyances along with 1000 horses and pack-mules. This necessitated efficient organization of the ship, rail, and road transport, along with the wining, dining, and accommodation of...