Jacob August Lorenz in the Orient  FRANZ WALLER

"Today, the gentlemen, Dr. Lorenz and Prof. Dr. Ficker, set out on a journey concerned with artistic and scientific matters that will take them to Turkey, Egypt, and Syria and is to be of several months’ duration. The arts and sciences may anticipate significant findings to be the outcome of this sojourn."

This notice appeared on November 25, 1863, in the Sunday issue of the German local newspaper, Die Mannheimer Anzeiger.

At that time, embarkation on such a journey to the Orient was by no means an everyday occurrence, and it was thus newsworthy enough to merit a mention in the newspaper with the largest circulation in Mannheim, a South German city whose inhabitants numbered just under 30,000 during this period. Another reason for the report was the fact that the botanist and travel photographer, Jacob August Lorenz (1829-1871), as well as his traveling companion, Carl Borromäus Alois Ficker (1829-1871), were well-known public figures in Mannheim society. Ficker, who had been Professor of History at the Lyceum in Mannheim since 1852, was head of the Grand Ducal Collection of Antiquities (Antikensammlung) and of the Court Library. He and Lorenz had long been on friendly terms, at least since the time when Lorenz made photographic reproductions of four Etruscan crematory urns for the Antikensammlung. After these "photographs, according to artistic appraisals" had been adjudged "highly successful," Ficker developed great confidence in Lorenz’s photographic talents and subsequently persuaded him to accompany himself on this journey concerned with artistic and scientific matters... of several months’ duration. However, as early as December, the news of their progress was less than auspicious:

"Concerning Dr. Lorenz and Prof. Ficker, who began a journey to the Orient on November 25 with the intention of taking photographs of the ruined cities of the Orontes region near Antioch, news has been received from Constantinople that, owing to inclement weather and want of safety, this purpose has been abandoned, and their chosen itinerary now will take them to Damascus, Palestine and North Egypt."

As the available sources relating to Lorenz’s life are, at best, scanty, newspaper reports of this type are of great value. Thus, we learn here just what the aim of the expedition was, as well as something about the route followed, from which it is also possible to make conjectures concerning Ficker’s intentions. It is evident that he had read published reports about the "Dead Cities" of northern Syria located in the Orontes Valley to the north-west of Antioch. These cities appear to have been abandoned around 1000 AD. Even today, a visit to a site like the extensive and well-preserved ruins of Serjilla is one of the highlights of any trip to Syria. Such impressive remains inevitably awaken the desire to find out more, as well as to capture them on film. The historian, Ficker, must have been the driving force behind the undertaking. He wanted to collect and publish hitherto unknown inscriptions, while Lorenz was to take the pictures illustrating his findings.

This excursion might well have been a highlight in Lorenz’s photographic oeuvre, as there is no record of any pictures having been taken in this region at so early a date. However, the journey seems to have been ill-starred right from the very beginning. "Inclement weather and want of safety" were certainly grounds enough to hinder the employment of Lorenz’s voluminous photographic equipment and to force the travelers to change the intended destination of their journey. Lack of experience could hardly have been a factor, as Lorenz’s first trip to the Orient had been undertaken over 20 years before. In the meantime, he had made four other extended visits (in some cases, lasting several months) to the Arabian world and could speak Arabic fluently.

Jacob August Lorenz was born in Charleston, South Carolina, on December 12, 1813. Almost five years later, in October 1818, Jacob Eberhard August Steinmeyer, who had just arrived from Charleston with his wife and "two dependent relatives" (one of whom was Jacob August Lorenz), registered as a resident in Mannheim. It was here that Lorenz grew up and attended school before studying Natural Sciences at the nearby University of Heidelberg. After receiving his doctorate—his thesis, De Animalium Infusoriorum, was concerned with slipper animalcules (Paramecium) in water droplets—Lorenz was fortu-
in the Orient
FRANZ WALLER

In the Orient
Wanderungen in Morgenlande während den Jahren 1842 - 1843.

Dr. F. A. Loretz.

[Inscribed by J. L. Frimmer.]

Maebheim.

Verlag von Codos Seifler.


German: Wanderungen in Morgenlande während den Jahren 1842-1843

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...a land of ruins; complete villages lay to the left and right by the mountains; at first, I took them to be remains belonging to theGREEK TIMES; I later found out that the remains were the city walls of the times of the Crusaders. In the buildings, a large rectangular doorway led into the small chambers, all of whose ceilings were vaulted; these square chambers that were more badly damaged were bordered merely by four arches instead of walls; whenever columns were to be seen, these always had rather short shafts and capitals that were of the Doric order... People had made their homes in some of these settlements and had modernized the ancient habitations of vanished nations, visiting mud and straw... Nearby, a Beduin caravan came down the hillside... which was ambushed not far from Aleppo by the powerful tribe of the Arama (who range about as far as Baghdad); they killed many of their quarter-scale men and took off a large part of their herbs. The flight of those remaining resembled a mass exodus....

During this trip, Lorenz made something of a name for himself as a botanist, too. After his return, subsequent evaluation of the material he had collected led to the conclusion that the plant species being named after him. It is also noticeable that, aside from botanical matters, he was becoming increasingly enchanted by the architectural remains of these lands, as well as by the impressions made on him by their landscapes and by life in Oriental cities. A purely "natural-historical purpose" seems to have been the main concern of his travels: "My aim was to get to know the Orient as a whole, without doubt the most interesting land on earth." This love of the Orient was to influence the overall course of his subsequent life:

"The history and culture of the original inhabitants of America's, Australia's and Africa's vast expanses has vanished; it is Nature alone that still lends them their attraction. - Asia, in contrast, lies before us abounding with significant events, the culture here is just as advanced, but as a result of religion and territorial circumstances, it has gone off in its own particular direction."

Lorenz was fascinated by this primitive authenticity, although he did sense that he would have to make haste if he were to experience and document it before it was too far off when one will find no more in the Orient than the imperfections of the Occident."

As early as November 1844, he again set off for this Orient, and his luggage included a German translation of a treatise by the Jesuit priest, Anton Pozzo, dealing with how to draw buildings in Cornelis van Vree. It seems clear that Lorenz intended to make drawings of the most imposing buildings and to show these to people at home. Whatever drawings he may have made on this trip have not survived. Just as all of Lorenz's notes and writings appear to have been lost. Perhaps his graphic efforts were as unsatisfactory as those of the Frenchman, William Henry Fox Talbot (1800-1877), who in October 1835, had visited Lake Como in order to make sketches of the landscape, without drawing aid, he used "camera lucida. As Talbot himself referred to these sketches as being somewhat "deficient," he hit on the idea of using the long-known camera obscura as an aid for projecting images and, more important, the idea of preparing paper in such a way as to allow these images to be literally drawn by light itself, i.e., "photography. As a result, he became one of the inventors of photography, along with the Frenchmen, Joseph-Nicéphore Niépce (1765-1833), and Louis Jacques Mandé Daguerre (1787-1851). In August 1839, the Académie des Sciences in Paris made the first public announcement concerning the latter's invention. This procedure was highly complex and did not allow the multiple reproduction of images for general consumption, such as "daguerreotypes" taken on such a process. Pure polished silver were entirely unsuitable for travel photography. In contrast, Talbot prepared his light-sensitive paper in such a way that its exposure to light with-
development of Talbot’s calotype process, which involved making the negative paper translucent by dipping it in hot beeswax before adding its light-sensitive coating.

In a detailed account published in 1861, Lorent himself outlined the reasons why he preferred this "waxed-paper process" to all other photographic procedures known at this time:

"When it is a matter of making images of animated nature, there can be no question of there being any better procedure than wet collodion; dry collodion and albumen are to be preferred if the photographer wishes to reproduce monuments in formats that are not so large, that is to say not bigger than 45 to 90 centimeters [Lorent is referring to the size of the negative]. If one wishes to employ a larger format or take photographs on a journey, no method can measure up to photographs taken on paper, whether it be in terms of the ease of manipulation, the small amount of material to be carried or the certainty of success."

Lorent’s main concern was to be able to produce images of the greatest possible dimensions. In his Venice pictures, he started out with a format of 38 x 57 cm, which he increased to 45 x 57 cm in 1856. In the summer of the following year, as he proudly announced, he went on to produce 50 photographs with a format of 60 x 80 cm, a size considered unusually large even today. As no technique for enlarging images was available at that time, the negative had to be the same size as the print, and the camera had to be accordingly large and bulky. This device was therefore a good deal bigger than a modern washing-machine, and its massive lens mounted in brass with a ‘normal’ focal length of 1000 mm and a maximum aperture of 1.40 was no less than 30 cm in diameter! This should be borne in mind when reading Lorent’s reference to “the small amount of material to be carried.”

The present-day photographer would also have difficulty sharing Lorent’s enthusiasm for the “ease of manipulation” of this procedure. Even though Lorent obtained ready-waxed paper direct from the Marion company in Paris, it still took at least 6 hours of preparation before the negative was ready for use. The paper had to be treated with iodine and then given its light-sensitive silver coating, which needed to be exposed to light soon after while it was still at least slightly moist. The required exposure times varied greatly depending on the light conditions as well as the color of the object being photographed. Lorent reported that he required 6 minutes for landscapes, 5 minutes for marble in full sunshine and 10 minutes for the same material in the shade. Green trees in the shade needed a full hour, while the interior of the room of the Lindarach in the Alhambra of Granada necessitated an exposure of no less than 3 hours. After the image had been “brought out” by the overnight application of bile acid, subsequent fixation, washing, drying and further coating with wax meant that several hours still had to elapse before the final negative was obtained. Thus, the procedure necessary just to make a usable negative extended over 24 hours and required Lorent to perform nine different “manipulations” during this time.

Nonetheless, his success justified the effort. Lorent took part in the World Exhibitions in Paris in 1855, exhibited his photographs in Brussels (1856, 1856), Edinburgh (1856) and Amsterdam (1862), and then participated in the Great World Exhibition in London in 1862. He was always among the leading prize winners, and his work enjoyed widespread critical acclaim. In 1866, the celebrated cul-
development of Talbot’s calotype process, which involved making the negative paper translucent by dipping it in borax solution before adding to light-sensitive coating. In a detailed account published in 1841, Lorent himself outlined the reasons why he preferred this "waxed-paper process" to all other photographic procedures known at this time.

"When it is a matter of making images of animated nature, there can be no question of there being any other procedure than wet collodion; dry collodion and albumen are to be preferred if the photographer wishes to reproduce monuments in formats that are not too large, in the same that is to say not bigger than 45 x 55 centimeters (Lorent is referring to the size of the negative). If one wishes to employ a larger format or take photographs on a journey, no method can measure up to photographs taken on paper, whether it be in terms of the ease of manipulation, the small amount of material to be carried or the certainty of success."

Lorent’s main concern was to be able to produce images of the greatest possible dimensions. In his Venice pictures, he started out with a format of 38 x 49 cm, which he increased to 45 x 57 cm in 1876. In the summer of the following year, as he proudly announced, he went on to produce 30 photographs with a format of 60 x 80 cm, a size considered unusually large even today. As a technique for enlarging images was available at that time, the negative had to be of the same size as the print, and the camera had to be accordingly large and bulky. This device was therefore a good deal bigger than a modern washing-machine, and its massive lens mounted in brass with a 'normal' focal length of 1000 mm and a maximum aperture of f. 4.0 was no less than 30 cm in diameter! This should be borne in mind when reading Lorent’s reference to "the small amount of material to be carried."

The present-day photographer would also have difficulty sharing Lorent’s enthusiasm for the "easiness of manipulation" of this procedure. Even though Lorent obtained ready-waxed paper direct from the Marion company in Paris, he still took at least 6 hours of preparation before the negative was ready for use. The paper had to be treated with iodine and then given its light-sensitive silver coating, which needed to be exposed to light soon after while it was still at least slightly moist. The required exposure times varied greatly depending on the light conditions as well as the color of the object being photographed. Lorent reported that he required 2 minutes for landscapes, 5 minutes for marble in full sunshine and 15 minutes for the same material in the shade. Green trees in the shade needed a full hour, while the interior of the room of the Linderach in the Alhambra of Granada necessitated an exposure of no less than 3 hours. After the image had been "brought out" by the overnight application of bile acid, subsequent fixation, washing, drying and further coating with wax meant that several hours still had to elapse before the final negative was obtained. Thus, the procedure necessary just to make a usable negative extended over 17 hours and required Lorent to perform nine different "manipulations" during this time.

Nonetheless, his success justified the effort. Lorent took part in the World Exhibition in Paris in 1855, exhibited his photographs in Brussels (1856, 1861), Edinburgh (1856) and Amsterdam (1861), and then participated in the Great World Exhibition in London in 1862. He was always among the leading prize-winners, and his work enjoyed widespread critical acclaim. In 1866, the celebrated cultural critic, Ernest Lacan, commented on Lorent’s works in his first Brussels exhibition in glowing terms:

"His views of Venice that have been taken on waxed paper reveal such a breadth, harmony and power that one has to speak of masterpieces... These views are magnificent, regardless of their exceptional format, and one finds in them the full warmth and the sunlight of the Adriatic. Here Lorent is the Venetian Baldus."

Those who are acquainted with the masterly achievement and towering reputation of the French photographer, Edouard-Denis Baldus (and the prices his pictures now fetch at auction), will understand the full magnitude of this eulogy. In the following year, the Photographic Notes included the following review of the exhibition in Edinburgh:

"This Exhibition contains a series of pictures of a very masterly kind: pictures which, if they could be placed within a covered space and viewed with the aid of a magnifying glass of a large scale, would almost impress on the mind the feeling of the real scenes among which we had wandered. Such are the magnificent wax-paper pictures of Venice by Lorent, of which the top of the Grand Canal with the Roman Palace on the one hand, and the Dogana on the other, is absolutely perfect."
photographic work has yet been published which contains such a comprehensive presentation of the architecture of ancient Egypt and the Orient.

Lorentz's love of the Arabian world is also evident in the texts that accompanied these prize-winning photographs. For example, in his remarks about the "Coffee House of the Plane-Trees" in Aigier, he describes an Arab who "in the presence of French restaurants and a coffee-house...stands next door, true to the tradition of his fathers, finds complete satisfaction during a drink from the nearby well and a cup of coffee, and gladly talks about today's best times and the beautiful past, praising the cheapness of those times with the prices of today and is considering emigrating for good..."
The "comprehensive presentation," the complete cataloguing of a clearly defined and self-contained cultural field—indeed, one whose very existence was seriously under threat—this was Lorenz’s aim even at this time. In fact, he hoped to achieve the same for Greece and Italy, of which, however, he was able to publish only his Side Altars (Pietatores of Athens) in 1862. These photographers were dedicated to the Grand Duchess Luise of Baden and were awarded a gold medal at the London World Exhibition in the same year. The Mannheimer Kunstverein (Art Association) was proud to present these images in the city’s first-ever photographic exhibition. When Lorenz tried to extend his activities to Rome in 1863, local photographers, who perceived him as a competitor and threat to their lucrative tourist business, raised such difficulties for him that he had no option but to return to Mannheim empty-handed.

In the meantime, the botanist, Lorenz, had decided to devote his life entirely to photography. Thanks to a small fortune inherited from his adoptive father, he was in the position to pursue the lifestyle of a scholarly amateur photographer, who could always afford the best equipment and who was never bothered about earning money with his art. (Instead of collecting, pressing, and selling plants as before, he was now concerned with collecting views of buildings and of remains of Islamic and Greek culture threatened by change. These were then copied, neatly labeled, and placed into portfolios. In this work, his training in the natural sciences was of great value, as this had taught him to tackle a subject from both a theoretical and practical standpoint, and then to proceed systematically. Also, his knowledge of chemistry enabled him to master the enormous difficulties presented by the photographic and darkroom techniques of the time. The following extract from one of Lorenz’s letters containing a dedicatory request to the king of Wurttemberg may be regarded as something like an expression of his photographic articles of faith, as the justification for his devoting his life completely and utterly to this art form:

"In such an undertaking, genuine worth is only found in photography, which faithfully reproduces only what does indeed exist. As draughtsmen and painters are able only with difficulty to refrain from idealization, they may easily replace mathematical certainty by poetry; thus, for an export, a picture (he is thinking here of a drawing or painting) cannot serve as the slightest evidence that this thing which his eye sees really does exist in this form."*1

After Lorenz returned from Rome empty-handed in 1863, the Grand Duke of Baden—in recognition of his photographic achievements and as a token of thanks for Lorenz presenting him with his singularly splendid photographic works depicting Egypt and Greece—invited him to spend a week at his summer residence on the island of Mainau on Lake Constance. During this time, Lorenz took the two photographs of Mainau, Konstanz and Meersburg that recently came to light among the margrave’s possessions and are now kept in the General State Archive in Karlsruhe.

At this point, three years had passed without Lorenz visiting the Orient, and it therefore seems certain that he was well-disposed toward Picker’s plans for a research trip to Syria in the early part of 1864. Naturally enough, he saw this as a chance to indulge his passion for the region and to capture its "picturesque scenery" in photographs. Nevertheless, he did have reservations about employing his successful yet cumbersome waxed-paper process in this rather unsafe and utterly devoid of proper roads, where the only feasible mode of transport was on horseback, and where his baggage and photographic equipment, including his gigantic camera, would have to be carried on the backs of slow pack-mules. However, as he had pointed out in his article published in 1864, there were also the dry climate and the alluvial procedures that allowed smaller negatives to be produced with less trouble. By this time, the light-sensitive plates used in such processes could be exposed several days or even weeks before use, and they only needed to be developed while underway in order to check the results. Although a master of the waxed-paper negative, Lorenz had no practical experience of these techniques, and it may be conjectured whether the photographs taken while following the revenue duty did not come up to scratch or even that his disappointment was so great that he sent all of his equipment home on the next available ship. In February 1864, an account written by Picker himself in the Chronik der Stadt Mannheim (Chronicle of the City of Mannheim) reported:

"On the 26th, the writer of this chronicle [returning with Dr. Lorenz from the journey that they began on 26th November 1863] to Constantinople, Rhodes, Beirut, Damascus, Jerusalem, Alexandria and Cairo. As the adverse weather conditions prevented the trip from being made, Dr. Lorenz was unable to fulfill his resolve to take photographic pictures. Nevertheless, the journey was not merely entertaining but also instructive in many respects, and one may, for all that, regard as being of literary gain that which has been made known about the land and people in a few public lectures."

Lorenz left no diaries for posterity. It is unknown whether he further improved the new techniques and added whatever new equipment might have been necessary, and it is unclear what exactly motivated him to undertake the long journey just five weeks later. In mid-March, the Mannheimer Anzeiger reported with obvious astonishment:

"According to the "Bad. Idg." [The Wonische Landeszeitung, a newspaper published in Karlsruhe], Dr. Lorenz, who has only just got back from the Orient, will be setting out for Jerusalem in the near future in order to take those photographic pictures there which could not be brought to completion during the last journey. The photographs will be to the profit of science in that, among other things, the excavations made last fall [1863] by Herr de Saulcy at the Royal Tombs and at the Blind Gate by the southern Harant Wall, can be included within the scope of the depiction and thus make it possible, by seeing for oneself, to reach one’s own verdict concerning the controversy about what if anything of the Solomon’s buildings still remains on this great Temple terrace."

Way back in 1866, when applying for his doctorate, Lorenz had written that, in the future, he intended to follow the example of famous men and his "greatest reward will be to find something new and to have been of use to society." He now wished to do just that—via his activities in Jerusalem, where he would have fixed lodgings in which he could spread his equipment and work in comparative peace. Here, he need have no concern about the caprices of the weather or about thieves Bedouins. And, one week later, the following report appeared:

"Mannheim, 21 March. For the purpose of making further supplementary photographic pictures, Dr. Lorenz will, as already reported earlier, be setting off again for the Orient. The private man of means, J. Andræ, will be accompanying the very same; the participation of a further traveling companion is not yet entirely certain. April and May 1866 are set as the day of departure."
As a result, it is possible today to gain a clear visual impression of how Jerusalem looked to travelers and pilgrims nearly 150 years ago. The collection also includes unusual subjects, such as a "conduit fountain in the valley road", the steps cut directly into the rocky hillside that de Saulcy had just exposed to view (as mentioned in the newspaper report above), and the entrance to the "Tomb of Lazarus" in Bethany. Such subjects were not to be found among the range of images offered by local photographers, as these motifs were not of great interest to most tourists and visitors. As Lorent did not have to cater to any particular market, he was free to devote himself to less commercial views.

When Lorent had ridden into Jerusalem 20 years before—without a camera, on that occasion—his enthusiasm for the city had been anything but boundless:

"...Anch and fast through the Jaffa Gate, the open space that one sees before one lends the city a somewhat friendlier aspect and begins to reconcile one again with the first impressions. But this illusion does not last for long: immediately after, one comes to the narrow, winding alleys, in which there's barely room for two horeses to pass one another... The never-ending up- and down-hills of the lanes is most tiresome, especially when it rains. The filth is then like frozen ice covering the stone pavement that is never cleaned and then becomes so slippery that, with every step forward, one slides back, so that someone going down can't help rubbing into those making their way up. The churches, mosques and monasteries are the only architectonic ornament..."

This how Lorent recorded his first impressions in his book, *Travels in the Orient During the Years 1838-41*.

Unfortunately, in the intervening years, a good number of Lorent's travel photographs have been lost, with the result that only 36 of them are still to be found in the collections of the Reiss-Engelhorn Museum in Mannheim. There must have been at least 52 at one time, because this is the number that Lorent selected after his return and then presented as a gift to Grand Duchess Luise of Baden along with a separate text. In response to Lorent's dedication request, she graciously replied, in December 1854, that it was a great pleasure to accept the dedication and that she "hopes that this so extraordinarily beautiful work may reach a very wide public and give the same pleasure to others that I find in it to such a high degree."

According to the most recent information provided by the descendants of the House of Baden in Salem, the family is no longer in possession of this album. As its whereabouts is unknown, it is unfortunately impossible to conjecture what the missing 21 photographs may have looked like. Also, it remains uncertain whether the very small (for Lorent) prints owned by the Reiss-Engelhorn Museum—measuring only about 14 x 17 cm—are of the same size as the originals or whether they were meant for a smaller "pocket-sized" edition. It is not inconceivable that Lorent might have opted for such a reduced format because he had had enough of having his "washing machine" about with him. He might well have preferred to rely on a new process involving a smaller camera suitable for dry negative plates, which would account for the hard quality of these images. According to Ficker's "Chronicle of the City of Mannheim, Lorent presented his pictures taken in Jerusalem at the International Photographic Exhibition in Berlin in 1855. Ficker wrote, in August 1855, that "also the local man of private means, Dr. Lorent, received the golden medal in Berlin as prize for his most recent photographs of Greece and Palestine." This piece of news needs to be regarded with some caution, though, as the May 1856 issue of the leading publication, the *Photographische Rundschau*, gave a very different version in its "Briefe einer Winter Photograph in Bayern" (from a Viennese Photographer) section. At the exhibition in question, the journal's correspondent recorded seeing "Dr. Lorent, amateur in Mannheim, two large pictures of Venice and Milan in the format 22 x 30 inches (56 x 79 cm), which were very satisfactory. Less satisfactory, though, it seems to me," he went on, "is the remark that he [Lorent] regards these as being permanent because they were preserved in an alkaline gold toning bath and were washed off for 12 hours with six changes of water."

The pictures in question do indeed appear to be "permanent" and not subject to fading, as they have now existed for about 150 years and were shown again in the Baden State Museum in Karlsruhe in 2001. It would, however, seem more likely to suppose that Lorent did not show his new pictures in Berlin, but rather won the medal yet again for his gigantic prints of pictures taken in Upper Italy in the summer of 1857. Unfortunately, it has proved impossible to track down a copy of the official catalogue of the exhibition, which might provide a definitive answer to the question.

Lorent's traveling companion, Andriano, also enjoyed the fruits of success. After his safe return, a report appeared in the 1857 Annual Report of the Mannheim Association of Natural History outlining his scientific booty:

"Our most worthy association-custodian, Andriano, immortalized his journey to the Orient undertaken early in the year thanks to two fine specimens of a snake (Penus samienus) unknown to our collection which were captured by himself close by the Egyptian pyramids."

The booklet that accompanied Jerusalem and seine Umgebung, photographisches Album von Dr. A. Lorent, Bitten der Zihrreiter, Lorent-Orienti, Tichlebad (Jerusalem and Its Surroundings, Photographic Album by Dr. A. Lorent, Knight of the Ziffer-Orden of the Lion with Oak-Leaves) and which contained short commentaries relating to each of the subjects depicted was written by Dr. Georg Rosen (1805-1857), an expert on the Orient who had been the Prussian consul for Palestine since 1842. In the foreword, he emphasized the fact that he had been "at home among the originals of Lorent's pictures for twelve years." Thus, he must have already seen Lorent's first pictures of Venice back in 1835, and he was of the opinion that he was qualified to pass a comparative verdict with respect to the Palestine photographs taken in more recent years:

"In the last decades, photographers have traveled through Palestine a great many times, and some things of value have been brought home by them and handed over to the fine art trade. Even if, however, considered with regard to the truth to nature of what it depicts, the same justification can be found for every single photographic image, there are nonetheless vast differences concerning the choice of viewpoint, the lighting, for the technique of production; and just as one image remains no more than a meager flat surface, in another, the subject depicted springs out of its ostensible contours toward us, three-dimensional and vivid. Just what the author of the present album, Dr. LORENT, has achieved in this respect, I can with confidence leave to the judgment of the public."
It is possible today to gain a clear visual how Jerusalem looked to travelers and pilgrims, as the collection also includes it, such as a "circular fountain in the valley" or "the Tomb of the Messiah". This new edition is the most recent of the four-volume set, and the photographs are not of great interest to most tourists. As Lorenz did not have to cater to any rut, he was free to devote himself to less known sites. It had ridden into Jerusalem 20 years on a camera, in that occasion - his enthusiasm had been anything but boundless: passed through the Jaffa Gate, the open seas before one lends to the city a somewhat different character and begins to reconcile one again with the new. While this illusion does not last for too long, one comes to the narrow, wind in which there's barely room for two horsemen.

The pictures in question do indeed appear to be "permanent" and not subject to fading, as they have now existed for about 150 years and were shown again in the Baden State Museum in Karlsruhe. It is quite possible that in Berlin, but rather the medal yet again for his gigantic prints of pictures taken in Upper Italy in the summer of 1865. Unfortunately, it has proved impossible to track down a copy of the official catalogue of the exhibition, which might provide a definitive answer to the question.

Lorenz's traveling companion, Andrea, also enjoyed the fruits of success. After his safe return, a report appeared in the 19th Annual Report of the Mannheim Association of Natural History outlining his scientific efforts: "Our most worthy associate-traveler, Andrea, immortalized his journey to the Orient undertaken early in the year thanks to two fine specimens of a species of snake (Pseudechis porphyriacus) unknown to our collection which were captured by himself close by the Egyptian pyramids."

The booklet that accompanied the written and unchangeable "photographic album of Dr. A. Lorenz, Bürger des Zähringer Löwenordens mit Eisenbahn (Jewish and Its Surroundings, Photographic Album by Dr. A. Lorenz, Knight of the Zähringer Order of the Lion with Oak-Leaves)" and contained short commentaries relating to each of the subjects depicted was written by Dr. Georg Rausch (1859-1860), an expert on the Orient who had been the Russian consul at Paris for the album. In the November 1865, the fact that he had been "at home among the original pictures of Lorenz's pictures for twelve years."

Thus, he must have already seen Lorenz's first pictures of Venice back in 1853, and he was of the opinion that he was qualified to pass a comparative verdict with respect to the Palestine photographs taken in more recent years.

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