

## PHOTOGRAPHIC ESTATE OF BARBORA MARKÉTA ELIÁŠOVÁ IN THE NÁPRSTEK MUSEUM COLLECTIONS: NEGATIVES AND SLIDES

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**ABSTRACT:** The study focuses on the photographic negatives and slides from the personal estate of traveller Barbora Markéta Eliášová stored in the National Museum – Náprstek Museum of Asian, African and American Cultures. Photographic negatives and slides were divided between the archival fund and the museum collection. With the use of digital technologies, it was possible to reunite separated parts and study them as a whole. For negatives, the main question was to find out which images Eliášová took herself on her travels and which are image reproductions from other sources. In the same way, slides were examined as evidence of the use of photographic techniques in lecture activities.

**KEYWORDS:** Barbora Markéta Eliášová – Czech travellers – travel photography – Japan – South Africa – Australia – negatives – slides

### Introduction

Barbora Markéta Eliášová (1885–1957) is considered the first Czech solo woman traveller. Travelling women with a Czech background had appeared before, but they had not travelled alone. Usually, they were wives accompanying their husbands (such as Pauline Helfer or Rosa Holub). To travel alone to distant lands was socially unacceptable for women for a long time.

B. M. Eliášová was quite well-known in her time as a traveller, writer, and author of popular travel lectures. She was particularly famous for her trips to Japan, which she visited four times. She also travelled to Indonesia, Australia, and South Africa. Eliášová took inspiration from her travels for literary work, especially in the form of travelogues and novels for youths.

B. M. Eliášová belongs to the generation of Czech travellers active from the beginning of the 20<sup>th</sup> century until the outbreak of World War II. At that time, thanks to technical development, photography was becoming easier and more accessible. While active photographers were more of an exception amongst 19<sup>th</sup> century Czech travellers, in the first half of the 20<sup>th</sup> century most of them were already taking photographs on their travels.

Primary material and archival sources on B. M. Eliášová were divided between several institutions. The largest part is stored in the Náprstek Museum of Asian, African and American Cultures, a department of the National Museum in Prague. There are

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items from her travels in the Asian collection; a set of glass slides in the Ethnographic Photography Collection and a personal archival fund in the Náprstek Museum's Archive (ANpM). The archival fund consists of personal documents, correspondence, diaries, manuscripts, photographs, and so on. Another part of her correspondence, manuscripts, and prints are stored in the Literary Archive of the Památník národního písemnictví [Museum of Czech Literature]. A small collection of items, documents and photographs commemorating B. M. Eliášová is also in the Museum in Šlapanice, which is a part of the Museum of Brno Region.

As a traveller and writer, B. M. Eliášová was also mentioned in literature. In 1961, Josef Kinský incorporated a chapter dealing with B. M. Eliášová into the second volume of his book *Čeští cestovatelé* [Czech Travellers], together with excerpts from her travelogues.<sup>2</sup> A short biography of B. M. Eliášová emerged in the encyclopedia *Kdo byl kdo – naši cestovatelé a geografové* [Who was who – our travellers and geographers].<sup>3</sup> Several articles were also published about the life and work of B. M. Eliášová.<sup>4</sup> In the Annals of the Náprstek Museum, an article dealing with Japanese items from B. M. Eliášová was published.<sup>5</sup> From December 2019 to February 2020, the exhibition *Barbora Markéta Eliášová: Roads to the land of flowers* was held at the Moravian Library in Brno. A catalogue of the same name provides three detailed studies on the life and activities of B. M. Eliášová, accompanied with a selection of photographs from the Museum in Šlapanice and the Náprstek Museum.<sup>6</sup>

The presented research was focused on the photographic negatives and slides in Náprstek Museum collections. The work was complicated by the fact that while the negatives, paper photographs, and part of the slides are stored in the archival fund in Náprstek Museum Archive, the rest of the slides are in the Ethnographic Photo Collection. The use of digital technologies has made it possible to reconnect these separate parts and to work with them as one. The special aim was to determine which images were taken by B. M. Eliášová herself and the original purpose of the images.

## Life and travels

Barbora Markéta Eliášová was born on the 2 November 1874 in Jiřkovice near Brno. She was an illegitimate daughter along with her elder brother.<sup>7</sup> Her mother was a workwoman. She died when little Barbora was only eight years old. After her mother's death, Barbora was raised in a foster home as an orphan at the expense of the municipality. From an early age she had to work a lot. To escape from the hard and sad life she was living, she enrolled at a school. With the support of her teacher, she sought refuge in books which also prompted her later literary work.

At the age of fourteen, B. M. Eliášová moved to Brno. She worked as a factory worker initially and then later as a maidservant. In the service of an actress from Brno, she found herself in a cosmopolitan cultural environment. With the actress, she moved

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2 Kinský 1961, pp. 346–349.

3 Martínek and Martínek 1998, pp. 130–132.

4 e.g. Kraemerová 1999; Heroldová 2005; Rázková 2010.

5 Krejčová 2018.

6 Bruna et al. 2019.

7 Ibid, p. 9.

to Vienna for some time. Eliášová continued her education, attending evening courses of English, French, and business basics. The acquired knowledge allowed her to go to Prague where she got a job as a translator of business correspondence. She passed the state exam in English and the university exam in German. During the state exam, she met Professor Václav Emanuel Mourek who helped her to get a job as a teacher at the Business and Industrial School for Girls.<sup>8</sup> She also published minor literary works and became the author of an English textbook.

In 1911, the private life of B. M. Eliášová was marked by the deaths of three close persons in a short time. The following year, she took a year unpaid leave and travelled by train through Russia to Japan. Initially, she stayed with Mrs. Mourková's English acquaintances near Tokyo and later in a Japanese hotel. She used her language skills to earn a living. She taught French and German to local English women and later taught English to Japanese postal clerks. She tried to integrate into Japanese society wearing traditional kimonos with her hair arranged in Japanese style. She continued her education. Eliášová was the first European graduate of the ikebana course at Tokyo's Women's College. After a year's stay, she returned from Japan by a longer route through the USA, closing off her trip around the world. Upon her return, she wrote and lectured about her trip. During World War I, she worked as a teacher and gave travel lectures for charitable purposes.

After the First World War, she returned to Japan, this time by ship through the Suez Canal and South Asia. Between 1920–1921, she worked as an office worker at the Czechoslovak Embassy in Tokyo, apparently on the recommendation of President T. G. Masaryk or Foreign Minister Edvard Beneš. But Ambassador Karel Pergler was dismissive of a woman's presence at the embassy and the situation only worsened. There were generally no good relations amongst the embassy staff. Although B. M. Eliášová tried to involve herself as little as possible in disputes, she eventually withheld the materials that convicted Pergler's personal secretary, Jiří Novák, of defrauding state money. After this affair, Novák was arrested, Pergler was dismissed, and B. M. Eliášová quit her job in the diplomatic service. After returning to her homeland, she did not return to teaching again and devoted herself only to literary and lecturing activities.

In 1923, she went on a third visit to Japan. An initially peaceful stay was dramatically disrupted on the 1 September by a catastrophic earthquake. The devastating earthquakes and subsequent fires destroyed the whole area of Yokohama and Tokyo. B. M. Eliášová was residing in Yokohama at the time where she was lucky to survive. She lost all her personal belongings and papers. After a surrogate passport had been issued, she returned to her homeland via Canada and the USA. She had to borrow money for her return. After returning, she lectured on her dramatic experiences and depicted them also in literature.

Between 1925–1926, B. M. Eliášová set out her fourth world voyage. During the journey, she changed her plans and instead of going to Japan, she headed through Java and Bali to Australia and South Africa. In 1929, B. M. Eliášová visited Japan for the fourth and final time. On the return journey, she also visited Korea and Manchuria, eventually returning to her homeland via the Soviet Union. This trip was the only one she did not publish in the form of a travelogue, only two travel diaries survived [Fig. 1].

In the following years, B. M. Eliášová did not travel abroad. She devoted herself to lectures and literary activities. Before the Second World War, she worked at the Ministry of Foreign

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8 Ibid., p. 12.

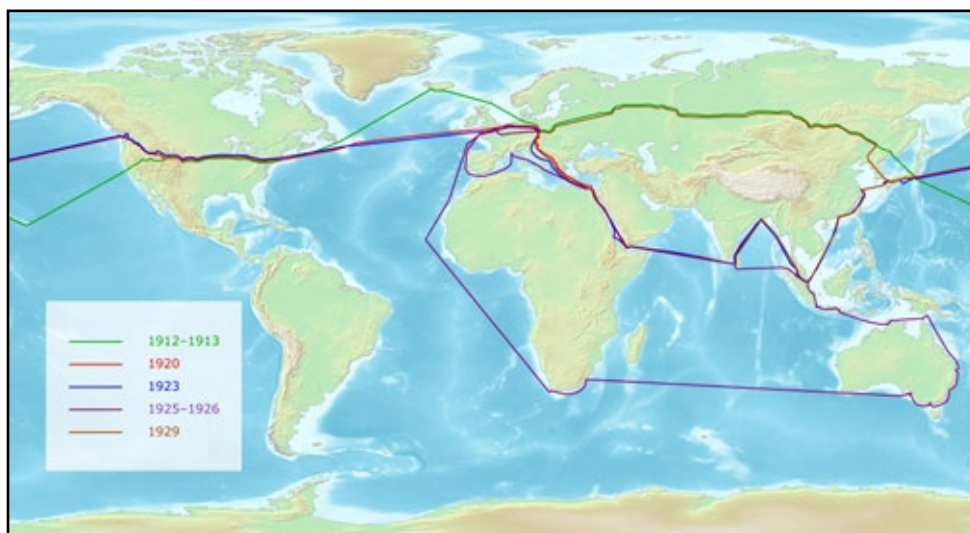


Fig. 1. Map of the travels of B. M. Eliášová.

Affairs. During the war, she joined the resistance activities by distributing anti-German leaflets.<sup>9</sup> A deteriorating state of health forced B. M. Eliášová to live in seclusion, only in the care of her former pupil, Evženie Plíhalová. B. M. Eliášová died on the 27 April 1957.

## Photographic estate

In the Náprstek Museum, photographic material from the estate of B. M. Eliášová is divided into several parts. A new survey together with the possibilities of digitalisation allow them to be virtually reunited again. The survey is based on the scheme of photographic images, according to the sequence in the steps during the photographic process. According to this scheme, there are four types of photographic images: latent, primary, secondary, and tertiary.<sup>10</sup>

Latent photographic imagery is visual information captured by the camera in the moment of exposition on the light-sensitive layer of a record-keeping medium. It is not visible, but it is the base for procession of other types of photographic imagery. Primary photographic imagery is created by a process of the development of a latent image into a visually perceptible form. According to the individual photographic process, it can be the final product (e.g. daguerreotype) or a partial step (photographic negative).

Secondary photographic imagery derives from primary photographic imagery through a copying process. In the common negative/positive process it is a form of image that is natural to the human eye. Adjustment rate (cropping, retouching, contrast changes) is greater than primary photographic imagery. Tertiary photographic imagery is created by the duplication of secondary photographic imagery through photographic or press process. It can be that she printed reproductions in newspapers, as well as a negative or slide depicting a processed photograph.

<sup>9</sup> Rázková 2010, p. 91.

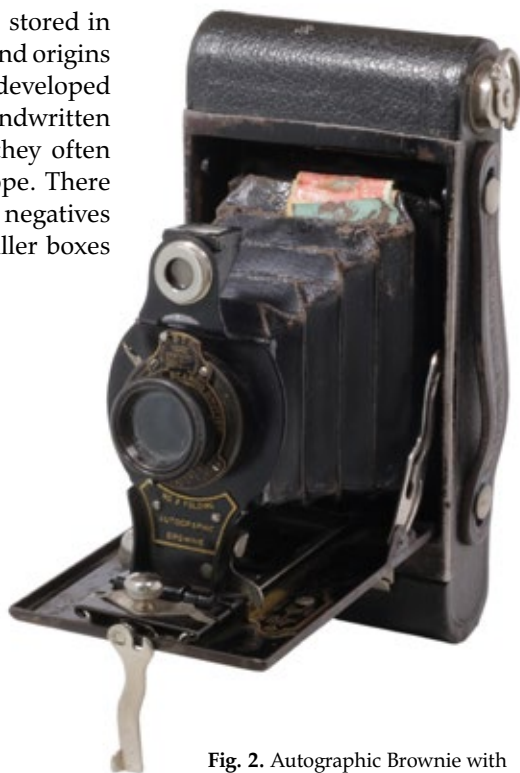
<sup>10</sup> Wittlich 2017, p. 14.

This scheme plays a key role in determining the authorship of the individual images. Primary photographic images are negatives taken by a photographer himself. Negatives capturing reproductions of other photographs or postcards are considered tertiary photographic images and the authorship of original image has to be discovered. The main focus during the survey was therefore on photographic negatives.

In the archival fund, in box 6, as item no. 9, there is a photographic camera used by B. M. Eliášová. It is a Kodak camera, a type No. 2 Autographic Brownie with a Ball shutter. This type in this form was manufactured between 1916 and 1923.<sup>11</sup> It is possible that this is the camera that B. M. Eliášová purchased after the earthquake in September 1923 in which she lost her previous camera, also a Brownie type.<sup>12</sup> It is likely that she chose the type which she was already accustomed to as a replacement [Fig. 2].

Preserved negatives are stored in the archival fund, in boxes 8 and 9. In box 8, there are two files with negatives on a plastic support, stored in several small envelopes of various kinds and origins – mainly original envelopes for storing developed negatives. There are original handwritten descriptions on several envelopes, but they often do not match the contents of the envelope. There are 176 negatives in file no. 12 and 334 negatives in file no. 13. In box 9, there are 11 smaller boxes with 163 negatives.

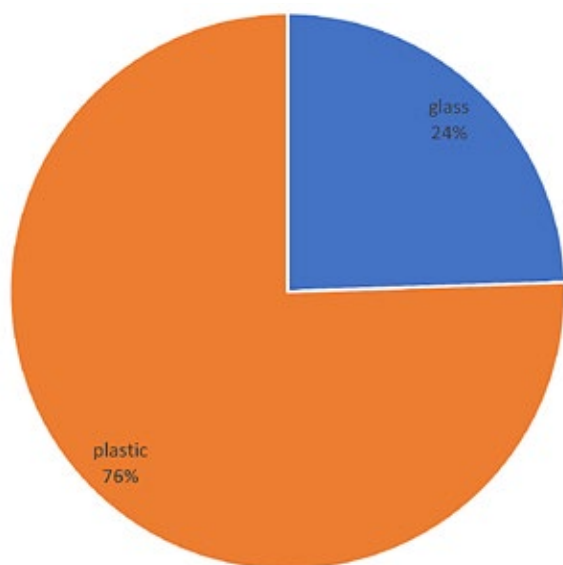
A total of 683 photographic negatives have been preserved, but there are considerable differences between them. The negatives in box 8 are mostly on a plastic support. Only three are glass negatives. Unlike box 8, the negatives in box 9 are almost entirely on a glass support, only one is plastic. According to the survey, it can be concluded that the majority of plastic negatives was taken directly on travels, while the majority of glass negatives was taken in the photographic studio for the purpose of further reproduction [Fig. 3].



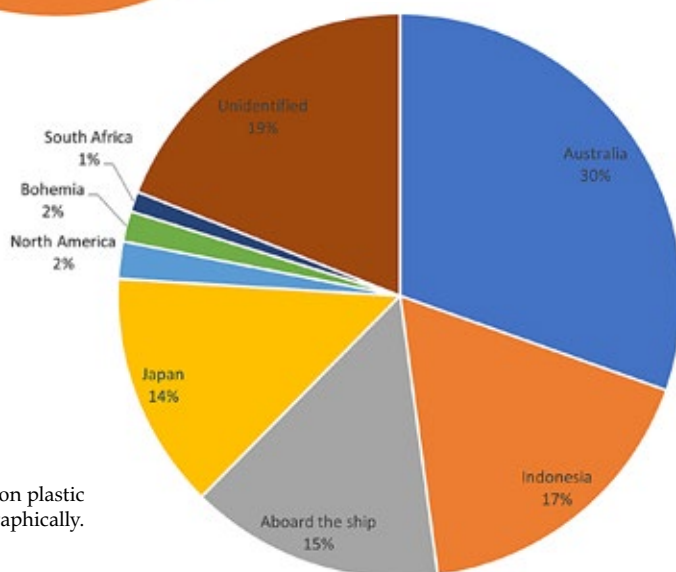
**Fig. 2.** Autographic Brownie with a Ball shutter – Kodak Camera used by B. M. Eliášová. Note the bellows repaired with the postals stamps from Australia. ANpM, fund Eliášová B. M., box 6, no. 11 (Photo: J. Šejbl).

11 No. 2 Folding Autographic Brownie, *undated*.

12 According to the hand-written list 'What burned in Yokohama', among other things Eliášová lost '1 photographic camera (Brownie)' and 'all notebooks, manuscripts, photographs, negatives'; National Museum – Náprstek Museum of Asian, African and American Cultures, Archive of the Náprstek Museum, archival fund Eliášová, B. M., box 2, no. 14.



**Fig. 3.** Negatives in the B. M. Eliášová photographic estate sorted by material.



**Fig. 4.** Negatives on plastic support sorted geographically.

## Negatives on plastic support

Negatives on plastic support are roll film, most often  $9 \times 11$  cm or  $6 \times 9$  cm format. The dimensions correspond to the preserved camera. More accurate identification and dating of individual images is difficult because the individual negatives are not described and the labels on the original envelopes mostly do not correspond with the content. However, it is possible to determine many of them by comparing them to the preserved slides and positives as well as to the photographs published in the books [Fig. 4].

From a total of 516 negatives on plastic support, the majority (157 pcs.) were taken in Australia, during the 1925–1926 trip. They show the people that B. M. Eliášová met,

the places she visited, and the things and events that interested her for some reason. Many images capture common street scenes [Pl. 1].

Eliášová tried to capture the daily lives of the locals as she saw them around her; in the street, on the beach, or in the zoo. An important place belongs to photographs of people she befriended who were her guides in foreign lands. Some were identified, such as Mrs. Callow, the owner of a farm in Noojee, Gippsland. Eliášová visited her farm and had the chance to get to know the consequences of forest fires. She often had herself photographed, too, for example on a pony ride at Mrs. Callow's farm [Pl. 2]. A less represented theme in the pictures was natural scenery.

There are also 90 negatives from Java and Bali from the same trip. The focus of the images is similar to that of Australia. Pictures of nature and, above all, monuments are more frequent. The series of images is dedicated to a visit to the Borobudur temple complex [Pl. 3].

A large set of 75 images captures various snapshots on the decks of ocean-faring ships that Eliášová often travelled on. These are, on the one hand, views from the deck of the ship to the sea and, on the other hand, pictures of passengers who B. M. Eliášová met during the voyages. She also allowed herself to be photographed by fellow passengers [Pl. 4]. Thanks to the labels on some of the paper photos that were able to be assigned to the negatives, it is possible to assign a series of images to a specific ship and journey, others remained unspecified.

Since Eliášová is famous mainly for her trips to Japan, the representation of original negatives from this country is not very large. 70 negatives on a plastic support come from Japan. The vast majority are snapshots from the streets or improvised portraits of Japanese and European friends and their families. More detailed identification of the persons in the images will be the subject of further research in cooperation with colleagues from Japan [Pl. 5].

Twelve negatives show damage from the earthquake of September 1923 and following renovation. They do not appear to be reproductions [Pl. 6]. Eliášová could have taken them with a new camera bought in Tokyo before leaving for the USA. This is also evidenced by a picture of the Empress of Russia in port. With this ship, Eliášová travelled from Japan to the USA in 1923 [Pl. 7].

11 negatives come from North America. Apart from two views of New York from the ship, these are pictures taken from the window of a train. Given the image of a derailed carriage, it appears to be a return from Japan in 1923, when the journey was made complicated by a railway accident [Pl. 8].<sup>13</sup>

9 negatives were taken in Bohemia, in Roztoky near Prague. They show 'Villa Oyama', where Eliášová lived from 1921 to 1935 [Pl. 9]. The house is still standing today. Since 2019 its former owner has been commemorated by a memorial plaque.<sup>14</sup> There are also 6 negatives from South Africa. They were taken in 1926 in Durban and Cape Town [Pl. 10]. 98 negatives still remained geographically unidentified. These are mostly images of landscapes or nature that could not be traced back to the original description and there are no characteristic details on the image.

Negatives taken by Eliášová herself shows that her skills as a photographer were quite mediocre. She didn't pay much attention to the image composition; some images are not levelled. They are just snapshots taken in memory of places she visited and people she met.

13 Martínek and Martínek, 1998, p. 132.

14 Bruna et al. 2019, p. 95

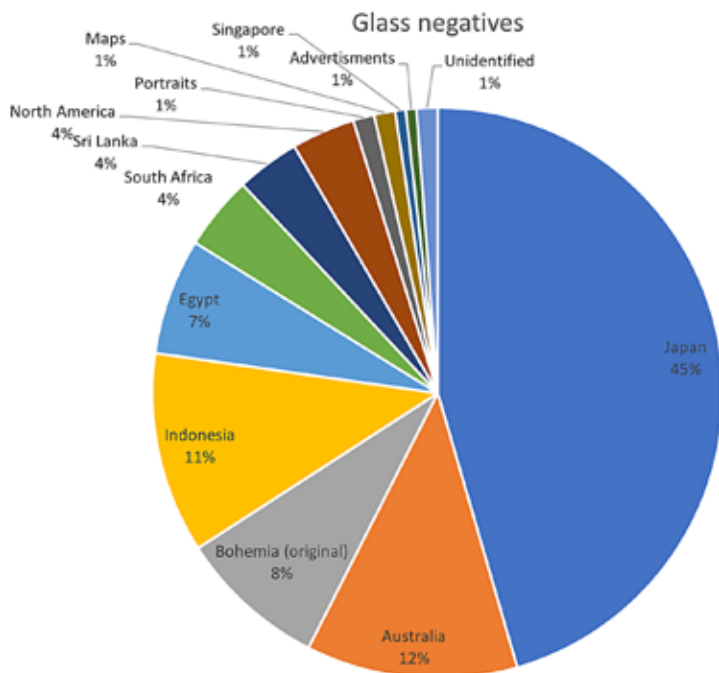


Fig. 5. Glass negatives sorted geographically.

## Glass negatives

Glass negatives are mainly photographic reproductions of other photographs or images taken for the production of slides for lectures or for use in publications [Fig. 5]. The exception is a small set of 14 glass negatives  $9 \times 12$  cm which appear to have been taken directly<sup>15</sup>. They are accompanied by a slide of a similar theme. They all depict school trips and unspecified family portraits. B. M. Eliášová is also photographed in several pictures with her pupils [Pl. 11].

The other 153 glass negatives are obvious reproductions – the images show a pattern often adjusted with tacks or pins. For several re-photographed illustrations, the image shows a hand holding the pages in the correct position [Pl. 12]. Several accounting documents attached to the negatives and labelled on one negative show that at least some of them were created in the photographic studio of Malina and Vávra. B. M. Eliášová used to have slides made by this company for lectures and enlargements from the negatives. In many cases, there are two images on one plate to save photographic material [Pl. 13].

The originals are photographs, including several portraits of B. M. Eliášová which she apparently had only in the form of a paper photograph. Postcards and illustrations from books are also common. By capturing the entire original on a negative, it was possible to determine the details of the original. Many of the illustrations documenting the way of life of the Japanese come from the book *Home Life in Tokyo*.<sup>16</sup>

15 National Museum – Náprstek Museum of Asian, African and American Cultures, Archive of the Náprstek Museum, Náprstek Museum Archive, archival fund Eliášová, B. M., box 9, file 1b, nos. 35–38, file 1e, no. 75, 76; file 1g, nos. 97, 100, 101; file 1h, nos. 103–107.

16 Inouye, 1910.



Geographically, Japan is also the most represented (76 images).<sup>17</sup> The reproduced photographs and illustrations mainly capture scenes typical of traditional life [Pl. 14]. There are also portraits of famous personalities, including an imperial couple [Pl. 15]. The series of 25 images includes reproductions of period photographs of the earthquake of September 1923 [Pl. 16].

Other areas are less numerous. 20 negatives contain images from Australia. These are portraits of aboriginal people and of modern Australian life [Pl. 17]. In the case of Indonesia (19 images), mainly natural scenery and portraits of local people were reproduced. Amongst the 11 Egyptian-themed photos is a reproduction of B. M. Eliášová with a group of tourists on a camel ride at the pyramids [Pl. 18]. South Africa, Sri Lanka, North America, and Singapore are also represented. There are also reproductions of two portraits of B. M. Eliášová, two maps and an advertisement for the book *Rok na jižní polokouli* [A Year in the Southern Hemisphere, 1928]. Only two negatives have not been accurately identified.

## Glass slides

Glass negatives were used to accompany the lectures. From the end of the 19<sup>th</sup> century it was a common way to make lectures of all kinds more attractive. Barbora Markéta Eliášová began lecturing on her travels immediately after returning from her first trip to Japan and around the world in 1912. A reference published in *Národní listy* newspaper which covered a lecture held before Christmas 1913 gives an idea of the content of the lecture and the way in which Eliášová used the pictorial accompaniment:

Lecture of B. M. Eliášová on Japan. Pre-Christmas lecture by our first female traveller around the world, Ms. B. M. Eliášová deserves an award. Not confined to simply explaining the images, it would be just as valuable without them. The author, whom we already know from works of fiction – in *Národní listy*, *Zlatá Praha*, and elsewhere – drew on the most intimate, mental life of the Japanese, with whom she lived all year and observed with her delicate observational talent and great love of the gentle soul for her fellows. The tenor of the lecture is clear: it wants to highlight how people in a life of such full denial can find happiness in simple and ideal pleasures – blossoming trees, flowers, etc.<sup>18</sup>

The lectures were so successful that she expanded them further, holding them under the title 'A Year in Japan' during World War I – waiving her fee for charitable purposes. The article in the *Čas* [Time] magazine mentions that: 'The lecture will be accompanied by a projection of 200 beautiful light images.'<sup>19</sup>

B. M. Eliášová also did lecture work whilst on her travels. On her second trip to Japan, she gave promotional lectures on Czechoslovakia in Tokyo. After surviving a devastating earthquake on her third trip, she tried to give lectures in New York about her experience. There was no interest in them in the US, however, and it was only in Prague that they received a greater response. B. M. Eliášová was still lecturing in the

17 Reported numbers represent the number of physical negatives, not individual images in case of two images on one plate.

18 *Národní listy* 1913, p. 3.

19 *Venkov* 1915, pp. 8–9.

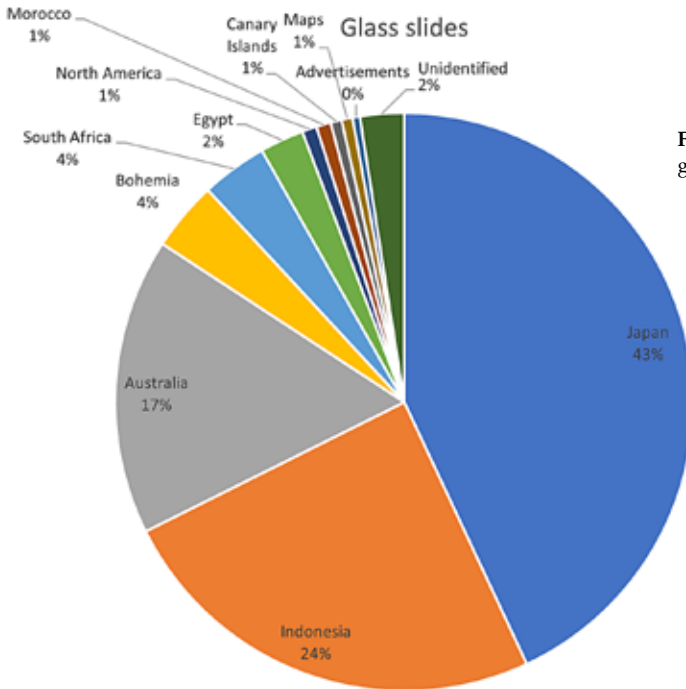


Fig. 6. Glass slides sorted geographically.

1930s. She was involved in lecture cycles organised by the Friends of the Orient Club, where in 1933 she gave lectures ‘In the Land of Eternal Spring – Today’s Japan and Korea, From the Regions of Eternal Summer – Java and Bali – Tropical Nature and Temple Buildings’, and ‘Four Summers Amongst the Japanese – about family life and its attractions’. Some preserved slides by B. M. Eliášová show that they were apparently used in various lectures. They have crossed-out original numbers and new ones marked next to them.

Work with B. M. Eliášová’s slides is made complicated by the fact that they were split into two separate parts. One part is in the Ethnographic Photo Collection, while the other part remained in the archival fund. In the Ethnographic Photo Collection, there are 384 glass slides.<sup>20</sup> In the archival fund Eliášová Barbora Markéta, in box 9, there is a set of 98 slides stored in the original wooden box. There are also 5 slides stored separately in box 6 (no. 10a–e). One slide was included amongst the glass negatives in box 9 (folder 1h, no. 12).

A total of 488 glass slides have been preserved in the Náprstek museum’s collection [Fig. 6]. 372 slides are hand-coloured whilst the remaining 166 were left black and white. One possible reason was financial. The production of coloured slides was more expensive than black and white. Most of the slides are 8.5 × 8.5 cm. The exceptions are a single 9 × 12 cm slide made in Bohemia and four 8 × 10 cm slides made in the USA. On the orange mounting, they bear the manufacturer’s mark: ‘STANDARD SLIDE CORP., 209 West 48th Street, New York’. They capture the damage caused by the earthquake of the 1 September 1923 and B. M. Eliášová seemingly had them made for her lectures in New York when she returned to her homeland in 1923 [Pl. 19].

<sup>20</sup> Inv. Nos. As II 1345–1455; As II 3128– As II 3303, AO II 2102–AO II 2162, Af II 1535–1549; Af II 2203–Af II 2222.

Geographically, slides from Japan predominate, with a total of 210. Even using available archival materials, it has not been possible to completely reconstruct the original order or determine the specific lectures to which they belong. However, it is possible to separate certain thematic units. About a third of the slides are focused on places that B. M. Eliášová visited during her travels – specific monuments, shrines and temples as well as street scenes are complemented by geographically unclassifiable genre slides of landscapes and characteristic architectural elements (gardens, architectural details, etc.) [Pl. 20].

In slides where the main theme of the person is B. M. Eliášová and her friends (Japanese families, students) and anonymous portraits serving as illustrations of certain types. Whether the author of the lecture had any relation to the persons in the picture can, in many cases, only be guessed. In the case of older studio photographs (reproduction of souvenir photographs) or official portraits of members of the imperial family, there is no doubt about the illustrative function [Pl. 21].

Slides focus on certain topics that B. M. Eliášová was interested in – traditional Japanese customs and the way of life; theatre, sumo matches, decorative flower arrangements (ikebana), flower festivities, education, tea, and silk production [Pl. 22].

120 slides were an accompaniment to a lecture on visiting Java and Bali in 1925. Thematically, the places visited, landscapes and monuments predominate, especially the Borobudur temple complex. There are fewer portraits and these are mainly reproductions of souvenir photographs and postcards depicting 'types' – characteristic representatives of a certain social or ethnic group [Pl. 23].

During the same trip, Eliášová also visited Australia. There are 81 slides dedicated to this land. Unlike Indonesia, images of people predominate. The series of slides is dedicated to the Aborigines, indigenous people of Australia [Pl. 24]. There are several portraits as well as scenes from daily life. Everyday lives of Australians of European descent were also captured [Pl. 25]. Especially the various branches of agriculture, but also the ways of leisure; horse racing, rowing races, and various festivities. Many of the images show friends of B. M. Eliášová and the traveller herself [Pl. 26].

19 slides are dedicated to Bohemia. They may be an accompaniment to lectures that Eliášová held during her travels in Japan. They depict famous places and monuments, such as the castles of Karlštejn and Zvíkov, the Charles Bridge in Prague, and the spa of Luhačovice [Pl. 27]. One slide differs in size and subject. There is a group of children swimming in the river.

18 slides from South Africa and 3 from the Canary Islands document the end of the journey from 1925–1926. Similar to the aforementioned collections dedicated to Indonesia and Australia, there are also portraits of indigenous people as well as visited places – the port of Durban, Cape Town, and Las Palmas.

There are 12 slides depicting Egypt, mostly of Cairo and the Suez Channel. There are also images of pyramids, including a group portrait of B. M. Eliášová and other tourists riding camels. Also from North Africa, there are 4 slides dedicated to Morocco. It was a short stop in the port of Tangerang during the journey to Indonesia and Australia in 1925. 4 slides depict places in North America and 1 in Sri Lanka. There are also 3 slides with maps and 2 slides with advertisements for books by B. M. Eliášová [Pl. 28]. 12 slides remained unidentified.

A survey of the slides has shown some interesting finds. It turned out that while in the case of slides from Japan, Eliášová used almost exclusively reproductions of foreign

images, in the case of slides for a lecture on a trip to Indonesia and in 1925–1926, the proportion of slides from her own images is greater. In several cases, the images were also inaccurately presented. For example, a slide of dancing girls labelled ‘Surabaya – Hindu Dance’ are actually Zulu girls from South Africa [Pl. 29]. This is evidenced by the preserved negative with the original caption [Pl. 30]. Similarly, the painting of a whale on a beach, which is included amongst the pictures from South Africa, is actually from North America. Eliášová was obviously primarily concerned with the visual aspect of the matter.

Most of the slides are marked with serial numbers within the lecture but it is not possible to reconstruct the whole set. However, by further examination of the documents in the archive fund, it will be possible to reconstruct at least some of the lectures. Some texts for the lectures have been preserved here, with marked numbers of slide to accompany the relevant part.

## Conclusion

It turned out that there is a remarkable difference between negatives on a plastic support and on a glass support. Whilst negatives on a plastic support were taken directly in the field, glass negatives almost exclusively contain reproductions. It was only a working step in the production of slides for lectures or illustrations for books. Of the total number of 683 preserved negatives, 516 have a plastic support, 167 are glass negatives.

Most of the primary negatives are from Australia, Indonesia, and still images aboard the ship. Negatives from Japan account for only 14 %. Thematically, they are snapshots of visited places, street snapshots, and photos of acquaintances. The images also feature the traveller herself [Pl. 31]. For glass negatives with reproductions, Japanese-themed images predominate (45 %). Thanks to capturing the entire original on the picture, it is possible to determine the source in a number of cases (postcards, book, etc.).

Glass slides served as an accompaniment to the lectures. A total of 488 slides have been preserved, most of them (210) are pictures with Japanese themes. It turned out that B. M. Eliášová used mainly reproduced pictures and not her own photographs when using them to accompany the lectures. She also used reproductions of drawings to accompany lectures about Japan. She used more of her own photographs in lectures on travels to Indonesia and Australia from 1925 to 1926. Most of the negatives and slides have been geographically classified, further research on paper-based photographs will bring more new information.

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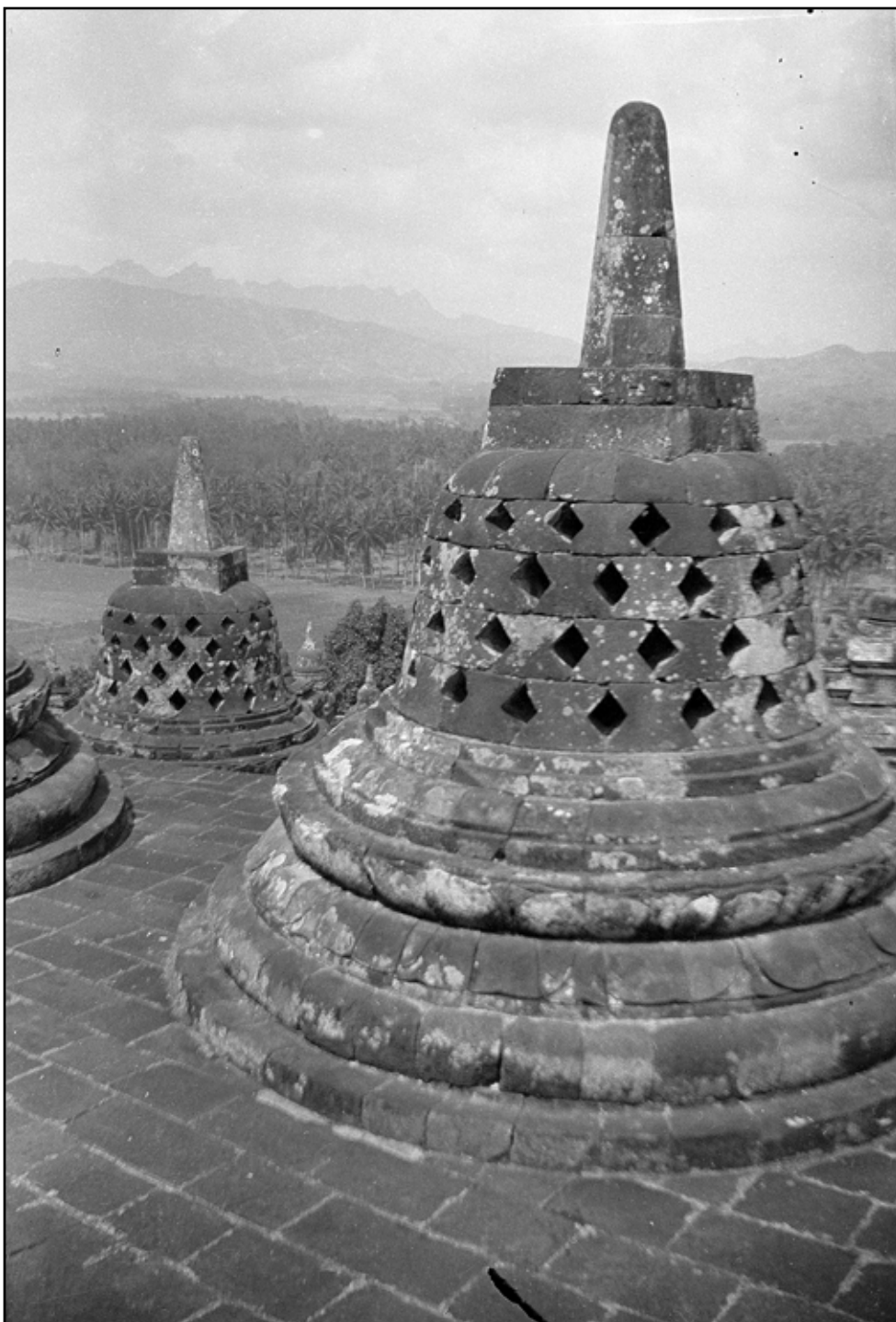
National Museum – Náprstek Museum of Asian, African and American Cultures, Ethnographic Photographic Collection, Inv. Nos. As II 3128– As II 3303, AO II 2102–AO II 2162, Af II 2203–Af II 2222.



Pl. 1. Entrance to the Melbourne railroad station, Australia. B. M. Eliášová, 1925.  
Plastic negative 6 × 9 cm. ANpM, fund Eliášová, B. M., box. 8, no. 12/12.



Pl. 2. B. M. Eliášová riding a pony on a Mrs. Callow farm, Gippsland, Australia. Author unspecified, 1926.  
Plastic negative 6 × 9 cm. ANpM, fund Eliášová, B. M., box. 8, no. 13/82.



Pl. 3 Stupa at Borobudur, Java, Indonesia. B. M. Eliášová, 1925. Plastic negative 6 × 9 cm.  
ANpM, fund Eliášová, B. M., box. 8, no. 13/9.



Pl. 4. Deck of a steamboat. B. M. Eliášová, undated. Plastic negative 6 × 9 cm. ANpM, fund Eliášová, B. M., box. 8, no. 13/55.



Pl. 5. Tea in a Garden, Japan. B. M. Eliášová, undated. Plastic negative 6 × 9 cm. ANpM, fund Eliášová, B. M., box. 8, no. 13/62.





Pl. 6. Buildings destroyed by earthquake, Tokyo, Japan. B. M. Eliášová, 1923. Plastic negative 6 × 9 cm.  
ANpM, fund Eliášová, B. M., box. 8, no. 13/50.



Pl. 7. Steamer *Empress of Russia* in a port, Kobe, Japan. B. M. Eliášová, 1923. Plastic negative 6 × 9 cm.  
ANpM, fund Eliášová, B. M., box. 8, no. 13/92.



Pl. 8. Train accident, USA. B. M. Eliášová, 1923. Plastic negative 6 × 9 cm.  
ANpM, fund Eliášová, B. M., box. 8, no. 12/144.



Pl. 9. Villa Oyama, Roztoky u Prahy, Czechoslovakia. B. M. Eliášová, 1920s. Plastic negative 6 × 9 cm.  
ANpM, fund Eliášová, B. M., box. 8, no. 12/186.



Pl. 10. Tramway in Durban, South Africa. B. M. Eliášová, 1926. Plastic negative 6 × 9 cm.  
ANpM, fund Eliášová, B. M., box. 8, no. 12/24.



**Pl. 11.** B. M. Eliášová (top left) with her pupils. Author and date unspecified. Glass negative 9 × 12 cm. ANpM, fund Eliášová B. M., box 9, no. 1b/38.

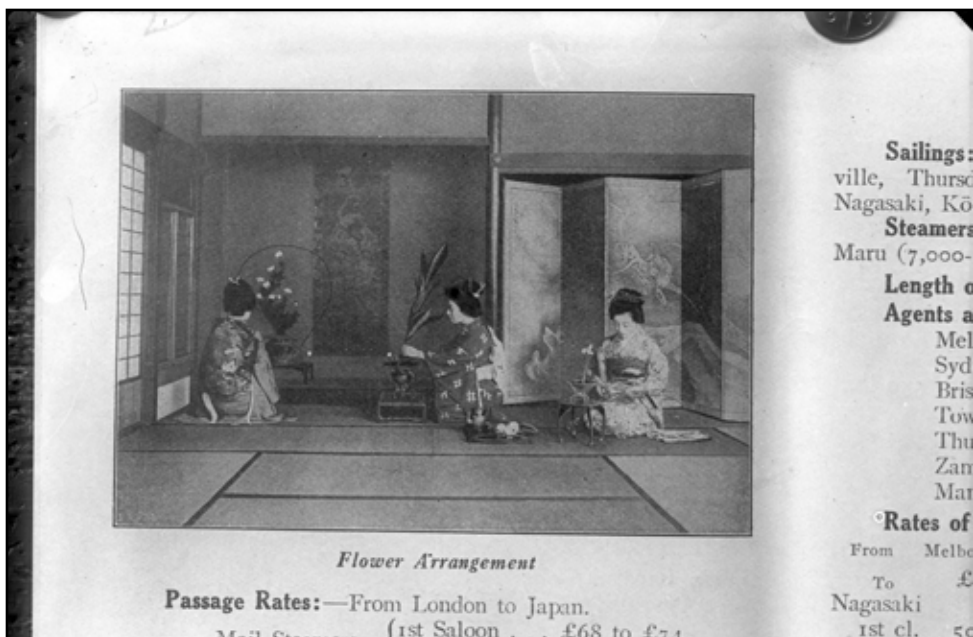


**Pl. 12.** Reproduction from the book *Home Life in Tokyo*. Glass negative, 9 × 12 cm. ANpM, fund Eliášová B. M., box 9, no. 1b/33.

Malina & Vávra.



Pl. 13. Reproduction of two pictures from Australia. Note the label 'Malina a Vávra' on the top and pins holding the pictures. Glass negative 9 × 12 cm. ANpM, fund Eliášová B. M., box 9, no. 1j/130.



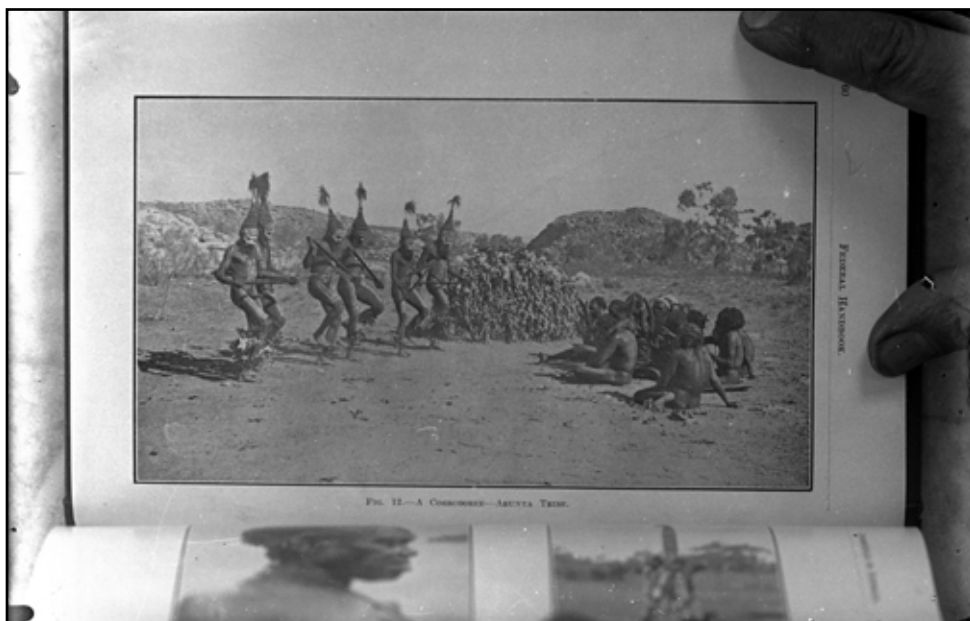
Pl. 14. Reproduction of an illustration from the tourist catalogue. Glass negative 9 × 12 cm.  
ANpM, fund Eliášová B. M., box 9, no. 1d/57.



Pl. 15. Reproduction of portraits of emperor Meiji and his wife empress Shōken. Glass negative 9 × 12 cm.  
ANpM, fund Eliášová B. M., box 9, no. 1e/70.



Pl. 16. Reproduction of a printed photograph of Imperial Villa at Kamakura destroyed by earthquake. Glass negative 9 × 12 cm. ANpM, fund Eliášová B. M., box 9, no. 1/154.



Pl. 17. Reproduction of an illustration from *Australian Federal Handbook*: Corroboree dance of Arunta tribe. Glass negative 9 × 12 cm. ANpM, fund Eliášová B. M., box 9, no. 1f/86.



Pl. 18. Reproduction of a photograph of a group of tourists riding camels in front of the sphinx and pyramids. Glass negative 9 × 12 cm. ANpM, fund Eliášová B. M., box 9, no. 1f/86.





Pl. 19. Glass slide with company designation 'Standard Slide Corp', From New York, showing the damage caused by the earthquake, 1923. Glass slide 8 × 10 cm. ANpM, fund Eliášová B. M., box 9, no. 2/7.



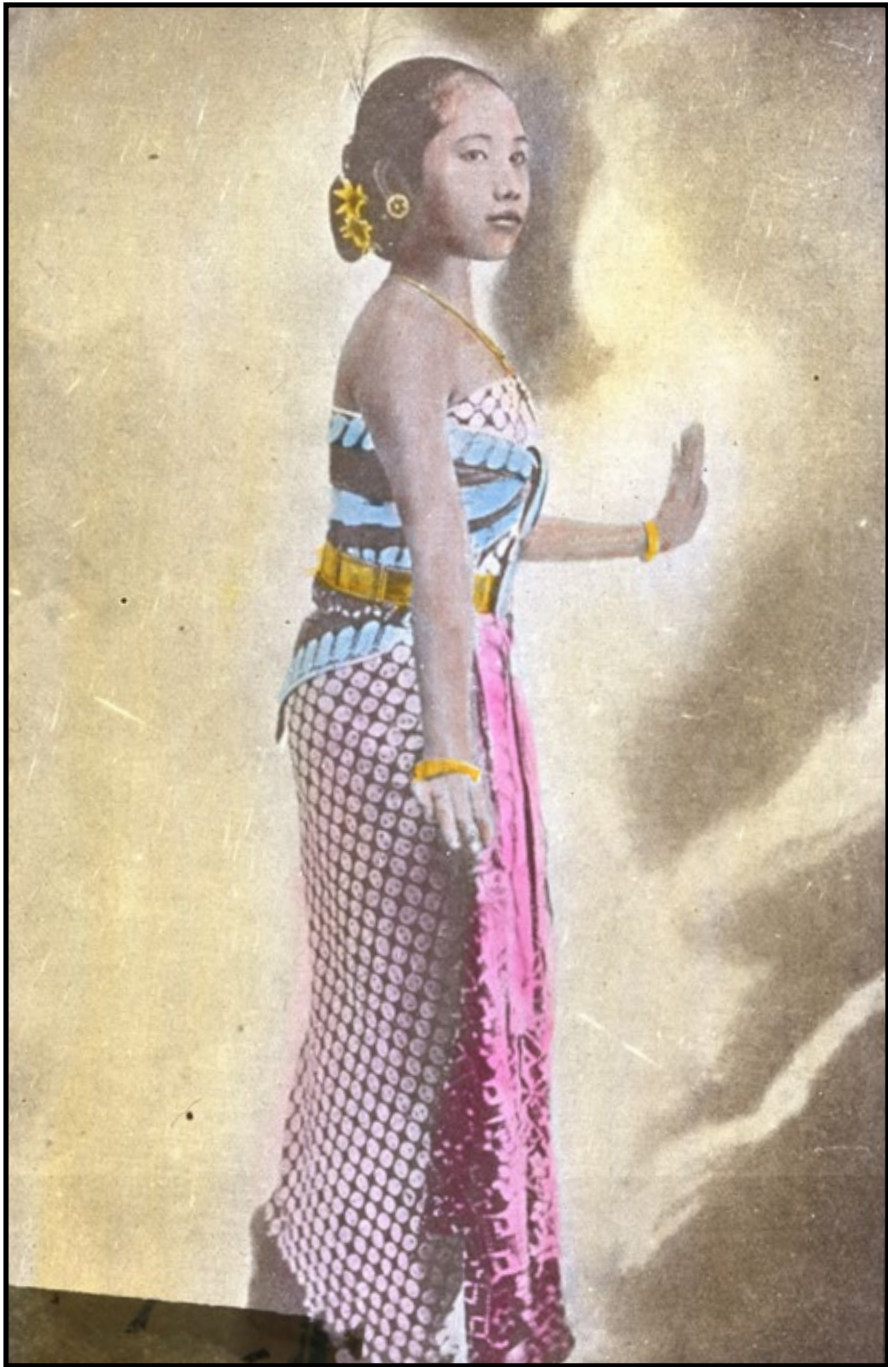
Pl. 20. Pagoda and park near Sarusawa lake, Nara, Japan, 1920s. Hand-coloured glass slide 8.5 × 8.5 cm. NpM, Ethnographic Photographic Collection, Inv. No. As II 3301.



Pl. 21. Mother playing with her baby. Reproduction of a souvenir photograph by an anonymous author, late-19<sup>th</sup> century. Hand-coloured glass slide 8.5 × 8.5 cm. NpM, Ethnographic Photographic Collection, Inv. No. As II 3230.

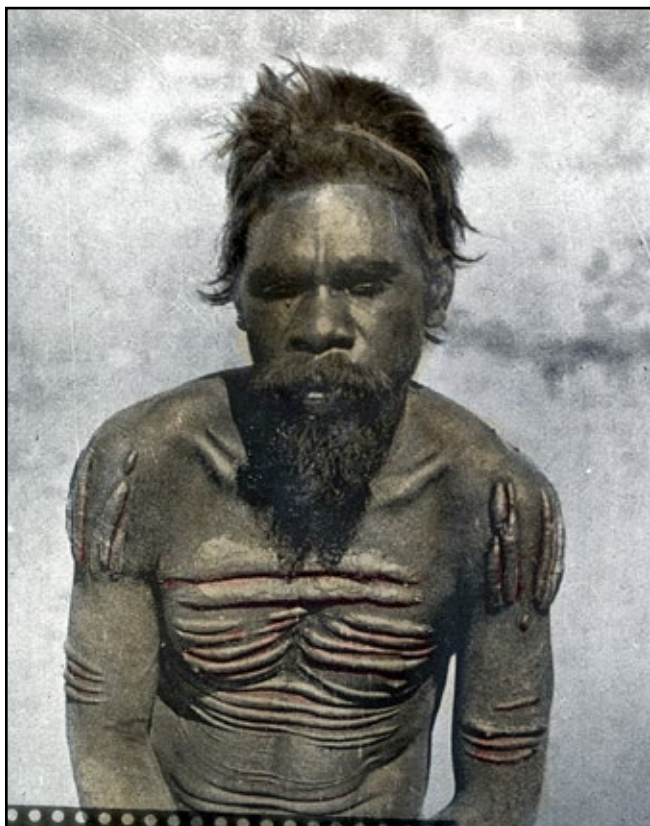


Pl. 22. Silkworm breeding in Japan. Reproduction of an illustration. Hand-coloured glass slide 8.5 × 8.5 cm. NpM, Ethnographic Photographic Collection, Inv. No. As II 3281.



Pl. 23. Dancer from Bali. Reproduction of a postcard. Hand-coloured glass slide 8.5 × 8.5 cm.  
NpM, Ethnographic Photographic Collection, Inv. No. As II 1451.

**Pl. 24.** Portrait of an aboriginal man with scarification.  
Reproduction of a postcard.  
Hand-coloured glass slide 8.5  
× 8.5 cm. NpM, Ethnographic  
Photographic Collection, Inv.  
No. AO II 2106.



**Pl. 25.** Coogee Beach, Sydney,  
Australia. B. M. Eliášová, 1926.  
Hand-coloured glass slide 8.5  
× 8.5 cm. NpM, Ethnographic  
Photographic Collection, Inv.  
No. AO II 2112.

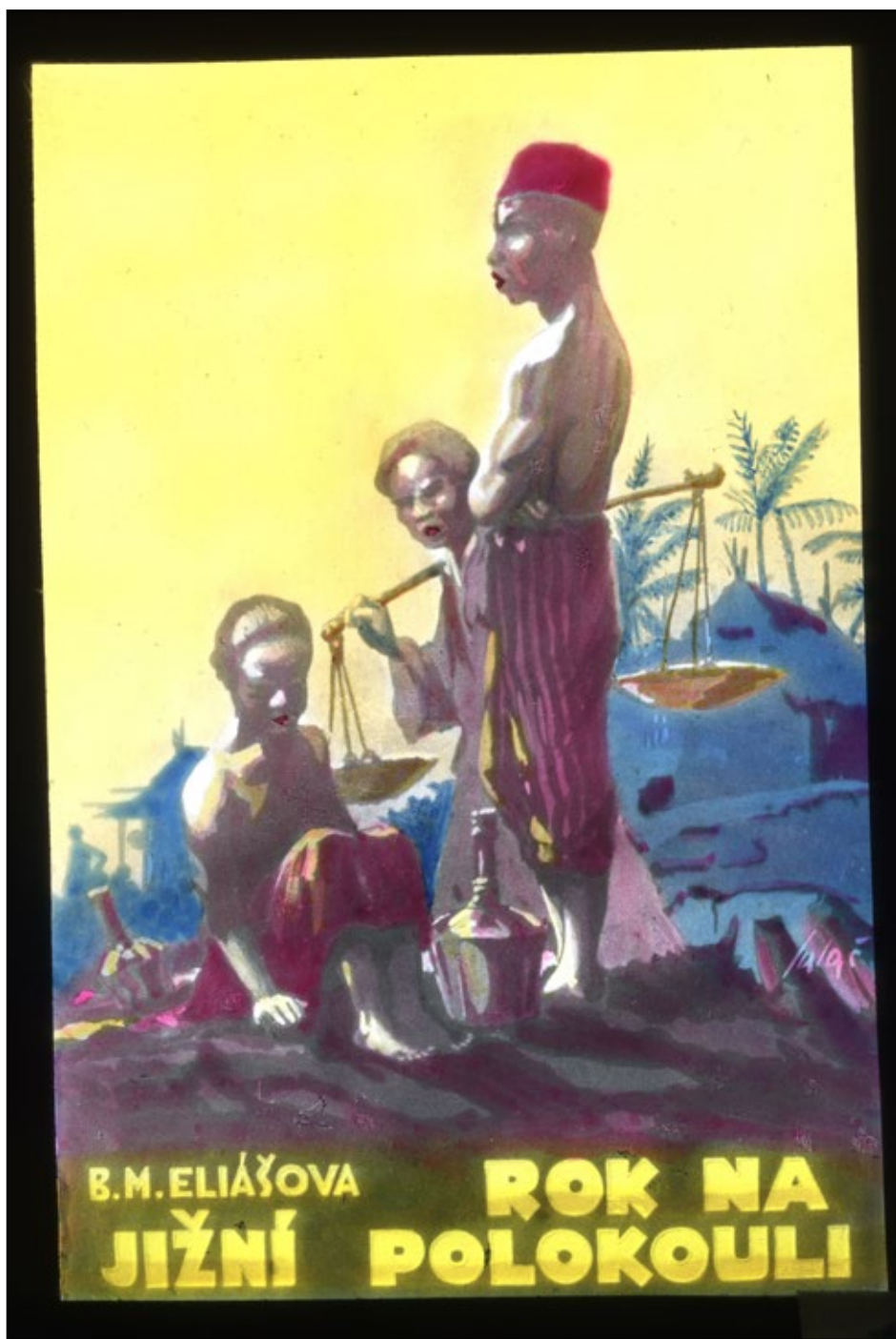




Pl. 26. B. M. Eliášová (right) and Mrs. Callow picking apples, 1926. Hand-coloured glass slide 8.5 × 8.5 cm. NpM, Ethnographic Photographic Collection, Inv. No. AO II 2152.



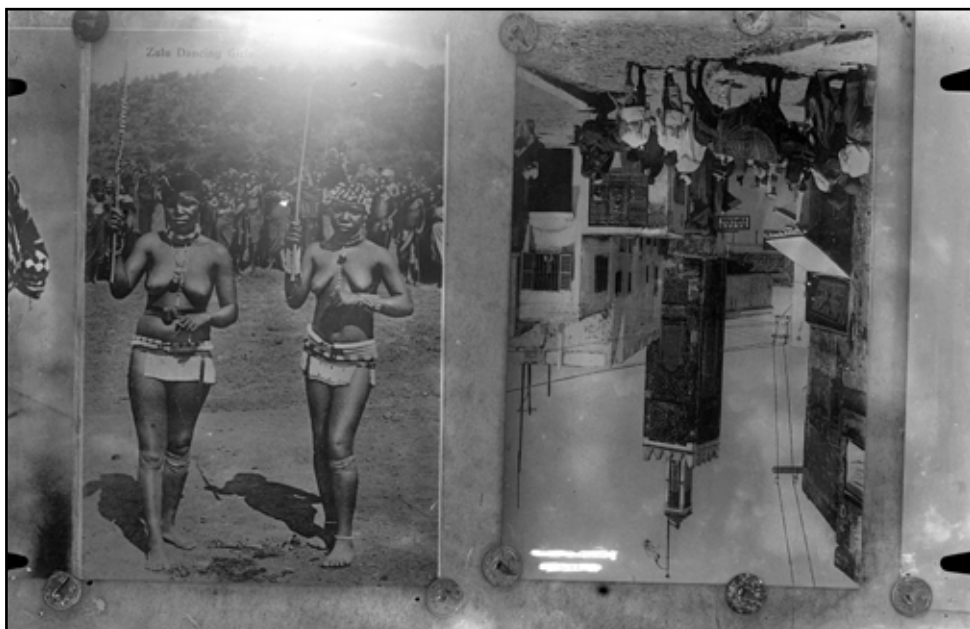
Pl. 27. Zvíkov castle. Hand-coloured glass slide 8.5 × 8.5 cm. ANpM, fund Eliášová B. M., box 9, no. 3/35.



Pl. 28. Advertisement for a book *A Year in the Southern Hemisphere*. Hand-coloured glass slide 8.5 × 8.5 cm. NpM, Ethnographic Photographic Collection, Inv. No. As II 1346.



Pl. 29. Glass slide with description 'Surabaya – Hindu dance', in fact Zulu girls from West Africa. Hand-coloured glass slide 8.5 × 8.5 cm. ANpM, fund Eliášová B. M., box 9, no. 2/23.



Pl. 30. Reproduction of two postcards – note that the left picture is the same as Pl. 29. Glass negative 9 × 12 cm. ANpM, fund Eliášová B. M., box 9, no. 1i/116.



Pl. 31. B. M. Eliášová on the pier, author unknown, undated.  
Plastic negative 6 × 9 cm. ANpM, fund Eliášová, B. M., box. 8, no. 12/32.