

PHOTOGRAPHIC IMAGES OF LABRADOR MORAVIAN MISSIONS IN THE NÁPRSTEK MUSEUM PHOTOGRAPHIC COLLECTION

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ABSTRACT: This study focuses on two sets of photographic material from the environment of the Moravian missions on the Labrador Peninsula. Two Czechs stayed there independently in the first decades of the 20th century. While Jiří Jaeger (1895–1975) lived and worked in Labrador between 1914 and 1919 as Vojtěch Suk (1879–1967), a physician, practised medicine there in 1926 and collected samples for anthropological research. In the ethnographic photographic collection of the Náprstek Museum there are slides from both originators, and in Jiří Jaeger's collection there is also a set of photographic negatives. During the research, these images were assessed in terms of technical and thematic aspects.

KEYWORDS: Canada – Labrador – Moravian Brethren – Jiří Jaeger – Vojtěch Suk – Inuit – photography

Introduction

The Náprstek Museum holds remarkable collections of Inuit objects from Northern Labrador. It dates back to the early 20th century and comes from two originators who worked on the coast of Labrador Peninsula: the tradesman Jiří Jaeger (1895–1975) and the physician Vojtěch Suk (1879–1967). In addition to the ethnographic objects, the Náprstek Museum also received photographic documentation taken by both originators.

The collection of ethnographic items has already been published.² Some photographs were also mentioned and used in the article as well as in Jaeger's autobiographical book. In 2022, the Náprstek Museum acquired a previously unknown part of Jiří Jaeger's photographic estate. Together with the previously acquired photographs, it was thus possible to conduct research focused on the photographic documents from Labrador in the Náprstek Museum in its entirety.

Methodology

The photographs were examined in terms of material and content. For the correct interpretation of individual images, they were divided into three groups according to the sequence in the process of its creation into latent, primary, secondary, and tertiary.³ This division, together with the technical nature of the image (negative/slide), is also a useful aid in determining the authorship of the image.

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² Klápšťová 2015.

³ Wittlich 2017, p. 15.

For both originators, the scale, technical characteristics, and original purpose of the images were assessed. The images were also classified according to the themes they depicted. The thematic categories are based on the list of types of photographic motifs proposed by the National Library of Norway.⁴

The digitization of all the examined images was crucial. Especially in the case of photographic negatives, it allowed a better study of the image. The digital images were also easier to compare and sort. The next step was to record and evaluate the data using a spreadsheet and database system. While Vojtěch Suk's images had already been digitised and entered into the collection database, digital documentation had yet to be acquired for Jiří Jaeger's images.

The focal point was placed on images from the Náprstek Museum's collection. Other possible parts of photographic estate in other institutions are only briefly mentioned and will be the subject of further research.

Labrador Moravian missions

Mission stations on the Labrador Peninsula were established by missionaries from the Christian Protestant denomination the Moravian Brethren (*Unitas Fratrum*; Czech: *Jednota bratrská*) from the second half of the 18th century. Their influence became a dominant force in all aspects of the lives of local people, especially the native Inuit.⁵

The religious origins of the Moravian Church refer to the Czech lands. Based on the teachings of Jan Hus and the Hussite movement, a group called Unity of the Brethren was founded in Bohemia in the mid-15th century. Its members often faced persecution and during the period of the recatholisation after 1620, its structure broke down, and many of its members went abroad. In Protestant Saxony, the United Brethren from Moravia found support in Nikolaus Ludwig Count von Zinzendorf. On his estate in Herrnhut the Moravian Brethren was consolidated and given a new direction and missionary purpose.

Missions in the Caribbean, Africa, and Asia became an important part of the Moravian Brethren's activities. From 1733, Moravian Brethren missionaries worked in Greenland, where they at first learned about the life of the local Inuit. Experience showed that it was impossible to influence the spiritual life of the Inuit without improvement of their material conditions.⁶

The Moravian Brethren from England were also interested in the Labrador coast, but their first attempts to settle there in 1752 failed for the hostility of local inhabitants. The situation changed in the 1760s, when Labrador was acquired by England after the war with France. Hugh Palliser, Governor of Newfoundland, under whose administration Labrador fell, supported the missionary efforts of the Moravian Brethren.

Through the influence of Greenland missionary Jens Haven, who made several trips to the Labrador Inuit, relations were improved. Efforts to establish permanent missions in Labrador were also supported by the English King George III. In 1771, the first mission station, Nain, was opened. Other stations followed: Okak (1776), Hopedale (1782), Hebron (1830), Zoar (1865), Ramah (1871), Makkovik (1896), and Killinek (1903).⁷

In addition to Christianising the local population, the Moravian Brethren also engaged in trade. Through a trading company, the Society for the Furtherance of the Gospel in London,

⁴ Baudisch 2013, p. 63.

⁵ Klápšťová 2015, p. 24.

⁶ Williamson 1964, p. 32.

⁷ Wilson 1975, p. 4.

they imported European goods to the mission stations to sell to the locals. They exported local products, especially animal furs, back to Europe. Trade was eventually formally separated from spiritual activities, and the Moravian Brethren hired civilian employees to support it.

Although the missions spiritually and materially influenced the lives of the local Inuit, they largely respected their natural way of life due to the harsh natural conditions. The Inuit moved freely according to a hunting cycle throughout most of the year. For example, the missionaries themselves used Inuit winter clothing and transportation via dog sleds.

It is noteworthy that photography played an important role in the work of missionaries. The earliest photographs from Labrador, published in 1875, were taken by Captain Henry Linklater of the missionary supply vessel. Missionary Hermann Jannasch, who served on Labrador from 1879, was also a photographer. Later, photography was part of the teaching at the mission school in Niesky in Saxony. The photographs taken not only served as external presentation, but their important role was to convey information about missionary activity within the church through lectures with visual accompaniment.⁸

Jiří Jaeger

For Jiří Jaeger [Pl. 1], his stay in Labrador was his first work experience. He was born Jiří Vilém Jäger on 18 August 1895 in Turnov in Bohemia. From 1912, after graduating from grammar school and a course at a trade school, he sought employment. In Turnov, he met the minister of the Unity of Brethren, who had contacts to Moravian Brethren in London. He offered Jaeger a job in the Moravian missions in Labrador. Jaeger attended a Moravian Church meeting in Herrnhut, where he negotiated terms with a delegate from a trading company in London. The offer included paid travel, accommodation, and a salary of £81 *per annum*.⁹

Jaeger accepted the offer and in June of 1914 he traveled to London, from where he sailed aboard the mission ship *Harmony* for his new assignment. The three-masted sailing ship with an auxiliary steam engine of 400 GRT belonged to Moravian Church and Mission Agency (Society for the Furtherance of the Gospel) in London. It provided a link between England and the Moravian missions on the Labrador coast. The journey from England to the coast of Labrador took almost two months.¹⁰

Jiří Jaeger's first workplace was the mission station Okak. He was in charge of warehouse management, receiving goods from Europe, distributing them to mission stations and reselling them to locals. He also bought furs and fish from the Inuit and handled the transport of mail between the mission stations.

Because of the World War I, Jaeger was summoned to St. John's, Newfoundland, to register as a foreign national. He was formally a citizen of the hostile Austro-Hungarian Empire. Jaeger declared himself to the governor as 'Czech from Bohemia', and after pledging his loyalty on the condition that he would not leave Labrador during the war he was granted his stay.

On his return, Jaeger was put in charge of the Port Burwell trading station on Killinek Island. It was the northernmost station, small and remote compared to Okak. Jaeger was there with only an assistant and a missionary. Jaeger learned about the life of the local Inuit, participated in seal hunts, and made several long trips by dogsled.

⁸ Rollmann 2002, pp. 150–156.

⁹ Jaeger 1963, p. 7.

¹⁰ Wilson 1975, p. 9.

Jaeger spent three years at Killinek. His return to Okak in 1918 was marred by the Spanish influenza epidemic. Jaeger survived the disease, but most of the station's inhabitants perished.¹¹ In the spring of 1919, he travelled south to Hopedale Station. He decided to return to his homeland, where he went in the autumn of 1919. He brought back to his homeland a small ethnographic collection, mainly Inuit clothing, as well as photographic documentation and notes.

In the 1920s, he devoted himself to lecturing on his stay in Labrador. In 1925 he offered his collection to the Náprstek Museum for sale through his sister, but the offer was not accepted. The collection of Inuit ethnographic items, together with the part of the photographic collection, was acquired by the Náprstek Museum in 2008, another part of the photographic collection was acquired in 2022.

Jiří Jaeger published a popular book about his stay in Labrador called *Six Years amongst the Eskimo*. The book was published in two slightly different editions. The first edition, published by the publishing house Cesty in 1963, was accompanied by 41 reproductions of photographs by Jiří Jaeger, together with one map of Labrador (Jaeger 1963). In the second edition, published by Orbis in 1971, the photographs were replaced by illustrations by Jan Javorský (Jaeger 1971). Despite its popular focus, Jaeger's book is a detailed record of his journey to Labrador, his stay at the mission stations and his observations of the lives of the local people.¹²

Photographic collection of Jiří Jaeger

From the photographic estate of Jiří Jaeger there are 284 photographs in the ethnographic photographic collection of the Náprstek Museum. In 2008, together with the purchase of ethnographic objects from the collection of Jiří Jaeger, the museum acquired 208 slides and 19 negatives as part of the attached documentation. In 2022, the museum acquired 56 additional negatives and 1 slide.

Altogether there are 75 black and white negatives. With one exception, they are all glass plate negatives. The predominant format is 90 × 120 mm, with minor variations. Most of them were taken by Jiří Jaeger himself, only 11 were identified as image reproductions. The pictorial reproductions served as the basis for the production of slides for lectures or illustrations for publications. The clue to their identification is usually the image itself, where the original subject is captured, adjusted with thumbtacks [Pl. 2]. Sometimes the print raster is also visible in the image. Apart from one map, postcards or paper photographs were the sources of reproduced images. Primary negatives were taken directly in the field. Jaeger devoted himself to photography throughout his stay, as evidenced by several references in the published book. He took his first pictures on the voyage aboard the *Harmony*: 'There were only ice blocks all around again. I photographed the ice flood from the ship's bridge.'¹³ Due to the challenging natural conditions, photography in Labrador was not easy. Jaeger described the first photography session after arriving at Makkovik station:

As soon as the rain stopped, I couldn't resist going out to the nearby peaks with my photographic camera. I managed to get a few shots, but under what circumstances! Millions of mosquitoes were still surrounding me. I was so stung on my face and hands that I didn't even recognise myself in the mirror that evening [Pl. 3].¹⁴

¹¹ Rollmann 2019, p. 29.

¹² Klápšťová 2015, p. 26.

¹³ Jaeger 1963, p. 18.

¹⁴ Jaeger 1963, p. 19.



Fig. 1. Locations of Jiří Jaeger's photographs.

Seventeen negatives were published in the first edition of Jiří Jaeger's book with descriptions. In many cases this made it possible to identify the negatives better, especially geographically. In some cases, it was also possible to identify the persons in the picture. For example, the portrait of the rowing boy [Pl. 4] is described in the book as Freddy Lyall, son of Jaeger's assistant John Lyall of the Port Burwell mission station.¹⁵

The unpublished images could only be identified by a comparative method and their more precise identification will be the subject of further research. It was possible to determine the exact locations of the images of 14 negatives, 10 of which were taken at Okak Mission Station, 3 at Port Burwell Mission Station, and one image of Cape Chidley, the northernmost tip of

¹⁵ Jaeger 1963, p. 144, supplement e.

Labrador [Fig. 1], 4 images were taken in Europe. Three of them show Jaeger's relatives and one rural architecture.

As for the subjects of the images, portrait photography (26 negatives) and landscape photography (25 images) predominate [Fig. 2]. It is remarkable that 15 of the portrait images feature Jiří Jaeger himself. In five of them there are other people in the picture. Jaeger's portraits illustrate well the different modes of dress he wore while in Labrador, from the European suit to leather hunting wear [Pl. 5] and traditional Inuit clothing [Pl. 6]. Other portraits depict Jaeger's associates [Pl. 7] and the local Inuit people [Pl. 8]. The portraits were taken in the field or in an improvised photographic studio.

Landscape photography includes views of the Labrador coast at different times of the year. While the sea inlets were free for navigation in summer, they were frozen over in winter. The images capture both mission stations in the landscape [Pl. 9] and places untouched by human settlement [Pl. 10]. While mission stations can be identified by comparison with distinctive buildings [Pl. 11], the exact location of the natural landscape is usually unknown.

The focus is similar with 7 images of architecture. They capture buildings in detail. The impressive church in Okak [Pl. 12] forms a contrast to the simple Inuit houses [Pl. 13]. Three negatives can be thematically classified as reportage photography. They document various work processes – building a house [Pl. 14] and processing captured seals. Photography of transport (4 images) is represented by the image of the Harmony sailing ship and two images of dog sleds, one of which is remarkable for its composition as it was taken directly from the sled [Pl. 15].

While the negatives are only a small fragment of what was surely originally a larger photographic archive, the slides have survived much more completely and number 209 pieces. Slides were used for projection to accompany lectures. Jaeger apparently had them made shortly after his return to his homeland, as he had devoted himself to lecturing during the 1920s. He lectured not only in Prague but also in other cities. On Sunday, 25 March 1922, he visited his hometown Turnov. However, the lecture in the local Sokol hall, accompanied by a slide show, was not met with much interest.¹⁶ Period advertising shows that he lectured under the name of George William Jaeger and gave several lectures such as *'Eskimos in Labrador'*, *'Six years amongst the Eskimos'*, or *'Newfoundland and Labrador'*.¹⁷ We do not have data on the original number of accompanying slides, but according to other lecturers the number ranged from 100 to 200 slides for a lecture at that time.

All 209 slides are on a glass plate of 85 × 85 mm format. Most of them are black and white, but 66 slides were hand-coloured. It was common practice that slides for lectures were produced not only from the lecturer's original designs, but also by reproducing selected visual material from other sources. Jiří Jaeger's slides are no exception. Amongst the slides, 26 reproductions were identified. For the most part, these are photographs of drawings [Pl. 16], maps, and written examples of the Inuit language [Pl. 17]. In eight cases, these are reproductions of photographs. The working negatives corresponding to these images helped to identify them [Pls. 2, 18]. The other slides were based on Jaeger's own negatives. Of the surviving negatives, a total of 41 could be matched to the corresponding slides.

It was possible to determine the geographic location of 35 slides. In addition to direct comparison, the depictions in Jaeger's book also helped with the determination. The most frequently represented locations are Okak (18 slides) and Port Burwell (6 slides). Other sites identified are Makkovik, Mt. Razorback, Chidley Cape, Mugford Bay, Hebron, Hopedale in Labrador, and St. John's harbour in Newfoundland.

¹⁶ Marek 2022, p. 7.

¹⁷ Husova škola pro vyšší vzdělání a národní východu: Program přednášek, hudebních večerů a kursů, 1928, p. 28.

Fig. 2. Negatives of Jiří Jaeger – thematic distribution.

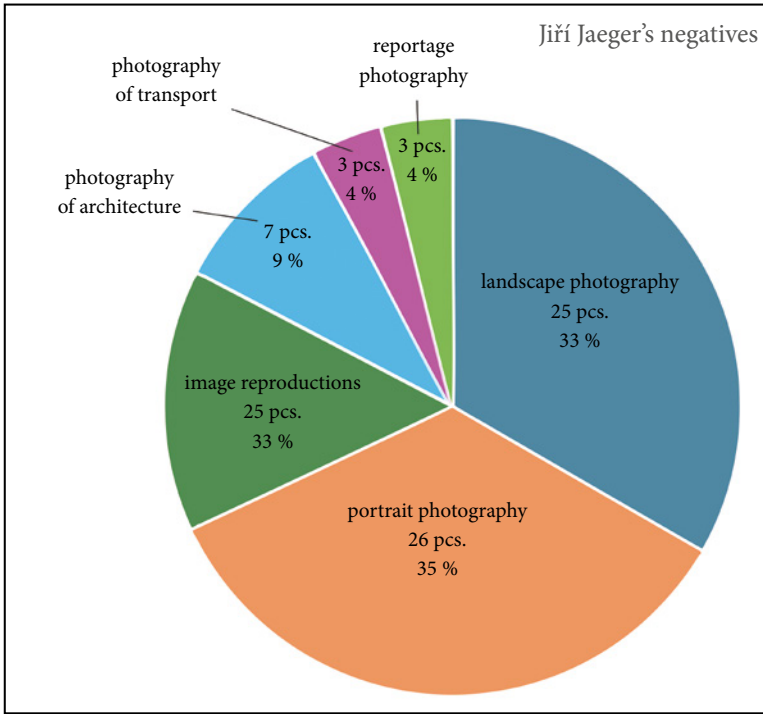
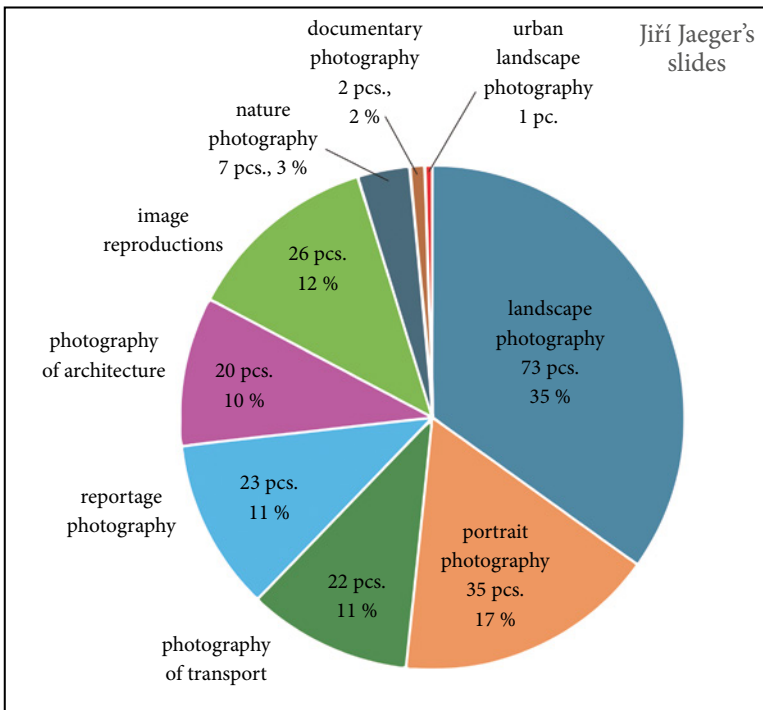


Fig. 3. Slides by Jiří Jaeger – thematic distribution.



Thematically, landscape photography predominates (73 images) [Fig. 3]. These include mainly rocky seashores, but also views of mission stations [Pl. 19], inland landscapes [Pl. 20], and floating icebergs at sea. Two images of waterfalls are also represented.

The portraits (35 images) are interesting from an ethnological point of view. Unlike the negatives, the portraits of Inuit are more numerous [Pl. 21]. Missionaries and European workers are also captured including Jaeger himself [Pl. 22]. Portraits document well the intermingling of cultural influences, because alongside traditional clothing, European items of clothing are sometimes visible amongst the locals [Pl. 23].

The reportage photographs (23 images) document a variety of common activities – building a house, constructing a snow house [Pl. 24] and processing the fish and seals caught [Pl. 25]. The images well illustrate the descriptions in Jaeger's book, and a similar interpretation apparently accompanied their projection during lectures – for example, a detailed description of building a house.¹⁸ There is an interesting image thematically between reportage and group portrait which shows Inuit gathered inside a church [Pl. 26].

A relatively large group of photos (22 images) relates to transport. Water transportation is represented the mission ship *Harmony* [Pl. 27], smaller fishing sailboats, and Inuit kayaks [Pl. 28]. Land transport is represented by dog sleds [Pl. 29]. Dog sledding was the only transport possible in winter when the sea froze. Interesting is a coloured photograph of a fishing schooner at sea, accompanied by a handwritten inscription '*Aksunai*' – Inuit for 'welcome' [Pl. 30]. It is likely that this image was the one that opened Jaeger's lecture.

Photography of architecture shows in detail different types of buildings from Labrador. European-style churches and mission buildings from Okak and Makkovik [Pl. 31] are complemented by images of Inuit houses [Pl. 32]. An interesting detail is the distribution of water from the creek to the Okak settlement through a wooden aqueduct [Pl. 33].

Seven images represent nature photography. They depict animals living in Labrador, mainly dogs, but also seals and caribou. Documentary photography is represented by two images from the same negative. They show an open grave in a traditional burial site [Pl. 34]. One image may be classified as urban landscape photography. It is a panorama of St. John's Harbour in Newfoundland.

Vojtěch Suk

Vojtěch Suk [Pl. 35] visited Labrador as an experienced scientist and traveller. He was born on 18 September 1879 in Prague. His life path was inspired by the physician and traveller Emil Holub. Following his example, Vojtěch Suk wanted to be a doctor – traveller. After studying anthropology at the medical faculty in Zurich, he worked as a university assistant in Bologna. In 1911, at the Anthropological Congress in Geneva, he responded to the call of the anthropologist Aleš Hrdlička from Washington for anthropological research in South Africa.

He was recruited and after two years of preparation, he set off for research in South Africa. He spent a year conducting anthropological and ethnographic research with the local population. After the research was completed, he received funds for further research in what is now Kenya. However, he was unable to complete these because of the outbreak of the World War I. As a citizen of an enemy state, he was interned and had to return to his homeland.

The material obtained in Africa became the basis for Suk's further research. As part of his comparative study of the human races, he compared serum obtained from the blood of different

¹⁸ Jaeger 1963, p. 49.

ethnic groups. He continued his research after the war as a university professor at the University of Brno. His attention turned to isolated ethnic groups, and he decided to go to the Inuit on the Labrador Peninsula. In Africa, he met the Moravian Church missionaries. Through headquarters in London, he offered to provide free medical care for the people on the Labrador coast in exchange for providing transportation, lodging, and enabling anthropological research.

In the summer of 1926, he travelled together with his wife aboard the ship *Harmony* from London to the coast of Labrador. The ship visited mission stations on the coast to unload cargo. Suk was engaged in medical work there. For two months, he provided medical services at the Hebron mission station. The medical work was very demanding, as he was the only doctor at that time for the entire 900 km long coastline.¹⁹ He also did scientific work, mainly collecting samples from volunteers for serological research. Although Suk's interests were mainly anthropological, he was also interested in the way of life of the local inhabitants and gathered a collection of artefacts with detailed documentation.

From Hebron, Suk and his wife returned a ship along the coast, again stopping at each mission station. Upon returning to his homeland, he continued his academic career and carried out further field research in 1930–1936 in Transcarpathia. He offered his collection from Labrador for sale to the Náprstek Museum in 1936, and it was added to the collection a year later.²⁰

Like Jiří Jaeger, Vojtěch Suk also wrote a popular book about his field research. He did not live long enough to see it published. It was published from Suk's manuscript under the title *In the Footsteps of Holub; A Doctor in Labrador* in 1975. The first part of the book describes Suk's research in Africa. In the second part, devoted to his stay in Labrador, Suk summarised a number of ethnographic observations of Inuit life. The book is accompanied by reproductions of Suk's photographs, unfortunately without captions.²¹

Photographic collection of Vojtěch Suk

Vojtěch Suk as a scientist used photography to document his research. In 1924 he published a study entitled 'Photography for Anthropological Purposes'.²² In this study he set out a number of recommendations for photographic work in anthropological and ethnographic research. The photographic estate of Vojtěch Suk is now stored in several institutions. Part of it is in the collection of the Institute of Anthropology of the Faculty of Science of Masaryk University in Brno, another part in the personal archival fund in the National Museum Archive. In the photographic collection of the Náprstek Museum there is only a set of slides from Labrador.

Technically, the material is similar to Jiří Jaeger's slides. A total of 151 slides on an 85 × 85 mm glass slides were used to accompany the lectures. All slides are black and white. Both Suk's own images and reproductions from other sources were used to produce the slides. So far 9 reproductions have been identified: 2 reproductions of maps [Pl. 36], and 7 photographs from other sources.

Geographically, Suk's slides are much better described. Only for 43 slides the exact location is not specified. Most of the images come from Hebron Mission Station (47 images), but Hopedale (16 images), Okak (14 images), Nain (12 images), Makkovik (9 images), Kivaliq in today's Nunavut (7 images), and St. John's on Newfoundland (3 images) are also represented [Fig. 4].

¹⁹ Suk 1975, p. 82.

²⁰ Klápšťová 2015, p. 39.

²¹ Suk 1975.

²² Suk 1924.



Fig. 4. Locations of Vojtěch Suk's slides.

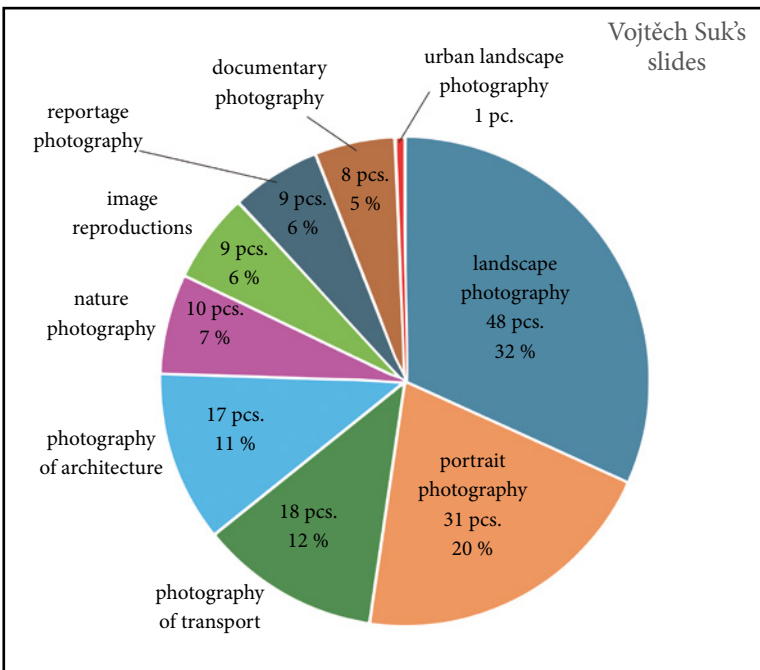


Fig. 5. Slides by Vojtěch Suk – thematic distribution.

The most abundant thematic group is landscape photography (48 images) [Fig. 5]. These are often views from the deck of a ship of the coast or of floating icebergs [Pl. 37]. Shots taken on land are also represented. There are mainly views of rocky hills by the sea and landscape near mission stations [Pl. 38].

The 31 portrait photographs depict mainly Inuit men, women, and children [Pl. 39]. Suk was not in favour of arranged poses; rather, he recommended capturing the person in a natural pose.²³ The persons in the portraits appear relaxed, often smiling [Pl. 40].

Photography of transport (18 images) show exclusively water transport. Most of them focus on the mission ship *Harmony* [Pl. 41], especially various views on the deck of the ship. Other images show smaller boats and Inuit kayaks.

The photographs of the architecture (17 images) show mainly different forms of Inuit houses, from simple houses half-built into the ground [Pl. 42] to European-style houses. Less documented are the mission station buildings. Nature photography (10 images) captures mainly dogs, but one image also shows cats from the *Harmony* or examples of bushes and trees [Pl. 43].

The reportage photography (9 images) focuses mainly on the various activities of the crew on board the ship during the voyage [Pl. 44]. The series also depicts Suk's office at Hebron Mission Station, including Suk himself caring for a patient [Pl. 35].

Documentary photography (8 images) is remarkable. It mainly includes a series of photographs of traditional Inuit clothing staged on a mannequin from different perspectives [Pl. 45]. They are complemented by images of a leg tumour, a comparison of mandibles with ground teeth from processing skins with mandibles with regular teeth [Pl. 46], and a photograph of eight plaster casts of Inuit faces, which Suk also took for study purposes during his stay [Pl. 47]. One image can be described as a photograph of an urban landscape – a view of St. John's harbour from the sea.

Conclusion

Although Jiří Jaeger and Vojtěch Suk stayed in the mission stations in Labrador independently of each other and each for completely different reasons, their photographic documentation is very similar and rich in information. One complication is that neither photographic estate is complete. In the case of Jiří Jaeger, it is a fortunate survival of some photographic negatives and a set of slides for lectures. In the case of Vojtěch Suk, part of the photographic estate is in other institutions, and in the Náprstek Museum there is only a set of slides.

Jiří Jaeger's negatives are for the most part primary authorial images, but there are also reproductions from publication and slide production. A comparison with the reproductions of the photographs published in the book *Six Years amongst the Eskimo*²⁴ was particularly helpful in identifying their exact location and in some cases even the identity of depicted people. Landscape photography and portrait photography dominate the subject matter.

A comparison of slides from both originators reveals a number of similarities. Technically they are the same type of photographic material from almost the same period, only some of Jaeger's images are hand-coloured, unlike Suk's. The two sets are very similar thematically. The most represented in both are landscape photography and portrait photography.

The pictures show that Vojtěch Suk and Jiří Jaeger visited Labrador almost ten years apart, in different places and with different interests. Suk's stay was also shorter. Some of the mission

²³ Suk 1924, p. 139.

²⁴ Jaeger 1963.

stations that were thriving at the time of Jaeger's stay were already abandoned by the time of Vojtěch Suk's visit, such as Okak.

From the ethnological point of view, the portraits are the most interesting. In particular, the portraits of Inuit offer the opportunity to study traditional clothing and the penetration of clothing components of European style. Images of architecture are equally noteworthy. Mission station buildings can be useful markers in identifying previously unidentified photographs. The documentation of Inuit dwellings, in turn, provides an opportunity to study living arrangements in inhospitable conditions.

Jiří Jaeger's capture of the life cycle and activities during the year is valuable. During his six-year stay, he had the opportunity to be directly involved in the life of the locals and to document it continuously. He took part in fishing and seal hunting, carried goods and mail by dog sled in winter, and documented and later described everything.

Vojtěch Suk's images as a doctor and anthropologist offer multiple portraits of Inuit of different ages and genders. Vojtěch Suk also published a popular book about his experiences, which contains a lot of interesting information about the life of local Inuit.

Together, the two sets of photographs from the Labrador Moravian Mission form an important visual resource on the life and material culture of Labrador coast residents in the early 20th century. Their processing and publication offer a basis for further research, both in the field of photographic documentation of the Moravian missions in Labrador and, in the case of Vojtěch Suk, in comparison with images preserved in other institutions.

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Pl. 1. Jiří Jaeger with a pipe. Canada, Labrador, b/w negative glass 80 × 107 mm, Inv. No. Am I 6593.
(Photo: unknown author).



Pl. 2. Bay with houses, reproduction. Canada, Labrador, b/w negative glass 90 × 120 mm, Inv. No. Am I 6564. (Photo: unknown author).



Pl. 3. Church in Makkovik settlement. Canada, Labrador, Makkovik, coloured slide glass 85 × 85 mm, Inv. No. Am II 4320. (Photo: Jirfi Jaeger, 1914).



Pl. 4. Freddy Lyall rides out to the seal nets. Canada, Labrador, b/w negative glass 83 × 108 mm, Inv. No. Am I 6606.
(Photo: Jiří Jaeger, 1914–1919).



Pl. 5. Jirí Jaeger in leather clothing with fringe in an improvised studio. Canada, Labrador, b/w negative glass 90 × 120 mm, Inv. No. Am I 6594. (Photo: unknown author, 1914–1919).



Pl. 6. Jiří Jaeger in Inuit clothing. Canada, Labrador, b/w negative glass 80 × 120 mm, Inv. No. Am I 6578.
(Photo: unknown author, 1914–1919).



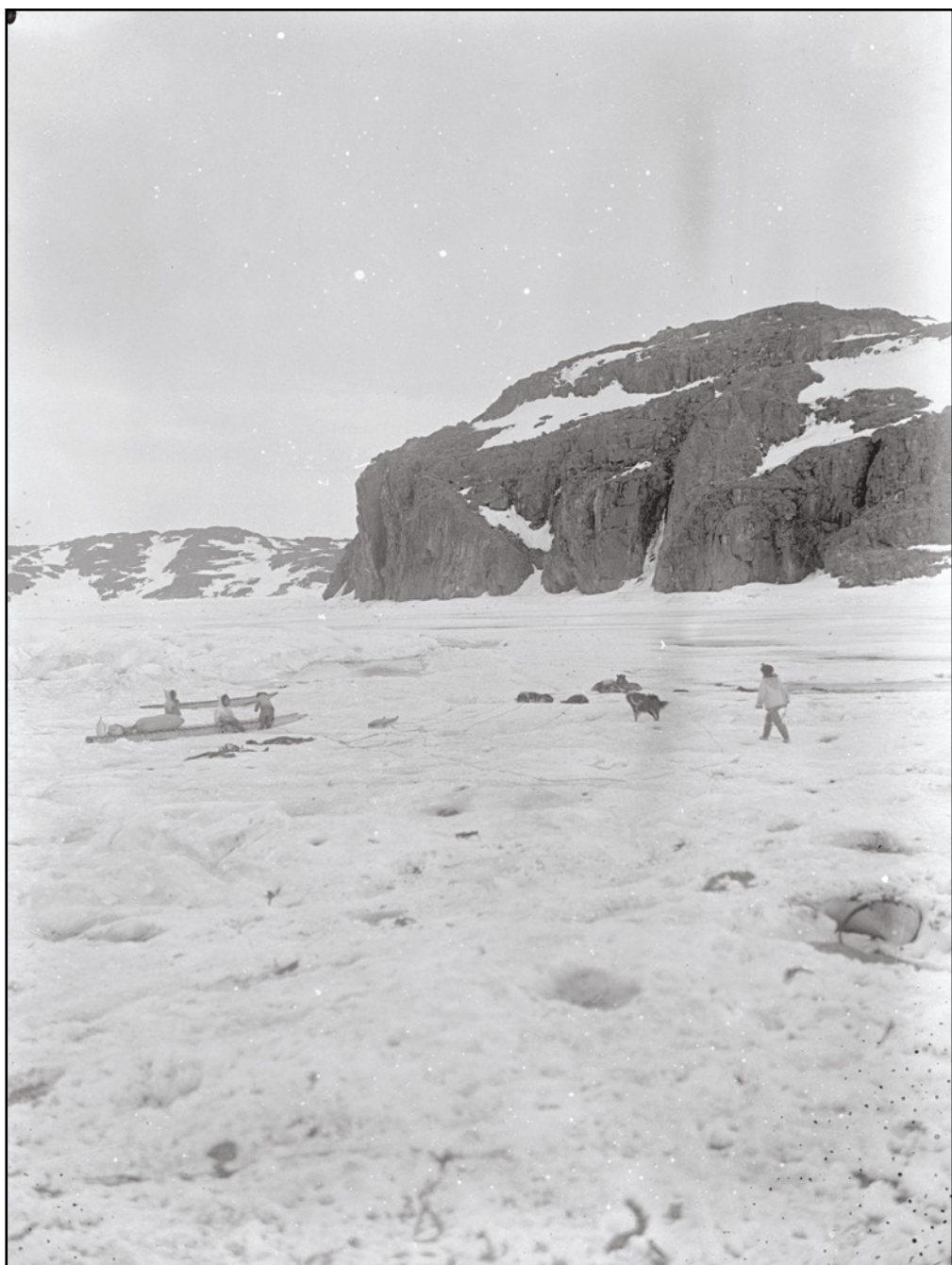
Pl. 7. Jiří Jaeger with three men. Canada, Labrador, b/w negative glass 120 × 90 mm, Inv. No. Am I 6568.
(Photo: unknown author, 1914–1919).



Pl. 8. Residents of the settlement of Okak after the Spanish flu epidemic. Canada, Labrador, Okak, b/w negative glass 90 × 120 mm, Inv. No. Am I 6627. (Photo: Jiří Jaeger, 1919).



Pl. 9. Settlement by the Bay, Port Burwell. Canada, Labrador, Killinek, b/w negative glass 90 × 12 mm, Inv. No. Am I 6615. (Photo: Jiří Jaeger, 1914–1919).



Pl. 10. Ledge Field. Canada, Labrador, b/w negative glass 90 × 120 mm, Inv. No. Am I 6575.
(Photo: Jiří Jaeger, 1914–1919).



Pl. 11. View of the settlement of Okak. Canada, Labrador, Okak, b/w negative glass 90 × 120 mm, Inv. No. Am I 6583. (Photo: Jiří Jaeger, 1914–1919).



Pl. 12. Church in the settlement of Okak. Canada, Labrador, Okak, b/w negative glass 90 × 120 mm, Inv. No. Am I 6611. (Photo: Jiří Jaeger, 1914–1919).



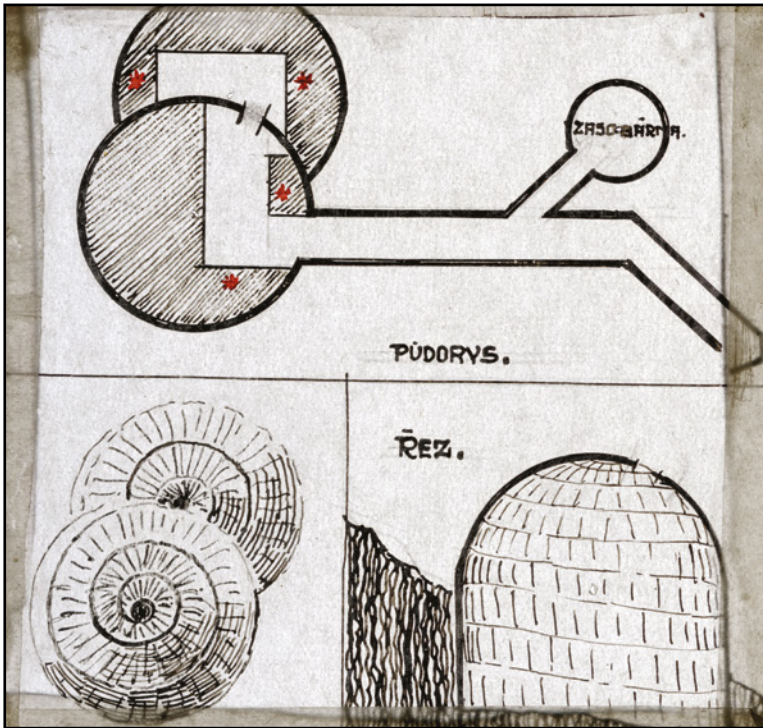
Pl. 13. Inuit House of Planks. Canada, Labrador, b/w negative glass 80 × 105 mm, Inv. No. Am I 6560. (Photo: Jiří Jaeger, 1914–1919).



Pl. 14. Construction of house foundations. Canada, Labrador, b/w negative glass 90 × 120 mm, Inv. No. Am I 6607. (Photo: Jiří Jaeger, 1914–1919).



Pl. 15. Dog sledge – view from the sledge. Canada, Labrador, b/w negative glass 120 × 90 mm, Inv. No. Am I 6570.
(Photo: Jiří Jaeger, 1914–1919).



Pl. 16. Scheme of snow house – reproduction of a drawing. Canada, Labrador, b/w slide glass 85 × 85 mm, Inv. No. Am II 4382. (Photo: Jiří Jaeger, 1914–1919).

| | | |
|-----------|---|-----------------------|
| akka | - | strýc z matě.str. |
| aja | - | teta dtto |
| sakke | - | strýc z otc.str. |
| adsa | - | teta dtto |
| aput | - | sníh |
| mauja | - | měkký sníh |
| massarlek | - | mokrý sníh |
| sakketok | - | nový sníh |
| annio | - | sněhová závěj |
| kimuksut | - | sněhová závěj na ledě |
| perktok | - | sněhová vánice |

Pl. 17. Sample of an Inuit dictionary – reproduction. Canada, Labrador, b/w slide glass 85 × 85 mm, Inv. No. Am II 4368. (Photo: Jiří Jaeger, 1914–1919).



Pl. 18. Port in the bay, Canada, Labrador, coloured slide glass 85 × 85 mm based on reproduction, see Pl. 2, Inv. No. Am II 4318. (Photo: unknown author, 1914–1919).



Pl. 19. Okak Settlement from the top of a mountain. Canada, Labrador, Okak, coloured slide glass 85 × 85 mm, Inv. No. Am II 4306. (Photo: Jiří Jaeger, 1914–1919).



Pl. 20. Rocky shore
of a bay. Canada,
Labrador, b/w slide
glass 85 × 85 mm,
Inv. No. Am II 4194.
(Photo: Jiri Jaeger,
1914–1919).



Pl. 21. Inuit
in a settlement.
Canada, Labrador,
coloured slide glass
85 × 85 mm,
Inv. No. Am II 4205.
(Photo: Jiri Jaeger,
1914–1919).



Pl. 22. Jiří Jaeger and Men
at the warehouse.
Canada, Labrador, b/w
slide glass
85 × 85 mm,
Inv. No. Am II 4362.
(Photo: unknown
author, 1914–1919).



Pl. 23. Inuit Women. Canada, Labrador, b/w slide glass 85 × 85 mm,
Inv. No. Am II 4180. (Photo: Jiří Jaeger, 1914–1919).



Pl. 24. Construction of a snow house. Canada, Labrador, coloured slide glass 85 × 85 mm, Inv. No. Am II 4188. (Photo: Jiří Jaeger, 1914–1919).



Pl. 25. Processing of captured seals. Canada, Labrador, b/w slide glass 85 × 85 mm, Inv. No. Am II 4374. (Photo: Jiří Jaeger, 1914–1919).



Pl. 26. Inuit
at Mass in a Church.
Canada, Labrador,
b/w slide
glass 85 × 85 mm,
Inv. No. Am II 4275.
(Photo: Jiří Jaeger,
1914–1919).



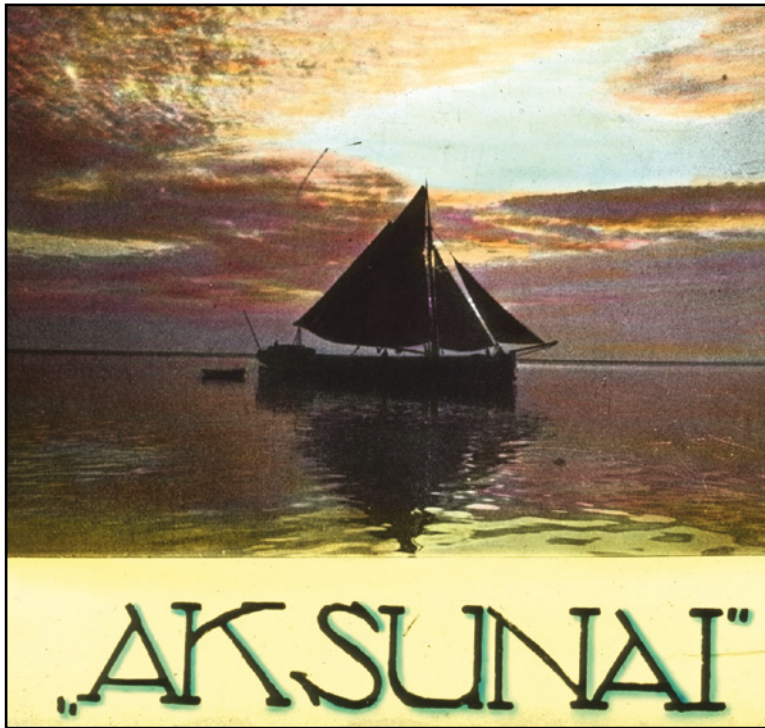
Pl. 27. Deck
of the Harmony.
Canada, Labrador,
b/w slide
glass 85 × 85 mm,
Inv. No. Am II 4298.
(Photo: Jiří Jaeger,
1914–1919).



Pl. 28. Man riding
a kayak. Canada,
Labrador, coloured
slide glass
85 × 85 mm,
Inv. No. Am II 4296.
(Photo: Jiří Jaeger
1914–1919).



Pl. 29. Dog sled
leaving Okak over
the frozen sea.
Canada, Labrador,
Okak,
coloured slide
glass 85 × 85 mm,
Inv. No. Am II 4319.
(Photo: Jiří Jaeger
1914–1919).



Pl. 30. Fishing sailboat, picture accompanied by the inscription 'Aksunai' (Inuit for 'welcome'). Canada, Labrador, coloured slide glass 85 × 85 mm, Inv. No. Am II 4343. (Photo: Jiří Jaeger, 1914–1919).



Pl. 31. Buildings of the Makkovik Settlement. Canada, Labrador, Makkovik, b/w slide glass 85 × 85 mm, Inv. No. Am II 4358. (Photo: Jiří Jaeger, 1914–1919).



Pl. 32. Inuit girl
at the dwelling.
Canada, Labrador,
b/w slide glass
85 × 85 mm,
Inv. No. Am II 4279.
(Photo: Jiri Jaeger,
1914–1919).



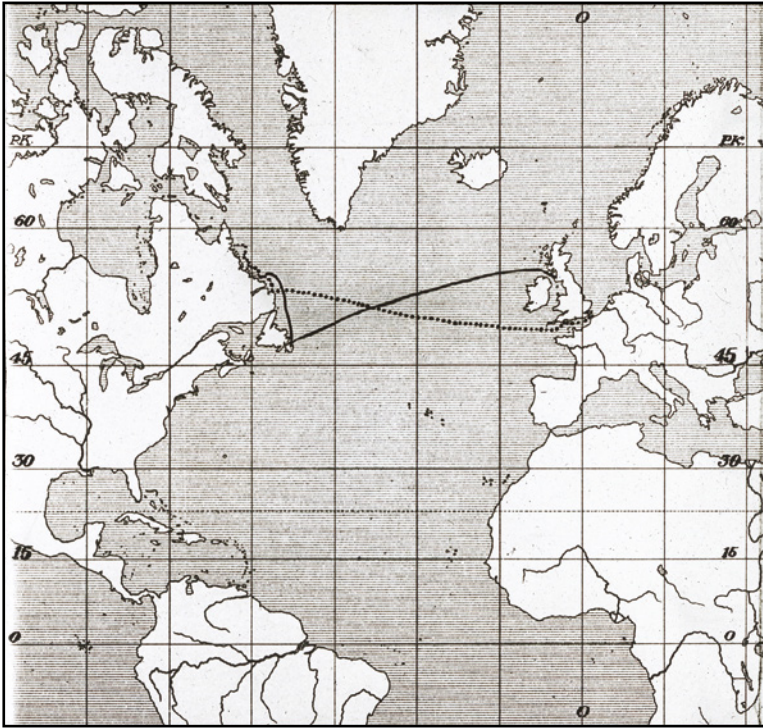
Pl. 33. Okak water
supply system.
Canada, Labrador,
Okak, coloured
slide glass
85 × 85 mm,
Inv. No. Am II 4179.
(Photo: Jiri Jaeger,
1914–1919).



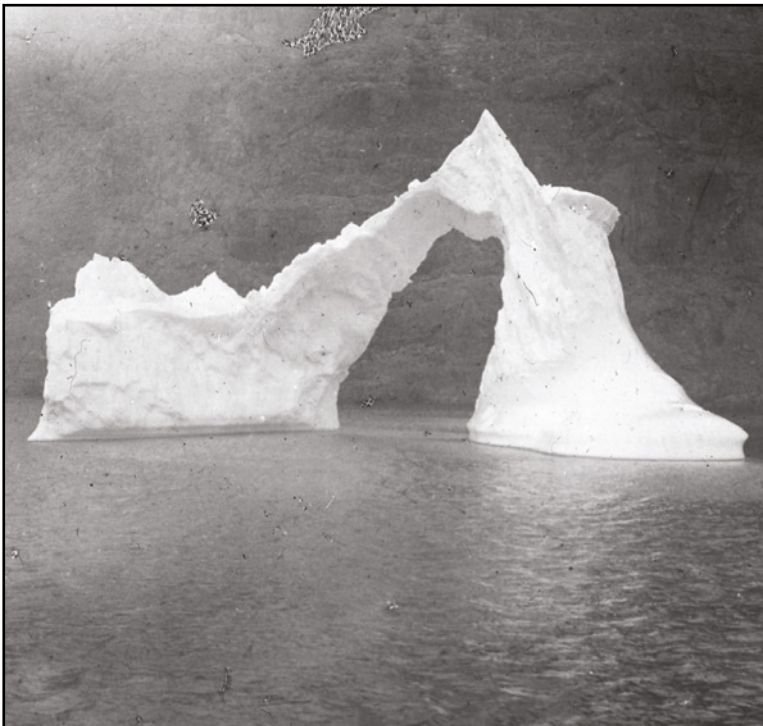
Pl. 34. Inuit burial site. Canada, Labrador, b/w slide glass 85 × 85 mm, Inv. No. Am II 4316. (Photo: Jiří Jaeger, 1914–1919).



Pl. 35. Suk in an office with a small patient. Canada, Labrador, Hebron, b/w slide glass 85 × 85 mm, Inv. No. Am II 589. (Photo: unknown author, 1926).



Pl. 36. Map of Vojtěch Suk's journey – reproduction, b/w slide glass 85 × 85 mm, Inv. No. Am II 557. (Photo: Vojtěch Suk, 1926).



Pl. 37. Ice gate in the sea. Canada, Labrador, Okak, b/w slide glass 85 x 85 mm, Inv. No. Am II 3486. (Photo: Vojtěch Suk, 1926).



Pl. 38. View
of the harbour bay.
Canada, Labrador,
Black, b/w slide
glass 85 × 85 mm,
Inv. No. Am II 564.
(Photo: Vojtěch
Suk, 1926).



Pl. 39. Semi-figure
of an Inuit boy.
Canada, Labrador,
Hebron, b/w slide
glass 85 x 85 mm,
Inv. No. Am II 3455.
(Photo: Vojtěch
Suk, 1926).



Pl. 40. Portrait
of an Inuit girl.
Canada, Labrador,
Hebron, b/w slide
glass 85 × 85 mm,
Inv. No. Am II 603.
(Photo: Vojtěch
Suk, 1926).



Pl. 41. Anchored
sailing ship
Harmony. Probably
Great Britain,
b/w slide glass
85 × 85 mm,
Inv. No. Am II 632.
(Photo: Vojtěch
Suk, 1926).



Pl. 42. Child
in front of an Inuit
house. Canada,
Labrador, Hebron,
b/w slide glass
85 × 85 mm,
Inv. No. Am II 561.
(Photo: Vojtěch
Suk, 1926).



Pl. 43. Tree
in the tundra.
Canada, Labrador,
Nain, b/w slide
glass 85 × 85 mm,
Inv. No. Am II 558.
(Photo: Vojtěch
Suk, 1926).



Pl. 44. Men eating
aboard the ship.
Canada, Labrador,
b/w slide
glass 85 × 85 mm,
Inv. No. Am II 560.
(Photo: Vojtěch
Suk, 1926).



Pl. 45. Complete fur garment on the figurine. Canada,
Labrador, b/w slide glass 85 × 85 mm, Inv. No. Am II 624.
(Photo: Vojtěch Suk, 1926).



Pl. 46. Comparison of two jaws – grind-off and complete teeth. Canada, Labrador,
b/w slide glass 85 × 85 mm, Inv. No. Am II 622. (Photo: Vojtěch Suk, 1926).



Pl. 47. Anthropological head types – plaster casts. Canada, Labrador,
b/w slide glass 85 × 85 mm, Inv. No. Am II 545. (Photo: Vojtěch Suk, 1926).