



THE NÁPRSTEK MUSEUM PHOTOGRAPHY COLLECTION – AN ASSESSMENT BASED ON COLLECTION RECORDS

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ABSTRACT: The study deals with the Náprstek Museum ethnographic photo collection. In order to obtain detailed knowledge of the composition of this collection, an analysis was performed using digital data records obtained through an export from the collection database. The data was then edited using MS Excel with the Contingency Table and Contingency Graph tools. The analysis focused on the perspective of geography and chronology, originator and the type of photographic material in question. Obtained data clearly shows the percentage of each pursued characteristic and allows to combine them and compare the photo collection as a whole with the other part of museum's collections. The analysis method can be also used for another collections as well.

KEY WORDS: Photography, Ethnography, Náprstek Museum, Travellers, Data analysis

Introduction

In addition to three-dimensional items, the collections of the Náprstek Museum, which is part of the National Museum in Prague, also contain a large quantity of photographic material. Records of this material vary in form. Photographic materials are recorded as items in the museum's collections, archival documents, or non-book library collections. This complex situation is due to the evolution of the institution as such as well as changes in the perception of the value of photographic material. At certain times, it was considered to be mere documentary or "auxiliary" material, of less value than traditional collection items.

The oldest photographic collection at the Náprstek Museum is an extensive collection of historic photos, originally part of the Náprstek Library. It was based on family photos of Vojta Náprstek, his family and friends, to which donated photographs

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as well as stereoscopic images of various types were gradually added. The collection grew most rapidly while Vojta Náprstek and his wife Josefa were still alive. After her death in 1907, it was added to only sporadically, and today it is a closed collection. From an administrative perspective, the collection was recorded as a non-book collection of the Náprstek Museum Library, and in 2011 became part of the collection department of the Náprstek Museum. It contains over 60,000 photos and 8000 stereoscopic images.²

Photographic material can also be found among archival materials kept in the Náprstek Museum Archive. Photographic material is usually part of the personal collections of travellers (Joe Hloucha, J. L. Erben, B. M. Eliášová, etc.). Given that most archival collections are accompanied merely by a handling list and photos are scattered throughout various parts of the collections, its scope cannot be currently determined.

The only collection at the Náprstek Museum that contains exclusively photographic material is its ethnographic photo collection. It contains mainly negatives and slides (also known as colour reversal or diapositive film), some photo positives, and a few movie films. This article deals with this collection's characteristics, with the use of an assessment of digitized collection records. It focuses on its geographical and chronological classification, the personality of the originator, and its technical nature. The analysis of the content wasn't included, because of the large number of photographic material, the variety of description, and the unfinished digitization of images themselves. It will be the next step of a research and topic for another study.

The evolution of the ethnographic collection

The Náprstek Museum ethnographic collection came about through the gradual selection of various photographic material that had been tracked since 1951 as auxiliary material (Todorovová:1999, p. 43). The selection criteria were the material type (mainly negatives and slides) as well as its subject matter, which meets the requirements of ethnographic research.

In 2002 the Náprstek Museum ethnographic collection was recorded in the Central Registry of Museum-type Collections.³ From an administrative perspective it was defined as two sub-collections within the scope of the collection of the National Museum: sub-collection No 836 section 20 – Negatives and slides⁴ and sub-collection No 837 section 21 – Photographs, films, video recordings, and other media.⁵ However, both parts remained under the administration of one curator and were presented as a unified whole.

² SECKÁ, Milena. Photo archive (of historical photographs). In: *Národní muzeum – Archivní VadeMeCum* [online]. Národní muzeum, 2014 [cit. 2019-24-4]. Available from: <http://vadecum.nm.cz/nm/permalink?xid=57CDF27252FA11E0A2D7001C259B7F10>

³ The Central Register of Collections is a publicly accessible information system - a list of collections that are managed pursuant to Act No. 122/2000 on the protection of museum collections and on amendments to certain other acts.

⁴ CZECHIA. MINISTRY OF CULTURE. 20 - Negativy a diapozitivy (Sbírka Národního muzea). In: *CES on-line. Central register of museum collections* [online]. Ministry of Culture, 2016 [cit. 2019-01-04]. Available from: http://www.cesonline.cz/arl-ces/cs/detail-ces_us_cat.2-psb0000546-20-Negativy-a-diapozitivy/

⁵ CZECHIA. MINISTRY OF CULTURE. 21 - Fotografie, filmy, videozáznamy a jiná média (Sbírka Národního muzea). In: *CES on-line. Central register of museum collections* [online]. Ministry of Culture, 2016 [cit. 2019-04-04]. Available from: http://www.cesonline.cz/arl-ces/cs/detail-ces_us_cat.2-psb0000629-21-Fotografie-filmy-videozaznamy-a-jina-media/

The ethnographic photo collection continues to grow through occasional purchases, donations, and transfers. Photos are used as image source material for ethnographic research and study by important travellers and collectors, as illustrations for publications and for various exhibitions, as well as separate subjects of study and presentation. A number of individual collections have been drawn up and published, usually related to important personages linked to the Náprstek Museum (for example Enrique Stanko Vráz⁶, Josef Kořenský⁷, Bedřich Machulka⁸, Viktor Mussik⁹). However, the ethnographic photo collection as a whole has only been dealt with by a chapter in the Náprstek Museum collection guidebook for the public published twenty years ago (Todorovová: 1999).

A definition of the issue

The aim of the quantitative analysis was to obtain accurate information on the composition of the ethnographic photo collection of the Náprstek Museum due to its geographical and chronological classification, the personality of the originator, and its technical nature: the type of photographic material and the substrate material. The main focus was on the geographical distribution of the collection and its comparison with other collections of the Náprstek Museum, which are also geographically divided, with the exception of specialized collections (non-European numismatics, ancient Egypt and the Near East, Náprstek's property). Due to the preparation of new Náprstek Museum exhibitions, it was necessary to find out what photographic materials are available for each area, their time period, and whether they are linked to important travellers and collectors who contributed to the Náprstek Museum collections. Especially for planning further care and repositioning of photographic material, it was also important to determine the ratio of negatives, slides, and positives, their substrate material, and their dimensions.

The data file

The source for statistical evaluation was the data file from the Náprstek Museum ethnographic photo collection records, obtained via an export from the collection database. For technical reasons movie films were not included, as they are tracked separately and have not yet been processed in detail.

Originally ethnographic photo collection records were kept as a paper card catalogue. It was only in 2010 that the museum's employees created a simple database using MS Access. Since 2013 the Fotoarchiv module of the Bach Pro Museum system is being used, from Bach Systems, a Czech company. All cards from the catalogue were gradually entered into the database, and new ones are being entered and printed directly into/from the database.

⁶ Todorovová, Jiřina – *Enrique Stanko Vráz. Záhadný cestovatel fotograf*. Prague: National Museum, 2006.

⁷ Todorovová, Jiřina - Chovaneček, Jan. *Kolem světa. Sbíрка fotografií z cest Josefa Kořenského v Náprstkově muzeu asijských, afrických a amerických kultur*. Prague: National Museum, 2011

⁸ Todorovová, Jiřina. *Fotografická pozůstalost cestovatele Bedřicha Machulky: katalog negativů*. Prague: National Museum, 2009.

⁹ Todorovová, Jiřina. *Zapomenutý fotograf, novinář a cestovatel Viktor Mussik. Jiřina Todorovová*. In: *Historická fotografie: sborník pro prezentaci historické fotografie ve fondech a sbírkách České republiky / Prague : National Archive in Prague Vol. 13, (2014), pp. 48–59.*

During the 1960s, a specific three-part inventory number system was created for images chosen for the photo collection, which is still in use today. The first part contains the continent code: "Af" for Africa, "Am" for America, "AO" for Australia and Oceania, "As" for Asia, and "Ev" for Europe. A special "Vr" code was used for images from the estate of Enrique Stanko Vráz whose origin could not be determined at least approximately. The second part of the inventory number specifies the material type using a Roman numeral: "I" for negatives, "II" for slides, and "III" for positives and prints on a paper substrate. The third part of the inventory is a serial number within the scope of the series.

Aside from the inventory number, the card also contained the negative number (for positives), the country and location, the date it was taken, ethnic groups, the signature, how it was obtained (from whom the image was obtained, when, and how), dimensions, type, author, copyright, and publication information. Some fields were filled out for all images, and no precise form was specified for entries. In the computer database, some fields were modified and added.

For purposes of the assessment, all data was exported from the database into the MS Office Excel spreadsheet format. MS Excel was used to modify and clean up the resulting data. Filters were used to unify the format of geographical and personal names and other data. Personal names were changed to have a unified format: surname, name (e.g. Vráz, Enrique Stanko). In cases where several pieces of photographic material are recorded under one inventory number, a separate record was created in the table for each piece. Dimensions were recorded in separate fields. For purposes of the assessment, additional identifiers were created: time period and geographical group according to how other Náprstek Museum collections are organized. The modified and cleaned data was processed using Contingency Table and Contingency Graph tools.

Geographical representation and comparison with other Náprstek Museum collections

As an organizational unit of the National Museum, the Náprstek Museum administers six collections that belong to the Collections of the National Museum¹⁰. Aside from the two aforementioned sub-collections No 836 and 837, which together make up the ethnographic collection, they are sub-collection No 851 – Numismatics NpM, 852 – Náprstek's property, 853 – Prehistory and Antiquity NpM, 854 – Ethnography NpM, and 855 – Asian NpM. Three have a special focus. Sub-collection No 851 contains numismatic material of non-European provenance, sub-collection No 852 the personal property of founder Vojta Náprstek and his family, and sub-collection No 853 focuses on ancient Egypt, North Africa, and the Middle East.

Sub-collections No 854 and 855, which are split along geographical lines, were used for comparison. Both sub-collections are further split according to individual areas. The Asian sub-collection contains parts devoted to China, India, Indonesia, Japan, Korea, Tibetan Buddhist areas, the Near East, and Central Asia, Vietnam and Farther India, and Southeast Asia. The non-European ethnography sub-collection is further split into

¹⁰ The National Museum collection is split into 38 sub-collections for purposes of administration. See CZECHIA. MINISTRY OF CULTURE. Collection of the National Museum. In: *CES on-line. Central register of museum collections* [online]. Ministry of Culture, 2016 [cit. 2019-01-04] Available from: http://www.cesonline.cz/arl-ces/cs/detail-ces_us_cat-sb0000193-Sbirka-Narodniho-muzea/

Africa, North America, Central and South America, and Australia and Oceania. The ethnographic photo collection was also split into the same groups. It became apparent that while in the case of sub-collections 854 and 855 over half the items were from Asia (57 %), in the case of the ethnographic photo collection images from Asia had a smaller share (38 %). This percentage does not differ much for individual material types within the photo collection: images from Asia make up 39 % of negatives, 32 % of slides, and 41 % of positives and prints. In the case of other continents, the differences in percentage between sub-collections 854 and 855 and the photo collection are not that large (see **GRAPH 1**).

The most highly represented continent in the Náprstek Museum photo collection is Asia (38 %, 16,860 pcs), followed by Africa (27 %, 12,197 pcs), and Mexico, Central, and South America (21 %, 9578 pcs). Australia and Oceania make up 8 % (3716 pcs) and North America along with polar areas only 4 % (1575 pcs). The remaining 2 % of the collection includes images from Europe (860 pcs) and images that cannot be classified geographically (120 pcs)¹¹.

The most frequently represented country in the ethnographic photo collection is China (12 %, 5441 pcs), followed by Sudan (7 %, 3335 pcs), Japan (2407 pcs), India (2359 pcs), and Mexico (2260 pcs) all have a 5 % share.

Originators – personages

When using photographic material, a major role is played by whether it is related to the activity of some important personage – a collector, traveller, or scientist. They need not always be the author of the photo. Some important travellers and collectors (e.g. Josef Kořenský) did not themselves take photos, but rather purchased the products of local photo studios in the countries they visited. The author of a specific image can also be ambiguous in the case of slides to accompany lectures, where images were frequently copied and used. When tracking links to personages, the originator field played a key role, while taking into account cases where a traveller's estate came to be in the Náprstek Museum collection through other people, usually family members.

The personage whose collection makes up the largest part of the Náprstek Museum ethnographic collection is without a doubt the traveller Enrique Stanko Vráz (1860–1932). The photographic material related to his activities makes up an entire 18 % (8070 pcs). Other larger collections include those of Václav Šolc (1919–1995, 10 %), Bedřich Machulka (1875–1954), Věra Šťovíčková-Heroldová (1930–2015), Viktor Mussik (1899–1952), and Josef Ladislav Erben (1888–1958). Images from the aforementioned six individuals together make up over half (53 %) of all images in the photo collection (see **GRAPH 2**). In total, links can be determined in the photo collection to 92 persons and 12 institutions.

Chronology

Chronological accuracy varies greatly for individual images in the collection. While in some cases the specific date the image was taken is given, usually only the year or a range of years is given. A more or less accurate chronological specification written out in words is frequent (e.g. the nineteen-twenties). Due to significant chronological

¹¹ These are photos that contain no clues concerning their geographical specification. They are usually generic landscapes or ships on the sea.

variability, images were classified into groups for purposes of the assessment, which allow even images marked only approximately to be classified. The individual groups are bracketed by important dates in Czech history. A total of six groups were created: "1. Up to 1918"; "2. 1919–1945"; "3. 1946–1970"; "4. 1971–1999"; "5. After 2000"; "6. Unspecified."

The 1946–1970 time period contains the largest percentage of images (34 %, 15,462 pcs). The oldest period up to 1918 also contributes a large percentage (32 %, 14,336 pcs), as does the period 1919–1945 (27 %, 12,004 pcs). In contrast, there are few images from after 1970 (a total of 5 %, 2402 pcs). Some 2 % of images could not be placed chronologically for various reasons (see **GRAPH 3**).

Types of photographic materials

In terms of types of photographic material, 55 % of the Náprstek Museum ethnographic photo collection is made up of photographic negatives (24,856 in total). Slides make up 33 % of the collection (14,662 pcs). Photographic positives are relatively less numerous, with only 10 % (4529 pcs). The collection also includes images created by non-photographic processes (prints, drawings). Documents of this type identified so far make up 2 % of the collection (813 pcs).¹²

Substrate material

Photographic positives, prints, and drawings are exclusively on a paper substrate, and paper therefore represents only 12 % of the collection. Slides and negatives are either on a plastic or glass substrate. Plastic substrates dominate the collection with 54 % (24,308 pcs), with glass representing 34 % (15,210 pcs). There is a significant difference between negatives and slides when it comes to material percentages. While for negatives 77 % are on a plastic substrate, for slides the situation is opposite - only 35 % of slides have a plastic substrate (see **GRAPH 4**).

Research commenced in 2018 which focused on identifying the composition of the plastic substrate of negatives and its condition. Its main objective is to find out how many are made of cellulose nitrate and cellulose acetate and their condition, in order to ensure the appropriate care for chemically unstable materials. A certain clue can be provided by the chronological classification of images on a plastic substrate – those older than 1945 can be assumed to be on a cellulose nitrate substrate and need to be given increased attention. According to the database, the collection contains a total of 6239.

Formats and colour

The most frequent dimensions of photographic material in the collection are the following formats: 60×60 mm (16 %, 7001 pcs), 24×35 mm (15 %, 6746 pcs) a 85×85 mm (11 %, 4745 pcs). Negatives are clearly dominated by medium format – 60 × 60 cm (26 % of negatives, 6546 pcs), with 24 × 35 mm format (10 % of negatives, 2430 pcs) and 60 × 90 mm format (6 % negatives, 1471 pcs) also present in relatively large numbers. A total of 174 various negative formats have been entered.

¹² Some prints could have been recorded as photographic positives, and their identification would require a detailed inspection of each photo.

In the case of slides, 85x85 mm format (31 % of slides, 4594 pcs) and 24x35 mm format (29 % of slides, 4316 pcs) dominate. A total of 46 various slide formats have been entered. The dimensions of positives on paper and prints vary the most, with a total of 598 formats being entered. This is due to the fact that paper positives could be cropped to arbitrary dimensions, and their size is also the most variable.

A total of 11 % of the ethnographic photo collection comprises stereoscopic images (5006 pcs). A stereoscopic image is a set of two images that create the illusion of three-dimensional space when viewed in a special viewer. The majority are stereoscopic negatives (3079). As comparison with slides and positives shows, often only one half of the stereoscopic negative was printed, thus creating a standard image. There are 3079 stereoscopic slides in the collection, and only 53 positives on a paper base.

The majority of the ethnographic photo collection is in black and white (69 %, 30,902 pcs). Images that were originally black and white and were then coloured make up 17 % (7548 pcs) and only 14 % consists of colour images (6426 pcs). The vast majority of negatives are black and white (96 %) In the case of slides the situation is different: 50 % are black and white (7355 pcs), 35 % are colour (5184 pcs), and 15 % (2123 pcs) are hand-coloured. Positives and prints are 93 % black and white.

Comparison of multiple criteria

Use of contingency tables makes it possible to compare multiple criteria for selected key wholes. This makes it possible, among other things, to define selected characteristics for parts corresponding to sub-collections of three-dimensional items. Each of them has a different size, originators, time period, and type of photographic material.

Inclusion of multiple criteria for individual geographic wholes

By combining the aforementioned criteria we can define the characteristics of individual geographic areas in the Náprstek Museum ethnographic photo collection. Each region is characterized by different personages, time periods, and types of photographic material (see **GRAPH 5**).

Asia – China

The 5449 images comprise 70 % photographic negatives (3835 pcs). Slides make up 18 % (967 pcs) and only 11 % are positives on a paper substrate (586 pcs). Identified prints make up 1 % (61 pcs).

By originator, the largest is a set of 1447 negatives from sinologist Dana Šťovíčková-Heroldová (1929–1976), from the years 1954–1957. Another set, interesting for its scope and focus, is that of 754 negatives by Viktor Mussik from 1932 and 1933, supplemented by 53 positives on paper. During the 1950s, ethnographer Václav Šolc also photographed in China. A total of 746 negatives have been preserved from his study trip to China in 1957. The author of the oldest original images from China in the collection is Enrique Stanko Vráz. Most of his 589 negatives were taken during a visit to China in 1901, during the Boxer Rebellion. The negatives are accompanied by 699 slides that Vráz either used during his lectures or were used for viewing in viewers (180 of Vráz's slides are stereoscopic).

Over a quarter of images from China (27 %) can be dated to pre-1918. Aside from the aforementioned photos by E. S. Vráz, they also include 70 souvenir photo positives

purchased by Josef Kořenský and Karel Řezníček during their trip around the world in 1893–1894. A total of 19 % photos from China can be placed in the period 1919–1945. Aside from the aforementioned negatives by V. Musik, they also contain smaller sets of photos from geographer Jiří Viktor Daneš, traveller Ladislav Erben, or author A. V. Novák. Over half the photos from China (54 %) can be placed in the period 1946–1970, with most having been taken during the 1950s. The collection contains no photos from China from after 1970.

Asia – India, Pakistan, and Sri Lanka

The India collection, comprising the territory of today's India, Pakistan, and Sri Lanka, contains 2945 photos. Some 80 % are from India (2358 pcs), 19 % from Sri Lanka (546 pcs), and only 1 % from Pakistan (40 pcs). It contains 69 % negatives (2027 pcs) and only 14 % slides (410 pcs). There are more identified prints from India (10 %, 292 pcs) than photo positives (7 %, 216 pcs).

The most extensive sets by originator are the India negatives of Anton Žižka from 1958 (820 pcs) and Erich Herold from 1957–1958 (654 pcs). Viktor Musik is represented by 353 negatives from India, 29 from Sri Lanka, and one from Pakistan, all of which were taken in 1925.

A total of 18 % photos from India are from pre-1918. The oldest are 27 positives that geologist Otokar Feistmantel brought from India, and 29 positives purchased in India by J. Kořenský and K. Řezníček. A set of 49 slides and 13 negatives from India are from Bedřich Machulka's 1904 trip to India. E. S. Vráz is represented by 45 negatives and 160 slides from India. Some 29 % of photos from India are from 1919–1945. Aside from photos by Viktor Musik, negatives and slides by J. V. Daneš from Sri Lanka from 1920 and negatives by J. L. Erben from 1936 are also of interest. Some 52 % of the photos from India are from 1946–1970. The most recent period following 1970 is represented by only 80 positives by various authors from the 1970s and 1980s which were donated to the museum by Jitka Kotalová.

Asia – Indonesia

Indonesia is represented by 1252 photos. The majority are slides (58 %, 723 pcs). Next are positives with 31 % (392 pcs) and only 10 % are negatives (120 pcs). Identified prints make up 1 % (17 pcs). From the perspective of originator, the most extensive set is from Růžena Charlotta Urbanová (10 slides, 239 positives, 10 prints) from 1938–1947. A set of 284 colour slides from the 1970s was donated to the collection by Harry Kilberger.

Photos dated up to 1918 make up 27 % of those from Indonesia. Most of them originate with Eriq Stanko Vráz. A total of 29 souvenir photographs are from Josef Kořenský and Karel Řezníček's trip. Among the oldest photos are 7 negatives and 11 slides by Jiří Viktor Daneš from Java from 1909. The interwar period makes up 35 % of the photos, primarily slides by traveller Barbora Markéta Eliášová from 1920–1929 and traveller Archibald Václav Novák, who visited Sumatra in 1927. Most photos by R. C. Urbanová are from World War II or immediately preceding it.

A total of 43 photos by Vladimír Skala are from the 1960s, and the aforementioned slides by H. Kilberger are from the 1970s. The newest photos from Indonesia are 13 slides by Vlasta Winkelhoffer from 1995.

Asia – Japan

A total of 2412 photos are from Japan. The majority are slides (55 %, 1334 pcs). Negatives make up 29 % of the photos (698 pcs) and positives 14 % (337 pcs). Identified prints make up 2 % (43 pcs). The largest set contains 538 slides by Ladislav Staňura from 1961–1969. There are also many photos from Enrique Stanko Vráz (244 negatives, 238 slides, and 13 positives).

The oldest photos dated to pre–1918 make up 36 %. These are primarily photos by Enrique Stanko Vráz from the 1890s and a unique set of 222 souvenir photographs purchased in Japan by Josef Kořenský and Karel Řezníček during their trip around the world. A set of 145 negatives by collector and writer Joe Hlouchy is from 1906, accompanied by 31 slides.

Some 38 % of Japanese photos can be placed in the period 1919–1945. Surviving photos are mainly sets of slides from lectures by Barbora Markéta Eliášová (176 pcs) and Archibald Václav Novák (140 pcs). A set of 160 negatives by Viktor Mussik is from 1935. A set of 100 photos and postcards are from the estate of Sína Drahorádová-Lvová. Photos from Japan also include 25 negatives and 21 slides by Jiří Viktor Daneš and 31 photos from 1923 and 1932. Photos from 1946–1970 make up 23 % of the collection and are primarily slides by Ladislav Staňura. The collection contains no photos from Japan from after 1970.

Asia – Korea

The area of the Korean peninsula is represented by 543 photos. Negatives make up 66 % (360 pcs), slides 27 % (145 pcs), and positives 7 % (38 pcs). The largest set from one originator comprises 119 negatives and 117 slides from Enrique Stanko Vráz from 1904, mostly from Seoul. There is a second extensive set of 229 negatives taken in North Korea in 1957 by Václav Šolc. The remaining photos are various individual pieces, most being from 1919–1945.

Asia – Tibetan Buddhism

The Tibetan Buddhism collection, representing Mongolia, Tibet, and Nepal, contains only 270 photos. There are 116 negatives (43 %), 100 slides (37 %), 53 positives (20 %), and only one print. Mongolia is represented the most (215 pcs), then Tibet (54 pcs), and there is only one photo from Nepal. Most of the collection comprises 97 negatives and 98 slides by Vojtěch Řepka from Mongolia from 1958 and 1963. In 1957 Václav Šolc also photographed in Mongolia, and the collection contains 18 of his negatives. The remaining photos are mostly of unknown origin and date back from 1919–1945.

Asia – Near East and Central Asia

The area of the Near East and Central Asia contains 1532 photos. Negatives make up 59 % (901 pcs), slides 37 % (561 pcs), and only 4 % are positives (70 pcs). The most highly represented countries are Afghanistan (277 pcs), Yemen (199 pcs) and Iraq (196 pcs). The largest set from one originator comprises 602 negatives by Věra Šťovíčková from 1961–1969 from Yemen, Israel, Lebanon, Iraq, Kuwait, Syria, and Jordan. Then there are 276 slides by Milan Stuchlík from Afghanistan from 1963. Negatives by Viktor Mussik from Iraq, Syria, and Lebanon are from 1925 and 1937.

The oldest photos, from pre–1918, make up only 11 %. These mainly comprise 39 photographs from Turkey, purchased by Josef Kořenský. Photographs from Uzbekistan from the estate of Vincenc Schier date back to the 1890s. Some 24 % of photos can be placed in the period 1919–1945. Aside from Viktor Mussik's negatives, these are 164 slides used for lectures at the University of Life Sciences. Miscellaneous photos include photos from J. L. Erben and A. V. Novák. Most photos (59 %) from the Near East can be placed in the 1946–1970 period, specifically in the 1960s (photos by L. Šfovičková and M. Stuchlík). The newest photos from after 1970 make up only 6 % of the collection. These are 96 slides by Josef Beneš from Uzbekistan from 1971.

Asia – Vietnam

The Náprstek Museum ethnographic collection contains 873 photos from Vietnam. Negatives make up 90 % (786 pcs), slides 7 % (59 pcs), and only 3 % are positives (14 pcs) and prints (14 pcs). The largest set from one originator consists of 572 negatives by Václav Šolc from 1961. The oldest photos up to 1918 make up only 1 %, these being 2 negatives, 4 slides and 3 positives by Enrique Stanko Vráz. The period of 1919–1945 includes 12 % photos, including 32 slides by Archibald Václav Novák or 23 slides from the collection of the University of Life Sciences. Most (66 %) are from 1946–1970, the above-mentioned negatives by Václav Šolc. A large part of post–1970 photos is made up by 176 negatives by Eva Rychterová from 1973–1974.

Asia – Farther India and Southeast Asia

The area of Farther India and Southeast Asia (except for Vietnam) is represented by 1492 photos. Negatives make up 61 % (911 pcs), slides 32 % (476 pcs), positives 6 % (85 pcs), and prints 1 % (20 pcs). The most highly represented countries are Thailand (460 pcs), the Philippines (386 pcs), and Malaysia (275 pcs). The largest set from one originator comprises 542 negatives and 56 positives by Viktor Mussik from the Philippines, Thailand, and Malaysia from 1934). A total of 331 photos (170 slides and 161 mostly copy negatives) are from the estate of Archibald Václav Novák, and involve Malaysia, Cambodia, Myanmar, and Singapore.

The oldest photos, dated up to 1918, comprise 23 % of the photos from Farther India and Southeast Asia. These involve primarily 133 negatives and 138 slides by Enrique Stanko Vráz from Thailand, Malaysia, Singapore, and Myanmar from the 1880s and 1890s. Most photos (75%) date back to 1919–1945. Aside from photos by Viktor Mussik and Archibald Václav Novák, there are also 145 slides from the collection of the University of Life Sciences and 22 negatives and 20 slides by Josef Ladislav Erben from the Philippines from 1920. Photos dated post–1945 comprise only miscellaneous specimens. The newest of these are three positives from Myanmar taken in 2001.

Africa

There are 12,197 photos from the African continent in the ethnographic collection. Negatives make up 64 % (7783 pcs), slides 20 % (2442 pcs), positives 14 % (1713 pcs), and prints 2 % (259 pcs). The most highly represented countries are Sudan (3335 pcs), Egypt (1166 pcs), the Democratic Republic of Congo (783 pcs), Morocco (715 pcs), Libya (674 pcs), and Tunisia (588 pcs).

The largest set of photos from one originator comprises 4181 photos by Bedřich Machulka. Its 3190 negatives, 868 slides, and 122 positives were primarily taken in Sudan as well as in Egypt, Libya, Uganda, Congo, Kenya, on Madagascar, and in other African countries during 1898–1935. Another extensive set is that of 1863 photos by Věra Šťovíčková from 1959–1965. Her photos span twenty countries in north and central Africa.

Pre-1918 photos make up 39 % of African photos. The oldest of these are in a set of 106 negatives taken by Enrique Stanko Vráz in today's Ghana, in 1885-1888. These are the oldest surviving original negatives in the entire photo collection. A total of 229 negatives, 611 slides, and 14 positives by Enrique Stanko Vráz are from Africa, and aside from Ghana include countries such as the Canary Islands, Egypt, Sudan, and Libya. However, some of Vráz's photos were taken after 1918. A set of 180 souvenir photos from Egypt and Sudan purchased by Josef Kořenský during his trip around the world date back to the 1870s-1890s. Approximately 40 % of Bedřich Machulka's photos also date back to pre-World War I days. A total of 110 negatives by Martin Lány from today's Tanzania date back to 1903–1906.

The period 1918–1945 comprises 28 % of African photos. Most of them are the later photos of Bedřich Machulka and Enrique Stanko Vráz. A total of 99 negatives by Viktor Mussik, mostly from northern Africa, date back to 1924–1931. Ladislav Erben also took photos in Algeria, Morocco, and Tunisia in 1935. Photos dating back to 1946–1970 also make up 28 % of the collection. Aside from the aforementioned photos by Věra Šťovíčková, there are also 347 negatives by Václav Červenka from Tunisia from 1964, and 321 negatives by Alice Holá from Sudan from 1965. A set of 266 negatives by Milan Stuchlík from Morocco date back to 1961. A set of 219 negatives by Věra Jislová from western Africa date back to 1966. Photos taken after 1970 make up 2 % of the collection. This involves several smaller sets of photos, mostly from the 1970s. The newest set contains 18 negatives by Miloš Ondrášek from Botswana from 1984.

North America

The entire area of North America and the polar areas is represented by only 1575 photos in the collection. Negatives make up 48 % (754 pcs), slides 47 % (738 pcs), and positives 5 % (80 pcs). Three prints have been identified so far. The greatest number of photos, a total of 85 %, are from the USA, with 12 % being from Canada, and 3 % from the polar area and Siberia.

A total of 62 % of photos from North America are from Enrique Stanko Vráz. A total of 486 negatives, 473 slides, 14 positives, and 3 prints are from the 1890s or newer. Aside from photos from the USA, which make up the majority of Vráz's work, there are also 15 negatives and 4 slides from Canada and 5 slides from Siberia. Josef Ladislav Erben also photographed while in the USA in 1920–1921, with most of this 178 negatives and 58 slides being taken in California and Arizona. A set of 151 slides taken by Vojtěch Suk in 1926 are of Inuit villages in the Labrador Peninsula.

A total of 65 % of photos from North America date back to pre-1918, and 33 % are from 1919–1945. There are only 27 photos from after 1945 in the collection. The newest is a set of 18 positives by Josef Pecha from 1982.

Mexico, Central, and South America

A total of 9578 photos are from areas south of the Rio Grande River, i.e. Mexico and Central and South America. Some 56 % are negatives (5344 pcs) and 40 % are slides

(3808 pcs). The remaining 4 % comprises 421 positives, 4 prints, and one drawing. The most-represented country is Mexico (2260 pcs), followed by Chile (1767 pcs), Bolivia (1659 pcs), Peru (780 pcs), and Venezuela (578 pcs). This part of the collection contains photos from a total of 26 countries.

The largest set from one originator consists of 2781 negatives by Václav Šolc. He took 2340 negatives and 441 slides in Mexico, Bolivia, Chile, and Peru during 1963–1979. A quarter of the photos from Central and South America are from Enrique Stanko Vráz, specifically 1239 negatives, 1085 slides, 75 positives, and one drawing. Vráz's photos are from 20 countries, primarily from Mexico, Venezuela, Brazil, and Argentina, and date from the 1890s to the 1910s.

The oldest photos, dating back to pre-1918, comprise 34 % of those from Mexico, Central and South America. Most of them are from Enrique Stanko Vráz. A set of 353 negatives, 85 slides, and one positive come from Alberto Vojtěch Frič's travels prior to World War I. There are also 189 positives by various photographers from the end of the nineteenth and beginning of the twentieth century. Photos from 1919–1945 make up 15 % of this part of the collection. Most of them are part of an extensive set of 720 negatives and 194 slides by traveller Josef Ladislav Erben from his travels throughout South America in 1922–1931 and his stay in Venezuela in 1932–1935. Photos from the period 1946–1970 make up 38 %, and except for a few specimens are from Václav Šolc and Josef Hokeš. Šolc's photos are also among the 13 % taken after 1970. There is also a set of 234 negatives from Chile by Milan Stuchlík and slides by Tony Jiskra and Jiří Vondráček from the late 1970s and early 1980s.

Australia and Oceania

The entire extensive area of Australia and Oceania is represented by a mere 3716 photos. Negatives make up 25 % (923 pcs), slides 63 % (2333 pcs), positives 10 % (391 pcs), and prints 2 % (69 pcs). Most of the images come from Australia (39 %), followed by Papua New Guinea (17 %), French Polynesia (13 %), Bismarck Archipelago (12 %) and New Zealand (5 %).

The largest set from a single originator comprises 1352 slides by Harry Kilberger from Australia, Tasmania, New Guinea, the Bismarck Archipelago, and the Solomon Islands from 1962–1986. The estate of Josef Ladislav Erben contains 490 negatives, 171 lides, and 119 positives from Australia, New Guinea, and New Zealand from 1911–1920 and 1931–1944.

Some 15 % of photos from Australia and Oceania are dated up to 1918. Enrique Stanko Vráz is the author of 164 negatives, 181 slides, and 3 prints. Vráz was one of the first Europeans to photograph the Hattam Mountains in New Guinea in 1896. During his first trip to Australia and Oceania in 1900–1901, Josef Kořenský collected souvenir photos, 102 of which are in the photo collection. Some of Josef Ladislav Erben's photos were also taken prior to 1918. Noteworthy is a set of 18 photographs sent to Vojta Náprstek from New Zealand and Australia by painter Gottfried Lindauer.

The most photos from Australia and Oceania are from 1919–1945. Aside from the majority of photos by Josef Ladislav Erben, they also include 145 negatives and 318 slides from the estate of Archibald Václav Novák, who visited the islands of French Polynesia in 1920. A total of 49 negatives, 65 slides, and 5 positives are from Jiří Viktor Daneš. Smaller sets of positives and postcards from French Polynesia were preserved in

the estate of Růžena Charlotta Urbanová and Antonín Kovařík, a Czech who moved to Tahiti.

Photos from 1946–1970 make up 38 %. Aside from Harry Kilberger's slides, they also include several smaller sets such as slides by Hana Fischer from Australia and New Zealand from the 1960s. Only about 4 % of the photos are from after 1970, and mainly comprise the later photos of Hana Fischer and Harry Kilberger from the 1970s and 1980s.

Europe

Even though in the beginning photos from Europe weren't included at all in the ethnographic collection, gradually this took place, primarily when recording entire photographic estates. A total of 860 photos of European provenance are recorded in the collection. Negatives make up 30 % (256 pcs), slides 51 % (442 pcs), positives 16 % (133 pcs), and prints 3 % (29 pcs). They are mainly the photos of Enrique Stanko Vráz – 216 negatives and 331 slides, primarily from European travels during 1900–1920 and to a lesser degree also from private and family photos. A set of 82 slides, supplemented with 16 copy negatives, is part of images that accompanied presentations by Archibald Václav Novák on World War I and the creation of Czechoslovakia from 1919–1921. A set of 88 photographs from Austria, France, and Italy are from an album from a trip to North Africa in 1936. Other photos of European provenance, mostly single pieces, are from sets of otherwise non-European photos.

Unspecified

A total of 182 photos (58 negatives and 124 slides) contain scenes that are so general that they cannot be classified geographically. In the case of 56 of them, it can at least be determined that they belong to the Asian continent. Most of them (139) are from Enrique Stanko Vráz. They are usually of various boats or ships without geographical specification and reproductions of works of art or natural science illustrations (plants, animals). In the case of 5 slides by Archibald Václav Novák and 2 slides by Barbora Markéta Eliášová, they are photos that introduced or split a presentation (decorative text reading "Welcome" or "Intermission", commercial slides advertising books by the lecturer, or maps of the world. Additional miscellany primarily include reproductions from books without closer geographical specification.

Conclusion

The Náprstek Museum ethnographic photo collection is just a part of the extensive photographic archives managed by the Náprstek Museum. It came about through the collection of various and sundry photographic material that since 1951 had been recorded as auxiliary material. In 2002 it was recorded in the Central Registry of Museum-type Collections as two sub-collections, but continued to be presented as one whole. Individual sets, usually related to prominent travellers, were examined in detail and published, but there was no overall view of the entire collection. In order to obtain detailed knowledge of the composition of the ethnographic photo collection from the perspective of geography and chronology, its originator, and the type of photographic material in question, an analysis was performed using digital data records obtained

through an export from the collection database. The data was then edited using MS Excel with the Contingency Table and Contingency Graph tools.

The first step was to clean and unify the relevant data. For purposes of geographic identification, areas were defined corresponding to relevant classification of the Asian and ethnographic collections to make it possible to compare photographic material with a specific part of the three-dimensional object collection. Six chronological categories were created due to the high degree of variability of chronological data on individual photos. The resulting table had 44,876 records. First, the entire photo collection was analyzed according to individual relevant criteria, and then every individual set corresponding to the geographically defined parts of collections of three-dimensional objects was characterized based on a combination of relevant criteria.

It became apparent that from a geographical perspective, the representation of individual continents in the photo collection differs slightly from collections of three-dimensional objects. While in the case of three-dimensional objects over half the items were from Asia (57 %), in the case of the photo collection images from Asia had a smaller share (38 %). Over a quarter (27 %) are photos from Africa, while 21 % are from Mexico, Central and South America. Australia and Oceania make up a much smaller percentage, 8 % (3716 pcs), and North America along with polar areas only 4 %. The remaining 2 % consist of images from Europe and unclassified images.

From the perspective of originators, there are six personages among the 92 individuals and 12 institutions whose photos together make up the majority of the photo collection. These are Enrique Stanko Vráz (18 %), Václav Šolc (10 %), Bedřich Machulka (9 %), Věra Šťovíčková (6 %), Viktor Mussik (5 %), and Josef Ladislav Erben (5 %). Analysis of the chronology of the photos showed a roughly equal representation of the oldest period prior to 1918 (32 %), the period 1919-1945 (25 %) and 1946–1970 (36 %). In contrast, there are few images from after 1970 (a mere 5 %). More than half of the photo collection consists of negatives (55 %), with over a quarter consisting of slides (33 %). Photographic positives (10 %) and printed reproductions of photos (2 %) are in the minority. While in the case of negatives 77 % are on a plastic substrate, 65 % of slides are on a glass substrate. Around 6000 negatives on a plastic substrate are likely on a sensitive cellulose nitrate substrate due to their age. The collection is dominated by black and white photo technologies, with 17 % being hand-coloured and 11 % being colour photos. There is a remarkable quantity of stereoscopic photos (11 %).

When characterizing individual geographic wholes based on three-dimensional collections according to multiple criteria, it was necessary to take into account the fact that while the Asian collection is broken down by country or region, the non-European ethnographic collection is broken down by continent. For each such geographically circumscribed whole, the number of photos was determined, the percentages of negatives, slides, and positives, most frequently represented areas, originators, and chronology. It became apparent that there are great differences between individual groups both in terms of the number of photos (for example, there are more photos from China alone than there are from all of Australia and Oceania or North America), and in terms of representation of individual originators, photo material percentages, and dates.

Even though this study is merely a succinct overview applicable up to a certain date, the information obtained during analysis, first and foremost the source table with the configured contingency tables, continue to have great future potential. This is because

it allows the entire photo collection to be evaluated based on a combination of a number of criteria.

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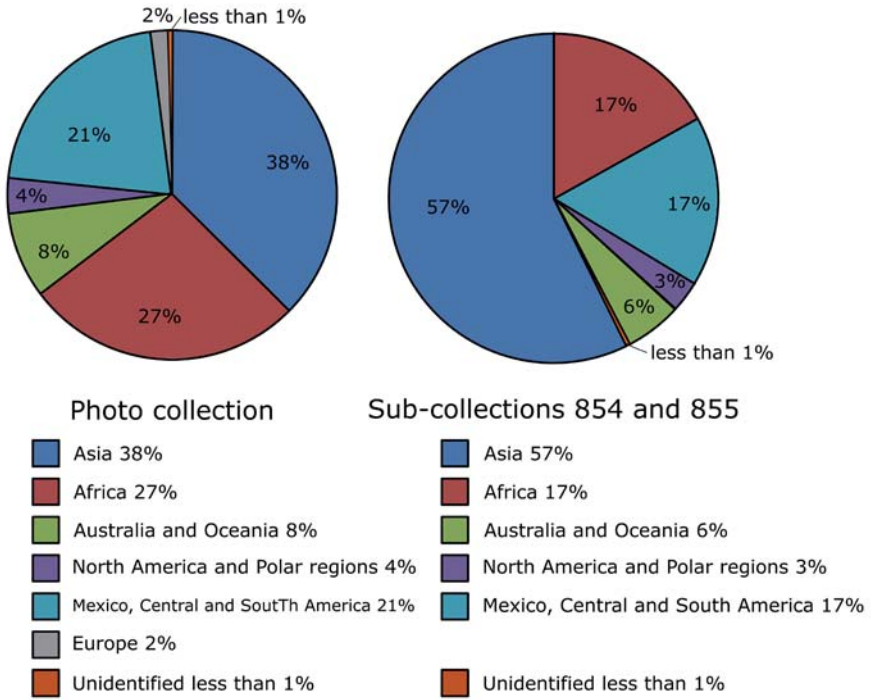
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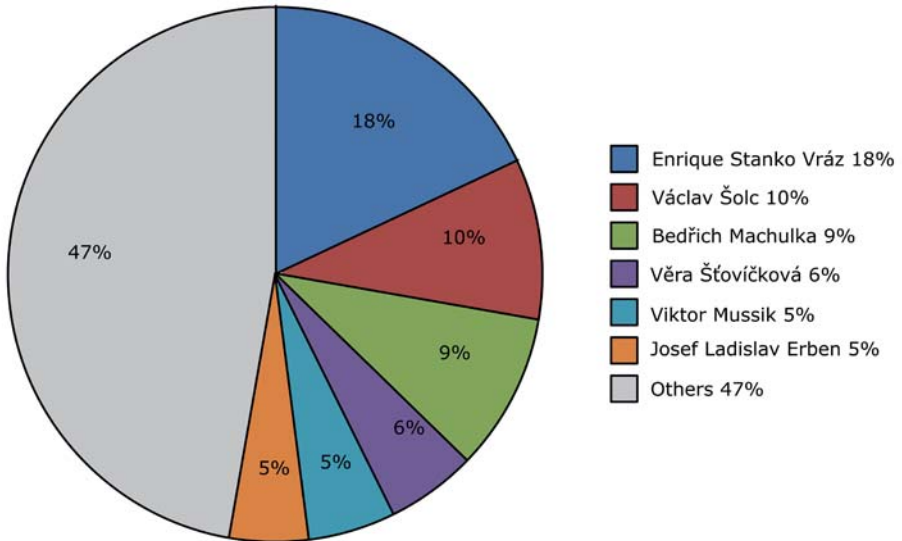
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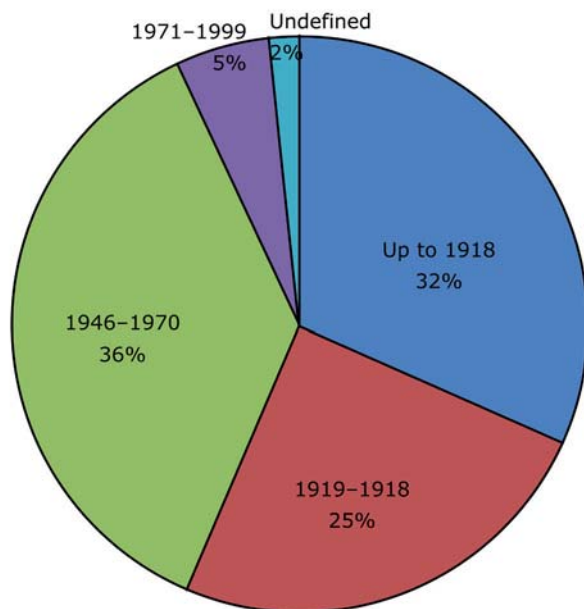
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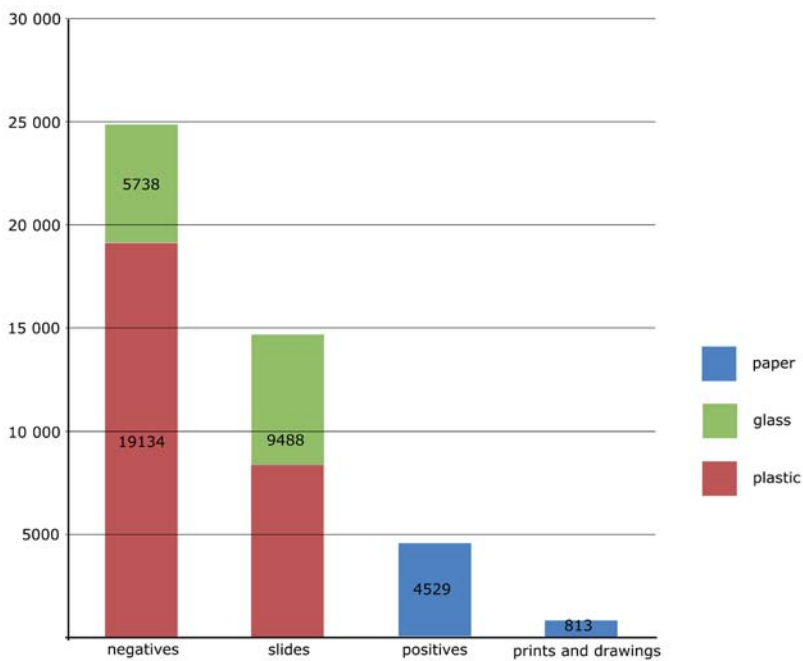
GRAPH 1 – Continents percentage in the photo collection (left) and sub-collections 854 and 855 (right).



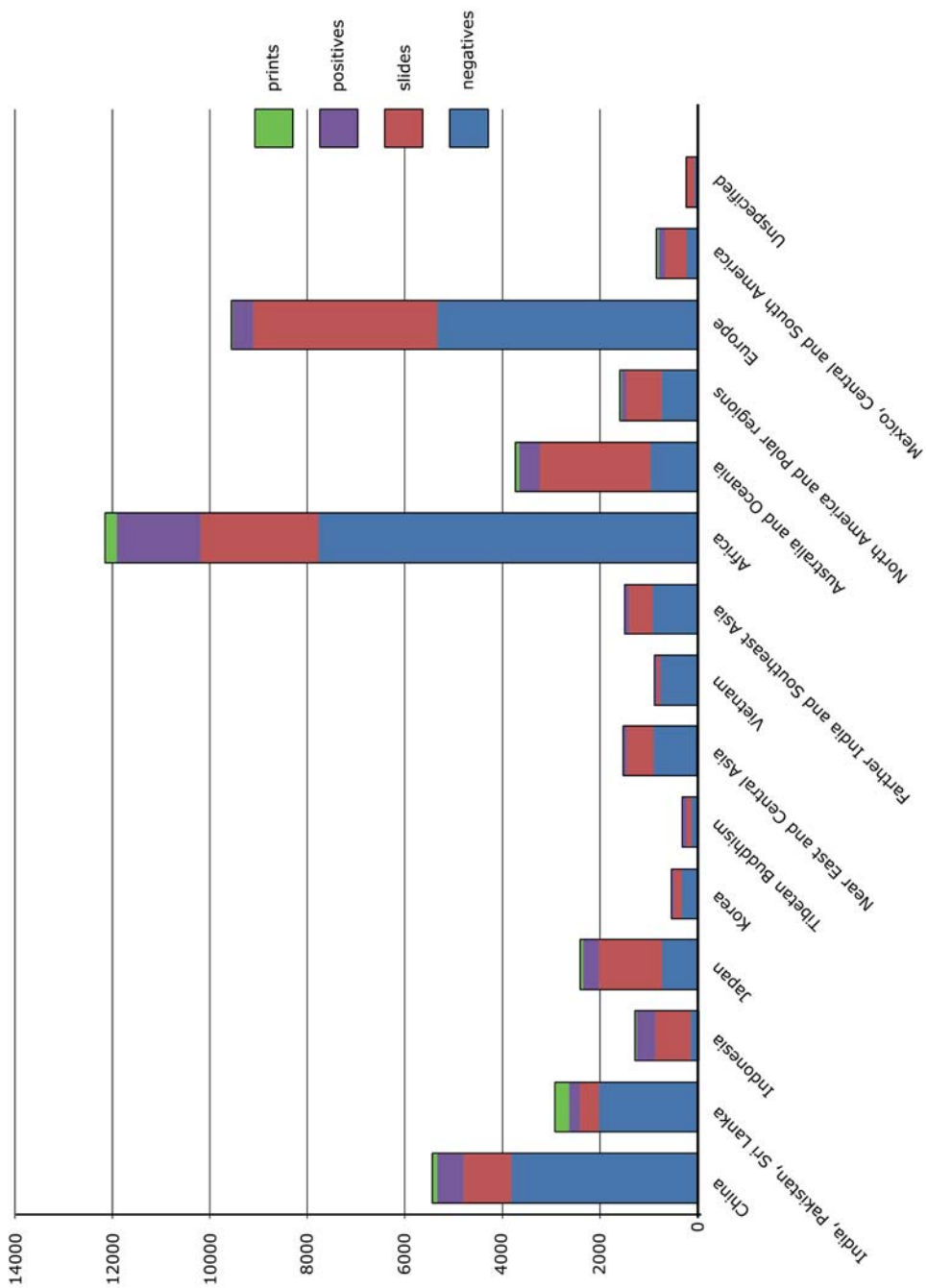
GRAPH 2 – Six individuals together make up over half (53 %) of all images in the photo collection.



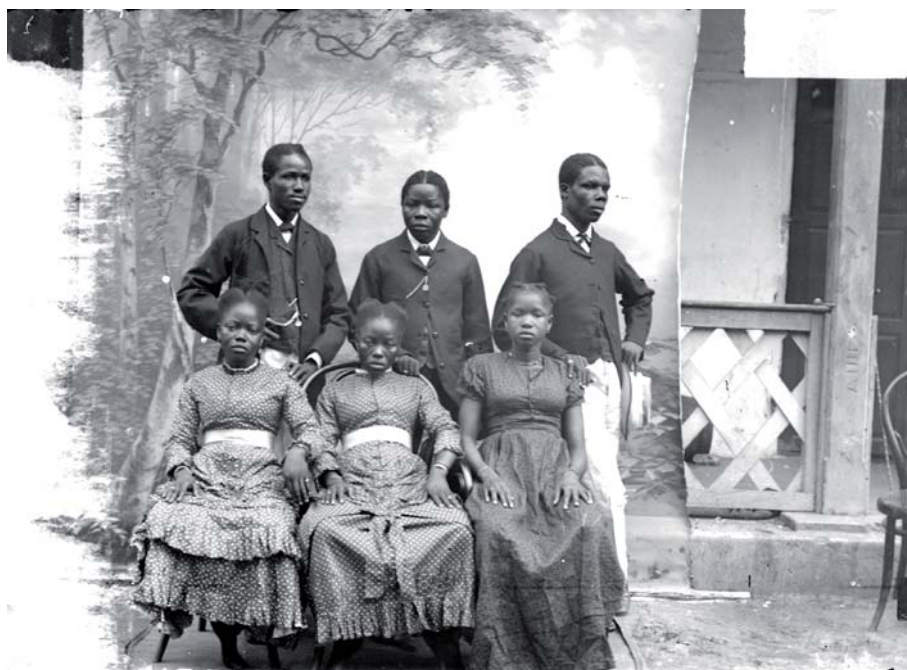
GRAPH 3 – Percentage based on the chronological groups.



GRAPH 4 – Types of photographic material and their substrate.



GRAPH 5 – Types of photographic material according geographical areas based on the sub-collections No 854 and 855.



01 – One of the first photographs taken by Enrique Stanko Vráz himself, using European photographic background. Accra, Ghana, 1885–1888. Glass plate 12×16 cm. National Museum – Náprstek museum (NM – NpM, Photography Collection, inv. no. Af I 7404.



02 – Three Dinka men. Glass slide used for the lectures by Bedřich Machulka. Sudan, 1906–1914. Hand-coloured glass slide 8,5×8,5 cm. NM – NpM, Photography Collection, inv. no. Af II 251.



03 – Souk Al Silah, Cairo. Souvenir photograph by Gabriel Lekegian, 2nd half of the 19th century. Bought by Josef Kořenský during his round-the-world trip.. NM – NpM, Photography Collection, inv. no. Af III 177.



04 – Portrait of a man. South America. Photo by Alberto Vojtěch Frič, 1903. Glass plate 18×24cm. NM – NpM, Photography Collection, inv. no. Am I 5686.



05 – Musicians at the Church, Enquelga, Chile. Photo by Václav Šolc, 1966. Plastic slide 6×6 cm.
NM – NpM, Photography Collection, inv. no. Am II 340.



06 – Group of Native Americans, Benson, Arizona, USA. Photo by J. W. Moon Company, 1896.
Paper photograph 13×21,5 cm. NM – NpM, Photography Collection, inv. no. Am III 255.



07 – Market, Yogyakarta, Java, Indonesia. Photo by Jiří Viktor Daneš, 1909. Stereo glass plate, 18×9 cm. NM – NpM, Photography Collection, inv. no. As I 6505.



08 – Buddhist monk feeding pigeons. Ulaanbaatar, Mongolia. Photo by Vojtěch Řepka, 1958. Colour plastic slide 2,4×3,6 cm. NM – NpM, Photography Collection, inv. no. As II 1265.



09 – Chinese store. Sarawak, Malaysia. Photo by Viktor Mussik, 1934. Photograph on paper 6×8,5 cm. NM – NpM, Photography Collection, inv. no. As III 904.



10 – Aboriginal fisherman. The Northern Territory of Australia. Photo by Josef Ladislav Erben, 1911–1920. Plastic negative 13×8. NM – NpM, Photography Collection, inv. no. AO I 375.



11 – Festivities at Goroka, Papua – New Guinea. Photo by Harry Kilberger, 1966. Colour plastic slide 2,4×3,6 cm. NM – NpM, Photography Collection, inv. no. AO II 1199.



12 – Antonín Kovařík with his wife and children. Tahiti, French Polynesia, 1930's. Photograph on paper 8,5×11,5. NM – NpM, Photography Collection, inv. no. AO III 107.



13 – Study room of Enrique Stanko Vráz, Prague, Czech Republic. Photo by Enrique Stanko Vráz, 1898. Glass plate 18×24 cm. NM – NpM, Photography Collection, inv. no. Vr I 249.



14 – Tomáš Garrigue Masaryk, the 1st President of Czechoslovakia, after his return on the Wenceslas Square, Prague. Slide used by Archibald Václav Novák for his lectures in the USA. Hand-coloured glass slide, 8,5×8,5 cm. NM – NpM, Photography Collection, inv. no. Ev II 8.