

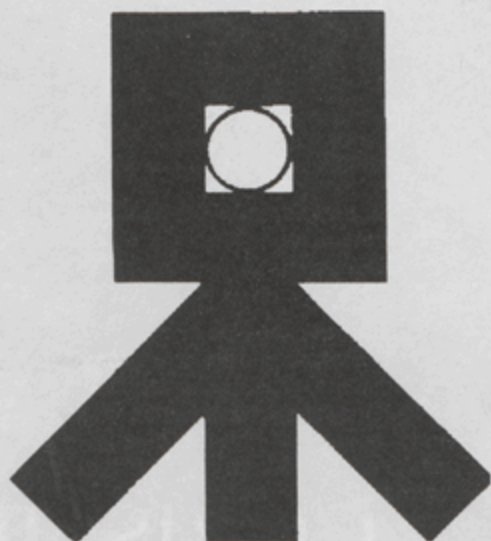
European Society for the History of Photography
Association Européenne de l'Histoire de la Photographie
Europäische Gesellschaft für die Geschichte der Photographie

Photoresearcher

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Chittuldroog, Temple of Chamoondée, by Dr W H Pigou, 1866
Courtesy Centre Canadien d'Architecture/Canadian Centre for Architecture



Issue Number 5 December 1993

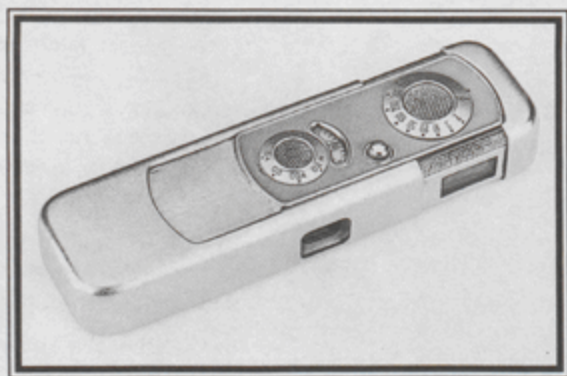
PHOTOGRAPHIC AUCTIONS



Christie's are the leading photographic auctioneers in the world and will hold eight sales of Cameras and Photographic Equipment during 1994 and two sales of Photographs.

Cameras sales include optical toys and persistence of vision devices, stereoscopes and stereographs, magic lanterns and slides, cine cameras and projectors, photographic literature and catalogues, medals and ephemera, Leica equipment and cameras from 1840 to the present day.

For a free brochure describing how to buy and sell at auction and catalogue subscription rates contact: Michael Pritchard on (071) 321 3279.



(top) A Gaudin daguerreotype outfit sold for £17,600 in May 1993; (centre) an original Minox camera sold for £550 in November 1993; (bottom) a coloured lithographic poster 123 x 89cm. sold for £2,860 in May 1993.



CHRISTIE'S

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Photoresearcher



Issue Number 5 December 1993

President's Report

We apologise to members for the late production of *Photoresearcher* which is entirely due to financial problems. A comparatively small membership, a modest subscription, increasing production and postage costs and the cessation of Ilford Anitec's grant add up to a position of considerable vulnerability. Unless the Society can virtually double its membership and/or be in receipt of a stable form of sponsorship the quality of production will be severely affected and the Society itself be in jeopardy. We have sent out a number of appeals to possible sponsors with a disappointing response so far.

If you have a positive suggestion to make please write to me now.

The quality of texts offered for publication is very encouraging. The two major contributors to this issue — Janet Dewan and Peter Tooming — have supplied most interesting, well researched material which will be welcome additions to our members' libraries/archives. Other texts are on stand-by, as we have been forced to reduce the number of pages in this issue. We apologise for the reproduction of illustrations which is not up to the higher standard of previous issues, which we intend to resume when the financial position improves.

With regard to our other publication, *Photohistorica*, our editor since the inception of the Society in 1977, Dr Laurent Roosens, announced his intention (for personal reasons) to cease the compilation of photographic Abstracts at the meeting of the Executive Committee in Vilanova, Spain, in June. The Society gratefully acknowledges Dr Roosens' devotion to the production of this publication for 26 years. A new editor, Derek Wood, has offered his services and is both enthusiastic and experienced. He has all the contacts necessary to continue production of the publication. However, the Society is dependent on Agfa-Gevaert, N V at Mortsel, Belgium, for the funding of *Photohistorica* (printing, publication and distribution). This subsidy has always been awarded on an annual basis. It is Dr Roosens' intention to publish a Cumulative Index issues 1-53 in 1994 which will be sent out to members as soon as it is completed. As this will absorb the subsidy for the coming year,

no funds are available for further issues of *Photohistorica* in 1994 unless another sponsor comes forward. We hope that Agfa-Gevaert will be prepared to continue their sponsorship for 1995 to allow us to resume publication early that year.

Vilanova Symposium

The Society's Symposium organised by our member, Señor Miguel Galmes, and admirably aided by Señora Anna Galmes, his wife, was a great success. The detailed programme (see following) indicates the breadth and range of the contributions and the international nature of the contributors.

The Conference hotel was comfortable and homely and the Conference Centre a beautiful and awe inspiring venue. The social programme was most enjoyable and informative, especially the coach tour of the fine city of Barcelona with its magnificent Gaudi architecture. The evening spent on Vilanova's quayside enjoying the fish cooked for us by a local fisherman and his family and the local wine, finishing with a firework display over the water, was an unforgettable occasion.

The Society expresses a very warm 'thank you' to Miguel and Anna Galmes for making the Vilanova Symposium such an outstanding success in a series of successful conferences.

Norway is the Symposium venue for 1994. We anticipate an exciting programme of lectures, visits and hospitality, following on from the high standards set in Spain. Roger Erlandsen, one of our Executive Committee members, is a principal organiser. Preliminary details are announced in the following pages.

An important Exhibition and associated lecture programme in the History of Photography is being arranged to take place in the Netherlands in May 1994. Enquiries can be directed to our member, Willem van den Berg, the principal organiser. He may be contacted at Kuipershoek 34, NL-4924 BW Drimmelen, Netherlands.

I look forward to meeting a large number of members in Norway at our Symposium in August this year.

European Society for the History of Photography
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PROCEEDINGS REPORT

ESHPh Symposium, Villanova, Spain, June 1993

The Society's 1993 Symposium was held between 27 and 30 June. It was organised with great energy, innovation, flair and charm by ESHPh Executive member Miguel Galmes and his wife Anna.

Besides, naturally, a good number of Catalanian and Spanish delegates there were attendees from Austria, Britain, France, Germany, Italy and Norway. They were accommodated in three hotels in the very pleasant seaside resort of Villanova i la Geltrú, some 40km southeast of Barcelona. Sunny and hot weather throughout made the additional activities and excursions to the programme of lectures (detailed here) all the more enjoyable. Among these, there was a civic welcome reception by the Mayor in Villanova Town Hall. True local ambience came from a memorable late-evening traditional dinner on the quayside of the Old Fishermens' Quarter. A spectacular display of fireworks rounded off a day of parades and dances celebrating the patron Saint Paul.

Following a conducted tour of the Ramblas and Barria Gòtica, Sagrada Família, Montjuich and Olympic stadium areas of Barcelona, we visited Miguel Galmes' much respected teaching college, Institute d'Estudis Fotogràfics de Catalunya. After a brief overview of his activities, facilities and fine equipment museum there, we were present at the opening of the British Council exhibition 'W H Fox Talbot and his Family Circle', by its curator Michael Gray (a Symposium speaker).

Following is the programme of lectures, delivered at Masia Cabanyes, an imposing former nobleman's country house just outside Villanova. Each lecturer spoke in his/her own language, with an admirable system of simultaneous translation making the complete programme most accessible to all. The excellent buffet meals and wine at lunches provided a very fulfilling break, though perhaps requiring delegates to call on extra reserves of concentration for the afternoon sessions!

VILANOVA SYMPOSIUM PROGRAMME OUTLINE

Monday 27 June 1993

Morning session

MICHAEL GRAY (Curator, Fox Talbot Museum, England):

'The Wayward Wanderer: George Wilson Bridges and the Empedoclean Complex'.

Dr ARMGARD SCHIFFER-EKHART (Bild und Tonarchiv am Landesmuseum Joanneum, Graz, Austria):

'Die Fotografie im Dienste der Kunstwissenschaft und Christlichen Archäologie - Monsignore Dr h.c Johann Baptist Graus (1836-1921)'.

SUSAN BARR (Norsk Polarinstitut):

'Photographic Collection of the Norwegian Polar Research Institute'.

Afternoon session:

MOULAY EL OUAZZANI (Paris, France):

'Les applications scientifiques au sténopé'.

ALBERT MASO (Asociación española de Técnicos Especialistas en fotografía científica):

'Hacia una redefinición de la macrofotografía'.

MICHELINO BUCCI (Istituto Statale d'Arte, Sassari, Corse):

'La photographie à la découverte du monde'.
Evening:

Visit to two exhibitions at the Castillo de la Geltrú:

'El Pacifico inedito' (fotografías realizadas durante la expedición española a Brasil, Rio de la Plata, Islas Malvinas, Chile, Perú, Ecuador, Panamá y California 1862-1866).

'Análisis del entorno' (Experiencia fotográfica realizada por los alumnos del Istituto Statale D'Arte 'F. Figari' de Sassari).

Tuesday 29 June:

Morning session:

CARMELO VEGA (Universidad de la Laguna - Facultad de Geografía e Historia):

'El viajero inmóvil: la fotografía como experiencia pasiva del viaje'.

ALISTAIR CRAWFORD (The University College of Wales, Visual Art Dept):

'James Graham 1806-1869'.

Dr HELMUT KLEINSTEUBER (Berlin, Germany):

'Frühe Farbphotographie auf Reisen'.

Wednesday 30 June:

Morning session: JOSEP MERIA (CEU 'San Pablo', Moncada, Valencia):

(Continued opposite, below)



Study in symmetry....Delegates at the Vilanova Symposium, in front of the imposing Masia Cabanyes where the lectures were presented.

Oslo, Norway Symposium, August 1994

As announced at the Symposium in Vilanova in June 1993, the ESHPh Symposium 1994 will be held in Oslo, Norway. The National Institute for Historical Photography (SFFR) and the Norwegian Society for the History of Photography (NFHF) are the hosts. SFFR is the central governmental institution in Norway for work concerning the conservation of historical photographs. NFHF organises institutions, societies and individuals who work with photo history. The programme will be prepared in cooperation with the committee of ESHPh.

SITE

The Symposium will be held at Lysebu conference centre 25-28 August, where the delegates will also be accommodated. We have been lucky to obtain a very reasonable total price for the stay, NOK 2000 (c.£180, \$268), which covers bed, meals and transport.

One day of lectures will be held at the University of Oslo. Lysebu is situated on the Holmenkollen hill with a magnificent view over Oslo. The Holmenkollen ski jump is nearby, well known for several international championships. Lysebu is owned and run by the Fund for Dano-Norwegian Co-operation, and the buildings are in traditional Norwegian style. It is a popular and beautiful conference centre which has, amongst other things, been used for meetings to form new Norwegian governments.

Oslo and Norway are currently experiencing an increasing stream of tourists from the whole world. In addition to its unique situation under wooded hills at the top of the Oslo fjord, the city can

offer numerous museums and other sights. At the end of August the summer is coming to an end in Norway, most of the inhabitants have finished their summer holidays and the schools have started again. The temperature is usually 18-20°C. For those of you who want to prolong your stay in Oslo, we recommend the International Ibsen Festival 26 August - 10 September.

PROGRAMME

This year's Symposium is in three parts: As an introduction, the organisers will present Norwegian photographic history through lectures and exhibitions. The main theme otherwise will be landscape photography. The subject will be introduced with a broad opening lecture, followed by a series of shorter lectures. The third part of the programme will be composed of lectures with different themes. An excursion to the Preus Photographic Museum in Horten will be included in the programme. In addition there will be visits to galleries and museums, as well as to other sights in Oslo.

CALL FOR PAPERS

Papers of approx. 20 minutes, on topics related to the main theme of the seminar or others are welcomed.

Abstracts containing information on problems treated, sources, methods, results and conclusions, are to be sent before April 1st 1994. Applicants will be notified concerning acceptance of contributions by May 1st, and will receive instructions for preparing the manuscripts. Publication-ready manuscripts are to be submitted by August 1st.

REGISTRATION FEE - NUMBER OF PARTICIPANTS

The number of participants will be limited, and participation will be confirmed upon reception of the registration fee. When the seminar is fully booked, registration stops. The closing date for registration is August 1st.

Registration fee: Members of the ESHPh

NOK 1000 (c.£90, \$134), non members NOK 1300 (c.£117, \$174)..

Payment is to be made to:

Symposium 94 Account, Union Bank of Norway.

Cancellations must be made in writing to the Symposium 94.

Up to and including August 1st 1994 90% of the payment will be refunded.

If you have any further questions please contact Mr. Vegard Halvorsen: phone + 47 22 02 26 03; fax + 47 22 23 74 89.

MEMBER DEREK WOOD REPORTS:

In September 1993, ESHPh member Derek Wood paid a visit to the Lysebu Conference Centre near Oslo, where the next Symposium to be organised on behalf of the Society will be held. He was warmly welcomed by Executive Committee member Roger Erlandsen, who will be in charge of much of the arranging of the Symposium.

He reports:

The Lysebu Conference Centre has full hotel facilities. It is beautifully situated on the northwestern outskirts of Oslo on Holmenkollen hill. It is difficult to comprehend when looking down over its tranquil forested scenery that it is only 10km from the city centre, and a T-bane underground rail station is within five minutes' walk.

Originally built in 1920 in the style of a traditional wooden manor house, the Centre has been gently expanded to meet very high standards of modern conference requirements. It also has recreational facilities of a large indoor swimming pool, sauna and solarium.

The cuisine will suit all tastes and is of the highest standards, often being served in Norwegian buffet style. The interior of the Centre is delightful. Norwegian tradition is evident by the appearance of beds in several of the 47 bedrooms which are in the attractive old style of a posted alcove with curtains.

'Las aportaciones de Profesionales Científicos al desarrollo de la fotografía en España - El caso de Vicente Calabuig Mora descubridor del método opacimétrico'.

JEAN-RENE BEGUIN (Paris, France):

'L'Oeil de Polyphème et le stéréoscope'.

ANNA AUER (Technischen Museum, Wien, Austria):

'The use of Photography in Astronomy in Vienna at the turn of the Century - The Kuffner Observatory and the Vienna University

Observatory'.

BERNARDO RIEGO (Aula de Fotografía, Universidad de Cantabria):

'William Atkinson 1855-1857: Un recorrido estereoscópico alrededor de un ferrocarril'.

Prof MARGARET HARKER FARRAND (President, ESHPh):

'Early Photographers of Malta'.

Afternoon session:

YOLANDA FERNANDEZ-BARREDO

'El retrato del espacio construido. Escenarios

totales'.

J L MARIGNIER (laboratoire de Physico-Chimie des Rayonnements, Orsay):

'Redécouverte de la Physautotypie inventée par Niépce et Daguerre en 1832'.

A Closing Gala Dinner at the headquarters Hotel Cesar in Vilanova brought the Symposium to a successful conclusion.

CAPTAIN BIGGS AND DOCTOR PIGOU

photographers to the Bombay Government 1855-1858

by Janet Dewan

In early June 1854, the East India Company commended to the Bombay government "the use of Photography on Paper, to expedite and economise the labors of the Cave [Temple] Committee [of Western India],¹ which had for several years used government funds to employ a painter and a draughtsman to record sculptures and inscriptions within the Bombay Presidency.

Six months later, dissatisfied by Bombay Castle's failure to take action on the suggestion, the Court wrote more directly, ordering the government to hire a "competent Photographer" in place of the painter and draughtsman; they added:

To facilitate the selection of such a person by your government we may mention that Captn Biggs of the Bombay Artillery, to whom we presented an apparatus for the purpose, has satisfied us of his competency to undertake Photographic Works of the required description.²

"Captn Biggs" was the 32-year-old Thomas Biggs, son of the Reverend Thomas Henry Biggs and his wife Agnes of Whitbourne, Herefordshire. By 1839

when he obtained an East India Company Cadetship, his parents were dead; his nearest relative was his uncle and guardian, St John Alder, Rector of Bedhampton, Herts. Biggs joined the Bombay Artillery in April 1842, and by October 1843 had "qualified to hold the situation of interpreter in Hindustani".³ In September 1845 he was "declared qualified for the transaction of public business in Mahratta, and in November of the same year was "Reported to have passed a Canarese examination in a very creditable manner". In May 1844 he had been appointed Assistant to the Superintendent, Revenue Survey and Assessment in South Mahratha Country and, apart from brief postings back to his regiment, worked in that department until May 1850. In October 1850 he was granted furlough to Europe on Sick Certificate.

How important a role Biggs played in arousing the East India Company's interest in government photography is not clear. However, at some point before mid-1854 he presented a "Book of Drawings"⁴ to the Court of Directors, presumably an album of photographs

since, in return, the Company approved "the presentation of a Photographic Apparatus to Captn T Biggs"⁵ in July 1854. Biggs' letter of thanks makes plain that he planned to use the camera in India, though not apparently for government photography:

I have requested Mr A Ross, who is justly considered the manufacturer of the most perfect lenses, to prepare an apparatus adapted to the purposes I hope to apply it in India & when completed I hope to have the pleasure of submitting the same to the Honble Court for their approval.⁶

Three months later Biggs wrote again "to beg the Court's acceptance of the accompanying first results from the use of the Photographic Apparatus which the Court did me the honor to present to me."⁷ The letter refers to nine paragraphs in the India Office collection taken in the vicinity of Bedhampton: four at Portsmouth (Figure 1), two at Porchester Castle, one of "Leigh Park, the seat of Sir G Staunton Bart", and two of the village of Bedhampton. Presumably it was these photographs which satisfied the Court of Biggs' competence to become the Bombay Government Photographer.

On 17 February 1855 Bombay Castle informed Biggs that he had been appointed "to the duty of taking copies by Photographic Process of the ancient sculptures and Inscriptions in Western India" at "a salary equivalent to your rank and a staff salary of Rs. 600 per mensem"⁸ subject to the confirmation of the Government of India. He was permitted to hire "an Establishment of one Carcoon on Rupees 20 per month and six ordinary peons", and ordered to

employ as manipulating assistants two intelligent lads whom you should undertake to instruct in the art of Photography. These lads should receive for the present a salary of Rupees 20 per mensem each, to be increased as they become capable of acting by themselves".⁹

The Government of India, while confirming the arrangements generally, felt that Biggs' proposed salary was "excessive",¹⁰ and recommended that it

ABSTRACT

The first photographer to the Bombay Presidency, Captain Thomas Biggs, was appointed on 17 February 1855. He photographed Bijapur in March and April 1855, and Aihole, Pattadakal, Banashankari, and Badami, the following November and December.

But in November 1855, the army succeeded in having Biggs temporarily recalled to his regiment; on his recommendation, Bombay Castle appointed Surgeon William Harry Pigou to act as government photographer during his absence.

In early 1856 Pigou photographed around Vijayanagar in the ceded districts near Bellary, and at ten sites in the Dharwar and Mysore districts. He returned to Dharwar and Mysore late in

1856, photographing at seventeen more sites including Halebid and Mysore. He was still on tour in March 1857 when Bombay Castle authorized his release to the army for medical service.

In June 1857, after trying unsuccessfully to regain Biggs' services as photographer, the government rescinded the order releasing Pigou to the army. By then, however, Pigou's health had broken down. There is no evidence that he did any more photographic work before his death in September 1858.

Bombay Castle made no attempt to appoint a new Government Photographer, using, instead, the leisure-time efforts of Biggs and other amateur photographers.

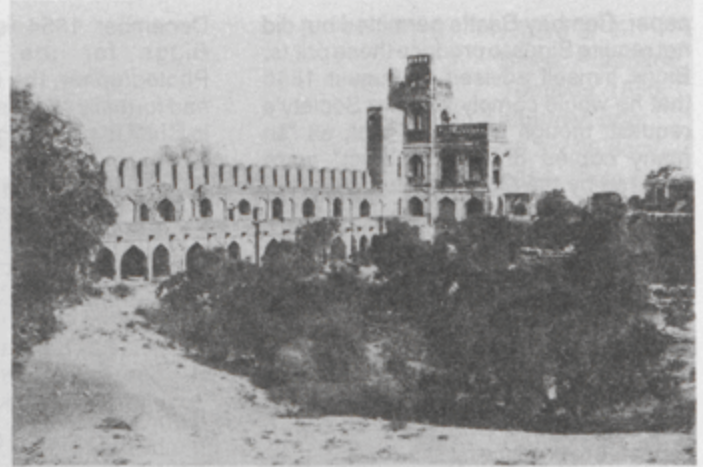


Figure 1: T Biggs, *High Street Portsmouth*, salt print (?), 29.8 x 40cm, 1854. Reproduced by permission of the British Library (Oriental and India Office Collections).

Figure 2: T Biggs, (Bijapur.) *The Sath Khundi, or Palace of Seven Stories*, 1855, albumen print, 26 x 38.2cm, 1866. Plate 58 in *Architecture at Beejapoor*, 1866. Collection Centre Canadien d'Architecture/Canadian Centre for Architecture.

be reduced to Rs 400, a point on which the Court of Directors agreed. Though Rupees 400 per month was generous compared to the Rupees 300 per month received by Captain Linnaeus Tripe, Official Photographer to the Madras Presidency from 1857-60, Biggs responded unhappily in June 1855 "that my salary is now actually less by some thirty Rupees a month than it would have been had I remained with my Regiment" and suggested that the Governor be asked

*to grant me such a sum, as permanent Deputation and Office allowance, as he may deem calculated to meet the extra expenses of purchasing and keeping up tents and Travelling Equipage, and constantly moving about, in the same way as is granted to the Superintendents of Revenue Survey, and that the same be allotted (sic) to have a retrospective effect.*¹¹

His request was not appreciated by Bombay Castle which observed "that the duties on which you are employed are ... not of such an important nature as those of a Superintendent of Revenue Survey, whose allowances are not calculated merely to cover actual travelling expenses."¹² Nonetheless, the government authorised "a travelling allowance of Rs seven per diem when actually out in camp", though the allowance would apply for only three days of any stay at a Civil or military station unless additional days were "authorised for special reasons".¹³

On 2 March 1855 Biggs wrote to the Cave Temple Commission to request "all information in your power"¹⁴ regarding the location of important temple sites in western India. The Commission complied with this peremptory request, but wrote immediately to government for clarification of their position vis-a-vis Captain Biggs, evidently hoping to direct or, failing that, to work with Biggs. They received no satisfaction; Bombay Castle responded that "it is intended for the present to consider Captain Biggs as acting directly under government".¹⁵

Biggs began his work by photographing in Bijapur (Figure 2) during March and April 1855. Obviously he had not expected to be appointed government photographer for, on 13 April 1855, he wrote to Bombay Castle urgently requesting photographic supplies from England, noting that he had brought with him "apparatus & ca sufficient for an amateur" but "not ... calculated to conduct Photography on a large scale".¹⁷ "I am sorry," he added, "to have to report that the Hot East Winds and dry Heat of Beejapoor have injured my Camera most materially".¹⁸

Biggs hoped the new photographic apparatus would reach Bombay by October 1855, but he needed iodized paper urgently ("no good Photographic Paper was procurable in Bombay"¹⁹) and asked that six quires be sent overland from England by 1 August 1855. Bombay Castle duly forwarded Biggs' indent to the Court of Directors, drawing their attention to his particular request that the

supplies be obtained from "Samuel Buckle Esqr of Leamington, to whom I am indebted for my knowledge of the art and on whose selection I have the most implicit confidence."²⁰

On 23 May 1855 Biggs forwarded to Government two copies each of seventeen photographs he had taken at Bijapur; two copies each of eighteen more photographs followed on 21 June 1855. The government proudly sent the first group to the Bombay Photographic Society for its June 1855 exhibition. The photographs were well received,²¹ and a letter to the *Journal of the Bombay Photographic Society* asked how Biggs could produce prints which bore "all the gloss and finished appearance of Albumenized positives"²² without using albumenized paper; the *Journal* responded that Biggs

*uses plain ammonio-nitrate paper for his positives, and gives the final glaze by furbishing the face of the picture, first laid on a plate of glass, with a very smooth agate or cornelian. This process not only gives the rich gloss, so much admired by some in albumenized paper, but serves apparently to bring out prominently the fine half-tones and delicate details of a picture, without any risk of yellowing the whites, so liable to occur with albumenized paper.*²³

With an enthusiasm gratifying to Bombay Castle, the Photographic Society requested copies of all of Biggs' future work. In view of the shortage of photographic materials, particularly

paper, Bombay Castle permitted but did not require Biggs to produce these prints. Biggs himself advised in August 1855 that he would comply with the Society's request, though he added that, as "so many copies of each subject" were required by the Court of Directors, "the printing of even one extra copy from each Picture of a full season's work, would entail considerable trouble...."²⁴ This enigmatic remark provoked Bombay Castle to ask how many copies he proposed to make for the court of Directors. Biggs replied grandly that he had been "privately informed"²⁵ by a member of the Court that he was expected to produce five prints from each negative, one for the Court itself, and four for Bombay Castle.

At his headquarters in Belgaum during the summer of 1855 Biggs had his camera repaired and planned for his upcoming photographic travels during the cold weather. He hoped to arrange safe and reasonably speedy transportation while on tour "in sandy and rocky districts, where it is scarcely possible for carts to travel"²⁶ by using camels from the establishment of the Commissariat at Belgaum, "two for Instruments &ca and Ten for my private use, on my paying such a sum monthly as hire for the same as His Lordship may think proper."²⁷ The local Commissariat Department agreed, subject to the approval of the Commander-in-Chief, but the Acting Commissary General was violently opposed, ("I am of opinion that under no circumstances should public Camels be allowed for the private use of Captain Biggs, even if paid for"²⁸), and Bombay Castle turned the request down. However Biggs did order two spacious tents to accommodate himself in his travels:

1 Double poled Tent 30 x 16 with division Purdah forming two rooms, one 20 x 16, the other 10 x 16 with Bathroom attached, Punkah carpets, chicks &ca &ca complete...Cost Rs 830

1 Double poled sleeping Routie 14 x 12 with Bath Room attached Carpet Chicks &ca complete...Cost Rs 220.²⁹

In early November 1855 Biggs set off from Belgaum on his second photographic tour. He barely reached Aihole, his first stop, when he received word from the Governor of Bombay that he was to return to his regiment. The order was the final act of a power struggle which began at the time of Biggs' appointment.

On 17 February 1855 when Bombay Castle received the Court of Directors'

December 1854 letter recommending Biggs for the post of Official Photographer, the Governor in Council had formally requested the Commander in Chief to place Biggs at the disposal of Government. Six days later, on 23 February 1855, the Adjutant General of the Army wrote a sharply worded letter complying with the Governor's "instructions", but noting that the "crippled condition of the Regt of Artillery consequent upon the great paucity of Officers, has been already brought in the strongest manner to the notice of Government...on several occasions" and *the withdrawal of Captain Biggs, who was under orders to proceed to Aden, in command of a Company about to be embarked at the Presidency is most inconvenient to the public service...the Commander of the Forces has no Artillery Captain available to supply Captain Biggs place at Aden, where two Companies (one European and one Native) will be now left for an indefinite period under the command of a Subaltern, and the Regiment will shortly suffer the further loss of several of its Field Officers who are about to return to Europe on Medical Certificate.*"³⁰

However, the Governor had hastened to appoint Biggs without waiting for the Commander in Chief's response, an action sufficiently serious for the Adjutant General to bring it to the attention of Government in a letter dated 2 March 1855. Bombay Castle in turn was obliged to inform the Court of Directors of the situation, which it did on 25 April 1855.

The Court observed smoothly on 29 August 1855 that Bombay Castle had "inadvertently" appointed Biggs without waiting for the Commander-in-Chief's response, and "inferred" that the appointment would have been deferred if the Bombay government had known of its military consequences. The Court Despatch added that if "the very severe pressure for the services of Captains in the artillery shall be found to continue on the receipt of this Despatch",³¹ Biggs should be temporarily returned to military duty while the shortage of Captains lasted. On 23 October 1855 the Adjutant General of the Army advised that the shortage of Captains in the Artillery had worsened, and the Commander in Chief requested Biggs' return to military duty. The Military Board noted that "Under this representation there is no alternative but to replace Captain Biggs at His Excellency's disposal",³² and on 5 November 1855 the Secretary to Government wrote to inform Biggs of the

decision.

Biggs was understandably dismayed that, after spending several months in preparation for the tour, "all my plans and endeavours should be thus suddenly frustrated just as I was commencing to bring them into operation".³³ Not only would the Government sustain a considerable loss ("The large store of lodized Paper which I have myself prepared for the season's work with no little labor and expense to the Government, as well as chemicals will probably when they come to be used at a future period be found unfit for use"³⁴), Biggs himself had taken on "great and unavoidable expenses", and pleaded with the Governor "to order my Tents and Carts to be taken off my hands for the sums they cost me."³⁵ The tents had not yet arrived.

On 15 November 1855 Bombay Castle informed the Court of Directors of Biggs' return to military duty and added mournfully that they were unable to find another officer capable of taking up his photography duties. However within a week the Governor recommended to his Council that Surgeon W H Pigou take charge of the Photographic Establishment during Biggs' absence, noting that Pigou "has been recommended by Captain Biggs and I am informed that he is well acquainted with the chemical part of the science and proficient in several of its processes";³⁶ on 1 December 1855 Pigou was formally appointed to the post of Government Photographer, though Biggs was permitted to continue photographic work until Pigou relieved him late in the month.

In the same period Bombay Castle began to deal with Biggs' request to be compensated for the expenses he had incurred during his short tenure as Official Photographer. The government was not prepared to reimburse Biggs directly, but enquired whether his tents and carts could be of use to the Army. The Acting Quarter Master General's response on 30 November 1855 was bleak and bureaucratic:

as Captain Biggs has given no description of the tents in question, the Commander in Chief is unable to say whether they are adapted for Army purposes or not.

...It would be further necessary to know when the tents may be expected and where, in order that a Committee might be ordered to inspect and report upon them...His Excellency (the Commander-in-Chief) considers that the Commissary General is the person competent to give

an opinion as regards the Carts.³⁷

The Court of Directors, advised on 1 December 1855 of Biggs' request for compensation, did not approve the payment of his expenses and the purchase of his tents and carts until well over a year later. When Bombay Castle subsequently asked Biggs on 9 May 1857 to "report the particulars of such expenses for the consideration of Government" they added that *Government are already advised that you have privately sold the Carts purchased by you as also some of your smaller tents and that the only tent remaining a large double pole one was purchased by Government for the use of Political or other high functionaries.*³⁸

For his work as Government Photographer, Biggs had used the camera presented to him by the Court of Directors in 1854, and on 28 November 1855, he drew the attention of Bombay Castle to the extraordinary fact that there was "as yet no Government Instrument attached to the Department".³⁹

But the matter was more complicated: Biggs had discovered while photographing at Bijapur in the Spring of 1855 that the original lens supplied with his camera "was over worked, ie it was calculated to cover only a surface 14 x 11 inches, whereas the Camera is made for pictures 16 x 12." ⁴⁰ Taking this into account when he ordered additional equipment in April 1855, he had requested a 16 x 12 lens to go with the old camera and a new 14 x 11 camera to match the old lens

In December 1855 Biggs proposed to loan the old camera to Dr Pigou until the new lens and camera arrived from England; then, he suggested, he would take the new (14 x 11) camera and the old lens, giving his old (16 x 12) camera to government to go with the new lens: "In making this proposal," he concluded,

*I need scarcely observe that I should be the loser, but the larger instrument is better adapted to the purposes of Government and the smaller one to those of an amateur and on these grounds alone I make the proposal.*⁴¹

Bombay Castle was, however, sceptical of his motives, recalling his report in April 1855 on the serious injury inflicted on the camera by "the hot east winds and dry heat of Beejapoor", but they approved his proposal on the understanding "that the injury sustained by your Camera...was remediable and that it has been entirely rectified".⁴² Biggs replied confidently on 5 January 1856 that the

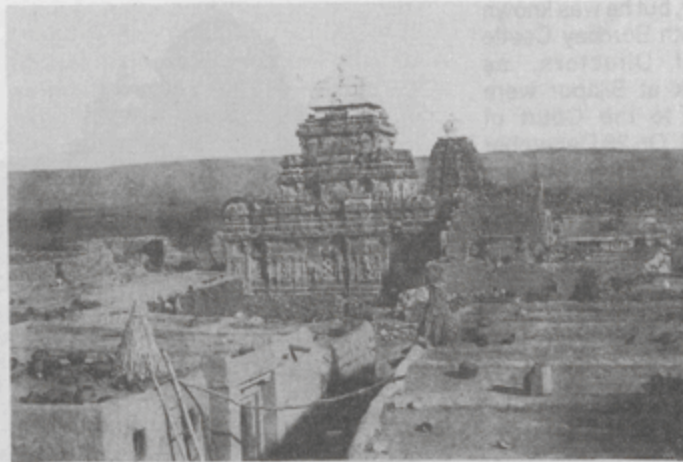


Figure 3: T Biggs, Purudkul, Temples, 1855, albumen print, 26.3 x 38.8cm, 1866. Plate 58 in *Architecture in Dharwar and Mysore*, 1866. Collection Centre Canadien d'Architecture/ Canadian Centre for Architecture.

camera had been fully repaired during the summer,

the bottom...having been taken out and replaced by stouter and better seasoned wood, and the glasses being replaced by new ones, and in proof of the damage having been effectually repaired I will only refer to the pictures taken by the instrument this season, which I hope to be able to forward shortly.

I believe the Camera now to be in a far more serviceable state than it ever was before and that with proper care an attention it will stand any heat without suffering further damage.

*I have this day forwarded to Dr Pigou the Camera complete with Lens, Frames, Triangle, Legs &c.*⁴³

The previous day he had sent in prints from thirty of the negatives made in November 1855, together with a long report detailing information he had collected at the photographed sites. (Despite the order received on 10 November 1855 to return to his regiment, Biggs continued photographing at Aihole, Pattadakal, (Figure 3), Banashankari, and Badami, before returning to Belgaum in early December 1855). His report is most notable for the moral indignation it expresses regarding some of the sculptures he encountered. The Temples of Mahakuta near Badami, for example, were now

*celebrated for a large stone Figure of a Female full size in a most indelicate posture which forms an object of pilgrimage and worship for almost all the women in the country round... This affords another proof of the early date at which the morals of India assumed such a headlong & downward tendency*⁴⁴

Biggs went on to say

*The sculptures which disgrace the walls of some Dharmasalas, Idol cars and such like built in the last 40 or 50 years or even less, are so disgusting that had I remained in the Department it was my intention to have applied to His Lordship the Right Honble the Governor in Council for authority to have them effaced wherever I noticed them.*⁴⁵

He concluded the report on a photographic note by observing that "From the little experience I have now had in India I am sanguine as to the perfect applicability of Photography to copying the sculptures", though he added that the thirty photographs he was sending

*are printed on paper not well adapted to the purpose kindly given me by Dr Pigou and I do not consider them so perfect as they would have been had proper materials and more time been available.*⁴⁶

However it was only through Pigou's generosity that Biggs could send in photographs at all; twenty-nine more negatives taken at the sites could not be printed for lack of paper, and Biggs did not even mention them to government until June 1857, a year and a half later.

William Harry (sic) Pigou, age 37, was the son of Harry and Margaret Pigou of Northampton. By the time he was recommended to the Bombay Medical Service in 1840, his father was dead and his mother was living at Stonehouse, Plymouth. He was almost immediately promoted to the rank of Surgeon in the Medical Service in 1841. Little has been discovered regarding his photographic activities before his appointment as

On 3 July 1857 Biggs and Pigou were

Official Photographer, but he was known at least slightly to both Bombay Castle and the Court of Directors, as photographs he took at Bijapur were sent from Bombay to the Court of Directors in May 1855. On 26 December 1855 Pigou took over charge of the Photographic Establishment, and nine days later Biggs wrote

*I leave the work with confidence in the hands of my successor Dr Pigou, who besides professing a good knowledge of chemistry, has the advantage of several years experience in Photography in this country, an advantage which I had not when I undertook the work and which I consider of great importance as I am confident that experience alone will enable the Photographer in this Climate to overcome the many and unexpected difficulties which so frequently present themselves.*⁴⁷

Early in 1856, equipped with Biggs' camera, Pigou set out to photograph temples and inscriptions at Hampi, Anagundi, and Vijayanagar in the ceded districts near Bellary, and in the villages of Lukshmeshwar, Shirhatti, Bankapur, Hongal, Balgami (Figure 4), Lakkundi, Dambal, Annigeri, Narisapur, and Tilwulli in the Dharwar and Mysore districts. He made approximately forty-nine negatives, and at least three prints from eighteen of them were received by Government on 12 August 1856. In October 1856, Bombay Castle forwarded one copy of each photograph and Pigou's report in the sites to the Court of Directors; the Bombay Photographic Society had received a set of prints in August 1856, and the third copies were "mounted on Card Board and deposited in the Central Museum."⁴⁸ Pigou was asked to prepare four additional copies, one each for the Government of Madras and the Governor General, and two more for the Court of Directors.

In August 1856, Pigou was informed that his appointment was confirmed "from the date on which Captain Biggs...obtained his present permanent employment",⁴⁹ a wording which suggested that Biggs was not expected to return to the Photographer's post. In the same month, Pigou, who was preparing for his second photographic tour later in the year, was authorized to purchase "One large double combination of lenses, One camera for the same, Two parabolic reflectors"; these, he explained, would "enable me to copy the interior of temples and subjects not exposed to light sufficient to enable me to copy them with a single lens".⁵⁰



Figure 4: W H Pigou, *Hurulhully (sic). The Temple of Someshwar*, 1856, albumen print, 27.9 x 39.0cm, 1866. Plate 32 in *Architecture in Dharwar and Mysore*, 1866. actually a temple at Balgami. Collection Centre Canadien d'Architecture/ Canadian Centre for Architecture.

Meanwhile, the ship "Mirage", carrying the box of photographic apparatus and supplies from England requested by Biggs in April 1855, arrived at Bombay in mid-July 1856, after being "detained at the India house (London)"⁵¹ from August 1855 to March 1856. Government ordered the box to be forwarded "with great care and as speedily as possible"⁵² to Pigou at Belgaum. But when Pigou opened the box after its arrival in October 1856, he was horrified to discover

*that all the positive paper and bibulous paper is for Photographic purposes useless; it is mouldy, stained throughout, and partly eaten by white ants. The box appeared to have been recently immersed in water, as not only this paper, but many other articles were saturated with moisture and Captain Biggs informs me that on opening his dark frames, the water poured from them. I am happy to say that the negative paper was packed in an air-tight case, and has not sustained any damage.*⁵³

Bombay Castle's enquiry into the matter, took several months, during which the explanations of the Deputy Assistant Commissary General became progressively less satisfactory. In February 1857 the government declared scathingly that they believed the box had been insufficiently packed to withstand its presumably accidental immersion in water, and then had been "redammered before being freed from the water in which its contents appear to have thus been kept in a state of maceration during its whole journey to Belgaum," an act which "can scarcely be accounted for except as the result of the most stupid and reckless carelessness."⁵⁴ However, apart from noting that the affair reflected

no credit on the parties concerned, Bombay Castle took no disciplinary action against the perpetrators.

As the new lens and camera from England arrived intact, Biggs was able to carry out his plan to obtain the new 14 x 11 camera to fit his old lens, and to give Pigou the old 16 x 12 camera for use with the new lens. In May 1857, Bombay Castle sent to Biggs a tardy reprimand from the Court of Directors for the impropriety of having written directly to Mr Buckle, his preferred source for the English supplies, rather than letting the company itself choose and contact the supplier.

We do not know how Pigou was able to overcome the loss of the positive paper sent from England, but he managed to prepare the additional prints ordered by Government in August 1856 from negatives he had made at the beginning of the year. On 19 December 1856 he forwarded between one and twelve prints from each of his forty-nine negatives to Bombay Castle, which distributed them to the Court of Directors, the Governments of India and Madras, and the Central Museum Bombay the following June.

When Pigou sent in these prints from his first photographic tour, he had already begun his second expedition to photograph temples and inscriptions in Dharwar and Mysore; on this tour he would make approximately seventy-five negatives at Haralahalli, Chaudadampur, Korwati, Harihar, Moongoor, Huli (Figure 5, facing page), Saundatti, Chitaldroog (Figure 6: see front cover of this issue of *Photoresearcher*), Allisoor, French Rocks, Seringapatam, Chamundi,

Mysore, Halebid, Gersoppe, Mudbidri, and Tumkur. His trip was cut short when, on 11 March 1857, Bombay Castle authorized his temporary placement at the disposal of the army. This directive disconcerted him, and curtailed his travelling, but did not stop him from going to Ootacamund where he spent the better part of two months organizing and making arrangements to print from his negatives. In May 1857 however, he received "the last order from the Medical Board to join the Artillery"⁵⁵ and had to abandon his printing to return to Bombay.

The Court of Directors Despatch of 18 February 1857 warmly commended the Pigou photographs forwarded to them the previous October, observing that they "display considerable merit and seem to justify the selection of that gentleman for the office of Photographer in succession to Captain Biggs".⁵⁶ Biggs' photographs, however, were praised as "of the highest merit as works of Art", and the Court "greatly regretted" the military circumstances "which compelled your Gov't to recall Captain Biggs to his Corps and to withdraw him from a duty for which he evidently possesses peculiar qualifications."⁵⁷ Bombay Castle enquired, accordingly, of the Army whether Biggs might be "spared for re-employment as Government Photographer",⁵⁸ but the Adjutant General of the army replied on 18 May 1857 that the shortage of artillery officers had never been more serious and the Commander-in-Chief could not "perceive how the services of this officer can be made available as Photographer without adequate augmentation to the Regiment of Artillery."⁵⁹

It is not clear whether the "final order...to join the Artillery" which Pigou received in May had any connection with the hoped for return of Biggs to the photographic establishment, but, coincidentally, on 23 June 1857, two weeks after Bombay Castle informed the Court of Directors that the Army had declined to release Biggs for photographic duties, the Governor cancelled the order placing Pigou at the service of the army.

Figure 6 (see front cover of this issue): W H Pigou, Chittuldroog. Temple of Chamoondée, 1856-57, albumen print, 28.1 x 39.5cm, 1866. Plate 77 in Architecture in Dharwar and Mysore, 1866. Collection Centre Canadien d'Architecture/ Canadian Centre for Architecture.



Figure 5: W H Pigou, Hooblee (sic). Ruined / Temple and Tank, 1856-57, albumen print, 27.2 x 38.2cm, 1866. Plate 53 in Architecture in Dharwar and Mysore, 1866. Actually at Huli. Collection Centre Canadien d'Architecture/ Canadian Centre for Architecture.

On 21 May 1857, the Government wrote to both Biggs and Pigou requesting "a list of all the Photographs taken by them for Government, whether or not they have been submitted to Government, specifying in the former case the number sent."⁶⁰ In addition to supplying the lists, both men took the opportunity to explain some of the difficulties which had prevented them from producing more photographs for government.

Biggs wrote from Belgaum on 1 June 1857, listing ninety-four images, of which, in twenty-nine cases, no prints had been sent in, as "(m)y private stock of paper was exhausted", the paper supplied to him by Dr Pigou "merely sufficed for the 30 Pictures forwarded in January 1856" and he had "neither means nor time at my disposal to print any copies of the remaining 29 Pictures." He added that he had spent a total of eighty-six days on his two photographic tours "including Sundays and days occupied in travelling".⁶¹

Pigou replied from Seringapatam on 9 June 1857, listing forty-nine images taken in early 1856 and an additional seventy-four taken in late 1856-early 1856; of the latter, only three prints had been sent to government. After apologizing for being unable "to give a quite correct list" of the negatives and prints ("I may have omitted some") as they had been sent ahead to Bombay with his baggage, he went on:

Had my services not been required (by the Army) and my work interrupted in consequence, I should have had a much more extensive and valuable collection of Pictures to send this year than I now have. I had also just made arrangements for printing from those taken this year

*and bringing up arrears of manipulations of positive printing. I had procured an extra pressure frame, hoped to have been able to get two or perhaps four more, and should from one or other of the Neilgherrie Hill stations have been able to send a large number of copies from what I consider the best negatives I have ever taken.*⁶²

This plan was interrupted by the order to return to Bombay for service with the army, and "as the monsoon had just set in Ootacamund, I was obliged to pack my negatives with great care knowing I had to encounter the monsoon during its height from thence to Bombay."⁶³ Pigou anticipated difficulty in reaching Bombay before August: "I will do my best to join as quickly as possible. I am most anxious to do so, but at the same time I must point out, at this season of the year the roads may be in parts impassable."⁶⁴ Though he did not link the state of his health with the time he needed to reach Bombay, Pigou allowed that "(t)he exposure I have had to the sun during the last two hot seasons has impaired my health very considerably", and he had "wished to have the benefit of a residence at a Hill Station for health's sake"⁶⁵ while printing up his negatives. He had gone only as far as Bangalore when he was notified by Bombay Castle on 23 June 1857 that the order placing him at the disposal of the Commander-in-Chief for Regimental duty had been cancelled. On 1 July 1857 the government wrote again, authorizing him to delay his return to Bombay until after the monsoon and directing him to "employ yourself for the present as you may deem best for the success of the work entrusted to you".⁶⁶

On 3 July 1857 Biggs and Pigou were

asked to forward all their negatives to government and were advised:

On receipt of the negatives, twenty copies should be printed from each of them for sale at Rs2 or 2-1/2 per copy, the negative then being forwarded to the Hon'ble the Court of Directors who might have copies printed for them in England for sale. By this means two objects will be effected, one the dissemination of the pictures, the other a recovery of a considerable portion of the expenditure incurred by Government on account of these Photographs....⁶⁷

Apparently neither man replied for government wrote to them again on 3 November 1857 reiterating this request. Pigou was also reminded of the government order directing him to return to Bombay.

Pigou's photographic activities after June 1857, if any, are not known, and his status after November 1857 is unclear. His account of expenses from October 1856 to October 1857 is dated "Camp Bombay 1st April 1858" and signed "WH Pigou Superintendent Photographic Department",⁶⁸ and the 1858 *India Register* lists him as "Government Photographer",⁶⁹ but Linnaeus Tripe, the Madras Government Photographer, who was himself in Bangalore throughout the period June to November 1857, characterized Pigou at the end of October 1857 as "Dr. Pigou, until lately the Photographer to the Bombay Government."⁷⁰ Pigou died at Poona on 10 September 1858 aged 41 years. He had not yet complied with the government's November 1857 order to relinquish his negatives; they were found with his effects and sent to government by the trustees of his estate.

At the end of November 1857, Biggs wrote to Bombay Castle protesting vigorously the proposal that a Bombay photographer would print the negatives he had taken for government:

I must protest against negatives taken by me being handed over to any professional photographer in Bombay to strike copies of, for reasons given below, and that if it be done, I must not be considered in any way answerable, for the production of very inferior proofs.

It is a fact undisputed that every Photographer by experience gradually adopts a method of printing suited to the description of negative he is in the habit of producing, and that the same negative which yields beautiful proofs in his hands will under any other treatment produce

only inferior proofs.

Such is the acknowledged jealousy and bigotry among professional photographers even in England, that they will endeavour to make their own pet process suit every negative and will almost invariably take a pride in producing bad proofs from the negatives of others, to make it appear that they are inferior to their own negatives.

The Professional Photographers in Bombay are, I am well aware, wedded to a system of printing which is totally unsuited to the negatives taken by me and Dr. Pigou, and I am confident will not do justice to the negatives, which are capable of producing beautiful proofs if properly handled & I consider it will be an injustice to me to give my negatives to men who are not competent to do them justice and that it will be at the same time a loss rather than a gain to the Government.⁷¹

Furthermore, since the photographs of Bijapur had been taken with his own camera, using his own private store of paper and chemicals, he submitted that "though Government are entitled to any number of copies from the negatives of Beejapoor that the negatives themselves cannot be considered the property of Government".⁷²

On 22 December 1857, Bombay Castle provisionally allowed Biggs to keep his Bijapur negatives, subject to the "favorable consideration"⁷³ of the Court of Directors. But in late 1858 the Crown took over the governing body of India from the East India Company. On 6 October 1858, the Principal Secretary of State for India, whose "favorable consideration" was now needed, rejected Biggs' claim out of hand:

Captain Biggs having been specially employed as Photographer to your Government on a liberal salary, all the work performed by him in that capacity is public property, and you had a right to call for the Negatives of all his Photographs.⁷⁴

On 21 February 1859, Bombay Castle conveyed the decision to Biggs, and directed him to send in the Bijapur negatives "as early as possible for transmission to England".⁷⁵

However, Biggs' warning regarding the danger of allowing other photographers to print from his and Dr. Pigou's negatives was taken very seriously. Biggs' negatives, other than the disputed ones of Bijapur, were sent to England late in 1857 without having been printed in

Bombay, and the Secretary of State for India confirmed Bombay Castle's action in asking Biggs himself to print twenty copies from each of his Bijapur negatives. In June 1859, Biggs was requested to print "some copies" of Pigou's negatives as well for government "who will allow him a remuneration of Rs. 500 for his trouble."⁷⁶ The prints were forwarded to government in April 1860. Two months later, in June 1860, Biggs surrendered his Bijapur negatives, along with the Pigou negatives he had just printed.

Pigou's own photographic equipment and the government owned apparatus were all forwarded to government by the trustees of his estate; the Accountant General appraised them at a mere Rupees 667.8.0, of which Rupees 400 were paid back to the estate. Meanwhile, Bombay castle deliberated from time to time between January and May 1860 on how best to dispose of the equipment; the Grant Medical College, and other public institutions were considered among potential recipients, but in the end it was made over to the Sappers and Miners.

The Bombay Photographic Establishment was begun in haste. It was chronically short of equipment and supplies, and repeatedly disrupted by requests from the army for the return of the photographers to military and medical service. Biggs, the more robust of the two men, held the post of Government Photographer for only ten months, from February to December 1855. Pigou apparently served for almost three years, from December 1855 to September 1857 but there is no evidence that he did any photographic work after he left Ootacamund, in broken health, in May 1857.

Bombay Castle made no attempt to appoint a new Government Photographer after Pigou's death, and it seems clear that cost was the major reason that the establishment was discontinued. For the next decade, the government used the leisure-time efforts of army officers and other amateur photographers to supply official needs for modest compensation.

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REFERENCES AND NOTES

The following abbreviations are used in References below:

BPC = Bombay Public Consultations

BPL = Bombay Public Letter

CDB = Court Despatch to Bombay

HGDB = Home Government Despatch to Bombay

¹ CDB No 59 (29 December) 1854, para 4; IOR

² Ibid

³ Service Army Lists Bombay, IOR. All quotations in this paragraph are from this source.

⁴ Papers re Revenue, Judicial & Legislative References 146-290, 1854, No 261; IOR

⁵ Minutes of Revenue, Judicial & Legislative Committee 20 April 1854 to July 1856, No 245; IOR

⁶ See note 4 above

⁷ Papers re revenue, Judicial & Legislative References 291-437, 1854, No 353; IOR

⁸ BPC, 3 March 1855, No 1264; IOR

⁹ Ibid

¹⁰ Collection to BPL No 118 (16 October) 1855, V2672; IOR.

¹¹ Ibid., V4035; IOR.

¹² Ibid., V4036; IOR

¹³ Ibid.

¹⁴ BPC, 1 May 1855, No 2583; IOR.

¹⁵ Ibid., No 2584; IOR.

¹⁶ This essay follows the 1907 *Imperial Gazetteer* where possible for the spelling of place names, except in direct quotations.

¹⁷ BPC, 1 May 1855, No 2622; IOR,

¹⁸ Ibid.

¹⁹ Ibid.

²⁰ Ibid.

²¹ In addition to the Bijapur photographs, Biggs showed a "remarkable" stereoscopic photograph:

of the lying in state of the late Commander-in-Chief, Lord Frederick Fitzclarence, which took place in a room 70 feet by 30 feet, and the only light (was) that admitted through two doors, or ordinary size, at the opposite end of the situation of the remains. the exposure was one hour and twenty minutes. (Journal of the Bombay Photographic Society no 7 [August 1855], inside title page).

²² Ibid., p 119.

²³ *Journal of the Photographic Society of Bombay Nos 13-17* (February-June 1856), p 26.

²⁴ Collection to BPL No 118 (16 October) 1855, V4532; IOR.

²⁵ Ibid., V5032; IOR.

²⁶ BPC, 22 August 1855, No 4375; IOR.

²⁷ Ibid.

²⁸ BPC, 22 August 1855, No 4376; IOR.

²⁹ BPC, 23 January 1856 No 116; IOR.

³⁰ BPC, 1 May 1855, No 2520; IOR.

³¹ CDB No 42 (29 August) 1855, para 3; IOR.

³² Collection to BPL No 137 (15 November) 1855; V5777; IOR.

³³ Collection to BPL No 144 (1 December) 1855, V6056; IOR.

³⁴ Ibid.

³⁴ Ibid.

³⁶ Collection to BPL No 144 (1 December) 1855, V6057; IOR.

³⁷ BPC, 31 December 1855, No 6360; IOR.

³⁸ BPC, 16 May 1857, No 2162; IOR.

³⁹ BPC, 31 December 1855, No 6623; IOR

⁴⁰ Ibid.

⁴¹ Ibid.

⁴² BPC, 31 December 1855, No 6624; IOR.

⁴³ BPC, 19 February 1856, No 509; IOR.

⁴⁴ Collection to BPL No 10 (16 February) 1856, V6064; IOR.

⁴⁵ Ibid.

⁴⁶ Ibid.

⁴⁷ Ibid.

⁴⁸ Index, BPC 1856, 21 August 1856; IOR.

⁴⁹ Ibid.

⁵⁰ BPC, 21 August 1856, No 4382; IOR.

⁵¹ BPC, 10 May 1856, No 2505; IOR.

⁵² BPC, 21 August 1856, No 4324; IOR.

⁵³ BPC, 24 November 1856, No 5884; IOR.

⁵⁴ BPC, 4 February 1857, No 489; IOR.

⁵⁵ Collection to BPL No 98 (31 December) 1857, V3316; IOR.

⁵⁶ CDB, No 14 of 1857 (18 February), Para 72; IOR.

⁵⁷ Ibid, paras 70, 71.

⁵⁸ BPC, 16 May 1857, No 2163, IOR.

⁵⁹ BPC, 23 June 1857, No 2914, IOR.

⁶⁰ Index BPC 1857, 30 May 1857, No 2467; IOR.

⁶¹ Collection to BPL No 98 (31 December) 1857, V3314; IOR.

⁶² See note 55 above.

⁶³ See note 55 above.

⁶⁴ See note 55 above.

⁶⁵ See note 55 above.

⁶⁶ BPC, 8 July 1857, No 2989A, IOR.

⁶⁷ Collection to BPL No 98 (31 December) 1857, V3318; IOR.

⁶⁸ BPC, 7 May 1858, No 1708; IOR.

⁶⁹ *India Register 1858* (2nd edition, corrected to 15 May) p 77.

⁷⁰ Fort Saint George Public Consultation, 24 November 1857, No 11; IOR.

⁷¹ Collection To BPL no 98 (31 December) 1857, V5996; IOR.

⁷² Ibid.

⁷³ Collection to BPL No 98 (31 December) 1857, V5997; IOR.

⁷⁴ Draft HGDB No 5 (6 October) 1858, para 103; IOR.

⁷⁵ BPC, 21 February 1859, No 517; IOR.

⁷⁶ BPC, 22 June 1859, No 2620; IOR.

ESTONIAN PHOTOGRAPHY: BETWEEN THE EAST AND WEST

by Peeter Tooming

Estonia is a small country, only 45,000 sq. km, with a population of 1.5 million people. We are proud that we have lived on the shores of the Baltic Sea for 5000 years, we are proud that we have found agricultural fields in Estonia about 2000 years old.

But what have we done in the sphere of photography? Have we any well-known photographers? Inventors? Photographic equipment factories? Do you know *anything* about Estonian photography?

First cameras and photographers

The first Daguerreotype camera of the Adolphe Giroux firm in Paris was brought to Estonia in 1840, only a few months after the firm obtained the right to produce these cameras in Paris.

The first professional photographer to open his studio in Tallinn, in 1844 was Daguerreotypist Carl Borchardt. He learnt his skills in Vienna and Petersburg. He probably made the oldest known Daguerreotype in Estonia, which is a portrait of the Tallinn town councillor in 1850.

Daguerreotypes were probably made in Estonia earlier, but either they have not survived or we have not discovered them yet. They must have been made by visiting Daguerreotypists from other countries who worked here in summer.

In 1861 a studio was opened in Tallinn by Charles Borchardt who became the best-known photographer of the 19th century in Estonia. He was the first to bring some esteem to Estonian photography. In 1867 his photoseries 'Estonian Types' was awarded the Grand Silver Medal in the all-Russian ethnographic exhibition in Moscow. His series consists of 50 photos shot in his studio. This showed photos of Estonians in everyday costumes and sometimes the person was photographed with his typical working tools. Now most of the series is missing and only six photographs survive, being held in the State Museum of History, in Tallinn.

Influences from outside

In the earliest years of photography, shortly after the invention of the Daguerreotype, it was quite common for a photographer to work in two towns: Riga (the capital of Latvia) and Dorpat (a town in South Estonia). Also there were very strong contacts between photographers in Estonia and Finland, also in Petersburg. From those places particularly the visiting photographers came to Estonia for summer work and some Estonian photographers have moved to work to Helsinki and Petersburg.

These and other photographers working in the country at that time were not of Estonian nationality. Of course for we Estonians, it is fascinating to speculate who was the first photographer of Estonian nationality, but it is not so easy to find an answer. In the middle of the last century Estonian landowners were mostly Baltic barons of German nationality, all the best working situations in towns were in the hands of Germans, and the German language was spoken everywhere. And so the wealthy Estonians in towns tried to speak German and look like Germans. Also their Estonian names were written in the German style. And so it is not so easy to say with certainty just who was of Estonian nationality.

Pioneer in X-rays

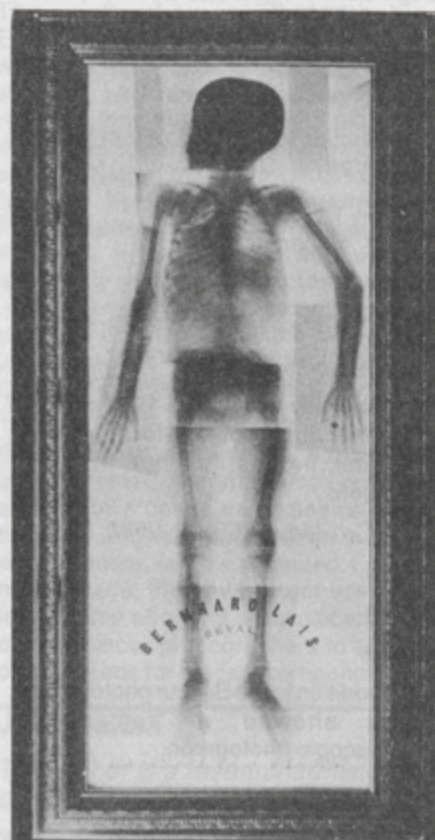
Bernhard Lais was a prominent figure. He was awarded two Grand Gold Medals at the international photo competition in Brussels in 1891 and in St Gilles in 1892. He was a well-known photographer in Reval between 1882 and 1898.

The most interesting aspect of Lais' activities is his work with X-ray photography. The first X-ray apparatus arrived in Reval on 30 March 1896 from Berlin (the owner in Reval was Wilhelm Petersen) and two pictures were made with it the following day. For a few days Lais worked with Petersen, but very soon,

on 12 April, he received his own equipment. There were two sets of X-ray apparatus in Reval, but that owned by Lais was the biggest and the best in Russia at that time. In 1896 and 1897 Lais gave many demonstrations and was eventually invited to display his skills in Petersburg.

A man's skeleton, revealed with the help of X-ray photography, was published by Peter Turner in his book *History of Photography* in 1987. The photo has the following caption: "The first complete X-ray of the human body, made in Germany."

But where is the world's first X-ray of



X-Ray photograph by Bernhard Lais (c. 1896-98)

the human body? If we consider that Lais got his photo apparatus on 12 April 1896, then he had enough time to make his skeleton photo that same year. Maybe he did so before the German photo? This is speculation, but this matter should be investigated more thoroughly as soon as possible. In history it is quite difficult to consider something to be the best, the strongest, the largest and the first one, because at any time more evidence might be revealed which will overturn previous beliefs. Also this example illustrates the necessity to publish very quickly and thoroughly competent histories of photography of all states and countries, to assist these comparisons.

Raising Estonian self-esteem

In order to raise national self-awareness and offer resistance to the oppression exerted by the local Baltic German barons, preservation of any aspect of national culture and history was encouraged. And photography was an indispensable ally in this.

Heinrich Tiidermann and other serious photographers at that time began to concentrate on ethnographic subjects. Tiidermann compiled albums of his photographs and donated them to organisations in Finland and abroad. In 1898 the first edition of a photographic text book by Tiidermann appeared (it was only the second photographic handbook to be published in the Estonian language).

Noteworthy is the production of photo plates called 'Balta'. The production was established at Viljandi in 1922 by K J Freelandt. The equipment for the plant and specialists came from Sweden and 'Balta' plates were put on the market in Latvia, Finland and Sweden.

The Minox, first miniature camera

The most prominent photo anecdote between Latvia and Estonia concerns the world's best-known miniature camera, Minox. History records that the idea was born and the camera was put into production at the Riga plant (Valsts Elektrotehiska Fabrika), in 1937. But actually the idea of Minox as a camera with such radically new construction was born in Tallinn.

The man who made a working model of the first Minox in Tallinn in 1936 was inventor Walter Zapp (born 4 September, 1905). His drawings for the construction were finished in the period 1934-35. In 1936 the first working model of a Minox was finished. But entrepreneurs who were interested in risking money on its production could not be found. So Zapp went to the VEF plant in Riga and there the contract was signed, on 6 October 1936. So we can declare that the inventor of the Minox was Walter Zapp, the birth year of the Minox is 1936 and the birthplace is Tallinn, Estonia.

Walter Zapp is living in Switzerland now and in May 1988 I visited him in his home to shoot a piece for my film about photography. It was a nice surprise to find that Mr Zapp was speaking the Estonian language after being in exile for 50 years. It was very important for me to shoot Mr Zapp stating that the Minox was invented in Tallinn. Maybe it means little to the writers of photo history but it is important for us Estonian photographers.

Influences of occupation

How did Estonian photography develop after 1945? Under the conditions of the Occupation, only professional journalists,

who took photos for magazines, newspapers and books could work. Therefore particularly strong clichés were spread through newspaper photography.

Clear-cut ways were ordered also as to how one must make photos and how photos should appear. For example, there were set ways to photograph a labourer at a machine, a scientist in a laboratory, a schoolchild at school, etc. Here are some examples. To make a dynamic portrait, one had to photograph it with a diagonal, inclined composition. A working man had to stand smiling by his machinery and look somewhere into the distance; a combine harvester driver had to be climbing a ladder to his machine. Everything had to look as though a photo had been taken during the process of work. In general, press photography was like a stage-production in the theatre. It purported to be about realistic recording of life, but actually there was much regulation, burnishing and adapting of life as for the stage. There were rarely true reportage photographs, because work done in this way might show unkempt gardens or broken pavements, and unpainted houses. Working clothing might have been dirty and torn, but to be photographed, workers put on new clothes.



'In School' by Heinrich Tiidermann (c. 1888-1904)

Amateur and professional influences

In the 1960s, photo clubs, which were joined by professional photographers as well as amateurs, began to re-establish themselves. These clubs became self-styled representatives of independent photography. Maybe they were independent in their aspirations, but actually little was changed in 'censoring' of photos. Only so-called socialist/realistic photos were permitted acceptance in exhibitions.

Amateurs within the clubs, unsure of the boundaries of such restrictions, were the most active in introducing, presenting and promoting various new creative methods. Unlike the situation in the world elsewhere, where all manner of innovation is usually introduced by professional photographers, in the Baltic states creative photography was advanced most by amateur photographers. I must stress that was especially the case in the Baltic states, much in the front line in creative photography in the 1960s. In Baltic states there was more freedom than in Russia. Information about photography filtered in to these republics more easily than into Russia. Finland is a neighbouring state to Estonia, so contacts between Estonians and Finnish were more fluid than was feasible between photographers of Moscow and, say, Spain. At that time behind the 'Iron Curtain' the Baltic photography became a magnet which attracted photographers from all over Russia. Major summer camps and seminars were organised for photographers in Estonia and there was active information exchange with the clubs of Russia. And so new ideas about photography spread from Estonia to all over the Soviet Union.

Information from outside

This gives an impression that Estonia is the 'greenhouse' of modern photography, but this is really only by comparison with the situation inside the Soviet Union where there was practically no connection with the world elsewhere. The only photographic magazine, which circulated all over Russia (and also in Estonia) was *Soviet Foto*. Still available, it is published by the Union of Journalists of the Soviet Union and naturally photo journalistic

work was in the forefront. There are few reviews about the photographic life of other countries in it, and anything of this nature has been represented very superficially and tendentiously.

The Estonian photo clubs obtained latest photographic information mostly from the magazines of the East-Bloc countries like Germany, Hungary, Poland and Czechoslovakia, because it was possible to subscribe to them officially. Particularly favoured was the Czechoslovakian magazine *Photo*

Revue, which was published also in Russian. We are indebted very much to this magazine for our new modern tendencies and aspirations in our photography.

Mülber's pictorial photography

What kind of photography has emerged since the 1960s, then? We can first look back to the 1930s, when the Tallinn



By Hans Reimer, c. 1900

Photo Club was flourishing and Johannes Mülber was its leader. Photography by Mülber uses the bromoil technique. His work went to exhibitions around the world and very often took prizes. His photography was of a special style which was in fashion worldwide at that time, pictorialism.

However Mülber's particular identity lay in the fact that, unlike so many other photographers, who worked in a picturesque style, Mülber in his photos used reportage motives, such as scenes from streets and market-places. He aimed to catch an interesting moment and later amplified his idea with the bromoil technique. As is well known, the favourite topics for the pictorialists were landscape scenes, portraits and contrived mythological scenes.

If we divide Mülber photos into two streams, straight records of moments, and photo technical methods, then we shall perceive the two principal trends for Estonian photography during the period 1960-80. The one exemplified the so-called 'realistic representation of life as it looks around us'. The other highlights aspirations to make so-called 'real photographic art'. The true method for making art was considered to be that of changing a straight print with the help of phototechnical methods.

In addition to journalistic photographers, documentary photographers appeared from the ranks of amateurs and one must say that these people brought new ideas to documentary photography. Whereas magazines and newspapers needed photo whose only intention was documentary, amateur photographers tried to add something individual to their photos.

The most prevalent new attitude was the use of the wide-angle lens. Distortion from it was strange to the general public for a long time, and was quite unacceptable to editors. But infiltrating by means of exhibitions, the users of the wide-angle lens made such distortion familiar, so soon professional photographers also started to practise it.

The use of different kinds of photographic methods was considered to be a direct route into the art of photography. The bromoil technique by Mülber, mentioned before, took too much time and various more accessible methods were popularised, like reticulation, solarisation, high contrast etc. Naturally leading exponents came to the fore and their works were valued

and imitated by many after them.

Straight or manipulated?

The whole of Estonian photography was divided into two main groups: straight photography and manipulated photography. The first considered selection of the right moment to take the photograph as being the most important factor.

The second group considered that only a manipulated hand-made photograph worthy of being called art. In effect, this was re-echoing the pictorialists' point of view at the turn of the century.

In addition it was very characteristic of Estonian photography that it was assessed on the basis of a single image only. Of course, sometimes photographs were exhibited in pairs and some thematic exhibitions were completed, but these were the exception rather than the rule.

These aspirations towards art caused discord between photographers and the people who made decision about photography. One must not forget that exhibitions and publishing of photos in magazines went through censors and the censors were not among the most advanced of thinkers or art-loving people. The most exciting photos were prohibited and they could be demonstrated only within closed circles or in exhibitions by clubs. Naturally this situation was abnormal, but then the whole way of life then was abnormal also.

As photographers themselves divided their production into art and non-art, so viewers tried to behave in the same way. But they were less accustomed to the problems under discussion than photographers themselves and therefore the levels of acceptance of photography were different.

So what is Estonian photography in general like at the present time, and how is it likely to evolve in the near future? I first have to state clearly the fact that a particular influence on development of our photography is played by the democratic rearrangements in our society, with increasing freedom of creation. Maybe it now seems impossible to restrict freedom of creation, to dictate to a photographer what to take and how to do so. But behind the so-called Iron Curtain anything could happen.

Unfortunately Estonia has existed behind the Iron Curtain since 1940. At that time Estonia was occupied by Russia and the barbarian order of the Russian State was established. All these orders and prohibitions, directions and decisions came from Russia, who regarded Estonia as "the present of the big brother". Before 1940 Independent Estonia was a democratic state and photography was developing and existing as in the other European states. The invasion of the Russian army and the establishment of the Russian order changed the way of life as a whole. The peculiar situation appeared whereby people, who had lost their freedom, and who had their own traditions, had to put their skill and knowledge to the service of strange ideology. There was no freedom, in life as well as in creation. Even in 1987, just four years ago, any ministry in Moscow could control everything in Estonia, whether it be operating a workshop or a mine, building an electric station or a big industrial complex.

New freedoms hard won

But then in 1987 there began the so-called war against phosphorite in Estonia. Large phosphorite resources were discovered and the All-Union Ministry wanted to open a new mine there. But the mine had been situated in the region where there is the source of subsoil water for the whole of Estonia. As a result of the construction of the mine the larger part of the subsoil waters were destroyed and one third of Estonia suffered from it. In addition to this, the Moscow ministry commanded the mines. As a result all the profit went to Russia and only the environment-endangering life remained for us.

What should we have done? Moved away? But where? And why must the Estonians leave their homeland? The whole nation revolted against the mines, the scientists gave evidence against them, meetings and demonstrations took place. As a result, the mines were not opened. The nation had won! At the same time the nation had won a new level of freedom — the right to speak and to live in the way they themselves wanted.

It changed the whole situation in art as well as in photography. Now one can devote oneself to these topics and problems which were earlier prohibited. However, we have gone from one

By Hans Reimer,
c.1900



extreme to the other, and we are shooting interminably only these aspects of life which were earlier forbidden, like prisons, asylums, childrens' homes, invalids, drunkards, mortuaries, dissection rooms, maternity homes, the nude, pornography, etc. Childbirth and nudes were not recommended to be photographed. Now, with our freedom, everybody tries once-forbidden topics. The shooting range has been widened, but the technical and photographic quality of photography has not improved.

Oblique glances at the nude

As regards the nude, this field is very characteristic of how the way of life could influence the development of a genre of photography. Until recent years, photography of the nude was a difficult situation in Russia: only certain photographs, showing ladies posed in a modest way, were permitted to be exhibited.

In this respect Estonia had privileges because some exhibitions of the nude took place before the onset of glasnost.

At the same time nudes were taken mostly by amateur photographers. As the nude was practically not used commercially anywhere (in calendars, advertisements, journalism, in comparison with the West where it is used freely), so professional photographers did not waste their time and skill on this genre. I dare say the professional could have done a lot in advancing the style of photographing the nude, but only since glasnost changed matters in the market did they become attracted to this field of photography. A vacuum of experience in this field means that much calendar and advertising photography using nude figures is simply mundane.

Looking for identifying marks

So: how will our photography evolve in the conditions of full freedom for creation? Where could Estonia seek example and find inspiration, whether from the West or the East? It seems to me that practically we have to speak first about the matter of our identity, because how is it possible for such a small nation like Estonia to

preserve its culture, traditions, customs and the language? Still the Estonians have managed to do this and therefore it is quite valid to ask the question: will they successfully preserve their style of photography?

We could ask more: have the Estonians got their own photography style at all? Has Estonian photography in the European cross-winds become a sponge, which has sucked into itself soapy water from the west and lather from the East? What are the tendencies of Estonian Photography? Its characteristic features?

I must confess that to my mind it is impossible to find a common denominator for Estonian photography. Maybe we can say about Latvian photography that it is dominated by refined artistic features, and that Lithuanian photography has a tendency towards monumental images. But as for Estonian photography....?

One should mention the arrangement photography, which has been attempted by several authors, but it has not become a characteristic of their work, rather they have just experimented with it. In doing so the most successful instances in arrangement photography have been in the field of politics and the grotesque. Here we could mention the photos 'Farewell to Socialism' and 'Pictures from Exhibitions' by Tõnu Noorits.

Do the Estonians take landscape pictures? Or do they feel themselves to be producers and try to arrange photographs? Yes, many of them do this.

What about the conceptual series? Here we can mention 'The One Day Story' where the same model has been photographed over a distance of 130 kilometres at every kilometre post, also fixing the time. Time and space is changing, while the attributes are the same (e.g., the model and the car). There is contrast of statics and moving, of statics and changing.

What about the ethnographic photo? Here we can mention the exhibitions by Rein Maran about kindred nations, with the songs of the magician in the background.

What about documentary photography about Estonia? There has been much recent photography about events connected with the Estonians.

Are there any computerised photos? The works by Mart Viljus come to mind.

As for pictures made with the help of electronics and copy machines, there is

little of such equipment in Estonia at all, let alone being used by photographers. And therefore the computerised photograph lies in the future for us apart from a few experiments. However, photography is not made by equipment but by a person. But to understand photography one must be educated. The problem of education is pressing in Estonian photography right now. As it is not possible to learn the history, the theory and the aesthetics of photography at high school level in Estonia, so there are few photographically educated

people in our country. This could become one of the most serious obstacles to the development of photography. In photographic education we have lagged behind the world. Now we have the problem not only how to catch up but how to change the nature of our photography. It is no use learning by heart names, facts and other knowledge, but it is necessary to open the eyes, to embrace a wider mental outlook.

When we get our wide mental outlook, then we should pay more attention to the West than to the East. Up to now we

have had only problems and troubles from the East. Even in the case of there being something useful for us, the Estonian doesn't want to see it or accept it. At the present time, the behaviour of Estonians has been influenced by the emotions, but this is very natural, because nothing good has come from the occupiers of Estonia. So in the near future our photographers can look more to the West, because the Estonian culture is mostly based on the European traditions.

Peeter Tooming

Photo by Peeter Kraas



IN BRIEF

Conservation event

The Centre for Photographic Conservation will host a five-day international Conference, 'Photographs, Preserving a Moment in Time' This will be held at the Sir Michael Tippett Centre Newton Park, Bath, England.

The aims and objectives of this conference will be to continue the good work of the CPC 1992 conference, extending the frontiers of photographic preservation and conservation. The long term objectives are to establish and encourage recognition of the profession internationally and build up a body of reference material within the field.

Further information from: Conference Convenor, The Centre for Photographic Conservation, 233 Stanstead Rd, Forest Hill, London SE23 1 HU, England (telephone 081-690 3678, fax 081-314 1940).

L'Almanach Photo

A l'occasion du Symposium de la Société Européenne d'Histoire de la Photographie à Vilanova, j'ai le plaisir d'annoncer la naissance d'un magazine sur la photographie. Ce magazine sera annuel, le premier numéro paraîtra en fin d'année 1993.

Son titre, *L'Almanach Photo*, ne sera pas synonyme de fourre-tout.. *L'Almanach Photo* n'est pas seulement un agenda des manifestations et une description du climat annuel qui règne dans le monde de la photographie.

L'Almanach Photo a pour mission d'informer, de faire une étude, de proposer une analyse, de générer une réflexion et d'être la plate-forme de tous les débats sur la photographie. Ce magazine accorde une place importante aux historiens, seuls capables de nous apporter les témoignages nécessaires à une meilleure connaissance de la photographie. C'est donc dans un souci d'ouverture sur tous les domaines, principe qui commande le travail de l'historien, que s'est faite la préparation de cette publication.

Informations: M. El Ouazzini, 10 rue Chabanais, 75002 Paris (tel 42 96 58 86; fax 42 86 06 00).

Exhibitions:

Member Paul Jay, Conservateur at the Musée Nicéphore Niépce announces two exhibitions there, on show until 30 April 1994:

'Les Vues d'Optique' - Collection Musée Niépce.

'Stanislao Farri' - Collection Musée Niépce.

Catalogues are available:

'Les Vues d'Optiques' (48 pages, 29.5 x 21 cm, 31 colour photos), price 216 FF inclusive of postage.

'Stanislao Farri' (16 pages, 21 x 21 cm, 10 colour photos 1 b&w photo), 61.80 FF inclusive of postage.

Musée Nicéphore Niépce, 28 Quai des Messageries, 71100 Chalon sur Saone, France.

History of Photography

This international publication is devoted exclusively to the basic semantic unit of all modern media, the photograph, from the earliest times to the present day. A free sample copy is available from Amanda Vogel, Taylor & Francis, Rankine Rd, Basingstoke, RG24 0PR, England.

Thanks: We are grateful to Christie's auctioneers for advertising support, which has contributed to the production of this issue in a financial sense.

Correction. In *Photoresearcher* no. 4, the date given on the J D Llewelyn photograph published was incorrect. Member Richard Morris informs us: "This is one of his Oxymel process series that date from 1856".



During the September 1992 ESHPh Symposium at Edinburgh, delegates visited the University of St Andrews. They are pictured here at the Cathedral, where they saw the graves of the famous Adamson brothers. Their visit was hosted by Professor Martin Kemp (fifth from left, front row).

As early as 1842, St Andrews was a centre of photographic experimentation in the circle of the eminent physicist Sir David Brewster, Principal of the University's United College, and a friend of W H Fox Talbot. John Adamson, who was a student, then a teacher, at St Andrews University was one of the first to produce a portrait using the calotype printing process. Many of his pictures are held by the University, and were among those shown to the Symposium by Mr Robert Smart at the University. In 1843, John's brother Robert Adamson formed a renowned partnership with David Octavius Hill. At Robert Adamson's grave, Gordon Baldwin from the Getty Museum, California, laid a wreath and a piper played a lament.