

M a r k o F r e l i h

TOGO
ALBUM
1911–1914

*Fotografski viri o prvi brezžični radiotelegrafski
povezavi med Afriko in Evropo, o življenju v Togu
in o snemanju filma Bela boginja iz Wangore*



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Afrika v Slovenskem etnografskem muzeju

Slovenski etnografski muzej ni le muzej zbirke, pričevalnih za načine življenja in kulture pripadnikov slovenske nacije, Slovencev v zamejstvu in izseljenstvu, temveč so zunaj evropske zbirke njegov integralni del že vse od ustanovitve muzeja leta 1923. V takrat ustanovljeni Kraljevi etnografski muzej so prišle iz Narodnega muzeja, naslednika Kranjskega deželnege muzeja. V obdobju med svetovnim vojnama in po drugi svetovni vojni so nosilci muzejske dejavnosti v SEM zunaj evropske zbirke dopolnjevali, posebno pozornost in strokovno delo pa so jim lahko posvečali od leta 1964 naprej po ustanovitvi posebnega oddelka Muzeja neevropskih kultur v dvorcu v Goričanah pri Medvodah, ki je deloval do konca osemdesetih let preteklega stoletja. Desetletje pozneje so bile te zbirke ponovno prenesene pod okrilje Slovenskega etnografskega muzeja in so z izbranimi predmeti od leta 2004 na ogled na stalni razstavi *Odsev daljnih svetov* v razstavnih hiši na Metelkovi.

O zunaj evropskih zbirkah so doslej pregledno pisali Boris Orel (1954), Pavla Štrukelj (1983) in Ralf Čeplak Mencin (2004). Med zbirkami iz Afrike so v teh pregledih še posebej izpostavljene Ignacija Knobleharja zbirka predmetov plemena Bari iz Sudana iz sredine 19. stoletja kot najstarejša afriška zbirka, egipčanska zbirka različnih zbiralcev, sestavljena iz predmetov, ki so v muzej prišli v različnih obdobjih, in zbirka pigmejskih predmetov Paula Schebeste. V muzeju hranjena opredmetena dediščina afriških kultur, predstavljena s približno 2000 predmeti, sega od Egipta do Južne Afrike in od Etiopije do Benina. In dejstvo je, da je bila doslej posebna pozornost namenjena le Knobleharjevi zbirki, ki jo je kustosinja Pavla Štrukelj predstavila na razstavi s katalogom leta 1968. Tako se nam na začetku novega tisočletja kot ena od pomembnih nalog v Slovenskem etnografskem muzeju kaže ponovno ovrednotenje in predstavitev zbirk predmetov in drugovrstnega gradiva iz Afrike, ki jih od leta 2004 načrtno proučuje kustos Marko Freljih. Prvi poglobljen prispevek je namenjen fotografskemu fondu, nastalem v Togu med letoma 1911 in 1914 v času gradnje radiotelegrafske postaje, ki jo je vodil baron Anton Codelli.

Bojana Rogelj Škafar
direktorica

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Orel, Boris (1954): O etnografskih zbirkah iz Afrike, Amerike in Azije v Etnografskem muzeju v Ljubljani, v: Slovenski etnograf 6–7, 1953–1954, s. 139–146.

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Africa at the Slovene Ethnographic Museum

The Slovene Ethnographic Museum is not only a museum of collections indicative of the lives and cultures of the Slovene nation and Slovenes abroad. Its non-European collections have also been an integral part ever since its founding in 1923. At that time, the newly-founded Royal Ethnographic Museum received them from the National Museum, a successor to the Carniolan Provincial Museum. Although the museum's staff continued to expand the non-European collections in the period between the World Wars and after the Second World War, they began to pay special attention to them and invest more of their expertise in them only after 1964, when the special Museum of Non-European Cultures was founded at Goričane near Medvode, which operated until the end of the 1980s. A decade later the collections were moved back to the Slovene Ethnographic Museum and since 2004 they have been part of the permanent display "A Reflection of Distant Worlds" at the museum's premises on Metelkova Street.

The non-European collections have been described by Boris Orel (1954), Pavla Štrukelj (1983) and Ralf Čeplak Mencin (2004). In their overviews they have focused mostly on Ignaz Knoblecher's collection of items of the Bari tribe from Sudan, which dates from the mid 19th century and is the oldest African collection at the museum; the Egyptian collection by various collectors, composed of items that arrived at the museum during different periods; and a collection of Pygmy items collected by Paul Schebesta. The material legacy of African cultures preserved at the museum, consisting of some 2,000 items, ranges from Egypt to South Africa and from Ethiopia to Benin. Nevertheless, only the Knoblecher collection was thoroughly explored, presented at an exhibition in 1968 and accompanied with a catalogue by the curator Pavla Štrukelj. Consequently one of the important tasks of the Slovene Ethnographic Museum at the threshold of the new millennium is the re-evaluation and presentation of collections of different objects and other material from Africa, which were systematically studied by curator Marko Frelj since 2004. In his first in-depth contribution he focuses on the body of photographs taken in Togo between 1911 and 1914 during the construction of a radiotelegraph station supervised by Baron Anton Codelli.

Bojana Rogelj Škafar

Director

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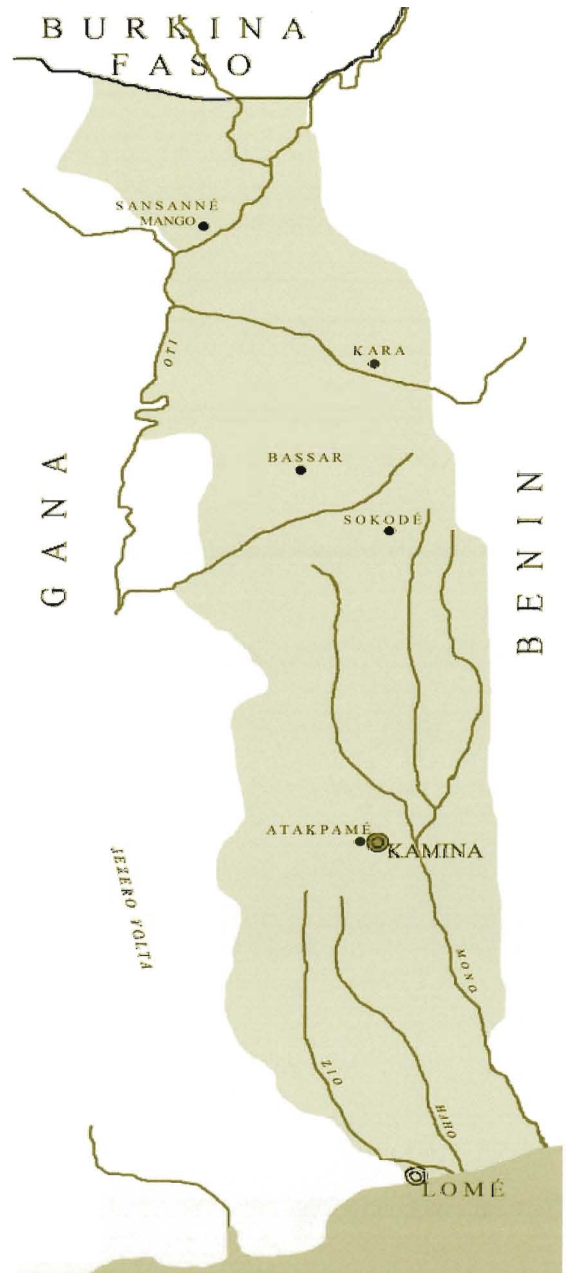
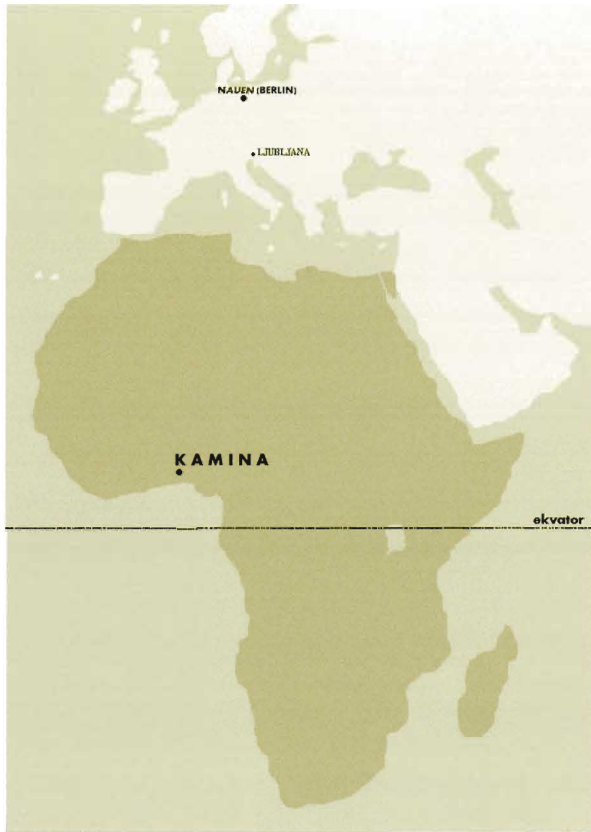
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1. Baron Anton Codelli (desno) na lovu s prijateljem in z dvema domačinoma. / *Baron Anton Codelli (right) hunting with a friend and two natives.*



Mnoge slike, ki sem jih tam napravil, me spominjajo na lepe čase ...
Leo Poljanec

Slovenci imamo skoraj poldrugo stoletje staro tradicijo stikov z Afriko. Z različnimi razlogi so se ljudje odpravljali na pot proti skrivnostnemu kontinentu. Nekateri so tam ostali za vedno, drugi so se vrnili v domovino. In tisti, ki so se vrnili, so se pogosto v spominih vračali nazaj, saj je Afriko nemogoče pozabiti. Njeni čari z bogato kulturo in čudovito naravo so prevzeli tudi slavnega misijonarja in raziskovalca Ignacija Knobleharja, ki je sredi 19. stoletja plul po reki Nil in iskal njene izvire. Skrbno je beležil svoja odkritja in v ladijski dnevnik narisal nekaj skic različnih motivov iz obrežja mogočne afriške reke. Z risbami je hotel čim bolj približati podobo o Nilu tistim, ki so ostali doma. Tudi njegov sodelavec, obrtnik Jakob Šašel, ki je samo za krajši čas prišel delat v katoliški misijon v Kartumu, je z barvnimi risbami popestril svoja pisma v domovino. Slike so obogatile besede in podobe Afrike so med Slovenci zaživele v novi luči. Prvič so imeli pred seboj upodobljene prizore, ki jih je osebno doživel, opisal in narisal njihov rojak.

Knobleharjeve in Šašlove preproste risbe so nastale na začetku nove dobe, ki je popotništvo opremila z nenavadno napravo – fotoaparatom. Slovenci smo šele na prelomu stoletja bolj podrobno spoznali popotniško fotografijo, ki je predvsem spremljala potopisno literaturo. Pojavila pa so se že tudi prva javna predavanja in slikovne projekcije. Ko je časopis »Jutro« leta 1931 napovedal, da bo v Ljubljani predavala svetovna popotnica Alma Karlin, je na isti strani objavil tudi komentar o predavanju, ki ga je v Celju imel Leo Poljanec. Med drugim je pisalo:

V črno-belem svetu Afrike

»Zanimiva izvajanja so spremljale številne lepe in zelo značilne skioptične slike, dragoceni posnetki g. predavatelja samega.«
Poljanec je namreč govoril o svojem bivanju v nemški koloniji Togo v Zahodni Afriki, kjer je preživel dve leti. Kasneje je imel še več predavanj, zadnja že v obdobju, ko sta svet prevzela nova medija – televizija in film.

Za večino sta oba predstavljala novost, nikakor pa ne za Poljanca, ki sta ga spominjala na prijatelja, s katerim je preživel afriško avanturo v Togu. To je bil baron Anton Codelli. Bil je posebnejš, ki je znal uživati v življenju, še posebej takrat, ko je hodil po poteh, ki so vodile k neznanemu cilju. Užival je v izzivu neznanega in v premagovanju ovir, ki so se znašle na njegovi ustvarjalni poti. In na njej se je nekega dne pojavila tudi Afrika. Odšel je tja, zgradil radiotelegrafsko postajo in z brezžično komunikacijo povezal Afriko in Evropo. Na pragu prve svetovne vojne je moral postajo porušiti, sam pa je skupaj z ženo in otrokom končal v ujetništvu in se je šele leta 1920 vrnil v svojo graščino na Kodeljevem v Ljubljani. Z njim pa je prišla tudi Afrika, ki je dobila svoje mesto v najlepšem delu graščine. Številni predmeti in kože divjih živali so krasili baronove sobane, v njegovem kabinetu pa so bile shranjene zanimive fotografije in negativni na steklenih ploščah. Toda med vsemi afriškimi spomini je

manjkal najvažnejši – filmski trak igranega filma z naslovom *Bela boginja iz Wangore*, ki so ga leta 1913 posneli v Togu. V snemanje filma je Codelli vložil ogromno denarja, a kmalu po končanem snemanju je za filmom izginila vsaka sled. V tolažbo so mu ostale fotografije s snemanja in prijateljstvo s Poljancem, ki je v filmu igral stransko moško vlogo.

Tako kot je neznano kam izginil film, bi bila lahko v prvih dneh po drugi svetovni vojni izginila tudi Codellijeva afriška zapuščina. Baron je samo s kovčkom osebne prtljage, med katero je bil tudi amulet, darilo afriškega poglavarja, še pravočasno zapustil Ljubljano in odpotoval v Švico. Graščino so po njegovem odhodu neznanci popolnoma opustošili in jo prepustili propadu. Najlepši afriški predmeti so poniknili v privatne zbirke političnih veljakov, nekaj pa jih je po neobičajnih poteh leta 1946 našlo svoje mesto v depozitu današnjega Slovenskega etnografskega muzeja v Ljubljani. V muzej je prišlo tudi nekaj fotografij in negativov, lepa zbirka fotografij pa je bila pridobljena za Narodno in univerzitetno knjižnico v Ljubljani.

Codellijevi zbirki so se leta 1959 pridružili predmeti, fotografije in diapozitivi iz Poljančeve zapuščine. Dve leti kasneje je muzej pridobil predmete in fotografije tudi od Hinka Keslerja, ki je samo krajši čas sodeloval s Codellijem v Togu.

Fotografska razstava z naslovom *Togo album 1911–1914* v Slovenskem etnografskem muzeju je oživila spomin na afriško epopejo treh Ljubljancev, ki so bili udeleženi v enem od največjih tehničnih podvigov v prvi polovici 20. stoletja. Z razstavo je muzej izpostavil bogat spekter izhodišč za študij različnih tematik s pomočjo fotografskega gradiva. Fotografije odsevajo podobo kolonialne politike v prepletanju s prizori iz vsakdanjega življenja domačinov in belcev. Natančna dokumentacija gradnje brezžične radiotelegrafske postaje v Kamini pomeni izjemen vir za raziskovalce zgodovine tehnike. Še posebej so zanimive slike, ki jih je posnel Poljanec in jih v posebnem zvezku podrobno opisal.

Na koncu naj izpostavim fotografije s snemanja igranega filma. Ta je od leta 1914 sicer pogrešan, ostale pa so slike, ki predstavljajo pomemben prispevek k svetovni filmski zgodovini.¹

V Sloveniji je danes dokumentiranih skoraj 800 fotografij, negativov in diapozitivov, ki so povezani s Codellijevim projektom v Togu. V zvezi s fotografijami pa ostaja odprto vprašanje avtorstva. Posnetke z gradbišča v Kamini je verjetno naredil Codelli ali vsaj eden od njegovih najožjih sodelavcev.² Gradnja brežične postaje je bila namreč tudi z vojaškega vidika strateško pomemben projekt, ki ga ni smel fotografirati kar vsak. Na nekaterih fotografijah iz muzeja je napisana letnica 1911, zato sklepam, da pripadajo Codellijevemu arhivu, saj je Poljanec prišel v Togo kasneje. Codelliju pripisujem avtorstvo oziroma lastništvo tudi tistih posnetkov, ki so shranjeni v Narodni in univerzitetni knjižnici v Ljubljani. Knjižnica je iz zaplenjene zapuščine barona Codellija fotografije pridobila leta 1954. Prvotno so bile zatakne v izreze na listih formata A 4, ki so bili perforirani in naknadno pripeti v navadni pisarniški mapi.³ Nekaj fotografij, ki jih imajo v knjižnici, najdemo objavljenih tudi v reviji *Telefunken-Zeitung*. Posnetek kotlovnice, ki je spremenjena v okrašeno jedilnico, je nastal dne 7. oktobra 1913, ko je Kamino obiskal državni sekretar Wilhelm Heinrich Solf skupaj s soprogo. Sekretarja je spremljal tudi guverner kolonije vojvoda Adolf Friedrich von Mecklenburg. Za sprejem visokih gostov so delavci v Kamini opremili kotlovnico in njen posnetek se je znašel v januarski izdaji časopisa *Telefunken-Zeitung* leta 1914.⁴ Avtor fotografije je morda Codelli, lahko pa jo je naredil uradni fotograf, ki je spremljal delegacijo. Obisk sekretarja Solfa je potekal v času, ko so v Kamini stekle priprave za snemanje igranega filma *Bela boginja iz Wangore*. Režiser Hans Schomburgk se je zavedal pomembnosti dogodka, in je na filmski trak dokumentiral potovanje Solfove delegacije.⁵

Med anonimnimi fotografiji

V muzejskem fotografskem fondu je zaenkrat težko izločiti slike iz zapuščine Hinka Keslerja, saj so pomešane skupaj s Codellijevimi fotografijami. Prav tako ni znano, ali je Kesler slike naredil sam ali jih je pridobil od drugih fotografov.

Tudi avtorstvo fotografij s snemanja filma *Bela boginja iz Wangore* zaenkrat ostaja vprašanje brez odgovora. Glavna protagonistka filma Meg Gehrts je v svojih spominih leta 1915 objavila kar nekaj slik s filmske scene in ob njih je napisano, da so objavljene z dovoljenjem Hansa Schomburgka.⁶ To pa še ne pomeni, da je bil on fotograf! Podobne slike najdemo tudi v Poljančevem albumu, morda pa si je enake fotografije ogledovala Codellijeva mama, ki jih je od sina dobila neposredno iz Toga in jih označila za mikavne posnetke (*reizende Photographien*).⁷ Zaenkrat vse kaže, da je bilo na prizorišču snemanja več ljudi, ki so se ukvarjali s fotografiranjem. Najboljše fotografije so razmnožili, si jih med seboj razdeli, na avtorstvo pa pozabili.⁸

Codelli je verjetno že po uradni dolžnosti moral poskrbeti za dokumentiranje gradbenih faz na postaji. Morda pa je pri tem sodeloval tudi Poljanec, saj je v njegovem arhivu kar nekaj posnetkov, ki zaporedno prikazujejo gradbene aktivnosti v Kamini in predvsem



2. Domači fotograf fotografira moškega in žensko pred kuliso. Desno stoji Poljančev sluga Maks s fotografsko ploščo v roki. *A local photographer taking a picture of a couple in front of a backdrop. Poljanec's servant Maks stands to the right, holding a photographic plate.*

postopno opremljanje notranjosti postaje do končne postavitve telegrafskega pulta z napravo za oddajanje morsejevih znakov. Presenetljivo je, da so se ti posnetki znašli v privatnem albumu, ne pa v strogo varovanih tajnih kolonialnih poročilih. Verjetno je vzrok v nenadni odločitvi, da se postajo poruši že na samem začetku njenega delovanja. To je bilo avgusta leta 1914, ko je v Evropi že potekala prva svetovna vojna in nemška vlada ni kazala nobenega interesa, da obdrži kolonijo Togo. Fotografije nekdanje postaje so postale nepomembne in Poljanec jih je lahko brez težav odnesel domov ter jih za spomin nalepil v dva albuma različnih velikosti.

Posamezni listi iz obeh albumov so danes shranjeni v Slovenskem etnografskem muzeju kot del Poljančeve afriške zbirke.⁹

Poljanec je verjetno kmalu po vrnitvi v domovino naredil izbor 82 motivov in jih preslikal na steklo kot diapozitive (82 × 82 mm). Vse diapozitive je opremil s komentarjem v slovenskem jeziku. Opise slik je napisal z navadnim svinčnikom v zvezek. Leta 1952 je tekst priredil v krajšem tipkopisu na devetih straneh za predavanje, ki

naj bi trajalo trideset minut. Diapozitivi in oba komentarja se nahajajo v Slovenskem etnografskem muzeju.¹⁰

Poljanec je že med vojno leta 1916 pripravil v Zagrebu prvo predavanje o svojem bivanju v Togu. Leta 1918 je predaval v zdravilišču Bilin blizu znanega letovišča Teplice na severu današnje Češke.¹¹ V obdobju med letoma 1922 in 1955 je predaval po različnih krajih v Sloveniji, časopisi pa so njegovo predavanje napovedali z naslovom *Dve leti ob suženjski obali Afrike*.¹²

O fotografski dejavnosti v Togu nam veliko pove Poljančeva fotografija, ki jo je komentiral s sledečimi besedami:

»Fotograf domačin si je pod vaškim drevesom obesil veliko platno, na katerem je bila narisana jadrnica. Mizo, stol in steklenino si je izposodil pri bogatem črncu. Mož, ki ga zakriva fotograf, drži v roki kolo, s tem je hotel pokazati, da je ugleden in premožen, žena pa sedi pri mizi. Ob strani stoji moj boy Maks, ki mi drži motno steklo kamere. Bil je inteligenčen in prebrisan dečko, govoril je angleški in nemški jezik, poleg tega pa obvladal štiri zamorska narečja. Nisem ga imel dolgo, kajti pošteno mi je kradel in pil whisky.«¹³

S fotografije je razvidno, da so bili na prizorišču kar trije fotoaparati: enega ima pred seboj domači fotograf, drugi stoji levo od njega, za tretjim pa stoji avtor posnetka Leo Poljanec.

Posnetek nam jasno kaže, da so se s fotografiranjem načrtno ukvarjali tudi domačini. Njihove slike so zagotovo prišle v roke belcev in so kasneje končale v privatnih ali muzejskih zbirkah, avtor pa je zelo verjetno ostal anonimen. Tudi v primeru naših zbirk je treba dopustiti možnost, da so med njimi fotografije, ki so jih naredili domači fotografi.

Slikovna dokumentacija, ki izhaja iz kolonije Togo, je predvsem v Nemčiji sistematično popisana, objavljena v literaturi in predstavljena na internetnih straneh.¹⁴ Iz do sedaj pregledanega gradiva lahko povzamem, da so fotografije iz Slovenskega etnografskega muzeja in iz Narodne in univerzitetne knjižnice v Ljubljani dokaj specifične, saj so osredotočene na dejavnost v Kamini in bližnji okolici. Zaradi te vsebinske posebnosti so še bolj dragocene za razumevanje nemške kolonialne zapuščine iz Zahodne Afrike.

Značilnost zemljevida Afrike je predvsem v izrazitih ravnih mejnih črtah, ki med seboj ločijo države. Pedantne poteze s pomočjo ravnila so bile načrtane na mizah v evropskih vladarskih palačah. Na videz preproste črte pa so za afriško prebivalstvo pomenile usodne posege v njihovo življenje in kulturo. Beli človek je na afriška tla stopil v prepričanju, da ima do tega kontinenta absolutno pravico. Večvrednostni kompleks je spodbujal rasiistične nagone, ki so kmalu dosegli grozljive razsežnosti. Evropska imperialna politika je v 19. stoletju razkosala Afriko po dolgem in počez. To se je zgodilo predvsem po mednarodni konferenci v Berlinu leta 1884, ko so izpostavili načelo, da ima vsaka država, ki je že razpolagala z obalnim ozemljem, pravico do osvajanja zaledja tako daleč, kolikor so ji dopuščale možnosti. Glavno besedo pri delitvi so imeli Angleži, Francozi in Belgijci, kasneje pa se je v kolonialno politiko vmešala še Nemčija. Cesar Viljem II. je evforično oznanil, da ima Nemčija pravico do tistega ozemlja, kjer *„nemški orel zaplji svoje kremplje“*.¹⁵ In orel je poletel proti Afriki ...

Nastale so kolonije, kot so Togo, Kamerun, Nemška Vzhodna Afrika (Deutsch-Ostafrika) in Nemška Jugozahodna Afrika (Deutsch-Südwestafrika). Med njimi je bila kolonija Togo še najbolj nenavadna: že na samem začetku je bila zasnovana kot vzorčna kolonija (nem. *Musterkolonie*). Deželo ob Suženjski obali v Zahodni Afriki je za matično domovino pridobil nemški pustolovec Gustav Nachtigal. Dne 5. julija 1884 je varuhu kraljevega žezla ponudil v podpis nenavadno pogodbo, ki je Nemcem dopuščala, da nad ozemljem dobijo protektorat in ga zaščitijo pred morebitnim sovražniki. Lokalni kralj Mlapa III. se je strinjal s pogodbo in Nemci so hitro

Kolonija po meri

imeli nadzor nad območjem, ki je segalo v notranjost celine nekaj več kot 500 km, njegova širina pa je bila od 120 do 175 kilometrov.¹⁶ Nova kolonija z značilno pravokotno obliko se je najprej imenovala Togoland, kasneje pa preprosto Togo. Na zahodu je mejila na britansko ozemlje Zlato obalo, na vzhodu in severu pa na francosko kolonijo Dahomej.¹⁷ Umirjene razmere so nemški upravi dopuščale nemoten razvoj komunikacijske infrastrukture in trgovine. Na obsežnih plantažah so gojili kakav, kavčuk, kavo, arašide in kokos. Posebna pozornost pa je bila usmerjena v pridelavo bombaža, ki so ga v velikih količinah izvažali v Nemčijo. S tem si je nemška tekstilna industrija ustvarila suveren položaj na mednarodnem trgu. Na obali so zgradili tovarne za pridobivanje žganja, ki pa je bilo priljubljena pijača predvsem pri Evropejcih. Zaradi razširjenosti alkoholizma med priseljenci se je med domačini razširila krilatica »pijan kot belec«.¹⁸

Nemci so se še posebej na pobudo misijonarjev posvetili izobraževanju mladine. Šolanje je na začetku potekalo v lokalnem jeziku, kasneje pa so se učenci učili nemščine, saj je v višjih razredih pouk potekal samo v tem jeziku. Skozi proces izobraževanja se je odvijalo tudi načrtno izkoreninjanje tradicionalnega verskega izročila. Katoliški in protestantski misijonarji so ustanavljali tudi

bolnišnice in s tem temeljito izboljšali zdravstvene razmere v deželi, saj so omejili bolezni kot na primer črne kože in gobavost.

Z uspešno ekonomsko politiko v Togu si je nemška vlada zagotovila minimalni primanjkljaj pri financiranju

gospodarskega razvoja kolonije, saj je stroške v glavnem pokrila z uspešnim izvozom različnih produktov.¹⁹ V drugih kolonijah se gospodarstvo nikoli ni razvilo do te mere, da bi se samostojno vzdrževale, in zato so za Nemčijo pomenile veliko finančno breme in popolno izgubo.



3. Leo Poljanec

Codellijevi so se v začetku 18. stoletja z Goriškega preselili v Ljubljano in se za stalno naselili v graščini Turn (Thurn) ob Ljubljani. Po rodbini Codelli se širša okolica skupaj z graščino še danes imenuje Kodeljevo. Antonu Codelliju je bilo od rojstva usojeno, da bo njegovo življenje polno avantur, saj se že rodil ni v domači graščini, ampak daleč stran od doma – v Neaplju.²⁰ Njegov oče Karel je bil tam na klimatskem okrevanju in je s seboj vzel tudi ženo Rozalijo, ki je 22. marca 1875 rodila sina.²¹ Mama Rozalija je izhajala iz nemške plemiške družine Taufferer, doma pa je bila z gradu Peščenik (Weixelbach) pri Višnji Gori na Dolenjskem.²² Anton je odraščal v Ljubljani in na Dunaju, kjer je leta 1894 končal šolanje na Terezijanski akademiji (Theresianum). Nekaj časa je preživel v avstrijski vojni mornarici, s katero je potoval do Kitajske in Japonske. Zaradi zdravstvenih težav je mornarico zapustil in se posvetil strojništvu in elektrotehniki. Kot samouk se je kmalu razvil v genialnega vsestranskega izumitelja, ki se je lahko pohvalil s številnimi patenti doma in v tujini.

Njegova ustvarjalna energija je rodila tudi ideje, ki so mejile na znanstveno fantastiko: zamislil si je gromozanski zrakoplov v dolžini enega kilometra in s premerom sto metrov. V letečem gigantu naj bi bilo prostora kar za 22.000 (!) potnikov. Čeprav bi z njim zatemnil nebo nad Ljubljano, je kljub temu razmišljal, da bi pristajališče uredil kar na Ljubljanskem barju.

Codelli je zaslovel predvsem po patentiranju posebnega televizijskega sprejemnika, s katerim pa se mu ni posrečilo prodreti na tržišče, saj je njegov izum temeljil na mehaniki in optiki, medtem ko je predvsem v Ameriki prihodnost televizije narekoval elektronski sistem.²³

Ljubljančani v Afriki

Družinski arhiv Codellijevih je na srečo v večji meri ohranjen in v njem je tudi veliko patentnih prijav in idejnih osnutkov različnih izumov.²⁴ Arhivsko gradivo je v bodoče potrebno strokovno obdelati in ga primerno vključiti v pregled zgodovine tehnike konec 19. stoletja in v prvi polovici 20. stoletja.

Slovenec se je Codelli vtisnil v spomin po prvem avtomobilu, ki ga je leta 1898 pripeljal z Dunaja v Ljubljano. Med meščani je povzročil pravi nemir, ko je s hitrostjo skoraj 30 km/uro »drvel« po cestah in kvaril podobo mirnega, idilичnega provincialnega mesta.²⁵ Leta 1900 se je prijavil na dirko med Dunajem in Salzburgom in med osemnajstimi udeleženci dosegel tretje mesto.²⁶ Z avtom in najetim šoferjem se je odpravil tudi v Nico, kjer je v eni od igralnic zaigral ves denar in še avto povrh. Denar za povratek v Ljubljano si je sposodil pri svojem šoferju.

Zanimanje za radiotehniko ga je pripeljalo v stik z nemško telekomunikacijsko družbo Telefunken iz Berlina, kjer je opravil krajši tečaj iz telegrafije, nato pa je zanj izpeljal postavitve telegrafskih postaj v Dalmaciji za potrebe avstrijske vojne mornarice. Čeprav po poklicu ni bil inženir, je njegov inovativni duh prepričal omenjeno družbo, ki jo je takrat vodil tehnični direktor prof

Georg von Arco, da so mu zaupali enega najzahtevnejših projektov v zgodovini telegrafije: vzpostavitev brezžične povezave med Berlinom in nemškimi kolonijami v Afriki.²⁷ Nemški inženirji so bili zgroženi, da je veliki projekt dobil avstroogrski državljani, ki si je za povrh privoščil še nenavaden ultimat: vsa gradbena in tehnična dela bo vodil samostojno brez sodelavcev!²⁸ Ta odločitev je bila v skladu z njegovim značajem in življenjskim stilom. Oboževal je izzive, v katerih je najraje užival sam.

Vendar je bila afriška naloga preveč zahtevna, da bi jo opravil brez pomoči.²⁹ Med drugim je k sodelovanju povabil rojaka Lea Poljanca iz Ljubljane.³⁰ Moža sta se

dobro poznala, saj je Poljančeva sestra Ana učila baronove otroke.³¹ Poljanec je v Togo pripotoval leta 1912 in na gradbišču prevzel komercialne posle. V novem življenjskem okolju se je hitro navdušil nad lovom in fotografiranjem, zbiral pa je tudi različne predmete. Leta 1914 se je vrnil v domovino in nastopil vojaško službo.

Codelliju se je za krajši čas pridružil tudi Hinko Kesler iz Ljubljane, ki pa je kmalu odpotoval naprej v nemško kolonijo Kamerun, kjer je prav tako za Telefunken delal na radiotelegrafski postaji v Douali.³² O Keslerju nimamo veliko podatkov, saj niso nikjer objavljeni zapisi o njegovem bivanju v Afriki.³³

Nemška vlada je v kolonialni politiki že na samem začetku zaznala problem komuniciranja. Velike razdalje med Berlinom in čezmorskimi kolonijami bi lahko premagali samo s postavitvijo brezžičnih radiotelegrafskih postaj. Za potrebe afriških kolonij so se odločili, da zgradijo osrednjo postajo, ki bi sprejemala signal s postaje Nauen pri Berlinu in ga nato prenašala naprej na nemško ozemlje v Afriki. Nemško podjetje Telefunken je z uporabo oddajnika na temelju iskrišča (Löschfunkensender) že leta 1910 doseglo brezžični prenos signala v oddaljenosti 3700 kilometrov in obstajalo je upravičeno upanje, da bodo kmalu presegli magično mejo pet tisoč kilometrov. S tako močnim signalom bi brez težav segli v notranjost Afrike, vse do svojih kolonij.³⁴

Ob afriškem projektu je Codelli zagotovo zaslužil izjemno priložnost, da se njegov izumiteljski genij izživi do skrajnih meja. V nemško kolonijo Togo je pripotoval leta 1911.³⁵

Takrat je tam že delovala obalna telegrafska povezava med mestoma Lomé in Anecho ter med Loméjem in mestom Sokodé na severu. Komunikacija z Evropo pa je potekala po mednarodnih podmorskih kabljih. S strateškega vidika je bil ta način komuniciranja zelo negotov, saj je ves čas obstajala možnost, da bi bila v primeru političnih napetosti kabelska povezava prekinjena. Nemčija si je hotela zagotoviti suverenost na kolonialnem prizorišču v Afriki in zato je bilo nujno treba ustvariti pogoje za brezžično povezavo med Berlinom, Togom, Kamerunom, Nemško Jugozahodno Afriko in Nemško Vzhodno Afriko. Codelli se je po prihodu v Togo odpra-

Nevidni dotik kontinentov

vil v Kamerun, kjer je gradil manjše brezžične telegrafske postaje. Na poti ga je nekaj časa spremljal Rudolf Kaiser z Dunaja, ki pa je kmalu zbolel za rumeno mrzlico in v začetku oktobra umrl v starosti 29 let. Codelli je njegovim sorodnikom na Dunaju poslal dva zaboja s kožami afriških živali in dva zaboja s fotografskimi ploščami.³⁶ Pokojnega Kaiserja, ki je pri Codelliju vodil komercialne zadeve, je v začetku leta 1912 nasledil Poljanec.

Po končanih terenskih obhodih se je Codelli odločil, da je za osrednjo radiotelegrafsko postajo najbolj primeren kraj Kamina blizu mesta Atakpamé.³⁷ Od glavnega mesta Lomé je v Atakpamé že peljala 164 kilometrov dolga proga. Dograditi je bilo treba še dobrih šest kilometrov in Kamina je bila povezana z obalo. Tam so zgradili skoraj petsto metrov dolg pomol in ga opremili z žerjavi. Ladje namreč zaradi nizke peščene obale in visokih valov niso mogle pristajati. Vse je bilo treba pretovoriti na manjše čolne ali pa tovor z ladje spraviti z žerjavi na vlak, ki je lahko zapeljal na pomol. Po normalnotirni železnici so blago pripeljali do vasice Agbonu blizu Atakpaméja. Tu so ga pretovorili na ozkotirne transportne vagončke, ki so jih razvozili po bližnjem gradbišču v Kamini.



4. Telegrafist sprejema in oddaja sporočila. Spodaj pod mizo je domačin, ki pomaga pri odpravljanju tehničnih motenj.
Telegrapher receiving and transmitting messages. The local man under the table helps to repair technical malfunctions.

Na gradbišču s površino 12 km² so najprej odstranili drevje in grmičevje in teren izravnali.³⁸ Za začetek so postavili majhno leseno kočo, v kateri so namestili aparature; moč oddajnega signala so testirali s pomočjo antene, pripete na dva zračna balona. Naslednji korak je bila postavitve nasipov in tračnic za ozkotirno železnico. Ob progi so postavili mizarsko, kovaško in montažno delavnico. Blizu je bila tudi opekarna. Vzdolž proge so zrasle kočice za priseljeno delovno silo, v glavnem pa so bili zaposleni domačini iz bližnjih vasi. Sledila je regulacija potoka Ike, izkop vodnih jarkov in vodnih zbiralnikov.³⁹ Nato se je začela montaža devetih antenskih stolpov: šest jih je doseglo višino 120 metrov, trije pa so bili visoki 75 metrov. Največja masa stolpa ni presegla 25 ton, medtem ko so imeli železobetonski temelji približno 120 ton. Za gradnjo stolpov so uporabili masivne železne palice s kotnimi profili, saj se elementi iz kompaktne pločevine niso obnesli. Codelli je bil priča, kako je divje tropsko neurje popolnoma izmaličilo pločevinasto konstrukcijo v poskusni radiotelegrafski postaji blizu kraja Anae, zato je vztrajal pri dobavi delov iz kakovostnega železa. Veliko truda je zahtevala tudi zidava posebnih betonskih stebrov za sidranje jeklenih vrvi, s katerimi so stabilizirali pokončno jekleno konstrukcijo antenskega stolpa. Vsak stolp je imel tri sidrišča. Potem so se lotili gradnje različnih stavbnih objektov, kot so oddajna hiša s kotlovnico in strojnico, poleg sta stala vodni zbiralnik in hladilni stolp za kondenzacijo pare, nedaleč stran pa še upravna hiša. V oddajni hiši je bil tudi znameniti *Sabbibox*. Tako so namreč domačini imenovali z različnimi 'živimi' aparaturnami opremljeni stikalni pult, ki je predstavljal možgane postaje.

V spomin na Sabbibox

Pri valovni dolžini od 3500 do 9500 metrov in oddajni moči 100 kilovatov naj bi oddajnik brez večjih težav dosegel brezžično povezavo z matično postajo Nauen, ki je bila oddaljena okoli 5200 kilometrov, in z 3000 kilometrov oddaljeno postajo Windhuk v Nemški Jugozahodni Afriki.⁴⁰ Zaradi velikih atmosferskih motenj nad Afriko je oddajnik deloval predvsem ponoči.

Izvedba projekta v Kamini je bila odvisna od podrobnega načrtovanja dobave gradbenih elementov in notranje opreme objektov. Že sam transport iz Nemčije do Kamine je zahteval vrhunsko logistiko, ki so jo inženirji v Kamini brezhibno obvladovali. Med najbolj zahtevne tehnične podvige sta nedvomno sodila transport in montaža treh ogromnih parnih kotlov, ki so bili izdelani v tovarni L.&C. Steinmüller v Gummersbachu.⁴¹

Na začetku je bilo na delovišču zaposlenih okoli 300 domačinov, sčasoma pa se je število skrčilo zaradi potrebe po manjši delovni sili. Najprej so za opravljeno delo dobili skromno plačilo, kasneje pa so bili prisiljeni delati brez plačila, saj so le tako lahko odslužili obvezno plačilo davka. Pisni viri in tudi fotografije dokumentirajo dejavno vključevanje domačinov v delo na gradbišču. V deželi, kjer je bilo tehnološko znanje na stopnji prazgodovine (npr. obdelava železa s kamnom), so se Afričani

dobesedno čez noč srečali z najmodernejšimi aparaturo in stroji, kot je na primer generator izmenične napetosti nemškega podjetja AEG.⁴² Čeprav so se soočili s popolnoma neznano tehnologijo, so zgolj s prirojenim talentom aktivno in uspešno opravili delo, ki predstavlja enega od mejnikov v zgodovini radiotelegrafije. Njihova vloga pri projektu v Kamini sodi med najlepše primere zanikanja absurdnega mišljenja, da naj bi bili ljudje v Afriki primitivni in umsko zaostali.

Medtem ko so dela v Kamini potekala po načrtih, je Codelli odpotoval v Evropo, še prej pa se je ustavil na otoku Tenerife, kjer ga je že čakala njegova mama Rozalija. Takoj ko je zvedela, da bo njen Tony, kot ga je ljubkovalno poimenovala, odšel iz Afrike, mu je pripotovala naproti. Skupaj sta nadaljevala plovbo proti Hamburgu. V začetku maja leta 1912 ga je na sedežu družbe Telefunken v Berlinu sprejel grof Arco in Codelli mu je izčrpno poročal o situaciji v Kamini.⁴³ Na poti je Codellija spremljal tudi služabnik Tommy, fantič iz liberijskega ljudstva Kru, ki na železniški postaji v Ljubljani ni razumel, zakaj ljudje buljijo vanj. Ni mu preostalo drugega, kot da jim je zabrusil duhovito opazko: »Bush people!«⁴⁴

Codelli se je sredi avgusta vrnil na gradbišče v Kamini, kjer so že stali trije manjši antenski stolpi in nedokončano osrednje poslopje z vodnim stolpom. Julija 1913 je bil ponovno v Evropi, kjer se je ločil od svoje žene (in sestrične) Marije Conche in se zaročil s češko baronico Valentino Mladoto.⁴⁵ Po vrnitvi v Togo se je intenzivno lotil dela in konec leta je guverner vojvoda Mecklenburg med prvimi prejel telegram iz Nemčije z naslednjo vsebino: »Iz nemške domovine sporoča Vaši visokosti po brežični poti preko 5000 km največjo vdanost. Pozdrav, Telefunkenova postaja Nauen.«⁴⁶

Codelli, ki se je razveselil uspešnih rezultatov pri odajanju in sprejemanju telegrafskih poročil, je bil še bolj vesel šestnajst let mlajše soproge, s katero se je poročil v začetku leta 1914. Takoj po poročnih slovesnostih v Budimpešti in na Dunaju sta mladoporočenca odpotovala proti Afriki, družbo pa jima je delala služabnica Marija Lokošek, ki je bila sicer že več let zaposlena v Codellijevi graščini v Ljubljani.⁴⁷ Ob prihodu v Togo so vsi trije preživeli nekaj dni v guvernerjevi obmorski rezidenci v Loméju, nato pa so odpotovali v Kamino, kjer se je Codelli takoj lotil zaključnih del na postaji. Po njegovih načrtih

naj bi se projekt končal najkasneje septembra, ko naj bi postajo prevzel Telefunken, on pa bi se dokončno vrnil v Ljubljano. Toda usoda je načrtovala drugačno pot.

Atentat v Sarajevu, 28. junija 1914, je Evropo porinil v apokaliptične razmere prve svetovne vojne. Morilski streli na avstrijskega prestolonaslednika Franca Ferdinanda in na njegovo soprogo Sofijo so odmevali tudi v Afriki. Nemčija, ki je postala zaveznica avstro-ogrsko monarhije, je nenadoma morala zavarovati tudi svoje kolonije, ki sta jih ogrožali predvsem Anglija in Francija. Togo se je že v začetku avgusta znašel v primežu angleških in francoskih vojaških enot. Namestnik guvernerja von Doering je za čas potekanja bojev v Evropi predlagal dogovor o nevtralnosti. Nikakor si ni predstavljal, da bi se sredi Afrike, pred očmi domačinov, belci pobijali med seboj. Toda ravno to se je zgodilo. Nemci so bili prisiljeni v obrambo in na začetku so izvedli celo nekaj uspešnih akcij, toda kmalu so spoznali, da samo s štirimi mitraljezi ne bodo kos dobro oboroženemu nasprotniku. Umaknili so se v Kamino, kjer so bili lahko v zvezi z domovino. Toda pritisk na Kamino je bil vse hujši in dežurni telegrafist je v eter poslal dramatično novico: »Ko nas nekega dne ne boste več slišali, bo to pomenilo, da Kamina, tamkajšnje osebje in nemška kolonija Togo niso več v nemških rokah.«⁴⁸ Vrhovno vojaško poveljstvo v Berlinu je takoj ukrepalo z ukazom: postajni kompleks je treba razstreliti! Codelli in njegovi sodelavci so se v noči s 24. na 25. avgust dokončno soočili z dejstvom, da morajo sami uničiti vse tisto, kar so ustvarili v zadnjih letih. Potrebovali so samo pet ur in postaja v Kamini je izginila z obličja zemlje.

Dan kasneje, 26. avgusta 1914, so se Nemci v Kamini uradno predali in tako je bila dosežena prva zavezniška zmaga v prvi svetovni vojni.⁴⁹

Če radiotelegrafsko postajo v Kamini izvezemo kot izjemen tehnični dosežek na afriških tleh, so po drugi strani njene ruševine svojevrsten spomenik nesmiselnosti vsake kolonialne politike in spomin na absurdnost tiste dobe, ko je v šolskih učbenikih pisalo, da je najvišja gora Nemčije – Kilimandžaro!⁵⁰

Kot vojni ujetnik je Codelli skupaj z ženo in s služabnico iz Ljubljane preživel še dve leti v Afriki.⁵¹ V mestu Porto Novo v Dahomeju se mu je konec novembra 1915 rodila hčerka Rosemarie. Družina je živela v hišnem pri-

poru v lepo urejeni hiši. Omejitve svobode so občutili predvsem v tem, da so le dvakrat dnevno pod nadzorom lahko odšli na sprehod. Preko Alžirije so bili vsi skupaj premeščeni v južno Francijo, kamor so prispeli šele poleti 1916. Codellijeva mama je šla v intenzivno kampanjo za rešitev svojega sina in njegove družine. Za pomoč je prosila tudi slavnega popotnika Rudolfa Slatina, imenovanega tudi Slatin Paša, ki je bil do leta 1914 generalni inšpektor v Sudanu.⁵² Toda žal je bil njegov vpliv premajhen, da bi ji lahko pomagal. Več sreče so imeli predstavniki nemške in avstrijske vlade, ki so dosegli, da

so Codellija z družino in služkinjo premestili v Švico. V nevtralni državi so v kraju Weggis dobili novi začasni dom, ki ga je Codelli takoj opremil v afriškem slogu s predmeti, ki jih je prinesel iz Toga.

Codelli je prag domače ljubljanske graščine prestopil šele po treh letih bivanja v Švici, avgusta leta 1920. Četrto stoletja kasneje je moral še enkrat zapustiti graščino na Kodeljevem. Tokrat za vedno, saj so mu komunistični skrajneži grozili s smrtjo. Slavni slovenski izumitelj, Ljubljčan baron Anton Codelli je umrl 26. aprila 1954 in je pokopan v kraju Porto Ronco blizu Ascone v Švici.

5. Domačinka počiva na korenini kruhovca. / *Native resting on the root of a baobab tree.*



Sicer se pa zamorcu dopade, če ga fotografiraš. Slike ne spozna in jo obrača toliko časa, dokler mu je ne razložiš.

Leo Poljanec

Tehnična ekipa, ki je sodelovala pri gradnji postaje v Kamini, je pogosto obiskovala tudi bližnje kraje. Srečanje s temnopoltim prebivalstvom je bilo samo po sebi dovolj zanimivo, da ga je bilo potrebno tudi fotografsko dokumentirati. Slike prikazujejo prizore iz tradicionalnega načina življenja, ki ga moderna doba ne pozna več. Še posebej velja to za različne obrti (npr. tkalstvo, kovaštvo), ki jih je uvajanje novih tehnologij izrinilo iz vsakdanjih potreb afriškega človeka. Poljanec je veliko fotografiral in verjetno je že v Togu razmišljal, kako bo v domovini predstavil svoje bivanje v Afriki. Njegov fotografski opus pokriva vse glavne vsebine, ki jih je ponujalo afriško okolje. S komentarji k slikam pa nam je še bolj približal duha tistega časa.

Med gradnjo postaje se je v Kamini naselilo veliko ljudi iz različnih etničnih skupin, zaradi česar je imel kraj zelo pisano podobo. Toda prvotni prebivalci so na tem prostoru pripadali širši skupini ljudstva z imenom Eve.⁵³ Evropejci so jih imeli radi v svoji bližini, saj so bili zelo talentirani za učenje jezikov in večina je znala govoriti vsaj angleščino ali francoščino. Tudi nemščine so se hitro naučili, toda težavo jim je povzročala izgovorjava. Zaposleni so bili kot trgovci, uradniki in prevajalci. Prijeten fant Andrej Akonte je navdušil Poljanca z imenitnim znanjem francoščine in nemščine, brežhibno pa je govoril tudi lokalna narečja, imenovana po ljudstvih, ki jih govorijo: eve, akposo in kabri. Andrej je bil zaposlen pri Poljancu v pisarni kot pisar in prevajalec. Pogosto pa sta šla skupaj tudi na lov. Za razliko od drugih so se

Togo v utrinkih vsakdanjosti

pripadniki ljudstva Eve oblačili po evropski modi, ki so jo po svoje priredili, recimo marsikdo je zaradi boljšega počutja raje hodil bos kot v čevljih!

O ljudstvu Akposi, ki je živel v hribovitem predelu zahodnega dela Toga, je Poljanec zapisal, da so bili majhni po velikosti in zelo bolehní.⁵⁴ Med njimi je bilo mnogo pritlikavcev in po njegovem mnenju je bilo ljudstvo zelo degenerirano. Preživljali so se z lovom in poljedelstvom. Oblačil niso poznali, ampak so si samo s koščkom blaga ali usnja prekrili spodnji del telesa. V Kamini so jih zaposlovali samo za nepomembna fizična dela.

Po zunanjem videzu so jim bili sorodni Čauči, ki so prihajali iz hribovitih predelov v okolici kraja Sokodé. Bili so dobro fizično razviti in zelo bojeviti. Občasno so še vedno hodili na roparske pohode in si na silo prilastili hrano, živali in celo dekleta. Ukvarjali so se z lovom, pri katerem so uporabljali loke in strupene puščice ter različne vrste pasti.

Severno od kraja Sokodé, v dolini Kara, so živeli Kabri, ki so govorili svoj jezik. Bili so sorodni Čaučom. Za moške je bilo značilno, da so se zelo posvetili negovanju las, ki so jih povezali v čopke ali pa premazovali z ilovico. Nosili so tudi pristrizeno brado ali pa so si jo podobno kot lase povezali v kratke čopke.⁵⁵ V ušesih so imeli uhanne iz bakra in železa, otrokom pa so prežgali nosnice in

jim v odprtino vtaknili leseno paličico, ki so jo potem pobarvali. Po tradiciji so častili animistične kulte.⁵⁶ Vir preživetja je bil lov z lokom in pastmi ter poljedelstvo. Njihova polja so se nahajala na pobočjih, kjer so naredili umetne terase, utrjene s kamnitimi zidovi, da jim ob deževju voda ni odnašala prsti. Zaradi značilnih zidov so jih imenovali tudi »kmetje kamnov«.

Kabri so oboževali pečeno, osoljeno in popoprano meso kač, ki so jih lovili z roko. Tudi Poljanec je poskusil meso zelo strupene zelene drevesne kače in ga primerjal z mesom polenovke. Strinjal se je z domačini, da je meso zelo okusno, pretiranega navdušenja za lov na kače pa ni pokazal. Dovolj opravka je imel že s tistimi, ki jih je našel v postelji, ko so se grele pod toplo odejo. Kabri so lovili tudi termite in iz njih iztisnili nekakšno olje, ki so ga pili ali pa uporabljali za omake. Pri hrani vsekakor niso bili izbirčni, saj Poljanec pravi, da so včasih pojedli tudi kakšno navadno voščeno svečo. Njemu so bili vsekakor simpatični, ker so bili mirni, poslušni in *večinoma smešni*.⁵⁷

V zahodnem delu nekdanjega Toga, ki je danes deloma v Gani, sta v okrajih Bimbila in Yendi živeli ljudstvi Dagomba in Konkomba. Slednji so živeli vzdolž reke Oti, severno od kraja Bassar.⁵⁸ Podobni so bili Kabrijem, predvsem po fizičnem videzu in jeziku.

Sloveli so po razkošnem krašenju telesa. Nosili so veliko nakita iz školjk kavri. Iz njih in raznobarnih steklenih jagod so delali tudi zanimiva rogata pokrivala, ki so jih prvotno nosili vojščaki in lovci, kasneje pa so jih uporabljali še pri iniciacijskih in pogrebnih ceremonijah. Mladi fantje so se zelo potrudili, da so imeli pri iniciacijskem obrednem plesu na sebi čim več školjk, saj je njihovo število pogojevalo položaj v družbi. Školjke kavri so uporabljali tako za nakit kot tudi za plačilno sredstvo.⁵⁹ Že v starem Egiptu pa je oblika školjke spodbujala asociacijo na ženski spolni organ, zato so jih izdelovali celo v zlatu in jih nosili kot amulet.⁶⁰ Skoraj štiri tisočletja (!) stara tradicija uporabe školjke kot simbola spolnosti in plodnosti kaže na pravadne povezave kultur ob Nilu z Zahodno Afriko. Tam se še danes ponekod z njimi krasijo tudi mlada dekleta in na ta način opozorijo mladeniče, da so pripravljena na možitev.⁶¹ V Slovenskem etnografskem muzeju je ohranjenih pet primerov obrednih oziroma bojnih pokrival ljudstva Konkomba.⁶²

V primerjavi z ostalimi ljudstvi v Togu, ki so gradila preproste ilovnate in slamnate kočice, je ljudstvo Tamberma postavljalo nenavadne dvonadstropne stavbe. Na prvi pogled so še najbolj spominjale na miniaturne evropske utrdbe z obrambnimi stolpi in zato se je za ta tip stavbe v nemški literaturi uveljavilo ime grad (nem. Burg), za Afriko neobičajni arhitekturni termin.⁶³ Stavbe so bile običajno po več kilometrov oddaljene druga od druge, da so njihovi prebivalci poudarili individualnost bivanja. Vsaka stavba je imela nekaj s slamo pokritih okroglih stolpov in teraso, s katero so ločili spodnje in zgornje prostore.⁶⁴ Ljudje so živeli v zgornjem delu, kjer so bili ločeni prostori za ženske in moške, medtem ko je bil v pritličju poseben prostor namenjen oltarju prednikov. S tem je celotna stavba na simbolni ravni delovala kot kozmični antagonizem: spodnji svet mrtvih nasproti gornjemu svetu živih ter moški pol nasproti ženskemu.⁶⁵

Med občasnimi prebivalci Kamine je bilo opaziti tudi Hause. Prihajali so iz območja Čadskega jezera in so daleč naokoli sloveli kot spretni trgovci in mojstri usnjarske obrti, v Kamini pa so skrbeli predvsem za občasno prodajo mesa.

Običajno so za začetek najprej po kosih prodali svojega konja, nato pa so na lesen prodajni pult zložili še goveje in kozje meso. Zahtevnejšim strankam so ponudili izbrano delikateso kot npr. mačke, pse in opice. Okus kupcev je bil zahteven: sveže meso je bilo zanič, smrdeče kvalitetno, črvido pa prava poslastica.⁶⁶

Sicer pa je bila med domačini najbolj razširjena jed kaša, ki so jo pripravili z mečkanjem krompirju podobnega *jama*. Močno osoljena kaša se je imenovala *fufu*. Priljubljena je bila tudi koruzna kaša, ki so jo zabelili s palmovo ali poprovo omako. Za prehranjevanje so gojili domače živali, kot so kokoši, koze in svinje. Priprava hrane je bila glavna naloga žensk. Ob tem pa so bile zadolžene še za oskrbo z vodo, za obdelovanje zemlje in za varovanje otrok. Žene so bile popolnoma podrejene možu, saj jih je lahko v vsakem trenutku spodil ali prodal drugemu. Moški so običajno čez dan počivali, kadili pipo ali žvečili sladkorni trs. Obiskovali so tudi dolgotrajne razprave, ki so se imenovala *palaver*. Palaver se je običajno odvijal v senci največjega drevesa, ki je stalo sredi vaškega trga. Udeleževali so se ga samo moški.

Povprečnemu moškemu ni bilo treba skrbeti za gospodinjstvo, razen če se je izjemoma odpravil na lov. Lo-

vili so predvsem z lokom in z nastavljanjem pasti. Ob večernih urah je prišel čas za zabavo in takrat so zaplesali ob ritmičnih bobnov. Plesali so v skupinah in posamično.⁶⁷ Impulzivna dinamika kretenj je plesalce že po nekaj minutah fizično izmučila. S palmovim vinom ali s koruznim pivom, včasih pa tudi z ginom, so se okrepili in pogumno vrnili na plesišče. Moški in ženske niso plesali skupaj, ampak so imeli ločena plesišča. Ženske so si ples redko privoščile, saj so bile preveč utrujene od celodnevne dela.

Bolj redko so plesali tudi tisti, ki so se ukvarjali z obrtjo. Z bombažem bogata dežela je nudila vse pogoje za uspešno tkalsko obrt, s katero so se v glavnem ukvarjali moški, včasih pa so k statvam sedli tudi dečki.⁶⁸ V Kamini so statve posnemali po modelu, ki ga je uporabljalo ljudstvo Hausa. Trakove so tkali na ozkih horizontalnih moških statvah. Širina izdelane tkanine je bila največ okoli 10 centimetrov. Trakove so potem sešili po potrebi v primerno oblačilo oziroma ogrinjalo. Domačini so izdelovali samo belo blago, Hausi pa so tkali trakove s črtastim vzorcem v različnih barvah. Njihovo blago je bilo razširjeno po vsej Zahodni Afriki.

Toda poslikano evropsko blago je bilo cenejše od domačega tekstila, zato so ga ženske raje uporabljale za izdelavo svojih preprostih oblačil. V glavnem so si telo ovile z velikim kosom blaga, ki so ga imenovala *avo*. Nekatere so si še iz dolgih pisanih šalov različno oblikovale naglavno pokrivalo, medtem ko drugih oblačil niso nosile. Telo so si krasile z železnimi in bakrenimi obroči, s steklenimi biseri in školjkami. Poljanec je fotografiral dekle Akakbe, ki je hodilo od vasi do vasi, da bi si našlo moža.⁶⁹ Telo si je ovila z *avo*, okrašeno z vzorcem leopardje kože, glavo je imela povito z belim šalom, roke in noge pa okrašene s školjkami. Tudi okoli vratu je imela spleteno verižico iz školjk kavri, na njej pa privezano ropotuljico in zvonček. Med fotografiranjem je deklica poplesavala pred mogočnim deblom kruhovca in Poljanec je uspel narediti serijo petih zapovrstnih posnetkov.

Zelo zgovoren je njegov posnetek modernega šivalnega stroja sredi dvorišča med ilovnatimi kočami. V komentarju k posnetku je omenil, da je šivilja stekla proč, ko ga je zagledala. Na prigovarjanje je prišla nazaj in mu pojasnila, da se je ustrašila njegovega fotoaparata. Prepričana, da je v njem zlobni duh, se nikakor ni pustila fotografirati.

Med obrtmi je Poljančevo pozornost pritegnilo tudi kovaštvo, ki je bilo močno razširjeno na severu v okolici krajev Bassar, Bafilo in Banjeli.⁷⁰ Železovo rudo so kar na površju nabirale ženske, včasih pa so jo morale tudi izkopati. Pri nabiranju in kopanju plitkih jarkov so jim pomagali otroci. Nabrano rudo so stresli v visoke peči stožčaste oblike. Tako kot rudo so z vrha v peč naložili tudi drva. Ko so peč zakurili, so v odprtinah v spodnjem delu s posebnimi glinenimi zatiči nadzirali dovajanje zraka. Iz talilne peči je najprej odtekla odvečna žlindra, nato pa so iz nje izvlekli še volka, tudi do 30 kilogramov težko železno gmoto podkvaste oblike. Železo so na tržnici prodajali kovačem. Ti so v kurišča svojih delavnic na prostem dali koščke železa in jih segrevali s pomočjo usnjenih mehov. Razgreto železo je pomočnik držal s kleščami, mojster pa je z obema rokama prijel velik podolgovat kamen in z njim obdeloval surovino do primerne oblike. Iz železa so izdelovali predvsem motike, nože in različno okrasje. Kovaška obrt, ki je bila na stopnji prazgodovinskih kultur, zelo spominja tudi na opise misijonarja Ignacija Knobleharja, ko je na drugi strani afriške celine, v južnem Sudanu, sredi 19. stoletja opazoval pri delu kovače ljudstva Bari.⁷¹ V obeh primerih se kaže, da so kovači iz roda v rod prenašali obrt, ki ima korenine v daljni preteklosti. Očitno je temu botrovala izoliranost prostora in hkrati pomanjkanje potreb po tehničnih izboljšavah. Za preživetje je popolnoma zadostovalo znanje, ki so ga poznale že stare prazgodovinske civilizacije Mediterana in Afrike. Tako kot v kovaštvu je v Togu tudi v teluniki tkanja v ozadju slutiti relikto že davno izginulih kultur.⁷²



6. Na dvorišču med kočami stojijo konični ilovnati stebriči, ki imajo na vrhu posodo, v kateri je hrana za duhove prednikov.
In the courtyard between two huts, conical clay columns stand with vessels at the top that contain food for ancestral spirits.

Med mešanim lokalnim prebivalstvom v Kamini je bilo v glavnem prisotno verovanje v kult prednikov in v različne oblike fetišev. Poljanec navaja primer, kako so lesene kipce dali v ilovico, iz katere so oblikovali antropomorfnoskulpturo, ki je bila podobna sedečemu človeku. To so bili vaški fetiši, daritveni oltarji prednikov in božanskih sil. Postavljeni so bili na različnih mestih po vasi in vedno pokriti s slamnato streho na lesenem ogrodju.

Običajno so v glino vdelali školjke kavri in v osnovnih konturah nakazali glavne značilnosti obraza, s poudarkom na očeh in ustih. Nad obrazom so izdoblili jamico, ki je imela na dnu votlo leseno cevko, iz katere je odtekala pitna daritev. Oseba, ki je nameravala opraviti daritveni obred, je v jamico nalila vodo, ki je počasi odtekala, medtem pa je vernik izrekal prošnje k duhovom prednikov. Včasih so fetišu darovali tudi kokoš ali goloba in kip okrasili s peresi ter ga polili s krvjo žrtvovane živali.⁷³ Največkrat so se domačini zatekli k fetišu s prošnjo, naj jih varuje pred sušo in pomanjkanjem vode. Tisti domačini, ki so pod vplivom katoliških in protestantskih misijonarjev prevzeli krščansko vero, so poganske rojake prezirali in se z njimi niso družili.

Ob vhodu v kočo ali sredi domačega dvorišča so pogosto postavljali glinaste stožce faličnih oblik s posodami na vrhu. V navadnem keramičnem loncu, ki je bil postavljen na vrh stožca, je bila hrana ali pijača za duše pokojnikov.⁷⁴ Pokrit je bil z drugim posebno oblikovanim loncem z ostrimi izrastki na zunanji steni. Stožci s posodami so bili povezani z verskimi predstavami o dušah umrlih, ki so v različnih okoliščinah prisotni v svetu živih. Postavljanje oltarjev v obliki stožcev s posodami je bilo razširjeno predvsem med ljudstvom Konkomba.⁷⁵

Vera, zdravje in smrt

Pri njih je bilo tudi v navadi, da so na dvorišče pred kočo na rogovilasto deblo postavili velik lonec.⁷⁶ V njem so bile različne sestavine, ki so domačine varovale pred boleznijo in črno magijo.

V času gradnje postaje v Kamini je za zdravstveno oskrbo belcev skrbel dr. Brill iz Berlina. Med drugim je zdravil tudi Poljanca, bil pa je tudi Codellijev prijatelj in si je z njim dopisoval še po končani prvi svetovni vojni.

Domačini pa ‚zdravilcu‘ v beli halji niso zaupali. Raje so ostali zvesti svojim vračem in tradicionalnemu načinu zdravljenja. Da so se obvarovali malarije, so uživali sadež papajo, ki je rasel na nizkih drevesih. Prebavne motnje so zdravili s čajem, ki so ga pridobili iz skorje nekega grmovja, odprto rano pa so si izsesali in jo prekrili z listjem ali suho zemljo. Rano od kačjega pika so izrezali ali izžgali, poleg tega pa popili veliko žganja. Večino zdravilnih rastlin je poznal samo vaški zdravilec, ki je znanje o njihovi uporabi skrbno skrival.

Poljanec navaja primer starca, ki je prišel s hudim glavobolom k domačemu zdravniku. Ta ga je nekaj časa razmišljajoč opazoval, potem pa vzel nož, ga nabrusil na kamnu in starcu na čelu zarezal rano, da je pritekla kri. Nato je v majhno posodico z gladkim robom vtaknil gorečo trsko, da je v njej razredčil zrak. S hitrim gibom jo

je poveznil na odprto rano in s pomočjo vakuuma, ki je nastal v posodici, izsesaval kri toliko časa, dokler ni pacient zadovoljen odšel.

Smrt je zvesti spremljevalec življenja, ki se vedno pojavi v isti podobi, le ljudje jo različno sprejememo. V Kamini so npr. umrlega domačina pokopali takoj po smrti na poljubnem mestu v bližini vasi.⁷⁷ Moški so skupali globoko ovalno jamo in vanjo položili umrlega. Pokojnik je ležal na levem boku s skrčenimi nogami. Pri Konkombah je bila navada, da so poročenega moškega pokopali v belem oblačilu, samskega pa golega.⁷⁸ Ta običaj lahko povežemo tudi s posnetki pokopa moškega in otroka.

Poljanec omenja, da so k pokojnikovi glavi položili denar, osebne stvari in še nekaj hrane. Pokop je potekal brez obreda, moški so mirovali, ženske pa so samo glasno stokale in pri tem držale roke zadaj na glavi. Grobne jame niso zasuli, ampak so jo prekrili z vejevjem in listjem, nato pa povrh nametali zemljo. V primeru, da so grob kdaj kasneje ponovno odkopali, so se vedno 'čudili', kako je mogoče, da so izginili denar in dragocenosti, ki jih je imel pokojnik ob sebi. In vsi so se strinjali, da je

pokojnikova duša porabila denar in ostalo za potovanje v drugi svet. Grobni pridelek, kot denar, osebni predmeti in hrana, kaže na povezavo z antično tradicijo verovanja in posmrtno potovanje duše. V egipčanski, grški in rimski kulturi je bil razširjen običaj, da so pokojniku priložili v grob različne stvari, ki naj bi mu koristile v večnem življenju. V antiki pa je bilo še posebej važno, da je imel pokojnik pri sebi kovanec – plačilo za brodnika Harona, ki je preko podzemne reke Aheron pripeljal dušo na rajске Elizejske poljane.⁷⁹ Opisani običaj pokopavanja v Togu na začetku 20. stoletja odseva obrise reminiscenc že zdavnaj minulih civilizacij. Antični duhovni svet je ob dolgotrajni prisotnosti na mediteranski obali severne Afrike postopoma pronical globoko v notranjost in po karavanskih poteh s trgovskimi stiki dosegel neznane kulture skrivnostnega kontinenta. Marsikatera antična sled je skozi stoletja izginila, najdlje pa so med afriškimi ljudstvi zagotovo ostale prisotne tiste sledi, ki so povezane z duhovnim življenjem. In v njem je vera v posmrtnost imela vedno pomembno vlogo.

V Codellijevem času je v Togu živelo približno milijon ljudi in med njimi je bilo samo okoli 350 Nemcev. Ukvarjali so se predvsem s trgovino in z upravnimi posli v zvezi s kolonijo. Živeli so v lepih velikih hišah, urejenih po značilnem evropskem okusu. Marsikdo si je že v Togu opremil stanovanje s predmeti, ki jih je pridobil od domačinov. Zbiranje eksotičnih predmetov je bilo med belci zagotovo zelo popularno in temu trendu so sledili tudi vsi trije Ljubljanci. Codelli je v Afriki zbiral predmete z namenom, da bo z njimi okrasil graščino na Kodeljevem. Tudi ko se je kasneje znašel v ujetništvu, se ni hotel ločiti od zbirke, ampak je z njo celo opremil začasno bivališče v Švici.

Gradbišče v Kamini je bilo za večino belcev priljubljena izletniška točka, saj se je tam ves čas dogajalo kaj zanimivega. Kljub umazanemu in zaprašenemu gradbišču so si dame in gospodje v belih oblekah še najraje privoščili vožnjo z ozkotirno železnico. Če ni bilo na razpolago lokomotive, so enostavno najeli domačine, da so porivali vagončke. Iz Kamine so večkrat organizirali kratkotrajne lovske pohode, v katerih sta sodelovala tudi Codelli in Poljanec.

Popularen je bil lov na povodnega konja, ki so mu domačini rekli *bobo*. Codelli je že kmalu po prihodu v Togo odšel na lov k sotočju rek Kari in Oti, kjer je našel prvo žrtev za svojo trofejo.⁸⁰ Poljanec je organiziral obsežne večtedenske lovske ekspedicije, za katere je najel tudi do 70 nosačev. Na lovskih odpravah ga je običajno spremljal Andrej Akonte, najel pa je tudi lokalne vodiče, ki so poznali teren. Največkrat se je odpravil na lov v porečje reke Mono. Povodnega konja je ujel tako, da ga je ustrelil v glavo. Ubita žival je potonila in šele čez nekaj časa priplavala na površje. Takrat je Poljanec vrgel v vodo nekaj palic dinamita, da je z eksplozijo pregnal krokodile, nato pa je skupaj z nosači potegnil žival na obrežne sipine. (Dinamit je preventivno uporabil tudi takrat, ko si je v nevarni reki za-

Med lovom in filmom

želel osvežilnega kopanja.) Posebej skrbno so shranili kožo, meso in glavo, ostalo pa so prepustili mrhovinarjem.

»Zdaj Vam še pokažem, kako smo nekoč ustrelili leoparda,« je pogumno zapisal Poljanec v komentarju k diapozitivom. »Črnci so ga opazili v bližini naših koč. Ko smo žival zasledovali, je napadla črnca in ga ugriznila v hrbet. Nato je skočila v stran, namerili smo naše puške in jo ustrelili.« Dramatični dogodek je dokumentiran s petimi posnetki, ki v zaporedju pokažejo, kaj se je takrat dogajalo. Nemočna žrtev je obležala pod kremplji zverine in beli lovci so v trenutku zavzeli položaje ter se junaško podali v boj. S strelji so preplašili leoparda, da je spustil žrtev in se pognal v beg. Toda pogumni lovci so stekli za njim, prijeli puške za cev in kar s kopiti dotokli nevarno zverino. Sledilo je skupinsko fotografiranje s trofejo, nato pa je prišel trenutek resnice: vse skupaj je bilo zaigrano za pustno šalo, saj so leopardovo kožo kupili in žival nagačili.⁸¹

V zgodbi z nagačenim leopardom je dokumentiran zanimiv primer, kako so belci preživljali prosti čas v Togu. V zaigranih prizorih, ki so skrbno fotografirani, se izraža težnja tudi po nekakšni umetniški kreaciji. Zaporedni posnetki zajamejo vso dramatičnost dogodka, napetost je velika, saj gledalec ne ve, kako se bo vse skupaj razpletlo. Toda to so samo fotografije negibnih prizorov, na katerih čas za vedno obstane. In kako premikati čas? Odgovor je poznal slavni nemški popotnik, ki ga je pot pripeljala tudi v Togo.



7. Bela boginja iz Wangore: prizor iz filmske scene v Kamini. / *The White Goddess of the Wangora: scene from the film set in Kamina.*

Hans Schomburgk je v Nemčiji slovel kot dober poznavalec Afrike.⁸² Leta 1898 se je v starosti 19 let preselil v Južnoafriško republiko, kjer je živel na kmetiji, nato pa se je pridružil angleški policiji v pokrajini Natal in se udeležil državljanske vojne. Krajši čas je kot policijski oficir preživel v severozahodni Rodeziji, kjer ga je zamikalo, da bi se začel profesionalno ukvarjati z lovom na afriške živali.⁸³ Leta 1909 je v Evropo pripeljal prvega vzhodnoafriškega slona, nekaj let kasneje pa so živalski vrtovi v Hamburgu, Londonu in New Yorku po njegovi zaslugi dobili pritlikave povodne konje.⁸⁴ Sodeloval je pri geografskih raziskavah Liberije in bil imenovan za atašeya liberijskega poslaništva v Londonu.

Schomburgk je kmalu spoznal, da je Afrika kontinent, ki ponuja neizmerne možnosti kreativnosti na področju še ne dovolj uveljavljenega medija – filma. Pri prvih poskusih, kljub sodelovanju s profesionalnim snemalcem rojakom Georgom Bürljem, ni uspel zagotoviti primerne kvalitete posnetkov, ki jih je naredil v Liberiji. Naročniki iz Hamburga so mu odrekli finančno podporo in znašel se je v neprijetni situaciji.⁸⁵ Ko je prišel v Togo, je med drugim obiskal Kamino in se tam srečal s Codelljem. V pogovoru mu je omenil tudi težave s filmsko kariero in hkrati začel spodbujati Codelljevo zanimanje za nove tehnične izzive, ki bi jih prineslo ukvarjanje s filmom. Vedno pripravljen na avanturo je Codelli sprejel nenavadno Schomburgkovo ponudbo, da odkupi vso filmsko opremo in plača vse stroške, ki bi nastali z novimi filmskimi podvigi.⁸⁶ Dogovorila sta se, da bo lastnik posnetih filmov postal Codelli, ki si bo z režiserjem in snemalcem delil tudi dobiček od predvajanja filmov v Evropi.⁸⁷

Uvertura v afriški Hollywood

Codelli in Schomburgk sta se ponovno srečala v Berlinu julija 1913. V njuni družbi je bila tudi Codellijeva mama in skupaj so si ogledali nekaj Schomburgkovih afriških posnetkov. V Berlinu sta se Codelli in Schomburgk lotila načrtovanja izjemnega podviga: v tropski Afriki posneti igrani film! Za vsebino filma je poskrbela mama Rozalija, ki si je zamislila lahkotno ljubezensko zgodbo.⁸⁸

Glavno vlogo so zaupali mladi nemški igralki Emi Auguste Gehrts, ki se je kasneje preimenovala v Meg, prijatelji pa so jo klicali kar Muschi.⁸⁹ Izhajala je iz trgovske meščanske družine v Hamburgu in še za današnji čas se sliši nenavadno, da ji družina kljub nekaterim pomislekom ni nasprotovala, ko se je pri dvaindvajsetih letih odločila za filmsko kariero v neznanem svetu tropske Afrike.

Tehnični del snemanja je prevzel angleški snemalec James Samuel Hodgson, ki se je 26. avgusta 1913 pridružil Schomburgku in Gehrtsovi na ladji *Henny Woermann* v pristanišču Dover.⁹⁰ Še istega dne je ladja odplula in v začetku septembra prispela do mesta Lomé. Tam so prenočili, naslednje jutro pa so že odpotovali v notranjost dežele, v kraj Kamina, kjer jih je slovesno pričakal baron Codelli.⁹¹

Meg Gehrts je v svoji knjigi zapisala, da ji je baron namenil slamnato kočo z betonskim tlakom.⁹² To pa je bilo tudi edino razkošje novega bivališča, kot je kmalu ugotovila bela novinka v afriški vasi. Skozi številne špranje v pletenih stenah so moški in ženski pogledi spremljali njeno preoblačenje in urejanje za prvo večerjo pod milim nebom tropske Afrike. Baron je za svoje nove goste pripravil večerjo primerno njegovemu stanu: damastni prti in pogrinjki, posodje iz lesketajočega se kristala in srebra ter domačini kot strežniki v belih livrejah, zapeti s posrebrnimi gumbi z baronovim grbom. Večerja je bila v stilu hotelov Ritz ali Savoy in Gehrtsova ni mogla verjeti baronu, ko ji je na koncu priznal, da so vsa živila iz konzerv. Igralka si je uvodno afriško večerjo zapomnila še po enem dogodku: nanjo je prišla v večerni toaleti, v svoji najljubši obleki z globokim dekoltejem. Moška družba je bila seveda navdušena, še bolj pa komarji, ki so se množično prisesali na njeno razgaljeno telo. Codelli in Schomburgk sta ji takoj priskočila na pomoč in jo s prti povila kot egipčansko mumijo, da sta jo zavarovala pred nadležnimi piki.⁹³

Filmska ekipa se je že v naslednjih dneh lotila priprav za snemanje filma po scenariju Codellijeve mame.⁹⁴ Zgodba je bila v resnici zelo preprosta: pred afriško obalo vihar zajame potniško ladjo, ki se ne more ubraniti pobešnega morja. Potone skupaj s potniki, čudežno se reši le majhna deklica v košari, ki jo naplavi na varno obalo. Tam jo odkrijejo domačini, ki v tem dogodku takoj prepoznajo božji dar. Bela deklica postane *Bela boginja*, ki z leti zraste v prelepo mladenko. Njena božanska vloga je med domačini še vedno prisotna in zato jo skrbno varujejo. Nekega dne črnici v vas pripeljejo v bližini zajetega belca. Zvezanega zaprejo v kočo, toda *Boginja* se odloči, da ga bo rešila. Neke noči, ko vsa vas spi, to tudi stori. Skupaj pobegneta v divjino in dolgo časa brezupno iščeta primerno zavetišče. Že popolnoma onemogla nenadoma zagledata kočo, v kateri slučajno živi belec. Ta ju prijazno sprejme in skriva pred zasledovalci, ki so se medtem že podali v besneče zasledovanje pobege *Boginje*. Rešena po zaslugi naključnega belca se mladenka in mladenič zaljubita in skupaj živita do konca svojih dni.

Takšna približno naj bi bila vsebina filma, ki so se je njegovi glavni akterji kasneje sicer različno spominjali, literatura pa navaja celo različne avtorje scenarija.⁹⁵ Toda

zelo verjetno je bila avtorica osnovnega scenarija v resnici Codellijeva mama, saj je bil navsezadnje njen sin producent filma, v katerega je vložil večji del zaslužka, ki si ga je pridobil s projektom gradnje radiotelegrafske postaje. Ni pa izključeno, da so vsebino filma sproti prilagajali razmeram na snemanju, od osrednje ideje pa niso preveč odstopali. Tudi originalni naslov filma je vprašljiv, saj se je po eni verziji imenoval *Zgubljena deklica*, po drugi, bolj znani, verziji pa *Bela boginja iz Wangore*.⁹⁶

Evropska igralska ekipa je bila skromna – le trije igralci: boginjo je igrala Gehrtsova, moškega, ki se v njo zaljubi, je igral kdo drug kot Schomburgk in belega pustolovca, ki reši mlada zaljubljenca pred zasledovalci, je igral Poljanec. Bolj obsežna je bila afriška zasedba, ki je štela nekaj sto igralcev in statistov. V množičnih prizorih je nastopalo tudi do 800 domačinov. Toda stvar ni bila enostavna. Najprej je bilo treba po različnih vaseh pridobiti primerno število domačinov, potem pa jih je bilo treba še prepričati, da igranje ni nevarno. Schomburgk je prenašal od vasi do vasi projektor in na improviziranem platnu kazal kratek odlomek filma, v katerem tudi nastopa nekaj črncev. Vsi navzoči so bili navdušeni, da bodo tudi oni postali migajoča slika na platnu, in so takoj privolili v sodelovanje. Na dogovorjeni dan naj bi začeli snemati ob šestih zjutraj, toda za domačine je bil čas abstrakten pojem, in odločili so se, da bo čas okrog poldneva najbolj primeren za odhod na prizorišče snemanja.

Zaradi navad lokalnega prebivalstva so imeli pri snemanju veliko težav. Še najbolj se je zapletlo pri snemanju prizora, ko naj bi nekdo igral mrtvega vojščaka.⁹⁷ Nihče med domačini ni hotel prevzeti te ‚nevarne‘ vloge, saj so verjeli, da bi še pred naslednjim jutrom zares umrli, če bi se pred kamero, skrivnostno napravo belega človeka, pretvarjali, da so mrtvi. Iznajdljivi režiser se je domislil, da bo vraževernost podkupil, in je za sodelovanje obljubil soliden honorar. Naslednje jutro je Schomburgka in Gehrtsovo prebudil tolmač in povedal, da na dvorišču pred kočo leži nekaj mrtvih ljudi. V naglici sta stekla ven in zagledala ležeča telesa: niso bila trupla, ampak kandidati za avdicijo vloge ‚mrtveca‘. Režiser se je sprehodil med njimi in izbral najboljšega. Izbrani kandidat je potem za plačilo igral ubitega vojščaka. Njegovo truplo so prinesli v vas, kjer so okoli njega plesali pogrebni obredni ples. Domačin se je zelo vživel v dodeljeno vlogo in jo je pre-

pričljivo odigral. Toda ko so prenehali snemati, je bil on še vedno ‚mrtev‘: na noben način ga niso uspeli prepričati, da je igre konec. Skušali so ga postaviti pokonci, toda on je še naprej vztrajal pri svoji vlogi in vedno znova obležal na tleh. Obupana snemalna ekipa ga je pustila na prizorišču in se vrnila v vas. Kmalu je tudi ‚mrtvec‘ pritekkel za njimi, saj se je spomnil, da ga čaka izplačilo honorarja. Tega pa dobijo samo živi ...

Glavna igralka je že po nekaj dneh snemanja resno zbolela in obležala s hudo vročico. Toda zdravljenje s kininom je uspešno prestala in prvi dan normalnega počutja je priredila večerjo za Codellija in Schomburgka. Pitane pečene kokoši so bile sicer njena specialiteta, toda izbor jedi kot presenečenje za oba gosta ni bil ravno posrečen. Codelli je gostiteljico seznanil z osupljivim podatkom: v času bivanja v Togu je pojedel nič manj kot točno 9863 piščancev! Tako kot pri tehničnih izumih je bil Codelli tudi pri pečenih piščancih sistematično natančen.⁹⁸

Meg Gehrts je na snemanju imela ob sebi služkinjo, deklico staro štirinajst ali petnajst let, ki je občasno tudi nastopala v filmu. Verjetno je to ista deklica, ki jo poznamo s fotografije, ko v filmskem prizoru s pahljačo hladi lenobno *Boginjo*. Deklica je za igralko tudi izbirala oblačila značilna za lokalno nošo. Ob neki priložnosti ji je Gehrtsova namignila, če bi morda želela nositi njene dragocene evropske obleke, in deklica ji je odločno odgovorila: »Milostljiva gospa, cesar ne bomo mogli nikoli imeti, si tudi ne smemo želeli.«⁹⁹

V tem preprostem stavku se je skrivala tista globina afriške modrosti, ki jo je Gehrtsova vse bolj slutila ob vsakdanjih stikih z domačini. Medtem ko so bili moški značilno kolonialno distancirani od vaškega življenja, je ona želela prodreti v globino drugačnega sveta. Toda v iskanju drugačnosti je vse bolj odkrivala podobnosti, univerzalne značilnosti človeštva, ki se ne ločijo po barvi kože, ampak so skupne vsem ljudem. Igralka se je zelo zanimala za vlogo ženske v družini in v širši družbi. Domačinke so ji bile naklonjene, saj je v marsikatero vas stopila kot prva belka. Glede zakonskega življenja je igralka kmalu prišla do zaključka, da med londonskim odvetnikom in tolmačem iz Toga ni nobene razlike, saj sta oba gojila enake poglede in ideale o ženski.

Med čakanjem na snemanje se je Gehrtsova naučila voziti kolo, občasno je vaške žene zabavala z moderno

glasbo, ki je odmevala iz njenega gramofona, neke noči, 15. oktobra 1913, pa si je celo zaželela, da bi iz višine opazovala afriško pokrajino v bleščeči svetlobi tropske lune. Izbrala si je enega od najvišjih stolpov (120 m), ki je stal nedaleč od radiotelegrafske postaje v Kamini. Počasi se je vzpenjala po kovinski lestvi, toda nekje na tretjini jo je prvotna odločnost zapustila in na hitro se je odrekla romantičnemu doživetju ter s tresočimi nogami iskala pot na varna tla.¹⁰⁰

Člani filmske ekipe so se iz Kamine odpravili v notranjost Toga v začetku novembra. Pot jih je vodila v kraj Sokodé. Pred tem so se ustavili še v vasi Paratau, kje so srečali in posneli kralja ljudstva Čauči.¹⁰¹ To je bil zelo priljubljen Uro Djabo, ki je daleč naokoli slovel po demokratičnem vladanju. V okolici kraja Bafilo so snemali obiranje bombaža in tkanje, v kraju Banjeli pa so dokumentirali železarje in kovače pri delu. Šli so naprej proti severu do reke Oti in na območje ljudstva Tamberma. Ustavili so se v kraju Sansanné-Mango, kjer je bila znana mošeja.

Na območju severnega Toga so se srečali še z ljudstvi Čokosi, Kabri, Fulani, Ibulu, Tamberma in Sumbu. Še najbolj pa jih je navdušilo ljudstvo Konkomba s svojo preprosto, elegantno in uporabno arhitekturo. Tudi ljudje so bili zelo zanimivi, predvsem mladi bojovníki, okrašeni z rogatimi pokrivali iz školjk kavri in oboroženi za inicijacijski obred. Schomburgka so tako prevzeli, da jim je namenil kar precej časa pred kamero, na katere objektiv je pritrtil šablono in tako snemal portretne kadre vsakega bojovníka posebej. Po šestih mesecih se je ekspedicija vrnila nazaj v Kamino. Medtem ko je bila snemalna ekipa na severu, se je Codelli odpravil v Evropo, se tam poročil z Valentino Mladoto in soprogo pripeljal s seboj v Togo. V tem času pa mu je v Kamini do tal pogorela koč, ki jo je zajel travniški požar. Na srečo so nekaj stvari rešili, med drugim tudi osebno prtljago Meg Gehrts. Igralka je bila presrečna, še bolj pa navdušena nad Codellijevo izvoljenko. Snemalna ekipa s Schomburgkom na čelu je posnela tudi nekaj kadrov ravnokar dokončane brezžične postaje. Tehnična mojstrovina je prevzela vse, saj so se zavedali, da so priča zgodovinskemu dogodku, ko so po sluškah poslušali piskajoče znake, ki so jih večji telegrafisti hitro ubesedili. Med bivanjem v Kamini so se vsak večer s poljskim vlakom odpeljali do postaje in poslušali novice iz Berlina.

Toda bližal se je čas slovesa in hkrati vrnitev na začetek filmske zgodbe. V pol leta niso utegnili posneti uvodnega kadra z brodolomom in čudežno rešitvijo belega otroka pred zanesljivo utopitvijo. Prizor so snemali na plaži nedaleč od glavnega mesta Loméja in kmalu so naleteli na resno težavo: kje sredi Afrike nenadoma dobiti belega dojenčka? Razmišljali so o lutki, o tem, da bi kader posneli kar v Angliji, na misel jim je padlo celo to, da bi ‚pobarvali‘ črnega dojenčka. Ta ideja materam, ki so bile pripravljene z otroki sodelovati pri filmu, ni bila všeč, in so se raje odpovedale filmski slavi svojih potomcev. Končno so našli mamo z mulatskim otrokom in snemanje se je lahko začelo. Otroka so dejansko dali v košaro, ki jo je morje naplavilo na obalo, kjer so ga pričakali domačini.¹⁰² Dvignili so ga v zrak in ker je bila punčka, so jo kot čudežnega otroka oklicali za *Belo boginjo* iz Wangore. S tem kadrom se je končal filmski projekt, ki ga je finančno omogočil baron Codelli.

Film o *Beli boginji* v dolžini 4000 metrov je kmalu po projekciji leta 1914 doletela nenavadna usoda.¹⁰³ Gehrtsova, Schomburgk in Hodgson so iz Toga odpotovali v London, kjer so na različnih krajih prikazali posneto filmsko gradivo. Film so si ogledali tudi člani Kraljevega geografskega društva, v katerega je bil od leta 1912 včlanjen tudi Schomburgk.¹⁰⁴ Po odmevni projekciji pred angleškim občinstvom sta se Schomburgk in Gehrtsova odločila, da odpotujeta še v Pariz. V času njenega bivanja v Parizu se je začela 1. svetovna vojna, tako da se nista mogla več vrniti v London, Angleži pa so celotno filmsko gradivo zaplenili kot vojni plen.¹⁰⁵ Zaplenjenega filma do danes ni nihče več videl, je pa verjetno še ohranjen.

Iz arhivskih dokumentov je razvidno, da je Schomburgk morda naredil kopije posameznih kadrov iz igranega filma o *Beli boginji* in jih uporabil v različnih dokumentarcih o Afriki. Največkrat se omenja dokumentarni film *V nemškem Sudanu*.¹⁰⁶ V filmu so dejansko posnetki iz leta 1913, ko je nastal tudi igrani film. Toda v 76 minut dolgem nemem filmu prevladujejo predvsem posnetki iz vsakdanjega življenja domačinov v osrednjem in severnem Togu. Film ima izjemno dokumentarno vrednost, saj med drugim natančno prikaže različne obrti, kot so npr. tkalstvo, usnjarstvo in kovaštvo ter opremo bojevnikov Konkomba. V filmu samo v kratkih sekvencah nastopita Meg Gehrts in nemški slikar Kay Nebel.¹⁰⁷ Če-

prav se Nebel izrazito pretvarja, kako ga boli striženje pri domačem frizerju, je to prizor, ki nima veze s filmom o *Beli boginji*. Tudi Gehrtsova se v filmu pojavi spontano in iz njenega nastopa ni razvidno, da igra kakšno posebno vlogo. Ni izključena možnost, da je kateri od posnetkov, v katerem nastopajo samo domačini, dejansko povezan tudi z igranim filmom. Gehrtsova omenja, da so snemali domačine pri različnih opravilih na prostoru znotraj prirejene kože, ki je služila za filmsko kuliso. Igralka poudarja, da je bila to njena ideja, kar pomeni, da je Schomburgk sledil tej pobudi, ko je nadaljeval s potovanjem po Togu in dokumentiral različne obrtniške dejavnosti.¹⁰⁸ Med prizori v filmu *V nemškem Sudanu* se večkrat ponovi posnetek galopiranja bojevnikov Hausa. Mojstrsko režiran kader dopušča hipotezo, da imamo pred seboj delček filma o *Boginji*. Prizor je bil verjetno posnet z dvema kamerama. Prisotnost druge kamere je opazna tudi v sceni lova na noja.

Vsebino filma bi danes lahko rekonstruirali tudi s pomočjo filma, ki ga je Schomburgk posnel leta 1921 in v njem ponovno nastopa Meg Gehrts.¹⁰⁹

V iskanju sledi za izginulim filmom o *Beli boginji* je pomembno izpostaviti ohranjene fotografije iz snemalnih dni v Kamini leta 1913. Fotografije s prizorišča snemanja prikazujejo umetno postavljeno sceno, kjer pred kulisami iz rogoznic in leopardje kože nastopa Gehrtsova v spremstvu črne služkinje. Za ozadje so uporabili zunanjo steno slamnate kože. Nanjo so pritrdili rogoznice z različnimi vzorci, leopardjo kožo, bodala in nakit. Ob steni so v vrsti stale lepo izdelane posode iz buč. Po tleh so razgrnili rogoznice in nanje položili leopardje kože. Na njih je v filmu poležavala *Boginja*, ob njej pa je sedela služabnica in jo hladila s pahljačo.¹¹⁰ Služabnica je sedela na značilnem stolčku z ukrivljenim sedalom na petih nogah. V roki je imela usnjeno pahljačo z nojevimi peresi. Fotografije opisane scene je Gehrtsova objavila v knjigi, podobne slike pa je Codelli poslal svoji mami v domovino. Fotografski arhiv v Slovenskem etnografskem muzeju vsebuje dva posnetka z *Belo boginjo* in črno služabnico in en posnetek, ko se zbujena *Boginja* preteguje v sedečem položaju.¹¹¹

Z omenjenimi fotografijami pa lahko povežemo tudi tri predmete iz Toga, ki so v Slovenskem etnografskem muzeju. Bodalo iz Poljančeve zbirke je zelo podobno tistemu, ki visi na steni filmske kulise.¹¹² Železno bodalo

lo z ovalnim držalom je shranjeno v dekorirani usnjeni nožnici. Na fotografiji so na spodnjem delu nožnice še vidne okrasne usnjene resice, ki pa so bile kasneje odtrgane. Morda je iz filmske scene tudi rogoznica iz trsja, ki ima izmenične cik-cak linije v različnih barvah.¹¹³ Med muzejskimi eksponati je zanimiv primer pahljače iz Codellijeve zbirke. Pahljača je zelo podobna tisti, ki jo vidimo na fotografiji.¹¹⁴ V krožno oblikovano usnjeno ploskev so bila prvotno všita nojeva peresa. Ploskev ima samo na eni strani okras rozete iz večbarvnega usnja.

Za rekonstrukcijo okoliščin povezanih s filmom o *Beli boginji* pa so pomembne še štiri fotografije, ki jih je v Kamini posnel Leo Poljanec. V svoj osnutek predavanja je za eno od slik zapisal: »Slika nam kaže skupino, ki iz vasi ravno odhaja. Schomburgk je moral počasne domačine naganjati, kinooperater je pa snemal iz grmičja za menoj. Film so snemali v raznih krajih.«¹¹⁵ Druga slika prikazuje isti prizor iz drugačnega zornega kota, medtem ko je na tretji sliki dejansko upodobljena snemalna ekipa med delom: snemalec stoji na stolu ob visokem stativu, na katerega je pritrjena kamera.¹¹⁶ Četrta fotografija prikazuje domačine, ki v senci slamnatih koč čakajo na nadaljevanje snemanja, na odprtem dvorišču ležijo na tleh štirje bobni, pred njimi pa stoji železna zvončasta ropotulja z lesenim držalom.¹¹⁷

Nekateri filmski prizori, ki so bili posneti v Togu, so bili na srečo narejeni tudi v kopiji in jih je Schomburgk uporabil kasneje v drugih svojih dokumentarcih o Afriki.¹¹⁸ Baron Codelli, ki je finančno in tudi sicer aktivno podpiral Schomburgkovo filmsko dejavnost v Togu, je

šele leta 1927 zvedel, da so bili deli filma predvajani brez njegove vednosti. Po pravni poti si je prizadeval dobiti nazaj svoje pravice, zahteval je prepoved predvajanja filma in finančno odškodnino.¹¹⁹ Toda Schomburgk mu denarja ni mogel izplačati in Codelli je spoznal, da se mu obeta samo neskončna sodniška agonija, zato je primer opustil. K tej odločitvi so verjetno prispevala tudi pisma Gehrtsove, ki se je leta 1922 poročila s Schomburgkom, tri leta kasneje pa sta bila že ločena. Igralka je poznala okoliščine v Nemčiji, predvsem pa težak ekonomski položaj, v katerem se je znašel Schomburgk. Codelliju je enkrat celo ponudila posredniško vlogo pri ponovnem odkupu filmskih negativov, toda kot lahko sklepamo, baron na to ni pristal, saj je videl, da je njegova investicija v afriško filmsko avanturo za vedno izgubljena.¹²⁰ Postopoma so se zgubili tudi medsebojni stiki med nekdanjimi prijatelji iz filmskega prizorišča v Kamini.¹²¹

Čas bo pokazal, kako je bil Anton Codelli neupravičeno prezrt kot producent dokumentarnih filmskih posnetkov in igranega filma. V filmski zgodovini bo treba poiskati mesto tudi za njegovo mamo Rozalijo, ki je naredila osnutek za scenarij, kronisti pa bodo med filmske igralce zabeležili tudi Lea Poljanca kot nosilca stranske moške vloge. Za ljubitelje filma in Afrike pa bi bila zagotovo najbolj dragocena novica o ponovnem odkritju izgubljenega in pozabljenega filma. Upanje je veliko, še večja pa je želja, da bi nekoč sedeli v kinodvorani, ki bi se v nemi tišini napetega pričakovanja počasi zatemnila, na filmskem platnu pa bi se pojavil naslov *Bela boginja iz Wangore*.

Opombe

- 1 Pri obdelavi fotografskega gradiva sta mi z dragocenimi nasveti pomagala mag. Matjaž Babič in ing. Božo Stupar. Obema se iskreno zahvaljujem. Lepo se zahvaljujem tudi Maji Richter, za njeno pomoč pri pregledu nemških virov. Hvaležen sem dr. Renati Šolar in Ireni Majcen, ki sta mi pomagali pri študiju fotografij v Narodni in univerzitetni knjižnici v Ljubljani. Delo v knjižnici Inštituta za afriške študije na dunajski univerzi (Institut für Afrika-wissenschaften der Universität Wien) sem opravil veliko bolj uspešno, ker sta ga s številnimi sugestijami spremljala dr. Erich Sommerauer in dr. Clemens Urban Gütl. Za njun trud sem jima zelo hvaležen. Na Dunaj me spominja tudi nepozabno srečanje z baronico Livio Reden Barbo, vnukinjo barona Antona Codellija. V prijetnem okolju kavarne Café Schwarzenberg mi je s pripovedovanjem zanimivih družinskih zgodb omogočila nova spoznanja o življenju njenega deda, za kar se ji najlepše zahvaljujem.
- 2 V evidenci muzeja za obdobje 1945–1965 je glede Codellijeve zbirke med drugim zabeleženo sledeče: 26. oktobra leta 1946 je muzej dobil 50 fotografij od Vojno-zgodovinskega muzeja v Ljubljani. Ob tem je omenjeno, da gre za slike s kolonialnimi motivi iz Afrike. Vojni muzej je bil ustanovljen med 2. svetovno vojno. Sodil je pod okrilje Mestnega muzeja, kasneje pa je postal samostojna ustanova. Danes je to Muzej novejšje zgodovine Slovenije. O zbirki: ŠTRUKELJ, P. 1980–1982: 133–134.
- 3 Fotografije so zdaj inventarizirane in shranjene v posebnih albumih.
- 4 Besuch des Staatssekretärs des Reichskolonialamtes, Exe. Solf, auf der Telefunkenstation Kamina (Togo), v: Telefunken-Zeitung, 13 (Januar), 1914: 40–41, Abb. 25. Objavljena slika s številko 25 je tudi v arhivu NUK pod številko NUK P. S. III 33/175.
- 5 Tako je nastal 13 minut dolg film z naslovom: »Staatssekretär Solf besucht die deutsche Kolonie Togo 1913«. Film z inventarno številko G 162 hrani ustanova IWF Wissen und Medien gGmbH v Göttingenu (<http://www.iwf.de>). »In Agbonu stellte Baron Codelli uns zunächst die beim Bau der Anlagen von Kamina beschäftigten Europäer an der festlichen geschmückten Ehrenpforte, die gleichzeitig den Beginn der von der Telefunken-Versuchsstation gebauten Straßen und fest verlegten Feldbahnen markiert, vor.« (SCHÜNEMANN, M. 1975: 6). O Solfovi delegaciji in Codelliju glej tudi SCHOMBURGK, H. 1931: 385–387 – »Exzellenz Solf besuchte auch Kamina. Er war in Begleitung des Gouverneurs und vieler hoher Gäste. Ihm zu Ehren wurde ein großes Festmahl gegeben. Codelli, der Gastgeber, schwitzte Blut und Wasser, als er die vielen Gäste sah, da wir nicht annähernd genug Geschirr und Bestecke hatten. Wir konnten gerade soviel zusammenbringen, daß für jeden Gast ein Teller und ein Besteck zur Verfügung standen. Ich übernahm die Leitung der Küche. Alle unsere Boys waren festlich in neue weiße Arabergewänder gekleidet und wurden schon am Morgen von mir eingedrillt.«
- 6 GEHRTS, M. 1915.
- 7 CODELLI TAUFFERER, R. tipkopis: 532.
- 8 Zapleteno situacijo okoli avtorstva nam lepo ilustrira primer fotografije vojščaka iz ljudstva Konkomba. Fotografije imajo v Kraljevem geografskem društvu v Londonu, avtor Robert H. Schomburgk pa naj bi jo posnel leta 1913 v Togu : Royal Geographical Society – Image number: S0014417. (<http://images.rgs.org>). V resnici Robert Hermann Schomburgk (1804–1865), slavni raziskovalec Britanske Gvajane, nikoli ni bil v Togu, posnetek pa je nastal skoraj pol stoletja po njegovi smrti. Geografsko društvo je bolj verjetno fotografijo pridobilo od svojega člana Hansa Schomburgka, ki je leta 1913 sodeloval pri filmski ekspediciji v Togu. To pa še ni dokaz, da je on avtor, saj se enaka slika nahaja tudi v fotodokumentaciji Slovenskega etnografskega muzeja: fotodokumentacija SEM-Inv. št. F 34260. Zadaj je na sliki ročno napisan komentar: Konkomba im Kriegsschmuck. Glej tudi: GEHRTS, M. 1915 – Podobna slika in njen komentar: »Konkombwa Warrior in Full Galla Dress – The helmet is a calabash, elaborately ornamented with cowrie shells, and surmounted by a fine pair of roan antelope horns. Other less lucky warriors, or less clever hunters, content themselves with smaller horns of the commoner puku antelope. Note the beautifully ornamented quiver filled with poisoned arrows. (By permission of Maj. H. Schomburgk, F. R. G. S.).«
- 9 V inventarni knjigi št. VII je na strani 211 in 212 pri zaporedni številki 8852 sledeča opomba: »Predmete je nabral Leon Poljanec iz Slovenjega Gradca, ko je spremljal l. 1912–1914 barona Codellija na potovanju v Afriko. Predmeti od št. 8852–8871 so iz Kamine-Atakpame-Togo pokrajina; zg. Nigerija (južno od Čadskega jezera; Kamerun. Glej korespondenčno mapo L. Poljanca in njegove ustne podatke, ko je bil v Ljubljani l. 1959.« Glede fotografij pa je pomembna opomba, da je predmete prodala Ana Poljanec, Ljubljana, Rakovniška 5a . V ceno 11.000 din so bili vključeni tudi diapozitivi. Nakup je bil opravljen 2. 8. 1959, zapis v inventarno knjigo pa 2. 3. 1960. O zbirki: ŠTRUKELJ, P. 1980–1982: 134–135.
- 10 Dokumentacija SEM: zvezek (EM 22384) in tipkopis (EM 22385).
- 11 To je bilo dobrodelno predavanje za zbiranje sredstev v pomoč vdovam padlih vojakov iz njegovega polka. O Poljančevih predavanjih glej tudi: ŠMITEK, Z. 1994: 196–197.
- 12 Leta 1922 je predaval v Ljubljani, leta 1931 je imel predavanja v Slovenj Gradcu, Mariboru, Celju, na Vranskem in v Ljubljani, leta 1932 pa v Ljubljani, Novem mestu, Škofji Loki. Po dvajsetih letih je leta 1952 ponovno predaval v Slovenj Gradcu in Dravogradu, leta 1953 v Črni,

- leta 1955 pa je imel predavanja na gimnaziji v Slovenj Gradcu. Kraje z datumi predavanj med letoma 1916 in 1932 je zabeležil na zadnjo stran v zvezku, kraje in datume po letu 1952 pa je s svinčnikom napisal na zadnjo stran tipkopisa.
- 13 POLJANEC, L. rokopis: 24–25. Glede kulise se na prvi pogled res zdi, da je upodobljena ladja, toda povečava posnetka pokaže, da gre za krajinski motiv s palmami, rekami in kočami domačinov. Zanimivo, da tega ni opazil Poljanec, ki je stal samo nekaj metrov proč!
 - 14 Za fotografije iz Toga glej: FISCH, R. 1911. Primer internetne predstavitve kolonialne fotografije: Koloniales Bildarchiv Frankfurt a. Main – (<http://www.ub.bildarchiv-dkg.uni-frankfurt.de>). Glej še: JENKINS, P. 1993: 89–118; TIMM, U. 2001.
 - 15 Friedrich Wilhelm Viktor Albert von Preußen (1859–1941).
 - 16 Za osnovne podatke o nemški koloniji Togo glej: SEIDEL, A. 1913: 145–166; CRABTREE, W. A. 1915 a in 1915 b; ZECH, J. von 1920: 497–526; SCHNEE, H. et al. 1937; KNOLL, A. J. 1978; ROBERTS, A. 1986: 24–76; SEBALD P. 1988; FRÖHLICH, M. 1994; MULLEN KREAMER, C. 1997: 245–254; LAUMANN, D. 2003; GRAICHEN, G. / GRÜNDER, H. 2007: 104–118. O Togu posebej: DECALO, S. 1995 in 1996.
 - 17 Zlata obala je danes Gana, Dahomej pa država Benin. Kolonija Togo je obsegala ozemlje s površino 87200 km².
 - 18 GRAICHEN, G. / GRÜNDER, H. 2007: 114.
 - 19 TIMM, U. 2001: 201.
 - 20 Za podroben pregled rodbine Codelli in življenjepisa Antona Codellija glej: OZVALD, B. 1991; SITAR, S. 1988: 78.
 - 21 Karel Jožef Codelli (1846–1878).
 - 22 Rozalija Taufferer (1852–1938). Grad Peščenik ne stoji več, saj je bil leta 1943 požgan in kasneje porušen. (SKUBIC, V. 2007: 13).
 - 23 Podrobno o Codellijevih patentih s področja televizije: WEDAM, A. 1977: 114–121 (s prevodi treh pisem grofu Arcu); OZVALD, B. 1989: 26. Isti 1991: 142–145; JUŽNIČ, S. 2002. Glej tudi: Razvoj radiofonije, v: Naš val, Ljubljana 1934: 13.
 - 24 SMOLE, M. 1980. Dokumenti povezani s Codellijevim bivanjem v Togu se nahajajo v fasciklih 14, 15 in 20.
 - 25 OZVALD, B. 1991: 128–129; SITAR, S. 1998 in 2007: 81; KADUNEC, V. 2005: 21; SKUBIC, V. 2007: 13.
 - 26 Bil je tudi med prvimi, ki je na Slovenskem naredil šoferski izpit (leta 1906). Glej: OZVALD, B. 1991: 129.
 - 27 GRABNAR, B. 1977: 111.
 - 28 CODELLI TAUFFERER, R. tipkopis: 476 – »Er stellte übrigens die Bedingung, dass er durchaus selbstständig, ohne irgend einen anderen Ingenieur, das Unternehmen durchführen wolle, nur mit den nötigen Hilfskräften, Monteuren, etc.«
 - 29 V začetku leta 1914 je bila v Kamini močna ekipa inženirjev in tehnikov. V seznamu, ki ga je objavil časopis Telefunken-Zeitung, so navedeni: Codelli, Thiel, Kössler, Wisianowski, Weihrauch, Poljanec, Ellerbrock, Gritz, Scheschonk, Fichter, Obermeier, Curt, Berkholz, Dimanski, glej: Telefunken-Zeitung, 13 (Januar), 1914: 43. Časopis je dostopen tudi v digitalni obliki (www.radiomuseum.org).
 - 30 Leo (Leon, Leopold) Poljanec (1889–1960).
 - 31 ŠMITEK, Z. 1994: 191.
 - 32 Leta 1961 je muzej pridobil njegovo afriško zbirko. V evidenčni knjigi »Prihodi – Etnografski muzej 1945–1965«, je na strani 176 omenjeno, da je poleg predmetov muzej dobil v dar tudi fotografije z afriškimi motivi. Zbirka je bila podarjena muzeju dne 23. februarja 1961, že naslednji dan pa so bili predmeti vpisani v inventarno knjigo s številkami od 9076 do 9083.
 - 33 V muzejski inventarni knjigi št. VIII je na strani 34 pri zaporedni številki 9076 sledeča opomba: »Provenienca: Predmete iz te zbirke je darovalec nabral na potovanju po Afriki l. 1911–1914. Bil je v Duali (Kamerun) in v Kamini (Togo). Potoval je skupaj z L. Poljancem in s Kodelom.« Pod rubriko Nakup-Dar je zapisano: »Dar: Hinko Kesler, Ljubljana; v muzej je prinesla predmete njegova hčerka Lija in povedala nekatere podatke.« Zapis imena Codelli v fonetični ali poslovenjeni obliki (Kodeli) dopušča možnost, da bi se zapis priimka Kesler moral praviloma glasiti Kößler. Tako ga namreč navajajo nemški viri pri objavah seznama zaposlenih v Kamerunu in v Togu. To domnevo potrjuje tudi dejstvo, da je njegov priimek v inventarni knjigi enkrat zapisan kot Kesler, drugič kot Kessler. O zbirki: ŠTRUKELJ, P. 1980–1982: 134–135.
 - 34 NEUMANN, A. 1928.
 - 35 Temeljno študijo o Codellijevem bivanju v Togu je napisal Zmago Šmitek (1994). Glej tudi: ŠMITEK, Z. 1986: 67 in 238; OZVALD, B. 1991: 131–135.
 - 36 ŠMITEK, Z. 1994: 191.
 - 37 FRIEDEWALD, M. 2002: 58 – »Der nach Kamina entsandte Forschungsstrupp unter Leitung des Freiherrn von Codelli baute zunächst eine provisorische Empfangsantenne und konnte damit schon am 7. Juni 1911 die Zeichen der auf 35 kW Leistung vergrößerten Anlage in Nauen empfangen, ohne allerdings den gesendeten Text aufnehmen zu können.«
 - 38 Lega brežične radiotelegrafske postaje v Kamini: 7°29'30" N / 1°10'20" E.
 - 39 O gradnji postaje v Kamini glej: KLEIN-ARENDE, R. 2003: 115–121; 200–207.
 - 40 OZVALD, B. 1991: 133–134; FRIEDEWALD, M. 2002: 58–60.
 - 41 Za nazorno predstavitev delovanja kotla tipa Steinmüller glej: <http://www.dampfmaschinenmuseum-frankenbg.de/kesselsy.htm>
 - 42 AEG – Allgemeine Elektrizitäts-Gesellschaft.
 - 43 CODELLI TAUFFERER, R. tipkopis: 513 – »Mein Sohn wurde von der Telefunken-Gesellschaft und deren Chef, Grafen Arco, mit grossen Ehren empfangen, da man seine grossen Erfolge mit der drahtlosen Telegraphie in

- Togo nach ihrem vollen Werte anerkannte. Noch mehr aber freute es mich, dass er sofort zum deutschen Reichspost- und Kolonialamte berufen wurde und man dort grosses Gewicht auf seine Erfahrungen und sein Urteil legte, was einem Ausländer gegenüber wohl viel sagen will.«
- 44 ŠMITEK, Z. 1994: 192.
- 45 Maria Concha (1878–1964); Valentine (Niny) Mladota von Solopisk (1881–1989); Glej še: OZVALD, B. 1991: 132–133.
- 46 KLEIN-ARENDT, R. 2003: 205 – »Euer Hoheit entbietet aus der deutschen Heimat auf drahtlosem Wege über 5000 km ihre untertänigst. Grüße die Telefunkenstation Nauen.«
- 47 CODELLI TAUFFERER, R. tipkopolis: 543.
- 48 ESAU, A. 1919: 35 – »Wenn Ihr einen Tag lang nichts mehr von uns hört, so ist Kamina, seine Besatzung und die deutsche Kolonie Togo nicht mehr in deutscher Hand.«
- 49 Glej tudi: DOETSCH, C. W. H. 1920: 29.
- 50 Znameniti zasneženi vulkanski vrh Kibo (5895 m) se je od leta 1889 do 1918 imenoval Kaiser-Wilhelm-Spitze. Vrh gore je prvi osvojil nemški geolog Hans Meyer leta 1889. Gora z nemškim imenom Kilimandscharo je bila na ozemlju kolonije z imenom Nemška Vzhodna Afrika.
- 51 ŠMITEK, Z. 1994: 194–195.
- 52 CODELLI TAUFFERER, R. tipkopolis: 557 – »Ich wendete mich an den weltbekannten Slatin Pascha, der jetzt in Wien weilte, einem Oesterreicher, der in englischen Diensten Gouverneur im Sudan gewesen, beim Ausbruch des Krieges aber sich als guter Patriot in die Heimat zurückgezogen hatte. Da er in England durch seine hervorragenden Fähigkeiten hoch geschätzt und sehr beliebt gewesen, waren ihm dort Freunde treu geblieben, denen er die Bitte mitteilen konnte sich in Frankraich für meinen Sohn zu verwenden. Leider konnte aber auch seine Verwendung nichts ausrichten und blieb es sogar bei der Postsperre für längere Zeit.«
- 53 Etnična skupina Eve (Ewe) izhaja z današnjega območja Nigerije in je imela od začetka 20. stoletja vodilno vlogo v Togu, Gani in Beninu. V kolonialnem obdobju so prevzeli krščansko vero. (OLSON, J. S. 1996: 172).
- 54 POLJANEC, L. rokopis: 9.
- 55 Glej: ŠTRUKELJ, P. 1976: 109–111.
- 56 OLSON, J. S. 1996: 260–261; FROELICH, J. C. 1949 a.
- 57 POLJANEC, L. rokopis: 10–11.
- 58 POLJANEC, L. rokopis: 11–12; OLSON, J. S. 1996: 296–297; FROELICH, J. C. 1949 b.
- 59 Školjka kavri je v resnici polž (Cypraea moneta), ki živi v Indijskem oceanu. Porcelanasta hišica polža je bila kot okras razširjena v vzhodni Afriki, še posebej med nilotskimi ljudstvi Dinka in Bari. V Zahodni Afriki pa se je uveljavila predvsem kot plačilno sredstvo.
- 60 Znani so primeri nakita iz 12. dinastije, t. j. približno 2000 pr. Kr. O pomenu školjk kavri v starem Egiptu glej:
- WILKINSON, R. H. 1994: 17. O povezavah med starim Egiptom in Zahodno Afriko glej: FOLORUNSO, C. A. 2003: 77–92.
- 61 HAHNER, I. 2003: 113.
- 62 SEM-Inv. št. EM 9148, 9149, 9150, 9151 in 22386. Codellijeva zbirka. Schomburgkov komentar o pokrivalih ljudstva Konkomba, 1931: 392 – »Diese Helme waren das Ziel aller Sammler. Sie waren schwer zu bekommen, da sich der Krieger nur ungerne von seinem Helm trennt. Um solch einen wirklich schönen Helm zu bekommen, mußte man schon einen hohen Preis anlegen. Ich brachte einige schöne Helme in meinen Besitz, die aber leider bei Kriegsausbruch in London zurückgeblieben sind.«
- 63 SCHOMBURGK, H. 1931: 390.
- 64 Za podroben pregled glavnih lastnosti omenjenega tipa arhitekture glej: PRESTON BLIER, S. 1984: 115–134; PIRAUX, M. 1977: 184–185.
- 65 CHESI, G. 1977: 208. Stavbe ljudstva Tamberma so znane kot »tata« in so uvrščene na seznam svetovne dediščine UNESCO: Koutammakou-Land of Batammariba (www.togo-tourisme.com).
- 66 POLJANEC, L. rokopis: 18.
- 67 POLJANEC, L. rokopis: 25–27.
- 68 Za tkanje glej: LAMB, V. 1975; KRAAEMER, M. 2006
- 69 POLJANEC, L. rokopis: stran 8.
- 70 HUPFELD, F. 1899: 175–193; ZWERNEMANN, J. 1978: 13–14; BARROS, P. de 1983; HAHN, H. P. 1997.
- 71 FRELIH, M. 2005: 55.
- 72 V letu 2002 je bilo odkrito železnodobno najdišče Dekpassanware na območju Bassar v severnem Togu. Arheologi so odkrili kovaške delavnice in orodje iz obdobja zgodnje železne dobe v Zahodni Afriki, okoli 400 let pr. Kr. (BARROS, P. de 2005).
- 73 POLJANEC, L. rokopis: 21.
- 74 HAHN, H. P. 1996: 67, Abb. 13.
- 75 HAHN, H. P. 1996: 67 – »Bei der Konkomba gibt es auch eine ungebrannte Lehmkugel, die in den Wohnhäusern von Witwen aufbewahrt wird. Diese Lehmkugel, die nwu heißt, ist der Sitz einer Teilseele der Frau, die sie erst nach dem Tod ihres Mannes ein solches Gefäß zulegt, um der Gefahr zu begegnen, ihrem Mann in den Tod zu folgen.«
- 76 HAHN, H. P. 1996: 67, Abb. 14.
- 77 POLJANEC, L. rokopis: 23–24.
- 78 CARDINALL, A. W. 1918: 51.
- 79 Antika-Leksikon 1998: 205. Kovanec, imenovan obol, je bil praviloma položen pod jezik ali na usta umrlega. Med podzemnimi rekami se omenja tudi Stiks, ki jo je pokojnik lahko prečkal le s pomočjo Harona (Vergil: Eneida, 6. knjiga).
- 80 ŠMITEK, Z. 1994: 190.
- 81 POLJANEC, L. rokopis: 44.
- 82 Hans Hermann Schomburgk (1880–1967).
- 83 Nekdanja britanska kolonija Rodezija je danes Zambija.

- 84 Odkril je tudi redko vrsto bivola, ki so ga strokovno ime-
novali po latinsko *Bubalus Schomburgki* (GEHRTS, M.
1915: 20).
- 85 Schomburgk je veliko pisal o svoji filmski karieri v Afriki:
»Bwakukama: Fahrten und Forschungen mit Büchse und
Film im unbekanntem Afrika« (1922); »Zelte in Afrika:
Eine autobiographische Erzählung« (1931); »Ich such' in
Afrika das letzte Paradies« (1940); »Pulsschlag der Wild-
nis« (1952).
- 86 CODELLI TAUFFERER, R. tipkopis: 532 – »Er beredete
Tony das Kino um den, wie er behauptete sehr vorteilhaft-
en Gelegenheitspreis zu erwerben und ihn auf seine Kos-
ten ins Innere des Landes reisen und neue Aufnahmen
machen zu lassen. Mein Sohn ging leider darauf ein und
verwendete all seine beträchtlichen Ersparnisse hierfür,
was ihm teuer zu stehen kam.«
- 87 ŠMITEK, Z. 1994: 197. Podrobnosti o dogovorih s Schom-
burgkom navaja Codelli v pismu, ki ga je dne 16. avgusta
1927 naslovil na pravnika Willibalda Baackea v Berlinu.
Pismo se nahaja v Arhivu Slovenije (AS 791/14).
- 88 CODELLI TAUFFERER, R. tipkopis: 531 – »Eines Tages
überraschte mich Tony mit der Aufforderung mehrere
Kinovorstellungen zu besuchen, um die Art und Weise
der sie erläuternden Texte kennen zu lernen, da er wün-
sche, dass ich einen Kinotext verfasse.«
- 89 Igralka Meg Gehrts, rojena kot Emma Augusta Gehrts
(1891–1966). Baronica Rozalija je o njej zapisala: »Nun
war Schomburgs Plan mit ein paar Begleitern, wobei
sich auch ein abenteuerlustiges Fräulein Muschi aus
gutem Bürgerhaus befand, die Filmschauspielerin mi-
nen wollte, tief in das Innere Togos einzudringen und
Szenen mit verschiedenen Eingeborenen aufzunehmen.«
(CODELLI TAUFFERER, R. tipkopis: 532).
- 90 James Samuel Hodgson (1891–1966).
- 91 GEHRTS, M. 1915: 29 – »Arrived at Atakpame, we were
given a right royal welcome by Baron Codelli von Fah-
nenfeld, who is building for the German Government, at
Kamina near by, an immense wireless station, intended
to communicate direct with the wireless station at Nau-
en, just outside Berlin.«
- 92 Komentar o njeni knjigi: Book reviewed – A Camera
Actress in the Wilds of Togoland, v: *African Affairs* 14,
1915: 222.
- 93 GEHRTS, M. 1915: 31.
- 94 CODELLI TAUFFERER, R. tipkopis: 532 – »Ich skiz-
zierte einen kleinen Roman, in dem das Baby eines ver-
unglückten weissen Ehepaares von Negern aufgezogen,
von ihnen als Erwachsene wie ein höheres Wesen verehrt
wird, schliesslich ihnen aber doch mit einem Europäer,
der ihre Liebe gewinnt, entflieht. Der Entwurf wurde ge-
billigt und die Aufnahmen mit allerlei eingeflochtenen
Abenteuern in Togo vorgenommen, was mir nach vielen
Monaten durch Einsendung reizender Photographien
zu meiner Freude bewiesen wurde.« Po eni verziji naj bi
zgodbica za film nastala v Londonu: »The outline of the
story, which had been suggested to Schomburgk by the
editor of a film magazine in London.« (ALEXANDER,
C. 1991: 48, 52 in 75).
- 95 Poljanec opisuje nekoliko drugačno verzijo vsebine filma:
»Ob suženjski obali je vsled močnega viharja parnik po-
tonil. Nihče se ni mogel rešiti. Samo malo deklico, ki
je bila v košari, so vrgli valovi na kopno. Tu so jo našli
črnci, ponesli domov in redili. Vrasla je v krasno deklico,
skrbno so jo čuvali in oboževali. Belec, ki je prepotoval
kraje, jo je videl, takoj se je odločil, da jo reši. Končno
mu je uspelo, da jo ponoči ugrabi, hitro sta pobegnila.
Lačna in žejna sta tavalja po stepah, izmučena sta komaj
prispela k belcu, ki jih je v svoji koči skrnil. Bil sem to jaz.«
(POLJANEC, L. rokopis: stran 27–28). Po mami Rozaliji,
Gehrtsovi in Poljancu navaja Hodgson še četrto inačico
zgodbice o Beli boginji (ALEXANDER, C. 1991: 52).
- 96 Naslov *Zgubljena deklica* omenja Poljanec v svojem ko-
mentarju k predavanju (POLJANEC, L. rokopis: 27).
Angleški naslov *The White Goddess of the Wangora* pozna-
mo iz knjige, ki jo je ob vrnitvi iz Toga objavila Gehrtsova.
GEHRTS, M. 1915: 32 – »I was looking forward to start
rehearsing that day on the first of our native plays, which
we had entitled tentatively, The White Goddess of the
Wangora ...«; Nemški naslov se glasi *Weisse Göttin der Wan-
gora*. Prevod knjige v nemščino je izšel leta 1999, žepna iz-
daja pa leta 2004. V vsebini filma je Zmago Šmitek našel
vzporednice z romani o Tarzanu in pri tem opozoril, da je
bila zgodba o Tarzanu objavljena šele po snemanju filma.
Knjiga *Tarzan of the Apes* je izšla leta 1914, napisal pa jo je
Edgar Rice Burroughs. (ŠMITEK, Z. 1994: 198). V tem
letu so bili deli filma o Beli boginji že posneti in predva-
jani v Londonu.
- 97 Anekdoto s snemanja omenja Gehrts (1915: 34), prav
tako pa tudi Schomburgk (1922). Po vsebini si nista po-
polnoma enaki!
- 98 Številka je kljub vsemu malo pretirana.
- 99 GEHRTS, M. 1915: 45.
- 100 GEHRTS, M. 1915: 47 – »I was seized with the desire
to climb to the top of one of the great steel towers that
have been erected here by Baron Codelli von Fahnenfeld
in connection with the Government wireless telegraphy
station ...«
- 101 GEHRTS, M. 1915: 69–70; ZWERNEMANN, J. 1978: 19.
- 102 Fotografija prizora, ko na obali odkrijejo belega otroka, je
objavljena tudi v knjigi, GEHRTS, M. 1915: 88.
- 103 Podrobno ozadje s snemanja filma in zanimive podatke o
ekipi je objavila Caroline Alexander (1991: 43–76). Prav
tako je pomemben prispevek, ki ga je napisal Philippe
David kot komentar k svojemu prevodu knjige o Beli bo-
ginji v francoščino (GEHRTS, M. 1996: 243–250). Važen
je tudi komentar, ki sta ga k nemškemu prevodu napisala
Gudrun Honke in János Riesz: »Meg Gehrts – Eine Film-
schauspielerin auf Entdeckungsreise in der deutschen
Kolonie Togo.« (GEHRTS, M. 2004: 259–276).
- 104 ZWERNEMANN, J. 1978: 6.

- 105 CODELLI TAUFFERER, R. tipkopi: 552 - »Im Oktober erhielt ich einen Brief Schomburgs aus Hamburg, was mich sehr überraschte, da ich ihn auch in Gefangenschaft glaubte. Er war nebst Muschi, die seine Frau geworden, mit den prächtigen afrikanischen Films von Togo nach London gereist, wo er dieselben zuerst vorführen wollte und beide machten nur einen Ausflug nach Paris, um dort ein weiteres Projekt abzuschliessen. Als sie ahnungslos in Paris weilten, brach plötzlich der Krieg aus und sie konnten nicht mehr nach London zurückkehren, da sie dort ja in Gefangenschaft geraten wären. Unglücklicherweise hatten sie die kostbaren Films in London zurückgelassen und mein Sohn verlor das ganze in das Unternehmen hineingesteckte Kapital, da die Engländer die Films einfach konfiszierten!«
- 106 »Im Deutschen Sudan«. Film z inventarno številko D 1221 hrani ustanova IWF Wissen und Medien gGmbH v Göttingenu (<http://www.iwf.de>). Za podrobno vsebino filma glej: ZWERNEMANN, J. 1978.
- 107 Kay Nebel (1888–1953).
- 108 GEHRTS, M. 1915: 46 - »Amongst other pictures we took was one showing the daily life and work of a native woman, as set forth above. This was entirely my own idea, and when the films came to be developed, and shown in London later on, this one attracted a very great deal of attention indeed.«
- 109 »Eine Weiße unter Kannibalen (1921) – ein Remake der Weißen Göttin der Wangora, mit 600 m Originalaufnahmen aus Togo, ansonsten in Rüdersdorf, dem Drehort zahlreicher exotischer Spielfilme...« (Gudrun Honke in János Riesz, v: GEHRTS, M. 2004: 265). Nemi film z dramatičnim naslovom *Belka med ljudožerci* ni bil posnet v tropski Afriki, ampak v Nemčiji, v kraju Rüdersdorf blizu Berlina. V filmu je poleg igranih prizorov uporabljenih tudi nekaj originalnih posnetkov iz Toga.
- 110 Slika ležeče igralkine in ob njej sedeče črnke s pahljačo je objavila tudi Gehrtsova in spodaj je napis: Playing an »Interior« Scene in a Native Drama – The authoress is reclining on a leopard-skin rug, and is supposed to be sleeping, while a »slave-girl« – really a native »super« – fans her with a feather fan. Taken at Kamina. Neposredno pod fotografijo je napisano, da je objavljena z dovoljenjem Schomburgka (by permission of Maj. H. Schomburgk, F.R.G.S).
- 111 Fotodokumentacija SEM–Inv. št. F 34149; F 34150; F 34151.
- 112 SEM–Inv. št. EM 8870 a+b. Zbirka L. Poljanca.
- 113 Velikost rogoznice je 191 × 102 cm. SEM–Inv. št. EM 8856. Zbirka L. Poljanca. Na povezavo med predmetom in filmsko sceno je opozorila že kustosinja Pavla Štrukelj pri vpisu v inventarno knjigo leta 1960 (Inventarna knjiga VII., str. 215–216).
- 114 SEM–Inv. št. EM 9138. Zbirka A. Codellija.
- 115 POLJANEC, L. rokopis: stran 28; Fotodokumentacija SEM–Inv. št. D 8116 in F 34154.
- 116 Fotodokumentacija SEM–Inv. št. F 34153.
- 117 Fotodokumentacija SEM–Inv. št. F 34152.
- 118 Im Deutschen Sudan / V nemškem Sudanu (1914); Frauen, Masken und Dämonen / Ženske, maske in demoni (1932); Die Wildnis stirbt! / Divjina umira! (1936); (Glej: ŠMITEK, Z. 1994: 199).
- 119 V Arhivu Slovenije je ohranjeno pismo pravnika Baackeja, ki je naslovljeno na Schomburgka, prav tako pa je ohranjena korespondenca med Codellijem in Gehrtsovo (AS 791/14). V Codellijevem imenu je pri Schomburgku posedoval tudi advokat Alfred von Strantz iz Berlina (njegovo pismo baronu je datirano z dnem 26. februar 1930; AS 791/14). O tem, kako je bil Codelli prikrajšan za avtorske pravice, je pisal Zmago Šmitek (1994: 197–199). Zaplete okoli avtorstva opisuje tudi Vesna Amrožič-Campbell v posebnem prispevku o Codelliju v francoskem prevodu knjige M. Gehrts. Naslov prispevka: »Le baron Codelli: un inventeur au Togo« (GEHRTS, M. 1996: 250–271).
- 120 Codellijevo pismo M. Gehrts: 6. april 1930. Pismo je naslovil na: Muschi Schomburgk, Achenbachstr. 2, Berlin W 50; njeno pismo Codelliju: 30. april 1930 (AS 791/14).
- 121 »Ilustrirani Slovenec«, tedenska priloga časopisa *Slovenec* je dne 14. februarja 1926 čez celo stran objavil fotoreportažo o Schomburgkovih lovskih podvigih v Afriki. Med drugim piše tudi sledeče: »Hans Schomburgk je eden najznamenitejših nemških poznavalcev bajnih afriških pokrajin. Leta in leta je prebil po pragozdovih raznih bivših nemških kolonij v Afriki, kjer je prišel v stik z najrazličnejšimi zamorskimi narodi, doživel najčudovitejša pustolovstva in videl največja čudesa narave, katerih pa ni ohranil zase, temveč v sliki in pismu tudi drugim radovednežem.« (Ilustrirani Slovenec 7, 1926: 54). Da je v Afriki srečal tudi Codellija, prispevek ne omenja.

M a r k o F r e l i h

TOGO
ALBUM
1911-1914

*Photographic Sources about the First Wireless
Radiotelegraph Connection between Africa
and Europe, Life in Togo and the Filming
of The White Goddess of the Wangora*



Many pictures that I took there remind me of good times ...

Leo Poljanec

Slovenia and Africa have had a tradition of contact for nearly one and a half centuries. People travelled to the mysterious continent for many reasons. Some stayed there forever; others returned home. Those who came home often returned there in their memories, because Africa is simply unforgettable. Its charms of rich culture and magnificent natural beauty won the heart of the famous missionary and explorer Ignaz Knoblecher, who navigated the Nile in search of the great river's source in the mid-19th century. He meticulously recorded his discoveries and made several drawings of various motifs from the banks of this majestic African river in a special ship log. With these drawings, he tried to illustrate the Nile as well as possible for those who remained at home. His associate, the craftsman Jakob Schaschel, who spent a short period of time working for the Catholic mission in Khartoum, illustrated his letters home with colour drawings. These depictions added another dimension to the written word, and Slovenes saw images of Africa in a new light. For the first time they observed scenes that had been witnessed, described and depicted by one of their compatriots.

Knoblecher's and Schaschel's simple drawings were made at the beginning of a new era, when travellers were equipped with an unusual device – the camera. Slovenes became better acquainted with travel photography as an illustration of travelogues only at the turn of the century. At the same time the first public lectures and presentations of photographs also took place. In 1931 the news-

In the Black and White World of Africa

paper *Jutro* announced a lecture by the world traveller Alma Karlin in Ljubljana. On the same page it published a commentary on the lecture by Leo Poljanec held in Celje, saying: *“The interesting narrative was illustrated with many beautiful and very typical sciopic pictures, valuable shots taken by the lecturer himself.”* Poljanec spoke about his stay in the German colony of Togo in western Africa, where he spent two years. Later he gave several more lectures, the final one during the period when the world was already conquered by new media – television and film.

They were completely new to most people, but not to Poljanec. Television and film reminded him of a friend with whom he had shared his African adventure in Togo. This friend was baron Anton Codelli. He was an original who fully enjoyed life, particularly when he journeyed towards an unknown goal. He embraced the unknown and the challenges along his creative path. One day, this path led him to Africa. He went there to build a radiotelegraph station and establish wireless communication between Africa and Europe. On the threshold of the First World War he was forced to destroy the station. Together with his wife and child he was taken prisoner and it was not until 1920 that he returned to his Ljubljana mansion. He brought Africa with him, giving it a special place in the most beauti-

ful part of the mansion. The Baron's rooms were adorned with many objects and hides of wild animals, and in his study, he kept interesting photographs and negatives on glass plates. But he lacked the most important souvenir: the tape of the dramatic film entitled *The White Goddess of the Wangora*, which was filmed in 1913 in Togo. Codelli invested a large sum of money in its making, but soon after its completion the film disappeared without a trace. All that he had left were photographs from the film location and his friendship with Poljanec, who played a side role in the film.

Just as the film disappeared without a trace, Codelli's African collection was in danger of being lost during the first days after the Second World War. The baron managed to leave Ljubljana in time, carrying only a suitcase with personal belongings, including an amulet that had been given to him by an African chief. He moved to Switzerland. After his departure, unknown perpetrators completely devastated his Ljubljana mansion and left it in ruins. The finest African items disappeared into the private collections of leading politicians, but some objects somehow ended up in the storage of the present-day Slovene Ethnographic Museum in 1946. The museum obtained several photographs and negatives, whereas a large collection of photographs was secured for the National and University Library in Ljubljana. In 1959

the Codelli collection was expanded with objects, photographs and slides from the Poljanec estate. Two years later the museum acquired objects from the collection of Hinko Kesler, who had worked with Codelli in Togo for a short period of time.

The photographic exhibition, entitled *Togo Album 1911–1914*, at the Slovene Ethnographic Museum brought back to life the memory of the African adventure of three men from Ljubljana, who participated in one of the greatest technical achievements in the first half of the 20th century.

With this exhibition, the museum revealed a broad range of potential research topics employing photographic material. These photographs are documents of colonial policy and of everyday scenes from the lives of both the Togolese and Europeans. The detailed documentation on the construction of the wireless radiotelegraph station in Kamina is an exceptionally important source for technical history researchers. Of particular interest are pictures taken by Poljanec, which he described in great detail in a special notebook. Finally, I wish to draw attention to photographs taken during the making of the feature film. The film has been lost since 1914. The only thing that remains is these photographs, which are an important contribution to the world history of film.¹

Today, almost 800 photographs, negatives and slides connected with Codelli's project in Togo are documented in Slovenia, but their attribution remains an open question. Shots of the construction site in Kamina were probably taken by Codelli or one of his closest associates.² The construction of the wireless station was also an important strategic military project that could not be photographed by just anybody. Some photographs kept at the museum are marked with the year 1911; I suspect that these come from Codelli's archive, because Poljanec arrived in Togo later. Codelli probably also took or owned the pictures kept at the National and University Library in Ljubljana. The library acquired the photographs from baron Codelli's confiscated estate in 1954. Originally, they were kept fixed on A4 format sheets, which were perforated and later inserted in an ordinary folder.³ Some photographs from the library were published in the company periodical, *Telefunken-Zeitung*. The picture of the boiler room converted into a festive dining room was taken on 7 October 1913, when the state secretary Wilhelm Heinrich Solf and his wife visited Kamina. The state secretary was accompanied by the colony's governor, Duke Adolf Friedrich von Mecklenburg. The Kamina workers decorated the boiler room in honour of the distinguished guests and the photograph was published in the January 1914 issue of *Telefunken-Zeitung*.⁴ The photograph was probably taken by Codelli or the official photographer accompanying the delegation. State Secretary Solf's visit took place during the preparations for the making of the feature film *The White Goddess of the Wangora*. The director Hans Schomburgk was fully aware of the significance

Among Anonymous Photographers

of the event and created a film document of the journey of Solf's delegation.⁵

For the time being it is difficult to identify photographs from Hinko Kesler's estate, because they are mixed with Codelli's photographs in the museum's photographic collection. It is also unknown whether Kesler took them himself, or whether he obtained them from other photographers.

The attribution of the photographs taken at the film set of *The White Goddess of the Wangora* also remains unclear. The star of the film, Meg Gehrts, used several of them for her memoirs in 1915 and according to an annotation they were published with the courtesy of Hans Schomburgk.⁶ But this does not mean that he was the photographer! Similar pictures can be found in Poljanec's album and the same images may have been inspected by Codelli's mother after her son sent them to her directly from Togo; she described them as charming photographs (*reizende Photographien*).⁷ But for the time being it seems that there were many photographers present at the film set. The best photographs were printed in several copies, the participants divided them among themselves and the identity of the original photographers was forgotten.⁸

Codelli probably had the official duty of documenting the individual stages in the construction of the station. In this he was possibly assisted by Poljanec, because his archives feature several photographs depicting the progression of the construction activities at Kamina and of the installation of the equipment inside the station. The last piece of furniture to be installed was a telegraph counter with a Morse code transmitter. It is surprising that these shots ended up in a private album and not in the highly confidential, secret colonial reports. The reason was probably the sudden decision to destroy the station at the very beginning of its operation. This happened in August 1914, when the First World War was already in full swing in Europe and the German government did not show any interest in keeping the colony of Togo. At that time the photographs of the former station became unimportant, so Poljanec could take them home without any difficulties and kept them as souvenirs in two albums of different formats. The individual pages from both albums are now kept at the Slovene Ethnographic Museum as part of Poljanec's African collection.⁹

Probably shortly after his return home, Poljanec selected 82 images and copied them on glass plates to make lantern slides (82 × 82 mm). He added a commentary in Slovene to each slide. He wrote descriptions of the images in plain pencil in a special notebook. In 1952 he revised the text in a short, nine-page typescript for a lecture that lasted thirty minutes. The slides and both commentaries are kept at the Slovene Ethnographic Museum.¹⁰

Poljanec gave his first lecture about his stay in Togo even during the war, in 1916 in Zagreb. In 1918 he gave a lecture at the Bilin spa near the well-known holiday resort of Teplice in the north of what is now the Czech Re-

public.¹¹ Between 1922 and 1955 he gave lectures across Slovenia and newspapers usually advertised the events under the title *Two Years on the Slave Coast of Africa*.¹²

We learn a lot about photography in Togo from a picture taken and annotated by Poljanec as follows:

*"The local photographer suspended a large canvas with an image of a sailboat under the village tree. He borrowed a table, a chair and glassware from a rich Negro. The man concealed by the photographer holds a bicycle as a sign of his status and wealth. His wife sits at the table. My boy Max stands to the side, holding the frosted glass of the camera. He was an intelligent, cunning lad. He spoke English and German, as well as four Negro dialects. But I did not keep him long, because he stole a great deal from me and he drank whiskey."*¹³

It is clear from the photograph that there were three cameras at the set: the first stands in front of the local photographer, the second is behind him to the left and the third is in front of Leo Poljanec, who took the picture. Evidently locals systematically pursued photography as well. Their pictures undoubtedly reached the whites and were later included in private or museum collections, but the photographers remained unknown. We must take into account the possibility that local photographers took some of the pictures kept in Slovene collections.

The photographic documentation from the Togo colony is systematically recorded, published and presented on internet pages particularly in Germany.¹⁴ Based on the material reviewed so far, I can say that photographs kept at the Slovene Ethnographic Museum and National and University Library in Ljubljana are very specific, because they are focused on the activities in Kamina and its immediate surroundings. Because of their specifics, they are even more valuable for the understanding of the German colonial heritage of western Africa.

A special characteristic of the map of Africa is very straight lines of national borders. These pedantic lines were drawn with rulers on the desks of European government halls. Although they look very simple, they had drastic consequences for the life and culture of the African population. The white man arrived on the African soil with the conviction that he had an absolute right to own that continent. His superiority complex encouraged racist instincts with terrifying consequences. In the 19th century the European imperial policy tore apart Africa. This happened particularly after the international conference in Berlin in 1884, where the principle was formulated that each country already in possession of a part of the African coast has the right to conquer as much hinterland as it can. The main advocates of this principle were the British, French and Belgians; Germany adopted this colonial policy later on. Kaiser Wilhelm II euphorically announced that Germany had the right to the territory where “*the German eagle sinks its talons*”.¹⁵ And the eagle flew to Africa...

Consequently the colonies of Togo, Cameroon, German East Africa (Deutsch-Ostafrika) and German Southwest Africa (Deutsch-Südwestafrika) were established. Togo was the most unusual among them. From the very beginning it was planned as a model colony (Germ. *Musterkolonie*). This country along the Slave Coast of Western Africa was conquered for the fatherland by the German adventurer Gustav Nachtigal. On 5 July 1884 he presented an unusual contract to the guardian of the royal sceptre: it allowed Germans to protect the territory from outside invaders. The local king Mlapa III agreed to sign the contract and Germans

A Colony Made to Measure

soon controlled the territory, which stretched more than 500 km into the continent and was approximately 100 km wide.¹⁶ The new colony as German protectorate with its typical rectangular shape was initially called Togoland, whereas later it was simply known as Togo. In the west it bordered to the British territory of the Gold Coast, and to the east and north to the French colony of Dahomey.¹⁷ Because of peaceful conditions, the German administration was able to freely develop communication infrastructure and trade. Cocoa, rubber, coffee, peanuts and coconuts were cultivated on large plantations. Special attention was paid to the cultivation of cotton, which was exported to Germany in large quantities, enabling the German textile industry to establish a firm footing on the international market. Distilleries were built on the coast, catering mostly to European brandy drinkers. Because alcoholism was widespread among the newcomers, the locals coined a new expression: “To be drunk like a white man.”¹⁸

Encouraged by missionaries, Germans focused particularly on the education of children. Beginning classes were in the local language, but later students learnt German and were taught only in German. One of the aims of the education process was systematic eradication of

traditional religious beliefs. Catholic and Protestant missionaries also established hospitals, drastically improving health conditions in the country by battling diseases such as smallpox and leprosy.

The successful economic policy in Togo enabled the German government to minimise the deficit in funding

the colony's economic development by covering most of the costs with vigorous exports of various products. In other colonies the economy never reached a sufficient level of development to enable independent maintenance and consequently these represented a great financial burden and complete loss for Germany.¹⁹



8. Baron Anton Codelli med počitkom ob slapovih. / *Baron Anton Codelli taking a rest by the falls.*

The Codelli family moved to Ljubljana from Gorizia in the early 18th century, making the Turn (Thurn) mansion along the Ljubljanica their permanent home. The mansion and its broader surroundings are called Kodeljevo after the Codelli family to this day. The fates decreed that Anton Codelli's life would be full of adventures from the moment of his birth: he was not born at the family mansion but far away in Naples.²⁰ His father Karel was in climate therapy there and he was accompanied by his wife Rosalia, who on 22 March 1875 gave birth to their son.²¹ Rosalia Taufferer came from a German aristocratic family and her home was the castle of Peščenik (Weixelbach) near Višnja Gora in the Lower Carniola.²² Anton grew up in Ljubljana and Vienna, where he graduated from the Theresianum academy in 1894. He spent some time in the Austrian navy, voyaging as far as China and Japan. He left the navy because of medical reasons and turned his attention to mechanical engineering and electrical technology. Although he was not formally trained in these fields, he became a brilliant, multi-talented inventor, patenting many inventions at home and abroad.

His creativity bordered on science fiction: he envisaged an enormous airship that was one kilometre long and a hundred metres wide. This gigantic airship was intended to transport as many as 22,000 (!) passengers. Although it would darken the sky above Ljubljana, Codelli planned to arrange a landing area in the Ljubljana marsh.

But Codelli was known mostly for his patent of a special television screen; unfortunately this invention was not commercially successful because it was based on mechanics and optics, whereas the future of television was mostly

From Ljubljana to Africa

defined by the electronic system, particularly in the United States.²³ Fortunately most of the Codelli family archives have been preserved, including many patent registrations and plans for various inventions.²⁴ The archival material still needs to be processed by experts and incorporated in the historical overview of science of the late 19th century and the first half of the 20th century.

Slovenes know Codelli because he brought the first car in the country from Vienna to Ljubljana in 1898. He greatly disturbed the townfolk as he “sped” down the streets at 30 km per hour and spoiled the peace and quiet of the idyllic provincial town.²⁵ In 1900 he participated in a car race from Vienna to Salzburg and was the third out of eighteen competitors.²⁶ He drove to Nice with a chauffeur, where he lost all his money and his car at a casino. He was forced to borrow the money for his journey back to Ljubljana from his driver.

His fascination with radio technology brought him to the German telecommunication company Telefunken of Berlin, where he completed a short course in telegraphy and for which he built several telegraphic stations in Dalmatia. The stations catered to the needs of the Austrian navy. Although he was not an engineer by profession, the company's management (the technical

director at the time was Count Georg von Arco) was impressed with his innovativeness and entrusted him with one of the most demanding projects in the history of telegraphy: the establishment of a wireless connection between Berlin and the German colonies in Africa.²⁷ German engineers were appalled that the project was given to an Austro-Hungarian who even dared to make an unusual demand: he insisted that he should supervise all construction and technical works himself, without assistants!²⁸ This demand reflected his character and lifestyle. He loved challenges and he preferred to enjoy them alone.

But the African project was too demanding to be implemented without assistance.²⁹ Among others Codelli

invited another Slovene, Leo Poljanec of Ljubljana, to join him.³⁰ He knew him well, because Poljanec's sister Ana had tutored the baron's children.³¹ Poljanec arrived in Togo in 1912 and took over all commercial aspects of the construction site. In the new surroundings, he quickly took to hunting and photography. He also collected various objects. He returned home in 1914 and joined the army.

For a short period of time, Hinko Kesler of Ljubljana also joined Codelli, but he soon left for the German colony of Cameroon, where he continued to work for Telefunken at the radiotelegraph station of Douala.³² Not much is known about Kesler, because no description of his activities in Africa has been published.³³

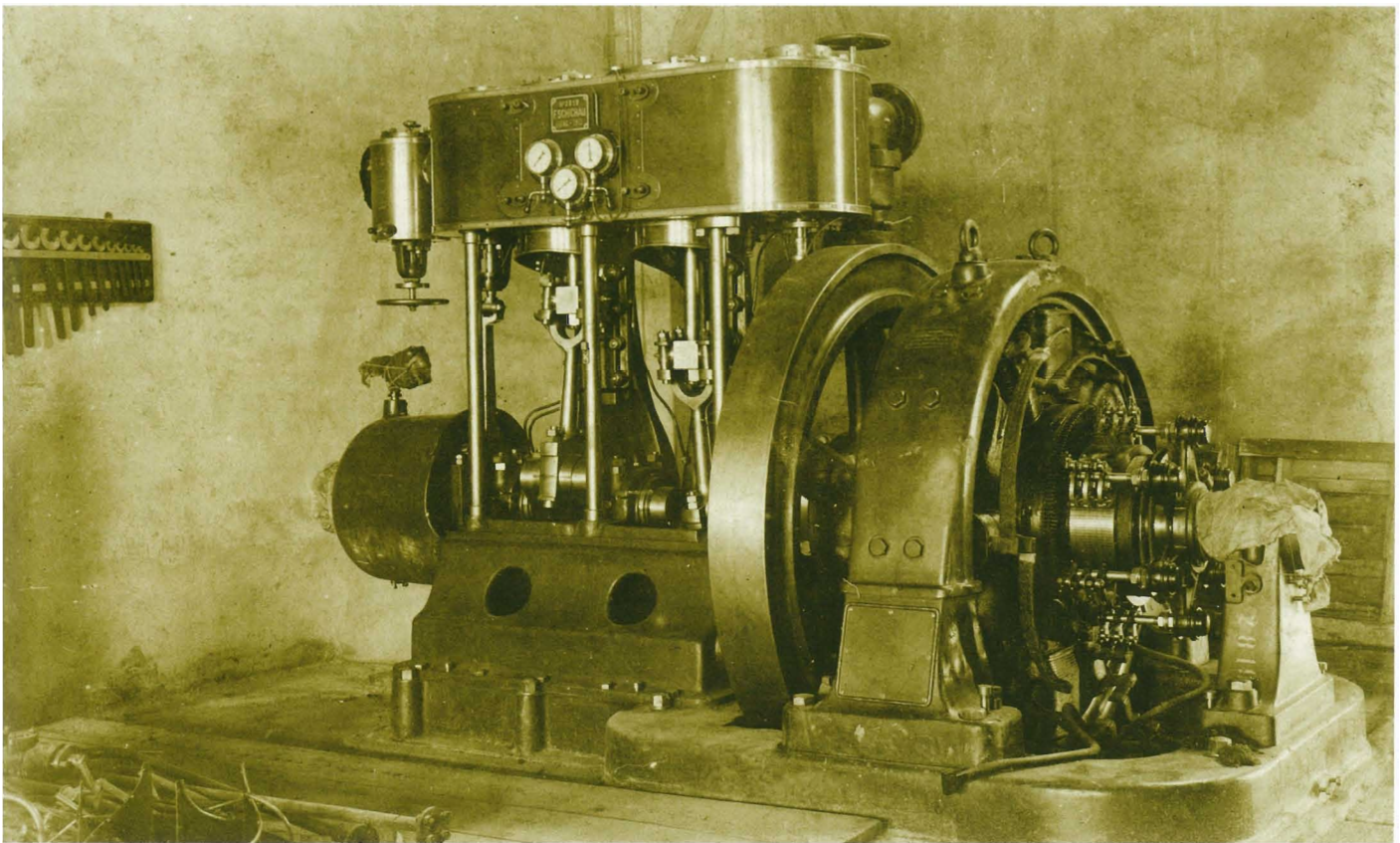
The German government was aware of the problem of communication from the very beginning of its colonial policy. The great distances between Berlin and the overseas colonies could be overcome only by setting up wireless radiotelegraph stations. They decided to build a central station for the needs of the African colonies, which would receive a signal from the Nauen station near Berlin and transmit it to the German territory in Cameroon and in Southwest and Eastern Africa. By employing the quenched-spark transmitter, the German company Telefunken achieved wireless transmission of the signal over the distance of 3,700 km as early as 1910 and they realistically hoped to cross the magic line of 5,000 km soon. This powerful signal would easily have reached the German colonies in the heart of Africa.³⁴

Codelli undoubtedly saw an incredible opportunity for his inventive genius in the African project. He arrived in the German colony of Togo in 1911.³⁵ At that time, a coastal telegraph connection had already been established between Lomé and Anecho, and between Lomé and Sokodé in the north. Communication with Europe was facilitated by international cables laid on the seabed. Strategically, this form of communication was very unreliable because of the constant danger that the cable connection might be interrupted due to political conflicts. Germany wanted to gain an upper hand among the colonies in Africa. Consequently it needed to create suitable conditions for a wireless connection between Berlin, Togo, Cameroon, German Southwest Africa and German East Africa. After his arrival in Togo, Codelli

The Invisible Touch of Continents

first went to Cameroon, where he built small wireless telegraph stations. For some time he was accompanied by Rudolf Kaiser of Vienna, who soon contracted yellow fever. He died in early October at the age of 29. Codelli sent two cases of African animal hides and two cases of photographic plates to his relatives.³⁶ The deceased Kaiser, who had supervised the commercial aspects of Codelli's project, was replaced by Poljanec in 1912.

Having surveyed the area, Codelli decided that Kamina, near the town of Atakpamé, was the most suitable location for the main radiotelegraph station.³⁷ There was already a railway with a total length of 164 km connecting Lomé and Atakpamé. Only six kilometres of railway needed to be constructed to connect Kamina with the coast. There, a nearly 500-metre-long pier was built and equipped with cranes. Because of the low sandy shore and high waves, ships could not land. The freight had to be moved to smaller boats or lifted with cranes on a train that ran on the pier. An ordinary train conveyed the goods to the village of Agbonu near Atakpamé. Here it was transferred to small freight trains and taken to different locations of the nearby Kamina construction site.



9. Parni stroj nemškega podjetja F. Schichau [N° 2819, Elbing, 1913] z generatorjem enosmerne napetosti.
Steam engine supplied by the German company F. Schichau [N° 2819, Elbing, 1913] with a direct current generator.

First, trees and brush were cleared from the construction site and the terrain (12 km²) was levelled.³⁸ Initially a small wooden hut was built where equipment was placed and the power of the transmission signal was measured with the help of antenna held in the air by two air-balloons. The next step was the construction of embankments and a narrow-gauge railway. A carpenter's, blacksmith's and assembly workshop were built next to the railway line. A brickworks was also nearby. Cottages for the immigrant workers were also constructed along the railway line, but most of the employees came from nearby villages. Next, the Ike creek was regulated and ditches and water cisterns were dug.³⁹ This was followed by the assembly of nine antenna towers: six were 120 m and three were 75 m tall. The heaviest tower weighed less than 25 tons, whereas the reinforced concrete foundations weighed as much as 120 tons. Massive iron rods with corner moulding were used for the construction of the towers, because compact sheet metal had proven to be unsuitable. Codelli had seen a terrible tropic storm completely destroy the sheet metal structure of the trial radiotelegraph station near Anae, so he insisted that parts from good-quality iron should be used. Much effort was invested in making the special concrete blocks for anchoring the steel cables to stabilise the upright steel construction of the antenna towers. Each tower featured three anchorages. Next various buildings were constructed, such as the transmission building with the boiler and machine rooms, the water cistern and cooling tower for the condensation of steam next to it and the administrative building nearby. The transmission room also featured the well-known *Sabbibox*, as the locals nicknamed the brain of the station – the switchboard with “living” devices.

In Memory of Sabbibox

They planned to achieve a wave length of 3,500 to 9,500 m at 100 kW. The transmitter was expected to establish a wireless connection with the main station in Nauen 5,200 km away and with the Windhuk station in German Southwest Africa 3,000 km away.⁴⁰ Because of considerable atmospheric disturbances above Africa, the transmitter operated mostly at night.

The implementation of the Kamina project depended on careful planning of the supply of construction elements and equipment for the buildings. The transport from Germany to Kamina demanded supreme logistics, which was fully mastered by the Kamina engineers. One of the most demanding technical achievements was the mounting of three huge steam boilers that had been produced at the L.&C. Steinmüller company in Gummersbach.⁴¹

Initially, approximately 300 locals worked at the construction site. Later this number dropped because there was no longer such a need for labour. At first they received small wages, but later they were obliged to work for free, because this was the only way for them to pay the obligatory taxes in kind. Written sources and photographs document the active participation of the Togolese in the construction work. In a country where tech-

nological knowledge was at the prehistoric level (where iron was worked with a rock, for example), Africans encountered state-of-the-art equipment and machines such as the AEG alternating current generator, practically overnight.⁴² Although this technology was completely unknown to them, their immense talent enabled them actively and successfully to carry out one of the greatest feats in the history of radiotelegraphy. Their contribution to the Kamina project is one of the best proofs of the absurdity of the conviction that Africans were primitive and retarded.

While works proceeded according to the plan, Codelli travelled to Europe. On the way, he stopped at Tenerife, where his mother Rosalia was waiting for him. As soon as she learnt that her beloved Tony, as she lovingly called him, had left Africa, she set forth to meet him. They voyaged together to Hamburg. In early May 1912 Codelli was received by Count Arco at the Telefunken headquarters in Berlin.⁴³ Codelli reported to him in great detail about the situation in Kamina. On this journey, Codelli was accompanied by a servant, a small boy from the Liberian Kru people, who did not understand why everybody was staring at him at the Ljubljana railway station. In the end the boy responded with a witty remark: "Bush people!"⁴⁴

Codelli was already back at the Kamina construction site by mid August, where three small antenna towers were already completed and the construction of the main building with the water tower was underway. In July 1913 he returned again to Europe to divorce his wife (and cousin) Maria Concha and to get engaged to the Czech baroness Valentina Mladota.⁴⁵ After his return to Togo he plunged into work and at the end of the year the governor, Duke Mecklenburg, was among the first to receive a telegram from Germany. It said: "As a token of profound loyalty, may Your Highness receive our wireless greetings from more than 5,000 km away. Telefunken station in Nauen."⁴⁶

Codelli was very pleased to witness the successful transmission and reception of telegraphic messages, but he was even more pleased to share his life with his wife, who was sixteen years younger than he and whom he married in early 1914. Immediately after the wedding celebrations in Budapest and Vienna, the newlyweds travelled to

Africa in the company of their maid Marija Lokošek, who had been employed at the Codelli mansion in Ljubljana for several years.⁴⁷ On their arrival in Togo, they spent several days at the governor's residence on the sea in Lomé, after which they set out to Kamina, where Codelli immediately turned his attention to the finalisation of the station. He planned to complete the project by September, when Telefunken was supposed to take over the station, while Codelli was to return to Ljubljana. But destiny had a different outcome in store for him.

The assassination in Sarajevo on 28 June 1914 plunged Europe into the apocalyptic conditions of the First World War. The shots that murdered the Austrian heir to the throne Franz Ferdinand and his wife Sofia also echoed in Africa. Germany allied with the Austro-Hungarian monarchy and suddenly had to defend its colonies from England and France. In early August Togo was surrounded by English and French troops. Deputy governor Von Doering suggested signing an agreement on neutrality for the duration of the war in Europe. He could not imagine whites killing one another before the eyes of the local population in the middle of Africa. But this is exactly what happened. Germans were forced to defend themselves and at the beginning they were even successful, but they soon realised that they could not resist the well-armed enemy with only four machine guns. They retreated to Kamina, where they could communicate with the fatherland. But the pressure on Kamina grew steadily and one day the telegrapher on duty sent a dramatic message on the air: "When one day you no longer hear from us, Kamina, its crew and the entire colony of Togo will no longer be in German hands."⁴⁸ The supreme military headquarters in Berlin immediately responded with an order: the station complex had to be destroyed! The night of 24 August, Codelli and his men had to come to terms with the fact that they had to destroy what they had created over the last few years. It took only five hours to obliterate the Kamina station from the face of the earth.

The following day, 26 August 1914, Germans in Kamina officially surrendered, marking the first victory of the allied forces in the First World War.⁴⁹

If the Kamina radiotelegraph station was an exceptional technical achievement on the African soil, its ru-



10. Leo Poljanec pri kosilu. Na mizi je tudi sedem fotografskih plošč na lesenem podstavku. / *Leo Poljanec having lunch; on the table are seven photographic plates on a wooden base*

ins are a monument admonishing us of the absurdity of any colonial policy and reminding us of the folly of the period when the textbooks proclaimed Kilimanjaro to be the highest mountain in Germany.⁵⁰

Codelli and his wife and maid spent two years as prisoners of war in Africa.⁵¹ Their daughter Rosemarie was born in late November 1915 in the town of Porto Novo in Dahomey. The family lived under house arrest in an elegant building. They were allowed to leave the house only twice a day for a supervised walk. In 1915 they were transferred via Algeria to southern France where they did not arrive until summer 1916. Codelli's mother launched an intensive campaign to liberate her son and his family. She even asked the famous traveller Slatin Pasha, who was inspector general in Sudan until 1914, to

help them.⁵² But unfortunately he did not have enough influence to be of any assistance. The representatives of the German and Austrian governments were more successful and they achieved the transfer of Codelli, his family and maid to Switzerland. In this neutral country, the family lived in a temporary home in Weggis, which Codelli immediately decorated in the African style with objects that he had brought from Togo.

After spending three years in Switzerland, Codelli returned to his mansion in Ljubljana in August 1920. A quarter of a century later, he had to leave the Kodeljevo mansion once again, but this time for good, because communist radicals threatened to kill him. The famous Slovene inventor, baron Anton Codelli of Ljubljana died on 26 April 1954 in Porto Ronco near Ascona.



11. Šivalni stroj sredi dvorišča, šivilja pa se je ustrašila fotoaparata in zbežala v kočo. Posnetek je napravil Leo Poljanec.

Sewing machine in the middle of a courtyard. The camera frightened the seamstress and she ran into the hut. The picture was taken by Leo Poljanec.

Otherwise a Negro likes to be photographed. He does not recognise what a photograph is and he keeps turning it in his hands until you explain it to him.

Leo Poljanec

The technical crew participating in the construction of the Kamina station often travelled to nearby places. Their encounters with the black population were so interesting that they had to document them photographically. These pictures show scenes from traditional life unknown to the modern age. This is particularly true for various trades (such as weaving and blacksmithing) that disappeared from the list of everyday chores of the African population with the introduction of new technologies. Poljanec took many photographs and he probably thought about how he would present his stay in Africa to people back at home while he was still in Togo. His photographs depict all the main aspects of the African environment and his commentaries on them bring the spirit of those times even closer.

During the construction of the radio station, many people from various ethnic groups moved to Kamina, which made the place very colourful. The original population of that area belonged to a broad group of peoples called the Ewe.⁵³ Europeans enjoyed their company because they had a talent for learning languages and most spoke at least English or French. They also mastered German quickly, but they had difficulties with pronunciation. They worked as merchants, clerks and interpreters. Poljanec was particularly fond of a well-mannered young man called Andrew Akonte, who spoke excellent French and German, as well as the local dialects named

Togo through the Glimpses of Everyday Life

after the tribespeople that spoke them: Ewe, Akposo and Kabri. Andrew worked in Poljanec's office as his scribe and interpreter. They often went hunting together. Unlike others, the Ewe dressed according to the European fashion, which they adjusted to their taste. For example, many preferred going around barefoot to wearing uncomfortable shoes.

Poljanec wrote that the Akposo living in the hills of western Togo were short and sickly.⁵⁴ There were many midgets among them and Poljanec maintained that the people was physically degenerate. Their main occupation was hunting and farming. They did not wear clothes except a small piece of fabric or leather on their private parts. In Kamina, they were given less important menial jobs.

The Tchaoudjo bore a physical resemblance to the Akposo. They lived in the hills near Sokodé. They were strong and warlike. Occasionally they still went pillaging and during these campaigns they stole food, livestock and even girls. Their main occupation was hunting, for which they used bows, poisoned arrows and various traps.

The Kabri lived to the north of Sokodé, in the valley of Kara. They spoke a different language and were related to the Tchaoudjo. Men paid special attention to their hair, which they tied or smeared with mud. They

sported beards that were neatly trimmed or tied like their hair.⁵⁵ They wore copper and iron earrings. They burnt a hole in their children's nostrils, inserted a small wooden stick in it and painted it. They traditionally worshipped animist cults.⁵⁶ Their main sources of livelihood were hunting with bows and arrows or traps, and farming. Their fields were located on slopes, on artificial terraces supported with stone walls that prevented the erosion of fertile soil during rain. Because of these characteristic walls they were called 'stone farmers'.

The Kabri loved roasted, salted and peppered meat of snakes that they caught with their bare hands. Poljanec tasted the meat of the very poisonous green tree snake and found it comparable to codfish. Although he agreed with the locals that the snake meat was very tasty, he was not very enthusiastic about hunting snakes. He had enough trouble with the snakes that he found in his bed, where they crawled under the blanket to keep warm. The Kabri gathered termites, which they pressed into oil that they drank or used for sauces. They were certainly not finicky eaters. According to Poljanec they sometimes consumed even ordinary wax candles. He liked them because they were calm, obedient and 'mostly funny'.⁵⁷

In the western region of Togo, which is now partly the territory of Ghana, the Dagomba and Konkomba people lived in the districts of Bibila and Yendi. The Konkomba lived mostly along the Oti River to the north of Bassar.⁵⁸ Their physical appearance and language resembled those of the Kabri.

They were famous for lavish decorations on their bodies. They wore large quantities of jewellery made from cowry shells and interesting horned headdresses made out of shells and colourful glass beads. Originally these headdresses were reserved for warriors and hunters, but later they began to be used during initiation and funerary ceremonies. Cowry shells were used for jewellery and as a currency.⁵⁹ During ritual initiation dances, young men wore large quantities of shells as a symbol of their social status. In ancient Egypt the shape of the shell was associated with the female genitalia and consequently cowry shell representations were even made from gold and worn as amulets.⁶⁰ The four-millennia-old (!) tradition of using shells as a symbol of sexuality and fertility points to the ancient connections between the cultures

along the Nile and western Africa. In certain parts of that region, young girls still wear cowries to let young men know that they are ready to be married.⁶¹ Five examples of ritual and warrior headdresses of the Konkomba are kept at the Slovene Ethnographic Museum.⁶²

Unlike other people in Togo, who built simple mud or straw huts, the Tamberma constructed unusual two-story buildings. At first glance, they resembled miniature European fortresses with defence towers. Consequently this type of architecture is called *castle* – particularly in German literature (Burg) – an unusual architectural expression to use for Africa.⁶³ The two-story buildings are usually located several kilometres apart, ensuring the individuality of the dwelling for its inhabitants. Each building features several thatched round towers and a terrace separating the lower and upper levels.⁶⁴ People lived on the upper level with separate quarters for men and women. There was a special room with an altar dedicated to the ancestors on the ground floor. The entire building therefore functioned as a symbolic cosmic antagonism: the lower world of the dead versus the upper world of the living, the masculine versus feminine.⁶⁵

The Hausa occasionally visited Kamina. They came from the area around Lake Chad and were known far and wide as excellent merchants and tanners. They occasionally sold meat in Kamina.

Usually they began by selling their horses piece by piece. Then they put beef and goat meat on the wooden counter. More demanding customers could choose among special delicacies, such as cat, dog or monkey meat. The buyers had a refined taste: they disliked fresh meat, preferred fetid meat and were particularly delighted with pieces that were already infested with maggots.⁶⁶

The most common dish among the locals was a stew prepared from a mashed-potato-like vegetable, the yam. The generously salted dish was called *fufu*. Another popular dish was corn mash that they laced with palm or pepper sauce. Another source of food was domestic animals, such as chickens, goats and pigs. The preparation of food was the women's main task. Consequently they also fetched water, cultivated the fields and looked after the children. Women were subordinate to their husbands, who could chase them away or sell them to other men at any time.

Men usually rested during the day, smoking their pipes or chewing sugarcane. They attended long debates called *the palaver*, which usually took place in the shade of the largest tree in the middle of the village square. Only men took part in these debates. An average man did not have to take care of the household, except if he occasionally decided to go hunting. They hunted mostly with bows and arrows and traps. In the evening, they entertained themselves by dancing to the rhythm of the drums. They danced either in groups or individually.⁶⁷ The impulsive dynamics of the movements caused physical exhaustion only after a few minutes of dancing. Dancers refreshed themselves with palm wine, corn beer or sometimes gin and bravely returned to the dance floor. Men and women did not dance together but on separate dance floors. Women did not dance often, because they were too tired from everyday chores.

Craftsmen were also rarely represented among dancers. The land was rich with cotton and the conditions were favourable for the trade of weaving, which employed mostly men. Sometimes even boys sat behind the looms.⁶⁸ In Kamina the looms were based on a model from the Hausa people. Strips of cloth were woven on horizontal looms manipulated by men. The fabric was never wider than ten centimetres. The strips were then sewn together into the desired piece of clothing or a cloak. The locals wove only white fabric, whereas the Hausa wove strips with colourful linear patterns. Their fabric was appreciated throughout western Africa. However, dyed European fabric was cheaper than the local cloth, so women preferred to make their simple clothes from the imported textiles. Most of them wore a large piece of fabric called an *ava* wrapped around their body. Some women wore long, colourful scarves on their heads in different styles. They did not wear any other clothes. They decorated their bodies with iron and copper loops, glass beads and shells. Poljanec photographed an Akakbo girl who was travelling from one village to another in search of a husband.⁶⁹ She wrapped her body with an *ava* with a leopard skin pattern and wrapped her head with a white scarf. Her arms and legs were adorned with shells. She wore a necklace of cowry shells around her neck and a rattle and bell attached to a chain. While he photographed her, the girl danced in front of a mag-

nificent baobab trunk and he managed to take five consecutive shots.

His photograph of a modern sewing machine in the middle of a courtyard surrounded with mud huts is particularly interesting. In his commentary to this photograph, he explained that the seamstress had run away when she had seen him. When she was finally persuaded to come back, she explained that she was afraid of his camera. She believed that an evil spirit resided in the camera and refused to be photographed next to the sewing machine.

Of all the different trades, Poljanec was particularly fascinated by blacksmithing, which was widespread to the north, in the area of Bassar, Bafilo and Banjeli.⁷⁰ Women gathered the ore lying on the surface, sometimes they had to dig for it. Children helped them to gather the ore and dig shallow ditches. The gathered ore was placed in tall conical furnaces. Like the ore, wood was placed in the furnaces from the top. When the fire was lit, the flow of air was controlled with special clay plugs in the openings at the bottom of the furnace. First, the redundant slag flowed from the furnace. Next the extracted steel was removed in the shape of a large heavy mass shaped as a horseshoe and sometimes weighing as much as 30 kilograms. The iron was taken to the market, where blacksmiths bought it. They worked in open-air workshops. They placed a small piece of iron in the fire and warmed it up with the help of leather bellows. The assistant held the hot iron with tongs, while the master held a large long stone with both hands, working the raw metal into a suitable shape. Blacksmiths mostly made hoes, knives and various ornaments. This form of blacksmithing, which was on the level of prehistoric cultures, closely resembles the descriptions of the missionary Ignaz Knoblecher, who observed the Bari blacksmiths on the other side of the African continent, in southern Sudan, in the mid 19th century.⁷¹ In both cases it is evident that blacksmiths passed their ancient knowledge from one generation to another. This was conditioned by their remote location and the absence of any need for technical improvement. The knowledge of prehistoric civilisation of the Mediterranean and Africa perfectly sufficed for survival. Both blacksmithing and weaving techniques in Togo are relics of long gone cultures.⁷²



12. Fetiš v obliki glinastih stožcev so bili namenjeni čaščenju duhov prednikov in različnih lokalnih božanstev.
Fetishes shaped as clay cones were used for the worship of ancestors' spirits and various local deities.

The varied local population of Kamina mostly worshipped ancestors and various fetishes. Poljanec describes how they placed small wooden figurines in clay, from which they shaped an anthropomorphic sculpture resembling a sitting human figure. These were village fetishes, sacrificial altars of ancestors and divine forces. They were placed in different locations in the village, always under a thatched roof on wooden supports.

Usually they pressed cowry shells into clay, creating the basic contours of the human face with special attention to eyes and mouth. Above the face, a small indentation was made with a hollow wooden tube on the bottom, through which liquid offerings flowed. The person that wanted to perform the offering ritual poured some water in the indentation and while the water slowly flowed away, the person recited supplications to the ancestor spirits. Sometimes a chicken or a dove was sacrificed to the fetish. The statue was covered with feathers and smeared with the blood of the sacrificed animal.⁷³ The locals most frequently prayed to the fetish for protection from drought and water shortage. The Togolese who had converted to Christianity under the influence of Catholic and Protestant missionaries despised their pagan neighbours and refused to socialise with them.

At the entrance of a hut or in the middle of a courtyard, they set up clay phallic cones with vessels at the top. The ordinary clay pot at the top of the cone contained food and drink for the souls of ancestors.⁷⁴ It was covered with another pot of a special shape with sharp protuberances on the outside. The cones with pots were connected with the religious belief in the souls of the deceased who, in certain circumstances, remain present

Religion, Health and Death

in the world of the living. Setting up altars in the form of cones with pots was particularly widespread among the Konkomba.⁷⁵ They also set up a large pot on a forked tree trunk in the middle of a courtyard.⁷⁶ The pot contained different ingredients that protected the family from disease and black magic.

During the construction of the radio station in Kamina, medical service for the white population was supplied by Dr Brill of Berlin. Poljanec was one of his patients. Dr Brill was Codelli's friend and he continued to correspond with him after the First World War.

The African population, however, did not trust the white-robed 'healer'. They preferred the advice of their shamans and traditional healing techniques. As a preventive measure against malaria they consumed papayas grown on low trees. They cured intestinal problems with tea from the bark of a special bush. They sucked an open wound and covered it with leaves or dry soil. If they were bitten by a snake, they cut out or burnt the wound, while consuming large quantities of liquor. Most medicinal herbs were known only to the village healer who jealously guarded his knowledge.

Poljanec describes an old man with a severe headache who visited the local doctor. The healer watched

the patient for some time and appeared to be deliberating. Then he took a knife, sharpened it with a stone and made a cut on the old man's head to create a bleeding wound. He placed a burning splinter into a small dish with a smooth edge to dilute the air. He quickly closed the wound with the dish and with the help of vacuum created in the dish extracted blood until the patient was satisfied and left.

Death is life's faithful companion and it always appears in the same form, but people have different attitudes towards it. In Kamina a deceased person was buried immediately after death in a randomly chosen place near the village.⁷⁷ The men dug a deep, oval pit where they placed the body. They laid the deceased on his left side and with folded legs. The Konkomba buried married men in white clothing and single men naked.⁷⁸ The photographs of a burial of a man and a child can be interpreted in the light of this tradition.

Poljanec mentions that money, personal items and some food were placed at the head of the deceased. The burial took place without any ritual. Men were quiet, whereas women moaned loudly, holding their hands behind their heads. They did not fill the grave pit; instead they covered it with branches and leaves and topped it with earth. If a grave was by chance reopened

later on, they were always "amazed" by the disappearance of money and valuables that had been added to the body. They all agreed that the soul of the deceased had used up the money and other items for the journey to the netherworld. The custom of placing different offerings such as money, personal items and food in the grave show that there was a connection with ancient traditional beliefs in the posthumous journey of the soul. In the Egyptian, Greek and Roman cultures, various items were placed in the grave to assist the deceased in eternity. In Antiquity it was particularly important to add a coin for the payment to Charon who ferried the soul across the subterranean river Acheron to the celestial Elysian fields.⁷⁹ This Togo burial tradition of the early 20th century reflects the traces of long gone ancient civilisations. Because of its prolonged presence on the Mediterranean Coast of northern Africa, the spiritual world of Antiquity gradually seeped deep inland and reached the unknown cultures of the mysterious continent through trade conducted along the caravan routes. Many traces of ancient influences have disappeared over the centuries, but those connected with spiritual life were the most persistent among the African people. Belief in the afterlife undoubtedly played an important role in this.

In Codelli's time, approximately one million people lived in Togo, of whom only 350 were German. The German population consisted mostly of traders and colony administrators. They lived in large, elegant houses in the European style. Many furnished their Togo homes with objects obtained from the locals. Collecting exotic items was very popular among white people and the three men from Ljubljana were no exception. Codelli collected African objects mostly to decorate his Kodeljevo mansion in Ljubljana. Even later, when he was held prisoner, he refused to part from his collection and used it to furnish his temporary home in Switzerland.

The construction site in Kamina was a popular destination for most of the white population, because there was always something interesting happening there. Despite the dirt and dust of the construction site, ladies and gentlemen in white outfits loved to ride the small train. If the locomotive was not available, they hired the locals to push the cars.

Short hunting expeditions were often organised with Kamina as a starting point and Codelli and Poljanec were keen participants. Hunting hippopotamus, or *bobo* as the beast was called locally, was very popular. Soon after his arrival in Togo, Codelli went hunting to the confluence of the Kari and Oti rivers, where he felled his first prey and trophy.⁸⁰

Poljanec organised extensive, several-week long hunting expeditions, for which he hired as many as 70 bearers. On hunting expeditions he was usually accompanied by Andrew Akonte and he hired special guides who knew the local area. He went hunting to the Mono river basin

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many times. He killed a hippopotamus by shooting it in the head. The dead animal sunk and resurfaced after some time. Poljanec threw several pieces of dynamite in the water to chase away the crocodiles and dragged the animal to the bank with the help of the bearers. Poljanec also used the dynamite as a precaution when he wished to refresh himself in the treacherous river. They took the hippopotamus hide, flesh and head, and left the remains of the carcass for the vultures.

"Now allow me to show you how we once killed a leopard," Poljanec confidently wrote in his commentary to the slides and continued: *"The negroes noticed the beast near our huts. When we chased the animal, it attacked one of the Negroes, biting him on his back. Then it leaped to the side. We aimed at it and shot it."*⁸¹ The dramatic event is documented with five photographs, depicting a sequence of events. The helpless victim collapsed under the claws of the beast, but the white hunters immediately took their positions and courageously came to his rescue. They frightened the leopard with their shots, so the beast let go of the victim and tried to escape. But the brave hunters ran after it, grabbed their guns by the barrel and bashed the dangerous beast with the butts. Next they took a group

photograph with the trophy and revealed the truth: it was all a masquerade prank. They had bought a leopard hide and stuffed the animal.

The story about the stuffed leopard documents an interesting example of the free time activities of the white population in Togo. The enacted scenes that were carefully photographed show a tendency for artistic crea-

tivity. The sequence of shots fully conveys the drama of the event, creating a considerable tension, because the viewer does not know the outcome of the affair. But these are only photographs of frozen scenes, in which time stands still. How can time be set into motion? The answer to this question was known to a German adventurer who also travelled to Togo.

13. Nemški del filmske ekipe v Kamini: igralka Meg Gehrts in režiser, slavni afriški popotnik, Hans Schomburgk.
German members of Kamina film crew: actress Meg Gehrts and director and famous African traveller Hans Schomburgk.



In Germany, Hans Schomburgk was regarded as very knowledgeable about Africa.⁸² In 1898, at the age of nineteen, he moved to the Republic of South Africa, where he lived on a farm. Later he joined the English police of the Natal region and fought in the civil war. For a short period of time he served as a police officer in north-western Rhodesia, where he contemplated becoming a professional hunter.⁸³ In 1909 he brought the first elephant from eastern Africa to Europe, and a few years later, he supplied pigmy hippopotamuses for zoos in Hamburg, London and New York.⁸⁴ He participated in the geographic survey of Liberia and was appointed the Liberian embassy attaché in London.

Schomburgk soon realised that Africa was a continent of limitless creative possibilities for a new medium that was still in its infancy – film. Despite his cooperation with the professional cameraman and fellow German Georg Burli, his first attempts at filming in Liberia failed, as he was not able to guaranty films of high enough quality. His clients from Hamburg withdrew their financial support and he found himself in a difficult situation.⁸⁵ He travelled to Togo, where he visited Kamina and also met baron Anton Codelli. In a conversation, Schomburgk explained his difficulties with his filming career and at the same time began to encourage Codelli's interest in the new technical challenges that film might bring. Always ready for a new adventure, Codelli accepted Schomburgk's unusual proposal: he agreed to buy all the necessary filming equipment and cover all costs of a new film project.⁸⁶ The recorded films would become Codelli's property and the profits from

Overture to the African Hollywood

showing them in Europe would be shared by Codelli, the director and the cameraman.⁸⁷

Codelli and Schomburgk met again in Berlin in July 1913. Together with Codelli's mother they watched some material filmed by Schomburgk in Africa. Codelli and Schomburgk began planning an extraordinary undertaking: they intended to make a dramatic film in tropical Africa! The film script was contributed by Codelli's mother Rosalia, who came up with a simple love story.⁸⁸

The main role was entrusted to the young German actress Emma Augusta Gehrts, who later changed her name to Meg, but her friends called her Muschi.⁸⁹ She came from a middle-class merchant family in Hamburg. Even today it seems extraordinary that, despite certain reservations, in the end her family gave her their blessing when she decided to pursue a film career in the unknown wilderness of tropical Africa. She was only twenty-two years old when she accepted the role of the White Goddess.

James Samuel Hodgson, an English cameraman, took responsibility for the technical part of the project. He joined Schomburgk and Gehrts on 26 August 1913 aboard the Henny Woermann in Dover.⁹⁰ The ship sailed on the same day and in early September reached

Lomé. They spent the night there and set off inland to the village of Kamina the following morning. When they arrived, Baron Codelli gave them a royal welcome.⁹¹

In her book Meg Gehrts wrote that the baron selected a thatched hut with a concrete floor for her.⁹² The floor was the only advantage of the new dwelling, as the newly arrived white guest in the African village soon realised. Through the many gaps in the straw walls, men and women watched her change and get ready for her first dinner under the tropical African sky. The baron had a dinner prepared for his guests as befitted his social status: damask tablecloths and napkins, shiny crystal and silverware and the locals in white liveries waiting on the guests. The silvered buttons on their liveries featured the baron's coat-of-arms. The dinner was in the style of Ritz or Savoy hotels and Gehrts could not believe the baron when he eventually admitted that all the courses were prepared from canned food. There was another detail that made the African dinner unforgettable for the actress: she dressed in her favourite, low cut evening gown for the occasion. Her male companions were naturally delighted, but so were the mosquitoes that attacked her bare skin in swarms. Codelli and Schomburgk immediately came to her rescue, wrapping her in tablecloths like an Egyptian mummy in order to protect her from the burdensome mosquito bites.⁹³

In the following days, the film crew began to prepare to make the film according to the script written by Codelli's mother.⁹⁴ The story was indeed very simple: a ship is caught in a storm off the African shore and cannot escape the raging seas. It sinks with all of its passengers. Only one small girl is miraculously saved. She is washed ashore in a basket and discovered by the local savages who recognise her as a gift from the gods. The white girl becomes the White Goddess and after a few years turns into a beautiful young woman. She continues to play her divine role among the savages and is therefore carefully guarded. One day, the Negroes capture a young white man and bring him to the village. They tie him up and put him in a cottage, but their 'goddess' immediately decides to rescue him. One night, when everyone in the village is asleep, the girl frees the prisoner. They escape to the wilderness and unsuccessfully look for shelter for a long time. Completely exhausted, they suddenly see a

cottage where a white man happens to live. He kindly takes them in and hides them from the enraged savages in hot pursuit of their runaway 'goddess'. Saved by the white stranger, the young couple fall in love and they live happily ever after.

This was the basic plot of the film, which was later variously recalled by the main actors and attributed to various authors in the literature.⁹⁵ Nevertheless, it is very probable that the real author of the original script was Codelli's mother. After all, her son was the producer of the film and he invested most of the proceeds from the construction of his radiotelegraph station in the project. Even though the story was probably altered according to the situation on location, they did not depart much from the main idea. The original title of the film is also unclear: according to some sources, it was "*The Lost Girl*", although it is better known as "*The White Goddess of the Wangora*".⁹⁶

The European cast consisted of only three actors. Gehrts played the Goddess, Schomburgk, naturally, played the man who falls in love with her, and Poljanec played the white adventurer who saves the young lovers from their pursuers. The African cast was much larger: several hundred actors and extras. Some of the large scenes featured as many as 800 locals. But this was no simple matter. First, the director had to travel to many villages and recruit the necessary number of locals. Then he had to convince them that filming was not dangerous. Schomburgk travelled with a projector from one village to another, showing a short film sequence featuring black actors on an improvised screen. The audience was delighted by the prospect that they too would become a moving picture on the screen and readily agreed to cooperate. On the agreed day, the filming was supposed to begin at 6 am, but for the locals, time was an abstract notion. They decided that noon would be much more appropriate time for the arrival at the film set.

The peculiar customs of the local population caused many problems to the film crew as they tried to make the film. The most problematic was the scene featuring a dead warrior.⁹⁷ There was no volunteer for this 'dangerous' scene among the locals, because they all believed that they would indeed die by the next morning if they pretended to be dead in front of the mysterious white

man's device, the camera. The resourceful director decided to bribe the superstitious candidates. He promised them a hefty sum. The following morning, the interpreter woke up Schomburgk and Gehrts and told them that several dead people were lying in front of their cottage. They ran outside and saw bodies lying on the ground: however, they were not corpses but the candidates who had come to audition for the 'dead man'. The director strolled among them and chose the best candidate who was then paid to play the dead warrior. In the scene, his body was carried to the village, where a ritual funerary dance was performed around him. The actor took his role very seriously and was so convincing that he remained 'dead' even after they stopped filming. He could not be persuaded that the scene was over. They tried to lift him to his feet but he persisted and fell back to the ground every time. In the end the crew gave up, left him at the set and returned to the village. But the 'dead man' soon ran after them, because he had remembered that he was to receive his fee and that only living people were paid.

After only a few days of filming, the main actress fell gravely ill. She had a high fever, but she responded well to treatment with quinine. As soon as she felt better, she invited Codelli and Schomburgk to dinner. Her specialty was roasted chicken, but her choice of menu did not hit the right note with her guests. Codelli told the astonished host that during his stay in Togo he had eaten no less than 9,863 chickens! Like with technical inventions, Codelli was also systematically accurate with roasted chickens.⁹⁸

At the film set, Meg Gehrts was accompanied by a maid, a girl of fourteen or fifteen, who appeared in a few scenes. She is probably the girl fanning the lazing Goddess during a film scene in the photographs in the book. The girl also selected traditional outfits for the actress. One day Gehrts asked her if she wanted to wear her expensive European dresses, but the girl responded with determination: "*Ma'am, what one can never own, one must not permit one's self to like.*"⁹⁹

This simple statement hides the depth of the African wisdom that Gehrts came in contact with during her everyday encounters with the locals. While the men kept a typical colonial distance from the village life, she

wanted to penetrate the depths of that world, which was so different from hers. But in her quest for otherness, she kept finding similarities, universal traits of humanity that do not abide in the colour of the skin but are shared by all. The actress was particularly interested in the role of women in the family and society in general. The local women liked her, because she was the first white woman to set foot in many of the villages. Exploring the local marital life, the actress soon concluded that there was no difference between a solicitor from London and an interpreter from Togo: they both had the same ideas and ideals about women.

While waiting for the filming to begin, Gehrts learnt how to ride a bicycle. Occasionally she entertained the village women with the modern music that thundered from her gramophone. One night, on 15 October 1913, she wanted to admire the African landscape in the bright tropical moonlight. She chose the highest tower (120 m) near the Kamina radiotelegraph station and slowly began to climb the metal ladder. But one third of the way up, her initial determination deserted her. She quickly gave up the romantic experience and with shaking knees returned to the safety of the solid ground.¹⁰⁰

The film crew set out from Kamina to the Togo hinterland in early November. Their route took them to Sokodé. On their way, they stopped at the village of Paratau, where they met and filmed the king of the Tchaoudjo people.¹⁰¹ The king, Uro Djabo, was very popular and was famous near and far for his democratic rule. Near Bafilo they filmed cotton picking and weaving, whereas in Banjeli they filmed ironworkers and blacksmiths. They travelled further north to the river Oti and the territory of the Tamberma people. They stopped at Sansanné-Mango, a place known for its mosque.

In northern Togo, they met the tribespeople of Chokossi, Kabri, Fulani, Ibubu, Tamberma and Sumbu. They were particularly astonished by the Konkomba and their simple, elegant and functional architecture. They were also fascinated by the people, particularly by the warriors wearing horn-like headgear made of cowry shells and armed for an initiation ritual. Schomburgk was so astonished by them that he filmed them extensively. He fixed a frame on the lens and made film portraits of each warrior separately. After six months the

expedition returned to Kamina. While the film crew was in the north, Codelli went to Europe to get married and returned to Togo with his wife. During his absence his hut in Kamina burnt to the ground during a wild fire. Luckily, some of his possessions were saved, including Meg Gehrts' personal belongings. The actress was overjoyed, particularly by Codelli's wife Valentina Mladota. Schomburgk and the film crew also filmed the newly constructed radiotelegraph station. Everybody was fascinated by the technical masterpiece, because they were aware that they were witnessing a historic event as they listened to whistling sounds over the headphones, which skilful telegraphers swiftly translated into words. Every evening during their stay in Kamina they took a farm train to the station and listened to news from Berlin.

It was time to return home, but also to the beginning of the film story. In six months they had failed to film the introductory scene of the shipwreck and miraculous rescue of the white child from drowning. They decided to film the scene at a beach near the capital Lomé. They soon ran into a serious obstacle: where in Africa could they find a white baby? They considered using a doll, filming the scene in England or even "colouring" a black child. Mothers who were prepared to lend their children for the scene were not very enthusiastic about the last possibility. They preferred to give up any thought of their children becoming film stars. Finally they found a mother with a mulatto child and the filming could begin. They placed the child in a basket that was washed ashore by the sea and discovered by the savages.¹⁰² They lifted the basket to the sky and, because the miraculous baby was a girl, they declared her the White Goddess of the Wangora. The filming of this scene completed the film project financed by baron Codelli.

The 4,000-metre-long film about the White Goddess met with a tragic fate soon after its premiere in London in 1914.¹⁰³ Gehrts, Schomburgk and Hodgson travelled to London, where they organised several shows of the film at different locations. The film was also shown to the members of the Royal Geographic Society, of which Schomburgk was also a member (from 1912 onwards).¹⁰⁴ After several successful showings before the English audience, Schomburgk and Gehrts decided to go to Paris. But during their stay there, the First World War started

and they could no longer return to London. The English confiscated the entire film as war booty.¹⁰⁵ Nobody since has ever seen the film, although it is most probably still preserved.

It is evident from archival material that Schomburgk used some of the scenes from the White Goddess film in various documentaries about Africa. Most references are made to the documentary *In the German Sudan*.¹⁰⁶ The film does include scenes filmed in 1913 when the feature film was made. But the 76-minute silent film features mostly scenes from the everyday life of the local population in central and northern Togo. The film has exceptional documentary value, because it accurately shows various crafts, such as weaving and blacksmithing, and the Konkomba warriors' outfits. Only a few short scenes feature Meg Gehrts and the German painter Kay Nebel.¹⁰⁷ In one of the scenes, Nebel pretends that he is in terrible pain during a visit at the local hairdresser's, but this is not connected with the White Goddess film. The appearances of Gehrts are also spontaneous and there is no indication that she acted in any way. Nevertheless, it is possible that some of the scenes featuring only locals are in fact connected with the White Goddess film. Gehrts mentions that they filmed locals performing different chores in a special hut that served as a film set. The actress says that this was her idea, which means that Schomburgk also followed her initiative while filming various trades during their travels around Togo.¹⁰⁸ A scene of galloping Hausa warriors repeats itself several times in the film *In the German Sudan*. The incredibly well-directed scene is a possible remnant of the "Goddess" film and it was probably filmed with two cameras. The second camera is also evident in an ostrich-hunting scene.

Some information about the actual scenes of the film about the *White Goddess of the Wangora* can be retrieved with the help of another of Schomburgk's films from 1921, which again features Meg Gehrts.¹⁰⁹

In our quest for the lost White Goddess film, we must turn our attention to the preserved photographs taken during the shooting of the film in Kamina in 1913. The photographs show mostly the film set. In them, Gehrts acts in the presence of a black maid in front of a set made of straw mats and a leopard skin. The external

wall of a thatched hut was used for the background, on which straw mats with various patterns and a leopard skin were fixed, along with a few objects, such as daggers and jewellery. Attractive vessels made out of pumpkins were arrayed next to the wall. The floor was covered with straw mats and leopard skins. In the film, the Goddess reclined on these skins while a maid was cooling her with a fan.¹¹⁰ The maid sat on a typical stool with a curved seat and five legs. She held a leather fan with ostrich feathers. Gehrts published the photographs of the set in her book. Codelli sent similar photographs to his mother back home and they were later discovered in his estate. Poljanec's photographic archive at the Slovene Ethnographic Museum features two such photographs of the White Goddess and black maid and one photograph of the Goddess stretching in a seated position after waking up.¹¹¹

These photographs also feature three items from Togo, which are kept at the Slovene Ethnographic Museum. A dagger from the Poljanec collection is very similar to the one fixed on the wall of the film set. The iron dagger with the oval handle is kept in a decorated leather sheath. In the photograph, the lower edge of the sheath was adorned with leather tassels that were later lost.¹¹² The second item that probably comes from the film set is a reed mat with alternating zigzag lines of different colours.¹¹³ Another interesting item among the museum exhibits is a fan from the Codelli collection, which is very similar to the fan in the photograph.¹¹⁴ The ostrich feathers are sewn onto a round piece of leather that is decorated with colourful leather rosettes on one side.

An important aid for the reconstruction of the circumstances in which the *White Goddess* film were made is four more photographs taken in Kamina by Leon Poljanec. In his notes for a lecture he described one of them with the following words: "*The image shows a group leaving the village. Schomburgk had to urge the slow-moving locals, while the cameraman filmed the scene from the bushes behind me. The film was made at different locations.*"¹¹⁵ The second photograph shows the same scene from a different an-

gle. The third photograph depicts the film crew during filming: the cameraman stands on a chair next to a high tripod with the camera.¹¹⁶ The fourth photograph shows locals waiting for the continuation of the filming in the shadow of thatched huts. Four drums lie in the open courtyard. In front of them, there is an iron bell-shaped rattle with a wooden handle.¹¹⁷

Fortunately, some of the scenes filmed in Togo had been duplicated and Schomburgk later used them in his documentaries about Africa.¹¹⁸ It was only in 1927 that baron Codelli, who financially and also in other ways actively supported Schomburgk's film activities in Togo, discovered that parts of the film had been used without his approval. He tried to regain his rights by legal means. He demanded a prohibition on showing the film and financial compensation.¹¹⁹ But Schomburgk could not pay him and Codelli finally realised that all he could look forward to was endless agony at court, so he abandoned the case. One of the reasons for this decision was letters from Gehrts, who in 1922 became Mrs Schomburgk but was divorced only three years later. The actress knew the legal situation in Germany and Schomburgk's difficult financial situation. She even offered to act as a mediator so that Codelli could repurchase the film negatives, but the baron refused her proposal. He realised that his investment in the African film adventure was forever lost.¹²⁰ He gradually lost all contact with his former friends from the Kamina film set.¹²¹

Time will show that Anton Codelli has been unjustly ignored as a producer of documentary films and a dramatic film. A place in the history of film will also have to be given to his mother Rosalia, who wrote a draft for the script, and Leo Poljanec, who played a supporting role in the film. Film enthusiasts and Africa enthusiasts alike would be undoubtedly happy to learn about the rediscovery of the lost and forgotten film. There is considerable hope, as well as the strong desire, that one day we will sit in a cinema, the lights will slowly fade in the silence of intense expectation and the title *The White Goddess of the Wangora* will blaze on the film screen.

Notes

- 1 During my research of the photographic material, I received valuable advice from Matjaž Babič, M.Sc. in physics and engineer Božo Stupar. I am indebted to both for their help. I also thank Maja Richter for her assistance during research on German sources. I am also grateful to Renata Šolar, PhD and Irena Majcen, who helped me with the research on photographs from the National and University Library in Ljubljana. My work in the library of the Department of African Studies, University of Vienna (Institut für Afrikawissenschaften der Universität Wien) was much more successful due to the many suggestions I received from Erich Sommerauer, PhD and Clemens Urban Gütl, PhD. I thank them for their invaluable assistance. Vienna now holds another unforgettable memory for me: that of my meeting with baroness Livia Reden Barbo, the granddaughter of baron Anton Codelli. Recounting fascinating stories about her family in the pleasant setting of the Café Schwarzenberg, she offered me new insights into her grandfather's life, for which I am grateful to her.
- 2 According to the museum's records for the period 1945–1965 concerning the Codelli collection, on 26 October 1946 the museum received 50 photographs from the Ljubljana War History Museum. It also states that the photographs depict colonial scenes from Africa. The War Museum was established during the Second World War. It operated as part of the Ljubljana City Museum, but later it became an independent institution. Today its official name is the National Museum of Contemporary History of Slovenia. About Codelli collection see: ŠTRUKELJ, P. 1980–1982: 133–134.
- 3 The photographs have been inventoried and kept in special albums.
- 4 Besuch des Staatssekretärs des Reichskolonialamtes, Exe. Solf, auf der Telefunkenstation Kamina (Togo), in: Telefunken-Zeitung, 13 (January), 1914: 40–41, Abb. 25. The published photograph no. 25 is also kept at the archives of the Ljubljana National and University Library under no. NUK P. S. III 33/175.
- 5 The result was a 13-minute film entitled: "Staatssekretär Solf besucht die deutsche Kolonie Togo 1913" / "State Secretary Solf Visits the German Colony Togo, 1913". The film with the inventory number G 162 is kept at IWF Wissen und Medien gGmbH in Göttingen (<http://www.iwf.de>). Although I have not seen the film, I imagine that Codelli must be present in some scenes, because Solf mentions him in his diary in his description of the reception in Agbonu and Kamina: "In Agbonu stellte Baron Codelli uns zunächst die beim Bau der Anlagen von Kamina beschäftigten Europäer an der festlichen geschmückten Ehrenpforte, die gleichzeitig den Beginn der von der Telefunken-Versuchsstation gebauten Straßen und fest verlegten Feldbahnen markiert, vor." (SCHÜNEMANN, M. 1975: 6). About Solf's delegation and Codelli see: SCHOMBURGK, H. 1931: 385–387 – "Exzellenz Solf besuchte auch Kamina. Er war in Begleitung des Gouverneurs und vieler hoher Gäste. Ihm zu Ehren wurde ein großes Festmahl gegeben. Codelli, der Gastgeber, schwitzte Blut und Wasser, als er die vielen Gäste sah, da wir nicht annähernd genug Geschirr und Bestecke hatten. Wir konnten gerade soviel zusammenbringen, daß für jeden Gast ein Teller und ein Besteck zur Verfügung standen. Ich übernahm die Leitung der Küche. Alle unsere Boys waren festlich in neue weiße Arabergewänder gekleidet und wurden schon am Morgen von mir eingedrillt."
- 6 GEHRTS, M. 1915.
- 7 CODELLI TAUFFERER, R. typescript: 532.
- 8 The complicated situation regarding the identity of these photographers is well illustrated by the example of the photograph of a Konkomba warrior. It is kept at the Royal Geographical Society in London and was supposedly taken by Robert H. Schomburgk in Togo in 1913: Royal Geographical Society – Image number: S0014417. (<http://images.rgs.org>). But the famous explorer of British Guiana Robert Hermann Schomburgk (1804–1865) was never in Togo. Moreover, the picture was taken at least half a century after his death. The Geographical Society probably received the photograph from its member Hans Schomburgk, who in 1913 participated in a film expedition in Togo. But this does not prove that he is also the photographer, because an identical picture is kept in the photographic archives of the Slovene Ethnographic Museum: SEM photo archives SEM – inv. no. F 34260. The handwritten sign on the back of the photograph says: Konkomba in Kriegsschmuck. See also: GEHRTS, M. 1915 – The identical picture and her commentary: "Konkombwa Warrior in Full Galla Dress – The helmet is a calabash, elaborately ornamented with cowrie shells, and surmounted by a fine pair of roan antelope horns. Other less lucky warriors, or less clever hunters, content themselves with smaller horns of the commoner puku antelope. Note the beautifully ornamented quiver filled with poisoned arrows. (By permission of Maj. H. Schomburgk, F. R. G. S.)."
- 9 The inventory book no. VII, pp. 211 and 212, features the following entry no. 8852: "The items were collected by Leon Poljanec of Slovenj Gradec, who had accompanied Baron Codelli on his travels to Africa from 1912–1914. Items nos. 8852 to 8871 come from Kamina-Atakpame-Togo province; upper Nigeria (south of Lake Chad; Cameroon). See the corresponding folder on L. Poljanec and oral information given by him in Ljubljana in 1959." Another important piece of importation is revealed in an annotation stating that the items were sold by Ana Poljanec, Ljubljana, Rakovniška 5a. The selling price was

- 11,000 Dinars and the items included slides. The transaction was carried out on 2 August 1959, whereas the entry in the inventory book was made on 2 March 1960. About Poljanec collection: ŠTRUKELJ, P. 1980–1982: 134–135.
- 10 SEM archives: notebook (EM 22384) and typescript (EM 22385).
- 11 It was a charity lecture to raise funds for the widows of dead soldiers from his regiment. On Poljanec's lectures see also: ŠMITEK, Z. 1994: 196–197.
- 12 In 1922 he lectured in Ljubljana; in 1931 he gave several lectures in Slovenj Gradec, Maribor, Celje, Vranksko and Ljubljana; in 1932 in Ljubljana, Novo Mesto and Škofja Loka. Twenty years passed before he lectured again in 1952 in Slovenj Gradec and Dravograd; in 1953 in Črna, and in 1955 at the grammar school in Slovenj Gradec. He wrote a list of places and dates of lectures between 1916 and 1932 on the last page in the notebook; after 1952 he wrote places and dates in pencil on the last page of the typescript.
- 13 POLJANEC, L. manuscript: 24–25. At the first glance, a ship seems to be depicted on the backdrop, but when the image is enlarged, it becomes evident that it is a landscape with palm trees, rivers and native huts. It is interesting that Poljanec, who stood only a few metres away, did not notice this!
- 14 For photographs from Togo see: FISCH, R. 1911. An example of an internet presentation of colonial photography: Koloniales Bildarchiv Frankfurt a. Main - (<http://www.ub.bildarchiv-dkg.uni-frankfurt.de>). See also: JENKINS, P. 1993 and TIMM, U. 2001.
- 15 Friedrich Wilhelm Viktor Albert von Preußen (1859–1941).
- 16 For basic information about the German colony of Togo see: SEIDEL, A. 1913: 145–166; CRABTREE, W. A. 1915 a and 1915 b; ZECH, J. von 1920: 497–526; SCHNEE, H. et al. 1937; KNOLL, A. J. 1978; ROBERTS, A. 1986: 24–76; SEBALD P. 1988; FRÖHLICH, M. 1994; MULLEN KREAMER, C. 1997: 245–254; LAUMANN, D. 2003; GRAICHEN, G. / GRÜNDER, H. 2007: 104–118. About Togo specially: DECALO, S. 1995 and 1996.
- 17 Today the Gold Coast is Ghana, and Dahomey is the state of Benin. The colony of Togo stretched over the total surface area of 87,200 square kilometres.
- 18 GRAICHEN, G. / GRÜNDER, H. 2007: 114.
- 19 TIMM, U. 2001: 201.
- 20 For a detailed overview of the Codelli family and the biography of Anton Codelli see: OZVALD, B. 1991; SITAR, S. 1988: 78.
- 21 Karel Josef Codelli (1846–1878).
- 22 Rosalia Taufferer (1852–1938). Peščenik castle no longer exists, as it was burnt in 1943 and later demolished. (SKUBIC, V. 2007: 13).
- 23 For a detailed account about Codelli's television patents see: WEDAM, A. 1977: 114–121 (including translations of three letters to Count Arco); OZVALD, B. 1989; OZVALD, B. 1991: 142–145; JUŽNIČ, S. 2002 and article: Razvoj radiofonije, in: Naš val, Ljubljana 1934: 13.
- 24 SMOLE, M. 1980. Documents connected with Codelli's stay in Togo are kept in folders 14, 15 and 20.
- 25 OZVALD, B. 1991: 128–129; SITAR, S. 1998 and 2007: 81; KADUNEC, V. 2005: 21; SKUBIC, V. 2007: 13.
- 26 He was also one of the first Slovenes to acquire a driving licence (in 1906), cf. OZVALD, B. 1991: 129.
- 27 GRABNAR, B. 1977: 111.
- 28 CODELLI TAUFFERER, R. typescript: 476 – “Er stellte übrigens die Bedingung, dass er durchaus selbstständig, ohne irgend einen anderen Ingenieur, das Unternehmen durchführen wolle, nur mit den nötigen Hilfskräften, Monteuren, etc.”
- 29 In early 1914 a large team of engineers and technicians worked in Kamina. Telefunken-Zeitung lists Codelli, Thiel, Kössler, Wisianowski, Weihrauch, Poljanec, Ellerbrock, Gritz, Scheschonk, Fichter, Obermeier, Curt, Berkholz, Dimanski, cf: Telefunken-Zeitung, 13 (January), 1914: 43. The periodical is also available in digital form (www.radiomuseum.org).
- 30 Leo (Leon, Leopold) Poljanec (1889–1960).
- 31 ŠMITEK, Z. 1994: 191.
- 32 The museum acquired his African collection in 1961. Page 176 of the log entitled “Entries-Ethnographic Museum 1945–1965” says that in addition to objects, the museum received photographs depicting African scenes. The collection was donated to the museum on 23 February 1961 and the items were inventoried under numbers 9076 to 9083 the following day.
- 33 The annotation under the entry no. 9076 on p. 34 of the inventory book no. VIII says: “Provenience: The donor obtained the items in the collection during his travels in Africa from 1911 to 1914. He visited Duala (Cameroon) and Kamina (Togo). He travelled with L. Poljanec and Kodeli.” The column “purchase/donations” says: “Donation: Hinko Kesler, Ljubljana; his daughter Lija brought the items to the museum and gave some information.” Considering the phonetic or Slovene writing of the name Codelli (Kodeli), it is probable that the surname Kesler should be written Kößler as it is recorded in German sources listing the employees in Cameroon and Togo. This is also confirmed by the fact that his surname in the inventory book is written two ways: as Kesler and Kessler. About Kesler collection: ŠTRUKELJ, P. 1980–1982: 134–135.
- 34 NEUMANN, A. 1928.
- 35 Zmago Šmitek wrote a fundamental study of Codelli's stay in Togo (ŠMITEK, Z. 1994). See also: ŠMITEK, Z. 1986: 67 and 238; OZVALD, B. 1991: 131–135.
- 36 ŠMITEK, Z. 1994: 191.
- 37 FRIEDEWALD, M. 2002: 58 – “Der nach Kamina entsandte Forschungsstrupp unter Leitung des Freiherrn von Codelli baute zunächst eine provisorische Empfangsantenne und konnte damit schon am 7. Juni 1911 die Zeichen der auf 35 kW Leistung vergrößerten Anlage in Nauen empfangen, ohne allerdings den gesendeten Text aufnehmen zu können.”
- 38 Geographical position of the wireless radiotelegraph station in Kamina: 7°29'30" N / 1°10'20" E.

- 39 For the construction of the Kamina station see: KLEIN-ARENDT, R. 2003: 115–121; 200–207.
- 40 OZVALD, B. 1991: 133–134; FRIEDEWALD, M. 2002: 58–60.
- 41 For a detailed description of the functioning of the Steinmüller steam boiler see: <http://www.dampfmaschinenmuseum-frankenberg.de/kesselsy.htm>
- 42 AEG – Allgemeine Elektrizitäts-Gesellschaft.
- 43 CODELLI TAUFFERER, R. typescript: 513 – “Mein Sohn wurde von der Telefongesellschaft und deren Chef, Grafen Arco, mit grossen Ehren empfangen, da man seine grossen Erfolge mit der drahtlosen Telegraphie in Togo nach ihrem vollen Werte anerkannte. Noch mehr aber freute es mich, dass er sofort zum deutschen Reichspost- und Kolonialamte berufen wurde und man dort grosses Gewicht auf seine Erfahrungen und sein Urteil legte, was einem Ausländer gegenüber wohl viel sagen will.”
- 44 ŠMITEK, Z. 1994: 192.
- 45 Maria Concha (1878–1964); Valentine (Niny) Mladota of Solopisk (1881–1989); See also: OZVALD, B. 1991: 132–133.
- 46 KLEIN-ARENDT, R. 2003: 205 – “Euer Hoheit entbietet aus der deutschen Heimat auf drahtlosem Wege über 5000 km ihre untertänigst. Grüße die Telefunkenstation Nauen.”
- 47 CODELLI TAUFFERER, R. typescript: 543.
- 48 ESAU, A. 1919: 35 – “Wenn Ihr einen Tag lang nichts mehr von uns hört, so ist Kamina, seine Besatzung und die deutsche Kolonie Togo nicht mehr in deutscher Hand.”
- 49 See also: DOETSCH, C. W. H. 1920: 29.
- 50 The famous snow-peaked volcano of Kibo (5895 m) was called Kaiser-Wilhelm-Spitze from 1889 to 1918. The first to climb the mountain was the German geologist Hans Meyer in 1889. The mountain with the German name Kilimandscharo was located in the territory of the colony called German Eastern Africa.
- 51 ŠMITEK, Z. 1994: 194–195.
- 52 CODELLI TAUFFERER, R. typescript: 557 – “Ich wendete mich an den weltbekannten Slatin Pascha, der jetzt in Wien weilte, einem Oesterreicher, der in englischen Diensten Gouverneur im Sudan gewesen, beim Ausbruch des Krieges aber sich als guter Patriot in die Heimat zurückgezogen hatte. Da er in England durch seine hervorragenden Fähigkeiten hoch geschätzt und sehr beliebt gewesen, waren ihm dort Freunde treu geblieben, denen er die Bitte mitteilen konnte sich in Frankraich für meinen Sohn zu verwenden. Leider konnte aber auch seine Verwendung nichts ausrichten und blieb es sogar bei der Postsperre für längere Zeit.”
- 53 The Ewe ethnic group originated from present-day Nigeria and has played a leading role in Togo, Ghana and Benin since the early 20th century. During the colonial period the Ewe were converted to Christianity. (OLSON, J. S. 1996: 172).
- 54 POLJANEC, L. manuscript: 9.
- 55 See: ŠTRUKELJ, P. 1976: 109–111
- 56 OLSON, J. S. 1996: 260–261; FROELICH, J. C. 1949 a.
- 57 POLJANEC, L. manuscript: 10–11.
- 58 POLJANEC, L. manuscript: 11–12. OLSON, J. S. 1996: 296–297; FROELICH, J. C. 1949 b.
- 59 The cowry shell comes from a snail (*Cyprea moneta*) living in the Indian Ocean. The porcelain snail shell was popular jewellery in eastern Africa, particularly with the Nilotic people of Dinka and Bari. In western Africa it was used mostly as currency.
- 60 There are known examples of jewellery from the 12th dynasty, from around 2000 BC. About the significance of the cowry in ancient Egypt see: WILKINSON, R. H. 1994: 17. About connection between Ancient Egypt and West Africa see: FOLORUNSO, C. A. 2003: 77–92.
- 61 HAHNER, I. 2003: 113.
- 62 SEM-Inv. no. EM 9148, 9149, 9150, 9151 and 22386. Codelli Collection. A commentary on Konkomba helmet by Schomburgk, 1931: 392 – “Diese Helme waren das Ziel aller Sammler. Sie waren schwer zu bekommen, da sich der Krieger nur ungern von seinem Helm trennt. Um solch einen wirklich schönen Helm zu bekommen, mußte man schon einen hohen Preis anlegen. Ich brachte einige schöne Helme in meinen Besitz, die aber leider bei Kriegsausbruch in London zurückgeblieben sind.”
- 63 SCHOMBURGK, H. 1931: 390.
- 64 For a detailed account of this type of architecture see: PRESTON BLIER S. 1984: 115–134; PIRAUX, M. 1977: 184–185.
- 65 CHESI, G. 1977: 208. The Tamberma houses are known as “tata”. They are registered on the list of the World Heritage of the UNESCO: Koutammakou-Land of Batamariba (www.togo-tourisme.com).
- 66 POLJANEC, L. manuscript: 18.
- 67 POLJANEC, L. manuscript: 25–27.
- 68 About weaving see: LAMB, V. 1975; KRAAEMER, M. 2006.
- 69 POLJANEC, L. manuscript: 8.
- 70 HUPFELD, F. 1899: 175–193; ZWERNEMANN, J. 1978: 13–14; BARROS, P. de 1983; HAHN, H. P. 1997.
- 71 FRELIH, M. 2005: 55.
- 72 In 2002 the Iron Age archaeological site of Dekpassanware was discovered in the Bassar area in northern Togo. The archaeologists unearthed blacksmith’s workshops and tools from the early Iron Age in western Africa, dating from around 400 BC. (BARROS, P. de 2005).
- 73 POLJANEC, L. manuscript: 21.
- 74 HAHN, H. P. 1996: 67, Abb. 13.
- 75 HAHN, H. P. 1996: 67: “Bei der Konkomba gibt es auch eine ungebrannte Lehmkugel, die in den Wohnhäusern von Witwen aufbewahrt wird. Diese Lehmkugel, die nwu heißt, ist der Sitz einer Teilseele der Frau, die sie erst nach dem Tod ihres Mannes ein solches Gefäß zulegt, um der Gefahr zu begegnen, ihrem Mann in den Tod zu folgen.”
- 76 HAHN, H. P. 1996: 67, Abb. 14.
- 77 POLJANEC, L. manuscript: 23–24.

- 78 CARDINALL, A. W. 1918: 51.
- 79 Antika-Lexikon 1998: 205. The obolus coin was usually placed under the tongue or on the mouth of the deceased. The subterranean river that the deceased could cross only with the help of Charon was also called the Styx (Cf. Virgil, *Aeneid*, Book 6).
- 80 ŠMITEK, Z. 1994: 190.
- 81 POLJANEC, L. manuscript: 44.
- 82 Hans Hermann Schomburgk (1880–1967).
- 83 The former British colony of Rhodesia is now Zambia.
- 84 He also discovered a rare species of buffalo, named after him *Bubalus Schomburgki* (GEHRTS, M. 1915: 20).
- 85 Schomburgk extensively wrote about his film career in Africa. Cf. “Bwakukama: Fahrten und Forschungen mit Büchse und Film im unbekanntem Afrika” (1922); “Zelte in Afrika: Eine autobiographische Erzählung” (1931); “Ich such’ in Afrika das letzte Paradies” (1940); “Pulsschlag der Wildnis” (1952).
- 86 CODELLI TAUFFERER, R. typescript: 532 – “Er beredete Tony das Kino um den, wie er behauptete sehr vorteilhaften Gelegenheitspreis zu erwerben und ihn auf seine Kosten ins Innere des Landes reisen und neue Aufnahmen machen zu lassen. Mein Sohn ging leider darauf ein und verwendete all seine beträchtlichen Ersparnisse hierfür, was ihm teuer zu stehen kam.”
- 87 ŠMITEK, Z. 1994: 197. Details about the agreement with Schomburgk are described in Codelli’s letter addressed to the solicitor Willibald Baacker in Berlin and dated 16 August 1927. The letter is kept at the Archive of Slovenia (AS 791/14).
- 88 CODELLI TAUFFERER, R. typescript: 531 – “Eines Tages überraschte mich Tony mit der Aufforderung mehrere Kinovorstellungen zu besuchen, um die Art und Weise der sie erläuternden Texte kennen zu lernen, da er wünsche, dass ich einen Kinotext verfasse.”
- 89 Meg Gehrts, born as Emma Augusta Gehrts (1891–1966). The baroness Rosalia Codelli wrote about her: “Nun war Schomburgks Plan mit ein paar Begleitern, wobei sich auch ein abenteuerlustiges Fräulein Muschi aus gutem Bürgerhaus befand, die Filmschauspielerinnen mimen wollte, tief in das Innere Togos einzudringen und Szenen mit verschiedenen Eingeborenen aufzunehmen.” (CODELLI TAUFFERER, R. typescript: 532).
- 90 James Samuel Hodgson (1891–1966).
- 91 GEHRTS, M. 1915: 29 – “Arrived at Atakpame, we were given a right royal welcome by Baron Codelli von Fahnenfeld, who is building for the German Government, at Kamina near by, an immense wireless station, intended to communicate direct with the wireless station at Nauen, just outside Berlin.”
- 92 About her book see: Book reviewed – A Camera Actress in the Wilds of Togoland, in: *African Affairs* 14, 1915: 222.
- 93 GEHRTS, M. 1915: 31.
- 94 CODELLI TAUFFERER, R. typescript: 532 – “Ich skizzierte einen kleinen Roman, in dem das Baby eines verunglückten weissen Ehepaares von Negern aufgezogen, von ihnen als Erwachsene wie ein höheres Wesen verehrt wird, schliesslich ihnen aber doch mit einem Europäer, der ihre Liebe gewinnt, entflieht. Der Entwurf wurde gebilligt und die Aufnahmen mit allerlei eingeflochtenen Abenteuern in Togo vorgenommen, was mir nach vielen Monaten durch Einsendung reizender Photographien zu meiner Freude bewiesen wurde.” According to one of the versions, the story for the film was conceived in London: “The outline of the story, which had been suggested to Schomburgk by the editor of a film magazine in London.” (ALEXANDER, C. 1991: 48; 52; 75).
- 95 Poljanec describes a somewhat different version of the film: “A steamboat sank in a savage storm off the Slave Coast. Nobody survived, except a small girl who was washed ashore in a basket. There Negroes discovered her, took her to their home and took care of her. As she was growing up, she became a beautiful young woman. They carefully watched over her and worshipped her. One day a white traveller saw her and decided to rescue her. He finally succeeded in stealing her at night and they quickly ran away. Thirsty and hungry, they wandered the steppe. Completely exhausted they reached a hut of a white man who hid them. That white man was me.” (POLJANEC, L. typescript: 27–28) Hodgson gives the fourth version of the story about the White Goddess, in addition to the accounts of Codelli’s mother Rosalia, Gehrts and Poljanec (ALEXANDER, C. 1991: 52)
- 96 Poljanec mentions the title *The Lost Girl* in his notes for a lecture (POLJANEC, L. typescript: 27). The English title *The White Goddess of the Wangora* is known from the book published by Gehrts after her return from Togo. GEHRTS, M. 1915: 32 – “I was looking forward to start rehearsing that day on the first of our native plays, which we had entitled tentatively, *The White Goddess of the Wangora*;...”. The German title is “Weiße Göttin der Wangora”. The German translation of the book was published in 1999 and the pocket-book edition in 2004. Zmago Šmitek has compared the content of the film with the novels about Tarzan and pointed out that the story of Tarzan was published after the film was made. The book “*Tarzan of the Apes*” by Edgar Rice Burroughs was published in 1914. (ŠMITEK, Z. 1994: 198). At that time, parts of the film about the White Goddess had already been filmed and shown in London.
- 97 This anecdote from the film set is mentioned by Gehrts (1915: 34) and Schomburgk (1922), although their accounts somewhat differ.
- 98 The number is, nevertheless, slightly exaggerated.
- 99 GEHRTS, M. 1915: 45.
- 100 GEHRTS, M. 1915: 47 – “I was seized with the desire to climb to the top of one of the great steel towers that have been erected here by Baron Codelli von Fahnenfeld in connection with the Government wireless telegraphy station...”
- 101 GEHRTS, M. 1915: 69–70; ZWERNEMANN, J. 1978: 19.
- 102 The photograph of the scene, in which the white child is discovered on the shore, was also published in the book, GEHRTS, M. 1915: 88.

- 103 Details from behind the scenes of the film set and interesting information about the film crew were published by Caroline Alexander (1991: 43–76). Another important contribution is the commentary by Philippe David to the French translation of the *White Goddess* book (GEHRTS, M. 1996: 243–250), as well as the commentary written by Gudrun Honke and János Riesz to the German translation of the book: “Meg Gehrts – Eine Filmschauspielerin auf Entdeckungsreise in der deutschen Kolonie Togo”, (GEHRTS, M. 2004: 259–276).
- 104 ZWERNEMANN, J. 1978: 6.
- 105 CODELLI TAUFFERER, R. typescript: 552 – “Im Oktober erhielt ich einen Brief Schomburgs aus Hamburg, was mich sehr überraschte, da ich ihn auch in Gefangenschaft glaubte. Er war nebst Muschi, die seine Frau geworden, mit den prächtigen afrikanischen Films von Togo nach London gereist, wo er dieselben zuerst vorführen wollte und beide machten nur einen Ausflug nach Paris, um dort ein weiteres Projekt abzuschliessen. Als sie ahnungslos in Paris weilten, brach plötzlich der Krieg aus und sie konnten nicht mehr nach London zurückkehren, da sie dort ja in Gefangenschaft geraten wären. Unglücklicherweise hatten sie die kostbaren Films in London zurückgelassen und mein Sohn verlor das ganze in das Unternehmen hineingesteckte Kapital, da die Engländer die Films einfach konfiszierten!”
- 106 *Im Deutschen Sudan* / In the German Sudan. The film is under inv. no. D 1221 kept at IWF Wissen und Medien gGmbH in Göttingen (<http://www.iwf.de>). For a detailed outline of the film see: ZWERNEMANN, J. 1978.
- 107 Kay Nebel (1888–1953).
- 108 GEHRTS, M. 1915: 46 – “Amongst other pictures we took was one showing the daily life and work of a native woman, as set forth above. This was entirely my own idea, and when the films came to be developed, and shown in London later on, this one attracted a very great deal of attention indeed.”
- 109 “Eine Weiße unter Kannibalen (1921) – ein Remake der Weißen Göttin der Wangora, mit 600 m Originalaufnahmen aus Togo, ansonsten in Rüdersdorf, dem Drehort zahlreicher exotischer Spielfilme...” (Gudrun Honke and János Riesz, in: GEHRTS, M. 2004: 265). The silent film with the dramatic title “*White Woman among Cannibals*” was not made in tropical Africa, but in Germany, in a place called Rüdersdorf near Berlin. In addition to acted scenes, some original material filmed in Togo was used for the film.
- 110 The photograph of the reclining actress and a black girl sitting next to her with a fan in her hand was also published by Gehrts with the caption: Playing an “Interior” Scene in a Native Drama – The authoress is reclining on a leopard-skin rug, and is supposed to be sleeping, while a “slave-girl” – really a native “super” – fans her with a feather fan. Taken at Kamina. Immediately below the photograph, there is an inscription saying: “by permission of Maj. H. Schomburgk F.R.G.S”
- 111 Photo archive SEM-Inv. no. F 34149; F 34150; F 34151.
- 112 SEM-Inv. no. EM 8870 a+b. L. Poljanec Collection.
- 113 The size of the straw mat is 191 × 102 cm. SEM-Inv. no. EM 8856. L. Poljanec Collection. The item was connected with the film scene by the curator Pavla Štrukelj when she entered it in the inventory book in 1960 (Inventarna knjiga VII, pp. 215–216).
- 114 SEM-Inv. no. EM 9138. A. Codelli Collection.
- 115 POLJANEC, L. typescript: p. 28. Photo archive SEM-Inv. no. D 8116 and F 34154.
- 116 Photo archive SEM-Inv. no. F 34153.
- 117 Photo archive SEM-Inv. no. F 34152.
- 118 *Im Deutschen Sudan* / In the German Sudan (1914); *Frauen, Masken und Dämonen* / Women, Masks and Demons (1932); *Die Wildnis stirbt!* / The Jungle Dies! (1936); (See: ŠMITEK, Z. 1994: 199).
- 119 The Archives of the Republic of Slovenia keep a letter of the solicitor Baacke, which is addressed to Schomburgk, as well as the correspondence between Codelli and Gehrts (AS 791/14). The solicitor Alfred von Strantz of Berlin also contacted Schomburgk on behalf of Codelli (his letter to the baron is dated 26 February 1930; AS 791/14). The circumstances, due to which Codelli lost his rights to the film, have also been described by Zmago Šmitek (1994: 197–199). The ensuing legal dispute is discussed by Vesna Ambrožič-Campbell in a special article about Codelli in the French translation of the book by M. Gehrts, entitled: “Le baron Codelli: un inventeur au Togo”, (GEHRTS, M. 1996: 250–271).
- 120 Codelli’s letter to M. Gehrts: 6 April 1930 – The letter is addressed to: Muschi Schomburgk, Achenbachstr. 2, Berlin W 50; her letter to Codelli: dated 30 April 1930 (AS 791/14).
- 121 On 14 February 1926 “*Ilustrirani Slovenec*”, a weekly supplement of the newspaper “*Slovenec*”, published a full-page article with photographs about Schomburgk’s hunting endeavours in Africa. One of the passages says: “Hans Schomburgk is one of the most famous German experts on the mysterious African lands. He spent many years in the jungles of various former German colonies in Africa, where he came into contact with different Negro peoples, experienced incredible adventures and saw the greatest wonders of nature. He did not keep all these to himself, but shared them with other curious souls through his pictures and letters.” (*Ilustrirani Slovenec* 7, 1926: 54) The article does not mention that he met Codelli in Africa.

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AS – Arhiv Republike Slovenije, Ljubljana.

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NUK – Narodna in univerzitetna knjižnica, Ljubljana.

SEM – Slovenski etnografski muzej, Ljubljana.

TOGO
ALBUM



14, 15. Na krovu. / On the deck.

16. Otroški voziček med potniki na palubi. / *Perambulator among passengers on the deck.*



17. Počitek na poti v Togo. / *Taking a rest on the way to Togo.*

18. Ladja pred afriško obalo. / *Ship by the African coast.*



19. Lomé: valovito morje je onemogočalo pristanek ladij na obali. / *Lomé: Ships could not land because of the turbulent sea.*



20. Lomé: prevoz potnikov iz ladje na obalo.
Lomé: Transportation of passengers from the ship to the shore.

21. Porušen pomol z žerjavi na obali mesta Lomé.
Demolished pier with cranes on the coast of Lomé.

22. Pogled z ladje na mesto Lomé s katedralo. / *View of Lomé and the cathedral from the ship.*



23. Naselje domačinov ob obali. / *Local settlement on the sea shore.*



24. V tropskem gozdu. / *In the tropical forest.*

25. Misijonska cerkev v kraju Atakpamé. / *Missionary church in Atakpamé.*



26. Atakpamé.



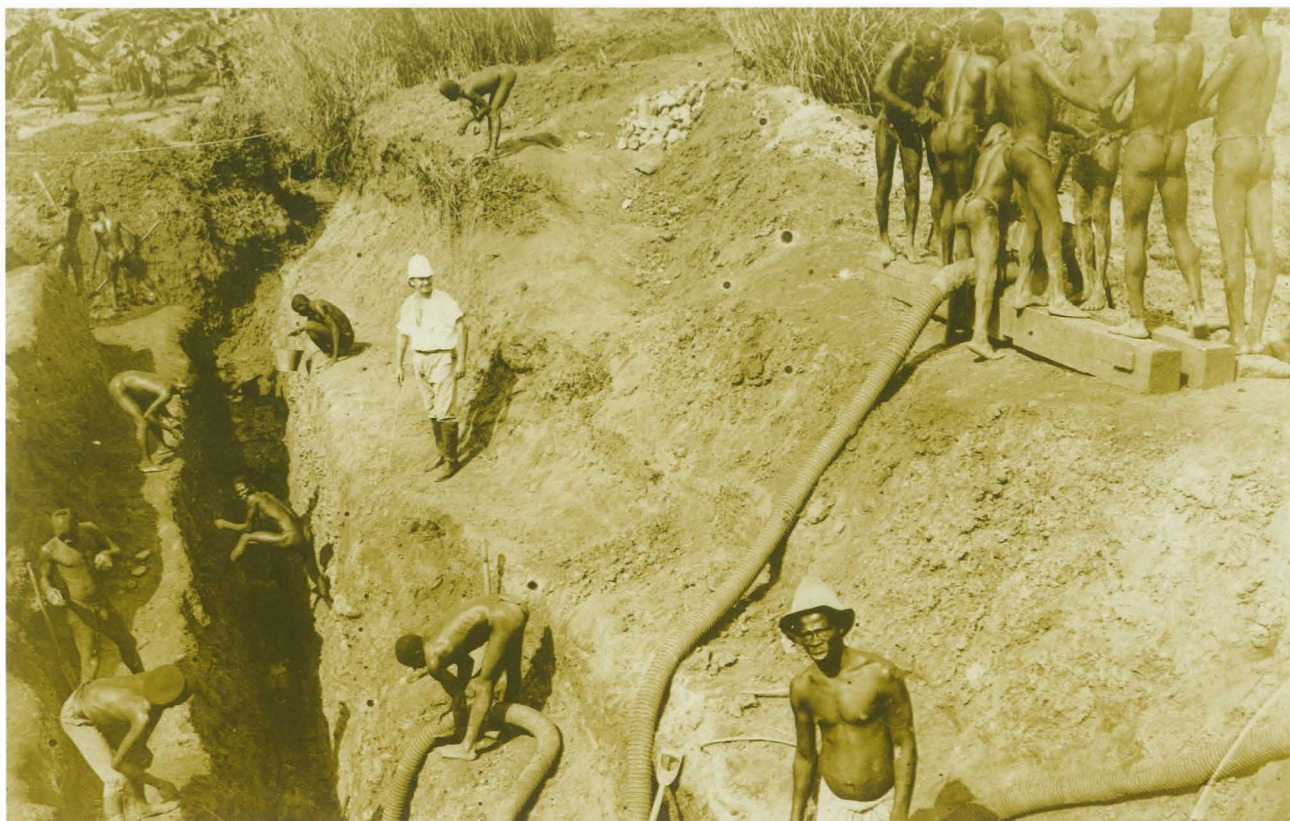
27. Na gradbišču v Kamini. / *At the Kamina construction site.*

28. Čiščenje terena ob začetku gradbenih del v Kamini. / *Clearing the terrain before the beginning of construction works in Kamina.*



29. Pregledovanje načrtov med terenskim delom v Kamini. / *Examining plans during fieldwork in Kamina.*

30. Izsuševanje terena v Kamini. / Irrigation in Kamina.



31. Zidanje vodnega zbiralnika. / Construction of a water cistern.



32. Zaježitvena dela ob potoku Ike v Kamini. Delo spremlja baron Codelli, ki sloni na betonskem zidu. / Construction of the dam on the Ike stream in Kamina. Leaning on a concrete wall, baron Codelli supervises the works.

33. Postaja Agbonu. Raztovarjanje materiala za gradnjo radiotelegrafske postaje v Kamini. / Agbonu railway station. Unloading supplies for the construction of the radio-telegraph station in Kamina.



34. Proga skozi Kamino. / Railway line through Kamina.

35. Z vlakom po gradbišču v Kamini. / *Riding the train around the Kamina construction site.*



36. Z ozkotirno transportno progo so bila povezana vsa delovišča na gradbišču, ki je obsegalo skoraj 12 km². / *A narrow-gauge railway connected all parts of the construction site, which covered almost 12 square kilometres.*



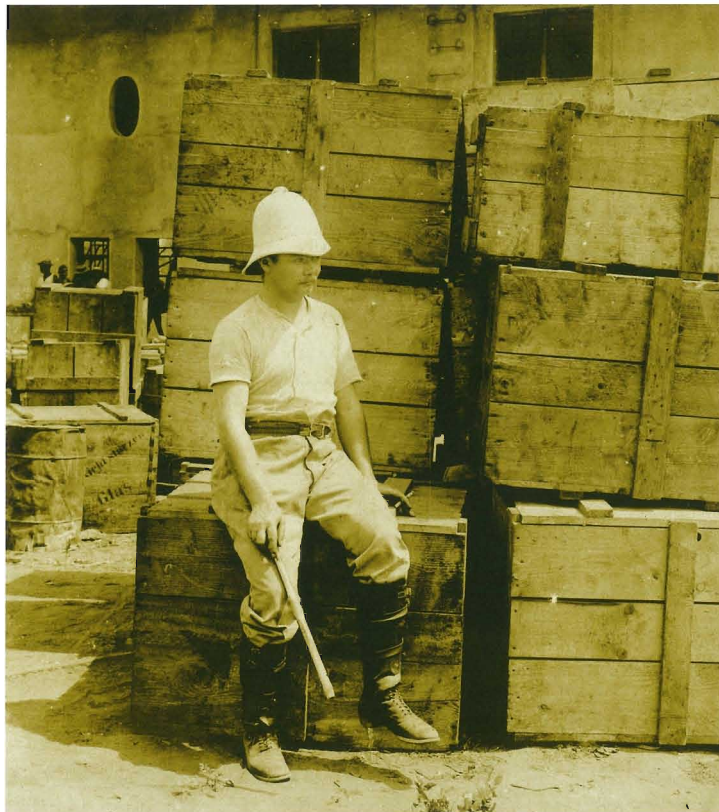
37. Železniško križišče na gradbišču v Kamini. / *Railway junction at Kamina construction site.*

38. Skladišče v Kamini. / *Warehouse in Kamina.*



39. Končna postaja lokomotive je bila v leseni lopi. / *The locomotive terminal was a wooden shack.*

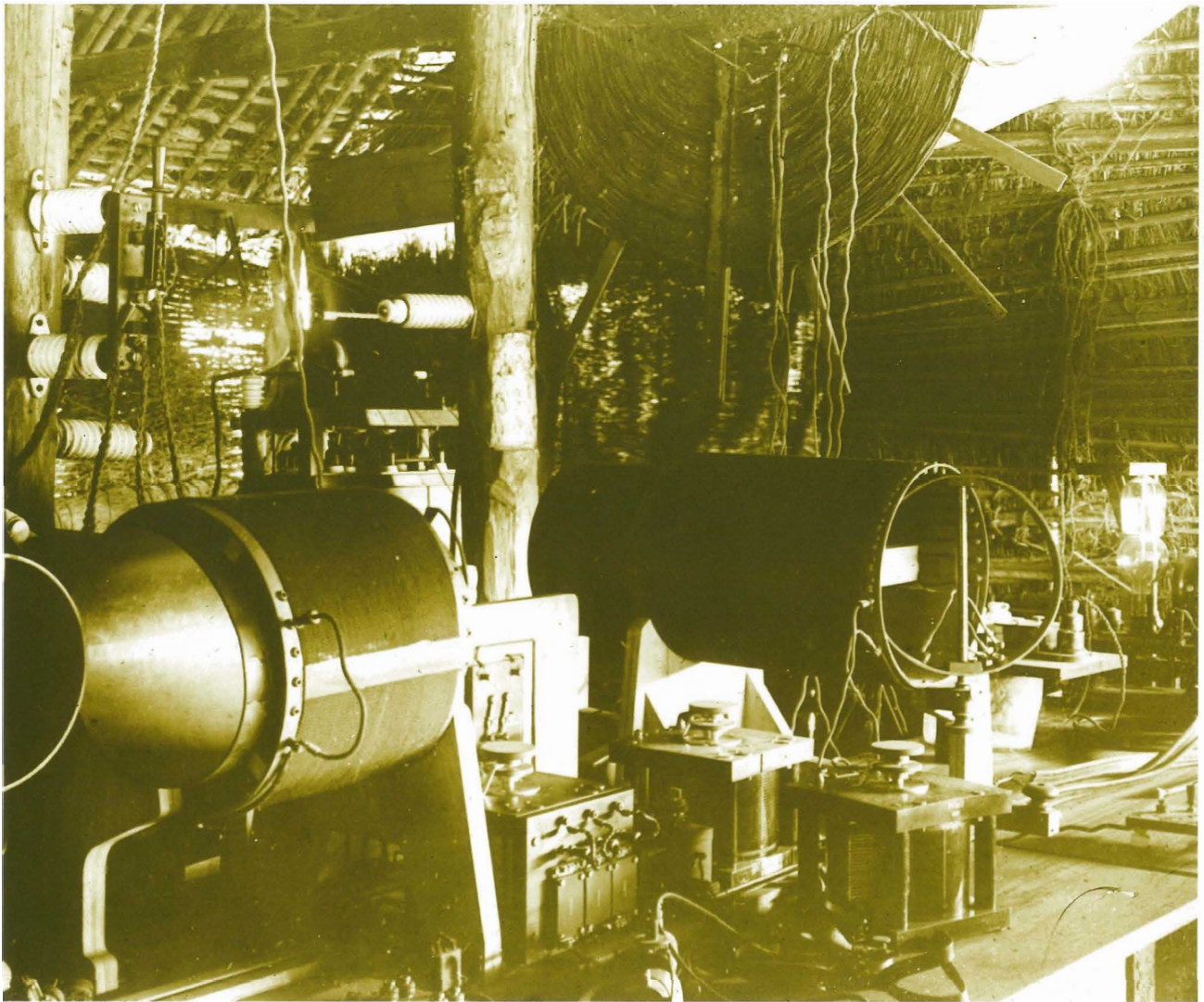
40. Noj na progi! / Ostrich on the tracks!



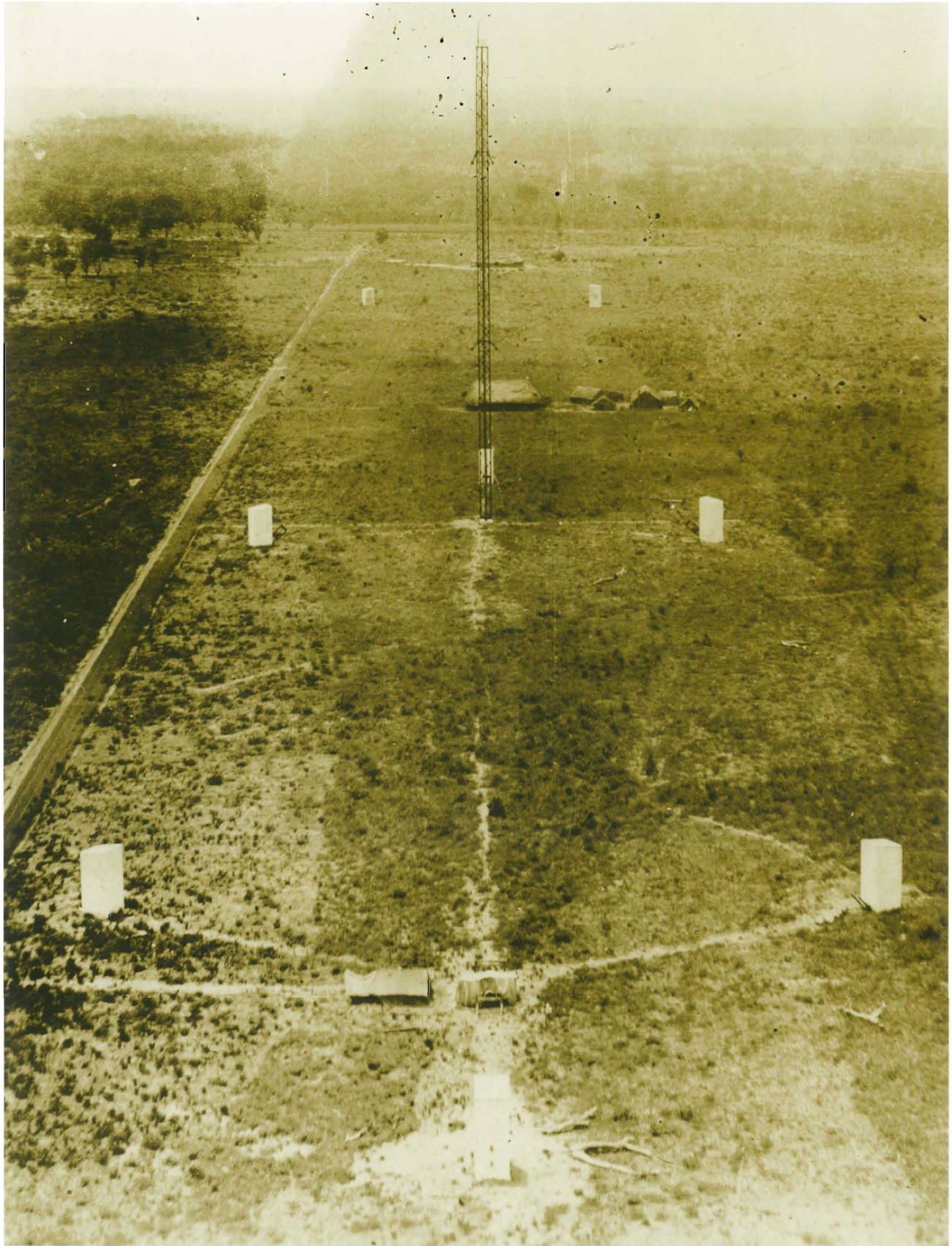
41. Med zaboji v skladišču. / Among crates in the warehouse.



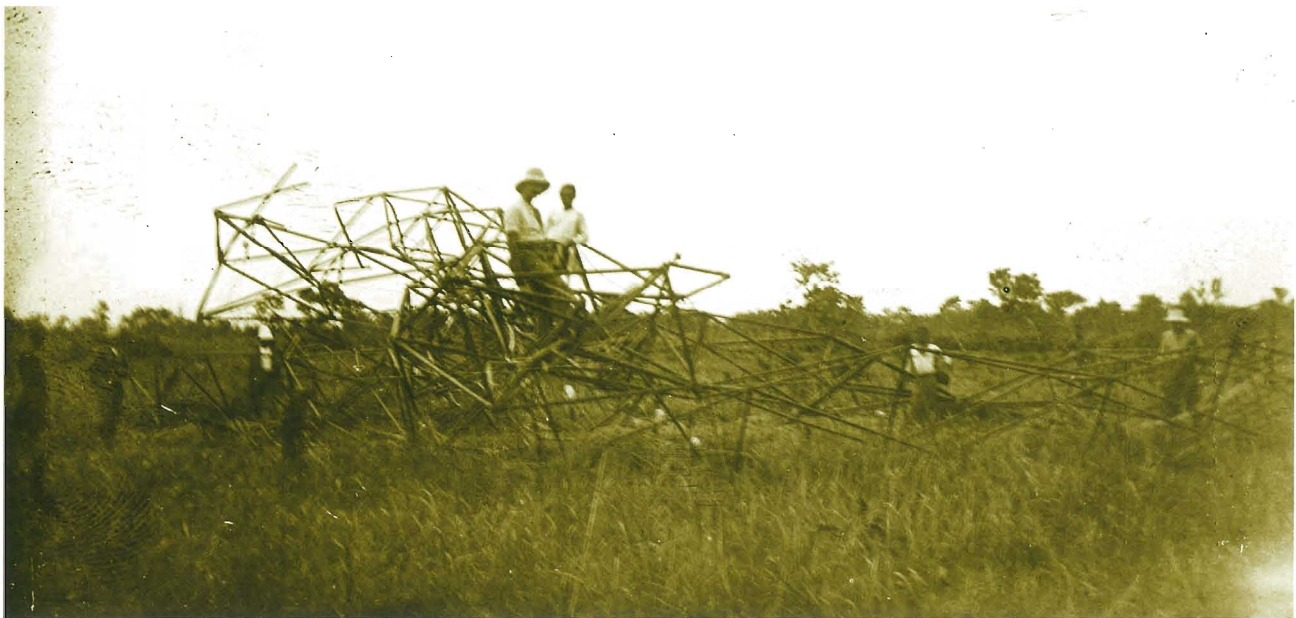
42. Kovači pri delu. / *Blacksmiths at work.*



43. Kamina: oprema prve Codellijeve radiotelegrafske postaje, ki je bila nameščena v običajni slamnati koči. Antenska žica je bila pripeta na balon. / Kamina: *Equipment of Codelli's first radio-telegraph station set up in an ordinary thatched cottage. The antenna wire was fastened to a balloon.*



44. Pogled iz zraka na antensko polje v Kamini. / *Aerial view of the antenna site in Kamina.*



45. Zmečkana konstrukcija porušenega antenskega stolpa. / *Shattered structure of the demolished antenna tower.*

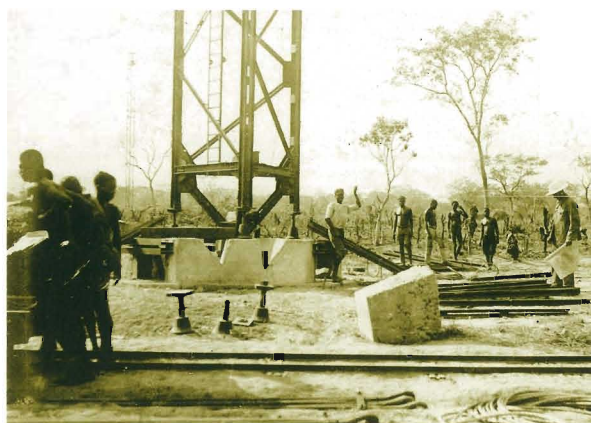


46. Montaža jeklne konstrukcije antenskega stolpa. / Assembly of the steel construction of the antenna tower.

47. Kamina: proga ob antenskih stolpih. / *Kamina: railway next to the antenna towers.*



48. Inženir (desno) z načrtom v roki spremlja montažo jeklene-
ga stolpa. / *Engineer (right) holding a plan supervises the mounting
of the steel tower.*



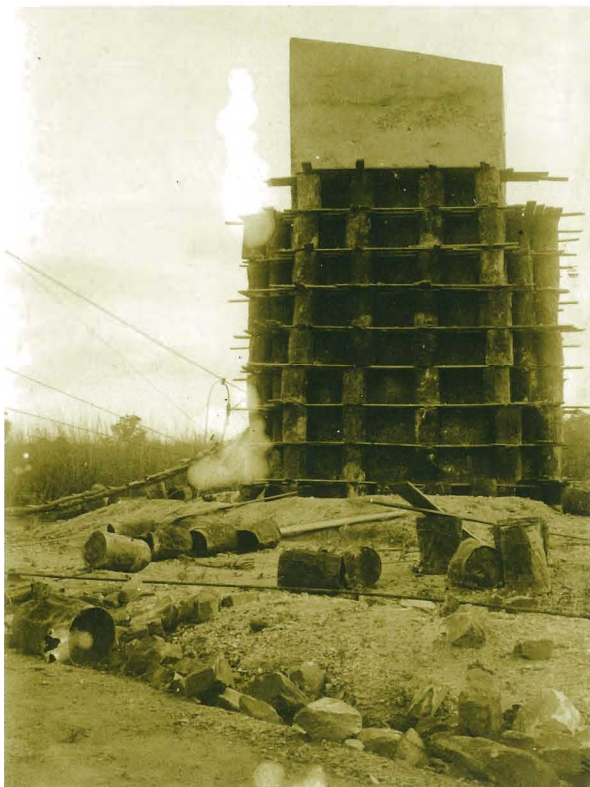
49. Postavljanje antenskega stolpa. / *Construction of the antenna tower.*

50. Uporaba sodov za zidarski oder. / *Barrels used for scaffolding.*

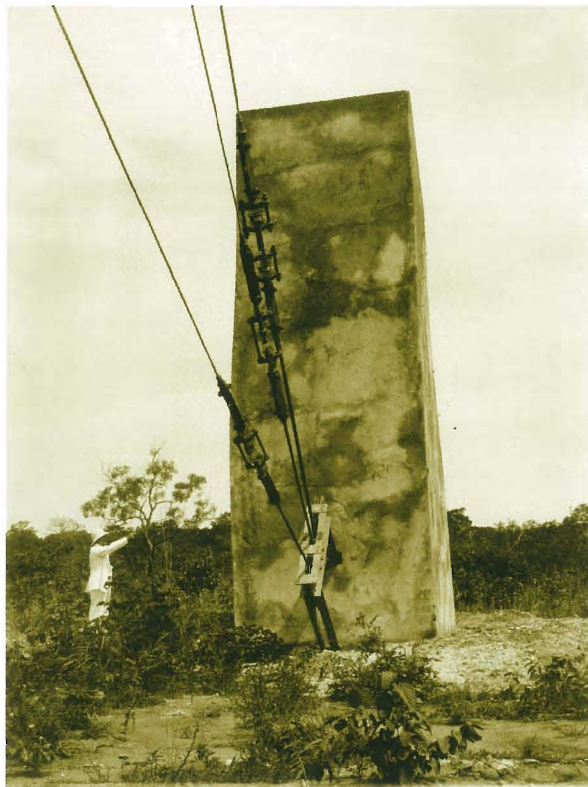


51. Izkop luknje za temelj antenskega stolpa. / Digging for the foundations of the antenna tower.

52. Med gradnjo betonskega stebra za sidranje jeklenih vrvi.
During the construction of the concrete slab as an anchor of steel cables.



53. Betonski steber za sidranje jeklenih vrvi, ki držijo antenski stolp.
Concrete block used to anchor the steel cables holding the antenna tower.



54. Izdelava izolatorja. / *Setting up an insulator.*



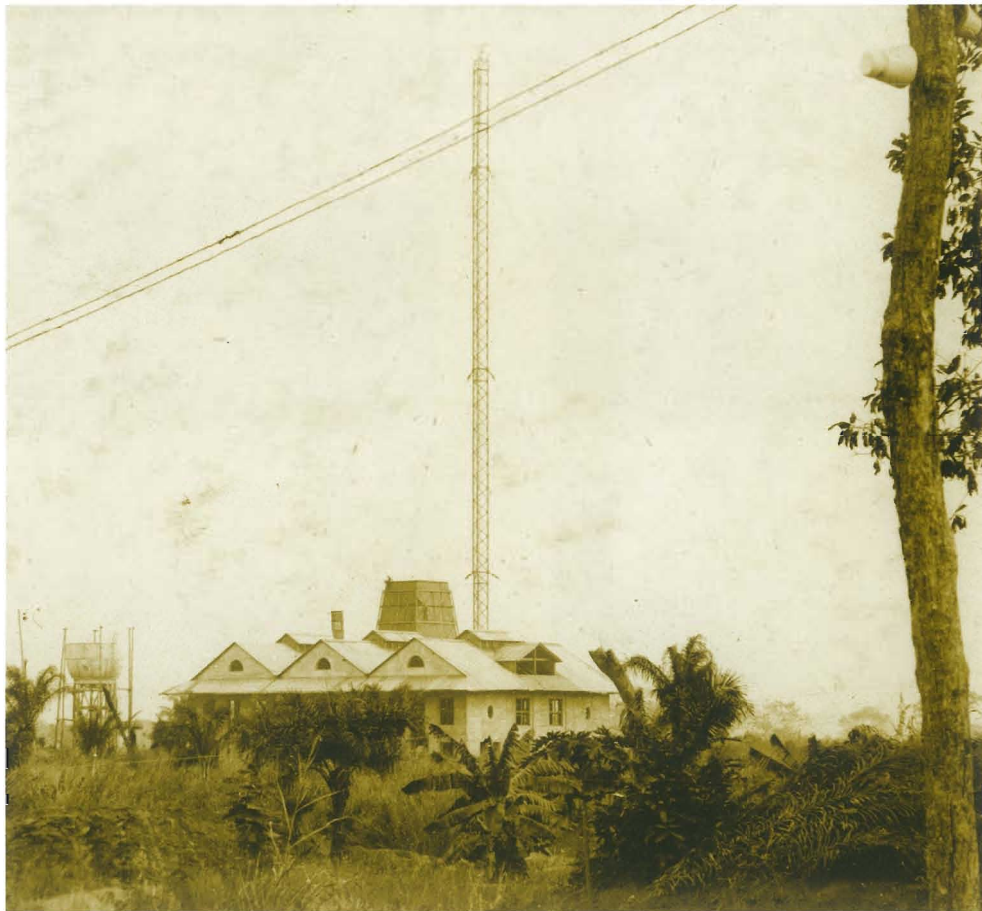
55. Izdelava nosilnih vrvi na posebni napravi za prepletanje jeklenih žic. / *Producing bearing cables on a special machine for intertwining steel wires.*



56. Gradbišče in antenski stolpi. / Construction site and antenna towers.



57. Nemški inženir pregleduje zaključek jeklene vrvi. / German engineer inspecting the end of a steel cable.

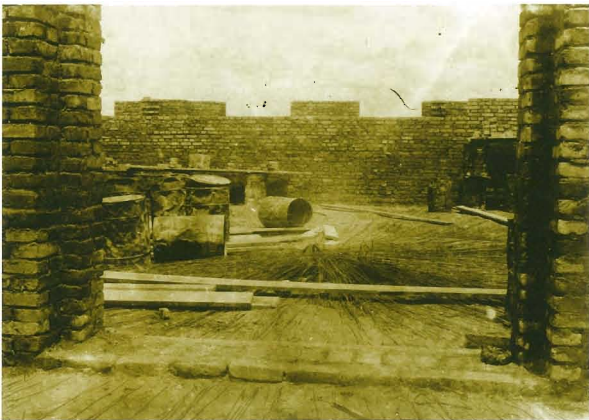
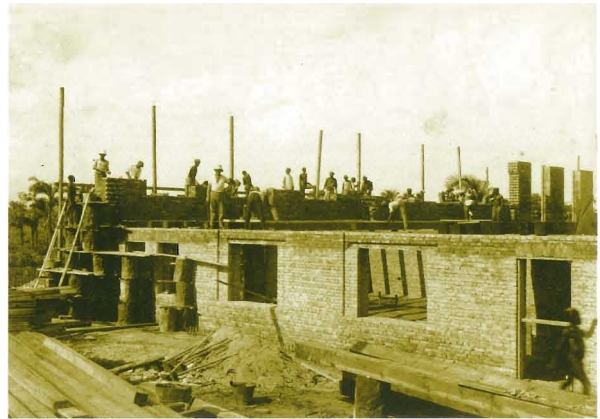


58. Brezžična telegrafska postaja v Kamini. / *Wireless telegraphic station in Kamina.*

59. Dokončan pritlični del postaje. / *Completed ground floor of the station.*



60. Gradnja prvega nadstropja. / *Construction of the first floor.*



61. Med gradnjo prvega nadstropja je na tleh že pripravljena žica za armiranje betonske plošče. / *During the construction of the first floor, the cables for reinforcing a concrete platform are already waiting on the ground.*



62. Nemška zastava na pravkar dokončanem lesenem ostrešju postaje v Kamini. / *German flag on the newly finished wooden roof truss of the station in Kamina.*



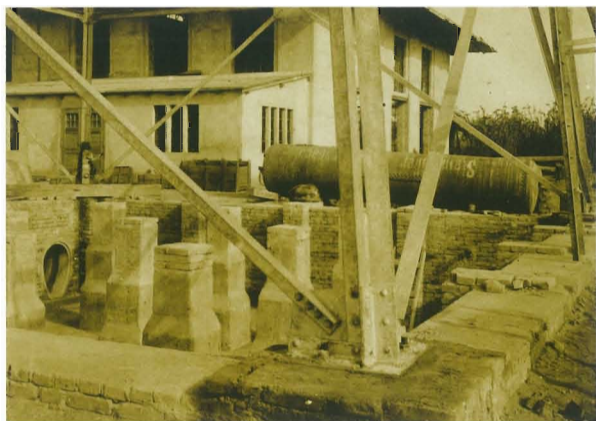
63. Skupinski posnetek pred nedokončano glavno stavbo postaje. / *Group photo in front of the station's unfinished main building.*

64. Delavci pri osvežitvi z vodo na gradbišču. / *Workers refreshing themselves with water at the construction site.*

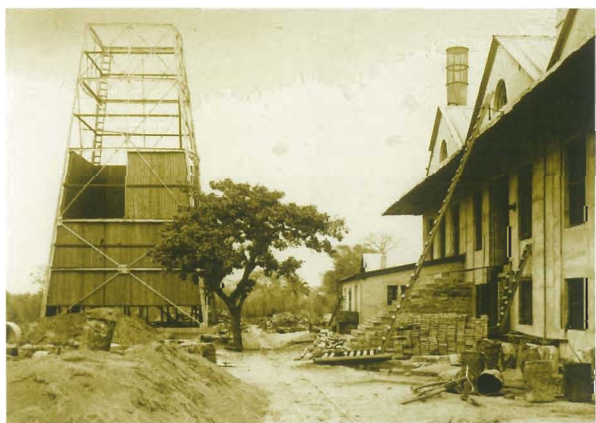


65. Montaža cevi za vodo. / *Installation of water pipes.*

66. Temelji vodnega zbiralnika. / *Foundations of the water cistern.*



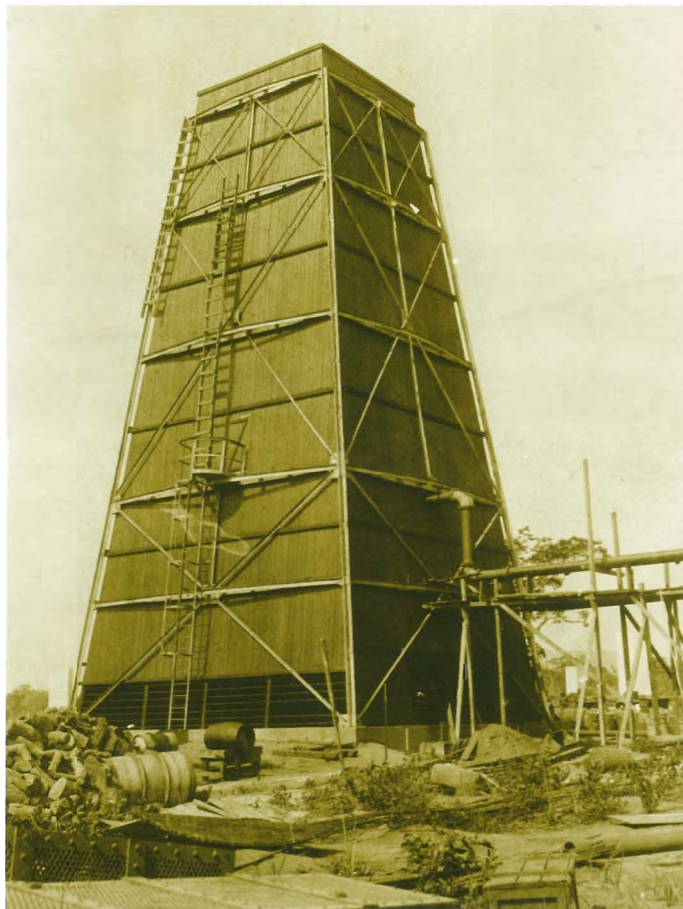
67. Gradnja vodnega zbiralnika. / *Construction of the water tower.*



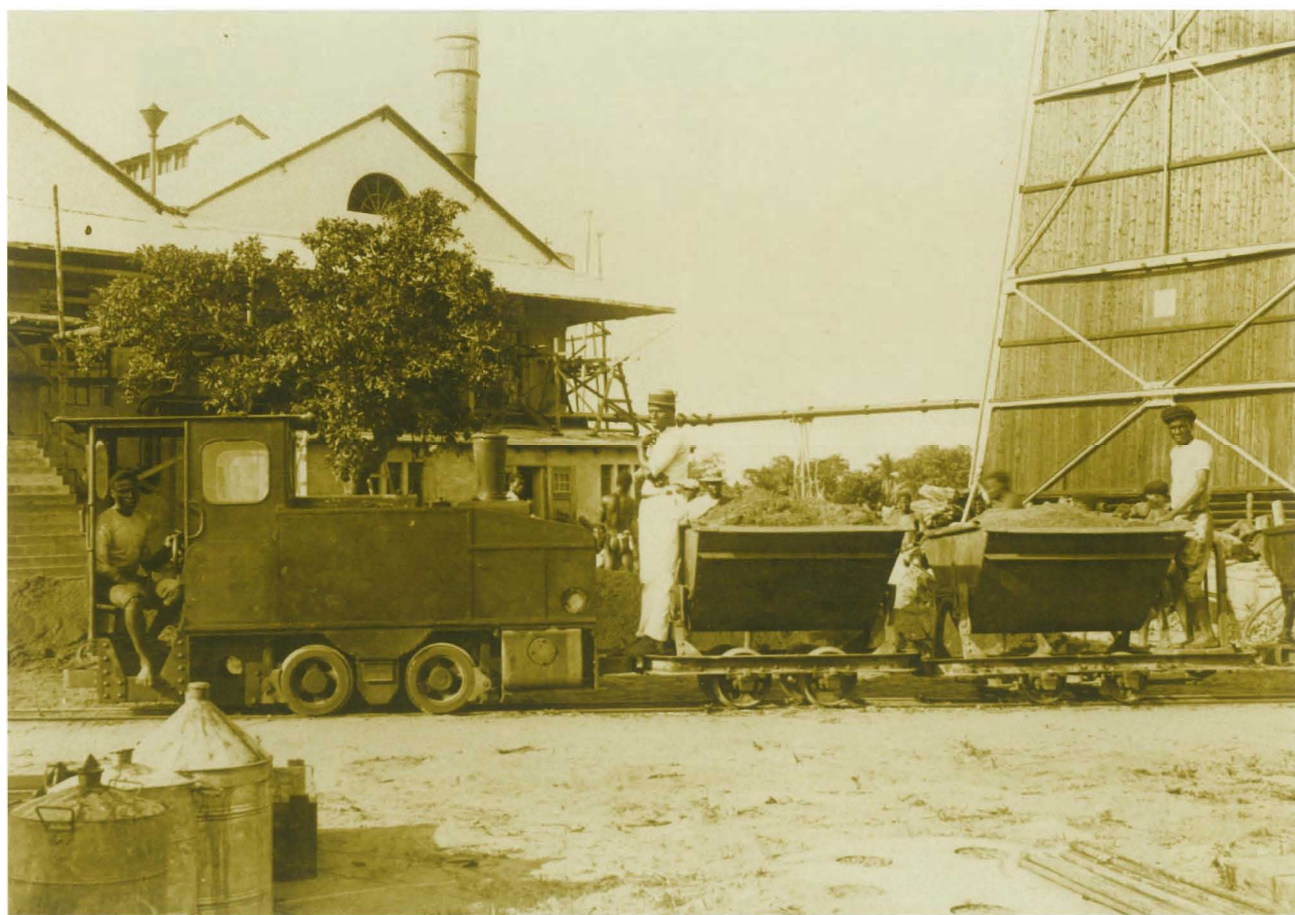
68. Gradnja hladilnega stolpa. / *Construction of the cooling tower.*

69. Cevovod hladilnega stolpa. / *Pipeline of the cooling tower.*



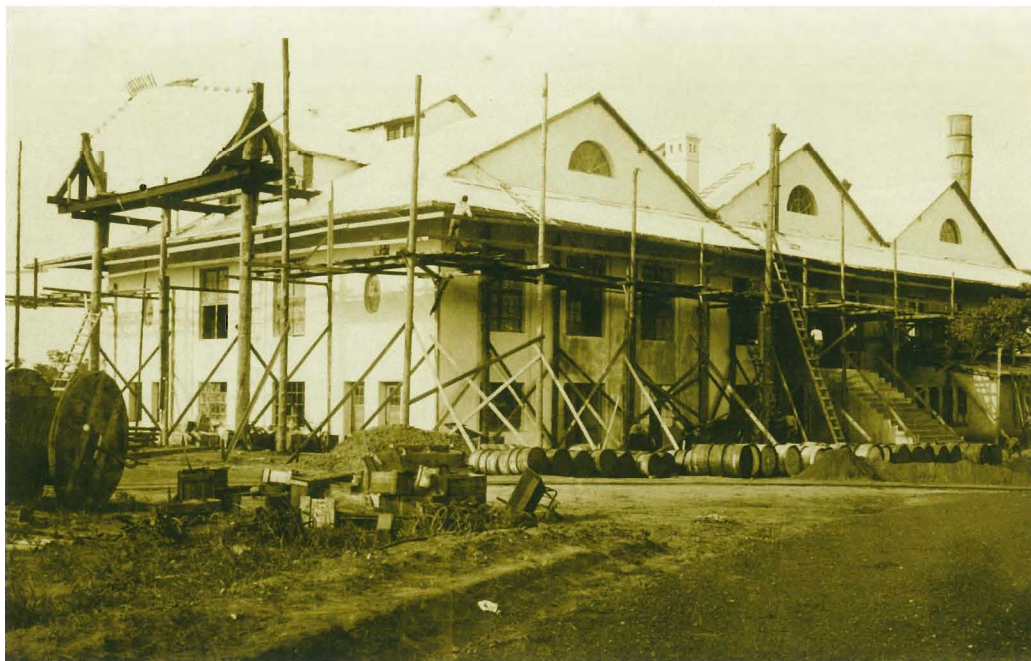


70. Dokončan hladilni stolp. / *Completed cooling tower.*



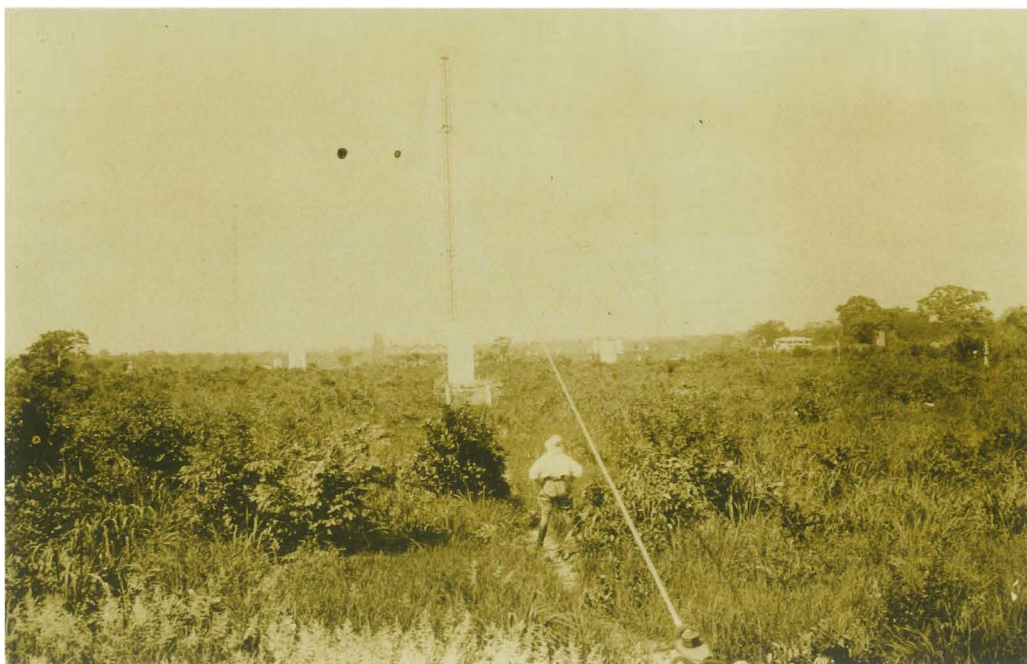
71. Prevoz gradbenega materiala mimo radiotelegrafske postaje v Kamini. Desno hladilni stolp. / *Transportation of the construction material past the radiotelegraph station in Kamina. The cooling tower stands to the right.*

72. Zaključna dela na zunanjščini radiotelegrafske postaje v Kamini. / *Finishing work on the exterior of Kamina radiotelegraph station.*



73. Objekti radiotelegrafske postaje v Kamini leta 1914. / *Kamina radiotelegraph station complex in 1914.*

74. Ureditev cestišča do radiotelegrafske postaje. / Construction of the road to the radiotelegraph station.

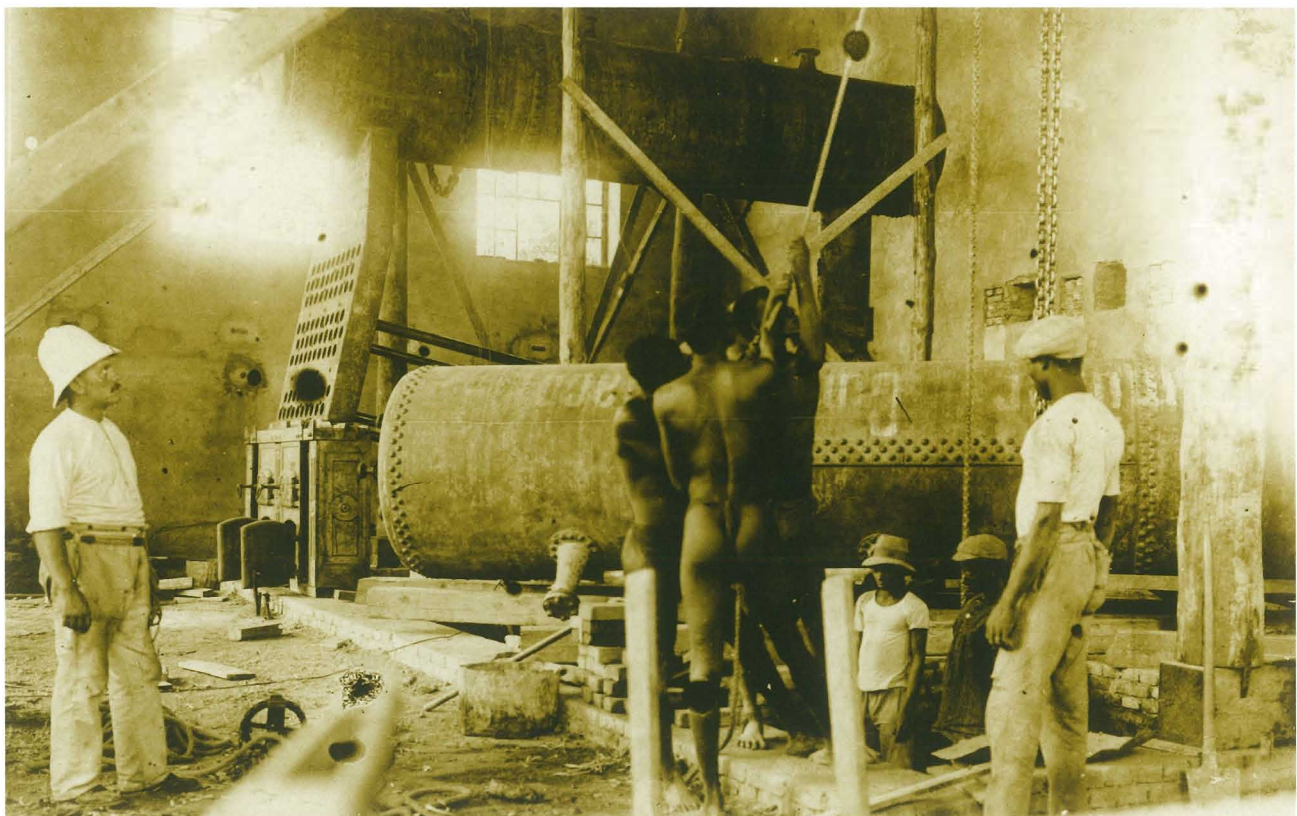


75. Kamina leta 1914: pogled na antensko polje z vsemi objekti postajnega kompleksa. / Kamina in 1914: View of the antenna field with all the station complex buildings.



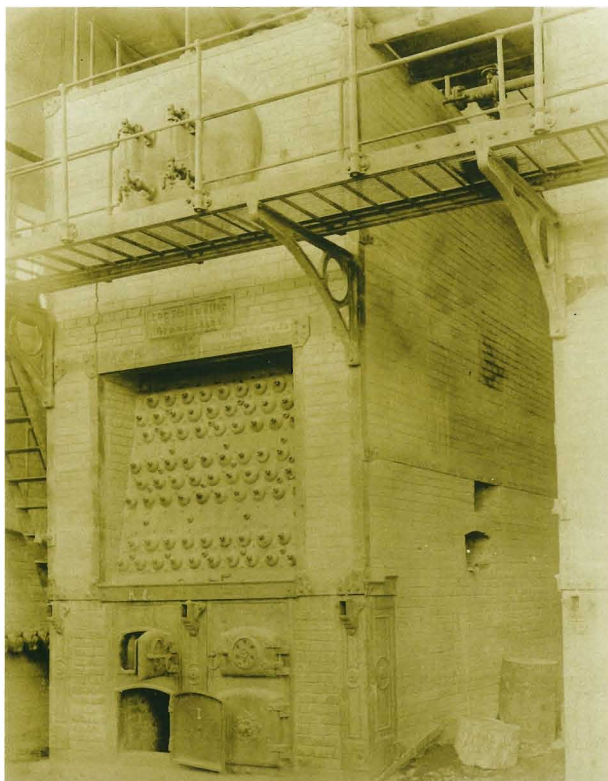
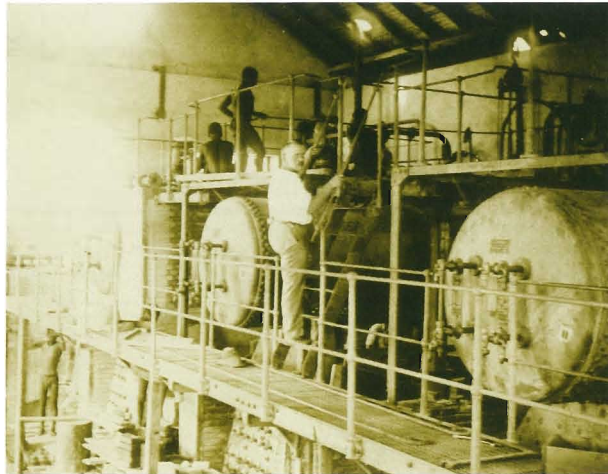
76. Kamina: preurejena kotlovnica za sprejem državnega sekretarja Solfa. / Kamina: The boiler room converted into a reception hall in honour of the State Secretary Solf.

77. Skupinski posnetek domačih delavcev po uspešni namestitvi parnih kotlov. / *Photograph of a group of native workers after successful installation of the steam boilers.*

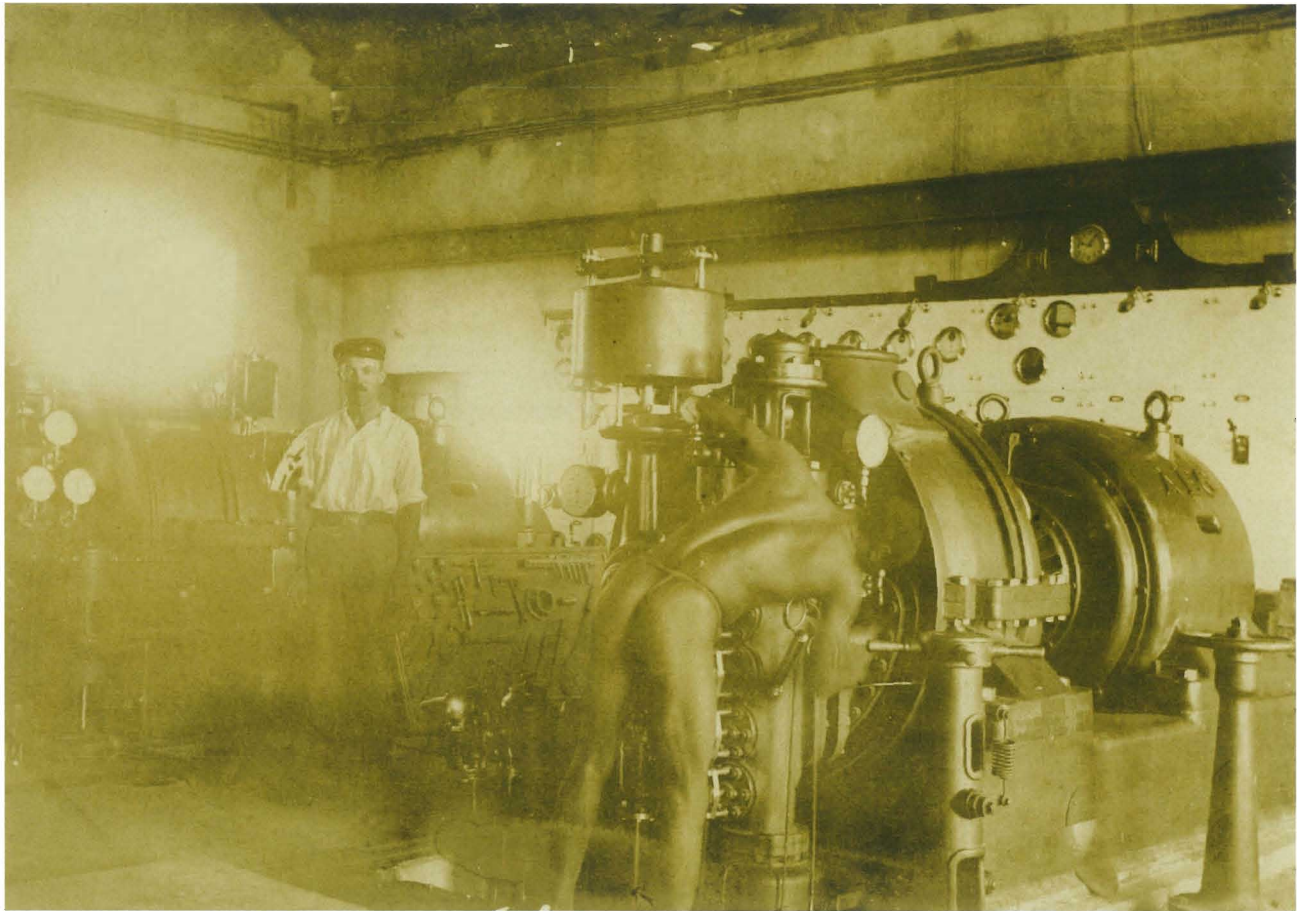


78. Montaža drugega parnega kotla v kotlovnici postaje. / *Mounting of the second steam boiler in the radio station boiler room.*

79. Nemški inženir med pregledom inštalacij v kotlovnici.
German engineer during inspection of the installations in the boiler room.



80. Obzidani parni kotel tipa L.&C. Steinmüller. / *A walled L.&C. Steinmüller steam boiler.*

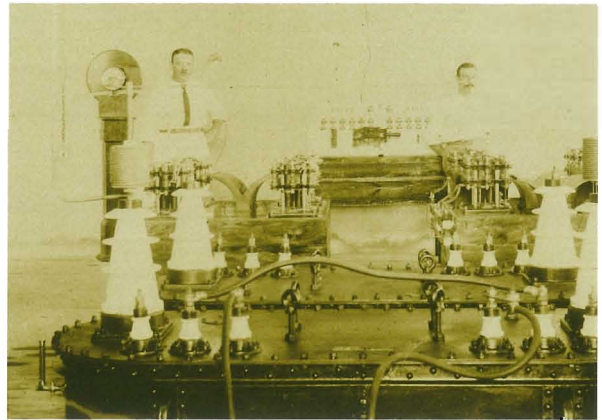
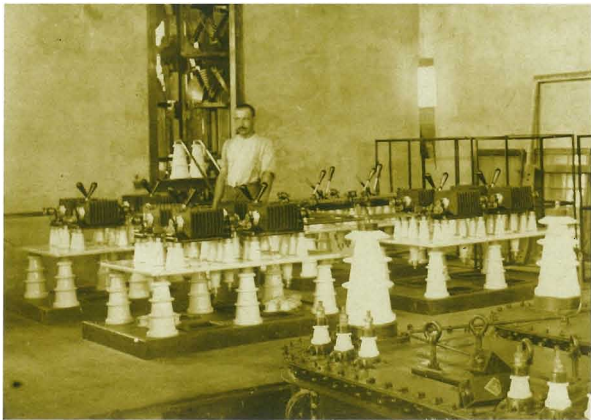


81. Domačin pregleduje generator izmenične napetosti. / *Native worker inspecting the alternating current generator.*

82. Veliki električni kondenzatorji zaprti v železnih škatlah napolnjenih z oljem. / *A set of large electric condensators enclosed in metal boxes filled with oil.*



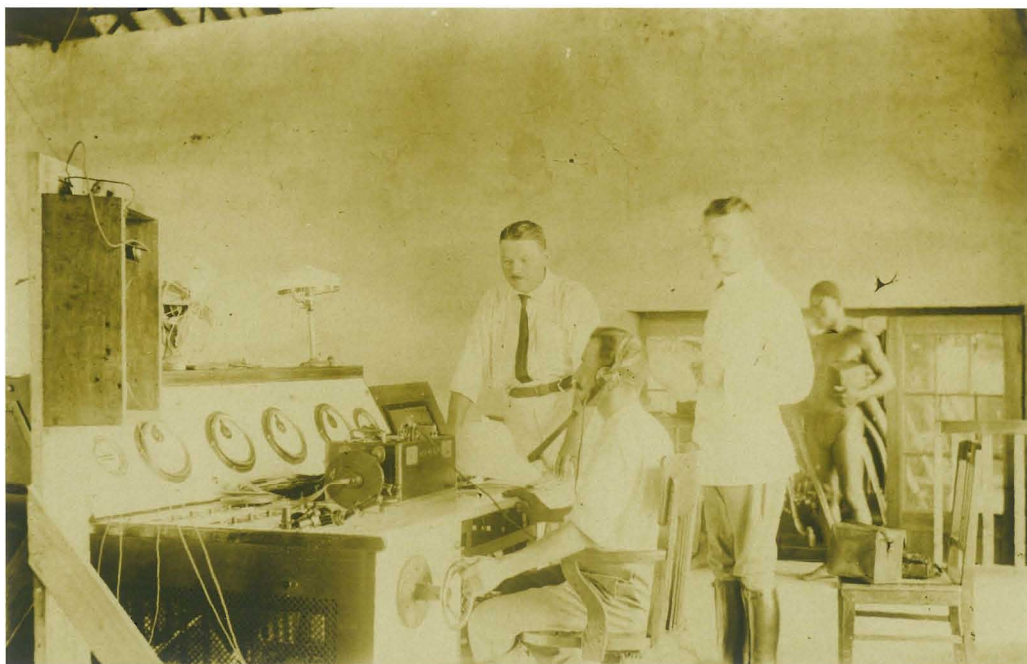
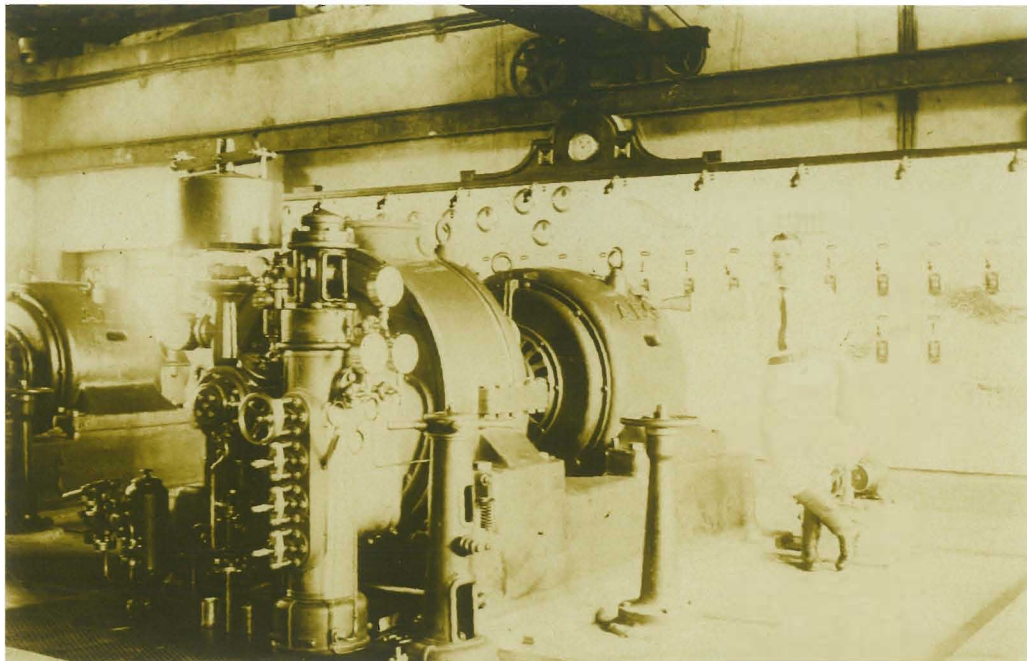
83. Opremljanje iskrišč z zaščitnimi kovinskimi kletkami. *Fitting the quenched spark gap sets with protective metal cages.*



84. Iskrišča, nameščena na keramičnih izolatorjih. V ozadju del velike antenske tuljave. / *Quenched spark gap sets mounted on ceramic insulators. In the background a part of the large antenna coil.*

85. Nemška inženirja ob visokonapetostnem transformatorju. *German engineers standing beside the high voltage transformer.*

86. Inženir ob generatorju. V ozadju se vidi glavno stikalno ploščo. / *Engineer next to a generator. The main switchboard is visible in the background.*



87. Nemški tehniki v napetem pričakovanju ob radiotelegrafskem sprejemniku. / *German technicians in tense anticipation beside the radio receiver.*



88. S stolpi utrjena stavba je značilna arhitektura za ljudstvo Tamberma v severovzhodnem Togu. / A building reinforced with towers, characteristic of Tamberma architecture in nord-eastern Togo.



89. Mošeja v kraju Sansanné Mango na severu Toga. / Mosque in Sansanné Mango, northern Togo.

90. Moški s konjem pred dvonadstropno hišo. Levo stoji pred vhodom daritveni oltar v čast duhovom prednikov. / *Man with a horse in front of a two-storey house. There is an altar with offerings to the ancestral spirits to the left of the entrance.*



91. Ilovnate koče ljudstva Čokosi v severnem Togu. / *Chokosi mud huts in northern Togo.*



92. Koče ljudstva Čokosi: slamnate strehe so zaključene z nastavkom, na katerem stoji nojevo jajce, ki simbolično varuje dom. / *Chokosi huts: thatched roofs end with a special element containing the ostrich egg for symbolic protection of the home.*



93. Nenavadna 'antropomorfna' žitnica v naselju ljudstva Čokosi. / *Unusual "anthropomorphic" granary in a Chokosi village.*

94. Cesta skozi Atakpamé. / Road through Atakpamé.



95. Na sprehodu skozi vas. / Stroll through the village.



96. Mati z otrokom. / *Mother and child.*



97. Deklica Akakbe. / *Girl Akakbe.*



98. Deček Amusu. / *Boy Amusu.*

99. Skupina moških ljudstva Hausa. Po značilnih oblačilih so se ločili od drugih domačinov v Togu. V glavnem so bili muslimani. / *Group of Hausa men. Their characteristic clothing distinguished them from other Togo tribes. They were mostly Muslim.*



100. Trgovci ljudstva Hausa prodajajo orožje. / *Hausa merchants selling weapons.*



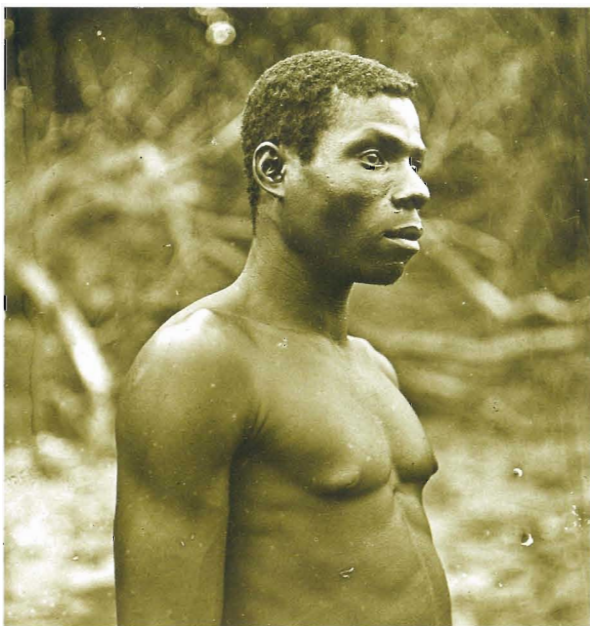
101. Skupinski posnetek pred skladiščem v kraju Atakpamé. / *Group photograph in front of the warehouse in Atakpamé.*

102. Otroci na ulici v Kamini. / *Children in the streets of Kamina.*

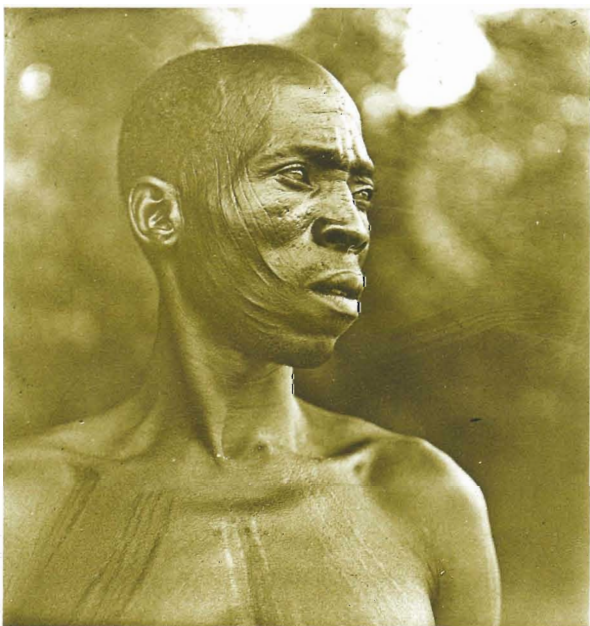
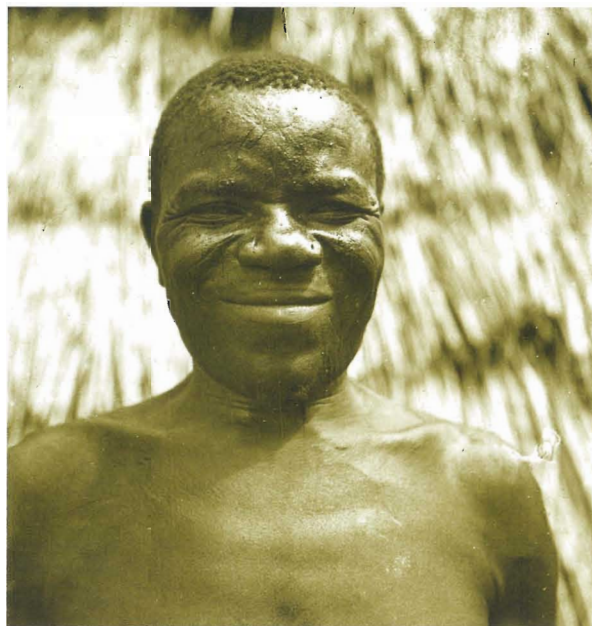


103. Tri prijateljice. / *Three friends.*

104. Andrej Akonte – pisar in prevajalec v pisarni Lea Poljanca. Skupaj sta hodila tudi na lov. / *Andrej Akonte – scribe and interpreter in the office of Leo Poljanec. They also went hunting together.*



105. Čiko – prijatelj Lea Poljanca. / *Chiko – a friend of Leo Poljanec.*



106. Lovski vodič, ki ga je najel Leo Poljanec. / *Hunting guide hired by Leo Poljanec.*



107. Mladenič iz ljudstva Čauči. / *Tchaoudjo youth.*



108. Moški ima po telesu sledove skarifikacije: vrezane linije so se z leti zarasle in predstavljajo simbolno moč varovanja pred zli duhovi. Vzorec črt določa tudi pripadnost posamezni skupnosti. / *Men's bodies showing scarification: incisions that have healed over the years, they represent the symbolic power of protection from evil spirits. The pattern of incisions also speaks of which tribe their bearer belongs to.*

109. Fantje z juga – tipični moški ljudstva Eve. / *Boys from the south – men typical of the Ewe people.*



110. Fotografska postavitev skupine moških – Kabri iz severnega Toga. / *Group of men posing for a photograph – Kabre people from northern Togo.*

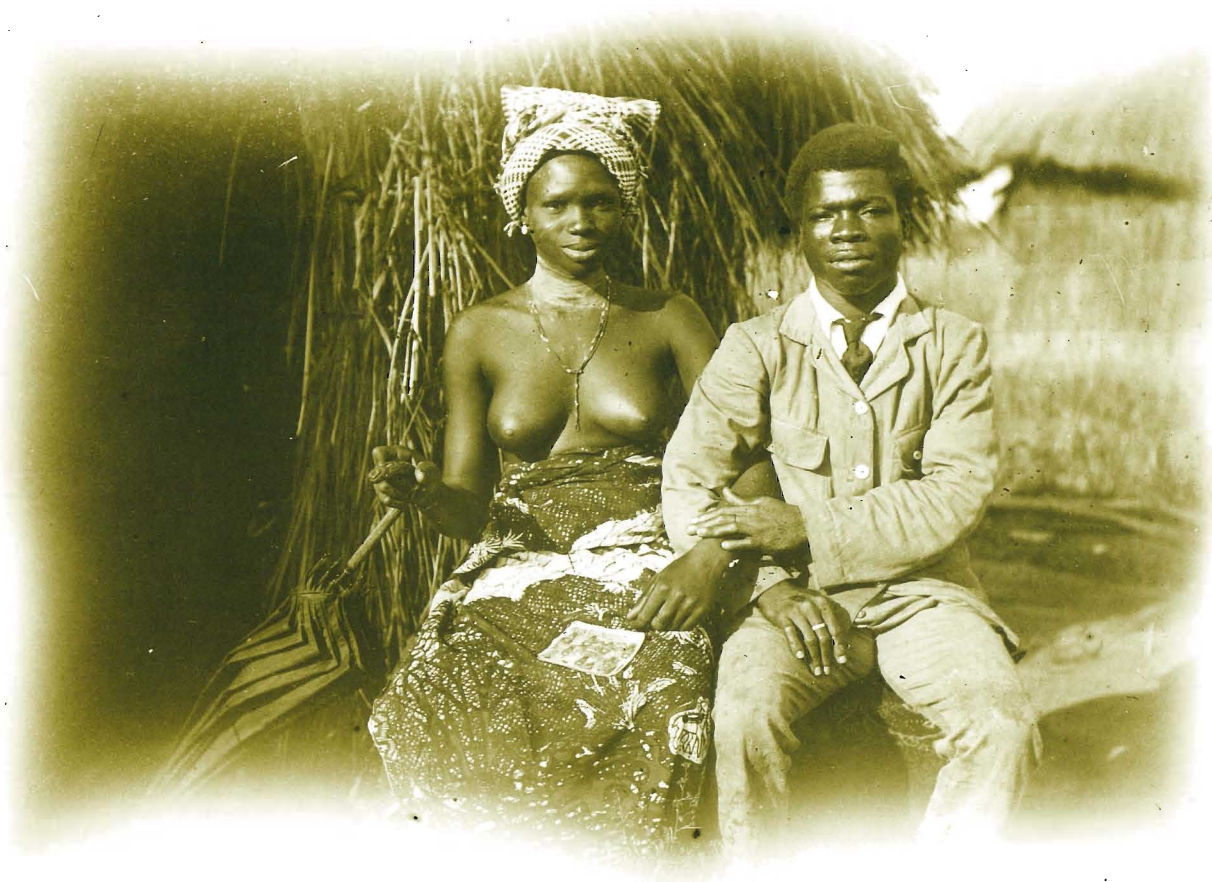


111. Skupinski posnetek s fotografovo senco. / *Group photograph with the photographer's shadow.*

112. Izpostavljen posameznik pozira fotografu. / *Individual in the foreground posing for a photograph.*



113. Puška in amuleti: bojna oprema domačinov. / Rifle and amulets: native warfare equipment.



114. Fotografija sedmih domačink na kolenih žene, ki s sončnikom ob možu pozira fotografu. / *Photograph of seven local women on the knees of a woman with a parasol posing for a photograph next to her husband.*



115. Fotografska razporeditev oseb na vaškem trgu. / *People posing for a photograph in a village square.*

116-119. Evropska moda po afriško. / *European fashion, African style.*

116.



117.



118.



119.



120. Oboroženi mladenič iz ljudstva Konkomba. / Armed young man from the Konkomba people.

121.

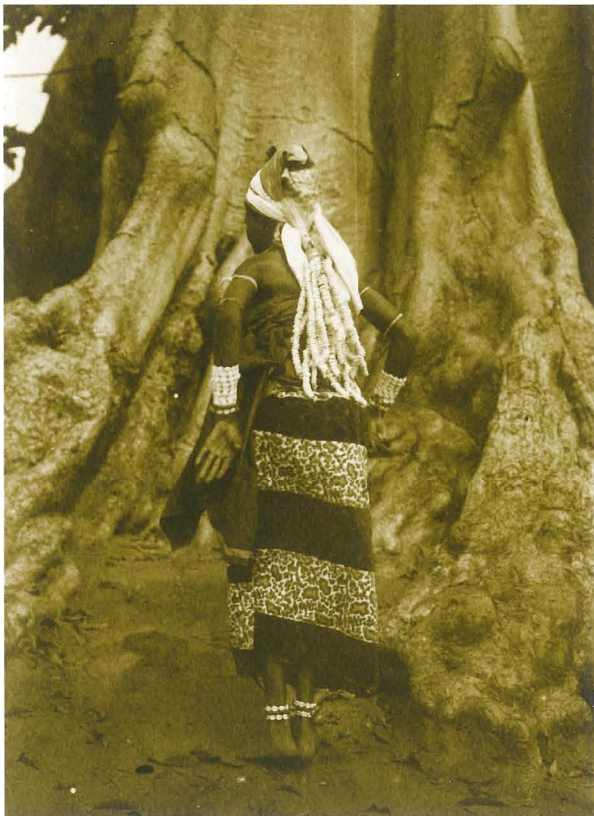
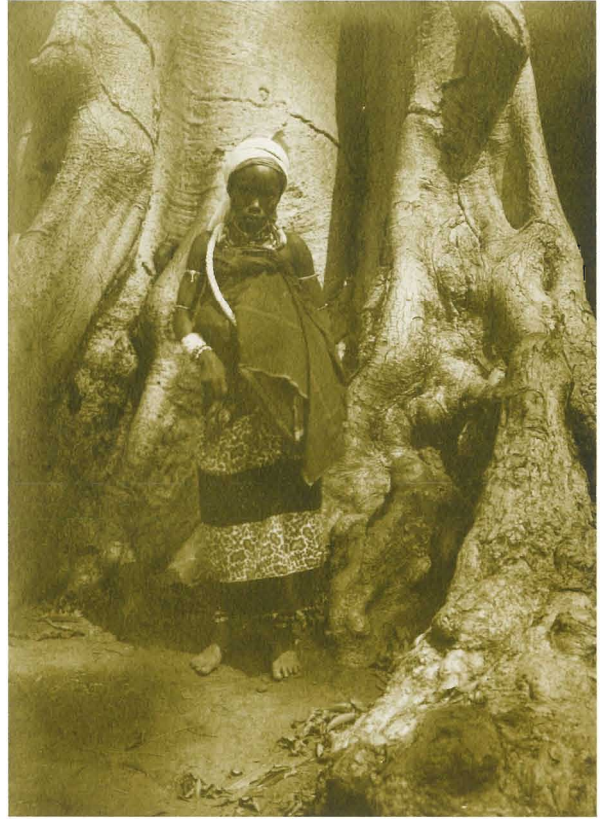


121-125. Deklica Akakbe pleše pred fotoaparatom Leona Poljanca.
Akakbe girl dancing before Leo Poljanec's camera.

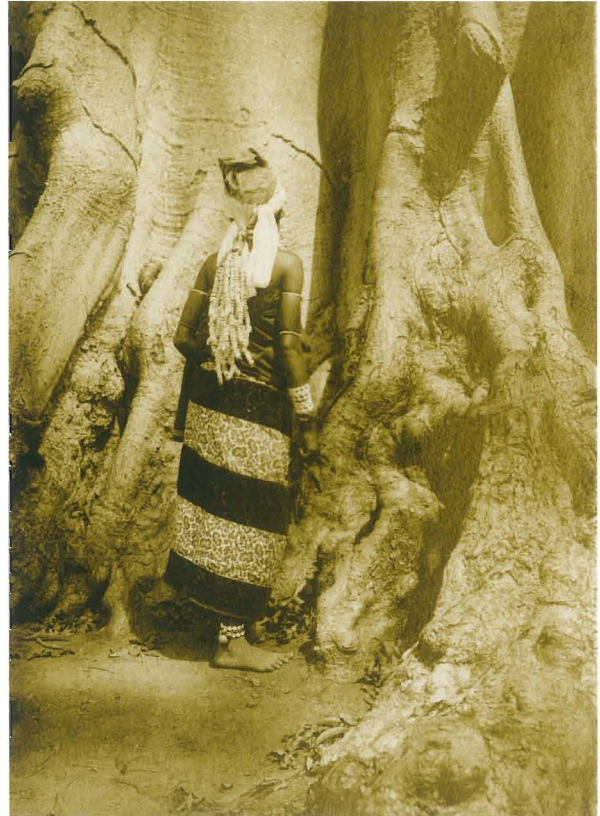
122.



123.



124.



125.

126.



127.



126, 127, 129. Mladenič ljudstva Konkomba z rogatim pokrivalom, ki ga krasi množica školjk kavri, ki pomenijo simbol rodovitnosti, kot plačilno sredstvo pa določajo družbeni ugled posameznika. / A young man from the Konkomba tribe, wearing a horned headdress adorned with a multitude of cowry shells, which are a symbol of fertility and a currency defining the social status of an individual.

128. Pokrivalo z rogovi.
Codellijeva zbirka. /
Horned headdress. Codelli collection.





129.

130. Ženska nosi na glavi posodo s pijačo. / *Woman carrying a drinking vessel on her head.*



131. Gospodar na svojem dvorišču. / *Master of the house in his courtyard.*



132. Pod krošnjo drevesa sredi vaškega trga je dovoljeno sedeti samo moškim. Tu je njihov prostor za dolgotrajne pogovore, t. i. palaver. / *Only men are allowed to sit under the tree in the middle of the village square. This is a place for their long debates (palaver).*



133. Pri ličkanju koruze. / *Husking corn.*

134. Mečkanje krompiriju podobnega jama. / Pressing potato-like yams.



135. Domačinka s pomočjo kamna drobi koruzna zrna v moko. / Local woman crushing corn kernels into flour.

136. Ženska dela, moški počiva – značilna podoba vsakdanjega življenja v Togu. / *Woman at work, man at rest – a typical everyday scene in Togo.*



137. Kuhanje je bilo za žene najvažnejše opravilo. / *Food preparation was women's most important chore.*



138. Udomaćen noj se sprehaja po vasi. / *Domesticated ostrich wandering around the village.*

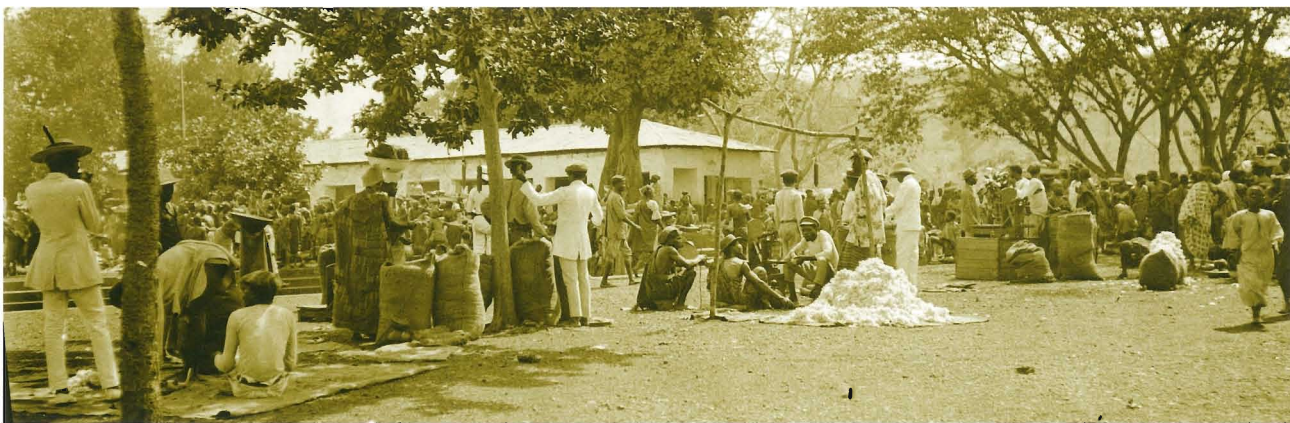


139. Delavci pred odhodom na gradbišče. / *Workers before departure to the construction site.*

140. Tržnica v kraju Atakpamé. / *Market in Atakpamé.*



141. Tržnica v Kamini. Prodajalka sedi v pločevinastem lavorju, da se zavaruje pred peščenimi bolhami. Lavor so uporabljali tudi za kuhanje hrane in pranje perila. / *Market in Kamina. The seller sits in a metal basin to protect herself from sand fleas. The basin was also used for the preparation of food and laundry.*



142. Prodajanje bombaža na tržnici v kraju Atakpamé. / *Cotton sales at the market in Atakpamé.*



143. Tržnica pred Poljančevo kočo v Kamini. / Market in front of Poljanec's hut in Kamina.

144. Domačin je v visoki travi nastavil past za živali. / *A local man setting up traps for animals in tall grass.*



145. Lokostrelci na lovu. / *Archers during a hunt.*

146. Meso so prodajali samo moški. / *Meat was sold only by men.*



147. Mesar ljudstva Hausa prodaja konjsko meso. / *Hausa butcher selling horse meat.*



148. Pečena poslastica ali afriški ražnjiči: neprodano meso so mesarji osolili, popoprali in ga nabodli na paličice, ki so jih zapičili ob robu odprtega ognjišča. / *Roasted delicacy or African barbecue: butchers seasoned unsold meat with salt and pepper, skewered it on sticks and placed the sticks upright at the edge of an open fireplace.*



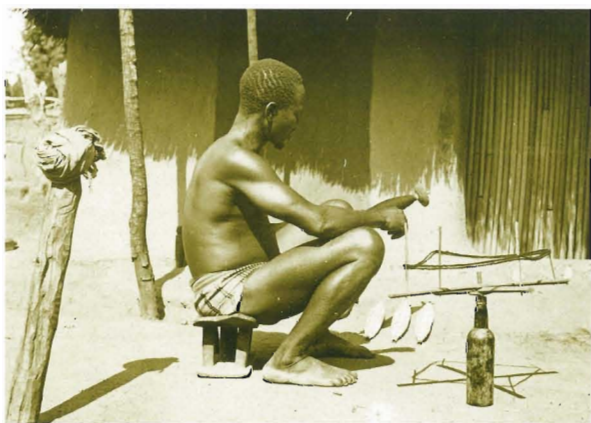
149. Vaški poglavar pred podrto železarsko pečjo v okolici kraja Bassar v zahodnem Togu. / Village chief in front of a collapsed blast furnace near Bassar in western Togo.

150. Kovač s kamnom obdeluje kos železa, ki ga pomočnik drži s kleščami in obrača. / *Blacksmith working a piece of iron with a stone. An assistant holds and turns the iron with tongs.*



151. Ženske so bile zadolžene tudi za nabiranje železove rude. / *The women's tasks also included collecting iron ore.*

152. Spravljanje bombaža v vreče. Z bombažem so domačini Nemcem plačevali davek. / Storing cotton in sacks. Locals paid their taxes to the Germans in cotton.



153. Domačin navija nit s priročno napravo. / Native winding up a thread with a handy device.



154. S tkanjem na statve so se v glavnem ukvarjali moški, včasih tudi otroci. / Weaving on a loom was mostly a task for men and sometimes also for children.



155. Tkalnica na vaškem trgu. / Cotton mill in the village square.

156. Moški ples z motikami. / Men dancing with hoes.



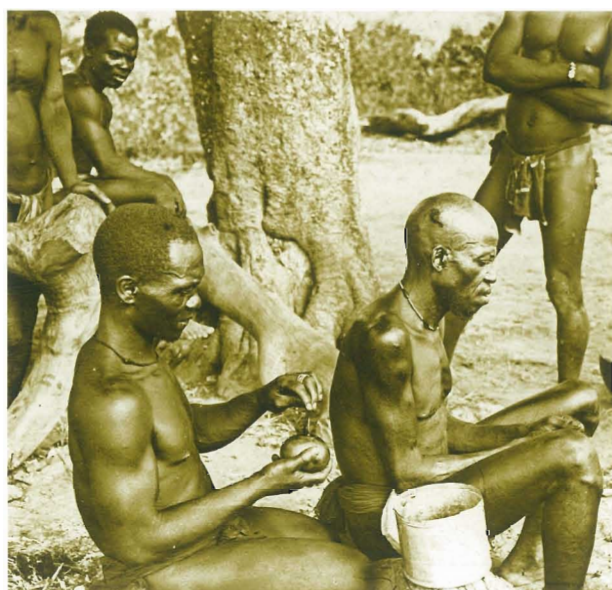
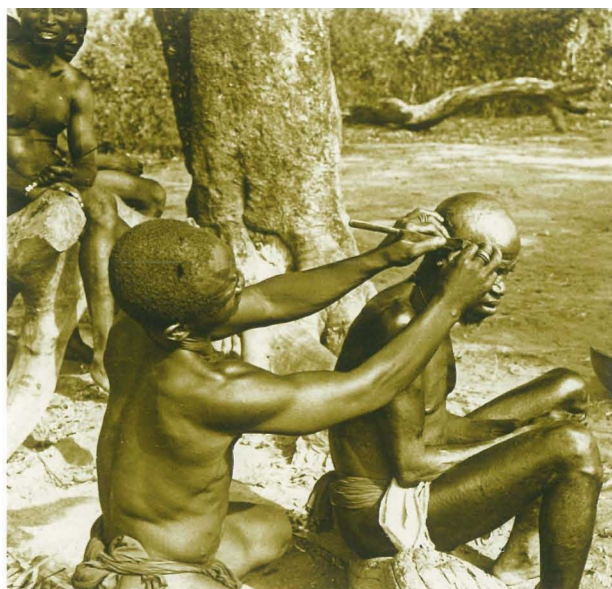
157. Ženski ples. / Women dancing.



158, 159. V ritmu bobnov. / *In the rhythm of the drums.*



160. Ponekod imajo fetiši zelo izrazito antropomorfno obliko. Ilovnate skulpture so pred dežjem in soncem zaščitene s slamnato streho.
In some places fetishes are distinctly anthropomorphic. Clay statues were protected from rain and sun with a straw roof.

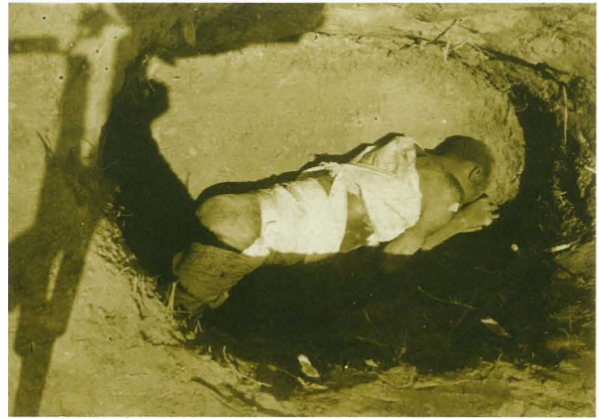


161, 162. Zdravljenje glavobola z izsesavanjem krvi s pomočjo vakuumu v posodici. / *Blood suction in order to relieve a headache by means of the vacuum in a small dish.*

163. Kopanje grobne jame. / *Digging a grave.*



164. Pokojnik leži na boku. Belo oblačilo je znak, da je bil poročen. / *The deceased lies on his side. The white clothing is a sign that he was married.*



165. Grob so najprej prekrili z vejami ... / *The grave is first covered with branches ...*

166. ... nato pa nanje nametali še zemljo, da je nastala gomila. Spomenikov niso postavljali. / *... then soil is placed on top to create a mound. They did not set up gravestones.*

167. Pri pokopu so prisotni samo moški, medtem ko ženske samo od daleč spremljajo obred. / *Only men attend the funeral. Women observe the ritual from a distance.*



168. Žalovalke glasno stokajo in držijo roke zadaj na glavi. V ozadju se vidi antenski stolp v Kamini. / *Mourners wail loudly, pressing their hands against the back of their heads. The Kamina antenna tower is visible in the background.*



169. Mrtev otrok sedi na robu groba. Glavo ima zakrito s tkanino. / *Dead child seated at the edge of the grave. The child's head is covered with fabric.*



170. Otroka so v grob položili golega, saj še ni bil poročen. Jamo so najprej prekrili z debli, čeznje pa so kasneje nasuli še zemljo. / *The child was placed in the grave naked, because he was not married. The pit was first covered with tree trunks and then with soil.*



171. Nemški priseljenci so radi obiskovali Kamino, kjer so se z vagončki prevažali po obsežnem gradbišču. Lokomotivo so pogosto zamenjali domači delavci. / Kamina was a popular destination for German settlers, who enjoyed riding a small train around the large construction site. Native workers were often used in place of the locomotive.

172. Koča, v kateri je ob prihodu v Kamino, živel Leo Poljanec. Kasneje je zgorela. / *A hut where Leo Poljanec lived after his arrival in Kamina. It later burnt down.*



173. Samo zidani temelji so ostali od kočice barona Codellija. Zgorela je leta 1913, pogorišče pa je fotografiral Leo Poljanec. *Only the stone foundations were left of baron Codelli's hut, which burnt down in 1913. The remains of the building were photographed by Leo Poljanec.*



174. Nemci so si tudi v kolonijah urbanizirali okolje. Eno od glavnih cest v kraju Atakpamé je sekala celo proga. Tabla z napisom *Halt* opozarja na previdnost pri prečkanju proge. / *Even in the colonies, the Germans had organised urban infrastructure. One of the main roads in Atakpamé intersected with a railway line. The "Halt" (STOP) sign warns passers-by to be careful while crossing the railway line.*

175, 177. Značilna nemška kolonialna hiša. Steno verande krajsijo lovske trofeje in različno orožje. / *Typical German colonial house. The wall of the veranda is decorated with hunting trophies and various weapons.*

176. Hiša zdravnika Brilla iz Berlina. Pri njem se je zaradi griže in zastrupitve krvi zdravil Leo Poljanec, ki je stavbo tudi fotografiral. / *House of Dr Brill from Berlin. He treated Leo Poljanec, who photographed his house, for dysentery and blood poisoning.*

175.

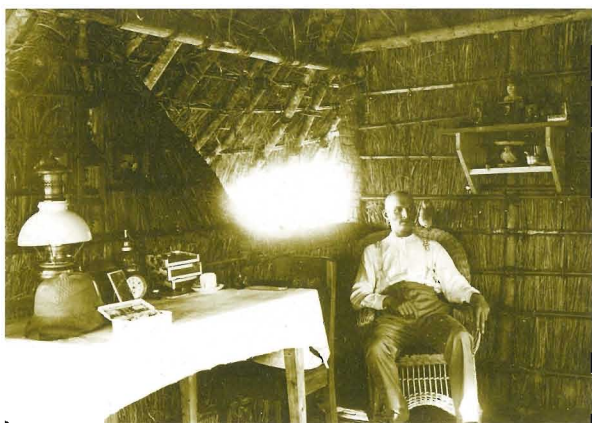


176.



177.

178. Kolonialni počitek ob pijači in glasbi. / A colonial break with drinks and music.



179. Evropsko vzdušje v koči sredi Afrike. Na zgornji polici je slika sorodnika naslonjena na leseno figuro fetiša. / European atmosphere in a hut in the middle of Africa. A picture of a relative stands on the upper shelf, propped against a wooden fetish figurine.



180. Bar v slamnati koči. Nad barom, z bogatim izborom žganih pijač, so na steni obešeni različni afriški predmeti. / Bar in a thatched hut. Various African objects hang above the well-stocked bar.

181. Predvsem ženske so rade prisluhnili glasbi, ki je prihajala iz gramofona. Zelo slabo ohranjen posnetek je verjetno nastal v šotoru nemške igralkke Meg Gehrts. / *Women particularly loved to listen to gramophone music. This very poorly preserved photograph was probably taken in the German actress Meg Gehrts's tent.*



182. Turista se peljeta proti gradbišču v Kamini. / *Tourists traveling to the Kamina construction site.*



183. Med palmami s kolesom znamke Dürkopp. / *Riding a Dürkopp bicycle amidst palms.*



184. Beli lovec na motornem kolesu. / *White hunter on a motorcycle.*



185. Četrto stoletje službovanja v zahodni Afriki: 1889–1914. / A quarter of a century of service in western Africa: 1889–1914.



186. Leo Poljanec (desno) s prijateljema in z obvezno cigaro.
Leo Poljanec (to the right) with two friends and the obligatory cigar.



187. Resna portretna poza Evropejca. / *European solemnly posing for a photographic portrait.*

188. Hladno pivo pod afriškim soncem: Leo Poljanec (desno) nazdravlja s prijateljem. V sredini je Maks, Poljančev sluga, ki je namesto piva imel raje viski. / Cool beer under the African sun: Leo Poljanec (to the right) toasting with a friend. The man in the middle is Maks, Poljanec's servant, who preferred whisky to beer.



189. Kamina: turistični ogled naselja domačinov. V ozadju antenski stolp. / Kamina: a tour of the village. The antenna tower is visible in the background.



190. Belec med ženami; izrazi na obrazih domačink povedo več kot vsak komentar. / *White man among women: the expressions on the faces of local women speak for themselves.*



191. Leo Poljanec razkazuje ubito ujedo. / *Leo Poljanec displaying a dead vulture.*

192.



193.



194.



195.

192-195. Lovski pohod in velika trofeja: nagačeni leopard! / *Hunting party and a magnificent trophy: stuffed leopard!*



196. Zadnje priprave na večtedensko lovsko odpravo. Cilj: povodni konji v reki Mono! / *Final preparations for a several-week-long hunting expedition. Target: hippopotamuses in the Mono River!*

197. Plavajoče truplo povodnega konja. / *Floating corpse of a hippopotamus.*



198. Nosači v sprednjem delu nosijo razkosano meso in kožo povodnega konja. Zadnji nosač pa na ramenih nosi Poljanca, da si ne zmoči škornjev. / *Bearers in the front are carrying meat and hide of a hippopotamus. Bearers in the back are carrying Poljanec to keep his boots dry.*



199. Bela boginja iz Wangore: prizori iz filmske scene v Kamini. / *The White Goddess of the Wangora: scenes from the film set in Kamina.*

200. V senci košatega drevesa angleški snemalec James Samuel Hodgson stoji na stolu ob kameri na stativu in se s sodelavci pripravlja na snemanje. / *In the shade of a large tree, the English cameraman James Samuel Hodgson stands on a chair next to the camera on a tripod while he and his associates prepare for the filming.*



201. Statisti v senci čakajo na začetek snemanja. / *Extras waiting in the shade for the start of filming.*



202. Bojni ples s puškami v prizoru iz filma »Bela boginja iz Wangora«. / *War dance with rifles in a scene from "The White Goddess of the Wangora".*

203. Usnjeni del pahljače je ostal ohranjen, nojeva peresa pa so že izginila. Podobno pahljačo vidimo v roki črne služabnice na sliki 204.
The leather part of the fan has survived, but the ostrich feathers have been lost. A similar fan is held by a black maid in Photo 204.



204. Bela boginja iz Wangore: prizori iz filmske scene v Kamini. / *The White Goddess of the Wangora: scenes from the film set in Kamina.*

205. Podobno rogoznico so uporabili tudi na snemanju filma (slike: 7, 199 in 204). / A similar reed mat was used during the making of the film (Photos: 7, 199 and 204).



206. Prav takšno bodalo je pritrjeno na kulisi v prizoru, ki ga vidimo na slikah: 7, 199 in 204. Bodalu iz Slovenskega etnografskega muzeja so usnjeni trakovi na spodnjem delu že odpadli. / An identical dagger is fixed on the wall of the film set in Photos: 7, 199 and 204. The leather straps on the bottom part are no longer preserved on the dagger from the Slovene Ethnographic Museum.

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Togo album

Izdal in založil:

Slovenski etnografski muzej

Zanj: Bojana Rogelj Škafar

Avtor: Marko Frelih

Oblikovanje: Mojca Turk

Koordinacija razstave: Nina Zdravič Polič

Angleški prevod: Ljubica Klančar

Lektoriranje: Maja Cerar, Dawn Reindl

Recenzenta: Matjaž Babič, Tomislav Kajfež

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