

## German colonial cinematography

Cinema started in the period of late colonial imperialism and films from colonial territories made a large part of early cinema's film repertoire. It is more than just a historical coincidence that links film to colonial expansion. In the same way colonialism declared foreign countries to national territories, film viewing was another way for possessing the world. Even though the popular representation of colonialism has recently generated a new interest in colonial history, very little is known about the role of the cinema and filmmaking in the colonies in the colonial era. In the following I want to give a short overview on the main activities in Germany between 1905 and 1918.

### 1. Watching colonial films

Exact data on the number of films from or about the German colonies and their production processes do not exist. Studying the contemporary trade press suggests that the number of German productions was about fifty - sixty films until 1918. More films were produced from the African- than from the Asian-Pacific colonies.

However, it were not just national productions that supplied the German audience with films from the colonies. Until WWI the French company Pathé Frères dominated the international film market and also supplied German audiences with films from their colonies. But also films that were not shot in the colonies belonged to the colonial film repertoire of the German audience. Films could be edited with German intertitles in order to address the national colonial patriotism of the audience. An example for this practice is the 1907 Raleigh & Roberts film *DIE VIKTORIAFÄLLE* was obviously not shot in one of the German colonies but in Rhodesia, today's Zimbabwe. What should make the film interesting for the German audience was not just that that it showed "wonderful changing scenes, the cataracts at sunrise, sunset and by moonlight; the beautiful colorings when the enormous mass of water crushes down the abyss" — but that the film is an example of how German industry was planning „very soon to use the enormous power of water for bringing electricity into the Inner of Africa.“<sup>1</sup> Another example for the blending of a transnational- and colonial patriotic reception is *WIE EIN BRIEF VON DEN GROSSEN SEEN ZENTRAL-AFRIKAS ZU UNS GELANGT (COMMENT UNE LETTRE NOUS PARVIENT DES GRAND LACS DE L'AFRIQUE CENTRALE)* (Pathé Frères 1911). The film that illustrated the different stages of the delivery of a letter from Africa to Europe is a French Production that was partly shot in one of the British colonies (Sudan) and distributed all over

Europe. For German viewers it was most likely less important who made the film or where was it shot but how a letter was actually transported to Europe.

Colonial cinema means mainly non-fiction films such as topicals, travelogues, ethnographic films, scenics or films on big game hunting. Colonial film classics as the literary novel *Peter Moors Fahrt nach Südwest* did not exist. Only from 1912/13, German film companies started to produce German colonial film dramas.<sup>2</sup> Due to the British sea blockade the films were not shot in the German colonies but in Berlin Studios and in those surrounding areas of the city that 'looked' African.

Another group of 'colonial films' make amateur films that were made by scholars or private travelers. Their number is impossible to estimate but in contrast to commercial film productions records of private 'film expeditions' have very often survived in the archives. Ethnographic expeditions were mostly organized by museums and private journeys of German citizens covered by the local press. From these sources we can learn about how people reflected the new medium in their daily work and e.g. the difficulties of filming under extreme climate conditions. One example for this kind of amateur filmmaking is the Leipzig ethnologist Karl Weule. Weule was probably the first German ethnographer using a film camera in ethnographic fieldwork on his expedition to the East African colony in 1906. His records are invaluable sources for the beginning of ethnographic filmmaking in Germany.

Studying colonial cinema and its reception means to deal with a very heterogeneous body of films. Though all of the films we know about today can be described and analyzed on the background of German colonial ideology, colonial films should not be misunderstood as simple propaganda films. Colonial cinema was framed by very different interest.

## 2. Colonial film and propaganda

The history of German colonial cinematography does not start with the shooting of the first colonial film but with the increase of exotic illustrations, photographs and the organization of ethnic exhibitions like the so-called *Völkerschau* or *Kolonialschau* in the last third of 19<sup>th</sup> century. The people's experiences with these early media framed the reception of the first films from the colonies.

A key role in the history of German colonial cinematography played the *Deutsche Kolonialgesellschaft* (DKG), German Colonial Society. The Society was the biggest colonial pressure group in Wilhelmine Germany and saw its main goal in the public's instruction about the importance of having colonies.<sup>3</sup> The Society was a bourgeois organization, represented by businessmen and merchants, academics and government officials and organized in hundreds of local branches all over Germany. In the DKG's records we can trace back colonial filmmaking until 1898 in which a request of *Regierungsrat* Dr. Stuhlmann (probably the same Stuhlmann who was the head of the Amani Institute in East Africa) asked for the financial support for the production of films in the colonies.<sup>4</sup> The request was turned down for financial reasons and because the Society considered illustrated lectures with lantern slide shows as sufficient for colonial propaganda.

The popularity of lantern slide shows declined in the following years and members started to urge the DKG to show films from the colonies.<sup>5</sup> On the 10<sup>th</sup> of April 1905 the DKG organized the first film screenings with films from the African colonies German East Africa (GEA) and German South West Africa (GSWA). The films were not commissioned by the Society but produced by the cinematographic amateur Carl Müller, who ran a popular tourist café and beer garden in Altenburg near Leipzig.<sup>6</sup>

Müller's first films included scenes on board a German Steamship liner on its way to Africa, the arrival at the colonial harbor, buildings of the colonial administration, sisal and coffee plantations, views of the African jungle, panoramic shots of the coastline, military exercises of Askari soldiers in East Africa and of the German *Schutztruppen*, phantom rides into the Usambara mountains in East Africa and the South West African desert, the local transportation systems, the efficiency of the colonial judiciary, dances of African natives, an African market and other images of colonial daily life.<sup>7</sup>

Between June and December 1905 Müller toured with his films through the DKG's local branches. Almost every film lecture became a crowded event and received the best reviews in the local press.

It existed different reasons for Müller's success and the support of film lectures through the DKG. With the introduction of film screenings the DKG reacted to the growing dissatisfaction inside the local branches that were complaining about dull lectures so that even

illustrated lectures did not “develop the full attraction any more”.<sup>8</sup> The branches were asking for cinematographic screenings and the Society had to follow the “signs of the time”.<sup>9</sup> The demand for film screenings from the branches obviously meant that the Society’s members were quite familiar with film as a new medium and did not associate it with low or cheap entertainment. Film was rather considered a modern way to inform and entertain the members and to supersede outdated spoken lectures. Since double or triple membership with associations was not unusual, and contacts between the Colonial Society and other Patriotic Societies were much more common than official statements suggest, members were probably quite familiar with film shows of the *Deutsche Flottenverein*, German Navy League.<sup>10</sup> In 1905 the League had a peak year with a total audience of 873,385 at 512 screenings.<sup>11</sup> Reports of the Navy League that after some screenings thousands of new members enlisted in the League could not pass unnoticed by the Colonial Society’s leaders.<sup>12</sup> With film screenings the DKG, too, could presents itself as a modern association that was using the newest technology to inform its members.

Second, Müller’s films reached Germany at the right time. While the Herero-War in German South West Africa and the Maji-Maji rebellion in East Africa put German domestic politics under considerable pressure, Social Democrats emphasized the burden that the colonies presented for German economy. Reports on atrocities against the African people made many Germans adhere to Wilhelm Liebknecht’s remark that the fruits of colonial politics and culture were “murder, robbery, homicide, syphilis and Schnaps”.<sup>13</sup>

Müller’s films were therefore a chance to produce a positive image of the colonies. In that strategy the significance of the ‘moving’ image cannot be underestimated. Müller’s films showed that the uprisings in the colonies did not result in a complete standstill of colonial life. Rather on the contrary, economy and social life in the colonies were literally ‘in motion’. Besides the demonstration of the colonies’ productivity, supported by the natives’ work, Müller’s films illustrated the success of educating the colonized according to the Eurocentric ideology in which civilization could only be understood in terms of disciplined labor.<sup>14</sup> It were finally vivid scenes such as market life in Lome, Africans joyfully dancing or scenes from a botanical Garden „with its cultivation done by Negroes“<sup>15</sup> that represented a peaceful harmony of colonizer and colonized in the colonies.

For Müller his films and his ‘colonial travel’ was important for consolidating his reputation of

a successful businessman in Altenburg. He run the first cinema in his hometown and the films offered the chance to offer a quality program to the local public.

Quite similar to this was the Woermann Company, the biggest shipping line in Germany at that time, interested in Müller's films. Woerman was the main 'sponsor' of Müller's travel and used his films to underline it's reputation as the number-one shipping company of the Reich. Besides this, it allowed Müller to screen films on board of the cruiser and introduced a kind of board- entertainment that only became standard around 1914. Having realized the chances of the new medium, Woermann also sponsored Müller's second colonial film journey by giving him a free passage on his steamers. It is no surprise that the second set of films which Müller shot in the West African colonies Southwest Africa, Cameroon and Togo included several scenes depicting properties of the Woermann Trade Company.

Finally, the *Kolonialschau* in Berlin 1896 showed that the popularity of such events was also because of the exhibition of Africans and Polynesian people from the colonies and the peoples' voyeuristic-interest to watch the exotic Other. Since 1901 it was prohibited to exhibit 'natives' from the colonies for commercial purposes.<sup>16</sup> Film's reputation as being an objective medium for authentic representation made Müller's films a substitute for 'real' face to face experiences: If colonized people could not come to Germany, film could take the viewers to the colonies. Moreover, in contrast to complaints about interracial relations between e.g. African men and German women as it was often reported from a *Völkerschau*, film could keep the exotic Other at safe distance.

After Müller's second travel in Winter/Spring 1906 and a new film lecture tour through the DKG's local branches, the DKG purchased Müller's films by the end of 1906.

Though the DKG targeted an audience of people that were able to support the colonial movement financially and politically, the attitude changed during the election campaign for the Reichstag, the so called *Hottentotten-Wahl*, in January 1907.<sup>17</sup>

Chancellor Bülow appealed to the DKG to support the election campaign with all means, including – if there was no other possibility, as Bülow wrote – unpolitical once such as lantern slides.<sup>18</sup> This election could hardly be won with only the votes of the colonial movement's prosperous supporters. Branches such as the two Berlin ones started to organize popular lectures about the colonies in order to specifically address the working class.

The outcome of the election strengthened the colonial wing in the Reichstag and the DKG

realized that activities similar to that during the campaign had to be continued.<sup>19</sup> Film screenings should become an important tool to reach circles “that until now have been standing outside our movement” as the DKG remarked.<sup>20</sup> Between January and April 1907 the DKG’s propaganda activities were supported by a second colonial filmmaker. With films from “War- and peace life in Southwest-Africa” the forestry assistant Robert Schumann, who had been a soldier in the Herero War, was probably the only one who could present films from the Herero War.<sup>21</sup>

In summer 1907 the DKG contracted the *Deutsche Bioscope-Gesellschaft m.b.H.* as the official exhibitor of colonial film programs. After a promising start in the publicity campaign 1907/08 colonial film screenings already came to an around 1908/09.<sup>22</sup> The sudden ending of organized film screenings was clearly influenced by the growing competition with local and travelling cinemas. In contrast to commercial venues that attracted their audiences with regular new programs, the DKG was not able to compile in the same way new colonial films programs. Moreover, people did not want to see exclusively colonial films in a film program but rather preferred to watch them as part of a more entertaining program structure.

### 3. Colonial films and the spectacle

Compared to the film propaganda work of the DKG, very little is known about they way how commercial film companies organized their film productions in the colonies or local cinemas were programming colonial films. Until WWI the *Reichskolonialamt* did not officially support filmmaking in the colonies and avoided carefully to become associated with commercial cinema.<sup>23</sup>

Films from the colonies were therefore not shot by government officials but by professional operators that were working for commercial film companies that were competing with each other on the fast growing film market. Making films for exclusive patriotic purposes was therefor a risky financial matter and may explain the ambivalent nature of commercial colonial films that were addressing the official side as the urban film viewer at the same time.

The ‘image’ of German industry carrying the light into the dark continent, as it was emphasized in the release advert for *DIE VIKTORIAFÄLLE*, illustrates a crucial topic in colonial films: the colonies not as territories apart from civilization but Africa that catches up with modern western standards. Moreover, the colonies should not be presented as being different

to Germany not but pretty much alike. The representation of the colonies as a familiar modern spaces already characterized Müller's films: Images of „beautiful European buildings“<sup>24</sup>, the ‘traffic’ in Daressalam, a German hotel, numerous arrivals and departures of Steamers or a modern advertisement pillar in a street scene of Swakopmund<sup>25</sup> were for reviewers the proof that „the pioneers of Germandom are beginning slowly but surely to make their mark of German characteristics on land and country abroad“.<sup>26</sup> In the discourse of colonization, images of technology were displaying the colonizing machine and applied progressive sciences that, according to the German Colonial Secretary Bernhard Dernburg, were crucial in the process of colonizing with tools of maintenance.<sup>27</sup> For images of transportation, amusement, trolleys, trucks and trains also the most favorite topic in early cinema — the mundane life in the metropolis and technology as a visual spectacle.

Studying films, titles, reviews, descriptions and adverts of colonial films in the German trade press suggests that the most adequate form of presenting the ‘modern colonies’ in film was the popular travelogue, which is defined as a nonfiction film whose primary subject is the representation of *place*.<sup>28</sup> This does not exclude ethnographic shots but they are subsumed under the exploration of the space. Exclusively ethnographic colonial films were very rarely promoted in the trade press and not part of regular film programs. Even the DKG that could have easily articulated an educational interest in the screening of ethnographic for its members was rather reserved to include ethnographic footage in the colonial film programs. In 1906 the Society did not embrace unqualified the unique chance to receive films for free from the Austrian anthropologist Rudolf Pöch who had shot films in the German New Guineas. It rather recommended a careful selection of Pöch's material as the films depicted mainly natives that would finally tire the viewer.<sup>29</sup>

The ambivalence of colonial films between colonial ideology and cinematic spectacle suggests the promotion advert of *LEBEN UND TREIBEN IN TANGA (DEUTSCH OST-AFRIKA)/ HUSTLE AND BUSTLE IN TANGA (GERMAN EAST AFRICA)* of the Deutsche Bioscope from November 1909. Even though the film does not exist anymore, the summary gives us a very precise idea of what this film was about. The film was promoted as a German colonial film and a *Schlager*, hit, for every theatre:

In perfect excellent photography, supported by differently colored, effective tinting, this interesting recording shows among other things the quarter of the natives with the

picturesque, strange mud huts, a street in the native quarter with the vivid hustle and bustle of Negroes, Mohammedan, Indians and so on, the arrival of the train at the small but clean train station, the interesting traffic in the main street with trolleys, rickshaws, baby carriages, distinguished Europeans, black urchins (*Gassenjungen*) and so on, well even the music arrives (the school children marching band of the German School), happily surrounded by young and old, exactly like in Germany, a children party at the Bismarck-square with the pretty Bismarck monument, Europeans sitting at the coffee-table, amused by an extremely funny chimpanzee, a gym lesson of the German school with exercises round dances, vaulting and so on., exercises of the native Askari military troop, whose uprightness (*Strammheit*) and dashing character (*Schneidigkeit*) almost equal that of their German comrades.<sup>30</sup>

Supposing that the summary of *LEBEN UND TREIBEN IN TANGA* in the advert followed the real temporal order in the film, the film illustrates the successful colonization of the African. The film starts with contrasting the mud huts and the hustle and bustle in the native quarters with the clean train station and the streets filled with distinguished European people. The uncontrolled movement in the beginning turns into disciplined compartment in the end. We see 'domesticated' Africans exercising the same movements like German soldiers.<sup>31</sup>

However, *LEBEN UND TREIBEN* is about more than the successful colonization of the African. The film is not exclusively interested in emphasizing the difference between colonizers and colonized but in the abundance of sights that were to see in Tanga. In strong contrast to reports that described life in the colonies as extremely dull and boring, the film pays no particular interest in foregrounding the colonizer, whose presence almost disappears in the continuous flow of different views. The film illustrates life in Tanga as a sequence of joyful moments: the local marching band, the exercises of the African school children seemed to be at least as interesting as the European coffee-klatsch.

#### 4. From colonial non-fiction to stories from the colonies

While travelogues remained a popular film genre in early cinema a change in colonial cinema took place around 1913. Robert Schumann, who returned to Africa in December 1908 and lived in the East German colony until 1913, started to produce small narrative films about his adventures of hunting African big game. With his film company *Deutsche Jagdfilmgesellschaft* Schumann became extremely popular in Germany. In his repertoire Schumann also had a fictional film called *GESTÖRTES LIEBESIDYLL IM AFRIKANISCHEN URWALD* (*THE SPOILED LOVE IDYLL IN THE AFRICAN JUNGLE*). This parody of a love story was probably the first film that was exclusively shot with an African cast.<sup>32</sup>

While Schumann produced films in the East German colony, Hans Schomburgk, today known



as the most prolific filmmaker associated with colonial filmmaking, shot Western-like ethno-dramas in the colony Togo. Due to Schumann's early death already in the very first weeks of WWI, Schomburgk became one of the most important lecturers at propaganda events.

The outbreak of WWI made any supply with films from the colonies impossible and marks the end of colonial film production in the colonies. Even if films could not longer be made in the colonies, films about the colonies could also be produced elsewhere, for example in Berlin and the Berlin forest. Between 1917 and 1918 the *Deutsche Kolonialfilmgesellschaft*, DEUKO, German Colonial Film Society, produced at least three German colonial fiction films and one animated colonial short film. The production of the films was supported by the Colonial Department and the Colonial Society and joined the public campaign for getting back the recent lost colonies. *FARMER BORCHARDT* that told the story of the life of a brave honest German farmer in the South West African colony during the Herero War became a major success for the DEUKO. On its way to become a new important film company on the German film market the end of WWI also marked the end of the DEUKO. The company's last film *DER GEFANGENE VON DAHOMEY* about the inhumane treatment of German prisoners of War in Africa by a sadistic French colonial officer was immediately censored by the allied forces and eventually prohibited for exhibition. Within a few months the company went bankrupt.

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#### Filmography:

The following filmography on German colonial film is a *work in progress*. It is based on my own research and the information of different European film archives.

1. NEU-GUINEA 1904-1906 – IN MEMORIAM PROFESSOR DR. RUDOLF PÖCH (German New-Guineas, 16mm-Kopie, 168m, Archive: IWF Wissen und Medien GmbH, Göttingen).
2. VÖLKERKUNDLICHE AUFNAHMEN AUS DER SÜDSEE AUS DEN JAHREN 1908-1910 (Karolinen, Neu-Pommern, Bismarck Archipel, 16mm-Kopie, 96m, Archive: IWF).

3. AUSSCHNITTE AUS DEM FORSCHUNGSFILM: BUSCHMÄNNER IN DER KALAHARI (German-Southwest Africa, 1907-1909, Director: Rudolf Pöch, 16mm-Kopie, 72m, Archive: IWF).
4. BUSCHMANN SPRICHT IN DEN PHONOGRAPHEN (German-Southwest Africa, 1908, Director: Rudolf Pöch, 16mm-Kopie, 39m, Archive: IWF).
5. AUS DEM LEBEN DER KATE AUF DEUTSCH NEUGUINEA. AUFNAHMEN AUS DEM JAHRE 1909 (Regie: Richard Neuhauss, 16mm-Kopie, 77m, Archive: IWF).
6. STAATSEKRETÄR DR. SOLF BESUCHT TOGO (Archive title) (1913, 16mm-Kopie, 105m, Archive: IWF).
7. IM DEUTSCHEN SUDAN (Togo, 1914, Director: Hans Schomburgk, 16mm-Kopie, 629m, Archive: IWF).
8. BAU DER DRAHTLOSEN TELEFUNKENSTATION (Togo, 1913/14, Director: Hans Schomburgk, 35mm-Kopie, 315m u.286m, Archive: Deutsches Technikmuseum Berlin). The Film exists only in a negative print.
9. IN DEUTSCH-OSTAFRIKA WÄHREND DES ERSTEN WELTKRIEGES. AUFNAHMEN AUS DEN JAHREN 1914-16 (Deutsch Ost-Afrika, Produzent: Walter Dobbertin, 16mm-Kopie, 80m, Archive: IWF).
10. ETHNOGRAPHISCHE AUFNAHMEN AUS DEUTSCH-OSTAFRIKA. 16 films from Karl Weule's German East Africa-Expedition 1906/07. The films were just recently discovered in the archive of the Museum für Völkerkunde in Leipzig.
11. DEUTSCH-OSTAFRIKA: EINE GROSSE ÖFFENTLICHE SCHULE DER PROVINZ USAMBARA (Deutsch-Ostafrika, 1912, Produktion: Germania Film, 35mm-Kopie, 74m, Archive: Bundesarchiv-Filmarchiv).
12. LÖWENJAGD IN AFRIKA (Archive title) (Deutsch-Ostafrika (?), 35mm-Kopie, 54m (Fragment), Archive: Bundesarchiv-Filmarchiv).
13. AFRIKANISCHE SOLDATEN (vor 1914, 35mm-Kopie, 10 Meter, Archive: Stiftung Deutsche Kinemathek).
14. DIE FORTSCHRITTE DER ZIVILISATION IN DEUTSCH-OSTAFRIKA (Deutsch-Ostafrika, 1911, Produktion: Pathé Frères, 35-mm Kopie, 99m, Archive: Stiftung Deutsche Kinemathek).
15. NASHORNJAGD IN DEUTSCH OSTAFRIKA / RHINOCEROS HUNTING IN AFRICA (Deutsch-Ostafrika, 1913, Regie: Robert Schumann, Produktion: Deutsche Jagdfilmgesellschaft, 35mm-Kopie, 728ft., Archive: National Film and Television Archive, London).
16. FAHRT DURCH DEN URWALD (Archive title) (Deutsch-Ostafrika, 1910, 35mm-Kopie, 285ft., Archive: National Film and Television Archive, London). This film is probably identical with DIE SIGIFÄLLE IN DEUTSCH-OSTAFRIKA (Deutsche Bioscope, 1910)
17. OST-AFRIKA / ÖSTLICHES AFRIKA (EASTERN AFRICA). The title is mentioned by Gosfilmfond (Russia). The film is from the Teens and has German intertitles.

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<sup>1</sup> *Der Kinematograph*, no. 28, 10.07.1907.

<sup>2</sup> Sybille BENNINGHOF-LÜHL, *Deutsche Kolonialromane 1884-1914 in ihrem Entstehungs- und Wirkungszusammenhang*, Bremen 1983.

<sup>3</sup> It exists no comprehensive study on the history of the DKG. The best introduction into the DKG's history until WWI gives Richard V. Pierard in his unpublished dissertation, *The German Colonial Society 1882-1914* (Diss. Iowa State University 1964). A short summary of the DKG's activities is also given by Pierard in: 'The German colonial Society' in: *Germans in the Tropics. Essays in German colonial History*, Arthur J. Knoll, Lewis H. Gann ed. (New York Westport London) 1987.

<sup>4</sup> Deutsche Kolonialgesellschaft, *Bericht über die Sitzung des Ausschusses der Deutschen Kolonialgesellschaft*, 10.05.1898.

<sup>5</sup> On the propaganda work of the Colonial Society see: Wolfgang Fuhrmann, 'Lichtbilder und kinematographische Aufnahmen aus den Kolonien' in *KINtop. Jahrbuch zur Erforschung des frühen Films*. vol 8, 1999, pp. 101-116.

<sup>6</sup> Müller was not the first who made films in the colonies. Already in 1903/04 Carl Georg Schillings shot films on his last expedition to German East Africa. However, his films were not noticed by the colonial movement.

<sup>7</sup> The short summary of the films is based on different reviews on the first screening on April, 10<sup>th</sup> in Berlin and the films of the Deutsche Bioscope that sent its own operator, Georg Furkel, to the colonies in 1907. *Berliner Börsenzeitung*, 11.04.1905; *Norddeutsche Allgemeine Zeitung*, 12.04.1905 and *Vossische Zeitung* 12.04.1905. *Kinematographische Vorführungen des Deutschen Flotten Vereins. Programm und kurze Erläuterung der Bilder* 1907/8, BArch, MA RM 3 / 9925, Blatt 85-87.

<sup>8</sup> Deutsche Kolonialgesellschaft, *Jahresbericht der Deutschen Kolonialgesellschaft 1905*, p. 11.

<sup>9</sup> *Ibid.*, p. 11.

<sup>10</sup> See also chapter 5.6. "Kontakte zu anderen nationalen Verbänden" in: Ulrich S. Soénius, *Koloniale Begeisterung im Rheinland während des Kaiserreiches*, Schriften zur rheinisch-westfälischen Wirtschaftsgechichte, Band 37 (Köln: Selbstverlag Rheinisch- Westfälisches Wirtschaftsarchiv zu Köln e.V., 1992).

<sup>11</sup> Geoff Eley, *Reshaping the German Right. Radical Nationalism and Political Change after Bismarck*. New Haven/London: Yale University Press, 1980), p. 222

<sup>12</sup> *Ibid.*, p. 221.

<sup>13</sup> Wilhelm Liebknecht quoted in Manfred Gothsch, *Die deutsche Völkerkunde und ihr Verhältnis zum Kolonialismus* (Baden-Baden 1983), p. 57.

<sup>14</sup> Henning Melber, "Rassismus und eurozentristisches Zivilisationsmodell: Zur Entwicklungsgeschichte des kolonialen Blicks" in: Nora Räthzel (eds.) *Theorien über Rassismus* (Hamburg 2000), p. 131-163.

<sup>15</sup> *Afrika- Post*, Nr. 15, 09.08.1906, Seite 236-237.

<sup>16</sup> Erich PRAGER, *Die deutsche Kolonialgesellschaft 1882-1907*, Berlin 1908, p. 144.

<sup>17</sup> The label 'Hottentotten-election' derived from the Herero War and the Nama uprising in German Southwest Africa that became the campaign's central motto.

<sup>18</sup> Dieter Fricke, 'Der deutsche Imperialismus und die Reichstagswahlen von 1907' in: *Zeitschrift für Geschichtswissenschaft*, 1961, pp. 538-576.

<sup>19</sup> Deutsche Kolonialgesellschaft, *Bericht über die Sitzung des Ausschusses der Deutschen Kolonialgesellschaft* 01.02.1907.

<sup>20</sup> Deutsche Kolonialgesellschaft, *Berichte über die Sitzung des Vorstandes der Deutschen Kolonialgesellschaft* 22.05.1907.

<sup>21</sup> DKZ, no.5, 02.02.1907.

<sup>22</sup> An overview on the history of German colonial cinematography is given by Guido Convents, Film and German colonial propaganda for the black African territories to 1918, in Paolo Cherchi Usai, Lorenzo Codelli (ed.), *Before Caligari: German Cinema, 1895-1920* (Pordenone 1990), pp. 58-77. On the beginning of film screenings in the German Colonial Society see: Wolfgang Fuhrmann, Lichtbilder und kinematographische Aufnahmen aus den Kolonien, in *KINtop. Jahrbuch zur Erforschung des frühen Films*. vol. 8, 1999, pp.101-116.

<sup>23</sup> However, the government welcomed every chance to be at premieres of colonial films that depicted the colonial administration in a favorable way. Prominent film viewers were the German Emperor, the Crown prince, Chncelor Bülow or State Secretary of the colonies Solf.

<sup>24</sup> *Vossische Zeitung*, 12.04.1905.

<sup>25</sup> *Duisburger Generalanzeiger*, 18.12.1905.

<sup>26</sup> *Darmstädter Tageblatt*, 16.03.1908.

<sup>27</sup> Bernhard Dernburg, *Zielpunkte Deutschen Kolonialwesens*, Berlin 1907, p. 9.

<sup>28</sup> Jennifer Peterson, *World Pictures: Travelogue films and the lure of the exotic, 1890-1920*, University of Chicago, Diss., p.12.

<sup>29</sup> *Bericht über die Sitzung des Ausschusses der Deutschen Kolonialgesellschaft*, 09.11.1906.

<sup>30</sup> *Der Kinematograph*, no. 150, 10.11.1909.

<sup>31</sup> The contrast was perhaps even intensified through the use of different virages.

<sup>32</sup> on Schumann's short 'Berlin film career' see: Wolfgang Fuhrmann, "Nashornjagd in Deutsch-Ostafrika". Die frühe Kolonialfilmindustrie' in: Ulrich van der Heyden und Joachim Zeller, *Kolonialmetropole Berlin. Eine Spurensuche* (Berlin Edition, Quintessenz, Berlin 2002), pp. 184-187.