

**Concerning certain issues of Mongolian historical
photography studies**

(End of 19th century to 1957)

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Ulaanbaatar 2013

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INTRODUCTION

In Mongolia, photography was first called “*suuder dur*” (shadow figure), “*suuder zurag*” (shadow image) and after the people’s revolution, it was called “*batiar zurag*” (picture image) and eventually it was renamed “*gerel zurag*” (light image).

In his *Mongolian Language Dictionary*, the scholar Ya. Tsevel defined it in this way: “Photography is an act of developing the form and shape of an object on a special film that is sensitive to light; also, the photography that developed likewise and the entity in charge of taking photography is called photography agency”. It can become a main research tool and an invaluable source.

The fact that there are high capacity photographic tools and sufficient historical material provides a vast array of opportunities for research development in this area. It includes an observation of historical photography as one part of a research work.

Photography offers insights into lifestyle, properties, dress, accessories, faces of the people of the time, building, food and ritual, which reflect social and economic changes.

Importance of studying the topic: In recent times, there has been a growing interest in the daily lives of Mongolians, with numerous autobiographies appearing in print. In addition, photography has secured a significant place as a critical research tool. To summarize, studies of photography related to Mongolian history encompassing the end of 19th century to early 20th century, yet it has barely been studied.

There is a need to carefully examine and interpret the historical photographs from different points of view, such as timeline, historical circumstances, origins, content, photographer’s motivation, documentation, other images, and correlation to historical events.

It is important to note that there have scarcely been studies on intention, physical properties, content, photographic technique and approach. Unfortunately, invaluable documents and photographs have not survived.

One instance of disappearance of historical materials and photographs kept in the archives is an unfortunate incident when valuable documents and pictures that were

historical witness to Mongolian history and maintained at the Central Archives of the Mongolian People's Party were burnt during the chaos took place during political election of 2008. At the time the archives maintained approximately historical pictures which were Mongolia's historical documents and of 20th century history, autobiography of the members of the Mongolian People's Party and deposit unit under logs related to the autobiography.

In addition, we need to pay attention to the fact that issues concerning the records, maintenance, protection, categories, definition, videos, cataloging, usage history, current state, future development issues of photographs maintained at the state foundations, archives, museums and individuals have not been cared for to an adequate degree or raised as a matter in question.

Source and principal research instruments: When the Institute of Literature and Scripts was established for the first time in Mongolia, scientific and research work was intensified, hence much work was completed in regards to foundation of a photography reserve, small number of items were collected and in 1924 the photography laboratory was formed.

For my thesis work "Concerning certain issues of Mongolian historical photography studies" (End of XIX Century to 1959), historical photographs preserved at the National Central Archives of Mongolia (NCA), Center for Audio Visual and Photo Records, Photography Reserve of the National Museum of Mongolia, Academy of Sciences, Reserve of the Institute of History, Central Archives of Mongolian People's Party, Special Archives of the General Intelligence Agency, Photography Center of the "Mon Sudar" Publishing House and historical pictures of a number of individuals were used as my primary sources and principal instruments.

Research works and manuscripts of Mongolian scientists are preserved at the Reserve of Institute of History, Academy of Sciences, and well over 4000 historical pictures are preserved, of which the majority belong to the period after the 1920s.

Approximately 56,800 photographs pertinent to political, social, economic, party and state leaders and individuals of 1913-2007 and a photography album consisting of 342 log units pertinent to historical events of 1920-2008 are preserved at the Center for Audio Visual and Photo Records of the NCA. Among them pictures related to monks, aristocracy,

people's revolution under the Bogd Khanate of Mongolia and those showing social life of the beginning of early XIX and XX century are the principal sources.

A large number of XX century photographs, which reflect many developments in XX century history, are held and well preserved at the Central Documentary Archives of the political party and public institution of the NCA. These photographs were not preserved under special logs and are held as pictures glued on to party member's application profile, statement of employment, or account records.

The account log of the Photography Reserve of the National History Museum of Mongolia lists 6300 photographs registered under order, over 3000 unregistered and approximately a total of 10 000 historical, rare photographs is a very valuable source. These photographs reflect political, cultural, art, and people's way of life and are to a large extent, political, social, and individual portraits.

For the 50th anniversary of the People's Revolution, the Photography Reserve of the Museum passed a resolution to establish a "Mongolian People's Revolutionary Museum," and it decided that "Negatives and photographs pertaining to the history of Mongolian People's Revolutionary Party and people's revolution preserved at the Photography Reserve, Academy of Sciences of People's Republic of Mongolia shall be transferred to the Department of Revolutionary History, National Central Museum, hence, the Photography Reserve shall be established."¹ This played an important role on forming the stock of the Photography Reserve.

The Special Archives, General Intelligence Agency primarily holds photographs concerning social state, autobiography of the politically repressed, confidential material related to missions and historical photographs that were not made publicly available. Consequently, there is a need to introduce them and employ them as valuable research sources by identifying the historical events and people's autobiographies.

In addition, the photographs taken by the foreign expeditions, scientists, tourists, and foreigners who lived in and passed through Mongolia between the middle of the XIX century and beginning of the XX are essential research materials and are critical sources for ethnic research.

¹ Resolution of the meeting of the Central Political Bureau of the MPRP. NCA. Log-388. D-1. Log -110. Page-1-2

The photographs of the early XX century of Mongolia were usually taken for clients and photographs and can be mainly classified as amateur. Moreover, historical photographs preserved at the hands of the people were used as additional sources for this research.

Research goal: Through this work, we aimed at summarizing the current state of research of historical source photographs relating to the XX century; determining further research patterns, identifying research methodology, conducting the research on historical photographs with scientific basis, attracting researchers' and scientists' attention to further use of these photographs for research.

Within the framework of this research, we propose the following objectives:

First: Conduct analysis on historical overview of the photographs related to Mongolian history; history of the development of photography in Mongolia, taking the documentary photography into account; collection steps and principles; structure; unique features; value of information; level which conveys history of Mongolia and research made on photography reserves;

Second: Through our research, demonstrate that photography is a historical source material which reflects specific periods in Mongolia; conduct comparative research on some photographs and on the basis of determining how history of Mongolia was documented on them, develop research models and methodology for researching photography as a source and demonstrate its importance;

Third: Study the preservation and protection of the photographs and demonstrate how this shall be connected to the photography studies.

Innovative aspect of the research: The innovative part of this thesis is the first overview of the history of Mongolian photography of the past century. Moreover, it offers a methodology to study and interpret historical photographs.

Research methodology: A principle of historical realism, analysis, summarizing, systemizing, investigative-interpreting, and comparative historical methodology were primarily applied for writing this thesis.

Literary sciences, practical importance:

- During the research process, over **150,000** historical photographs covering the end of the XIX century to the 50s of the XX century were reviewed.

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- Photographs included in the research were categorized into 5 main areas such as political, social, economic, cultural and military-defense, with chronology as the basis of such assignments. Moreover, a methodology to categorize photography according to its main features, namely, an object taken, location, period, content, type and genre, information carrier/messenger, photographic material and size was developed.
- State of the society, lifestyles of the people, changes occurring in Mongolians' social life, clothing, household appliances and their evolution will be carefully examined and applied as primary research instruments.
- Deepen the research that explicates society, politics, individuals and Mongolians' lifestyles and provide new knowledge and information.
- As the historical photographs preserved in most places are inclined to be duplicates, they may have similar origins or distributed from one place, it is important to carry out one consolidated research by introducing these historical photographs maintained in above-mentioned places into research.
- This work can be used as a manual for university training, museum reserve research, exhibition and promotion.

FIRST CHAPTER

PHOTOGRAPHS TAKEN BY FOREIGNERS OF MONGOLIA

1.1 PHOTOGRAPHS TAKEN BY SCIENTISTS AND TOURISTS WHO TRAVELLED IN MONGOLIA

During the end of the XIX century and beginning of the XX century, many foreign researchers, scientists, and tourists conducted research on Mongolian traditional culture, lifestyle, ritual, clothing and items; and left historical photographs which are now valuable sources for carrying out early XX century historical research.

The reports and research work conducted by tourists and research expedition teams and the explanatory notes of historical photographs offer crucial research material².

By the middle of the XIX century and early XX century, a large number of research expeditions visited Mongolia; scientists, researchers and expeditions from not only Russia, but also from many countries such as Austria, Germany, France, Sweden, USA, Denmark, China, Hungary, additionally, diplomatic personnel, tourists, traders and missionaries of some countries, health expedition, business teams worked in Mongolia.

After the establishment of the Russian Geographical Society in 1845, the number of research expeditions to study Mongolia, China, Central Asia and Far East grew. Among which, the majority of expeditions visited Mongolia were funded by the Russian Geographical Society. After the Russian Revolution, the ethnic-linguistic Studies and archeological expedition teams were sent by the Mongolia Studies Commission (Mongolian Commission) of the USSR.

In 1856, zoologist G.I.Radde travelled through Daur, Russian territory and the northern Khentii mountain range, Baga Khingan mountains, eastern Sayan mountain and

² Scientific statement. National Museum of Mongolia. Volume. I, II, III

Khuvsgul lake of Mongolia and studied biological species and animals. "Journey through Southern and Eastern Siberia", his book, was one of the first major works on Mongolia.³

As early as the beginning of the XIX century, Russia's interest in Mongolia was continuous and led to a major expedition in Central Asia headed by N.M.Prejavalsky.

Russian scientist E.M.Darevskaya mentioned that "from 1870 to 1920, according to unofficial numbers, 150 Russian expeditions operated in Mongolia"⁴. During 1923-1940, approximately 40 research expeditions worked in Mongolia. In particular, "If to calculate starting from the modern period or the foundation of the Mongolian People's Government until early 21st century, a total of 64 expeditions visited. As seen from this, it will be appropriate to say that Mongolia's geographical study instantaneously developed along with the revolution. The majority of them were sent from the USSR Government and Academy of Sciences, while 20 of them were from the institute and 2 from the Academy."⁵

In regards to Russian scientists, we can mention many people, starting from four expeditions by N.M.Prejevalsky and expeditions lead by A.M.Pozdneev, G.N.Potanin, M.N.Yadrintsev, V.V.Radlov, A.D.Clemend, P.K.Kozlov, M.Kh.Povtsov, G.E.Gurm-Grijmailo, V.A.Obruchev, D.P.Pershin, S.A.Kozyn, A.V.Vitte, A.V.Burdukov, P.Shishmarev, V.Ts.Lyuba, E.F.Timkovsky in Central Asia and Mongolia as well as Sinologist N.Ya.Bichurny, V.V.Dolbejev, S.Oldenburg, A.M.Potanina, A.A.Ivanovsky B.Ya.Vladimirtsov, A.D.Khitrovo, I.M.Maysky, I.Ya.Korostovets, M.I.Bogoledov, M.N.Sobolev, A.P. N.Poppe.

Furthermore, many scientists, diplomatic personnel, and tourists such as G.I.Ramstedt, Sakari Pyalsiy /Finland/, H.Konsten, V.Kolman /Germany/, H.Leder /Austria/, S.Passe /France/, U.Rockhill, R.Andrews, V.Shalelford /USA/, F.A. Larsan, S.Hedin /Sweden/, H. Hallund-Christensen /Denmark/, Edgar Von Hartman /...../, Akasegava, Kido, Yamba Osaki, Tokunaga, Toba and Torii /Japan/ were working in Mongolia. A.Radnot /Hungary/, Di Geon von Monteton /Germany/, professionals, merchants, anthropologist and veterinary expeditions took photographs related to lifestyles and history of Mongolians and left evidence and documents.

³ Ch.Batdorj. "Researchers and travelers of Russian Geographical Society of Emperor Russia (2nd half of XIX to early XX century) presentation. Mongolia and Central Asia", scientific conference. 2015

⁴ E.M.Darevskaya. Siberia and Mongolia. Ulaanbaatar., 2011. page 232

⁵ J.Tseveen. Selected works. UB., 1997. Volume I.

The fact that these expeditions, diplomatic personnel, tourists, scientists, merchants and spies took historical photographs and published works, drawings and photographs in their research reports or memoirs shed light into Mongolians' life, clothing, its varieties, design, unique features, differences, accessories and how they were used; social status, unique features of dress and accessories of that time. These are held at the museums and research institutes of their respective countries.

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Portrait of N.M.Prjevalsky

Portrait of A.M.Pozdneev

Starting from 1876, G.N.Potanin, a member of the Russian Geographical Society led his sixth journey through Mongolia in order to investigate Russian trade. In 1888 he came to Urguu with N.A.Charushin who was residing in Khiagt. N.A.Charushin took Mongolians' photographs along with his assistant I.F.Fedorov.

In her book, "Siberia and Mongolia", prominent scientist and Mongolist from Irkutsk, E.M.Darevskay in Potanin's mission, N.A.Charushin, with his photographer and experienced assistant I.F.Fedorov, created a photographic album and "Urguu's Appearance," a collection which depicted Mongolians' (people such as the Khalka, Inner-Mongolian, Tibetan, lord, monk, pilgrim, musician) characteristics. The album containing over 200 photographs was valued as scientifically important works by the Russian Geographical Society at the time⁶.

Those photographs defining Urguu's historical image, ethnic and social characteristics of Mongolians have still not lost its historical importance.

Russian Academy of Sciences in collaboration with the Department of the Far Eastern Studies of the Russian Geographical Society, an expedition comprised of V.V.Radlov, N.M.Yadrintsev and D.A.Klements was sent to work in Orkhon valley and took pictures of monuments. When D.A.Klements was living near northern border of Mongolia during 1892-1893 and also residing in Urguu during 1894-1896, he conducted geographical and

⁶ E.M.Darevskay. Siberia and Mongolia. Ulaanbaatar., 2011. page 187

geological research and took approximately 400 photographs of Mongolian wild animals. In 1894, along with Innokentiy Lushnikov, merchant from Khiagt, D.A.Klements travelled from Urguu to Khangai, Altai, Gobi and Uliastai. Innokentiy Lushnikov took pictures of beautiful places and published “Memoirs of Traveling Through Mongolia”.

In 1902 Inn.Lushnikov took part in Khuvsgul expedition lead by P.S.Mikhno's and took over 70 photographs related to Mongolian flora and fauna.

In 1905, the Russian Geographical Society of the Emperor sent P.K.Kozlov, prominent geographer, C.I. Scherbatskoy, Professor and Ts.G.Badamjapov, Agi Buryat to pay respects to Dalai Lama, Head of Buddhist Religion, when he was in Urguu. While waiting to see Dalai Lama in 1905 in Urguu, P.K.Kozlov took historically relevant pictures which have continued to be important research instruments.

In this regard, I.Lomankina, Russian scientist and Mongolist wrote that “It is fair to mention that a large number of Urguu people of various professions and background were interested in photographs. Among them, the one who achieved most accomplishment was P.K.Kozlov. He not only took photographs of the Dalai Lama and his followers but also a temporary palace, prayers with different names, photographs of the Counsel's villa, and Urguu's events”.

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P.K.Kozlov, Honorary member. Russian Geographical Society

For the first time P.K.Kozlov managed to obtain the permission to have the XIII Dalai Lama's image drawn by a pencil, even if it was not a photograph. Concerning this event, in 1920 he wrote in his book “Tibet and Dalai Lama”, “When (I) met Dalai Lama and showed the picture of two people with whom I was traveling with, even though he did not have his photograph taken for a reason that his private doctor of His Holiness forbid it, he kindly permitted our employee N.Ya.Kozhevnikov to have his portrait drawn and take a picture of his residence, followers, close people and aides.”

Moreover, in his notes made on the 20th of June, 1905 Professor C.I. Scherbatskoy, “Today Kozlov visited Dalai Lama and took 12 images on a flat-board, of which three of

them were images of his close aides. When Kozlov was taking the picture, Dalai Lama was present, walking around, curious about the camera and inquired about various things.”

P.K.Kozlov brought three images to Saint-Petersburg and acquired one copy for himself and conveyed two copies to his Tsar... ”through me, Dalai Lama himself presents his two small portraits, created with pencil, to the Emperor. On the lower side, his titles are written in gold. He said it was obligatory to pass on that, he neither had his portraits created previously nor had his photograph taken. Hence, the portraits I brought along are the portraits of the Head of Buddhism and are the only original copies”⁷.

For two weeks N.Ya.Kozhevnikov drew his Holiness in two forms, one without a hat, wearing a common *deel* (Mongolian traditional dress) and petting a dog; and one with a sharp edged hat like Zonkhov's, the founder of Gelugpa sect and yellow silk dress, withfolded his arms on his knees. Later Buddhist monk painters drew his image in Zonkhov's image, which was included in “Moscow's Traveling Trade Crew”, a book published in 1912.

P.K.Kozlov wrote about his meeting with the XIII Dalai Lama which took place in 1905 in his book “Tibet and Dalai Lama”. His notes written in Urguu and pictures of Urguu are preserved at the Archives of the Russian Geographical Society and two images conveyed to his Emperor are preserved at the Hermitage Reserve.

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First drawn image of the XIII Dalai Lama Tuvdenjamts. Image additionally drawn later

Later, in 1909, in Gumben, he met the Dalai Lama again and taught his personal aide Namgan about photography; concerning this, he wrote that “This time, (I) observed that among his items, Dalai Lama had European items as well. On the wall, seven best lenses were hung while the other room also had a similar number of cameras and Dalai Lama's personal aide was in charge of all this. Overall, Dalai Lama was greatly interested in photography and requested me to teach Namgan various camera functions, detect the film, develop the picture on paper, operate big, small, simple or advanced cameras.”⁸.

⁷ I.Lomakina. “The Great Fugitive”. UB. 2012, page 138 8

⁸ P.K.Kozlov. Mongol amduu mukhsun khar khot. UB., 2001. Page 354

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Namgan, Assistant to the XIII Dalai Lama. 1909. Photography by P.K.Kozlov

When Professor C.I. Scherbatskoy, who was a part of this visit, requested permission to visit monasteries and temples, it was denied. Therefore, he took overall pictures of monasteries and temples of East Khüree in a panoramic form. Later, Ya.V.Vasilko reviewed C.I. Scherbatskoy's report about his visit to Dalai Lama and published it with notes.

Ts.G.Badamjapov, a member of P.K.Kozlov's team, took several pictures related to the Gandan monastery, East Khüree and monks. About this in her book "The Great Fugitive", I.Lomakina mentioned that "... (he) would take his photography tools and went to East Khüree and left his photography items to Professor C.I. Scherbatskoy. When he made his way to take pictures of Gandan with his "Kodak" camera, he found out that Dalai Lama was staying there and took pictures of many stupas situated behind the monastery. It is possible to recover one of his pictures taken on the 30th of May, 1905". Furthermore, it was written that "the day after or on the 6th of June, Japov and Scherbatskoy developed their films, yet, none of the images had worked out. Then the young man walked around Gandan monastery for days with "Kodak" on his hands and took pictures of *soivon* (senior aide of Khutagts and Saints) and despite his request to take pictures of "Dalai Lama and *khavtgai* (wild camel) inside the yard, the permission was not granted" ⁹.

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From right side Ts.G.Badamjapov.

Ts.G.Badamjapov wrote about himself in the Archives of the Institute of Oriental Studies, Russian Academy of Sciences that "Among many prayers, G.Tserenjapav, youngest son of Japov Gonchig, was born in Tsuugel soum of Chita province, behind the Baikal Lake."

⁹ I.Lomakina "The Great Fugitive". UB. 2012, page 96

Ts.G.Badamjapov's three notes about his stay in Urguu, as well as the photography negatives, are preserved in the archives of the Institute of Oriental Studies, Russian Academy of Sciences, Saint-Petersburg.

A picture of the XIII Dalai Lama Tuvdenjamts with prayers from Inner Mongolia in 1910 cut, developed and glued on a hard carton paper is preserved at the National Museum of Mongolia.

Around the end of the 1920s the photography of *khutagt*, *khuvilgaan* (incarnated high rank monk) and lords glued on a hard paper used to be sold in foreign merchants' shops in Niislel Khüree.

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Dalai Lama along with prayers from Inner Mongolia. Darjaalin. 1910

Several well-known Inner Mongolians had had their pictures taken with the Dalai Lama, but a list of these images had disappeared by the time the records reached the Academy of Sciences in 1942.¹⁰

Dmitry Petrovich Pershin, a journalist and ethnographer who specialized on Siberia, had his report on Zasagt Khan, Sain Noyon Khan and Tusheet Khan aimags in 1915-1927 published in Irkutsk in the summer of 1914. In the spring of 1915, he was appointed and worked as a manager at the National Bank of Mongolia in Urguu. In his book "Baron Ungern Urguu Altanbulag" photographs of S.Kondratiyev were published.

A team comprised of people such as Russian Finance Advisor to the Mongolian Government, S.A.Kozin and his assistant A.V.Vitte, visited Mongolia in 1916 to conduct research and returned with important collections such as "Mongolian semblance", a photo album with 72 pictures.

A.V.Burdukov, a Russian merchant in Uliastai, took pictures related to the history of the western Mongols.

With the help of A.V. Burdukov, his wife and M.D.Homutov, a major photography collection on Mongolian nature, society and lifestyles was made. In 1913, with these images, three albums each composed of 125 photographs was completed; one was sent

¹⁰ I.Lomakina "The Great Fugitive". UB. 2012, page 142

to V.L.Kotvich via K.V.Yurganov, another was sent to the Tomsk Geographical Society and the third was sent to the Biysk Museum. Also, in 1914 a postcard “Mongolian semblance” was made available for sale and after it was finished, it was reprinted.

The photographs taken by A.V.Burdukov were widely used by Mongolists. In her book “Siberia and Mongolia,” E.M.Darevskay wrote “V.L.Kotvich used Burdukov’s four pictures in his book “Summary of Mongolian History and Modern Politics” and these were pictures of Dalai Van of Kovd, Navaan Beil, Jalkhanz Khutagt Dambijantsan and Durvud Van”.

In his work called “Mongolia during 1911-1914” A.V. Burdukov wrote that “When I heard that Jalkhanz *Gegeen* (Holiness, title) departed to Khovd, I prepared to hit the road. In order to personally meet Gegeenten (Holiness, title) and take his photo, I went to a place called Adag Boom in Baruun Turuun. Soon Gegeenten, riding a brown horse arrived and got off of his horse and without entering the previously assembled tent, he greeted the crowd, gave his blessings, and had his purposes well understood”¹¹.

However, only 40 of these pictures remained at the Archives of the Institute of Oriental Studies.

G.N. Potanin – Russian renowned scientist and ethnographer travelled through north-west of Mongolia in 1879.

For his work “Modern Mongolians at the beginning of XX century”, I.M.Maisky travelled through Central Asia and Mongolia between 1919-1920 and conducted research covering all social issues such as life, customs, and religion. In addition, the first ever census for population, livestock, and property was conducted by the government in 1918 and was introduced into a research for the first time.

The Mongolian Studies Commission, under the Soviet People’s Commissariat, appointed an ethnographic-linguistic and archeological team, which focused on studying the life and language of eastern Mongolians in 1926-1929.

Between 1889-1919, Gustav Jon Ramstead, Finnish Mongolist and Professor, travelled through Mongolia on three occasions. By spring 1909, together with Sakari Palsi, a photography enthusiast and archeologist, they made their way from Khiagt to Urguu city via the ancient Silk Road and collected many interesting materials related to oral

¹¹ Two Great Khutagt. UB., 1995. page 25

story-telling and customs, as well as pictures related to lifestyles, and Niislel Khüree of the late XIX century and early XX century. On the basis of the materials collected, he had his travel notes called “Sakari Palsi traveling through Mongolia” published under the name “Mongolian Matkalta” in 1911, where his photograph of “Ochir shaman” was included. This work is preserved at the National Museum of Finland¹².

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Ochir *zairan* (male shaman). 1909

One major section of photographs associated with early XX century Mongolian history is credited to images taken by Hermann Konsten, a German researcher and tourist. In 1907-1913 and 1928-1929, he visited Mongolia and took over 3000 black and white rare photographs relevant to XX century Mongolian history.

Hermann Konsten's travels to Mongolia between 1907 and 1913 included Khovd and Uliastai and led to substantial collections. During his second travel between 1928 and 1929 in Mongolia, he met people of various classes and took a large number of fascinating pictures showing Mongolia, the capital city of Ulaanbaatar, flora and fauna, rural life, temples etc. He also collected Mongolian maps and historical and religious books. His works based on his studies included “Mongolian Steppe”, “Buddha and God's Land”, “Buddha's Struggle”, “Red Monk” and he wrote dozens of scientific articles.

In 2005, the German-Mongolian Association held an exhibition in Köln city. In 2006, the Association selected over 100 pictures among approximately 3000 black and white images and in collaboration with the German Embassy in Mongolia, displayed it in the exhibition hall of the Embassy and the exhibition pictures were turned over as gifts to the National Museum of Mongolia.

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Konsten in Niislel Khuree.

¹² National geographic. Mongolia., 14, February, 2013

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Museums in Heidelberg and Stuttgart held exhibitions linked to Mongolian history, most of which were taken Herman Konsten.

Between 1891-1892, Hans Leder, an Austrian naturalist arrived in Khüree to study insects and travelled in Bulgan and Uvurkhangai provinces spending a considerable amount of time in the vicinity of Erdenzuu monastery where he was fascinated by the customs and lifestyles of Mongolians, and he collected items associated with Mongolian history. The majority of his collection is preserved in European museums.

In 1909, Albert Kahn sent photographers and cameramen to 10 countries such as Vietnam, Brazil, America, Norway, Mongolia, and China in order to carry out a project to complete a 30 minutes video and 100 color films to convey the country's history, culture, customs, and unique features. This project later turned into a "World Archives", a major project and is preserved in the Albert Kahn Museum in France.

Mongolia was included in the list of countries in the "World Archives", hence, by 1909-1910, Stefan Passe and Stef Rums, a French photographer and cameraman, came to Mongolia in June, 1913 via Inner-Mongolia, Manchuria, and Khiagt. 72 auto-chromed color images, 38 ancient historical facts, 11 archeological findings and two black and white video recordings related to Mongolian history are included in the "World Archives," which were mainly completed in Niislel Khüree.

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Niislel Khüree. 1910

Interesting notes and color photographs made on lifestyle, living conditions, traditional customs, social state and Urguu city were invaluable Mongolian historical sources and instruments; color photographs were historically marked a major success.

In 1884-1895 William Rockhill, an American traveler who worked as a U.S. Diplomat in Beijing, travelled twice to Mongolia and Tibet and played a significant role in presenting Mongolia to the world. Later in 1913, he stayed in the Niislel Khüree. His travels were sponsored by the Smithsonian Institute, Washington D.C.

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William Rockhill, American traveler.

His book “The Land of the Lamas, Notes of a Journey Through China, Mongolia and Tibet” published in 1891 contains his travel notes of 1888 and 1889. “Diary of a Journey Through Mongolia and Tibet in 1891 and 1892” was published in 1894 by the Smithsonian Institute. His travels in Tibet was successful, and his notes were interesting. The British Geographical Society awarded him a “Gold Medal.”

A few of his photographs were printed in the “Khukh Tolbo” newspaper in 2011 and presented to Mongolian readers.

When William Rockhill's private collection, approximately 6000 books related to China, Tibet and Mongolia, were donated by his wife to the Library of Congress, the Library became one of the libraries with richest collections on Mongolian history.

F.A.Larson, a Swedish citizen, came to Ikh Khüree in 1893 via Shanghai and Beijing and lived there for 35 years; he had his book “My life spent in Mongolia and among Mongolians” published by the end of the 1920s in English and German. In his book, he wrote about missionaries, foreign scientists such as Herbert Hüver, Sven Hedin, P.K. Kozlov and Roy Chapman Andrews, and he had traveled to Niislel Khüree to conduct research and to take pictures. He reminisced that that “In summer 1918 or maybe in 1919, for the first time in my life, I met an incredible traveler. His name was Roy Chapman Andrews and our common acquaintance brought him to my place. His accomplishment is his extraordinarily successful research work conducted for the American Natural History Museum. When I met him, he had already travelled through Alaska, Burma, China and Tibet. He arrived in Mongolia with his wife in order to continue his historic research. His young, beautiful wife is an exploration photographer and took many alluring images... My friend Jalkhanz Khutagt, who was Prime Minister of Mongolia, was actively supporting our trip and granted permission to take pictures of previously forbidden images such as temples and religious ceremonies and gave his own letters requesting assistance to places where Andrews wanted to reach”¹³.

¹³ F.A.Larson. Duke of Mongolia.

Expedition teams led by Sven Hedin, a Swedish scientist, author, and painter traveled four times in East and Central Asia between 1894-1935. The “Sino-Swedish expedition” he led was his final or fourth travel to Central Asia and took place between 1926 and 1935. He conducted his research along the Silk Road or particularly, in the Gobi Desert. Most of his travel pictures were black and white.

Sven Hedin published his research work report as “History of the Expedition in Asia” with over 60 volumes. His reports and 1074 items, books and sutras, religious and ritual objects he collected are preserved in the Ethnographic Museum, Stockholm and the Museum of World Culture, Gothenburg. More are preserved in museums and libraries in Denmark and Finland; rare photographs related to Mongolian history are found in those collections. /Appendix -1/

Funding of the “Sino” Swedish expedition was provided by the Swedish government, private enterprises, associations, individuals, the British and American Tobacco company, geologists, archeologists, meteorologists and paleontologists and drivers and assistants were employed from Mongolia.

Henning Haslund-Christensen, renowned Danish traveler and ethnographer, became part of the Danish expedition team and in 1923 came to Mongolia with a team leader Carl Krebs and members such as Ove Krebs, Tage Birck, Erik Izager and Borgstrom and settled in “*Egiin suurin*” (Egi village) on the side of Bulgan province or Erdeneburen soum, Khuvsgul province between 1923-1926.

H.Haslund-Christensen took pictures of great significance while he was part of the Central Asian expedition led by Sven Hedin, Swedish scientist between 1927-1930 as well as leading the Danish expedition organized in Central Asia in 1936 and 1938. He published his travel diary called “Yabonah” which consisted of research notes on early XX century Mongolians’ way of life, postal stations, customs and photography in 1932. This was translated by a well-recognized translator Klaude Napie from Danish language and made it publicly available.

III Expedition ran by the Museum of Natural History took place five times between 1922-1930; three of them took place in Outer Mongolia in 1922, 1923 and 1925 while in 1928 and 1930, in Inner Mongolia. The expedition was led by Roy Chapman Andrews,

American researcher and scientist, and his team consisted of a zoologist, a topographer, an archeologist, a paleontologist, and a biologist.

“On the Trail of Ancient Man”, a book comprised of Central Asian Expedition's fieldwork notes, with approximately 60 pictures of Mongolia, was published in 1926 and “The New Conquest of Central Asia”, Volume I of the “Natural History of Central Asia” was published in 1932. The report included expedition notes, photographs, and summaries of three expeditions made in Thailand and Mongolia¹⁴.

III Central Asian Expedition was the expedition that officially made an agreement with the Government of Mongolia, presented its work report, and transferred its research and research instruments to Mongolia.

images not displayed for copyright protection

III Central Asian Expedition. 1922.06.10

In the middle: from left side, Maris, geographical photographer, Colgate, employee in charge of logistics, Granger and Badamjav, paleontologists, Andrews, Expedition leader, Larson, Manager in charge of the region, Shackleford, photographer.

Ordinary people living in Mongolia also took pictures related to Mongolian history. Photographs related to Khiagt liberation period, members of the temporary People's government and history of Mongolia during that time were taken by Andor Radnot (Rot), a Hungarian doctor, and are preserved in the National Museum of Hungary. /Appendix - 2/

images not displayed for copyright protection

Andor Radnot, Senior Doctor, Hungary. 1950s

(From private collection of Senior Doctor Ch.Chuluunbaatar)

While he was a Senior Doctor at the Russian Military Hospital and Red Cross Association Hospital of Deed Ude, he met Mongolian revolutionaries such as Tseven

¹⁴ B.Dashzeveg. Some historical matters of Mongolia-United States Relations”, UB., 2010. page 18

Jamsran, Dambadorj and D.Sukhbaatar, and he worked as a Senior Doctor for the Khiagt liberation as well as a part of the commission to determine the cause of death of General D.Sukhbaatar and complete the (death) certificate.

A.Radnot “took several photographs of “Land of Zankhan or Dogshid” (*Занхан буюу Догшидын орон*) or Choijin Lama Temple Museum. The above-mentioned images are preserved today at the Center for Audio Visual and Photo Records , National Archives of Mongolia, under “Temples and Monasteries” category. People in the photos were not identified, and some photos were logged into different parts than the “Choijin Lama Temple”. Radnot apparently handed the photographs over when he visited Mongolia in 1958 /1962.¹⁵.

Starting from the 20s of the XX century, for the purposes of establishing factories, supply with equipment, train professionals, conduct health and minerals research and introducing modern scientific and technical advancements, the Government of Mongolia and the Ministry of Industry contacted Germany, USA and Hungary in order to get technical and professional support.

In 1923, the “Principal Economic Policy” approved by the II Congress of the MPRP reflected that “... For reaching mutual trade, educational and cultural agreement, must reconsider several times... For selection, there will be an order such as Germany, Russia, USA etc.”¹⁶.

Thus, Mongolia started to obtain foreign support and invite professionals. For instance, from Germany, the following people came to Mongolia:

1. S.E.Lindblyum, Chemical Engineer – teach chemistry and scientific and practical lessons related to it at the technical school.
2. F.Weiske, Mountain Engineer as a Senior Officer for Mining Department – conduct research on geological and mountain industry; develop program and guidelines; scientifically analyze the discovered research material and produce special report, geological map and mapping; also collect samples of valuable findings for relevant sections of Mongolian museum.

¹⁵ D.Dashdulam, J.Naranchimeg. “Association of Radnoti Rot Andor to Mongolian History”. Heritage studies of nomads, Tomus XII., UB., 2012

¹⁶ Core Economic Policy. Niislel Khuree, 1926

Concerning certain issues of Mongolian historical photography studies
(End of 19th century to 1957)

3. K.Gering, Construction Engineer as a Professional at the Brick factory – assemble oven, machinery of the brick factory, develop plan for cement factory.
4. K.Schwarze, Locomotive Engineer as an Iron factory professional – teach Mongolians casting and metal processing work.
5. Alphonse Beynlih, Professional at the Wood Factory – professionally work at the wood processing factory.
6. Di Geon von Monteton, Auto Engineer as a professional in transportation - take Mongolians as professional apprentices for auto-machinery and tractor for which he is professionally responsible for¹⁷.

Furthermore, to the above-mentioned foreign professionals, people such as Cavalmahar Thornton, N.G.Russolimo, Handberg, Miller, Berger, and Alberta came for work. Additionally, people such as Y. Gelet and Devel came to Mongolia for various purposes and were employed in their respective workplaces.

Rinita Monteton, daughter of Di Geon von Monteton, German Auto-Engineer who came for work, preserved pictures of the “Hanomag” car her father brought from Germany and introduced to Mongolian agriculture in 1926-1927 as well as people who were working and over 720 pictures collected from people. /Appendix -3/

images not displayed for copyright protection

From left side: Di Geon von Monteton, Namsrai,F.Veyske. 1927

The professionals who were working in Mongolia took pictures of the field they were working in, factories such as iron, wood and brick, Ulaanbaatar city, countryside and people's lifestyles, and these are preserved at the National Museum of Mongolia, Film and Photography Center and Reserve of the Museum of Independence.

In 1929-1930 between the People's Republic of Mongolia and USSR, an agreement was reached to send an expedition to develop transportation, hospital, and veterinarian services of the People's Republic of Mongolia, organize treatment and prevention, cooperate on fighting livestock infectious disease, study Mongolian natural resources,

¹⁷ State Central Archives. Res.17, side I. Log 18

send Mongolian students to the USSR schools for training, invite Soviet professionals, etc.

As a result, there are a large number of pictures taken by the Moscow trade analysis crew and people who were working for the I, II, III expeditions of Soviet hospitals. The “Moscow trade analysis crew” published its report in 1912 where photographs of items of Mongolian lords, noblemen, wives and children of the time were printed¹⁸.

The reserve of the “Museum of Independence” preserves an album with historical photographs of the 1930s taken by people such as Boris Dmitrovitch Petrov and Fedor Yakovlovich Gerasimov who were Members of the Russian Academy of Medical History and Correspondent Member, Professor of the USSR. /Appendix - 4/

Historical pictures taken by travelers, tourists, and scientists who came to Mongolia were not only published in their respective countries' books and journals but also in pictures of Mongolians' visits abroad or students who were studying in the west.

The postcard with a name of a shop called Verstein, which opened in 1886 in Leipzig, Germany with a picture of D.Pagmadulam who was studying in Germany, was printed in many copies. Furthermore, Gujid Khaalai, a female student who was studying with her, had a chocolate with her name and image produced.

In 1913 in Saint-Petersburg, the picture of delegates and representatives such as Sain Noyon Khan Namnansuren, Premier Minister of General Affairs of Bogd Khanate of Mongolia were presented. Regarding this visit, the picture of Mongolian delegates and guards taken by J.Steinberg was published on the №46 of the “Ves Mir”, Russian journal in November 1913.

This journal published in Emperor Russia a historical picture of P.K.Kozlov and Ts.G.Badamjapov in 1905; the November issue of 1912 of “Ogenek” journal had an article with 9 photographs about the process of the Tsagaagchin, the year of pig revolution which took place in Mongolia, Dambijaa, Mongolian Udai van and his wife and daughter-in-law who were poisoned by the Chinese as well as of the liberation of Khovd province.

Moreover, issue № 5 of 1913 of “Niva” journal published a picture of Mongolian, Russian, and Chinese delegates who took part in a tri-party agreement, as well as a

¹⁸ S.Chuluun. Notes made by Russian scientists and tourists are source of Mongolian clothing studies (XIX-early XX). Presentation

portrait of Sain Noyon Khan Namnansuren and his family. These images were captured by K.Bulla, a Russian photographer.

images not displayed for copyright protection

By 1913 the Troitskosavsky-Khiagt museum displayed items showing the history, archeology, and ethnographic characteristics and photographs illustrating the Manchurian governor checking on the border patrols as well as the common features of Mongolians.

The local studies museum of Khiagt preserves many photographs related to Mongolian history.

In her book “Siberia and Mongolia”, E.M.Darevskaya wrote that “Found an album titled joint stock “Mines of the Mongolor association in Mongolia” at the reserve of the Local studies museum of Khiagt. These pictures were by photographer A.Porfirev. There were no dates on the pictures. The album had a total of 83 pictures related to Eruu's 8 mine clusters of which Khuder's 11, Baga Ulunt's 3, Tolgoit's 9, Eruu's 7, Yalbaga's 10, Mogoit's 10, Kharganat's 15 and Nariin Kharganat's 17. The pictures of villages had Russian style house while the pictures of Mogoit and Khuder had a pile of timbers; carrying soil with gold from the mine dug hole, and Eruu and Kharganat's mine pit shells are visible... As seen from the names of the mines, the photographs of the album may had been made in 1913”¹⁹.

Hence, with the help of the research team which was working in Mongolia, the outcome of their research and people who were working as professionals, there was a major force for the further development of Mongolian historical, archeological, paleontological and ethnographic research encompassing the middle of the XIX century to the early XX century. During a period when information regarding Mongolian geography, ancestor studies, anthropology, ethnography, religion, trade, economy, lifestyle and culture was scarce, these historical photographs introduced Mongolia to the world.

¹⁹ “Siberia and Mongolia”, E.M.Darevskaya. UB, 2011. page 55

As travelers, scientists, and researchers turned their travel notes, letter exchanges and research reports into books, it not only garnered attention of global scientists but also became an important source for historical studies. Recently, scientific reports, notes, and books have started to be translated and made available for Mongolians.

Although these historical pictures related to Mongolian history are preserved at the archives, since the information on photographs are limited, it is necessary to carefully identify notes and diaries of scientists, tourists and professionals who visited Mongolia at that time and have it translated and delivered it to Mongolians.

1.2 RUSSIAN AND CHINESE PHOTOGRAPHY STUDIOS IN MONGOLIA

By the early XX century, as trade and economic relations continued to develop in Niislel Khüree, entertainment services and photography studios started to be established and not only Russian, Chinese, and Mongolian photography studios, amateur photographers were present in Niislel Khüree, as well as in rural areas.

I.Lomankina, Russian Mongolist, wrote that “it is fair to mention here that people of various professional backgrounds and classes of Urguu were interested in photography. However, there is no other way to determine who took which of those pictures left in the archives than by carefully studying the memoirs and diaries of the people of that time”.

There is no other evidence except *khoroos* (entities) records under the “Log regarding puus and khoroos of Niislel Khüree until the 20th of the lunar month of the 11th year of the Bogd Khanate of Mongolia” at the reserves of the National Central Archives where khoroos that process various materials are registered, “Places for photography: The number of khoroos currently operating is one, the number of khoroos closed is two and in total today three.”

Regarding one photography studio, which existed in Ikh Khüree at the beginning of the XX century, in his book “Mongol turiin golomt” (Altar of Mongolian State), O.Purev mentioned that “[...] there were a total of 217 small production and service points in nine streets of Baruun Damnuurgach. ... In particular, there were a watchman and photographic services on the first and second streets of Baruun Damnuurgach (central

zone of Khuree)”. ... and two places with eight people for gold and paint processing, two images developing (photography) points with two people.²⁰

As of 1928 in Ulaanbaatar city, there were 194 Chinese, 57 Russian, and 2 tibetan points for painting, photography, laundry and bathing; 911 and 27 Russian and Chinese wood carpenters; 297 Chinese and 18 Russian silver and iron carpenters, 540 Chinese and 19 Russian tailors; 318 Chinese and 21 Russian plasters and 327 Chinese raw material processing points.

The 5th Great Khural of Representatives of Ulaanbaatar city took place in October 1928 to discuss reports and presentations of the city administration. The presentation mentioned that there were “67 foreign merchants’ enterprises, 7 hairdressers, 2 photographers, 4 baths and 10 butcher shops in the 3rd khoroo. YI district, or current Amgalanbaatar, town had 556 households. 7 photographers and painters and 3 shadow and theatrical play producers resided in the territory of the khoroo.

Three to four photography agencies were operating in Ikh Khuree. Moreover, although reports about the operation of a photography agency at the Tибетен Commission existed, the relevant evidence was not traceable.

On the 9th of May, 1912, in front of the Ulaan sakhuis (Red deity) of Avtai Khaan, Tusheet khan's ancestor in the west Urguu of Niislel Khuree, the minister, officials, *zasag van* (manchurian title for lower rank khan), non-*zasag* khan van, dukes, *erdene shanzav* (religious title of a lama who is in charge of a large number of monks) da lams took an oath to be loyal to the state. After that everybody had his picture taken. ...In addition, in July 1913 Albert Kahn, owner of a major French bank, sent Stephan Passe, a photographer to Niislel Khüree and had him take over 100 pictures.²¹

Although the first color photographs related to Mongolian history by Stephan Passe have been preserved among photographs of the above-mentioned historical events, the photographs where the lords took an oath were not preserved.

However, J.Urangoo, Ph.D in History wrote that “it is unfortunate that a witness or a photography of a ceremony to enthrone the 8th Bogd Javzandamba Khutagt to a Mongolian king on the 29th of December, 1911 were not passed on to us. If we investigate

²⁰ O.Purev. Altar of Mongolian State. UB., 2004

²¹ N.Dugarsuren. VIII Bogd Javzandamba khutagt. Kings' Reserve. UB., 2001

further with determination, the picture of this historical event could be found (the hope is not entirely lost).”

There could be a chance to retrieve it if we inquire into it accordingly. There are numerous photographs of khutagt, khuvilgaan, monks and lords, it is to identify historical individual or events due to the lack of clarity of the name, location, and details.

Not only it is proven that there were many photography enthusiasts in Niislel Khüree but also there is evidence of a Russian photographer who took pictures. Although any evidence or material related to a photographer of the Chinese and Tibetan Commission is non-existent, memoirs of contemporaries indicate that until mid XX century there were Chinese photographers who took photographs in Ulaanbaatar city.

images not displayed for copyright protection

Russian photography studio in Khüree. 1920s

(Collection of Di Geon von Monteton, German auto-engineer)

Regarding the presence of a Chinese photographer in Ulaanbaatar until the 1950s, L.Balkhaajav, former editor of the Division of Ideology of the Central Commission of the MPRP, said: “The first time I came to Ulaanbaatar in 1948 and had my picture taken with my older brother. I remember it was a Chinese photographer located in a small building behind the old Eldev-Ochir cinema.”²²

For her book “Siberia and Mongolia. Essays on Russian-Mongolian ties in the late 19th and early 20th century“ E.M.Darevskay used historical and archives documents to write about Russian schools, libraries, printing houses, clubs and cinemas in Niislel Khüree. For instance, “on the 22nd of July 1903, a Russian club opened its doors in Urguu city. At the opening, some played billiards brought from Russia and Kazakhs who worked at the consulate played balalaika and danced to a record player.”

Clubs and cultural points opened in 1903 in Urguu and in 1914-1916 in Uliastai, Khovd, Zayain shavi, respectively. In May 1897, 1903, and 1910-1911, Mongolians saw a film in the cinema “Electro Théâtre Illusion Richard” built by Richard in Khiagt. While P.A.Bobrik,

²² Interview with L.Balkhaajav. 5, October, 2012

student of Eastern Studies at the Institute of Vladivostok, personally witnessed the first film showcased in Urguu in 1913.”²³

People who travelled through Mongolia made note of photographs taken during these above-mentioned cultural events. Such events organized by the Russian club were a major step to introduce modern culture to Mongolians.

images not displayed for copyright protection

Introduction of the photography in Khuree. Early XX Century
(Reserve of National Film, Photography and Audio Archives)

In her book “The Great Fugitive” I. Lomankina, Russian scientist and Mongolist, wrote “black priest Mily came and told Kozlov that the photography films of previous day were a failure. Black monk Mily Chefranov was a priest of the Orthodox Church affiliated with the Council, and in 1911 he had the album of photographs he took in Urguu. ... Among those photographers, the one who reached great success was P.K.Kozlov, and he not only took pictures of the Temporary Palace of Dalai Lama and his aides in Urguu but also of his many renowned followers, the Council’s village, and events in Urguu’s.”

In 1920s the Mongolist V.L.Kotvych wrote in his notes that there was a Russian photographer called Alexander Dmitrovych Shapov who ran a photography agency in Urguu.

In 1905 V.L.Kotvych wrote in his diary “I arrived in Urguu and stayed at V.A.Bogdanov’s and used to dine at neighbor A.D.Shapov’s. This Shapov is an accredited representative of P.A.Sobennikov, and his wife is a daughter of late Nikolsky’s pastor. Sherbatkoi is also staying at neighbor N.O.Korzukhyn.”

His private archives preserved A.D.Shapov’s pictures stamped as “Photography Studio in Urguu”.

Not only Russian and Chinese photography agencies operated in Niislel Khüree but also foreign commercial enterprises used to sell images of *khutagt*, *khuvilgaan* and lords glued on a hard paper printed in Petersburg.

²³ Culture and Art Studies. Science of Mongolia. Volume 4. page 221

images not displayed for copyright protection

On October, 4, 1929, the 95th meeting of the Cabinet Secretariat of Government of People's Republic of Mongolia approved a resolution regarding the "Prohibition of sales of images of khutagt and khuvilgaan" concerning images sold by above-mentioned commercial enterprises.

Article 20 of the resolution provided that "the Central Committee and Central Union of the Party shall permanently halt acts at the Tuvaanjav market shop of Chinese making a false profit on embellished images of khuvilgaan such as yellow, barbarous Bancin bogd and immersing people in make-believe." As a result, "the Central Committee raised the issue following the proposal and decided that it was appropriate to immediately terminate the sales of images of khutagt, khuvilgaan and Bogd that were prepared by the greedy salesmen. Therefore, the Government shall execute this action and relevant agencies shall protest this. Hence the issue was discussed under document No.1471, and it shall be deemed proper to resolve the matter accordingly and it shall be submitted to the Ministry of Internal Affairs for consideration of punishment."²⁴

Thus, V.Badam, Mily Chefranov, priest of Council's village, and A.D.Shapov initiated photography in Mongolia.

With foreigners, scientists, and tourists traveling through Mongolia taking historical pictures, the field of photography emerged in Mongolia and eventually, in 1921 following the victory of the national democratic revolution, the national photography sector had the opportunity to develop.

CHAPTER TWO

ESTABLISHMENT OF A MONGOLIAN PHOTOGRAPHY AGENCY AND ITS OPERATIONS

²⁴ People's Republic of Mongolia fights for Development, not Capitalism. UB., 1956. page 86.

2.1 INSTITUTE OF LITERATURE AND SCRIPT AND MONGOLIAN PHOTOGRAPHERS

After the people's government was established in 1921 in Mongolia, a beginning of modern culture, education, and sciences was manifested and an objective to “advance politics, culture and knowledge and strengthen freedom” was set forward; significant changes were initiated in economic, political, social and cultural areas.

Following the 22nd Government meeting on the 9th of November, 1921 an issue regarding the establishment of a Book Institute in Niislel Khüree was discussed, and the resolution to establish “Literature and Script”, Mongolia's first independent, scientific organization, was adopted.

On the 11th of November 1921 O.Jamiyan *gun* (duke), J.Tseveen and Ch.Bat-Ochir developed the “Code of Institute Literature and Script” which consisted of 15 clauses; the code of the Institute was approved upon discussion by the 24th Government meeting on the 19th of November 1921. A decision to appoint O.Jamiyan and Ch.Bat-Ochir as Director and Secretary as well as to allocate 3,000 *lan* (monetary unit of the time) to the institute was made.

Along with the establishment of the “Institute of Literature and Script” in Mongolia, a discussion regarding the establishment of a modern museum, library, and archives also started to take place. Article 1 of the Code of Institute of Literature and Script stated that the “Institute shall collect various interesting objects, such as global reserves of scripts, books, and museums and it will help many people to explore.”

Gun O.Jamiyan was the Chief in charge of the Institute, and Gun G.Dashnyam, J.Tseveen, and Ch.Bat-Ochir, were present at the first meeting of the “Institute of Literature and Script” held on the 22nd of November 1921 and had their roles and responsibilities distributed. These officers appointed Choijdagva as a Tibetan and B.Dorj as a Russian translator and Bat-Ochir as an editing officer, Navaandorj, Shagdar, Sundev, Navaandoo and Sodov as typists, Gur and Namsrai as officers and the Russian V.I. Lisovk as an image maker.

Consequently, starting from autumn 1921 in order to bring history, cultural memorials, and natural wealth into awareness of the people, register relevant evidence and

information, and collect objects, the Institute's employees were sent on fieldwork. They also conveyed official letters to aimags and *khoshuu* (small administrative unit) requesting submission of memorial objects to the Institute and the purchase of objects of importance or acquire them from individuals and organizations. Hence, the object collection and documentation work were launched, as well as photography.

At the 6th meeting of the First Assembly of the People's Republic of Mongolia, which took place on the 15th of November 1924, Article 10 of a speech raised the issue of the "Institute of Literature and Script": Despite having made efforts to set up a cabinet or a room to take photographs of unforgettable moments for an eternal memorial and exhibition, it was not found worthwhile.²⁵

However, within its own capacity, the "Institute of Literature and Script" continued to write, print, and publish school textbooks, establish photography reserves, an astronomy center, local studies museums, initiate translations, and train professionals.

Since his arrival in Mongolia in 1923 as P.K.Kozlov's expedition worker, A.D.Simukov worked at the Institute for 16 years, including the first years of the Institute's foundation and took a good number of photographs related to the Mongolian way of life. Moreover, his wife Melanya Alexeevna came from Russia and worked as a plant collector and photographer for the field analysis team.

As it was absolutely necessary to have a photographer who would take pictures of museum objects, following the meeting on the 11th of November 1924 of the heads of the "Institute of Literature and Script", ... Gorbunova produced images for the Institute's objects to be used for the museum, and a resolution to issue 50 lan monthly was adopted."²⁶ and pictures of display items, display cards, and catalogue appendix were taken.

By 1928, as a result of efforts concerning the museum treasury collection, 2,117 types of approximately 3,000 objects, as well as a great number of drawings and photographs depicting local areas, nature, borders and location of aimags and *khoshuud*, were

²⁵ First Assembly of the People's Republic of Mongolia.UB., 1984, page126.

²⁶ State Central Archives, Res- 23, т-1, Log-53.

acquired.²⁷ As no card catalog was made, the appendix photographs taken could be photographs presently preserved at the “Bogd Khaan Palace Museum”.

Starting from the 1930s the number of the Institute's affiliated organizations grew, and history and geography cabinets were opened. The library and photography laboratory founded in 1924 and state archives established in 1927 contributed to scientific work. The above-mentioned fields employed an average of 2 to 3 people. Following the establishment of the Institute, much work was done to set up a scientific photography reserve. Hence, objects were collected, and the photography laboratory was opened in 1924.²⁸

Gombojav Mendbayar*, graduated from a special course of the Far Eastern University of Leningrad and was assistant director in charge of Mongolian students in Germany and France and was employed as a head of the photography studio of the Institute starting from August 1930.

He reminisced in “Science life”, journal in 1956 that “... our photography studio originally was set up as 1,000 frames inside a wooden cabinet and now has evolved into a photography studio equipped with modern, new equipment and its photography stock has increased by ten times”.²⁹

images not displayed for copyright protection

M.Gombojav

Photographs depicting unique characteristics of ethnic groups such as the Kazakh, Uriankhai, Zakhchin, Torguud, with notes written with traditional Mongolian script on the upper right side and portraying the ethnic group from various angles, are preserved at the reserves of organizations which were included in the photography studies. There are

²⁷ Museum management and marketing issues. National Museum of Mongolia. UB., 2007, page. 10.

²⁸ Ya.Tsevel. Memoir. Academy of Sciences, journal. UB., 1956. №3. side 51-53

* Gombojav Mendbayar. Citizen of Akhai Gun Narmandakh khoshuu of Setsen Khan aimag or Mandal soum of current Khentii aimag. In 1932 he was arrested and prisoned for several months for celebrating one-year anniversary of Manjgo state or a crime called “Nobleman Natsagdorj’s banquet”. He was arrested on 28th of October 1941 for the “German Spy” case and released on the 30th of December 1943 under order No.31. He was removed from the Party due to his background as nobleman.

²⁹ M.Gombojav. In my mind. Academy of Sciences, journal. 1956. №3

approximately 80 such photographs of ten ethnic groups preserved at the History Institute of the Academy of Sciences, over 100 photographs, in overlapping figures, of 15 ethnic groups are preserved at the reserves of the National Central Archives of Mongolia while 200 photographs, in overlapping figures, are preserved at the Film and Photography Documentation Center taken by M.Gombojav during his travels in western Mongolia and Dornod in 1938 and in 1944 respectively.

Five research employees in the expedition were: A.D.Simukov, Head of the Geography Cabinet and Expedition, Sanjaa, Assistant to the Head and Employee of the Department of Agriculture, Tseveen, employee of the above-mentioned department, Gombojav, Head of the of Photography and Dambaravjaa, Museum Director.³⁰

In his report of the afore-mentioned research expedition carried out in western aimags in 1938, A.D.Simukov noted that in some cases the film operator D.Demberel was part of the research team. Between 1927-1939 A.D.Simukov worked as a leader and member of 15 major field research teams, that traveled a total of 70,000 km.

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Zakhchin mother and two kids. Zereg soum, Khovd 1938

P.Shagdarsuren, who was a secretary and assistant of Marshall Kh.Choibalsan, mentioned that in addition to M.Gombojav, a person named B.Choijilnyam worked as a photographer at the Institute of Sciences.

He reminisced that “the films of the photographs I took were developed at the Photography Laboratory of the Institute of Sciences and I kept one copy and the rest were left at the Institute. Later when Ch.Tseren, President of the Institute of the Sciences, was present, these films were completed. B.Choijilnyam, a Buryat and photographer at the Academy of Sciences, taught me photography.”³¹

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Photographer B.Choijinnyam

³⁰ S.Baatar, Dambaravjaa Bold, Director of the National Central Museum. UB 2012, p. 47.

³¹ Interview with P.Shagdarsuren. June 2012.

One of the people who took historical pictures that are associated with the early XX century and introduced photography to Mongolia for the first time was Vanpilov Badam*, chauffeur and mechanic of the VIII Bogd Javzandamba.

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Photographer V.Badam

He was a Buryat from Onon, Khentii province and at the beginning of the revolution he was the head of the garage, Central Committee of the Party, mechanic, photographer, radio technician, teacher and director of the first mechanic of the film factory.

In 1921 after the people's revolution, he went back to his occupation as a chauffeur of Bogd Khaan. After the Bogd's passing in 1924, he started to run a private photography studio and watch repair shop. His wife Bataa Ornoi reminisced that "Bogd Khaan would take Badam along with him, so he would drive for him. One evening Badam had monks rotate an illuminating wheel at Bogd Khaan's palace and displayed an image of people riding horses on a white sheet. People were fascinated and yelled that "Bogd's shadow bearer" is on display. It must have been 1917-1918."³²

He not only showcased a film in Bogd's palace but was also one of the first producers of Mongolia. It is said he took pictures depicting Bogd Khaan praying or events taking place inside the green palace and white temple between 1918 and 1919.³³ However, these important photos have disappeared.

Evidence for his having been one of the first Mongolian photographers is a photograph, "During the autonomous government, 1916" preserved at the photography reserve of the

* V. Badam was born in Onon, Buriatya. He arrived in Khuree on a bike circa 1910. He worked as Bogd's chauffeur during the Bogd Khanate Mongolia for over three years and after that worked as a mechanic at the Telephone and Communication Agency. He was arrested on a night of September 10, 1937 and his property was confiscated on October 25, 1937 and was sentenced to a death penalty on October 25, 1937. His interrogation stated: Full name: Vampilov Badam, Age 51, Family 4 - Wife Bat, Son Natsagdorj and younger brother Sodovsuren, Size of property – One house with a backyard, one cow, one Ford car, professionally trained as a technician and filmography, before arrest worked as a professional at the Film and Photography Agency. The crime for which he was accused of was reviewed at the 108th Trial of the Military Court of the Supreme Court of Mongolia on June 28, 1991 and was dismissed and his dignity was restored.

³² Ts.Zandraa. One of the pioneer filmmakers. Journalist, magazine. 1990. №4. Page. 16.

³³ B.Dashdorj. Cornerstone. Culture and Arts, journal. 1984. №4.

National Museum of Mongolia under the log number K-701/526. The inscription on this picture mentions that “it is a picture of Undur Gongor, Inspector at the Western Customs, Badam (Vanpilov), Driver and Photographer and Shilnekov, Merchant of Emperor Russia”³⁴ and was certified by Navaandoo, Yunden and noted by Dashdendeu.

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Photographer V.Badam

(Museum reserve, National Museum of Mongolia)

In 1935 he worked at the Film and Photography Agency affiliated with the Ministry of People's Enlightenment (Education) as a photographer and mechanic, as well as playing a significant role in training emerging photographers.

Gonchig, Senior Employee of the Film Factory, reminisced that “for training national human resources in cinematography, an individual called Badam, who was previously a driver for the Bogd, was quite insightful. He naturally had interest in machinery. Prior to the revolution, Badam was quite fond of American and German merchants and learnt various things such as producing a film, photography, and electric light. There is a rumor that a silent film where Bogd Khaan prays and green and white temples of the river were shown between 1918-1919. Most importantly, Badam himself used to showcase a film at the Bogd palace.”³⁶

V.Badam was interrogated seven times between 10th of September, 10,1937 and 25th of October 1937 and in his fourth statement he mentioned that: under Dashiev Tsevegjav's assignment, 1st on committing acts such as breaking the camera lenses and in order to cause dysfunction, exposing the paper under the light and tearing it; 2nd causing destruction by blending and pouring away the camera battery, hence the volume was disrupted and it became dysfunctional; 3. once deteriorating the quality and appearance of the photography to poor and unusable; 4. causing arguments among

³⁴ Scientific statement. National Museum of Mongolia. Volume I.

³⁶ Cornerstone. Culture journal. UB. 1981. No.1

employees; 5. once talking to some acquaintances about spoiling the quality of goods and techniques of places such as shops, commercial enterprise, or factories.³⁷

During the research there was a historical photograph called “Director, accountants and photographers of the Museum of Revolution” taken in 1934 held by the private collections of Professor S.Baatar, Ph.D. in Economics. The people in the front row of the picture were named, yet there was no one who could recognize those in the background.

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Director, accountants and photographers of the Museum of Revolution. First row: from right side, B.Dambaravjaa, accountant and partisan, Sodnomdarjaa, director of the museum, Badam, employee of the photography studio, Buryat.

1934 (Private collection of S.Baatar)

Badam, who used to take pictures in the Niislel Khüree, might had been giving photography lessons to museum employees. When the Film and Photography Agency, affiliated under the Ministry of People's Enlightenment, was established in 1935, Badam was employed as a photographer and film mechanic. While working at the Agency he also contributed to train pioneer Mongolian film mechanics and photographers and was himself a pioneer photographer of Mongolia as well as teacher of film mechanics and photography.

N.Dendev, senior employee of the Central State Museum, wrote in his memoir that “I learnt so much when I went to Khentii with Mr B.Ya.Vladimirtsov. I became proficient in communicating and questioning things related to ethnography to whomever I met, note taking rules, acquiring cultural objects, writing about clothing style, carefully making a note of terminology, collecting information and even identifying stones. I even had him teach me photography.”³⁸

From the moment that the Institute of Literature and Script was established, Russian professionals, great author D.Natsagdorj, N.Gombojav, M.Gombojav and B.Choijinyam, worked as photographers.

³⁷ Taijuud Kh.Munkhbayar. “First Mongolian Photographer Badam”, scientific article. 2011.

³⁸ Memoir of Senior citizen Dendev. UB., 1961.

In addition to the foundation of the photography agency which provided regular service to the public, individuals such as P.Shagdarsuren, B.Bat-Ochir, D.Demberel, mechanic and O.Urtnasan took historically relevant photographs.

P.Shagdarsuren worked as a Secretary and Assistant to Marshal Kh.Choibalsan between 1939 and 1947. He took some historical pictures related to Kh.Choibalsan's life and work as well as the history of the Khalkh river.

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Marshal Kh.Choibalsan. Image by P.Shagdarsuren

He reminisced about this, “while working next to the Marshal, I was fairly interested in photography and national archery. The Marshal had observed this and when he made a field trip to the countryside or visited military units, he had me hold his ‘Leica’ camera and let me take pictures. He approved of the results, and in 1943 he presented ‘Kontex’, a German camera as a souvenir. With that camera, I took many memorable photographs related to the Marshal's life, as well as historically relevant ones. The Marshal would have the photography laboratory of the Institute of Sciences develop the films, take one copy for himself, give one to the political or country’s leading people who took part in the event, or to Soviet friends. The costs would be incurred by the government, and the films were preserved at the archives of the Laboratory. Choijilnyam, an elderly Buryat used to work alone in that laboratory, and he used to teach me a method and advised me how to take photographs well. The Marshal would only let that old man take his or his family’s pictures. Among the pictures I took while going along with the Marshal, there are many pictures relevant to the country's history. Some of the images I took were featured in newspapers, journals, and albums. For instance, by the end of the war in 1945, I took a picture of our military leaders such as the Marshal and others next to the Great Wall of China. The original films of the pictures I took at that time must exist at the archives of the Academy of Sciences.”³⁹

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³⁹ P.Shagdarsuren. Marshall Kh.Choibalsan that I know. UB., side 92

Soviet, Mongolian Military commanders next to the Great Wall of China.

Image by P.Shagdarsuren.

Historical photographs, factual materials, books, and journals related to Marshal Kh.Choibalsan were handed over to the Institute of Social Sciences of the Mongolian People's Revolutionary Party by “*Shombonz*” (nickname) G.Bat-Ochir. Historical photographs and factual materials were given to the Documentation Center while books and journals were given to the “Social Democratic Institute” of the Mongolian People's Party.

2.2 ESTABLISHMENT OF THE STATE CINEMA AND PHOTOGRAPHY AGENCY

As People's Revolution succeeded in Mongolia in 1921, historical objectives to instill and develop a new culture and implement a cultural revolution in the country were adopted.

The Mongolian People's Party's Declaration for the People not only emphasized the importance of “enlightening people with various kinds of education” but also the 2nd Great Conference of the Party held in July 1923 further determined that “indifferent to their age, people should be educated in Mongolian transcripts, other various kinds of useful knowledge, and have universal access to knowledge.”

The MPRP's 4th Congress stated that “it shall be appropriate if the action plan and rules of the Party educate adults who are illiterate or have poor knowledge of literacy by applying different methods such as various temporary schools, adult schools, people's stadium, library, club, electric image, or plays”. For intensifying enlightenment activities among workers, the 5th and 6th Congress played a significant role.

Following the meeting of the Council of Ministers on the 11th of October, 1925, the issue regarding the establishment of the Film and Photography Agency of Mongolia was specifically discussed, and the result was that the “formation of an agency which displays nation's state shall be appropriate”.

The resolution regarding the establishment of the film factory was adopted on the 1st of January, 1931 by the Council of Ministers of the People's Republic of Mongolia and starting from 1932 it paid attention to setting up a film and photography agency.

Resolution No. 26 of the 31st of August, 1935 of the Council of Ministers of the People's Republic of Mongolia declared that “ rules of the Ministry of Enlightenment are approved and its functions are outlined, secondly, an agency in charge of film and photography shall be formed and its operations shall be supervised”.

On the 11th of October, 1935 the 32nd meeting of the Council of Ministers of the People's Republic of Mongolia specifically raised the issue regarding the establishment of the “Film and Photography Agency” in Mongolia; it stated that the “Formation of an agency which displays the nation’s state shall be appropriate”, and the Agency was organized for the first time, and D.Gonchig was appointed as the Director of the Photography Department.

D.Gonchig, senior employee of the Film and Photography Agency, reminisced that “[the] residence of a printing house professional consisted of seven houses located at the back street of the city's party committee building that was purchased for 35,000 Tugrug and was renovated. Yet one day Sergey Gusev, a Soviet film operator, arrived with his three-legged film camera. The selection of human resources deemed necessary to select people who made literary efforts and were interested in machinery or photography; accordingly, B.Demberel, photography enthusiast and who learnt displaying a film on a “Jake” camera, was employed as an apprentice. The proposal concerning equipment required for establishing a film and photography agency was submitted to the Ministry of Enlightenment, the necessary permission was received, and an order was made at the “Vostorg”, a German company which was located at the Buryat Committee.”

On the 15th of October 1935, the Government of the People's Republic of Mongolia requested assistance from the Government of USSR to fulfill the joint responsibility to establish a national film and photography agency in order to expand cinematography and develop photography. Accordingly, S.E.Gusev, a Soviet operator, visited Mongolia and contributed to the development of Mongolian photography.

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S.E.Gusev and Demberel

During the first period of its foundation, the agency took or purchased pictures on the basis of payment yet soon its main duty was to promote state policy via images.

The 40th Council of Ministers meeting held on the 24th of September, 1936 and the 44th Leaders of the State Congress meeting adopted the “Provision of Mongolian Cinematography and Photography Committee” as submitted by the Ministry of Enlightenment. The Congress noted that the “Provision of Mongolian Cinematography and Photography Committee was developed by the Ministry of Enlightenment and was discussed; it is confirmed that this provision is appropriate and the cinematography and photography industry shall be a new area of development that is crucial for advancing people's culture and education. Hence, in consideration of its progress, the budget shall be financially supported by the state fund in the coming years, and the tax shall be deducted for three years.”

The second article of the Provision stated that “the Mongolian Cinematography and Photography Committee shall establish the industry and produce cultural, educational ,and artistic images; rent the images domestically, facilitate silent and non-silent film images, opening of new cinema theatres, produce images according to a plan and train anew workforce for cinematography and photography professionals.”⁴⁰

The Provision decided that “the Mongolian Cinematography and Photography Committee shall be the place where images for public use are produced” and the affiliated fields of the Committee and their responsibilities were determined.

Hence in 1935, the Film and Photography Agency was founded in Mongolia, and until the first photography exhibition was organized at the Youth Cultural Palace in 1937, it has undergone considerable development.

Regarding this, D.Gonchig reminisced that “[d]uring 1936 national Naadam, we flew over the city and captured images. The large hall of the two-store film agency building was turned into a laboratory where images were displayed. In 1937, when the

⁴⁰ Provision of Mongolian Cinematography and Photography Committee. People's National Rights, newspaper. 1936. №104.

photography exhibition was displayed at the Youth Cultural Palace, urban residents were quite fascinated. ”⁴¹

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Pioneer photographers who were professionally trained at the temporary photography course of the film production studio. Image: Nanjilmaa, Naidan, Diunkher, Dagvasambuu, Tsendsuren, Sukhenbaidrag, Deleg, Dolgor, Javzan. 1938.

In order to prepare and train human resources in photography, G.I.Kolony, a photography expert, was invited from the USSR to set up a film-photo complex and started to teach cinematography and photography to the youth.

The 76th Conference of the Central Committee Leaders of the MPRP, held on the 30th of May 1939, discussed the issue concerning “the establishment of state photography agencies in Ulaanbaatar city and some larger cities and provinces to meet photography demands; for this purpose, by August, photography agencies in five to six aimags shall be set up and an exemplary, extensive photography agency in Ulaanbaatar shall be established by 1940,” and the “Institute of Art” was assigned with this responsibility.

The conference assigned the Institute of Science and Art with the responsibility to oversee the merger of the Photography Department with the Institute of Sciences and Film and Photography Agency; in 1939 the photography department of the Film and Photography Agency was expanded into the “Central Photography Agency” and started to operate under two divisions, Honorary and Ordinary. This was the emergence of an independent development of photography.

In the 10th Conference of the MPRP held in April 1940, a resolution to establish a photography agency in each aimag was adopted, and the Institute and the Mongolian Film and Photography Agency were assigned with the responsibility to improve the quality of the photographs and reduce the price.

In addition, the Conference sought that meticulous attention would be paid to areas such as producing the photographic newspaper in a fascinating way with meaning and quality; table of content and planning for each issue were to be carefully composed;

⁴¹ T.Baasansuren. Development of Photography Agency in Mongolia. UB., 1985, p. 8.

subscription was to be expanded, and authors were to receive the newspaper immediately.⁴²

Author B.Baast reminisced that “in 1939, “*Пиар*” (*Piar*) reached our Khovd aimag. ... The ideology working group of the Ministry of Enlightenment was adopted by the Central Party Committee, and it made a visit to make propaganda work and display various things such as books, images, chess, checkers, etc. An elegant man in a military outfit, a small gun strapped in his hip came out on the stage and sat in a cross-legged position and gave a talk. His talk covered the Japanese provocation occurring in our eastern border. This elegant director was Ts.Ulambayar whom [I] met again in the city and who later became a well-known author. Two Tsend-Ayush ladies played *shanz* (a musical instrument with three strings) and sang several songs, Namjildorj performed magic, his son Tsultem drew a painting. After that when it was time for photography, people disappeared. The reason was that people believed that if one has his photo taken then his time on earth would be reduced or his good deeds would get cursed. As someone fairly educated in the local area, I propagandized my older brother, sister-in-law, and three younger siblings and managed to have their photographs taken. The following day I took photos of my father, my uncle Darjaa, and my younger brother Bumbug. Taking a photograph by Namjildorj was quite challenging; he would place a connected high (camera) leg with three coils on the ground, would cover the camera and his head with a dark material and fix the distance and light. Finally, he would direct and say pay attention, do not close your eyes, do not move; then he would push on the edge of a narrow thing, which was like an ignition, and there would be a flashing light. Later [I] thought, maybe people feared that flashing blue light. When we went there to get our pictures, people regretted not to have had their pictures taken. It has been noted that our photographer Namjildorj later wrote several books such as “Funny Games”.⁴³

In 1940 a one-month photography training was organized, and the graduates were supposed to work in all the aimags of Mongolia. Mongolian Film and Photography Agency started to pay attention to activities such as registering amateurs, training, and developing

⁴² Resolution, decision adopted by the MPRP in regards to art and literature (1921-1966). UB., 1967. P.

⁴³ Following the Footprint of Photography. Dal, newspaper. May, 2000

them further, establishing a group composed of voluntary photography enthusiasts and providing them with a trainer; first and foremost, it organized a special exhibition of pictures taken by voluntary enthusiasts who were selected by the *club*, political, and public center.

On the 31st of October, 1940, a photography exhibition dedicated to Lenin and Stalin was put together in Ulaanbaatar. This exhibition was organized in two parts, one part contained agricultural exhibitions, while the other part displayed photographs portraying safeguarding of health, especially, children's practices. Since the exhibition was set up, workers of capital city factories, students, soldiers and on the last day of the exhibition, some workers of the industrial complex paid a visit to it. According to the newspaper "Truth, "the exhibition has explanations in Mongolian; as there were people providing interpretation, it was completely comprehensible. The Institute of Sciences displayed various types of plants, forage, and vegetables that grow in our Gobi. This exhibition was visited by approximately 80 people."⁴⁴

The General Assembly of the Central Committee of the MPRP convened in April 1946 listening to a presentation by B.Shirendev, Secretary of the Central Committee of the Party, on the status of political-enlightenment works and objectives of the Party's organizations. A resolution was adopted: The "**Painting and Photography Agency**" shall be established in aimag centers. For the purpose of preparing those who will supervise the Agency, a course for painters and photographers will be organized in 1946".

Until the end of the 1940s, the photography field did not develop sufficiently in Mongolia; mostly there were Chinese photographers, and Mongolian photographers were scarce.

Starting from the end of the 1940s at the aimag and local level, the photography branch was established and supplied with a big camera "Photokor". Moreover, in some aimags, a 13:18 wooden camera confiscated from Japanese captive soldiers during the war was utilized. Starting from the 1950s, small cameras such as Russian "Fed", "Zorky" and "Pentakon", "Praktika" of Democratic Germany were introduced.

⁴⁴ Truth, newspaper. 1940. 10.31. №117

As a result, starting from 1946, all aimag centers had established photography agencies. During the time when aimags did not have sufficient number of “Photokor”, big camera, many measures such as supplying them with 13:18 wooden cameras, which had been confiscated from Japanese captive soldiers, organizing training for the purpose of preparing people who will work on it, promoting party's or political events, state policy, people's life and customs via photography and showcasing an exhibition were to be carried out.

J.Davaasambuu, senior Photographer, reminisced that “in 1947 a Photography Agency branch was built in Gobi-Altai and due to a lack of housing, for a while, the Union of Artists and the photography branch were located in the same building. A whole aimag had one photography branch which had a maximum of two cameras. First of all, the photographer did not have the least knowledge of developing images, second, he did not have a notion of ink and third, he had to review books in order to mix the ink. [I] was curious and watched him and this led me to photography. Starting from the 1950s, Russian “Fed”, “Zorky” and “Pentakon”, “Praktika” of Democratic Germany were introduced”.

The meeting of the Political Bureau of the Central Committee of the MPRP held on the 5th of April 1947 assigned the “Art Agency” to regularly produce film journal, photography and posters that mobilized the people in the efforts of implementing the country's and people's five-year plans. Club, red corner, and cultural centers played a significant role in introducing photography boards, under various themes, to the public.

Photography branches were set up in Ulaanbaatar city, Selenge, Dornod, Zavkhan, and Khovd aimags, yet the operations were behind; it was written that, there was a lack of photographers and professionals to work at the laboratory. “The fact that the city's photography agency has poor professional skills and insufficient tools is quite detrimental for photography development. Plus, the housing is inadequate. The operation of the photography agencies is poor; the Director of the Film and Photography Agency shall pay attention to it and take measures. Furthermore, (the Director) should pay attention to

bringing life into the photography agency that he is affiliated with and provide it with daily supervision. Take immediate measures to improve skills of photography professionals.”⁴⁵

Following the 11th MPRP Conference, in 1948-1952 the People's Republic of Mongolia's first five-year plan to develop people's lifestyle and culture was approved; a resolution concerning objectives to advance cultural agencies and establish **46 photography agencies by 1952** was put forward, as well as a plan to improve the life and cultural activities of the workers was adopted.

Starting from July 1950, socio-political, art and literary magazines depicting the country's political, economic and cultural achievements were produced. Thus, central newspapers and magazines acquired permanent photography journalists, laboratory and trained photographers who would work for them.

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Employees of the State Central Photography Agency, Mongolian photography pioneers.

1950

In 1951, welcoming the 30th anniversary of the People's Revolution, Yondon, photographer of the Dornogobi aimag Photography branch of the Central Photography Agency, fulfilled the responsibility assigned from the competition and within 19th of June, he completed his plan for providing public photography.

As of July 1957, the State Central Photography Agency completed its plan by 139 percent while the Capital City Photography Agency completed by 210 percent. The photographers of the agency Sanjaadorj, Rinchin, Dargia, Khorloo, Doljinsuren, Amгаа, laboratory worker O.Namjilmaa, S.Namjilmaa, Dejид, Badamtsoo, Natsag, Munkh-Ochir, Dulmaa and salesman Purev completed their plan by 148-192 percent. Among aimags, the photography branches of Khovd, Dornogobi, Choibalsan, Sukhbaatar, Khentii, Uvurkhangai, Uvs, Arkhangai, Zavkhan managed to fulfill their production plan by 103-163 percent.

⁴⁵ Truth, newspaper. 1940. 11.26. №126

It was decided that an annual photography exhibition promoting the aimag and local areas, presenting works done in regards to arts, culture. and voluntary artwork development and portraying the aimags development would be organized in Ulaanbaatar city and for the first time in September, 1953 Choibalsan aimag art week was organized.

Although the number of amateurs increased and photography clubs were founded in rural areas, the Ministry of Culture and the Central Committee of Collectives did not pay attention to supplying groups with photography items, especially, camera, paper, ink, zooming tools, and films.

Even though an article published on “Labor” newspaper in 1956 as an aid to photography enthusiasts gave introductory knowledge to many people, the lack of operating equipment for practical work was forgotten.

For example, a pharmacy in Zavkhan aimag center used to receive photography tools, yet in recent years there has been nothing. Although Zavkhan province had a photography branch, its affiliated agency did not care for it, and there was a continuous shortage of photography material.

The Ministry of Culture and Collectives Central Union needed to pay attention to supplying the aimag photography branches with materials, assist photography enthusiasts, and expand the sales of camera tools in shops.⁴⁶ Starting from June 1956, a Party's Central Committee decision to establish Newspaper Photographers' Bureau was adopted.⁴⁷

For the purposes of supplying the newspapers, journals, and exhibitions with quality images, enhancing the promotion of country's development and life to the people of our nation or other nations, accurately distributing and mobilizing photographers' force as well as advancing their profession and saving labor and material, on the 28th of May, 1956 the Resolution No.248 “Regarding Photography Awareness Work” of the Council of Ministers of the People's Republic of Mongolia was approved.

In order to improve photographs in newspapers and journals and supply the photographers with consolidated work, the Resolution No.170 “Regarding Integration of

⁴⁶ Documentation Center, Mongolian People's Party. Res-1. log- 7. page 240

⁴⁷ Archives of Political Party and Public Organization, National Central Archives. Reserve-4. Log-23. Page-12. Page 67-69

Photographers of Newspapers and Journals” of the Political Bureau of the Central Committee of the MPRP was approved on the 6th of September, 1956, hence, the budget and regulations were adopted.⁴⁸

For the purpose of promoting the People's Republic of Mongolia abroad, starting from February 1957, “Mongolian People's Nation”, a color magazine was printed on order twice a year in the English, French, and Russian languages, providing a strong case for color photography.

In 1957 following the resolution of the Central Committee of the MPRP and Council of Ministers, the “**Central Photography Agency**” was divided into two”:

1. State Photography Agency

2. Photography Agency for Public Services.

The roles and responsibilities were divided as follows:

State Photography Agency: Aimed at specializing in producing internal and external photography promotion and documenting historical events and facts; affiliated with the Ministry of Enlightenment of the Mongolian People's Republic.

Photography Agency of Public Services: Providing people with daily services.

Starting from 1957 the “Central Photography Agency” was expanded into the “State Photography Agency” under the Ministry of Enlightenment, People's Republic of Mongolia.

In addition to the “State Photography Agency”, in order to develop cinema and photography among people, in accordance with Resolution No.216 of 1960 of the Council of Ministers of the Republic, “**Film and Photography Archives**” was founded for the first time under the “Art Committee”. Likewise, two big photograph agencies were established in Mongolia and started their operations, as the “State Photography Agency” was closed and only “Film, Photography and Audio Archives” remained. The Archives became the only central archives where documents related to film, photography, and audio have been preserved and original photography films, glass negatives, monitoring cards with photographs, and photography albums are maintained.

⁴⁸ Archives of Political Party and Public Organization, National Central Archives. Reserve-4. Log-23. Page-12. Page 67-69

As of today, the “National Film, Photography and Audio Archives” is a specialized archive where photographic documents are centralized and maintained, and scientific and technical processing are conducted.

Many excellent photographers, such as V.Badam and S.Dambijantsan, who were the cornerstones of photography in our country; young graduates from institutions in Germany, France, and Leningrad, starting with M.Gombojav, Б.Чојинням, officers of the Institute of Literature and Script; professional photographers such as Ts.Dagdandorj, D.Davagsambuu; N.Otsol, first photo-journalist of “Truth” newspaper; O.Senge, J.Naidan, B.Ulyataikhuu, B.Luvsanjamts, J.Davaasambuu, B.Sukhee, D.Samdan; Ts.Nina, Sh.Saikhanbayar, and M.Tserenjamts took images portraying developments in politics, economics, culture, science, and foreign relations.



The novelist L.Tudev, wrote in his documentar, “People” that Ts. Dagdandorj, one of the pioneer representatives of Mongolian photographers, paid much time and effort to take artistic photography at the photography agency and upon becoming a master portrait photographer, he grew interested in taking pictures of the daily life of the people.

Photographer Ts.Dagdandorj (1904-1981)

The photo-journalist M.Tserenjamts noted that “The words of Dagdandorj on his retirement in 1968 really astonished me. He said, “do not forget to take “poor” frames that you are not sure what to use for. Try to keep them. Generally, for photography, it is impossible to distinguish life under good or bad themes. ... There were images that depicted daily life, a wooden barn, curved streets, and clay buildings, people with wooden carts, water trolleys, and workers carrying bricks on their shoulders. As a newspaper photo-journalist, I did not pay much attention, and at that time it was not even necessary to imagine such images would be published in the newspaper. As a newspaper photographer, I did pay attention, and at the time one would not even dare to imagine such images could be in a newspaper. As it would be a sin to throw away valuable pictures of a senior photographer, I kept them. When the 50th anniversary of the Mongolian

photography agency was celebrated in 1985 and an exhibition displaying Mongolian history was opened, I remembered those photographs.

I deeply regretted that I did not think of inquiring from Mr. Dandagdorj the date and people's names which were portrayed and are no longer in existence today yet whose lifestyles were portrayed."⁴⁹

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National Central Photography Laboratory.

2.3 RESEARCH CONDUCTED IN SOME PHOTOGRAPHY

Among places where historical photographs are preserved, the National History Museum of Mongolia used to issue scientific statement of photographs in details until the end of the 1980s. In comparison to other places, it was advantageous and quite convenient to identify some historical individuals.

While the historical photography research was being conducted, there were a large number of cases where the photographs were titled incorrectly.

People get satisfaction from photography, obtain information, restore their forgotten memories or some confirms that it "is" you.

While conducting research on historical photographs of the early XX century, people's pictures were taken in a way that a whole body of the person were included, while starting from the 1930s, a portrait format started to prevail.

After the people's revolution, newspapers and journals began to be issued for the purpose of introducing or advocating party or government actions to the public, and photographs related to this objective were published.

For the 10th anniversary of the people's revolution, in 1931 the publication of the first photography album containing images of party or political leaders by the committee of the

⁴⁹ Capture one's time. "Mongolia 50 years" album. side 17

Mongolian People's Revolutionary Party was a good step forward. This album was published with a total of portraits with relevant notes.

In 1935 the photography agency was established and beginning from 1937 photographic news, journalism, and portraits were published in the newspapers and journals of the time, Truth, People's National Rights, Red Start, and it became a main form of journalism.

Books, newspapers, and journals were published with the intentions of raising awareness on and advocating party, politics and public actions, inclusive of historical images, and for the most part Lenin or Sukhbaatar's images were published in the beginning. Yet from the 1930s, portraits of statesmen and political personas, along with notes, or in some cases, publishing a drawn image of an individual was a new professional development.

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Out of 19 pictures printed in the first to third issues of "Red Head" magazine published in 1929, none portrayed people's life, while politically themed images and portraits were present. These pictures published on the "Red Head" magazine are preserved in the reserves of places where the research was carried out.

"Brief History of Mongolia" by A.Amar, printed in 1934 contained historical pictures portraying lords, statesmen, and historical events with explanations. /Appendix - 5/

From 1934, a national public magazine for literature and art was monthly issued by the Ministry of Enlightenment, and the editor was Yadamsuren. Other members were Natsagdorj, Banzragch, Buyannemekh and Damdinsuren. Pictures printed in this "National Cultural Path of Mongolian People" magazine used to be acquired from the reserves of the Museum of Revolution, the Academy of Sciences and the Ministry of Justice and Enlightenment.

During the research, while investigating and identifying some historical photographs, I found that some historical images had disappeared. There are several historical photographs related to the autobiography of the VIII Bogd Javzandamba khutagt, religious and political leaders.

Some researchers suggested names of the children who appeared in the pictures, and they offered an explanation that in the front was Lamyia and the child on the right side was Yalguusan lama.

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Yonzon khamba (religious title), Bogd's master and YIII Bogd Javzandamba,
Dondogdulam, First Lady and children. 1910

D.Davaa, citizen of Khan-Uul District of Ulaanbaatar, is the daughter of the big child in the picture, and it can be proven in an interview with 93 years-old Mr Luvsan-Ochir who was a Bogd Khan Palace Museum officer and resides in Apartment No.263, Building No.32, Songinokhairkhan District, Ulaanbaatar.

Mr Luvsan-Ochir recalled that “I came to the Khüree when I was 5 years old. Monk Demchigdaisuu raised me until I was 14. At his place Danzan *boinzon* (religious title: monk that walks in front of the khutagt and purifies khutagt's path with incense) monk used to live. That Danzan *boinzon* had 3 yurts in his backyard, and Jamba *tsorj* (religious title: monk that leads ritual or sutra sessions) who was one of khutagt's 7 *tsorj* lived there. In addition to their own yurt, there was a large yurt for fire where there were two children. The older one was called Dambajantsan, and the younger one was called Dambarenchin. Now Dambajantsan is a father of this Davaa. Since I was the same age as Dambarenchin, we used to play together a lot. ... Yet at the time Ekh dagina aimag (Great princess's temple) was built near the current circus. A large temple was built for Dondogdulam, and the *toono* (yurt roof) needed to be held* by a person born in a horse year. It was Dambarenchin, Queen's adopted son, who held it.⁵⁰

Later when the drainage system was constructed, Mr Luvsan-Ochir was appointed as a clerk and the drivers were Damdin, Choimbol and Luvsannyam. While talking with them, I found out that Luvsannyam is an older brother of Dambajantsan, Davaa's father. Luvsannyam recounted that “while our two elders were living in Bogd mountain, due to poverty they gave their two younger sons for adoption to Bogd. Bogd had assigned Jamba

* *toono tushuuleh* – hold the toono whilst the yurt is set up

⁵⁰ Interview notes with Luvsan-Ochir Damba. Altannavch, Scientific officer, Bogd Khan Palace Museum

tsorj, one of his seven tsorj, to raise those two kids.”. Thus, the children we called on this picture as Lamy and Yalguusan lama were the adopted children of Bogd, Dambajantsan and Dambarenchin.

There are 17 photographs of General D.Sükhbaatar among few photographs preserved in relation to the autobiography of members of the Central Committee of the Mongolian People's Party, People's Temporary Government, and General D.Sükhbaatar. Some of these 17 photographs were printed several times in the media, with explanations, and they are still important for the study of D.Sükhbaatar.

Of the pictures from the reserve of the Museum of Revolution, the issue 8 of “Cultural Path of Mongolian People” journal, 1924 (1934) published a photograph called “When the People's Government had set up Niislel Khüree. Comrades Skhbaatar, Boodoo, Danzan, Japan Danzan and Elbegdorj were present”.⁵¹ The image printed on the journal is not available in the photography reserves of other places and is only available as it was published in the journal.

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When the People's Government had set up Niislel Khüree. Comrades Sükhbaatar, Boodoo, Danzan, Japan Danzan, Elbegdorj (photograph printed in newspaper)

Moreover, another version called “Members of the People's Temporary Government with Comrade Shumiatsky” has been preserved.

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Members of the People's Temporary Government with Comrade Shumiatsky
(picture currently preserved at the archives)

It was mentioned that not only the above-mentioned preserved photograph was published under a title “On History of a Photography”⁵² with explanation of the people on

⁵¹ Cultural path of Mongolian people, journal. 1924 (1934) August

⁵² Truth, newspaper. Story of an Image. 1989.2.2. №28 /17245/

the photograph but also a picture of D.Sükhbaatar and B.Z.Shumiatsky were cropped and published in books and journals.

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Furthermore, “Science-Life” journal /1972/ published a picture of General D.Sükhbaatar with chiefs of the Red Army and Soviet people with the notes under the title “Interpretation of three images”⁵³.

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The anonymous photographer behind these images could have been Vasilyev Ivan Innokentievich (Badam). He was working in Altanbulag between 1921-1922 and at the Commandant office of Niislel Khüree, state department store and commercial agency. One proof that I.Vasilyev (Badam) was taking pictures is the photograph of D.Sükhbaatar and M.I.Amgaev taken on the 5th of June, 1922. Behind this image, it is written in Russian “товарищу Сухэ-Батору” Вождю доблестной народн Бадам Васильев” or translated as “To the glorious Mongolian People's Military General Sükhbaatar. For the memory of our joint effort for the Revolutionary act. Niislel Khüree. 5 June 22. Badam Vasilyev”. The first original copy of this photograph commemorated the General and was preserved at the photography reserve of the museum.

In his memoir, Ts.Nominkhanav*, a Khalimag military trainer who took part in the 1921 revolution, wrote about historical pictures taken during D.Sükhbaatar's burial, “on the 23rd of February, 1923 the Mongolian proletariat people buried their beloved leader Sukhbaatar. All Mongolian units of Da Khüree military garrison bid a final farewell. All residents of the city, Mongolian, Chinese, Russian and others, as well as proletariats of

⁵³ Science-Life. Interpretation of three images. 1972

* Arrived in Mongolia in 1921 with Kh.Kanukov, military training leader of Khalimag. Along with Khalimag comrades, worked at the border patrol of two soums of Sulinkheer, led by Lamzav from February, 1923. In June, 1923, following the permission of Mongolian People's Revolutionary Army Headquarters and Okhtyn, USSR Representative in Mongolia returned to his motherland and continued his studies.

proximate aimags bid a final farewell to the dignified revolutionary hero and braveheart Sukhbaatar.

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During the funeral ceremonies, several tens of thousands of people made their way to the Council's village and progressed to a mountain that is located at 3-4 km from the city to the east. At the foot of this hill, Sühkbaatar was buried. By then, I was working as a trainer under the chiefs of Mongolian 1st cavalry unit. Then when Sühkbaatar was buried, I was assigned with a role to invite a photographer and have the photographs of the ceremony taken for the purpose of handing them over to his descendants. Accordingly, I invited a photographer and that photographer took pictures, plus, (he) even took photographs of Sühkbaatar just before the burial. By the end of February 1923, I was suddenly appointed as a military trainer at the cavalry unit of Sulinkheer range and went along with my fellow comrades Manji Boldriyev, Vasily Dangrinov, Sangad Badmaev and Budji Lidjiev. Therefore, I have no picture left and I could not retrieve any. It is unfortunate that until today (I) have the least idea of what happened to these pictures, which undoubtedly convey great value in the history of Mongolia and people's revolution.⁵⁴

Among images that require further clarification and left in uncertainty, there is a picture related to D.Sühkbaatar, kept in the private collection of O.Baatar, Sühkbaatar's advocate. He copied this picture from the private archives of Ts.Luvsanpurev who was the National Leader of the First Timber Base of Ministry of Construction and Construction Material Industry, Excellent Transportation Expert, Leading Driver Free of Accident and First Champion of Ulaanbaatar city Transportation and displayed it for the first time for the 45th exhibition dedicated to the 117th anniversary of birth of the General. He commented that "90 percent of the people who were fascinated in the exhibition confirmed that it is D.Sühkbaatar and 10 percent disagreed. In my opinion, if it is D.Sühkbaatar, then it might be a picture when he was 18-19 years old or in the 1910s when he was enlisted."⁵⁵ Hence it needs further investigation.

⁵⁴ Yu.Oglavev. Internationalist Missionary. UB., 1977. Translated by D.Puntsag. Side 86-87

⁵⁵ Interview notes with O.Baatar, campaigner of D.Sukhbaatar. May, 2011.

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S.Yanjmaa recounted how original copies of historical photographs vanished due to the fault of printing officers, “As a matter of fact, the picture was distinct and beautiful. By the end of the 20s when it was enlarged for print with a stone printing plate, the factory staff had spoiled it and the blurry copy grew in number... Even today some pictures of Sūkh published in newspapers are unrecognizable and it is only possible to imagine it could be him after reading the note”.⁵⁶

Some of the photographs taken during the Khalkh river war of 1939 are preserved at the Central Archives of Russia. These photographs were taken by V.A.Temyn /1908-1987/, photo-journalist of “Pravda” newspaper and war correspondent. In addition, he took historical images of WW2, Victory flag waved at the Reichstag tower and the Japanese surrender signing on the deck of the Missouri ship. Later he said that “In my life as a war correspondent, Khalkh river war left an unforgettable imprint”.

Among letters preserved at the national archives sent by Soviet soldiers and units during the motherland wartime, there is a letter sent to Kh.Choibalsan along with a photograph from the air force squadron in January 1945. The letter noted that “... We have doubled what we promised to you, Comrade Choibalsan. In 1944 the “Mongolian people's squadron completed 547 combat flights of 432 hours and 37 minutes. Our pilots destroyed 38 airplanes and 2 bridges during a ground attack, as well as 70 cars and 2 train rakes. In addition, we destroyed 5 airplanes of Yu-88 and 3 airplanes of KHE-111 on enemy's airdrome.”⁵⁷ As a result, a total of 21 photographs of the squadron and their living circumstance, their combat preparation and a hand-drawn airplane image have survived.

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Photographs sent to Kh.Choibalsan by the air force squadron. January 1945

⁵⁶ Truth, newspaper. Warm Gaze of Great General. 1990.02.2. №28 /17558/

⁵⁷ National Central Archives of Mongolia. Res-1, log -3, page-325, side 8

P.Shagdarsuren, who was working as a special administrator of Marshal Kh.Choibalsan, reminisced about the last photograph related to Kh.Choibalsan that “The day before departing to Moscow, (he) organized the stuff inside his writing table and iron trunk, called Yu.Tsedenbal and had their picture taken and then handed the iron trunk key to him.”⁵⁸ P.Shagdarsuren has this picture.

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Kh.Choibalsan and Yu.Tsedenbal. January 1952.

(Private archives of P.Shagdarsuren)

Another photograph taken with other people is the one taken with city members of the state commission in charge of formulation of a model agriculture regulation just a day before Choibalsan departed to the USSR for treatment /January 1952/. Regarding this, from 1940-1963, D.Baljinnyam, who was elected as a member of the Party’s Congress and Parliament, recalled that “City members of the commission in charge of formulating a model directive for agricultural collectives were gathered, assigned with responsibilities and were told that, when Choibalsan returns, you shall have the final version of the directive ready. After the meeting was finished, the members were called, “please sit closer, let us have a picture together”. This is the last picture taken with Marshal Choibalsan and was the final meeting”.⁵⁹

In some cases, a photograph was given a general name, yet starting from 1930s the photographs published in newspapers or media were published with complete explanation.

We published this photograph in a book as “Campaign to assist the front” 1942.

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The above-mentioned photograph was printed in the issue №222 /2774/ of the newspaper “Truth” on the 21st of September, 1944 as “Women of Ulaanbaatar city are

⁵⁸ P.Shagdarsuren. Marhsall that I know. UB., 2000. side 19

⁵⁹ Clear prints of creative work. UB., 2001. Side 227

knitting wool products for the Red Army. In this picture, Nasandolgor and Dulmaa. Photography by Jamsran”.

Moreover, there were cases when some photographs related to the 1930s repression were restored, such as on some pictures, a person's head was detached and another person's head was attached, someone's face was removed. For example: a historical photograph related to the history of partisans of 1921. On the first photograph, instead of a head of Darijav who is on the right side of the front row, a head of a person standing on the left side was attached, and some people were removed from the photograph.

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Partisans of People's Revolution. (original image) (image edited later)

Due to reasons such as poorly conducted research in historical photography, insufficient scientific clarification or inaccurately written photography notes held by organizations or individuals, it has been observed that there was inaccurate naming on books, publications, or some media instruments. For instance: page 29 of the Volume 1 of 90th anniversary of the Mongolian Youth Organization, instead of a picture of Buyannemekh Sodnombaljir, a picture of Sodnom, who was working as a Minister of Industry, had been placed.

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3 monks who initiated the Khüree fight in 1911 and ignited the freedom movement.

/accuracy of the note debatable/

CONCLUSION

Photography related to XX century Mongolian history provides evidence of Mongolians' traditional culture, way of life, their characteristics, social class differences,

evolution, individual's fate, and it has a significant role in conducting research in history, ethnography, and culture.

Therefore, within the scope of this research, an attempt to specifically study Mongolian historical photography has been made.

Upon covering a large number of preserved photographs related to XX century Mongolian history, it has been observed that historical conditions, origins, photographer's motivation and documentation experience and approach, correlation of photographs require further clarity. Moreover, there are quite a few photographs of people whose visage remained, yet the names are unidentified or in some cases, named inaccurately; in some ways, it has been noticed that a photography album or an exhibition on display tend to circulate around several photographs.

The value of the original negatives or the principal material of photography grows as time passes, hence, it is important to preserve and protect such fragile items.

Although institutions preserving historical photographs categorize them according to their technical development such as negatives, positives, original photograph or duplicate photograph, the preservation procedure is unsatisfactory. Already newspapers in the 1950s wrote that "It is clearly noticeable from the pictures submitted to the competition that photography, especially, working with, preserving, protecting or developing the negative are done in a negligent and disorderly manner"⁶⁰ and it still has not changed today.

Despite Article 1.4 of Chapter 3 of "Law on the Protection of Cultural Heritage" appropriately defined the value of historical photography by stating the "List of Historical and Cultural Memorial Objects" where "literary monuments such as source script, manuscript, books, and sutras in printed on plates or paper printed, oral literature photography, film or visual records shall be included", it is concluded from the research that this significant memorial item is insufficiently preserved, protected, or studied to its full potential.

During the research while visiting organizations and institutions where historical photographs are preserved, it was common that while reviewing and registering

⁶⁰ Kh.Damdin, Photography-Mirror to Modern Times. Culture Magazine. 1977. №1. side 13-18

photography logs and records, information regarding origins such as date, from where, who made the collection from whom, acquisition by the museum reserve were not entered or categorized in detail; and neither scientific research and statement were completed nor notes were concluded and classified.

A common flaw among pictures preserved by individuals left with only the photograph, with little detail.

In recent years, although photography enthusiasts are taking photographs in various forms, they pay too little attention to the scientific importance and evidence-source of the images, hence, scientific work is left out; in regards to technical and technological development, there is an increase of editing historical photographs and while doing so, the value of the original document is lost as a result of incorrectly produced shadowing, photography modification from its original form or abstract edition of a spoiled picture. This demands further attention.

Article 2.2.14 of Appendix 1, “Guidelines for Registration and Documentation of Museum Reserve” of the Resolution No.355 of 25th of June, 2012 of Minister of Education, Culture and Science noted that “Photography, painting, and canvas model shall be registered under one catalogue number; number of pages, missing pages and empty pages of the album shall be noted in the summary section. Number of photographs of the album shall be counted in units. Article 2.4.14 provisioned that the catalogue number and brief summary shall be written outside of the album envelope. As indicated likewise, it created a possibility for institutions that maintain photographs to establish an integrated, single registration. In line with this Article, a brief summary must be completed in the future and through this research work, an attempt to make an appropriate response as well as develop a photography research format has been made.

Since its development in Mongolia, photography passed through different stages and activities, such as conducting a scientific review of historical photography, introducing into a research circulation or offering it publicly accessibility have been underdeveloped.

As a result of research, the following proposals are raised and these areas require attention:

1. Formulate photography requirements adapted to a Mongolian context concerning preservation, protection, classification, and categorization and organization of negatives

Concerning certain issues of Mongolian historical photography studies
(End of 19th century to 1957)

- or principal photography material in an orderly manner, incorporate a more detailed methodology for photography registration and documentation in national legal documents,
2. As within a scope of narrow interests, photographs related to Mongolian history maintained by government institutions or individuals are at risk of domestic and foreign illicit trafficking. Therefore, protect photographs, investigate, register, document and acquire rare photographs that are associated with Mongolian history and held by individuals
 3. Classify historical photographs, restore photographs that need repair, conduct preservation or scientific research and identify relevant date and people portrayed, consolidate photographic notes, identify the photographer and events associated, incorporate into registration; in order to increase the scientific importance of photography, collect and maintain brief history of how the photograph was produced,
 4. Since XX century Mongolian historical photography collections were established in state organizations such as National Museum of History or National Archives of Photography in one-sided manner, formulate a certain collection policy, equip it and due to an insufficient stock of historical photographs related to the last 20 years, fill the gap in their collection,
 5. Bring historical photographs preserved by individuals or other institutions into scientific and research circulation,
 6. Investigate photographs related to early XX century Mongolian history that are preserved by museums or archives of other countries and acquire those historical photographs by copying and bringing into research circulation.

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Appendixes are not attached due to copyright protection.

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