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# BRAĆA DE JONGH I FOTOGRAFIJE DRŽAVNE NJEMAČKE GIMNAZIJE U PULI

## THE DE JONGH BROTHERS AND THE PHOTOGRAPHS OF PULA'S GERMAN LANGUAGE STATE GYMNASIUM

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*U radu objavljujemo tri fotografije Državne njemačke gimnazije u Puli: zgrade (danas Arheološki muzej Istre), profesorskog zbora i učenika, koje su francuski fotografi, okupljeni u studiju “Braća de Jongh” (De Jongh frères) iz Neuillyja kod Pariza, napravili tijekom svog boravka u Puli 1902. godine. Pulskim fotografijama dopunjuje se već obiman opus braće De Jongh i karta brojnih europskih mjesta u kojima su radili u razdoblju od 1887. do 1903. godine. U tekstu se prvi put donosi kronološki popis (dosad dostupnih) fotografija braće De Jongh snimljenih u Hrvatskoj i Austro-Ugarskoj Monarhiji.*

**KLJUČNE RIJEČI:** braća De Jongh; Pula; Državna njemačka gimnazija; Arheološki muzej Istre; školstvo; fotografija; povijesne fotografske tehnike; kraj 19. / početak 20. st.

*This paper presents three photographs featuring the German language gymnasium in Pula and showing the building (now the Archaeological Museum of Istria), the faculty, and the pupils. They were recorded by French photographers of the De Jongh frères studio of Neuilly near Paris during their time in Pula in 1902. The Pula photographs supplement the already copious oeuvre of the De Jongh brothers and the map of the many European locations at which they worked in the period from 1887 to 1903. This paper presents the first chronological list of the (currently available) photographs shot by the De Jongh brothers in Croatia and the broader Austria-Hungary dual monarchy.*

**KEY WORDS:** De Jongh brothers; Pula; German language state gymnasium; Archaeological Museum of Istria; school system; photography; historical photography techniques; late 19<sup>th</sup>/early 20<sup>th</sup> century

## UVOD

U Puli, kao glavnoj ratnoj luci Austro-Ugarske Monarhije, početak 20. stoljeća obilježila je dekadencija fotografskoga obrta. Uzrok tome bio je nagli porast broja stanovnika te tako i potreba za povećanjem kapaciteta fotografskih atelijera, što je zahtijevalo reorganizaciju rada profesionalnih fotografa, odnosno prelazak s individualnoga na organizirani način rada. Novootvoreni atelijeri i fotografi nastavljaju tradiciju snimanja portreta te panoramskih, reportažnih i dokumentarnih fotografija. Osim domaćih, u cijeloj Istri djelovali su i strani fotografi. Uz Opatiju i Rovinj, Pula je postala odredištem rada i nepoznatih fotografa koje su na ove prostore slale strane tvrtke koje su se bavile izdavanjem fotoalbuma, ilustriranih turističkih vodiča te brošura (Skuljan 2009, 31-32). Među njima našli su se i profesionalni fotografi okupljeni u studiju „Braća De Jongh“ (De Jongh frères)<sup>1</sup> iz Neuillyja kod Pariza. O njima nema vijesti u dostupnom dnevnom, tjednom i mjesečnom tisku, a kroničari također ne izvještavaju o boravku tih fotografa u Puli i Istri (Bogneri 1989).

Do nas je stiglo ukupno osam pulskih fotografija koje su braća napravila, a sve su vremenski ograničene na 1902. godinu. Dvije fotografije, čiji je motiv Carska i kraljevska Mornarička dječja škola, serijskih brojeva na negativima 105.735 i 105.739, nalazimo u fundusu Povijesnog i pomorskog muzeja Istre – Museo storico e navale dell’Istria iz Pule<sup>2</sup>. Zatim, četiri fotografije čuvaju se u Grafičkoj zbirci Sveučilišne knjižnice u Puli, a navode se u popisu „Fotografije (GZF – Grafička zbirka fotografije)“ koji je 1999. godine sastavio Branko Gulin<sup>3</sup>. Od ovih, tri su uokvirene i prikazuju pulsku Državnu njemačku gimnaziju<sup>4</sup>. Prema posvetama na njihovim poledinama doznajemo da ih je Naučnoj biblioteci u Puli<sup>5</sup> poklonila Josipa Klopkov (rođ. Čop) iz Pule 1973. godine, a vjerojatno ih je preuzeo tadašnji direktor Miho Debeljuh. Četvrta fotografija prikazuje grupu časnika i vojnika 97. C. i k. pješačke pukovnije „Freiherr von Waldstaetten“ iz Trsta<sup>6</sup>. Na kraju, za tri fotografije koje

## INTRODUCTION

In Pula, the primary naval port of the Austria-Hungary dual monarchy, the early 20<sup>th</sup> c. was marked by a buoyant photographic trade. This was driven by an abrupt increase in the city’s population, which in turn drove an increase in the capacity of photographic studios, which necessitated a reorganisation of the operations of professional photographers, i.e., a transition away from individual to large scale operations. The newly opened studios and photographers continued the tradition of portrait, panorama, news reporting, and documentary photography. Foreign photographers worked alongside their local colleagues across the length and breadth of Istria. Along with Opatija and Rovinj, Pula became a work destination for anonymous photographers sent to the area by foreign companies involved in publishing photographic albums, illustrated tourist guides, and brochures (Skuljan 2009, 31-32). Among these were the professional photographers attached to the de Jongh frères<sup>1</sup> (“De Jongh bros.”) studio out of Neuilly near Paris. There are no relevant reports in the available daily, weekly, and monthly print media, and the chroniclers provide no reports of the time spent by these photographers in Istria or Pula specifically (Bogneri 1989).

In all we now have eight photographs made in Pula by the brothers, all shot in 1902. Two of the photographs, the subject of which is the Imperial & Royal Naval Boys’ School, negative serial numbers 105.735 and 105.739, are held by Pula’s Maritime and History Museum of Istria.<sup>2</sup> Four of the photographs are kept in the graphic arts collection of the University Library of Pula, and are cited in the “Photography (Graphic Art Collection of Photography)” list compiled in 1999 by Branko Gulin.<sup>3</sup> Of these three are framed and show Pula’s German language state gymnasium.<sup>4</sup> From the dedications on the backs of the photographs we see that they were donated to the Pula Science Library<sup>5</sup> in 1973 by Josipa Klopkov (née Čop) of Pula, and were likely accepted by the then library director Miho Debeljuh. The fourth photograph shows a group of officers and soldiers of the 97<sup>th</sup> Freiherr

<sup>1</sup> Izgovor prezimena De Jongh u Francuskoj je /de Žon/, a u Švicarskoj /De Jong/. U ruskim dokumentima prezime De Jongh se označava kao /De Žong/.

<sup>2</sup> Zbirka fotografija, negativa i fotografske opreme, PPMI-58447 i PPMI-41402.

<sup>3</sup> Djelatnik Sveučilišne knjižnice u Puli 1995. – 2002. zadužen za Grafičku zbirku.

<sup>4</sup> GZF-1, GZF-2 i GZF-3.

<sup>5</sup> Sveučilišna knjižnica u Puli je od osnutka 1949. godine nosila naziv Naučna biblioteka u Puli, sve do 1979. godine kad je udružena u Sveučilište u Rijeci te tada mijenja naziv u Sveučilišna knjižnica u Puli.

<sup>6</sup> GZF-12.

<sup>1</sup> The French pronunciation of the surname De Jongh is /de Jean/, while in Switzerland it is read /De Jong/. In the Russian documents the surname De Jongh is given as /De Žong/.

<sup>2</sup> The collection of photographs, negatives, and photographic equipment, PPMI-58447 and PPMI-41402.

<sup>3</sup> A member of the staff of the University Library in Pula from 1995 to 2002 responsible for the collection of prints.

<sup>4</sup> GZF-1, GZF-2, and GZF-3.

<sup>5</sup> The Scientific Library in Pula was founded in 1949 and rechristened in 1979 as the University Library in Pula upon its merger into the University of Rijeka system.

prikazuju C. i k. Strojarsku školu, serijskih brojeva 105.724, 105.726 i 105.728, izvor informacija bila je aukcijska prodaja na mrežnim stranicama delcampe.net u travnju 2024. godine<sup>7</sup>.

U ovom radu usredotočit ćemo se na fotografije s motivom Državne njemačke gimnazije<sup>8</sup>, zgrade u kojoj danas djeluje Arheološki muzej Istre, na adresi Carrarina ulica 3<sup>9</sup>. Upravo su putujući fotografi, među kojima i braća De Jongh iz Pariza, među autorima prvih sačuvanih fotografija vezanih uz školstvo u Hrvatskoj (Serdar 2021, 38). Fotografije koje su predmet ovog rada iznosimo i obrazložimo prema katalogu, redosljedom serijskih brojeva<sup>10</sup>.

## FOTOGRAFIJE BRAĆE DE JONGH - EUROPA NA KRAJU 19. STOLJEĆA

Djelatnost fotografskog studija braće De Jongh iz Neuillyja kod Pariza (De Jongh frères, Neuilly près Paris), koji su osnovala tri brata, Victor-Edouard (1859.-1927.), Léon Francis (1861.-1944.) i Marie Clément Auguste (1863.-1947.)<sup>11</sup>, može se sa sigurnošću pratiti od druge polovine 1880-ih. Porijeklom su bili iz Švicarske, iz obitelji De Jongh u kojoj su se i njihov otac Marie François i njihov stric Edouard Auguste profesionalno bavili fotografijom (De Jongh 1976, 13). Prva poznata adresa od 1887. bila im je u ulici Longchamps 15, a od svibnja 1895. godine<sup>12</sup> bili su na adresi bulevar Inkermann 21 u općini Neuilly. U manje od dva desetljeća studio braće De Jongh razvio je značajnu fotografsku aktivnost koja prelazi granice Francuske i odvija se po čitavoj Europi. Kao putujući fotografi

von Waldstaetten Imperial & Royal infantry regiment out of Trieste.<sup>6</sup> And finally, for three photographs that show the Imperial & Royal school of mechanical engineering, serial numbers 105.724, 105.726, and 105.728, the source of information was an auction sale via the online site delcampe.net in April of 2024.<sup>7</sup>

This paper focuses on the photographs showing the German language state gymnasium<sup>8</sup>, the building that now houses the Archaeological Museum of Istria at the address No. 3 Carrarina street.<sup>9</sup> Travelling photographers, among them the De Jongh brothers of Paris, were among those who took the earliest surviving images associated with the school system in Croatia (Serdar 2021, 38). The photographs that are the subject of this paper are presented and discussed as per the catalogue, in the order of their serial numbers.<sup>10</sup>

## THE PHOTOGRAPHY OF THE DE JONGH BROTHERS: LATE 19<sup>TH</sup> CENTURY EUROPE

We can confidently trace the activity of the De Jongh brothers photographic studio in Neuilly near Paris (De Jongh frères, Neuilly près Paris), founded by the three brothers Victor-Edouard (1859-1927), Léon Francis (1861-1944), and Marie Clément Auguste (1863-1947)<sup>11</sup>, back to the second half of the 1880s. They had Swiss roots, coming from the De Jongh family in which their father Marie François and their uncle Edouard Auguste were also professional photographers (De Jongh 1976, 13). Their first known address, from 1887, was at No. 15 Longchamps street, whereupon they relocated from

<sup>7</sup> Autriche-Hongrie Croatie Pola Marine Militaire K.u.k. Matrosen Corps Maschinen-Schule Ancienne Photo 1902; Autriche-Hongrie Croatie Pola Marine Militaire Ecole les élèves Ancienne Photo 1902; Autriche-Hongrie Croatie Pola Marine Militaire Ecole les Professeurs Ancienne Photo 1902.

<sup>8</sup> Prva objava fotografija zgrade i profesora: Dobrić 2016, 24, 91.

<sup>9</sup> U zgradi je sve do kraja 20-ih godina 20. stoljeća djelovala Njemačka gimnazija, a zatim Talijanska gimnazija (*Ginnasio Liceo Carducci*), kada je ovdje useljen Kraljevski muzej Istre (*Regio Museo dell'Istria*), ustanova prethodnik Arheološkog muzeja Istre, koji je svečano otvoren 1930. godine (Matijašić 1994).

<sup>10</sup> Uvid i digitalizaciju fotografija gimnazije djelatnicima Arheološkog muzeja Istre ljubazno je omogućio tadašnji voditelj Sveučilišne knjižnice u Puli, dr.sc. Bruno Dobrić 2018. godine. Autorica fotografija u katalogu je Tanja Draškić Savić. Za potrebe fotografiranja, fotografija kat. br. 1 izvađena je iz okvira.

<sup>11</sup> Rodni listovi za Léona Francis i Mariea Clémenta Augustea, *Tables annuelles des naissances*, 1861, 1 E 1069, 1863, 1 E 1111, Archives municipales Ville de Marseille.

<sup>12</sup> *Matrices des cadastrales des propriétés foncières (contributions)*, 1888, IG4-36, 257; 1896, IG4-44, 109, Archives documentation, Neuilly sur Seine.

<sup>6</sup> GZF-12.

<sup>7</sup> Autriche-Hongrie Croatie Pola Marine Militaire K.u.k. Matrosen Corps Maschinen-Schule Ancienne Photo 1902; Autriche-Hongrie Croatie Pola Marine Militaire Ecole les élèves Ancienne Photo 1902; Autriche-Hongrie Croatie Pola Marine Militaire Ecole les Professeurs Ancienne Photo 1902.

<sup>8</sup> The first publication of the photographs of the building and the teaching faculty: Dobrić 2016, 24, 91.

<sup>9</sup> The building was home to a German language and then an Italian language (*Ginnasio Liceo Carducci*) gymnasium up to the end of the 1920s when it was repurposed and formally opened in 1930 as the Royal Museum of Istria (*Regio Museo dell'Istria*), the predecessor to the Archaeological Museum of Istria (Matijašić 1994).

<sup>10</sup> In 2018 then University Library in Pula director Bruno Dobrić PhD kindly provided the staff of the Archaeological Museum of Istria access for the purpose of digitising the photographs of the gymnasium. The photographs in the catalogue were produced by Tanja Draškić Savić. The photograph designated catalogue no. 1 was removed from its frame for this secondary photographic imaging.

<sup>11</sup> The birth certificates of Léon Francis and Marie Clément Auguste, *Tables annuelles des naissances*, 1861, 1 E 1069, 1863, 1 E 1111, Archives municipales Ville de Marseille.





Sl. 1 François de Jongh, Obitelj De Jongh: otac François, majka Clémence, sinovi Edouard, Auguste i Francis, Vevey, 1865. (zbirka obitelji De Jongh, Pariz).  
Fig. 1 François de Jongh, the De Jongh family; father François, mother Clémence, sons Edouard, Auguste, and Francis, Vevey, 1865 (De Jongh family collection, Paris).

obilaze mnoge zemlje i na poziv naručitelja snimaju ljude i krajeve koje su obišli. Njihova specijalnost bili su grupni portreti i arhitektura. Međutim, snimali su i pejzaže, neka društvena događanja, kao i pojedinačne portrete, uglavnom snimljene u studiju u Neuillyju.

Fotografsko obrazovanje braće De Jongh donekle je otvoreno pitanje. Logična je pretpostavka da je otac François uputio sinove u tajne fotografskog zanata, iako je svojevrstan doprinos tome mogla dati i njihova majka Clémence (De Jongh 1976, 13)<sup>13</sup> (sl. 1). Prema

<sup>13</sup> U dokumentu Ade de Jongh navodi se da su tijekom zajedničkog rada u Veveyju 1866.-1867. godine, stric Edouard i otac François prepuštali tehničke faze izrade fotografija svojim suprugama Emmi i Clémence.

May of 1895<sup>12</sup> to No. 21 Inkermann boulevard in the Neuilly municipality. In the span of just shy of two decades the De Jongh brothers studio developed a thriving photography business that grew beyond the borders of France and expanded into the whole of Europe. They toured numerous lands as travelling photographers and were commissioned by clients to shoot photographs of people and the regions they visited. They specialised in group portraits and architecture. They also shot landscapes, social events, and a number of solo portraits largely created at the Neuilly studio.

There are some open questions as to the photographic training of the De Jongh brothers. The logical assumption is that the father, François, introduced his sons to the intricacies of the photographer's trade, with their mother Clémence perhaps also making some contribution to this training (De Jongh 1976, 13)<sup>13</sup> (Fig. 1). The known sources indicate that the De Jongh brothers opened a studio in Neuilly following their arrival in Paris (in the mid-1880s) near that of Jules David<sup>14</sup>, one of the pioneers of school photography, who had a studio in the neighbouring Levallois municipality (Perret). This leads us to conclude that there was quite close contact between the two studios; moreover, one could posit that the De Jongh brothers undertook an apprenticeship under the wing of this renowned photographer. Speaking in favour of this proposition is the style of their early portraiture and architectural photography, similar to that of David. Especially indicative are the group portraits of pupils and teachers, where the arrangement of the figures draws heavily on David's work. Based on the available data we see that by the late 1880s the De Jongh brothers were collaborating with Jules David or had taken on a number of his permanent clients and commissions (Munier 2009), which speaks to a long-term collaboration between these two photographic studios.

According to the notes of Ada de Jongh the brothers divided up the workload such that (Victor) Edouard operated the studio in Neuilly, while (Léon) Francis and (Marie Clément) Auguste travelled and shot photographs at home and abroad. As members of the Photographic Group association (one of the founders of which was

<sup>12</sup> *Matrices des cadastrales des propriétés foncières (contributions)*, 1888, IG4-36, 257; 1896, IG4-44, 109, Archives documentation, Neuilly sur Seine.

<sup>13</sup> The Ada de Jongh document notes that during their joint work in Vevey from 1866 to 1867 the uncle Edouard and the father François entrusted the technical phase of the production of the photographs to their wives Emma and Clémence.

<sup>14</sup> David et Vallois, Les Fondateurs de la Photo de Classe, Photographies Scolaires depuis 1867.

dosad poznatim izvorima, po dolasku u Pariz (sredinom 1880-ih) braća De Jongh otvaraju studio u Neuillyju, u blizini jednog od začetnika snimanja školskih fotografija Julesa Davida<sup>14</sup>, koji je studio imao u susjednoj općini Levallois (Perret). To navodi na zaključak da je između dva studija postojao dosta blizak kontakt, štoviše može se pretpostaviti i šegrtovanje braće De Jongh kod ovog renomiranog fotografa. U prilog tome ide i stil u kojem su načinjene njihove rane portretske i arhitektonske fotografije, sličan Davidovom. Posebno su indikativni grupni portreti đaka i profesora, kod kojih se raspoređuje figura umnogome oslanjaju na Davidove. Po dostupnim podacima, već od kraja osamdesetih godina 19. stoljeća braća De Jongh rade zajedno s Julesom Davidom ili čak preuzimaju određen broj njegovih stalnih klijenata i poslova (Munier 2009), što govori o dugoročnoj suradnji ova dva fotografska studija.

U bilješkama Ade de Jongh navodi se da su braća posao podijelila tako da je (Victor) Edouard držao studio u Neuillyju, a (Léon) Francis i (Marie Clément) Auguste su putovali i snimali u zemlji ili u inozemstvu. Kao članovima udruženja „Fotografske grupe“ (jedan od osnivača bio je Jules David), osposobljenim za snimanje „grupnih fotografija obrazovnih ustanova, vojske i mornarice“<sup>15</sup>, prvenstveni motiv bili su im pripadnici državnih i crkvenih ustanova, vojnih jedinica, školskih razreda ali i zgrada, vanjskih prostora te onih u kojima žive i rade. Ovome treba dodati i fotografije zaposlenih u raznim tvrtkama, manufakturama i tvornicama, radnika i vlasnika, kao i proizvodnih procesa u radionicama i tehničkih sredstava koja su se koristila. Tako nastaju prave fotoreportaže o pojedinim korporativnim organizacijama, koje uz pomoć fotografija prikazuju kako pojedinačnu instituciju, tako i čitavu epohu, ljude, proizvodne procese i omogućavaju uvid u privredni uspon, ekonomski i društveni život određenih krajeva ili zemalja u tom razdoblju.

Većina fotografija braće De Jongh izrađena je na albuminskom papiru (premazanom bjelanjkom) sa staklenih negativa presvučenih želatinskom srebro-bromidnom emulzijom, dimenzija najčešće 15 x 23 cm i 18 x 24 cm (želatinski postupak). Natpis na fotografiji

Jules David), trained in “group photographs for institutions of education, the army, and the navy”<sup>15</sup>, their primary photographic subjects were people attached to institutions of the state and the church, military units, school classes and buildings, outdoor areas, and the premises in which these people lived and worked. To this we should add photographs of the employees of various companies, manufacturing plants, factories, labourers, proprietors, production processes in workshops, and the technical apparatus used. They thus created proper photographic reports on various corporate entities that—through the photographic images—depict particular institutions, and an entire epoch, its people, and its production processes, providing insight into the industrial growth, economy, and social life of a given region or land of the period.

Most of the photographs of the De Jongh brothers were made using albumen paper (coated in egg white) from glass plate negatives coated in a gelatine emulsion of silver bromide, usually having dimensions of either 15 by 23 or 18 by 24 cm (the gelatine process). The caption on a photograph of the Russian imperial family shows that the negatives used were on industrial dry glass plates produced by the Graffe & Jouglé company<sup>16</sup>. The glass plates were exposed on site and then sent to Neuilly for development and processing, from where they were returned as positive copies, i.e., as finished photographs (De Jongh 1976, 13). This procedure is confirmed by an article that appeared in the *Daily News* of Kharkov which notes that “negatives are sent to France, where the photographs are developed and are then sent back to those who wish to purchase them at prices of 1, 2, and 3 roubles with postal fee (in a ‘passepartout’)” (Popov 2013, 481) (Fig. 2).

The photographs were usually framed with a passepartout of double sheets of card having dimensions of 33 by 25.5 cm, with the opening at the front having rounded corners and measuring 13.5 by 20 cm, with an embossed (raised) band having a meander pattern and stylised palmettes in the corners. The size of the opening of the passepartout frame depended on the subject of the photograph. The photograph was inserted into the passepartout through a slot at the back. Indicative of the studio of origin, the same type of passepartout of industrial origin was used by Louis Fréon, who succeeded

<sup>14</sup> David et Vallois, *Les Fondateurs de la Photo de Classe, Photographies Scolaires depuis 1867*.

<sup>15</sup> Zaglavlje na službenom pismu iz 1891. godine (faksimil sačuvan u obitelji De Jongh).

<sup>15</sup> The letterhead on an official letter of 1891 (facsimile preserved by the De Jongh family).

<sup>16</sup> Caption on the specimen kept by the National Library in Paris: “Epreuve obtenue par MM De Jongh Frères, sur plaque Graffe et Jouglé La famille impériale de Russie Heliotypie de Edm. Gaillard, obtenue par l’emploi d’un réseau ligné, Système De Portraits” N2, D 072424 127.





Sl. 2 Grupa časnika i vojnika 97. Carske i kraljevske pješadijske pukovnije „Freiherr von Waldstaetten“, Tist, 1902. (Sveučilišna knjižnica u Puli, GZF-12).  
 Fig. 2 A group of officers and soldiers of the Imperial & Royal Freiherr von Waldstaetten 97<sup>th</sup> infantry regiment in Trieste, 1902 (University Library in Pula, GZF-12).

ruske carske obitelji ukazuje da su za negative koristili industrijske suhe staklene ploče firme Graffe i Jouglu<sup>16</sup>. Staklene ploče eksponirane su na licu mjesta te zatim poslane na razvijanje i obradu u Neuilly, odakle su se vraćale kao kopije u pozitivu odnosno kao gotove fotografije (De Jongh 1976, 13). Ovakav postupak potvrđuje i jedan članak u „Dnevnim novostima“ iz Harkiva, u kojem je navedeno: „Negative šalju u Francusku, tamo izrađuju fotografije i zatim ih pošalju natrag onima koji ih žele kupiti po cijeni od 1, 2 i 3 rublje s poštarinom (u ‘passe-partout’)“ (Popov 2013, 481) (sl. 2).

Fotografije su obično bile uokvirene paspartuom od duplog kartona, dimenzija 33 x 25,5 cm, koji je s prednje strane imao otvor zaobljenih kutova, 13,5 x

the De Jongh brothers studio in 1903.<sup>17</sup> There were also less luxurious frames, where the photograph was directly mounted onto (backed) with hard rectangular card of a variety of colours, with an imprint giving the name and address of the studio in the lower part, under the photograph. On offer from the De Jongh brothers studio were individual photographic copies, backed with card or unmounted, with a variety of passepartout frames, and luxurious albums with original photographs for the more well-to-do clientele (Popov 2013, 481). From 1895 on they used card with rounded corners onto the front of which the photograph was glued, framed by a red line interrupted at the lower middle with the name and address of the studio.<sup>18</sup>

<sup>16</sup> Legenda na primjerku u Nacionalnoj biblioteci u Parizu: *Epreuve obtenue par MM De Jongh Frères, sur plaque Graffe et Jouglu La famille impériale de Russie Heliotypie de Edm. Gaillard, obtenue par l'emploi d'un réseau ligné, Système De Portraits N2, D 072424 127.*

<sup>17</sup> Passepartouts like these were used by a number of other photographic studios (Ditrich of Paris, R. Law of Geneva, H. Tourte & M. Petitin of Levallois).

<sup>18</sup> “Gruppa rabočih odnoj iz ivanovskih fabrik g. Ivanovo-Voznesensk”, 1895, Muzej Pervogo Soveta. Gorod Ivanovo (66.932).

20 cm, optočen reljefnom trakom u obliku meandra i stiliziranim palmetama u kutovima. Veličina otvora paspartua varira ovisno o objektu snimanja. Fotografija je ubacivana u paspartu kroz prorez na poledini. Kao oznaku studija, isti tip paspartua industrijskog porijekla koristio je Louis Fréon, nasljednik studija braće De Jongh od 1903. godine<sup>17</sup>. Mogu se vidjeti i manje luksuzni okviri, kod kojih su fotografije direktno kaširane na tvrde pravokutne kartonske podloge različitih boja, u čijem se donjem dijelu, ispod slike, nalaze utisnuti ime studija i adresa. U komercijalnoj ponudi studija braće De Jongh bile su pojedinačne fotografske kopije, nekaširane ili kaširane, s različitim vrstama paspartua, ali i luksuzni albumi s originalnim fotografijama, za bogatije naručitelje (Popov 2013, 481). Od 1895. koriste karton zaobljenih kutova na čijoj je prednjoj strani nalijepljena fotografija uokvirena crvenom linijom, koja je dolje na sredini prekinuta nazivom studija i adresom sjedišta<sup>18</sup>.

Gotovo na svim fotografijama obavezan detalj je diskretno upisan ili ugreban broj na negativu (fotografskoj ploči), koji je jasno vidljiv na kopiji. Ovaj broj, namijenjen budućim narudžbama, izuzetno je dragocjen jer ne samo što omogućava grupiranje i redosljed snimanja (i izrade) fotografija, naročito onih bez potpisa, nego se uz pomoć njega može uz dosta sigurnosti utvrditi datum i mjesto na kojem su fotografije snimljene. Kako? Na samom početku djelovanja, izuzev fotografija koje kronološki prate europska putovanja De Jonghovich između 1887. i 1889. (10.000 – 14.000), različite regije dobile su određeni početni broj (Pariz i okolica 20.000, Francuska 30.000, Švicarska 40.000, Rusija 60.000, itd.). Međutim, s porastom opsega poslova od 1892. dolazi do miješanja regionalnih identifikacija (50.000, 90.000). Iako se tisuće brojeva pojavljuju paralelno, s dosta sigurnosti moguće je pratiti kronologiju i ubikaciju snimki. Na gotovim, uokvirenim fotografijama obično je otisnuto vrijeme isporuke, što ponekad pomiče stvarni trenutak snimanja. Jules David je također označavao svoje klišeje rednim brojevima, radi kasnijih narudžbi (sl. 3).

Izvjesno je da su za snimanja na tako širokom prostoru De Jonghovi koristili usluge i drugih, lokalnih fotografa. O tome svjedoči jedno pismo Borisa Hackeleviča, koji je bio ovlašten da za studio braće De Jongh radi na pripremi „svjetskog albuma“ za Parišku izložbu 1889.<sup>19</sup>

<sup>17</sup> Ovakav paspartu koristilo je i nekoliko drugih fotografskih studija (Ditrich iz Pariza, R. Law iz Ženeve, H. Tourte & M. Petitin iz Levalloisa).

<sup>18</sup> “Gruppa rabočih odnoj iz ivanovskih fabrik g. Ivanovo-Voznesensk”, 1895. g., Muzej Pervogo Soveta. Gorod Ivanovo (66.932).

<sup>19</sup> Gosudarstvenij arhiv Tverskoj oblasti, fond 466. Opisane 1. Delo 5567 List 1. Prošenje fotografa Borisa Hackeleviča ot 15.03.1891.

NUMÉROS DES PHOTOGRAPHIES	NOMBRE D'EXEMPLAIRES DEMANDÉS	EXTRA GRAND FORMAT	
		5 cent. Fr. 3.	10 cent. Fr. 3.
9522	Berkait	?	
9523	Spencer et al. Collège	?	
9524	Lyon avec formatin	?	
	Total		

*M. H. e. Berme, Avenue de la République, 101, Paris, France*

Sl. 3 Narudžbenica fotografskog studija „De Jongh frères“, 1894. (University of Notre Dame Archives, Notre Dame, Ind. USA).

Fig. 3 Order sheet of the De Jongh frères photographic studio, 1894 (University of Notre Dame Archives, Notre Dame, Ind. USA).

A detail present on almost every photograph is a discretely written/inscribed number on the negative (photographic plate), clearly visible on the copy. This number, used for future orders, is most precious to us, as it not only allows us to group and establish the order in which images were recorded (and developed), especially those lacking an inscription, but it also allows us to determine the date and place at which an image was recorded with a high degree of confidence. How is this done? From the beginning of this activity, with the exception of the photographs that follow the timeline of the European travels of the De Jonghs from 1887 to 1889 (10.000–14.000), various regions were assigned an initial number (Paris and its environs 20.000, France 30.000, Switzerland 40.000, Russia 60.000, and so forth). With, however, the expanding volume of the business from 1892 onwards, there was a mixing of the regional identifiers (50.000, 90.000). Although thousands of numbers appear in parallel, it is possible to follow the chronology and the locations of the images with a high degree of confidence. A delivery date was usually stamped on the final and framed photographs, which at times shifts the actual moment at



Prilikom fotografiranja uvijek se spominju „francuski fotografi“, što govori da je uz jednog od braće De Jongh uvijek bio i neki asistent. Kao pomoćnika De Jonghu prilikom fotografiranja u vojnom logoru u Čugujevu 1901., harkivske „Dnevne novosti“ spominju izvjesnog Junota (Popov 2013, 481).

Posebno su bili razrađeni distribucija i plasman fotografija na tržištu. Iz poslovne prepiske vidi se da su zainteresiranim tvrtkama davali na uvid set gotovih fotografija na temelju kojih je po signaturi (broju) naručivan potreban broj kopija<sup>20</sup>. Na isti su način po izboru naručitelja bili formirani i albumi<sup>21</sup>. S nekim trgovcima surađivali su na zajedničkim projektima; tu je npr. Alfons Felten iz Sankt Peterburga<sup>22</sup>. Pojedine fotografije braće De Jongh, posebno one s vojnim sadržajima, vrlo popularnim širom Europe, prodavali su pod svojim imenom i trgovci poput J. Kuhna iz Pariza, što je kod kasnijih atribucija izazivalo pogreške<sup>23</sup>.

## NAČINI SNIMANJA

### Portreti

Najčešći motiv fotografija braće De Jongh su portreti. Pored portreta formata kabinet i posjetnica, rađenih u studiju, najveći dio njihove djelatnosti bio je usmjeren prema snimanju grupnih portreta. Kod ove vrste portreta bilo je važno sačuvati dubinsku oštrinu te se kompozicija najčešće razvija u vertikalnom nizanju horizontalnih redova figura. U tu svrhu izrađivala se konstrukcija s brojem redova koji će prihvatiti cijelu grupu (Lahargou, Mouchard 1913). Sve fotografije snimane su vani, pri dnevnoj svjetlosti, obično u sjeni nekog građevinskog objekta kako bi se osigurala ravnomjerna osvjetljenost svih osoba. Time se čuvala frontalnost grupe i podjednaka vidljivost svakog pojedinca. Često se grupe postavljaju oko stola, s vođom u sredini, čime se prati flamansko-nizozemska tradicija grupnih portreta u slikarstvu. Budući da je otvor paspartua bio uži od fotografije za dva do tri cm, grupa se smješta u sredinu fotografije, a lijevo i desno ostavljen je prazan prostor.

U složenijim i većim grupama, gdje uz ljude treba prikazati i širi prostor te druga živa bića i(li) objekte (konji, oruđa), kakve su artiljerijska bitnica, grupa vojnika

which an image was captured. Jules David also marked his clichés (stereotypes) with serial numbers to facilitate subsequent client orders (Fig. 3).

Clearly, working as photographers across such a broad area required the De Jonghs to commission the services of other, local photographers. This is borne out in a letter written by Boris Hackevich, who had been authorised by the De Jongh brothers studio to undertake preparatory work on an “international album” for the Paris exhibition of 1889.<sup>19</sup> “French photographers” are always mentioned in the context of photography work, which implies the presence of an assistant always working with any one of the De Jongh brothers. The *Daily News* of Kharkov mentions a certain Junot as a De Jongh assistant during the photographing of a military camp in Chuguev in 1901 (Popov 2013, 481).

There was a particularly well-developed system for the distribution and sale of photographs. From the commercial correspondence we see that interested companies were provided with sets of finished photographs; the required number of copies could be ordered citing the relevant call number.<sup>20</sup> Albums were also created in this manner based on a client’s selection of photographs.<sup>21</sup> They collaborated with particular merchants on some projects; among these was Alfons Felten of Saint Petersburg.<sup>22</sup> Some De Jongh brothers’ photographs, in particular those featuring military subjects, which were very popular throughout Europe, were sold under their own names by dealers such as Paris-based J. Kuhn, a later source of errors in attribution.<sup>23</sup>

## PHOTOGRAPHIC METHODS

### Portraits

Portraiture was the most frequent form of De Jongh brothers’ photography. Along with portraits in the cabinet card and *carte-de-visite* formats, created in the studio, the bulk of their activity was focused on recording group portraits. Depth of focus was critical to this type of portraiture and the composition was usually developed as a vertical arrangement of figures in horizontal rows.

<sup>20</sup> Pismo i narudžbenica braće De Jongh monsijoru Denisu J. O’Connellu, 1894., University of Notre Dame Archives, Notre Dame, Ind. MDRI-5 i MDRI-6.

<sup>21</sup> Kopija pisma A. von Bocha braći De Jongh. Mettlach 27 Dec. 1893 Keramikmuseum, Villeroy & Boch AG

<sup>22</sup> ROSFOTO, Fotoalbum s vidami Peterburga, KP 541.

<sup>23</sup> GIM, Moskva, J. Kuhn.

<sup>19</sup> Gosudarstvenij arhiv Tverskoj oblasti, fond 466. Opisanie 1. Delo 5567 List 1. Prošenje fotografa Borisa Hackeviča ot 15.03.1891.

<sup>20</sup> Letter and order sheet of the De Jongh brothers for a monsieur Denis J. O’Connell, 1894, University of Notre Dame Archives, Notre Dame, Ind. MDRI-5 and MDRI-6.

<sup>21</sup> Copy of a letter from A. von Boch to the De Jongh brothers. Mettlach 27 Dec. 1893, Keramikmuseum, Villeroy & Boch AG.

<sup>22</sup> ROSFOTO, Fotoalbum s vidami Peterburga, KP 541.

<sup>23</sup> GIM, Moskva, J. Kuhn.



u napadu ili konjički puk, fotoaparat je postavljen dosta visoko (na privremenu montažnu konstrukciju), kako bi se cjelina uhvatila odozgo. Ovako postavljen objektiv stvarao je dijagonalni raspored figura i pridonosio živosti kompozicije i dinamičnosti fotografije. Ovdje je opet dubinska oštrina iziskivala jače svjetlo te su grupe slikane uglavnom po sunčanom vremenu. Uz vojne jedinice, naročito su karakteristične velike grupe radnika okupljenih ispred ili u krugu tvornice, koje afirmiraju veličinu i snagu neke industrijske tvrtke.

### Arhitektura

U fotografijama koje obuhvaćaju širi plan, vanjsko okruženje ili arhitekturu izvana, kompozicija se shvaća slobodnije i unosi se više atmosfere. Posebnu dinamiku imaju fotografije koje prikazuju ljude pri nekom poslu u tvorničkim pogonima, gdje predstavljanje određenog procesa diktira oblikovanje kadra i kompozicije. Naglašene dijagonale pultova, radnih stolova ili stropnih greda sugeriraju dubinu prostora, a ljudske figure u sličnom stavu ili radnji nagovještavaju svijet visoke industrije. Često su prožete autentičnom atmosferom radionica, prašine i isparavanja, što daje nesumnjivu vjerodostojnost i živost ovim slikama.

Prilikom fotografiranja građevinskih objekata ili širih prostora postoji namjera da se prizor ili zgrada uhvati u cijelosti, vrlo često s određenim brojem ljudskih likova u podnožju (prvom planu), kao ljudskom mjerom prema veličini građevine, ali i kao živom, organskom formom koja je suprotstavljena geometrijskoj strukturi arhitektonskih objekata. U pejzažnoj fotografiji braća De

Structures were created to this end with a number of rows able to accommodate an entire group (Lahargou, Mouchard 1913). All photography was done outdoors in daylight, usually in the shadow of a building in order to ensure that lighting was uniform across the entire group. This provided for a frontal shot of all persons in a group, and that each individual was equally visible. Groups would often be arranged around a table, with the primary individual positioned at the middle, which reflected the Flemish/Dutch tradition of painted group portraiture. Given that the opening of the passepartout frame was narrower than the photograph by two to three centimetres, the group was centred in the photograph, with empty space to the left and right of the group.

In more complex and larger groups, where in addition to people, a wider area, and other living creatures and/or objects (horses, tools) are to be shown—such as an artillery battalion, a group of advancing soldiers, or a cavalry regiment—the camera was placed at an elevated position (on a temporary prefabricated structure), in order to capture the whole of the scene from above. A thus positioned lens produced a diagonal arrangement of the figures, animating the composition, and imparting dynamism to the resulting photograph. Here again, the depth of field required strong light, and the groups were usually photographed in sunny weather. Particularly characteristic—beyond just the military subjects—were large groups of workers gathered in front of or inside a factory, imparting a sense of the size and strength of an industrial company.

### Architecture

In wide shot photos, shots with an outdoor setting, or shots of architecture seen from the outside, the composition is less restricted and more atmospheric. Photographs showing people at work in factories have a particular dynamic, where the representation of a given work process dictated both the framing and the composition. The diagonal lines of worktop counters, desks, and ceiling beams, impart a sense of depth, while the homogeneity of the human poses and work activities evoke the sense of a world of developed industry. These images are often permeated with an authentic workshop atmosphere—with dust and steam, which gives these images a confident authenticity and sense of lively animation.

In photographs of buildings or broad panoramas there is an evident intention to capture the whole of a scene or building, very often with a number of people in the frame, set low in the foreground, to provide a human dimension to the scale of a building, and as living organic



Sl. 4 Željezara u Fraisansu, novi pogon tvornice, 1899. (Archives départementales du Doubs, Besançon).

Fig. 4 Steel mill in Fraisans, the new plant, 1899 (Archives départementales du Doubs, Besançon).

Jongh obuhvaćaju vrlo široko planove, ne bi li što vjernije sugerirali prostorne dimenzije snimljenog predjela. Visoko postavljen kut snimanja omogućava kontrolu velikog prostora i poziciju „svevidećeg oka“. Nasuprot ovima, fotografije snimljene iz donjeg rakursa ističu visinu građevina i njihovo profiliranje prema pozadini – nebu (tvornički dimnjaci) (sl. 4).

### Putovanja i fotografiranja diljem Europe

Najranije poznate fotografije studija braće De Jongh snimljene su s ciljem da budu prikazane na Svjetskoj izložbi u Parizu 1889. godine. Od sredine 1887. do proljeća 1889. braća De Jongh putuju Europom i u nizu zemalja (Italija, Belgija, Nizozemska, Njemačka, Švicarska, Austro-Ugarska, Srbija, Rusija, Španjolska, Grčka, Engleska) snimaju grupne portrete pripadnika vojnih i civilnih ustanova, s namjerom da oforme jedan fotografski album europskih tipova i rasa. Iako nije poznato jesu li taj naum u potpunosti ostvarili, 86 „studija tipova“ („études de races“) načinjenih u spomenutim europskim zemljama predano je u vidu albuma Pariškom antropološkom društvu nakon zatvaranja Svjetske izložbe, u studenom 1889. godine<sup>24</sup>.

U idućih petnaestak godina, sve do 1903. (kada će ustupiti svoj studio Louisu Fréonu), putujući po Francuskoj i Europi razvit će izuzetnu aktivnost. Uz pojedinačne fotografije, to obuhvaća i luksuzne albume s originalnim pozitivima. Svoje snimke pretočit će i u tiskane fotoalbume i sve popularnije razglednice, čime će znatno proširiti svoje prisustvo, kao i ponudu i konkurentnost na tržištu. Kruna njihova prepoznatljivog i cijenjenog bavljenja fotografijom bilo je dobivanje priznanja na Svjetskoj izložbi u Parizu 1900. godine (Vidal 1902, 200).

Iako su većinu snimki braća De Jongh načinila u Francuskoj, veliki broj snimljen je i u Rusiji. Od prvog boravka u Ruskom Carstvu u jesen 1888., ova zemlja bit će vrlo značajno polje djelovanja studija braće De Jongh. Njihov je prestiž postao neupitan nakon što su 2. (14.) kolovoza 1892. fotografirali carsku obitelj s Aleksandrom III. i caricom Marijom Fjodorovnom, prijestolonasljednikom Nikolom i još 21 članom porodice u Krasnom Selu<sup>25</sup>. Titula „Fotografi ruskog carskog dvora“ (*Photographes de la Cour Impériale de Russie*) i narudžbe iz državnih ustanova, vojnog ministarstva,

forms contrasted against the geometric lines of edifices. In the landscape photography of the De Jongh brothers we see very wide shots, intended to as faithfully as possible evoke the spatial dimensions of the photographed area. The high angle of the shots allows the photographer to capture a broad area from the vista of an all-seeing eye. Conversely, shots taken from a low angle emphasise the height of a building and its profile against the background of the sky (i.e., a factory smokestack) (Fig. 4).

### Travels and photography across Europe

The earliest known photographs produced by the De Jongh brothers studio were intended for showing at the Paris World Exhibition of 1889. From the middle of 1887 to the spring of 1889 the De Jongh brothers travelled across Europe, visiting a number of lands (Italy, Belgium, the Netherlands, Germany, Switzerland, Austria-Hungary, Serbia, Russia, Spain, Greece, and England) shooting group portraits of persons attached to military units and civilian institutions with the intention of creating a photographic album of the European types and “races”. Although it is unclear if this intention was fully realised, 86 “type studies” (“études de races”) created in the mentioned European lands were submitted in the form of an album to the anthropological society in Paris in November of 1889 following the close of the World Fair.<sup>24</sup>

The studio developed robust activity over the coming decade and a half, up to 1903 (when their studio was taken over by Louis Fréon), travelling across France and the rest of Europe. Along with single photos this included luxurious albums with original positives. Their photography would also be presented in printed albums and the increasingly popular postcards, significantly expanding both their presence, offer, and competitiveness on the market. The crown of their distinct and lauded photography was the recognition they won at the 1900 Paris World Fair (Vidal 1902, 200).

While the majority of the De Jongh brothers work was done in France, numerous photographs were also shot in Russia. From their first visit to the Russian Empire in the autumn of 1888 this land would be very significant in the activity of the De Jongh brothers studio. Their prestige was secured when on 2<sup>nd</sup> (14<sup>th</sup>) August of 1892 they photographed the imperial family, including Alexander III, the empress Maria Feodorovna, the heir to the throne Nicholas, and a further 21 members of the

<sup>24</sup> Société d'Anthropologie de Paris, SAP 154 Registre des dons 1860-1905, MNHN, Paris.

<sup>25</sup> GMZ “Pavlovsk”. Inv. № ІІХ-64-ХVI, № по GIK PM KP-14707; GARF, Dnevnik velikogo knjaza Nikolaja Aleksandroviča. Avgust 1892-janvar 1893. F. 601. Op. 1. D 229. L. 2.

<sup>24</sup> Société d'Anthropologie de Paris, SAP 154 Registre des dons 1860-1905, MNHN, Paris.



Sl. 5 Ruska carska obitelj, Krasno Selo, 1892., kabinet format A. Feltena (*Romanov Empire - Империя Романовых, GetArchive*).

Fig. 5 The Russian imperial family, Krasnoye Selo, 1892, cabinet format, A. Felten (*Romanov Empire - Империя Романовых, GetArchive*).

privatnih poduzetnika, vlasnika industrijskih tvrtki i brojnih školskih zavoda osigurali su im poslove za čitavo desetljeće. Dvije posebne fotopublikacije „Ruska vojska“ i „Rusija i Rusi“ u velikom formatu odgovorit će na interes i oduševljenje francuske publike za ruske sadržaje, proizašao iz ekonomskog, političkog i vojnog približavanja Francuske i Rusije<sup>26</sup>. Francis de Jongh će redovno boraviti u Sankt Peterburgu i fotografirati širom ruskog imperija, od Varšave do Taškenta, sve do 1902. Velike narudžbe mogle bi biti razlog zbog kojeg je opseg poslova u drugim zemljama opao, ali povremeno nastavljaju raditi u Švicarskoj, Belgiji i Luksemburgu (sl. 5).

De Jonghovi su dosta radili i za Katoličku crkvu, prije svega za brojne katoličke škole i kongregacije u Francuskoj, što će 1894. godine rezultirati predajom Papi na dar albuma „Kršćanska omladina u Francuskoj“<sup>27</sup>. Tom prilikom napraviti će novi album<sup>28</sup> s fotografijama cijelog papinskog dvora i njegovih odaja kao i vanjskom arhitekturom Vatikana, osim samog pape Lava XIII., čiju će voštanu figuru snimiti u Muzeju Grévin u Parizu. Papa je bio prilično iznenađen svojim portretom za koji nije pozirao (Pachoud, Eonin 2003–2004, 75–77).

Na temelju 4000 dostupnih fotografija s upisanim rednim brojevima, po našoj slobodnoj procjeni braća De Jongh su načinila između 80.000 i 90.000 fotografija, od

family at Krasnoye Selo.<sup>25</sup> The title of Photographers to the Russian Imperial Court (*Photographes de la Cour Impériale de Russie*) and the commissions from state institutions, the Ministry of War, private entrepreneurs, proprietors of industrial firms, and numerous institutions of education, ensured them a whole decade of work. Two large format photographic publications, *The Russian Army* and *Russia and the Russians*, answered the great interest and delight among the French for Russian content that followed on the economic, political, and military alliance of France and Russia.<sup>26</sup> Francis de Jongh visited Saint Petersburg on a regular basis and photographed across the Russian empire, from Warsaw to Tashkent through to 1902. These massive commissions may have led to a drop in the scale of work in other countries, although they continued to work sporadically in Switzerland, Belgium, and Luxembourg (Fig. 5).

The De Jonghs also undertook a number of commissions for the Catholic Church, primarily with regard to the many catholic schools and congregations in France, which culminated in 1894 with the presentation to the Roman pontiff of an album titled *Christian Youth in France*.<sup>27</sup> On that occasion they produced a new album<sup>28</sup> with photographs of the whole of the papal court, the pontiff's chambers, and the external architecture of the Vatican, but not of Roman pontiff Leo XIII himself; a wax likeness was photographed at the Grévin museum in Paris. The Roman pontiff was taken aback upon seeing a portrait he had not posed for (Pachoud, Eonin 2003–2004, 75–77).

Based on the 4,000 available photographs with serial numbers our rough estimate is that the De Jongh brothers took between eighty to ninety thousand photographs, of which over half were shot in France, over a quarter in Russia, and the remainder across the other European lands. In Austria-Hungary the specimens confirmed to date indicate about four thousand photographs.

### Travels through Austria-Hungary and Croatia

Our overview of the photographic activity of the De Jongh brothers across the Austria-Hungary dual monarchy

<sup>25</sup> GMZ “Pavlovsk”. Inv. № ЦХ-64-XVI, № по ГИК ПМ КР-14707; GARF, Dnevnik velikogo knjaza Nikolaja Aleksandroviča. Avgust 1892-Janvar 1893. F. 601. Op. 1. D 229. L. 2.

<sup>26</sup> *L'Armée russe d'après photographies instantanées exécutées par MM. de Jongh frères*. Texte et notices historiques par MM. P. Camena d'Almeida et F. de Jongh. Paris, Lemerrier, s.d. (1895); *La Russie et les Russes*, Album du Monde Illustré, Paris, 1896.

<sup>27</sup> Grand attestation of the benediction of Pope Leo XIII dated 6 Jul. 1894.

<sup>28</sup> *Album de la Cour pontificale*, De Jongh frères phot. Neuilly, Paris (1895).

<sup>26</sup> *L'Armée russe d'après photographies instantanées exécutées par MM. de Jongh frères*. Texte et notices historiques par MM. P. Camena d'Almeida et F. de Jongh. Paris, Lemerrier, s.d. (1895); *La Russie et les Russes*, Album du Monde Illustré, Paris, 1896.

<sup>27</sup> Velika potvrda blagoslova pape Lava XIII. od 6. srpnja 1894.

<sup>28</sup> *Album de la Cour pontificale*, De Jongh frères phot. Neuilly, Paris (1895).



kojih je više od polovine bilo realizirano u Francuskoj, više od četvrtine u Rusiji, a ostatak u drugim europskim zemljama. U Austro-Ugarskoj su, prema do sada potvrđenim primjercima, mogli napraviti oko 4000 snimki.

### Putovanja po Austro-Ugarskoj i Hrvatskoj

Pregled fotografske djelatnosti braće De Jongh na području Austro-Ugarske Monarhije temelji se na ograničenom uzorku dosad otkrivenih primjeraka i nepotpunim podacima te samo nagovještava sliku onoga što je sve na tim prostorima ostvareno. Nadamo se da će izneseni podaci biti indikacija i poticaj drugim istraživačima da se pozabave ovom temom.

Prve nama poznate fotografije snimljene u Austro-Ugarskoj nastale su tijekom jeseni 1887. godine u sklopu „velike turneje“ po europskom kontinentu. O tome svjedoče brojevi na pozitivima koji prate njihovo putovanje od Praga, gdje snimaju razne vojne jedinice: 28. okružno zapovjedništvo, jedinicu pješništva na vježbalištu, odred lovaca, odred vozara, dragunski eskadron, landverski bataljun (10.862 - 10.995)<sup>29</sup>. S kraćim zadržavanjem u Švicarskoj i Velikom Vojvodstvu Badenu (11.001 - 11.107), stižu u prosincu do Feldkircha i čuvane jezuitske elitne gimnazije „Stella Matutina“, do gimnazijalaca iz Brixena te do Trenta (njem. Trient) i 59. pješačke pukovnije nadvojvode Rainera, kao i 2. puka tirolskih lovaca u Borgou (11.121 - 11.361). Presjekavši kroz Italiju i gradove Cremonu i Fano (11.414 - 11.506) dolaze u Dalmaciju (11.557 - 11.570), gdje početkom 1888. u Zadru snimaju sjemeništarce, a u Dubrovniku učenike gimnazije i jednu pješačku satniju ispod zidina, s kulom Minčetom u pozadini. Potom borave u Hercegovini i Bosni, gdje snimaju uglavnom različite vojne postrojbe: časnike pješništva na konjima, bateriju brdskog topništva, hercegovačke žandare - „štrafune“ u Mostaru (11.639 - 11.653), a na putu do Sarajeva i u samom gradu: husarski eskadron, časnike vozačkog divizionara, pješačku satniju, časnike zapovjedništva korpusa, jedinicu obrtnika, bošnjačku pješačku satniju u napadu i dočasnike bošnjačke pješačke pukovnije (11.674 - 11.743) (sl. 6).

U travnju stižu u Osijek, gdje snimaju maturante Kraljevske gimnazije (11.838), a u Sremskim Karlovcima profesorski zbor Srpske velike gimnazije i jednu rijetku obiteljsku fotografiju (11.881, 11.884). Krajem travnja prelaze u Kraljevinu Srbiju, gdje tijekom travnja i svibnja u

is based on a limited sample of the currently known specimens, and on incomplete data, and can only offer a broad stroke impression of their work in these regions. We hope that the data thus presented will be a guidepost and encourage other researchers to take up this topic.

The earliest photographs created in Austria-Hungary that are known to us were shot in the autumn of 1887 as part of a European grand tour. This is borne out by the numbers on the positives, which follow the travels from Prague, where the brothers photographed various military units, including the 28<sup>th</sup> district command, an infantry unit on the training ground, a detachment of riflemen, a detachment of drivers, a squadron of dragoons, and a *landwehr* territorial defence battalion (10.862-10.995).<sup>29</sup> After a brief sojourn in Switzerland and the Grand Duchy of Baden (11.001-11.107) they arrived in December at Feldkirch and the renowned and elite Jesuit Stella Matutina school, then visited the school pupils in Brixen, before moving on to Trento (Trient in German) and the archduke Rainer's 59<sup>th</sup> infantry regiment, and the 2<sup>nd</sup> regiment of the Tyrolean light infantry in Borgo (11.121-11.361). Crossing Italy, including the cities of Cremona and Fano (11.414-11.506), they came to Dalmatia (11.557-11.570), where they photographed seminarians in Zadar in early 1888 before moving on to Dubrovnik where they recorded images of gymnasium pupils and an infantry company under the city walls, with the Minčeta tower in the background. They then visited Herzegovina and Bosnia, where they photographed various military units, including mounted infantry officers, a mountain artillery battery, and Herzegovinian gendarmes (*štrafune*) in Mostar (11.639-11.653). On the way to and in Sarajevo they photographed a squadron of hussars, officers of a transport division, an infantry company, officers of the corps command, a unit of tradesmen, a Bosniak infantry company posing on the attack, and non-commissioned officers of a Bosniak infantry regiment (11.674-11.743) (Fig. 6).

By April they had made it to Osijek where they photographed the graduating class of the Royal Gymnasium (11.838), and in Sremski Karlovci the teachers of the Serbian upper gymnasium, and a rare family photograph (11.881, 11.884). In late April they entered the Kingdom of Serbia, where the remainder of April and May saw them in Belgrade photographing the wards, employees, and supervisors of social, education, and military institutions. They also photographed Milan Obrenović, the king, and the diplomatic corps taking a break during a round of

<sup>29</sup> Navedeni brojevi označavaju raspon fotografija vezanih uz neku konkretnu lokaciju.

<sup>29</sup> These numbers indicate a range of photographs associated with a concrete location.



Sl. 6 Bošnjačka pješaka satnija u napadu, Sarajevo, 1888., „Armée austro-hongroise avant 1914“ (Bibliothèque nationale de France, Pariz).  
Fig. 6 Bosniak infantry company posing on the attack, Sarajevo, 1888, „Armée austro-hongroise avant 1914“ (Bibliothèque nationale de France, Paris).

Beogradu snimaju socijalne, obrazovne i vojne ustanove, njihove šticienike, zaposlenike i voditelje. Fotografirali su i kralja Milana Obrenovića te diplomatski zbor u predahu od igre kroketa, prikazujući gotovo kompletnu društvenu hijerarhiju, u rasponu od doma za siročad do kraljevskog dvora (11.902 – 12.100) (Vasić 2014, 49–64).

Odatle odlaze u Ugarsku, u Budimpeštu, gdje fotografiraju čak neidentificirane srednje škole, kao i profesore i učenike židovske škole te nekoliko vojnih postrojbi – husarski puk (12.123 – 12.175 – 12.287). Potom na još neutvrđenim mjestima snimaju razne topničke formacije (12.392 – 12.590), da bi se u kolovozu našli u Tarnowu, gdje fotografiraju 1. eskadron 2. ulanskog puka vojvode Schwarzenberga (12.634) i nepoznatu konjičku jedinicu (12.688). Većina spomenutih fotografija snimljenih u Austro-Ugarskoj tijekom 1887. i 1888. nalazi se u naknadno sastavljenom albumu „Austrougarska vojska“<sup>30</sup>.

Na jednoj od dvije fotografije 102. puka pješastva (13.494, 13.523), nastale u Benešovu (njem. Benschau) u Češkoj 1889., nalazi se i budući prijestolonasljednik, nadvojvoda Franz Ferdinand, kao bojničar u službi u ovoj jedinici<sup>31</sup>. Iste godine na fotografijama iz Austro-Ugarske i Hrvatske pojavljuju se nove serije brojeva pa vatrogasac iz Sarajeva ima broj 70.608<sup>32</sup>, a nekoliko snimki 101. pješake pukovnije u Zagrebu nosi brojeve

<sup>30</sup> *Armée austro-hongroise avant 1914, dix-neuf photographies*, BNF IFN-8432517, Collection De Ridder. Radi se o kolekcionarskom albumu, a ne originalu De Jonghovich, te ima i jedna Davidova fotografija.

<sup>31</sup> GARE “Album militaire” F. 601. Op. 1. D. 510. L. 70.

<sup>32</sup> S brojevanim oznakama 70.000 pojavljuju se fotografije iz Engleske (70.101 – 70.194), Španjolske (70.255 – 70.263) i Grčke (70.865 – 70.869), ali daljnje redovno nizanje nastavit će se u Rusiji od 1897.

croquet, thus showing almost the entire range of the social hierarchy, from orphanages to the royal court (11.902–12.100) (Vasić 2014, 49–64).

From there they moved on to Hungary’s Budapest, where they photographed the pupils of an unidentified secondary school, the teachers and pupils of a school for Jews, and a number of military units including a regiment of hussars (12.123–12.175–12.287). They then photographed a number of artillery formations at as yet unidentified sites (12.392–12.590), making it to Tarnow in August where they photographed the 1<sup>st</sup> squadron of the 2<sup>nd</sup> Uhlán regiment under the duke Schwarzenberg (12.634), and an unknown cavalry unit (12.688). Most of the mentioned photographs taken in Austria–Hungary in the course of 1887 and 1888 are found in a later compiled album titled *The Austro-Hungarian Army*.<sup>30</sup>

The presumptive heir to the throne, the archduke Franz Ferdinand, appears in one of two photographs of the 102<sup>nd</sup> infantry regiment (13.494, 13.523) created in Benešov (German: Benschau) in Bohemia in 1889, pictured as a major in this unit.<sup>31</sup> That same year we see the appearance of a new series of numbers on the photographs taken in Austria–Hungary and Croatia, such that an image of a fireman in Sarajevo bears the number 70.608<sup>32</sup>, while a number of images of the 101<sup>st</sup> infantry regiment in Zagreb bear the numbers 81.200 to 81.210.<sup>33</sup> In Hainburg (an der Donau) they photographed the pupils of the Imperial & Royal school of engineering (81.643).

From that point, with the exception of a sporadic group of photographs, such as those of the facilities of the Swiss Suchard factory in Bludenz shot in 1892 (90.807–90.823), we have no concrete specimens through to 1898. This was followed by a photography campaign that, judging by the serial numbers, began with the Gymnastics Society in Trieste (55.100–55.101), then the pupils of the IIb class of the Imperial & Royal state senior gymnasium in Klagenfurt (Croatian: Celovac) (55.130) and members of infantry regiments: the 59<sup>th</sup> in Innsbruck, the 19<sup>th</sup> in Győr, and the 13<sup>th</sup> in Bratislava (archaic Croatian: Požun) (55.324–55.473).

<sup>30</sup> *Armée austro-hongroise avant 1914, dix-neuf photographies*, BNF IFN-8432517, Collection De Ridder. This is the album of a collector, not an original by the De Jonghs, and there is one photograph by David.

<sup>31</sup> GARE “Album militaire” F. 601. Op. 1. D. 510. L. 70.

<sup>32</sup> With the number code 70.000 we find photographs from England (70.101–70.194), Spain (70.255–70.263), and Greece (70.865–70.869), while further series are continued in Russia from 1897 onward.

<sup>33</sup> Hadtörténeti Intézet és Múzeum (“Institute and Museum of Military History”), Budapest, 68941, E6/3 Cs. és kir. 101. gy. e. tisztjei Zággráb, 1890 körül 23x38cm.

81.200 – 81.210<sup>33</sup>. U Hainburgu (na Dunavu) snimaju polaznike C. i k. Inženjerijske škole (81.643).

Otada, osim sporadičnih grupa fotografija, kao što su one pogona švicarske tvornice Suchard u Bludenzu iz 1892. (90.807 – 90.823), za sada nema konkretnih primjera sve do 1898. godine. Tada počinje fotografska kampanja koja, sudeći po brojevima, starta s Gimnastičkim društvom u Trstu (55.100 – 55.101), obuhvaća potom učenike II.b razreda C. i k. Državne više gimnazije u Klagenfurtu / Celovcu (55.130) te pripadnike pukova pješaštva: 59. u Innsbrucku, 19. u Györu i 13. u Požunu / Bratislavi (55.324 – 55.473).

Fotografija društva s teniskim reketima u parku, snimljena negdje u Češkoj 1902., najavljuje novu, posljednju turneju po krajevima današnje Slovenije, Hrvatske i Bosne i Hercegovine. Prva fotografija u nizu, jedinice 17. puka pješaštva u Ljubljani (105.469), čak nosi u potpisu 1901. kao godinu nastanka, ali tri sljedeće, profesori (105.475) i učenici Državne realke (105.477) te profesori Druge gimnazije (105.489), imaju kao kronološku odrednicu 1902. Slijedi fotografija grupe časnika i vojnika 97. puka pješaštva „Freiherr von Waldstaetten“ iz Trsta (105.560) te đaci gimnazije u Gorici (105.643). U sljedećoj stotini nalaze se snimci nekoliko obrazovnih ustanova iz Pule: Mornaričke strojarske škole (105.722 – 105.728), Mornaričke dječjačke škole (105.735 – 105.739) i C. i k. Državne gimnazije (105.756 – 105.760) (sl. 7, 8). S dosta sigurnosti može se pretpostaviti da ih je u Puli bilo snimljeno i više.

Na ovo se nadovezuje fotografija C. i k. Velike gimnazije u Dubrovniku (106.067 – 106.070) s oznakom 1902–03. U 1903. godini redaju se fotografije učenika i učenica obrazovnih ustanova, u Sarajevu – Dječjeg vojnog internata (106.287) i iznimno Stožera žandarmerije za Bosnu i Hercegovinu (106.296), u Zagrebu – Kraljevske realne gimnazije (106.362) i Ženskog lica (106.379), u Banjoj Luci – Više realne škole (106.404), u Karlovcu – Više djevojačke škole (106.492 – 106.516) i u Varaždinu – Kraljevske velike gimnazije (106.552) (sl. 9). Posljednja fotografija u nizu prikazuje profesore Vojne škole u Sopronu (106.609).

Ova završna tura po balkanskim prostorima pripada samom kraju fotografske aktivnosti braće De Jongh, nakon povratka iz Rusije početkom 1902. i prestanka dugogodišnjeg djelovanja u toj zemlji. O tome svjedoče i pojedine gore navedene fotografije, koje je sa svojom

<sup>33</sup> Hadtörténeti Intézet és Múzeum (Vojnopovijesni institut i muzej), Budapest, 68941, E6/3 Cs. és kir. 101. gy. e. tiszteji Zágárb, 1890 körül 23x38cm.

A photograph featuring a group with tennis racquets in a park, shot somewhere in Bohemia in 1902, marks the start of a new and final tour of the regions of what are now Slovenia, Croatia, and Bosnia and Herzegovina. The first photograph in this series shows units of the 17<sup>th</sup> infantry regiment in Ljubljana (105.469) with an inscription that notes the year 1901 as the year in which the image was taken, while the following three, showing the teachers (105.475) and pupils of the state *realschule* (105.477), and the teachers of the Second gymnasium (105.489), are chronologically identified as being from the year 1902. This is followed by a photograph of a group of officers and soldiers of the Freiherr von Waldstaetten 97<sup>th</sup> infantry regiment in Trieste (105.560), and pupils of the gymnasium in Gorica (105.643). In the following hundred photographs we see images of a number of institutions of education in Pula: the Naval Mechanical Engineering School (105.722–105.728), the Naval Boys' School (105.735–105.739), and the Imperial & Royal State Gymnasium (105.756–105.760) (Fig. 7, 8). We can assume with a high degree of confidence that other photographs were taken in Pula.

Associated with these photographs are images of the Imperial & Royal upper gymnasium in Dubrovnik (106.067–106.070) with the indicated years 1902/03. The year 1903 saw a series of photographs taken featuring the pupils of institutions of education: in Sarajevo the military boarding school for children (106.287), and, as an exception, the gendarmerie headquarters for Bosnia and Herzegovina (106.296), in Zagreb the royal *realschule* gymnasium (106.362), and the girl's secondary school (106.379), in Banja Luka the senior *realschule* (106.404), in Karlovac the girls' polytechnic school (106.492–106.516), and in Varaždin the royal upper gymnasium (106.552) (Fig. 9). The final photograph in this series is of the teachers at the military school in Sopron (106.609).

This last tour of the Balkan regions took place near the close of the photographic career of the De Jongh brothers, following their return from Russia early in 1902 and the end of their many years of work in that land. This is borne out by some of the above-mentioned photographs, produced in the course of 1903 by Louis Fréon under his own marker and at a new address as “successor to the De Jongh brothers” (De Jongh frères, L. Fréon, succ, 106 Avenue de Roule, Neuilly<sup>34</sup>): in Sarajevo, Zagreb,

<sup>34</sup> In Louis Fréon's subsequent work (1903 to 1914) there are no photographs from Austria-Hungary, which supports the hypothesis proposed by Elizabeta Serdar of the Croatian School Museum in Zagreb that the 1903 images are the work of the De Jongh brothers which Fréon was under obligation to deliver to clients.





Sl. 7 Polaznici Carske i kraljevske Mornaričke dječake škole, Pula, 1902. (Povijesni i pomorski muzej Istre, Pula, PPMI-58447).  
Fig. 7 Pupils of the Imperial & Royal Naval Boys' School, Pula, 1902 (Maritime and History Museum of Istria, Pula, PPMI-58447).



Sl. 8 Polaznici Carske i kraljevske Mornaričke dječake škole, Pula, 1902. (Povijesni i pomorski muzej Istre, Pula, PPMI-41402).  
Fig. 8 Pupils of the Imperial & Royal Naval Boys' School, Pula, 1902 (Maritime and History Museum of Istria, Pula, PPMI-41402).



Sl. 9 Učenice na satu tjelesnog odgoja u Višoj djevojačkoj školi u Karlovcu, 1903. (Hrvatski školski muzej, Zagreb, HŠM Mf 62).

Fig. 9 Pupils attend a physical education class at the Girls' Polytechnic School in Karlovac, 1903 (Croatian School Museum, Zagreb, HŠM Mf 62).

oznakom na novoj adresi isporučio tijekom 1903. Louis Fréon, „sljednik braće De Jongh“ (De Jongh frères, L. Fréon, succ, 106 Avenue de Roule, Neuilly)<sup>34</sup>: Sarajevo, Zagreb, Banja Luka, Varaždin. Tako je načinjen svojevrsan krug u putovanju i snimanju po europskim prostorima, a činjenica da se na njegovu kraju ponovno radilo o školskim (i vojnim) ustanovama, govori i o sklonosti naručitelja provjerenoj kvaliteti i još više o trajnom ugledu koji su braća De Jongh tijekom godina stekla.

## FOTOGRAFIJE DRŽAVNE NJEMAČKE GIMNAZIJE U PULI

Pula, koja je od sredine 19. stoljeća brzo rasla<sup>35</sup>, dugo je patila od nedostatka dobrih škola, posebno gimnazije (Donko 2015, 360). Zbog toga su Općinsko zastupništvo i brojni građani Pule 1882. godine uputili zamolbu caru za izgradnjom državne gimnazije s nastavom na njemačkom jeziku, koja se trebala preseliti iz Pazina – gdje je bilo vrlo malo Nijemaca – u živahni pomorski grad Pulu, što je car prihvatio. Riječ je o prvoj srednjoj školi (gimnaziji) u Istri, osnovanoj 1836. godine pod nazivom

<sup>34</sup> U kasnijem radu Louisa Fréona (1903. – 1914.) nema fotografija iz Austro-Ugarske, što ide u prilog pretpostavci kolegice Elizabete Serdar iz Hrvatskog školskog muzeja u Zagrebu da su snimci iz 1903. djelo braće De Jongh koje je Fréon imao obavezu isporučiti naručiteljima.

<sup>35</sup> Pula je 1853. godine proglašena glavnom austrijskom ratnom lukom: 1856. osnovan je Arsenal, a 1876. završena željeznička pruga Divača – Pula. U razdoblju od 1850. do 1910. godine Pula je doživjela porast stanovništva s 1104 na 58.562 (Benussi 2002, 515–676).

Banja Luka, and Varaždin. This closed out a round trip of travels and photography across Europe, and the fact that, in closing, it returns to the themes of institutions of education (and of the military) speaks both to the inclination among the clients for trusted quality, and to an even greater extent to the enduring reputation earned by the De Jongh brothers over the years.

## THE PHOTOGRAPHS OF THE GERMAN LANGUAGE STATE GYMNASIUM IN PULA

Pula, which had seen rapid growth from the mid-19<sup>th</sup> c.,<sup>35</sup> had for some time faced the issue of a dearth of good schools, gymnasiums in particular (Donko 2015, 360). This prompted the municipal authorities and many of Pula's inhabitants to petition the emperor in 1882 with a request to have a state gymnasium built in the city, with classes taught in German, i.e., to relocate the existing institution in Pazin—where German-speaking citizens were few and far between—to the bustling maritime city of Pula, which the emperor agreed to. The school in Pazin, founded in 1836, had been the first gymnasium (secondary school) established in Istria; it was founded as the Imperial & Royal Franciscan gymnasium in Pazin, housed in the Franciscan monastery, and teaching classes in the German language.<sup>36</sup> In 1873 the Austria-Hungary monarchy's ministry covering religion and education affairs awarded it the status of a state gymnasium (the Imperial & Royal state upper gymnasium: *Kaiserlich-königlicher Staats-Obergymnasium zu Mitterburg*). It was housed in a former military barracks building, now the

<sup>35</sup> In 1853 Pula became the primary Austrian naval port: the Arsenal was founded in 1856, and the railway line from Divača to Pula was completed in 1876. In the period from 1850 to 1910 Pula saw its population grow from 1,104 to 58,562 inhabitants (Benussi 2002, 515–676).

<sup>36</sup> As of the 1851/1852 academic year it operated as a junior (lower) gymnasium with a four-year programme. An eight-year programme was approved as of July of 1873 when it was brought under state administration (Ujaković 2007, 83). The mission of this gymnasium was to provide pupils with a general education through the teaching of the classical languages and the respective literatures, thus preparing them for university studies. As a whole the gymnasium taught in eight grades, divided into a lower and upper (senior) gymnasium, each with four grade levels. The lower gymnasium was also able to operate independently. It was focused primarily on popular teaching methods, adapted to practical needs, while the focus of the upper gymnasium was primarily on the sciences. There was a system of teachers specific to a subject/speciality and homeroom teachers, a final matriculation examination, and the obligation to print annual school reports (Batinić 2007a, 20). The *real* gymnasiums—focused on the natural sciences and modern languages—saw their affirmation early in the 20<sup>th</sup> c., when there was a growing trend that saw classical gymnasiums transition to the *real* gymnasium model (Batinić 2007, 13).

Carsko-kraljevska franjevačka gimnazija u Pazinu, koja se nalazila u Franjevačkom samostanu i u kojoj je nastava bila na njemačkom jeziku<sup>36</sup>. Ona je 1873. stekla status državne gimnazije (Carsko-kraljevska velika državna gimnazija / *Kaiserlich-königlicher Staats-Obergymnasium zu Mitterburg*), temeljem odluke Ministarstva bogoštovlja i nastave Austro-Ugarske Monarhije, a djelovala je u zgradi nekadašnje vojarne, današnjeg Državnog arhiva u Pazinu (Dobrić 2016, 81, bilj. 273; Labinjan 1999, 523-528; Swida 1891).

Početak školske godine 1889./1890. pripravnici razred već se preselio u Pulu kako bi primio djecu iz nenjemačkih škola koja su sljedeće godine željela upisati novu gimnaziju. Kao školski prostor poslužila je učionica Pučke škole sv. Martina<sup>37</sup>, koju je ustupila pulska općina, a koja je i pokazala najveći interes za osnivanje gimnazije (Swida 1891, 18). Za izgradnju nove školske zgrade na zemljištu u vlasništvu ratne mornarice odobrena su sredstva države, uz subvenciju od 20.000 forinti od pulske općine (Benussi 2002, 574). Zgradu je 1888. godine projektirao ugledni južnotirolski arhitekt Natale Tommasi, u stilu historicizma (Hastaba 2015, 399). Za ovu prosvjetnu ustanovu izabrao je stil talijanske neorenesanse.

U tom je razdoblju do izražaja došlo nastojanje da se poštuje karakter krajolika na kojem izrastaju pojedina središta, primjerice Rijeka i Pula, čije se urbano tkivo, zbog strmine terena ili postojanja brežuljaka, akcentira akropolskim razmještajem pojedinih javnih građevina (Lozzi Barković 2000, 229). Tako je ova školska zgrada smještena u centru grada, na istočnoj padini središnjeg gradskog brežuljka Kaštela, a do nje se pristupa iz Carrarine, najfrekventnije ulice povijesne jezgre, koja prati zaobljenu liniju gradskih zidina prema kopnu (Marković 2006, 223). Ipak, zgrada je uvučena od regulacijske linije ulice da ne bi konkurirala povijesnoj strukturi antičkih bedema s Herkulovim i Dvojnim

home of the State Archives in Pazin (Dobrić 2016, 81, note 273; Labinjan 1999, 523-528; Swida 1891).

The start of the 1889/1890 school year saw the preparatory grade having already been relocated to Pula to receive children from non-German-language schools that wished to be enrolled in the coming year into the new gymnasium. The classroom of the Sveti Martin elementary school was used to hold classes<sup>37</sup>, having been provided by the Pula municipality, which had been the most eager to see a gymnasium established (Swida 1891, 18). State funds were approved for the erection of a new school building on Navy-owned land, including a subsidy of 20 thousand forints provided through the Pula municipality (Benussi 2002, 574). This school building was designed in 1888 by the distinguished South Tyrolean architect Natale Tommasi as a work of Italian Renaissance Revival architecture, a form of the broader Historicism style (Hastaba 2015, 399).

This period saw greater effort to respect the lay of the land on which urban hubs, like Rijeka and Pula, developed, where the urban fabric, due to the steep terrain or the presence of hills, emphasised the acropolis type arrangement of the various public edifices (Lozzi Barković 2000, 229). Our school building is, likewise, sited in the town core on the eastern slope of the central hill, known as Kaštel, and is approached by Carrarina street, the busiest thoroughfare in the historical core, which follows the curve of the city wall facing the mainland (Marković 2006, 223). The building is set back from the line of the street in order that it not overshadow the ancient walls with the Hercules and Porta Gemina gates<sup>38</sup> (Krizmanić 2005, 163; Krizmanić 2023, 106; Marković 2006, 224). The elevated site, the broad access stairs, and the surrounding formal garden, i.e., the effort to provide an overall setting, were in line with the architectural concepts of the time (Lozzi Barković 2000, 222).

Tommasi also oversaw the construction of the building and the landscaping work. Construction of the latter, including the access route, the paths, and the stairway leading to the entrance, was performed by Pula-based builder Francesco Jaschi just ahead of the school building opening in September of 1890 (HR-DAPA-40 Municipality of Pula 1845-1918, box 4, 10124).

The new gymnasium building was opened at the start of the 1890/1891 academic year with ninety pupils in two classes, of which eleven were Germans, sixty-six

<sup>36</sup> Od školske godine 1851./1852. djeluje kao niža gimnazija s četverogodišnjim programom. Od srpnja 1873., kad je prešla pod državnu upravu, odobren joj je osmogodišnji program (Ujaković 2007, 83). Svrha je gimnazije da uz pomoć klasičnih jezika i njihove literature pruži učenicima opće obrazovanje te ih tako pripremi za sveučilišni studij. Potpuna gimnazija ima osam razreda i dijeli se na nižu i višu gimnaziju s po četiri razreda. Niža gimnazija može postojati i samostalno. U njoj prevladava popularni način poučavanja, prilagođen praktičnim potrebama, dok je u višoj gimnaziji nastava pretežito znanstvenog karaktera. Postoji sustav predmetnih/stručnih učitelja i razrednika, završni maturalni ispit i obveza tiskanja godišnjih školskih izvješća (Batinić 2007a, 20). Do afirmacije realnih gimnazija, usmjerenih na prirodnoznanstvene predmete i moderne jezike, dolazi početkom 20. stoljeća, kada također jača tendencija transformacije klasičnih u realne gimnazije (Batinić 2007, 13).

<sup>37</sup> Danas Osnovna škola Tone Peruška.

<sup>37</sup> Now the Tone Peruško Elementary School.

<sup>38</sup> The Hercules gate and the first phase of the Porta Gemina are the earliest of the Roman period city gates (Krizmanić 2023, 106, note 115).



vratima<sup>38</sup> (Krizmanić 2005, 163; Krizmanić 2023, 106; Marković 2006, 224). Smještajem na uzvisini, širokim prilaznim stepeništem te perivojem uokrug, odnosno težnjom za uprizorenjem, bile su ispunjene arhitektonske postavke tog vremena (Lozzi Barković 2000, 222).

Tommasi je također vodio izgradnju zgrade i uređenje okoliša. Ovo potonje, odnosno izgradnju prilaznog puta, pomoćnih puteljaka i prilaznog stubišta obavio je pulski poduzetnik Francesco Jaschi netom prije otvaranja školske zgrade u rujnu 1890. godine (HR-DAPA-40 Općina Pula 1845-1918, kutija 4, 10124).

Nova zgrada gimnazije otvorena je početkom školske godine 1890./1891., s dva razredna odjeljenja i devedeset učenika, od kojih jedanaest Nijemaca, 66 Talijana, jedanaest Hrvata i dva Slovenca, a već je 1899. godine brojila 207 učenika (Benussi 1923, 118-119; Benussi 2002, 660-661, bilj. 115; Dobrić 2016, 146-147).

### Zgrada Državne njemačke gimnazije

Braća De Jongh fotografirala su ovu javnu građevinu u cjelini, iz smjera sjeveroistoka, u prijepodnevnim satima (kat. br. 1). Građevina je obasjana jarkom svjetlošću. Tommasijeva arhitektura je monumentalna, statična i tlocrtno strogo simetrično organiziran objekt, koji kompaktnom masom i cjelokupnom suzdržanom dekoracijom naglašava svoju funkciju. Na glavnom, istočnom pročelju ispod krovništa vidljiv je uklesan naziv: „K. K. GYMNASIUM“, koji su talijanske vlasti uklonile nakon propasti Austro-Ugarske Monarhije (Dobrić 2016, 91). Uniformna ritmizacija otvora na objektu stvara dojam monotonije, što je vrlo karakteristično za historicističke objekte austrijskog razdoblja. Gradacija arhitektonske plastike razbija djelomično taj doživljaj.

Arhitektonska slika zgrade vrlo je dobro uočljiva, budući da na parkovnim površinama prema zidinama nije bilo visokog drveća. Ovakvim hortikulturnim rješenjem okoliša najbolje je došlo do izražaja vrijedno Tommasijevo arhitektonsko rješenje objekta (ARHGRAD, VAI-III-01-004) te je stvoren dojam harmoničnog jedinstva arhitekture i prirode<sup>39</sup>. Prizemne građevine s lijeve strane su kuća dr. Lodovica Artusija, ucrtana već na katastarskom planu grada 1872. godine (ARHGRAD), i tadašnji luksuzni i moderan restoran *Stadt Pilsen*, sagrađen na samom početku 20. stoljeća. Danas je to Zajednica Talijana.

<sup>38</sup> Herkulova i prva faza Dvojnih vrata najstarija su rimska vrata (Krizmanić 2023, 106, bilj. 115).

<sup>39</sup> Okoliš zgrade je u određenoj mjeri izmijenjen tijekom projekta rekonstrukcije i dogradnje Arheološkog muzeja Istre, koji je trajao od 2013. do 2021. godine.

Italians, eleven Croats, and two Slovenes. By 1899 the school had grown to 207 pupils (Benussi 1923, 118-119; Benussi 2002, 660-661, note 115; Dobrić 2016, 146-147).

### The German language state gymnasium building

The De Jongh brothers photographed the whole of the building from the northeast in the late morning (cat. no. 1). The edifice is bathed in strong light. Tommasi's architecture is monumental, static, and presents a strictly symmetrical footprint, with a compact mass and muted decoration that underlines its function. At the top of the façade, just under the line of the roof, we see the inscribed name of the building "K. K. GYMNASIUM", which the Italian authorities removed after the collapse of the dual monarchy of Austria-Hungary (Dobrić 2016, 91). The uniform rhythm of openings imparts a sense of monotony, which is a typical feature of the historicism of edifices of the Austrian period. To some extent the gradation of the architectural sculpture offsets this impression.

The building's architecture is clearly visible as there were no tall trees in the green areas towards the walls to obscure the view. This makes the best of Tommasi's splendid horticultural landscaping (ARHGRAD, VAI-III-01-004), emphasising the sense of harmony between architecture and nature.<sup>39</sup> The ground level structures to the left are of the house of Dr Lodovico Artusi, present on the cadastral plan of 1872 (ARHGRAD), and what was at the time the luxurious and modern *Stadt Pilsen* restaurant, erected at the very beginning of the 20<sup>th</sup> c., and now housing the Italian Community association.

### The faculty of the German language state gymnasium

The photograph of the school faculty (teaching staff) (cat. no. 2) shows a group of sixteen teachers. They are arranged in two tiers: seven seated and nine standing behind. They were photographed in front of the east-facing façade, right next to the steps that lead to the entrance. The lower background is taken up by rectangular stone blocks above which sits a horizontal stone band, and above this in turn plaster formed in imitation of stone blocks and the lower part of the frames of two windows with ribbed wooden shutters.

An important source that provides detailed information on the work of the gymnasium are the printed annual reports published by the school. We find the names of

<sup>39</sup> The landscaping around the building saw a degree of modification during the reconstruction and expansion of the Archaeological Museum of Istria from 2013 to 2021.

### Profesorski zbor Državne njemačke gimnazije

Fotografija profesorskog zbora gimnazije (kat. br. 2) prikazuje skupinu od šesnaest nastavnika. Poredani su u dva reda: sedmorica sjede, a iza devetorica stoje. Snimljeni su ispred glavnog, istočnog pročelja zgrade, tik do stepenica ispred ulaza. Pozadinu u donjem dijelu čine pravilni pravokutni kameni blokovi, iznad kojih se nalazi horizontalni kameni vijenac te poviše njega imitacija kamenih blokova izvedena u žbuci, s donjim dijelom dvaju prozora s drvenim rebrenicama.

Važan izvor detaljnih podataka o djelovanju gimnazije su tiskani godišnji izvještaji čiji je izdavač bila sama škola. Imena portretiranih osoba nalazimo na popisu nastavnog osoblja školske godine 1901./1902. (Programm 1902, 40-42). Osoba u sredini prvog reda vjerojatno je direktor škole, Peter Maresch. Nastavnici mogu biti: Friedrich Burkert, Johann Gangl (razrednik II. razreda), dr. Ludwig Linsbauer, Georg Mair, dr. Sigfried Nagel (razrednik VI. razreda), dr. Felix Podhorsky (razrednik IV. r.), Johann Pupp (razrednik V. r.), Anton Sakrawa (razrednik VII. r.), Bernhard Sever, dr. Emil Sofer (razrednik III. r.), Arthur Tilgner, Eugen Weber (razrednik VIII. r.), Theodor Hoschek (razrednik I.A r.), Armin Reis (razrednik I.B r.), Bernhard Bekar (razrednik pripravnog r.), Feodor Glaser i Franz Oppitz. Eugena Webera, razrednika VIII. razreda, fotografiranog i zasebno s učenicima (kat. br. 3) prepoznajemo u stojećem stavu, trećeg slijeva.

Profesorski zbor pozira dostojanstveno, odajući ozbiljnost i autoritet. Vidimo ih odjevene u dnevna odijela, a izostanak bilo kakvih ukrasa ili atributa naglašava njihovu profesorsku, ozbiljnu ulogu. Nema ničeg što bi odvratilo našu pozornost od lica modela. Pronicljivih očiju i staloženih izraza lica, zadivljuje emocionalna uključenost svakog pojedinog lika na fotografiji pa je upravo taj intenzitet ono što ovu fotografiju izdvaja od ostalih.

### Maturanti Državne njemačke gimnazije

Kad se radi o školskoj fotografiji, karakteristična su fotografiranja učenika (razreda) s učiteljima, obično krajem školske godine te u posebnim prigodama (Serdar 2021, 39). Maturanti pulske gimnazije, tj. učenici VIII. razreda (kat. br. 3), ovdje su za portretiranje poredani u dva reda; po dva učenika sjede slijeva i zdesna profesoru Eugenu Weberu, a iza njih četvorica stoje. U središtu se smjestio njihov razrednik, ujedno profesor matematike i fizike (Programm 1902, 40-41). Od đaka upisanih u VIII. razred, fotografirani su svi. Identificirali smo učenike. Oni su Michael Abramič, Franz Komar, Franz

the people in the portrait in the list of teaching staff for the 1901/1902 academic year (Programm 1902, 40-42). The man at the centre of the first row is likely the school principal Peter Maresch. Among the teachers we will find: Friedrich Burkert, Johann Gangl (2<sup>nd</sup> grade homeroom teacher), Dr Ludwig Linsbauer, Georg Mair, Dr Sigfried Nagel (6<sup>th</sup> grade homeroom teacher), Dr Felix Podhorsky (4<sup>th</sup> grade homeroom teacher), Johann Pupp (5<sup>th</sup> grade homeroom teacher), Anton Sakrawa (7<sup>th</sup> grade homeroom teacher), Bernhard Sever, Dr Emil Sofer (3<sup>rd</sup> grade homeroom teacher), Arthur Tilgner, Eugen Weber (8<sup>th</sup> grade homeroom teacher), Theodor Hoschek (1<sup>st</sup> grade A room homeroom teacher), Armin Reis (1<sup>st</sup> grade B room homeroom teacher), Bernhard Bekar (preparatory grade homeroom teacher), Feodor Glaser, and Franz Oppitz. We see Eugen Weber, the 8<sup>th</sup> grade homeroom teacher, also photographed separately with pupils (cat. no. 3) standing in the second row, third from the left.

The poses of the faculty members are dignified, reflecting their gravity and authority. We see them in their day suits, and the absence of decoration and attributes underscores their solemn role as teachers. There is nothing that might distract our attention from the faces of the models. The direct gazes and calm expressions speak to a high degree of emotional engagement present in each of the figures, and it is this intensity of presence that sets this photo apart from the others.

### The graduates of the German language state gymnasium

Typical of photography involving schools are those featuring pupils (classes) with their teachers, usually taken at the end of the academic year and on special occasions (Serdar 2021, 39). The portrait of the graduates of the gymnasium in Pula, i.e., pupils of the 8<sup>th</sup> grade (cat. no. 3), has them arranged in two rows: two pupils seated to both the left and right of teacher Eugen Weber, and four standing behind them. Their homeroom, mathematics, and physics teacher is at the centre (Programm 1902, 40-41). The image includes all of the pupils enrolled in the 8<sup>th</sup> grade. The names of the pupils are known to us: Michael Abramič, Franz Komar, Franz Krkoč, Peter Parentin, Leo Pfeifer, Eduard Selan, Rudolf Sterz, and Albert Wolf. The top pupils were Abramič, Parentin, and Wolf (Programm 1902, 74). All eight of the pupils passed the matriculation examination (*matura*) in the summer

Krkoč, Peter Parentin, Leo Pfeifer, Eduard Selan, Rudolf Sterz i Albert Wolf. Istaknuti su odlikaši: Abramić, Parentin i Wolf (Programm 1902, 74). Svih osam đaka položilo je ispit zrelosti (maturu) u ljetnom terminu 1902.<sup>40</sup>, a trojica odlikaša položila su ga s odlikovanjem (Programm 1903, 84-85).

Maturanti su ovdje u završnoj etapi prelaska mladića u muškarce, fotografirani upravo oko osamnaestog rođendana. Većini su iznad gornjih usna vidljivi brkovi koji su tek počeli rasti. Opušteni su i u vedrom raspoloženju, a izraz lica njihova razrednika blag je i dobroćudan te zrači toplinom.

Pogleda izravno prema kameri, strpljivo poziraju ispred zgrade, na identičnom mjestu kao i profesori, desno od glavnog ulaza. U pozadini, na pročelju, naziru se mali pravokutni prozori s rešetkama, na podrumskoj etaži zgrade.

Pulska gimnazija stekla je velik ugled i značaj te su je pohađali đaci iz poznatih obitelji Pule i Istre<sup>41</sup>. Završili su je brojni učenici koji su kasnije svojim javnim, kulturnim, političkim i prosvjetnim radom dali značajan doprinos daljnjem razvitku Istre. Tako Mihovila Abramića<sup>42</sup>, kasnije arheologa i ravnatelja

term of 1902,<sup>40</sup> with the three highest graded passing with honours (Programm 1903, 84-85).

The graduates are in the final phase of their transition from youth to men, photographed at some point around their eighteenth birthdays. On most we see early or developing moustaches. Their attitude is calm and in high spirits, and the expression of their homeroom teacher is serene, genial, and radiant. The subjects pose patiently, gaze fixed on the camera, at the same spot at which the faculty was photographed to the right of the primary entrance. Behind them on the façade we see the rectangular grilled windows of the basement level.

The gymnasium in Pula earned a solid reputation and stature, attended by pupils from the leading families of Pula and Istria as a whole.<sup>41</sup> Many of the pupils successfully graduated and made significant contributions to the development of Istria through their work in the spheres of public activity, culture, politics, and education. Mihovil [Michael] Abramić<sup>42</sup>, later an archaeologist and director

<sup>40</sup> Pisani dio završnog ispita održan je 2.-6. 6., a usmeni dio 3.-4. 7. 1902. („Notiziario cittadino. Agli esami di maturità in iscritto“, *Il Giornaleto di Pola*, god. III, br. 698 (Pula, 8. 6. 1902.), str. 1; Programm 1902, 56; Programm 1903, 84-85)).

<sup>41</sup> U Državnom arhivu u Pazinu sačuvan je dio matičnih knjiga ove škole: glavni katalozi (*Hauptkatalog*) tj. glavni imenici, za razdoblje od šk. god. 1879./1880. do šk. god. 1900./1901. (HR-DAPA-980, Državna gimnazija u Puli, kutije 1 - 3). Jezik je njemački. U svakom katalogu upisani su svi razredi iz tekuće godine te cijeli niz podataka o učenicima, nastavnim predmetima i profesorima. U njima, iako je posljednja sačuvana knjiga ona za šk. god. 1900./1901., nema bilješke koje bi upućivale na fotografiranje osoblja i učenika i prije 1902. godine.

<sup>42</sup> Mihovil Abramić (Pula, 12. 5. 1884. - Split, 8. 5. 1962.) nakon završene gimnazije odlazi u Beč na studij arheologije s epigrafijom, povijesti starog vijeka i klasičnih jezika, gdje je i doktorirao. Od 1910. radio je u Austrijskom arheološkom institutu u Beču (*Österreichische Archäologisches Institut*), a od 1913. ravnatelj je Arheološkog muzeja u Akvileji. Poslije Prvog svjetskog rata zauzimanjem Frane Bulića dolazi u Split, gdje postaje najprije njegov suradnik, a zatim nasljednik u ravnateljstvu Arheološkog muzeja. Vodio je brojna arheološka istraživanja u Ptuju, Ninu, Solinu, Visu i dr. Bio je redoviti član Jugoslavenske akademije znanosti i umjetnosti od 1947., urednik časopisa *Vjesnik za arheologiju i historiju dalmatinsku* te autor arheološkoga vodiča po Ptuju (1925.) i Splitu (1928.) („Abramić, Mihovil“, 13-14; Rapanić 1983). U studenom 1947. godine, kao član šesteročlanog povjerenstva koje je sastavilo Ministarstvo prosvjete tadašnje NR Hrvatske (Spis br. 73720-VI-3-1947 od 11. 11. 1947., Arhiva AMI-ja) radio je na preuzimanju muzeja u Puli nakon odlaska anglo-američke vojne uprave, utvrđivanju stanja muzeja i njegovih zbirki te predaji muzeja novom direktoru prof. Borisu Bačiću. Iako se radilo o drugoj ustanovi, svojim je radom ponovno bio vezan uz zgradu u kojoj je proveo gimnazijske dane.

<sup>40</sup> The written segment of the final examination ran from the 2<sup>nd</sup> to the 6<sup>th</sup> of June, and the oral segment on the 3<sup>rd</sup> and 4<sup>th</sup> of July 1902 (“Notiziario cittadino. Agli esami di maturità in iscritto“, *Il Giornaleto di Pola*, year III, no. 698 (Pula, 8 June 1902), p. 1; Programm 1902, 56; Programm 1903, 84-85).

<sup>41</sup> Some of the registry books of this school survive and are kept at the State Archives in Pazin: the main catalogues (*Hauptkatalog*), i.e., the main directories for the period from academic year 1879/1880 to 1900/1901 (HR-DAPA-980, State Gymnasium in Pula, boxes 1-3). They are written in German. Each catalogue records all of the classes of the current year and a range of data concerning the pupils, the subjects taught, and the teachers. The most recent surviving such register covers the 1900/1901 academic year and in all these books we find no notes that would indicate photographs taken of the teaching faculty and pupils prior to 1902.

<sup>42</sup> After having graduated from the gymnasium Mihovil Abramić (Pula, 12 May 1884-Split, 8 May 1962) moved to Vienna to study—and eventually earn a doctorate in—archaeology, epigraphy, classical period history, and the classical languages. In 1910 he found employment at Vienna’s Österreichische Archäologisches Institut (“Austrian Institute of Archaeology”) before being appointed in 1913 to the post of director of the archaeological museum in Aquileia. Following the Great War of 1914 to 1918 Frane Bulić undertook to have him come to Split where he first served as his assistant and later his successor at the post of director of the local archaeological museum. He led numerous archaeological investigative works in Ptuj, Nin, Solin, Vis, and elsewhere. In 1947 he was inducted as a full member of the Yugoslav Academy of Sciences and Arts. He served as editor of the journal *Vjesnik za arheologiju i historiju dalmatinsku* (“Herald of Dalmatian Archaeology and History”). He penned archaeological guides to Ptuj (1925) and Split (1928) (“Abramić, Mihovil”, 13-14; Rapanić 1983). In November of 1947 he sat on a six-member commission set up by the education ministry of the then People’s Republic of Croatia (file no. 73720-VI-3-1947 dated 11 Nov. 1947, AMI Archives) that oversaw the handover of the museum in Pula following the departure of the Anglo-American military administration, determining the condition of the museum and of its holdings, and the handover to the museum’s new director Boris Bačić. And while this was a new institution, his work in this capacity reunited him with the building in which he received his secondary education.





Sl. 10 Mihovil Abramić u Splitu, na slici lijevo (Arheološki muzej u Splitu, AMST-117-e).

Fig. 10 Mihovil Abramić in Split, on the left (Archaeological Museum in Split, AMST-117-e).

arheoloških muzeja u Akvileji (1913. – 1919.) i Splitu (1926. – 1950.) prepoznajemo u prvom redu, drugog slijeva (sl. 10).

Sve tri fotografije – jedna panoramska i dva grupna portreta – obrađene u ovom radu opremljene su na identičan način. Umetnute su u paspartu zaobljenih unutrašnjih kutova, reljefno ukrašen neprekinutom trakom u obliku meandra te s višestrukim linijama i stiliziranim palmetama u kutovima. Na sredini paspartua dolje je otisnut naziv i mjesto ustanove, godina snimanja te, desno, adresa studija na Bulevaru d’Inkermann. Uokvirene su u drveni smeđi okvir, s pozlaćenim unutarnjim okvirom, pod staklom.

Trag za determinaciju porijekla fotografija pronašli smo u skoro identičnim rukopisnim bilješkama na kartonskim poledinama fotografskih okvira na dvije od tri fotografije gimnazije. Tako fotografija zgrade gimnazije nosi natpis *DOTT. PROF. MICHELE ABRAMIĆ SPLIT*, a fotografija učenika s razrednikom *DOTT. PROF. MICHELE ABRAMIĆ SPLIT Jugoslavia*, što nas neposredno upućuje u originalno vlasništvo dr. Mihovila Abramića. Sudeći prema činjenici da je sve tri fotografije gospođa Josipa Klopkov darovala Sveučilišnoj knjižnici u Puli, zaključujemo da je i ova treća bila također izvorno u vlasništvu Abramića.

Čini se da je dr. Abramić želio zadržati uspomenu na svoj rodni grad i školovanje, a fotografije obrađene u ovom radu vratile su se iz Dalmacije u svoje ishodište, grad iz kojeg je Mihovil Abramić potekao.

## ZAKLJUČAK

Iako do nas zasigurno nije došao cjelokupni pulski opus braće De Jongh, istraživanjem i proučavanjem fotografija njemačke gimnazije uspjeli smo proširiti dosadašnja saznanja o već obimnom opusu pariških fotografa te dopuniti kartu brojnih europskih mjesta u kojima su radili.

Društveno–ekonomski kontekst u kojem su djelovala braća De Jongh period je mira na europskom tlu, vrijeme izuzetnog razvoja industrije i trgovine, tehničkih inovacija i znanstvenih dostignuća i bez obzira na nacionalne granice i revanšističke prijetnje, nagovještava jedinstveni način života na cijelom kontinentu. Porast i jačanje radničke klase izaziva industrijski paternalizam s jedne, ali i sve oštrija socijalna previranja i stvaranje masovnih organizacija i društava s druge strane. Uspostavljaju se novi geopolitički odnosi između velikih sila: u Europi približavanje Francuske i Rusije kao odgovor na stvaranje

of the archaeological museums in Aquileia (1913–1919) and in Split (1926–1950), sits in the first row, second from the left (Fig. 10).

All three photographs discussed here—one panoramic shot and two group portraits—were given the same final treatment. They have been inserted into a passepartout frame having a cut-out area with rounded corners surrounded with an embossed decoration consisting of a continuous meander pattern and multiple lines with stylised palmettes at the corners. At the bottom centre of the passepartout we see the printed name and location of the institution and the year in which the photograph was taken and, to the right, the address of the studio at the Boulevard d’Inkermann. The entire set has been framed again in a brown wooden frame with a gilt inner detail and faced with glass.

Our primary indicators for the provenance of the photographs are the almost identical handwritten notes on the cardboard backs of the frames on two of the three photographs of the gymnasium. Thus, the photograph of the gymnasium building bears the inscription “DOTT. PROF. MICHELE ABRAMIĆ SPLIT”, while the inscription on the photograph featuring the pupils and their homeroom teacher reads “DOTT. PROF. MICHELE ABRAMIĆ SPLIT Jugoslavia”, which is a direct indication that this was originally the property of Dr Mihovil Abramić. Given that all three of the photographs were donated to the University Library in Pula by Mrs Josipa Klopkov, we can conclude that the third photograph was also originally Abramić’s property.

It appears that Dr Abramić held these pictures as mementos of his birthplace and early education, and that the photographs discussed here found their way back from the Dalmatia region to their place of origin, Mihovil Abramić’s hometown.

## CONCLUSION

Although we certainly do not have the entire body of the photography produced in Pula by the De Jongh brothers, our research and examination of the photographs of the German language gymnasium has allowed us to broaden our current understanding of the extensive oeuvre of these Paris-based photographers and to supplement the map of the many places in Europe in which they worked.

The socioeconomic context of the activity of the De Jongh brothers is that of a period of peace in Europe, a period of exceptionally robust development of industry and commerce, technical innovation, and scientific achievement that—irrespective of national borders and



Trojnog saveza Austro-Ugarske, Njemačke i Italije, u Africi i Aziji završne faze kolonijalne raspodjele osvojenih teritorija. Na Balkanu stvaranje prvih država koje su se osamostalile od Turske, ali i okupacija i aneksija Bosne i Hercegovine kao proširenje Austro-Ugarske Monarhije. Međutim, usprkos naglašenim socijalnim razlikama i nacionalnim konfrontacijama, životni standard u europskim zemljama u razdoblju od Berlinskog kongresa do izbijanja Prvog svjetskog rata znatno je porastao.

Jedan od pokazatelja tog razvitka jest mjesto i uloga fotografije u životu običnih ljudi. Industrijska proizvodnja staklenih ploča omogućila je pouzdanu kvalitetu i kvantitetu osnovnog sredstva u profesionalnoj fotografiji. Početak proizvodnje amaterskih fotoaparata doprinosi demokratizaciji nastanka slikovnih sadržaja. Nove tehnike reprodukcije fotografija osvajaju tiskarsku industriju i čine široko dostupnim brojne unikatne fotografije. Upotreba fotografije u ekonomskoj propagandi postaje vrlo bitna i brojne tvrtke se njome koriste za promociju svojih kapaciteta i proizvoda. Interes za upoznavanje drugih civilizacija, kultura, egzotičnih zemalja, raznih „orijentalizama“, probuđen kolonijalnim osvajanjima, u fotografijama nalazi novo, snažno informativno i spoznajno sredstvo, o čemu svjedoče fotoputopisi koje, putujući po cijeloj zemaljskoj kugli, ostavljaju brojni profesionalci i amateri. Posebna pažnja posvećuje se predstavljanju vojske i uniformama kao simbolima državnosti različitih zemalja, o čemu govore brojni crtani i slikani pregledi tijekom čitavog 19. stoljeća<sup>43</sup>.

U takvoj društveno-ekonomskoj klimi i političkim okolnostima odvijalo se djelovanje braće De Jongh, koje poglavito obuhvaća period između dviju svjetskih izložbi održanih u Parizu, 1889. i 1900., vrhunac doba „la belle époque“. Njihov angažman, zasnovan na komercijalnoj osnovi, pokazuje dobro razumijevanje onoga što je u tom trenutku fotografski medij mogao pružiti pojedincu ili kolektivu i u tom su pravcu usmjerili svoje napore. U tom su cilju odlazili na putovanja radi snimanja egzotičnih grupa i krajeva te stvaranja slike o sebi kao međunarodnoj firmi (*la Photographie internationale*), slikali su okrunjene glave, visoke dužnosnike, ali i brojne pripadnike radničke klase, značajne vojne i privredne subjekte, kao i duhovne kršćanske centre, sve do razgranatog poslovanja uz pomoć tiskanih fotoalbuma i razglednica; svime time na koncu su izgradili uglednu tvrtku poznatu

revanchist threats—heralded a unified European way of life. The growth and strengthening of the working class led to industrial paternalism on the one hand, and ever greater social turmoil on the other that saw the emergence of mass organisation and association. New geopolitical relationships were established between the great powers: in Europe the Franco-Russian alliance in the face of the Triple Alliance of Austria-Hungary, Germany, and Italy, and in Africa and Asia the final phase of the colonial division of the occupied territories. In the area of the Balkans the period saw the emergence of the first states to gain independence from the Ottoman empire, but also the occupation and annexation of Bosnia and Herzegovina as an act of Austro-Hungarian expansionism. Notwithstanding the heightened social stratification and national confrontation, the living standard in European lands saw significant improvement in the period from the Congress of Berlin to the outbreak of the Great War.

One of the indicators of this development was the place and role of photography in the lives of commoners. The industrial production of glass plate allowed for reliable quality and quantities of a basic production material in professional photography. Early production of cameras for amateur use contributed to democratising the creation of photographic images. New photographic reproduction techniques were introduced to the printing industry, making unique photographs broadly accessible in great numbers. The use of photography in economic propaganda assumed great importance, with many companies leveraging the technology to promote their capacities and products. The interest for other civilisations, cultures, “exotic” lands, and various *orientalisms*—stirred by colonial conquest—found in photography a novel and powerful tool of perception, as is borne out by photographic travelogues created by numerous professionals and amateurs touring the globe. Particular attention was afforded to the military and uniforms as symbols of the statehood of various lands, as seen in many of the drawings and paintings of the whole of the 19<sup>th</sup> c.<sup>43</sup>

It was in this socioeconomic climate and political environment that the De Jongh brothers worked, a period largely falling between the two world fairs staged in Paris in 1889 and 1900, the high water mark of the *belle époque*. Their work, guided by commercial considerations, evinces a solid understanding of what the photographic medium could at the time offer individuals and collectives, and it was in this direction that they focused their efforts. To this

<sup>43</sup> Spomenimo autore albuma s povijesnim uniformama tiskanih oko 1890.: Edouard Detaille u Francuskoj, Moritz Ruhl, Richard Knötel ili Camillo Righetti na njemačkom području ili još ranije Adolph Menzel, kao i A.V.Viskovatov ili P.K. Gubarev u Rusiji.

<sup>43</sup> Noteworthy are the authors of albums featuring historical uniforms printed around the year 1890: Edouard Detaille in France, Moritz Ruhl, Richard Knötel or Camillo Righetti in the German speaking lands, and earlier still Adolph Menzel and A.V.Viskovatov or P.K. Gubarev in Russia.



u Francuskoj i Europi. Na tom putu ovjekovječili su ruske careve Aleksandra III. i Nikolu II., srpskog kralja Milana, budućeg grčkog kralja Konstantina, austrijskog prijestolonasljednika Franza Ferdinanda, papinski dvor, a kao đake, buduće vođe nacije Josifa Staljina i Charlesa de Gaullea. Iz vojne sfere budućeg francuskog maršala Josepha Joffrea, iz svijeta privrede Savu Morozova, iz znanosti Ivana Pavlova, iz umjetnosti balerinu Anu Pavlovu i umjetnika i dizajnera Emila Galéa; tvornice čokolade Suchard i Nestlé u Švicarskoj; stakla i emajla u Maysenthalu, metalnih proizvoda kompanije De Dietrich u Niederbronnu, bicikala Peugeot u Beaulieuu, vina i šampanjca Moët i Chandon u Épernay, papira u Epinalu, porculana u Sèvresu, banku Société Générale u Parizu; proizvodnju fajansa Villeroy & Boch u Luksemburgu i Dresdenu, satova u Hamburško-američkoj tvornici u Schrambergu, strojeva u Putilovskom zavodu u Sankt Peterburgu, topova u Permu, pamučnih tkanina u manufakturi Morozovih u Orehovo-Zujevo u Rusiji, itd. Ovi nasumice izabrani primjeri govore o rasponu ličnosti, od cara do prosjaka, od moćnih institucija do nepoznatih krajolika, koje su braća De Jongh snimila tijekom godina putovanja i rada. Rasute i razbacane na velikom geografskom prostranstvu, po muzejima i privatnim zbirkama, fotografije braće De Jongh tek prikupljene i poredane jedne do drugih otkrivaju značaj koji imaju danas, kao kolektivna baština i sjećanje pojedine zemlje, ali i čitavog kontinenta. U tom svjetlu fotografije načinjene u Puli 1902. godine upotpunjuju zajedničku, složenu i bogatu sliku o ljudima i dostignućima europske civilizacije na prijelazu iz 19. u 20. stoljeće.

**Zahvala:** Na suradnji i nesebičnoj pomoći zahvaljujemo Andreju Baderu, dr. sc. Štefki Batinić, dr. sc. Brunu Dobriću, Đeni Gobić-Bravar, dr. sc. Anti Jurčeviću, Markusu Leidecku, dr. sc. Maji Milovan, mr. sc. Elizabeti Serdar, Lani Skuljan Bilić, Ninu Švonji i Borisu Zakošek.

end they journeyed to photograph exotic groups and lands, and to create an image of themselves as an international firm (“la Photographie internationale”), photographing crowned heads, high ranking officials, people from the working class, major players in the military and economic spheres, and Christian spiritual centres, including extensive sales of printed photographic albums and postcards. It all contributed to building a respected firm known in France and the rest of Europe. On this journey they immortalised the images of Russian emperors Alexander III and Nicholas II, the Serbian king Milan, the future Greek king Constantine, the heir to the Austrian throne Franz Ferdinand, the court of the Roman pontiff, and future national leaders Joseph Stalin and Charles de Gaulle as school pupils. In the military sphere we have the future French marshal Joseph Joffre, from the business world Savva Morozov, among scientists Ivan Pavlov, from the world of the arts ballerina Anna Pavlova and artist and designer Émile Gallé. Among the images are the Suchard and Nestlé chocolate factories in Switzerland, a glass and enamel works in Meisenthal, the metal products of the De Dietrich company in Niederbronn, Peugeot bicycles in Beaulieu, Moët & Chandon wines and champagnes in Épernay, paper production in Epinal, porcelain in Sèvres, the Société Générale bank in Paris, Villeroy & Boch faience production in Luxembourg and Dresden, clock making at the Hamburg American factory in Schramberg, machine manufacturing at the Putilov plant in Saint Petersburg, the cannon foundry in Perm, the Morozov cotton textile mill at Orekhovo-Zuevo in Russia, and so forth. These random examples speak to the range of individuals, from emperors to beggars, from powerful institutions to unknown landscapes, that the De Jongh brothers photographed in the course of their travels and professional activities. Scattered across a broad geographical expanse, in museums and private collections, it is only when we have the photographs of the De Jongh brothers gathered and set in order that their significance is revealed as part of our collective heritage and memory of various lands and of a continent. It is in this regard that the photographs taken in Pula in 1902 supplement a shared, complex, and rich picture of the people of Europe and of their achievements at the turn of the 19<sup>th</sup> to the 20<sup>th</sup> c.

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## KATALOG

1.

### Braća De Jongh

*K. u. K. STAATSGYMNASIUM / Pola, 1902*

*C. i k. državna gimnazija. Pula, 1902.*

Neuilly - Pariz, 1902.

želatinska fotografija

okvir, unutarnji: 16,5 x 23 cm

okvir, vanjski: 38,5 x 44,5 cm

SKPU-GZF-3

Lit.: Dobrić 2016, 91; Dobrić 2019, 10.

Dvokatna zgrada Državne njemačke gimnazije u krupnom planu, istočno i sjeverno pročelje. Ispred široko prilazno stubište, hortikulturno uređene površine i pristupni put. U pozadini lijevo manja prizemnica, a desno raslinje.

Fotografija, panoramska; uokvirena. Serijski broj: 105.756. Umetnuta u smeđi kartonski paspartu četvrtastih vanjskih kutova i zaobljenih kutova otvora, reljefno ukrašen trakom u obliku meandra i višestrukim linijama s naglašenim kutovima u obliku stiliziranih palmeta. Uz donji rub, na sredini otisnut natpis na njemačkom jeziku

## CATALOGUE

1.

### De Jongh brothers

*K. u. K. STAATSGYMNASIUM / Pola, 1902*

*“Imperial & Royal State Gymnasium / Pula, 1902”*

Neuilly-Paris, 1902

Gelatine photograph

Frame, inner: 16.5 × 23 cm

Frame, outer: 38.5 × 44.5 cm

SKPU-GZF-3

Bibliog.: Dobrić 2016, 91; Dobrić 2019, 10.

Full shot of the three-storey building of the German language state gymnasium showing the east-facing façade and the north side. In the foreground an access road and broad stairway lead to the building with surrounding horticultural landscaping. In the background to the left stands a small single-storey building, and to the right vegetation.

Photograph, panoramic; framed. Serial number: 105.756. Inserted into a brown card passepartout with square outer corners and rounded cut-out corners, having an embossed decoration consisting of a continuous



K. u. K. STAATSGYMNASIUM / Pola, 1902 (C. i k. državna gimnazija. Pula, 1902.). Dolje desno otisnut naziv, adresa i mjesto studija DE JONGH FRÈRES, PHOT. / 21, BOUL<sup>d</sup>. D'INKERMANN, NEUILLY-PARIS. Sve zajedno uokvireno u drveni smeđi okvir s pozlaćenim unutarnjim okvirom, pod staklom.

Na poledini okvira, okomito, rukopisna bilješka DOTT. PROF. / MICHELE / ABRAMIC' / SPLIT.

## 2.

### Braća De Jongh

K. u. K. STAATSGYMNASIUM / Pola, 1902

C. i k. državna gimnazija. Pula, 1902.

Neuilly – Pariz, 1902.

želatinska fotografija

okvir, unutarnji: 16,5 x 23 cm

okvir, vanjski: 38,5 x 44,5 cm

SKPU-GZF-2

Lit.: Dobrić 2016, 24.

Grupni portret nastavnika Državne njemačke gimnazije, cijele figure, pozadina – prizemlje zgrade. Tijela i glave frontalno ili u poluprofilu, pogledi usmjereni izravno prema kameri ili u stranu. Simetrična piramidalna kompozicija. Nastavnici u dnevnim odijelima, većina s brkovima, poredani u dva reda; u gornjem redu stav stojeći, u donjem stav sjedeći. Ruke prekrížene na prsima ili opuštene.

Fotografija, portretna; uokvirena. Serijski broj: 105.757. Umetnuta u smeđi kartonski paspartu četvrtastih vanjskih kutova i zaobljenih kutova otvora, reljefno ukrašen trakom u obliku meandra i višestrukim linijama s naglašenim kutovima u obliku stiliziranih palmeta. Uz donji rub, na sredini otisnut natpis na njemačkom jeziku K. u. K. STAATSGYMNASIUM / Pola, 1902 (C. i k. državna gimnazija. Pula, 1902.). Dolje desno otisnut naziv, adresa i mjesto studija DE JONGH FRÈRES, PHOT. / 21, BOUL<sup>d</sup>. D'INKERMANN, NEUILLY-PARIS. Sve zajedno uokvireno u drveni smeđi okvir s pozlaćenim unutarnjim okvirom, pod staklom.

meander pattern and multiple lines with stylised palmettes highlighting the corners. Centred near the lower edge we see a printed inscription in German reading “K. u. K. STAATSGYMNASIUM / Pola, 1902” (“Imperial & Royal State Gymnasium / Pula, 1902”). At the bottom right is the printed name and address of the studio reading “DE JONGH FRÈRES, PHOT. / 21, BOUL<sup>d</sup>. D'INKERMANN, NEUILLY-PARIS”. The entire set has been framed again in a brown wooden frame with a gilt inner detail and faced with glass.

A handwritten vertically aligned note on the back of the frame reads “DOTT. PROF. / MICHELE / ABRAMIC' / SPLIT”.

## 2.

### De Jongh brothers

K. u. K. STAATSGYMNASIUM / Pola, 1902

“Imperial & Royal State Gymnasium / Pula, 1902”

Neuilly–Paris, 1902

Gelatine photograph

Frame, inner: 16.5 × 23 cm

Frame, outer: 38.5 × 44.5 cm

SKPU-GZF-2

Bibliog.: Dobrić 2016, 24.

Group portrait of the teaching faculty of the German language state gymnasium showing the figures in full length with the ground level of the building forming the background. The poses of the heads and bodies are full frontal and ¾ profile, with gaze directed at the camera or to the side. Symmetrical pyramidal composition. Teachers in day suits, most moustachioed, arranged in two tiers: the top row standing, bottom row seated. Arms folded over the chest or in a relaxed posture.

Photograph, portrait; framed. Serial number: 105.757. Inserted into a brown card passepartout with square outer corners and rounded cut-out corners, having an embossed decoration consisting of a continuous meander pattern and multiple lines with stylised palmettes highlighting the corners. Centred near the lower edge we see a printed inscription in German reading “K. u. K. STAATSGYMNASIUM / Pola, 1902” (“Imperial & Royal State Gymnasium / Pula, 1902”). At the bottom right is the printed name and address of the studio reading “DE JONGH FRÈRES, PHOT. / 21, BOUL<sup>d</sup>. D'INKERMANN, NEUILLY-PARIS”. The entire set has been framed again in a brown wooden frame with a gilt inner detail and faced with glass.





3.

### **Braća De Jongh**

***K. u. K. STAATSGYMNASIUM / Pola, 1902***

***C. i k. državna gimnazija. Pola, 1902.***

Neuilly - Pariz, 1902.

želatinska fotografija

okvir, unutarnji: 12,7 x 21,6 cm

okvir, vanjski: 33,5 x 42,5 cm

SKPU-GZF-1

Grupni portret maturanata s razrednikom Državne njemačke gimnazije, cijele figure, pozadina - prizemlje zgrade. Tijela i glave frontalno, pogledi izravno prema kameri. Simetrična piramidalna kompozicija.

Fotografija, portretna; uokvirena. Serijski broj: 105.760. Umetnuta u smeđi kartonski paspartu četvrtastih vanjskih kutova i zaobljenih kutova otvora, reljefno ukrašen trakom u obliku meandra i višestrukim linijama s naglašenim kutovima u obliku stiliziranih palmeta. Uz donji rub, na sredini otisnut natpis na njemačkom jeziku *K. u. K. STAATSGYMNASIUM / Pola, 1902 (C. i k. državna gimnazija. Pola, 1902.)*. Dolje desno otisnut naziv,

3.

### **De Jongh brothers**

***K. u. K. STAATSGYMNASIUM / Pola, 1902***

***“Imperial & Royal State Gymnasium / Pola, 1902”***

Neuilly-Paris, 1902

Gelatine photograph

Frame, inner: 12.7 × 21.6 cm

Frame, outer: 33.5 × 42.5 cm

SKPU-GZF-1

Group portrait of the graduates of the German language state gymnasium with their homeroom teacher showing the figures in full length with the ground level of the building forming the background. The poses of the heads and bodies are frontal, with gaze directed at the camera. Symmetrical pyramidal composition.

Photograph, portrait; framed. Serial number: 105.760. Inserted into a brown card passepartout with square outer corners and rounded cut-out corners, having an embossed decoration consisting of a continuous meander pattern and multiple lines with stylised palmettes highlighting the corners. Centred near the lower edge

adresa i mjesto studija *DE JONGH FRÈRES, PHOT. / 21, BOUL<sup>d</sup>. D'INKERMANN, NEUILLY-PARIS*. Sve zajedno uokvireno u drveni smeđi okvir s pozlaćenim unutarnjim okvirom, pod staklom.

Na poleđini okvira, okomito, rukopisna bilješka *DOTT. PROF. / MICHELE / ABRAMIC' / SPLIT / Jugoslavia*.

we see a printed inscription in German reading “K. u. K. STAATSGYMNASIUM / Pola, 1902” (“Imperial & Royal State Gymnasium / Pola, 1902”). At the bottom right is the printed name and address of the studio reading “DE JONGH FRÈRES, PHOT. / 21, BOUL<sup>d</sup>. D'INKERMANN, NEUILLY-PARIS”. The entire set has been framed again in a brown wooden frame with a gilt inner detail and faced with glass.

A handwritten vertically aligned note on the back of the frame reads “DOTT. PROF. / MICHELE / ABRAMIC' / SPLIT / Jugoslavia”.



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