

## FILMING OF THE ORIENT: THE DEUTSCH-MACELJSKI FAMILY AND THEIR CRUISE OVER EASTERN MEDITERRANEAN IN 1930'S

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The largest and most luxurious passenger ship in the Adriatic was the steamship "Queen Mary", that initially held constant 12-days line from Sušak, via Split and Dubrovnik to Greece. Later, that line was extended to Palestine and Egypt, and has attracted the attention of members of the Zagreb elite. Among the first ones who have travelled that line, from September 13<sup>th</sup> until October 7<sup>th</sup>, 1933, was the prominent Zagreb's entrepreneurial family Deutsch-Maceljski. Their experience and atmosphere from the cruise and places they visited were recorded by the film camera. They recorded footage and descriptions of Istanbul, the Bosphorus, Rhodes, Beirut, Lebanon and Damascus, and the most fascinating images and descriptions were the family visits to Jaffa, Jerusalem, the Dead Sea, Bethlehem, Tel Aviv and Cairo. In this article, we will analyze this rare film that has been preserved in the Cinematheque of the Croatian State Archives in Zagreb.

**Keywords:** Zagreb elite, Deutsch-Maceljski, steamship "Queen Mary", Egypt, Orient, family movies

### Introduction

The *Pharaoh from Ilica<sup>1</sup> is dead!* This is the title of a crime novel written by the contemporary Croatian writer Milana Vuković Runjić with the story

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<sup>1</sup> The main and the most frequented street in Zagreb.

located in Zagreb's jazz age,<sup>2</sup> in which she describes a fictional murder case of a certain psychic, false prophet and seducer, inspired by Egyptian Gods who was called after Cheops-Ra.<sup>3</sup> In this paper we will not discover who is behind this mysterious murder, but we will certainly say that in that time Zagreb elite<sup>4</sup> was obsessed with the Orient and ancient Egypt. Moreover, at that time Egyptomania has influenced the European culture through art, architecture, music, movies and literature, growing even more in the 1920s, after the discovery of Tutankhamun's tomb.<sup>5</sup> It is no coincidence that the great Croatian film director and founder of Croatian cinematography Oktavijan Miletić<sup>6</sup>, at that time -in the late 1920s – when that fictional murder happened, made a great short film “Smrt Maharadže od Daj mi mira (“Death of the Maharajah Od Daj mi mira”) – Der Mord des Maharadscha”. It was a fabulous parody of

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<sup>2</sup> The *Swinging twenties* period started in Zagreb in 1921 by opening a cabaret in Club-Cafe in Ilica and continued with the opening of numerous *Palais de danse* clubs where people danced at the rhythm of new music until late at night. This is a period of Zagreb's history marked with dance, entertainment, fashion-style of *art deco*, performances by famous Josephine Baker etc. More on: Vanja Babić, “Zavodljiva strana proturječnog razdoblja”, *Vijenac* XIX (2011), No. 442: 16-20. Among the many studies on Europe and the World in the “roaring twenties”, we will single out a recent book of Walter Rauscher, *Charlestone, Jazz & Billionen: Europa in den verrückten Zwanzigerjahren* (Wien: Amalthea Verlag, 2020).

<sup>3</sup> Milana Vuković Runjić, *Faraon iz Ilice je mrtav!: Prvi slučaj Edvine pl. Podolsky* (Zagreb: 24 sata, 2015).

<sup>4</sup> The modern Croatian elites were formed within the economic, cultural, political and social system of the Habsburg Monarchy, when Croatian civic society began to develop. They were educated at the universities in Vienna or Prague, and rarely in Paris, and even after the collapse of Austro-Hungary and the creation of the Yugoslav state they maintained cultural ties with these cities. See more in: Mirjana Gross, Agneza Szabo, *Prema hrvatskom građanskom društvu: Društveni razvoj u civilnoj Hrvatskoj i Slavoniji šezdesetih i sedamdesetih godina 19. stoljeća* (Zagreb: Globus, 1992).

<sup>5</sup> On the fascination with Egypt in Croatia in 19th and 20th century see: *Egypt in Croatia: Croatian Fascination with Ancient Egypt from Antiquity to Modern Times* (Edited by Mladen Tomorad) (Oxford: Archaeopress and authors, 2019). On the fascination with pharaohs and mummies in the Western world after the discovery of Tutankhamun's tomb, see: Hans Ulrich Gumbrecht, *In 1926 Living at the Edge of Time* (Cambridge-London: Harvard University Press, 1997), pp. 149-154.

<sup>6</sup> Oktavijan Miletić was Croatian filmmaker and director (Zagreb, 1902 – Zagreb, 1987). In 1927 he directed amateur films, often parody, showing visual talent and interest in European trends, eg *Ah, bješe samo san* (1932), *Strah* (1933), *Faust* (1934) and *Nocturno* (1935, Venice Prize). Miletić directed the first Croatian sound film, the short-acting *Šešir* (1937). The first Croatian feature film *Lisinski*, due to political circumstances, remains his only such work., Miletić, Oktavijan. *Hrvatska enciklopedija, mrežno izdanje*. Leksikografski zavod Miroslav Krleža, 2021. <http://www.enciklopedija.hr/Natuknica.aspx?ID=40855> (last accessed on October 19, 2021); see more about Miletić's amateur films in: Janica Tomić, “Modernost i vernakularnost u amaterskim filmovima Oktavijana Miletića”, *Umjetnost riječi* LXI (2017), no. 3-4: 287-309.

# OSVETA TUT-ENK-AMONOVE GROBNICE

Dne 3. o. m. navršilo se deset godina, što je Horward Carter otkrio sarkofag Tut-enk-Amona. U ovih deset godina poumrirali su svi, što su sudjelovali kod otvaranja lijesa ovog egipatskog Faraona! S poznatim egiptologom svjetskog glasa, M. M. Lythgoe, koji je nedavno umro u Londonu, preselio se dvadeset i četvrti, posljednji od onih, koji su bili u Tut-enk-Amonovoj grobnici, oko zlatnog lijesa dravnog, a mladajnog egipatskog kralja. Smrt ih



*Sarkofag nakon odstranjenja*

svi su oni morali umrijeti, tko prije, tko kasnije, ali nije li u istinu nešto istine s tom osvetom egipatskih pokojnika?! A zanimivo je, da su svi oni poumrirali od bolesti, koje se nisu mogle ustanoviti, kakve su... Povodom te desetgodišnjice i povodom tajnstvene, recimo tako, smrti posljednjeg, koji je sudjelovao kod otvorenja sarkofaga, donosimo niz slika o njemu samomu. Usput spominjemo ove, sada već pokojnike, što su sudjelovali u tom

*Četvrtog lijesa*



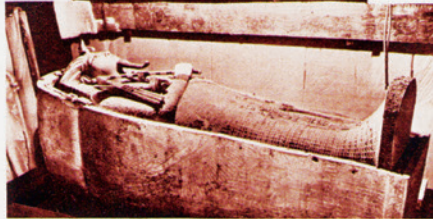
2. Snimanje suknenog pokrivala preko drugog lijesa
3. Zlatni lijes, ležaci u drugom lijesu, pokriven suknom

kad se radilo o pokojnim vladarima, Faraonima. Vidi se to već po tom, s kolikim su sjajem, bogatstvom, zlatom i dragim kamenjem uređivali njihove grobnice, njihovo vječno počivalište. I jao onome, tko takne u ove najveće svetinje egipatskog naroda. Osveta vapi iz grobnica i stizava svakoga, koji udje nepovlašteno u to svetište, svakoga, tko dirne u te grobove, a pogotovo one, što se drznu, te raznesu ostatke pokojnika, mumije i blago iz njihova zemnog počivališta, određenog ne za tisuće godina — koje su prošle do danas — već za vječnost! To i tako vjeruju i današnji moderni Egipćani, a dvadeset i četiri smrti sudjelovatelja kod otkrića i otvaranja Tut-enk-Amonova sarkofaga potvrđuju to vjerovanje. Istina,



*Kraljeva mumija, nakon odstranjenja vanjskih predmeta*

je počela kositi odmah iza otkrića grobnice i sarkofaga i deset je godina iza svakog pokojnika stavljala memento: i taj je umro zbog osvete i prokletstva grobnice! A tako se i sada govori i piše povodom smrti Lythgoe-ove. — Stari su Egipćani neopisivim pietetom stavili svoje mrtve, a pogotovo



*Drugi lijes u proom (vanjskom) lijesu*

*Pozjerenstvo istražuje mumiju*

poslu: guverner pokrajine Kene Muhamed Zaglul paša; E. S. Harkness (predsjednik nadzornog vijeća Metropolitan Museum of Art u New Yorku); dr. Breasted (prof. arheologije i orijentalne povjesti na sveučilištu u Chicagu); zatim vrhovni nadzornik uprave starina u gor. Egiptu.

*Svršetak na str. 138*

Picture 1. "The revenge of Tutankhamun's tomb", Svijet, No. 7, February 10th 1934: 127, 132.

the crime films made at the time with oriental atmosphere, in which the murder of the Maharajah was resolved by none other than the great London detective Sherlock Holmes, with the little help of his faithful assistant Dr. Watson.<sup>7</sup> This shows how the interest in the Orient and the exotic was even wider, so the motif of India also appears.

In addition to books, news stories and movies, for the wide spreading of flavours, colours and scents of the Orient, it was the opening of various passenger lines to that part of the world that certainly helped back in the late 20's and early 30's. Among the forerunners of that kind of exotic and distant travelling to the shores of North Africa and the Near East certainly was Ivo Kugli, the son of the famous Zagreb's bookstore owner, publisher and printer Stjepan Kugli. He described his experiences from a trip to North Africa and Italy in the book "Exotic Journey" (*Egzotično putovanje*), published by St. Kugli in Zagreb in 1923. This book also contains fifty-four beautiful black and white photographs taken by the author. The extremely impressive cover of the book was painted by the famous painter Vjekoslav Kirin. Ivo Kugli was a member of a typical post-war generation<sup>8</sup>, tired of war and war horrors, who left, after the Great War (1914-1918) to seek solace and rest on the shores of the African continent. The following words from the introductory chapters of the book are the best evidence of the previously mentioned thesis:

"Don't be surprised that I'm from Europe, from the stage of World War I, from Europe of failed alliances, agreements, treaties and councils, from Europe of cold rains and cold bills – hit straight to Africa. On that continent, although there is an intersecting line of various visits and spheres of interest, there must be places for rest and oblivion, sun and serenity, there must be what I am looking for far from the boring obligations of society, far from work and all those big and small worries, which are killing our lives."<sup>9</sup>

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<sup>7</sup> *Filmovi u Hrvatskoj kinoteci pri Hrvatskom državnom arhivu 1904-1940.* (Zagreb: Hrvatski državni arhiv, 2003), p. 83.

<sup>8</sup> The popular term of "lost generation" is used for a group of American writers (E. Hemingway, F. Scott Fitzgerald, J. Dos Passos, E. E. Cummings, A. MacLeish, H. Crane etc.) who came of age during World War I and established their literary reputations in the 1920s. The term is also used more generally to refer to the post-World War I generation. On the traumas of war as a transgenerational trauma in Croatia, see: Grozdana Cvitan, "Od Krbavske bitke do budućega rata", *Znanstveni skup "Konac Velikoga rata"*, *Hrvatski državni arhiv*, 29.-30. studenoga 2018.: *Zbornik radova*, Hrvoje Gržina and Mario Stipančević, eds. (Zagreb: Hrvatski državni arhiv, 2020), pp. 359-374.

<sup>9</sup> Ivo Kugli, *Egzotično putovanje* "Putopisi s pedeset i četiri slike" (Zagreb: Naklada Stj. Kugli, 1923), p. 9.

The Zagreb public was familiar with his unusual journey even before the book was published. Namely, Kugli first published his experiences from an exotic trip in several sequels in the Zagreb's daily newspaper *Večer*, starting in mid-October 1922.<sup>10</sup>



**Picture 2.** The cover of Kugli's book *Egzotično putovanje: Putopisi s pedeset i četiri slike* with illustrations by Vjekoslav Kirin (1923.).

The successor of this exotic practice, which Kugli opened in the early twenties, was a married couple, Otto and Olga Antonini from Zagreb. The painter Otto Antonini (1892-1959) is important for this story because during the 1920s and 1930s, through the popular illustrated weekly magazine *Svijet* (*The World*), he created popular trends and introduced the Zagreb society to the modern civic streams of the Western world. Moreover, because of the *art deco* design style and thanks to the media impact, the magazine *Svijet* formed the

<sup>10</sup> The first article was published in *Večer* on October 15, 1922 under the title "Egzotično putovanje", *Večer* (Zagreb), No. 20 (1922): 1-4.

Croatian popular culture of the 1920's.<sup>11</sup> And it was Antonini who was among the first to popularise the image of North Africa and the Arab world in his weekly magazine. Specifically, Olga and Otto went on a honeymoon in 1925, quite unusual to exotic Tunisia, with curiosity inherent to the young people.

Unfortunately, during the voyage Otto fell ill with typhus and he was treated for almost two months in hospital in Milan, which was reported in the Zagreb newspaper.<sup>12</sup> Besides documents and photographs, that trip has been preserved in watercolors on which the artist recorded his experiences from that exotic landscape. As an art editor of the magazine *Svijet*, he published, in May 1926, some of his beautiful watercolors as illustrations to the theme of the magazine number dedicated to the cities, regions and people across the North Africa. Obviously impressed with his own experiences, he gave the maximum space to the agency's materials from the world with texts and photographic contributions from the North Africa. Even in the section with an illustration of "Impressions from the street and a coffee shop in Tunisia" he was the author of the text, which, on this occasion, I quote:

"And where are the Arabs themselves alone in their place, the evening life begins. And if a stranger uninvited wanders among Arabs, they will look at him with their strange looking tanned brown types. What does he want? Who sent him? Is he not tired of Tunisia – Tunisian authorities, the army and the gendarmerie? ... Somewhere in the distance you can hear a mandolin. In addition to it someone is singing softly some kind of sevdah. And anyone who is Slav seems to know the melody (...)."<sup>13</sup>

At this point, it is interesting to mention that the same feeling, almost in the same place, was experienced by his predecessor Ivo Kugli a few years earlier. Perhaps it was the Kugli's book that decisively influenced the Antonini couple to embark on this journey to North Africa. Nevertheless, exotic travels from Croatia to the shores of the Eastern Mediterranean, especially to the Egypt and Palestine, continued into the second half of the 1920s.

In 1927, the Croatian sculptor Ivan Meštrović travelled through Egypt, Palestine and Greece with a group of theologians and clerics.<sup>14</sup> That journey

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<sup>11</sup> More about Otto Antonini and his magazine in: Željka Kolveshi, *Otto Antonini Zagreb i "Svijet"/ "Svijet" i Zagreb dvadesetih* (Zagreb: Muzej grada Zagreba, 2006.).

<sup>12</sup> See in: "Gradovi, krajevi i ljudi duž Sjeverne Afrike", *Svijet* (Zagreb), Year I, Book I, May 8, 1926: 268-269.

<sup>13</sup> Ibid.

<sup>14</sup> Zorana Jurić Šabić, "Ivan Meštrović in Egypt, May 1927", in: *Egypt in Croatia: Croatian Fascination with Ancient Egypt from Antiquity to Modern Times* (Edited by Mladen Tomorad) (Oxford: Archaeopress and authors, 2019), p. 133.

lasted a whole month, from May 1st to June 1st and the parish priest from Zagreb, Msg. Svetozar Rittig took 39 photographs recording that long trip to the Orient.<sup>15</sup>

However, the greatest extent of traveling to the eastern parts of the Mediterranean will be recorded in the 1930s. This will be possible thanks to the steamships of the *Yugoslav Lloyd*, which in those years opened their lines to that part of the world. Among many Croatian celebrities who travelled on these circular cruises in 1933, was the former wife of Ivan Meštrović, the sculptor Ruža Meštrović. In the family archives of Ruža Meštrović there are numerous photographs and souvenirs from her cruise.<sup>16</sup> During 1933, the eminent physician Dr. Andrija Štampar travelled through Egypt and spent a short time in Port Said and Suez. He left a trace of these experiences in his diary entries, published in Zagreb in 2008. In 1935, the priest and the professor of history and geography from Požega, dr. Ante Messner-Sporšić, published a travelogue of his travels in Egypt, Palestine, Syria and Cyprus, under the title “Across the Near Orient”.<sup>17</sup>

Also, in 1935 *Jadranska straža (Adriatic Guard) society*<sup>18</sup> organised a two-week round cruise on the steamship “Queen Mary” from Split, through the Aegean, to Egypt. Among 270 passangers were Grga Novak, Professor of Ancient History at the University of Zagreb, and the famous Croatian writer Vladimir Nazor. Novak and Nazor later published the travelogues about their experiences in the Orient.<sup>19</sup> Perhaps the most famous trip to the Orient in

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<sup>15</sup> Ibid.

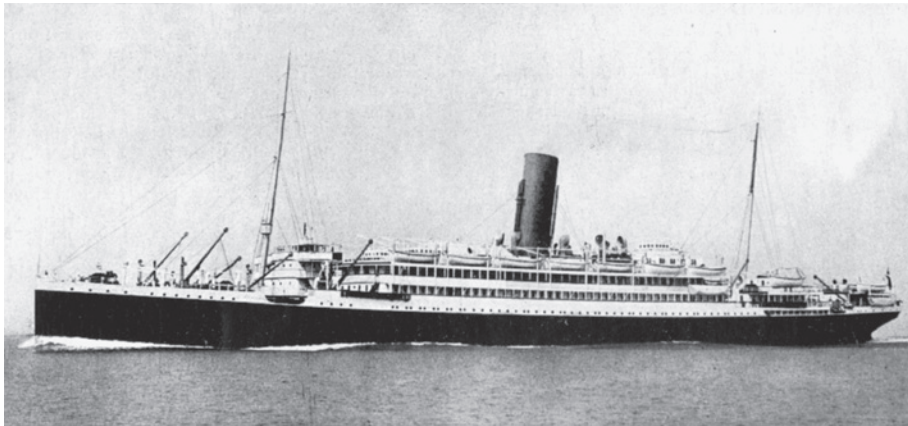
<sup>16</sup> Mladen Tomorad, “The ‘Yugoslav Lloyd’ Shipping Company and Cruising Around the Mediterranean in the 1930’s”, in: *Egypt in Croatia: Croatian Fascination with Ancient Egypt from Antiquity to Modern Times*, Edited by Mladen Tomorad, (Oxford: Archaeopress and authors, 2019), p. 152.

<sup>17</sup> Ante Messner-Sporšić, *Po blizom Orijentu Putne crtice iz Egipta, Palestine, Sirije i Cipra* (Zagreb: Tipografija, 1935).

<sup>18</sup> *Jadranska straža (Adriatic Guard)* was a maritime-promotion association founded in 1922 in Split for the cultural, economic and general improvement of the Adriatic Sea and the coast. It had 20 regional committees in the country and 20 committees in European and US countries. In particular, it has been concerned with the preservation of the country’s national characteristics and maritime traditions, the preservation of the Adriatic Sea and the development of the Adriatic orientation. *Jadranska straža* also published his monthly magazine “*Jadranska straža*” (“Adriatic Guard”) and various other publications. With some 180,000 members in 1939 *Jadranska straža* was the largest organization in the country., More in: Norka Machiedo Mladinić, *Jadranska straža 1922.-1941.* (Zagreb: Dom i svijet, 2005).

<sup>19</sup> Vladimir Nazor’s travelogue “From Split to the Pyramids” was published in 1942 in the book *Travelogue*. Grga Novak published numerous articles from the trip in Egypt in the magazine *Jadranska straža*. His famous book *In the Land of the Pharaohs* was published after the World War II, in 1946.

the interwar period was the second Croatian pilgrimage to the Holy Land and Egypt between July 9th and August 3<sup>rd</sup>, 1937, under the guidance of the Archbishop of Zagreb Alojzije Stepinac. It's very important to stress that this pilgrimage was documented by the famous photographer Ljudevit Griesbach in photographs, but also in the film footage. Unfortunately, the film was destroyed by the fire in mid-1990s.<sup>20</sup>



**Picture 3.** Yugoslav Lloyd's steamship Queen Mary

But, for this theme the more interesting are the family movies or short amateur films typically made just to preserve a visual record of family activities, a holiday, family trips, special events, and intended for viewing at home by family and friends. At the beginning of the twenties and thirties of the last century, the mass production of home movie cameras began. At the same time in Croatia, among the civic society, there was a great interest in independent filming, whose primary purpose was to belong to the private, intimate circle of cameramen and his family circle. Most of these movies were silent, ie they were depicted with no sound background, and are more often devoted to a particular family situation, such as travel.<sup>21</sup> These films had a dual function. In addition to the desire to document the journey and experience of getting acquainted with new and exotic regions, they also had a strong social note, ie, they invoked for socializing, fun and strengthening family cohesion. At the

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<sup>20</sup> M. Tomorad, "The 'Yugoslav Lloyd' Shipping Company and Cruising Around the Mediterranean in the 1930's", in: *Egypt in Croatia Croatian Fascination with Ancient Egypt from Antiquity to Modern Times*, Edited by Mladen Tomorad (Oxford: Archaeopress and authors, 2019), p. 154.

<sup>21</sup> Lucija Zore, "Vikend Hrvatske kinoteke: Fenomen obiteljskog filma", <https://www.culturenet.hr/default.aspx?id=44396>, (last accessed on October 19, 2021).



*„Svijet“*

## Egipat

Drevna »Zemlja faraona« postaje sve više klasičnom zemljom svjetskoga turizma. — Tisuće i tisuće stranaca iz svih krajeva svijeta, a osobito iz sjevernih krajeva — hrli ovamo svake zime i proljeća, da se naužije sunca i bogatih kurioziteta ove zemlje. A ključanje mondenoga života — kairski hoteli postadoše stjecištem high-lifova sviju kontinenta — i savremeni luksus čudno kontrastira sa prastarim spomenicima egipatske kulture i povijesti — koja broji nekoliko

*Paradis američkih milijunaša*

*Grupa gostiju pred hotelom*

*„Heliopolis“*

milenijsa... Ma da dolina Nila nije kolijevka ljudske civilizacije, kako se dugo mislilo, ipak su stari Egipćani bili rasadnici istočne civilizacije i prvi učitelji Grka. Još uvijek nije egipatska povijest toliko istražena da naučenicima ne bi preostalo velevažnih zadataka, pa arheologe kao i obične turiste vuče u zemlju faraona, Keopove piramide i vječne sfinge, neodoljiva želja, da uro-ne u tajnu prošlosti i dalekih vijekova, koji su prohujali regbi neopazice nad ovim vječnim spomenicima.

*Jedan od luksuznih hotela u Kairu*

Atlantic, Berlin

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Picture 4. Stories of fascinating Egypt in magazine “Svijet”, “Egipat”, Svijet, No. 16, April 13th 1929, p. 380.

same time, they show a high standard of urban population and their involvement in the latest European trends.

### Long journeys recorded by camera

There is quite a number of family movies recorded by members of Zagreb's elite: industrialists, bankers, entrepreneurs, doctors etc, in the Croatian Film Archives within the Croatian State Archives in Zagreb. Those films recorded experiences and landscapes of the Croatian Adriatic coast mainly, beautiful resorts from Opatija in the north to Dubrovnik in the south, but also, many cultural and historical monuments and spas in the continental parts of the Croatian Hinterlands. However, apart from these so-called "domestic" films, particularly interesting are the films that have been recorded abroad, in the neighboring countries or on far distant, exotic trips, including Egypt and the countries of the Orient. Movies taken by the respectable Zagreb family Paspas are particularly intriguing for our research. Namely, one of its members – Maksimilijan Paspas<sup>22</sup> – recorded the voyage with his own car through Bavaria, Switzerland and Austria in the beginning of 1930's; then by the same author, a tourist trip of the married couple Paspas from Venice through Vienna, Salzburg to Geneva in 1935, and, two years later, from Vienna to Lichtensteinklamm.<sup>23</sup> In the year of the outbreak of the World War II, the family had taken the journey from Lake Como through Genoa to Monaco, Monte Carlo and San Remo.<sup>24</sup> The same Croatian Film Archives also preserves the movie of a film amateur Ladislav Ilin, about his and his wife's stay in Berlin during the first days of the war.<sup>25</sup> Undoubtedly the most exotic films are those taken

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<sup>22</sup> Paspas, Maksimilijan, Croatian film pioneer and photographer (Zagreb, November 29, 1896 – Zagreb, October 19, 1961). By profession a dentist, the son of one of the first filmmakers in Croatia, he founded (1928) "Kino-klub Zagreb" and was its first president. He recorded family adventures and documentaries (eg about natural beauties), several short feature films, which he sometimes colored himself and added sound to. He raised many amateur filmmakers and was awarded at many amateur festivals (in Zagreb, Belgrade, Berlin and Paris). A passionate photographer, he has created about 7,000 slides in Croatian and European cities and regions., Paspas, Maksimilijan. *Hrvatska enciklopedija, mrežno izdanje*. Leksikografski zavod Miroslav Krleža, 2021., <http://www.enciklopedija.hr/Natuknica.aspx?ID=46903> (last accessed on October 19, 2021).

<sup>23</sup> Those films are preserved in Croatian State Archives in Zagreb under the titles: *Autom kroz Dolomite, Švicarsku i Austriju; Autom visoko alpskim cestama; Autom stranim zemljama I-III*, in: *Filmovi u Hrvatskoj kinoteci pri Hrvatskom državnom arhivu 1904-1940.*, pp. 111, 198, 227.

<sup>24</sup> *Ibid.*, 227.

<sup>25</sup> *Ibid.* The title of this family movie is *Berlin 1939*, *Ibid.*, p. 227.

by the distinguished scholar in the field of social medicine from Croatia and world-renowned scientist Dr. Andrija Štampar about his numerous trips to China in the second half of the 1930s.<sup>26</sup> However, for our topic, three almost forgotten Croatian family films about traveling to the Eastern Mediterranean certainly attract our attention. One of them had only Egypt for its final destination. These are family movies recorded by two prominent Zagreb's Jewish families, Lansky and Deutsch-Maceljski, which are stored in the already mentioned Croatian Film Archives in Zagreb and also one travel movie of *Jadranska straža*.

The first film under the title "Tour of the Mediterranean" was filmed by Leo Lansky, owner of the villa Reich in Zagreb in which after the Second World War, one of the most important Croatian writers of the 20th century, Miroslav Krleža, actually lived.<sup>27</sup> That film documented the travel of the Lansky family between 1932 to 1934 and it consists of three rolls of film of which the most important for us is the first roll referring to the honeymoon of family Lansky in Greece and the Near East. On that occasion they visited Greece, Turkey and the Palestine. Another roll describes their stay in Italy (Capri, Pompeii, Vesuvius, Palermo) and their arrival in Algeria. The third roll describes the journey through Algeria and Morocco (Gibraltar, Tangier, Casablanca and other places).<sup>28</sup> The second film that we mentioned before is a propaganda trip of *Jadranska straža* society to the Orient with the steamer "Queen Mary" in 1934. It is interesting that this film was taken by the already mentioned Maksimilijan Paspas and it documented a journey from the port of Split to Corfu, Delphi, Izmir / Smyrna, Istanbul, Athens and Thessaloniki.<sup>29</sup> Particularly striking are the scenes from Izmir, where Paspas recorded the

<sup>26</sup> Ibid., 193. About his numerous travels see: Andrija Štampar, *Dnevnik s putovanja 1931.-1938.*, edited by Željko Dugac and Marko Pečina, (Zagreb: HAZU, Škola narodnog zdravlja "Andrija Štampar", Medicinski fakultet Sveučilišta u Zagrebu, Srednja Europa, 2008). About film production of the School of Public Health "Andrija Štampar" see Vjekoslav Majcen, *Filmska djelatnost Škole narodnog zdravlja "Andrija Štampar"/1926.-1960.*, (Zagreb: Hrvatski državni arhiv – Hrvatska kinoteka Zagreb, 1995).

<sup>27</sup> The Home of Miroslav Krleža is the donation of Dr Krešimir Vranešić to the city of Zagreb. Dr Vranešić, the heir of Krleža, donated part of the Miroslav Krleža bequest, comprising antique furniture, paintings, sculptures, objects of the fine crafts, photographs, about 4,300 books, journals and offprints and the remaining inventory of the flat in which Miroslav and Bela Krleža had lived for almost thirty years. The giving and accepting of donations is an indicator of the cultural level and social awareness of a community, an indicator of care and responsibility to history and tradition. The Miroslav and Bela Krleža Memorial Space is today the part of the Museum of the City of Zagreb., see: <http://mgz.hr/en/collections/> (last accessed on August 15, 2021).

<sup>28</sup> *Filmovi u Hrvatskoj kinoteci pri Hrvatskom državnom arhivu 1904-1940.*, p. 133.

<sup>29</sup> Ibid., pp. 162-163.

cityscape, horse tram, bazaar, mosque and adoration of the faithful, visiting colorful shop on street etc.<sup>30</sup>

### Family Deutsch-Maceljski and their voyage to Egypt

Third and certainly the most intriguing is the film of the oriental voyage of the family Deutsch-Maceljski from the year 1933, which had its final stage in Cairo. This film was little discussed about, although in the last few years valuable film materials of this rich Jewish family from Zagreb are being re-evaluated.<sup>31</sup> Who were the Deutsch-Maceljski? It was a family of prominent Croatian wholesalers and industrialists. At the end of 1910, they received Hungarian-Croatian nobility and attribute Maceljski.<sup>32</sup> Filip Deutsch, founder of a large timber production company “Filip Deutsch and sons”, began as a small entrepreneur in Vlaška Street. His three sons were born in Zagreb, two of whom – Vili and Albert – continued their father business and for many years, with great diligence, craftiness and solidarity, brought up modest trade in Vlaška Street to one of the largest timber companies in Yugoslavia.



**Picture 5.** The authors of the film “The Voyage of S.S. ‘Queen Mary’”: Tilda nad Albert Deutsch-Maceljski

<sup>30</sup> Ibid.

<sup>31</sup> That movie about their trip to Egypt was presented in March 2012 on the Film program at the cinema Tuškanac in Zagreb, together with other family movies from the Croatian Film Archives.

<sup>32</sup> *Hrvatski biografski leksikon*, Nr. 3, (1993), pp. 343-344; More about the activities of this family in the first Zagreb charity society “Društvo čovječnosti” (“Society of Humanity”) see in: Mira Kolar-Dimitrijević, *Prvo zagrebačko dobrotovorno društvo Društvo čovječnosti: 1846-1946* (Zagreb: Židovska Općina Zagreb/Kulturno društvo “Miroslav Šalom Freiburger, 1998).

Albert Deutsch-Maceljski was born in Zagreb in 1867. He played a major role in the wholesale trade and industry of the country. He worked in his father's company "Filip Deutsch and son" and was well educated at the universities abroad. Albert was skillful and experienced leader of timber trade and timber work in the profession. Knowledge and experience came to the fore during the summer of 1926, during the crisis in the timber industry of the Kingdom of Serbs, Croats and Slovenes, which has occurred due to the growing supply of Russian timber in the European market. He organized and connected manufacturers and traders in the timber profession. Albert was involved in the establishment of the Union of Industrialists and traders of forest products of Kingdom of Yugoslavia in Zagreb. He was also the vice president of the Zagreb Stock Exchange for the goods and values (1932-39), vice-president, at the same time, at the Association of Industrialists of the Sava Banate and the head of the industrial department and a member of the Customs and the Transport committee in Commerce and Crafts Association in Zagreb. He wrote numerous articles about the forest industry and timber processing industry.<sup>33</sup> His wife Tilda was well known for her charity and social work in the history of the Jewish women's civic engagement. Tilda was born in Osijek in 1874 as the daughter of an Osijek's leather merchant Rudolf Ungar. As we mentioned earlier, she married a wealthy industrialist from Zagreb, Albert Deutch.<sup>34</sup> Thanks to her husband's money, Tilda Deutsch Maceljski bought a villa in Crikvenica and the Resort in Ravna Gora for the Israeli Youth colony in 1922. During the interwar period she was at the head of the Foundation for the establishment of youth homes, which, until 1939, financed trips and stays to the mountains and seaside for 2300 children from Zagreb. Children from primary schools who suffered from anemia, general weakness, or who were recovering from previous illnesses, etc were recuperating in that youth home in Crikvenica.<sup>35</sup> As wealthy members of Zagreb's business elite, Deutch-Maceljski followed the modern trends. Some of them were the exotic

<sup>33</sup> Ibid; *Zagrebačka smotra*, II, Nr. 17 (28. 4. 1934): "Zagrebački portreti: Albert Deutsch Maceljski", p 5.; Hrvatski biografski leksikon, Nr. 3, (1993), pp. 343-344; Deutsch, Albert (Deutsch Maceljski) in: *Židovski biografski leksikon on Internet* (<http://zbl.lzmk.hr>).

<sup>34</sup> Vlasta Kovač, "Židovke koje su ušle u hrvatsku leksikografiju", *Novi Omanut* (Prilog židovskoj povijesti i kulturi) XIII (130), No. 1 (March 2006): 1.

<sup>35</sup> Melita Švob, *Židovi u Hrvatskoj – židovske zajednice*, vol. I (Zagreb: K. D. Miroslav Šalom Feiberger/Židovska Općina Zagreb, 2004), pp. 165-166. During World War II, the Deutsch-Maceljski family was thoroughly looted. Albert and Tilda managed to survive the Holocaust and died in Zagreb after the war. Tilda died in 1946, and Albert six years later, in 1952, see: *Židovski biografski leksikon on Internet*, Deutsch-Maceljski Albert, Deutsch-Maceljski, Matilda (Tilda) (<http://zbl.lzmk.hr>); Ivo Goldstein, *Holokaust u Zagrebu* (Zagreb: Novi Liber, Židovska općina Zagreb, 2001), Ivo Goldstein (*Židovi u Zagrebu 1918-1941*, Zagreb: Novi Liber, 2004).

travels to the East. Let's suppose that the previous experiences of their Croatian fellow citizens in the 1920s played a certain role in their decision to go on a long journey to North Africa and Near East.

As previously mentioned s/s "Kraljica Marija" ("Queen Mary") was a large passenger ship, purchased in 1930. It was built in the beginning of the 20th century in Northern Ireland. Godmother of that ship was Yugoslav Queen, Marija Karađorđević, that the ship was named after. Also previously mentioned Otto Antonini was hired to paint a great panorama of Dubrovnik in the main salon boat. This was the biggest and most luxurious passenger ship of the *Yugoslav Lloyd*<sup>36</sup> with five floors, 400 passenger seats and all the first class booths. In addition, it had a large dining room, social hall, big hall for dance and orchestra, a lounge for smoking and playing cards, promenade for walking, open beach, the print shop, a bookstore and a photographic studio.<sup>37</sup> Steamboat maintained constant 12-day line (departure every 2nd and 16th day of the month) from Sušak, via Split, Dubrovnik and Greece. Later this line extended their trip to Israel and Egypt.<sup>38</sup> The regular cruises in the Mediterranean began directly with steamships of the *Yugoslav Lloyd* "Queen Mary" and "Princess Olga", which were acquired solely for tourist purposes. The first voyage of steamer "Queen Mary" that was aimed at Palestine and Egypt began in 1933, through the route: Venice-Split-Rhodes-Larnaca-Beirut-Damascus-Haifa-Jerusalem-Alexandria-Cairo-Luxor.

During the 1933 the steamer "Queen Mary" performed a total of 10 cruises in the Mediterranean, a total of 30,000 miles in 206 days.<sup>39</sup> The beginning of 1933 was marked by the announcements of future attractive and exotic routes of the "Queen Mary" parlour. Let's just mention some of them. *Jadranska straža* optimistically announced a new season in their magazine:

"The Queen Mary's steamship, which was recently renovated, will take the first voyage with 300 passengers from Venice in January 1933. The steamship has already come to Split to supply with coal and water. On their way to Greece, the steamship will be in Dubrovnik on the day of St. Vlaho, just to show the passengers this special ceremony in our ancient city."<sup>40</sup>

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<sup>36</sup> Jugoslavenski Lloyd was one of the largest steamship companies at that time. About that company see: Zdravka Jelaska Marijan, "Nastanak parobrodarskog društva Jugoslavenski Lloyd i poslovanje društva čijim je zaduživanjem nastalo", *Anali Dubrovnik* 42 (2004): 231-272.

<sup>37</sup> Ž. Kolveshi, Otto Antonini, p. 80.

<sup>38</sup> Đivo Bašić, "Lloydovi slikopisi: Kružna putovanja putničkih parobroda Jugoslavenskog Lloyd 1930-ih godina (*Mediteran kakav je bio 1930-ih godina*)", *Pomorski zbornik* 47-48 (2014), No. 1: 277.

<sup>39</sup> *Ibid.*, 278.

<sup>40</sup> "Putovanje parobroda "Kraljica Marija", *Jadranska straža* (Split), XI (1933) Nr. 1: 33.

At the beginning of 1933, the year in which the married couple Deutsch-Maceljiski embarked on their journey, the following interesting news was published in the newspaper:

“The luxury steamship ‘The Queen of Mary’ of Yugoslavia Lloyd, which has traveled during this year, with over 1000 passengers, mostly English, to various cruises along our coastline and to Greece, Constantinople, Palestine, Egypt etc. will continue this year’s round trip program by the Adriatic and Eastern Mediterranean Sea. For the first trip in 1933 that goes to Palestine and Egypt and begins on February 1933, a large number of foreigners have been registered. It also points to this journey of great enthusiasm by our local public, so it is recommended to anyone interested to reserve the cabin as soon as possible. The latter is notified by the administration of ‘Yugoslav Lloyd’ in Zagreb, Gundulićeva 3 / III.”<sup>41</sup>

So, the “terrain” for a great and exotic trip was prepared for Tilda and Albert. They began their journey on September 13th, 1933. At the beginning of the film we can see their visit to Athens, especially to the Acropolis, Istanbul, the Bosphorus and Rhodes. Athens and Constantinople are followed by impressive scenes from Lebanon and Syria.



**Picture 6.** On the deck of “Queen Mary“

<sup>41</sup> “Turistički luksuzni parobrod “Kraljica Marija’ Jugoslavenskog Lloyd”, *Jugoslavenski pomorac* (Zagreb), XIII (January 1, 1933), Nr. 1: 5.



**Picture 7.** Tilda and her company in front of the Acropolis in Athens.

After touring Beirut and the markets and small streets there, they visited Baalbek, 67 km away from the city of Beirut. In addition to the ruins of the temples, locals and camels loaded with various cargo were also filmed. But the most interesting, however, is the footage in which Albert toyed with a comparison of old temples of Baalbek and a modern means of transportation – aircraft – taken in the same frame. Members of the military were filmed on the streets of Damascus. It's the only portrayal of the military in the entire film. Albert shot the most impressive scenes in Palestine. He recorded daily life on the streets of Jaffa and Jerusalem. Particularly impressive is the scene in which he filmed his wife Tilda in front of the Wailing Wall. There are also beautiful and panoramic shots of Jerusalem from Mount Zion, as well as Bethlehem and Tel Aviv. Albert also filmed trips to the nearby Dead Sea and Rachel's tomb. Egypt was the final destination of the entire trip. Albert filmed the boarding of the crew onto the boats that carried them ashore. Considering the waves and the age of the passengers, it took a real skill to get off the boats from the high deck of the "Queen Mary". At the end of the film we can see Port Said and Cairo, where a large group of tourists gathered next to the sphinx and numerous palm trees. The film finishes with the scenes of their riding on the camels towards the pyramids in Giza. Another nice shot of Albert should be mentioned here. Among the final scenes in the film, he managed to capture the sunset over the pyramids in the distance.

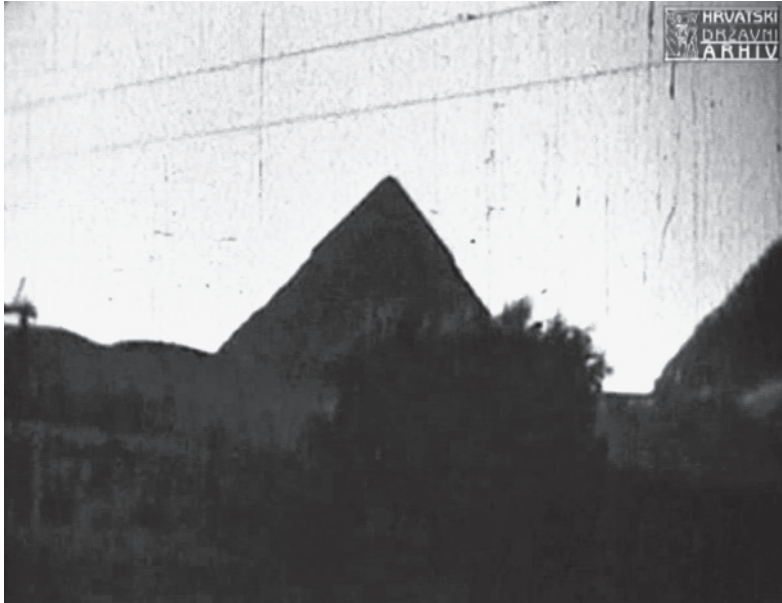




**Picture 8.** Tilda on her the way to the pyramids.



**Picture 9.** Sphinx near the pyramids in Egypt.



**Picture 10.** The final stage: pyramids of Giza

The film also depicts the scenes of social life on the deck of the ship and also contains a cross-section in the Croatian language with names of places they visited.

### **Time for Tea and the Egyptian family heritage**

In the end we can ask ourselves: did this movie in any way develop a special interest and curiosity for further exploration of Egypt and the Orient? Did it inspire new travels and caused a kind of enthusiasm for exotic African world? The possible answers to these questions can only give us partial information about to which audience the film has been shown, and who were its, in the manner of speaking, “end-users”. And here we come, albeit through indirect and deductive way, to some really interesting conclusions. In fact, the film was a family movie, it was neither publicly screened, nor there were organized accompanying lectures and photographic projections. It was designed exclusively for family use, as a keepsake from one far and – how the footage clearly shows – a happy and pleasant journey. However, this fact does not mean that the film by the couple Deutsch-Maceljski didn’t make an impression and that the experiences from the trip haven’t been widely rumored in the social circle which Albert and Tilda associated with. It is possible that the movie was portrayed during some domestic, household projections for the closest friends

and the narrow circle of spectators. At least for now, that is the most reliable data we have for this conclusion. But the fact that their trip served as an inspiration for many social events, we have a completely secure confirmation. Namely, in the Croatian Film Archives where we found this movie, we also found another interesting film from the family Deutsch-Maceljiski's collection, called "Social Tea 1934-1938".<sup>42</sup> The film is composed of materials recorded in the period from 1934 to 1938 and it reflects on the civic family life in the 30s and provides an insight into the interior of the civic apartment and social life of the richer bourgeois family (evening gatherings, tours, costume parties). We found it interesting that the movie from 1938. documented the evening entertainment in the apartment of the family Deutsch-Maceljiski. At this event, the company has gathered at the themed party, where ladies wore Arabian theme costumes and men were dressed as Gypsies, Bedouins, pharaohs, and other costumes associated with Egypt and the Orient. For us, it is a clear proof of the great impact that the oriental trip of Albert and Tilda, the same as other travels of their friends from the Zagreb civic society circle, even five years after their return from Egypt stayed in the family memory and formed the taste and style of the times in which they lived.



**Picture 11.** Themed party with symbols of the Orient. Tea party at the Deutsch-Maceljiski apartment, Zagreb 1938.

<sup>42</sup> *Filmovi u Hrvatskoj kinoteci pri Hrvatskom državnom arhivu 1904-1940.*, pp. 148-149.

## Conclusion

The very next year, in 1934, as many as seven trips were planned for “Queen Mary”. The journey began in April (Africa) and May (Palestine), followed by trips to other parts of the Mediterranean.<sup>43</sup> In 1936, for three French and one English group, the steamer “Queen Mary” made seven cruises in total, around the Mediterranean, but the number of passengers was limited due to world circumstances (absence of Czechs and Austrians). From April to November, the steamer “Princess Olga” sailed on a regular line (Greece-Palestine-Egypt) in 1938. Despite the Palestinian unrest and world tensions, about 4,000 passengers were transported, but the Yugoslav Lloyd’s Administration decided to stop such travels after the return of “Princess Olga” on June 20, 1938.<sup>44</sup> That was also the beginning of the end of interwar tourist trips to the Orient by steamboats of the Yugoslav Lloyd. Unlike photographic materials, albums and occasional postcards, film materials from the trips to the Near East are extremely rare. Many of them have not been preserved or have simply been destroyed, such as the one from the 1937 Croatian pilgrimage.

In this sense, the value of this film from the Deutsch – Maceljski family’s trip to Egypt is invaluable. The value of this movie is that we can see one of the first trips to Egypt as described to date almost unknown and unexplored. We can not only see the beautiful regions they visited, but also the ordinary life aboard ship, dance evenings, swimming pool, tennis court, etc. Looking at both films in parallel, we dare to say that the “spirit” of the interwar period in Zagreb can be felt through the shots of the distant Orient as well. For Croatian travelers, it was an opportunity to directly see and feel the new opportunities that opened up before the social elite. It represented not only exclusive tourism, but also active participation in the cultural and fashion trends of its time.

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<sup>43</sup> Đivo Bašić, “Lloydovi slikopisi Kružna putovanja putničkih parobroda Jugoslavenskog Lloyd 1930-ih godina (*Mediteran kakav je bio 1930-ih godina*)”, *Pomorski zbornik* 47-48 (2014), No. 1: 278.

<sup>44</sup> *Ibid.*, 280.

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