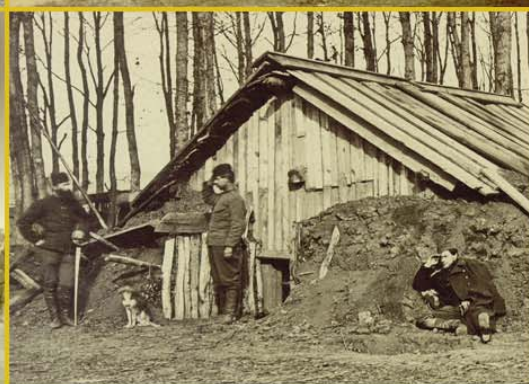




ГРОМАНОВ АЛБУМ ФОТОГРАФИЈА

1876–1878.

GROMAN'S PHOTO ALBUM

GROMAN'S PHOTO ALBUM 1876–1878

Electronic edition

Collections of the Belgrade City Museum and The Military Museum of Belgrade

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GROMAN'S PHOTO ALBUM

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I.V.Groman*

Žarko Mijajlović: *Digital Collection
of Groman's Photos*

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Želimir Novaković

"Aspects of Serbia" by I. V. Groman¹

I. V. Groman before the Belgrade and Serbian public

For more than a half a century Groman's opus, in whole or just partly, has not been known to the public. First exhibition of his works was organized in 1929, at the exhibition of the Belgrade photo-club, when the Belgrade citizens, besides the works of the photo-club's members, had a chance to see some of Groman's photos of Belgrade. According to the saved copies from that exhibition, we can say without doubt that the exhibited items were the re-taken original photos from the War Archive of the Main Headquarters of the Yugoslav Army. At one of the exhibited photos, a small, round seal of the War Archive is clearly visible, stamped in its lower corner. Considering it was an exhibition of the Belgrade photo-amateurs' club, we can reasonably suppose that the exhibited copies were only those Groman's works taken in Belgrade, but not the photos taken during his stays in the Serbian inland. According to Professor Aleksandar Kostić, the exhibited photos were those of the familiar Belgrade exteriors like Captain Misha's Edifice, Terazije Fountain, Soldiers' Fountain, which was at the intersection of Knez Mihailova and Vuka Karadžića Streets, The Lutheran Church, which was not yet demolished, located in 7 Vuka Karadžića Street, Defterdar's mosque, Residence of Princess Ljubica (near Minster) and Residence of Prince Miloš in Topčider. It is possible that among the photos was a copy of Simić's house shot, i.e. the Old residence in Kralja Milana Street, which was torn down a quarter of a century before the exhibition, after the assassination of the royal couple, Aleksandar and Draga Obrenović. Each of the exhibited copies of

¹Photos were signed and titled И. В. Громанн њ Виду Сербии.



Groman's photos² had a corresponding current photo of the structure and its environment.

The exhibition and appearance of Groman's works have probably motivated the Belgrade Municipality President, eng. Milan Nešić, to present 61 genuine photos by I. V. Groman to the Belgrade City Municipal Museum the following year, on August 9th, 1930.

The Belgrade City Municipal Museum, the then name of today's Belgrade City Museum, has informed the public about the received present on August 15th, in the Belgrade Municipal Newspaper, on page 900, giving the list of the presented photos. It is unrevealed in what way engineer Nešić has come in possession of the said photos, though we may suppose they were part of some of the previous municipal acquisitions, started back in 1898, for the Municipal Museum fund. Not long afterwards, architect Aleksandar Deroko, himself a pioneer and an activist in the art of photography, donated another 11 genuine Groman's photos of Belgrade during the wars with Turkey from 1876-1878, to the Belgrade City Municipal Museum. It is a pity we do not know how Mr Deroko has acquired those 11 photos, as well as it is impossible to know when they have arrived to the Museum. Both presents were partly mixed in the old inventory books, so that some of the photos presented by engineer Nešić were registered as architect Deroko's gift. The confusion was repeated in the new inventory books as well, and was not corrected until recently. We also do not know why Groman's photos in the in the City Museum are divided into two separate collections. In the Department of Belgrade history 1521-1918, 45 Groman's genuine photos are kept, a gift from the Municipal President Nešić, while in the Department of Architecture and Urbanism there are the remaining 16 photos he has also presented, all 16 with the Belgrade motives; together with them, there are 11 photos acquired from architect Aleksandar Deroko.

² In this text, "a copy" is a positive acquired by copying a Groman's genuine photo.

A few years afterwards, in 1934, the War Archive of the Main Headquarters gave to the Military Museum, among other things, 84 photos attributed to I. V. Groman. All the photos which were presented then have a seal, duly stamped in the bottom right corner, so that a quarter of the stamp is inside a photo, while the rest is on the cardboard frame. On the back of the photos there is a rectangular stamp with the following fields: title of the owner "The War Archive of the Main Headquarters", "Inventory, "Box" and finally "No.". After the last field, there is space for additional hand writing. All of the stamps are unfilled, while call number and registration number are filled on labels. When Divna Đurić-Zamolo was preparing her paper for the City of Belgrade Annual in 1966-1967, using this Military Museum fund, it had No. "53" as a photo ordinal number in the fund. When the new inventory was made, the photos were marked with "R" together with the corresponding ordinal number. It is also important to notice that on the back of all the photos there is a text, duly written under the upper edge in purple ink, in vertical, round letters. The text usually starts with the year when the photo was taken, then follows the name of the locality, and finally a short description of the photo [for. ex. "1875, Belgrade (view from the Topčider Hill) "]. Almost identical text is written under the photo, in red ink, and less legible italic letters, with different order than on the back (for. ex. "Kruševac - a church, 1875").

There are also texts on the back of the photos in the City Museum. They were written in pencil, illegible, almost erased, and look like notes written in a hurry. Texts on these photos with the context are most often different from the notes on the photos from the Military Museum.

The third collection of Groman's photos was located in the library of the "Borba" magazine. Divna Đurić-Zamolo³ writes that "... that at the moment, there are in Belgrade two more collections of Groman's photos (besides the one in the Belgrade City Museum).

³Divna Đurić-Zamolo, *Preserved Image of Belgrade on the Photos by A. Jovanović, I. V. Groman and M. Jovanović*, Belgrade City Annual, book XIV, Belgrade 1967, p. 148.

One of them is in the the library of the "Borba" magazine, placed on a standard cardboard with the same title ("Видии Србии"). This one (collection) is, however, presented as an album with leather covers." Mrs Đurić-Zamolo doesn't say anything about the number of the photos in the said album, nor shows an interest in their content. Considering they were in the original format, that is on the cardboard 0,7-0,8 mm thick, it is hard to believe that in the "Borba" library there were more than fifty photos, unless they were collected in two, or more albums. Today, in 2003, after all the crisis and separations through which "Borba" magazine and its office have passed during the 90s of the previous century, the album with the Groman's photos has been mislaid. Let's hope not lost.

Since 1930, the time when with Mr Nešić's present sixty works by Groman have become a public property, they were presented to the Municipal Museum visitors. In compliance with that period's knowledge and ideas, and regarding modest material potential, genuine Groman's photos were exhibited. Consequences of such exhibiting are visible on the background of the photos with the Belgrade motives, while the consequences on the photos themselves are even worse. Part of the fund which has been on exhibition during the thirties in the last century often or permanently has changed tonality under the influence of light. Change of tonality is such that professor Branibor Debeljković⁴, a master of the art of photography and its historian, made a conclusion that all Groman's photos are brown or purplish-brown in colour. The brown colour is typical in exhibited photos, while the purplish-brown colour characterizes those photos which have not been exhibited at all, or very rarely.

Almost forty years have passed since the first exhibition of Groman's, works till the first texts dealing with Groman and his photos appeared. The very first person to do it was an architect, PhD

⁴Branibor Debeljković, *Old Serbian Photography, the Belgrade City Museum - the Museum of Applied Arts, Belgrade 1977*, p. 34.



Divna Đurić-Zamolo⁵. In a part of her work, published in 1967, with the under-title "*Belgrade in 1876 on the photos of I. V. Groman*", she reviewed this author's 51 photos. In the nine-paged text, the photos are classified and sorted out into the following categories: panoramas (5 photos), Individual buildings (23 photos), various details of Belgrade (7 photos), Improvised hospitals (13 photos) and Surroundings (4 photos).

Ten years later, Branibor Debeljković⁶ evaluated Groman's work. He gave him one page of his paper, restored a dozen of photos, and almost by the way, concluded there were about 180 of his photos in the country. The last fact is an obvious mistake, while the interest in Groman matches his position in the art of photography in Serbia during the period of more than a hundred years. What is important is that Debeljković has explained Groman's method ("gold toning"), and concluded that his opus consists of the copies of the whole plate, a negative on glass, dimensioned 21,6 x 16,2 cm.

Groman and his work were also reviewed by Marina Zeković, the senior curator of the Military Museum⁷. Unlike other authors, who deal with Groman's work parenthetically, within their studies of the history of the art of photography, or study just a part of his work (for example, photos of Belgrade), however important that part may be for the cultural history of our environment, Marina Zeković dedicated her entire work to Groman and his complete opus. In her particularly inspired paper, she explained motives Groman was concerned for, but also his artistic and creative contribution to the interpretation of the age and environment where he worked. After five pages of analytical text, Mrs Zeković published in a catalogue all 84 Groman's photos preserved in the Military Museum.

⁵Divna Đurić-Zamolo, op.cit.

⁶Branibor Debeljković, op.cit.

⁷Marina Zeković, *Ivan V. Groman. A Collection: From Deligrad to Deligrad, Serbian Uprisings, War and Peace*. Belgrade 1997, p. 303-312.

The same year when Marina Zeković's work was published, the Belgrade City Museum appeared as one of the publishers⁸ of the CD ROM titled *"Old maps, engravings and photos from the Belgrade City Museum collection"*. Besides numerous old maps and engravings, 82 photos by I. V. Groman were published in this electronic edition. Part of the published photos were copies from the other collections, where some of the genuine Groman's photos from the Museum collection were not published then, due to the fact they were lent to other institutions at the moment when the CD was in preparation.

This was a short resume of events when important and profuse photographic work of I. V. Groman, during the period of more than 120 years, has gradually left archives and depots, and come into sight of, generally, professional audience.

Mysterious Russian Photographer I. V. Groman

At least 125 years have passed since Groman's work saw the daylight. In the meantime, his work was evaluated, appraised, and, in selected parts or as a whole, exhibited to the public. After all being said about him, according to the number and significance of the authors dealing with him and his work, we should know almost all about Groman, or at least a lot. Nevertheless, he still remains a mysterious Russian photographer. Groman's origin and biography, place of residence and status are not clear even today.

His name is known due to the fact that on photos showing our locations and our history from 1876-1878 he duly and regularly signed it. On the left corner of each of his photos there is an inscription in Russian Cyrillic "РУС. ФОТ.", and in the same line, to the right "И. В. ГРОМАН". On the bottom margin, a cardboard

⁸CD ROM is a mutual work of a group of authors, while the publishers were: the Belgrade City Museum, the Institute of Mathematics at SANU, the Institute of Archaeology at SANU, and the Faculty of Mathematics in Belgrade.



which is the photos' background, opus's name appears in large letters: *Budu Cepbui – Aspects of Serbia*. Enough at first sight, but not enough to say anything more about the author. Not even his personal surname, usually compulsory with Russians, is known, just its beginning letter "V". We may suppose his name was Ivan, though even that is not for sure, since it could also be Ilya, Ignyat, and so on. The meaning of the inscription "PYC. ΦOT." is also vague - maybe it is a name of an institution, or a company. Though we may say with equal certainty that it is just an abbreviation of PУCKИ ΦOTOΓPAΦ (Russian photographer). So, all in all: PУCKИ ΦOTOΓPAΦ И. В. ГPOMAHИ (Russian photographer I. V. Groman).

What we know for sure is that Groman arrived to Serbia as one of a few thousand volunteers, ready to help the small principality in its forthcoming combat battle with still powerful Otoman Empire. Among the volunteers, there were much more Serbs from "over there", from regions which were under the Austro-Hungarian government, and from Bosnia which still suffered the Turkish occupancy. Situation in Bosnia was one of the main causes of the unsafe state of affairs on the Balkan. Among the volunteers, there were Bulgarians, Russians, even Italians⁹.

The connection between Groman and Russian volunteers' leader, General Chernyayev, is not clear apparent. They have probably both arrived to Serbia with the help, or at the initiative of the Russian All-Slavic Committee, though the role of the official Russian politics in organizing volunteers should not be neglected in any case.

So, Groman came to Serbia just before the battle, in April-May 1876, though there is a year 1875 as the date of shooting on the back of some of his photos. It is most probably a mistake, maybe even a

⁹One of them, Giuseppe Brabonti Brodano, volontario nella guerra Serbo-Turca, left to posterity his manuscript titled *Serbia*, published in Bologna in 1877, translated into Serbian and published under the title "*Гарибалдинци на Дрини*" (*Garibaldi's Volunteers on the Drina River*).

neglect of the unknown author of notes on the back of the photos. Furthermore, on the back of some photos the year noted on the back is 1878, and it is certain that there was no single Russian volunteer in Serbia then.

Whatever the case may be, after his arrival to Serbia, Groman spent a part of his time in Belgrade, shooting panoramas, buildings, even some interiors. The war has already begun when he was still in Belgrade. It is indubitable that the photos of the wounded in the Ascension Church yard were taken by him. The wounded are consequence of the war declared on June 18th 1876. The war was long lasting at the moment when Groman went inland, moving mostly along the Morava valley. The peak of his stay and activities is his photo taken in Deligrad, depicting a three-part triumphal arch, constructed to the honour of Prince Milan Obrenović's arrival. On the occasion, on September 16th 1876, general Chernyayev and his officers have declared both Milan Obrenović the king, and the Principality of Serbia the Kingdom of Serbia. Taking photos mostly around Deligrad, Ražanj and Đunis, Groman managed to get to Kruševac, Manasija, Paraćin, Jagodina and Aleksinac.

He stayed in Serbia even after general Chernyayev had left it. The general saluted farewell to his army after the truce had been signed, transferred his command, and on October 24th went to Belgrade, and afterwards to Russia. All indicates that our photographer's stay continued, since gloomy wither landscapes with a lot of snow appear on his photos. Finally, however doubtful the inscriptions on the back of the photos, we have to trust the two of them, stating: "*Exchange of Prisoners on January 17th 1877*". So, our mysterious hero has stayed in Serbia for less than a full year, from the spring 1876 until February, maybe even March 1877.

Topics not mentioned by I. V. Groman

The work remained till our time, and the information we may gather from it glorify Groman, who has definitely obliged us. However, there are some strange moments in the whole story. As if riddles and inconsistencies surrounding Groman have to develop.

Groman didn't take photos, though he had an opportunity to do so, of officials, spokespersons and authorities. He took photos of the Old Residence reception rooms, but not of the royal couple. He didn't shoot any individual commander, despite the fact that he had stayed in the headquarters. He didn't shoot the interior of the Prince's Residence in Paraćin. He didn't shoot the interior of the deliberately decorated dwelling place in Deligrad, or the officers who had met Prince Milan. We do not know how could he miss to shoot the celebration of Prince Milan's proclamation for the king of Serbia, however minor he might have considered the act. However, we can hardly accept some critics' complaints against Groman for not shooting scenes on the front, the battlefield, because it was not easy to handle heavy and cumbersome equipment at times when media representatives were not protected either by law everyone breaks anyway, or by their status and power to make an innocent man guilty, turn a winner into loser, and vice versa. Yet, it is still unbelievable how can anyone with such an artistic talent and status take photos of a few insignificant Belgrade panoramas, and not to shoot, in the city and its vicinity, the Belgrade Fortress Downtown, that is the military equipment in it. He did not take photos of the Cathedral, the Old Residence in the Kralja Petra Street, the Rakovica Monastery, or the plateau and structures in the Belgrade Fortress Uptown.

There are similar irrationalities in the choice of topics at some other locations. In Kruševac, only the Lazarica church was shot, and nothing else. Groman moved thirty kilometers away from his main route in order to shoot the Manasija Monastery, without going much shorter way to shoot Ravanica, even as his interest in the sacral

themes is obvious. He has left us even three photos of the St. Roman monastery, two photos of the church (?) in the St. Nestor monastery. And how much trouble it took to shoot the bare land registered as "the Timok spring", but not to shoot, with much less trouble and endeavour, something in Paraćin, Čuprija or the burnt down Kragujevac. On his photos, Kragujevac is not presented, because we suppose it was not near his main route course, where there were a port, a rich market, and a large, well preserved plane fortress from the 15th century.

A possible answer to all the posed questions could be that, somewhere on his long journey through Serbia, and then from Serbia to far-away Petersburg or Moscow, a part of his material was lost. There is, also, another potential explanation. The preserved number of the genuine copies of Groman's photos is unusually small. An insufficient number of them regarding their significance, but also considering the dimensions and the hard cardboard support, which protected photos from wearing away, damages and getting lost.

The key to the riddle lies somewhere in Russia. It is possible that somewhere in some archive, maybe in private property, more Groman's photos lie lost, and that those who have them do not even know what they possess. Times and happenings in Russia are not advantageous for the solution of the mystery surrounding Groman and his work. Some other topics have been more interesting and more rewarding. Nevertheless, a researcher's curiosity may not be obstructed. At one moment, someone there in Russia will start searching, and the answers will start appearing.

Our electronic edition of Groman's photos may be helpful in that aspect, first of all for its effective configuration, or to say it in modern terms, visual form. If happens so, we would achieve more than any of the participants in this project could have expected.

Conclusion

This electronic edition encloses 110 photos from the period 1876-1878. Most of them are the genuine Groman's photos, 95 of them, of which three are photocopies of the original works. Other 15 photos are attributed to Groman.

Groman's genuine photo is the one similar to the full contact with the whole plate, that is dimensioned 21,6 x 16,2 cm. Besides, the supporting background is important in determining originality of a photo, and Groman photos' background is characterized by an olive-grey cardboard sized 26,7 x 20,8 cm, with slightly rounded corners, on which a photo is put. In the left bottom corner there is the inscription "РУС. ФОР.", and to the right the author's signature. Both texts are in the cardboard colour. Coloured basis is bordered at 0,2 cm by a narrow frame in the same, olive-grey transparent colour. The undamaged cardboard, a photo's basis, is sized 39,7 to 40 cm x 32,8 to 33 cm. The left and the right margins, between the coloured frame and the cardboard's edge, are almost identical, while the bottom margin, of 6,1 to 6,2 cm, bearing the edition title (Види Србии) is approximately 0,8 cm wider than the top one. It is with reason that we are describing the dimensions and the profile of the undamaged cardboard. Considering its thickness, it is easily cut, so that Marina Zeković notices that the dimensions of the cardboard under the photos in the Belgrade City Museum are bigger than those in the Military Museum¹⁰, and they also bear the edition title. Someone in the War Archive, probably in order to pack the photos more easily into the boxes or folders, has cut out the 'surplus' cardboard. And finally, we need to mention that all Groman's photographs were by the rule of foundation laid horizontally. Vertical form would need registration and title on side.

During the war with Turkey, a few dozen of registered photo-shops were active in Serbia. Some of numerous photographers

¹⁰Marina Zeković, op.cit, p. 303, note 1.

could, on their own initiative, or engaged by an officer, enter the adventure of field photographing, not far away from the front line. Among the 15 photos attributed to Groman, there are two from the liberated Niš. Both were taken from almost identical position, depicting the same buildings – the Prince's Palace and the Howitzer Regiment barracks. On one photo, both buildings seem disorderly, while on another they are arranged, a high wall erected around them, with constructed wagon and pedestrian gates, as well as guardhouses. Time distance between the dates when two shots were taken can be no less than a month, even a month and a half. At the time when the shots were taken, Groman has surely left Serbia. Besides, under the photo depicting the Torlak Tavern, there is a visible signature in black ink under the seal: "Jov.(an) Vlahović, a photographer", and the signed Vlahović had a registered photo-shop in Belgrade in the period 1870-1880.

A photo of the English hospital row-boat is indubitably genuine, in a specific brown-yellowish tonality, and it's size is approximately half a plate, while Groman's style was contact with the whole plate. The above mentioned photo was bought out by the Belgrade City Museum from Mme Sofija Stanojević. She was a widow of colonel Jeremija Stanojević, a photographer and teacher at the pre-war Military Academy. Colonel Stanojević had planned to make a large memoir on the urbane topography of Belgrade, therefore he used to collect data and documentation, but also took some photos himself. Among the materials he had collected, and the photos he has taken himself (1930-1932), 2.290 of his photos have been preserved, together with a few photos from the 19th century. Everything else was burnt down during the bombing of Belgrade in April 1941. The saved material was not discovered in the Military Academy building, where most of his previously collected documents were found, but in colonel Stanojević's home. Considering majority of those photos have been exhibited or published on various occasions as Groman's work, it was decided to include them as well into this collection, with the reference: "Attributed to Groman".

Finally, the publisher owes gratitude to the Military Museum, which has approved the loan, and with its 27 photos completed the exhibited photo album.

The future users have before them the electronic edition of the museum materials. There are copies of Groman's photos, as well as of other, for the time being anonymous, authors', so that they may be analyzed and conclusions on them made individually, apart from the comments attached to the photos. This introduction is therefore just the opus history, description of how it has got into the museums, and other public institutions. Its hidden intention is to motivate curiosity, critical attitude to what's been said, and finally, why not, new, more qualitative enlightenments.

Instead of suffering in reading the exposed photos with the help of glasses and magnifying glass, a user (reader or viewer) may watch the 125 old photos easily in more accommodating resolution (resized) than the writer of this text. With this project, an extensive number of photos has finally become a public property, and anyone who will have it in his hands may independently decide upon the messages it carries, or deny everything said about the photos.

Finally, the lent photos from the Military Museum fund are marked as "VM R", those from the Belgrade City museum as "Ur" (if a part of the Department of Architecture and Urbanism), and as "Fi₁" (if they originate from the Department of Belgrade history from 1521 - 1918), all marked with appropriate registration number (Reg. No.).

Expressing our thankfulness to the patient readers, who have read the introductory text to the very end, we wish them to enjoy the beauty and messages each of the Groman's and other authors' photos carry with them from the long passed ages.

Žarko Mijajlović

Digital Collection of Groman's Photos

Digital Collection of Groman's Photos is a result of an unusual teamwork, but only at first sight. This is the case where authors from various professions: history, archaeology, musicology, informatics and mathematics, have cooperated on the same job. The cooperation started as a result of another involvement, a Ministry of Science and Technology project. The project's target was to develop technologies and standards for computerized archiving of documents and values from cultural heritage. However, as the great mathematician Wierstrass¹ once noted that a true mathematician needs a poetic soul, the mathematicians who took part in this project could not remain cool when faced with the project material. That is how the idea was born to start jointly a collection of electronic editions, which would present important collections of the Belgrade City Museum. Besides the Museum, the Belgrade Faculty of Mathematics and the Institute of Mathematics at SANU take part in this project. CD with Groman's photos is the second edition of this project².

Electronic edition titled *Groman's Photo Album 1876-1878* is the above mentioned project's contribution in the field of digitization. Let's then examine the importance of digitization in the national cultural heritage perpetuation and presentation. There are numerous historical documents, photos, and other records kept in museums, libraries and many other places. They are part of the national heritage, they help preserve the national identity, and are therefore of special national interest. On the other hand, problems in the utilization of such documents are well known. Modern computer technologies enable efficient organization of the information systems in the mentioned institutions, and offer enormous potential

¹ German mathematician Karl Wilhelm Theodor Weierstrass (1815-1897).

² First CD: *Old maps, engravings and photos from the Belgrade City Museum Collection* was issued in 1997.

for the preservation, searching and presentation of relevant data to the extensive public, expert and scientific audience.

Therefore very active engagement in this domain all over the world in the recent period. Despite the difficult circumstances in our country in the last decade, we have followed the same trends. A few of our significant institutions³ have intensively cooperated since 1995 in mutual projects of this kind. Some results have been noted soon by the scientific and general expert public. The CD *Old maps, engravings and Photos from the Belgrade City Museum collection* captured most certainly the greatest attention, as well as the next project, *Collected Works of Bogdan Gavrilović*. These compact discs were presented at press conferences, television programs and scientific meetings. They were the topic of a few TV-shows, as well as presentation of the new works of renowned artists and scientists. Their other contribution was their quiet presence in everyday scientific endeavors, for example as the basic topic of the digital magazine *Publications de L'Institut Mathématique*, non-stop available *on line* (through Internet), bringing new dimensions to scientific work.

Activities of the research group from the mentioned Institutes in the field of digitization were not separate from another kind of research. Careful CD reader shall notice that most participants in the digitization projects were not experts in this field, at least not in the beginning. Their main fields of expertise were mathematics, informatics, archaeology, history, and other sciences. While researching in their main fields of interest best ways to carry out and present the results of their researches, they reached the same or similar solutions, especially the ones relating to computer technologies. And that is how their cooperation started, and what gives this area its multi-disciplinary character. Thanks to the enthusiasm and endeavors of these people, during their mutual work,

³ Besides the above mentioned, the following institutions also took part in the joint project: Institute of Archaeology at SANU, Historical Archive from Kotor, and the Institute of Music at SANU.

interesting and, we may say, important electronic and other editions have appeared dealing with our cultural and scientific heritage.

It's been already said that the main purpose of such projects is to preserve and present the national heritage. Beside, let's emphasize a few other aims, which seem to me of equal importance and significance. A researcher, or a mere reader, may learn about an author in an indirect way. Someone else, for example a renowned and professional authority, may offer his or her comment and review of the said work. Till recently, from various reasons, it was the only way to learn about the very important works from the past. However, a true reader and researcher were denied the direct contact with the genuine work. Modern information technologies put an end to such obstacles, and enable an average reader a direct contact with, and information about the works: offering him electronic photo type editions, electronic photo or painting copies, as well as wealth of other information from the linked data bases. A researcher can, finally, go through the collected works of an author quickly and easily, or enjoy the paintings or music of old masters. Professor Mícheál Mac an Airchinnigh⁴ has pointed out the additional interesting aspect. Browsing through the old archives, we discovered names the history has not recorded before. Those people were simply ordinary citizens of their time, and, according to the evidence, have not especially contributed to any domain of public life. However, a simple question may be posed sometimes, which has no simple or direct answer. For example: a few years ago, a decision was being made on the date of origin of the Faculty of Mathematics in Belgrade at the same faculty. In principle, such decisions are made as a matter of agreement. Regarding financial and administrative independence of this institution⁵, the date doesn't go far back in the past. However, bearing in mind mathematics has been taught at the Belgrade University⁶, i.e. was taught at the Grand

⁴ Univ. of Dublin, Trinity College, workshop *Digital Preservation of Cultural Heritage*, Int. Congress MASSE 2003, September 15-21, Borovec, Bulgaria

⁵ Founded in 1994.

⁶ Founded in 1905.

school⁷, that the Lycée⁸, there is a big choice of dates of importance. Finally, the year decided upon as the year of foundation of this faculty was 1873, since it was then that the Department of Mathematics was established at the Natural Sciences section of the Faculty of Philosophy at the Grand School in Belgrade. The date was not chosen only because it was evidenced in the chronicles, or in order to pay respect to certain authorities. Searching through the old archives, in the process of turning them into the electronic ones, it was discovered that the very first graduated student of mathematics has enrolled to that Department at the Grand School in 1873, and graduated in 1875. His name was Babić Mihailo. This name, with the evidenced continuum in his studies, and other adjoined activities in this science, definitely confirm 1873 as the year when the study of mathematics has began in our country. Professor Airchinnigh here notes the following fact: thanks to digitization, in this case the electronic registering, a name that may be of interest to the Serbian mathematics has been saved from the zone of anonymity. At the same time, a *universal democratic attitude* has been thus taken toward all the people in the past, and their right that their contributions are remembered and evidenced, however modest they may seem.

Professor Airchinnigh's idea may be applied in other, similar situations. For example, we shall notice on Groman's photos numerous persons: officers, soldiers, nurses, peasants, accidental passers-by, etc. Studying them carefully, using computer increasing, we may study the details: clothes ornamentation, face expressions, looks at the camera. All of the sudden, we start realizing that from the time void people start appearing, whose very appearance on a photo achieves them the right not to be lost in the darkness of oblivion. With a little imagination, we may envisage life in the street these people are passing through, find out what time it is on the street clock, hear the sound of wagons rolling over the cobblestones, etc. But I've started describing the photos, which was not my

⁷ Founded in 1863.

⁸ Founded in 1838.

intention. That job was done by Želimir Novaković in a superb way. The readers will notice fine description of details, which they may miss when just looking at the photos. Very emotional scenes are also recorded on some photos, their experiencing intensified by short descriptions of facts. Only when looking at the comment, the reader finds out what terrible secret is hidden in the idyllic snow landscape on the photo No. Fi₁ 2467. Detailed description of the collar on the photo No. Fi₁ 2454 would seem grotesque, were it not true and awful. Nice choice of music by the musical editor Katarina Tomašević illustrates the period when Groman has taken the photos. The editor complained that it was difficult to make an adequate choice, since there are no recorded copies of the music in that period. However, a choice has been made, which demonstrates the music of the period when Groman had taken the photos. Some of the scenes and landscapes shown on Groman's photos are complemented by current photos⁹ of the same places.

This presentation of Groman's photos was perceived and made as an electronic book (e-book) – you may list through it and read it as a paper-book, which may also be printed on paper. In this aspect, it doesn't necessarily have to be a CD. However, this way we have realized two of our aims: we have registered and thus preserved an important document from our earlier, but not such distant past; additionally, we have offered Groman's photo album to an extended range of audience.

⁹ Photos were taken by Ž. Mijajlović, Ž. Novaković and T. Zečević.

BELGRADE AND ITS SURROUNDINGS

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Belgrade Panorama

Reg. No: VM R 7660
(Ur 6460)

Period: 1876–1878.

Place: Belgrade

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



Belgrade, looking from the Sava bank. In the foreground, there is a field behind some trees, and behind it Belgrade contours may be seen. Up left, some Belgrade fortress structures may be seen.



On the back, a note written in purple ink: "1875. Belgrade (looking from the Hill of Topčider)".



Belgrade Panorama

Reg. No: Ur 3751

Period: 1876–1878.

Place: Belgrade

Author: I. V. Groman

Dimensions: 21,4 x 16 cm



A Belgrade panorama, a view from the Grand School roof – Captain Miša's Edifice, today a Belgrade University Rectorate, toward Kalemegdan.



Belgrade Panorama

Reg. No: Ur 3752

Period: 1876–1878.

Place: Belgrade

Author: I. V. Groman

Dimensions: 21,4 x 16 cm



A Belgrade Panorama, a view from the Grand School roof – Captain Miša's Edifice, today the Belgrade University Rectorate, toward the Danube. In the foreground, there is a part of today's Students' Square (the Grand Market then) and the "Macedonia" Hotel.





Ministry of Finances

Reg. No: VM R 6809
(Ur13857)

Period: 1876–1878.

Place: Belgrade

Author: Attributed to
I. V. Groman

Dimensions: 23 x 19 cm



The old Ministry of Finances, at the corner of Kneza Miloša and Admirala Geprata Streets. The Council of State was in this building between the two World Wars. The building was built in 1835 by Prince Miloš Obrenović as his palace. However, the building has never served its original purpose, and was demolished in the World War II.



Under the photo, there are a few combined inscriptions: "Belgrade 1876? Superior Ministry of Finances. Prince Milan M. Obrenović's Palace – 2nd (+1840). It has never been a palace, but has housed the Council of State and other governmental offices, while now it is a State court of..... and a part of the Min. of Finances". It should be explained that the note's author means about Miloš's early deceased son, Milan.



National Council

Reg. No: Ur 3769

Period: 1876–1878.

Place: Belgrade

Author: I. V. Groman

Dimensions: 21,4 x 16 cm



National Council, in today's 31 Kraljice Natalije Street.



The building was built in 1836, and torn down between the two World Wars, so that today's building is housing the Second High School for Women.

It is a ground floor construction in the Neo-classical style, entered from the yard.



"The Serbian Crown" Hotel

Reg. No: Ur 3756

Period: 1876–1878.

Place: Belgrade

Author: I. V. Groman

Dimensions: 21,4 x 16 cm



"The Serbian Crown" Hotel in 56 Knez Mihailova Street. The edifice was built in 1870. After the World War II, it has housed for years The National Library of Serbia.

Now, after numerous conservatory and restoring works, it is accommodating the Belgrade City Library.



The photo shows the facades turned to Knez Mihailova and Pariska Street.



"Batal-mosque" Tavern

Reg. No: Ur 13527

Period: 1876–1878.

Place: Belgrade

Author: I. V. Groman

Dimensions: 24 x 18 cm



The building of the Turkish tavern on the "Batal-mosque", on the location of today's Vojkovićeve and Bulevar kralja Aleksandra Streets and Nikole Pašića Square.

The tavern was most probably torn down in the 80s of the nineteenth century.



Dositej's Lycée

Reg. No: Ur 556

Period: 1876–1878.

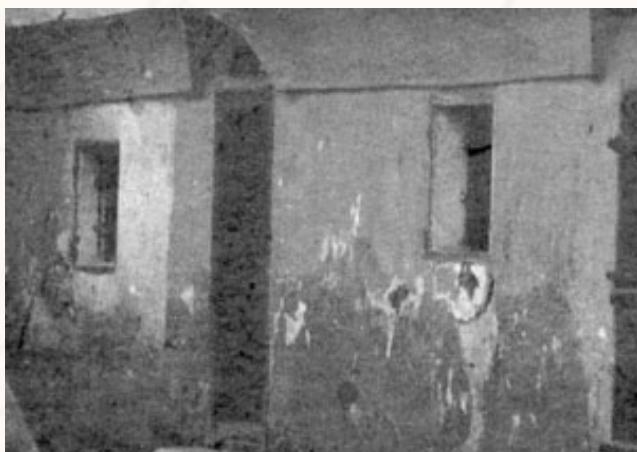
Place: Belgrade

Author: Attributed to
I. V. Groman

Dimensions: 17,2 x 12,3 cm



Dositej's lycée, on the corner of Višnjićeva and Gospodar Jevremova Streets. The building originates from the 18th century. In 1808 it housed the Grand School Lycée. Today, it is the Vuk and Dositej's Museum, an integral part of The National Museum. The photo shows the facade turned to the Jevremova Street.



The photo was purchased for the Belgrade City Museum from a private owner.

According to PhD Divna Djurić-Zamolo, comparing it to the genuine photo in the Military Museum, it was attributed to I. V. Groman.

Against the evidence of the Groman's photos in the Military Museum, it was concluded that it is an old photo made on albumin paper, however it isn't a genuine Groman's photo.



Captain Miša's Edifice

Reg. No: VM R 7651
(Ur 6471)

Period: 1876–1878.

Place: Belgrade

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



Captain Miša's Edifice, the Grand School when the photo was taken, and today the Belgrade University Rectorate, 1 Students' Square. The edifice was built by architect Jan Nevola's plan, finished in 1863. During the conflict with the Turks, in 1862, after the incident at the Čukur fountain, the Serbian fighters were shooting the Turkish positions from this yet unfinished building. During the Serbian-Turkish war, General Chernyayev's "Russian chapel" was situated in the Grand School, the hospital of the Russian Red Cross organization, as well as some other institutions.



The photo of the edifice was taken from the Square, at that time Grand Market. It was shown to the public in 1929, when selected copies of Groman's works were exhibited at the First Photo Exhibition of the Belgrade photo-club.

On the back, notice in purple ink: "1867 Belgrade, The Grand School".



Advanced School for Women

Reg. No: Ur 4038

Period: 1876–1878.

Place: Belgrade

Author: I. V. Groman

Dimensions: 21,4 x 16 cm



The edifice of the Advanced School for Women, in Kraljice Natalije Street. It was constructed in 1865, and demolished in 1930.

One of the Russian military hospitals was situated in this building during the war, from 1876–1878.



Teacher-training School

Reg. No: Ur 5884

Period: 1876–1878.

Place: Belgrade

Author: I. V. Groman
A copy of a genuine photo

Dimensions: 24 x 18 cm



The edifice of the Teacher-training School on the corner of Dobrinjska and Kraljice Natalije Streets. The building was constructed around 1860 by the architect Andrija Vuković's plan, and well-conserved till nowadays. The original building was not intended for educational purposes. The photo shows the facade turned to the Church of the Ascension of Our Lord in Kraljice Natalije Street.



Note: The photo was bought out from Vojin M. Đorđević, a photographer, and it is a copy of a genuine photo, then in possession of the "Borba" magazine editorial board.



Princess Ljubica's Residence

Reg. No: VM R 7655
(Ur 5053)

Period: 1876–1878.

Place: Belgrade

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



Princess Ljubica's residence, in then Bogojavljska, nowadays 8 Kneza Sime Markovića Street. The edifice was erected in 1831, by order of Prince Miloš, by renown architect Hadži-Nikola Živković. It was constructed for the Prince Miloš's wife and the young Princes, Milan and Mihailo, and during the nineteenth century various state institutions were located in the edifice. Now, it houses the permanent exhibition of the Belgrade City Museum, titled "Belgrade 19th century interiors". It is a one-storey building, built in style of the Serbian-Balkan architecture, located on the corner of Kneza Sime Markovića and Kralja Petra Streets, with a big yard.



The photo shows the big, built and arched gate, torn down near the end of the nineteenth century.

On the back, a note in purple ink: "1875. Belgrade – the Old Palace [and added in black ink and bad handwriting] till Metropolitan's residence (Bogojavljska Street)".



Topčider Residence

Reg. No: Ur 3773

Period: 1876–1878.

Place: Belgrade – Topčider

Author: I. V. Groman

Dimensions: 21,4 x 16 cm



Prince Miloš's Residence in Topčider. A fence built in 1834, designed and controlled by Hadži-Nikola Živković. It is a one-storey building, built in style of the Serbian-Balkan architecture.



Following the numerous restorations and conservatory works, during the 20th century 70s, the permanent exhibition of the Historical Museum of Serbia was located in the Palace, titled "The Serbian Revolution from 1804–1815".



The Old Residence

Reg. No: Ur 3759

Period: 1876–1878.

Place: Belgrade

Author: I. V. Groman

Dimensions: 21,5 x 16 cm



The photo of the Old Residence, previously known as "Stojan Simić's house". For Stojan Simić's needs, the house was designed and erected in 1842 by an anonymous author. The state bought it out for Prince Aleksandar Karađorđević. When the Obrenović dynasty took over the throne, the building served the housing and court needs of this dynasty. It was located between the today's Old and New Palaces, in Kralja Milana Street. The frontal, ornate facade shows the ground and the first floor, while the back facade, turned toward the garden, has just the ground floor.



After the coup and assassination of the royal couple Aleksandar and Draga Obrenović, the Palace was demolished in 1904.

Note: Compare with photos Reg. No. [Ur 3760](#) and [Ur 13856](#).



The Old Residence Garden

Reg. No: Ur 3760

Period: 1876–1878.

Place: Belgrade

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



The garden behind the Old Palace in Kralja Milana Street. A part of the Palace's facade is visible, with the guardhouse, and the thick greenery of the park with a lamppost in the middle.

Note: See photos Reg. No. [Ur 3759](#) and [Ur 13856](#).





The Small Palace

Reg. No: Ur 4130

Period: 1876–1878.

Place: Belgrade

Author: I. V. Groman

Dimensions: 21,5 x 16 cm



The photo shows a building previously located in place of today's Old Palace, on the corner of Kralja Milana and Dragoslava Jovanovića Streets.



According to the evidence of the former SSSR Archive in Moscow, in 1876. the building housed General Chernyayev, and was called "The Small Palace"



Church in Topčider

Reg. No: Ur 3774

Period: 1876–1878.

Place: Belgrade – Topčider

Author: I. V. Groman

Dimensions: 21,4 x 16 cm



The church in Topčider, built as a residence, by order of Prince Miloš in 1834. On the left side from the church, there is a big building with a second-floor porch.



In the foreground, to the right, there are two soldiers and a horseman, dressed in a white fur-bordered tunic; he may be an escort of Princess Natalija.



The Ascension Church

Reg. No: Ur 3768

Period: 1876–1878.

Place: Belgrade

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



The church of the Ascension of our Lord (The Ascension Church), is located in 18 Kneza Miloša Street, between the Kraljice Natalije and Admirala Geprata Streets. The Church was erected in 1863, and has served as a military, garrison church until 1867, when the Turks left Belgrade.



The photo shows the front and the Northern facade. There is a fence around the church, while there is none today. According to the evidence from the historical archive Belgrade got from Moscow, the church was also called "The Invalid Church". Under the mulberry tree shown on the photo, the participants of the St. Andrew's Assembly, held nearby the church, in the so called Big Brewery in 1858, have dug a trench.



The Lutheran Church

Reg. No: Ur 3770

Period: 1876–1878.

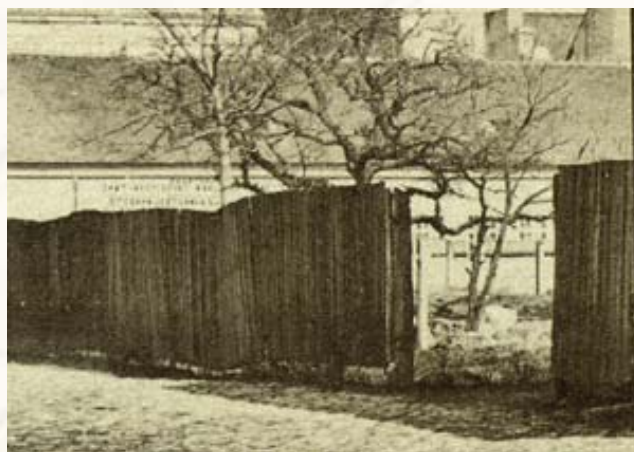
Place: Belgrade

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



The Lutheran Church, in today's 7 Vuka Karadžića Street, was erected in 1860 according to the plan of Franz Zeleny, and demolished in 1937. To the right, there is the wall fencing the church yard, and to the left a delapidated wooden fence around an empty lot, where nowadays the edifice of the Serbian Academy of Sciences and Arts is located.





Mosque

Reg. No: Ur 3771

Period: 1876–1878.

Place: Belgrade

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



Defterdar's (Turkish Minister of Finances) mosque, built in 17th century, and torn down immediately after 1878, when Serbia was internationally recognized as an independent state at the Berlin Congress.



The mosque was located at the corner of Obilićev Venac and Vuka Karadžića Streets (today, a big building and "Proleće" restaurant are located there).

To the left of the mosque, parts of a roof and the first floor of a building exactly the same today are visible. A part of the Lutheran church bell tower may be seen in the background.



Turbe

Reg. No: Ur 3772

Period: 1876–1878.

Place: Belgrade

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



Sheik Mustapha's turbe (covered grave), built in 1783–1784 has been conserved till the present day.

The Turbe is situated in a corner of the Students' Square, at the corner of Višnjićeva and Braće Jugovića Streets. Sheik Mustapha, a dervish chief of Sadhu order, is buried there.

Over the stone wall surrounding the grave, only a roof and a part of tambour are visible.





Fountain on Terazije

Reg. No: Ur 3758

Period: 1876–1878.

Place: Belgrade

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



The Fountain on Terazije was erected in 1860, and in 1911, due to reconstruction moved to Topčider. In the 20th century 80s, it was moved back to Terazije. The fountain is positioned between the current "Moskva" and "Balkan" Hotels. To the left of the fountain, there is a multi-storey building, in place of which the "Moskva" Hotel was built, and to the right there is the old "Balkan" Hotel, which in the middle of the 30s was demolished in order to build the new hotel with the same name.





Soldiers' Fountain

Reg. No: Ur 3757

Period: 1876–1878.

Place: Belgrade

Author: I. V. Groman

Dimensions: 21,4 x 16 cm



Soldiers' Fountain, at the intersection of Knez Mihailova and Vuka Karadžića Streets, was erected in 1843, in place of an older, torn down fountain. It was finally moved away in 1889 never to be replaced. To the left of the fountain, there is a house of Jovan Pandjel, constructed in 1872 by the plan of architect Alesandar Bugarski. The Pandjel's house exists even today, two times reconstructed and over-built. To the right, there is the then "Rusija" Hotel, built in 1870, by the plan of an unknown author.



Like Pandjel's house, this building as well has been reconstructed and built-over, and at the end of the 20th century it was known as "Rudnap's Palace". In the background, we can see Knez Mihailova Street toward Kalemegdan.



The Gate of Carl VI

Reg. No: Ur 5870

Period: 1876–1878.

Place: Belgrade –
Kalemegdan, Downtown

Author: I. V. Groman
A copy of a genuine photo

Dimensions: 24 x 18 cm



The gate of Emperor Karl VI in the Belgrade fortress downtown. The wall was built in 1736, during the Austrian government in Belgrade and Serbia. There is a uniformed man standing at the entrance, and to the right there is a construction which doesn't exist today.



Note: The photo was bought out from photographer Vojin M. Đorđević, as a copy of a genuine photo from I. V. Groman's album, then in the editorial offices of the "Borba" magazine.



Topčider Pavilion

Reg. No: Ur 3775

Period: 1876–1878.

Place: Belgrade – Topčider

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



A wooden pavilion in Topčider. The pavilion's base is rectangular, with the glass walled and covered middle part. We may see a similar pavilion at [Ur 6319](#).



A wide porch stretches along the pavilion. Topčider Church is to the right of it.

The pavilion doesn't exist anymore.



Kalemegdan Downtown

Reg. No: Ur 3763

Period: 1876–1878.

Place: Belgrade,
Kalemegdan Downtown

Author: I. V. Groman

Dimensions: 21,5 x 16 cm



The Belgrade fortress Downtown, with a few structures within. A house with a porch is to the left, a storey house with four-sided roof to the right, while in the middle there is a small ground house in the process of construction.

Pasha's residence is above them, in the Uptown.





Russian Volunteers

Reg. No: Ur 3765

Period: 1876–1878.

Place: Belgrade

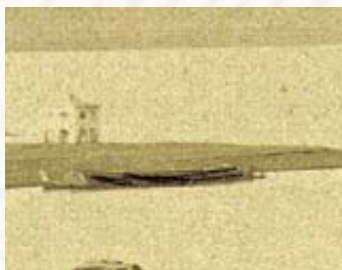
Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



This photo shows a part of the Belgrade Fortress, with two small houses and a group of a few dozen of Russian volunteers – members of the "Eagle detachment".





The Sava Mouth Panorama

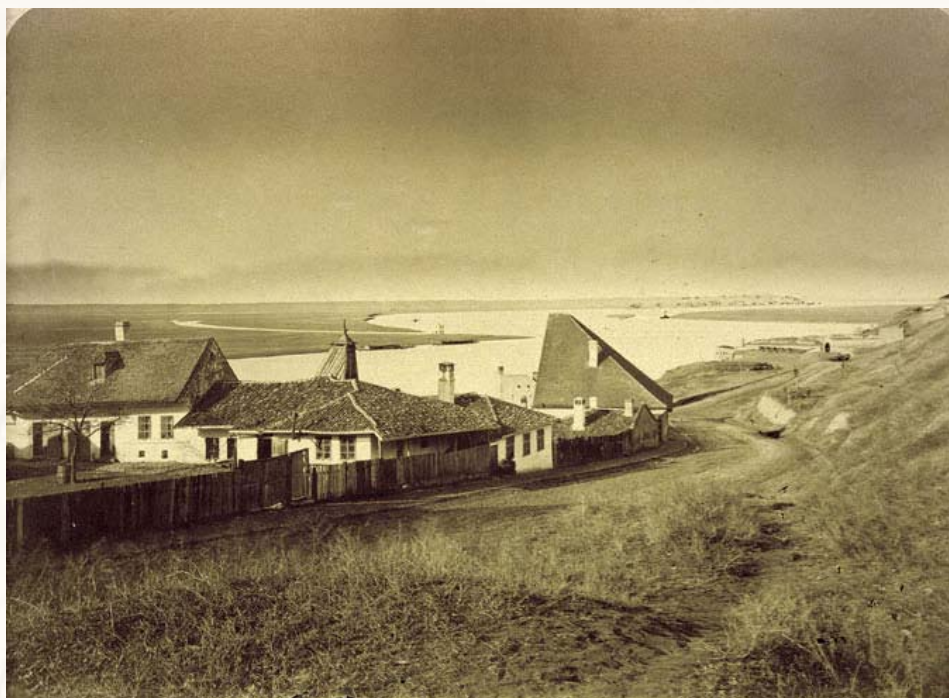
Reg. No: Ur 3766

Period: 1876–1878.

Place: Belgrade

Author: I. V. Groman

Dimensions: 21,4 x 16 cm



On this photo, we may see the lower part of the Pariska Street, turning toward the Karađorđeva Street. There is a long, wooden fence, and a few houses, a road to the right is the beginning of today's Downtown Boulevard. Far away, across the mouth, Zemun silhouette is visible.





The Sava Mouth Panorama

Reg. No: Ur 10371

Period: 1876–1878.

Place: Belgrade

Author: Attributed to
I. V. Groman

Dimensions: 23,8 x 17,5 cm



A view of the Sava mouth is shown. In the foreground, there are yards of ground houses in Karađorđeva Street. To the left, there is a big multi-storey house with enclosed porch.



In the middle of the photo, we may see three waving flags, of which the end one belongs to the Red Cross.

In the background, the Big War island and a Zemun silhouette are visible.



Ruins of the "Beka's harem"

Reg. No: Ur 3764

Period: 1876–1878.

Place: Belgrade

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



Ruins of the Beka's harem at the Town gate, according to the evidence which the Belgrade historical archive had got from Moscow, from the SSSR Central archive.



In the foreground, we may see ruins of a rampart made of stone and bricks. Behind, there is a bell-tower of the Cathedral, according to which we may locate the structure to a position near the intersection of Cara Lazara and Gračanička Streets.



The Sava Port

Reg. No: Ur 3767

Period: 1876–1878.

Place: Belgrade

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



The Sava bank near the bara Venecija (the Venetia marsh). The riverbank is neglected, to the left there is a house not yet plastered.

To the right, a part of a big barge may be seen, as well as a man with a pipe, dressed in a folk costume made of heavy fabric, on the exit ramp.



Fuel wood was usually uploaded on that spot, since there were lumberyards on the bank nearby.



Atrium of Captain Miša's Edifice

Reg. No: Ur 3753

Period: 1876–1878.

Place: Belgrade

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



The yard of the Grand School. There are eighteen ambulance cars of the Red Cross in the yard. Hospital sheets are hung between the cars and the building, since a hospital was situated within the building during the war.





Hospital Room in the Grand School

Reg. No: Ur 3755

Period: 1876–1878.

Place: Belgrade

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



A hospital room in Captain Miša's Edifice. The wounded were put in the room with windows on both sides.

In the background, there is the entrance door, and a doctor and nurses (?) sitting near them.



There are orthopedic crutches next to one of the six beds.



Red Cross Hospital

Reg. No: Ur 6459

Period: 1876–1878.

Place: Belgrade

Author: I. V. Groman

Dimensions: 24 x 18 cm



A Red Cross Association hospital – a ground building with the entrance in the middle, with a few people standing in front of it. There are two tablets on the building facade, with the Red Cross emblems. On one of the tablets a Cyrillic inscription "The English hospital" is readable. There are three flags on the building.



The building is shaped as the Cyrillic letter "Г", while the yard pavement is a bit higher than the street level. The building was most probably located in Karađorđeva Street.

Note: the photo is a duplicate of the Groman's original, which the Historical archive had got from Moscow.



Hospital Cart

Reg. No: Ur 6381

Period: 1876–1878.

Place: Belgrade

Author: Attributed to
I. V. Groman

Dimensions: 19,3 x 12,8 cm



Two hospital carts in a storey-house yard. There are flags and the Red Cross tablets on the car. A Cyrillic text on one of the tablets reads "British National Society transport". A group of people with a nurse are standing in the yard, and a wounded man on crutches.



Note: It is a genuine photo, whose albumin paper had been damaged, so it has been removed from the foundation, conserved and pasted back.

It was bought from Mrs. Sofija, a Colonel Jeremija Stanojević's widow.



Hospital Pavilion

Reg. No: Ur 6319

Period: 1876–1878.

Place: Belgrade, Topčider

Author: Attributed to
I. V. Groman

Dimensions: 22,7 x 15,2 cm



A hospital pavilion in Topčider. The pavilion was turned into a war hospital. We may see a few people standing in front of it, and a nurse sitting on the porch fence, near its entrance. There is a Serbian officer with a saber in the foreground. We may see a similar pavilion at [Ur 3775](#).



Note: A genuine photo, with the damaged albumin paper, which was peeled off the foundation, conserved and pasted back.

It was bought from Mrs. Sofija, a Colonel Jeremija Stanojević's widow.



Improvised Hospital

Reg. No: Ur 6318

Period: 1876–1878.

Place: Belgrade, Topčider

Author: Attributed to
I. V. Groman

Dimensions: 22,2 x 13,7 cm



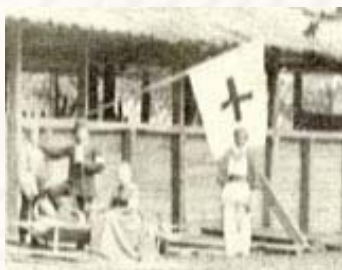
A temporary Russian hospital in Topčider, situated in an improvised barrack with open longer side, closed when necessary with heavy curtains. There are three nurses in the foreground, a soldier in rubashka (Russian long shirt), and a man with the Red Cross insignia on his left sleeve, a doctor (?).

In the background, there are beds with the wounded. Over each bed there is a cardboard with the information on the wounded, but the text on the cardboard is, unfortunately, unreadable.



Note: A genuine photo, with the damaged albumin paper, which was peeled off the foundation, conserved and pasted back.

It was bought from Mrs. Sofija, a Colonel Jeremija Stanojević's widow.



Hospital Barrack

Reg. No: VM R 6817
(Ur 13868)

Period: 1876–1878.

Place: Belgrade

Author: Attributed to
I. V. Groman

Dimensions: 13,1 x 18,5 cm



An open hospital barrack, most probably in Topčider. The barrack was built in a hurry, for the summer stay of the wounded soldiers.

There is a Red Cross flag on the barrack's side, and a hospital staff in front of the barrack.

On the back, inscription in purple ink:
"The barrack, during the war in 1875/76,
Belgrade [rewritten] Topčider".





Hospital Barrack

Reg. No: VM R 7642
(Ur 13865)

Period: 1876–1878.

Place: Belgrade

Author: Attributed to
I. V. Groman

Dimensions: 13,3 x 17,8 cm



A hospital barrack, by all indicators a hastily constructed structure of large dimensions, with a porch. There are a few people under the added porch, two of them the staff members. The barrack is situated under the tall trees.



According to the inscriptions under and on the back of the photo, it was a "surgery"– barrack, located probably on Vračar.

On the back, inscription in purple ink: "1876, a surgery hall in Belgrade".



Hospital Barrack

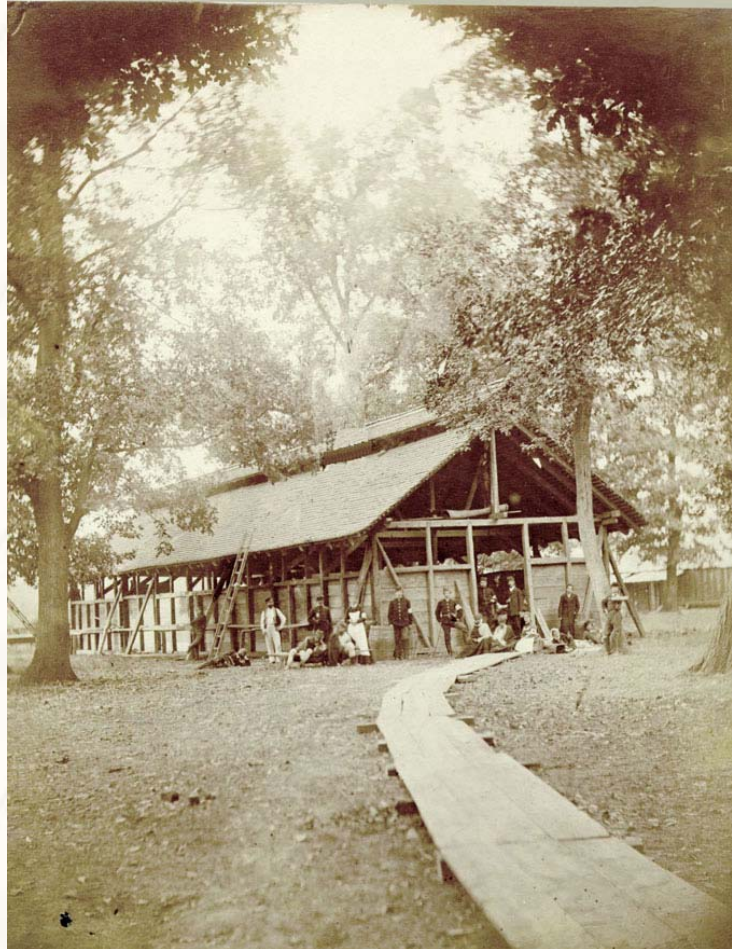
Reg. No: VM R 7640
(Ur 13866)

Period: 1876–1878.

Place: Belgrade

Author: Attributed to
I. V. Groman

Dimensions: 13,7 x 18 cm



A hospital barrack. An improvised, half-open barrack, similar to a hayloft, is situated under big, branchy trees. A boarded up, lifted path leads to the barrack. There is a big group of people in front of the barrack, together with some wounded persons and nurses. The furthest man to the right is holding a tray in his left hand.

On the back, inscription in purple ink: "1876, a barrack (the wounded in Belgrade)".





Hospital Rowboat

Reg. No: Ur 6315

Period: 1876–1878.

Place: Belgrade

Author: Attributed to
I. V. Groman

Dimensions: 19,5 x 12,7 cm



A closed hospital rowboat, anchored at the right Sava bank, near the river mouth. On top of the boat, a closed structure was constructed, with small windows, small doors toward the bow, and a big double-door. There is a Red Cross sign on the left boat side. On the bow part of the hull there is big 4 inscribed. The British flag is placed over the front part of the structure, and the Red Cross flag over its back, while on the stern there is a Serbian flag, in compliance with the navigation rules. On the front and back deck there are nine people, one of them in a British (?) uniform.



All indicate that the boat was used for the wounded persons' transport, and it most probably had an ambulance.

Note: A genuine photo, with the damaged albumin paper, which was peeled off the foundation, conserved and pasted back.

It was bought from Mrs. Sofija, a Colonel Jeremija Stanojević's widow.



Hospital in the Ascension Church

Reg. No: VM R 6564
(Ur 565)

Period: 1876–1878.

Place: Belgrade

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



The Ascension Church. The wounded and the nurses are placed in the churchyard. A few hospitals were organized around the church during the war period from 1876–1878.



Despite the inscription on the photo, it is clear that a hospital could not be placed in the churchyard, but the wounded, due to nice weather, were taken out to relax in the fresh air, or it was a reception of the new wounded persons and their arrangement.

On the back, there is the inscription in purple ink: "Belgrade, Women's association hospital (The Ascension Church)", and underneath in pencil: "1876".



The Old Residence

Reg. No: Ur 13856

Period: 1876–1878.

Place: Bel grade

Author: I. V. Groman

Dimensions: 24 x 18 cm



The yard facade of the Old Residence. Due to the sloping terrain, the building is low on the yard side.

Next to the building there is a guardhouse, and faraway, toward today's Dragoslava Jovanovića Street, the entrance gate called "The Police Gate".

Note: Compare with photos [Ur 3759](#) and [Ur 3760](#).





The Old Residence Interior

Reg. No: Ur 3761

Period: 1876–1878.

Place: Belgrade

Author: I. V. Groman

Dimensions: 21,4 x 16 cm



The interior of the Old Residence, demolished after the assassination in 1903. The photo shows the salon of Princess Natalija Obrenović.





The Old Residence Interior

Reg. No: Ur 3762

Period: 1876–1878.

Place: Belgrade

Author: I. V. Groman

Dimensions: 21,4 x 16 cm



The Old Residence Interior, the so called Red Salon of Prince Milan Obrenović. It was, most probably, the central upstairs room. It is furnished with war flags.

According to **the inscription on the back**, they were flags of Russian volunteers: The Eagle Detachment, the Moscow-Chernyayev's and the Nizsnyenovgorod Detachment's.





Interior of Captain Miša's Edifice

Reg. No: Ur 3754

Period: 1876–1878.

Place: Belgrade

Author: I. V. Groman

Dimensions: 21,4 x 16,5 cm



The interior of the Grand School, today the Belgrade University Rectorate, a classroom (according to the inscription "room No. 55"), redecorated into a chapel, for Russian volunteers and Russian Red Cross Association.





Rakovica (?)

Reg. No: Fi, 2447

Period: 1876.–1878.

Place: Rakovica
near Belgrade

Author: I. V. Groman

Dimensions: 21,4 x 16,5 cm



In the foreground, there is a group of people: a priest (?), two men in a civil outfit, and three peasants and a boy dressed in folk costumes made of rough fabric.



The inscription reads: "A kind of Serbian villages" – relating to a couple of four-sided roof houses, covered with tiles, with a chimney in the middle, and a barn.

There is a similar photo in the Military Museum, with the inscription: "Belgrade 1875 [error] village of Rakovica".



Belgrade Panorama

Reg. No: VM R 7649

Period: 1876–1878.

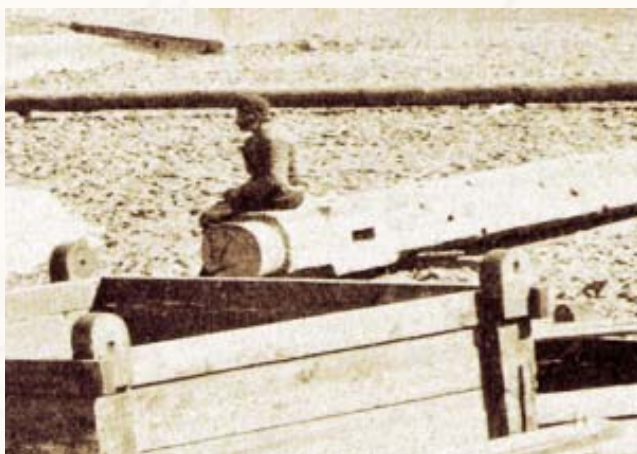
Place: Belgrade

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



A Belgrade Panorama, visible from the "Bara Venecija" (the Venetia marsh), which means from the wider bank of the Sava River, today the Belgrade Railway Station.



In the foreground, we may see a pile of boxes, standardized and plated, with perforated handles, for carrying or binding. A boy is sitting on a processed log behind the boxes, and to the left there is a group of trees hiding a part of Belgrade near the Sava mouth.

On the back, inscription in purple ink: "1877, Belgrade, looking from Bara Venecija".



Torlak Tavern

Reg. No: VM R 7643

Period: 1876–1878.

Place: Belgrade
surroundings

Author: Jovan Vlahović

Dimensions: 21,5 x 16,5 cm



The photo shows a Torlak Tavern, partly hidden by a group of tall trees. A front porch of the tavern is visible, with nine arches, and in front of it a large group of about fifty people dressed in various clothes, wearing both folk costumes, but also civil clothes.



In the background, to the right there are some outhouses, and a military covered wagon to the left, in front of the tavern.

On the back, the inscription in purple ink: "1875, a tavern near Belgrade-?".



Hospital Barrack

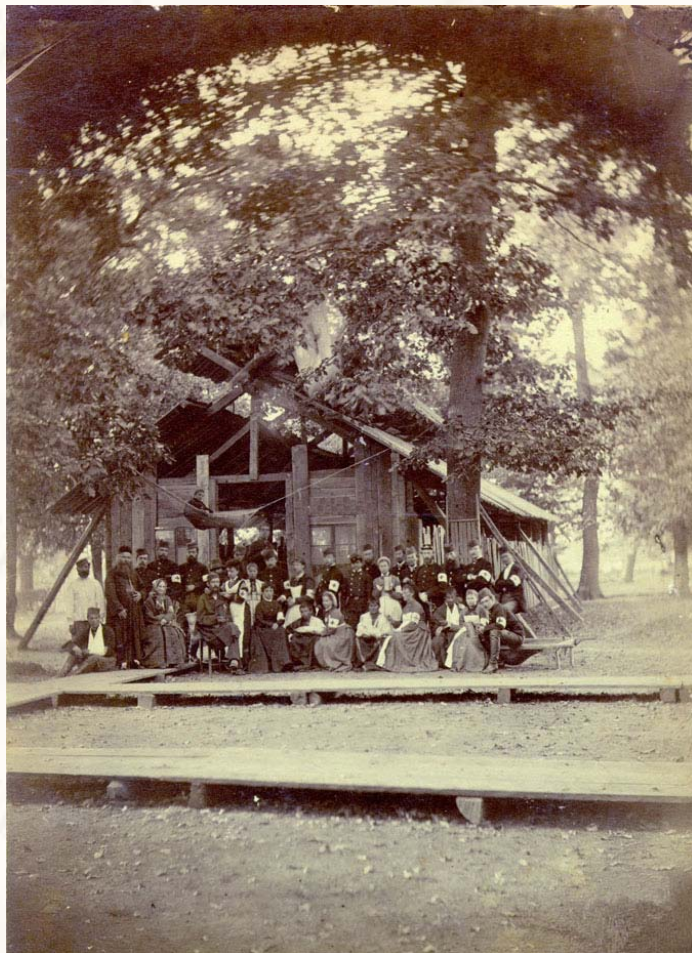
Reg. No: VM R 7641

Period: 1876–1878.

Place: Belgrade

Author: Attributed to
I. V. Groman

Dimensions: 16 x 21 cm



The photo shows the big barrack with the hospital staff in front of it. A young woman is lying in a stretched hammock above the entrance, over her colleagues' heads.



Wooden paths lead to the barrack, lifted about ten cm from the ground. According to the tall trees around the barrack, it could be situated in Košutnjak or Topčider.

On the back, there is the inscription in purple ink: "The barrack during the war in 1875/6 Belgrade".

SERBIAN INLAND

1. The Timok Spring
2. Village
3. Paraćin Panorama
4. Celebration
5. Ražanj Panorama
6. Landscape Under Snow
7. Village Landscape
8. Brick Kiln
9. Aleksinac Panorama
10. Panorama
11. Churchyard
12. Panorama
13. Village Landscape
14. Mountain Landscape
15. Landscape
16. Panorama
17. Aleksinac Panorama
18. Panorama
19. School
20. District Head-Office
21. Residence in Paraćin
22. Transport of the Wounded
23. Church in Kruševac
24. Manasija Monastery
25. Manasija Monastery
26. Manasija Monastery
27. Monastery of St. Nestor
28. Monastery of St. Nestor
29. Monastery of St. Roman
30. Monastery of St. Roman
31. Monastery of St. Roman
32. The Prince's Residence
in Niš
33. The Prince's Residence
in Niš
34. Deligrad
35. Gipsy Settlement
36. Transport of the
Wounded



The Timok Spring

Reg. No: Fi, 2445a

Period: 1876–1878.

Place: Eastern Serbia,
Svrljig surroundings

Author: I. V. Groman

Dimensions: 21,4 x 16,5 cm



The Timok spring. A gorge with sporadic, bare trees, and a narrow, fast river – Timok.



Village

Reg. No: Fi, 2448

Period: 1876–1878.

Place: Deligrad surroundings

Author: I. V. Groman

Dimensions: 21,4 x 16,5 cm



In the foreground, there is a ruined pen for small livestock, through which a house with a porch is visible, with a man and a woman standing in front of it, and (on the left, barely visible) a soldier. There are two axles with wheels (from an ammunition wagon?) in front of the house, and a part of a basket to the right.



Note on the back: "A ruined hovel on Deligrad, near inn".



Paraćin Panorama

Reg. No: Fi, 2451

Period: 1876–1878.

Place: Paraćin

Author: I. V. Groman

Dimensions: 21,4 x 16,5 cm



In the foreground of this scene there is a wooden bridge over a small river on the right, and a wooden fence. In the background, on the left, there is a big church with two towers, and the small one to the left, of the "Wandriegel" type, with the open bell-tower made of beams.



Note on the back: "Paraćin, looking from the Residence" (the residence of Prince Milan Obrenović).



Celebration

Reg. No: Fi, 2456

Period: 1876–1878.

Place: Eastern Serbia

Author: I. V. Groman

Dimensions: 21,4 x 16,5 cm



In the foreground, there is a group of about forty people, arranged in a semi-circle between the houses (a roof of one of them is visible on the left, and on the right, in the background, of another one, while in the foreground to the right we can see a corner of the third house built with massive square stones).



The first man standing on the left is a priest, and in the middle there are a man and a woman undeniably from Negotin border area, judging by their folk-costume, most probably from the surrounding of Knjaževac or Zaječar. Hills are in the background.

Note on the back: "Celebration in Takovo, 20th April 1877".



Ražanj Panorama

Reg. No: Fi, 2457

Period: 1876– 1878.

Place: Ražanj

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



Panorama of a small town in a hills-surrounded valley. A few big houses on the left, a big church with wooden bell-tower rather away from it. In the foreground there is a bare tree with ten persons, men and children dressed in rough fabric.



A street with poles and two cables goes from the tree down the street. The cables also pass through the tree branches (a telegraph line?).

Note on the back: "Ražanj, going from Deligrad".



Landscape Under Snow

Reg. No: Fi, 2458

Period: 1876–1878.

Place: Āunis

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



Panorama of a gloomy landscape under snow. A plateau climbing a hill after a hundred meters, with two rows of the ruined fence. In the foreground, there is a low-branchy tree.



Note on the back: "Āunis profile looking from St. Nestor".

The inscription on the same copy in the Military Museum: "1875, Āunis profile".



Village Landscape

Reg. No: Fi, 2459

Period: 1876–1878.

Place: Smederevo (?),
or Belgrade (?)

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



The photo shows a village landscape, with a peasant in the foreground, his head tied with a scarf, dressed in clothes made of rough fabric. A pistol handle is sticking out of a holster-belt, (or a yataghan knife handle), while with his right hand he's holding a long-stemmed pipe. There is a well with a sweep behind him, from which a young man dressed in civil clothes is drawing water. In the background, there are ruined fences, and a thatched-hut covered with straw (reed?), and a stable near it.



Note on the back: "A village well,
Smederevo District".

Note with the equal photo in the Military
Museum: "A peasant type from the
Belgrade surroundings 1877".



Brick Kiln

Reg. No: Fi, 2461

Period: 1876–1878.

Place: Deligrad

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



Panoramic scene with a haystack (or a hut) on the left, fixed with cut branches, while behind it there is a clay hole and a big, open shed where bricks are dried.



At the bottom, there is a large, low structure with closed windows, and three roofs visible over it. We can see hill sides far away.

Note on the back reads: "Deligrad".



Aleksinac Panorama

Reg. No: Fi, 2462

Period: 1876–1878.

Place: Aleksinac

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



Panorama of a small town in a valley. Densely populated centre with a big church, and two large, storey-buildings to the right. There are hills in the background.



Note on the back: "Aleksinac No.1".



Panorama

Reg. No: Fi, 2463

Period: 1876–1878.

Place: Stalać

Author: I. V. Groman

Dimensions: 21,4 x 16,5 cm



Panorama with a wattle fence in the foreground, and the Morava River behind it, while on the horizon we may see a hill with ruins of a medieval town (Town of Duke Prijezda).

Note on the back: "Roman ruins near Stalać".





Churchyard

Reg. No: Fi, 2466

Period: 1876–1878.

Place: Smederevo
surroundings

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



An idyllic landscape. To the left from the big tree, on the ground covered with tall grass, a group of fifteen children is seated around a man in civil clothes, with a tie around his neck. Behind them, there is an open wooden pavilion shaped as a "T" letter, with closed shorter wing. Behind them, there is a snow-white house with a grilled window.



Furthest to the right there are two massive, slanting beams, probably part of the wooden church bell-tower structure.

Note on the back: "A church dining room, Smederevo District No. 2".



Panorama

Reg. No: Fi, 2469

Period: 1876–1878.

Место: Adrovac (Upper Adrovac, also called Grdetin, while lower Adrovac is today's Prčilovica near Aleksinac)

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



Panorama of a hilly landscape, to the right there is a shepherd shed, surrounded with tall wattle fence.

Note on the back: "The Morava valley under Adrovac".





Village Landscape

Reg. No: Fi₁ 2471

Period: 1876–1878.

Place: Vitkovac sides

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



Winter landscape in fog. In the foreground there is a village farm with a house and a few outbuildings.



Note on the back: "A deserted village under Vitkovac".

The inscription on the same copy in the Military Museum: "Belgrade – surroundings 1875".



Mountain Landscape

Reg. No: Fi₁ 2474

Period: 1876–1878.

Place: Eastern Serbia

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



Panorama of a mountain landscape. In the foreground, to the left there is a tree with two saddled horses underneath, a bit behind it barely visible river course, and a slope.

On the left there is a bare stone mass, and on the right the stone mass turns into a waste area covered with lean soil.



Note on the back: "The Timok bank".



Landscape

Reg. No: Fi, 2475

Period: 1876–1878.

Place: Deligrad

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



A large triumphal arch made of logs domineers over the photo, with a big central and two smaller side arches. The upper part is all covered with greenery.

Behind it to the left there is a bit smashed village house, and on the road a cart with hay and a group of people.



Note on the back: "Triumphal arch on Deligrad, made to welcome the Prince".



Panorama

Reg. No: Fi₁ 2478

Period: 1876–1878.

Place: Slopes of Krevet
and Vitkovac

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



Panorama of a snow-covered landscape. There are stunted trees in the foreground and in the background. In the centre, there is a group of men dressed in national costumes made of rough fabric, four of them with scarves tied around their heads (as Shiptars). Behind them, there is a log cabin.



Note on the back: "Krevet as seen
from Vitkovac".



Aleksinac Panorama

Reg. No: Fi₁ 2483

Period: 1876–1878.

Place: Aleksinac

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



Panorama of a small town squeezed in a narrow valley, spreading to the right. A few big, some of them storey houses, are standing out.

Note on the back: "Aleksinac No. 2".





Panorama

Reg. No: Fi₁ 2485

Period: 1876–1878.

Place: The South Morava valley

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



Panorama of the Morava valley. The Morava river, with a small forest on its right bank, the left bank (on the right side of the photo) is somewhat higher, there are a few people, and by the right edge a hut made of wattle covered with tiles.



Note on the back: "The Morava".



School

Reg. No: Fi, 2486

Period: 1876–1878.

Place: Deligrad

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



A schoolyard with a building. The yard is fenced with sticks covered with double-sided boards, and the poles are regularly strengthened with strong, wooden poles which are higher than the fence.



At the bottom, there is the yard entrance, without doors. To the right, there is a big, storey building with two entrances (front and back). The entrances are roofed and decorated with greenery.

Note on the back: "General Cernyayev's Headquarters in a school on Deligrad".

Note: Compare with [VM R 6825](#).



District Head-Office

Reg. No: Fi₁ 2487

Period: 1876–1878.

Place: Jagodina

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



Facade of a big storey building with centrally positioned entrance. A snow-covered, empty land in front of it, to the left a wooden cross under a tree, fenced with sticks.

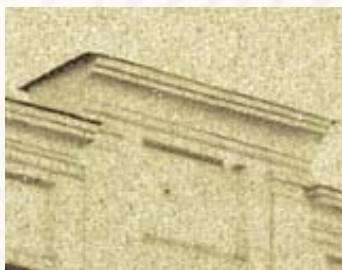
The Military Museum owns the photo of the same building, but on it it's obvious that it's housing a hospital.



The building was a Head-office (of a District) in Jagodina. 1898, it was decided to restore the former head-office and the court of the Jagodina District, and to give them to the just founded Teacher-Training Boarding School. The building still stands, known as "The Old Teacher-Training School".

Note on the back: "District Head-office in Jagodina".

Note: Compare with photos [Fi₁ 2472](#) and [VM R 6808](#).



Residence in Paraćin

Reg. No: Fi₁ 2489

Period: 1876–1878.

Place: Paraćin

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



The Residence in Paraćin is a high, multi-storey building on rectangular basis, with the four-sided roof and emphasized facade.

Semi-vaulted gate was built next to the building, and a guard-house next to it. There is a high mast in front of the building. In the background, to the left, a part of a grey-coloured building is visible.



The Residence was the dwelling place of Prince Milan Obrenović, obviously just prepared for his stay.

Inscription on the back: "Residence in Paraćin".



Transport of the Wounded

Reg. No: Fi₁ 2472

Period: 1876–1878.

Place: Jagodina

Author: I. V. Groman

Dimensions: 21,1 x 15,5 cm



In front of the Jagodina District Head-office there are four hospital wagons with the wounded persons ready for transport. A big group of hospital staff is standing on the stairs and at the hospital entrance.

On the left side, there are a few men and a woman, with a churchyard behind them.



Pencil inscription on the back:
"Transport of the wounded from Jagodina".

Note: More details about the District Head-office at [Fi₁ 2487](#). Compare also with [VM R 6808](#).



Church in Kruševac

Reg. No: VM R 6811

Period: 1876–1878.

Place: Kruševac

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



The "Lazarica church" in Kruševac. The photo shows the church built by Prince Lazar after 1374, dedicated to St. Stephen. It is situated in the "Big Town" of Kruševac. The photo shows the situation after the church's restoration during the Prince Miloš's rule. During the restoration in the period from 1904–1908, expertly controlled by architect Pera Popović, among other works a floor was removed from the bell-tower, as well as the baroque decorations on domes.



In front of the church, on the left side of the photo, there is a tile covered house fenced with sticks, opposite from the church yard fenced with smoothed laths, with a cart and pedestrian gate. In the background, to the right, there is a tower of a medieval fortress.

On the back inscription in purple ink:
"1875, the church in Kruševac".



Manasija Monastery

Reg. No: VM R 7678

Period: 1876–1878.

Place: Manasija Monastery

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



The Resava Monastery, nowadays usually called Manasija, near Despotovac. The photo shows the inside of the well protected monastery, with the monastery church dedicated to St. Trinity. The monastery and the church were constructed in the period between 1407 and 1418, in the Resava gorge, a couple of kms upstream from Despotovac, by Despot Stefan Lazarević. A big group of men are standing in front of the church, in the reconstructed monastery yard, with a few women and children on their left.



It is obvious that, besides the church, the best preserved detail is the donjon, i.e. The Despot's tower.

On the back, inscription in purple ink: "1875, Manasija Monastery".

Note: Compare with two next photos.



Manasija Monastery

Reg. No: VM R 7677

Period: 1876–1878.

Place: Manasija Monastery

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



The Manasija Monastery, the fortress interior. Monastery fortification domineers the photo, heavily demolished and torn down, apart from the partly visible Despot's Tower, which is well preserved.

Opposite to the previous photo, this one differs by the angle from which it was taken, moved for about 120 degrees, so that just a small part of the church is visible in the right corner, while the backyard domineers over the foreground, with two people.



On the back, inscription in purple ink:
"1875, ruins of a town near Manasija Monastery".

Note: Compare with the previous and the next photo.



Manasija Monastery

Reg. No: VM R 6816

Period: 1876–1878.

Place: Manasija Monastery

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



The Manasija Monastery. The monastery brotherhood is in the foreground, and behind them walls in ruins, a gate with two men in front of it, as well as two carts.



On the back, inscription in purple ink: "1876, the Manasija Monastery brotherhood near the fortress ruins".

Note: Compare with two previous photos.



Monastery of St. Nestor

Reg. No: VM R 7674

Period: 1876–1878.

Place: Vitkovac village surroundings

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



Monastery of St. Nestor on this, and next photo represents a small, single-nave church without a bell-tower. The church was erected around 1870 on the foundation of much older church, while according to the tradition the old church was a monastery, constructed by St. Nestor, St. Roman's brother.



The church is dedicated to the most Holy Mother of God, whose picture stands at the church entrance. There are five men in front of the church, praying, with their heads bowed, turned to icons leaning on the church wall.

On the back, inscription in purple ink: "1875, St. Nestor".



Monastery of St. Nestor

Reg. No: VM R 7676

Period: 1876–1878.

Place: Vitkovac village
surroundings

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



The photo emphasizes the church positioned in a deep, long valley. Eaves are in the foreground, as well as a group of men (obviously the same ones who are at the previous photo standing in front of the church, bowed and praying) in moments of leisure. The photo was taken under the same angle, but on the opposite side of the church.



On the back, inscription in purple ink: "1875, St. Nestor Monastery".



Monastery of St. Roman

Reg. No: VM R 7673

Period: 1876–1878.

Place: Surroundings of the village Praskovče, near Deligrad

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



The Monastery of St. Roman, and a wide, winding road leading from it. In the foreground, there is a bridge, over a stream or a gully, while in the background there are monastery structures and a tower of the monastery church. The Monastery is situated near the village of Praskovče, 7 kms south of Ražanj, in the foothill of the Poslonska Mountain. The first monastery originates from the 11th century. It is dedicated to St. Roman, a disciple of St. Clement, who together with his brother Nestor spread Christianity in this region at the turn of the 10th century. St. Roman was buried in the monastery church of Annunciation, which, according to tradition, was restored in 1796.



According to tradition, Đorđe Pile was cured in the monastery, and he managed to get a permission for the monastery restoration. The new restoration followed in 1857. Grave chapel lies next to the church Southern facade, keeping the relics of St. Roman. The Monastery used to be named Konjice.

On the back, inscription in purple ink: "1876, St. Roman on Morava"; and added in pencil: "near Đunis".



Monastery of St. Roman

Reg. No: VM R 7672

Period: 1876–1878.

Place: Surroundings of the village Praskovče, near Deligrad

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



The photo shows the Monastery complex. There is a fork in the road leading to it. Due to the sloping terrain, the complex was reinforced at lower sides, fenced with laths all around. In the foreground a bell-tower is visible, with a church and monastery dormitories behind. There is a village house under the monastery, by the road. At the bottom of the photo, there is a covered wagon on the road.



The angle from which the photo was taken is 180 degrees moved than on the previous photo.

On the back, inscription in purple ink: "1875, St. Roman Monastery".



Monastery of St. Roman

Reg. No: VM R 7671

Period: 1876–1878.

Place: Surroundings of the village Praskovče, near Deligrad

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



The photo shows the Monastery dormitory, reached by a pedestrian bridge built over a stream. There are a dozen men on the bridge, in front of the dormitory and on the porch, most of them probably soldiers. In the background, to the right, there is a bell-tower.



Inscription on the back in purple ink reads: "1876, St. Roman and Đunis".

Note: Compare with two previous photos.



The Prince's Residence in Niš

Reg. No: VM R 6824

Period: 1878.

Place: Niš

Author: Attributed to
I. V. Groman

Dimensions: 16,5 x 11,8 cm



Prince's Residence in Niš was a luxurious building at those times, and very large, consisting of two structures of square foundation, with the entrance porch and vaults, connected by the lower structure. The representative building was constructed in the Western style with Oriental details. There is a big group of soldiers and civilians in front of the building and at its entrance. One gets the impression that it's being repaired or cleaned.



On the back, inscription in pencil:
"Niš, the Residence and the Howitzer Regiment".

Note: The equipment of that photo is similar to one of Groman's genuine photos. Compare with the next photo.

The Prince's Residence in Niš



Reg. No: VM R 7645

Period: 1878.

Place: Niš

Author: Attributed to
I. V. Groman

Dimensions: 21,5 x 16,5 cm



The Prince's Court complex in Niš. This photo shows both buildings shown on the previous photo. Around the complex there is a low, constructed fence, with columns and metal plates between them. In front of the bigger corpus of the central building, with a flag fluttering on it, there is a vaulted, constructed gate, and guardhouses next to it. There are two more guardhouses, placed at regular distance away from the central ones. Construction of the fence, the central entrance gate and the guardhouses evidences that a lot of time has passed between the two photos of the Residence in Niš.



The inscription on the front of this photo is not a mere copy of the inscription on the back, but has an addition stating that the Prince's i.e. the King's Palace in Niš was burnt down by Bulgarians during the occupation in 1915–1918. The inscription on the front is in pencil and red ink. The pencil handwriting is almost identical to the handwriting on the back of the photo.

On the back, inscription in purple ink:
"The Palace in Niš".



Deligrad

Reg. No: VM R 6825

Period: 1876–1878.

Place: Deligrad

Author: Attributed to
I. V. Groman

Dimensions: 16 x 12 cm



The photo shows a school in Deligrad, surrounded with the new wooden fence with the big triumphal arch at the yard entrance. In the background of the yard, there is a building with the big porch over its entrance. To the left, a settlement is visible – Deligrad. There are a dozen men in front of the yard.

The photo is unusual, because its round edges indicate Groman's style, as well as its tonality, but its unskilled framing is confusing. The lower half of the photo is literally empty, showing the road and untilled fields.



The school is decorated with flags, as well as its porch in the top right corner. The school housed the headquarters of General Chernyayev, and Prince Milan's visit was also expected.

On the back, inscription in purple ink:
"1875. School – Deligrad".

Note: Compare with [Fi₁ 2486](#).



Gipsy Settlement

Reg. No: VM R 7681

Period: 1876–1878.

Place: Ražanj

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



A Gipsy settlement near Ražanj. The photo shows five Gypsy shanties of oval foundation, with conical, straw-covered roofs. Mud plaster has fallen off on many spots, so intertwined twigs are visible, the shanties' skeleton. There are a few people in front of the huts.



Furthest to the left, and in the background there are two village houses of square foundation, with four-sided roofs, a chimney and a porch.

On the back, inscription in purple ink:
"1876, a Gypsy 'camp' near Ražanj".



Transport of the Wounded

Reg. No: VM R 6808

Period: 1876–1878.

Place: Jagodina

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



Transport of the wounded. In the photo foreground, there are hospital wagons with raised covers behind the wagon, the nurses are taking out a stretcher with a wounded person. There are two more wounded in the wagon, one of them in a sitting position. The wounded with his arm bandaged is standing beside the wagon. The scene was taken in Jagodina, in front of the Jagodina District Head-office. While framing the photo, the photographer had put the black, arched screen in front of it, so that at first sight the Head-office looks like the University Rectorate building in Belgrade.



On the back, inscription in purple ink:
"1875, Belgrade – transport of the wounded".
Above it, added in pencil: "Jagodina".

Note: Compare with photos [Fi₁ 2472](#) and [Fi₁ 2487](#).

FRONTS

1. Ruins
2. Abandoned Turkish Position
3. Changing on the Position
4. Commanding Position
5. Fire Site
6. War Positions
7. Landscape
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16. Artillery Headquarters
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23. Knjaževac Panorama
24. War Position



Ruins

Reg. No: Fi, 2450

Period: 1876–1878.

Author: I. V. Groman

Place: Tresibaba slopes

Dimensions: 21,4 x 16,5 cm



Panorama of a waste field. In the foreground, to the right, ruins, that is remnants of a church. To the left, there is a semi-dug structure covered with straw and branches, and a wall behind it.



Inscription on the back: "An inn on Tresibaba".

Abandoned Turkish Position



Reg. No: Fi, 2454

Period: 1876–1878.

Place: Kaonik,
Dunis surroundings

Author: I. V. Groman

Dimensions: 21,4 x 16,5 cm



A gloomy winter landscape, with far-away snowy hills. In the foreground, to the right, there is a semi-dug structure made of stone and earth, covered with soil. Its entrance is on the right. Over the cover there is a human skull, with surprisingly preserved shirt collar and the upper part of clothes.



Maybe it was a priest who was, by the old Turkish custom, scalped, his head-skin then filled with straw and sent to the competent command, while the rest was put on this shack.

Note on the back: "A Turkish barrack near Kaonik".



Changing on the Position

Reg. No: Fi, 2460

Period: 1876–1878.

Place: Unknown

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



A big group of soldiers and officers, infantry and horsemen. Some of them are armed with revolvers, sabres, one has hand-bombs.

Note on the back: " Changing on the position 19/I 1877".





Commanding Position

Reg. No: Fi, 2465

Period: 1876–1878.

Place: Deligrad,
surroundings

Author: I. V. Groman

Dimensions: 21,4 x 16,5 cm



A barren village landscape. In the foreground, to the left, we may see a back of a military transport cart, then an empty space, and a few semi-dug and camouflaged structures. The dugout (?) entrance on the left is covered with tall wattle fence.



Note on the back: "Officers' barracks on Deligrad".



Fire Site

Reg. No: Fi, 2468

Period: 1876–1878.

Place: Đunis

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



A photo of a completely burnt out big house; only the supporting, outer walls have remained, as well as the eight chimneys. There are hills in the background.

Note on the back: "Đunis against St. Roman (St. Roman is a monastery) and burnt down tavern in Ćuprija near Morava".





War Positions

Reg. No: Fi, 2470

Period: 1876–1878.

Place: Đunis surroundings

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



Panorama, with an old, broad tree in the foreground, a row of willows (?) to the left and the Morava River, and far away, to the right, a hill sloping down toward the Morava.



A uniformed man is standing by the tree, while a line of trenches is visible behind the tree. There is a mast with a flag on the hill's ridge.

Note on the back: "The Morava River, and the last redoubt in Đunis".



Landscape

Reg. No: Fi₁ 2476

Period: 1876–1878.

Place: Đunis,
surroundings

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



Panorama with the snow covered landscape, flat and wooded terrain on the left, bare and hilly to the right. Ruins of a house in the middle, and a hayloft.



Note on the back: "The place where Turks have occupied Đunis on 9th Oct. 76".

Inscription on the same copy in the Military Museum: "The road to Rakovica Monastery, 1876".



Fire Site

Reg. No: Fi₁ 2479

Period: 1876–1878.

Place: Kaonik, a dozen km to the West from Kruševac

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



Panorama of a plain landscape covered with snow. There is a group of stunted trees in the background, to the left, and ruins of a demolished house in the foreground.

Completely to the right, there is a big building covered with straw (?) – probably a stable.



Note on the back: "A Turkish fire site near Kaonik".



War Positions

Reg. No: Fi, 2480

Period: 1876–1878.

Place: The South Morava valley

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



A wide panorama of the plain, ending on the horizon with a range of low hills. In the foreground, we see a part of a village intersected with trenches – "the Morava valley, village of Deligrad, trenches on Deligrad", and "Đunis" behind, while in the background, going from the left to the right, there are "Jastrebac and Krevet"; to the right from Đunis, recognizable by a mast with a flag, there are "Kaonik" and "St. Roman Hill", as well as "Redoubts on Krivi vis"



(all text within quotation marks was copied from the text under the photo).

Note on the back: "The Morava valley between Deligrad and Đunis".



Positions

Reg. No: Fi₁ 2481

Period: 1876–1878.

Place: Deligrad surroundings

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



Panorama. In the foreground, to the right, we may see the back of a military wagon, and behind a part of a big building, its entrance under a porch, and below it there is the cellar entrance. On the left, there is a row of weak trees, and the silhouettes of the hills in the background.



Note on the back: "A forest on Deligrad where art. [artillery] headquarters, trenches and a hospital are placed".



Ruins

Reg. No: Fi, 2482

Period: 1876–1878.

Place: Niševac, a village near Svrljig

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



The photo depicts a narrow valley turning suddenly into a high, stone massif, with the ruins of two structures on its side. To the right, in the valley, there is a big, semi-dug building shaped as Cyrillic letter "Г". A river flows along the border between the valley and the stone massif.



Note on the back: "On the Timok, ruins of the Turkish forts near Niševac".



Panorama

Reg. No: Fi₁ 2488

Period: 1876–1878.

Place: Big Šiljegovac (in the middle between Kruševac and Aleksinac)

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



Panorama. A cultivated field in the middle, surrounded with underbush in bloom, and low hills in the distance.

On the hill's ridge, right in the middle of the photo, there is a mast with a flag.



Note on the back: "Šiljegovac and Jastrebac positions".



Exchange of Prisoners

Reg. No: Fi, 2453

Period: 1877.

Place: Unknown position on the Serbian-Turkish border

Author: I. V. Groman

Dimensions: 18,8 x 13,8 cm



Exchange of prisoners on the borderline. In the foreground, to the left, there is a group of Serbian officers, and behind them, in two rows, Turkish soldiers formed into ranks, ready for exchange. There are a few Serbian soldiers, guards on horses, behind the imprisoned Turks.



On the back, inscription in pencil:
"Exchange 19-I-1877 [according to the old calendar] on the border".



Exchange of Prisoners

Reg. No: Fi, 2477

Period: 1877.

Place: Unknown position on the Serbian-Turkish border

Author: I. V. Groman

Dimensions: 19,2 x 14 cm



Exchange of prisoners on the borderline. In the foreground, we can see a group of the Serbian army officers, who have organized the exchange. Behind them, there is a big group of Serbian soldiers released from the Turkish captivity, formed into ranks in a few rows.



On the back, inscription in pencil:
"Exchanged prison.[ers] 19/I.77.
(except for the officers in front of them)".



War Position

Reg. No: Fi, 2467

Period: 1877–1878.

Place: Ėunis surroundings

Author: I. V. Groman

Dimensions: 21,7 x 15,2 cm



A war position near Ėunis. A gloomy, snow-covered landscape, with a wattle-hut among the trees on the left, and a peasant shack at the right, back end of the photo. Hills are surrounding the valley. In the foreground, two almost chewed skeletons are sticking out of the fresh snow.

On the back, inscription in pencil: "Remains of our Slavic brothers near Ėunis".



Comparing the photo and the inscription, we may conclude that it was a war position, freed after a long period from the Turks, who didn't think of burying the killed soldiers, volunteers (hence "...our Slavic brothers..." in the inscription), most probably the Russians, though they could have been members of the Bulgarian volunteer troops.



Artillery Headquarters

Reg. No: Fi, 2484

Period: 1876–1878.

Place: Deligrad
surroundings

Author: I. V. Groman

Dimensions: 21,9 x 15 cm



The artillery headquarters was positioned on the edge of a clearing, with a sparse forest behind it. There is a headquarters barrack in the foreground, semi-dug, protected from outside by earth, poured to the eaves.



To the left, in front of the barrack, a soldier is reporting to his officer (colonel Maksimović?), while on the right, looking from the foreground deep into the background, there is a big group of officers and soldiers, with their weapons laid down, at the moments of leisure.

On the back, in pencil: "Artill. Headquarters of Colonel Maksimović on Deligrad".



Regiment Dressing Station

Reg. No: VM R 6603

Period: 1876–1878.

Place: Deligrad surroundings

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



A regiment dressing station at the Nedića inn, near Deligrad. A big group of soldiers takes the foreground, mobile and immobile wounded soldiers on stretchers. On the right, there are three empty, standard stretchers and on the left there is a half-folded, improvised stretcher with a net. A doctor (?) in uniform, with medals on his chest is on his knees in the middle of the photo, next to the wounded person, and an officer leaning on his sabre.



In the background, to the right, there is the inn with large arbour up front. Farthest to the left, there is a military hospital wagon.

On the back, inscription in purple ink: "1876, the regiment dressing station near Deligrad". And addition in pencil: "B. [maybe Војна—military] Б. [Болница—hospital] the Nedića inn".



Outpost

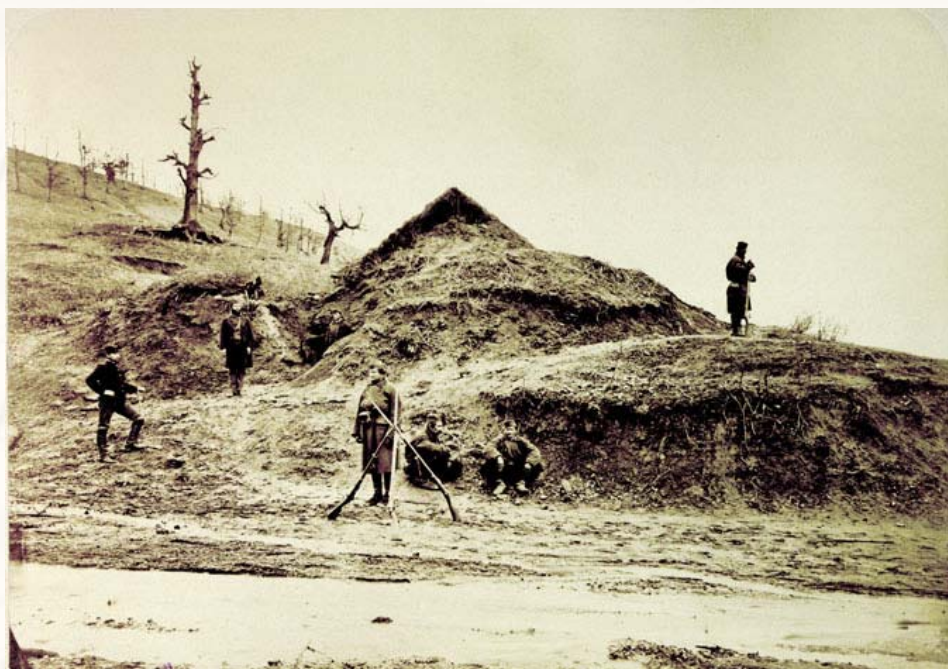
Reg. No: VM R 6820

Period: 1876–1878.

Place: Āunis

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



An outpost near Āunis. A gloomy, barren scene is depicted on this photo. In the foreground, there are three soldiers with their conically stacked rifles. There is another soldier behind them, at the entrance to the dugout, the roof of which domineers over the middle of the photo, and two officers nearby. Up to the right, a soldier is observing the surrounding area.



On the back, inscription in purple ink:
"1876, an outpost near Āunis".



Hospital Barracks

Reg. No: Fi, 2455

Period: 1876–1878.

Place: Ćuprija

Author: I. V. Groman

Dimensions: 21,4 x 16,5 cm



In the foreground, there are three cannons, their barrels turned to semi-right position, and two barracks behind them, the left one a bit bigger and taller. Peak elevation is a bit lower in the direction toward the photographer. Farthest to the left, there are some stunted trees in the distance.



Note on the back: "Hospital barracks in Ćuprija on the Morava", which is probably true, opposite to the note on the copy in the Military Museum, which says they are "Cannons in the Uptown [of the Belgrade Fortress] 1875/76" – which is almost impossible.



People's Inn

Reg. No: Fi, 2473

Period: 1876–1878.

Place: Deligrad

Author: I. V. Groman

Dimensions: 21,5 x 16,5 cm



Half-dug eaves, with some barrels in front of them, and soldiers around; to the left, a group of six are sitting at the table, drinking. The terrain is sloping down into the photo background; we can catch sight of some roofs, and snow-covered fields in the mist.



Note on the back: "People's inn on Deligrad".



Knjaževac Panorama

Reg. No: Fi, 2452

Period: 1876– 1878.

Place: Knjaževac

Author: I. V. Groman

Dimensions: 21,4 x 16,5 cm



Panorama of a half-demolished small town, with the church in the centre. In the foreground, to the right, there is a completely broken house.



Note on the back: "Knjaževac, Tresibaba position".



Ruins

Reg. No: Fi, 2449

Period: 1876–1878.

Place: Knjaževac

Author: I. V. Groman

Dimensions: 21,4 x 16,5 cm



Panorama, a river course, a bridge in the background. To the left, there is a storey building, demolished and roofless, and a pile of debris in front of it. In the foreground on the left side, near the river course, there is a wall of the demolished structure, which at first, careless sight, may look like a reinforced bank (quay).



Note on the back: "The Timok near Knjaževac".



Knjaževac Panorama

Reg. No: Fi, 2446

Period: 1876–1878.

Place: Knjaževac

Author: I. V. Groman

Dimensions: 21,4 x 16,5 cm



Panorama of Knjaževac, with far-away hills. Part of Knjaževac is visible, with a lot of burnt and half-demolished houses.



In the centre of the photo, there is a bridge over the Timok.



War Position

Reg. No: Fi, 2464

Period: 1876–1878.

Place: Zaječar

Author: I. V. Groman

Dimensions: 21,5 x 16,6 cm



Panorama, with the picked cornfield in the foreground, and an orchard behind it, surrounded with village residential and subsidiary structures. Houses to the right are clearly visible, others barely perceived. In the background, there is a ridge of the hill retouched by spots, with a huge mast and a flag.



Note on the back: "Position of Zaječar. Eastern Kraljevica".

Katarina Tomašević

Music in Serbia in the Second Half of the 19th Century

An acquaintance with I. V. Groman's photo collection is a precious experience for any researcher of the Serbian cultural history. Expanding broadly views of the Belgrade and Serbian past, Groman's album eloquently bespeaks of exciting and difficult period during which the new Serbian state, despite its dramatic war suffering and devastation of the country, built new paths with enthusiasm and élan, which would bring closer, and join Serbian people and its culture to the modern trends. This authentic and documentary, journalistic kaleidoscope of photos of Serbia during the period when Groman was in the capital of Belgrade, went around Serbia and recorded the tragic and sombre scenes on Serbian-Turkish war fronts, offers an objective and strictly realistic dimension to the existing reviews of the Serbian cultural wealth. More persuasive and picturesque than the manuscripts and memoirs of the European travellers who have visited Serbia during the 19th century, Groman's photos demand special attention and respect from the historians in reviewing again endeavours, achievements and contributions of the epoch's zealous cultural workers.

In light of the picture of Belgrade and Serbia at the end of the eighth decade of the 20th century, which this exceptional photo collection offers, the history of the Serbian music of the same period acquires the special reflection. Visiting with Groman's assistance the Serbian capital of the period, walking through the Belgrade streets and squares, passing by the Church dedicated to the Ascension, watching the noble interior of the Princess Natalija Residence, walking around the Serbian villages and following the Serbian army war advances, a connoisseur of the then musical situation can't help being impressed by the intensity and wealth of the musical life. It existed simultaneously both under the church vaults and monasteries and on the theatrical scenes, at the military bands' and concerts of numerous singing societies, in the civil

society reception rooms, in the everyday life of the Serbian peasants and soldiers.

When preparing selection of music for this edition of Groman's photos, our intention was to show the most representative segments of the Serbian musical culture during the second half of the 19th century, following the principle of the collection's thematic units. Unfortunately, regarding the small number of musical works of the period in the domestic digital discography, when making final selection of musical parts for this edition, we had to make a lot of compromises. On one hand, this musical album, illustrating period when Groman was in Serbia, for technological reasons doesn't include rare studio recordings of orchestral music and folk songs adapted by the pioneer of Serbian music Josif Šlezinger (1794-1870), or piano pieces of Kornelije Stanković (1831-1865), recorded on LPs. The same reasons prevented us to present significant opus of popular, patriotic choral melodies in their authentic, entirely vocal form. On the other hand, considering many score pages by then active composers have not been recorded, we decided to include in this album choral compositions and solo-songs which, though chronologically composed later, represent the same style and continue the spirit of the Serbian musical artistic environment of the seventh and eighth decade of the 19th century.

The first thematic block of Groman's photos titled **Belgrade and its Surroundings** is followed by a several groups of musical samples which each for itself illustrate the most important kinds of music in the capital.

Fruitful development of **choral music** of numerous highly active singing societies and their diligent directors is illustrated by topmost composer achievements of Kornelije Stanković (1831-1865) and Stevan Stojanović Mokranjac (1856-1914), two of the most renowned personalities in the Serbian music during the period of Romanticism. Their total engagement in the work of the Belgrade Singing Society, which since 1853 was not only a core and axle of the musical life in the capital, but due to its frequent concert tours in the country and abroad has played a crucial role in the development

of the Serbian musical culture, Kornelije and Mokranjac have written golden pages in its history. Excellent connoisseurs and recorders of the oral tradition of the church chant, they have both contributed to the field of church chorus singing. **Sacred music** opus by Kornelije Stanković is represented by a *The Eucharistic Prayer*, fragment from the *Liturgy of St. John Chrysostom*. The first edition of the score from this *Liturgy* was printed in Vienna, in 1862. The selected movements from the *Liturgy* (1895) by Stevan Stojanović Mokranjac (*Cherubic Hymn* and *We Sing Thee*) complete the picture of the creative development of the national sacred music during the epoch of Romanticism. The quiet beauty of St. St. Mokranjac's pieces places them among the top aesthetic masterpieces of the Serbian artistic music.

Witty composition *A Goatherd* (1904), a miniature pearl of the Serbian choral opus, as well as *The Eleventh Wreath* (*Songs from the Old Serbia*, 1905) by Stevan Stojanović Mokranjac, presented in this musical album, indicate the pinnacle of the expansion of the tradition of Serbian **secular choral music** in the 19th century. Following the spirit of the musical epoch of the European Romanticism, and its nationally aimed ideological determination, the majority of the composers creating in Serbia during the second half of the 19th century found in Serbian folk songs and dances an inexhaustible source of inspiration and revealed their fresh and authentic musical expression. "Compilations", "suites" and "wreaths" of the Serbian folk melodies harmonized for choral singing are the most spread and the most popular genre of the Serbian music during the Romanticism. Special place among the Mokranjac's renowned predecessors in the field of choral arrangements of folk music belongs to Kornelije Stanković and Josif Marinković (1851-1931). Stevan Stojanović Mokranjac has bestowed to the Serbian music during the Romanticism a cycle of fifteen choral *Wreaths* (1883-1909). In those excellent choral pieces he demonstrated skilfully implementation of the knowledge on vocal counterpoint collected during his studies in Munich (1879-1883), Rome (1884-85) and Leipzig (1885-87), as well as showed a great

talent for clever, expert harmonisation and dramaturgical formal organization of carefully selected folk songs. The contemporaries of Mokranjac recognized the *Wreaths* as the most prestigious achievements of the Serbian choral music. In opinion of Petar Konjović (1883-1968), Miloje Milojević (1884-1946) and Stevan Hristić (1885-1958), Mokranjac's immediate successors and founders of the epoch of the musical Modern in the first half of the 20th century, the *Wreaths* represented a lighthouse and a course of action in their development of the contemporary Serbian national musical orientation.

The next group of samples illustrating the most typical genres of the Serbian artistic music during the 19th century are three **songs for solo voice** and piano. The practice of solo singing accompanied by piano or guitar, or a small instrumental ensemble, was established in the Serbian music during the last decades of the 18th century. The form of chamber singing was especially cherished in the homes of the city dwellers, in Serbian towns on the Austrian territory. New impulse (blood) to the soloist singing was introduced by composers Josif Šlezinger and Nikola Đurković (1812-1875), whose work is directly connected with the development of *plays with singing* (*Singspiel*), the most spread and most popular form of the Serbian theatre during the period of the Romanticism. Sharing with his contemporaries – Vuk Stefanović Karadžić, Branko Radičević, Jovan Subotić and Steva Todorović – great love and appreciation of the folk artistic tradition, in the middle of the 19th century Kornelije Stanković collected and afterwards artistically stylized a large number of Serbian folk melodies. Three precious Stanković's collections titled *Serbian Folk Songs*, published in Vienna (1859, 1862 and 1863) were the new turning point in the national development of songs for solo voice and piano. Remaining through the Romanticism epoch in the centre of attention of the Serbian composers, the spirit of the folk and urban songs permeated their most successful compositions of the genuine melodic inspiration. Special type of a *love ballad* - *sevdalinka*, became in the last decades of the 19th century a typical and very popular national

variant of the *Lied*. Two solo songs melodies in our musical album: *Trust that I Love Thee* by the composer from Novi Sad, Isidor Bajić (1878-1915), and *If I Only Had Your Eyes* (verses by Jovan Ilić) by the Belgrade composer Stanislav Binički (1872-1942) belong to this genre. Josif (1851-1931), the author of the third solo song, composed after the verses of Jovan Jovanović Zmaj (*What a Wonderful...*), has a special, privileged place in the history of the Serbian romantic *Lied*. Finding inspiration in the leading poetic works of his contemporaries, Marinković creates the most successful of his works in the genre of solo song.

Deeply interspersed and accustomed to the folk spirit, Serbian music of the period of Romanticism easily found its way to the hearts of its audience. Leaving the theatrical or concert stages, numerous theatrical and solo songs of the famous Serbian composers were cordially accepted and sung in the future as *folk songs*, in homes of Serbian town-dwellers. There are numerous melodies known as *old urban songs*, popular even today, which were originally composed by the Serbian composers in the 19th century. At the time when Groman's collection was made, the musical life of Belgrade and all the bigger Serbian towns was slowly incorporating the tradition of **urban songs and dances**. Cherished at royal receptions and balls, at school celebrations of the saint patron day and singing societies' festivities, urban songs and dances lived also in the reception rooms of the wealthy civil class. Only a small fragment of the rich and diverse fund of the Serbian urban music is presented in the third group of musical examples illustrating the thematic block of photos of Belgrade and its surroundings. An old city song *Recall, my Dear Soul*, composed after the verses of Jovan Jovanović Zmaj is very popular and sung even nowadays. Due to its author, we may suppose it was created and sung at the end of the 19th century. From the same period probably originates also *Boyerka (Kokonyeshte)*, a Serbian urban dance, danced with a lot of graciousness and in a moderate step. Vivacious dance *A Serbian Girl* composed by Isidor Bajić became widely known among the Serbs after being sung and danced (the verses are: *Hey, Serbian girl,*

be ready for...) in a theatrical play showed at the end of the 19th century on the stage of the Serbian National Theatre in Novi Sad. Cherishing respectfully in the 20th century the tradition of the original folk and urban old songs, violin player Vlastimir Pavlović Carevac (1895-1965) entered the history of the Serbian music not only because in his imaginative performance he preserved from oblivion the musical inheritance from the past, but also by his creative contribution. His variant of the famous melody *Silken Thread* is even today considered as one of the most beautiful Serbian instrumental melodies.

The music attached to the second thematic unit of the Groman's photo album (**Serbian Inland**), includes the most typical examples of folk, **vocal and instrumental** musical tradition of the regions which Groman has visited. A group of **vocal music** is introduced by *mythological song* from Homolje (*A Girl Challenged the Sun*). Ritual songs *St. Lazarus Songs* originate from the region of Toplica, while the following two items (the first, love song, *Wind is Blowing from the Morava River* and the latter *Why Morava Flows so Troubled*, sung *over the bass*), thematically connected to the Morava River by their verses, present the Šumadija region. The music from the Takovo region is illustrated by a *harvest song* (*Water Flowed from a Rock*), a characteristic song sung *over the bass* (*Wind is Blowing from the Morava River*) and an *epic song* accompanied by *gusle* – a typical Balkan one-string instrument (*Oh, my Gusle, Made of Maple Wood*). Another interesting example of vocal folk *epic songs* (*Thank God, the Sole One*) originates from Kosovo. Category of *spinning bee songs* is represented by songs *Three Meadows, no Shadows* (from Boljevac surroundings) and *Cold Water, Icy Cold* (South-East Serbia). From the region of Crnorečje we have selected an example of the so called singing in a *basirački* manner (*over the bass*) (*Janko Proposes to a Girl Faraway*), while the category of the *songs accompanying dancing* is represented by a melody from the vicinity of Niš (*Wail, Grieve, Teden, Ledeno*).

A group of examples illustrating **Instrumental Folk Tradition** is comprised of melodies for dancing played on a

shepherd's flute (*The Six/Chachak Kolo*, village Gornji Banjani), double flute (*Jova's kolo*, Kolubara near Valjevo) and *klanet* (*Chachanka Dance*, Takovo). From the Negotin border-area, we have chosen *Wayfarer's Melody and Dance*, played on a long flute – *duduk*. A bagpipe playing tradition is represented by the *Rumenka Kolo* from the region of Crna Reka. *Kolo of Welcome* (Kolubara near Valjevo) and *Three Meadows, no Shadows* (village Lunjevica), are typical examples of skilful use of *a leaf* as a musical instrument.

The third unit of our musical album, attached to the thematic block titled **Fronts**, is symbolically opened by *Tattoo of the Serbian Army*. Decisive combat of the Serbian people for their final liberation from the foreign government did not occur during the 19th century only at uprising and war fronts. The sounds of the combat, patriotic songs used by people to raise their voice and encourage their soldiers echoed all the way to the Austrian Court and Sultan's Palace on Bosphorus. Despite the restrictions, *choral vigilance songs* by domestic authors were included in the concert programmes of the Serbian singing societies, the main advocates of freedom-loving ideas, and sung with enthusiasm. Choral compositions of Czech composers, who carried out a great task of improvement of the Serbian musical in the 19th century and shared in their souls aspirations of Serbian people for freedom, also took a great part in this enthusiastic project. In our musical album, we are presenting three representative examples of the Serbian choral music with patriotic content. It is not widely known that the author of verses and music of the choral song *There, to That Place* is no one else but the Montenegrin king Nikola I Petrović Njegoš. Melody of *Oh, Serbia, Dear Mother* was composed by Czech musician Vojtjeh Šistek. Verses of the well known patriotic choral melody *Serbs Heartily Enlist in the Army* (*Frontiersmen Song*), were written by Vasa Živković, in Pančevo during the middle of the 40s in the 19th century. In that border-town, where already in 1838. the first Serbian Church National Singing Society was established, two enthusiastic artists: a composer, conductor and singer Nikola Đurković and a poet Vasa Živković, bravely opposed the sharp censure of the

Austrian authorities, and spread patriotic ideas through fruitful activities of the singing and theatrical ensemble.

It is almost certain that I. V. Groman, following Serbian warriors and Russian volunteers on the fronts of the Serbian-Turkish war, had a chance to hear robust melodies and texts of the combat, marching songs which accompanied Serbs in their war undertakings. Stirring scenes of suffering, pain and agony, immortalized on Groman's photos, witness well the price the Serbian people had to pay for each small part of their liberated freedom. However, even when they died, people found comfort and piece in music. Our last musical example witnesses this fact. The patriotic national song *In Wounds, at a Battle field, Lies a Wounded Soldier*, is sung by folk singer Adam Brdarac (1898) from the village Krivi Vir, Crnorečje region. He heard this song for the first time, and learned to sing it in the period 1917-18, when he personally, as a soldier, took part in fights on the Thessalonica front.

List of Musical Works

I – Belgrade and its Surroundings

Choral Music

Sacred Music

1. Kornelije Stanković, *The Eucharistic Prayer* from the *Liturgy of St. John Chrysostom*. Choir of Radio-television of Serbia, conductor: Bojan Sudić, soloist Vlado Mikić
2. Stevan Stojanović Mokranjac, *Cherubic Hymn* from the *Liturgy of St. John Chrysostom*. Choir of Radio-television of Belgrade, conductor: Mladen Jagušt
3. Stevan Stojanović Mokranjac, *We Sing Thee* from the *Liturgy of St. John Chrysostom*. Children choir of RTS - “Hummingbirds”, conductor: Milica Manojlović

Secular Music

1. Stevan Stojanović Mokranjac, *A Goatherd*. Choir of Radio-television of Belgrade, conductor: Mladen Jagušt
2. Stevan Stojanović Mokranjac, *The Eleventh Wreath* (*Songs from the Old Serbia*). Choir of Radio-television of Belgrade, conductor: Mladen Jagušt

Solo Songs

1. Isidor Bajić, *Trust that I Love Thee*. Aleksandra Angelov, mezzo soprano and Ljubica Grujić, piano
2. Josif Marinković, *What a Wonderful...*. Dragana Radivojević, soprano and Ljubica Grujić, piano
3. Stanislav Binički, *If I Only Had Your Eyes*. Nataša Jović, mezzo soprano and Ljubica Grujić, piano

Urban Songs and Dances

1. *Recall, my Dear Soul*, an old urban song. Text by J. J. Zmaj. Nestor Gabrić and the
2. Tambouritza orchestra of Radio Novi Sad
3. *Boyerka (Kokonyeshte)*, a Serbian urban dance. National orchestra of Vlastimir
4. Pavlović Carevac
5. Isidor Bajić, *A Serbian Girl*. National orchestra of Vlastimir Pavlović Carevac
6. *Silken Thread*. National orchestra of Vlastimir Pavlović Carevac

II – Serbian Inland

Vocal Tradition

1. *A Girl Challenged the Sun*, a mythological song. Svetlana Stević, village Milatovac, Homolje
2. *St. Lazarus Songs*, ritual songs. A group of girls, village Džigolj, Toplica
3. *Wind is Blowing from Morava River*, a love song. Suzana Stojićević, Rača near Kragujevac
4. *Why Morava Flows so Troubled*, a song sung over the bass. A group of women, village Velika Pčelica, Šumadija
5. *Water Flowed from a Rock*, a harvest song. A group of women, village Šarani, Takovo
6. *Wind is Blowing from Morava River*, a song sung over the bass. A group of men, village Takovo
7. *Oh, my Gusle, Made of Maple Wood*, epic song accompanied by gusle, village Teočin, Takovo
8. *Thank God, the Sole One*, epic song, village of Livade, Kosovo
9. *Three Meadows, no Shadows*, a spinning bee song. A group of men, village Rujište, near Boljevac
10. *Cold Water, Icy Cold*, a spinning bee song. A group of women, village Vukmanovo, South-East Serbia

11. *Janko is Proposing*, a song sung in *basirački* (over the bass) manner. A group of women, village Rujište, Crnorečje
12. *Wail, Grieve, Teden, Ledeno*, a song accompanying dancing. Dragiša Todorović and a group of singers, village of Vukmanovo, Niš

Instrumental Tradition

1. *The Six/Chachak Kolo*, on *shepherd's flute*. Village Gornji Banjani
2. *Jova's Kolo*, on *double flute*. Krstivoje Subotić, village Osečenica, Kolubara near Valjevo
3. *Chachanka Dance* on *klanet*. Village Gornji Branetići, Takovo
4. *Wayfarer's Melody and Dance*, on *duduk - a long flute*. Village Popovica, Negotin border-area
5. *Rumenka Kolo*, on *bagpipe*. Village Dobrujevac, Crnorečje
6. *Kolo of Welcome*, on a *leaf*. Krstivoje Subotić, village Osečenica, Kolubara near Valjevo
7. *Three Meadows, no Shadows*, on a *leaf*. Village Lunjevica

III – Fronts

1. *Tattoo of the Serbian Army*. Solo trumpet – Miroslav Blažević
2. *There, to That Place*, choral patriotic song. Text by Nikola I Petrović Njegoš. Men choir accompanied by the Grand Brass Orchestra “Belgrade”, conductor: Ilija Ilijevski
3. *Oh, Serbia, Dear Mother*, choral patriotic. Music by Vojtjeh Šistek. Men choir accompanied by the Grand Brass Orchestra “Belgrade”, conductor: Budimir Gajić
4. *Serbs Heartily Enlist in the Army*, choral patriotic. Text by Vasa Živković, music by Nikola Đurković. Men choir accompanied by the Grand Brass Orchestra “Belgrade”, conductor: Ilija Ilijevski
5. *In wounds, at a battle field, lies a wounded soldier*, folk patriotic song. Adam Brdarac, Krivi Vir, Crnorečje

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