

PHOTOGRAPHERS IN ROMANIA 1840-1940

FOTOGRAFI ÎN ROMÂNIA 1840-1940

Adrian-Silvan Ionescu

A Dictionary

A dictionary of the photographers who were active in the Romanian lands is a necessary tool for each historian bound to research the past. Far from being complete, this dictionary is just a beginning for a more comprehensive work.

Key words: Daguerreotype, Calotype, Wet collodion process, Carte-de-visite, Photograher

19TH Century

a. Romanian Principalities (since 1881 the **Kingdom of Romania**)

M. Alexandru was photographer in Buchrest in mid 1860s. His studio was on 78 Calea Mogoșoaiei.

Marie Aïda was photographer in Focșani in mid 1890s.

H. Astman was photographer in Bucharest in 1900s.

B. M. Athens was photogrpaher in Bucharest between late 1890s and 1910s. He had his studio in Ovessa House at 4 Academiei Str.

M. B. [Moritz Benedict] Baer (1811-1887), German photographer benefiting an American citizenship that settled in Bucharest in 1855 and opened a studio, called *Fotografia Americană* (The American Photography). He was a successful studio portrait maker. (Fig. 1, 2) He was also an accomplished lithographer and had his own printing workshop. He often used photographic portraits as bases for lithographs. After Prince Alexandru Ioan I abdicated in February 1866 he took pictures to all those who contributed to that *coup d'état* which were later lithographed. In 1873, after the issuing of the new army uniforms he published a large and elegant chromolithographic album, *Albumul Armatei Române* (The Romanian Army's Album) where he used photographic portraits for wellknown commanders and generals. In late 1860 he also produced an album of carte-de-visit Bucharest cityscapes. (Fig. 3, 4, 5, 6, 7) He was one of the city's most appreciated photographers whose studio was visited by the ruling prince Alexandru Ioan I and by members of all the leading families of the country.

Alexandru Bellu (1850-1921) was a wealthy landlord of noble descent (Fig. 8) who took photography in 1870s as his favorite pastime. He firstly portrayed members of his family and took cityscapes either in Paris or in Bucharest. In late 1880s he devoted all his time to picturing peasant women and gypsies from his estate of Urlați, Prahova County. Bellu was fast friend with Nicolae Grigorescu (1838-1907), the outstanding Romanian artist, whose paintings he collected with great enthusiasm. Consequently his compositions were deeply influenced by the idyllic setting in Grigorescu's paintings. Bellu's pictures became fashionable around the turn of the century. They were successfully displayed at the 1906 Romanian General Exhibition in Bucharest. Most of them were multiplied and sold as picture postcards on that occasion. (Fig. 9, 10, 11) Alexandru Bellu was the best example of the late 19th century Romanian amateur photographer.

Bertié (Berthié) was a French photographer active in Bucharest in the 1860s. He had his studio on Strada Nouă (New Street) nearby the celebrated Slătineanu Hall. As mark of distinction he printed the imperial French eagle above his name on the back of his pictures. He was one of the few photographers who left a self portrait beside his camera (Fig. 12)

Wilhelm Bethier was photographer in Craiova in the 1870s.

Jean (Johann) Bielig, was photographer in Botoșani in the 1870s. He was brother with Otto Bielig who activated in the same period in Galați. Besides studio portraits he took outdoor pictures at special requests. (Fig. 13)

Otto Bielig was a photographer active in Galați between 1860 and 1875. For a short time he had a studio in Bucharest too at the beginning of 1860. He was brother of Jean (Johann) Bielig who activated in the same period in Botoșani. On the back of his pictures it was stated that he had received an "Honourable mention" at the 1867 Exposition Universelle in Paris.

Friedrich Binder was a daguerreotypist and photographer active in Bucharest between 1852 and 1856. He was not quite successful with his art and due to lack of customers he tried his hand in other fields such as broker, real estate agent, lottery operator and lithographs seller. His photographic business improved in 1854, during the Russian occupation of the capital city, at the outbreak of the Crimean War.

Michael Bisenius (1809-1875) was an Austrian photographer who settled in Jassy in 1854. Even though daguerreotypes were still in vogue at his arrival he was one of the first to use the wet collodion process. He run Schivert's studio when its master was away and eventually became its owner in 1867. He was one of the best portrait makers of the town.(Fig. 14) In 1865, introducing himself as "painter and sculptor", he applied for a position as professor of sculpture at the School of Fine Arts in Jassy, but he was refused. Consequently, in his old years he was compelled to return to photography. In 1872 he sold his studio to Nestor Heck.

Carl Boemches (Bömches) was photographer in Ploiești and Buzău in the 1880s-1890s.

Alfred Brand, was photographer in Sinaia and Ploiești in the 1880s-1900s. He was honored with the title of Royal Romanian Court Photographer.

Bernhard Brand, painter and photographer active in Jassy, 1865-1885. In early 1860s he worked in partnership with Josef Eder under the name of *Bernhard Brand & Josef Eder*. He was a master portrait maker. (Fig. 15)

E. Brem was photographer in Brăila in late 1860s and early 1870s.

J. Butter was photographer in Craiova in early 1860s.

Emile Carrez was a photographer active in Galați between 1870 and 1880. (Fig. 16)

Cecilia Cavallar, was a photographer in Câmpulung Muscel in the 1870s-1880s. She was the wife of F. Cavallar whose business she continued after his death. Besides studio portraits for townsfolk she took likenesses of local peasants in their colourful costumes.

F. Cavallar was photographer in Câmpulung Muscel between 1860 and 1869 (Fig. 17)

Alois Colpy (Kolpy) was photographer in Brăila in the 1870s. (Fig. 18)

A. Czaykowski was photographer in Jassy in late 1860s.

Lazar Czollak was photographer in Jassy between 1860s and 1870s.

Johann Deiner was photographer in Jassy between 1860 and 1868. He was awarded a medal at *Expozițiunea Regională* (County Exhibition) of 1865.

C. Diel was photographer in Craiova in the 1860s. (Fig. 19)

M. K. Dudinsky was photographer in Craiova in 1900s.

Albert Duschek was photographer in Focșani in the 1880s-1890s. He was one of the sons of celebrated Franz Duschek Sr.

Franz Duschek (Prague 1830?-1884 Alexandria, Egipt) was a distinguished photographer in Bucharest where he settled in 1862. (Fig. 20) He opened an elegant studio on Strada Noua (New Street) which soon became the most fashionable one and attracted the high society. Each one wanted to have his or her likeness taken at Duschek. During the carnival, after every costumed ball, those who took part came for a portrait in the appropriate costume (Fig. 21, 22). He was also a master of children portraits which were the most difficult to be taken. Giving them puppets or candies he tried to distract their attention while posing for the frightening camers. But sometimes he had to ask their mothers or nurses to pose beside in order to quiet and encourage them (Fig. 23, 24) He was attracted also by the folk types and took pictures with costumes now and then even though he hadn't produced large series as those of Szathmari's. (Fig. 25, 26) He was more interested in architecture and cityscapes and produced some unforgettable pictures (Fig. 27, 28). After Prince Alexandru Ioan's abdication on 11th February 1866 he took portraits to all the conspirators and edited a *carte-de-visit* series which was later lithographed on larger format by his colleague M. B. Baer. He also portrayed the new ruler, Prince Carol I, after his arrival. The young prince posed both in civilian

clothes (Fig. 29) and in military uniform for those portraits. As a reward, the prince bestowed on Duschek the title of Court Photographer on 8 April 1867. Ten years later, at the outbreak of the Oriental War of 1877, Duschek followed the armies on the battlefield. It is still a matter of conjecture why was he affiliated to the Russian and not to the Romanian troops. From the beginning he documented the progress of the Russian armies both in its camps in and around Ploiești - where the Tsar and the Grand Dukes were accommodated in the most elegant houses of the town – and after the crossing of the Danube, in Bulgaria (Fig. 30). His camp scenes and military portraits are full of vividness.(Fig. 31) He also immortalised the meeting between Prince Carol I of Romania and Tsar Alexander II, surrounded by the Grand Dukes and his staff at Gorni Studen (Fig. 32). In one picture he showed Prince Carol I in his coach heading for the battlefield (Fig. 33). As a keepsake he took a self portrait on the porch of a poor Bulgarian house which he shared with Andreas D. Reiser during the war (Fig. 34). His pictures circulated either as independent copies or bound in albums, each plate labelled in German and with the author's name and address on its back. Some of his pictures were reproduced, mostly anonymous, as woodcuts, in the European and American illustrated magazines. For this accomplishment he was awarded the Prussian *Golden Medal for the Arts*, the Austrian *Golden Cross for Merit* (Goldenes Verdienstkreuz) and the Romanian *Bene Merenti* medal, while the tsar offered him a precious ring adorned with a large diamond. In 1878 he printed this distinctions on the back of his pictures. The campaign hardships ruined Duschek's health, who was already a freil man. His consumption progressed and, in 1883, he decided to leave Romania for a milder climate. Selling his interests in Bucharest he went to Egypt where he died a year later. His legacy is one of the most important in the Romanian history of photography.

Franz Duschek Jr., son and heir of Franz Duschek. Born in Bucharest he was active in the same capital city between 1885 and 1919. He had great accomplishments such as the large pictures of the CAROL I bridge over the Danube at Cernavoda (1895), the album *Vederi dupe decorațiunile orașului București cu ocazia vizitei Majestății Sale Francisc Josif I Imperatul Austriei și Rege al Ungariei, 1896* (Views of the City of Bucharest's Decorations for the Visit of His Majesty Franz Joseph I, Emperor of Austria and King of Hungary, 1896) and, especially, *Album pittoresque de la Roumanie* (Picturesque Album of Romania) for which he received the great prize at the 1900 Exposition Universelle in Paris.

E. Edelstein, who introduced himself as "Photograf, peintre-artiste" was active in Galați in 1870s. (Fig. 35)

M. End, who introduced himself as "photographer from Lemberg", was active in Piatra Neamț in the 1880s

Berta Engels was a photographer active in Bucharest between 1877 and 1885. Along with elegant second class townsfolk she portrayed such important painters as Theodor Aman (Fig. 36) and Constantin I. Stancescu, the director and

professor, respectively, of the School of Fine Arts in Bucharest. For a time she was a partner of Max Schwarz and advertised their studio as *Photographie de B. Engels & M. Schwarz en Russie et à Bucarest*. (Fig. 37) In 1879 she was intending to produce a large picture with all members of the Romanian Parliament and, very politely, invited each one to pose at her studio.

Theodor Hr. Fachiroff was photographer in Bucharest in late 1890s. His studio at 2 Doamnei Street was proudly named *Photographie Universala* (Universal Photography)

P. T. Fakirov was photographer in Bucharest in 1870s-1880s. He had his studio at 112 Calea Moșilor.

Fanchette was photographer in Jassy, active between 1880 and 1900. Each summer he operated a branch in Slănic-Moldova. (Fig. 38)

L. Flaschner was photographer in Jassy in mid 1890s.

B. Fuchs was photographer in Pitești between 1877 and 1890s

J. Gerstl was photographer in Bucharest in 1890s and 1900s. Before working under his own name he had a studio in partnership with Maier, on 31 Calea Victoriei which was named *Maier & Gerstl*.

Karl Görffy was a travelling photographer active in Craiova in 1857

Victor Gross was photographer in Galați at the turn of the century.

R. Haberstumpf was photographer in Bucharest in 1880s. He had his studio at 47 Izvor Str.

Karl (Carol) Hahn, was a photographer active in Craiova between 1875 and 1897

C. Hanny was photographer in Bucharest in 1880s-1900s

Ioan (Johann) Heck was daguerreotypist active in Bucharest between 1850 and 1852 afterwards moving to Jassy where he turned to photography and activated until 1859-1860. In 1857, he took a group portrait of the peasant representatives in the Moldavian General Assembly (Divanul ad-hoc). After the Union of the Principalities on 24th of January 1859 he took the likenesses of the ruling prince Alexandru Ioan I and of the members of the first Moldavian government. Woodcuts were made after those portraits in order to be published in the French magazine *Le Monde Illustré* No.100/12 Mars 1859.

Nestor Heck was photographer, brother of Ioan (Johann) Heck, active in Jassy between 1850 and 1890 (Fig.39). In late 1850s and early 1860s he worked on partnership with his brother. On the back of their pictures it was printed: *Heck Frères/ Salon de Photographie/ à Jassy* (Heck Brothers/ Photographic Salon/ in/ Jassy). He was the most important photographer in the Moldavian capital city and had his studio located on the most fashionable streets of the town, Saint Spiridon Street, Strada Mare (Main Street). In 1872 he moved from Saint Spiridon Street on the Main Street, in the studio which formerly belong to Schivert and Bisenius. After Stephen the Great's monumnet was unveiled in Jassy, in 1883, he had great success with his pictures of that imposing statue. A skilled portrait maker he took

likenesses to most of the Moldavian elite: statesmen, military men, wealthy landlords, elegant ladies (Fig. 40), actors, poets and writers were all his models. On the back of one of his pictures was printed 1850 as the founding year of his studio and was mentioned the diploma received at the 1889 Exposition Universelle in Paris. Even though the founder was dead since long, the Heck studio survived in the 20th century: in 1917, there was still advertised in periodicals and customers were still calling for their portraits.

Robert Heinrich, who introduces himself as “painter and photographer from Viena”, was active in Bucharest between July 1851 and January 1853, spending also a few months in Jassy, where he was associated with a certain Mazek. Heinrich made both daguerreotypes and paper photographs. He also taught photography to anyone interested in that art and sold cameras, plates and chemicals to amateur photographers.

D. Heitler was photographer in Craiova between 1880s and 1910s (Fig. 41)

Jules Hellwig was photographer in Roman in 1890s.

L. A. Hirsch was photographer in Ploiești in early 1900s. He used the electric light in his studio and boasted that he was able to take pictures till midnight.

Toma S. Hitrow was photographer of Bulgarian origin active in Ploiești in the 1870s. (Fig. 42, 43)

A. Ihalsky was photographer active in the resort of Sinaia between 1880 and 1900. He firstly activated in Bucharest in 1870s, working in partnership with two other photographers, Rudnicki and Theodorovits. Ihalsky received the title of Royal Romanian Court Photographer and was awarded *Goldenes Verdienstkreuz* (Golden Cross for Merit) by Emperor Franz Joseph I after his visit in Romania in 1896. (Fig. 44) Afterwards the photographer printed this title and the Romanian coat of arms along with the Golden Cross on the back of his pictures.

Al. Ionescu was photographer in Ploiești in late 1890s.

S. Jakovitz was photographer in Craiova in early 1900s.

A. R. Jellinek was photographer in Bucharest in late 1870s.

S. P. Kicomban was photographer in Turnu Severin in late 1890s. (Fig. 45)

J. F. Kissling was photographer in Ploiești in late 1890s.

Samuel Korn was photographer in Bucharest in early 1900s. He had his studio at 144 Calea Victoriei.

Josef Kozmata was photographer in Brăila in the 1870s-1880s (Fig. 46)

Albert Krauss was photographer in Craiova between 1879 and late 1890s.

Friedrich Kröpfel was photographer in Sibiu between 1871-1885s.

Hermann Leon was a photographer active in Bucharest in 1870s-1880s. Advertising himself as “Weltphotograph” (Photographer of the World) he merchandised a whole range of pictures such as portraits of great men (emperors and kings, statesmen, military men), folk types, landscapes and cityscapes. After the Oriental War of 1877-1878 he sold portraits of Russian, Romanian and Turkish generals

and commanding officers who distinguished themselves on the battlefield. He hardly did his own pictures being mostly a copyist. Faded and of low quality, his pictures were copies after those taken by other skilled photographers.

L. Letzter was photographer in Craiova in the 1860s. (Fig. 47) He also worked in Bucharest in 1865-1874. While being active in the capital city of Romania he introduced himself as member of the French Photographic Society and as recipient of honors from such royalty as the Emperor of Mexico and the kings of Prussia and Württemberg. He also boasted that, using the new method of chromo-photography, he was able to take colour pictures.

F. Licht was photographer in Brăila in early 1900s.

Alexander Maier was photographer in Bucharest in mid 1860s. A decade later he developed a partnership with Gerstl and their studio was named *Maier & Gerstl*. In early 1880s they opened a branch in Sinaia, a fashionable mountain resort where King Carol I had built his summer residence.

Alexander Maierhofer was photographer in Sibiu between 1860-1871.

George Maksay was photographer active in Galați between mid 1890s and mid 1920s. He received the title of Royal Romanian Court Photographer.

Carl Mandy, photographer in Galați in the early 1870s. He advertised his business as *Carl Mandy & Comp.* He was related to the other Mandys.

Franz Mandy (1848-1910), was an outstanding photographer active in Bucharest since early 1870s until his death. He began as associate of his brother J. Mandy. When that one moved in the province in 1879 he started his own business. To show him his appreciation, Prince Carol I bestowed on Mandy the title of Court Photographer on the very National Day, 10 May 1880. Most of the portraits of the Royal Family were taken by him (Fig. 48). Skilled and inspired, he completed portraits full of artistry for Queen Elisabeth, the celebrated poetess Carmen Sylva (Fig. 49, 50), and for Crown Princess Marie (Fig. 51, 52). It was quite a co-operation between royal models and photographer in what concern background, set designing, symbolic objects and light. All these portraits were masterpieces of composition and expression. When King Carol and Queen Elisabeth celebrated their silver wedding in 1894, Mandy offered as a gift their platinum printed portraits, a technique in which he specialized. Along with Ioan Spirescu and Franz Duschek Jr., Mandy took pictures with the public buildings and streets decorations on the occasion of Emperor Franz Joseph's visit to Bucharest in 1896. For some of them he was awarded an "honorable mention" at the 1900 Exposition Universelle in Paris. In his later years he took as associate his assistant, Etienne Lonyai, a gifted young photographer who continued his master's legacy.

J. Mandy was photographer in Bucharest between 1870 and 1879. Skilled portrait maker, he took likenesses to important citizens of the capital city. He was related to the other Mandys. In 1877 he advertised his studio as *Nouvel atelier/ de Photographie/ et de Peinture/ J. F. Mandy et C-ie* (New Studio/ of Photography/ and

Painting/ J. F. Mandi and Co.). He introduced himself as “Maler & Photograph” (Painter & Photographer) and lithographed a palette and brushes over a camera on the back of his pictures. He photographed the victory parade of the Romanian army at the close of the Oriental War of 1877-1878 held in Bucharest on 20 October 1878.

Jules Marie, French photographer active in Bucharest between 1860 and 1872. He embellished the back of his pictures with three medals received at international competitions in Rennes (1859), London (1862) and Paris (1856, 1859, 1860). He introduced himself as “peintre & photographe”. His studio, called *Photographie Parisienne*, was on Strada Știrbey Vodă (Știrbey Vodă Street). (Fig. 53)

Anatole Magrin, photographer in Constanța between 1878 and 1895. In 1892 he was rewarded with a diploma at an exhibition in Paris which he added to other two distinctions printed on the back of his pictures. He was also honoured with the title of Romanian Royal Court Photographer. (Fig. 54)

Louis Medl was photographer in Turnu-Severin in the 1870s. For a while he worked in partnership with J. Collier, having studios both in Craiova and Turnu Severin. They advertised their business as *J. Collier & Medl*. Afterwards Medl opened a branch in Orșova in 1877. He introduced himself as “Fotograf Artist Heliominiatureur” (Art Photographer Heliominiature maker) and his studio was named *Fotografia Nouă Română* (New Romanian Photography).

S. Monteoru was photographer in Caracal between 1880s and 1890s.

Bernhardt Moorys was photographer in Râmnicul-Sărat in late 1890s. (Fig. 55)

Christian Nielsen was photographer in Constanța in the 1890s-1920s. He also took photographs in Balcik, a town on the Bulgarian Black Sea coast which was added to the Romania territory after the Second Balkan War (1913) and eventually became a fashionable summer resort after Queen Marie built there a castle and a lot of artists came to paint in that area.

Ioan Niculescu (1847-1915) was telegraph operator and photographer for the Police Department in Bucharest from 1878 and 1895. After retirement he opened his own studio. (Fig. 56, 57) He compiled an album of peasant embroidery models which was exhibited and awarded the gold medal at the 1900 Paris Universal Exposition. In 1902 he edited a large picture with veterans of the 1848 fight of Dealul Spirei between the Romanian firemen and the Turkish army of occupation under Omer Pasha. The same year he issued another large picture with veterans of the Oriental War of 1877-1878.

W. Oppelt was photographer in Bucharest between 1900s and 1910s. He had his studio at 4 Bulevard Elisabeta.

Gheorghe Panaiteanu-Bardasare (1816-1900), painter and founder of the School of Fine Arts and the Art Museum in Jassy (1860). He studied at the Fine Arts Academy in Munich where he was also introduced to photography. After returning to Jassy in 1858 he practiced photography for a while. (Fig. 58) He took a portrait of the Ruling Prince Alexandru Ioan I which, afterwards, he offered to the

Museum. In 1860 and 1865 he travelled to Lemberg (now Lvov, Poland), to document the relics connected with the Moldavian history. He returned to Jassy with a photographic portfolio of reproductions which he used for a national album. Too busy teaching most of the courses at the art school he founded, Panaiteanu gave up photography after 1866.

T. R. Panaitof was photographer in Tulcea at the turn of the century.

C. Panits was photographer in Craiova in the 1880s.

Albert Papp was photographer in Ploiești in late 1870s and early 1880s. In 1879 he was awarded a medal at an exhibition in Székesfehérvár DE VAZUT

E. (Eduard) Pesky (1835-1909) was a painter and photographer in Bucharest in the 1880s. After being apprentice in Samuel Herter's studio in Brașov he crossed the Carpathian Mountains and settled in Romania. He began his career in 1870s, in Galați, in partnership with other photographers. Their studio was advertised as *Atelier artistique/ E. Pesky, M-e Julie & C-ie/ Strada Domnăsca/ Galatz* (Artistic Studio/ E.Pesky, Mrs. Julie & Co/ Strada Domnăsca/ Galatz). In 1882 he moved to Bucharest and bought A.D.Reiser's studio which he turned into his own. Among other subjects he took some cityscapes of interest showing aspects from the capital city in 1884 (*the National Theatre, the University, the Mint, and some general views taken from the Colțea Tower*). In 1890, he gave up photography for painting.

G. A. Piltz was a photographer active in Turnu Măgurele during the War of 1877-1878. He portrayed mostly Romanian and Russian soldiers on way to and from the front. He put shells and canon balls on the foreground of his compositions to show that the pictures were taken during wartime. (Fig. 59) Thus he gave a more martial rendering to his studio portraits.

Wilhelmine Priz was the first documented daguerreotypist in Bucharest. She advertised her art in the local newspaper in mid March 1843 giving her address in the house of Anton Chladek, an outstanding painter, on the most fashionable neighborhood of the city, Podul Mogoșoaiei. A few days later she moved to another address on the French Street.

A. (Andreas) D. Reiser was a photographer active in Bucharest in late 1870s and early 1880s. He acquired his studio from K.F. Zipser when that one moved to Craiova. He took a general view of Bucharest from Dealul Spirii (Spirea's Hill) in 1870 and another of Brăila in 1872. During the Oriental War of 1877 he followed the troops in Bulgaria working side by side with Franz Duschek. They even had their portraits taken while sharing their meager meal on the shade of a poor Bulgarian cottage which was used as their abode (see Fig. 34). Reiser produced an album with the Russian military railway between Frătești and Zimnicea. The pictures had the dimensions 19 x 25 cm. He also tried his hand as ethno-photographer portraying a few shy peasant girls and a young and affable Gypsy woman (Fig. 60). During the 1881 coronation ceremonies, he helped Carol Szathmari to take pictures of the parade. Unfortunately, the day was a rainy one and all the

pictures came quite pale and of low quality. Szathmari had to make lithographs after them in order to publish an album of that important event.

R. Rigopulo was photographer in Braila in the 1870s-1880s.

J. Rudnicki was photographer in Bucharest in 1870s. He changed often his partners: in a short period his studio in Calea Mogoșoaiei near the Police Headquarters was advertised either as *Rudnicki & Kotecki* or as *Rudnicki & Ihalski*.

Ch. R. Rülke was photographer in Craiova in early 1860s.

Jean Satmary was photographer in Târgu Jiu in late 1890s and early 1900s.

Schajer was photographer in Bucharest between 1868 and early 1870s. After the props he used in his pictures it is obvious that he followed Wollenteit in the same studio which he probably bought.

A. Schier was photographer in Focșani in 1880s-1890s. He boasted to be decorated by the Austrian emperor and printed this information on the back of his pictures (*Decoré par S.M. l'Empereur d'Autriche*).

Albert Schivert (Sibiu 1826-1881 Graz) was painter and photographer in Jassy and Sibiu. He studied at the Fine Arts Academy in Vienna (1854 -1855) and worked for a while as a painter. His interest in photography was stirred in mid 1850s. In 1860 he opened a studio in Jassy, the capital city of Moldavia, where he became a prominent photographer. (Fig.61) In 1866 he returned to Transylvania and worked for a year in Făgăraș and Mediaș and afterwards in his native town, Sibiu. His studio in Jassy was run, probably from 1867, by Michael Bisenius (1809-1875), from Vienna, who settled in Moldavia in early 1850s. Bisenius sold Schivert's studio in 1872. In 1875 Schivert moved to Vienna where he got a patent for Chromotype. A year later, he displayed his chromotypes at the Vienna Photographic Society. In 1877 he moved to Graz where he opened a new studio. A master portrait maker he took likenesses to such distinguished models as the Romanian poet Vasile Alecsandri, the *caimacam* (deputy ruling prince) Teodor Balș and the Ruling Prince Alexandru Ioan I in his first year in the office, when he sported side whiskers. (Based on Konrad Klein, *Foto-Ethnologen. Theodor Glatz und die frühe ethnografische Fotografie in Siebenbürgen*, „Fotogesichte” Heft 103/2007, p.40)

Adolphe Schmidlin was photographer in Buzău in the 1890s. He was awarded several medals for the works he displayed at *Expozițiunea Cooperatistă* (The Co-operative Exhibition) in Bucharest in 1894 and 1895 and received a diploma in Paris in 1895. He offered some of his pictures to Emperor Franz Joseph I during his visit to Romania in 1896 and they were kindly accepted. He was Carl Bömches's successor

Adolph Schwartz was photographer in Brăila in the early 1860s.

Max Schwartz was photographer in Bucharest in 1880s-1900s. He had his studio at 40 Câmpineanu Str.

Sig. Schwarz was photographer in Bucharest in 1890s. He had his studio on 42 Calea Rahovei.

Isidor Selagianu (1836-1887), taught dance and calligraphy besides being painter and photographer in Craiova. As photographer he was active in late 1850s and early 1860s. In order to avoid spending much money with printing his pictures' cardboard backs at an expensive Vienna printer he had the idea of writing his name on one of the pieces of furniture used in his studio. Each portrait contained that furniture and, consequently his name and location. (Fig. 62) Sometimes he rudely stamped his name on the back of his pictures. In mid 1860s he gave up photography for painting and full time teaching. At the outbreak of the Oriental War of 1877, he asked for a leave of absence from the school where he taught and followed the Romanian troops on the battlefield to witness the events. He painted some battle scenes which were appreciated by the public.

Nicu V. Seraphim was photographer in Bucharest in 1890s.

Ioan Spirescu, photographer active in Bucharest between 1882 and 1922. He learned photography in his father's studio and was afterwards sent to Paris to earn more experience. After his return he assisted Marie Szöllösy in her studio. He bought that studio in 1892. The following year he received a prize at the Geneva International Exhibition of Photography. He was already a well-known and successful photographer. At the 1889 Paris Exposition Universelle he was awarded a medal for his *Curtea de Argeş Album*. When Emperor Franz Joseph I visited Romania in 1896, Spirescu, along with his colleagues Franz Mandy, Gustav Waber and Franz Duschek Jr. took pictures of the events (Fig. 63). He was rewarded with the much cherished title of Royal Court Photographer by King Carol I.

Mihail Spirescu, photographer active between 1865 and 1888 in Galaţi. He was the father of the much more renowned photographer Ioan Spirescu from Bucharest. He was awarded two gold medals for his works displayed at the 1880 Expositiunea de Arte şi Industrii Române (The Romanian Exhibition of Arts and Industries) and that of Societatea Concordia Română (The Romanian Concord Society). He was also honoured with the title of Romanian Royal Court Photographer on 8 April 1880.

A. Spulak was photographer in Bârlad in early 1860s.

I. Stefanovits was photographer in Bucharest in 1870s. He had his studio on 27 Isvor Str.

Constantin Sturza-Şcheianu (1797-1877), was an amateur photographer of mid 19th century. A wealthy Moldavian boyar, he devoted his free time to photography. He chose calotype as his means of expression. Only six of his calotypes survived and they are now in the Library of the Romanian Academy's collection. He took those pictures in 1852. They have the following dimensions: 21,2 x 15,8 cm and 22 x 16 cm. This shows that he used a large camera. All of them are seated portraits of relatives or friends such as

Catinca Cantacuzino, Safta Paladi, the physician *Jacob Czihaç* (Fig. 64), the grand boyar *Teodor Ghica-Deleanu*, the celebrated poet and statesman *Vasile*

Alecsandri and two types of commoners, the midwife *Chira Fotini* and the *lautar* (folk singer) *Barbu Lăutaru*, head of a band of gypsy musicians.

Felix Swiatoniowski was photographer in Jassy in the 1880s-1890s. He received the title of Royal Romanian Court Photographer on 23 June 1883.

Carol Szathmari (Cluj 11 January 1812 - 3 June 1887 Bucharest), beside his artistic career (painter, lithographer) he was the most outstanding 19th century photographer in Romania (Fig. 65). He was of noble Transylvanian origin. After he read law at the Reformed College in his hometown, Cluj, and worked for a while in a law office he devoted all his time to travelling and to art. Since early 1830s until 1843 when he settled in Bucharest he paid many visits to Wallachia, making friends and painting portraits. He became interested in photography in late 1840s. His first picture was a calotype dated 1848. He soon turned to the more accurate and rewarding wet collodion process and opened a studio. When Wallachia was occupied successively by Russian, Turkish and Austrian troops in 1853-1854 he made a name for himself as *the* first war photographer. After taking likenesses to most of the commanding officers, in April 1854 he went to Oltenitza, on the border of the Danube, to document the fighting. Of course it was impossible to get snapshots but he immortalized the line of fortifications, the military camps, both Russian and Turkish and portrayed common soldiers. He acquired an interesting portfolio with regular or irregular infantrymen and cavalrymen (Fig. 66) on both sides (the fierce Cossacks and the wild Bashibouzouks). He outdid the Englishman Roger Fenton with eleven months. When Fenton was shooting his first images at Balaclava in the Crimea, Szathmari had his pictures already bound in an album and prepared to go to Paris to display it at the 1855 Exposition Universelle. Those were the first images from the battlefield on the East which interested everybody. He was then received in private audience by both Emperor Napoleon III and Queen Victoria whom he offered his album. Szathmari was awarded medals by many a royalty for his works. He afterwards printed these medals on the back of his pictures, in a luxuriant composition. He soon was attracted by folk types and produced a large series of pictures with peasants (Fig. 67), gypsies (Fig. 68), postillions (Fig. 69), street vendors (Fig. 70) and artisans (Fig. 71). He toured the fairs and the crowded streets of the town in search of picturesque types. Some of his pictures were used as basis for lithographs which he drew himself on stone and printed in his own workshop. In 1860 he edited, for only a year, the first illustrated magazine in Bucharest, *Illustrțiunea. Jurnal Universal* (The Illustration. Universal Journal). He also contributed written materials to the Vienna periodical *Photographische Correspondenz* (II.Band, Nr.7-18/Jänner-December 1865, p. 1-10). His review was entitled *Photographie Parisienne*.

In 1863 Szathmari took the official portraits of the Ruling Prince Alexandru Ioan I and of his wife, Princess Helene, which were later lithographed. The same year he received the title of Ruling Prince's Court Painter and Photographer. He offered Princess Helene a tiny album with carte-de-visit pictures comprising folk

types and Bucharest views, two of them general views taken from the hills surrounding the city. That album was entitled *Souvenir de la Roumanie*.

Prince Carol I kept Szathmari in his service and appreciated his skill. Szathmari's albums were displayed, with great success, at both the 1867 Exposition Universelle in Paris and the 1873 Welt Ausstellung in Vienna. In Vienna he was awarded a medal for his works. In 1869 Szathmari completed a large album called *România*, which contained landscapes and historic monuments. The plates were 29,5 x 35,8 cm large. Another large album was that one in which he depicted the *Curtea de Argeş Metropolitan Church*. Since 1870 he was member of the Vienna Photographic Society.

At the outbreak of the 1877 Oriental War he followed his prince on the battlefield. He took pictures of his patron surrounded by his staff and foreign military attachées, the general headquarters, military camps, troops waiting to be reviewed, military hospitals, captured vessels and batteries on the border of the Danube (Fig. 72). After the war his pictures were bound in the album *Suvenir din Resbelul 1877-78* (Souvenir of the War 1877-78). Some of his photographs were used as first-hand inspiration for large water colours commissioned by the ruling prince for his private collection. Others were published in illustrated magazines such as „L'Illustration”, „The Illustrated London News”, „Illustrierte Zeitung” and „Resboiul”. In 1881, when Prince Carol I became the first king of Romania, Szathmari in partnership with A.D.Reiser took pictures at the coronation ceremonies (Fig. 73, 74). But the inclement weather forbade them to get good pictures. Consequently, Szathmari made drawings after the faded photographs and completed an imposing chromolithographic album. That was his last major work. His legacy is one of an enduring interest.

Marie Szöllösy, wife and collaborator of photographer Iosif Szöllösy (1805-1885) who, in 1882, bought Franz Duschek's studio on Strada Franklin in Bucharest. Her elderly husband did few photographs and left her in charge of the studio. Nevertheless he received the much cherished title of Royal Court Photographer on 1st January 1885. At his death she continued the business and employed as assistants such experienced photographers as Gustav Waber and Ioan Spirescu. The studio was specialized in portraying children (Fig. 75), in reproducing works of art such as oil paintings or water colours and in taking pictures in industrial areas, which was something new in this field. In 1892 Mrs. Szöllösy sold the studio to her former employee, Ioan Spirescu.

Georg Theodorovits was photographer in Bucharest in late 1870s. He worked also in partnership with Ihalsky, as *Theodorovits & Jehalsky*.

Jean Tiedge, was a photographer in Craiova, active in the 1860s. He was awarded a medal in London, in 1862. At a later period he moved to Ploieşti and was one of the best photographers of the town.

Josef Török was photographer in Bucharest in early 1900s. He had his studio on 28 Calea Victoriei.

Orest Tușinschi, photographer in Botoșani at the turn of the century.

M. J. Tutunaru was a photographer active in Giurgiu between 1870 and 1885.

Julius Udvardy was photographer in Craiova between 1860 and 1871. He introduced himself, in German, on the back of his pictures, as “Acad.[emisches] Maler & Fotograf/ Craiova” (Academic Painter and Photographer/ Craiova). The elegant full-length pose of his feminine models was obvious for his artistic knowledge.

Urlaky who introduced himself as “painter and photographer”, was active in Ploiești in the 1870s.

M. Volf (Wolf) was photographer in Galați between 1859 and 1865. He took pictures of distinguished citizens such as Colonel Alexandru Cuza, head of that county, before becoming ruling prince of the United Principalities, and his elderly mother, Sultana. The newly-elected prince bestows upon him the title of Court Photographer which he printed on the back of his pictures: “Photographe de la Cour de S.A. le Prince Regnant à Galatz” (Court Photographer of H.H. the Ruling Prince in Galatz).

Gustav Waber was a photographer active in Buchrest between 1881 and 1910. He began as assistant in Marie Szöllösy’s studio. When Ioan Spirescu replaced him in the same capacity he left and opened a studio of his own on 11 Calea Victoriei, called *Fotografia Nouă* (The New Photography).

L. Waisman was photographer in Bucharest in late 1890s. He had his studio at 3 Calea Rahovei.

M. (Moritz) Wandermann was photogrpaher in Bucharest in late 1890s and early 1900s. He had a branch in Bârlad and another in Slănic-Moldova, a spa with plenty of visitors - and customers - during summer. He received the much coveted title of the Romanian Royal Court Photographer. He had his studio at 43 Calea Victoriei. Among his customers he had such distinguished models as the actor Constantin I. Nottara (Fig. 76)

Iosif Wilhelm Weiniger who introduced himself as “daguerreotypist from Prague” activated both in Jassy and Buchrest in 1853. Even though his portraits were expensive, the large ones being as much as three ducats, he took pride with the fact that a pose lasted a short time, from one minute to 25 seconds.

O. (Osias) Weiss was photographer in Bucharest in early 1900s. His studio, proudly named *Mare Atelier de Fotografie New York* (Grand Photographic Studio New York) was at 24 Calea Văcărești. On the back of his pictures he printed his self-portrait beside the effigies of Daguerre, Niépce and Talbot (Fig. 77).

W. Wollenteit was photographer in Bucharest between 1860 and 1868. A masterly portrait maker he was able to catch the smile of his models. (Fig. 78, 79) He used materials of the best quality. Unlike any of his contemporaries whose pictures were sepia-brownish in shade, his pictures were almost black and white and of the utmost clarity. With the passing time they never loss their accuracy and

sharpness, as other pictures of the same period which turned pale. He took one of the first portraits of Alexandru Ioan I, Ruling Prince of the United Principalities. That picture was used by the lithographer August Strixner as basis for a larger plate which was used for a while, in early 1860s, as the official portrait of the prince.

Adolf Zeithem, son of F. X. Zeithem, he was photographer in Focșani between 1880 and 1890.

F. [Franz] X. Zeithem was photographer in Focșani between 1860 and 1885. (Fig. 80)

K. F. Zipser was photographer in Bucharest in 1866-1877 than moved to Craiova where he activated through the 1880s. He was an accomplished studio portrait maker. (Fig. 81) Attracted by the folk types and traditional costumes, he produced a well-composed carte-de-visit series, worth of interest from an ethnographic point of view (Fig. 82).

H. Zlatarow was photographer in Buzău in mid and late 1860s. His studio was called *Fotografia Română* (Romanian Photography).

A. TRANSYLVANIA AND BANAT

Leopold Adler (Prague 1848-1924 Brașov), was the son of a Jewish merchant. His three brothers, Moritz, Adolf and Alfred, were also photographers. He learnt photography in his native Prague. In 1868 he settled in Brașov and, for four years, was assistant in Carl Bömches's studio (1870-1874). In 1875 he opened his own studio where he worked until 1900. After the turn of the century he retired and his studio was taken over by his associate, Josef Schuller, Sr. In 1909, Adler returned to active life and worked two more years in his studio. After that he left his studio on behalf of his brother Alfred. His main goal was the studio portrait which enabled him to earn his living and gave him independence to devote to other subjects such as folk types, traditional costumes, landscapes and cityscapes around Brașov. (Based on Konrad Klein, *Foto-Ethnologen. Theodor Glatz und die frühe ethnografische Fotografie in Siebenbürgen*, „Fotogesichte” Heft 103/2007, p. 37)

István Agnelly was photographer in Timișoara in 1860s.

Camilla Asboth (Budapest 1838-1908 Sibiu). She probably was an apprentice in her uncle, Theodor Glatz's studio, whose heir she was. She became the most important female photographer in Transylvania. She took studio portraits but made also cityscapes and continued to sell her uncle's folk types and costumes series under her own name. Some of her pictures were reproduced by Emily Gerard in her book, *The Land Beyond the Forest. Facts, Figures and Fancies from Transylvania*, Harpers & Brothers, New York 1883.

Miksa Auerbach was photographer in Arad between 1870 and 1890. He was awarded a diploma at the 1873 Vienna Universal Exposition.

Wilhelm Auerlich (Braşov 1853-1917 Sibiu). He learnt photography in Vienna and, for a while, worked in Bucharest as manager in Carol Szathmari's studio. Afterwards he was employed in Jozsef Kossak's studio, in Timişoara. He married Julie Herter in 1880 and took over her studio in Bucharest. Since 1884 he also managed the other Herter studio in Sibiu. From 1880 he became member of the Vienna Photographic Society. Between 1891 and 1892 he opened a branch in Sighişoara (Schässburg), under the management of his stepson, Wilhelm Herter. Another studio was opened in Vienna, in 1899 where he moved that year. In 1903 he remodeled his Sibiu studio after the one in Vienna. In 1906 and 1907 he took pictures at the First and Second Children Exhibitions held in Apold (Fig. 83) and, respectively, Ilimbav. Between 1915 and 1919, Emil Fischer was in charge of Aurelich's studio. Aurelich encouraged the amateur photographers in Sibiu. His legacy is very important for he was a master portrait maker but was also interested in folk costumes, mountain views and Sibiu cityscapes. (apud Konrad Klein, *op.cit.*, p. 37)

Ernö (Ernest) Benesch was photographer in Oraviţa in early 1900s.

Carl Blösz was photographer in Braşov between 1860s and 1880s.

M. Botfán was photographer in Oraviţa in 1890s-1900s.

Josef Heinrich Briegel (Pirmasens 1854 or 1857-Sibiu 1942) was photographer in Sibiu between 1885 and 1920. Around 1883 he worked in Bucharest. Between 1893 and 1910 he moved to Făgăraş and opened a studio there.

Hermann Büchner (Altenburg 1821-1890 Sibiu) was a photographer active between 1860 and 1880. He was partner with Alois Ziegler between 1863 and 1866 and their studio was named *Büchner & Ziegler*.

Carl Bach, photographer active in 1870s in Alba Iulia (Carlsburg). He edited carte-de-visit pictures with folk types and costumes (Fig. 84). He also took studio portraits with local customers.

Gotfried Bart, itinerant daguerreotypist, came to Braşov in 1842 and took portraits to those willing to have their likenesses.

Mór Benedek was photographer in Oradea in 1860s.

P. Ciechulski was photographer in Târgu Mureş in mid 1860s.

Eduard Décsey was photographer in Braşov in 1880s.

Carl Dörschlag was photographer in Mediaş in 1860s.

Márton Fáy was photographer in Reşiţa at the turn of the century.

Sándor Fekete was photographer in Oradea between 1883 and 1923. In 1890 he was honoured with the title of *K. und K. Hofphotograph* (Imperial and Royal Austro-Hungarian Court Photographer).

Béla Fischer was photographer in Făgăraş in 1900s.

Emil Fischer (Filipopoli today Plovdiv, Bulgaria 1873-1965 Sibiu). He learnt photography in Gustav Waber's Bucharest studio, where he worked between 1887 and 1889. In 1891 he moves to Braşov where he is employed, as assistant, in Carl Muschalek's studio. In 1897 he took over Camilla Asboth's studio in Sibiu,

the former Theodor Glatz studio. In 1903 he followed the courses of the *Lehranstalt für Photographie* in Munich. He received the title of photographer to Grand Duke Josef's Court (1904); he was awarded the Romanian order of the "Romanian Cross" for the pictures taken at the Peleş Castle (1910) and the title of Romanian Royal Court Photographer is bestowed on him in 1920. He took pictures with the winners of the 1908 and 1912 Children Exhibitions held in Poiana Sibiului and, respectively, Răşinari (Fig. 44). Fischer was co-founder of the Sibiu Photo-Club (1904) and President of the Romanian Photographers' Union in late 1930s. In 1959 his studio is nationalized. His legacy is very important for the modern photography: portraits, landscapes, folk types and costumes, genre compositions and press snapshots such as Aurel Vlaicu's 1911 airplane flight over the Liberty Plain in Blaj; he also edited postcards. (apud Konrad Klein, *op.cit.*, p. 38)

Theodor Glatz (Vienna 1818-1871 Sibiu [Hermannstadt]), son of the theologian and writer Jakob Glatz. Between 1837 and 1840 he studied at the Fine Arts Academy in Vienna. He began his career as landscape painter in Slovakia and Budapest. Since 1843 he taught drawing at the Evangelical School in Sibiu. Between 1844 and, probably, 1854 he contributed with drawings to the Leipzig „Illustrierte Zeitung”. His involvement with photography began in 1850. He was first associated with the painter Anton Fiala with whom he opened a studio, *Fiala & Glatz*. There they did pictures on salt paper which were hand coloured afterwards. Between 1854 and 1859 Glatz had a new associate, Johann Agotha. Since 1860 he, along with his former student, Carl Koller, edited a very interesting carte-de-visit series with Transylvanian peasants (Fig. 85, 86). He became member of the Vienna Photographic Society in 1861. He is the author of the oldest panoramic view of Sibiu. His landscapes, cityscapes and folk types were displayed at the 1867 Exposition Universelle in Paris. After his death, his studio and glass plates were left to his niece, Kamilla Asboth, a photographer herself. (apud Konrad Klein, *op.cit.*, p. 38)

Georg Heiter (1871-1947), photographer in Reghin-Borsec. He took pictures during a royal hunting organized in the Gurghiu Mountains in late 1880s for Grand Duke Rudolf of Habsburg and the Prince of Wales, future King Edward VII of Great Britain. The portraits of the peasant hunters who accompanied the royalty are remarkable.

Julie Herter (1838-1922 Sibiu) was photographer in Sibiu between 1884 and 1886. She was the wife of photographer Samuel Herter and mother of Wilhelm Herter. In early 1880s she was in Bucharest and operated a studio there. She afterwards married Wilhelm Auerlich and left him in charge of her studio.

Samuel Herter was photographer in Sibiu between mid 1860s and late 1870s.

Wilhelm Herter, son of Samuel and Julie Herter, was photographer in Sighişoara in early 1890s.

Fridolin Hess was a photographer active in 1860s and 1870s in Timișoara (Temesvár) and Lugoj. He mainly portrayed fashionable ladies and smartly clad military men.

Wilhelm Hess was photographer in Caransebeș in early 1860s.

Jozsef Hirsch, photographer active in 1890s and 1900s in Lugoj/ Herculan (Herkulesbad). His customers were elegant bath-goers in their finest summer clothes.

J. Jérôme was photographer in Caransebeș in 1890s and 1900s.

J. Kalaba was photographer in Timișoara in 1870s. He introduced himself as “Gymnasial Professor” (High school Professor).

Carl Kanz Junior was photographer in Oravița in 1890s and 1900s.

Gy. Knauer was photographer in Brașov in 1890s and 1900s.

Carl Koller (Sibiu 1838-1889 Budapest). He studied at the Evangelical School in Sibiu [Hermannstadt] where Theodor Glatz taught the drawing course. Afterwards he studied at the Fine Arts Academy and at the School of Engineering in Vienna (1856-1859). Since 1859 he taught drawing at Bistrița. He began his co-operation with Theodor Glatz in 1860. He took likenesses of peasants in the Bistrița area. He left teaching in 1871 and devote entirely to photography opening his own studio. This enterprise being successful he opened branches in Cluj and Târgu Mureș. In 1874 he moved to Budapest where he became the fashionable photographer of that capital. In 1866 he became member in the Vienna Photographic Society. He was honoured with the title of Court Photographer and took many pictures at the imperial summer residence in Gödölö. In 1888 he is invited to take pictures at the Bulgarian court of Tsar Ferdinand. (apud Konrad Klein, *op.cit.*, p. 38-39)

Alexandru Koman, Romanian photographer active in Abrud (Grosschlatten) in 1870s-1880s. His subjects were mainly portraits of the local peasants and miners.

Jozsef Kossak was photographer in Timișoara in early 1890s. In 1880 he took A. Wippler’s studio in Mehadia/ Herculan which had constant customers during summer. He also opened a branch in Arad which was still active in 1900s.

F. A. R. Krabs, photographer active in Sibiu in the 1860s-1870s. He edited hand-coloured carte-de-visit pictures with Saxon and Romanian folk types and costumes of that area (Fig. 87, 88).

Florian Friedrich Kröpfel (1833-?) was photographer in Sibiu between 1871 and circa 1885.

János Lojanek was photographer in Oradea beginning with 1862.

G. Löger was photographer in the fashionable spa of Herculan (Herkulesbad) in 1860s.

Lutz Lorincz was the first documented daguerreotypist in Cluj. In 1842 he took there a cityscapes.

Alexander Maierhofer (Tirol 1828 or 1830-1871 Sibiu) was painter, frame gilder and photographer. He practiced photography from early 1860s until his death.

Wilhelm Mann (Alba Iulia 1867-1927 Salzburg, Austria) was photographer in Sibiu between 1896 and 1900.

Giacomo Marastoni (1804-1860), daguerreotypist from Budapest, came to Cluj for the General Assembly.

F. Marselek was photographer in Cluj in mid 1880s.

August Meinhardt (Tottleben, Germany 1845 - ?). In 1872 he opened a studio in Sibiu. He was active there until 1886 when he moved to Cluj, opening another studio in partnership with Jozsef Csazsar. But he left that place too in 1888 and moved to Gross Becskerek, in the Bant. Then he opened a studio in Győr (1889-1895) and in Pápa (1896-1901). He was renowned for his portraits as well as for folk types and traditional costumes. During his stay in Transylvania he opened branches of his studio in Alba Iulia, Mediaş, Cislădie şi Sighişoara. He was member of the Vienna Photographic Society and of the Weimar German Photographic Union. (cf. Konrad Klein, *op.cit.*, p. 39)

Lajos Mezey, painter and photographer, opened the first studio in Oradea in 1852; for the first ten years he painted most of the time while photography was a side occupation. Since 1864 he devoted his entire time to photography.

Julius von Molnar (Braşov 1846-?) was photographer in Sibiu at the turn of the century.

László Naschitz was photographer in Lugoj at the turn of the century.

Johann Nicklas (1832-1878) was photographer in Sibiu between 1865 and 1878.

Károly Pelikan was photographer in Oradea between 1871 and 1881.

Katharina Persiwal was photographer in Caransebeş in mid 1870s (Fig. 89).

W. Prokesch was a daguerreotypist in Cluj between 1841 and 1851. In 1851 he settled in Braşov.

Alexandru Roşu (Bistriţa 1854-1913 Bistriţa). He was one of the few Romanian photographers who made a name for himself in 19th century Transylvania. Is it true that he was fluent in German and was assimilated in the Saxon society. Through his endeavor and skill, he became a prominent citizen and appreciated artist. He studied at the Greek-Catholic school in Năsăud and at the Evangelistic High School in Bistriţa. There he was introduced to photography by his art professor, Carl Koller. He was apprentice in some local studios and in that one which Koller had in Budapest. Between 1881 and 1882 he was assistant photographer in Cluj. In 1883 he opened a studio in Bistriţa in partnership with Ferdinand Häusler. In 1888 he is the only owner of that studio. He is commissioned by the ASTRA Cultural Association in Sibiu to take pictures in forty-five villages from the Târgu Lăpuş area. Thus he created some very interesting ethno-photographs. He is awarded a prize for the works displayed at the 1906 General Exhibition in Bucharest. (cf. Konrad Klein, *op.cit.*, p. 40)

Carl Schäffer, photographer active between late 1860s and early 1880s in Herculane (Herkulesbad), fashionable resort in the Banat. Along with his studio portraits taken to wealthy bath-goers he edited series of carte-de-visit with folk

types. His models were posed sometimes from the back in order to reveal the costume's details (Fig. 90, 91). Some of his pictures were used by the Romanian painter Theodor Aman (1831-1891) as basis for his etchings with peasant subjects.

Ludwig Schuller was photographer in Sighișoara in late 1850s till mid 1860s.

Arnold Schuster was photographer in Sibiu in mid and late 1880s.

Margit Szigethy was photographer in Cluj at the turn of the century.

Karl Szirch was photographer in Sibiu between 1893 and 1896.

W. Teitelbaum was photographer in Alba Iulia (Karlsburg) in 1866.

Ferenc Veress (Cluj 1832-1916 Cluj). At first he was apprentice to a goldsmith in Aiud. His mother presented him with a camera with which he took his first calotype in 1850. In 1853 he opens his own studio. His friendship with count Mikó Imre helps him a lot in his career. In 1855 he went to Munich and Paris to improve his knowledge in photography. In 1859, count Mikó names Veress as official photographer to the newly founded Transylvanian Museum in Cluj. He consequently produced a 45 plate album with views from Cluj. Some of those pictures were hand-coloured by painter Vastagh György firstly in 1858 and afterwards between 1865 and 1869. He also edited stereoscopic images of his native town. In 1869 he presented Empress Elisabeth with such an album. He displayed two albums with Transylvanian folk costumes at the 1867 Paris Exposition Universelle. Since 1872 he is member of the Vienna Photographic Society. He is founder and editor of the first Transylvanian photographic magazine, *Fényképészeti Lapok* (1882-1888), the most important 19th century publication in Hungarian language. In order to have more time for photographic experiments since 1890 his studio is managed by Kato József. Veress experimented with colour slides and colour prints and, eventually, get notoriety for his successes. He is one of the pioneers of colour photography. (cf. Konrad Klein, *op.cit.*, p. 41)

Wilhelm Wagner was photographer in Sibiu between 1897 and 1904.

Alois Weininger was photographer in Sibiu between 1888 and 1893.

Hugo Weisz was photographer in Arad in 1900s.

A. Wippler, photographer active in 1870s in Mehadia/ Herculane. Besides photographing the bath-goers of Herculane (Herkulesbad) he also portrayed the local peasants in their traditional costumes. In 1880 the studio is taken over by **Jozsef Kossak**, a skilled portrait maker whose works were often awarded medals and diplomas at international exhibitions.

FIRST HALF OF 20TH CENTURY

Victor Adler was photographer in Brașov in the first half of the 20th century.

Alexandru Antoniu was a cityscape photographer active in Bucharest between 1890 and 1925. In 1900 he was awarded a bronze medal at the 1900 Paris Universal Exposition for *Albumul General al României* (The General Album of

Romania). He published two more albums of great interest: in 1906 *Expoziția Generală Română 1906* (The 1906 General Romanian Exhibition) and in 1910 *Din București* (From Bucharest).

Carol Barasch was photographer in Bucharest in the first decades of the 20th century.

Iosif Berman (Burdujeni 1892-1941 Bucharest), outstanding 20th century photographer of rural and urban life (Fig. 92). He had an adventurous life. After graduating high-school in Suceava he came to Bucharest where he won a photographic contest and was hired as reporter-photographer for the newspapers *Dimineața* and *Adevărul*. During World War I he went to Odessa and at the outbreak of the Bolshevik Revolution he was compelled to wander through the Ukraine to the Don area and farther east to Novorosisk. He was many times seized either by the Reds or by the Whites and most of his glass plates and photographic equipment was confiscated. But he found his love there and married a beautiful Russian girl. With great risks they fled Russia via Istanbul where they spent two pleasant years prior to reaching Bucharest. All this time he never cease to contribute his pictures to magazines in Romania and abroad such as *Realitatea Ilustrată* (Illustrated Reality), *Ilustrațiunea română* (Romanian Illustration), *România ilustrată* (Illustrated Romania), *L'Indépendance Roumaine* (The Romanian Independence) and *The New York Times*. In 1929, Dimitrie Gusti, head of the Bucharest Sociological School, invited Berman to work for his monographic research teams. He traveled a lot and covered an impressive documentation in many villages such as: Fundul Moldavei, Drăguș (Fig. 93), Nereju, Șanț-Năsăud, Runcu. He worked side by side with another outstanding photographer, Nicolae Ionescu. Their documentation was instrumental in organizing the Village Museum in 1936 (Fig. 94). In 1940, at the rising to power of the extreme right National Legionary Party in Romania, Berman, due to his Jewish origin, was fired and his studio closed. He worked for a while in an improvised lab and continued to send pictures to *The New York Times* and to some London magazines. But he was forbidden even this activity. Heart broken, he died a few months later, in early 1941. Berman's archive is preserved both at the Village Museum and at the Romanian Peasant Museum.

Nicolae Buzdugan was photographer in Bucharest in between 1900s and early 1930s. He was the founder and, for a short time, the first president of Uniunea Fotografilor din România (The Romanian Photographer's Union) (1924).

Gheorghe Capșa (1870-1942) had studied civil engineering and worked all his life in this field.

Took photography as his favorite past time. He even did some improving to his camera and to the negative processing. He was attracted by peasants and their day by day toil and took pictures in the village of Voroveni, Argeș County (Fig. 95). He was the perfect amateur photographer of the first decades of the 20th century.

Ladislau Capșa was photographer in Bucharest in the first decades of the 20th century.

I. H. Chaland was photographer in Jassy in the first decade of the 20th century. He also edited the

periodical „Revista Fotografică” (Photographic Review) (1901).

Adolph Chevallier (village of Barnar, Broșteni 1880-1962 Lausanne) was an amateur photographer. His father, a Swiss, came to Romania to open a lumber business in the Molavian forests. Young Adolph took the camera as a past time. He took pictures with peasants and lumbermen, villages and traditional folk life. His portfolio is of great importance for documenting a vanishing traditional peasant way of life in early and mid 20th century. His large photographic collection is preserved at the Ethnographic Museum in Piatra Neamț. A selection of his pictures was used for illustrating the book *Valea Bistriței - tradiții populare* (The Bistrița Valley - Folk Traditions), (Muzeul de etnografie Piatra Neamț, Piatra Neamț, 1993).

Rudolf Czeck was photographer in Sibiu between 1909 and 1917.

Alfons Ebner was photographer in Bucharest in the first decades of the 20th century.

Ioan Feldmann was photographer in Bucharest in the first decades of the 20th century.

Nicolae Ionescu (Bucharest 1903-1974 Bucharest), outstanding 20th century photographer of urban life. Since an early age he bought a camera and took pictures everywhere. He was apprentice to a printer and all his life worked for publishing houses and newspapers such as *Minerva*, *Cultura Națională*, *Convorbiri Literare*. At the apex of his career he reached the position of technical manager for the Adevăru! Printing Society. Since 1927 he followed his dream to organize a museum of photography. In this respect he embarked in making a comprehensive Bucharest “portrait”: he pictured streets (Fig. 54), houses, public gardens, events and festivals, both religious and secular and, most of all, people of all classes, from the lowest to the elite. The circus at the annual Moshi Fair was one of the most rewarding topics (Fig. 96). One of the most charming images is that of three shy children caroling during Christmas (Fig. 97). In 1937 he initiated the Romanian Photographic Encyclopedia hoping that this will be a means to get public interest and funding for the dreamt museum. He, along with Iosif Berman, was employed by Dimitrie Gusti, head of the Bucharest Sociological School, as official photographer for his teams working on the field. Following his dream, in 1945 he founded the Romanian Photographic Encyclopedia Publishing House. There he published some 67 illustrated books which were well sold. But when the communists took the power he was obliged to give up both his publishing house and the projected museum of photography. In 1948 he was employed for a short time as administrator and head of the technical department of the magazines *Realitatea* (The Reality) and *Stadionul* (The Stadium) but was soon fired for

political reasons. Perquisitions and investigations from the secret police ensued. Consequently he lost his job but thanks to his former connections with some progressive intellectuals, in his later years he found employment as photographer at the Institute of Art History in Bucharest (1956-1962). He donated most of his fantastic collection of photographs to the Library of the Romanian Academy.

Karl Jaineck (Sibiu 1890-1951 Sibiu) was photographer in Sibiu between 1909 and 1944.

Ervin Karger was photographer in Lugoj between 1900 and 1919.

Alexander Klein was photographer in Sibiu in 1911.

Adolf Klingsberg was photographer in Bucharest in the first decades of the 20th century. He was the manager of the celebrated studio *Julietta*.

Rudolf Kunte (Galați 1885-1950 Sibiu) was photographer in Sibiu between 1912 and 1919.

Eduard Kuttler was photographer in Bucharest in the first decades of the 20th century.

Heinrich Lang was photographer in Brașov in 1920s.

Dinu Lipatti (1917-1950), Romanian pianist and composer. He took photographs as a past time. His pictures showed a special sense of space and high compositional qualities.

Etienne Lonyai (Bucharest 19 January 1885 - 29 January 1957 Bucharest), was photographer in Bucharest between 1900s and 1940s (Fig.98). He was Franz Mandy's assistant whose studio he later managed. He was co-founder and president of Uniunea Fotografilor din România (The Romanian Photographer's Union) (1924) and editor of the magazines *Fotograficul* (The Photographer) - published trilingual, in Romanian, German and Hungarian - in four issues from August 1924 till February 1925, and *Revista Fotografică Română* (The Romanian Photographic Magazine) (1934-1938). He was the main contributor to those magazines authoring most of the papers dealing with the history of photography and signing the editorials. Photographer of high quality, manager, organizer and activist for professional photographers' rights, Lonyai was an important voice in the first half of the 20th century. He was Court Photographer and National Theatre's official photographer.

Jack Marcovici was photographer in Bucharest in 1920s.

Emil Mayer was photographer in Cluj in 1920s.

Victor Mysz (Alba Iulia 1875-1940 Sibiu) was photographer in Sibiu between 1904 and 1940.

Wilhelm Petri was photographer in Alba Iulia in 1920s. His studio was named *Hubertus*.

Willy Pragher (Berlin 1908-1992 Freiburg im Breisgau) was a renowned press photographer. His father was born in Bucharest and the son has strong ties with Romania where he travelled extensively, as a reporter, before and during

World War II. He made a comprehensive portrait of the country in the 1930s and 1940s. In 1939 he settled to Bucharest where he was employed as photographer by OSIN-Distribution. He journeyed through the country and shot such different subjects as fairs, folk festivals, industrial sceneries, political meetings, military reviews, the king and his ministers during the National Day, war destructions and victorious soldiers parading the conquered places. His pictures were published in such periodicals as *Die Woche*, *Die Linie* and especially.

Signal. His portfolio amounted to more than 20.000 negatives. After four years spent in a Russian forced labour camp in Siberia he returned to Germany where he resumed his activity as press photographer. Two exhibitions with his works were recently opened in Sibiu, *Rumänische Bildraum 1922-1944* (August-September 2007) and Bucharest, *Refractions. Willy Pragher - Romanian Visual Spaces 1924-1944* (September 2007).

Gerő Puskas was photographer in Braşov in 1920s.

Szenetra was photographer in Timişoara in 1920s.

N. Tzatzu was photographer in Bucharest in the first half of the 20th century.

János Urai was photographer in Arad in 1910s.

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