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Croatia in Color: Autochromes with Croatian Motifs in Albert Kahn's *Archives of the Planet*

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“The ideal of true photographic art is photography in natural colors. To achieve this ideal, many scholars in the field of photography have tried, and today we have several methods that give us photographs in natural colors. The problem is not yet entirely solved, for we have no good and simple methods of making positive copies, while by means of the recently invented autochrome plates perfectly beautiful color negatives and slides can be obtained.”

—Juraj Božičević, *Uputa u fotografiju* (Photography instruction), 1909.

I

On the eighth day of October 1912, the First Balkan War began, in which Serbia, Montenegro, Bulgaria and Greece uprose together against the Ottoman Empire. Just a few days later (October 13), a duo of slightly unusual interests arrived from already warring Greece in nearby Bosnia and Herzegovina, then part of the Austro-Hungarian Monarchy. The geographer Jean Brunhes and the photographer Auguste Léon traveled through the Balkans, photographing different motifs on small glass plates filled with colorful grains of potato starch. Part of their travel equipment was also a suitcase from the workshop of the now globally popular Louis Vuitton company, in which they carried everything needed for the chemical processing of the material taken in the field. Both Brunhes and Léon were employees of the *Archives of the Planet* (French: *Les Archives de la Planète*), a grandiose project of creating “a kind of photographic inventory of the surface of the globe, as inhabited and worked by man, as it was at the beginning of the century”,¹ and the glass plates were autochromes—positive color photographs similar to today’s slides, based on the Lumière brothers’ patent from 1904.

1 National archives (Archives nationales), Personal fonds Jean Brunhes, 615 AP 102. Letter from Emmanuel de Margerie to Jean Brunhes dated January 26, 1912. Cited according to Castro, “Les ‘Archives de la Planète’,” 879.

In the territory of Bosnia and Herzegovina, the French duo stayed much longer than in Greece, working wholeheartedly on the campaign to document its “natural environment” in order to highlight the “characteristics of human activity on landscape” with photographs.² Between October 13 and 22 Léon took 228 photographs, among them “Little Shepherd (Croatian Catholic) by the road” in Buna near Mostar (inv. no. A 1625). Although the aforementioned photograph does not belong to the whole that we will consider in the following chapters, we mention it for the reason that Brunhes, in the inventory of the Archive, unambiguously identified the boy as a “Croatian Catholic” (French: Croate Catholique).

The first stage of the “Bosnian campaign” ended on October 22 with the autochrome of Popovo polje (inv. no. A 1641), after which the French duo from Zavala in Herzegovina arrived in Dubrovnik.

II

Famous French geographer Jean Brunhes was born in 1869 in Toulouse. A student of the famous French geographer Paul Vidal de La Blache (1845–1918), he began his career in 1896 at the newly founded college in the Swiss city of Fribourg. He obtained his PhD on the subject of irrigation in 1902 (*L'Irrigation. Ses conditions géographiques, ses modes et son organisation dans la péninsule Ibérique et dans l'Afrique du Nord*), and eight years later his capital work *La Géographie humaine* (Human Geography) was published. At the beginning of 1912, through the mediation of the geologist Emmanuel de Margerie (1862–1953), he came into contact with the rich Parisian banker and philanthropist Albert Kahn, who soon appointed him the head of his *Archives of the Planet*, and at the end of the year, the head of the newly founded chair of Human geography at the Collège du France.³ It was with photographs taken in Bosnia and Herzegovina that Brunhes illustrated the inaugural lecture at the Collège du France, trying to approach the topic “from an anthropogeographic point of view” (French: au point de vue de la géographie Humaine).⁴ From then until his death in 1930, he remained—along with Kahn himself—the backbone of the *Archives of the Planet*, for which he carefully organized photographic and filming missions around the world.⁵

Brunhes' companion in the Balkans, photographer Auguste Léon, had met Kahn a little earlier. He was the first photographer hired by the banker in 1909 for the realization of the *Archives of the Planet*, and from 1919 he was

2 Pousse, “Jean Brunhes,” 223. Cited according to Lazarević and Petrić, *Naši ljudi i krajevi*, 11.

3 Cf. “Les ‘Archives de la Planète’,” 879.

4 Lazarević and Petrić, *Naši ljudi i krajevi*, 10–12.

5 For more on Brunhes' life and work see the exhibition catalogue *Jean Brunhes: Autour du monde, regards d'un géographe / regards de la géographie*, 1993.

also in charge of its photo laboratory in Boulogne-Billancourt near Paris. Léon was born in 1857 in Bordeaux, where he began his photographic career. In 1906, he moved to Paris, and his first photographs inside the Kahn's archive date back to September 1909. In addition to the Balkans, he photographed all over Europe and the world, taking over 12,500 autochromes and hundreds of black-and-white stereographs for the *Archives*. In addition to his travel photographs, he took many portraits of numerous Kahn's collaborators in the photographic studio in Boulogne, as well as visitors to the *Archives*. He is the only photographer who worked continuously for the *Archives of the Planet* for more than two decades. His last photographs were taken on September 9, 1930, and he retired shortly thereafter. Léon died in 1942.⁶

Albert Kahn was born Abraham Kahn in 1860 to a Jewish merchant family in the commune of Marmoutier in northeastern France. As a sixteen-year-old, he went to Paris, where he first worked in a clothing store, and a little later, as a bank clerk in the bank of the Goudchaux brothers, he began a successful career in the banking sector. Between 1889 and 1893 he became rich by speculating in gold and diamond mines in South Africa, and in 1892 he became a partner of the Goudchauxes. In 1898, he founded his own bank and began to realize his grandiose philanthropic project.⁷

The Archives of the Planet, founded in 1909, was part of a wider project launched in 1898 with the *Travel grants Around the World* (French: Les bourses de voyage Autour du Monde) and continued in 1906 with the founding of the *Around the World Society* (French: La société Autour du Monde). After the *Archives of the Planet*, in 1914 Kahn initiated the establishment of the *National Committee for Aid* (French: Le comité du secours national) to civilian victims of war, as well as the *National Committee for Social and Political Studies* (French: Le comité national d'études sociales et politiques) in 1916. All these foundations had a common goal, which briefly summarizes Kahn's overall mission—“to provide information, to acquaint all reasonable people who care about the future of our planet with reality”, because it is precisely “[a] diversity of facts that teaches us [...] to be suspicious of formulas”.⁸

In the early 1930s, the consequences of the collapse of Wall Street led to Kahn's financial collapse and stopped all his activities. In 1932, his entire property was confiscated, and four years later the estate in Boulogne with the *Archives of the Planet*—put up for auction—came into the possession of the department of Seine (now Hauts-de-Seine). Albert Kahn died in 1940, shortly after the entry of German troops into Paris.

6 Clet-Bonnet, “Archives of the Planet,” 42; Castro, “Les ‘Archives de la Planète’,” 883.

7 Cf. Baud-Berthier, “Albert Kahn,” 105.

8 Lazarević and Petrić, *Naši ljudi i krajevi*, 11.

III

The Archives of the Planet, that “concretization of [Kahn’s] pacifist ideal”⁹ began life after the creator’s trip around the world in 1908/1909. To create it, Kahn used the then most modern techniques of recording scenes from human life—black and white film (so-called moving pictures) and color photographs (autochromes). It is interesting that both systems were developed by the Lumière brothers, the former in 1895, and the latter ten years later.

The brothers Auguste (1862–1954) and Louis Lumière (1864–1948) are best known to the cultural public for their pioneering role in the history of cinematography and film, while much less is known and spoken about their activity in the field of spreading and popularizing color photography. During the first two decades of the 20th century, with a series of patents related to color photography they played an extremely important role in its development, expansion and popularization. The culmination of efforts in this direction was the commercial placement of the autochrome—a process from the group of additive color screen processes, similar to modern slides—which in 1907 made color photography available to the widest circle of enthusiasts for the first time.

The basis of the autochrome process is a glass plate with tiny colored grains of potato starch placed between two layers of varnish, the lower one—applied to the plate itself—made of damar and natural rubber dissolved in toluene, and the upper one of nitrocellulose, damar and castor oil. A third of the starch grains are colored blue-violet, a third green and a third orange-red and dispersed on the surface of the lower layer of varnish, and then inserted into a press that would flatten the grains, thus increasing the transparency of the colored screen. A new layer of lacquer was applied to the obtained screen, and then a panchromatic gelatin emulsion was added, after which the plate was ready for exposure in the camera. The plates are inserted into the camera oriented with the glass support towards the lens, so that when exposing the emulsion, the light passes through the colored screen of potato starch grains. After exposure, the exposed plate was developed and rinsed, and then a positive was obtained from the negative-image using the reverse processing. The image is then fixed and protected with a layer of varnish, sometimes with additional glass. Autochromes could be projected or viewed using a specially designed device (chromodiascope).¹⁰

With this kind of visual documentation Albert Kahn—with the help of Brunhes and about fifteen photo and cinematographers—created his “Great Book of Man”, trying “to fathom the unique human character be-

9 Baud-Berthier, “Albert Kahn,” 106.

10 For more on production and use of autochromes see Lavédrine and Gandolfo, *The Lumière autochrome*, 114–179. The first description of the process in Croatian language can be found in Božičević, *Uputa u fotografiju*, 170–177.

yond cultural differences”, convinced that his contemporaries, especially the elite, watching the accumulated visual material “can only gain the spirit of tolerance, the guarantee of general peace”.¹¹ Over the course of twenty-two years, Kahn’s operators took more than 72,000 autochromes, about 4,000 black-and-white stereographs and approximately 183,000 meters of silent film (about a hundred hours of continuous projection) in the territory of about fifty countries at the time (the number of today’s is slightly higher).¹² All continents except Oceania are covered, and the photographs include numerous scenes from everyday life, landscapes, monuments, habitats, religious customs and celebrations, as well as certain political events (League of Nations, consequences of the First World War, etc.).¹³

IV

Dubrovnik and its surroundings as a photogenic area have been desirable motifs for photographers since the early days of the media. Numerous Europeans thus traveled through that part of today’s Croatia, taking many photographs of prominent city motifs. Franz Thiard de Laforest (1838–1911) was among the first arrivals in whose catalog we can find several motifs from the Dubrovnik area. While traveling through Dalmatia, this native of Vienna visited Dubrovnik several times, and during the second half of the 1880s he lived and worked there for some time.¹⁴ In his bequest, about thirty motifs taken in Dubrovnik and its surroundings have been preserved.¹⁵

A similar approach to motifs can be seen in the photographs of the French industrialist Hubert Vaffier (1834–1897). This world traveler and passionate alpinist, a member of the prestigious Geographical Society of Paris (Société de Géographie de Paris),¹⁶ stopped in Dubrovnik in 1892 on his journey through the Austro-Hungarian Monarchy and Greece, where he took 24 photographs.¹⁷

11 Baud-Berthier, “Albert Kahn,” 106.

12 Cf. Castro, “Les ‘Archives de la Planète’,” 877.

13 Cf. Baud-Berthier, “Albert Kahn,” 107; Lavaud, “Archiver le monde,” 1; Castro, “Les ‘Archives de la Planète’,” 877.

14 Flego, “Laforest, Franz,” 521.

15 Gržina, “Nineteenth century Dalmatia,” 256, 276.

16 “Hubert Vaffier.”

17 Vaffier’s prints with motifs of Dubrovnik and its surroundings are preserved, together with photographs of other places, in the Bibliothèque nationale de France (BnF), Département Société de Géographie, inv. br. WC-381/154-WC-381/177. Digital versions are available on Vaffier, “218 phot.” For more details on the selected photographs of Dubrovnik see the exhibition catalog *Du Bosphore à l’Adriatique: des photographes français découvrent les monuments des Balkans, 1878–1914.*, 88–89, where Léon’s autochromes from the Kahn’s *Archives of the Planet* were, along with Vaffier and some other French photographers, also presented to the public. That exhibition was presented to the Croatian public two years later, under the title *Od Bospora do Jadrana, francuski fotografi otkrivaju spomenike Balkana, 1878–1914* (cf. Babić, “Od Bospora do Jadrana,” 55–58).

Photographs of the Dubrovnik area were often included in large sales catalogs through which they were distributed throughout Europe and the world. In the early 1890s, Dubrovnik was visited by Viennese photographer Josef Wlha (1845–1918), corresponding member of the Central Commission for Artistic and Historical Monuments in Vienna (k. k. Central-Commission für Kunst- und historische Denkmale in Wien).¹⁸ His 39 photographs of Dubrovnik’s monumental heritage were published in a large sales catalog from 1893,¹⁹ and then in a smaller catalog, dedicated exclusively to the area of Dalmatia and Istria, printed in 1900.²⁰

At the beginning of the 20th century, Dubrovnik was also photographed by the famous imperial and royal court and navy photographer Alois Beer (1840–1916).²¹ In his large photo catalog of cities and landscapes, the Dubrovnik area is presented in a separate chapter (“Ragusa.”) and has 72 motifs (cat. nr. 3266–3313a).²² His photographs of Dubrovnik and its surroundings were available in different sizes: the so-called Quart-format (19 x 27 cm), cabinet-format (9 x 14 cm) and stereographs (7.5 x 14.5 cm).²³

Twenty-one motifs from the Dubrovnik area, printed in colors, are represented in the catalog of the Swiss company Photoglob Zurich.²⁴ Its photo-mechanical prints, marketed commercially under the name Photochrom, enjoyed great popularity among collectors at the end of the 19th and the beginning of the 20th century. Unlike the autochromes of the Lumière brothers, photochroms were not recorded in natural colors, but the color was achieved by successive printing from matrices in different colors, one on top of the other.²⁵ However, regardless of the fact that they are not “real” photographs, the fact that they were printed in a large number and distributed all over the world makes the photochroms of the Photoglob Zurich company a particularly valuable image resource with which, by all accounts, the Brunhes/Léon duo was also familiar.

V

Through the inventory numbers of the taken autochromes we can trace the movements of Brunhes and Léon after their arrival in Dubrovnik on October 22, 1912. Judging by the preserved plates, the duo entered the city from the western side at the “Gate of Pile” (inv. no. A 1642), and then

18 Starl, “Josef Wlha.”

19 Wlha, “Illustrirter Katalog,” tab. 77-78 and 117 with corresponding captions.

20 Wlha, “Verzeichniss,” s. p. [4-5, 9].

21 Starl, “Alois Beer.”

22 Beer, “Katalog,” 72.

23 Ibid.

24 “Ragusa.”

25 Cf. Gržina and Katušić, “Fotokromi,” 114-116.

they first photographed, looking from the southwestern side, the church of Holy Savior (inv. no. A 1643). Shortly afterwards Léon took the photo of the Large Onofrio’s Fountain from the southeastern side (inv. no. A 1645). Judging by the gap in the numbering, the first shot of the fountain (originally inv. no. A 1644; the autochrome has not been preserved) was most likely unsuccessful, so it was not included in the final catalog. Of the motifs located inside the city walls, only the porch of the Rector’s Palace was taken (inv. no. A 1646), which was also the last shot of that day. This autochrome was taken from the almost identical point of view as the photograph used as a basis for the Photoglob Zürich’s photochrom no. 9936 (“Ragusa. Portico del palazzo dei rettori”).²⁶

The next day, October 23, the western side of the walls of Dubrovnik was photographed, first looking from south to north and the tower of Minčeta (inv. no. A 1647), and then from north to south—from the foot of Minčeta—towards the sea and fort Lovrjenac (inv. no. A 1648). The next three shots (originally inv. no. A 1649, A 1650 and A 1651; the autochromes have not been preserved) are missing from the list, so unfortunately, we can’t even guess what motifs they might have contained, and from the next preserved one we see that Brunhes and Léon are already on the Ombla river taking photographs of Rožat (inv. no. A 1652). The road from the city to the Ombla river was photographed three times. In the first shot we can see the Church of the Holy Spirit in Komolac (inv. no. 1653), in the second one of the numerous local chapels (inv. no. A 1654),²⁷ while the third is a view of the right bank of the river with the church of the Assumption of the Virgin Mary in Rožat in the background (inv. no. 1655). Subsequently, from the opposite bank of Ombla river Léon also took photo with a view of both churches of Rožat: the Church of the Visitation of the Virgin Mary and the Church of the Assumption (inv. no. A 1656).

The two images that follow are again missing from the catalog (original inv. no. A 1657 and A 1658), and shortly afterwards Léon photographed “natural vegetation: stone with lichens in two colors” in the same area (inv. no. A 1659) and “olive grove with overturned soil” in which cypress, carob and fig trees are visible (inv. no. A 1660). Upon reaching the Ombla spring, the following three shots were taken: the chapel of the Annunciation near the mill (inv. no. A 1661), “view of Rožat leaving the mill at Ombla” (inv. no.

26 Cf. “Ragusa,” no. 7 (Ragusa, the Rettori Palace portico, Dalmatia, Austro-Hungary).

27 The first of three motifs from the area of today’s Republic of Croatia that were exhibited in 1981 in the Ethnographic Museum at the exhibition *Naši ljudi i krajevi* (cf. Lazarević and Petrić, *Naši ljudi i krajevi*, 33, cat. no. 62). This photograph is also reproduced in the catalog, and it should be noted that the reproductions of all motifs in the catalog are printed in mirror image. (cf. Lazarević and Petrić, *Naši ljudi i krajevi*, 35).

A 1662) and, from an ethnographic point of view, a particularly valuable photograph of two girls in folk costumes deseeding and eating pomegranates (inv. no. A 1663).²⁸

On the way back to Dubrovnik, the geographer and photographer visited the villa of Antun Sorkočević (Skala), from the end of the 16th century, in Rijeka Dubrovačka. They took four photos in it. In the vertically oriented frame of the first shot from the southeast, the “four-cornered tower” (La tour quadrangulaire) and the eastern loggia are captured, and in the background the bell tower of the Franciscan Church of the Visitation of Mary in Rožat is visible (inv. no. A 1665). Brunhes and Léon were particularly interested in the garden area with paths and pergolas, which, presumably, they wanted to record for comparison with the gardens of the Kahn’s estate in Boulogne (inv. no. A 1666 and A 1667). The last shot from Sorkočević’s villa shows wall paintings of mythological-arcadian content from the end of the 17th or beginning of the 18th century in the western loggia (inv. no. A 1668). It is not at all surprising that the most luxurious example of wall painting in the Dubrovnik area attracted the attention of the French duo, and thanks to the ability of autochrome to reproduce the scene in natural colors, today we have a very valuable document about the appearance and condition of the paintings at the beginning of the last century. *The Allegory of Autumn* and *The Judgment of Paris* painted on the eastern wall are clearly visible in the Léon’s autochrome, as well as the paintings on the southern (longitudinal) wall of the loggia, which are very damaged today, but still fully preserved in 1912: *The death of Adonis*, *Hercules at the Crossroads*, and *Venus and Mars*.²⁹

The last photo of that day, titled “View of indentations, general Mediterranean type”, was taken on the way back to Dubrovnik (inv. no. A 1669). Just like the autochrome taken in the Rector’s palace (inv. no. A 1646), this view is very similar to the Photoglob Zürich’s photochrom. Léon’s image was taken from almost identical point of view as the photograph used as a basis for the Photoglob Zürich’s photomechanical print no. 9931 (“Ragusa. Bellavista”).³⁰

The next day, October 24, the French duo headed back to Bosnia. However, on the way to Konjic, they took another portrait photo of the “Dubrovnik cycle”—two women from around the city in traditional folk costumes (inv. no. A 1689). It was this photograph—unfortunately horizontally flipped like all other reproductions—that was used on the cover of the catalog of the *Naši ljudi i krajevi* (*Our people and regions*) exhibition, where it was

28 This is the second of three motifs presented to the Croatian public at the exhibition *Naši ljudi i krajevi* (cf. Lazarević and Petrić, *Naši ljudi i krajevi*, 34, cat. no. 63).

29 The present state of the wall paintings as a comparison with Léon’s autochromes can be seen in Šulić, “Tri faze zidnih slika,” 31-40.

30 Cf. “Ragusa,” no. 14 (Ragusa, Bella Vista, Dalmatia, Austro-Hungary).

displayed as the last of the three motifs from the area of today’s Republic of Croatia presented to the public on that occasion.³¹

Regardless of the fact that Brunhes and Léon never returned to the territory of today’s Croatia, there is another autochrome in the *Archives* that mentions a Croatian name. Just like the photo of the “Little Shepherd (Croatian Catholic) by the road” taken in Buna near Mostar, this one also shows Croats from Bosnia and Herzegovina, and it was taken at the very end of the “Bosnian campaign”, on October 27, 1912, in Bosanski Brod. On that damaged and broken autochrome, “two Croats in furry hats (Catholics) in front of the fence” were taken (inv. no. A 1750).

VI

It is known that Kahn’s estate in Boulogne-Billancourt was visited by numerous visitors during his lifetime, who were shown autochromes and films as part of lectures on various topics. Among the intellectuals and politicians of the time, the Indian Nobel laureate poet Rabīndranāth Tagore (1861–1941), the English writer Rudyard Kipling (1865–1936) and the future French president Vincent Auriol (1884–1966) were present, and, according to the meeting minutes, 833 screenings were held from 1913 to 1930.³² Among the numerous portraits of diplomats, scholars, soldiers and spiritual leaders, on preserved autochromes we were able to recognize two prominent Croatian politicians: Ante Trumbić (1864–1938) and Lujo Vojnović (1864–1951). Both of them were photographed by Auguste Léon in the photographic studio on Kahn’s estate, first Vojnović, and nine months later Trumbić.

Croatian writer and publicist Lujo Vojnović visited Boulogne on May 26, 1918 as part of a delegation from the Embassy of the Kingdom of Serbia in Paris (inv. no. A 14104), together with ambassador Milenko Vesnić (inv. no. A 14113). Trumbić, on the other hand, came to visit Kahn’s estate as the Minister of Foreign Affairs of the Kingdom of SHS on January 25, 1919, during the Paris Peace Conference, and two of his photographic portraits have been preserved in the *Archives of the Planet* (inv. no. A 15152 and A 74809).

VII

Although the military photographer Josip Otokar Fleischlinger (1876–1957) photographed Zagreb and its inhabitants on autochrome plates a little before Brunhes and Léon came to Croatia (around 1910),³³ only a few

31 Cf. Lazarević and Petrić, *Naši ljudi i krajevi*, 34, cat. no. 64.

32 Castro, “Les ‘Archives de la Planète’,” 890-891.

33 Preserved in the Zagreb city museum (inv. no. MGZ-fot-2793, 2794, 2795 and 2796).

Croatian amateur photographers such as Rudolf Zikmundowski (1874–?) or Vladimir Guteša (1888–1960) used this photographic process in their work (around 1913).³⁴ Therefore, in the corpus of Croatian photography from the time before 1912, not a single unit similar to the “Dubrovnik campaign” from the *Archives of the Planet* has been preserved, just as no portraits like the one of Vojnović or Trumbić have been found. For this reason, we can rightly consider the three mentioned portrait photographs as the first photographic portraits of prominent Croatian personalities in color, while a series of 22 autochromes taken in the Dubrovnik area is the only so far known “cycle” of Croatian motifs in natural colors.

At last, it should be pointed out that until recently these motifs, integrated into wholes according to the nowadays non-existent states (first Austria-Hungary, and then Yugoslavia), were not separately described or mentioned in publications about the *Archives of the Planet*,³⁵ and at the exhibition held in Zagreb in 1981 only three photographs were shown.³⁶ Thanks to the systematically conducted digitization process—which began in 2006 and was mostly completed in 2016—all the autochromes were processed, indexed and made available in open access, so the motifs taken in the territory of today’s Republic of Croatia became visible and today we have the opportunity to see them here in the context of the time of their creation and all the splendor of the natural color that the autochrome process faithfully transmitted to our days.

34 Preserved in the Museum of Arts and Crafts in Zagreb (inv. no. MU0-7332/1-6; MU0-7817).

35 Cf. Beausoleil, *Panorama des Collection*, 22. In the brochure, among the photographed cities of the former Yugoslavia, are listed “Banja Luka, Bitola, Cetinje, Jajce, Krusevac, Mostar, Ohrid, Prizren, Sarajevo i Skopje”.

36 Lazarević and Petrić, *Naši ljudi i krajevi*, 33–35.

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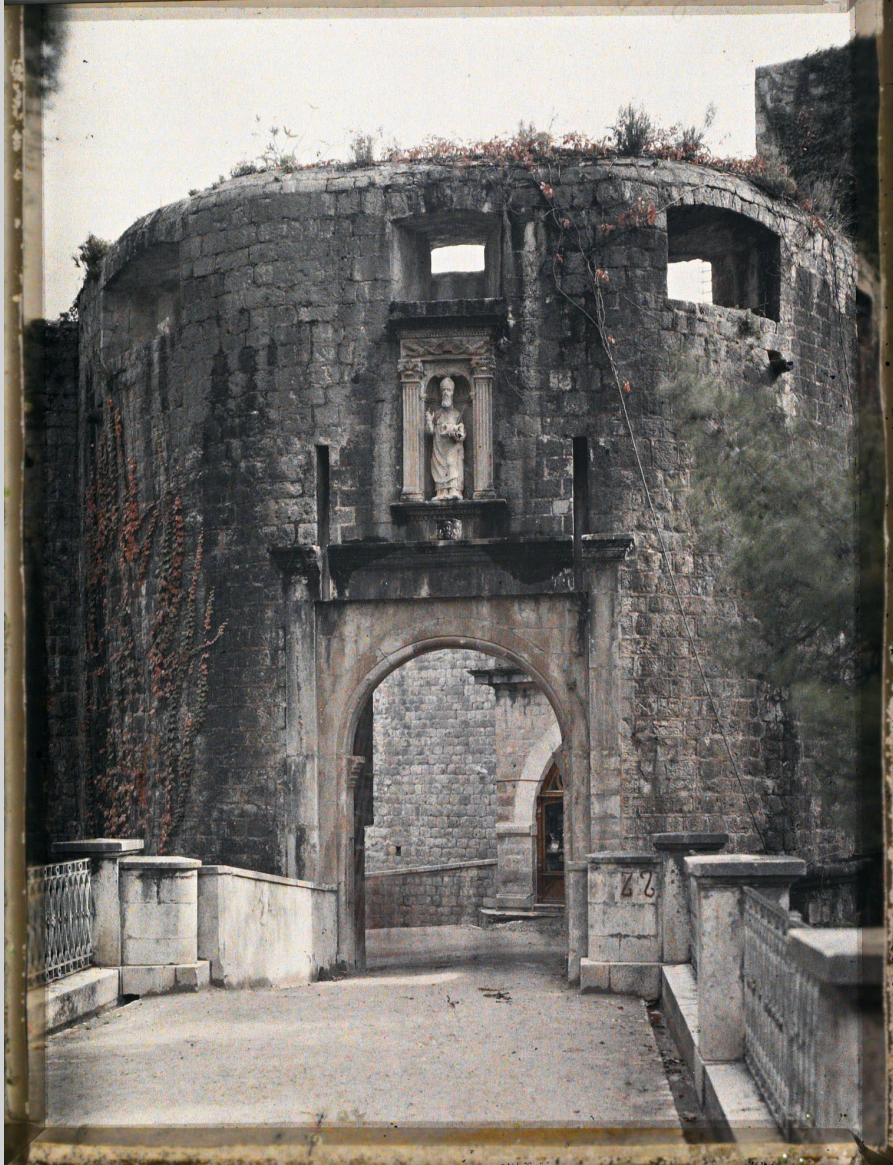
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1. Auguste Léon, *Raguse, Porte*, 22 October 1912. Autochrome, 12 x 9 cm
Département des Hauts-de-Seine, Musée Albert-Kahn (A 1642)
2. Auguste Léon, *Raguse, Colonnade*, 22 October 1912. Autochrome, 12 x 9 cm
Département des Hauts-de-Seine, Musée Albert-Kahn (A 1646)
3. Auguste Léon, *Raguse, Anciennes fortifications*, 23 October 1912. Autochrome, 9 x 12 cm
Département des Hauts-de-Seine, Musée Albert-Kahn (A 1648)
4. Auguste Léon, *Raguse, Femmes mangeant des grenades*, 23 October 1912. Autochrome, 9 x 12 cm
Département des Hauts-de-Seine, Musée Albert-Kahn (A 1663)
5. Auguste Léon, *Raguse, L'atrium*, 23 October 1912. Autochrome, 9 x 12 cm
Département des Hauts-de-Seine, Musée Albert-Kahn (A 1668)
6. Auguste Léon, *Raguse, En rentrant à Raguse: vue des identations, type général méditerranéen*, 23 October 1912. Autochrome, 9 x 12 cm
Département des Hauts-de-Seine, Musée Albert-Kahn (A 1669)
7. Auguste Léon, *Raguse, Femmes de Raguse en costume local*, 23 October 1912. Autochrome, 12 x 9 cm
Département des Hauts-de-Seine, Musée Albert-Kahn (A 1689)
8. Auguste Léon, *France, Boulogne, Portraits, Mr Ante Trumbitch, Ministre des Affaires Étrangères du Royaume des Serbes*, 25 January 1919. Autochrome, 12 x 9 cm
Département des Hauts-de-Seine, Musée Albert-Kahn (A 15152)

AUT. - HONG. - DALMATIE • A1642



[1]

AUT. - HONG. - DALMATIE • A1646



[2]



[3]



[5]



[4]



[6]

AUT. - HONG. - DALMATIE • A1689



[7]



A15152 • ANGE TRUMBITCH

[8]