

bulletin

Finance & Photography

2021

eabh (The European Association for
Banking and Financial History e.V.)

Marko Stojanović

Jurist, banker and photographer

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Marko Stojanović (Serbian: Марко Стојановић) was the most influential legal representative of the Privileged National Bank of the Kingdom of Serbia (now the National Bank of Serbia) and its Vice Governor. He was a renowned Belgrade lawyer, public official, philanthropist, as well as a passionate amateur photographer whose photographs bear witnesses to his time. They paint a broad social picture of Serbia after several decades of armed strife and fraught diplomacy in a country that had recently been liberated from the Ottoman Empire, having regained its independence at the Berlin Congress on 13 July 1878. Stojanović's camera captured the magnificent palaces in the capital, modelled on those in Vienna and Pest and built by the wealthy merchant elite, as well as mud and straw hovels in poor and undeveloped boroughs on the outskirts of the city, erected by poverty-stricken residents, or by even poorer newcomers from rural areas and neighbouring countries. With an ethnological and anthropological zeal and an equal measure of interest, Stojanović took photographs of urban gentlemen in expensive tailcoats, ladies in gowns tailored in the latest European fashion, successful businessmen, political and military officials, but he also photographed market sellers, destitute beggars and tattered vagabonds. His photographs feature elegant coaches as well as rickety ox carts. His lens is witness to grandiose public celebrations and small, family festivities. By an interplay of circumstances together with the growing number of photography aficionados and researchers keen to study early Serbian photography, his substantial photographic opus is now held by the digital archives at the National Bank of Serbia.

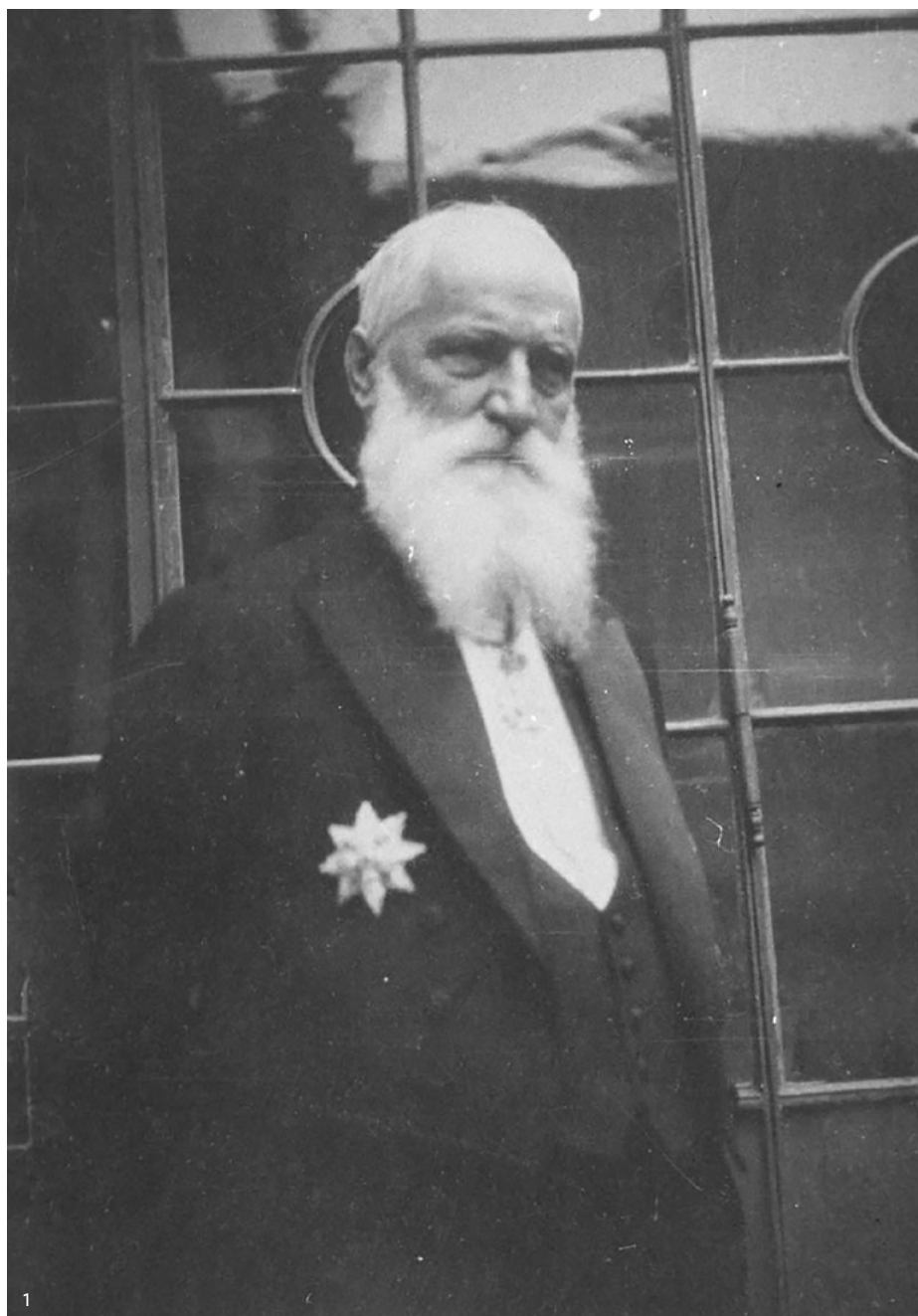
Biography

Marko Stojanović was born in April 1844¹ in Šabac, a small town on the River Sava, in the northwest of the

Principality of Serbia, on the border with the Austrian Empire. In his hometown, he acquired a primary school education, and later graduated from the grammar school in Belgrade. While at school, he supported himself by serving in the houses of Uzun Mirko, a renowned leader of the First Serbian Uprising (1804–1813), and General Kosta Protić, the future regent to the under-age Serbian Prince Milan Obrenović (Prince: 1868–1882, and later King: 1882–1889). After finishing at the grammar school, he graduated with honours in Law at the Higher School of Belgrade, the forerunner of Belgrade University.²

He worked briefly in public administration. He was a clerk at the Office of Budgetary Supervision (*Glavna kontrola*) in Belgrade, the highest institution for supervising government accounts and budget spending, as well as a court clerk in Loznica, western Serbia. Soon, he was hired as an intern with the lawyer Josif Mijović, and from 1870 he established a legal practice on his own—remaining true to this profession until his death on 21 September 1923.³ At the time when Stojanović chose to become a lawyer, there were only twenty-five lawyers in the Principality of Serbia, and of those only ten in Belgrade (1868).⁴

Having shown himself to be an excellent jurist, Stojanović became a legal advisor and proxy to King Milan. However, since he could be critical of the ruling dynasty (and rightfully so, given the absolutist tendencies of the dynasty's rulers), Milan's son King Aleksandar (1889–1903) revoked his right to legal representation.⁵ Stojanović revealed his patriotism, and courage, through his attitude to the dynasties. Serbia's domestic politics had been wracked by dynastic struggles throughout the 19th century. The conflict between the progenitors of two national dynasties, Karađorđe Petrović (the Karađorđević dynasty)



1. Marko Stojanović (1844–1923), photo by Isaak Levi

and Miloš Obrenović (the Obrenović dynasty), who had been the leaders of the Serbian revolution (1804–1815), had resulted in crude and violent changes for the throne. The last coup, in which King Aleksandar was dethroned and brutally murdered (the May Coup, 1903), put an end to the Obrenović dynasty, and a new dynasty assumed the throne—the Karađorđevićs—who sought to erase the memory of their predecessors. In these circumstances, and with national reconciliation in mind, Stojanović proposed that a joint monument be erected to commemorate both Miloš and Karađorđe in a brochure entitled *Data and reasons for a monument to Đorđe and Miloš* dated 1904.⁶

A masterful orator and an outstanding lawyer, Stojanović was one of the lawyer in the most famous probate proceedings in Serbian history to date. One of the most renowned and richest Serbian tradesmen, Ilija M. Kolarac (1800–1878), had left all of his possessions to his country and the Serbian people for education purposes and social progress in his last will and testament. However, his indirect heirs (he had no direct ones) launched a court case in an attempt to dispute Kolarac's last will. In the court proceedings, that ran between 1879 and 1880, Stojanović succeeded in defending the testator's intention to establish a foundation for the benefit of the Serbian people, and his success in defending this legacy earned him special renown among lawyers and the respect of not only his contemporaries, but of later generations as well.⁷

Over decades, Stojanović served as a legal advisor to the Austro-Hungarian consulate in Serbia and represented the real estate-related interests of its citizens. There are newspaper records of him acting as a legal representative of a Pest-based *Šilka* company in a litigation from 1888 over debts of the Serbian Agricultural Society. A year earlier, Stojanović represented a Mr Klajn, an entrepreneur who offered to the Belgrade municipality a concession for the construction of the first tramcar in Belgrade (which was declined).⁸

In addition to being a lawyer, a profession that allowed him to earn enough to cover his basic existential needs, Stojanović did not shy away from activities in the public sphere. From October 1878 onwards, he was on the board of the legal commission tasked with composing a draft law on legal representatives.⁹ He joined the Progressive Party at its formation in 1881¹⁰ and, as its member, he later became one of the core members of the Constitutional Board, which was tasked with drafting a democratic constitution in 1888 (as of 2 January 1889). While on the Board, Stojanović worked commendably, and his contribution to the draft election law stands out.¹¹

Some of Stojanović's engagements can be characterised as 'national work', in accordance with the social

ethics that contributed to the development of the national state in the late 19th and early 20th century. Among many other initiatives, he was a founder of the St Sava Society and a member of its Governing Board. The Society was established in 1886 to support and protect the Serbian people in areas under the Ottoman rule, notably in South Serbia (Old Serbia, i.e. the territory of Kosovo and Metohija, and Macedonia along the River Vardar), as well as to support the efforts to unify these parts within the Kingdom of Serbia.¹²

Locally, Stojanović performed a number of duties and functions. For many years he was a councillor in the assembly of the Belgrade municipality, where he conducted many activities, including the drafting of the municipal budget proposal, and in 1882 he was elected as a member of the court of the Belgrade municipality. He was a member of several expert committees which the municipality hired to analyse the consequences of unfavourable contracts about electrification, street paving and introduction of tramcars.¹³

Stojanović was also either a member, or a board member, of several public organisations. Worthy of note is his engagement in the management of the sports organisation called the Society for Gymnastics and Fighting, but he also served on the boards of the Kolarac Foundation and the Foundation of Nikola Spasić, on the Supreme Council of the Serbian Orthodox Church, and on the Council of the Foundations with the Ministry of Education, to name but a few.¹⁴

Through his engagement with the National Bank, Stojanović gave his most important contribution to the world of business. As a legal advisor, he participated in the preparations and the establishment of the Privileged National Bank of the Kingdom of Serbia in 1884, the first central bank in the modern Serbian state, and served in its management until the end of his life. Along with the most significant representatives of the Belgrade and Serbian business and financial elite, he was a member of the National Bank's Governing Board for almost four decades, as well as acting as the Bank's legal representative. He was twice elected as Vice Governor (1890–1902 and 1912–1923), at the time when his close friend and associate George Weifert was the Governor, a man widely held to have been the most renowned governor of the Serbian and Yugoslav central bank (1890–1902, 1912–1926).¹⁵

Together with Weifert, members of the management and other experts, Stojanović helped to establish the legal foundations of the National Bank, and composed a number of proposals for statutes, rulebooks and other internal acts. His versatility left a deep trace and a copious collection of his handwritten documents are held in the

archive funds of the National Bank: minutes from management meetings, points of action from shareholder conferences, as well as everyday correspondence. To quote his contemporaries: 'every relevant letter, every law, every amendment, every Statute and regulation could not be written or issued without Mr Marko composing them himself or taking an active part in the drafting'.¹⁶

With such an approach, Stojanović gave an immeasurable contribution to the efforts to sever Serbia from the 'oriental way of banking'¹⁷ by introducing paper banknotes and defining acceptable interest rates to prevent usury. He was one of the key persons involved in rescuing the property of the National Bank in World War I, when it had to be transported via Niš, Kruševac, Skopje and Thessalonica to Marseille in France, where it was kept for three years. Mata Jovanović, a member of the Supervisory Board, wrote in his memoirs that upon hearing about the Austro-Hungarian ultimatum to Serbia, which preceded the war (28 July 1914), members of the Governing Board realised that the contents of the vault had to be moved, and they all 'turned their eyes to Marko Stojanović', silently asking him what to do in these difficult circumstances. After the war, and although in his seventies, he was engaged in expanding the central bank's activities throughout the entire Yugoslav territory, liquidating the operations of the Austro-Hungarian bank, exchanging the currencies and aligning the monetary system.¹⁸

At Stojanović's initiative, the National Bank set up a fund for supporting agricultural literature, the aim of which was to educate farmers to switch from extensive to intensive production. This was particularly important for a country where farmers accounted for more than 80% of its population.¹⁹

A report by the Governing Board, composed soon after Stojanović's demise, shows how great was the contribution which Stojanović gave to the development of the National Bank. The report says: 'It is safe to say that the life of the National Bank is the life of Mr Marko, because no one spent more time at the bank, and no one worked harder at the bank's affairs and did more for the Bank than Mr Marko'.²⁰

Besides his work at the National Bank, Stojanović also participated in the establishment or activities of other financial institutions, such as the Monopoly Administration, Belgrade Credit Bureau and the Belgrade Cooperative.²¹

Marko Stojanović wrote and published at least twenty papers, including debates, articles, interpretations of regulations, papers on judicial practice, etc., which he regarded very highly.²² He had a pronounced philanthropic *trait* and a sense of what the community needed. He carried out activities to help others with financial contributions,

gifts and engagement in various charity organisations. He was a member of the Association for Assistance and Education of Orphans in Belgrade, and he frequently gave alms to the Belgrade poor.²³ He was a member of the Maternity Association, a society that provided assistance to mothers.²⁴ In 1913, he initiated the formation of the St George Serbian National Disability Fund, a humanitarian organisation for aiding veterans of the Balkan Wars (1912–1913) and their families, widows and orphans.²⁵ Sadly, the Fund's activities, which were endorsed by renowned businessmen, as well as scientific and cultural personages, were abruptly stopped the very next year by the outbreak of World War I. Meanwhile, Stojanović gave financial assistance to the Main Board for helping debtors and victims of the war in 1915.²⁶ When the fighting ended, and Stojanović returned to the liberated country, he invested a good deal of energy in renewing the activities of the Disability Fund and organising wider humanitarian campaigns; in early 1920, he presented 500 pairs of socks to the disabled in Belgrade. Some of the socks were made, and some were collected by his wife and daughters. Such a gesture was commended not only by the House of the Disabled, but also by the ministers of social policy, defence and the navy.²⁷

In addition to aiding the needy and the poor, Stojanović also sought to promote education. In 1903, he gave a financial contribution to the Metropolitanate of Raška and Prizren, seated in Priština, for the purpose of constructing a school in the Gračanica Monastery, which at the time was part of the Ottoman Empire. He also gave books to many libraries, such as the National Library and the Library of St Sava's boarding school.²⁸ Being a great *connoisseur* of his native tongue and an advocate for the preservation of language culture and style, in 1914 he set up a fund at the University of Belgrade, for awarding works in the Serbian language and the private international law, and after his death the National Bank allocated assets for this foundation.²⁹

Finally, when extending aid, Stojanović did not look to his local or even national surroundings only, but beyond that as well. Thus, after the devastating earthquake in Constantinople on 10 July 1894, Stojanović was appointed to the Mediation Board for collecting aid for the residents of the inflicted city; he worked hard and was very dedicated to his duties on the Board.³⁰

For his activities and devotion, Marko Stojanović earned some forms of gratitude of his home country. On the 16th anniversary of the Serbian Kingdom, on 6 March 1898, by King Aleksandar's decree, Stojanović received the Order of the White Eagle, 4th class, which was at the time the highest state order, presented to not more than 150 persons.³¹

A very interesting anecdote is associated with Stojanović. As a very busy lawyer, he had abundant international correspondence. On one occasion, most probably in 1879, he received a letter from Trieste, which was not handwritten but typed out on the typewriter, an invention that was modernized only ten years earlier, and whose industrial production by Remington had been launched in 1873. Stojanović was curious about this device and he soon ordered a Cyrillic typewriter from Italy, requesting a specific distribution of letters. However, when he typed out the first petitions in early 1880 and submitted them to the court, clerks did not know how to handle the petitions because the law prescribed that they should be submitted 'in writing'.³²

Stojanović was a typical representative of the Belgrade commercial elite whose members often established family ties with their business partners. With his wife Aspazija, who was the daughter of Panagiotis Papakostopoulos, a Greek emigrant, doctor, grammar school teacher and the translator of Homer's *Odyssey* into the Serbian language, Stojanović had six daughters. Five of them, who lived to maturity, were married to members of prestigious Belgrade families. One daughter married the son of Jovan Ristić, a renowned statesman and diplomat who represented Serbia at the Berlin Congress of 1878. He confirmed his status as a wealthy representative of the upper class by building a house in Knez Mihailova St. which, then as now, was the central and most representative part of the Serbian capital.³³

Marko Stojanović was also significant for the National Bank and its history because he preserved the earliest archives of the bank. The oldest archives of the National Bank have obviously not been preserved in their original order and volume as they were in all likelihood destroyed in World War I. What has been preserved to date are in fact Stojanović's business archives containing some of the oldest and most significant documents and artefacts. For that reason, the reading room of the National Bank of Serbia's Archives was named after Marko Stojanović in 2009.

Photographical opus

In 1977 Professor Branibor Debeljković (1916–2003), photographer-artist, pedagogue, researcher and historian of photography, portrayed the development of photography

in Serbia in the catalogue to the exhibition, *Old Serbian Photography*.³⁴ In it, he drew attention to the work of amateur photographer, Marko Stojanović. Debeljković came into possession of Stojanović's photographs in 1973 thanks to Marko's devoted daughter, Olga Marinković, who had arranged her father's photographs into photo albums. Impressed by the author's work, Professor Debeljković felt that they would merit publishing in a monograph, but this idea would not be realised until 2008 through co-operation of the Professor's son, Dušan Debeljković and the National Bank of Serbia (B. Debeljković, *Belgrade and Belgradians at the End of 19th Century as Seen by Marko Stojanović*). As a sign of gratitude for financial assistance, the editor of the monograph presented around 500 digital copies of Marko Stojanović's photographs to the National Bank's Archives.³⁵

It seems probable that Stojanović began experimenting with photography in the 1890s guided by Anastas Jovanović, the father of Serbian photography;³⁶ he would prove to be a master photographer. On 1 June 1901, the first Serbian exhibition of amateur photographers was held in the *Građanska kasina* club in Belgrade, where around 140 amateurs exhibited their works. Stojanović's photographs were exhibited under a summary catalogue title: *Various Photographs from the*

Lives of People, Groups and Animals. In the review published in the prestigious journal *Srpski književni glasnik* (*Serbian Literary Herald*) by the renowned critic Pavle Popović (under the pseudonym Rhacusinus), Stojanović's studies of the head, portraits and figures were ranked among the best: 'Stojanović presents a rich collection of portraits and figures of Belgrade personalities, interesting types, humorous faces and groups', and his shots often represent 'frozen moments' of movement and action. The author skilfully chooses the time of photographing, his subjects are not artificial or posed, and some of his portraits are genuine masterpieces.³⁷ As later scientific critique will confirm, Stojanović's work stood out because it was true to life and without the restraint typical of artificial or 'arranged' poses.³⁸

The photographs of Marko Stojanović not only drew the attention of his contemporaries, when they were occasionally published in illustrated Serbian journals,³⁹ but have stood the test of time. Over recent decades his works have either featured in or have been the

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sole subject of exhibitions (B. Debeljković 1977; Jerković and S. Ilić 2009). The latest exhibition, dedicated entirely to the work of Marko Stojanović, presented the author as a natural and relaxed photographer, much like the characters he photographed, whose photographs offer a good record of the transformation of Belgrade at the end of the 19th and beginning of the 20th century, and the people who lived and worked in it.⁴⁰

The National Bank and its people are one of the several themes that gained Stojanović's attention. Thus Stojanović photographed the house of Hrisante Kumanudi where the Privileged National Bank of the Kingdom of Serbia was set up in 1884, and the magnificent neo-renaissance palace of the National Bank constructed in 1890. This often serves as the vantage point to record events in the street. His subjects are diverse: the blacksmith whose portrait was the basis for the design of the 1905 20-dinar banknote in gold; Governor Weifert on different occasions; Mata Jovanović, a colleague from the National Bank's Supervisory Board, together with whom he made a key contribution to saving the property of the National Bank in World War I.

His work includes panoramic cityscapes, and photographs of streets and buildings, but people were more important still, and portrait photography in particular.

He had a good sense of the opportune moment to capture significant personalities at certain events, especially when photographing senior foreign and domestic state dignitaries. He photographed the Austro-Hungarian Archduke, Franz Ferdinand, during his incognito visit to Belgrade, and the Serbian King Aleksandar Obrenović and his father Milan, then commander of the active army at a ceremony, and he photographed a visit of the Montenegrin Prince Nikola Petrović to Belgrade in 1896, and the procession at the wedding of Draga Mašin and Aleksandar Obrenović in 1900. After the change of dynasty, he immortalised the coming of King Petar Karađorđević to Serbia in 1903 and his coronation in 1904.

Being socially engaged, educated and recognized among his contemporaries, Stojanović captured a range of personalities taking active part in public, political and cultural life of Belgrade and Serbia. A particular attraction comes from the fact that they were often photographed unofficially and at ease, on a promenade, at a tavern table, or in private conversations. Prime ministers (Jovan Ristić,

Nikola Hristić, Nikola Pašić, Sava Grujić, Vladan Đorđević, Ljubomir Stojanović), ministers, domestic and foreign members of parliament, generals, state counsellors are pictured both at work and at leisure. Stojanović's characters convey the tragic dynastic division of the Serbian society—his eye focuses on General Dimitrije Cincar-Marković, Aleksandar Obrenović's last prime minister and commander of the royal guard, General Aleksandar Konstantinović, as well as politician Đorđe Genčić, one of the key organisers of the plot and assassination of this King.

His lens capture some of the most important names of the Serbian scientific, artistic and cultural elite: professors of the Belgrade University, the geographer Jovan Cvijić, the historian Ljubomir Kovačević, the chemist Marko T. Leko, the doctor and founder of the Belgrade Faculty of Medicine Milan Jovanović Batut, the sculptor Đorđe Jovanović (who poses with the just completed bust of prime minister V. Đorđević), the painters Sava Todorović and Nikola

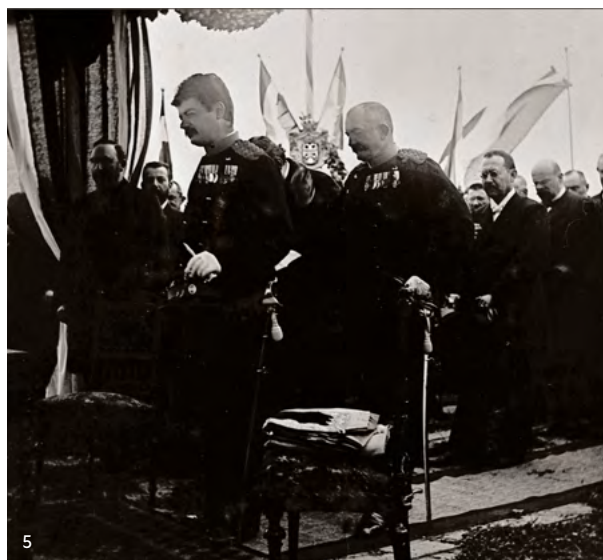
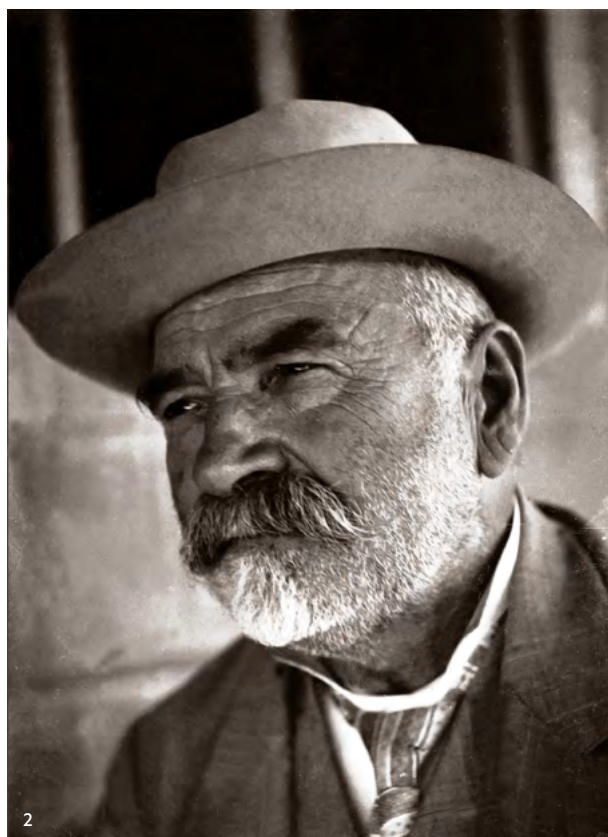
Milojević, the first Serbian photographer Anastas Jovanović and his son, the renowned Viennese architect Konstantin Jovanović, the architect Mile Atonović, the historian, politician and 'man of the court' Čedomilj Mijatović, the writers Milan Đ. Milićević and Milovan Glišić, the National Museum manager Mihailo Valtrović, the writer and National Library manager Dragiša Stanojević,

the minister, diplomat and literary critic Živojin Balugdžić, and many others.

Being close to Belgrade business circles and supportive of the concept of endowments, he also immortalised people, mostly merchants and early industrialists, who bequeathed their wealth to the Kingdom of Serbia: Luka Čelović, the greatest benefactor of the Belgrade University, Aleksa Krsmanović, who bequeathed his entire property to the state for patriotic goals, Rista Milenković, a Belgrade merchant and man of private means whose wife Persida built the Vavedenje Monastery on Topčider Hill, after his death, Nikola Spasić, a great benefactor whose legacy was used, among other things, to build the Zvezdara City Hospital.

Stojanović had particular respect towards the city where he lived and whose development he witnessed and felt. The process of Europeanisation of Belgrade civil society began in 1841, when the city became the capital of the Principality of Serbia. Belgrade started to grow and change its urban appearance. From a small

Marko Stojanović photographs offer a good record of the transformation of Belgrade at the end of the 19th and beginning of the 20th century, and the people who lived and worked in it.



- 2. Mata Jovanović (1848–1933), member of the National Bank's Supervisory Board
- 3. Blacksmith whose portrait was the basis for the design of the 20-dinar banknote from 1905
- 4. Franz Ferdinand, heir presumptive to the throne of Austria-Hungary, in Belgrade
- 5. King Aleksandar Obrenović and former King Milan Obrenović



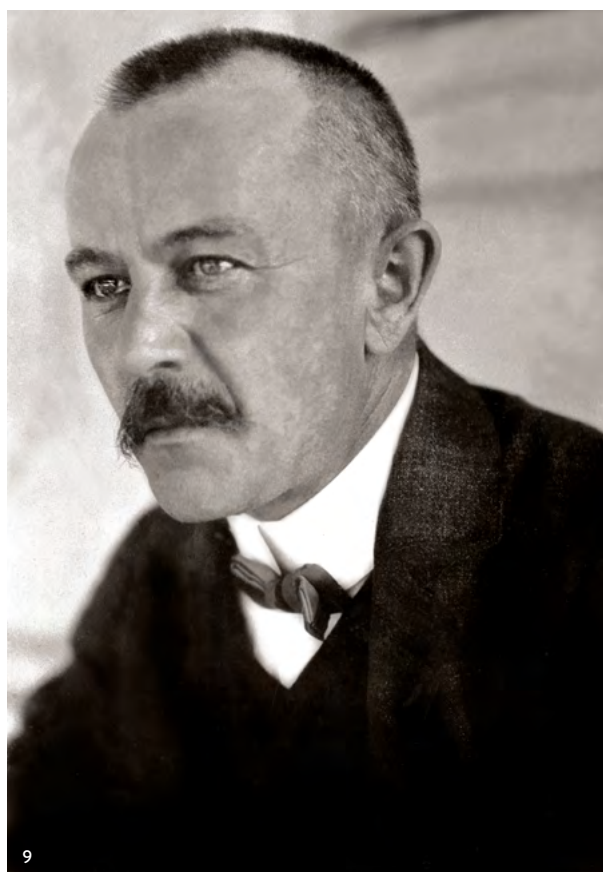
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- 6. Coronation of King Petar Karadorđević, Cathedral Church, Belgrade, 1904
- 7. A city wedding
- 8. City ladies
- 9. Jovan Cvijić (1865–1927), the most renowned Serbian geographer



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- 10. Boza seller
- 11. Pepper vendors at the market
- 12. A police scribe buying eggs



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eaah bulletin

13. A girl on the pavement



14



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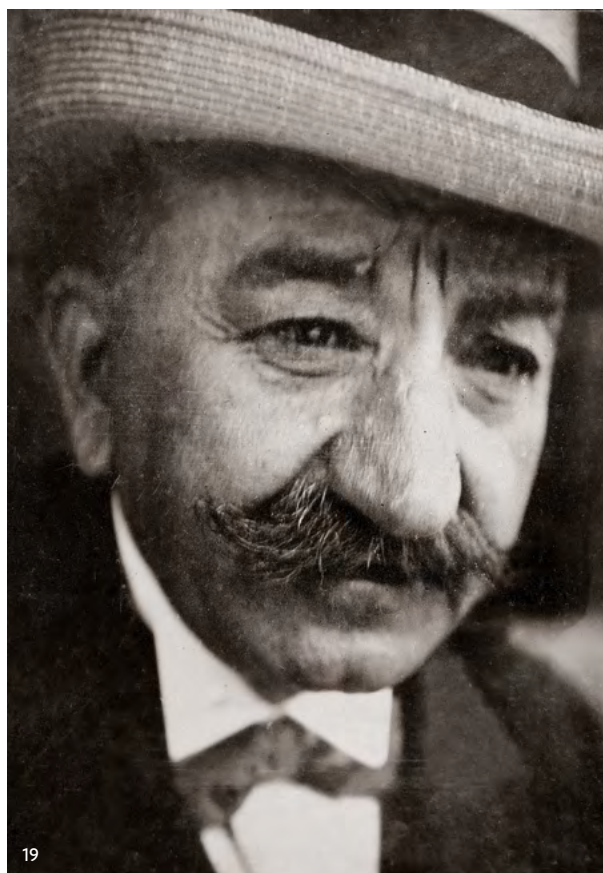


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- 14. A tramcar accident
- 15. M. Stojanović's daughters and wife on the balcony
- 16. Knez Mihailova Street
- 17. George Weifert (right), Governor of the National Bank



18. A Belgrade merchant with his wife

19. Luka Čelović (1854-1929), a well-known Serbian merchant and endower

20. Belgrade's commercial elite



21. The Romani selling geese
22. Firewood transport

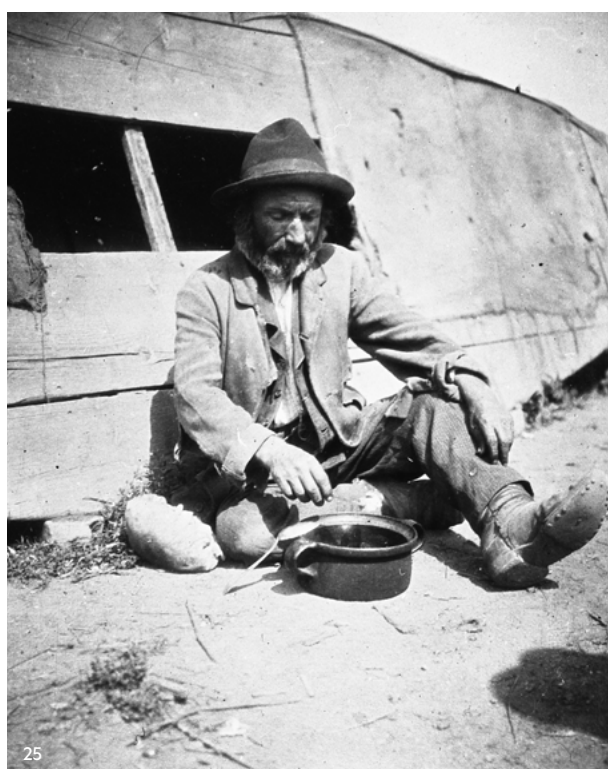


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23. Boys from a poor Romani suburb



24. A makeshift seesaw



25. A Danube fisherman having lunch
26. Opening of the Military Museum, Kalemegdan, 1904
27. The River Sava flooding the Karadordeva Street



28

28. M. Stojanović's grandchildren



29. M. Stojanović's daughter Olga with her friend, holding a spit with a roasted lamb on it



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30. Olga, daughter of M. Stojanović

Stojanović's opus reveals a modest artist who photographed out of pleasure, without aspiring to create pieces of art. It is precisely in this way that he created not only exceptional photographs but also genuine documents offering a glimpse into the general character of an epoch, often invisible to the eye of a contemporary.

Balkan-Oriental town, by end-19th century it had grown into a middle-sized European city with buildings and palaces built in the neo-classical, neo-renaissance and other eclectic styles. City infrastructure was regulated through the expansion of the water supply network and introduction of the sewage system, regulation, marking and paving of streets, start of electrification of the city (1893), introduction of tramcars (electric tramcars as of 1894), etc. Through his lens, Stojanović follows the changes and transformations of the city and its inhabitants. He chronicled the new city dynamics embodied in a moving tramcar, but also a new type of accidents, such as a tramcar overturned in Cara Dušana St. He photographs railway tracks, well-paved streets, electrical street light, and even a truck refurbished as a means of transport for holiday-goers. He captures changes in clothing, and in the rhythm and manner of life. Perceiving the European in Belgrade, he chronicled ladies in refined clothes, elegant high-collared long dresses, often adorned with lace and embroidery, with voluminous hats rich in feathers or floral ornaments, and elegant parasols; a bride in a modern wedding dress; city gentlemen in formal tailcoats and shiny top hats, holding ever more indispensable walking sticks with richly ornamented handles and furled umbrellas.

Though an advocate of modernization and Europeanization, Marko Stojanović does not flee reality, but also captures the different side of Belgrade and other towns he visited. With equal passion, he records ordinary, 'small' people and people of the *mahala* (poor city quarters). A few streets away from modern Belgrade edifices and elegantly clad ladies, he photographs people who worked hard to earn their bread, labourers, sellers of *boza* (a drink made from boiled extract of corn flour) or vendors at the Grand

Market. Stojanović's eye catches haulers in horse-drawn carts and porters, newspaper carriers, street vendors of geese, eggs and peppers, fishermen, woodcutters awaiting orders to cut wood with hand saws, the Roma with bundles hung over their shoulders, gold washers...

Stojanović does not refrain from photographing the 'darker' side of the city either—its homeless, poor, thin and ragged children photographed in front of a ramshackle hut made of rickety planks, with a caved-in roof—the newest arrivals to the city, whose faces reflect uncertainty. He captures a prisoner in heavy shackles (King Milan's attempted assassin), but also the police clerk with gendarmes, and he is also the first to take photographs inside of a prison (1909). He notices a beggar near the *Srpska krana* tavern, and children on an improvised see-saw and playing leapfrog. Stojanović's attention is drawn by a transport of imprisoned Turkish soldiers and Turkish weapons after the First Balkan War in 1912, a Serbian army camp, a military kitchen and the parade of newly procured military trucks, a third-class reservist standing guard.

Stojanović enjoyed taking photos of his close friends and in particular family members. His lens captures his wife and all six daughters on a beautiful glass-panelled balcony, his daughter Mara going off to her first ball, his youngest and dearest daughter Olga as a little girl before leaving to a fancy-dress party with her friends, and a roasting spit with freshly roasted mutton on it. His dedication to family continues with his grandchildren as well, children of his daughter Mara who was married to Mihailo, the son of Jovan Ristić, whom he photographs while playing in a woven basket, without knowing that it would be this grandson, Marko Ristić, who would become the father of Serbian surrealism.

Particularly significant are those of Stojanović's photographs which show buildings that are now gone. This is the case with the photo of the first building of the Military Museum in Kalemegdan, destroyed in World War I, which he took on the day of its opening, 22 September 1904.

In addition to photographs authored by Marko Stojanović, photographs of him have also been preserved. They were probably taken by a close friend, also a passionate photographer, the Belgrade merchant Isaak Levi. The two of them most probably acquired their cameras at the same time and their friendship continued until the end of their lives. According to available data, Stojanović used several types of camera—a stereo camera (9x13 cm), a plate camera (13x18 cm) and a detective camera, i.e. box-form plate camera which contained 12 plates (for 12 shots). This detective camera was his favourite and he held on to it throughout his life; his friend Levi frequently used it to take photos. Finally, Stojanović and Levi were among the precursors of Serbian collage photographs, some of which represent genuine studies in psychology.⁴¹

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All photographs: @ National Bank of Serbia Archives, Digital Archive (24)

Authors' profiles

Sonja Jerković graduated in history from the Faculty of Philosophy, University of Belgrade, where she took her PhD (2019) with a thesis on the National Bank of the Kingdom of Serbs, Croats and Slovenes/Yugoslavia 1918-1931. Between 1995–2005, she worked as an archivist in the Historical Archives of Belgrade, and from 2005 until present date she has been employed in the Archives of the National Bank of Serbia.

Saša Ilić graduated in history from the Faculty of Philosophy, University of Belgrade, where he also took his PhD (2018) with a thesis on foreign experts in the economy of Yugoslavia 1945–1950. Between 1996–2005 he worked as an archivist in the Archives of Yugoslavia and from 2005 until present date he has been employed in the Archives of the National Bank of Serbia (2006–2013 as Director). He is engaged in researching the social and economic history of Serbia, Yugoslavia and Europe in the 20th century. He has published a substantial number of scientific papers.

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- 1 As for the exact date of his birth, printed records mention 4 and 15 April 1844. It is possible that this discrepancy is due to the fact that the Julian calendar was in use in Serbia at the time (it was replaced by the Gregorian calendar in January 1919) and that the date was later changed because of this. Even so, it is evident that an error was made in one of the sources, because in the 19th century, the two calendars differed by 12 days, and at the start of the 20th century, by 13 days. This paper uses dates according to the new, Gregorian calendar in the main text, while citations from newspapers and documents include the original dates, that are used in those sources.
- 2 *Politika*, 22. 9. 1923, 4; *Vreme*, 22. 9. 1923, 5; *Pravda*, 22. 9. 1923, 1; Sonja Jerković, Saša Ilić, A Reflection of Reality: Exhibition of Photographs by Marko Stojanović, two-time Vice Governor of the National Bank (Exhibition Catalogue), Belgrade: National Bank of Serbia, 2009, 2, 4.
- 3 *Politika*, 22. 9. 1923, 4; *Vreme*, 22. 9. 1923, 5; *Pravda*, 22. 9. 1923, 1.
- 4 Kosta N. Hristić, *Zapisi starog Beograđanina* [Records of an Old Belgrader], Belgrade, 1989, 347.
- 5 S. Turlakov (ed.), *Memoari Vukašina J. Petrovića* [Memoirs of Vukašin J. Petrović], Belgrade, 2009, 19.
- 6 The monument (by sculptor Đorđe Jovanović), which Stojanović not only proposed, but also provided finances for, was placed on the square at the entrance to the most famous Belgrade park Kalemegdan in 1929, six years after Stojanović passed away. Meanwhile, the sculpture stood in his house for more than 20 years, because the municipality of Belgrade did not consent to publicly displaying it. *Vreme*, 24–25. 6. 1929, 9.

It so happened that after World War II, the monument was removed from the square to the Patriarchate of the Serbian Orthodox Church. Radoš Ljušić, *Angažovana istoriografija* [Engaged Historiography], Belgrade, 2004, 152–154.
- 7 *Pravda*, 27. 2. 1934, 5; Jelena Perać, „Kuća Marka Stojanovića: identitet zgrade kao odraz vlasnikovog sopstva”, *Zgrada Fakulteta likovnih umetnosti u Beogradu istorija nasleđe budućnost* [House of Marko Stojanović: identity of the building as a reflection of the owner's self; The Building of the Faculty of Arts in Belgrade: history, heritage, future], Belgrade, 2019, 13.
- 8 Branič, XII, No. 5–6/1906, 406–407; *Težak*, XIX, 1888, 593–594; *Beogradske opštinske novine* [Belgrade Municipal Newspaper] (in further text: BON), VI, No. 24/1887, 262.
- 9 Branič, XIV, No. 1–6, January–June 1929, 23.
- 10 Vasilije Krestić, Radoš Ljušić, *Programi i statuti srpskih političkih stranaka do 1918* [Programmes and Statutes of Serbian Political Parties until 1918], Belgrade, 1991, 109.
- 11 Branič, II, No. 20/1888, 706–707; *ibid.*, III, 1890, 205; *Male novine*, II, 21. 2. 1889, 3, 7; *Otadžbina*, 26/1890, 465; *ibid.*, 30/1892, 92; *Vreme*, 22. 9. 1923, 5; *Pravda*, 22. 9. 1923, 1.
- 12 *Bratstvo*, 19/1925, 331.
- 13 *Živeti u Beogradu 1879–1889*, *Dokumenta Uprave grada Beograda* [Living in Belgrade 1879–1889, Documents of the Belgrade City Administration], Belgrade, 2007, 111; BON, X, No. 52, 25. 12. 1892, 458; *ibid.*, XI, No. 3, 17. 1. 1893, 1, 3; *ibid.*, No. 5, 31. 1. 1893, 18; *ibid.*, XI, No. 7, 14. 2. 1893, 25; *ibid.*, XIII, No. 17, 16. 4. 1895, 68; *ibid.*, XIX, No. 22, 10. 6. 1901, 112; *ibid.*, XXI, No. 8, 22. 2. 1903, 60; *ibid.*, XXI, No. 9, 2. 3. 1903, 61.
- 14 *Srpska nezavisnost*, II, No. 2, 6. 1. 1882, 7; *Državni kalendar Kraljevine Srbije za godinu 1898* [State Calendar of the Kingdom of Serbia for the Year 1898], Beograd, 1898, 152; *Pravda*, XII, br. 179, 30. 6. 1915, 2; *Vreme*, 22. 9. 1923, 5.
- 15 *Male novine*, III, No. 80, 21. 3. 1890; *Nedelja*, II, No. 6, 14. 6. 1909, 22; *ibid.*, II, No. 8, 28. 6. 1909, 17; *Privilegovana narodna banka Kraljevine Srbije 1884–1909* [Privileged National Bank of the Kingdom of Serbia 1884–1909], Belgrade, 1909, 32, 35, 68, 70; *Narodna banka 1884–1934* [National Bank 1884–1934], Belgrade, 1934, 6, 85, table behind p. 258; *Vreme*, 22. 9. 1923, 5; *Pravda*, 22. 9. 1923, 1.
- 16 *Izveštaj Narodne banke za 1923. godinu* [Report of the National Bank for the Year 1923], Belgrade, 1924, XI.
- 17 Loans were provided by private lenders only, without the involvement of institutions.
- 18 Arhiv Narodne banke [National Bank Archives], ANB 1/I, „Istorijska arhiva”, dos. 20, Mata Jovanović's Notes: National Bank during War 1914–1919; Saša Ilić, „Spasavanje trezora Narodne banke u Prvom svetskom ratu” [Saving the National Bank Vault in the First World War], *Arhiv*, 1–2, 2014, 62–76; Sonja R. Jerković, *Narodna banka Kraljevine Srba, Hrvata i Slovenaca/Jugoslavije 1918–1931. godine, doktorska disertacija* [National Bank of the Kingdom of Serbs, Croats and Slovenes/Yugoslavia, dissertation], Belgrade, Faculty of Philosophy 2018, 95–183.
- 19 *Težak*, XLI, br. 9, 31. 3. 1910, 1.
- 20 *Izveštaj Narodne banke za 1923. godinu* [Report of the National Bank for the Year 1923], Belgrade, 1924, XI.
- 21 *Vreme*, 22. 9. 1923, 5; *Pravda*, 22. 9. 1923, 1.
- 22 Branič, X, No. 2/1904, 5.
- 23 *Izveštaj Upravnog odbora Društva za potpomaganje i vaspitanje sirotne dece u Beogradu o svom radu u 1886. godini* [Annual Report of the Main Board of the Society for Aiding and Educating Poor Children in Belgrade in 1886], Beograd, 1887, 22; BON, XX, No. 50, 15. 12. 1902, 303; *ibid.*, XX No. 51, 25. 12. 1902, 305.
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- 27 *Vreme*, 7. 5. 1928, 4; *Službeni vojni list* [Official Military Gazette], XXXIX, No. 5, 30. 1. 1920, 159.
- 28 Andrija Radenić (ed.), *Dokumenti o spoljnoj politici Kraljevine Srbije 1903–1914* [Documents about the Foreign Policy of the Kingdom of Serbia], I/1, Beograd, 1991, 200 (doc. 168); *Male novine*, II, No. 232, 12. 8. 1889, 3; *Prosvetni glasnik* [Educational Gazette], XXXIII, No. 5/1912 (Report of the Librarian of the National Library for 1911), 471.
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- 30 BON, XII, No. 29, 10. 7. 1894, 125–126.
- 31 Branič, V, br. 5, 1. 3. 1898, 170; *„Zakon o ordenima i medaljama”, Srpske novine* [Law on Orders and Medals, Serbian Newspaper], L, No. 19, 26. 1. 1883, 1.
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