

## Đuro Nazor's Postcard Portfolio at the Ethnographic Museum Split

- A small-scale portfolio made up of postcards collected by Đuro Nazor is presented in this article. The portfolio consists of twenty eight illustrated postcards in which human forms in national folk costumes and their traditional instruments are depicted. The interpretation of individual postcards leads to familiarization with that part of the Ethnographic Museum collection which has not been revealed yet, and contributes to familiarization with the work of Đuro Nazor. In the end various possibilities of using these postcard for cultural historical research or for cultural anthropological research are suggested.

**Key words:** Nazor, Đuro  
Ethnographic Museum Split  
museum collections, postcards

### INTRODUCTION

Among postcards at the Ethnographic Museum Split which depict people in national folk costumes there are two portfolios collected by Đuro Nazor (1882 - 1964). One is an extensive hardcover portfolio<sup>1</sup> which used to be very luxurious, and the other is significantly smaller with thinner cover in the format of a music notes booknote in which he collected postcards which depict instrument players in traditional clothes.<sup>2</sup>

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1 Today it is in a poor condition. It remains unclear when the notebook will be up for conservation, and I am using this article to encourage this.

2 There was no information about it in the museum's documents. A recent label was: EMS Ra-166.

In this article I will present the second postcard collection which depicts traditional instruments in addition to traditional folk costumes. The edges of twenty-eight postcards are affixed to the soft covers in a vague order. There are two vertically positioned postcards in each page which are inserted individually into angled slits which fixate them on both sides.

The cover contains information on the theme and presentation in beautiful penmanship.<sup>3</sup> The record on the cover states that Nazor started collecting the postcards in 1901, but there is no mention of when the last one was inserted. The cover also specifies the number of postcards<sup>4</sup> in the portfolio, which is the same as the number of postcards preserved. This means that this smaller portfolio was preserved in its original form. Its dimensions are 25 x 19. The postcards are 13.7 / 13.8 x 8.7 / 8.8 cm.

## PORTFOLIO CONTENTS

In total twenty-eight postcards were collected. I photographed each one and I described them in the order in which they appear in the portfolio.

No. 1

A color postcard with a vertical image. A young man who is wearing a formal traditional costume of Vriika area, and sitting on a rock with his knee bent and playing a long-necked stringed instrument is drawn on the postcard.

Imprinted on the backside: *Eng. K. Tončić-Sorinjski, National Costumes of Northern Dalmatia, Peint par Z. Borelli, Series III.* The postcard was never sent.

This postcard is a reproduction of a painting by Zoe Borelli Vranski-Alačević (1888 - 1980) from 1936. The inscription in the upper left corner testifies to this. In the Visual Arts Collection of the Split Museum the postcard is catalogued under the name *Instrument Player* (inventory label 630:SLT;1252). The instrument drawn in the postcard is the *tamburitza* (Fig. 1).

No. 2

A color postcard with a vertical image. A man who is wearing the traditional costume of Dalmatinska Zagora and playing a wooden flute (the double-flute, *diple* or *dvojnica*) is depicted in the postcard. The elements of his national costume indicate that the man could come from any places which stretch between Sinj and Imotski.

Imprinted on the backside: *V. MENEGHELLO-DINČIĆ. Traditional costume of Dalmatia.* On the bottom it says: *YUGOSLAVIAN TRADITIONAL COSTUMES / COSTUMES*

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3 *Yugoslavian traditional instruments on illustrated postcards...* The first three words were carefully written with some letters thickened in places colored light-blue. Entire text was written with a fountain pen, with dark blue edges.

4 The word used in Croatian was *dopisnica* (a postal card) which nowadays denotes a blank postcard without an image intended for writing, while *razglednica* (postcard) is a card with a photograph or an illustration [http://hjp.znanje.hr/index.php?show=search\\_by\\_id&id=fftnWQ%3D%3D](http://hjp.znanje.hr/index.php?show=search_by_id&id=fftnWQ%3D%3D)

*YUGOSLAVES, Portfolio 4.* Inscription in the centre of the postcard says: *EDITION ČALKOVIĆ ZAGREB + P. IV - 4.* Vertically: *Repr. Déposée.* The postcard was never sent.

This is a painting by Virgil Meneghello-Dinčić (1876 - 1944). The inscription in the bottom left corner testifies to this. This image is similar to a painting by the same author which he painted around 1920. The painting is catalogued under the name *Countryman Playing the Double Flute*. This indicates that the painter used the motif of an instrument player several times to present national costumes and traditional instruments - in this case the double flute (Fig. 2).

No. 3

The same style of painting is noticeable in this postcard. This is a color postcard with a vertical image. A young man wearing a national costume of inland northern Dalmatia, leaning on a rock with his back is painted in this postcard. His knee is bent and his leg is propped up by a small rock. He is playing the double flute with a bag (*diple s mijehom*) - a traditional aerophone which consists of wooden parts and animal skin filled with air. The player blows into blowpipe and with his fingers covers finger holes at the opposite end.

This image was also painted by Virgil Meneghello-Dinčić, as indicated by the inscription in the bottom right corner.

Imprinted on the backside: *V. MENEGHELLO-DINČIĆ. Traditional costume of Dalmatia.* On the bottom it says: *YUGOSLAVIAN TRADITIONAL COSTUMES / COSTUMES YUGOSLAVES, Portfolio 4.* The inscription in the centre of the postcard says: *EDITION ČALKOVIĆ ZAGREB + P. IV - 7.* Vertically inscribed: *All rights reserved. Repr. Déposée.* The postcard was never sent (Fig. 3).

No. 4

Another color postcard with a vertical image. Three-quarters of a male figure wearing a summer variation of the traditional costume of Dinara area are painted. The man is carrying a bag on his back, he is blowing into a wide opening of a wooden flute, and he is playing the instrument with his fingers. The way *diple* - a two-pipe clarinet-like flute without a bag is played is illustrated in this image.

Imprinted on the backside: *V. Meneghello-Dinčić: Diple player from Vrlika area, Dalmatia, Pfeifenblaser aus der Vrlikaner Gender, Dalmatien. Jeover de cornemuse des environs de Vrlika, Dalmatie.* On the bottom: *Edit. V. Cvitanić, Split-Spalato.* The label indicates *MINERVA PRAGUE + No. 5.* The postcard was never sent.

This is also a reproduction of a painting by Virgil Meneghello-Dinčić (Fig. 4).

No. 5

A color postcard with a vertical image. In this postcard a fiddle player is sitting on the ground with his legs crossed and playing the fiddle, *gusle*, with his bow. Above him there is a bird (an eagle) holding the Croatian flag in its beak. The river, the bridge and the architecture typical of Mostar can be observed in the distance.

Imprinted on the back side: *VJERA BOJNIČIĆ. Yugoslavian Song to Freedom*. On the bottom: *Printed by Rudolf Palaček, Zagreb*. The postcard was never sent.

This is a reproduction of a painting by Vjera Bojničić Zamoli (1883 - 1963) who was a famous heraldic artist in the first half of the 20th century in Croatia (Fig. 5).

No. 6

A color postcard with a vertical image. In this postcard the fiddle player is painted from a side view. He is wearing the national costume of Dalmatinska Zagora and he has come to city (he is carrying a bag on his back), he sat down on a rock and started playing the fiddle with his bow. A villager is listening to his music. He is painted from a frontal point of view and he is standing with his legs slightly apart. In the background architecture with antique motives can be observed. Other people are sketched in the background as well. The scene probably took place in Split, in the vicinity of the Silver Gate of Diocletian's Palace. Initials AK can be noticed in the bottom left corner.

Imprinted on the back side: *Eng. Tončić-Sorinjski. Traditional Costumes of Central Dalmatia. Peint per A. Kaspar, Series II*. The postcard was never sent.

This is a reproduction of a painting by a Czech artist and illustrator Adolf Kašpar (1877 - 1934) (Fig. 6).

No. 7

A color postcard with a vertical image. A younger man and a woman both dressed in the national costumes of Bosnia and Herzegovina are sitting (on a rock) facing forward. The man has a headwrap and tall headgear, and the woman is wearing a red headscarf. The man is playing the fiddle, *gusle*, with his bow. He is holding the instrument next to his knee so the instrument is in the forefront.

Imprinted on the backside: *Greetings from Bosnia and Herzegovina*, in Croatian, Serbian and German. Also imprinted on the backside: *The fiddle player*. On the bottom: *P. 164. D.K. & Co., Prague*. The postcard was never sent (Fig. 7).

No. 8

A color postcard with a vertical image. An old man wearing the national costume, draped in a cape, is sitting. Painted as a three quarters of a profile of the man. He is holding a fiddle and a bow in his hands and playing the instrument. His gaze is directed at whoever is looking at the postcard. He is wearing a fez-like white cap on his head. A stone monument with the frieze of Croatian interlace and a truncated triangle, in the centre of which there is a medallion with a bust held by cherubs, can be observed in the background. Perhaps this is the gable of a mausoleum dating from late antiquity from Šipovo near Jajce.

The text in the bottom right hand corner says: *Greetings from Bosnia and Herzegovina*, in Croatian, Serbian and German. Imprinted on the backside: *The Fiddle Player*. On the bottom: *P. 164. D.K. & Co., Prague*. The postcard was never sent (Fig. 8).

No. 9

A color postcard with a vertical image. A younger man and a woman both wearing the traditional costumes of Istria are standing in a street. The woman is leaning on a wooden door, and the man is holding a *tamburitza*. The man is slightly turned toward the woman and he is playing a double flute (*dvojnica*). Upper part of a cane, the bent part of it, is inserted in the man's vest pocket.

Imprinted on the backside: *SAŠA ŠANTEL: A Young Man and a Young Girl From Vodice*, in Croatian, Serbian and French. On the bottom: *Yugoslavian Traditional National Costumes Costumes Yougoslaves, Portfolio 3*. Under it: *P. 3 - 9*. The postcard was never sent.

This is a reproduction of a painting by a Slovenian painter, composer and pedagogue Saša (Aleksandar) Šantel (1883 - 1945). He painted a series of watercolour paintings depicting Trieste, Slovenia and Istria (Fig. 9).

No. 10

A color postcard with a vertical image. A figure of a man with his legs slightly apart is painted on a white background. The contour line is emphasised. The man is wearing the traditional costume of Zagreb area, and he is playing the *tamburitza*.

Imprinted on the backside: *Traditional National Costumes: Croatia - Zagreb area, Nat. Costumes: Croatia, Environs of Zagreb*. Part of the text was redacted with a black marker (YUGOSLAVIA and probably the text in cyrillic script). On the bottom: *Copyright by G. Turković, Traditional National Costumes: Series III, No. 8*. Vertically in the middle of the postcard: *Printed by St. K., Zagreb*. The postcard was never sent.

This is a painting by a Croatian artist Greta Turković (1896 - 1978). She was a painter, a sculptor and an applied artist (Fig. 10).

No. 11

A color postcard with a vertical image. A young man and a young woman are standing in front of a house in moonlight. They are both wearing the traditional costumes of Hrvatsko Zagorje. The man is sitting on a rock and playing the *tamburitza*. Another woman is sitting on a rock further away from him, and another one is leaning on a tree. The girl is sitting on a wooden bench. She is facing the man and listening to his music.

Imprinted on the background are these verses: *I don't know whether this is only a dream Which fades quickly away But I do know that my heart Only loves you, loves you....* On the bottom: *Printed by Rudolf Palaček, Zagreb*. A large letter K is imprinted in a circle, as well as the number 1600. The postcard was never sent (Fig. 11).

No. 12

A color postcard with a horizontal image. A young man and two girls are sitting on a forest plateau, all are wearing the traditional costumes of Hrvatsko Zagorje. The man is sitting on a rock and playing the *tamburitza*. One of the girls is sitting near the man and the other one is leaning against a tree. Both are elegant and are listening to the music intently.

Imprinted on the backside are verses: *Lovely maiden, beautiful maiden I love you Because you are a Croat; Because when you tell me "I love you" in Croatian - I know you're not lying.* On the bottom: *Printed by Rudolf Palaček, Zagreb.* A large letter K is imprinted in a circle, as well as the number 1592. The postcard was never sent (Fig. 12).

No. 13

A color postcard with a horizontal image. An old man dressed in the traditional costume of Bosnia and Herzegovina is depicted in this postcard. He is sitting on a rock with his legs spread apart and he is playing a long-necked stringed instrument, most likely *saz*. He is wearing knee-length wide white pants, a wide leather belt used to store things *bensilah* and a colorful head wrap *turban*. Two wind instruments which expand conically at the top are laying on the ground in front of the man. Along the top edge: *Bosnien - Herzegovina, Sängner / Pjevač / Musicien Oriental (The Singer).*

Imprinted on the back side along the edge: *1913 Ansichtskarten Spezialhaus C. Cappon, Sarajevo Franz Josefstr. 4.* An oval label can be noticed, and across from it (next to stamp): *B. W. W.* The postcard was never sent (Fig. 13).

No. 14

A black and white postcard with a vertical image. Four men wearing the traditional costumes of Hrvatsko Zagorje are playing instruments. Three of them are standing - one is playing the guitar and the other two the violin. The fourth man is sitting in front of them and playing a cello. The band was photographed indoors (in a photo studio).

Underneath the image: *Croatian Traditional Fiddle Players.* On the side vertically: *Printed by R. Moser Printing Institute Zagreb 787.* An oval label can be noticed, and across from it (next to stamp): *B. W. W.* The postcard was never sent (Fig. 14).

No. 15

A color postcard (colored black and white base) with a horizontal image. A group of six women and two men in the national costumes of Bosnia and Herzegovina is depicted in this postcard. One man is standing behind the whole groupe, another one is sitting on the ground and playing the fiddle, *gusle*. The women are wearing various costumes. The woman on the left is holding knitting needles, another one is holding fleece and a spindle. Other women are not holding anything.

Imprinted on the backside: *CARTE POSTALE / POSTKARTE / POST CARD / DOPISNICE.* Under: *LEVELEZÖ – LAP / CARTOLINA POSTALE / TARJETA POSTAL (postcard).* Next sentence: *UNION POSTALE UNIVERSELLE / KARTA KORESPONDENCYJNA (postcard).* On the bottom in smaller script: *MODIANO TRIESTE* and the number 13450. The stamp is affixed vertically: *Стјепан Мићић, Дервента – Stjepan Mičić, Derventa.* The postcard was never sent (Fig. 15).

No. 16

A colored postcard with a horizontal image. The composition of the postcard and the figures in it are the same as in the previous postcard. The only difference is what is

in the background - in this postcard there is a wall and a wooden door. Colors are different too.

Imprinted on the backside: *Greetings from Bosnia and Herzegovina* in Croatian and Serbian. *Gruss aus Bosnien und Hercegovina*. On the bottom: *S 311.*, in the middle: *D. K. & Co. Prague*. The postcard was never sent (Fig. 16).

No. 17

A colored postcard (colored black and white base) with a horizontal image. A group of four men wearing the traditional costumes of Bosnia and Herzegovina is depicted. Three men are sitting on the ground with their legs crossed, and one is sitting on a log (indoors) and playing the fiddle, *gusle*. The first man on the left is holding a smoking long pipe *kamiš*, and the other two are holding traditional coffee cups, *fldžan*. In the forefront, in front of the group, we can observe a coffee pot *džezva*.

Imprinted on the backside: *The National Costumes of Bosnia and Herzegovina* in German and Croatian. *National-Volkstrachten Bosnien u. Herzegovina. Narodna nošnja u Bosni i Hercegovini*. On the bottom: *Verlag von Simon Kattan, Sarajevo. Gesetzlich geschützt (Printed by Simon Kattan, Sarajevo. Copyright)*. Vertically along the edge: *L. & P. P. – 3043*. The postcard was never sent (Fig. 17).

No. 18

A colored postcard with a horizontal image. The composition of the postcard and the figures in it are the same as in the previous postcard. The only difference is that in this postcard the interior of a house is depicted. In front of the figures there is a coffee pot, and a fire is burning on the ground.

Imprinted on the backside: *Greetings from Bosnia and Herzegovina* in Croatian, Serbian and German. *Pozdrav iz Bosne i Hercegovine / Поздрав из Босне и Херцеговине / Gruss aus Bosnien und Hercegovina. P. C. Wir haben 50 verschiedene bosnisch-herzegovinishe Karten im eigenen bei Abnahme von 100 Stück à 4 K, bei grosser Abnahme Rabatt, Nachnahme. Achtungsvoll D. Kosiner & Co. Prag i., Tischlergasse 10 (We have more than 50 different individual postcards depicting Bosnia and Herzegovina, at a purchase of 100 postcards for 4 K, large discount will be applied. Surname, Respectful D. Kosiner & Co. Prag i., Tischlergasse 10)*. On the bottom: *S 310.* and in the middle *D. K. & Co. Prague*. The postcard was never sent (Fig. 18).

No. 19

A colored postcard with a horizontal image. The scene is set indoors, in the house with a low wooden ceiling, and there are 10 figures all wearing national costumes from Dinara area. Three figures are women and one is a child. Furniture (a bench and a chair) and small household utensils (an *ibrik*, a coffee pot, *fldžan*, a basket and some other utensils) are depicted. The figures are divided into two groups. In the group on the left the figures are facing each other, more precisely they are all turning toward a woman who is passing a cup of coffee to a man who is sitting. The figures on the right are turned towards old fiddle player who is wearing a traditional hooded cape. He is

sitting and playing the fiddle, *gusle*. In front of them there is a fireplace with a kettle on top of it. In the bottom corner there is a signature but it is hard to read.

Imprinted on the backside: *The Fiddler from Herzegovina* in Serbian / Херцеговачки гуслар. On the bottom: *P. 58 D. K. & Co. Prague*. The postcard was never sent (Fig. 19).

No. 20

A color postcard with a horizontal image. The scene is set in front of a stone house, under a tree. A figure of an old man who is sitting on a stone bench-like wall and gesturing is central in this postcard. People are standing around him and listening to him (from the left to the right). In the background we can see a woman coming out of the house carrying a pitcher, and a man in the traditional costume with a gun is sitting on the ground. A rifle and a stringed instrument are leaning against the house. On the opposite side there is a woman next to the old man. She is kneeling by the fire with all utensils necessary for coffee making. A little girl, two men and a young woman are standing behind the stone bench. They are all listening to the old man intently and their gaze is directed at him.

Imprinted on the backside: *The Fiddle Player Surrounded by Young People* in Serbian. Омладина око гуслара. On the bottom: *P. 60 D. K. & Co. Prague*. In the bottom right hand corner there is an illegible signature (perhaps A. Cancis).

It is the same signature as in the previous postcard. This postcard was never sent either (Fig. 20).

No. 21

A colored postcard with a horizontal image. The scene is set under tree foliage. The tree is big and three upright trunks are depicted. In front of the tree we can see the central figure - a man with long hair wearing a long white shirt and two embroidered vests, *krožeta* and *jačerme*. He is playing the fiddle, *gusle*, and his gaze is cast sideways. He is surrounded by several figures (women, men, children) in different clothes. A man wearing a gorgeous golden short coat stands out. He is standing to the left off the fiddle player. In the background we can observe a church and mountain slopes.

Imprinted on the back side: Гуслар, 35. The postcard was never sent (Fig. 21).

No. 22

A colored postcard with a horizontal image. In this postcard we can see a document is being signed, or perhaps a letter about the outcome of a battle is being written. The scribe is sitting down writing the letter. Several armed men dressed in various clothes are standing by the table. All men are gesturing. Most of them are wearing different caps, so two men with shaved heads in the forefront stand out. Their backs are turned to us, and one of them is shirtless. The text on top of the postcard reveals who the men are: Запорожці.

Imprinted on the back side: *P. 41 D. K. & Co. Prague*

This is a reproduction of a painting by a Russian-Ukrainian artist Ilya Yefimovich Repin (1844 - 1930). The painting is known as *Zaporozhian Cossacks Writing an ironically let-*



ter to the Sultan of Turkey. The painting was finished in 1891. The postcard was never sent (Fig. 22).

#### No. 23

A colored postcard with a horizontal image. The scene is set indoors, inside a house, and it is relatively similar to the one in Postcard 19. Ten figures are divided into two groups. The first group stretches diagonally towards the centre, and the other one symmetrically, so the figures are in fact two catheti of an imaginary triangle. There is a quadrangular fireplace in the centre whose one corner is turned towards the observer. Coffee making utensils and other utensils are also depicted. We can see utensils spread around the whole space. The central figures are (from left to right) a woman holding a coffee grinder, a man playing the fiddle, *gusle*, and a man who is listening to the fiddle player whose head we can barely see in the background. In the left hand side group there are three men and two women all wearing the traditional costumes of Dinara area, and there is another woman, barely visible in the background. The figures on the right are wearing the same costumes: two women have children in their laps, and a man is standing behind the fiddle player. The ceiling is constructed as an open roof.

Imprinted on the back side: K. JANOVSKY: *At Home by the Fire* in English and Serbian.. *Na domaćem ognjištu* / На домаћем огњишту. On the bottom: YUGOSLAV ARTISTS in Croatian and French. JUGOSLAVENSKI UMJETNICI / ART YOUGOSLAVE. The label: EDITION ČAKLOVIĆ, ZAGREB. Underneath the label: 96. Vertically: *Repr. déposée*

This is probably a painting by a Czech artist Karl (Karel) Jankovski (1869 - 1931)<sup>5</sup>. The postcard was never sent (Fig. 23).

#### No. 24

A colored postcard with a horizontal image. The scene is set in the midst of ruins, more precisely amongst architectural ruins (a pillar, an arch). Men, women and children are standing and listening to a stooping man who is sitting and playing the fiddle, *gusle*. They are all wearing various traditional costumes of Dinara area, but two men on the right hand side (in relation to the old man) stand out. They are standing in front of two perpendicular pillars and they are wearing different traditional costumes complete with a lot of guns (rifles with long barrels, yatagans (a knife or short sabre) and flintlocks attached to their belts, *pašnjača*).

Imprinted on the back side: A. BOCARIĆ *The Fiddle Player at a Social Gathering* in Serbian and French, Гуслар на збору / *Guslar na zboru* / *Le gouslar à la fête*. On the bottom: YUGOSLAV ARTISTS /JUGOSLAVENSKI UMJETNICI / ART YOUGOSLAVE. The label: EDITION ČAKLOVIĆ, ZAGREB, underneath the label: 37. Vertically: *All rights reserved – Repr. déposée*.

This is a painting by an artist from Montenegro, Anastas Bocarić (1864 - 1944). The postcard was never sent (Fig. 24).

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5 He had an exhibition in Sarajevo in 1907 (Poloni 2009: 100).

## Image 25

A colored painting with a vertical image. The background is dark and monotonous and a young woman standing dressed in gorgeous clothes and wearing forehead jewelry is depicted. In front of her, three-quarters of an old man wearing a red cape with a hood is depicted down to his hips. His head is bent frontwards. He is holding the fiddle in one hand. The fiddle emphasises the vertical centre of the postcard. He is holding a bow in his other, outstretched hand. The text on a white strip on the bottom says: Čermák Slepý guslar.

Imprinted on the back side: *J. Čermák: Blind Fiddle Player* in German and French, *Blinder Geiger Violiniste aveugle*. The text underneath is hard to read: Чермак (?): □лнциу музыкант (?) / *Slepý guslar / (Blind Fiddle Player)*. The mark on the bottom is also difficult to read.

This is a reproduction of a painting by a Czech artist Jaroslav Čermak (1831 - 1878). The postcard was sent from Sarajevo to Bol on Brač in 1911.<sup>6</sup> There is no stamp (Fig. 25).

## No. 26

The motif is the same as in the previous postcard, however, the image is more wholesome. In the bottom left corner we can see the old man's whole fist in which he is holding the bow. The colors are brighter, i.e. the contrast between light and dark is more prominent. The following text is printed in the white frame on the bottom: *J Čermák: Blind Fiddle Player* in Czech, German and Hungarian, *Slepý guslar. Der blinde Geiger. A vak hegediis*.

Vertically imprinted on the backside (stamp): Стјепан Мићић, Дрвента – Stjepan Mičić, Derventa. + 16 h. Imprinted horizontally on the bottom: *D. K. & Co. P.*

This is a reproduction of the same painting as above (Jaroslav Čermak, Blind Fiddle Player). The postcard was never sent (Fig. 26).

## No. 27

The same motif as in the previous two postcards is used (Jaroslav Čermak, Blind Fiddle Player), but it's black and white with brown hue. On the bottom: *J. Čermak: Blind Fiddle Player* in Serbian and French. J. Чермак: Слепи гуслар. J. Čermák: Le guslar (joueur de violon) aveugle.

Imprinted vertically on the back side: *Artists Association in Prague* in Serbian and French, Уметничка Беседа у Прагу. Prêté par la Umělecká beseda à Prague. Horizontally on the bottom: Издавач Р. Промбергер у Оломоуцу. *Edition R.Promberger, Olmütz. (Autriche)*. The postcard was never sent (Fig. 27).

## No. 28

A colored postcard with a vertical image. Numerous figures on the shore drawn in the left corner take up most of the postcard. Some of them are sitting, some are crawling

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6 Address: To Mrs Irma Petrić Bol on Brač Dalmatia. Date: Sarajevo 3/11.

and some are extending their arms toward the sky. Most of them are looking at the sea. A group of mounted men drawn in profile stands out. Two figures' backs are turned to us and they are pointing to the sea. Three warriors facing each other are foregrounded. They are cut off at waist. Two of the men are holding spears. The man closest to the observer has his back turned. He is carrying a stringed instrument and a bow on his back, most likely the fiddle, *gusle*.

Imprinted on the back side: C. MEDOVIĆ: *The Arrival of Croats* in Croatian and Serbian, *Dolazak Hrvata. Dolazak Хрвата*. On the bottom: YUGOSLAV ARTISTS JUGOSLAVENSKI UMJETNICI ART YUGOSLAVE. The label: ČAKLOVIĆ + number 108. Vertically along the edge: *All rights reserved – Repr. Déposé.*

This is a reproduction of a painting by a Croatian artist Mate Celestin Medović (1857 - 1920). The painting is entitled *The Arrival of Croats* and it was painted in 1903. The postcard was sent from Supetar to Bobovišće on Brač in 1903. There is a stamp and a postmark<sup>7</sup> (Fig. 28).

## PORTFOLIO

On the basis of the above description of postcards several conclusions can be drawn about Đuro Nazor's postcard portfolio which point to the way postcards were collected, and the specific social and historical context.

First of all, we can observe that most of the postcards in the portfolio were never used. Out of twenty eight postcards only two were used as postcards, and the remaining 26 were never sent. It seems that his was not an important factor in creating the portfolio. Bogavčić, in his musings on collections of postcards in Dalmatia, notes that collections regularly included both used and unused postcards. He further divided the latter into two subgroups - those that were sent and those in which some text was added but were not sent (Bogavčić 2015: 71).

He writes that by and large the reason for collecting postcards was that this was fashionable in the 1900s as a result of cosmopolitanism. More specific reasons include the intention to create a collection which would cover a specific topic (Bogavčić 2015: 71).

In this case the collector's primary intent was linked to a specific topic. Nazor collected postcards which depicted traditional instruments in Croatia and neighbouring countries. Most postcards feature the fiddle, *gusle*, and a bow (15 in total). *Tamburitza* features in six postcards as a second chordophone, and there is only one postcard with a long necked stringed instrument (*saz*). There is one postcard for each of the following instruments: the double flute, *diple* or *dvojnice*, the bagpipe flute, *diple s mijehom*, and the flute, *diple*. In each of these postcards a man is playing the instrument. These traditional instruments are almost always played by men.<sup>8</sup>

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7 Address: Mister Đuro Nazor ... Bobovišće m.p. Ložišće. Date: Supetar, 24/4/1938.

8 A woman playing an instrument is depicted in only one postcard (Fig. 19). The young woman is playing the tamburitza. She is from Vodice in Istria and she is accompanied by a man playing the double flute.

When it comes to theme it can be said that the fiddle features most heavily. The fiddle is usually played by an old man who is sometimes blind but who is always wearing unsightly clothes. He is surrounded by listeners in some postcards, which emphasises the important role of his singing and playing in preserving collective values. The fiddle player was always a poor blind man whose songs were about the heroic past. This type of oral poems singer was popular from the mid 18<sup>th</sup> century. He first appeared in Andrija Kačić Miočič's verses, and was depicted in a chromolithograph *Grandfather and grandson* by Vjekoslav Karas a century later (Vojnović-Traživuk 2016: 132). The oral poems narrator was even depicted without the instrument in one postcard which testifies to the importance of oral tradition as a voice of folk culture.<sup>9</sup> Three postcards which are reproductions of Čermak's painting depict the fiddle player as the most popular oral poems performer. The fiddle player can be taken as a symbol of overall folk art which also had its muse in the shape of a young woman with luxurious traditional jewelry.

In line with the dominant affection towards fiddle playing tradition a postcard entitled *Traditional fiddle players from Croatia* (Fig. 14) is included in the collection. In this postcard we can see four men playing four instruments (two violins, a guitar and a cello) who made up a popular quartet. This kind of string band usually consisted of two violins and small cello-like bass. String bands often played music for dancing and they an essential part of parties and weddings in central Croatia (Zebec 2001: 443-444).<sup>10</sup> The men in the postcard are wearing traditional costumes, and the whole image is imbued with a national dimension, which points to processes of popular interweaving of traditional and modern cultures accompanied by adjustment to contemporary context.<sup>11</sup>

Most postcards are reproductions of paintings by more or less famous artists whose names were printed on back sides or can be identified based on the signatures in images. These artists are (listed according to where they appear in the portfolio): Virgil Meneghello-Dinčić (1876 – 1944), Zoe Borelli Vranski-Alačević (1888 – 1980), Vjera Bojničić Zamoli (1883 – 1963), Adolf Kašpar (1877 – 1934), Saša (Aleksandar) Šantel (1883 – 1945), Greta Turković (1896 – 1978), Ilija Jefimovič Rjepin (1844 – 1930), Jan Karel Janovsky (1869 – 1931), Anastasije Bocarić (1864 – 1944), Jaroslav Čermak (1831 – 1878), Mate Celestin Medović (1857 – 1920).<sup>12</sup>

These postcards were most likely made using some kind of lithographic technique.<sup>13</sup> Some postcards were made from photographs, or by using various photomechanical processes with which visual content was printed based on photographs. Since collotype,

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9 Postcard 20 presents an event, not the instrument, so it is not entirely clear why it was included in this collection. perhaps it was included because of idealization of slavic resistance to turkish conquerors throughout the history at that time. this was a recurring theme in many oral poems.

10 Central Croatia here encompasses Zagreb surroundings, Turopolje, Posavina, Moslavina and Pokuplje.

11 Nada Bezić analyzed similar processes in music culture when she wrote about the tamburitza at the turn of the 19<sup>th</sup> century (Bezić 2001).

12 Because the signature is illegible (A. Gancis?) I could not identify the painter in postcards 19 and 20. Nor was I able to identify a symbol consisting of letter A in a circle in postcards 11 and 12. The author of the unsigned postcard 21 also remains unnamed.

13 Chromolithography, photolithography and offset printing all developed from classic lithography. Oleography is also important - it is a technique used to reproduce art works printed in multicolor (Rapo 2012: 14).

which was then beginning to be colored, was a popular technique used in making postcards in the 19<sup>th</sup> century (Bogavčić 2015: 46-47), we can reasonably assume that some postcards in this portfolio were created using this technique, especially those which look like colored photographs.

The collected postcards were published by various publishing houses. Most of them were printed by D. Kosiner publishing house in Prague (*D. K. & Co.*), Čaloković and R. Polaček in Zagreb. Two postcards were published by the Ethnographic Museum (which used to be *People's Museum*) in Split, but the then director Kamilo Tončić was named as the publisher. Other publishers are each represented by one postcard: Minerva in Prague, R. Mosinger in Zagreb, C. Cappon in Sarajevo, S. Kattan in Sarajevo, Modiano in Trieste and R. Promberger in Olomouc (*Olmütz*). Two postcards bear no sign of the publisher (No. 21 and 25).

When it comes to sites depicted in postcards approximately half of postcards is set in southern Croatia (mostly in Dalmatia, one is set in Istria), a few are set in northern Croatia, Bosnia and Herzegovina, and Montenegro. The scenes set in northern Croatia, Bosnia and Herzegovina and Montenegro bear a resemblance when it comes to the type of traditional costumes, types of instruments and the presence of oriental (*Turkish-Ottoman*) cultural elements.<sup>14</sup> They are especially prominent in several postcards whose scenes are set in Bosnia and Herzegovina.

Based on all of the above we can conclude that the author's criteria regarding the concept of traditional instrument were flexible and that his intention was to collect postcards which depict folk culture, culture which was popular with people back then. This also relates to the second part of the portfolio title which contains a common adjective back then - *Yugoslavian*. We can assume that the idea of south Slavs was in part incentive for the creation of the portfolio and that the portfolio kept being formed by the force of inertia.<sup>15</sup> In addition to that, a certain kind of orientalism<sup>16</sup> was present which confirms a conceptual anachronism.

On the other hand, it is one of few postcard portfolios for which information is known and reliable. It has been saved in its entirety, perhaps in its original form,<sup>17</sup> and it bears the name of its creator. Furthermore, we can assert with high probability the period of its creation: from 1901 which was written down to approximately 1938 which is the year when the last postcard was added. Where it was created can also be determined - the island of Brač.

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14 Find more on these elements in Gavazzi (1991: 89-93).

15 Not only was Yugoslavism not supported in scientific circles in the 1930s, but it was not backed by the government either. The support lacked the public support as well (Leček and Petrović Leš 2011).

16 What I have in mind is the emphasis of so called orientalist cultural elements designed to highlight peculiarities of folk culture as some kind of enclave within one's own culture. Burke sees similar displays as depictions of "native others" (Burke 2003: 142-144). However, instead of the processes of distinguishing and distancing which he talks about, here the tendency of understanding and acceptance is more pronounced.

17 The first postcard in the portfolio is a reproduction of a painting made in 1936, so it is possible that the author changed the order subsequently. However, someone at the Museum might have done this. The place for the last postcard which has a year when it was sent imprinted on the back side (1938) is marked in the portfolio, unlike all the other postcards; the name of the reproduced painting is written with a pencil underneath it (*The Arrival of Croats*).

## ĐURO NAZOR, THE COLLECTOR

Đuro Nazor<sup>18</sup> was born in 1880 in Ložišća on the island of Brač. He was Vladimir Nazor's cousin.<sup>19</sup> Vladimir Nazor was a famous writer (1876-1949). He graduated from teachers' college in Arbanasi, Zadar and he worked as a teacher in Ložišća and Bobovišća, where he was also the principal in a mixed elementary school. In 1933 he was named a supervisor in a school in Supetar. During the Second World War he lived in Bol and worked as a teacher at a Dominican grammar school. He passed away in 1964 (Matoković 2011/2012).

He inherited passion for collecting things from his father Vjekoslav. As soon as 1901 he already began to collect things on his own. He was a passionate collector of music items, and he even composed several songs. He participated in a music exhibition in Belgrade in 1926 with 141 manuscripts of Croatian and Slovenian compositions from his collection, four of which were his own original songs (same).

After his father's death he kept tending to Vladimir Nazor's house and estate in Bobovišća and in 1926 he opened a sort of a museum there. He exhibited Vladimir's works of literature.<sup>20</sup> He was a persistent and diligent collector who went on collecting material without any kind of financial support. After Vladimir returned to his family house in 1936, Đuro stored all the materials in chests. A significant part of materials disappeared when fascists set Bol on fire in 1943 (same).

Of the remaining materials the *Theatre Collection* is stored at the Split National Theatre, the *Music Collection* is stored at the Croatian National Theatre Ivan pl. Zajc, the *Brač Bibliographic Collection*, half of the *Vladimir Nazor Collection* is stored at the Island of Brač Museum in Škrip,<sup>21</sup> and the other half is stored at the National Library in Supetar as a part of regional collection. A part of *Yugoslavian Music Collection* is kept at the University Library in Split, and *Postcards Collection* is now owned by the Department for Conservation in Split (same).

Information on two postcard portfolios at the Ethnographic Museum Split has to be mentioned. One of the portfolios is presented in this paper in great detail. Its creation, according to Andrea Matoković, dates back to the very beginnings of a collecting activity Đuro Nazor, then 19, engaged in. Furthermore, it testifies to his affinity towards music and he reveals to us how he observed it as an important part of traditional culture which he tried to preserve in this way.

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18 The names Juraj, Gjuro, Giorgio are mentioned in the documents. Kečkemet mentions other versions of the name such as Đorde i Jorjo (Matoković 2011/2012: 279-281).

19 More precisely, Vladimir Nazor was Đuro's father's brother's son.

20 It is interesting that he did not have Vladimir's support. Vladimir Nazor believed that a museum of that kind would only make sense after he died (Matoković 2011/2012: 276).

21 After research was conducted the materials were divided into three groups based on theme: *Brač Bibliographic Collection*, *Monograph Collection*, *Vladimir Nazor Collection* (Matoković 2011/2012: 279-281).

## POSTCARDS AS TRACES

Nowadays postcards are cultural and historical documents of great value. They reveal how advanced printing was at that time, they point to equipment and graphic design. They show creative capabilities of those who created them when it comes to artistic and aesthetic processes. Typically they are an obvious example of what consumers' tastes are like. Publishers took consumers' taste into consideration which reveals itself in the way text and decorative elements were added, as well as in the motifs they chose (Schmidichen according to Senjković 2000: 17).

Arnold van Gennep (1873 - 1957), a French scientist, who was especially interested in mythology, history of religion and folklore, was the first to recognise the pictorial element in postcards. His collection of postcards is kept at *Musée des Artes et Traditions Populaires* in Paris (Senjković 2000: 22).

The so called golden age of postcards coincides with art-deco. Although various sources offer varying periods, 1897 is usually taken as the beginning of this period, and the end coincides with the First World War.<sup>22</sup>

Reana Senjković collected postcards from the first three decades of the 20<sup>th</sup> century in which people wearing traditional costumes are depicted and interpreted them as a *revival* of sorts. In other words, she interpreted them as the new golden age at the turn of the millenium. These postcards have now become an expression of nostalgia of our times in which that what used to be is placed into a space of Arcadian harmony, untainted by the achievements of the 21<sup>st</sup> century, and which reminds us of our own identity at the same time (Senjković 2000).

The author explains the presence of so many postcards by the fact that a lot of motifs vied for customer's attention in the postcards market, but also by climate which laid the groundwork for interest in folk culture in the 1870s, which grew exponentially at the turn of the 19<sup>th</sup> century. These postcards were aimed at recording the national treasure Radić<sup>23</sup> wrote about, which again points to a kind of nostalgia when it comes to traditional costumes within traditional culture prior to mid 19<sup>th</sup> century (same).

Ivana Vuković observed Dalmatian traditional culture through postcards first stresses the quality of this communication medium which used to be extremely popular at that time. She pays special attention to pictorial part of postcards in which traditional clothes of Dalmatia are depicted. She remarks that at the time of creation of these postcards, at the turn of the 19<sup>th</sup> century, clothes were an element that distinguished between villagers and citizens, and it was precisely then, in the first few decades of the 19<sup>th</sup> century, that traditional clothes reached their peak (Vuković 2015: 609-612).

The author concludes that studying postcards today is an intriguing activity which may reveal cultural, social, political and other circumstances of the time and place they were

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22 For a more detailed classification of postcards see Bogavčić 205.

23 The author refers to a text by Antun Radić (1868 - 1919) which was published (1897) to mark the publication of the first issue of *Collection of Papers on Folk Life and Customs of the South Slavs* (Senjković 2000: 609-612).

created, but she also writes that inscribing new, personal meanings and interpretations is a byproduct of these processes (Vuković 2015: 620).

Let me now return to Đuro Nazor's collection. In summary it can be said that these postcards depict not only instruments, but also people who play them and who represent the People. Furthermore, this tiny collection opens up various streams of investigation. The collected postcards are artistic notes which can tell us something about traditional culture, primarily traditional costumes and instruments, but also about their authors and centres in which they worked, and about collecting in Croatia, the phenomenon of postcards themselves, and cultural and social circumstances at that time.

It is precisely because of the value that old postcards hold, and new perspectives which result from studying postcards as cultural and anthropological document with a lot of interpretative potential (Puljar 1997), that I have to conclude by saying there is a need for a systematic processing of postcards, their publication and availability.

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## FIGURES

Postcards from portfolio "*Yugoslavian Traditional Instruments Depicted in Illustrated Postcards Collected by Đuro Nazor from 1901 on 28 postcards*"