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Collection of Carpets and Kilims of the Museum of Arts And Crafts in Zagreb – Vladimir Tkalčić's Museological Concept

The article comprises a contribution to the knowledge of Vladimir Tkalčić's museological work during his directorship at the Museum of Arts and Crafts in Zagreb (1933–1952). Tkalčić's role in the creation and presentation of the Museum's "comprehensive" collection of carpets and kilims is determined in the context of museological practices and research in the field of carpet-making at the time. Based on the analysis of the number and type of carpets and kilims acquired during his term, and an examination of the Museum's archival material, primary and secondary documentation, it is possible to gain an insight into the history of the collection and Vladimir Tkalčić's collecting and exhibiting policies.

Keywords: Museum of Arts and Crafts (Zagreb), Vladimir Tkalčić, textile collection, carpets and kilims collection, permanent exhibition, study collection

INTRODUCTION

A museum collection is the basic unit of structuring museum materials, the organizational structure of which is determined by the type and characteristics of the material in the holdings, as well as by the history and tradition of museological work of the respective museum institution (Maroević 1993: 84-85). The Zagreb Museum of Arts and Crafts possesses a distinctly heterogeneous and rich collection of textiles, which is today divided into 11 sub-collections

according to the type of textile. Although it has existed since the foundation of the Museum, the system of dividing museum collections into sub-collections¹ was never decided by an official museum act, however, it was formalized to a degree with the creation of a computer database of museum objects², within which the sub-collection is separated as a discrete metadata. Today, the collection of carpets and kilims is a sub-collection within the collection of textiles. The earlier terminology, adopted on the basis of MUO inventory books, uses the term collection, group or department, divided into groups, i.e., collections within collections. Carpets and kilims have always comprised a group or a collection within the collection of textiles, therefore, this paper employs the term collection of carpets and kilims. There are also further terminological problems related to the names of items carpet and kilim themselves. Vladimir Tkalčić used the term kilim because it encompassed both smooth kilims, i.e., kilims in the strict sense, which are the same on both sides and woven using various techniques of interweaving the weft over the warp, as well as shaggy ones, i.e., carpets in the strict sense, that have fleece on the top side and are smooth on the bottom, while their fleece is produced by tying various types of knots (Tkalčić 1929: 3-4). Consequently, Tkalčić employed the term carpet-making to meant the production of both carpets and kilims. Although the definitions of the terms carpet and kilim³ today do not differ from those given by Tkalčić, professional literature generally distinguishes between the term carpet and the term kilim.

Carpets and kilims from the holdings of the Museum of Arts and Crafts are an almost unknown collection to the general, professional and scientific public, from which only individual items have been published in the catalogues of the exhibitions in which they were exhibited. The first exhibition at the Museum in which kilims were exhibited was the exhibition of household crafts in 1887. Almost seventy years later, in 1956, a thematic exhibition *Kilim and Carpet* was held, in which several specimens from museum holdings were exhibited. In the exhibitions *Donation of Ljuba Penić* in 1980 and *The Tuškan Donation* in 2004/2005, carpets and kilims were exhibited with other objects of art from private collections. Eight rugs from the collection were displayed in a separate hall in the exhibition *The Hidden Treasures of the Museum of Arts and Crafts* in 2005/2006. The Kerman rug, gifted by Kemal Nanić, was exhibited in the 2012 *Acquisitions* exhibition. According to the sources available to date, the items from the collection were exhibited in six permanent exhibits of the Museum: 1882, 1909, 1927, 1931, 1937 and 1946/1947. Tkalčić's post-war exhibit from 1946/1947 was the last in which carpets and kilims were part of the Museum's permanent display, although three permanent exhibits have been devised since then.

In continuation, the paper will first provide a brief overview of the creation of the Museum of Arts and Crafts, followed by – based on the examination and analysis of preserved primary (inventory book) and secondary (photo library) museum documentation, as well as archival (personal archive of Antun Jiroušek, personal archive of Vladimir Tkalčić, personal archive of Vanda Pavelić Weinart) and registry (Museum Archive) materials of the Museum of Arts and

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- 1 A museum collection is the basic unit of structuring of museum material. The organizational structure of museum material depends on the type and characteristics of museum material contained in the collection, as well as on tradition.
 - 2 From 1998 to 2013, museum materials were inventoried in the PROMUS computer database, and from 2014 to the present day in the INDIGO computer database.
 - 3 The term rug denotes a type of textile whose upper side is shaggy, i.e., it has fleece and is made using a knotting technique, while the term kilim denotes a type of textile that is smooth on both top and bottom side and is made using different weaving techniques (s.a. 2022).

Crafts – an overview of the creation of the collection of carpets and kilims, with an emphasis on the type of material, method of acquisition, changes to the name of the collection, and the museological concept of the development and presentation of the collection.

CARPETS AND KILIMS – THE BASIS OF MUSEUMS OF APPLIED ARTS COLLECTIONS

Although the use and import of carpets from the Islamic world in Europe was first documented in the 14th century (Teece 2017: 50), they reached the height of their popularity in the second half of the 19th century, at the time when Western fascination with the Orient was reflected in fine arts, artistic crafts, architecture, interior design, literature, music, theatre and museum collecting policies (Jackson 2017: 2; Teece 2017: 50; Karl 2020: 114). Carpets, as one of the basic elements of interior design inspired by Oriental cultures, were among the first forms of Islamic art to be collected in Europe and were often among the first items acquired for the collections of different museums of applied arts that were founded in the second half of the 19th century across Europe (Teece 2017: 48–54).

Museums of Applied Arts were founded as a reaction to the increasing industrialization and consumerism, which suppressed artistic values in the field of design. Therefore, museum holdings, formed on the aesthetic and qualitative criteria of historical objects, serve to educate future artists, artisans, historians and citizens, with the aim of improving the design of artisanal, manufactured and industrial products. The first museum of this type was the South Kensington Museum (today the Victoria & Albert Museum) in London, founded in 1852 in London. Based on his example, the Museum für Kunst und Industrie (today Museum für angewandte Kunst) was founded in Vienna in 1864, whose collection of historical objects was supposed to stimulate the creative imagination of contemporary artists and designers, with the aim of creating and promoting high-quality domestic design (Rampley 2010: 247; Karl 2020: 114). The museum in Vienna affected the cultural climate across Central Europe, thus, by the start of the World War I, close to 20 similar institutions had been established throughout the Austro-Hungarian Monarchy (Rampley 2020: 1). The theoretical basis for the founding of arts and crafts museums appears in the works of Julius Lessing, Rudolf Eitelberger and Gotfried Semper. Textiles play a significant role in the theory of applied arts as the only independent art form from which all types of decoration and motifs are derived (Brdar Mustapić 2015: 31). Thanks to the aesthetic value of their designs, carpets and kilims form one of the core collections of museums of applied arts and were among the earliest textiles procured (Jackson 2017: 2). A large number of rugs from private collections of artists, collectors and curators later found their place in the collections of museums of applied arts (Teece 2017: 49). The first museum display of today's Museum für angewandte Kunst in Vienna from 1864, exhibited carpets from the Habsburg royal collection: a "hunting rug", silk Mamluk rugs, Polonaise rugs and an Ottoman prayer rugs, making this display the earliest museum display of carpets in Europe (Teece 2017: 5–56). The Museum of Decorative Arts in Berlin acquired its first rug in 1867, while the South Kensington Museum in London recorded its first acquisition of rugs only in 1876 (Teece 2017: 55–56).

A COLLECTION OF CARPETS AND KILIMS FROM 1880 TO 1933

The Zagreb Museum of Arts and Crafts, founded in 1880, modelled after similar museums in London, Vienna and Brno, follows their museological concepts and collecting policy (Brdar Mustapić 2015: 27–32). Collection of museum material was initiated almost simultaneously with the founding of the Museum. According to the first museum statute from 1879, carpets and kilims, as types of artifacts, have been a part of the textile collection as one of the core collections of the Museum. As was the case with other items, they were collected primarily for their artistic value and quality of workmanship, but at the same time, they were meant to serve as model objects and teaching aids aimed at perfecting the knowledge and skills of students, artisans and artists.

The first acquisitions of kilims for the Museum date from 1881, displayed in the *Exhibition of Folk Crafts* organized by the Society of Arts at today's Croatian Academy of Sciences and Arts⁴ palace, and these were mostly kilims from Slavonia. They are included in the oldest preserved museum inventory⁵ within the *Collection of Folk Textiles on Linen, Wool, Silk, etc.* (in room V). Concurrently to collecting artisanal folk rugs, the Museum acquired, in accordance with the museological policies of the time, entire oriental rugs, as well as fragments of oriental rugs. Among them, the most interesting are the fragments of Uşak rugs found under the floor of today's Zagreb cathedral, inventoried within the *Collection of Silk Fabrics and Brocades/Collection of Old Fabrics and Embroidery* (in room III.). They were donated to the museum by Herman Bollé (Belović 1907: 78–79), the architect of the museum building and later director of the museum (Fig. 1). According to this museum inventory, we see that, apart from the two collections mentioned above, the carpets were also contained in the *Collection of Hungarian, Transylvanian and Czech Weaving* (in room III) and the *Collection of Bosnian Weaving, Fabrics, etc.* (in room IV). The second permanent exhibit of the Museum of Arts and Crafts,⁶ “one old Persian rug” was exhibited (K. 1882: 3).

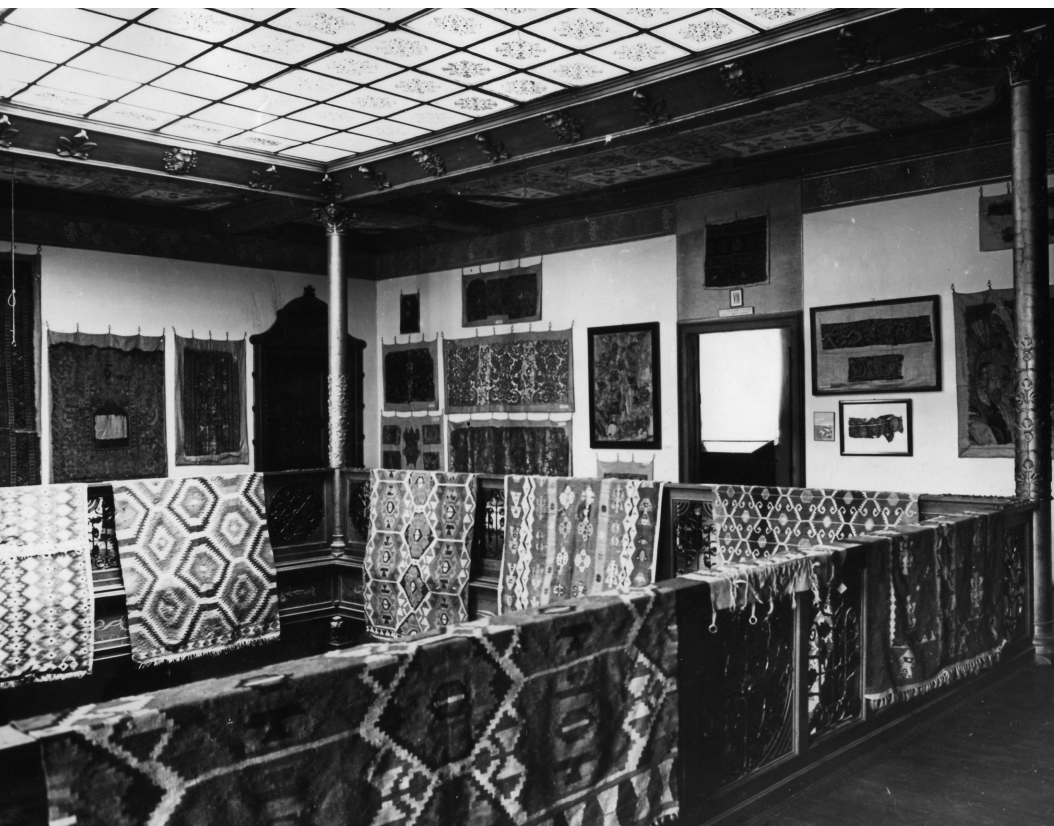
In the period from 1881 to 1886, the Museum's collecting policy was focused on the acquisition of textile objects manufactured by folk crafts, among other things, kilims.⁷ In that period, the holdings were enriched with kilims transferred from the archaeological department

4 More about that exhibition in VUJIĆ, Žarka. 1995. “Exhibition in Zagreb in 1881”. *Život umjetnosti* 56/57-1, 14-19.

5 The oldest preserved MUO inventory book dates from 1882. The inventory was recorded according to the rooms of the permanent display (two rooms are additionally marked as collections: room II – Ceramic collection, and room V – Collection of products of Croatian folk crafts), and within them, by collections. The earliest MUO inventory number is therefore composed of the Roman numeral indicating the room, i.e., the collection, slash, the Roman numeral indicating the collection within the collection, and the ordinal number of the object within the collection – e.g. III./I.-179 - carpet, gifted by Herman Bollé. The number of rooms in the inventory book corresponds to the number of rooms in the second permanent exhibition of the Museum at Marija Valerija Street 3 (today Praška Street).

6 The second display of the Museum of Arts and Crafts was opened in 1882 at Marija Valerija Street 3 (today Praška Street) on the second floor and was housed in 5 rooms (Humski 1986: 52).

7 According to the minutes of the handover of the Museum of Arts and Crafts from the management board of the Society of Arts to the directory of the Craft School in Zagreb, dated 5 July 1886 (MUO ARCHIVE, no ed. no.), we see that in that period, a system of systematization of the holdings was in force as in the MUO inventory book from 1882.



Picture 1. Display of the Gallery 2nd floor of the Museum for Arts and Crafts, 1938., MUO F 5218

of the Croatian National Museum (in 1882)⁸, kilims procured at exhibitions in Trieste (1882)⁹ and Budapest (1885)¹⁰, kilims bought by Izidor Kršnjavi on his way to Transylvania (1884)¹¹ and kilims procured from collector Jakob Krauth from Krefeld.¹² The Society of Arts was actively involved in the acquisition of objects for the Museum holdings and the development of household crafts, especially carpet-making, dyeing, folk embroidery and weaving (Milčinović

8 MUO Archive A-6a List of objects transferred to the Museum of Arts and Crafts from the Croatian National Museum, Department of Archaeology, 20 October 20 1882.

9 INVENTORY BOOK from 1882.

10 INVENTORY BOOK from 1882.

11 MUO Archive, arch. no. from 63, 21 May 1884. List of items that prof. Kršnjavi purchased for the Museum of Arts and Crafts.

12 INVENTORY BOOK from 1882. Room III. / I. Collection of Silk Fabrics and Brocades/Collection of Old Fabrics and Embroidery, no. 171, 172, 176; Jakob Krauth (1833–1890) was a German sculptor and textile collector. In 1879, his collection numbered 1,500 textiles from Asia and Europe, and in 1880, 3,974 pieces of textile artifacts were purchased for the holdings of the future Textile Museum in Krefeld (Nagy 2019: 216).

1909: 1), consequently organising an exhibition of household crafts at the Museum in 1887 – of Slavonian kilims (s.a. 1887: 3). It was the first kilim exhibition organised at the Museum of Arts and Crafts. During that time, the system of the holdings systematization was maintained as the oldest museum inventory book.¹³ Kilims, as a group of objects, i.e., a collection within the collection of textiles, are mentioned in the financial list of the Museum's inventory at the end of 1895.¹⁴ A communication from the Accounting Office to the Directorate of the Craft School from 1907, states that until 1899, "the state of the museum's inventory in a sense constitutes a catalogue, started at the time by the Society of Arts, in which the objects are listed as they were housed in community rooms in Marija Valerija Street. Items that arrived later were also entered in that catalogue, and they were included in the group to which they belong according to their type. The objects are classified by groups and collections."¹⁵ From the same letter, we learn that the expansion from 1900 to 1902 is difficult to determine, because it is mixed with the expansion of the library, and that cabinets and slats for displaying kilims were purchased for the purpose of exhibiting the textile items.¹⁶

The collection of carpets and kilims was systematically expanded, which is evident from the first printed museum catalogue from 1907 – *Catalogue of the Textile Collection of the National Arts and Crafts Museum in Zagreb*, edited by Jelica Belović Bernadzikowska. She lists 79 pieces of "carpets, mats, woollen blankets, runners and sajadah prayer rugs from Slavonia, Bačka, Banat, Serbia and Herceg-Bosnia" made in various techniques: "golica, dušema, čipavac, rešma and simple kilims" and 13 pieces of "Persian kilims" made using the knotting technique.

In 1909, the Museum of Arts and Crafts opened its third permanent exhibition, in its building on today's Republic of Croatia Square no. 10. The textile collection is housed on the first floor, in maple wood cabinets, manufactured by the local company of Dragutin Budicki (Milčinović 1909: 4). Folk kilims were exhibited on the walls of the 2nd floor gallery.¹⁷ An inventory book from the year 1909/1910 has been preserved, which indicates that the museum materials were organised within 13 departments, i.e., collections, and a separate inventory book was kept for each, while the kilims were part of the collection of folk embroidery and weaving.¹⁸

13 In the minutes of the handover of the Museum of Arts and Crafts from the management board of the Society of Arts to the directory of the Craft School in Zagreb on 5 July 1886, the MUO holdings were listed according to the system in the inventory book from 1882 (MUO Archive, no ed. no.).

14 According to the financial list of inventory from the end of 1895, the holdings are divided into seven groups, i.e., collections, the first of which consists of *Textile items: older and newer domestic and foreign fabrics, carpets, clothes, weaving, lace, knitwear...* (MUO Archive no. 30/III-96)

15 MUO Archive 3650/1907. The list of groups of objects I - V and the collections within them is the same as the one from the inventory book from 1882.

16 MUO Archive 3650/1907.

17 The floor plan of the Museum of Art and Crafts, y. 1909 – MUO Archives – Personal Archive of Antun Jiroušek.

18 According to the inventory book, it is evident that the holdings were divided into 13 departments, i.e. collections: 1. furniture department, 2. metalworks department, 3. stone objects department, 4. ecclesiastical art department I., 5. ecclesiastical art department II., 6. jewellery and objects made in bronze, pewter and ivory department, 7. ceramics department, 8. department for plaster casts, 9. miscellaneous, 10. furniture, 11. objects owned by other persons exhibited at the museum, 12. collection of glass objects, 13. collection of folk embroidery and weaving.

Until 1919, the holdings of the Museum's textile collection mostly consisted of ethnographic material – clothing, furniture, fragments of fabrics and embroidery, kilims, however, fragments of European lace, tapestries, cotton silk damask and velvet fabrics, parts of liturgical vestments, a women's silk dress from the Empire period and a corset and shirt from the end of the 18th century were also acquired. With the founding of the Ethnographic Museum in Zagreb in October 1919, the ethnographic materials were turned over to the newly founded museum (Brenko 2019: 14–17), while the urban clothing, textile fragments, lace, rugs, carpets, tapestries and liturgical vestments remained in the textile collection of the Museum of Arts and Crafts. Gjuro Szabo, who became the director of the Museum of Arts and Crafts in December of the same year, wrote in an article for the magazine *Reč i slika* that the Museum has “a very nice collection of lace, and there is also some material collected for the textile collection” (Szabo 1926: 3). During his tenure, the Museum is renovated, and the holdings were systematized into departments for “iron-works, ecclesiastical art, furniture, ceramics, jewellery, bronze, glass, lace, and clothing” (Szabo, s.a.: 2). According to this systematization of the materials, it is possible to infer that kilims and carpets are no longer in the focus of Museum's collecting policy, and that there are too few to be highlighted as a separate collection. From the minutes of the handover of materials between Gjuro Szabo and future director Antun Jiroušek, it is evident that in 1926, the Museum's holdings contained “10 fragments of kilims found under the floor of the cathedral”, “2 newer kilims” and 4 kilim fragments.¹⁹

Antun Jiroušek modernised the Museum – systematised the collections according to the systems employed by similar museums abroad (Koprčina 2022: manuscript), and divided the holdings into eight collections. Within the textile collection, kilims are listed as a group of objects, i.e., a collection within a collection.²⁰ The textile collection is stored in old converted display cases and located in the 1st floor gallery of the Museum.²¹ Jiroušek successively opened parts of the permanent display from 1927 to 1931. The Textile Collection was opened to the public in 1929 in the 1st floor gallery of the Museum (Koprčina 2022: manuscript). According to the preserved photography from 1927 (Fig. 2)²², we see that in the atrium, in front of the altar from Vrbovec MUO 2655, there is an Anatolian rug MUO 3557. Although there is no mention of kilims or rugs in Jiroušek's hand-drawn sketch of the 1931 display²³, in the photograph from photo library F 108, it is possible to see that a rug was placed in the atrium, in front of the Gothic altar MUO 2656 (Fig. 3). Unfortunately, it is not possible to tell from the photograph exactly which rug it is. During the 1930s, Antun Jiroušek attempted to form collections of domestic contemporary crafts and applied folk art, however, the government at that time had no interest in that (Koprčina

19 MUO Archive, no. 30/1926

20 ARCHIVE MUO no. 145/1929 “Systematically arranged museum material is made up of the following collections: metallurgy (metal products and ironworks), ceramic (porcelain, faience, majolica stoves of various styles and simple clay), textile collection (tapestries, kilims, lace, brocades, fragments of old textile creations, embroideries), collections of creations made of leather, bone, horn, mother-of-pearl, wood, copper, brass, zinc, silver and gold, collections of ecclesiastical art (altars, mass vestments, church utensils and accessories, altar paintings and figures), collections of small works of art (clocks, candlesticks, stationery, toiletries, metal utensils, jewellery, pipes, book covers), a collection of old historicist paintings (originals and copies) and a collection of furniture (interiors of various styles).”

21 MUO Archive, no. 154/1929.

22 The photograph is kept in: Archive MUO – Antun Jiroušek's personal archive

23 The floor plan of the Museum of Art and Crafts, year 1931 - MUO Archive – Antun Jiroušek's personal archive

2022: manuscript). A few years later, his successor Vladimir Tkalčić will succeed in this intent. Jiroušek's primary interest was focused on collecting the works of contemporary Croatian painters and sculptors for the Modern Gallery (today the National Museum of Modern Art), since 1920 housed and exhibited at the Museum of Arts and Crafts, in three halls and the 2nd floor gallery. After securing the Vranyczany Palace at Zrinjevac in 1933 to house the objects from the Modern Gallery, these were transferred from the Museum in 1934 (Koprčina 2022: manuscript; Fučkan 2022: manuscript). According to the minutes of the handover between Antun Jiroušek and Vladimir Tkalčić, it is evident that the collection of textiles is divided into ecclesiastical and profane.²⁴ According to that report, the collection of textiles includes: 11 fragments of rugs²⁵, three Asia Minor *sajadah* prayer rugs²⁶, one soumak kilim²⁷ and six kilims²⁸. These are rugs and kilims that Vladimir Tkalčić encountered in the holdings of the Museum of Arts and Crafts.

THE COLLECTION OF CARPETS AND KILIMS DURING THE DIRECTORSHIP OF VLADIMIR TKALČIĆ

Vladimir Tkalčić assumed the position of director of the Museum of Arts and Crafts in September 1933,²⁹ and held that position until April 1952.³⁰ During his mandate, the collection of textiles was systematized and increased in quantity through planned acquisitions. Vladimir Tkalčić's collecting and exhibiting policy was focused on collecting local historical and contemporary artisanal products, as well as historical European textile items found and used locally or procured from local collectors (Pavelić Weinart 1961: 2). However, in the opinion of Vanda Pavelić Weinart,³¹ the influence of Tkalčić's long-term practice of collecting ethnographic material as director of the Ethnographic Museum in Zagreb was still evident, since the Museum of Arts and Crafts procured "old folk kilims made using the tapestry technique, which are very often mentioned in inventories of urban and feudal houses, where you would normally encounter products of urban artisans" (Pavelić Weinart 1961: 2). Vladimir Tkalčić also attached great importance to contemporary artistic crafts, and for the textile collection collected "wall kilims" created by Branka Frangeš Hegeđušić and the textile department of the Craft School. He did not include these works in the collection of carpets and kilims, but in the collection of modern artistic crafts, which was exhibited in hall XI of the permanent exhibition from 1939 (Tkalčić 1939: 1).

24 MUO ARCHIVE 64/1934 Record of IX

25 MUO 3550/1-4, MUO 3551, MUO 3552; MUO 3553, MUO 3554, MUO 3555, MUO 3556/1,2

26 MUO 3557, MUO 3558, MUO 3559

27 MUO 3560

28 MUO 3562, MUO 3562, MUO 3563, MUO 35654, MUO 3565, MUO 3566

29 The official handover of directorship between Antun Jiroušek and Vladimir Tkalčić lasted from 31 August 1933 until 21 March 1934. (KOPRČINA 2022: manuscript).

30 For more about the work of Vladimir Tkalčić as the director of the Museum of Arts and Crafts, see: FUČKAN, 2022: manuscript

31 Vanda Pavelić Weinart (1911–1979) art historian and costume designer. From 1946, she was employed at the Museum of Arts and Crafts as curator and later as head of the textile collection.

CREATION OF A “COMPREHENSIVE” COLLECTION OF CARPETS AND RUGS

Vladimir Tkalčić's scientific research interests in carpet-making resulted in the monograph *Folk Carpet-Making in Yugoslavia* published in 1929. In researching the topic, he consulted scarce literature, conducted field research despite modest resources, and carried out a stylistic and formal analysis of the material, made “all the more difficult, since here, as elsewhere, there is still no such collection of kilims that would provide a comprehensive generic and ethnographic overview of folk carpet-making in general, and South Slavic carpet-making in particular” (Tkalčić 1929: 1). The result of this research is Tkalčić's thesis, in which he proposes that the area of Southeast Europe, including the Balkans and the whole of Yugoslavia, as well as areas of Western and Central Asia and Northeast Africa – given their shared techniques and analogous ornamentation and motifs – form a unified cultural circle of production of rural folk textiles. (Tkalčić: 1929: 1–2,7) Based on this supposition, as well as the fact that in the late 1920s there is no “comprehensive” collection of oriental and local rugs on the territory of Yugoslavia, Vladimir Tkalčić proposes the establishment and collecting policy of such a collection, which he strives to realise at the Museum of Arts and Crafts since 1934.

By conducting field research trips in areas engaged in carpet-making, as well as by being acquainted with private rug collectors, Vladimir Tkalčić created a wide network of acquaintances and associates, which he maintained even after transferring from the Ethnographic Museum to the Museum of Arts and Crafts, and which enabled him to systematically expand the collection of rugs and kilims.

The first acquisition for the collection of rugs and kilims was the Persian rug MUO 4201, a gift from Ali Numan Hodža, an antiquarian from Zagreb. According to the data from the inventory book, it is a “truncated and very damaged Seraband rug” dating from around 1800 (Fig. 4).³² From 1933 to 1936, 6 rugs (2 from Ali Numan Hodža, and one from Derviš Čaušević, Mihajlo P. Velendrić and Matija Juranić respectively) and 7 Bosnian Cazin kilims (three from Osman Kraković and four from Ibrahim Ladiković) were procured. The largest expansion of the collection occurred during 1937 and 1938, when it was increased by 40 objects: 10 rugs (6 from Asia Minor – 5 Kula and 1 Konya carpets, 3 Caucasian rugs, 1 Persian rug and 12 fragments of Persian rugs), 16 Cazin kilims, 1 Bulgarian kilim and 1 Caucasian bag. Ten rugs (Asia Minor and Persian) and fragments of a Persian rug were purchased from Tahir Đenanović, a carpet dealer from Zagreb, and one Caucasian rug was purchased from Matija Juranić. Six Cazin kilims were bought from Ibrahim Ladiković and Šerif Kraković respectively, and one from Osman Kraković, Omar Bajrić and Husein Čajić respectively. In the following two years, 1939 and 1940, the collection was increased by 15 items - 9 Cazin kilims were bought from Osman Kraković (1 item), Šerif Kraković (7 items) and from Nuria Kajdazović (1 item), two Makat rugs were bought from Osman Kraković, one Anatolian kilim and one Anatolian rug were purchased from Tahir Đenanović, one Anatolian rug from Šaban Ramadanović, and one Persian kilim was gifted by Milan pl. Paraunsperger. The expansion of the collection slowed down with the start of WWII in 1941, when only 3 items were purchased – one Cazin kilim from Šerif Kraković and Osman Hadžić, respectively, and one Anatolian Melas prayer rug from Countess Elizabeta Drašković. In November 1942, only one acquisition for the collection was realised – the purchase of 9 items

32 MUO inventory book no. 3: 5

from Ante Grgić, a dealer and collector of rugs from Zagreb (5 Anatolian rugs, 1 Persian rug and 3 fragments of Persian rug trimmings). During the war years of 1943 and 1944, two purchases were made per year – two feather rugs were purchased in 1943 from the famous Croatian journalist and historian, Josip Horvat, and the following year one Turkmen rug was purchased from Osman Kraković and one Cazin kilim from Derviš Čaušević. After the war, the first acquisitions were recorded in 1947, when one Yürük rug was bought from Jelka Bobek and one Cazin kilim from Derviš Čaušević. The following year, in 1948, after a long time, the first gift for the collection was recorded – Ladislav Lata Mihalović donated 4 Anatolian kilims. The same year, six rugs were purchased – one Anatolian from Liza Berger and Vlada Rechnitzer, respectively, two Turkmen rugs from Nikola Buchsbaum and two Caucasian rugs from Marija Salis-Sewis. By the end of Valadimir Tkalčić's term, four more items were purchased – in 1949, a Caucasian rug was purchased from Ladislav Lata Mihalović and an Anatolian kilim from Greta Turković. In 1950, an Anatolian rug was purchased from Dragutin Sever, and in 1952, a fragment of a Caucasian rug was purchased from M. Velendić. (Fig. 5).

During the directorship of Vladimir Tkalčić, from 1933 to 1952, the collection of carpets and kilims was increased through purchases and gifts with 103 items (90 inventory units), of which 37 are Cazin kilims, 1 Herzegovinian kilim, 8 kilims of foreign production (1 Bulgarian, 1 Persian, 1 Caucasian, 1 Anatolian, and 4 fragments of Anatolian kilims), 47 rugs (18 Anatolian, 6 Persian, 13 Caucasian, 2 Turkmen, 3 Cazin tufted rugs, 3 Cazin woolen rugs, and 2 Bosnian feather rugs), 14 fragments of Persian rugs, 1 Caucasian bag and one donkey bag from Slavonia.

Items were acquired from 28 individuals, with the largest number of rugs purchased from Zagreb merchants Tahir Đenanović (23 items) and Ante Grgić (9 items), and kilims from Bosnian merchants Osman Kraković (7 items), Ibrahim Ladiković (10 items) and Sherif Kraković (13 items) from Cazinska Krajina. Of the 103 newly acquired items for the collection of carpets and kilims, only 6 items were donated whilst the rest were purchased. By purchasing a large number of Cazin carpets, Tkalčić supported the rural textile handicrafts of the Cazin region and continued the work of the Society of Arts and Izidor Kršnjavi on the development of carpet-making.

In addition to acquisitions of well-preserved typical examples of oriental rugs, he also acquired those preserved in larger (half) or smaller fragments (parts of the central field or border), and heavily damaged items. Of the 41 acquired rugs, 25 are in rather bad condition – torn in places, have smaller and larger holes and often partially destroyed fleece. The four rugs purchased from Tahir Đenanović³³ are in worst condition, torn in several places, have large holes, most likely from moths, the fleece is completely worn, especially on the Kula rug MUO 6767, to the extent that the motifs are indiscernible. Of the acquired items of domestic provenance, the woolen rug MUO 7490 is in the worst condition, with the fleece in places worn down to the base, while the kilim MUO 7838 has three large holes on one side, both from Cazinska Krajina. Regardless of the general impression of poor preservation of a large number of acquired rugs and several kilims, for Tkalčić, what mattered was that, for the sake of artistic analysis, the surface motifs could be discerned and that the objects were structurally preserved to a sufficient degree to

33 MUO 6762, MUO 6767, MUO 6768 and MUO 6769

perform technical analyses³⁴ since they aid in determining the age and geographical provenance of the object.

By analysing the provenance and ornamentation of the purchased objects, it is possible to ascertain the collecting interests of Vladimir Tkalčić. In accordance with his proposition that “folk carpet-making in Yugoslavia is, in its characteristics, vital for understanding the relationship between European folk carpet-making and oriental carpet-making at large” (Tkalčić 1929: 1), and the claim that there is no “comprehensive” collection of carpets in Yugoslavia, he directed the collecting policy of the collection towards the creation of a rounded museum collection that would trace the development of techniques and motifs of oriental rugs and kilims of domestic and foreign provenance. Tkalčić considered Persian rugs and kilims, products of royal manufactories, particularly those from the Safavid dynasty, to be “the most wonderful carpet creations known to date, which are also some of the highest and most documented monuments of artistic expression from the history of the Near East” (Tkalčić 1951: 2), and managed to acquire 6 Persian rugs, 14 trimming fragments and 1 Persian kilim. Tkalčić deemed the carpet-making of the peoples of Yugoslavia to be related to that of the nomadic peoples of Western and Central Asia (Tkalčić 1951: 4) and consequently directed his collection policy primarily towards the acquisition of Anatolian and Caucasian rugs and kilims. Comparing the aesthetic properties and quality of Persian manufactured products with those of nomadic peoples, Vladimir Tkalčić warns that the same criteria cannot be applied because “Persian carpet-making represents the refinement of high artistic achievement of individual creativity”, while the carpet-making of Asian nomadic peoples is “primitive craftsmanship of collective importance”, regarding as better and more beautiful the ones “where traditional techniques and artistic design have been preserved the most” (Tkalčić 1951: 20). The focus on collecting Bosnian items, especially kilims and rugs from the Cazin region, stems from the thesis of the period that “Turks as carriers of elements of Asian nomadic culture” encouraged the development of carpet-making in all the regions they occupy (Tkalčić 1929: 4), but also from the fact that, in 1922, in that part of western Bosnia, rugs were briefly “made the traditional way” again (Tkalčić and Berger 1932: 5). Such Tkalčić’s suppositions and scientific conclusions clearly indicate his interest and involvement in the research, preservation and advancement of folk carpet-making, in which the creation of a “comprehensive” collection of carpets and rugs in the Museum of Arts and Crafts played a significant role.

CARPETS AND KILIMS IN THE PERMANENT DISPLAY

In 1934, with the departure of the Modern Gallery from the premises of the Museum of Arts and Crafts, Vladimir Tkalčić was able to initiate his own museological concept of the permanent display, based on its collection policy. Collections of textiles, Orthodox art, musical instruments, technical instruments, modern artistic crafts, graphic arts, photography and bookbinding were placed in the spaces on the 2nd floor of the Museum, previously occupied by the objects of the Modern Gallery (Bach 1940: 18). The period exhibition halls were also partially reorganised – items were substituted and carpets and kilims were added to each. From the time of his directorship, from 1933 to 1952, photographs of three permanent displays have been preserved in the

34 Technical analysis includes an analysis of the type and yarn of the warp, weft, knot, knot type and weave density per cm²



Picture 2. Display in the Renaissance Room, Permant Display of the Museum for Arts and Crafts, 1937/ 38, MUO F 5213

Museum's Photo Gallery – from 1937/1938,³⁵ 1939 and 1946,³⁶ based on which it is possible to partially reconstruct which objects were exhibited when and where.

From the start of his directorship, Tkalčić's intensive collecting policy was aimed, among other things, at the creation of a "comprehensive" collection of carpets and kilims, the so-called study

35 The inventory book of the photo library no. 3, states that the photographs of the permanent exhibition MUO 5213 – 5221 were taken by Griesbach in 1936, however, by comparing the photographs with the acquisitions of the objects depicted in them, it was concluded that the photographs were taken in 1937, after July, since the objects of MUO 6206 (Renaissance Hall F 5213), MUO 6170 (Baroque Hall F5214), MUO 6147, MUO 6205 (Classicism Hall F 5215) and MUO 6112 (Biedermeier Hall F 5216) were purchased by the beginning of July 1937. A photograph of the 2nd floor gallery F 5218 was most likely taken even later, since, in addition to the items purchased in 1937 (MUO 6113, MUO 6244, MUO 6146, MUO 6105 and MUO 6081), it also shows fragment of the Persian rug MUO 6761/1, purchased on 11 August 1938.

36 The post-war permanent exhibition of the MUO was opened successively, according to the possibilities of arranging the exhibition spaces. The halls on the 1st floor with a display of mode of life from the Renaissance to Biedermeier were opened to the public on 23 June 1946, and the study collections on the 2nd floor on 2 October 1947 (Fučkan 2022: manuscript).

collection, which would serve as a reference point for researching the history of carpet-making. Guided by this intent, by August 1937, he augmented the collection by 29 items, of which 7 rugs (5 Asia Minor, 1 Persian and 1 Caucasian), 20 Cazin kilims, 1 Bulgarian kilim and 1 Caucasian bag, while the largest increase of 16 items occurred in the first half of 1937. Unfortunately, due to a chronic lack of space, he was unable to create the intended study collection of carpets and kilims with a suitably equipped space, instead exhibiting the objects in the permanent display, in the exhibition halls and the 2nd floor gallery.

Display of carpets and kilims in the 2nd floor gallery can be partially reconstructed based on preserved photographs F 5218 and F 5217 from 1938 and photograph F 726 from 1939 from the MUO Photo Library. The 2nd floor gallery display from 1938 (Fig. 6) contained, on the northern wall of the gallery, three oriental rugs/kilims: Persian Seraband rug MUO 4201, Anatolian "Transylvanian" rug MUO 3558 and Caucasian Soumak prayer rug MUO 3560, on the eastern wall, above the door was a fragment of a Persian rug MUO 6761/1, while 9 Cazin kilims were exhibited on the gallery railing: on the north side MUO 6081, MUO 6105, MUO 5653, on the east side MUO 6113, MUO 29422, MUO 4267 and on the south side MUO 6244, MUO 5143, MUO 6146. The second exhibit of the 2nd floor gallery from 1939 (Fig. 7) brings minor changes to the display with regard to the carpets placed on the gallery railing. According to photograph F 726, we can see that the Persian Seraband rug MUO 4201, the Anatolian "Transylvanian" rug MUO 3558 and the Caucasian Soumak prayer rug MUO 3560 are still on the north wall, however, this photograph also shows an additional Anatolian "Transylvanian" rug hanging on the wall. A fragment of a Persian rug MUO 6761/1 is located in the same place, on the east wall above the door. There are still probably 9 Cazin kilims on the gallery railing, but due to the angle of photograph F 726, the south railing is not visible. It can be determined with certainty that kilims MUO 6081, MUO 6145 and MUO 4267 were displayed on the north railing of the gallery, while kilims MUO 6113, MUO 6015 and MUO 5143 are on the east side.

The rug MUO 3566, the work of the Women's Weaving School from Zagreb, is located on the west railing of the gallery. According to photograph F 726, we can see that, compared to the earlier exhibit from 1937, two Cazin kilims were moved from the north (MUO 6105) and south (MUO 5143) railing to the east one, two new kilims (MUO 4267 and MUO 6145) were placed on the north railing, and two kilims remained in their previous place (MUO 6081 on the north railing and MUO 6113 on the east railing). Photographs F 5218 and F 726 were not taken from the same angle, so F 5218 does not show the Anatolian "Transylvanian" rug on the north wall. However, since it is one of the typical examples of oriental rugs, and it was found under the floor of the old Baroque Cathedral in Zagreb and donated to the Museum by Herman Bollé, it was most likely part of the 1937 display as well. In photographs F 5218 and F 726, the southern wall of the gallery is not visible, and we do not know which objects were placed there, while the exhibited objects on the eastern wall do not contain a single carpet or kilim. The exhibited items hung on the wall (MUO 3557, MUO 3560, MUO 3558, MUO 4201 and MUO 6761/1), were, in order to reduce the strain on the surface, stitched onto a jute base that was hung on the wall with metal hooks. In the same way, three Cazin kilims (MUO 6105, MUO 29422, MUO 5143) and a rug from the Women's Weaving School (MUO 3566) were equipped in the same way and hung from the 2nd floor gallery railing. In addition to these items displayed in the exhibition, the sewn jute base with metal hooks has been preserved on 16 other objects. It is possible that these items were also displayed in the 2nd floor gallery at one point. Rug MUO 5414 still preserves



Picture 3. Display in the Baroque Room, Permant Display of the Museum for Arts and Crafts, 1937/38, MUO F 5215

the note with the attribution and dating of the rug: “Persian Ferahan rug, circa 1800”. Based on a comparative analysis of the photographs of the 2nd floor gallery, it was concluded that the objects in the exhibition were substituted after a year or two, i.e., that Vladimir Tkalčić had already applied the museological concept today termed “collections in motion”.³⁷ Carpets and rugs were also displayed in the 2nd floor gallery as part of the 1947 permanent exhibit (Fučkan 2022: manuscript), but there are no preserved photographs of that display.

Examples of folk carpet-making were exhibited in the four period halls containing furniture. Based on the preserved photographs F 5213 to 5216, it is possible to partially reconstruct which objects were displayed in 1937/38. In the Renaissance Hall (F 5213), Bosnian kilim MUO 6206 was displayed, placed on the floor, under a chest, while next to the bed there was Cazin shaggy rug MUO 5654 (Fig. 8). In photograph F 5214, in the centre of the Baroque Hall, under the

37 The term “collection in motion” was first introduced by Nada Beroš and Tihomir Milovac for the concept of the permanent display of the Museum of Contemporary Art in 2009. They define the permanent exhibit as one of the dynamic categories of the Museum’s communication programming activities, while the very term “collections in motion” refers to the movement, impermanence and temporary nature of the communication content of museum objects. The selection of items for the permanent display is temporary, individual units are changed periodically, while the entire display is not changed all at once (Beroš 2006: 86,88).

dining set, there is Bulgarian kilim MUO 6170 (Fig. 9). The hall with 18th and 19th century furniture (F 5215) is decorated with two Cazin kilims: under the piano in the centre of the room is kilim MUO 6205, while under the coffee table and two chairs is kilim MUO 6147. In the corner of the Biedermeier Hall (F 5216), Cazin kilim MUO 6112 was placed under the sitting set. The selection of carpets and rugs for the halls with furniture in the 1939 exhibit is visible in photographs F 721 to F 724, and it is possible to see what changes Vladimir Tkalčić made in the selection. According to photo F 721, we see that in the Renaissance Hall there are now two rugs and one kilim on the floor and one on the bed (Fig. 10). Unfortunately, only Bosnian kilim MUO 6206 is discernible, which was located in the same place a few years earlier (F 5213). The Baroque Hall (F 722) contains the same Bulgarian rug (MUO 6170) as in photograph F 5214. The hall with 18th and early 19th century furniture (F 723) contains the same rugs, MUO 6205 and MUO 6147, as in the earlier photograph F 5215. The completely different photograph angle of the Biedermeier Hall F 724, compared to the earlier photo F 5216, made it possible to determine almost all the Cazin kilims on display. In the middle of the room there is kilim MUO 6502, in the bottom right corner we can see the border of kilim MUO 6112, in the bottom left corner kilim MUO 6146, and in front of the stove there is kilim MUO 5653, while to its right there is kilim MUO 6723 placed diagonally. All the kilims on display were placed directly on the parquet, without base matting and under the furniture. Such presentation of carpets and rugs, in which they are displayed not only for their own artistic value, but also as an element of interior decoration, is characteristic of historical ambient collections.

In Vladimir Tkalčić's museological concept for the collection of carpets and kilims within the permanent exhibition, it is possible to trace two exhibiting approaches. The first is the creation of a separate unit within the permanent exhibition, i.e., a small study collection, displaying the most significant types and sorts of objects according to provenance, technique and ornamentation. The second exhibition approach places objects of folk textile art within ambient exhibition halls with the intention of showing the household style of the upper social classes of society. The first concept of the study collection was the result of his scientific research interest in carpet-making, also stemming from the social and cultural climate³⁸ of the time, which, aimed at creating a national artistic style, considered that the ornamentation and technique of the products of folk, peasant textile art preserved the original spirit of a particular nation (Tkalčić 1929: 1). The second concept for the ambient halls indicates the purpose and popularity of kilims, as simple and cheap peasant products, in the interwar interior design of urban apartments.

Vladimir Tkalčić's museological efforts in the modernization of the Museum of Arts and Crafts was interrupted by World War II, during which the Museum was closed, while its employees, together with its director Tkalčić, were engaged in cataloguing and admitting to the Museum's storage items that were the property of Jewish families. In that undertaking, they were guided primarily by the interest of the museum, and catalogued all the objects and stored them in an appropriate manner (Fučkan 2022a: manuscript). Upon entering the Museum, these objects were not assigned a museum inventory number, but were listed in a separate inventory under a storage number, and therefore were not included in the enlargement of the collection of carpets and kilims during Vladimir Tkalčić directorship.³⁹ However, given the extensiveness and delicacy of

38 For more about cultural policies, see Leček 2019: 105–119.

39 The items were assigned museum inventory numbers later, most likely as late as the 1990s.

this task, it is not surprising that wished to demonstrate in the new, post-war exhibition in 1946, which art objects were salvaged during the war, and that the Museum cared for and stored them in a professional manner. Photos F 5430 to F 5433 show four ambient halls with a permanent display from 1946. A significant innovation, compared to Tkalčić's earlier installations from the end of the 1930s, is that carpets and only one kilim were displayed in all four halls. Unfortunately, due to the poor quality of the photographs, it is possible to attribute only four rugs and one kilim out of the twelve exhibited. In the Rococo Hall (F 5430), Persian carpet MUO 29265 and three other smaller ones are displayed (Fig. 11). The Classicism Hall (F 5431), unlike the pre-war exhibit, now contains only one large carpet. Cazin kilim MUO 7191, Persian rug MUO 29097 and another rug were located in the Empire Hall (F 5432). Four rugs, two of which are Anatolian MUO 29237 and MUO 29089, were located in the Biedermeier Hall (F 5433). The method of displaying the carpets is the same as before – placed without a base matting on the parquet, under the furniture. The carpets here, as in the ambient halls of Tkalčić's earlier shows, were in the service of presenting urban interiors. However, in this exhibition, probably in accordance with the new social order and the understanding of the urban class and its way of life, the folk textiles were replaced with high-quality Persian and Anatolian carpets, that were once found in the apartments of the wealthy upper classes, and came to the Museum during World War II.

CONCLUSION

The period of Vladimir Tkalčić's directorship marked the golden age for the collection of carpets and kilims. In the nineteen years of his mandate, he almost quintupled the collection and exhibited it in the Museum's permanent exhibition – as part of the study collection of textiles in the 2nd floor gallery, and in the ambient halls of the permanent exhibition. His collecting policy was based on the systematic collection of Cazin carpets and kilims from local dealers, and on increasing the collection of oriental rugs by purchasing them from individuals or carpet dealers. All types of oriental rugs are represented in the acquisitions – Anatolian, Caucasian, Persian and Turkmen, but there is a prevalence of Anatolian rugs, which were very popular at the time and available from retailers. From 21 objects in existence, when he took over the Museum, the collection increased to 103 objects during his 19 years in office (an increase of 82 objects). The biggest expansion occurred during 1937 and 1938, when 40 items were acquired. But, unfortunately, such an intensive and extensive increase in the collection did not, despite Tkalčić's desire and efforts, and due to a chronic lack of adequate storage space, result in the creation of a well-arranged and equipped study space, accessible to the public, for housing the organized and catalogued study collection of carpets and kilims that would complement the items displayed in the permanent exhibition. Therefore, he applied the museological concept of "collections in motion" in the permanent display, and changed the carpets and kilims on display every few years.

Vladimir Tkalčić considered carpet-making to be an important section of artistic craft (Tkalčić 1929: 1), and since the start of his directorship of the Museum of Arts and Crafts, systematically worked on the formation of a "comprehensive" collection of carpets and kilims, as well as on promoting it as an indispensable venue for historical and comparative research of oriental and domestic carpet-making.

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