

## RESEARCH ON TEXTILES AND CLOTHING IN 19TH CENTURY CONTINENTAL CROATIA

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*In this paper the author shows that in the 19th century continental Croatia Baltazar Bogišić, Iso Kršnjavi and Milko Cepelić were engaged in research of textile and clothing applying scientific methods and approaches characteristic of that period.*

Textiles and clothing are two closely connected entities and they have been significant and frequent themes for research both in early and in recent Croatian ethnology. There is a series of works of our older and younger contemporaries on the topic: Milovan Gavazzi, Marijana Gušić, Zdenka, Lechner, Jelka Radauš - Ribarić<sup>1</sup>. Other Croatian ethnologists and researchers such as historians of art, historians, archeologists, sociologists have also been writing about these topics. However, existing bibliography refers to the field of the former South Slav community and the published data on Croatia are very scarce (Andrejić, 1976). It is impossible to understand and to speak about the contemporary research on textiles and clothing in Croatian ethnology, on areas of research, on good and bad aspects of different approaches (Rihtman - Auguštin, 1988 : 107) without the knowledge of its history, particularly in the 19th century. At that time the ideas, approaches and methods were created and formed on the basis of older traditions and their influences are still felt in the present day works dealing with this field of ethnology.

### Introduction

The nineteenth century in Croatia is a tumultuous period of fighting for the political, state and linguistic independence within the Austro - Hungarian Monarchy. The first half of the century was marked by the absolutism of Francis I. In Europe and in Croatia it was the time of romanticism and national renaissance with its characteristics and particularities under the strong influence of such thinkers as Herder, Kolár and Šafarik (Ravlić, 1965 : 20). The second half of the century brought modernisation, traditional feudal structure was slowly replaced by the bourgeois capitalistic society and Croatian nation was gradually intergrated (Gross, 1985 : 471). In Croatia, as well

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<sup>1</sup> The subject of textile handicrafts and clothing of southern Slavs was elaborated and included in lectures on National Ethnology by professor Milovan Gavazzi in 1927, immediately upon his entering the Faculty of Philosophy (Belaj, 1992 : 203).

as in other European countries, the clothing played a great role in creating of the national culture (Brenko, 1994 : 22). Political changes in Croatia reflected also on the bourgeois attire which emphasized national feelings, so that "national language" and "national clothing" became main means in the fight against foreign (German and Hungarian) economic and political influences (Brenko, 1994 : 23 - 24). Towards the end of the 19th century the development of the cottage industry, among others, was stimulated, as it was thought to be the best way of employing an increasing number of women from the poor country and town classes (Brenko, 1994 : 25).

National costumes on paintings, prints and drawings of the 19th century in Croatia were discussed by the art historian Marijana Shneider (1971), and the town fashion and fashion magazines of that period were described by the art historians Olga Maruševski (1981) and Zdenko Balog (1987). The role of national costume in the bourgeois society of the 19th century as well as the influence of the town costumes on the country attire have been dealt with also by Croatian ethnologists (Gušić, 1955; Brenko, 1994).

Textiles and clothing of the 19th century is a demanding theme. This paper is to draw attention to several authors who lived and worked mostly in the continental part of Croatia, particularly in Slavonia and to their approaches in research of textiles and clothing. A number of significant authors and their works appearing towards the end of the 19th century are not considered here either because their works have already been investigated extensively (Antun Radić, 1897; Josip Lovretić, 1897) or very scarcely (Jelica Belović - Bernadzikowska, *Hrvatski biografski leksikon*, 1989 : 625 - 627). Very little research has been done on numerous data on clothing as found in various travel stories by foreigners visiting Croatia (Pederin, 1991) and numerous reports and records on clothing published in the magazines of the period. Worth investigating is also the ethnological activity of the wealthy industrialist from Osijek Felix Srećko Lay who all his life intensively collected samples of folk ornaments and published a number of works (Gabrić, 1979 : 456). Very little has been preserved from Lay's textile collections and their descriptions while other written material is still waiting to be studied and evaluated (Gabrić, 1979).

In so defined and reduced research range there are at least three parallel groups of authors and at least three approaches to research on textiles and clothing. The first group of authors includes the recording writers, mainly romanticists and enlighteners, who were describing clothing and textile products in their amusing stories, travel accounts and sketches: Kajo Agjić (1805 - 1892) and Mijat Stojanović (1818 - 1881) belong to that group. Milko Cepelić (1865 - 1920) belongs to the second group of researchers of textiles. He connected clothing and dialects of certain areas. Such ideas, i.e. connecting certain groups of population with dialectal characteristics in that area, can already be found among the authors of the 18th century, e.g. Kollár, Katančić (Belaj, 1989). The third group includes Baltazar Bogišić (1834 - 1908) and Iso Kršnjavi (1845 - 1927), who investigated clothing from perspective of their respective professional fields of study - history of law and history of art.

### **Kajo Agjić**

Kajo Agjić, the Franciscan from Požega and enlightener, was a perservering contributor for the amusing and educational newspaper "Slavonac" (Belaj, manuscript). In 1863, in April issue of "Slavonac" Agjić published the article entitled "Dresses and Footwear". Although a puritan and a strict critic of country life he seemed to have been well satisfied with Slavonic men's and women's clothing and footwear, mostly of home made cloth and similar materials. However, he made remarks asking why Slavonians did not wear trousers instead of linen pants both in the winter and in the summer. He considered trousers as more suitable in winter as well as "strong boots" instead of "opanci" (strapped softsoled footwear). He was sure that the peasants answer would be that trousers and boots were too expensive. However, his next question was how they had money to afford "expensive tobacco, wine and brandy at the inns" (Agjić, 1863 : 153 - 154).

### **Mijat Stojanović**

Another Slavonian, Mijat Stojanović, a school-teacher, inspired by Kukuljević's questionair,<sup>2</sup> gathered rich material on national customs of Slavonia and Srijem. In 1834 he started gathering material on national customs connected whith the seasons of the year and the life cycle. His book *Slike iz života hrvatskoga naroda po Slavoniji i Srijemu* (Pictures of the life of the Croatian people in Slavonia and Srijem) was published in 1881. It contains a collection of articles published in *Arkiv za povjesticu jugoslavensku* (Archives of the Yugoslav history) and in newspapers and reviews of that period (Stojanović, 1881 : VIII). In his amusing, didactic and interesting texts and stories of everyday life he wanted to introduce national customs and habits to the readers, especially to the youth, because many customs were aleready disappearing at that time (Stojanović, 1881 : VIII). In the introductory part of the book he gave a short description of the men's and women's clothes from the area of the former Vojna Krajina, writing mainly from his own memory and on the basis of the stories he had heard, because "all had changed as I witnessed with my own eyes last autumn. All youth, particularly women, started imitating the town and bourgeois attire and footwear, and were combing their hair according to the latest fashion. In Srijem and Slavonia, the national footwear (*putranci, opanci*) and headwear (*pocelice*) have already disappeared, and only in some villages it was still possible to see embroidered aprons, interwoven with sterling silver, trimmed and decorated with fringes of different colours. The old attire was vanishing, and a new one, made according to the Western European (French and German) design was taking over. Let the posterity find the sketches of old national costumes at least in the records. That is why I wrote this" (Stojanović, 1881 : 3). In the

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<sup>2</sup> Kukuljević's twenty-six questions published in the Arkiv (Archives) in 1851 mostly refer to archaeological findings, historical monuments and places, while the ethnographic questions refer to the customs connected to the seasons of the year or the life cycle, to folk superstitions and stories transmitted by word of mouth, fairy tales and songs (Kukuljević, 1851:241 - 243). A part of the thirteenth question covers also clothing (Kukuljević, 1851: 242).

stories that follow Stojanović describes the attire for particular occasions worn by the heroes of his stories. I am pointing out the interesting and rare data on e. g. towel-like elongated women's headdresses (Petrović, 1992 : 233 - 238).

The other group of researchers include the authors whose works were published in the second half, i. e. in the last quarter, of the 19th century. That was the time of great world exhibitions (London, 1851, 1857 and 1862; Paris 1855 and 1867) with the emphasis on the mixture of art and industry. That period was marked by different functions of applied art which added refinement and elegance to bourgeois environment and which acquired political significance in industry. It became part of school education and influenced the taste of the bourgeois class. The 19th century, particularly its second half, was characterised by development of modern science and humanities, positivist method and development of technology (Posavac, 1991 : 29). These new European tendencies reflected, though belatedly, on the situation in Austria - Hungary and in Croatia (Maruševski, 1985 : 45). Development of science in order to advance economy became the basic ideological principle in Croatia (Gross, 1985 : 430 - 433). These circumstances explain life and research work of two important personalities in the last quarter of the century: Baltazar Bogišić and Iso Kršnjavi.

### **Baltazar Bogišić**

The historian of law Baltazar Bogišić, a librarian of the Court Library in Vienna, was interested in Slavic history and culture as well as in South Slavic legal customs. Under the influence of the positivist Savigny history of law school, he considered that modern law system should be based on traditional common law. As a lawyer he was engaged in research of *zadruga* (peasant joint family, extended family) and with ethnographic research (Hrvatski biografski leksikon, 1989 : 77 - 79). In 1874 Bogišić published material on traditional legal customs in Croatia, Slovenia, Herzegovina, Bosnia, Serbia and Thrace in Bulgaria (Bogišić, 1874). Textiles and clothing were discussed and covered by detailed questions, in the chapters on private law, family and *zadruga* (peasant joint family). The questions deal with the expenses for clothes and footwear in the *osobac* (individual property), acquisition of clothes and footwear, young girls' and women's jobs, widow's rights to marriage expenses in case of remarriage (Bogišić, 1874 : LXII - LXIII). Concerning the family in a narrower sense, textiles and clothing were dealt with in questions regarding "dowry, clothes, contents of the dowry and timing of its transfer to the bride's new home, ownership rights after the marriage, right of the married woman to dispose of some objects without her husband's direct permission" and there were some questions as to what was to happen with the dowry in case of divorce or after the wife's death. Some questions consider the dowry, including textiles and tools for the preparation of the thread and weaving in case of division of the *zadruga* and rules regarding the inheritance of these objects. There are also interesting questions regarding the division of tasks in the process of sewing and finishing the clothes, and those on differences between girls and married women. It should be pointed out that Bogišić's questions

were asked expertly and a number of interesting answers were obtained including a series of data on social function of the textiles, even on the role of the tools and devices for the production of the textiles in different parts of Croatia and in the neighbouring South Slav areas in the 19th century (Petrović, 1991).

### **Iso Kršnjavi**

Iso Kršnjavi marked the second part of the 19th century in Croatia by his cultural and scientific activities. He greatly contributed to the foundation of archaeology, history, art history and even to national ethnology (Maruševski, 1981; Petrović, 1992). In accordance with his time and as an art historian and painter by education, he was mainly interested in development of applied art and traditional house building. He was also interested in peasant textiles, particularly ornaments and techniques of manufacture which were in the centre of the scientific interest of that time (Maruševski, 1985 : 90). Kršnjavi was the follower of Gotfried Semper, the leading art theoretician of that period, who thought that textile art was primeval art and that all other arts, including ceramics, originated from it. Raw materials such as fibers or thread, wood, stone and metal were primeval materials and gave origin to four categories of art: textile art, ceramic art, carpentry, and stonemasonry. The form depended on the material and procedure of production. The basic elements in textile art were ribbon, seam and knitting, with the ornament resulting from this technique (Maruševski, 1981 : 31).<sup>3</sup>

Attempting to revive home handicraft in order to promote applied art with special national characteristics, Kršnjavi was working theoretically and practically, organizing lectures, exhibitions, competitions in dyeing with natural colours, weaving courses. He also investigated clothing in eastern Slavonia, introduced handiwork in school education and even reformed handiwork in Zagreb monastery of the Sisters of Charity (Maruševski, 1981 : 31; 1985 : 89 - 97).<sup>4</sup>

Iso Kršnjavi dealt with the national textile ornaments and their origins in his work entitled "Kućna industrija na budimpeštanskoj izložbi" (Home industry at the Budapest Exhibition) (1886). Writing about the exhibition he emphasizes two characteristics: "national - economical", which referred to the total production of Austria - Hungary with all its advantages and deficiencies, and "scientific" which enabled "classification according to style and technique" and explained "questions on the origins of home industry". In "home industry cultural direction and the character of the nation are more obvious than in any other phenomenon" wrote Kršnjavi (1886 : 16). By comparing objects, mostly embroideries and woven items, from different parts of Austria - Hungary, Kršnjavi concludes that "the forms of ornaments of these different peoples were in many ways identical or, in the majority of cases, related",

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<sup>3</sup> That was Eitelberger's thesis (see Maruševski, 1986:94). Rudolf Eitelberger von Edelberg (1817 - 1885) was an assistant professor at the Department of Classical Philology of the University of Vienna. He was giving lectures on History of Art since 1847 and Kršnjavi was his pupil and follower (Maruševski, 1986 :12 - 13).

<sup>4</sup> Kršnjavi gathered ethnographic objects as well as data on them, motivating others for such work. In his works Kršnjavi often mentioned the as one of the prominent hobby ethnologists of the time teacher Ferdo Hefe (Petrović, 1992 : 152).

because "language of art of different peoples is the same because the source of all these works of art is the same" (Kršnjavi, 1886 : 19). He made critical comments on "theories of the Russian writers as being too far-fetching when concluding that similarity of art motifs originated from the community of Indo - European peoples in their primeval land" (Kršnjavi, 1886 : 19). On the contrary, Kršnjavi thought that the sources should not be searched for in the distant past. It seemed to him that "the contemporary common culture shared by European peoples was the source of these motifs." He looked for these sources in the classical culture which had partly been preserved by the Romans and partly by the Byzantium (Kršnjavi, 1886 : 20; Maruševski, 1985: 94). As an example he used two plant ornaments, pomegranate and tulip, which were considered in the literature of that time as typically Hungarian, although they were largely used by Romanians and Slavs (Kršnjavi, 1886 : 20). According to Kršnjavi these two ornaments appeared and spread due to the fact "that such a decoration could have come only by way of tradition to people who could not have seen it in nature", and further connection could be found among neighbouring people and in the meaning that these plants had for them" (Kršnjavi, 1886 : 20). He believed that ornaments passed from father to son and peasant women applied them without knowing anything about their meaning. The origin of the ornaments of the European peoples is the same as the origins of their whole culture. Cultural elements, according to Kršnjavi were spread by the Romans and Byzantium. Therefore handicraft was best preserved in Croatia in those areas which had been centres of Roman culture, "around ancient Syrmium and Siscia" - in the villages in these areas "the old classic tradition of ornaments and techniques of our peasant home industry still lives" (Kršnjavi, 1886: 22). Using as an example several different terms for the same kind of a fine transparent cotton material with stripes shown at the Budapest exhibition which is known in Croatia as "ćenar, misir, srpsko platno", Kršnjavi confirmed his ideas regarding the greater role of old oriental influences brought by Byzantium and the lesser role of later, oriental influences, brought by the Turks (Kršnjavi, 1886 : 23).

### **Milko Cepelić**

The contribution of Milko Cepelić to Croatian ethnology was significant but has not been scientifically investigated, so that only a partial presentation of his approach to research of textiles will be mentioned. The textiles and clothing were the main subjects of his interest. He was a canon in Đakovo (Pavić, 1981; Babić, 1982), mostly known as the secretary to the bishop Strossmayer. According to Vladimir Tkalčić, by his knowledge of the peasant textile handicraft Cepelić was "the best expert in Croatia" and this is proved by his expertly written presentations and beautiful collection of woven cloth and embroidery that he had left, remarkably well described, to the Croatian National Ethnographic Museum in Zagreb (Tkalčić, 1942: 677).

Cepelić dealt with and wrote about different topics of traditional culture, such as painted Easter eggs, the zadruga and the like, but the majority of his works and surveys were on textiles and clothing. His first work was the presentation of folk

weaving, embroidery and carpet weaving, published in Ibler's book "Jubiliary Exhibition of Croatian and Slavonic Society of Commerce 1891".<sup>5</sup> This work was followed by "Folk weaving and embroidery" in 1900. During the World War I he published three works: "Three days among the Bunjevci and the Šokci" in 1914, "Let's plant flax and hemp" in 1917, and "Let's save our national weaving and embroidery" in 1918. During the war, in 1916, he wrote the "Catalogue of textile collection", the text accompanying the collection of textiles which, according to Cepelić's will, was transferred to the Zagreb Ethnographic Museum in 1920 and it is still there.

Two of Cepelić's later works "Let's plant flax and hemp" and "Let's save our national weaving and embroidery" were inspired by general poverty and extremely high prices caused by the World War I. In his first work Cepelić supported the idea of renewal of cultivation of flax and hemp which had disappeared from some areas of Slavonia in the last quarter of the 19th century. Apart from giving general information on the history of textile plants (flax, hemp and cotton) he also reported on the state of affairs on the Croatian and Slavonic textile market. He added descriptions of the cultivation of textile plants in Croatia, particularly in Đakovo area, speaking in favour of renewal of cultivation and mentioning "national reasons": "survival of Croatian population and economic advantages of flax and hemp over expensive cotton" (Cepelić, 1917 : 41).

Cepelić's first work is the most important. It is a sort of a catalogue which includes description of "domestic textile craft" shown at the Zagreb Commercial Exhibition in 1891. Janko Ibler, a well known writer, who edited the book, says in the introduction that he managed to persuade an "excellent expert on folk textile craft, reverend Milko Cepelić" to write a survey. Following the recommendation of the editorial board, Cepelić turned his attention mainly to "differences in textile craft with regard to the motifs, ornaments, colours and materials in our region based on political division of the country", so that he "wrote the study on this basis and there had not been such a work in Croatian literature ever before. As far as we know, the precious works of Dr Izidor Kršnjavi dealt only with some areas in Slavonia, and not with the whole country" (Ibler, 1892: 192). Later, Cepelić himself described this work as "the first systematic work on our treasure" (Pavić, 1981 : 23).

Cepelić compared the exhibited objects with the materials he had seen on his travels across Croatia which nowadays would be called field research. He toured different areas to collect the material on textiles. Cepelić's work will not be analysed here in detail, this should be the topic of another project. However, it is worth mentioning that in his works he often speaks as an enlightener and a priest scolding and advising, directing and teaching, and occasionally exploring, quite naively, some phenomena. Cepelić's approach to the research of textiles and clothing should be considered from the point of view of his two works: the article on textile products, published in Ibler's book, and the Catalogue of Textile Collection. Basic characteristics of his research of textile are: dealing with typical textiles in Croatia on the basis of his own field collected data, techniques of processing, raw materials, ornaments. He

observed spreading out and limits of wool as a raw material for weaving, different techniques of weaving in Croatia, and the connection between wool as a raw material and language, i. e. dialect of the area: "In Zagreb County (županija), in Varaždin County, and, more precise, in Križevci County there is no wool, i.e. there are no woven or tapestry woven items. Wool, as it came to Dubica, crossed the Sava river descending towards Kutina, Novska, Raić and then ascending towards the hills of Moslavina and Bjelovar spreading to the Gradiška area and Požega County and then continuing throughout Slavonia all the way to Zemun and Slankamen. It is strange but true: *just as it is true that the Čakavian (dialect) speaking people in the coastal areas, i.e. in Rijeka region, do not know how to weave the carpets, the same goes for the people in the heart of Croatia or Kajkavian (dialect) speaking population*" (emphasised by M.C.). This led him to the following conclusion: "It can be stated, as quite certain that Kajkavians used to live in the areas along the Drava river, starting from Koprivnica and going to Đurđevac near Virovitica, to Donji Miholjac and all the way to Valpovo, where there are no woven or tapestry woven works and the present day Croats are descendants of the old Kajkavians (Cepelić, 1892 : 196). He then observed the characteristic spreading out of wool and woolen items in Slavonia: "The real area of carpet weaving starts only on the right side of Našice road leading to Osijek, i.e. in several villages on the North of the Đakovo area (Đakovština), and in the villages situated on the right of the Đakovo - Osijek road near the Danube, and if they are populated by our people and not by the Hungarians or Germans, they deal with the weaving of carpets" (Cepelić, 1892 : 205). In eastern Slavonia and in Srijem he distinguished various sorts of carpets according to the technique of weaving and ornaments. He also noticed that in the Đakovo area "the carpets are more frequently found in the plains than in the hills and are more common of the catholic than of the orthodox population" (Cepelić, 1892 : 206).

Cepelić continued searching further connections between characteristic textiles according to raw material, techniques of weaving or embroidering and ornaments on one hand, and particular groups of inhabitants on the other (his unpublished work "Catalogue of textile collection", 1916.) The collection is made of carefully and expertly selected textile items with good and detailed descriptions, concerning data on owners, place and time of production, persons who made the items, techniques of weaving and embroidering, denominations, different techniques and ornaments, etc. The collected items mainly originate from the Đakovo area, partly from the southern Hungary, from Srijem, Bačka, Bosnia and Dalmacija. The collection includes mainly towels (*otarci*), towels of smaller dimensions (*otarčići*), kerchiefs and head-dresses, and pillow cases (*pavlake*). The text of the catalogue is not only of descriptive value, it has certain scientific characteristics as it uses methodological procedures of analysis and comparison. His goal was to confirm the origin and migrations of the population of the Punitovci parish (containing the villages of Punitovci, Vuka, Beketinci i Široko Polje) in the Đakovo area on the basis of particular spreading out of characteristic phenomena (weaving raw materials, motifs, denominations). These villagers are recognizably different from other neighbouring population and are called by the common name Dripe. Studying local history Cepelić learnt that those villages had been inhabited in the first half of the 18th century by the population from Bosnia, from the



vicinity of Plehan and Tolisa. Comparing the contemporary textiles from the area of their origin with those from the area of their new settlement, he searched for confirmation of their origin: "I went to the Plehan area on the north of Derвента to confirm - also on the basis of woven materials - the Bosnian origins of the inhabitants of Vuka, Široko Polje, Beketinci, Punitovci, and partly Gorjani, who migrated from Bosnia to the Đakovo area in 1754 and who are known under the collective name as Dripe. I found not only traces of this migration, but in *otarak* (towel) there are also traces of the movement of the Bosnian Dripe from Dalmatian Imotski to Plehan. This movement could have taken place in the 16th century, as I was told many times by the late Fra Martin Nedić, an excellent connoisseur of the Bosnian past, who lived on the court of the Bishop Strossmayer. They are called the Dripe, even today in Bosnia, and are called the same here in the Đakovo area (they came from the sea - Da Ripa, and therefore the name "Dripe". Thus it is confirmed that the weaving I studied obviously shows from where they had come" (Cepelić, 1916).

Using a similar method he compared weavings, samples and techniques of embroidery of the Moravian Croats and concluded that they had moved from the surroundings of Sisak, from the area of Preloščica and Ludina. Regarding the Burgenland Croats (Gradišćanski Hrvati, Austria) he assumed that they might have migrated from Zagorje, from the surroundings of Križevci and Međimurje (Cepelić, 1917 : 40 - 41).

To summarise Cepelić's approach in research on textiles and clothing we can quote his ending of the chapter on the Šokci and Bunjevci from: "With all the seriousness I can confirm that national costumes preserve the nation from disapeparing, i.e., from being assimilated by another nation and in the same way the national clothing is a sure clue to the origin of the nation and their migrations" (Cepelić, 1914 : 75). I will not deal with the correctness of Cepelić's assumptions, e.g. on the origins of particular groups he studied: the Dripes, the Šokci and the Bunjevci, etc. Another scientific research could show from our point of view whether they were naive or true.

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Milko Cepelić, Baltazar Bogišić and Iso Kršnjavi have a prominent role in the study of textiles and clothing in the 19th century in Croatia. Kršnjavi and Bogišić worked on the topics, everyone from his own point of view and on the basis of their knowledge. Kršnjavi, as an art historian and in accordance with the modern theoretical assumptions made research on the origins of ornaments, primarily in textiles, in defined cultures and periods.

Bogišić, investigating textile with a series of questions, and as a lawyer and researcher on the *zadruga*, covered the social role of textiles, clothing and textile devices in the family and in the larger social community. He might be considered the creator of this kind of textile research.

Milko Cepelić was primarily preoccupied with textiles and he emphasised that himself. By research on the textiles Cepelić wanted to discover the origins and the ways of migrations of particular ethnic groups. Being a historian and connoisseur of local and national history his approach to research of textiles is primarily historical.

Translated by Irena Naglič

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## PRISTUPI ISTRAŽIVANJU TEKSTILA I ODIJEVANJA U 19. STOLJEĆU U KONTINENTALNOJ HRVATSKOJ

### Sažetak

U 19. su se stoljeću stvarale i oblikovale, na temelju starijih zasada, ideje, pristupi i metode kojih se utjecaji dobrim dijelom osjećaju i u današnjim radovima s područja istraživanja tekstila i odijevanja u hrvatskoj etnologiji. Ovaj prilog upozorava na nekolicinu autora koji su životom i radom uglavnom bili povezani s kontinentalnom Hrvatskom, napose sa Slavonijom, u 19. stoljeću i na njihove pristupe u istraživanju tekstila i odijevanja. Uočeno je paralelno postojanje triju skupina autora i tri pristupa istraživanju tekstila i odijevanja.

Prvoj skupini pripadaju zapisivači, uglavnom romantičari i prosvjetitelji Kajo Agjić (1805. - 1892.) i Mijat Stojanović (1818. - 1881.) koji su u zabavnom štivu, u putopisima i crticama iz narodnog života opisivali i tadašnje odijevanje i tekstilne proizvode.

Drugoj skupini istraživača pripadaju pravnik i povjesničar prava Baltazar Bogišić (1834. - 1908.) i povjesničar umjetnosti i kulturni djelatnik Iso Kršnjavi (1845. - 1927.).

Drugoj skupini istraživača tekstila pripada Milko Cepelić (1865. - 1920.) koji se i isključivo bavio tekstilom i odijevanjem. Ovaj istraživač odijevanje povezuje s dijalektom na određenom području. Takvim pristupom slijedi razmišljanja starijih autora iz 18. stoljeća, npr. Kóllara, Katančića koji su povezivali određene skupine stanovništva s govornim karakteristikama na određenom području.

Kršnjavi i Bogišić bave se tekstilom i odijevanjem sa svog gledišta i kroz prizmu svoje struke. Kršnjavi, kao povjesničar umjetnosti u skladu sa suvremenim teoretskim postavkama, istražuje podrijetlo ornamenata, u prvom redu tekstilnih, u određenim kulturama i razdobljima. Bogišić je kao pravnik i proučavatelj zadruge, obuhvatio društvenu ulogu tekstila, odijevanja i tekstilnih sprava u obitelji i u široj društvenoj zajednici.