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THE FIRST CROATIAN SERIES OF POSTCARDS OF RIJEKA AND SURROUNDINGS ISSUED BETWEEN 1889 AND 1891

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ABSTRACT

The primary aim of the paper is to analyse the entirety of the first Croatian series of postcards depicting Rijeka, Opatija, Trsat, Sušak, Kraljevica, Volosko, Bakar, and Lovran from 1889 to 1891 and examine their impact on mass printing of photographs, the development of postcards, and impact on the development of tourism. Postcards are understood as integral multilevel hereditary information carriers, which are, essentially, communicators. The main focus is given to the photographers Alois Beer and Ilario Carposio, the printing house Stabilimento Tipo – Lithografico Fiumano, the engraver V. Turati Inc., and other participants in the process of creating postcards. The first analysis is based on the evaluation and selection of old postcards, the second one is based on comparing photographs with woodcuts and halftone printing in printed publications, and the third analysis is based on the comparison of quantitative available data of postcards with the information from the La Bilancia and La Varietà newspapers.

Keywords: earlier postcards, Rijeka, Opatija, halftone printing, Stabilimento Tipo-lithografico fiumano, Alois Beer, Ilario Carposio

LA PRIMA SERIE DI CARTOLINE CROATE DI FIUME E DINTORNI PUBBLICATA TRA 1889 E IL 1891

SINTESI

L'obiettivo principale dell'articolo è quello di analizzare l'intera serie di cartoline croate che ritraggono Fiume, Abbazia, Tersatto, Sussak, Portorè, Volosca, Buccari e Laurana dal 1889 al 1891 ed esaminare il loro impatto sulla stampa di massa di fotografie, lo sviluppo delle cartoline e l'impatto sullo sviluppo del turismo. Le cartoline sono intese come portatrici integrali di informazioni ereditarie a più livelli, che sono, essenzialmente,

comunicatori. L'attenzione è rivolta soprattutto ai fotografi Alois Beer e Ilario Carposio, alla tipografia Stabilimento Tipo – Litografico Fiumano, all'incisore V. Turati Inc. e ad altri partecipanti al processo di creazione delle cartoline. La prima analisi si basa sulla valutazione e sulla selezione di vecchie cartoline, la seconda sul confronto tra le fotografie e le xilografie e i mezzitoni delle pubblicazioni a stampa, mentre la terza analisi si basa sul confronto tra i dati quantitativi disponibili delle cartoline e le informazioni dei giornali La Bilancia e La Varietà.

Parole chiave: prime cartoline, Fiume, Abbazia, stampa a mezzatinta, Stabilimento Tipo-litografico fiumano, Alois Beer, Ilario Carposio

INTRODUCTION

The reason for the problematisation of the first series of postcards in Croatia depicting Rijeka and its surroundings was that Rijeka was chosen as the cultural capital of Europe in 2020.¹ This event has served as a stimulus for understanding the visual identity of the city of the late 19th century and the beginning of the 20th century on the example of the now discarded symbol of tourism – postcards. Since the second half of the 19th century, the territories of Istria, Dalmatia, and the exotic Balkan regions have been of interest to French, English, and German photographers and lithographers who published motifs from these regions in books and various other types of publications. Illustrated newspapers of that age were full of exotic motifs from faraway Africa and Asia, or Dalmatia, the Balkans, and Istria. Such motifs in photographs and lithographs of the second half of the 19th century are complemented by panoramic views or motifs of newly built objects in order to represent a place as well as possible. The emergence of a new media – the postal card, which has spread throughout Europe since 1. 10. 1869, can be traced chronologically, based on the information on the back of the illustrated postal card printed in 1894 for the occasion of the 25th anniversary of the first printed postal card (Bogavčić private collection, Jubiläums Karte, 1894).²

The postcard as a new medium, created after the postal card, appeared in the early 1870s on the territory of the Austro-Hungarian Monarchy (Ferchenbauer, 2008, 234; Krátký, 2019, 41), France (Frech, 1991, 8), and Germany (Degen, 1998,

1 The presentation on the topic “Rijeka on the First Croatian Series of Postcards from 1889 to 1890”, VI Croatian Congress of Historians, Rijeka, 29. 11. – 2. 10. 2021, was given on 29. 11. 2021.

2 An illustrated postal card, the back of which shows information about the years of printing of the first postal cards throughout Europe and the world, so for Austro-Hungarian Monarchy the date given is 1. 10. 1869, for Switzerland, Luxembourg, and some German states it is 1870, Kingdom of Italy 1874, Principality of Serbia 1873, etc.

12–13) and its origins can be traced in their development from illustrated postal cards to postcards. In Croatian, but also in a broader context, postcards originate from the form of hand-illustrated postal cards to the emergence of the first printed illustrated postal cards, which preceded the serial mass-production of postcards (Bogavčić & Salopek Bogavčić, 2020, 126–129). The appearance of Rijeka postcards in this paper is considered in the context of the appearance of similar series in Tyrol and Trieste, which arose immediately before the Rijeka series or at a similar time. Series of postcards on such territories as Kingdom of Italy³ (Torboli, 2022, 2, 216–286), Archduchy of Austria below the Enns and County of Tyrol⁴ (Torboli, 2022, 90–91, 128, 130, 135–36) and the Kingdom of Bohemia⁵ (Degen, 1998, 14–21) are first created in the 1880s. The Croatian context of the development of the first series of postcards is connected with the first postcard of Opatija, created immediately before the Rijeka series of postcards, i.e., no later than 1888 (Bogavčić & Salopek Bogavčić, 2020, 129).

The first Croatian series of postcards from 1889 to 1891 shows the area of Rijeka⁶ and its adjacent parts of the Margraviate of Istria (Opatija, Lovran, Volosko, and the Istrian coast) and parts of the Modruš-Rijeka County (Sušak, Trsat, Bakar, and Kraljevica). The paper will compare how the photographs by recognised authors relate to the motifs on the postcards, analyse the dynamics and techniques under which they were printed, analyse how the postcards were distributed, and also emphasize what the impacts of the first series of postcards were.

Understanding the contextualization of the origin of the first series of postcards is complemented by further comparison and analysis of data at three levels. The first level of analysis was based on the evaluation of numerous domestic and foreign private and public collections of photographs and postcards. The secondary level of assessment, based on the analysis of photographs and printed publications, is supplemented by analyses of printing processes. Based on the quantitative analysis of the postcards and the consideration of articles from the *La Varietà* and *La Bilancia* newspapers, the process of issuing the first batch of postcards was reconstructed as the third methodological level. The results were obtained on the volume, time, quantity, and dynamics of printing of the postcards of the aforementioned series, which were additionally supplemented with data on the distribution and sale of postcards. Thus, quantitative analysis on a small sample of found and preserved postcards made it possible to estimate the total circulation, as well as analyse

-
- 3 Italian postcards date from the mid-1870s, postal cards from 1873, while the first large series of Italian postcards, according to the Torboli was created simultaneously with the Rijeka series and contains 240 different motifs.
 - 4 Austrian postcards were first created in 1870/71, the series of illustrated postal cards of Vienna and Tyrol was created in the mid-1880s, while the postcard series of Tyrol was created in the late-1880s.
 - 5 Bohemian postcards were created in the 1870s, and in the late 1890s, a series of the Sokol movement postcards was created.
 - 6 Corpus separatum, the City of Rijeka and surroundings (*Fiume város és kerülete*). Rijeka was separate part from Kingdom of Croatia and Slavonia directly connected with Lands of the Crown of Saint Stephen.

the use of the language of their users, the impact of legislation on printing, the dynamics of postal use of the preserved postcards, and the general enterprise of printing the first batch of postcards by a printing company such as *Stabilimento Tipo-litografico Fiumano*.

VALORISATION OF POSTCARDS

The understanding of postcards as a source of information or as an information communicator (Maroević, 1993, 123), and not only as illustrations, was preceded by a systematic collecting, evaluation, analysis, and synthesis of various aspects of postcards. This methodology was supplemented by quantitative analyses that would allow evaluating the postcards in their totality on the basis of visual, printed, linguistic, material-figurative, technical-technological, symbolic, sociological, operational, and similar content. Quantitative analysis of postcards in various public and private collections makes it possible to determine how rare the postcards are, understand their circulation, and trace the flow of audience interest in it, depending on whether it has been printed in several editions or only a single edition. For the purposes of this research, many museums, libraries, and archival public and private collections in Croatia and in abroad⁷ have been consulted, and, in the collections of the Maritime and Historical Museum of the Croatian Littoral, Rijeka⁸, and the National and University Library of Zagreb⁹, one postcard from this series in each location have been discovered. There are seven large private collections of Rijeka postcards in Rijeka, and in five of them, not a single postcard from this series exists, although the collections number several thousand different units of examples of Rijeka postcards from the end of the 19th century to the Second World War. One item from this series was found in one private collection, while in the largest collection of Rijeka postcards,¹⁰ there are around ten different items from this series (Smešny, 2020, 97–106). In other private collections in Croatia there are two postcards from this series¹¹, while in foreign private collections, such as the Vujičić private collection¹², there are two postcards from this series.

7 The following postcard collections were examined: the Maritime and Historical Museum of the Croatian Littoral, the Museum of the City of Rijeka, the National and University Library, the Maritime and Historical Museum of Istria, the Croatian State Archive, the Museum of Tourism, the Hungarian Archives, Museum and Library Database- Hungaricana, the Österreichische Nationalbibliothek – Ansichtskartenportal, etc.

8 Historical and Maritime Museum of the Croatian Littoral, Rijeka, Postcard Collection, *Fiume, veduta generale*, KPO-ZR 309, PPMHP 111815.

9 National and University Library of Zagreb (hereinafter NUL), Postcard Collection, *Tersatto*, GZ 30/1987.

10 The largest collection of Rijeka postcards, Vladimir Smešny, has been the basis for cataloguing the postcards of the City of Rijeka since 1889. Four volumes have been released up to the year 1925.

11 One postcard is from Mario Kuzmanović private postcards collection, Slavonski Brod and other owner wants to remain anonymous.

12 Milan Vujičić private postcards collection, Vienna.

The Lukan private collection¹³ had one such postcard, which was presented as a gift on the occasion of the creation of this paper to one of the authors. The Bogavčić private collection¹⁴ features about twenty different examples of postcards of this series. The first series of the Rijeka postcards is specific because of a small number of preserved examples, which makes it extremely rare, and also because of the fact that this is the first Croatian “mass” printed series of postcards. For comparison, in 1896, an extensive series of postcards were printed on the occasion of the Millennium Exhibition in Budapest, of which three postcards show areas in Kingdom of Croatia and Slavonia (Plitvice Lakes and Zagreb) and City of Rijeka (Viestnik Županije virovitičke, 1. 9. 1896, 2) and they cannot be considered rare based on their frequency, since several hundred examples of each motif have been preserved. Therefore, in order to understand the emergence of postcards in Croatia at that time, it is necessary to analyse its various aspects, such as material, size, form, type of printing, printing language, role of the publisher, author, printer, distributor and seller, as well as the handwritten messages of the users, postal use, motifs, ownership, the social interactions of the users, and others elements that can be found on the postcards.

In total, 24 different motifs were found on 44 postcards of the specified series of Rijeka and the surrounding area in all public and private collections. Based on the analysis of the periodicals of *La Bilancia* and *La Varietà*, the existence of 14 additional motifs was recorded, which make up the whole of the 38 motifs of that first series. (Table 1). Out of the 38 motifs from the first series of postcards, nine motifs remain unknown, while five motifs were found based on literature: *Via Governo*, *Hohe See (Costa Istriana con una Nave in Pericolo)*, *Tunnel Mundung (Shocco del Tunnel al Dolaz)* *Stadtisches Schulgebaude (Edificio della Scuole)*, *Magy. kir. Tengereszeti Akademia (Accademia di Marina)* (Smešny, 2020, 105). Of the fourteen unknown motifs and motifs known only from the literature (designation 0A and 0B in Table 1), a visual representation of five of them (designation 0B) was found in the literature, whereas for nine motifs (designation 0A) it is unknown what they looked like. The analysis of the found postcards showed that thirteen motifs were found in one item (designation 1 in Table 1), five motifs were found twice (designation 2 in Table 1), three motifs were preserved three times, and three more motifs were preserved four times (designations 3 and 4 in Table 1). The analysis showed that the most preserved motifs were the most general since panoramic and general images of the city of Rijeka and Opatija were preserved in several examples (3–4 items), unlike the individual building motifs (Villa Ružić, etc.) or certain small settlements in the vicinity (Kraljevica), which were not found at all. The above is the result of the users’ demand for common and familiar motifs that symbolised the settlement.

13 Walter Lukan private postcards collection, Vienna.

14 Ivan Bogavčić private postcards collection, Zagreb. Dimensions of all postcards from this serie in Bogavčić private postcards collection are around 140x 85 mm.

Table 1: representation of the number of preserved postcards based on motifs.

Motifs	Information about the type and number of motifs	Number of preserved / found postcards			
		1 item	2 items	3 items	4 items
Unknown image motives (0A)	9				
Known image motifs from literature (0B)	5				
Known image motifs based on postcards	24	13	5	3	3
Total motifs	38				

FROM PHOTOGRAPHY TO POSTCARDS

Rijeka newspapers ¹⁵ published articles about the novelty – the arrival of postcards. No magazine, newspaper, or any other publication of that time in the territory of modern Croatia ¹⁶ have published an article about the advent of postcards until 1892 ¹⁷ (Bogavčić, 2014, 28–29). Why did this happen in Rijeka, and not in Split, which already in 1880 had the first postcard ¹⁸ in region (Bogavčić & Salopek Bogavčić, 2020, 128)? The possibility probably lies in a number of circumstances that have made Rijeka as well as its surroundings one of the more innovative and fashionable centers of the Monarchy since the second half of the 19th century. The printing house that printed the first batch of Croatian postcards *Stabilimento Tipo-litografico Fiumano*, has existed in Rijeka since 1862. Its owner Emidio Mohovich (Mohovich, 2021) was a Croatian journalist and publisher who initially worked together with Carl Huber (Smokvina, 2003, 186). *Stabilimento Tipo-litografico Fiumano* printed numerous pamphlets, statistical reviews, gymnasium reports, economic and industrial reviews of Rijeka, as well as the newspapers *Giornale Di Fiume* (1865 – 1871), *La Bilancia* (1868 – 1919) and *La Varietà* (1882 – 1896.) From the 1860s, Rijeka competed with Trieste and thus became an increasingly important industrial centre, which, with its port, shipbuilding, metallurgy, and chemical industries, stimulated the development of transport and, consequently, tourism. The adoption of the City Charter in 1872, the appearance of the Southern

15 La Bilancia, 13. 9. 1889: Novita in Carte di Corrispodenza, 2., La Varietà, 14. 9. 1899, Novita in Carte di Corrispodenza, 2.

16 It was divided in Triune Kingdom of Croatia, Slavonia and Dalmatia with separate City of Rijeka and Margraviate of Istria.

17 The Research Legacy of Giardini, 1994, 4.

18 One of the oldest Croatian postcards depicting Split from 1880. is illustrated postal card with in advance printed postal stamp at reverse side (similar as postal stationary).



Fig. 1: Alois Beer, *Fiume von Hafen* (Smešny private collection, Smešny, 2020, 3, photograph cca 1880).

Railway in 1873 in Rijeka, and the adoption of a town-planning plan in 1874 (Žic, 1999, 82–83.) influenced the additional development of the city in the communication and urban planning sense. Opatija, in turn, developed as a tourist destination in the 1840s, and realised its potential in the 1880s, when it became a health and tourism centre (Kranjčević & Muzur, 2020, 135). The vistas of the city were interesting not only to ordinary citizens and visitors but were also considered special and were presented (in the 1880s) as a gift. Sets of photographs by Carlo Zamboni and Illario Carposio were presented as a gift to the Royal Family upon their visit to Rijeka in 1885. (Labus & Smokvina, 1995, 300; Smokvina, 2003, 194). *The Stabilimento Tipo-litografico Fiumano* printing house collaborated not only with many local photographers, but also with the official monarchical photographer. Thanks to foreign photographers, photography “came to life” in Rijeka from 1844 to 1861 (Labus & Smokvina, 1995, 299). After the opening of Emidio Mohovich’s store in 1865, photographs were sold there as part of the assortment (Smokvina, 2003, 187). In Mohovich’s newspaper, *Giornale di Fiume*, many photographers with whom he worked advertised their services, from Ignazio Pollak, Salamon Hering (Labus & Smokvina, 1995, 299) to photographers like Ilario Carposio and Carlo Zamboni von Lorbeerfeld, who advertise themselves in *La Bilancia* (Smokvina, 2003, 192, 197). It seems that Emidio Mohovich also collaborated with Alois Beer, the official photographer of the Imperial and Royal Navy. Based on

photographs of Rijeka from the second half of the 19th century, one can see how the motifs from the photographs taken in the 1870s and 1880s were used as photographic templates for the first series of postcards of Rijeka and its surroundings.

Of at least seventeen motifs on postcards issued before September 13, 1889 (Smešny, 2020, 97–105; Bogavčić private collection, 1889–1891) for fourteen of them, it is known what they looked like, for at least seven, this research determined that these were photographs by Ilario Carposio, used as postcard templates, and two were made based on photographs by Alois Beer. Looking at the available and published photographs of Ilario Carposio, one can see how the photographs, which were used as templates for postcards, were created mainly in the early 1880s, for example, the published photographs *The Corso* (Galić, 1995, 66), *Theatre* (Dubrović, 1995, 54), or the panoramic photograph of the *View of Rijeka from Trsat* (Smokvina, 2004, 17). An interesting example is a photo of I. R. Accademia di Marina made by Ilario Carposio¹⁹, that was template for woodcut, published in the book *Fiume und Seine Umgebungen* (Littrow, 1884, 26–27), and then again photograph template for the postcard printed in 1889. Two motifs from postcards printed in September 1889 – Trsat and the motif of the Rijeka port (*Porto Interno*) (Bogavčić private collection, 1889–1891) – were printed according to the photographic templates of Alois Beer. In the example of a photo of the Rijeka port by Alois Beer named *Fiume von Hafen*²⁰ (Albertina Foto, GLV2000/18385), which was determined after 1875²¹, it can be seen how the photograph was a template for the woodcut *Le Port de Fiume* (Bogavčić private collection; Bauron, 1888, 65) (Figure 2).

The book lists M. L'abbe P. Bauron as the author of the photograph. A similar photo template by Alois Beer (Smešny, 2020, 3) (Figure 1) was used to create one postcard (Figure 3) as part of the first batch of postcards, i.e., *Porto Interno*²² (Bogavčić private collection, 1889–1891). Both photos are numbered 2292 (Smešny, 2020, 3) and were made from the same negative, but have significantly different frames. In addition to the shifts in framing, the photographs differ in that the one from which the postcard was made was additionally retouched (one boat is missing and the flag is flat). The photograph from which the *Porto interno* postcard was made was a template for the subsequent creation of many lithographic postcards with the same port motif found in the postcard editions of Carl Otto Hayd (Smešny, 2020, 39), A. Rosenblatt (Smešny, 2020, 135), Carl Spies (Smešny, 2020, 168, 170), etc.

19 The authors would like to thank Miljenko Smokvina for allowing them to view the copies of photos by Ilario Carposio.

20 Alois Beer, *Croatische Kuste, Fiume von Hafen*, no. 2292, 490, in: Albertina Foto GLV2000/18385. [https://sammlungenonline.albertina.at/?query=search=/record/objectnumbersearch=\[FotoGLV2000/18385\]&showtype=record](https://sammlungenonline.albertina.at/?query=search=/record/objectnumbersearch=[FotoGLV2000/18385]&showtype=record) (last access: 2022-07-07).

21 Alois Beer, *Croatische Kuste, Fiume von Hafen*, no. 2292, 490, in: Albertina Foto GLV2000/18385. [https://sammlungenonline.albertina.at/?query=search=/record/objectnumbersearch=\[FotoGLV2000/18385\]&showtype=record](https://sammlungenonline.albertina.at/?query=search=/record/objectnumbersearch=[FotoGLV2000/18385]&showtype=record) (last access: 2022-07-07).

22 The postcard with the second title - Porto, was probably printed after the first edition was sold out, as can be seen from the title in newspaper articles and on the Type C reverse side.

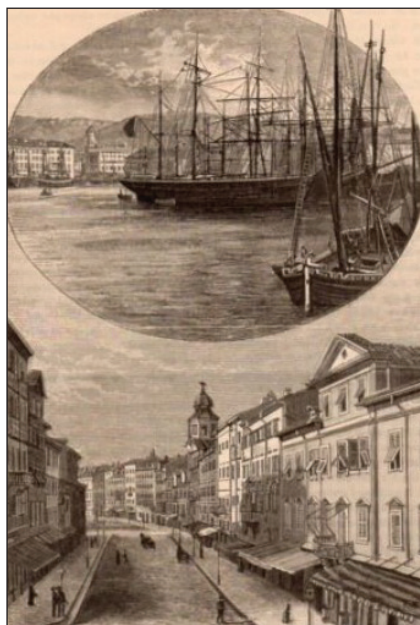


Fig. 2: *Le Port de Fiume*, illustration M. l'abbé P. Bauron, *Les Rives illyriennes: Istrie, Dalmatie, Monténégro*, Woodbury-type, 1888 (Bogavčić private collection).

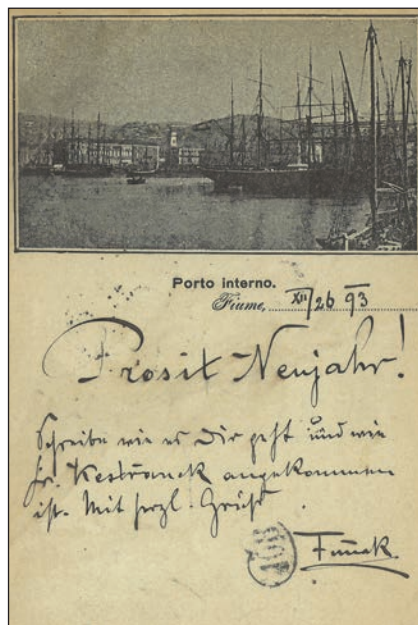


Fig. 3: *Fiume Porto Interno*. Postcard issued before 13. 9. 1889, postal use 26. 12. 1893 (Bogavčić private collection, 1889–1891).

Based on the catalogue of photographs by Alois Beer (*Katalog von Landschaftsaufnahmen von Alois Beer*, 1892, 32) it is possible to determine that he also took the photo of Tersatto (Smešny, 2020, 3), which was also taken after 1875 (*Katalog von Landschaftsaufnahmen von Alois Beer*, 1892, 32), and was the basis for creating a postcard (Smešny, 2020, 102; Bogavčić private collection, 1889–1891), which is engraved *AV (ph)*. In this series of photographs made by Alois Beer there are ten photographs of Rijeka and Trsat, numbered from 2290 to 2300 (*Katalog von Landschaftsaufnahmen von Alois Beer*, 1892, 32). In the catalogue of photographs by Alois Beer, a series of photographs of the Istrian coast ends with a photograph of Lovran, i.e., number 2261, and a new series of photographs begins with the photographs of Bakar (2320 and 2321) and Kraljevica (2324). Postcards of Lovran and Kraljevica that might have been printed on September 14, 1889 are perhaps based on photographs by Alois Beer. In addition to the fact that a couple of postcards of Rijeka and its surroundings were based on the photographic templates by Alois Beer, they were also created on the photographic templates by authors who tended to photograph the city itself more, such as Ilario Carposio and possibly Carlo Zamboni von

Lorbeerfeld. Thus, out of 14 postcards created around 14. 9. 1889, six of them had a photographic template based on the photography of Ilario Carposio, six were based on unknown photographic templates (one, possibly, I. Carposio)²³ and two were certainly based on Alois Beer's photography. The time range of photographs that served as a photographic template ranges from 1875 to 1888. Perhaps the earliest photographs were taken based on Alois Beer's catalogue around 1875, while the latter ones may have been created around 1887 or 1888, e.g., when the construction of the Continental Hotel was completed, also called the "Bačić Palace" in honour of its owner Hinko Vitez Bačić (Bacich), that is, as the very name of the postcard says "Sussak (Palazzo Baccich)" (La Varietà, 19. 10. 1889, 1).²⁴ Comparing postcards with photographs, it was noticed that sometimes the frame of the motif on the postcard is significantly reduced than the frame of the photograph. The above can be seen by comparing the photo of the Ürmény Square and Insula Gorup²⁵ with the postcard entitled *Mercati coperti*²⁶ (Smešny, 2020, 98). The postcards of the first Croatian series were printed until the beginning of 1890 and, accordingly, the photographs that served as photographic templates could have been created by 1890. However, these are mostly photographs that were created in the 1880s.

THE ROLE OF THE ENGRAVER IN THE PRODUCTION OF POSTCARDS

By linking which photographic templates the postcards were created from, it is possible to determine the authorship of the photographer, more accurately determine the mutual dating and whether there was subsequent interference on the postcard in relation to the original photo, as well as to compare the frame of the postcard with the frame of the photograph. In general, most of the postcards before 1918 were created by a photo-mechanical process from photographs, using halftone printing and collotype processes, while a smaller part was created using lithographic techniques and photographic methods. The halftone printing with which this series of postcards was created was mainly used until 1895, and after that, the postcards were mostly printed with collotype. Halftone printing is a graphic process consisting of two sequences: the first is for creating a reprophotographic screen template (a halftone negative) from a photograph, and the second is for transferring a print which reproduces photographs to a metal plate (often zinc) using mechanical printing (Stulik & Kaplan, 2013, 5), i.e., prints a postcard or other types of illustrated print. The size and location of the dots affect the lighter or darker tone of the image, and

23 Based on the information about the negative of the photo provided by mr. Smokvina (the original is in the Magyar Nemzeti Múzeum Magyarország, neg. 64413, motif of the Accademia di Marina).

24 La Varietà, 19. 10. 1889: Carte di Corrispondenza delle Vedute di Fiume e Contorni, 1.

25 PPMHP, 101078, author unknown, circa 1884. In: Digital PPMHP. <https://digitalni.ppmhp.hr/?pr=i&id=15985> (last access: 2022-07-10).

26 The postcard is included in the Smešny private collection of postcards, Rijeka.

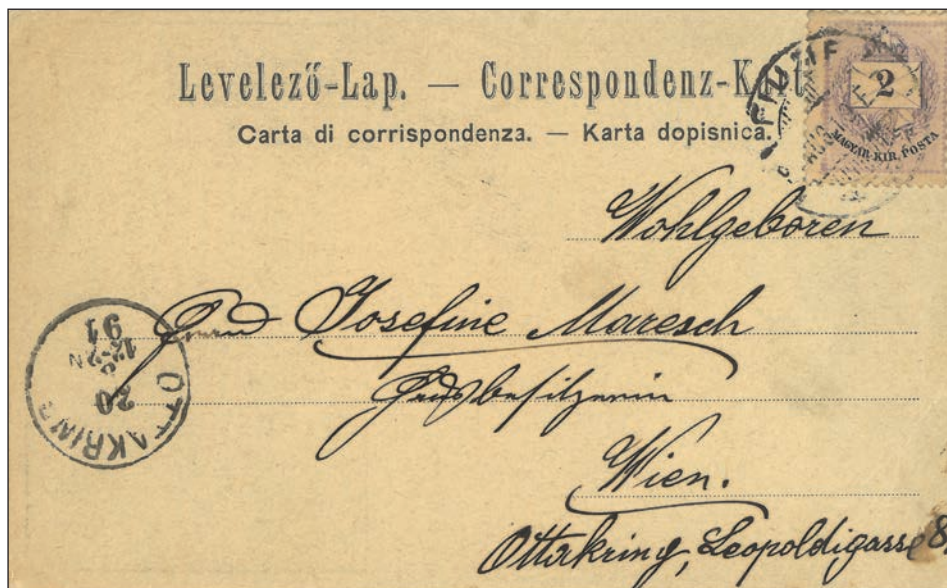


Fig. 4: Example of one back side of the postcard with four different types of postal printed languages, Type D (Bogavčić private collection, 1889–1891).

for newspapers and some other printed materials printed on coarser paper, a coarser screen was used, while for artistic images, thinner paper and a finer screen were used. This process made it possible to print photos more massively, which before the introduction of halftone printing were redrawn manually by engraving a wooden block from which they were printed (Smokvina, 1995, 222). The first successful and commercial halftone prints appeared in France in 1881, and then in Germany in 1882, while since 1883 it has been used for newspaper and magazine illustrations, which have become popular since 1893, thanks to Max Levy (Stulik & Kaplan, 2013, 5–7).

This novelty was made by engravers or illustrators who would sometimes sign their work in the corner of the metal plate/stencil/cliche. Of the ten determined Rijeka postcards printed before September 13, 1889, six of them have the V.T. inscription (in the lower left or right corner of the graphic part of the postcard) or the V.Turati Inc. inscription (Bogavčić private collection, 1889–1891). Such an inscription is also found on one postcard of Opatija (Figure 5, 6 – photograph of Abbazia, Hotel Stefania and the postcard with the same motif and inscription V.Turati Inc.) printed before September 13, 1889 (Bogavčić private collection, 1889–1891). These are probably mostly photographic templates of Ilario Carposio. Based on the fact that the specified inscriptions do not appear on postcards after 13. 9. 1889, it can be concluded

that the engraver V.T. participated in the creation of the first postcards of this series.

V.T or Turati V. or V.Turati Inc (Turati V., 2022) was an illustrator and engraver company that had operated in Kingdom of Italy since 1884²⁷. Initially, after its founding, the company was “an artistic institution for the application of photography: an illustrated circular” (V.Turati inc., 2022), and after patenting photomechanical engraving in 1884, it was, in time, transformed into Stab. tipografico e di fotoincisione V. Turati, i.e., the company of Vittorio Turati from Milan. The company (Turati V., 18?, 2–3) patented photo-mechanical engraving in 1884. that didn’t need retouching²⁸. They advertised that it could use a technique called Typophotography (Vittoriotypy) for fast machine reproduction of photographs in conventional printing by thousands of copies. The company used typophotography as a photo-mechanical process, then photozincotyping as a photochemical process and zincotyping as a chemical process. They used special cliches (metal plates/stencils), which they advertised as different from those used before. The company stressed that their stencils can serve more than a hundred thousand copies without wearing out (Turati, 18?, 2–3). By enlarging the printed photo on the *Porto Interno* postcard (Figure 8), a circular screen with mostly regular patterns is observable, and in some places, there are elements of an irregular pattern, typical of the early period, until the Ives/Levy cross-dot screen was introduced circa 1893. The aforementioned postcards of the Rijeka series were created using halftone printing, which was probably a low-resolution photolithography with a flat ink application (Stulik & Kaplan, 2013, 35). On this postcard, the medium resolution of the halftone printing screen (grid) was used – because the dots are not visible to the naked eye, but with a slightly better magnification they are clearly visible and the quality is about 150 lpi ²⁹ (Stulik & Kaplan, 2013, 6, 9).

Some postcards like *Via del Governo II* (Smešny, 2020, 105) Trsat, Bakar, *Hotel Quarnero* Opatija, and the motif of *Marina con Baragozzi* (Bogavčić private collection, 1889–1891) also have an inscription that can be assumed belong to another engraver/illustrator. The inscription on the postcard reads AV³⁰ ph (?) in the lower left or right corner of the image. Variations of the *ph* signatures exist also on the other Rijeka postcards like *La Torre del Orologio* (Smešny, 2020, 97) *Riva Stefania* (Balazs, 1994, X, illust. 59) *Mercati Coperti* (Smešny, 2020, 98) *Ponte Girante Sulla Fiumara* and Lovrana (Bogavčić private collection, 1889–1891) About a dozen postcards do not have any illustrator inscriptions, and on the postcards that were not locate, the possible

27 Stab. tipografico e di fotoincisione V. Turati, Milano.

28 Patent of an Italian industrial enterprise.

29 Lines per inch (measurement for printing resolution).

30 This might have been the work of the Bohemian illustrator and forester Vaclav Leo Anderle (1859–1944) who is best known in Croatia for his illustrations of the books by Dragutin Hirc, such as the Croatian Littoral, Plitvice Lakes and Gorski Kotar.

signatures remain unknown. Based on all of the above, it is obvious that Stabilimento Tipo-litografico Fiumano had a foreign associate who used the latest methods to make clichés out of photographs, from which the illustrated parts of the postcards were printed. Thanks to the use of halftone printing, a larger circulation of illustrated printed publications was achieved, and these photographs could be more represented in print media.

«NOVITA IN CARTE DI CORRISPONDENZA»³¹

In September 1889, the Rijeka newspapers *La Bilancia* and *La Varietà* mention a novelty in correspondence cards (Bogavčić, 2014, 28), calling it «cartoline postali colle vedute» (*La Bilancia*, 18. 9. 1889, 2), which can be translated as *postal card with a picture (dopisnica sa slikom)*³² (Bogavčić & Salopek Bogavčić, 2020, 126), i.e., later as a *picture postcard (karta razglednica)*³³ (*Dom i svijet*, 5. 2. 1899, 80). This was a novelty in which for the first time it was necessary to buy a postage stamp and paste it on the postal card, on which there was not only the correspondence area but also an illustration. Postal cards of that time were printed as “total” or postal stationary (Ganzsache, 2022), and there was no need to additionally buy postage stamps. The new postcards were printed on thin greyish-green cardboard of the default postal card format³⁴, and on the back³⁵, there was space for correspondence and an illustration. Not only have both newspapers of the *Stabilimento Tipo-litografico Fiumana* publishing house brought forth the information about the emergence of a new form of communication, but they had also reported in detail on the motives, circulations, points of sale, and similar data related to the first series of postcards. Based on newspaper articles, it is possible to systematically trace the arrival of the first Croatian series of postcards, that is, in what dynamics certain motives appeared, which was rarely observed in other cities of Croatia³⁶. After examining the listed newspapers articles, it was

31 A new type of correspondence card, which still has not been named on 13. 9. 1889.

32 The linguistic construction of picture postal cards was often used in the late 19th and early 20th centuries denoting a postcard. This syntagm was created and used as a translation of the German Correspondenz-karte syntagm and was used before the term “postcard”. Furthermore, it continued to be used for quite a long time after the creation of the term “postcard”.

33 Postcards were called “picture postal cards” because they were created from postal cards, and for a while there was no adequate term found in the language that would not depend on the term of postal cards. Confirmation of the first use of the term postcard is found in the syntagm “picture postcards”, which is a translation of the German term Ansichtskarten.

34 The dimensions of postal cards at that time were 142 x 85 mm.

35 At that time, the rear part was intended for private use, that is, for the sender’s text, while the front side was the official side of the postcard with the address and other official postage markings, including postage stamps. Later, the two terms are reversed, and the term “front” is used for the side with the visual image, and the “back” side denotes the part intended for the address.

36 This was noted, for example, in Zadar, as well.

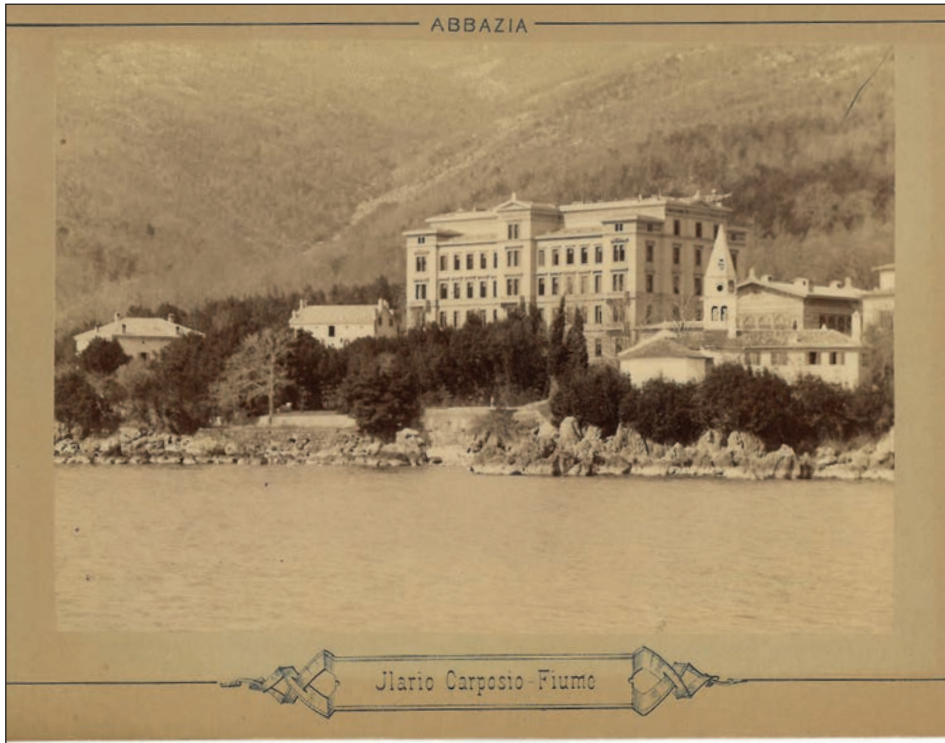


Fig. 5: Ilario Carposio – Fiume, Abbazia, Photograph of hotel Stefania, after 1885 (Bogavčić private collection, 1889–1891).

evident how in the middle of September 1889, (*La Bilancia*, 13. 9. 1899, 2; *La Varietà*, 14. 9. 1899, 2) at least sixteen different motifs on postcards were being sold.

The exact number of this first part of the series of postcards remains unclear since the mentioned articles exhaustively list the motifs of the Rijeka postcards, and together they list the motifs of the Opatija postcards as “various picturesque vistas of Opatija” (*La Bilancia*, 13. 9. 1899, 2; *La Varietà*, 14. 9. 1899, 2). The postcards were sold in several shops in Rijeka and could be bought in bulk at the *Stabilimento Tipo-litografico Fiumano* in packs of 100 pieces (*La Bilancia*, 13. 9. 1889, 2). These postcards were sold for two kreutzers each, and two or five additional kreutzers needed to be attached to them, depending on where they were sent. The circulation of this series of postcards is estimated from two to five thousand items per motif, in total about one hundred thousand postcards. The postcards were sold in about eight locations in Rijeka:

1. Stabilimento Tipo-litografico Fiumano, Via Governo (La Bilancia, 13. 9. 1889, 2)
2. Polonio – Balbi, Libreria in Piazza Adamich (La Varietà, 14. 9. 1889, 2)
3. G.B. Schnautz, Via del Corso (La Bilancia, 14. 1. 1890, 2)
4. F.A. Schnantz, Cartoleria in Piazza Adamich (La Varietà, 14. 9. 1889, 2)
5. Vittorio Macchioro, Via del Governo (La Varietà, 19. 10. 1889, 1)
6. Ant. Bastianich, Via del Lido (La Bilancia, 14. 1. 1890, 2)
7. Marco Oberdorfer, Negozi al Corso (La Varietà, 19. 10. 1889, 1)
8. S. Gozzano, Via del Teatro (La Bilancia, 14. 1. 1890, 2)

If we examine the motifs mentioned in the first edition of 13. 9. 1889, we can establish that they were divided into the motifs of Rijeka, the motifs of Opatija, and the surroundings of Rijeka. The motifs of Rijeka include: *Fiume (Veduta Generale di Fiume)*, *Teatro Comunale – La Piazza Urmeny col Teatro Comunale*, *Via del Corso – Il Corso*, *Via del Governo*, *Piazza Adamich*, *Cassa Comunale di Risparmio*, *I. R. Accademia di Marina*, *R. Governo Marittimo (Edificio del r. Governo marittimo/Quello del r. Governo marittimo)* and *Porto Interno*. The motives of Opatija were not listed exhaustively but were described as “diverse pittoresche vedute d’Abbazia”, which implies that there were already several Opatija motifs in the first series of postcards (La Bilancia, 13. 9. 1889, 2). This first part of the postcard series also featured postcards with the surroundings of Rijeka, i.e., the postcards of *Tersatto*, *Bucari*, *Portore*, *Volosca*, and *Susak*. It is obvious that this is the motif of *Susak – Palazzo Bachich*, given that in a newspaper article dated 27 September, this motif is included in the group of those that have already been published, while for another motif of *Sussak (Villa Ruzic)* it was stated that it was still being prepared. This article lists all the motifs, but the motif of *Riva Szapary* is particularly interesting, and was not specified in previous articles (La Varietà, 27. 9. 1889, 2). The first assumption is that it was a recently released motif, but based on the date indicated by the sender on the reproduced postcard (Balazs, 1994, 59), we can establish that it was printed together with all the motifs already mentioned before 13. 9. 1889. The motifs of Opatija are listed by name in this article, *Hotel Stefania* and *Hotel Quarnero*, which were probably released in the first half of September 1889, as well as the motifs listed so far. (La Varietà, 27. 9. 1889, 2). New postcard motifs were announced for the next issue, i.e., Rijeka motifs: *La Torre dell Orologio*, *Molo Zichy*, *Riva Stefania*, *Sbocco del Tunnel*, *Mercati Coperti*, and *Ponte Girante sulla Fiumara*. The motifs of the surroundings were also announced. *Sussak (Villa Ruzic)* and *Lovrana*.

Based on the articles (La Bilancia, 12. 10. 1889, 2; La Varietà, 14. 10. 1889, 1) it became known that some of the previously announced motifs were printed, i.e., five motifs, *La Torre dell Orologio*, *Molo Zichy*, *Riva Stefania*, *Sbocco del Tunnel*, and *Mercati Coperti*. All previous motifs printed on postcards were

summarised (La Varietà, 19. 10. 1889, 1) and can be divided into three types: a) postcards whose existence has already been confirmed on the basis of previous newspaper articles, b) postcards that were announced on 27 September and the printing of which was confirmed (*Ponte Girante sulla Fiumara, Sussak Villa Ruzic, Lovrana*) and c) a new hitherto unknown motif (*Via del Governo due Diverse*)³⁷.

In mid-November (La Varietà, 21. 11. 1889, 1) information about four new postcards appears: *Palazzo Governiale (Palazzo governiale)*, *Edifizio Scolastico Maschile (Edifizio delle scuole comunali maschili in via Clotildee)*, *Villa Angiolina in Abbazia, Costa Istriana con una Nave in Pericolo (Nave in pericolo sulla costa Istriana)*. At the beginning of 1890, a series of articles presents a complete list of postcards issued by that time, which include new motifs of Rijeka, such as *Rada di Fiume (Canale della Fiumara)*, new motifs of Opatija, such as *Veduta Generale, Parco, Porto, Stabilimenti Bagni, Villa Elisabetta*, and from the vicinity of Rijeka, the *Marina con Baragozzi* (La Bilancia, 14. 1. 1890; 23. 1. 1890; 12. 2. 1890).

Apart from the 37 motifs listed so far, after 1890, a postcard with the *Via del Molo* motif was published, which, as is known, was printed based on a photograph by Ilario Carposio (Dubrović, 1995, 53) after the second half of 1890, because it depicts the motif of the new bell tower of the Church of St. Vitus, erected on 7 June 1890³⁸ (PPMHP, 101177/1). This postcard was printed no later than August 1891, based on postal use.³⁹

The analysis of newspaper articles and found examples of postcards established the dynamics of the publishing of postcards from September 1889 to August 1891. During this period, motifs of the city of Rijeka were printed the most, 21 in total, followed by eight Opatija motifs, two Sušak motifs and two general naval motifs, as well as one motif each of Trsat, Kraljevica, Bakar, Volosko, and Lovran. Most of the postcards, 17 of them, were printed in the first wave of the series release, that is, in September 1889. In October 1889, nine postcards were printed. In November, four more were printed, and in December or January 1890, seven postcards were printed. An additional postcard of this series was printed no later than mid-August 1891.

TEXTS OF THE FIRST SERIES OF POSTCARDS

The texts on the postcards can be divided into texts that were used when printing the postcards, and texts used by senders. The printed texts on the postcards are divided into texts on the front and back sides of the postcards.

37 Up to this point, only one motif of Via Governo was known.

38 PPMHP, 101177/1, foto: Ilario Carposio, 07.06.1890. In: Digital PPMHP. <https://digitalni.ppmhp.hr/?pr=i&id=16084> (last access: 2022-07-10).

39 Postal use, 19. 8. 1891.



Fig. 6: Abbazia - Hotel Stefania. Postcard issued before 13. 9. 1889, postal use 15.4.1890. V.Turati inc. engraved (Bogavčić private collection, 1889–1891).

The address side, i.e., the reverse side of the postcard is subject to postal legislation, which cannot be said about the front side, on which the illustration and the place reserved for the sender's text are located. The printed text on the front side of this series of postcards always consists of the name of the settlement, and, often, the name of a particular motif that the postcard depicts. The postcards of this series are printed in Italian, and some of them contain only the name of the settlement (for example, Fiume), which is the same for several other languages like German or Hungarian (Bogavčić private collection, 1889–1891).

When analysing the reverse sides, four different types of the reverse side of the postcards were noticed:

- A) the reverse side without any printed elements
- B) the reverse side with the printed bold font “Carta di Corrispondenza” and four dotted horizontal address lines
- C) the Type B reverse side, on which “Levelező-Lap.” is written in bold simple letters over “Carta di Corrispondenza”
- D) the reverse side, on which “Levelező-Lap. – Correspondenz-Karte” is printed in the upper row in elongated letters above the four dotted address lines, and below, in significantly smaller letters, “Carta di Corrispondenza. – Karta Dopisnica” (Bogavčić private collection, 1889–1891): (Figure 4).

The Type A reverse side is probably a typo or a trial print that was not intended for sale and postal use, but was used by someone who thus preserved this type of reverse side, which is by far the rarest and is not only a rarity in this series of postcards but also a rarity in the postal use of postcards in general. It is rare to find such examples preserved without a printed back, and even rarer that they were also postally used. The Type B reverse side was printed first, as the printing language of the front and back is the same, that is, both sides are in Italian. The publishers quickly realised that the postcards with the reverse side of Type B did not comply with postal legislation in the Rijeka area, and subsequently added Hungarian to the previously printed postcards. On the territory of the Hungarian postal administration, postcards and postal cards had to be named in Hungarian, that is, the type of postal item had to be printed in Hungarian (Levelező-Lap). This is evident when comparing the position of the printed Italian text, which is located on the Type B and Type C reverse sides in the same place with respect to the frame, and the Hungarian text was subsequently printed above the Italian text, thus creating a disharmonious composition on the Type C reverse side. Considering that the postcards of this series also depicted the surroundings of Rijeka and were used in settlements included in the Austrian postal zone, it was very quickly noticed that even the Type C reverse sides did not fully

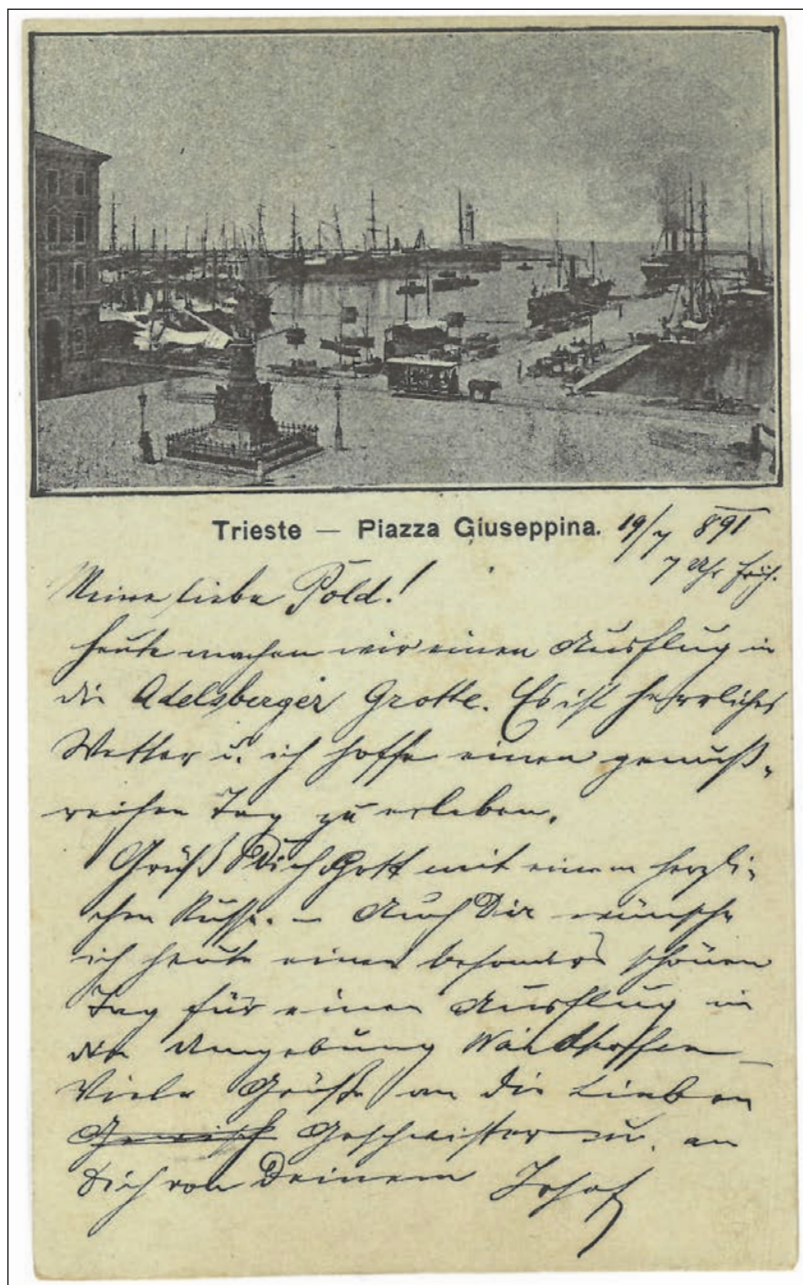


Fig. 7: Trieste-Piazza Giuseppina, postcard, postal use 19. 7. 1891 (Bogavčič private collection, 1889–1891).

comply with the rules in force in this area.⁴⁰ In order to comply with postal laws both in Cislantania and Translantania, the publishers created the Type D reverse side, which has been preserved on the largest number of known postcards, over 80% of them, and which contained all four languages, with Hungarian and German being more prominent in size and position, since they were official, compared to Italian and Croatian. Postcards of Type B and Type C were printed exclusively in September 1889, and, perhaps, in early October 1889, and they were postally used mostly in 1889 or 1890. The postcards with motifs of the first part of the series from September 1889 were re-printed with a new reverse side (Type D).

A total of 34 postally-used postcards were registered⁴¹, and the sender's language on them was analysed, as well as the locations of outgoing and incoming mail. German was used on more than half of the postcards used, while Hungarian⁴² and Croatian were used on 20%, respectively, and Italian was used on about ten per cent. Interestingly, the use of German decreases in more recent usage, so that in earlier periods it was used on almost 70% of postcards, and in the period around 1898, its usage was reduced to 20%. Analysing where the postcards are addressed, it can be seen that about 20% of the postcards are addressed to Kingdom of Hungary, Kingdom of Croatia and Slavonia and Archduchy of Austria and about ten per cent to the Margraviate of Istria, about five per cent to Dalmatia, and about 20% to other locations such as Kranjska, Kingdom of Italy, German Empire, Republic of France, and the Kingdom of Bohemia. From the above, it can be seen that almost 90% are addressed within the Monarchy and only about 10% outside the Monarchy. The location of outgoing mail on postcards is most often the one also depicted on the motifs, and about 90% of the postcards in this Rijeka series were delivered from Rijeka, Opatija, and the surrounding area. Two examples of postcards bought in Rijeka are interesting, one of which was written in Split and sent from Dubrovnik to Zagreb, and the other was sent from Zsebely to Szegeden. The first case probably involved a ship voyage from Rijeka to Dalmatia, and in the second case, the sender probably bought the postcards in Rijeka and subsequently used them elsewhere.

POSTAL USE OF INDIVIDUAL POSTCARDS

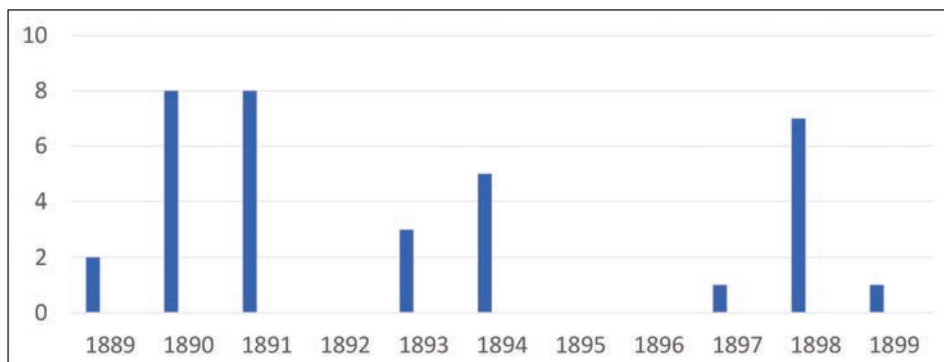
Of the 44 found postcards of Rijeka and its surroundings, 34 were postally used. Analysing the time of use of these postcards, it is possible to determine how the use is grouped into three periods: the first period – from 1889 to 1891, the second period – from 1893 to 1894, and the third period – from 1897 to

40 La Bilancia, 8. 10. 1889: Carte di corrispondenza colle vedute di Fiume, 2.

41 Analysis of language was made on 34 postally used postcards.

42 On two postcards it is unclear whether Croatian or Slovenian was used, given the brevity of the message.

Chart 1: Postal use of postcards by year.



1899. (Chart 1). In the first period, slightly more than 50% of postcards were used and about 25% in the other two periods, respectively. It is interesting to note how these periods coincide with the key years of the history of Rijeka postcards. The first period corresponds to the emergence of the first series of Rijeka postcards, the second period corresponds to the more “mass” use of lithographic postcards in Rijeka, and the third period corresponds to the beginning of the “mass” collotype printing of postcards in Rijeka and Croatia. It can be assumed that the more widespread use of lithographic and collotype printed postcards stimulated the sale and use of previously printed postcards from the first series of postcards of Rijeka.

ACHIEVEMENTS OF THE FIRST SERIES OF POSTCARDS OF RIJEKA AND ITS SURROUNDINGS

When studying the context of Rijeka postcards, a series of Trieste postcards⁴³ (Bogavčić private collection, Trieste-Piazza Giuseppina) was recorded, which were printed in the same way, on paper of the same type and colour as the Rijeka series of postcards.

Considering the above, we can assume how this series of Trieste postcards arose under the influence of Rijeka’s printing achievements of that time, as well as the influence of Italian successes in engraving (Figure 7 – Trieste postcard). From the motif standpoint, the first series of postcards of Rijeka and its surroundings influenced the emergence of postcards called the “Red Series”, created around 1899 (Smešny, 2020, 103; Bogavčić private collection, V.T., 1899). These are identical photo templates that were used in the first batch of postcards, with the only difference being that the graphic images were

43 The postcards of Trieste were printed no later than 1891, based on postal use.

made in red halftone. Shape-wise, and partially motif-wise, the first series of postcards of Rijeka and its surroundings influenced a series of postcards called “Unio Fiume” (Smešny, 2020, 185–187; Bogavčić private collection, “DELTA” Forgo HID, 1899).

The photographs that served as templates for the first series of postcards were taken by photographers of the 1870s and 1880s, such as Alois Beer, Ilario Carposio, and possibly Carlo Zamboni, and have been used on postcards since 1889. In addition, they can also be found as sources for making lithographic postcards. At the end of September 1890, Mohovich’s Stabilimento printed an album which included “...36 vistas, including 20 of Rijeka, 8 of Opatija, 8 vistas of Trieste, Susak, Bakar, Kraljevica, Volosko, and Lovran. The album is intended for foreigners who, after visiting the city, can take home memories of the most beautiful vistas of our region ... ” (Smokvina, 2003, 202).

CONCLUSION

This paper highlights two key theses necessary for understanding postcards: 1) The postcard is a hereditary source of data, not just an illustration, and 2) the evaluation and interpretation of postcards make it possible to understand how the first Croatian series of postcards arose under the influence of communication, economics, and tourism in the Monarchy and European context. Postcards as an integral heritage object can be understood “in totality” only by observing at the variety of visual, textual, material, formative, functional, socio-symbolic, technical and technological qualities. Understanding the contextualization of the origin of the first series of postcards is complemented by further comparison and analysis of data at three levels. The first level of analysis was based on the evaluation of numerous domestic and foreign private and public collections of photographs and postcards. The secondary level of assessment, based on the analysis of photographs and printed publications, is supplemented by analyses of printing processes. Based on the quantitative analysis of the postcards and the consideration of articles from the *La Varietà* and *La Bilancia* newspapers, the process of issuing the first batch of postcards was reconstructed as the third methodological level. The results were obtained on the volume, time, quantity, and dynamics of printing of the postcards of the aforementioned series, which were additionally supplemented with data on the distribution and sale of postcards. Thus, quantitative analysis on a small sample of found and preserved postcards made it possible to estimate the total circulation, as well as analyse the use of the language of their users, the impact of legislation on printing, the dynamics of postal use of the preserved postcards, and the general enterprise of printing the first batch of postcards by a printing company such as *Stabilimento Tipo-litografico Fiumano*. The mass production of postcards in Kingdom of Croatia, Slavonia and Dalmacia (Triune Kingdom), Margraviate of Istria and City of Rijeka and surroundings began with the Rijeka postcard series in 1889. Although Rijeka was corpus separatum directly connected with Lands of the Crown of Saint Stephen, this Rijeka postcards series depicts beside Rijeka motives, surrounding areas at Kingdom of Croatia-Slavonia and Margraviate of Istria. Appearance of this postcards

series was a result of the regional influences of Kingdom of Italy, Archduchy of Austria below te Enns, County of Tyrol and the Kingdom of Bohemia, where similar series of postcards appeared in the 1880s. Rijeka with its surroundings, as an important industrial and tourist centre, was an attractive motif in photographs, and subsequently, on postcards. The rarity of the Rijeka series is evidenced by the data that out of 38 registered motifs, only 24 were observed on preserved postcards, and five more motifs were visually identified based on literature. The above is a small fraction of the estimated around one hundred thousand that had been printed and distributed in at least eight locations in the city of Rijeka, of which only 44 items were found at the time of writing of this paper. The feat of printing postcards was started by the printing company *Stabilimento Tipo-litografico Fiumano* with twenty years of experience, which apparently used the services of the associate *V. Turati Inc.* and *AV ph (?)*, who, from the photographs by Alois Beer and Ilario Carposio taken in the 1870s and 1880s, created cliches/stencils using photomechanical processes and printed the postcards using halftone printing. Such a new product can be understood as a mass printed photograph, which, due to the combination of image, text, and postal use, was also called a picture postal card, that is, a postcard. This series of postcards had a direct impact on the Trieste series of postcards, as well as an indirect one on the further development of the “golden age” postcards in region.



Fig. 8: Enlarged part of the Fiume Porto Interno postcard, halftone printing (Bogavčić private collection, 1889–1891).

PRVE HRVAŠKE RAZGLEDNICE REKE IN OKOLICE, IZDANE MED LETOMA 1889 IN 1891

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POVZETEK

V tem delu sta izpostavljeni dve ključni tezi, pomembni za razumevanje razglednic 1) razglednica je dediščinski vir podatkov in ne le ilustracij, 2) vrednotenje in interpretacija razglednic nam pomagata razumeti, kako je prva hrvaška serija razglednic nastala pod komunikacijskimi, gospodarskimi in turističnimi vplivi v hrvaškem in evropskem kontekstu. Razglednice kot dediščinski objekt, iz javnih in zasebnih zbirk, razumemo kot celoto šele z opazovanjem različnih vizualnih, besedilnih, materialnih, oblikovnih, funkcionalnih, socialnih, simboličnih in tehnično-tehnoloških lastnosti. Množična proizvodnja razglednic na Hrvaškem se je začela z reškimi razglednicami leta 1889, kar je posledica regionalnih vplivov Kraljevine Italije, Nadvojvodine Avstrije pod reko Anišo, Grofovine Tirolske in Češkega kraljestva. Reka, Opatija in okolica kot industrijska in turistična središča so bile privlačen motiv fotografij in razglednic. Kako redka je reška serija, pove podatek, da je od 38 evidentiranih motivov le 24 na ohranjenih razglednicah, še pet motivov pa je vizualno določenih na podlagi literature. To je le delček od ocenjenih sto tisoč natisnjenih in razdeljenih na Reki, od katerih je bilo v času pisanja tega dela najdenih le 44 primerkov. Razglednice je tiskalo podjetje Stabilimento Tipo-litografico fiumano z dvajsetletnimi izkušnjami, ki je uporabljalo storitve sodelavcev V. Turati inc. in AV ph (?), ki sta v sedemdesetih in osemdesetih letih iz fotografij Aloisa Beera, Ilaria Carposia s fotomehaničnimi postopki ustvarjala klišeje ter z avtotipijo tiskala razglednice. Nov izdelek je nastal s kombinacijo slike, besedila in storitve pošte in se je imenoval dopisnica s sliko. Članki v časopisih La Bilanca in La Varieta nam pomagajo razumeti razsežnosti tega podviga, sistem prodaje in distribucije ter dinamike izdajanja ter pregled motivov. Reška serija je neposredno vplivala na tržaško serijo razglednic in posredno na nadaljnji razvoj razglednic »zlate dobe«, ki je vplivala na razvoj turizma in modo »nošenja domov spominov z najlepšimi vedutami«.

Ključne besede: najzgodnejše razglednice, Reka, Opatija, avtotipija, Stabilimento Tipo-litografico fiumano, Alois Beer, Ilario Carposio

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