

Analysis and Interpretation of Material from the Collection of Musical Instruments in Ethnographic Museum in Zagreb

This paper presents a brief historical overview of the collection of musical instruments in the Ethnographic Museum in Zagreb, and reviews its structure according to the type of musical instruments, the location and time in which the largest number of musical instruments were collected. The analysis of museum materials related to musical instruments opens an insight into the criteria by which the museum items have been collected.

Keywords: Ethnographic Museum Zagreb collection of musical instruments, Ethnographic Museum

Occurrence of ethnographic museums in Europe and the emergence and development of ethnology and anthropology as sciences has contributed to the “heightened interest in traditional culture that has been preserved in the villages, which was until then considered worthless” (Maroević, 1993: 40). Encouraged by the social and artistic direction which reached its peak in mid-19th century, and whose basic paradigm included the development and emphasis on love for the people’s language and history¹, this kind of museums appears after 1875, when the strengthening of industrialization and urbanization caused a rapid deterioration of the villages and when the values of rural culture started to get consciously incorporated into the process of creating a national culture (ibid.). Therefore, the specific characteristic of ethnographic museums is that they bring in the material culture, without the extraordinary artistic, historical or technological features, as evidence of life, thus opening up new and unexpected resources along with new methodological issues (ibid.). Jasna

¹ Romanticism appeared in the European countries in the thirties of the 19th the century. Among Croatian intellectuals, it appears as a Croatian national revival, also known as the Illyrian movement. The Illyrian movement was “launched by the youth of the masses” (Rakijaš, 1984: 17) and was directly influenced by the collection of ethnographic materials and the need to preserve national identity.

Čapo Žmegač (1995) identifies two basic research paradigms in Croatian ethnology - one by Antun Radić (1868 to 1918) and one by Milovan Gavazzi (1895 to 1992). Looking at them from today's perspective, she emphasizes Radić's ethnographic paradigm and evaluates it in certain segments as very *modern and contemporary*. Although Radić had no direct successors, some of his theoretical concepts still managed to find their way into the Croatian ethnology. These are, according to J. Čapo Žmegač, the theory of two cultures (the rural and urban) and the concept of rural culture as national culture (1995: 26) which is directly reflected in the development of private and institutional practice of collecting items from rural homes in the late 19th and early 20th century in Croatia.

The practice of collecting national, traditional items preceded the beginnings of the first ethnographic museums. Ethnographic Museum in Zagreb was established, as an independent entity, in 1919. It developed on the basis of a significant number of private collections (private collections of Salamon Berger, Milko Cepelić, Franjo K. Kuhač, Dragutin Lerman, Mirko and Stjepan Seljan, Tibor Sekelj and certain items from the property of Milka Trnina), and parts of collections taken from a variety of other museums selected according to their *ethnological* characteristics. Nada Gjetvaj gives a more detailed description of the collections that have become part of the Ethnographic Department of the National Museum and entered its holdings at the very foundation of the Museum: Ethnographic collection of the Historical-archaeological department of the National Museum in Zagreb, the ethnographic collection of the Museum of Arts and Crafts of the Royal School of Crafts in Zagreb, ethnographic collection of Commerce and Crafts Chamber in Zagreb, ethnographic collection of the museum which operated within the Pedagogic-Literary Society in Zagreb, i.e. the School Museum, and the basic collection of folk crafts products called the Berger Collection (1989: 17, 18). All the collections retained their items' signatures, and had their individual inventory lists (Radauš Ribarić et al., 1973: 11).

The first director of the Ethnographic Museum was Salamon Berger, while the function of the curator and assistant director was fulfilled by Vladimir Tkalčić who created the basic concept to the museum. Since textiles prevailed in the museum, Tkalčić also tried to include other aspects of life in the countryside trying to properly compensate for the then one-sided composition of museum holdings, initiating a series of field studies in which he himself participated. Concurrently with the establishment of the Museum and institutionalization of private collections, the first initiative of institutionally organized and professional study on ethnomusicology also appeared there, so one of the first sections was the Department of Folk Music.

Department of folk music

founded in 1921, the Department of Folk Music developed on the basis of the collection of musical instruments by Franjo K. Kuhač which was transferred from the

Croatian Music Institute to the Ethnographic Museum on November 7 1920 because of its traditional features (Gjetvaj, 1989: 12).²

According to the information from Širola and Gavazzi text the Kuhač collection consists of fifty-six items among which we count “two double-string fiddles (Gege) from Slavonia and Syrmia from 1830, 1838 (inventoried in the Ethnographic Museum under No. 416 and 417) and a small lyre from Hvar from 1820 (inventoried under No. 420) (Širola and Gavazzi, 1931: 4) which represent the oldest examples of traditional instruments in the Ethnographic Museum. Other musical instruments from the Kuhač Collection were collected in the period between 1857 and 1886. The figure of 56 musical instruments is mentioned in the text by the curator of the Musical instruments Collection, Mirjana Randić published in the “Almanac of Croatian Music” (2007) and on the website of the Ethnographic Museum (www.emz.hr) while in the catalog of the exhibition “Franjo Ksaver Kuhač - Life and Work” organized on the 150th anniversary of Kuhač’s birth, and in the inventory list from 1993, which lists all items in the Kuhač collection stored in the Ethnographic Museum,³ the figure of 59 instruments appears. Three chordophone instruments (1 from India and 2 from China) were transferred to the non-European collection of material, this being the reason why M. Randić doesn’t mention them in her works.

The Department of Folk Music continued to evolve on the basis of Kuhač Collection, and its first and long-term director was Božidar Širola.⁴ He and Milovan Gavazzi in 1920 jointly prepared the proposal (study) for the development of the Department entitled “Musicological work of the Ethnographic Museum in Zagreb since its establishment to the end of 1929”. In their exhaustive study they presented an exhaustive template of the development of ethnomusicological activities in the Ethnographic Museum, including the all of the important parameters for the collection and study of ethnomusicological material, such as the phonographic workshop with all the necessary equipment for sound recording and scientific research

² The Kuhač collection of folk music instruments evolved over a long period, from 1857 to the moment of its sale to the Croatian Music Institute in 1886. During this period Kuhač collected 59 specimens. According to the document from the archives of the Croatian Music Institute in Zagreb (Archive I - 20 / 1886), Francis Kuhač made with the “List of folk instruments of the Kuhač collection” an offer to sell the same collection for a sum of 100 florins. Based on the sales contract of 16 March 1886 the Croatian Music Institute acquired the collection for the listed price. The collection was received by Johann Oertl on the 23 March 1886. After 34 years the Croatian Music Institute delivered the collection to the Ethnographic Museum in Zagreb for keeping (where it is still stored) on 7 November 1920 (Archive HGZ I-7/1920; see Galin, 1984b: 12)

³ The list was compiled according to the list which Kuhač “made with his own hand for the sale of instruments to the Croatian Music Institute 1886 “ (HGZ, 1886/20).

⁴ Božidar Širola (1889-1956). Professor of mathematics and physics, the first Croatian composer and ethnomusicologist who attained a doctoral degree in 1921 in Vienna. That same year he began work at the Ethnographic Museum, initially as a volunteer, then as an associate and honorary director (Goglia, 1939: 25) and finally as a musicologist and a regular employee of the Department of Folk Music, but later on two occasions (1934 to 1935 and 1941-1945) he was appointed as director of the Museum. In the meantime (1935) he was appointed director of the State Music Academy in Zagreb (manuscript material from Mirjana Radić for her paper “Phonograph in musicological research, the Ethnographic Museum in Zagreb,” which was published in shortened form (Randić, Barlek, 1997).

of sound material and phonographic recordings for the occasional critical editions of folk songs, then an archive of phonogram records and a collection of folk instruments, a reference library and an archive of manuscripts. The activities of the Department, according to their proposal, would include the collection and organization of previous results in the study of folk music, the collection and study of traditional musical instruments, and collecting material for a dictionary of musical terms (Širola and Gavazzi, 1931: 3-4).⁵ Ethnomusicologist Jerko Bezić assesses the Gavazzi and Širola study as a relevant document for the planning and organization of long-term operations of the Department of Folk Music, considering it is also an indicator of the orientation of the former Croatian comparative musicology and its supporters (Bezić, 1985: 6).

Notwithstanding the exceptional professionalism by Širola and Gavazzi showed while organizing the work of the *Department*, due to modest financial means the phonogram workshop was not established. For this reason, the museum's administration turned to the Phonogrammarchiv of the Vienna Academy of Sciences, which accepted by the Department as its branch in Zagreb (Bezić, 1998: 22) and gave it its phonograph to use for sound recording on special wax tablets. Phonogrammarchiv of the Vienna Academy of Sciences and the Ethnographic Museum then entered into an agreement under which the originals of phonogram recordings were to be submitted to the Phonogrammarchiv Vienna, and Department of Folk Music would keep the copies (Širola and Gavazzi, 1931: 7; Gjetvaj, 1989: 21; Bezić, 1998: 22). The phonograph and accessories for recording were kept in the Ethnographic Museum until May 26 1989 when they were handed over to the Croatian State Archives for storage.⁶

The exceptionality of museum work in general is education through exhibitions organized by Širola and Gavazzi who obviously had educating in mind while creating dossiers and ensuring that phonogram recordings and photos complement the integrity of a particular musical instrument (sound, images, text and the subject). While planning one of the first exhibitions of musical instruments from the Ethnographic Museum, Širola and Gavazzi suggested that the public be shown instruments and their supporting documentation that would include sound recordings and images (Gavazzi and Širola, 1931: 17). Although the realization of the exhibition didn't ensue due to lack of funds, I guess that the exhibition as conceived would be quite difficult to achieve in the early 20th century due to limitations of the contemporary sound technologies, i.e. the sensitivity of phonographic plate that would be worn out by playing and

⁵ In the article "Ethnomusicological activity of Božidar Širola" Jerko Bezić (1998: 22) also provides information about the department citing from Širola and Gavazzi (1931).

⁶ According to the Transfer document of of 26 items on May 1989, the Croatian State Archives took a total of 115 of phonographic records and equipment, and the following list of items: phonograph-electric (1 pc.) headphones (2.5 pcs.) microphone (2 pcs.) stands for microphone (2 pcs.) membrane (4 pcs.) adapter (1 pcs.) amplifier (1 pc.) phonograph funnel (3 pcs.) phonograph-mechanical (1 pc.) backup mechanism for the phonograph (1 pc.) wooden box containing the plates (7 pcs.) and plates (115 pcs.) (archival material, the Ethnographic Museum in Zagreb).

ultimately would not serve its purpose.⁷ Regardless of the then contemporary technological and financial inability to achieve the planned exhibition, Širola and Gavazzi showed the professional seriousness and thoughtfulness that can be compared with modern approaches to museum work.

Reflecting on the purposefulness of conservation of musical instruments and instrumental and vocal chants, the study authors argue that all chants should be preserved for posterity in “phonogram records, that will not only outline the singing line, but also faithfully reproduce the rhythm of singing and music, and will give later generations an insight on the whole conception of singing with all the important features of interpretation, “and that the critical editions of popular songs serve as the basis of national” musical artistic endeavors “(Širola and Gavazzi, 1931: 4).

In the study, as an important document for the organization of the Department of Folk Music, which continued Radić’s ethnographic paradigm and the theoretical concept of finding the national characteristics of the rural items, it is further stated that one of the main objectives of collecting musical instruments for the collection was to preserve “national musical treasure” and submit it “immaculate at the behest of following generations” (Širola and Gavazzi, 1931: 1).⁸

In the new, the museum context, as part of the permanent exhibition the musical instruments were presented to the general population, which was thus introduced to an entire “range” of various musical instruments, different ways of playing them and different ways of making musical instruments. Noting further that “the entrance of (the urban, auth. comment) culture in the regions where patriarchal life prevailed, means death to every folk artistic interest “ (Širola and Gavazzi, 1931: 3) and that the musical culture in its social environment is continually transformed along with social development and its changes, the authors point out that one of the main goals of field research is to collect as many musical instruments and songs as possible to determine the “characteristics of Croatian folk music” (a term by Kuhač in Širola, 1940: 25) meaning what is “indigenous in Croatian folk vocal and instrumental music, what has entered under foreign influence, and then merged with the older tradition, what has remained without such blending” (Širola, 1940: 25). One of the main tasks of the museum was the “preservation” of songs and musical instruments in the “original” form so that they would thus be preserved from decay and oblivion. Guided by Radić’s theoretical concept of finding parts of the national culture in the rural, and then the theoretical paradigms by Širola and Gavazzi, the curators of the Museum in the following years would fill their collections by doing the fieldwork exclusively in the rural environment and with the collection of those items that would be considered the oldest and “authentic” for a certain area. Grozdana Marošević provides insight into

⁷ Sound recordings were then used in the research process. The entire material recorded by Širola and Gavazzi from 1923 to 1931, which numbers 141 records, is stored in the Vienna Phonogrammarchiv (information obtained from Grozdana Marošević, the coeditor of the digitized editions of Croatian sound recordings material stored in Phonogrammarchiv, from which the first part was released in 2009 and the second will cover just Širola and Gavazzi recordings).

⁸ “Fieldwork, as a method of collecting exhibits, has been nurtured by the Museum since its inception” (Šestan, 2002: 242).

approaches to research through the theoretical premises of ethnomusicological research in Croatia during the 20th century, where she finds those in the first half of the 20th century ethnocentric, since changes in existing musical structures were interpreted as consequences of external, foreign influences and were therefore considered “bad”, “inferior,” and even “dangerous” (Marošević, 1995: 40).

When defining national identity, which contributes greatly to museum activities, a significant role is played by cultural objects, their accompanying documentation and the historically tracked unequal relations between collectors and “storytellers” or people from whom the tangible and intangible heritage is collected.

With regard to the manner and frequency of collection of musical instruments in the Ethnographic Museum, the collection development of instruments in this paper follows through three stages:

1. Period between 1920 and 1945 which is considered the most fertile period in which the Department of Folk Music was led by Božidar Širola,
2. Period between 1945 and 1977 year in which a part of the collected musical heritage was moved into the newly established Institute for Folk Art⁹ (founded in 1948), while the collection of musical instruments remained stored in the museum; there is a relatively little information on this period and
3. period between 1977 and the present, when the collection is led by curator Mirjana Randić, which gave me most of the information for the period.

The collection of musical instruments through three periods

The Collection of musical instruments totaling in 550-odd exhibits constitutes one of the smaller collections of the Ethnographic Museum (about 15,000 inventory numbers have entered the museum’s holdings and have been systematically processed since 1945, and by 1973 the Ethnographic Museum had 60 000 items in its holdings (Radauš Ribarić et al., 1973: 15)).The largest number of instruments was collected by 1945 when the curator of musical instruments was Božidar Širola.

Širola continued to add exhibits to the collection of folk instruments by Franjo K. Kuhač that was entrusted to the Museum for permanent storage in 1920. He properly maintained documentation for each instrument so today we have basic information about musical instruments on the catalogue cards from Širola’s time, with specific descriptions and drawings of the instruments. On the basis of musical instruments he collected for the collection of the Ethnographic Museum he wrote many articles and books about the making of instruments where we have valuable information on a part of intangible heritage stored - the traditional knowledge and skill for building musical instruments. Today there are many other beneficial results of his

⁹ Today’s Institute of Ethnology and Folklore.

research, on the basis of which it is possible to reconstruct many of the instruments and use them for educational purposes, such as musical workshops where the participants can learn how to play and how to create a musical instrument. The most important Širola's contribution to the Croatian ethnomusicology was his ethnorganologic research and his studies on traditional instruments, of which the most important ones (like "Instrument with hammer tab", 1937) contain all aspects of research of contemporary ethnomusicology, as well as those that developed later because Širola was not only focused on the instrument, its ergology and music that was performed on the instrument, but he also gave attention to the musicians and the occasions on which they played it. Širola was the curator at the Department for research into popular music until 1945 when his role was taken over by Vinko Žganec.

From 1920 to 194, a total of 417 musical instruments (without Collections Kuhač) were collected, of which: 310 aerophone, 84 chordophone, 4 membranophone and 19 idiophone. They also account for 75% of the total holdings of the Collection of instruments of the Ethnographic Museum in Zagreb.

In 1945 the leadership of the Department passed to the ethnomusicologist Vinko Žganec.¹⁰ He remained in this post until 1948 when the Department of Folk Music in the Museum was abolished as such, and became the core of the newly established Institute for Folk Art, where Žganec became the first director staying in that post until 1964. A part of the intangible heritage of the Ethnographic museum was moved to the newly established Institute while the collection of musical instruments remained (which has previously existed as an independent unit and was named identically) which became part of the Department of Folk Art during the restructuring of the Ethnographic Museum in 1966.

From an interview¹¹ with Nada Gjetvaj¹² related to the development of the collection of instruments in the Ethnographic Museum we learned that several people dealt with the musical instruments through a longer period. From 1948 to 1966 the musical instruments were collected in the Ethnographic Museum by various curators, documentarians, external associates or students of ethnology (Gjetvaj, 1989: 24). In 1966 an internal reorganization of the museum was carried out and the Collection of musical instruments became part of the Department of Folk Art.¹³ From 1965 to

¹⁰ Vinko Žganec (1890 to 1976), Croatian ethnomusicologist, member of the Academy. He was involved in recording, analyzing, classifying and publishing folk songs and general ethnomusicological research.

¹¹ Interview with Nada Gjetvaj was conducted on 18 April 2008 at her home.

¹² Nada Gjetvaj was employed at the Ethnographic Museum from 1955 to 1994, as the curator of the Collection of house inventory items, Collection of illustrative material, Collection of object models and national construction, and as head of the photo documentation.

¹³ The Statute of the Ethnographic Museum in Zagreb 14 November 1966 prescribes the internal organization of the museum (Chapter II), where in Article 13 it states that according to the subjects of national life and the kinds of ethnographic material the following sections are to be established: 1) the Department of basic production, 2) the Department of basic trades and handicrafts; 3) Department of Textiles, 4) Department of costumes, 5) Department of rural architecture; 6) Department of customs, beliefs, folk medicine and nutrition, 7) Department of social institutions and forms of life standardized by them, 8) Department of national art, 9) Department of non-European collections (Gjetvaj, 1989: 52 - 53).

1972 the museum was renovated. A new permanent exhibition, storerooms and other work areas were being prepared, and the curators had to move the museum exhibits several times a month from one room to another, which was not the best solution for old and worn out exhibits.¹⁴

From 1945 to 1977 a total of 23 musical instruments were collected, 14 of them aerophone, 8 chordophone and 1 idiophone. No membranophone instruments were collected. Instruments collected in this period account for 4% of the Collection of musical instruments in the Ethnographic Museum in Zagreb.

After the renovation and opening of a new permanent exhibition in 1977, the collection of musical instruments was taken over from Ivanka Bakrač by Mirjana Randić, the present curator and museum consultant.

Since then, a total of 34 musical instruments were collected, 24 of them aerophone, 9 chordophone and 1 idiophone. No membranophone instruments were purchased. Instruments collected in this period amount to 6% of the Collection of musical instruments in the Ethnographic Museum in Zagreb.

After completion of the construction and decoration of the Ethnographic Museum in 1972, the musical instruments were housed in the storerooms on the ground floor of the Museum, and in the eighties of the 20th century they have been moved to a room on the second floor, which they share to this day with a Collection of items related to the customs and rituals. Several exhibitions were organized in the Ethnographic museum and outside it that have presented instruments from the Collection. The author or co-author of these exhibitions was in most cases Mirjana Randić.

Analysis of musical instruments with respect to their type

The collection of musical instruments, which amounts to a total of 551 museum items, is made up of mostly aerophone instruments (396), then the chordophone (127) and idiophone (24) while the smallest group is the membranophone instruments (4). Existing data show that more than 71% of the Collection of music instruments are aerophone instruments, which suggests either that people in the area of Croatia (and some surrounding countries) mostly made and used aerophone instruments or that the research interest in the collection curator was focused on this type of instrument.

Further data will confirm our established theory. Of the total number of instruments (54) belonging to the Kuhač collection, 38 are aerophone, 13 chordophone and 3 idiophone. In this case the membranophones are entirely absent. The Kuhač collection repeats the previous pattern, as aerophone musical instruments represent 70% of the

¹⁴ Drawing on the experience of the sixties and seventies of the previous century, today the Museum curators consider a different solution to the upcoming major construction projects that have been planned for several years, according to which all exhibits would be transported in bulk and temporarily stored outside the museum and returned to the newly renovated museum storerooms.

total number. Among the instruments that arrived from a variety of other institutions or private collections during the establishment of the Ethnographic Museum and the Department of Folk Music, which have become an integral part of its holdings, which number 102 items, 59 are aerophones, or 57% of the total. In this case as in the previous two the aerophone instruments prevail over others. The same hypothesis is confirmed by another study that singles out all musical instruments made and used on the territory of Croatia which amount to 367 items, among which 285 are aerophone instruments, or 77% of the total.

Analysis of musical instruments with regard to the localities in which they were collected

Exactly 367 musical instruments were collected in Croatia, mostly from Dalmatia (149).

Of these, 93 musical instruments were collected in the Split-Dalmatia County (76 aerophone, 12 chordophone and 5 idiophone). This is followed by Zadar County with 44 musical instruments (43 aerophone and 1 chordophone), then the Dubrovnik-Neretva County with 10 musical instruments (4 aerophone, 6 chordophone) and, finally, Sibenik-Knin County with only 2 instruments (1 aerophone and 1 chordophone).

The obtained data show that a large number of musical instruments collected in Dalmatia come from a village near Sinj called Zelovo and a village near Benkovac called Kistanje. There are some 46 musical instruments from Zelovo most of which are svirac or pištavac (squeaker, 26 in total). The Ethnographic Museum holds 30 musical instruments from Kistanje, including an equal number of diplo, double flutes, flutes and bagpipes. Josko Čaleta mentions Zelovo in the Dalmatian hinterland, Žegar (a village near Kistanje) in Bukovica and Laz in the Croatian Zagorje region as sites that are notable for their good development of instruments (2001: 423).

Northwestern and central Croatia is second in the number of instruments. From a total of 69 musical instruments, most of them are from the Krapina-Zagorje County - 54, or 78%. Of that number 49 are aerophone, 14 chordophone and 6 idiophone. In this case aerophone instruments prevail too, among which flute, reed, double flute, sluškinja and strančica are equally represented.

Slavonia is next in the number of instruments collected. From a total of 44 instruments, 34 were aerophone, 5 were chordophone, 1 is membranophone and 4 are idiophone. The largest number was collected in Osijek-Baranja County. Among them, out of 15 aerophone instruments 8, more than 50% are from Aljmaš near Osijek. For 4 aerophone instruments the inventory card lists only Slavonia as a site of origin and they are listed in the table and grouped under that name. These are two instruments from the Collection Kuhač - bull horn and whistle, and the dude and a flute whose inventory number indicates that they were taken from the School museum for the establishment of the Department of Folk Music.

A total of 37 cases was collected in areas of Istria, Gorski Kotar, among which the largest number is again the aerophones (33), with 3 chordophone and 1 membranophone instrument. Among aerophone instruments from Istria and Kvarner the sopile prevail, with some canarela, vidulica, double-reed and tunutrače represented.

The collection of musical instruments has only 4 membranophones, 2 of which are from Croatia, 1 from the coast and 1 from Slavonia. In both cases, the instrument is a drum.

In Međimurje, Podravina and Western Slavonia 21 musical instruments were collected, among which 16 aerophones, 4 chordophones and 1 idiophones. Most of them were collected in the Bjelovar-Bilogora County.

The smallest number of items was collected in the Zagreb region (20). In this case too, most are aerophones (12), then come chordophones (5) and idiophones (3).

Given the location of manufacture and usage of musical instruments collected for the Collection of the Ethnographic Museum, it is evident that the target group studied (were) instruments from rural areas. Only a few cases come from major urban centers in Croatia (Rijeka, Split, Zagreb and Dubrovnik) and beyond Croatian borders (Sarajevo and Novi Sad). But even among them there are some musical instruments made in the countryside, which were for some time kept in Zagreb and then sold to the museum (e.g., inv. No. 45 708, a mandolin purchased in Zagreb).

Ivan Šestan reflects critically on three research projects of the Ethnographic Museum in Zagreb. The first relates to the research area of Zagreb that began in the second half of the 1960s and lasted until 1985. Another survey was conducted in Žumberak in 1995/1996, and the third in the municipality of Pisarovina (2002). The research was analyzed in the context of contemporary museum issues, stressing that all three major projects focused on exploring the village were inspired by “an urgent need for registration of traditional forms of culture, which are rapidly getting lost in the area due to the strong urbanizing influence of the city of Zagreb and its suburbs” (quotation is taken from motivation cited in 1967 by the Zagreb branch of the Ethnological Society of Yugoslavia when it initiated the idea of a study of traditional culture in the Zagreb region: Šestan, 2002: 243).

Zvezdana Antoš¹⁵ wrote that the awareness of the decay of traditional rural culture and our inability to protect it by transferring it into museum collections, prompted the Ethnographic Museum during the 20th century to endeavor on a “routine collection and accumulation of similar or identical objects in museum collections” (2003: 138). This way of collecting items for the Collection of the Ethnographic Museum stayed the same for many years. For example, 26 specimens of the same instrument – the pištavac – were collected from Zelovo village near Sinj and 16 copies of similar dipe. From the village of Kistanje near Benkovac 30 aerophone musical instruments were collected, among which 7 are almost identical double flutes.

¹⁵ The paper was presented at the conference *Internationalen Konferenz der Ethnographischen Museen In Zentral – Südosteuropa in Wien vom 18-21 September 2002.*

Concurrently with the change of the Croatian ethnological paradigm during the 1970s, and the Ethnographic Museum tried to shift the focus of its research from looking for the old, “original” and “authentic”, and took into account the totality of the cultural heritage of a given area, including the tangible and intangible segment of the traditional heritage. For example, the curator of the Collection of musical instruments Mirjana Randić bought three chordophone musical instruments produced by craftsmen: *primašica*, *brač* and *bugarija*. They were offered by a family from Rijeka, and manufactured and purchased in Zagreb’s musical workshops. *Brač* and *bugarija* date back to the music workshop of Ante Kovačić, made by his wife Theresa Kovacic, the first female maker of musical instruments in Croatia.¹⁶ *Primašica* was made at the *Andrija Car* tambura factory, also in Zagreb.

One of the instruments that shortly after its appearance (mid-19th century) became rooted in the traditional musical practice and which, because of its convenience and in particular sonority pushed out many traditional instruments - is the accordion (Caleta, 2001: 433). The diatonic accordion is found in Istria, the Croatian Littoral, Gorski Kotar and Dalmatia, while the piano accordion is prevalent in the Croatian Zagorje (ibid.). It is interesting to note that there is just a single accordion in the Collection of instruments in the Ethnographic Museum, and that one is from Slovenia. The reason why no accordion was acquired in Croatia is that it is an instrument of produced in a factory. Likewise, the collection instruments still contains no instruments that would testify about the music that is now prevalent among young people in the urban (or rural) areas, or instruments that would witness the development of the industrial production of instruments, and the musical cultures of different age groups and modern urban rituals . For example, the collection includes several rattles that were once used mainly in rural areas to make a noise during certain life and annual rituals. We do not have a single whistle that is the noisemaker that is required of each high school graduate during his rite of passage, popularly known as *norijada*. Likewise, unlike the significant number of tambura and mandolin there is not a single guitar that can often be found among the street musicians.

From a total of 109 instruments collected beyond Croatian borders, 60 of them have a recorded place of origin, the locality where it came from. For the others only the country of origin is stated. For example, the *argija* under inventory number 11214 has Bosnia as the place of origin while the *lahutë* (fiddle) under inventory number 14662 lists Albania, and the *pištalo* under inventory number 3415 lists Slovakia. On the other hand, all musical instruments collected on the Croatian territory have the exact name of the site, whether it was a greater or smaller locality. If it was not possible to accurately determine the location, the region of the better known or greater locality is listed, such as for the pipes, inventory number 7733, listed as originating from the vicinity of Zagreb.

¹⁶ Information provided by curator M. Randić.

Conclusion

The study of the museum collection, which constitutes the Collection of instruments in the Ethnographic Museum, was based on inventory cards that were in the accompanying documentation of the curator of the Collection, and the inventory and catalogue cards that form the documentary material of the Ethnographic Museum. In order to obtain information about the exhibition activities the manuscript materials and the museum library were consulted, along with the information about the museum exhibitions stored in the documentation. Given that some older documentary material is located in the Croatian State Archives, some information about the musical instruments and the field research of Božidar Širola were found there.

According to data collected the Collection consists mostly of aerophone musical instruments, most of which were collected in rural areas, most of those collected by 1945. It's no wonder that the growth and development of the Collection slowed down after the closure of the Department of Folk Music, because from then on no ethnomusicologist or ethnoorganologist worked as the curator, either as an employee of the museum or as an associate.¹⁷ On the other hand, in the last twenty years music instruments were shown to the public 13 times, in the museum and outside it, with all exhibitions, except one, arranged after 1972.¹⁸ Since that year more emphasis was placed on exhibition activities than on the technical and scientific analysis of the Collection. Instruments have always formed part of the permanent exhibition, and the permanent exhibit of the Ethnographic Museum from 1972 (which is still on today) features 5 musical instruments (*sopile-small and large*, *lijerica*, *diple* and *fiddle*). Musical instruments that are kept in the Ethnographic Museum bear witness to the music-making in rural communities in the past. The rich and well-preserved Collection based its development on the cultural and historical methods of research in ethnology, although Širola laid broader foundations for the Collection development at the very beginning covering musical instruments from the cultural, historical, organological, musicological and anthropological point of view (Marošević, 2010: 13). Today, at the beginning of the 21st century, one can only see them on stage performances of various dance groups, during the unforgotten or renewed traditions, playing part in some local entertainment, in ethno-music, and as part of the offerings of regions and localities to the tourists.

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¹⁷ The current curator of Collections musical takes care of two more collections - the Collection of ceramics and the Collection of basket making, and also deals with traditional nutrition.

¹⁸ Information concerning the number of exhibitions has been found in the library and the documentation and publications of the Ethnographic Museum.