

Chikako Shigemori Bučar

Picture Postcards Sent from Japan by Austro-Hungarian Navy Members

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ABSTRACT

Many of the old Japanese postcards archived in Slovenia today date from the period between the 1890s and 1920s when Austro-Hungarian Navy members were active and travelled to Japan as a part of their duties. Collectors and users of these postcards were of Slovenian origin. Their postcards were identified in the National and University Library in Ljubljana and in the Maritime Museum “Sergej Mašera” Piran. A postcard in private possession has also been added to the list. The format regulation of postcard printing changed in Japan in 1907 and this is confirmed using the postcards identified in Slovenia. The main motifs of the pictures were of scenery, portraits and individual objects. Among them, the category of scenery is dominated by ports, such as Yokohama, Kobe and Nagasaki, which are later overtaken as they become tourist destinations. The most characteristic postcards from this period around the turn of the century fall under the category of portrait: clothing and hairdos, customs and professions were all the focus of attention. These photos were made in photo studios with the aim of introducing Japan and its culture to Western visitors. As for the category of individual objects, picture postcards of Russian and Japanese warships attract our eyes.

Keywords: picture postcards, Austro-Hungary, Japan, Meiji, fūkei shashin (scenery photo) fūzoku shashin (clothing and customs photo), ports, warships

1. INTRODUCTION

At the Department of Asian Studies, Faculty of Arts, University of Ljubljana, we have been conducting a research project entitled “East Asian collections in Slovenia: Identification, categorization and digitization of East Asian art and other historical materials” since 2013/14. In this

framework, I have found old Japanese postcards in various institutions in Slovenia. Among them are many postcards that were brought back and/or used by Austro-Hungarian sailors who were active from towards the end of the 19th century to the first decades of the 20th century. These are actually the oldest Japanese postcards that have been found in Slovenia so far. I have stated in my previous studies (Shigemori 2016, Shigemori Bučar 2017) that the period between the 1890s and the 1920s may be called “the period of picture postcards”, as postcards during this period had the important role of conveying information and news from such far-off places as Japan and East Asia to the Western world (in this case, Central Europe). In this paper, I focus on the Japanese picture postcards related to the Austro-Hungarian Navy, their collectors/users and their background, and compare the focused postcards with other postcards (of more recent periods and of other collectors) also found in Slovenia.

2. POSTCARDS USED AND/OR SENT FROM JAPAN TO SLOVENIA BY AUSTRO-HUNGARIAN NAVY MEMBERS

2.1. Time frame

The Austro-Hungarian Navy existed under the name “Imperial and Royal War Navy” (in German: “Kaiserliche und königliche Kriegsmarine”, abbreviated as “k.u.k. Kriegsmarine”) between 1867 (formation of the Dual Monarchy) and 1918 (end of the First World War). Their ports were situated along the Adriatic coast, in Trieste, Pula, Rijeka, Dubrovnik, and Kotor. It is said that by 1915 a total of 33,735 naval personnel were serving in the Navy¹.

The following table outlines the time around this period in comparison with the periods in Japanese history.

Table 1. Slovenia and Japan between the 1860s and 1940s

Slovenia	Japan
Austria-Hungary 1867 - 1918	Meiji 1868 - 1913
Kingdom of Serbs, Croats and Slovenes / Kingdom of Yugoslavia 1918 - 1941	Taishō 1913 - 1925
	Shōwa 1925 - (1989)
WW2 1939 - 1945	

¹ https://en.wikipedia.org/wiki/Austro-Hungarian_Navy, accessed March 10, 2018.

In the context of the present research, the period in which the Austro-Hungarian Navy members were active and visited Japanese ports corresponds to the entire Meiji period and the first five years of the following Taishō period. Slovenia (as well as Croatia) was part of Austria-Hungary until 1918. The Austro-Hungarian Navy was multinational: its members were of Croatian, Hungarian, Austrian, Italian, Slovenian, Polish, Czech, and Slovak ethnicity, among others. In my research on picture postcards, I found many postcards sent to or sent by members of the Austro-Hungarian Navy with hand-written addresses and messages in various languages, i.e. Slovenian, Croatian, German and Italian.

From 1603, Japan was under the rule of a feudal government led by the Tokugawa clan (an era called the Edo period), but the Meiji Restoration in 1868 restored imperial rule and put an end to the Tokugawa isolationist policy. The country now attempted to strengthen itself against the threat represented by the colonial powers of the West. The Meiji period, therefore, was a time of rapid westernization and industrialization. The following Taishō period is further characterized by liberal movements, and this era of Japan's history is often designated by the expression "Taishō democracy". To European navy officers and seamen, the sceneries and people of Japan in the Meiji and Taishō periods were undoubtedly interesting in many aspects.

2.2. Institutions and private owners of old postcards

Most of the picture postcards used or collected by Austro-Hungarian Navy members of Slovenian origin are archived in the Maritime Museum Sergej Mašera in Piran, a small town on the Slovenian coast of the Adriatic Sea. The museum specializes in the history of maritime activities in this region, first during the time of the Austro-Hungarian Empire and later during the time of the Kingdom of Serbs, Croats and Slovenes (later called the Kingdom of Yugoslavia until 1941). Most of the old Japanese postcards are neatly kept in separate albums owned by the collectors who received them by post from East Asia, or who travelled themselves by military ships to the Far East during the first decades of the 20th century.

During my research in 2016 and 2017, it gradually became clear that the postcards dating from earlier than those kept in Piran, archived in the National and University Library in Ljubljana (NUK = Narodna in univerzitetna knjižnica), were also most likely used by a member of the Austro-Hungarian Navy. Additionally, thanks to the recent collaboration with the Maritime Museum Sergej Mašera Piran, I have also come into contact with a person who possesses a Japanese picture postcard which was used in the year 1900. Table 2 is a summary of the data for all picture postcards taken up in this article, i.e. institutions in which the postcards are archived, the name of each collector/user, the number of postcards in each collection, and the year in which the postcards were used.

Table 2. Postcards used or collected by Austro-Hungarian Navy members and archived in Slovenia

Institution	Collection (collector [user]'s name)	Number	Used in
NUK, Ljubljana	“Pepon”	13	1899
(private owner)	Fran Vilfan	1	1900
Maritime Museum “Sergej Mašera” Piran	Ivan Koršič	28	1904 - 1914
	Viktor Kristan	61	1908 - 1909
	Anton Blaznik	16	1905 - 1913
	Matevž Štibil	3	1912

In the following sections, each postcard collection is described and explained.

2.2.1. NUK (National and University Library) in Ljubljana

The oldest postcards from Japan researched in the present paper were found in the Division of Map and Pictorial Collection (Kartografska in slikovna zbirka) of the National and University Library where picture postcards and photographs of various places of the world are archived in boxes according to the current nomenclature of countries and regions. Under “Japan”, 14 postcards were found. One of them was a postcard with a map of Japan and its surrounding with an explanation of the Russo-Japanese War in German, obviously printed in Europe, and was thus excluded from the present paper. Among the 13 picture postcards, four were actually used and sent from Japanese ports (Nagasaki, Yokohama and Kobe) to what is currently Slovenia in 1899, all with messages in German and signed by the same person, “Pepon” (probably a nickname). The remaining nine have not been used, but the types of pictures and printed letters show that these, too, were most probably acquired by the same collector/user in Japan in 1899. According to the librarian in the division, no information is available either as to who the collector and/or user of these postcards were, nor as to who donated them to the library and when.²

² The library acquired the present name in 1938. In the middle of 19th century, it was called Deželna študijska knjižnica (County Study Library), and after the First World War Državna študijska knjižnica (State Study Library) and became the central library of Slovenia. Until the present building was constructed in 1941, all books and other resources now found in the library were kept in several various reading rooms around Slovenia. (Zgodovina NUK).

During my further research on picture postcards from Japan, I came across many postcards in the Maritime Museum in Piran. (See section 2.2.3 for details.) In discussions with researchers in the field of history, particularly of maritime history and Austro-Hungarian history, it has become quite clear that the user of the picture postcards in NUK was a member of the Austro-Hungarian Navy and travelled to Japan on board the SMS Kaiserin Elisabeth. According to records, this ship's ports of call in 1899 were as follows³:

Nagasaki:	June 14th-24th
Yokohama:	June 28th - July 22nd
Kobe:	July 24th - 30th
Nagasaki:	August 12th - 22nd

The ports and dates completely match with the handwritten place names and dates of the used postcards, all signed by "Pepon". Further, I went back to the Division of Map and Pictorial Collection in the National and University Library to inquire about the other postcards in the collection housed near the ones from Japan, namely under "China". The library preserves additional postcards used by the same person, sent from Hongkong and Tsingtau in the same year. (See Table 3 below.)

SMS Kaiserin Elisabeth, a protected cruiser of the Austro-Hungarian Navy, was launched at the naval base at Pula on 25 September 1890⁴. In 1899 and 1900, it sailed to East Asia and served as a station ship there.⁵ "Pepon" regularly wrote to three people residing in the Slovenian inland, today's Knežak, and Rakek. From his handwritten texts, we can see that he was the brother of Marie Schollmayer, one of the addressees.

My research on the person signed "Pepon" on these picture postcards has not completed yet and awaits further details. I hope to discover the real name of this person and his family and work background, as well as his role in conveying information and news from East Asia to the Slovenian part of Austria-Hungary around the turn of the century. Table 3 presents details from all of the postcards sent from East Asian ports in 1899 by "Pepon" and are currently archived in NUK in Ljubljana.

³ Data offered by Dr. Nana Miyata of the Austrian Academy of Sciences, Institute for Modern and Contemporary Historical Research, November 2016.

⁴ https://en.wikipedia.org/wiki/SMS_Kaiserin_Elisabeth, accessed March 10, 2018.

⁵ https://de.wikipedia.org/wiki/SMS_Kaiserin_Elisabeth, accessed March 10, 2018; Marinac 2017, 72.

Table 3. Old picture postcards sent from East Asian ports in 1899, archived in NUK

Postmark in East Asia	Date	Addressee
Hong Kong	March 13, 1899	Wilhelmina Gräfin Lichtenberg in Hallerstein Post Altenmarkt Rakek Krain
Nagasaki	June 15, 1899	Oberförster Schollmayer, Mašun, Post Grafenbrunn b. St. Peter Krain
Nagasaki	June 15, 1899	Wilhelmina Gräfin Lichtenberg in Hallerstein Post Altenmarkt Rakek Krain
Yokohama	July 6, 1899	Wilhelmina Gräfin Lichtenberg in Hallerstein Post Altenmarkt Rakek Krain
Kobe	July 25, 1899	frau Marie Schollmayer Mašun pri Grafenbrunn bei St. Peter Krain
Tsingtao	September 18, 1899	frau Marie Schollmayer Mašun pri Grafenbrunn bei St. Peter Krain
Hong Kong	October 25, 1899	Hochgeborene frau Wilhelmina Gräfin Lichtenberg auf Schloss Hallerstein Post Altenmarkt Rakek Krain

2.2.2. Fran Vilfan (private collection)

Fran Vilfan (1874 - 1931) was born in Stražišče near Kranj in Slovenia. Following his father and one of his brothers who served in the Austro-Hungarian Navy, he also enrolled in the Naval Academy in Rijeka in 1888. He served on various warships of Austria-Hungary from 1892, and was on board the SMS Aspern from 1900-1901, a protected cruiser built in 1890s, which was sent to East Asia to take part in the negotiation of the foreign legation in the Boxer Rebellion in China. The warship Aspern also called at Yokohama from where Fran wrote to his fiancée in Trieste, Ida Jeanrenoud. (Marinac 2017: 91-98; Ms Veronika Pflaum in personal mail correspondence 2017). The date in the handwritten text is December 26th, 1900. The message is written in German.

The size of the picture and the format of this postcard are similar to those of the postcards found in NUK. (See section 2.2.1.) According to Urakawa⁶ (2008: 133), the printing format of Japanese postcards changed in March 1907. The change included the introduction of a message space on the reverse (the same side where the address is written), and the size of this space took up one third of the entire surface. Later, in March 1918, this space was made larger, amounting to one half of the surface. The introduction of the message space on the reverse meant that the picture on the front could cover the whole front surface. All postcards found in NUK as well as Vilfan's postcard are of the format used before 1907, i.e. the picture is smaller than the whole surface, mostly about one third or one half of the surface. The motifs of these pictures will be discussed on page 9.

2.2.3. Maritime Museum "Sergej Mašera" Piran

As mentioned earlier, the Maritime Museum in Piran is the richest among the institutions in today's Slovenia with picture postcards used or collected by Austro-Hungarian Navy members. The museum possesses not only postcards but also diaries, letters and other records by officers and seamen, as well as concrete objects brought back by them from all over the world, such as porcelain, furniture, souvenir goods and other interesting artefacts (More details in Marinac 2017). Most of the picture postcards are stored in albums, showing that the collectors intended to keep them in good order and to show them to other people around them, and perhaps also to come back to them more often.

Ivan Koršič was born in 1870 in Solkan (in today's Slovenia) and after studying in the theological seminary in Gorica, became a Catholic priest. In 1899, he became a military chaplain in the Austro-Hungarian Navy. He himself never travelled to the Far East, but he did receive various postcards from members of the Austro-Hungarian Navy who sailed to far-off places. Koršič eagerly collected them in albums, all together 1871 photos and postcards in eight albums (Čeplak 2012, 98) between 1904 and 1914. Among them I found 28 picture postcards from Japan. Three of them are black-and-white, others are hand-coloured picture postcards. Three of these postcards have on its front side some white space of about one fifth of the surface, photos on the rest of the postcards cover the whole surface. According to the information on the change in postcard format in Japan (Urakawa *ibid.*), we can say that the latter postcards were produced after April 1907.

The second collection in the Maritime Museum has the largest number of Japanese postcards, 61. The collector, Victor Kristan, was born in 1876

⁶ <https://sites.lafayette.edu/eastasia/2014/09/04/how-to-ascertain-the-date-or-time-period-of-a-japanese-postcard/>, accessed March 10, 2018.

in Šentvid near Stična, about 35 km southeast from Ljubljana. After high school education, he entered the Military Academy in Vienna and in 1896 joined the Austro-Hungarian Navy. As Commissary Officer he served on board SMS Leopard and travelled to East Asia between 1907 and 1909.⁷ His albums were in private possession until recently, but were bought by the Maritime Museum in 2013. Two of the albums are entitled “S. M. S. »Leopard« 15. IX. 1907 – 18. IV. 1909” and contain not only picture postcards and photographs, but also business cards, invitations, maps and other interesting leaflets and memos which Kristan obtained during the voyage and neatly included into his collection. It is important to note that the Russo-Japanese War (February 1904 - September 1905) was then over, and the assessment of the war was already made by the time the SMS Leopard reached East Asia. The albums contain not only picture postcards of Japanese ports and ships (among them warships of the Russo-Japanese War) which I consider “Japanese postcards” for the purposes of this paper, but also many photographs of the battlefields, which are not within the borders of today’s Japan (but rather within the borders of today’s China). These are not included in this paper, since most of them are photographs, not postcards, and are furthermore photographs taken in what is now China; I intend to analyse them closely on another occasion. It is obvious that the Austro-Hungarian Navy officers were treated with much attention by the Imperial Japanese government when SMS Leopard visited Japan. In one of Kristan’s albums, we can also find among others an invitation card to a breakfast on September 28th, Monday (1908), by Baron S. Tomioka, who was on the strategy planning team during the Russo-Japanese War and later became commander in chief of the Training Fleet of the Japanese Navy.⁸

The third collection in the Maritime Museum Piran to be mentioned is Avgust Blaznik’s album with the front cover titled “BLASNIK A. 1905-1913”. Blaznik was born in 1890 in Kostel near Kočevje (today’s Slovenia) and studied in the artillery school in Šibenik (in today’s Croatia). Until 1918 he worked on various naval ships of Austria-Hungary. The theme of his album is undoubtedly warships, but among picture postcards and photographs of various ships we can also find scenes of cities and ports, the customs and habits of people from far corners of the world, mainly sent to Blaznik by other members of the Austro-Hungarian Navy. There are 16 Japanese picture postcards in this album.

The final collection to be mentioned in this paper is of the collector Matevž Štibil. He was born in 1890 in Kranj (in what is now Slovenia). He became an artillery instructor of the Austro-Hungarian Navy, and later also

7 <http://masterpieces.asemus.museum/masterpiece/detail.nhn?objectId=14446>, accessed March 15, 2018; Marinac 2017:121.

8 https://en.wikipedia.org/wiki/Tomioka_Sadayasu, March 16, 2018.

served in the Yugoslav Navy during the First World War. Three Japanese picture postcards were found in his collection. They were sent by other sailors of the Austro-Hungarian Navy to Štibil, who was stationed on the ship SMS Maria Theresia, once anchored in the port of Trieste, and another time in Pula. The third postcard was also addressed to him on board the SMS Tegetthoff in Pula. All of them were used in the year 1912.

2.3. Types of postcards

In the previous section, changes in the printing regulations of Japanese picture postcards were already mentioned. In relation to the message space on the reverse, the changes took place in years 1907 and 1918. Other orthographic rules and postal stamps can also serve for the detailed periodization of postcards, but they are not discussed in this paper.

The motifs of the pictures on these Japanese postcards can be categorised as the following:

A. SCENERY

A. I. TOURIST DESTINATIONS

A. II. PORTS AND CITIES

B. PORTRAIT

B. I. CLOTHES AND HAIRDOS

B. II. HOUSING, CUSTOMS AND OCCUPATIONS

C. INDIVIDUAL OBJECT

WAR VESSELS

(in the context of particular incidents)

Among the three categories, scenery (A) is the most timeless motif for picture postcards, particularly for tourist destinations (A. I.). They are found even today in the 21st century in almost all places around the world. In this particular paper, since the postcards were used and collected by navy members, the sub-category of ports and cities (A. II.) is prominent. Among the four used postcards from 1899 (NUK), there are photos of Hakone Yumoto and the Kobe Oriental Hotel, among the non-used postcards are Kasuga-taisha in Nara, Yōmei-mon in Nikkō, Ōgiya in Ōji, Tokyo, a tea house in Hikone; all of them are representative destinations for tourists. The picture on the postcard used in 1900 (Vilfan) is entitled “Fujiyama from Tea Plantation Shizuoka Tokaido”, and shows a scene of tea-leaf picking in early summer under Mt. Fuji. In the collections of Maritime Museum Piran, there are more postcards showing the Japanese ports such as Kobe, Yokohama, Nagasaki (Korsič), Moji, Shimonoseki, and Kagoshima (Kristan). Of course, there are also postcards with other scenic pictures in the collection housed in the Maritime Museum, i.e. of Shinto shrines near the aforemen-

tioned ports, streets of Tokyo, Yokohama and Kobe, Itsukushima, Nagoya Castle, Ama no Hashidate, the Emperor's Castle in Tokyo, etc. Perhaps port scenery is found less on picture postcards in the later period of the 20th and 21st centuries due to the changes and new developments in transportation.

The next category, portrait (B), is numerous among the postcards included in this paper. It was after the Meiji Restoration in 1868 that foreign visitors began to visit Japan much more freely than in the former Edo period. The clothings and hairdos of Japanese men and women, houses, gardens and interiors, customs and occupations of the people in Japan were all new to the western visitors and looked upon with much curiosity. According to existing research on the history of photography in Japan, the first photo studios in Japan in 1870s and 1880s were very productive, with studio-based photography of portraits with the aim of introducing the clothing and customs (*fūzoku shasin*) of Japan, and at the same time eager to make photography of the scenery of tourist destinations (*fūkei shashin*) that were popular among foreign visitors, e.g. Nikkō (Gartlan 2007: 218-219; Saitō 2004). In comparison with scenery, portrait photos are less likely to be found today, perhaps due to globalization, as most of the Western manners of clothing have also been accepted in Japan. Today, except for people specialized in certain traditionally Japanese fields such as national sports, ceremonial tea, theatre and religious rites, clothing and hairdos in Japan are not very different from those of westerners. Some occupations that were specifically Japanese and very usual in the Meiji period are also disappearing, i.e. Japanese carpentry (*daiku*).

The category of individual object (C) is represented in this paper by war vessels (and other ships and boats), since the collectors and users of the postcards were members of the Austro-Hungarian Navy and had a particular interest in ships. There are two postcards of Russian warships in Victor Kristan's collection, and four postcards of Japanese warships in Avgust Blasnik's collection. Except for Mogami, a new cruiser built in Japan in 1908, all other warships mentioned above have participated in the Russo-Japanese War in 1904-1905. The two photographs on the postcards in Kristan's collection are interesting in the sense that they were shot at the moment of the incident, when the Russian warships Korietz and Varyag were scuttled by its crew by blowing up ammunition on board, during the battle of Chemulpo Bay in 1904.

3. COMPARISON WITH OTHER POSTCARDS FOUND IN SLOVENIA

In the on-going research of old Japanese postcards, I have also come across some interesting Japanese postcards in the Library of the Slovenian Academy of Sciences and Arts (Biblioteka SAZU) in Ljubljana, and the Regional Museum in Celje. (Shigemori 2016, Shigemori Bučar 2017)

The postcards in Biblioteka SAZU are a part of John Jager's collection and were used by the architect John Jager himself in the year 1902. The pictures on these postcards are very similar to those on the postcards archived in NUK used by "Pepon", i.e. all pictures are smaller than the whole surface of the front side and therefore, the message is written on the same side. Jager wrote in the Slovenian language to his fiancée who lived in Vienna.

The postcards archived in the Regional Museum in Celje are newer, and were used or collected during the 1920s by a female adventurer, Alma M. Karlin. In Japan, the Meiji Emperor passed away in 1912 and the Taishō period was already near its end when Alma Karlin spent her time in Japan. Among the postcards in Karlin's collection are ones showing the Meiji Shrine, whose construction began in 1915, as well as other tourist destinations in various prefectures, also inland, and some interesting pictures showing the aftermaths of the tsunami of 1911 and the great flood of 1912. In relation to motifs of picture postcards, the category of scenery (A) seems to persist, with even more variety, whereas no postcard is found in the category of portrait (B) in Karlin's collection. Instead, more postcards in the category of individual objects (C) are found, in this case of a doll as one of the handicrafts exhibited in the Tokyo Peace Exhibition in 1922 in the Ueno Park in Tokyo. Similar postcards of the category of individual object (C) are found more often today, if we take into account various handicrafts and artworks as well as exhibited objects in galleries and museums.

4. POSTCARDS AND THEIR MEANING IN JAPAN AND CENTRAL EUROPE

The last few decades of the 19th century and the first decades of the 20th century coincide with the development of photography and photo studios in Japan. The fashion of photo and postcard collections in attractive albums by foreign visitors to Japan grew hand in hand with the growing fashion of world travellers and travelogues in the 19th century (Saitō 2004). It is also interesting to note that originally black-and-white photographs were hand-coloured in the course of picture-postcard production in Japan, as well as to note the existence of the important profession of *chakushoku-shi* (hand-colourer) in Yokohama towards the end of 19th century.⁹ Most of the old Japanese postcards found in Slovenia so far are of this kind, i.e. black-and white and hand-coloured. There are also albums which were obviously bought in Japan (or somewhere in East Asia) archived in NUK and the Maritime Museum in Piran, and both may be analysed more closely.

It is likely that there are still many picture postcards left to be found in Slovenia and Central Europe, particularly those still in private possession.

⁹ https://en.wikipedia.org/wiki/Hand-colouring_of_photographs; Saitō 2004.

Based on the personal history of each collector or user of such postcards, the history of intercultural exchange and understanding between Slovenia (and Central Europe) and Japan (and East Asia) is still left to be described.

5. CONCLUSION AND FURTHER RESEARCH

In the context of the Austro-Hungarian Navy, and of the Yugoslav Navy after 1918, it would be worthwhile to visit other museums and similar institutions in inland Slovenia to look for additional picture postcards. Towards the end of 19th century and in the first decades of 20th century there were many Slovenians who opted for a career in the Austro-Hungarian Navy. It would also be worthwhile to visit museums in Pula, Rijeka, Šibenik, Dubrovnik and Kotor in order to locate and identify similar postcards.

It is also important that the production and circulation of picture postcards was closely connected to the development of the technology of photography. In this respect, some of the results of the on-going research should be discussed in a wider scope. The heritage of visual (non-written) materials (photographs, postcards, posters and maps) has recently been discussed in Japan, i.e. in a publication from 2016 (Park & Hasegawa). Picture postcards are interesting because of their “non-written” nature, which is bound together with the recorded data of messages, dates and addresses.

List of abbreviations

NUK: National and University Library in Ljubljana

SMS: Seiner Majestät Schiff (His Majesty's Ship), ship prefix

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概要 (Summary in Japanese)

現在スロヴェニア共和国に保管されている日本の絵葉書の中には、1890年代から1920年代のものが多く、その大部分が旧オーストリア・ハンガリー帝国海軍に所属していた者が蒐集したものであることが分かった。これらの絵葉書は、主に首都リュブリャナの国立大学図書館と海岸のピラン市にある海事博物館に保管されているが、個人所蔵のものもある。日本の絵葉書の印刷形態は1907年に通信欄が新たに設けられるという変化があったが、これは、スロヴェニアで見つかった絵葉書においても確認された。絵葉書写真のモチーフは、風景、人物、物品の三つに大別されるが、そのうち、今回の調査では、横浜、神戸、長崎などの港の風景と、その近隣に位置する寺社などが多かった。また、人物は、明治初期の風俗や習慣を紹介するものが多く、これらは開国間もない頃に訪問した西欧人にとって珍しいものであり、同時に増えつつあった写真館で、またその写真師によって撮られたものである。物品に焦点を当てた写真絵葉書は少し後から増えたと思われるが、今回の調査では、日露戦争などに加わった軍艦の写真が目をつけた。

キーワード: 絵葉書、オーストリア・ハンガリー帝国、日本、明治時代、風景写真、風俗写真、港、軍艦

SAŽETAK

Razglednice iz Japana pripadnika austrougarske mornarice

Mnoge stare japanske razglednice arhivirane u današnjoj Republici Sloveniji su iz razdoblja između 90-ih godina 19. i 20-ih godina 20. stoljeća, kada su pripadnici austrougarske mornarice bili aktivni i kao dio svojih dužnosti putovali u Japan. Kolekcionari i korisnici ovih razglednica bili su slovenskoga podrijetla. Njihove se razglednice čuvaju u Nacionalnoj Sveučilišnoj knjižnici u Ljubljani i u Pomorskome muzeju “Sergej Mašera” Piran. Na popisu se također nalaze i razglednice u privatnome vlasništvu. U Japanu se regulacija formata tiskanja razglednica promijenila 1907. godine, što potvrđuju i razglednice u Sloveniji. Glavni motivi slika bili su krajolik, portret i pojedinačni objekt. Među njima, u kategoriji krajolika dominiraju luke, kao što su Yokohama, Kobe i Nagasaki, koje kasnije bivaju zamijenjene turističkim destinacijama. Najkarakterističnija za ovo razdoblje na prijelazu stoljeća je kategorija portreta, u čijem su središtu pozornosti bili odjeća i frizure te običaji i zanimanja. Te fotografije snimljene su u fotostudijima da bi predstavile Japan i njegovu kulturu Zapadnim posjetiteljima. Što se tiče kategorije pojedinačnih objekata našu pozornost najviše privlače razglednice sa slikama ruskih i japanskih ratnih brodova.

Ključne riječi: razglednice, Austro-Ugarska, Japan, Meiji, fûkei shashin (fotografija krajolika), fûzoku shashin (fotografija odjeće i običaja), luke, ratni brodovi

Appendix: Picture Postcards

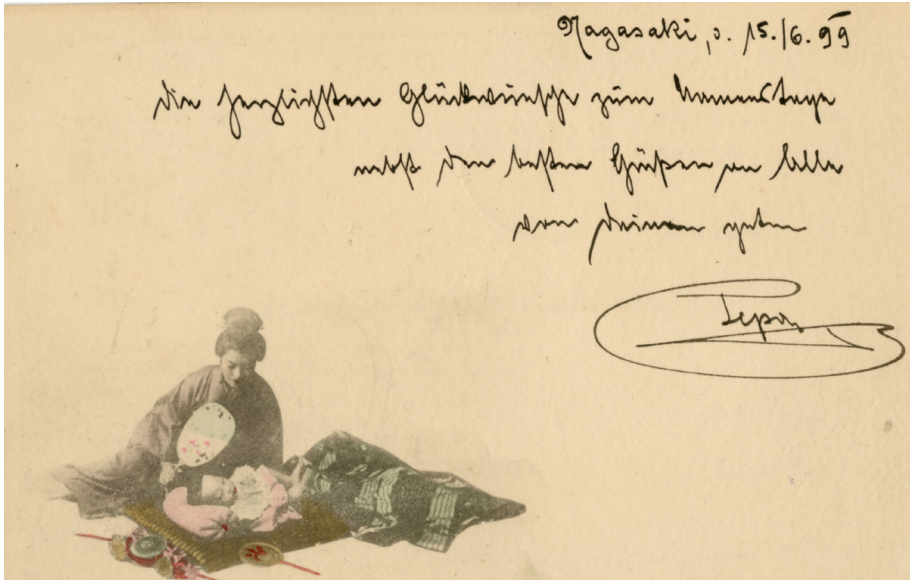


Photo 1: Mother and Child, sent from Nagasaki on June 15th, 1899, by "Pepon" [NUK, Map and Pictorial Collection]



Photo 2: Tamadare Waterfall at Yumoto, sent from Yokohama on July 6th, 1899, by "Pepon" [NUK, Map and Pictorial Collection]



Photo 3: Fujiyama from Tea Plantation Shizuoka, sent from Yokohama on December 26th, 1900, by Fran Vilfan [private collection]



Photo 4: The Celebration of the Occupation of Liaoyang at Yokohama, sent from Yokohama on November 3rd, 1904, to Ivan Koršič [Koršič Collection in the Maritime Museum in Piran]



Photo 5: The Port of Kobe from Suwayama [Ivan Koršič Collection in the Maritime Museum in Piran]



Photo 6: A Girl with a Flute [Ivan Koršič Collection in the Maritime Museum in Piran]



Photo 7: Celebrating Children's Day [Viktor Kristan's Collection in the Maritime Museum in Piran]

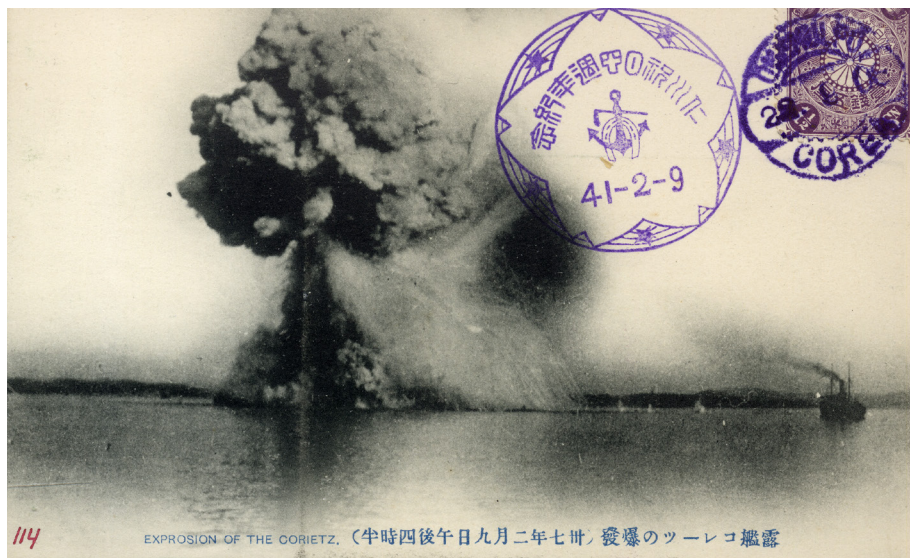


Photo 8: Explosion of the Corietz [Viktor Kristan's Collection in the Maritime Museum in Piran]



Photo 9: The Corietz and a Transporter [Viktor Kristan's Collection in the Maritime Museum in Piran]

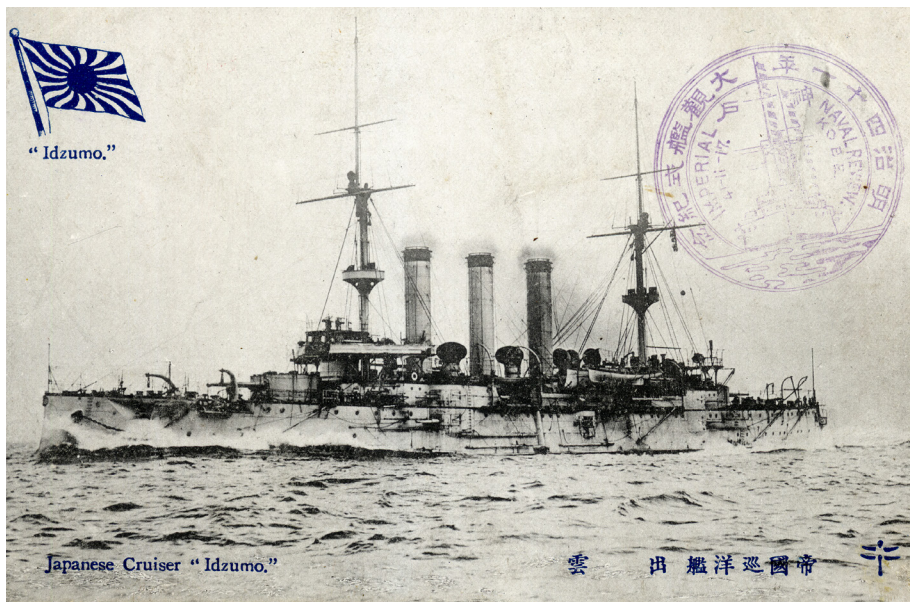


Photo 10: Japanese Cruiser "Idzumo" [Avgust Blaznik's Collection in the Maritime Museum in Piran]



Photo 11: Two Girls on the Beach [Matevž Štibil's Collection in the Maritime Museum in Piran]



Photo 12: Carpenters [Ivan Koršič's Collection in the Maritime Museum in Piran]

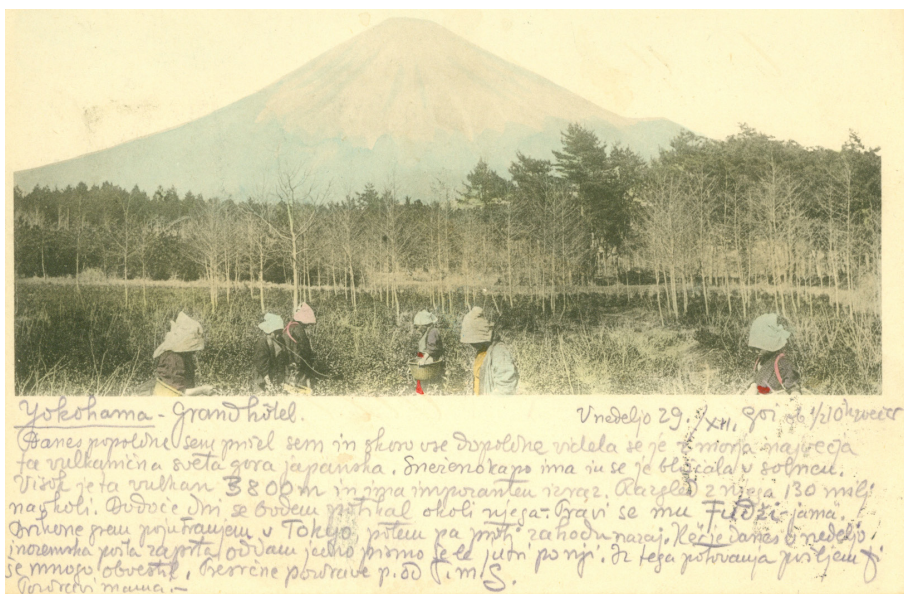


Photo 13: Tea Picking under Mt. Fuji, sent from Yokohama Grand Hotel on December 29th, 1901, from Ivan Jager [Library of the Slovenian Academy of Sciences and Arts]