

Chikako Shigemori Bučar

The Oldest Japanese Picture Postcards in Today's Slovenia

Keywords: East Asia, Austro-Hungarian Navy, SMS Kaiserin Elisabeth, Snežnik, Obereigner, Schollmayer, Nagasaki, Yokohama, Kobe

DOI: 10.4312/ars.13.1.151-173

Introduction

In the framework of our research at the Department of Asian Studies, Faculty of Arts in Ljubljana, entitled “East Asian Collections in Slovenia”, many old Japanese picture-postcards have been identified. These postcards are archived in various institutions in today's Republic of Slovenia. (Shigemori, 2016; Shigemori Bučar, 2017; Shigemori Bučar, 2018 [in preparation]). For the picture-postcards archived in the National and University Library (NUK) in Ljubljana, there has been no information available as to who the collector and/or user of these postcards were, or when and who brought or donated them to the Library. Some of these postcards were sent from Japan to today's Slovenia in the year 1899.

The meaning of postcards is manifold, and may be described according to their functional stages:

1. Postcards are used as means of communication, instead of, or coexisting with, letter writing (Schor, 1994, 262);
2. Postcards of far-away places and cultures are visual means of introducing the exotic or unusual, to display their “otherness” (Nicks, 1999, 304–306);
3. Postcards are most often produced as a series, and also become “collections” at the destination, when they exist as a set, gaining seriality, e.g. in an album or box, and later in institutions such as museums, libraries, etc. (Baudrillard, 1994, 22–24).

The old Japanese picture-postcards in my research manifest all three stages mentioned above. The postcards from the year 1899 were surely used for communication (stage 1) in order to introduce the exotic or unusual (stage 2). They became a part of the Asian postcard collection in the National and University Library in Ljubljana, though we do not know exactly when or who brought or donated them to the Library.



The first parts of this paper present the development of my research on Japanese postcards and related activities in the last four years, trying to locate, identify and categorize old East Asian, particularly Japanese picture-postcards in Slovenia. The old Japanese postcards found in various institutions in Slovenia were produced and used during the period between the last years of the 19th century and the first decades of 20th century.

The second half of the paper presents the “oldest” postcards among all the identified Japanese postcards in today’s Slovenia so far, the ones from the year 1899, and the latest research results about them, i.e. the identity of the user of these postcards and his family and social background. Key points of this research have been the network and contacts with specialists of Japanese and European modern history, resource specialists, and museum curators. As reported in my recent papers, picture-postcards were important means for cultural contacts and communication between distant places, such as Japan (East Asia) and Slovenia (Central Europe), in the period when the postal service was rapidly developing, but the international telephone and telegraph were still expensive, and airplanes were not yet used by the masses. The identification of the person who used the postcards in 1899 disclosed a clearer picture of the individuals who were among the first from this part of Central Europe to get in direct contact with the “Far East” and bring back pieces of Meiji¹ Japan to one of the provincial parts of Austria-Hungary, today’s Slovenia.

Research on East Asian collections in Slovenia

The Department of Asian Studies at the Faculty of Arts, University of Ljubljana, was established in the academic year 1995/96. Around the year 2013/14, when the Department was preparing for its 20th anniversary, we started talking about, among all other enthusiastic plans, a new project to search for all East Asian resources and materials currently present in the Republic of Slovenia, and to identify, correctly describe and categorize them. Since its establishment, the Department had produced many excellent specialists who would be competent enough to undertake this task.

Alma Karlin’s Collection: 1920s

Around the same time, I was in contact with the Koreanology Department of the University of Vienna, which was involved in the 120th anniversary of the

1 Meiji period (1868–1912): The reign of Emperor Meiji and the beginning of Japan’s modern period. The period commenced with the collapse of the Tokugawa shogunate and saw Japan’s transformation from a feudal polity into a modern industrial state, along with its emergence from isolation into the ranks of major world powers. (*Encyclopedia of Japan*, Kodansha 1993; JapanKnowledge Lib, <https://japanknowledge.com/library/en/> [23. 9. 2018].

diplomatic relationship between Austria (Austria-Hungary) and Korea. One of my contributions to their activities on the occasion² was a report on the Korean part of Alma Karlin's around-the-world adventure, focusing on the photos and picture postcards of Korea in her collection in the Regional Museum Celje. My report includes 16 postcards and 39 photos of Korea. The Alma Karlin Collection in Celje also possesses 36 picture postcards from Japan. Alma Karlin collected these postcards while she resided in Japan between 1922 and 1923, and briefly travelled through Korea in 1923.

Old postcards and “non-written” materials

Excited by the idea of searching for more traces of exchange between East Asia and Slovenia, particularly between Japan and Slovenia, I visited the National and University Library (NUK) and the Library of the Slovenian Academy of Sciences and Arts (Biblioteka SAZU) in Ljubljana, and Sergej Mašera Maritime Museum of Piran to ask for information on old postcards from East Asia in each institution. The Japanese postcards from these institutions were presented in the framework of a panel entitled “Picture Postcards as Important Media for the Study of Japan: Imagi(ni)ng History” at the 14th International Conference of the European Association of Japanese Studies in Ljubljana in August, 2014.

In the following year, the old Japanese picture-postcards in Slovenia, all together 160 pieces from four different institutions, were introduced in a Japanese monograph (Park, 2016; Shigemori, 2016).

In Japan and elsewhere in Asia, “non-written materials”³ are now drawing the attention of academic circles. Non-written materials include postcards, journalistic photos, maps, construction and architectural layout plans, etc. According to Park (2016), non-written materials were the main media for propaganda and education in the time of formation of the Japanese Empire (1868–1947), from the end of 19th to the beginning of 20th centuries. Although there existed some differences between those who looked at the non-written materials as objects of academic research and those who looked at them as objects of sheer pleasure and enthusiasm, or merely as commercial articles, the former approach gathered momentum around the year 2010, for the occasion of the 100th anniversary of the annexation of Korea by Japan. Research results on non-written materials by scholars and specialists have been

2 January 30–31, 2012: Symposium “Early informal exchange between Koreans and citizens of the (former) Habsburg monarchy”, University of Vienna; publication series by Schirmer (ed.), 2018; and in preparation.

3 非文字資料 *hi-moji shiryô* (= non-written materials)

reported at conferences and study meetings in Sapporo, Tokyo, Seoul, Ljubljana, and so on (Park, 2016, 4).⁴

As for picture postcards in the Western world, the first official postcard was printed by the Austrian Government in 1869 (Schor, 1994, 261). The postcard industry continued to grow together with the development of postal communication, photographic and reproductive techniques, and enthusiasm for postcard collections. “The period up to and including the First World War [is] generally considered the postcard’s golden age” (Schor, 1994, 262).

Collections by members of the Austro-Hungarian Navy and the Meiji period

Among the four Slovene institutions mentioned earlier, Sergej Mašera Maritime Museum of Piran has the most old Japanese picture-postcards in Slovenia. The majority of these are neatly stored in photo albums once possessed by the collectors who were members of the Austro-Hungarian Navy. The Austro-Hungarian Navy existed between 1867 (the formation of the Dual Monarchy) and 1918 (the end of the First World War), and their ports were situated along the Adriatic coast, during the earlier periods in Venice and Trieste, later in Pula, Rijeka, Dubrovnik and Kotor. By 1915 a total of 33,735 naval personnel were serving in the Navy.⁵ Several visits to the Maritime Museum of Piran and some informal conversations with the museum curators suggested further possibilities of locating old postcards from Japan and East Asia in today’s Slovenia. For example, the Maritime Museum of Piran acquired albums once owned by the Austro-Hungarian Navy quartermaster and later commissary officer Viktor Kristan (1876–1947) from his heirs in 2013/14.⁶ It is supposed that there are still many private collections of old postcards, photos and other objects from the Meiji and following periods of Imperial Japan in the Central European region. Some background stories and episodes, as well as the family and social relationships among the personalities involved in the Japanese and East Asian collections, are similar or overlap with each other.

4 See also the Research Center for Nonwritten Cultural Materials, Kanagawa University, established in 2003, <http://himoji.kanagawa-u.ac.jp/english/index.html>; East Asia Image Collection by Prof. Paul Barclay, Lafayette College, <https://dss.lafayette.edu/collections/east-asia-image-collection/>; among others.

5 Shigemori Bučar, 2016, 227 (leaflet by Maritime Museum of Piran); https://en.wikipedia.org/wiki/Austro-Hungarian_Navy [10. 3. 2018].

6 Virtual Collection of Asian Masterpieces, Album of photographs from travels to Eastern Asia PMM_04, <http://masterpieces.asemus.museum/masterpiece/detail.nhn?objectId=14446> [23. 9. 2018].

Between May and October in the year 2017, in collaboration with the National Museum of Slovenia and many other cultural institutions in Slovenia, a series of exhibitions, workshops, film viewings, special lectures and other events were organized under the title JAPOM (*Japonska med nami* [Japan in Our Midst]) in order to introduce aspects of the Japanese cultural legacy to the wider Slovenian public. (Hrvatín, 2017, 4) The focus of the temporal exhibition in the National Museum of Slovenia (*Poti samurajev* [Paths of the Samurai]) was on the figure of the Japanese warrior and his weapons, fighting skills and worldview (ibid., 14). Though the era of samurai in Japan officially ended at the end of the Tokugawa period in 1868, most of the legacy influenced the Slovenian and Central European general public in the later period, i.e. during Meiji Japan, towards the end of 19th century and the first decades of the 20th. The series of special lectures in the National Museum and the Maritime Museum of Piran in 2017 included old picture-postcard collections and a small collection of *kozuka* (the decorative handle fitting for the small utility knife usually attached to the Japanese traditional sword), all in relation to the items archived in the Maritime Museum of Piran. The two pieces of *kozuka* casings were brought back by a member of the Austro-Hungarian Navy member, Anton Dolenc, most probably in 1909/1910.⁷ Also, at the occasion of a lecture in the National Museum of Slovenia in September 2017, I was offered an additional contribution to my research, a Japanese postcard used in 1900 by Fran Vilfan (1874–1931) who was onboard the SMS⁸ *Aspern*, a protected cruiser of the Austro-Hungarian Navy which was sent to East Asia to take part in the negotiation of the foreign legation in the Boxer Rebellion.

The oldest Japanese postcards in Slovenia

Table 1 gives an overview of the old Japanese picture-postcards found so far in various institutions in today's Slovenia. They are from four different institutions and one private owner, and their dates of use span from 1899 to 1923. Among them, the three postcards in the Library of the Slovenian Academy of Sciences and Arts (Biblioteka SAZU) were used by Ivan Jager⁹, and the 36 postcards in the Celje Regional Museum were used or collected by the female adventurer Alma Karlin almost a decade later than the other postcards. All other postcards were used and/or collected by members of the Austro-Hungarian Navy.

7 The *kozuka* were donated to the Maritime Museum in 1964 by Anton's nephew (Marinac, 2017, 145).

8 SMS: Seiner Majestät Schiff (His Majesty's Ship), a prefix to a ship's name.

9 Ivan (or John) Jager (1871–1959), Architect, born in Bistra (today's Slovenia) and died in Minneapolis, USA. More about him in various sources, among them: Pajsar, 2008; Čeplak Mencin, 2012, 137–143.

Table 1: Old Japanese picture-postcards in Slovenia: Institutions, collections, time of use¹⁰

Institution	Collection (collector/user's name)	Number	Used in
NUK, Ljubljana	? → "Pepon"	13	1899
(private owner)	Fran Vilfan	1	1900
Biblioteka SAZU, Ljubljana	Ivan Jager	3	1902
"Sergej Mašera" Maritime Museum of Piran	Ivan Koršič	28	1904–1914
	Viktor Kristan	61	1908–1909
	Anton Blaznik	16	1905–1913
	Matevž Štibil	3	1912
Celje Regional Museum	Alma Karlin	36	1922–1923

In my previous versions of Table 1 (Shigemori, 2016, 221; Shigemori Bučar, 2017, 205), I put only a question mark (?) in the cell for the collector/user's name for the oldest postcards which are archived in NUK (the part marked with thick lines in Table 1 above). Among the 13 Japanese postcards in the Division of Map and Pictorial Collection (*Kartografska in slikovna zbirka*) of NUK, four were actually used and sent from Japanese cities to today's Slovenia in 1899, all with messages in German and signed by the same person. The other nine have not been used, but the format and the types of pictures show that these were most probably acquired by the same user and sent or brought back to Slovenia. However, no information is available about the collector and/or user of these postcards, and who brought them to the library or when.

Towards the end of the year 2016, I came in contact with a researcher in the Austrian Academy of Sciences in Vienna who could read old German handwriting.¹¹ Since she was very familiar with the diplomatic and cultural relations between Europe and Japan between the 16th and 20th centuries, and specialized in Japan-related documents in the German language, she not only deciphered the messages and the signature on these postcards from 1899 for me, but also suggested that "Pepon" (all

10 This table is an improved version: cf. Table 1 in: Shigemori, 2016, 221; and Table 1 in: Shigemori Bučar, 2017, 205.

11 Dr. Nana Miyata was introduced to me by another Japanese researcher who attended a workshop in Frankfurt am Main with me on old Japanese handwritings.

used postcards in question are signed in a decorative way with this name) must be someone who was on board SMS Kaiserin Elisabeth, that is, these oldest Japanese postcards found in this research must have been used by a member of the Austro-Hungarian Navy.

The SMS Kaiserin Elisabeth was a protected cruiser (a steel-hulled vessel) launched from Pula in September 1890, named in honour of the Empress Elisabeth, consort of Emperor Franz Josef. The ship was sent to East Asia six times between 1892 and 1914. Its crew comprised 450 officers and men.¹²

The reason for concluding that the user of these postcards was onboard the SMS Kaiserin Elisabeth was the dates of the messages, always neatly written down: e.g. Nagasaki, d. 15. 6. 99.; Kobe, 25. 7. 99; and so on. Dr. Miyata, the researcher in Vienna pointed out that the SMS Kaiserin Elisabeth's ports of call in Japan in 1899 were the following:

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

and gave me further details of this second official journey of the cruiser to East Asia in 1899/1900: the SMS Kaiserin Elisabeth left Pula on January 24th, 1899, and returned to Pula on January 3rd, 1900.

She also added that “Pepon” must be a pen name or a nickname used among family members and close friends, as this name does not exist in German.¹³

In the search for more evidence, I went back to the Division of Map and Pictorial Collection in NUK where picture postcards and photographs of various places of the world are archived in boxes (or drawers) in the card-catalogue format. I looked through the box of old postcards from Asia again, and found among those from China three more postcards used by “Pepon” in the same year, 1899. The Dates on these additional postcards also match with the dates and ports of call of the SMS Kaiserin Elisabeth.¹⁴

12 Donko, 2013, 295–316; “SMS Kaiserin Elisabeth”, https://en.wikipedia.org/wiki/SMS_Kaiserin_Elisabeth [25. 9. 2018].

13 In E-mail messages in 2016 and 2017.

14 Donko, 2013, 298.

Table 2 is an overview of all postcards which were used by “Pepon” in the year 1899 and sent from five different East Asian ports to three people at two different addresses in today’s Slovenia, Mašun and Stari trg pri Ložu, Notranjska.

Table 2: Old picture-postcards sent from East Asian ports in 1899, archived in NUK (also in: Shigemori Bučar, 2018, in preparation).

Postmark in East Asia	Date	Addressee
Hongkong	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
Tsingtau	September 18, 1899	frau Marie Schollmayer Mašun pri Grafenbrunn bei St. Peter Krain
Hongkong	October 25, 1899	Hochgeborene frau Wilhelmina Gräfin Lichtenberg auf Schloss Hallerstein Post Altenmarkt Rakek Krain

The format of Japanese picture postcards changed twice in the history of Japanese postal service, in 1907 and 1918. These changes were related to the message space on the reverse. In 1907, a message space of about one third of the reverse (the side where the address is written) was introduced, and later in 1918, the size of this message space was made larger, to one half of the surface.¹⁵ As for the postcards used by “Pepon”, the message space on the reverse had not been introduced yet, so the message was always written on the front side of the postcard. The picture or photo of the postcard at this time never covered the whole surface, but was usually one half to a maximum of two thirds of the front, so that at least a few words or short sentences could be written next to the picture or photo (cf. copies of postcards and reprinted messages [Appendix]). The pictures/photos on these postcards were obviously designed for foreign (Western) visitors to Japan. Particularly interesting is the first postcard sent from Nagasaki on

15 Urakawa, 2008, <https://sites.lafayette.edu/eastasia/2014/09/04/how-to-ascertain-the-date-or-time-period-of-a-japanese-postcard/> [10. 3. 2018].

June 15th to forester Schollmayer: it is a picture of a mother with a fan in her hand, watching a baby, with typically Japanese clothing, hairstyle and toys. It should be noted that pictures on these postcards mostly depicted scenes of a typically “exotic” and traditional Japan, particularly when the motif was a portrait, showing traditional clothes and hairstyles, housing, customs and occupations.¹⁶ Photos on three other postcards used by “Pepon” are scenic images: a bridge and some buildings over a river (no caption, date of use June 15th), “Tamadare Waterfall at Yumoto” (Hakone, dated July 6th), then a very refined design of three scenes arranged for one postcard, “Oriental Hotel, Kobe”, “Iris Garden, Horikiri, Tokio” and “View of Snow Mount Fuji” (dated July 25th). All these locations have been well-known and popular tourist destinations throughout the history of Japanese tourism, and up to today.¹⁷ Except for the fact that the postage stamps have come off or been taken off from these postcards, most probably by some stamp collector(s) in the past, the postcards have been kept in excellent condition.

As can be seen in Table 2, “Pepon” regularly wrote to three persons: The countess (Gräfin) Wilhelmina Lichtenberg, the head forester (Oberförster) Schollmayer, and Schollmayer’s wife Marie Schollmayer. In the message from Kobe dated July 25th, we can read that “Pepon” is Marie’s brother and they also wrote letters to each other. (See Appendix.)

Who is “Pepon”?

Though this research progressed very slowly, I occasionally talked to some of my colleagues about these Japanese picture-postcards from the end of 19th century and presently archived in NUK. If I wanted to find out the real name of the person who used these postcards, it was necessary to continue with research by visiting a town office or a local church near Mašun and/or Stari trg in Notranjska. The present head of our Department happens to be from the area Ložka dolina, Notranjska, and when she once heard me pronounce the names “Schollmayer” and “Hallerstein” she immediately responded that I have to visit the Snežnik Castle near her home, today open to the public as a museum.

Finally on September 11th, 2018, our visit to Snežnik Castle was realized. The castle and its property, the wider surroundings with forests, hills, fields, and their long history made me perplexed for a moment, but I was surely introduced to the

16 More about the motifs of old picture postcards in: Shigemori, 2018, in preparation.

17 Other old Japanese picture postcards in NUK, unused but probably from the same period, show following tourist destinations: Kasuga Taisha in Nara, Yōmei-mon in Nikkō, Dainichidō in Nikkō, Ōgiya in Ōji, Tokyo, a tea house in Hikone; and the scene of a tea ceremony.

right person, the present caretaker of the castle, Ms. Majda Obreza-Špeh. After a guided viewing and a conversation, I was given a publication in which all details of the history of Snežnik Castle are included: *Kronika: Iz zgodovine snežniške graščine* (From the History of the Manor Snežnik), published in 2000 by the Faculty of Arts in Ljubljana. As I had been told, the contribution by Angelika Hribar *Gozdarski direktor posestva Snežnik Jožef Obereigner in njegova rodbina* (The Forestry Manager of the Snežnik Estate Jožef Obereigner and his Kindred) was the most informative as regards the present research on Japanese postcards in the context of the Austro-Hungarian Navy at the end of 19th century. All addressees of these postcards and much more about the family Obereigner, their life and wider circles of people around them and their activities, are described in Hribar's article, based on Schollmayer's diary and other sources. Here is the English summary at the beginning of the article:

Jožef (noble) Obereigner from the Czech Podebradi, entered upon the managing post of the Snežnik estate in 1872 and settled with his family in a forester's house beside the castle. In 1884 Obereigner employed Henrik Schollmayer as a district forester, and sent him to a secluded forestry post Mašun. In 1887 Schollmayer married Obereigner's eldest daughter Marija. The article tries to present the lives of the both families, as Henrik Schollmayer described it in his diaries during his living at Mašun and during the first years after moving to Snežnik. (Hribar, 2000, 42)

Therefore, one of "Pepon" 's addressees is Henrik Schollmayer who was employed by Jožef Obereigner in 1884, the second addressee Marie Schollmayer is mentioned as "Marija" in Hribar's article, and is "Pepon" 's older sister. The third addressee of "Pepon" 's postcards was the countess who was the owner of the neighbouring castle Hallerstein (Kačičnik Gabrič, 2000, 58) and obviously very close to both families, Obereigner and Schollmayer. Since she had no descendants, she adopted Henrik Schollmayer in 1904. This means for our "Pepon" that his older sister became a Schollmayer-Lichtenberg in the course of time.

Jožef Obereigner had five children: Emil (1871–1942), Marie (1869–1903), Zdenka (1872–1935), Jožef "Pepo" (1874–?) and Heinrich or Heinček (1875–1914). "Pepon" who was on board SMS Kaiserin Elisabeth in 1899 and visited Japanese ports was the fourth child, the second son of Jožef Obereigner.

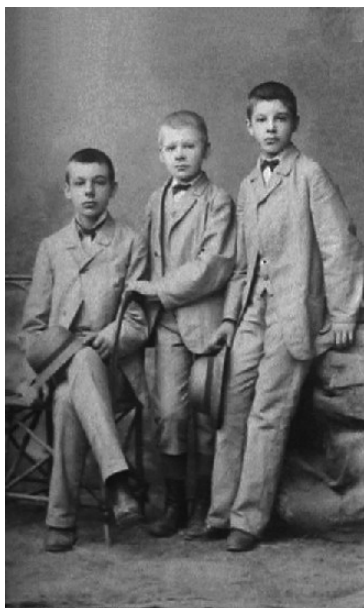


Photo 1: From left: Emil, Heinz, and Josef Obereigner,
<http://www.payne.cz/3xS43787/ObereignerJosefjn.htm> [20. 5. 2019].

According to Hribar (2000), the family Obereigner's eldest son Emil became a forester, like his father. The second son, our "Pepon", had the same name as his father Jožef, but he was usually called "Pepo". (Hribar, 2000, 47) He became a mechanical engineer for the navy and worked in Pula for some time. By simple calculation, he was 25 years old when he visited the East Asian ports and wrote the postcards. He married a Czech woman in 1902 and later moved to Prague (*ibid.*, 47). It is also interesting to note that while in Pula, he became a good friend of the family Kupelwieser and had his wedding on the Brioni islands (*ibid.*, 53).

Conclusion

Henrik Schollmayer lost his wife Marie, "Pepon"’s sister, very early, in 1903, but towards the end of his life lived in the castle Koča vas (Hallerstein), which he inherited as Schollmayer-Lichtenberg.

After retirement in 1919, he also had castle Snežnik’s archive brought to Koča vas and took care of it with his daughter Margarete. (Kačičnik Gabrič, 2000, 58–62) We can thus understand why the postcards addressed to Henrik Schollmayer and countess Lichtenberg are kept together and found in NUK today. It was probably one of his descendants or a later caretaker of the estate who brought these postcards to NUK. The user of the

postcards, our “Pepon” or Josef Obereigner, moved to Prague with his Czech wife. It is also reported that his mother, Pavlina Obereigner, often visited his family in Prague. She herself was of Czech origin, her maiden name being Boučkova. (Hribar, 2000, 47)

As for “Pepon”’s impressions about Japan and exchanges with Japanese people, not much can be read in these short messages on postcards. He was also still quite young when he went to East Asia, but he may have talked about his experience to his family members and friends. His correspondence with his sister Marie, Marie’s husband Schollmayer’s diary and perhaps other similar written materials would yet tell us more about the earliest direct contacts between Meiji Japan and Austro-Hungarian Slovenia, if we were to go through the materials closely.

As with regard to the name “Pepon”, among many variants in many European languages for Joseph (in Slovene: Jožef¹⁸), I was told very recently that Pepón is a variant in an Italian dialect suggesting a robust man in contrast to Pepín for a thin man. His signature on the postcards is quite constant, but the last letter “n” may or may not be clearly recognized. If we drop the “n”, we get the “primorski” variant “Pepo” which is also recorded in the Slovene articles and reports about our Jožef Obereigner.

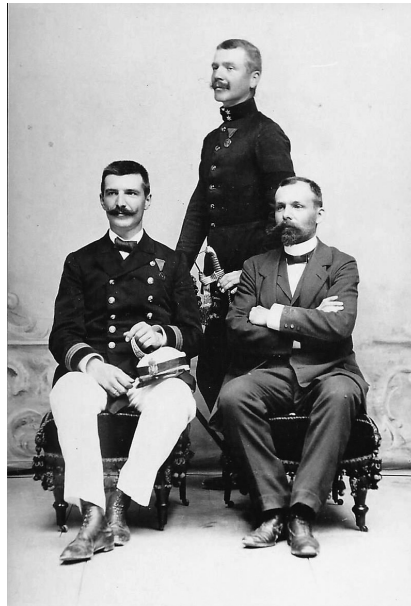


Photo 2: Josef (Pepo) Obereigner sitting on the left, with his father and brother, Ms Angelika Hribar’s private collection.

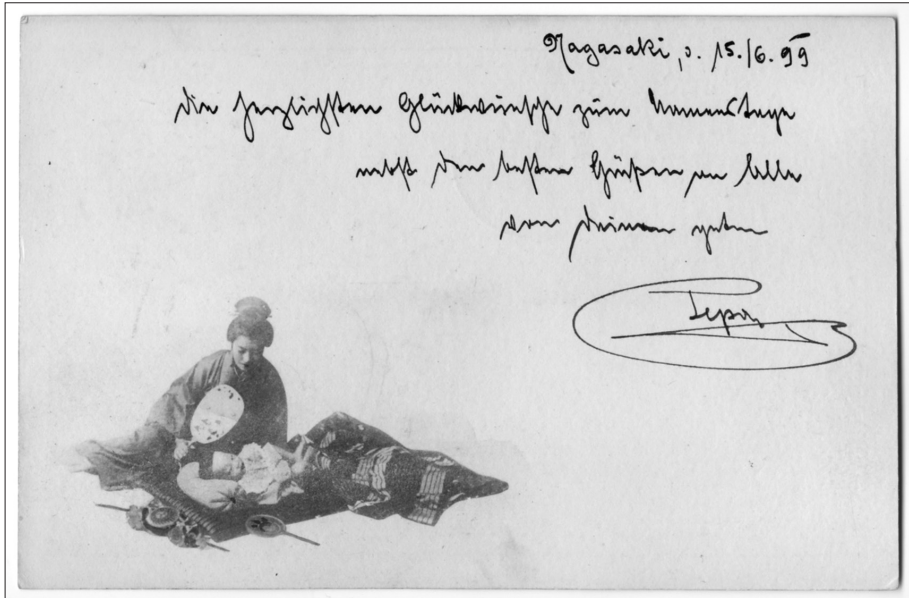
18 Lenarčič (2012, 638) lists under the entry “Pepe” the following variants: Pepi, Peppe, Pepče, Pepček, Pep, Pepi, Pepo, and Pepon.

References

- Baudrillard, J., The System of Collecting, in: *The Cultures of Collecting* (eds. Elsner, J., Cardinal, R.), London 1994, pp. 7–24.
- Čeplak Mencin, R., *V deželi nebesnega zmaja: 350 let stikov s Kitajsko*, Ljubljana 2012.
- Donko, W. M., *Österreichs Kriegsmarine in Fernost*, Berlin 2013.
- Hribar, A., Gozdarski direktor posestva Snežnik Jožef Obereigner in njegova rodbina, *Kronika. Časopis za Slovensko krajevno zgodovino (Iz zgodovine snežniške graščine)* 48/1–2, 2000, pp. 42–56.
- Hrvatina, K. (ed.), *Japonska med nami : programska knjižica = Japan in our midst : programme book 1*, Ljubljana 2017.
- JapanKnowledge Lib, <https://japanknowledge-com.nukweb.nuk.uni-lj.si/lib/en/search/basic/> [10. 3. 2019].
- Kačičnik Gabrič, A., Henrik Schollmayer Lichtenberg, *Kronika. Časopis za Slovensko krajevno zgodovino (Iz zgodovine snežniške graščine)* 48/1–2, 2000, pp. 57–64.
- Lenarčič, S., *Vse o imenih v Sloveniji*, Ljubljana 2012.
- Marinac, B., *Čez morje na nepoznani Daljni Vzhod*, Piran 2017.
- Nicks, T., Indian Villages and Entertainments: Setting the Stage for Tourist Souvenir Sales, in: *Unpacking Culture: Art and Commodity in Colonial and Postcolonial Worlds* (eds. Phillips, R. B., Steiner, C. B.), Berkeley, Los Angeles, London 1999, pp. 301–315.
- Pajsar, B., Knjižnica Ivana Jagra v fondu Biblioteke SAZU, v: *Sedemdeset let Biblioteke Slovenske akademije znanosti in umetnosti*, Ljubljana 2008.
- Park, Mijeoung, Maegaki ni kaete (“Instead of forwards”), in: *Nihon teikoku no hyōshō : seisei kioku keishō (Expressions of Japanese Empire: Generation, Memories and Inheritance)*, (eds. Park, M., Hasegawa, R.), Tokyo 2016, pp. 3–10.
- Schirmer, A. (ed.), *Koreans in Central Europe - Informal Contacts up to 1950*, Vol. 2., *To Yu-ho, Han Hüng-su, and Others*, Vienna 2018.
- Schirmer, A. (ed.), *Koreans in Central Europe - Informal Contacts up to 1950*, Vol. 3., *Central Europeans in Korea*, Vienna (in preparation).
- Schor, N., Collecting Paris, in: *The Cultures of Collecting* (eds. Elsner, J., Cardinal, R.), London 1994, pp. 252–274.
- Slovene Seamen in the Austro-Hungarian Navy* (leaflet), Sergej Mašera Maritime Museum of Piran, Piran (year of printing unknown).
- Shigemori, Ch., Surovenia kyōwakoku hokan no ehagaki korekushon (=Postcard collections archived in the Republic of Slovenia), in: *Nihon teikoku no hyōshō :*

- seisei kioku keishō* (*Expressions of Japanese Empire: Generation, Memories and Inheritance*), (eds. Park, M., Hasegawa, R.), Tokyo 2016, pp. 219–244.
- Shigemori Bučar, Ch., Zbirka starih japonskih razglednic v Republiki Sloveniji, in: *Confucianism and education, Asian studies*, vol. 5 (21), issue 2 (ed. Rošker, J. S.), Ljubljana 2017, pp. 203–225.
- Shigemori Bučar, Ch., Picture Postcards Sent from Japan by Austro-Hungarian Navy Members, in: *Tabula 16: Special edition for International Symposium on Japanese Language and Culture in Pula, January 2017* (ed. Srdanović, I.), Pula 2018 (in preparation).
- Urakawa, K., “Kindai Nihonjin no Higashi Ajia, Nan’yō shotō e no ‘manazashi’: ehagaki no rekishiteki kachi no ibunka hyōshō” (The Japanese “Gaze” on the Peoples of East Asia and Micronesia: Archives Importance and the Other Race Representation, in the Japanese Picture Postcards), *Kokuritsu rekishi minzoku hakubutsukan kenkyū hōkoku* 140, 2008, p. 133, <https://sites.lafayette.edu/eastasia/2014/09/04/how-to-ascertain-the-date-or-time-period-of-a-japanese-postcard/> [10. 3. 2019].

Postcard 2



[front]

Nagasaki, d. 15. 6. [18]99.

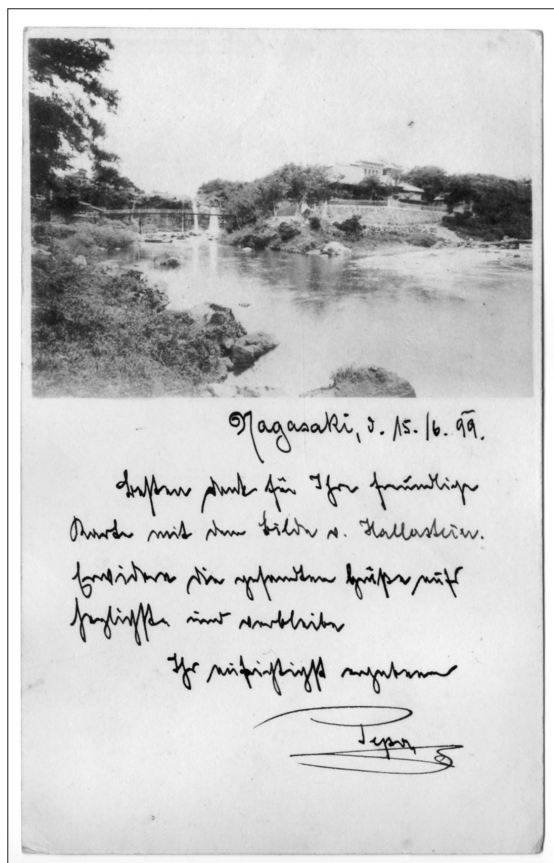
Die herzlichsten Glückwünsche zum Namenstage nebst den besten Grüßen an alle
von deinem guten

Pepon

[reverse]

Herrn
Oberförster Schollmayer
Mašun,
Post Grafenbrunn b. St. Peter
Krain

Postcard 3



[front]

Nagasaki, d. 15. / 6. [18]99.

Besten Dank für Ihre freundliche Karte mit dem Bilde v[on]. Hallenstein. Erwidere die gesandten Grüße aufs herzlichste und verbleibe

Ihr aufrichtigst ergebener

Pepon

[reverse]

Hochgeboren

Frau

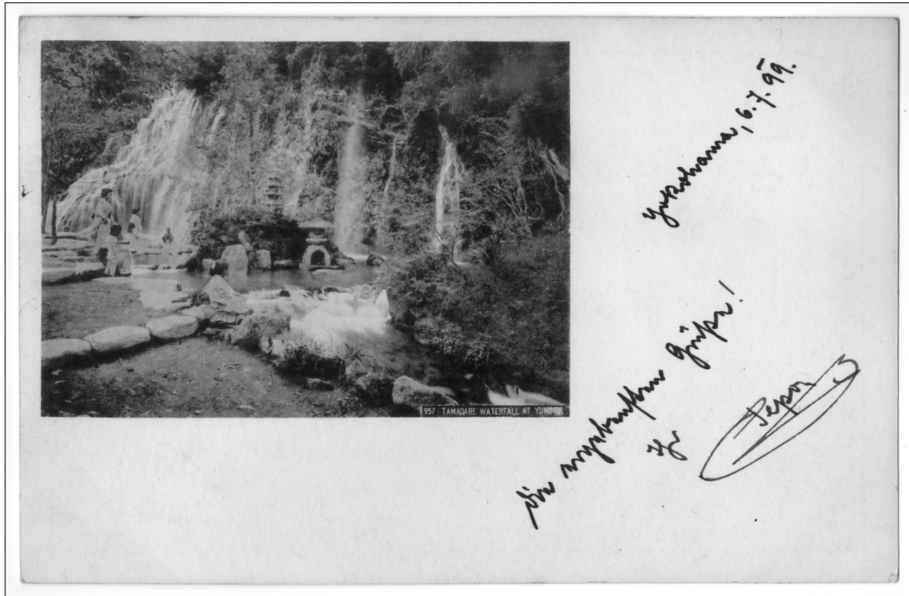
Wilhelmine Gräfin Lichtenberg

Hallerstein

Post Altenmarkt b. Rakek

Krain

Postcard 4



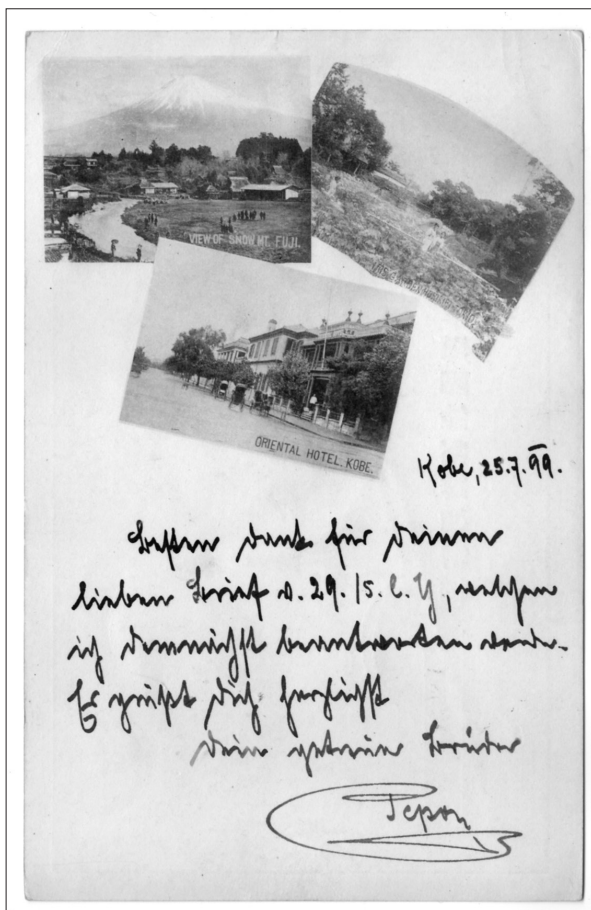
[front]

Yokohama, 6. 7. [18]99.
Die ergebensten Grüßen!
Ihr Pepon

[reverse]

Hochgeboren
Frau
Wilhelmine Gräfin Lichtenberg
in Hallerstein
Altenmarkt b. Rakek
Krain

Postcard 5



[front]

Kobe, 25. 7. [18]99.

Besten Dank für Deinen lieben Brief v. 29. /5. l. J. welchen ich demnächst
beantworten werde. Es grüßt dich herzlichst

Dein getreuer Bruder

Pepon

[reverse]

Frau

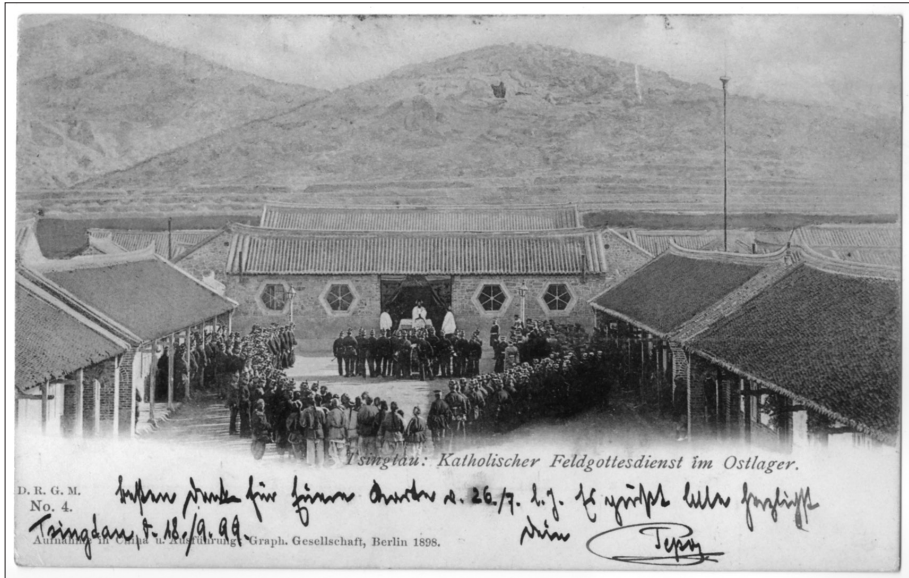
Marie Schollmayer

Mašun, bei Grafenbrunn

bei St. Peter

Krain

Postcard 6



[front]

Besten Dank für Eure Karte v. 26. / 7. d. J. Es grüßt Euch herzlichst
Dein Pepon
Tsingtau, v. 18. / 9. 99

[reverse]

An Frau
Marie Schollmayer
In Mašun, Post Grafenbrunn
St. Peter
Krain

Postcard 7



[front]

Hongkong, 25. X. 99

Nun bald auf der Heimreise begriffen sendet Ihnen die herzlichste Grüße
Ihr ergebener Pepa

[reverse]

Hochgeboren
Frau Wilhelmine Gräfin Lichtenberg
auf
Schloss Hallerstein
Post Altenmarkt b. Rakek
Krain

Chikako Shigemori Bučar

Najstarejše japonske razglednice v današnji Sloveniji

Ključne besede: Vzhodna Azija, avstro-ogrška mornarica, SMS Kaiserin Elisabeth, Snežnik, Obereigner, Schollmayer, Nagasaki, Jokohama, Kobe

V okviru raziskave »Vzhodnoazijske zbirke v Sloveniji« smo v teh letih identificirali stare japonske razglednice, ki so danes arhivirane v različnih institucijah po Sloveniji. O razglednicah, ki jih danes hranijo v NUK-u, pa ni nobenih dodatnih podatkov (kdo jih je kupil in nekatere poslal iz Vzhodne Azije, kdo in do kdaj jih je hranil pri sebi ter kdaj jih je predal v arhiv NUK idr.). Sedem od 16 razglednic je bilo leta 1899 dejansko uporabljenih za korespondenco. Med raziskovanjem v vzhodnoazijskem in avstro-ogrskem zgodovinskem kontekstu v zvezi z drugimi identificiranimi razglednicami in v sodelovanju s strokovnjaki japonologji za obdobje od konca 19. stoletja do prvih desetletij 20. stoletja (japonsko obdobje Meidži) je postalo jasno, kdo je bil uporabnik teh razglednic in v kakšnem kontekstu. To je bil Jožef Obereigner, sin upravnika snežniškega gospostva, ki se je šolal za strojnega inženirja pri vojni mornarici.

Chikako Shigemori Bučar

The Oldest Japanese Picture Postcards in Today's Slovenia

Keywords: East Asia, Austro-Hungarian Navy, SMS Kaiserin Elisabeth, Snežnik, Obereigner, Schollmayer, Nagasaki, Yokohama, Kobe

As a part of the research activities “East Asian Collections in Slovenia”, many old Japanese postcards have been identified in recent years. For the postcards archived in the National and University Library (NUK) in Ljubljana, no information was available in relation to their user or collector, when and from whom these postcards were acquired, etc. Out of 16 Japanese and Chinese postcards in the Library, seven have been actually used and sent with some messages from Japan or China to today's Slovenia in the year 1899. During the research on other picture-postcards archived in today's Slovenia, and in cooperation with specialists in Japanese Studies and the history of the modern era (end of the 19th and beginning of 20th centuries, the Meiji period in Japan) in the context of East Asian and Austro-Hungarian exchanges, it has gradually become clear who the user of the postcards was and in what setting. It was Jožef Obereigner, the second son of the caretaker of the Snežnik estate, who was an engineer and served in the Austro-Hungarian Navy.