

A Distant City – Photos from the Past of the Island of Rab

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Miroslav Maroević (Miro Marojević) was born in Zadar on the February 25th, 1900. According to data from the birth book of the Zadar parish of St. Stošija his father was Marin (born in 1863), and his mother was Marija Demicheli (born in 1871).¹ Little is known about his schooling, the first his photographs date from the end of World War I, which points to the fact that he spent his formative years in Zadar, where several prominent photographers and their studios were active up to that time. Famous Zadar photographers of the second half of the 19th century and the first decades of the 20th century left numerous examples of skillfully made portraits, views of the city and cultural and historical landmarks, reports of certain events and scenes of everyday life.² Almost the entire range of motifs that can be found in Maroević's oeuvre. His earliest known 33 photographs, a photo reportage taken from October 31st to December 1st, 1918, with scenes of the entry of the Italian army into Zadar, are part of the collection of the State Archives in Zadar, and were presented in 2014 at an exhibition of photos about World War I.³ He left Zadar after the signing of the peace of Rapallo in 1920⁴ and spent most of his life on Rab, where in February 1934 he married Emilija Marija Sokolić.⁵ He worked there as a postal official and amateur photographer.⁶ A catalogue record has been preserved of his participation in the photo exhibition in Split in 1926, where 12 of his photographs with Rab motifs were exhibited.⁷ He died on the March 22nd, 1975, on Rab.⁸

- 1 State Archives in Zadar (henceafter: HR-DAZD), Inv. no. 2186 - ZADAR - Sv. Stošija, Register of births 1899-1903, p. 13, no. 43.
- 2 On the development of photography in Zadar at the end of the 19th and the first decades of the 20th century see: (Grčević, *Fotografija devetnaestog stoljeća u Hrvatskoj*, 162-173; Seferović, "Fotografija u Zadru 1848-1950", 174-205).
- 3 Collection of photographs 1855-2011, HR-DAZD-385 (analytical inventory prepared by Denis Martinović, Zadar 2015); about the exhibition, held in June 2014 at the State Archives in Zadar, see: (Gverić, *Veliki rat*)
- 4 Bradanović, "O nekima od nepovratno izgubljenih i jednom pronađenom rapskom spomeniku", 72.
- 5 HR-DAZD, Inv. no. 2186 - ZADAR - St. Stošija, Register of births 1899-1903, p. 13, no. 43.
- 6 HR-DAZD-385, Collection of photographs 1855-2011
- 7 Katalog izložbe fotografija Split 1926, 24-25.
- 8 HR-DAZD, Inv. no. 2186 - ZADAR - St. Stošija, Register of births 1899-1903, p. 13, no. 43. The date and place of death are recorded

Most of his photographic oeuvre, with scenes from everyday life on the island spanning half a century, is part of the private collection of Josip Andrić in Rab, part of which has been published in various publications to this day.⁹ Most of the photographs are attached to various historical and art historical texts, starting from the 1920s, when they were first published in V. Brusić's book dedicated to the island.¹⁰ Part of the photographs from the private collection were printed in *Rapski zbornik I* (Zagreb—Rab 1987)¹¹ mainly as illustrations accompanying certain scholarly texts, then in Ivan Pederin's book *Svakidašnjica u Rabu. Od mistike do renesanse i baroka* (Rab 2011)¹², in *Rapski zbornik II* (Rab 2012)¹³ and in the monograph on the Franciscan monastery of St. Bernardin (St. Euphemia) in Kampor on Rab.¹⁴ They were also printed in certain scholarly articles, for example in M. Bradanović's article about the lost monuments of the island of Rab and the found tombstone of Rab bishop Zudeniko de Zudenigo.¹⁵ A documentary about Maroević's photographic opus was filmed in the HTV series *Kulturna baština (Cultural heritage)* entitled *Slike s otoka (Pictures From the Island)*; director: Luka Marotti, screenwriter: Edda Dubravec).

along with the birth information, originally recorded in the book of deaths of the place Palit on the island of Rab.

9 In the private collection of Josip Andrić in Rab, there is a large number of Maroević's photographs taken on the island of Rab from the 1920s to the 1960s. His rich oeuvre includes a series of portraits, photographs of everyday life of the city and island population, depictions of old crafts, children, religious ceremonies, processions, city views, buildings, works of art, natural diversity of the island, old vessels, steamers and military ships, soldiers, airplanes, divers, tourist destinations, etc. Some of the photos are presented on the Internet: <https://rabdanas.com/index.php/kolumne/bastina-koja-obvezuje/item/5468-bijeli-rab-iz-fotograf-ske-ostavstine-miroslava-maroevica-1900-1975> (accessed 5/26/2023). I thank the owner of the collection for the opportunity to see the photographic material, the photos used here are taken from the literature indicated in the notes of the paper.

10 Brusić, *Otok Rab*.

11 Mohorovičić, *Rapski zbornik I*, 272 (fisherman, 1935), 435 (woman plowing).

12 Pederin, *Svakidašnjica u Rabu*, 142-143, 145-148, 150, 152.

13 For example, in: (Andrić, "Rapska lađa", 383-403, photos on: 425-426, 657-660).

14 Braut, Majer Jurišić, Šurina, *Franjevački samostanski kompleks sv. Bernardina Sijenskog*: photo 23 (p. 31): View of the monastery of St. Bernard from the southeast, between 1918 and 1929; photo 24 (p. 31): Refectory of the monastery in 1920s; photo 27. a-b (p. 34): The plateau in front of the church of St. Bernard and the chapel of St. Catherine, 1930s; photo 35 (p. 45): View of the monastery from the promenade; photo 112 (p. 102): Polyptych in the church of St. Bernard, Antonio and Bartolomeo Vivarini, 1458.

15 Bradanović, "O nekima od nepovratno izgubljenih i jednom pronađenom rapskom spomeniku": photo 5 (p. 72): Revelin, the remains of the Renaissance port tower with shackles for tying ships in front of the count's palace, before its demolition between the two world wars.

The intention of the text that follows is to look at the author's relationship to the photographic tradition of the environment in which he worked, at the same time his relationship to photographs with motifs of the island of Rab and the literature that dealt with the island's cultural and historical landmarks, in which some of his photographs have been printed to this day. Undoubtedly, as will be tried to show in the analysis, he was well acquainted with touristic and historical literature which dealt with Rab, and with the photography of Zadar photographers of the second half of the 19th century and the first decades of the 20th century. Here we will primarily talk about the part of his oeuvre that was created after 1920.

Until the time when Maroević's earliest photographs with island motifs were printed (1926), the natural and cultural and artistic sights of Rab were recorded in several picture series created for the needs of various research and publications. The earliest known illustrated edition with scenes of Rab cultural and historical motifs was prepared by Rudolf Eitelberger von Edelberg in a book created as result of documenting monuments in Dalmatia in 1859, entitled *Die Mittelalterlichen Kunstdenkmale Dalmatiens in Arbe, Zara, Nona, Sebenico, Traù, Spalato und Ragusa* (Vienna 1860; second amended edition from 1884).¹⁶ The two earliest editions of that book, however, do not contain photographs, but drawings of individual works of art, for example the tiles from the cross of King Koloman and the mighty St. Kristofor,¹⁷ as well as buildings, including the bell tower of the Rab Cathedral (drawing of architect Winfried Zimmermann).¹⁸

A little later, Thomas Graham Jackson's book *Dalmatia, the Quarnero and Istria with Cettigne in Montenegro and the Island of Grado* (Oxford 1887)¹⁹ was also published, which deals also with Rab's history and monuments. However, even that edition was still not equipped with photographs, but with drawings, for example, that of a view of the city with bell towers,²⁰ the bell tower of the cathedral,²¹ the Gothic entrance door of the Nimira palace, in front of which two Rab's women in traditional clothes are talking.²² In 1884, the same author also painted several watercolors with Rab motifs, some of which are kept in the Split City Museum.²³ Among the

16 Eitelberger von Edelberg, *Die Mittelalterlichen Kunstdenkmale Dalmatiens in Arbe*.

17 Ibid., 18-20, 22.

18 Ibid., attachment (panel) no. III.

19 Jackson, *Dalmatia, the Quarnero and Istria*, 195-238.

20 Ibid., 237.

21 Ibid., attachment (panel) 57 (between pp. 210 and 211).

22 Ibid., 208.

23 Škarić, Gjini, "Nove spoznaje o korskim sjedalima", 48 (ciborium in Rab's cathedral, watercolor); one of Jackson's watercolors, depicting a view of Rab from 1884, is reproduced by M. Bradanović in: (Bradanović, "O nekima od nepovratno izgubljenih i jednom pronađenom rapskom spomeniku", 71).

early tourist guides that described the island of Rab is that of Czech writer and folklorist Adolf Černý *Dalmátský ostrov Ráb* (Prague 1910) with a geographical map of the island and seven illustrations.²⁴

In the first two decades of the 20th century, the first publications equipped with photographs about the island of Rab appeared, and among the first were articles by the Austrian art historian Dagobert Frey. In an article from 1911, he described some of the historical buildings on Rab, bringing photos of the view of Rab as well as individual buildings and their details.²⁵ In 1912, he also published an article about the Rab cathedral, also equipped with photographs within the text and in the appendices at the end of the magazine.²⁶

Soon after German architect and professor at the University of Hannover, Friedrich Wilhelm Schleyer,²⁷ several times 1910–1913 visited the island, he published a historical overview of Rab's cultural and historical landmarks in monograph *Stadt und Insel, ein Schatzkästlein der Natur und Kunst in Dalmatien* (Wiesbaden 1914).²⁸ In it, as many as 145 illustrations were published on 180 pages, including many photographs. Among them are many views of the city of Rab, as well as details of the city core, with depictions of religious and secular buildings, as well as artistic landmarks. As he explains in the book's introduction, most of the photographs were taken by the author himself, experienced in the restoration of historical buildings and urban areas, and then developed in two Viennese studios. Along with several photos, the name of the photographer Bruno Reiffenstein from Vienna is indicated.²⁹ It is noticeable that a little later Maroević's photographs,

especially those of the veduta and the city center, are very reminiscent of those in Schleyer's book in terms of the choice of motifs and framing.

In the interwar period, several authors from the Italian-speaking area paid more attention to the history of Rab, about which they published several scientific articles and documents, either exclusively dedicated to Rab, or within broader thematic entities. This especially applies to Giuseppe Praga,³⁰ who wrote about the cultural and historical sights of the island, as well as Ugo Inchiostri and Giovanni Galzigna, who wrote about the organization of the Rab commune and its statute in the 14th century.³¹ But their texts were supplemented with only a few graphics and photographs, the author of only one of which is known – Bruno Galzigna.

In 1926 was published the book by Vladislav Brusić, Rab's Franciscan from the monastery of St. Bernard (St. Euphemia), entitled *Otok Rab, geografski, historijski i umjetnički pregled sa ilustracijama i geografskom kartom Kvarnera i gornjeg Primorja*,³² which includes some of Maroević's earliest published photographs, to whom the author thanks in the conclusion at the very end of the book, as to one of the two photographers whose works were printed there; Z. Purač is mentioned as the second photographer.³³ As the author's name is not found in the book along with the photographs themselves, Maroević's authorship of some of them can be determined by comparison with the private collection of J. Andrić. These photographs were undoubtedly created in collaboration with V. Brusić, who begins the book with a nostalgic introduction, with a description of the island of Rab and its inhabitants:

24 Černý, *Dalmátský ostrov Ráb*.

25 Frey, "S. Giovanni Battista in Arbe".

26 Frey, "Der Dom von Arbe".

27 Friedrich Wilhelm Schleyer (von Schleyer), German architect (Angermünde, 1853 - Hannover, 1936). In 1880 he obtained a degree in civil engineering, 1884-85 participated in the restoration of the medieval Cistercian monastery Chorin in Brandenburg. After passing the state exam in 1885, he worked on the restoration of the Liebfrauenkirche (Dammkirche) in Jüterbog in Brandenburg, originally from the 12th century, and on alterations and new buildings in Bad Nenndorf in Lower Saxony. He designed the new prison building in Wohrlau 1892. Since 1895 he has been a professor at the Technical College in Hannover. In 1903 he was awarded by the Sultan of Turkey for his services in the photogrammetric recording of the Hagia Sophia in Istanbul, and in 1920 received an honorary doctorate from the University of Berlin. In 1929 he spent several months in Paraguay, where he investigated the Jesuit reductions of the indigenous Guaraní people (*Deutsche Biographische Enzyklopädie* 2007, 673; Legac, "Turistički razvoj otoka Raba", 461).

28 Schleyer, *Arbe. Stadt und Insel*; the first version of the manuscript was published in *Zeitschrift für Architektur und Ingenieurwesen* 1913 and 1914. (Škarić, "Nove spoznaje o korskim sjedalima", 59, note 7).

29 Bruno Reiffenstein, photographer (Vienna, 1868 - Vienna, 1951). He attended the Graphic Institute in Vienna, where he founded a

photography studio and publishing house at the turn of the century. He left a rich photographic archive, especially of the architectural heritage of Vienna, thanks to which the reconstruction of the city was carried out after the Second World War. On his biography see: <https://www.geschichtewiki.wien.gv.at/>; on his oeuvre see: <https://sammlung.wienmuseum.at/> (accessed May 19, 2023)

30 Praga, "Scuole e maestri in Arbe nel Medioevo e nel Rinascimento"; Praga, "Arbe nella storia dell'arte, delle lettere e del pensiero italiano"; Praga, "Documenti intorno ad Andrea Alessi"; Praga, "La mariegola della Confraternita di Sant'Eufemia di Arbe".

31 The earliest articles on this topic the authors published in the newspaper *Archeografo Triestino* from 1899 to 1902, later consolidated in: (Inchiostri, "Gli statuti di Arbe"; Inchiostri, "Il comune e gli Statuti di Arbe fino al secolo XIV."); as a book printed in Rome 1931).

32 Brusić, *Otok Rab*.

33 In an attempt to identify that photographer, I came across the name of Jerolim Purač (Gračanica, Bosnia and Herzegovina, 1897 - Rakičan, Slovenia, 1978), a photographer who spent most of his life in Beltinci and Murska Sobota in Slovenia, but in the interwar period he was active in the entire Kingdom of Yugoslavia, publishing photos in various publications. See more about his biography in: (Papp, "Purač, Jerolim /1897-1978/").

“Back then, the city of Rab was a real ‘Dead city’, where people lived equally in summer and winter, and which even then barely felt the change of seasons. Everything in it was cold, everything was dry, everything was dead, lifeless. Only my soul was young and full of enthusiasm, and that’s why Rab ‘Dead city’, even then forgotten and unknown, awakened something in me, which made it appealing to me. Slender, dilapidated bell towers; old, darkened churches; irregular, cobbled, and arched streets; ornate portals with coats of arms and inscriptions; you can see the balconies with arched windows, the magnificent slopes of the rough and ancient city ramparts; as well as the slopes of many houses and patrician palaces overgrown with dark green ivy and overgrown with thorny blackberries, they told me about something that was, something that had passed. They told me: about the free city; about the free municipality, about patricians and commoners; about life and work; about wealth and prosperity: in one about the people, who lived better than their happy and longing descendants lived. And out there on the island, scattered in apartments and settlements, there lived a man neglected and without schools. As a shepherd and farmer of a primitive type, and without his own consciousness and feelings, he worked hard, and fed and clothed himself poorly. He was poor and crippled but born into wealth!”³⁴

It is noticeable that the photographers in the book bring a number of motifs mentioned in the introduction, which Brusić himself explains in more detail in the elaboration of individual chapters. Dealing with the past of Rab, and especially the Middle Ages, the author certainly noticed a lack of visual sources with which he could supplement and clarify the text itself. One gets the impression that the photographers were trying to fill that void, probably preparing more photos with motifs of the island landscape, old city streets, cultural and historical landmarks, and city and village life for the purposes of the publication.³⁵

Within the book, Maroević’s authorship, based on a comparison with the fund of a private collection, can be assumed with great probability for the photographs with motives of panoramic and landscape views,³⁶ everyday

34 Brusić, *Otok Rab*, 3-4.

35 The exhibition catalogue lists the titles of the photographs: 1. Spinning; 2. Rab: old vessel »copul«; 3. Monastery of St. Andrew and the main bell tower; 4. Rab: four belfries; 5. Rab: tower of the brave; 6. Rab: Franciscan monastery of St. Euphemia; 7. Rab: Franciscan monastery of St. Euphemia; 8. Rab: Monastery of St. Andrew; 9. Rab: on the western side; 10. Tuna fishing in the bay of Dražica; 11. Rab: coming from the harvest; 12. By the hearth in a peasant’s house.

36 Brusić, *Otok Rab*: View of Rab and its surroundings from the hill of Kamenjak or Tinjaroša (p. 7); Centuries-old agaves under the western city walls (p. 15); Poplar trees and a view of Rab (p. 17); Tuna fishing in the bay of Dražica (p. 35); Town of Jablanac (p. 79).

life,³⁷ Rab’s churches interiors and exteriors³⁸ and some medieval art pieces.³⁹ Although some of these photos are not identical to the photos in the private collection, there is a high probability that they represent different variants of the same motif and were taken at the same location, but not at the same time. Namely, for the purposes of that edition, far more photographs were created than were published in Brusić’s book, and some of them were presented at the exhibition in Split.

The photos are directly attached to Brusić’s text to which they refer and document the state of architectural, urban, and artistic heritage on Rab in the 1920s. In the way of presenting architectural and artistic monuments, Maroević had immediate role models, above all in the aforementioned Schleyr’s book, so some of his photos strongly resemble photos from the German edition from 1914, such as, for example, the detail with the figure St. Christopher on the antependium of the main altar in the cathedral,⁴⁰ a shot of the interior of the Rab’s cathedral⁴¹ or the courtyard of the monastery of St. Bernardina (St. Euphemia) in Kampor.⁴² Since Schleyer, however, does not pay too much attention to the social history of the island in his book, there we do not find scenes from the daily life of Rab residents, as is the case with Brusić, who devotes individual chapters to considering the relationship between patricians and commoners in the town of Rab which for centuries was the cultural and administrative center of the island, and the relationship between the city’s population and the residents of the district, especially for the long-term Venetian administrations from 1409–1797. It is interesting that when describing the Rab’s population of his contemporary era, the 1920s, he still emphasizes the division into citizens and outsiders, i. e. residents in the Rab villages, noting their differences in clothing and lifestyle. In Maroević’s photographs, certain scenes of the life of the peasants were brought, such as, for example, the scenes of

37 Ibid.: Spinning (p. 29); Plowing (p. 37).

38 Ibid.: The interior of the church of St. Mary the Great (former Rab’s cathedral), choir and ciborium (p. 69); Duke’s palace (p. 84); The city lodge with the church of St. Nicholas (p. 107); The old nave under the city walls (p. 111); The courtyard of the monastery of St. Euphemia (p. 161); Ruins of the church of St. Damjan in Barbat (p. 179).

39 Ibid.: The mighty St. Christopher (p. 38); The mighty St. Christopher (on the other side; p. 39); Enameled plate from the cross of king Koloman (p. 75); Another enamelled plate from the cross of king Koloman (p. 77); The third enamelled plate from the cross of king Koloman (p. 83); Antependium of the great altar of St. Christopher in the church of St. Mary (p. 98); Antependium of the altar of St. Anton (p. 131); Crucifix in the church of St. Bernardin from the 15th century (p. 170); Polyptych of the Vivarini brothers in the church of St. Bernardin from 1458 (p. 181).

40 Ibid., 98; Schleyer, *Arbe. Stadt und Insel*, 80 (photo 52).

41 Brusić, *Otok Rab*, 69; Schleyer, *Arbe. Stadt und Insel*, 74-75 (photo 46-47).

42 Brusić, *Otok Rab*, 161; Schleyer 1914, 124 (photo 80).

a woman holding a dill in the company of children, and a woman plowing with a wooden plow.⁴³ At the same time, he showed them the activities performed by women on Rab for centuries, touching on an unwritten part of history, which still existed on the island during Maroević's lifetime, but today is almost completely lost.⁴⁴

Various sources from Rab provide scant information about the daily life of women in the past. Sometimes in wills from the Middle Ages, they are mentioned as recipients of testamentary legacies or as testators who leave their goods to family members and for making altars, artistic paintings and items for furnishing churches. In this case, it is always a question of members of the wealthier strata of the population, members of the local nobility and citizens. The written sources from that era are silent about the life of women from the lower strata of society. Something about their obligations can be deduced from the medieval Rab statute, from which it can be inferred that they were in charge of processing wool and textiles, one of the key usable and exportable raw materials of the Rab commune.⁴⁵ In a series of his photographs, Maroević presents scenes from the life of women in the Rab's village from the first half of the 20th century, in which he reveals a few details of their everyday life that can only be partially read from written sources: a woman plowing the land with a wooden plough, women in different stages of processing wool, with grazing cattle.

Historian Ivan Pederin (2011) paid more attention to the history of women and their economic role in the development of the island. In his writing about the most prosperous part of Rab's history in the 15th and 16th centuries, before the period of its long-term economic stagnation, he touched upon various aspects of social and economic history and the history of everyday life. The position of women is in detail elaborated in the chapters *The position of women*⁴⁶ and *Family and the position of women*.⁴⁷ In Pederin's book some of Maroević's photographs with scenes from the life of rural families in their daily activities, were printed as an attachment. Those include scenes of peasants making a wooden lime kiln, scenes of fishing and working with an olive press.⁴⁸ The photos are accompanied by brief explanations, without an indication of the time of their creation. Among them, there are two photos already published in earlier Brusić's

43 Brusić, *Otok Rab*, 29, 31.

44 In the sense of "long term history" which was used by the French historiographical school associated with the journal *Annales d'histoire économique et sociale* (Braudel, "Historija i društvene nauke. Dugo trajanje").

45 Margetić, *Statut rapske komune iz 14. stoljeća*.

46 Pederin, *Svakidašnjica u Rabu*, 18-21.

47 Ibid., 119-124.

48 Ibid., 142-143, 145-148, 150, 152.

book, one with the motif of a spinning woman,⁴⁹ with her children behind, and the one with the scene of a woman plowing with a wooden plow.⁵⁰

With two photos showing the traditional way of making limestone, Pederin provides an interesting explanation: Making limestone in the Middle Ages.⁵¹ In the upper picture, peasants are building a lime factory on a hill, while an old sailing ship is visible in the background. At first glance, the scene seems devoid of elements typical of the early 20th century. Below, the lime kiln is shown in its completed state, with a group of people, probably tourists in interwar clothing, along with two Franciscan monks. For the historian, these two photos serve as illustrations of the text, especially the chapter *Structure and organization of the feudal estate*,⁵² which deals with the importance of lime production on the island of Rab in the Middle Ages. Even though the historian uses both photographs to clarify the same historical fact (or long-term process), the photographer's approach within the two photographs is fundamentally different. In the first representation, historical context is deliberately removed, and in the second, the time of the event has been undeniably captured. Nevertheless, both scenes bear witness to the long duration of a production process accepted on the island of Rab long before the emergence of the medium of photography. Pederin's book elaborated the same theme that Maroević had documented with his photographs over half a century earlier. The text itself explains the content of the photographs more explicitly than it is the case in Brusić's book. It tells in detail about the economy of the island and about the life of women in Rab society in the 15th and 16th centuries, both patricians and commoners. The photo directly testifies to the slowness of changes on the island and the presence of working procedures that began in the Middle Ages, as well as the hard physical work of women, especially those in the countryside, until the 20th century.

Maroević's photographs with motifs of children, of which there are a large number in his private collection, are not represented in the editions mentioned here. But they document children's everyday life, which, like the everyday life of women, is poorly represented in historical sources. In late medieval sources, children are usually mentioned only in the statutory law of the communes and in wills, and only if they reached the age of majority, which, depending on the communal laws, was between 14 and 16 for male children, and between 12 and 14 for female children. The legal provisions on coming of age changed only after the 19th century, but the reality of childhood on Rab did not change significantly until modern times. It is likely that commoners' children were involved in the work process very early on, and the children of wealthier citizens and patricians went to

49 Pederin, *Svakidašnjica u Rabu*, 147; Brusić, *Otok Rab*, 29.

50 Pederin, *Svakidašnjica u Rabu*, 152; Brusić, *Otok Rab*, 61.

51 Pederin, *Svakidašnjica u Rabu*, 145.

52 Ibid., 54-57.

school outside the island, most often to Italian universities. Involvement in the work process is evidenced by the contracts that masters of various professions concluded with the parents of the children they apprentice, which determine the duration of the apprenticeship and the conditions under which they perform certain tasks. The Rab sources are silent about every other aspect of childhood. The life of the inhabitants of rural areas in certain Croatian regions is documented in many photographs from the 19th century, but photographs with similar motifs from the island of Rab, up to those of Maroević, are very rare. The photos from the private collection show village children at work, on a country road where they follow domestic animals, in the field where they work together with adults, in fishing, a girl knitting in the company of a dog. They are testimony to the long history of child labor, which mostly died out on Rab, as well as in the rest of European civilization, only after World War II.

And many of his later photographs, taken in the interwar period, retain similar motifs and the author's intention to record a moment of time that is running out, traces of which are still present on the island. Therefore, certain scenes of village life and details of architecture in the city of Rab and on the island seem to be purified from the context of the time in which they were created, and certain scenes seem to be staged. For example, the scene of two young Rab's women on a country road, one of whom is upright and well-dressed and has shoes, and the other is more poorly dressed, with her head bowed and bare feet, leaning on a donkey with her hand, with a pronounced contrast between the richer city dweller and the poorer inhabitant of the Rab village, it seems refined.

For centuries, the Rab area based its life on several economic branches, of which agriculture, animal husbandry, and trades based on wool and wood processing dominated. Wool production has largely developed thanks to traditional sheep farming, and wood processing thanks to the rich forests on the island as well as the import of timber from the neighboring Croatian mainland, from Lika, via the port in Karlobag. In a series of photographs, Maroević captures traditional crafts, masters of various trades, shipbuilders, fishermen, millers. Since the written sources of Rab provide a lot of information about the masters of these professions in earlier centuries, the photographs themselves do not reveal anything that would be unknown to historians of those periods, but they are convincing and direct evidence of the way of life on the island that was present for centuries and existed still during Maroević's lifetime. Some of these photos were published in *Rapski zbornik II* (2012), for example photos of fishermen.⁵³

Among the photographs in *Rapski zbornik II* (2012) is a panoramic shot of the island,⁵⁴ probably taken in the interwar period, which shows its

53 *Rapski zbornik II*, pp. 658, 670.

54 *Ibid.*, 657.

image before the significant construction that began with the development of the island as a tourist destination. The image of that landscape is not much different from the one shown in Maroević's earlier photograph from Brusić's book, entitled *View of Rab and its surroundings from Kamenjak or Tinjaroša hill*,⁵⁵ and it gives the image of the Rab landscape as it was centuries before. The city's population was once concentrated in a smaller area of the urban agglomeration, the expanse of the island spread out all around, dotted with a series of roads and smaller churches. A historical source from 1471 with a list of chapels on the island of Rab, compiled by the Venetian Bartol Parutta, mentions as many as 35 chapels with their titles scattered all over the island.⁵⁶ Panoramic shots kept in a private collection show just such a picture of the island, a cultivated landscape dotted with limited estates and criss-crossed by roads, with a multitude of small churches in the landscape.

CONCLUSION

Miroslav Maroević's photographic oeuvre is far richer than what is shown here and is mostly connected with various book publications that talk about the history and heritage of the island of Rab. In this text, an attempt was made to realize the relationship between the written text and the author's photographs, which were published in certain editions. In the earliest known edition with Maroević's photographs, V. Brusić's book about the island of Rab, the photographs are contemporary with the text itself. For the purposes of that book, together with another photographer, Z. Purač, he provided pictorial material that, on the one hand, illustrated the text, and, on the other hand, filled in the gaps in the historical sources. In the first case, we are talking about a series of photographs with motifs of Rab's historical buildings and works of art, which document the situation in the 1920s, and which were modeled on somewhat earlier editions by Austrian and German scientists. They show skillful handling of the photographic medium certainly acquired in Zadar, where the author spent the first twenty years of his life and made his first known photographs at the end of World War I (1918). In the case of replacing gaps from historical sources, Maroević freely chose motifs from the environment, although refining certain scenes in order to achieve historical authenticity, he documented the details of the social and economic history of Rab at the beginning of the 20th century, in which the local inhabitants of the island—men, women and children—played an important role. These photos bear witness to the immutability of the island's economy over several centuries, the division of labor within the family and the position of women and children in the work process. Photographs with similar

55 Brusić, *Otok Rab*, 7.

56 Badurina, *Velika kamporska kronika. Liber II* [The Great Kampor Chronicle. Book II], Archives of the Franciscan Monastery of St. Bernardin of Siena (St. Euphemia) in Kampor on Rab, p. 16.

motifs created in the interwar period and attached to I. Pederin's book from 2011 are confronted with a text that is rich in data based on original archival materials, and which, thanks to a more modern historiographical approach, processed the motifs of Rab's everyday life that Maroević himself documented with a photographic lens half a century earlier. In this case, the text about the social history of the island is more explicit and sheds light on the content of the earlier photographs. Some of Maroević's photographs, published alongside recent scientific texts and more recent photographs by other authors, indicate changes in historical buildings on Rab in the 20th century. At the same time, they document the state of the Rab landscape, before the beginning of the strong construction that followed the development of Rab as a tourist destination, as well as the state of Rab's urban development over several decades. They represent a valuable source for Rab's urban and environmental history.

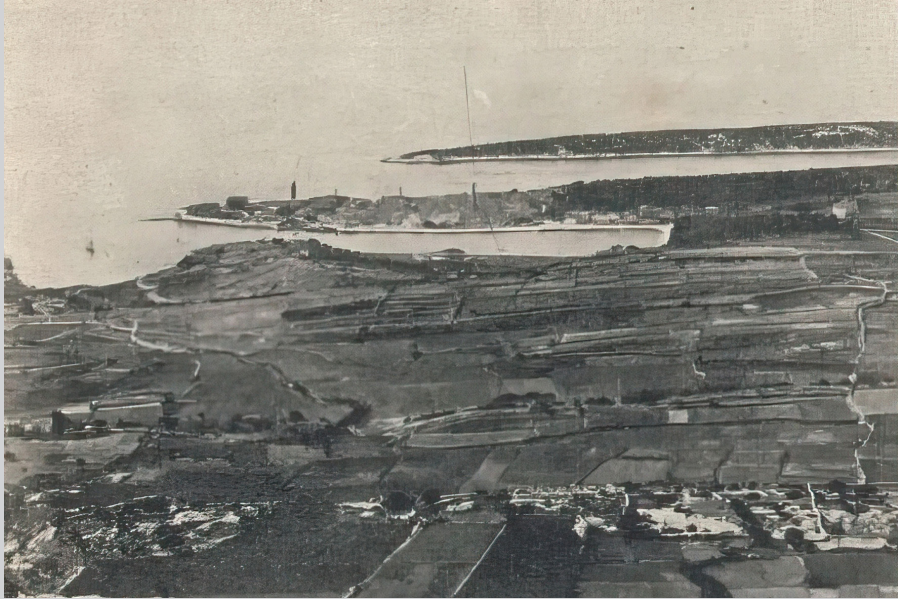
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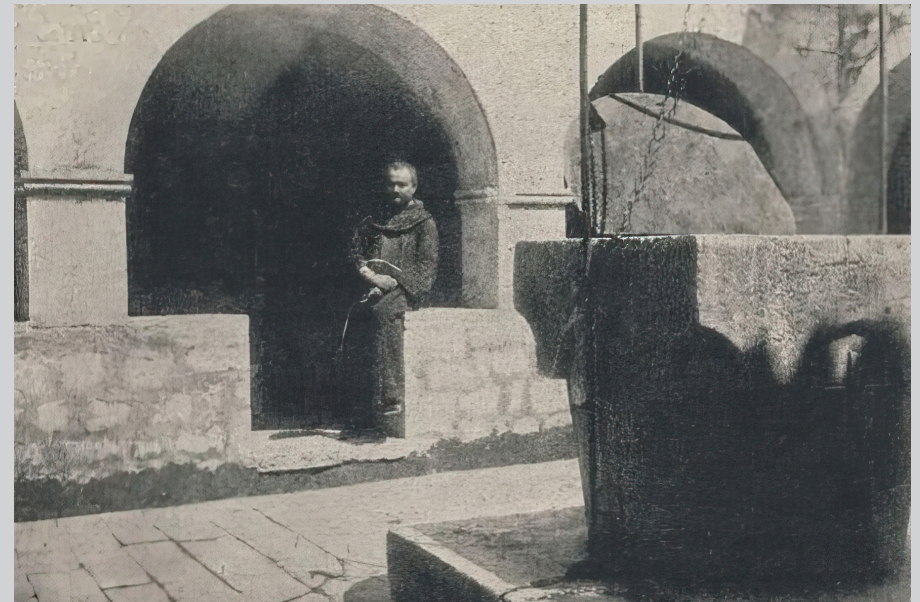
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1. View of Rab and its surroundings from the hill called Kamenjak or Tinjaroša, around 1925
2. Spinning, around 1925
3. Plowing, around 1925
4. Tuna fishing in the bay of Dražica on the island of Rab, around 1925
5. Count's palace in the city of Rab, around 1925
6. The city lodge with the church of St. Nicholas in the city of Rab, around 1925
7. The courtyard of the monastery of St. Bernard (St. Euphemia) in Kampor on the island of Rab, around 1925