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## ZBIRKA GRAFIKA ARHEOLOŠKOG MUZEJA ISTRE

## THE GRAPHICS COLLECTION OF THE ARCHAEOLOGICAL MUSEUM OF ISTRIA

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*U radu se iznosi pregled Zbirke grafika, sastavnog dijela muzejske dokumentacije Arheološkog muzeja Istre. Navode se podaci o formiranju Zbirke i načinu nabave, kriterijima prikupljanja, obradi, čuvanju, korištenju te dostupnosti korisnicima. Slijedi izbor reprezentativnih jedinica iz fundusa.*

*This paper presents an overview of the Graphics Collection, a fundamental part of the Archaeological Museum of Istria's documentation. Information regarding the formation of the Collection and the manner of procurement, the criteria for collecting, processing, preserving, and using the Collection, as well as access to users, is presented. After this, a selection of representative works from the Collection is presented.*

**KLJUČNE RIJEČI:** grafika, muzejska dokumentacija, Arheološki muzej Istre, Pula, Istra

**KEY WORDS:** graphics, museum documentation, Archaeological Museum of Istria, Pula, Istria

## UVOD

Grafička građa, sistematizirana u Zbirku grafika, sačinjava dio muzejske dokumentacije unutar Dokumentacijskog odjela Arheološkog muzeja Istre<sup>1</sup>. Prikupljaju se, obrađuju, čuvaju i daju na korištenje originalna umjetnička djela (grafički listovi) i reprodukcije umjetničkih djela (primjerice reprodukcije crteža, fotografija i grafika u tiskovinama), od sredine 16. do prve polovine 20. stoljeća. Građa je rađena nizom reproduktivnih tehnika: od drvoreza, bakroreza, bakropisa, čelikoreza i litografije pa sve do tiska.

## FORMIRANJE ZBIRKE

Nekoliko grafičkih listova iz današnje Zbirke potječe iz ustanove prethodnika Arheološkog muzeja Istre, Kraljevskog muzeja Istre (*Regio Museo dell'Istria*), a moguće i još ranije, Gradskog muzeja (*Museo Civico della Città di Pola*)<sup>2</sup>. Riječ je o četrnaest grafika, među kojima su i vrhunska umjetnička djela Piranesija, Clérisseaua i Tischbeina. O njima nema podataka o načinu nabave. Proučena literatura i dokumentacija kojom raspoložemo ne pruža jasan odgovor na pitanje kada je neko djelo nabavljeno, stoga je većina podataka relevantnih za njihovu stručnu obradu u smislu historijata predmeta ostala nepoznata<sup>3</sup>. Sa sigurnošću možemo reći da su određene grafike bile izložene u stalnom postavu, poput portreta rimskih careva i Clérisseauovih listova<sup>4</sup>, neke od njih u svojstvu popratnog, ilustrativnog materijala.

<sup>1</sup> U našem muzeju grafike su smatrane dokumentacijskom građom, stoga predstavljaju dokumentacijski fond. U ustanovi se čuvaju i integralna publicistička djela koja su ilustrirana grafičkim listovima, poput Lavalléeovog i Cassasovog *Voyage pittoresque et historique de l'Istrie et de la Dalmatie* (Pariz, 1802.) i Allasonovog *Picturesque Views of the Antiquities of Pola, in Istria* (London, 1819.), obrađena i pohranjena u Knjižničnom odjelu.

<sup>2</sup> Muzej grada Pule (*Museo Civico della Città di Pola*) djelovao je od 1902. do 1925. godine. Njegov je sljednik, Kraljevski muzej Istre (*Regio Museo dell'Istria*), osnovan 1925. godine spajanjem Muzeja grada Pule s Državnom gradskom zbirkom i porečkim Provincijalnim muzejom (*Museo Provinciale*) te je svečano otvoren 6. listopada 1930. godine u današnjoj Carrarinoj ulici br. 3. U istom sjedištu ustanova kontinuirano djeluje i danas, no od 1947. godine pod nazivom Arheološki muzej Istre.

<sup>3</sup> Listovi su bili pohranjeni u biblioteci muzeja do 2010. godine, kada su preneseni u Dokumentacijski odjel.

<sup>4</sup> Tu pretpostavku nam potvrđuje nekoliko fotografija stalne muzejske izložbe snimljenih oko 1950. godine iz Fototeke Dokumentacijskog odjela, na kojima su prepoznatljivi uokvireni Clérisseauovi listovi. U pregledanoj literaturi o povijesti muzeja grafike se ne spominju sve do 1930. godine. U časopisu Gradskog muzeja *Atti del Museo Civico della Città di Pola* nema nikakvog spomena grafičkim listovima (*Atti* 1903; *Atti* 1904; *Atti* 1905; *Atti* 1924). Umberto Dusatti u prvom vodiču po zbirkama Muzeja *Catalogo del Museo civico di Pola e alcune notizie storiche di Pola romana*, tiskanom 1907., uz detaljan kataloški

## INTRODUCTION

Graphic works, systemised in the Graphics Collection, is part of the museum's documentation within the Documentation Department of the Archaeological Museum of Istria<sup>1</sup>. Original works of art (graphic works) and reproductions of works of art (for example, reproductions of drawings, photographs and graphics used in publications) from the mid-16<sup>th</sup> up until the first half of the 20<sup>th</sup> centuries are collected, examined, kept and given for use. The Collection is made up of a number of different graphic techniques: from woodcutting, copper engraving, etching, steel-plate engraving and lithography, up to printing.

## FORMING THE COLLECTION

Several graphic works from the present Collection originate from the Archaeological Museum of Istria's predecessor, the Royal Museum of Istria (*Regio Museo dell'Istria*), and perhaps even earlier, from the Pula City Museum (*Museo Civico della Città di Pola*)<sup>2</sup>. There are fourteen graphic works, amongst which are exceptional works of art by Piranesi, Clérisseau and Tischbein. There is no information regarding how these works were acquired. The available examined literature and documentation did not provide a clear answer as to when the works were acquired, and, as such, a large amount of information relevant to their expert analysis in regards to the history of the works remains unknown<sup>3</sup>. It can be ascertained that some of the graphic works were exhibited in the permanent collection, such as the portraits of the Roman emperors and Clérisseau's works<sup>4</sup>, some of which were

<sup>1</sup> Graphics are considered documentary works and as such, are part of the documentary collection. The institution also possesses integral publications that were illustrated with graphic works, such as Lavallée's and Cassas' *Voyage pittoresque et historique de l'Istrie et de la Dalmatie* (Paris, 1802) and Allason's *Picturesque Views of the Antiquities of Pola, in Istria* (London, 1819), examined and kept in the Library Department.

<sup>2</sup> The Pula City Museum (*Museo Civico della Città di Pola*) operated from 1902 until 1925. Its successor, the Royal Museum of Istria (*Regio Museo dell'Istria*), was established in 1925 by amalgamating the Pula City Museum with the State City Collection and the Poreč Provincial Museum (*Museo Provinciale*) and was inaugurated on 6<sup>th</sup> October, 1930 in the present day no. 3 Carrara Street. The institution has been continuously working from these headquarters up until the present but from 1947, under the name of the Archaeological Museum of Istria.

<sup>3</sup> The works were kept in the Museum library until 2010 when they were transferred to the Documentation Department.

<sup>4</sup> This assumption can be confirmed by a number of photographs of the permanent museum exhibition taken around 1950 from the Photo Archives of the Documentation Department, in which Clérisseau's framed works can be clearly seen.

Za ostale to možemo tek pretpostaviti.

Sljedeća djela, navedena redoslijedom inventarnih oznaka, potječu iz ustanova preteča današnjeg Arheološkog muzeja Istre:

- Marco Sebastiano Giampiccoli, veduta Pule, obojeni bakropis, nastala oko 1780. godine (kat. 1),
- Charles Louis Clérisseau i Domenico Cunego, Augustov hram, slavoluk Sergijevaca (kat. 2), bakrorezi i bakropisi, tiskani u Rimu 1760. - 1767. godine,
- August Anton Tischbein, Forum (kat. 3), slavoluk Sergijevaca, veduta Pule, litografije kredom, objavljene u Trstu 1842. godine,
- Giovanni Battista Piranesi, Amfiteatar, Začelje hramova i gradske palače (kat. 4), bakropisi, objavljeni u Rimu vjerojatno 1778. godine,
- neutvrđeni autor, portreti rimskih careva (Gaj Julije Cezar, Tiberije, Neron, Oton, Vespazijan, Tit), bakrorezi, iz neutvrđene publikacije.

Dakle, možemo zaključiti da su grafike već u ustanovama prethodnicama današnjeg Arheološkog muzeja Istre prepoznate kao vrijedna građa te je tada započelo i njihovo sabiranje. Ipak, glavnina fonda nabavljena je otkupom koji je započeo 2003. godine. Zbirka je sistematizirana 2011. godine, kao sastavni dio dokumentacijskih fondova unutar Dokumentacijskog odjela, kada se krenulo i s njenom stručnom obradom.

popis izloženih arheoloških nalaza navodi da su u prostorijama muzeja izloženi i jedan tlocrt te nekoliko fotografija, koji se nalaze izvan izložbenih vitrina ("Oggetti disposti fuori de le vetrine."). Grafički listovi se ne spominju (Dusatti 1907). Nadalje, Anton Gnirs u svom djelu *Pola, Ein Führer durch die antiken Baudenkmäler und Sammlungen*, tiskanom 1915., daje detaljan popis predmeta izloženih po prostorijama muzeja, no nema spomena o popratnom ilustrativnom materijalu, u koji bismo mogli ubrojiti grafike (Gnirs 1915). Izričito navođenje grafika nalazimo tek u muzejskom vodiču iz 1930. godine, gdje Bruna Forlati Tamaro i Alberto Riccoboni specificiraju da su u dvorani XII., u sklopu srednjovjekovne i novovjekovne stalne izložbe, bile izložene "razne vrijedne grafike, među kojima se ističu serije rimskih careva i heroina iz 16. stoljeća" (Forlati Tamaro, Riccoboni 1930, 42).

Ipak, i ostali grafički listovi koje navodimo zasigurno su bili dio inventara Kraljevskog muzeja Istre jer se navode u popisu vraćenih kulturnih dobara iz Italije 1961. godine. Nakon potpisivanja međudržavnog sporazuma o restituciji između Italije i Jugoslavije, grafike su, kao i čitav arheološki fond, vraćene u Muzej iz kojeg su odnesene 1947., no bez ikakve dokumentacije o porijeklu ili načinu nabave (Matijašić 1980, 14).

Nadalje, iz literature saznajemo također da se nešto manje od petsto grafičkih listova, od kojih njih 230 prikazuje rimske pape, nastalih od 1681. do 1698. godine, a koje je prikupio Pietro Kandler, nalazi među arhivskim građivom Gradskog muzeja u Puli u Državnom arhivu u Rijeci (Crnković, De Canziani Jakšić, Velčić 2006, 4).

used as accompanying, illustrative material. This can only be assumed for the rest of the collection.

The following works, stated in order of the inventory number, originate from the predecessors of the present day Archaeological Museum of Istria:

- Marco Sebastiano Giampiccoli, Panorama of Pula, coloured etching, created around 1780 (Cat. 1),
- Charles Louis Clérisseau and Domenico Cunego, The Temple of Augustus, The Arch of the Sergii (Cat. 2), copper engravings and etchings, printed in Rome 1760 - 1767,
- August Anton Tischbein, Forum (Cat. 3), The Arch of the Sergii, Panorama of Pula, chalk lithography, created in Trieste in 1842,
- Giovanni Battista Piranesi, Amphitheatre, Rear View of the Temples and Communal Palace (Cat. 4), etchings, created in Rome most probably in 1778,
- Unspecified author, Portraits of the Roman Emperors (Julius Caesar, Tiberius, Nero, Otto, Vespasian, Titus), copper engravings, from an unknown publication.

In the examined literature regarding the history of the museum, there is no mention made of graphics until 1930. In the magazine of the Pula City Museum *Atti del Museo Civico della Città di Pola* there is no mention made of graphic works (Atti 1903; Atti 1904; Atti 1905; Atti 1924). Umberto Dusatti in his first guidebook of the collections of the Museum, *Catalogo del Museo civico di Pola e alcune notizie storiche di Pola romana*, printed in 1907, with a detailed catalogue listing of exhibited archaeological findings, states that in the museum's spaces there is one floor plan and several photographs that are exhibited outside the exhibition glass cases ("Oggetti disposti fuori de le vetrine."). There is no mention made of graphic works (Dusatti 1907). Further, Anton Gnirs in his paper *Pola, Ein Führer durch die antiken Baudenkmäler und Sammlungen*, printed in 1915, gives a detailed list of objects exhibited in the museum space but makes no mention of accompanying illustrative materials, in which graphics works could be included (Gnirs 1915). The specific mention of graphics is made in the Museum guidebook of 1930, where Bruna Forlati Tamaro and Alberto Riccoboni specify that in room XII, as part of the Medieval and Modern Age permanent collections, there were "various valuable graphics, amongst which there was a series of Roman emperors and heroines from the 16<sup>th</sup> century" (Forlati Tamaro, Riccoboni 1930, 42).

In any case, the other graphic works that have been cited were certainly part of the inventory of the Royal Museum of Istria as they are mentioned in a list of cultural pieces that were returned from Italy in 1961. After signing an international agreement of restitution between Italy and Yugoslavia, the graphics, as well as the entire archaeological collection, were returned to the Museum after they were taken in 1947. However, there was no documentation regarding their origin or the way they were acquired (Matijašić 1980, 14).

Further, in literature, it can also be found that less than five hundred graphic works, of which 230 are of Roman popes, created from 1681 to 1698, collected by Pietro Kandler, are among the archives of the Pula City Museum in the State Archives in Rijeka (Crnković, De Canziani Jakšić, Velčić 2006, 4).

Fond se sustavno kontinuirano nadopunjuje te sada broji 129 inventarnih jedinica.

Tematski se mogu razvrstati u nekoliko osnovnih cjelina: u vedute, prikaze pojedinih kulturno-povijesnih spomenika Pule, planove grada, planove luka, portrete značajnih osoba za povijest zavičaja i zemljopisne karte.

## SMJERNICE PRIKUPLJANJA GRAĐE I PREGLED ZNAČAJNIH LISTOVA

Osnovni kriterij za prikupljanje predmeta za Zbirku grafika prvenstveno je njihova povijesna tj. dokumentacijska, a tek zatim likovna vrijednost. Naš primarni interes nisu grafičke tehnike ili umjetnička vrijednost već se u središtu zanimanja nalaze prikazi zavičaja, istarskih gradova i njihove kulturno-povijesne baštine. Fond je, iako opsegom skroman, sadržajno vrlo značajan zbog zastupljenosti djela iznimne dokumentarne vrijednosti za Pulu i Istru, kao i cijelu Hrvatsku. Kad govorimo o Puli (kao sjedištu naše ustanove), grafike su svojevrsna likovna kronika grada. One nam donose brojne pojedinosti dragocjene za poznavanje urbanizma i istaknutih građevina te nam pružaju vizualni doživljaj grada u različitim razdobljima, kroz vedute, poglede na određeni dio grada ili pak prikaze pojedinačnih objekata.

Tako u fundusu nalazimo vedute Pule Marca Sebastiana Giampiccolija (Venecija, oko 1780.), franjevca Noè Biancoa iz putopisa *Viaggio da Venetia al Santo Sepolcro, et al monte Sinai* (Bassano del Grappa, druga polovina 18. stoljeća), iz djela Johna Smitha *A System of Modern Geography: Or, the Natural and Political History of the Present State of the World, of peoples, customs and traditions of the world, Vol. II* (London, 1811.) (kat. 5), Augusta Selba i Augusta Antona Tischbeina *Memorie di un viaggio pittorico nel Litorale austriaco* (Trst, 1842.) i Antoina-Mariea Chenavarda *Vues d'Italie, de Sicile et d'Istrie* (Lyon, 1862.) (kat. 6).

S obzirom da Arheološki muzej Istre ima dugu povijest skrbi o spomeničkoj baštini Pule<sup>5</sup>, prikuplja se likovno-dokumentarna građa s motivima kulturno-povijesnih spomenika grada<sup>6</sup>. Po obimu značajno mjesto u Zbirci pripada upravo listovima s prikazom pulskih znamenitosti<sup>7</sup>. Od davnina su starine, kojima Pula

As such, it can be induced that graphics were considered important works to institutions that were the predecessors to the present day Archaeological Museum of Istria and their acquisition began then. However, most of the collection was acquired through purchasing from 2003 onwards. The Collection was systemised in 2011 as a fundamental part of the documentary collection within the Documentation Department and now numbers 129 inventory units.

They can be classified into several basic units: panoramas, depictions of certain cultural-historical landmarks in Pula, maps of the city, maps of the ports, portraits of historically important people and geographical maps.

## GUIDELINES FOR ACQUIRING WORKS AND AN OVERVIEW OF SIGNIFICANT WORKS

The basic criterion for acquiring a work for the Graphics Collection is primarily its historical, i.e. documentary value. The visual value is of secondary importance. The primary interest is not graphic techniques or artistic value, rather, depictions of the region, Istrian cities and their cultural-historical heritage. The Collection is, although small in scope, very significant because of the representation of the works of extraordinary documentary value for Pula and Istria, as well as all of Croatia. When speaking of Pula (the headquarters of the institution), graphics are a type of artistic chronicle of the city. They show several characteristics that are invaluable for becoming familiar with urbanism and significant buildings, as well as offering a visual experience of the city in various periods of time, through panoramas, depictions of certain parts of the city or of certain buildings.

As such, panoramas of Pula by Marco Sebastiano Giampiccoli (Venice, around 1780), the Franciscan Noè Bianco from the travel book *Viaggio da Venetia al Santo Sepolcro, et al monte Sinai* (Bassano del Grappa, second half of the 18<sup>th</sup> century), from the work of John Smith *A System of Modern Geography: Or, the Natural and Political History of the Present State of the World, of peoples, customs and traditions of the world, Vol. II* (London, 1811) (Cat. 5), August Selb and August Anton Tischbein *Memorie di un viaggio pittorico nel Litorale austriaco* (Trieste, 1842) and Antoine-Marie Chenavard *Vues d'Italie, de Sicile et d'Istrie* (Lyon, 1862) (Cat. 6) are in the Collection.

<sup>5</sup> Muzej neformalno skrbi o spomeničkoj baštini Pule od svog osnutka početkom 20. stoljeća, a 1. srpnja 2013. s Gradom Pulom sklopljen je ugovor o upravljanju, zaštiti i očuvanju kulturno-povijesnih spomenika na području Grada Pule.

<sup>6</sup> Osim grafika, ovdje ubrajamo razglednice (starijeg i novijeg datuma) i povijesne fotografije.

<sup>7</sup> Temelj za proučavanje ove teme svakako je iscrpan tekst Duška Kečkemeta: Kečkemet 1969.



obiluje, pobuđivale zanimanje i divljenje posjetitelja, putnika i hodočasnika<sup>8</sup>.

Djela iznimne umjetničke i dokumentarne vrijednosti su ranije navedeni listovi Piranesija<sup>9</sup>, Clérisseau i Cunega te Tischbeina. Kao table odnosno ilustracije u brojnim publikacijama poslužili su, primjerice, bakrorezi utvrde Kaštel, tlocrta amfiteatra te plana pulske luke (kat. 7), objavljeni u djelu Vincenza Marie Coronellija *Mari, Golfi, Isole, Spiaggie, Porti, Città, Fortezze Ed altri Luoghi Dell'Istria Quarner, Dalmazia, Albania, Epiro, e Livadia* (Venecija, 1688. – 1694.). Tu su još listovi iz knjiga Thomasa Salmona *Lo stato presente di tutti i paesi, e popoli del mondo naturale, politico e morale, con nuove osservazioni, e correzioni degli antichi, e moderni viaggiatori* (Venecija, 1737. – 1766.), nizozemskog izdanja djela Richarda Pococka *A Description of the East, and some other Countries, Vol. II. Part II. Observations on the Islands of the Archipelago, Asia Minor, Thrace, Greece, and some other Parts of Europe* (London, 1745.), Daniela Fenninga i Josepha Collyera *A New System of Geography: or, A General Description of the World, Vol. II* (London, 1765.) (kat. 8), Williama Gella *Raccolta di vedute de' più belli monumenti antichi della Grecia* (Rim, 1834.) i Jakoba Löwenthala *Der Istrianer Kreis oder die Halbinsel Istrien und die Inseln des Quarnero* (Beč, 1840.). Izdvaja se i serija čelikoreza antičkih zdanja Pule (Amfiteatar, Augustov hram, začelje forumskih hramova i gradske palače, slavoluk Sergijevaca, Dvojna vrata) iz djela *L'Univers Pittoresque, Histoire et description de tous les peuples, Vol. 39* (Pariz, 1856.).

Prikaz zapadnog pročelja i poprečnog presjeka (kat. 9) te unutrašnjosti amfiteatra, uz Augustov hram, objavljeni su u djelu Jamesa Stuarta i Nicholasa Revetta *The Antiquities of Athens, Vol. IV* (London, 1816.). Ističemo i dvije kromolitografije s prikazima amfiteatra (kat. 10) i slavoluka Sergijevaca čiji je autor Austrijanac Joseph Selleny, koji je 1857. godine imenovan službenim slikarom na fregati Novara, a čija je ekspedicija oko svijeta trajala od travnja 1857. do kolovoza 1859. godine, s polaznom lukom Pulom<sup>10</sup>.

Vrlo je atraktivna i litografija Augusta Antona Tischbeina s prikazom devet antičkih spomenika Pule, različito uokvirenih i međusobno povezanih biljnim ornamentima u stilu rokoka u skladnu cjelinu (kat. 11).<sup>11</sup>

Dio zbirke čine i vedute istarskih mjesta Johanna Weikharda Valvasora iz djela *Topographia Ducatus*

As the Archaeological Museum of Istria has a long history of tending to the monumental heritage of Pula<sup>5</sup>, artistic-documentary works with motifs of cultural-historical landmarks of the city are acquired<sup>6</sup>. With both these factors in mind, a significant place in the Collection is held by works depicting of Pula's landmarks<sup>7</sup>. Since ancient times, ancient monuments, of which Pula abounds, have been the interest and admiration of visitors, travellers and pilgrims<sup>8</sup>.

Works of significant artistic and documentary value are those by Piranesi<sup>9</sup>, Clérisseau and Cunego as well as Tischbein which were aforementioned. As plates, that is, illustrations in various publications, the copper engravings of the Kaštel fortress, floor plans of the amphitheatre and floor plans of the Harbour of Pula (Cat. 7), published in the work of Vincenzo Maria Coronelli *Mari, Golfi, Isole, Spiaggie, Porti, Città, Fortezze Ed altri Luoghi Dell'Istria Quarner, Dalmazia, Albania, Epiro, e Livadia* (Venice, 1688 – 1694) served well. There are also works from the book by Thomas Salmon *Lo stato presente di tutti i paesi, e popoli del mondo naturale, politico e morale, con nuove osservazioni, e correzioni degli antichi, e moderni viaggiatori* (Venice, 1737 – 1766), the Dutch edition of the work by Richard Pocock *A Description of the East, and some other Countries, Vol. II. Part II. Observations on the Islands of the Archipelago, Asia Minor, Thrace, Greece, and some other Parts of Europe* (London, 1745), Daniel Fenning and Joseph Collyer *A New System of Geography: or, A General Description of the World, Vol. II* (London, 1765) (Cat. 8), William Gell *Raccolta di vedute de' più belli monumenti antichi della Grecia* (Rome, 1834) and Jakob Löwenthal *Der Istrianer Kreis oder die Halbinsel Istrien und die Inseln des Quarnero* (Vienna, 1840). A series of steel-plate engravings of ancient monuments of Pula (the Amphitheatre, the Temple of Augustus, the rear façade of the Forum temples and the Communal palace, the Arch of Sergii, the Twin Gates) from the work *L'Univers Pittoresque, Histoire et description de tous les peuples, Vol. 39* (Paris, 1856).

<sup>5</sup> The Museum has informally tended to the monumental heritage of Pula from its establishment at the beginning of the 20<sup>th</sup> century. On 1 July, 2013 the Museum signed a formal agreement with the City of Pula for the management, protection and preservation of cultural-historical monuments in the area of the City of Pula.

<sup>6</sup> Besides graphics, postcards (both older and newer ones) and historical photographs are also included.

<sup>7</sup> The basis for examining this topic is most certainly the comprehensive text of Duško Kečkemet: Kečkemet 1969.

<sup>8</sup> From the 16<sup>th</sup> century, illustrations regarding the documentation and depiction of ancient monuments became an undeniable part of travel books, which had its turning point in medieval written or verbal descriptions (Bader 2015, 141).

<sup>9</sup> More regarding Piranesi's works in: Matijašić 1980.

<sup>8</sup> Od 16. stoljeća nezaobilazni dio putopisa postaju crteži koji se bave dokumentiranjem, bilježenjem izgleda antičkih spomenika, što je velik zaokret od srednjovjekovnih pisanih ili usmenih opisa (Bader 2015, 141).

<sup>9</sup> Više o Piranesijevim listovima u: Matijašić 1980.

<sup>10</sup> Organ, Fletcher, Vladoar 2011.

<sup>11</sup> Više o ovoj litografiji u: Paris 2013.

*Carnioliae Moderna* (Bogenšperk, 1679): Kršan, Pićan, Paz, Žminj, Belaj, Trviž, Čepić, Gradina, Mošćenice, Lupoglav, Šumber, Opatija, Kloštar.

Iz skupine zemljopisnih karata na kojima je prikazan istarski poluotok značajnu vrijednost predstavljaju karte poznatih europskih kartografa: Johanna Sambucusa, Gerharda Mercatora, Abrahama Orteliusa, Giovannija Antonija Maginija, Johanna Janssoniusa, Jeana-Baptistea Nolina, Johanna Baptista Homanna i Roberta de Vaugondyja. Najstarija je karta Sebastiana Münstera, ujedno jedan od najranijih prikaza Istre, izrađena u tehnici drvoreza i objavljena u njemačkom izdanju djela *Cosmographia* (1544. - 1628.) (kat. 12).

Uz Münsterovu kartu Istre, najstariji predmet u Zbirci je list s prikazom veduta Šibenika, Poreča i Modona, iz neutvrđenog izdanja atlasa Georga Brauna i Fransa Hogenberga *Civitates orbis terrarum, De praecipuis totius universi urbibus, Liber secundus* (Antwerpen, 1572. - 1618.) (kat. 13).

Reprodukcije, uglavnom grafika, a u manjoj mjeri crteža i fotografija (prikaze veduta i značajnih građevina Pule), nalazimo većinom u talijanskim izdanjima iz sredine ili druge polovice 19. stoljeća, poput dnevnih novina *Secolo*, tjednika *Il Mondo illustrato - Giornale universale*, *Universo Illustrato*, *Illustrazione popolare*, *L'illustrazione italiana*, *Emporio pittoresco*, časopisa *Cosmorama Pittorico* i enciklopedijskih rječnika *Dizionario enciclopedico illustrato* i *L'Italia geografica illustrata*.

## STRUČNA OBRADA I KORIŠTENJE GRAĐE

Glavninu fonda čine grafički listovi koji su izrađeni za potrebe ilustriranja knjiga, ali su u muzej dospjeli kao pojedinačni listovi pa su tako i inventarizirani. Pri stručnoj obradi ključno je temeljito istraživanje kako bi se utvrdilo autorstvo i datacija pojedinog lista. S obzirom da je funkcija većine listova u fondusu prvotno bila knjižna ilustracija, a do nas su došli kao samostalna umjetnička djela, potrebno je ustanoviti iz kojeg djela potječu, što je u nekim slučajevima vrlo dugotrajan posao.

Građa se u početku obrađivala u Excel tablicama, a kroz praksu se ukazala potreba za kreiranjem još jednog fonda u muzejskoj bazi podataka M++. Stoga je početkom 2016. godine muzejska baza podataka nadopunjena fondom naziva Zbirka grafika. Podaci upisani u tablice prebačeni su u M++. Početkom 2017. počelo se s radom u bazi podataka Indigo, u koju su prebačeni postojeći zapisi iz M++-a. Zapisi se kontinuirano dopunjuju nizom novih podataka vezanih uz signature, naslove, opis i tako dalje, te snimkama.

A view of the western facade and the cross section (Cat. 9) as well as the interior of the amphitheatre, in addition to the Temple of Augustus, were published in the work of James Stuart and Nicholas Revett *The Antiquities of Athens, Vol. IV* (London, 1816). Two chromolithographs with views of the amphitheatre (Cat. 10) and the Arch of Sergii, the author of which is the Austrian Joseph Selleny, should also be noted. In 1857 he was named the official illustrator on the frigate Novara whose expedition around the world lasted from April 1857 until August 1859, the starting point being the harbour of Pula<sup>10</sup>.

One very attractive lithograph is by August Anton Tischbein with a depiction of nine ancient monuments in Pula, with differing frames and interconnected with ornamental vegetal designs in rococo style in a harmonious entirety (Cat. 11).<sup>11</sup>

Part of the collection is made up of panoramas of Istrian towns by Johann Weikhard Valvasor from the work *Topographia Ducatus Carnioliae Moderna* (Bogenšperk, 1679): Kršan, Pićan, Paz, Žminj, Belaj, Trviž, Čepić, Gradina, Mošćenice, Lupoglav, Šumber, Opatija, Kloštar.

From the group of works of geographical maps where the Istrian peninsula is shown, of particular value are those by well-known European cartographers: Johannes Sambucus, Gerhard Mercator, Abraham Ortelius, Giovanni Antonio Magini, Johannes Janssonius, Jean-Baptiste Nolin, Johann Baptist Homann and Robert de Vaugondy. The oldest map, by Sebastian Münster, is also one of the earliest depictions of Istria, done by woodcutting technique and published in the German edition of the work *Cosmographia* (1544 - 1628) (Cat. 12).

In addition to Münster's map of Istria, the oldest item in the Collection is a work with a depiction of panoramas of Šibenik, Poreč and Modon, from an unspecified edition of an atlas by Georg Braun and Frans Hogenberg *Civitates orbis terrarum, De praecipuis totius universi urbibus, Liber secundus* (Antwerp, 1572 - 1618) (Cat. 13).

Reproductions, mostly graphics, and some drawings and photographs (panoramas and important buildings in Pula), can be found in many Italian publications from the mid or second half of the 19<sup>th</sup> century, such as the daily newspaper *Secolo*, the weeklies *Il Mondo illustrato - Giornale universale*, *Universo Illustrato*, *Illustrazione popolare*, *L'illustrazione italiana*, *Emporio pittoresco*, the encyclopaedia *Cosmorama Pittorico* and the encyclopaedia dictionaries *Dizionario enciclopedico illustrato* and *L'Italia geografica illustrata*.

<sup>10</sup> Organ, Fletcher, Vldar 2011.

<sup>11</sup> More about this lithograph: Paris 2013.

U budućnosti će biti potrebno istražiti mnogobrojne vodene znakove, tj. osobne oznake proizvođača papira koji se javljaju na grafičkim listovima u našoj Zbirci. Tako će se utvrditi provenijencija papira na kojima su grafike otisnute, a uz to i opravdati njihova datacija.

Grada se daje na korištenje različitim korisnicima, kako stručnim djelatnicima ustanove, tako i široj zainteresiranoj javnosti. Poštujući Pravilnik o uvjetima i načinu ostvarivanja uvida u muzejsku građu i muzejsku dokumentaciju<sup>12</sup>, u pravilu se daje na uporabu u obliku snimaka. Grafike se koriste na muzejskim izložbama, u kojem slučaju su ponekad zamijenjene reprodukcijama, te u znanstvenim i stručnim radovima, gdje je njihova uloga pretežno dokumentarna i u funkciji pratećeg, ilustrativnog materijala.

## ZAŠTITA GRAĐE

### Preventivna zaštita

Vrlo osjetljiva građa Zbirke zahtijeva specifične uvjete čuvanja i zaštite (Maroević 1993, 175, bilj. 55). Grafike su privremeno smještene u čuvaonici odijeljenoj od radne sobe dokumentarista, u kojoj mikroklimatski uvjeti nisu u potpunosti po pravilima struke. Međutim, svjesni važnosti mjera preventivne zaštite umjetnina na papiru, potrudili smo se uvjete čuvanja Zbirke učiniti zadovoljavajućima<sup>13</sup>.

Za čuvanje grafika presudan je i pravilan način njihove pohrane. Naš je odabir bila trajna muzejska oprema: grafike su uložene u beskiselinske arhivske mape (u četiri različita A formata), dopunjene zaštitom od kristalno-prozirnog *melinexa*. Tako opremljeni listovi obilježeni su osnovnim podacima (inventarnom oznakom, autorom, naslovom) i odloženi prema veličinama mapa, a unutar njih, prema redosljedu inventarnih oznaka, u tipski metalni ormar ladičar. Iako takva pohrana nije optimalno rješenje, do sada je zadovoljavajuća<sup>14</sup>. Uz to, originalima rukuje isključivo stručna osoba zadužena za Zbirku.

<sup>12</sup> Narodne novine 115/2001.

<sup>13</sup> Relativna vlaga zraka i temperatura u prostoriji nisu postojane. U našoj je moći kontrola količine svjetlosti u prostoriji, stoga su prozori zaslonjeni gustim zastorima.

<sup>14</sup> Umjetničke površine su ovakvim načinom pohrane u mapama uvijek u dodiru, unatoč činjenici što se nalaze pod beskiselinskim maskama i zaštitnim folijama. Jedno od najkomfortnijih rješenja pohrane grafičke i crtane građe jesu solanderi, kutije od vrlo tvrdog kartona u koje se ulaže građa opremljena u paspartue visoke gramature s isto tako solidnim maskama. Solanderi se u spremište polažu okomito, na listovima nema pritiska, a za pregled građe nije potrebno njeno izvlačenje iz ležišta. Solander se na stalku u obliku rašlja otvara poput knjige i izvlači se s nesavjetljivom maskom samo traženi list (Sveštarov Šimat 2006, 44-45).

## EXPERT ANALYSIS AND USE OF THE WORKS

A large part of the Collection is made up of graphic works created for illustrating books, but they were acquired by the Museum as individual pages and were inventoried as such. In expert analysis, thorough research is essential to determine the authorship and background of a particular work. As the function of most of the works in the Collection was primarily to illustrate books, and they were acquired as individual works of art, it is necessary to ascertain which work they originate from, which in some cases is a time-consuming process.

The Collection was at first analysed and processed in Excel tables. However, with time, there was a need to create another collection in the M++ museum database. As such, the Graphics Collection was added to Museum's database at the beginning of 2016. Data that was written in tables was transferred into M++. In early 2017, the Museum started working with the Indigo database and all existing data was transferred from M++ into it. Records regarding signatures, titles, a description, etc. as well as documentation are continually added.

Many watermarks will have to be researched in future, i.e. the personal markings of the paper manufacturer that appear on graphic works in the Graphics Collection of the Museum. As such, the provenance of the paper on which the graphics were printed on can be ascertained and their dating can be confirmed.

The Collection is given to various users for use, such as experts from institutions as well as interested members of the public. In respecting the Act of Provisions and Methods of Gaining Insight into Museum Works and Museum Documentation<sup>12</sup>, the policy is to give works for use in the form of a recorded document. Graphics are used in museum exhibitions, in which case reproductions are used in their place, as well as in scientific and expert works, where their role is mainly a documentary one and, in addition, as accompanying, illustrative material.

## PROTECTION OF THE COLLECTION

### Preventative protection

The very sensitive nature of works from the Collection requires specific conditions for their storage and protection (Maroević 1993, 175, note 55). Graphics are temporarily placed in a storeroom separated from the working room of the documentary staff, where microclimate conditions are not completely in accordance with the rules of the profession. However, aware of the importance of preventative measures of protection

<sup>12</sup> National Gazette 115/2001.

U idućim godinama slijedi nam selidba u adaptiranu zgradu Arheološkog muzeja Istre<sup>15</sup> u kojoj će Dokumentacijski odjel, time i Zbirka grafika dobiti dostatan i primjeren prostor opremljen prema najsvremenijim muzejskim standardima.

## Restauracija

S restauracijom građe započelo se još 1996. godine, kada je restaurirana serija portreta rimskih careva, koji su bili najugroženiji. Nastavljena je 2010. godine, s Giampiccolijevom Vedutom Pule, također vrlo loše očuvanom. Postupak su zatim prošli ostali listovi baštinjeni od muzeja prethodnika naše ustanove<sup>16</sup>. Dalje restauracija teče stalno, a prioritet pri restauriranju se daje najštećenijim predmetima.

## Digitalizacija

Uz pojedinačne slučajeve, kad je digitalizacija nekoliko jedinica bila nužna ranije (ponajprije u svrhu publiciranja), veći dio fonda digitaliziran je početkom 2017. godine<sup>17</sup>. Digitalizaciju građe željeli smo provesti radi zadovoljenja nekoliko ciljeva: zaštite izvornika, bolje dostupnosti građe tj. zadovoljenja zahtjeva korisnika, uspješnije mogućnosti predstavljanja i promidžbe građe te stvaranja novih usluga i proizvoda.

of works of art on paper, storage conditions for the Collection have been made adequate<sup>13</sup>.

The correct method for storing graphics is crucial for their protection. The choice of the Museum was the following: the graphics are exhibited in acid free archival folders (in four various A formats), furthermore protected with crystal clear Melinex. These types of protected works are then marked with basic data (inventory number, author and title) and exhibited according to the size of the folder and then placed, in order of the inventory number, into a metal filing cabinet. Even though this type of storage is not optimal, it has until now proved satisfactory<sup>14</sup>. In addition, only the expert staff in charge of the Collection is allowed to handle the original works.

In the upcoming years, a move will be made to an adapted building of the Archaeological Museum of Istria<sup>15</sup>, where the Documentation Department, and the Graphics Collection, will get a sufficient and appropriate space equipped with modern museum standards.

## Restoration

Restoration of the works began in 1996 when the series of portraits of Roman emperors, which were most under threat, were restored. It continued in 2010, with Giampiccoli's panorama of Pula, also in a very bad state. The remaining works bequeathed to the Museum from its predecessors were also restored<sup>16</sup>. Further restoration is constant, and the most damaged works are a priority.

## Digitalisation

Along with certain cases, when the digitalisation of certain works was necessary early on (mainly for publication purposes), a large amount of the Collection

<sup>15</sup> Adaptacija i rekonstrukcija matične zgrade muzeja u Carrarinoj 3 započela je u travnju 2013. godine. Dokumentacijski odjel, zajedno s Knjižničnim odjelom, privremeno je smješten u Domu hrvatskih branitelja, na adresi Leharova ulica 1.

<sup>16</sup> S obzirom da restauraciju nije bilo moguće provesti u muzejskom Konzervatorsko-restauratorskom odjelu, čiji djelatnici nisu osposobljeni za restauraciju umjetnina na papiru, ona je obavljena u Hrvatskom restauratorskom zavodu u Zagrebu.

<sup>17</sup> Listovi formata do A4 skenirani su u Muzeju, dok je preostale profesionalno snimila vanjska suradnica, za što su bila osigurana sredstva Ministarstva kulture RH.

<sup>13</sup> The relative humidity and temperature in the room are not stable. The amount of light is able to be controlled and as such, the windows are kept closed with thick curtains.

<sup>14</sup> The surfaces of works of art kept in folders are always touched despite the fact that they are kept under acid-free masks and protective covers. One of the easiest ways of storing graphics and drawings are in Solander boxes, boxes made of very hard cardboard whereby the work of art is placed in a strong mount with solid masks. Solander boxes are stored horizontally, there is no pressure on the works of art and it is not necessary to extract them in order for them to be seen. A Solander box placed on a stand in the shape of a divining rod opens up like a book and only the work of art that is needed is taken out of the non-pliable mask (Sveštarov Šimat 2006, 44-45).

<sup>15</sup> Adaptation and reconstruction of the headquarters of the Museum in Carrara Street 3 began in April 2013. The Documentation Department, along with the Library Department, were temporarily based in Dom hrvatskih branitelja at the address Leharova Street 1.

<sup>16</sup> As it was not possible to undertake restoration in the Museum's Department of Conservation and Restoration, due to the fact that the staff was not trained in the restoration of works of art on paper, it was undertaken in the Croatian Conservation Institute in Zagreb.



## ZAKLJUČNA RAZMATRANJA

Predstoji nam predstavljanje zbirke javnosti. Mali pomak u tom smjeru predstavlja kratak tekst naslovljen *Istra i Pula na grafikama Arheološkog muzeja Istre*, popraćen s petnaest jedinica iz fundusa, koji je objavljen u prosincu 2016. u kalendaru Arheološkog muzeja Istre za 2017. godinu<sup>18</sup>. Želja nam je i fond učiniti dostupnim na internetu.

was digitalised in early 2017<sup>17</sup>. Digitalisation of the Collection was done for several reasons: to protect the original, to make the works more accessible i.e. to satisfy the demands of users, to more successfully present and promote the works and to also create new services and products.

## CONCLUDING CONSIDERATIONS

The Collection should now be presented to the public. A small step in this direction was made by the short text entitled *Istra i Pula na grafikama Arheološkog muzeja Istre (Istria and Pula on Prints Held at the Archaeological Museum of Istria)*, accompanied by fifteen works from the Collection, which was published in December 2016 for the 2017 calendar of the Archaeological Museum of Istria<sup>18</sup>. It is our wish that the Collection be available online.

<sup>18</sup> Autorica teksta: Katarina Zenzerović; izbor grafika iz fundusa: Darko Komšo, Adriana Gri Štorga, Katarina Zenzerović; oblikovanje: Vjieran Juhas.

<sup>17</sup> Sheets that were up to an A4 size in format were scanned in the Museum, while the rest were recorded professionally by an external associate, which was financed by the Ministry of Culture of the Republic of Croatia.

<sup>18</sup> The author of the text: Katarina Zenzerović; graphics from the Collection chosen by: Darko Komšo, Adriana Gri Štorga, Katarina Zenzerović; designed by: Vjieran Juhas.

## KATALOG

Shema kataloške jedinice:

naslov

tehnika i mjere (visina x širina)

podaci o autorima

opis

način nabave

inventarna oznaka

## CATALOGUE

Outline of the catalogue units:

Title

Technique and measurements (height x width)

Information regarding the author/s

Description

Acquisition

Inventory number



1.

**POLAE VRBS.**

bakropis, obojen, ploča 310 x 400 mm, prikaz 235 x 326 mm, papir 345 x 445 mm

crtao, rezao i izdao Marco Sebastiano Giampiccoli, Venecija, oko 1780. godine

Unutar jednostavnog geometrijskog okvira veduta Pule, pogled s juga. Signatura dolje, lijevo i desno od grba: "Marcus Sebastianus // Giampiccolus D. L. D.". Podatak dolje desno: "Extat Venetiis apud Auctorem". Dolje naslov i tekst, po sredini grb zadnjeg pulskog biskupa Ivana Dominika Juras: "POLAE VRBS / La Città di Pola // La Ville de Pola / ILLVSTRISS. AC. REVERENDISS. IOANNI. // DOMINICO. IVRAS. EPISCOPO. POLENSI. / PERSPECTAE. PIETATIS. VIRO. ATQVE. OB. SINGVLARE. / IN. SCIENTIAS. BONASQVE. ARTES. / STVDIO. MAXIME. // SVSPICIENDO."

List iz Giampiccolijeve serije od 52 vedute talijanskih gradova.

Marco Sebastiano Giampiccoli u svoje je grafike uključivao posvete donatora koji su pomogli izdavanje njegovih grafičkih listova. U ovom slučaju donator je posljednji pulski biskup Ivan Dominik Juras (Rab, 1742. - Pula, 1802.), posvećen za biskupa 1778. godine. Poslije njegove smrti Pulska biskupija nije više imala biskupa i pripojena je Porečkoj biskupiji 1830. godine.

Način nabave nepoznat.

AMI-G-3

**POLAE VRBS.**

Etching, coloured, plate 310 x 400 mm, illustration 235 x 326 mm, sheet 345 x 445 mm.

Drawn, cut and published by Marco Sebastiano Giampiccoli, Venice, around 1780.

Inside a simple geometrical frame, a panorama of Pula, with a view from the south. Signature at the bottom, on the left and right are the coat of arms: "Marcus Sebastianus // Giampiccolus D.L.D.". Some information on the lower right: "Extat Venetiis apud Auctorem". At the bottom, the title and text, in the middle of the coat of arms of the last bishop of Pula Ivan Dominik Juras: "POLAE VRBS / La Città di Pola // La Ville de Pola / ILLVSTRISS. AC. REVERENDISS. IOANNI. // DOMINICO. IVRAS. EPISCOPO. POLENSI. / PERSPECTAE. PIETATIS. VIRO. ATQVE. OB. SINGVLARE. / IN. SCIENTIAS. BONASQVE. ARTES. / STVDIO. MAXIME. // SVSPICIENDO."

A page from Giampiccoli's series of 52 panoramas of Italian cities.

Marco Sebastiano Giampiccoli included tributes to the patrons who helped him publish his graphic works. In this case, the patron in question was the last bishop of Pula, Ivan Dominik Juras (Rab, 1742 - Pula, 1802), ordained a bishop in 1778. Upon his death, the archdiocese of Pula did not have bishops and was joined to the archdiocese of Poreč in 1830.

Method of acquisition unknown.

AMI-G-3





2.

### ARCH OF POLA IN ISTRIA; ARC DE POLA EN ISTRIE

bakrorez i bakropis, prikaz 412 x 575 mm, papir obrezan, 453 x 575 mm

slikao Charles Louis Clérisseau, 1757. godine (?), rezao i izdao Domenico Cunego, Rim, 1760. - 1767. godine

Slavoluk Sergijevaca, na koji se s istočne strane nadovezuju gradska vrata i zidine. U prvom planu nekoliko skupina ljudi. Signatura dolje lijevo "C. Clerisseau P.", desno "D. Cunego Sc. Romae". Ispod naslov, lijevo na engleskom "ARCH OF POLA IN ISTRIA / ERECTED TO THE HONOUR OF SERGIUS LEPIDUS BY THE / AFFECTION AND RESPECT OF HIS CONSORT", desno na francuskom jeziku "ARC DE POLA EN ISTRIE / ERIGÉ A L'HONNEUR DE SERGIUS-LEPIDUS PAR LES SOINS / DE SON EPOUSE". List iz Cunegovog djela *Views of Antique Buildings and Famous Ruins in Italy*, objavljenog u Rimu 1760. - 1767., tabla 3.

Način nabave nepoznat.  
AMI-G-99

### ARCH OF POLA IN ISTRIA; ARC DE POLA EN ISTRIE

Copper engraving and etching, illustration 412 x 575 mm, sheet cut to 453 x 575 mm.

Painted by Charles Louis Clérisseau, 1757 (?), cut and published by Domenico Cunego, Rome, 1760 - 1767.

The Arch of Sergii, which on the eastern side connects the city gate and walls. Several groups of people in the foreground. A signature in the bottom left "C. Clerisseau P", right "D. Cunego Sc. Romae". At the bottom, the title, on the left in English "ARCH OF POLA IN ISTRIA / ERECTED TO THE HONOUR OF SERGIUS LEPIDUS BY THE / AFFECTION AND RESPECT OF HIS CONSORT", on the right in French "ARC DE POLA EN ISTRIE / ERIGÉ A L'HONNEUR DE SERGIUS-LEPIDUS PAR LES SOINS / DE SON EPOUSE".

A page from Cunego's work *Views of Antique Buildings and Famous Ruins in Italy*, published in Rome 1760 - 1767, table 3.

Method of acquisition unknown.  
AMI-G-99





3.

**PIAZZA DI POLA.; PLATZ VON POLA.**

litografija kredom, prikaz 260 x 331 mm, papir obrezan, 315 x 408 mm

crtao August Anton Tischbein, litografirao Linassi e Co., Trst, izdao I. Papsch & C. tipografi del Lloyd austriaco, Trst, 1842. godine

Unutar višestrukog jednostavnog okvira prikaz sjeverne strane današnjeg trga Foruma. Gradska palača s baroknom zvonarom sa satom, koja je zamijenjena neoklasicističkom krajem 19. stoljeća. Do nje, slijeva, Augustov hram. Ispred, na trgu, srednjovjekovna jednokatnica. Slučajni prolaznici. Krajnje desno niz kuća. Dolje lijevo signatura "A. Tischbein dis.", u sredini "Lit. Linassi e C°. Trieste". Ispod naslov, lijevo na talijanskom "PI[AZZA] DI POLA.", desno na njemačkom jeziku "PLATZ VON POLA.". Uz donji rub u sredini dio suhog žiga. List iz djela P. Kandlera, A. Selba i A. A. Tischbeina *Memorie di un viaggio pittorico nel Litorale austriaco*, Trst 1842.

Način nabave nepoznat.

AMI-G-100

**PIAZZA DI POLA.; PLATZ VON POLA.**

Chalk lithography, illustration 260 x 331 mm, sheet cut to 315 x 408 mm.

Drawn by August Anton Tischbein, lithographed by Linassi e Co., Trieste, published by I. Papsch & C. tipografi del Lloyd austriaco, Trieste, 1842.

Within a simple, multiple frame, a depiction of the northern side of the present day Forum Square. The city palace with the Baroque belfry and clock, which was replaced with a Neoclassical one at the end of the 19<sup>th</sup> century. Next to it, on the left side, the Temple of Augustus. In front of it, on the Square, a Medieval one-storey building. Passersby. A series of houses on the extreme right. On the lower left side, the signature "A. Tischbein dis.", in the middle "Lit. Linassi e C°. Trieste". The title at the bottom, on the left side in Italian "PI[AZZA] DI POLA.", on the right in German "PLATZ VON POLA.". Part of a dry seal on the middle of the lower edge.

A page from the work by P. Kandler, A. Selb and A. A. Tischbein *Memorie di un viaggio pittorico nel Litorale austriaco*, Trieste 1842.

Method of acquisition unknown.

AMI-G-100



4.

**Rovescio del Tempio di Pola in Istria.**

bakropis, ploča 125 x 260 mm, prikaz 112 x 255 mm, papir 400 x 555 mm

crtao i rezao Giovanni Battista Piranesi, 1743. - 1745. godine (?), tiskao neutvrđeni autor, Rim, 1778. godine (?)

Prikaz začelja forumskih hramova i gradske palače. Prikaz je okrenut zrcalno desno-lijevo. Lijevo Augustov hram s nadodanim katom iznad originalnog vijenca. Iznad desnog tzv. Dijaninog hrama numeracija "1". Na prikazu gore desno numeracija "Tav. 22". Signatura dolje lijevo "Piranesi fecit.". Ispod u sredini naslov "Rovescio del Tempio di Pola in Istria.". Desno natpis "1. Rovescio di un Altro Tempio."

List iz ciklusa *Alcune vedute di archi trionfali ed altri monumenti inalzati da Romani parte de quali se veggono in Roma, e parte per l'Italia*, vjerojatno izdanog u Rimu 1778. godine, a koji je prvi put objavljen 1748. godine, tabla 22.

Pulski su listovi najvjerojatnije nastali tijekom Piranesijeva boravka u Veneciji 1743. - 1745. godine, nakon prvog naukovanja u Rimu, kada započinje njegov interes za antičke spomenike.

Način nabave nepoznat.

AMI-G-104

**Rovescio del Tempio di Pola in Istria.**

Etching, plate 125 x 260 mm, illustration 112 x 255 mm, sheet 400 x 555 mm.

Drawn and cut by Giovanni Battista Piranesi, 1743 - 1745 (?), published by an unknown author, Rome, 1778 (?).

A depiction of the rear facade of the forum's temples and the city palace. The depiction has been turned in a mirror-like way from right-to-left. On the left, the Temple of Augustus with the addition of one storey above the original cornice. On the upper right, the so-called Temple of Diana numbered "1". On the upper right of the depiction, the numeration "Tav. 22". A signature on the lower left "Piranesi fecit.". Underneath, in the middle, the title "Rovescio del Tempio di Pola in Istria.". On the right, the inscription "1. Rovescio di un Altro Tempio."

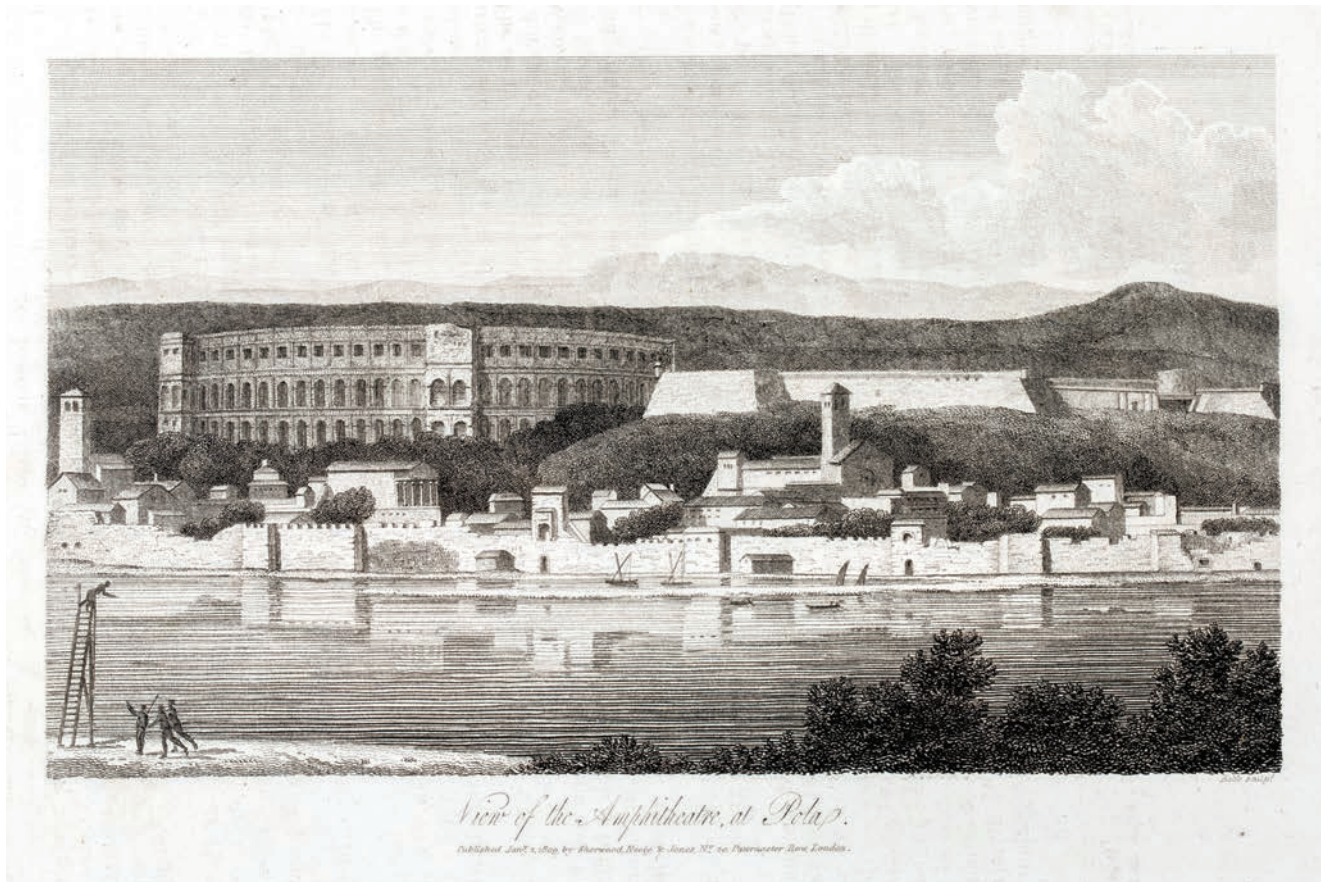
A page from the cycle *Alcune vedute di archi trionfali ed altri monumenti inalzati da Romani parte de quali se veggono in Roma, e parte per l'Italia*, most probably published in Rome in 1778, but was first published in 1748, table 22.

The works regarding Pula were most probably created during Piranesi's stay in Venice 1743 - 1745, after his first studies in Rome, when his interest in ancient monuments begins.

Method of acquisition unknown.

AMI-G-104





5.

**View of the Amphitheatre, at Pola.**

bakrorez, ploča 143 x 214 mm, prikaz 116 x 199 mm,  
papir 265 x 195 mm

rezao John Rolfe, tiskali i izdali Sherwood, Neely and  
Jones, London, 2.1.1809. (1811.) godine

Veduta Pule i dijela pulske luke, pogled sa zapada. Prikazom dominiraju amfiteatar i tvrđava na Kaštelu. Grad je opasan zidinama. U prvom planu lijevo dio tunere - drvena straža na ljestvama. Signatura dolje desno "Rolfe sculpt.". Ispod naslov i podatak "View of the Amphitheatre, at Pola. / Published Jan.y 2, 1809. by Sherwood, Neely & Jones, N°. 20, Paternoster Row, London.". Vodeni znak dolje lijevo.

List iz djela Johna Smitha *A System of Modern Geography: Or, the Natural and Political History of the Present State of the World, of peoples, customs and traditions of the world, Vol. II*, objavljenog u Londonu 1811.

otkup, 2011.  
AMI-G-62

**View of the Amphitheatre, at Pola.**

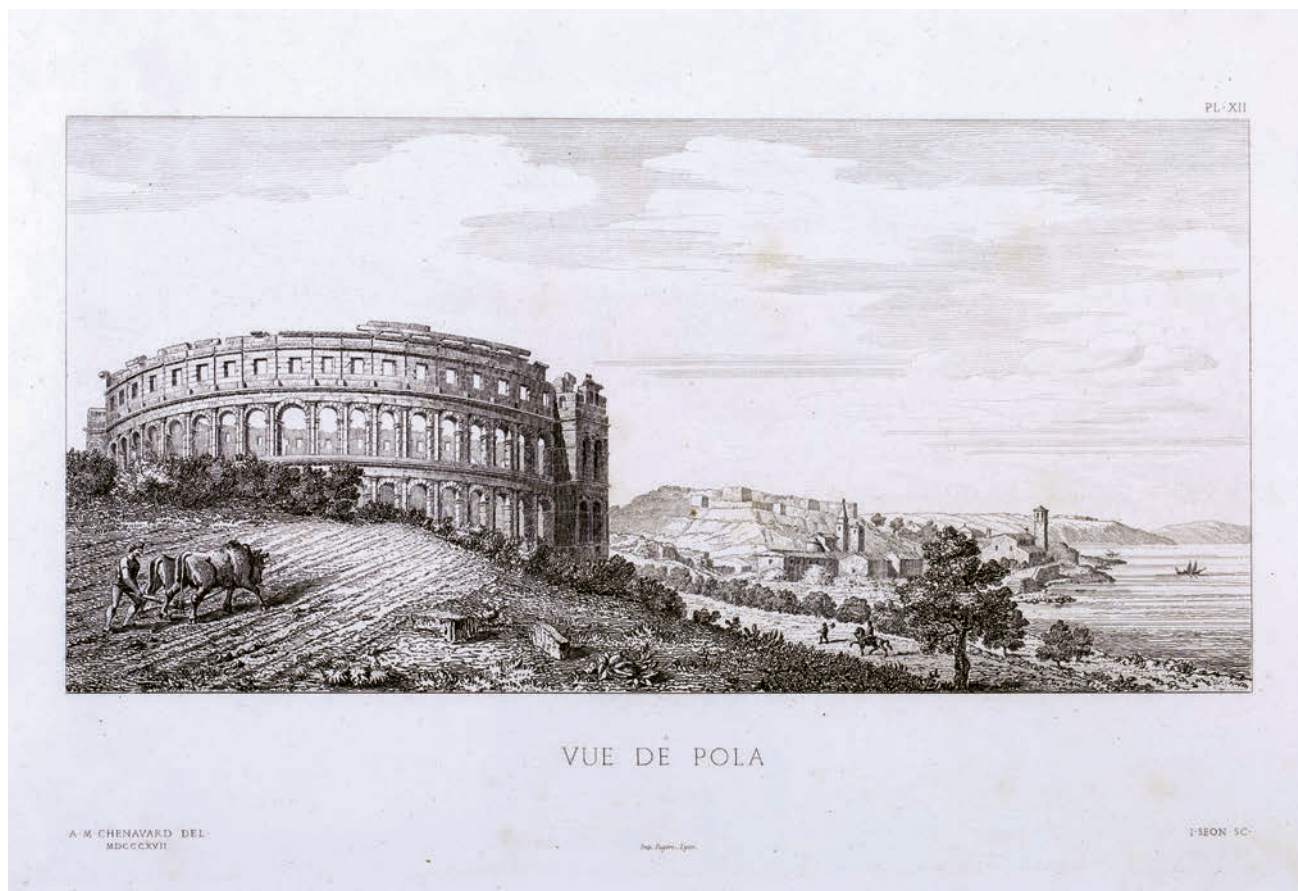
Copper engraving, plate 143 x 214 mm, illustration 116  
x 199 mm, sheet 265 x 195 mm.

Cut by John Rolfe, printed and published by Sherwood,  
Neely and Jones, London, January 2, 1809 (1811).

A panorama of Pula and part of Pula Harbour, a view from the west. The amphitheatre and fortress of Kaštel dominate the depiction. On the left side of the foreground are tuners - a wooden lookout on a ladder. A signature on the lower right "Rolfe sculpt.". Underneath, the title and additional information "View of the Amphitheatre, at Pola. / Published Jan.y 2, 1809. by Sherwood, Neely & Jones, N°. 20, Paternoster Row, London". A watermark on the lower left.

A page from the work of John Smith *A System of Modern Geography: Or, the Natural and Political History of the Present State of the World, of peoples, customs and traditions of the world, Vol. II*, published in London in 1811.

Purchased, 2011.  
AMI-G-62



6.

**VUE DE POLA**

čelikorez, ploča 207 x 330 mm, prikaz 134 x 275 mm,  
papir 269 x 346 mm

crtao Antoine-Marie Chenavard, 1817. godine, rezao  
Joanny (Antoine) Séon, tiskao Jean Marie Fugère, izdao  
Louis Perrin, Lyon, 1862. godine

Veduta Pule i dijela pulske luke, pogled sa sjevera. U prvom planu lijevo seljak obrađuje zemlju uz pomoć dva vola. Iza amfiteatar. U pozadini desno grad i luka. Signatura dolje lijevo "A. M. CHENAVARD DEL. / MDCCCXVII", desno "I. SEON SC." Podatak dolje u sredini "Imp. Fugère, Lyon.". Naslov ispod prikaza u sredini "VUE DE POLA". Numeracija gore desno "PL. XII".

List iz djela Antoinaea-Mariaea Chenavarda *Vues d'Italie, de Sicile et d'Istrie*, Lyon 1862., tabla XII.

otkup, 2013.  
AMI-G-106

**VUE DE POLA**

Steel-plate engraving, plate 207 x 330 mm, illustration  
134 x 275 mm, sheet 269 x 346 mm.

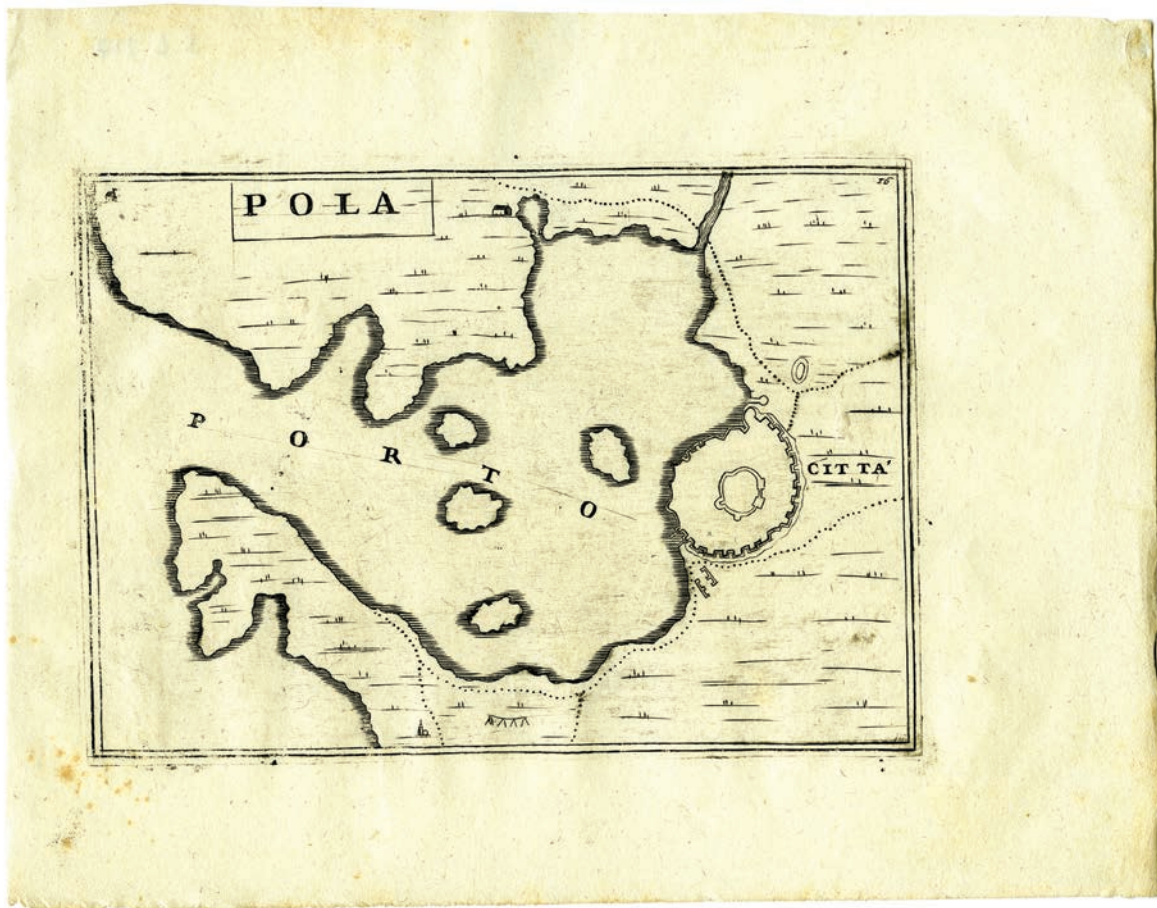
Drawn by Antoine-Marie Chenavard, 1817, cut by Joanny (Antoine) Séon, printed by Jean Marie Fugère, published by Louis Perrin, Lyon, 1862.

A panorama of Pula and part of Pula Harbour, a view from the north. On the left of the foreground, a peasant tends the land with the help of two oxen. Behind, the amphitheatre. On the right of the background, the city and harbour. A signature on the lower left "A. M. CHENAVARD DEL. / MDCCCXVII", on the right "I. SEON SC." Additional information on the lower middle "Imp. Fugère, Lyon.". The title, underneath the depiction, in the middle "VUE DE POLA". Numeration on the upper right "PL. XII".

A page from the work by Antoine-Marie Chenavard *Vues d'Italie, de Sicile et d'Istrie*, Lyon 1862, table XII.

Purchased, 2013.  
AMI-G-106





7.

**POLA**

bakrorez, ploča 129 x 180 mm, prikaz 125 x 178 mm,  
papir 194 x 250 mm  
crtao i izdao Vincenzo Maria Coronelli, Venecija, 1688.  
- 1694. godine

Unutar jednostavnog dvostrukog okvira plan pulske luke. Desno od gradskih zidina natpis "CITTA". Gore lijevo, unutar jednostavnog okvira naslov "POLA". Na prikazu gore desno oznaka "16". Vodeni žig uz donji rub lista. List iz djela Vincenza Marie Coronellija Mari, *Golfi, Isole, Spiaggie, Porti, Città, Fortezze Ed altri Luoghi Dell' Istria, Quarner, Dalmazia, Albania, Epiro e Livadia*, izdane u Veneciji 1688. - 1694. godine.

otkup, 2011.  
AMI-G-46

**POLA**

Copper engraving, plate 129 x 180 mm, illustration 125 x 178 mm, sheet 194 x 250 mm.  
Drawn and published by Vincenzo Maria Coronelli, Venice, 1688 - 1694.

The map of Pula inside a simple, double frame. On the right of the city walls, the inscription "CITTA". On the upper left, within a simple frame, the title "POLA". On upper right of the depiction, the marking "16". A watermark on the lower edge of the sheet. A page from the work by Vincenzo Marie Coronelli Mari, *Golfi, Isole, Spiaggie, Porti, Città, Fortezze Ed altri Luoghi Dell' Istria, Quarner, Dalmazia, Albania, Epiro e Livadia*, published in Venice 1688 - 1694.

Purchased, 2011.  
AMI-G-46



8.

**RUINS of ATHENS.**

bakrorez, ploča 182 x 260 mm, prikaz 127 x 204 mm,  
papir 211 x 353 mm

rezao Edward Rooker, izdao S. Crowder, London,  
1765. godine

Unutar višestrukog jednostavnog okvira lijevo kameni most iznad rijeke Ilissos u Ateni, s planinom u pozadini. Desno Augustov hram u Puli s građevinom koja je služila kao gradski zatvor s njegove istočne strane. Hram je prikazan bez krova i stropne konstrukcije. U prvom planu ulomci arhitektonske dekoracije rasuti na tlu. Dvije skupine ljudi. Spomenici su ukomponirani u prikaz tako da tvore imaginarni krajolik.

Signatura dolje desno "Rooker Sculp.". Gore po sredini naslov "RUINS of ATHENS.", i dolje, lijevo i desno, naslovi "Bridge over the River / Ilissus. Stadium.", "Temple of Pola. / in Istria.". Vodeni znak na sredini lista.

List iz djela Daniela Fenninga i Josepha Collyera *A New System of Geography: or, A General Description of the World, Vol. II*, izdanog u Londonu 1765. godine.

otkup, 2014.  
AMI-G-111

**RUINS of ATHENS.**

Copper engraving, plate 182 x 260 mm, illustration 127 x 204 mm, sheet 211 x 353 mm.

Cut by Edward Rooker, published by S. Crowder, London, 1765.

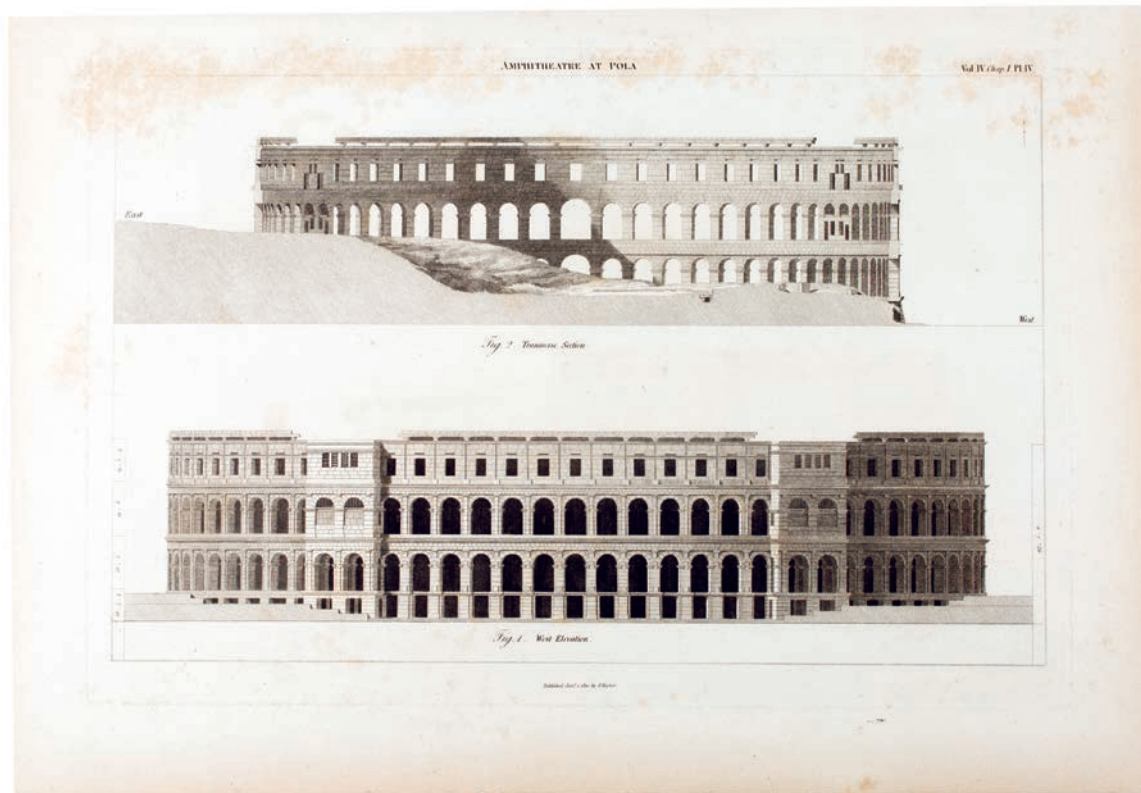
Inside a simple, manifold frame, on the left, a stone bridge above the Ilissos River in Athens, with a mountain in the background. On the right, the Temple of Augustus in Pula with a building which served as the city prison on its right. The Temple is shown without its roof and ceiling construction. In the foreground, fragments of architectural decoration scattered on the ground. Two groups of people. Monuments are incorporated into the depiction so as to create an imaginary landscape.

A signature on the lower right "Rooker Sculp.". On the upper middle, the title "RUINS of ATHENS.", and below, on the left and right, the titles "Bridge over the River / Ilissus. Stadium.", "Temple of Pola. / in Istria.". A watermark in the middle of the sheet.

A page from the work by Daniel Fenning and Joseph Collyer *A New System of Geography: or, A General Description of the World, Vol. II*, published in London in 1765.

Purchased, 2014.  
AMI-G-111





9.

**AMPHITHEATRE AT POLA**

bakrorez, ploča 294 x 440 mm, prikaz 264 x 417 mm,  
papir 504 x 353 mm

crtali James Stuart i Nicholas Revett, 1750. godine,  
izdao Josiah Taylor, London, 1.1.1810. godine, uredio  
Joseph Woods, London, 1816. godine, tiskao Thomas  
Bensley, London, 1816. godine

Unutar jednostavnog, dvostrukog okvira, jedan ispod drugog, prikazi amfiteatra. Dolje zapadno pročelje, ispod natpis "Fig. 1. West Elevation.", gore poprečni presjek u smjeru istok - zapad, ispod natpis "Fig. 2. Transverse Section.". Dolje natpis "Published Jan.y 1. 1810. by J. Taylor.". Gore u sredini naslov "AMPHITHEATRE AT POLA", desno numeracija "Vol : IV. Chap. I. Pl : IV.". List iz djela Jamesa Stuarta i Nicholasa Revetta *The Antiquities of Athens, Vol. IV*, tiskanog u Londonu 1816. godine.

otkup, 2011.  
AMI-G-52

**AMPHITHEATRE AT POLA**

Copper engraving, plate 294 x 440 mm, illustration 264 x 417 mm, sheet 504 x 353 mm.

Drawn by James Stuart and Nicholas Revett, 1750, published by Josiah Taylor, London, January 1, 1810, edited by Joseph Woods, London, 1816, printed by Thomas Bensley, London, 1816.

Inside a simple, double frame, one below the other, are depictions of the amphitheatre. Below, the western facade, beneath it the title "Fig. 1. West Elevation.", above, the transverse section in the east-western direction, beneath it the title "Fig. 2. Transverse Section.". Below it, the inscription "Published Jan.y 1. 1810. by J. Taylor.". On the top, in the middle, the title "AMPHITHEATRE AT POLA", on the right, the numeration "Vol : IV. Chap. I. Pl : IV".

A page from the work by James Stuart and Nicholas Revett *The Antiquities of Athens, Vol. IV*, printed in London in 1816.

Purchased, 2011.  
AMI-G-52



10.

**Das Amphitheater zu Pola.**

kromolitografija, prikaz 223 x 337 mm, papir 495 x 655 mm

slikao, litografirao i izdao Joseph Selleny, tiskao k. k. Hof- und Staatsdruckerei, Beč, 1857. godine

Prikaz pejzaža s amfiteatrom, pogled s juga. U prvom planu lijevo osoba pored Dvojnih vrata. U pozadini lijevo zalazak sunca, desno amfiteatar. Signatura dolje lijevo "Gem. u. lith. v. J. Selleny.," desno "Gedruckt in der k. k. Hof- u. Staatsdruckerei.," Iznad u sredini natpis "WIENER KÜNSTLER-ALBUM." Ispod u sredini naslov "Das Amphitheater zu Pola.," Natpisi ispod naslova lijevo "Im Selbstverlag des Künstlers.," desno "Jede Vervielfältigung ausschliesslich vorbehalten.,"

List iz *Wiener Künstler-Album*, Beč 1857.

otkup, 2012.

AMI-G-80

**Das Amphitheater zu Pola.**

Chromolithography, illustration 223 x 337 mm, sheet 495 x 655 mm.

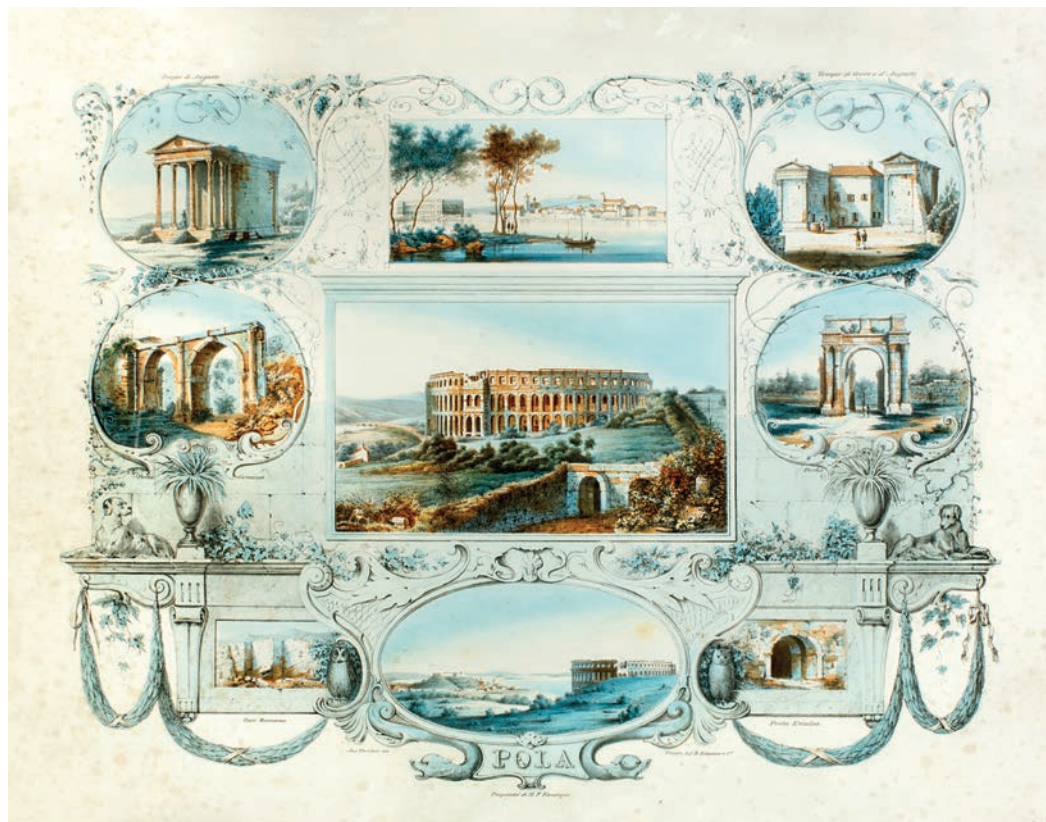
Painted, lithographed and published by Joseph Selleny, printed by k. k. Hof- und Staatsdruckerei, Vienna, 1857.

A landscape with the amphitheatre, a view from the south. In the foreground on the left, a person near the Twin Gates. On the left of the background, the sunset, on the right, the amphitheatre. A signature on the lower left "Gem. u. lith. v. J. Selleny", on the right "Gedruckt in der k. k. Hof- u. Staatsdruckerei". Above, in the middle, the inscription "WIENER KÜNSTLER-ALBUM." Below, in the middle, the title "Das Amphitheater zu Pola". Inscriptions on the left, below the title "Im Selbstverlag des Künstlers", on the right "Jede Vervielfältigung ausschliesslich vorbehalten". A page from *Wiener Künstler-Album*, Vienna 1857.

Purchased, 2012.

AMI-G-80





11.

**POLA**

litografija, obojena, papir 476 x 602 mm, uokvirena 612 x 742 mm

crtao August Anton Tischbein, litografirao Bartolomeo Linassi, izdao H. F. Favarger, Trst, oko 1850. godine

Pula, devet motiva. Različito uokvireni, međusobno povezani biljnim ornamentima u stilu rokoka. Prikazani su s lijeva na desno i od gore prema dolje, neki s natpisom iznad ili ispod: "Tempio di Augusto." (Augustov hram), Veduta Pule s otoka Uljanika, "Tempio di Giove e d'Augusto." (začelje hramova i Komunalne palače na Forumu), "Porta / Gemina." (Dvojna vrata), Amfiteatar, "Porta / Aurea." (slavoluk Sergijevaca), "Cave Romane." (rimski kamenolom kod Vinkurana), Veduta Pule, pogled sa sjeveroistoka, "Porta Erculea." (Herkulova vrata). Naslov u kartuši, dolje u sredini "POLA". Signature ispod prikaza lijevo "Aug. Tischbein dis.", u sredini "Proprietà di H. F. Favarger.", desno "Trieste, Lit. B. Linassi e C.".

otkup, 2005.

AMI-G-2

**POLA**

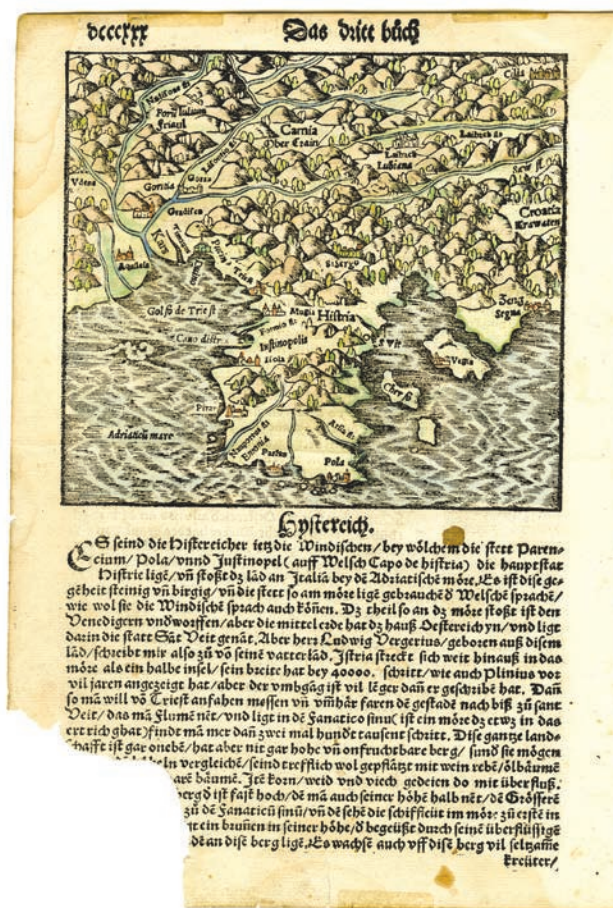
Lithograph, coloured, sheet 476 x 602 mm, framed 612 x 742 mm.

Drawn by August Anton Tischbein, lithographed by Bartolomeo Linassi, published by H. F. Favarger, Trieste, around 1850.

Pula, nine motifs. Various frames, interconnected by vegetal ornaments in rococo style. They are shown from the left to the right hand side and from the top towards the bottom, some with the title either above or below: "Tempio di Augusto" (the Temple of Augustus), a panorama of Pula from Uljanik island, "Tempio di Giove e d'Augusto" (the rear facade of the Forum temples and the Communal palace), "Porta / Gemina" (the Twin Gates), Amphitheatre, "Porta / Aurea" (the Arch of the Sergii), "Cave Romane" (a Roman quarry in Vinkuran), a panorama of Pula, a view from the north-east, "Porta Erculea" (Hercules Gate). The title in cartouche, at the bottom in the middle "POLA". A signature on the left, below the depiction "Aug. Tischbein dis", in the middle "Proprietà di H. F. Favarger", on the right "Trieste, Lit. B. Linassi e C.".

Purchased, 2005.

AMI-G-2



12.

**Hystereich.**

drvorez, obojen, prikaz 144 x 158 mm, papir 285 x 194 mm

kartograf Sebastian Münster, Basel, 1544. godine, tiskao i izdao Heinrich Petri, Basel, 1544. – 1628. godine

List iz njemačkog izdanja Münsterovog djela *Cosmographia*, tiskane između 1544. i 1628. godine. Na gornjoj polovici 830. stranice zemljopisna karta Istre, mjerilo neodređeno. Na njoj se, osim Istre, vidi i kopneno zaleđe sve do rijeke Save. Zabilježeni naselja na istarskom poluotoku i oko njega ima malo, a to su: *Pola*, *Parens*, *Emonia* (Novigrad), *Piran*, *Isola*, *Iustinopolis* (Koper) i *Mugia*. More koje okružuje Istru je Jadran, *Adriaticum mare*.

S obzirom da prikazuje i Kranjsku i dio Furlanije, izgleda da se radi o prikazu izvedenom iz neke opširnije karte. Jedan od najranijih prikaza Istre.

Na poleđini 829. stranica s tekstom na njemačkom jeziku.

otkup, 2012.

AMI-G-74

**Hystereich.**

Woodcut, coloured, illustration 144 x 158 mm, sheet 285 x 194 mm.

Cartographer Sebastian Münster, Basel, 1544, printed and published by Heinrich Petri, Basel, 1544 – 1628.

A page from the German edition of Münster's work *Cosmographia*, printed between 1544 and 1628. On the upper half of page 830 is the map of Istria with an undefined scale. On the map, besides Istria, an area in the hinterland up to the Sava River can be seen. There are few towns on the Istrian peninsula and around it that have been marked. These are: *Pola*, *Parens*, *Emonia* (Novigrad), *Piran*, *Isola*, *Iustinopolis* (Koper) and *Mugia*. The sea that surrounds Istria is the Adriatic Sea, *Adriaticum mare*.

As it depicts Kranjska and part of Friuli, it seems to be a depiction drawn from a more comprehensive map. One of the earliest depictions of Istria.

On the back page 829, with some text in German.

Purchased, 2012.

AMI-G-74





13.

**Sibinium, Ptolæmeo Sicum vulgo Sibenicho. Dalmatiae opp: // PARENS, Siue Parentium vulgo, Parenzo Histriae opp: // MODON, Siue Modona, quondam / Methone, ciuitas est littoralis Pelop: / ponesi, in Morea.**

bakrorez, obojen, ploča 355 x 498 mm, prikaz 1: 172 x 240 mm, prikaz 2: 172 x 240 mm, prikaz 3: 170 x 490 mm, papir 398 x 533 mm

crtao i rezao Frans Hogenberg, izdao neutvrđeni autor, Antwerpen, 1572. - 1618. godine

U istom okviru tri vedute gradova: gore lijevo Šibenik, desno Poreč, dolje po cijeloj dužini Modon (Grčka). Signature nema. Naslovi "Sibinium, Ptolæmeo Sicum vulgo Sibenicho. Dalmatiae opp:", "PARENS, Siue Parentium vulgo, Parenzo Histriae opp:", "MODON, Siue Modona, quondam / Methone, ciuitas est littoralis Pelop: / ponesi, in Morea.". Na poledini opisni tekst na latinskom jeziku.

List iz neutvrđenog izdanja atlasa Georga Brauna i Fransa Hogenberga *Civitates orbis terrarum, De praecipuis totius universi urbibus, Liber secundus*, objavljenog u Antwerpenu između 1572. i 1618. godine, tabla 52.

Kao predložak za vedute Poreča i Modona poslužili su drvorezi Erharda Reuwicha, objavljeni u djelu Bernharda von Breydenbacha *Peregrinatio in Terram Sanctam*, izdanom u Mainzu 1486. godine.

otkup, 2015.  
AMI-G-115

**Sibinium, Ptolæmeo Sicum vulgo Sibenicho. Dalmatiae opp: // PARENS, Siue Parentium vulgo, Parenzo Histriae opp: // MODON, Siue Modona, quondam / Methone, ciuitas est littoralis Pelop: / ponesi, in Morea.**

Copper engraving, coloured, plate 355 x 498 mm, illustration 1: 172 x 240 mm, illustration 2: 172 x 240 mm, illustration 3: 170 x 490 mm, sheet 398 x 533 mm. Drawn and cut by Frans Hogenberg, published by an unknown author, Antwerp, 1572 - 1618.

In the same frame, three panoramas of cities: in the upper left Šibenik, in the upper right Poreč, at the bottom, across the entire width, Modon (Greece). No signature. The titles "Sibinium, Ptolæmeo Sicum vulgo Sibenicho. Dalmatiae opp:", "PARENS, Siue Parentium vulgo, Parenzo Histriae opp:", "MODON, Siue Modona, quondam / Methone, ciuitas est littoralis Pelop: / ponesi, in Morea.". On the back, a descriptive text in Latin.

A page from an unknown publication of the atlas by Georg Braun and Frans Hogenberg *Civitates orbis terrarum, De praecipuis totius universi urbibus, Liber secundus*, published in Antwerp between 1572 and 1618, table 52.

The wood cuttings of Erhard Reuwich, from the work of Bernhard von Breydenbach *Peregrinatio in Terram Sanctam*, published in Mainz in 1486, served as templates for the panoramas of Poreč and Modon.

Purchased, 2015.  
AMI-G-115



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