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ZVONA IZ ARHEOLOŠKOG MUZEJA ISTRE U PULI

THE BELLS FROM THE ARCHAEOLOGICAL MUSEUM OF ISTRIA IN PULA

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U radu se iznose podaci pronađeni u arhivama Dokumentacijskog odjela Arheološkog muzeja Istre i dokumentaciji Muzeja grada Pazina koji se u najvećem dijelu odnose na restituciju zvona. Podaci o zvonima mogu se pronaći i u inventarnoj knjizi Kraljevskog muzeja Istre (današnji Arheološki muzej Istre). Posebna pažnja posvećena je zvonu majstora Bela i Vivencija iz druge četvrtine 14. stoljeća, pronađenom prilikom arheološkog istraživanja podrumskih prostorija Arheološkog muzeja Istre.

The paper presents information found in the archives of the Documentation Department at the Archaeological Museum of Istria and the documentation of the City Museum of Pazin which to a large extent relates to the restitution of the bells. Information on the bells can be found in the inventory ledger of the Royal Museum of Istria (today's Archaeological Museum of Istria). Special attention is given to the bell of craftsmen Belo and Vivencius from the second quarter of the 14th century, found during archaeological investigations in the basement of the Archaeological Museum of Istria.

KLJUČNE RIJEČI: zvonu, restitucija, Belo, Vivencije, Arheološki muzej Istre

KEY WORDS: bell, restitution, Belo, Vivencius, Archaeological Museum of Istria

I. UVOD

I ako se Arheološki muzej Istre (AMI)¹ može pohvaliti da je u više od sto godina svog postojanja skrbio za zvona velike povijesne i umjetničke vrijednosti, o čemu se može čitati u inventarnoj muzejskoj knjizi kao i objavljenim tekstovima, u njegovom ih fondusu od 1945. do 2017. godine nije bilo. Istraživanjem u podrumskim prostorijama zgrade Arheološkog muzeja Istre dana 6. i 25. travnja 2017. godine pronađena su dva zvona (sl. 1). Upravo je pronalazak tih zvona potaknuo daljnja istraživanja, pa je jedno pronađeno zvono, rad majstora Salvatora iz 1425. godine, koje je pripadalo crkvi svetog Tome u Puli, prezentirano izložbom i popratnim katalogom (Bradara 2018, 139–203).² O drugom zvonu, radu majstora Bela i Vivencija iz 1328. ili 1329. godine bit će, između ostalog, riječi u ovom tekstu.

U članku se, u najvećem dijelu tematiziraju podaci istraživanja sačuvane pisane građe koja se čuva u arhivama Dokumentacijskog odjela AMI-ja i dokumentaciji Muzeja grada Pazina,³ a u kojima se spominju zvona. U navedenoj muzejskoj građi mogu se pronaći pisma, a njezin najveći dio odnosi se na djelomično sačuvanu dokumentaciju koja je bila sastavni dio restitucija između Austrije i Italije kao i Italije i Jugoslavije.⁴ Analiza je pokazala da pojedini izvori spominju priloge s podacima o zvonima, ali istim (prilozima) nema traga. Pronađeni dokumenti i objavljeni tekstovi o ovoj temi pokušali su se kronološki prikazati, te koliko god je bilo moguće, povezati u cjelinu. Podaci se većinom temelje na građi koja se čuva u AMI-ju, a možemo pretpostaviti da se i u drugim ustanovama u zemlji i inozemstvu mogu pronaći dokumenti vezani uz ovu temu, nama trenutno nedostupni. Namjera ovog teksta bila je, također predstaviti građu te, koliko je bilo moguće, prikazati

I. INTRODUCTION

Though the Archaeological Museum of Istria (AMI)¹ can boast of having cared for bells of great historical and artistic value for more than one hundred years of its existence, and which can be read about in the museum inventory ledger as well as published texts, there were no such bells in its fund from 1945 to 2017. During archaeological investigation of the basement of the museum building, two bells have been unearthed on 6th and 25th April 2017. (fig. 1). It is the finding of these bells that incited further investigation. Hence, one of the found bells, the work of craftsman Salvator in 1425, which belonged to the Church of St Thomas in Pula, was presented at the exhibition along with the accompanying catalogue (Bradara 2018, 139–203).² The other bell, being the work of the craftsmen Belo and Vivencius from 1328 or 1329, in addition to other topics, will also be addressed in this article.

The article mostly addresses information about research into preserved written material which is kept in the archives of the Documentation Department at the AMI and documentation at the City Museum of Pazin,³ which mentions the bells. The stated museum documentation contains letters, the greater part of which relates to the partially preserved documentation which was an integral part of the restitution between Austria and Italy, as well as between Italy and Yugoslavia.⁴ An analysis has shown that particular sources mention items with information on bells, but there are no traces of them (items). An attempt has been made to present chronologically the discovered documents and published texts about this topic and compile them as much as possible into one corpus. Information is primarily

¹ Od 1902. do 1930. godine djeluje Muzej grada Pule (*Museo Civico della Città di Pola*), nakon toga od 1930. do 1947. godine Kraljevski muzej Istre (*Regio Museo dell'Istria*), a od 1947. godine nosi naslov Arheološki muzej Istre.

² Zvono se čuva u Novovjekovnoj zbirci AMI-ja (inv. br. AMI-NV-2970).

³ Dio dokumentacije iz 1962. godine koja se odnosi na restituirana zvona nedostaje u arhivi AMI-ja, ali se ista čuva u Muzeju grada Pazina. Zahvaljujemo kolegicama Mariji Ivetić i Maji Zidarić Pilat iz Muzeja grada Pazina koje su ustupile na uvid dokumentaciju oko restitucije zvona kao i ostalu dokumentaciju vezanu za zvona.

⁴ Za podatke koji su preuzeti iz druge literature, ista je navedena. Za dokumente, za koje je bilo moguće, naveden je djelovodnik, dok se ostala dokumentacija u najvećem dijelu čuva u arhivi Dokumentacijskog odjela AMI-ja (Dokumentacija AMI) u spisima o restituciji, osim one za koju je navedeno da se čuva u dokumentaciji Muzeja grada Pazina. Ovdje se nisu uzimali u obzir terenski izvještaji u kojima se eventualno spominju zvona.

¹ The City Museum of Pula (*Museo Civico della Città di Pola*) operated from 1902 to 1930, from 1930 to 1947 as the Royal Museum of Istria (*Regio Museo dell'Istria*), and since 1947 it has carried the name of the Archaeological Museum of Istria.

² The bell is kept in the Modern Era Collection at the AMI (Inv. no. AMI-NV-2970).

³ Some of the documentation from 1962 relating to restitution of the bells is not to be found in the AMI's archive, but is instead kept at City Museum of Pazin. Thank to our colleagues Marija Ivetić and Maja Zidarić Pilat from City Museum of Pazin who provided documentation on restitution of the bells and other associated documentation for perusal.

⁴ Information that has been taken from other literature is also cited. Regarding documents, where possible, the register was cited, whereas the other documentation is mostly kept in the archives of the AMI's Documentation Department (AMI Documentation) in written records on restitution, besides those that are mentioned as being kept among the documentation at City Museum of Pazin. Field reports that possibly mention the bells were not taken into account.



Sl. 1 Pronalazak zvona u podrumskim prostorijama Arheološkog muzeja Istre 6. travnja 2017. (a) i 25. travnja 2017. (b) (foto: S. Petešić).

Fig. 1 Discovery of the bells in the basement section of the Archaeological Museum of Istria on 6th April 2017 (a) and on 25th April 2017 (b) (photo by: S. Petešić).

put i sudbinu pojedinih zvona kroz prošlost. Također, u radu se iznose i podaci iz djelomično sačuvane inventarne knjige Kraljevskog muzeja Istre do 1945. godine kao i popis poznatih i sačuvanih zvona majstora Bela i Vivencija. Posebna je pažnja posvećena zvonu Bela i Vivencija koje je nekada pripadalo crkvi svetog Lovre u Črnici pokraj Buzeta, a danas se čuva u Novovjekovnoj zbirci Arheološkog muzeja Istre.

II. O ZVONIMA U MUZEJSKOJ DOKUMENTACIJI I OBJAVLJENOJ LITERATURI

Rani podaci o zvonima iz muzejske dokumentacije

Kao što je već istaknuto na početku teksta, zvona su od osnutka muzeja bila sastavnim dijelom njegova inventara. Tako se u vodiču Muzeja grada Pule (*Museo della città di Pola*), kojeg je napisao Anton Gnirs, a objavljen je 1915. godine, pronalazi na stepeništu zvono majstora Salvatora iz 1425. godine koje je pripadalo crkvi svetog Tome u Puli⁵ (Gnirs 1915, 117) (sl. 2).

based on material that is kept at the AMI, and we can assume that documents relating to this topic can also be found in other institutions in the country and abroad, though currently inaccessible to us. The intention of this paper is also to present material, and as much as possible, present the historical path and destiny of the particular bells. Furthermore, the paper also provides information from partially preserved inventory ledgers of the Royal Museum of Istria prior to 1945, as well as a list of known and preserved bells by craftsmen Belo and Vivencius. Special attention is given to the bell of Belo and Vivencius which had at some point belonged to the Church of St Lawrence in Črnica near Buzet, and is today kept in the Modern Era Collection at the Archaeological Museum of Istria.

II. MUSEUM DOCUMENTATION AND PUBLISHED LITERATURE ON THE BELLS

Early information on the bells from museum documentation

As it has initially been pointed out, the bells have been an integral part of the inventory since the founding of the museum. Hence, in the guide to City Museum of Pula (*Museo della città di Pola*) authored by Anton Gnirs and published in 1915, the bell by craftsman Salvator dating back to 1425 and which belonged to the Church

⁵ Dokumentacija AMI, Spisi o restituciji: U dostupnoj muzejskoj dokumentaciji jedino potraživanje iz 50-ih godina zvona majstora Salvatora iz 1425. godine koje je pripadalo crkvi svetog Tome, nalazi se u specifikaciji zahtjeva NR Hrvatske za restituciju kulturno umjetničkih dobara iz Trsta, koju je potpisao ravnatelj muzeja Boris Bačić.



Sl. 2 Zvono majstora Salvatora iz 1425. godine koje je pripadalo crkvi svetog Tome u Puli (foto: T. Draškić Savić).

Fig. 2 Bell made by craftsman Salvator dated 1425 and which belonged to the Church of St Thomas in Pula (photo by: T. Draškić Savić).

Pisani trag o zvonima koji se čuva u Dokumentacijskom odjelu AMI-ja odnosi se na pismo, naslovljeno na *Museo Civico di Pola*, datirano 9. veljače 1906. godine, u kojem pošiljatelj Carlo Bossi iz ljevaonice De Poli iz Vittorio Veneto (Ceneda) šalje popis zvana od 1820. do 1903. godine. Uz to daje kratak pregled povijesti ljevaonice no iz pisma se ne razabire ni povod ni u kakvoj su vezi zvana iz ljevaonice s Muzejom, a navedeni popis nije sačuvan.⁶

Daljnji spomen zvana koja su u prošlosti čuvana u muzeju pronalazimo u dokumentu *Relazione al curatorio del Museo e Biblioteca Civica da parte della Direzione del Museo anni 1919, 1920 e 1921*, u kojem Bernardo Schiavuzzi navodi da je 25. listopada 1921. godine *Direzione Artiglieria ed armamenti dell'arsenale di Pola* dostavila dio građe koja je pripadala muzeju u Arsenalu (*Museo dell'Arsenale*), a između ostalog i zvono crkve (*Duomo*) u Balama.⁷

U prvom objavljenom tekstu posvećenom isključivo zvonima i to s pulskog teritorija, Bernardo Schiavuzzi

of St Thomas in Pula⁵ was situated on the stairway (Gnirs 1915, 117) (fig. 2).

A written record of the bells kept in the AMI's Documentation Department includes a letter, addressed to the Museo Civico di Pola and dated 9th February 1906 in which the sender Carlo Bossi from the foundry De Poli in Vittorio Veneto (Ceneda) transmits a list of bells dating from 1820 to 1903. In addition, he provides a brief historical overview of the bell foundry, but the letter does not specify which occasion nor what ties the bell from the foundry to the Museum, and the stated list has not been preserved.⁶

Further mention of the bells which in the past were preserved in the museum is found in the document *Relazione al curatorio del Museo e Biblioteca Civica da parte della Direzione del Museo anni 1919, 1920 e 1921*, in which Bernardo Schiavuzzi states that on 25th October 1921 the *Direzione Artiglieria ed armamenti dell'arsenale di Pola* submitted part of the material that belonged to the museum in Arsenal (*Museo dell'Arsenale*) and which included among other things, the bell of the church (*Duomo*) in Bale.⁷

In the first published text dedicated solely to the bells, specifically those from the Pula region, Bernardo Schiavuzzi wrote in 1906 that the museum in Pula should purchase and keep the old cracked bell with the unsafe clapper from the parish Church of St Jerome in Muntić in order to preserve it from further deterioration. He cites the following inscription: + 1396 M. Vendramus q. m Marcus filius me fecit⁸ (Schiavuzzi 1907, 3, 4).

⁵ Documentation from the AMI, Written Records on Restitution: In the available documentation, the only request from the 1950s relating to the bell by craftsman Salvator, dating back to 1425 and which belonged to the Church of St Thomas, is found in the specifications of the request from the People's Republic of Croatia for the restitution of cultural and artistic goods from Trieste, signed by the museum director Boris Bačić.

⁶ Documentation from the AMI, from the Archives of Museo Civico.

⁷ Documentation from the AMI, Written Records on Restitution.

⁸ The translation means that craftsman Vendramus is the son of the late (*quondam*) Marcus. Based on documents, historian Marialuisa Bottazzi compiled a family tree of the Campanato family in whose workshop Vendramus and Marcus worked, and from which it is evident that Vendramus is the father of Marcus (Bottazzi 2007, 114, note 36; *idem* 2008, 372). This may perhaps involve a wrongly interpreted sign for *et* (and) and which would then mean that the craftsman Vendramus and his son Marcus worked on the bell together. The bells carrying the inscriptions from which it is evident that Marcus is the son of Vendramus, appear, for example, in Stari Pazin, Tinjan, Ližnjan, Rab, Gabrje (Gnirs 1917, 16, 17, 18, 60, 94; Blažeković 1992, 173-175, Gómez-Moreno 1999, 171), but also at Putnikovići on Pelješac (Fisković 1984, 117, 118, sl. 1). Schiavuzzi also refers to the Istrian bells in the literary work *Attraverso l'agro colonico di Pola* (Schiavuzzi 1908, 116, 121, 130, 133, 134, 160, 162).

⁶ Dokumentacija AMI, iz Arhive Museo Civico.

⁷ Dokumentacija AMI, Spisi o restituciji građe.

1906. godine piše kako bi muzej iz Pule trebao kupiti i čuvati staro napuklo zvono s nesigurnim klatnom sa župne crkve svetog Jeronima iz Muntića radi zaštite od daljnjeg propadanja. Navodi sljedeći natpis: + 1396 M. Vendramus q.m Marcus filius me fecit⁸ (Schiavuzzi 1907, 3, 4).

U AMI-ju se čuva i pismo koje je Schiavuzzi dana 14. svibnja 1913. godine poslao glavnom konzervatoru za tadašnje Austrijsko primorje Antonu Gnirsu. U njemu upozorava da zvono iz Muntića ima veliku pukotinu te da postoji opasnost da padne i razbije se. Iz pisma je jasno da se isto tako sastao i s crkvenim savjetnikom za gradnju Giuseppeom Paurom. Od njega je dobio informaciju da bi uprava crkve vrlo rado, bez daljnjih novčanih izdataka, zamijenila staro zvono novim iste veličine uz uvjet da staro zvono bude sačuvano u muzeju u Puli.⁹

Navedeno zvono ne pronalazi se u Gnirsovu popisu iz 1917. godine prilikom rekvizicije zvona za vrijeme 1. svjetskog rata, ali ga navodi na kraju iste knjige pri popisu zvonoljevača (Gnirs 1917, 218). Spominje ga i u izdanju *Mitteilungen* iz 1916. godine uz druga dva zvona iz Muntića, iz 1455. i 1521. godine. Za ova zvona predloženo je čuvanje s obzirom na starosnu i umjetničku vrijednost (Gnirs 1916, 25).

Daljnji trag o ovom zvonu susreće se i u *Inventaru* Antonina Santangela iz 1935. godine koji piše da je u dobrom stanju i da se nalazi u malenoj preslici. Župno je vlasništvo. Visine je 53 cm i promjera otvora 40 cm. Ne donosi godinu, već samo natpis: M. Vendramus Marcus filius me fecit (Santangelo 1935, 12).

⁸ U prijevodu bi značilo da je majstor Vendramus, sin pokojnog (*quondam*) Marka. Na temelju dokumenata povjesničarka Marialuisa Bottazzi izradila je rodoslovno stablo obitelji Campanato u čijoj su radionici zaposlenici bili Vendramus i Marko, i iz kojeg je vidljivo da je Vendramus otac Marka (Bottazzi 2007, 114, bilješka 36; *ista* 2008, 372). Ovdje se možda radi o pogrešno protumačenom znaku za et (i) te što bi onda značilo da su majstor Vendramus i njegov sin Marko zajedno načinili zvono. Zvona s natpisom iz kojih je vidljivo da je Marko sin Vendramusa zabilježena su npr. u Starom Pazinu, Tinjanu, Ližnjanu, Rabu, Gabrju (Gnirs 1917, 16, 17, 18, 60, 94; Blažeković 1992, 173-175, Gómez-Moreno 1999, 171), ali i u Putnikovićima na Pelješcu (Fisković 1984, 117, 118, sl. 1). Schiavuzzi istarska zvona navodi i u radu *Attraverso l'agro colonico di Pola* (Schiavuzzi 1908, 116, 121, 130, 133, 134, 160, 162).

⁹ Dokumentacija AMI, iz Arhive Museo Civico: U istom pismu Schiavuzzi navodi da se slično zvono nalazi u Svetom Lovreču Pazenatičkom, a natpis je prepisao čuvar muzeja Pietro Opiglia prije 8 godina: + M. Marcus filius q. M. Vendrami me fecit. Iznad slova M., q i M. nalazi se *titulus*, a na kraju znak majstora Marka. Zvono iz Svetog Lovreča Pazenatičkog spominje i Gnirs 1917. godine (Gnirs 1917, 218). Možda je ovo zvono upravo ono koje je objavio Someda de Marco ali pogrešno navodi da se radi o zvonu iz crkve svetog Šimuna u Tinjanu pokraj Kopera (Someda de Marco 1961, 12, Fig. 2, 13, Fig. 3).

Also kept at the AMI is a letter which Schiavuzzi sent on 14th May 1913 to the chief conservator for the then Austrian Littoral, Anton Gnirs. In it he cautions that the bell from Muntić has a large crack and of the danger of it falling and smashing. The letter clearly indicates that he also met with a church advisor for construction, Giuseppe Pauro. He obtained information from him that the church administration would gladly, without further financial expenses, replace the old bell with a new one of the same size under the condition that the old bell be kept at the museum in Pula.⁹

The stated bell is not found in Gnirs's list from 1917 on occasion of the requisition of bells during the First World War, but he does refer to it at the end of the same book in a list of bell founders (Gnirs 1917, 218). He also refers to it in an edition of *Mitteilungen* from 1916 along with two other bells from Muntić from 1455 and 1521. The recommendation is that these bells be kept considering their historical and artistic value (Gnirs 1916, 25).

Further traces of this bell are also found in the *Inventar* of 1935 by Antonino Santangelo who writes that it is in good condition and that it is located in a small belfry. The parish owns it. It is 53 cm tall and has a diameter of 40 cm. The year is not noted, only the inscription: M. Vendramus Marcus filius me fecit (Santangelo 1935, 12).

There is no other information about the bell prior to 2017 when a citation appears in literature that every trace of it is lost, and on that occasion a photograph of it, taken on 7th July 1980, is published (Bistrović 2017, 39, fig. 11).

The bell that was once located in the belfry of the Church of St Jerome in Muntić has been preserved (fig. 3). It is 57 cm tall with the crown, and has an opening diameter of 40 cm. It is missing one handle, whereas two subsequently placed bolts are visible on the spherical cap and which served for fixing the clapper which is still missing to this day. A part of it that cracked has been welded together again. Under the shoulder there is a decorative strip 2.5 cm wide and bordered with shallow prominent lines. The strip with the inscription, which is 3.5 cm wide, repeats along the body, above the thickened

⁹ Documentation from the AMI, from the Archive of Museo Civico: In the same letter, Schiavuzzi notes that a similar bell is located at Sveti Lovreč Pazenatički, where the inscription was copied by the museum custodian, Pietro Opiglia 8 years earlier: + M. Marcus filius q. M. Vendrami me fecit. Above the letters M., q and M. is a *titulus*, and at the end the sign of craftsman Marcus. The bell from Sveti Lovreč Pazenatički is also mentioned by Gnirs in 1917 (Gnirs 1917, 218). Perhaps this is the bell that was published by Someda de Marco, but he wrongly notes that it is a bell from the Church of St Simeon in Tinjan near Koper (Someda de Marco 1961, 12, Fig. 2, 13, Fig. 3).

O zvonu nema podataka do 2017. godine kada se u literaturi pojavio navod da mu je izgubljen trag, a tom prilikom objavljena je njegova fotografija snimljena 7. srpnja 1980. godine (Bistrović 2017, 39, sl. 11).

Zvono koje se nekada nalazilo u preslici crkve svetog Jeronima u Muntiću sačuvano je (sl. 3). Visine je 57 cm s krunom i promjera otvora 40 cm. Nedostaje mu jedna ručka, a na kaloti su vidljiva dva naknadno postavljena vijka koja su najvjerojatnije služila za pričvršćivanje klatna koje danas nije pronađeno. Dio koji je napukao, zavaren je. Ispod ramena nalazi se dekorativna traka širine 2,5 cm obrubljena plitko istaknutim linijama. Traka s natpisom, širine 3,5 cm ponavlja se i na tijelu, iznad zadebljanog dijela stijenke tj. udarnog prstena. Natpis: • + 1396 • M • Vendramus • < • Marcus • filius • mefecit •.¹⁰ Iznad natpisa *filius* nalazi se reljefni prikaz majstorskog znaka sastavljenog od tri linije sa zajedničkim ishodištem koje završavaju u križ, visine 12,5 cm.¹¹

section of the wall, i.e., the sound bow. Inscription: • + 1396 • M • Vendramus • < • Marcus • filius • mefecit •.¹⁰ Above the inscription *filius* is a relief presentation of the craftsman's sign comprising three lines with a common starting point and ending in a cross, 12.5 cm in height.¹¹

Restitution of cultural goods after the First and Second World Wars

Besides the already given information on the bells, the museum documentation also contains records that refer to the restitution of bells after World War I and World War II. Moreover, the literature also provides information on the respective topic.

Hence, for instance, Irene Spada, in her book titled *L'Italia in Istria. Tutela, conservazione e restauro dei beni culturali tra le due guerre mondiali* in which she addresses the protection of cultural goods between the two world



Sl. 3 Zvono majstora Vendramusa i Marka iz 1396. godine koje se nekada nalazilo u preslici crkve svetog Jeronima u Muntiću (foto:T. Bradara).

Fig. 3 The bell made by craftsmen Vendramus and Marcus in 1396 which was once located in the belfry of the Church of St Jerome in Muntić (photo by: T. Bradara).

¹⁰ Iznad prvog slova M nalazi se *titulus*.

¹¹ Schiavuzzi nigdje ne spominje znak majstora Marka.

¹⁰ The word *titulus* is located above the first letter M.

¹¹ Schiavuzzi nowhere mentions the sign of craftsman Marcus.

Restitucije kulturnih dobara nakon Prvog i Drugog svjetskog rata

Osim dosad navedenih podataka o zvonima, u muzejskoj dokumentaciji moguće je pronaći i spise koji svjedoče o restituciji zvona nakon Prvog i Drugog svjetskog rata. Također, o toj temi podaci su zabilježeni i u literaturi.

Tako primjerice Irene Spada, u svojoj knjizi *L'Italia in Istria. Tutela, conservazione e restauro dei beni culturali tra le due guerre mondiali* u kojoj obrađuje zaštitu kulturnih dobara između dvaju svjetskih ratova objavljuje i brojne dokumente koji se čuvaju u raznim talijanskim arhivima (Spada 2017). Jedan od njih vodi u *Archivio storico della Soprintendenza archeologia belle arti e paesaggio del Friuli Venezia Giulia, Trieste*, gdje se čuva dokument datiran 8. lipnja 1919. godine. Iz njega se iščitava da je profesor Pietro Sticotti bio član talijanske delegacije koja je sudjelovala u pregovorima oko restitucije kulturnih dobara između Italije i Austrije. Između ostalog tražio se povrat zvona s različitih lokaliteta, posebno iz Istre tj. onih koja su dospjela u Beč u spremište metala za taljenje kao i tri zvona iz Rijeke koja su se nalazila u Zagrebu (Spada 2017, 239).¹² U gore spomenutom arhivu u Trstu čuva se popis sanduka s građom s područja Istre, koji će se kopnom ili morem, iz Trsta vratiti u Pulu. Popis je bez datacije, ali se pretpostavlja da je riječ o dokumentu iz 1943. godine kada je odlučeno da se građa vrati vlasnicima (Spada 2017, 270). Tada je trebao biti restituiran i sanduk sa zvonom iz Brtonigle, iz 1510. godine, a koje je pripadalo crkvi Svih Svetih, iz vremena kada je službu obavljao svećenik Ferdinando Orti (Spada 2017, 272). U istom dokumentu, navodi se vraćanje dva sanduka s četiri brončana zvona iz 15. stoljeća koja su pripadala Kraljevskom muzeju Istre (*Regio Museo dell'Istria*). Tom prilikom trebalo je biti i vraćeno zvonce, promjera 14 cm u porečki muzej (*Museo Civico di Parenzo*) (Spada 2017, 277).

Precizniji uvid o rekviriranim zvonima za vrijeme 1. svjetskog rata postoji zahvaljujući pokrajinskom konzervatoru za tadašnje Austrijsko primorje Antonu Gnirsu koji je objavio njihov Katalog pod naslovom *Alte und Neue Kirchenglocken* (Gnirs 1917). U predgovoru i uvodnom dijelu autor napominje da su u katalogu gotovo sva zvona bila namijenjena pretaljivanju, osim onih koja spadaju u muzejsku baštinu ili ona za koja je

wars, also publishes numerous documents which are kept in various Italian archives (Spada 2017). One of them is found in *Archivio storico della Soprintendenza archeologia belle arti e paesaggio del Friuli Venezia Giulia, Trieste*, where a document dated 8th June 1919 is kept. It indicates that professor Pietro Sticotti was a member of the Italian delegation which participated in negotiations between Italy and Austria on the restitution of cultural goods. In addition, he sought the return of bells from various localities, especially from Istria, i.e., those that ended up in Vienna in metal storage for smelting as well as three bells from Rijeka that ended up in Zagreb (Spada 2017, 239).¹² Kept in the above mentioned archive in Trieste is a crate with material from the Istrian region, and which will be returned from Trieste to Pula by land or sea. The list is noted dated, but the presumption is that the document is from 1943 when the decision was made to return the material to its owners (Spada 2017, 270). It was then that the crate with the bell from Brtonigla dating back to 1510 was supposed to be restituted, and which belonged to the Church of All Saints, from the time when the priest Ferdinando Orti ministered (Spada 2017, 272). The same document also refers to the returning of two crates with four bronze bells from the 15th century which belonged to the Royal Museum of Istria (*Regio Museo dell'Istria*). On that occasion the small bells (diameter 14 cm) should have been returned to the Poreč Museum (*Museo Civico di Parenzo*) (Spada 2017, 277).

A more precise insight into requisitioned bells during the First World War exists thanks to the regional conservator for the then Austrian Littoral, Anton Gnirs, who published their catalogue titled *Alte und Neue Kirchenglocken* (Gnirs 1917). In the foreword and introductory section, the author mentions that almost all the bells in the catalogue were intended for smelting, besides those belonging to museum heritage or those which were explicitly designated to be kept. The acoustic and technical properties could not have been determined given that the list (and description) was compiled when the bells were already removed and transported to the collecting locations, and some of them were damaged in the process. Besides the descriptions, the catalogue also contains the following information: place, church, county and call number, year of casting, weight without clapper, diameter of opening, height without

¹² Godine 1919. monsinjor Giovanni Costantini, na temelju popisa koji su mu poslali biskupi iz Provincije Veneto, sastavio je i objavio popis uništenih i/ili odnesenih zvona za vrijeme 1. svjetskog rata (Costantini 1919). Radi se o 8728 zvona, a za hrvatski dio Istre zabilježeno je oko 600 zvona u Tršćansko-koparskoj i Porečko-pulskoj biskupiji (Costantini 1919, 48-53).

¹² In 1919, monsignor Giovanni Costantini, based on the list which he received from the bishops in the Province of Veneto, compiled and published a list of destroyed and/or removed bells during the period of the First World War (Costantini 1919). It includes 8728 bells, about 600 of which were recorded for the Croatian part of Istria in the Trieste-Koper and Poreč-Pula Diocese (Costantini 1919, 48-53).

izričito navedeno da ih treba sačuvati. Zvučno-tehnička svojstva nije bilo moguće odrediti jer se popis (i opis) radio kada su zvona već bila skinuta i transportirana u sabirne postaje, a pojedina su tom prilikom i oštećena. U katalogu su, osim opisa, sadržani sljedeći podaci: mjesto, crkva, kotar i signatura, godina lijevanja, težina bez klatna, promjer otvora, visina bez krune (Gnirs 1917, 5-12). Dio zvona, s obzirom na starosnu i umjetničku vrijednost, bio je sačuvan u crkvama i muzejima i predložen za daljnje čuvanje (Gnirs 1917, 12). Radi se o 429 zvona od 13. do 19. stoljeća iz Porečko-pulske (110), Tršćansko-koparske bez grada Trsta (218) i Krčke biskupije (101) (Gnirs 1916, 25, 26; *idem* 1917, 12).¹³ Gnirs je 1924. godine objavio dodatak prvom dijelu knjige u kojem su objavljena zvona preuzeta rekvizicijom 1917. i 1918. godine. Osim onih iz Austrijskog primorja u ovoj knjizi navode se i zvona iz istočnoalpskih, pograničnih jadranskih zemalja i Dalmacije (Gnirs 1924).

Kao što su zvona za potrebe 1. svjetskog rata skinuta s istarskih crkvi, ista ih je sudbina zadesila i za vrijeme 2. svjetskog rata odlukom donesenom 23. travnja 1942. godine.¹⁴ Na tragove o ovim rekviriranim zvonima koja su potjecala s istarskih crkava nailazi se u knjizi *Campane antiche della Venezia Giulia* u kojoj stoji da je ravnatelj Gradskog muzeja u Udinama (*Museo Civico Udine*) Carlo Someda de Marco bio zadužen za popis i spašavanje zvona povijesne i umjetničke vrijednosti za vrijeme 2. svjetskog rata s područja Julijske Krajine i Furlanije (Someda de Marco 1961). Pregledao je 1095 zvona koja su s crkava skinuli radnici ljevaonice Broili iz Udina i 254 zvona iz ljevaonice De Poli, također iz Udina. Ukupno je izdvojeno 67 zvona koja su trebala biti spašena, a potjecala su iz biskupija Poreč, Pula, Rijeka, Koper, Gorica i Trst. Zvona su se čuvala u navedenim ljevaonicama, a po završetku rata smještene su u Gradski muzej u Udinama (Someda de Marco 1961, 5, 6).¹⁵

crown (Gnirs 1917, 5-12). Part of the bells, considering their historical and artistic value, was kept in churches and museums and recommended for further keeping (Gnirs 1917, 12).¹³ It involves 429 bells, dating back to the period from the 13th to the 19th century, of the Poreč-Pula Diocese (110), the Trieste-Koper Diocese without the town of Trieste (218) and the Krk Diocese (101) (Gnirs 1916, 25, 26; *idem* 1917, 12).¹³ In 1924, Gnirs published an appendix to the first part of the book in which information on bells received through restitution in 1917 and 1918 was published. Besides those from the Austrian Littoral, the book also mentions bells from the Eastern Alps, bordering Adriatic countries and Dalmatia (Gnirs, 1924).

Just as the bells were removed from Istrian churches for the needs of the First World War, they awaited the same fate during the Second World War based on a decision passed on 23rd March 1942.¹⁴ Evidence of these requisitioned bells which came from Istrian churches is found in the book *Campane antiche della Venezia Giulia* in which it is mentioned that the director of the City Museum of Udine (*Museo Civico Udine*), Carlo Someda de Marco, was responsible for compiling the list and saving the bells that had historical and artistic value during the time of the Second World War in the Friuli Venezia Giulia region (Someda de Marco 1961). He inspected 1095 bells which were removed from churches by the workers from the Broili bell foundry of Udine and 254 bells from the De Poli bell foundry. A total of 67 bells were designated for preservation, and came from the dioceses of Poreč, Pula, Rijeka, Koper, Gorizia and Trieste. The bells were kept in the mentioned bell foundries, and at the end of the war they were relocated to the City Museum of Udine (Someda de Marco 1961, 5, 6).¹⁵

¹³ U Narodnom muzeju Slovenije u Ljubljani čuva se zvono majstora Jacobusa iz Venecije koje je izliveno između 1310. i 1328. godine. Pripadalo je crkvi svetog Ciprijana u Motovunu. Natpis: *M Iacobus F +*. Zahvaljuje se mr. sc. Darku Knezu na informaciji. Iznad slova M i F nalazi se *titulus*. O zvonu iz Narodnog muzeja piše i Ambrožič te donosi dimenzije; visina 49 cm, promjer 34 cm i težina oko 35 kg (Ambrožič 1993, 47, sl. 24). U literaturi se pronalazi navod da se dva istarska zvona čuvaju u Narodnom muzeju u Ljubljani, a radi se o navedenom zvonu majstora Jacobusa iz crkve svetog Ciprijana u Motovunu s pogrešno navedenim natpisom i majstora Dane iz crkve svete Lucije u Skitači (Bistrović 2017, 38, 39). Ova dva zvona po prvi puta objavljena su u Gnirsovu katalogu (Gnirs 1917, 108, 109, Abb. 159 i 161, 112, Abb. 165, 164, 165, Abb. 242).

¹⁴ Dokumentacija AMI, Spisi o restituciji građe: *Raccolta di campane facenti parte di edifici di culto. R. Decreto 23 aprile 1942-XX, n. 505 (pubblicato sulla G. U. del 26-5-42-XX, n. 124).*

¹⁵ Svih 67 zvona objavljeno je u navedenoj knjizi.

¹³ The National Museum of Slovenia located in Ljubljana keeps a bell made by craftsman Iacobus from Venice which was cast between 1310 and 1328. It belonged to the Church of St Cyprian in Motovun. Inscription: *M Iacobus F +*. An extended thanks to Darko Knez for the information. There is a *titulus* above the letters M and F. Ambrožič also writes about the bells from the National Museum and refers to their dimensions: diameter 49 cm, height 34 cm, weight approx. 35 kg (Ambrožič 1993, 47, sl. 24). The literature also refers to two Istrian bells kept at the National Museum of Slovenia, and is the stated bell made by craftsman Iacobus from the Church of St Cyprian in Motovun with an erroneously cited inscription and a bell made by craftsman Dane from the Church of St Lucy in Skitača (Bistrović 2017, 38, 39). These two bells were first published in Gnirs's catalogue (Gnirs 1917, 108, 109, Abb. 159 and 161, 112, Abb. 165, 164, 165, Abb. 242).

¹⁴ Documentation from the AMI, Written Records on Restitution of Material: *Raccolta di campane facenti parte di edifici di culto. R. Decreto 23 aprile 1942-XX, n. 505 (pubblicato sulla G. U. del 26-5-42-XX, n. 124).*

¹⁵ All 67 bells were published in the respective book.

Knjige Gnirsa i Somede de Marca predstavljale su temeljnu literaturu prilikom restitucija, a i danas su polazišna točka za određivanje sudbine zvona. Prvenstveno zahvaljujući Gnirsovima, odnosno katalogima, danas su nam (iako isključivo u pisanom obliku) poznata mnogobrojna izgubljena zvona – ona koja su skinuta s crkava s namjerom pretaljanja i korištenja u izradi oružja. Somedi de Marcu i njegovoj knjizi pak dugujemo saznanja o zvonima koja su skinuta za vrijeme 2. svjetskog rata, a kojih u Gnirsovu katalogu nema, s obzirom da se za potrebe vjerskih obreda u crkvama ostavljalo po jedno zvono.

O zvonima nadalje mnogo se saznaje iz dokumentacije koja se čuva u Muzeju grada Pazina, a vezana je uz Sporazum o restituciji kulturnih dobara 1961. godine između FNR Jugoslavije i Republike Italije.¹⁶ U njoj se navodi i 45 zvona koja su vraćena Arheološkom muzeju Istre na osnovi prije spomenutog međudržavnog dogovora.¹⁷ Dana 28. svibnja 1962. godine izdano je Rješenje Konzervatorskog zavoda u Rijeci u kojem je 29 zvona s područja Istre proglašeno spomenicima kulture te su upisana u Registar pokretnih spomenika kulture kotara Pula pod rednim brojem 1 (jedan).¹⁸ I preostala 4 zvona s crkava u Lovranu, Mošćenicama i Rijeci istog dana upisana su u Registar pokretnih spomenika kulture kotara Rijeka, pod rednim brojem 2 (dva).¹⁹ Narodnom muzeju u Ljubljani AMI je predao 12 zvona sa slovenskog teritorija 1962. godine, a koja su se nalazila u Gradskom muzeju u Udinama. Dana 15. 11. 1962. godine isporučen je račun za Narodni muzej Ljubljane, Oddelek kulturno-zgodovinski u kojem se navodi da je “izvršen prijenos 12 komada zvonova razne veličine iz muzejskog spremišta na kamion pred Muzej dne 6. VI. 1962.”²⁰

¹⁶ Sporazum između FNR Jugoslavije i Republike Italije o reguliranju restitucije kulturnih dobara Jugoslaviji potpisan je u Rimu dana 15. rujna 1961. godine, a ratificiran je 6. ožujka 1962. godine. U navedenom sporazumu, u članku II/a, stoji da će talijanska vlada isplatiti jugoslavenskoj vladi do 31. ožujka 1962. godine “sumu od Lira 120.000.000 na ime odštete za uništena zvona koja potječu sa jugoslavenske teritorije”. Kao prilog A 4 sporazuma nalazio se popis zvona (Oblak Čarni 2008, 291).

¹⁷ Dokumentacija Muzeja grada Pazina. U Rješenjima Konzervatorskog zavoda u Rijeci popisana su 33 zvona, a prema potvrdi Narodnom muzeju u Ljubljani vraćeno je 12 zvona. U dokumentima se ne pronalazi kako su i kada još dva zvona dospjela u pazinski muzej tj. zvono iz Topolca (Ilirska Bistrica) i ono majstora Manfredinusa iz crkve svete Marije od mora (*Svetomore*). Pretpostaviti se može da se također radi o restituciji.

¹⁸ Dokumentacija Muzeja grada Pazina: Rješenje Konzervatorskog zavoda u Rijeci broj 01-144/1-62 od 28. svibnja 1962.

¹⁹ Dokumentacija Muzeja grada Pazina: Rješenje Konzervatorskog zavoda u Rijeci broj 01-145/1-62 od 28. svibnja 1962.

²⁰ Dokumentacija AMI, Spisi o restituciji građe: Račun AMI; Broj: 619/1-1962; Pula, 15. studenoga 1962.

The books by Gnirs and Someda de Marco represented fundamental literature during the restitution and are still today the starting point for determining the destiny of bells. Primarily thanks to Gnirs's books and catalogues, we know (though in written form) of numerous lost bells – those that were removed from churches with the intention of smelting and using for making weapons. We owe it to Someda de Marco and his book on having available information about bells which were removed during the time of the Second World War, and which Gnirs's catalogue does not contain, given that for requirements of religious rituals, one bell was left in each of the churches.

More information about the bells is found from documentation kept in the City Museum of Pazin, and relates to the Agreement on the Restitution of Cultural Goods from 1961 between the Federal People's Republic of Yugoslavia and the Republic of Italy.¹⁶ It cites 45 bells which were returned to the Archaeological Museum of Istria based on the previously mentioned inter-country agreement.¹⁷ On 28th May 1962, the Conservation Department located in Rijeka issued a resolution in which 29 bells from the Istrian region were declared heritage monuments and were entered into the Register of Mobile Cultural Monuments of the Pula county (kotar) under ordinal number 1 (one).¹⁸ On the same day, the remaining 4 bells from churches in Lovran, Mošćenice and Rijeka were entered into the Register of Mobile Cultural Monuments of the Rijeka county (kotar) under ordinal number 2 (two).¹⁹ The National Museum in Ljubljana received from the AMI a total of 12 bells from

¹⁶ The agreement between the Federal People's Republic of Yugoslavia and the Republic of Italy on regulation of the restitution of cultural goods of Yugoslavia was signed in Rome on 15th September 1961 and ratified on 6 March 1962. In the stated agreement, specifically Article II/a, it states that the Italian Government will remunerate the Yugoslavian Government by 31th March 1962 “to the sum of 120.000.000 lira as compensation for the destroyed bells which originated from Yugoslavian territory.” Appendix A 4 to the agreement contained the list of bells (Oblak Čarni 2008, 291).

¹⁷ Documentation from the City Museum of Pazin. The Resolution from the Conservation Department in Rijeka lists 33 bells, and according to verification by the National Museum of Slovenia in Ljubljana, a total of 12 bells were returned. The documents do not provide information as to how and when another two bells arrived at the City Museum of Pazin, i.e., the bell from Topolec (Ilirska Bistrica) and that by craftsman Manfredinus from the Church of St Mary of the Sea (*Svetomore*). The presumption is that it too involved restitution.

¹⁸ Documentation from City Museum of Pazin: Resolution from the Conservation Department in Rijeka, number 01-144/1-62 of 28th May 1962.

¹⁹ Documentation from City Museum of Pazin: Resolution from the Conservation Department in Rijeka, number 01-145/1-62 of 28th May 1962.

Skrb o zvonima koja su gore spomenutim Sporazumom o restituciji iz 1961. godine povjerena na upravljanje Regionalnom zavodu za zaštitu spomenika kulture u Rijeci, taj je zavod 1962. godine prenio na Arheološki muzej Istre.²¹ Zbirku crkvenih zvona Muzej je, u dogovoru s Biskupijskim ordinarijatom u Poreču, ustupio na čuvanje i izlaganje Etnografskom muzeju u Pazinu kao privremenu kolekciju na rok od 10 godina.²² Izložba starih istarskih zvona otvorena je dana 7. 5. 1965. godine.²³ Dvanaest zvona u razdoblju od 1986. do 1999. uz odobrenje Konzervatorskog ureda u Rijeci, vraćena su crkvama kojima su pripadala.²⁴

Dana 20. svibnja 2011. godine dvadeset i tri zvona registrirana su u Ministarstvu kulture RH kao Zbirka zvona iz Muzeja grada Pazina.²⁵

U literaturi se navodi da je petnaest zvona od 16. do 18. stoljeća, s područja Hrvatske i Slovenije, a koja se nalaze u Samedinoj knjizi, 1990. i 1991. godine

the Slovenian territory in 1962, which were located in the City Museum of Udine. On 15th November 1962, an invoice was sent to the National Museum in Ljubljana, to the department named *Oddelek kulturno-zgodovinski* in which it stated that “the transfer of 12 bells of various sizes were transferred from the museum storage by truck to the National Museum in Ljubljana on 6th July 1962.”²⁰ The administrative management of the bells mentioned in the above Agreement on Restitution of 1961 was entrusted to the Regional Department for the Protection of Cultural Monuments in Rijeka, and in 1962 that department transferred it to the Archaeological Museum of Istria.²¹ The collection of church bells was ceded by the Museum in agreement with the episcopal ordinary in Poreč for keeping and exhibiting to the Ethnographic Museum in Pazin as a temporary collection for a period of 10 years.²² The exhibition of old Istrian bells was opened on 7th May 1965.²³ In the period from 1986 to 1999, with approval from the Conservation Office in Rijeka, twelve bells were returned to churches to which they had belonged.²⁴

On 20th May 2011, a total of twenty-three bells were registered before the Ministry of Culture of the

²¹ Ravnatelj muzeja Boris Bačić u veljači 1962. godine sastao se u Rijeci s kolegama iz Konzervatorskog zavoda te je među raznim pitanjima bilo i ono o fotografiranju zvona koja su iz Italije vraćena u Arheološki muzej Istre (Dokumentacija AMI, Izvještaj AMI-ja od 15. veljače 1962.).

²² Dokumentacija Muzeja grada Pazina: Dopis RH, Ministarstvo prosvjete, kulture i športa, Kl. oznaka: 612-05/91-01-104, Ur. broj: 532-03-3/4-91-01, Zagreb, 12. studenoga 1991.

²³ Dokumentacija AMI, Izvještaj AMI-ja od 8. svibnja 1965. godine. Zvona su od 1965. do 1997. godine bila stalna muzejska izložba Etnografskog muzeja Istre, a od 1997. kao stalna muzejska izložba Muzeja grada Pazina (Dokumentacija Muzeja grada Pazina: Pučko otvoreno učilište u Pazinu, Muzej grada Pazina, broj 28/1-02, Pazin, 29. travnja 2002.).

²⁴ Dokumentacija Muzeja grada Pazina: Pučko otvoreno učilište u Pazinu, Muzej Grada Pazina, broj 28/2-02, Pazin, 29. travnja 2002. Radi se o sljedećim zvonima: Topolec (Ilirska Bistrica), crkva svetog Stjepana (1611.); Vrsar, dva iz kapele svete Foške (1680. i 1922.) i jedno iz crkve svetog Martina (1798.); Črnica (Buzet), dva s crkve svetog Lovre (1591. i 1596.); Barat, crkva svetog Petra (1660.); Lovran, crkva svetog Nikole (1473.) i crkva svetog Ivana Krstitelja (1741.); Mošćenice, crkva svetog Bartula (1599.); Barban, crkva svetog Nikole (kraj 18. stoljeća); Pomer, crkva svete Foške (1735.). U ovih 12 zvona pribrojano je i zvono iz Topolca koje se nije nalazilo na popisu 45 zvona vraćenih restitucijom 1962. godine.

²⁵ Dokumentacija Muzeja grada Pazina: Zbirka je upisana u Registar kulturnih dobara Republike Hrvatske - Listu zaštićenih kulturnih dobara pod brojem Z-4297 (Rješenje, Klasa: UP-I-612-08/09-06/0336; Urbroj: 532-04-01-01/13-11-4). Registrirala su se dvadeset i dva zvona vraćena restitucijom 1962. godine i jedno (majstora Manfredinusa) za koje se ne zna kako je dospjelo u muzej. Ravnateljica muzeja Maja Zidarić Pilat obavijestila je da je u pripremi katalog zvona iz Muzeja grada Pazina.

²⁰ Documentation from the AMI, Written Records on the Restitution of Materials: Invoice AMI; Number: 619/1-1962; Pula, 15th November 1962.

²¹ Director of the Museum, Boris Bačić, met with colleagues from the Conservation Department in Rijeka in February 1962 and amongst the various issues were those relating to photographing the bells which were returned from Italy to the Archaeological Museum of Istria (Documentation from the AMI, AMI Report of 15th February 1962).

²² Documentation from City Museum of Pazin: Correspondence from the Ministry of Education, Culture and Sports, Republic of Croatia, Class. Designation: 612-05/91-01-104 Refno.: 532-03-3/4-91-01, Zagreb, 12th November 1991.

²³ Documentation from the AMI, AMI Report of 8th May 1965. In the period from 1965 to 1997, the bells were part of the permanent museum exhibition at the Ethnographic Museum of Istria, and from 1997 as part of the permanent museum exhibition at the City Museum of Pazin (Documentation from the City Museum of Pazin: Pazin Open Public College, City Museum of Pazin, number 28/1-02, Pazin, 29th April 2002).

²⁴ Documentation from the City Museum of Pazin. Pazin Open Public College, City Museum of Pazin, number 28/2-02, Pazin, 29th April 2002. It refers to the following bells: Topolec (Ilirska Bistrica), Church of St Stephen (1611); Vrsar, two from the Chapel of St Fosca (1680 and 1922) and one from the Church of St Martin (1798); Črnica (Buzet), two from the Church of St Lawrence (1591 and 1596); Barat, Church of St Peter (1660); Lovran, Church of St Nicholas (1473) and the Church of St John the Baptist (1741); Mošćenice, Church of St Bartholomew (1599); Barban, Church of St Nicholas (end of the 18th century); Pomer, Church of St Fosca (1735). These 12 bells also include the bell from Topolec which is not found on the list of 45 bells returned through restitution in 1962.

premjешteno iz muzeja u Udinama u dvorac Miramare u Trstu (Jakubowski, Fiorentini, Manikowska 2016, 281).²⁶

U Dokumentacijskom odjelu Arheološkog muzeja Istre čuva se popis materijalne građe koja se nalazila u Arheološkom muzeju u Veneciji (*Restituzione Beni Culturali alla Jugoslavia, Materiale depositato nel Museo Archeologico di Venezia*), a među kojom je zabilježen i sanduk XXIX-n° 201 sa zvonom (*una campana*). U dopisu od 4. 11. 1961. godine iščitava se da je “restitucijski materijal” iz Italije upućen vagonom u Pulu, a među njima nalazi se sanduk sa zvonom.²⁷

Osim zvona koja su restituirana 1962. godine, u spisima se pronalazi podatak o još jednom zvonu koje se nalazilo u muzeju tj. o zvonu pravoslavne crkve u Peroju koje je u prvim godinama nakon završetka 2. svjetskog rata dospjelo u muzej. Radilo se o komadima razbijenog zvona, težine oko 50 - 60 kg, koje je bilo ukradeno i pronađeno na “Otpadu” u Puli. Što se dogodilo s komadima zvona nije poznato, a nije poznato ni kada i gdje je napravljeno, odnosno koliko je staro, ali se sa sigurnošću može potvrditi da se do svibnja 1964. godine čuvalo u muzeju.²⁸

Posebno zanimljiv dio dokumentacije, odnosno spisa koje čuva AMI, vezan je uz Osimski sporazum.²⁹ U dokumentu datiranom 14. lipnja 1977. godine navode

Republic of Croatia as the Collection of Bells from the City Museum of Pazin.²⁵

The literature testifies that of the bells recorded in Someda's book, fifteen of them, coming from the region of Croatia and Slovenia and dated between the 16th and 18th century, were transferred in 1990 and 1991 from the Udine Museum to the Miramare Castle in Trieste (Jakubowski, Fiorentini, Manikowska 2016, 281).²⁶

The Documentation Department at the Archaeological Museum of Istria keeps a list of materials found in the Archaeological Museum in Venice (*Restituzione Beni Culturali alla Jugoslavia, Materiale depositato nel Museo Archeologico di Venezia*), among which it notes crate XXIX-no 201, containing a bell (*una campana*). The correspondence of 4th November 1961 mentions that the “restituted material” from Italy was sent by carriage to Pula, and among which is a crate containing a bell.²⁷

In addition to the bells which were restituted in 1962, the records contain information on still another bell which is found in the museum, i.e., a bell from an Eastern Orthodox church in Peroj which in the first years after the end of World War II arrived at the museum. It involves a piece of a smashed bell, weighing 50-60 kg, which was stolen and found on a “Waste Depot” in Pula. What exactly happened to the pieces of the bell remains

²⁶ Na upit o kojim se zvonima iz dvorca Miramare radi, nije se dobio odgovor. Uspoređujući popis 67 zvona iz Somedine knjige i popis 53 zvona iz Gradskog muzeja u Udinama koji se čuva u Arhivu Republike Slovenije, a koji je bio prilog u pregovorima oko restitucije, kao i onih koja su se vratila iz muzeja u Udinama, dolazi se do zaključka o sljedećim zvonima koja nisu vraćena restitucijom 1962. godine, a potječu s hrvatskog teritorija: Mošćenice (Sveti Andrija, 1459.), Motovun (Sveti Ciprijan, danas Sveti Antun Padovanski, 1521.), Kostanjica (Sveti Stjepan, 1535.), Dvigrad (Blažena Djevica Marija od Lakuća, 1586.), Motovun (Blažena Djevica Marija, 1597.), Brseč (Sveti Stjepan, 1606.), Savudrija (Sveti Ivan Evanđelist, 1754.). (Arhiv Republike Slovenije: Zbirka dokumentacijskog građiva, serija građiva ekspertne skupine za restituciju kulturno-povijesnih spomenika 1954. - 1986.; Someda de Marco 1961, 17, Fig. 9, 18, Fig. 10, 19, 20, 22-27, Figg. 14-22, 40, 41, Figg. 41-42, 47-49, Figg. 51-53, 53, 56, Figg. 60-61, 105, 107-110, Figg. 142-146).

²⁷ Dokumentacija AMI, Spisi o restituciji građe: Narodni odbor kotara Pula, Pov. br. 01-44/61, Pula 4. studenoga 1961.

²⁸ Dokumentacija AMI, Izvještaj AMI-ja od 12. svibnja 1964. Broj 308/64.

²⁹ U Osimu pokraj Ancone 10. studenoga 1975. godine potpisan je Osimski sporazum između Jugoslavije i Italije koji je ratificiran 1977. godine. U pismu koje su razmijenili potpisnici, stajalo je da će se u roku šest mjeseci od valjane pogodbe sastati delegacije objiju država i dogovoriti oko pitanja vezanih za kulturna dobra, umjetnička djela, arhive, katastarske i zemljišne knjige s područja navedenog u članku 21. mirovne pogodbe s Italijom dana 10. veljače 1947. godine (Oblak Čarni 2008, 292-294).

²⁵ Documentation from the City Museum of Pazin: The collection has been entered into the Register of Cultural Goods of the Republic of Croatia - List of Protected Cultural Goods under number Z-4297 (Resolution, Class: UP-I-612-08/09-06/0336; Refno: 532-04-01-01/13-11-4). A total of twenty-two bells which were returned through restitution in 1962 was registered, and one (by craftsman Manfredinus) for which it remains unknown as to how it arrived at the museum. The director of the museum, Maja Zidarić Pilat, announced that a catalogue of bells from the City Museum of Pazin is currently in preparation.

²⁶ As to the question of which bells from Miramare Castle are involved, no answer was given. In comparing the list of 67 bells from Someda's book and list of 53 bells from the City Museum of Udine, kept in the Archives of the Republic of Slovenia, which was an appendix to the negotiations on restitution, as well as those which were returned from the City Museum of Udine, the following conclusion is drawn as to the bells which were not returned through restitution in 1962 but originated from the Croatian territory: Mošćenice (St Andrew, 1459), Motovun (St Cyprian, today St Anthony of Padua, 1521), Kostanjica (St Stephen, 1535), Dvigrad (Blessed Virgin Mary of Lakuć, 1586), Motovun (Blessed Virgin Mary, 1597), Brseč (St Stephen, 1606), Savudrija (St John the Evangelist, 1754). (The Archives of the Republic of Slovenia: Collection of documentation material, series of articles by expert group on restitution of cultural and historical monuments 1954-1986; Someda de Marco 1961, 17, Fig. 9, 18, Fig. 10, 19, 20, 22-27, Figs. 14-22, 40, 41, Figs. 41-42, 47-49, Figs. 51-53, 53, 56, Figs. 60-61, 105, 107-110, Figs. 142-146).

²⁷ Documentation from the AMI, Written Records on the Restitution of Materials, People's Committee of Kotar, Hist. no. 01-44/61, Pula, 4th November 1961.

se rezultati istraživanja za potraživanje zvona iz Knjige jugoslavenskih zahtjeva II (str. 799, br. 16-18).³⁰ Povod istraživanju bilo je izvršenje Arhivskog sporazuma s Austrijom iz 1923. godine. Utvrđeno je da Austrija ne može vratiti zvona jer je ista iz bečkog Kunsthistorisches Museuma dana 25. listopada 1919. godine preuzeo predstavnik talijanske vojne misije, kapetan Francesco Callari. U potvrdi koju je kapetan izdao, spominje se da će zvona biti vraćena crkvama iz kojih su uzeta. Radi se o sljedećim zvonima: zvono iz okolice Buzeta (Črnica) s crkve svetog Lovre, majstora Bela i Vivencija, bez ukrasa³¹ (Gnirs 1917, 126, 127, Abb. 188, 165, Abb. 243); zvono iz Sovinjaka s crkve svetog Jurja, majstora Manfredinusa, bez ukrasa i s 1317. godinom³² (Gnirs 1917, 173, 174); zvono iz Brtonigle, crkva Svih Svetih, majstora Pier de Zuanea, ukrašeno, iz 1510. godine³³ (Gnirs 1917, 196, Abb. 281, 197, Abb. 282, 198). Nadalje se navodi kako zvona nisu vraćena crkvama niti su u zbirci istarskih zvona u Pazinu te se pretpostavlja da se nalaze negdje u Italiji. U istoj knjizi zahtjeva (str. 803, br. 5) potražuje se i zvono iz Božjeg Polja (Vižinada), crkve Blažene Djevice Marije, majstora Macharinusa, ukrašeno, iz 1598. godine i s oznakom na metalnoj pločici 26 (Gnirs 1917, 202, 163, Abb. 238). Za zvono iz Božjeg Polja ne postoji potvrda kapetana Callarija, ali se pretpostavlja da je imalo istu sudbinu kao i tri prethodna.

U prvoj *Knjizi zahtjeva SFR Jugoslavije za vraćanje kulturnih dobara iz Italije na temelju Osimskih sporazuma* iz 1978. godine u poglavlju B. koje je naslovljeno s:

³⁰ Dokumentacija AMI, Spisi o restituciji građe.

³¹ Dokumentacija AMI, Spisi o restituciji građe: Inv. br. bečkog muzeja 24881, pod primjedba: Sig. Ca 21 o, 1917. Zvono se čuva u Arheološkom muzeju Istre. Pod primjedba je oznaka koja se nalazila na zvonu. Prilikom skidanja na zvonima je ispisana signatura dodijeljena u općim službenim inventarima, a koja se sastojala od tekućeg broja, skraćene oznake kotara u kojem je zvono preuzeto i težine. Skraćenica za kotar Koper (Capodistria) je Ca (Gnirs 1917, 11).

³² Dokumentacija AMI, Spisi o restituciji građe: Inv. br. bečkog muzeja 24882, pod primjedba: Sig. Ca 262, 1917. Zvono iz Sovinjaka majstora Manfredinusa jedno je od dva zvona, od ukupno sačuvanih šest, na kojem imamo godinu lijevanja što omogućava dataciju. Natpis na zvonu: + *MCCCXVII Magister Manfredinus me fecit* (Gnirs 1917, 174). U kaštelu Svetog Justa u Trstu čuva se napuklo zvono majstora Manfredinusa s godinom 1317. Nije nam poznato otkuda potječe, ali možda se radi o navedenom zvonu iz Sovinjaka. U monografiji posvećenoj majstoru Manfredinusu ne pronalazi se zvono iz kaštela u Trstu (Moroder, Planker 2009).

³³ Dokumentacija AMI, Spisi o restituciji građe: Inv. br. bečkog muzeja 24883, pod primjedba: Sig. Ca 126, 1917. U popisu umjetnina iz 1935. godine, Santangelo navodi da je zvono iz Brtonigle za vrijeme 1. svjetskog rata odneseno u Ljubljano gdje je trebalo biti pretaljeno. Zahvalom Antona Gnirsa spašeno je, vraćeno restitucijom nakon rata, i smješteno u župnu kuću (Santangelo 1935, 196). Zvono se ne nalazi u crkvi ni župnoj kući u Brtonigli.

unknown, the same as to when or where it was made, i.e., how old it is, but it can be verified with certainty that prior to May 1964 it was kept at the museum.²⁸

Especially interesting parts of the documentation are the writings kept by AMI and relating to the Treaty of Osimo.²⁹ The document dated 14th June 1977 registers the results on investigations into the search for bells from the Book of Yugoslavian Demands II (pg. 799, no. 16-18).³⁰ The occasion of the investigation was the execution of the Archive Agreement with Austria of 1923. The conclusion was that Austria was not able to return the bells as they were taken from the Kunsthistorisches Museum Wien on 25th October 1919 by the representative of the Italian Military Mission, Captain Francesco Callari. The confirmation which the captain issued says that the bells will be returned to the churches from which they were taken. It relates to the following bells: a bell from the surroundings of Buzet (Črnica) from the Church of St Lawrence, made by craftsmen Belo and Vivencius, without decorations³¹ (Gnirs 1917, 126, 127, Abb. 188, 165, Abb. 243); a bell from Sovinjak from the Church of St George, made by the craftsman Manfredinus, without decorations and dated 1317³² (Gnirs 1917, 173, 174); a bell from Brtonigla, Church of All Saints, made by the

²⁸ Documentation from the AMI Report of 12th May 1964, Number 308/64.

²⁹ In Osimo near Ancona on 10th November 1975 the Treaty of Osimo was signed between Yugoslavia and Italy and ratified in 1977. The letter exchanged by the signatories noted that within a period of six months of the valid settlement, the delegation from both countries were to meet and discuss issues relating to cultural goods, artistic works, archives, cadastral and land title books from the region stated in Article 21 of the Peace Settlement with Italy of 10th February 1947 (Oblak Čarni 2008, 292-294).

³⁰ Documentation from the AMI, Written Records on the Restitution of Materials.

³¹ Documentation from the AMI, Written Records on the Restitution of Materials: Inv. no. of Vienna Museum 24881, under note: Sig. Ca 21 o, 1917. The bell is kept in the Archaeological Museum of Istria. The note also refers to a designation found on the bell. When removing the bells, the call number assigned in the general official inventories was applied, and which comprised the current number, abbreviated county (*kotar*) designation according to which the bell was taken and its weight. The abbreviation for the county of Koper (Capodistria) is Ca (Gnirs 1917, 11).

³² Documentation from the AMI, Written Records on the Restitution of Materials: Inv. no. of Vienna Museum 24882, under note: Sig. Ca 262, 1917. The bell from Sovinjak by craftsman Manfredinus is one of two bells, of the total of six preserved, on which there is the year of casting which enables dating it. Inscription on the bell: + *MCCCXVII Magister Manfredinus me fecit* (Gnirs 1917, 174). Kept in the citadel of St Justus in Trieste is a cracked bell made by craftsman Manfredinus with the year 1317. We do not know of its origin, but perhaps it is the mentioned bell from Sovinjak. The monograph dedicated to craftsman Manfredinus does not contain the bell from the citadel in Trieste (Moroder, Planker 2009).

“Kulturna dobra za koja nije poznato gdje se danas nalaze u Italiji, odnosno nije sasvim sigurno gdje se nalaze”, pod brojevima od 424 do 427 potražuju se prije navedena četiri zvona po pravnoj osnovi principa provenijencije i neotuđivog vlasništva crkava kojima su pripadala.³⁴ Pod brojem 430 potražuju se, po pravnom principu provenijencije, razni umjetnički radovi, proizvodi raznih obrta i drugi materijal iz fundusa nekadašnjeg Muzeja u Puli. Između ostalog navode se i crkvena zvona. Nadalje piše da je to materijal koji pripada današnjem Arheološkom muzeju u Puli, a odnesen je poslije 1918. godine.³⁵

Navedena zvona i njihovo potraživanje zabilježeno je i u zapisniku sa sastanka “eksperimenta za vraćanje kulturno-historijskih dobara iz Italije na osnovi Osimskih sporazuma”, održanom od 16. do 18. prosinca 1986. godine u Puli.³⁶ Zvona su zabilježena u poglavlju “Muzealije i ostala kulturna dobra” pod istim brojevima od 424 do 427.

U prilogu Zapisnika sa sastanka održanog od 3. do 5. veljače 1987. godine u Puli nailazi se na nove zahtjeve za povrat umjetničkih i kulturnih dobara.³⁷ Iz tog je dokumenta vidljivo potraživanje zvona oduzetih 1942. godine. Radi se o *Popisu zvona s područja Bujštine oduzetih 11. 12. 1942. godine* (0512/8). U tablici su sljedeći podaci: župa (crkva, kapela), broj zvona, težina zvona u kg (bronca i željezo), promjer, radionica i godina izrade. Popisano je 50 zvona u 20 mjesta, ukupne čiste bronce 13 286 kg.³⁸ Datirana su od 1903. do 1931. godine, a lijevana su u Udinama (Broili), Trstu (Lapagna), Bologni (Brighenti), Angaranu/Bassano del Grappu (Daciano Colbachini). U dokumentaciji iz 1987. nailazimo na još jedan novi zahtjev (0512/9) u kojem se potražuju dva zvona iz Vodnjana, oduzeta dana 4. 12. 1942. godine iz crkve svetog Blaža i jedno iz Juršića iz crkve svetog Franje, a koje je bilo vlasništvo crkve Blažene Djevice

craftsman Pier de Zuane, decorated, dated 1510³³ (Gnirs 1917, 196, Abb. 281, 197, Abb. 282, 198). Furthermore, a reference is made that the bells were not returned to the churches nor to the collection of Istrian bells in Pazin, and the presumption is that they are located somewhere in Italy. In the same book of demands (pg. 803, no. 5), a search is underway for the bell from Božje Polje (Vižinada), the Church of the Blessed Virgin Mary, made by the craftsman Macharinus, decorated, dated 1598 and carrying the destination 26 on a metal plate (Gnirs 1917, 202, 163, Abb. 238). The bell from Božje Polje does not have a written verification from Captain Callari, but the presumption is that its destiny was the same as the three previous bells.

In the first Book of Demands by the Socialist Federal Republic of Yugoslavia for the Return of Cultural Goods from Italy Based on the Treaty of Osimo of 1978, Chapter 8, which is titled “Cultural goods for which it is not known where they are located in Italy, or there is no complete certainty as to their whereabouts”, under numbers 424 to 427, the previously mentioned bells are sought after on the legal basis of the principle of provenance and inalienable property of churches to which they belong.³⁴ Under number 430, on the legal principle of provenance, various artistic works are sought, including products from various trades and other material from the fund of the former Pula Museum. In addition, church bells are also mentioned. Moreover, it says that this material belongs to today’s Archaeological Museum in Pula, and was taken away after 1918.³⁵

These bells and the search for them was also recorded in the minutes of the meeting of “experts for the return of cultural and historical goods from Italy according to the Treaty of Osimo”, held from 16th to 18th December 1986 in Pula.³⁶ The bells were listed in the chapter “Artefacts

³⁴ Dokumentacija AMI, Spisi o restituciji građe.

³⁵ Dokumentacija AMI, Spisi o restituciji građe: Pod brojem 504 potražuje se po principu provenijencije 66 zvona iz 15 mjesta, ukupne težine 13 355 kg. Pripadala su mjestima u slovenskom dijelu Istre. Oduzeta su u jesen 1942. godine.

³⁶ Dokumentacija AMI, Spisi o restituciji građe: Naveden je samo datum zapisnika, 18. prosinca 1986. godine.

³⁷ Dokumentacija AMI, Spisi o restituciji građe: Zavod SR Slovenije za varstvo naravne in kulturne dediščine, Ljubljana. Številka: 63-1787-jb-pg od 23. veljače 1987. godine.

³⁸ Dokumentacija AMI, Spisi o restituciji građe: Prilikom skidanja zvona davala se potvrda u kojoj su se nalazili podaci: crkveni predstavnik, titular crkve, mjesto, općina, provincija, biskupija, količina zvona, promjer, težina, težina bronce i željeza, datum skidanja i pečat tvrtke koja je zvona skinula.

³³ Documentation from the AMI, Written Records on the Restitution of Materials: Inv. no. Vienna Museum 24883, under not: Sig. Ca 126, 1917. Santangelo notes in the list of art works from 1935 that the bell from Brtonigla during the time of the First World War was taken to Ljubljana to be smelted. Thanks to Anton Gnirs it was saved, returned through restitution after the war, and placed in the parish house (Santangelo 1935, 196). The bell is not located in the church nor in the parish house in Brtonigla.

³⁴ Documentation from the AMI, Written Records on the Restitution of Materials.

³⁵ Documentation from the AMI, Written Records on the Restitution of Materials: Under number 504 a search is made based on the principle of provenance for 66 bells from 15 localities, with a total weight of 13.355 kg. They had belonged to localities in the Slovenian section of Istria and were confiscated in the autumn of 1942.

³⁶ Documentation from the AMI, Written Records on the Restitution of Materials: Only the date of the minutes is cited, 18th December 1986.

Marije (*Traverse*) iz Vodnjana.³⁹ Iz spisa je razvidno da je već iste godine podnesen zahtjev za odštetu zbog zvona oduzetih u Galižani dana 1. prosinca 1942. godine – dvaju skinutih iz župne crkve svetog Roka (zvonik i bočna preslica) kao i dvaju iz preslice crkve svetog Justa.⁴⁰

O želji za povratak zvona svjedoče i zapisnici sa sastanaka održanih 24. i 25. ožujka 1987. na Brijunima⁴¹ te 25. svibnja 1987. godine u Arhivu Slovenije u Ljubljani.⁴² Vesna Girardi Jurkić na brijunskom je sastanku iznijela podatak o odnesenim crkvenim zvonima, a na ljubljanskom predložila da se uz zemljišne i katastarske knjige izvrši i povrat zvona.⁴³

Zvona u muzejskoj inventarnoj knjizi Kraljevskog muzeja Istre od 1932. do 1945. godine

U Dokumentacijskom odjelu Arheološkog muzeja Istre čuva se kopija inventarne knjige pulskog muzeja od 1. 12. 1932. do 5. 4. 1945. godine (*Copia dell'inventario del Museo di Pola, I redazione dal n. 39 (1. XII. 1932.) al n. 3399 (5. IV. 1945.)*). Knjiga nije potpuna i inventarni brojevi ne slijede progresivnu numeraciju već su mnogi brojevi izostavljeni. Prvi broj je 39, a zadnji 3399. U sačuvanom se popisu može ući u trag četirima zvonima, no postoji mogućnost da ih je bilo i više. Zsigurno, primjerice nedostaje zvono majstora Salvatora, koje je pronađeno tijekom istraživanja u kojem je otkriveno i zvono majstora Bela i Vivencija. Salvatorovo zvono se nalazilo već u postavu i vodiču po prvom Gradskom muzeju u Puli, pa valja zaključiti da je bilo u fundusu muzeja (Gnirs 1915, 117).

Četiri zvona upisana u nekadašnji muzejski inventar najvjerojatnije su dospjela u muzej kao zvona starosne i umjetničke vrijednosti i spašena su od rekvizicije za vrijeme 1. svjetskog rata. U inventar su upisana dana 9. 2. 1934. godine, ovim redosljedom i uz ovaj izvorni tekst.

and other cultural goods” under the same numbers from 424 to 427.

The attachment to the minutes from the meeting held from 3rd to 5th February 1987 in Pula contains new demands for the return of art and cultural goods.³⁷ It clearly documents the search for the bells confiscated in 1942. It involves a *List of Bells from the Area of Bujština Confiscated on 11th December 1942* (0512/8). The table contains the following information: parish (church, chapel), number of bells, weight of the bells in kg (bronze and iron), diameter, bell foundry and year of production. A total of 50 bells are listed from 20 localities, with the total pure bronze weighing 13.286 kg.³⁸ They are dated between 1903 and 1931, and cast in Udine (Broili), Trieste (Lapagna), Bologna (Brighenti), Angarano/Bassano del Grappa (Daciano Colbachini). The documentation from 1987 shows still another new demand (0512/9) in which there is a search for two bells from Vodnjan, confiscated on 4th December 1942 from the Church of St Blaise and one from Juršići from the Church of St Francis, and which was the property of the Church of the Blessed Virgin Mary (*Traversa*) from Vodnjan.³⁹ The records clearly show that in the same year a demand was lodged for compensation on account of the bells confiscated in Galižana on 1th December 1942 – two removed from the parish Church of St Rocco (bell tower and adjacent belfry) as well as two from the belfry of the Church of St Justus.⁴⁰

The desire for the return of the bells is also testified in the minutes from the meetings held on 24th and 25th March 1987 on Brijuni⁴¹ and on 25th May 1987

³⁹ Dokumentacija AMI, Spisi o restituciji građe: Župni ured sv. Blaža; Broj 10/1987; Zavod SR Slovenije za varstvo naravne in kulturne dediščine, Ljubljana. Številka: 63-1787-jb-pg od 23. veljače 1987. godine.

⁴⁰ Dokumentacija AMI, Spisi o restituciji građe: Galižana, 9. veljače 1987.; Broj 16/1987.

⁴¹ Dokumentacija AMI, Spisi o restituciji građe: Savezni sekretarijat za vanjske poslove, Služba za međunarodno pravne poslove; Pov. br. 96-4/87 od 27. travnja 1987.

⁴² Dokumentacija AMI, Spisi o restituciji građe: Savezni sekretarijat za vanjske poslove, Služba za međunarodno pravne poslove, Beograd; Pov. br. 96-4/87 od 1. srpnja 1987.

⁴³ Dokumentacija AMI, Spisi o restituciji građe: Na sastancima od 1986. kao predstavnici Arheološkog muzeja Istre sudjeluju tadašnja ravnateljica Vesna Girardi Jurkić te djelatnici Kristina Mihovilić i Robert Matijašić, a od 1987. godine i Ondina Krnjak te Marija Čakić.

³⁷ Documentation from the AMI, Written Records on the Restitution of Materials: Bureau of the Socialist Republic of Slovenia for the return of natural and cultural goods, Ljubljana. Number: 63-1787-jb-pg of 23rd February 1987.

³⁸ Documentation from the AMI, Written Records on the Restitution of Materials: When removing the bells, a confirmation was given containing the following information: church representative, patron of the church, locality, municipality, province, diocese, number of bells, diameter, weight, weight of bronze and iron, date of removal and seal of company that removed the bell.

³⁹ Documentation from the AMI, Written Records on the Restitution of Materials: Parish office of St Blaise; Number 10/1987; Bureau of the Socialist Republic of Slovenia for the return of natural and cultural goods, Ljubljana. Number: 63-1787-jb-pg of 23rd February 1987.

⁴⁰ Documentation from the AMI, Written Records on the Restitution of Materials: Galižana, 9th February 1987; Number 16/1987.

⁴¹ Documentation from the AMI, Written Records on the Restitution of Materials: Federal Secretariat for Foreign Affairs, Department of International Legal Affairs; Hist. no. 96-4/87 of 27th April 1987.

- **Inv. br. 2114** - zvono majstora Bela i Vivencija. O zvonu više u ovom tekstu na stranicama 140-145.

- **Inv. br. 2124** - *Campana in bronzo iscrita. Sec. XV (Magister Manfredinus me fecit bona). Alt. cm 50.* Pod inventarnim brojem 2126 nalazi se drvena greda od jele na koju je zvono bilo obješeno.

Ovo je zvono objavio Gnirs 1917. godine, a nalazilo se na crkvi Svete Marije od Mora (*Svetomora*) kod Žminja. Visine je 51 cm, promjera 35 i težine 35 kg (Gnirs 1917, 63, Abb. 82, 63). Zvono je zanimljivo zbog krune koja se sastoji od središnjeg luka i nepravilnog otvora i dvije nasuprotne ručke. Majstor Manfredinus djelovao je od zadnje četvrtine 13. do prve/druge četvrtine 14. stoljeća (Moroder, Planker 2009, 118-122, 140). Zvono se čuva u Muzeju grada Pazina kao dio Zbirke zvona iz Muzeja grada Pazina (inv. br. K 1986)⁴⁴ (sl. 4).



Sl. 4 Zvono majstora Manfredinusa u Muzeju grada Pazina (foto: T. Bradara).
Fig. 4 The bell of craftsman Manfredinus in the City Museum of Pazin (photo by: T. Bradara).

⁴⁴ Ovo se zvono nije nalazilo u Gradskom muzeju u Udinama i možda je ono koje je u sanduku vraćeno iz Arheološkog muzeja u Veneciji 1961. godine. U fototeci Konzervatorskog odjela u Rijeci čuva se fotografija zvona majstora Manfredinusa snimljena u veljači 1965. godine (Bistrović 2017, 19, sl. 5).

in the Archive of Slovenia in Ljubljana.⁴² Vesna Girardi Jurkić at the Brijuni meeting referred to information on the removed church bells, and in Ljubljana proposed the return of the bells be undertaken through the land title and cadastral books.⁴³

Bells in the museum inventory ledger of the Royal Museum of Istria from 1932 to 1945

The Documentation Department of the Archaeological Museum of Istria has kept a copy of Pula Museum's inventory ledger dating from 1st December 1932 to 5th April 1945 (*Copia dell'inventario del Museo di Pola, I redazione dal n. 39 (1. XII 1932) al n. 3399 (5. IV 1945)*). The ledger is not complete, and the inventory numbers do not follow progressive numeration; on the contrary, many numbers have been left out. The first number is 39, and the last is 3399. The preserved list enables the tracing of four bells, but there may have been more of them. For instance, the bell of craftsman Salvator is missing, which was found during investigations in which the bell by craftsmen Belo and Vivencius were discovered. Salvator's bell was already to be found in the exhibition and guide for the first City Museum of Pula, hence the conclusion is that it was in the museum fund (Gnirs 1915, 117).

The four bells entered into the once museum inventory most likely arrived at the museum as bells which had a historical and artistic value, and were saved from requisition during the time of the World War I. They were entered in the inventory on 9th February 1934, in this order and accompanying this original text.

- **Inv. no. 2114** - bell by craftsmen Belo and Vivencius. More about this bell in the article on pages 140-144.

- **Inv. no. 2124** - *Campana in bronzo iscrita. Sec. XV (Magister Manfredinus me fecit bona). Alt. cm 50.* Found under inventory number 2126, it is a beam made of fir wood onto which the bell was hung.

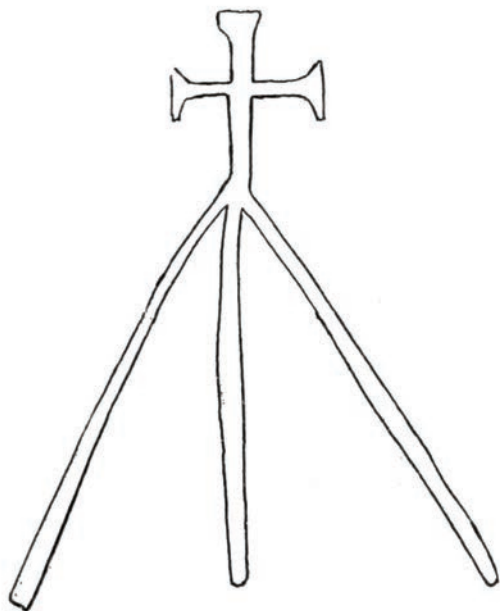
This bell was made public by Gnirs in 1917 and was located in the Church of St Mary of the Sea (*Svetomora*) at Žminj. It is 51 cm tall, with a diameter of 35 cm and

⁴² Documentation from the AMI, Written Records on the Restitution of Materials: Federal Secretariat for Foreign Affairs, Department of International Legal Affairs; Belgrade; Hist. no. 96-4/87 of 1st July 1987.

⁴³ Documentation from the AMI, Written Records on the Restitution of Materials: the meetings in 1986 were attended by representatives of the Archaeological Museum of Istria, specifically the then director Vesna Girardi Jurkić as well as employees Kristina Mihovilić and Robert Matijašić, and from 1987 Ondina Krnjak and Marija Čakić.

- **Inv. br. 2166** - *Campana in bronzo iscritta (Marcus filius q m Vendramus m.f.)*.⁴⁵ *Alt. 0,43, Diam. 0,30*. Pod inventarnim brojem 2183 nalazi se drvena greda od jele na koju je zvono bilo obješeno.

S velikom sigurnošću može se pretpostaviti da je ovo zvono upravo ono iz Gnirsova kataloga, a koje je pripadalo župnoj crkvi svetog Jurja u Starom Pazinu s gotovo identičnim dimenzijama i natpisom: visina 44 cm, promjer 30 cm, težina 22 kg, • + • *M(agister) • Marcus • filivs • (quondam) M(agistri) • Vēndramus • M(e) • F(ecit)*. Gnirs navodi da je zvono spašeno od ratne rekvizicije (Gnirs 1917, 16, 17) (sl. 5).⁴⁶ Majstor Marko djelovao je od zadnje četvrtine 14. do prve četvrtine 15. stoljeća (Gnirs 1917, 218). O sudbini ovog zvona nema saznanja.



Sl. 5 Majstorski znak Marka na zvonu iz Starog Pazina (preuzeto iz: Gnirs 1917, 17, Abb. 3).

Fig. 5 Craftsman Mark's sign on the bell from Stari Pazin (taken from: Gnirs 1917, 17, Abb. 3).

- **Inv. br. 2211** - *Campana in bronzo con la data 1430*. *Alt. 0,40; diam. 0,28*. Pod inventarnim brojem 2213 nalazi se drvena greda od jele na koju je zvono bilo obješeno. U Gnirsovu popisu navodi se zvono iz Galižane, bez ukrasa samo s godinom MCCCCXXX. Nalazilo se na kapeli svetog Antuna, visine je 30 cm, promjera otvora 30 cm i težine 19 kg. Nadalje piše da je sačuvano od ratne

⁴⁵ Iznad q., m. i f. nalazi se *titulus*.

⁴⁶ Zvona majstora Marka nalaze se npr. u zvoniku crkve svetog Andrije u Rabu (Radić 2012, 502) i u Metropolitan Museum of Art u New Yorku tj. zvono koje potječe iz Ližnjana (Blažeković 1992, 173-175, Gómez-Moreno 1999, 171). Gnirs osim ovih navodi i zvono crkve Svetog Križa u Tinjanu i u Gabrju (Slovenija) (Gnirs 1917, 17, 18, 60, Abb. 78).

weighs 35 kg (Gnirs 1917, 63, Abb. 82, 63). The bell is interesting due to its crown which comprises a central arch and irregular opening along with two opposing handles. Craftsman Manfredinus worked in the last quarter of the 13th century leading to the first or second quarter of the 14th century (Moroder, Planker 2009, 118-122, 140). The bell is kept in the City Museum of Pazin as part of the Collection of Bells from the City Museum of Pazin (Inv. no. K 1986)⁴⁴ (fig. 4).

- **Inv. no. 2166** - *Campana in bronzo iscritta (Marcus filius q m Vendramus m.f.)*.⁴⁵ *Alt. 0,43, Diam. 0,30*.

The presumption can be made with great certainty that this bell is actually the one from Gnirs's catalogue, and which belonged to the parish Church of St George in Stari Pazin with almost the identical dimensions and inscription: 44 cm tall, 30 cm diameter and weighting 22 kg, • + • *M(agister) • Marcus • filivs • (quondam) M(agistri) • Vēndramus • M(e) • F(ecit)*. Gnirs stated that the bell was rescued from wartime requisition (Gnirs 1917, 16, 17) (fig. 5).⁴⁶ Craftsman Marcus worked from the last quarter of the 14th century to the first quarter of the 15th century (Gnirs 1917, 218). The final location of this bell remains unknown.

- **Inv. no. 2211** - *Campana in bronzo con la data 1430*. *Alt. 0,40; diam. 0,28*. Found under inventory number 2213, it is the beam made of fir wood onto which the bell was hung.

Gnirs's list mentions the bell from Galižana, without the decorations and only showing the year MCCCCXXX. It was located in the Chapel of St Anthony, is 30 cm tall, the opening has a diameter of 30 cm and weighs 19 kg. Moreover, he notes that it was preserved from wartime requisition and that it is kept in the Pula Museum (Gnirs 1917, 61, Abb. 79) (fig. 6). Schiavuzzi also mentions a small bell from Galižana dated 1430, but from the Church of St Joseph (Schiavuzzi 1907, 4). It remains unknown as to whether the bell has been preserved.

⁴⁴ This bell is not found in the City Museum of Udine and perhaps it is the one in the crate returned from the Archaeological Museum in Venice in 1961. The photo library of the Conservation Department in Rijeka has kept a photograph of the bell by craftsman Manfredinus which was recorded in February 1965 (Bistrović 2017, 19, Fig. 5).

⁴⁵ Above q., m. and f. is the *titulus*.

⁴⁶ The bells by craftsman Marcus are found, e.g., in the bell tower of the Church of St Andrew in Rab (Radić 2012, 502) and in the Metropolitan Museum of Art in New York, i.e., the bell which originated from Ližnjan (Blažeković 1992, 173-175, Gómez-Moreno 1999, 171). Besides these ones, Gnirs also mentions the bell from the Church of the Holy Cross in Tinjan and in Gabrje (Slovenia) (Gnirs 1917, 17, 18, 60, Abb. 78).



Sl. 6 Natpis na zvonu iz Galižane (preuzeto iz: Gnirs 1917, 61, Abb. 79).
Fig. 6 Inscription on the bell from Galižana (taken from: Gnirs 1917, 61, Abb. 79).

rekvizicije i da se čuva u muzeju u Puli (Gnirs 1917, 61, Abb. 79) (sl. 6). Schiavuzzi također navodi malo zvono iz Galižane, iz 1430. godine ali s crkve svetog Josipa (Schiavuzzi 1907, 4). Nije poznato je li zvono sačuvano.

III. ZVONA MAJSTORA BELA I VIVENCIJA

Majstor Vivencije pripadao je trećem naraštaju venecijanske zvonoljevačke obitelji Campanato (Bottazzi 2007, 109–117; *ista* 2008, 363–374; *ista* 2009, 319–342). Poznata je njegova oporuka iz 1361. godine iz koje saznajemo da je živio u kontradi Svetog Luke u Veneciji. Bio je također vlasnik nekoliko nekretnina u Veneciji i zemljišta u Mestrama (Bottazzi 2009, 328). U vrijeme pisanja Vivencijeve oporuke, bilježnik Rana naveo je da u velikoj radionici radi sedam pomoćnika i dva naučnika, njegova dva sina Vector i Nicola, brat Nicolaus i nećak Belo (Bottazzi 2008, 368). Osim dvojice sinova imao je i dvije kćerke Marinu i Luciu koja je bila zaređena. Nećak Belo, bio je sin njegova pokojnog brata Pasqualea i od malena je živio sa stricem (Bottazzi 2008, 372; Paoletti 1893, 133).

Iz literature su poznata mnogobrojna zvona majstora Vivencija kao i majstora Bela, nastala samostalno ili u

III. BELLS BY THE CRAFTSMEN BELO AND VIVENCIUS

Craftsman Vivencius belonged to the third generation of the Venetian bell founder family Campanato (Bottazzi 2007, 109–117; *idem* 2008, 363–374; *idem* 2009, 319–342). His last testament from 1361 is known in which we are told that he lived in the contrade of St Luke in Venice. He was also the owner of a number of properties in Venice and of land in Mestre (Bottazzi 2009, 328). During the time of writing Vivencius's last testament, the notary public Rana marked that seven assistants and two apprentices were working in the large workshop, including his two sons Vector and Nicola, his brother Nicolaus and nephew Belo (Bottazzi 2008, 368). Besides two sons, he also had two daughters Marina and Lucia who had taken solemn vows. His nephew, Belo, was the son of his late brother Pasquale and had been living with his uncle since his young age (Bottazzi 2008, 372; Paoletti 1893, 133).

The literature provides information on numerous bells by the craftsman Vivencius as well as that by craftsman Belo, whether originating from autonomous work or in cooperation with other craftsmen. Unfortunately, only a small number have been preserved. The only preserved bell by craftsman Belo in Istria is the one found in the belfry of the cemetery Church of St Peter in Marčenegla which was recorded by Branko Fučić in 1949 (Fučić 1953, 123) (fig. 7).⁴⁷ The literature also mentions his bell for the Church of St Luke in Brgudac (Gnirs 1917, 29, 30, Abb. 28). The bells for the Istrian churches made by craftsman Vivencius are well known in literature, and include the bells for the Church of St John the Baptist in Vižinada, the Church of St George in the village of St George near



Sl. 7 Zvono majstora Bela iz Marčenegle s gnijezdom stršljena (foto: T. Bradara).

Fig. 7 The bell by the craftsman Belo from Marčenegla with a wasp nest (photo by: T. Bradara).

⁴⁷ The photo library of the Conservation Department in Rijeka stores photographs from 1956 showing the belfry and Gothic bell on the Church of St Peter in Marčenegla (Bistrović 2017, 21, Fig. 7).



Sl. 8 Natpis majstora Vivencija na zvonu crkve svetog Jurja u selu Sveti Juraj pored Završja (preuzeto iz: Gnirs 1924, 44, Abb. 38).

Fig. 8 Inscription of craftsman Vivencius on the bell of the Church of St George in the Saint George Village near Završje (taken from: Gnirs 1924, 44, Abb. 38).

suradnji s drugim majstorima. Nažalost sačuvana su u manjem broju. Jedino nama poznato sačuvano zvono u Istri majstora Bela nalazi se u preslici grobljanske crkve svetog Petra u Marčenegli kojeg je zabilježio Branko Fučić 1949. godine (Fučić 1953, 123) (sl. 7).⁴⁷ U literaturi se navodi i njegovo zvono za crkvu svetog Luke u Brgudcu (Gnirs 1917, 29, 30, Abb. 28). Zvona za istarske crkve majstora Vivencija poznata su iz literature, a radi se o zvonima za crkve svetog Ivana Krstitelja u Vižinadi, svetog Jurja u selu Sveti Juraj pored Završja (sl. 8), Presvetog Trojstva u Kastvu (1341.), Gospe od Milosti u Trstu, te za crkvu Svetog Križa u Brestu pod Učkom⁴⁸ (Gnirs 1917, 27, 83, Abb. 117a, 84, 188, Abb. 271, 202, 203, Abb. 296; *isti* 1924, 44, Abb. 38).⁴⁹

Prema godinama koje pronalazimo na zvonima majstor Belo djelovao je sigurno 1328. i 1329. godine, a majstor Vivencije od 1328. do 1358. godine. Osim u Istri, njihova zvona zabilježena su na Kvarneru, u Dalmaciji, Sloveniji, Italiji i Austriji (Ambrožič 1993, 50-52; Bistrotić 2017, 20, 21; Bottazzi 2008, 368; Gnirs 1917, 116, 117, Abb. 176, 212, 223, 224; *isti* 1924, 26, 27, Abb. 14, 35, 62, Abb. 58, 63, Abb. 59, 76, 92; Hušo 1935, 58, 111). Kod svih zajedničkih zvona Bela i Vivencija natpis je gotovo identičan, započinje s križem, a završava s četiri punce (sl. 9).

⁴⁷ U fototeci Konzervatorskog odjela u Rijeci čuva se fotografija iz 1956. godine s preslicom i gotičkim zvonom na crkvi svetog Petra u Marčenegli (Bistrotić 2017, 21, sl. 7).

⁴⁸ Za zvono iz Bresta pod Učkom Gnirs donosi sljedeći natpis: + Vivencius • (quondam) Nichola me fecit (Gnirs 1917, 27). Vivencijev otac zvao se Nikola, isto kao i njegov sin (Bottazzi 2008, 372). Zavisno od tumačenja znaka između imena ovdje se može pretpostaviti da je zvono radio Vivencijev sin pokojnog Nikole, ili je Vivencije izlio zvono zajedno s ocem Nikolom ili sinom Nikolom.

⁴⁹ Zvono majstora Vivencija, a koje potječe izvan Istre, iz kapele svetog Stjepana mučenika u Driveniku čuva se u Muzeju za umjetnost i obrt u Zagrebu (MUO 11515). Visine je 43 cm, promjera otvora 32 cm. Natpis: + M • Vivencius • • f •. Iznad slova U nalazi se *titulus*. Na informacijama se zahvaljuje dr. sc. Ariani Koprčini iz MUO. O zvonu i u: Bistrotić 2015, 60, sl. 36.

Završje (fig. 8), the Church of the Holy Trinity in Kastav (1341), the Church of Our Lady of Grace in Trieste, and the Church of the Holy Cross in Brest pod Učkom⁴⁸ (Gnirs 1917, 27, 83, Abb. 117a, 84, 188, Abb. 271, 202, 203, Abb. 296; *idem* 1924, 44, Abb. 38).⁴⁹

According to the years we find on the bells, we can assert with certainty that craftsman Belo worked in 1328 and 1329, whereas craftsman Vivencius worked from 1328 to 1358. Besides in Istria, their bells were also noted in Kvarner, Dalmatia, Slovenia, Italy and Austria (Ambrožič 1993, 50-52; Bistrotić 2017, 20, 21; Bottazzi 2008, 368; Gnirs 1917, 116, 117, Abb. 176, 212, 223, 224; *idem* 1924, 26, 27, Abb. 14, 35, 62, Abb. 58, 63, Abb. 59, 76, 92; Hušo 1935, 58, 111). For all the common bells of Belo and Vivencius, the inscription is almost identical, beginning with a small cross, and ending in four hall-marks (fig. 9).

Belo and Vivencius produced a number of bells together, among which is the bell dating to 1329 for the Church of St Bartholomew (today in ruins), near the rural settlement of Černehi, and documented in 1949 (Fučić 1953, 123). The bell is 82 cm tall and has a diameter of 65 cm.⁵⁰ (fig.

⁴⁸ Regarding the bell from Brest pod Učkom, Gnirs presents the following inscription: + Vivencius • (quondam) Nichola me fecit (Gnirs 1917, 27). Vivencius's father, Nicholas, the same as his son (Bottazzi 2008, 372). Depending on the interpretation of the sign between the names, the presumption here is that the bell was made by Vivencius, son of the late Nicholas, or Vicencius casted the bell together with his father Nicholas or his son also called Nicholas.

⁴⁹ The bell by craftsman Vivencius, and which originated outside of Istria, from the Chapel of St Stephen the Martyr in Drivenik, is kept at the Museum of Arts and Crafts in Zagreb (MUO 11515). It is 43 cm tall and has a diameter of 32 cm. Inscription: + M • Vivencius • • f •. Above the letter U is the *titulus*. Appreciation is extended to Ariana Koprčina, PhD, from MUO for the information. Also regarding the bell, in: Bistrotić 2015, 60, sl. 36.

⁵⁰ The dimensions are taken from: Fučić 1953, 123. Though outside of the actual context, the opportunity is taken to point out the work of Branko Fučić, who after Schiavuzzi and the text on the Pula bells from 1906, was the only one to have also recorded the bells in 1949, as the oldest medieval monuments in Čićarija (Fučić 1953, 120-130).



Sl. 9 Četiri punce na zvonu iz Črnice koje se čuva u AMI-ju (foto: T. Draškić Savić).

Fig. 9 Four hall-marks on the bell from Črnica which is kept at the AMI (photo by: T. Draškić Savić).

Belo i Vivencije zajednički su izradili nekoliko zvana, a među njima i ono datirano 1329. godine za crkvu svetog Bartula (danas u ruševinama) pored sela Černehi, dokumentirano još 1949. godine (Fučić 1953, 123). Zvono je visine 82 cm i promjera 65 cm⁵⁰ (sl. 10). Natpis na zvonu nalazi se u traci obrubljenoj dvjema plitko istaknutim linijama: + *Magister : Belo et • Vivencius • me • fecit • anno • dni • M • C • C • C • X • X • V • I • I • I • I • • •* (sl. 11)⁵¹. Zvono se danas nalazi u obližnjem Brestu pod Žbevnicom u zvoniku crkve Presvetog Trojstva. Napuklo je u gornjem dijelu ispod krune te je naknadno

⁵⁰ Dimenzije su preuzete iz: Fučić 1953, 123. Iako možda izvan konteksta, koristi se prilika istaknuti rad Branka Fučića, koji je nakon Schiavuzzija i teksta o pulskim zvonima iz 1906. godine, jedini bilježio i zvona 1949. godine, kao najstarije srednjovjekovne spomenike na Čičariji (Fučić 1953, 120-130).

⁵¹ Natpis je rekonstruiran na temelju fotografija autorice teksta i Fučićeve objave. Iznad slova DNI nalazi se *titulus*, a idućeg slova M i drugog slova C kružić, isto kao na zadarskom i dobrinjskom zvonu. Znak sličan broju 7, a koji se vidi i na zvonima, srednjovjekovni je znak za *et* (i), a da bi se razlikovala slova od slova za broj, između slova se stavljala točka ili se iznad slova stavljao kružić (Novak 1952, 292, 297). Gnirs u katalogu iz 1917. godine znak koji podsjeća na obrnut broj 7 tumači kao riječ *quondam* (pokojni) (Gnirs 1017, 126), ali u katalogu iz 1924. navodi da je u prvoj knjizi pogrešno protumačio znak jer nije znao da postoje datirana zvona majstora Bela i Vivencija iz Dobrinja i Zadra kao i čitak znak na zvonu za *et* (i) (Gnirs 1924, 76).



Sl. 10 Brest pod Žbevnicom, zvono u zvoniku crkve Presvetog Trojstva (foto: T. Bradara).

Fig. 10 Brest pod Žbevnicom, the bell in the bell tower of the Church of the Holy Trinity (photo by: T. Bradara).

10). The inscription on the bell is found in the strip bordered by two shallow lines: + *Magister : Belo et • Vivencius • me • fecit • anno • dni • M • C • C • C • X • X • V • I • I • I • I • • •* (fig. 11)⁵¹. The bell is today located near Brest close to Žbevnica in the bell tower of the Church of the Holy Trinity. It has a crack on the upper part under the crown, and an iron ring was later added (Fučić 1953, 123).

The bell for the Church of St Francis in Zadar, which

⁵¹ The inscription was reconstructed on the basis of the photography by the author of the text and Fučić's publication. The *titulus* is found above the letters DNI, and above the next letter M and second letter C is a small circle, the same as on the Zadar and Dobrinj bells. The sign is similar to the number 7, also visible on the bells is the medieval sign for *et* (and), and to differentiate the letters from the number letters, placed between the letters is a dot or above the letter is a circle (Novak 1952, 292, 297). Gnirs in his catalogue from 1917 interprets the sign which is similar to an upside-down number 7 as being the word *quondam* (deceased) (Gnirs 1017, 126), but in the catalogue of 1924 states that he had wrongly interpreted the sign because he did not know that dated bells from the craftsmen Belo and Vivencius from Dobrinj and Zadar existed, nor the legible sign on the bell for *et* (and) (Gnirs 1924, 76).



Sl. 11 Brest pod Žbevnicom, natpis na zvonu: a) Belo i Vivencije; b) 1329. godina (foto: T. Bradara).

Fig. 11 Brest pod Žbevnicom. inscription on the bell: a) Belo and Vivencius; b) 1329 (photo by: T. Bradara).

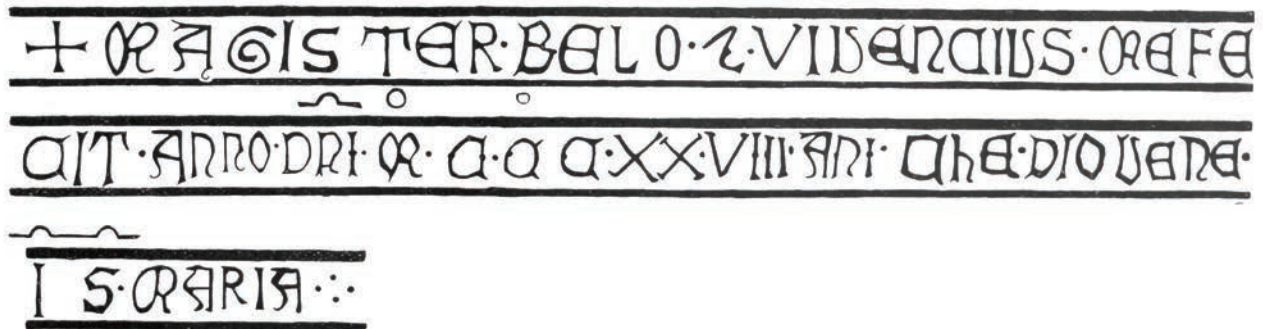
dodan željezni obruč (Fučić 1953, 123).

Zvono za crkvu svetog Frane u Zadru, koje je danas inventar Narodnog muzeja u Zadru (inv. br. MGZ-415), izliveno je 1328. godine i razlikuje se po veličini kao i ukrasu na tijelu zvona (sl. 12). Visine je 114 cm i promjera 76 cm. Ispod ramena nalazi se dekorativna traka širine 5 cm obrubljena dvjema plitko istaknutim



Sl. 12 Zvono crkve svetog Frane u Zadru (foto: H. Perica).

Fig. 12 Bell from the Church of St Francis in Zadar (photo by: H. Perica).



Sl. 13 Natpis na zadarskom zvonu (preuzeto iz: Gnirs 1924, 63, Abb. 59).

Fig. 13 Inscription on the Zadar bell (taken from: Gnirs 1924, 63, Abb. 59).

linijama. Druga traka s natpisom, širine 5,5 cm nalazi se iznad udarnog vijenca. Natpis: + Magister • Belo • et • Vivencius • me fecit • anno • dni • M • C • C • C • XX • VIII • anni • che • Dio • vene • i • S • Maria • ❖ • ❖ (sl. 13). Zvono je ukrašeno reljefnim prikazima svetog Frane i svetog Antuna (sl. 14) (Bulić 1920, 32; Gnirs 1924, 62, Abb. 58, 63, Abb. 59; Petricioli 1980, 246–251).⁵²

Treće zvono izliveno je za župnu crkvu svetog Stjepana

⁵² Zahvaljujemo mr. sc. Renati Peroš, Hrvoju Perici i Natali Čop iz Narodnog muzeja Zadar na podacima i na ustupljenoj fotografiji.

is today part of the inventory of the National Museum in Zadar (Inv. no. MGZ-415), was cast in 1328 and differs in size as well as decorations on the bell body (fig. 12). It is 114 cm tall and has a diameter of 76 cm. Under the shoulder there is a decorative strip 5 cm wide and bordered with two shallow lines. The other strip has an inscription, is 5.5 cm wide and is located above the sound bow. Inscription: + Magister • Belo • et • Vivencius • me fecit • anno • dni • M • C • C • C • XX • VIII • anni • che • Dio • vene • i • S • Maria • ❖ • ❖ (fig. 13). The bell is decorated



Sl. 14 Crtež na zadarskom zvonu (preuzeto iz: Gnirs 1924, 62, Abb. 58).
Fig. 14 Drawing on the Zadar bell (taken from: Gnirs 1924, 62, Abb. 58).

u Dobrinju na otoku Krku 1328. godine i poznato je iz literature (sl. 15). Bilo je visine 93 cm, promjera otvora 63 cm i težine 173 kg (Gnirs 1924, 26, 27, Abb. 14, 15). Ispod ramena nalazila se traka širine 4 cm obrubljena dvjema plitko istaknutim linijama. Traka širine 4 cm ponavlja se i iznad zadebljanog dijela stijenke tj. udarnog prstena, ali s natpisom u pismu gotica (sl. 16): + *Magister • Belo • et • Vivencius • mefecit • ano • dni • MCCC • XX • VIII •*.

Slično zvonu prethodnom, po obliku i dimenzijama



Sl. 16 Natpis na dobrinjskom zvonu (preuzeto iz: Gnirs 1924, 27, Abb. 14).
Fig. 16 Inscription on the Dobrinj bell (taken from: Gnirs 1924, 27, Abb. 14).



Sl. 15 Zvono iz Dobrinja na otoku Krku (preuzeto iz: Gnirs 1924, 27, Abb. 15).

Fig. 15 Bell from Dobrinj on the island of Krk (taken from: Gnirs 1924, 27, Abb. 15).

with a relief presentation of St Francis and St Anthony (fig. 14). (Bulić 1920, 32; Gnirs 1924, 62, Abb. 58, 63, Abb. 59; Petricioli 1980, 246-251).⁵²

The third bell was cast for the parish Church of St Stephen in Dobrinj on the island of Krk in 1328 and is known from the literature (fig. 15). It was 93 cm tall, the diameter of the opening was 63 cm and weighed 173 kg (Gnirs 1924, 26, 27, Abb. 14, 15). Located under the shoulder was a 4 centimeter wide strip bordered with two shallow prominent lines. The 4 centimeter wide strip is also repeated above the thickened section of the wall, i.e., sound bow, but with an inscription written in Gothic script (fig. 16): + *Magister • Belo • et • Vivencius • mefecit • ano • dni • MCCC • XX • VIII •*.

A bell similar to the previous one, based on its shape and dimensions (height with the crown is 85 cm, diameter of the opening is 62.3 cm and weighs 193 kg), is located in the bell tower of the Church of St Nicholas in Ljubljana (Ambrožič 1993, 50). It is probably the bell from Dobrinj which was found after World War I (perhaps 1919) in Zalog (Slovenia) among the bells and for which there is data indicating that it is from 1328 and that it was one of the confiscated Dalmatian bells.

⁵² Appreciation is extended to Renata Peroš, MSc, Hrvoje Perica and Natali Čop from the National Museum in Zadar for information and the provided photograph.

(visina s krunom 85 cm, promjer otvora 62,3 cm, težina 193 kg), ono je koje se nalazi u zvoniku crkve svetog Nikole u Ljubljani (Ambrožič 1993, 50). Najvjerojatnije se radi o zvonu iz Dobrinja koje je pronađeno nakon 1. svjetskog rata (možda 1919. godine) u Zalogu (Slovenija) među zvonima i za koje je postojao podatak da je iz 1328. godine te da je pripadalo oduzetim dalmatinskim zvonima. Kupila ga je prvostolnica u Ljubljani (Ambrožič 2010, 97) (sl. 17).⁵³



Sl. 17 Ljubljana, zvono crkve svetog Nikole (foto: M. Ambrožič).

Fig. 17 Ljubljana, the bell of the Church of St Nicholas (photo by: M. Ambrožič).

IV. ZVONO CRKVE SVETOG LOVRE U ČRNICI KOJE SE ČUVA U AMI-JU

Brončano zvono pronađeno arheološkim istraživanjem u zgradi muzeja 2017. godine visine je 82 cm s krunom, promjera otvora 57 cm i težine 143,4 kg (inv. br. AMI-NV-2973) (sl. 18, 22). Kruna je sastavljena od središnjeg izdignutog luka s prstenom i šest nižih ručki od kojih

It was bought by the cathedral in Ljubljana (Ambrožič 2010, 97) (fig. 17).⁵³

IV. THE BELL FROM THE CHURCH OF ST LAWRENCE IN ČRNICA WHICH IS KEPT AT THE AMI

A bronze bell was found during the archaeological investigation in the museum building in 2017. It is 82 cm tall, the opening has a diameter of 57 cm and weighs 143.4 kg (Inv. no. AMI-NV-2973) (figs. 18, 22). The crown comprises a centrally raised arch with a ring and six lower handles of which only three have been fully preserved, and only the positions of the other three are visible. Subsequently, an iron arch as a single piece with a handle was placed over the bronze one in the place of the two opposite handles and is fixed on the inside section with iron nuts (fig. 19).⁵⁴ The iron addition has significantly corroded. Located under the shoulder is a 4 centimeter wide decorative strip bordered with two shallow prominent lines. The 5.5 centimeter wide strip also repeats above the thickened section of the wall. i.e., of the sound bow, and has an inscription in Gothic script: + *Magister • Belo • et • Vivencius • me fecit* ••• (figs. 20, 23). The iron clapper is 54 cm tall and is separated from the bell (fig. 21).

For the first time, the bell from Črnica entered into the catalogue of Anton Gnirs *Alte und Neue Kirchenglocken* during requisition of the bell in World War I (Gnirs 1917, 126, 127, Abb. 188, 165, Abb. 243). He cites that it belongs to the Church of St Lawrence in Buzet.⁵⁵ The only church in the area of Buzet with the stated patron is found in Črnica (fig. 24). The cemetery Church of St Lawrence was renovated in 1989, but the structure of the walls shows evidence of the remains of an earlier medieval construction (Jerković 2013, 53, 54). The belfry was added onto the front façade, and it houses two bells from 1569 and 1591 (Zonta 1987, 228) (fig. 26).

⁵³ Appreciation is extended to Matjaž Ambrožič, PhD, the Faculty of Theology in Ljubljana for information on the bell and the provided photograph.

⁵⁴ A crown was not placed on the bell in the middle of the spherical cap, and it is noticeable on the photograph in Gnirs's catalogue that one of the handles is slanted. Evidently the irregularities occurred during its shaping, and later when connecting the crown to the rest of the bell and during the actual casting, which may have led to subsequently damaging the opposing handle.

⁵⁵ Gnirs notes that one more bell from the 14 century and which belonged to the Church of St Lawrence, is the work of craftsman Martin. The bell is 72 cm tall, has a diameter of 52 cm and weighs 111 kg. Inscription: + *Maistro Martin campanaro me fecit* • (Gnirs 1917, 126, Abb. 186, 127, Abb. 187). Craftsman Martin was Vivencius's uncle (Bottazzi 2008, 372). The destiny of this bell remains unknown.

⁵³ Zahvaljujemo dr. sc. Matjažu Ambrožiču s Teološkog fakulteta u Ljubljani na informacijama o zvonu i ustupljenoj fotografiji.



Sl. 18 Črnica pokraj Buzeta, zvono crkve svetog Lovre (foto: T. Draškić Savić).
Fig. 18 Črnica near Buzet, bell of the Church of St Lawrence (photo by: T. Draškić Savić).

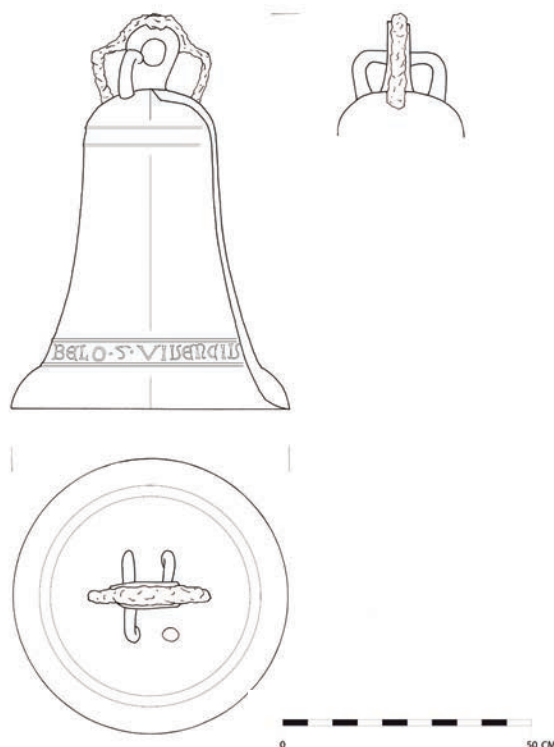


Sl. 19 Črnica pokraj Buzeta, kruna zvona (foto: T. Draškić Savić).
Fig. 19 Črnica near Buzet, the crown of the bell (photo by: T. Draškić Savić).

Sl. 20 Črnica pokraj Buzeta, natpis na zvonu (foto: T. Draškić Savić).
Fig. 20 Črnica near Buzet, inscription on the bell (photo by: T. Draškić Savić).



Sl. 21 Črnica pokraj Buzeta, željezno klatno (foto: T. Draškić Savić).
Fig. 21 Črnica near Buzet, the iron clapper (photo by: T. Draškić Savić).



Sl. 22 Črnica pokraj Buzeta, zvono crkve svetog Lovre (crtež: I. Juričić).
Fig. 22 Črnica near Buzet, the bell of the Church of St Lawrence (drawing by: I. Juričić).



Sl. 23 Natpis na zvonu crkve svetog Lovre u Črnici pokraj Buzeta (crtež: I. Juričić).
Fig. 23 Inscription on the bell of the Church of St Lawrence in Črnica near Buzet (drawing by: I. Juričić).

su u cijelosti sačuvane tri, a od ostale tri vidljivo je mjesto njihove pozicije. Naknadno je na mjestu dvaju nasuprotnih ručki u jednom komadu postavljen željezni luk s ručkama preko brončanog, a koje su s unutrašnje strane pričvršćene željeznim maticama (sl. 19).⁵⁴ Željezni dodatak prilično je korodiran. Ispod ramena nalazi se dekorativna traka širine 4 cm obrubljena dvjema plitko

⁵⁴ Na zvonu kruna nije postavljena u sredini kalote, a na fotografiji u Gnirsovu katalogu primjećuje se da je jedna ručka ukošena. Očito su nepravilnosti nastale još pri oblikovanju, a kasnije i spajanju krune s ostatkom zvona i samom lijevanju što je moglo dovesti do naknadnog uništenja nasuprotnih ručki.

In the already mentioned document from 14th June 1977, we find out that the bell from Črnica was part of the Vienna museum inventory under number 24881 and that it was taken from the Kunsthistorisches Museum on 25th October 1919. What happened to the bell from Črnica in the period from 25th October 1919 up to the 1930s currently remains unknown.

The bell was entered into the museum inventory ledger on 9th February 1934 under inventory number 2114 - *Campana iscritta (Magister Belo et Vivencius me fecit). Altezza massima 0.80. Sec. XV.* Inventor number 2115

istaknutim linijama. Traka širine 5,5 cm ponavlja se i iznad zadebljanog dijela stijenske tj. udarnog prstena, ali s natpisom u pismu gotica: + *Magister • Belo • et • Vivencius • me fecit* ••• (sl. 20, 23). Željezno klatno visine 54 cm odvojeno je od zvona (sl. 21).

Po prvi puta zvono iz Črnice zabilježeno je u katalogu Antona Gnirsa *Alte und Neue Kirchenglocken* prilikom rekvizicije zvona za vrijeme 1. svjetskog rata (Gnirs 1917, 126, 127, Abb. 188, 165, Abb. 243). Navodi se da pripada crkvi svetog Lovre u Buzetu.⁵⁵ Jedina crkva na Bužeštini s navedenim titularom nalazi se u Črnici pokraj Buzeta (sl. 24). Grobljanska crkva svetog Lovre obnovljena je 1989. godine ali se u strukturi zidova vide i ostaci ranijih srednjovjekovnih gradnji (Jerković 2013, 53, 54). Preslica je prigradena uz pročelje, a u njoj se nalaze dva zvona iz 1569. i 1591. godine (sl. 26).

U već spomenutom dokumentu iz 14. 6. 1977. godine saznajemo da je zvono iz Črnice bilo dio bečkog muzejskog inventara pod brojem 24881 i da je preuzeto iz Kunsthistorisches Museuma dana 25. listopada 1919. godine. Što se događalo sa zvonom iz Črnice od 25. 10. 1919. do tridesetih godina 20. stoljeća, trenutno nam ostaje nepoznanica.

Zvono je upisano u inventarnu muzejsku knjigu dana 9. 2. 1934. godine pod inventarnim brojem 2114 – *Campana iscritta (Magister Belo et Vivencius me fecit). Altezza massima 0.80. Sec. XV.* Pod inventarnim brojem 2115 nalazi se drvena greda od jele na koju je zvono bilo obješeno (*Sostegno in legno abete per il numero precedente*).

Dokumentacijski odjel AMI-ja čuva razglednicu (AMI-R-140), koja se može datirati u tridesete godine 20. stoljeća i na kojoj je prikazana dvorana na drugom katu nekadašnjeg Kraljevskog muzeja Istre (današnja zgrada AMI-ja). U dvorani je bila izložena srednjovjekovna i novovjekovna zbirka. U uglu, na postamentu, vidi se zvono majstora Bela i Vivencija⁵⁶ (sl. 25).

Po svemu sudeći zakopano je u podrumske prostorije muzeja zajedno sa zvonom majstora Salvatora iz 1425. godine najvjerojatnije da bi izbjegla rekviziciju za



Sl. 24 Črnica pokraj Buzeta, grobljanska crkva svetog Lovre (foto: T. Bradara).
Fig. 24 Črnica near Buzet, cemetery Church of St. Lawrence (photo by: T. Bradara).

refers to a beam made of fir wood onto which the bell was hung (*Sostegno in legno abete per il numero precedente*).

The Documentation Department of the AMI keeps a postcard (AMI-R-140), which can be dated to the 1930s and on which the hall of the second floor of the once Royal Museum in Istria (today's AMI building) is shown. The hall contained an exhibition of the Medieval and Modern Era Collection. In the corner, on the postament, the bell by craftsmen Belo and Vivencius is visible.⁵⁶ (fig. 25).

In all likelihood, it was buried in the basement section of the museum together with the bell by craftsman Salvator from the year 1425, to avoid requisition during the World War II. It was found during works on the basement section of the museum building on 25th April 2017.

As has been previously noted, located in the belfry of the Church of St. Lawrence are the bells from 1569 and 1591 (Zonta 1987, 228) (fig. 26).⁵⁷ According to stories from the bell ringer from Črnica, the church prior to 1929 did not have any bells. That same year a new bell was cast for the Church of St. Rocco in Črnica, whereas the old decorated bells from 1569 and 1591 were placed in the belfry of the Church of St. Lawrence. They were removed on 22nd December 1942 and returned through

⁵⁵ Gnirs navodi još jedno zvono iz 14. stoljeća koje je pripadalo crkvi svetog Lovre, rad majstora Martina. Zvono je visine 72 cm, promjera, 53 cm, težine 111 kg. Natpis: + *Maistro Martin campanaro me fecit* • (Gnirs 1917, 126, Abb. 186, 127, Abb. 187). Majstor Martin Vivencijev je stric (Bottazzi 2008, 372). Nije poznata sudbina ovog zvona.

⁵⁶ Nažalost, čak ni povećavanjem nije bilo moguće eventualno prepoznati natpis. Pretpostavka da se radi o zvonu Bela i Vivencija, osim po obliku i poznatim podacima temelji se na činjenici i usporedbi karakteristične kalote zvona koja nije pravilan polukrug nego je s jedne strane dosta padajuća u odnosu na drugu stranu.

⁵⁶ Unfortunately, recognition of the inscription was not possible, even under magnification. The presumption is that it involves a bell by Belo and Vivencius, and besides the form and known information, it is also based on the fact and comparison with the typical spherical cap on the bell which is not a proper semi-circle but instead is considerably slanted on one side.

⁵⁷ The list of bells by Someda de Marco erroneously cites that they are bells no. 745 and 746 from the cemetery Church of the Holy Cross in Črnica, in the municipality of Vodnjan (Someda de Marco 1961, 34, 35, 42-44).



Sl. 25 Kraljevski muzej Istre (Regio Museo dell'Istria). Dvorana sa srednjovjekovnom i novovjekovnom zbirkom (Dokumentacijski odjel AMI).

Fig. 25 Royal Museum of Istria (Regio Museo dell'Istria). Hall with the Medieval and Modern Era Collection (Documentation Department of the AMI).

vrijeme 2. svjetskog rata. Pronađeno je prilikom radova u podrumskim prostorijama u zgradi muzeja dana 25. 4. 2017. godine.

Kao što je prije navedeno, u preslici grobljanske crkve svetog Lovre u Črnici danas se nalaze zvona iz 1569. i 1591. godine (Zonta 1987, 228) (sl. 26).⁵⁷ Prema pričanju zvonara iz Črnice, crkva do 1929. godine nije imala zvona. Te iste godine za crkvu svetog Roka u Črnici izlivena su nova zvona, a stara ukrašena zvona iz 1569. i 1591. godine postavljena su u preslicu crkve



Sl. 26 Crkva svetog Lovre u Črnici pokraj Buzeta, zvona iz 1569. i 1591. godine (foto: T. Bradara).

Fig. 26 Church of St Lawrence in Črnica near Buzet, bells from 1569 and 1591 (photo by: T. Bradara).

restitution in 1962. Prior to being placed again in the belfry on 13th August 1995, they were kept in the building of the City Museum of Pazin.⁵⁸

V. CONCLUSION

Encouraged by the discovery of two bronze bells during works in the basement at the AMI in 2017, of the bell made by Belo and Vivencius dated to 1328 and 1329 and from the Church of St Lawrence in Črnica near Buzet and of the bell made by Salvator dated to 1425 and belonging to the Church of St Thomas in Pula, the decision was made to analyse the entire documentation which is kept at the Archaeological Museum of Istria and the City Museum of Pazin, and in which the bells are mentioned. Besides office work, field research was also conducted, i.e., attempts were made to find the bells mentioned in the documents.

Having inspected the documentation and inventory ledgers, it is possible to say with certainty that five bells were kept at the museum in Pula prior to 1945, and two were recorded that were located in the museum but for which there is no precise data on their age, current location or final destiny. The catalogue of the City Museum of Pula dated 1915 mentions the bell made by craftsman Salvator dating to 1425. Interestingly, this bell is not mentioned in a partially preserved copy in the inventory ledger of the Royal Museum of Istria for the

⁵⁷ U popisu zvona Someda de Marco pogrešno navodi da se radi o zvonima br. 745 i 746 s grobljanske crkve svetog Križa u Črnici, u općini Vodnjan (Someda de Marco 1961, 34, 35, 42-44).

⁵⁸ An appreciation for the provided information and documents is extended to Emil Zonta from Koper.

svetog Lovre. Skinuta su 22. 12. 1942. godine i vraćena restitucijom 1962. godine. Do ponovnog postavljanja u preslicu dana 13. 8. 1995. godine čuvala su se u Muzeju grada Pazina.⁵⁸

V. ZAKLJUČAK

Potaknuti pronalaskom dvaju brončanih zvona prilikom istraživanja podrumskih prostorija AMI-ja 2017. godine, zvona majstora Bela i Vivencija iz 1328. ili 1329. godine s crkve svetog Lovre u Črnici pokraj Buzeta i zvona majstora Salvatora iz 1425. godine koje je pripadalo crkvi svetog Tome u Puli, odlučilo se analizirati cjelokupnu dokumentaciju koja se čuva u Arheološkom muzeju Istre i Muzeju grada Pazina, a u kojoj se spominju zvona. Osim kabinetskog rada, gdje god je bilo moguće, provela su se i terenska istraživanja tj. pokušalo se ući u trag zvonima koja se spominju u dokumentima.

Pregledom dokumentacije i inventarnih knjiga, sa sigurnošću se može reći da se u pulskom muzeju do 1945. godine čuvalo pet zvona, a zabilježena su i dva koja su se nalazila u muzeju ali o kojima nema preciznijih podataka o starosti kao i gdje se trenutno nalaze i koja je njihova sudbina. U katalogu Muzeja grada Pule iz 1915. godine spominje se zvono majstora Salvatora iz 1425. godine. Zanimljivo je da se ovo zvono ne pronalazi u djelomično sačuvanoj kopiji inventarne knjige Kraljevskog muzeja Istre od 1939. do 1945. godine. Naime u inventar su upisana 1934. godine i spominju se bez mjesta pronalaska sljedeća četiri zvona: majstora Bela i Vivencija iz 1328. ili 1329. godine, majstora Manfredinusa, majstora Marka i zvono iz 1430. godine.

Iako su zasigurno navedena zvona iz inventarne knjige, zbog svoje starosne i umjetničke vrijednosti, bila sačuvana od rekvizicije za vrijeme 1. svjetskog rata, ne može se sa sigurnošću pretpostaviti njihov put i dolazak u muzej. Najvjerojatnije su od uništenja spašena u sabirnom centru zvona jer je riječ upravo o zvonima koja pronalazimo u Gnirsovu katalogu iz 1917. godine u kojem su popisana većinom ona određena za taljenje. Poznato je da se zvono majstora Bela i Vivencija, pronađeno arheološkim istraživanjem, do 1919. nalazilo u fundusu bečkog Kunsthistorisches Museuma, ali za druga navedena taj podatak nemamo. Restitucijama između Italije i Austrije (1919.) kao i Italije i Jugoslavije (1961.) potražuju se, osim ovog, i neka druga istarska zvona iz bečkog muzeja, a za koja nije poznato da su se nalazila u pulskom muzeju. Radilo se sljedećim

period 1939 to 1945. Specifically, the inventory ledger has a record from the year 1934 and without noting the location of the find; it mentions the following four bells, those by craftsmen Belo and Vivencius from 1328 or 1329, craftsman Manfredinus, craftsman Marcus, as well as the bell from 1430.

Though the bells from the inventory ledger were certainly mentioned and, due to their age and artistic value they were preserved from requisition during the time of World War I, their path and arrival at the museum cannot be presumed with certainty. They were most likely saved from destruction at the bell collection centre, given that the bells involved have been recorded in Gnirs's catalogue from 1917, in which the majority of those marked for smelting were listed. It is also a known fact that the bell made by craftsmen Belo and Vivencius, found during archaeological investigations, was located in the museum fund of Kunsthistorisches Museum Wien, but we do not have this information for the other mentioned bells. The restitutions between Italy and Austria (1919) as well as Italy and Yugoslavia (1961) enables searching for other Istrian bells from the Vienna museum, of which it remains unknown as to whether they are located in the Pula Museum. It concerns the following bells, that by craftsman Manfredinus from Sovinjak dated 1317, craftsman Pier de Zuanne from Brtonigla dated 1510 and the bell from Vižinada by craftsman Domenico Macharini from 1598. These three bells are also recorded in Gnirs's already mentioned catalogue.

The documents provide information on crates containing bells which should have been returned from Trieste in 1943 as well as from Venice in 1962 to the Pula Museum. The information that may conform to the recorded bells in the inventory ledger of the Royal Museum cannot be verified with certainty. Namely, two crates containing four bells from the 15th century and which belonged to the Royal Museum of Istria should have been returned from Trieste, but there is no evidence that this happened. Furthermore, only the number of crates is noted but not as to the specific bells. Only the crate containing the bell from Brtonigla dated 1510 is mentioned specifically. The restitution process led to the returning of one crate containing a single bell from Venice.

The only sure piece of information is that which relates to the search for four bells for which it is known that they were kept at the Kunsthistorisches Museum Wien. We do not know whether there were more of them. The bells mentioned in museum documents, known to

⁵⁸ Na informacijama i ustupljenim dokumentima zahvaljuje se Emilu Zonti iz Kopra.

zvonima: majstora Manfredinusa iz Sovinjaka iz 1317. godine; majstora Pier de Zuannea iz Brtonigle iz 1510. te zvonu iz Vižinade majstora Domeniga Marcharinija iz 1598. godine. I ova tri zvana zabilježena su u već spomenutom Gnirsovom katalogu.

U dokumentima se pronalaze i podaci o sanducima sa zvonima koja su trebala biti vraćena u pulski muzej iz Trsta 1943.(?) godine kao i iz Venecije 1962. godine. Podatak, koji bi mogao odgovarati zabilježenim zvonima u inventarnoj knjizi Kraljevskog muzeja, ne može se sa sigurnošću potvrditi. Naime iz Trsta su se trebala vratiti dva sanduka sa četiri zvana iz 15. stoljeća koja su pripadala Kraljevskom muzeju, ali nema potvrde da je to i učinjeno. Isto tako samo se navodi broj sanduka ali ne i o kojim se zvonima radi. Posebno je naveden samo sanduk sa zvonom iz Brtonigle iz 1510. godine. Iz Venecije se restitucijom vratio sanduk s jednim zvonom.

Jedini siguran podatak je onaj vezan uz potraživanje četiriju zvana za koja se znalo da su se čuvala u bečkom Kunsthistorisches Museumu. Nije nam poznato je li ih bilo i više. Od zvana koja se spominju u muzejskim dokumentima, nama su poznata i sačuvana zvana majstora Marka i Vendramusa iz Muntića, Salvatora iz Pule, Bela i Vivencija iz Črnice pokraj Buzeta kao i Manfredinusa pokraj Žminja. Zvono iz kaštela svetog Justa u Trstu s imenom majstora Manfredinusa i godinom 1317. vrlo vjerojatno potječe iz Sovinjaka. Nepoznata je sudbina zvana iz muzejskog inventara tj. onog majstora Marka iz Starog Pazina (?) i zvana iz 1430. godine te zvana koja su potraživana restitucijama – iz Brtonigle majstora Pier de Zuannea iz 1510. godine i zvana iz Vižinade majstora Domeniga Marcharinija iz 1598. godine.

Općenito nije poznato koliko se istarskih zvana nalazilo ili još uvijek nalazi u drugim institucijama izvan Hrvatske. Poznat je primjer zvana majstora Marka iz Ližnjana koje se nalazi u fundusu Metropolitan Museuma u New Yorku od 1980. godine kao i zvana u kaštelu Miramare pokraj Trsta koja su dopremljena iz Udina, a pojedina potječu s područja Istre. Jedini način koji može dovesti do odgovora jesu istraživanja u institucijama za koje je poznato da su čuvala zvana spašena od rekvizicija ili da posjeduju podatke, a sve pod pretpostavkom da je dokumentacija sačuvana.

Nakon što su spašena od rekvizicije u 1. svjetskom ratu, vjerojatno je da su pronađena pulska zvana zakopana u podrumske prostorije da bi izbjegla i rekviziciju za vrijeme 2. svjetskog ratu te možda i nisu “napuštala” muzej. Daljnja će istraživanja, valja se nadati, rezultirati i

us and preserved include the bells by craftsmen Marcus and Vendramus from Muntić, Salvator from Pula, Belo and Vivencius from Črnica near Buzet as well as that by Manfredinus near Žminj. The bell from the citadel of St Justus in Trieste carrying the name of craftsman Manfredinus dated 1317 very likely originated from Sovinjak. The final destiny of bells from the museum inventory remains unknown, i.e., those by craftsman Marcus from Stari Pazin (?) and the bells from 1430, as well as the bells searched for during the restitutions – from Brtonigla by craftsman Pier de Zuanne from 1510 and the bells from Vižinada by craftsman Domenigo Marcharini from 1598.

Generally speaking, it remains unknown as to how many Istrian bells were or still are located in institutions outside of Croatia. A familiar example are the bells by craftsman Marcus from Ližnjan which have been located in the museum fund of the Metropolitan Museum in New York since 1980, as well as the bells in the Miramare citadel near Trieste and which were transported from Udine, with some originating from the region of Istria. The only way to get answers is to do the research at the institutions for which it is known that they kept bells rescued from requisition or that they possess certain information, all under the presumption that the relevant documentation has been preserved.

Having been rescued from requisition during World War I, it is most likely that the Pula bells were discovered buried in the basement section in order to avoid requisition during the time of World War II, and perhaps they did not “leave” the museum. The hope is that further research will result in the finding of the other mentioned and recorded bells in museum documentation, as well as some that have until now remained unknown.

Gratitude

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Certifikat - Analiza tonova zvona

(za postojeća povijesna zvona)

NAZIV: **ARHEOLOŠKI MUZEJ ISTRE**

LOKACIJA: **PULA (HRVATSKA)**

ZVONO:	II
OSNOVNI TON (označen u centama)	e/2+10
TIP ZVONA	SEPTIMSKO
POD - OKTAVA	dis-es/1+24
PRIM	dis-es/2-38
TERCA	g/2-48
KVINTA	-
NAD - OKTAVA	e/3+12
DUODECIMA	e/4+12
PROMJER (cm)	57,0
TEŽINA (kg)	143,5
OPADANJE TONA (sekunde)	24
PRIRUBNICA / KRUNA	KRUNA
LJEVAČ	BELO & VIVENCIJE
MJESTO LIJEVANJA	VENECIJA (ITALIJA)
GODINA LIJEVANJA	1328. ili 1329.

- Napomene:**
- ⚠ Zvono ima loš zvuk, pa pri udaru bata djeluje kao da je zvono puknuto
 - ⚠ Udarni ton je podijeljen prema strukturi tonova
 - ⚠ Analiza tonova prikazana je u centama (1 centa = 1/100 polutona)
 - ⚠ Polazni ton = a/1 = 440 Hz

Tonsko snimanje: Josip Bosilj i Petar Štefan, 26.04.2018.

Analizu izvršili: Ivan Bosilj i Peter Grassmayr, 03.05.2018.

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