of the Pula bowl are characteristic of Deruta maiolica production from the late sixteenth and seventeenth centuries. Deruta became especially renowned in the first half of the sixteenth century, when its workshops produced vessels that differed in form, function, and ornament from much contemporary Italian ceramic production. These were often broad dishes or bowls whose large surfaces allowed for elaborate painted compositions. Lustre decoration was particularly characteristic, alongside painting in intense colours such as yellow, orange, blue, and green (Abbozzo and Biganti 1980, pp. 11–13, 109).

Lit. Abbozzo and Biganti 1980; Ravanelli Guidotti 1998; Bradara 2016.

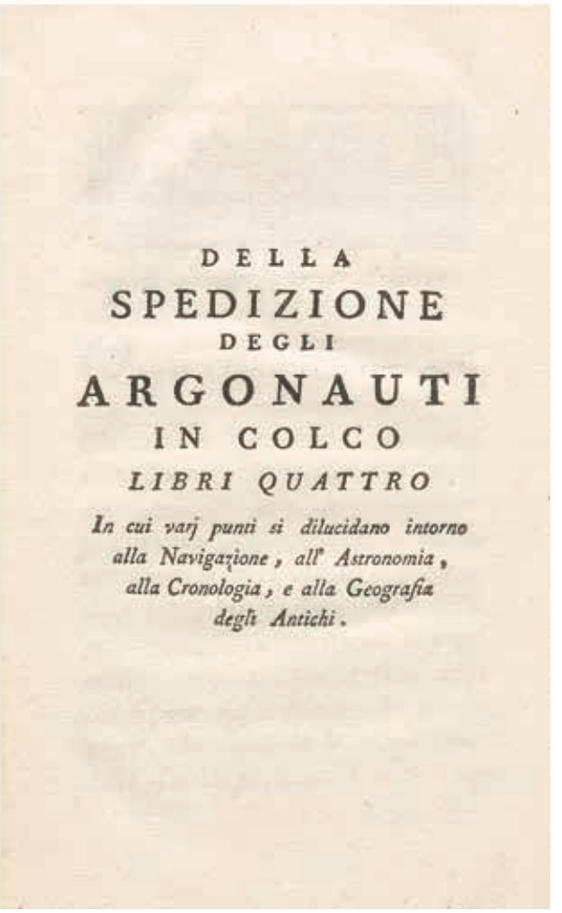
Tatjana Bradara&Jasenka Gudelj

2.1.2 Gian Rinaldo Carli

Della spedizione degli Argonauti in Colco, libri quattro Delle opere del signor commendatore don Gianrinaldo conte Carli, Milano: Typographia Ambrosiana, 1785, t. 10

160x220mm

National and University Library, Zagreb, Shelfmark 759.302sv10


DELLA
SPEDIZIONE
DEGLI
ARGONAUTI
IN COLCO
LIBRI QUATTRO
In cui varj punti si dilucidano intorno alla Navigazione, all' Astronomia, alla Cronologia, e alla Geografia degli Antichi.

First published in 1745, Gian Rinaldo Carli's four-book *Della spedizione degli Argonauti in Colco* examines the Argonautic expedition and reassesses the traditions associated with it. Carli approached the subject from an Enlightenment perspective. Rather than accepting the Colchian foundation of Pula as historical fact, he sought to explain the myth critically, exposing its improbability and relocating its origins within a broader discussion of ancient navigation and erroneous geography (Micelli 2004, Gudelj 2014a, pp. 60-61).

The myth of the Argonauts had played a central role in early modern interpretations of Pula's ancient origins. Drawing on Greek and Roman authors, especially Strabo and Pliny the Elder, Renaissance humanists repeatedly identified Pula as the city founded by the Colchians, who had pursued Jason and the Argonauts after the theft of the Golden Fleece and the flight of Medea. Unable to overtake them, the Colchians were said to have settled on the northern Adriatic and founded Pola, a name associated in Greek tradition with fugitives, wanderers, or castaways.

This foundation myth gave Pula a prestigious place within the geography of classical antiquity. It linked the city not only to the Argonautic cycle but also to broader Greek heroic history, allowing Renaissance writers to imagine Pula as a settlement whose origins preceded its Roman identity as *Pietas Iulia*. For humanists, the authority of Pliny, Strabo, Callimachus, Pomponius Mela, Boccaccio, Sabellico, Leandro Alberti, and others transformed the myth into a powerful component of the city's cultural memory. Carli's work marks the point at which the Renaissance myth of Pula's Greek foundation began to lose its symbolic authority and became instead an object of historical and antiquarian analysis.

Lit. Micelli 2004; Gudelj 2014a, pp.60-61.

Jasenka Gudelj

2.2 HISTORY AND ANCIENT AUTHORS

There are specific historical reasons why antiquarianism became a vital component of the Renaissance approach to historical knowledge. Its roots may be traced back to what has been described as "medieval humanism"

(Southern 1970, pp. 29–61; Southern 1995), a significant intellectual phenomenon that emerged at least from the second half of the eleventh century. During this period, scholars increasingly sought to investigate theological truths through human parameters and patterns, placing introspection and experience at the centre of their systems of thought. As a result, both God, as creator, and the world, as creation, came to be perceived as intelligible through rational inquiry (Southern 2002, pp. 93–103).

This transformation marked a profound paradigm shift over the following centuries. Its influence was felt across many fields of medieval culture and found a particularly pragmatic application in encyclopaedic practices. Compilers were required to engage simultaneously with inherited tradition and empirical observation. Within this framework, knowledge began to be conceived as something that could be collected, organised, and transmitted (Stenhouse 2009; Goeing, Grafton and Michel 2013; Stenhouse 2014; Stenhouse 2017). Crucially, the information gathered increasingly required a concrete counterpart to be validated: data came to be regarded as "sources", endowed with evidentiary value. The development of encyclopaedic and historiographical compilations thus provided a potential starting point for what may later be defined as an antiquarian tendency (Blanchard and Severi 2018, pp. 13–58).

This emerging orientation enabled scholars to situate antiquities within their proper cultural contexts by establishing comparisons, identifying relationships and variations, and formulating theories grounded in systematic observation. Beyond specific objects of study, antiquarian techniques generally converged on a dual structure comprising a cataloguing phase and an interpretative phase (Momigliano 1950). A body of records first had to be compiled, whether directly or indirectly, in order to establish a reliable foundation. These records were then divided into different categories according to formal, geographical, political, and typological criteria. After this descriptive stage, a process of synthesis followed, involving the cross-referencing of data according to shared or distinctive features and thereby established links with broader cultural contexts. The aim was to ground the interpretation of each finding in an understanding of its morphology, while records could also be used to fill gaps in knowledge by analogy (Herklotz 2007).

In this context, the relationship with antiquity was no longer passive. Instead, it fostered an active and creative dialogue with the past and with its material legacy. This encouraged a critical approach to sources and stimulated the philological activity necessary for their interpretation. Translation, for instance, required not only linguistic competence but also a deep understanding of the cultural contexts in which words had originally been used. It was through this process that the past came to be perceived as qualitatively different from the present (Burke 1969), creating a gap in knowledge that scholars sought to bridge through the direct consultation of reliable sources.

Personal observation, or autopsia, became essential to establishing the reliability of the antiquarian method and allowed scholars to verify evidence directly (Burke 2000; Missere Fontana 2009). It was no longer sufficient to rely on texts that merely referred to a given problem; it became necessary to elicit primary information and to examine the material and intellectual productions surrounding it. Consequently, both primary and secondary sources had to be studied within a unified perspective, since each might preserve information otherwise lost.

Although a fully developed antiquarian method had not yet emerged by the fourteenth century, the foundations of Renaissance antiquarianism were already visible at that time (Weiss 1969). These early manifestations combined an increasingly refined philological sensitivity with growing archaeological investigation. Antiquarianism gradually spread across Europe in the following centuries (Christian and De Divitiis 2018), until it was eventually overtaken by the rise of a new empirical scientific culture, one that antiquarian studies themselves had helped to foster, marking the transition towards a new phase of modernity (Siraisi 2003).

During this period, scholars sought to restore a classical aspect both to ancient languages and to archaeological remains. The culture embodied by this conceptual framework was recovered through the rediscovery of lost or neglected manuscripts, the critical reassessment of ancient artefacts, and the copying and interpretation of inscriptions. Interest in ancient history encouraged the transcription and translation of Greek and Latin authors, as well as efforts to compile new histories of the ancient world. As in other regions of the pan-European Republic of Letters, manuscripts of works by Catullus, Cicero, Julius Caesar, Propertius, Plutarch, Frontinus, Lactantius, Eusebius, Ausonius, Vegetius, Isidore of Seville, and others were copied and circulated along the eastern Adriatic coast. Particularly significant is the fact that the only surviving manuscript copy of Petronius' *Cena Trimalchionis* came to light in Trogir in the seventeenth century (Bibliothèque nationale de France, Paris, Codex Traguriensis, Parisinus 7989, saec. XV, Lučin 2014).

Medieval and early modern private and religious libraries in the eastern Adriatic provide further evidence for the

circulation of manuscripts and, later, printed books, as well as for their readership, both male and female. At the same time, new narratives of the Roman past began to emerge, including universal and regional histories, as well as histories focused on individual cities. These were written by Italian scholars active in the region, such as Palladio Fusco and Pietro Coppo, and by Istrian and Dalmatian authors including Pietro Paolo Vergerio the Elder, Marko Marulić, and Vinko Pribojević, followed later by Ivan Lučić and Gian Rinaldo Carli (Jovanović 2013, Novaković 2014, Gudelj 2014a, Špoljarić 2017).

The antiquarian approach enabled the past to acquire a tangible and measurable dimension, identified through its surviving remains. This "materialisation" transformed each object of study into a semiotic vehicle, capable of conveying layers of meaning that extended beyond its immediate appearance. Ruins and other remains of antiquity thus acquired a new temporal significance (Barkan 1999): they became expressions of a "sentiment of time" (Schnapp 2019, pp. 33–34), not merely vestiges of the past, but elements capable of projecting the past into the future. Antiquity was therefore conceived as a model to be restored. This impulse underpinned broader efforts that were reflected not only in literary production but also in the resurgence of classical architectural forms (Tafuri 2006).

As different types of sources were brought to light, it gradually became evident that textual and archaeological evidence could function as complementary forms of knowledge (Weiss 1958). This realisation was crucial for the growing interconnection between historical inquiry and cultural heritage, fostering a renewed sensitivity to the coherence of classical tradition as a unified whole. It also marked a fundamental breakthrough in antiquarian erudition: the awareness of the equivalence of sources. Meaningful data could be extracted from manuscripts, inscriptions, coins, statues, and other materials, each evaluated according to discipline-specific criteria of reliability. Philology, epigraphy, numismatics, archaeology, and iconography thus converged within a shared methodological framework. Advances in one field supported and stimulated developments in others, contributing progressively to the transformation of the entire system of knowledge.

At the same time, an unprecedented critical approach to both texts and ruins developed. Through detailed linguistic and contextual analysis, scholars sought to reconstruct the lacunae inherited from antiquity, whether textual or archaeological. The effort to restore the presumed original forms of words was closely linked to the desire to understand their use and meaning. This philological endeavour paralleled the treatment of material artefacts: just as objects were collected and interpreted through comparison, so too were words analysed as fragments of a larger cultural system.

The reconstruction of the past depended on the relationship between the multiple aspects attached to each source and the broader dynamics of tradition. Through conjecture, hypotheses were formulated on the basis of surviving remains in order to restore their original appearance. This process required a theoretical understanding of their essence, grounded in the philological principle of respecting the text or object as transmitted. The criteria of emendation were therefore inseparable from those of explanation; recovering an accurate reading became essential to producing a meaningful interpretation (Rizzo 1973).

Yet the gaps in transmission often proved too substantial to be fully resolved. In response, scholars developed a range of interpretative strategies. Among these was the use of analogy, particularly with the natural world, to compensate for gaps in knowledge (Laureys and Mazzocco 2016). As in the study of language, analogy became an essential tool for rendering the ancient world intelligible through familiar and controllable parameters. Within this framework, the relationship between documentary voids and hypotheses of reconstruction became central: lacunae were understood as part of a broader cultural grammar whose rules could be deduced through antiquarian investigation.

Moreover, scholars were encouraged to distinguish clearly between transmitted data and conjectural reconstructions, to both preserve the integrity of tradition and to allow future inquiry to refine or correct earlier interpretations. Nevertheless, the limits of conjecture became increasingly apparent. Ignorance of the origins of remains could generate further corruption of tradition, while also marking the boundaries beyond which interpretation could not reliably proceed. This tension fostered a renewed respect for auctoritas, even as some scholars argued that genuine progress required new discoveries and the use of external arguments.

The coexistence of these positions contributed to a dynamic and self-reflective methodological framework. The growing belief that history resided not only in texts but also in material remains stimulated the search for physical evidence. Antiquities were increasingly understood as bearers of historical vitality, preserving the presence of the past within the present. This recognition marked a significant shift in intellectual perspective, emphasising the materiality of sources as a foundation

for historical knowledge. Antiquarian studies became closely intertwined with the collection and display of antiquities, further consolidating the integration of textual scholarship, material culture, and historical interpretation. In this way, the Renaissance concept of antiquity emerged as a dynamic and multifaceted construct: not a static inheritance, but a field of inquiry shaped by critical analysis, empirical observation, and creative engagement with the past.

Lit. Momigliano 1950; Weiss 1958; Burke 1969; Weiss 1969; Southern 1970; Rizzo 1973; Southern 1995; Barkan 1999; Southern 2002; Siraisi 2003; Tafuri 2006; Herklotz 2007; Missere Fontana 2009; Stenhouse 2009; Goeing, Grafton and Michel 2013; Jovanović 2013; Gudelj 2014a; Novaković 2014; Stenhouse 2014; Laureys and Mazzocco 2016; Stenhouse 2017; Špoljarić 2017; Blanchard and Severi 2018; Christian and De Divitiis 2018; Schnapp 2019.

Damiano Acciarino

2.2.1 Cassius Dio

Dione historico delle guerre & fatti de romani: tradotto di greco in lingua vulgare, per m. Nicolo Leoniceno. Con le sue figure à ogni libro, opera nuovamente venuta in luce, ne più in lingua alcuna stampata

Impresso in Vinegia: per Nicolo d'Aristotile di Ferrara detto Zoppino, 1533.

220x160mm

Rovinj City Museum, Inv. No. S 2.432

This 1533 Italian edition presents Cassius Dio's account of Roman history from its legendary foundation to the early third century CE. Combining political narrative, military history, and biographical portraiture, the work examines in depth the rise and fall of the Republic, the emergence of imperial rule, and the exercise of power by emperors and elites.

The work of Cassius Dio resurfaced in Europe during the Renaissance, when the first scholars began systematically returning Greek manuscripts to the continent from Constantinople. It was Giovanni Aurispa who brought Dio's *Roman History* back from obscurity. The codex he consulted has not yet been definitively identified, but it may be related to Laurentianus Plut. 70.10 in Florence, which was copied by Georgius Chrysococces. Aurispa himself produced the first Latin translations of excerpts from Dio's history (book 38), focusing mainly on the dialogues and discourses. These would also appear in print in 1510.



Both manuscript and printed version of the book attracted a great deal of attention from fifteenth- and sixteenth-century scholars. It certainly passed through the hands of Guarino Veronese. Thanks to Bessarion's donation to the Library of Saint Mark in Venice, two additional manuscripts of Dio (Marc. gr. 395 and 396) circulated among the learned community. The presence of Dio's work is also signalled in Rome, in the collection of Pope Sixtus IV (Vat. gr. 144 and 993).

By the end of the fifteenth century, philological interest in Dio's work had developed – for example, Politian discussed two controversial passages in his *Miscellanies* (1489).

The *editio princeps* of Dio's Greek text was sent to the printers rather late, in 1548, by Robert Estienne, even though Marcus Musurus had been pushing for its publication since 1515. Finally, Nicolò Leoniceno published the first complete translation of the work in 1526 (Latin) and in 1533 (Italian).

Lit. Boissevain 1895–1931; Sabbadini 1905; Pfeiffer 1976; Fryde 1983; Wilson 1996; Mallan 2023, pp. 109–131.

Damiano Acciarino

2.2.2 Johannes Rosinus

Romanarum antiquitatum libri decem ex variis scriptoribus summa fide singularique diligentia collecti a Ioanne Rosino Bartholomaei F. Isennacensi Thuringo. Cum indicibus locupletissimis

Lugduni: Sybille de La Porte, 1585.

360x240mm

Rovinj City Museum, Inv. No. S 2.687