

# Receptions of ancient Egypt in Rijeka, Croatia

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## Abstract

This paper presents preliminary results on the reception of ancient Egypt in the Croatian city of Rijeka. As capital works on the reception of ancient Egypt offer almost no information about the phenomenon on the Balkan Peninsula, and published works of local authors focus on the capital Zagreb, the present study is the first on this subject. The aim was to create a general overview rather than a complete analysis and discussion of all cases available, although some examples are illustrated in more detail. The emphasis was not just a description of some new exponents of reception, but also on locating them within the set of author's general theoretical observations connected with the reception of ancient Egypt. From cemeteries to public monuments and buildings, Rijeka offers a variety of examples from the nineteenth and twentieth centuries. The spectrum of examples of reception runs from merely those that are name-inspired by ancient Egypt such as in the case of Luxor cinema, to the monumental mausoleum of the Manasteriotti family that pretends, although not completely successfully, to recall ancient Egyptian visual language. The concept of stylistic mimicry has been used here to explain some features of art inspired by ancient Egypt.

## Keywords

Architecture of Rijeka; reception of ancient Egypt; stylistic mimicry; Kozala cemetery.

## 1 Some notes about Egyptology and reception studies in Croatia

There is an existing body of available literature in English about travellers, the history of collections of Egyptian artefacts, and Egyptology in Croatia,<sup>1</sup> therefore I shall omit to mention those subjects (in detail) here.

Between 1862 and 1868, the first Egyptian collection at the National Museum in Zagreb was formed.<sup>2</sup> Šime Ljubić, the chairman of the Archaeological Museum of Zagreb (then the National Museum),<sup>3</sup> published the first catalogues of the

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1 For example, Tomorad, *Egypt in Croatia*; Tomorad, "The Egyptian antiquities in Croatia", 1–33, <https://archives.palarch.nl/index.php/jae/article/view/927/922>; Tomorad, "Shabtis from the Archaeological Museum Zagreb", 109–134; Tomorad, "Foundation of the Ancient Egyptian Collections in Croatia", 325–405.

2 For the early stage of research see also Tomorad, *Egipat u Hrvatskoj*; Tomorad, "150 Years of Egyptological Research in Croatia", 1–12.

3 For more details see Luetić, "Šime Ljubić kao upravitelj Zemaljskoga", 215–261.



Egyptian collection in 1871<sup>4</sup> and 1889.<sup>5</sup> The first one was made according to the notes of Heinrich Brugsch (1827–1894),<sup>6</sup> the pioneer of demotic studies,<sup>7</sup> who systematised the Koller collection in 1869.<sup>8</sup> All examples of receptions in Rijeka discussed in this paper date after that time, except the pyramid of Sušak (1833). The availability of Egyptian antiquities can also function as one of many triggers of inspiration for architects, sculptors and purchasers.

After more than 150 years of the systematic study of Egyptian antiquities in Croatia, Egypt is still a somewhat marginalised topic, as most attention is focused on historical trends that exist within the boundaries of the modern state, as in other ex-Yugoslav countries.<sup>9</sup> However, in the last few decades, important steps have been made in Egyptological research in Croatia. A database of Egyptological objects kept in museums and collections in Croatia called Croato-Aegyptiaca electronica has been created.<sup>10</sup> The Croatian version of the database was available online between 2004 and 2013,<sup>11</sup> and the Croatian-English version has been available since 2014.<sup>12</sup> Since 2002 several books about Ancient Egypt have been published by Croatian authors.<sup>13</sup> Between 2012 and 2018 three Egyptological conferences were held in Zagreb.<sup>14</sup> In the recent publication *Egypt in Croatia. Croatian Fascination with Ancient Egypt from Antiquity to Modern Times*, one chapter is

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4 Luetić, “Šime Ljubić”; or 1870 and 1889, according to Mirnik and Uranić, “Geneza Kollerove”, 145–163.

5 Ljubić, “Sbirke Narodnoga zemaljskoga muzeja”, 28–54. Ljubić, *Popis arkeološkoga*; Mirnik and Uranić, “Geneza Kollerove”, 197–210.

6 Režniček, “The Egyptian Collection in the Archaeological Museum in Zagreb”, 85–91.

7 Bissing, “Brugsch-Pascha, Heinrich”, 667–668.

8 Mirnik and Uranić, “Geneza Kollerove”, 202.

9 For example, Vasiljević, “Nevidljivo nasleđe”, 617–630.

10 Mladen Tomorad et al., “Current Egyptological Research in Croatia”.

11 <http://web.archive.org/web/20070630123124/http://www.croato-aegyptica.hr/>

12 <http://croato-aegyptica.starapovijest.eu/>.

13 Uranić, *Stari Egipat*; Uranić, *Ozirisova zemlja*; Uranić, *Životi Egipćana*; Šekst and Uranić, *Staroegipatski jezik*; Tomorad, *Staroegipatska civilizacija*; Tomorad and Kovač, *Egipatsko blago u Osijeku*.

14 The conferences and their subsequent publications were as follows: *Istraživanje povijesti i kulture starog Istoka i Egipta na prostoru jugoistočne Europe* [Research of history and culture of Ancient Near East and Egypt in the territory of Southeast Europe], Zagreb, Croatia, June 18–20, 2012, [https://www.hrstud.unizg.hr/povijest/znanstveni\\_skupovi](https://www.hrstud.unizg.hr/povijest/znanstveni_skupovi); Tomorad, *Istraživanje povijesti*; *CECE7 – 7th European Conference of Egyptologists, Egypt 2015: Perspectives of Research*, Zagreb, Croatia, June 2–7, 2015, <https://www.starapovijest.eu/cece7-viith-european-conference-of-egyptologists-egypt-2015-perspectives-of-research-zagreb-croatia-2-7-june-2015-programme/>; Tomorad and Popielska-Grzybowska, *Egypt 2015*; Tomorad, *Egypt and Austria*.

dedicated to ancient Egyptian revival.<sup>15</sup> The biggest emphasis of researchers was on the receptions of ancient Egypt in the Croatian capital, Zagreb.<sup>16</sup>

Capital works about receptions of ancient Egypt (namely those of James Stevens Curl<sup>17</sup> or Michael Humbert<sup>18</sup> among others) give almost no information about this phenomenon in the Balkans. Receptions of ancient Egypt in Rijeka have not been until now a subject of study.

## 2 Historical background

Rijeka is the harbour city of the Adriatic Sea, located 131 km southwest of the Croatian capital of Zagreb. It is a city with a turbulent history, frequent changes of political dominance, and a constant influence of several foreign political factors. Turkey, Austria-Hungary, France, and Italy were important powers that have affected life in the city. From 1465 Rijeka was a part of the Habsburg Monarchy until the rescript of Maria Theresa in 1776 via which it became a part of Croatia.<sup>19</sup> However, in 1779 it was defined *corpus separatum*, a legally and politically special status of Rijeka as a semi-autonomous city that subordinated the Crown of Saint Stephen,<sup>20</sup> until the Trianon Peace Treaty of 1920.<sup>21</sup> In the 19th century, Rijeka was subordinated to Austro-Hungary, which gradually tried to culturally assimilate the city. At the same time an impetus of Italian irredentism has influenced the politics in Rijeka and its identities.<sup>22</sup>

Trieste and Rijeka both became free ports in 1719,<sup>23</sup> but Trieste gained greater importance because of the road to Vienna which was operational from 1728.<sup>24</sup> In the same year *the route Carolina* from Rijeka to Karlovac was built, which improved the poor connection of Rijeka with the back lands.<sup>25</sup> In 1750 the sugar-cane refinery was established, which was not only important for the

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15 Tomorad, *Egypt in Croatia*.

16 Tomorad, "Egyptian Revival"; Bagarić, "Egypt as Imagined by 19th- and 20th-Century Zagreb", 249–260; Mustapić, "Influences of Egyptian Style", 269–271; Plantić, "Egyptomania", 272–273.

17 Curl, *Egyptian Revival*.

18 Humbert and Price, *Imhotep Today*.

19 Steindorff, *Geschichte Kroatiens*, 101.

20 Steindorff, *Geschichte Kroatiens*, 101.

21 Karpowicz, "The 'State of Rijeka'", 19.

22 Butorović, *Sušak i Rijeka*, 18–19.

23 Steindorff, *Geschichte Kroatiens*, 101.

24 Klein, *Paper mills Rijeka Yugoslavia*, 14.

25 Steindorff, *Geschichte Kroatiens*, 101.

economy of the Rijeka, but for the whole southern part of the Kingdom of Hungary.<sup>26</sup> At the end of the eighteenth century, the situation stabilized, and accelerated development of the multinational city began. Central to this progress was the rapid expansion of manufacturing production facilities (predecessors of the factories) in the second part of the eighteenth century and abasis for that expansion was an abundance of raw materials in Rijeka and its surrounds, as well as reliable transport possibilities.<sup>27</sup> Hungary's need for access to the sea was the reason for rich investments in and of the city.<sup>28</sup> Rijeka was as such of greater importance for Hungary than for Croatia. Croatia had many coastal cities, therefore during periods of Croatian dominance (1848–1868) the development of the city stagnated.<sup>29</sup>

The beginning of the nineteenth century was marked by the influence of Andrija Ljudevit Adamić (1766–1828),<sup>30</sup> a businessman and freemason who initiated paper production in Rijeka in 1823.<sup>31</sup> His intention was the transformation of Rijeka into a modern city. The period of his influence is known as the Adamić era thanks to his building activity (the chain-bridge over the river Riječina, theatre, port).<sup>32</sup> Many features that define the city's appearance today began to appear during this period. Another very important citizen was Giovanni Ciotta (1824–1903), Rijeka's mayor from 1872–1896.<sup>33</sup> Wealthy industrialists, sailors, ship-owners, and bankers in various ways entered the pages of the book of important citizens. Numerous factories, among others "Tabakera" – the greatest tobacco factory in the monarchy, as well as oil and gas refineries were built in the nineteenth century.<sup>34</sup> The city also got a sewage system, a library and a theatre. In the part of the city called Sušak, there were paper mills, as well as leather, ice cream, clam, and soap factories.<sup>35</sup>

In 1809 a road was built from Karlovac to Rijeka because of the need for a better connection between south-east Hungary and the Adriatic Sea.<sup>36</sup> In the same year, Auguste de Marmont conquered the city, and after the fall of Napoleon

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26 Klein, *Paper mills Rijeka Yugoslavia*, 14.

27 Aničić, *RIP – Rijeka's industrial past*, 7.

28 Smets, *Rijeka-Triest*, 26.

29 Smets, *Rijeka-Triest*, 46.

30 See Aničić, *RIP – Rijeka's industrial past*, 8.

31 Klein, *Paper mills Rijeka Yugoslavia*, 21.

32 Klein, *Paper mills Rijeka Yugoslavia*, 14.

33 Lukežić, "Ars historica terrae fluminis", 48–59.

34 Lukežić, "Ars historica terrae fluminis", 56.

35 Magaš, "Urban development of Rijeka and Sušak", 50–79.

36 Helmedach, *Das Verkehrssystem als Modernisierungsfaktor*, 93.

in Russia in 1812, Austrians overtook the city (1813).<sup>37</sup> From 1860 the idea of autonomy gained importance, primarily because Rijeka's prominent citizens did not wish to be a part of Croatia, given that Rijeka was one of the most industrialised Croatian cities.<sup>38</sup> In 1873 the railroad from Budapest to Zagreb, Karlovac and Rijeka was finished.<sup>39</sup> In the 1880s Rijeka was busy as a port that was exporting goods to, among other destinations, Italy, India and Egypt.<sup>40</sup> Croatia was a part of the Austro-Hungarian-Empire until 1918, when it became a part of the Kingdom of Serbs, Croats, and Slovenes.

### 3 Receptions of Ancient Egypt in Rijeka

#### I Kozala Cemetery

The cemetery of Kozala was opened at the beginning of the nineteenth century, but it was only after some important citizens decided to build their mausoleums there in the second half of the nineteenth century that the cemetery was more frequently used for burials.<sup>41</sup> Just as with the building of the homes of Rijeka's wealthy citizens, the best sculptors and architects participated in designing their final resting places.<sup>42</sup> To name one example, the mausoleum for the family Whitehead was constructed according to the architectural plans of the architect Giacomo Zammattio, who also constructed a house for Robert Whitehead (the inventor of the torpedo and a wealthy industrialist) and many important communal buildings in Rijeka.<sup>43</sup> Since the grave-markers were not uniform, and that families of deceased citizens could utilise a wide range of symbols and conceptual solutions to design the appearance of gravestones or mausoleums, their choices can be viewed as a projection of the desired identity that is a transformation of the social persona.<sup>44</sup> Differences in the design of grave-markings illustrate an open battlefield for social competition, but they also play a significant role in creating

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37 Novosel, "Rijeka u 19. stoljeću", 455–470.

38 Novosel, "Rijeka u 19. stoljeću", 458.

39 Marjanović, "Rijeka od 1860. do 1918", 230–231.

40 Lukežić, "Ars historica terrae fluminis", 51.

41 Glavočić, "Sepulchral architecture", 346–359.

42 Glavočić, "Riječko groblje Kozala"; <https://www.matica.hr/hr/351/rijecko-groblje-kozala-21045/>.

43 Glavočić, "Arhitektura historicizma u Rijeci", 161–166.

44 Fowler, "Identities in Transformation", 511–526.

a sense of belonging for the community.<sup>45</sup> Relevant parameters that need to be adhered to the Kozala cemetery are the tomb's location on a broader cemetery plan (as the available space is limited by the natural characteristics of the terrain), dimensions, symbols, and resources invested and material.

### *Mausoleum Manasteriotti*

#### a) History

The Kozala cemetery is on the list of significant European cemeteries,<sup>46</sup> and the primary exponents of its importance are the mausoleums of three families: Whitehead, Gorup and Manasteriotti.

Whitehead's tomb, in the spirit of the Vienna Secession, occupies one of the most impressive points on the necropolis itself, which relates to his status as one of the most prominent men in the history of the city.<sup>47</sup> The Manasteriotti family's mausoleum is also situated in a position that is visible from any direction. The flat plateau on which the mausoleum lays emphasises the feeling of spaciousness. With no tombs nearby, it appears that this mausoleum is in the centre of this part of the necropolis. The choice of such a location indicates the social position of the client's family.

The construction of the Manasteriotti Tomb began in 1884, based on the draft of the famous Croatian sculptor Ivan Rendić (1849–1932), who also made architectural plans for the Manasteriotti palace in Erazma Barića Street 1 (figure 1). The works on the mausoleum ended in 1896.<sup>48</sup> The tomb has been on the list of protected cultural assets of the Republic of Croatia since 2006.<sup>49</sup> Francesco Manasterriotti (1837–1893) was a ship-owner and naval captain, as well as the manager of Rijeka Bank (*Banca Fiumana*).<sup>50</sup> Beside Francesco, his wife Maria, along with sons Edmondo (1868–1920), Francesco Ulisse and the physician Dr. Amadeo Manasteriotti were buried in the mausoleum at Kozala.<sup>51</sup>

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45 Fowler, "Identities in Transformation".

46 "Kozala Cemetery (Rijeka, Croatia)", Association of Significant Cemeteries in Europe. <https://www.significantcemeteries.org/2010/05/kozala-cemetery-rijeka-croatia.html>.

47 Glavočić, "Riječko groblje Kozala".

48 Metzger-Šober, "Nadgrobni spomenici", 175–192.

49 "Značajni umjetnički radovi na groblju Kozala", European Cemeteries Route, <https://cemeteriesroute.eu/cemetery-poi.aspx?t=2432>.

50 Lukrežić and Labus, "Grobvi znamenitih osoba", 120–129.

51 Lukrežić and Labus, "Grobvi znamenitih osoba", 120–129.



Figure 1: Manasteriotti Tomb (Photo: T. B.)

The Tomb of Manastiriotti was built of marble from Istria and is ca. 600 cm high.<sup>52</sup> The mausoleum has a rectangular ground plan. It is perhaps the most obvious example of the Egyptian revival in the city of Rijeka. Its appearance in its entirety recalls ancient Egypt, and it is representative of the Art Nouveau style. The mausoleum consists of several parts: the upper part with its chapel, a staircase with a platoon in front of the main room and crypts that are slightly below the ground level. The base of the chapel is built in the style of the Egyptian temple, with the upper part of a different style, just like in the chapel at Belgrade's

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<sup>52</sup> Kečkemet, *Ivan Rendić*, 364.

New Cemetery in the Alley of the Greats which was built in 1927 in honour of Velimir Mihailo Teodorović (1849–1898).<sup>53</sup> The cupola on the roof of the Manastir-iotti mausoleum is, as an architectural element, an unfamiliar form to ancient Egyptians. Still, such a form of roofing is common in “oriental” architecture. On the top is the sign of a cross, and eight women’s heads depicted in medals with an “Egyptian appearance”.<sup>54</sup> The women’s heads are decorated with adornments similar to vulture headdresses, but above the forehead there is no vulture head, but rather a six-pointed star. Above the cavetto cornice is a figure of a winged sun, directly above the portal.

Despite the reconstruction from 1996, the paint of the roof is quite damaged.<sup>55</sup> The roof ends with cavetto cornices, an architectural detail known both from ancient Egypt and from architecture inspired by Egyptian art. The cavetto cornice of the roof is decorated with a frieze with motifs of lily and papyrus flowers which appear alternately and are divided by vertical lines that perhaps symbolise reed plants. In the middle, directly above the door is a depiction of palmetto. Above the portal and windows on both sides are more cavetto cornices (figure 2). They bear friezes with palmetto motives. Above the portal is a tablet with an inscription: “FAMIGLIA – F. MANASTERIOTTI” - the name of the family whose members rest in the tomb. Iron doors are painted green and decorated with floral motifs associated with “oriental” decorative schemes. In the center is the motif of the cross. The door decoration was also made according to Rendić’s plans.<sup>56</sup>

The two columns flank the upper door and their capitals bear female faces inspired by Ancient Egyptian art (figure 3). Two types of female representations can be distinguished. Both types have a collar, and the flower ornament emphasises the visual division between them. The first type has a wig with a vulture headdress. Ancient Egyptian queens had a set of insignia, among which the headdress played an important role.<sup>57</sup> A vulture headdress was made from the vulture’s skin and was the symbol of the goddess Nekhbet.<sup>58</sup> Eventually it became the symbol of motherhood.<sup>59</sup> Some of the most conspicuous depictions of the queen wearing the vulture crown in the opinion of the present author are known from the QV66

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53 Berger, “Mnemohistories”, 345–379.

54 Metzger-Šober, “Nadgrobnni spomenici”, 175–192.

55 Metzger-Šober, “Nadgrobnni spomenici”, 175–192.

56 Kečkemet, *Ivan Rendić*, 364.

57 Roth, “Queen”.

58 Roth, “Queen”.

59 Roth, “Queen”.





Figure 2: Manasteriotti Tomb, the side view (Photo: T. B.)

tomb of Nefertari. The second type of female head wears just a wig with a simple horizontal hair ornament and a flower above the forehead. Simple fillets on the heads of ancient Egyptians were often upgraded by adding flowers to them.<sup>60</sup> There are depictions of both male and female figures with headbands adorned with flowers,<sup>61</sup> so this shouldn't be considered to be specifically female decoration. Flowers on the heads of the columns of the mausoleum of the Manasteriotti family are rather simplified and schematised. They probably show simplified *Nymphea*

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<sup>60</sup> Winlock, *The treasure of El Lahun*.

<sup>61</sup> Kantor, "Plant Ornament", 43.



Figure 3: Manasteriotti Tomb, detail of the column (Photo: T. B.)

flowers (water lilies). Boatmen of Mereruka are an example of the representation of the water lilies on the fillet, although they wear the flowers on the back of their headbands.<sup>62</sup>

The above-mentioned heads at the Kozala cemetery are depicted with ancient Egypt in mind but at the same time via the optics of European art. Stylistically, the capitals look like elements of European contemporary architectural language. Still, it is noticeable that the artist wanted to make the impression that he was referencing Egyptian (or generally “oriental”) figures by decorating them with vulture crowns and ancient Egyptian wigs. The lower parts of the pillars carry floral motifs that, viewed with other elements in their entirety, use the same inspiration pattern.

In the upper room, the windows are on both sides. Due to the play of shadows and light, the stained glass improves the atmosphere in the chapel. Motifs of scarab, ankh, palmetto and other floral motifs painted in fresco technique cover colourfully painted walls (figure 4). In addition to the standard Christian motif of the cross (and Jesus Christ in white marble), there is also a fringe with the heads of the pharaohs with wings (figure 5).<sup>63</sup> Above the head of Jesus are friezes with a

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<sup>62</sup> Kantor, “Plant Ornament”, 72.

<sup>63</sup> Metzger-Šober, “Nadgrobni spomenici”, 175–192.



Figure 4: Manasteriotti Tomb, details in the chapel (Photo: T. B.)

series of simplified flowers, probably papyrus, as in ancient Egyptian art papyrus is typically depicted with one central flower that can be flanked by two flowers on each side,<sup>64</sup> just like on the Manasteriotti chapel. There is also a frieze with pseudo-hieroglyphic signs, for example, similar to determinative *mr* (pyramid) and phonogram *wn* (rosette).

Stairs are reachable from each side to the main chapel, above the semi-enclosed crypt. Two stairways lead to the chapel, flanked by two columns. The hence consists of papyriform stone pillars and bronze rods. Columns that represent a bundle of papyrus stalks were popular in New Kingdom temples, for example in the Great Temple of Amun in Karnak (Thutmosis III, eighteenth Dynasty).<sup>65</sup> There are also doors here with a somewhat simpler decoration than on the main chapel door. Above the door is a representation of a human head with a wig and wings. Behind the head is a circle that can be understood both as a Christian symbol and as an Egyptian sun disc. However, at the Kozala cemetery, there are several nineteenth-century mausoleums with the stylised sun disc above the portal (for example the Luppis family and Gorup family). Generally, the winged sun disk is a motif that symbolises the victory of order over chaos.<sup>66</sup> The representation of a winged sun disk from the ceiling of Seti I Osiris tomb

<sup>64</sup> Stolberg, “Exkurs – Lotus und Papyrus im Alten Ägypten”, 134–138.

<sup>65</sup> D’Avennes, *Atlas of Egyptian Art*, 21.

<sup>66</sup> Quirke, *Exploring Religion in Ancient Egypt*, 134.

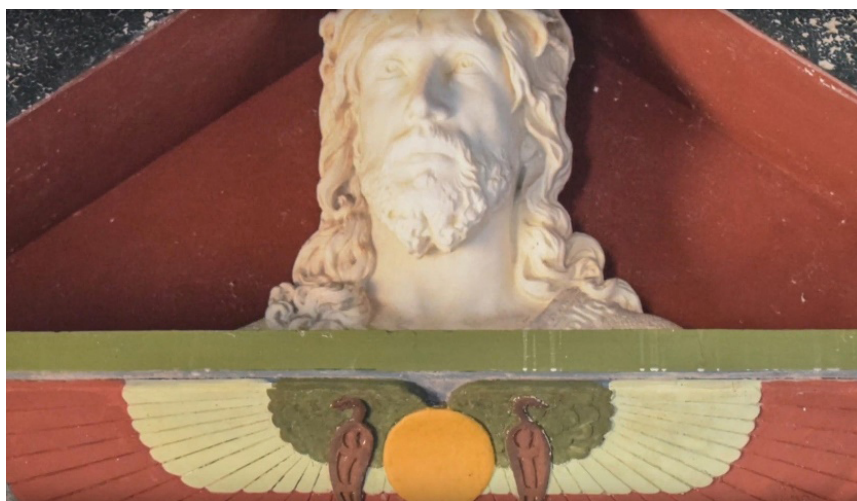


Figure 5: Manasteriotti Tomb, details in the chapel (Photo: T. B.)

in Abydos emphasises its specific symbolism as it enters the mouth of the sky goddess Nut, and thereby approaches the world of dead.<sup>67</sup>

#### b) Discussion

There remains an open question as to why one of the most prominent people of his time in Rijeka chose such a visual solution for the mausoleum. The answer to that question demands a deeper insight into the work of the sculptor Ivan Rendić. In the work of Ivan Rendić, two main phases can be distinguished. The first of them shaped realism and the significant influence of historical styles.<sup>68</sup> Revival of historical styles was widespread at the end of the nineteenth century, and in works of Rendić this is most notable in the architecture of his tombs.<sup>69</sup> Reception of ancient Egypt in memorial architecture is present in the work of Rendić as well, for example, in an obelisk for the monument of the fallen soldiers in Prijepolje (1924). There are also other examples of the reception of ancient Egypt in funerary architecture in Rendić's oeuvre, such as the tomb of the Laurenčić family in Grožnjan, Istria. He also uses a winged sun disk, lotiform columns and cavetto cornice in this monument.

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<sup>67</sup> Quirke, *Exploring Religion in Ancient Egypt*, 138.

<sup>68</sup> Kečkemet, *Ivan Rendić*, 197–199.

<sup>69</sup> Kečkemet, *Ivan Rendić*, 199.

Rendić was a student of Giovanni Duprè (1817–1882), an Italian Realism sculptor.<sup>70</sup> It is well known that Rendić has travelled a great deal and was in several places that are filled with Egyptianised buildings (for example, in Florence, where he studied at the atelier of Duprè). Rendić's biographer emphasises that the sculptor was not very familiar with the history of architecture. That could be an explanation as to why he combines elements of different styles in the same work,<sup>71</sup> like the "Orientale" cupola in the Egyptianised tomb of Manasteriotti. The Manasteriotti family was of Turkish origin,<sup>72</sup> and that fact could be a potential motivation for Rendić to have created an Egyptianised tomb as an example of Middle Eastern architecture. On the other hand, Egypt was remembered as a history of Israel and Greece – and thus of Europe, and that is why Egypt, in general, is not a simple part of general "orientalism".<sup>73</sup> But, in the case of architecture, eclecticism can be caused by a variety of factors. Before the eighteenth (Friedrich Ludwig Norden) and even more in the nineteenth century (Vivant Denon), the Egyptian aesthetic in Europe was in most cases present as a part of hybrid creations, which were made up of Egyptian and Roman elements.<sup>74</sup> By the time the works in the mausoleum began (1884), Egyptian art was already personally known, without mediators. Ivan Rendić perhaps did not master the history of architecture, or perhaps he simply wanted to emphasise the monumentality of the mausoleum by adding a cupola to it. The Slovenian architect Jože Plečnik, for example, also used eclecticism as modus for monumentality, such as in the Ljubljana Sluice Gate (1939–1944).<sup>75</sup>

Other possible models for Rendić were the tombs of Père-Lachaise in Paris. A standard form of tombs there exists in a small chapel on the top of the subterranean part,<sup>76</sup> just like in the case of the Manasteriotti mausoleum. Besides this, the eclecticism of Egyptianising and neo-Classical elements was also a feature of many such mausolea at Père-Lachaise.<sup>77</sup> As an analogy to the Kozala mausoleum the Tomb of Gaspar Monge, one of Napoleon's savants, could be mentioned. The design of funerary architecture on Père-Lachaise was also published,<sup>78</sup> so it was

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70 Kečkemet, *Ivan Rendić*, 48.

71 Kečkemet, *Ivan Rendić*, 264.

72 Metzger-Šober, "Nadgrobní spomenici", 175–192.

73 Assmann, *Moses the Egyptian*, 9.

74 See Assmann and Ebeling, "The mnemohistory of Egypt", 23–38.

75 Berger, *Receptions of ancient Egypt*, 76–77.

76 Curl, *Egyptian Revival*, 288.

77 Curl, *Egyptian Revival*, 288.

78 Curl, *Egyptian Revival*, 290.



available at the time when Rendić made his design, meaning that he didn't have to visit the cemetery personally in search of inspiration.

The mausoleum of the Manasteriotti family is only one of many of Rendić's works in historical styles and, particularly in terms of those with ancient Egyptian influences, there are other examples. Mausoleum Manasteriotti has the same architectural concept as the Mausoleum of the Kopajtić family in Rijeka, with differences in ornamentation: the first has Egyptian, and the second elements of Romanic architecture.<sup>79</sup> The building works on the Mausoleum of the Kopajtić family were also completed in 1896. Rendić probably used the same architectural plan for both mausoleums and added decorative elements that met the taste of purchasers. The mausoleum of Manasteriotti was one of his most luxurious projects, costing 10,500 forints.<sup>80</sup> For the Manasteriotti mausoleum, Rendić's origins could be viewed as an expression of identity crucial to the presentation of himself before fellow citizens.

The taste of the client was also important. To the present author it is not known if Francesco Manasteriotti had travelled to Egypt. Since the seventeenth century, Kvarner bay sailors were regularly sailing outside of the Mediterranean, and sailors from Kostrena (a municipality east of Rijeka) are known to have had trade connections with important Mediterranean cities.<sup>81</sup> In Rijeka's maritime museum a brochure of the sailing company *Adria* is kept as one example of many such prospectuses from the end of the nineteenth century on that offered favourable travelling opportunities.<sup>82</sup> From the logbooks it is possible to trace the sailing routes of ships that were sailing from the port of Rijeka. In 1823 one of them, brigantine *Combinatore*, visited Alexandria, then headed to Scio, Izmir, Rhodes, Alexandria again, and in 1824 came to Rijeka again.<sup>83</sup> It would be not surprising if a wealthy Rijeka citizen like Francesco Manasterriotti also personally travelled to Egypt and was influenced by original ancient Egyptian art.

Artworks that resemble ancient Egyptian appearance often preserve some of the original Egyptian ideas, but the most important is the process of their transformation in the new context.<sup>84</sup> The transformative potential of some architectural elements like pyramids or obelisks and their "infiltration" into new styles is called

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79 Kečkemet, *Ivan Rendić*, 264.

80 Kečkemet, *Ivan Rendić*, 511.

81 Mendeš, *Po riječkim morima*, 58.

82 Mendeš, "Odišel povijesti pomorstva", 176–211.

83 Mayhew, "Maritime connections", 281–288.

84 Gunter, "Aegyptiaca", 71–86.

stylistic mimicry.<sup>85</sup> At the Manasteriotti resting place, the opposite is the case: the contemporary Vienna Secession style is notably adapted to Egyptian visual language so that the emphasis is on “Egyptian-ness” and not on contemporaneity. The difference between change (*Wandel*) and transformation (*Verwandlung*) proposed by Aleida Assmann can also be of importance for the understanding of how some characteristics of objects have found their way to so many artefacts of later epochs.<sup>86</sup> Egyptian architectural elements were slightly transformed and adapted, but not changed to lose the connection with the origins of the inspiration. In extreme cases, elements of Egyptian art are changed in both their visual nature and in their symbolism, in their *Schein* and *Sein*, whereby it is very hard to recognise their origin (such as in the case of Budapest pier warehouse, which will be discussed below).

### *The tombstone of Francesco Rauchel*

#### a) History

Francesco Rauchel, a wealthy textile industrialist and the court supplier, left a mark in Rijeka, commissioning a building in the city centre. Namely, according to his order in 1906, *Hotel Royal* was built in the Liberty style, and today, in the former hotel building, is the administrative centre of the County of Primorsko-Goranska County. The building was a marker of Rauchel’s power and reputation. Francesco Rauchel’s grave is in Kozala Cemetery with a tombstone decorated with Egyptian motifs (figure 6).

The tombstone consists of three visual entities: the pedestal, the central part, and the obelisk (figure 4). The entire monument resembles a stylised obelisk, whose top is today lost among the trees.

The tombstone decoration consists of geometric and floral motifs, with the extreme schematic carved papyrus flower standing out. The lower part consists of facades with papyrus-shaped pillars and a goblet with an Egyptianised head with wings. In the central part is the slab with the name of the deceased and the year of death: 1938. The carved relief of a head on the front has a hairstyle that brings to mind an Egyptian wig. It also bears a wide collar known from ancient Egyptian iconography.

The backdrop of the monument also includes a pair of pillars that flank the plate without the inscription (figure 7). Above the plate, as well as on the front,

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<sup>85</sup> Berger, *Receptions of ancient Egypt*, 169–170.

<sup>86</sup> Assmann, *Verwandlungen*, 25–26.



Figure 6: The tombstone of Francesco Rauchel (Photo: T. B.)

is a carved relief of a male head with a head-cover that alludes to a vulture headdress. There are no embellishments on the sides, except strips with a series of identically-rendered shell-like motifs.





Figure 7: The tombstone of Francesco Rauchel (Photo: T. B.)

#### b) Discussion

Rauchel considered Egyptian symbolism appropriate for his resting place. The inspiration could have been the tomb of Manasteriotti, but he equally might have found it in the wake of greater interest in ancient Egypt caused by the discovery of the Tutankhamun tomb in 1922. Of course, this cannot be considered a sufficient motive in itself; the experience of personal identity, roots, perception of life and its place in society could play various roles in influencing such a choice.

The Monument of Rauchel is monumental in terms of its size, and as such it tends to be more a memorial for the local community as a whole than merely a place of remembrance of a lost family member. The choice of the symbolism on the monument is one of the factors that support such an impression. The ancient Egyptian aesthetic recalls a general history of humankind, and thus this stylistic

choice gives a broader significance to the memory of the deceased member of society. The cult of dead society members remains a starting point for cultural memory.<sup>87</sup> By remembering certain people after their death beyond the circle of their close relatives, a sense of common history, (local) roots and collectiveness emerges. The inspiration for the design of the monument was probably the idea of the afterlife and the association of ancient Egypt with the world of the dead, but also a glorification of kings that have left monumental grave marks behind them.

An allusion to ancient Egypt is evident in this tomb. However, it is possible that the source of inspiration was not solely original Egyptian art, but also Egyptianising art. That is why it is not certain if the monument of Raichel is an example of the reception of Egypt or rather of receptions of receptions. What would be the difference in the meaning of the monument in both cases? For some older receptions, this question is not important, because the understanding of art history and archaeology was not deep enough to be significant. Many Renaissance drawings present a mixture of Egyptian objects and Egyptianising products of ancient Rome.<sup>88</sup> Ancient Egypt was perceived as a part of antiquity as the big picture of antiquity was characterised by syncretism.<sup>89</sup> The aesthetic characteristic of the objects was of greater importance for the audience of the drawings than historical accuracy – and the same can be assumed for the architects in later centuries, even in the contemporary moment.<sup>90</sup> If this is a case of “receptions of receptions” – there would be no difference in meaning, as the distortion from the original is not so great as to mask the origins. In some other cases, however, the difference in meaning could be of importance.

Ancient Egyptian art is often perceived in terms of its monumentality. A wealthy citizen left a mark on the city by commissioning an imposing hotel-building, so the same wish for monumentality could also be the reason for the design of a final resting place.

## II Pyramid of Sušak

### a) History

Sušak developed in the eighteenth century as a settlement on the east side of the river Rječina. It was connected with Rijeka by a bridge, and simultaneously divided from it by a different history, as it was not a part of *corpus separatum* area,

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<sup>87</sup> Assmann, *Erinnerungsräume*, 33.

<sup>88</sup> Albersmeier, “Einführung”, 9–10.

<sup>89</sup> Curran, *The Egyptian Renaissance*, 5.

<sup>90</sup> Berger, *Receptions of ancient Egypt*, 175.

but was rather a part of Croatian territory.<sup>91</sup> Today Sušak belongs to Rijeka city. One area of Sušak is called the “Piramida” (pyramid), after the eponymous monument there (figure 8). The obelisk was erected in 1833 at the opening of the Dorothea Road connecting Sušak with other parts of the city (such as Kraljevica, Martinišćići). “Obelisk” and “pyramid” are terms that have fluid and sometimes blurred borders in literature, and the pyramid of Sušak is a good illustration of that fluidity. Obelisks in a strict sense are monuments with four straight sides and a pyramidion on top. However, there are many derived forms, such as gravestones with two elongated rectangular sides, and pyramidion. Small obelisks on the roofs of buildings are also sometimes called pyramids in literature.<sup>92</sup>

The pyramid of Rijeka was removed in 1936 due to the extension of the street, and its return to its original place was subject to questioning. Professor Đuro Szabo, former director of the Zagreb Museum and Conservatory, was asked to give his expert judgment on the issue. In 1937, the headquarters decided that the obelisk should be returned to its original location.

Text on the pyramid is in some spots damaged. There is a part of the milestone via Carolina that mentions the distance between Rijeka and Kupa,<sup>93</sup> and the name of Carl VI (1685–1740). One of the earliest paintings of Rijeka shows the visit of Carl VI in 1728.<sup>94</sup>

(AU)GUSTO JUSSU/ (CARO)LI VI. IMP. MAX / (AB HOC) FLUMINE  
AD PORTUM REG:/ ET TRINOVE/ (TRANS) ALPES ET CALAPIN  
PER LX PASS MILL. APERT

The following text commemorates the opening of the Dorothea Road:

VIA RATARIA/ AB AUSPICATISS NOMINE/ SERENISS A.D.  
AUSTR. JOSEPHI/ REGNI HUNG. PLATINI/ CONJUGIS OPTIMAE/  
VIA MARIA DOROTHEA/ COMPELLATA  
FRANCI

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91 Smets, *Rijeka-Triest*, 37.

92 For example, “Lučka skladišta XIII I XV (danas 12 i 13)”, Rijeka Heritage, <https://www.rijekaheritage.org/hr/kj/luckaskladista1315>.

93 Žic, “Šetnja Sušakom”.

94 Starac, “Kulturnopovijesni odjel”, 62–175.



Figure 8: Sušak pyramid (Photo: Boris Rošić)

The name of the road was inspired by the name of the third wife of the Austro-Hungarian Archduke Joseph (1776–1847),<sup>95</sup> the Duchess Maria Dorothea of Württemberg. On the same side of the monument, there is a text in the Croatian language that refers to the year 1978 as the time of reconstruction of the road, and to the removal of the monument until 1981.

The very damaged part of the text should be translated as follows: “In 1833, the magnificent Francis I holding the scepter of Hungary, Archduke Palatine Joseph, Francis Ürmeny, Governor of the Hungarian Littoral, constructed this road and the institute to which it leads”.<sup>96</sup>

There are analog examples of marking the beginning of the journey in Croatia (and worldwide) by installing an obelisk. One of them was erected at the start of *Josephina* in Karlovac (finished 1779).<sup>97</sup> An analogy can also be made with the obelisk at the Holzmarkt in Ludwigsburg, located in the centre of a roundabout in the city centre.<sup>98</sup> The Bunker Hill Monument in Boston, constructed in the 1820s and 1830s became a recognisable symbol of the city district,<sup>99</sup> to an even greater extent than the Sušak pyramid.

#### b) Discussion

Since ancient Greece, ancient Egypt has always been more or less present in the European imagination, even at times when contemporary Egypt was inaccessible. Still, during some periods, interest in ancient Egypt throughout Europe was particularly strong, induced by a series of events. Among these are Napoleon’s expedition to Egypt (1798), which led to an increase of number of European visitors to Egypt, and to the publishing of *La Description de l’Égypte*, Belzoni’s great exhibition in Piccadilly (1821),<sup>100</sup> and to Champollion’s breakthrough, published in *Précis du système hiéroglyphique* (1824). At the time of the creation of the monument, ancient Egypt was a vividly present topic in Europe.

The Sušak obelisk has no engraved hieroglyphs and, except in its shape, has no other Egyptianising visual marks. Engraved texts are in Latin and the Croatian language. However, Egyptian style or Egyptian ideas need not always be presented as explicitly, technically, and emphasised as the well-known hotel in the form of a sphinx pyramid in Las Vegas. Ancient Egyptian ideas became

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95 Žic, “Šetnja Sušakom”.

96 Žic, “Šetnja Sušakom”.

97 Steindorff, *Geschichte Kroatiens*, 101.

98 More on the obelisk: Berger, *Receptions of ancient Egypt*, 94–96.

99 Curran et al., *Obelisk: a History*, 288.

100 See Brewer and Teeter, *Egypt and the Egyptians*, 6–9.

commonplace after a long history of using them in new contexts, which means that in some cases it is not simple to trace their origins. The pyramid of Sušak celebrated the construction of the roads and honors the rulers who ordered its construction. The original Egyptian purpose of the obelisk was both religious and commemorative, so the obelisk has to inform observers about the king who erected it, and the god or gods to whom it was dedicated.<sup>101</sup> An analogy in design terms is an obelisk at Monrepos, in Ludwigsburg, Germany, built in the nineteenth century. The obelisk at Monrepos is also minimalistically designed, with no ornaments, and Napoleon's visit to Ludwigsburg could be one reason for its form.<sup>102</sup>

The spaces between contemporaneity and the past offer space for the construction of collective memory.<sup>103</sup> The contemporary monument thus serves as a point of the gathering of ideas about the past and as its material marker. It is an object that initiates a process of mnemohistorical praxis that gives a sense of belonging to the collective. In the case of choosing ancient Egypt as an inspiration for a memorial, there exists a further level of collectivity: the collectivity of humankind. The Sušak pyramid shows the transforming potential of the stylistic element of pyramid/obelisk and its incorporation into a new context by both resembling some of the original ideas from ancient Egypt and representing contemporary meanings. Stylistic mimicry as a feature of, among others, architectural elements such as obelisks, pyramids or columns, is connected with the transformative potential of these elements and the potential of their incorporation into different architectural styles.<sup>104</sup> The pyramid of Sušak as a public monument reveals a subtler association to ancient Egypt than, for example, the private tombstone of Raichel. An analogy for the Sušak pyramid in terms of the purchaser is the Memorial for Austrian soldiers, built in 1850 at the Petrovaradin Fortress of Novi Sad, Serbia, as it was also built by Austro-Hungary at a similar time.

### III The "Luxor" Cinema

Rijeka has a long tradition of showing motion pictures. The first film projection in Rijeka in the second half of September 1896 was probably the first-ever in the whole of Croatia.<sup>105</sup> In 1937 in Franjo Rački Street, the "Luxor" cinema was

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101 Curran et al, *Obelisk: a History*, 18.

102 Berger, *Receptions of ancient Egypt*, 104–105.

103 Assmann, *Erinnerungsräume*, 54.

104 Berger, *Receptions of ancient Egypt*, 169–173.

105 Kosanović, "Film", 277–284.

opened.<sup>106</sup> It was the fourth cinema in the city district of Sušak (at that time an autonomous town). The “Luxor” is just one of several examples of using names for cinemas that allude to the fascination with ancient Egypt. Among the most notable is the Pyramid Theatre in Manchester built in 1934<sup>107</sup> and the Luxor cinema in Paris, one of the first examples of a fully-fledged Egyptian building, that opened in 1921.<sup>108</sup> The cinema in Rijeka did not refer the observer to Egypt in its architecture, rather only by virtue of its name. There were more than 100 cinemas worldwide with the same name, and similarly without architecture and decoration inspired by ancient Egypt, with most of them having arisen in the first half of the twentieth century.<sup>109</sup> An analogy from another ex-Yugoslavian city – Belgrade (Serbia) – was the cinema “Luxor”, opened in 1928, which was renamed after the Second World War as “20. Oktobar 20th October” (“20th October”).<sup>110</sup> Allusions to ancient Egypt were popular among names and/or architectural styles of cinemas, as the cinemas were perceived as exotic and luxurious places of entertainment. After the Second World War, it changed its name to “Tuhobić” (1945) and had 466 seats.<sup>111</sup> Later it became an amateur cinema renamed “Viktor Car Emin”.<sup>112</sup> With the change of its name, the “Luxor” cinema disappeared from the map of fascination with Egypt.

The building was repaired only in 1960, and a year later was once again in very bad condition and eventually abandoned.

The use of ancient Egyptian associations for public libraries (symbolising ancient knowledge, tradition), suspension bridges (representing construction knowledge, durability), or cinemas is a well-known phenomenon. As noted above, the popular association of ancient Egypt with exoticism and mysticism make it easily connectible with cinemas.

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106 Cuculić, “Va Kino – oa Sušak!”; Ban, “Riječka kina u 20. stoljeću”, 56–59.

107 Robinson, “An example of egyptianising architecture”.

108 Fazzini and McKercher, “Egyptomania”, 458–465.

109 “Les cinémas Luxor non égyptiens (ou à décor égyptien non confirmé) ailleurs dans le monde”, Les amis du Louxor, posted January 10, 2017, <http://www.lesamisdulouxor.fr/docs/CinemasLuxordanslemonde.pdf>.

110 “Les cinémas Luxor non égyptiens (ou à décor égyptien non confirmé) ailleurs dans le monde”, Les amis du Louxor.

111 Ban, “Riječka kina u 20. stoljeću”.

112 Palinić, “Sušački kinematografi”.



#### IV Dežmanova street Freemason Lodge

Dežmanova Street, Number 3 is the so-called Sirius House, well known as a residence of the Freemason lodge of Rijeka (figure 9). The secession-style building is today closed to the public. Sirius Lodge was established in 1901, and at the beginning meetings were held in the house of the industrialist Whitehead.<sup>113</sup> Freemasonry was in decline at that time, during the Austro-Hungarian monarchy, but nonetheless the Sirius Lodge was very successful and made plans for building a temple.<sup>114</sup> Almost all of the architectural documentation is lost, except for some written texts and plans for the roof and the penthouse. According to preserved documents, the architect Giovanni Rubinich (1876–1945) was granted permission for its construction in 1911.<sup>115</sup> Interestingly, in 1912 a masonic temple was also opened in Belgrade<sup>116</sup> and the decoration of its room for rituals was inspired by ancient Egyptian art.<sup>117</sup>

Rijeka is well-known for its masonic lodges. Rubinich was a member of the Sirius Freemason's lodge and, together with a few other members, was also part of the Italian National Council, an illegal organisation whose aim was the annexation of Rijeka into Italy.<sup>118</sup>

Names of masonic lodges that allude to ancient Egypt, as well as their architectural styles, are commonplace.<sup>119</sup> "Egyptian rituals" as a part of freemasonry ceremonies was also a trigger for using Egyptian symbolism in this context.<sup>120</sup> There are further instances of ancient Egyptian revival; ranging from the explicit to more symbolic. The latter group can be defined as *Egiptomeme*, which represents ideas or sets of ideas associated with old Egypt.<sup>121</sup> Freemasons exploit the image of mysterious Egypt and the difference between public and private (secret).<sup>122</sup> In the case of the freemason lodge in Dežmanova Street, its name makes a clear allusion to ancient Egypt. Its facade offers a discrete decoration with masonic symbols (snakes, ears of corn, swastika, etc.), which is full of meaning for the members, while for the non-freemasons it looks just like an ordinary

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113 Karpowicz, *Masonerija, politika i Rijeka*, 136–138.

114 Karpowicz, *Masonerija, politika i Rijeka*, 142–143.

115 Pustišek, *Giovanni Rubinich*, 62.

116 Слободно зидарство Србије (blog), <https://slobodnozidarstvo.wordpress.com/>.

117 Васиљевић, *Сенка Египта*, 208.

118 Karpowicz, "The 'State of Rijeka'", 20–21.

119 Ebeling, "Ägyptische Freimaurerei", 9–28.

120 Васиљевић, *Сенка Египта*, 207.

121 Hassan, "Egypt in the memory of the world", 259–273.

122 Ebeling, "Ägyptische Freimaurerei zwischen Aufklärung und Romantik", 29–124.





Figure 9: Sirius House. Photo from the private collection of Neven Vorkapić.

decorative program.<sup>123</sup> In the interior the Sirius star is depicted, a prominent motif in ancient Egyptian imagination and religion.<sup>124</sup>

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<sup>123</sup> Pustišek, *Giovanni Rubinich*, 62.

<sup>124</sup> See for example Holberg, *Sirius*; De Jong, “The Helical Rising of Sirius”, 432–438.

## V Budapest Pier Warehouse No. XIII (today number XII)

The harbour of Rijeka was built in the nineteenth and early twentieth century according to the architectural plans of Hilarion Pascal, the architect of the Marseille harbour. Construction of the harbour warehouses took place from the 1870s until 1940.<sup>125</sup> In the last decades, there has been renewed interest in this part of Rijeka's heritage, because of the authorities' decision to demolish the historical warehouses.<sup>126</sup>

The Warehouse XII was constructed between 1893–1898 according to the architectural plans of Lajos Luigi Burgstaller.<sup>127</sup> Burgstaller made architectural plans for several buildings in the harbour of Rijeka, among others, for the lighthouse in Industrijska street (1893).<sup>128</sup> Warehouses XII and XIII marked the beginning of the use of reinforced concrete in Croatia in the construction of buildings, based on a patent from Joseph Monier dating back to 1878.<sup>129</sup> The brick facade features pilasters and obelisks on its edges. The administrative function of the building was the decisive factor in its design and choice of decorative elements.<sup>130</sup> Both warehouses were built in the late historicist style.

Obelisks are in this case especially adapted to the style of the building, both in their appearance and in terms of symbolism. They are camouflaged within the visual language of the building and support its integrity. This case illustrates one end of the spectrum between change and transformation, wherein the mausoleum of Manasteriotti can be seen as the other end of that spectrum.

## VI Jadran (Adria) Palace

In Rijeka, in the last two decades of the nineteenth century,<sup>131</sup> the construction of business palaces for administration and management in various historical styles bloomed.<sup>132</sup> The Hungarian government had encouraged construction works in the city (with financial support, the giving of loans, etc.) in order to make its

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125 "Lučka skladišta XIII I XV (danas 12 i 13)", Rijeka Heritage, <https://www.rijekaheritage.org/hr/kj/luckaskladista1315>.

126 See Palinić, "Poivijesna skladišta Riječke luke".

127 Aničić, *RIP – Rijeka's industrial past*, 21; Palinić, "Rane armiranobetonske konstrukcije u riječkoj luci", 435–444.

128 Ivančević et al., "Biografije graditelja", 668.

129 Nadilo and Regan, "Građevine koje predstavljaju svjetsku vrijednost", 705–717.

130 Aničić, *RIP – Rijeka's industrial past*, 21.

131 Glavočić, "Arhitektura historicizma u Rijeci", 161–166.

132 Glavočić, "Arhitektura historicizma u Rijeci", 161–166.

ruling more efficient, as well as to profit from these ventures and to attempt to better assimilate the people. Palazzo Adria was made for the Hungarian shipping company of the same name,<sup>133</sup> which was established in 1882.<sup>134</sup>

The Adria Palace was built in a neo-classical style with the main façade facing the sea. It is located in the city centre and has a rich interior decoration and vivid façade. The roof truss, with its neo-baroque main cupola and flanked by two obelisks, was designed like many other Historicist-style commercial buildings of the time.<sup>135</sup> Hungarian architect Vilmos Freund (1846–1920), a student of Gottfried Semper in Zurich, was an architect of the Adria Palace (figure 10).<sup>136</sup> Interestingly, Konstantin Jovanović,<sup>137</sup> another student of the same teacher, had constructed another building with elements inspired by ancient Egyptian aesthetics, the National Bank building in Belgrade, Serbia.<sup>138</sup> Jože Plečnik, a Slovenian architect well known for using pyramids and other Egyptian visual elements, was also influenced by the works of Semper.<sup>139</sup>

Regarding the later architectural plans of the Adria, however, there are some differences from Freund's original plan. The architect who worked on later plans was Francesco Mattiassi (1865–1946).<sup>140</sup> Mattiassi has studied in Zagreb and after that had established a construction company in Rijeka. In almost all the buildings from his oeuvre there is a dominant influence of historicist styles.<sup>141</sup> The two simple obelisks in front of the great central dome, however, were part of Vilmos Freund's original plan, together with an additional four columns that were not ultimately incorporated into the building.<sup>142</sup>

Giacomo Zammati's building company from Trieste constructed the Jadran Palace. It is a four-storey building with an inner courtyard.<sup>143</sup> The ground floor, together with the first two floors, was designed as the offices and business space, while the final two storeys served as housing for senior officials.<sup>144</sup> The building was constructed between 1894 and 1897. Sebastiano Bonomi was the sculptor of

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133 Sergio, "Historicističke i secesijske poslovne palače u Rijeci", 16.

134 Glavočić, "Business buildings", 197–239 [226–228]; Kalac, "Preobrazba grada Rijeke za vrijeme uprave Giovannija de Ciotte", 10.

135 Glavočić, "Business buildings", 229.

136 Glavočić, "Riječka ljepotica".

137 Vasiljević, "Stari Egipat u našem kulturnom nasleđu?", 825–844.

138 Berger, "Mnemohistories", 40.

139 Prelovšek, "Monuments by the architect Jože Plečnik".

140 Glavočić, "Arhitektura historicizma u Rijeci", 161–166.

141 Palinić, "Nerealizirani projekt Glavne".

142 See Glavočić, "Business buildings", 197–239.

143 Nadilo and Regan, "Građevine koje predstavljaju svjetsku vrijednost", 705–717.

144 Glavočić, "Business buildings", 228.



Figure 10: Obelisks on the Adria Palace. Photo from the private collection of Neven Vorkapić.

colossal sculptures on the facade, and some smaller ornamental elements were purchased from catalogues of standard ornaments.<sup>145</sup>

In the design of a building created by one architect who was influenced by Egyptian aesthetics, and another for whom the historicist styles were the main source of inspiration, an Egyptian obelisk is not a surprising decorative element. The origins of the obelisks are completely camouflaged here, and their only connection with ancient Egypt is the form they take in the broad sense. They lost their main characteristic – monumentality – while on the other hand they meet the function of emphasising the monumentality of the whole building.

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145 Glavočić, “Riječka ljepotica”.

## 4 Epilogue

This author had no intention of including all the examples of the receptions of ancient Egypt (for example, Guvernerova palača has also obelisks), nor of noting all names in Rijeka that point to ancient Egypt (e.g. “Pyramid” cafe in Strossmayer Street and the cosmetic salon “Amon Ra” in Kambieri Street, etc.). Instead, the focus was on several examples from different contexts from the nineteenth and the beginning of the twentieth century.

It can be asserted that more or less every country’s specific national history has influenced receptions of ancient Egypt in the context of each country; the entirety of the context of the time, purchaser, artist and their education and experiences, etc. causes a fluidity of receptions, even those that are already considered part of history, since there can be as many understandings of examples of the receptions as there are interpreters.

There are some commonalities in terms of understanding the ways the various ancient Egyptian elements were used (table 1). In research works of reception studies, examples of receptions are in most cases divided by areas of interest (architecture, advertising, literature, etc.)<sup>146</sup> or by the period/place of their appearance.<sup>147</sup> However, a new angle could be initiated by grouping the exponents of reception by the nature of their exploitation of “Egyptianess”. All cases of receptions could thus be divided into three main groups according to the decisive aspect of the model that inspired them: 1) Egyptian style and ideas; 2) Egyptian style only; and 3) Egyptian ideas only. The mausoleum of Manasteriotti is an example of adapting contemporary style, or its “Egyptianising”, as a counterpoint to numerous cases of adapting Egyptian elements to a given contemporary style. These kinds of receptions are rarely present. On the other hand, cases where Egyptian elements are adapted via stylistic mimicry are numerous. The pyramid of Sušak is an example of exploiting Egyptian ideas and appearance, and, through its great stylistic mimicry potential, adapting this to a new context. Obelisks on the Adria Palace are incorporated into the architectural language of the time, and thereby connection with the symbolic meaning of the obelisk as a form is lost. Ancient Egypt has been for so long a part of European mnemohistory that some of them can only be recalled by mentioning the name of some activity (like alchemy, or freemasonry), such as in the case of Lodge Sirius.

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<sup>146</sup> For example, Humbert, “Egyptomania”, 465–481.

<sup>147</sup> For example, Curl, *Egyptian Revival*.

Table 1: Various sources of inspiration for examples of reception of ancient Egypt in Rijeka

-	Egyptian style and ideas	Egyptian style only	Egyptian ideas only
“mimicry	Pyramid of Sušak	Obelisks on Adria Palace, Warehouse XII	-
explicit	Manasteriotti tomb, gravestone of F. Rauchel	-	Sirius Lodge Cinema Luxor

By grouping the examples this way, the emphasis is on communicating the diversity of the nature of the influences of ancient Egyptian ideas and aesthetics – and their complexity – to later generations.

It is not possible to separate some popular associations, such as the idea of the afterlife and the world of dead generally, from the picture of ancient Egypt. For that reason, most examples of using the “Egyptian style” in funerary architecture automatically embody Egyptian ideas as well.

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