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IMAGES OF POSTOJNSKA JAMA (SLOVENIA) BEFORE 1914

SUMMARY

Images not only illustrate a written text : they can provide information not available elsewhere. The dates of such data, however, are uncertain as earlier pictures may be reproduced much later without comment.

Beduzzi's drawing of 1748 seems to be the earliest picture of Postojnska jama, Valvasor's of 1689 being of Črna jama. Schaffernath's 1821 watercolours were the bases of lithographs in 1824 and engravings in 1830-32. Simple copies in cheap magazines provided publicity in 1837 and other artists worked in later decades. The first photograph of the entrance was made in 1855 and in 1867 the first underground photographs by Mariot appeared. Because such photography was difficult, demand was met by photographing paintings, including those by G. Rieger. From the 1890s photography in the cave became dominant.

RIASSUNTO

LE IMMAGINI DELLA GROTTA DI POSTUMIA (SLOVENIA) ANTECEDENTI AL 1914

È riconosciuto che le immagini non si limitano ad illustrare le località descritte da storici e scrittori, ma possono talvolta contenere preziose informazioni, non disponibili invece nella documentazione scritta fornendo indizi anche a distanza di molti anni.

Nel passato in caso delle grotte, ed in questo caso specifico le Grotte di Postumia, la realizzazione delle immagini sotterranee ha sempre rappresentato un problema.

Per disegni e dipinti, nell'epoca che precedette la illuminazione elettrica, le difficoltà maggiori erano costituite dal costruire la visione d'insieme di un ambiente e dal mettere in evidenza i dettagli.

Con la nascita della fotografia questo problema divenne sempre più risolvibile.

Gli autori qui ci raccontano quella che è stata l'evoluzione nella rappresentazione delle immagini di grotta, siano esse dipinti, disegni, incisioni, illustrazioni per libri o fotografie.

Partendo dal disegno di Beduzzi (1748), che sembra essere la prima immagine disponibile delle Grotte di Postumia, gli autori citano le opere di Schaffernath e di tutti gli artisti che si sono succeduti dal 1821 in poi non dimenticando il triestino Giuseppe Rieger, che intorno al 1860 produsse numerosi dipinti delle Grotte.

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Sono ben documentate le prime fotografie, ad opera di Emil Mariot (1867) e Josef Martini (1873).

L'articolo si conclude con una panoramica sull'attività degli artisti e dei fotografi che operarono sulle Grotte di Postumia fino allo scoppio della prima guerra mondiale.

Attraverso le immagini appare evidente come, nel tempo, l'illuminazione, gli atteggiamenti e gli abbigliamenti di guide e visitatori cambiano. Allo stesso modo cambiano gli utilizzi delle immagini stesse che da curiosità diventano materiale commerciale e di studio.

Questo breve ma interessante articolo è solo il frammento di una più complessa ricerca, attualmente in corso da parte degli autori, riguardante le immagini di tutte le grotte slovene, seguendo un percorso cronologico. Questa ricerca uscirà in un libro presumibilmente nel 2013 e molti dati sono tuttora in fase di acquisizione.

POVZETEK

UPODOBITEV POSTOJNSKE JAME (SLOVENIJA) IZPRED LETA 1914

Najrazličnejše upodobitve — slike, risbe, gravure, knjižne ilustracije, razglednice ali fotografije jam — vsebine o katerih pišejo različni strokovnjaki ne le dodatno ilustrirajo, z njihovo pomočjo lahko raziskovalec pridobi tudi informacije, podatke, ki jih v pisnih virih ne bo našel. Če je pozoren opazovalec, lahko danes obiskovalec jame brez težav zazna tiste vsebine, ki ustvarjajo Postojnsko jamo edinstveno in posebno.

Večino teh elementov najdemo tudi na starih upodobitvah jame. Vedno nove tehnike so omogočale različne načine predstavljanja in reproduciranja jamskih prizorov.

Z njihovo pomočjo so kot posledica razvoja ostale dokumentirane tudi spremembe v jami. Poleg same turistične poti in tehničnih pridobitev — npr. osvetljevanja jame, uvedbe železnice ali jamske pošte, lahko s pomočjo teh upodobitev sledimo spremembam oblačilne kulture, npr. uniform vodnikov in obiskovalcev. Upodobitve izpričujejo tudi velike spremembe, ki jih je v nekaj stoletjih doživel vhod v jamo.

Najstarejša do sedaj znana upodobitev Postojnske jame je Beduzzijeva upodobitev Velikega doma iz leta 1748, medtem ko je Valvasorjeva risba Črne jame (1689) še starejša. Shaffenratovi akvareli (1821) so služili kot osnova poznejšim litografijam (1824) in gravuram (1830-1832). Preprostejše kopije v dostopnejših časopisih so zagotavljale širšo publiciteto že od leta 1837 dalje, prav tako tudi dela številnih drugih avtorjev, ki so nastala v naslednjih desetletjih. Prva fotografija jamskega vhoda je iz leta 1855, leta 1867 pa je E. Mariot prvi uspešno fotografiral notranjost jame. Od zadnjega desetletja 19. stoletja med upodobitvami prevladajo tiste, ki so nastale s pomočjo fotografskega aparata.

Introduction

Pictures not only illustrate the places that historians write about, they can also provide information not available from the written record.

The peculiar environment of caves causes special problems in the making of pictures underground. For photographs it is clear that light is essential for the very process itself. For drawings and paintings too, before the days of electric illumination, it was difficult for the artist to see what it was he was representing as a whole – the overall view as well as the detail.

Until the introduction of burning magnesium wire in 1864 (HOWES, 1989) only large numbers of flaming torches or even larger numbers of candles would make this possible. Even magnesium lighting was short-lived – long enough to plan a picture but not to make it. The smoke produced would soon obscure the very scene itself.

The purpose of this paper is to trace the development of such pictures, whether they be paintings, drawings, individual engravings, book illustrations or photographs. New techniques made possible different ways of representing and reproducing cave scenes, and styles also changed with time.

Arrangement here is broadly chronological, a natural way not only of presenting changing methods but also of showing any alterations in the cave itself. Physically the cave cannot change much, except by damage, but lighting, the dresses of guides and visitors, and especially the cave entrance and its approach do alter markedly over the centuries.

This short study is part of on-going research into images of all Slovene caves before the “modern” period of the last 90 years or so. We intend to publish this as a book in 2013 and data is still being acquired. As space here is limited and pictures occupy a lot of space, those readily accessible elsewhere are usually omitted in favour of others that are less well known. Similarly the railway of 1872 and the underground post office of 1899 have been the subject of special studies (ČUK, 2003; SHAW & ČUK, 2010) and so are not pictured here.

A warning is necessary concerning the dates of information derived from images. As will be seen, some pictures of the 1870s were based upon originals of the 1820s, and others of the 1900s are reproductions of 1860s paintings. There may be other cases where earlier origins have not yet been detected.

Before 1818

Before the great (7 km) extensions of 1818 were discovered, the main cave of Postojna was quite small and of no great attraction. The great chamber with the river Pivka flowing through it was impressive though and the cave was easily accessible, being only 1 km from the town of Postojna.

The drawing by Carlo Beduzzi in 1748 of the great chamber (Fig. 1), made in the course of Nagel's investigation for the Emperor, is probably the earliest picture of the cave. The then more attractive but more distant cave of Črna jama, linked with the main cave only by the



Fig. 1 – Beduzzi's drawing of Veliki dom (NAGEL, 1748, f[43]).

underground river until the 1924 connecting tunnel was made, was the subject of a drawing by Valvasor published in 1689, although this is commonly mis-stated to be of Postojnska jama (SHAW, 2010). Beduzzi himself in 1748 also drew the large stalagmites there (NAGEL, 1748), and GRUBER (1781) published four pictures of Črna jama as well as two of the main Postojna cave.

Schaffenrath in 1821

The civil engineer Alois Schaffenrath, who was later to become the engineer in charge of the cave development, made at least six watercolour paintings (now in Narodni muzej Slovenije, Ljubljana) of the newly extended cave. Done in 1821, they formed the bases of nine lithographs which are significantly different (SCHAFFENRATH, 1824) and then of 17 copper engravings (HOHENWART, 1830, 1832). Some of the lithographs (Fig. 2) give a clear view of the oil lamps carried by guides and visitors, as well of their dress. His 1821 picture of the approach to the entrance (Fig. 3) is the earliest to show any detail. There are no buildings there and the line of trees must already have existed before 1818.

Schaffenrath's now classic pictures were the unacknowledged bases of many later illustrations. As early as 1833 and 1835 Eduard Gurk produced two such watercolours, now in Wien, and many others followed, even as late as the 1870s. More important from the publicity point of view were simple engravings published in popular magazines of wide distribution.

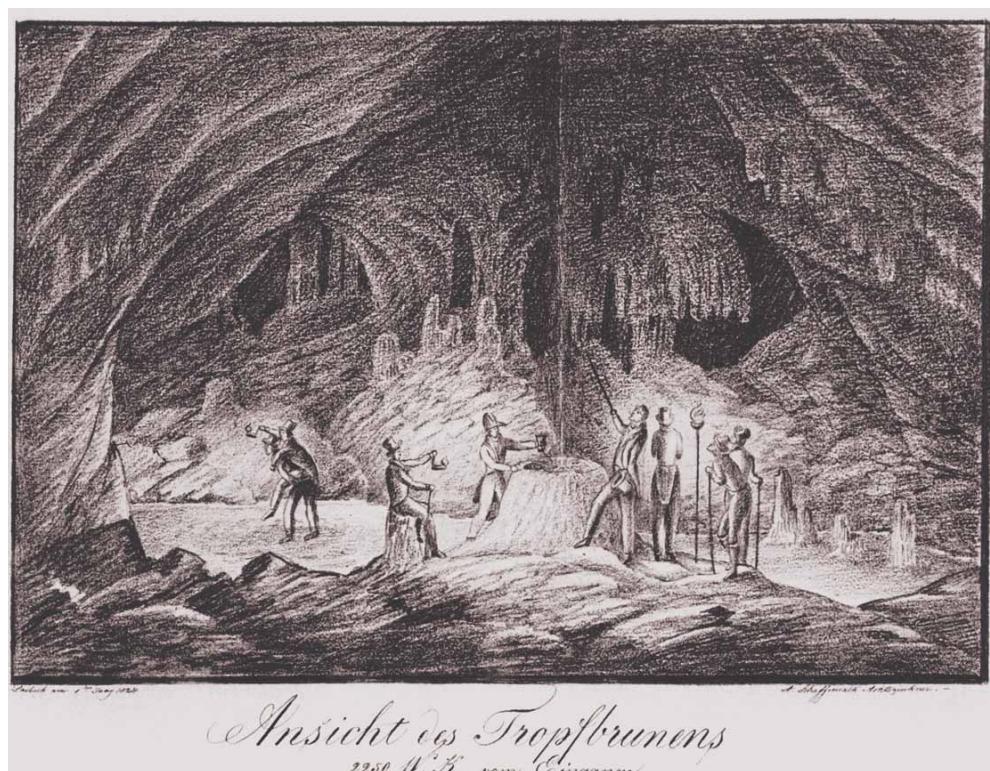


Fig. 2 – Part of Tartarus in a lithograph by SCHAFFENRATH [1824].

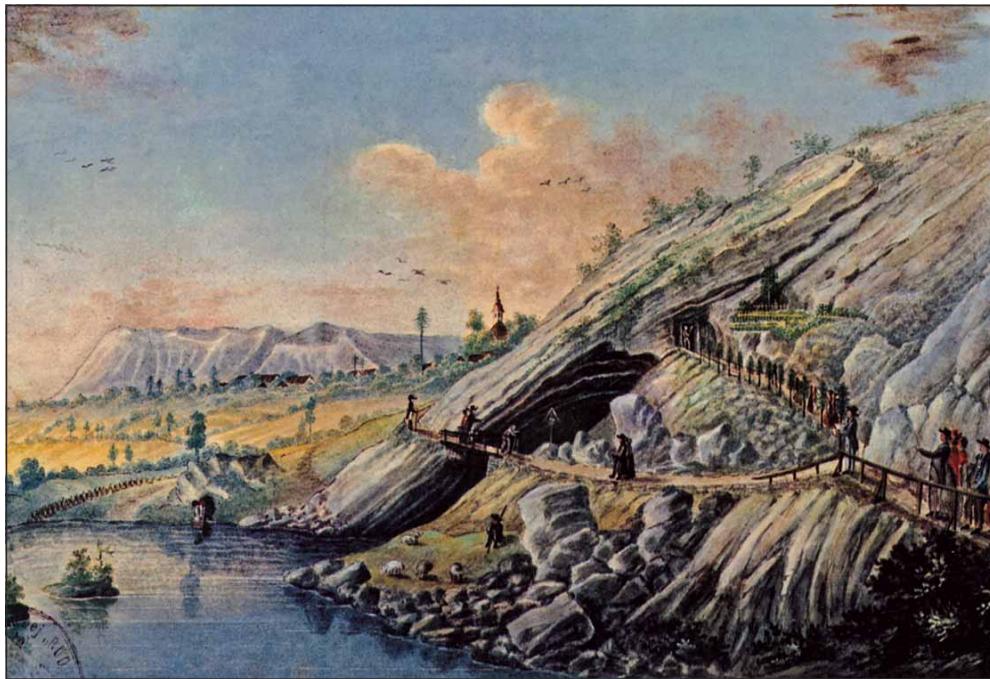


Fig. 3 – Schaffenrath's picture showing the cave entrance an the top of a sloping avenue of trees (HOHENWART, 1830, 1, tav. [III]. The Pivka river sinks below it.

The Italian *Cosmorama Pittorico* (ANON., 1836, p. [257]) published a coarse woodcut based on Schaffenrath's 1830 view of Kongresna dvorana (Sala di Ballo); and in 1837 both the English *Penny Magazine* (ANON., 1837a) and the German *Heller-Magazin* (ANON., 1837b) had similar pictures of the approach to the cave entrance. These are interesting for the fact that a small building stands close to the entrance (Fig. 4) although there is none in later views, nor in Schaffenrath's picure. The line of trees may be taken from Schaffenrath, though one wonders if they might include those recorded in the cave archives (TSCHETSCH, 1834) as being planted there by Luka Čeč, the discoverer of the 1818 extensions.

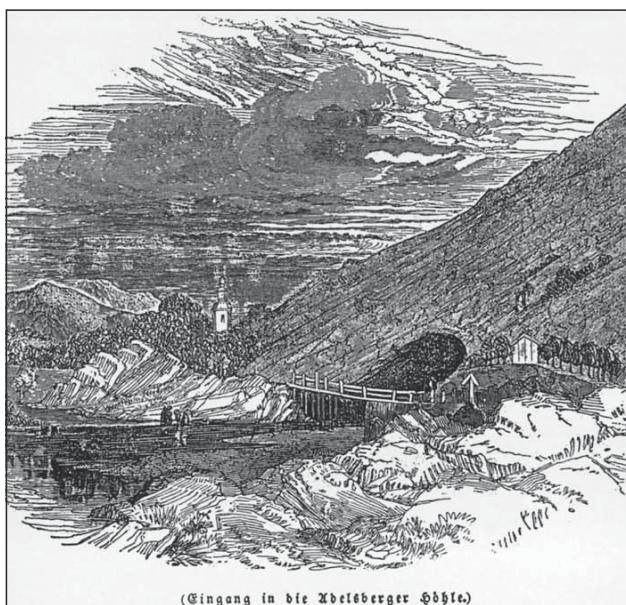


Fig. 4 – Here a building is shown by the cave entrance (ANON., 1837b).

Artists of 1840s – 1860s

In May 1843 the distinguished American artist M.K. Kellogg made six drawings of the cave, one of which showed the approach without any building at the entrance. Then one of the five lithographs (Fig. 5) drawn in the 1850s by the geography professor and cave explorer Adolf SCHMIDL (1854) again shows nothing by the entrance, though the trees do appear to have grown bigger. The bareness of the rest of the hillside is evident in all these pictures.

Photographic evidence is more reliable than an artist's representation which may be in part an interpretation or memory of what he saw. The earliest known photograph close to the cave entrance (Fig. 6) was made in October 1855 by Johann BOSCH (1856) but as the view is restricted to the immediate vicinity of the river disappearing it cannot show whether or not there were any buildings. Travellers' accounts, however, make no mention of any for many years to come.

Strangely, though, a drawing made in August of the same year (Fig. 7) does show three structures not far from the cave, two of them quite substantial. Thomas HALL (1856), the artist, was a respected engineer whose report contains accurate facts about Austrian mines and railways. It seems at first, therefore, to be evidence of the very first buildings on the site. But no : the picture is an unacknowledged copy of the engraving (HOHENWART, 1830, 1832) of one of Schaffernrath's pictures. This shows three buildings, vestiges of which can still be found, not close to the entrance but high above the road immediately north of the present Hotel Jama. These are marked on the manuscript plan by FERCHER (1834) as "Florianeum", the purpose of which is unknown. It is an early example of a misleading picture. No other entrance pictures have been traced until the 1870s.

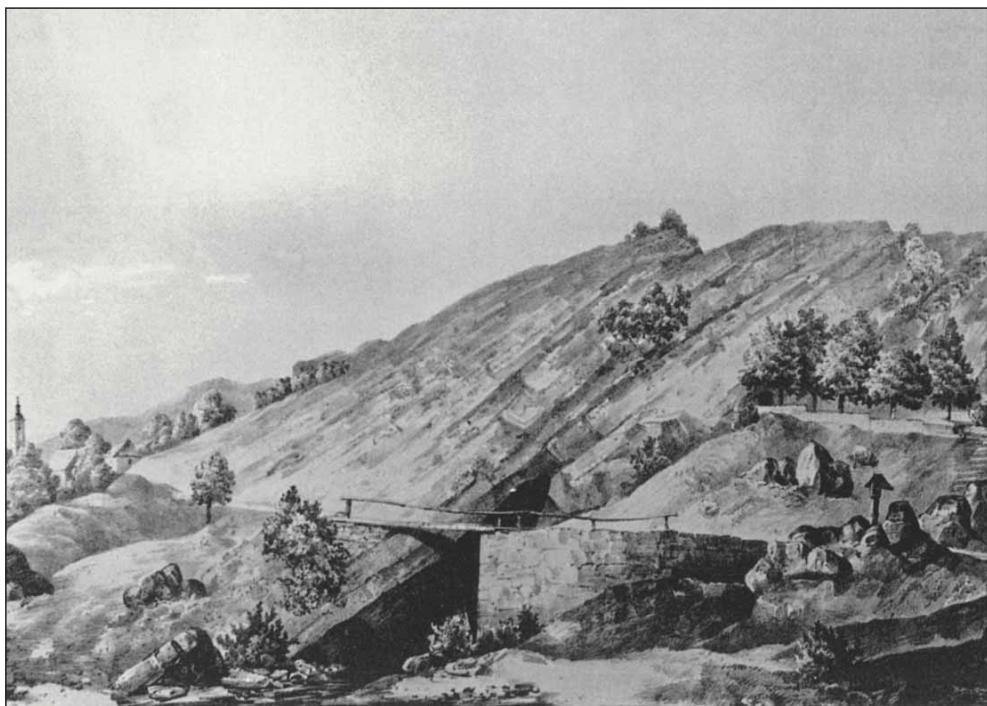


Fig. 5 – SCHMIDL'S (1854) view of the cave approach.



Fig. 6 – A photograph taken in October 1855 by BOSCH (1856) showing where the Pivka flows under the bridge and into the cave.

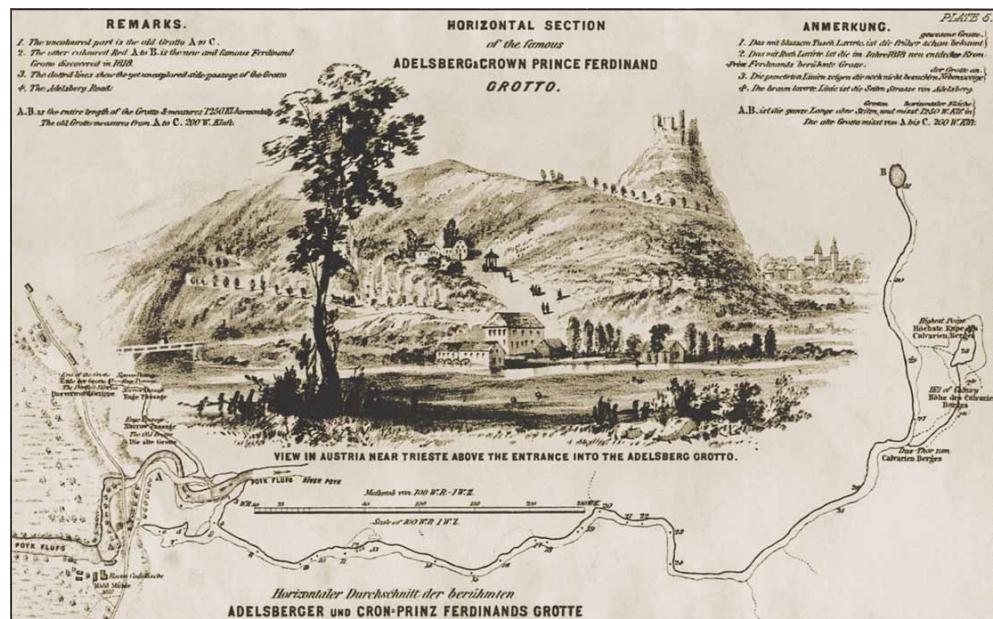


Fig. 7 – This drawing, made in 1855 by HALL (1856, tav. V), is based on Schaffennrath's, reproduced here as fig. 3.



Fig. 8 – This lithograph of Kalvarija (ADELSSBERGER GROTTE, n.d.) is from a 1883 painting by Carl Hasch.



Fig. 9 – The Mummies, painted in 1872 by Giuseppe Rieger (Snyder collection in USA).

In contrast to all these successive entrance views, there are several engravings of the cave interior, in addition to those by Schaffernath and Schmidl. One of these (Fig. 8), from a painting by Carl Hasch of Wien, was made about 1883 (ADELSBERGER GROTTA, n.d.). More important though, were the many paintings made by Giuseppe Rieger of Trieste. A set of 12 watercolours, now in Trieste, was the source of 12 lithographs issued as a booklet (RIEGER, [1860]). He made many oil paintings also, including extra copies for sale, so several versions are known to exist. A typical one is reproduced as Fig. 9. As will be seen, many of his paintings were photographed and sold in that form.

The Earliest Photographs

Most important were the original photographs made in the cave in 1867 by Emil Mariot (1825–1891), a professional photographer from Graz. Not only were these the first to be taken inside Postojnska jama, but only twice before (in 1865 and 1866) had any photographs been made underground in a cave. Mariot's achievement was recognized by the Emperor who made him a Knight of the Order of Franz Joseph (ANON., 1891). Although text books and some obituaries state that these Postojna photographs were taken in 1868, the first five at least (Fig. 10) were made in the previous year, for the cave archives contain these five prints together with Mariot's letter of 24 May 1867 which accompanied them.

Six other Postojnska jama photographs by him are known, as well as eight others probably by him but without positive identification. These were made between 1868 and 1873. Interestingly, one of these (Fig. 11) was not taken in the cave at all but is a photograph of an earlier image. It had been published in 1832 as one of Schaffernath's engravings (Fig. 12). When Mariot copied this he modified the negative by deleting the too prominent lights and also the people in the picture. Four years later, in 1873, the Czech engraver Jan Lego then further modified this Mariot version and published it (ANON., 1873) as one



Fig. 10 – One of the first five photographs made in the cave. The photographer, Mariot, sent this print to the cave management on 24 May 1867 (archives of Postojnska jama).

of a series of small engravings (Fig. 13). It was this Lego version that was reproduced in the same year in a mineralogy book by POKORNY (1873) and also in one of the earliest “leporelli”, mass-produced folders of small pictures in the 1870s that were predecessors of picture postcards (ANON., [1873?]). Other, later, leporelli reproduced the Mariot version itself. So, we see that a picture of 1832 was still being published, in two different versions, more than 40 years later.

The fact the Rieger paintings were afterwards sold as photographs has been mentioned. These were made by A. Scrinzi, who worked in Trieste from 1865 to 1873. Several such images have been positively identified as being copies of Rieger paintings, while many others are in his style and so probably by him also.

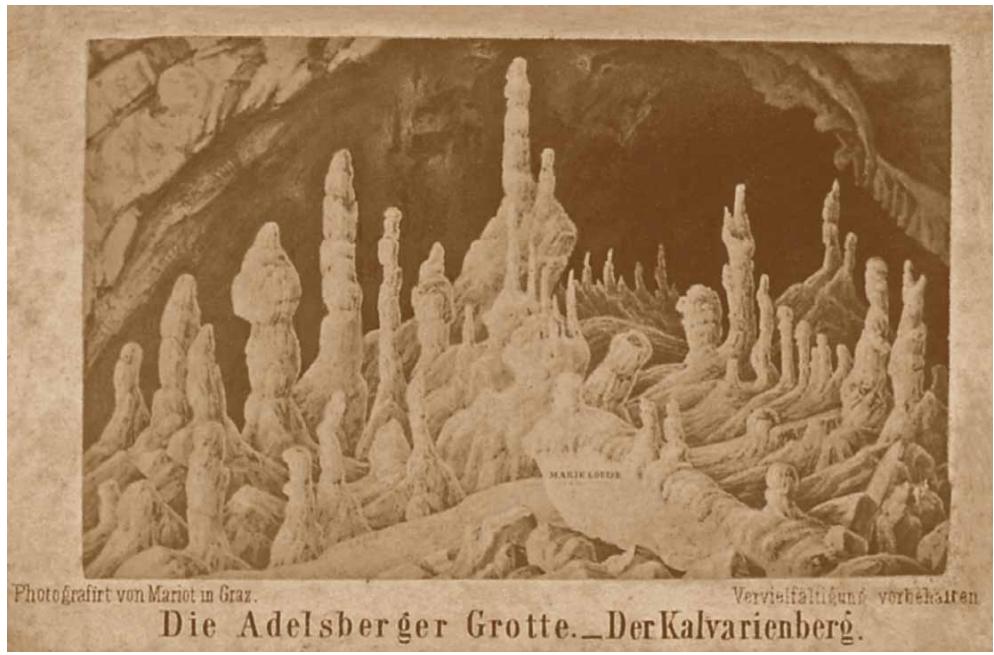


Fig. 11 – A Mariot photograph of Schaffrenrath's engraving of Kalvarija, retouched to remove the lights and the people (Notranjski muzej).



Fig. 12 – The Schaffrenrath engraving that Mariot used (HOHENWART, 1832, 3, tav [III]).

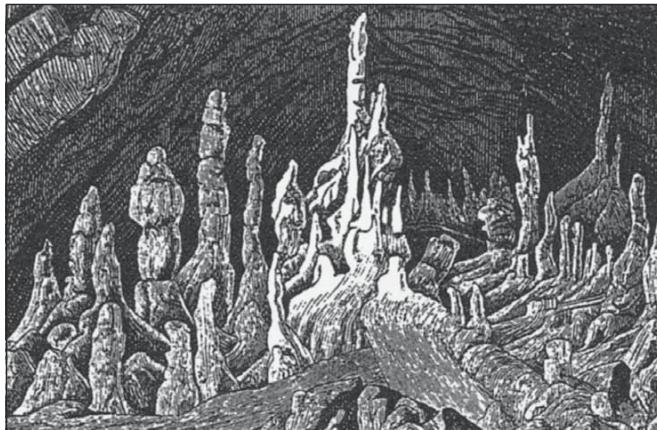


Fig. 13 – Lego's engraving, based on Mariot's photograph (ANON., 1873).

None of the known Scrinzi cave photographs seen were taken underground but were all copies of paintings. At this stage, and into the 1870s, it seems that photographs had to suffice. Whether there was any commercial agreement between artist and photographer is not known, although one such Scrinzi photograph is known with "RIEGER & G." Printed on the back of the mount, suggesting that there was.

1870s – 1880s

Between 1870 and 1880 many engravings by minor artists were used as illustrations, some of them derived from earlier images. Lego's use in 1873 of a Mariot photograph has been mentioned already and D.A. Lancelot made an engraving in 1879 (ANON. 1879) from Scrinzi's photograph of a painting by Rieger.

The second photographer who was important for his pictures of the cave was Josef Martini (1837-1895) of Celje. He was given permission to work there in 1873, apparently the first to be so authorized after Mariot in 1867, and his correspondence in the cave archives between 1873 and 1892 shows that he continued to operate there for a long period. Some 22 of his cave photographs are known to have been made and there are probably more. Some of the pictures, with human figures in, are evidently copies of paintings. Others are so heavily retouched that they look rather similar. Thirteen of these were afterwards engraved and used to illustrate his cave guide book of 1892. One of MARTINI's undoubtedly photographs (Fig. 14), not dated but used about 1876 in a leporello, shows the state of the entrance at that time. It is the first such image known



Fig. 14 – The entrance in the 1870s. A photograph by Martini (Notranjski muzej).

since the present large entrance was created. There are still no buildings of any sort, which is consistent with contemporary travellers having to arrange their visits in the town.

1890s

It was during the 1890s that photographs began to dominate views of the cave. At first, many of these were reproduced for publication as engravings before half-tones became normal. By the end of the century photographic images were being used in large quantities on postcards as well as in magazine articles and books.

Of all the photographers who worked in Postojnska jama the most prolific and hence the most influential was Max Šeber (1862-1944) of Postojna. He was himself a cave explorer, a member of the cave society Anthron and the publisher and printer of many of the guidebooks. He worked with both Kraus and Martel and his pictures appeared in their books as well as on a very large number of postcards. The earliest evidence of his underground photographs was in 1881 when “a well-dressed young man ... had for sale photographs of the principal hidden marvels” of the cave (PANCINI, 1881).

1900s

The Ljubljana photographer Ivan Kotar (1865-1903) produced underground pictures for postcards, and the better-known Czech, František Krátký (1851-1924) made several stereo views of the cave. It is a Kotar photograph of 1903 (Fig. 15) that has the same wooden barrier across the entrance as in Martini’s picture, and next to it are two portable tables covered with what are probably speleothems for sale, just as they already were in 1881. By 1907 a Šeber photograph showing the same tables has also a wooden hut selling postcards (Fig. 16), (ANON., [1907], the earliest pictorial evidence of any sort of structure there, although the presence of the visitors’ book at the cave in 1897 (EDWARDES, 1897) suggests that there must already have been something there by then.

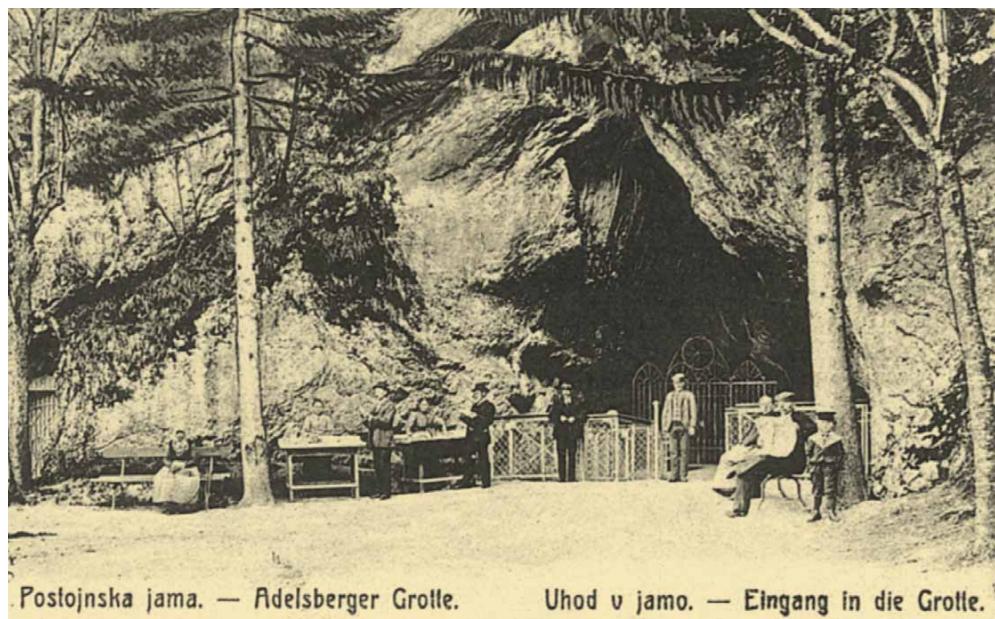


Fig. 15 – The entrance in 1903. A photograph by J. Kotar (Notranjski muzej).



Fig. 16 – The entrance between 1903 and 1907. A photograph by M. Šeber (ANON., 1907).

Avgust Berthold (1880-1919) of Ljubljana made at least six photographs inside the cave in 1905, but is probably more important as the friend who inspired and helped the Slovene impressionist painter, Ivan Grohar, to produce the very large (2.17 m x 1.57 m) oil painting of 1906 which now hangs in Narodni muzej Slovenije in Ljubljana. An anonymous oil painting of the same period (Fig. 17) is in the Inštitut za raziskovanje krasa at Postojna, and photographs of four others, now lost, are in the Notranjski muzej there.

1909 was a year in which at least two photographers were active in the cave. Best known is Rudolf Bruner-Dvořák (1864-1921) of Praha who made 194 images of Slovene caves, 185 of them in Postojnska jama (ČUK & URŠIČ, 2009). He is known to have been working there in August 1909 and he signed the visitors' book on 22 October so his stay may have been quite long. His pictures illustrated a book (PERKO, 1910) and appeared also as a long series of postcards. A major exhibition of his cave work was held in 2009.

On 18 July 1909 Anton Schmidt, photographer and city architect of Wien, was one of four who signed in the visitors' book "on the occasion of taking photographs of the cave". Some prints in the Nationalbibliothek in Wien are catalogued as by "Otto Schmitt", on what evidence is not known. Otto Schmidt (b. 1849) was indeed a photographer (AUER *et al*, 1983) but internal evidence indicates a date between 1906 and 1909 for these photographs so it is almost certain that they are in fact by Anton Schmidt.

The outbreak of war in 1914 caused activity in the cave to cease, and it has the same effect on this paper.

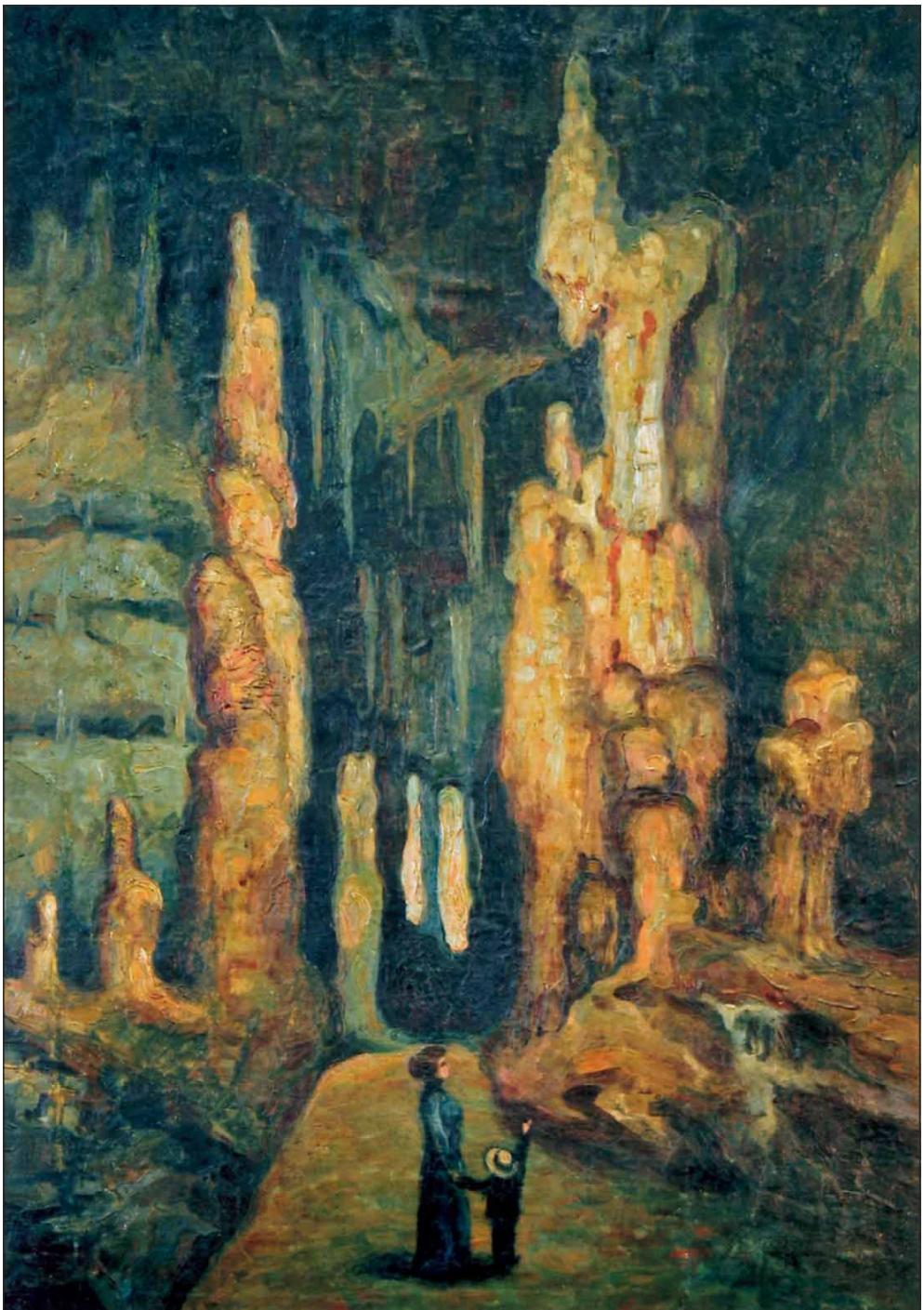


Fig. 17 – Mala Kalvarija in Male jame. An oil painting of about 1900 by an unidentified artist (Karst Research Institute).

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**ESTRATTO DALLA LIBERA TRADUZIONE DEL TESTO DI
“IMAGES OF POSTOJNSKA JAMA (SLOVENIA) BEFORE 1914”**

(A cura di ENRICO MERLAK, Commissione Grotte E. Boegan di Trieste)

È riconosciuto che le immagini non si limitano ad illustrare le località descritte da storici e scrittori, ma possono talvolta contenere preziose informazioni, non disponibili nella stessa documentazione scritta.

Nel caso peculiare delle grotte, nel passato la realizzazione delle immagini sotterranee ha sempre rappresentato un problema.

Come per le fotografie, anche per disegni e dipinti, nell'epoca che precedette la illuminazione elettrica, le difficoltà maggiori erano rappresentate dal costruire la visione d'insieme di un ambiente e dal mettere in evidenza i dettagli.

Prima dell'introduzione del filo incandescente al magnesio (HOVES C., 1989) l'illuminazione completa di un ambiente avrebbe richiesto (e richiedeva) una grande quantità di candele e fiaccole. La stessa illuminazione al magnesio durava tempi brevissimi: consentiva forse la pianificazione dell'immagine ma non era utile per la sua realizzazione completa. Il fumo prodotto, poi, peggiorava le cose.

Gli autori Trevor Shaw e Alenka Čuk qui ci raccontano quella che è stata l'evoluzione nella rappresentazione delle immagini di grotta, siano esse dipinti, disegni, incisioni, illustrazioni per libri o fotografie.

Attraverso le immagini appare evidente come, nel tempo, l'illuminazione, gli atteggiamenti e gli abbigliamenti di guide e visitatori cambiano.

Questo breve ma interessante studio costituisce parte di una più complessa ricerca, attualmente in corso da parte degli autori, riguardante le immagini di tutte le grotte slovene,

seguendo un percorso cronologico. Questa ricerca uscirà in un libro presumibilmente nel 2013 e molti dati sono tuttora in fase di acquisizione.

La descrizione specifica inizia con il disegno di Carlo Beduzzi del 1748, disegno che probabilmente è la prima immagine in assoluto delle Grotte di Postumia. Già in precedenza il Valvasor, nel 1689, aveva illustrato la non distante Grotta Nera.

Gli acquerelli di Schaffenrath del 1821 costituirono le basi per alcune litografie del 1824 e per le incisioni del 1830-1832.

Semplici copie di illustrazioni precedenti furono prodotte a scopi pubblicitari nel 1837 ed altri artisti lavorarono sulle grotte negli anni successivi.

La prima fotografia documentata dell'ingresso delle grotte risale al 1856 e sono del 1867 le prime fotografie *sotterranee* ad opera del Mariot. Poiché, all'epoca, la fotografia sotterranea costituiva un problema tecnico, spesso alcuni fotografi si limitavano a riprendere i dipinti esistenti

Si deve attendere il 1890 perché la fotografia sotterranea diventi la tecnica predominante.

Le illustrazioni anteriori al 1818

Prima della scoperta delle grandi sale sotterranee, le Grotte di Postumia erano poco conosciute e non costituivano una particolare attrazione. Oltre all'opera del Beduzzi sono qui ricordati Nagel (1748) e Gruber (1781).

L'opera di Schaffenrath (1821)

Alois Schaffenrath, ingegnere civile che operò anche nei lavori di allargamento delle grotte, produsse nel 1821 almeno sei dipinti con colori ad acqua, ora depositati nel Narodni muzej di Lubiana. Questi dipinti hanno costituito la base per la produzione successiva di nove litografie (SCHAFFENRATH, 1924) e successivamente di diciassette incisioni in rame di Hohenwart (1930 e 1932).

Alcune di queste opere furono riprese da altri che le collocarono, in modi diversi, nelle pubblicazioni e stampe varie dell'epoca (Cosmorama Pittorico, Penny Magazine, Heller Magazine).

Artisti tra il 1840 ed il 1860

All'artista americano Kellogg sono attribuiti sei disegni della grotta, uno dei quali poi utilizzato da Adolf Schmidl nelle sue pubblicazioni.

La prima fotografia conosciuta è quella dell'ingresso delle grotte e fu fatta da Johann Bosch nel 1856.

È ricordata anche l'opera del viennese Carl Hasch.

Importanti furono poi i quadri del triestino Giuseppe Rieger che produsse diversi opere ad olio. Dei lavori di questo artista esistono diverse copie, prodotte anche per usi commerciali.

Le più recenti fotografie

Di notevole importanza sono le pellicole di Emil Mariot (1825-1891), fotografo professionista di Graz. Le sue foto del 1867 sono le prime scattate all'interno delle Grotte di Postumia

e tra le prime scattate in una grotta. Mariot doveva essere comunque un professionista di livello se si pensa che i suoi meriti furono riconosciuti dall'imperatore che lo nominò Cavaliere dell'Ordine di Francesco Giuseppe (ANON., 1891). A Mariot sono attribuite molte fotografie scattate in più periodi. Alcune di queste fotografie, modificate, furono inserite nel trattato "Illustrirte Naturgeschichte des Mineralreiches" di Pokorny (1873).

1870-1880

Molti artisti minori usarono nelle loro illustrazioni le immagini prodotte dei predecessori.

Dopo Mariot, comunque, il fotografo più importante è stato sicuramente Josef Martini (1837-1895) di Celje. Martini operò nelle Grotte per un lungo periodo. Di lui si conoscono sicuramente almeno ventidue fotografie.

1890

Durante questo decennio i fotografi divennero i principali illustratori delle Grotte di Postumia e già verso la fine del secolo molte fotografie furono utilizzate in grande quantità per la produzione delle cartoline postali.

Tra i fotografi che maggiormente operarono nelle Grotte gli autori citano Max Šeber (1862-1944) di Postumia. Era lui stesso esploratore e membro della società speleologica Anthron oltre che produttore di diverse guide.

Collaborò con Kraus e Martel e le sue fotografie compaiono nei loro libri.

1900

Con il nuovo secolo l'attività dei pubblicisti e dei fotografi si adegua alle nuove esigenze.

Sono citati Ivan Kotar, František Krátký, Avgust Berthold, Rudolf Bruner – Dvorák (che illustrò un libro del Perko del 1910, *Die Adelsberger Grotte in Wort und Bild*), e ancora Anton Schmidt, fotografo ed architetto viennese.