

The background of the poster is a dark, moody painting. In the center-right, a winged cherub is depicted in a dynamic pose, holding a long, light-colored banner or scroll. To the left, a large, ornate wooden barrel stands prominently. A sword with a red hilt lies horizontally across the scene. In the bottom right corner, a skull is visible. The overall composition is dramatic and historical.

Ljerka Dulibić / Iva Pasini Tržec / Borivoj Popovčak

STROSSMAYEROVA GALERIJA STARIH MAJSTORA

ODABRANA DJELA

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THE STROSSMAYER GALLERY OF OLD MASTERS
SELECTED WORKS

Nakladnik

Hrvatska akademija znanosti i umjetnosti

Za nakladnika

akademik Pavao Rudan, glavni tajnik

Urednik

akademik Vladimir Marković

Recenzenti

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Ljerka Dulibić / Iva Pasini Tržec / Borivoj Popovčak

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ODABRANA DJELA

ZAGREB, 2013.

Povod ovom izdanju, u kojem je predstavljen odabir umjetnina iz stalnog postava Strossmayerove galerije starih majstora, 150. je obljetnica osnutka Hrvatske akademije znanosti i umjetnosti. Utemeljena na sjednici Hrvatskog sabora 29. travnja 1861. godine, Akademija nauka uz đakovačku je katedralu, osnutak Hrvatskog sveučilišta, Akademijinu palaču i Galeriju slika jedan od kapitalnih projekata biskupa Josipa Jurja Strossmayera, idejno začetih na zasadama ilirskog pokreta, načela koje je prihvatio još za studija u Beču. Vizija njegove prosvjetno-kultурне obnove Hrvatske potencirana je napose revolucionarnim događanjima diljem Europe pred sam kraj polovice stoljeća, a koji su odražavali slobodarske težnje te jačanje nacionalne svijesti i građanskog liberalizma. U ozračju »proljeća naroda«, revolucije 1848. godine, Strosmayer je kao jednu od mogućnosti u smjeru osamostaljenja i priznavanja entiteta i prepoznavanja civilizacijskog identiteta Hrvatske video u njezinu kulturnom preporodu, podrazumijevajući pritom osnivanje znanstvenih i kulturnih institucija, kako je rekao, »da na polju znanja i umijenja nadvladamo i pobedimo oružjem radinosti«.¹

Cjelokupan Strossmayerov kulturno-prosvjetiteljski program temeljen je na bliskoj i svršishodnoj povezanosti njegovih segmenata i predanosti u oživotvorenju istog.

Odluka o gradnji stolne crkve, kojoj se u cijelosti predao odmah po dolasku u Đakovo 1850. godine, potaknula je interes za arhitekturu i likovnu umjetnost, što je pak dovelo do sabiranja umjetničkih djela i ideje o muzeju slika.

Darivanje tog intimnog, duhovno-kontemplativnog imutka hrvatskom narodu plemenit je i domoljuban čin bez premca u našoj povijesti, ali prava veličina te nesebične geste leži u obogaćivanju i stalnom nadograđivanju toga kulturološkog, povijesno-umjetničkog korpusa. Strossmayerova galerija starih majstora i palača Akademije otvoreni su za javnost 9. studenoga 1884. U samom početku svoga postojanja fundus Galerije temeljio se isključivo na donaciji biskupa Strossmayera, da bi s vremenom prerastao u impozantan fundus od nekoliko tisuća umjetnina. Strossmayerova donacija ukazuje na smišljeni, edukativni program njegove sabiračke djelatnosti: djela talijanskih primitiva i visoke renesanse Firence, Rima, Venecije, djela iz razdoblja baroka, iz Italije, Španjolske; renesansno slikarstvo sjevera Europe; nizozemske slikarske škole renesanse i baroka; djela klasicizma i hrvatskog slikarstva s početka moderne. Određeni broj kopija ostvarenja renesanse i baroka, rađenih prema biskupovoj narudžbi kako bi se upotpunio dojam i značenje pojedinih razdoblja, najbolji je dokaz njegove nakane likovnog opismenjivanja svoga naroda.

Uz manje ili veće donacije, taj se entuzijazam, nadahnut Strossmayerovom idejom o velikoj nacionalnoj galeriji, zadržao sve do današnjih dana, a to je ujedno i dokaz težnje da se nastavi Strossmayerovo djelo i održi njegova živo prisutna misao.

U spomen na svečani čin osnivanja Galerije slika donosimo u cijelosti govor njezina utemeljitelja biskupa Strossmayera na sam dan otvaranja, popraćen bilješkama sa stručnim pojašnjnjima i opaskama vezanima uz pojedine umjetnine.

Borivoj Popovčak
upravitelj
Strossmayerova galerija starih majstora

¹ Pavić; Cepelić 1994., str. 671.

This issue, presenting a selection of works from the permanent collection of the Strossmayer Gallery of Old Masters, is published on the occasion of the 150th anniversary of the foundation of the Croatian Academy of Sciences and Arts. The Academy of Sciences, founded by the May 29th, 1861 session of Croatian Parliament, was one of Bishop Josip Juraj Strossmayer's capital projects – alongside the Cathedral in Đakovo, the foundation of the Croatian University, the Academy's Palace and his gallery of paintings – which sprung from the tenets of the Illyrian movement, whose principles he had embraced during his studies in Vienna. His vision of the educational and cultural renewal of Croatia was particularly intensified by the revolutionary happenings throughout Europe near the end of the first half of the century, which reflected aspirations towards liberty and the strengthening of national awareness and civil liberalism. Amid the »Spring of the People« (*proljeće naroda*), the revolution of 1848, Strossmayer saw a cultural renaissance as one possible path towards Croatia's independence, the recognition of its existence as an entity and the recognition of its civilisational identity. This necessitated the founding of scientific and cultural institutions, as he said, »so that we might overcome and succeed in the field of knowledge and ability with the weapon that is diligence.¹

The entirety of Strossmayer's cultural and educational program was founded on the tight and effective connection of its component segments and dedication to bringing it to fruition.

The decision to build a cathedral, to which he dedicated himself entirely upon his arrival in Đakovo in 1850, sparked his interest in architecture and the visual arts, which led to his collecting works of art and to the idea of creating a gallery of paintings.

His noble and patriotic act of donating these intimate, spiritual and contemplative possessions to the Croatian people stands unprecedented in our history, but the true greatness of this selfless act lies in the enrichment of and constant additions to this cultural, historical and artistic corpus. The Strossmayer Gallery of Old Masters and the Palace of the Academy were opened to the public on 9 November 1884. At its very outset, the Gallery's holdings were based exclusively on Bishop Strossmayer's donations, but it would grow in time into an imposing collection of several thousand works of art. Strossmayer's donation is evidence of his sensible and educationally-oriented approach to his collection: the works of Italian primitives and the high renaissance of Florence, Rome, and Venice; works from the Baroque period, from Italy and Spain; renaissance painting from the North of Europe; Dutch schools of painting of Renaissance and Baroque; works of classicism and Croatian paintings from the outset of the modern movement. A certain number of copies of auratic works from the Renaissance and Baroque periods, made upon the Bishop's order so as to complete the impression and meaning of specific periods, is the best evidence of his intent to make his nation literate in the arts.

Inspired by Strossmayer's idea of a large national gallery, this enthusiasm has been maintained with the help of donations both great and small. This is also proof of the desire to continue Strossmayer's work and to preserve his idea, which still so ardently felt today.

In honour of the Gallery's official founding, we hereby publish the speech given by its founder, Bishop Strossmayer, on the very day of its opening, including expert notes with explanations and commentary tied to specific works of art.

Borivoj Popovčak
director
The Strossmayer Gallery of Old Masters

¹ Pavić; Cepelić 1994, p. 671.





Strossmayer, Josip Juraj.

Svečana sjednica Jugoslavenske akademije znanosti i umjetnosti dne 9. studenoga 1884. prigodom otvorenja Strossmayerove galerije : Besjeda pokrovitelja biskupa J. J. Strossmayera.

u: Rad Jugoslavenske akademije znanosti i umjetnosti [9]=73(1884), str. 162–185.

Moje milostive gospodje!
Moja plemenita gospodo!

Moj brat i prijatelj, predsjednik akademije, tako je krasno i učeno govorio,¹ da bih ja imao mučati, ali dužnost ostaje dužnost, pak mi je progovoriti sa čednim priznanjem, da sad već nisam više toliko govornik, koliko improvisator.

U običaju je akademiji svake godine u svečanoj se sjednici sastati, da pred Bogom i narodom svijest svoju nekim načinom ispita i razlog o životu i djelovanju svom položi. Take sjednice do sada su, hvala Bogu, akademiji uopće, a časnim članovima akademije napose uvijek na poštenje i slavu služile, pak će tako biti i ostati, ako Bog da, i uviđeke. Smatram, da mi je kano pokrovitelju akademije dužnost ovo javno posvjedočiti i ovakovu nadu izreći. Akademija je od prvoga postanka svoga pak do danas na polju prirodoslovnom i matematičkom vrlo lijepih i znamenitih znanstvenih radnja obavila i zemlju ovu, koju svetom baštinom praotaca naših nazivamo, podobro ispitala, tako da je s te strane priznanje i pohvalu i stranoga svijeta zasluzila.² Akademija je od postanka svoga do danas nebrojeno mnoštvo povjesnih izvora i spomenika na vidik iznijela, tako da je jedino ona svojim neumornim radom omogućila, da se prava povijest našega naroda sastaviti i na javu iznijeti uzmogne, ter kako ja muža, koji je u najnovije doba svojom povijesti Hrvatske s punim pravom zasluzio, da članom akademije postane, ne samo sa njegovе učenosti i marljivosti, nego ujedno i sa njegove čednosti i pravednosti poznajem, on će i sam rado priznati, da bi mu bez rada akademiskoga jedva moguće bilo onaku povijest napisati, kakovu je napisao.³ I glede jezika našega, koji se divnom ljepotom, obilatošću i suglasjem svojim sa najprvim i najrazvijenijim jezicima svijeta ovoga mjeriti može, akademija je mnogo učinila, pak ako joj, ko što ne ima o tom dvojbe, podje za rukom dovršiti i izdati historički rječnik našega jezika,⁴ poput onoga franceske akademije ili onoga od Littrea za franceski ili onoga od braće Grimma za njemački jezik, tim će već samim akademija podići sebi i narodu spomenik slave *aere perennius*, koji Zub vremena nikada izjesti i uništiti ne će. Jest istina, u tom se svi ne slažemo, jer ih ima, koji tomu prigovaraju i na rad akademiski bezobzirno, da ne reknem, prezirno gledaju; ali tko bi svemu svijetu ugodio? Tako je uvijek na svijetu bivalo. Ja se dobro sjećam, da se je koncem prošloga stoljeća o franceskoj akademiji na sva

¹ Prethodni govornik bio je Franjo Rački, tadašnji predsjednik Akademije. Usp. Rački 1884., str. 154–162.

² Biskup Josip Juraj Strossmayer 1860. godine obnavlja zamisao za osnivanje Akademije temeljeći je na ideji Ljudevita Gaja te saborskim zahtjevima iz prve polovice stoljeća. Tada započinje neposredna akcija koja će u konačnici dovesti do osnivanja Akademije. Pitanje osnivanja Akademije službeno je pokrenuto na sjednici Hrvatskog sabora 29. travnja 1861., kada je izabran odbor koji će izraditi statut te jasno odrediti svrhu i ustroj Akademije. Ni ovoga puta bečki politički čimbenici ne prihvataju inicijativu za osnivanje Akademije glatko. Ipak, car i kralj Franjo Josip 4. ožujka 1866. konačno je odobrio, iako do neke mjere izmijenjena, pravila o Akademiji. Službeni naziv Akademije bio je Jugoslavenska akademija znanosti i umjetnosti (*Accademia scientiarum at artium Slavorum meridionalium*). Ustavnopravno Akademija je dakle osnovana 1866. godine, nakon čega je izabrano prvih 14 članova, čijim je izborom Akademija i pravno i stvarno konstituirana. Biskup Josip Juraj Strossmayer izabran je za pokrovitelja Akademije, a istaknuti hrvatski povjesničar dr. Franjo Rački za predsjednika. Strossmayer i Rački, nakon osnivanja Akademije, iako i dalje prisutni u političkom životu zemlje, intenziviraju svoju djelatnost upravo na području prosvjete i kulture. Pod njihovim vodstvom Akademija se razvila u uglednu znanstvenu ustanovu koja je uspostavljala suradnju s ostalim europskim akademijama. Usp. Osnutak Akademije, u: HAZU 1998., str. 3–10.

³ Ovdje se Strossmayer vjerojatno poziva na Tadiju Smičiklasi (Poviest Hrvatska. Po vrelih napisao Tade Smičiklas, Naklada Matice hrvatske, Zagreb, 2 sv., 1879.–1882.).

⁴ Rječnik hrvatskoga ili srpskoga jezika, JAZU, Zagreb, 1880.–1976., 23 sv.

Strossmayer, Josip Juraj.

Official assembly of the South Slavic Academy of Arts and Sciences, 9 November 1884, upon the occasion of the opening of the Strossmayer Gallery: Patron Bishop J.J. Strossmayer's Inaugural Speech

in: Rad Jugoslavenske akademije znanosti i umjetnosti [9]=73(1884), pp. 162–185.

My dearest ladies!

My noble gentlemen!

My brother and friend, the president of the Academy,¹ has spoken so beautifully and eruditely, that my only task should be to remain silent. However, duty remains duty, and if I must speak, it is with the humble confession that I am no longer so much an orator as I am an improviser.

It is the Academy's tradition to gather each year in an official assembly, so that it might, before God and the nation, enquire into its own awareness in a way, and to set forth the reason for its existence and its undertakings. These assemblies have served, thanks be to God, to better the integrity and prestige of the Academy in general, and that of its honourable members especially, and, God willing, so shall they do for all time. I believe it to be my duty as patron of the Academy to bear public witness to this and to put this hope into words. The Academy has, since its inception and until this very day, published outstanding and significant works in the fields of the natural sciences and mathematics. It has also thoroughly examined this country, the holy heritage of our forefathers, and in doing so has even won recognition and praise from outside our borders.² So many innumerable historical sources and monuments has the Academy laid bare since its inception, that only it was able to put the true history of our people to words. There is a gentleman here whose history of Croatia earned him the full right to become a member of the Academy, and if I know him well, he will gladly admit, not only out of erudition and diligence but out of modesty and fairness as well, that it would have been hardly possible for him to write such a history as he did without the prior work of the Academy.³ Where our language is concerned – whose magnificent beauty, bounty and harmony can rival that even of the leading and most developed languages of this world – the Academy has also achieved much. If it succeeds, as it undoubtedly will, in completing and publishing its historical dictionary of our language⁴ – akin to that of the French academy, or Littre's French dictionary, or the German dictionary by the brothers Grimm – then it shall have raised to itself and our people a monument *aere perennius* that the rav-

¹ The prior speaker was Franjo Rački, the president of the Academy at the time. Cf. Rački 1884, pp. 154–162.

² Bishop Josip Juraj Strossmayer renewed his conception of the foundation of the Academy in 1860, basing it on the ideas of Ljudevit Gaj and parliamentary demands from the first half of the century. Thus began the direct operation that would finally lead to the foundation of the Academy. The question of founding the Academy was officially opened at a session of Croatian Parliament on 29 April 1861, at which a council was selected to compose the statute of the Academy and clearly determine its purpose and organisation. Viennese political actors once again poorly received this initiative for the foundation of the Academy, but despite this, Emperor Franz Joseph finally approved the bylaws of the Academy on 4 March 1866, although they had been modified to an extent. The official name of the Academy was the South Slavic Academy of Sciences and Arts (*Accademia scientiarum at artium Slavorum meridionalium*). The Academy was constitutionally founded in 1866, after which its first 14 members were selected, upon whose selection the Academy was both legally and truly constituted. Bishop Josip Juraj Strossmayer was chosen as the Academy's patron, and renowned Croatian historian Dr. Franjo Rački was chosen as its president. Strossmayer and Rački, after the founding of the Academy, although still present in the political life of the country, intensified their activities in the fields of education and culture. Under their leadership, the Academy developed into a reputable scientific institution that was to establish cooperations with the other European academies. Cf. The Foundation of the Academy, in: HAZU 1998, pp. 3–10.

³ Strossmayer here likely refers to Tadija Smičiklas (Poviest Hrvatska. Po vrelih napisao Tade Smičiklas, Naklada Matice hrvatske, Zagreb, 2 vol., 1879–1882).

⁴ Dictionary of the Croatian or Serbian Language (Rječnik hrvatskoga ili srpskoga jezika), JAZU, Zagreb, 1880–1976, 23 vol.

usta govorilo, da ništa ne znači, da je puka taština i ispravnost; reklo se je o Descartesu i Malebranchu, da nisu nikakovi mudroslovi; o Newtonu reklo se, da nije nikakav fizik; o Laplaceu, da nije nikakav astronom bio; o Lavoisieru, da nije nikakav kemik. A i danas se gdješto govorи, da Claude Bernard i da Pasteur nisu nikakvi fiziolozi. Ovako se je govorilo, ali što jest, jest i ostaje uvijek; a što nije, nije i poslije kratkoga vremena iščezava ko magla pred suncem. Akademija franceska polag svega negdašnjega prigovora ostade jedan od najzaslužnijih i najslavnijih akademijskih zavoda na ovom svijetu, a imena, koja sam gore spomenuo, ostaše polag preziranja zvijezde prve veličine na obzoru opće znanosti i slave. Takvi prigovori kadri su samo nutarnju cijenu i vrijednost sličnih zavoda i imena podignuti i uzvisiti, nipošto pak poniziti i uništiti. Kada se pak pomisli, u kakvim teškim okolnostima živimo, kada se pomisli, da sve, što stječemo i namicemo, s krvavim – da tako reknem – znojem stjecati i namicati moramo; kada se pomisli, da se kod nas samom knjigom danas živjeti ne da, i da skoro nikoga u nas nije, koji bi se mogao isključivo knjigom i znanosću baviti: onda se mora priznati, da smo sa vrlo čednim sredstvima, koja nam pri ruci stoje, dosta učinili i pravo nekim načinom stekli, da domovini našoj na Balkanskem poluotoku osobito opredjeljenje pripišemo, to jest da postane to, što Toskana u lijepoj Italiji, da postane osobite vrsti Athenaeum, što će reći ognjište i njegovalište svih viših umnih i moralnih težnja i svrha. Mi pak domaći sinovi imali bismo pomisliti, da narod naš ima i onako dosta i predosta vanjskih protivnika, koji sve, što je naše, preziru, i kojima je svaki naš napredak trn u oku; imali bismo se trsiti jednim jeditim načinom akademiju i njezinu radnju oprovrći, a taj jest izumljenjem i izdanjem knjige, koja bi učenošću i uzoritošću svojom sve dosadašnje naše radnje daleko nadmašila. Takovim opovrgavaocima sav bi se svijet u nas obradovao i do crne zemlje poklonio.

Današnja svečana sjednica sjednica je *ad hoc*, kojom akademija slavi dvostruku stečevinu i dvostruku dobit. Prva stečevina i prva dobit ova je krasna i uzorita zgrada, koja i vanjskom i nutarnjom ljepotom svojom cijelom naruđu, a akademiji napose na slavu i diku služi.⁵

Ona je osobit ures prestolnoga našega grada, koji opredjeljenje ima, da u ovo naše doba uskrisi i obnovi neumrlu slavu slavnoga našega Dubrovnika, koji je znao i umio i tada zublju prosvjete i slobode u vis dignuti i plamteću uzdržati, kada je svuda unaokolo na Balkanskem poluotoku gusta tama neznanstva i sužanjstva ležala. Ako se takve zgrade, ko što je ova, u stolnom gradu našem širile budu, grad će naš ubrzo ne samo nutarnjim bićem i opredjeljenjem svojim, nego i vanjskim licem i oličjem slavn i neumrl naš Dubrovnik zamijeniti, ili, kad sam već prije hrvatsku našu domovinu na Balkanskem poluotoku prispodobio Toskani, to će zgrade ovoj našoj akademičkoj zgradji slične, kada se uzmnože, pretvoriti stolni naš grad, ako Bog da, makar i u čednoj mjeri, u lijepu i uzoritu Florencu. Hvala Bogu, da je tako! Bog nas kadšto iz tajnih i nedokučivih, ali uvijek iz svetih i pravednih svrha pohadja; ali kad takvi pohod ustrpljivo podnašamo i na korist našu obraćamo, tada nas Bog preobilno prije ili poslije nagradjuje. Upravo su danas četiri godine, otkada smo strahovitim i užasnim potresom postradali;⁶ tada su se zgrade i palace rušile i oštećivale, a od onda do danas evo se hvala Bogu još ljepše i uzoritije dižu i popravljaju, u koju vrst spada osobitim načinom i ova zgrada akademijksa. – Još jedanput dakle hvala Bogu!

Poslije Boga pak imamo se najprvo zahvaliti Njegovomu apostolskomu Veličanstvu, premilostivom kralju i vladaru, koji je, kad je zgrada naša užasnim potresom nastradala, kraljevskom upravo darežljivošću akademiji i po-

⁵ U prvo vrijeme Akademija je bila smještena u skućenim prostorima Narodnog doma u Opatičkoj ulici. Darovnicom od 25. ožujka 1875. Strosmayer, iako u to vrijeme materijalno veoma angažiran gradnjom katedrale u Đakovu, daruje Akademiji početni novčani iznos za gradnju palače s prostorima za Galeriju, u koju bi se i »sama akademija, ako joj je to po volji imala smjestiti«. Gradnja palače u neorenesansnome stilu započela je, po nacrtna njemačkoga arhitekta djetalna u Beču, Friedricha Schmidta (1825.–1891.) u kolovozu 1877. godine, na južnom dijelu Zrinskog trga. Gradevinskim radovima rukovodio je Hermann Bollé. Gradnja je dovršena u ljeto 1880. godine. Usp. Povijest akademije 1887., str. 10–13; Kršnjavi 1917., str. 166–171; Knežević 1994., str. 35–46.

⁶ Veliki potres koji je pogodio Zagreb i okolicu 9. studenoga iste, 1880., godine, kada je završena gradnja, teško je oštetio novu zgradu.

ages of time shall never erode or destroy. It is true that not all of us are in agreement upon this, that there are those who object to this, and even those who look upon the work of the Academy with disregard – dare I say, even with contempt – but who among us would endeavour to oblige the entire world? So has it been since time immemorial. I clearly remember, at the end of the last century, how it was sung from the rooftops that the French Academy was of no worth, that it was a mere vanity and frivolity; it was said that Descartes and Malebranche were no philosophers, that Newton was no physicist, that Laplace was no astronomer, that Lavoisier was no chemist. Even today it is said on occasion that Claude Bernard and Pasteur are no physiologists. This is what was said, but what is true is true and remains so, while what is not true is not, and after a short time fades away like fog before the sun. The French Academy, despite all bygone condemnation, remains one of the worthiest and most famous academies in the world, and the names I have here mentioned shall, despite the contempt shown them, remain the greatest stars in the heavens of science and fame. Such condemnations can only increase the internal worth and value of such institutions and such individuals, not degrade or destroy them. When one thinks of the arduous circumstances under which we live, when one realises that everything we attain and achieve must be earned, dare I say, with our blood and the sweat of our brow; when one realises that one cannot survive in our lands from intellectual endeavours alone, and that there is scarcely a soul who might deal exclusively in learning and science, then one must accept that, with the very modest funds at our disposal, we have done much, and have in a way attained the right to ascribe a special commitment to our homeland on the Balkan peninsula – that it become what Tuscany is to beautiful Italy, that it become a special kind of Athenaeum, a hearth and home for all higher mental and moral aspirations and ambitions. We sons of our homeland have cause to think that our nation has more than enough foreign adversaries as it stands, adversaries who despise all that is ours and to whom our every progress is a thorn in their side; we have cause to strive to eclipse the Academy and its works in the only way possible, and that is to create and publish books whose erudition and merit will far surpass all that we have yet done. The entire nation would celebrate all who did so, and bow low before them in adoration.

Today's official assembly is an *ad hoc* one, celebrating a twofold acquisition for the Academy. The first acquisition is that of this beautiful and exemplary building, whose exterior and interior beauty shall serve to the glory and honour of both the Academy and the entire nation.⁵

This building shall be an exceptional adornment upon our metropolis, which is determined in our time to resurrect and renew the immortal fame of our renowned city of Dubrovnik, which dared to hold the torch of enlightenment on high and keep it ablaze even when, all around it, the Balkan peninsula was veiled in a deep fog of ignorance and servitude. If such buildings as this were to multiply, our city would surpass our famed and immortal Dubrovnik, not only in the fibre of its internal being, but in its external appearance and manifestation – or, since I have already compared our Croatian homeland on the Balkan peninsula to Tuscany, such buildings similar to our Academy building, should they multiply, would turn our capital, God willing, into a beautiful and exemplary Florence, if only in modest measure. By the grace of God, may it be so! The Lord's reasons for visiting us, though they be secret and mysterious, are always holy and just; but if we bear such visitations with patience and make good use of them, then He rewards us copiously by and by. It has been four years to the day since the frightful and

⁵ At first, the Academy was located in the cramped National Hall in Opatička street. Strossmayer, though materially quite engaged in the construction of the Cathedral in Đakovo, donated to the Academy on 25 March 1875 starting capital for the construction of a palace in which »the Academy itself could house itself if it so wished«. The construction of the palace in its neo-Renaissance style began according to the design of Vienna-based German architect Friedrich Schmidt (1825–1891) in August of 1877 on the southern part of Zrinski Square. Construction was led by Hermann Bollé, and was completed in the summer of 1880. Cf. *Povijest akademije* (History of the Academy) 1887, pp. 10–13; Kršnjavački 1917, pp. 166–171; Knežević 1994, pp. 35–46.

moć pritekao i omogućio, da se zgrada brzo popravi i iscijeli.⁷ Mi smo narod od vajkada i vazda vjeran i lojalan; mi smo vjernost i lojalnost našu svakom zgodom i prilikom rijekama krvи naše posvjedočili, mi ćemo to i u buduće svagda s istom vjernošću i lojalnošću kao i do sada učinili; u tom smo hvala Bogu svi složni ter odbijamo od sebe odlučno misao, kao da bi itko danas u monarhiji pravo imao nas na tu našu dužnost opominjati. Bog blagoslovio i svakom slavom obdario i Njeg. Veličanstvo kralja i kraljicu našu i svu vladajuću kuću!

Poslije ovoga hvala dobromu narodu našemu, koji se u velikoj materijalnoj nuždi i stisci nalazi, pak ipak od usta svojih otkida, kad se o tom radi, da se znanstveni i kulturni zavodi stvaraju. Bog blagoslovio naš narod! On zaista zaslужuje, da ga svи ravnom ljubavlju ljubimo i da iz svih sila složno nastojimo, da se čim prije podigne i do one visine prosvjete i slobode užvine, koju mu je Bog sam u ovim stranama opredijelio, da svete i uzvišene svrhe nikomu na svjetu na štetu, nego svemu svijetu na korist, sebi pak samomu na čast i slavu izvršuje. Hvala i časnoj vlasti našoj, koja je uz uvjet, da neke narodne zavode ovdje smjesti, znatno potpomogla, da se ova akademiska zgrada podigne i uređi.⁸ Bog blagoslovio vladu u svakoj plemenitoj i pravednoj namisli njezinoj! Javna je vlast neizmjerno važna stvar. Nju je Bog sam iz srca svoga – da tako reknem – iznio, krvlju jedinorodjenoga svoga posvetio ter zalogom svake istine i pravde, svake slobode i prosvjete, svakoga mira, poretka i napretka u naroda učinio; ja ponavljam: Bog blagoslovio vladu i sačuvao ju, da se nigda ni za časak u vrtlog strasti i ma kakve nepravde zavesti ne dade! Hvala i slavnому gradu Zagrebu, njegovomu starješinstvu i zastupstvu, koje je ovomu kao i svim sličnim znanstvenim i kulturnim zavodima najljepša mjesta u gradu opredijelilo i ustupilo; znak je to sjajni, da zadaću svoju i opredjeljenje svoje dobro shvaća.⁹ Grad je Zagreb, njegovo starješinstvo i zastupstvo i svi razredi gradjanstva jučer i danas u mojoj slaboj osobi višim znanstvenim i kulturnim težnjama toliku ljubav i toliko štovanje ukazao, da će mi uspomena tih dana najsvećijom i najradosnijom uspomenom moga života na uvijeke ostati.¹⁰ Bog blagoslovio i stostruko naplatio ovu ljubav gradu Zagrebu, njegovomu starješinstvu, zastupstvu i svim vrijednim gradjanima stolnoga grada našega! Na posljeku hvala i momu bratu i staromu prijatelju, predsjedniku akademiskom!¹¹ Ja znam najbolje, što je njega muke, znoja i truda stajalo, dok se je ova velebna zgrada podigla, popravila, dovršila i uresila.

Osim toga slavi akademija danas još i drugu svoju stečevinu i drugu dobit, a ta je: zbirka slika i umjetnina, koja se danas evo otvara. Ja sam se tih slika i umjetnina tečajem 20 do 30 godina hvala Bogu nauživao, sada sam ostario i svijetu ovomu, a svijet meni skoro izumr'o; zato ih drage volje i po prvobitnoj namjeri svojoj narodu odstupljujem i tim *per anticipationem mortis* staru svoju oporučku izvršujem.¹² I onako slike i umjetnine, kada do neke mno-

⁷ Unutrašnjost zgrade bila je najviše pogoden potresom. Za obnovu te definitivno uređenje galerijskih prostora i arkada novčana sredstva darovali su ban Ivan Mažuranić (500 forinti), kralj i car Franjo Josip I. (2.000 forinti), biskup Strossmayer (1.000 forinti) te Zemaljska vlada (14.000 forinti). Usp. Matković 1881., str. 234–236.

⁸ U troškovima gradnje sudjelovala je i Zemaljska vlada uz uvjet da u zgradi bude smješten i Arheološki odjel Narodnog muzeja. Arheološki odjel Narodnog muzeja pre seljen je iz Narodnoga doma u Opatičkoj ulici u Akademijinu zgradu 1880.–81. godine. Nakon Drugog svjetskog rata Arheološki muzej postaje samostalna ustanova i seli se 1945.–47. u zgradu na Zrinskom trgu broj 19, gdje se nalazi i danas. Usp. Humski 1986.

⁹ Već u travnju 1875. godine, neposredno nakon što je Strossmayer Akademiji darovao početni novčani iznos za gradnju palače, Gradska zastupstvo ustupa Akademiji gradilište na Strossmayerovu šetaliju na Gornjem gradu. Međutim, ubrzo u dnevnome tisku dolazi do polemike oko izbora mjesta za gradnju. Predložene su dvije mogućnosti: Strossmayerovo šetalije na Gornjem gradu i Zrinski trg u Donjem gradu. Izabrana je donjogradska lokacija. Gradska zastupstvo na svojoj sjednici 22. svibnja 1877. donijelo je zaključak o otkupu gradilišta na južnoj strani Zrinskog trga, pa je i arhitekt Schmidt morao izraditi nov nacrt za zgradu, koja će odgovarati novom ambijentu. Za bibliografiju novinskih članaka u kojima se vodi polemika o mjestu gradnje buduće palače usp. Humski 1986.; Šamec Flaschar 2011.

¹⁰ Prigodna svečanost u povodu predavanja galerije javnosti, a palače Upravi Akademije, pretvorena je u pravo slavlje cijelog grada, koji je biskupu Strossmayeru priredio veličanstven doček. Za bibliografiju brojnih novinskih članaka u kojima je pisano o otvorenju usp. Humski 1986.; Šamec Flaschar 2011.

¹¹ Franjo Rački (Fužine, 25. rujna 1828. – Zagreb, 13. veljače 1894.) bio je svećenik, povjesničar i političar. U Beču je 1852. završio teologiju, nakon čega je zaređen za svećenika u Senju, ali se ubrzo vratio u Beč na nastavak studija (doktorirao je 1855.). Godine 1857. odlazi u Rim, gdje ostaje do 1860. i proučava gradu rimske i vatikanske arhive. Po povratku u Hrvatsku počinje svoju dugogodišnju političko-publicističku i znanstvenu te političku djelatnost. Smatra se osnivačem moderne hrvatske historiografije (objavljivao je izvore te pisao rasprave i kritičke osvrte). Predsjednik je Akademije od 1866. do 1886. Navedeno prema: Damir Agićić, Rački, Franjo, u: HL 1997., sv. 2., str. 336.

¹² Prvotna je Strossmayerova odluka, definirana i u darovnici iz 1868. godine, bila da se slike prenesu u Zagreb nakon njegove smrti. O darovnici iz 1868. i popratnoj dokumentaciji usp. Pasini Tržec; Dulibić 2008.

terrible earthquake struck;⁶ buildings and palaces fell then and were damaged, and thanks be to God, they have since been rebuilt or repaired, and today stand even more beautiful and magnificent than they were – among these numbers the building of the Academy in its own manner. Once more, I say, praise be to God!

After God, we must first thank His Apostolic Majesty, our merciful King and Leader, who, when our building was damaged in the terrible earthquake, came to the Academy's aid in his kingly generosity and enabled it to be quickly repaired and restored.⁷ We have been a faithful and loyal nation since time immemorial; we have borne witness to our faithfulness and loyalty at every opportunity in rivers of our own blood, and shall do in the future as we have until now with the same faithfulness and loyalty; on this, thank God, we all agree, and perish the thought that anyone in the Monarchy today might admonish us for fulfilling this duty. May God save Their Highnesses the King and Queen and the entire royal family, glory be to them!

After this, thanks must go to our great nation, which, though finding itself in great material need, even sacrifices its own sustenance so that scientific and cultural institutions might be founded. God bless our nation! It truly deserves the equal love of us all, and deserves that we all endeavour in full measure to raise it up so that it might soar upon such heights of learning and freedom as God himself has ordained, and that it might fulfil its holy and exalted aspirations and harm none, but rather serve the good of all, thus serving its own honour and glory in doing so. Thanks also to our honourable government, which has, under the condition that some national institutions be placed here, granted significant aid in the construction and renovation of the Academy building.⁸

Public governance is an immeasurably important thing. God bless our government in each and all of its noble and just intentions! God himself brought it forth out of His heart, blessed it with the blood of His only begotten son, and made it our assurance of truth and justice, freedom and learning, peace, order and progress. I repeat – God bless and God save our government, that it might not be led astray even for a moment, in the mayhem of passions or injustice of any kind whatsoever! Thanks also to the distinguished city of Zagreb, its leaders and council, who have to this and other, similar scientific and cultural institutions, granted land in the most beautiful parts of the city; this bodes well, and shows that the city well understands its task and its commitments.⁹ The city of Zagreb, its leaders and council, and all ranks of its citizens have shown such great love and respect to my humble self in their higher scientific and cultural yearnings both yesterday and today, that my memories of these days shall forever remain the most treasured and joyful ones of my life.¹⁰ May God bless the city of Zagreb and repay this love

⁶ The large earthquake that hit Zagreb and the surrounding region on 9 November of 1880, the same year construction was completed, severely damaged the new building.

⁷ The interior of the building was most damaged by the earthquake. Funds were donated for the renovation and final decoration of the gallery spaces and the arcade by Ban Ivan Mažuranić (500 florins), Emperor Franz Joseph (2,000 florins), Bishop Strossmayer (1,000 florins) and the National government (14,000 florins). Cf. Matković 1881, pp. 234–236.

⁸ The National Government made financial contributions to the construction of the building, under the condition that the Archaeology Department of the National Museum be placed there. The Archaeology Department of the National Museum was moved from the National Hall in Opatička street into the Academy building in 1880–1881. After the Second World War, the Archaeological Museum became an independent institution and moved to its own building at Zrinski Square 19 between 1945–1947, where it remains today. Cf. Humski 1986.

⁹ The City Council made a construction site on Strossmayer Promenade (Strossmayerovo šetalište) in Zagreb's Upper Town available to the Academy in April of 1875, shortly after Strossmayer had donated the starting capital for construction of the palace. However, a debate soon emerged in the daily press as to the choice of location for construction. Two possibilities were suggested: Strossmayer Promenade in the Upper Town and Zrinski Square in the Lower Town, the latter of which was finally chosen. The City Council took a decision to purchase the land on the southern side of Zrinski square at its session on 22 April 1877, after which architect Schmidt had to create a new design for the building appropriate to the new location. For a bibliography of newspaper articles concerning the debate on the location of the future palace, cf. Humski 1986; Šamec Flaschar 2011.

¹⁰ Festivities on the occasion of the gallery's donation to the public and the palace's donation to the Academy's management was turned into a city-wide celebration, part of which was an impressive reception for Bishop Strossmayer. For a bibliography of numerous newspaper articles on the opening, cf. Humski 1986; Šamec Flaschar 2011.

žine dospiju, trebaju za se osobitu zgradu i osobitu njegu, a ovdje su na svaki način korisnije i narodu pristupnije nego u Djakovu. Ja sam pri prvom sabiranju tih slika i umjetnina odmah početkom opazio, da mi ih je sabirati, koliko je samo moguće, iz svih umjetničkih škola, ako mislim, da narodu i učećoj se mladeži koriste. Ja sve slike naše zbirke, ko stare svoje prijatelje i poznanike, dobro poznajem i razabirem. Za to mi dopustite, da prvo barem trkimice označim sve škole, koje su u našoj zbirci zastupane i neke glavnije slike svake škole; a drugo, da vam razložim razloge i namjere, koje su me rukovodile, kada sam akademiju, sveučilište i ovu zbirku slika stvarati i nabavljati pripomagao.¹³ Možebiti će riječ moja dulje trajati, nego bih i sam želio; ali oprostite, ja sam čovjek star i prestar, pak je možebiti posljednji put, da tako javno i svečano narodu svomu progovaram. Molim vas dakle, imajte ustrpljenja.

Nada sve škole umjetničke stoji škola Giottova, nada sva imena umjetnička visoko stoji ime Giotta, koje je božja promisao opredijelila, da uskrisiteljem i ponoviteljem umjetnosti postane, jer ga je učitelj njegov Cimabue u polju florentinskom našao, gdje kao pastirče samouče divnim načinom ovce u blato prenaša i u drvo reže; Giotto, koji je bio suvremenik i sumišljenik božanstvenoga Dantea, tako da je izvornim svojim načinom misli i poezije svoga prijatelja u slike i prilike prenašao: Giotto, koji je sredovječnu umjetnost od bizantske ukočenosti i drvenitosti oslobođio i svježim duhom novoga života i novoga pokreta, koji još i sada traje, nadahnuo. Tko misli umjetne proizvode toga velikana vidjeti i uživati, nek pogleda na divni njegov toranj stolne crkve florentinske, komu na svijetu ovom para nije, nek udje u florentinsku akademiju umjetnosti, nek pohodi u Assisiju crkvu sv. Franje Assiskoga, najljepši i najdivniji predmet sredovječne kršćanske umjetnosti, nek pohodi u Padovi crkvu »Arena«, koju je neumrli umjetnik pod okom divnoga svoga prijatelja Dantea svu na lijepu ispisao (naslikao). Od njegove škole i od njega tako je malo slika u našoj zbirci, da ne bi skoro vrijedno bilo to ni spomenuti, da nije neke osobite okolnosti, koja će naš narod zanimati. Ima naime u našoj zbirci umjetnina i starina iz naše Bosne ponosne. U tu vrst spada jedna slika, koja je jedan dio dveri na svetom sahraništu (tabernakulu).¹⁴ S vana je na toj slici anggeo, koji baklju u ruci drži kao znak, da se u svetom sahraništu nalazi svjetlost vječita, svjetlost, koja prosvjetljuje svakoga čovjeka, koji dolazi na ovaj svijet, s nutra je pak slika depozicija ili snimljenje tijela Isusova sa križa. Kada se ta i još jedna iste vrsti slika prispolobi sa slikama, koje je neumrli Giotto u »Areni« slikao, onda se vidi, da su ove bosanske slike prave kopije ili snimke slika Giottovih, s tom jedinom razlikom, da su slike bosanske daleko ljepše i izvrsnije u koloritu, koji se sasvijem sudara sa koloritom mletačke škole. Otale slijedi, da je te bosanske slike slikao neki ili Franjevac ili svjetovnjak umjetnik bivši učenik i sljedbenik škole mletačke, i to po svoj prilici u ono isto doba, kada je Giotto sa svojim prijateljem Dantecom u Padovi boravio, ili nešto malo kasnije. Po svoj pak prilici da je Bosna i sve ostale Giottove slike, kojima se u »Areni« svijet dosta načuditi ne može, u vjernim kopijama imala, koje su ali sve izginule osim ovih dviju, što ih sada naša zbirka posjeduje. Ove dvije naše slike medjutim dovoljno svjedoče, na kako visokom stepenu učenosti i razvijenosti stajala je naša posestrima Bosna u XV. vijeku, a koliki je udarac zadao joj grdnji jaram turski, pod koji je malo poslije dospjela. U ovom obziru znamenit je takodjer misal franjevački, koji sam evo danas donio, da se uvrsti u broj umjetnina naše galerije.¹⁵ Knjiga je pisana i uređena za dobe Giotta od godine 1314. do godine 1330. U njoj je puno znamenitih minijatura tako zvanih inicijala i

¹³ Strossmayer se već 1861. godine, u govoru u kojem je obrazlagao potrebu za osnivanjem Akademije, zalagao za osnivanje sveučilišta, a godine 1867. daje i znatna novčana sredstva za potrebe Sveučilišta. Usp. Govor o akademiji i sveučilištu govoren u saboru dne 29. travnja 1861., u: Smičiklas 1906., str. 146.

¹⁴ Neznani štajerski slikar oko 1400., *Oplakivanje* (verso: *Andeo s bakljom*), tempera na dasci, 32,8 x 23 cm, inv. br. SG-21; *Raspeće*, tempera na dasci, 33 x 22,4, inv. br. SG-19; *Krunjenje Bogorodice*, tempera na dasci, 32,9 x 23,8 cm, inv. br. SG-20.

¹⁵ Maestro della Crocifissione D (Bologna, djelatan u 1. pol. 14. st.), *Messale secundum consuetudinem romanae curiae*, Arhiv HAZU, ms. II d 250. Opis knjižnoga bloka: pergament, II + 282 + II listova, 330 x 230 mm (korice), 320 x 220 mm (list), 2 stupca, rukopis: littera bononiensis, latinski. Misal je od 1947. godine pohranjen u Arhivu Hrvatske akademije znanosti i umjetnosti. Usp. Dokumentacija Strossmayerove galerije, kutija 5, 1944.–55., 1947.

a hundredfold to its leaders, council and all of the worthy citizens of our capital city! Finally, thanks to my brother and old friend, the President of the Academy!¹¹ I know best the pains, sweat and toil he suffered so that this majestic building might be erected, repaired, completed and decorated.

Aside from this, the Academy today celebrates yet another acquisition – that being the collection of paintings and works of art to be opened here today. I have, God be praised, enjoyed my fill of these paintings and works of art throughout the past twenty to thirty years. But I have grown old to this world, and have but little time left upon it; thus, I gladly leave them to my people, as was my original intent, and in doing so, *per anticipationem mortis*, hereby execute my own will and testament.¹² Furthermore, paintings and works of art, when they gather in sufficient number, necessitate a special building and special care, and they are surely of greater use and more easily accessible to the people here than they would be in Đakovo. When first I began collecting these paintings, I realised that it was my charge, if I desired them to be of service to the nation and its young pupils and students, to collect as many of them as possible from all schools of painting. I know and understand all the paintings in our collection as though they were my old friends and acquaintances. I beg you allow me, then, if only briefly, to touch upon all of the schools represented in our collection, and upon some of the greater works of each school; secondly, that I expound upon the reasons and intentions that led me as I aided in the creation of the Academy, University, and in the collection of these paintings.¹³ It may happen that I speak longer than even I might have intended, but forgive me! I am but an old man, very old in fact – and so this may be my last chance to address my nation, publicly and on such a special occasion. I beg you, therefore, for your patience.

Above all schools of art stands the school of Giotto, and high above all others in the arts stands the name of Giotto, whom God ordained to become the saviour and renovator of the arts when his teacher Cimabue discovered him as a young shepherd in the Florentine fields, beautifully rendering portrayals of sheep in the mud and carving them into wood; Giotto, who was a like-minded contemporary of the divine Dante, and rendered the thoughts and poetry of his friend into paintings and forms in his own original manner; Giotto, who freed mediaeval art from Byzantine stiffness and inflexibility, and filled it with a fresh spirit of new life and new motion that still lasts today. Let he who wishes to see the artistic creations of this renowned man look upon the beautiful tower of the Florentine cathedral, which has no equal on this earth; let him enter the Florentine Academy of Arts; let him go to the Church of St. Francis of Assisi in Assisi, the most beautiful object of mediaeval Christian art; let him go to the Arena Chapel in Padua, which the immortal artist beautifully painted under the eye of his wonderful friend Dante. There are so few of the paintings of Giotto and his school in our collection that it might nearly not be worth the mention, if not for some special circumstances that will be of interest to our nation. Specifically, our collection also holds works of art and antiquities from our proud Bosnia. Among these is a painting, part of which shows the gate to the holy Tabernacle.¹⁴ Outside of it is an angel, who holds a torch in its hand as a sign that with-

¹¹ Franjo Rački (Fužine, 25 September 1828 – Zagreb, 13 February 1894) was a priest, historian and politician. He completed his studies of theology in Vienna in 1852, after which he was ordained a priest in Senj, however he quickly returned to his studies in Vienna (receiving his doctorate in 1855). In 1857, he went to Rome, where he remained until 1860, studying materials in the Roman and Vatican archives. Upon his return to Croatia, he began his years-long work in science and politics. He is considered the founder of modern Croatian historiography (he published historical sources and wrote discussions and critiques). He was President of the Academy from 1866 to 1886. According to: Damir Agićić, Rački, Franjo, in: Croatian Lexicon (Hrvatski Leksikon) 1997, vol. 2, p. 336.

¹² Strossmayer's first decision, defined in an 1868 letter of donation, was that the paintings be moved to Zagreb after his death. On the 1868 letter of donation and accompanying documentation, cf. Pasini Tržec; Dulibić 2008.

¹³ In an 1861 speech in which he justified the need for the Academy's foundation, Strossmayer also argued for the founding of a university, and in 1867 made a significant monetary donation for the needs of the University. Cf. Speech on the Academy and University, given in Parliament 29 April 1861 (Govor o akademiji i sveučilištu govoren u saboru dne 29. travnja 1861.), in: Smičiklas 1906, p. 146.

¹⁴ Unknown Styrian painter, around 1400, *The Lamentation* (verso: *Angel with Torch*), tempera on wood, 32.8 x 23 cm, inv. no. SG-21; *The Crucifixion*, tempera on wood, 33 x 22.4, inv. no. SG-19; *Coronation of the Virgin*, tempera on wood, 32.9 x 23.8 cm, inv. no. SG-20.

uresa, tako da je ne samo pod vidom obrednim, nego i pod vidom umjetnim, kano proizvod škole Giottove, vrlo znamenita.¹⁶

Izmedju škola artiških prvo mjesto u Italiji zauzimlje škola umbrijska, koja je počela sa Pierom degli Franceschi i sa ocem neumrloga Raffaela Ivanom Santijem, koji je popularnu povijest umjetnosti pisao, iz koje doznajemo, da je najdivniju i najumjetniju zgradu na svijetu, zgradu duke d' Urbino, sazidao Hrvat, koji je vrhu toga učiteljem najvećega graditelja XV. vijeka Bramantea bio. Tako je Hrvat Vranjanin iz Dalmacije [Francesco Laurana] još u XV. vijeku proslavio ime hrvatsko. Akademija berlinska poslala je silu ljudi, koji su svaki detalj ove palače u lijepim narisima prenijeli u berlinski muzej. – Umbrijska ova škola našla je svoje usavršenje u Petru Peruginu i u divnom mladiću Raffaelu, koji je samo 37 godina živio, na veliki se petak rodio i na veliki petak poslije 37 godina umr'o; ali divan čovjek, mlad, lijep i svakim svojim potezom neumrlosti vrijedan. O njegovim slikama može se ono reći, što je divni Michelangelo rekao o vratima Giotbertovima [Lorenzo Ghiberti] na krstilištu u Florenci, da će ih naime na sudnjem danu Bog prenijeti dati u raj, da nebū na sve četiri strane dveri budu. Njegova tako zvana Disputa u Vatikanu predstavlja onaj vrhunac u umjetnosti, preko koga nijedan um i nijedna ruka ljudska presegnuti neće. Ta slika i njegova Madonna del Granduca u Florenci, njegova sv. Cecilijsa u Bologni, njegova Madonna Sixtina u Drazdjanima [Dresden], njegov Spasimo u Madridu itd. tako su divne slike i za samu neumrlost stvorene, da se s nekim pravom reći može, da će ih Bog na sudnjem danu, kada se sve rušilo i razoravalo bude, u vječnost prenijeti, da se njima rajske dusi nasladjuju. Meni je žao, da je Vasari, koga ja inače kao klasičkoga pisca povijesti stare umjetnosti štujem, Raffaela sa moralne strane tako opisao, ko da se je neurednim životom svojim prerano istrošio. Krivo je to svjedočanstvo. Raffael je bio osobitoga genija mladić; genijalni ljudi mogu dašto pasti, ko i ostali ljudi, ali se opet i opet podignu ter se uzoru svomu i u moralnom smislu sve više približuju. Samo ljudi prosti, za prah i smet zemaljski – da tako rekнем – stvorenji, kada jedanput padnu, više se ne dižu, nego sve više i više propadaju i sve, čega se u životu dotaknu, kvare i kuže. O Raffaelu se može reći, da je s dobrote svoje prerano preminuo, jer je toliko naloga primao, da nije na posljeku znao, kuda će glavom, ter je upravo stoga prerano svoju uslužnost glavom platio. Tko se o tom osvijedočiti misli, neka štije klasičko djelo: *De l' art chretien* par A. T. Rio.¹⁷ Ima u zbirci našoj nekih slika iz prve dobe umbrijske škole, tako jedna krucifiksija,¹⁸ možebiti od Piera degli Franceschi, jedna Gentila da Fabriana¹⁹ itd. Iz druge dobe ima jedna slika iz Peruginove škole,²⁰ ima nekoliko i od Pinturichia.²¹ Od samoga Raffaela originala ne ima, jer se do njih više doći ne može, a kada se i dodje, onda su tako skupi, da ih samo najveći dinaste kupiti mogu. Jedan takov original, mala slika »Madonna dal libro«, koji je Raffael kući contea Conestabili, u kojoj je sedam godina kano učenik Peruginov prebivao, poklonio, prodana je caru ruskom Aleksandru II. za 300 hiljada lira.²² Ima ipak u zbirci našoj lijepih Raffaelovih kopija. Jedna je osobito znamenita, koja predstavlja gornji dio tako zvane Madonne di Foligno, to jest Majku božju i djetete.²³ U toj

¹⁶ Detaljnije o rukopisu usp. Giotto e le arti a Bologna 2005., kat. br. 30, str. 192–194.

¹⁷ Alexis-François Rio, *De l'art chrétien*. Pariz: Hachette, 1861.–67.

¹⁸ Maestro di San Verecondo, *Raspeće sa svecima*, tempera na dasci, 175 x 145 cm, inv. br. SG-33.

¹⁹ Stefano di Giovanni Sassetta, *Bogorodica s Djetetom*, tempera na dasci, 34,4 x 23,3 cm, inv. br. SG-22.

²⁰ Benedetto Coda, *Oplakivanje Krista*, ulje na dasci, 145,6 x 161,2, inv. br. SG-87.

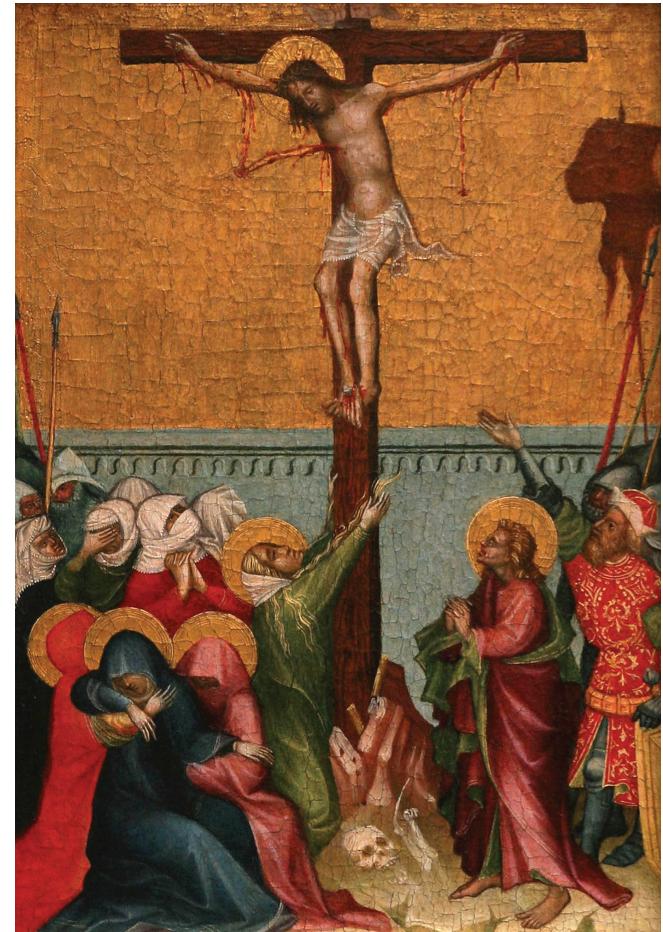
²¹ Srednjitalijanski slikar, *Andeli*, tempera na dasci, 94 x 38,7 cm, inv. br. SG-86; Srednjitalijanski slikar, *Sveti Kuzma (?)*, tempera na dasci, 93,5 x 38,6 cm, inv. br. SG-88; Pripisano: Amico Aspertini, *Poklonstvo kraljeva*, tempera na dasci, 28,6 x 22,9 cm, inv. br. SG-90; Bastiano Mainardi, *Bogorodica s Djetetom*, tempera na dasci, promjer 59,6 cm, inv. br. SG-92.

²² Rafael, *Madonna Conestabile*, 1502.–04., tempera na platnu, ø 18 cm, Muzej Hermitage, Sankt Peterburg, inv. br. 252. Sliku je Scipione Conestabile prodao 1871. godine ruskom caru Aleksandru II. Nikolajeviću, posrednik je vjerojatno bio Grigorij Stroganov. V. Nucciarelli; Severini 1999., str. 30.

²³ Giovanni Battista Salvi Sassoferato, *Bogorodica s Djetetom*, ulje na dasci, 66,9 x 58,4 cm, inv. br. SG-96.

in the Tabernacle is the eternal light – the light that illuminates every man, and which shall come to this world – and within it is a depiction of the removal of the body of Christ from the cross. When one compares this and one other painting of the same kind to those painted by the immortal Giotto in the Arena Chapel, then one sees that these Bosnian paintings are true copies of Giotto's paintings – the only difference being that the Bosnian paintings are far more beautiful and excel in their colour scheme, which correlates exactly with that of the Venetian school. Thus, it follows that these Bosnian paintings were painted either by a Franciscan or a lay artist who was a former student and follower of the Venetian school at the same time as Giotto and his friend Dante were in Padua, or shortly thereafter. Presumably, there were also faithful copies of all of Giotto's other paintings from the Arena Chapel – which never cease to amaze those who see them – in Bosnia, however all were lost except for these two now held in our collection. These two paintings, however, bear witness enough to how high the level of erudition and development stood in our sister Bosnia in the 15th century, and to how heavy a blow was dealt her by the Turkish yoke she fell under so shortly thereafter. In this respect, the Franciscan missal I have brought here with me today to be entered among the works of our gallery is also of interest.¹⁵ The book was written and decorated during Giotto's time, from the year 1314 to 1330. It is filled with remarkable miniatures of so-called initials and decorations, and so it is not only remarkable from a ceremonial perspective but from an artistic perspective as well, as a product of the school of Giotto.¹⁶

Among the schools of art in Italy, first place is taken by the Umbrian school, which began with Piero degli Franceschi and the father of the immortal Raphael, Giovanni Sanzio, who wrote a popular history of art from which we learn that the most wonderful and artistic structure in the world, the palace of the Duke d'Urbino, was built by a Croat who was also a master of Bramante, the greatest architect of the 15th century. And so, the Croat Vranjanin from Dalmatia [Francesco Laurana] made our nation's name known even in the 15th century. The Berlin Academy sent a body of people to this palace, who carried every detail of it to the museum in Berlin in the form of lovely drawings. – The Umbrian school found its pinnacle in Pietro Perugino and in the wonderful young Raphael, who lived only 37 years, was born on Good Friday and died 37 years later on Good Friday; but a wonderful man, young, handsome and worthy of immortality with his every brushstroke. The same can be said of his paintings as the great Michelangelo said of Gioberto's [Lorenzo Ghiberti] doors to the Baptistry in Florence – that on judgment day, God would have them transported to paradise so that they might serve as the gates on all four sides of heaven. His so-called Disputa in the Vatican represents a pinnacle in art above which no human mind and no human hand shall reach. This painting and his Madonna del Granduca in Florence, his St. Cecilia in Bologna, his Sistine Madonna in Dresden, his Lo Spasimo in Madrid, etc., are such wonderful paintings and have been so created for immortality, that it can be rightly said that on judgment day, when all is fallen and destroyed, God will carry them into eternity for the pleasure of the souls of heaven. I am saddened that Vasari, whom I otherwise respect as a classical art historian, described Raphael from such a moral perspective, as if his disorganised lifestyle wore him down



Neznani štajerski slikar
oko 1400. / *Raspeće*
Unknown Styrian painter,
around 1400 / *The
Crucifixion*

¹⁵ Maestro della Crocifissione D (Bologna, active in the 1st half of the 14th century), *Messale secundum consuetudinem romanae curiae*, HAZU Archive, ms. II d 250. Book block: vellum, II + 282 + II leaves, 330 x 230 mm (cover), 320 x 220 mm (leaf), 2 columns, manuscript: littera bononiensis, Latin. The missal has been stored in the Archive of the Croatian Academy of Sciences and Arts since 1947. Cf. Strossmayer Gallery documentation, box 5, 1944–55, 1947.

¹⁶ For more details on the manuscript, cf. Giotto e le arti a Bologna 2005., cat. no. 30, pp. 192–194.



Radionica: Filippino Lippi
/ Sveta obitelj s Ivanom i
Elizabetom

Workshop: Filippino Lippi
/ Holy Family with St.
John and St. Elizabeth

Madonna di Foligno, koja se u Vatikanu čuva, u donjem njezinom dijelu, sv. Franjo Assiski i sv. Ivan Krstitelj s jedne strane sa donateurom t. j. sa naručiteljem slike, koji kleći, s druge strane, spadaju u vrst onih divnih umjetnina, koje su više za nebo nego za zemlju stvorene. Naša kopija, koja predstavlja gornji dio iste slike u obratnom redu, prvi je izum pri sastavljanju slike, koju je Marc-Antonio – jedan od najvećih bakrorezaca ovoga svijeta, koji je najviše do prinio, da su se slike Raffaelove tako rasprostrle – u bakar urezao, a otale po općem mnjenju Sassoferato naslikao. Po mom medjutim osobnom mnjenju slika koloritom svojim toliko je izvrsnija od običnoga kolorita Sassoferatovih slika, da će prije naša slika biti od starije dobe, slikana možebiti kojim od učenika Raffaelovih, a pod očima samoga Raffaela. U našoj zbirci nalazi se takodjer lijepa kopija Raffaelove Madonne del garofano od

Sassoferata²⁴ i druga kopija tako zvane Messe di Bolsena od modernoga slikara pokojnoga Scacciona.²⁵

U umbrijskoj školi igrala je osobitu ulogu »zastava« raznih tako zvanih bratovština, kojih je u srednjem vijeku toliko bilo, koliko je bilo društvenih potreboća. U zbirci je našoj jedna takva zastava, slikana najboljim saučenikom Raffaelovim Spagnom.²⁶ Slika nije dovršena, ali i u nedovršenom svom stanju vrlo je poučljiva; jer prvo dokazuje, kako su stari umjetnici svoje slike stvarali, a drugo dokazuje, kako je veliki umjetnik u stanju bio sa nekoliko samo poteza divni uspjeh postići.

Poslije umbrijske škole najviše je na glasu škola florentinska. U njoj se je steklo sve, što je u raznim italijskim školama najumnijega i najizvrsnijega bilo. O Florenci može se reći, da je gledom na položaj svoj i na umjetničko blago svoje jedan od najprvih gradova svijeta ovoga. Štogod je mogao veleum čovječji iz najizvrsnijih stare Atene i staroga Rima formâ izbiti i putem tako zvane renaissance u ideje i jezik kršćanski prenijeti, to je u Florenci počevši od neumrloga Masaccia, od Orcagne, pak čak do Michelangela i Lionarda da Vinci učinjeno. Zgrade i crkve sredovječne u Florenciji najljepše su zgrade i crkve na svijetu. Zbirke pak i glede vajarstva i glede slikarstva i glede narisa najbogatije su i najizvrsnije. Iz te škole ima mnogo slika u našoj zbirci. Tu je slika Dominika Ghirlandaja, koji je glavni poluokrug (apsidu) u crkvi Maria Novella, koju je Michelangelo običavao nazivati svojom zaručnicom, na lijepu ispisao.²⁷ U našoj je zbirci slika od Ridolfa Ghirlandija upravo Raffaelskih;²⁸ tu je slika od Filipa Lippija,²⁹ a jedna od Philippina Lippija poznata u povijesti umjetnosti pod imenom Madonna dal fungo;³⁰ tu je slika od Cosima Rossellija,³¹ od Baldovinettija,³² čak bih rekao, da je jedna slika od Michelangela; barem kip Majke božje na našoj slici isti je istovetni kip, koji je Majke božje na tako zvanoj Pieta od Michelangela, koja se u sv. Petru vatikanskom pri samom ulazu u crkvu u prvoj kapeli na lijevoj strani vidi.³³ U našoj zbirci gledom na ovu ško-

²⁴ Sljedbenik: Raffaello di Santi (Sassoferato?), Bogorodica s karanfilom, ulje na limu, 30,5 x 24,5 cm, inv. br. SG-123.

²⁵ Achille Scaccioni, Messa da Bolsena, ulje na platnu, 72 x 103 cm, Gliptoteka HAZU, inv. br. G-GA.K.-18.

²⁶ Giovanni Lo Spagna, Bogorodica zaštitnica vjernika, ulje na platnu, 156 x 115 cm, inv. br. SG-82.

²⁷ Jacopo di Archangelo del Sellaio, Rodenje Isusa Krista, ulje na dasci, promjer 130 cm, inv. br. SG-49.

²⁸ Raffaele dei Carli, zvan Raffaellino del Garbo, Bogorodica s Djetetom, Ivanom i anđelom, tempera na dasci, promjer 73,3 cm, inv. br. SG-104. Oponašatelj Lippija i Pesellina (Pseudo Pier Francesco Fiorentino), Rodenje Isusa Krista, tempera na dasci, promjer 58 cm, inv. br. SG-57.

²⁹ Neri di Bicci, Bogorodica s Djetetom, tempera na dasci, 82,6 x 46,9 cm, inv. br. SG-47.

³⁰ Radionica: Filippino Lippi, Sveta Obitelj s Ivanom i Elizabetom, tempera na dasci, promjer 81 cm, inv. br. SG-54.

³¹ Firentinski slikar, kraj 15. st., Bogorodica s Djetetom, tempera na dasci, 87 x 58 cm, inv. br. SG-48.

³² Neznani talijanski slikar, Bogorodica s Djetetom na krilu, tempera na dasci, 18,5 x 12,5 cm, inv. br. SG-45.

³³ Aurelio Luini, Bogorodica s Djetetom, ulje na dasci, 64,9 x 51,5 cm, inv. br. SG-124.

at too early an age. This is an incorrect assertion. Raphael was a young man of especial genius; geniuses can certainly fall, as can we all, but they rise again and again, and draw ever closer to their ideal in the moral sense as well. Only ordinary people, created for the dust and filth of the earth, if I may say, rise no more once they fall, but rather fall further, and break and pollute all they touch in life. It can be said of Raphael that his early death came of his own goodness, since he took so much upon himself that in the end he did not know which way to turn, and it was this very obligingness that cost him his life. Whoever wishes to convince himself of this should consult the classic work *De l'art chrétien* by A. T. Rio.¹⁷ There are in our collection some paintings from the earliest phase of the Umbrian school – one crucifixion,¹⁸ possibly by Pietro degli Franceschi, one by Gentile da Fabriano,¹⁹ etc. From its second phase, there is a painting from Perugino's school²⁰ and a few by Pinturicchio as well.²¹ There are no originals by Raphael himself, as these cannot be come by any longer, and when they can they are so expensive that only the greatest dynasts are able to afford them. One such original, the small »Madonna dal libro«, which Raphael gave to the house of Count Conestabili where he lived for seven years as Perugino's student, was sold to Russian Tsar Alexander II for 300,000 lira.²² There are, however, some beautiful copies of Raphael's works in our collection. One of these is especially notable, portraying the upper part of the so-called Madonna di Foligno, that is to say, the Mother of God and Child.²³ The lower part of the Madonna di Foligno, which is held in the Vatican, shows St. Francis of Assisi and St. John the Baptist on one side and the donor – that is to say, the person who ordered the painting – kneeling on the other. This painting is one of those works of art more heavenly than earthly. Our copy, which portrays the upper part of the same painting in reverse order, was the first step in the composition of the picture which Marcantonio – one of the greatest engravers in the world, who was greatly responsible for Raphael's paintings becoming so widely known – engraved into copper, and it is generally thought to have been painted by Sassoferato. However, in my personal opinion, the quality of the colour scheme of this painting so exceeds that of the usual colour scheme of Sassoferato's paintings, that it is more likely that our painting is older, painted perhaps by one of Raphael's students, under the watch of Raphael himself. Our collection also holds a beautiful copy of Raphael's Madonna del Garofano by Sassofer-



Giovanni Battista Salvi Sassoferato / Bogorodica s Djetetom
Giovanni Battista Salvi Sassoferato / Madonna and Child

¹⁷ Alexis-François Rio, *De l'art chrétien*. Paris: Hachette, 1861–1867.

¹⁸ Maestro di San Verecondo, *Crucifixion with Saints*, tempera on wood, 175 x 145 cm, inv. no. SG-33.

¹⁹ Stefano di Giovanni Sassetta, *Madonna and Child*, tempera on wood, 34.4 x 23.3 cm, inv. no. SG-22.

²⁰ Benedetto Coda, *The Lamentation of Christ*, oil on board, 145.6 x 161.2, inv. no. SG-87.

²¹ Central Italian painter, *Angels*, tempera on wood, 94 x 38.7 cm, inv. no. SG-86; Central Italian painter, *Saint Cosmas (?)*, tempera on wood, 93.5 x 38.6 cm, inv. no. SG-88; Attributed to: Amico Aspertini, *Adoration of the Kings*, tempera on wood, 28.6 x 22.9 cm, inv. no. SG-90; Bastiano Mainardi, *Madonna and Child*, tempera on wood, diameter 59.6 cm, inv. no. SG-92.

²² Rafael, *Madonna Conestabile*, 1502–1504, tempera on canvas, Ø 18 cm, Hermitage Museum, Saint Petersburg, inv. no. 252. Scipione Conestabile sold the painting to Russian Tsar Alexander II Nikolaevich in 1871, his broker was likely Grigorij Stroganov. V. Nucciarelli; Severini 1999, p. 30.

²³ Giovanni Battista Salvi Sassoferato, *Madonna and Child*, oil on wood, 66.9 x 58.4 cm, inv. no. SG-96.

lu tri se osobite stvari spomenuti imaju, a te jesu: prvo, jedna je u našoj zbirci slika od fra Angelika-Fiesola.³⁴ Njegove slike tako su rijetke, da ih ni bečka ni drazdjanska [drezdenska] galerija ne ima. Angeliko-Fiesole, Dominikanac, spada medju prve umjetnike religiozne svih vremena. Njegove se slike i prilike takim čistim, intimnim i božanstvenim čuvstvom pobožnosti, skrušenosti i zanesenosti odlikuju, da se reći može, da su Bogom sa-mim nadahnute i iz samih rajske visina crpene. Otale je Fiesolu u povijesti umjetnosti ime Angeliko. Divni je taj Dominikanac samostan sv. Marka u Florenci pretvorio svojom božanstvenom rukom u prvi muzej ovoga svijeta. Taj samostan spada u one divnosti i rijekosti, koje će Bog jednom po angjelima svojima u raj prenijeti. I crkva divna u Orvietu, a osobito kapela sv. Nikole u Vatikanu njegovim se slikama ponose. Naša slika u jednom okviru dvije razne slike predstavlja. Jedna je stigmatizacija svetoga Franje Serafinskoga, a druga je mučeništvo jednoga Dominikanca, koji vlastitom krvlju svojom piše: *credo in unum Deum*, dokazujući, da spada u vrstnih heroja, koji su rada krv svoju žrtvovati za vjeru i osvjedočenje svoje. Druga je znamenitost s te strane slika iz života bosanskoga.³⁵ Slika je škole florentinske iz vremena od prilike Viktora Pisanella, od koga se jedna slika u našoj zbirci nalazi³⁶ i u vremena Verrochia, učitelja Michelangela i Lionarda da Vinci spada. Slika predstavlja posljednjega kralja bosanskoga Tomu u prilici djakona bizantinskoga. Taj kralj bosanski, kojega supruga Katarina u Rimu leži u crkvi »Ara coeli«, bio je Pataren ili Bogomil, pak priča veli, da mu se je jednom, kada je u lov bio, Isus prikazao onim istim načinom, kojim negda i sv. Tomi, pokazujući mu rane ruku i nogu svojih i ranu boku svoga i opominjući ga, da vjeruje i da se dvoumlja svoga na uvjeke odrekne. Što tu priču pravom istinom prikazuje, jest, da je slika dogodjaju tomu istodobna, jer spada u vrijeme kraljevanja Tomina od 1440. do 1460. od prilike. Na obratnoj strani slike ove nalazi se rodoslovje kraljeva bosanskih iz XV. stoljeća, koje je žalivože dosta oštećeno i koje bi bilo probitačno od okvira odlupiti i posebnim načinom uščuvati.³⁷ Prepis te pergamente u mene je. Ja ču ga uskoro akademiji poslati. – Treća stvar, koju glede ove škole opaziti imam, jeste: u najnovije doba nabavio sam ja za našu zbirku sliku Mariotta Albertinellija.³⁸ Početkom ustručavao sam se tu sliku kupiti, jerbo mi je Albertinelli poznat bio više kano spletkar i trgovac nego kao pravi i idealni umjetnik; ali kada sam posljednji put biši u Rimu sliku pobliže promatrao, učinilo mi se je, da je Adam i Eva u slici našoj tako izvrsno izveden, da nije od Albertinellijeve ruke, nego od fra Bartolomea Dominikanca, jednoga od najvećih umjetnika XV. vijeka, od koga se je i sam Raffael mnogom naučio. Fra Bartolomeo naime upao je poslije spaljenja Savonarole, svoga učitelja, u melanholijsku i nekim načinom klonuo je duhom. Ovu priliku upotrijebi spletkar Albertinelli ter se priljubi iz sebičnih svrha fra Bartolomeeu, s kojim je tobože ujedno slike stvarao, da ih poslije skupo proda. Ima dakle slika, koje se Albertinelliju pripisuju, a koje su većim dijelom fra Bartolomea. Meni se čini, da u tu vrst spada i naša slika i da su napose Adam i Eva od njegove, a ne od Albertinellijeve ruke.

Prije nego počnem govoriti o mletačkoj školi, spomenuti mi je ovdje, da naša galerija ima dvije slike od Franceska Francie iz Bologne,³⁹ dvije slike iz parmesanske škole od Correggia,⁴⁰ jednu sliku iz cremoneske škole od Boccaccia Boccaccina.⁴¹

³⁴ Fra Angelico, *Stigmatizacija sv. Franje Asiškog i smrt sv. Petra Mučenika*, tempera na dasci, 24,3 x 43,8 cm, inv. br. SG-34.

³⁵ Lovro Dobričević, *Krist i donator*, tempera na dasci, 51,8 x 27,8 cm, inv. br. SG-25.

³⁶ Biagio d'Antonio, *Bogorodica s Djetetom i svetima Franjom i Jeronimom*, tempera na dasci, 90,8 x 52,2 cm, inv. br. SG-98.

³⁷ Tzv. Ohmučevićovo rodoslovje.

³⁸ Mariotto Albertinelli, *Izgon Adama i Eve iz raja*, ulje na dasci, 56,8 x 55 cm, inv. br. SG-95.

³⁹ Kopija po: fra Bartolomeo, *Bogorodica s Djetetom*, tempera i ulje na dasci, 64,7 x 47,8 cm, inv. br. SG-94; Francesco Francia (?), *Pokop svete Cecilije*, tempera na dasci, 32,1 x 41,8 cm, inv. br. SG-100.

⁴⁰ Taddeo Zuccaro, *Krist u Getsemanskom vrtu*, ulje na dasci, 59 x 44 cm, inv. br. SG-121; Način: Annibale Carracci, *Raspelo*, ulje na dasci, 52,8 x 32,6 cm, inv. br. SG-112.

⁴¹ Talijanski slikar 16. stoljeća, *Bogorodica s Djetetom, svetim Ivanom Krstiteljem i svetim Jeronimom*, ulje na dasci, 137,6 x 140,4 cm, inv. br. SG-102.

rato²⁴ and another copy of the so-called Messa di Bolsena by a modern painter, the late Scaccioni.²⁵

In the Umbrian school, the »flags« of various so-called brotherhoods, of which there were as many in the middle ages as there were social needs, played an especially important role. One such flag is kept in our collection, painted by Raphael's best fellow student, Lo Spagna.²⁶ The painting is not completed, but even in its incomplete state it is very illuminating, since it first shows how the old artists created their paintings, and second, how a great artist was capable of realising such a wonderful success in only a few brushstrokes.

The Florentine school follows the Umbrian school in renown. All that was most brilliant and most illustrious in various other Italian schools was attained in the Florentine school. It can be said of Florence that its position and artistic wealth makes it one of the foremost cities in the world. Whatever the greatest mind of man from the most excellent old Athens and Rome could put to form and carry through the Renaissance into Christian ideas and language was made real in Florence, beginning from the immortal Masaccio and Orcagna, and even to Michelangelo and Leonardo da Vinci. The mediaeval buildings and churches in Florence are the most beautiful in the world. Its collections of sculptures, paintings and drawings are the richest and most outstanding. There are many paintings from this school in our collection. One is a painting by Domenico Ghirlandaio, in which he beautifully portrays the main apse in the Basilica of Santa Maria Novella, a church Michelangelo often referred to as his »fiancée«.²⁷ Paintings by Ridolfo Ghirlandaio in our collection are done in the style of Raphael;²⁸ here we also have a painting by Filipo Lippi,²⁹ as well as one by Filippino Lippi known in art history under the name »Madonna dal fungo«;³⁰ here we also have a painting by Cosimo Rosseli,³¹ by Baldovinetti,³² I might even say that one of them is by Michelangelo; or at least the statue of the Mother of God on our painting is the same statue as that from Michelangelo's Pietà, placed to the left of the very entrance into St. Peter's Basilica in the Vatican.³³ There are three items in our collection relating to this school that must be mentioned, and first among them is one painting in our collection by Fra Angelico da Fiesole.³⁴ His paintings are so rare that even the galleries in Vienna and Dresden have none. Angelico da Fiesole, a Dominican, is one of the foremost religious artists of all time. His paintings and figures are characterised by such a pure, intimate and divine piety, penitence and rapture, that it can be said that they were inspired by God



Sljedbenik: Raffaello di Santi (Sassoferatto?) / Bogorodica s karanfilom

Follower: Raffaello di Santi (Sassoferatto?) / Madonna of the Pinks

²⁴ Follower: Raffaello di Santi (Sassoferatto?), *Madonna of the Pinks*, oil on sheet metal, 30.5 x 24.5 cm, inv. no. SG-123.

²⁵ Achille Scaccioni, *Messa da Bolsena*, oil on canvas, 72 x 103 cm, Gliptoteka HAZU, inv. no. G-GA.K.-18.

²⁶ Giovanni Lo Spagna, *Madonna of Mercy*, oil on canvas, 156 x 115 cm, inv. no. SG-82.

²⁷ Jacopo di Archangelo del Sellaio, *The Nativity*, oil on wood, diameter 1.3 m, inv. no. SG-49.

²⁸ Raffaele dei Carli, known as Raffaellino del Garbo, *Madonna and Child with John and an Angel*, tempera on wood, diameter 73.3 cm, inv. no. SG-104. Lippi and Pesellini Imitator (Pseudo Pier Francesco Fiorentino), *The Nativity*, tempera on wood, diameter 58 cm, inv. no. SG-57.

²⁹ Neri di Bicci, *Madonna and Child*, tempera on wood, 82.6 x 46.9 cm, inv. no. SG-47.

³⁰ Workshop: Filippino Lippi, *Holy Family with St. John and St. Elizabeth*, tempera on wood, diameter 81 cm, inv. no. SG-54.

³¹ Florentine painter, end of the 15th century, *Madonna and Child*, tempera on wood, 87 x 58 cm, inv. no. SG-48.

³² Unknown Italian painter, *Madonna with the Child in her Lap*, tempera on wood, 18.5 x 12.5 cm, inv. no. SG-45.

³³ Aurelio Luini, *Madonna and Child*, oil on wood, 64.9 x 51.5 cm, inv. no. SG-124.

³⁴ Fra Angelico, *The Stigmatisation of St. Francis of Assisi and the Death of St. Peter Martyr*, tempera on wood, 24.3 x 43.8 cm, inv. no. SG-34.

Venecija je jedan od najljepših i najznamenitijih gradova ovoga svijeta. Ona je bila negda kraljica mora i jedina posjednica medjunarodne i svjetske trgovine. Ona je sa svih strana svijeta snijela starine i umjetnosti u svoj grad, a u svom izobilju i bogatstvu tako je divne i veličanstvene zgrade sazidala, da su one sada, kada su se okolnosti posve promijenile, stanovnicima Venecije na teret, koji jedva podnašaju. Trg svetoga Marka jedan je od najljepših i najuzoritijih trgova ovoga svijeta; neopisiv je pak čar voziti se noću pri mjesecini ulicom, koja se Canal Grande zove, u kojoj se neprekidnim nizom jedna ljepša od druge palače nižu, od arapskog i maurijskog stila do romanskoga i lombardeskoga. Ova škola venecijanska osobito se je odlikovala svojim koloritom, a kako i ne bi, kada je kolorit svoj učila ne od ljudi, nego tako rekav od samoga Boga. Jamačno su divni Giorgione, Tizian, Paolo Veronese i Tintoretto čestoput na balkonima venecijanskih palača čudili se i divili pri istoku i zapadu sunca, kakve čarobne slike razbijeni površinom morskom traci suncani u moru proizvadaju. Te su slike oni u dušu svoju upijali, a otale ih na drvo i platno prenašali. Iz te je škole mnogo slika u našoj zbirci; ima ih nekoliko od Tiziana,⁴² od Palme starijega,⁴³ od Tintoretta,⁴⁴ od Paola Veronesa,⁴⁵ najvećega trijumfalnoga slikara, koji je igda živio, od Karla Caliarija,⁴⁶ od Catene,⁴⁷ od Cime da Conegliana,⁴⁸ a ima ih i od našega Carpaccia (Korparića),⁴⁹ najvećega legendarnoga slikara sviju vijekova. Njegovo se legendi svete Uršule u galeriji venecijanskoj nitko dovoljno načuditi ne može. Spada on takodjer medju najveće religiozne slikare venecijanske škole. Njegovo prikazanje Majke božje u crkvi držao je s punim pravom Overbeck najljepšom i najdivnjom religioznom slikom venecijanske zbirke. Taj je umjetnik-velikan našu narodnu crkvu sv. Gjurgja u Mlecima divnim načinom ispisao u slikama, koje se na život sv. Gjurgja i sv. Jere odnašaju. – Osobito je glede te škole u našoj zbirci to, da je u njoj množina slika našega Andrije Medulića, poznatoga u povijesti umjetnosti pod imenom Schiavona.⁵⁰ I tako, kada ga za života nismo poznavali, moći ćemo ga barem mrtva u lijepim njegovim slikama uživati i cijeniti.

Još samo dvije riječi: jednu o našim minijaturama, koje bi vrijedne bile, da se njima samima za ljubav hram umjetnosti podigne. U broju onih 18 minijatura⁵¹ sve su divne i izvrsne, a neke bih ja samomu Raffaelu pripisao iz dobe, kada je sa saučenikom svojim Pinturichiom u Sieni zajedno radio u sali tako zvanoj Del Cambio, koja se je na divnu crkvu sienesku naslonila i u kojoj je trijumfalni život Enee Silvija iz kuće Piccolominija, poslije pape Pija II., opisan.

⁴² Sljedbenik: Tizian, *Mater Dolorosa*, ulje na platnu na dasci, 49,9 x 43,7 cm, inv. br. SG-237; Sljedbenik: Tizian, *Alegorija dva razdoblja ljudskog života*, ulje na dasci, 56,8 x 49,9 cm, inv. br. SG-238; Polidoro da Lanciano, *Sveta Obitelj sa svetim Ivanom i andelom*, ulje na platnu, 69 x 85 cm, inv. br. SG-241; Talijanski slikar 16. stoljeća, *Portret Venecijanke*, ulje na platnu, 33,1 x 25,5 cm, inv. br. SG-245; Polidoro da Lanciano, *Bogorodica s Djetetom i svetim Cecilijom*, ulje na platnu, 42 x 63,1 cm, inv. br. SG-246.

⁴³ Alessandro Maganza, *Alegorija tri teološke vrline*, ulje na platnu, 94,2 x 122 cm, inv. br. SG-229; Polidoro da Lanciano, *Bogorodica s Djetetom i svetim Ivanom*, ulje na dasci, 48,9 x 38,9 cm, inv. br. SG-247.

⁴⁴ Leandro Bassano, *Obiteljski portret*, ulje na platnu, 133 x 152 cm, inv. br. SG-234; Jacopo Robusti il Tintoretto, *Zaruke svete Katarine*, ulje na platnu, 72,8 x 86,5 cm, inv. br. SG-252.

⁴⁵ Radionica: Paolo Caliari il Veronese, *Andeli sviraju*, ulje na platnu, 28,8 x 24,5 cm, inv. br. SG-227.

⁴⁶ Sljedbenik: Jacopo Bassano dal Ponte, *Krštenje svete Lucile*, ulje na platnu, 41,2 x 29 cm, inv. br. SG-242.

⁴⁷ Filipo da Verona, *Bogorodica s Djetetom i svetima Dominikom i Katarinom Sijenskom*, ulje na dasci, 51,7 x 65,6 cm, inv. br. SG-248.

⁴⁸ Giovanni Bellini, *Sveti Augustin i Sveti Benedikt*, tempera na dasci, svaka 109 x 43 cm, inv. br. SG-243.

⁴⁹ Vittore Carpaccio, *Sveti Sebastijan*, tempera na dasci, 105 x 44,5 cm, inv. br. SG-269; Vittore Carpaccio, *Sveti Petar Mučenik*, tempera na dasci, 105 x 34,5 cm, inv. br. SG-270.

⁵⁰ Pripisano: Battista Franco il Semolei, *Alegorija mudrosti*, ulje na dasci, 152 x 135 cm, inv. br. SG-221; *Alegorija istine*, ulje na dasci, 155 x 103 cm, inv. br. SG-223; *Alegorija vremena*, ulje na dasci, 124 x 92 cm, inv. br. SG-224; *Alegorija matematike*, ulje na dasci, 101 x 91 cm, inv. br. SG-225; *Jupiter*, ulje na dasci, 124 x 92 cm, inv. br. SG-226; *Alegorija glazbe*, ulje na dasci, 95,7 x 130 cm, inv. br. SG-257; *Andeo*, ulje na dasci, 67,4 x 80,5 cm, inv. br. SG-258; *Alegorija pedagogije*, ulje na dasci, 97,3 x 127 cm, inv. br. SG-259; *Alegorija etnografije*, ulje na dasci, 100 x 91 cm, inv. br. SG-260; *Mars i Venera*, ulje na dasci, 201 x 172 cm, inv. br. SG-261; *Diana*, ulje na dasci, 101 x 91 cm, inv. br. SG-163; *Alegorija zemljopisa*, ulje na dasci, 101,9 x 90,2 cm, inv. br. SG-264.

⁵¹ Četiri sitnoslike iz *Brevijara Ercolea I. d'Este* (inv. br. SG-335–338) i četrnaest sitnoslika iz *Časoslova Alfonsa I. d'Este* (inv. br. SG-339–352).

himself and drawn from the heights of heaven itself. This is why art history has given Fiesole the name *Angelico*. The divine hand of this wonderful Dominican turned the monastery of St. Mark in Florence into the world's first museum. This monastery is also so wonderful and rare, that God will one day send his angels to carry it into heaven. The wonderful church at Orvieto, and especially the Chapel of St. Nicholas in the Vatican, are also adorned with his paintings. Our painting, in a single frame, portrays two different pictures. One is the stigmatization of St. Francis Seraph, and the second is the martyrdom of a Dominican, writing in his own blood the words »*credo in unum Deum*«, showing that he belongs to that rank of heroes ready to sacrifice their own blood for their faith and testimony. The second item of interest relating to this school is a scene from Bosnian life.³⁵ The painting is of the Florentine school from about the time of Vittore Pisanello, one of whose paintings is also located in our collection,³⁶ dated to the time of Verrocchio, the teacher of Michelangelo and Leonardo da Vinci. The painting portrays King Tomaš, the last Bosnian king, in the figure of a Byzantine deacon. This Bosnian king, whose wife Katarina lies interred in the church of »Ara Coeli«, was a Patarine or a Bogomil, and it is told that once, while he was hunting, Jesus appeared to him in the same manner as he had to St. Thomas, showing him the wounds on his hands and feet and the wound on his side, warning him to believe and to forever cast off his doubt. What this story proves true is that the painting and this event were simultaneous, since the painting is dated to the rule of Tomaš, from 1440 to 1460. On the rear side of this painting, there is a genealogy of the 15th century Bosnian kings, which is sadly quite damaged, and which should be removed from the frame and preserved in a special manner.³⁷ I have a transcription of this parchment, which I shall soon send to the Academy. – The third item relating to this school that I must point out is that I have recently obtained a painting by Mariotto Albertinelli for our collection.³⁸ At first I hesitated to purchase this painting, since Albertinelli was better known to me as a schemer and trader than a true artist of ideal; but when I observed the painting in Rome for the last time up close, it seemed to me that Adam and Eve on our painting were so excellently portrayed that they were not of Albertinelli's hand, but of that of Fra Bartolommeo the Dominican, one of the greatest artists of the 15th century, from whom Raphael himself learned much. Fra Bartolommeo, after the burning of his teacher Savonarola, fell into desolation and, in a way, lost heart. The scheming Albertinelli made good use of this chance, and endeared himself to Fra Bartolommeo out of selfish reasons and began to paint with him, only to later sell these paintings at a high price. There exist, therefore, paintings attributed to Albertinelli that are largely the work of Fra Bartolommeo. It seems to me that our painting belongs to this category, and that our Adam and Eve sprung from the hand of Bartolommeo, not of Albertinelli.

Before I begin to speak of the Venetian school, it is upon me to mention here that our gallery also possesses two paintings by Francesco Francia of Bologna,³⁹ two paintings from the Parma school by Correggio,⁴⁰ and one painting from the Cremonese school by Boccaccio Boccaccino.⁴¹

Venice is one of the most beautiful and most important cities in the world. She was once the queen of the sea and the sole holder of international and world trade. She brought antiquities and art from all corners of the

³⁵ Lovro Dobričević, *Christ and Donor*, tempera on wood, 51.8 x 27.8 cm, inv. no. SG-25.

³⁶ Biagio d'Antonio, *Madonna and Child with Saints Francis and Jerome*, tempera on wood, 90.8 x 52.2 cm, inv. no. SG-98.

³⁷ The so-called Ohmučević Armorial.

³⁸ Mariotto Albertinelli, *The Expulsion of Adam and Eve from Paradise*, oil on wood, 56.8 x 55 cm, inv. no. SG-95.

³⁹ Copy of: fra Bartolomeo, *Madonna and Child*, tempera and oil on wood, 64.7 x 47.8 cm, inv. no. SG-94; Francesco Francia (?), *The Burial of Saint Cecilia*, tempera on wood, 32.1 x 41.8 cm, inv. no. SG-100.

⁴⁰ Taddeo Zuccaro, *The Agony in the Garden*, oil on wood, 59 x 44 cm, inv. no. SG-121; After: Annibale Carracci, *Crucifix*, oil on wood, 52.8 x 32.6 cm, inv. no. SG-112.

⁴¹ Italian 16th century painter, *Madonna and Child with Saint John the Baptist and Saint Jerome*, oil on wood, 137.6 x 140.4 cm, inv. no. SG-102.



Majstor Jacques de Besançon / Navještenje / Strossmayerov časoslov / f. 30
Master of Jacques de Besançon / The Annunciation / Strossmayer Book of Hours / f. 30r

U tu vrst spada i knjiga minijatura, koju sam sada ponio i akademiji prikazao.⁵² Knjiga je ta molitvenik, koji je negda spadao na vlastitost kraljevske kućebourbonske. Ta je knjiga, ili se obazreo na tako zvane inicijale ili na urese, koji su na svakom listu drugi, ili pak na mnogo-brojne minijature njezine, predivna i prekrasna, pravi biser naše zbirke. Ja sam za tu knjigu dao 4 hiljade škuda t. j. 10.000 for., a vrijedna je deset puta toliko pače je neprocjenljive vrijednosti.⁵³ Druga riječ tiče se slike iz novije dobe.⁵⁴ Ima ih pak u našoj zbirci od Kuppelwiesera,⁵⁵ od Steinlea,⁵⁶ od Seitz ml.,⁵⁷ od Čermaka,⁵⁸ od Flatza,⁵⁹ od Matejka,⁶⁰ od Siemiradzkoga,⁶¹ Consonija⁶² itd. Pravi su pak biser i dragi kamenje kartoni pokojnoga Overbecka, koji je bio bez dvojbe najveći religiozni slikar XIX. stoljeća.⁶³ Od njega je još jedna slika kod mene, koja s neopisivom ljepotom i izvrsnosti predstavlja smrt sv. Josipa, komu angjeli povrh glave drže napis: »beati mortui, qui in Domino moriuntur«.⁶⁴ I ta je slika vlastitost naše zbirke, samo sam ju ja zadržao do smrti svoje, pak Boga molim, da mi milost udijeli, da u smrt-

⁵² Majstor Jacques de Besançon, Majstor Karla VIII.? Strossmayerov časoslov, kraj 15. st., opis knjižnoga bloka: pergament, 209 listova (6 + 197 + 6), 200 x 135 x 40 mm (korice), 191 x 130 mm (list), 1 stupac, 16 redaka, rukopis visoke gotičke minuskule ceremonijalnoga predrenesansnoga tipa, na latinskom jeziku (kalendari na francuskom), kasniji uvez u crvenu kožu; tempera, tinta, pozlata, inv. br. SG-4.

⁵³ Kako saznajemo iz računa kanonika Nikole Voršaka (Djecezanski arhiv Đakovo, Strossmayerova korespondencija 1880. – poseban omot: »o katedrali«), Časoslov je kupljen 24. travnja 1877. za 1.800 lira, što je u to vrijeme iznosilo oko 330 škuda. Taj iznos ide u prilog činjenici da je rukopis bez prethodna konzultiranja i dogovora s biskupom njegov posrednik Nikola Voršak sam nabavio s obzirom na to da pri većim iznosima nije imao tako »slobodne« ruke. Strossmayer je u uvodnom govoru ili namjerno povisio cijenu kako bi istaknuo vrijednost rukopisa ili se zabunio (iznos od 4.000 škuda plaćen je za osamnaest sitnoslika Mattea da Milana, usp. Arhiv HAZU, spisi o umjetninama, XI B / IV, 40).

⁵⁴ Do Drugoga svjetskoga rata u Strossmayerovoj galeriji čuvane su i izlagane i umjetnine iz 19. i 20. stoljeća. Na sjednici Predsjedništva Akademije 29. svibnja 1947. odlučeno je da u zgradi Akademije ostane samo Galerija starih majstora te da se umjetnine 19. i 20. stoljeća izlože u zasebnoj Galeriji modernih umjetnika. Na prijedlog Galerijskog odbora upućen tadašnjem Ministarstvu prosvjete, u kojem se traži da se Moderna galerija stavi pod rukovodstvo Akademije, vlada je donijela rješenje od 30. lipnja 1947. kojim odobrava traženje. Pri preuzimanju Moderne galerije, 18. srpnja 1947., njezin umjetnički inventar obuhvaćao je 525 slika, 110 crteža i 97 skulptura. Iz Strossmayerove galerije izdvojeno je 497 umjetničkih radova majstora 19. i 20. stoljeća (392 slike, 23 crteža i 17 skulptura). Usp. Ljerka Gašparović, Kronologija i bibliografija, u: Sto godina Strossmayerove galerije 1984., str. 11–12.

⁵⁵ Leopold Kupelwieser, *Poklonstvo mudraca*, 1861., ulje na platnu, 147 x 148 cm, Moderna galerija, inv. br. 90; Leopold Kupelwieser, *Bogorodica sa svećima*, ulje na platnu, 144 x 146 cm, Moderna galerija, inv. br. 91.

⁵⁶ Edward Steinle, *Sveti Ilij*, 1866., ulje na dasci, 51 x 76 cm, Moderna galerija, inv. br. 83; Edward Steinle, *Sveta Veronika*, ulje na platnu, 97 x 52 cm, Moderna galerija, inv. br. 84; Edward Steinle, *Bogorodica s Djetetom*, 1867., ulje na platnu, 86 x 128 cm, Moderna galerija, inv. br. 85.

⁵⁷ Ludwig Seitz, *Bogorodica kao kraljica*, 1867., ulje na dasci, 111 x 65 cm, Moderna galerija, inv. br. 89.

⁵⁸ Jaroslav Čermak, *Ranjeni Crnogorac*, 1873., ulje na platnu, 223 x 144 cm, Moderna galerija, inv. br. 192.

⁵⁹ Johann Gebhard Flatz, *Isus se ukazuje Mariji*, 1869., ulje na platnu, 151 x 100 cm, Moderna galerija, inv. br. 87.

⁶⁰ Jan Matejko, *Smrt poljskoga kralja Przemislawa*, 1875., ulje na platnu, 95 x 126 cm, Moderna galerija, inv. br. 155.

⁶¹ Henryk Siemiradzki, *Krajolik*, ulje na platnu, 25,1 x 35 cm, Moderna galerija, inv. br. 143.

⁶² Nikola Consoni, *Papa Hadrijan II. i slavenski apostoli sveti Ćiril i Metod*, ulje na platnu, 290 x 196 cm, Moderna galerija, inv. br. 122; Nikola Consoni, *Isus u oltarskoj tajni*, ulje na platnu, 434 x 223 cm, Moderna galerija, inv. br. 123; Nikola Consoni, *Bogorodica neoskrnavljeno začeta*, ulje na platnu, 431 x 218 cm, Moderna galerija, inv. br. 124.

⁶³ Johann Friedrich Overbeck izradio je 13 kartona za dakovačku katedralu, koji se danas čuvaju u Đakovu. Kataloške jedinice usp. u: Strossmayerova donacija 2006., str. 165-171.

⁶⁴ Johann Friedrich Overbeck, *Smrt svetog Josipa*, 1867., ulje na platnu, 102 x 76,5 cm, Moderna galerija, inv. br. 86.

world into her city, and in her abundance and wealth built buildings so wonderful and magnificent that, now that circumstances have changed, they are a nearly unbearable burden to the residents of Venice. Saint Mark's Square is one of the most beautiful and exceptional squares in the world; it is an indescribable delight to ride by moonlight down a street called the Canal Grande, lined by an unbroken row of palaces, each more beautiful than the next, in all manner of style, from Arabic and Moorish to Roman and Lombardian. The Venetian school especially stood out in its use of colour, and how could it not, when it learned of colour not from people, but from God himself? Surely, the great Giorgione, Titian, Paolo Veronese and Tintoretto, watching the sunrise and sunset from the balconies of Venetian palaces, wondered at the beautiful paintings formed in the sea by the sun's rays broken across the sea surface, and, having drunk these images into their souls, transferred them whence onto wood or canvas. There are numerous paintings from this school in our collection; a few by Titian,⁴² by Palma the Elder,⁴³ Tintoretto,⁴⁴ by Paolo Veronese,⁴⁵ the greatest and most majestic painter to ever walk the earth, by Carlo Cagliari,⁴⁶ Catena,⁴⁷ Cima da Conegliano,⁴⁸ as well as by your Carpaccio (Korparić),⁴⁹ the greatest painter of legends of all time, whose Legend of Saint Ursula thrills all who see it in the Venetian gallery. He is also one of the greatest religious painters of the Venetian school. His portrayal of the Madonna in a church was rightly considered by Overbeck to be the most beautiful religious painting in the Venetian collection. This great artist also decorated our national church of St. George in Venice with his wonderful paintings, which portray the lives of St. George and St. Jerome. – As far as this painting school is concerned, the collection holds an especially large number of paintings by our Andrija Medulić, known in art history under the name of Schiavone⁵⁰ – and so, since we were unable to know him in life, we can come to enjoy and appreciate him after his death through his beautiful paintings.

Only two more words: one on our miniatures, which are so valuable that they deserve that a temple of art be built only for them. All eighteen of our miniatures⁵¹ are most excellent, and some I might even ascribe to Raphael himself, from the time when he and his fellow student Pinturicchio worked together at the Collegio del Cambio in Siena, which reclines upon the marvellous Siennese church, in which the triumphant life of Enea Silvio of the house of Piccolomini, later Pope Pius II, was described. Of this kind is also the book of miniatures, which I have

⁴² Follower: Titian, *Mater Dolorosa*, oil on canvas on wood, 49.9 x 43.7 cm, inv. no. SG-237; Follower: Titian, *An Allegory of Two Periods of Human Life*, oil on wood, 56.8 x 48.9 cm, inv. no. SG-238; Polidoro da Lanciano, *The Holy Family with Saint John and an Angel*, oil on canvas, 69 x 85 cm, inv. no. SG-241; 16th century Italian painter, *Portrait of a Venetian Woman*, oil on canvas, 33.1 x 25.5 cm, inv. no. SG-245; Polidoro da Lanciano, *Madonna and Child with Saint Cecilia*, oil on canvas, 42 x 63.1 cm, inv. no. SG-246.

⁴³ Alessandro Maganza, *Allegory of the Three Theological Virtues*, oil on canvas, 94.2 x 122 cm, inv. no. SG-229; Polidoro da Lanciano, *Madonna and Child with Saint John*, oil on wood, 48.9 x 38.9 cm, inv. no. SG-247.

⁴⁴ Leandro Bassano, *Family Portrait*, oil on canvas, 133 x 152 cm, inv. no. SG-234; Jacopo Robusti il Tintoretto, *The Mystic Marriage of Saint Catherine*, oil on canvas, 72.8 x 86.5 cm, inv. no. SG-252.

⁴⁵ Workshop: Paolo Cagliari il Veronese, *Musical Angels*, oil on canvas, 28.8 x 24.5 cm, inv. no. SG-227.

⁴⁶ Follower: Jacopo Bassano dal Ponte, *The Baptism of Saint Lucille*, oil on canvas, 41.2 x 29 cm, inv. no. SG-242.

⁴⁷ Filipo da Verona, *Madonna and Child with Saints Dominic and Catherine of Siena*, oil on wood, 51.7 x 65.6 cm, inv. no. SG-248.

⁴⁸ Giovanni Bellini, *Saint Augustine and Saint Benedict*, tempera on wood, 109 x 43 cm each, inv. no. SG-243.

⁴⁹ Vittore Carpaccio, *Saint Sebastian*, tempera on wood, 105 x 44.5 cm, inv. no. SG-269; Vittore Carpaccio, *Saint Peter Martyr*, tempera on wood, 105 x 34.5 cm, inv. no. SG-270.

⁵⁰ Attributed to: Battista Franco il Semolei, *An Allegory of Wisdom*, oil on wood, 152 x 135 cm, inv. no. SG-221; *An Allegory of Truth*, oil on wood, 155 x 103 cm, inv. no. SG-223; *An Allegory of Time*, oil on wood, 124 x 92 cm, inv. no. SG-224; *An Allegory of Mathematics*, oil on wood, 101 x 91 cm, inv. no. SG-225; *Jupiter*, oil on wood, 124 x 92 cm, inv. no. SG-226; *An Allegory of Music*, oil on wood, 95.7 x 130 cm, inv. no. SG-257; *Angel*, oil on wood, 67.4 x 80.5 cm, inv. no. SG-258; *An Allegory of Pedagogy*, oil on wood, 97.3 x 127 cm, inv. no. SG-259; *An Allegory of Ethnography*, oil on wood, 100 x 91 cm, inv. no. SG-260; *Mars and Venus*, oil on wood, 201 x 172 cm, inv. no. SG-261; *Diana*, oil on wood, 101 x 91 cm, inv. no. SG-163; *An Allegory of Geography*, oil on wood, 101.9 x 90.2 cm, inv. no. SG-264.

⁵¹ Four miniatures from the *Breviary of Ercole I d'Este* (inv. no. SG-335–338) and fourteen miniatures from the *Book of Hours of Alfonso I d'Este* (inv. no. SG-339–352).

nu horu pogledav u tu sliku vrijedan i dostojan i ja budem preminuti smrću pravednika svetoga Josipa, koga sam ime na ovom svijetu nosio.

Premda sam već i do sada preveć se na vašu ustrpljivost oslanjao, dopustite mi ipak, da još nešto nadodam. – Kod nas ni najplemenitija stvar bez kritike i prigovora ne može biti, čim Bože sačuvaj da bih htio reći, da se narod naš samostalnoga suda i zdrave kritike odrekne, pače ako igda, ona je danas i bit će našemu narodu vazda od prijeke nužde, ali se čuvati imamo pretjerane kritike i vječite dvoumnosti, koja samu narav i biće stvari hotimice izvraća i namjere očevidno i bez ikakve dvojbe plemenite crni i sumnjiči. Veli se i čuo sam reći: Zbirka slika lijepa je stvar ali naš narod drugdje negdje opanak tišti; ima on prečih stvarnih nužda, on očevidno od dana do dana u to veće siromaštvo pada. Ovaj bi se dakle novac pametnije i korisnije u materijalne potrebe naroda našega obratiti mogo. – Ovo, što se o nuždi i nevolji našega naroda govori, neoporecivo žaliboze stoji; ali i to je istina, da često i često puta upravo oni ljudi, koji te nužde i nevolje materijalne najviše u ustima nose, iste u svijesti i u duši svojoj najmanje osjećaju, nego u sebičnosti stoput više na vlastite svoje nego na općenite koristi i probiti misle; ima ljudi, koji o nuždi materijalnoj svedjer govore, a ovamo bi da mogu sav svijet прогутали, pak još k tomu uvijek gladovali. Okolnosti su zaista takve, da bismo svi ozbiljno misliti imali, rad šta naš narod materijalno svaki dan propada, rad šta nam narodni naš imetak strmim i brzim korakom svaki dan na manjak ide, rad šta se siromaštvo i nevolja danomice sve to više i više u nas širi; pače imali bismo svi o tom ozbiljno misliti: rad šta mi ovoj materijalnoj propasti našega naroda ni na put polag najbolje naše volje stati ne možemo. Sve bismo ovo mi promatrati morali sa svetom, čistom, velikodušnom i na svaku materijalnu žrtvu pripravnom namjerom; Bog nas pak sačuvao od namjere, koja općom tobže brigom sebičnost i nezasitljivost našu pokriva, ko što je to bivalo kod onoga, komu se suvišno činilo, da se skupocjenim uljem tijelo meštra njegova pomaže. Medjutim ako narod ima stvarnih i materijalnih nužda i potreboća, ima i više idealnih, kojima je i akademija i ova zgrada i ova zbirkica posvećena, pak valja za jedno se brinuti, a drugo nipošto zapustiti. Ne valja zaboraviti, da je onaj, koji nebo i zemlju i sve darove neba i zemlje u svojoj ruci nosi, rekao jednom: *quaerite primum regnum Dei et iustitiam ejus et reliqua omnia adiicientur vobis* – tražite najprvo kraljevstvo božje i pravdu njegovu, pak će vam se sva ostala u izobilju nadodati. Jedan od najslavnijih i najučenijih narodnih ekonoma Emil de Laveleye, profesor na sveučilištu u Liegeu (Lüttich), u klasičkoj svojoj ekonomiji političkoj⁶⁵ – o kojoj bih želio, da se u naš jezik prevede i u svim našim školama predaje – uzvisuje ovaj biblijski i moralni nauk na čast vrhovnoga načela ekonomičkoga i veli: Daj mi narod, koji vjeru u Boga i povjerenje u samoga sebe izgubio nije. Daj mi narod moralan, radin, uredan i štedan, koji se čvrsto dekaloga drži, koji, kad je čest dana znojem lica svoga i krvlju svojom zemlju svoju natopio, sedmi dan Bogu svomu, obitelji svojoj i sebi posvećuje: takvi narod mora postati mogućim, bogatim i obilatim narodom. Suprotivnim načinom daj mi narod makar u najplodovitijoj zemlji, koji se u prahu i smeću zemaljskom gubi, koji do vjere, duše i deset zapovijedi božjih ništa ne drži, koji čestoput što s krvavim znojem za šest dana zasluzi, to sedmi dan bez kuće i obitelji svoje prohara i probludi: taj je narod prije ili poslije propao na tijelu, ko što je jur propao i na duši. Ne stradaju i ne propadaju danas stoga narodi i države, što bi preveć vjere i preveć uzoritih težnja, što bi preveć velikodušnosti, ljubavi i milosrdja u njih bivalo; nego stradaju i propadaju narodi i države, što je u njih preveć sebičnosti, što je preveć strasti i požuda, koje se ničim na svijetu zasiliti ne dadu, koje bi, da mogu, sve blago i bogatstvo ovoga svijeta u svoj tobolac sabrale bez ikakve brige, što će sa ostalim svijetom biti. To je to, a ne težnja za idealizmom, što socijalno i ekonomičko pitanje današnjega svijeta tako opasnim i pogibeljnim čini, da nam je skoro sutrašnji dan neizvjestan.

⁶⁵ Émile Louis Victor de Laveleye, *De la propriété et de ses formes primitives*, 1874.

brought with me and shown to the academy.⁵² It is a book of prayers that once belonged to the royal house of Bourbon. This book is wonderful and beautiful, regardless whether one looks at the initials or decorations, which are different on every page, or at its numerous miniatures, and is a true pearl of our collection. I gave in exchange for this book four thousand scudi, equivalent to ten thousand florins, but it is worth ten times more, or is even priceless.⁵³ My second word relates to paintings from more recent times.⁵⁴ There are paintings in our collection by Kuppelwieser,⁵⁵ Steinle,⁵⁶ Seitz the Younger,⁵⁷ by Čermak,⁵⁸ Flatz,⁵⁹ Matejko,⁶⁰ Siemiradzki,⁶¹ Consoni,⁶² etc. Another true gem and jewel of our collection are a set of cartoons by the late Overbeck, who was, without doubt, the greatest religious painter of the 19th century.⁶³ I have another of his paintings in my possession, which portrays with indescribable beauty and mastery the death of St. Joseph, above whose head angels hold a sign reading »*beati mortui, qui in Domino moriuntur*«.⁶⁴ This painting is also the property of our collection – however, it shall remain with me only until my death, and I pray that God grant me the grace to look upon this painting in my final hour, virtuous and worthy, and that I may die the death of the just St. Joseph, whose name I have carried on this earth.

Although I have already impinged too far upon your patience as it is, please allow me to add something more. – In our lands, even the most noble act cannot pass without criticism or complaint – God forbid, I suggest not that our nation give up on its independent judgment and healthy criticism, which, if anything, shall always be of essential importance to our nation. However, it is upon us to avoid exaggerated criticism and endless doubt, which serves to intentionally upset the very nature and essence of things, and openly and without any noble doubt tar-

⁵² Master of Jacques de Besançon, Master of Charles VIII.?; *Strossmayer Book of Hours*, late 15th century, book block: vellum, 209 leaves (6 + 197 + 6), 200 x 135 x 40 mm (cover), 191 x 130 mm (leaf), 1 column, 16 lines, manuscript of high Gothic minuscule ceremonial pre-Renaissance type, in Latin, (calendar in French), later bound in red leather; tempera, ink, gold, inv. no. SG-4.

⁵³ As we discover from Canon Nikola Voršák's bill (Diocese archive, Đakovo, Strossmayer's correspondence from 1880 – special package: »on the cathedral«), the Book of Hours was purchased on 24 April 1877 for 1,800 lira, which at the time amounted to 330 scudi. This amount supports the fact that the manuscript was purchased by the Bishop's broker Nikola Voršák without any consultation with the Bishop, since for larger purchases his hands were not so »free«. Strossmayer, in his introductory speech, either intentionally exaggerated the price of the manuscript in order to emphasize its value, or made an error (the amount of 4,000 scudi was paid for the 18 miniatures by Matteo da Milano, cf. HAZU Archive, artist documentation, XI B / IV, 40).

⁵⁴ Until World War II, artworks from the 19th and 20th centuries were held and exhibited at the Strossmayer Gallery. At a meeting of the Presidency of the Academy on 29 May 1947, it was decided that only the Gallery of Old Masters would remain at the Academy building, and that 19th and 20th century artworks would be transferred to a special Gallery of Modern Artists. A request sent by the Gallery Council to the Ministry of Education seeking that the Modern Gallery be placed under the management of the Academy was approved by the government on 30 June 1940. Upon the acquisition of the Modern Gallery on 18 July 1947, its inventory consisted of 525 paintings, 110 drawings and 97 sculptures. 497 artworks by 19th and 20th century masters were set aside from the Strossmayer Gallery (392 paintings, 23 drawings and 17 sculptures). Cf. Ljerka Gašparović, Chronology and bibliography, in: One hundred years of the Strossmayer Gallery (Sto godina Strossmayerove galerije) 1984, pp. 11–12.

⁵⁵ Leopold Kuppelwieser, *Adoration of the Magi*, 1861, oil on canvas, 147 x 148 cm, Modern Gallery, inv. no. 90; Leopold Kuppelwieser, *The Madonna with Saints*, oil on canvas, 144 x 146 cm, Modern Gallery, inv. no. 91.

⁵⁶ Edward Steinle, *Saint Elijah*, 1866, oil on wood, 51 x 76 cm, Modern Gallery, inv. no. 83; Edward Steinle, *Saint Veronica*, oil on canvas, 97 x 52 cm, Modern Gallery, inv. no. 84; Edward Steinle, *Madonna and Child*, 1867, oil on canvas, 86 x 128 cm, Modern Gallery, inv. no. 85.

⁵⁷ Ludwig Seitz, *The Madonna as Queen*, 1867, oil on wood, 111 x 65 cm, Modern Gallery, inv. no. 89.

⁵⁸ Jaroslav Čermak, *Wounded Montenegrin*, 1873, oil on canvas, 223 x 144 cm, Modern Gallery, inv. no. 192.

⁵⁹ Johann Gebhard Flatz, *Jesus Appears to Mary*, 1869, oil on canvas, 151 x 100 cm, Modern Gallery, inv. no. 87.

⁶⁰ Jan Matejko, *Death of Polish King Przemisław*, 1875, oil on canvas, 95 x 126 cm, Modern Gallery, inv. no. 155.

⁶¹ Henryk Siemiradzki, *Landscape*, oil on canvas, 25.1 x 35 cm, Modern Gallery, inv. no. 143.

⁶² Nikola Consoni, *Pope Hadrian II and Slavic Apostles Cyril and Methodius*, oil on canvas, 290 x 196 cm, Modern Gallery, inv. no. 122; Nikola Consoni, *Jesus and the Holy Eucharist*, oil on canvas, 434 x 223 cm, Modern Gallery, inv. no. 123; Nikola Consoni, *The Immaculate Conception*, oil on canvas, 431 x 218 cm, Modern Gallery, inv. no. 124.

⁶³ Johann Friedrich Overbeck made 13 cartoons for the cathedral in Đakovo, which are held there today. Catalogue units cf. in: Strossmayer's donations 2006, pp. 165–171.

⁶⁴ Johann Friedrich Overbeck, *The Death of Saint Joseph*, 1867, oil on canvas, 102 x 76.5 cm, Modern Gallery, inv. no. 86.

Istina vječita i opet osim ovoga veli: *non de solo pane vivit homo, sed de omni verbo, quod ex ore Dei procedit* – ne živi čovjek samo o kruhu i vinu, nego o svakoj riječi, koja iz usta božjih proistječe. Ovo, što se o čovjeku veli, da bez vjere i bez idealja živjeti ne može, valja isto tako o narodu i o državama. Narod, komu je ugasnula svjetlost, koja ga k svomu Betlehemu vodi; narod, koji je sav u kal i smet zagreznou, pak se nije u stanju uzvisiti do one svrhe, koju mu je Bog na ovom svijetu opredijelio, narod, koji se ne zna za idealne svoje ciljeve raspaliti i na sve moguće žrtve ohrabriti; narod, koji uvijek samo strahuje i predra; narod, koji u ozbiljnim okolnostima samo i jedino na svoju slabost i nemoć misli; narod, koji uvijek i uvijek misli, da samo pod tujim okriljem i tujom moći i pomoći živjeti može: takvi narod truli, iznemaže i propada; takvi narod očevidno ne ima zaloga života i budućnosti. Suprotivnim pak načinom narod, koji zna, šta hoće, koji si nikad i uz nikakvu cijenu na svijetu ne da iz duše i svijesti izbiti onu idealnu svrhu, koja od samoga Boga dolazi; narod, koji zna u odlučni čas sve svoje sile u jedno skapiti i na postignuće viših svojih ciljeva uputiti, koji zna u takvi čas s općim oduševljenjem učiniti onu poslovicu: »il slobodno živjeti il slavno umrijeti«; takvi narod, sve ako mu je kroz vijekove boriti se, patiti i svake žrtve podnašati, prije ili poslije se spase i slobode se svoje dove. Bacimo okom kud god hoćemo po Europi, pak ćemo vidjeti, da države i narodi samo ondje uspijevaju, u moći i ugledu napreduju, gdje se idealne svrhe čuvaju, njeguju i za njih se sve žrtvuje; suprotivnim pak načinom narodi i države ondje iznemažu i propadaju, gdje su se ideali izgubili i gdje državljanji za njih ništa ne znaju i ne haju. Stoga je, ako se ne varam, onomadne narod, što u sredini Europe boravi, do nečuvenih dobiti i do nečuvene moći dospio, što je znao i umio kroz 32 svoja uzorna sveučilišta i nebrojene akademije uvijek i uvijek čuvati, njegovati i razvijati idealne svrhe. Ako je pak najumniji i najslavniji narod užasno postradao, postradao je stoga najviše, kako se meni čini, jer se je starih svojih idealja, koji su ga tečajem vijekova u svakoj slavi i moći pratili, odrekao i jer je u slasti i lasti svojoj, u taštini i ispravnosti svojoj zaboravio, da ko što je Jenu i Austerlic izmijenilo Lipsko i Waterloo, isto tako i 2. decembar može zamijeniti Sedan. Ne velim toga, što ne bih taj narod ljubio, što mu ne bih iz svega srca i duše želio, da se čim prije do stare slave i do stare moći uzdigne, što će jamačno i biti, ako se osobito okani Boga i svetu vjeru u svijesti i u školama proganjati. Prvi bi se pak narod sjećati morao, da medju najuzvišenije stečevine kršćanstva spada sloboda vjere, svijesti i crkve, pak tko u to drskom rukom dira, taj ne stječe i ne namiče, nego rastječe i sve svoje stečevine u pogibelj meće.

Evo zašto ja polag materijalnih interesa po stanju i zvanju mome osobitim načinom promičem učene i prosvjetne zavode. Ja bih rada, da narod naš živi, da živi u slozi i ljubavi sa svakim, koji bratski s njime misli; ali želim, da pod nikim ne živi, koji bi mu rada svrhu, na koju je stvoren i opredijeljen, tujom svrhom zamijenio.

Evo, zašto je sveučilište, akademija, ova lijepa zgrada i galerija opredijeljena. Neka pak ti vječiti zatočnici materijalnih interesa šute i miruju; ja sam bio ovom galerijom i pod ekonomičkim vidom vrlo dobar posao učinio; jer kad bi akademija danas htjela ovu galeriju prodati, ne vjerujem, da ne bi dvojinom više novca iz nje izbila, nego što sam ja izdao. Jedno mi je samo žao, što je crnom nevjerom i prevarom onaj novac od 40.000 for. i u glavnici i u probicima svojima propao, što sam dječačkomu sjemeništu i ovoj akademiji namijenio. Pak se čudim, da se takovi ljudi smiju poštenim imenom ponositi, smiju još u javni život utjecati i u njem nekakvi ugled uživati, smiju u narodu a proti narodu neku moć vršiti, po njem neslogu sijati, dočim bi se pristojalo, da u tminu podju i u njoj se zakopaju.

Drugi će pak reći, a i vele na sva usta: Dobro, ali zar se ne bi mogao taj novac, koji je u te slike uložen, bolje i plodovitije upotrijebiti na raširenje prosvjete u narodu, napose pak na pučke škole. – Ovaj je prigovor nešto plemenitiji i uzvišeniji od prvoga, ali sam uvjeren, da je isto tako netemeljit i neosnovan kao i prvi. Bog me sačuvaj, da bih ja išto drugo smio o sebi reći nego ono, što vječita istina svakomu, koji Bogu i zvanju svomu, ko-

nishes our intent and places it under suspicion. It has been said, and I have heard said, that a collection of paintings is a lovely thing, but that our nation has more pressing business elsewhere, that we have too many real needs, and that we are falling into ever-greater poverty with each passing day. This money, then, might be of more intelligent use if turned to the material needs of our people. – What this says of the needs and troubles of our nation is, sadly, incontrovertibly true; however, it is also often the case that those very people from whose tongues these needs and troubles are most loudly heard feel them the least in their minds and souls, but instead, out of selfishness, think a hundred times more of their own gain and profit than of the general good. There are those who speak ceaselessly of material need, but who, given the chance, would swallow the entire world and be all the hungrier for it. The situation is truly such that it is upon all of us to think seriously upon why our nation is poorer with each passing day, why our national fortune vanishes in such leaps and bounds, why our poverty and woe grows more dire with each passing day. And thus, we should all think seriously upon why – despite our great desire to do so – we cannot put a stop to the material collapse of our nation. We should all examine this with the holiest, purest, most generous and self-sacrificing intent; may God save us from the intent to hide our selfishness and insatiability with supposed care for the general welfare, as it was with he who thought it an excess for the body of his Lord to be anointed with expensive oil. However many real and material needs our nation may have, it has even more intellectual needs, needs to which both the Academy and this building are dedicated – and while the former of these needs must be attended to, we must not at any cost abandon the latter. We must not forget that He who carries heaven and earth and all of their gifts in his hand, once said: *quaerite primum regnum Dei et iustitiam ejus et reliqua omnia adjicientur vobis* – set your hearts on the kingdom of God and His justice first, and all other things will be given you in abundance. One of the most famous and most learned national economists, Emil de Laveleye, professor at the University in Lüttich, wrote in his classic work on political economics⁶⁵ – which I would like to be translated into our language and taught at all of our schools – extols this biblical and moral lesson as the ultimate economic principle, saying: Show me a nation that has not lost its faith in God and its trust in itself. Show me a moral, industrious, orderly and provident nation that firmly holds to the Decalogue; that, after it has for six days drenched its land with its blood and the sweat of its brow, dedicates the seventh day to God, to its family and to itself: such a nation is destined to become a powerful, wealthy and plentiful one. Give me then a nation, even with the most fertile land, that loses itself in earthly dirt and filth, that does follow the faith, spirit and the ten holy commandments, that after the blood and sweat of six days, oft fritters and sins away the seventh day without house and family: such a nation must, sooner or later, fall to both physical and spiritual ruin. Those nations and states with an excess of faith and honourable aspirations, those with an excess of selflessness, love and mercy in them, do not fail today; those nations with an excess of selfishness, passion and lust in them, those unsatisfied even with everything on this earth in their hands, those who would line their pockets with all the treasure and wealth of this earth without a care as to what might come to the rest of the world by their doing so – such nations and states fail today. It is this, and not aspirations towards the ideal, that makes the social and economic questions of today's world seem so treacherous, that makes nearly every coming day uncertain.

The eternal truth says also: *non de solo pane vivit homo, sed de omni verbo, quod ex ore Dei procedit* – man does not live on bread alone, but on every word that proceedeth out of the mouth of God. What is said of man – that without faith and ideals he cannot live – also holds true for nations and states. A nation whose leading light to Bethlehem has extinguished; a nation that has fallen all into mud and filth, and is not fit to raise itself to those aims that God has destined for it on this earth; a nation that cannot stir itself to its idealistic goals and all manner of

⁶⁵ Émile Louis Victor de Laveleye, *De la propriété et de ses formes primitives*, 1874.

ji domu i narodu svomu vjeran ostaje, na dušu stavlja, a to je »*servus inutilis sum; quod facere debui, feci*«; pače meni je u svoj poniznosti i umiljatosti duše svoje reći, da i u tom obziru više se na milost i milosrdje božje nego na tobožnje vlastite zasluge svoje oslanjam. Vjerujte mi, znam ja, da jedan atom božje slave više vrijedi nego sva slava svijeta ovoga; znam ja, da se slava ne prodaje za sitni novac na tržištima našima; znam ja, da čim više za njom hleptiš, tim ona više od tebe bježi i zazire; znam ja, da ju Bog sam i jedini daje, kada čovjeka izvanredna znakom svete svoje milosti očevidno označi i kada ga trakom svoje slave obasja. Ja, iskreno isповijedam, nikakove slave ne zaslužujem, jer sve, što sam učinio, stroga je dužnost moja i svadja se jedino na to, da sam ono, što je meni Bog za rano doba, a bez ikakvih zasluga mojih u ruke postavio, ponešto barem na narodne svrhe obratio; ali polag svega toga mislim ipak, da je nepravda i grjehota reći, da sam ja pučke i srednje škole naše zanemario. Znam ja, da je narod u cijelini svojoj živ organizam, pak da treba iz svih sila nastojati, da vas narod u svim slojevima svojima prosvjećeniji, zdraviji, radeniji i za vršenje socijalnih svojih zadaća sposobniji bude. Tako i posljednji prostak i posljednji majstor, koji sveto svoju zadaću vrši i dostoјno ispunjava, tolike je časti i slave vrijedan, kolike i biskup, kada svoju dužnost vrši. S te strane moramo se brinuti za sve slojeve i za pučke škole. Jest, i to je temelj snage, i to je rojilište i matica, iz koje se rojevi u svu šir naroda čim brojnije razlijetati i ulišta naša zdravom hranom snabdijevati mogu. Jest, imamo se osobitim načinom brinuti za prosvjetu cijelog naroda, a za pučke škole napose, jerbo iz iskustva znamo, da se upravo u prostom i siromašnom dijelu puka našega najviše umnih darova nalazi, koje valja pučkom školom na vidik iznašati i razvijati, da nam inače neplodni ne ostanu: imamo se za sav narod i za pučku školu brinuti tijem više, jerbo u nas većom stranom iz sirotinje nešto biva. Iz sirotinje ponajviše i iz prostih naših kolibica izlaze ljudi umom i srcem odlični, Bogom samim opredijeljeni, da svoga naroda obrana, utočište, svjetlo i ponos budu; pak se i sam ponosim, da sam od siromašnih roditelja rodjen i iz proste kolibice proizašao. Imamo se brinuti i za pučke i za srednje škole; ali, braćo i prijatelji, pretjerava se jedno; naime, da se ja nijesam do sada za pučke i srednje škole brinuo. Bog bi me sačuvalo, da bih si ja u tom pogledu kakovu slavu pripisivao; ali ne znam, da li ima u okolini mojoj pučke škole, koja ne bi kakve takve potpore od mene doživjela, a jedva pak u cijeloj zemlji gimnazije, koju ja ne bih podupr'o. U Djakovu viša djevojačka škola moje je ponajviše djelo, a nije bez moga nastojanja ni to, što se je slična škola u Osijeku otvorila. Kada se je o tom radilo, da se u Osijeku sirotište otvori i bolница namakne, ja sam stvar godine i godine branio i višim oblastima upravo dosadjivao. Sjemenište Bošnjaka u Djakovu ja sam otvorio; njemu se ponajviše zahvaliti ima, da se dan danas dostatan broj vrijednih i učenih svećenika u Bosni nalazi i da se je u najnovije doba stanje crkve bosanske iz manjkavoga i neurednoga u bolji i redovitiji položaj i lakin i naranjim načinom pretvoriti moglo. Sada je dašto taj zavod protivničkom silom uništen, ali sam uvjeren, nikomu na svijetu na korist, samoj pak svetoj stvari na štetu. Ako pak ja još koju godinu poživim, podignut ću u Djakovu tako zvano sjemenište malene djece tako udešeno, da će vas naš narod i duhovnički i svjetski stalež dvostruku i trostruku korist od njega crpsti. A mogu reći, da se je nešto i na stipendije potrošilo i da se i danas troši, pak me, mogu reći, suze čestoput od žalosti obliju, što na sve dospjeti ne mogu. Ne velim toga, da se prodičim, jer to ništa drugo nije nego moja sveta dužnost; ali mislim ipak, da je nepravedno u takvim okolnostima reći, da se ja za pučku prosvjetu ne brinem i da bi bolje bilo novce na akademiju i na galeriju uložene na svrhe pučke prosvjete upotrijebiti.

Osim svega ovoga, ako je vas narod organička cjelina, isto tako i naukovni njegovi zavodi koji mu služe, da se prema biću i svrsi svojoj diže i razvija, živ su takodjer organizam, pak ako pučku prosvjetu i srednja učilišta nazovemo tijelom, onda su najviša učilišta i zavodi učenosti i umjetnosti glava toga tijela; ili ako su pučke i srednje škole temelj i prvi sprat zgrade učevne, to je sveučilište i akademija znanosti nužno dokončanje i neophod-

sacrifice required of it; a nation that only cowers and surrenders, one that in serious circumstances only thinks of its own weakness and powerlessness, a nation convinced that it can only live under foreign wings, foreign power and foreign aid – such a nation is destined to rot, grow feeble and collapse; it is manifest that such a nation holds a lease neither on life nor the future. On the other hand, a nation that knows what it wants, that ever holds that idealistic purpose given of God itself in its mind and soul no matter the earthly cost; a nation, who in trying times gathers up all its strength and puts it to its higher goals, that knows when to take the old saying to heart: »either live in freedom or die in glory«; such a nation, though its lot might be to fight, suffer and be subjected to all manner of sacrifice throughout the ages, must sooner or later save itself and attain its own freedom. Turn we our gaze anywhere we like about Europe, we shall see that only those states and nations succeed and grow in power and prestige who maintain their ideals, nurture them and sacrifice all for their sake; those nations and states that act the contrary grow infirm and subside, there where ideals have been lost, and where the people know not and care not of them. Thus, that nation in central Europe who knew to foster, nurture and develop their ideals through their thirty-two exceptional universities and innumerable academies has gained wealth and power unheard of. If even the most brilliant and glorious nation has perished, it has done so in greatest part, it seems to me, because it abandoned its old ideals, which had followed it through the course of ages in its glory and power, and, in its excess and complacency, vanity and vacuity, forgot that just as Leipzig and Waterloo replaced Jena and Austerlitz, Sedan can just as easily replace the 2nd of December. I say this not because I would not love such nation, nor because I would not wish with all my heart that it return to its old glory and power as swiftly as possible, which is certain to happen especially if it turn to God and promote the holy faith in its minds and in their schools. The foremost nation should remember that, among the most exalted of Christian values is the freedom of faith, mind and church, and that he who would place his impudent hand upon this gains not and enjoys no progress, but rather regresses and places all that he has gained in peril.

This is why – in accordance with the material interests of my station and my employ – I endeavour especially to promote institutions of learning. I yearn for our nation to live – to live in harmony and love with all those who would comport themselves towards it as brothers; but I also wish for it to live under no one who would desire to replace the purpose for which our nation was created, and for which it was destined, with the goals of another.

This is what the university, the Academy, and this beautiful building and gallery are destined for. May the eternal gaolers of material interest remain silent and still; I have performed a great work with this gallery, in an economic sense as well, since, should the Academy today wish to sell this gallery, I am sure that they would receive twice as much money out of it as I have put into it. I only regret that the forty thousand florins I gave, intended for the boys' seminary and this Academy, vanished as a result of the blackest treachery and deception. I am amazed that such people are allowed to carry their proud name, are given influence in public life and enjoy in it some prestige among the people, while they wield power against the nation and sew discontent among it – such deserve to vanish into the gloom and bury themselves in it.

Others will say, and do so at the top of their lungs – All well and good, but could not have the money invested in these paintings been better spent in the spreading of education among the people, especially in elementary schools? – This complaint is somewhat more noble and upstanding than the first, however I am convinced that it is just as baseless and unfounded. God forbid that I should be let to say anything else of myself but that which the eternal truth puts to the soul of all who remain faithful to God and their station, to their homeland and their nation, and that is – »servus inutilis sum; quod facere debui, feci«. In my humility and gentleness of soul, I must say that I rely more on God's mercy and grace than on my own merit. Believe you me, I know that even a shred of God's glory is worth more than all the glory in this world; I know that glory cannot be sold for mere money on our markets;

na savršenost zgrade, bez koje nijedan narod ne može biti, koji nešto samo do svoga narodnoga ponosa i do svoje narodne samostalnosti drži. Nijesam ja akademiju i sveučilište stvorio; prvo je već sto i više godina u srcu i želji naroda našega ležalo, a drugo je naravni plod naših krasnih književnih zavoda, koji i danas korisno i spasonosno u narodu djeluju. Ja sam samo doprinio, da se stvar u život privede, a da budem, ko što se pristojи, pred tako odličnim zborom i pred cijelim narodom posve iskren i otvoren, evo ču i osobiti razlog navesti, zašto sam u ovu upravu naše doba o tom radio, da se sveučilište i akademija otvori. Znano je, da je u novije doba u državni sustav i u državni život pristupilo načelo narodnosti, a i pravo je, jer je narodnost polag svete vjere najskupocjeniji dar božji; ali valja po mom mnijenju i osvjedočenju to načelo narodnosti, ako misli svojoj svrsi odgovoriti, duhom kršćanstva i svetoga evangjela oplemeniti, uzvisiti, posvetiti i onom pravednosti nadahnuti, koja veli: što ne bi rado, da ti drugi učini, ne čini ni ti drugomu, a što bi rado, da ti drugi učini, učini i ti drugomu. Inače se načelo narodnosti rado izvrgne i izopači ter postane izvorom oholosti, nesnosnosti, sebičnosti i svakojake nepravednosti. Da pak u tom slučaju o pravoj slobodi, miru i slozi ni govora biti ne može, samo se po sebi razumije; samo se po sebi razumije, da se u tom slučaju i stare tečajem stoljeća posvećene i na uzvišene svrhe upućene sveze izvrći i u povod nemira i raspra, svakovrsnih stiska i spona obratiti mogu. Ja ne bih rada, da se naš narod tudji od onih naroda, na koje ga Bog i država veže; neka bude i drži sa svakim, koji pošteno misli, koji mu bratsku ruku zato pruža, da se sreće, napretka i slobode svoje dovine; ali neka nikada i nipošto ne bude pod nikim. Kada ja tako mislim, onda ćete se lako domisliti, zašto sam u ovo naše doba o tom radio, da se sveučilište i akademija u sredini našoj čim prije osnuje i podigne. Ja sam sudio, da je to u današnjim okolnostima upravo najpreča nužda narodna, jer narod, koji najviša učilišta svoja ima i dobro i spasonosno njima upravlja, taj se je narod intelektualno emancipirao, a emancipacija i oslobođenje to naravnim i neodoljivim načinom svaku drugu emancipaciju i svaku drugu samosvojnost prije ili poslije poroditi mora. Osim toga svaki narod ima svojih crnih i nesretnih, ko što ima sjajnih i povoljnijih dana. U vrijeme, kada se narodu smrači, kada mu najsvetija baština slobode i napretka u pogibelj padne tada obično sve ono, što je Bog u svijest i u srce naroda stavio i zalogom vječitim svake slobode i sreće opredijelio, pribježiše i utočiše svoje u crkvi i u najvišim učevnim zavodima svojima traži pak ujedno i pobedu svoju prije ili kasnije nalazi.

Ako je pak ovo, što rekoh, istina, onda ne bi ni jednoga u narodu našem biti smjelo, koji bi mi zamjerio, što sam novac na stvaranje sveučilišta i akademije obraćen na pučke i srednje škole obratio. Reklo se medjutim što mu dрагo, ja ostajem uvijek i uvijek ljubiteljem i štovateljem znanosti. Znanost je najljepši ures svakoga naroda, ona mu je obilni izvor svake snage i svake obrane. Znanost je paru prisilila, da nas brzinom vjetra od jednoga na drugo mjesto prenaša; po znanosti se bićem i brzinom munje s jednoga kraja svijeta s drugim dogovaramo. Znanost brda probija i u glatke putove pretvara. Znanost je u ovo naše doba Sredozemno sa Indijskim morem spojila, a uskoro će Tihi sa Atlantičkim oceanom spojiti. U zao čas narodu, koji ne zna znanost i umjetnost cijeniti, koji ne zna u štovanju i ljubavi pravim učenjacima i umjetnicima prvo i odlično mjesto ustupiti. Taki narod propada, gine i izumire. Što se mene samoga tiče, ja štujem one historičke obitelji, koje se znaju i umiju sa narodom svojim srasti i njemu se u svakom plemenitom poduzeću na čelo postaviti, pa mi je ovdje draga dužnost sjetiti se dičnoga našega Jelačića i uskliknuti mu: »slava«. Ja štujem i vojnika i svećenika i gradjanina i uredovnika, koji su se znali u stanju i zvanju svom odlikovati i uzorom, obranom i okreplom naroda svoga postati; ali upravo toliko, ako ne još i više, ljubim, štujem i odlikujem ja u narodu svom ljude učenjake, koji se samih sebe i svake udobnosti ovoga svijeta odriču, ter u krvavom znoju lica svoga blago i bogatstvo duševno svuda po svijetu kupe i veleumom svojim stvaraju i umnažaju, da ga u svijest i u srce cijelog naroda svoga na opći uhar, na opću obranu i na opći ures obrate. Ja sam takove ljude vazda štovao, vazda im se klanjao, pak ču to i do groba činiti i o tom nastojati, kako bi nam se

I know that the more one yearns for it, the more it escapes and evades one; I know that it is only granted by God himself when exceptional men distinguish themselves in an exceptional sign of their holy grace, and when he illuminates them with a ray of his glory. I confess openly that I deserve no glory whatsoever, because all that I have done is strictly my duty, and it comes down solely to the fact that I have turned at least some of what the Lord placed in my hands early on, without my having deserved his doing so, towards the service of my nation; however, despite all this, I still believe that it is unjust and sinful to say that I have ignored our elementary and secondary schools. I know that the nation is all in all a living organism, and that it must be endeavoured that the nation in its entirety become more enlightened, healthier, more industrious, and better capable of carrying out its social tasks. And so, any beggar or master who fulfils his duty with merit and grace is worthy of just as much honour and glory as any bishop who so fulfils his duty. In this respect, we must look after all layers of our society and for our elementary schools as well. They are the foundation of our strength, the nest from which the flocks may fly the width and breadth of the nation in ever-greater numbers, and supply it with healthy sustenance. It is true, it is our task especially to nurture the education of the entire nation, and especially elementary schools, since we know from experience that it is from among the common and impoverished that the greatest minds spring forth, who ought to be identified and developed in elementary schools so that they might not lay fallow. It is our task to nurture the entire nation, and our elementary schools especially so, because so much good in our nation lies among the poor. Those great of mind and heart come the most from our most impoverished and lowly dwellings, those destined by God himself to be the defenders, protectors, light and pride of their nation – even I am proud to have been born of poor parents and to have come of such a lowly house. We must care for both our elementary and secondary schools; but, my brothers and friends, one thing has been exaggerated – that I have not cared for our elementary and secondary schools. God forbid that I would attribute any kind of great glory to myself in such respect; but I do not know of any elementary school near to me that has not enjoyed some form of support from me, and I know of hardly a gymnasium in the entire land that I have not supported. The higher girls school in Đakovo is mostly my work, and it is not without my endeavouring that such a school was also opened in Osijek. When it came to opening an orphanage and improving a hospital, I defended the case for years and years, wearing on the higher authorities. I opened the Bosnian seminary in Đakovo; this institution is most greatly to thank for the fact that a sufficient number of learned priests are active today in Bosnia, and that in most recent times the Bosnian church has so easily and directly been transformed from lacking and disordered into a much improved and more orderly status. Now, this institution has been utterly destroyed by enemy forces, I am convinced, for the good of none and to the ill of all. If I happen to live a few more years, I shall build a seminary for young children in Đakovo of such quality that the benefits to our nation and to both the spiritual and worldly classes shall be two or even threefold. And I can also say that some has been spent on scholarships, and is still being spent today, and I can even say that I am brought to tears of sadness, for I cannot manage to achieve all there is to achieve. I do not say this to boast, because this is no more than my holy charge; however I do believe that it is unjust in such circumstances to say that I have not cared for elementary schools and that money invested in the Academy and Gallery would be better-spent in the service of elementary education.

Aside from all this, if the nation is an organic whole, the educational institutions that serve to elevate and develop its being and its purpose are a living organism as well – and if we call elementary and secondary education the body, then the highest institutions of learning and art are the head of such a body; or if elementary and secondary schools are the foundation and ground floor of the building of learning, then the University and Academy of Sciences are the much-needed finalisation and necessary perfection of this building, without which no nation that takes pride in itself and its national independence can exist. I created neither the Academy nor the University; first

takovi ljudi u narodu hiljadili. Kada je dakle takvo moje uvjerenje i kada ja akademiju i sveučilište naše kano zjenicu oka u glavi naroda našega smatram, to iz svega srca i iz sve duše želim, da akademija s istim ili, ako je moguće, još i većim uspjehom znanost i umjetnost njeguje; želim, da časne stolice akademičke postanu najplemenitijom težnjom učeće mlađeži naše; želim napose, da se bogoslovija kao najvažnija i najuzoritija znanost od rada poslovanja akademičkoga ne tudji, jer je njoj upravo zadaća božanstvenim svjetlom i žarom svojim sve ostale znanosti probiti, oplemeniti i na uzvišene svrhe svoje uputiti, pa kao što nije bogoslovije, da se od ostalih znanosti tudji, tako nije ni svećenička zadaća, da se od braće naše svjetovnjaka u naucima tudjimo; pa ako ima ikojega polja, na kom se sastajati i susretati možemo i moramo, to je polje učenosti, to je akademija i sveučilište, gdje pokazati i dokazati možemo, da medju vjerom i znanosti nikakve prave opreke ne ima.

Sveučilištu pak želim najprvo, da se popuni i iscijeli; to zahtijeva sjajno i uzvišeno ime, kojim smo sveučilište prozvali; to zahtijeva i samo ime »sveučilište«, koje dotle pravo ime ne će biti, dok se sve znanosti u organičkom svom savezu na njem predavale ne budu. Može biti se to čini teško; ali sve stvari, koje jače u dobrobit naroda zasijecaju, sve su teške. A onih muževa, koje Bog nadahnuo bude, da tu zadaću izvrše, imena će ostati neizbrisiva u narodu, a slava će im biti neumrla.

S te strane još jednu želju gojim, a ta bi bila, – neka mi oproste braća, što će reći – ja želim, da se bogoslovni fakultet ne dijeli i ne cijepa od ostalih fakulteta. To su sve sestre, traci jednoga sunca. U staro doba bila je teologija *per legem et privilegium* kraljica na sveučilištima, sada su pak sve znanosti na jednoj visini, pak bogoslovija ima gledati, da ono, što je negda bila preimrućvom, danas da nutarnjom svojom vrijednosti i znanstvenim svojim zanosom postane. Ja želim, da bogoslovni fakultet bude u organičkoj svezi sa ostalim fakultetima i gleda, da se predavanja njihova, koja se odnose na neumrost i vječiti interes roda ljudskoga, tako drže, kako bi začarala i svjetski svijet, jer ja želim, da se ovaj bavi ne samo knjigama svjetovnima, nego i znanošću bogoslovnom, kao što to isto valja i nama crkovnjacima, da se ne bavimo samo bogoslovljem, nego i svjetskim znanostima.

Još jedno iz svega srca i iz sve duše želim, a to je, da i akademija znanosti i umjetnosti, a i naše sveučilište svoju autonomiju nedotaknuto vazda uzdrže. Poslije vjere i svijesti ništa na svijetu nije, što bi više slobode i samosvojnosti trebalo, koliko znanje i umjenje. Znanje i umjenje traci su svijetla vječitoga, pak kao što se traci sunčani, da ovaj svijet prosvijetle, da zemlju razgriju i na plod probude, prostranim zrakom služe, isto tako i svjetlost znanja i umjenja, da duh čovječanstva prosvijetli i srce na uzvišena poduzeća razgrije, slobode treba, to jest drugim riječima: znanost, umjetnost i vjera mogu samo pod zaštitom slobode i autonomije valjano i blagotvorno uspijevati.

Bog me sačuvao, da bih ja htio time onaj organički savez prekinuti, u kojem universa i akademija sa državnom vlasti stoji i stajati ima. Ne, toga ja ne će, nego hoću reći, da država i javna oblast, kadagod se tim uzvišenim korporacijama približi, približiti se im u slici istine, pravde i one slobode, koja se na dotičnim statutima osniva. To je uvjet života i napretka. Svaka spona, svako neovlašteno diranje u svijest i osvjedočenje svećenika znanosti i umjetnosti, ruši sličnu korporaciju i potkapa temelj svakoj uzvišenoj znanstvenoj težnji.

Još samo jedno. Možebiti će se reći, da je pogrešno, što je veći dio slika naše zbirke predmeta religioznoga. Ja pak na to odgovaram: kada bi to, što se veli, zaista i pogrešno bilo, pogreška ta ne bi bila moja, nego vremena. Bog me sačuvao, da bih ja htio kuditi naše vrijeme. Svako vrijeme ima svojih vlastitih mana i prednosti. Jedna od tih mana jest, da je moć i čuvstvo religiozno danas u svijetu preveć oslabilo i da je u svijetu danas mnogo i premnogo težnja, koje to čuvstvo od dana do dana sve to više slabe. Ja držim, da je u tom pogledu veliko po-

came the desire, which had lain for more than a hundred years in the heart of our nation. Then came the natural fruit of our exemplary literary institutions, which even today bring service and salvation to our nation. I only aided in the matter's being brought into being, and if I might be, as is proper, completely honest and open to such an exemplary audience and nation as that before which I stand, I shall put forth my reason for having taken such pains in our time that the University and Academy be opened. It is known that, in recent times, the principle of nationality has entered the state system and state life, and rightly so, since nationality, second to the holy faith, is the most valuable of God's gifts. However, it is my belief that, if this principle of nationality is to answer to its purpose, it must be ennobled, exalted and consecrated with the spirit of Christianity and the holy Gospel, and inspirited with the maxim that declares – »do unto others as you would have done unto you«. Failing this, the principle of nationality is easily upended and perverted, and becomes a source of arrogance, intolerance, selfishness and all manner of injustice. It goes without saying that in such circumstances there can be no true freedom, peace and harmony; it goes without saying that in this case, even centuries-old alliances, sacred and dedicated to the doing of good deeds, can be upended and, amidst unrest and conflict, turned into all manner of distress. I do not wish for our nation to become estranged from those other nations to which it is tied by God and state; may it remain and hold to each one that comports itself respectfully and so offers its brotherly hand in the goal of attaining its own happiness, progress and freedom; but may it also never and under no circumstances find itself under anyone's control. Knowing that I believe this, you will then easily convince yourselves as to why I have in these times worked to see the University and Academy founded and built up in our lands in the swiftest manner possible. I judged that they are the most vital national need in today's circumstances, since a nation that has the most institutions of learning and manages them properly has intellectually emancipated itself, and this emancipation invariably spawns all other manner of emancipation and independence in the most natural and indomitable manner. Aside from this, each nation has its own dark and inauspicious days, just as it has sunlit and fair ones. It is in times when the nation's sun is hidden behind clouds, when its most holy heritage of freedom and progress falls into peril, that all that has been placed by God in the mind and heart of the nation, ordained for eternal freedom and happiness, seeks sanctuary and safe harbour in the church and in the highest institutions of learning, where it inevitably finds its victory.

If what I have said is true, then there should be none amongst our nation who would begrudge my redirecting of money intended for elementary and secondary schools towards the creation of the university and Academy. Say they what they will, I remain ever an adherent and admirer of the sciences. Science is the most beautiful decoration upon any nation – she is its fruitful source of all manner of strength and protection. It was science that forced steam to carry us from one place to another as fast as the wind; it is thanks to science that agreements can be made from one end of the earth to the other with the speed of lightning. Science razes hills and turns them into smooth paths. Science in our time has connected the Mediterranean and the Indian Ocean, as it soon shall connect the Pacific and the Atlantic. Ill-fated is the nation that knows not the value of science and art, that knows not to respect and love true scholars and artists and allow them the highest and most excellent positions. Such a nation is bound to fail, perish and die out. As far as I myself am concerned, I respect those historic families who know how to grow together with their nation and place it before all else in each of their noble undertakings, and so it is my duty here to pay remembrance to our virtuous Jelačić, and exclaim: Glory be to him! I respect all those soldiers, priests, citizens and bureaucrats who excelled in their stations and employ, and became the exemplars, defenders and revitalisers of their nation. But equally as much, if not more, I love, respect and admire those learned people in our nation who have renounced their very selves and all worldly comforts so that they might, by the sweat of their brow, gather spiritual treasure and wealth from around the world and, by the power of their great minds, cre-

manjkanje, pak ako je danas u svijetu malo mira i reda, malo sloge u društvenim razredima, ako su danas javne moći i ugledi preveć oslabili, ako se danas posvuda od danas do sutra živi, da je tomu ponajviše krivo oslabljenje religioznoga čuvstva. S te strane napredniji je bio srednji vijek, u njem je moć i religiozno čuvstvo skroz i skroz probilo cijelo čovječje društvo, ter se je tim i um i srce i volja i mašta u toliko užvisila, okrijepila, oplemenila i razgorjela, da nijedan vijek nije toli divnih spomenika na svakom polju umjetnosti proizveo, koliko srednji. Pak ako se danas pita, zašto ne ima danas nigdje Fiesola, koji je s celestijalnom nježnošću slike i oblike svoje nekim načinom iz samoga neba crcao; zašto ne ima nigdje Raffaela sa svojom divnom Disputom; zašto ne ima Lionarda da Vincija; zašto ne ima Michelangela i drugih? Zašto? Zato, jerbo je čuvstvo religiozno danas u svijetu preveć oslabilo. Ja opetujem, da se duboko klanjam i današnjemu vremenu, ja se divim Schinkelovom muzeju u Berlinu i operi Semperovoju u Draždjanima [Dresden]; ja se divim universitetu i muzeju Ferstelovu pa akademiji i parlamentu Hausenovu u Beču; napose pak divim se bečkomu Rathhausu, koji je možebiti najljepši i najveći spomenik 19. vijeka; a i ova zgrada, u kojoj se mi danas nalazimo, lijepa je zaisto i uzorita; ali iskreno mi je reći: kad ja sve te divne zgrade prispodobim sa sličnim zgradama srednjega vijeka: sa palazzo Foscari i palazzo principa Giovanellija u Mlecima, sa palazzo Ducale u Urbunu, sa palazzo Vecchio, palazzo Pitti, palazzo Strozzi, palazzo Ricasoli i sa divnom galerijom Orcagne u Florenciji, sa palazzo Massimi, palazzo Farnese, vilom Farnesinom i kancelarijom Raffaelovom u Rimu, onda ja prednost dajem spomenicima srednjega vijeka, a kada me se pita: zašto? – odgovaram evo zašto: stari su znali žar srca i duše svoje, koje je religiozno čuvstvo razgrijalo, prenijeti ne samo na religiozne, nego i na civilne spomenike, koje su gradili. Pak kada zdravo oko te zgrade sa sličnim zgradama našega vijeka prispodobi, odmah će opaziti, da je više srca, više poezije, više rječitosti i uzoritosti u starim tim zgradama no u novijima.

Evo razloga, zašto u našoj zbirci religiozne slike mah preuzimlju. Htio sam ja, da i one čuvstvo religiozno u narodu našem goje i da mlade naše umjetnike opominju, da je Bog i vjera vječito vrelo idealnosti i uzoritosti, pak da se je čovjeku tomu idealu svih ideala često puta približavati i na tom svetom ognjištu srce razgrijavati, da ne samo na religioznom, nego i na civilnem polju umjetnosti proizvadja spomenike, koje samo Bog svojom slavom i svojom neumrlosti označiti može. Htio sam i to narodu našemu i mladeži našoj pred oči staviti, da je i ova naša zbirka, ko i sve ostale slične zbirke po Europi, ko i sva sredovječna a i današnja umjetnost prava apologija katoličke crkve. Ona s jedne strane divnim naukum svojim čovjeka do samoga bića i srca božjega vodi, ona je s druge strane svojim simbolizmom živa poezija, koja je kadra svaki um i svako srce usplamtit i na stvaranje lijepih djela u umjetnosti oduševiti. Tomu je sva povijest umjetnosti sviju vijekova živ svjedok.

Evo dakle, zašto je polag slika mitologičkih našega Medulića,⁶⁶ polag slika Salvatora Rose,⁶⁷ polag slika Teniersa⁶⁸ i drugih već dij slika naše zbirke religiozna sadržaja.

Ja svršujem, moja gospodo, sa općenitom opaskom. Svećenik sam i vladika, pak sam za to i nešto doprinio, da se u narodu našem stvari i utehelji akademija znanosti i umjetnosti i sveučilište, da narodu svomu dokažem, da medju svetom vjerom i medju znanosti i umjetnosti ne ima nikakvih na svijetu opreka. Pak ako opreke kadšto i bude, nije ju narav stvari porodila, nego strast, slabost i zanesenost ljudska. Obje su: vjera i znanost božji porod i na me-

⁶⁶ V. bilj. 50.

⁶⁷ Pripisano: Salvatore Rosa, *Bijeg u Egipat*, ulje na platnu, 39,4 x 36 cm, inv. br. 145, pripisano: Salvatore Rosa, *Lot sa ženom i kćerima*, ulje na platnu, 39 x 35,9 cm, inv. br. SG-146.

⁶⁸ Arnoud van Mans?, *Ples pred krčmom*, ulje na dasci, 32,3 x 47,6 cm, inv. br. SG-148, Arnoud van Mans, *Tučnjava*, ulje na dasci, 32,6 x 47,6 cm, inv. br. SG-149.

ate it, proliferate it, and place it in the hearts and minds of their entire nation for its general welfare, defence and enrichment. I have always respected and revered such people, and shall do so until my grave, as shall I endeavour that the number of such people in our nation increase. Being so convinced, and considering the Academy and University to be as the lifeblood of our nation, I desire with all my soul that the Academy tend to the sciences and arts with the same or, if possible, even greater success; I wish that the honourable chair of the Academy become the most noble aspiration of our young students; I especially wish that theology, the most important and exalted science, not be alienated from academic work, since its true task is to imbue and enrich all other sciences with its divine light and fire, and direct them towards superior aims. Just as theology must not alienate itself from the other sciences, so it is the task of the priesthood not to alienate themselves from our lay brothers. If there is any field upon which we can and must meet, it is the field of learning, in the Academy and University, where we can show and prove that no barrier stands between faith and science.

First and foremost, I wish for the University to be filled and made whole; this is demanded by the brilliant and exalted name we have given to the University – and is demanded by the name »University« itself, which shall not, to an extent, be its true name until all sciences are taught there in an organic union. It may be that this seems difficult – but all things so vital to the good of the nation are difficult. And the names of those men whom God shall inspire to carry out this task shall remain indelible in our nation, and their fame shall be immortal.

In this respect, I garner one more wish, and that is – and may my brothers forgive me for saying it – I wish that the Faculty of Theology not be divided and split from the remaining faculties, for all of them are sisters, the rays of the same sun. In times past, theology was *per legem et privilegium* the queen of the university, but now all sciences are upon an equal height, and so theology must become what it once was by virtue of its superiority through its internal value and scientific ardour. I wish for the Faculty of Theology to be in an organic union with the remaining faculties, and that its lectures, which relate to the immortality and eternal interest of mankind are so held that they might also enrapture the secular world – for I wish that scientists might deal not only in worldly learning but in the science of theology, and that we clergy deal not only in theology but in the worldly sciences as well.

Once more, with all my heart and soul, I wish that the Academy of Sciences and Arts, as well as our University, maintain its untouched autonomy for all time. After faith and consciousness, there is nothing in the world that requires more freedom and independence than knowledge and ability. Knowledge and ability are rays of the light eternal, which enlighten this world, warm the land and awaken its fruits – likewise, in order to enlighten the spirit of mankind and warm its heart to exalted endeavours, the abundant rays of the light of knowledge require freedom. In other words: science, art and faith can only succeed validly and beneficially under the protection of freedom and autonomy.

God forbid that I might wish to sever the organic union which the University and Academy shares and must maintain with state powers. This I do not desire, no – rather I wish to say that state and public authorities, whenever they approach these illustrious organisations, must do so in the form of truth, justice, and that freedom upon which their statutes were founded. This is a condition to life and progress. Every restraint, every unauthorised interference into the knowledge and creed of the priests of the sciences and arts serves to destroy such institutions and undermines the foundation of every exalted scientific aspiration.

But one more thing. It can be said that it is wrong that such a large portion of the paintings in our collection are religious in nature. To this, I say: if this were, as is said, truly wrong, the error would not be mine, but that of the times. God forbid that I should find fault in our age. Every age has its own merits and faults. One of these faults is that religious power and feeling in the world today has weakened too much, and that there are too many who

djusobnu ljubav, slogu i potporu bićem i izvorom svojim upućene. Bog je, vjerujte mi, u onaj isti čas, kad je svestom moći svojom prvu iskru misli iz uma čovječjega, kad je prvo čuvstvo iz srca čovječjega, kad je prvu riječ iz usta čovječjih izbio, i svetu vjeru i sveto znanje porodio i baštinom cijelog svijeta i svih vijekova učinio. Ne može čovječanstvo, ne može nijedan narod bez jednoga i drugoga biti; što se vjere tiče, vjerujte mi, kad bi moguće bilo, da Bog čovjeku i najmudrijemu i najučenijemu sve življe oduzme, koje vjeri i predaji zahvaliti ima, ostao bi bez svake misli, zamuknuo bi i postao *aessonans et eymbalum tinniens*. Bez prave opet znanosti svaka bi vjera ishlapila, izvrgla se i otaštila. Znanost ima divnu zadaću. Ona ima zadaću, da čim više u tajne ove divne naravi prodre i da otale sile naravi na korist čovječanstva obrati; no najveća joj je zadaća, da sve više prodre u onu divnu narav božju, koja se vjerom očituje, i da iz nje onu svjetlost i onaj oganj crpe, bez koga rod ljudski nigda biti ne može.

Vjera znanosti već tijem neizmjernu uslugu čini, što uči i živi način pruža, kako da strasti i požude naše, najobiljniji taj izvor bludnja čovječjih, svladamo. Vjera dašto znanosti veli ono isto, što i sebi: dok smo na ovom svijetu, dok ovu trulost i umrlost na sebi nosimo, *videmus in speculo et in aenigmate*, a samo tada, kada se ove trulosti i umrlosti oslobođimo, onda ćemo vidjeti *facie ad faciem sieuti est*. Ali ovo i znanost sto i sto puta potvrditi mora, jer samo da jedno spomenem. Zar je itko polag svega znanstvenoga naputka dokučio i rastumačio, u čem stoji moć oka čovječjega, po kojoj se u njem vas svijet ugleda i u duši čovječjoj odziva; ili je li znanost igda znala dovoljno protumačiti otajstvo riječi čovječe, kojim se nekim barem načinom potvara otajstvo upućenja božjega, i kojim čovjek dušu i srce sve u dušu i srce bližnjega svoga prelijeva i zrak sili, da mu nosiocem najotajnijih misli i čuvstava bude? – Vjerujte mi, Sveti pismo neizmjerno znanost odlikuje. Ne ima riječi izvjesnijih na svijetu, nego što su riječi sapiencijalnih naših knjiga, kojima se mudrost i znanje preporučuje, a da i ne govorim o kršćanstvu, koje početnika svoga suncem, svijetlom vječitim i svijetlom, koje svakoga čovjeka prosvjetljuje, naziva. – Znanost je pak vjeri, koja je božanstvom i neiscrpivim svojim izvorom dobročinstvo i spas svih vijekova i svih naroda, koristila, što je u dubljine božje prodrla i iz neiscrpivoga toga izvora stara i nova dobročinstva iznijela na spas i prosvjetu svijetu. Tako je bilo početkom vjere po apologetima, a tako je i danas. Vjerujte mi, sve, što se je na ovom svijetu do sada uzvišenoga učinilo, učinilo se je složnim radom svete vjere i znanosti, a ljudi učeni, koji su znali umom i srcem svojim jedno i drugo prigliti, najslavniji su ljudi, a djela njihova vječite vrijednosti i koristi.

Ja sam rekao i ponavljam: to je bila pri stvaranju visokih naših zavoda glavna moja namjera, a zahvaljujem se iz svega srca i akademiji i universi, što su tim putem pošle, pak ih usrdno molim, da na tom putu i ostanu. To će biti meni ne samo na samrtnom času, nego i pred samim licem božjim najveća utjeha i najveća nagrada. U to ime, kao što sam akademiji, kada sam ju otvorio, poklonio gledom na svetu vjeru križ, koji mi je darovao pokojni papa Pio IX., tako isto sada, kada otvaram galeriju slika, poklanjam joj jednu zlatnu i jednu srebrnu medalju, kojom se ovjekovjećuje putovanje Slavena 1881. u Rim, koju je meni poklonio sveti otac papa Lav XIII. i kojog se na jednoj strani vidi lik istoga sv. oca Lava, a na drugoj lik Slavenstva sa vašim biskupom, koji mu je Slavenstvo tada prikazao. Papa Lav XIII. veliki je štovatelj slavenskoga naroda i veliki promicatelj znanosti i umjetnosti; a ja poklanjam ovu medalju akademiji u namjenu, da znanost uvijek i uvijek u slozi živi sa svetom vjerom.

U to ime blagoslovio vas Bog sve, i ja proglašujem otvorenom galeriju slika.

aspire to weaken this feeling more with each passing day. In this respect, I hold that, even though there be some peace and order in the world today, there is a great lack of accord among the social classes – if public power and prestige has grown too weak, if people everywhere today live from hand to mouth, the greatest fault for this is borne by a weakening in religious feeling. In this aspect, the middle ages were more advanced – at that time, religious feeling permeated all of human society, and this so elevated, satiated, ennobled and inspired the minds, hearts, will and imagination of so many, that no other age has produced as many wonderful monuments in every field of the arts as did the middle ages. Let us ask ourselves why there is no Fiesole in the world today, the celestial warmth of whose paintings and forms were in a way drawn from heaven itself, why there is no Raphael with his wonderful Disputa, why there is no Leonardo da Vinci, no Michelangelo and others like him? Why? It is because religious feeling in the world has weakened too far. I reiterate that I have the deepest respect for today's times; I am in awe of Schinkel's museum in Berlin and Semper's opera house in Dresden; I am in awe of Ferstel's university and museum, and of Hausen's academy and parliament in Vienna; I am especially in awe of the Viennese Rathaus, which is possibly the greatest and most beautiful monument of the 19th century. The building in which we now sit is also beautiful and remarkable, but I must honestly say that when I compare all of these wonderful buildings to similar ones built in the middle ages – with the Palazzo Foscari and Giovanelli's Palazzo Principa in Venice, with the Palazzo Ducale in Urbino, with the Palazzo Vecchio, Palazzo Pitti, Palazzo Strozzi, Palazzo Ricasoli and with the wonderful Orcagne Gallery in Florence, with the Palazzo Massimi, Palazzo Farnese, Villa Farnesina and cancelleria Raphael's in Rome, then I must give the upper hand to middle age monuments. And when I am asked why, I answer – the elders knew how to transmit the fire of their hearts and souls, warmed by religious feeling, not only to their religious monuments but to their civil monuments as well. When a healthy eye compares these buildings with similar structures of our age, it immediately recognises more heart, more poetry, more eloquence and illustriousness in those old buildings than in the new ones.

Religious paintings are in the majority in our collection for this reason. It was my desire to maintain this religious feeling among our nation, and to remind our young artists that God and the faith are an eternal well of ideals and excellence, and that one can frequently come near to this ideal of ideals and each time be warmed by this holy hearth, that artists produce not only secular monuments but religious ones as well, which only God can mark with his glory and immortality. I also wanted to show our nation and our youth that this collection, like all similar collections throughout Europe, and all mediaeval and modern art itself, are a true apology for the Catholic Church. On one hand, its magnificent message leads one to the very being and heart of God, and on the other, its symbolism is living poetry capable of inspiring every mind and every heart to create beautiful works. The entire history of art bears living witness to this.

This is why, therefore, like the mythological paintings of our Medulić,⁶⁶ like the paintings by Salvatore Rosa,⁶⁷ like the painting by Teniers⁶⁸ and others, the majority of the content of our collection is religious in nature.

I shall end, my dear folk, with a general remark. I am a priest and a bishop, and I have contributed something to the creation and foundation of the Academy of Sciences and Arts and University in our nation, to prove to my nation that there are no barriers in this world between the holy faith and the sciences and arts. Even if such barriers should appear from time to time, they were not formed by the nature of things but by passions, weakness and

⁶⁶ See note 50.

⁶⁷ Attributed to: Salvatore Rosa, *Flight into Egypt*, oil on canvas, 39.4 x 36 cm, inv. no. SG-145, Attributed to: Salvatore Rosa, *Lot with his Wife and Daughters*, oil on canvas, 39 x 35.9 cm, inv. no. SG-146.

⁶⁸ Arnoud van Mans?, *Dance at an Inn*, oil on wood, 32.3 x 47.6 cm, inv. no. SG-148, Arnoud van Mans, *The Fight*, oil on wood, 32.6 x 47.6 cm, inv. no. SG-149.



Vlaho Bukovac, *Portret biskupa Josipa Jurja Strossmayera*, 1892..
ulje na platnu, 144 x 112 cm, Strossmayerova galerija starih majstora, inv. br. SG-713.

Vlaho Bukovac, *Portrait of Bishop Josip Juraj Strossmayer*, 1892,
oil on canvas, 144 x 122 cm, Strossmayer Gallery of Old Masters, inv. no. SG-713.

human zeal. Both faith and science are the works of God, and their being and the source from which they spring aim them towards mutual love, harmony and support. Believe you me – at the same moment when God, by his holy power, placed the first spark of thought in the mind of man, when he brought forth the first feeling from the heart of man, when he conjured the first word from the lips of man, He also created the holy faith and holy knowledge, and in doing so created the heritage of the entire world and of all the ages. Mankind cannot, and indeed no nation cannot be without one and the other; where faith is concerned, believe me, if it were possible for God to remove from even the wisest and most learned man all those values commendable to the faith, he would be left without any thought, mute, and would become *aessonans et cymbalum tinniens*. Without true science, every faith would evaporate, become corrupt and vain, Science has the wonderful task of penetrating ever deeper into the secrets of this reality, and whence harnessing the forces of nature to the advantage of mankind. But its greatest task is to penetrate ever deeper into the wonderful nature of God as it manifests itself through faith, and from whence to draw that light and flame without which humankind cannot exist anywhere.

Faith, in this, does science a great service, as it examines and offers a living way in which to overcome our passions and lust, the most abundant source of human error. Faith certainly says the same to science as to itself: while we are on this world, while we carry this rot and mortality upon our shoulders, *videmus in speculo et in aenigmate*, and only when we free ourselves of this rot and mortality will we see *facie ad faciem sieuti est*. But science must also confirm this a hundred times over. I must mention only once – has anyone, by way of science, succeeded in discovering and explaining the power of the human eye, in which all the world is seen and calls forth a reaction from man's soul? Or has science ever known enough to explain the mystery of the human word, which, in at least some way, reveals the secrets of God's teachings, and which man uses to transmit his whole heart and soul into the heart and soul of his neighbour, forcing the air to become the bearer of his most secret thoughts and feelings? – Believe me, the Holy Word treats science with distinction. There is no word more indisputable than the sapiential words of our books, which deliver wisdom and knowledge – and to say nothing of Christianity, which refers to its founder as the sun and the eternal light, the light that illuminates every man. – Science has been of especial use to faith, whose holy and inexhaustible spring is the benefaction and salvation of all ages and all nations, in that it has penetrated into godly mysteries, and brought forth both old and new gifts from this inexhaustible spring for the salvation and enlightenment of the world. It was so at the beginning of the faith of the apologists, and it is still so today. Believe me, every noble act that has been committed on this earth has been committed through the harmonious cooperation of the holy faith and science, and those learned people who were able to accept one and the other into their minds and hearts are the most famous, and their works are of endless value and use.

I have said before and I repeat: this was my main intent in the creation of our high institutions, and I thank both the Academy and the University with all my heart for having set off upon this path, and I graciously beg of them to remain upon it. This shall be my greatest comfort and greatest reward, not only in my dying moment, but before the face of God himself. On that account, with a view to the holy faith, just as I donated a cross given to me by the late Pope Pius IX to the Academy when I opened it, I now, upon the opening of this gallery of paintings, donate to it one gold and one silver medallion given to me by Holy Father Pope Leo XIII immortalising the 1881 journey of the Slavs to Rome, on one side of which is the figure of Pope Leo, and on the other of which is a representation of Slavism in the form of your bishop, who was to him the embodiment of Slavism at the time. Pope Leo XIII is a great admirer of the Slavic peoples and a great promoter of the sciences and arts; and I donate this medallion to the Academy in the hope that science may forever and always live in harmony with the holy faith.

May God bless you all, and I hereby proclaim this Gallery of paintings open.



Sassetta [Stefano di Giovanni di Consolo]

(Siena ili Cortona, oko 1400. – Siena, 1450.)

Bogorodica Ponizna, 1430.–1435.

Sassetta [Stefano di Giovanni di Consolo]

(Siena or Cortona, around 1400 – Siena, 1450)

Madonna of Humility, 1430–1435

tempera i pozlata na dasci;
34,4 x 23,3 cm
(inv. br. SG-22)

BIBLIOGRAFIJA (izbor):
Pope-Hennessy 1939., str. 114,
118, 150, 153; Gamulin 1950.;
Carli 1957., str. 36–40;
Dulibić 2007., str. 106–120.

Tempera and gold on wood;
34.4 x 23.3 cm
(inv. no. SG-22)

BIBLIOGRAPHY (selected):
Pope-Hennessy 1939, pp. 114,
118, 150, 153; Gamulin 1950;
Carli 1957, pp. 36–40;
Dulibić 2007, pp. 106–120.

Slika pripada tipu tzv. *Madonne dell'umiltà* ili Bogorodice Ponizne, čiji je određujući element Bogorodica prikazana kako sjedi na tlu.¹ U umjetnosti se ta ikonografska tema razvila u drugoj četvrtini 14. stoljeća pod utjecajem propovjedničkih redova, čija je zadaća bila prenošenje religioznih doktrina širokim slojevima pučanstva. Tome su pogodovale intimnije, lakše prispodobive mentalne slike, bilo priopćene riječima bilo uobličene u likovne prikaze. Bogorodica Ponizna bliska je ljudima: sjedeći na tlu, postavljena je jednakom nisko kao i oni, a njezin odnos s Isusom jednak je intimne prirode kao i odnos svake majke i njezina djeteta. Stoga je snažan intiman odnos razvijen ne samo između Majke i Djeteta prikazanih na ovaj način, već i između prikaza i promatrača. Najčešće su slike koje prikazuju ikonografsku temu Ponizne Bogorodice malih dimenzija, a česti su element prikaza, uz središnju grupu Bogorodice i Djeteta, sveci i anđeli kao što su dva lebdeća anđela koja pridržavaju krunu iznad Bogorodičine glave na ovoj slici. Većinom su takve slike bile samostalna djela, namijenjena privatnoj pobožnosti.

Bogorodica na slici u Strossmayerovojoj galeriji sjedi na tepihu ornamentalnog uzorka. Osim što na razmatraojoj slici, čije su gornje dvije trećine pozadine izvedene pozlatom i time prostorno neutralne, tepih razumijevamo kao element koji određuje prostor u koji je smještena grupa Bogorodice i Djeteta kao interijer, motiv tepiha važan je ikonografski element ove kompozicije. Orientalni tepisi čest su motiv u zapadnoeuropskom slikarstvu još od 14. stoljeća, kada prevladavaju tepisi sa životinjskim motivima. Unatoč konzistentnoj zajedničkoj pojavnosti, odnosno visokom stupnju sličnosti u stiliziranim životinjskim

This painting is of the *Madonna dell'umiltà* (Madonna of Humility) type, whose defining element is that of the Madonna portrayed sitting on the ground.¹ This iconographic theme appeared in the arts in the second quarter of the 14th century under the influence of the monastic orders, whose task was to propagate religious doctrine to wide swathes of the population. Intimate, easily relatable mental pictures were thus appropriate to this task, whether conveyed verbally or visually. The Madonna of Humility is close to the people: sitting on the ground, she is placed as low as they are, while her relationship with Jesus is of an equally intimate nature, just as that between every mother and child. Therefore a strong, intimate relationship is developed not only between the Holy Mother and Child portrayed in this manner, but also between the portrayal and its viewer. Paintings portraying the iconographic theme of the Madonna of Humility are most frequently small in dimension, and a frequent element in these portrayals, alongside the central group with the Madonna and Child, are saints and angels, such as the two floating angels in this painting holding the crown above the Madonna's head. The majority of such paintings were independent works, intended for private devotion.

The Madonna on the painting in Strossmayer Gallery sits on a rug with an ornamental pattern, while the upper two-thirds of the background of this painting are gilded, and are therefore spatially neutral. Besides the fact that we perceive the rug in this painting as an element that determines the space in which the Madonna and Child are located as an interior space, the motif of the rug is an important iconographic element in its composition. Oriental rugs had been a





motivima na prikazima tepiha u talijanskom slikarstvu 14. i prve polovine 15. stoljeća, unutar te grupacije moguće je izdvojiti nekoliko podgrupa.² Zagrebačka slika pripada skupini slika s prikazom tepiha na kojima su unutar oktogonalnoga polja prikazane stilizirane ptice. Dvije su inačice ovakvoga ornamenta: motiv jedne stojeće ptice ili motiv dviju ptica koje flankiraju stilizirano drvo kakvih je oko 15 poznatih primjera, među kojima i slika iz Strossmayerove galerije.³ Zanimljivo je da su svi takvi primjeri iz sijenske slikarske škole: slike Sana di Pietra, Giovannija di Paola, Sassette i njihovih sljedbenika.

Zagrebačka slika djelo je najistaknutijeg sijenskog slikara 15. stoljeća, Stefana di Giovannija di Consola zvanog Sassetta.⁴ Srodnan joj je veći broj manjih Sassettinih slika Bogorodice s Djetetom, nastalih u četvrtom desetljeću 15. stoljeća,⁵ neposredno prije završnoga razdoblja slikarove djelatnosti u kojem su konačno fuzionirane formalne konvencije novog firentinskog stila 15. stoljeća i stalno prisutne reminiscencije na sijensku tradiciju 14. stoljeća. Veo koji na zagrebačkoj slici pokriva Bogorodičinu glavu i kovitla se iza njezina vrata, kakav ne nalazimo na drugim Sassettinim slikama, bio je prepoznat kao element koji upućuje na »svjesnu artificijelnost« ovoga sijenskog slikara.⁶ Tradicionalna bogata ornamentiranost značajka je čitavoga prikaza, a posebice je prisutna u obradi zlatne pozadine na mjestima aureola figura te rezbarenog integralnog okvira duž čije čitave dužine repetiraju polulučni i elipsoidni ornamenti. Uz integralan okvir, gotovo je savršeno očuvana i marmORIZACIJA na poleđini.

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frequent motif in Western European painting since the 14th century, when rugs with animal motifs were most common. Despite their consistent common appearance, or rather the high level of similarity in the stylised animal motifs in depictions of rugs in Italian painting throughout the 14th century and in the first half of the 15th century, it is possible to single out a few subgroups from within this group.² The painting from Zagreb belongs to a group of paintings with depictions of rugs on which stylized birds are depicted within an octagonal field. There are two versions of this kind of ornament: a motif with one standing bird or a motif with two birds flanking a stylized tree, of which there are around 15 known examples, including the painting from the Strossmayr Gallery.³ It is interesting to note that all such examples hail from the Siennese school of painting: paintings by Sano di Pietro, Giovanni di Paolo, Sassetta, and their followers.

The painting in Zagreb is the work of the most influential 15th century Siennese painter, Stefano di Giovanni di Consolo, known as Sassetta.⁴ It is similar to the majority of Sassetta's smaller paintings of the Madonna and Child, painted in the 1440's,⁵ shortly before the final period of the painter's work, in which the formal conventions of the new Florentine 15th century style and the ever-present reminiscences of Siennese 14th century tradition were finally fused. The veil on this painting, which covers the Madonna's head and is wrapped behind her neck – a configuration not found on Sassetta's other paintings – was recognised as an element that pointed to the »conscious artificiality« of this Siennese painter.⁶ The traditionally rich ornamentation is a characteristic of the entire portrayal, and it is especially present in the execution of the gilded background in the aureola figura and in the engraved integral frame, along whose entire length are repeating half-arch and ellipsoid ornaments. Along with the integral frame, the marbling on the painting's rear side has been almost perfectly preserved.

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¹ Više o ovom ikonografskom tipu u: Meiss 1936., Meiss 1951., str. 132–156 (poglavlje *Madonna of Humility*), Steinhoff 2006., Williamson 2009.

² Usp. Mills 1978.

³ Usp. Mills 2001.

⁴ Za biografske podatke i kronologiju djelovanja usp. Marco Torriti, *Sassetta*, u: Grove Art 2010.

⁵ Kontekstualizaciju i precizniju dataciju ove skupine djela iznio je Miklós Boskovits 2003. godine (National Gallery of Art 2003.), vezano uz slike *Sveta Margareta* i *Sveta Apolonija* iz National Gallery u Washingtonu. Te su slike izvorno bile bočna krila maloga prijenosnoga triptika, čije je središnje polje bila slika *Bogorodica s Djetetom i andelima* iz Berlina (Staatliche Museen). U kontekstu datacije ove cjeline *terminus post quem* Boskovits odreduje 1432. godinom, kada je datirano Sassetto's *Poklonstvo kraljeva* (Metropolitan Museum of Art, New York, i Collezione Chigi-Saracini, Siena). Upozorava i na analogije s poliptihom u Cortoni, čija datacija nije sa sigurnošću utvrđena, ali je općeprihvaćeno mišljenje da je nastao sredinom 1430-ih godina. Nadalje, Boskovits berlinsku sliku uspoređuje sa Sassettonom *Bogorodicom s Djetetom i andelima* iz Siene (Pinacoteca Nazionale), koja je datirana 1438. godine. Međutim, s obzirom na to da je na sijenskoj slici zamjetna veća monumentalnost Bogorodice prikazane *di sotto in su*, berlinsku sliku Boskovits smatra ranijom. Još raniji datum nastanka predlaže za zagrebačku sliku, čije stilске značajke – unatoč kompozicijskoj sličnosti s prikazom Bogorodice na poliptihu iz Cortone – smatra arhaičnijima.

⁶ Pope-Hennessy 1939.

¹ More on this iconographic type in: Meiss 1936, Meiss 1951, pp. 132–156 (chapter entitled *Madonna of Humility*), Steinhoff 2006, Williamson 2009.

² Cf. Mills 1978.

³ Cf. Mills 2001.

⁴ For biographical data and a chronology of work, cf. Marco Torriti, *Sassetta*, in: Grove Art 2010.

⁵ A contextualisation and more precise dating of this group of works was supplied by Miklós Boskovits in 2003 (National Gallery of Art 2003), related to the paintings *Saint Margaret* and *Saint Apollonia* from the National Gallery in Washington. These paintings were originally the sides of a small, portable triptych whose central field was the *Madonna with Child and Angels* from Berlin (Staatliche Museen). In the context of the dating of this whole *terminus post quem*, Boskovits supplies a date of 1432, the same date as Sassetta's *Adoration of the Magi* (Metropolitan Museum of Art, New York, and Collezione Chigi-Saracini, Siena). He warns of an analogy with the polyptych in Cortona, which has not yet been dated with certainty, but which is commonly believed to have come about in the mid-1430's. Furthermore, Boskovits compares the painting from Berlin with Sassetta's *Madonna with Child and Angels* from Siena (Pinacoteca Nazionale), which has been dated to 1438. However, considering that the Madonna is portrayed on the Siennese painting *di sotto in su* with considerably greater monumentality, Boskovits considers the painting from Berlin to be an earlier work. He proposes an even earlier date for the painting from Zagreb, whose stylistic characteristics – despite the compositional similarity to the portrayal of the Madonna on the polyptych from Cortona – he considers archaic.

⁶ Pope-Hennessy 1939.







Fra Angelico [Fra Giovanni da Fiesole; Guido di Piero da Mugello]

(Vicchio, 1395.–1400. – Rim, 1455.)

Stigmatizacija svetoga Franje Asiškoga i smrt svetoga Petra Mučenika,
1430.–1440.

Fra Angelico [Fra Giovanni da Fiesole; Guido di Piero da Mugello]

(Vicchio, 1395–1400 – Rome, 1455)

The Stigmatisation of St. Francis of Assisi and the Death of St. Peter Martyr,
1430–1440

tempera i pozlata na dasci;
24,3 x 43,8 cm (inv. br. SG-34)

BIBLIOGRAFIJA (izbor):
Cavalcaselle; Crowe 1883.,
str. 398–400; Frizzoni 1904.;
Marle 1923.–38., sv. 10, 1928.,
str. 116–117; Gamulin 1950.;
Salmi 1958., str. 25; Baldini
1970., str. 95, kat. br. 39;
Pope-Hennessy 1974., str. 234;
Kanter; Palladino 2005., str. 274;
Dulibić 2007., str. 77–105;
Beato Angelico 2009.,
str. 194–195; Fra Angelico
2011., str. 148–151;
Dulibić; Pasini Tržec 2012.

Tempera and gold on wood;
24.3 x 43.8 cm (inv. no. SG-34)

BIBLIOGRAPHY (selected):
Cavalcaselle; Crowe 1883.,
pp. 398–400; Frizzoni 1904.;
Marle 1923–38, vol. 10, 1928.,
pp. 116–117; Gamulin 1950.;
Salmi 1958., p. 25; Baldini
1970., p. 95, cat. no. 39;
Pope-Hennessy 1974., p. 234;
Kanter; Palladino 2005., p. 274;
Dulibić 2007., pp. 77–105;
Beato Angelico 2009.,
pp. 194–195; Fra Angelico
2011., pp. 148–151;
Dulibić; Pasini Tržec 2012.

Slika je djelo jednog od najvažnijih predstavnika firentinske rane renesanse, dominikanskoga slikara Guida di Pietra, prozvanog fra Giovanni, a kasnije poznatog kao Beato Angelico, odnosno fra Angelico.¹ Redovnički status i pripadnost upravo dominikanskoj redu bitno su obilježili njegov opus u kojem su sjedinjeni tradicionalna gotička pobožnost i novi renesansni pogled na svijet. Legendarni religiozni zanos fra Angelica iznimno je cijenio i biskup Strossmayer, koji je ovu sliku smatrao najvećom dragocješću svoje galerije.

Sliku je u Firenci 1873. godine kupio rimski kanonik Nikola Voršak, najvažniji Strossmayerov posrednik pri nabavi umjetnina.² U vrijeme kada je kupljena slika nije bila poznata javnosti, ali ju je Voršak, želeći biti siguran u vjerodostojnost, pokazao nekolicini stručnjaka s kojima je u to doba surađivao, među ostalima i tada vodećem talijanskom povjesničaru umjetnosti Giovanniju Battisti Cavalcaselleu.³ Svi su oni redom potvrdili autentičnost, a Cavalcaselle je o slici napisao opsežan pohvalni tekst u svojoj *Storia della pittura in Italia*, čime je začeta *fortuna critica* ove slike.⁴ Nesumnjivo fra Angelicovo autorstvo potvrđeno je i nedavnim uključenjem slike u strog izbor monografske izložbe ovoga slikara.⁵

Na lijevoj polovici slike prikazana je stigmatizacija osnivača franjevačkoga reda, svetoga Franje Asiškoga, a na desnoj strani mučenička smrt svetoga Petra Mučenika, jednoga od najvažnijih svetaca dominikanskoga reda. Franjevačka i dominikanska ikonografija stalno su mjesto u opusu ovoga slikara. Među brojnim Angelicovim slikama koje prikazuju različite momente iz života svetoga Franje, na jednoj predeli iz Vatikanske pinakoteke prikazana je ikonografski analogna







The painting is the work of one of the foremost representatives of the early Florentine Renaissance, Dominican painter Guido di Pietro, known as Fra Giovanni, and later known as Beato Angelico, or Fra Angelico.¹ His status as a monk – and his belonging to the Dominican order specifically – left a significant mark on his opus, which combined traditional Gothic piety and the new Renaissance world view. The legendary religious fervour of Fra Angelico was especially appreciated by Bishop Strossmayer, who considered this painting his gallery's greatest treasure.

The painting was purchased in Florence in 1873 by Roman canon Nikola Voršak, Strossmayer's most important art agent.² At the time it was purchased, the painting was not known to the public. However, desiring to be certain of its authenticity, Voršak showed it to a number of experts with whom he collaborated at the time, including then-leading Italian art historian Giovanni Battista Cavalcaselle.³ All of them confirmed its authenticity, and Calvalcaselle wrote a comprehensive and laudatory text on it in his *Storia della pittura in Italia*, thus beginning the *fortuna critica* of this painting.⁴ The painting's authorship was also confirmed beyond a doubt upon its recent inclusion into the rigorous selection of paintings for Fra Angelico's monographic exhibition.⁵ The left half of the painting depicts the stigmatisation of St. Francis of Assisi, founder of the Franciscan order, while the right half depicts the martyrdom of St. Peter Martyr, one of the Dominican order's most important saints. Franciscan and Dominican iconography appear constantly in this painter's opus. Among Angelico's numerous paintings portraying various moments from the life of St. Francis, a predella from the Vatican Pinacoteca shows an iconographically analogous scene of stigmatisation that includes the figure of Brother Leo, covering his eyes with his hands.⁶

Depictions of St. Peter Martyr hold a special place within Dominican iconography.⁷ The martyrdom of



scena stigmatizacije, na kojoj je također uključen i lik brata Leona koji rukama zakriljuje oči.⁶

Posebno mjesto unutar dominikanske ikonografije zauzimaju prikazi svetoga Petra Mučenika.⁷ Mučeništvo svetoga Petra, posebice preko legende Tommasa Agnija da Lentinija, postaje element koji ima veliku ulogu u godinama religioznog i slikarskog formiranja fra Angelica, a lik i mučeništvo svetoga Petra iz Verone postali su često korišteni ikonografski obrasci u Angelicovu slikarskom opusu.⁸ Prikaz svetoga Petra Mučenika dok u trenutku smrti vlastitom krvlju ispisuje Vjerovanje također je motiv koji je fra Angelico u svom opusu ponovio nekoliko puta: ikonografski analognu scenu prikazao je na triptihu sv. Petra Mučenika i unutar inicijala P na *folio 41v* tzv. *Messale 558*.⁹

U prikazu smrti svetoga Petra Mučenika, jednako kao i u prikazu svetoga Franje u času primanja stigm, uobičajeno se prepoznaće poistovjećivanje svetaca s Kristovom žrtvom. Specifičan spoj dviju scena iz života dvaju svetaca u jedinstvenome krajoliku ističe povezanost tih svetaca u najuzvišenijim trenucima života, odnosno smrti, kada je najizraženija upravo njihova analogija s Kristom.¹⁰ Male dimenzije i prikaz scena iz života svetaca elementi su koji upućuju na zaključak da je slika nekoć bila dio olтарne predele, no zbog cjelovitosti prikaza – i u ikonografskom i u kompozicijskom smislu – uvjerljivijom se ipak čini prepostavka kako je riječ o zasebnoj slici, izvorno namijenjenoj nekom obliku privatne pobožnosti.¹¹

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St. Peter, especially through the legend of Tommaso Agni of Lentini, is an element that played a great role in the years of Fra Angelico's religious and artistic formation, and the figure and martyrdom of St. Peter of Verona became frequently used iconographic forms in Angelico's opus of paintings.⁸ The depiction of St. Peter Martyr writing the Apostle's Creed in his own blood at the moment of his death is a motif repeated by Fra Angelico a number of times in his opus; an iconographically analogous scene is shown on a triptych of St. Peter Martyr and within the initial P on *folio 41v* of the so-called *Messale 558*.⁹

In depictions of the death of St. Peter Martyr, and equally so in depictions of St. Francis of Assisi receiving the stigmata, a likening of the saint with Christ's sacrifice is usually recognized. Angelico's distinctive combination of two scenes from the lives of the two saints in a unique landscape serves to emphasize their interrelatedness through their deaths or the most exalted moments of their lives, when their analogy to Christ is most explicit.¹⁰ The small dimensions and depiction of the scenes from the lives of the saints are elements that lead to the conclusion that the painting was once part of the predella of an altar, however, due to the completeness of the scene – both in an iconographic and compository sense – the assumption that it is an independent painting, initially intended for some form of private devotion, seems convincing.¹¹

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¹ Za biografske podatke i kronologiju djelovanja usp. William Hood, *Angelico, Fra [fra Giovanni da Fiesole; Guido di Piero da Mugello]*, u: Grove Art 2010.

² Nikola Voršak (Ilok, 1836. – Rim, 1880.) doktorirao je teologiju u Beču i bio profesor u biskupskom liceju u Đakovu. Godine 1863. postaje kanonik u kaptolu svetoga Jeronima u Rimu, gdje ostaje do smrti. Usp. Rajić 2001., str. 669.

U fondu Strossmayerove ostavštine u Arhivu Hrvatske akademije znanosti i umjetnosti u Zagrebu čuva se njihova opsežna korespondencija. Sačuvana pisma, datirana od sredine šezdesetih godina 19. stoljeća do Voršakove smrti 1880. godine, obiluju opisima umjetnina i njihova materijalnog stanja, tijeka kupoprodaje i ugovaranja cijene, odnosno pregovaranja o njoj, te predstavljaju važan izvor za utvrđivanje provenijencije pojedinih djela omogućujući istodobno i širi uvid u načela poslovanja na tržištu umjetnina u 19. stoljeću. Usp. Pasini Tržec; Dulibić 2008., Pasini Tržec; Dulibić 2011.a. Detaljnije o nabavci ove slike u Dulibić; Pasini Tržec 2012.





³ Giovanni Battista Cavalcaselle (Legnano, 1819. – Rim, 1897.), talijanski *connoisseur* i povjesničar umjetnosti. Više u: Donata Levi, *Cavalcaselle, Giovanni Battista*, u: Grove Art 2010. i Levi 1988. Usp. i Pasini Tržec; Dulibić 2010.

⁴ Cavalcaselle; Crowe 1883., str. 398–400. Usp. i Cavalcaselle; Crowe 1911., str. 96.

⁵ Gerardo de Simone, *Stimmate di san Francesco e Martirio di san Pietro martire*, u: Beato Angelico 2009., str. 194–195. Usp. Fra Angelico 2011., str. 148–151.

⁶ Više o vatikanskoj slici v. Guido Cornini, *San Francesco riceve le stimmate*, u: Beato Angelico 2009., str. 164–167. O ostalim Angelicovim predelama franjevačke ikonografije usp. i Ada Labriola, *Beato Angelico, La prova del fuoco di san Francesco davanti al sultano*, u: Da Bernardo Daddi 2005., str. 43–46.

⁷ Upravo je ovaj svetac, nakon osnivača dominikanskoga reda svetoga Dominika, bio okosnica filozofskog i teološkog formiranja dominikanske spiritualnosti. Usp. Prudlo 2008. Više o prikazima svetoga Petra Mučenika u firentinskom slikarstvu u: Castelli 1986., str. 68–70.

⁸ Usp. Liberti 1980.

⁹ Usp. Scudieri 1990.; Kanter 1994. Usp. i Miniatura a San Marco 2003.

¹⁰ Prikaz dviju scena iz života dvaju svetaca u okviru jedinstvenog krajolika relativno je rijedak postupak u slikarstvu toga vremena, a u opusu fra Angelica jedinstven je. Ako je ovaj slikar i naslikao nekoliko scena u jedinstvenome krajoliku, onda su prikazane scene iz života jednoga sveca, naprimjer na predelama triptiha iz Perugie, gdje je prikazano osam dogadaja iz života svetoga Nikole na tri krajolika. U ovom slučaju međutim prizori nisu odijeljeni, kao što su to na slici iz Strossmayerove galerije gdje vertikalni ornament dijeli prizor.

¹¹ O tome više u: Dulibić; Pasini Tržec 2012.

¹ For biographical data and a chronology of work, cf. William Hood, *Angelico, Fra [fra Giovanni da Fiesole; Guido di Piero da Mugello]*, in: Grove Art 2010.

² Nikola Voršak (Ilok, 1836 – Rome, 1880) received a doctorate in theology in Vienna and was a professor at the Bishop's lycée in Đakovo. In 1863 he became canon of the College of St. Jerome in Rome, where he remained until his death. Cf. Rajić 2001, p. 669. Their detailed correspondences are preserved within the fund of Strossmayer's bequest in the Archive of the Croatian Academy of Sciences and Arts. Letters, dated from the middle of the 1860's until Voršak's death in 1880, are filed with descriptions of works of art and their material status, the status of purchasing and price negotiations, and they represent an important source for confirming the provenance of specific works of art while simultaneously enabling broader insight into business principles in the 19th century art market. Cf. Pasini Tržec; Dulibić 2008., Pasini Tržec; Dublić 2011.a. More details about purchase of this painting in: Dublić, Pasini Tržec 2012.

³ Giovanni Battista Cavalcaselle (Legnano, 1819 – Rome, 1897), Italian *connoisseur* and art historian. More in: Donata Levi, *Cavalcaselle, Giovanni Battista*, in: Grove Art 2010 and Levi 1988. Cf. Pasini Tržec; Dulibić 2010.

⁴ Cavalcaselle; Crowe 1883, pp. 398–400. Cf. also Cavalcaselle; Crowe 1911, p. 96.

⁵ Gerardo de Simone, *Stimmate di san Francesco e Martirio di san Pietro martire*, in: Beato Angelico 2009, pp. 194–195. Cf. Fra Angelico 2011, pp. 148–151.

⁶ For more on the Vatican painting, see Guido Cornini, *San Francesco riceve le stimmate*, in: Beato Angelico 2009, pp. 164–167. On the rest of Angelico's predellas with Franciscan iconography, cf. Ada Labriola, *Beato Angelico, La prova del fuoco di san Francesco davanti al sultano*, in: Da Bernardo Daddi 2005, pp. 43–46.

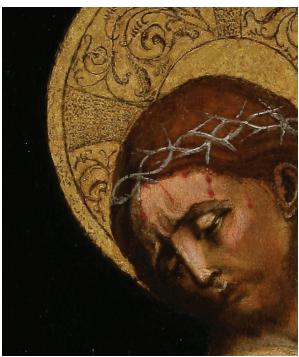
⁷ This very saint, after St. Dominic, founder of the Dominican order, was the pillar of the philosophical and theological formation of Dominican spirituality. Cf. Prudlo 2008. More on portrayals of St. Peter Martyr in Florentine painting in: Castelli 1986, pp. 68–70.

⁸ Cf. Liberti 1980.

⁹ Cf. Scudieri 1990; Kanter 1994. Cf. Miniatura a San Marco 2003.

¹⁰ A depiction of two scenes from the lives of two different saints within the framework of a single landscape is a relatively rare process in the painting of the time, and it is unique within the opus of Fra Angelico. When this painter did paint a number of scenes in unique landscapes, the scenes depicted were from the life of one saint, e.g. on the predellas of the triptych from Perugia, where eight events from the life of St. Nicholas in three landscapes are portrayed. In this case, however, the scenes are not separated, as they are in the painting from Strossmayer Gallery, in which a vertical ornament divides the scene.

¹¹ More on this in: Dulibić; Pasini Tržec 2012.



Lovro Dobričević

(Kotor, oko 1420. – Dubrovnik, 1478.)

Krist i donator, 1460.(?)

Lovro Dobričević

(Kotor, around 1420 – Dubrovnik, 1478)

Christ and donor, 1460(?)

tempera i pozlata na dasci;
51,8 x 27,8 cm (inv. br. SG-25)

BIBLIOGRAFIJA (izbor):
Prijatelj Pavičić 1991.;
Gavranović 1964.;
Prijatelj Pavičić 2010.;
Dragojević 2010.

Tempera and gold on wood;
51.8 x 27.8 cm (inv. no. SG-25)

BIBLIOGRAPHY (selected):
Prijatelj Pavičić 1991;
Gavranović 1964;
Prijatelj Pavičić 2010;
Dragojević 2010.

Slika je u Strossmayerovu zbirku dospjela iz bosanskog franjevačkog samostana u Kraljevoj Sutjeski, gdje je njenja prisutnost bila dokumentirana od prve polovine 19. stoljeća.¹ Na poledini je bila nalijepljena povelja odgovarajućega peterokutnog formata, s prikazom genealoškog stabla bosanskih i srpskih kraljeva te grbovima ilirskih zemalja s nadodanim grbom obitelji Ohmučević, u literaturi poznata kao Ohmučevićovo rodoslovje.² Riječ je o svojevrsnoj potvrđi o plemstvu u čijem se tekstu spominje da je ispisana 1482. godine, no pretpostavlja se da je nastala krajem 16. stoljeća, što je potvrđeno i nedavnim konzervatorsko-restauratorskim istraživanjem.³

Danas je prihvaćena atribucija slike dubrovačkom slikaru Lovri Dobričeviću, koju je postavila Ivana Prijatelj Pavičić.⁴ Lovro Dobričević najistaknutiji je predstavnik tzv. dubrovačke slikarske škole 15. stoljeća.⁵ Nakon školovanja u Veneciji u rodnom je gradu oformio slikarsku radionicu gdje je zaprimao mnoge narudžbe iz obližnjega Dubrovnika i s područja Bosanske vikarije. Razmatranu sliku Prijatelj Pavičić hipotetički je povezala s jednom bosanskom franjevačkom narudžbom iz 1460. godine, kojom je od Lovre Dobričevića naručena jedna oltarna slika. U muškom liku koji u smanjenom mjerilu kleći pred Kristom tradicionalno se prepoznaje bosanski kralj Stjepan Tomaš, kojem se, prema predaji, kao i njegovu imenjaku svetome Tomi, ukazao Uskršli Krist, nakon čega se kralj s »manihejskoga krivovjerja« preobratio na katoličku vjeru. Prijatelj Pavičić je, iscrpno pisavši o svim složenim povezanostima i isprepletostima predaje i povijesnih činjenica koje se prožimaju kroz ovu sliku i povelju što je bila aplicirana na njenu poledinu, iznijela i pretpostavku o izvornom smještaju slike u grobnoj kapeli obitelji

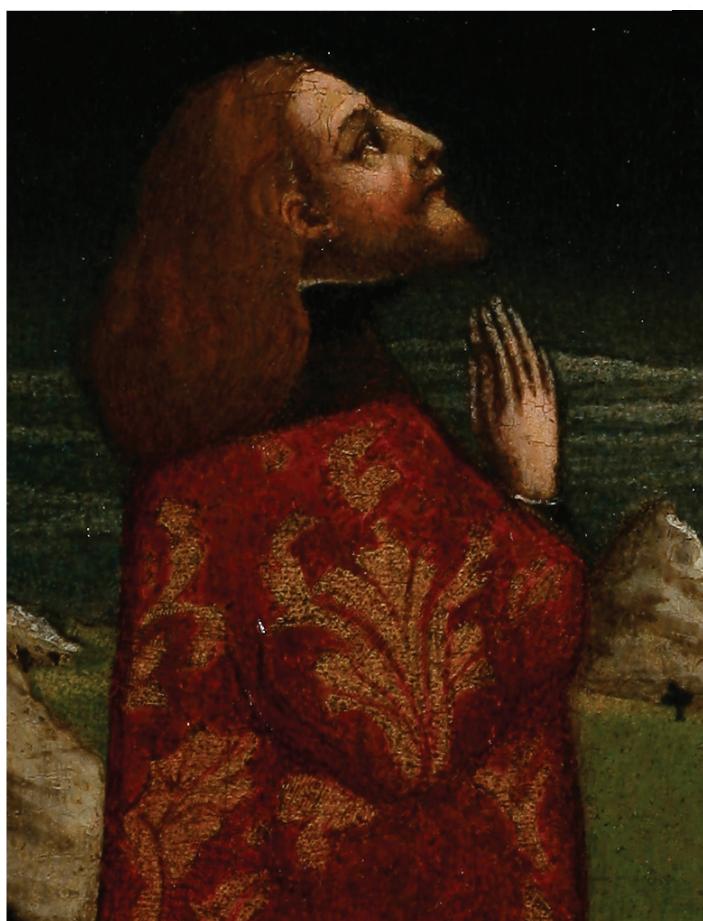
This painting came into Strossmayer's collection from a Bosnian Franciscan monastery in Kraljeva Sutjeska, where its presence had been documented since the first half of the 19th century.¹ A charter of the appropriate pentagonal format was originally affixed to the rear with a depiction of the genealogical tree of Bosnian and Serbian kings and the coats of arms of the Illyrian lands with the additional coat of arms of the Ohmučević family, known in literature as the Ohmučević Armorial.² This is a kind of certificate of nobility, the text of which mentions that it was written in 1482, however it is assumed that it came about at the end of the 16th century, an assumption that has been confirmed by recent conservational and restorational works.³

The currently accepted attribution of authorship of this painting, posited by Ivana Prijatelj Pavičić,⁴ is to Dubrovnik painter Lovro Dobričević. Lovro Dobričević is the most influential representative of the so-called 15th century Dubrovnik School of painting.⁵ After receiving his schooling in Venice, he formed a painters' workshop in the city of his birth, where he received many orders from nearby Dubrovnik and from throughout the region of the Bosnian Vicary. Prijatelj Pavičić hypothetically connects the painting in question with a Bosnian Franciscan order from 1460, which sought one altar painting from Lovro Dobričević. The male figure who, reduced in proportion, kneels before Christ is traditionally thought to be Bosnian king Stjepan Tomaš. Tradition claims that he, like his namesake, had a vision of Christ resurrected, after which he converted from his »Manichaean heresy« to the Catholic faith. Prijatelj Pavičić, writing exhaustively on all of the complex and interwoven connections of



Kotromanić u Bobovcu u koju je 1461. godine bio pokopan Stjepan Tomaš.⁶

Iako je nedvojbeno da su bosanski franjevci u sliku učitavali duhovne i političke sadržaje povezane s vladarom, pitanje izravne povezanosti prikaza na ovoj slici s legendom o Stjepanu Tomašu ipak mora ostati otvoreno. Iako rijetka, takva kompozicija s figurom Krista, prikazanoga gotovo potpuno nagog u punoj visini kako pokazuje svoje rane na širom raširenim rukama, uz kojega je u umanjenom mjerilu prikazan donator u klečećem stavu iz profila, nije nepoznata u slikarstvu 15. stoljeća.⁷ Nalazimo je na slici *Cristo passo* venecijanskoga slikara Zanina di Pietra u *Galleriji Gilberto Zabert* u Torinu, a ikonografski posve analognu figuru Krista pokazuje i skulptura venecijanskoga kipara Antonija Bonvicina.⁸



tradition and historical facts that pervade this painting and the charter applied to its back side, also postulates that the painting was originally located in the sepulchral chapel of the Kotromanić family in Bobovac, where Stjepan Tomaš was buried in 1461.⁶

Although it is indisputable that the Bosnian Franciscans read spiritual and political content connected with the king into this painting, the question of whether the portrayal in this painting is directly connected to the legend of Stjepan Tomaš must remain open. Such a composition with the figure of Christ, showed almost completely nude in full height, displaying his wounds with arms spread wide, alongside whom in smaller proportion a donor is portrayed kneeling in profile, although rare, is not unknown to 15th century painting.⁷ It can also be found in the painting *Cristo passo* by

Međutim, za razliku od ranijeg Zaninova primjera, gdje je Krist prikazan posve frontalno, Lovro figuru Krista na ovoj slici prikazuje u kontrapostu, očito inspiriran antičkim predloškom.⁹ Citati antičkih predložaka detektirani u njegovim djelima ukazuju na interes za antiku i renesansno htijenje toga kotorskog slikara.

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Venetian painter Zanino di Pietro, located in *Galleria Gilberto Zabert* in Torino, and an iconographically analogue figure of Christ is also portrayed in a sculpture by Venetian sculptor Antonio Bonvicino.⁸

However, as opposed to Zanino's earlier example, where Christ is shown frontally, Lovro portrays the figure of Christ in contrapposto, obviously inspired by ancient example.⁹ References to ancient models detected in his works display an interest in antiquity, and thus the Renaissance aspirations of this painter from Kotor.

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¹ Prijatelj Pavičić 2010., str. 115, bilj. 32. O okolnostima ustupanja slike Strossmayeru usp. Gavranović 1964.

² Više o rodoslovju, uz raniju bibliografiju, u: Prijatelj Pavičić 2010., posebno str. 116, bilj. 34. Usp. i Filipović 2010.

³ Više u: Dragojević 2010. O restauriranju slike više u: Izvješće o provedenim konzervatorsko-restauratorskim radovima [voditelj radova: Nelka Bakliža], Hrvatski restauratorski zavod, 2006., arhiv Strossmayerove galerije HAZU. Prilikom restauracije povelja je odvojena od poledine slike te na nju više nije vraćena.

⁴ Prijatelj Pavičić 1991. Za ranije atribucije i prihvatanje Dobričevićeva autorstva usp. Prijatelj Pavičić 2010., str. 115, bilj. 34.

⁵ Za biografske podatke i kronologiju djelovanja usp. *Dobričević, Lovro Marinov*, u: EHU 1995., 1. sv., str. 194.

⁶ Isrcpno o tome u: Prijatelj Pavičić 2010.

⁷ Prijatelj Pavičić ističe kako u »venecijanskom slikarstvu oko 1460. godine nije poznat srođan prikaz gotovo potpuno nagog stojećeg uskrslog Krista, zaognutog perizomom oko spolovila, koji drži širom raširene ruke pokazujući svoje rane«, te smatra kako je »Dobričevićev prikaz uskrslog Krista na slici iz Kraljeve Sutjeske ikonografski najblizi prikazima u shemi susret Krista i nevjernog Tome. Jedino što se kod Dobričevića poklekli kralj nalazi na mjestu na kojem se smješta lik sv. Tome«. Prijatelj Pavičić 2010., str. 130.

⁸ Zanino di Pietro, *Krist kao Čovjek boli*, tempera na dasci, 91 x 48,5 cm, Galleria Gilbert Zabert, Torino; Antonio Bonvicino, *Krist kao Čovjek boli*, polikromirano drvo, 178 x 83 x 22 cm, San Carlo Borromeo, Mestre. Više u: Markham Schulz 2004.

O povezanosti teme Uskrsnuća u Veneciji i Venetu u drugoj polovini 15. i početkom 16. stoljeća uz zagrobne kapele usp. Humfrey (*The Altarpiece in Renaissance Venice*, str. 222), na što se poziva i Prijatelj Pavičić 2010., str. 131.

⁹ Detaljnija komparativna analiza u: Prijatelj Pavičić 2010.

¹ Prijatelj Pavičić 2010, p. 115, note 32. On the circumstances surrounding how Strossmayer attained the picture, cf. Gavranović 1964.

² More on the pedigree, with earlier bibliography, in: Prijatelj Pavičić 2010, especially p. 116, not. 34. Cf. Filipović 2010.

³ More in: Dragojević 2010. More on the restoration of the painting in: Report on executed conservational restorative works (Izvješće o provedenim konzervatorsko-restauratorskim radovima) [project leader: Nelka Bakliža], Hrvatski restauratorski zavod, 2006, archive of the Strossmayer Gallery HAZU. During restoration, the charter was removed from the back side of the painting and has not been replaced.

⁴ Prijatelj Pavičić 1991. For earlier attributions and the acceptance of Dobričević's authorship, cf. Prijatelj Pavičić 2010, p 155, not. 34.

⁵ For biographical data and a chronology of work, cf. *Dobričević, Lovro Marinov*, in: EHU 1995, vol. 1, p 194.

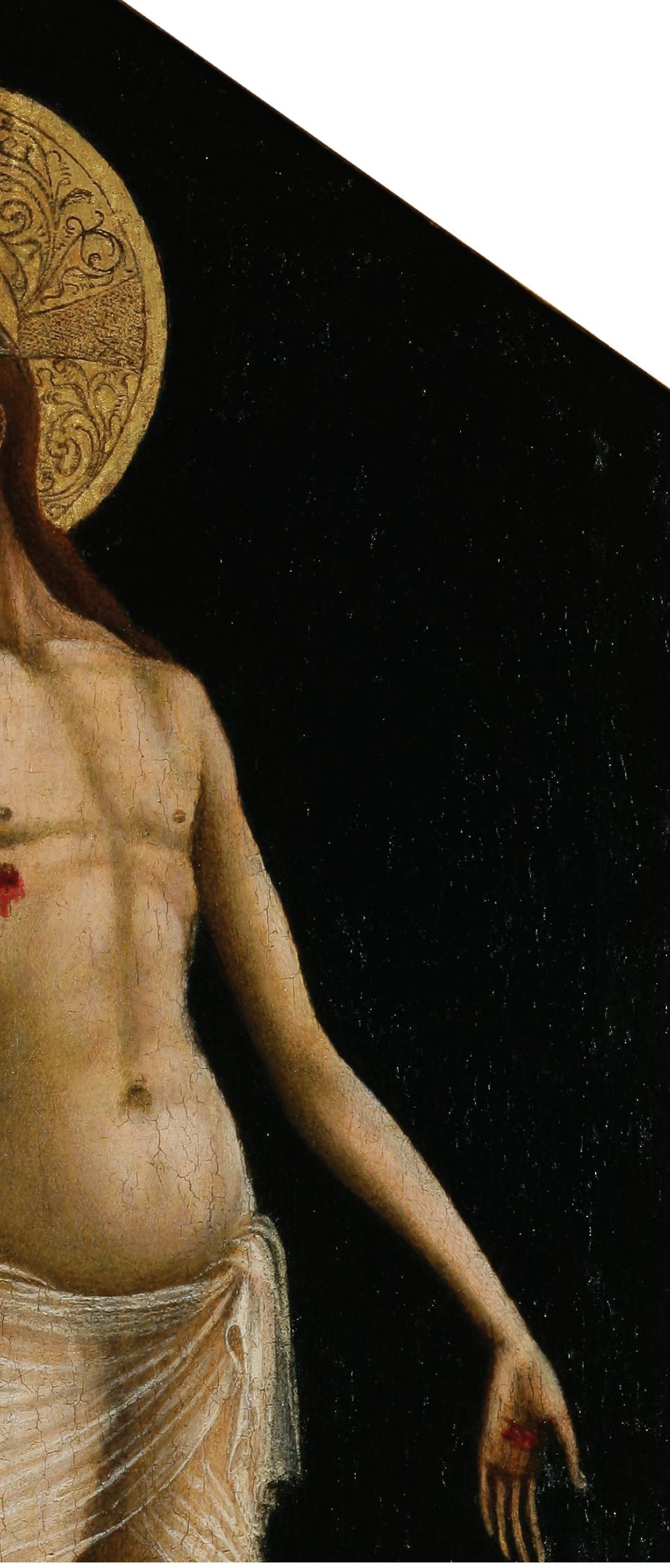
⁶ Detailed information on this in: Prijatelj Pavičić 2010.

⁷ Prijatelj Pavičić points out that in »Venetian painting around 1460, there is no known similar depiction of a nearly completely nude, standing resurrected Christ, his genitals covered with a loin cloth (perizoma), holding his arms spread wide and displaying his wounds«, and considers that »Dobričević's portrayal of the resurrected Christ in the painting from Kraljeva Sutjeska is iconographically closest to depictions of the meeting of Christ and Thomas the Unbeliever. The only difference is that in Dobričević's portrayal, the kneeling king is placed in the same spot as the figure of St. Thomas«. Prijatelj Pavičić 2010, p. 130.

⁸ Zanino di Pietro, *Christ as Man of Sorrows*, tempera on wood, 91 x 48.5 cm, Galleria Gilbert Zabert, Torino; Antonio Bonvicino, *Christ as Man of Sorrows*, polychromed wood, 178 x 83 x 22 cm, San Carlo Borromeo, Mestre. More in: Markham Schulz 2004. On the connection between the themes of the Resurrection in Venice and Veneto in the late 15th and early 16th century and burial chapels, cf. Humfrey (*The Altarpiece in Renaissance Venice*, p. 222), also referred to by Prijatelj Pavičić 2010, p. 131.

⁹ A more detailed comparative analysis of this in: Prijatelj Pavičić 2010.







Biagio d'Antonio (Tucci)

(Firenca, 1446. – Firenca, 1516.)

Bogorodica s Djetetom i svetima Franjom i Jeronimom, 1475.–1480.

Biagio d'Antonio (Tucci)

(Florence, 1446 – Florence, 1516)

Madonna and Child with Saints Francis and Jerome, 1475–1480

tempera na dasci; 90,8 x 52,2 cm
(inv. br. SG-98)

BIBLIOGRAFIJA (izbor):
Marle 1923.–38., sv. 13, 1931.,
str. 177–178; Gamulin 1954.;
Bartoli 1999., kat. br. 113;
Dulibić 2005.; Dulibić 2007.,
str. 168–185.

Tempera on wood; 90.8 x 52.2 cm
(inv. no. SG-98)

BIBLIOGRAPHY (selected):
Marle 1923–38, vol. 13, 1931,
pp. 177–178; Gamulin 1954;
Bartoli 1999, cat. no. 113;
Dulibić 2005; Dulibić 2007,
pp. 168–185.

O provenijenciji ove slike iz vremena prije nego što je nabavljena za Strossmayerovu zbirku svjedoči naljepnica sačuvana na poledini slike na kojoj je natpis: »ETRVRIA PITTRICE No 157 Francesco detto Pisellio Discepolo di Andrea del Castagno, Nato 1430–1507«. Riječ je o oznaci pripadnosti nekadašnjoj zbirci markiza Alfonsa Tacoli-Canaccija (u. 1801.), koji je tijekom druge polovine 18. stoljeća prikupio poveću kolekciju ranoga talijanskoga slikarstva čiji se dio sada nalazi u *Galleriji Nazionale* u Parmi a dio je u raznim svjetskim galerijama i muzejima te vjerojatno i privatnim zbirkama.¹

Slika je djelo Biagia d'Antonija, iznimno produktivnog umjetnika koji je imao uspješnu karijeru i u svom rodnom gradu i drugdje u Italiji, ali je u literaturi bio potpuno zanemaren.² Roberta Bartoli u monografskoj obradi konačno je rekonstruirala umjetnički profil ovoga slikara vrlo velika i neujednačena opusa, u kojem se odražavaju stilovi mnogih njegovih istaknutijih suvremenika.³ U ranijim Biagiovim djelima očituje se utjecaj Filippa Lippija i Verrocchija. Početkom osamdesetih godina 15. stoljeća suradivao je s Cosimom Rossellijem na oslikavanju Sikstinske kapele – njegov je krajolik u pozadini Cosimove *Posljednje večere* i dio *Prelaska Crvenoga mora*, gdje je naslikao i svoj autoportret. Neposredno nakon toga Biagio je pod velikim utjecajem Domenica Ghirlandaija, a u sklonosti svijetlom, kristalnom koloritu i naturalističkim detaljima krajolika u pozadini očituju se i utjecaji koji se nadahnjuju tadašnjim flamanskim i njemačkim slikarstvom, što je zajedničko brojnim firentinskim slikarima toga razdoblja. Na kasna Biagiova djela posebice su utjecali Filippino Lippi i Piero di Cosimo, uz utjecaj slikarskih tradicija

The provenance of this painting before it was obtained for Strossmayer's collection is attested to by a label preserved on its back side, which reads: »ETRVRIA PITTRICE No 157 Francesco detto Pisellio Discepolo di Andrea del Castagno, Nato 1430 – 1507«. This is a mark of belonging to the former collection of Marquis Alfonso Tacoli-Canacci (d. 1801), who during the second half of the 18th century gathered a large collection of early Italian paintings, a part of which is now located in the *Galleria Nazionale* in Parma, and another part of which is located in world galleries and museums, and likely in private collections.¹

The painting is the work of Biagio d'Antonio, an exceptionally prolific artist who enjoyed a successful career both in the city of his birth and elsewhere in Italy, but whom literature has entirely disregarded.² Roberta Bartoli has finally reconstructed an artistic profile of this painter, whose opus was quite large and inconsistent and reflects the styles of many of his influential contemporaries.³ Biagio's earlier works show the influence of Filippo Lippi and Verrocchi. In the early 1480's, he worked with Cosimo Rosselli on the painting of the Sistine Chapel – his is the landscape in the background of Cosimo's *Last Supper* and part of his *Crossing of the Red Sea*, into which he included his self-portrait. Immediately after this, Biagio came under the strong influence of Domenico Ghirlandaio, and in his tendencies towards light, crystalline colours and naturalistic details in his background landscapes, the influence of the Flemish and German painters of the time is also visible, a trait common to numerous Florentine painters of this period. Filippino Lippi and Piero di Cosimo especial-





Romagne i Bologne. Mnoge Biagiove slike Bogorodice i Djeteta nastaju po uzoru na djela Antonella da Messina, flamanskih slikara, Lorenza di Credi i Perugina.⁴

Istina je – kao što je to Grgo Gamulin isticao⁵ – kako je Biagio bio ponajprije zanatlijski poduzetnik sposoban zadovoljiti brojnu klijentelu. Njegova je radionica tijekom gotovo pola stoljeća producirala cijeli niz repetitivnih religijskih slika u gotovo industrijskoj kvaliteti. Međutim, iz Bartolinih analiza razvidno je da je on u zahtjevnijim narudžbama, kada je riječ o važnim oltarnim slikama ili slikama koje su određene da dekoriraju sobe palača, bio sposoban izložiti solidnu i prokušanu tehničku i umjetničku vještinu.

U središtu je kompozicije zagrebačke slike Bogorodica na prijestolju, s Djetetom u naručju, koje gestom prema otkrivenoj Bogorodičinoj grudi upućuje na ikonografski tip *Madonna lactans* ili *Madonna del latte*. Središnju grupu flankiraju sveti Franjo slijeva i sveti Jeronim zdesna. Likovi vertikalno i bočno istiskuju i zbijaju prostor, što doprinosi općem dojmu prenapregnutosti kadra. Iako raspored svjetlosti u unutrašnjosti niše iluzionira realnu arhitekturu, predimenzionirana figura Bogorodice oduzima joj uvjerljivost.

ly influenced Biagio's later works, as did the painting traditions of Romagna and Bologna. Many of Biagio's paintings of the Madonna and Child were based on works by Antonello da Messina, the Flemish painters, Lorenzo di Credi and Perugino.⁴

It is true – as Grgo Gamulin pointed out⁵ – that Biagio was first and foremost an artisan and entrepreneur, capable of satisfying his numerous clientele. Throughout nearly a half a century, his workshop produced an entire series of repetitive, religious paintings in nearly industrial quality. However, it is obvious from Bartoli's analysis that, where important altarpieces or paintings destined to decorate palace rooms were in question, he was capable of displaying solid and well-proven technical and artistic skills.

In the centre of the composition of the painting from Zagreb, the Madonna is on a throne holding in her arms the Child, whose gesture towards the Madonna's exposed breast points to the *Madonna lactans* or *Madonna del latte* iconographic type. The central group is flanked by St. Francis on the left and St. Jerome on the right. The figures both vertically and horizontally compact and compress the space, which contributes to the general impression that the frame is overcrowded. Although the conformation of light in the niche's interior lends the illusion of real architecture, the over-dimensional figure of the Madonna breaks this illusion.

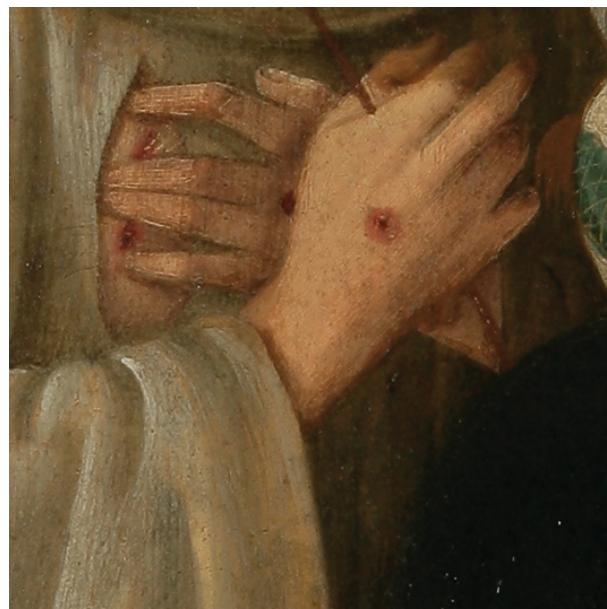
Aside from the doubtless typological and compositional relationship between the painting from Zagreb and Biagio's numerous other paintings of the Madonna and Child, a comparative analysis exposes more precise similarities. Roberta Bartoli notices on the painting from Strossmayer Gallery – as did Gamulin before her – a connection with Biagio's prominent painting known as the *Pala Ragnoli*.⁶ The *Pala Ragnoli* is one of Biagio's foundational works, around which the opus through which he was initially identified was formed. Despite differences in the level of quality, similarities in the physiognomy of the Madonna and

Osim nesumnjivih tipoloških i kompozicijskih srodnosti zagrebačke slike i brojnih ostalih Biagiovih slika s prikazom Bogorodice i Djeteta, u komparativnoj analizi uočavaju se i preciznije sličnosti. Na slici iz Strossmayerove galerije Roberta Bartoli – kao i ranije Gamulin – uočava srodnosti s istaknutom Biagiovom slikom, tzv. *Palom Ragnoli*.⁶ *Pala Ragnoli* jedno je od temeljnih Biagiovih djela, oko kojega se formirao njegov početno prepoznat opus. Unatoč razlikama u stupnju kvalitete, srodnosti su očite u fizionomiji Bogorodice i volumetričnoj strukturi figura, koje odaju Verrocchijev utjecaj, te tretmanu svjetlosti. Iako su svi ti elementi na zagrebačkoj slici nešto skromnijeg doseg, nakon nedavnog restauratorskog zahvata očito je kako se kvaliteta ove slike ne iscrpljuje samo u repetitivnosti ustaljenih kompozicijskih i tipoloških rješenja.

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the volumetric structure of the figures are obvious and betray Verrocchio's influence, as does his treatment of light. Although all of these elements on the painting from Zagreb of a somewhat more modest scope, after recent restoration it is apparent that the quality of this painting is not diminished in the mere repetitiveness of routine compositions and typological solutions.

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¹ Više u: Dulibić 2005. i Buonocore 2005.

² Za biografske podatke i kronologiju djelovanja usp. Roberta Bartoli, *Biagio d'Antonio (Tucci)*, u: Grove Art 2010.

³ Bartoli 1999.

⁴ Usp. isto.

⁵ Gamulin 1960. Usp. i Gamulin 1961.

⁶ Biagio d'Antonio, *Poklonstvo Djetetu sa svećima* (tzv. *Pala Ragnoli*), tempera na dasci, 185,4 x 181 cm, Tulsa (Oklahoma), Philbrook Art Center, Kress Collection, inv. br. K.1088. Više u Bartoli 1999., str. 50–53, kat. br. 31.

¹ More in: Dulibić 2005 and Buonocore 2005.

² For biographical data and a chronology of work, cf. Roberta Bartoli, *Biagio d'Antonio (Tucci)*, in: Grove Art 2010.

³ Bartoli 1999.

⁴ Cf. *ibid.*

⁵ Gamulin 1960. Cf. Gamulin 1961.

⁶ Biagio d'Antonio, *Adoration of the Child with Saints* (the so-called *Pala Ragnoli*), tempera on wood, 185.4 x 181 cm, Tulsa (Oklahoma), Philbrook Art Center, Kress Collection, inv. no. K.1088. More in Bartoli 1999, pp. 50–53, cat. no. 31.







Giovanni Bellini

(Venecija, 1438.–1440. – Venecija, 1516.)

Sveti Benedikt i Sveti Augustin, oko 1490.

Giovanni Bellini

(Venice, 1438–1440 – Venice, 1516)

Saint Benedict and Saint Augustine, around 1490

tempera i pozlata na dasci;
svaka 108,7 x 42,3 cm
(inv. br. SG-243)

BIBLIOGRAFIJA (izbor):
Gronau 1930., str. 206;
Berenson 1932., str. 69;
Gamba 1937., str. 101;
Berenson 1957., str. 36;
Pallucchini 1959., str. 74–75;
Robertson 1968., str. 89;
Tempestini 1992., str. 156;
Tempestini 1997., str. 210–211;
Giovanni Bellini 2008.,
str. 262–263; Tizian, Tintoretto,
Veronese 2011., str. 89–91.

Tempera and gold on wood;
108.7 x 42.3 cm each
(inv. no. SG-243)

BIBLIOGRAPHY (selected):
Gronau 1930, p. 206;
Berenson 1932, p. 69;
Gamba 1937, p. 101;
Berenson 1957, p. 36;
Pallucchini 1959, pp. 74–75;
Robertson 1968, p. 89;
Tempestini 1992, p. 156;
Tempestini 1997, pp. 210–211;
Giovanni Bellini 2008,
pp. 262–263; Tizian, Tintoretto,
Veronese 2011, pp. 89–91.

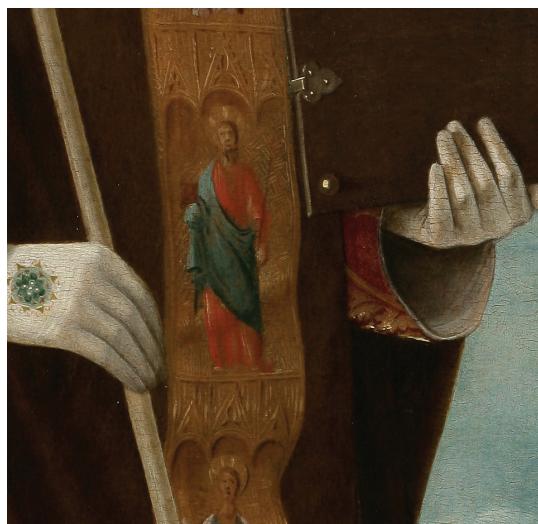
Slike je 1867. godine za biskupovu zbirku nabavio slikar Ivan (Giovanni) Simonetti, najvažniji biskup posrednik pri kupovini slika u Veneciji.¹ Nabavljene su s atribucijom venecijanskog slikaru Cimi da Coneglianu, a nju je već početkom 20. stoljeća zamjenila atribucija Giovanniju Belliniju koju je prvi postavio Gustavo Frizzoni.² Takvo je atributivno određenje u međuvremenu i prihvaćeno,³ iako ne bez stanovitih dvojbi – Robertson i Tempestini naime na slikama prepoznaju velik udio radionice.⁴ Dvojbe su konačno razriješene nakon nedavno provedenih složenih konzervatorsko-restauratorskih radova,⁵ po završetku kojih su slike bile izložene na monografskoj izložbi Giovannija Bellinija kao neupitno djelo majstora.⁶

U ranijoj je literaturi bila iznesena i prepostavka o nekadašnjoj oltarnoj cjelini čija su bočna polja bile slike iz Strossmayerove galerije, a centralno polje prepoznavalo se u signiranoj Bellinijevoj slici *Sveti Petar Mučenik iz Barija*.⁷ Takva prepostavka međutim nije održiva, ne samo zbog razlike u dimenzijama, već i znatnih razlika u izrazu, koje su posebice postale uočljive nakon nedavne restauracije zagrebačkih slika. Peter Humfrey u tekstu u katalogu Bellinijeve izložbe ističe kako slika iz Barija pokazuje više srodnosti s palom San Giobbe, datiranom oko 1478.–80. godine, dok se za slike iz Strossmayerove galerije predlaže desetak godina kasnije vrijeme nastanka. Figure svetoga Augustina i svetoga Benedikta bliže su figurama svetaca slično realistički prikazana, na zagrebačkim slikama, kao i na triptihu iz Frarija, ističu se efekti teksture i igra svjetlosti na površinama. Također je moguća usporedba i s *Paliottom Barbarigom*, na kojem je nagib glave i izraz lica svetoga Marka

These paintings were obtained for the Bishop's collection in 1867 by painter Ivan (Giovanni) Simonetti, the Bishop's most important agent for paintings in Venice.¹ At the time they were obtained, they had been attributed to Venetian painter Cima da Conegliano, however this attribution was changed at the beginning of the 20th century to Giovanni Bellini, first proposed by Gustavo Frizzoni.² This determination of attribution was accepted in the meantime,³ although not without significant uncertainties – Robertson and Tempestini see in a great deal of these paintings the work of a workshop.⁴ These uncertainties were finally settled after recent and complex conservational and restorational works,⁵ after which these paintings were exhibited at a monographic exhibition of the works of Giovanni Bellini as the undoubtedly work of the hand of this master.⁶

Earlier literature also put forth an assumption on the existence of an altar whose side pieces were the paintings from Strossmayer Gallery, and whose central field was purportedly Bellini's *St. Peter Martyr from Bari*.⁷ Such an assumption is, however, unsustainable, not only because of the differences in dimensions but because of the significant differences in expression, which became especially apparent after the recent restoration of the paintings from Zagreb. Peter Humphrey points out in the text of Bellini's exhibition that the painting from Bari shows more of a connection to the altarpiece from San Giobbe, dated around 1478–1480, while it is suggested that the paintings from Strossmayer Gallery came about around ten years afterwards. The figures of St. Augustine and St. Benedict are similar to the figures of saints on the Frari triptych. Besides the fact that the faces of the saints are portrayed realistically in a similar manner, the painting from Zagreb, like the Frari triptych, stands out in its texture effects and its play of light on surfaces. A comparison is also possible with





identičan onome svetoga Augustina na zagrebačkoj slici, a prikaz dragulja na duždevoj kruni posve odgovara onima na biskupovoj mitri.⁸

Ta tri referentna djela u odnosu na koje je Peter Humfrey analizirao slike iz Strossmayerove galerije među najvažnijim su djelima u opusu Giovannija Bellinija, vodećega venecijanskoga slikara na prijelazu iz 15. u 16. stoljeće.⁹ U to se doba u Veneciji razvija novi tip slikarstva obilježen novim temama i specifičnom interpretacijom tradicionalnih tema, čemu su umnogome doprinijele i inovacije na području tehnike slikanja, koje su omogućile vjernije prikazivanje različitih tekstura i suptilnije prikaze svjetlosnih atmosferskih fenomena, specifičnih za grad na lagunama.

Nesumnjivo visoka kvalitativna razina bolje sačuvanih dijelova na zagrebačkim slikama, kao što su glave svetaca i odjeća biskupa, posebice je došla do izražaja nakon recentne restauracije, u okviru koje je izведен čitav niz složenih postupaka. Naime, oštećenja i podbuhline boje na ovim su slikama bile višekratno zabilježene te je u proteklih stotinu i više godina bilo poduzeto nekoliko restauratorskih intervencija kako bi se taj proces zaustavio, a oštećena mjesta sanirala.¹⁰ Tijekom restauratorskih radova koji su bili izvedeni prije ulaska u Strossmayerovu zbirku 1868. godine daske su stanjene i na njih je postavljen sustav rigidne parketaže. Osim toga na slici s prikazom svetoga Augustina donji dio slike u visini desetak centimetara bio je odrezan i zamijenjen drugom vrstom drva, te je taj nadomješteni dio s lica bio »vješto doslikan«.

Paliotto Barbarigo, whose St. Mark has an identical tilt of the head and facial expression to that of St. Augustine on the painting from Zagreb, while the portrayal of the jewel in the doge's crown strongly resembles that on the bishop's miter.⁸

These three works, in relation to which Peter Humfrey analysed the paintings from the Strossmayer Gallery, are among the most important in the opus of Giovanni Bellini, the leading Venetian painter at the turn of the 16th century.⁹ At this time, a new style of painting was being developed in Venice, signified by new themes and a unique interpretation of traditional themes. This development was greatly contributed to by innovations in painting techniques specific to the city on the lagoon, which enabled a more realistic depiction of various textures and a more realistic treatment of atmospheric light phenomena.

The unquestionably high quality of the better-preserved parts of the paintings from Zagreb, such as the heads of saints and the bishop clothes, became especially apparent after their recent restoration, which involved a series of intricate procedures. Damage and paint swellings on these paintings have been recorded multiple times, and several restoration procedures have been undertaken throughout the past century in order to stop this process and repair the damaged parts.¹⁰ Restoration works carried out before the painting entered Strossmayer's collection in 1868 involved thinning the panels and placing a rigid cradle on them. Other than this, the lower ten centimetres of the painting portraying St. Augustine was cut off and replaced with a different kind of wood, and the replaced part of the face of the

Nedavnom je restauracijom stara rigidna parketaža uklonjena, nakon čega su slike postigle svoju prirodnu zakrivenost, te su izrađeni novi drveni okviri koji dopuštaju kontroliranu promjenu zakrivenosti. Spomenuti doslikani dodatak zamijenjen je replikom na dasci oblikovanoj od vrste drva slične izvornom i apliciranoj na način da ne ošteće original.¹¹

Lj. D.

painting was »skilfully repainted«. The most recent restoration removed the old rigid cradle, returning the paintings' natural curvature, and new wooden frames were built which allow controlled changes in curvature. The mentioned repainted part was replaced with a replica on a panel made of the same kind of wood similar to the original and applied in a manner not harmful to the original.¹¹

Lj. D.

¹ Više o Ivanu Simonettiju u: Vizintin 1965., gdje je objavljen i prijepis korespondencije Strossmayera i Simonettija, u kojoj se spominje i nabava ovih slika.

² Frizzoni 1904., str. 436.

³ Atribuciju Belliniju prihvata cijeli niz autora, između ostalih Gronau 1930., str. 206; Berenson 1932., str. 69; Berenson 1957., str. 36; Gamba 1937., str. 101; Pallucchini 1959., str. 74–75.

⁴ Robertson 1968., str. 89; Tempestini 1992., str. 156; Tempestini 1997., str. 210–211.

⁵ Radove su izveli Nelka Bakliža, Pavao Lerotić i Višnja Bralić, uz suradnju Pierpaola Monfardinija i Stefana Scarpelli. Više u: Konzervatorsko-restauratorski radovi na slikama: Sv. Augustin i Sv. Benedikt Giovannija Bellinija iz Strossmayerove galerije starih majstora u Zagrebu, Hrvatski restauratorski zavod, Zagreb, 22. veljače 2010., arhiv Strossmayerove galerije HAZU.

⁶ Peter Humfrey, *Sant'Agostino e san Benedetto*, u: Giovanni Bellini 2008., str. 262–263.

⁷ Više o slici iz Barija u: Gelao 2008., str. 22, 27.

⁸ Iscrpnije u: Giovanni Bellini 2008., str. 262–263.

⁹ Za biografske podatke i kronologiju djelovanja usp. Peter Humfrey, *Bellini: (3) Giovanni Bellini [Giambellino]*, u: Grove Art 2010.

¹⁰ U studenome 1899. za 'popravak slike' angažiran je slikar Josip Bauer, profesor na tadašnjoj Kraljevskoj zemaljskoj obrtnoj školi u Zagrebu, a potom je 1935. godine restator Ferdo Goglia ponovno intervenirao, između ostalog i uklanjajući tragove Bauerove intervencije.

¹¹ Usp. Konzervatorsko-restauratorski radovi na slikama: Sv. Augustin i Sv. Benedikt Giovannija Bellinija iz Strossmayerove galerije starih majstora u Zagrebu, Hrvatski restauratorski zavod, Zagreb, 22. veljače 2010., arhiv Strossmayerove galerije HAZU.

¹ More on Ivan Simonetti in: Vizintin 1965, featuring a reprinting of Strossmayer's and Simonetti's correspondences in which the procurement of this painting was mentioned.

² Frizzoni 1904, p. 436.

³ The attribution to Bellini has been accepted by an entire string of authors, including Gronau 1930, p 206; Berenson 1932, p. 69; Berenson 1957, p. 36; Gamba 1937, p. 101; Pallucchini 1959, pp. 74–75, among others.

⁴ Robertson 1968, p. 89; Tempestini 1992, p. 156; Tempestini 1997, pp. 210–211.

⁵ These works were performed by Nelka Bakliža, Pavao Lerotić and Višnja Bralić, with the cooperation of Pierpaolo Monfardini and Stefano Scarpelli. More on this in: Konzervatorsko-restauratorski radovi na slikama: Sv. Augustin i Sv. Benedikt Giovannija Bellinija iz Strossmayerove galerije starih majstora u Zagrebu, Hrvatski restauratorski zavod, Zagreb, 22 February 2010, archive of the Strossmayer Gallery HAZU.

⁶ Peter Humfrey, *Sant'Agostino e san Benedetto*, in: Giovanni Bellini 2008, pp. 262–263.

⁷ More on the painting from Bari in: Gelao 2008, pp. 22, 27.

⁸ More detailed in: Giovanni Bellini 2008, pp. 262–263.

⁹ For biographical data and a chronology of work, cf. Peter Humfrey, *Bellini: (3) Giovanni Bellini [Giambellino]*, in: Grove Art 2010.

¹⁰ In November of 1899, painter Josip Bauer, professor at the Royal National Crafts School in Zagreb was hired to »repair« the paintings. After this, restorer Ferdo Goglia performed restoration work on the paintings in 1935, removing, among other things, traces of Bauer's interventions.

¹¹ Cf. Konzervatorsko-restauratorski radovi na slikama: Sv. Augustin i Sv. Benedikt Giovannija Bellinija iz Strossmayerove galerije starih majstora u Zagrebu, Hrvatski restauratorski zavod, Zagreb, 22 February 2010, archive of the Strossmayer Gallery of HAZU.







Matteo da Milano

(Milano?, djelatan: oko 1492.–1523.)

Četiri sitnoslike iz Brevijara Ercolea I. d'Este, 1502.–1505.

Matteo da Milano

(Milan?, active: about 1492–1523)

Four miniatures from the Breviary of Ercole I d'Este, 1502–1505

gvaš na pergamentu;
SG-335: 335 x 235 mm;
SG-336: 340 x 250 mm;
SG-337: 340 x 250 mm;
SG-338: 230 x 160 mm

BIBLIOGRAFIJA (izbor):
La miniatura a Ferrara 1998., str. 298–303; Offiziolo Alfonsino 2002.; Une Renaissance singuliére 2003., str. 174–175; Gli Este a Ferrara 2004., str. 284–285; Pasini Tržec; Dulibić 2011.a.

Gouache on parchment;
SG-335: 335 x 235 mm;
SG-336: 340 x 250 mm;
SG-337: 340 x 250 mm;
SG-338: 230 x 160 mm

BIBLIOGRAPHY (selected):
La Miniatura a Ferrara 1998, pp. 298–303; Offiziolo Alfonsino 2002.; Une Renaissance singuliére 2003, pp. 174–175; Gli Este a Ferrara 2004, pp. 284–285; Pasini Tržec; Dulibić 2011.a.

Brevijar Ercolea I. d'Este nalazi se u Biblioteci Estense u Modeni (Modena, Bib. Estense, MS. VG. 11, lat. 424).¹ Spada među najvažnije narudžbe Ercola I. d'Estea (1431.–1505.), vojvode od Ferrare, Modene i Reggia; njime je vojvoda želio nadmašiti *Bibliju* svoga brata Borsa (Modena, Bib. Estense, MS. V.G. 12–13, lat. 422–3), prethodnika na tronu. Svaki od gotovo 500 listova nosi neki od oblika iluminacije: uz 300 manjih sitnoslika, 45 listova sadrži cjelostne sitnoslike, među kojima se osobito ističu ove četiri.

Biskup Strossmayer kupio ih je 1870. za 4.000 rimskih škuda, zajedno s četrnaest sitnoslika iz *Časoslova Alfonса I. d'Este*.² S prizorima iz života apostola Pavla, Petra i Andrije, kralja Davida te Svih Svetih isticale su glavne dijelove brevijara: Temporal, Psaltir, Sanktoral i *Commune Sanctorum*. Hermann je prepoznao tri različite ruke unutar brevijara, a sitnoslike koje su danas u Strossmayerovoj galeriji pripisao je Matteu da Miljanu. Rad Mattea da Milana na *Brevijaru* dokumentiran je 1504. godine, a u Ferraru je iz Milana pristigao 1502. godine.³ Slikarov način odlikuje lombardski smisao za trodimenzionalnost, a dekorativne bordure, koje su – za razliku od sitnoslika iz *Časoslova Alfonса I. d'Este* – ostale sačuvane, upućuju na poznavanje rukopisa gentsko-bruške škole.⁴ Među dragim kamenjem, cvijećem i arabeskama bile su umetnute i brojne heraldičke insignije vojvode poput pečata vlasništva. Nažalost, u vrijeme njegova nasljednika, sina Alfonsa I., zamijenjene su. Upravo kako je Ercole prekrio insignije u *Biblijii Borsa d'Este* svojima, tako je i Alfonso svojim insignijama prekrio one svoga oca kako bi si »osigurao« vlasništvo nad *Brevijarom* ostavivši grbove obitelji.⁵ Tako je grb obitelji u rukama *putta* koji se naginje preko ograde na *Prizoru iz života svetoga Pavla* ostao netaknut, za razliku od insignija u donjoj margini. Tu

The Breviary of Ercole I d'Este is located at the Biblioteca Estense in Modena (Modena, Bib. Estense, MS. V.G. 11, lat. 424).¹ It is among the most important orders of Ercole I d'Este (1431–1505), Duke of Ferrara, Modena and Reggio; with it he wished to surpass the *Bible* of his brother Borso (Modena, Bib. Estense, MS. V.G. 12–13, lat. 422–3), his predecessor to the throne. Each of the nearly 500 sheets holds some form of illumination; along with 300 miniatures, 45 sheets contain full-page miniatures, among which these four especially stand out.

Bishop Strossmayer purchased them 1870 in exchange for 4,000 Roman scudi, along with fourteen miniatures from the *Book of Hours of Alfonso I d'Este*.² With scenes from the lives of the Apostles Paul, Peter and Andrew, King David and All Saints, they accentuated the main parts of the breviary: the Temporal, Psalter, Sanctoral and *Commune Sanctorum*. Hermann recognised the work of three different hands in the breviary, and he attributed the miniatures located today in the Strossmayer Gallery to Matteo da Milano.

Matteo da Milano's work on the *Breviary* was documented in 1504, and he arrived in Ferrara from Milan in 1502.³ The painter's style is marked by a Lombardian sense of three-dimensionality, and his decorative borders – which, unlike those in the *Book of Hours of Alfonso I d'Este*, have remained intact – indicate his familiarity with the Ghent-Bruges school of illumination.⁴ Numerous heraldic insignias of the Duke were placed among the precious stones, flowers and arabesques like a stamp of ownership. Unfortunately, these were replaced during the reign of his successor, his son Alfonso I. Just as Ercole covered the insignias in the *Bible of Borsa d'Este* with his own, so did Alfonso cover his father's insignias with his own in order to »ensure«



*Prizori iz života svetoga Pavla
Scene from the Life of Saint Paul*

prepoznajemo motiv goruće kugle, koju je Alfonso kao osobni amblem uveo nakon modernizacije artiljerije. Ispod nje, unutar crvenoga medaljona, na gumi je prikazan portret muškarca u lijevom profilu. Mršavo lice, dug i tanak nos, šiljasta brada i duga valovita kosa otkrivaju portret Alfonsa, na čijem je mjestu ranije

his ownership of the *Breviary*, leaving the coats of arms of the family.⁵ Thus, the family coat of arms in the hands of a *putto* leaning over a balcony railing in *Scene from the Life of Saint Paul* remained intact, as opposed to the insignia located in the lower margin. Here we also see the motif of the flaming cannonball, which





*Prizori iz života svetih
Pete i Andrije
Scene from the Life
of Saint Peter and
Saint Andrew*

nesumnjivo bio portretiran Ercole. Glavni prizor ilustrira riječi svetoga Pavla iz *Poslanice Rimljanim* (*Rim* 13, 11). Dvojica muškaraca, od kojih jedan spava a drugi je budan, odnose se na Pavlove riječi: »već je naime čas da se probudite od sna, jer je sada naše spasenje bliže«.⁶

Na sitnoslikama je vidljivo Matteovo poznavanje sjevernjačkih uzora – Dürerovih grafika te nizozemskih iluminiranih rukopisa.⁷ Tako primjerice rješenje

Alfonso introduced as his personal emblem after his modernisation of the artillery. Beneath it, within the red medallion, a portrait of a man from the left profile is shown on the gem. The slender face, long and narrow nose, pointed chin and long, wavy hair are those of Alfonso, however a portrait of Ercole was undoubtedly located here prior to his. The main scene illustrates the words of St. Paul from *Epistle to the Romans* (Romans 13:11). The two men, one of whom



*Prizori iz života
kralja Davida*
*Scene from the
Life of King David*

krajolika na sitnoslici *Poziv svetoga Petra i svetoga Andrije* ponavlja krajolik s grafike Albrechta Dürera *Morsko čudovište*,⁸ a kompozicijsko rješenje *Svih svetih* u nebeskome prostoru podsjeća na nizozemska rješenja.⁹ Osobito se narativnošću prikaza ističe glavna sitnoslika na *Prizoru iz života kralja Davida* kao uvodne sitnoslike Psaltira. Prema srednjovjekovnoj tradiciji, starozavjetni je kralj David spjevao Sedam pokajničkih psalama kao pokajanje za počinjene grijeha, a temu grijeha i pokaja-

is sleeping and the other of whom is awake, relate to Paul's words: »Besides this, you know what time it is, how it is now the moment for you to wake from sleep. For salvation is nearer to us now than when we became believers.«⁶

Apparent from Matteo's miniatures is his familiarity with northern models – the prints of Dürer and Dutch illuminated manuscripts.⁷ For example, the landscape on his *Call of Saint Peter and Saint Andrew* is a repeti-



Svi sveti
All Saints

nja ilustrira glavna sitnoslika. Kralj David prikazan je s harfom u krajoliku ispred palače uzdignuta pogleda prema nebu. Među oblacima uzdignite desnice i sa staklenom kuglom u ljevici javlja se lik Isusa Krista. Unutar palače odvija se prikaz koji je prethodio Davidovu pokajanju. U liku lijepo mlade žene prepoznajemo Bat-Šebu, mladić s leđa vjerojatno je njezin

tion of a landscape from Albrecht Dürer's *The Sea Monster*,⁸ and his treatment of the sky in his composition of *All Saints* is similar to Dutch approaches.⁹ The main miniature on *Scene from the Life of King David* stands out in the narrative nature of its scene as the introductory miniature to the Psalter. According to Mediaeval tradition, Old Testament King David

muž Urija, a stariji muškarac Joab. Naime, prema biblijskom je tekstu David počinio preljub s Bat-Šebom, te je po Joabu poslao njezina muža Uriju u prve redove bitke, odnosno u smrt. Davida je potom u njegovoju kući – prema Božjem nalogu – posjetio prorok Natan i prekorio, pri čemu se David iskreno pokajao te mu je bilo oprošteno (2 Sam 11, 2–12, 3). Vizualni prikazi, ponajprije sitnoslike, odlučuju se uglavnom za izravnu komunikaciju između Boga i kralja Davida u divljini ili ispred njegove palače.¹⁰

I. P. T.

composed the Seven Penitential Psalms as penitence for his sins, and this theme of sin and penitence is illustrated by the main miniature. King David is shown with a harp in a landscape before a palace with his gaze raised towards the heavens. Among the clouds, the figure of Jesus Christ appears with a raised right hand and a glass ball in his left hand. Within the palace, the scene prior to David's repentance is being played out. We recognise Bathsheba in the form of a beautiful young woman, the young man portrayed from behind is likely her husband Uriah, and the older man is likely Joab. According to the biblical text, David committed adultery with Bathsheba, and then sent her husband Uriah to the front lines of battle – to his death – through Joab. David was then visited and admonished in his house – at God's command – by the prophet Nathan, upon which David honestly repented and was forgiven (II Samuel 11:2–12:3). The visual portrayals, especially those in the miniatures, choose mainly direct communication between God and King David either in the wilderness or before his palace.¹⁰

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¹ Iscrnije o *Brevijaru* u: Fava 1939., str. 415–418.

² Arhiv HAZU, Spisi o umjetninama, XI B / IV, 40. U toj kupnji posređovali su Nikola Voršak i Imbro Ignatijević Tkalc. Više u: Pasini Tržec; Dulibić 2010. i Pasini Tržec; Dulibić 2011.a.

³ Usp. Hermann 1900., str. 217–234.

⁴ Više o odlikama gentsko-bruške škole u: Georges Dogaer, *Ghent-Bruges School*, u: Grove Art 2010.

⁵ Tablicu izmjenjenih grbova vidi u: Paola di Pietro Lombardi, *Alfonso I d'Este, Note per un ritratto*, u: Offiziolo Alfonsino 2002., 1. sv., str. 108–109.

⁶ V. J. J. G. Alexander, *Fogli staccati dal Breviario di Ercole I d'Este*, u: La miniatura a Ferrara 1998., str. 299.

⁷ Više o sitnoslikaru u: *Matteo da Milano*, u: Offiziolo Alfonsino 2002., 1. sv., str. 69–87.

⁸ Albrecht Dürer, *Morsko čudovište*, oko 1498., grafika, 246 x 147 mm, New York, *Metropolitan Museum of Art*.

⁹ Više u: J. J. G. Alexander, *Fogli staccati dal Breviario di Ercole I d'Este*, u: La miniatura a Ferrara 1998., str. 303.

¹⁰ O varijacijama prikaza Davida u molitvi tijekom 15. stoljeća usp. Boyer Owens 1989., str. 23–39.

¹ More detailed information on the *Breviary* in: Fava 1939, pp. 415–418.

² Archive HAZU, Artwork records (Spisi o umjetninama), XI B / IV, 40. Nikola Voršak and Imbro Ignatijević Tkalc brokered this purchase. More in: Pasini Tržec; Dulibić 2010 and Pasini Tržec; Dulibić 2011a.

³ Cf. Hermann 1900, pp. 217–234.

⁴ More on the characteristics of the Ghent-Bruges school in: Georges Dogaer, *Ghent-Bruges School*, in: Grove Art 2010.

⁵ See a table of replaced coats of arms in: Paola di Pietro Lombardi, *Alfonso I d'Este, Note per un ritratto*, in: Offiziolo Alfonsino 2002, vol.1, pp. 108–109.

⁶ V. J. J. G. Alexander, *Fogli staccati dal Breviario di Ercole I d'Este*, in: La miniatura a Ferrara 1998, p. 299.

⁷ More on the illuminator in: *Matteo da Milano*, in: Offiziolo Alfonsino 2002, vol. 1, pp. 69–87.

⁸ Albrecht Dürer, *The Sea Monster*, around 1498, print, 246 x 147 mm, New York, *Metropolitan Museum of Art*.

⁹ More in: J. J. G. Alexander, *Fogli staccati dal Breviario di Ercole I d'Este*, in: La miniatura a Ferrara 1998, p. 303.

¹⁰ On variations on portrayals of David in prayer during the 15th century, cf. Boyer Owens 1989., str. 23–39.



Matteo da Milano

(Milano?, djelatan: oko 1492.–1523.)

Četrnaest sitnoslika iz Časoslova Alfonsa I. d'Este, 1505.–1512.

Matteo da Milano

(Milan?, active: about 1492–1523)

Fourteen miniatures from the Book of Hours of Alfonso I d'Este, 1505–1512

gvaš i pozlata na pergamentu,
dimenzijske variraju od
145 do 170 mm u visini i od 85
do 105 mm u širini
(inv. br. SG-339–SG-352)

BIBLIOGRAFIJA (izbor):
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str. 305–310; Offiziolo
Alfonsino 2002.;
Une Renaissance singulière
2003., str. 176–177; Gli Este a
Ferrara 2004., str. 286–287;
Pasini Tržec; Dulibić 2011.a.

Gouache and gold on
parchment, dimensions vary
from 145–170 mm in height and
85–105 mm in width
(inv. no. SG-339 – SG-352)

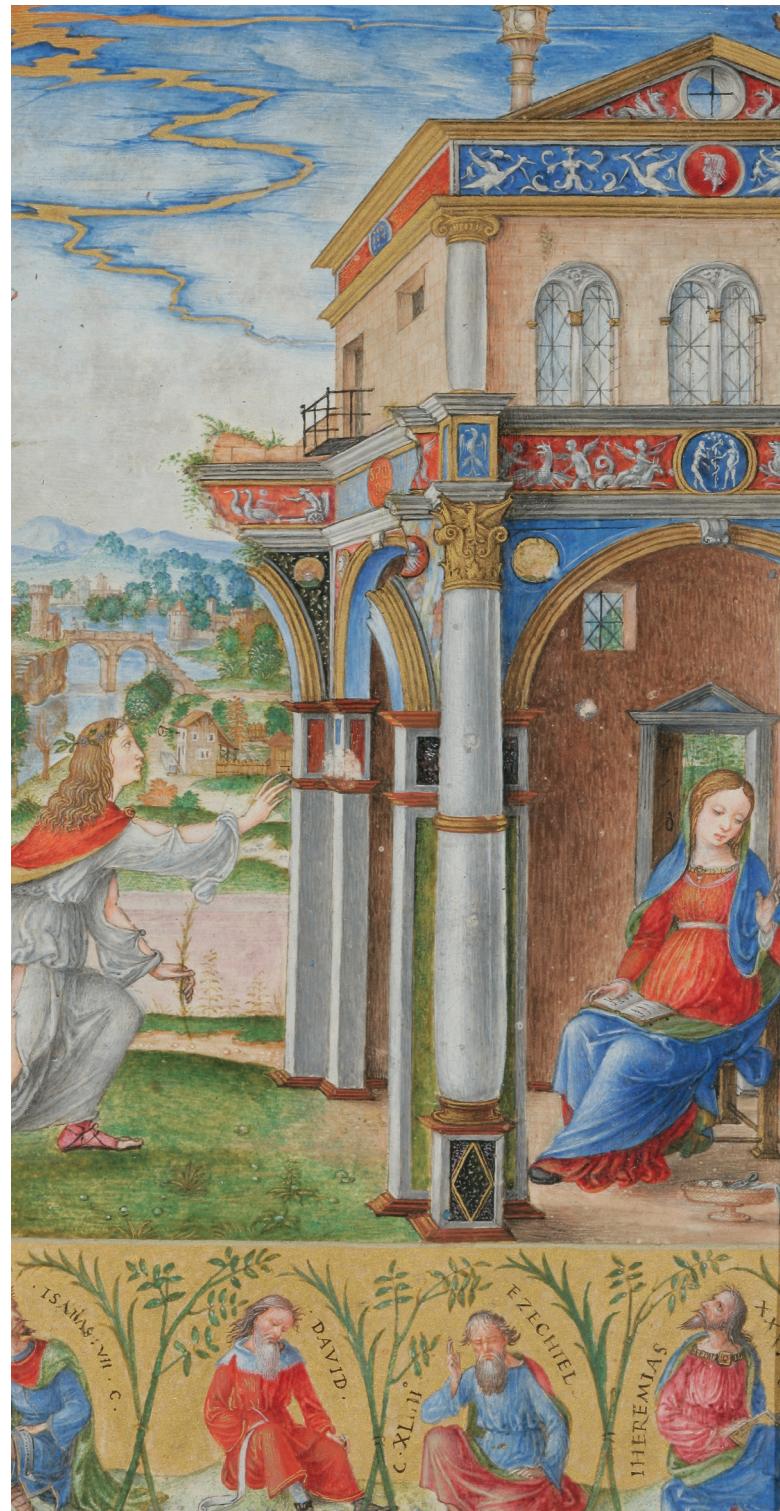
BIBLIOGRAPHY (selected):
La miniatura a Ferrara 1998,
pp. 305–310; Offiziolo
Alfonsino 2002;
Une Renaissance singulière
2003, pp. 176–177; Gli Este a
Ferrara 2004, pp. 286–287;
Pasini Tržec; Dulibić 2011.a.

Časoslov Alfonsa I. d'Este (Lisabon, Zbirka Calouste Gulbenkian, L. A. 149) smatra se posljednjim velikim remek-djelom ferarške minijature.¹ Vojvoda Alfonso I. d'Este (1476.–1534.) naručio ga je neposredno nakon stupanja na vlast 1505., a rad na rukopisu trajao je do 1512. godine. Poput svojih prethodnika, i Alfonso je nastojao osigurati Ferrari poziciju glavnoga umjetničkog centra u Italiji. Na njegovu dvoru i u njegovo službi radili su mnogi znameniti umjetnici, a vojvoda je nastavio i s narudžbama rukopisnih knjiga usprkos širenju i općem prihvaćanju nove tehnike tiska. Stoga je narudžba bogato iluminiranoga Časoslova poslužila i kao potvrda vojvodine moći i slave. Rukopis je iluminiran s devetnaest manjih sitnoslika inkorporiranih u tekst i s četiri strane okruženih dekorativnim bordurama i četrnaest velikih sitnoslika. Tijekom druge polovine 19. stoljeća velike sitnoslike bile su izrezane iz Časoslova i lišene ornamentalnoga okvira.² Biskup Strossmayer kupio ih je zajedno s četiri sitnoslike iz *Brevijara Ercolea I. d'Este* krajem 1870. godine za 4.000 rimskih škuda,³ a Časoslov je za svoju fondaciju danas smješten u Lisabonu kupio armenski sakupljač umjetnina Sarkis Calouste Gulbenkian.

Rani katalozi navode sitnoslike pod zajedničkim kataloškim brojem i opisuju ih kao djela talijanske i francuske škole 15. stoljeća. Prvo njihovo grupiranje javlja se kod Brunšmid (1911., kat. br. 349 (1–4)), u skladu s rezultatima istraživanja o podrijetlu, atribuciji i vremenu nastanka Juliusa Hermanna.⁴ Hermann je pripisao sitnoslike Matteu da Milanu i odredio njihovo mjesto unutar rukopisa kao uvodne listove u glavne dijelove Časoslova. *Judin poljubac* uvodio je u Evangelje po svetome Ivanu, teme iz Bogorodičina života i Isusova djetinjstva prethodile su molitvama za

The Book of Hours of Alfonso I d'Este (Lisbon, Calouste Gulbenkian Collection, L.A. 149) is considered the last great masterpiece of Ferrarese miniatures.¹ Duke Alfonso I d'Este (1476–1534) ordered it immediately after ascending to power in 1505, and work on the manuscript lasted until 1512. Like his predecessor, Alfonso also strove to secure the position of Ferrara as the main artistic centre in Italy. Numerous significant artists worked at his court and in his service, and the Duke continued ordering books in manuscript despite the spread and general acceptance of new printing techniques. Thus, the commission of the richly-illuminated Book of Hours also served as a confirmation of the Duke's power and fame. The manuscript is illuminated with nineteen small miniatures incorporated into the text, surrounded on four sides with decorative borders, as well as fourteen large miniatures. Throughout the second half of the 19th century, the large miniatures were cut out of the Book of Hours and removed of their decorative borders.² Bishop Strossmayer purchased them together with four miniatures from the *Breviary of Ercole I d'Este* in late 1870 for 4,000 roman scudi,³ while the *Book of Hours* was purchased by Armenian art collector Sarkis Calouste Gulbenkian for his foundation, today located in Lisbon.

Early catalogues list the miniatures under a unified catalogue number and describe them as works of the 15th-century Italian and French schools. They were first grouped together by Brunšmid (1911, cat. no. 349, 1–4) in accordance with the results of research by Julius Hermann on their origin, attributions and dating.⁴ Hermann attributed the miniatures to Matteo da Milano and determined their place within the manuscript as the introductory pages of the main parts of the Book of Hours. *The Kiss of Judas* was the introduction to the Gospel According to John, the themes from the life of the Madonna and Jesus' childhood preceded prayers for the



Navještenje
The Annunciation



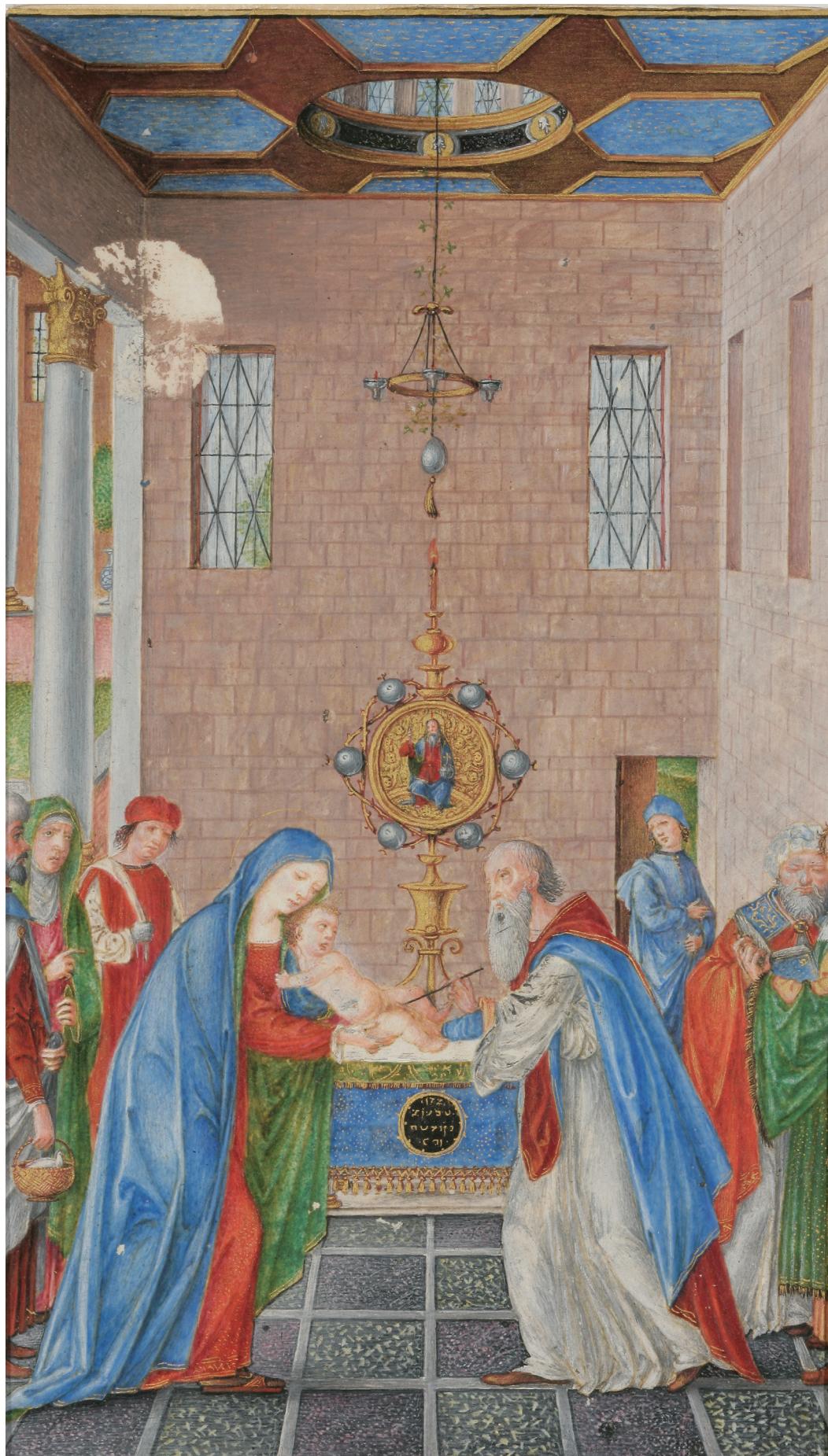
Pohodenje
The Visitation



Rodenje Isusovo
The Nativity



Poklonstvo kraljeva
The Adoration of the Kings



Obrezanje Isusovo
The Circumcision of Jesus



David u molitvi
King David in Prayer

84

eight canonical hours in the Hours of the Blessed Virgin Mary, while Vespers during Advent was marked by *The Stock of Jesse*. Next followed the Penitential Psalms with a portrayal of *King David*, and the Office of the Dead with a miniature of the *Pope Chased by Death*. The beginning of the Hours of the Cross was marked by the Crucifixion, and the Book of Hours ended with the Hours of the Holy Spirit, with a depiction of the *Pentecost*.⁵

Matteo's familiarity with northern models is also visible in these miniatures – the prints of Dürer and Dutch illuminated manuscripts.⁶ The compositional approach to the Visitation and the death of the Madonna are derived from Dürer's contributions on the same theme from the cycle *The Life of the Madonna*, published in 1511.⁷ Matteo da Milano followed a traditional course and choice of iconography for the miniatures in the Book of Hours, however he offered an innovative interpretation of specific themes, almost certainly in consultation with the patron of the manuscript. The Book of Hours came about at a time when Alfonso was in the midst of especially unfavourable political circumstances. Because of the Duke's alliance with the French, Pope Julius II turned against Alfonso, who had successfully waged war against Venice in the Pope's service; the Pope forged an alliance with Venice and pronounced a bull of excommunication in 1510, forbidding public worship in the city of Ferrara. He also began a conquest of the d'Este family's territories, conquering Modena and Reggio.⁸ These circumstances directly influenced the choice of iconography of certain miniatures within the Book of Hours. Alfonso's influence can especially be seen in the miniature *Pope Chased by Death*. The Pope unsuccessfully tries to escape from death in the form of a skeleton, who already has him by the hand and hair. In his left hand, the Pope holds a bag of money, and the devil behind him holds an open book on high, in which is written »Behold, how many ungodly deeds«. It is no accident that the Pope is portrayed with a beard, since at this same time, the end of 1510, Julius II began to grow a beard.⁹ The scene is a biting criticism of the policies of Pope Julius II, against whom Alfonso was at war at the time.

I. P. T.



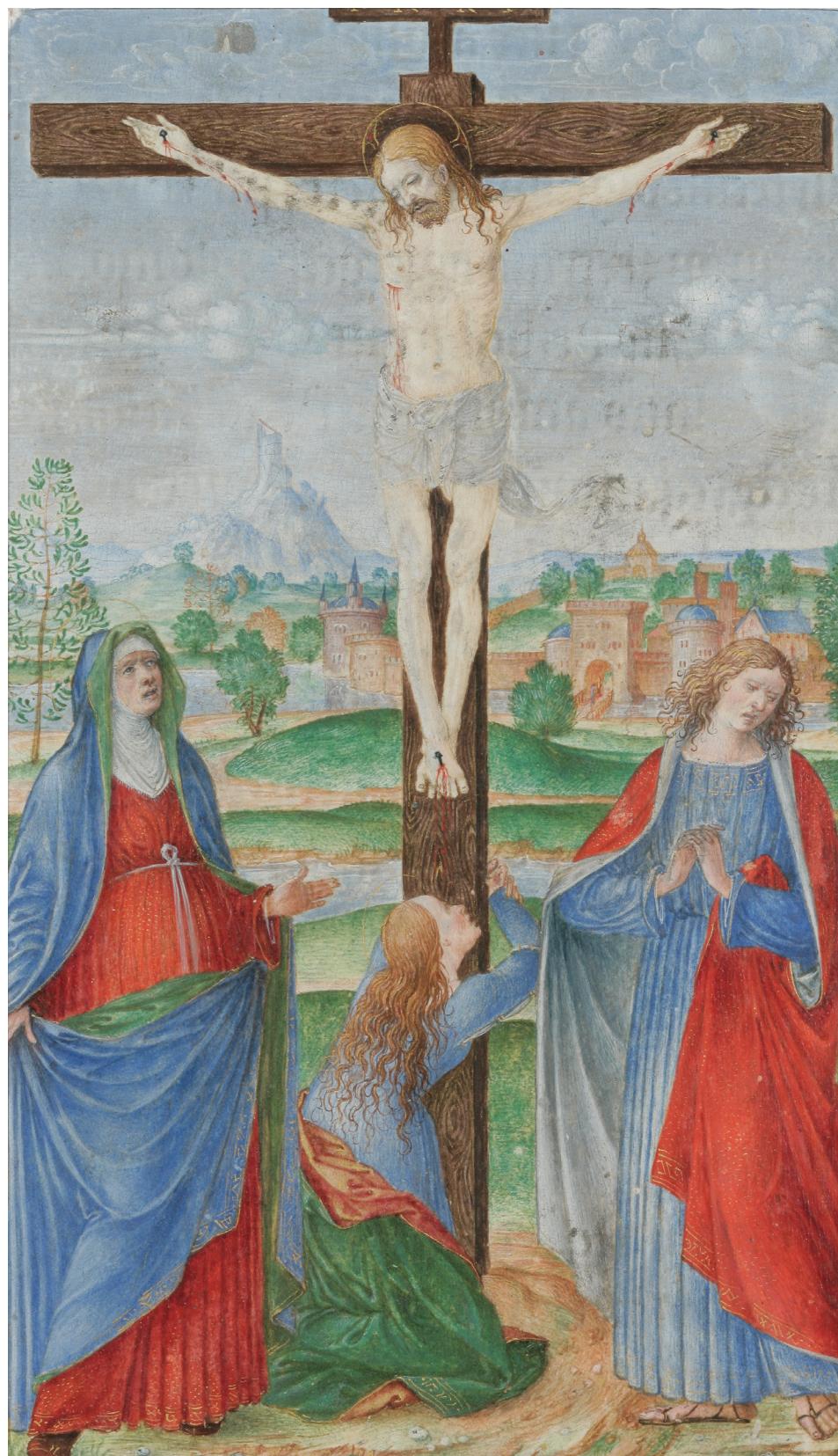
Judin poljubac
The Kiss of Judas

osam kanonskih sati u Časovima Blažene Djevice Marije, a Večernja za vrijeme Adventa bila je istaknuta *Jesejevim stablom*. Zatim su slijedili Pokajnički psalmi s prikazom *Kralja Davida* te Služba za pokojne sa sitnoslikom *Papu naganja smrt*. Na početku Časova križa nalazilo se *Raspeće*, a Časoslov je završavao Časovima Duha Svetoga s prizorom *Duhova*.⁵

I na ovim je sitnoslikama vidljivo Matteovo poznavanje sjevernjačkih uzora – Dürerovih grafika te nizozemskih iluminiranih rukopisa.⁶ Tako primjerice kompozicijska rješenja *Pohodenja* i *Bogorodičine smrti* deriviraju s Dürerovih predložaka iste teme iz ciklusa *Život Bogorodice* objavljenog 1511. godine.⁷ Matteo da Milano pratio je tradicionalan slijed i izbor ikonografije sitnoslika u časoslovu, ali je pojedinačne teme inovativno interpretirao, i to zasigurno u konzultiranju s naručiteljem rukopisa. Naime Časoslov je nastao u vremenu kada se Alfonso nalazio u iznimno nepovoljnim političkim okolnostima. Zbog vojvodina sklapanja saveza s Francuzima papa Julije II. okrenuo se protiv Alfonsa koji je u papinoj službi uspješno ratovao protiv Venecije; sklopio je savez s Venecijom i objavio 1510. bulu izopćenja, a u gradu Ferrari zabranio je bogoslužje. Također je krenuo u osvajanje teritorija obitelji d'Este osvojivši Modenu i Reggio.⁸ Opisane okolnosti izravno su utjecale na izbor ikonografije pojedinih sitnoslika u Časoslovu. Osobni Alfonsov angažman može se prepoznati na sitnoslici *Papu naganja smrt*. Papa neuspješno bježi pred smrću u liku kostura koji ga je već dohvatio rukom i kosom. U ljevici stiše vreću s novcem, a đavao iza njega visoko uzdiže otvorenu knjigu s natpisom: »Pogledaj koliko je bezbožnih djela«. Nije slučajno da je papa prikazan s bradom, s obzirom na to da je upravo u to vrijeme, krajem 1510. godine, Julije II. pustio bradu.⁹ Prikaz je oštra kritika politike pape Julija II., s kojim je Alfonso u to vrijeme ratovao.

I. P. T.

Raspeće
The Crucifixion



¹ Iscrpnije o Časoslovu u: Offiziolo Alfonsino 2002., 1. sv.

² Prepostavlja se da su sitnoslike bile izrezane u razdoblju između dolaska rukopisa u Beč 1859. i Strossmayerove kupovine 1870. godine. Usp. Hermann 1900., str. 217–218.

³ Arhiv HAZU, Spisi o umjetninama, XI B / IV, 40. U toj kupnji posređovali su Nikola Voršak i Imbro Ignjatijević Tkalac. Više u: Pasini Tržec; Dulibić 2010. i Pasini Tržec, Dulibić 2011.a.

⁴ Usp. Hermann 1900., str. 217–234.

⁵ Usp. faksimilno izdanje, Offiziolo Alfonsino 2002., 2. sv.

⁶ Više o sitnoslikaru u: Matteo da Milano, u: Offiziolo Alfonsino 2002., 1. sv., str. 69–87.

⁷ Mnogi pojedini drvorezi nastali su i prije objavljivanja 1511. godine. Drvorez *Pohodenje* datira se u 1504. godinu. Usp. Panofsky 1948., 2. sv., str. 38.

⁸ Fiorenza 2000., str. 259–260.

⁹ Ikonografsku analizu vidi u: Alexander 1992., str. 32–33. i Fiorenza 2000., str. 269–270.

¹ More detailed information on the *Book of Hours* in: Offiziolo Alfonsino 2002, vol. 1.

² It is assumed that the miniatures were removed between the manuscript's arrival in Vlenna in 1859 and Strossmayer's purchase of it in 1870. Cf. Hermann 1900, pp 217–218.

³ HAZU Archive, Artwork records (Spisi o umjetninama), XI B / IV, 40. Nikola Voršak and Imbro Ignjatević Tkalac brokered this purchase. More in: Pasini Tržec; Dulibić 2010 and Pasini Tržec; Dulibić 2011a.

⁴ Cf. Hermann 1900, pp. 217–234.

⁵ Cf. facsimile edition, Offiziolo Alfonsino 2002, vol. 2.

⁶ More on the illuminator in: Matteo da Milano, in: Offiziolo Alfonsino 2002, vol. 1, pp. 69–87.

⁷ Numerous individual wood engravings also came about before publishing in 1511. The wood engraving of the Visitation has been dated to 1504. Cf. Panofsky 1948, vol. 2, p. 38.

⁸ Fiorenza 2000, pp. 259–260.

⁹ See iconographic analysis in: Alexander 1992, pp. 32–33 and Fiorenza 2000, pp. 269–270.

*Papu naganja smrt
Pope chased by Death*





Mariotto Albertinelli

(Firenca, 1474.–Firenca, 1515.)

Izgon Adama i Eve iz raja, oko 1514.

Mariotto Albertinelli

(Florence, 1474 – Florence, 1515)

The Expulsion of Adam and Eve from Paradise, around 1514

ulje na dasci; 57 x 55 cm
(inv. br. SG-95)

BIBLIOGRAFIJA (izbor):
Gambier-Parry Collection 1967., str. 8–10; Borgo 1976., str. 193, 348–349; Zeri; Rossi 1986., str. 114–117; Cosimo Rosselli 2001., str. 189–193, 202; Leonardo da Vinci, 2005., str.104–107; Pasini Tržec; Dulibić 2010.; Tizian, Tintoretto, Veronese 2011., str. 142–144; Dulibić; Pasini Tržec 2012.b.

Oil on wood; 57 x 55 cm
(inv. no. SG-95)

BIBLIOGRAPHY (selected):
Gambier-Parry Collection 1967, pp. 8–10; Borgo 1976, pp. 193, 348–349; Zeri; Rossi 1986, pp. 114–117; Cosimo Rosselli 2001, pp. 189–193, 202; Leonardo da Vinci 2005, pp.104–107; Pasini Tržec; Dulibić 2010.; Tizian, Tintoretto, Veronese 2011, pp. 142–144; Dulibić; Pasini Tržec 2012.b.

Ovu je sliku za biskupa Strossmayera nabavio Imbro Ignatijević Tkalc, uz Nikolu Voršaka jedan od biskupovih najvažnijih posrednika i savjetnika u nabavi umjetnina u Rimu.¹ Nakon višegodišnjih pregovora, Tkalc je, nakon Strossmayerova prvotna odbijanja odobrenja nabave ove slike, sliku ipak kupio u srpnju 1884., neposredno prije otvorenja Galerije za javnost.

Strossmayer je priželjkivao – kako je istaknuo u svome govoru na otvorenju Galerije – da autor slike bude fra Bartolomeo, slikar kojega je posebno cijenio upravo u oporec spram njegova »nepočudna« suradnika Mariotta Albertinellija, pod čijim je imenom slika kupljena. Međutim, unatoč Strossmayerovoj nadi da je riječ o djelu fra Bartolomea (s čijim opusom uistinu pokazuje određene srodnosti)² – atribucija Mariottu Albertinelliju održala se, te je potvrđena i u recentnoj relevantnoj literaturi.³

Opus Mariotta Albertinellija⁴ jedan je od najznamenitijih u firentinskom slikarstvu početka 16. stoljeća. Nakon obuke kod Cosima Rossellija neko je vrijeme bio suradnik fra Bartolomea. Iz njihove zajedničke radionice proizašao je velik broj slika na dasci, manjih dimenzija i starozavjetne tematike, čija je prvotna namjena bila dekoriranje privatnih prostora.

Zagrebačka slika fragment je veće kompozicije te je na različite načine bila povezivana s više djela iz grupe Albertinellijevih slika srodne ikonografije.⁵ Različiti prijedlozi rekonstrukcije cjeline u međuvremenu su i odbačeni, no nekadašnja zajednička pripadnost istoj cjelini zagrebačkoga fragmenta i Albertinellijeve slike *Stvaranje čovjeka i Istočni grijeh* iz Courtauld Gallery u Londonu⁶ i dalje je općeprihvaćena. Uvjerljivosti takve pretpostavke doprinosi gotovo jednaka dimenzi-

This painting was obtained for Bishop Strossmayer by Imbro Ignatijević Tkalc, who, alongside Nikola Voršak, was one of the Bishop's most important art brokers and consultants in Rome.¹ After years of negotiations, despite Strossmayer initially turning down its acquisition, Tkalc purchased the painting in July of 1884, shortly before the Gallery was opened to the public.

Strossmayer had hoped – as he pointed out in his speech for the Gallery's opening – that the author was Fra Bartolomeo, a painter whom he held in especially high regard as opposed to his »objectionable« collaborator Mariotto Albertinelli, under whose name the painting was purchased. However, despite Strossmayer's hope that it was the work of Fra Bartolomeo (with whose opus it truly shows specific similarities),² its attribution to Mariotto Albertinelli has been maintained, and has also been confirmed in recent relevant literature.³

Mariotto Albertinelli's opus⁴ is one of the most significant in early 16th century Florentine painting. After receiving training from Cosimo Rosselli, he collaborated for a time with Fra Bartolomeo. Their workshop produced a large number of wood panel paintings, small in dimension and with old-testament themes, whose primary purpose was to decorate private spaces.

The painting from Zagreb is a fragment of a larger composition, and has been connected to multiple works from a group of Albertinelli's paintings with similar iconography in various ways.⁵ A number of suggested reconstructions of the whole have been refuted in the meantime, however the fact that the fragment from Zagreb and Albertinelli's painting *The*





ja visine, razmjer naslikanih likova te susljeđnost ikonografskih prizora londonske i zagrebačke slike. Londonska slika omogućuje preciznije datiranje u poslednju godinu Albertinellijeva života, nakon što je 1514. godine posjetio Rim.⁷

Osim što ih povezuju ikonografski i formalno-stilski elementi, poveznice ovih dviju slika moguće je pronaći i na temelju rezultata istraživanja provenijencije.⁸ I londonska i zagrebačka slika bile su u posjedu škotskoga trgovca umjetninama Williama Buchanana, koji je u Firenci bio nabavio dvije slike, tada pripisane Rafaelu. Jednu je od njih – nadajući se boljoj zaradi – raspilio u fragmente. Zagrebačka slika jedan je od tri fragmenta prepiljene slike, a slika koju je Buchanan ostavio u izvornom stanju danas se nalazi u *Courtauld Art Gallery* u Londonu. Zagrebačka i londonska slika čine čvrsto polazište u rekonstrukciji nekadašnje cjeline, kojoj su najvjerojatnije pripadale i slike *Kajin ubija Abela* iz *Accademia Carrara* i *Žrtvanje Kajina i Abela* iz *Fogg Art Museum*. Ranije u literaturi isticana pretpostavka o identifikaciji fragmagenta s jednim Vasarijevim navodom,⁹ nakon analize korespondencije biskupa Strossmayera s Imbrom Tkalcem te korespondencije Williama Buchanana s njegovim posrednicima, pokazala se neodrživom.¹⁰

Lj. D.

Creation and Fall of Man from the Courtauld Gallery in London⁶ once belonged to the same whole is still generally accepted. Such theories are made even more convincing by their nearly equal height dimensions, the scale of the painted figures and the sequential iconographic scenes on the paintings from London and Zagreb. The painting from London enables a more precise dating to the final year of Albertinelli's life, after his visit to Rome in 1514.⁷

Aside from being connected through iconographic and formal stylistic elements, a connection between these two paintings can also be found based upon the results of research into their provenance.⁸ Both paintings were owned by Scottish art trader William Buchanan, who purchased two paintings in Florence that were at the time attributed to Rafael. Hoping to earn a higher profit, he cut one of them into three fragments. The painting from Zagreb is one of these three fragments, while the painting that Buchanan left in its original form is located today in the Courtauld Art Gallery in London. The paintings from Zagreb and London form a solid starting point for a reconstruction of the former whole, which also likely contained the painting *Cain Slaying Abel*, located at the *Accademia Carrara*, and *The Sacrifice of Cain and Abel*, *Fogg Art Museum*. An earlier assumption noted in literature that identified the fragment with a statement by Vasari⁹ proved unsustainable after an analysis of correspondence between both Bishop Strossmayer and Imbro Tkalac and between William Buchanan and his agents.¹⁰

Lj. D.

¹ Imbro (Emerik, Mirko) Ignatijević Tkalac (Karlovac, 1824. – Rim, 1912.), političar, književnik i novinar, bio je jedan od najobrazovanih ljudi u Hrvatskoj svoga doba (studirao je filozofiju i pravo u Beču, Berlinu, Parizu, Rimu, Münchenu i Heidelbergu). Od 1863. godine živio je kao emigrant u Italiji, gdje je u sljedećem desetljeću postao službenik vlade Ujedinjene Italije. Više o Tkalcu i okolnostima nabave ove slike u: Pasini Tržec; Dulibić 2010. i Dulibić; Pasini Tržec 2012.b.

² Očita je primjerice sličnost s Fra Bartolommeovom slikom *Stvaranje Eve*, oko 1510., Seattle Art Museum. Usp. Cosimo Rosselli 2001., str. 189–193, 202.

³ Usp. Gambier-Parry Collection 1967., str. 8–10; Borgo 1976., str. 193, 348–349; Zeri; Rossi 1986., str. 114–117; Fra Bartolomeo 1996.; Cosimo Rosselli 2001., str. 201–203; Leonardo da Vinci 2005., str. 104–107.

⁴ Za biografske podatke i kronologiju djelovanja usp. Ludovico Borgo, Margot Borgo, *Albertinelli, Mariotto (di Biagio di Bindo)*, u: Grove Art 2010.

⁵ U različite prijedloge za rekonstrukciju nekadašnje cjeline bile su uključene sljedeće slike: *Stvaranje čovjeka i Istočni grijeh*, Courtauld Art Gallery, London; *Žrtvovanje Kajina i Abela*, Fogg Art Museum, Cambridge; *Kajin ubija Abela*, Accademia Carrara, Bergamo; *Prvi grijeh i Žrtvovanje Izaka*, Yale University Gallery, New Haven; *Starozavjetni prizor (?)*, Nacionalna galerija i Muzej Alexandros Soutyos, Atena.

⁶ Mariotto Albertinelli, *Stvaranje čovjeka i Istočni grijeh*, 1514.–15., ulje na dasci, 56,2 x 165,3 cm, Courtauld Institute of Art Gallery, London. Za bibliografiju usp. Campbell 2009., str. 104.

⁷ Prepoznat je utjecaj antičke skulpture *Umurući Gal*, koju je Albertinelli vidio u Rimu, na figuru Adama na sceni Stvaranja. Usp. Leonardo da Vinci 2005., str. 104.

⁸ Više u Dulibić; Pasini Tržec 2012.b.

⁹ U literaturi se ponavlja pretpostavka o izvornom podrijetlu slika: slike se naime povezuju uz jedan odlomak u Vasarijevoj biografiji Albertinellija u kojem se spominju »tre storiette« izvedene za firentinskoga bankara Giovannimariju di Lorenzo Benintendija, nakon izbora medicejskog pape Lea X. (1513.).

¹⁰ Više o tome u: Dulibić; Pasini Tržec 2012.b.

¹ Imbro (Emerik, Mirko) Ignatijević Tkalac (Karlovac, 1824 – Rome, 1912), politician, writer and journalist, was one of the most educated people in Croatia of his time (he studied philosophy and law in Vienna, Berlin, Paris, Rome, Munich and Heidelberg). He emigrated to Italy in 1863, where he became an employee of the government of united Italy in the following decade. More on Tkalec and the circumstances surrounding the procurement of this painting in: Pasini Tržec; Dulibić 2010 and Dulibić; Pasini Tržec 2012b.

² Similarity is seen with e.g. Fra Bartolommeo's painting *The Creation of Eve*, around 1510, Seattle Art Museum. Cf. Cosimo Rosselli 2001, pp. 189–193, 202.

³ Cf. Gambier-Parry Collection 1967, pp. 8–10; Borgo 1976, pp. 193, 348–349; Zeri; Rossi 1986, pp. 114–117; Fra Bartolomeo 1996; Cosimo Rosselli 2001, pp. 201–203; Leonardo da Vinci 2005, pp. 104–107.

⁴ For biographical data and a chronology of work, cf. Ludovico Borgo, Margot Borgo, *Albertinelli, Mariotto (di Biagio di Bindo)*, in: Grove Art 2010.

⁵ The following paintings were included in a suggested reconstructed whole: *The Creation and Fall of Man*, Courtauld Art Gallery, London; *The Sacrifice of Cain and Abel*, Fogg Art Museum, Cambridge; *Kain Slays Abel*, Accademia Carrara, Bergamo; *The First Sin and The Sacrifice of Isaac*, Yale University Gallery, New Haven; *Old Testament Scene (?)*, National Gallery and the Alexandros Soutyos Museum, Athens.

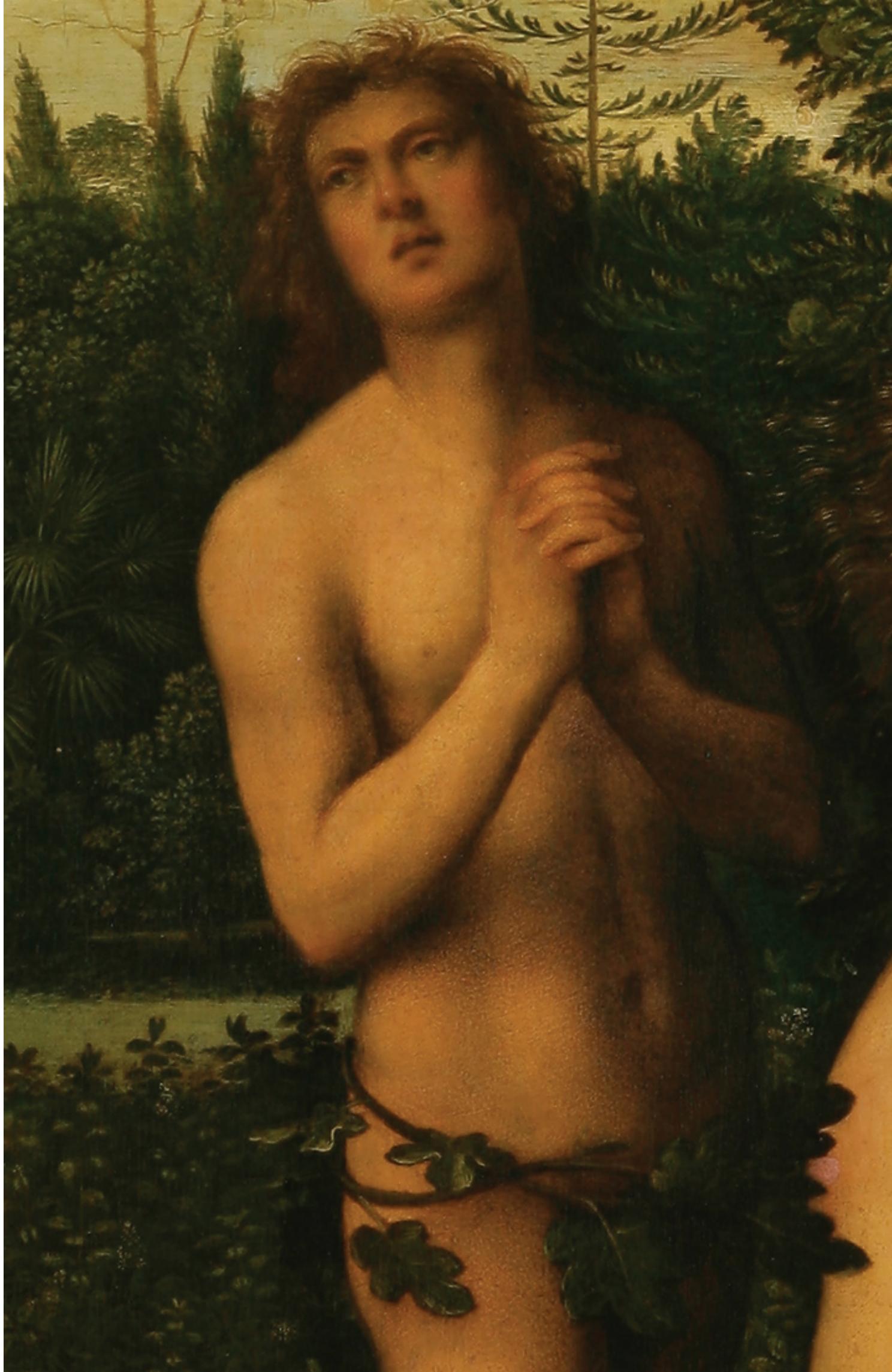
⁶ Mariotto Albertinelli, *The Creation and Fall of Man*, 1514–1515, oil on wood, 56.2 x 165.3 cm, Courtauld Institute of Art Gallery, London. For a bibliography, cf. Campbell 2009, p. 104.

⁷ The influence of the ancient sculpture *The Dying Gaul*, which Albertinelli saw in Rome, can be seen in the figure of Adam in the Creation scene. Cf. Leonardo da Vinci 2005, p. 104.

⁸ More in Dulibić; Pasini Tržec 2012b.

⁹ An assumption on the origin of the painting is repeated in literature: the painting is connected to a paragraph in Vasari's biography of Albetinelli in which he mentions »tre storiette« created for Florentine banker Giovanni Maria di Lorenzo Benintendi after the selection of Pope Leo X of the de' Medici family (1513).

¹⁰ More on this in: Dulibić; Pasini Tržec 2012b.







Vittore Carpaccio

(Venecija, 1460.–1466. – Venecija, 1525.–1526.)

Sveti Sebastijan, 1514.

Vittore Carpaccio

(Venice, 1460–1466 – Venice, 1525–1526)

Saint Sebastian, 1514

sign. : P/ICTOR/CARPATHIUS/
VENETVS/M. D. XIII
tempera i ulje na dasci;
105 x 44 cm (inv. br. SG-269)

BIBLIOGRAFIJA (izbor):
Zampetti 1963.; Zampetti 1966.;
Finocchi Gherzi 1999.;
Tizian, Tintoretto,
Veronese 2011., str. 112–114;
Pasini Tržec; Dulibić 2011.a.

Inscription:
P/ICTOR/CARPATHIUS/
VENETVS/M. D. XIII
Tempera and oil on wood;
105 x 44 cm (inv. no. SG-269)

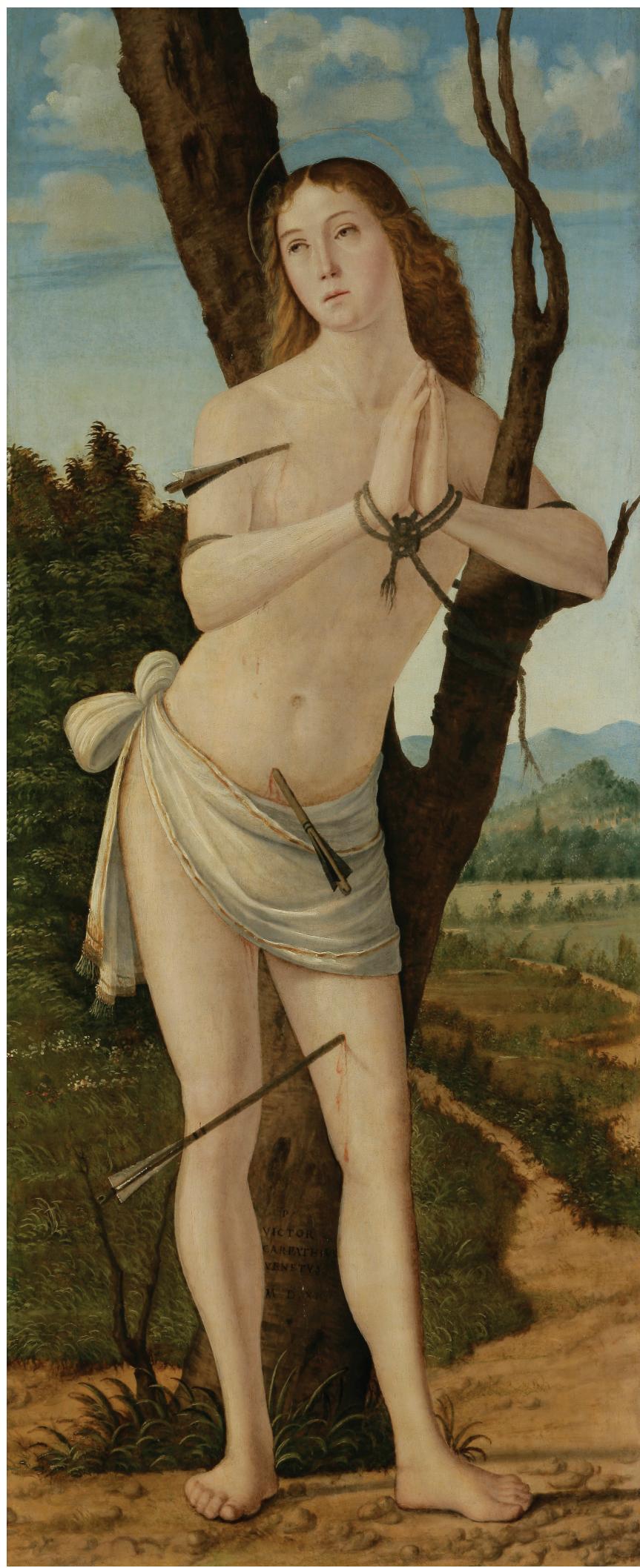
BIBLIOGRAPHY (selected):
Zampetti 1963; Zampetti 1966;
Finocchi Gherzi 1999;
Tizian, Tintoretto,
Veronese 2011, pp. 112–114;
Pasini Tržec; Dulibić 2011.a.

Obje slike – *Sveti Sebastijan* i *Sveti Petar Mučenik* – bile su izložene u stalnom postavu Galerije sve do Drugoga svjetskog rata i već su u tom razdoblju bile redovito bilježene u inozemnoj literaturi.³ Za vrijeme rata, 1942. godine, te su slike »zakonskom odredbom o zamjeni dviju slika Vittorea Carpaccia [...] za krstionicu hrvatskog kneza Višeslava iz Museo Civico Correr u Mlecima« bile predane Kraljevini Italiji. Problem povrata rješavao se u poratnim godinama u okviru dugotrajnih pregovora Vlade FNR Jugoslavije i Republike Italije o restituciji i vraćanju kulturnih dobara.⁴ Pregovori su zaključeni 1961., i potom je samo jedna od slika (*Sveti Sebastijan*) vraćena Galeriji, a slika *Sveti Petar Mučenik* ostala je u Museo Correr u Veneciji.⁵

Uz ove dvije slike povezuje se i slika *Sveti Rok s donatorom*, koja je danas u Accademiiji Carrara u Bergamu.⁶ U literaturi se navodi kako su sve tri slike bile u zbirci grofova Lochis u Bergamu⁷ te se pretpostavlja i njihov zajednički izvorni smještaj. Takvu

Early in 1872, Bishop Josip Juraj Strossmayer and Canon Nikola Voršak purchased two paintings by Vittore Carpaccio from Giuseppe Baslini,¹ who was the best-known Milanese art dealer at the time. Voršak had been directed to this Milanese professional antiquarian by Imbro I. Tkalac, whose advice and business connections in the 1870's greatly served to expand Voršak's circle of collaborators, making possible a higher level of business. This particular purchase was brokered by painter Giuseppe Bertini, then director of the *Pinacoteca di Brera*, and famous art historian Giovanni Morelli. Strossmayer met Morelli personally at the time, and Morelli's account of this meeting has also been preserved.²

Both paintings – *Saint Sebastian* and *Saint Peter Martyr* – were displayed as part of the Gallery's permanent collection until the Second World War, by which time they were already referenced in foreign literature on a regular basis.³ During the war, in 1942, the paintings were surrendered to the Kingdom of Italy »by a legal decree on the exchange of two paintings by Vittore Carpaccio [...] for the baptismal font of Croatian Prince Višeslav from Museo Civico Correr in Venice«. The problem of returning them was solved in the post-war years in the framework of lengthy deliberations between the governments of the republics of Yugoslavia and Italy on the restitution and reinstatement of cultural assets.⁴ Deliberations were concluded in 1961, after which only one of the paintings (*Saint Sebastian*) was returned to the Gallery, while *Saint Peter Martyr* remained in Museo Correr in Venice.⁵ These two paintings are also tied to the painting *Saint Rocco and Donor*, which is located today at the Accademia Carrara in Bergamo.⁶ Literature states that the three paintings were part of the collection of the counts



prepostavku može potvrditi i relativna podudarnost dimezija s obzirom na to da su sve tri iste visine, pri čemu međutim treba istaknuti kako je *Sveti Sebastijan* nešto širi od *Svetoga Roka* i *Svetoga Petra Mučenika*. U literaturi se uvriježeno navodi da su slike izvorno pripadale poliptihu koji je nekoć bio u crkvi Santa Fosca u Veneciji, a koji se – sudeći prema starijim zapisima – sastojao od pet svetačkih figura (sveti Kristofor u središnjem polju te sveti Sebastijan, Rok, Petar i Pavao na bočnim poljima) i slike Bogorodice u gornjoj zoni.⁸ Datacija zabilježena na slici *Sveti Sebastijan* (1514.) odgovara datumima narudžbe oltara za crkvu Santa Fosca, sačuvanim u arhivskim dokumentima.⁹ Međutim, precizniju rekonstrukciju nekadašnje cjeline nije moguće pouzdano utvrditi. Donekle analogni kompozicijski raspored pojedinih dijelova pokazuje jedan crtež pripisan Carpacciu, iz *Statens Museum for Kunst* u Kopenhagenu, koji prikazuje triptih na čijoj je središnjoj, široj ploči prikazan sveti Sebastijan.¹⁰ Dimenzije Strossmayerova signiranog i datiranog *Svetog Sebastijana*, koji je širi od *Svetoga Roka* i *Svetoga Petra Mučenika*, upućuju na to da je u prepostavljenoj oltarnoj cjelini – ako se ona sastojala od tih triju slika – *Sveti Sebastijan*, upravo kao na crtežu iz Kopenhagena, vjerojatno bio središnja ploča polipticha.¹¹

Slika pripada kasnom razdoblju Carpacciove djelatnosti, kada je datirano nekoliko njegovih znamenitih oltara za venecijanske crkve.¹² U tom razdoblju međutim slikar se sve više okreće narudžbama iz »provincije« u kojima se ponavljaju ranija rješenja i sve više jača udio radionice. Već i sama forma polipticha u to je doba relativno arhaičan odabir. Carpacciov raznolik opus (uz oltarne slike, slikao je narativne cikluse i devocionalna djela manjih dimenzija te portrete) potaknuo je različite povijesnoumjetničke interpretacije, pri čemu je ovaj najvažniji venecijanski suvremenik Giovannija Bellinija zadržao davno mu pridodano istaknuto mjesto u povijesti talijanskoga slikarstva.

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of Lochis in Bergamo,⁷ and it is assumed that they were originally placed together. Such an assumption can be confirmed by the relative correlation between their dimensions, as all three are the same height, although it should be pointed out that *Saint Sebastian* is somewhat wider than *Saint Rocco* and *Saint Peter Martyr*. It is also inverterately mentioned that the paintings originally belonged to a polyptych once located at the Church of Santa Fosca in Venice, which – according to old records – was composed of five saintly figures (Saint Christopher in the centre field, and saints Sebastian, Rocco, Peter and Paul on the side fields) and a painting of the Madonna in the upper zone.⁸ The dating marked on the painting of *Saint Sebastian* (1514) corresponds with the dates of the order for the altar for the Church of Santa Fosca, which has been preserved in archival documents.⁹ However, a more precise reconstruction of the former whole is impossible to confirm reliably. The somewhat similar compositional distribution of individual parts is shown in a sketch attributed to Carpaccio from Statens Museum for Kunst in Copenhagen. It shows a triptych whose central, wider field holds a portrayal of Saint Sebastian.¹⁰ The dimensions of Strossmayer's signed and dated *Saint Sebastian*, which is wider than *Saint Rocco* and *Saint Peter Martyr*, points to the fact that, if the supposed complete altar was composed of these three pictures, *Saint Sebastian* was the central field of the polyptych, just as the sketch from Copenhagen shows.¹¹

The painting is from Carpaccio's late phase, to which a few of his significant altars for Venetian churches have been dated.¹² During this period, however, the painter turned more often to orders from the »provinces« in which earlier approaches were repeated, and he strengthened the share of work of his workshop. Even the very form of the polyptych was a relatively archaic choice at the time. Carpaccio's variegated opus (besides altar paintings, he painted narrative cycles, smaller devotional works and portraits) has inspired various art-historical interpretations, ensuring this most important Venetian contemporary of Giovanni Bellini his long-held place in the history of Italian painting.

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¹ Giuseppe Baslini (1817.–1887.), milanski antikvar, posredovao je pri prodaji mnogih remek-djela galerijskim institucijama u Berlinu i Londonu te milanskom kolekcionaru Gianu Giacomo Poldiju Pezzoliju. Više u: Silberberg-Peirce, *Italy, Collecting and Dealing*, u: Grove Art 2010.

² Više o tome u: Pasini Tržec; Dulibić 2011.a i Dulibić; Pasini Tržec 2013.

³ Frizzoni 1904., str. 436; Molmenti; Ludwig 1907., str. 266 ; Ridolfi 1914.–24., str. 44; Fiocco 1931., str. 45, 80; Berenson 1932., str. 133; Berenson 1936., str. 117; Venturi 1901.–40., sv. VII/4, str. 158; Marle 1923.–38., sv. XVIII, str. 300–301.

⁴ Usp. Zlamalik 1982., str. 154.

⁵ Vittore Carpaccio, *Sveti Petar Mučenik*, ulje na dasci, 105 x 36 cm, Museo Correr, Venecija.

⁶ Vittore Carpaccio, *Sveti Rok s donatorom*, ulje na dasci, 105 x 36 cm, Accademia Carrara, Bergamo, inv. br. 695–1866.

⁷ Usp. Vittore Carpaccio 1963., str. 264; Zampetti 1966., str. 87.

⁸ Prvi su pretpostavku da Strossmayerove slike potječu s toga oltara iznijeli Pompeo Molmenti i Gustav Ludwig (Molmenti; Ludwig 1907., str. 266), čemu je Fiocco dodao i bergamsku sliku (Fiocco 1931., str. 45, 80). Usp. i Vittore Carpaccio 1963., str. 264; Zampetti 1966., str. 87; Humfrey 1991., str. 118–120; Sgarbi 1994., str. 225–226; Finocchi Ghersi 1999.

⁹ Usp. Finocchi Ghersi 1999., str. 456–457.

¹⁰ Vittore Carpaccio, *Crtež poliptika*, Statens Museum for Kunst, inv. br. KKSgb6269. Taj se crtež navodi kao komparativni materijal pri rekonstrukciji poliptika iz Santa Fosca. Usp. Zampetti 1966., str. 87, Finocchi Ghersi 1999.

¹¹ Usp. Ljerka Dulibić, *Vittore Carpaccio, Sveti Sebastijan*, u: Tizian, Tintoretto, Veronese 2011., str. 112–114.

¹² Za biografske podatke i kronologiju djelovanja usp. Peter Humfrey, *Carpaccio: (1) Vittore Carpaccio*, u: Grove Art 2010.

¹ Giuseppe Baslini (1817–1887), Milanese antiquarian, brokered the sale of numerous masterpieces to galleries in Berlin and London, as well as to Milanese collector Gian Giacomo Poldi Pezzoli. More in: Silberberg-Peirce, *Italy, Collecting and Dealing*, in: Grove Art 2010.

² More on this in: Pasini Tržec; Dulibić 2011a and Dulibić; Pasini Tržec 2013.

³ Frizzoni 1904, p. 436; Molmenti; Ludwig 1907, p. 266 ; Ridolfi 1914–24, p. 44; Fiocco 1931, p. 45, 80; Berenson 1932, p. 133; Berenson 1936, p. 117; Venturi 1901–40, vol. VII/4, p. 158; Marle 1923–38, vol. XVIII pp. 300–301.

⁴ Cf. Zlamalik 1982, p. 154.

⁵ Vittore Carpaccio, *Saint Peter Martyr*, oil on wood, 105 x 36 cm, Museo Correr, Venice.

⁶ Vittore Carpaccio, *Saint Rocco and Donor*, oil on wood, 105 x 36 cm, Accademia Carrara, Bergamo, inv. no. 695–1866.

⁷ Cf. Vittore Carpaccio 1963, p. 264; Zampetti 1966, p. 87.

⁸ Pompeo Molmenti and Gustav Ludwig were the first to suggest that Strossmayer's paintings came from this altar (Molmenti; Ludwig 1907, p. 266), to which Fiocco added the painting from Bergamo (Fiocco 1931, pp. 45, 80). Cf. Vittore Carpaccio 1963, p. 264; Zampetti 1966, p. 87; Humfrey 1991, pp. 118–120; Sgarbi 1994, pp. 225–226; Finocchi Ghersi 1999.

⁹ Cf. Finocchi Ghersi 1999, pp. 456–457.

¹⁰ Vittore Carpaccio, *Sketch of polyptych*, Statens Museum for Kunst, inv. no. KKSgb6269. This sketch was used as comparative material during the reconstruction of the polyptych from Santa Fosca. Cf. Zampetti 1966, p. 87, Finocchi Ghersi 1999.

¹¹ Cfr. Ljerka Dulibić, *Vittore Carpaccio, Saint Sebastian* in: Tizian, Tintoretto, Veronese 2011, pp. 112–114.

¹² For biographical data and a chronology of work, cf. Peter Humfrey, *Carpaccio: (1) Vittore Carpaccio*, in: Grove Art 2010.



Taddeo Zuccaro

(S Angelo in Vado, Marke, 1529. – Rim, 1566.)

Krist u Getsemanskom vrtu, oko 1556.

Taddeo Zuccaro

(Sant'Angelo in Vado, Marche, 1529 – Rome, 1566)

The Agony in the Garden, around 1556

ulje na dasci; 59 x 44 cm
(inv. br. SG-121)

BIBLIOGRAFIJA (izbor):
Gere 1963.; Gere 1969.,
str. 66, 69, 170, 175; Acidini
Luchinat 1999., str. 60;
Dulibić; Pasini Tržec 2009.;
Pagliano 2013., str. 41–42.

oil on wood; 59 x 44 cm
(inv. no. SG-121)

BIBLIOGRAPHY (selected):
Gere 1963; Gere 1969,
pp. 66, 69, 170, 175; Acidini
Luchinat 1999, p. 60;
Dulibić; Pasini Tržec 2009;
Pagliano 2013, pp. 41–42.

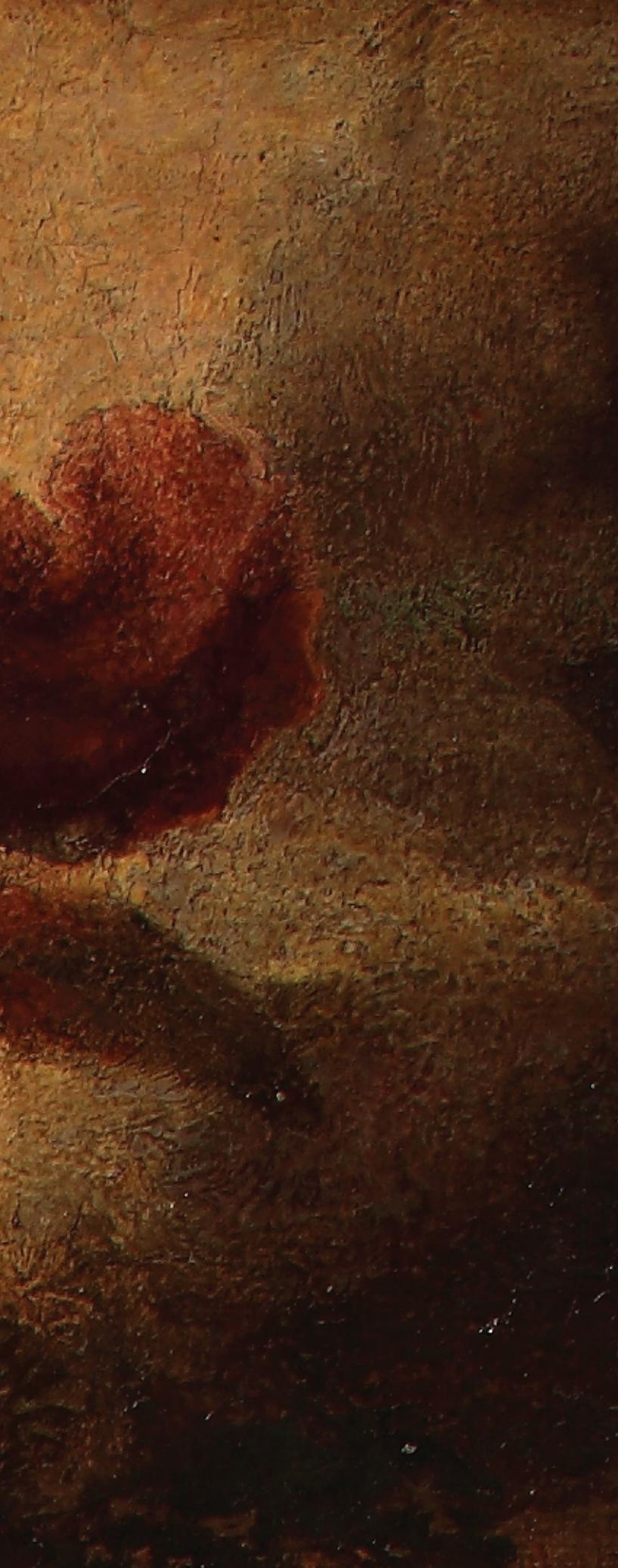
Sliku je biskup Strossmayer kupio u lipnju 1871. godine u Rimu, s atribucijom Correggiu. U Arhivu HAZU o toj je slici sačuvan iscrpan izvještaj slikara, preprodavača i restauratora umjetnina Achillea Scaccionija, kojega je Voršak preveo i naslovio *Crtice o slici Correggiovoj*.¹ Izvještaj započinje opisom monograma na poledini slike koji je Scaccioni identificirao kao inicijale vojvotkinje Ippolite Gonzage. Nedavno smo međutim utvrdili kako je zapravo riječ o monogramu don Gaspara de Hara y Guzmana, najpoznatijega španjolskoga sakupljača umjetnina druge polovine 17. stoljeća.² Iz Voršakovih bilježaka kojima se nastavljuju *Crtice* nadalje saznajemo da je Scaccioni sliku, s obzirom na to da je bila pretrpjela »ozljede po ognju«, pomno očistio i restaurirao, nakon čega se otkrila »izvorna ruka«. Tu »izvornu ruku« prvi prosudjivači slike u 19. stoljeću smatrali su Correggiom, međutim sumnje u takvu atribuciju iznesene su već u prvim tiskanim katalozima Galerije, a i kasniji atributivni prijedlozi za Giacoma Bassana, Lorenza Lotta i Lelija Orsija pokazali su se neodrživim.³

Sliku je 1963. godine John Gere pripisao Taddeu Zuccaru, jednome od najznamenitijih slikara rimskega manirističkoga kruga, povezavši je sa skupinom srodnih crteža, od kojih autor neke smatra Taddeovim vlastoručnim djelima, a neke radovima njegovih učenika.⁴ U kasnijoj je literaturi Gereova interpretacija crtačkoga opusa Taddea Zuccara većinom prihvaćena,⁵ a Cristina Acidini Luchinat u monografiji je braće Taddea i Federica Zuccara potvrđila Taddeovo autorstvo zagrebačke slike.⁶ Osim atributivnog prijedloga Gere je iznio i prijedlog identifikacije zagrebačke slike s navodom iz jednoga pisma koje je 1579. Giovanni Antonio Dosio uputio Niccolò Gaddiju, firentinskom sakupljaču umjetnina čiji je

Bishop Strossmayer purchased this painting in June of 1871 in Rome, attributed to Correggio. An exhaustive report of painter, art dealer and restorer Achille Scaccioni, which Voršak translated and entitled *Notes on Correggio's Painting* (*Crtice o slici Correggiovoj*).¹ The report begins with a description of the monogram on the rear of the painting, which Scaccioni identified as the initials of Duchess Ippolita Gonzaga. It has, however, recently been confirmed that the monogram is actually that of Don Gaspar de Haro y Guzman, the best-known Spanish art collector of the late 17th century.² Voršak's continuing notes from the *Notes* reveal to us that Scaccioni painstakingly cleaned and restored the painting, which had suffered »damage from fire«, after which the »true hand« behind the painting was discovered. This »true hand« was thought by the first to consider the painting in the 19th century to be that of Correggio, however doubts over this attribution were voiced as early as in the first printed catalogues of the Gallery. Later suggested attributions of authorship to Giacomo Bassano, Lorenzo Lotto and Lelio Orsi proved unsustainable.³ In 1963, John Gere attributed the painting to Taddeo Zuccari, one of the most influential painters of the Roman mannerist circle, connecting it with a group of similar drawings, some of which he considers to be Taddeo's own work, and some of which to be the work of his students.⁴ Gere's interpretation of the Taddeo Zuccaro's drawing opus has been mostly accepted in later literature,⁵ and Cristina Acidini Luchinat confirmed Taddeo's authorship of the painting from Zagreb in a monograph on brothers Taddeo and Federico Zuccaro.⁶ Besides the attributive suggestion, Gere also put forth a suggestion identifying the painting from Zagreb with an excerpt from a







letter sent in 1579 by Giovanni Antonio Dosio to Niccolò Gaddi, a Florentine art collector who was Dosio's art agent in Rome.⁷ This suggestion is not in opposition to any of the links in the chain of ownership of the painting from Zagreb: it could be the very painting mentioned in this letter, which passed from the ownership of the Cardinal of Urbino in the late 1570's into Niccolò Gaddi's collection through Giovanni Antonio Dosio, after which it could have passed into the collection of Don Gaspar de Haro y Guzman, only to find itself in the 19th century on the Roman art market, where Achille Scaccioni purchased and restored it, then selling it to Bishop Strossmayer through Nikola Voršak.⁸

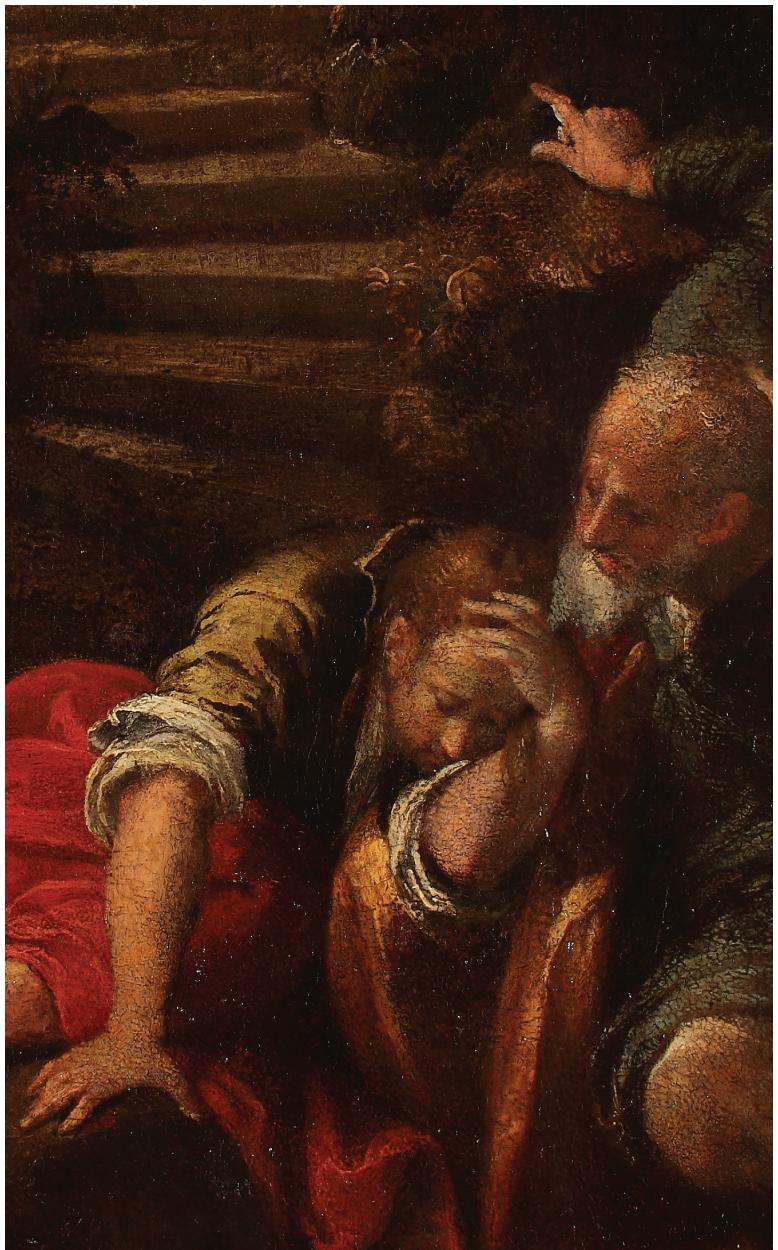
The excerpt from Dosio's letter is also significant since it is the only known source, aside from Vasari's excerpt, that mentions Taddeo Zuccaro's easel paintings.⁹ Aside from the painting from Zagreb, only one painting on wood by Taddeo is known, dated on the basis of similarities to frescoes in the Mattei chapel completed in 1556: *The Adoration of the Kings* from the Fitzwilliam Museum in Cambridge. Both of these paintings are interpreted as the result of the painter's cogitation on the task with which he was faced in composing the frescoes for the Mattei chapel. As we have already concluded: »Such an interpretation of the painting from Zagreb within the context of its belonging to Strossmayer's collection confirms the character of the collection, mainly consisting of works obtained on the antiquarian art market in the 19th century, small in dimensions, made for private use, which did not come about through direct commission, but which in various ways reflect large and noteworthy commissions in the history of European painting.«¹⁰

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Dosio bio rimski posrednik.⁷ Takva pretpostavka nije u suprotnosti ni s jednom od sigurno utvrđenih karika u lancu promjene vlasništva zagrebačke slike: ona je mogla biti upravo slika navedena u tom pismu, koja je iz vlasništva urbinskoga kardinala krajem 70-ih godina 16. stoljeća posredovanjem Giovannija Antonija Dosija prešla u zbirku Niccolò Gaddija, nakon čega je mogla dosjeti u zbirku don Gaspara de Haro y Guzmanu, te se u 19. stoljeću naći na rimskom tržištu umjetnina, gdje ju je Achille Scaccioni kupio i restaurirao, a potom prodao biskupu Strossmayeru, uz posredovanje Nikole Voršaka.⁸

Navod iz Dosijeva pisma važan je i stoga što je riječ o jedinom poznatom izvoru, osim Vasarijevih navoda, o štafelajnim slikama Taddea Zuccara.⁹ Osim zagrebačke, danas je poznata još samo jedna Taddeova slika na dasci, datirana na temelju srodnosti s freskama u kapeli Mattei dovršenima 1556. godine u sredinu šestoga desetljeća 16. stoljeća: *Poklonstvo kraljeva* iz Fitzwilliam Museuma u Cambridgeu. Obje ove slike tumače se kao rezultat slikarova promišljanja zadatka s kojim se suočio pri osmišljavanju fresaka u kapeli Mattei. Kako smo već zaključili: »Takvim tumačenjem zagrebačka slika u kontekstu svoje pripadnosti Strossmayerovoј zbirci potvrđuje karakter zbirke u kojoj prevladavaju djela nabavljeni na antikvarnom tržištu umjetnina u 19. stoljeću, manjih dimenzija, rađena za privatnu namjenu, koja nisu nastala izravnom narudžbom, ali koja na različite načine odražavaju velike i značajne narudžbe u povijesti europskoga slikarstva.«¹⁰

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¹ Bilješke su napisane u Rimu 20. srpnja 1871. Arhiv HAZU, XI A / Vor. Ni. (Prilog 29, 30). Opširnije u: Dulibić; Pasini Tržec 2009. O slikaru, trgovcu umjetninama i restauratoru Achille Scaccioniju više u Pasini Tržec; Dulibić 2011.

² O identifikaciji monograma opširnije u: Dulibić; Pasini Tržec 2009. Usp. Marcus Burke, *Carpio, Marquéses de. (3) 7th Marqués del Carpio*, u: Grove Art 2010.

³ Gabriel Térey u katalogu Galerije iz 1926. sliku navodi kao djelo Giacoma Bassana, Berenson 1930-ih godina predlaže atribuciju Lorenza Lottu, a istodobno Venturi sliku objavljuje kao djelo Lelija Orsija. Posljednje atributivno određenje preuzeto je u svim sljedećim galerijskim katalozima. Usp. Zlamalik 1982., str. 212.

⁴ Gere 1963. (usp. i Gere 1963.a); Gere 1969.

⁵ Usp. Mundy 1989.

⁶ Acidini Luchinat 1999., str. 60.

⁷ Gere 1963.

⁸ Više u: Dulibić; Pasini Tržec 2009.

⁹ Za biografske podatke i kronologiju djelovanja usp. Liana De Girolami Cheney, *Zuccaro: (1) Taddeo Zuccaro*, u: Grove Art 2010.

¹⁰ Dulibić; Pasini Tržec 2009., str. 161.

¹ The notes were written in Rome on 20 July 1871. HAZU Archive, XI A / Vor. Ni. (Attachments 29, 30). More detailed information in: Dulibić; Pasini Tržec 2009. More on painter, art dealer and restorer Achille Scaccionii in Pasini Tržec; Dulibić 2011.

² More on the identification of the monogram in: Dulibić; Pasini Tržec 2009. Cf. Marcus Burke, *Carpio, Marquéses de. (3) 7th Marqués del Carpio*, in: Grove Art 2010.

³ Gabriel Térey describes it as the work of Giacomo Bassano in the 1926 Gallery catalogue, Berenson suggests an attribution to Lorenzo Lotto in the 1930's, while Venturi simultaneously proclaims the painting to be the work of Lelio Orsi. The final attribution has been adopted in all following gallery catalogues. Cf. Zlamalik 1982, p. 212.

⁴ Gere 1963. (Also cf. Gere 1963.a); Gere 1969.

⁵ Cf. Mundy 1989.

⁶ Acidini Luchinat 1999, p. 60.

⁷ Gere 1963.

⁸ More in: Dulibić; Pasini Tržec 2009.

⁹ For biographical information and a chronology of work, cf. Liana De Girolami Cheney, *Zuccaro: (1) Taddeo Zuccaro*, in: Grove Art 2010.

¹⁰ Dulibić; Pasini Tržec 2009, p. 161.



Cavaliere d'Arpino [Cesari, Giuseppe]

(Arpino, Sora, 1568. – Rim, 1640.)

Sveti Juraj ubija zmaja, oko 1600.

Cavaliere d'Arpino [Cesari, Giuseppe]

(Arpino, Sora, 1568 – Rome, 1640)

Saint George Killing the Dragon, around 1600

ulje na škriljevcu; 51 x 40 cm
(inv. br. SG-103)

BIBLIOGRAFIJA (izbor):
Cavalier d'Arpino 1973.,
str. 98–99; Zlamalik 1977.;
Röttgen 2002., str. 318–319;
Seifertová 2007., str. 92–98;
Pasini Tržec; Dulibić 2011.;
Dulibić; Pasini Tržec 2012.a.

oil on slate; 51 x 40 cm
(inv. no. SG-103)

BIBLIOGRAPHY (selected):
Cavalier d'Arpino 1973,
p. 98–99; Zlamalik 1977;
Röttgen 2002, pp. 318–319;
Seifertová 2007, pp. 92–98;
Pasini Tržec; Dulibić 2011;
Dulibić; Pasini Tržec 2012.a.

Sliku *Sveti Juraj ubija zmaja* nabavio je kanonik Voršak u Rimu 1867. godine od Achillea Scaccionija.¹ Slika je već u vrijeme nabave bila pripisana Giuseppeu Cesariju zvanom Cavaliere d'Arpino, koji je uz mnogobrojne službene javne narudžbe u Rimu na prijelazu iz 16. u 17. stoljeće slikao i dopadljive kabinetske slike erotske i mitološke tematike kakve su u to doba bile vrlo tražene.²

Onodobni sakupljači posebno su cijenili takve slike malih dimenzija slikane na bakrenim pločama. Tu su tehniku u rimsko slikarstvo uveli umjetnici sa sjevera Europe, no talijanski su ih slikari vrlo brzo sustigli te su, osim na bakreng, svoje male kompozicije počeli slikati i na kamenoj podlozi, što je bila novina i za njihove sjevernjačke surremenike.³ Jedan od značajnih rimskih slikara koji su oko 1600. godine svoje manje kabinetske kompozicije počeli izvoditi na kamenoj podlozi jest i Cavalier d'Arpino.⁴ Sliku *Sveti Juraj ubija zmaja* naslikao je uljanim bojama na ploči kamena škriljevca.

Slikar monumentalnih fresaka u rimskim palačama i crkvama, d'Arpino je tematiku svojih slika izvedenih na kamenim pločama proširio na mitološke i profane teme i motive, odnosno odabirao je biblijske prizore odgovarajućega dramatskog ili poetskog naboja. S obzirom na to da su takva djela nailazila na vrlo dobar prijam u onodobnih sakupljača, slikari su ponavljali svoje kompozicije te je do danas često sačuvano nekoliko verzija istoga kompozicijskoga rješenja. Također je posve očekivano opetovano prenošenje analognih elemenata u kompozicijski i ikonografski različitim scenama.

Pojedine motive s nekoliko d'Arpinovih sačuvanih verzija mitološkoga prizora Perzejeva oslobođanja

Canon Voršak obtained the painting of *Saint George Killing the Dragon* from Achille Scaccioni in Rome in 1867.¹ At the time it was obtained, it had already been attributed to Giuseppe Cesari, known as Cavaliere d'Arpino, who, alongside numerous official public commissions in Rome at the turn of the 17th century, also painted attractive cabinet paintings with erotic and mythological themes the likes of which were highly sought after at the time.²

Art collectors at the time especially valued such paintings of small dimensions painted on copper plates. This technique was introduced into Roman painting by artists from northern Europe, however Italian painters caught up with them very quickly and were soon painting not only on copper plates but on stone as well, which was a novelty to their northern contemporaries.³ One of the most significant Roman painters who began creating cabinet paintings on stone around the year 1600 was Cavalier d'Arpino.⁴ The painting of *Saint George Killing the Dragon* was painted using oil paint on a piece of slate.

A painter of monumental frescoes in Roman palaces and churches, d'Arpino expanded the themes and motifs of his paintings on stone to the mythological and the profane, or he chose biblical scenes with an appropriate dramatic or poetic charge. Given that such works were very well received by the collectors of the time, painters repeated the same composition multiple times, and today we often find multiple versions of the same composition. Also, the repeated transfer of analogous elements in compositionally and iconographically different scenes is to be expected.

Certain motifs from a few of d'Arpino's surviving versions of the mythological scene of Perseus freeing





Andromede moguće je prepoznati i na zagrebačkoj slici *Sveti Juraj ubija zmaja*: osim jahača Perzeja, odnosno svetoga Jurja zakovitlanoga plašta na bijelome konju, te zmaja, odnosno nemani, na pojedinim verzijama analogan i krajolik u pozadini.⁵ Pretpostavlja se da je krajolik na zagrebačkoj slici naslikao Paul Bril (oko 1554.–1626.), flamanski slikar rodom iz Antwerpena koji je zajedno sa svojim bratom Matthijsom ostvario zavidnu karijeru u Rimu na prijelazu iz 16. u 17. stoljeće,⁶ specijalizirajući se upravo za slikanje krajolika, čime je bitno utjecao na razvoj talijanskog pejzažnog slikarstva u 17. stoljeću.⁷ U jednoj verziji kompozicije Perzeja i Andromede d'Arpino je efektno iskoristio plavu podlogu poludragog kamena lapis lazulija na kojoj je ta slika naslikana,⁸ no na ploču škriljevca najčešće je dosljedno prenosio svoje iskustvo slikanja na bakrenoj ploči: nije se koristio crnom bojom podloge kako bi istaknuo noćne scene ili dramatski naboj, ignorirao je specifičnu obojenost škriljevca prekrivajući cijelu površinu kamene ploče pigmentom, upravo kako je to činio slikajući na bakrenoj ploči. Najčešće bi podijelio pozadinu na dva dijela, kako je to učinio i na zagrebačkoj slici, gdje je tamni predio šume na desnoj strani, a svijetao pogled na krajolik na lijevoj strani kompozicije.⁹

Iz dokumenata je poznato da je motiv svetoga Jurja Cavaliere d'Arpino u svome opusu ponovio nekoliko puta.¹⁰ U literaturi je predložena pretpostavka o identifikaciji zagrebačke slike s Cavalierovom slikom *Sveti Juraj ubija zmaja* koja je 1612. godine zabilježena u zbirci kardinala Scipiona Borghesea u Rimu,¹¹ međutim na poledini slike nalazi se voštani žig s grbom kardinala Piera Paola Crescenzi (1572.–1645).¹²

U zbirci Strossmayerove galerije nalazi se još jedna

Andromeda can be recognised in *Saint George Killing the Dragon*: besides Perseus on horseback, or the figure of Saint George wrapped in a cape on a white horse, and the dragon, or the monster, the landscape in the background is also analogous in some versions.⁵ It is assumed that the landscape in the painting from Zagreb was painted by Paul Bril (around 1554–1626), a Flemish painter from Antwerp who, along with his brother Matthijs, enjoyed an enviable career in Rome at the turn of the 17th century.⁶ He specialised in painting landscapes, and in doing so had a significant influence on the development of Italian landscape painting in the 17th century.⁷

In one version of the composition of Perseus and Andromeda, d'Arpino effectively painted over a blue background of semi-precious lapis lazuli,⁸ however he most faithfully transferred his experience in painting on copper plates into his paintings on slate: he did not use black paint in the background to emphasise night scenes or dramatic tension, and he ignored the specific colouration of the slate, covering the entire surface of the stone with pigment, just as he did when painting on copper plates. Most often he would divide the background into two parts, as he did on the painting from Zagreb, with the dark forest on the right-hand side and the lighter view onto the landscape on the left-hand side of the composition.⁹

Sources show us that Cavaliere d'Arpino repeated the motif of Saint George a few times in his opus.¹⁰ Earlier writers proposed the identification of the painting in Zagreb with a painting recorded in the collection of Cardinal Scipione Borghese;¹¹ however, on the reverse side of the painting there is a wax seal identified as the coat of arms of Cardinal Pier Paolo Crescenzi (1572–1645).¹²

One other painting by this painter is found in the Strossmayer Gallery: an autographed replica by Cavaliere of a painting from the Church of Saint Bonaventure in Frascati, *Saint Francis in Ecstasy*, which was purchased for the Strossmayer Gallery in 1966 out of private ownership. It is believed that this

slika ovoga slikara: autografna Cavaliereova replika slike u crkvi svetoga Bonaventure u Frascatiju, *Sveti Franjo u ekstazi*, koja je za Strossmayerovu galeriju 1966. godine otkupljena iz privatnoga vlasništva, a pretpostavlja se da je ranije bila u zbirci kardinala Fescha (1763.–1839.), jednoga od najpoznatijih sakupljača prve polovine 19. stoljeća.¹³

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painting was once part of the collection of Cardinal Fesch (1763–1839), one of the best-known art collectors of the first half of the 19th century.¹³

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¹ Usp. Pasini Tržec; Dulibić 2011.; Dulibić; Pasini Tržec 2012.a.

² Za biografske podatke i kronologiju djelovanja usp. Arpino, *Cavaliere d' [Cesari, Giuseppe]*, u: Grove Art 2010.

³ Usp. Seifertová 2007., str. 92.

⁴ Više o tom segmentu njegova opusa u: Seifertová 2007., str. 92–98 (poglavlje: *Cabinet Paintings on Stone in Rome. Contribution of Cavaliere d'Arpino*).

⁵ Usp. d'Arpinove slike te teme (*Perzej oslobada Andromedu*) koje su danas u *Museum of Art, Rhode Island School of Design*, Providence; *Gemäldegalerie*, Berlin; *Kunsthistorisches Museum*, Beč; *Art Museum*, Saint Louis. Više u: Seifertová 2007., str. 95–97. Za potpun uvid u sve poznate d'Arpinove kompozicije iste teme usp. Schleier; Röttgen 1993.

⁶ Za biografske podatke i kronologiju djelovanja usp. Clare Ford-Wille, *Bril brothers (Brill brothers)*, Grove Art 2010.

⁷ Već je i na Strossmayerovu popisu umjetnina navedeno da je krajolik na zagrebačkoj slici »[...] od slavnog Brühla paysagiste« (Strossmayer 1868.). O pretpostavljenoj suradnji Paula Brila i Cavaliera d'Arpino na ovoj slici usp. Zlamalik 1977., Cavalier d'Arpino 1973., str. 98; Röttgen 2002., str. 318.

⁸ Cavaliere d'Arpino, *Perzej oslobada Andromedu*, ulje na lapis lazuliju, 22,5 x 15,5 cm (oval), *Art Museum*, St. Louis.

⁹ Usp. sliku *Perzej oslobada Andromedu*, *Kunsthistorisches Museum*, Beč. Više o tome: Seifertová 2007., str. 95 i 97.

¹⁰ Više u: Cavalier d'Arpino 1973.; Zlamalik 1977.; Röttgen 2002.

¹¹ Galleria Borghese 1959., str. 217. Usp. i Cavalier d'Arpino 1973.; Zlamalik 1977.; Röttgen 2002.

¹² Dulibić; Pasini Tržec 2012.a.

¹³ Cavaliere d'Arpino, *Sveti Franjo u ekstazi*, oko 1600., ulje na platnu, 123,5 x 87,8 cm, inv. br. SG-103. O slici više u: Röttgen 2002., str. 320. O kardinalu Feschu više u: Dominique Thiébaut, *Fesch, Joseph*, u: Grove Art 2010. Usp. i Dulibić 2005., str. 59 i Dulibić; Pasini Tržec 2012.a.

¹ Cf. Pasini Tržec; Dulibić 2011; Dulibić; Pasini Tržec 2012a.

² For biographical data and a chronology of work, cf. Arpino, *Cavaliere d' [Cesari, Giuseppe]*, in: Grove Art 2010.

³ Cf. Seifertová 2007, p. 92.

⁴ More on this segment of his opus in: Seifertová 2007, pp. 92–98 (chapter: *Cabinet Paintings on Stone in Rome. Contribution of Cavaliere d'Arpino*).

⁵ Cf. d'Arpino's paintings on this theme (Perseus freeing Andromeda), today located at the Museum of Art, Rhode Island School of Design, Providence; Gemäldegalerie, Berlin; Kunsthistorisches Museum, Vienna; Art Museum, Saint Louis. More in: Seifertová 2007, pp. 95–97. For a complete overview of all of d'Arpino's known compositions on the same theme, cf. Schleier; Röttgen 1993.

⁶ For biographical data and a chronology of work, cf. Clare Ford-Wille, *Bril brothers (Brill brothers)*, Grove Art 2010.

⁷ It was already mentioned on Strossmayer's list of works of art that the landscape on the painting from Zagreb was »[...] by Brühl, the famous landscape artist« »[...] od slavnog Brühla paysagiste«, Strossmayer 1868. On the supposed collaboration on this painting between Paul Bril and Cavalieri d'Arpino, cf. Zlamalik 1977, Cavalier d'Arpino 1973, p. 98; Röttgen 2002, p. 318.

⁸ Cavalieri d'Arpino, *Perseus Freeing Andromeda*, oil on lapis lazuli, 22.5 x 15.5 cm (oval), Art Museum, St. Louis.

⁹ Cf. painting *Perseus Freeing Andromeda*, Kunsthistorisches Museum, Vienna. More on this in: Seifertová 2007, pp. 95 and 97.

¹⁰ More in: Cavalier d'Arpino 1973; Zlamalik 1977; Röttgen 2002.

¹¹ Galleria Borghese 1959, p. 217. Cf. Cavalier d'Arpino 1973; Zlamalik 1977; Röttgen 2002.

¹² Dulibić; Pasini Tržec 2012.a.

¹³ Cavalieri d'Arpino, *Saint Francis in Ecstasy*, around 1600, oil on canvas, 123.5 x 87.8 cm, inv. no. SG-103. More on this painting in: Röttgen 2002, p. 320. More on Cardinal Fesch in: Dominique Thiébaut, *Fesch, Joseph*, in: Grove Art 2010. Cf. Dulibić 2005, p. 59 and Dulibić; Pasini Tržec 2012a.







Antonio Francesco Peruzzini (?)

(Ancona, 1646.–1647.– Milano, 1724.)

Krajolik I, oko 1710.(?)

Krajolik II, oko 1710.(?)



Antonio Francesco Peruzzini (?)

(Ancona, 1646–1647 – Milan, 1724)

Landscape I, around 1710(?)

Landscape II, around 1710(?)

ulje na platnu; 129,8 x 99,3 cm
(inv. br. SG-682)

ulje na platnu; 86,7 x 112,8 cm
(inv. br. SG-683)

BIBLIOGRAFIJA (izbor):
Plamenac 1986.

oil on canvas; 129.8 x 99.3 cm
(inv. no. SG-682)

oil on canvas; 86.7 x 112.8 cm
(inv. no. SG-683)

BIBLIOGRAPHY (selected):
Plamenac 1986.

Posljednja velika donacija slika starih majstora Strossmayerovo galeriju ostavština je Dragana Plamenca iz 1986. godine. Dragan Plamenac (Zagreb, 1895. – Ede, Nizozemska, 1983.) bio je muzikolog svjetskoga ugleda. Nakon završenoga studija prava u Zagrebu odlazi u Beč, gdje studira kompoziciju, te Prag, gdje nastavlja studij kompozicije i klavira, nakon čega specijalizira muzikologiju u Parizu i Beču. Od 1954. godine profesor je muzikologije na sveučilištu u Urbani, u Illinoisu, u Sjedinjenim Američkim Državama. Istraživao je glazbenu prošlost Dalmacije (I. Lukačić, T. Cecchini) i zapadnoeuropsku glazbu razdoblja 14.–16. stoljeća.¹

Vinko Zlamalik ovako je 1986. godine evocirao svoje sjećanje na Plamenca: »Dr. Dragan Plamenac, marljiv i plodan znanstvenik, rezignacijom i sjetom oplemenjena staračkog lica, navraćao je, tako reći svakog ljeta koje je provodio na odmoru u našoj zemlji, u Zagreb, grad svog rođenja, posjećujući redovito Jugoslavensku akademiju znanosti i umjetnosti, kojoj bijaše dopisnim članom od godine 1936, kao i Strossmayerovu galeriju starih majstora. On je bio ne samo poznavalač i ljubitelj umjetnosti, nego i posjednik desetak slika starih majstora koje su mu do kraja života ukrašavale prostorije doma u Urbani, u državi Illinois. Razgledajući umjetnine u stalnom postavu naše galerije, on je uvijek usputno govorio i o slikama koje posjeduje, dajući naslutiti da bi ih rado pridružio našem bogatom i atraktivnom umjetničkom inventaru.«²

Oporukom je donator odredio deset umjetničkih slika koje je poklonio Strossmayerovo galeriji. Darovane umjetnine dopremljene su u Strossmayerovu galeriju 1985., a godinu dana kasnije organizirana je izložba na kojoj je ta donacija predstavljena javnosti.³ Riječ je

The final large donation of paintings by old masters to the Strossmayer Gallery was the bequest of Dragan Plamenac in 1986. Dragan Plamenac (Zagreb, 1895 – Ede, Netherlands, 1983) was a world famous musicologist. After graduating from the law school in Zagreb, he went to Vienna, where he studied composition, and then to Prague, where he continued his studies of composition and piano, after which he received a specialisation in musicology in Paris and Vienna. He became a professor of musicology at the University of Illinois at Urbana-Champaign in 1954. He researched the musical history of Dalmatia (I. Lukačić, T. Cecchini) and western European music from the 14th to the 16th century.¹

In 1986, Vinko Zlamalik voiced his memories of Plamenac as follows: »Dr. Dragan Plamenac, a studious and prolific scientist, his elderly face ennobled with resignation and wistfulness, stopped by Zagreb, the city of his birth, every summer that he spent on holiday in our country, and regularly visited the South Slavic Academy of Sciences and Arts, of which he had been a corresponding member since 1936, as well as the Strossmayer Gallery of Old Masters. He was not only a connoisseur and lover of art – he was the owner of around ten paintings by old masters that decorated his home in Urbana, in the state of Illinois, until the end of his life. Looking through the works of art in the permanent collection of our gallery, he would always mention the paintings he owned, hinting that he would gladly add them to our rich and attractive artistic inventory.«²

In his will, the donor specified ten paintings to be given to the Strossmayer Gallery. These works of art were transferred to the Strossmayer Gallery in 1985, and a





o skupini djela koja je Plamenac prikupio tijekom svoga života, ne radi stvaranja sustavno planirane umjetničke zbirke, već kako bi njima uredio prostore svoga stanovanja. Slike je nabavlao na aukcijskim prodajama i u trgovinama antikviteta u Italiji i Nizozemskoj, no precizniji podatci o provenijenciji pojednih djela nisu nam poznati.

Dva krajolika koja su našla svoje mjesto u stalnom postavu Galerije ranije su nosila atribuciju Alessandru Magnascu zvanom Lissandrino (1667.–1749.), slikaru đenoveške škole.⁴ Upozoravajući na to kako je »Magnascov osebujni i efektni način slikanja pejzažnih prospekata sa sitnim štafažnim likovima kao sekundarnim elementom kompozicije potakao niz imitatora i sljedbenika na slikanje istom stilistikom i kromatskim četverozvukom: azurno plavo nebo, tamnozeleno drveće što flankira dubinsku perspektivu prikaza, smeđe sfumature pejzažnog prospeksa i fluid bjeline na masama oblaka« te ističući kako je Magnasco »međutim, virtuoz vještih i fluentnih impasta, živog, temperamentnog i dinamičkog skladanja kompozicijskih elemenata i patetično-ekspresivnog

year later an exhibition was organised to display this donation to the public.³ This is a group of works that Plamenac had gathered throughout his life, not in order to create a systematically planned art collection, but rather with which to decorate his living space. He purchased the paintings at auctions and at antique shops in Italy and the Netherlands, however precise information on the provenance of individual works are not known.

The two landscapes which made their way into the gallery's permanent collection had earlier been attributed to Allesandro Magnasco, known as Lissandrino (1667–1749), a painter of the Genovese school.⁴ Warning that »Magnasco's distinctive and effective style of painting landscapes with tiny staffage figures as secondary elements of the composition spawned a series of imitators and followers in painting in the same style and chromatic quartet: an azure blue sky, dark green trees flanking a scene with deep perspective, brown sfumature paysage and fluid white in the masses of clouds«, and pointing out that Magnasco is »a virtuoso of skilful and fluent impasto,





karakteriziranja likova, što veoma često djeluju groteskno i karikaturalno«, Zlamalik zamjećuje da su na ovim slikama likovi »građeni tehnikom smirenog i kontroliranog realističkog idioma, slikani su pojedinačno a ne u tematski povezanoj figuralnoj grupi, što dozvoljava relativno ogradijanje od postavljene atribucije.⁵

Atribucija je promijenjena uvrštenjem slika u stalni postav Galerije 2003. godine, kada su one određene kao djela Antonija Francesca Peruzzinija, pejzažnoga slikara koji je bio dugogodišnji Magnascov suradnik.⁶ Od 1703. do 1709. godine Magnasco i Peruzzini zajednički su radili na toskanskome dvoru Ferdinandu de' Mediciju, a suradnju su nastavili i nakon što se 1709. Magnasco vratio u Milano i nastavio slikati za lombardsku aristokraciju. Buduća ciljana istraživanja tek trebaju utvrditi preciznije mjesto koje Plamenčevi krajolici zauzimaju u kontekstu slikarstva Magnascova kruga, no nesumnjivo je riječ o vrijednom doprinosu zbirci talijanskoga slikarstva u Strossmayerovojoj galeriji i svojevrsnom osvježenju njezina stalnoga postava u kojem prevladavaju djela religiozne tematike.

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lively, temperamental and dynamic harmonisation of compositional elements and pathetic-expressive characterisation of figures, which quite often seem grotesque and parodic«, Zlamalik notices that the figures in these paintings are »built with the technique of a calm and controlled realistic idiom, painted as isolated figures as opposed to a thematically connected figural group, which allows a relative distancing from the proposed attribution«.⁵

The attribution was changed when the paintings entered the permanent collection of the Gallery in 2003, when they were determined to be the work of Antonio Francesco Peruzzini, a landscape painter who was Magnasco's long-time collaborator.⁶ From 1703 to 1709, Magnasco and Peruzzini worked together at the Tuscan court of Ferdinand de' Medici, and their cooperation continued even after Magnasco returned to Milan in 1709 and continued to paint for the Lombardic aristocracy. Future directed research has yet to determine the precise place held by Plamenac's landscapes within the context of Magnasco's circle. However, they are doubtlessly a valuable contribution to the collection of Italian paintings in the Strossmayer Gallery, and serve as a kind of revitalisation of its permanent collection, the bulk of which is comprised of works with religious themes.

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¹ Više u: Josip Andreis, *Plamenac, Dragan*, u: ME 1977., sv. 3, str. 91–92.

² Plamenac 1986., str. 3.

³ Plamenac 1986.

⁴ Više u: Fausta Franchini Guelfi, Magnasco: (2) *Alessandro Magnasco [Lissandrino]*, u: Grove Art 2010.

⁵ Plamenac 1986., str. 10–13.

⁶ O Antoniju Francescu Peruzziniju više u: Muti; De Sarno Prignano 1996.

¹ More in: Josip Andreis, *Plamenac, Dragan*, in: ME 1977, vol. 3, pp. 91–92.

² Plamenac 1986, p. 3.

³ Plamenac 1986.

⁴ More in: Fausta Franchini Guelfi, Magnasco: (2) *Alessandro Magnasco [Lissandrino]*, in: Grove Art 2010.

⁵ Plamenac 1986, pp. 10–13.

⁶ More on Antonio Francesco Peruzzini in: Muti; De Sarno Prignano 1996.



Federiko Benković [Federico; Federichetto; Ferigheto; Ferighetto / Bencovich; Bencović; Benkovitch; il Dalmatino]

(Dalmacija ili Venecija, 1677.(?) – Görz [Gorica, sada Gorizia], 1753.)
Abraham žrtvuje Izaka, 1715.

Federiko Benković [Federico; Federichetto; Ferigheto; Ferighetto / Bencovich; Bencović; Benkovitch; il Dalmatino]

(Dalmatia or Venice, 1677(?) – Görz [Gorica, now Gorizia], 1753)
Abraham Sacrificing Isaac, 1715

ulje na platnu; 220,7 x 165,3 cm
(inv. br. SG-3)

BIBLIOGRAFIJA (izbor):
Dal Ricci al Tiepolo 1969.,
kat. br. 46; Krückmann 1988.,
str. 73–79, 98–101, kat. br. I-37;
Brajder 1991.; Prijatelj Pavičić
1996.; Tomić 1999.

oil on canvas; 220.7 x 165.3 cm
(inv. no. SG-3)

BIBLIOGRAPHY (selected):
Dal Ricci al Tiepolo 1969.,
cat. no. 46; Krückmann 1988.,
pp. 73–79, 98–101, cat. no. I-37;
Brajder 1991.; Prijatelj Pavičić
1996.; Tomić 1999.

Abrahamovo žrtvovanje Izaka starozavjetna je tema temeljena na Knjizi postanka (*Post 22, 1–19*). Abraham se pokorava Bogu, koji ga iskušava tražeći da mu, po drevnom običaju, žrtvuje dugo očekivanoga potomka, sina Izaka. Zbog svojih višestrukih tipoloških veza i simboličnih značenja, Ambrabamovo žrtvovanje Izaka zauzima važno mjesto u kršćanskoj ikonografiji, koja poznaje sve faze ovoga događaja, punoga dramatske napetosti i slikovitih detalja.¹

Na velikoj su kompoziciji u Strossmayerovoj galeriji izostavljeni narativni detalji sadržani u starozavjetnoj pripovijesti te je prikazan završni čin u kojemu Abrahama u izvršavanju Božjega naloga da žrtvuje vlastita sina u posljednji čas sprječava andeo. Prevladavajući dubok i zagasit kolorit tamne palete i gustih neprozirnih sjena akcentuiran je istaknuto osvijetljenim masama čiji dinamični raspored odražava dramatičan naboј prikazanoga trenutka. Svetlosni akcenti koncentriraju pozornost na Izakovo dijagonalno postavljeno tijelo, što upućuje na dječaka kao žrtvu, te na Abrahamovo staračko, iznurenno lice, čime su istaknuta njegova unutarnja previranja i težina donesene odluke. Božja intervencija kojom je spriječeno konačno izvršenje naloga prikazana je andelom koji prodire u kadar slijeva, u skraćenoj dijagonali suprotnoga tijeka.

Slika je djelo Federika Benkovića, koji je »posljednji veliki Schiavone« – uz Andriju Medulića on je najistaknutiji hrvatski slikar formiran i djelatan u kontekstu talijanske umjetnosti.² O njegovu životu i djelu malo je pouzdano utvrđenih podataka, te su mnoga pitanja još uvijek otvorena.³ Nakon što je prije Drugoga svjetskoga rata njegov opus revalorizirao Rodolfo Pallucchini, danas se Benković, koji je oko

Abraham's sacrifice of Isaac is an old testament theme based on the Book of Genesis (Genesis 22:1-19). Abraham submits to God, who tests him by seeking that, according to ancient tradition, he sacrifices his long-awaited son Isaac. Because of its manifold typological connections and symbolic meanings, Abraham's sacrifice of Isaac holds an important place in Christian iconography, which recalls all phases of this event, full of dramatic tension and picturesque detail.¹

The narrative details of the old testament tale are left out of the large composition in the Strossmayer Gallery, and only the final act is shown, in which an angel prevents Abraham from carrying out God's command to sacrifice his son at the last possible moment. The mainly deep and subdued colour scheme, with its dark palette and thick, opaque shadows, is accentuated by lighted masses whose dynamic arrangement reflects the dramatic charge of the moment being portrayed. These bright accents focus the attention onto Isaac's diagonally placed body, emphasising the boy as the sacrifice, and to Abraham's elderly, exhausted face, emphasising his internal conflict and the weight of his decision. God's intervention, which prevents the final execution of his command, is portrayed in the form of an angel entering the scene from the left, in a shortened, opposing diagonal.

The painting is the work of Federiko Benković, who is the »last great Schiavone« – beside Andrija Medulić, he is the foremost Croatian painter formed and active within the context of Italian art.² Little is reliably known about his life and work, and many questions remain unanswered.³ Since a pre-World War II



1710. izvršio velik utjecaj i na mladoga Tiepolo, smatra izuzetnom pojavom u slikarstvu mletačkoga *settecenta*.⁴

Četiri je Benkovićeve slike godine 1715., prilikom uređenja svojega obiteljskog dvorca u Pommersfeldenu, nabavio grof Franz Lothar von Schönborn, izborni knez i nadbiskup Mainza i kneževski biskup Bamberga, čiji će nećak Friedrich Karl kasnije (1734.) postaviti Benkovića za svojega dvorskog slikara.⁵ Izgled unutrašnjosti dvorca Schönborn nakon uređenja 1715. godine prikazan je na grafici Saloma na Kleinera iz 1728. godine na temelju koje se rekonstruira izvorni razmještaj slika.⁶ Izbor biblijskih, povijesnih i mitoloških tema slika i skulptura koje su bile izložene u prostorijama dvorca odražava stavove Franza Lothara o moralu, milosti i umjetnosti, te ukazuje na kulturu velikog mecene, kao i ideološke i sociološke modele društva kojem je pripadao.⁷

Na stropu galerije dvorca bile su smještene Benkovićeve slike *Žrtva Ifigenije* i *Apolon i Marsija*, a u posljednjem gornjem redu na lateralnom zidu galerije *Agara i Ismaela* i *Žrtva Abrahama*, koja se identificira sa zagrebačkom slikom.⁸ U dvoru Schönborn do danas su sačuvane dvije Benkovićeve slike, *Agara i Ismaela* i *Žrtva Ifigenije*, kojoj je dano središnje mjesto u čitavu Benkovićevu opusu.⁹ Ostale dvije vjerojatno su 1801. godine, dolaskom francuskih vojnika, odnesene iz dvorca.¹⁰ Slici *Apolon i Marsija* u međuvremenu se izgubio trag, a sliku *Žrtva Abrahama*, nakon što je u međuvremenu (1868.) navodno bila zabilježena u jednoj privatnoj zbirci u Rimu,¹¹ kupilo je za Strossmayerovu galeriju u Londonu 1936. godine Društvo prijatelja Strossmayerove galerije.¹²

Lj. D.

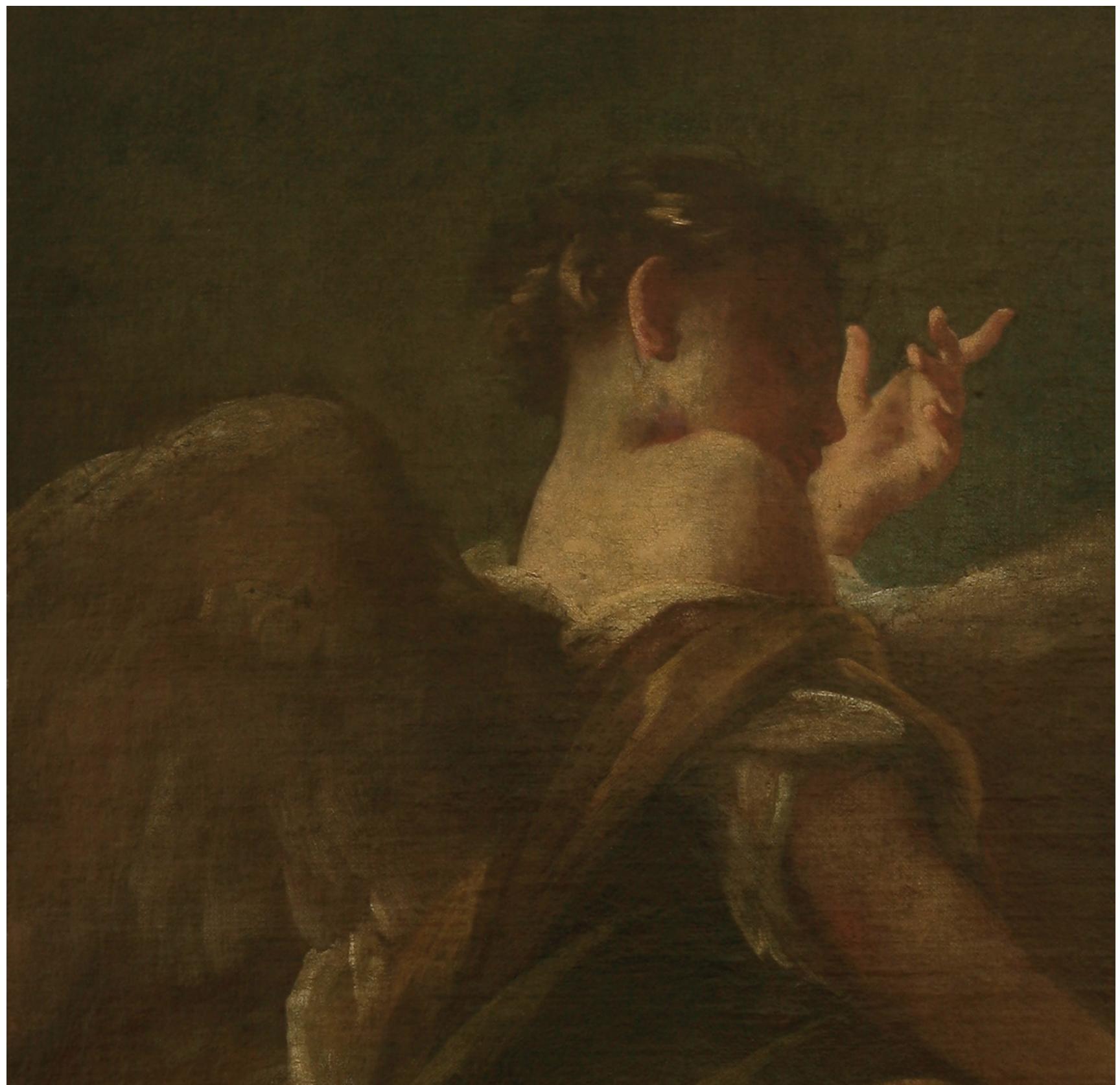
revaluation of his opus by Rodolfo Pallucchini, Benković, who around 1710 had a great influence on young Tiepolo, has been considered an exceptional occurrence in Venetian *settecento* painting.⁴

During the process of renovating his family castle in Pommersfelden in 1715, Count Franz Lothar von Schönborn, prince-elector and archbishop of Mainz and the princely bishop of Bamberg, obtained four paintings by Benković, who would later be appointed court painter by von Schönborn's nephew Friedrich Karl (1734).⁵ The appearance of the interior of castle Schönborn after its 1715 renovation is shown in a 1728 print by Salomon Kleiner, upon the basis of which the original placement of paintings in the castle is being reconstructed.⁶ The selection of biblical, historical and mythological themes of the paintings and sculptures exhibited in the castle reflect Franz Lothar's opinions on morality, mercy and art, and reflect the culture of a great patron of the arts, as well as the ideological and sociological models of the society to which he belonged.⁷

Benković's paintings *The Sacrifice of Iphigenia* and *Apollo and Mars* were placed on the ceiling of the castle gallery, while *Hagar and Ishmael* and *The Sacrifice of Abraham*, which is identified as the painting today in Zagreb, were placed in the uppermost row on the lateral wall of the gallery.⁸ Two of Benković's paintings are still located in castle Schönborn today—*Hagar and Ishmael* and *The Sacrifice of Iphigenia*, which today has taken the central place in Benković's entire opus.⁹ The remaining two paintings were likely taken from the castle in 1801 with the arrival of French troops.¹⁰ The painting *Apollo and Marsyas* has since vanished without a trace, while *The Sacrifice of Abraham*, after supposedly being recorded as part of a private collection in Rome,¹¹ was purchased for the Strossmayer Gallery in London in 1936 by the Society of Friends of the Strossmayer Gallery (Društvo prijatelja Strossmayerove galerije).¹²

Lj. D.





- ¹ Usp. Branko Fučić, *Abrahamova žrtva*, u: Leksikon 1979., str. 101.
- ² Za biografske podatke i kronologiju djelovanja usp. Kruno Prijatelj, *Bencovich [Bencović, Bencovitch, Benkovitch; il Dalmatino], Federico [Federichetto; Federiko; Ferigheto; Ferighetto]*, u: Grove Art 2010.
- ³ Usp. Tomić 1992.
- ⁴ Pallucchini 1934. i Pallucchini 1936. O vrednovanju Benkovića neposredno nakon smrti više u: Cvetnić 2003. Sažeto o Benkoviće-vu opusu usp. u Prijatelj; Prijatelj Pavičić 2003., str. 682.
- ⁵ O franačkoj plemičkoj obitelji Schönborn i njihovim vezama s Benkovićem usp. Prijatelj Pavičić 1996.
- ⁶ Usp. Brajder 1991.. Vandura 1994., Prijatelj Pavičić 1996.
- ⁷ Usp. Prijatelj Pavičić 1996., str. 88.
- ⁸ P. O. Krückmann (Krückmann 1988.) takvu identifikaciju ne prihvata prepoznajući 'ostatak' slike iz Pommersfeldena u fragmentu s prikazom Abrahamove glave iz jedne privatne zbirke. Zagrebačku sliku smatra vlastoručnom Benkovićevom replikom iz 1720., detektirajući u njoj jači Piazzettin utjecaj. Postojanje replika unutar Benkovićeva opusa i različite mogućnosti njihova tumačenja nije dvojbeno, no autorovo pozivanje na nepodudaranje dimenzija zagrebačke i Žrtve Abrahamove navedene u inventaru dvorca nije prihvatljiv argument: osim što uvijek ostaje otvorena mogućnost da je podatak u inventar pogrešno unesen, čest je slučaj da se dimenzije slike promijene uslijed prenajpinjanja platna i sličnih zahvata do kojih je moglo doći u vremenu od nastanka slike do ulaska u galerijsku zbirku.
- ⁹ Usp. Krückmann 1988.
- ¹⁰ Usp. Brajder 1991.
- ¹¹ Tomić 1999.
- ¹² Društvo prijatelja Strossmayerove galerije osnovano je krajem dvadesetih godina 20. stoljeća s ciljem brige oko očuvanja i povećanja zbirnoga fonda Strossmayerove galerije. Do Drugoga svjetskog rata Društvo je Galeriji poklonilo desetak umjetnina, što je najbrojnija donacija Galeriji u međuratnom razdoblju, iako u ovom slučaju nije riječ o donatoru u uobičajenom smislu s obzirom na to da su se odluke o nabavi pojedinih umjetnina donosile u dogovoru, a često i na inicijativu Uprave Galerije.

- ¹ Cf. Branko Fučić, *Abrahamova žrtva*, in: Leksikon 1979, p. 101.
- ² For biographical data and a chronology of work, cf. Kruno Prijatelj, *Bencovich [Bencović, Bencovitch, Benkovitch; il Dalmatino], Federico [Federichetto; Federiko; Ferigheto; Ferighetto]*, in: Grove Art 2010.
- ³ Cf. Tomić 1992.
- ⁴ Pallucchini 1934 and Pallucchini 1936. On an evaluation of Benković shortly after his death, more in: Cvetnić 2003. Briefly on Benković's opus, cf. Prijatelj; Prijatelj Pavičić 2003, p. 682.
- ⁵ On the Frankish noble family of Schönborn and their connections with Benković, cf. Prijatelj Pavičić 1996.
- ⁶ Cf. Brajder 1991, Vandura 1994, Prijatelj Pavičić 1996.
- ⁷ Cf. Prijatelj Pavičić 1996, p. 88.
- ⁸ P. O. Krückmann (Krückmann 1988) does not accept this, rather connecting the 'remainder' of the painting from Pommersfelden with a fragment with Abraham's head from a private collection. He considers the painting from Zagreb Benković's own replica from 1720, seeing in it the stronger influence of Piazzetti. The existence of replicas within Benković's opus and that they can be interpreted in different manners is not disputed, however the author's reliance on the differing dimensions of the painting from Zagreb and *The Sacrifice of Abraham* in the castle's inventory is an unacceptable argument: aside from the possibility that the data in the inventory was entered incorrectly, it is frequently the case that the dimensions of a painting change following stretching of canvas and other, similar interventions that may have been undertaken between the time the painting was painted and its entry into the gallery collection.
- ⁹ Cf. Krückmann 1988.
- ¹⁰ Cf. Brajder 1991.
- ¹¹ Tomić 1999.
- ¹² The Society of Friends of the Strossmayer Gallery (Društvo prijatelja Strossmayerove galerije) was founded in the late 1920's, with the goal of maintaining and increasing the museum fund of the Strossmayer Gallery. By the outset of the Second World War, the Society had donated around 10 works of art to the gallery, which was the largest donation to the gallery between the two wars, although it cannot be counted as a donor in the usual sense, taking into account the fact that decisions on purchasing were taken in agreement with, and frequently at the initiative of, the Gallery's Directorship.



Monogramist VIE (radionica Majstora iz Flémallea / Roberta Campina, 1375.–1379. – Tournai, 1444.) *Bogorodica s Djetetom u apsidi, 1420.?*

Monogramist VIE (workshop of the Master of Flémalle / Robert Campin, 1375–1379 – Tournai, 1444) *Virgin and Child in an Apse, 1420?*

ulje na dasci; 44,3 x 31,2 cm
sign.: VIE, 1420.
(inv. br. SG-70)

BIBLIOGRAFIJA (izbor):
Frizzoni 1904., str. 436–438;
Térey 1927., str. 297;
Kugli 1958.a, str. 48;
Vandura 1985., str. 24;
Vandura 1988., str. 114–116;
Ainsworth 1996., str. 151;
From van Eyck to Bruegel 1998.,
str. 220; Der Meister von
Flémalle 2008., str. 187.

oil on wood; 44.3 x 31.2 cm
sign. : VIE, 1420.
(inv. no. SG-70)

BIBLIOGRAPHY (selected):
Frizzoni 1904, pp. 436–438;
Térey 1927, p. 297;
Kugli 1958.a, p. 48;
Vandura 1985, p. 24;
Vandura 1988, pp. 114–116;
Ainsworth 1996, p. 151;
From van Eyck to Bruegel 1998,
p. 220; Der Meister von
Flémalle 2008, p. 187.

Slika *Bogorodica s Djetetom u apsidi* potječe iz poznate zbirke Johanna Antona Ramboux, slikara nazarenskoga kruga i restauratora umjetnina.¹ Tijekom svojega života Ramboux je sakupio bogatu zbirku slika, koja je posthumno prodana na dražbi 23. svibnja 1867. godine u Kölnu posredovanjem tvrtke J. M. Heberle (H. Lempertz).² Biskup Strossmayer kupio ju je za 60 talira kao Van Eyckovo djelo. Sumnje o Van Eyckovu autorstvu iznio je već 1904. godine Gustavo Frizzoni prepoznavši u djelu utjecaje Stephana Lochnera i smjestio ga unutar kelnske škole.³ Kao djelo neznana majstora stare kelnske škole navodilo se nadalje u galerijskim katalozima. Gabriel pl. Térey (1926., kat. br. 70) smjestio ga je ponovno među staronizozemska djela, i to kao jednu od brojnih varijanti unutar škole/kruga Majstora iz Flémallea, što je prihvaćeno u dalnjim katalozima Galerije. Nakon provedenih restauracijskih zahvata, Vandura je 1985. iščitao monogram u desnom gornjem kutu slike te je nadjenuo majstoru ime iz nužde – Monogramist VIE – i smjestio ga u radionicu Majstora iz Flémallea kao jednoga od mogućih učenika/pomagača.⁴

Prikaz Bogorodice s Djetetom u apsidi bio je tijekom 15. i ranoga 16. stoljeća vrlo popularna i tražena tema, o čemu svjedoči šezdesetak danas poznatih inačica.⁵ Ishodište prikaza nalazi se u bizantskome tipu Bogorodice koja doji Dijete (grč. *panagía galactotrophoúsa*, najsvetija dojiteljica). Isprrva čašćena u Italiji, tijekom 15. stoljeća postaje popularna i na Sjeveru u skladu sa središnjom ulogom u privatnoj pobožnosti koju je Bogorodica zauzela u kasnom srednjem vijeku: ranije je njezin ugled temeljen na tome što je majka Spasitelja, a tada ona postaje posrednicom i zagovarateljicom između vjernika i Isusa, milosrdna, humana Majka svih vjernika, »Naša Gospa«.⁶ Čašćenje Bogorodice i

The *Virgin and Child in an Apse* hails from the well-known collection of Johann Anton Ramboux, Nazarene movement painter and art restorer.¹ Throughout his life, Ramboux amassed a copious collection of paintings, which were posthumously sold at auction on 23 May 1867 in Cologne through the firm of J.M. Heberle (H. Lempertz).² Bishop Strossmayer purchased it for 60 thalers as the work of Van Eyck.

Doubts about Van Eyck's authorship of the painting were voiced as early as 1904 by Gustavo Frizzoni, who saw the influences of Stephan Lochner in the work and placed it within the Cologne school,³ after which it was listed in gallery catalogues as the work of an unknown master from the old Cologne school. Gabriel von Térey (1926, cat. no. 70) once again numbered it among the old Dutch works as one of numerous variants within the school of the Master of Flémalle, which has been accepted in further Gallery catalogues. After restorational interventions, Vandura interpreted the monogram in the upper right corner of the painting and, out of necessity, named him »Monogramist VIE«, placing him in the workshop of the Master of Flémalle as a potential student or assistant.⁴

The portrayal of the Madonna and Child in an apse was a very popular and sought-after theme in the 15th and early 16th centuries, witnessed by over sixty versions known to date.⁵ The source of the portrayal is found in the Byzantine figure of the Madonna nursing the Child (Gr. *panagía galactotrophoúsa*, Madonna Lactans). First venerated in Italy, it also became popular in the North, in accordance with the central role assumed by the Madonna in private devotion in the late middle ages: her earlier standing had been based on the fact that she was the mother of the Saviour, but then became a mediator and an intercessor between the believer and Jesus—the merciful, human mother of all believers, »Our



proizvodnja nabožnih slika, osobito mnogobrojnih primjera tipa Bogorodice koja doji Dijete u južnoj Nizozemskoj nesumnjivo je bila potaknuta i velikim brojem Bogorodičinih relikvija, poput Marijine kose i mlijeka u Brugesu te vela, pojasa i kamena na kojem je sjedila prilikom Navještenja u Maastrichtu. Mnoge popularne himne i propovijedi bile su posvećene Bogorodici Dojiteljici. Ona na ovome prikazu stoji unutar apside, koja zbog prostornoga ograničenja podsjeća na nišu i istovremeno omogućuje interpretaciju Bogorodice kao Crkve i *Ara Coeli* (Nebeskoga žrtvenika). Spustila je pogled prema malome Isusu koji objema rukama grli njezinu dojku, čime je ostvarena toplina i intimnost prizora. Prateći anđeli koji muziciraju – desni svira harfu, a lijevi lutnju – nosioci su nebeske sfere: sviraju i slave Boga (*Ps 150*), a njihova muzika odražava harmoniju neba.⁷

Idejnim začetnikom ovoga iznimno popularnoga kompozicijskog rješenja smatra se Majstor iz Flémalle (Robert Campin), a izgubljeni prototip datira se u prva desetljeća 15. stoljeća.⁸ Pretpostavlja se da razvoj tipa započinje s prikazom apside iz povišenoga očista, frontalne impostacije Bogorodice i anđela s lutnjom te postavom anđela s harfom u lijevi profil. Na kasnijim primjerima prostor dobiva znatniju ulogu u odnosu na likove, anđeli se odmiču od Bogorodice, a prikaz se upotpunjuje dekorativnim motivima poput cvijeća i životinja.⁹ Naposljetku se javljaju prilično slobodne inačice promijenjene opisa prostora prema načinu Gerarda Davida, Jana Provosta i Bernaerta van Orleya. Većina primjera potječe iz posljednje četvrтине 15. stoljeća (kako su pokazala tehnička istraživanja), kada je vjerojatno postojala radionica koja je masovno proizvodila vjerne kopije kako bi udovoljila potrebama rastućega tržišta.¹⁰ Naša slika prema kompozicijsko-likovnim elementima odgovara samim počecima razvoja tipa, a napisana godina – 1420. – ispod monograma »VIE« ohrabruje pretpostavku njezina nastanka unutar radionice Majstora iz Flémalle i donosi moguću referenciju za datiranje prototipa.¹¹

I. P. T.

Lady⁶. Veneration of the Madonna and the production of religious paintings, especially the numerous southern Dutch examples of the Madonna nursing the Child, were doubtlessly inspired by the large number of the Madonna's relics, such as Mary's hair and milk in Bruges, and the veil, belt and stone on which she sat during the Annunciation in Maastricht. Many popular hymns and sermons were dedicated to the Nursing Madonna. In this portrayal, she stands within an apse, the spatial limitations of which evoke a niche, simultaneously allowing an interpretation of the Madonna as the Church and *Ara Coeli* (Heavenly Altar). Her gaze is lowered towards the baby Jesus, both of whose arms are wrapped around her breast, making the scene warm and intimate. The accompanying angels playing music – a harp on the right and a lute on the left – are the bearers of the heavenly sphere: they play and praise God (*Psalms 150*), and their music reflects the harmony of heaven.⁷ The Master of Flémalle (Robert Campin) is considered to be the originator of this especially popular depiction, and the lost prototype is dated to the first decade of the 15th century.⁸ It is assumed that the development of this depiction began with a depiction of the apse from a raised viewpoint, a frontal pose of the Madonna and an angel with a lute, and the placement of the angel with the harp from the left profile. The space receives a much more significant role as opposed to the figures in later versions, the angels move away from the Madonna, and the scene is enriched with decorative motifs such as flowers and animals.⁹ Finally, comparatively free versions appear, with a changed description of space after the style of Gerard David, Jan Provost and Bernaert van Orley. Most of them hail from the last quarter of the 15th century (as proven by technical research), when a workshop likely existed that mass-produced faithful copies in order to satisfy the needs of the growing market.¹⁰ Our painting, according to its compositional elements, corresponds with the very beginnings of the development of this depiction, and the year written under the monogram »VIE« – 1420 – encourages the assumption that it was created in the workshop of the Master of Flémalle, and represents a possible reference for a dating of the prototype.¹¹

I. P. T.





¹ Johann Anton Ramboux (Trier, 1790.–Köln, 1866.), slikar nazarenskoga kruga, kopist i restaurator, od godine 1843. sve do svoje smrti obnašao je dužnost kustosa zbirke Wallraf u Kölnu. Tijekom svoga života sakupio je bogatu zbirku ranoga talijanskoga slikarstva. Pojedina djela iz ove zbirke danas se nalaze u različitim europskim i američkim muzejima, nakon što su poslije Rambouxove smrti prodana na dražbi. Biografski podatci navedeni prema: Freya Probst, *Ramboux, Johann Anton*, u: Grove Art 2010.

Više o identifikaciji navoda »Rambout« iz Strossmayerova popisa sa slikarom Johannom Antonom Rambouxom u: Dulibić 2005., str. 55.

² Johann Matthias Heberle (Düsseldorf, 1775. – Köln, 1840.) osnovao je u Kölnu antikvarijat i aukcijsku kuću u kojoj su se od 1811. godine održavale aukcije. Nakon njegove smrti tvrtku je preuzeo njegov suradnik Heinrich Lempertz (1816.–1898.) te ju je preimenovao u *J. M. Heberle (H. Lempertz)*. Usp. Schmidt 1905., str. 396–397.

³ Usp. Frizzoni 1904., str. 436–438.

⁴ Usp. Vandura 1985., str. 24.

⁵ Više o brojnim inačicama te ikonografskim tumačenjima u: Ainsworth 1996., str. 149–150.

⁶ O promjenama u percepciji Bogorodice tijekom kasnoga srednjega vijeka usp. Johnson 1989., str. 392–414.

⁷ Usp. Mario D'Onofrio, *L'iconografia dell' Angelo nell' arte medievale*, u: Le ali di Dio 2000., str. 79–82.

⁸ Usp. Friedländer 1924.–37., 2. sv., kat. br. 74., str. 115–116. Ukratko o različitim atribuiranjima i datiranjima prototipa u: Ainsworth 1996., str. 150–151.

⁹ Lievens-De Waegh nedavno su predložili kronologiju verzija koja se poklapa s rezultatima tehničkih istraživanja slika. Više u: isto, str. 151–152.

¹⁰ Tek je relativno nedavno tehničkim analizama utvrđeno da doslovne kopije uglavnom ne potječu iz radionica u kojima su nastali originali nego da se praksa kopiranja ustalila tek krajem 15. stoljeća. Više u: Early Netherlandish Paintings 2005., str. 298.

¹¹ Ostaje otvoreno pitanje je li godina 1420. prenesena s natpisa na originalu i kada je zapravo zagrebačka slika nastala, s obzirom na to da većina vjernih kopija ne nastaje prije kraja 15. stoljeća. Usp. From van Eyck to Bruegel 1998., str. 220; Der Meister von Flémalle 2008., str. 187.

¹ Johann Anton Ramboux (Trier, 1790 – Cologne, 1866), Nazarene movement painter, was the curator of the Wallraf collection in Cologne from 1843 to his death. Throughout his life, he amassed a rich collection of early Italian paintings. Individual works from this collection are today found in various European and American museums, after they were sold at auction after his death. Biographical data cited according to: Freya Probst, *Ramboux, Johann Anton*, in: Grove Art 2010.

More on the identification of the entry »Rambout« from Strossmayer's list with painter Johann Anton Ramboux in: Dulibić 2005, p. 55.

² Johann Matthias Heberle (Düsseldorf, 1775 – Cologne, 1840) founded an antique market and auction house in Cologne, where auctions were held starting in 1811. After his death, the firm was taken over by his collaborator, Heinrich Lempertz (1816–1898), who renamed it as *J. M. Heberle (H. Lempertz)*. Cf. Schmidt 1905, pp. 396–397.

³ Cf. Frizzoni 1904, pp. 436–438.

⁴ Cf. Vandura 1985, p. 24.

⁵ More on the numerous versions and iconographic interpretations in: Ainsworth 1996, pp. 149–150.

⁶ On changes in the perception of the Madonna throughout the late middle ages, cf. Johnson 1989, pp. 392–414.

⁷ Cf. Mario D'Onofrio, *L'iconografia dell' Angelo nell' arte medievale*, in: Le ali di Dio 2000, pp. 79–82.

⁸ Cf. Friedländer 1924–37, vol. 2., cat. no. 74, pp. 115–116. Briefly about various attributions and datings of the prototype in: Ainsworth 1996, pp. 150–151.

⁹ Lievens-De Waegh recently suggested a chronology of versions which corresponds with the results of technical research on the painting. More in: ibid, pp. 151–152.

¹⁰ It was only relatively recently confirmed by technical analysis that most verbatim copies do not originate from the same workshop as the original, but that the practice of copying became common only at the end of the 15th century. More in: Early Netherlandish Paintings 2005, p. 298.

¹¹ The questions as to whether the year 1420 was copied from the original and when the painting from Zagreb was painted remain unanswered, considering that a majority of faithful copies did not originate before the end of the 15th century. Cf. From van Eyck to Bruegel 1998, p. 220; Der Meister von Flémalle 2008, p. 187.



Majstor slike *Virgo inter Virgines*

(Delft, djelatan: oko 1483.–1498.)

Priest's Throne of Mercy, 1489.–1495.

Master of the *Virgo inter Virgines*

(Delft, active: around 1483–1498)

Throne of Mercy, 1489–1495

ulje na dasci; 146,1 x 128,3 cm
(inv. br. SG-71)

BIBLIOGRAFIJA (izbor):
Unger 2004., str. 168–173;
Lammertse; Giltaij 2008.,
str. 275–277; Giltaij;
Wolters 2010., str. 19–37.

oil on wood; 146.1 x 128.3 cm
(inv. no. SG-71)

BIBLIOGRAPHY (selected):
Unger 2004, pp. 168–173;
Lammertse; Giltaij 2008.,
pp. 275–277; Giltaij;
Wolters 2010, pp. 19–37.

U katalozima Galerije slika se prvi put javlja kod Cepelića (1883., kat. br. 37) kao djelo kelnske škole 14. stoljeća. Pri kupovini kod antikvara u Miljanu, kako navodi, posredovao je talijanski slikar i direktor Brere, Giuseppe Bertini.¹ Samo još uz dvije slike Cepelić je naveo Bertinijevo prezime, a obje su početkom 1872. godine, kako saznajemo iz korespondencije biskupa Strossmayera s kanonikom Nikolom Voršakom, kupljene u Miljanu kod antikvara Giuseppea Baslinija (1817.–1887.), tamošnjega najpoznatijeg trgovca umjetninama.² U sljedećim pismima spominje se i jedna njemačka slika kupljena u Miljanu, ali pobliže o njoj ne saznajemo zbog manjka sačuvanih pisama iz toga razdoblja.³ Može se pretpostaviti da je riječ o slici *Priest's Throne of Mercy*, koja je vjerojatno nedugo nakon kupovine dvije slike Vittore Carpaccia, kojima je Strossmayer bio vrlo zadovoljan,⁴ kupljena kod istoga trgovca umjetninama, Giuseppea Baslinija.

Odrednica kelnske škole ponavlja se i u prvom tiskanom galerijskom katalogu, ali s ispravljenom datacijom u 15. stoljeće (1885., kat. br. 57). Rački navodi da je riječ o izvornoj slici Hansa Memlinga, nizozemskoga slikara njemačkoga podrijetla (1891., kat. br. 55(I)), a skepsu o Memlingovu autorstvu izražava već Brunšmid 1911. godine (kat. br. 71). Današnju općeprihvaćenu atribuciju Majstoru slike *Virgo inter Virgines* postavio je Gabriel Térey 1927. godine.⁵ Jedina kolebanja prisutna su u određivanju vremena nastanka slike. Max J. Friedländer, koji je rekonstruirao slikarov opus, smatra je kasnim djelom.⁶ Dataciju nakon 1485. predložio je Châtelet,⁷ a još kasnije vrijeme nastanka oko 1505.–10. predložili su Weniger⁸ i Unger.⁹ Na posljednjoj izložbi u Rotterdamu 2008. godine povezana je po vremenu

This painting first appears in Cepelić's Gallery catalogue (1883, cat. no. 37) as a work of the 14th century Cologne school. Giuseppe Bertini, Italian painter and director of the Brera, brokered the purchase of this painting from an antiquarian in Milan.¹ Cepelić mentions Bertini's name in relation to only two other paintings, both of which, according to correspondence between Bishop Strossmayer and Canon Nikola Voršak, were purchased in Milan from antiquarian Giuseppe Baslini (1817–1887), Milan's best-known art dealer.² Succeeding letters also mention one German painting purchased in Milan, however more is not known about it due to a lack of preserved letters from this period.³ It can be assumed that this is a reference to the *Throne of Mercy*, which was likely purchased from the same art dealer, Giuseppe Baslini, not long after the two paintings by Vittore Carpaccio were purchased from him, with which Strossmayer was very satisfied.⁴

The determination of the Cologne school is also repeated in the first printed gallery catalogue, but with a corrected dating to the 15th century (1885., cat. no. 57). Rački states that it is an original painting by Hans Memling, a Dutch painter of German origin (1891., cat. no. 55[I]), however Brunšmid states his scepticism of Memling's authorship in 1911 (cat. no. 71). The generally accepted modern attribution to the Master of the *Virgo inter Virgines* was posited by Gabriel Térey in 1927.⁵ The only vacillation present is in determining the time when it was painted. Max J. Friedländer, who has reconstructed the painter's opus, considers it to be a later work.⁶ A dating of after 1485 was proposed by Châtelet,⁷ and an even later dating of 1505 – 1510 was proposed by Weniger⁸ and Unger.⁹ At the last exhibition in Rotterdam in 2008, it was connected with the dating of the painting from Amsterdam after whom the





nastanka sa slikom iz Amsterdama po kojoj je majstor i dobio ime¹⁰ te je ponovno smještena u kasno 15. stoljeće (1485.–95.).¹¹ Na istoj su izložbi provedena i istraživanja starosti drva metodom dendrokronologije, čiji su rezultati uputili na moguć nastanak slike nakon 1489. i time potvrdili prethodne pretpostavke da je riječ o slikaroru kasnome djelu.¹²

Slika *Priestolje Milosti* Majstora slike *Virgo inter Virgines* spada među najambiciozija kompozicijska rješenja slikara. Predstavlja kombinaciju dva motiva: Priestolja Milosti i Oplakivanja Isusa. U središtu je prikazan Bog Otac na priestolu kako drži golo izmučeno Isusovo tijelo. Usprkos činjenici da je mrtav, Isus palcem i srednjim prstom desne ruke ističe ranu na prsima. I ostale rane, na rukama i nozi, jasno su istaknute, u skladu s pojačanim interesom prema trpećem Kristu. Na glavi još uvijek nosi trnovu krunu, čime je pogrdno obilježen kao »kralj židovski« (*Mt* 27, 27-31; *Mk* 15, 16-20; *Iv* 19, 2-3).

Od velikoga broja simboličkoga oružja Isusove muke koji u kasnom srednjem vijeku dobivaju značenja boli i patnje koju je Isus pretrpio zbog i za čovjeka, dakle u novom duhu potiču empatiju i samoprijegor, prikazana su još tri simbola: stup, križ i čavli.¹³ Stup u rukama desnoga andjela odnosi se na Bičevanje Krista, a čavli u ljevici andjela koji pridržava zastor i križ T-oblika u desnici andjela slijeva odnose se na Raspeće Isusovo i Smrt na križu. Isusove noge počivaju na staklenoj kugli, koja bi se mogla protumačiti kao simbol zemlje i ljudske prolaznosti zbog odabrana materijala.¹⁴ Između Boga Oca i Isusa lebdi golubica Duha Svetoga zaokružujući prikaz Presvetoga Trojstva. U prednjem prostornom pojusu lijevo prikazana je onesvještena Marija u duhu nove senzibilnosti o kojoj skribi sveti Ivan evanđelist, a tema Oplakivanja proširena je trima Marijama u tihoj žalosti. Svetim ženama, koje su izdaleka promatrале Raspeće, sva četiri evanđelja daju prvenstvo u otkrivanju praznog Isusova groba, ali nisu suglasna u njihovu broju i identitetu (*Mt* 28, 1-8; *Mk* 16, 1-8; *Lk* 24, 1-11; *Iv* 20, 1-9). Ikonografski se njihov broj ustaljuje i

author was dubbed,¹⁰ and was once again placed in the late 15th century (1485–1495).¹¹ At this same exhibition, research into the age of the wood was carried out through dendrochronology, the results of which suggest that the painting came about after 1489, thus confirming the prior supposition that it was one of the painter's later works.¹²

The painting *The Throne of Mercy* by the Master of the *Virgo inter Virgines* is one of the painter's most ambitious compositions. It presents a combination of two motifs: the Throne of Mercy and the Lamentation of Jesus. God the Father is portrayed in the centre on a throne, holding Jesus's naked, tortured body. Despite the fact that he is dead, Jesus points out the wounds on his chest with the thumb and middle finger of his right hand. His other wounds, on his arms and leg, are very prominent, in accordance with an increased interest in Christ in agony. The crown of thorns, with which he was disparagingly crowned »King of the Jews«, remains on his head. (*Mt* 27, 27-31; *Mk* 15, 16-20; *Iv* 19, 2-3).

Out of the arsenal of symbolic Instruments of the Passion, which in the middle ages came to symbolise the pain and suffering Christ had endured because of and for the sake of man, and in the new spirit of the age inspiring empathy and self-sacrifice, three more symbols are displayed: the column, the cross and nails.¹³ The column in the hands of the angel on the right refer to the Flagellation of Christ, and the nails in the left hand of the angel holding the curtain and the T-shaped cross in the right hand of the angel on the left refer to the Crucifixion of Christ and the Death on the Cross. Jesus' feet are resting on a glass ball, which might be interpreted as a symbol of the earth and of human transience.¹⁴ Between God the Father and Jesus floats the dove of the Holy Spirit, completing the portrayal of the Holy Trinity. An unconscious Mary is depicted in the left foreground, in the spirit of new sensibilities, being cared for by Saint John the Evangelist, while the theme of the Lamentation encompasses the three Marys in silent sorrow. The holy women, who observed the Crucifixion from afar, are given priority in

poznate su kao tri Marije ili *myrrhophorae*, donositeljice mirhe ili aloje.¹⁵ Sklopjenih ruku slijeva vjerojatno stoji Marija Magdalena, a s druge strane prikazane su još dvije Marije, od kojih jedna uzdižući draperiju prema licu pokazuje »otvoreniju« tugu, ali još uvjek dovoljno suzdržano da ne remeti tihi sklad žalovanja. U klečećem liku ranije je bila prepoznata donatorica, što je odbačeno s obzirom na to da njezino lice ne odaje portretne odlike i nije odjevena u suvremenu odjeću. Châtelet je predložio da se radi o svetoj Ani, Marijinoj majci, koja je, među ostalime, bila i zaštitnica vezilja.¹⁶ Njihova moguća narudžba objasnila bi bogato ukrašen brokat na pozadini slike.

Izvorno podrijetlo i namjena slike ostaju i dalje nepoznati. Sudeći po dimenzijama, složenom kompozicijskom rješenju i bogatom koloritu, nesumnjivo pripada među važnije majstorove narudžbe za neko istaknuto mjesto.¹⁷

Priestolje Milosti bila je uobičajena tema u flamskom slikarstvu. Sličnu impostaciju Boga Oca i Isusa te rješenje baldahina nalazimo na malome diptihu Majstora iz Flémallea (Roberta Campina) koji se čuva u Muzeju *Hermitage* u Sankt Peterburgu,¹⁸ a motiv staklene kugle pod Isusovim nogama javlja se na oltaru *Presvetoga Trojstva* Huga van der Goesa iz *National Gallery* u Edinburghu.¹⁹ Međutim, budući da ne postoji predložak za stapanje ikonografije Priestolja Milosti i Oplakivanja, slika iz Strossmayerove galerije, u smislu ikonografske invencije, izvoran je slikarov doprinos.

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opening Jesus' empty grave in all four gospels, which are, however, not in accordance as to their number and identity (*Matthew* 28:1-8; *Mark* 16:1-8; *Luke* 24:1-11; *John* 20:1-9). Iconographically, their number is stable and they are known as the three Marys, or *myrrhophorae*, the bearers of myrrh or aloë.¹⁵ The figure on the left-hand side with crossed arms is likely Mary Magdalene, while the other two Marys are portrayed on the other side, of whom one shows »more open« sorrow, lifting her drapery to her face, however remaining restrained enough not to disturb the silent accord of their mourning. The kneeling figure was previously recognised as a donor, which has been refuted since her face does not betray the characteristics of a portrait and she is not dressed in modern clothing. Châtelet proposed that the figure was Mary's mother Saint Anne, who is, among other things, the patron saint of embroideresses.¹⁶ The possibility that this painting was ordered by a guild of embroideresses would explain the richly decorated brocade on the background of the painting.

The origin and purpose of the painting remain unknown. Judging by its dimensions, the complex composition and the rich colour palette, it is doubtless one of the more important of the Master's orders and was intended to be displayed in a prominent place.¹⁷ The Throne of Mercy was a common theme in Flemish painting. Similar portrayals of God the Father and Jesus and the portrayal of the canopy is also found on a small diptych by the Mastor of Flémalle (Robert Campin) located at the *Hermitage* in Saint Petersburg,¹⁸ while the motif of the glass ball beneath Jesus' feet also appears on the altar of the *Most Holy Trinity* by Hugo van der Goes from the National Gallery in Edinburgh.¹⁹ However, since the model of joining the iconography of the Throne of Mercy and the Lamentation does not exist elsewhere, the iconography of the painting from the Strossmayer Gallery is a unique contribution by the painter.

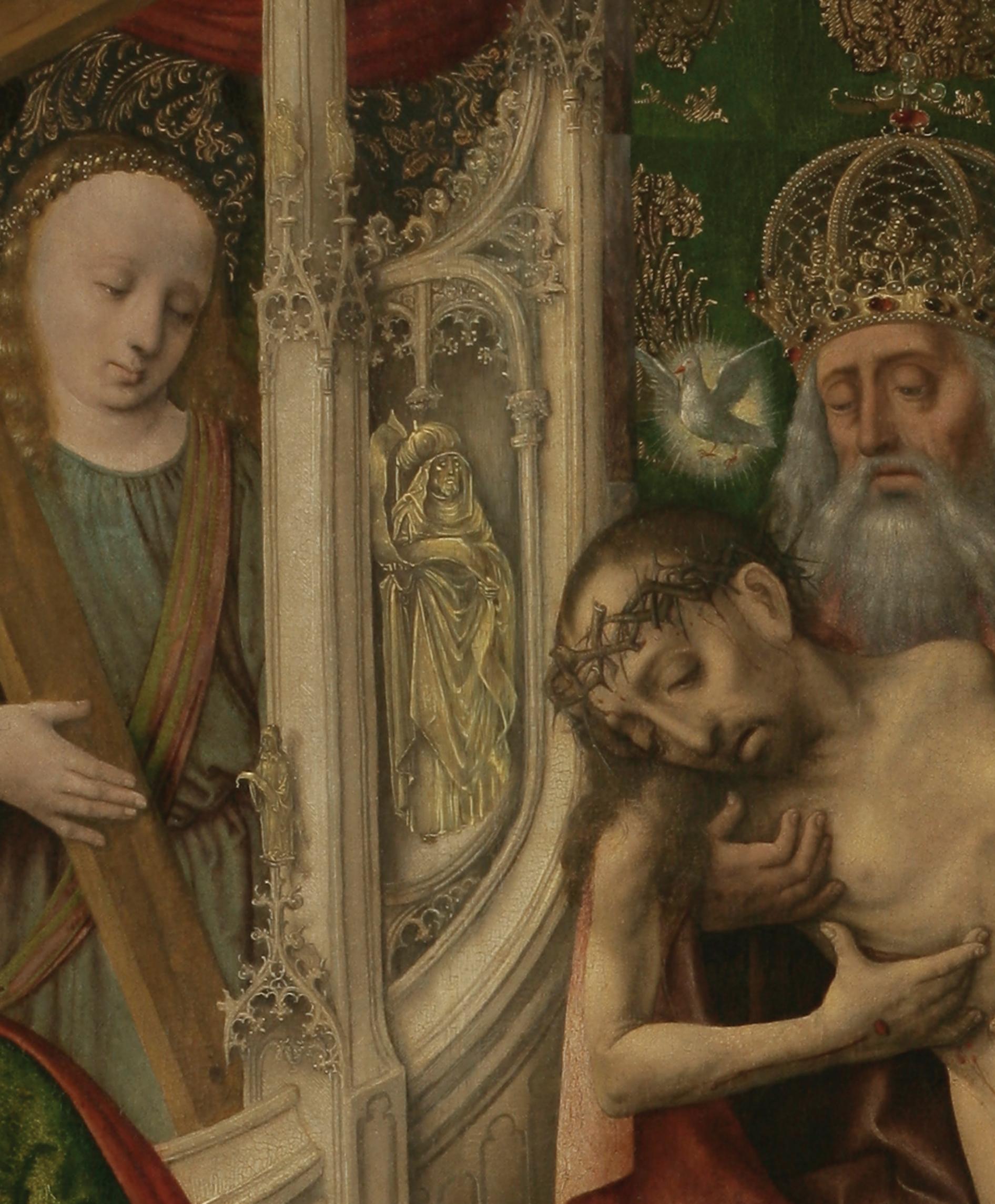
I. P. T.





- ¹ Giuseppe Bertini (Milano, 1825. – Milano, 1898.), tal. slikar velikih povijesnih ciklusa. Godine 1860. postao je profesor slikarstva na *Accademia di Brera* te je bio i direktor *Pinacoteca di Brera*. Važna je njegova savjetodavna uloga Giana Giacoma Poldija Pezzolija, koji ga je imenovao kustosom svoga muzeja u Miljanu. Biografski podatci navedeni prema: Fernando Mazzocca, *Bertini, Giuseppe*, u: Grove Art 2010.
- ² Strossmayer Voršaku [Đakovo, kraj veljače 1872.], Arhiv HAZU, XI A, 1 / Vor. N. 82. Usp. Pasini Tržec; Dulibić 2011.a.
- Kako Bode navodi, Giuseppe Baslini bio je konjušar kod obitelji Visconti koji je znao napisati samo svoje ime, ali je, zahvaljujući dobrom oku, postao jedan od najpoznatijih trgovaca umjetninama u Miljanu. Usp. Bode 1922., str. 20.
- ³ Strossmayer Voršaku [Đakovo], 29. travnja 1872. Arhiv HAZU, XI A, 1 / Vor. N. 90.
- Nedostaju Voršakova pisma iz toga razdoblja koja inače obiluju opisima slika.
- ⁴ U pismu od 13. ožujka 1872. saznamo da su dvije slike stigle u Đakovo. Strossmayer Voršaku, [Đakovo], 13. ožujka 1872. Arhiv HAZU, XI A, 1 / Vor. N. 84. Usp. Pasini Tržec; Dulibić 2011.a.
- ⁵ Usp. Térey 1927., str. 297–298.
- ⁶ Usp. Friedländer 1924.–37., 1927., 5. sv., kat. br. 62, str. 76 i 142.
- ⁷ Usp. Châtelet 1980., str. 235.
- ⁸ Usp. Matthias Weniger, *Gnadenstuhl*, u: Genie ohne Namen 2001., str. 334.
- ⁹ Usp. Unger 2004., str. 168.
- ¹⁰ Majstor slike *Virgo inter virgines*, *Virgo inter virgines*, ulje na dasci, 123,1 x 101,1 cm, Amsterdam, Rijksmuseum.
- ¹¹ Usp. Jeroen Giltaij, *Meester van de Virgo inter Virgines, Genadestool*, u: Lammertse; Giltaij 2008., str. 277.
- ¹² Najmlađi god drveta potječe iz 1464. i upućuje na mogući nastanak slike (kada se uzme u obzir desetogodišnje skladištenje) nakon 1489. godine. Tehnička su istraživanja ujedno utvrdila gotovo nepostojanje podcrteža na slici. Usp. Giltaij; Wolters 2010., str. 19–37.
- ¹³ Do 1300. godine simboli Kristova mučeništva tumačeni su isključivo kao znakovi trijumfa nad smrću. Više o ikonografiji *Arma Christi* u: Schiller 1971.–72., 1972., 2. sv., str. 184–197.
- ¹⁴ Usp. Jeroen Giltaij, *Meester van de Virgo inter Virgines, Genadestool*, u: Lammertse; Giltaij 2008., str. 275.
- ¹⁵ Usp. Hall 1998., str. 322.
- ¹⁶ Usp. Châtelet 1980., str. 154.
- ¹⁷ Van Luttervelt je predložio da je riječ o izgubljenoj oltarnoj slici za oltar u nuždi (*noot-outaar*) u *Grote Begijnhofu* u Delftu. Usp. Luttervelt 1952., str. 69.
- ¹⁸ Majstor iz Flémallea (Robert Campin), *Presveto Trostvo*, ulje na dasci, 34,3 x 24,5 cm, Sankt Peterburg, *Hermitage*.
- ¹⁹ Hugo van der Goes, *Presveto Trostvo*, 1478.–9., ulje na dasci, 200 x 100,50 cm, *National Gallery*, Edinburgh.
- Usp. Jeroen Giltaij, *Meester van de Virgo inter Virgines, Genadestool*, u: Lammertse; Giltaij 2008., str. 275–277 i Unger 2004., str. 171–172.

- ¹ Giuseppe Bertini (Milan, 1825 – Milan, 1898), an Italian painter of large historical cycles. In 1860, he became a professor of painting at *Accademia di Brera*, and was also the director of the *Pinacoteca di Brera*. He played an important role as a consultant to Gian Giacomo Poldi Pezzoli, who named him the curator of his museum in Milan. Biographical data cited according to: Fernando Mazzocca, *Bertini, Giuseppe*, in: Grove Art 2010.
- ² Strossmayer to Voršak [Đakovo, late February 1872], HAZU Archive, XI A, 1 / Vor. N. 82. Cf. Pasini Tržec; Dulibić 2011.a.
- As mentioned by Bode, Giuseppe Baslini was a hostler for the Visconti family who knew only how to write his name, however, thanks to a good eye, he became one of the best-known art dealers in Milan. Cf. Bode 1922, p. 20.
- ³ Strossmayer to Voršaku [Đakovo], 29 April 1872. HAZU Archive, XI A, 1 / Vor. N. 90.
- Voršak's letters from this period, which are usually filled with descriptions of paintings, are missing.
- ⁴ In a letter dated 13 March 1872, we discover that two paintings have arrived in Đakovo. Strossmayer to Voršak, [Đakovo], 13 March 1872. HAZU Archive, XI A, 1 / Vor. N. 84. Cf. Pasini Tržec; Dulibić 2011.a.
- ⁵ Cf. Térey 1927, pp. 297–298.
- ⁶ Cf. Friedländer 1924–37, 1927, vol. 5., cat. no. 62, pp. 76 and 142.
- ⁷ Cf. Châtelet 1980, p. 235.
- ⁸ Cf. Matthias Weniger, *Gnadenstuhl*, in: Genie ohne Namen 2001, p. 334.
- ⁹ Cf. Unger 2004, p. 168.
- ¹⁰ The Master of the *Virgo inter virgines*, *Virgo inter virgines*, oil on wood, 123.1 x 101.1 cm, Amsterdam, Rijksmuseum.
- ¹¹ Cf. Jeroen Giltaij, *Meester van de Virgo inter Virgines, Genadestool*, in: Lammertse; Giltaij 2008, p. 277.
- ¹² The youngest ring on the wood dates to 1464, and points to a potential dating of the painting (taking ten years of storage into account) after 1489. Technical research has also confirmed that there is nearly no underdrawing beneath the paint. Cf. Giltaij; Wolters 2010, pp. 19–37.
- ¹³ Until 1300, symbols of Christ's martyrdom were interpreted exclusively as symbols of triumph over death. More on the iconography of the *Arma Christi*: Schiller 1971–72, 1972, vol. 2., pp. 184–197.
- ¹⁴ Cf. Jeroen Giltaij, *Meester van de Virgo inter Virgines, Genadestool*, in: Lammertse; Giltaij 2008, p. 275.
- ¹⁵ Cf. Hall 1998, p. 322.
- ¹⁶ Cf. Châtelet 1980, p. 154.
- ¹⁷ Van Luttervelt suggested that lost altar painting it is for a *noot-outaar* (altar for impromptu religious service) in the Grand Béguinage in Delft. Cf. Luttervelt 1952, p. 69.
- ¹⁸ The Master of Flémalle (Robert Campin), *The Most Holy Trinity*, oil on wood, 34.3 x 24.5 cm, Hermitage, St. Petersburg.
- ¹⁹ Hugo van der Goes, *The Most Holy Trinity*, 1478–1479, oil on wood, 200 x 100.50 cm, National Gallery, Edinburgh.
- Cf. Jeroen Giltaij, *Meester van de Virgo inter Virgines, Genadestool*, in: Lammertse; Giltaij 2008, pp. 275–277 and Unger 2004, pp. 171–172.







Majstor Nošenja križa iz Douaija, moguće Majstor J. Kock

Rođenje i Poklonstvo pastira, oko 1530.

The Master of the Douai Carrying of the Cross, possibly Master J. Kock

The Nativity and Adoration of the Shepherds, around 1530

ulje na dasci; 62,3 x 46,3 cm
(inv. br. SG-65)

BIBLIOGRAFIJA (izbor):
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11. sv., kat. br. 123, str. 127;
Beets 1936., str. 69;
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Hoogewerff 1939., str. 396–398;
Regteren Altena 1939., str. 228;
Bruyn 1960., str. 93–94;
Wescher 1968., str. 218;
Gibson 1977., str. 181;
Bellavitis 2003., str. 80–81;
Lucas van Leyden 2011., str. 112.

oil on wood; 62.3 x 46.3 cm
(inv. no. SG-65)

BIBLIOGRAPHY (selected):
Friedländer 1924–37, 1933,
vol. 11., cat. no. 123, p. 127;
Beets 1936, p. 69;
Baldass 1937, pp. 131–134;
Hoogewerff 1939, pp. 396–398;
Regteren Altena 1939, p. 228;
Bruyn 1960, pp. 93–94;
Wescher 1968, p. 218;
Gibson 1977, p. 181;
Bellavitis 2003, pp. 80–81;
Lucas van Leyden 2011, p. 112.

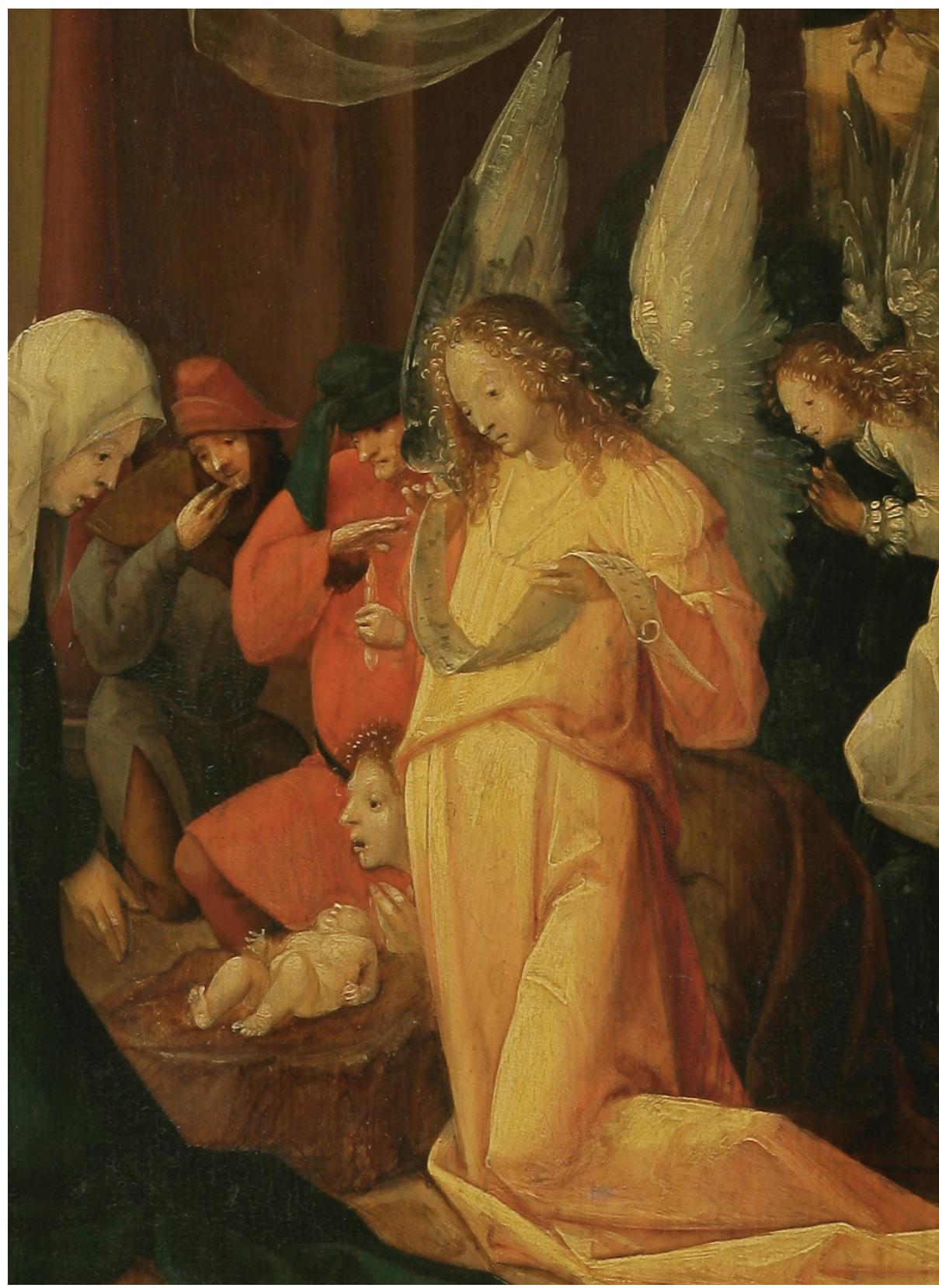
U pismu s kraja veljače 1872. godine biskup Strossmayer spominje kanoniku Nikoli Voršaku pet slika kupljenih prema preporuci u Kölnu.¹ O dvije se vrlo loše izrazio, a ostale je, među kojima prepoznajemo sliku *Rođenje i Poklonstvo pastira*, ocijenio vrednijima i opisao ih. Nažalost, to je i jedini njihov spomen u sačuvanoj korespondenciji, tako da o savjetniku i posredniku te samoj kupovini ništa pobliže ne saznamo.²

Atribucija slike nizozemskom slikaru Lucasu van Leydenu, pod kojom ju je Strossmayer nabavio, održala se u galerijskim katalozima do 1911. godine, kada ju je Brunšmid (kat. br. 65), prihvaćajući Frizzonijev prijedlog, pripisao Matthiasu Grünewaldu.³ Gabriel Térey ponovno je smješta unutar nizozemske škole i predlaže vrijeme nastanka oko 1525. godine (1926., kat. br. 200), a već u sljedećem (Schneider 1932., kat. br. 200), kao i u svim kasnijim katalozima, javlja se ime Jana Wellensa de Cocka kao autora slike. Sliku je Janu Wellensu de Cocku pripisao Max J. Friedländer.⁴ Jan Wellensz de Cock (Leiden?, oko 1490. – Antwerpen, 1521.) problematična je ličnost u nizozemskoj i flamanskoj povijesti umjetnosti. Njegovo ime spominje se u nekoliko antverpenskih arhiva, iz kojih proizlazi da je bio ugledan slikar. Međutim niti jedno njegovo signirano djelo danas nije sačuvano. Njegov opus rekonstruirao je Friedländer polazeći od nepotpisane slike *Sveti Kristofor* iz privatne zbirke reproducirane u grafici s natpisom *J. Kock Pictum* (Hollstein, IV, 192). Sakupljeni opus odlikuje poman opis krajolika i elegantne proporcije likova čime odgovara načinu antverpenskih manirista i leidenskih slikara, osobito učenicima/ sinovima Cornelisa Engebrechtsza. Tijekom dvadeset-

In a letter written in late February of 1872, Bishop Strossmayer mentions five paintings purchased on recommendation in Cologne to Canon Nikola Voršak.¹ He described two of them quite disparagingly, while the others, among which was *The Nativity and Adoration of the Shepherds*, he appraised as valuable and described them. Unfortunately, this is the only mention of them in preserved correspondence, and we know nothing more about the consulter, agent or the purchase itself.²

The attribution of authorship to Dutch painter Lucas van Leyden, under which Strossmayer purchased the painting, was kept in gallery catalogues until 1911, when Brunšmid (cat. no. 65), accepting Frizzoni's suggestion, attributed it to Matthias Grünewald.³ Gabriel Térey once again placed it within the Dutch school and suggested a dating of around 1525 (1926, cat. no. 200), and in the next catalogue (Schneider, 1932, cat. no. 200) and in all following it, the name Jan Wellensz de Cock appears as the author of the painting. The painting was attributed to Jan Wellensz de Cock by Max J. Friedländer.⁴ Jan Wellensz de Cock (Leiden?, around 1490 – Antwerp, 1521) is a problematic figure in Dutch and Flemish art history. His name is mentioned in a number of archives in Antwerp, leading us to believe that he was a respected painter, however not a single signed work by him has been preserved. Friedländer reconstructed his opus, starting with the unsigned painting *Saint Christopher* from a private collection, reproduced as a print with the inscription *J. Kock Pictum* (Hollstein, IV, p. 192). The collected opus is characterised by a careful description of landscapes and elegantly proportioned figures in the manner of the Antwerp Mannerists and





tih i tridesetih godina 20. stoljeća opus slikara je toliko narastao da su pojedini povjesničari umjetnosti pripisane slike razdijelili među više ruku/slikara.⁵ Do danas prihvaćena imena iz nužde ostaju Majstor Hagara,⁶ Majstor Bečkoga oplakivanja⁷ i Majstor Nošenja križa iz Douaija.⁸ Nakon što je otkriveno da je Jan Wellens de Cock umro 1521. godine odustalo se od njegovoga autorskoga imena budući da je postala upitna izrada djela koja su većinom datirana u dvadesete godine 16. stoljeća.⁹ Stoga je na posljednjoj izložbi u Amsterdamu pod nazivom *Lucas van Leyden en de Renaissance* predloženo korištenje oblika imena koji se javlja na grafici – Majstor J. Kock, uz prihvati tri gore navedena imena iz nužde.¹⁰ Iznesena je pretpostavka da se Majstor J. Kock tijekom dvadesetih godina iz Antwerpena uputio prema sjeveru Nizozemske, vjerojatno Leidenu gdje se pretpostavlja suradnja s radionicom Cornelisa Engebrechtsza.

Naša se slika navodi kao djelo Majstora Nošenja križa iz Douaija, ili moguće Majstora J. Kock.¹¹ Pripisuju mu se grupa religioznih slika većega formata, vjerojatno namijenjena crkvenim prostorima. Odlikuje ih ekspresivnost likova i dojam monumentalnosti. Zbog bliskosti s kasnim Engebrechtszovim načinom slike se datiraju u tridesete godine 16. stoljeća, a tako je datirana i naša slika.

Na slici je prikazano Poklonstvo Djetetu, kojemu se klanjaju Bogorodica i pristigli pastiri. Adoracija Djeteta, kao inačica scene Rođenja, postaje popularna na likovnim prikazima od kraja 14. stoljeća zahvaljujući objavama viđenja svete Brigitte Švedske (*Rivelazioni*, 1360.-70.).¹² Svetica je »[...] ugledala slavno Djetešce kako golo leži na tlu [...]« i zrači »[...] neizrecivim svjetлом i sjajem [...]. Čim je Djevica osjetila da je rodila, smjesta je sagnula glavu te se sklopiljenih ruku i s dubokim poštovanjem poklonila svome Sinu govoreći: Dobro došao moj Božiću, moj Gospodine i moj Sine.«¹³ Opisu viđenja odgovara golo, tek rođeno Dijete ispred poklekle Bogorodice. Svjetlosno je i prostorno istaknuto: Marija zdesna i andeo slijeva dovoljno su odmaknuti da otvore pogled

painters of Leiden, especially the students / sons of Cornelis Engebrechtsz. The painter's opus grew so much during the 1920's and 1930's that some art historians have divided paintings attributed to him among multiple painters.⁵ Accepted names that have been applied to this master are the Hagar Master,⁶ the Master of the Vienna Lamentation,⁷ and the Master of the Douai Carrying of the Cross.⁸ After it was discovered that Jan Wellens de Cock died in 1521, the attribution to him was discarded, since most of the works had been dated to the 1520's.⁹ Therefore, at the last exhibition in Amsterdam entitled *Lucas van Leyden en de Renaissance*, the usage of the name that appeared on the print – Master J. Kock – was suggested, along with the acceptance of the three names mentioned above.¹⁰ It has also been suggested that Master J. Kock moved towards the north of the Netherlands from Antwerp in the 1520's, likely to Leiden, where he is assumed to have cooperated with the workshop of Cornelis Engebrechtsz.

Our painting is listed as the work of the Master of the Douai Carrying of the Cross, or possibly Master J. Kock.¹¹ A group of large-format religious paintings are attributed to him, likely intended for use in churches. They are marked by expressive figures and an impression of monumentality. Because of their similarity to Engebrechtsz's late style, these paintings are dated to the 1530's, as is ours.

The painting portrays the Adoration of the Child, to whom the Madonna and the newly arrived shepherds are bowing. The Adoration of the Child, as a version of the scene of the Nativity, became a popular theme in paintings near the end of the 14th century thanks to revelations of the visions of Saint Bridget of Sweden (*Rivelazioni*, 1360.-70.).¹² The saint »[...] saw the glorious Infant lying on the ground naked and shining [...] ineffable light and splendour [...] When the Virgin felt she had borne her Child immediately she worshipped Him, her hands clasped in honour and reverence saying: 'Be welcome my God, my Lord, my Son.'«¹³ The nude, newborn Child before the

prema malome Isusu, a u njegovu liku završava koso kretanje prema dubini započeto u impostaciji dvojice pastira kojima nas slikar uvodi u prostor slike. Sveti je Luka pastirima nadjenuo ulogu prvih primatelja i širitelja radosne vijesti (*Lk* 2, 15-20). Spominje njihov posjet Mariji, Josipu i Isusu u jaslama te se pastiri zarana počinju uključivati u likovne prikaze Rođenja. Nova ikonografska situacija Poklonstva pastira nastaje pod utjecajem franjevačke pobožnosti.¹⁴ U umjetnosti Sjevera od 15. stoljeća pastiri isprva sramežljivo zaviruju u štalu, a ubrzo se počinju zajedno s Bogorodicom i Josipom klanjati Djetetu. Slikar je istaknuo njihovu ulogu smještajem dvojice pastira u prednji prostorni pojaz. Desni s gajdama kleći, a lijevi rukom ukazuje na Dijete – tematsko i kompozicijsko žarište prizora. U osvjetljenju mu komparira jedino anđeo sa svitkom u rukama – donositelj radosne vijesti.

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kneeling Madonna corresponds to this description of the vision. The Child is emphasized both through light and space: Mary on the right and the angel on the left are separated enough to open the view towards the baby Jesus, at whose figure the angular movement formed by the pose of the two shepherds whom the painter uses to lead us into the space of the scene. Saint Luke imbue the shepherds with the role of the first receivers and spreaders of the good news (*Luke* 2:15-20). He mentions their visit to Mary, Joseph and Jesus in the manger, and shepherds began to be included in visual portrayals of the Nativity early on. The new iconographic image of the Adoration of the Shepherds came about under the influence of Franciscan devotion.¹⁴ In northern 15th century art, the shepherds were first depicted shyly peeking into the manger, but quickly began being portrayed bowing to the Child together with the Madonna and Joseph. The painter has emphasised their role by placing the two shepherds in the foreground. The shepherd on the right with the bagpipes is in a kneeling position, while the one on the left points to the Child – who is thematically and compositionally in the centre of the scene and to whom only the angel holding the scroll – the bearer of good news – is comparably lit.

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- ¹ Strossmayer Voršaku [Đakovo, kraj veljače 1872.]. Arhiv HAZU, XI A, 1 / Vor. N. 82.
- ² Samo se uvjetno može pretpostaviti da je pri njihovoj kupovini posređovala tvrtka J. M. Heberle (H. Lempertz). Više o suradnji biskupa Strossmayera s tom aukcijskom kućom u više navrata u: Dulibić 2005., str. 56–57.
- ³ Usp. Frizzoni 1904., str. 438.
- ⁴ Usp. Friedländer 1924.–37., 1933., 11. sv., kat. br. 123, str. 59–73 i str. 127.
- ⁵ Zbog sličnosti s načinom leidenskoga slikara Cornelisa Engebrechtsza, Beets i Hoogewerff razdijelili su do tada pripisivan opus Janu de Cocku Engebrechtszovim sinovima: Cornelisu i Lucasu pri čemu je utvrđeno da je Lucas nosio nadimak de Kock. Usp. Beets 1936., str. 55–78, Hoogewerff 1939., str. 353–366.
- Prijedlog Lucasa de Cocka kao autora danas nije prihvaćen budući da Lucas Kock nije djelovao u Antwerpenu, a legenda na grafici donosi inicijal »J«. Usp. Hans Devisscher, *Jan Wellens de Cock*, u: Grove Art 2010.
- ⁶ Usp. Baldass 1937., str. 117–139.
- ⁷ Usp. Gibson 1977., str. 181.
- ⁸ Usp. Lucas van Leyden 2011., str. 112–113.
- ⁹ Predložen je naziv Pseudo Jan Wellens de Cock. Usp. Early Netherlandish Paintings in the Rijksmuseum 2009.
- ¹⁰ Majstor Hagara izjednačen je s Majstором J. Kockom, a uz djela koja se pripisuju Majstoru Bečkoga oplakivanja i Majstoru Nošenja križa iz Douaja navedeno je i ime Majstora J. Kocka kao mogući atributivni prijedlog. Usp. Lucas van Leyden 2011., str. 108–118.
- ¹¹ Isto, str. 112.
- Naša je slika kroz godine mijenjala autora ali uvijek ostajući u krugu slika koje se vezuju uz ime Jana de Cocka. Baldass je na temelju zagrebačke slike formirao novu slikarsku osobnost Majstora zagrebačkoga Rođenja (Meister der Agramer Geburt), usp. Baldass 1937., str. 131–134. Gibson je našu sliku pripisao Majstoru Hagara. Usp. Gibson 1977., str. 181. Bellavitis uz našu sliku navodi upitnik uz ime Jana de Cocka. Usp. Bellavitis 2003., str. 80–81. Hoogewerff i Regteren Altena pripisali su našu sliku Aertgenu van Leydenu, najmlademu učeniku Cornelisa Engebrechtsza. Usp. Hoogewerff 1939., str. 396–398; Regteren Altena 1939., str. 228. Kasnije studije stvaralaštva Aertgena van Leydena izuzele su zagrebačko *Rodenje i Poklonstvo pastira* iz njegova opusa te ju ponovno uvrstile među djela Jana de Cocka i istaknule ju kao jedno od reprezentativnih primjera slikara. Usp. Bruyn 1960., str. 93–94; Wescher 1968., str. 218.
- ¹² Više o razvoju ikonografije i prvim ranim primjerima u: Schiller 1971.–72., 1971., 1. sv., str. 76–84.
- ¹³ Birgitta de Suecia, sancta 1997., str. 40.
- ¹⁴ Prvi samostalni prizori javljaju se u Italiji od sredine 14. stoljeća. Usp. Schiller 1971.–72., 1971., 1. sv., str. 87–88.

- ¹ Strossmayer to Voršak [Đakovo, late February 1872.]. HAZU Archive, XI A, 1 / Vor. N. 82.
- ² It can only conditionally be assumed that firm J.M. Heberle (H. Lempertz) brokered their purchase. More on Bishop Strossmayer's dealings with this auction house in: Dulibić 2005, pp. 56–57.
- ³ Cf. Frizzoni 1904, p. 438.
- ⁴ Cf. Friedländer 1924–37, 1933, vol. 11., cat. no. 123, pp. 59–73 and p. 127.
- ⁵ Because of similarities to the style of Leiden painter Cornelis Engebrechtsz, Beets and Hoogewerff divided the opus of Jan de Cock among Engebrechtsz's sons Cornelis and Lucas, resulting in the determination that Lucas carried the nickname de Kock. Cf. Beets 1936, pp. 55–78, Hoogewerff 1939, pp. 353–366.
- The suggestion of Lucas de Cock as the author is not accepted today, since Lucas Kock did not work in Antwerp, and the legend on the print bears the initial »J«. Cf. Hans Devisscher, *Jan Wellens de Cock*, in: Grove Art 2010.
- ⁶ Cf. Baldass 1937, pp. 117–139.
- ⁷ Cf. Gibson 1977, p. 181.
- ⁸ Cf. Lucas van Leyden 2011, cf. 112–113.
- ⁹ The name Pseudo Jan Wellens de Cock has been suggested. Cf. Early Netherlandish Paintings in the Rijksmuseum 2009.
- ¹⁰ The Hagar Master has been equated with Master J. Kock, and along with the works attributed to the Master of the Vienna Lamentation and the Master of the Douai Carrying of the Cross, the name Master J. Kock is mentioned as a possible attributive suggestion. Cf. Lucas van Leyden 2011, pp. 108–118.
- ¹¹ Ibid, p. 112.
- Our painting has changed authors throughout the years, however it has always remained within a circle of paintings tied to the name Jan de Cock. Baldass suggested the personality of the Master of the Zagreb Nativity (Meister der Agramer Geburt) based upon the painting from Zagreb. Cf. Baldass 1937, pp. 131–134. Gibson has attributed our painting to the Hagar Master. Cf. Gibson 1977, p. 181. Bellavitis places a question mark next to the name Jan de Cock alongside our painting. Cf. Bellavitis 2003, pp. 80–81. Hoogewerff and Regteren Altena attribute our painting to Aertgen van Leyden, the youngest student of Cornelis Engebrechtsz. Cf. Hoogewerff 1939, pp. 396–398; Regteren Altena 1939, p. 228. Later studies of the creations of Aertgen van Leyden did not include the Nativity and Adoration of the Shepherds from Zagreb, instead placing it once again amongs the works of Jan de Cock, and pointing it out as one of the most representative examples of the painter's work. Cf. Bruyn 1960, pp. 93–94; Wescher 1968, p. 218.
- ¹² More on the development of iconography and the first early examples in: Schiller 1971–72, 1971, vol. 1., pp. 76–84.
- ¹³ Birgitta de Suecia, sancta 1997, p. 40.
- ¹⁴ The first independent depictions appeared in Italy in the second half of the 14th century. Cf. Schiller 1971–72, 1971, vol. 1., pp. 87–88.



Pripisano: Jörg Breu St.

(Augsburg, 1475.–1480. – Augsburg, 1537.)

Bogorodica s Djetetom, nakon 1525.

Attributed to: Jörg Breu the Elder

(Augsburg, 1475–1480 – Augsburg, 1537)

Madonna and Child, after 1525

tempera, ulje na dasci;
80,6 x 61,4 cm
(inv. br. SG-139)

BIBLIOGRAFIJA (izbor):
Buchner 1928., str. 353–354;
Kugli 1958., str. 142;
Morall 2001., bilj. 72, str. 70;
Pasini Tržec; Dulibić 2008.

tempera and oil on wood;
80.6 x 61.4 cm
(inv. no. SG-139)

BIBLIOGRAPHY (selected):
Buchner 1928, p. 353–354;
Kugli 1958, p. 142;
Morall 2001, n. 72, p. 70;
Pasini Tržec; Dulibić 2008.

Slika *Bogorodica s Djetetom* nabavljena je u Rimu posredovanjem kanonika Nikole Voršaka. Iz sačuvane potvrde o isplati Domenicu Agrestiniju od 17. travnja 1867. saznajemo da je jednu od tri kupljene slike iz trgovine toga specijaliziranoga trgovca umjetninama Nikola Voršak, s obzirom na to da je bila jako preslikana, zamijenio za druge dvije slike, obje njemačke škole.¹ Jedna od te dvije »zamjene« bila je *Bogorodica s Djetetom*.

Od Cepelićeva popisa (1883., kat. br. 229) navodi se atribucija antverpenskom slikaru Quentinu Metsysu vjerojatno zbog monograma »M« nad grbom u gornjem desnom kutu slike, što je već prilikom opisa slike istaknuo Nikola Voršak. Atributivno određenje nije se mijenjalo do Téreyeva dodatka VI. izdanju kataloga Galerije (1926., kat. br. 189) kada je kao autor djela predložen njemački slikar Hans Hofmann. Današnji atributivni prijedlog Jörgu Breuju St. javlja se od Schneiderova kataloga iz 1932. godine (kat. br. 189). Schneider je najvjerojatnije bio upoznat s prvom kritičkom studijom slikarova opusa Ernesta Buchnera koja još uvijek glasi kao glavni izvor za slikarovo stvaralaštvo.² Buchner, uz zahvalu Gabrielu Téreyu, koji ga je uputio na sliku, utvrđuje sličnosti s krajolikom u pozadini slike *Bogorodica s Djetetom* iz 1523. koja se nalazi u *Kunsthistorisches Museumu* u Beču, a prema oblikovnim principima datira našu sliku nakon 1525. godine te je smješta među Breueva kasna djela. U novijoj literaturi ističe se uloga radionice od drugoga desetljeća 16. stoljeća, kada Breu dobiva prestižne narudžbe, a naša se slika samo uzgredno spominje kao jedna od brojnih verzija *Bogorodica s Djetetom* nastalih unutar slikarove radionice koja pokazuje preuzimanje kompozicijskoga rješenja s grafika Albrechta Dürera.³

The *Madonna and Child* was purchased in Rome through the brokerage of Canon Nikola Voršak. The receipt of sale from Domenico Agrestini, dated 17 April 1867, shows us that Nikola Voršak exchanged one of the three paintings purchased from the establishment of this specialised art trader, which had been heavily overpainted, for two other paintings, both from the German school.¹ One of these two »exchanged« paintings was the *Madonna and Child*.

Cepelić's catalogue entry (1883, cat. no. 229) attributes the painting to Antwerp painter Quentin Metsys, likely because of the initial »M« above the coat of arms in the upper right hand corner of the painting, which Nikola Voršak also pointed out in his initial description of the painting. The attribution remained unchanged until Térey's addition to the 6th edition of the Gallery catalogue (1926, cat. no. 189), when he suggested the authorship of German painter Hans Hofmann. Today's attribution to Jörg Breu the Elder appeared first in Schneider's 1932 catalogue (cat. no. 189). Schneider was likely familiar with the first critical study of the painter's opus by Ernest Buchner, which is still considered to be the principal resource for this painter's opus.² Buchner gives thanks to Gabriel Térey, who first pointed him to the painting, confirming similarities with the landscape in the background of the 1523 *Madonna and Child* located at the Kunsthistorisches Museum in Vienna. His formal analysis dates our painting to after 1525, placing it among Breu's later works. Newer literature emphasises the role of the workshop in the second half of the 16th century, when Breu received prestigious orders for paintings, mentioning our painting only in passing as one of numerous versions of the *Madonna and Child* produced by the painter's





Dva Dürerova bakroreza poslužila su kao predlošci za nastanak naše slike: *Marija s kruškom* (B. 41) iz 1511. i *Marija pokraj zida* (B. 40) iz 1514 godine.⁴ Posljednja je glasila kao iznimno uspješno rješenje, o čemu svjedoče mnogobrojne u bakru izrezane kopije. Prva od njih, nastala prije 1523. godine, gotovo istih dimenzija i usmjerenja, vjerno reproducira Dürerov original, a kasnije kopije zrcalno okrenute slobodnije su interpretacije.⁵ S grafike *Marija s kruškom* slikar je preuzeo samo položaj Marijine desne ruke, a krušku je zamijenio jabukom. Kompozicijsko rješenje *Marije pokraj zida* osobito je pažljivo slijedio ponavljajući Bogorodičinu i Isusovu impostaciju, preuzimajući detalje poput ključeva i torbice za novac o Marijinu pasu te slijedeći svjetlosne akcente na oštrom lomljenoj draperiji. Razlike su vidljive u smještaju Bogorodice u interijer, izboru približenijega kadra te u opisu krajolika u pozadini. Ujedno su kontrasti svjetla i sjene na draperiji jače istaknuti, čime se dobiva dojam tvrđega loma nabora. Slikar je ponovio Dürerov opis Bogorodice s maramom i svjetovnim rekvizitima kao žene/majke iz njegova vremena, ali je njezinu ulogu ipak istaknuo aureolom. Atribut kruške zamijenio je u ikonografskoj tradiciji uobičajenijom jabukom. Kao plod s Drveta znanja odnosi se na Prvi grijeh, a Isusa obilježava kao budućega Iskupitelja ljudskoga roda.⁶

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workshop displaying a borrowed composition from prints by Albrecht Dürer.³

Two of Dürer's copperplate prints served as models for our painting: *The Virgin and Child with a Pear* (B. 41) from 1511, and *The Virgin and Child Seated by a Wall* (B. 40) from 1514.⁴ The latter was known as an exceptionally successful composition, witnessed by the many copper etchings made of it. The first of them from 1523, of nearly the same size and dimensions, likely attempts to reproduce Dürer's original, while later, mirror-image copies are of a more free interpretation.⁵ The painter took only the position of Mary's right hand from *The Virgin and Child with a Pear*, replacing the pear with an apple. The composition of *The Virgin and Child Seated by a Wall* was especially closely followed, repeating the Madonna's and Jesus' poses, using details like the keys and money purse around Mary's waist, and reproducing light accents on the sharply folded drapery. Differences are visible in the position of the Madonna within the interior, in the choice of a closer point of view, and in the details in the landscape in the background. The light contrast and shadows on the drapery are emphasised equally, which gives the impression of a sharper fold. The painter also imitated Dürer's depiction of the Madonna with a kerchief and the secular dress of a woman or mother from his time, however emphasising her role with a halo. He replaced the pear with an apple, more common to iconographic tradition. As the fruit from the Tree of Knowledge, it is a reference to Original Sin, and it characterises Jesus as the future Saviour of the human race.⁶

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¹ Arhiv HAZU, XI A / Vor. Ni. (Prilog 1). Više u: Pasini Tržec; Dulibić 2008., str. 299.

² Usp. Buchner 1928., str. 273–388.

³ Usp. Morall 2001., bilj. 72, str. 70.

⁴ Usp. Albrecht Dürer 2001., str. 155–156 i 187–188.

⁵ Najranija kopija djelo je Georga Pencza (identificiran prema monogramu IB). Za brojne kopije toga bakroreza usp. Vorbild Dürer 1978., str. 158–160.

⁶ Usp. Hall 1998., str. 66.

¹ HAZU archive, XI A / Vor. Ni. (Attachment 1). More in: Pasini Tržec; Dulibić 2008, p. 299.

² Cf. Buchner 1928, pp. 273–388.

³ Cf. Morall 2001, not. 72, p. 70.

⁴ Cf. Albrecht Dürer 2001, pp. 155–156 i 187–188.

⁵ The earliest copy was the work of Georg Pencz (identified by the initials IB). On the numerous copies of this copperplate print, cf. Vorbild Dürer 1978, pp. 158–160.

⁶ Cf. Hall 1998, p. 66.





David Teniers Ml.

(Antwerpen, 1610. – Bruxelles, 1690.)

Kermes, 164?.

David Teniers the Younger

(Antwerp, 1610 – Brussels, 1690)

Kermesse, 164?

ulje na dasci; 92,1 x 122 cm
sign.: in. d. Teniers 164[?] (inv. br. SG-150)

BIBLIOGRAFIJA (izbor):
Vandura 1988., str. 157–158;
Pasini 2004., str. 33–42.

oil on wood; 92.1 x 122 cm
sign.: in. d. Teniers 164[?] (inv. no. SG-150)

BIBLIOGRAPHY (selected):
Vandura 1988, pp. 157–158;
Pasini 2004, pp. 33-42.

Slika *Kermes* Davida Teniersa Ml. ulazi u Strossmayerovu galeriju 1947. godine (Babić; Šenoa 1947., kat. br. 136) kao dar Vlade NR Hrvatske te je od toga vremena izložena unutar stalnoga postava Galerije. Signirana je (*in. d. Teniers*) i datirana u 164?. godinu.¹

U formatu horizontalno položenoga pravokutnika prikazana je seoska grupa u približenome kadru unutar skučenoga dvorišta. Dvorište je omeđeno slijeva zgradom, perspektivno skošenom prema dubini slike, i drvenom ogradom koja se u blago polukružnom luku širi od sredine te zgrade prema desnome rubu. Arhitekturom zatvorenoj lijevoj strani suprotstavlja se uski prostorni proboj u krajolik zdesna. Kompozicijski je najbliža madridskom *Seoskom vjenčanju* iz 1637. godine² i roterdamskom *Seoskom vjenčanju*,³ ranim Teniersovim primjerima ove teme.⁴

Na slici se kao tradicionalne odrednice samoga *genrea* javljaju motiv plesa na otvorenom uz muzičku pratnju gajdaša, tema opijanja i posljedica opijenosti te motiv grljenja i ljubljenja. Takav repertoar svoje izvorište ima u slikarstvu Pietera Bruegela St. (1525.–30. – 1569.), utemeljitelja seoskoga *genrea*, čija djela daju ikonografski pečat slikarske interpretacije teme kermesa.⁵ Figure pušača duhana i kartaša te scene tučnjava uvodi Adriaen Brouwer (1605./6. – 1638.), drugi važan predstavnik poticanja i širenja motivike *low-life genrea*,⁶ a na tu tradiciju nadovezuje se i David Teniers Ml. mnogobrojnim uprizorenjima kermesa.⁷

David Teniers Ml. nasleđuje i značenjska tumačenja sadržana u naturalističkim motivima kao upozorenjima nužnoga doziranja slavljeničkoga raspoloženja⁸ (zaspali muškarac nad bačvom svladan alkoholom slijeva i muškarac koji povraća naslonjen na ogradu







Kermesse by David Teniers the Younger became part of the Strossmayer Gallery collection in 1947 (Babić; Šenoa 1947, cat. no. 136) as a gift from the Government of the People's Republic of Croatia, and has since been displayed as part of the Gallery's permanent collection. It is signed (*in. d. Teniers*) and dated to 164?.¹

A group of villagers are shown in landscape format closely framed within a crowded courtyard. The courtyard is enclosed on the left-hand side by a building the perspective of which is angled towards the focal point of the painting, with a wooden fence spreading in a mild arch from the middle of the building towards the right edge of the frame. The left side, blocked off with architecture, stands opposed to the narrow spatial gap exposing the landscape on the right-hand side. The composition is most similar to the 1637 *Peasant Wedding* from Madrid² and the *Peasant Wedding* from Rotterdam³, Teniers' earlier portrayals of this theme.⁴

The picture shows the traditional characteristics of this genre in the motif of the open-air dance with musical accompaniment in the form of a bagpipe player, the theme of heavy drinking and the consequences of drunkenness, and the motif of embracing and kissing. This repertoire springs from the paintings of Pieter Bruegel the Elder (1525–30–1569), founder of the peasant genre, whose works left an iconographic mark on the painted interpretation of the theme of the Kermesse.⁵ The figures of the smokers and card-players and the fight scene were introduced by Adriaen Brouwer (1605–6–1638), another important figure responsible for the spread of the motifs of the *low-life genre*.⁶ David Teniers the Younger elaborated on this tradition in his multiple portrayals of the Kermesse.⁷

David Teniers the Younger also inherited the interpretations of the content in the naturalistic motifs, which served as warnings about the necessity for moderation in a festive atmosphere⁸ (the drunk man passed out lying over the barrel on the left-hand side and the





zdesna) te ponavlja i izravne motive moralno-didaktičnoga tona. Na našoj je slici to motiv prevrnute kante, koja svojom prazninom upućuje na doslovno značenje *vanitas* (ispravnosti).⁹ Motiv propadljivosti i ispravnosti zemaljskih dobara vizualiziran je i u motivu lule, odnosno duhana, koji se na taj način interpretira u amblematskim djelima, onodobnim popularnim ilustriranim priručnicima koji riječju i slikom poučavaju o moralnim vrijednostima i donose upute o životnom pravilu.¹⁰ Primjerice Jacob Cats (1577.–1660.) amblemom s *mottom* »Fumo pascuntur amantes« (»Ljubavnici se naslađuju dimom«) provlači značenje duhana kroz tri interpretacijske razine: ljubavnu, društvenu i religioznu, a svima je zajedničko isticanje prolaznosti i ništavnosti.¹¹ Duhan kao jedna od novina iz Novoga svijeta dospijeva krajem 16. stoljeća u Europu.¹² Zbog njegova omamljivo-narkotična efekta slična alkoholu, neprimjereni pristojname i uglednome svijetu, te zbog socijalnoga statusa mornara i vojnika kao prvih uživatelja duhana, uporaba duhana iz zabave i užitka isprva je bila povezana s najnižim društvenim slojevima i moralno osuđivana.¹³ Ekonomski motivi uvjetovali su i doveli oko 1650. do poboljšanja *imagea* pušača duhana, što je vizualno bilo popraćeno lijepo oblikovanim lulama dugih cijevi. Lule kratkih cijevi, bez marke i grube obrade, koje prepoznajemo i na ovoj slici, ostaju simbol niske klase, pri čemu se zadržalo jasno diferenciranje društvenih slojeva. Izravno određivanje mesta seljaka u društvu ostvareno je i opisom njihovih fisionomija i stavovima tijela: prikazani su pogrbljeno, zdepasto, u stavu snažne gestikulacije s oslonjenom težinom na obje noge.¹⁴ Gajdaš na bačvi u blagome *contrappostou*, prema De Lairesseeovoj (1707.) klasifikaciji, pripadao bi grupi »bolje educiranih seljaka«, a slikar ga izdvaja uzdignutom postavom, stavom i ulogom od ostalih »grubih seljaka«.¹⁵ U rukama drži *leit motiv* kermesa s hotimično faličkim značenjem koje je pojačano samim oblikom glazbala.¹⁶ Pridonoseći seksualnom naboju prizora, gajde kao simbol plodnosti mogu poprimiti i

vomiting man leaning on the fence on the right-hand side), and also repeats direct motifs of a moral and didactic tone. In our painting, this is the motif of the overturned bucket, whose emptiness points to the literal meaning of *vanitas* (emptiness).⁹ The motif of collapse and the emptiness of worldly goods is also visualised in the motif of the pipe and tobacco, which was interpreted in this way in the emblematic, popular illustrated handbooks of the time, which taught moral values and life rules through words and pictures.¹⁰ For example, Jacob Cats (1577–1660), in his emblem with the motto »*Fumo pascuntur amantes*« (»Lovers relish in smoke«), weaves the meaning of tobacco through three interpretational levels: the romantic, the social and the religious, upon all of which the common thread is transitoriness and worthlessness.¹¹ Tobacco, one of many novelties from the New World, made its way to Europe at the end of the 16th century.¹² Because of its intoxicating and narcotic effect, similar to that of alcohol, inappropriate to the well-mannered and respectable world, and because of the social status of sailors and soldiers as the first users of tobacco, the casual use of tobacco was at first connected with the lowest layers of society and was morally condemned.¹³ Economic conditions made possible an improvement in the image of the tobacco smoker around 1650, which was visually followed by beautifully shaped, long-stemmed tobacco pipes. Short-stemmed pipes, with no brand and roughly made, like those we recognise in this painting, remained a symbol of the lower class, and the usage of these different kinds of pipes remained a stark differentiation between social layers. The direct determination of the place of the peasant in society was also realised through a description of their physiognomy and their stances: they are portrayed with hunched backs, stocky, gesticulating strongly with their weight placed on both feet.¹⁴ The bagpiper on the barrel in a mild *contrapposto*, according to De Lairesse's classification (1707), belongs to the group of »better-educated peasants«, and the painter elevates

značenje poticanja zemljjišnoga uroda, što je bila osobito važna odrednica ekonomskog razvoja zemlje.¹⁷ Uz tematiku uroda vezan je motiv zaštite od gusjenica vizualiziran konjskom lubanjom na kosini krova.

Iznimno velik broj djela na temu kermesa u opusu Davida Teniersa ml. i drugih flamanskih slikara iz 17. stoljeća (dijelom i kao odgovor, odnosno nastavak snažne slikarske tradicije seoskoga *genre*), može se objasniti i gospodarskom situacijom u Španjolskoj Nizozemskoj, gdje su seljaci igrali jednu od ključnih uloga u uspostavljanju gospodarske stabilnosti.

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him from the other »rough peasants« with his raised position, stance and role.¹⁵ He holds in his hands the *leitmotif* of the Kermesse, with an intentional phallic meaning amplified by the very shape of the instrument.¹⁶ Bringing a sexual charge to the scene, the bagpipes as a symbol of fertility can also carry the meaning of improving crop yield, which was an especially important determinant in the economic development of the country.¹⁷ The motif of protection from pests is presented alongside the theme of crop yields in the form of the horse's skull on the roof.

An especially large number of works on the theme of the Kermesse in the opus of David Teniers the Younger and other Flemish 17th century painters (partially as an answer to or continuation of the painted tradition of the peasant genre) can also be explained through the agricultural situation in the Spanish Netherlands, where peasants played one of the key roles in establishing agricultural stability.

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¹ U današnjem stanju slike posljednja je znamenka godine nečitka. O problemu datacije i autorstva v. katalog Vinka Zlamalika (1982., kat. br. 193) i Vandura 1988., str. 157–158.

² David Teniers ml., *Seosko vjenčanje*, 1637., ulje na platnu, 120 x 188 cm, Museo del Prado, Madrid.

³ David Teniers ml., *Seosko vjenčanje*, ulje na bakru, 68 x 86 cm, Muzej Boijmans van Beuningen, Rotterdam.

⁴ Na tim je slikama kadar vrlo približen, glavni je naglasak na likovima, a krajolik se otvara uskim prolazom. Već ranih četrdesetih godina Teniers proširuje kadar, pridaje veće značenje nebu i krajoliku i smanjuje dimenzije likova. Novi senzibilitet u rješenju teme kermesa uočava se 1660-ih godina, osobito u povećanoj pozornosti na atmosferu, krajolik i vedute, usp. Klinge 1991.

⁵ Aktivnosti kermesa koje Pieter Bruegel St. uvodi ostaju i u kasnijim uprizorenjima nepromijenjene. Usp. Jongh; Luijten 1997., str. 308.

⁶ Usp. Slive 1995., str. 133–135.

⁷ Peter C. Sutton navodi da se Teniers specijalizirao u temi kermesa nakon 1640. godine (poznato je dvadesetak inačica). Više u: Peter C. Sutton, *Painting in the Age of Rubens*, u: The Age of Rubens 1994., str. 63.

⁸ O moralnoj osudi sklonosti pretjerivanju i neumjerenosti u slikarstvu Pietera Bruegela St. usp. Konrad Renger, *Flemish genre painting*, u: isto, str. 176.

⁹ Usp. Hall 1998., str. 211.

¹⁰ Više u: Henkel; Schöne 1996., str. IX–XXVI.

¹¹ Jacob Cats, *Sinne-en minnebeelden*, Rotterdam: Pieter van Waesberge, 1627., amblem broj 3.

¹² Usp. Ivan Gaskell, *Tobacco, social deviance, and Dutch art in the seventeenth century*, u: Franits 1997., str. 68–78.

¹³ Duhan se preradivao i primjenjivao i u medicinske svrhe te se o njegovim pozitivnim učincima raspravljalo u educiranim krugovima, usp. isto, str. 69.

¹⁴ Usp. Herman Roodenburg, *How to sit, stand, and walk: toward a historical anthropology of Dutch paintings and prints*, u: isto, str. 175–186.

¹⁵ Isto, str. 181.

¹⁶ Usp. Hall 1998., str. 96.

¹⁷ Procvatom agrikulture oko 1630. »južne provincije postaju u XVII. stoljeću modelom poljoprivrednoga razvoja za ostali dio Europe«. Alpers 1996., str. 31.

¹ In the painting's current state, the last numeral of the year is illegible. On dating and authorship problems, see Vinko Zlamalik's catalogue (1982., cat. no. 193) and Vandura 1988, pp. 157–158.

² David Teniers the Younger, *Peasant Wedding*, 1637, oil on canvas, 120 x 188 cm, Museo del Prado, Madrid.

³ David Teniers the Younger, *Peasant Wedding*, oil on copper plate, 68 x 86 cm, Boijmans van Beuningen Museum, Rotterdam.

⁴ The scene in these paintings is very closely cropped, the main accent is on the figures, while the landscape is only visible through a narrow passage. By the early 1640's, Teniers had expanded the scenes, applying greater meaning to the sky and landscape, and had reduced the dimensions of the figures. This new sensibility in the treatment of the theme of the Kermesse is visible in the 1660's, especially in the increased attention paid to the atmosphere, landscape and panoramas, cf. Klinge 1991.

⁵ The Kermesse activities introduced by Pieter Bruegel the Elder would remain unchanged in later portrayals. Cf. Jongh; Luijten 1997, p. 308.

⁶ Cf. Slive 1995, pp. 133–135.

⁷ Peter C. Sutton notes that Teniers specialised in the theme of the Kermesse after 1640 (around twenty versions are known). More in: Peter C. Sutton, *Painting in the Age of Rubens*, in: The Age of Rubens 1994, p. 63.

⁸ On moral judgments of tendencies towards exaggeration and excess in the painting of Pieter Bruegel the Elder, cf. Konrad Renger, *Flemish genre painting*, in: ibid, p. 176.

⁹ Cf. Hall 1998, p. 211.

¹⁰ More in: Henkel; Schöne 1996, pp. IX-XXVI.

¹¹ Jacob Cats, *Sinne-en minnebeelden*, Rotterdam: Pieter van Waesberge, 1627, emblem no. 3.

¹² Cf. Ivan Gaskell, *Tobacco, social deviance, and Dutch art in the seventeenth century*, in: Franits 1997, pp. 68–78.

¹³ Tobacco was also processed and applied for medical purposes, and its positive effects were discussed in educated circles, cf. ibid, p. 69.

¹⁴ Cf. Herman Roodenburg, *How to sit, stand, and walk: toward a historical anthropology of Dutch paintings and prints*, in: ibid, pp. 175–186.

¹⁵ Ibid, p. 181.

¹⁶ Cf. Hall 1998, p. 96.

¹⁷ A boom in agriculture around 1630 made the »southern provinces a model of agricultural development for the rest of Europe in the 17th century«. Alpers 1996, p. 31.



Jan Josef Horemans Ml.

(Antwerpen, 1714. – Antwerpen, 1792.)

Posjet porodilji, oko 1750.

Jan Josef Horemans the Younger

(Antwerp, 1714 – Antwerp, 1792)

The Visit to the Nursery, around 1750

ulje na platnu; 47 x 57 cm
sign.: J. Horemans
(inv. br. SG-594)

BIBLIOGRAFIJA (izbor):
Vandura 1988., str. 86–87.

oil on canvas; 47 x 57 cm
sign.: J. Horemans
(inv. no. SG-594)

BIBLIOGRAPHY (selected):
Vandura 1988, p. 86–87.

Slika *Posjet porodilji* jedna je od tridesetak umjetnina koje su kao poklon svjetski poznatog violinista i sakupljača umjetnina Zlatka Balokovića¹ i njegove supruge Joyce iz ugledne američke obitelji Borden ušle 26. rujna 1972. u zbirku,² a odnedavno je izložena unutar stalnoga postava Galerije. U lijevom donjem kutu slike vidljiv je potpis slikara: Jan Horemans. Na istovjetan način, srednjim imenom ili bez njega, potpisivali su se otac i sin, Jan Josef Horemans Stariji i Mlađi.³ U literaturi su dvojica slikara nadalje razgraničavana nadimcima: »tamnim« je proglašen otac, a »svijetlim« sin, s obzirom na izbor palete i kolorit koji dominira na njihovim slikama. Ipak, razgraničavanje njihova opusa i dalje ostaje problematično, osobito u razdoblju 1745.–1759. godine, kada obojica obrađuju istovjetne teme i zajedno djeluju u ateljeu obiteljske kuće »Het Snelleken«.⁴ Pretpostavlja se da je Horemans Mlađi započeo samostalnu karijeru krajem 1740-ih te da je tijekom četrdesetih godina utjecao na svoga tada već starijega oca (koji umire 1759. godine). Upravo tih godina ostvario je potpunu integraciju likova u oslikanome prostoru, a *genre* prizore tipične u opusu njegova oca počeo je teatralnije oslikavati. Navedene odlike vidljive su na našoj slici, čiju je atribuciju Janu Horemansu Mlađem postavio Vinko Zlamalik (1982., kat. br. 198). Tema *Posjet porodilji* bila je osobito omiljena u nizozemskom i flamanskom slikarstvu 17. i 18. stoljeća.⁵ U vremenu visoke stope smrtnosti novorođenčadi i majki proslava rođenja bila je važan obiteljski i društveni događaj. Roditelji s novorođenim djetetom, uz pomoć sluškinja, dojilja ili dadilja primali su goste u sobi za primanje koja je u pravilu sadržavala krevet i bila ukrašena najboljim slikama.⁶ Posluživao se *kandeel*, tradicionalno piće od brendija i

The Visit to the Nursery is one of around thirty works of art that were donated to the collection on 26 September 1972¹ by world-famous violinist and art collector Zlatko Baloković² and his wife Joyce of the eminent American Borden family, and it has recently been incorporated into the permanent collection of the Gallery. The signature of the painter – Jan Horemans – is visible in the lower left-hand corner of the painting. Both father and son, Jan Josef Horemans the Elder and Younger, signed their names in the same way, with or without their middle name.³ The two painters are divided in literature according to their nicknames: the »dark« father and his »light« son, referring to their choice of colour palette and the colour schemes that dominate their paintings. However, demarcating their opuses is still problematic, especially from 1745–1759, when both were working on similar themes and working together in the atelier of the family house of »Het Snelleken«.⁴ It is supposed that Horemans the Younger began his independent career in the late 1740's, and that he had during this decade exerted an influence on his then elderly father, who died in 1759. It was during these years that he succeeded in completely integrating figures into a painted space, and he began painting genre scenes typical to the opus of his father in a more theatrical manner. The above-mentioned characteristics are visible on our painting, whose attribution to Jan Horemans the Younger was established by Vinko Zlamalik (1982, cat. no. 198).







jaja koje je – prema vjerovanju – štitilo dijete i majku od zlih duhova. U nutrini sobe otvorene slijeva prozorima kroz koje ulazi danje svjetlo (kompozicijski obrazac koji je slikar često ponavlja) prikazane su tri generacije obitelji. Sjede uz kamin (desno), a slijeva im pristižu muškarac i žena u posjet. Istovjetnu impostaciju i gotovo istovjetan odabir odjeće figuralnoga para nalazimo na slici *Gozba* pripisanoj Janu Josefu Starijem iz 1759. godine koja se čuva u Muzeju *Hermitage* u Sankt Peterburgu.⁷ I dok tamo muškarac vodi ženski lik k stolu, ovdje ga dovodi na proslavu rođenja drugoga djeteta: majka je kompozicijski i bojom odjeće istaknuta, a najmlađega člana dadilja hrani žlicom. Viši slojevi, među koje oslikana obitelj nesumnjivo pripada, uobičavali su unajmiti plaćenu hraniteljicu/dojilju za dijete koja je stanovala s obitelji. To su najčešće bile seljanke, za koje se vjerovalo da su snažnije te da imaju kvalitetnije mlijeko, iako su već od 16. i 17. stoljeća liječnici zagovarali majčinsko dojenje.⁸ Narativni prizor slikar je smjestio u udobno namještenu prostoriju s krevetom s baldahinom i monumentalnim zidnim kamenom te slikom krajolika koja visi iznad njega, a pomno opisanim detaljima ostvario je dojam tvarnosti materijala: odbljescima na porculanskim vazama, zakovicama na stolcu, sjajem nakita i naborima draperije likova.

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The theme of *The Visit to the Nursery* was especially popular in Dutch and Flemish painting in the 17th and 18th centuries.⁵ At a time of high infant mortality and death during childbirth, the celebration of a birth was an important family and social event. Parents and their newborn, with the aid of housemaids, wet nurses or nannies, received guests in their drawing-room, which usually had a bed and was decorated with the finest paintings.⁶ *Kandeel* was served, a traditional drink made of brandy and eggs that – according to superstition – protected the child and mother from evil spirits. The interior of the room, opened on the left side by windows that let in daylight (a compositional model that the painter repeated frequently), three generations of a family are portrayed. They sit around a hearth (right), while two visitors, a man and woman, are portrayed arriving from the left. We find a nearly identical pose and selection of clothes on a pair of figures in a 1759 painting entitled *The Feast*, attributed to Jan Josef the Elder, held at the *Hermitage* in Saint Petersburg.⁷ While the man leads the woman towards the table, here he leads her to the celebration of the birth of a second child: the mother is emphasized both compositionally and through the colour of her clothes, while the youngest member of the family is being spoon-fed by a wet nurse. The upper class, to which the family portrayed certainly belonged, usually had paid wet-nurses who lived with the family. These were most often peasant women, who were believed to be stronger and to give better milk, despite the fact that doctors had been arguing for mothers to nurse their own children since the 16th century.⁸ The painter places the narrative scene in a comfortably furnished space with a canopied bed and a monumental wall-mounted hearth with a landscape painting hanging above it. The carefully described details create an atmosphere of the physicality of materials: the reflections off the porcelain vases, the rivets on the table, the shine of jewellery and the folds in the figures' drapery.

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¹ Zlatko Baloković (Zagreb, 1895. – Venecija, 1965.), violinist, koncertnu karjeru započeo 1913. po glazbenim središtima Europe i Sjedinjenih Američkih Država, kamo se 1924. i preselio. Umjetničku ostavštinu poklonila je njegova supruga Jugoslavenskoj akademiji znanosti i umjetnosti utemeljivši 1966. godine i zakladu *Zlatko and Joyce Baloković Scholarship*, iz koje Akademija dodjeljuje stipendije za školovanje na Harvardskom sveučilištu. Biografski podatci navedeni prema: Zlatko Stahuljak, *Baloković, Zlatko*, u: HBL 1983., 1. sv., str. 399–400.

² Usp. Vandura 1989.

³ Bibliografski podatci navedeni prema: Alain Jacobs, *Jan Josef Horemans*, u: Grove Art 2010.

⁴ Više o obitelji Horemans i razgraničavanju opusa oca i sina u: Wouters 1992., str. 200–203.

⁵ O običaju posjeta rođiljama i brojnim prikazima usp. Franits 2004., str. 183–184, 209–210, 233.

⁶ Od 1650-ih u Nizozemskoj se javljaju sobe za primanje. Usp. isto, str. 184.

Više o specijalizaciji prostorija, postojanju privatnih i spavačih soba za pokazivanje u: Sarti 2006., str. 150–151.

⁷ Jan Josef Horemans St., *Gozba*, 1759., ulje na platnu, 83 x 63 cm, Hermitage, Sankt Peterburg.

⁸ »Tek u 18. stoljeću, osobito nakon njegove sredine, započinje više-manje brzo opadanje posezanja za plaćenim dojiljama u redovima elite raznih europskih zemalja.« Sarti 2006., str. 190.

¹ Zlatko Baloković (Zagreb, 1895. – Venecija, 1965.), violinist, began his concert career in 1913 in concert centres in Europe and the United States, where he later relocated in 1924. His artistic bequest was donated to the Yugoslavian Academy of Sciences and Arts by his wife in 1966, founding the Zlatko and Joyce Baloković Scholarship Foundation, out of which the Academy awarded scholarships for schooling at Harvard University. Biographical data listed according to: Zlatko Stahuljak, *Baloković, Zlatko*, in: HBL 1983, vol. 1., pp. 399–400.

² Cf. Vandura 1989.

³ Bibliographical data according to: Alain Jacobs, *Jan Josef Horemans*, in: Grove Art 2010.

⁴ More on the Horemans family and delineating the opuses of father and son in: Wouters 1992, pp. 200–203.

⁵ On the tradition of visits to newborns and numerous portrayals, cf. Franits 2004, pp. 183–184, 209–210, 233.

⁶ Drawing-rooms appeared in the Netherlands starting in the 1650's. Cf. ibid, p. 184.

More on specialisations of interior space, the existance of private rooms and bedrooms for receiving guests in: Sarti 2006, p. 150–151.

⁷ Jan Josef Horemans the Elder, *The Feast*, 1759, oil on canvas, 83 x 63 cm, St. Petersburg, Hermitage.

⁸ »It was only in the 18th century, especially after 1850, that demand for paid wet-nurses began to fall quickly among the ranks of the elite of various European countries.« Sarti 2006, p. 190.



Antoine-Jean Gros

(Pariz, 1771. – Meudon, Hauts-de-Seine, 1835.)

Madame Récamier, oko 1825.

Antoine-Jean Gros

(Paris, 1771 – Meudon, Hauts-de-Seine, 1835)

Madame Récamier, around 1825

ulje na platnu, 62,3 x 51,2 cm
(inv. br. SG-36)

BIBLIOGRAFIJA (izbor):
Lunaček 1903., str. 328–329;
Brunšmid 1917.a, str. 152–166;
Herriot 1930., str. 25;
Rey 1935., str. 289–294;
Gros ses amis 1936., str. 111;
Lossky 1938., str. 390–391;
Escholier 1941., str. 58; Juliette
Récamier 2009., str. 91–92.

oil on canvas, 62.3 x 51.2 cm
(inv. no. SG-36)

BIBLIOGRAPHY (selected):
Lunaček 1903, pp. 328–329;
Brunšmid 1917a, pp. 152–166;
Herriot 1930, p. 25;
Rey 1935, pp. 289–294;
Gros ses amis 1936, p. 111;
Lossky 1938, pp. 390–391;
Escholier 1941, p. 58; Juliette
Récamier 2009, pp. 91–92.

Portret *Madame Récamier* Antoine-Jeana Grosa darovao je Strossmayerovo galeriji starih majstora HAZU 1903. godine francuski odličnik Eugène-Emmanuel-Ernest Halwin, marquis de Piennes (1825.–1911.).¹ U izvorima se ne spominje kako je De Piennes došao u posjed slike.

Slika je u fundus ušla kao *Portret nepoznate mlade gospode* A.-J. Grosa i tako se navodi u katalozima Galerije od 1911. do 1926. godine. Pri posjetu Galeriji 1929. godine Édouard Herriott,² autor opsežne biografije *Madame Récamier et ses amis*, prepoznao je u liku »nepoznate gospode« portret Madame Récamier, glasovite ljepotice i prve dame onovremenoga pariškog mondenog života, rođene u Lyonu kao Jeanne Françoise Julie Adélaïde Bernard 1777. Njezin je salon u Ulici Mont Blanc bio sastajalištem izabranog društva, književnika, glumaca, slikara, ali i politički utjecajnih ličnosti.

Juliette Récamier portretirali su mnogi znameniti umjetnici toga doba, no svakako je najpoznatiji njezin portret onaj Jacques-Louisa Davida (1748.–1825.) iz 1800. Iz te godine datira i Ingresov (1780.–1867.) crtež u olovci. Negdje između 1802. i 1805. godine nastao je portret Françoisa Gérarda (1770.–1837.) te još jedna manja, ali identična kompozicija, za koju se smatra da je iz 1805. godine. Joseph Chinard (1756.–1813.) izradio je tri biste Juliette Récamier, jednu u sadri 1798. i dvije u mramoru, od kojih je najpoznatija ona iz 1805.–06. Najvjerojatnije za njezina prvog boravka u Italiji 1813. godine nastaje gipsana bista Antonija Canove (1757.–1822.), a znatno kasnije, oko 1822. godine, bista u mramoru *Madamme Récamier kao Beatrice*.

Iako je Grosov portret Madame Récamier iz Strossmayerove galerije dokumentiran u katalogu izložbe *Portraits du Siècle*, održane u *L'École des Beaux-Arts* u Parizu 1885. godine, sumnja da se radi o istoj slici, zbog nepodudarnosti dimenzija,³ podijelila je francuske stručnjake. U članku u *Gazette des Beaux-Arts* iz 1935. Léon Rey⁴ slaže se s datacijom da portret nije mogao nastati nakon 1835.

This portrait of *Madame Récamier* by Antoine-Jean Gros was donated to the Strossmayer Gallery in 1903 by French dignitary Eugène-Emmanuel-Ernest Halwin, Marquis de Piennes (1825–1911).¹ Sources do not mention how de Piennes came to own the painting.

The painting entered the Gallery's holdings as *Portrait of an Unknown Young Lady* by A.-J. Gros, and was listed in Gallery catalogues as such from 1911 to 1926. During a visit to the Gallery in 1929, Édouard Herriott,² author of the extensive biography *Madame Récamier et ses amis*, recognised the figure of the »unknown lady« as a portrait of Madame Récamier, renowned belle and first lady of the Parisian fashion world of the time, born in Lyon as Jeanne Françoise Julie Adélaïde Bernard in 1777. Her salon in Mont Blanc Street was a meeting place for high society, literaries, actors, painters, as well as politically influential figures.

Portraits of Juliette Récamier were painted by many famous artists of the time, however the most famous of them is certainly that by Jacques-Louis David (1748–1825), painted in 1800. Ingres' (1780–1867) pencil drawing is also dated to the same year. A portrait of her by François Gérard (1770–1837) came about somewhere in between 1802 and 1805, as well as one additional, smaller but identically composed portrait, thought to have been painted in 1805. Joseph Chinard (1756–1813) made three busts of Juliette Récamier, one out of gypsum and two out of marble, the best-known of which dates from 1805–06. A gypsum bust by Antonio Canova (1757–1822) was likely made during her first stay in Italy in 1813, while the much later marble bust *Madame Récamier as Beatrice* was likely made around 1822.

Although Gros' portrait of Madame Récamier from the Strossmayer Gallery is documented in the catalogue of the exhibition *Portraits du Siècle*, held at *L'École des Beaux-Arts* in Paris in 1885, doubts as to whether this is





godine, jer Gros umire 26. lipnja iste godine, no nalazi spornim da je na slici Madame Récamier, jer: »Da je baron Gros napravio portret Mme Récamier – portret ovakve važnosti ne prolazi nezapaženo – Delestre⁵ i Tripier le Franc⁶ bi ga sigurno spomenuli«. Te spekulacije opovrgava u svom tekstu Boris Lossky⁷ u *Analima Francuskog instituta* u Zagrebu iz 1938. godine. »Jedan Grosov rad«, piše Lossky, »iako značajan, mogao je ostati nepoznat Delestre-u (1867.) i Tripier le Franc-u (1880.) čija su djela mnogo kasnija od smrti umjetnika«. U prilog autentičnosti predstavljene osobe na slici iz Strossmayerove galerije govori i popratni tekst Raymonda Escholiera⁸ u katalogu velike izložbe *Gros, njegovi prijatelji i učenici* održane u Pariškoj *Petit Palais* 1936. godine: »Iako ju kostim znatno postaruje, ona ne bi trebala imati puno više od 45 godina, jer su njene karakterne crte sačuvale svoju prepoznatljivost«. Escholier ovdje također pobija opaske Léona Reya i njegova članka, kako slika iz Strossmayerove galerije predstavlja ustvari Madamme Sagot.⁹ Stoga Escholier decidirano iznosi: »[...] Delestrov opis ne odgovara slici u Zagrebu; možda bismo mogli naći neke sličnosti u stavu modela, ali se boja odjeće i puti potpuno razlikuje, fotelja u kojoj bi sjedila Mme Sagot ne postoji na platnu koje mi imamo pred sobom, [...]«.

Reviziju ovih dvojbi napravila je kustosica Isolde Pludermacher u povodu izložbe *Juliette Récamier – Muse et mécène* u *Musée des Beaux-Arts* 2009. godine. U tekstu kataloške jedinice koji se odnosi na sliku iz Strossmayerove galerije ona navodi: »Danas, kad imamo priliku poznavati pravi portret Mme Sagot (privatna zbirka)¹⁰ možemo sa sigurnošću reći da je Léon Rey bio u krivu.

Ukoliko su otklonjene sve sumnje oko identifikacije modela, preostaje nam detaljnije proučiti odnose između Mme Récamier i Grosa. Njih dvoje su nastojali ishoditi povratak Davida u Francusku, koji je u to vrijeme bio u egzilu u Bruxellesu, te se dade pomisliti kako je slikar, vrlo privržen Davidu, izradio ovaj portret kako iz zahvale gospodji Recamier, tako i kao omaž svom učitelju [...].

Potpis Gosa je danas nevidljiv, iako ga mnogi izvori spominju između 1929. (Herriot) i 1947. (Babić; Šenoa 1947., kat. br. 163).¹¹

Kako su pokazala recentna istraživanja restauratora¹², prvotna slika dublirana je na novo platno, te nadoslikana

the same painting, due to differing dimensions,³ have divided French experts. In his 1935 article in *Gazette des Beaux-Arts*, Léon Rey⁴ agrees that the portrait could not have been painted after 1835, since Gros died on 26 June of the same year, however he finds it doubtful that this is a painting of Madame Récamier, since »had Baron Gros painted a portrait of Mme Récamier – and portraits of such importance do not go unnoticed – Delestre⁵ and Tripier le Franc⁶ would have surely mentioned it«. Boris Lossky⁷ disputes such speculations in his 1938 text in the *Annals of the French Institute* in Zagreb. »A single work by Gros,« writes Lossky, »although significant, may have remained unknown to Delestre (1867) and Tripier le Franc (1880), whose works came much after the artist's death.« An accompanying text by Raymond Escholier⁸ from a catalogue for the exhibition *Gros, His Friends and Students* held in the Parisian *Petit Palais* in 1936 supports the identification of the person on the painting from the Strossmayer Gallery as Madame Récamier: »Although the costume makes her appear significantly older, she could not be more than 45 years old, because her characteristic lines have retained their recognisability.« Escholier also disputes the remarks by Léon Rey made in his article identifying the painting from the Strossmayer Gallery as a portrait of Madame Sagot.⁹ Escholier decidedly states: »[...] Delestre's description does not correspond to the painting in Zagreb; perhaps we could find some similarities in the model's pose, but the colour of her clothes and skin are completely different, the armchair in which Mme Sagot would be sitting does not exist on the canvas we have before us, [...]«.

A revision of these doubts was made by curator Isolde Pludermacher, on the occasion of the exhibition *Juliette Récamier – Muse et mécène* at the *Musée des Beaux-Arts* in 2009. In the catalogue text referring to the painting from the Strossmayer Gallery, she states: »Today, having had the chance to see a true portrait of Mme Sagot (private collection),¹⁰ we can say with certainty that Léon Rey was wrong.

Insofar as all doubt as to the identification of the model has been cleared, we are left only to study the relationship between Mme Récamier and Gros more closely. The two of them attempted to ensure David's return to France, who was in exile in Brussels at the time, which



dužinom donjeg ruba slike. Rendgenskim¹³ snimanjem slike utvrđeno je da, u predjelu nadoslika, nedostaju dijelovi platna, što upućuje na znatnije oštećenje. To je ujedno i odgovor na nepodudarnost dimenzija slike kao i na odsutnost Grosova potpisa. Zahvat na slici morao je biti učinjen između 1885. i 1903. godine, kada je slika darovana.

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leads one to think that the painter, very fond of David, composed this portrait both as thanks to Mme Récamier and as an homage to his teacher [...]. Gros' signature is not legible today, although many sources mention it between 1929 (Herriot) and 1947 (Babić; Šenoa 1947, cat. no. 163).¹¹

As recent research by restorers has shown,¹² the original painting was doubled on a new canvas and overpainted along the lower edge of the painting. An x-ray image¹³ of the painting confirms that parts of the canvas are missing in the overpainted area, indicating significant damage. This is also an answer as to the incompatibility of the measurements of the painting as well as the absence of Gros' signature. The procedure must have been performed on the painting between 1885 and 1903, when the painting was donated.

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¹ O biografiji Marquisa de Piennesa vidi Popovčak 2012.

² Herriot 1930.

³ Catalogue 1885., br. 131, str. 42.

⁴ Rey 1935., str. 290.

⁵ Jean Baptiste Delestre (1800.–1871.), biograf Antoine-Jeana Grosa.

⁶ Justin Tripier le Franc (1805.–1883.), biograf Antoine-Jeana Grosa.

⁷ Lossky 1938., str. 389.

⁸ Gros ses amis 1936., str. 111–112.

⁹ Eugenie Sagot rođena Pinsot d'Armance (1800.–1881.).

¹⁰ Fotografiju Grosova portreta Madame Sagot (ulje na platnu, 92 x 72 cm) ljubazno nam je ustupio njezin pravnik Dominique Sagot (u pismu: Dominique Sagot Borivoju Popovčaku, Einvaux, 6. siječnja 2004., arhiv Strossmayerove galerije HAZU).

¹¹ Juliette Récamier 2009., str. 91–92.

¹² Pregled slike 15. siječnja 2010. izvršili su Nelka Bakliža i Pavao Lerotic, arhiv Strossmayerove galerije HAZU.

¹³ Sliku je rendgenski snimio Mario Braun u Hrvatskom restauratorskom zavodu u veljači 2010. godine, arhiv Strossmayerove galerije HAZU.

¹ On the biography of Marquis de Piennes, see Popovčak 2012.

² Herriot 1930.

³ Catalogue 1885, no. 131, p. 42.

⁴ Rey 1935, p. 290.

⁵ Jean Baptiste Delestre (1800–1871), biographer of Antoine-Jean Gros.

⁶ Justin Tripier le Franc (1805–1883), biographer of Antoine-Jean Gros.

⁷ Lossky 1938, p. 389.

⁸ Gros ses amis 1936, pp. 111–112.

⁹ Eugenie Sagot, *née* Pinsot d'Armance (1800–1881).

¹⁰ The photograph of Gros' portrait of Madame Sagot (oil on canvas, 92 x 72 cm) was graciously made available to us by her great-grandson Dominique Sagot (from a letter from Dominique Sagot to Borivoj Popovčak, Einvaux, 6 January 2004., archive of Strossmayer Gallery HAZU).

¹¹ Juliette Récamier 2009, pp. 91–92.

¹² An examination of the painting was performed on 15 January 2010 by Nelka Bakliža and Pavao Lerotic, archive of Strossmayer Gallery HAZU.

¹³ The painting was x-rayed by Mario Braun at the Croatian Conservation Institute in 2010, archive of Strossmayer Gallery HAZU.



Jean-Baptiste Paulin Guérin

(Toulon, 1783. – Pariz, 1855.)

Portret kralja Charlesa X., 1824.–1830.

Jean-Baptiste Paulin Guérin

(Toulon, 1783 – Paris, 1855)

Portrait of King Charles X, 1824–1830

ulje na platnu 73,6 x 59,5 cm
sign.: P. Guérin verso: Belot, rue
de l'Abre sec. No 3. A Paris
(inv. br. SG-37)

BIBLIOGRAFIJA (izbor):
Lunaček 1903., str. 328–329;
Brunšmid 1917., str. 10–11;
Rey 1935., str. 289–294;
Lossky 1938., str. 389;
Maixner 1940., str. 238–239.

oil on canvas, 73.6 x 59.5 cm
sign.: P. Guérin verso: Belot, rue
de l'Abre sec. No 3. A Paris
(inv. no. SG-Ø37)

BIBLIOGRAPHY (selected):
Lunaček 1903, pp. 328–329;
Brunšmid 1917, pp. 10–11;
Rey 1935, pp. 289–294;
Lossky 1938, p. 389;
Maixner 1940, pp. 238–239.

Slika *Portret kralja Charlesa X.* ušla je u zbirku Strossmayerove galerije starih majstora kao dar marquisa de Piennesa 1903. godine. Podaci o tome gdje je marquis sliku nabavio nisu poznati. Prvi, dokumentirani, trag o slici nalazimo u katalogu izložbe *Portraits du Siècle* održanoj u Parizu 1885. godine u *École des Beaux-Arts*.¹

Očito je greškom urednika došlo do zamjene autorstva, jer je u kataloškoj jedinici br. 143, koja se odnosi na *Portret kralja Charlesa X.*, navedeno da je autor slike Pierre-Narcisse Guérin. Pišući 1903. godine o De Piennesovoj donaciji, tu je grešku ponovio i Lunaček.² Katalozi Strossmayerove galerije od 1911. godine do danas ispravno navode Paulina Guérina kao autora slike, a tu su atribuciju potvrdili Léon Rey (1935).³ i Raymond Escholier (1936).⁴

Za razliku od Guérinovih (*Musée de Toulon*, 1827.; *Musée Calvet Avignon*, 1826.), više Gérardovih inačica (*Musée des Beaux-Arts*, Dole, *Appley House*, *Wellington Museum*, London, 1826., itd.) i Ingresova portreta (*Musée Bonnat*, Bayone, 1829.), na kojima je Charles X. predstavljen u krunidbenom ornatu ili vojnoj odori (Gérard, Versailles, 1825.; Gros, priv. zborka, 1825; Vernet, *Musée des Beaux-Arts*, Dunkerque, Cogniet, 1824.–1830.), slika iz Strossmayerove galerije rijedak je primjer portreta na kojem je kralj prikazan u građanskom odijelu. Naznake visokog državničkog položaja očituju se u plavoj lenti (*Le Cordon Bleu*) reda Svetog Duha (*L'Ordre du Saint-Esprit*), čiji se jedan dio nazire ispod kaputa, te crvenoj vrpci viteza Legije časti na reveru.

Ispod ovog poprsja regenta u civilnom odijelu vidljive su konture jednog drugog, portreta u ovalu, kako je još 1938. primijetio Lossky,⁵ u uniformi, s epoletama i lentom preko desnog ramena.

The *Portrait of King Charles X* entered the collection of the Strossmayer Gallery of Old Masters as a gift from Marquis de Piennes in 1903. It is unknown where the Marquis obtained the painting. The first documented trace of the painting is found in a catalogue of the *Portraits du Siècle* exhibition held in Paris in 1885 at the *École des Beaux-Arts*.¹

The authorship was apparently changed due to an editing error, since catalogue entry no. 143 on the *Portrait of King Charles X* lists the author as Pierre-Narcisse Guérin. Writing in 1903 on de Piennes' donation, this error was also repeated by Lunaček.² The Strossmayer Gallery catalogues have correctly listed the author of the painting as Paulin Guerin since 1911, and this attribution has been confirmed by Léon Rey (1935)³ and Raymond Escholier (1936).⁴

As opposed to Guérin's versions of the portrait (*Musée de Toulon*, 1827; *Musée Calvet Avignon*, 1826), many of Gérard's versions (*Musée des Beaux-Arts*, Dole, *Appley House*, *Wellington Museum*, London, 1826, etc.) and Ingres's portrait (*Musée Bonnat*, Bayone, 1829), where Charles X is presented in a coronation robe and paraphernalia or in a military uniform (Gérard, Versailles, 1825; Gros, priv. collection, 1825; Vernet, *Musée des Beaux-Arts*, Dunkerque, Cogniet, 1824–1830), the painting from the Strossmayer Gallery is a rare example of a portrait on which the king is portrayed in civilian clothes. The signs of his high state position are visible in the blue sash (*Le Cordon Bleu*) of the Order of the Holy Spirit (*L'Ordre du Saint-Esprit*), part of which can be seen under his coat, and in the red ribbon of the knights of the Legion of Honour on his lapel.



P. Quérin.



I Lossky i Zlamalik u katalogu Strossmayerove galerije iz 1967., odnosno 1982., spominju natpis na poledini slike, *Belot, rue de l'Arbre sec. No. 5. A Paris*, ali bez daljnog tumačenja. Riječ je zapravo o biljegu trgovca slikarskih potrepština i proizvođaču boja i lakova Belotu, koji je početkom 19. stoljeća imao svoju trgovinu u toj ulici u Parizu, ali ne na broju »5«, što je očito krivo pročitano, nego na broju »3«. Stéphanie Constantin⁶ u studiji posvećenoj dobavljačima boja i platnā slikara Barbizonske škole, ističe da se u *Almanach du commerce de Paris* Belotovo ime spominje na toj adresi do 1934. godine. Nevedeni podatak govori u prilog autentičnosti platna i vremenu nastanka slike u razdoblju vladavine Charlesa X. od 1824. do 1830. godine. Te vremenske podudarnosti neumitno upućuju na Guérina, službenog slikara kraljevske obitelji i dvorske elite u vrijeme Louisa XVIII. i Charlesa X., kao autora slike.

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Beneath this bust of the regent in civilian clothes, the contours of another oval portrait of a man in uniform with epaulettes and a sash over his right shoulder are visible, as was pointed out in 1938 by Lossky.⁵

In the Strossmayer Gallery catalogues from 1967 and 1982, Lossky and Zlamalik, respectively, mention the inscription on the back of the painting, *Belot, rue de l'Arbre sec. No. 5. A Paris*, but with no further explanation. This is actually the stamp of a painting materials merchant and producer of paints and lacquers named Belot, whose shop was located in this Parisian street at the beginning of the 19th century, however not at number »5« – an apparent misreading – but at number »3«. Stéphanie Constantin,⁶ in her study of the purveyors of paint and canvas of the painters of the Barbizon school, points out that Belot's name is mentioned at this address in the *Almanach du commerce de Paris* until 1934. This piece of information supports the authenticity of the canvas and the dating of the painting to the period of Charles X's rule, from 1824 to 1830. This temporal correspondence inevitably points to Guérin, the official painter of the royal family and the court elite during the reign of Louis XVIII and Charles X, as the author of the painting.

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¹ Catalogue 1885., No. 143., str. 45.

² Lunaček 1903., str. 328–329.

³ Rey 1935., str. 289–294.

⁴ Gros ses amis 1936., No. 329., str. 185.

⁵ Lossky 1938., str. 388.

⁶ Constantin 2001., str. 49–67.

¹ Catalogue 1885, No. 143, p. 45.

² Lunaček 1903, pp. 328–329.

³ Rey 1935, pp. 289–294.

⁴ Gros ses amis 1936, No. 329, p. 185.

⁵ Lossky 1938, p. 388.

⁶ Constantin 2001, pp. 49–67.



Jean-Pierre Saint-Ours

(Ženeva, 1752. – Ženeva, 1809.)

Portret kontese d'Albany, 1792.

Jean-Pierre Saint-Ours

(Geneva, 1752 – Geneva, 1809)

Portrait of the Comtesse d'Albany, 1792

ulje na platnu, 72,8 x 58,8 cm
sign.: St-Ours 1792 Rom...
(inv. br. SG-179)

BIBLIOGRAFIJA (izbor):
Brunšmid 1917., str. 45–46;
Rey 1935., str. 289;
Lossky 1938., str. 387;
Saint-Ours 2010.

oil on canvas, 72.8 x 58.8 cm
sign.: St-Ours 1792 Rom...
(inv. no. SG-179)

BIBLIOGRAPHY (selected):
Brunšmid 1917, pp. 45–46;
Rey 1935, p. 289;
Lossky 1938, p. 387;
Saint-Ours 2010.

Slika je u Strossmayerovu popisu iz 1868. godine pod brojem XX. naznačena kao »portret njeke žene po predsjedniku francuske akademije u Rimu (St. Ours)«. U Cepelićevu popisu (1883.) ista je pod brojem 80. zavedena kao »lice žensko (francezke republikanke (od St. Oursa«. U katalozima Galerije od 1885. do 1922. godine vođena je kao »Francuska republikanka«. Rey u svom članku u *Gazette des Beaux-Arts* sliku navodi kao »portret žene od Jean Pierre de Saint-Oursa«.¹ Uvidom u djela francuskih majstora u Galeriji 1938. godine, Boris Lossky utvrdio je da ovaj portret pokazuje veliku sličnost s Saint-Oursovim portretom kontese d'Albany na crtežu u olovci iz *Musée Fabre* u Montpellieru.² U katalogu *Musée Fabre* iz 1929. godine navodi se da je crtež nastao 1792. godine u Rimu,³ iste godine kada i slika iz Strossmayerove galerije. Autor kataloga André Joubin prepostavlja kako crtež potječe iz vremena kada je kontesa d'Albany upoznala slikara François-Xavier Fabrea (1766.–1837.). Slika je u katalozima galerije od 1947. do 1982. zavedena kao portret kontese d'Albany.

Jean Pierre Saint-Ours bio je u Parizu učenik Joseph-Marie Viena (1716.–1809.), zajedno s Jacquesom Louisom Davidom (1748.–1825.). Godine 1780., nakon osvajanja *Prix de Rome*, odlazi u Rim. Zahvaljujući francuskom ambasadoru kardinalu De Bernisu, dobiva narudžbe u patricijskim krugovima. Portret kontese d'Albany nastao je 1792. godine, kada i napušta Rim i vraća se u Gènevę, gdje ostaje do smrti.

Uz velik broj portreta Saint-Ours je izveo i brojne radove s tematikom iz antičke mitologije u maniri neoklasicizma. Povijesne scene, nastale pod utjecajem ideja Revolucije, posjeduju Davidovu monumental-

This painting, listed in Strossmayer's 1868 list under number XX is marked as »a portrait of a woman, according to the president of the French Academy in Rome (St. Ours)« [»portret njeke žene po predsjedniku francuske akademije u Rimu (St. Ours)«]. In Cepelić's list (1883), the same painting is listed under number 80 as »the face of a woman (from the French Republic (from St. Ours)«. In Gallery catalogues from 1885 to 1922, it is entered as »Woman from the French Republic«. Rey mentions the painting as »a woman portrait by Jean Pierre de Saint-Ours« in his article in the *Gazette des Beaux-Arts*.¹

Through his research into the works of French masters in the Gallery in 1938, Boris Lossky confirmed that this portrait shows a great similarity with Saint-Ours' portrait in pencil of the Comtesse d'Albany from the *Musée Fabre* in Montpellier.² The 1929 catalogue of the *Musée Fabre* states that the drawing was made in 1792 in Rome,³ the same year as the painting from the Strossmayer Gallery. André Joubin, the author of the catalogue, assumes that the drawing was made at around the time in which the Comtesse d'Albany met painter François-Xavier Fabre (1766–1836). The painting was listed as a portrait of the Comtesse d'Albany in Gallery catalogues from 1947 to 1982.

Jean Pierre Saint-Ours was a student of Joseph-Marie Viena (1716–1809) in Paris, together with Jacques Louis David (1748–1825). In 1780, after winning the *Prix de Rome*, he moved to Rome. Thanks to French ambassador Cardinal de Bernis, he received orders from Patrician circles. The portrait of the Comtesse d'Albany was painted in 1792, the same year he left Rome and returned to Geneva, where he remained until his death.





nost, dok krajolici pokazuju određene natruhe poussenizma.

Princeza Louise Maximilienne Caroline Emmanuelle de Stolberg-Gedern (Mons, 1752. – Firenca, 1824.) godine 1772. udala se za pretendenta na englesko-škotsko prijestolje Charlesa Edwarda Stuarta. Nakon dvije godine provedene u Rimu, par 1774. odlazi u Firencu i uzima titulu »grof i grofica od Albanyja«. Godine 1780. taj se brak raspao, i kontesa d'Albany ulazi u vezu s talijanskim pjesnikom Vittorijom Alfierijem, s kojim je živjela do njegove smrti 1803. godine. Nastavlja živjeti u Firenci i sve do kraja života ostaje vezana uz slikara Fabrea. Prvi Fabreov portret kontese d'Albany datira iz 1793. godine (Firenca, *Uffizi*), a drugi, na kojem je predstavljena zajedno s Alfierijem potječe iz 1796. (Torino, *Museo Civico di Arte Antica*). Iako je na Saint-Oursovu portretu iz Strossmayerove galerije kontesa predstavljena u pogledu sleda i glave okrenute u tričetvrt profilu prema promatraču, crte lica pokazuju prepoznatljivu sličnost s onima na portretu iz Torina. Kao i na svim ovdje spomenutim portretima, kontesa na glavi nosi turban, u ovom slučaju ukrašen crvenom mašnom na vrhu, koji je karakterističan odjevni predmet upravo 1790-ih godina 18. stoljeća, što potvrđuje autentičnost vremena nastanka portreta navedenog u signaturi slike.

B. P.

Besides a large number of portraits, Saint-Ours also executed numerous works with themes from ancient mythology in neo-classicist style. His historical scenes, created under the influence of the ideas of the French Revolution, possess David's monumentality, while his landscapes show definite traces of Poussinism.

Princess Louise Maximilienne Caroline Emmanuelle de Stolberg-Gedern (Mons, 1752 – Florence, 1824) married pretender to the thrones of Great Britain Charles Edward Stuart in 1772. After two years in Rome, the couple went to Florence in 1774, taking the title »Count and Countess of Albany«. In 1780, their marriage fell apart, and the Comtesse d'Albany entered a relationship with Italian poet Vittorio Alfieri, with whom she lived until his death in 1803. She continued living in Florence, and remained connected with painter Fabre until the very end of her life. Fabre's first portrait of the Comtesse d'Albany is dated to 1793 (Florence, *Uffizi*), and the other, where she is presented together with Alfieri, dates to 1796 (Torino, *Museo Civico di Arte Antica*). Although the painting from the Strossmayer Gallery shows the Comtesse from behind with her head turned in three-quarters profile towards the viewer, the lines of her face show a marked similarity to those of the portrait from Torino. As in all of the portraits mentioned here, the Comtesse wears a turban on her head, in this case decorated with a red bow on the top, a typical item of clothing for the 1790's, which confirms the authenticity of the date mentioned in the painting's signature.

B. P.

¹ Rey 1935., str. 289.

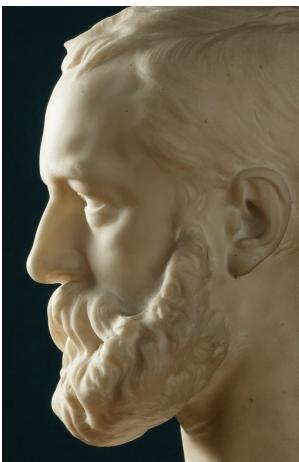
² Lossky 1938., str. 387.

³ Joubin 1929., str. 46.

¹ Rey 1935, p. 289.

² Lossky 1938, p. 387.

³ Joubin 1929, p. 46.



Jean Baptiste Carpeaux

(Valenciennes, 1827. – Courbevoie, 1875.)

Portret marquisa de Piennesa, 1862.

Jean-Baptiste Carpeaux

(Valenciennes, 1827 – Courbevoie, 1875)

Portrait of the Marquis de Piennes, 1862

mramor, v. 55 cm Sign.: J. B.
Carpeaux, Rome 1862.
(inv. br. SG-454.)

BIBLIOGRAFIJA (izbor):
Clément-Carpeaux 1934.;
Rey 1935; Lossky 1938.,
str. 392; Esih 1940., str. 2;
Šenoa 1959. str. 132;
Anceau 1999., str. 294; str. 626;
Carpeaux peintre 1999., str. 626,
Dictionnaire 2000., str. 251–252.

marble, v. 55 cm sign.: J. B.
Carpeaux, Rome 1862.
(inv. no. SG-454)

BIBLIOGRAPHY (selected):
Clément-Carpeaux 1934.;
Rey 1935; Lossky 1938.,
p. 392; Esih 1940, p. 2;
Šenoa 1959, p. 132;
Anceau 1999, p. 294;
Carpeaux peintre 1999, p. 626;
Dictionnaire 2000, pp. 251–252.

Bistu je oporučno ostavio Strossmayerovo galeriji starih majstora portretirani marquis de Piennes, a primljena je u fundus 1911. godine.

Eugéne Emmanuel Ernest Halwin, marquis de Piennes rođen je u Périersu (Manche) 20. siječnja 1825. godine. Diplomatsku službu u svojstvu tajnika ambasade obavljao je od 1850. godine u Münchenu, Lisabonu, Sankt-Peterburgu, te pri Svetoj Stolici u Rimu.¹ Po povratku u Francusku 1862. godine izabran je za generalnog savjetnika Manche, i na toj je dužnosti bio sve do 1870. godine. Takoder je bio i gradonačelnikom Périersa.²

Godine 1863. imenovan je komornikom carice Eugénije. Padom Napoleona III. 1870. godine odlazi iz Francuske, i nastanjuje se na imanju u Vrbovcu nedaleko Zagreba. Godine 1903. marquis je darovao jedan dio svoje zbirke Strossmayerovo galeriji, dok je preostali dio umjetnina zavještao Galeriji nakon svoje smrti. Marquis de Piennes umire 6. siječnja 1911. godine u Vrbovcu, gdje je i sahranjen.

Prijateljstvo sa Carpeauxom datira iz 1859. godine u Rimu, gdje je Carpeaux bio polaznikom Académie de France. Marquis ujedno postaje njegov pokrovitelj i uvodi ga u carske krugove. Na imanju de Piennesovih u Périersu, Carpeaux je uredio privremeni atelje u kojem je često boravio.³ Jedan njegov atelje spominje se i u de Piennesovoj kući u Cairownu.⁴

Prema signaturi bista potječe iz godine 1862. u kojoj obojica napuštaju Rim. Lossky⁵ u *Analima* ističe kako Carpeauxovi biografi L. Clément-Carpeaux i A.-M. de Poncheville navode bistro od bronce iz iste godine, ali da nije poznato gdje se nalazi.⁶

Crtanje u ugljenu, studija za bistro iz Strossmayerove galerije čuva se u Musée des Beaux-Arts Valencie-

This bust of the Marquis di Piennes was bequeathed to the Strossmayer Gallery of Old Masters, and was accepted into its holdings in 1911.

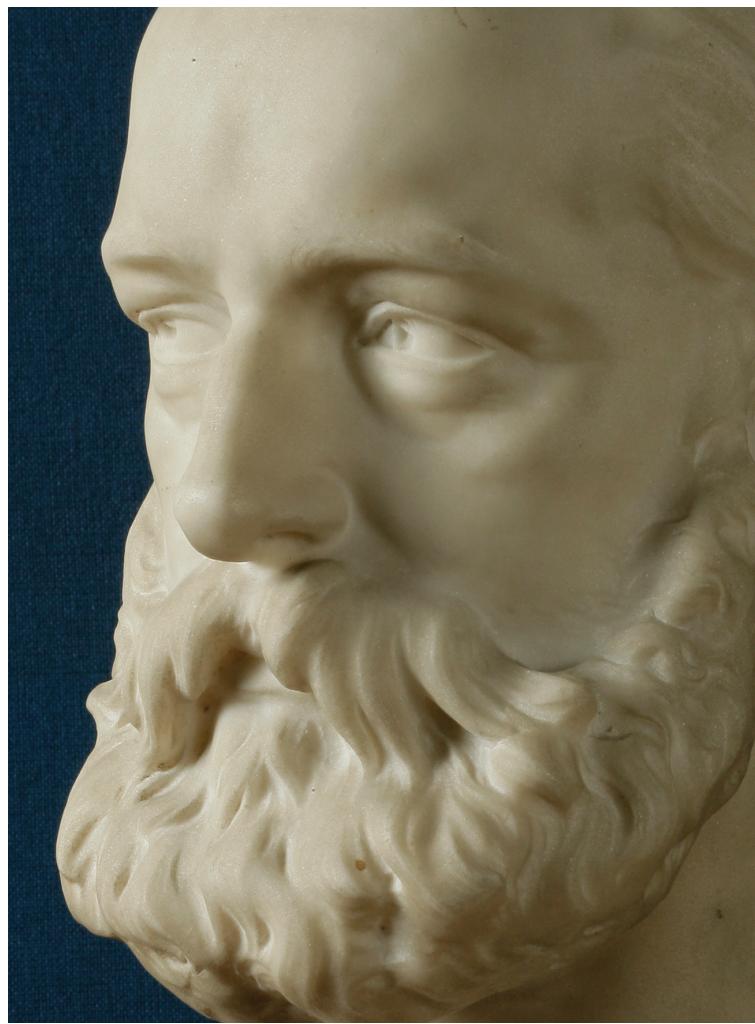
Eugéne Emmanuel Ernest Halwin, Marquis de Piennes, was born in Périers (Manche) 20 January 1825. Starting in 1850, he served in the diplomatic service as an embassy secretary in Munich, Lisbon, Saint Petersburg, and at the Holy See in Rome.¹ After returning to France in 1862, he was chosen as general counsellor of Manche, and remained in this position until 1870. He was also the mayor of Périers.²

In 1863, he was named chamberlain to Empress Eugénie. With the fall of Napoleon III in 1870, he left France and settled on an estate in Vrbovec, near Zagreb. In 1903, the Marquis donated part of his collection to the Strossmayer Gallery, while the remainder of the works were bequeathed to the Gallery after his death. Marquis de Piennes died on 6 January 1911 in Vrbovec, where he is buried.

His friendship with Carpeaux dates to 1859 in Rome, where Carpeaux was a student of the *Académie de France*. The Marquis became both his sponsor and introduced him into imperial circles. Carpeaux set up a temporary atelier at the de Piennes estate in Périers, near Caen, in which he frequently stayed.³ One of his ateliers is also mentioned in at de Piennes house in Cairow.⁴

According to the signature, the bust dates to 1862, when both of them left Rome. Lossky⁵ points out in the *Annals* that Carpeaux's biographers, L. Clément-Carpeaux and A.-M. de Poncheville, both mention a bronze bust from the same year, however its location is unknown.⁶ A charcoal drawing, a study of the bust from the Strossmayer Gallery, is held at the Musée des





nnes,⁷ a reproduciran je u monografiji L. Clément-Carpeaux.⁸

U zbirci Musée national du Château de Compiègne nalazi se identična bista od patinirane sadre (visina, 54 cm., signirana i datirana: *A son ami de Piennes Bte Carpeaux, Rome 1862.*).⁹ Poprsje iz Compiègne, nabavljen 2004. godine¹⁰, istovjetno je po svom položaju glave, crtama lica, dužine kose i brade, te modelaciji izreza grudnog koša, s poprsjem iz Strossmayerove galerije. Ono što ih razlikuje jest konцепција postamenta, koja je kod mramora profilirana, dok je kod gipsanog rada to jednostavna kubična forma. Pandan ovoj portretnoj plastiци su tri slikane inaćice, iz Musée des Beaux-Arts Valenciennes,¹¹ Musée des Beaux-Arts Ixelles,¹² te privatne zbirke,¹³ koje je Carpeaux izveo u godini povratka iz Rima 1862., ili, kao potonje dvije, godine nakon.

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Beaux-Arts Valenciennes,⁷ and is reproduced in L. Clément-Carpeaux's monograph.⁸ An identical bust made of patinated gypsum is held in the collection of the *Musée national du Château de Compiègne* (height, 54 cm, signed and dated: *A son ami de Piennes Bte Carpeaux, Rome 1862.*).⁹ The bust from Compiègne, purchased in 2004,¹⁰ is identical in the position of the head, lines of the face, length of hair and beard and in the cut of the rib cage to the bust from the Strossmayer Gallery. What differs between them is the conception of their bases, which on the marble bust is shaped, while the gypsum bust has a simple, cubic base. There are three painted equivalents to this sculpted portrait, one in the *Musée des Beaux-Arts Valenciennes*,¹¹ one in the *Musée des Beaux-Arts Ixelles*,¹² and one in a private collection,¹³ the first of which Carpeaux painted the year he returned from Rome in 1862, and the remainder of which he painted the following year.

B. P.

- ¹ Jean-Pierre Poussou, Roger Baury et Marie-Catherine Vignal-Souleyrou, *Monarchies, noblesses et diplomatis europénnes*, Presses de l'Université Paris-Sorbonne, 2005., str. 118. Usp. Popovčak 2012.
- ² Anceau 1999., str. 294.
- ³ Isto.
- ⁴ Wagner 1979., vol. I, str. 726.
- ⁵ Lossky 1938., str. 392.
- ⁶ Rey krivo navodi da se bronca čuva u Zagrebu (Rey 1935., str. 289.)
- ⁷ Inv. br. – Val. CD. 265.
- ⁸ Clément-Carpeaux 1934., vol. I, str. 134.
- ⁹ Svom prijatelju de Piennesu Bte Carpeaux, Rim 1862. (prev.)
- ¹⁰ U izvještaju o akviziciji Muzeja u Compiègne krivo su pretpostavili da je to jedini primjer gipsanog poprsja, po kojem je izliveno »ono od bronce, koje se nalazi u Strossmayerovo galeriji u Zagrebu«. Vidi: http://www.latribunedelart.com/Nouvelles_breves_2004/2012_04/1412-2-155.htm
- ¹¹ Jean Baptiste Carpeaux, Marquis de Piennes 1862, ulje na platnu, 46 x 38 cm., sig. ddk., J. B^{te} Carpeaux, Périers. 1862.
- ¹² Jean Baptiste Carpeaux, Marquis de Piennes, oko 1862–1863, ulje na platnu, 40,5 x 32,5 cb., sig. dkk., JB^{te} Carpeaux
- ¹³ Jean Baptiste Carpeaux, Marquis de Piennes, ulje na platnu, 40,5 x 32,5 cm, bez sig.

- ¹ Jean-Pierre Poussou, Roger Baury et Marie-Catherine Vignal-Souleyrou, *Monarchies, noblesses et diplomatis europénnes*, Presses de l'Université Paris-Sorbonne, 2005, p. 118. Cf. Popovčak 2012.
- ² Anceau 1999, p. 294.
- ³ Ibid.
- ⁴ Wagner 1979, vol. I, p. 726.
- ⁵ Lossky 1938, p. 392.
- ⁶ Rey incorrectly states that the bust is held in Zagreb (Rey 1935, p. 289).
- ⁷ Inv. no. – Val. CD. 265.
- ⁸ Louise Clément-Carpeaux 1934, vol. I, p. 134.
- ⁹ To my friend de Piennes Bte Carpeaux, Rome 1862. (trans.).
- ¹⁰ In the report on the acquisition of the Museum in Compiègne, it was incorrectly assumed that this was the only gypsum copy of the bust, which was used to cast »the bronze one located at the Strossmayer Gallery in Zagreb«. See: http://www.latribunedelart.com/Nouvelles_breves_2004/2012_04/1412-2-155.htm
- ¹¹ Jean Baptiste Carpeaux, *Marquis de Piennes*, 1862, oil on canvas, 46 x 38 cm., sig., J. B^{te} Carpeaux, Périers. 1862.
- ¹² Jean Baptiste Carpeaux, *Marquis de Piennes*, around 1862–1863, oil on canvas, 40.5 x 32.5 cb., sig., JB^{te} Carpeaux.
- ¹³ Jean Baptiste Carpeaux, *Marquis de Piennes*, oil on canvas, 40.5 x 32.5 cm, without signature.



Jean-Baptiste-Camille Corot

(Pariz, 1796. – Pariz, 1875.)

Krajolik, 1865.–1870.

Jean-Baptiste-Camille Corot

(Paris, 1796 – Paris, 1875)

Landscape, 1865–1870

ulje na platnu, 28 x 42 cm
sign.: Corot
(inv. br. SG-595)

BIBLIOGRAFIJA (izbor):
Zlamalik 1982., str. 370;
Zlamalik 1985., str. 211.

oil on canvas, 28 x 42 cm
sign.: Corot
(inv. no. SG-595)

BIBLIOGRAPHY (selected):
Zlamalik 1982, p. 370;
Zlamalik 1985, p. 211.

Sliku je Strossmayerovoj galeriji oporučno ostavio violinist Zlatko Baloković, a primljena je u zbirku nakon smrti njegove supruge Joyce Borden-Baloković 1972. godine. Podaci o tome gdje je i kada nabavljeni nisu poznati. Poledina slike ukazuju na to da je slika dublirana na novo platno. Podaci o restauratorskom zahvatu ne postoje.

U katalozima Galerije 1982. i 1985. godine Zlamalik ne dovodi u sumnju ispravnost ove atribucije. Sama slika odražava karakterističan Corotov motiv idiličnog predjela u magličastoj atmosferi što je stvaraju isparavanja vode i titraji zraka. U toj se zeleno-plavičasto sumaglici oblici rasplinjuju, gube svoje čvrste obrise, ističući time sam fenomen prirode i njezina postojanja.

Ovakav način tretiranja krajolika prisutan je u Corotovu slikarstvu nakon 1851. godine i boravka u Arrasu. Pišući o tom razdoblju njegova stvaralaštva, Madelleine Hours navodi da je »vlažna klima sjeverne Francuske, suptilno, izmaglicom filtrirano i difuzno svjetlo, nagnala Corota da obnovi svoju paletu, izbor tema, čak i stav prema njima«.¹

U Corotovim radovima iz prethodnih godina, posebice iz »talijanske« faze, realistična je topografija znatno »čvršća«, očito na tragu neoklasističkih smjernica njegovih učitelja Achille-Etna Michallona (1796.–1822.) i Jean-Victora Bertina (1767.–1842.). Oboje su bili učenici Pierre-Henrija de Valenciennesa (1750.–1819.), slikara čiji je rad vodio k osamostaljenju slikarstva krajolika kao zaseb-







nog žanra i dokidanju duboko ukorijenjenih postulata Akademije o *povijesnom krajoliku*, disciplini koja je sredinom devetnaestog stoljeća već imala atavistički prizvuk.² Istom, Valenciennes je zagovarao slikanje na otvorenom, što je nesumnjivo, posredovanjem Michallona i Bertina, prakticirao i Corot. U drugoj polovici 19. stoljeća u njegovim se radovima počeo odražavati »subjektivni realizam koji je već prožet osobnim i poetskim sentimentom«.³

Sukladno istovrsnim tematskim radovima koji se u njegovu opusu javljaju oko 1865. godine, a koje

This painting was bequeathed to the Strossmayer Gallery by violinist Zlatko Baloković, and it was accepted into the collection after the death of his wife, Joyce Borden-Baloković, in 1972. Information on the time and location of its purchase are not available. The rear of the painting points to its being doubled on a new canvas. Data on potential restoration works performed on it do not exist.

In the 1982 and 1985 Gallery catalogues, Zlamalik does not bring the correctness of the authorship attribution into question. The painting itself reflects Corot's characteristic motif of an idyllic scene in a foggy atmosphere created by the evaporation of water and shimmering air. In this greenish-blue fog, shapes evanesce, losing their solid outlines, serving to point out the phenomenon of nature itself and its existence.

This treatment of the landscape becomes present in Corot's painting after 1851 and his time in Arras. Writing on this period in his work, Madellein Hours mentions that the »moist climate of northern France, the subtle, diffused light filtered through fog, drove Corot to renew his palette, his choice of themes, and even his attitude towards them.«¹

In Corot's works from earlier years, especially from his »Italian« phase, the realistic topography is significantly »more solid«, apparently following in the neoclassical departures of his teachers, Achille-Etna Michallon (1796–1822) and Jean-Victor Bertin (1767–1842). Both were students of Pierre-Henri de Valenciennes (1750–1819), a painter whose work led towards the independence of landscape painting as a separate genre, and the end of the Academy's deeply rooted postulates on the *historical landscape*, a discipline that, by the middle of the 19th century, already had atavistic overtones.² Valenciennes was also a supporter of painting *en plein air*, which Corot doubtlessly practiced due to the influence of Michallon and Bertin. In the second half of the 19th century, his work began to reflect a »subjective realism filled with personal and poetic sentiment«.³

In accordance with the homogenous thematic works that appeared in his opus around 1865, characterised



karakterizira sumarna struktura, ne oštrih obrisa potenciranih atmosferom ozračja te meki potezi kista i pokoji, diskretan ali zamjetan, kromatski akcent, ovaj bismo rad mogli smjestiti u razdoblje između 1865. i 1870. godine.

B. P.

by abbreviated structure with soft outlines intensified by an ambient atmosphere, soft brush strokes, and the occasional discrete but noticeable chromatic accent, we can date this work to the period between 1865 and 1870.

B. P.

¹ Hours 1984., str. 25.

² Galassi 1991.

³ Hours 1984., isto.

¹ Hours 1984, p. 25.

² Galassi 1991.

³ Hours 1984, *ibid.*



Jean-Désiré-Gustave Courbet

(Ornans, 1819. – La Tour-de-Peilz, 1877.)

Potok u Puits Noireu. 1860.–1870.

Jean-Désiré-Gustave Courbet

(Ornans, 1819 – La Tour-de-Peilz, 1877)

The Stream of the Puits Noire, 1860–1870

ulje na platnu, 64,1 x 87 cm
sign.: Gustave Courbet
(inv. br. SG-515)

BIBLIOGRAFIJA (izbor):
Zlamalik 1972., str. 9;
Zlamalik 1982., str. 372;
Zlamalik 1985., str. 212.

oil on canvas, 64.1 x 87 cm
sign.: Gustave Courbet
(inv. no. SG-515)

BIBLIOGRAPHY (selected):
Zlamalik 1972, p. 9;
Zlamalik 1982, p. 372;
Zlamalik 1985, p. 212.

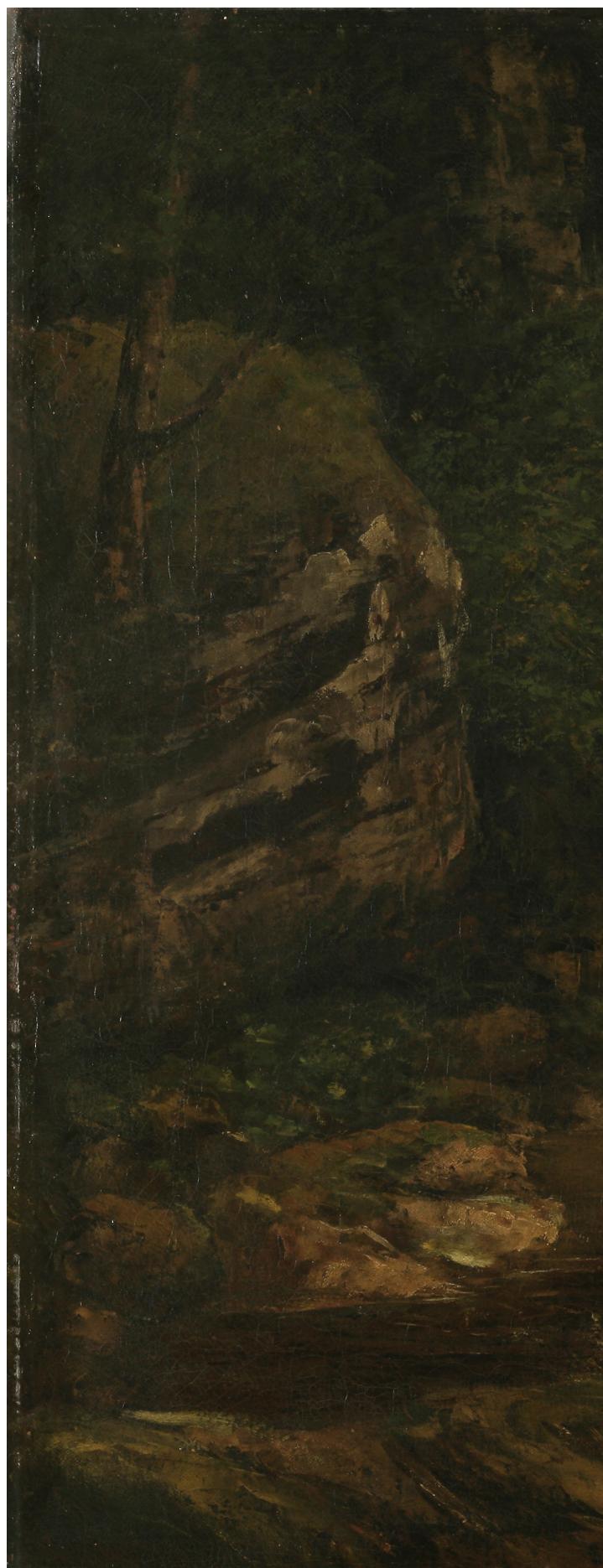
Sliku je darovao Strossmayerovo galeriji Ante Topić Mimara 1948., a u zbirku je primljena 1967. godine. Nije poznato gdje je i kada slika nabavljena. U katalozima Galerije iz 1982. i 1985. godine Zlamalik ne dovodi u pitanje Courbetovo autorstvo.¹

Slika je inačica motiva, krajobraza *Les Puits Noirea* (Crnog vrela) s potokom Brème u klancima Jure, blizu slikarova rodnog Ornansa.² Iako je već 1855. godine na *Exposition Universelle* u Parizu Courbet izložio *Potok u Puits Noireu, Dolina Loue* (sada u *National Gallery of Art*, Washington D.C.), slike ove tematike sustavno se počinju javljati u njegovu opusu tijekom 1860-ih godina.

Za razliku od njegovih morskih krajobrazova, svjetlih i otvorenih prema horizontu, te topografski deskriptivnih krajobrazova s rijetkim, ali prisutnim tragovima čovjeka, ili pak samih ljudskih ili životinjskih likova, u krajobrazima iz *Puits Noirea* panoramske vizure sužene su na zatvorenu perspektivu šumskog prostora. Idilične i pitome, romantične šumske krajobraze Fontainebleaua barbizonskih slikara smijenile su Courbetove predstave koje odražavaju iskonsku i gotovo mističnu stranu prirode, pri čemu kompozicijski rakurs zgušnutog repertoara, drveća, stijena, rijeke ili potoka nesumnjivo povlači paralelu s fotografskim kadriranjem.

Istom ovi intimni zapisi iz *Puits Noirea* prožeti su simboličkim suprotnostima prirodnih fenomena, a očituju se u statičnosti i čvrstoći stijena, aktivnosti i prolaznosti vode potoka i temporalnih, ali vječitih prirodnih ciklusa.

Realističnost prizora Courbet je podražavao i samim načinom slikanja služeći se slikarskim nožem, krpom, spužvom ili palcem, ostvarujući površine koje su evocirale različite teksture samog krajobrazova. Služeći se tim alatima, neuobičajenim u ono vrijeme, boja je u njegovim radovima dobila tvarnu kvalitetu i materijal-





S. C. G.







This painting was donated to the Strossmayer Gallery by Ante Topić Mimara in 1948, and was accepted into the collection in 1967. It is unknown where and when it was purchased. Zlamalik does not question Courbet's authorship in either the 1982 or 1985 Gallery catalogues.¹

The painting is a version of a motif, the landscape *Les Puits Noir* (the Black Spring) featuring the creek Brème in the gorges of the Jura, near the painter's birthplace of Ornans.² Despite the fact that Courbet had already exhibited *The Stream of the Puits Noir, Loue Valley* (now at the National Gallery of Art, Washington D.C.) at the *Exposition Universelle* in Paris in 1855, this theme systematically begins to appear in his opus throughout the 1860's.

As opposed to his coastal landscapes, which are light and open towards the horizon, or his topographically descriptive landscapes with rare but present traces of people, or even human or animal figures, the panorama of the landscapes from *Puits Noir* is reduced to a closed space within a forest. Fontainebleau's Barbizon school forest landscapes, idyllic, tame and romantic, are replaced by Courbet's representation, reflecting the primordial and almost mystical side of nature, in which the compositional perspective, with its cramped repertoire, trees, rocks, rivers or streams can undeniably be compared to photographic framing. At the same time, these intimate records from *Puits Noir* are filled with the symbolic contrasts of natural phenomena, and these are seen in the stillness and sturdiness of rock, the activeness and transitoriness of the water in the stream, and the temporal but infinite cycles of nature.

Courbet stimulated the realistic nature of his scenes with the very manner in which he painted, using a palette knife, rag, sponge or his thumb, creating surfaces that evoke various textures within the landscape itself. Using these tools, which were unusual at the time, the colours in his works gained a material quality. The painting from the Strossmayer Gallery also displays a variety of handiwork used to »build« the composition, from the robust, sedimentary swathes of paint noticeable in the configuration of the rocks, the range of structures of blotches representing the diverse

nu kakvoću. I na slici iz Strossmayerove galerije očituje se varijetet rukopisa kojim je »građena« kompozicija, od robusnih, sedimentnih nanosa boje, zamjetnih na konfiguracijama stijena, raspona struktura mrlja što predočuju raznoliku vegetaciju, do ritmički uslojenih poteza vodene površine, a međudjelovanje kromatskih vrijednosti u konstruiranju i tretmanu površine slike stvara dojam neprestanog kretanja unutar kadra.

Posebice su stijene, ili planine zbog svoje geološke strukture, ali i komprimirane snage i postojanosti, privlačile Courbeta i vrlo su česte u njegovu opusu.³ Nerijetko se u tim oblicima stijena, pećina ili vegetacije mogu zapaziti skrivene antropomorfne ili zoomorfne forme, kao profil muške glave u *Fantastičnom krajoliku s antropomorfnom stijenom* (*Musée des Beaux-Arts, Nantes*) ili *en face* ženske glave u *Vodopadu pod stablom* (*Musée Grenoble*).⁴ I na inačici *Puits Noirea* iz Strossmayerove galerije u gromadi stijene na lijevoj strani slike može se prepoznati oblik muške glave rudimentarnih crta lica.⁵ Time se ovaj rad može uvrstiti u rijetka Courbetova djela koja odslikavaju tu »projekciju tjelesnog osjećaja«, kako je taj oblikovni element definirao Fried.⁶

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vegetation, to the rhythmic, layered strokes of the water's surface, while the interaction of chromatic values in the construction and treatment of the surface of the painting create an atmosphere of ceaseless movement within the frame.

Courbet was especially drawn to rocks and mountains because of their geological structure as well as their compressed strength and sturdiness, and they appear quite frequently in his opus.³ Hidden anthropomorphic or zoomorphic forms can often be found in the shapes of rocks, caves or vegetation, such as the profile of a man's head in his *Fantastic Landscape with Anthropomorphic Rocks* (*Musée des Beaux-Arts, Nantes*) or the woman's head *en face* in his *Waterfall under a Tree* (*Musée Grenoble*).⁴ In the version of *Puits Noir* from the Strossmayer Gallery, the shape of a man's head with rudimentary facial lines can also be seen in the mass of stone on the left-hand side.⁵ Thus, this work can be counted among Courbet's rare works that represent a »projection of bodily feeling«, as this element of form was defined by Fried.⁶

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¹ U tim katalozima slika je neispravno nazivana *Planinsko jezero*, iako na kartuši ukrasnog okvira stoji naziv *Le ruisseau de Puits Noir (Potok u Puits Noireu)*.

² Verzije ove tematike nalaze se u *Musée des Augustins*, Toulouse (oko 1865.), *Musée Orsay*, Pariz (1865.), *Musée des Beaux-Arts*, Besançon (1865.), *Art Institute of Chicago* (1868.), *Metropolitan Museum of Art*, New York, *Baltimore Museum of Art* (1860.–5.), *National Gallery of Art*, Washington D.C. (1855.), *Norton Simon Museum*, Pasadena (1867.–8.) itd.

³ »Courbet je čak jedno vrijeme bio i članom Société d'émulation du Dubs, koje je proučavalo povijest i formacije stijena njegova rodnog kraja«. European painting 1991., str. 135.

⁴ O antropomorfizmu u Courbetovu radu vidi Fried 1990., str. 238.

⁵ Na ovaj antropomorfni element na slici iz Strossmayerove galerije ukazao je i g. Jean-Jacques Fernier iz Instituta Gustave Courbet iz Ornansa (u pismu: Jean-Jacques Fernier Borivoju Popoviću, Ornans, 16. kolovoza 2010. godine, arhiv Strossmayerove galerije HAZU).

⁶ Fried 1990., str. 241.

¹ In these catalogues, the painting was incorrectly titled *Mountain Lake*, despite the fact that the title *Le ruisseau de Puits Noir (The Stream of the Puits Noir)* is printed on the cartouche on the decorative frame.

² Versions of this theme appear in *Musée des Augustins*, Toulouse (around 1865), *Musée Orsay*, Paris (1865), *Musée des Beaux-Arts*, Besançon (1865), *Art Institute of Chicago* (1868), *Metropolitan Museum of Art*, New York, *Baltimore Museum of Art* (1860–5), *National Gallery of Art*, Washington D.C. (1855), *Norton Simon Museum*, Pasadena (1867–8), etc.

³ »At one time, Courbet was even a member of the Société d'émulation du Dubs, which studied the history and formation of the rocks of the region of his birth. European painting 1991, p. 135.

⁴ On anthropomorphism in Courbet's works, see Fried 1990, p. 238.

⁵ Jean-Jacques Fernier from the Gustave Courbet Institute in Ornans pointed out this anthropomorphic element in the painting from the Strossmayer Gallery (in a letter from Jean-Jacques Fernier to Borivoj Popović, Ornans, 16 August 2010, archive of the Strossmayer Gallery HAZU).

⁶ Fried 1990, p. 241.



Charles-François Daubigny

(Pariz, 1817. – Pariz, 1878.)

Krajolik, 1857.

Charles-François Daubigny

(Paris, 1817 – Paris, 1878)

Landscape, 1857

ulje na dasci, 21 x 38,5 cm
sign.: Daubigny 1857.
(inv. br. SG-598)

BIBLIOGRAFIJA (izbor):
Zlamalik 1982., str. 364;
Zlamalik 1985., str. 211–212;
Vandura 1989., str. 6.

oil on wood, 21 x 38.5 cm
sign.: Daubigny 1857.
(inv. no. SG-598)

BIBLIOGRAPHY (selected):
Zlamalik 1982, p. 364;
Zlamalik 1985, pp. 211–212;
Vandura 1989, p. 6.

Sliku je Strossmayerovoj galeriji oporukom ostavio violinist Zlatko Baloković. Primljena je u fundus 1972. nakon smrti njegove supruge Joyce Borden-Baloković. Podaci o tome gdje je i kada nabavljeni nisu poznati, kao ni evidencija o restauratorskim zahvatima.¹

Motiv krajolika s rijekom i šlepovima, okružene raslinjem te zatvorene velikom površinom neba, čest je u Daubignyjevu opusu od pedesetih godina 19. stoljeća nadalje.² Albert Boime u svom članku *Bilješke o Daubignyjevoj ranoj kronologiji*³ navodi kako je Daubigny u kasnim četrdesetim i ranim pedesetim godinama prešao s talijanskog načina konstituiranja kompozicije na nizozemski način, od velikih i impresivnih scena do prikazivanja skromnijih aspekata ladanja i općenito prirode.

Nastala promjena, interes za nove motive, prirodne znamenitosti Île de Francea, »obale rijeka i otvorene prostore proširenih horizonata«,⁴ očitovala se i u načinu kadriranja scene. Formati slika postaju »panoramski« izduženi, vodoravno položeni pravokutni kadrovi, dvije trećine ispunjenih površinom neba, a ukazivali su na zasade i tradiciju nizozemskog slikarstva krajobraza.⁵ Spomenuta kompozicijska struktura zastupljena je i na ovoj slici, dok sam tretman i rukopis pokazuju utjecaj Corota, s kojim je Daubigny zajedno stvarao od 1852. godine.

Svaka je slika iz ovog segmenta njegova stvaralaštva zapravo dio putopisa, bilješka s putovanja nastala na licu mjesta. Daubigny je 1857. godine unajmio brod *Le Botin*, koji je bio pretvoren u stan i atelje, te je ploveći njime neprestano istraživao i slikao dojmove na rijekama Seinei, Marnei i Oisei. Njegov način rada na otvorenom, u direktnom kontaktu s prirodom i samim motivom, preuzeo su kasnije mnogi slikari impresionizma.







This painting was bequeathed to the Strossmayer Gallery by violinist Zlatko Baloković, and it was accepted into the collection after the death of his wife, Joyce Borden-Baloković, in 1972. Information on the time and location of its purchase are not available, and data on restoration works potentially performed on it do not exist.¹

The motif of the landscape with a river and barges, surrounded by brush and a closed, large surface of sky is a common one in Daubigny's opus after 1850.² Albert Boime writes in his article *Notes on Daubigny's early chronology*³ that Daubigny switched from the Italian to the Dutch style of drafting his compositions, from large, impressive scenes to portrayals of the more modest aspects of the country and nature in general, in the late 1840's and early 1850's.

These changes, interest in new motifs, the natural features of Île de France, »the banks of rivers and open spaces with wide horizons«,⁴ are also visible in his framing of scenes. The format of his paintings changes to a »panoramically« extended, horizontally placed rectangular frame, two-thirds of which is filled with sky, indicating the tenets and tradition of the Dutch landscape painters.⁵ This compositional structure is also used in this painting, while the treatment and handiwork show the influence of Corot, with whom Daubigny had worked since 1852.

Every painting from this segment of his opus is actually part of a travelogue, notes from a journey that came about spontaneously. In 1857, Daubigny rented the boat *Le Botin*, which he turned into a flat and atelier, and on it he ceaselessly explored and painted his impressions of the rivers Seine, Marne and Oise. His style of painting *en plein air*, in direct contact with nature and with the motif itself, was later taken up by many impressionist painters.

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¹Poleđina slike parketirana je kako bi se spriječilo savijanje drvenog nosioca.

²Šlepovi, 1865., Louvre, Pariz; Brodovi na Oiseu, 1865., Louvre, Pariz; Obala Oisee, 1872., Musée d'Orsay; Pariz; Ribari, obala Oisee, 1873., Musée d'Orsay, Pariz; Pogled na Oiseu, 1873., National Gallery, London, itd.

³Boime 1970., str. 188–191.

⁴Isto.

⁵Iako Daubigny nije nikad potpuno napustio talijanske, 'klasične uzore', idealiziranog krajobraza, Poussina, Gaspard-Poussina, Salvatore Rosae, Claude Lorraina. Lanes 1964., str. 457.

¹The back of the painting has been panel to prevent the wood panel cradled.

²Barges, 1865, Louvre, Paris; Ships on the Oise, 1865, Louvre, Paris; Bank of the Oise, 1872, Musée d'Orsay; Paris; Fishermen, bank of the Oise, 1873, Musée d'Orsay, Paris; View on the Oise, 1873, National Gallery, London, etc.

³Boime 1970, pp. 188–191.

⁴Ibid.

⁵Although Daubigny never completely abandoned the Italian, »classical influences« of the idealised landscape by Poussin, Gaspard-Poussin, Salvatore Rosa, Claude Lorraine. Lanes 1964, p. 457.





Alexandre-Gabriel Decamps

(Pariz, 1803. – Fontainebleau, 1860.)

Krajolik s vjetrenjačama, oko 1840.

Alexandre-Gabriel Decamps

(Paris, 1803 – Fontainebleau, 1860)

Landscape with Windmills, around 1840

ulje na dasci, 22 x 32,5 cm
sign. verso: Decamps
(inv. br. SG-445)

BIBLIOGRAFIJA (izbor):
Lossky 1938., str. 391;
Maixner 1940., str. 238;
Mosby 1977., str. 626.

oil on wood, 22 x 32.5 cm
sign. verso: Decamps
(inv. no. SG-445)

BIBLIOGRAPHY (selected):
Lossky 1938, p. 391;
Maixner 1940, p. 238;
Mosby 1977, p. 626.

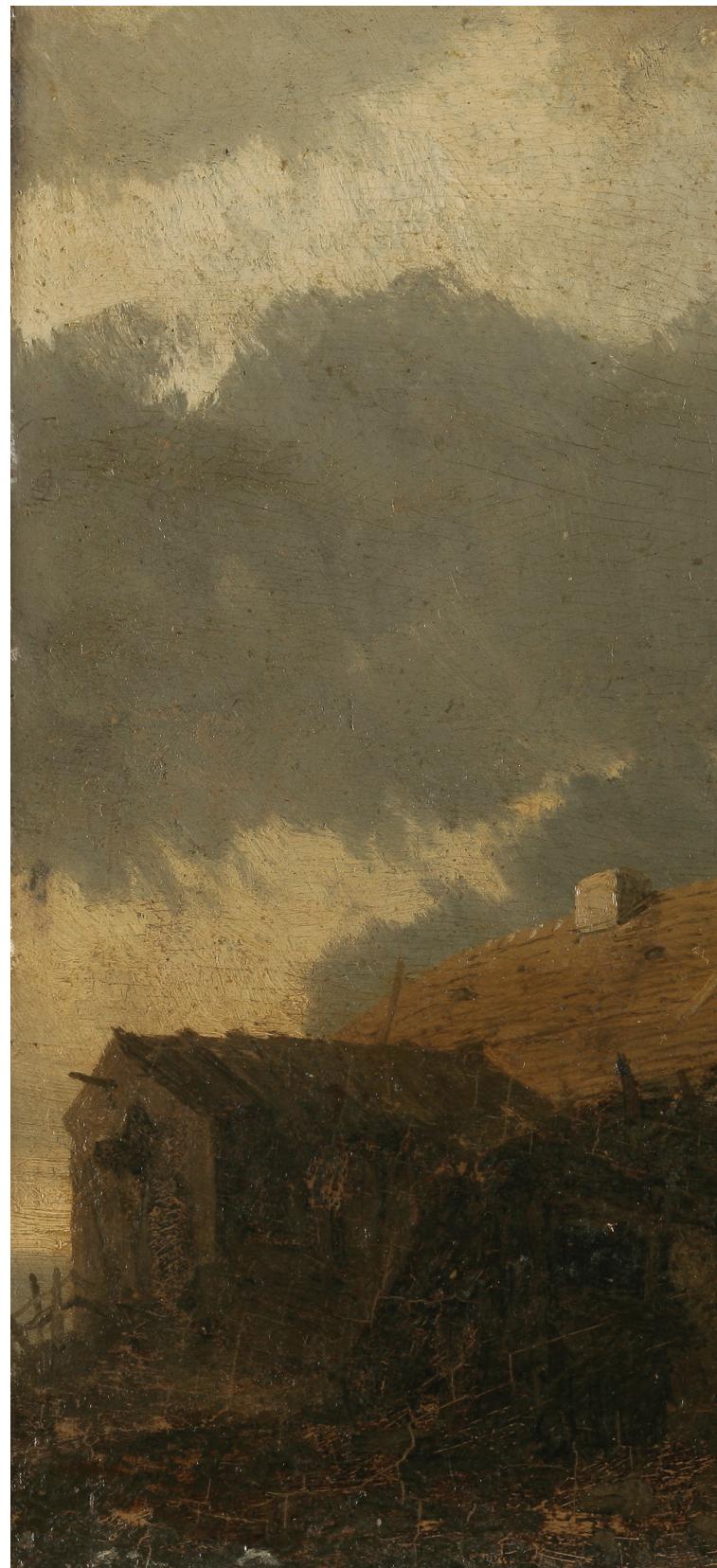
Slika potječe iz ostavštine marquisa de Piennesa, a primljena je u fundus Galerije 1911. godine, nakon njegove smrti. Nije poznato kada je i od koga marquis sliku nabavio. S obzirom na natpis na poledini slike – »Baron Abadie« – u gornjem lijevom ugлу, najvjerojatnije naziv prethodnog vlasnika, te potpis »Decamps« u sredini kadra poledine, slika je s tom atribucijom zavedena u svim katalozima galerije od 1911. godine do danas. Lossky je rad datirao oko 1840. godine.¹

Sliku je pripisao Decampsu i uvrstio je u njegov opus Dewey F. Mosby u svojoj monografiji posvećenoj slikaru,² da bi u osobnoj prepisci 2010. godine potvrdio »autentičnost slike iz Strossmayerove galerije«.³

Izuzme li se nekoliko godina rudimentarne poduke u ateljeima Etiennea Bouhota (1780.–1862.) i Abela de Pouyola (1785.–1861.), Decamps je bio samouk slikar, koji je svoju izobrazbu i iskustvo gradio na djelima Rafaela, Tiziana, Poussina, Gericaulta, Rembrandta.

U Decampsovu opusu zastupljen je velik broj slika u ulju ili crteža krajolika, scena iz seoskog života, animalističkih prikaza, koji su nerijetko reminiscencije i evociranje uspomena na dane djetinjstva provedene na ladanju u Orsayu, Picardie.

Oko 1840. godine u njegovu je izričaju sve izraženiji realistički način slikanja, dok je interes za tematiku iz seoskog okružja očito potaknut sve većim zanimanjem onovremenih kritičara za rade umjetnika 17. stoljeća, braću Le Nain, nizozemsko žanr slikarstvo i francusko slikarstvo mrtve prirode, posebice Jean-Baptiste-Simeona Chardina (1699.–1779.).⁴











This painting is part of the bequest of the Marquis de Piennes, and it was accepted into the holdings of the Gallery in 1911, after his death. It is not known when or from whom the Marquis obtained the painting. Taking into account the mark on the rear of the painting – »Baron Abadie« – in the upper left-hand corner, and the signature »Decamps« in the middle of the rear of the painting, it has been listed with this attribution of authorship in all Gallery catalogues since 1911. Lossky has dated the work to around 1840.¹

The painting was attributed to Decamps and placed within his opus by Dewey F. Mosby in his monograph dedicated to the painter,² and he later confirmed »the authenticity of the painting from the Strossmayer Gallery« in a personal letter in 2010.³

With the exception of a few years of rudimentary instruction in the ateliers of Etienne Bouhot (1780–1862) and Abel de Pouyol (1785–1861), Decamps was a self-taught painter who built his training and experience on the works of Rafael, Tizian, Poussin, Gericault and Rembrandt.

Decamps' opus is filled with a great number of oil paintings and drawings of landscapes, scenes from country life, animalistic scenes, which are often reminiscences and evocations of memories of his childhood spent in the countryside of Orsay, Picardie.

Around 1840, his mode of expression becomes more expressly realistic, while his interest in themes from village life was obviously influenced by the ever-greater interest of the critics of the time in the works of 17th century artists, the Le Nain brothers, the Dutch genre of painting and French still life painting, especially that of Jean-Baptiste-Simeon Chardin (1699–1779).⁴

Scenes with windmills are rare within his opus. Besides this painting from the Strossmayer Gallery, there is only one more smaller-format painting in the *Museum of Fine Arts* in Boston,⁵ which differs substantially both in the wooden, Flemish type of windmill it portrays and in its concise handiwork.

Unutar njegova opusa prizori s vjetrenjačama rijetki su. Uz ovu, iz Strossmayerove galerije, postoji još jedna slika manjeg formata u *Museum of Fine Arts* u Bostonu,⁵ ali znatno različna kako po drvenom, flamanskom tipu prikazane vjetrenjače, tako i po samom sumarnom rukopisu.

Slika *Krajolik s vjetrenjačama* realistična je predstava dviju vjetrenjača zidanih tornjeva na blagoj uzvisini, iza koje je vidljiv krov nastambe i gospodarska zgrada. Dramatičnosti atmosfere doprinosi perspektiva pogleda odozdo te kontrasti svijetlo-tamnih partija, vjetrenjače obasjane svjetлом i oblaka na olujnosivom nebu, odnosno zatamnjenog donjeg dijela prednjeg plana na lijevoj strani kadra slike i vjetrenjače u drugom planu zasjenjene tmastim nebom. Kompozicija je izvedena suhim potezima kista u *cuisine*⁶ paleti, karakterističnim za Decampsovo slikarstvo četrdesetih godina 19. stoljeća.

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The *Landscape with Windmills* is a realistic portrayal of two windmills with walled towers on a mild uphill slope, behind which the roofs of a settlement and farm buildings are visible. The dramatic atmosphere is contributed to by its perspective from below and the contrast of light and dark – the windmills bathed in light and the clouds in a stormy grey sky, and the darkened lower left-hand foreground against the windmills behind it, shadowed by a sombre sky. The composition is executed in dry brush strokes in a *cuisine*⁶ palette, characteristic of Decamps' painting in the 1840's.

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¹ Lossky 1938., str. 391.

² Mosby 1977., kat. jed. 476, str. 620.

³ U pismu: Dewey F. Mosby Borivoju Popovčaku, Hamilton, New York, 13. kolovoza 2010., arhiv Strossmayerove galerije HAZU.

⁴ The essence of line 2005., str. 181.

⁵ Inv. br. 19.109, ulje na platnu, 19 x 24.5 cm., sig. dlc.: D.C.

⁶ »Termin 'cuisine' (fr. kuhinja, op. a.) se koristio u to vrijeme, a odnosio se na Decampsovu paletu, posebice na nijanse žute i preljive smede koji su tvorili jedan sveukupni zlatasti tonalitet.« The Essence of line 2005., str. 181.

¹ Lossky 1938, p. 391.

² Mosby 1977, cat. no. 476, p. 620.

³ From a letter from Dewey F. Mosby to Borivoj Popovčak, Hamilton, New York, 13 August 2010, archives of the Strossmayer Gallery HAZU.

⁴ The essence of line 2005, p. 181.

⁵ Inv. no. 19.109, oil on canvas, 19 x 24.5 cm., sig.: D.C.

⁶ »The term »cuisine« (fr. kitchen, ed.) was used in this time, and related to Decamps' colour palette, especially to nuances of yellow and swathes of brown, that created a golden overall tonality.« The Essence of line 2005, p. 181.

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