stavljanjem kvaliteta s jedne i druge strane, možda će se u budućnosti premostiti jaz, stvoren na relaciji figuracija – apstrakcija. Bitno je, da se na ovakvim manifestacijama onemogući diktat jednog likovnog pravca nad svim ostalim stremljenjima, što s jedne strane predstavlja nepravdu, a s druge unosi zabunu u široke slojeve publike, kojoj je još uvijek – nažalost ili srećom, tko zna! – apstraktna umjetnost u svim svojim vidovima strana i neprihvatljiva. Za VIII. Quadriennale se mirne savjesti može reći, da je pošao jedinim ispravnim putem i da će budućnost potvrditi ispravnost stava njegovih organizatora.

V. Zlamalik

VELIKA RETROSPEKTIVNA IZLOŽBA VAN GOGHA U PARIZU

(Musée Jacquemart-André)

Rijetko se kada u Parizu mogu susresti originali tog značajnog holandeskog slikara u većem broju bilo u javnim, bilo u privatnim zbirkama, jer se i onako glavni dio Van Goghovog opusa davno razasuo po svjetskim galerijama Evrope i Amerike, te stvarno u Parizu nije nikad izlagan. Poznat je taj dio jedino po brojnim edicijama, koje se ne mogu pohvaliti dobrim i točnim reprodukcijama. Zbog toga je sadašnja priređena izložba u Muzeju Jacquemart-André osobito važna. Za dva mjeseca moći će se u Parizu vidjeti izložba od 110 Van-Goghovih slika, akvarela i crteža, pa 400 različitih dokumenata, koji osvjetljuju taj mukotrpni život jednog od slikara na kraju prošlog stoljeća, a čiji je opus poslije njegove tragične smrti toliko djelovao na razvitak svjetske likovne umjetnosti i bio ocijenjen gotovo bez izuzetka kao važna i značajna dionica u razvitku početka likovnih strujanja našeg vijeka.

Velika se većina tih eksponata po prvi put izlaže u Parizu. Oni su sabrani sa svih strana. Svakako je senzacija izložbe šest uljenih slika iz bivše Ščukinove i Morozovljeve zbirke, što su prije god. 1914. bile nabavljene za Moskvu, zatim se redaju Van-Goghove slike iz Bremena, Essena, Praga, Beča, Berlina i Osla. Veliki je doprinos toj izložbi došao iz Holandije iz privatnih kolekcija, tako da ta izložba obuhvata iz svih faza Van Goghova života ponajviše značajna djela od njegova početka pa sve do kraja života. U 12

dvorana raspoređene su pojedine faze, surađivali su najbolji poznavaoci Van Goghove umjetnosti. Prema samom izboru djela, zatim po onoj povezanosti njegovih crteža, akvarela i uljenih slika nesumnjivo ta retrospektivna izložba izdiže profil tog *jednokratnog* slikara, te on danas u toj priredbi nesumnjivo kao pojava čitave evropske pikture na kraju prošlog stoljeća raste.

Lj. B.



BELLA (STEFANO DELLA) (1610–1664): *»Vojnici na konju«*
(Zbirka Bogišić)

Summary

A. HORVAT

ON THE OCCASION OF THE FIRST FIND OF A TREBLE WICKERWORK IN THE LIKA PROVINCE

Lika is that Croatian province which connects the northern, Pannonian part of the country with the southern part that belongs to the Mediterranean (Dalmatia, Croatian Littoral). From the aspect of the history of art Lika had not been the subject of attention for a very long time. This was because during

Turkish occupation (1528–1689) mediaeval monumentes had been destroyed, so that explorers were not sure where to begin when the province of Lika was concerned. It must be borne in mind that this territory possesses a double face as it were. In the Middle Ages Lika belonged to Croatia, which, in that time, reached as far as the Gvozd Mountains (Alpes Ferreae) and followed in the wake of the artistic development of todav's Dalmatia. After the Turkish intermezzo Lika followed the developmental lines of northern Croatia, which adhered to Central European models.

In the time of Croatian national rulers (9th – 11th centuries) there originated a number of works, a fact that today is testified by numerous monuments to be found in about 100 towns and villages of today's Dalmatia. Characteristic of this period are the many ear-rings recovered, as well as the churches, which permanently display a treble wickerwork out in stone. The majority of these monuments belong to the nucleus of the old Croatian State, i. e. the territory between the rivers Zrmanja and Cetina. Not long ago Z. Vinski described several ear-rings of the Old-Croatian type recovered in Lika. Because Lika – as is the case with today's Dalmatia – constituted a substantial part of mediaeval Croatia, such finds are rare in view of the mentioned historical events. The second characteristic element of the Old-Croatian period – the treble wickerwork cut into stone – has thus far been missing in Lika. This ornament – according to the legacy of V. Heneberg – was found at Mogorić, east of Gospić, and in the neigbourhood of the village of Volarice, where before this time a double wickerwork engraved int stone was recovered in a Romanesque chapel dating from the 12th century. The solidly cut and regularly arranged ornament from Mogorić, which corresponds to the motif of the baptismal basin in Split from the 11th century, dates probably from the 11th century, but it might also date from the 10th or the 9th century, for the age of such monuments is hard to determine. We can at any rate reckon with several such finds in Lika. The rustic ornament engraved with a weak hand into stone that comes from Volarica takes its origin from strong forms which also here might have possessed a certain characteristic and might not have adhered to the traditional forms of Dalmatia, where these forms are known from numerous finds and explorations. The authoress points to the interesting fact that inside the Croatia of Middle Ages, which constituted a political and ethnical whole, the diversity of certain assumptions of artistic activities in the period of the national rulers (9th – 11th cent.) is expressed through a territorial diversity of the number of monuments, which were arected in this time.

Ml. Fučić

THE STRUCTURE OF THE ZAKMARDI FOUNDATION IN VARAŽDIN

With funds from the foundation of the protonotary of the Kingdom of Croatia, Johannes Zakmardi (1600 – 1697), there was erected in Varaždin a college structure – a beautiful example of Croatian baroque architecture, which is decorated with sparse ornamental elements but nevertheless possesses a powerful architectonic expression. Today, this structure serves as a dwelling-house possessing several separate flats. The author stresses the critical condition of the house in question, which is the result of its design and its present use. Such circumstances might well prove tragic for the present tenants (non-professional changes and light installations, bad ventilation, unsafe water sup-

ply, no sanitary facilities). The plans conceived at the Zagreb office for the protection of monuments for mending the most important parts of this structure have created the assumption that it will be possible to guarantee modern use of the house. The author suggests alteration into an »hotel«, and he documents in detail the economic and cultural-historical motives of such a proposition.

Dr. Branko Šenoa:

»GIROLAMO DEL PACCHIA«
– *the son of Ivan Ivanov of Zagreb*

The author has availed himself of the material from the doctor's thesis of Branimir Šenoa to discuss the origin and artistic personality of Jerolim, called »del Pacchia«, who was the son of Ivan of Zagreb. Jerolim is a well-known Sienna painter, who lived at the end of the 15th and the beginning of the 16th centuries. He used to paint altar pictures, frescoes (»Oratory of St. Bernarin«, »Oratory of St. Catherine of Sienna«) and flags. Some of his earlier works have erroneously been attributed to Giacomo Pacchiarotti. At this time there dominated eclecticism in Sienna, which also Jerolim was unable to oppose, most particularly after his stay at Florence and Rome (after 1500). He complemented Sienna's composition scheme with the influences of Perugino and Raphael, and adopted the forms of fra Bartolomo, del Sarto, Albertinelli and Sodoma. At the end of the article the author has contributed an extensive bibliography.

Marijana Schneider:

»ON THE EPITAPH TO IVAN HRVOJE AND EVA DREFFELL ON PLEŠIVICA«

Subsequent to a general reference to the occurrence of tombstones and epitaphs in northern Croatia, the authoress presents a detailed description of an epitaph with figures of the deceased Ivan Hrvoje and his wife Eva Dreffel on Plešivica, dating from the latter half of the 17th century (1680). The epitaph in question is built into the sanctuary of the parish curch of St. Juraj, and it is very well preserved. Beside the crucified Christ executed in high relief are the adorers; they are clad in national costumes of the time and kneel on richly decorated coats-of-arms. Although this Plešivica epitaph is richly ornamented and some capriciously executed volutions speak of the approaching rococo, the scenes are presented simply and realistically with portrait physiognomies. As an element of the episodic decoration the corners of the monument contain angel heads, which was a characteristic iconographic motif in the 17th century. The composition is strictly symmetrical, while the composition rhythm was achieved in the distribution of the masses. The authoress empasizes not only the artistic but also the cultural-historical value of this kind of monuments. There is a bibliography.

BRUNO BULIĆ:

»THE KNIGHT JURE«

from Potravlje

The restorer B. Bulić reports on the state of the picture »The Knight Jure« from Potravlje near Sinj, which is the work of an unknown primitive master. In the sequence the author stresses a number of characteristics and morphologic elements that might explain in part the origin of the work in question. Although there are no reliable data, this picture might be attributed to some domestic master, even if it was brought from Hungary. The author presents several valuable suggestions in respect of further investigations.

B. BERENSON:

Some thoughts on the history of art and on education from the diary by B. Berenson, which were published in the Gazette des Beaux-Arts, 10/1960, January, pp. 6–8.

F. ŠIJANEC:

ABOUT IZIDOR CANKAR

Speaking in a general way about the significance of introducing a stylistic study of phenomena in the arts on the basis of integration of generally conditioned social and cultural problems, the author emphasizes that by succeeding Wickhoff, Riegel and Dvoržak, I. Cankar introduced into our history of art their stylistically critical methodology based on an exact historiography. Cankar's »Style systematics« (1926) implies a most concise and logically elaborated stylistic-developmental paradigm: idealism – realism – naturalism – elasticity – picturesqueness. A dualistic order of deduced designations (spirit – matter, matter – spirit) allows on this basis of a three-phase developmental rhythm, which is the bearer of the whole historical course of events in the range of the mentioned antithetic contrasts. The author stresses that in view of what has been said above Cankar's interpretation of the historical styles is essentially dialectic and dynamic. He applied the scientific bases of Dvoržak's history of the spirit to the temporal and provincial units of whole European art from the late antique to the late baroque in the south and in the north of Europe. On the other hand, the liveliness and suggestibility of Cankar's literarily skilfull language approached and facilitated the notionally fixed representation of the contents.

The new style systematics as affirmed primarily by Cankar's chair at the University of Ljubljana, fought against the Asiatic-Oriental hypotheses of Strzygowski and did not succumb to the theory of endless external influences. It negates mechanical linking of inadequate artistic systems, e. g. those of classic Europe with those of non-classic Asia, whereby Cankar's explanation of historical relations does not forsake in this respect the viewpoint of the Dvoržak–Schlosser Institute for the history of art.

In the whole of I. Cankar's scientific and literary work we encounter a melting of lucid intuitiveness and emotion with rationally logical formation of thoughts, scientific erudition and real phantasy, intelect and feeling, power and serenity, creative energy on the summit of the most fertile aspirations and realizations. Such was he, ends the author, as a man of this world, as a poet in the service of science and beauty.

PROF. BABIĆ'S STATEMENTS ON THE OCCASION OF THE OPENING OF THE EXIBITION OF GRAPHIC FOLIOS FROM BOGIŠIĆ'S COLLECTION IN CAVTAT

In the Old Gallery of the Yugoslav Academy of Sciences and Arts, in which the exhibition took place, the Director of the Gallery, Prof. Ljubo Babić, gave a survey of the origin and significance of the collection. As a collector, Balthasar Bogišić had founded a sizable collection of circa 10,000 graphic folios as the basis for a large Slav encyclopedia. These folios contain portraits of historical personalities, pictures of Slav towns, drawings of national costumes as well as illustrations of historical events that are significant for the history of the Slav peoples. The graphic collection has primarily a cultural-historical value. Some of the folios also posess a great artistic value. We are concerned here not only with rare but also valuable graphic works from the 16th, 17th, 18th and 19th centuries. This exbition contains works of the Dalmatian graphic artists Rotta Kolunić, Andreas Medulić, Peter Mančun and others, also works of the Croat Klović and the Serb Anastas Jovanović. Polish, Russian, Czech, German, French, English, Dutch and Italian masters are likewise richly represented.

V. Zlamalik

NERI DI BICCI IN DER ALTEN GALERIE

Drei Werke der Alten Galerie wurden in neuester Zeit dem florentiner Meister Neri di Bicci (1419–1491) zugeschrieben und zwar: »Der Heilige Franziscus von Assisi«, »Der Heilige Martin und der Bettler« und »Madonna mit Jesus«. Der Verfasser legt die bisherigen Versuche zur Lösung der Frage dar, welchem Künstler diese Werke zugeschrieben werden sollen und schliesst sich nach stilistischer Analyse der »Madonna mit Jesus« der Auffassung Prof. Longhi's und Prof. G. Gamulin's an, wonach dieses Werk zweifellos Neri di Bicci zuzuschreiben ist. Der Verfasser begründet seine Auffassung, wonach die beiden anderen Werke, im Gegensatz zu Gamulin's Ansicht, nicht von Neri di Bicci stammen, weil diese nach ihrer Gestaltung, Schönheit und Niveau der Darstellung die Leistungen dieses Meisters übertreffen. Zahlreiche Elemente dieser Bilder sprechen für die Hand Francesco Pesellino's, worauf schon früher B. Berenson hingewiesen hat. Nach Ansicht des Verfassers ist die Frage, welchem Künstler die beiden Werke zugeschrieben werden sollen, als ungelöst zu betrachten.

Lj. Gašparović:

»A CONVENTION OF ANGELS«

A brief report on the state and restoration work of the icon of the domestic artist Arsenije Jeromonah entitled »A Convention of Angels«, which was included into a series of exhibits of the Old Gallery as a new acquisition of the Yugoslav Academy from the year 1955. The icon in question was made

after the Byzantino-Orthodox pattern with certain baroque influences from Central Europe in the Komogovin Monastery in 1725(?), where simultaneously four other icons were executed, which today are kept in the Museum of the Serbs in Croatia.

Lj. Gašparović:

»STUDENICA«

This is a brief description of an artistically, culturally and historically valuable copperplate bearing the title »Studenica«, which was executed in 1733 by an unknown author on the basis of an earlier model. Along with a concise survey of the origin of a monastery, which at the same time is a mausoleum of the Nemanjićs, mentioned are individually all the monuments represented in the copperplate in question. The copperplate is kept in Bogišić's collection at Cavtat.

*

The restorer Z. Wyroubal points in this article to the great dangers to which artistic works are exposed because of rough handling during transport, photographing and cliché-making. As an example he mentions one of I. Račić's most conspicuous works, the painting »Pont des Arts«, which was damaged not long ago, namely, when chichés were being made. True, the work was retouched, but it is evident that its value was not restored thereby. The author pleads for expert assistance.

V. Zlamalik

ON THE REPORT BY THE TOWN-PLANNER LUCIJE COSTA

In broad lines the author presents the principal thoughts contained in the report entitled »The arts and education« by the leading Brazilian architect, which analyses the problem of the crisis in modern art and points to the path for its elimination in the future. In the first place it is necessary to create an interest for the phenomena of art among the public, which can be done by revising the existing norms of basic and middle education. L. Costa demands passing a law by which it will be possible to employ artists not only in all schools but also in factories and shipyards. By such a contact between the artist and the working people two social tasks would be fulfilled: it would be possible to prompt the natural desire towards discoveries and freedom of choice, which tradesmen have lost, and at the same time the distance which today separates the workman from the artist would be shortened. The system of planning would asorb the work of less gifted artists with the aim to create a true industrial art. By emphasizing that the need for works of art of chamber character will rise parallel with the strengthening of the social requirement that as many people as possible should have a share in the facilities of elementary comfort which has become accessible to them in the mass construction and production, the author believes that the day is not far away when the works of modern artists, freed from artistic booms and at reasonable prices, will enter innumerable homes of independent housing communities.

Lj. Babić

DER PATRIARCH DER ZEITGENÖSSISCHEN SZENOGRAPHIE – DAS LETZTE MITGLIED DER STANISLAVSKI-GRUPPE

Anlässlich des Ablebens des bekannten Malers, Kritikers, Kunsthistoriker's und vor allem Szenographen *Alexander Benois* (+ Paris, 9. II. 1960) gibt der Verfasser einen Überblick über dessen Schaffen. Er bespricht seine bedeutendsten Kreationen und würdigt diese für die Kulturgeschichte Europa's markante Erscheinung, insbesonders die Bedeutung der Zusammenarbeit Benois mit Dijagilev. Die beiden Namen bedeuten das erfolgreiche Erscheinen des russischen Balletts auf der europäischen Bühne. Es war dies ein gewaltiger Einbruch, eine grosse Umwälzung in der Mimik, der Szenographie und der Musik. Die grossen und originellen Kreationen dieses Balletts haben ganz neue Möglichkeiten aufgezeigt und dadurch die europäische Bühne erneuert. An der Schaffung des visuellen Eindrucks dieser glanzvollen Bühnendarstellung gehört Alexander Benois das Hauptverdienst. Im Laufe der Zeit hat Benois auch für Stanislavski die Hauptszenarien für das russische Ballett geschaffen. Gemeinsam mit Stanislavski schuf er »Petruška«, wobei er nicht nur als Szenograph, sondern auch als Librettist mitwirkte. Als geborener Szenograph war Benois gleichzeitig auch Regisseur, was für jeden erfolgreichen Szenographen unerlässlich ist. In seiner Szenographie ist das uralte, mittelalterliche Russland widererstanden, wie ein mystisches Märchen, erfüllt mit neuen und originellen Lösungen, die die Bühnengestaltung ohne Ihn nicht gekannt hätte.

Benois hat seine Tätigkeit nicht auf die Werke der russischen Oper des russischen Drama's und Ballet's beschränkt. Als grosser Meister der Bühnengestaltung hat er ebenso mustergültig Wagner's Tetralogie, »Die Kameliendame«, Molière und Puccini szenographisch gestaltet. Mit echtem Schöpfergeist hat er die Bühne stets im Sinne des zeitgenösischen Theaters unter Benutzung der modernsten technischen Hilfsmittel gestaltet.

V. Zlamalik

ZWEI AUSSTELLUNGEN IN ROM

In einer kurzen Übersicht bespricht der Verfasser die Zahl der Aussteller sowie die Charakteristik der Exponate und äussert sich lobend über die klare Grundauffassung der Organisatoren der Ausstellung wie auch über die dieser Auffassung entsprechende, konsequent durchgeführte Auswahl und Systematik und das musterhafte Arrangement. Ohne das Prinzip der Bewertung der künstlerischen Qualität aus dem Auge zu lassen haben die Organisatoren die Tore der Ausstellung gleichmässig den Vertretern der figurativen und abstrakten Kunst geöffnet. Dadurch erhielten die zahlreichen Besucher die Möglichkeit einen klaren Überblick über den tatsächlichen Stand der italienischen Kunst von heute sowie die vorherrschenden Tendenzen ihrer derzeitigen Bemühungen zu gewinnen. Dies ist zugleich der beste Weg um in Zukunft die bestehende Kluft zwischen figurativer und abstrakter Kunst zu überbrücken. Vom VIII Quadriennale kann ruhig gesagt werden, dass diese Veranstaltung den richtigen Weg eingeschlagen hat und dass die Zukunft die Richtigkeit der Einstellung seiner Organisatoren beweisen wird.

Lj. Babić

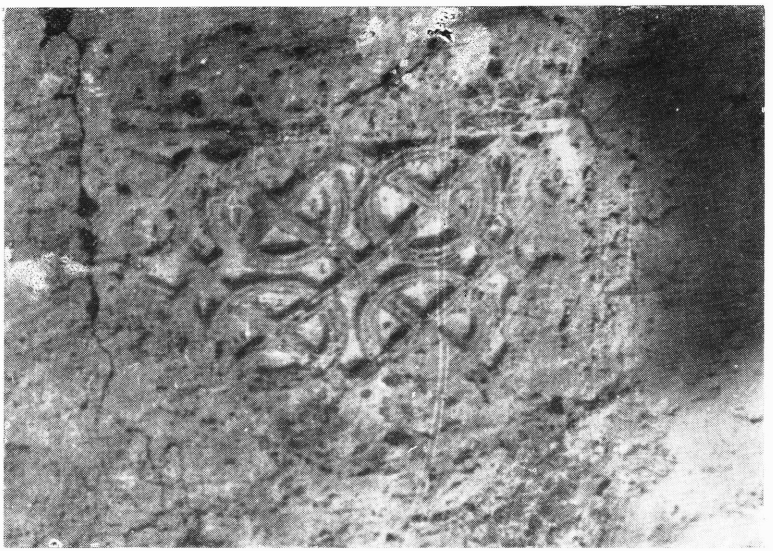
EINE GROSSE RETROSPEKTIVE VAN GOGH-AUSSTELLUNG IN PARIS

(Musée Jacquemart-André)

Der Verfasser verweist auf die grosse Bedeutung dieser Ausstellung, da sie mit 110 Bildern, Aquarellen und Zeichnungen und 400 verschiedenen Dokumenten Van Gogh's leidenvolles Leben beleuchtet, das Leben eines Malers, dessen Lebenswerk nach seinem tragischen Tode auf die Weiterentwicklung der bildenden Künste auf der ganzen Welt befruchtend gewirkt hat. Die von den besten Van Gogh Kennern durchgeführte Wahl der Exponate bietet ein genaues Profil dieser hervorragenden künstlerischen Persönlichkeit. Ein grosser Teil dieser Kunstwerke ist zum ersten Mal in Paris ausgestellt, beispielsweise sechs Ölgemälde aus den einstigen Sammlungen Ščukin und Morozov in Moskau sowie zahlreiche Arbeiten aus Privatsammlungen.

R E P R O D U K C I J E

(Prilog)



Mogorić (istočno od Gospića) prvi poznati troplet iz starohrvatskog doba u Lici (vjer. 11. st.)

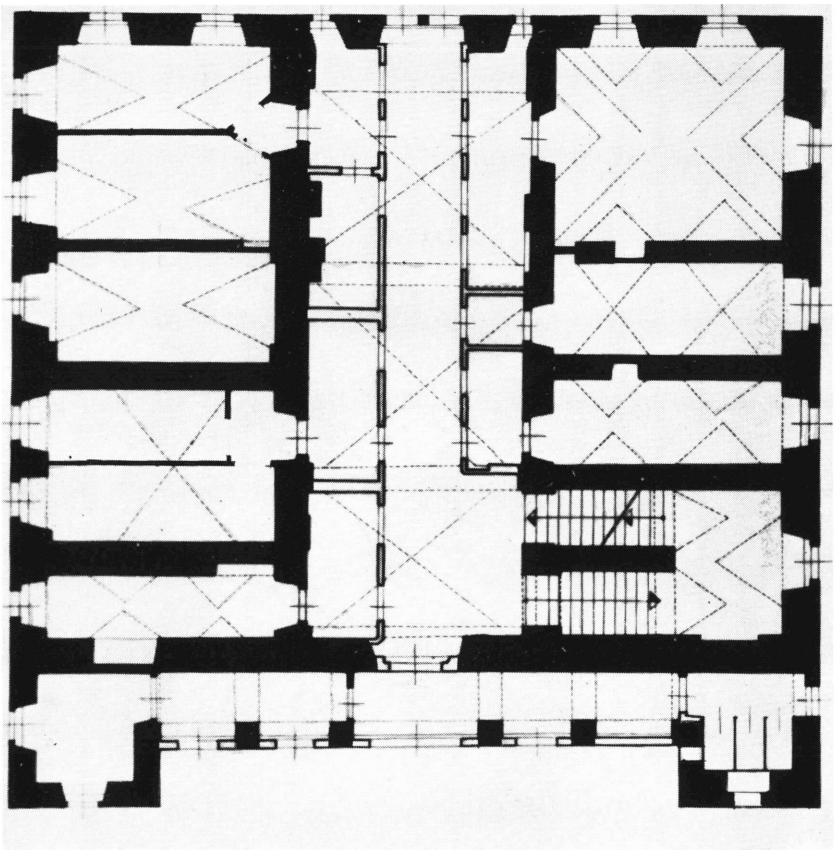
Foto: V. HENEBERG



Volarica (istočno od Gospića) kameni ulomak s rustificiranom pleternom ornamentikom (12. st.)



Varaždin. Palača Zakmardi (pogled sa sjeveroistoka) (Lončarićeva ul. 41)



Varaždin. Palača Zakmardi. Tlocrt I. kata adaptiranog hotela
(Zidovi izvučeni sa dvije linije prikazuju ugradnje nusprostorija,
koje projektant eliminira)



NERI DI BICCI: *Madona s djetetom i anđelima*
(Stara Galerija Jug. Akademije nakon restauracije)



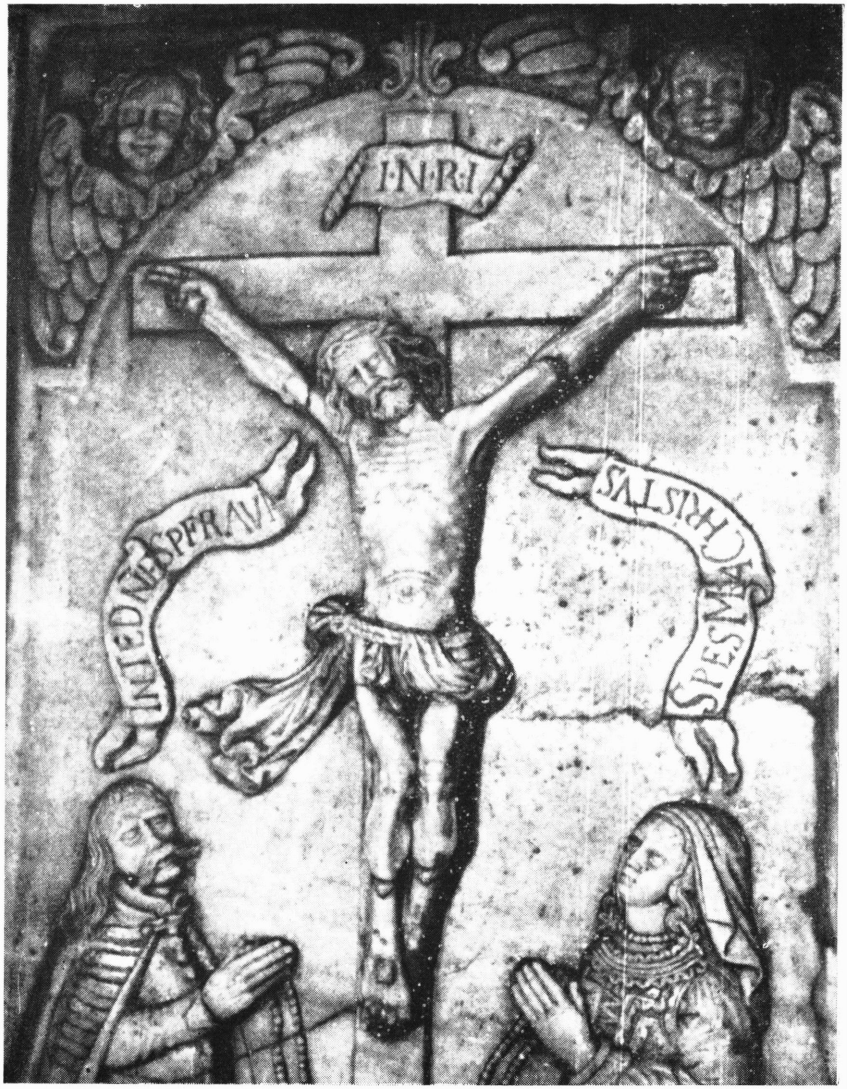
Neri di Bicci *(detalj)*
(Stara Galerija Jug. Akademije)



G. DEL PACCHIA SIENA, *Dolnji oratorij u kući S. Katarine*
(Detalj freska: Ozdravljenje Matije Cennija)



GIROLAMO DEL PACCHIA SIENA, *Oratorij S. Bernardino.*
(Detalj freska: Porod Marijin)



Detalj Epitafija – Ivana Hrvoja Plešivica

(Snimak M. Schneider)



Detalj Epitafija Ivana Hrvoja

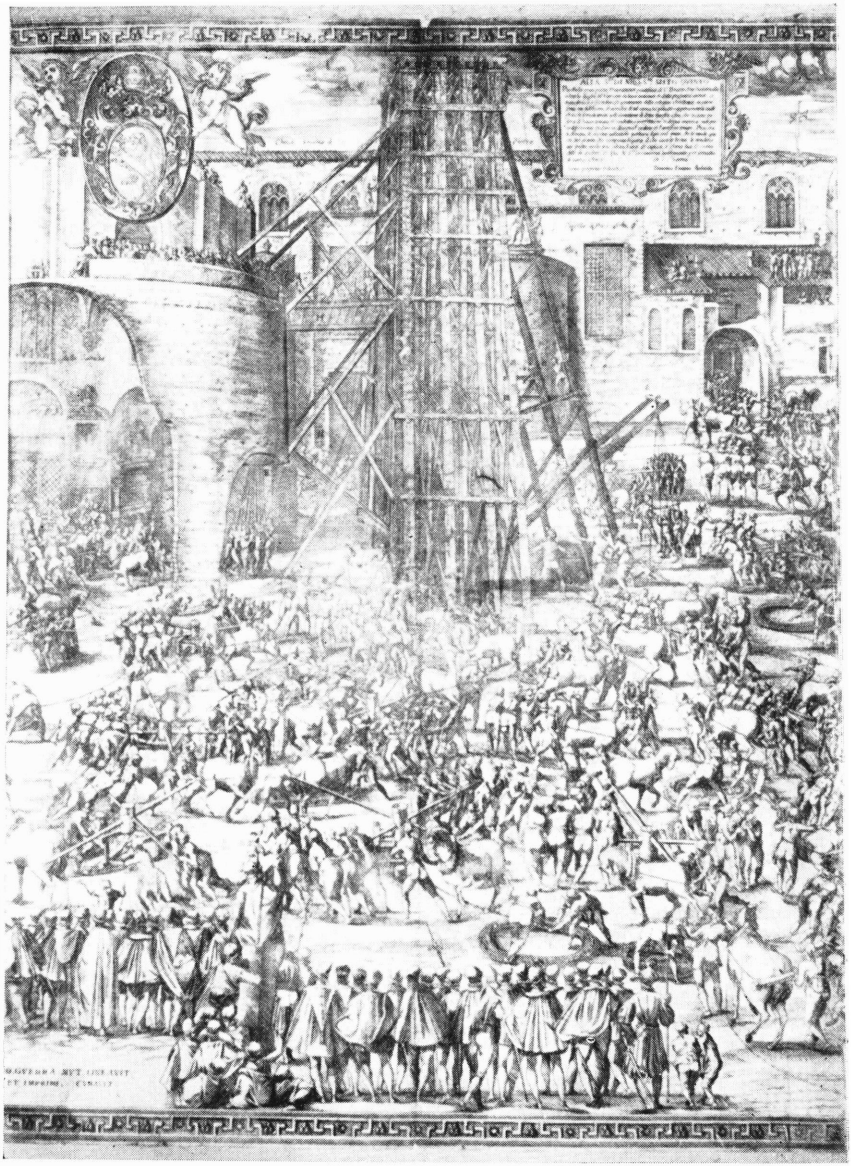
(Snimak M. Schneider)



Klović Juraj (1498–1578): *Sv. Juraj*
(Zbirka Bogišić)



Andreas Schiavone da Meldolla-Medulić (1503?–1563): *»Majka s djetetom«*
(Zbirka Bogišić)



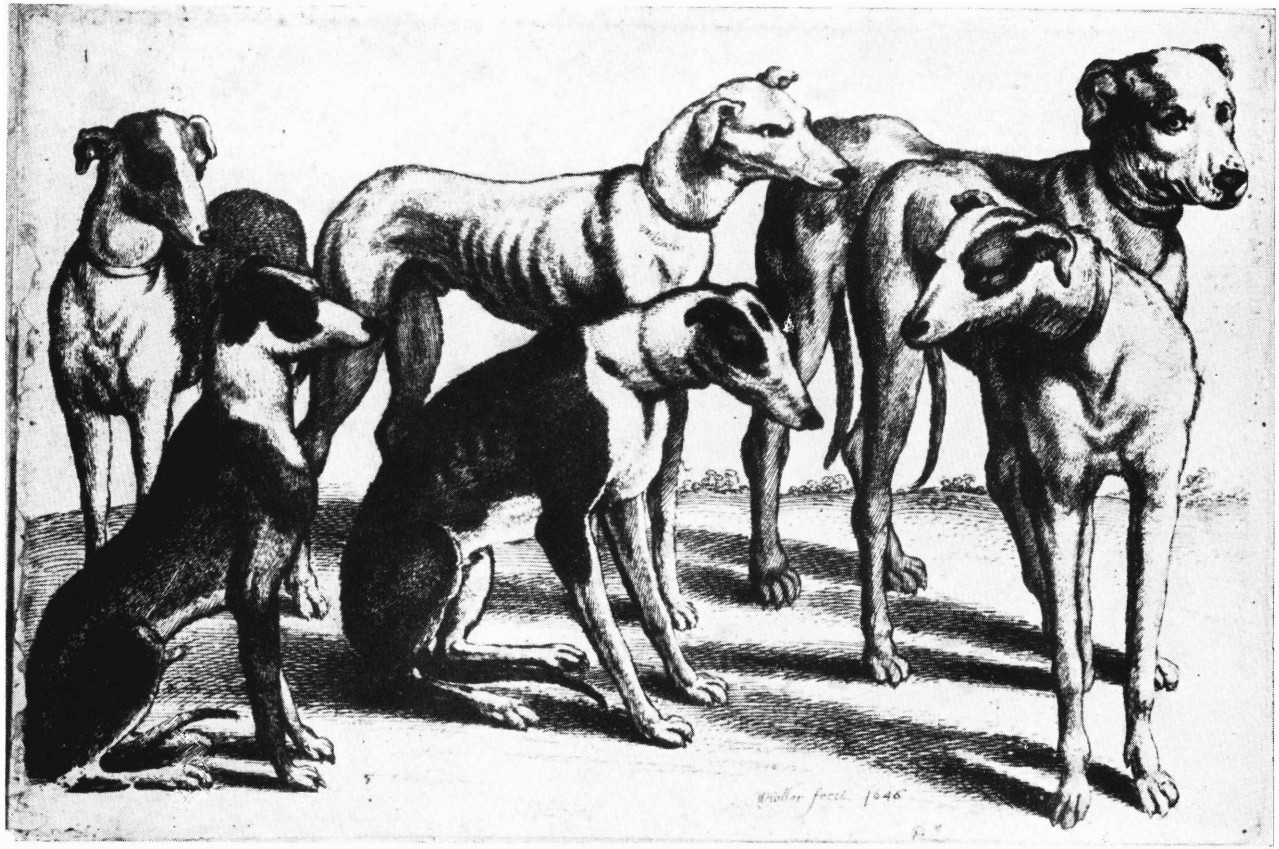
Bonifazio Natale (1537?–1592): *»Podizanje obeliska u Rimu«* (detalj)
(Zbirka Bogišić)



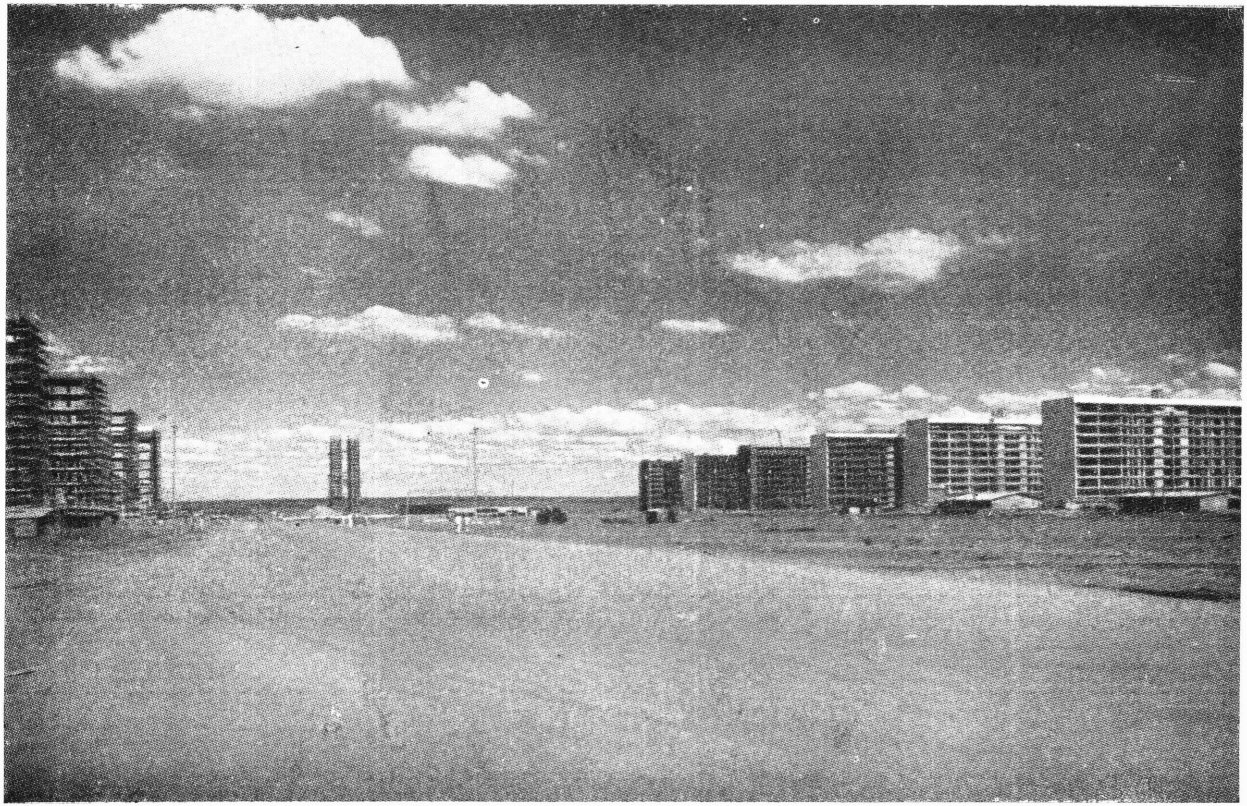
Bonifazio Natale (1537?–1592): *»Podizanje obeliska u Rimu«* (detalj)
(Zbirka Bogišić)



Rota Kolunić Martin (oko 1530–1592): *»Borba vojske s životinjama«*



Hollar Wenzel (1607–1677): *»Grupa pasa«*
(Bogišićeva zbirka)



Izgradnja budućeg glavnog grada »Brasilia« uz referat Lucije Coste

BULLETIN ODJELA VII. ZA LIKOVNE UMJETNOSTI
JUGOSLAVENSKE AKADEMIJE ZNANOSTI I UMJETNOSTI

Izlazit će u godini 1959. tri puta redovno svaki treći mjesec u dosadašnjem formatu i opsegu te u istom rasporedu rubrika

Tisak, uvez i oprema
IZDAVAČKI ZAVOD JUGOSLAVENSKE AKADEMIJE
ZAGREB