

Ljerka Dulibić, Strossmayerova galerija starih majstora HAZU, Zagreb

## Redistribucija sekvestrirane imovine nakon Drugog svjetskog rata: kako je slika *Polaganje u grob* Jacopa Palme Ml. dospjela u Strossmayerovu galeriju

Preustrojem jugoslavenske državne uprave početkom 1950-ih godina poslove ministarstva kulture preuzimaju novoformirani Savjeti na saveznoj i republičkim razinama, čije su ovlasti obuhvaćale i distribuciju izvlaštenih umjetnina muzejima. U suradnji s nadležnim Konzervatorskim zavodom Savjet je raspoređivao 'zaostale' sekvestrirane umjetnine, uglavnom židovskoga podrijetla.

Tako je 1958. godine odlukom tadašnjega Savjet za kulturu i nauku, a slijedom preporuke povjesničara umjetnosti Grge Gamulina i rješenja nadležnog Konzervatorskog odjela, u zbirni fond Strossmayerove galerije dospjela i slika *Polaganje u grob* Jacopa Palme Ml.

Istraživanjima različitih arhivskih izvora relevantnih za problematiku transfera vlasništva umjetnina neposredno prije i tijekom Drugoga svjetskoga rata te u poslijeratnom razdoblju bilo je moguće identificirati ranije vlasnike i okolnosti promjene vlasništva: slika se 1920. godine nalazila na prodaji ostavštine austrijskoga slikara Friedricha von Amerlinga, nakon čega je bila u vlasništvu Edvarda Polaka, koji je tijekom rata sliku pohranio u Riječkoj biskupiji odakle je nakon rata predana na pohranu Strossmayerovoj galeriji.

E. Polak zabilježen je 1929. kao vlasnik tvornice Ljuštionica riže u Rijeci koja je uspješno poslovala sve do rata. Prepoznajemo ga u bazi podataka talijanskih žrtava Holokausta 1943.-45., gdje je evidentiran kao Edoardo Pollak, sin Carla Pollaka, rođen u Osijeku 8. studenoga 1876. godine, uhićen u Rijeci, stradao u nacističkom logoru Risiera di San Sabba u Trstu.

### Izvori:

Iva Pasini Tržec, Ljerka Dulibić, O provenijenciji nekoliko slika pristiglih u Strossmayerovu galeriju odlukama državnih tijela FNRJ od 1948. do 1958. godine, Radovi Instituta za povijest umjetnosti, 41 (2017), str. 185-197; Hrvatski državni arhiv, HR-HDA-1599, kutija 97; Pismohrana HAZU, 1958., 160-300, 300-600; Arhiv SG, 1958-1960; Kruno Prijatelj, Palmino polaganje u grob u Rijeci, Riječka revija, 5-6 (1955.), str. 256; Grgo Gamulin, Due dipinti di Palma il Giovane, Paragone, 9/115 (1959.), str. 50-53; Grgo Gamulin, Dvije slike Palme Mladega, u: Stari majstori u Jugoslaviji I., Zagreb, 1961., str. 131-135, 131; Hans Tietze, Erika Tietze Conrat, The drawings of the Venetian painters in the 15th and 16th centuries, New York, 1944., str. 200, br. 836; Nachlass Friedrich v. Amerling und anderer Besitz: alte u. moderne Gemälde, Aquarelle, Miniaturen, Waffen, Silber, Vitrinenobjekte, Porzellan, Bronzen, Kunstmobiliar, Textilien, Teppiche, Wien, Leo Schidlöf's Kunstauktionshaus, 1.-4. 12. 1920.

Ljerka Dulibić, The Croatian Academy of Sciences and Arts' Strossmayer Gallery of Old Masters, Zagreb

## The redistribution of sequestered property after the Second World War: how the painting *The Entombment* by Jacopo Palma Jr. entered The Strossmayer Gallery

The restructuring of the Yugoslav national administration in the early 1950s transferred the usual business handled by the Ministry of Culture to the various newly formed Councils, on both the federal and republic levels, whose authority included the distribution of expropriated artworks to museums. In collaboration with the competent Conservation Institute, the Council distributed 'leftover' sequestered artworks mostly of Jewish origin.

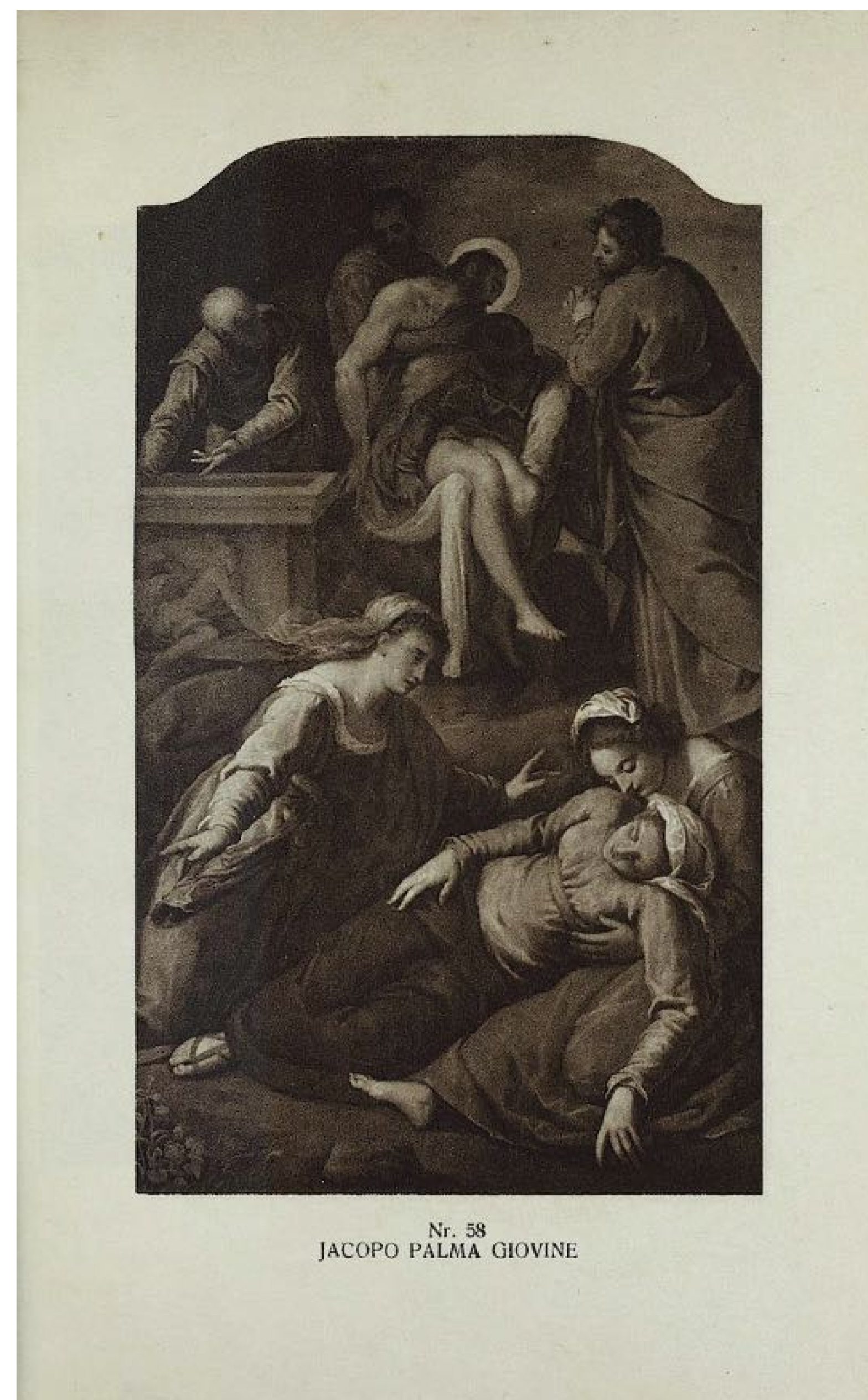
In the year 1958, based on a recommendation by art historian Grgo Gamulin, as well as on the resolution of the competent Conservation Department, the Council for Culture and Science of the time decreed that the Strossmayer Gallery will receive the painting *The Entombment* by Jacopo Palma Jr.

Research of various archival sources relevant for the issues of artwork ownership transfer immediately before, after, and during the Second World War, enabled the identification of earlier owners, as well as the circumstances of the transfer of the painting's ownership: in the year 1920, the painting was auctioned as part of the bequest of the Austrian painter Friedrich von Amerling, after which it was owned by Edvard Polak, who stored it in the Bishopric of Rijeka during the war, from where it was relegated to the Strossmayer Gallery for storage after the war.

In the year 1929, E. Polak was recorded as the owner of a rice-husking plant in Rijeka, a successful business up until the war. We can also recognize Polak in the database of Italian Holocaust victims from 1943 to 1945, where he is recorded as Edoardo Pollak, son of Carlo Pollak, born in Osijek on 8th November 1876, arrested in Rijeka, and died in the Nazi concentration camp Risiera di San Sabba in Trieste.

### Sources:

Iva Pasini Tržec, Ljerka Dulibić, O provenijenciji nekoliko slika pristiglih u Strossmayerovu galeriju odlukama državnih tijela FNRJ od 1948. do 1958. godine, Radovi Instituta za povijest umjetnosti, 41 (2017), pp. 185-197; Croatian State Archives, HR-HDA-1599, Box 97; The Croatian Academy of Sciences and Arts' Administration Records, 1958, 160-300, 300-600; The Strossmayer Gallery Archive, 1958-1960; Kruno Prijatelj, Palmino polaganje u grob u Rijeci, Riječka revija, 5-6 (1955.), p. 256; Grgo Gamulin, Due dipinti di Palma il Giovane, Paragone, 9/115 (1959.), pp. 50-53; Grgo Gamulin, Dvije slike Palme Mladega, in: Stari majstori u Jugoslaviji I., Zagreb, 1961., pp. 131-135, 131; Hans Tietze, Erika Tietze Conrat, The drawings of the Venetian painters in the 15th and 16th centuries, New York, 1944., p. 200, n. 836; Nachlass Friedrich v. Amerling und anderer Besitz: alte u. moderne Gemälde, Aquarelle, Miniaturen, Waffen, Silber, Vitrinenobjekte, Porzellan, Bronzen, Kunstmobiliar, Textilien, Teppiche, Wien, Leo Schidlöf's Kunstauktionshaus, December 1-4, 1920



No. 58  
JACOPO PALMA GIOVINE

### JACOPO PALMA GIOVINE

Geb. Venedig 1544, gest. das. 1628.

#### 58 — *Grablegung Christi.*

Unten in der Mitte die ohnmächtige Figur der Maria in Schoße einer heiligen Frau. Vor ihr kniet eine zweite weibliche Gestalt. In der oberen Hälfte des Bildes wird Christus von zwei Männern ins Grab getragen, das links sichtbar wird. Über dem Grab die Figur des Josef von Arimathea, rechts Johannes mit gerungenen Händen.

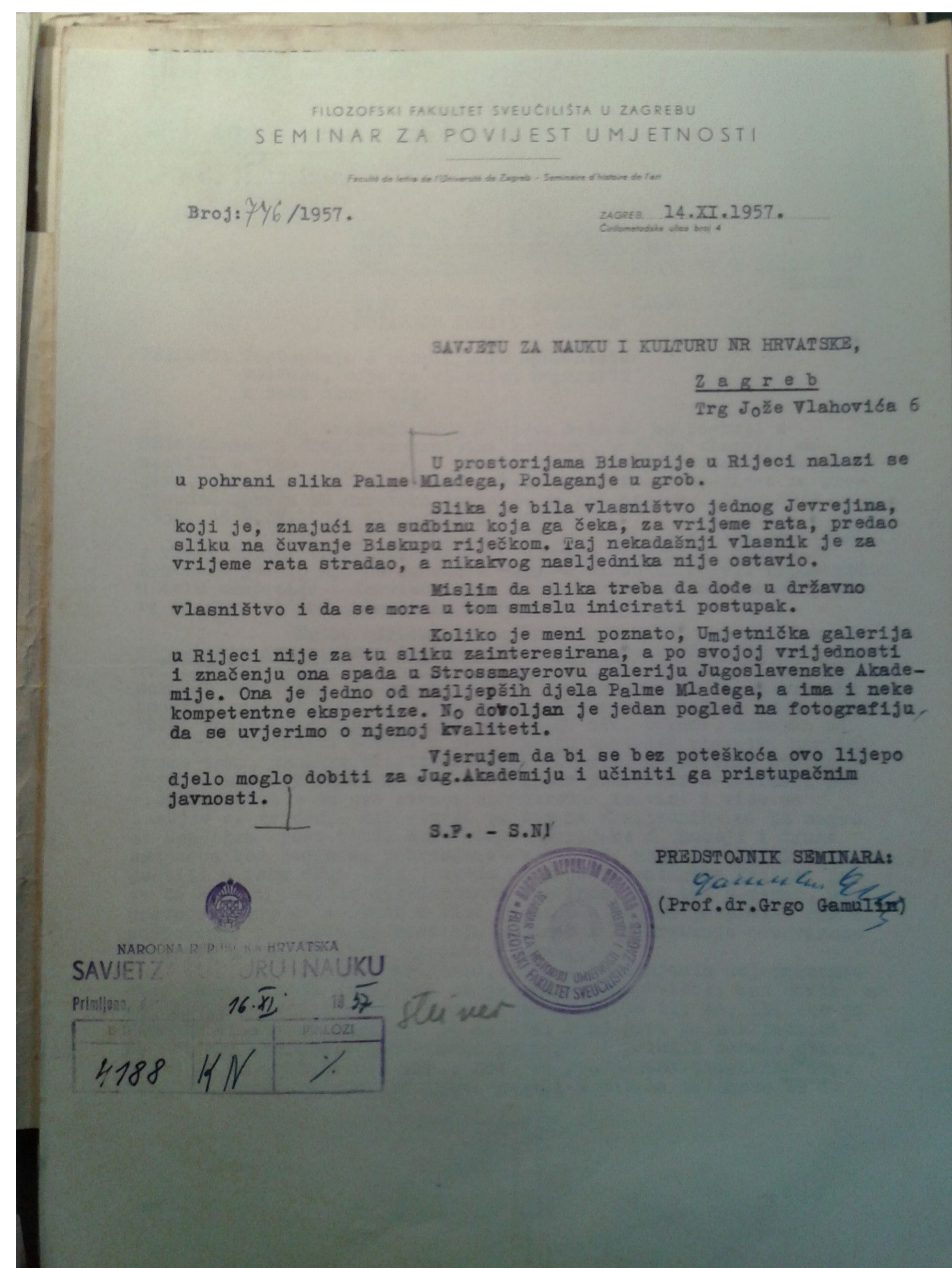
Charakteristische Arbeit dieses Schülers von Tintoretto.

Leinwand.

225 : 136

Nachlass Friedrich v. Amerling und anderer Besitz: alte u. moderne Gemälde, Aquarelle, Miniaturen, Waffen, Silber, Vitrinenobjekte, Porzellan, Bronzen, Kunstmobiliar, Textilien, Teppiche, Bec, Leo Schidlöf's Kunstauktionshaus, 1.-4. prosinca 1920.

Nachlass Friedrich v. Amerling und anderer Besitz: alte u. moderne Gemälde, Aquarelle, Miniaturen, Waffen, Silber, Vitrinenobjekte, Porzellan, Bronzen, Kunstmobiliar, Textilien, Teppiche, Vienna, Leo Schidlöf's Kunstauktionshaus, 1st-4th December 1920



Grgo Gamulin Savjetu za kulturu i nauku NR Hrvatske, Zagreb, 14. studenoga 1957, HR-HDA-1599, kutija 97, inv. br. POH-7 (foto: Strossmayerova galerija)

Grgo Gamulin to the Council for Culture and Science of the FR Croatia, Zagreb, 14th November 1957, HR-HDA-1599, box 97



Jacopo Palma Ml., *Polaganje u grob*, ulje na platnu, 230 x 236 cm, Strossmayerova galerija starih majstora HAZU, inv. br. POH-7 (foto: Strossmayerova galerija)

Jacopo Palma Jr., *The Entombment*, oil on canvas, 230 x 236 cm, The Croatian Academy of Sciences and Arts' Strossmayer Gallery of Old Masters, inv. no. POH-7 (photo: Strossmayer Gallery)