

Strossmayerova galerija starih majstora
Hrvatska akademija znanosti i umjetnosti

TransCultAA istraživanja u Strossmayerovoj galeriji



Strossmayer Gallery of Old Masters
Croatian Academy of Sciences and Arts

TransCultAA research in the Strossmayer Gallery

TransCultAA
Transfer of Cultural Objects
in the Alpe Adria Region in the
20th Century



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24. rujna – 27. listopada 2019.

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24th September – 27th October 2019

NAKLADNIK

Hrvatska akademija znanosti i umjetnosti

Trg Nikole Šubića Zrinskog 11

HR-10000 Zagreb

ZA NAKLADNIKA

akademik Dario Vretenar, glavni tajnik

UREDNIK

akademik Mladen Obad Šćitaroci

RECENZENTI

akademik Radoslav Tomić

dr. sc. Tanja Trška

AUTORI IZLOŽBE I TEKSTA U KATALOGU

dr. sc. Iva Pasini Tržec

dr. sc. Ljerka Dulibić

Ivan Ferenčak

Bartol Fabijanić

PUBLISHER

Croatian Academy of Sciences and Arts

Trg Nikole Šubića Zrinskog 11

HR-10000 Zagreb

FOR THE PUBLISHER

Professor Dario Vretenar, PhD, Secretary General

EDITOR

Mladen Obad Šćitaroci, F.C.A.

REVIEWERS

Radoslav Tomić, F.C.A.

Tanja Trška, PhD

AUTHORS OF THE EXHIBITION AND THE CATALOGUE

Iva Pasini Tržec, PhD

Ljerka Dulibić, PhD

Ivan Ferenčak

Bartol Fabijanić

Iva Pasini Tržec, Ljerka Dulibić, Ivan Ferenčak, Bartol Fabijanić
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Zagreb, lipanj 2020.
Zagreb, June 2020

TransCultAA istraživanja
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u Strossmayerovoj galeriji
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TransCultAA research
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at the Strossmayer Gallery
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Izložba *TransCultAA istraživanja u Strossmayerovoj galeriji* prezentira rezultate trogodišnjih znanstvenih istraživanja provedenih u međunarodnom ozračju projekta *Transfer kulturnih dobara u regiji Alpe Jadran tijekom 20. stoljeća / Transfer of Cultural Objects in the Alpe Adria Region in the 20th Century* (TransCultAA). *TransCultAA* je bio zajednički znanstvenoistraživački projekt četiriju istraživačkih timova iz četiriju zemalja (Njemačka, Italija, Slovenija, Hrvatska, uz pridružene partnere iz Austrije), financiran u okviru programa HERA (*Humanities in the European Research Area*) na natječaju *Uses of the Past 2016-2019*.

Tim projektom multinacionalni tim istraživača u posve novim okvirima transnacionalne suradnje analizirao je 'uporabe prošlosti' u kontekstu kulturne baštine na području regije Alpe – Jadran, posebice s obzirom na konfliktne situacije vlasništva.

Unatoč izrazito regionalnom fokusu, projekt *TransCultAA* temeljio se na proučavanju posve opipljivih materijalnih posljedica procesa transfera, translokacija, izmještanja, konfiskacija, zapljena i krađa kulturnih dobara, koji su umnogome odredili cjelokupnu zajedničku europsku povijest odnosa prema kulturnoj baštini.

Glavna istraživačka pitanja tijekom rada na projektu bila su: tko je transferirao i translocirao koje predmete u regiji Alpe – Jadran, kada i zašto? Koja su objašnjenja, ako ikakva, (bila) dana za te postupke? Koji su se narativi u tu svrhu koristili i zašto? Kako arhivski dokumenti (iz regije, ali i iz širega područja, čiji su stvaratelji žrtve ili počinitelji, ili pak sudionici koje nije moguće jednoznačno odrediti) pomažu razumijevanju tih regionalnih i, prije svega, nacionalnih uporaba prošlosti?

Posebna pozornost u okviru istraživanja hrvatskog istraživačkog tima dana je onim dijelovima nekadašnje Jugoslavije koji su pripadali Italiji prije Drugoga svjetskog rata, potom dugotrajnim procesima restitucijskih pregovora nakon Prvoga i Drugoga svjetskog rata te redistribuciji kulturnih dobara ranijega

židovskoga vlasništva koja je uslijedila nakon konfiskacija i zapljena tijekom Drugoga svjetskog rata, ali i mehanizmima razvlašćenja privatne imovine u socijalističkoj Jugoslaviji nakon 1945. godine.

Na izložbi su predstavljeni odabrani primjeri istraživanja okolnosti nabave i provenijencije umjetnina iz zbirnoga fonda Strossmayerove galerije za koje su zabilježeni transferi (vlasništva) tijekom 20. stoljeća. Uz rezultate povijesnoumjetničke obrade tih umjetnina, kao integralni dio spoznaja prezentirani su i neobjavljeni pisani i slikovni arhivski izvori, aukcijski katalozi te materijalni tragovi na umjetninama koji zorno predočavaju njihovu povijest ponajviše tijekom turbulentnog 20. stoljeća.

The exhibition *TransCultAA research at the Strossmayer Gallery* presents the results of a three-year long research process conducted in the international context of the project *Transfer of Cultural Objects in the Alpe Adria Region in the 20th Century* (TransCultAA). *TransCultAA* was a joint research and scientific project of four research teams from four countries (Germany, Italy, Slovenia, Croatia, with associate partners from Austria), financed by the HERA (*Humanities in the European Research Area*) program's grant application *Uses of the Past 2016-2019*.

With this project, a multinational team of researchers in completely new frameworks of transnational cooperation, analyzed the 'uses of the past' in the context of cultural heritage in the Alpe – Adria region, with special emphasis on conflicting ownership situations.

Despite its highlighted regional focus, the *TransCultAA* Project was based on researching the completely tangible material consequences of the processes of transfer, translocation, displacement, confiscation, seizure, and theft of cultural objects, which greatly determined the general mutual European historical attitudes towards cultural heritage.

The Project's main research questions were the following: who transferred and translocated which objects in the Alpe – Adria region, when and why? Which explanations, if any, were offered for those actions? Which narratives were used for those purposes and why? How can archival documents (from the region, but also from a wider area, whose creators were victims or perpetrators, or even participants who cannot be unequivocally determined) aid our understanding of those regional and, above all else, national uses of the past?

The Croatian research team paid special attention to those parts of the former Yugoslavia that belonged to Italy before the Second World War. Furthermore, we focused on the lengthy restitution negotiation processes that followed the First and Second World Wars, and the redistribution of cultural objects from previously Jewish ownership that followed the

confiscations and seizures during the Second World War. Finally, we looked at the mechanisms of dispossessing private property that operated in Socialist Yugoslavia after the year 1945.

The exhibition presents selected research examples of the circumstances surrounding the acquisitions and provenance of artworks found in the holdings of the Strossmayer Gallery, for which we have recorded transfers (of ownership) during the 20th century. As an integral part of our understanding of these artworks, the results of their art-historical analyses are accompanied by unpublished written and photographic archival sources, auction catalogues, and material traces found on these artworks, which all vividly illustrate their history, especially during the turbulent 20th century.

Društvo prijatelja
.....
Strossmayerove galerije
.....



Federiko Benković (1677. – 1753.), Abraham žrtvuje Izaka, 1715., ulje na platnu, 220,7 x 165,3 cm, Strossmayerova galerija starih majstora HAZU, inv. br. SG-3

Federiko Benković (1677-1753), Abraham Sacrifies Isaac, 1715, oil on canvas, 220.7 x 165.3 cm, The Strossmayer Gallery of Old Masters HAZU, inv. no. SG-3

The Society of Friends
.....
of the Strossmayer Gallery
.....



Francesco Capella (1711. - 1784.), Krist pada pod križem, oko 1750., ulje na platnu,
94,3 x 125,2 cm, Strossmayerova galerija starih majstora HAZU, inv. br. SG-296

Francesco Capella (1711-1784), Christ Falls under the Cross, ca. 1750, oil on canvas,
94.3 x 125.2 cm, The Strossmayer Gallery of Old Masters HAZU, inv. no. SG-296

Djelovanje Društva prijatelja Strossmayerove galerije, osnovanoga 1928. s ciljem da »Strossmayerovu galeriju slika u Zagrebu kao narodni idealni imutak neprecijenjive vrijednosti što bolje održi, sačuva, poveća i usavrši«, važno je za povijest Strossmayerove galerije prije svega zbog akvizicija koje je Društvo uspjelo ostvariti za Galeriju na tadašnjem domaćem i inozemnom tržištu umjetnina.¹

Nabave umjetnina isprva su tekle ustaljenim kanalima, kakvi su u to doba prevladavali na domaćem tržištu umjetnina. Uobičajen način nabave umjetnina bio je preko prodajnih izložbi, bilo onih koje su priređivali domaći slikari bilo pak gostujućih iz inozemstva. Društvo se međutim vrlo brzo orijentiralo na kupovine na međunarodnom tržištu, ponajviše zahvaljujući zalaganju svojih članova koji su i sami bili sakupljači umjetnina te su vrlo dobro poznavali umjetnička tržišta u susjednim većim središtima.

Ukupno je za vrijeme svoga djelovanja Društvo za Strossmayerovu galeriju nabavilo jedanaest slika, među kojima se kao iznimno bitna akvizicija ističe djelo Federika Benkovića, posljednjega velikoga *schiaivona*, slikara podrijetlom s istočne obale Jadrana.² Slika *Abraham žrtvuje Izaka* izvorno je nastala za dvorac *Pommersfelden*, a kupljena je 1936. godine na londonskom tržištu umjetnina od talijanskoga trgovca Giuseppea Bellesija.³ Relativno slabo poznati *small dealer*, Giuseppe Bellesi u novije je vrijeme zamijećen u kontekstu suradnje s firentinskim sakupljačem i trgovcem Alessandrom Contini-Bonacossijem, preko kojega je velik broj slika koje je Bellesi intenzivno nabavljao na aukcijama u *Christie's* dospio u vlasništvo američkoga sakupljača Samuela H. Kressa.⁴

Krajem 1930-ih inicijativu za nove nabave preuzima tajnik Društva prijatelja Strossmayerove galerije

Benko Horvat, zaslužan za kupovine na talijanskom tržištu umjetninama realizirane krajem 1930-ih i početkom 1940-ih godina. I sam vješt i samostalan sakupljač, Horvat je odlučno inzistirao na nabavi slike *Krist pada pod križem* »i to sve i ako Uprava Galerije ne bi reflektirala na nju«.⁵ Slika se prodavala uz ekspertizu talijanskog povjesničara umjetnosti Giuseppea Fiocca, koji je sliku pripisao Federiku Benkoviću te zabilježio ime vlasnika (Fernando Sallario).⁶ Sačuvane su i Horvatove bilješke u kojima se navodi da je slika po »tradiciji samostana, odakle je nedavno [...] došla na svijetlo, bila pripisana Piazzetti«.⁷ Tko je Fernando Sallario, na koji je način slika i iz kojeg je samostana dospjela u njegov posjed, nije nam bilo moguće utvrditi.

U vrijeme Nezavisne Države Hrvatske Društvo prijatelja Strossmayerove galerije bilo je suočeno s cijelim nizom poteškoća u radu. Ustaška nadzorna služba već 10. rujna 1941. godine zahtijeva od Društva »dostavu popisa svih članova [...] i to sa svim generalijama«; osim imena i prezimena te zanimanja tražilo se da se navede »dan rođenja, gdje, bračno stanje, vjera, zavičajnost, sadanje boravište itd.«, i to za sve tadašnje i bivše članove.⁸ Već tijekom travnja i svibnja 1941. godine mnogi su se članovi »spontano odrekli članstva« (S. D. Alexander, Rudolf Blis, Albert pl. Deutsch, Robert pl. Maceljki, Julije Mogan, Eugen Radovan, Robert Rosenberger, Ervin Weiss, Gejza i Saša Frank, Rikard Neumann, Milan Poljak), a neki su »brisani jer nepoznatog boravišta« (Milan Marić, Hinko Schwarz).⁹ Popis članova upravnog i nadzornog odbora Društva na kojem su mnoga imena precrtana¹⁰ zorno svjedoči o tragičnoj sudbini mnogih pri-

5 Više o slici usp. Bralić, Lerotić 2010.

6 Giuseppe Fiocco, svjedodžba, prijepis, 2. listopada 1939. HR-DAZG-802.

7 Benko Horvat Nikoli Kostrenčiću, Zagreb, 21. veljače 1941. HR-DAZG-802.

8 Ustaška nadzorna služba DPSG, Zagreb, 10. rujna 1941. HR-DAZG-802.

9 DPSG Zapovjedništvu ustaške nadzorne službe, Zagreb, 20. veljače 1942. HR-DAZG-802.

10 Članovi upravnog i nadzornog odbora [veljača 1942.]. HR-DAZG-802.

1 Dulibić, Pasini Tržec 2018.a.

2 O slici usp. Ljerka Dulibić, Federiko Benković, Abraham žrtvuje Izaka, u: Odabrana djela 2013., str. 118-123.

3 Giuseppe Bellesi Arturu Schneideru, London, 31. ožujka 1936. HR-DAZG-802.

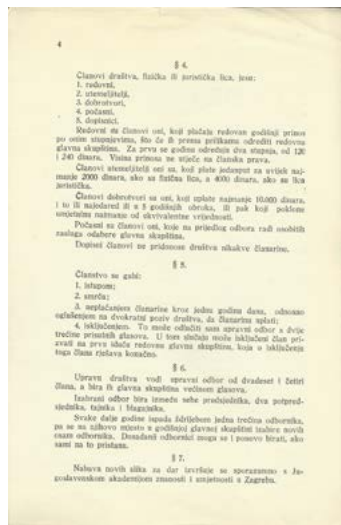
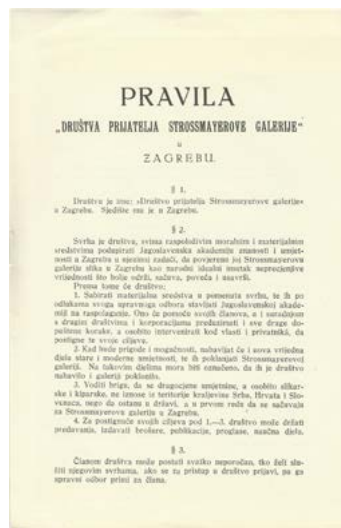
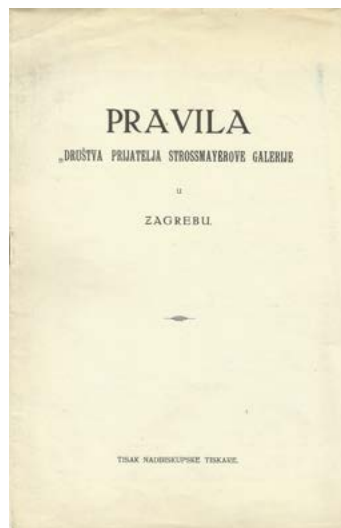
4 Usp. Yeide 2014., str. 269.

padnika tadašnjega elitnoga građanskoga društva u Hrvatskoj.

Veliko osipanje članova uzrokovano ratnim i poratnim okolnostima dovelo je do spontanoga gašenja djelatnosti Društva. Tajniku Benku Horvatu 1947. godine nije preostalo nego utvrditi: »obzirom na to, da se je članstvo društva razišlo, te ostalo bez ikakvih materijalnih sredstava [...] prestao je tako za društvo svaki 'raison d'etre'«. ¹¹

Lj. D.

11 Benko Horvat Gradskom narodnom odboru, Odjel unutrašnjih poslova, Zagreb, 14. travnja 1947. HR-DAZG-802.



Pravila Društva prijatelja Strossmayerove galerije u Zagrebu, Tisak Nadbiskupske tiskare, Zagreb, 1928.

Rules of the Society of Friends of the Strossmayer Gallery in Zagreb, Tisak Nadbiskupske tiskare, Zagreb, 1928

The activities of the Society of Friends of the Strossmayer Gallery, founded in the year 1928 with the goal to »preserve, maintain, grow and perfect the Strossmayer Gallery of paintings in Zagreb as an ideal and invaluable national possession«, is important for the Strossmayer Gallery primarily because of the acquisitions that it managed to realize on the national and international art markets of the time.¹

Acquisitions of artworks were at first routine, in accordance with the operation of the national art market of the time. The usual way to acquire artworks was through auction sales, whether those organized by local painters, or by guests from abroad. However, the Society soon began to focus their acquisitions on the international market, mainly thanks to the commitment of its members, who were themselves art collectors, and had extensive knowledge of the art markets in larger neighboring centers.

During its active period, the Society acquired eleven paintings for the Strossmayer Gallery. Exceptionally important among these acquisitions was a painting by Federiko Benković, the last great Schiavone, a painter from the eastern coast of the Adriatic.² The painting *Abraham sacrifices Isaac* was originally created for the castle *Pommersfelden*, and was purchased in the year 1936 on London's art market from the Italian art dealer, Giuseppe Bellesi.³ A relatively poorly known small dealer, Giuseppe Bellesi has recently been noticed in the context of collaborating with the Florentine art collector and dealer, Alessandro Contini-Bonacossi. Through this contact, a large number of paintings that Bellesi intensively acquired at auctions held at *Christie's* came to be owned by American art collector, Samuel H. Kress.⁴

By the end of the 1930s, the initiative for new acquisitions was taken over by Benko Horvat, the Society's secretary. Horvat is responsible for acquisitions realized on the Italian art market at the end of the 1930s and beginning of the 1940s. As a skilled and independent art collector himself, Horvat was adamant to acquire the painting *Christ falls under the Cross* »even if the Gallery's Board did not strive to acquire it«.⁵ The painting was being sold with the expert opinion of Italian art historian Giuseppe Fiocco, who attributed it to Federiko Benković, and marked the name of its owner (Fernando Sallario).⁶ Horvat's notes have also been preserved, and state that the painting was »according to the history of the monastery, where it recently [...] came to light, was ascribed to Piazzetta«.⁷ We could not, however, determine who Fernando Sallario was, how he came to own the painting, and from which monastery it came into his possession.

During the regime of the Independent State of Croatia, the Society of Friends of the Strossmayer Gallery faced many difficulties in their work. As early as 10th September 1941, the Ustasha surveillance service demanded that the Society »deliver a list of all members [...] with all general information«; apart from their first and last names and occupations, members had to specify their »date of birth, place of birth, marital status, religion, nationality, current place of residence, etc.«. This was a requirement for both current and previous members.⁸ As early as April and May of 1941, many members »spontaneously gave up their membership« (S. D. Alexander, Rudolf Blis, Albert pl. Deutsch, Robert pl. Maceljiski, Julije Mogan, Eugen Radovan, Robert Rosenberger, Ervin Weiss, Gejza and Saša Frank, Rikard Neumann, Milan Poljak), while others »were erased due to

1 Dulibić, Pasini Tržec 2018a.

2 On the painting, see also Ljerka Dulibić, Federiko Benković, Abraham žrtvuje Izaka (*Abraham sacrifices Isaac*), in: *Odabrana djela* 2013., pp. 118-123.

3 Giuseppe Bellesi to Artur Schneider, London, 31st March 1936. HR-DAZG-802.

4 See also Yeide 2014, p. 269.

5 More on the painting in Bralić, Lerotić 2010.

6 Giuseppe Fiocco, certificate, transcript, 2nd October 1939. HR-DAZG-802.

7 Benko Horvat to Nikola Kostrenčić, Zagreb, 21st February 1941. HR-DAZG-802.

8 Ustasha surveillance service DPSG, Zagreb, 10th September 1941. HR-DAZG-802.

unknown places of residence» (Milan Marić, Hinko Schwarz).⁹ The list of members of the administration and oversight councils of the Society, on which many names are crossed out,¹⁰ vividly testifies to the tragic fate of many members of the elite civil society in Croatia at the time.

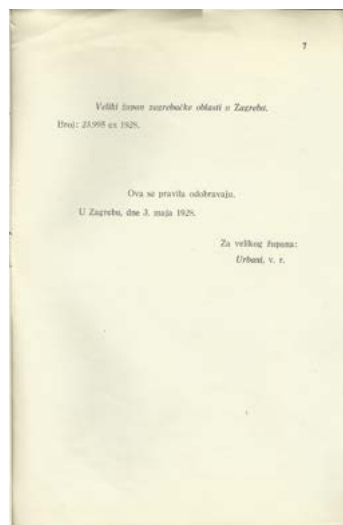
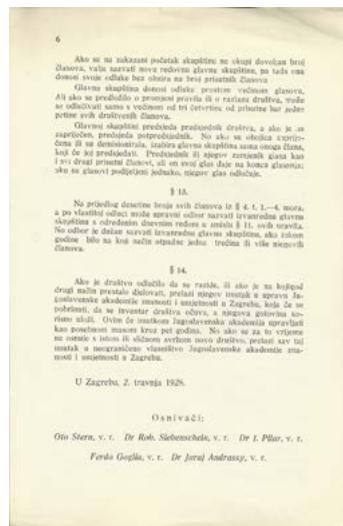
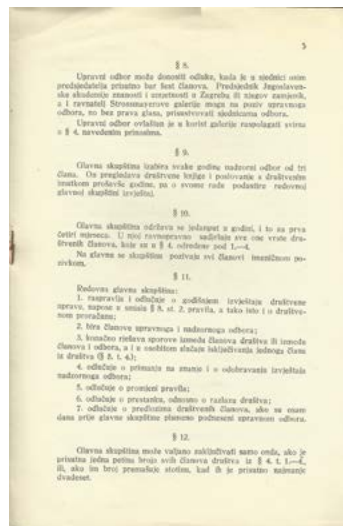
The great dispersal of members caused by wartime and post-war circumstances lead to the spontaneous termination of the Society's activities. In the year 1947, secretary Benko Horvat had nothing left but to determine: »considering that members of the society have dispersed, being left with no material assets [...] any 'raison d'etre' for the society is therefore gone«.¹¹

Lj. D.

9 DPSG to the High Command of the Ustasha surveillance service, Zagreb, 20th February 1942. HR-DAZG-802.

10 Members of the administration and oversight councils, [February 1942]. HR-DAZG-802.

11 Benko Horvat to the City national council, Department of inner relations, Zagreb, 14th April 1947. HR-DAZG-802.



Pravila Društva prijatelja Strossmayerove galerije u Zagrebu, Tisak Nadbiskupske tiskare, Zagreb, 1928.

Rules of the Society of Friends of the Strossmayer Gallery in Zagreb, Tisak Nadbiskupske tiskare, Zagreb, 1928

Slike iz zbirke Klarwill
.....



Jan Miense Molenaer (1609./10. - 1668.), Veselo društvo, 1660.-1670., ulje na platnu, 108,3 x 143,7 cm, Strossmayerova galerija starih majstora HAZU, inv. br. SG-294

Jan Miense Molenaer (1609/10-1668), The merry company, 1660-1670, oil on canvas, 108.3 x 143.7 cm, The Strossmayer Gallery of Old Masters HAZU, inv. no. SG-294

Paintings from the Klarwill Collection



Nicolaes Maes (1634. - 1693.), Portret djevojke u perivoju, 1675.-1680., ulje na platnu, 60,1 x 49,3 cm, Strossmayerova galerija starih majstora HAZU, inv. br. SG-295

Nicolaes Maes (1634-1693), Portrait of a girl in a garden, 1675-1680, oil on canvas, 60.1 x 49.3 cm, The Strossmayer Gallery of Old Masters HAZU, inv. no. SG-295

Prvu nabavu slika europskih starih majstora Društvo prijatelja Strossmayerove galerije realiziralo je 1929., samo godinu dana nakon svoga osnutka, kada su kupljene dvije slike: *Veselo društvo* Jana Miensea Molenaera i *Portret djevojke u perivoju* Nicolaesa Maesa.¹² Slike potječu iz poznate zbirke bečkoga sakupljača Isidora Rittera von Klarwilla (1824. – 1898.), koji je na bečkom tržištu umjetninama tijekom sedamdesetih godina 19. stoljeća sakupio značajnu zbirku umjetnina pretežno nizozemskih i flamanskih slikara 17. stoljeća. Nakon smrti njegove supruge Henriette von Klarwill (1845. – 1927.) cjelovita je zbirka bila ponuđena na prodaju u Berlinu.¹³ Nasljednici su nakon berlinske aukcije nastavili s traženjem potencijalnih novih vlasnika obrativši se, među ostalima, i tadašnjem ravnatelju Strossmayerove galerije Arturu Schneideru. Iako je austrijski povjesničar umjetnosti Theodor von Frimmel osobito pohvalno pisao o slikama iz Klarwillove zbirke,¹⁴ Schneider je na samom početku kupoprodajnoga procesa zatražio sud o ponuđenim slikama i od njemačkoga povjesničara umjetnosti Maxa Jakoba Friedländera, koji je nakon razgleda slika u Berlinu ustvrdio da je »Molenaer: sonderlich richtig bestimmt, bedeutend, gut erhalten«, a »Maes: echt, spät, gut erhalten«.¹⁵ Tom je kupovinom bitno obogaćena dotada zanemarena zbirka sjevernoeuropskoga slikarstva u Strossmayerovoj galeriji, a napor koji je Schneider uložio u realizaciju te nabave bio je i u tadašnjem tisku prepoznat kao drugačiji pristup upravljanju zbirkom starih majstora Strossmayerove galerije.¹⁶

Slika *Veselo društvo* prodavana je s navodom o podrijetlu »aus einer adeligen Familie in Ungarn«,¹⁷ odnosno »aus dem Besitz eines Fürsten Esterhá-

zy«,¹⁸ no za sada nije bilo moguće potvrditi tu zvučnu provenijenciju. Na poleđini slike sačuvano je više brojčanih oznaka te pečat carine u Beču (»Zollamt Wien 45«) koji potvrđuje transport slike.

Za sliku *Portret djevojke u perivoju* moguće je utvrditi ranije kretanje na europskom tržištu umjetninama – 60-ih godina 19. stoljeća nalazila se u vlasništvu prodajne tvrtke *Grundy & Smith* u Manchesteru, kamo je mogla prispjeti u velikom valu interesa za Maesove slike koji su pokazali engleski sakupljači na početku 19. stoljeća.¹⁹

I. P. T.

12 Usp. Pasini Tržec 2014.; Dulibić, Pasini Tržec 2018.a, str. 284-286.

13 Lepke 1928.

14 Usp. Frimmel 1906., str. 1-25; Frimmel 1914., str. 386-387.

15 Max Jakob Friedländer Arturu Schneideru, Berlin, 7. ožujka 1929. Arhiv SG, kutija 2 (1926.-1933.), 1927.-28., zaseban sveščić »Informacija od Georga R. Klarwilla«.

16 Povećanje Strossmayerove galerije 1929., str. 526.

17 Frimmel 1906., str. 1.

18 Lepke 1928., str. 17.

19 Usp. Pasini Tržec 2014.

The Society of Friends of the Strossmayer Gallery realized its first acquisition of Old Master paintings in 1929, only a year after it was founded. The acquisition included two paintings: *The merry company* by Jan Miense Molenaer and *Portrait of a girl in a garden* by Nicolaes Maes.¹² The paintings come from the renowned collection of Viennese art collector, Isidor Ritter von Klarwill (1824 – 1898), who had collected a significant number of mostly Dutch and Flemish paintings from the 17th century during the 1870s' art market in Vienna. After the death of his wife, Henrietta von Klarwill (1845 – 1927), the entire collection was put up for auction in Berlin.¹³ After the Berlin auction, Klarwill's heirs continued to search for potential new owners for the collection, even contacting the director of the Strossmayer Gallery at the time, Artur Schneider. Although Austrian art historian Theodor von Frimmel wrote especially favorably about the paintings from the Klarwill Collection,¹⁴ at the very start of the acquisition process Schneider asked German art historian Max Jakob Friedländer for his opinion. Having examined the paintings in Berlin, Friedländer decided that »Molenaer: sonderlich richtig bestimmt, bedeutend, gut erhalten«, and that »Maes: echt, spät, gut erhalten«.¹⁵ This acquisition significantly enriched the until then overlooked collection of Northern European paintings in the Strossmayer Gallery. The effort that Schneider invested into its realization was recognized by the press of the time as a different approach to managing the collection of Old Masters in the Strossmayer Gallery.¹⁶

The painting *The merry company* was sold with an accompanying note on its origin, which said »aus

einer adeligen Familie in Ungarn«,¹⁷ that is »aus dem Besitz eines Fürsten Esterházy«,¹⁸ but it was not possible to confirm this grand provenance at the present. The back of the paintings preserves many numerical markings, and a stamp of the Vienna customs (»Zollamt Wien 45«), which confirms that the painting was indeed transported.

As for the painting *Portrait of a girl in a garden*, we can confirm that it had traveled the European art market – in the 1860s, it was owned by the auction company *Grundy & Smith* from Manchester, where it could have arrived on the large wave of interest exhibited by British art collectors for Maes' paintings at the beginning of the 19th century.¹⁹

I. P. T.

12 See also Pasini Tržec 2014; Dulibić, Pasini Tržec 2018a, pp. 284-286.

13 Lepke 1928.

14 See also Frimmel 1906, pp. 1-25; Frimmel 1914, pp. 386-387.

15 Max Jakob Friedländer to Artur Schneider, Berlin, 7th March 1929. SG Archive, box 2 (1926-1933), 1927-28, individual small volume »Informacija od Georga R. Klarwilla« (Information from George R. Klarwill).

16 Povećanje Strossmayerove galerije 1929. p. 526.

17 Frimmel 1906, p. 1.

18 Lepke 1928, p. 17.

19 See also Pasini Tržec 2014.

GEMÄLDE ALTER MEISTER
SAMMLUNG RITTER VON KLARWILL†, WIEN
SAMMLUNG GRAF LASSUS, PARIS
UND ANDERER PRIVATBESITZ

AUSSTELLUNG:
SONNABEND, DEN 14. APRIL 1928
VON 4-6 UHR
SONNTAG, DEN 15. APRIL 1928
MONTAG, DEN 16. APRIL 1928
VON 10-12 UHR
VERSTEIGERUNG:
DIENSTAG, DEN 17. APRIL 1928
VON 10 UHR AB

UB Heidelberg



10340967, 8



RUDOLPH LEPKE'S KUNST-AUCTIONS-HAUS
BERLIN W 35, POTSDAMER STRASSE 122a.-b
KATALOG 1999 MIT 36 LICHTDRUCKTAFELN



JAN MIENSE MOLENAER
Haarlem um 1610-1668

80. DIE GESELLSCHAFT IM WIRTSCHAUS. In einem großen Raum sind zahlreiche Menschen um einen Tisch versammelt, um zu essen und zu trinken. Im Vordergrund ein Mann mit Barett und eine Frau mit einem kleinen Kind. Lwd. Gr. 140×150 cm. G. R. Reste einer Signatur. Hauptbild des Meisters. Vermutlich Gegenstück zu dem großen Bilde im Mauritshuis im Haag. Etwa 1650-1660 gemalt. Siehe Frimmel a. a. O. S. 2. *Abbildung Tafel 11*



NICOLAES MAES
Dordrecht 1632-1693 Amsterdam

94. BILDNIS EINER JUNGEN DAME in weißlichem Atlaskleid, Orangenblüten reichend. Kniestück. Lwd. Gr. 55×45 1/2 cm. Geschnitzter G. R. Siehe Frimmel a. a. O. S. 14. Ausgezeichnetes Bild aus der zweiten Periode des Meisters. *Abbildung Tafel 21*

Prodajni katalog, Berlin, Rudolph Lepke's Kunst-Auctions-Haus, Berlin, 17. travnja 1928.

Auction catalogue, Berlin, Rudolph Lepke's Kunst-Auctions-Haus, Berlin, 17th April 1928

KUNSTFORSCHER-ARBEITEN
 ZNANOSTI I UMJETNOSTI
 10. III. 29.
 STAATLICHE MUSEEN IN BERLIN
 KUPFERSTICHKABINETT 24.
 Berlin C 2, den 7. III. 29.

Sehr geehrter Herr Professor,
 Von Herrn Professor Schneider
 bin ich erwidelt worden, mich
 gütlich über einige Ge-
 mälde zu äußern, die aus
 dem Besitze des Ritters v.
 Klarwill zur Zeit bei R. Kopke
 in Berlin stehen.

Ich kann alle 6 Bilder
 zum Ankauf empfehlen u.
 finde die geforderten
 Preise angemessen. In
 Einzelnen füge ich einige
 Notizen:

Molenaar: Insbesondere richtig
 bestimmt, bedeutend, gut er-
 halten.

G. Dreyer: Wahrscheinlich
 richtig bestimmt, gut erhalten.

Max Jakob Friedländer Arturu Schneideru,
 Berlin, 7. ožujka 1929., Arhiv SG, 1926.-
 1933.

Max Jakob Friedländer to Artur Schneider,
 Berlin, 7th March 1929, SG Archive, 1926-
 1933

Nardou: Lichtsigelwert, gut er-
 halten. Relativ
 teuer.

Floris: Autorschaft fraglich.
 Jedenfalls gute wieder-
 hergestellte Arbeit von 1870
 etwa, gut erhalten

Maas: Licht, spät, gut erhalten

Hagenauer: Licht, gut erhalten.

(Der Brief war nicht mehr
 in "Berlin") -

In der Hoffnung, daß diese
 Auskunft für Ihre Absichten
 genügt, bin ich mit größter
 Hochachtung
 U. J. Friedländer

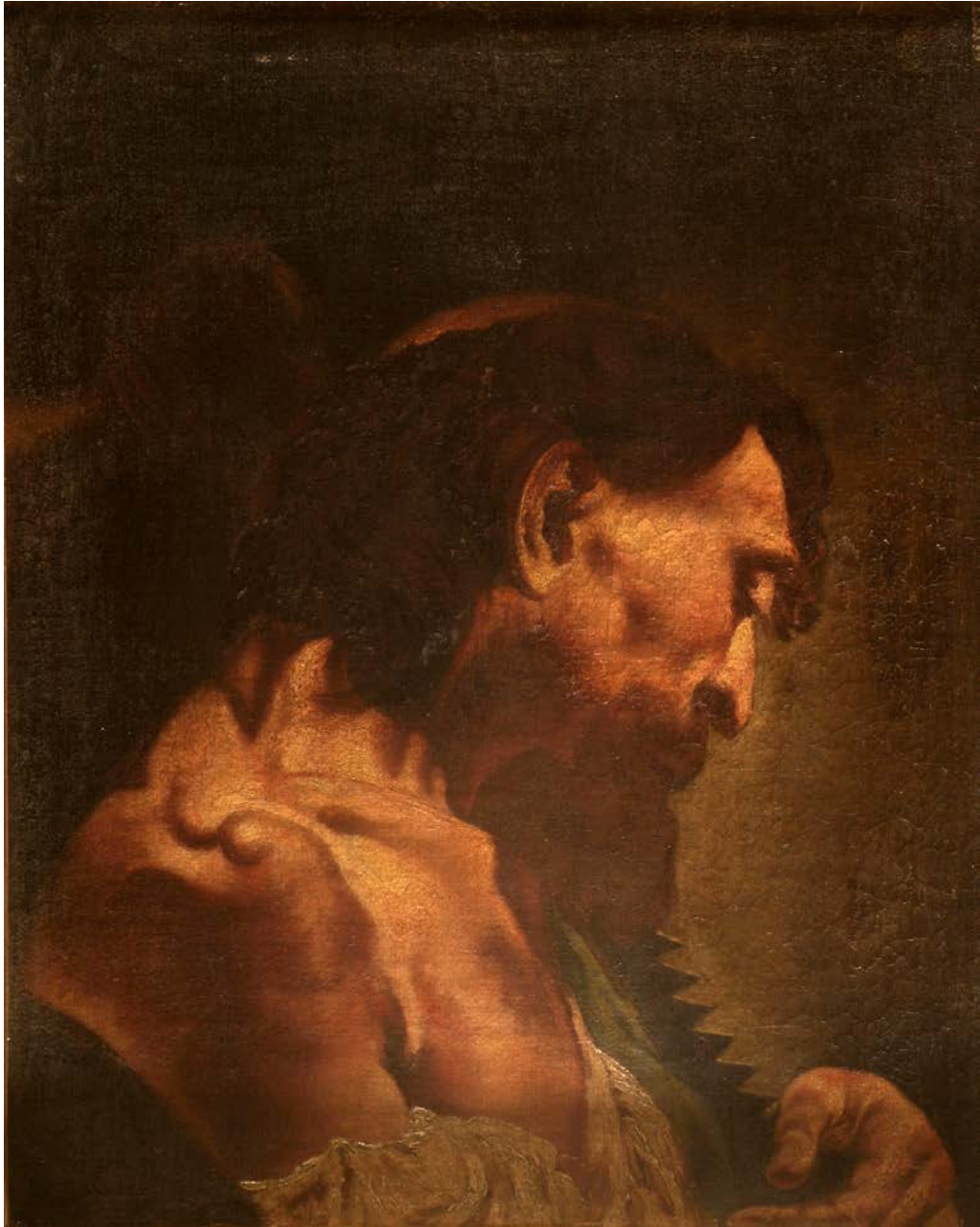
Zamjena muzejskih predmeta između
Strossmayerove galerije i Muzeja Correr
1942. godine



Vittore Carpaccio (1460./66. – 1525./26.), Sveti Sebastijan, 1514., tempera i ulje na dasci, 105 x 44 cm, Strossmayerova galerija starih majstora HAZU, inv. br. SG-269

Vittore Carpaccio (1460/66–1525/26), Saint Sebastian, 1514, tempera and oil on panel, 105 x 44 cm, The Strossmayer Gallery of Old Masters HAZU, inv. no. SG-269

The exchange of museum objects between
the Strossmayer Gallery and the Correr Museum
in the year 1942



Sljedbenik: Giovanni Battista Piazzetta (1682. - 1754.), Sveti Šimun, ulje na platnu, 43,3 x 34,7 cm, Strossmayerova galerija starih majstora HAZU, inv. br. SG-297

Follower: Giovanni Battista Piazzetta (1682-1754), Saint Simeon, oil on canvas, 43.3 x 34.7 cm, The Strossmayer Gallery of Old Masters HAZU, inv. no. SG-297

Slika *Sveti Sebastijan* kupljena je, zajedno sa slikom *Sveti Petar Mučenik*, za zbirku biskupa Josipa Jurja Strossmayera u Milanu 1872. godine.²⁰ Dvije slike venecijanskog renesansnog majstora Vittorea Carpaccia povezuju se, kao dio iste oltarne cjeline izvorno u crkvi Santa Fosca u Veneciji, i sa slikom *Sveti Rok s donatorom*, koja je danas u Akademiji Carrara u Bergamu.²¹

Strossmayerove slike bile su izložene u stalnom postavu Galerije od otvaranja biskupove zbirke za javnost 1884. godine sve do 1942. godine, kada su »zakonskom odredbom o zamjeni [...] za krstionicu hrvatskog kneza Višeslava iz Museo Civico Correr u Mlecima« bile predane Italiji.²²

Tzv. Višeslavova krstionica bila je prenesena u Muzej Correr 1853. godine iz venecijanskog samostana Il Redentore.²³ U hrvatsku je historiografiju ušla kao krsni zdenac prvih hrvatskih narodnih vladara i datirala se u 9. stoljeće, uz tvrdnju da je izvorno bila smještena u Ninu kraj Zadra.²⁴

Svečana primopredaja krstionice upriličena je 13. kolovoza 1942. u atriju Hrvatske akademije znanosti i umjetnosti, a nedugo potom održan je mimohod učenika srednjih i pučkih škola grada Zagreba, koji je osmislilo Ministarstvo nastave: »Mladež bi prošla u redu izpred palače Hrvatske akademije znanosti i umjetnosti, te gledanjem prema krstionici i propisnim dizanjem desne ruke na pozdrav odala dužnu počast.«²⁵ Bila je to pompozna javna priredba koja je trebala legitimirati kako režim Nezavisne Države Hrvatske tako i njezino savezništvo s fašističkom Italijom.²⁶

Prilikom zamjene 1942. godine Strossmayerova je galerija od Muzeja Correr dobila na poklon sliku *Sveti Šimun*, koja je bila dio ostavštine senatora Bartolomea Campana di Serana (1807. – 1887.). O njezinoj provenijenciji u zbirci Campana di Serano svjedoči i inventarna ceduljica venecijanskog muzeja još uvijek sačuvana na poledini slike.

Problem povrata rješavao se u poratnim godinama u okviru dugotrajnih pregovora Vlade Federativne Narodne Republike Jugoslavije i Republike Italije o restituciji i vraćanju kulturnih dobara. Pregovori su zaključeni 1961. godine, nakon čega je Galeriji vraćena samo jedna slika, *Sveti Sebastijan*, dok je slika *Sveti Petar Mučenik* ostala u Muzeju Correr. Strossmayerova je galerija zadržala poklonjenu joj sliku *Sveti Šimun*, a Višeslavova krstionica, odnosno Krstionica svećenika Ivana danas je u Muzeju hrvatskih arheoloških spomenika u Splitu, kamo je bila otpremljena iz Akademije 1958. godine.²⁷ Još uvijek živi predmet istraživanja, taj je ranosrednjovjekovni spomenik u međuvremenu postao jednim od vizualnih simbola hrvatske povijesne državnosti.

Lj. D.

20 Usp. Dulibić, Pasini Tržec 2018.b, str. 155-164; Pasini Tržec, Dulibić 2011., str. 208-209.

21 Usp. Carpaccio 2015.

22 Usp. Dulibić, Pasini Tržec 2019.; Dulibić, Pasini Tržec 2017.; Pasini Tržec, Dulibić 2016.

23 Lazari 1859.

24 Usp. Petricoli 1984. Za novije interpretacije vidi: Jakšić 2015.

25 Ministarstvo nastave HAZU-u, Mimohod školske mladeži pred Višeslavovom krstionicom, 27. kolovoza 1942. Arhiv HAZU, kutija 82, 1942.

26 Diplomatic Gift Giving in the Age of Fascism 2018.

27 Usp. Strossmayer Gallery – Museo Correr 2017.

The painting *Saint Sebastian* was acquired, along with the painting *Saint Peter the Martyr*, for the collection of Bishop Josip Juraj Strossmayer in Milan in the year 1872.²⁰ These two paintings, created by renaissance master painter Vittore Carpaccio from Venice, are linked as parts of the same altarpiece, originally housed in the Venetian church Santa Fosca. The painting *Saint Rocco and Patron*, today housed in the Carrara Academy in Bergamo, also formed a part of the same altarpiece.²¹

Strossmayer's paintings were exhibited in the Gallery's permanent collection since its opening for the public in the year 1884, until 1942 when they were given over to Italy based on the »legal provision to exchange it [...] for the Baptismal Font of Duke Višeslav from the Museo Civico Correr in Venice«.²²

The so-called Baptismal Font of Duke Višeslav was transferred to the Correr Museum in the year 1853 from the Venetian monastery Il Redentore.²³ It entered Croatian historiography as the baptismal font of the first Croatian national rulers, said to date from the 9th century. It has been claimed that it was originally housed in Nin, next to Zadar.²⁴

The ceremonial handover of the baptismal font was staged on 13th August 1942, in the courtyard of the Croatian Academy of Sciences and Arts. Soon after, a procession of elementary and high school students of Zagreb was organized by the Ministry of Education: »The youth would pass in a procession in front of the palace of the Croatian Academy of Sciences and Arts, and pay due respect by looking at the baptismal font and appropriately raising their

right hands in salute.«²⁵ This was a pompous public performance whose aim was to legitimize the regime of the Independent State of Croatia, as well as its alliance with Fascist Italy.²⁶

During the 1942 exchange, the Correr Museum gave the Strossmayer Gallery the painting *Saint Simeon* as a gift. This painting formed part of the bequest of Senator Bartolomeo Campana di Serano (1807 – 1887). Its provenance in the Campana di Serano Collection is also testified to by the inventory label of the Venetian museum, still preserved on the back of the painting.

The restitution issue was resolved during the post-war years in the lengthy negotiations between the Government of the Federal People's Republic of Yugoslavia and the Republic of Italy, which included the restitution and return of cultural heritage. The negotiations were concluded in the year 1961, after which only one painting was returned to the Gallery, *Saint Sebastian*. The painting *Saint Peter the Martyr* remained in the Correr Museum. The Strossmayer Gallery kept the painting *Saint Simeon*, which it had received as a gift, while the Baptismal Font of Duke Višeslav is today housed in the Museum of Croatian Archaeological Monuments in Split, where it was transferred from the Academy in 1958.²⁷ This early medieval monument has over the years become one of the visual symbols of Croatian historical nationality, and still remains a lively object of research.

Lj. D.

20 See also Dulibić, Pasini Tržec 2018b, pp. 155-164; Pasini Tržec, Dulibić 2011, pp. 208-209.

21 See also Carpaccio 2015.

22 See also Dulibić, Pasini Tržec 2019; Dulibić, Pasini Tržec 2017; Pasini Tržec, Dulibić 2016.

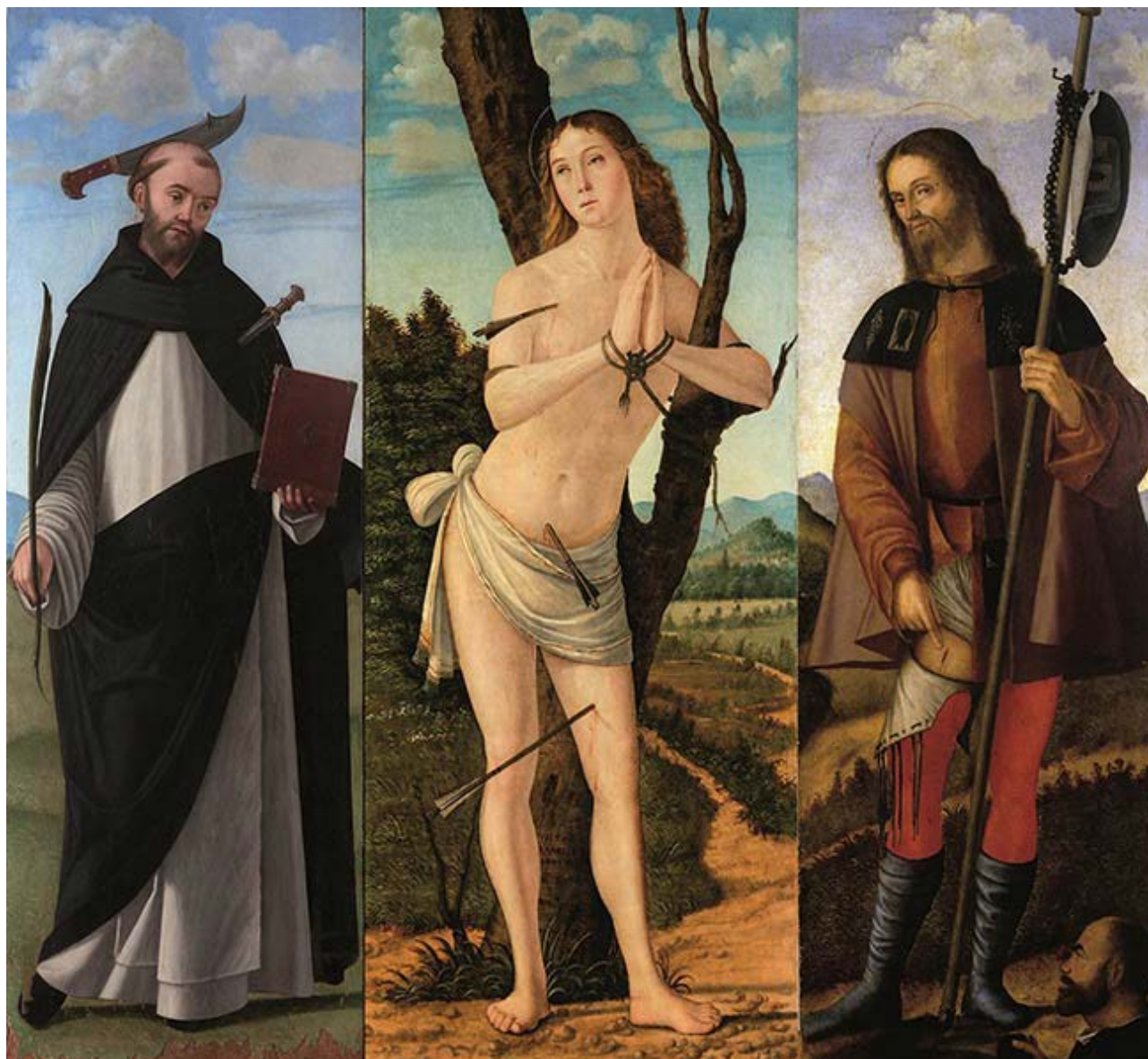
23 Lazari 1859.

24 See also Petricoli 1984. For newer interpretations, see: Jakšić 2015.

25 The Ministry of Education to the Croatian Academy of Sciences and Arts, The procession of school children in front of the Baptismal Font of Duke Višeslav, 27th August 1942. HAZU Archive, box 82, 1942.

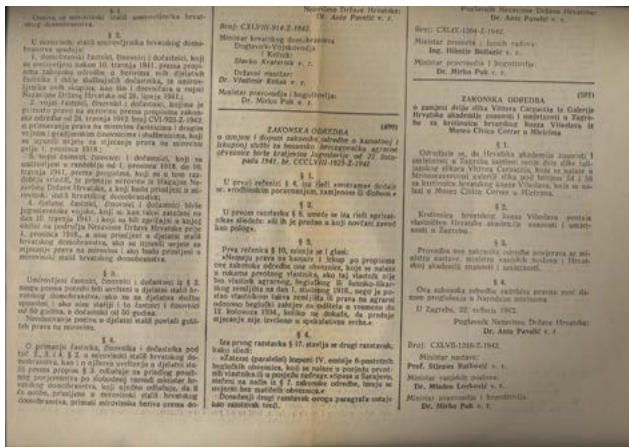
26 See also Diplomatic Gift Giving in the Age of Fascism 2018.

27 See also Strossmayer Gallery – Museo Correr 2017.



Vittore Carpaccio, Tzv. Triptih Santa Fosca, 1514. (Sveti Petar Mučenik, Museo Correr, Venecija; Sveti Sebastijan, Strossmayerova galerija, Zagreb; Sveti Rok s donatorom, Akademija Carrara, Bergamo), Carpaccio 2015., str. 19

Vittore Carpaccio, The so-called Triptych of Santa Fosca, 1514 (Saint Peter the Martyr, Museo Correr, Venice; Saint Sebastian, The Strossmayer Gallery of Old Masters HAZU, Zagreb; Saint Roch with a donor, Accademia Carrara, Bergamo), Carpaccio 2015, p. 19



Zakonska odredba iz 1942.

Legal Decree, 1942

Krstionica izložena ispred zgrade HAZU, kolovoz 1942., HR-HDA-1561, br. 6062

Font exhibited in front of the Croatian Academy of Sciences and Arts' building, August 1942. HR-HDA-1561, no. 6062



Poledina slike Sveti Šimun

Back of the painting Saint Simeon



Krstionica u stalnom postavu Muzeja hrvatskih arheoloških spomenika u Splitu

Baptismal font exhibited in the permanent display of the Museum of Croatian Archeological Monuments in Split



Zbirka Roberta Deutscha
.....
Maceljskog
.....



Neznani slikar, Portret cara Rudolfa II., 17./18. st., ulje na platnu, 61,5 x 53 cm, Muzej za umjetnost i obrt, inv. br. MUO-025808

Anonymous painter, Portrait of Rudolf II, Holy Roman Emperor, 17th/18th century, oil on canvas, 61.5 x 53 cm, The Museum of Arts and Crafts, inv. no. MUO-025808



Neznani slikar, Portret cara Karla V., 17./18. st., ulje na platnu, 62,8 x 52,8 cm, Strossmayerova galerija starih majstora HAZU, inv. br. SG-384

Anonymous painter, Portrait of Charles V, Holy Roman Emperor, 17th/18th century, oil on canvas, 62.8 x 52.8 cm, The Strossmayer Gallery of Old Masters HAZU, inv. no. SG-384

The Collection of Robert
Deutsch Maceljski

Neznani slikar, Portret cara
Maksimilijana II., 17./18.
st., ulje na platnu, 61,5 x 53
cm, Muzej za umjetnost i obrt,
inv. br. MU0-025815

Anonymous painter, Portrait
of Maximilian II, Holy Roman
Emperor, 17th/18th century,
oil on canvas, 61.5 x 53 cm,
The Museum of Arts and Crafts,
inv. no. MU0-025815



Neznani slikar, Portret
Alberta VII., nadvojvode
austrijskoga, 17./18. st.,
ulje na platnu, 61,5 x 52,8
cm, Strossmayerova galerija
starih majstora HAZU, inv. br.
SG-385

Anonymous painter, Portrait
of Albert VII, Archduke of
Austria, 17th/18th century,
oil on canvas, 61.5 x 52.8 cm,
The Strossmayer Gallery of Old
Masters HAZU, inv. no. SG-385





Neznani slikar, Bogorodica s Djetetom i osam svetaca, 18. st., ulje i pozlata na dasci, 42,8 x 31,9 cm, Strossmayerova galerija starih majstora HAZU, inv. br. SG-400

Anonymous painter, Madonna and Child with Eight Saints, 18th century, oil and gold on panel, 42.8 x 31.9 cm, The Strossmayer Gallery of Old Masters HAZU, inv. no. SG-400



Italo-kretska škola, Bogorodica Skopiotissa, 18. st., ulje na dasci, 39,9 x 28,4 cm, Strossmayerova galerija starih majstora HAZU, inv. br. SG-395

Italo-Cretan School, Madonna Skopiotissa, 18th century, oil on panel, 39.9 x 28.4 cm, The Strossmayer Gallery of Old Masters HAZU, inv. no. SG-395

Dalmatinska škola, Sveti
Juraj ubija zmaja, 17. st.,
ulje na dasci, 55,9 x 40
cm, Strossmayerova galerija
starih majstora HAZU,
inv. br. SG-393

Dalmatian School, Saint
George Killing the Dragon,
17th century, oil on
panel, 55.9 x 40 cm, The
Strossmayer Gallery of Old
Masters HAZU, inv. no. SG-
393



Pripisano: Piervita
Viti, 16.st., Sveti Ivan
Krstitelj s bratovštinom,
ulje na platnu, 60,2 x 39,5
cm, Strossmayerova galerija
starih majstora HAZU,
inv. br. SG-120

Attributed to: Piervita
Viti, 16th century,
Saint John the Baptist
with Brotherhood, oil on
canvas, 60.2 x 39.5 cm, The
Strossmayer Gallery of Old
Masters HAZU,
inv. no. SG-120



Nedugo nakon uspostave Nezavisne Države Hrvatske u travnju 1941. godine uslijedilo je donošenje niza zakonskih odredbi vezanih uz zaštitu kulturne baštine, koje su korištene i kao 'pravno uporište' za oduzimanje umjetnina iz vlasništva režimu nepoćudnih osoba.²⁸ Konzervatorski je zavod na osnovi *Zakonske odredbe o zabrani otuđivanja i izvažanja starinskih umjetničkih, kulturno-povijesnih i prirodnih spomenika na području NDH* donio odluku »da se svi predmeti umjetničke, kulturno-historijske i prirodne važnosti koji se nalaze u privatnom posjedu [...] imaju pregledati, popisati, te u slučaju nedovoljne zaštićenosti istih prenijeti u za to određene ustanove«. ²⁹ Stvarna svrha popisivanja bila je pohranjivanje umjetničkih predmeta iz privatnog vlasništva u Hrvatski narodni muzej za umjetnost i obrt, koji je tijekom Drugoga svjetskog rata djelovao kao sabirni centar za pohranu umjetnina.³⁰ Nakon pohranjivanja umjetnina pokojnih, nepisutnih ili izbjeglih osoba tijekom 1941. godine, 1942. godine slijedile su prisilne pohrane.

Takva sudbina zadesila je i zbirku veletrgovca i industrijalca Roberta Deutscha Maceljškog (1884. – 1943.), koji je uz brata Gustava Maceljškog imao jedno od ključnih mjesta u obiteljskom poduzeću *Filipa Deutscha sinovi*.³¹ Krajem svibnja 1941. godine započeto je popisivanje i fotografiranje umjetničkih predmeta u zbirci Roberta Deutscha Maceljškog, koju je u rujnu 1942. godine preuzeo Muzej za umjetnost i obrt.³² Robert Deutsch Maceljški sa suprugom je 1943. godine deportiran u Auschwitz, a njegova je zbirka širokog umjetničkog raspona dočekala kraj

Drugoga svjetskoga rata u Muzeju za umjetnost i obrt.³³

Nakon rata, u novoj su jugoslavenskoj državi ostvareni novi transferi (vlasništva) umjetnina i njihova redistribucija primjenom različitih mehanizama razvlašćivanja privatnoga vlasništva (nacionalizacija, eksproprijacija, sekvestracija i konfiskacija).³⁴ Iz skladišta MUO-a u Strossmayerovu je galeriju pristiglo dvadeset i sedam slika starih majstora iz te zbirke.³⁵ Niz tih slika prepoznamo na fotografijama stana Roberta Deutscha Maceljškog na Trgu N, današnjem Trgu žrtava fašizma.³⁶

Na jednom od zidova visjeli su redom portreti cara Rudolfa, Karla, Maksimilijana i Alberta. Serija habsburških vladara usklađena je bojom pozadine, impostacijom vladara udesno te natpisima uz gornji rub slike koji nose ime vladara, godine vladanja te godinu smrti vladara. Zajednička značajka portreta jest tamna odjeća s krznenim ogrtačem te znak reda Zlatnoga runa. Danas su ta četiri portreta razdijeljena između Muzeja za umjetnost i obrt i Strossmayerove galerije. Prije ulaska u Zbirku Deutsch Maceljški činili su dio opreme dvorca Bukovje (Pukštajn) kraj Dravograda (Slovenija), koji se od početka 19. stoljeća nalazio u vlasništvu obitelji Kometer.³⁷ Barun Hans Kometer (1850. – 1925.) stvorio je u dvorcu jednu od najznačajnijih privatnih zbirki na slovenskom teritoriju.³⁸ Umjetnine je sakupljao na europskom tržištu umjetnina u skladu s tadašnjim sakupljačkim trendovima srednjoeuropskih aristokratskih obitelji. Cjelokupni posjed 1925. godine ostavio je svojoj nećakinji Meliti Feldman, koja je međutim ubrzo potom bankrotirala te bila primorana rasprodati umjetničke

28 Usp. Tonejc 2012.; Pasini Tržec 2018.a.

29 Odluka Konzervatorskoga zavoda, 17. svibnja 1941. MK-UZKB/SA-ZSG/DGKU, 1941., 1-300, 84/1941.

30 Usp. Pasini Tržec 2019.a; Pasini Tržec 2019.b; Pasini Tržec 2019.c.

31 Usp. *Transferi slika s baroknih oltara stare zagrebačke katedrale*, str. 36-41.

32 Zbirka Roberta Deutscha Maceljškog - preuzimanje i prienos u vlasništvo Hrvatskog državnog muzeja za umjetnost i obrt u Zagrebu, 28. kolovoza 1942; Potvrda Muzeja za umjetnost i obrt o preuzimanju umjetničkih predmeta od Roberta Deutscha Maceljškog, 10. rujna 1942. HR-HDA-216, kutija 1454.

33 Usp. Alujević 2019.

34 Usp. Pasini Tržec 2018.d; Pasini Tržec, Dulibić 2019.a; Pasini Tržec, Dulibić 2019.b.

35 Zapisnik o primopredaji predmeta koji su vlasništvo KOMZA i Muzeja za umjetnost i obrt, 14. kolovoza 1947.; Za unutarnju dekoraciju pojedinih prostora; Za Galeriju Jugoslavenske akademije znanosti i umjetnosti u Zagrebu, 13. kolovoza 1947. Arhiv SG, kutija 5 (1944.-1952.), 1948.

36 MK-UZKB-F, Deutsch.

37 Usp. Pasini Tržec 2018.e; Portreti u Strossmayerovoj galeriji 2018., str. 23-28.

38 Usp. Lazar 2015.a; Lazar 2015.b.

predmete na javnoj dražbi 1932. godine, prije koje je umjetnički inventar dvorca popisao i fotografirao.³⁹ Je li Robert Deutsch Maceljski osobno kupio četiri portreta ili su posredno ušli u njegovu zbirku, ostaje za sada nepoznato.

O sakupljačkoj aktivnosti Roberta Deutscha Maceljskog saznajemo iz njegova iskaza. Upravi Muzeja za umjetnost i obrt u Zagrebu ponudio je pružanje »svih podataka o mjestu nalaska i kupnje« napominjući da se u zbirci uglavnom nalaze »umjetnine domaćih starih majstora iz raznih krajeva naše domovine naročito Dalmacije, Zagorja i dr.«⁴⁰ Bitnu potvrdu takvoga podrijetla jedne od ikona pružaju ćirilčni natpisi u čijim se grafijskim specifičnostima razaznaju regionalne karakteristike zapadnoga tipa ćirilice.

Posve nam nepoznata ostaje provenijencija slike *Sveti Ivan Krstitelj s bratovštinom*, nedavno priključene opusu slikara djelatnoga u radionici jednoga od bliskih Rafaelovih suradnika, Timotea Vitija iz Urbina.⁴¹ Okvir u kojem se slika danas čuva na sebi nosi informacije o podrijetlu umjetnine koja je njime bila opremljena, no one se ne odnose na sliku *Sveti Ivan Krstitelj s bratovštinom*. Naime, fotografija stana Deutsch Maceljski iz 1941. godine pokazuje da je okvir slike *Sveti Ivan Krstitelj* u međuvremenu zamijenjen. Nije nam poznata sudbina toga okvira, kao ni umjetnine kojoj je izvorno pripadao okvir u kojem je danas slika Krstitelja iz zbirke Roberta Deutscha Maceljskog.

I. P. T.

39 Zapisnik cjenitve umjetnostnih, umjetno-obrtnih in kulturno historičnih promičnin v gradu Puchensteinu, 1931., str. 16/2, kat. br. 119, 121, 122, 123. MK-DKD-INDOK. Usp. Košak 2012., str. 590-592.

40 Robert Deutsch Maceljski Upraviteljstvu Hrvatskog državnog muzeja za umjetnost i obrt, 17. rujna 1942. HR-HAD-216, kutija 1454.

41 Nesi 2008.

Not long after the establishment of the Independent State of Croatia, in April 1941, an array of legal provisions concerned with the protection of cultural heritage was passed. These new rules served as legal grounding for the seizure of artworks owned by persons whom the regime found questionable.²⁸ Based on the *Legal provision on the prohibition of alienating and exporting antique artworks, as well as cultural, historical and natural monuments on the territory of ISC*, the Conservation Institute passed a decree »that all objects of artistic, cultural, historical and natural value found on private property [...] must be examined, recorded, and in case of their inadequate protection, transferred to appropriate institutions«. ²⁹ The true purpose of these recordings was to house privately owned art objects in the Croatian National Museum of Arts and Crafts, which served as a center for gathering artworks during the Second World War.³⁰ After storing all artworks owned by deceased, missing, or displaced persons during the year 1941, the year 1942 saw the implementation of coercive storage.

This fate was also met by the art collection of wholesaler and industrialist, Robert Deutsch Maceljški (1884 – 1943), who, along with his brother Gustav, occupied one of the leading positions in the family's company *Filip Deutsch's Sons*.³¹ At the end of May 1941, actions were taken to record and photograph artworks found in Robert Deutsch Maceljški's collection, which was taken over by the Museum of Arts

and Crafts in September of 1942.³² Robert Deutsch Maceljški and his wife were deported to Auschwitz in the year 1943, and his collection, comprising a wide array of artworks, saw the end of World War II in the Museum of Arts and Crafts.³³

After the war, the new state of Yugoslavia created new (ownership) transfers of artworks and their redistribution through the implementation of various dispossession mechanisms (nationalization, expropriation, sequestering, and confiscation).³⁴ The Strossmayer Gallery received twenty seven old master paintings from the depot of the Museum of Arts and Crafts, which used to form the Robert Deutsch Maceljški Collection.³⁵ Many of these paintings can be recognized on photographs of Robert Deutsch Maceljški's apartment on Trg N (*Square N*), today's Trg žrtava fašizma (*Victims of Fascism Square*).³⁶

One of the walls in the apartment carried the portraits of Emperors Rudolf, Carl, Maximilian, and Albert. The series of Habsburg rulers was synchronized in terms of the background color, positioning of the ruler to the right, and the banners that run along the upper edge of the painting, carrying the ruler's name, years in power, and year of death. A mutual characteristic of the portraits is the dark clothing and fur cape, along with the symbol of the Order of the

28 See also Tonejc 2012; Pasini Tržec 2018a.

29 Decision of the Conservation Institute, 17th May 1941. MK-UZKB/SA-ZSG/DGKU, 1941, 1-300, 84/1941.

30 See also Pasini Tržec 2019a; Pasini Tržec 2019 b; Pasini Tržec 2019c.

31 See also *Transferi slika s baroknih oltara stare zagrebačke katedrale (Transfers of paintings from baroque altars of the old Zagreb Cathedral)*, p. 36-41.

32 The Robert Deutsch Maceljški Collection – handover and transfer into the ownership of the Croatian National Museum of Arts and Crafts in Zagreb, 28th August 1942; Confirmation of the Museum of Arts and Crafts on the handover of art objects from Robert Deutsch Maceljški, 10th September 1942. HR-HDA-216, box 1454.

33 See also Alujević 2019.

34 See also Pasini Tržec 2018d; Pasini Tržec, Dulibić 2019a; Pasini Tržec, Dulibić 2019b.

35 Record of the handover of objects owned by KOMZA and the Museum of Arts and Crafts, 14th August 1947; For the interior decoration of certain rooms; For the Gallery of the Yugoslavian Academy of Sciences and Arts, 13th August 1947. SG Archive, box 5 (1944-1952), 1948.

36 MK-UZKB-F, Deutsch.

Golden Fleece. Today, these four portraits are divided between the Museum of Arts and Crafts and the Strossmayer Gallery. Before entering the Deutsch Maceljčki Collection, they formed part of the inventory of the Bukovje Castle (Pukštajn) near Dravograd (Slovenia), which had been in possession of the Kometer family since the 19th century.³⁷ Baron Hans Kometer (1850 – 1925) created one of the most significant private collections on Slovenian territory in this castle.³⁸ He collected his artworks on the European art market in line with the current trends of Central European aristocratic families. He left the entire estate to his niece, Melita Feldman, in the year 1925. However, she went bankrupt soon after, and forced to sell the artworks at a public auction in the year 1932. Prior to the auction, the entire inventory of the castle had been recorded and photographed.³⁹ Whether Robert Deutsch Maceljčki personally bought the four portraits, or whether they found their way to his collection indirectly, remains unknown for now.

We learn of Robert Deutsch Maceljčki's collecting activities from his own report. He had offered the administration of the Museum of Arts and Crafts in Zagreb insight into »all information concerning the locations where the artworks were found and bought«, mentioning that the collection mostly comprises »artworks by native old masters from various parts of our homeland, especially Dalmatia, Zagorje, etc.«⁴⁰ A significant confirmation of this kind of origin of one of the icons is offered by the Cyrillic

inscriptions whose graphic specificities point to regional characteristics of Western Cyrillic.

The provenance of the painting *Saint John the Baptist and Brethren*, recently added to the oeuvre of a painter active in the workshop of one of Raphael's close collaborators, Timoteo Viti of Urbino, remains completely unknown to us.⁴¹ The frame in which the painting is kept today retains information on the origin of the painting that it used to furnish, but they do not pertain to our painting of Saint John the Baptist. Namely, a photograph of the Deutsch Maceljčki apartment from the year 1941 shows that the frame of *Saint John the Baptist and Brethren* was changed in the meantime. We do not know the fate of that frame, nor of the artwork to which the current frame of our painting from the Robert Deutsch Maceljčki Collection originally belonged.

I. P. T.

37 See also Pasini Tržec 2018e; Portreti u Strossmayerovoj galeriji 2018. (*Portraits in the Strossmayer Gallery*), pp. 23-28.

38 See also Lazar 2015a; Lazar 2015b.

39 Zapisnik cenitve umetnostnih, umetno-obrtnih in kulturno historičnih promičnin v gradu Puchensteinu, 1931., p. 16/2, cat. no. 119, 121, 122, 123. MK-DKD-INDOK. See also Košak 2012, pp. 590-592.

40 Robert Deutsch Maceljčki to the administration of the Croatian National Museum of Arts and Crafts, 17th September 1942. HR-HDA-216, box 1454.

41 Nesi 2008.



Interijer stana Roberta Deutscha
Maceljskog, 1941., MK-UZKB-F, Deutsch,
br. 1707

The interior of Robert Deutsch Maceljski's
apartment, 1941, MK-UZKB-F, Deutsch,
no. 1707

Interijer stana Roberta Deutscha
Maceljskog, 1941., MK-UZKB-F, Deutsch,
br. 1708

The interior of Robert Deutsch Maceljski's
apartment, 1941, MK-UZKB-F, Deutsch,
no. 1708



Interijer stana Roberta Deutscha
Maceljskog, 1941., MK-UZKB-F, Deutsch,
br. 1709

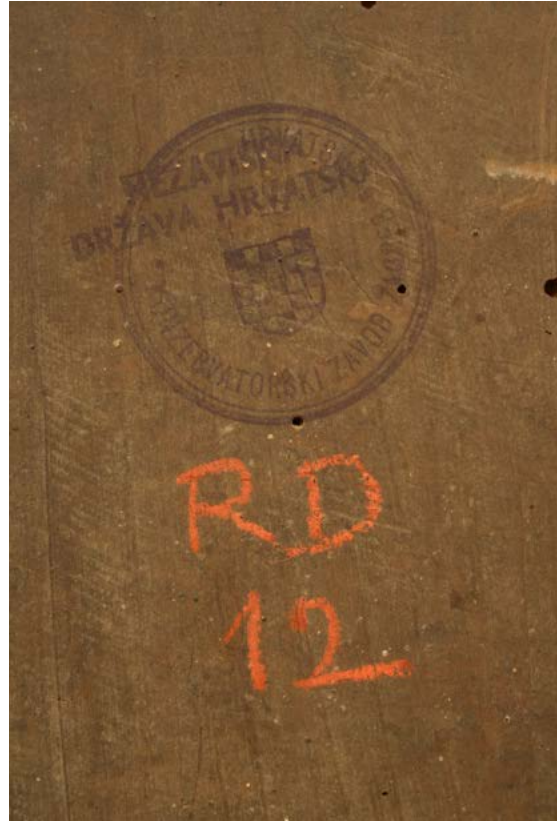
The interior of Robert Deutsch Maceljski's
apartment, 1941, MK-UZKB-F, Deutsch,
no. 1709





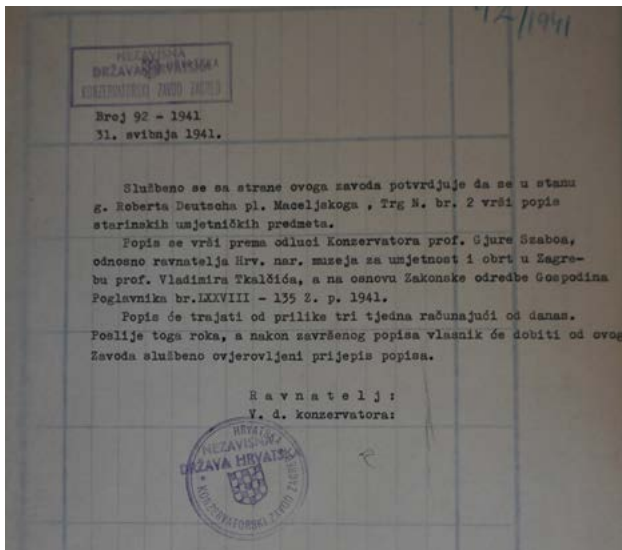
Interijer dvorca Bukovje (Pukštajn) kraj Dravograda, oko 1930., foto France Stele, MK-DKD-INDOK

Interior of the Castle Bukovje (Pukštajn) near Dravograd, ca. 1930, photo: France Stele, MK-DKD-INDOK



Detalj poledine slike Bogorodica s Djetetom i osam svetaca

Detail of the back of the painting Madonna and Child with Eight Saints



Potvrda o vršenju popisivanja u stanu Roberta Deutscha Maceljskog, 31. svibnja 1941., MK-UZKB/SA-ZSG/DGKU, 92/1941

Confirmation of the cataloguing process in the apartment of Robert Deutsch Maceljski, on 31st May 1941, MK-UZKB/SA-ZSG/DGKU, 92/1941

Transferi slika s baroknih oltara
.....
stare zagrebačke katedrale
.....



Joannes Eisenhart (oko 1647. – oko 1691.),
Uznesenje Bogorodice, oko 1688., ulje na
dasci, 165,2 x 96,5 cm, Strossmayerova
galerija starih majstora HAZU,
inv. br. SG-366

Joannes Eisenhart (ca. 1647–ca. 1691),
Assumption of Mary, ca. 1688, oil on
panel, 165.2 x 96.5 cm, The Strossmayer
Gallery of Old Masters HAZU,
inv. no. SG-366



Joannes Eisenhart (oko 1647. – oko 1691.),
Susret Marije i Elizabete, oko 1688., ulje
na dasci, 165,1 x 97 cm, Strossmayerova
galerija starih majstora HAZU,
inv. br. SG-367

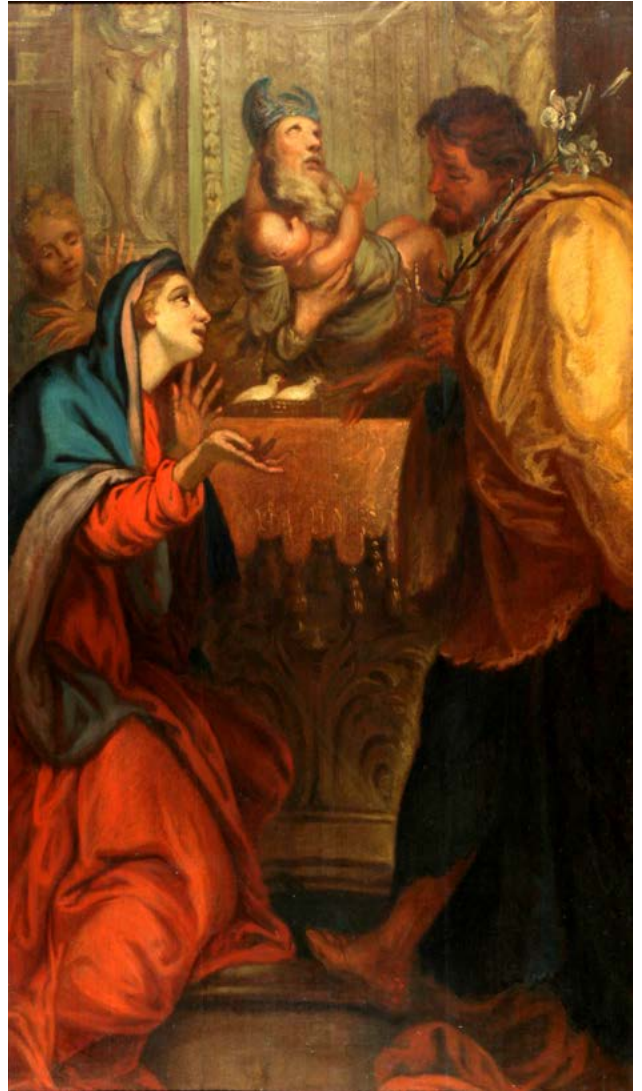
Joannes Eisenhart (ca. 1647–ca. 1691),
Visitation, ca. 1688, oil on panel, 165.1
x 97 cm, The Strossmayer Gallery of Old
Masters HAZU, inv. no. SG-367

The transfers of paintings from baroque altars
.....
of the old Zagreb Cathedral
.....



Joannes Eisenhart (oko 1647. - oko 1691.),
Navještenje, oko 1688., ulje na dasci,
164,5 x 98 cm, Strossmayerova galerija
starih majstora HAZU, inv. br. SG-368

Joannes Eisenhart (ca. 1647-ca. 1691),
Annunciation, ca. 1688, oil on panel,
164.5 x 98 cm, The Strossmayer Gallery of
Old Masters HAZU, inv. no. SG-368



Joannes Eisenhart (oko 1647. - oko 1691.),
Prikazanje u hramu, oko 1688., ulje na
dasci, 165,4 x 96,5 cm, Strossmayerova
galerija starih majstora HAZU, inv. br.
SG-369

Joannes Eisenhart (ca. 1647-ca. 1691),
Presentation in the Temple, ca. 1688, oil
on panel, 165.4 x 96.5 cm, The Strossmayer
Gallery of Old Masters HAZU, inv. no. SG-
369

Četiri slike ljubljanskog baroknog slikara Joannesa Eisenharta s oltara Blažene Djevice Marije iz stare zagrebačke katedrale na Kaptolu u zbirnome su fondu Strossmayerove galerije od 1950. godine, kada su u muzejskoj dokumentaciji evidentirane kao »nabavljene od« Gustava Maceljskog.⁴²

Eisenhart je naslikao oltarne cikluse Blažene Djevice Marije i svetoga Ladislava za bočne brodove barokizirane zagrebačke prvostolnice.⁴³ Oba oltara sadržavala su po 12 slikanih prizora. Po četiri obostrano slikane daske činile su pomična krila oltara, a na fiksnim vanjskim bočnim krilima nalazila su se još četiri slikana prizora.

Nakon devastirajućeg potresa u Zagrebu 1880. godine interijer katedrale temeljito se obnavlja, a oltar Blažene Djevice Marije i oltar svetoga Ladislava, uz mnoge druge barokne oltare, izbacuju se te zamjenjuju novima.⁴⁴ Tom prilikom mnogi su od starih oltara rastavljeni i fragmentirani, a određenom se broju pripadajućih im slika gubi trag.⁴⁵

Slikama Marijina ciklusa ne nalazimo traga tijekom idućih gotovo pola stoljeća, sve do 1925. godine. Tada se dvije obostrano slikane daske s tog oltara pojavljuju na izložbi prigodom 1000. godišnjice Hrvatskog Kraljevstva (925. – 1925.). U katalogu izložbe slike su navedene kao vlasništvo zagrebačkog Kaptola.⁴⁶

Nakon 1925. godine te dvije obostrano slikane daske raspiljene su u odvojene slike. U kampanji fotodokumentiranja hrvatske spomeničke baštine Artur Schneider zabilježio ih je 1938. godine kao četiri pojedinačne slike u vlasništvu Gustava Maceljskog.⁴⁷ Nije poznato od koga ih je, u kojem obliku i kada točno, svakako između 1925. i 1938. godine, Gustav Maceljski nabavio.

Potomak ugledne židovske obitelji, Gustav Maceljski (1882. – 1965.) bio je istaknuti član društvene zajednice i voditelj obiteljske tvrtke za preradu drva *Filipa Deutscha sinovi*.⁴⁸ Mnogobrojni članovi židovske porodice Deutsch Maceljski stradali su u Drugome svjetskom ratu.⁴⁹ Gustav Maceljski preživio je ratne strahote, no kraj ustaškog režima dočekao je znatno osiromašen. Po završetku rata vlasti novouspostavljene Jugoslavije zaplijenile su mu i preostalu imovinu.⁵⁰ Okolnosti pod kojima su 1950. godine četiri slike Marijina ciklusa iz stare zagrebačke katedrale »nabavljene« od Gustava Maceljskog za Strossmayerovu galeriju ostaju nerazjašnjene.⁵¹

B. F.

42 Arhiv SG, Inventarne kartice SG-366, SG-367, SG-368, SG-369.

43 Više u: Cvetnić 2000.

44 Usp. Tarbuk 2016., str. 54.

45 Usp. Fabijanić 2018.

46 Hiljadu godina hrvatskog kraljevstva 1925., str. 73.

47 Schneider 1939., str. 179.

48 Vidi: <https://zbl.lzmk.hr/?p=3108> (3. ožujka 2020.).

49 Usp. Zbirka *Roberta Deutscha Maceljskog*, str. 26-35.

50 Usp. Fabijanić 2020.

51 Više o povijesnim okolnostima i protagonistima koji su na izravan ili neizravan način sudjelovali u transferu umjetnina u: isto.

Four paintings by baroque painter Joannes Eisenhart from Ljubljana, that comprised the Altar of the Blessed Virgin Mary from the old Zagreb Cathedral on Kaptol, have been in the holdings of the Strossmayer Gallery since the year 1950, when they were listed in the museum's records as »acquired from« Gustav Maceljki.⁴²

Eisenhart painted the altar cycles of the Blessed Virgin Mary and Saint Ladislaus for the side aisles of Zagreb's Cathedral that had been renovated in the baroque style.⁴³ Each altar contained 12 painted scenes. Four of them were wooden panels painted on both sides that formed the altar's moveable wings. The outer fixed panels carried another four painted scenes.

After the devastating earthquake that shook Zagreb in the year 1880, the Cathedral's interior was thoroughly rebuilt. The altars of the Blessed Virgin Mary and Saint Ladislaus were thrown out and replaced with new ones, which was the fate of many of the Cathedral's baroque altars.⁴⁴ On this occasion, many of the old altars were dismantled and fragmented, while a certain number of their paintings has been lost.⁴⁵

Paintings from the cycle of Mary remained lost for the next almost half a century, until the year 1925. That is when two wooden panels painted on both sides from the altar appeared at the exhibition commemorating the 1000th anniversary of the Croatian Kingdom (925 – 1925). The exhibition catalogue lists them as the property of the Zagreb Archbishopric.⁴⁶

After the year 1925, those two wooden panels painted on both sides were sawed into separate paintings. In his campaign designed to photographically document Croatian monuments, Artur Schneider

recorded them in the year 1938 as four individual paintings owned by Gustav Maceljki.⁴⁷ It is unknown from whom, in what form and when Maceljki acquired them, but it must have been sometime between the years 1925 and 1938.

A descendant of a reputable Jewish family, Gustav Maceljki (1882 – 1965) was a distinguished member of society who managed his family's wood processing plant, *Filip Deutsch's Sons*⁴⁸. Many members of the Jewish family Deutsch Maceljki perished in the Second World War.⁴⁹ Gustav Maceljki had survived the atrocities of war, only to see the end of the political regime of the Independent State of Croatia as an impoverished man. At the end of the war, the newly established Yugoslavian government seized the remains of his property.⁵⁰ The circumstances under which the four paintings from the Cycle of Mary from Zagreb's old Cathedral were »acquired« from Gustav Maceljki for the Strossmayer Gallery remain unexplained.⁵¹

B. F.

42 SG Archive, Inventory cards SG-366, SG-367, SG-368, SG-369.

43 More in: Cvetnić 2000.

44 See also Tarbuk 2016, p. 54.

45 See also Fabijanić 2018.

46 Hiljadu godina hrvatskog kraljevstva 1925. p. 73.

47 Schneider 1939, p. 179.

48 See: <https://zbl.lzmk.hr/?p=3108> (3rd March 2020).

49 See also *Zbirka Roberta Deutscha Maceljskog (The Collection of Robert Deutsch Maceljki)*, p. 26-35.

50 See also Fabijanić 2020.

51 More on the historical circumstances and protagonists who directly or indirectly participated in the transfer of artworks in: *ibid.*

JUGOSLAVENSKA AKADEMIJA STROSSMAYEROVA GALERIJA		
AUTOR: BOHIĆ, Bernardo	Ime D.V.	
SKOLA: XVII. stoljeće	VRIJEME: XVII. stoljeće	SG-367
Naziv umjetnine: Susret Marije i Elizabete		Sojebni
Vrsta umjetnine: slika s oltara sv. Marije iz stare katedrale u Zagrebu		Katalog
Signatura: 		Br. i. No.
Visina: 1,651 m	Dužina: 0,970 m	Fototeka
Godina postanka: 1600.g.	Mjesto postanka: Zagreb	Ploda
Materijal i tehnika: ulje		Kaseta br.
Podloga: drvo		Color animax
Opis umjetnine: 		Kaseta br.
		Prelijeto u skrbu: 7.II.1950.
		Br. postanka
		Naziv slike u skrbu: habsburško od Gustava Habsburškog, Zagreb
		Suharski cijeni
Okvir:	Vrijednost:	

Inventarna kartica slike Susret Marije i Elizabete. Arhiv SG

The Strossmayer Gallery inventory card of the painting Visitation, SG Archive



Slike s oltara Blažene Djevice Marije, oko 1938., foto Ljudevit Griesbach, Arhiv SG

Paintings from the Altar of The Blessed Virgin Mary, ca. 1938, photo: Ljudevit Griesbach, SG Archive



Slike s oltara Blažene Djevice Marije, oko 1938., foto Ljudevit Griesbach, Arhiv SG

Paintings from the Altar of The Blessed Virgin Mary, ca. 1938, photo: Ljudevit Griesbach, SG Archive

Redistribucija sekvestrirane imovine
.....
nakon Drugoga svjetskog rata
.....

Jacopo Palma Ml. (1548./50. - 1628.),
Polaganje u grob, ulje na platnu,
230 x 136 cm, Strossmayerova galerija
starih majstora HAZU, inv. br. POH-7

Jacopo Palma Giovane (1548/50-1628), The
Entombment of Christ, oil on canvas,
230 x 136 cm, The Strossmayer Gallery of
Old Masters HAZU, inv. no. POH-7

The redistribution of sequestered property
.....
after the Second World War
.....



Preustrojem jugoslavenske državne uprave početkom 1950-ih, poslove Ministarstva kulture preuzimaju novoformirani savjeti na saveznoj i republičkim razinama. Njihove 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 u Strossmayerovu galeriju dospjela i slika *Polaganje u grob* venecijanskoga slikara Jacopa Palme ML., nekada u vlasništvu Eduarda Polaka u Rijeci.⁵²

Poticaj za smještaj slike u Strossmayerovu galeriju dao je povjesničar umjetnosti Grgo Gamulin, koji je tada bio član Odbora za umjetničke galerije, savjetodavnoga tijela osnovanoga pri Savjetu za kulturu i nauku. U dopisu Savjetu Gamulin piše: »U prostorijama Biskupije u Rijeci nalazi se u pohrani slika Palme Mlađega, *Polaganje u grob*. Slika je bila vlasništvo jednog Jevrejina, koji je, znajući za sudbinu koja ga čeka, za vrijeme rata, predao sliku na čuvanje Biskupu riječkom. Taj nekadašnji vlasnik je za vrijeme rata stradao, a nikakvog nasljednika nije ostavio. Mislim da slika treba da dođe u državno vlasništvo i da se mora u tom smislu inicirati postupak. [...] po svojoj vrijednosti i značenju ona [slika] spada u Strossmayerovu galeriju [...].«⁵³

Poznato je ponešto i o ranijoj provenijenciji slike. Godine 1920. bila je ponuđena na prodaji ostavštine austrijskoga slikara Friedricha von Amerlinga, no kako se i kada u Amerlingovoj zbirci našla ta velika oltarna pala, ostaje nepoznato.⁵⁴ U bečkim novinama *Internationale Sammler-Zeitung* objavljen je osvrt na Amerlingovu aukciju koji donosi i rezultate prodaje slike *Polaganje u grob*: »Verhältnismäßig billig war die 'Grablung Christi' von Palma Giovane (Nr. 58), die bei einer Bewertung von K 80 000 für 70 000 nach Fiume ging.«⁵⁵ Podatak o prodaji slike u Rijeku

važna je karika u utvrđivanju provenijencije slike, no je li ju njezin posljednji vlasnik Eduardo Polak izravno kupio na dražbi 1920. ili ju je pak nabavio poslije i pod kojim okolnostima, nije bilo moguće utvrditi.

Eduardo Polak bio je vlasnik tvornice *Ljuštionica riže* u Rijeci koja je uspješno poslovala sve do rata.⁵⁶ Prepoznamo ga u bazi podataka talijanskih žrtava holokausta 1943.-45., gdje je evidentiran kao Edoardo Pollak, sin Carla Pollaka, rođen u Osijeku 8. studenoga 1876., uhićen u Rijeci, stradao u nacističkom logoru Risiera di San Sabba u Trstu.⁵⁷

Lj. D.

52 Pasini Tržec, Dulibić 2017., str. 191-193; Dulibić 2018.

53 Grgo Gamulin Savjetu za kulturu i nauku NR Hrvatske, Zagreb, 14. studenoga 1957. HR-HDA-1599, kutija 97.

54 Nachlass Friedrich v. Amerling 1920., kat. br. 58.

55 Die Ergebnisse der Amerling-Auktion, *Internationale Sammler-Zeitung*, 12/24 (15. prosinca 1920.), str. 183.

56 Usp. Aničić 2014., str. 122-125.

57 Shoah Victims names, Centro di Documentazione Ebraica Contemporanea. Dostupno na: <http://digital-library.cdec.it/cdec-web/person/detail/person-6118/pollak-edoardo.html> (27. lipnja 2017.).

The reorganization of the Yugoslavian government administration at the beginning of the 1950s meant that the activities conducted by the Ministry of Culture were taken over by newly established councils on the state and republic levels. Their responsibilities also included the distribution of dispossessed artworks that ended up in museums. In cooperation with the responsible Conservation Institute, the council distributed the 'remaining' sequestered artworks, mostly of Jewish origin. In the year 1958, the Strossmayer Gallery became the recipient of the painting *Entombment* by Venetian painter Jacopo Palma Giovane, which was once owned by Eduardo Polak from Rijeka.⁵²

The incentive to house the painting in the Strossmayer Gallery was given by art historian Grgo Gamulin, who was at the time a member of the Board for Art Galleries, an advisory board formed by the Council for Culture and Science. In his letter to the Council, Gamulin writes: »The facilities of the Bishopric in Rijeka hold the painting *Entombment* by Palma Junior. The painting was owned by a Jew who, knowing the fate that awaited him during the war, gave the painting to the Bishop of Rijeka for safekeeping. This previous owner perished during the war, leaving no heir. I believe that the painting should become government property and that this process must be initiated. [...] based on its value and significance, it [the painting] belongs to the Strossmayer Gallery [...].«⁵³

Something of the painting's earlier provenance is also known. In the year 1920, it was offered at the estate sale of Austrian painter Friedrich von Amerling, but how this large altarpiece found its way to his collection remains unknown.⁵⁴ The Viennese newspaper *Internationale Sammler-Zeitung* published a review of Amerling's auction that also offers the sale results of the painting *Entombment*: »Verhältnismäßig

billig war die 'Grablung Christi' von Palma Giovane (Nr. 58), die bei einer Bewertung von K 80 000 für 70 000 nach Fiume ging.«⁵⁵ Information on the sale of the painting to Rijeka is an important link in the painting's provenance chain. However, whether its last owner, Eduardo Polak, bought it directly at the auction of 1920, or acquired it sometime later, and under which circumstances, proved impossible to determine.

Eduardo Polak was the owner of the factory *Ljuštionica riže* in Rijeka which operated successfully until the war.⁵⁶ We can recognize him in the database of Italian victims of the holocaust 1943-45, where he is listed as Edoardo Pollak, son of Carlo Pollak, born in Osijek on 8th November 1876, arrested in Rijeka, died in the Nazi camp Risiera di San Sabba in Trieste.⁵⁷

Lj. D.

52 Pasini Tržec, Dulibić 2017, pp. 191-193; Dulibić 2018.

53 Grgo Gamulin to the Council of Culture and Science of the People's Republic of Croatia, Zagreb, 14th November 1957. HR-HDA-1599, box 97.

54 Nachlass Friedrich v. Amerling 1920, cat. no. 58.

55 Die Ergebnisse der Amerling-Auktion, *Internationale Sammler-Zeitung*, 12/24 (15th December 1920), p. 183.

56 See also Aničić 2014, pp. 122-125.

57 Shoah Victims names, Centro di Documentazione Ebraica Contemporanea. Available at: <http://digital-library.cdec.it/cdec-web/person/detail/person-6118/pollak-edoardo.html> (27th June 2017).



Nr. 58
JACOPO PALMA GIOVINE

Katalog ostavštine Friedricha von Amerlinga, Beč, Leo Schidlof's Kunstauktionshaus, 1.-4. prosinca 1920.

Auction catalogue of the estate of Friedrich von Amerling, Vienna, Leo Schidlof's Kunstauktionshaus, 1-4 December, 1920

JACOPO PALMA GIOVINE

Geb. Venedig 1544, gest. das. 1628.

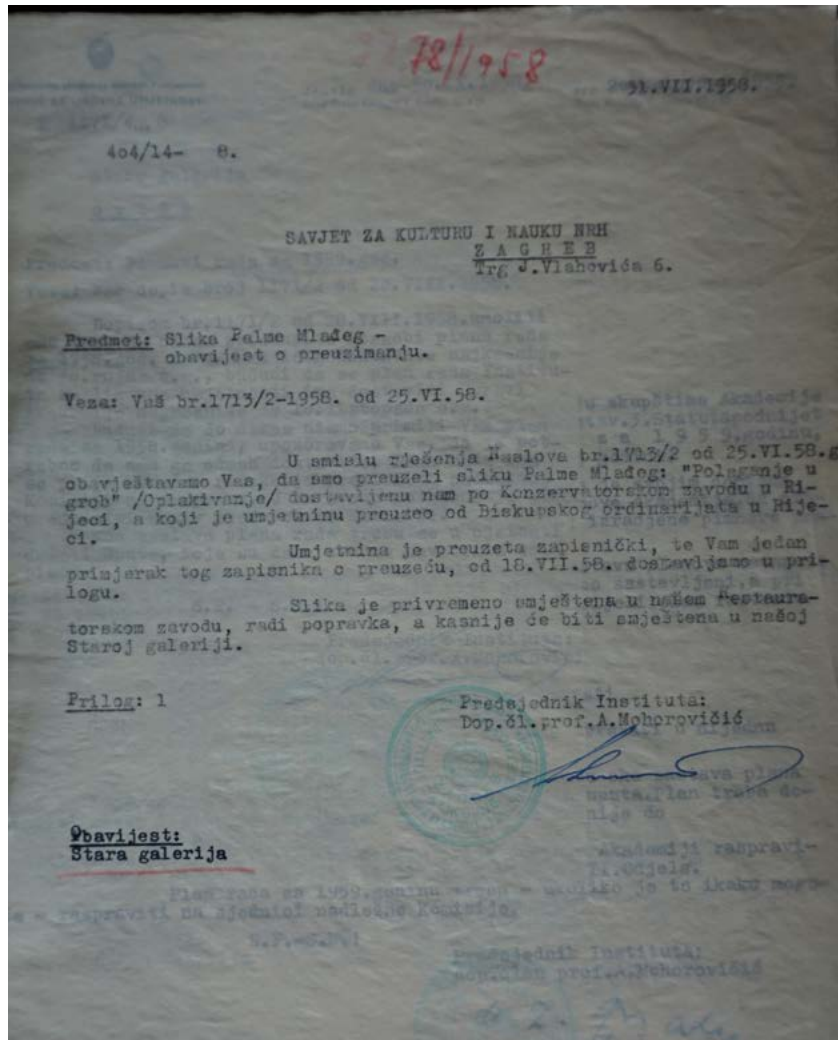
58 — *Grablegung Christi.*

Unten in der Mitte die ohnmächtige Figur der Maria im 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 Arymathea, rechts Johannes mit gerungenen Händen.

Charakteristische Arbeit dieses Schülers von Tintoretto.

Leinwand.

225 : 136



Obavijest o preuzimanju slike Palme Mladeg, Arhiv SG, 1958.-1960.

Notice on the takeover of the Palma Giovane's painting, SG Archive, 1958-1960

Mala slika intrigantne
.....
provenijencije
.....

Pieter Jansz. Quast (1605./06. - 1647.), Kartaši, ulje na dasci, 32,5 x 43,5 cm, Strossmayerova galerija starih majstora HAZU, inv. br. SG-662, foto Hrvatski restauratorski zavod, Goran Tomljenović, 2020.

Pieter Jansz. Quast (1605/06-1647), The Card Players, oil on panel, 32.5 x 43.5 cm, The Strossmayer Gallery of Old Masters HAZU, inv. no. SG-662, photo Croatian Conservation Institute, Goran Tomljenović, 2020



A small painting with an
intriguing provenance



Slika *Kartaši* Pietera J. Quasta u više je navrata bila predstavljena u okviru projekta *TransCultAA*, ne samo u znanstvenim publikacijama i izlaganjima već i u dnevnom tisku.⁵⁸ Razlog tome jest iznimno interesantna provenijencija slike u 20. stoljeću, koja povezuje istaknute protagoniste europskoga tržišta umjetninama. Komparativnim istraživanjem cijeloga niza raznorodnih izvora utvrđeno je kretanje slike od Nizozemske preko Engleske, međuratne Jugoslavije, potom Beča i Hitlerova skladišta umjetnina u rudniku soli Altaussee kraj Salzburga do Beograda i Zagreba.

Strossmayerova je galerija sliku *Kartaši* preuzela 1948. godine od Komiteta za kulturu i umjetnost iz Beograda.⁵⁹ Slika se 1919. godine nalazila u vlasništvu Jacquesa Goudstikka (1897. – 1940.), jednoga od najvažnijih nizozemskih trgovaca umjetninama starih majstora između dva svjetska rata.⁶⁰ Tada je u dva navrata bila ponuđena na prodaju, u Rotterdamu i u Den Haagu.⁶¹ Potom je prije 1930. godine zabilježena u vlasništvu londonske izložbeno-prodajne galerije *Dowdeswell and Dowdeswell Ltd* sa sjedištem u New Bond Streetu.⁶²

Pred sam kraj Drugoga svjetskoga rata, 1944. godine, našla se na prodaji bečke aukcijske kuće *Dorotheum*⁶³ koja je tada djelovala pod nacističkom upravom preuzevši monopol nad prodajom umjetnina oduzetih židovskim obiteljima i zaplijenjenima na okupiranim područjima.⁶⁴ *Dorotheum* je bio glavni partner posebne misije, tzv. *Sonderauftrag Linz*, čiji je cilj bio prikupljanje umjetnina za Führerov muzej u

Linz. Umjetnine koje bi *Sonderauftrag Linz* odabirao na aukcijama bile su uskladištene u posebnom *Dorotheumovu* spremištu, a potom bi bile slane u München.⁶⁵ Međutim, od ljeta 1944. godine umjetnine iz *Dorotheumovih* spremišta prebacuju se u rudnik soli Altaussee pokraj Salzburga, a tu je sudbinu doživjela i slika *Kartaši*. Kao nekadašnja »jugoslavenska svojina« zatečena je 1946. godine među slikama koje je *Dorotheum* deponirao u rudniku, te predana predstavnicima Jugoslavije zajedno s osobnom imovinom Ante Pavelića, poglavnika Nezavisne Države Hrvatske (1941. – 1945.).⁶⁶ Na primopredajnim je dokumentima označena brojem 215-528-14, koji je do danas sačuvan na njezinoj poleđini. Čini se međutim da su ostale oznake na poleđini slike namjerno uništene kako bi se prikrili tragovi ranije provenijencije.

Slika *Kartaši* jedina je umjetnina koju je *Dorotheum* evidentirao kao nabavljenu u Jugoslaviji,⁶⁷ međutim kako je točno i kada ta aukcijska kuća došla u posjed slike ostaje nepoznato. Pretpostavljena jugoslavenska provenijencija dodatno intrigira s obzirom na utvrđeno kretanje slike na tržištu umjetninama u Nizozemskoj i Engleskoj.

I. P. T.

58 Usp. Pasini Tržec, Dulibić 2017., str. 186-188; Pasini Tržec 2018.b; Kiš 2018.

59 Potvrda od 13. studenoga 1948. Arhiv HAZU, kutija 89, 1948.

60 Usp. Wiethoff 1981.; Sutton 2008., Hollander, Müller 2014. Usp. i *Tržište umjetnina pod okriljem nacističkog režima*, str. 78-83.

61 Goudstikker 1919.a, kat. br. 75; Goudstikker 1919.b, kat. br. 99.

62 RKD, fototeka, kutija 556. N. Nederlanden 17de eeuw, Genre I: volksleven. P. Quast, 1.

63 *Dorotheum* 1944., kat. br. 85, tabla 13; Bähr 2013., str. 571-572.

64 Usp. Lütgenau, Schröck, Niederacher 2006.; Thurn-Valsassina 2009.; Niederacher, Lütgenau 2009.

65 Usp. Iselt 2010., str. 304-305.

66 Staatliche Kunstgutbergung, Salzbergbau Alt-Aussee, Oberösterreich, Salzberg, 18. lipnja 1946. Yugoslav property in Altaussee mine, 1. svibnja 1946. USACA Section, Reparations and Restitution Branch, 1. svibnja 1946. NARA M1926. Records of the Reparations and Restitutions Branch of the U.S. Allied Commission for Austria (USACA) Section, 1945-1950. Dostupno na: <https://www.fold3.com/image/300250625> (26. lipnja 2017.).

67 Sonderliste G. Isto. Dostupno na: <https://www.fold3.com/image/300251053> (26. lipnja 2017.).

The painting *The Card Players* by Pieter J. Quast has been presented by the *TransCultAA Project* several times, not only in scientific publications, but also in lectures and the daily press.⁵⁸ The reason behind this is the extremely intriguing provenance of the painting during the 20th century, which connects prominent protagonists of the European art market. A comparative study of a whole array of various sources has confirmed the trajectory of the painting from The Netherlands, through England, Yugoslavia between the wars, then Vienna and Hitler's warehouse of art in the Altaussee salt mines near Salzburg, and finally to Belgrade and Zagreb.

The Strossmayer Gallery received the *Cardplayers* in the year 1948 from the Committee for Culture and Art in Belgrade.⁵⁹ In the year 1919, it was in the possession of Jacques Goudstikker (1897 – 1940), one of the most significant Dutch art dealers between the two world wars, who focused on Old Master paintings.⁶⁰ Then, the painting was offered for sale on two occasions, in Rotterdam and in Den Haag.⁶¹ Afterward, prior to the year 1930, it was recorded among the property of London's auction gallery, *Dowdeswell and Dowdeswell Ltd*, located on New Bond Street.⁶²

By the end of the Second World War, in the year 1944, the painting appeared at an auction organized by the Viennese auction house *Dorotheum*⁶³ which at the time operated under Nazi administration, assuming monopoly over the sale of artworks taken from

Jewish families and confiscated in occupied areas.⁶⁴ The *Dorotheum* was the main partner of a special, the so-called 'Sondertauftrag Linz', whose aim was to gather artworks for the Führer's museum in Linz. The artworks that *Sondertauftrag Linz* would choose at auctions would be stored in a special storeroom at the *Dorotheum*, after which they would be shipped to Munich.⁶⁵ However, by the summer of 1944, artworks from the *Dorotheum* storerooms were transferred to the Altaussee salt mine near Salzburg, a fate shared by the *The Card Players*. As former »Yugoslav property«, it was found in the year 1946 among the paintings that the *Dorotheum* had stored in the salt mine, and handed over to Yugoslavian representatives, along with the personal belongings of Ante Pavelić, Head of the Independent State of Croatia (1941 – 1945).⁶⁶ On the handover documents, the painting is marked with the number 215-528-14, which has been preserved on its back until this day. However, it seems that other markings from the back of the painting were purposefully destroyed in order to hide traces of its earlier provenance.

The painting *The Card Players* is the only artwork that the *Dorotheum* registered as acquired in Yugoslavia.⁶⁷ However, how and when that auction house came to possess it remains unknown. The assumed Yugoslavian provenance intrigues us even further considering the painting's trajectory through the art markets of The Netherlands and England.

I. P. T.

58 See also Pasini Tržec, Dulibić 2017, pp. 186-188; Pasini Tržec 2018.b; Kiš 2018.

59 Confirmation from 13th November 1948. HAZU Archive, box 89, 1948.

60 See also Wiethoff 1981; Sutton 2008, Hollander, Müller 2014. See *Tržište umjetnina pod okriljem nacističkog režima (The art market under the wing of the Nazi regime)*, p. 78-83.

61 Goudstikker 1919a, cat. no. 75; Goudstikker 1919b, cat. no. 99.

62 RKD, Photoarchive, box 556. N. Nederlanden 17de eeuw, Genre I: volksleven. P. Quast, 1.

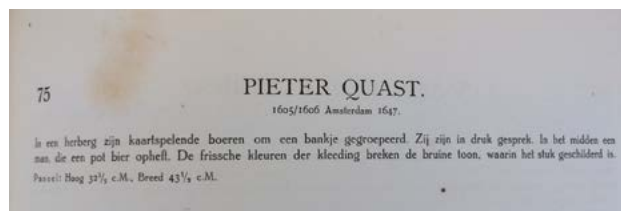
63 *Dorotheum* 1944, cat. no. 85, table 13; Bähr 2013, pp. 571-572.

64 See also Lütgenau, Schröck, Niederacher 2006; Thurn-Valassina 2009; Niederacher, Lütgenau 2009.

65 See also Iselt 2010, pp. 304-305.

66 Staatliche Kunstgutbergung, Salzbergbau Alt-Aussee, Oberösterreich, Salzberg, 18th June 1946. Yugoslav property in Altaussee mine, 1st May 1946. USACA Section, Reparations and Restitution Branch, 1st May 1946. NARA M1926. Records of the Reparations and Restitutions Branch of the U.S. Allied Commission for Austria (USACA) Section, 1945-1950. Available at: <https://www.fold3.com/image/300250625> (26th June 2017).

67 Sonderliste G. Ibid. Available at: <https://www.fold3.com/image/300251053> (26th June 2017).



Katalog zbirke Jacquesa Goudstikkera, Rotterdam, 1919.

Catalogue of the collection of Jacques Goudstikker, Rotterdam, 1919



P. Quast, Ksth. Dowdeswell, Londen, voor 1930., RKD, kutija 556, Quast, 1

P. Quast, Ksth. Dowdeswell, Londen, voor 1930. RKD, Box 556, Quast, 1



Nr. 85. Niederländischer Maler, 1. Hälfte des 17. Jahrh. Kartenspielende Bauern in der Schenke. Öl, Holz, 33×44.

Aukcijski katalog, Beč,
Dorotheum, 3.-5. listopada
1944.

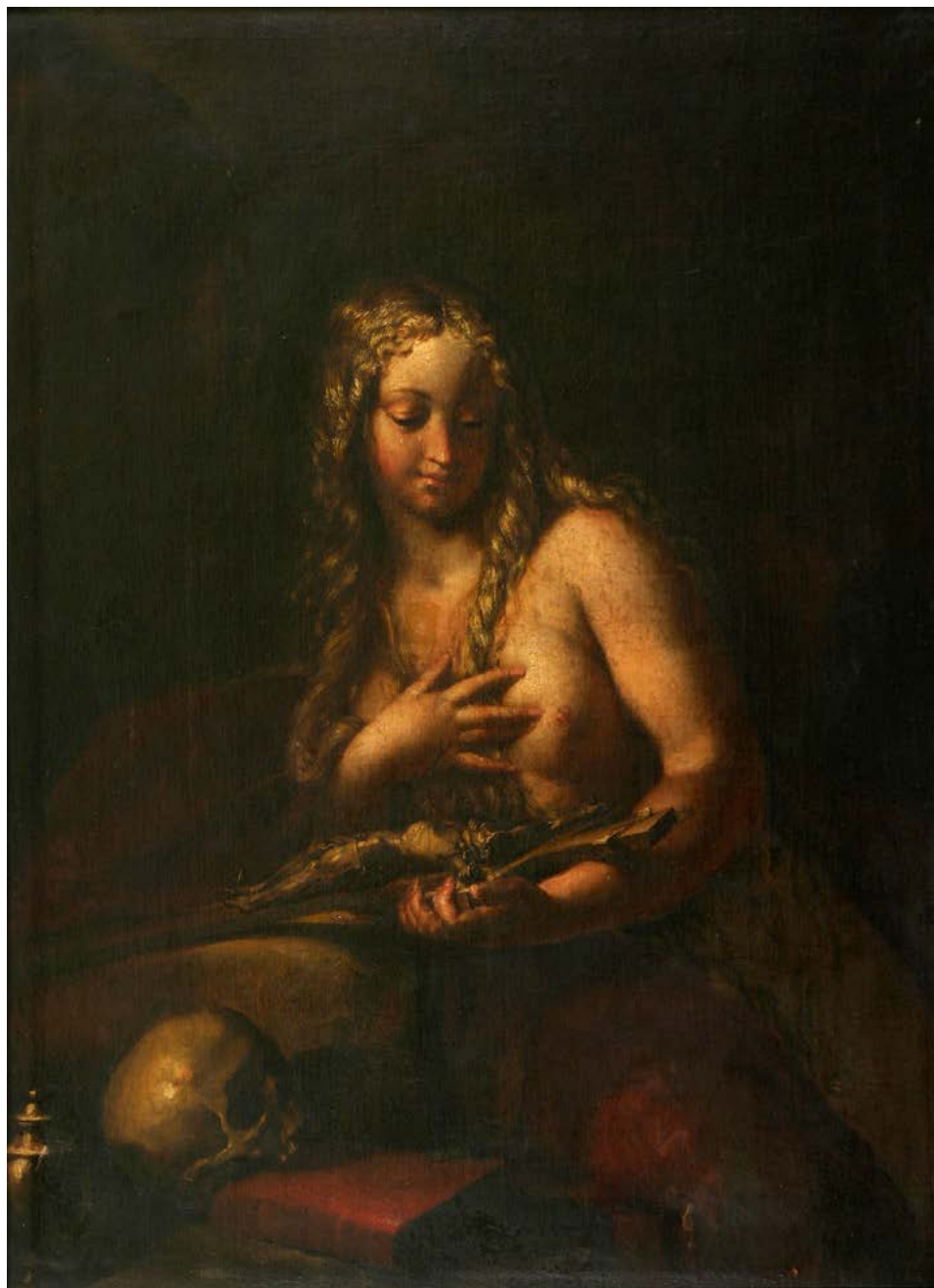
Auction catalogue, Vienna,
Dorotheum, 3-5 October,
1944



Poledina slike Kartaši

Back of the painting The
Card Players

Sakupljanje i redistribucija umjetnina
.....
iz nacionaliziranih dvoraca
.....



Pripisano: Adriaen van der Werff (1659. – 1722.), Sveta Marija Magdalena, ulje na platnu, 134,6 x 98,2 cm, Strossmayerova galerija starih majstora HAZU, inv. br. SG-334

Attributed to: Adriaen van der Werff (1659-1722), Saint Mary Magdalene, oil on canvas, 134.6 x 98.2 cm, The Strossmayer Gallery of Old Masters HAZU, inv. no. SG-334

The gathering and redistribution
of artworks from nationalized castles



Pripisano: Christiaan Striep (1633./34. - 1673.), Mrtva priroda, ulje na dasci, 74,5 x 58,8 cm, Strossmayerova galerija starih majstora HAZU, inv. br. SG-356

Attributed to: Christiaan Striep (1633/34-1673), Still Life, oil on panel, 74.5 x 58.8 cm, oil on panel, The Strossmayer Gallery of Old Masters HAZU, inv. no. SG-356

Francuski slikar, Portret François-Louis-Josepha du Monta, 18. st., ulje na platnu, 65,2 x 54,3 cm, Strossmayerova galerija starih majstora HAZU, inv. br. SG-313

French painter, Portrait of François-Louis-Joseph du Mont, 18th century, oil on canvas, 65.2 x 54.3 cm, The Strossmayer Gallery of Old Masters HAZU, inv. no. SG-313



Dvorci plemićkih obitelji u Hrvatskoj već su za vrijeme Drugog svjetskog rata – a ponajviše u razdoblju neposrednog poraća – došli pod udar novih državnih vlasti. Premda je u svakom pojedinom slučaju podržavljenja imovine prijeratnih nositelja društvenoga poretka režim nastojao dokazati njihov crimen – opravdavajući time svoje postupke – zapravo se radilo o sustavnom izvlašćivanju obitelji koje su »prekomjerno nagomilale bogatstvo«, a što je nerijetko pratio i njihov izgon iz zemlje.

Predmeti umjetničke vrijednosti izdvajaju se od ostale podržavljene imovine i o njima brigu preuzima novoosnovana Komisija za sakupljanje i zaštićivanje kulturnih spomenika i starina, tzv. KOMZA.⁶⁸ Vredniju umjetničku i kulturnu građu iz hrvatskih dvoraca i drugih objekata diljem zemlje prenosila je u sabirne centre. Sjedište KOMZA-e i glavni centar za pohranu umjetnina prikupljenih na širem zagrebačkom području nalazili su se u prostorima Muzeja za umjetnost i obrt. Nakon prikupljanja umjetnina slijedila je njihova redistribucija te one konačno završavaju u više muzejskih i drugih javnih institucija.

KOMZA-inim je djelovanjem u Strossmayerovu galeriju starih majstora u razdoblju poraća prispjelo više desetaka slika starih majstora. Među njima su i ovdje prezentirane umjetnine iz prijeratnoga vlasništva plemićkih obitelji Drašković i Ottenfels-Gschwind, koje su u mnogočemu obilježile hrvatsku povijest i kulturu.

Iz podravskog dvorca Veliki Bukovec, koji je godine 1992. vraćen potomcima obitelji Drašković, u Strossmayerovu galeriju 1947. godine stiže slika *Sveta Marija Magdalena*. Do završetka Drugog svjetskog rata slika se nalazila u velikobukovečkoj dvorskoj kapei, a u Zagreb je prenosi upravo KOMZA. Slika na poleđini nosi KOMZA-inu oznaku koja se sastoji od kombinacije brojeva i slova. Istom oznakom slika je evidentirana u zapisniku primopredaje Strossmayer-

rovaj galeriji⁶⁹ i u prvotnom KOMZA-inu zapisniku sastavljenom u dvorcu Veliki Bukovec u veljači 1946. godine.⁷⁰ Elementi takvih oznaka označavaju lokaciju i vrijeme kad su umjetninu preuzeli KOMZA-ini djelatnici: prvi dio oznake »74/46 107« s poleđine slike *Sveta Marija Magdalena* upućuje na KOMZA-in zapisnik iz Velikoga Bukovca kojem je dodijeljen broj 74 u 1946. godini, a broj 107 označava redni broj umjetnine na popisu inventara u prilogu zapisnika.

Iz zagorskog dvorca Trakošćan, drugog u nizu dvoraca koji su bili u prijeratnom vlasništvu obitelji Drašković, potječe slika *Mrtva priroda*, iznimno djelopopularnog slikarskog žanra nizozemskog zlatnog doba. Na provenijenciju slike upućuje oznaka »TRAK 11« na njezinoj poleđini. Elementi te oznake međutim ne odgovaraju uobičajenim KOMZA-inim oznakama niti sliku nalazimo na KOMZA-inim popisima sastavljenima u dvorcu Trakošćan. Mogući je razlog upravo vrijednost slike, odnosno svijest vlasnika o potrebi da sliku na vrijeme skloni, odnosno zaštiti od ratnih zbivanja. U putnome izvještaju Zemaljske komisije za utvrđivanje ratne štete na kulturno-historijskim spomenicima za Hrvatsku sastavljenome u Trakošćanu navedeno je: »Tokom rata nalazile su se u Trakošćanu povremeno njemačke, ustaške, čerkeške i partizanske trupe uz višekratnu medjusobnu izmjenu [...] Šteta koju je dvor pretrpio odnosi se međutim na inventar. Dio najvrednijeg materijala prenio je opunomoćenik vlasnika dvorca g. Janko Vranicani Dobrinović još prije oslobodjenja u Zagreb i pohranio ga u Muzeju za umjetnost i obrt.«⁷¹

Iz zagorskog dvorca Bežanca, koji je do upada partizana 1943. godine i ubojstva grofa Franje Ottenfels-Gschwinda bio u posjedu te plemenitaške obitelji austrijskih korijena, potječe portret muškarca. Natpisom na poleđini slike portretirani je identificiran kao francuski plemić i veliki sudac kastelanije Baille-

69 Za unutarnju dekoraciju pojedinih prostora, Arhiv SG, kutija 5 (1944-1952), 1948.

70 Zapisnik KOMZA-e sastavljen u dvorcu Veliki Bukovec 22. veljače 1946. s popisom kulturno-povijesnih predmeta. MK-UZKB/SA-ZSG/KOMZA, 74/46, 1946.

71 Bregovac Pisk 2012., str. 404.

68 Više u: Pasini Tržec 2019.d.

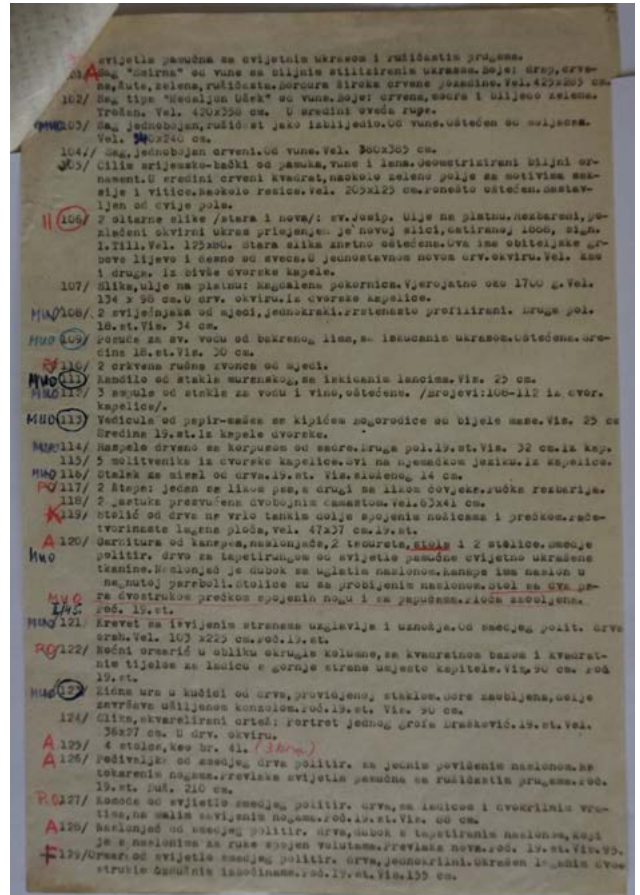
ul François-Louis-Joseph du Mont (1688. – 1776.).⁷² KOMZA je sliku preuzela u Bežancu 1945. godine, nakon čega je prenosi u zagrebački Muzej za umjetnost i obrt. U zbirni fond Strossmayerove galerije transferirana je 1947. godine.

B. F.

72 Portreti u Strossmayerovoj galeriji 2018., str. 32.

Zapisnik iz dvorca Veliki Bukovec, 22. veljače 1946., MK-UZKB/SA-ZSG-KOMZA, 74/46.

Record from the Veliki Bukovec castle, 22nd February 1946, MK-UZKB/SA-ZSG-KOMZA, 74/46



Detalj poledine slike Mrtva priroda

Detail of the back of the painting Still Life

The castles of noble Croatian families had already come under the impact of the newly established government during the Second World War, and especially in the period immediately after it. Although each case of nationalized property that used to be owned by the previous regime was used as an example to prove guilt – validating the new regime's activities – what was actually being achieved was a systematic dispossession of families that »hoarded their wealth«, which was frequently followed by their exile from the country.

Objects of artistic value were separated from other nationalized property, and placed in the care of the newly established Commission for gathering and protection of cultural monuments and antiques, the so-called KOMZA.⁶⁸ More valuable objects of art and culture found in Croatian castles and other locations around the country was transferred to gathering centers. KOMZA's headquarters and main gathering center for artworks collected in the wider area of Zagreb were established in the facilities of the Museum of Arts and Crafts. Once the artworks were gathered there, they were redistributed, ending up in various museums and other public institutions.

KOMZA's activities in the post-war period led to several dozen Old Master paintings being transferred to the Strossmayer Gallery. Among them were the artworks presented here, which came from the property of the noble families Drašković and Ottenfels-Gschwind. These families marked Croatian history and culture in many ways.

The Castle of Veliki Bukovec, located in the Podravina region, was returned to the heirs of the Drašković family in the year 1992. But before that, in the year 1947, the painting *Saint Mary Magdalene* was taken from the castle and transferred to the Strossmayer Gallery. Until the end of World War II, the painting hung in the castle's chapel, from where it was taken to Zagreb by KOMZA members. On the back of the painting we can see KOMZA's marking, comprised

of a combination of numbers and letters. The same marking was used to register the painting in the record of transfer to the Strossmayer Gallery,⁶⁹ as well as in the first record that KOMZA compiled in the Castle of Veliki Bukovec in February of 1946.⁷⁰ Parts of these markings signify the location and time of the takeover conducted by KOMZA representatives: the first part of the marking »74/46 107« on the back of the painting *Saint Mary Magdalene* references KOMZA's record from Veliki Bukovec, to which the number 74 was assigned in the year 1946, while the number 107 signifies the order according to which artworks were listed on the inventory list found in the record's appendix.

The Trakošćan Castle, the second in the lineup of castles owned by the Drašković family before the war, housed the painting *Still life*, a remarkable painting of the popular painting genre from the Dutch golden age. The painting's provenance is indicated by the marking »TRAK 11« found on its back. However, parts of this marking do not correspond with the usual signification system used by KOMZA, nor is the painting found on any records compiled by KOMZA representatives in the Trakošćan Castle. A possible reason for this is the painting's value, which prompted its owner to hide it on time and protect it from the activities of war. The tour report of the National Committee for War Damage Assessment on Cultural and Historical Monuments compiled for Croatia in the Trakošćan Castle reads: »During the war, Trakošćan occasionally housed German, Ustasha, Circassian, and Partisan military troops, with several interchanges [...] The damage this caused to the castle is however suffered by the inventory. A part of the most valuable material was transferred to the Museum of Arts and Crafts by the owner's proxy, Mr.

69 For the interior decoration of certain rooms, SG Archive, box 5 (1944-1952), 1948.

70 The KOMZA record compiled in the Trakošćan Castle on 22nd February 1946, with a list of objects of cultural and historical significance, MK-UZKB/SA-ZSG/KOMZA, 74/46, 1946.

68 More in: Pasini Tržec 2019d.

Janko Vranicani Dobrinović, before the liberation of Zagreb.«⁷¹

The Bežanec Castle in the region of Zagorje, which had been owned by Count Franjo Ottenfels-Gschwind and his noble Austrian family until the year 1943, when it was stormed by Partisan troops who killed its owner, housed a portrait of a man. A label on the back of the painting identifies the man in the portrait as the French nobleman and grand judge of the Bailleul County, François-Louis-Joseph du Mont (1688 – 1776).⁷² KOMZA took the painting from the castle in the year 1945, after which it was transferred to the Museum of Arts and Crafts in Zagreb. It arrived to the Strossmayer Gallery in 1947.

B. F.

JUGOSLAVENSKA AKADEMIJA STROSSMAYEROVA GALERIJA	
AUTOR: Francois-Louis Joseph du Mont (S)	Broj INV: 5-797 513
ŠKOLA: Francoiska VRIJEME: oko 1680	Snježak:
Naziv umjetnine: PORTRET MUŠKARCA (S) KOMZA-KILY-41.11	Katalog:
Vrsta umjetnine: portret	Br. Str.
Signatura:	Fototeka:
Visina: 0, 552 m Dužina: 0, 545 m	Pluća:
Godina postanka:	Kaseta hr.
Mjesto postanka:	Color analiza:
Materijal i tehnika: ulje	Kaseta hr.
Podloga: platno Broj niti: v. 10. n. 13.	Priglasio u zbirku: 1948.
Opis umjetnine: Čovjek srednjih godina sa sivom silence - višnje. Obo vrata bijeli ružice. Inkrustirani med- nični svjetlo. Bijeli ekološki u bijeloj, pošto i veće (transparentni kristalni oči). Podstava: odnosa- većina. Tamna bojanina (spectrum-crvene) 118 prikazan do pojasa.	
Ostava napis: Louis Francois Joseph du Mont ecuyer Sg de Beaulieu, Haynescourt grand Bailli de Bailleul époux de Marie Catherine de Pellinchove, Dame de Westouire, Otvor: Katan , barokna ornamentacija(1947), antikna	
Publicirano:	

Detalj inventarne kartice slike Portret François-Louis-Josepha du Mont, Arhiv SG

Detail of the inventory card of the painting Portrait of François-Louis-Joseph du Mont, SG Archive

71 Bregovac Pisk 2012, p. 404.

72 Portreti u Strossmayerovoj galeriji 2018., p. 32.

Zbirka Ervina Weissa
.....



Christoffel van der Laemen (1606.-15.-1651.), Rasipni sin, 1630.-1651., ulje na dasci, 54,5 x 72,5 cm, Strossmayerova galerija starih majstora HAZU, inv. br. SG-712, foto Hrvatski restauratorski zavod, Nikolina Oštarijaš, 2020.

Christoffel van der Laemen (1606-15-1651), The Prodigal Son, 1630-1651, oil on panel, 54.5 x 72.5 cm, The Strossmayer Gallery of Old Masters HAZU, inv. no. SG-712, photo Croatian Conservation Institute, Nikolina Oštarijaš, 2020

The Ervin Weiss Collection



Jacobs Storck (1641. - 1692.), Luka u Holandiji, 1664., ulje na platnu, 80,5 x 107 cm, Strossmayerova galerija starih majstora HAZU, inv. br. SG-663

Jacobs Storck (1641-1692), Holland Harbor, 1664, oil on canvas, 80.5 x 107 cm, The Strossmayer Gallery of Old Masters HAZU, inv. no. SG-663

Slike *Rasipni sin* i *Luka u Holandiji* nekoć su se nalazile u vlasništvu Ervina Weissa (1891. – 1964.), zagrebačkoga industrijalca i u međuratnom periodu direktora Trbovljanskoga ugljenokopa.⁷³

Prilikom sklapanja braka s Brankom rođ. Huth, Weiss je 1925. godine prešao na katoličanstvo.⁷⁴ Po uspostavi Nezavisne Države Hrvatske njegova je umjetnička zbirka u stanu na drugom katu Boškovićeve ulice br. 2 bila popisana i fotografirana te stavljena pod nadležnost Konzervatorskoga zavoda.⁷⁵ Ipak, Weissova zbirka ne dijeli sudbinu većine židovskih zbirki koje su dobrovoljno ili prisilno bile pohranjene u Muzeju za umjetnost i obrt. Nakon rata zbirka je iznova evidentirana u prostorijama njegova stana te je zaštićena i ubrzo je dobila status privatne zbirke javnoga karaktera.⁷⁶ Međutim 1949. godine imovina Ervina Weissa sekvestirana je te potom konfiscirana i razdijeljena među više muzejskih ustanova u Zagrebu.⁷⁷ U fundusu Strossmayerove galerije šesnaest je slika iz zbirke Weiss.⁷⁸

Ervin Weiss svoju je zbirku slika starih majstora većim dijelom formirao u Beču, preko aukcijske kuće *Auktionshaus für Altertümer Glückselig*.⁷⁹ Sliku *Luka u Holandiji* aukcijska kuća *Glückselig* prodavala je 1927. godine na dražbi umjetnina iz ostavštine Viktora (1865. – 1919.) i Helene Mautner-Markhof (u. 1926.), predstavnikâ ugledne bečke obitelji s dugom tradicijom u proizvodnji piva.⁸⁰ Početna i postignuta

cijena anotirane su u katalogu koji se danas čuva u knjižnici Nizozemskog instituta za povijest umjetnosti u Den Haagu: 6.000, odnosno 5.800 šilinga. Anotacija ne sadrži ime kupca, no s velikom sigurnošću možemo ustvrditi da je kupovinu na toj aukciji realizirao Ervin Weiss, s obzirom na svoje višestruke veze s aukcijskom kućom *Glückselig*. Iako se od 1952. godine nalazi u Strossmayerovoj galeriji, slika *Luka u Holandiji* amsterdamskoga slikara Jacobusa Storcka u stranoj se literaturi i nadalje navodi s podatkom prodaje iz 1927. godine bez navoda sadašnjega smještaja.⁸¹

Na poleđini slike flamanskoga slikara Christoffela van der Laemena *Rasipni sin* nalazi se nekoliko oznaka, koje su međutim u lošem stanju očuvanosti. Jedna od njih srodna je oznaci austrijskoga *Bundesdenkmalamta* kojim je Savezna služba za zaštitu spomenika u periodu 1923. – 1934. odobrala izvoz umjetnina s austrijskog teritorija. Budući da svi elementi nisu jasno čitljivi, ceduljicu možemo samo uvjetno povezati s austrijskim tržištem toga razdoblja. Identificirati je moguće samo oznaku pripadnosti zbirci Weiss: plava okrugla markica s bijelim slovima »ERVIN WEISS ZAGREB« i crvenim brojem 414 u sredini, kakvom je Weiss običavao bilježiti poleđine svojih umjetnina.

I. P. T.

73 Više u: Pasini Tržec 2019.e.

74 Ervin Weiss, nošenje židovskog znaka. HR-HDA-252, kutija 3, br. 27469.

75 MK-UZKB/SA-ZSG/DGKU, 1941., 1-300, 89/1941.

76 Rješenje o zaštiti, 30. svibnja 1945.; Proglašenje privatne zbirke s javnim značajem, 8. kolovoza 1947. MK-UZKB/SA-ZSG/ZPZ, Zbirka Weiss. Usp. i Pasini Tržec 2018.c.

77 Rješenje, I.113/49-2, 26. veljače 1949. MK-UZKB/SA-ZPZ, Zbirka Weiss; Rješenje Kotarskog suda II., br. I. 330/50, 10. siječnja 1951. MK-UZKB/SA-ZSG/KOMZA, 89/1948.

78 Zapisnik o primopredaji slika iz zbirke Ervina Weissa, 19. siječnja 1952. Arhiv SG, 1952.

79 Usp. Pasini Tržec 2019.e; Pasini Tržec 2018.c.

80 *Glückselig* 1927., str. 18, kat. br. 60. Usp. Die Sammlung Viktor Mautner-Markhof 1927.; H. Stekl, Mautner von Markhof, Adolf Ignaz; Karl Ferdinand, Österreichisches Biographisches Lexikon 1975., str. 165-167.

81 Usp. Duffy, Hedley 2004., str. 414; Ingamells 1992., str. 361-362.

The paintings *The prodigal son* and *Holland Harbor* were once owned by Ervin Weiss (1891 – 1964), an industrialist from Zagreb, who served as director of the coalmine in Trbovlje between the wars.⁷³

Because of his marriage to Branka neé Huth, Weiss switched to Catholicism in the year 1925.⁷⁴ After the establishment of the Independent State of Croatia, his art collection, located in an apartment on the second floor of Boškovičeva Street no. 2, was recorded, photographed, and placed under the jurisdiction of the Conservation Institute.⁷⁵ However, Weiss' collection does not share the fate of most Jewish art collections that were voluntarily or forcibly stored in the Museum of Arts and Crafts. After the war, the collection was recorded again in the same apartment and protected, quickly gaining the status of a private collection of public character.⁷⁶ However, in the year 1949 Ervin Weiss' property was sequestered, confiscated, and distributed among several museum institutions in Zagreb.⁷⁷ The holdings of the Strossmayer Gallery currently house sixteen paintings from the Weiss Collection.⁷⁸

Ervin Weiss created his collection of Old Master paintings mainly in Vienna, through the auction house *Auktionshaus für Altertümer Glückselig*.⁷⁹ The painting *A port in Holland* was offered by the auction house *Glückselig* in 1927 at the auction of artworks from the estate of Viktor (1865 – 1919) and Helena Mautner-Markhof (d. 1926), representatives

of a respected Viennese family with a long tradition in the beer brewing business.⁸⁰ The starting and final price were annotated in a catalogue that has been preserved until this day in the library of the Dutch Institute of Art History in Den Haag: 6.000 and 5.800 schillings respectively. The annotation does not mention the name of the buyer, but we can claim with great certainty that the purchase at that auction was realized by Ervin Weiss, considering his multiple relations with the auction house *Glückselig*. Although it has been housed in the Strossmayer Gallery since the year 1952, the painting *A port in Holland* by painter Jacobus Storck from Amsterdam is still mentioned in contemporary literature with its sales record from 1927, and without any mention of its current location.⁸¹

The back of the painting *Prodigal son* by Flemish painter Christoffel van der Laemen bears several markings, which are, however, badly preserved. One of them is similar to the marking of the Austrian *Bundesdenkmalamt* through which the Federal service for the protection of monuments approved the export of artworks from Austrian territory between 1923 and 1934. Since not all parts of the label are clearly legible, we can only connect the painting with the Austrian art market of the time through conjecture. What we can identify is the marking of the Weiss Collection: a round blue stamp with »ERVIN WEISS ZAGREB« in white letters and the red number 414 in the middle, which Weiss usually used to mark the backs of his artworks.

I. P. T.

73 More in: Pasini Tržec 2019e.

74 Ervin Weiss, carrying a Jewish symbol. HR-HDA-252, box 3, no. 27469.

75 MK-UZKB/SA-ZSG/DGKU, 1941, 1-300, 89/1941.

76 Protection resolution, 30th May 1945; Declaration of the status of private collection of public significance, 8th August 1947. MK-UZKB/SA-ZSG/ZPZ, Weiss Collection. See also Pasini Tržec 2018c.

77 Resolution, I.113/49-2, 26th February 1949. MK-UZKB/SA-ZPZ, Weiss Collection; Resolution of the court of justice in Kotar II, no. I. 330/50, 10th January 1951. MK-UZKB/SA-ZSG/KOMZA, 89/1948.

78 Record of the handover of paintings from the Weiss Collection, 19th January 1952. SG Archive, 1952.

79 See also Pasini Tržec 2019e; Pasini Tržec 2018c.

80 Glückselig 1927, p. 18, cat. no. 60. See also Die Sammlung Viktor Mautner-Markhof 1927; H. Stekl, Mautner von Markhof, Adolf Ignaz; Karl Ferdinand, Österreichisches Biographisches Lexikon 1975, pp. 165-167.

81 See also Duffy, Hedley 2004, p. 414; Ingamells 1992, pp. 361-362.



Interijer stana Ervina i
Branke Weiss, Boškoviće
2/1. Arhiv SG

Ervin and Branka Weiss's
apartment interior,
Boškoviće street 2/1,
SG Archive



Interijer stana Ervina i
Branke Weiss, Boškoviće
2/1. Arhiv SG

Ervin and Branka Weiss's
apartment interior,
Boškoviće street 2/1,
SG Archive

TRI VELIKE PRIVATNE ZBIRKE UMJETNICKIH PREDMETA

postale su pristupačne širokoj javnosti: zbirka Ervina i Branke Weiss, Kamile Radovan i Zdenke Čavrak. Zbirka Ervina i Branke Weiss posjeduje skupocjene primjerce evropskog porculana, minijature, staro stilsko pokućstvo, zatim više vrijednih slika i niz predmeta umjetničkog obrta. Jednako je zanimljiva zbirka Kamile Radovan, u kojoj se nalazi više komada antičke i gotske plastike, slike renesansnih i baroknih majstora kao i lijepi primjerci umjetničkog obrta. U stanu Zdenke Čavrak, koji je namješten stilskim pokućstvom iz XIX. stoljeća, izložene su minijature, predmeti iz porculana, stakla i nakit, a zbirka posjeduje i nekoliko lijepih sagova i obiteljskih portreta. Zasad posjet ovim zbirkama



Tri velike privatne zbirke umjetničkih predmeta, Novi list, 10. listopada 1947.

Three great private art collections, newspaper Novi list, 10th October 1947



**60 JACOBUS STORCK (tätig in Amsterdam 1660 bis 1684):
Ansicht von Amsterdam.**

Auf der Flagge des Hauptschiffes die Signatur Jacobus Sturck Fecit 1664. Auf dem vordersten Schlußstein der Mauer ein zweitesmal datiert 1664. Vgl. dazu die Ansicht eines Schlosses am Ufer eines Kanals in der Wallace-Collection in London. Öl auf Leinwand.

Jacob Storck *Abb. Lichtkop. Ann. Nederl.* 78:107.

Ostavština Viktora i Helene Mautner Markhof, Beč, Auktionshaus für Altertümer Glückselig, 22.-24. studenoga 1927.



Auction catalogue of the estate of Viktor and Helene Mautner Markhof, Vienna, Auktionshaus für Altertümer Glückselig, 22-24 November 1927

Detalj poledine slike Rasipni sin

Detail of the back of the painting
The Prodigal Son

Povrat umjetnina nakon
.....
Drugoga svjetskog rata
.....

Sljedbenik: Francesco Guardi (1712. – 1793.)
(Giuseppe Ponga?), Ponte dei tre archi, ulje na
platnu, 49,3 x 70 cm, Strossmayerova galerija
starih majstora HAZU, inv. br. SG-327

Follower: Francesco Guardi (1712–1793) (Giuseppe
Ponga?), Ponte dei tre archi, oil on canvas,
49.3 x 70 cm, The Strossmayer Gallery of Old
Masters HAZU, inv. no. SG-327



The restitution of artworks
after the Second World War



Slika *Ponte dei tre archi* potječe iz zbirke Iginija Calligarisa, talijanskog antikvara djelatnoga na području Hrvatske neposredno prije i tijekom Drugoga svjetskog rata.⁸² U Zagrebu je Calligaris bio u kontaktu s tadašnjim direktorima Strossmayerove galerije i Muzeja za umjetnost i obrt, Arturom Schneiderom i Vladimirom Tkalčićem, restauratoricom Stanislavom Deklevom i tajnikom Društva prijatelja Strossmayerove galerije Benkom Horvatom.⁸³ Izgleda da je posebno blisko surađivao sa zagrebačkim kolekcionarom i numizmatičarom Hinkom Ledererom, kod kojega je pohranio određeni broj svojih umjetnina.⁸⁴

Uspostavom Nezavisne Države Hrvatske zbirka Hinka Lederera biva transferirana iz Gipsoteke grada Zagreba, kamo ju je prethodno bio pohranio sam vlasnik, u Muzej za umjetnost i obrt, zajedno s Calligarisovim umjetninama koje su se kod njega nalazile.⁸⁵ Rječit primjer intenzivnih nastojanja tadašnjega režima da prikupi pohranjene i/ili izvlaštene umjetnine u Državnome muzeju za umjetnost i obrt upravo je transfer Ledererove zbirke za koji su bili poduzeti posebni koraci »budući da su jedino državni muzeji ovlašteni, da takove zbirke čuvaju«.⁸⁶

Po završetku rata, na temelju odluke Kotarskog suda za grad Zagreb od 20. travnja 1954., pohranjena zbirka vraćena je Hinku Ledereru.⁸⁷ Slika *Ponte dei tre archi* potom je od Lederera otkupljena za Strossmayerovu galeriju.⁸⁸

Slika je inačica danas izgubljene slike Francesca Guardiija, proslavljenoga slikara venecijanskih veduta. Njegov je opus, kao i djela njegovih brojnih sljedbenika i oponašatelja, temeljito obradio talijanski povjesničar umjetnosti Antonio Morassi.⁸⁹ Upravo se i na neke njegove ekspertize poziva Calligaris sastavljajući popis umjetnina koje je pohranio kod Lederera.⁹⁰ U tom je popisu ova slika određena kao djelo »kasnije Guardiijeve škole«. Natpis »Ponga?« na poledini okvira slike upućuje na Guardiijeva oponašatelja Giuseppea Ponga (1856. – 1925.).⁹¹ O Morassijevu interesu za kasnije inačice Guardijevih kompozicija, odnosno za slikare oponašatelje Guardiijeva načina svjedoče brojne fotografije djela Guardijevih epigona koje je prikupio, a danas se čuvaju u arhivu venecijanskog Sveučilišta Ca' Foscari.

Lj. D.

82 Hinko Lederer Antunu Baueru, 19. svibnja 1941. HR-HDA-216, kutija 1454; Iginio Calligaris Antunu Baueru, 12. srpnja 1941. MK-UZKB/SA-ZSG/DGKU, 1941., 1-300, 142-1941.

83 Iginio Calligaris Antunu Baueru, 12. srpnja 1941. MK-UZKB/SA-ZSG/DGKU, 1941., 1-300, 142-1941.

84 Isto.

85 Usp. Erih Müller Muzeju za umjetnost i obrt, 25. travnja 1942. HR-HDA-216, kutija 1454.

86 Božidar Murgić, Izvještaj o provedbi zakonske odredbe o zabrani otuđivanja i izvažanja starinskih umjetničkih, kulturno-povjesnih i prirodnih spomenika na području Nezavisne Države Hrvatske broj LXXVIII-135-Z.p.1941. od 12. svibnja 1941., 26. srpnja 1941. HR-HDA-1149, kutija 1.

87 Rješenje Kotarskog suda za grad Zagreb, 20. travnja 1954. Arhiv SG, registrator I (1953.-1956.), 1954.

88 JAZU Hinku Ledereru, 30. srpnja 1954. Arhiv SG, registrator I (1953.-1956.), 1954.

89 Morassi 1973.

90 Iginio Calligaris Antunu Baueru, 12. srpnja 1941. MK-UZKB/SA-ZSG/DGKU, 1941., 1-300, 142-1941.

91 Veratelli, Zavatta 2016.

The painting *Ponte dei tre archi* comes from the collection of Igino Calligaris, Italian antiques dealer active in the Croatian area immediately before and during the Second World War.⁸² In Zagreb, Calligaris was in contact with the directors of the Strossmayer Gallery and Museum of Arts and Crafts at the time, Artur Schneider and Vladimir Tkalčić, restorer Stanislava Dekleva and secretary of the Society of Friends of the Strossmayer Gallery, Benko Horvat.⁸³ It seems that he cooperated the closest with Hinko Lederer, an art collector and numismatist from Zagreb, with whom he had stored a certain number of his artworks.⁸⁴

With the establishment of the Independent State of Croatia, the collection of Hinko Lederer was transferred from Zagreb's Gypsotheque, where it had previously been stored by the owner himself, to the Museum of Arts and Crafts, along with Calligaris' artworks that Lederer was in possession of at the time.⁸⁵ The transfer of Lederer's collection presents an illustrative example of the strong efforts by the government regime of the time to gather stored and/or expropriated artworks in the State museum of arts and crafts, as special steps were taken in order to achieve this »since only state museums are authorized to safeguard these kinds of collections«.⁸⁶

After the end of the war, the stored collection was returned to Hinko Lederer based on the decree of the Kotar court of justice sent to the City of Zagreb on 20th April 1954.⁸⁷ The painting *Ponte dei tre archi*

was then bought from Lederer for the Strossmayer Gallery.⁸⁸

The painting is a version of the lost work of Francesco Guardi, famous painter of Venetian landscapes. His oeuvre, as well as the works of his many followers and imitators, was thoroughly analyzed by Italian art historian Antonio Morassi.⁸⁹ Calligaris refers to some his expert opinions when compiling the list of artworks he had stored with Lederer.⁹⁰ On that list, this painting is defined as the work of »later school of Guardi«. The label that reads »Ponga?« on the back of the painting's frame indicates Guardi's imitator, Giuseppe Ponga (1856 – 1925).⁹¹ Morassi's interest for later versions of Guardi's compositions, and for the painters who impersonated his style, is testified to by numerous photographs of the works of Guardi's followers that he had collected, and that are today kept in the archives of the Venetian Ca' Foscari University.

Lj. D.

82 Hinko Lederer to Antun Bauer, 19th May 1941. HR-HDA-216, box 1454; Igino Calligaris to Antun Bauer, 12th July 1941. MK-UZKB/SA-ZSG/DGKU, 1941, 1-300, 142-1941.

83 Igino Calligaris to Antun Bauer, 12th July 1941. MK-UZKB/SA-ZSG/DGKU, 1941, 1-300, 142-1941.

84 Ibid.

85 See also Erih Müller to the Museum of Arts and Crafts, 25th April 1942. HR-HDA-216, box 1454.

86 Božidar Murgjić, Report on the implementation of the legal decree on the prohibition of alienating and exporting antique artworks, cultural, historical and natural monuments from the territory of the Independent State of Croatia, no. LXXVIII-135-Z.p.1941 from 12th May 1941, 26th July 1941. HR-HDA-1149, box 1.

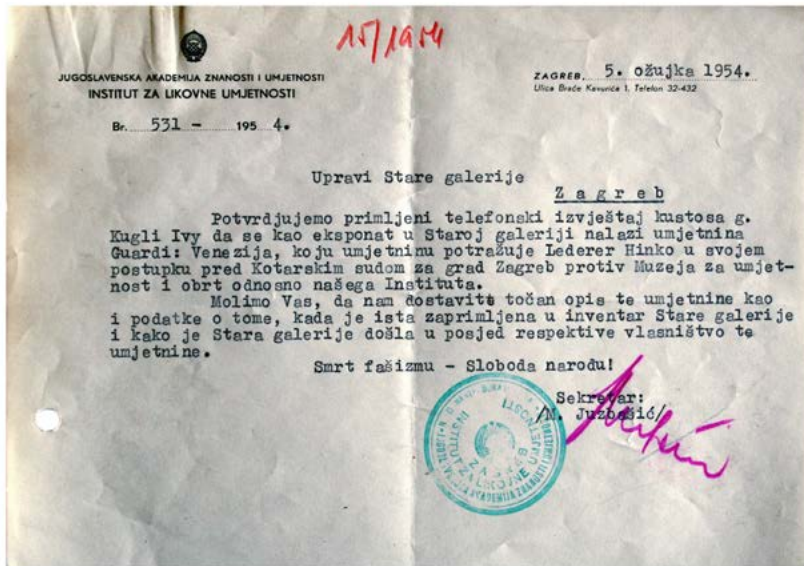
87 Resolution of the Kotar court of justice for the City of Zagreb, 20th April 1954. SG Archive, ledger I (1953-1956), 1954.

88 JAZU to Hinko Lederer, 30th July 1954. Ibid.

89 Morassi 1973.

90 Igino Calligaris to Antun Bauer, 12th July 1941. MK-UZKB/SA-ZSG/DGKU, 1941, 1-300, 142-1941

91 Veratelli, Zavatta 2016.



Akademijin Institut
za likovne umjetnosti
Strossmayerovoj galeriji
(traže se dodatne
informacije o slici),
Zagreb, 5. ožujka 1954.,
Arhiv SG, 1953.-1956.
(1954.)

Institute for Fine
Arts of the Academy
to the Strossmayer
Gallery (request for
the information on the
painting), Zagreb, 5th
March 1954, SG Archive,
1953-1956 (1954)

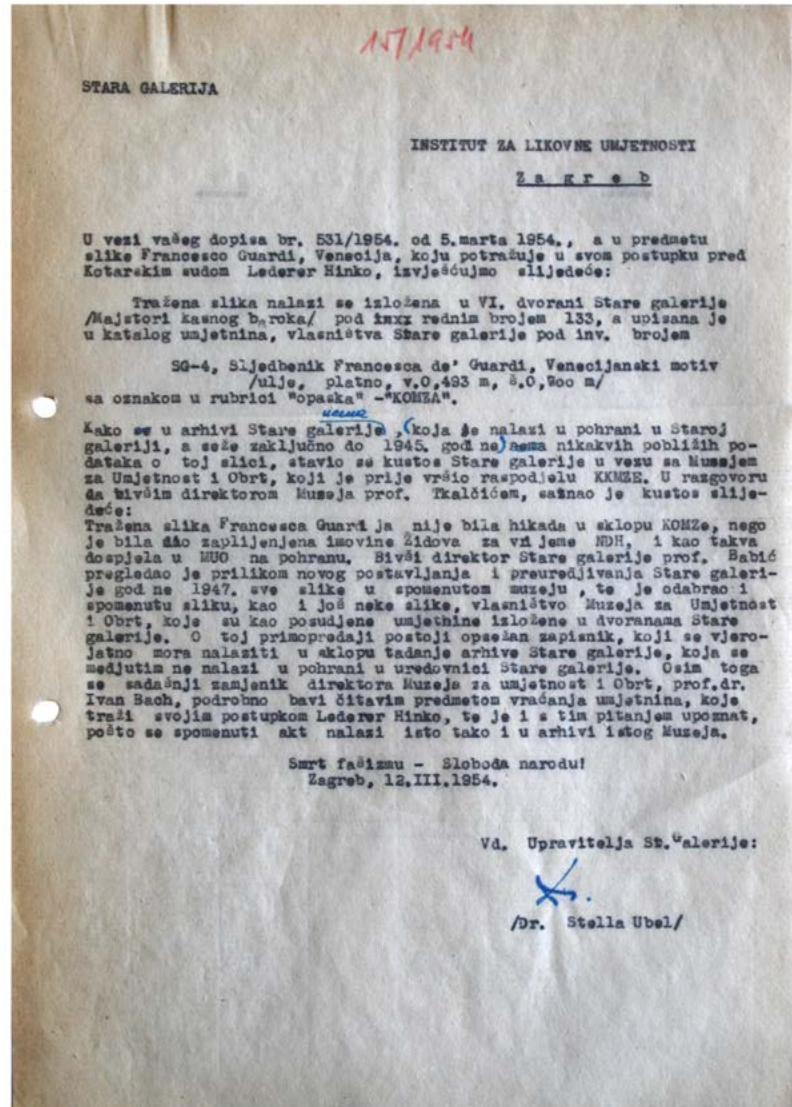
Detalj poledine slike Ponte
dei tre archi

Back of the painting Ponte
dei tre archi



Strossmayerova galerija
Akademijinu Institutu
za likovne umjetnosti
(informacije o slici i
njenoj provenijenciji),
Zagreb, 12. ožujka 1954.,
Arhiv SG, 1953.-1956.
(1954.)

Strossmayer Gallery to the
Institute for Fine Arts of
the Academy (information
on the painting and its
provenance), Zagreb, 12th
March 1954, SG Archive,
1953-1956 (1954)



Donacija Ante Topića Mimare
.....
Strossmayerovoj galeriji
.....



Prema: Ortolano (djelatan: 1500. - 1527.), Preljubnica
pred Kristom, ulje na dasci, 78,9 x 103 cm, Strossmayerova
galerija starih majstora HAZU, inv. br. SG-496

After: Ortolano (fl. 1500-1527), Woman Taken in Adultery,
oil on panel, 78.9 x 103 cm, The Strossmayer Gallery of Old
Masters HAZU, inv. no. SG-496

The donation of Ante Topić Mimara
to the Strossmayer Gallery



Kolekcionar Ante Topić Mimara (1898. – 1987.) svoju je sakupljačku djelatnost razvio na njemačkome tržištu umjetnina u vremenu nacističkoga režima. Do godine 1948. u svoju je zbirku okupio barem stotinu i pedeset skulptura, slika i predmeta umjetničkoga obrta. Dio te zbirke poslan je 1948./1949. godine iz Berlina i Praga u Jugoslaviju. Spletom okolnosti – prvenstveno političkih – umjetnine su tada bile disperzirane u više državnih rezidencija i institucija u Zagrebu i Beogradu.⁹² Istovremeno, Topić dobiva jugoslavensku diplomatsku putovnicu i započinje rad na poslijeratnim restitucijama umjetnina u *Central Collecting Pointu* u Münchenu.⁹³ Nakon dvogodišnje suradnje, 1951. godine prekida odnose s političkim vrhom Federativne Narodne Republike Jugoslavije i u više se navrata seli svijetom nastavljajući sakupljati umjetnine.

Sredinom 1960-ih Topić aktualizira pitanje smještaja umjetnina iz svoje zbirke ranije dopremljenih u Jugoslaviju. To je rezultiralo sklapanjem darovnoga ugovora sa Strossmayerovom galerijom 1967. godine i uključivanjem dotada disperziranih umjetnina u zbirni fond Galerije u nekoliko faza do 1974. godine.

Prva, najopsežnija skupina umjetnina preuzeta je u Galeriju 1968. godine iz državne rezidencije u Visokoj ulici u Zagrebu. Među njima je pristigla i slika *Preljubnica pred Kristom*, koja je od trenutka ulaska u Galeriju zauzela važno mjesto u stalnome postavu u dvorani posvećenoj talijanskoj visokoj renesansi, gdje je i danas izložena.⁹⁴

Slika *Preljubnica pred Kristom* stara je kopija kompozicije ferrarskoga renesansnoga majstora Ortolana iz *Courtauld Gallery* u Londonu.⁹⁵ Jedna je od slika koje je na berlinskome tržištu između 1938. i 1948. godi-

ne Ante Topić Mimara nabavio od trgovca umjetnina Konrada Strauša (1899. – 1978.).⁹⁶ Uz naljepnice toga trgovca, na poledini slike sačuvan je niz oznaka na temelju kojih je moguće rekonstruirati i raniju provenijenciju slike: tijekom prve polovine 19. stoljeća nalazila se na području Milanskoga Vojvodstva, a dva stoljeća ranije, između 1625. i 1649. godine, na dvoru kralja Charlesa I. u Londonu.⁹⁷

I. F.

92 Usp. Ferenčak 2018.a.

93 Usp. Lauterbach 2018., str. 146-149; Ferenčak 2019.

94 Usp. Zlamalik 1982., str. 104; [Ljerka Dulibić], Ortolano (Giovanni Battista Benvenuto), *Preljubnica pred Kristom*, u: Strossmayer Gallery App 2015.

95 Giovanni Battista Benvenuti zvan Ortolano (djelatan oko 1500. – nakon 1527.), *Preljubnica pred Kristom*, ulje na dasci, 71,6 x 87,3 cm, Courtauld Gallery, London, inv. br. P.1947.LF.301.

96 Usp. Ljerka Dulibić, Ivan Ferenčak, *Rođenje Isusovo i poklonstvo pastira*, u: *Mimara odabrana djela 2018.*, str. 72-79; Borivoj Popovčak, *Portret Louisa XIV.*, u: *Mimara odabrana djela 2018.*, str. 140-145.

97 Usp. Ferenčak 2020.

Art collector Ante Topić Mimara (1898 – 1987) developed his collecting activities on the German art market during the Nazi regime. By the year 1948, he had gathered at least one hundred and fifty sculptures, paintings, and arts and crafts objects into his collection. A part of this collection was sent from Berlin and Prague to Yugoslavia in 1948/1949. Through a turn of events – mainly of the political kind – the artworks were then dispersed throughout numerous state residences and institutions in Zagreb and Belgrade.⁹² At the same time, Topić acquired a Yugoslavian diplomatic passport and began working on the post-war restitution of artworks at the *Central Collecting Point* in Munich.⁹³ After a two-year collaboration, he terminated his relationship with the political heads of the Federal People's Republic of Yugoslavia in 1951, and started to move around the world, continuing his art collecting activities.

In the mid-1960s, Topić actualized the subject of housing those artworks from his collection that had previously been transported to Yugoslavia. What followed was a conclusion of a donation contract with the Strossmayer Gallery in the year 1967. The donation included all artworks that had been previously dispersed. All were added to the Gallery's holdings in several stages, terminating in the year 1974.

The first, most comprehensive group of artworks was transferred to the Gallery in the year 1968 from the state residence in Zagreb's Visoka Street. Among them was the painting *Woman Taken in Adultery*, which was given a prominent position in the Gallery's collection from the moment it entered through its doors. It was placed in the exhibit hall dedicated to the High Renaissance, where it still hangs today.⁹⁴

The painting *Woman Taken in Adultery* is an old copy of a composition created by the renaissance master painter Ortolano from Ferrara, which is housed in

London's *Courtauld Gallery*.⁹⁵ It is one of the paintings that Ante Topić Mimara acquired on the Berlin art market between 1938 and 1948 from art dealer Konrad Strauß (1899 – 1978).⁹⁶ Along with this art dealer's labels, the back of the painting also contains several preserved markings, on the basis of which we can reconstruct its even earlier provenance: during the first half of the 19th century, it was found in the area of the Duchy of Milan, while two centuries earlier, between 1625 and 1649, it hung in the court of King Charles I in London.⁹⁷

I. F.

92 See also Ferenčak 2018a.

93 See also Lauterbach 2018, pp. 146-149; Ferenčak 2019.

94 See also Zlamalik 1982, p. 104; [Ljerka Dulibić], Ortolano (Giovanni Battista Benvenuto), *Woman Taken in Adultery*, in: Strossmayer Gallery App 2015.

95 Giovanni Battista Benvenuti, known as Ortolano (active around 1500 – after 1527), *Woman Taken in Adultery*, oil on panel, 71.6 x 87.3 cm, Courtauld Gallery, London, inv. no. P.1947.LF.301.

96 See also Ljerka Dulibić, Ivan Ferenčak, *Rođenje Isusovo i poklonstvo pastira (Nativity of Jesus and Adoration of the Shepherds)*, in: *Mimara odabrana djela 2018*, pp. 72-79; Borivoj Popovčak, *Portret Louisa XIV. (Portrait of Louis XIV)*, in: *Mimara odabrana djela 2018*, pp. 140-145.

97 See also Ferenčak 2020.



Poleđina slike Preljubnica pred Kristom

Back of the painting Woman Taken in Adultery

Detalj poledine slike Preljubnica pred Kristom

Detail of the back of the painting Woman Taken in Adultery





Detalj poledine slike Preljubnica
pred Kristom

Detail of the back of the
painting Woman Taken in Adultery



Detalj poledine slike Preljubnica
pred Kristom

Detail of the back of the
painting Woman Taken in Adultery

Tržište umjetnina pod okriljem
.....
nacističkog režima
.....

Pripisano: Gerrit van Hees
(1615./35. - 1670.), Pejzaž, sred. 17.
st., ulje na dasci, 45,5 x 64,2 cm,
Strossmayerova galerija starih majstora
HAZU, inv. br. SG-589

Attributed to: Gerrit van Hees (1615/35-
1670), Landscape, mid-17th century, oil
on panel, 45.5 x 64.2 cm, The Strossmayer
Gallery of Old Masters HAZU, inv. no. SG-589



The art market under the wing
.....
of the Nazi regime
.....



Slika *Pejsaž* iz donacije Ante Topića Mimare zabilježena je na njemačkom tržištu umjetnina u prosincu 1940. godine na dražbi održanoj u berlinskoj aukcijskoj kući *Hans W. Lange*.⁹⁸

Na toj je aukciji bio prodavan poveći broj umjetnina iz kolekcije Jacquesa Goudstikka (1897. – 1940.), glasovitoga nizozemskog trgovca umjetninama.⁹⁹ Nakon nacističkog osvajanja Nizozemske, Goudstikker je bio primoran 'prodati' svoju tvrtku i kolekciju umjetnina. Uz potporu Hermanna Göringa, tvrtku (i kolekciju) preuzeo je u lipnju 1940. godine njemački bankar i trgovac umjetninama Alois Miedl (1903. – 1990.).¹⁰⁰ Dio Goudstikkerovih umjetnina Göring je odmah prisvojio za vlastitu zbirku, dok je tvrtka kojom je do kraja rata upravljao Miedl zadržavši renomirano ime *Kunsthandel Goudstikker* nastavila opskrbljivati tržište preostalim Goudstikkerovim, ali i novonabavljenim umjetninama.

U *Kunsthandel Goudstikker* slika *Pejsaž* otkupljena je u kolovozu 1940. godine iz jedne od najznačajnijih nizozemskih trgovina umjetnina toga vremena – *Kunsthandel D. Katz* iz Dierena – te je nekoliko mjeseci kasnije preprodana u Berlinu na dražbi kuće Lange za 5.000 RM.¹⁰¹ Nije moguće utvrditi je li kupac slike tada bio Ante Topić Mimara ili je slika u njegovo vlasništvo dospjela koju godinu kasnije.

Aukcija na kojoj je 1940. godine prodana slika *Pejsaž* priređena je, kako stoji na naslovnici kataloga, u ime 'neke' berlinske banke (»im Auftrag eines Berliner Bankhauses«). Slične neodređene formulacije koje na njemačkome tržištu umjetnina ratnih godina susrećemo više puta poslužile su Miedlu kao krinka pod kojom je raspačavao umjetnine.¹⁰²

I. F.

98 Usp. Lange 1940., str. 20 (kat. br. 81), tabl. 39.

99 Usp. Hollander, Müller 2014.

100 Usp. Demarsin 2010., str. 277-279; Alford 2012., str. 72-94.

101 Usp. Inventarna kartica No. 5559, Gerrit van Hees, RKD, Archief Kunsthandel Goudstikker; Kunstpreis-Verzeichnis 1943., str. 130 (kat. br. 1789).

102 Usp. Ferenčak 2018.b, str. 186.

The painting *Landscape* from the donation of Ante Topić Mimara was recorded on the German art market in December of 1940 at an auction held in the Berlin auction house, *Hans W. Lange*.⁹⁸

This auction offered a large number of artworks from the collection of Jacques Goudstikker (1897 – 1940), renowned Dutch art dealer.⁹⁹ After the Nazi occupation of Holland, Goudstikker was compelled to 'sell' his company and art collection. With the support of Hermann Göring, his company (and collection) was taken over by German banker and art dealer, Alois Miedl (1903 – 1990), in June of 1940.¹⁰⁰ Some of Goudstikker's artworks were instantly appropriated by Göring for his own collection, while the company, managed by Miedl until the end of the war under the same renowned name, *Kunsthandel Goudstikker*, continued to supply the market with the rest of Goudstikker's artworks, along with newly acquired ones.

At the *Kunsthandel Goudstikker*, the painting *Landscape* was purchased in August of 1940 from one of the most significant Dutch art dealerships of the – *Kunsthandel D. Katz* from Dieren – and resold in Berlin several months later at an auction organized by the Lange auction house for 5.000 RM.¹⁰¹ It is not possible to determine whether the buyer of the painting at the time was Ante Topić Mimara or whether the painting came into his possession some years later.

The 1940 auction during which *Landscape* was sold was organized, according to the cover of the catalogue, on behalf of 'some' bank from Berlin (»im Auftrag eines Berliner Bankhauses«). Similar vague wording that we can often find on the German art

market during the war years was used by Miedl as a cover for the distribution of artworks.¹⁰²

I. F.

98 See also Lange 1940, p. 20 (cat. no. 81), tabl. 39.

99 See also Hollander, Müller 2014.

100 See also Demarsin 2010, pp. 277-279; Alford 2012, pp. 72-94.

101 See also Inventory card no. 5559, Gerrit van Hees, RKD, Archief Kunsthandel Goudstikker; Kunstpreis-Verzeichnis 1943, p. 130 (cat. no. 1789).

102 See also Ferenčak 2018b, p. 186.

ZWEIHUNDERTZWANZIG
GEMÄLDE ALTER MEISTER
MÖBEL DER SPÄTGOTIK UND DER RENAISSANCE
SKULPTUREN / KLEINASIATISCHE KNÜPFTEPPICHE

*

BESCHRIEBEN VON
DR. WALTHER BERNT, MÜNCHEN

Versteigerung am 3. und 4. Dezember 1940
im Auftrag eines Berliner Bankhauses

HANS W. LANGE / BERL
BELLEVUESTRASSE 7

Aukcijski katalog, Berlin, Hans
W. Lange, 3.-4. prosinca 1940.

Auction catalogue, Berlin, Hans
W. Lange, 3-4 December 1940

MARTIN VAN HEEMSKERCK

Heemskerck, Haarlem, 1498—1574

- 80 *Männliches Bildnis*. Der Dargestellte nach rechts vor graubraunem Hintergrund in dunkler, pelzbesetzter Renaissancetracht und dunkler Schube, ein Papierblatt und Handschuhe in den Händen.
Eichenholz, Höhe 74 cm, Breite 55 cm.
Schriftliches Gutachten Friedländer: „Ein charakteristisches Werk aus der reifen Zeit.“
Aufgeführt in Friedländer, *Altniederländische Malerei*, Bd. XIII: M. v. Heemskerck, Nr. 230.
Ausstellung „Kunstring“, Rotterdam, Dezember 1928/Januar 1929, Kat. 36. Nr. 33 mit Abbildung.
Tafel 14.

GERRIT VAN HEES

tätig Haarlem um 1660, † 1670

- 81 *Landschaft*. Unter hohen Bäumen links zwei Bauernhäuser, ein stehender und zwei rastende Wanderer an einem sandigen Wege. Rechts Ausblick auf einen fernen ruinösen Turm und eine Kirche.
Eichenholz, H. 44 cm, Br. 64 cm.
Tafel 39.

MEINDERT HOBBERMA

Amsterdam, 1638—1709

- 82 *Landschaft*. Aus dem Vordergrund führt rechts ein Fahrweg über eine gewölbte Steinbrücke unter hohen Bäumen über einen kleinen Flußlauf zu einem Hause. Auf dem Wege Mann und Frau, von hinten gesehen, vorn in der Mitte eine dritte sitzende Figur.
Eichenholz, Höhe 25 cm, Breite 33 cm.
Schriftliches Gutachten Hofstede de Groot: „Echtes und charakteristisches Frühwerk.“
Abgebildet in G. Brouhiet, Hobbema, Paris 1938, Nr. 378.
Ausstellung „Kunstring“, Rotterdam, Juni 1927, Kat. 32. Nr. 34 mit Abbildung.
Tafel 39.

HOLLÄNDISCH

um 1525

- 83 *Ölbergsszene*. (Rechter Flügel.) Im Mittelgrund der betende Christus unter Felsen, im Vordergrund die drei schlafenden Jünger. Aus der Stadt kommt der bewaffnete Zug der Häscher.
84 *Gefangennahme Christi*. (Linker Flügel.) Im Vordergrund links Petrus, dem Malchus das Ohr abschlagend, rechts der Judaskuß vor vielen Bewaffneten. Landschaftlicher Hintergrund mit der Stadt Jerusalem.
Beide Flügel Eichenholz, Höhe 108 cm, Breite 48 cm.
Ausstellung „Kunstring“, Rotterdam, April 1926, Kat. 31. Nr. 60, gemeinsam mit dem Mittelflügel: Christus wird von Pilatus dem Volk dargestellt.

Tafel 39



82 Gerrit van Hees



82 Meindert Hobbema

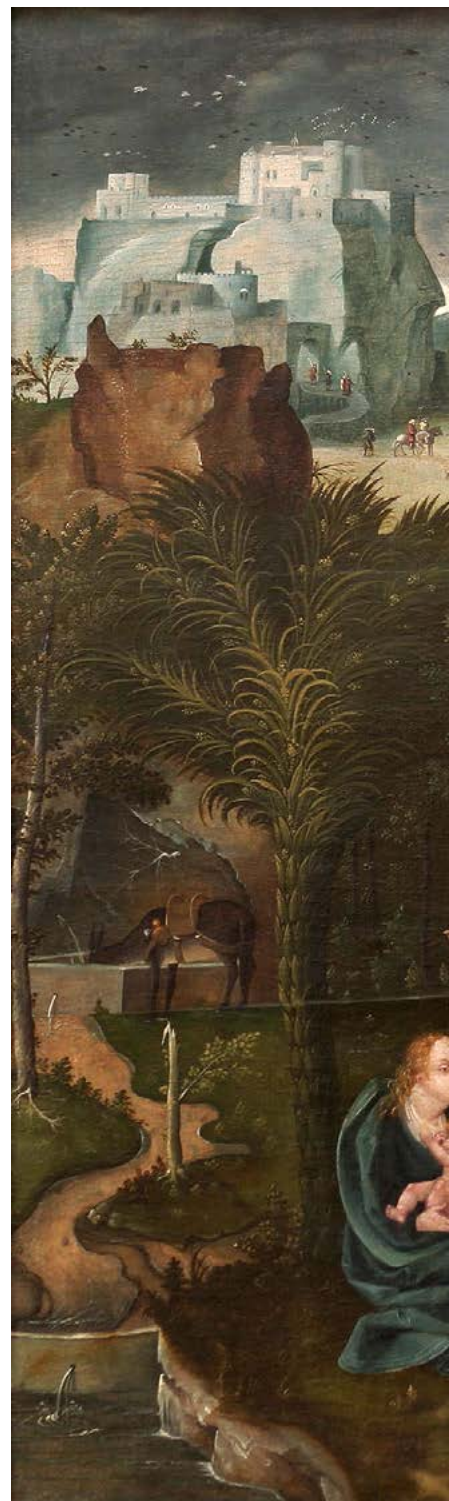
Aukcijski katalog, Berlin, Hans W. Lange,
3.-4. prosinca 1940.

Auction catalogue, Berlin, Hans W. Lange,
3-4 December 1940

Iz privatnih kolekcija preko državničke
.....
rezidencije do muzejske zbirke
.....

Način: Joachim Patinir (oko 1480. - 1524.), Odmor na bijegu u
Egipat, 1520.-1530., tempera na dasci, 68 x 83 cm, Strossmayerova
galerija starih majstora HAZU, inv. br. SG-631

Manner: Joachim Patinir (ca. 1480-1524), Rest on the Flight to
Egypt, 1520-1530, tempera on panel, 68 x 83 cm, The Strossmayer
Gallery of Old Masters HAZU, inv. no. SG-631



From private collections through state
residences to museum collections



Slika *Odmor na bijegu u Egipat* tijekom prvih desetljeća 20. stoljeća u dva je navrata zabilježena na umjetničkom tržištu Berlina i oba je puta reproducirana u aukcijskim katalogima.

Godine 1908. ponuđena je kao rad najistaknutijeg renesansnog pejzažista sjevera Joachima Patinira u aukcijskoj kući Lepke na prodaji umjetnina iz zbirke wiesbadenskog teologa i kolekcionara prof. dr. Hermanna Wedewera (1852. – 1922.).¹⁰³ Na toj ekskluzivnoj prodaji Wedewer je uz sliku *Odmor na bijegu u Egipat* ponudio još preko stotinu i pedeset slika starih majstora iz svoje opsežne kolekcije, na čije bogatstvo i razmjer još jasnije ukazuju tri dražbe organizirane u kölnskoj aukcijskoj kući Lempertz nakon njegove smrti.¹⁰⁴ Kasnije je slika dospjela u ruke berlinskoga industrijalca Carla Bechsteina, čija je kolekcija također posmrtno prodavana. S ostalim umjetninama iz Bechsteinove ostavštine slika *Odmor na bijegu u Egipat* našla se na prodaji održanoj 1930. godine u *Antiquitätenhaus Wertheim* iz Berlina.¹⁰⁵ Tom je prilikom prodana za 115 RM kao rad Patinirova nešto mlađeg suvremenika Lucasa Gassela.¹⁰⁶

U Strossmayerovu galeriju slika dospjela je kao dio donacije Ante Topića Mimare. U Zagrebu je posvjedočena 1951. godine na fotografiji kojom je ovjekovječen državnički susret Josipa Broza Tita s predstavnicima britanskoga parlamenta Barbarom Castle i Richardom Crossmanom. Serije službenih fotografija Titova protokola potvrđuju smještaj niza Topićevih slika u državnim rezidencijama tijekom 1950-ih i 1960-ih godina. Kao dio svoje zbirke Topić je sliku *Odmor na bijegu u Egipat* prepoznao u državnoj rezidenciji u Zagrebu, te je potom pridružena djelima

iz njegove donacije i uključena u zbirni fond Strossmayerove galerije 1974. godine.¹⁰⁷

Propitivanje atribucije zabilježeno još na berlinsko-me tržištu tijekom prve polovine 20. stoljeća do danas nije riješeno, no određene srodnosti s Patinirovim djelima dopuštaju smještanje slike *Odmor na bijegu u Egipat* u krug njegova djelovanja.

I. F.

103 Usp. Lepke 1908., str. 13 (kat. br. 67), tabl. IX.

104 Usp. Lempertz 1925.a; Lempertz 1925.b; Lempertz 1926. O Topićevim slikama zabilježenim na prodajama u aukcijskoj kući Lempertz vidi: Ferenčak 2018.b.

105 Usp. Wertheim 1930., str. 13 (kat. br. 21), tabl. IV.

106 Podaci o prodaji slike zabilježeni su u Getty Provenance Index (<https://piprod.getty.edu/starweb/pi/servlet.starweb?path=pi/pi.web>).

107 Usp. Kusin 1987., str. 202; Vinko Zlamalik Republičkom protokolu Izvršnog vijeća Sabora Socijalističke Republike Hrvatske – [Potvrda o preuzimanju triju slika], 22. siječnja 1974. Arhiv SG, registrator Donacija Mimara.

During the first decades of the 20th century, the painting *Rest on the flight to Egypt* was recorded twice on the art market of Berlin. On both occasions it was reproduced in auction catalogues.

In the year 1908, it was offered as the work of the most notable renaissance landscape artist of the North, Joachim Patinir, at the auction house Lepke, at the auction of prof. Hermann Wedewer, PhD (1852 – 1922), a theologian and art collector from Wiesbaden.¹⁰³ At this exclusive auction, along with the painting *Rest on the flight to Egypt*, Wedewer also offered over one hundred and fifty Old Master paintings from his vast collection. The value and scale of this collection is illustrated by a further three auctions organized in the Lempertz auction house in Köln after Wedewer's death.¹⁰⁴ Later on, the painting landed in the hands of Berlin industrialist, Carl Bechstein, whose collection was also posthumously sold. The painting *Rest on the flight to Egypt* showed up again with the rest of the artworks from Bechstein's collection at an auction held in 1930 at the *Antiquitätenhaus Wertheim* in Berlin.¹⁰⁵ On this occasion, it was sold for 115 RM as the work of Patinir's somewhat younger contemporary, Lucas Gassel.¹⁰⁶

It arrived in the Strossmayer Gallery as part of the donation of Ante Topić Mimara. It was verified in Zagreb in the year 1951 on a photograph that commemorates the state meeting of Josip Broz Tito and representatives of the British Parliament, Barbara Castle and Richard Crossman. Series of official photographs of Tito's protocol confirm the placement of an array of Topić's paintings in various state residences during the 1950s and 1960s. As a part of his collection, Topić recognized the painting *Rest*

on the flight to Egypt in a state residence in Zagreb, after which it was added to the artworks from his collection that had been donated, and included into the holdings of the Strossmayer Gallery in the year 1974.¹⁰⁷

The questioning of its attribution started on the Berlin art market during the first half of the 20th century, and continues to this day. However, certain similarities with Patinir's style allow for the placement of *Rest on the flight to Egypt* into the circle of his influence.

I. F.

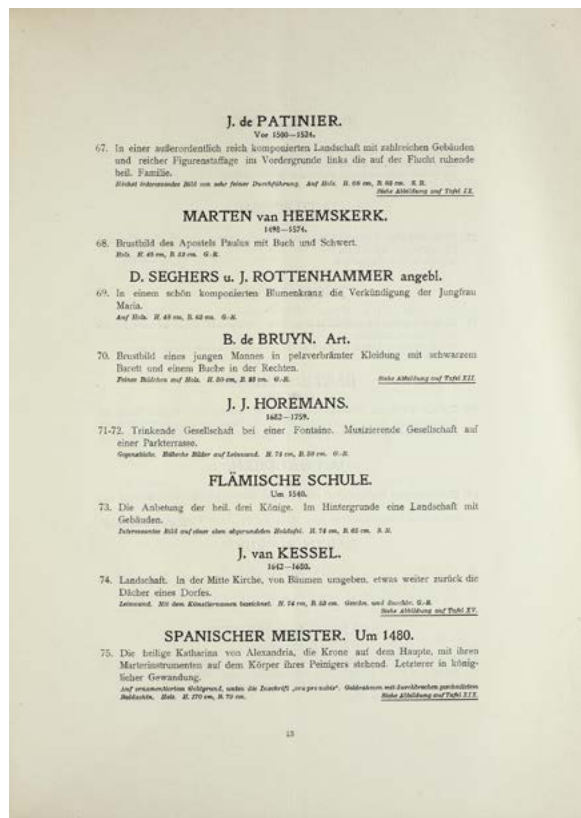
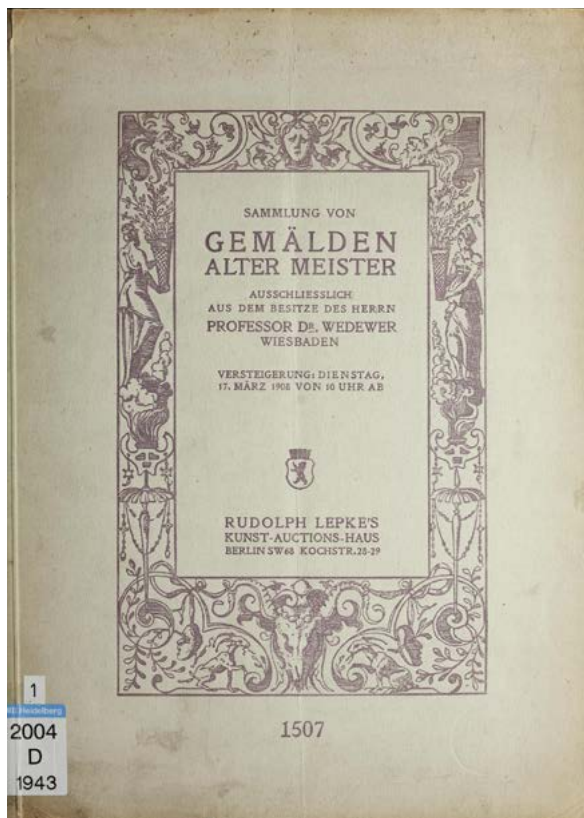
103 See also Lepke 1908, p. 13 (cat. no. 67), tabl. IX.

104 See also Lempertz 1925a; Lempertz 1925b; Lempertz 1926. On Topić's paintings recorded at auctions held by Lempertz, see: Ferenčak 2018b.

105 See also Wertheim 1930, p. 13 (cat. no. 21), tabl. IV.

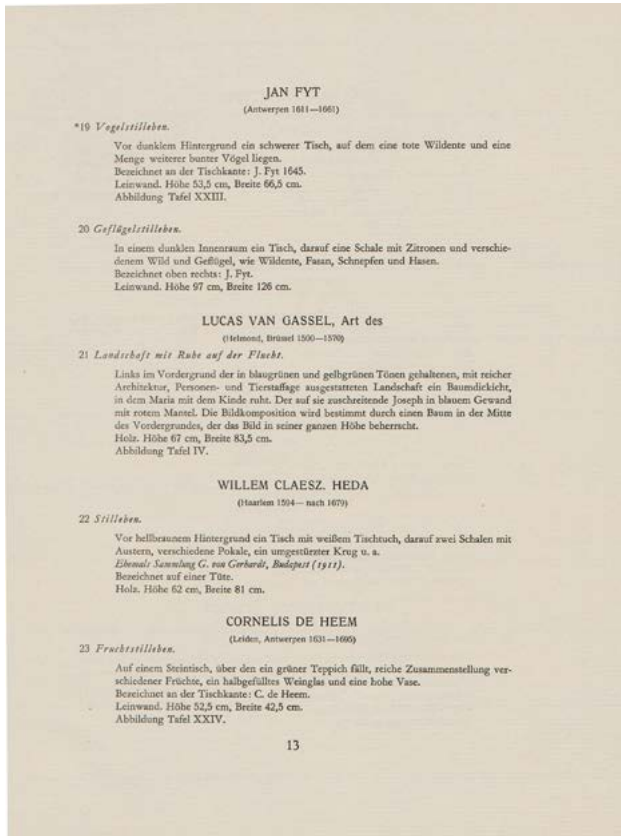
106 Information on the sale of the painting were recorded in the Getty Provenance Index (<https://piprod.getty.edu/starweb/pi/servlet.starweb?path=pi/pi.web>).

107 See also Kusin 1987, p. 202; Vinko Zlamalik to the Republic protocol of the Executive Council of the Parliament of the Socialist Republic of Croatia – [Confirmation of the acceptance of three paintings], 22nd January 1974. SG Archive, ledger of the Mimara donation.



Aukcijski katalog, Berlin, Rudolph Lepke's Kunst-Auctions-Haus, 17. ožujka 1908.

Auction catalogue, Berlin, Rudolph Lepke's Kunst-Auctions-Haus, 17th March 1908



Aukcijski katalog, Berlin, Wertheim, 11. prosinca 1930.

Auction catalogue, Berlin, Wertheim, 11th Dezember 1930



Slika Odmor na bijegu u Egipat u vili Weiss. Prijem članova britanskog parlamenta Barbare Castle i Richarda Crossmana, 6. rujna 1951., Muzej Jugoslavije, Foto-arhiv Josipa Broza Tita, br. 1951_011_020

Painting Rest on the flight to Egypt in the Villa Weiss in Zagreb. The Reception of the Members of the British Parliament Barbara Castle and Richard Crossman, 6th September 1951, Museum of Yugoslavia, The Photo Archive of Josip Broz, no. 1951_011_020

Sveta Kunigunda i Sveti Henrik
.....
iz zbirke Ante Topića Mimare
.....



Južnonjemački kipar, Sveti Henrik, kraj 15. st., drvo, rezbareno, kristal, vis. 50,7 cm, Muzej Mimara, inv. br. ATM 1266, foto Goran Petrinić

South German sculptor, Saint Henry, end of the 15th century, wood, carved, crystal, h. 50.7 cm, The Mimara Museum, inv. no. ATM 1266, photo Goran Petrinić

Saint Cunigund of Luxembourg and Saint Henry
.....
from the collection of Ante Topić Mimara
.....



Južnonjemački kipar, Sveta Kunigunda, kraj 15. st., drvo, rezbareno,
kristal, vis. 48,5 cm, Strossmayerova galerija starih majstora HAZU,
inv. br. SG-581

South German sculptor, Saint Cunigunde, end of the 15th century, wood,
carved, crystal, h. 48.5 cm, The Strossmayer Gallery of Old Masters
HAZU, inv. no. SG-581

Par skulptura razdvojen između Strossmayerove galerije i Muzeja Mimara ovom je izložbom prvi put ujedinjen nakon transfera Topićeve zbirke u Jugoslaviju kasnih 1940-ih. Skulptura *Sveta Kunigunda* bila je među umjetninama koje su iz Praga otpremljene u Beograd, odakle je 1969. godine prispjela u Strossmayerovu galeriju. *Sveti Henrik* ostao je u Topićevu posjedu i s kasnijom je bitno opsežnijom donacijom njegove zbirke dospio u Muzej Mimara.

Topić je držao da skulpture predstavljaju kralja i Bogorodicu.¹⁰⁸ Njihova međusobna povezanost pokidana je već takvom identifikacijom, a memorija o postojanju »druge« figure posve je izgubljena razdvajanjem skulptura u dvije muzejske zbirke.

Srodni tehnički, formalno-stilski i ikonografski elementi potvrđuju isto izvorište dviju skulptura. Kristalne polukugle i atributi (vladarske jabuke, žezlo i mač) ove skulpture jasno određuju kao biste-relikvijare kanoniziranoga vladarskog para. U kompleksu srednjovjekovne hagiografije, figure je moguće poistovjetiti s otonskim carem Henrikom II. i caricom Kunigundom Luksemburškom.¹⁰⁹ Vojvodski šešir umjesto carske krune, čini se, odražava lokaliziraniju vladarsku poziciju Henrika II., koji je prije krunidbe za cara, a i kasnije tijekom jednoga perioda, nosio titulu bavarskoga vojvode. Upravo je na bavarskom prostoru bilo izraženije čašćenje toga para, a tome krugu skulpture pripadaju i stilskim osobinama južnonjemačke kiparske produkcije kasnog 15. stoljeća.

I. F.

108 Usp. Fotoalbum Zbirka slika i skulptura Ante Mimara, sv. 3, fol. CXXXIV, CXXXV, CXXXVI, [1948.]. Arhiv SG.

109 Usp. Emilijan Cevc, Henrik, u: Leksikon ikonografije 1979., str. 251-252; Emilijan Cevc, Kunigunda, u: Leksikon ikonografije 1979., str. 370.

During this exhibition, a pair of sculptures divided between the Strossmayer Gallery and the Mimara Museum was reunited for the first time since the transfer of the Topić Collection to Yugoslavia in the late 1940s. The sculpture *Saint Cunigund of Luxembourg* was among the artworks that arrived to Belgrade from Prague, and then from Belgrade to the Strossmayer Gallery in 1969. *Saint Henry* remained in Ante Topić Mimara's ownership, arriving to the Mimara Museum with a later, and much larger donation from his collection.

Topić believed that the sculptures represented a king and the Madonna.¹⁰⁸ Their mutual connection was severed by this kind of identification, and the memory of the existence of 'another' figure was completely lost by the separation of the sculptures and their placement into two museum collections.

Related technical, formal, stylistic, and iconographic elements confirm the two sculptures' mutual origin. Crystal hemispheres and attributes (a ruler's orb, scepter and sword) clearly define these sculptures as reliquary busts of the canonized pair of rulers. Within the system of medieval hagiography, the figures can be identified as Ottonian Emperor Henry II and Empress Cunigund of Luxembourg.¹⁰⁹ A ducal hat instead of a crown seems to mirror the more localized governing position held by Henry II, who, prior to being crowned as emperor and later during one period of time, held the title of Duke of Bavaria. The Bavarian area was precisely where the veneration of this couple was most pronounced. Furthermore, this is also the circle of influence to which the sculptures belong based on the stylistic characteristics of South Germany's sculptural production of the late 15th century.

I. F.

108 See also Fotoalbum *Zbirka slika i skulptura Ante Mimara*, vol. 3, fol. CXXXIV, CXXXV, CXXXVI, [1948]. SG Archive.

109 See also Emilijan Cevc, Henrik, in: *Leksikon ikonografije 1979*, pp. 251-252; Emilijan Cevc, Kunigunda, in: *Leksikon ikonografije 1979*, p. 370.



Fotoalbum Zbirka slika i skulptura Ante Mimara, sv. 3, fol. CXXXIV, fol. CXXXVI, Arhiv SG

Photo album The Collection of Paintings and Sculptures Ante Mimara, vol. 3, fol. CXXXIV, fol. CXXXVI, SG Archive





Dana 22. ožujka 2020. razorni potres pogodio je središte grada Zagreba. Mnoge kulturne ustanove teško su oštećene. Stradala je i palača Hrvatske akademije znanosti i umjetnosti, izgrađena za smještaj zbirke starih majstora biskupa Josipa Jurja Strossmayera. Otvaranje za javnost biskupove galerije slika na drugome katu palače, čija je gradnja bila započeta 1877. godine na istaknutome mjestu današnjega Donjega grada, umnogome oblikovanoga upravo ovom zgradom, tada je bilo odgođeno upravo zbog potresa koji je Zagreb pogodio 1880. godine.

Od otvorenja za javnost 1884. godine, predstavljanjem inicijalne donacije biskupa Josipa Jurja Strossmayera, Galerija koja danas nosi ime svoga utemeljitelja tijekom više od 135 godina postojanja kontinuiranu djelatnost temelji prvenstveno na stalnome postavu zbirke europskog slikarstva starih majstora (od 15. do 18./19. st.). Stalni postav Galerije bio je nezaobilazno mjesto prvih susreta s umjetninama proteklih stoljeća i/ili pak »poligon« za specijalističku izobrazbu novih generacija stručnjaka na području povijesti umjetnosti i srodnih disciplina.

U razdoblju koje slijedi predstoji pažljiva obnova zgrade Hrvatske akademije znanosti i umjetnosti te osmišljavanje novoga stalnoga postava koji treba omogućiti fleksibilnu i dinamičnu dodatnu interpretaciju i kontekstualizaciju izložene građe. U tome ćemo, na tragu svojih dosadašnjih istraživačkih nastojanja, veliku pozornost posvetiti pronalaženju modela za primjerenu prezentaciju provenijencije izloženih umjetnina.

On March 22nd, 2020, a devastating earthquake shook the center of Zagreb. Many cultural institutions have been heavily damaged. The palace that houses the Croatian Academy of Sciences and Arts, originally built to hold the Old Master collection of Bishop Josip Juraj Strossmayer, has also suffered damages. The public opening of the Bishop's collection of paintings on the second floor of the palace, whose erection began in the year 1877 at a prominent location in Zagreb's Lower Town, in many ways shaped by this building, had been postponed precisely because of an earthquake that hit Zagreb in the year 1880.

Since its opening to the public in the year 1884 with the presentation of the initial donation of Bishop Josip Juraj Strossmayer, the Gallery that bears its founder's name has during its more than 135-year existence based its continuous activity primarily on its permanent collection: paintings of European Old Masters (from the 15th to the 18th/19th century). The Gallery's permanent collection has been an inevitable place of introduction to artworks from centuries long gone and/or a training ground for the specialist education of new generations of experts in Art History and its related disciplines.

In the following period of time we are faced with careful reconstructions to the palace of the Croatian Academy of Sciences and Arts, as well as the cautious conceptualization of a new permanent display, which will have to enable a flexible and dynamic additional interpretation and contextualization of the exhibited artworks. Following the trail of our present research efforts, we will approach this task with an added focus on finding appropriate forms and methods for presenting the provenance of exhibited artworks.

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Popis kratica

Arhiv HAZU = Arhiv Hrvatske akademije znanosti i umjetnosti

Arhiv SG = Arhiv Strossmayerove galerije

DAZG = Državni arhiv u Zagrebu

DPSG = Društvo prijatelja Strossmayerove galerije

HAZU = Hrvatska akademija znanosti i umjetnosti

HDA = Hrvatski državni arhiv

HR-DAZG-802 = Državni arhiv u Zagrebu, Društvo prijatelja Strossmayerove galerije

HR-HDA-1149 = Hrvatski državni arhiv, Zbirka Božidara Murgića o muzejskoj djelatnosti u Hrvatskoj od 1920-ih do 1940-ih

HR-HDA-1561 = Hrvatski državni arhiv, Služba državne sigurnosti Republičkog sekretarijata za unutrašnje poslove Socijalističke Republike Hrvatske

HR-HDA-1599 = Hrvatski državni arhiv, Savjet za prosvjetu, nauku i kulturu Narodne Republike Hrvatske

HR-HDA-216 = Hrvatski državni arhiv, Ministarstvo narodne prosvjete Nezavisne Države Hrvatske

HR-HDA-252 = Hrvatski državni arhiv, Ravnateljstvo ustaškog redarstva. Židovski odsjek

JAZU = Jugoslavenska akademija znanosti i umjetnosti

KOMZA = Komisija za sakupljanje i zaštićivanje kulturnih spomenika i starina

MK-DKD-INDOK = Ministrstvo za kulturo, Direktorat za kulturno dediščino, INDOK center

MK-UZKB/SA-ZSG/DGKU = Ministarstvo kulture, Uprava za zaštitu kulturne baštine, Središnji arhiv, Zbirka starije građe, Dokumentacijska građa Konzervatorskoga ureda (1928. – 1945.)

MK-UZKB/SA-ZSG/KOMZA = Ministarstvo kulture, Uprava za zaštitu kulturne baštine, Središnji arhiv, Zbirka starije građe, Komisija za sakupljanje i zaštićivanje kulturnih spomenika i starina – Zagreb (1945. – 1954.)

MK-UZKB/SA-ZSG/ZPZ = Ministarstvo kulture, Uprava za zaštitu kulturne baštine, Središnji arhiv, Zbirka starije građe, Zaštićene privatne zbirke – rješenja o proglašenju zaštite nad konfisciranim umjetninama: Zemaljski zavod za zaštitu spomenika kulture; Konzervatorski zavod Hrvatske (1945. – 1961.)

MK-UZKB-F = Ministarstvo kulture, Uprava za zaštitu kulturne baštine, Služba za dokumentaciju, registar i promociju kulturne baštine, Zbirka fotografske dokumentacije

MUO = Muzej za umjetnost i obrt

RKD = Rijksbureau voor kunsthistorische Documentatie

List of abbreviations

HAZU Archive = Archive of the Croatian Academy of Sciences and Arts

SG Archive = Archive of the Strossmayer Gallery

DAZG = State Archives in Zagreb

DPSG = Society of Friends of the Strossmayer Gallery

HAZU = Croatian Academy of Sciences and Arts

HDA = Croatian State Archive

HR-DAZG-802 = State Archives in Zagreb, Society of Friends of the Strossmayer Gallery

HR-HDA-1149 = Croatian State Archive, Božidar Murgić Collection on the work of museums in Croatia from the 1920s until the 1940s

HR-HDA-1561 = Croatian State Archive, State Security Services of the State Secretariat of Internal Affairs of the Socialist Republic of Croatia

HR-HDA-1599 = Croatian State Archive, Council for Education, Science and Culture of the People's Republic of Croatia

HR-HDA-216 = Croatian State Archive, Ministry of National Education of the Independent State of Croatia

HR-HAD-252 = Croatian State Archive, Directorate of the Ustasha police. Jewish section

JAZU = Yugoslav Academy of Sciences and Arts

KOMZA = Commission for Gathering and Protection of Cultural Monuments and Antiques

MK-DKD-INDOK = Ministry of Culture, Directorate for Cultural Heritage, INDOK center

MK-UZKB/SA-ZSG/DGKU = Ministry of Culture, Administration for the Protection of Cultural Heritage, Central Archive, Collection of older objects, Documentation material of the Conservation office (1928 – 1945)

MK-UZKB/SA-ZSG/KOMZA = Ministry of Culture, Administration for the Protection of Cultural Heritage, Central Archive, Collection of older objects, Commission for Gathering and Protection of Cultural Monuments and Antiques – Zagreb (1945 – 1954)

MK-UZKB/SA-ZSG/ZPZ = Ministry of Culture, Administration for the Protection of Cultural Heritage, Central Archive, Collection of older objects, Protected private collections – rulings on the declaration of protection of confiscated artworks: National Institute for the Protection of Cultural Monuments; Croatian Conservation Institute (1945 – 1961)

MK-UZKB-F = Ministry of Culture, Administration for the Protection of Cultural Heritage, Office for Documentation, Registry and Promotion of Cultural Heritage, Collection of Photographic Documentation

MUO = Museum of Arts and Crafts

RKD = Rijksbureau voor kunsthistorische Documentatie

ADRESA UREDNIŠTVA

Strossmayerova galerija starih majstora HAZU

Trg Nikole Šubića Zrinskoga 11

01 489 5115

sgallery@hazu.hr

PRIJEVOD NA ENGLISKI

Janja Čulig

LEKTURA

Maja Silov Tovernić

TEHNIČKA PODRŠKA

Antonio Blaži

GRAFIČKO OBLIKOVANJE

Ideoteka

ISBN 978-953-347-352-9

Izložba i katalog realizirani su u okviru HERA projekta 15.080 Transfer of Cultural Objects in the Alpe Adria Region in the 20th Century (TransCultAA, 2016.-2019., <http://transcultaa.eu>). Projekt je financiran sredstvima programa Europske unije Obzor 2020 za istraživanje i inovacije, u okviru Ugovora o dodjeli sredstava br. 649307

EDITORIAL ADDRESS

Strossmayer Gallery of Old Masters

Croatian Academy of Sciences and Arts

Trg Nikole Šubića Zrinskoga 11

01 489 5115

sgallery@hazu.hr

ENGLISH TRANSLATION

Janja Čulig

PROOFREADER

Maja Silov Tovernić

TECHNICAL SUPPORT

Antonio Blaži

DESIGN

Ideoteka

ISBN 978-953-347-352-9

The exhibition and the catalogue are part of the HERA project 15.080 Transfer of Cultural Objects in the Alpe Adria Region in the 20th Century (TransCultAA, 2016-2019, <http://transcultaa.eu>). This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No 649307

