

**ARHIVSKI DOKUMENTI KOJI SE ODNOSU
NA DJELATNOST MIJATA SABLJARA**

Historijski Arhiv JAZU

**Republički zavod za zaštitu spomenika
kulture, Zagreb**

Povijesni muzej Hrvatske

Arheološki muzej Zagreb

HISTORIJSKI ARHIV JAZU

(izdvajamo popis samo onih dokumenata koji se odnose na kolekcionarsku, istraživačku i muzejsku aktivnost M. Sabljara)

XV—12

II. Spisi u vezi sa Sabljarovom djelatnosti u Narodnome muzeju (hrv.)

1. Sabljarova spomenica o stanju u Narodnome muzeju od 18. IV. 1863. U 2 primjerka, od kojih je jedan nepotpun, s izvatkom iz Novina hrv. slav. dalm. od 8. VII. 1846.
2. Predstavka ravnateljstva Nar. muzeja Saboru o preuređenju Narodnog muzeja, u Zagrebu, 13. XII. 1865. (2 primjerka).
3. Okružnica odbornicima Nar. muzeja u vezi s eventualnim otkupom jedne zbirke. U Zagrebu, 13. XII. 1865.
4. Pismo uprave Narodnog muzeja kojim se ovaj otkup odbija (Pisano poslije Sabljarove smrti) (francuski), Agram, 31. XII. 1865.
5. Popis manjkova u Nar. muzeju
6. Sabljarovo pismo nepoznatoj ličnosti radi nabave nekih ljuštura za muzej (bez datuma)

V.c/ Izvještaji, bilješke u vezi s putovanjima i gradnjom ceste

1. Opaske iz Dalmacije
2. Mane koje smetaju razvitku književnosti i sačuvanju umjetnostnih i starinskih predmeta
3. Sabljarov izvještaj o putu po Dalmaciji 1854. k.k.drž. namjesništvu. Goljak 29. IV. 1859.
4. Topografski nacrti i bilješke u vezi s gradnjom ceste u Zagorju.
5. Sabljarov izvještaj o gradnji nekih cesta u Zagorju, Stubice 30. VII. 1856.
6. Bilješke s putovanja po »Hrvatsko-ugarskom primorju« (1846.?)

VI. Sabljarove historijske zbirke, bilješke i sastavci

a) numizmatička zbirka

1. Popis numizmatičke zbirke s našeg teritorija
2. Bilješke koje se odnose na inozemnu numizmatiku
3. Stari grbovi i novci
4. Kratice na grčkim novcima
5. Rimski novci
6. Stari novci i gdje su nađeni
7. Crteži nekih medalja i kolajna
8. Razne bilješke i izvadak iz Valentinellijeva pisma Kukuljeviću, Venezia 21. IV. 1863.

b) ostale historijske bilješke (hrvatski i njemački)

1. Popis nekih lokaliteta u Dalmaciji
2. Popis ilirskih vladara, bosanskih i hrvatskih banova i kraljeva i srpskih vladara
3. Servien, jedan sastavak o Srbiji
4. Nadgrobni natpis Franje Frankopana od 1572, u zagrebačkoj katedrali (lat.)
5. Popis važnijih natpisa u crkvama Senja
6. Slika grobnog spomenika Vekenege
7. Prijepis dviju isprava privilegija Krešimira iz 1071. god. Sigismunda iz 1390.

8. Sastavak »Grad Senj«

9. Nepotpuni sastavak o Senju

10. Historico-diplomatica notitia de urbe Segniensi

11. Odlomak u kojem se priča o osudi Petra Zrinskoga i Franje Frankopana (tal.)

12. Izvaci iz regesta nekih notarskih spisa iz 15. i 18. stoljeća.

13. Dio spisa koji se odnosi na zagrebačku biskupiju u 18. stoljeću

14. Dio spisa iz 1784. god. koji se odnosi na biskupske posjede oko Kupe

15. Topografski crtež Boke kotorske i vrelo Cetine

16. Popis knjiga i zemljopisnih karata Adolfa Sabljara

17. Knjižica koja sadrži popis austrijskih konzula u inozemstvu, te razne bilješke, koje se odnose na vojsku, plemstvo, crkvu; Popis povjerenika historijskog društva; titule itd.

18. Pregled županija, kotara, kotarskih sudaca i s. sl. gradova

19. Izvaci iz Istvanffy-a

20. Razne historijske bilješke

III. d 90

Geschichte der Lika

VII, Sabljarove prirodoslovne zbirke i bilješke (njemački, latinski, hrvatski)

a) mineralija

1. Popisi mineralogija: 1. u Slavoniji, 2. Hrvatskoj, 3. Vojnoj krajini, Dalmaciji, Bosni i Hercegovini
2. Tri rječnika mineralija
3. Popis geoloških perioda
4. Štampano izvješće L. Vukotinovića: Das Moslaviner Gebirge in Croatien

b) botanička zbirka

1. Popis biljaka 4 komada
2. Beobachtungen im Garten
3. Popis imena istaživača u botanici
4. Popis vrsta vinove loze

c) insekti

šest popisa insekata s jednim izvadkom iz novina

d) jedanaest popisa ljuštura s bilješkama

e) ribe i druge morske stvari

f) dva geografska rječnika s bilješkama

g) tehnički hrvatsko njemački rječnik

h) izvadak iz novina u vezi s prirodoslovnim temama i prospekti nekih znanstvenih radova

i) razne prirodoslovne bilješke iz Hrvatskog primorja, Like i Dalmacije

VIII. Razne Sabljarove bilješke (njemački hrvatski)

1. Knjižica s raznim znanstvenim bilješkama
2. Popis raznih vrsta pisama
3. Bilješke o brodovima
4. Mjere u Hrvatskoj, Istri i Dalmaciji
5. Udžbenik stenografije

RAPUBLIČKI ZAVOD ZA ZAŠTITU SPOMENIKA KULTURE

U Arhivu Republičkog zavoda za zaštitu spomenika kulture u Zagrebu čuvaju se putne bilježnice Mijata Sabljara. Trideset i sedam bilježnica se odnosi na područje od Kvarnera do Budve, uključujući neke otoke i zaleđe (Gorski kotar, Lika, Knin), a četiri na Brežice, Dobovu i Varaždinske toplice. Svaki lokalitet koji je Sabljara posjetio i zapisao, kao i mjesto, obrađuje po jedinstvenom konceptu: navođenjem bibliografije, kratkim historijatom, opisom kulturno-historijskih spomenika sa crtežom, često uz navođenje crkvenih inventara, crtežom natpisa uz transkripciju (kojima su se koristili Mommsem i Niegebauser). Nisu rijetka ni onomastičak i toponomastička zapažanja, kao i dijalektalni nazivi uglavnom bilja, brodova ili riba, i citiranje poslovice.

Sabljar navodi i imena lokalnih sakupljača i sadržaje privatnih zbirki, a naglašava i tko je kupio i kamo odnio kakvu vredniju stvar.

Često je tekst i crtež pisan olovkom a kasnije napisan u tušu krasopisom.

POVIJESNI MUZEJ HRVATSKE

Fragmenti inventarne knjige Narodnog muzeja u Zagrebu, u kojem je Mijat Sabljara radio kao kustos i direktor, čuvaju se u Arhivu Povijesnog muzeja Hrvatske. Riječ je o materijalu, zbirkama pečata, odlikovanja i medalja, oružja, slika, zastava, crkvenog inventara, ura, nakita etnografskog materijala, zbirci neevropskih naroda (zbirka Alberta Duriguzzija) i arheološkoj zbirci. Većina inventarnih brojeva može se datirati u period 1863.—65.

ARHEOLOŠKI MUZEJ U ZAGREBU

U zagrebačkom Arheološkome muzeju čuva se 8 kutija topografskih bilježaka, 14 numizmatičkih inventara, raznih spisa i bilješki, a inventarski arci raspoređeni su po topografskom i administrativnom arhivu. (Podatke dao I. Mirnik.)

THE BEGINNINGS OF THE MUSEUMS IN CROATIA

VIŠNJA ZGAGA

It may appear that any work on the history of museums is pointless; the word »museum« brings to mind pictures of deserted, dark and forgotten places. To research what is in a way the history of history probably also seems absurd. The reason for this is that scientific interest is concentrated in other directions. Research work into subjects to do with the history of Croatian museology and museography as well as cultural history is almost non-existent. Additionally this kind of work demands a much more highly developed and varied approach to the humanities, and presupposes that culture, and therefore museums, occupy a stronger position in society. Even though museology has won for itself the status of a distinct scientific discipline, its history has hardly been researched at all in this country. The reconstruction of the collections of P. Bizza, the Zadar grammar school and the Pelegrini family are intriguing episodes in this country's cultural and historical heritage. Moreover any synthesis of the age of humanism or enlightenment in these parts is incomplete if it does not include the phenomenon of collecting and collectors. Above all it is necessary to place this within a wider cultural field; several articles have already been published in international periodical for this kind of comparison. Interest in the history of museology is increasing, judging by museological literature. Generally speaking it appears that after a very long period when articles to do with the place and rôle of museums in society were in the forefront, there now prevails a reinterpretation of the basic constituent factors of a museum. Obviously the spirit of postmodernism is entering the sphere of muse-

um theory and practices, and we will probably have this to thank for a »revolution« in museology.

The work of Verena Han, published 23 years ago, is still relevant for research into the history of museums in this country (*Razvoj zbirki i muzeja od 13—19 st. na teritoriju Jugoslavije* (The development of collections and museums from the 13th Century on the Territory of Yugoslavia), *Tkalčićev zbornik 2/1958*). It is also the only scientific synthesis so far published, an irreplaceable source and basis for further research. A valuable contribution to a historical and cultural analysis of the origins and development of museums is by Branka Šulc MA (*Razvoj muzeja u Jugoslaviji* (The Development of Museums in Yugoslavia) *Informatica Museologica 4*, 1984) which gives all the important historical changes, concepts and contexts of museums in this country.

We should mention a very important bibliography which is a vital source for any historical analysis of Croatian museums. This is *Pregled povijesti muzeja u Hrvatskoj 19. i 20. st. (do 1945) s bibliografijom* (A Survey of the History of Museums in Croatia in the 19th and 20th Centuries (until 1945) with bibliography) by Vera Humski MA published by MDC, 1986 (*Muzeologija 24*, 1986). The following are valuable not only to numismatics but also in a very real sense to museology: An article by Ivan Rengjeo (*Stariji hrvatski numizmatičari* (Old Croatian Numismatists) *Numizmatika 5*. 1953., Zagreb pp. 60—81) as well as the (unfortunately) unpublished Master's Thesis by Dr. Ivan Mirnik (Zagreb 1974) entitled »Tradicija numizmatičkog istraživanja u Hrvatskoj« (The Tradition of Numismatic Research in Croatia) and dealing with 95 collectors from Marko Marulić to Josip Klemenc. Although they deal with numismatics collections, these papers are

vital for forming a picture of the history of Yugoslav museography. In the same indirect way we can identify the nucleus of Croatian museology by researching the archeological history by Frano Bulić (*Razvoj arheoloških istraživanja i nauka u Dalmaciji kroz zadnji milenij* (The Development of Archeological Research over the Past 1000 years), *Zbornik Matice Hrvatske o tisućoj godišnjici hrvatskog kraljevstva*, Zagreb, 1925, p. 97). A collector's interest in archeological material, especially the epigraphic, has a long tradition, so the beginnings of museology in this country are linked to the appearance and development of archeological disciplines (V. Zgaga, *Obnova arheoloških muzeja* (The Renovation of Archeological Museums) *Informatica museologica* 4, 1984., MDC). It is very difficult to pinpoint the beginnings of museum work in Croatia. They are linked to certain individuals who were noteworthy for the breadth of their education and interests, or to nobility or the church. Gathering there was a must and characteristic of membership of a certain social milieu, of course, whilst not excluding individual affinity.

The Age of Humanism and the Renaissance in these parts have been relatively well researched in Dalmatia, excluding the continental part, Istria, and the Croatian coastlands (see a paper by Sofija Buličić, *Začeci muzeološke djelatnosti u Dalmaciji* (The Beginnings of Museological Work in Dalmatia), *Informatica museologica* 4, 1984. 8–11 and Bulić op. cit.). Between the 15th and the 18th century there is evidence of a collection of ancient inscriptions, probably broadened to include ancient items from Salona, belonging to Marko Marulić (1450–1524) and Dinko Papalić in Split. The first inventory cards were written by the great Croatian poet Marko Marulić and dealt with epigraphic material found in Solin. The

historians Ivan Lucić and Theodor Mommsen also worked in this area, and in 1876 these cards were edited and published by Šime Ljubić (*Stari solinski natpisi sabrani i protumačeni od Marka Marulića*; (Old Inscriptions of Solin, collected and discussed by Marko Marulić) *Rad JAZU* books XXXVI–XXXVII). Papalić went so far as to build the inscriptions into his house, from where they were removed in 1885 and taken to the archeological museum (Bulić, op. cit.). It would be interesting to research the notes from that time left in a manuscript by Šimun Begna of Zadar, who, Bulić maintained, also collected and researched ancient monuments (Bulić, op. cit.). The Dubrovnik collection of the Aletić family, Ivo (1688–1743) and his son Antun (1716–1774) appears to have been a true classic museum of its time. According to historical sources researched by Verena Han (*Nekoliko podataka o jednom Dubrovačkom muzeju XVIII vijeka i njegovim vlasnicima*; Some Data on an 18th century Dubrovnik museum and its owners) *Muzeji* 9, 1954 pp. 110–115) it was a museum which totally met contemporary museographic postulates (see Eva Schulz – *Notes on the History of Collecting and of Museums in the light of selected literature of the sixteenth to the eighteenth century*, *Journal of the History of Collections*, vol. 2., n. 1, 1990). As well as a library and a coin collection mentioned in the sources, there are also mentioned collections of »natural products, of various kinds, stone, metal, fish, shells and sea plants«. Ivo Aletić's correspondence with a number of collectors is also emphasised and there is an inventory of items in the collection. The museum building was in »meghju palace« (the street running parallel with Stradun), and was beautiful and tall, but not roomy enough. After the owner's death, the collection was given to Joseph II. It seems that this was the first museum in these parts, however

the question of the existence of a museum belonging to Đuro Baglavi (1668—1707) in Dubrovnik needs to be investigated further. One of his letters in which he mentions a museum is known: He wrote »Centena numismata in museo meo habeam,« but since Baglavi lived in Italy it is unlikely that his collection was to be found in Dubrovnik.

A century earlier, when the land and property of Zrinski and Frankopan as confiscated (R. Horvat, *Zapljena Zrinskih imanja* (The Confiscation of Zrinski's property) Hrvatsko Kolo IV Zagreb 1908.) items were taken to Vienna which, judging by the erudition of the Zrinski family and according to J. Tollius of the Netherlands, were certainly a representative selection of 17th century culture and civilization in these parts. According to reconstructions of the land and property of the families of Petar Zrinski and Franjo Krsto Frankopan, apart from the contents of their castles, they probably also possessed collections in Čakovec and Kraljevica. In Čakovec there is mention of a library, an arms collection, a treasury, paintings, sculptures, carpets and furniture plundered by the Viennese court, and in the inventory of spoils from the new fortress in Kraljevica (which had been build at greate expense) nine marble statues are mentioned »showing Roman Emperors and Ethiopians«, along with some paintings. Two prominent figures taking part in the looting were the captain of Senj Fortress, Gall and the Count of Žumberak Captain Paradaiser (op. cit. R. Horvat, pp. 232—233).

Pavao Riter Vitezović (1652—1713) is frequently said to have been active in museology (*Enciklopedija likovnih umjetnosti, Muzeji u Hrvatskoj* (Museums in Croatia-expressly mentions a collection). An award for museum workers bearing his name was also established in Croatia.

Riter Vitezović, according to available sources (*Vjekoslav Klaić, Život i djela Pavla Rittera Vitezovića* (1713), *Matica Hrvatska, Zagreb 1914, Life and Works of Pavao Ritter Vitezović*), *Enciklopedija Jugoslavije* (far more than museology) was above all a promoter of printing and publishing, founding the first printers in Zagreb in 1695, or lexicography, as well as holding a firm position in Croatian literature and history. It is more likely that Riter Vitezović followed the example of his great friend Valvasor, (1641—1693) who in his academy or museum, as he himself liked to call it, kept along with an extensive library, a collection of paintings and sketches, coins, mathematical instruments as well as rocks and petrified items (op. cit. Klaić). He called his house on Grič (where there was also a printshop) a museum, following Valvasor's example, finding common ground in the very fact that they were both involved in historical research. Therefore the fact that the place of publication of Riter's work is given as »Ex Musaeo meo Graecomonti« should not be taken as meaning a museum existed (i. e. and therefore also some collections), even though Riter would comment in his colletions in numerous verses and in his almost daily correspondence with his friends and patrons. Riter, as his achievements in the historic and linguistic fields undoubtedly show, collected written materials, documents and copies of documents as a basis for research. The inventory of his legacy bears this out (Dr. A. Schneider, *Prilozi za život i književni rad Pavla Rittera Vitezovića, (Essays on the Life and Literary Work of Pavao Ritter Vitezović)* *Vjestnik kr. hrv. — slav. — dalm. — zem. — archives, year VI Zagreb 1904, pp. 114—127*). Nor is the place of Matija Petar Katančić (1750—1825) in the history of Croatian museology entirely credible: Katančić was above all an historian, linguist, poet and could be especially well charac-

terized as the father of archeology as a scientific discipline. Katančić was a lecturer, classicist and numismatist at the University of Pest (Budapest) (T. Matić, Matija Petar Katančić Hrvatski učenjak i pjesnik (Matija Petar Katančić, Croatian Scholar and Poet) Osječki zbornik, nos. 2/3 Osijek 1948, 163—174). In the literature in existence on Katančić (according to Mirnik) there is no indication of museological activity. The money which Katančić researched came from the collection of the Osijek Franciscan Andrija Sabadoš. Matija Petar Katančić was certainly one of the 18th century polyhistorians, dealt with in part by Bulić (op. cit.). His first interest however was historical research (see Dr. Stjepan Sršan's paper, Djela Matija Petar Katančić (The work of Matija Petar Katančić) Odjeci prošlosti, no. VIII. Društvo prijatelja starina Valpovo, 1990). Differences can only be seen in sources which are still the subject of research. In Dalmatia these are mainly epigraphic in nature.

A museum was founded in 1750 as part of the Archbishop's palace in Split called Museum Spalatinum archiepiscopale of the Archbishop Pacifika Bizza, with items from Salona which later formed the core of the Archeological Museum in Split (Ivo Babić, Prilog poznavanja povijesti grafičke dokumentacije salonitanskih spomenika (A contribution to the knowledge of the history of graphic documents on monuments in Salona) Godišnjak zaštite spomenika kulture Hrvatske 8., 1892., RZZSPK Zagreb, p. 68). Archbishop Bizza also engaged a particular individual, Canon Jerolimo Bernardio to apply his expertise to the materials. When the exhibits were moved into the museum in Split the collection consisted of 182 pieces (S. Bulić, op. cit.). At the same time the church, in the person of the Bishop of Osor, Dinaričić, organized the gathering of inscriptions in that Bishopric: the only testimony to this is in the

work of A. Fortis (A. Fortis, Saggio d'osservazioni sopra l'isola di Cherso ed Osero, Venice 1771, in Babić op. cit.). The fact that these initiatives took place simultaneously was probably the result of the church's wider cultural activity, which was also to be seen at the beginning of the 19th century in the continental area of the country.

From almost the same time, in Zadar in 1770, we also know of the private museum belonging to the doctor Ante Danielli Tomasoni. His collection consisted of rarities of nature, archeological items, paintings, weapons, money, and old books amongst other things. The best items were four sculptures from the Aenona region.

The conservationist Garanjanin knew of this collection, but it then passed into the inheritance of the Pelegrini family who sought to sell it as a whole, but without success. (op. cit. Božić Buzančić). Part of the collection was however finally sold to Udine and, following the owner's death, it was given to the Archbishop's seminary. J. Banko and P. Sticotti completed and published the catalogue. The Viennese Archeological Institute bought part of the collections for the Zadar museum at an auction in Udine in 1900—1901. By comparing the catalogue and the museum inventory Marija Kolega discovered that 21 examples of classical sculptural work, that is 12 more sculptures, were bought at auction by the Zadar museum than were included in J. Banko and P. Sticotti's catalogue description. (Rimska portretna plastika iz zbirke Danielli u Arheološkom muzeju u Zadru (Roman sculptured portraits from the Danielli collection in the Archeological Museum in Zadar) Archeological Museum, Zadar 1990). The collection list was written in Zadar in 1839. Mijat Sabljar also included a list of items in his Notes no. 7 from RZZSK with sketches of the items.

Dominik Garanjin, from the famous Trogir Garanjin-Fanfogna family is mentioned as a collector of ancient monuments, and apparently he also succeeded in obtaining a painting attributed to Tizian, whilst in Dubrovnik as a governor during French rule. (K. Prijatelj, *Tiziano e Dalmazia*, Università degli studi di Venezia, Convegno di studi Tiziano e Venezia, 1976, p. 541). Ivan Luka, polyhistor and educator, the nephew of the Archbishop of Split of the same name, who lived from 1764 to 1841, in the palace where there was a private family museum rich archives, had a library, a stone collection, paintings antiquities and a natural history collection. He was obtaining excellent ancient sculptures for the empirical museum in Vienna. With his nomination as »the general overseer of all ancient monuments and works of art« was a call to all authorities to offer him aid and, which is particularly important, to him to draw up a catalogue of all ancient items and works of art, be they church or private property. The importance of Luka Garanjin as conservationist and researcher of Salona has been elaborated by Danica Božić Buzančić (*Počeci zaštite spomenika i sabiranja umjetnina u Dalmaciji* (The Beginnings of the Conservation of Monuments and the collection of works of Art in Dalmatia) *Prilozi povijesti umjetnosti u Dalmaciji*, 18, 1970, Split).

The numismatic collection of Ivan Labaš Blaškovečki (1783—1849), a parish priest from Varaždin, was brought for the Hungarian National Museum, founded by a decree of Francis II (Croats also helped build the museum; see Laszowski). The museum also housed eighteen archeological items, listed by Laszowski. The collection of the bishop of Đakovo Antun Mandić met the same fate. It consisted mainly of archeological items from the area of Mursa, Cibeles and Sirmium, with an impressive total

of 1800 examples of coins, a large quantity of silver, 3 large and 4 small copper statues and two small copper casted plates (op. cit. Laszowski). The circular letter sent by Bishop Mandić to all parish priests calling on them to gather in various ancient articles reinforced the part he played in forming the foundations of museology in this country.

The first half of the 19th century in Croatia was a time when Mijat Sabljar (Dubica 5. 5. 1790 — Zagreb 21. 12. 1865) was active, and corresponds with the social and political framework of the Croatian National Revival (1790—1848), the rule of Ban Jelačić and Bach's absolutism. In Central Europe it was a time when nations and national programmes were formed, where activity on a cultural level was mainly programmed.

The launching of new periodicals, founding of societies and professional associations, many scientific and cultural institutions are processes which move parallel to the slight movements of time, in environments which have not yet established their institutional forms. The founding of museums in such environments, was as Bazin said, »the vestibule of national ideologies«, the dominant political form of the 19th century. Thus in 1808 the National Museum in Budapest was founded (with a considerable contribution from Croatia), in 1818 the museum in Prague, in 1820 in Split and in 1830 in Zadar.

In an analysis of Mijat Sabljar's call to collecting we will not find even one of the basic motives which are usually given economics, social, in the sense of prestige, the magic of the collection; collecting as an expression of emotional need; as stimulating curiosity and expressing interest — and from which grew almost all the important museums in the world. It was above all the expression of an educa-

tor's romantic frame of mind which was linked to the formation of many scientific disciplines, the spreading of knowledge, and a great need for independent judgment and refined intellectual activity whose appearance in these parts was somewhat delayed. Moreover, perhaps more than anything, it was his scientific methodical approach full of strange zeal and fire. Whoever follows in Sabljär's tracks is dazzled by his breadth of interests and the pedantic way they are dealt with — almost in the manner of Tacit's *sine ira et studio*. Sabljär's watchword was that the value of collecting and conserving was at the same time the subject of scientific research. His interests ranged from natural sciences and geography to the epigraphic, toponomastic and demographic: he carefully noted inventories of churches and private collectors from Rijeka and Krk to Kotor and Risan. Although he at first collected primarily items from the field of natural history, Sabljär's name was to be linked to Nugent's collection on Trsat, which was art par excellence. Most of his studies dealt with historical subjects including the body of so-called auxiliary historical disciplines. Thus Mijat Sabljär's activities covered both the major museological directions at the beginning of the 19th century, which are clearly demonstrated in Germany: museums with an artistic emphasis (as promoted by W. Humboldt) and those striving to be universal (L. Ledebur). Mijat Sabljär is most frequently linked to the foundation of the National Museum in Zagreb.

A portrait of Mijat Sabljär by Jakob Stager reproduced here tells us much more than may appear at first sight, for on the spine of the book Sabljär is holding are the initials L. M. h. s. Gos. Društva, ie List mjeseči hrvatsko-slavonskog Gospodarskog društva (Monthly paper of the Croata-Slavonic Economic Society). This was in fact the founder of the Croatian National

museum and gathered collections for the museum right up until 1862. The museum's first curator Dragutin Rakovac, and later Ljudevit Vukotinović, ran the museum partially under the society's authority (Mladen Vukmir, *Tko je utemeljitelj Hrvatskih narodnih muzeja u Zagrebu* (Who founded the Croatian National Museum in Zagreb), Zagreb 1953, Museum Archive 24, Edited A. Bauer). Narodne Novine (The People's Newspaper) of 1846 no. 18 includes an inventory of the museum and as Brunšmid writes, »here the great debt owed by that institution to Sabljär can best be seen, as for every collection mentioned the main contributor is given as Mijat Sabljär and some are solely his work, such as shells, insects and antiques.«

Sabljär began to write an inventory of his collections in 1850. Thus he figured amongst his contemporaries as the backbone of the museum and the society. The society's role at that time was written about in 1891 on its 50th anniversary, »the Economic Society has already been active for some time, and under its wings other Croatian societies have sprung up such as Matica Ilirska, the Yugoslav historical society, national museums and in its premises it has collected anything that bears the marks of zealous patriotism (Gospodarski List, 1891, no. 16, p.124). The society included both obvious representatives of the Viennese Empire, as well as members of the Illyrian movement and the Croatian National Revival (Rakovac, Vukotinović and later Strossmayer).

Mijat Sabljär appeared in the Society for the first time in 1843 (List Mjesečni (monthly paper), 1843, no. 219) and it is said that he enriched the Society's collections with: »a) 205 examples of mineral rocks collected in Croatia; b) one scientifically researched collection of insects, of which 332 were collected in Croatia and 267 varieties from other regions; c) a

collection of 73 geneologies with Slavic names.«

In the middle of 1844 (*List mesečni*, 1844, no. 97) Sabljari turns up again: »he has again enriched the society with a collection of natural products, an interesting and well-researched collection of local fossils and shells etc.« All work to do with the reception, arranging and protecting of gifts to the collection was done by the secretary of the Economic Society, who from 1842 to 1854 was Rakovac, for a short period. Praunsberger, and from 1855 to 1862, Lj. Vukotinović. Mijat Sabljari became the museum's curator in 1862 and continued in that role until his death in 1865. In those three years of »institutional work« Sabljari's name frequently appeared in titles in the periodicals *Pozor*, *Narodne Novine*, *Glasonoša* and *Domobran* (op. cit. Humski p. 243). These were mainly lists of donors and gifts to the National Museum, or even appeals for help from the clergy, and monasteries, citizens, teachers and »sailors«.

The article »Mane, koje smetaju razvitku književnosti i sačuvanju umjetnosih i starinarskih predmeta«, (Problems which hinder the development of literature and the conservation of art and antique articles) dealing with the conservation of old books, manuscripts, coins and stone monuments and the causes of the destruction of cultural monuments (which text is given in full) is quoted as Mijat Sabljari's only published work. Nevertheless Mijat Sabljari will always be remembered in the history of Croatian museology as its undisputed founding father.

Translated by *Janet Tuškan*.