Renata Komič Marn
Znanstvenoraziskovalni center Slovenske akademije znanosti in umetnosti (ZRC SAZU),
Umetnostnozgodovinski inštitut Franceta Steleta, Ljubljana

Saint Joseph and Baby Jesus by Valentin Metzinger and Other Paintings from the Strahl Collection in the Museum of Arts and Crafts in Zagreb

Abstract
Karl Ritter von Strahl (1850−1929) was the last owner of the renowned collection of paintings and art objects kept in his castle of Stara Loka (Altenlack) near Škofja Loka in Carniola. In 1929, Strahl sold 32 paintings to Stanko Senečić, an antique dealer from Nova Ves in Zagreb. In the Museum of Arts and Crafts in Zagreb, there are five paintings of hitherto unknown provenance, which undoubtedly originate from the Strahl Collection. The paper discusses the circumstances of Senečić’s purchase and the earlier provenance of the five paintings. Furthermore, different paths by which the paintings came to the museum in Zagreb are analyzed. As previous research of the interwar art market in the Kingdom of Serbs, Croats, and Slovenes (later Kingdom of Yugoslavia) has shown that Croatian private buyers and professional antique dealers visited regularly the sales of castle and manor furnishings in interwar Slovenia, we can assume that there are more art heritage items originating from Slovenia in present-day Croatian public and private collections, awaiting an analysis of their provenance.

Keywords: Karl Strahl (1850−1929), Strahl Collection, Stanko Senečić, Valentin Metzinger (1699–1759), Museum of Arts and Crafts Zagreb

Introduction
The Strahl Collection was a private collection of paintings and objects of applied art, compiled in the 1860s by Eduard Ritter von Strahl (1817–1884) in the Stara Loka (Altenlack) Castle near Škofja Loka (Bischoflack) in Carniola, with the help of his son, Karl Ritter von Strahl (1850–1929). In 1919, the collection comprised around 500 oil paintings and more than 100 miniatures and paintings in other techniques.1 In 1930, soon after the death of the last owner, Karl Strahl, the majority of this important collection was sold on public sale together with the castle furnishings and the Stara Loka estate. By a special paragraph in his last will and testament, Strahl authorized the National Gallery, the National Museum, and the Ethnographic Museum – all in Ljubljana – to select and purchase a large number of artworks and other items at reduced prices before the auction took place. The rest of the collection was dispersed across the entire Kingdom of Yugoslavia and some of the items were sold or donated to Austrian citizens.2

Soon after the sale, legal historian Janko Polec (1880−1958) – a friend of Karl Strahl and a great admirer of the work of Eduard Strahl, who was one of the most renowned jurists in 19th-century Carniola – wrote comprehensive biographies of the two owners of the collection.3 Polec established that their large collection had been scattered to the four winds. A year later, art historian France Stele (1886–1972) shared this opinion and predicted Polec’s paper to be a “lasting and indispensable document” on Strahl collection.4 Indeed, Polec’s study on the life and work of Eduard and Karl Strahl, completed with Karl Strahl’s memoirs and the transcription of Strahl’s catalogue of the paintings, remained the sole source of information about the collection, and especially about the paintings, for many decades. Moreover, the paintings and other objects from the collection that came to national
institutions were later rather poorly researched and their provenance soon fell into oblivion. Consequently, in 2009 the National Gallery and the National Museum of Slovenia registered in their collections less than 60 paintings from the Strahl collection altogether, despite the fact that they had bought around 135 paintings from the collection in 1930.

Recent studies have made it possible to establish the whereabouts of almost all of Strahl’s paintings that were bought for the Gallery and the Museum.⁵ In addition to these, some of the paintings that were sold at public auction were discovered in other public and private collections. Moreover, the later fate of some of the paintings that Karl Strahl had sold or donated in 1928 and 1929 has been investigated. This paper discusses the provenance and the fate of five paintings from the Strahl Collection that were bought by an antique dealer from Zagreb and are now in the Museum of Arts and Crafts in Zagreb.

Paintings sold to antique dealer Stanko Senečić

According to the archival sources and the published transcription of Strahl’s catalogue of paintings,⁶ Karl Strahl sold 43 paintings in 1928–1929. His wife Maria (Mimi) von Strahl, born von Lehmann, was seriously ill at the time and – as he explained in a letter to France Stele – he had to

1. Valentin Metzinger, *Saint Joseph and Baby Jesus*, 1735, Museum of Arts and Crafts, Zagreb, Inv. num. MUO 70

Valentin Metzinger, *Sveti Josip s djetetom Isusom*, 1735, Muzej za umjetnost i obrt, Zagreb, Inv. br. MUO 70
improve their financial situation by selling a small part of his collection. When selling, he carefully chose the paintings that (at least in his opinion) were not part of the local, Carniolan art heritage. He emphasized that he wanted to safeguard for his Vaterland all the items from his collection that Slovenian experts considered important for national art history.

For this purpose, Karl Strahl made several comprehensive inventories of his collection from 1919 onwards, but Slovenian art historians did not respond according to his wishes. Consequently, he started to sell his paintings in 1928. He marked in his inventory every painting he sold, but did not note the names of the buyers. For four paintings, he noted the date of sale, December 1928. The documents regarding the Strahl collection, especially one letter, mention a Jewish merchant named Silbernagel from Zagreb, whose ways of doing business did not suit Karl Strahl. It is possible that Silbernagel bought the above-mentioned four paintings and that they later came to Zagreb, but their whereabouts are unknown. Janko Polec discussed the buyer of the remaining 32 paintings. He managed to establish that an antique dealer named Senečić from Zagreb bought them in 1929. However, archival research sheds more light on Senečić and reveals the importance of his role. Among the written papers belonging to Stevo Šink (1882–1972), a notary from Škofja Loka and Karl Strahl’s probate manager, there is a visiting card with the name of Stanko Senečić from Zagreb, who was an antique dealer specialised in old masters’ paintings (Galerija starih uljenih slika i umjetnina (antikviteti) / Zagreb / Nova ves). Moreover, some letters from Senečić to Strahl are preserved, which show that the two were corresponding already in February 1929. The first sale of paintings that is documented in Strahl’s account book (Wirtschaftsbuch) dates from March 1929, when Senečić bought twelve paintings of unknown content and two copies – one after Veronese and the other after Rubens – for 9,000 dinars in total. Already in the following month, Senečić bought ten more paintings for 8,000 din., and soon after that, he wrote another letter to Strahl. Strahl sold some more paintings of unknown subject to Senečić in May, but could not remember later at what price. Early in August 1929, Senečić bought seven more paintings for 6,500 din.

A letter from Karl Strahl to France Stele from July 1929 sheds more light on Senečić’s role in the matter. In the letter, Strahl refers to Senečić as “Levačić” from Zagreb, but, as we are about to see, this is only a lapsus calami caused by the failing memory of the almost eighty years old Strahl. In Strahl’s letter, we read that “Levačić” had bought some paintings for 20,000 din., which corresponds to the amount paid to Senečić and recorded in Strahl’s book of expenses. Furthermore, Strahl writes that he sold to “Levačić” the painting of St Joseph by Valentin Metzinger (1699–1759), whereas in a contemporary newspaper one reads that Strahl sold a painting by Metzinger (1735) from his collection to “the Senečić company in Zagreb, which owns a gallery of old masters’ oil paintings.” All this confirms Levačić’s identity with Senečić and shows that this antique dealer from Zagreb bought Metzinger’s painting. In his book of expenses, Strahl noted the titles of only nine of 32 paintings that he had sold to Senečić. It has been possible to connect all of these nine paintings with records from Strahl’s catalogues and inventories, but the attempt to trace their current whereabouts has not been very fruitful. Two of the paintings are now in the Museum of Arts and Crafts in Zagreb, whereas the location of other seven paintings remains unknown. However, based on a comparative analysis of the data regarding their measures and iconographical descriptions, three more paintings from the Strahl collection have been identified in the Museum of Arts and Crafts in Zagreb. Apart from the already mentioned St Joseph with Baby Jesus by Valentin Metzinger (fig. 1), there is a copy after David Teniers’ Seven Works of Mercy and an unknown painter’s Children and Birds from the 17th century. It is highly probable that these two were also among the paintings that Strahl sold to Senečić.

Saint Joseph and Baby Jesus by Valentin Metzinger

Based on the list of the paintings sold prior to Strahl’s death, we can establish that Senečić chose the paintings of good quality and that most of them were works by Italian masters. Since he bought at least 32 paintings from Strahl, we can assume that the majority of 43 paintings that Strahl marked as sold in his catalogue are today in Zagreb. Strahl was probably not aware of the quality of these paintings, but it is also possible that it did not matter to him anymore. We can estimate that Senečić paid less than 1,000 din. for each painting, which is a rather low price according to the existing data on the paintings.

A letter by a certain Lojze Slavonec from Škofja Loka to the Slovene art historian Izidor Cankar (1886–1958) supports our estimate of the real value of the paintings. In June 1929, Slavonec wrote to Cankar in order to warn the experts about Strahl selling his collection of paintings and antiquities “for a mere trifle.” Slavonec pointed out that one of the paintings that Strahl had sold to dealers from Zagreb had recently reached the price of 30,000 din. In addition to the news that Strahl had already sold the Metzinger painting, this prompted an active response from conservator France Stele. In the beginning of July 1929, Stele wrote to Strahl and asked him not to sell the items that the national institutions were interested in. Strahl defended himself by explaining in his reply that Senečić had somehow established that the Metzinger painting had been made for the Zagreb Cathedral and therefore never constituted part of the homeland’s art heritage. In Strahl’s opinion, the value of the painting in question increased noticeably only because of this newly discovered provenance, but nevertheless, this sale confirms his inability to estimate correctly the value of his paintings and antiquites.

Senečić must have kept Metzinger’s St Joseph for a while, for it came to the Museum of Arts and Crafts in Zagreb almost two years later. Some of the data regarding the resale of the painting is preserved in the Museum’s Book of Acquisitions: the Museum bought it on March 23, 1931 for 8,300 din. from Stanko Senečić from Zagreb.
enance of the painting state that it comes from the church of St John the Baptist in Zagreb and that it originates from the Zagreb Cathedral.\textsuperscript{32} There is no record of its ever being in Carniola. However, based on the identity of the last owner and seller, Strahl’s description, the painter’s signature and the painting’s dimensions, we can identify the Museum painting as Strahl’s “Metzinger”.\textsuperscript{33} Moreover, a detailed description of Strahl’s painting by Stanko Vurnik, who studied Metzinger’s work for his dissertation, corresponds clearly with the Museum’s painting.\textsuperscript{34}

Eduard Strahl bought the Metzinger painting from artisan Franc Bizjak (1810–1880) from Kranj, who claimed to have acquired it in some church in Croatia.\textsuperscript{35} According to Karl Strahl, his father paid only a few forints for the severely damaged painting of St Joseph.\textsuperscript{36} It must have come to Stara Loka sometime between 1863, when Eduard Strahl began to collect actively,\textsuperscript{37} and 1880, when Franc Bizjak died. In the beginning of the 20\textsuperscript{th} century, \textit{St Joseph} was exhibited in the gallery on the second floor of the Stara Loka Castle. After the rearrangements of the collection in 1909, it was hanging on the walls of the so-called Škerjanec Room on the first floor, and this is probably where Senečić saw it when he visited Stara Loka in the late 1920s.\textsuperscript{38} However, the question of the painting’s earlier whereabouts is puzzling. Based on the records in the Museum’s Book of Acquisitions and other known facts, we could assume that painter Bizjak from Kranj acquired the painting in the church of St John the Baptist in Nova Ves near Zagreb, but the matter is more complicated.

In the catalogue of the great Metzinger exhibition in 2000, Anica Cevć briefly indicated the provenance of the painting: originating from the Zagreb Cathedral, the painting was supposedly transferred to the church of St John the Baptist in Nova Ves in 1880 and later bought by the Museum in 1931.\textsuperscript{39} There is no mention of the antique dealer Stanko Senečić, who sold the painting to the Museum. By neglecting (or not being aware of) this fact, the authors who studied Metzinger’s work were prevented from connecting the Museum’s painting with Strahl’s \textit{St Joseph}.\textsuperscript{40} Furthermore, the analysis of known facts and the attempt to reconstruct the paths of the transfer of the painting show that it most probably does not come from the Zagreb Cathedral at all.

Let us first assume that the painting indeed originates from the church in Nova Ves. The date of transfer from the Cathedral to the church of Saint John the Baptist, registered by the authors of the catalogue entry, would correspond to the fact that after the great earthquake, which gravely damaged the city of Zagreb in 1880, some altars from the Zagreb Cathedral were taken to St John the Baptist in Nova Ves.\textsuperscript{41} However, according to later reports and inventories, the church in Nova Ves received only three altars from the Cathedral and none of them comprised any paintings of St Joseph.\textsuperscript{42} Moreover, the three altars were consecrated in Nova Ves only in 1884,\textsuperscript{43} as they were transferred from the Cathedral for other reasons than the damage caused by the earthquake.\textsuperscript{44} Janko Barlè published a detailed description of the church in Nova Ves and its furnishings in 1900, but he did not mention Metzinger’s painting. There was an old painting of St Joseph under the organ loft, but this must have been the \textit{Death of St Joseph}, made for one of the side altars at the very end of the 18\textsuperscript{th} century and noted by the Croatian art historian and director of the Strossmayer Gallery in Zagreb, Artur Schneider, in 1937.\textsuperscript{45} Furthermore, Barlè did not trace any records of a transfer of a painting by Metzinger from the Zagreb Cathedral and there is no known record of any paintings by Metzinger ever being present in the church in Nova Ves.\textsuperscript{46} Therefore, we could assume that the story about the painting coming from this church is inaccurate and that Stanko Senečić, who had a shop in Nova Ves, and thus in close proximity to the church, invented it in order to arouse the interest of the buyers. The supposition can be supported with another invented story, spread already in 1929, very likely by Senečić. In the short notice about Strahl’s sale of the painting to Senečić, published in the newspaper \textit{Jutro}, the provenance of Metzinger’s artwork is presented as even more eminent: it supposedly came to the Strahl Collection from Vienna, whereto it was sold “during the restoration of the Zagreb Cathedral.”\textsuperscript{47} This information is inaccurate and obviously part of Senečić’s attempt to raise the price of the painting before selling it. Therefore, the path of its transfer from the Cathedral should be established on the basis of more reliable, documented facts.

There is no doubt that Stanko Senečić bought the painting from Karl Strahl in 1929 and then sold it to the Museum in 1931, as stated above. We have also established that Eduard Strahl bought the painting from painter Franc Bizjak in the years between 1863 and 1880. Consequently, it should have left the Cathedral before 1880 at the latest. Here we should draw attention to Karl Strahl’s use of the word “forint” when stating the price.\textsuperscript{48} In Croatia, the florins or guldens were called forints\textsuperscript{49} and this may indicate that Bizjak actually bought the painting in Croatia. We know that it is an altarpiece. It used to be approximately three metres high, but the Strahls had to cut its upper part in order to fit it into the rooms on the second floor of the Stara Loka Castle.\textsuperscript{50} Metzinger must have painted it for a large, more than 3 metres high altar. Surprisingly enough, there is no evidence of an altar dedicated to St Joseph in the Zagreb Cathedral prior to the earthquake in 1880. Ivan Kukuljević Sakinski described in detail the interior of the Cathedral in 1856, yet he did not make any record of such an altar.\textsuperscript{51} Ivan Krsitjel Tkalčić, who wrote an exhaustive history of the Cathedral and researched the fate of its baroque altars in 1940, does not mention it either.\textsuperscript{52} Historian Rudolf Horvat wrote another book about the Cathedral in 1941 and there is no record of any St Joseph’s altar or painting by Metzinger.\textsuperscript{53} Even if we should doubt the accuracy of such late reports, we can consult the records from 1792–1794, when land surveyor Franjo Klokučarić made a ground plan of the Cathedral and listed all of its altars.\textsuperscript{54} There is no St Joseph’s altar among them. Only in 1887, Archbishop Josip (Joseph) Mihalović donated 5000 forints for an altar of St Joseph,\textsuperscript{55} but it is highly improbable that Senečić tried to connect Metzinger’s painting with this altar. A quick look into the scholarly literature on the painter’s life and work reveals that the time of painting corresponds to Metzinger’s sojourn in Croatia in 1734 and 1735, when he worked, among others, for Juraj Branjug, bishop of Zagreb.\textsuperscript{56}
If we examine Barlè’s report on the furnishings of the church in the 18th century, we find an altar dedicated to St Joseph and erected between 1692 and 1743. Based on Barlè’s notes, we can assume that Vicar Pavao Turković commissioned this altar shortly before 1743. It comprised a painting of St Joseph (unfortunately, Barlè did not record the subject more precisely) and in 1782, it was considered old and in poor condition. Therefore, Vicar Mihovil Franjo Ksavverski Sinković commissioned five new altars in the late 18th century and replaced the baroque altar of St Joseph by a new one. The fate of the old altarpiece remains unknown. It is possible that painter Franc Bizjak bought the old painting of St Joseph from this altar and sold it to Eduard Strahl. Since Pavao Turković was vicar in the parish church of St Peter the Apostle in Zagreb until 1738 and prebendary of the Zagreb Cathedral, his commissioning a painting from Valentin Metzinger would not be too surprising. Howsoever, there are no documents or reports that could confirm this suggestion. On the other hand, several reports and descriptions of the Zagreb Cathedral’s interior dating from the late 18th century to the late 19th century fail to mention the painting. Consequently, we can conclude that Metzinger’s painting does not originate from the Zagreb Cathedral. Perhaps Artur Schneider suspected this in 1937, when he recorded in the Museum of Arts and Crafts in Zagreb a St Joseph by Metzinger, “allegedly” from the Zagreb Cathedral (fig. 2).

Metzinger painted several altar paintings for the church in Samobor and some more for the one in Jastrebarsko. Therefore, it is very probable that Metzinger made the painting of St Joseph, signed and dated 1735, for one of the churches in proximity of Zagreb. Could it be that he actually painted it for the church of St John the Baptist in Nova Ves? If we examine Barlè’s report on the furnishings of the church in the 18th century, we find an altar dedicated to St Joseph and erected between 1692 and 1743. Based on Barlè’s notes, we can assume that Vicar Pavao Turković commissioned this altar shortly before 1743. It comprised a painting of St Joseph (unfortunately, Barlè did not record the subject more precisely) and in 1782, it was considered old and in poor condition. Therefore, Vicar Mihovil Franjo Ksavverski Sinković commissioned five new altars in the late 18th century and replaced the baroque altar of St Joseph by a new one. The fate of the old altarpiece remains unknown. It is possible that painter Franc Bizjak bought the old painting of St Joseph from this altar and sold it to Eduard Strahl. Since Pavao Turković was vicar in the parish church of St Peter the Apostle in Zagreb until 1738 and prebendary of the Zagreb Cathedral, his commissioning a painting from Valentin Metzinger would not be too surprising. Howsoever, there are no documents or reports that could confirm this suggestion. On the other hand, several reports and descriptions of the Zagreb Cathedral’s interior dating from the late 18th century to the late 19th century fail to mention the painting. Consequently, we can conclude that Metzinger’s painting does not originate from the Zagreb Cathedral. Perhaps Artur Schneider suspected this in 1937, when he recorded in the Museum of Arts and Crafts in Zagreb a St Joseph by Metzinger, “allegedly” from the Zagreb Cathedral (fig. 2).

The painting Seven Works of Mercy in the Museum of Arts and Crafts in Zagreb also originates from the Strahl Collection (fig. 3). The Museum bought it on December 7, 1948 for 25,000 din. from a state-owned commission shop called “Zvijezda” in Zagreb, at Jurišićeva Street 5. However, the
archival sources show that the painting actually belonged to Artur Polić, who decided to migrate from the Federal National Republic of Yugoslavia to Israel in 1948, but could not obtain the permission to export it. Because of its cultural and historical value, the Yugoslav authorities put the painting under protection and arranged immediately its sale to the Museum. Based on Karl Strahl’s description and measurements, we can positively identify this painting with his Seven Works of Mercy. At the time of writing his catalogue, Strahl could only remember the fact that the painting was bought in Graz. This means that Eduard Strahl and his son Karl acquired it sometime between 1868 and 1872, when they moved temporarily to Graz. Nevertheless, some of the letters that Karl wrote to his father from Graz show that he bought the painting himself in 1872 from Josefine Jedlička, widow and mother of seven, who was selling the furnishings of her Graz apartment at Münzgrabenstraße 29. Strahl acquired this good – probably contemporary – copy after David Teniers the Younger (1610–1690) for only two florins, which represented approximately one sixth of his monthly allowance. The low price of the painting was set according to its state of preservation. Fortunately, Karl knew how to clean it with some spirit and linseed oil. He gave this and two other paintings he bought from Jedlička to his father as a name-day present. The Seven Works of Mercy was later displayed in the gallery on the second floor of the Stara Loka Castle. Karl sold it shortly before his death in 1929 to an unknown buyer, probably to Stanko Senčić.

Children and Birds from Stara Loka (Altenlack)

The Museum of Arts and Crafts in Zagreb houses another quality work from the 17th century, called Children and Birds (fig. 4). Unfortunately, the Museum Book of Acquisitions reveals no record of its earlier owner or the time of acquisition. However, among the paintings that Karl Strahl sold to an unknown buyer, there is a work by a 17th-century painter, described as “Kinder, die totes Vogelwild betrachten.” Based on this description and the dimensions, we can identify this painting with the Museum’s Children and Birds. Since the painting was part of the old Stara Loka Castle furnishings, it probably originates from the 18th-century collection created by Johann Adam and Wolf Adam, Barons of Erberg in Stara Loka. The painting also appears in an inventory made in the Stara Loka Castle in 1833, when Eduard Strahl and his sister Henriette, orphaned and minors at the time, became the legal owners of the estate. In 1833, the painting was hanging in the castle corridor, and Eduard and Karl Strahl displayed it later in the dining hall on the first floor of the Stara Loka Castle.

Portraits of Johann Erasmus Baron von Engelshaus and Renata Leopoldine, born Countess of Lamberg, from the Leopoldsruhe Manor in Ljubljana

The provenance of the pair paintings representing a young nobleman and a young noblewoman was established based on the identification of the sitters (figs. 5–6). The coats of arms prove that these are portraits of Johann Erasmus Baron von Engelshaus and his wife Renata Leopoldine, born Countess of Lamberg. This identification can be further confirmed by a copy of the portrait of Johann Erasmus, discovered in the National Gallery of Ljubljana collection. The carnation in the hand of Renata Leopoldine and the dog next to her indicate that this is an engagement or wedding portrait. As the portraits seem to be works of two different painters, we should assume that they are either engagement portraits or that they were artificially united as pair paintings. The portraits were probably made at the time of the couple’s marriage, around 1690, and this corresponds to the fashion of their clothing as well. They were once part of the Counts of Lamberg family portrait gallery, created at the Leopoldsruhe Manor in Ljubljana. Eduard Strahl bought them in 1866 together with some other portraits of the Lamberg family from the then owner of the Leopoldsruhe Manor, Peter Pagliarucci von Kieselstein. Until the documented sale to Senčić in August 1929, the pair paintings were hanging.
Conclusion

Considering Senečić’s successful dealing with Karl Strahl and his taste for old masters, we gather that he was a very competent dealer with an extended business network. In 1952, he sold an excellent still life to the Strossmayer Gallery in Zagreb. Moreover, he was an enthusiastic collector of cultural objects. In 1939, he was the prime collaborator of Dr Kamilo Dočkal, dean of Zagreb, in collecting the objects for the Diocesan Museum in Zagreb. One of the altar cushions he donated to the Museum originates from the church in Šenčur near Kranj. Thus, Stanko Senečić was an interesting protagonist actively participating in the interwar art market and art collecting in the Kingdom of Yugoslavia.

Further research in Zagreb and other Croatian museums will probably reveal some more paintings from the Strahl Collection. Furthermore, investigation into the transfer of artworks from Slovenia to Croatia in the Kingdom of Serbs, Croats, and Slovenes (from 1929 onwards Kingdom of Yugoslavia) will give a better insight into the interwar art market. After the First World War, the landowners and former aristocracy in Slovenia, greatly affected by the agrarian reform, severe economic crisis, and various measures of the new regime, started to sell their belongings and family heritage en masse. In around

5. Anonymous painter, Johann Adam Baron von Engelshaus, Museum of Arts and Crafts, Zagreb, Inv. num. MUO 14899


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40 sales of castle and manor furnishings, which were carried out in Slovenia in the period between 1923 and 1935, high quality paintings, antique furniture and precious porcelain were offered at very affordable prices. Hitherto, research has shown that Croatian private buyers and professional antique dealers visited these sales regularly.97 At the public sale of the Strahl Collection in 1930, Leo Kald (1880–1956), Aleksandar Hanhart, and antique dealer Mirko Žugec from Zagreb bought several items.98 More buyers from Croatia came to the public sale of the Szapary Collection in Murska Sobota in autumn of the same year: the Čakovec convent, bookstore owner Kugli from Zagreb, antiquity dealer Mirko Žugec, Zagreb Royal Administration of Savska Banovina, and the Zagreb museum.99 Therefore, we can assume that there are many art heritage items originating from Slovenia in Croatian public and private collections, awaiting an analysis of their provenance.100

Notes

1 For a comprehensive study on the collection, see: RENATA KOMIČ MARN, Strahlova zbira v Stari Loki in njena usoda po letu 1918 [Strahl’s collection at Stara Loka and its fate after 1918], doctoral dissertation, Ljubljana, 2016.

2 Already in 1927, Karl Strahl sent some baroque prints and valuable incunabula to Vienna, where they were later sold. His brother-in-law, Ernst von Lehmann from Graz, obtained some items; in addition to two paintings that Karl donated to him, he bought some objects at the sale in 1930, see: RENATA KOMIČ MARN (note 1, 2016), 155–156.

3 JANKO POLEC, Spominu Edvarda in Karla Strahla I., Edvard in Karl Strahl [In memory of Eduard and Karl Strahl I: Eduard and Karl Strahl], in: Zbornik za umetnostno zgodovino 10 (1930), 45.

4 FRANCE STELE, Strahlova oporoka in naše ustanove [Strahl’s will and our institutions], in: Zbornik za umetnostno zgodovino 11 (1931), 406.

5 RENATA KOMIČ, Po sledeh Strahlove zbirke [Retracing Strahl’s collection], in: Zbornik za umetnostno zgodovino, n. s. 45 (2009), 185–216; RENATA KOMIČ MARN (note 1, 2016).

6 JANKO POLEC, Spominu Edvarda in Karla Strahla III., Katalog Strahlove galerije slik [In memory of Eduard and Karl Strahl III: Catalogue of Strahl’s collection of paintings], in: Zbornik za umetnostno zgodovino 10 (1930), 107–209. Polec has transcribed one particular catalogue of the paintings, which is now lost, see: RENATA KOMIČ MARN (note 1, 2016), 107–108.

7 The letter was published by France Stele in: FRANCE STELE (note 4, 1931), 72.

8 UISF ZRC SAZU, Legacy of France Stele; letter from Karl Strahl to Izidor Cankar, 20 August 1924.

9 RENATA KOMIČ MARN (note 1, 2016), 109–120.

10 He wrote “verkauft” next to every painting he sold. See: JANKO POLEC (note 6, 1930).

11 The paintings are: Hagar and Ishmael Saved by the Angel (Italian, 17th century, 88 × 115 cm), Joseph in Prison Interpreting the Dreams (Italian, 17th century, 162 × 125 cm) and two “Italian landscapes” (attributed to Giuseppe Zais (1709–1781), 55 × 72 cm).

12 Arhiv Narodne galerije (National Gallery Archives, Ljubljana), Fond D, Legacy of Karl Strahl, 1925–1945, 6677/29, letter from Lojze Slavonec to Izidor Cankar, 11 June 1929; FRANCE STELE (note 4, 1931), 72.

13 JANKO POLEC (note 6, 1930), 110.

14 See: Števo Šink’s legacy in Zgodovinski arhiv Ljubljana (Ljubljana Historical Archives, Škofja Loka), SI ZAL SKL 173, Sodišče v Škofji Loki, šk. 177, A314/29.


16 JANKO POLEC (note 6, 1930), 110.


18 JANKO POLEC (note 6, 1930), 110.

19 France Stele published a transcription of the letter in: FRANCE STELE (note 4, 1931), 72–73.

20 By April 1929, Senečić had bought 25 paintings for 17,000 din. and in May 1929, he paid an unknown amount for some more paintings.

21 Stara umetnina iz zagrebske katedrale [An old artwork from the Zagreb Cathedral], in: Jutro, 10, 125 (31 May 1929), 4.

22 Unknown painter, Portrait of a Young Nobleman, oil on canvas, 2nd half of the 17th c., 95 × 72 cm, Zagreb, Museum of Arts and Crafts, MUO 14899; Unknown painter, Portrait of a Young Noblewoman, oil on canvas, 2nd half of the 17th c., 95 × 72 cm, Zagreb, Museum of Arts and Crafts, MUO 14898. See: RENATA KOMIČ, Po sledeh Strahlove zbirke [Retracing Strahl’s collection], in: Bilten Slovenskega umetnostnogovodinskega društva (e-source) 1–2 (2009).

23 These are: Samson and Delilah (Italian, 18th century, 105 × 145 cm), pair paintings St Magdalene in the Desert and David with the Head of Goliath. 
of Goliath (both attributed to Francesco de Mura, 168 × 121), pair paintings Solomon and the Women of Moab and Cleopatra Receives the News about Anthony's Victory (both attributed to Andrea Celesti, 103 × 142) and the two copies after Veronese and Rubens (The Rape of Europa, 110 × 82; Christ and John the Baptist as Children and Two Angels, 71 × 119). For more details on the paintings, see the inventory of the Stara Loka Castle furnishings in: RENATA KOMIČ MARN (note 1, 2016), 282, 329, 343, 355–356, 365.

24 Valentin Metzinger, St Joseph with Baby Jesus, 1735, oil on canvas, 201 × 154 cm, Zagreb, Museum of Arts and Crafts, MUO 70; Unknown painter, The Seven Sacraments, 17th c., 47 × 66 cm, Zagreb, Museum of Arts and Crafts, MUO 9364; Unknown painter, Children with Birds, late 17th c., 96 × 117 cm, Zagreb, Museum of Arts and Crafts, MUO 13818.

25 See the inventory of the Stara Loka castle furnishings in: RENATA KOMIČ MARN (note 1, 2016), 318–347.


27 Ibid.

28 Stele's letter to Strahl in: FRANCE STELE (note 4, 1931), 71.

29 Ibid., 72.

30 Ibid., 72.

31 "Stanko Senečić, Zagreb. Kup. 23-III-1931." See: Inventar Muzeja za umjetnost i umjetnički obrt, Muzejska zbirka, 25–26, no. 70. For the possibility to examine the Museum's Book of Acquisitions and their kind assistance, I am very grateful to all the employees of the Documentation Department and especially to Antonija Dejanović, Head of the department.

32 "Iz crkve sv. Ivana u Zagrebu kamo je dospila iz Zagrebačke katedrale." See: Inventar Muzeja za umjetnost i umjetnički obrt, Muzejska zbirka, 25, no. 70.

33 For more data on Strahl's painting, see: VIKTOR STESKA, Valentin Metzinger, ljubljanski slikar (1702.–1759.) [Valentin Metzinger, a painter from Ljubljana], in: Izvestja muzejskega društva za Kranjsko kraj, fasc. 42, no. 303; RENATA KOMIČ MARN (note 1, 2016), 81; JANKO BARLÈ (note 42, 1900), 19–20, 22. For Artur Schneider's notes, see: ARTUR SCHNEIDER (note 42, 1938), 150. The painting is now in the Diocese Museum in Zagreb. See: KAMILO DOČKAL, Diocezanski Muzej nadbiskupije zagrebačke I. [The Diocesan Museum of the Zagreb Archbishopric I], Zagreb, 1941, 24. I am very grateful to Petra Batelja Majić for lending me a copy of Dočkal's book.

34 See the description in: STANE VURNIK, K razvoju in stilu Metzingerjeve umetnosti [On the development and style of Metzinger's art], in: Zbornik za umetnostno zgodovino 9 (1929), 92.

35 JANKO POLEC (note 6, 1930), 131: "Vom Maler Bizjak in Kainburg erhalten, der das Bild in einer Kirche in Kroatien erhielt."
Stara umetnina iz zagrebačke katedrale (note 21), 4.

Ibid.

MIRA KOLAR-DIMITRIJEVIĆ, Povijest novca u Hrvatskoj [History of money in Croatia] Zagreb, 2013, 178, n. 47.

See the catalogue entry in: JANKO POLEC (note 6, 1930), 131: “Der Oberteil mußte, der Größe wegen, abgeschnitten werden und bildet das Bild No. 150.”

IVAN KUKULJEVÍĆ SAKCINSKI, Prvostolna crkva zagrebačka. Opisana s gledišta povjestnice, umjetnosti i starinah [The Zagreb Cathedral: A historical, artistic, and antiquarian description], Zagreb, 1856.

IVAN KRSTITELJ TKALČIĆ, Prvostolna crkva zagrebačka nekoč i sada [The Zagreb Cathedral: Its past and present], Zagreb, 1885, 46–101.

RUDOLF HORVAT, Prvostolna crkva u Zagrebu [The Zagreb Cathedral], Zagreb, 1941, 12–20.


JANKO BARLÈ (note 42, 1900), 15.

Ibid., 16, 19.

Ibid., 10–20; ARTUR SCHNEIDER (note 42, 1938), 150.

ARTUR SCHNEIDER (note 42, 1938), 155. See also the catalogue of Schneider’s photographs in: DURO VANDURA – BORIVOJ POPOVČAK – SANJA CVETNIĆ, Schneiderov fotografijski arhiv. Hrvatski spomenici kulture i umjetnosti [Schneider’s photographic archive: Croatian cultural and artistic monuments], Zagreb, 1999, 32, no. 1131. I would like to thank Indira Šamec Flaschar from the Croatian Academy of Sciences and Arts in Zagreb for sending me the photo from the Schneider’s Photographic Archives.

The painting is published in Hidden Treasure of the Museum of Arts and Crafts, Zagreb, Museum of Arts and Crafts, Zagreb 2006, 30, cat. 33 (Unknown painter, Seven Sacraments, Holland, 47 × 66 cm).
Both paintings were presented in 1993 in Zagreb, at the exhibition *Od svagdana do blagdana* as portraits of unknown sitters, painted in Austria in the second half of the 17th century. See: VLADIMIR MALEKOVIĆ et al., *Od svagdana do blagdana. Barok u Hrvatskoj*. Kultura življenja u 17. i 18. stoljeću u Hrvatskoj [From every day to feast day: Baroque in Croatia. The living culture in Croatia (17th and 18th c.)], Muzej za umjetnost i obrt, Zagreb, 1993, 388–389, cat. 408–409.

79 RENATA KOMIĆ (note 22, 2009).

80 For the portrait of Johann Erasmus in the National Gallery of Ljubljana, see: the photo archive of the National Gallery (no. 7662, NGS 900); MIHA PREINFALK, Grofje Engelshausi – pozabljeni ižanski graščaki [Counts of Engelshausen: The forgotten lords of Ig], in: *Župnija sv. Martina na Igu. Ob 300-letnici župnijske cerkve*, Lj, 2011, 144.


82 The precise date of their marriage is unknown, but it is estimated based on the year of birth of their first child, born in 1692; see: RENATA KOMIĆ MARN (note 1, 2016), 70.

83 For more details see: RENATA KOMIĆ (note 22, 2009).

84 For more details on the acquisition see: RENATA KOMIĆ MARN (note 1, 2016), 70.

85 JANKO POLEC (note 6, 1930), 180; RENATA KOMIĆ MARN (note 1, 2016), 69–70, 565–566, cat. S595, S605.

86 *Inventar Muzeja za umjetnost i umjetnički obrt, Muzejska zbirka.*


91 For the significance and value of the collection, see: *Report on the implementation of the legal provision on the prohibition of removal and exporting ancient artistic, cultural, historical and natural monuments from the territory of the Independent State of Croatia*, LXXVIII-135. Z. p. 1941, July 26, 1941, in HDA (note 64), Božidar Murigić Collection of the museum activities from the 1920s to the 1940s, HR-HDA-1149, box 1.

92 For the Protocol, see: IVA PASINI TRŽEC (note 89, 2018).


95 VIKTOR STEKSA, Slovenske umetnine v Zagrebskem “Dijecezanskem muzeju” [Slovenian artworks in the “Diocesan Museum” in Zagreb], in: *Zbornik za umetnostno zgodovino*, 19 (1943), 54; KAMILO DOCKAL, Dijecezanski Muzej nadbiskupije zagrebačke II., Zagreb, 1944, 44.


97 RENATA KOMIĆ MARN (note 1, 2016), 147–148.

98 Ibid., 154–155.

99 The author and Tina Košak presented the case of the Szapáry Collection in *The Interwar Sales of Castle Properties in Slovenia and Transfer Research: The Case of Szapáry Collection in Murska Sobota*.
Sažetak

Renata Komič Marn

Slika Sveti Josip s malim Isusom Valentina Metzingera i druge slike iz Zbirke Strahl u Muzeju za umjetnost i obrt u Zagrebu


Dosadašnja istraživanja tržišta umjetninama u razdoblju između dva rata pokazala su da su hrvatski privatni kupci i trgovci starinama redovito posjećivali rasprodaje plemićkih inventara u tadašnjim slovenskim dvorcima. Stoga možemo pretpostaviti da se u hrvatskim javnim i privatnim zbirkama nalazi još puno umjetničke baštine koja potječe iz slovenskog prostora i čiju je provenijenciju moguće detaljnije analizirati.

Ključne riječi: Karl Straňahl (1850.–1929.), Straňhlova zbirka, Stanko Senečić, Valentin Metzinger, Muzej za umjetnost i obrt, Zagreb
Laura Chinellato

Le lastre longobarde del »pulpito di Maviorano« di Gussago (Brescia): dall’analisi al contesto. Problematicità e nuove prospективi


2: Studio Rapuzzi di Brescia 3, 4, 5, 6, 7, 8, 10: Laura Chinellato


Bojan Goja


1–9: Bojan Goja

10: Google Earth

Danko Zelić – Ivan Viđen

Inventario della giexia di S. Maria Mazor, de tute le argentarie, apparati deli sazerdoti, insenarii, libri, tapezarie et altre robe (1531) – najstariji imovnik liturgijske opreme, ruha i paramenata dubrovačke prvostolnice / Inventory of the 1531 Inventory of Liturgical Objects, Vestments and Textiles of Dubrovnik Cathedral

1: Danko Zelić

2, 3: Božo Gjukić

Josipa Alviž

Sudbina kapucina i kapucinskoga hospicija u Herceg Novom u svjetlu novih arhivskih istraživanja / The Capuchins and their Hospice in Herceg Novi in the Light of Archival Research

1, 2: Državni arhiv u Zadru (DAZD) / State Archives in Zadar

3, 5, 6, 8–10, 12: Josipa Alviž


Sanja Cvetnić

Dva portreta Beatrice Frankapan (?) / Two Portraits of Beatrice Frankapan(?): the Family and the Order

1: Ivan Kukuljević Sakcinski, Beatrica Frankapan i njezin rod. Zagreb [s. e. Tiskom Dioničke tiskare], 1885.


3: © Madrid, Museo Thyssen-Bornemisza

4: © Graz, Universalmuseum Joanneum Schloss Eggenberg & Alte Galerie

5, 6: © Zagreb, Hrvatski državni arhiv

7: © Klagenfurt, Landesmuseum Kärnten

8: Anton Fritz, Das große Hemma-Buch, 1980.

Júlia Tátrai

Wiener Hofkünstler und die Zrínyis. Porträts in der Lobkowicz-Sammlung / Bečki dvorski umjetnici i Zrinski. Portreti u Zbirci Lobkowicz


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4, 5: Paolo Moffardin, Institute of Art History, Zagreb; Courtesy of the Library of the Croatian Academy of Sciences and Arts / Institut za povijest umjetnosti, Zagreb; Uz dopuštenje Knjižnice Hrvatske akademije znanosti i umjetnosti
7, 8: Courtesy of the Research Library Zadar / Uz dopuštenje Znanstvene knjižnice Zadar
9: Fra Stipe Nosić, the Library of the Franciscan Monastery, Dubrovnik / Knjižnica Male braće, Dubrovnik
10: Tomislav Pavičić, City Museum Šibenik / Tomislav Pavičić, Muzej Grada Šibenika
11, 12: Paolo Moffardin, Institute of Art History, Zagreb; Courtesy of the Archdiocesan Archives, Zagreb / Institut za povijest umjetnosti, Zagreb; Uz dopuštenje Nadbiskupijskog arhiva, Zagreb
13: Courtesy of the Archives of the Croatian Academy of Sciences and Arts, Zagreb / Uz dopuštenje Arhiva Hrvatske akademije znanosti i umjetnosti, Zagreb

Ivana Čapeta Rakić
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5: Uz dopuštenje Fondazione Musei Civici di Venezia /Courtesy of the Fondazione Musei Civici di Venezia
6: Fotografija preuzeta sa službene web stranice muzeja www.museumnazionale.it, uz dopuštenje za preuzimanje i objavu fotografije od muzeja Museo Nazionale d’Art de Catalunya / Photo from the official website of the museum, www.museunacional.cat (courtesy of the Museu Nacional d’Art de Catalunya)

Renata Komič Marn
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1: Socijalizam i modernost, katalog izložbe, Zagreb, 2012., 141.