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Art History at the Polytechnic (later the Technical Faculty) in Zagreb – the work of Professors Fetisov, Knoll, and Mohorovičić

Povijest umjetnosti na Visokoj tehničkoj školi (poslije Tehničkom fakultetu) u Zagrebu – djelovanje profesora Fetisova, Knolla i Mohorovičića

ABSTRACT

This paper aims to provide an overview of the art history courses at the Polytechnic; that is, the Technical Faculty in Zagreb, by examining the work of three university teachers – Petar P. Fetisov, Petar Knoll and Andre Mohorovičić – all course leaders and art history lecturers of the study programme offered by the Department of Architecture of the Technical Faculty. The paper focuses on their respective academic paths and the circumstances of their employment at the Technical Faculty.

KEYWORDS

art history courses, University of Zagreb, University of Vienna

APSTRAKT

Cilj je rada dati prikaz nastave povijesti umjetnosti na Visokoj tehničkoj školi, odnosno Tehničkom fakultetu u Zagrebu, kroz djelovanje trojice sveučilišnih nastavnika – Petra P. Fetisova, Petra Knolla i Andre Mohorovičića – nositelja i izvođača povijesno-umjetničkih kolegija u okviru studijskog programa Arhitektonskog odsjeka Tehničkog fakulteta. U radu je naglasak stavljen na njihovu akademsku formaciju te okolnosti njihova zaposlenja na Tehničkom fakultetu.

KLJUČNE RIJEČI

nastava povijesti umjetnosti, Sveučilište u Zagrebu, Sveučilište u Beču



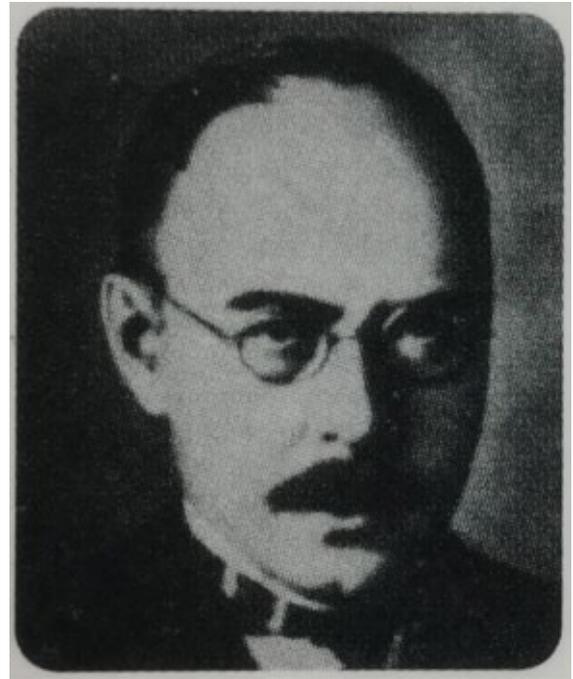
In the history of European polytechnic universities, the history of art played a significant role in the curriculum and the education of future architects. Many polytechnic schools and institutes had been planning to establish chairs in art history since their founding, but they were largely established in the years that followed, such as was the case, for example, in Vienna, Graz, Darmstadt and Karlsruhe.¹ In Zagreb, future architects were trained at the Polytechnic (Visoka tehnička škola), which was founded in 1919, and in 1926 amalgamated into the Technical Faculty (Tehnički fakultet).² The faculty was comprised of a number of departments including the Department of Architecture (Arhitektonski odjel) – the predecessor of the Faculty of Architecture (Arhitektonski fakultet; 1962) – which comprised several chairs and divisions, including the Chair of Art History (Stolica za povijest umjetnosti), along with the Division of Art History and Theory of Architecture (Kabinet za povijest umjetnosti i teoriju arhitekture). In 1953, the Institute of Art History and Architecture (Zavod za povijest umjetnosti i arhitekture), now the Institute of Architectural Heritage (Zavod za graditeljsko naslijeđe), was also established.³ This paper aims to give an overview of the very beginnings of art history education at the Polytechnic (the Technical Faculty) in Zagreb and the legacy of key individuals who designed and taught art history courses in the first couple of decades since their introduction – Petar P. Fetisov, Petar Knoll and Andre Mohorovičić. It is interesting to observe their educational paths and research their professional profiles, as well as the course of their work at the faculty, all of which reveal to us that there was a great need for experts and qualified art history lecturers – the first one was an architect educated in Saint Petersburg, London and Munich (Fetisov); the second was an art historian and Viennese graduate (Knoll), and the last one was an engineer of architecture with a specialization in art history earned at the Faculty of Philosophy in Zagreb (Mohorovičić). The paper focuses on the less-known aspects of P. Knoll's and A. Mohorovičić's education, as well as the course of their employment at the Technical Faculty, which are based on archival documents kept by both domestic and international institutions.

From the very first day of classes held at the Department of Architecture of the Polytechnic; that is, from October 1919, the study programme had been developed to include courses that covered the history of architecture,⁴ but within a few years courses in art history began to be taught as well.⁵ Thus, the

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Petar Fetisov

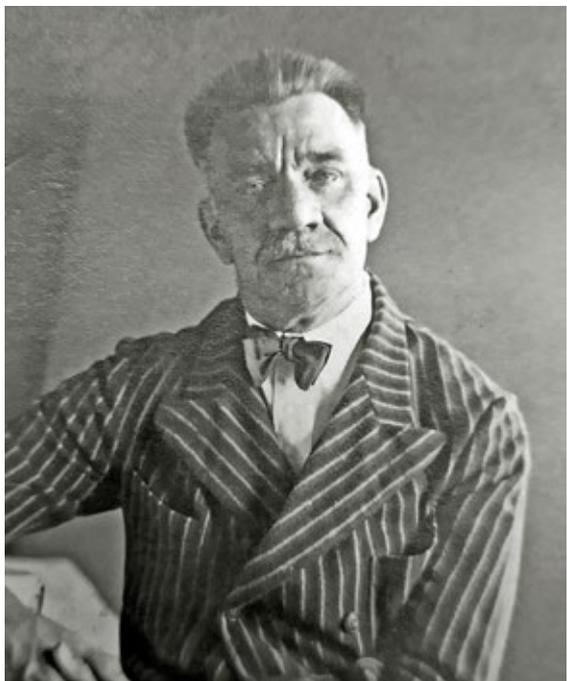
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Obad Šćitaroci,
Sveučilište u
Zagrebu, 296)



introduction of the first-year course *History of the Art of Antiquity (Povijest umjetnosti staroga vijeka)*, the second-year course *History of Art: The Middle Ages (Povijest umjetnosti srednjega vijeka)*, and the third-year course *History of Art: The Early Modern Period (Povijest umjetnosti novoga vijeka)* in the school year 1922/23 marks the beginning of art history education at the Polytechnic.⁶ The first of these courses was taught by Petar Pavlovič Fetisov (Moscow, 1877 – Zagreb, 1926) from 1922⁷ until his premature death in 1926. Fetisov (Fig. 1), a trained architect, arrived in the then Kingdom of Serbs, Croats and Slovenes in 1920 as a Russian emigrant; he first came to Belgrade and then to Zagreb.⁸ Initially, in 1920 he was appointed as an assistant to Professor Edo Šen (Zagreb, 1877 – 1949) and, on his recommendation,⁹ as an instructor to teach the course *Architectural Forms in Antiquity (Arhitektonski oblici staroga vijeka)*;¹⁰ he became a part-time assistant professor in 1921, and was appointed adjunct associate professor in 1922.¹¹ A lot can be learned about his remarkable career path, largely from archival documents that have survived, primarily his curricula vitae,¹² but also from the published texts written by his former student Zvonimir Vrkljan (Vukovar, 1902 – Zagreb, 1999), who was later appointed professor at the same faculty as well.¹³ After finishing grammar school in Moscow (1895), Fetisov enrolled at the Civil Engineering Institute (1900) in Saint Petersburg and became a qualified civil engineer; and in 1906, after completing his studies at the Imperial

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Petar Knoll
(Personal file,
Archive of
the Faculty of
Humanities and
Social Sciences,
Zagreb / Arhiva
Filozofskog
fakulteta u
Zagrebu)



Academy of Arts in the same city, he became a qualified architect. After his studies, he set out on the path to become a professor, so he passed the exams in classical art history, the art of early Islam and Islamic art at the British Museum in London in 1908, while simultaneously working there as an assistant in the Department of Eastern Antiquities.

In 1908, he returned to Russia and he was employed as a lecturer at Peter the Great St. Petersburg Polytechnic University, where he taught architecture, architectural drawing and design. In 1909, at the University of Munich he took a specialist one-year course in Islamic and medieval art and wrote a dissertation titled *The Influence of Arabic Culture on European Science and Art* (*Einfluss der arabischen Kultur auf die europäische Wissenschaft und Kunst*). Upon his return to Russia, he was invited to hold courses as an art history lecturer at the Imperial Society for the Encouragement of the Arts in Saint Petersburg (1909), and to conduct a course in stylistic analysis and architectural design at the Women's Polytechnic Institute and the Civil Engineering Institute, where he continued to teach until 1914. During World War I he served as a military engineer and technical translator, and in 1917, during his service in Kiev, he was offered a teaching position at the Chair of Archaeology and Art at the Institute of Archaeology, and was asked to teach the course in the history of Slavic culture at Higher Art School.

Thus, soon after earning his diploma, Fetisov focused on the teaching profession and taught vocational

subjects in the field of architecture, but he also lectured on art history. Although he was trained as an architect, he would become the first art history professor at the Zagreb Polytechnic. In fact, as the data from his curriculum vitae indicate, Fetisov had a special interest in the art of earlier periods, early Islamic art and archaeology.¹⁴ Therefore, it seems logical that the courses he taught at the Polytechnic covered this period. So, he held two courses on the art and architecture of the ancient world, both in the first semester – *Architectural Forms in Antiquity* (*Arhitektonski oblici staroga vijeka*, later *Architectural Forms II/Arhitektonski oblici I*) and *History of the Art of Antiquity* (*Povijest umjetnosti staroga vijeka*).¹⁵ Unfortunately, we are not familiar with the syllabi of these courses,¹⁶ and the single, for now available, testimony about Fetisov as a teacher is a short account by Zvonimir Vrkljan, which we mentioned previously. In this text, Vrkljan, a former student from the Department of Architecture at the Polytechnic, vividly remembers the first lecture held by Professor Fetisov in 1920. About Fetisov, who assisted with practical work in Professor Šen's course, Vrkljan says: "Later, while doing the practical work, we became friends with him; he always worked with us and helped us, and he often spoke about his travels around Asia in Russian-Croatian. He had a vast, somewhat bohemian, Russian soul."¹⁷

In the 1922/23 school year, Petar Knoll (Vukovar, 1872 – Zagreb, 1943) was hired by the Department of Architecture at the Polytechnic as a part-time assistant professor of art history. Trained as a lawyer, after his graduation (he studied at the universities of Graz and Zagreb) Knoll (Fig. 2) worked as a civil servant for the Provincial Government of the Kingdom of Croatia, Slavonia and Dalmatia, where he took up different posts throughout the years; from being a trainee, a clerk and a secretary to being a department advisor.¹⁸ In his middle age, and with years of work experience in public service, Knoll started studying art history at the Faculty of Philosophy in Vienna (1909–1913), where over the course of four years he attended numerous courses held by the then leading scholars, largely the ones taught by Josef Strzygowski (Bielsko-Biała, 1862 – Vienna, 1941) and Max Dvořák (Roudnice nad Labem, 1874 – Hrusovany near Znojmo, 1921) at the Department of Art History and Musicology (*Kunstgeschichte und Musikwissenschaft*), and the ones taught by Emil Reisch (Vienna, 1863 – 1933) at the Department of Classical Philology, Archaeology and Antiquities (*Klassische Philologie, Archäologie und Altertumskunde*).¹⁹ From a long list of courses on offer at that time, Knoll

chose a wide array of art history topics: from the courses that covered the style periods in the Western history of art, and the ones based on the monographies of the great masters to the ones that focused on the art of the Balkan countries and non-European art; for example, Buddhist and Syrian art. He defended his doctoral thesis titled *Christian Longitudinal Churches in Serbia Before Nemanjić Dynasty: A Proposal (Serbiens christlicher Langhausbau in vornemanjidischer Zeit: ein Versuch)* at the University of Vienna in 1920,²⁰ and in 1921 he was awarded with a degree of Doctor of Philosophy.²¹ The same year, he was appointed lecturer in Yugoslav art at the Faculty of Philosophy in Zagreb (today Faculty of Humanities and Social Sciences), then in 1930 he became a senior university lecturer, and he was retired in October 1942.²²

Along with holding an educational appointment at the Faculty of Philosophy, Knoll also worked at the Polytechnic from 1922 until his death in 1943. At the outset, he taught the aforementioned art history courses that were introduced into the study programme in 1922/23: the second-year course *History of Art: The Middle Ages (Povijest umjetnosti srednjega vijeka)* and the third-year course *History of Art: The Early Modern Period (Povijest umjetnosti novoga vijeka)*,²³ and after the death of Petar Fetisov he taught *History of the Art of Antiquity (Povijest umjetnosti staroga vijeka)*; 2 hours of lecture per week for each course in the winter and summer semesters.²⁴ These courses were carried out until the academic year 1930/31, when Knoll started teaching two new courses – *Architecture of Antiquity (Povijest arhitekture starog vijeka, later History of Architecture I)* for first-year students and *History of Medieval and Early Modern Architecture (Povijest arhitekture srednjega i novoga vijeka, later History of Architecture II)* for second-year students – in each semester until the end of the academic year 1941/42.²⁵ During his last year of teaching at the Polytechnic in 1942/43, Knoll was listed as a lecturer for the following courses: *History of Art I (Povijest umjetnosti I, for first-year students)* and *Heritage Building Conservation (Čuvanje gradjevnikh spomenika, for fourth-year students)* in the winter semester; and *History of Art II (for second-year students)* and *The Science of Architecture (Nauka o arhitekturi, for third-year students)* in the summer semester.²⁶

While Knoll was teaching at the Polytechnic, art history topics were covered in the three aforementioned courses, which were carried out in the first three years of the study programme for future architects, and were taught in chronological order. Course delivery was interrupted from 1930/31 until 1942/43, and

judging by the names of the courses taught by Knoll in this period, the focus of the lectures was solely on the history of architecture. The reintroduction of art history courses in 1942/43 reinstated the concept of teaching the history of architecture and the history of art at the same time. The importance of the latter in the education of future architects was highlighted in the course description published in the Memorial Book of the faculty in 1943: “This subject [art history, authors’ comment] is of vital importance for artistic development of an architect, and it enhances his cultural knowledge, which is necessary for his artistic development. The subject introduces students to artistic values, methods, and the history of human creativity.”²⁷ Unfortunately, more information about the content of the art history courses is not available, but there is a short description of two courses in the 1925/26 academic activity report. It shows that the course content included overviews of art within a given time period, but there was a greater emphasis on architectural examples. So, the following is stated about the course *History of Art: The Middle Ages*: “A. A general overview of medieval art and art periods of the era. B. Styles and periods of the era. I. Early Christian art. Introduction: (cultural, historical and geographical overview). Architecture of that period in the Balkan Peninsula. Architecture after the time of Constantine the Great until the 8th century. II. Early Medieval art. Byzantine architecture of that period. Art of the Armenians.”²⁸ Included in the course *History of Art: The Early Modern Period* were the following topics: “A. A general overview of art and art periods in the Early Modern period. B. Styles and periods of the era. I. Italian architecture during the 15th century. Characteristics of early Renaissance art in general. Brunellescho (*sic*) and Alberti. Architecture in Siena, Florence and Rome. Urbino and Luciano Laurana. Architecture in northern Italy, including the Venetian Republic. II. Italian architecture during the 16th century. Introduction. Description of the city of Rome, with the city map and photographs. The founding fathers of that art: Bramante, Leonardo da Vinci, Michelangelo and Raphael. The history of the construction of St. Peter’s Basilica in Rome. Other artists. The High Renaissance in central Italy.”²⁹ As the course names and course content suggest, the programme of study did not include visual arts of a significantly long time period, from the 17th century until the modern times; instead, it consisted of courses that covered artistic periods until the Renaissance.

Knoll wrote course materials for his students, and, to our knowledge, the ones preserved to this day are

History of Art I and II (Povijest umjetnosti I i II), and *History of Architecture III and IV semester (Povijest arhitekture, III i IV sem)*.³⁰ However, from the list on the last page of the second publication we learn about the names of the other published course materials: *History of Architecture I and II (Povijest arhitekture I i II)*, which was marked as sold out), *History of Architecture III and IV (Povijest arhitekture III i IV)*, *History of Architecture I, II, III, IV (Povijest arhitekture I, II, III, IV, 66 dinars)*, *Architectural Forms III and IV (Arhitektonski oblici III i IV, 35 dinars)*. These preserved textbooks reveal Knoll's presentation method and his approach to content delivery through chronological overview of works of art from prehistoric to Hellenistic times, with an introduction to the theory of architecture, painting, sculpture and urbanism (*History of Art I and II*); that is, through chronological overview of architecture from the early Christian period until the 19th century (*History of Architecture III and IV*), with several illustrations of the works of art accompanying the text.

Knoll was not offered a tenured post by any of the faculties; instead, he was hired on a part-time basis. On two occasions the Department of Architecture asked the Technical Faculty to offer Knoll a tenure-track faculty position, but that idea never got realized.³¹ In fact, following the death of Fetisov in November 1926, somebody had to take over the course *History of the Art of Antiquity*, and at the same time the professorial chair became vacant. In January of the following year, a memorandum was sent to the Faculty Council signed by Professors Edo Šen, Karl Gentzkow (Nova Gradiška, 1875 – Zagreb, 1928), Hugo Erlich (Zagreb, 1879 – 1936) and Ćiril Metod Iveković (Klanjec, 1864 – Zagreb, 1933) in which it was stated that at its meeting, the Department of Architecture unanimously concluded that for all art history courses (covering Antiquity, the Middle Ages and the Early Modern period) a chair should be established and that Knoll should also be appointed to the vacant chair as associate professor.³² Prior to this request, Knoll personally made a request in January 1926 and addressed it to one of the professors (most probably to Šen) seeking to be appointed to a full professorship, emphasizing the years he had spent working at the faculty, his basic need to achieve financial security in order to continue working as an art history teacher as well as his qualifications for the position. He also pointed out that compensation for his work was insufficient, particularly since he was an art historian and therefore needed to go on field trips and purchase expensive books.³³

In 1930, a new memorandum addressed to the Technical Faculty contained a proposal for Knoll's

appointment as associate professor and for him to be considered for the vacant chair. The memorandum was signed by Iveković, who highlighted Knoll's extensive expertise and his formal academic qualifications for this position along with his exceptional record of teaching at the faculty.³⁴ In his curriculum vitae, signed by H. Ehrlich in 1930, which was written perhaps to be enclosed with the said memorandum, we learn about Knoll's approach to teaching. Knoll was an excellent educator, as highlighted in the curriculum vitae, who used easy and transparent teaching methods to lead his audience towards the resolution of the hardest problems and, ultimately, to knowledge. The principle of his teaching was that: "art has to be experienced, not only memorised; one ought to know the strict rules of aesthetics in art, one ought not only aestheticise art."³⁵

Andre Mohorovičić, a former student of Knoll's at the Faculty of Philosophy and the Technical Faculty, where he was later also an assistant, wrote about his professor with admiration. In a text he wrote on the occasion of the centenary of Knoll's birth, Mohorovičić pointed out that Knoll was a true philosopher and aesthete, an erudite scholar and an excellent professor whose teaching opened new vistas in the world of art for his students. His text most vividly conveys both Knoll's professional and personal qualities; therefore, here in this paper we present most of it:

"Possessing the broadness and serenity of the Slavonia and Srijem expanses surrounding his hometown of Vukovar, he was a dignified, refined and warm-hearted man; always amiable, he approached every human emotion and every human thought with an open heart and an open mind. Like a Greek philosopher in the ambience of historicist Upper Town urban core of the city of Zagreb; presenting from behind the lectern; he was solving the most difficult and most subtle issues in aesthetics with utter ease, precision and clarity, and in dialogue with his students. Well-versed and erudite, he shared his wealth of knowledge in a language that was beautiful and concise while using emphatic gestures and images of symbols yet to be deciphered, as well as providing a condensed overview of important topics.

About facts he spoke calmly, clearly and in a downright manner, but he would raise his voice and speak with emphasis when expressing his own emotions evoked by beautiful works of art he was interpreting or observing. Professor Knoll would remain engraved in the memories of generations of students who attended his lectures at the Department of Architecture at the then Technical Faculty and for those in the Art

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Andre Mohorovičić
(Student Academic
Records of the
Faculty of
Philosophy for the
Winter Semester in
the Academic Year
1935/36, Archive
of the Faculty of
Humanities and
Social Sciences,
Zagreb / Arhiva
Filozofskog
fakulteta u
Zagrebu)



History Group at the Faculty of Philosophy. His lectures opened magnificent vistas into the domain of the enchanting beauty of works of art. The sheer amount of knowledge, enthusiasm and suggestive gestures with which he interpreted the meaning and value of a work of art, whether he talked about the condensed stylistic features of ancient Egyptian art, the ideal of harmony in ancient times, medieval dematerialised symbolism, Renaissance and Baroque harmony of forms, or about modern crystal expression."³⁶

Andre Mohorovičić (Fig. 3) was Knoll's successor and a lecturer for the courses *History of Art I*, *History of Art II*, and *The Science of Architecture*. Coming from a distinguished family (his grandfather was a renowned geophysicist Andrija Mohorovičić, his uncle Stjepan was a geophysicist, physicist and meteorologist; and his father Andre was a judge),³⁷ Mohorovičić started his studies in the academic year 1931/32 and he completed them in the academic year 1934/35 at the Department of Architecture of the Technical Faculty in Zagreb, where he passed his graduation examination with an excellent mark in 1935 and earned his architectural degree.³⁸ In 1936, after a year in professional practice, he started working at the Technical Faculty as an assistant, initially at the Chair for Architectural Forms (Katedra za arhitektonske oblike), and then in 1940, when he became part-time assistant professor,³⁹ at the Chair for Commercial and Industrial Construction (Katedra za gospodarsko i industrijsko graditeljstvo).⁴⁰

Shortly before he got a faculty position, in the academic year 1935/36 Mohorovičić enrolled in the Faculty of Philosophy in Zagreb, which had a considerable impact on his employment at the Technical Faculty. This is also suggested in a letter of recommendation which was composed on 20 November 1936 by the then Assistant Professor Juraj Denzler (Zagreb, 1896–1981) and addressed to Professor Edo Šen, who was head of the Department of Architecture at the Technical Faculty at that time, in which Denzler recommends Mohorovičić to be appointed to the position of volunteer teaching assistant at the Department of Architectural Forms. The letter reads as follows:

"[...] Mr Mohorovičić seeks to devote himself primarily to the study of the history and development of architecture, and particularly to the study of archaeology within the discipline of architectural forms; at the faculty of philosophy he studies art history under Mr Schneider, professor, and archaeology under professor Hoffiller. [...] He has my recommendation since it is particularly noticeable that there is a great need for individuals educated in the fields of architecture and engineering who are qualified to carry out archaeological and conservation work, because only philosophical-historical studies do not create people who are entirely suited for our institutions and their needs."⁴¹

Although Professor Denzler, in the last sentence of his letter, put more weight on Mohorovičić's architectural and technical education, which was additionally enriched by his studies at the Faculty of Philosophy, Mohorovičić emphasized the importance of his education in art history in several of his CVs that he enclosed with the documentation as a tenure-track professor at the Technical Faculty. In one of these, dated 8 August 1945 and enclosed with a report for the teaching assistant for the courses *History of Art II* and *The Science of Architecture*, Mohorovičić points out that during his studies at the Technical Faculty he took interest in the history of architecture, and that after finishing his studies, he enrolled in the History of Art and Culture programme at the Faculty of Philosophy in Zagreb. The letter also includes the following explanation:

"Foremostly led by my need to acquire thorough knowledge of general world history, without which any serious work in the field of architectural history would be impossible, I enrolled in the Faculty of Philosophy. There I passed my graduation examination in the said scientific discipline since I considered those very studies to be the foundations of my future career. Moreover, knowing the stance I have towards

the history of architecture as an architect, I also felt the need to pursue my studies in order to learn about the philosophical approach to issues in art history and culture, which I learnt about during the lectures and through the work I did in the seminars at the Faculty of Philosophy. It is exactly the seminar work that I considered to be very important, so I actively participated in the art history seminar, in the pedagogy seminar, and in the seminar in philosophy."⁴²

Student Academic Records of the Faculty of Philosophy in Zagreb reveal that Andre Mohorovičić enrolled in the Faculty of Philosophy as a full-time student on 5 October 1935, and that he spent a total of five semesters there, from the beginning of the winter semester of the academic year 1935/36 until the end of the winter semester of the academic year 1937/38. Based on the number of courses he registered for and attended, it is obvious that he mainly focused on the study of art history and culture, the study of archaeology and the study of history.

He attended art history courses taught by Professor Artur Schneider (Zagreb, 1879 – Zagreb, 1946): *Art and Culture of the Early Middle Ages* (two semesters), *Gothic Art and Culture*, *Art and Culture in Thirteenth and Fourteenth Century Italy*, and *Early Renaissance Art and Culture*, as well as compulsory seminars and practical classes; and also Petar Knoll's courses: *Urban Planning of Our Cities*, *Critical Interpretation of Our Monuments*, *Architectural Heritage of Zagreb*, *Art of Bosnia*, *Sculptural Monuments in Zagreb*, as well as *Art in Bosnia in the Middle Ages and under Ottoman Rule*, accompanied by practicals. Mohorovičić also attended Professor Viktor Hoffiller's (Vinkovci, 1877 – Zagreb, 1954) courses: *History of Greek Art*, *Greek Art in the Fourth Century*, *History of Greek Pottery*, *History of Greek Art – Part II*, *Prehistoric Archaeology: An Overview*, as well as compulsory seminars. He took Professor Grga Novak's (Hvar, 1888 – Zagreb, 1978) history courses: *Egypt and Minor Asia in the Third Millennium Before Christ*, *The Greek World in the 4th, 5th and 6th Centuries Before Christ* and *The Seminar*, *Egypt in the Second Millennium Before Christ*; *The Greek World: 6th to 3rd centuries Before Christ* and *The Seminar*, and *Croatians from 1790 to 1848*; Professor Ljudmil Hauptmann's (Graz, 1884 – Zagreb, 1968) courses and seminars: *General History: The Period of the Avignon Papacy and the Council*, *General history of Europe: The Middle Ages and the Age of the Council*, *General History: The End of the Middle Ages*, *General History: The Age of the Counter-Reformation*; and the courses taught by Professor Ferdo Šišić (Vinkovci, 1869 – Zagreb, 1940): *Croatians and Serbians*

from the end of the 14th Century until the mid-1400s, Croatia under Habsburg Rule from 1527 to 1870, and The Seminar.⁴³ Additionally, he enrolled in the *Russian Language Course* taught by Professor Vladimir Rozov (Kyiv, 1876 – Zagreb, 1940), and in the fifth semester he attended the courses *History of Philosophy in the 19th Century* taught by Professor Albert Bazala (Brno, 1877 – Zagreb, 1947), and *Introduction to General Pedagogy* and *The Pedagogy Seminar* taught by professor Stjepan Matičević (Veliko Gradište near Kutjevo, 1880 – Zagreb, 1940).

According to the *Student Diploma Exam Records at the Faculty of Philosophy in Zagreb (in compliance with the Decree of 1928)*, Mohorovičić was enrolled in the study programme (the XXV group), and in October 1937 he passed the graduation examination with grade 6 in section C.⁴⁴ According to the *Decree of 1928 of the Faculty of Philosophy of the University of Kingdom of Serbs, Croats and Slovenes in Zagreb*, the ordinal number XXV identified the *Group for the History of Art and Culture*, which included the following combination of study programmes: "a) the history of art and culture with classical archaeology; b) general, or national history; c) national history /for those who attend general history courses/, or general history /for those who attend national history courses/, and in addition: one modern language."⁴⁵ Judging by the courses Mohorovičić attended at the Faculty of Philosophy and his curriculum vitae note about his graduation examination in general world history, it is apparent that he studied the history of art and culture with classical archaeology (the section A), national history (the section B), and general history (the section C), in which he passed the graduation examination. He did not bring to completion his studies at the Faculty of Philosophy; that is, he did not apply for enrolment in the last three semesters, and his name cannot be found in the *Graduate register according to the Decree of 1928*.⁴⁶

During his studies at the Technical Faculty and the Faculty of Philosophy Mohorovičić became particularly close with Professor Knoll who prepared him for the role of a lecturer who would take over his courses *History of Art* and *The Science of Architecture* at the Technical Faculty. Eventually, Mohorovičić became Knoll's assistant and initially started teaching some of the course lectures, but during Knoll's illness and after his death he entirely took over the aforementioned courses. The recommendation letter addressed to Professor Edo Šen on 18 October 1942, a part of which we quote below, is evidence of the amount of trust Knoll had in his assistant:

"Here, I can speak more freely about Mr Mohorovičić, assistant, and his skills because I meet with him very often, and, besides, he is my assistant. I do know that he attended the course History of Art at the Faculty of Philosophy at our University, and he also, as I think, took exams. He was often a substitute and had to teach my architectural history classes, for which he prepared seriously and diligently while consulting the books from my library. He is, as I came to realize, above all, a hardworking and conscientious young man, but more importantly, he is very gifted for art, finely sensitive and of a thoroughly critical mind. I could not wish for a better successor."⁴⁷

In March 1943, Mohorovičić was appointed as a teaching assistant for the subject *History of Art I* at the Chair for Architectural Forms, teaching two hours of lectures per week in the winter and summer semesters;⁴⁸ and after Knoll's death, by a decision of 30 June 1943, he was appointed as a teaching assistant for the subject *History of Art II* (4 hours of lectures per week in the winter and summer semesters), and for the subject *The Science of Architecture* (2 hours of lectures in both semesters as well).⁴⁹ In archival documentation several versions of Mohorovičić's curriculum vitae, which for some of his appointments he enclosed with reports, can be found.⁵⁰ Among them is a curriculum vitae dated 10 May 1943, written by Mohorovičić during the process of his appointment to the rank of teaching assistant, in which it is pointed out that Mohorovičić as a graduate architect devoted himself to the study of the history of architecture from a philosophical point of view, maintaining that "it is exactly the synthesis of technical and philosophical approaches to the said discipline that holds the key to success, particularly when it comes to the study of the history of architecture at the Technical Faculty."⁵¹ In the *University of Zagreb Schedule of Classes* Mohorovičić's name appears for the first time in the summer semester of the academic year 1942/43, when he is mentioned as a teaching assistant for the course *History of Art I*.⁵² Only two years after he was appointed as a teaching assistant, Mohorovičić was granted tenure in 1945 and taught courses in history of art and the science of architecture at the Chair for Architectonics, History of Art, National Architecture and Art (katedra Arhitektonika sa povješću umjetnosti, narodna arhitektura i umjetnost).⁵³ That was only the first step he took on the career ladder which led to a series of promotions in the academic community as he was appointed vice dean of the Technical Faculty in the academic year 1946/47;⁵⁴ he served as rector of the University of Zagreb in the academic

years 1947/48 and 1948/49,⁵⁵ and as vice rector of the University in the academic year 1949/50.⁵⁶ In the winter semester of the academic year 1950/51, and in the academic years 1966/67 and 1967/68 he was dean of the Technical Faculty.⁵⁷ For years he was head of the Division for Art History (Kabinet za povijest umjetnosti; 1946–1974) and of the Chair for Art History and Architecture (Katedra za povijest umjetnosti i arhitekture; 1960–1983); he also served as head of the Institute of History and Theory of Architecture (Zavod za povijest i teoriju arhitekture; 1966–1983).⁵⁸ During his tenure, he held classes and, at the outset, taught the courses *History of Art I* (1943–1983), *History of Art II* (1943–1983), and *The Science of Architecture* (1943–1947), that is *Theory of Architecture* (*Teorija arhitekture*; 1947–1983); later he taught the courses *Development of Contemporary Art* (*Razvoj suvremene umjetnosti*; 1960–1964), *Fieldwork* (*Terenska nastava*; 1970–1983) and *Diploma Thesis* (*Diplomski rad*; 1980–1983), as the Schedules of Classes at the University of Zagreb published in these years attest.⁵⁹

University teaching and scholarly work in the field of history of art were Mohorovičić's main activities since the very beginning of his career at the Technical Faculty, and later at the Faculty of Architecture. An entry written in his personnel file in 1948 testifies to this: "he specialised in history, art and culture at the Faculty of Philosophy in Zagreb and while he was working at the Technical Faculty."⁶⁰ An enduring testimony to this are his numerous scientific and research papers that he published throughout his long academic career, including the textbook *Theory of Architecture* (1975), and the doctoral theses titled *On Categories of the Absolute and Relative in the Theory of Architecture* (*O kategorijah absolutnoga in relativnoga v teoriji arhitekture*), which he defended on 11 June 1973 at the Faculty of Architecture, Construction and Geodesy of the University of Ljubljana.⁶¹

For his contribution to scientific work, he received numerous accolades before and after he was retired on 1 October 1983,⁶² but among his greatest accomplishments is certainly his pedagogic work for which he was awarded the title of Professor Emeritus in 1998.⁶³ A lasting memorial to the quality of Mohorovičić's lectures are accounts penned by his students and colleagues. Among the most eloquent and exemplary ones is the testimony of the architect and academic Sena Sekulić–Gvozdanović (Banja Luka, 1916 – Zagreb, 2002), in which we read:

"In his courses – architectonics with art history of the Antiquity, of the Middle Ages and of the Early Modern Period, national architecture and art, theory of

architecture – he inspired such true love in students and sparked enthusiasm for the topics of his lectures that they became the most visited lectures, and one got the most successful results in exams as professor Mohorovičić would “give”, while presenting visual images, and students would immediately “absorb” the content of exams; and one only needed to skim through the books on the reading list and analyse a given topic to successfully pass the exam, which was a pleasant conversation between the examiner and the examinee. [...] And also, how useful presentations and conversations during fieldwork were! There and then, one could put theory into practice and discuss the central problems of cultural heritage preservation, familiarize oneself with architectural styles; meditate about the past in response to current events, whilst looking into the future. [...] Mohorovičić’s lectures helped students to learn about the greatest works of art, past and present; perhaps even to look at artworks in search of inspiration, but never to imitate them.”⁶⁴

Art history classes at the Polytechnic (that is, the Technical Faculty) in Zagreb, thus commenced four years after the Polytechnic had been founded. Although, the Zagreb University’s Department of Art History (established in 1877) at the Faculty of Philosophy was the leading education institution offering a study programme for future art historians in Croatia at that time,⁶⁵ the introduction of art history courses at the Polytechnic in Zagreb, made a big contribution to the establishment of art history as a university and scientific discipline in the Croatian academic community. Also, it had an important role in the formation of future architects and in the development of their sensitivity for the preservation of cultural heritage. In this regard, it is important to emphasize the role of the university teachers who held lectures in these subjects during the first decades of teaching at the Polytechnic (later the Technical Faculty), and who surely contributed to comprehensive training of future architects. In the first few years, this role was taken up by the architect Fetisov, who held courses both in architectural history and in the history of art, owing to his interest in art, which he studied at the leading institutions in the field. As an art history lecturer, Knoll taught at the Technical Faculty for two decades; and for one whole decade he was the only university teacher specializing in that subject area. Also, he was the first art historian who had formal education and worked within this faculty. Having gained a thorough knowledge of the history of art during his studies in Vienna and on numerous field trips, he was involved in teaching at

the time of the significant development of art history as a university discipline at the Faculty of Philosophy. He gave lectures at the Faculty of Philosophy alongside Artur Schneider for two decades, which were the most prolific years of his teaching career in which he specialised in the topics of national art.⁶⁶ Thus, the third decade of the 20th century, when Knoll started working in both faculties, marked a turning point when it comes to a more systematic structuring of the Art History programme at the Faculty of Philosophy; and, to a certain extent, the same applies to the Technical Faculty.

Andre Mohorovičić – a student of Schneider’s and Knoll’s at the Faculty of Philosophy, and a successor of Knoll’s at the Technical Faculty – was known for his erudition and exceptional teaching charisma that enabled him to make an important contribution to the status of art history within the study programme at both the Technical Faculty and the Faculty of Architecture. Once a student himself, inspired by his professors, primarily by Professor Knoll as a mentor of sorts who awakened in him an interest in the history of the visual arts and historicist architecture; Mohorovičić imparted to many generations of his students – future architects – his convictions about the importance of understanding the values of world heritage and national cultural heritage in their studies and in their creative work.

Thus, during Mohorovičić’s teaching years, art history became one of the major academic disciplines in the Technical Faculty (later the Faculty of Architecture), subdivided into several compulsory courses organised in chronological order; and it was organisationally strengthened at the faculty level with the foundation of the division, the chair and the institute. The research into this compelling history of art history education at the Technical Faculty proved to be an indispensable segment in providing a deeper insight into the importance of thorough education of future architects, and offers an understanding of the history of art history education provided by higher education institutions in Croatia as well.⁶⁷

Translation into English by Ivana Koruga.

NOTES

- 1 For further information, see the publication *Kunstgeschichte an Polytechnischen Instituten, Technischen Hochschulen und Technischen Universitäten. Geschichte – Positionen – Perspektiven*, ed. Robert Stalla (Wien: Böhlau Verlag, 2021).
- 2 Architecture degree programmes in Zagreb were offered both by the Technical Faculty and the Academy of Fine Arts (Akademija likovnih umjetnosti), where the Department of Architecture (Arhitektonski odjel) operated from 1926 to 1942. See Ariana Novina, "Škola za arhitekturu na Akademiji likovnih umjetnosti u Zagrebu – Iblerova škola arhitekture," *Peristil*, 49, 1 (2004): 135–143; Stjepan Jecić, Ivan Smolčić, "Tehnička visoka škola (1919–26) i Tehnički fakultet (1926–56) u Zagrebu – temelji suvremenoga razvoja tehnike u Hrvatskoj," *Studia lexicographica* vol. 12/no.23: 82–83.
- 3 For further information about the history of the Polytechnic, that is about the Technical Faculty and the Faculty of Architecture, see *Spomenica u povodu proslave 300-godišnjice Sveučilišta u Zagrebu*, part 2, ed. Jaroslav Šidak (Zagreb: Tisak izdavačkog zavoda Jugoslavenske akademije u Zagrebu, 1969), 193–199, 470–513; *Tehnički fakulteti 1919–1994. Monografija u povodu 75. obljetnice osnutka Tehničke visoke škole u Zagrebu*, ed. Tomislav Premerl (Zagreb: Sveučilište u Zagrebu, 1994); *Sveučilište u Zagrebu – Arhitektonski fakultet 1919/1920 – 1999/2000. Osamdeset godina izobrazbe arhitekata u Hrvatskoj*, ed. Mladen Obad Ščitaroci (Zagreb: Arhitektonski fakultet Sveučilišta u Zagrebu, 2000).
- 4 *Kraljevska visoka tehnička škola u Zagrebu. Naučne osnove* (Zagreb: Published by Kuzma Rožmanić, 1919), 3.
- 5 Alan Braun, "Katedra za teoriju i povijest arhitekture," in *Sveučilište u Zagrebu – Arhitektonski fakultet*, 60.
- 6 *Kr. tehnička visoka škola u Zagrebu. Pregled predavanja u zimskom semestru god. 1922.–1923.* (Zagreb: Published by Kuzma Rožmanić, 1922), 29–30.
- 7 *Kr. tehnička visoka škola u Zagrebu. Pregled predavanja u zimskom semestru god. 1922.–1923.*, 27; Zlatko Jurić, Zrinka Barišić, "Tehnička škola (1919.–1926.)," in *Sveučilište u Zagrebu – Arhitektonski fakultet*, 17.
- 8 Zvonimir Vrkljan, "Prof. inž. arh. Petar Pavlović Fetisov," *Čovjek i prostor*, 24/290 (1977): 28. For further information about Fetisov, see Aleksandar Kadrijević, "Arhitekti emigranti iz Rusije i hrvatska arhitektura 20. stoljeća." *Prostor* 25, 2 [54] (2017): 364–366.
- 9 Vrkljan, "Prof. inž. arh. Petar Pavlović Fetisov," 28.
- 10 The Archive of the Faculty of Architecture in Zagreb, Personnel file of Petar P. Fetisov (hereafter cited as AFA, P. P. Fetisov), *Podatci za Službenički list*; We would like to acknowledge the assistance of Ms Sanja Kustić during our research in the Archive of the Faculty of Architecture; Zlatko Jurić, Zrinka Barišić, "Tehnička škola (1919.–1926.)," in *Sveučilište u Zagrebu – Arhitektonski fakultet*, 17.
- 11 AFA, P. P. Fetisov, *Opis službovanja*; Vrkljan, "Prof. inž. arh. Petar Pavlović Fetisov," 28; Alan Braun, "Petar Pavlović Fetisov, dipl. ing. arhitekture," in *Sveučilište u Zagrebu – Arhitektonski fakultet*, 296.
- 12 AFA, P. P. Fetisov. *Curriculum vitae* (1920, 1924). In Fetisov's personnel file there are several CVs (three typescripts and one handwritten CV) which provide different dates relevant to his education background and work experience. Therefore, the handwritten CV in Russian signed by Fetisov in 1920 was used in this paper as the most relevant source of information. The CV was translated by Jana Gamilec in her master's thesis. See Jana Gamilec, *Arhitekt Petar Pavlović Fetisov* (Master's thesis, Filozofski fakultet, Sveučilište u Zagrebu, 2018), 103–104.
- 13 Vrkljan, "Prof. inž. arh. Petar Pavlović Fetisov," 28. The same text was published by Vrkljan in Zvonimir Vrkljan, *Sjećanja* (Zagreb: Sveučilište u Zagrebu, 1995), 116–117.
- 14 His curriculum vitae details his frequent research trips to the Near East and the fact that he was the secretary of the Society for the Study of Asia and an honorary member of the Moscow Institute of Archaeology. AFA, P. P. Fetisov. *Curriculum vitae* (1920).
- 15 During the winter semester of the academic year 1921/1922, as an exception, Fetisov also taught the course *Architectural Forms of the Renaissance and the Early Modern Period*, which was later taken over by Ćiril Iveković. *Kr. Tehnička visoka škola u Zagrebu. Pregled predavanja u zimskom semestru god. 1921.–1922.* (Zagreb: Tiskara "Merkur", 1921), 11.
- 16 The 1925/1926 academic activity report includes the course description for some of the courses, but for these two courses it only mentions the lecture timetable and the lecturer. *Kr. Tehnička visoka škola u Zagrebu. Izvještaj i pregled predavanja za školsku godinu 1925.–1926.* (Zagreb: Tisak zaklade Narodnih novina, 1925), 90, 96.
- 17 Vrkljan, "Prof. inž. arh. Petar Pavlović Fetisov," 28.
- 18 The Archive of the Faculty of Humanities and Social Sciences in Zagreb, Petar Knoll's personnel file (hereafter cited as AFHSS, P. Knoll), *Službenički list, Osobnik*. We would like to thank Mr Ivan Kurjak for his assistance during our research at the Archive of the Faculty of Humanities and Social Sciences. For further information about Knoll, see Marko Špičić, "Rasprave profesora Knolla o očuvanju staroga Zagreba," in *Zbornik radova sa skupa 140 godina*, 93–112.
- 19 Data according to the Registration forms [Nationalien] of the Faculty of Philosophy, University of Vienna, from 1909 to 1913. The Vienna University Archive (hereafter cited as VUA), Nationalien; Philosophen, *W. S. 1909–10*, K (call no. 315), 149.; *S. S. 1910*, K (call no. 323), 116.; *W. S. 1910–11*, E–G (call no. 329), 163.; *S. S. 1911*, K (call no. 339), 127.; *W. S. 1911–1912*, H–J (call no. 346), 155.; *Sommer–Semester 1912*, K (call no. 356), 127.; *W. S. 1912–1913*, J–K (call no. 363), 225.; *S. S. 1913*, K (call no. 372), 93.
- 20 VUA, Phil. Rig. Akt, *Rigorosenakt des Peter Knoll* (PN 4909, Fol. 8), *Beurteilung der Dissertation des cand. phil. Peter Knoll. Peter Knoll, Serbiens christlicher Langhausbau in vornemarnidischer Zeit: ein Versuch*, 1920. The doctoral dissertation is held in the library of the Institute of Art History in Vienna (Fachbereichsbibliothek Kunstgeschichte, Universität Wien; call no.: Diss.–1920/01).
- 21 VUA, Phil. Rigorosen Protokoll, Peter Knoll, No. 4909 (microfilm call no. Ph 5926).
- 22 AFHSS, P. Knoll, *Službenički list, Osobnik Petra Knolla*.
- 23 *Kr. tehnička visoka škola u Zagrebu. Pregled predavanja u zimskom semestru god. 1922.–1923.*, 27. In the academic year 1929/30 these two courses were merged into one course named *History of Art: The Middle Ages and the Early Modern Period* (in the second year of study). *Akademičke oblasti, z.s. 1929/30*, 108, 112.
- 24 The Archive of the Faculty of Architecture in Zagreb, P. Knoll's personnel file (hereafter cited as AFA, P. Knoll), a memorandum dated 12 January 1927.
- 25 *Univerziteteske vlasti, z.s., 1930/31*, 102, 112; *Red predavanja, lj.s.1941/42*, 57–58.
- 26 *Sveučilišne oblasti, z.s. 1942/43*, 42, 66–67., *Sveučilišne oblasti, lj.s. 1942/43*, 46, 74. Since Knoll died shortly after the summer semester started (in April of 1943), his assistant A. Mohorovičić taught the course in that semester. Alan Braun, "Katedra za teoriju i povijest arhitekture", 60.
- 27 *Tehnički fakultet Hrvatskog sveučilišta u Zagrebu. Spomenica 1942.–1943.*, (ed.) Stjepan Horvat (Zagreb: Tiskara C. Albrecht, 1943), 88.
- 28 *Kr. Tehnička visoka škola u Zagrebu. Izvještaj i pregled predavanja za školsku godinu 1925.–1926.* (Zagreb: Tisak zaklade Narodnih novina), 96.

- 29 Kr. Tehnička visoka škola u Zagrebu. *Izveštaj i pregled predavanja za školsku godinu 1925.–1926.*, 96.
- 30 Knoll's lecture notes were made available to us by courtesy of Professor Zlatko Karač, PhD (the Faculty of Architecture in Zagreb) to whom we would like to thank once again. We would also like to extend our gratitude to Professor Karin Šerman, PhD for helping us during our research at the Faculty of Architecture in Zagreb where Knoll's legacy and documentation are kept.
- 31 Cf. Vrkljan, *Sjećanja*, 105.
- 32 AFA, P. Knoll, a memorandum to the Faculty Council of the Technical Faculty, 27 January 1927.
- 33 AFA, P. Knoll, a memorandum to the Faculty Council of the Technical Faculty, 12 November 1926.
- 34 AFA, P. Knoll, a memorandum to the Faculty Council of the Technical Faculty, 29 January 1930.
- 35 AFA, P. Knoll, *Životopis P. Knolla*, signed by Hugo Ehrlich, 1930.
- 36 Andre Mohorovičić, "Dr Petar Knoll in memoriam," *Čovjek i prostor*, 19/230 (1972): 14.
- 37 For further information about the family Mohorovičić and the architect and art historian Andre Mohorovičić, see Sena Sekulić-Gvozdanić, „Andre Mohorovičić. Profesor Arhitektonskog fakulteta. Tehničkog do 1957. AGG do 1962.,” *Radovi Zavoda za znanstveni rad Varaždin* 10–11 (1998): 21–27; Zlata Živaković-Kerže, "Obitelj Mohorovičić u hrvatskoj znanosti," *Osječki zbornik*, 26 (2002): 145–157; Zdravko Matić, Damir Stručić, "Akademik Andre Mohorovičić (1913–2002): hrvatski arhitekt i povjesničar umjetnosti (prilog za proučavanje biografije)," *Cris*, vol. XXII/no. 1 (2020): 129–141; Mladen Obad Šćitaroci, „Akademik dr. sc. Andre Mohorovičić, dipl. ing. arhitekture,” in *Sveučilište u Zagrebu – Arhitektonski fakultet*, 207.
- 38 AFA, A. Mohorovičić, *Curriculum vitae*, Zagreb, 8. 8. 1945; A certified copy of degree certificate.
- 39 AFA, A. Mohorovičić, General information questionnaire.
- 40 By a decision of the Faculty Council of the Technical Faculty in Zagreb (24 November 1936, no. 4369–1936) he was appointed volunteer teaching assistant and started his duties on 24 November 1936; by a decision of the Rector of the University of Zagreb (29 February 1940, no. 1932–1940) he was appointed scheduling assistant and started his duties on 1 March 1940; by a decision of the Ministry of Education of the Independent State of Croatia (30 June 1941, no. 13752–1941) he was appointed trainee teaching assistant in the pay grade VIII and started his duties on 1 July 1941; by a decision of the Ministry of Education of the Independent State of Croatia (21 October 1941, no. 42948–1941) he was appointed assistant in the pay grade VIII at the Technical Faculty in Zagreb and started his duties on 1 November 1941. AFA, A. Mohorovičić, a table in the personnel record.
- 41 AFA, A. Mohorovičić, A letter to Professor Edo Šen written by the architect Juraj Denzler in support of the appointment of Mohorovičić for the position of volunteer teaching assistant at the Technical Faculty of the University of Zagreb in 1936, Zagreb, 20 September 1936.
- 42 AFA, A. Mohorovičić, *Curriculum vitae*, Zagreb, 8 August 1945.
- 43 AFHSS, Enrolment forms/student academic records of the Faculty of Philosophy for the winter and summer semesters in the academic years 1935/36 and 1936/37 and for the winter semester of 1937/38.
- 44 AFHSS, *Knjiga položenih diplomskih ispita na Filozofskom fakultetu u Zagrebu (po uredbi iz 1928. godine)*, Andre Mohorovičić was assigned number 1581. *Izvadak iz osobnika* states that he passed the said graduation examination in general history on 14 October 1937, registered as number 1581/1937. See AFA, A. Mohorovičić, Excerpt from the personnel record.
- 45 AFHSS, The Decree of the Faculty of Philosophy, 1928, 9.
- 46 AFHSS, Graduate register according to the Decree of 1928.
- 47 AFA, A. Mohorovičić, A report by the faculty search officer on the recruitment of a professor to teach the subjects "History of Art and the Science of Architecture", Zagreb, 10 August 1945.
- 48 AFA, A. Mohorovičić, table in the personnel record; Decision on the appointment of a teaching assistant for the course *History of Art I*, Zagreb, 20 March 1943. All documentation regarding Mohorovičić's appointment as a teaching assistant for the courses *History of Art* and *The Science of Architecture* is kept in the Archive of the Faculty of Architecture in Zagreb. This documentation contains a letter of recommendation by Professor Knoll dated 18 October 1942, a proposal by Professor Edo Šen and Professor Zvonimir Vrkljan to appoint Mohorovičić as a teaching assistant at the Department of Archaeology of the Technical Faculty to teach the course *History of Art I* dated 12 December 1942; excerpts from the minutes of the 245th Regular meeting of the Council of the Technical Faculty in Zagreb held on 26 January 1943, in which the said proposal was elaborated by Professor Šen and Professor Vrkljan; and Decision on the appointment of a teaching assistant for the course *History of Art I* dated 20 March 1943, which the Ministry of National Education referred to the Technical Faculty.
- 49 AFA, A. Mohorovičić, Decision on the appointment of a teaching assistant for the courses *History of Art and The Science of Architecture*, Zagreb, 30 June 1943.
- 50 AFA, A. Mohorovičić, personal documentation.
- 51 AFA, A. Mohorovičić, *Curriculum vitae*, Zagreb, 10 May 1943.
- 52 *Red predavanja*, lj.p. 1942/43, 47, 73.
- 53 AFA, A. Mohorovičić, Decision on the appointment at the rank of full professor no. 2399/45, Zagreb, 4 September 1945.
- 54 AFA, A. Mohorovičić, Decision on the appointment of Andre Mohorovičić as vice dean; *Red predavanja*, z.s., 1946/47, 10; *Red predavanja*, lj.s., 1946/47, 10. He also served as vice dean in the academic years 1962/63 and 1963/64, 1970/71 and 1971/72 and in the academic years 1981/82 and 1982/83. See, AFA, A. Mohorovičić, Notification of extra income following the appointment to the position of vice dean in the academic years 1962/63 and 1963/64 no. 1919/1–1962, Zagreb, 4 August 1962.; Decision on the appointment of Andre Mohorovičić as vice dean for science at the Faculty of Architecture, University of Zagreb no. 1242/1–1981, Zagreb, 18 June 1981.; *Red predavanja*, z. i lj. s., 1970/71, X–4, *Red predavanja*, z. i lj. s., 1971/72, X–4.
- 55 AFA, A. Mohorovičić, Decision on the appointment of Andre Mohorovičić to the position of the rector in the school year 1947/48 no. 5989/47., Zagreb, 12. July 1947.; *Red predavanja*, z.s., 1947/48, 9; *Red predavanja*, lj.s., 1947/48, 9; *Red predavanja*, z.s., 1948/49, 11; *Red predavanja*, lj.s., 1948/49, 9.
- 56 AFA, A. Mohorovičić, Decision on the appointment to the position of vice rector; *Red predavanja*, z.s., 1949/50, 11; *Red predavanja*, lj.s., 1949/50, 9.
- 57 AFA, A. Mohorovičić, Decision to appoint Andre Mohorovičić as a dean of the Technical Faculty no. 8.881–IV/2–1950, Zagreb, 7.IX.1950.; Notification of extra income following the appointment to the position of the dean in the academic years 1966/67 and 1967/68 no. 1016/1–1966, Zagreb, 12 August 1966; *Red predavanja*, z.s., 1950/51, 9; *Red predavanja*, z. i lj. s., 1966/67, X–4; *Red predavanja*, z. i lj. s., 1967/68, X–4.
- 58 AFA, A. Mohorovičić, appointment documents. See also, Mladen Obad Šćitaroci, "Akademik dr. sc. Andre Mohorovičić", 207.
- 59 *Red predavanja*, z.s., 1946/47, 112, 148, 149; *Red predavanja*, lj.s., 1946/47, 52, 90–92; *Red predavanja*, z.s., 1947/48, 51, 96; *Red predavanja*, lj.s., 1947/48, 56, 100–101; *Red predavanja*, z.s., 1948/49, 118, 181–183; *Red predavanja*, lj.s.,

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- 1948/49, 52, 93–95; *Red predavanja, z.s., 1949/50*, 28, 120, 169–170; *Red predavanja, lj.s., 1949/50*, 55, 100–101; *Red predavanja, z.s., 1950/51*, 27, 126, 171–173; *Red predavanja, lj.s., 1950/51*, 55, 100–102.
- 60 AFA, A. Mohorovičić, Personnel file of Andre Mohorovičić, 18.II.1948.
- 61 For further information about Mohorovičić's biography, see Krno Prijatelj, "U povodu 85. godišnjice akademika Andre Mohorovičića," *Radovi Zavoda za znanstveni rad Varaždin* 10–11 (1998): 39–47. See also Mladen Obad Šćitaroci, "Akademik dr. sc. Andre Mohorovičić", 207. AFA, A. Mohorovičić, Doctoral diploma in architectural sciences, Ljubljana, 11.VI.1973.
- 62 AFA, A. Mohorovičić, Retirement agreement, no. 1247/1–83, Zagreb, 22 September 1983. For his scientific contribution Mohorovičić received the following recognitions and awards: the Order of the Republic with Silver Wreath (1973), the Božidar Adžija Republic Award for scientific work and scientific activities (1975), the Republic Lifetime Achievement Award, presented for scientific work and activities (1979), the Vladimir Nazor Lifetime Achievement Award (1982), the Order of the Republic with Golden Wreath (1987), the Charter of ZAVNOH (the State Anti-Fascist Council for the National Liberation of Croatia) (1987) and the Viktor Kovačić Lifetime Achievement Award (1999). Mladen Obad Šćitaroci, "Akademik dr. sc. Andre Mohorovičić", 207.
- 63 Mladen Obad Šćitaroci, "Akademik dr. sc. Andre Mohorovičić", 207.
- 64 Sena Sekulić-Gvozdanović, „Andre Mohorovičić. Profesor Arhitektonskog fakulteta. Tehničkog do 1957. AGG do 1962.," *Radovi Zavoda za znanstveni rad Varaždin*, 10–11 (1998): 24–26.
- 65 For further information about the history of the Department of Art History, see Frano Dulibić, Miljenko Jurković, "Nastava povijesti umjetnosti na Sveučilištu u Zagrebu – nekoć, danas, sutra – u povodu 140. godišnjice," in *Zbornik radova sa skupa 140 godina podučavanja povijesti umjetnosti na Sveučilištu u Zagrebu*, eds. Dubravka Botica, Miljenko Jurković (Zagreb, FFpress, 2022), 21–72.
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- 67 This work has been written in commemoration of the 110th anniversary of the birth of Andre Mohorovičić (Križevci, 1913 – Zagreb, 2002). It was written as part of the research project carried out by the Faculty of Humanities and Social Sciences, University of Zagreb, "Pojmovno, multimedijsko i podatkovno povezivanje tradicije i suvremenosti u domeni kulturne baštine – od istraživanja do poučavanja", 2023 (project leader: Goran Zlodi, PhD, associate professor). This work has been partly supported by the Croatian Science Foundation under the project (IP-2022-10-9843), Representation, Development, Education, Participation – Art in Society in the 19th – 21st Centuries.
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SAŽETAK

Povijest umjetnosti na Visokoj tehničkoj školi (poslije Tehničkom fakultetu) u Zagrebu – djelovanje profesora Fetisova, Knolla i Mohorovičića

Uvođenje povijesno-umjetničkih kolegija u studijski program Visoke tehničke škole u Zagrebu (osnovane 1919.), poslije Tehničkog fakulteta (osnovanog 1926.), u akademskoj godini 1922./1923. predstavljao je velik doprinos etabliranju povijesti umjetnosti kao sveučilišne i znanstvene discipline u hrvatskoj akademskoj zajednici. Iako je u to doba Odsjek za povijest umjetnosti na Filozofskom fakultetu Sveučilišta u Zagrebu (osnovanom 1877.) bio nositelj jedinog programa za školovanje budućih diplomiranih povjesničara umjetnosti u Hrvatskoj, osnivanje povijesno-umjetničkih kolegija na Visokoj tehničkoj školi, kasnije Arhitektonskom odjelu Tehničkog fakulteta, ukazivalo je na važnost povijesti umjetnosti u školovanju budućih arhitekata te njegovanju njihove senzibilnosti za očuvanje nacionalnog kulturnog naslijeđa. U radu je dan prikaz samih početaka nastave povijesti umjetnosti na zagrebačkoj Visokoj tehničkoj školi kroz djelovanje trojice profesora koji su izvodili i oblikovali nastavu iz povijesno-umjetničkih kolegija unutar prvih desetljeća njihova izvođenja – Petra P. Fetisova, Petra Knolla i Andre Mohorovičića. Njihov obrazovni put, stručni profil i rad na fakultetu otkrivaju veliku onodobnu potrebu za zapošljavanjem stručnjaka kvalificiranih za izvođenje nastave iz povijesti umjetnosti – isprva je to bio arhitekt školovan u Sankt-Peterburgu, Londonu i Münchenu (Fetisov), zatim povjesničar umjetnosti s bečkom diplomom (Knoll) te naposljetku inženjer arhitekture sa specijalizacijom iz povijesti umjetnosti stečenom na Filozofskom fakultetu u Zagrebu (Mohorovičić). U radu je naglasak stavljen na do sada manje poznate segmente Knollovog i Mohorovičićevog obrazovanja, kao i na tijek njihova zaposlenja na Tehničkom fakultetu, a koji se temelje na sačuvanoj arhivskoj dokumentaciji. Rad je zamišljen i kao skromni prilog obilježavanju stote obljetnice uvođenja povijesno-umjetničkih kolegija u studijski program današnjeg Arhitektonskog fakulteta te sto desete obljetnice rođenja akademika Andre Mohorovičića.

Dr. sc. JOSIPA ALVIŽ docentica je na Odsjeku za povijest umjetnosti Filozofskog fakulteta Sveučilišta u Zagrebu. Predaje na obveznim i izbornim kolegijima Katedre za metodiku nastave povijesti umjetnosti. Područja njezina znanstvenog interesa su metodika nastave povijesti umjetnosti, povijest učenja i poučavanja povijesti umjetnosti te likovne umjetnosti 17. i 18. stoljeća.

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