

THE ARTISTIC INVENTORY OF THE ACADEMY'S PALACE – THE CURRENT STATE OF PROVENANCE RESEARCH OF ITEMS RECEIVED FROM THE COMMISSION FOR GATHERING AND PROTECTION OF CULTURAL MONUMENTS AND ANTIQUITIES

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The collection *Artistic Inventory of the Academy's Palace* of the Croatian Academy of Sciences and Arts is an independent museum collection that encompasses hundreds of various (functional) items of artistic craftsmanship and cultural and historical value. By a decision of the Administration of the Croatian Academy of Sciences and Arts in December 2023, it was entrusted to the management of the Strossmayer Gallery of Old Masters, Croatian Academy of Sciences and Arts.¹ It was registered as a museum collection in 2012,² but its origins trace back to the very beginnings of the Academy in the mid-19th century. The presidential chair and twelve chairs used for ceremonial assemblies, donated in 1864 by the Society of

Patriotic Ladies from Karlovac, stand out among the items that were acquired by the Academy in this early period and are now part of the collection.³ Over the following century and a half, items included in the collection arrived from various sources and in various ways. In the early 1950s, the silverware of Bishop Strossmayer was purchased, and at the same time, a significant number of pieces of furniture, artworks and items of artistic craftsmanship from the confiscated collection of Ervin Weiss were brought into the Academy.⁴ Along with the paintings intended for the Strossmayer Gallery, individuals such as Zlatko and Joyce Baloković (1972), Boris Lubienski (1983) and Natalie Gottlieb Matovinović (2013) donated a number of items that are now part of this collection.⁵ Unlike the artworks which were usually immediately upon their arrival at the Academy incorporated into the Strossmayer Gallery (or another museum unit depending on artistic their category) and were often published, items of practical use primarily served to furnish the Academy's ceremonial and working spaces in its palace on Zrinjevac. These items remained at the palace until the relocation of the collection after the Zagreb earthquake of 2020. The process of integrating this collection into the museum, which preceded the establishment of legal protection for the collection in 2012, was not, however, accompanied by the appropriate museum handling of the objects or the creation of museum documentation.

The inventory book of the collection, prepared in 2011, included the items that were in the Academy Palace at that time, while objects located in other Academy spaces in Zagreb – although sharing the same characteristics and origin, and

potentially belonging to the same units – were excluded from it.⁶ The book contains photographs (of groups) of objects, a brief description, fields with basic information about the items, many of which are incomplete, and a specified (now irrelevant) location within the palace, while the origin of the items in the collection remains undetermined.⁷ Despite numerous shortcomings, this inventory book represents the fundamental source for the overview of the collection currently at our disposal. After the collection *Artistic Inventory of the Academy's Palace* was entrusted to the management of the Strossmayer Gallery, an internal revision and re-inventory process of the collection began. As determining the provenance of each individual object is a crucial aspect of this process, this paper will bring attention to the objects received by the Academy from the Commission for Gathering and Protection of Cultural Monuments and Antiquities (KOMZA).

RESEARCH METHODOLOGY AND SOURCES

Despite the limited information about the provenance of the items in the collection, an initial review of the objects and markings found on them, along with preliminary research of archival materials, indicated that a significant number of items in the collection – primarily pieces of furniture – were acquired by the Academy in the late 1940s through the Commission for Gathering and Protection of Cultural Monuments and Antiquities.

The Commission's records preserved in the Croatian State Archives stand out as key sources pointing to the provenance, as well as the (re)distribution of numerous

items seized from private owners after World War II, including items from this collection.⁸ The records compiled during the Commission's campaigns for listing indicate the origins of certain objects. During the Commission's subsequent phase, when the collected items were redistributed and stored in multiple warehouses, these documents were annotated with codes signifying the institutions to which individual items were transferred. For example, the abbreviation "MUO" referred to the Museum of Arts and Crafts (Muzej za umjetnost i obrt), "PO" or "Povj" to the History Museum (Povijesni muzej), "K" to the Croatian State Theatre (Hrvatsko državno kazalište), and so forth.⁹ For items transferred to the Academy, the designation most commonly used was the letter "A," while in several records the abbreviations "Ak." or "Akad." or the word "Academy" were noted.¹⁰ Through a detailed review of the entire archival fonds of the Commission, lists containing these annotations were extracted and the marked entries were systematically analyzed and compared with other written sources and physical objects.

Records indicating that items were transferred to the Yugoslav Academy of Sciences and Arts were consistently accompanied by a note at the end stating "the marked items were transferred to the Yugoslav Academy 387/47" or a paraphrase of this formulation, referencing the file number in question. The item under that reference number is recorded in the registry log of the Commission,¹¹ but the physical file is lost. The only surviving notes about the file, dating to 1956, states that the "folder under no. 387/47" was handed over to the Museum of Arts and Crafts, where it is no longer located.¹²

The circumstances and chronology of the transfer of items can, however, be sufficiently reconstructed primarily based on archival record preserved (in transcripts) in the Archives of the Strossmayer Gallery and the Records Office of the Croatian Academy of Sciences and Arts.¹³

THE TRANSFER OF OBJECTS BETWEEN THE COMMISSION AND THE YUGOSLAV ACADEMY OF SCIENCES AND ARTS

On August 5, 1947, the Academy, referencing prior approval from the President of the Government of the People's Republic of Croatia, sent a memo to the Presidency of the Government requesting "that an order be issued to the Museum of Arts and Crafts in Zagreb to hand over the items listed in the attached inventory to the Academy."¹⁴ The attached inventory (provisionally referred to here as the *List of Requested Items*) is, in fact, a collection of seven lists titled according to the destination or function of the objects. Among these, two lists are relevant to the collection: *Rugs and Furniture* and *Furniture for the Academy* (Figs. 1 and 2).¹⁵ According to these lists, the Academy requested about 130 objects, and although a significant portion of them can be found in the collection *Artistic Inventory of the Academy's Palace*, the lists themselves cannot be considered as a formal act of transfer or acceptance of the items.

The receipt of the memo and lists by the Commission's office is documented by a text titled *Notes on the Request of the Yugoslav Academy of Sciences and Arts in Zagreb*, written a few days later by Ivana Vrbanić. In it, she emphasizes that "the

carpet listed under item no. 28 on page 6" and "the chest listed under item no. 26 on page 8" should "remain in the custody of the Museum of Arts and Crafts due to their museum value."¹⁶

The Ministry of Education, at the request of the Yugoslav Academy of Sciences and Arts, issued a decision on August 9, 1947, regarding the allocation of items, which is indirectly recorded.¹⁷ About ten days after the Academy's memo, that is a day after the Ministry's decision was received by the Commission, the process of transferring the items began. On several lists from the set titled *List of Requested Items*, including the one titled *Carpets and Furniture*, the date August 13, 1947 is noted along with a remark that the items for the Academy were taken over by the curator of the Strossmayer Gallery, Zdenko Šenoa.¹⁸ The following day, a second document was drafted – the *Record of Object Transfer* – preserved in transcript in the gallery's archives, with the original at the Archives of the Croatian Academy of Sciences and Arts, signed and stamped by the Yugoslav Academy, the Museum of Arts and Crafts, and the Commission.¹⁹ The items included in this collection are listed in the *Record of Object Transfer* under 39 serial numbers, and most of them can also be identified in the *List of Requested Items*.²⁰ It seems that the reason for this repetition was the placement of the items at multiple locations at the time; more precisely, the *Record* explicitly states that the transfer took place at the "Commission's warehouses, address Basaričekova 24, Harambašićeva /Elementary school/." Therefore, it is safe to assume that the items were likely picked up from other locations the previous day, probably from the central "warehouse" in the Museum of Arts and Crafts building.²¹

In addition to containing references to the Commission's records (so-called reference numbers), these two documents replace the lost 387/47 file and partially clarify the chronology of the object transfer, which took place over just a few days in the summer of 1947.

In addition to what seems to be the main instance of the transfer between the Commission and the Yugoslav Academy, the objects from the collection also arrived at the Academy on other occasions, which are not recorded by the mentioned transfer lists. An example of these other instances are parts of a coffee set from a Viennese manufactory, marked with the numerical code "480/47 38" characteristic for the Commission (Fig. 3). The Commission's record no. 480/1947 was made "in the warehouse of the City Administration of National Goods at the Market [...] on October 31, 1947," almost three months after the previously documented transfer of items to the Academy.²² Under item number 38 in that record, it states: "A decorative tray with scenes of antique motifs. On the back, a Biennenkorb mark and a Schlagenwald stamp. Additionally, two bowls for sugar and milk, 5 cups and 6 saucers."²³

The situation regarding the acquisition of that coffee set is further complicated, however, by the different annotations on the aforementioned two identical transcripts, or rather the different notes at the end of the document. On one transcript, there is the annotation "A," a checkmark, and the annotation "MUO," followed by the note at the end of the document: "the marked items were handed over to the Yugoslav Academy, no. 387/47". On the other transcript, there is only the annotation "MUO," while the item numbers

intended for the Academy (mostly paintings) are circled in red pencil. At the end of the document, there is a note: "circled numbers [in red pencil] were handed over by file no. 568/47 of December 18, 1947 to the Yugoslav Academy of Sciences and Arts in Zagreb."

For item no. 568/47 from December 18, 1947, the registry entry in the Commission's records there is mention of a "Transfer Report (Handover of Paintings to the Modern Gallery),"²⁴ but the actual file is not preserved in the Commission's fonds at the Croatian State Archives. However, two transcripts with this number are preserved in the Archives of the Strossmayer Gallery (Figs. 4 and 5).²⁵ While the relevant lists do indeed mention certain paintings that are now kept in the Strossmayer Gallery,²⁶ there is no trace of the porcelain coffee set, suggesting that another record may have been included in the file – either 387/47 or 568/47 – that has not been preserved or has not yet been identified in the records of any Zagreb museums or institutions. This case alone indicates that the available lists of transferred items and the Commission's records do not present a complete picture of the items received by the Academy. Similar examples involve other items marked with the Commission's annotations for which written documents have (still) not been discovered.

PROVENANCE OF OBJECTS FROM THE ARTISTIC INVENTORY OF THE ACADEMY'S PALACE

According to the annotations in the Commission's records, the items in the collection *Artistic Inventory of the Academy*

Palace can so far be reliably linked to about ten locations, while further research is still needed for another ten. Along with a few institutions and storage facilities of state bodies – the City Administration of National Goods and the Land Administration of National Goods – the interiors from which the items in the collection originate can be divided into two groups: castles of northwest Croatia and Zagreb bourgeois homes.

Through targeted efforts to determine which items from the collection *Artistic Inventory of the Academy's Palace* originated from the Poznanovec Castle, annotations referencing items in the Commission's records compiled in July 1945 were identified. These annotations indicated that the items were transferred to the Academy and were then compared with data from other previously mentioned lists and with the collection's objects.²⁷

Among the items from the castle, which were transferred to the Academy according to the documents, it is possible to recognize two tables and parts of a Biedermeier suite (four armchairs and two chairs) from the collection that match the design of furniture produced by Viennese manufacturer Josef Ulrich Danhauser around 1820.²⁸ None of these pieces bear the Commission's mark, but signs of repairs and adaptations are visible, which could have potentially caused the loss or unintentional concealment of the mark. Therefore, despite the absence of the Commission's mark, we can conclude that they are likely identical to the items relocated from the Poznanovec castle.

The situation is reversed in the case of the chair (Fig. 6a), which bears the Commission's mark (Fig. 7a), although there is no annotation in the inventory from the castle

indicating that this item was handed over to the Academy.²⁹ The chair in question is listed in the inventory book of the collection as part of a group of three chairs, but its design matches only one from that group.³⁰ The third chair (Fig. 6b) is indeed similar, but the different composition of the "arcades" on the backrest clearly indicates that it belonged to a different set, which is confirmed by the Commission's mark (Fig. 7b) referencing the Bežanec castle.³¹

Besides these two noble castles, items have been identified in the collection that so far originate from the castles in Veliki Bukovec, Severin na Kupu and Opeka in Vinica, and are regularly marked with the Commission's marks. Among the items that once belonged to the interiors of Zagreb bourgeois homes, reflecting the (high) standard of living in pre-war Zagreb, the most individual pieces of furniture are associated with two locations: the apartment of Dora Kauders-Kostrenčić and the Vrbanić villa.

In October 1945, members of the Commission visited Dora Kauders-Kostrenčić's apartment at Jurjevska street. In their report, along with paintings, sculptures, engravings, and porcelain figures, they listed groups of furniture under three serial numbers.³² A few months later, the City Administration of National Goods made a decision to transfer the items to the Commission "for management and preservation." This document contains subsequent annotations indicating that the Academy was handed over (highlighted in red) seven chairs, a set of black wood furniture and certain parts of a brown wood set (a glass display cabinet and a console table).³³

While the group of seven chairs made of

light brown wood with a simple baroque design, as described, can be reasonably assumed to originate from this interior,³⁴ the parts of the two salon sets present a much more complex issue.

The confusion surrounding the received items is primarily caused by the inconsistencies between three documents (the Commission's record, the *List of Requested Items*, and the *Record of Object Transfer*). When compared, it is clear that it is not possible for all three lists to be accurate! It seems that contamination, separation and wrong associations of elements of these sets occurred during the transcription of the lists and the transfer of items. For example, the display cabinet that is listed in the Commission's record as part of the brown wooden set appears separately on the other two lists, detached from the rest of the seating set, while the seven chairs that the Commission lists as a separate group are merged in the *List of Requested Items* with one of the seating sets.

Since the back of the sofa from the seating set, which consists of four chairs and two armchairs, is marked with the word "Kostr[enčić]" in red chalk (Figs. 8 and 9), it is unquestionable that this is one of those seating sets, precisely the brown wooden set with "carved decorations." Additionally, the collection contains a glass display case (Fig. 10), an ottoman and a console table, whose decorative motifs are executed in the same way as the "carved decorations" on the seating furniture. Due to the similarity in design – but even more so because of the match with the unique group of elements from a seating set that is not mentioned in any of the Commission's records with the Academy's annotations – it can be

concluded that these separated pieces of furniture should be considered parts of a whole and equated with the almost complete "brown wood set with carved decorations" taken from the apartment of Dora Kauders-Kostrenčić.

The items from the Vrbanić villa were catalogued by the members of the Commission on two occasions, in July and December of 1945. What is particularly interesting is that the building itself is listed as the first item on the Commission's list: "The villa was built according to the plans of architect Viktor Kovačić in 1911. The interior mostly still appears as the architect conceived and executed it."³⁵ The transfer to the Academy is implied by the annotations next to nine numbers, which are recorded on two of the Commission's lists, containing about twenty physical items. However, in the collection, we can identify several other items for which no annotations are present.³⁶ The origin of several items from the villa (seating sets, chandeliers and wall lamps), although quite vague, was recently briefly mentioned by Nina Gazivoda in a monograph about the villa, based on the statement of Ivana Vrbanić.³⁷

Thanks to the detailed descriptions of individual items, it is possible to identify several objects from the villa in the collection, such as a mantel clock and a sofa.³⁸ On the back of the sofa's headboard, in addition to the Commission's seal, there is a round label, the inscription of which has completely faded (if it was ever written), and this method of marking – combining the seal and the label – is found on a number of items that the Commission handled at some point. Referring to the Commission's records in the later *List of Requested Items* and *Record of Object*

Transfer using the so-called reference numbers is especially useful when the entries are supplemented with additional information. For example, for the “wall mirror in a brown wooden frame with a gilded egg and dart decoration,” as recorded in the Commission’s inventory, the *Record of Object Transfer* adds the detail that the “glass [i.e., the mirror] is in two parts,” and this small addition greatly facilitated its identification in the collection.³⁹ In addition to these written and material traces, a valuable source about the previous location of furniture and interior decor in the Vrbanić villa are several photographs taken before the furniture was moved, two of which were already published in *Arhitekt Viktor Kovačić: Mapa-monografija* (*Architect Viktor Kovačić: Map-Monograph*) in 1927.⁴⁰

In the photograph of the dining room (Fig. 11), the aforementioned mantel clock (on the left) and the mirror with “glass in two parts” (in the background) can be recognized.⁴¹ The photograph of the subsequently added music salon in the Vrbanić villa (Fig. 12) captures several pieces of furniture: two of the three small tables that “can be nested on top of each other” and a set of furniture made from “solid carved wood” (Fig. 13).⁴² Since it is stated in the written sources that the furniture set was “upholstered in green fabric,” which does not correspond to its current condition, this photograph is an important piece of evidence regarding the origin of the set, especially since no markings of the Commission can be found on the sofa and armchairs.

Finally, a particularly valuable example of the overlapping of aforementioned written sources, as well as a material testimony

to the continuity of the confiscation and redistribution of private property under different regimes, is the salon set in the style of Louis XVI from the Ehrlich-Marić villa (today’s Croatian Museum of Architecture, Croatian Academy of Sciences and Arts). A seemingly unpromising entry in the *List of Requested Items*, which made it highly unlikely that the furniture set would be identifiable (“Set consisting of a divan, 2 armchairs, 2 chairs, and 1 table, MUO – A. Marić”), became one of the best examples of clear provenance after the discovery of a series of mutually complementary pieces of evidence.⁴³

The set, almost of serial production, is recognized in one of a series of photographs of the interior of the Ehrlich-Marić villa taken in the late 1920s by Hugo Donegany (Fig. 14). These photographs have been recognized as a valuable source for establishing the provenance of artworks and providing insight into the collection of Artur Marić.⁴⁴ As the extensive collection of artworks, antiques and furniture from Artur Marić’s villa was soon transferred to the then Croatian State Museum of Art and Crafts after the establishment of the Independent State of Croatia, there is no record of the Commission for this collection. However, in the Archives of the Museum of Arts and Crafts, a list of items “selected for the collections of the Croatian National Museum in Zagreb as a gift from Mrs. Mira Milivojević, née Marić” is preserved. It was compiled on April 25, 1941, and includes 575 serial numbers.⁴⁵ Under serial number 573 on that list, the following is recorded: “Louis XVI-style salon set upholstered in yellow damask. It consists of a table with a marble top, a canapé, 2 armchairs, 2 chairs, and a display cabinet. A total of 7 pieces.”⁴⁶

Finally, the numerical mark (MUO 573/6) inscribed on the underside of the marble top (Fig. 15) undeniably confirms that the furniture set from the Ehrlich-Marić villa is identical to the one that was housed in the so-called big salon of the Academy Palace from 1952 at the latest (Fig. 16) up until the earthquake of 2020.

CONCLUSION

The extensive records created by the Commission for Gathering and Protection of Cultural Monuments and Antiquities during the second half of the 1940s have proven to be, especially in recent years of intensified research, a still largely untapped source of information on the provenance of artworks, antiques, and other cultural and historical items now held in Zagreb's museum collections. Based on these documents, primarily by extracting annotated entries from the records of acquired items, the foundation for focused research into the provenance of objects (including those) from the collection *Artistic Inventory of the Academy's Palace* has been established. The analysis of archival materials, conducted alongside the recording and interpretation of markings on objects, has led to new insights into the origins of numerous items in the collection. This comprehensive approach, exemplified by the cases presented here, has shown that the Commission's records themselves, although of primary importance as sources, are not always sufficient for determining previous ownership. In the specific case of the collection *Artistic Inventory of the Academy's Palace*, current research has determined that dozens of individual items originate from several Zagreb bourgeois interiors and a number of castles in northwest Croatia.

Only after a full revision of the collection and the completion of its re-inventory will it be possible, with varying degrees of certainty, to state how many items entered the Academy through the Commission, which items are in question and from which interiors they originate. Finally, since this is a collection that still lacks complete and well-developed primary museum records, such provenance research for each individual item is not only important scholarly research, but also an essential process in the professional analysis of the collection. Ultimately, this will not only yield information on the provenance of these objects, but also lead to a more comprehensive understanding of (the history of) the entire collection.

NOTES

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¹ Archives of the Strossmayer Gallery (hereinafter: ASG), "Predmet: Zbirka 'Umjetnički inventar Palače HAZU' – [odluka o dodjeli na upravljanje Strossmayerovoj galeriji]," Zagreb, December 5, 2023.

² ASG, "Rješenje [Ministarstva kulture RH kojim se utvrđuje svojstvo kulturnog dobra]," Zagreb, January 26, 2012.

³ Cf. Vladimir Maleković, ed., *Historicizam u Hrvatskoj*, vol. 2 (Zagreb: Muzej za umjetnost i

obrt, 2000), 671–672 (cat. no. 674); Indira Šamec Flaschar and Ivana Gržina, “Sjat će ti ime za velike čine” (Zagreb: HAZU, 2020), <https://sgallery.hazu.hr/izlozba/svecanost-otvorenja-1884/drugi-dan-svecanosti/> (accessed August 30, 2024).

⁴ Cf. Marko Kostrenčić, ed., *Ljetopis JAZU za godine 1949–1950: knjiga 56* (Zagreb: JAZU, 1952), 162; Iva Pasini Tržec, “Slike starih majstora iz zbirke Ervina i Branke Weiss u Strossmayerovoj galeriji u Zagrebu,” *Radovi Instituta za povijest umjetnosti* 43 (2019): 237.

⁵ Cf. Pavao Rudan, ed., *Ljetopis HAZU za godinu 2013.: knjiga 117* (Zagreb: HAZU, 2014), 301, 570; Ivan Ferenčak, *Zbirka Zlate Lubienski u Hrvatskoj akademiji znanosti i umjetnosti* (Zagreb: HAZU, 2020); Borivoj Popovčak, Zlatko i Joyce Baloković: *donatori Strossmayerove galerije starih majstora* (Zagreb: HAZU, 2020), 110–111, 124–125.

⁶ ASG, *Umjetnički inventar palače Hrvatske akademije znanosti i umjetnosti* – inventory book, Zagreb, 2011. [hereinafter: ASG, inventory book of the collection Artistic Inventory of the Academy’s Palace]. As part of previous revisions of the Academy’s assets, items have been recorded in all of the Academy’s properties in Zagreb, making such inventories a valuable source for research. Cf. ASG, [“Izveštaj Mladena Filjaka i Sanje Cvetnić o popisivanju umjetničkih i vrijednih predmeta u vlasništvu HAZU”], Zagreb, February 9, 1996.

⁷ Occasionally, there is data suggesting the provenance of the items, most likely transcribed from a list compiled in 1996 (note 6), but their meaning has not been interpreted in any case.

⁸ HR-HDA-2117 = Croatian State Archives, Commission for Gathering and Protection of Cultural Monuments and Antiquities.

⁹ Iva Pasini Tržec, “Osnutak, organizacijski ustroj i djelovanje Komisije za sakupljanje i očuvanje kulturnih spomenika i starina,” *Peristil* 62 (2019): 126–132.

¹⁰ HR-HDA-2117-2-7, “Zapisnik sastavljen u stanu Josipovac 15 /biv. vila Fröhlich odnosno Kvaternik/,” June 6, 1945 [KOMZA 7/45]; HR-HDA-2117-2-262, “Zapisnik sastavljen u dvorcu Opeka/Vinica/,” April 18, 1946 [KOMZA 75/46]; HR-HDA-2117-2-1200, “Zapisnik sastavljen dne 19. X. 1948. u dvorcu Bosiljevo,” October 19, 1948 [KOMZA 536/48].

¹¹ HR-HDA-2117-1-3, “Uredžbeni zapisnik spisa,” 1947.

¹² HR-HDA-2117-2-791, [“Zabilješka o predaji fascikla br. 387/47 MUO”], Zagreb, April 11, 1956. In the Museum of Arts and Crafts, there are copies of only three lists regarding the acquisition of items from the summer of 1947 and the spring of 1948. I would like to thank my colleague Antonija Dejanović from the museum for this information.

¹³ The material from the Strossmayer Gallery Archives for this period has been digitalized as part of the *ZagArtColl_ProResearch* project.

¹⁴ ASG, box 5, 1948, “JAZU Predsjedništvu Vlade N.R. Hrvatske,” Zagreb, August 5, 1947.

¹⁵ The other lists are titled: *For the Strossmayer Gallery of the Yugoslav Academy of Sciences and Arts in Zagreb*, *For the Modern Gallery*, *For the Prints Collection*, *For the Interior Decoration of Specific Spaces* and *For the Collection of Copies*.

¹⁶ ASG, box 5, 1948, “Napomene uz traženje Jugoslavenske akademije znanosti i umjetnosti u Zagrebu,” Zagreb, August 8, 1947.

¹⁷ The decision of the Ministry of Education regarding the allocation of the items to the Croatian Academy of Sciences and Arts has been lost; however, its receipt is noted in the registry log of the Commission’s files, and in the *Record of Object Transfer* (note 19), it is stated: “[...] based on the decision of the Minister of Education no. 48566 dated August 9, 1947, issued in connection with the request from the administration of the Yugoslav Academy of Sciences and Arts no. 634/47 dated August 5, 1947.”

¹⁸ In the transcript of the inventory *Furniture for the Academy*, which is located in the Museum of Arts and Crafts (note 12), annotations indicate that the items “Submitted by: Ivana Vrbanić” were already “Received by: Radauš” on July 17, 1947.

¹⁹ ASG, box 5, 1948 / Records Office HAZU, 1947, 500-1462, “Zapisnik o primopredaji predmeta,” Zagreb, August 14, 1947.

²⁰ In addition to the items from the collection, the *Record* also documents the transfer of paintings, icons, and sculptures, some of which are part of the collection of the Strossmayer Gallery.

²¹ ASG, box 5, 1948, “Zapisnik o primopredaji predmeta,” Zagreb, August 14, 1947.

²² HR-HDA-2117-2-861, “Zapisnik sastavljen u spremištu Gradske uprave narodnih dobara na Tržnici,” October 31, 1947 [KOMZA 480/47].

²³ *Ibid.*

²⁴ HR-HDA-2117-1-3, “Urudžbeni zapisnik spisa,” 1947.

²⁵ ASG, box 5, 1948, “Primopredaja slika upravi Moderne galerije Zagreb,” Zagreb, December 18, 1947; ASG, box 5, 1948, “Primopredajni zapisnik Modernoj galeriji,” Zagreb, January 20, 1948.

²⁶ Cf. Iva Pasini Tržec, “O slici *Krštenje vladara* iz Strossmayerove galerije starih majstora,” *Radovi Instituta za povijest umjetnosti* 44, no. 1 (2020): 47–49.

²⁷ The annotations are marked next to the items numbered 8, 9, 10, 54, 56, and 146; over the letter “A” next to item no. 143, “MUO (?)” is written. HR-HDA-2117-2-117, “Zapisnik sastavljen na državnom dobru ‘Poznanovec’ bivše vlasništvo Nikole i Grete Ritter,” July 22, 1945 [KOMZA 146/45].

²⁸ ASG, inventory book of the collection Artistic Inventory of the Academy’s Palace, ref. no. 152, 193, 206.

²⁹ Under item number 57, which is written on the Commission’s label (Fig. 7a), the record states: “A set consisting of four chairs and one bench, made of brown wood, period: early 19th century/upholstery almost completely destroyed/”; next to the note, the label PO (i.e., History Museum) is written, and the words “one bench” are underlined in red pencil. HR-HDA-2117-2-117, “Zapisnik sastavljen na državnom dobru ‘Poznanovec’ bivše vlasništvo Nikole i Grete Ritter,” July 22, 1945 [KOMZA 146/45].

³⁰ ASG, inventory book of the collection Artistic Inventory of the Academy’s Palace, ref. no. 23.

³¹ Under item number 4, which is written on the Commission’s label (Fig. 7b), the record originally listed a pianoforte, but this entry was crossed out, and a reference was made to a note at the end of the record, where it is handwritten: “No. 4 Instead of the pianoforte, which is of a newer brand and quite damaged, a brown lacquered canapé from the second half of the 18th century, upholstered with brocade and decorated with small flowers, is taken. Dimensions: 156 x 95 x 57 cm.” Following this,

there is another note referring to the crossed-out original entry under item number 5: “No. 5 Instead of the display case, which is a contemporary factory-made piece, four chairs, brown lacquered and upholstered, are taken. Late 18th century.” HR-HDA-2117-2-125, “Zapisnik sastavljen dne 31. srpnja 1945. u dvorcu Bežanec,” July 31, 1945 [KOMZA 154/45]. On the (distributed) artworks from the Bežanec castle, see: Bartol Fabijanić, “Slike u Strossmayerovoj galeriji starih majstora iz nekoliko međuratnih plemićkih zbirki kontinentalne Hrvatske,” *Peristil* 64 (2021): 116–118.

³² The record bears the same number as the one compiled in the apartment of Nikola Kostrenčić (the Commission 4/45), but according to a later document filed in the case, this record was also registered under the Commission’s number 25/46. HR-HDA-2117-2-240, “Zapisnik sastavljen u stanu Dore Kauders,” October 27, 1945 [KOMZA 25/46].

³³ HR-HDA-2117-2-240, “Odluka – Predmet: Odprema kulturno umjetničkih predmeta iz Jurjevske 28a,” January 5, 1946 [KOMZA 25/46].

³⁴ ASG, inventory book of the collection Artistic Inventory of the Academy’s Palace, ref. no. 147.

³⁵ HR-HDA-2117-2-38, “Zapisnik sastavljen u stanu Mire Vrbanić,” July 9, 1945 [KOMZA 39/45]; HR-HDA-2117-2-38, “Zapisnik sastavljen u stanu Mire Vrbanić,” December 10, 1945 [KOMZA 39/45].

³⁶ In addition to the items from the collection, the annotation “A” is also noted next to the painting under item number 20. *Ibid.*

³⁷ Cf. Nina Gazivoda, *Vila Vrbanić arhitekta Viktora Kovačića: Das englische Haus*, vol. 2 (Zagreb: UPI-2M, 2023), 195 (note 23).

³⁸ In the Commission’s record, the clock is listed under item number 2: “A standing clock on a wooden pedestal with gilt bronze appliqué: antique musicians. The clock case rests on four legs, which end in volutes at the bottom. They are connected by two crossbars and decorated with grapevine appliqué. The clock case is in a round, flattened cabinet. The dial has Arabic numerals, and in the centre, on a gilded background, there are two male figures (appliqué) striking a bell with a hammer when the hours chime. At the top of the case, on a small pedestal, there is an eagle with outstretched wings. The pendulum features

an appliqué of Fortune with a cornucopia. The work is in a neoclassical style. Height: 57 cm, width: 43 cm, depth: 17.5 cm." A sofa is listed under item number 33: "A sofa made of brown wood. The legs, connected by crossbars, end in scroll shapes, with four leaves of lighter wood inlaid on them. The backrest is decorated with simple inlays of light brown wood. The upholstery is newer, and the sofa dates from the mid-19th century. Height: 100 cm, length: 164 cm, depth: 72 cm." HR-HDA-2117-2-38, "Zapisnik sastavljen u stanu Mire Vrbanić," July 9, 1945 [KOMZA 39/45]. Cf. ASG, inventory book of the collection Artistic Inventory of the Academy's Palace, ref. no. 21, 121.

³⁹ HR-HDA-2117-2-38, "Zapisnik sastavljen u stanu Mire Vrbanić," December 10, 1945 [KOMZA 39/45]; ASG, box 5, 1948, "Zapisnik o primopredaji predmeta," Zagreb, August 14, 1947. Cf. ASG, inventory book of the collection Artistic Inventory of the Academy's Palace, ref. no. 157.

⁴⁰ Cf. Edo Šen, *Arhitekt Viktor Kovačić: Mapa-monografija* (Zagreb: self-published, 1927), tabl. XVII–XVIII.

⁴¹ The chandelier and wall lamp in the photograph are most likely the same ones currently in the collection. However, due to their current placement in specially made "crates" as a form of protection during the relocation of objects for the restoration of the Academy Palace, it was not possible to inspect these physical items.

⁴² *Ibid.*

⁴³ ASG, box 5, 1948, "Pokuć[s]tvo za Akademiju," ["Popis traženja predmeta"], [Zagreb, August 1947].

⁴⁴ Cf. Iva Pasini Tržec, "O sudbini pet privatnih zbirki zagrebačkih židovskih obitelji za vrijeme i nakon sloma Nezavisne Države Hrvatske," *Peristil* 64 (2021): 100.

⁴⁵ MUO Archives, no. 214-1941, "Popis umjetničkih i kulturno-historijskih predmeta u vili pok. dra. Artura Marića na Josipovcu, izabranih za zbirke Hrvatskog narodnog muzeja u Zagrebu kao dar gđe. Mire Milivojević rođ. Marić," Zagreb, April 25, 1941.

⁴⁶ Along with the reference, a handwritten note reads: "Display case left in the villa." *Ibid.*

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Pismohrana HAZU

ZBIRKA UMJETNIČKI INVENTAR PALAČE HAZU – STANJE ISTRAŽIVANJA PODRIJETLA PREDMETA PRIMLJENIH U AKADEMIJU OD KOMZA-E

Zbirka Umjetnički inventar palače HAZU kao samostalna muzejska zbirka registrirana je 2012. godine, a začetci prikupljanja građe koja se u njoj nalazi sežu do samih početaka Akademije sredinom 19. stoljeća. Znatan broj predmeta iz zbirke, ponajprije komada namještaja, u Akademiju je dospio kasnih četrdesetih godina 20. stoljeća preuzimanjem od Komisije za sakupljanje i oču-

vanje kulturnih spomenika i starina (KOMZA-e). Istraživanje podrijetla predmeta u zbirci provodi se usporednim pregledom građe i arhivskim istraživanjima u kojima se kao osobito vrijedna građa ističe dokumentacija nastala djelovanjem KOMZA-e.

Budući da podatci o podrijetlu predmeta u zbirci kao i o rastu čitave zbirke oskudijevaju, u radu se uvodno razlažu okolnosti u kojima je Akademija u kolovozu 1947. godine od KOMZA-e primila građu. Pri rekonstrukciji primopredaje građe ujedno se upozorava da to nije bila jedina prilika u kojoj su predmeti iz KOMZA-e pristizali u Akademiju. Na izabranim se primjerima predmeta preuzetih s nekoliko lokacija – iz dvoraca sjeverozapadne Hrvatske te iz domova zagrebačkih građanskih obitelji – raspravlja o metodama i problemima identifikacije građe u slučajevima kada pisani izvori izostaju ili nisu posve jasni, odnosno kada izostaju oznake na predmetima, a posebno se naglašava vrijednost fotografskih izvora. Konačno, na primjeru garniture prenesene već 1941. godine u Muzej za umjetnost i obrt, a tek poslije u Akademiju, naznačuje se kontinuitet oduzimanja i raspačavanja privatne imovine u različitim režimima.