

**Renata Komič Marn**

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

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

Original scientific paper – *Izvorni znanstveni rad*

Received – *Priljen* 22. 5. 2018.

UDK 75.04:[069.5(497.5 Zagreb)  
7.074Strahl

DOI 10.31664/ripu.2018.42.10

### *Abstract*

*Karl Ritter von Strahl (1850–1929) was the last owner of the renowned collection of paintings and art objects kept in his castle of Stara Loka (Altenlack) near Škofja Loka in Carniola. In 1929, Strahl sold 32 paintings to Stanko Senečić, an antique dealer from Nova Ves in Zagreb. In the Museum of Arts and Crafts in Zagreb, there are five paintings of hitherto unknown provenance, which undoubtedly originate from the Strahl Collection. The paper discusses the circumstances of Senečić's purchase and the earlier provenance of the five paintings. Furthermore,*

*different paths by which the paintings came to the museum in Zagreb are analyzed. As previous research of the interwar art market in the Kingdom of Serbs, Croats, and Slovenes (later Kingdom of Yugoslavia) has shown that Croatian private buyers and professional antique dealers visited regularly the sales of castle and manor furnishings in interwar Slovenia, we can assume that there are more art heritage items originating from Slovenia in present-day Croatian public and private collections, awaiting an analysis of their provenance.*

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

### **Introduction**

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

Yugoslavia and some of the items were sold or donated to Austrian citizens.<sup>2</sup>

Soon after the sale, legal historian Janko Polec (1880–1958) – a friend of Karl Strahl and a great admirer of the work of Eduard Strahl, who was one of the most renowned jurists in 19<sup>th</sup>-century Carniola – wrote comprehensive biographies of the two owners of the collection.<sup>3</sup> Polec established that their large collection had been scattered to the four winds. A year later, art historian France Stele (1886–1972) shared this opinion and predicted Polec's paper to be a "lasting and indispensable document" on Strahl collection.<sup>4</sup> Indeed, Polec's study on the life and work of Eduard and Karl Strahl, completed with Karl Strahl's memoirs and the transcription of Strahl's catalogue of the paintings, remained the sole source of information about the collection, and especially about the paintings, for many decades. Moreover, the paintings and other objects from the collection that came to national



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

*Valentin Metzinger, Sveti Josip s djetetom Isusom*, 1735, Muzej za umjetnost i obrt, Zagreb, Inv. br. MUO 70

institutions were later rather poorly researched and their provenance soon fell into oblivion. Consequently, in 2009 the National Gallery and the National Museum of Slovenia registered in their collections less than 60 paintings from the Strahl collection altogether, despite the fact that they had bought around 135 paintings from the collection in 1930.

Recent studies have made it possible to establish the whereabouts of almost all of Strahl's paintings that were bought for the Gallery and the Museum.<sup>5</sup> In addition to these, some of the paintings that were sold at public auction were discovered in other public and private collections. Moreover, the later fate of some of the paintings that Karl Strahl had sold or donated in 1928 and 1929 has been investigated. This

paper discusses the provenance and the fate of five paintings from the Strahl Collection that were bought by an antique dealer from Zagreb and are now in the Museum of Arts and Crafts in Zagreb.

#### **Paintings sold to antique dealer Stanko Senečić**

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

improve their financial situation by selling a small part of his collection.<sup>7</sup> When selling, he carefully chose the paintings that (at least in his opinion) were not part of the local, Carniolan art heritage. He emphasized that he wanted to safeguard for his *Vaterland* all the items from his collection that Slovenian experts considered important for national art history.<sup>8</sup> For this purpose, Karl Strahl made several comprehensive inventories of his collection from 1919 onwards, but Slovenian art historians did not respond according to his wishes.<sup>9</sup> Consequently, he started to sell his paintings in 1928. He marked in his inventory every painting he sold, but did not note the names of the buyers.<sup>10</sup> For four paintings, he noted the date of sale, December 1928.<sup>11</sup> The documents regarding the Strahl collection, especially one letter, mention a Jewish merchant named Silbernagel from Zagreb, whose ways of doing business did not suit Karl Strahl.<sup>12</sup> It is possible that Silbernagel bought the above-mentioned four paintings and that they later came to Zagreb, but their whereabouts are unknown. Janko Polec discussed the buyer of the remaining 32 paintings. He managed to establish that an antique dealer named Senečić from Zagreb bought them in 1929.<sup>13</sup> However, archival research sheds more light on Senečić and reveals the importance of his role. Among the written papers belonging to Števo Šink (1882–1972), a notary from Škofja Loka and Karl Strahl's probate manager, there is a visiting card with the name of Stanko Senečić from Zagreb, who was an antique dealer specialised in old masters' paintings (*Galerija starih uljenih slika i umjetnina (antikviteti) / Zagreb / Nova ves*).<sup>14</sup> Moreover, some letters from Senečić to Strahl are preserved, which show that the two were corresponding already in February 1929.<sup>15</sup> The first sale of paintings that is documented in Strahl's account book (*Wirtschaftsbuch*) dates from March 1929, when Senečić bought twelve paintings of unknown content and two copies – one after Veronese and the other after Rubens – for 9,000 dinars in total.<sup>16</sup> Already in the following month, Senečić bought ten more paintings for 8,000 din., and soon after that, he wrote another letter to Strahl.<sup>17</sup> Strahl sold some more paintings of unknown subject to Senečić in May, but could not remember later at what price. Early in August 1929, Senečić bought seven more paintings for 6,500 din.<sup>18</sup>

A letter from Karl Strahl to France Stele from July 1929 sheds more light on Senečić's role in the matter.<sup>19</sup> In the letter, Strahl refers to Senečić as "Levačić" from Zagreb, but, as we are about to see, this is only a *lapsus calami* caused by the failing memory of the almost eighty years old Strahl. In Strahl's letter, we read that "Levačić" had bought some paintings for 20,000 din., which corresponds to the amount paid to Senečić and recorded in Strahl's book of expenses.<sup>20</sup> Furthermore, Strahl writes that he sold to "Levačić" the painting of St Joseph by Valentin Metzinger (1699–1759), whereas in a contemporary newspaper one reads that Strahl sold a painting by Metzinger (1735) from his collection to "the Senečić company in Zagreb, which owns a gallery of old masters' oil paintings."<sup>21</sup> All this confirms "Levačić"'s identity with Senečić and shows that this antique dealer from Zagreb bought Metzinger's painting. In his book of expenses, Strahl noted the titles of only nine of 32 paintings that he had sold

to Senečić. It has been possible to connect all of these nine paintings with records from Strahl's catalogues and inventories, but the attempt to trace their current whereabouts has not been very fruitful. Two of the paintings are now in the Museum of Arts and Crafts in Zagreb,<sup>22</sup> whereas the location of other seven paintings remains unknown.<sup>23</sup> However, based on a comparative analysis of the data regarding their measures and iconographical descriptions, three more paintings from the Strahl collection have been identified in the Museum of Arts and Crafts in Zagreb. Apart from the already mentioned *St Joseph with Baby Jesus* by Valentin Metzinger (fig. 1), there is a copy after David Teniers' *Seven Works of Mercy* and an unknown painter's *Children and Birds* from the 17<sup>th</sup> century.<sup>24</sup> It is highly probable that these two were also among the paintings that Strahl sold to Senečić.

### Saint Joseph and Baby Jesus by Valentin Metzinger

Based on the list of the paintings sold prior to Strahl's death, we can establish that Senečić chose the paintings of good quality and that most of them were works by Italian masters.<sup>25</sup> Since he bought at least 32 paintings from Strahl, we can assume that the majority of 43 paintings that Strahl marked as sold in his catalogue are today in Zagreb. Strahl was probably not aware of the quality of these paintings, but it is also possible that it did not matter to him anymore. We can estimate that Senečić paid less than 1,000 din. for each painting, which is a rather low price according to the existing data on the paintings.

A letter by a certain Lojze Slavonec from Škofja Loka to the Slovene art historian Izidor Cankar (1886–1958) supports our estimate of the real value of the paintings. In June 1929, Slavonec wrote to Cankar in order to warn the experts about Strahl selling his collection of paintings and antiquities "for a mere trifle."<sup>26</sup> Slavonec pointed out that one of the paintings that Strahl had sold to dealers from Zagreb had recently reached the price of 30,000 din.<sup>27</sup> In addition to the news that Strahl had already sold the Metzinger painting, this prompted an active response from conservator France Stele. In the beginning of July 1929, Stele wrote to Strahl and asked him not to sell the items that the national institutions were interested in.<sup>28</sup> Strahl defended himself by explaining in his reply that Senečić had somehow established that the Metzinger painting had been made for the Zagreb Cathedral and therefore never constituted part of the homeland's art heritage.<sup>29</sup> In Strahl's opinion, the value of the painting in question increased noticeably only because of this newly discovered provenance,<sup>30</sup> but nevertheless, this sale confirms his inability to estimate correctly the value of his paintings and antiques.

Senečić must have kept Metzinger's *St Joseph* for a while, for it came to the Museum of Arts and Crafts in Zagreb almost two years later. Some of the data regarding the resale of the painting is preserved in the Museum's Book of Acquisitions: the Museum bought it on March 23, 1931 for 8,300 din. from Stanko Senečić from Zagreb.<sup>31</sup> Records of the earlier prov-

enance of the painting state that it comes from the church of St John the Baptist in Zagreb and that it originates from the Zagreb Cathedral.<sup>32</sup> There is no record of its ever being in Carniola. However, based on the identity of the last owner and seller, Strahl's description, the painter's signature and the painting's dimensions, we can identify the Museum painting as Strahl's "Metzinger".<sup>33</sup> Moreover, a detailed description of Strahl's painting by Stanko Vurnik, who studied Metzinger's work for his dissertation, corresponds clearly with the Museum's painting.<sup>34</sup>

Eduard Strahl bought the Metzinger painting from artisan Franc Bizjak (1810–1880) from Kranj, who claimed to have acquired it in some church in Croatia.<sup>35</sup> According to Karl Strahl, his father paid only a few forints for the severely damaged painting of St Joseph.<sup>36</sup> It must have come to Stara Loka sometime between 1863, when Eduard Strahl began to collect actively,<sup>37</sup> and 1880, when Franc Bizjak died. In the beginning of the 20<sup>th</sup> century, *St Joseph* was exhibited in the gallery on the second floor of the Stara Loka Castle. After the rearrangements of the collection in 1909, it was hanging on the walls of the so-called Škerjanec Room on the first floor, and this is probably where Senečić saw it when he visited Stara Loka in the late 1920s.<sup>38</sup> However, the question of the painting's earlier whereabouts is puzzling. Based on the records in the Museum's Book of Acquisitions and other known facts, we could assume that painter Bizjak from Kranj acquired the painting in the church of St John the Baptist in Nova Ves near Zagreb, but the matter is more complicated. In the catalogue of the great Metzinger exhibition in 2000, Anica Cevc briefly indicated the provenance of the painting: originating from the Zagreb Cathedral, the painting was supposedly transferred to the church of St John the Baptist in Nova Ves in 1880 and later bought by the Museum in 1931.<sup>39</sup> There is no mention of the antique dealer Stanko Senečić, who sold the painting to the Museum. By neglecting (or not being aware of) this fact, the authors who studied Metzinger's work were prevented from connecting the Museum's painting with Strahl's *St Joseph*.<sup>40</sup> Furthermore, the analysis of known facts and the attempt to reconstruct the paths of the transfer of the painting show that it most probably does not come from the Zagreb Cathedral at all.

Let us first assume that the painting indeed originates from the church in Nova Ves. The date of transfer from the Cathedral to the church of Saint John the Baptist, registered by the authors of the catalogue entry, would correspond to the fact that after the great earthquake, which gravely damaged the city of Zagreb in 1880, some altars from the Zagreb Cathedral were taken to St John the Baptist in Nova Ves.<sup>41</sup> However, according to later reports and inventories, the church in Nova Ves received only three altars from the Cathedral and none of them comprised any paintings of St Joseph.<sup>42</sup> Moreover, the three altars were consecrated in Nova Ves only in 1884,<sup>43</sup> as they were transferred from the Cathedral for other reasons than the damage caused by the earthquake.<sup>44</sup> Janko Barlè published a detailed description of the church in Nova Ves and its furnishings in 1900, but he did not mention Metzinger's painting. There was an old painting of St Joseph under the organ loft, but this must have

been the *Death of St Joseph*, made for one of the side altars at the very end of the 18<sup>th</sup> century and noted by the Croatian art historian and director of the Strossmayer Gallery in Zagreb, Artur Schneider, in 1937.<sup>45</sup> Furthermore, Barlè did not trace any records of a transfer of a painting by Metzinger from the Zagreb Cathedral and there is no known record of any paintings by Metzinger ever being present in the church in Nova Ves.<sup>46</sup> Therefore, we could assume that the story about the painting coming from this church is inaccurate and that Stanko Senečić, who had a shop in Nova Ves, and thus in close proximity to the church, invented it in order to arouse the interest of the buyers. The supposition can be supported with another invented story, spread already in 1929, very likely by Senečić. In the short notice about Strahl's sale of the painting to Senečić, published in the newspaper *Jutro*, the provenance of Metzinger's artwork is presented as even more eminent: it supposedly came to the Strahl Collection from Vienna, whereto it was sold "during the restoration of the Zagreb Cathedral."<sup>47</sup> This information is inaccurate and obviously part of Senečić's attempt to raise the price of the painting before selling it. Therefore, the path of its transfer from the Cathedral should be established on the basis of more reliable, documented facts.

There is no doubt that Stanko Senečić bought the painting from Karl Strahl in 1929 and then sold it to the Museum in 1931, as stated above. We have also established that Eduard Strahl bought the painting from painter Franc Bizjak in the years between 1863 and 1880. Consequently, it should have left the Cathedral before 1880 at the latest. Here we should draw attention to Karl Strahl's use of the word "forint" when stating the price.<sup>48</sup> In Croatia, the florins or guldens were called forints<sup>49</sup> and this may indicate that Bizjak actually bought the painting in Croatia. We know that it is an altarpiece. It used to be approximately three metres high, but the Strahls had to cut its upper part in order to fit it into the rooms on the second floor of the Stara Loka Castle.<sup>50</sup> Metzinger must have painted it for a large, more than 3 metres high altar. Surprisingly enough, there is no evidence of an altar dedicated to St Joseph in the Zagreb Cathedral prior to the earthquake in 1880. Ivan Kukuljević Sakcinski described in detail the interior of the Cathedral in 1856, yet he did not make any record of such an altar.<sup>51</sup> Ivan Krstitelj Tkalcic, who wrote an exhaustive history of the Cathedral and researched the fate of its baroque altars in 1940, does not mention it either.<sup>52</sup> Historian Rudolf Horvat wrote another book about the Cathedral in 1941 and there is no record of any St Joseph's altar or painting by Metzinger.<sup>53</sup> Even if we should doubt the accuracy of such late reports, we can consult the records from 1792–1794, when land surveyor Franjo Klobučarić made a ground plan of the Cathedral and listed all of its altars.<sup>54</sup> There is no St Joseph's altar among them. Only in 1887, Archbishop Josip (Joseph) Mihalović donated 5000 forints for an altar of St Joseph,<sup>55</sup> but it is highly improbable that Senečić tried to connect Metzinger's painting with this altar. A quick look into the scholarly literature on the painter's life and work reveals that the time of painting corresponds to Metzinger's sojourn in Croatia in 1734 and 1735, when he worked, among others, for Juraj Branjug, bishop of Zagreb.<sup>56</sup>



2. Ljudevit Griesbach, photo of the painting *Saint Joseph and Baby Jesus* by Valentin Metzinger in the Zagreb Museum of Arts and Crafts, 1937, Croatian Academy of Sciences and Arts, Strossmayer Gallery of Old Masters, Zagreb

Ljudevit Griesbach, fotografija slike Sveti Josip s djetetom Isusom autora Valentina Metzinger u zagrebačkom Muzeju za umjetnost i obrt, 1937, Hrvatska akademija znanosti i umjetnosti, Strossmayerova galerija starih majstora, Zagreb

Metzinger painted several altar paintings for the church in Samobor and some more for the one in Jastrebarsko.<sup>57</sup> Therefore, it is very probable that Metzinger made the painting of St Joseph, signed and dated 1735, for one of the churches in proximity of Zagreb. Could it be that he actually painted it for the church of St John the Baptist

3. Anonymous painter after David Teniers the Younger, *Works of Mercy*, Museum of Arts and Crafts, Zagreb, Inv. num. MUO 9364

Neznani slikar prema Davidu Teniersu Mlađem, Djela milosrđa, Muzej za umjetnost i obrt, Zagreb, Inv. br. MUO 9364



in Nova Ves? If we examine Barlè's report on the furnishings of the church in the 18<sup>th</sup> century, we find an altar dedicated to St Joseph and erected between 1692 and 1743.<sup>58</sup> Based on Barlè's notes, we can assume that Vicar Pavao Turković commissioned this altar shortly before 1743. It comprised a painting of St Joseph (unfortunately, Barlè did not record the subject more precisely) and in 1782, it was considered old and in poor condition.<sup>59</sup> Therefore, Vicar Mihovil Franjo Ksaverski Sinković commissioned five new altars in the late 18<sup>th</sup> century and replaced the baroque altar of St Joseph by a new one.<sup>60</sup> The fate of the old altarpiece remains unknown. It is possible that painter Franc Bizjak bought the old painting of St Joseph from this altar and sold it to Eduard Strahl. Since Pavao Turković was vicar in the parish church of St Peter the Apostle in Zagreb until 1738 and prebendary of the Zagreb Cathedral, his commissioning a painting from Valentin Metzinger would not be too surprising. However, there are no documents or reports that could confirm this suggestion. On the other hand, several reports and descriptions of the Zagreb Cathedral's interior dating from the late 18<sup>th</sup> century to the late 19<sup>th</sup> century fail to mention the painting. Consequently, we can conclude that Metzinger's painting does not originate from the Zagreb Cathedral. Perhaps Artur Schneider suspected this in 1937, when he recorded in the Museum of Arts and Crafts in Zagreb a *St Joseph* by Metzinger, "allegedly" from the Zagreb Cathedral (fig. 2).<sup>61</sup>

### **Seven Works of Mercy from Graz**

The painting *Seven Works of Mercy* in the Museum of Arts and Crafts in Zagreb also originates from the Strahl Collection (fig. 3).<sup>62</sup> The Museum bought it on December 7, 1948 for 25,000 din. from a state-owned commission shop called "Zvijezda" in Zagreb, at Jurišićeva Street 5.<sup>63</sup> However, the

archival sources show that the painting actually belonged to Artur Polić, who decided to migrate from the Federative National Republic of Yugoslavia to Israel in 1948, but could not obtain the permission to export it.<sup>64</sup> Because of its cultural and historical value, the Yugoslav authorities put the painting under protection and arranged immediately its sale to the Museum.<sup>65</sup> Based on Karl Strahl's description and measurements, we can positively identify this painting with his *Seven Works of Mercy*.<sup>66</sup> At the time of writing his catalogue, Strahl could only remember the fact that the painting was bought in Graz. This means that Eduard Strahl and his son Karl acquired it sometime between 1868 and 1872, when they moved temporarily to Graz.<sup>67</sup> Nevertheless, some of the letters that Karl wrote to his father from Graz show that he bought the painting himself in 1872 from Josefine Jedlička, widow and mother of seven, who was selling the furnishings of her Graz apartment at Münzgrabenstraße 29.<sup>68</sup> Strahl acquired this good – probably contemporary – copy after David Teniers the Younger (1610–1690) for only two florins, which represented approximately one sixth of his monthly allowance. The low price of the painting was set according to its state of preservation.<sup>69</sup> Fortunately, Karl knew how to clean it with some spirit and linseed oil.<sup>70</sup> He gave this and two other paintings he bought from Jedlička to his father as a name-day present.<sup>71</sup> The *Seven Works of Mercy* was later displayed in the gallery on the second floor of the Stara Loka Castle.<sup>72</sup> Karl sold it shortly before his death in 1929 to an unknown buyer, probably to Stanko Senečić.

#### **Children and Birds from Stara Loka (Altenlack)**

The Museum of Arts and Crafts in Zagreb houses another quality work from the 17<sup>th</sup> century, called *Children and Birds* (fig. 4).<sup>73</sup> Unfortunately, the Museum Book of Acquisitions reveals no record of its earlier owner or the time of acquisition. However, among the paintings that Karl Strahl sold to an unknown buyer, there is a work by a 17<sup>th</sup>-century painter, described as "Kinder, die totes Vogelwild betrachten."<sup>74</sup> Based on this description and the dimensions, we can identify this painting with the Museum's *Children and Birds*. Since the painting was part of the old Stara Loka Castle furnishings, it probably originates from the 18<sup>th</sup>-century collection created by Johann Adam and Wolf Adam, Barons of Erberg in Stara Loka.<sup>75</sup> The painting also appears in an inventory made in the Stara Loka Castle in 1833, when Eduard Strahl and his sister Henriette, orphaned and minors at the time, became the legal owners of the estate.<sup>76</sup> In 1833, the painting was hanging in the



4. Anonymous painter, *Children and Birds*, Museum of Arts and Crafts, Zagreb, Inv. num. MUO 13818

Neznani slikar, *Djeca i ptice*, Muzej za umjetnost i obrt, Zagreb, Inv. br. MUO 13818

castle corridor, and Eduard and Karl Strahl displayed it later in the dining hall on the first floor of the Stara Loka Castle.<sup>77</sup>

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

The provenance of the pair paintings representing a young nobleman and a young noblewoman was established based on the identification of the sitters (figs. 5–6).<sup>78</sup> The coats of arms prove that these are portraits of Johann Erasmus Baron von Engelshaus and his wife Renata Leopoldine, born Countess of Lamberg.<sup>79</sup> This identification can be further confirmed by a copy of the portrait of Johann Erasmus, discovered in the National Gallery of Ljubljana collection.<sup>80</sup> The carnation in the hand of Renata Leopoldine and the dog next to her indicate that this is an engagement or wedding portrait.<sup>81</sup> As the portraits seem to be works of two different painters, we should assume that they are either engagement portraits or that they were artificially united as pair paintings. The portraits were probably made at the time of the couple's marriage, around 1690, and this corresponds to the fashion of their clothing as well.<sup>82</sup> They were once part of the Counts of Lamberg family portrait gallery, created at the Leopoldsrue Manor in Ljubljana.<sup>83</sup> Eduard Strahl bought them in 1866 together with some other portraits of the Lamberg family from the then owner of the Leopoldsrue Manor, Peter Pagliarucci von Kieselstein.<sup>84</sup> Until the documented sale to Senečić in August 1929,<sup>85</sup> the pair paintings were hanging



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

*Neznani slikar*, Johann Adam barun von Engelshaus, *Muzej za umjetnost i obrt*, Zagreb, Inv. br. MUO 14899



6. Anonymous painter, *Renata Leopoldina Baroness von Engelshaus, née Countess von Lamberg*, Museum of Arts and Crafts, Zagreb, Inv. num. MUO 14898

*Neznani slikar*, Renata Leopoldina barunica von Engelshaus, rođena grofica von Lamberg, *Muzej za umjetnost i obrt*, Zagreb, Inv. br. MUO 14898

on the walls of the Grand Parlour on the second floor of the Stara Loka Castle. The Zagreb museum acquired them from the private collection of Dr Milan Marić, but the date of acquisition is not registered.<sup>86</sup> Milan Marić (Emil Mayer, 1885–1945) was one of the wealthiest Croatian merchants and industrials of his time, a collector and patron of arts and a respected member of the Zagreb Jewish community.<sup>87</sup> At the beginning of the Second World War, he managed to escape to Turkey, being a Turkish honorary consul.<sup>88</sup> His art collection, kept in his villa at Tuškanac 36 in Zagreb, was confiscated based on the legal regulations for the protection of cultural heritage, created by the Independent State of Croatia in 1941.<sup>89</sup> In July 1941, a representative of the Monument Protection Office wrote an expert opinion in which he recommended to deposit the Milan Marić collection in the Museum of Arts and Crafts and include it in its collections.<sup>90</sup> Thus, the portraits of the Engelshaus couple must have come to the Museum in 1941, as part of one of the most important private collections in interwar Zagreb.<sup>91</sup> In 1958, they became national property, in compliance with the *Protocol on how to treat cultural objects left by their owners during the occupation, Council of Culture and Education to various cultural institutions (archives, libraries, museums)*, issued on April 9, 1958.<sup>92</sup>

## Conclusion

Considering Senečić's successful dealing with Karl Strahl and his taste for old masters, we gather that he was a very competent dealer with an extended business network. In 1952, he sold an excellent still life to the Strossmayer Gallery in Zagreb.<sup>93</sup> Moreover, he was an enthusiastic collector of cultural objects. In 1939, he was the prime collaborator of Dr Kamilo Dočkal, dean of Zagreb, in collecting the objects for the Diocesan Museum in Zagreb.<sup>94</sup> One of the altar cushions he donated to the Museum originates from the church in Šenčur near Kranj.<sup>95</sup> Thus, Stanko Senečić was an interesting protagonist actively participating in the interwar art market and art collecting in the Kingdom of Yugoslavia.

Further research in Zagreb and other Croatian museums will probably reveal some more paintings from the Strahl Collection. Furthermore, investigation into the transfer of artworks from Slovenia to Croatia in the Kingdom of Serbs, Croats, and Slovenes (from 1929 onwards Kingdom of Yugoslavia) will give a better insight into the interwar art market. After the First World War, the landowners and former aristocracy in Slovenia, gravely affected by the agrarian reform, severe economic crisis, and various measures of the new regime, started to sell their belongings and family heritage *en masse*.<sup>96</sup> In around

40 sales of castle and manor furnishings, which were carried out in Slovenia in the period between 1923 and 1935, high quality paintings, antique furniture and precious porcelain were offered at very affordable prices. Hitherto, research has shown that Croatian private buyers and professional antique dealers visited these sales regularly.<sup>97</sup> At the public sale of the Strahl Collection in 1930, Leo Kalda (1880–1956), Aleksandar Hanhart, and antique dealer Mirko Žugec from Zagreb bought

several items.<sup>98</sup> More buyers from Croatia came to the public sale of the Szapáry Collection in Murska Sobota in autumn of the same year: the Čakovec convent, bookstore owner Kugli from Zagreb, antiquity dealer Mirko Žugec, Zagreb Royal Administration of Savska Banovina, and the Zagreb museum.<sup>99</sup> Therefore, we can assume that there are many art heritage items originating from Slovenia in Croatian public and private collections, awaiting an analysis of their provenance.<sup>100</sup>

## Notes

- 1 For a comprehensive study on the collection, see: RENATA KOMIČ MARN, *Strahlova zbirka v Stari Loki in njena usoda po letu 1918* [Strahl's collection at Stara Loka and its fate after 1918], doctoral dissertation, Ljubljana, 2016.
- 2 Already in 1927, Karl Strahl sent some baroque prints and valuable incunabula to Vienna, where they were later sold. His brother-in-law, Ernst von Lehmann from Graz, obtained some items; in addition to two paintings that Karl donated to him, he bought some objects at the sale in 1930, see: RENATA KOMIČ MARN (note 1, 2016), 155–156.
- 3 JANKO POLEC, Spominu Edvarda in Karla Strahla I., Edvard in Karel Strahl [In memory of Eduard and Karl Strahl I: Eduard and Karl Strahl], in: *Zbornik za umetnostno zgodovino* 10 (1930), 45.
- 4 FRANCE STELE, Strahlova oporoška in naše ustanove [Strahl's last will and our institutions], in: *Zbornik za umetnostno zgodovino* 11 (1931), 406.
- 5 RENATA KOMIČ, Po sledeh Strahlove zbirke [Retracing Strahl's collection], in: *Zbornik za umetnostno zgodovino*, n. s. 45 (2009), 185–216; RENATA KOMIČ MARN (note 1, 2016).
- 6 JANKO POLEC, Spominu Edvarda in Karla Strahla III., Katalog Strahlove galerije slik [In memory of Eduard and Karl Strahl III: Catalogue of Strahl's collection of paintings], in: *Zbornik za umetnostno zgodovino* 10 (1930), 107–209. Polec has transcribed one particular catalogue of the paintings, which is now lost, see: RENATA KOMIČ MARN (note 1, 2016), 107–108.
- 7 The letter was published by France Stele in: FRANCE STELE (note 4, 1931), 72.
- 8 UIFS ZRC SAZU, Legacy of France Stele; letter from Karl Strahl to Izidor Cankar, 20 August 1924.
- 9 RENATA KOMIČ MARN (note 1, 2016), 109–120.
- 10 He wrote “*verkauft*” next to every painting he sold. See: JANKO POLEC (note 6, 1930).
- 11 The paintings are: *Hagar and Ishmael Saved by the Angel* (Italian, 17<sup>th</sup> century, 88 × 115 cm), *Joseph in Prison Interpreting the Dreams* (Italian, 17<sup>th</sup> century, 162 × 125 cm) and two “Italian landscapes” (attributed to Giuseppe Zais (1709–1781), 55 × 72 cm).
- 12 Arhiv Narodne galerije (National Gallery Archives, Ljubljana), Fond D, Legacy of Karl Strahl, 1925–1945, 6677/29, letter from Lojze Slavonec to Izidor Cankar, 11 June 1929; FRANCE STELE (note 4, 1931), 72.
- 13 JANKO POLEC (note 6, 1930), 110.
- 14 See: Števo Šink's legacy in Zgodovinski arhiv Ljubljana (Ljubljana Historical Archives, Škofja Loka), SI ZAL ŠKL 173, Sodišče v Škofji Loki, šk. 177, A314/29.
- 15 Arhiv Republike Slovenije (ARS, Archives of the Republic of Slovenia, Ljubljana), SI-AS 780, Graščina Stara Loka, 1521–1929, fasc. 20, letter from Stanko Senečić to Karl Strahl, 26 February 1929.
- 16 JANKO POLEC (note 6, 1930), 110.
- 17 ARS (note 15), SI-AS 780, Graščina Stara Loka, 1521–1929, fasc. 20, letter from Stanko Senečić to Karl Strahl, 20 April 1929.
- 18 JANKO POLEC (note 6, 1930), 110.
- 19 France Stele published a transcription of the letter in: FRANCE STELE (note 4, 1931), 72–73.
- 20 By April 1929, Senečić had bought 25 paintings for 17,000 din. and in May 1929, he paid an unknown amount for some more paintings.
- 21 Stara umetnina iz zagrebške katedrale [An old artwork from the Zagreb Cathedral], in: *Jutro*, 10, 125 (31 May 1929), 4.
- 22 Unknown painter, *Portrait of a Young Nobleman*, oil on canvas, 2<sup>nd</sup> half of the 17<sup>th</sup> c., 95 × 72 cm, Zagreb, Museum of Arts and Crafts, MUO 14899; Unknown painter, *Portrait of a Young Noblewoman*, oil on canvas, 2<sup>nd</sup> half of the 17<sup>th</sup> c., 95 × 72 cm, Zagreb, Museum of Arts and Crafts, MUO 14898. See: RENATA KOMIČ, Po sledeh Strahlove zbirke [Retracing Strahl's collection], in: *Bilten Slovenskega umetnostnozgodovinskega društva* (e-source) 1–2 (2009).
- 23 These are: *Samson and Delilah* (Italian, 18<sup>th</sup> century, 105 × 145 cm), pair paintings *St Magdalene in the Desert* and *David with the Head*



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

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

25 See the inventory of the Stara Loka castle furnishings in: RENATA KOMIČ MARN (note 1, 2016), 318–437.

26 Arhiv Narodne galerije (note 12), Fond D, Zapuščina Karla Strahla, 1925–1945, 6677/29, letter from Lojze Slavonec to Izidor Cankar, 11 June 1929.

27 Ibid.

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

29 Ibid., 72.

30 Ibid., 72.

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

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

33 For more data on Strahl's painting, see: VIKTOR STESKA, Valentin Metzinger, ljubljanski slikar (1702.–1759.) [Valentin Metzinger, a painter from Ljubljana], in: *Izvestja muzejskega društva za Kranjsko* 15, 3–4 (1905), 61; VIKTOR STESKA, *Slovenska umetnost. I. del, Slikarstvo* [Slovenian art, Part I: Painting] Prevalje 1927, 51; JANKO POLEC (note 6, 1930), 131, cat. IA/134 ["VALENTIN MENZINGER, AUCH METZINGER. Der hl. Josef mit dem Jesuskinde, Altarblatt. Leinwand 201 cm hoch, 154 cm breit; bezeichnet Val. Metzinger 1735."]; STANKO VURNIK – MARIJAN MAROLT, Metzingerjeva dela [Metzinger's opus], in: *Zbornik za umetnostno zgodovino* 13 (1935), 41, cat. 46a. Dimensions of the Museum's painting are 202 × 154 cm.

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

35 JANKO POLEC (note 6, 1930), 131: "Vom Maler Bizjak in Krainburg erhalten, der das Bild in einer Kirche in Kroatien erhielt."

36 See Karl Strahl's letter to France Stele in: FRANCE STELE (note 4, 1931), 72.

37 RENATA KOMIČ MARN (note 1, 2016), 53.

38 See the inventory of Strahl's collection of paintings from 1908, in: ARS (note 15), SI-AS 780, Graščina Stara Loka, 1521–1929, fasc. 42, no. 303; RENATA KOMIČ MARN (note 1, 2016), 234, 319, cat. S203.

39 ANICA CEVC, Valentin Metzinger [1699–1759]. Življenje in delo baročnega slikarja [Valentin Metzinger (1699–1759): Life and work of the baroque artist], Ljubljana, 2000, 128, cat. 94.

40 They listed it among the lost paintings. See: ANICA CEVC (note 39, 2000), 128–129, cat. 94, and 428, cat. Nn111; DAVID KRAŠOVEC, Valentin Metzinger (1699–1759), Ljubljana, 2000, 198, cat. 107, and 275, cat. I30.

41 ANA DEANOVIĆ – ŽELJKA ČORAK, Zagrebačka katedrala [The Zagreb Cathedral] Zagreb, 1988, 290.

42 JANKO BARLÈ, Povjest župa i crkava zagrebačkih. Župa sv. Ivana u Novoj vesi [The history of parishes and churches in Zagreb: Parish of St John in Nova Ves] Zagreb, 1900, 20–22; ARTUR SCHNEIDER, Popisivanje i fotografijsko snimanje umjetničkih spomenika zagrebačkih godine 1937 [Listing and photographic recording of artistic monuments in Zagreb, 1937], in: *Ljetopis Jugoslavenske akademije znanosti i umjetnosti za godinu 1936/37*, 50 (1938), 150; RUDOLF HORVAT, Prošlost grada Zagreba [A history of Zagreb], Zagreb, 1942, 93.

43 JANKO BARLÈ (note 42, 1900), 22.

44 In December 1882, the Cathedral deans, advised by architect Hermann Bollé, decided that sixteen baroque altars should be removed from the Cathedral and given to provincial churches. See: GJURO SZABO, Crkveno odjeljenje [The sacral section], in: *Katalog kulturno historijske izložbe grada Zagreba prigodom 1000-godišnjice Hrvatskog kraljevstva 925–1025*, Zagreb, 1925, 70–71.

45 Vicar Sinković commissioned the altar of St Joseph with the painting of St Joseph's death in the late 18<sup>th</sup> century. In 1884, it was replaced with one of the three the altars from the Zagreb Cathedral, but the painting remained in the church. See: JANKO BARLÈ (note 42, 1900), 19–20, 22. For Artur Schneider's notes, see: ARTUR SCHNEIDER (note 42, 1938), 150. The painting is now in the Diocese Museum in Zagreb. See: KAMILO DOČKAL, *Diecezanski Muzej nadbiskupije zagrebačke I*. [The Diocesan Museum of the Zagreb Archbishopric I], Zagreb, 1941, 24. I am very grateful to Petra Batelja Majić for lending me a copy of Dočkal's book.

46 JANKO BARLÈ (note 42, 1900), 19–26; MARIJA MIRKOVIĆ, Zidne i tabelarne slike u župnoj crkvi sv. Ivana Krstitelja u Novoj vesi [Wall and tabular paintings at the parish church of St John the Baptist in Nova Ves], in: Stjepan Sirovec, *Sveti Ivan Krstitelj. Župna crkva i župa Sv. Ivana u Zagrebu 1347–1997*, Zagreb, 1997, 151–160, 193–195.

- 47  
Stara umetnina iz zagrebske katedrale (note 21), 4.
- 48  
Ibid.
- 49  
MIRA KOLAR-DIMITRIJEVIĆ, *Povijest novca u Hrvatskoj* [History of money in Croatia] Zagreb, 2013, 178, n. 47.
- 50  
See the catalogue entry in: JANKO POLEC (note 6, 1930), 131: “*Der Oberteil mußte, der Größe wegen, abgeschnitten werden und bildet das Bild No. 150.*”
- 51  
IVAN KUKULJEVIĆ SAKCINSKI, Prvostolna crkva zagrebačka. Opisana s gledišta povjestnice, umjetnosti i starinah [The Zagreb Cathedral: A historical, artistic, and antiquarian description], Zagreb, 1856.
- 52  
IVAN KRSTITELJ TKALČIĆ, Prvostolna crkva zagrebačka nekoč i sada [The Zagreb Cathedral: Its past and present], Zagreb, 1885, 46–101.
- 53  
RUDOLF HORVAT, Prvostolna crkva u Zagrebu [The Zagreb Cathedral], Zagreb, 1941, 12–20.
- 54  
Sveti trag. *Devetsto godina umjetnosti Zagrebačke nadbiskupije 1094–1994* [The sacred trade: 900 years of art in the Zagreb Archdiocese, 1094–1994], (eds.) Tugomir Lukšić, Ivanka Reberski, Muzej Mimara, Zagreb, 1994, 108–109.
- 55  
RUDOLF HORVAT (note 53, 1941), 25–26.
- 56  
ANĐELA HORVAT – RADMILA MATEJČIĆ – KRUNO PRIJATELJ, Barok u Hrvatskoj [Baroque in Croatia] Zagreb, 1982, 221.
- 57  
ANICA CEVC (note 39, 2000), 122–127, 347–350, 425, 429, 431, cat. 86–95, 337, Nn 38, Nn 117, Nn 154.
- 58  
JANKO BARLÈ (note 42, 1900), 15.
- 59  
Ibid., 16, 19.
- 60  
Ibid., 10–20; ARTUR SCHNEIDER (note 42, 1938), 150.
- 61  
ARTUR SCHNEIDER (note 42, 1938), 155. See also the catalogue of Schneider’s photographs in: ĐURO VANĐURA – BORIVOJ POPOVČAK – SANJA CVETNIĆ, Schneiderov fotografski arhiv. Hrvatski spomenici kulture i umjetnosti [Schneider’s photographic archive: Croatian cultural and artistic monuments], Zagreb, 1999, 32, no. 1131. I would like to thank Indira Šamec Flaschar from the Croatian Academy of Sciences and Arts in Zagreb for sending me the photo from the Schneider’s Photographic Archives.
- 62  
The painting is published in *Hidden Treasure of the Museum of Arts and Crafts, Zagreb*, Museum of Arts and Crafts, Zagreb 2006, 30, cat. 33 (Unknown painter, *Seven Sacraments*, Holland, 47×66 cm).
- 63  
*Inventar Muzeja za umjetnost i umjetnički obrt*, Muzejska zbirka, 263, no. 9364 (*Famine in Holland*, 47×66 cm).
- 64  
Hrvatski državni arhiv (HDA, Croatian State Archives), Ministry of National Education, HR-HDA-291, box 65, 72081-VI-3-1948, Attestation – Artur Polić, November 19, 1948 (painting, oil on canvas, *Famine in Holland*, 45.5×65 cm).
- 65  
HDA (note 64), Ministry of National Education, HR-HDA-291, box 65, 72081-VI-3-1948, Artur Polić – protected objects, November 22, 1948. The consensus of the museum administration for the purchase of the painting is preserved in the Museum’s documentation.
- 66  
JANKO POLEC (note 6, 1930), 152, cat. IA/257 [44×64 cm]. When measuring, Strahl usually did not take the paintings out of their frames and this is why the measures he noted differ slightly from the actual ones.
- 67  
Karl studied Law at the Graz University, where he graduated in 1872.
- 68  
ARS (note 15), SI-AS 780, Graščina Stara Loka, 1521–1929, fasc. 21, a letter from Edvard Strahl to Karl Strahl, 8. 2. 1872.
- 69  
ARS (note 15), SI-AS 780, Graščina Stara Loka, 1521–1929, fasc. 17, a letter from Karl Strahl to Edvard Strahl, 5. 3. 1872.
- 70  
ARS (note 15), SI-AS 780, Graščina Stara Loka, 1521–1929, fasc. 17, a letter from Karl Strahl to Edvard Strahl, 5. 3. 1872.
- 71  
ARS (note 15), SI-AS 780, Graščina Stara Loka, 1521–1929, fasc. 17, a letter from Karl Strahl to Edvard Strahl, 29. 2. 1872. The whereabouts of the other two paintings, *The Tower of Babel*, by an unknown Dutch painter, and *Apollo and Daphne*, by an unknown Italian painter, are unknown.
- 72  
RENATA KOMIČ MARN (note 1, 2016), 364, cat. S358.
- 73  
*Hidden Treasure* (note 62, 2006), 31, cat. 35 [96×117 cm].
- 74  
JANKO POLEC (note 6, 1930), 134, cat. IA/159 [96×116 cm].
- 75  
Johann Adam and Volf Adam Barons of Erberg were owners of Stara Loka from 1706 to 1754; see for example IGOR WEIGL, Portreti baronov Erbergov na Goriškem in v Furlaniji [Portraits of Barons Erberg in Gorizia and Friuli], in: *Barok na Goriškem* (ed.) Ferdinand Šerbelj, Nova Gorica, 2006, 384–385.
- 76  
“36. *Zwey Kinder mit Tauben*”, see: ARS (note 15), SI-AS 780, Graščina Stara Loka, 1521–1929, fasc. 42, *Verzeichniß der im Saale befindlichen Gemählde sämmtlich mit schwarzen Ramen, und noch immer vergoldeten Leysten, welche sämmtlich bey der Übergabe dem verantwortlichen Aufbewahrung des Pächters Anton Gerbetz anvertraut wurden*. See also: RENATA KOMIČ (note 5, 2009), 185–186.
- 77  
RENATA KOMIČ MARN (note 1, 2016), 330, cat. S227.

- 78  
Both paintings were presented in 1993 in Zagreb, at the exhibition *Od svagdana do blagdana* as portraits of unknown sitters, painted in Austria in the second half of the 17<sup>th</sup> century. See: VLADIMIR MALEKOVIĆ et al., *Od svagdana do blagdana. Barok u Hrvatskoj. Kultura življenja u 17. i 18. stoljeću u Hrvatskoj* [From every day to feast day: Baroque in Croatia. The living culture in Croatia (17<sup>th</sup> and 18<sup>th</sup> c.)], Muzej za umjetnost i obrt, Zagreb, 1993, 388–389, cat. 408–409.
- 79  
RENATA KOMIČ (note 22, 2009).
- 80  
For the portrait of Johann Erasmus in the National Gallery of Ljubljana, see: the photo archive of the National Gallery (no. 7662, NGS 900); MIHA PREINFALK, *Grofje Engelshausi – pozabljeni izanski graščaki* [Counts of Engelshaus: The forgotten lords of Ig], in: *Župnija sv. Martina na Igu. Ob 300-letnici župnijske cerkve*, Ig, 2011, 144.
- 81  
For the carnation as the symbol of wedding vows, see: MIRELLA LEVI D'ANCONA, *The Garden of the Renaissance. Botanical Symbolism in Italian Painting*, Florence, 1977, 81; ANNE DUMAS, *Les plantes et leurs symboles*, Paris, 2000, 34. For dog as a symbol of (matrimonial) fidelity, see: LUCIA IMPELLUSO, *Nature and Its Symbols*, Los Angeles, 2004, 204; VICTOR-HENRY DEBIDOUR, *Le Bestiaire sculpté du Moyen-Age en France*, Paris, 1961, 388. For the history of the Engelshaus family, see: MIHA PREINFALK (note 80, 2011), 136–152.
- 82  
The precise date of their marriage is unknown, but it is estimated based on the year of birth of their first child, born in 1692; see: LUDWIG SCHIVIZ VON SCHIVIZHOFFEN, *Der Adel in den Matrikeln des Herzogtums Krain*, Görz, 1905, 266. For the datation of clothing, see for example: HENNY HARALD HANSEN, *Knaurs Kostümbuch. Die Kostümgeschichte aller Zeiten*, Munich-Zurich, 1954, 163, 165–166; GIORGIO MARANGONI, *Evoluzione storica e stilistica della moda. Dal secolo del barocco all'ecclettismo degli stili*, Milan, 1989, 58–61.
- 83  
For more details see: RENATA KOMIČ (note 22, 2009).
- 84  
For more details on the acquisition see: RENATA KOMIČ MARN (note 1, 2016), 70.
- 85  
JANKO POLEC (note 6, 1930), 180; RENATA KOMIČ MARN (note 1, 2016), 69–70, 565–566, cat. S595, S605.
- 86  
*Inventar Muzeja za umjetnost i umjetnički obrt*, Muzejska zbirka.
- 87  
*Židovski Zagreb. Kulturno-povijesni vodič* [The Jewish Zagreb: A cultural-historical guide], Zagreb, 2011, 49; GORAN BILOGRIVIĆ, *Ulomak pluteja s prikazom lova na jelena iz Novigrada i ljetnikovac Werner u Zagrebu* [Fragment of a pluteus from Novigrad with a depiction of Deer Hunt and the Werner summerhouse in Zagreb], in: *Radovi Instituta za povijest umjetnosti*, 38 (2014.), 46.
- 88  
GORAN BILOGRIVIĆ (note 87, 2014), 46.
- 89  
See: *Report on the implementation of the legal provision on the prohibition of removal and exporting ancient artistic, cultural, historical and natural monuments from the territory of the Independent State of Croatia*, LXXVIII-135. Z.p. 1941, Zagreb, July 26, 1941, in HDA (note 64), Božidar Murgić Collection of the museum activities from the 1920s to the 1940s, HR-HDA-1149, box 1. For the mechanisms of seizing of artworks from the private collections of Jewish families in Zagreb during the regime of the Independent State of Croatia, see: IVA PASINI TRŽEC, *Contentious Musealisation Process(es) of Jewish Art Collections in Croatia*, in: *Studi di Memofonte*, 2018 (in print).
- 90  
See: Ministarstvo kulture (MK), Uprava za zaštitu kulturne baštine, Središnji arhiv (Administration for the Protection of Cultural Heritage at the Ministry of Culture of the Republic of Croatia, Zagreb), MK-UZKB/SA-ZSG, 1941, 150/1941, Letter from conservator Gjuro Szabo to the Ministry of National Education, July 29, 1941. The complex context of the musealisation of confiscated artworks after the Second World War in Croatia is revealed in: IVA PASINI TRŽEC (note 89, 2018).
- 91  
For the significance and value of the collection, see: *Report on the implementation of the legal provision on the prohibition of removal and exporting ancient artistic, cultural, historical and natural monuments from the territory of the Independent State of Croatia*, LXXVIII-135. Z. p. 1941, July 26, 1941, in HDA (note 64), Božidar Murgić Collection of the museum activities from the 1920s to the 1940s, HR-HDA-1149, box 1.
- 92  
For the Protocol, see: IVA PASINI TRŽEC (note 89, 2018).
- 93  
Francesco Noletti, *Il Maltese* (1611–1654): *Still Life*, 1640s, oil on canvas, 96×132 cm, Zagreb, Strossmayer Gallery of Old Masters HAZU, SG-418. See: LJERKA DULIBIĆ, *Francesco Noletti zvan Il Maltese, Mrtva priroda* [Francesco Noletti aka Il Maltese, *Still Life*], in: *Sveto i profano – slikarstvo talijanskog baroka u Hrvatskoj*, Galerija Klovićevi dvori, Zagreb, 2015, 277–278, with further literature.
- 94  
STJEPAN KOŽUL, *Dijecezanski muzej u Zagrebu* [The Diocesan Museum in Zagreb], in: *Tkalčić 2*, 2 (1998), 222–223; VALERIJA MACAN, *Dijecezanski muzej Zagrebačke nadbiskupije* [The Diocesan Museum of the Zagreb Archbishopric], in: *Crkvena kulturna dobra. Analecta 4* (2006), 16.
- 95  
VIKTOR STESKA, *Slovenske umetnine v Zagrebškem "Diecezanskem muzeju"* [Slovenian artworks in the "Diocesan Museum" in Zagreb], in: *Zbornik za umetnostno zgodovino*, 19 (1943), 54; KAMILO DOČKAL, *Diecezanski Muzej nadbiskupije zagrebačke II.*, Zagreb, 1944, 44.
- 96  
RENATA KOMIČ MARN – TINA KOŠAK, *Zbirka Ladislava grofa Szapáryja v Gradu Murska Sobota. Izhodišča za nadaljnje raziskovanje* [Collection of Count László Szapáry in the Murska Sobota Castle: Starting points for further research], in: *Umetnostna kronika*, 58 (2018), 13–15.
- 97  
RENATA KOMIČ MARN (note 1, 2016), 147–148.
- 98  
*Ibid.*, 154–155.
- 99  
The author and Tina Košak presented the case of the Szapáry Collection in *The Interwar Sales of Castle Properties in Slovenia and Transfer Research: The Case of Szapáry Collection in Murska Sobota*

(Workshop and Internal Project Meeting of TransCultAA, Transfer of Cultural Objects in the Alpe Adria Region in the 20<sup>th</sup> Century, March 29 – March 31, 2017, Ljubljana, UIFS ZRC SAZU).

100

This article has been partly based on a chapter in the author's doctoral dissertation. See: RENATA KOMIČ MARN (note 1, 2016), 151–154. The research was supplemented and elaborated

in the frame of HERA project 15.080 TransCultAA (Transfer of Cultural Objects in the Alpe Adria Region in the 20<sup>th</sup> century, <http://www.transcultaa.eu>). It was also supported financially by the Slovenian Research Agency (research programme *Slovenian Artistic Identity in European Context*, No. P6-0061, conducted at ZRC SAZU, France Stele Institute of Art History, Ljubljana). I would like to thank Dr. Iva Pasini Tržec and Dr. Ljerka Dulibić for their precious advice.

## Sažetak

Renata Komič Marn

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

U zbirci Edvarda viteza pl. Strahla (1817.–1884.) i njegova sina Karla viteza pl. Strahla (1850.–1929.) u Staroj Loki kod Škofje Loke u Kranjskoj do 1930. godine nalazilo se oko 500 slika u tehnici ulja na platnu i preko 100 slika u drugim tehnikama. Zadnji vlasnik zbirke Karl Strahl je 1928. i 1929. godine darovao i/ili prodao nekoliko slika i predmeta iz svoje zbirke. Nakon njegove smrti Narodna galerija i Narodni muzej u Ljubljani otkupili su oko 135 slika, a ostale su prodane na javnoj dražbi u svibnju i lipnju 1930. godine. Veliki dio slika koje je Karl Strahl sam prodao kupio je za nisku cijenu trgovac starinama i umjetninama Stanko Senečić iz Zagreba. Istraživanjem provenijencije tih slika, u zagrebačkom Muzeju za umjetnost i obrt otkriveno je pet slika koje potječu iz Strahlove zbirke. Nakon što je Senečić 1929. kupio *Sv. Josipa s malim Isusom*, sliku slovenskog slikara Valentina Metzingera, neko vrijeme ju je nudio za visoku cijenu na zagrebačkom tržištu umjetninama, tvrdeći da potječe iz Zagrebačke katedrale, no prodao ju je Muzeju za umjetnost i obrt tek 1931. godine. U muzejskoj inventarnoj knjizi navedeno je da slika potječe iz crkve sv. Ivana Krstitelja na Novoj Vesi, kamo je navodno dospjela iz zagrebačke katedrale. Taj podatak o provenijenciji, koji je godine 1929. počeo širiti novi vlasnik slike Stanko Senečić, sliku je pratio sve do današnjih dana. Ovim je prilogom utvrđeno da Metzingerova slika sv. Josipa nikada nije bila dijelom opreme Zagrebačke katedrale. Međutim, s obzirom da je slikar Bizjak koji je sliku prodao Edvardu Strahlu tvrdio da ju je kupio u nekoj crkvi u Hrvatskoj, možemo dopustiti mogućnost da se nekoć nalazila u crkvi sv. Ivana Krstitelja na Novoj Vesi.

Slika *Sedam dobrih djela* u Muzej je prispjela prisilnom prodajom. Vlasnik Artur Polić prilikom selidbe u Izrael sliku nije smio ponijeti sa sobom i bio je primoran prodati je. Iz korespondencije Karla Strahla i njegova oca saznajemo ponešto i o njezinoj ranijoj provenijenciji: Karl Strahl kupio ju je 1872. godine od Josefine Jedličke u Grazu.

U Muzeju za umjetnost i obrt čuva se i kvalitetna slika nepoznatog slikara iz 17. stoljeća koja prikazuje djecu s pticama. Iako način nabave djela nije poznat, možemo ga prepoznati u Strahlovom katalogu slika, a njegova starija provenijencija proteže se do barokne zbirke baruna Erberga u dvorcu u Staroj Loki u Kranjskoj.

Portrete Johanna Adama baruna Engelshausa i njegove supruge Renate Leopoldine, rođ. grofice Lamberg, Stanko Senečić je kupio od Strahla 3. kolovoza 1929. godine. Portreti su nekada krasili ljubljanski dvorac grofova Lamberg, a Edvard Strahl kupio ih je zajedno s drugim portretima 1866. godine od tadašnjeg vlasnika dvorca Petra Pagliaruccija pl. Kieselsteina. Do prispjeća u Muzej nakon Drugog svjetskog rata oba portreta su se nalazila u privatnoj zbirci dr. Milana Marića, uglednoga člana zagrebačke židovske zajednice.

Sudeći po Senečićevim uspješnim kupnjama kod Strahla i njegovom ukusu za stare majstore možemo zaključiti da se radilo o vještom trgovcu koji je imao dobru mrežu kupaca. Osim toga, bio je i aktivan kolekcionar umjetnina. Godine 1939. bio je prvi suradnik kanonika dr. Kamila Dočkala za prikupljanje predmeta za zagrebački Dijecezanski muzej.

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

**Ključne riječi:** Karl Strahl (1850.–1929.), Strahlova zbirka, Stanko Senečić, Valentin Metzinger, Muzej za umjetnost i obrt, Zagreb

## Izvori ilustracija i autori fotografija / Sources of illustrations and photo Credits

### Laura Chinellato

Le lastre longobarde del »pulpito di Maviorano« di Gussago (Brescia): dall'analisi al contesto. Problematicità e nuove prospettive / *Lombardische Platte »Mavioranove propovjedaonice« u Gussagu (Brescia): od analize do konteksta. Problematika i nove perspektive*

1: Elaborazione grafica di Laura Chinellato da: Paola Marina De Marchi, Calvisano e la necropoli d'ambito longobardo in località Santi di Sopra. La pianura tra l'Oglio, Mella e Chiese nell'altomedioevo, in: *L'Italia centro-settentrionale in età longobarda*, Atti del Convegno (Ascoli Piceno, 6–7 ottobre 1995), (a cura di) Lidia Paroli, Firenze, 1997., 377–411, fig. 2 / *Ilustraciju iz članka: Paola Marina De Marchi, Calvisano e la necropoli d'ambito longobardo in località Santi di Sopra. La pianura tra l'Oglio, Mella e Chiese nell'altomedioevo*, in: *L'Italia centro-settentrionale in età longobarda*, Atti del Convegno (Ascoli Piceno, 6–7 ottobre 1995), (a cura di) Lidia Paroli, Firenze, 1997., 377–411, 2, grafički obradila Laura Chinellato.

2: Studio Rapuzzi di Brescia

3, 4, 5, 6, 7, 8, 10: Laura Chinellato

9: Bruno Genito, Sasanidi, u: *Enciclopedia dell'Arte Medievale*, X, Roma, 1999., 381–386.

### Danko Zelić – Ivan Viđen

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

1: Danko Zelić

2, 3: Božo Gjukić

### Josipa Alviž

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

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

3, 5, 6, 8–10, 12: Josipa Alviž

4, 7, 11: Arhitektonski crteži prema nacrtima Direkcije za urbanizam Herceg Novi, urbanistički projekt *Stari Grad – Herceg Novi*, 1982., voditelj Boris Ilijanić, dipl. ing. arh. Izvor: Državni arhiv Crne Gore – Arhivski odsjek Herceg Novi, za tisak pripremio Ratko Horvat / *Architectural drawings made after recording of the Directorate for Urban Planning Herceg Novi, Stari Grad – Herceg Novi urban development project, 1982, project leader Boris Ilijanić, architect. Source: State Archives of Montenegro – Archival Department Herceg Novi, prepared by Ratko Horvat*

### Bojan Goja

Kuća Dragičević: prilog poznavanju stambenih kuća u Zadru u 18. stoljeću / *The Dragičević House: A Contribution to the Research on the 18<sup>th</sup>-century Houses in Zadar*

1–9: Bojan Goja

10: Google Earth

### Petar Puhmajer – Krasanka Majer Jurišić

Stara gradska vijećnica u Rijeci: povijest sjedišta gradske vlasti od najranijih zapisa do 19. stoljeća / *Old Town Hall in Rijeka: History of the City Council Seat from the Earliest Records to the 19<sup>th</sup> Century*

1, 11, 12, 13: Natalija Vasić, Hrvatski restauratorski zavod

2: Silvino Gigante, *Storia del comune di Fiume*, Fiume, 1913.

3: Österreichische Nationalbibliothek, Cod. 8607, fol. 3r, Fiume

4: Österreichisches Staatsarchiv, Kriegsarchiv, Kartensammlung, sign. AT-OeStA/KA KPS KS G I h, 171

5: Matthäus Merian: *Topographia provinciae Austriacarum*, izdanje 1679.

6: Österreichisches Staatsarchiv, Kriegsarchiv, Kartensammlung, sign. AT-OeStA/KA KPS KS G I h, 175

7a, 7b: Državni arhiv u Rijeci, Gradski magistrat Rijeka, Izdvojeni nacrti, kut. 284

8: Državni arhiv u Rijeci, Tehnički ured grada Rijeke, kut. 161

9: Konzervatorski odjel u Rijeci, fototeka

10, 14: Izradili Petar Puhmajer i Marin Čalušić, Hrvatski restauratorski zavod, 2017.

### Sanja Cvetnić

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

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

2: Adolf Bayer, Markgraf Georg und Beatrix von Frangepan: Georg des Frommen Jugend und erste Ehe, Gesellschaft für Fränkische Geschichte, u: *Neujahrsblätter der Gesellschaft für Fränkische Geschichte*, Ansbach: Brügel, 19 (1934.)

3: © Madrid, Museo Thyssen-Bornemisza

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

5, 6: © Zagreb, Hrvatski državni arhiv

7: © Klagenfurt, Landesmuseum Kärnten

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

### Júlia Tátrai

Wiener Hofkünstler und die Zrinyis. Porträts in der Lobkowitz-Sammlung / *Bečki dvorski umjetnici i Zrinski. Portreti u Zbirci Lobkowitz*

- 1: © Nelahozeves, Lobkowitz Sammlung, Schloss Nelahozeves / Bridgeman Images
- 2, 3: © Budapest, Magyar Nemzeti Múzeum (Ungarisches Nationalmuseum)
- 4: © Trakošćan, Dvorac Trakošćan (Schloss Trakošćan)
- 5: © Nelahozeves, Lobkowitz Sammlung, Schloss Nelahozeves / Bridgeman Images
- 6: © Budapest, Magyar Nemzeti Galéria (Ungarische Nationalgalerie)
- 7: © Zagreb, Hrvatski državni arhiv (Kroatisches Staatsarchiv)
- 8: © Nelahozeves, Lobkowitz Sammlung, Schloss Nelahozeves / Bridgeman Images
- 9: © Privatbesitz Familie Herberstein
- 10: © Wien, Kunsthistorisches Museum, Wien
- 11: © Prag, Lobkowitz Sammlung, Prag / Bridgeman Images
- 12: © Budapest, Magyar Nemzeti Galéria (Ungarische Nationalgalerie)

### Daniel Premerl

Ivan Tomko Mrnavić and his Coat of Arms: Self-presentation of an Illyrian Noble / *Ivan Tomko Mrnavić i njegov grb: samopredstavljanje jednoga ilirskoga plemića*

- 1, 2: Paolo Mofardin, Institute of Art History, Zagreb; Courtesy of the Metropolitan Library, Zagreb / *Institut za povijest umjetnosti, Zagreb; Uz dopuštenje Metropolitanske knjižnice, Zagreb*
- 3, 6, 14, 15, 16, 17: Courtesy of the National and University Library, Zagreb / *Uz dopuštenje Nacionalne i sveučilišne knjižnice, Zagreb*
- 4, 5: Paolo Mofardin, Institute of Art History, Zagreb; Courtesy of the Library of the Croatian Academy of Sciences and Arts / *Institut za povijest umjetnosti, Zagreb; Uz dopuštenje Knjižnice Hrvatske akademije znanosti i umjetnosti*
- 7, 8: Courtesy of the Research Library Zadar / *Uz dopuštenje Znanstvene knjižnice Zadar*
- 9: Fra Stipe Nosić, the Library of the Franciscan Monastery, Dubrovnik / *Knjižnica Male braće, Dubrovnik*
- 10: Tomislav Pavičić, City Museum Šibenik / *Tomislav Pavičić, Muzej Grada Šibenika*
- 11, 12: Paolo Mofardin, Institute of Art History, Zagreb; Courtesy of the Archdiocesan Archives, Zagreb / *Institut za povijest umjetnosti, Zagreb; Uz dopuštenje Nadbiskupijskog arhiva, Zagreb*
- 13: Courtesy of the Archives of the Croatian Academy of Sciences and Arts, Zagreb / *Uz dopuštenje Arhiva Hrvatske akademije znanosti i umjetnosti, Zagreb*

### Ivana Čapeta Rakić

Ponzonijevih deset slika u svodu glavnog oltara splitske katedrale: razmatranja o stilsko-oblikovnim svojstvima, izvornoj funkciji i ikono-

grafsko-ikonološkom aspektu / *Ten Paintings by Matteo Ponzoni above the Main Altar of the Split Cathedral: Considerations on Design and Style, the Original Function, and the Iconographic-Iconological Aspect*

- 1, 2: Ivana Čapeta Rakić
- 3: Ivana Čapeta Rakić, rekonstrukcija / *reconstruction: Vojan Koceić*
- 4: Mirko Pivčević, rekonstrukcija / *reconstruction: Vojan Koceić*
- 5: Uz dopuštenje Fondazione Musei Civici di Venezia / *Courtesy of the Fondazione Musei Civici di Venezia*
- 6: Fotografija preuzeta sa službene web stranice muzeja [www.museunacional.cat](http://www.museunacional.cat), uz dopuštenje za preuzimanje i objavu fotografije od muzeja Museu Nacional d'Art de Catalunya / *Photo from the official website of the museum, www.museunacional.cat (courtesy of the Museu Nacional d'Art de Catalunya)*

### Renata Komič Marn

*Saint Joseph and Baby Jesus* by Valentin Metzinger and Other Paintings from the Strahl Collection in the Museum of Arts and Crafts in Zagreb / *Slika Sveti Josip s malim Isusom Valentina Metzingera i druge slike iz Zbirke Strahl u Muzeju za umjetnost i obrt u Zagrebu*

- 1, 3–6: Srećko Budek i Vedran Benović, Muzej za umjetnost i obrt / *Museum of Arts and Crafts, Zagreb, digitalne snimke predmeta iz muzejskog fundusa*
- 2: Ljudevit Griesbach, HAZU, Strossmayerova galerija starih majstora, Zagreb / *Croatian Academy of Sciences and Arts, Strossmayer Gallery of Old Masters, Zagreb*

### Jasminka Najcer Sabljak

Prizori iz Slavonije i Srijema u opusu austrijskog slikara Franza Alta / *Scenes from Slavonia and Sylvania in the Opus of Austrian Painter Franz Alt*

- 1, 9: Georg Eltz
- 2, 4–8: Francisca Clary-Aldringen
- 3: Arhiv Zavičajnog muzeja Ruma / *Archive of the Ruma County Museum*

### Ana Šeparović

Od »sinteze likovnih umjetnosti« do Zagrebačkoga salona: prilog poznavanju djelovanja ULUH-a 1960-ih / *From a "Synthesis of Visual Arts" to the Zagreb Salon: A Contribution to the Research on ULUH's Activity in the 1960s*

- 1: *Socijalizam i modernost*, katalog izložbe, Zagreb, 2012., 141.