



REFUGIUM AGONIZANTIUM

# Istraživanja likovne i primijenjene umjetnosti baroka

**Radoslav Tomić**

**P**roučavanje umjetnosti 17. i 18. stoljeća u okviru Instituta za povijest umjetnosti može se podijeliti u dva veća vremenska razdoblja. U prvim godinama postojanja Institut nije imao stalno zaposlene povjesničare umjetnosti, koji bi u okviru promišljenih strateških projekata, vlastitih afiniteta i specijalističkih znanja preuzeli na sebe isključivo istraživačke obveze. Osnivači Instituta, Grgo Gamulin i Milan Prelog, bili su profesori na Odsjeku za povijest umjetnosti Filozofskog fakulteta u Zagrebu pa je i djelatnost nove znanstvene ustanove bila bitno određena tom činjenicom. Institut je u tom prvom razdoblju funkcionirao kao jezgra oko koje su se okupljali stručnjaci, u prvom redu povjesničari umjetnosti, iz cijele Hrvatske s namjerom da istražuju i – na znanstveni način – analiziraju umjetnost na tlu Hrvatske od antike do suvremenih autora. Upravo je Grgo Gamulin s velikim ambicijama i široko zacrtanim programom započeo istraživanje slikarskih djela 17. i 18. stoljeća. Njegovi su interesi, kao što je poznato, bili mnogo širi: istraživao je slikarstvo od romanike do suvremenosti, modernu i suvremenu skulpturu, potom se aktivno uključio u analizu urbanističkih tema u nastojanju da za-

**Nicolò Grassi,  
Sv. Josip, Osor,  
katedrala sv.  
Gaudencija**  
Nicolò Grassi,  
St. Joseph, Osor,  
Cathedral of  
St. Gaudentius

# The Studies of the Fine and Applied Arts of the Baroque Period

**Radoslav Tomić**

The studies of the art of the 17<sup>th</sup> and 18<sup>th</sup> century at the Institute of Art History can be divided into two major periods. During the first years of its existence the Institute did not have permanently employed art historians who could, based on some well-structured strategic projects in combination with their own affinities and specialist knowledge, take over responsibilities that would be exclusively in the area of research. The founders of the Institute, Grgo Gamulin and Milan Prelog, were professors at the Department of Art History of the Faculty of Humanities and Social Sciences, which greatly influenced the work of the new scholarly institution. During this initial period, the Institute functioned as the nucleus around which experts – primarily art historians

conservator in Split, he became familiar with Dalmatia in all the fullness of its cultural past. He has, therefore, been rightly described as a hermeneuticist of his native region and its heritage. Working tirelessly in the archives he has identified myriad names of architects, master builders, sculptors, stonemasons and painters who shaped the artistic landscape of the eastern Adriatic area between the 13<sup>th</sup> and the 19<sup>th</sup> century. Also crucial were his topographical studies of cities, islands and areas such as Lastovo, Pelješac and Vis; with their density of new data, these topographical studies serve even today as an exemplary model for how to write about works of art originating from a specific area. His writings include information about local and foreign artists' paintings, as well as evaluations of the artis-

štiti sve ugroženije gradove i sela ne samo na Jadranu nego i na kontinentu, pred ubrzanom turističkom izgradnjom koja je u kratko vrijeme znatno izmijenila povijesna naselja, karakter stanovanja, kulturu života i odnos prema povijesnoj baštini.

U istraživanju barokne umjetnosti Gamulin se usmjerio isključivo prema slikarstvu. Koristeći atributivnu metodu, on se profilirao u znalca talijanskoga slikarstva, u prvom redu stručnjaka koji poznaje djela venecijanskih majstora ne samo na hrvatskoj obali nego i u drugim dijelovima Hrvatske i ondašnje Jugoslavije. Nije se libio pisati o djelima mletačkih majstora u samoj Italiji ali i drugdje. U početku je njegov interes bio usmjeren na djela znamenitih majstora. Ubrzo se katalog remek-djela iscrpio pa je Gamulin krenuo prema "malim majstorima" čija su djela najbrojnija i u crkvama na primorju i u galerijama te u privatnim zbirkama u Zagrebu, Beogradu, Novom Sadu, Varaždinu, Ljubljani. Obnavljao je i širio svoja znanja vraćajući se višekratno na ista djela u nastojanju da utvrdi ime majstora i odredi konkretno vrijeme nastanka određene umjetnine. Posebno se često vraćao na djela izložena u Strossmayerovoj galeriji u Zagrebu, napisavši na desetke studija, osvrtu, prijedloga koje je publicirao u najuglednijim znanstvenim časopisima u zemlji i u Italiji, ali i dnevnim i tjednim novinama. Njegov je cilj bio ne samo da se istražuju umjetnine, nego da se one populariziraju među kolegama i u najširim krugovima obrazovane publike koja posjeduje senzibilitet prema umjetničkim djelima i prema lijepome.

Gamulin je objavio stotine tekstova o baroknom slikarstvu. Njihov je karakter, vrijednost i profil heterogen, od uzorno koncipiranih studija do kratkih skica i hipotetskih natuknica. Samo neke tekstove sabrao je u dvije knjige (*Stari majstori u Jugoslaviji* 1 i 2, 1961., 1964.), dok su ostali tekstovi rasuti u publikacijama od Firence i Venecije do Dubrovnika, Splita i Zagreba. Važno je naglasiti da je Gamulin bio veliki putnik: odlazio je često u Italiju ne samo radi stručnog i znanstvenog usavršavanja, nego je izlagao na simpozijima i sklapao poznanstva s uglednim kolegama vođen idejom da se samo aktivnom i stalnom komunikacijom s inozemnim kolegama može i hrvatska likovna baština i povijest umjetnosti inkorporirati u opće (europske) procese.

from across Croatia – could gather to research and academically analyse the works of art on the territory of Croatia, from the Antiquity to the contemporary age. It was Grgo Gamulin himself who started, with great ambitions and a broadly defined program, the research into the painting of the 17<sup>th</sup> and 18<sup>th</sup> century. However, his interests, as is known, were much wider: he studied paintings from the Romanesque period to the contemporary age, as well as modern and contemporary sculpture, and then became actively involved in the analysis of the issues of urban development. In doing the latter he has attempted to protect the increasingly vulnerable towns and villages – not only along the Adriatic Coast, but also throughout the mainland area – against the threats imposed by the rapid touristic development. In only a short span of time the newly built resorts had already significantly transformed the historic settlements, the character of housing, the lifestyle and the attitudes towards historical heritage.

In his study of Baroque art, Gamulin focused exclusively on the painting itself. Using the attributive method, he developed himself into a connoisseur of Italian painting and, primarily, into an expert in the works of Venetian masters: both those who had worked on the Croatian coast and in other parts of Croatia or, at that time, Yugoslavia. Furthermore, he did not hesitate to write about the works of Venetian masters in Italy itself, or elsewhere. Though his interest was initially

directed towards the works of famous masters, the catalogue of masterpieces was soon exhausted and Gamulin then turned to the works of “small masters” which were most numerous, both in the coastal churches and galleries, as well as the private collections in Zagreb, Belgrade, Novi Sad, Varaždin and Ljubljana. He constantly refreshed and expanded his knowledge by returning repeatedly to the same works, analysing certain pieces of art while trying to determine the name of the masters who painted them and the exact date of their creation. He frequently revisited the works exhibited at the Strossmayer Gallery in Zagreb and, as a result, wrote dozens of studies, reviews and proposals, which were subsequently published in the most renowned national and Italian scholarly journals, as well as daily and weekly papers. His goal was for the works of art to not only be explored, but also popularised among his colleagues and throughout the widest circle of the educated audiences sensitive to artwork and beauty.

Gamulin published hundreds of texts on Baroque painting. Their character, value and profile are heterogeneous, varying from perfectly composed studies to brief sketches and hypothetical remarks. Only some of his texts were collected into two books (*The Old Masters in Yugoslavia* 1 and 2, 1961, 1964), while others were scattered throughout various publications, from Florence and Venice to Dubrovnik, Split and Zagreb. It is important to emphasise that Gamulin was a

No, putovao je i po Hrvatskoj kao znatiželjni istraživač: obilazio je crkve, samostane, galerije, muzeje i privatne zbirke, dokumentirajući i bilježeći što je vidio: njegovi su preliminarni izvještaji svojevrsna topografija slikarske baštine od Kotora do Poreča. Nekoliko tekstova posvetio je i ikonama iz primorskih zbirki čiji su majstori madoneri i italo-kretske majstori 17. i 18. stoljeća.

Kao vanjski suradnici u tom prvom “herojskom” razdoblju susreću se kao suradnici Instituta svi važniji povjesničari umjetnosti u Hrvatskoj. Kao istraživače barokne umjetnosti treba spomenuti Cvita Fiskovića i Krunu Prijatelja u Splitu te Anđelu Horvat u Zagrebu. Nešto poslije pridružit će im se Radmila Matejčić u Rijeci te Doris Baričević, Đurđica Cvitanović, Ivo Lentić i Vladimir Marković u Zagrebu.

Recimo nekoliko riječi o Cvitu Fiskoviću i Kruni Prijatelju kao istraživačima barokne umjetnosti i kao suradnicima Instituta. U vrijeme kad se osnovao Institut, Fisković je bio na vrhuncu svoga istraživačkoga puta: rođen 1908., formirao se već uoči i neposredno nakon Drugog svjetskog rata, na najboljim tradicijama starih dubrovačkih pisaca, istraživača i kroničara. Djelujući kao konzervator u Splitu, upoznao je Dalmaciju u punini njezine kulturne prošlosti. Stoga se opravdano o Fiskoviću piše kao o hermeneutičaru rodne pokrajine i njezine baštine. Neiscrpnim radom u arhivima prepoznao je mnoga imena arhitekata, graditelja, kipara, klesara i slikara koji su od 13. do 19. stoljeća oblikovali umjetničko stvaranje na Jadranu. Isto tako ključne su njegove topografske studije gradova, otoka i sredina poput Lastova, Visa i Pelješca, koje su gustoćom novih podataka i danas ogledni primjer kako se treba pisati o umjetničkim djelima u konkretnom prostoru. Pisao je o slikama domaćih i stranih majstora, oltarima, srebrnim predmetima, drvenoj i kamenoj skulpturi u Trogiru, Hvaru, Dubrovniku, Korčuli i drugim gradovima, prosuđujući njihovu likovnu vrijednost i društveno-povijesni kontekst.

Drugačiji je profil Krune Prijatelja, stalnog suradnika Instituta od njegova osnutka. Može se reći da je Prijateljev interes bio usmjeren u prvom redu prema slikarstvu u Dalmaciji, s pomacima prema Istri i Boki kotorskoj, od romanike do Vlaha Bukovca. U skupini zaokruženih tema, a to su: gotičko, renesansno i barokno slikarstvo, slikarstvo klasicizma



fervent traveller: he often visited Italy, not only for professional and scholarly training, but also to deliver lectures at symposiums and make acquaintances with renowned colleagues. He was guided by the notion that only through the active and continuous communication of Croatian scholars with their foreign colleagues could Croatian fine art heritage and history then become incorporated into the general (European) processes. Moreover, he regularly travelled around Croatia as a curious researcher: touring churches, monasteries, art galleries and private collections, documenting and recording what he saw. His preliminary reports were, in a way, a topography of the fine art heritage from Kotor to Poreč. He also devoted several of his texts to the icons from the coastal collections painted by *Madonneri* and Italian-Cretan style masters of the 17<sup>th</sup> and 18<sup>th</sup> century.

During this first “heroic” period, all major art historians in Croatia met with one another in the capacity of the Institute’s external associates. The researchers of Baroque art included Cvito Fisković and Kruno Prijatelj in Split, and Anđela Horvat in Zagreb. A short while later they would be joined by Radmila Matejčić from Rijeka, as well as Doris Baričević, Đurđica Cvitanović, Ivo Lentić and Vladimir Marković from Zagreb.

Let us say a few words about Cvito Fisković and Kruno Prijatelj as the researchers of Baroque art and the Institute’s associates. At the time when the Institute was founded, Fisković was in the prime of his career as a researcher. Born in 1908, he had already formed himself as an art historian by the eve of World War II and immediately after it, in the best traditions of the old Dubrovnik writers, researchers and chroniclers. Working as a



**Matej Ponzoni –  
Pončun (atribuirano),  
Posljednja večera,  
Hvar, franjevački  
samostan**

Matej Ponzoni –  
Pončun (attributed),  
The Last Supper, Hvar,  
Franciscan Monastery

i realizma te Schiavoni, Prijatelj je bio uključen u mnoge institutske projekte, primjerice istraživanje klasicizma. Kruna je njegova rada bilo analitičko istraživanje umjetnina, u prvom redu slika, potom i skulpture, arhitekture i zlatarskih proizvoda 17. i 18. stoljeća. Djelujući u Splitu, imao je ispred sebe, kao na dlanu, slike u crkvama, samostanima, po zakutcima kuća i palača osiromašenih obitelji od Dobrote do Zadra. Vrtio se kao strastveni istraživač na maloj pozornici, upirući oko prema slikama koje su kupovane u Italiji ili su nastale u radionicama dalmatinskih majstora koji su djelovali u baroknim stoljećima, primjerice T. Kokolja, S. De Vita i P. Mattei. Pisao je jednostavno i pouzdano, lišen patetike i hipoteza: vraćao se istim slikama i istim majstorima kad god se ukazala potreba: koristio je svaki podatak da produbi znanja i ispravnije ocjeni umjetninu. Pisao je neumorno u zemlji i u inozemstvu, kamo je veoma rano počeo putovati kao sudionik simpozija i gostujući predavač, stalno pišući za časopis *Arte Veneta* koji je godinama uređivao njegov dobar prijatelj Rodolfo Pallucchini.

Može se, bez pretjerivanja, reći da je sintezna knjiga *Barok u Hrvatskoj* (1982.) jedna od najvažnijih publikacija hrvatske povijesti umjetnosti druge polovice 20. stoljeća. Nastajala je u okviru programa Instituta za povijest umjetnosti kao prva sinteza određenoga stilskoga razdoblja. U njoj je



tic value and sociohistorical context of altars, silverware, wooden and stone sculptures from Trogir, Hvar, Dubrovnik, Korčula and other cities.

The second profile overview is that of Kruno Prijatelj, a permanent external associate of the Institute since its foundation. It could be said that Prijatelj's interest was directed primarily at painting in Dalmatia, with occasional shifts toward Istria and Boka Kotorska, from the Romanesque period to Vlaho Bukovac, i.e., the early 20<sup>th</sup> century. Through a variety of well-rounded themes – including Gothic, Renaissance and Baroque paintings, the paintings of Classicism and Realism, as well as those of *Schiavoni*, artists of Croatian origin who made their careers on the Apennine peninsula – Prijatelj was engaged in numerous projects at the Institute; for instance, the study of Classicism. The pinnacle of his work was an analytical study of artworks from the 17<sup>th</sup> and 18<sup>th</sup> century, most notably the paintings but also the sculpture, architecture and metalwork. While working in Split he had the opportunity to scrutinise, right before his eyes, the paintings stored in churches and monasteries, as well as in the hidden corners of palaces or in the houses of impoverished families, all the way from Dobrota village in Boka Kotorska Bay to the city of Zadar. As a passionate researcher, he circled around on a small stage, focusing on the paintings purchased in Italy or those made in the workshops of old Croatian masters from the Baroque centu-

ries, such as T. Kokolja, S. De Vita and P. Mattei. He wrote in a simple and credible manner, deprived of pathos and speculations, and returned to the same paintings and the same masters whenever the need arose. He utilised every piece of information he could obtain in order to deepen his knowledge and evaluate a work of art as accurately as possible. He wrote tirelessly – both at home and abroad, where he began travelling very early, as a symposium participant and as a guest lecturer – and constantly wrote articles for *Arte Veneta* with whose long-time editor, Rodolfo Pallucchini, he has been good friends.

It is not an exaggeration to say that the synthesis book *Baroque in Croatia* (1982) was one of the most important publications of the Croatian art history during the second half of the 20<sup>th</sup> century. It evolved within a program at the Institute of Art History as the first synthesis of a style period. In the book, Prijatelj wrote the part devoted to Baroque in Dalmatia, where he presented the entire known history of the art of the 17<sup>th</sup> and the 18<sup>th</sup> century, from Rab to Kotor, including architecture (churches, palaces), painting, sculpture and goldsmith art.

Among the researchers in the Baroque art of Continental Croatia, three scholars have distinguished themselves during the post-war period. While Đurđica Cvitanović wrote almost exclusively about architecture, the interests of Andela Horvat were oriented more toward all genres of fine art. As a field researcher of the Conservation Institute in Za-

**Sebastiano Ricci,  
Gospa od Karmela,  
Dubrovnik, crkva  
Karmen**

Sebastiano Ricci,  
Our Lady of Mt.  
Carmel, Dubrovnik,  
Church of Our Lady  
of Karmen





greb and a permanent associate of the Institute, Horvat accumulated – through her re-surveying of the Lika, Hrvatsko Zagorje and Slavonia regions and her archival research – a vast knowledge about individual monuments and their position in space. It is no wonder then that, on the basis of these experiences, she wrote an important book, *Between the Gothic and Baroque Periods* (1975), which highlights the peculiarities of the stylistic categories in the

peripheral environments, such as north-western and eastern Croatia. Using the same method, she also wrote the chapter entitled *Baroque in Continental Croatia*, which forms part of the aforementioned book, *Baroque in Croatia* (1982). A separate chapter, entitled *Baroque in Istria and the Croatian Littoral*, was written by Rijeka-based art historian, Radmila Matejčić. Her task was perhaps the most difficult as this area, due to historical circum-

**Belec, unutrašnjost crkve Majke Božje Snježne**

Belec, the interior of the church of Our Lady of the Snows

**Aleksije Königer,**  
**oltar sv. Ane,**  
**Lepoglava, župna**  
**crkva Bezgrešnog**  
**Začeca Blažene**  
**Djevice Marije**  
Aleksije Königer,  
the altar of St. Anna  
Lepoglava, Parish  
Church of Immaculate  
Conception of the  
Blessed Virgin Mary  
(1770–1780)



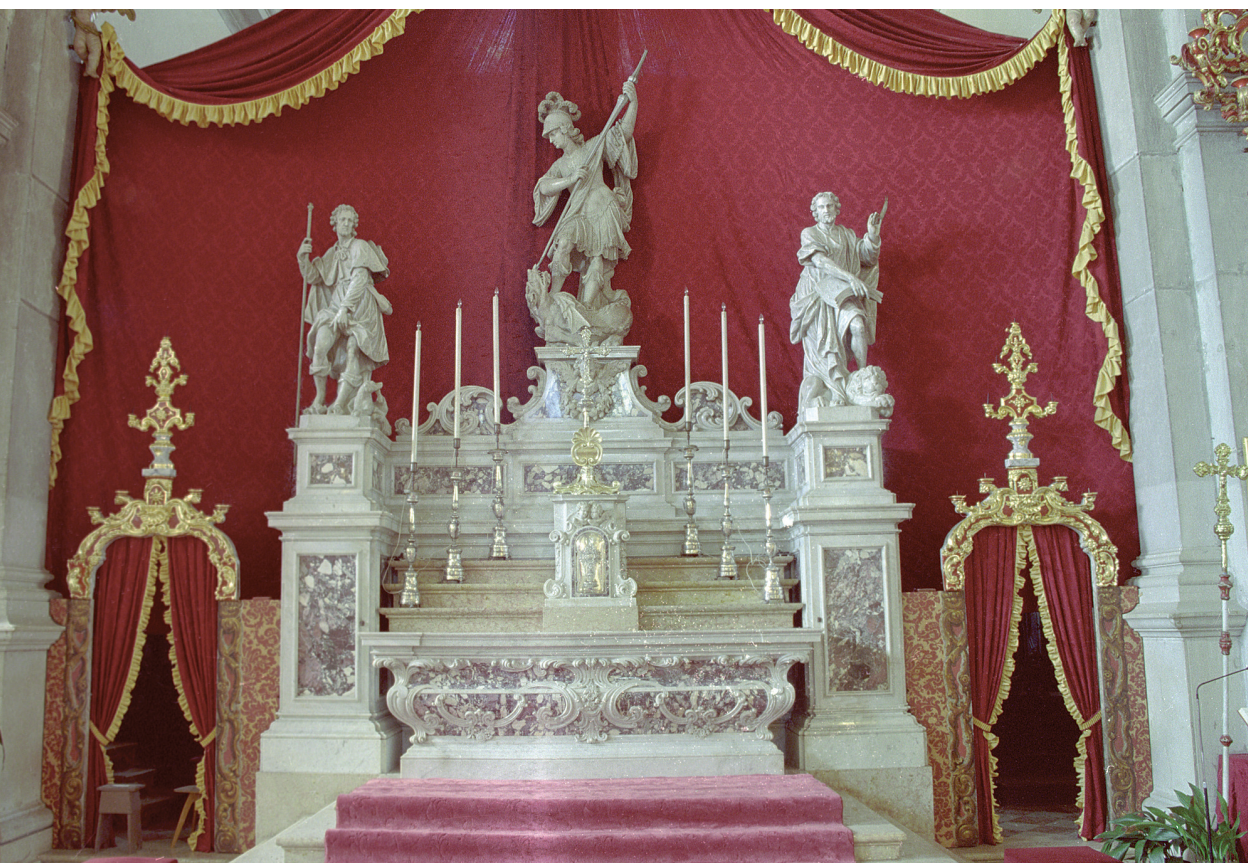
stances, was the last to be integrated into the national and state community.

The wooden, polychromed and gilded sculptures and altars were a significant theme of Baroque art of Central Europe and the territories under its influence. Therefore, it is not surprising that this artistic phenomenon attracted Doris Baričević, who devoted her entire scholarly opus to the interpretation of this art form, which was almost completely ignored on the both local and national levels. The results of her research have been collected into a remarkable book, *The Baroque Sculpture of Northern Croatia* (2008), which, owing to its wealth of insights, has become a reliable foundation and a roadmap for further scholarly

research of this exquisite artistic form. Another prominent text is a book written by Vera Horvat Pintarić, a Professor at the Department of Art History who also participated in some of the Institute's projects. In terms of its concept and analytical approach, her book on the monographic representation of the sculptures of Francesco Robba (1961) is considered a pioneering work.

The goldsmithery of northern and southern Croatia was the research subject of two permanent external associates of the Institute: Ivan Bach, who focused his work in Zagreb and Varaždin, and Ivo Lentić who has, for decades, studied metalwork in Dubrovnik and other urban centres, from Makarska to Varaždin, Slavonia and Zagreb. Also participating

**A. Tagliapietra, Glavni oltar, Rovinj, crkva sv. Eufemije**  
Alvise Tagliapietra, the main altar, Rovinj, Church of St. Euphemia





**Francesco Robba,**  
**Oltar sv. Križa,**  
**Križevci**  
Francesco Robba,  
altar of the Holy  
Cross, Križevci  
(1756)

Prijatelj napisao *Barok u Dalmaciji*, iznijevši sva znanja o umjetnosti 17. i 18. stoljeća od Raba do Kotora, ne samo o arhitekturi (crkve, palače), slikarstvu i skulpturi, nego i o zlatarskoj umjetnosti.

Među istraživačima barokne umjetnosti kontinentalne Hrvatske istaknule su se u poslijeratnom razdoblju tri znanstvenice. Dok je Đurđica Cvitanović pisala gotovo isključivo o arhitekturi, dotle je interes Anđele Horvat bio usmjeren prema svim likovnim vrstama. Kao terenski istraživač Konzervatorskoga zavoda u Zagrebu i kao stalna suradnica Instituta, ona je reambulacijom Like, Hrvatskog zagorja i

in the Institute's projects was Vladimir Marković who, after his doctoral thesis – entitled *The Wall Painting of the 17<sup>th</sup> and 18<sup>th</sup> Century in Dalmatia* (1985) – continued to publish individual studies on the paintings and sculptures of the 17<sup>th</sup> and 18<sup>th</sup> century in Croatia.

During its already relatively long existence, the Institute has reinforced itself with young experts who, being employed as permanent staff, began to study artists and art phenomena as part of the Institute's day-to-day activities and multi-year projects and programs. Thus for instance, with his doctoral thesis, *The Baroque Marble Sculpture in Dalmatia* (1994), Radoslav Tomić has begun his research in the painting, sculpture and artistic craftsmanship of the Adriatic (Istria, Dalmatia, Boka). Moreover, Mirjana Repanić Braun applied herself to the study of painting in Conti-

ental Croatia and her doctoral thesis, *The Baroque Painting in the Croatian Franciscan Province of St. Cyril and Methodius*, explores the paintings' heritage in the context of Central European artistic processes. In addition, members of the youngest generation of researchers have also chosen to focus on the arts of the 17<sup>th</sup> and 18<sup>th</sup> century as the topic of their doctoral theses: Vlasta Zajec, *The Wooden Sculpture of the 17<sup>th</sup> century in Istria*; and Daniel Premerl, *The Wooden Altars of the 17<sup>th</sup> Century in Dalmatia*.

The art historians of the Institute have also participated in the preparation of important exhibitions featuring works of art from the 17<sup>th</sup> and 18<sup>th</sup> century in Croatia. One could say that this subject perhaps makes for a special chapter that has yet to be written. It should be mentioned that the Institute's experts have



**C. G. Meichel,**  
**Srebrni antependij**  
**glavnog oltara, detalj**  
**(sv. Stjepan kralj),**  
**Zagreb, katedrala**  
Caspar Georg Meichel,  
silver antependium of  
the main altar, a detail  
(St. Stephen the King),  
Zagreb, Cathedral  
(1721)

Slavonije te arhivskim istraživanjima akumulirala golemu znanja o pojedinačnim spomenicima i njihovu položaju u prostoru. Ne čudi da je na temelju takva iskustva napisala važnu knjigu *Između gotike i baroka* (1975.), ukazavši na posebnosti stilskih kategorija u perifernoj sredini kao što je sjeverozapadna i istočna Hrvatska. U istom ključu pisala je i dionicu *Barok u kontinentalnoj Hrvatskoj* u spomenutoj knjizi *Barok u Hrvatskoj*. Poglavlje *Barok u Istri i Hrvatskom primorju* napisala je riječka povjesničarka umjetnosti Radmila Matejčić. Njezin je zadatak bio možda najteži jer je zbog povijesnih okolnosti taj prostor bio najkasnije integriran u hrvatsku nacionalnu i državnu zajednicu.

Drvena, polikromirana i pozlaćena skulptura (i pripadajući oltari) velika su tema barokne umjetnosti srednje Europe i krajeva koji su pod njezinim utjecajem. Nije stoga neobično da je upravo taj umjetnički fenomen privukao Doris Baričević, koja je cijeli znanstveni opus posvetila tumačenju te umjetnosti što je bila gotovo posve zanemarena i na lokalnoj i na nacionalnoj razini. Rezultati njezinih istraživanja sabrani su u reprezentativnoj knjizi *Barokno kiparstvo sjeverne Hrvatske* (2008.) koja je po ukupnim spoznajama postala pouzdan temelj i putokaz u daljnjim znanstvenim spoznavanjima te reprezentativne likovne vrste. Pionirska je u ideji i analitičnosti monografska obrada kiparskog opusa Francesca Robbe (1961.). Autorica je Vera Horvat Pintarić koja je kao profesorica na Odsjeku za povijest umjetnosti također sudjelovala u nekim projektima Instituta.

O zlatarskoj umjetnosti sjeverne i južne Hrvatske pisala su dva stalna suradnika Instituta: Ivan Bach, koji je usmjerio svoj rad prema Zagrebu i Varaždinu, dok je Ivo Lentić desetljećima istraživao zlatarstvo u Dubrovniku, ali i u drugim gradskim sredinama od Makarske do Varaždina, Slavonije i Zagreba. U okviru institutskih projekata djelovao je i Vladimir Marković, koji je i nakon doktorata *Zidno slikarstvo 17. i 18. stoljeća u Dalmaciji* (1985.) publicirao pojedinačne studije o slikarskim i kiparskim djelima 17. i 18. stoljeća u Hrvatskoj.

U već razmjerno drugom razdoblju svoga postojanja Institut se osnažio mlađim stručnjacima koji su kao stalno zaposleni započeli istraživati umjetnike i umjetničke fenomene u okviru redovne djelatnosti i višegodišnjih projekata i programa. Tako je Radoslav Tomić doktorskim radom *Ba-*





made an indelible contribution to the exhibitions of *The Golden Age of Dubrovnik* (1987); *1000 Years of Croatian Sculpture* (1991); *The Jesuit Heritage in Croatia* (1992); *The Sacred Token – Nine Hundred Years of Art of the Archdiocese of Zagreb* (1994); *The Croats – Faith, Culture and Art* (Vatican, 1991); *Pax et bonum – the Artistic Heritage of the Croatian Franciscan Province of*

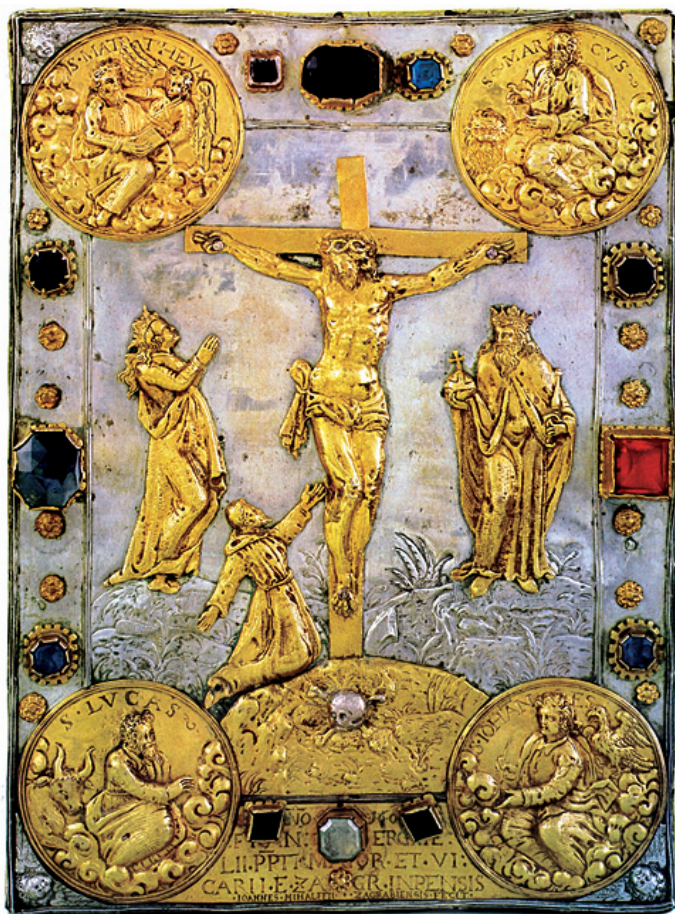
*St. Cyril and Methodius* (2000); *The Dominicans in Croatia* (2008); *Slavonia, Baranja and Srijem – the Sources of European Civilisation* (2009); *Intercessions to St. Tryphon – The Treasures of the Kotor Diocese* (2009) and *The Grace of Meeting – The Artistic Heritage of the Franciscan Province of St. Jerome* (2010).

◀  
**Tripo Kokolja,**  
**Oslik unutrašnosti**  
**crkve Gospe od**  
**Škrpjela**

Tripo Kokolja,  
painting of the interior  
of the Church of Our  
Lady of Rocks

rokno kiparstvo u mramoru na području Dalmacije (1994.) započeo a potom nastavio istraživanje slikarstva, skulpture i umjetničkoga obrta na Jadranu (Istra, Dalmacija, Boka), dok se istraživanja slikarstva u kontinentalnoj Hrvatskoj prihvatila Mirjana Repanić Braun. Njezin doktorski rad *Barokno slikarstvo u Hrvatskoj franjevačkoj provinciji sv. Ćirila i Metoda* obrađuje slikarsku umjetničku baštinu u kontekstu srednjoeuropskih umjetničkih procesa. I najmlađa je generacija istraživača kao teme doktorskih radnji birala upravo umjetnost 17. i 18. stoljeća (Vlasta Zajec, *Drvena skulptura 17. stoljeća u Istri*; Daniel Premerl, *Drveni oltari 17. stoljeća u Dalmaciji*).

Povjesničari umjetnosti Instituta sudjelovali su i na ostvarenju značajnih izložbi koje su predstavljale umjetnička djela 17. i 18. stoljeća u Hrvatskoj. Može se reći da je to



▶  
**Ivan Mihalffy,**  
**Plenarij s raspelom,**  
**Zagreb, Riznica**  
**katedrale**

Ivan Mihalffy,  
Plenarium with  
crucifix,  
Zagreb, Cathedral  
Treasury  
(1606)



►  
**F. Cavrioli,  
Glavni oltar  
(Oltar sv. Šime),  
Zadar, crkva  
sv. Šime**

Francesco Cavrioli,  
the main altar  
(altar of St. Simeon),  
Zadar, Church of  
St. Simeon



◄  
**I. K. Ranger, Zidne  
slike u kapeli sv.  
Jurja u Purgu  
Lepoglavskoj**

Ivan Krstitelj Ranger,  
wall paintings in the  
Chapel of St. George at  
Purga Lepoglavska  
(1750)

posebno poglavlje koje će tek trebati napisati. Treba spomenuti da su stručnjaci Instituta ostavili neizbrisiv radni ulog na izložbama *Zlatno doba Dubrovnika* (1987.), *1000 godina hrvatske skulpture* (1991.), *Isusovačka baština u Hrvatskoj* (1992.), *Sveti trag – Devetsto godina umjetnosti Zagrebačke nadbiskupije* (1994.), *Hrvati – vjera, kultura, umjetnost* (Vatikan, 1999.), *Mir i dobro – umjetničko naslijeđe Hrvatske franjevačke provincije sv. Ćirila i Metoda* (2000.), *Dominkanci u Hrvatskoj* (2008.), *Slavonija, Baranja i Srijem – vrela europske civilizacije* (2009.), *Zagovori svetom Tripunu/Blago kotorske biskupije* (2009.) te *Milost susreta/Umjetnička baština franjevačke provincije sv. Jerolima* (2010.).