



**UMJETNOST IBERSKOGA
POLUOTOKA
U MUZEJU MIMARA
– ODABRANA DJELA
PRIMIJENJENE UMJETNOSTI**

**THE ART OF THE IBERIAN
PENINSULA
IN THE MIMARA MUSEUM
– SELECTED WORKS
OF APPLIED ARTS**

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Umjetnost Iberskoga poluotoka u Muzeju Mimara – odabrana djela primijenjene umjetnosti
The Art of the Iberian Peninsula in the Mimara Museum – Selected Works of Applied Arts

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IBERSKI POLUOTOK

Pirenejski (ili Iberski) poluotok drugi je po veličini europski poluotok te obuhvaća površinu od oko 583,832 km². Okružen je Atlantskim oceanom i Sredozemnim morem, a od Francuske ga odvaja gorje Pireneji, po kojima je dobio ime.¹ Najviši vrh poluotoka Mulhacén nalazi se u planinskom masivu Sierra Nevada u jugu poluotoka. Rijeka Tajo (Tejo), koja se kod Lisabona ulijeva u Atlantski ocean, duljinom od 1007 km najdulja je rijeka na poluotoku. Klima je oceanska na sjeveru i zapadu, sredozemna u zoni uz obalu Sredozemnoga mora te umjereno kontinentalna u unutrašnjosti poluotoka. Na Pirenejskom (Iberskom) poluotoku nalaze se najzapadnija (rt Cabo da Roca u Portugalu) te najjužnija (rt Punta de Tarifa u Španjolskoj) točka europskog kontinenta.

Na poluotoku se nalaze Španjolska, Portugal, Andora te britanski prekomorski teritorij Gibraltar. Ukupan broj stanovnika na poluotoku iznosi oko 57,2 milijuna, a službeni jezici su španjolski, portugalski, katalonski, galješki, baskijski, mirandski, engleski i aranski. Područje Iberskoga poluotoka naseljeno je već u paleolitiku. Grčki su povjesničari Iberima nazivali narod koji je u antici nastanjivao područje juga i istoka poluotoka. Ime potječe od imena rijeke *Íber* (najvjerojatnije današnja rijeka Ebro), a prema njemu i cijeli poluotok nazivali su *Ἰβηρία*, Iberija. Iako kulturno i lingvistički povezani, iberski narodi nisu bili politički ujedinjeni pri čemu su politička središta bili gradovi sa svojim okolicama, koje su osnivali po uzoru na feničke i grčke kolonije (Ategua, Cástulo, Ibros, Tejada la Vieja,

¹ U većini europskih jezika ime poluotoka izvedeno je iz imena gorja (u hrvatskome Pirenejski poluotok), no koristi se i oblik izveden iz imena Iberija (u hrvatskome Iberski poluotok). Zanimljivo je primjetiti da se u romanskim jezicima koristi samo oblik Iberski poluotok, odnosno, Iberija.

IBERIAN PENINSULA

The Iberian Peninsula is the second largest European peninsula and it covers an area of about 583,832 km². It is surrounded by the Atlantic Ocean and the Mediterranean Sea, and is separated from France by the Pyrenees, after which it is named.¹ The highest peak of the peninsula Mulhacén is located in the Sierra Nevada mountain range in the south of the peninsula. The Tagus River, which flows into the Atlantic Ocean near Lisbon, is 1007 km long and is the longest river on the peninsula. The climate is oceanic in the north and west, Mediterranean in the zone along the Mediterranean coast and moderately continental in the interior of the peninsula. The westernmost (Cape Cabo da Roca in Portugal) and southernmost (Cape Punta de Tarifa in Spain) points of the European continent are located on the Iberian Peninsula.

Spain, Portugal, Andorra and the British overseas territory of Gibraltar are located on the peninsula. The total population of the peninsula is about 57.2 million, and the official languages are Spanish, Portuguese, Catalan, Galician, Basque, Mirandese, English and Aranese. The area of the Iberian Peninsula was already inhabited in the Paleolithic. Greek historians called the Iberians a people who in ancient times inhabited the area of the south and east of the peninsula. The name derives from the name of the river *Íber* (most probably today's river Ebro), and after it the whole peninsula was called *Ἰβηρία*, Iberia. Although culturally and linguistically akin, the Iberian peoples were not politically united. Political centers were the cities with their

¹ In most European languages, the name of the peninsula is derived from the name of the Pyrenees mountains (in Croatian, Pirenejski poluotok), but a form derived from the name Iberia (in Croatian, Iberski poluotok) is also used. It is interesting to note that in the Romance languages only the form Iberian Peninsula is used, i.e., Iberia.

Torreparedones, Calaceite, Tivissa i Ullastret). Dok su iberski narodi naseljavali južne i istočne dijelove poluotoka, od VIII. do VI. stoljeća pr. Kr. središnja i sjeverna područja naselili su Kelti, koji su također bili politički podijeljeni u brojna neovisna plemena, a plemena u središnjim područjima, u bliskom kontaktu s Iberima, preuzela su mnoge iberske običaje. Grčki gradovi održavali su bogatu trgovinu s gradovima Iberskoga poluotoka te ondje u VI. stoljeću pr. Kr. osnivaju kolonije Emporion (Empúries) i Rhode

environs founded on the model of the Phoenician and Greek colonies (Ategua, Cástulo, Ibros, Tejada la Vieja, Torreparedones, Calaceite, Tivissa and Ullastret). While the Iberian peoples inhabited the southern and eastern parts of the peninsula, from 8th to 6th century BC the central and northern areas were inhabited by Celts, who were also politically divided into numerous independent tribes, and the tribes in the central areas, in close contact with the Iberians, adopted many Iberian customs.



Satelitska snimka Iberskoga (Pirenejskoga) poluotoka iz siječnja 2003. godine snimljena instrumentom MODIS s NASA-inog satelita Aqua / Satellite image of the Iberian Peninsula in January 2003 taken by the MODIS instrument on board NASA's Aqua satellite



Grčke i feničke kolonije na Mediteranu oko 550. g. pr. Kr. / Greek and Phoenician Settlements in the Mediterranean Basin about 550 BC

(Roses). Oko 800. godine pr. Kr. potaknuti mineralnim bogatstvom (nalazištima srebra, kositra i zlata) južnih obala Iberskoga poluotoka, svoje kolonije ondje su počeli osnivati Feničani i Kartažani. Tako su osnovali gradove Abderu (Adra), Bariu (Villaricos), Carmo (Carmonu), Gadir (Cádiz), Malacu (Málaga), Sexi (Almuñécar) i Eivissu (Ibiza). Povezani u razgranatu mediteransku trgovačku mrežu ovi su gradovi izvozili srebro, sol, garum (fermentirani riblji umak), boje, vunu i tekstile. Nakon poraza u Prvome punskom ratu (264. pr. Kr. – 241. pr. Kr.) Kartažani su krenuli u osvajanje juga Iberskoga poluotoka te 228. godine pr. Kr. osnovali novu Kartagu – Cartago Nova (Cartagena).

Greek cities maintained an active trade with the cities of the Iberian Peninsula and in 6th century BC they founded the colonies of Emporion (Empúries) and Rhode (Roses). Around 800 BC, encouraged by the richness of mineral sources (deposits of silver, pewter and gold) of the southern shores of the Iberian Peninsula, the Phoenicians and Carthaginians began to establish their colonies there. Thus they founded the cities of Abdera (Adra), Baria (Villaricos), Carmo (Carmona), Gadir (Cádiz), Malaca (Málaga), Sexi (Almuñécar) and Eivissa (Ibiza). Connected in a branching Mediterranean trade network, these cities exported silver, salt, garum (fermented fish sauce), dyes, wool and textiles. After the defeat in the First Punic War (264 BC – 241 BC), the Carthaginians set out to conquer the south of the Iberian Peninsula, and in 228 BC they founded a new Carthage – Carthago Nova (Cartagena).



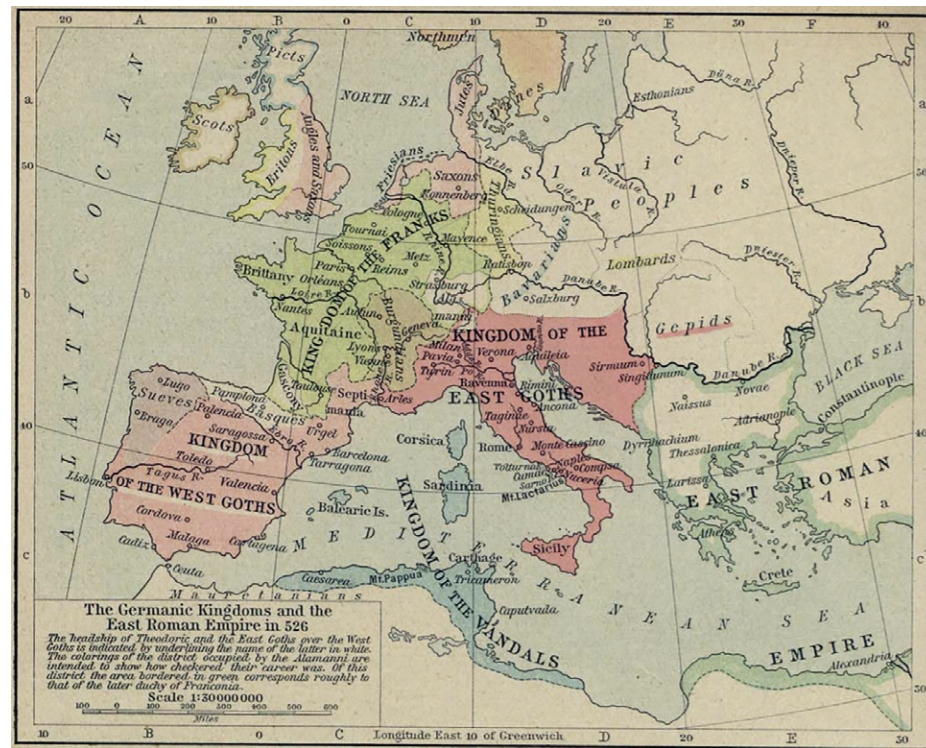
Karta širenja rimske vlasti (264. g. pr. Kr. – 180. g.) / Map of the expansion of Roman rule (264 BC – 180 AD)

Hispania: razdoblje rimske i vizigotske vladavine

Š Drugim punskim ratom (218. – 201. pr. Kr.) započelo je rimsko osvajanje poluotoka koje je potrajalo gotovo dva stoljeća. Kao i u drugim dijelovima Carstva, područje poluotoka organizirano je u nekoliko provincija. Nakon Drugoga punskog rata formirane su provincije Hispania Citerior i Hispania Ulterior, koje su za Augustove vladavine reorganizirane u provincije Hispania Tarraconensis, Hispania Baetica i Lusitania. Rimljani su proširivali postojeća naselja i osnivali nove gradove, poput Emerite Auguste (Mérida), Tarraca (Tarragona), Asturice Auguste (Astorga), Valentie (Valencia) i Italice (Santiponce, u blizini današnje Seville), povezane razvijenim sustavom cesta. Također, Rimljani su gradili mostove te akvedukte kojima su osiguravali opskrbu vodom gradovima u kojima se grade hramovi, kazališta, amfiteatri, cirkusi i kupališta. Zahvaljujući razvijenoj trgovini, iberski proizvodi, osobito žito, maslinovo ulje, garum, staklo, keramika, bakar i željezo izvozili su se diljem Carstva.

Hispania: Period of Roman and Visigothic Rule

With the Second Punic War (218 – 201 BC), the Roman conquest of the peninsula began, which lasted for almost two centuries. As in other parts of the Empire, the area of the peninsula was organized into several provinces. After the Second Punic War, the provinces of Hispania Citerior and Hispania Ulterior were formed, which were reorganized into the provinces of Hispania Tarraconensis, Hispania Baetica and Lusitania during the reign of Augustus. The Romans expanded existing settlements and founded new cities, such as Emerita Augusta (Mérida), Tarraco (Tarragona), Asturica Augusta (Astorga), Valentia (Valencia) and Italica (Santiponce, near present-day Seville), connected by a developed road system. Also, the Romans built bridges and aqueducts to provide water to cities where temples, theaters, amphitheatres, circuses and baths were built. Thanks to the developed trade, Iberian products, especially grain, olive oil, garum, glass, ceramics, copper and iron were exported throughout the Empire.



Germaniska kraljevstva i Istočno Rimsko Carstvo 526. godine / The Germanic Kingdoms and the East Roman Empire in the year 526

Ostaci rimske vladavine i kulture vidljivi su diljem poluotoka i ostavili su neizbrisiv trag na njegove kasnije stanovnike, a stanovnici rimske Hispanije Seneka, Marcijal, Trajan i Hadrijan, utjecali su na kulturu i društvo cijeloga romanskog svijeta. Lokalne jezike s vremenom je potisnuo latinski jezik iz kojega će se kasnije razviti iberiski romanski jezici, među njima i kastiljski, katalonski, galješki i portugalski. No, proces romanizacije Hispanije nije bio ujednačen na cijelome poluotoku. Južni dijelovi spremnije su prihvatili rimsku kulturu od središnjih i sjeverozapadnih dijelova na kojima su plemena koja su nastanjivala ta područja dugo vremena pružala otpor rimskim utjecajima. U razdoblju kasnoga Carstva poluotokom se proširilo kršćanstvo.

Početak V. stoljeća na poluotok su stigli germanski narodi – Alani, Vandali, Svevi i Vizigoti – koji prekidaju rimsku vlast. Osvajanjem kraljevstva Sveva 585. godine Vizigoti su postali dominantna sila na poluotoku. U

Remains of Roman rule and culture can be seen throughout the peninsula and have left an indelible mark on its later inhabitants, and the inhabitants of Roman Hispania, Seneca, Martial, Trajan and Hadrian, influenced the culture and society of the entire Roman world. Local languages were eventually supplanted by Latin, from which Iberian Romance languages would later develop, including Castilian, Catalan, Galician, and Portuguese. But the process of Romanization of Hispania was not uniform throughout the peninsula. The southern parts were more willing to accept Roman culture than the central and northwestern parts where the tribes that inhabited these areas had long resisted Roman influences. During the late Empire, Christianity spread across the peninsula.

At the beginning of the 5th century, Germanic peoples – the Alans, the Vandals, the Suevi and the Visigoths – arrived on the peninsula and broke Roman rule. With the conquest of the Kingdom of the Suevi in

tom razdoblju stanovništvo se značajno smanjilo, a politička nesigurnost dovela je do utvrđivanja rimskih vila u dolinama rijeka. Vizigotska vlast bila je slabo centralizirana i obilježena unutarnjim sukobima koji će doprinijeti uspješnosti arapske invazije početkom VIII. stoljeća. Germanski došljaci bili su malobrojniji od romaniziranih stanovnika s kojima su se ubrzo asimilirali prihvaćajući njihov jezik i vjeru, a klasično nasljeđe nastavilo je znatno utjecati na razvoj kulture poluotoka. Tako su vizigotski kraljevi sakupili rimske i vizigotske zakone u *Liber Iudiciorum* kojim su uređena prava svih kršćanskih stanovnika Hispanije, čak i za muslimanske vladavine. Iako u smanjenome obujmu, trgovina se nastavila postojećim trgovačkim putovima kojima na poluotok stižu umjetnički i kulturni utjecaji, osobito iz bizantske Afrike. Razvoj kulture u vizigotskoj razdoblju prvenstveno je vezan uz djelovanje biskupa i redovnika. Sveti Izidor, seviljski nadbiskup, odigrao je značajnu ulogu u preobraćenju Vizigota s arijanizma na kršćanstvo te organizaciji Crkve u vizigotskoj Hispaniji, a njegove *Etimologije* (*Originum seu etymologiarum libri XX*) prva su srednjovjekovna enciklopedija.

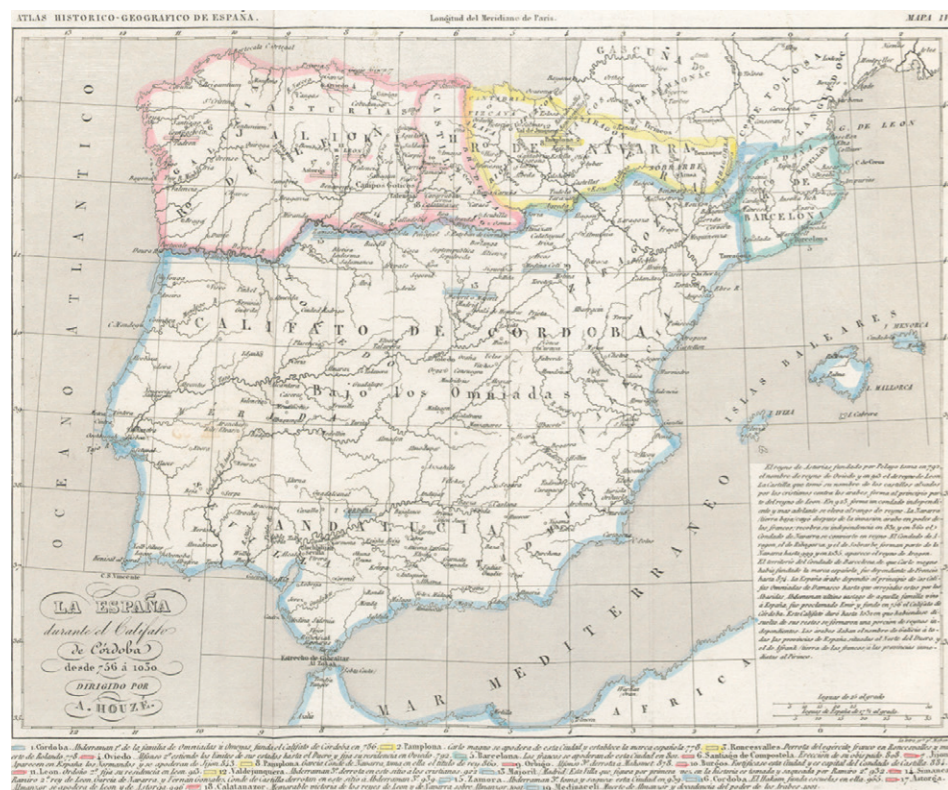
Al-Andalus: muslimanska vladavina Iberskim poluotokom

Godine 711. arapske i berberske snage pod vodstvom Tāriq ibn Ziyāda iskrcale su se na Iberskome poluotoku u blizini Gibraltara (Tarifa), koji je dobio naziv *Jabal Tāriq* (arap.: Tarikovo brdo). Snaga vizigotskoga kraljevstva bila je uzdrmana međusobnim borbama plemstva, što je omogućilo Arapima, koji su već osvojili sjeverni dio afričkoga kontinenta, da bez puno otpora osvoje i znatan dio Iberskoga poluotoka. Prvih pedesetak godina islamski teritorij na Iberskome poluotoku, poznat kao al-Andalus, bio je provincija Omejidskog Kalifata, čije je središte bio Damask. Nakon nasilne promjene vlasti u kalifatu 750. godine i dolaska na vlast dinastije Abasida, koji su kalifatom vladali iz Bagdada, posljednji nasljednik omejidskih kalifa Abdur-Rahman (731. – 788.) pobjegao je u al-Andalus. U sljedećih nekoliko godina Abdur-Rahman podčinio je andaluzijsko plemstvo te 756. godine osamostalio al-Andalus od Abasidskog Kalifata. Središte novoga

585, the Visigoths became the dominant power on the peninsula. During this period the population decreased significantly, and political uncertainty led to the fortification of Roman villas in the river valleys. Visigothic rule was poorly centralized and marked by internal conflicts that would contribute to the success of the Arab invasion in the early 8th century. The Germanic newcomers were outnumbered by the Romanized inhabitants with whom they soon assimilated by accepting their language and religion, and the classical heritage continued to have a considerable influence on the development of the culture of the peninsula. Thus the Visigothic kings collected Roman and Visigothic laws into the *Liber Iudiciorum* which regulated the rights of all Christian inhabitants of Spain, even under Muslim rule. Although on a reduced scale, trade continued along existing trade routes that brought artistic and cultural influences to the peninsula, especially from Byzantine Africa. The development of culture in the Visigothic period is primarily related to the activities of bishops and monks. Saint Isidore, Archbishop of Seville, played a significant role in the conversion of the Visigoths from Arianism to Christianity and in the organization of the Church in Visigothic Spain, and his *Etymologiae* (*Originum seu etymologiarum libri XX*) are the first medieval encyclopedia.

Al-Andalus: Muslim Rule of the Iberian Peninsula

In 711, Arab and Berber forces led by Tāriq ibn Ziyād landed on the Iberian Peninsula near Gibraltar (Tarifa), which was named *Jabal Tāriq* (Arabic: mountain of Tāriq). The strength of the Visigothic kingdom was shaken by the struggles within the nobility, which enabled the Arabs, who had already conquered the northern part of the African continent, to conquer a considerable part of the Iberian Peninsula without much resistance. For the first fifty years or so, Islamic territory on the Iberian Peninsula, known as al-Andalus, was a province of the Umayyad Caliphate, the center of which was Damascus. After the violent change of government in the caliphate in 750 and the coming to power of the Abbasid dynasty, which ruled



Karta Kordopskoga Kalifata (756. – 1030.) / Map of the Caliphate of Córdoba (756 – 1030)

samostalnog emirata postala je Córdoba. Iako sada politički neovisan, al-Andalus nastavio je održavati bliske kulturne i umjetničke veze s ostatkom islamskoga svijeta.

Kao reakciju na širenje fatimidske vlasti u sjevernoj Africi, 929. godine kordopski emir Abdur-Rahman III. (889. – 961.) proglasio se kalifom. Kordopski Kalifat bio je vrhunac muslimanske vlasti na Iberskome poluotoku, a trajao je do 1031. godine kada se pod pritiskom unutarnjih sukoba političkih snaga – Arapa, Berbera i robova – raspao na niz manjih kraljevstava (*taifa*). Neprestani sukobi među *taifama* omogućili su kršćanskim snagama ponovno širenje svoje vlasti sa sjevera poluotoka, što je poznato kao rekonkista. Ekonomski pritisak stalnih sukoba, ali i danka koji su *taife* bile prisiljene plaćati kršćanskim kraljevstvima povećao je nezadovoljstvo među stanovništvom te olakšao teritorijalno širenje kršćanskih kraljevstava. Potaknuti tim širenjem koje je vrhunac doseglo kastiljanskim

the caliphate from Baghdad, the last successor of the Umayyad caliphs ‘Abd al-Rahmān (731 – 788) fled to al-Andalus. In the next few years ‘Abd al-Rahmān subjugated the Andalusian nobility and in 756 made al-Andalus independent of the Abbasid Caliphate. Córdoba became the center of the new independent emirate. Although now politically independent, al-Andalus continued to maintain close cultural and artistic ties with the rest of the Islamic world.

In response to the spread of Fatimid rule in North Africa, in 929 the Emir of Córdoba, ‘Abd al-Rahmān III (889 – 961) proclaimed himself caliph. The Caliphate of Córdoba was the culmination of Muslim rule in the Iberian Peninsula, and lasted until 1031, when under the pressure of internal conflicts – Arabs, Berbers and slaves – it disintegrated into a number of smaller kingdoms (*taifas*). The incessant conflicts between the *taifas* allowed the Christian forces to re-expand their power from the north of the peninsula, which was known as

osvajanjem Toleda 1085. godine, vladari *taifa* za pomoć su se obratili dinastiji Almoravida, koja je vladala sjeverozapadnom Afrikom.

Kako bi se mogli nesmetano suprotstaviti kršćanskoj širenju, Almoravidi su odlučili dokinuti *taife* te su u razdoblju od 1090. do 1110. osvojili područje od Granade do Zaragoze. No, njihov uspjeh nije dugo trajao te se zbog nemira u sjevernoj Africi nisu mogli suprotstaviti ponovnim kršćanskim prodorima. Nemiri u sjevernoj Africi doveli su 1147. godine do uspona dinastije Almohada koja se nakon stabilizacije vlasti u Africi i proglašenja kalifata, okrenula al-Andalusu gdje se ponovno izdigao niz *taifa*. Almohadi su do 1172. godine osvojili nove *taife*, no nakon teškoga poraza koji im je 1212. godine u bitci kod Las Navas de Tolosa nanijela koalicija kršćanskih kraljevstava, postupno gube vlast u al-Andalusu. Muslimanski posjedi na Iberskome poluotoku od XIII. stoljeća svedeni su na posjede dinastije Nasrid na krajnjem jugu poluotoka. Proglasivši se vazalima kastiljskoga kralja te zahvaljujući danku koji je plaćala kršćanima, ta je dinastija zadržala svoju samostalnost sve do 1492. godine kada padom Granade nestaje i posljednje muslimansko uporište na Iberskome poluotoku. Muslimanski stanovnici, nazvani Mudéjarima (od arap. *mudáğġan*: udomaćen), nastavili su živjeti pod kršćanskom vlasti do XVII. stoljeća.

Iako muslimansko stanovništvo vjerojatno nikada nije činilo većinu na Iberskome poluotoku, Bernard F. Reilly zaključuje kako je društveni, politički, ekonomski i kulturni utjecaj islama bio ključan za razvoj života na poluotoku gotovo pet stoljeća.² Islamski utjecaj dotaknuo je gotovo sve sfere života na Iberskome poluotoku, o čemu svjedoče i arabizmi prisutni u iberiskim romanskim jezicima, a koji se odnose na poljoprivredu, industriju i trgovinu, administraciju, ratovanje, društveni život, vjeru, znanost, umjetnost, floru i faunu. Sigurna vlast i učinkovita administracija omogućili su nesmetan razvoj proizvodnje i trgovine, koja je cvala diljem Mediterana. Najveće inovacije na Iberski poluotok arapski osvajači donijeli su na području poljoprivrede. Sustavi navodnjavanja, koji su

the Reconquista. The economic pressure of constant conflicts, but also the taxes that the *taifas* were forced to pay to the Christian kingdoms, increased dissatisfaction among the *taifas* population and facilitated the territorial expansion of the Christian kingdoms. Encouraged by this expansion, which culminated in the Castilian conquest of Toledo in 1085, the rulers of the *taifas* turned for help to the Almoravid dynasty which ruled northwestern Africa.

In order to freely oppose the Christian expansion, the Almoravids decided to abolish the *taifas* and in the period from 1090 to 1110 they conquered the area from Granada to Zaragoza. However, their success did not last long, and because of the unrest in North Africa they could not resist the repeated Christian incursions. In 1147 riots in North Africa led to the rise of the Almohad dynasty which after the stabilization of power in Africa and the proclamation of a caliphate turned to al-Andalus where a series of *taifas* arose again. The Almohads conquered the new *taifas* by 1172, but after a heavy defeat inflicted on them in 1212 at the Battle of Las Navas de Tolosa by a coalition of Christian kingdoms, they gradually lost power in al-Andalus. From the 13th century, Muslim estates on the Iberian Peninsula were reduced to the possessions of the Nasrid dynasty at the extreme south of the peninsula. They proclaimed themselves vassals of the Castilian king and thanks to the tribute paid to Christians retained their independence until 1492, when with the fall of Granada, the last Muslim stronghold on the Iberian Peninsula disappeared. The Muslim inhabitants, called Mudéjares (from the Arabic *mudáğġan*: domesticated), continued to live under Christian rule until the 17th century.

Although the Muslim population probably never made the majority on the Iberian Peninsula, Bernard F. Reilly concludes that their social, political, economic, and cultural influence was crucial to the development of life on the peninsula for nearly five centuries.² Islamic influence has affected almost all spheres of life on the Iberian Peninsula, as evidenced by the Arabisms present in the Iberian Romance languages, which

² Vidi: The Art of Medieval Spain 1993., str. 3–11.

² See: The Art of Medieval Spain 1993, pp. 3–11.

se na prilično suhome području poluotoka primjenjivali još u rimskim vremenima, obnovljeni su i nadopunjeni bliskoistočnim sustavima za navodnjavanje *norija* i *saqiya*³ te podzemnim kanalima za distribuciju vode (*qanat*). Uspješno navodnjavanje povećalo je raspoloživu obradivu površinu te povećalo prinose. Osim sustavom navodnjavanja, poljoprivreda al-Andalusa obogaćena je i uvođenjem novih poljoprivrednih kultura poput sirka, riže, šećerne trske, patlidžana, špinata, lubenice, naranče, limuna, datulje, smokve i pamuka. U al-Andalusu su se proizvodile pamučne i lanene tkanine te papir, u Toledu svila i čelik, u Valenciji keramika, a u Córdoba proizvodi od kože i stakla. Kvalitetna roba izvozila se diljem Mediterana, sve do Bliskoga istoka, a karavanskim putevima iz unutrašnjosti Afrike stizali su bjelokost, robovi i zlato. Razvoj proizvodnje i trgovine potaknuo je povećanje broja stanovnika te razvoj gradova koji ponovno postaju središta političkoga, društvenog i kulturnog života. Kultura muslimanskih viših slojeva al-Andalusa razvijala se na kalifovom dvoru i u džamijama, koje u svojem oblikovanju povezuju bizantske i bliskoistočne islamske utjecaje. Osnovu učenosti činilo je proučavanje Kurana i hadisa,⁴ prošireno proučavanjem arapske gramatike, grčke matematike, medicine i filozofije, perzijske astronomije te indijske matematike. Arapski prijevodi djela klasičnih autora dopunjeni su suvremenim komentarima, a zahvaljujući njima u Europu se proširilo znanje o alkemiji (preteči današnje kemije), medicini i algebri te upotreba broja nula (koji je dotad bio nepoznat na europskome kontinentu), kao i arapskih brojeva, kojima su zamijenjeni dotad korišteni rimski. Posebno mjesto koje je u muslimanskoj kulturi imao Kuran potaknulo je njegovanje arapskoga jezika, a time i razvoj književnosti, osobito poezije koju su jednako stvarali kalifi, dvorjani i učeni ljudi, a koja je svoj utjecaj ostavila i na razvoj hebrejske svjetovne lirike.

³ Sustavi za podizanje vode u obliku kotača s pričvršćenim posudama za uzimanje vode. Dok se *norija* pokreće snagom vode, *saqiya* se pokreće životinjskom snagom.

⁴ U islamu, hadisi (arap. *ḥadīṯ* „govor, predaja, tradicija“) su predajom sačuvane izreke proroka Muhameda.

relate to agriculture, industry and trade, administration, warfare, social life, religion, science, art, flora and fauna. Secure government and efficient administration enabled the smooth development of production and trade, which flourished throughout the Mediterranean. The greatest innovations on the Iberian Peninsula were brought by the Arab conquerors in the field of agriculture. Irrigation systems, which were used in the rather dry area of the peninsula in Roman times, have been restored and supplemented by Middle Eastern *norija* and *saqiya*³ irrigation systems and underground canals for water distribution (*qanat*). Successful irrigation has increased the available arable land and increased yields. In addition to the irrigation system, al-Andalus agriculture has been enriched by the introduction of new crops such as sorghum, rice, sugar cane, eggplant, spinach, watermelon, orange, lemon, date, fig and cotton. In al-Andalus, cotton and linen fabrics and paper were produced, in Toledo silk and steel, in Valencia ceramics, and in Córdoba leather and glass products. Quality goods were exported throughout the Mediterranean, all the way to the Middle East, and ivory, slaves, and gold arrived by caravan routes from inner Africa. The development of production and trade stimulated an increase in population and the development of cities that were once again becoming centers of political, social and cultural life.

The culture of the Muslim upper classes of al-Andalus developed at the caliph's court and in mosques which in their design combine Byzantine and Middle Eastern Islamic influences. The basis of scholarship was the study of the Qur'an and hadiths,⁴ expanded by the study of Arabic grammar, Greek mathematics, medicine and philosophy, Persian astronomy, and Indian mathematics. Arabic translations of works by classical authors have been supplemented by contemporary commentaries, and thanks to them knowledge of alchemy (the predecessor of today's chemistry),

³ Wheel-shaped water lifting systems with attached water intake tanks. While *norija* is driven by the power of water, *saqiya* is driven by animal power.

⁴ In Islam, hadiths (Arabic *ḥadīṯ* "speech, heritage, tradition") are preserved sayings of the Prophet Muhammad.

Na poluotoku su uz muslimansko stanovništvo relativno mirno suživjeli kršćanski i židovski stanovnici. Pod uvjetom plaćanja posebnoga poreza (*jizya*), nemuslimanskome stanovništvu (*dhimmi*) zajamčena je sigurnost, pravo vlasništva i vjeroispovijesti te mu je dopuštena pravna samostalnost.⁵ Iberski kršćani koji su živjeli pod muslimanskom vlašću i prihvatili arapske običaje i jezik, nazvani su Mozarapima (arap. *musta'rib*: arabiziran, poarabljen). Središta mozarapskoga učenja bila su vezana uz biskupska sjedišta i samostane u kojima su prevedena, kopirana ili stvarana djela većinom liturgijske i vjerske naravi.⁶ Židovska zajednica bila je imućnija i učenija od Mozarapa, a zbog svoje učenosti i povezanosti s drugim židovskim zajednicama diljem Mediterana i Europe ponekad bi njeni predstavnici bili zaposleni na dvoru ili kao diplomati. Tolerancija koja je vrhunac imala u vremenu Kordopskoga Kalifata s vremenom je izbljedjela, a odnos prema kršćanskim i židovskim zajednicama u razdoblju vladavine Almoravida i Almohada postajao je sve stroži, osobito kako je napredovala rekonkista.

Rekonkista: ponovno uspostavljanje kršćanske vlasti

Arapski osvajači nikada nisu zauzeli cijeli prostor Iberskoga poluotoka. Već oko 718. godine poraženi su u bitci kod Covadonge (u pokrajini Asturiji na sjeveru poluotoka) koja je simbolički označila početak rekonkiste, odnosno ponovnog kršćanskoga osvajanja Iberskoga poluotoka. Kršćansko stanovništvo koje je pobjeglo pred muslimanskim osvajačima smjestilo se na nepristupačnome terenu sjevera poluotoka gdje oko 718. godine kralj Pelayo osniva Kraljevstvo Asturije. Na istoku poluotoka, Karlo Veliki (747. – 814.) i Louis Pobožni (778. – 840.) nakon neuspješnoga arapskog prodora na jug Francuske, franačku su vlast krajem

⁵ Na kršćansko stanovništvo al-Andalusa primijenjivale su se odredbe vizigotskoga *Liber Iudiciorum*.

⁶ Vidi: The Art of Medieval Spain 1993., str. 7.

medicine and algebra, and the use of the number zero (previously unknown on the European continent) have spread to Europe, as well as Arabic numerals which replaced hitherto used Roman ones. The special place of the Qur'an in Muslim culture encouraged the nurturing of the Arabic language, and thus the development of literature, especially poetry which was created equally by caliphs, courtiers and scholars, and which left its influence on the development of Hebrew secular poetry.

Christian and Jewish residents coexisted relatively peacefully with the Muslim population on the peninsula. Subject to the payment of a special tax (*jizya*), the non-Muslim population (*dhimmi*) was guaranteed security, the right to property, religious freedom and legal independence.⁵ Iberian Christians who lived under Muslim rule and accepted Arabic customs and language were called Mozarabs (Arabic: *musta'rib*: Arabized). The centers of Mozarabic teaching were connected with episcopal sees and monasteries in which works of a mostly liturgical and religious nature were translated, copied or created.⁶ The Jewish community was wealthier and more learned than the Mozarabs, and because of their learning and connections with other Jewish communities throughout the Mediterranean and Europe, its members were sometimes employed at court or as diplomats. Tolerance that culminated in the time of the Caliphate of Córdoba faded over time, and attitudes toward Christian and Jewish communities during the reign of the Almoravids and Almohads became increasingly strict, especially as the Reconquista progressed.

Reconquista: Re-establishing Christian Rule

The Arab conquerors never occupied the entire area of the Iberian Peninsula. As early as around 718, they were

⁵ The provisions of the Visigothic *Liber Iudiciorum* applied to the Christian population of al-Andalus.

⁶ See: The Art of Medieval Spain 1993, p. 7.

VIII. stoljeća proširili na područje uz Pireneje, sve do Barcelone. Na području tada formirane Španjolske marke s vremenom se razvilo nezavisno Kraljevstvo Pamplona (kasnije Kraljevstvo Navara), Kraljevstvo Aragon te katalonske grofovije.

Do početka X. stoljeća Kraljevstvo Asturije proširilo se do rijeke Duero (Douro) na jugu, a nakon što je kralj García I. (oko 871. – 914.) sjedište vlasti premjestio u grad León, započinje razdoblje Kraljevstva Leona. Od sredine X. stoljeća Kordopski Kalifat ojačao je muslimansku snagu na poluotoku te zaustavio daljnje širenje kršćanskih kraljevstava, no već od 1009. godine kalifat je zapao u krizu koju su iskoristili kršćanski vladari. Navarski kralj Sancho III. Garcés (oko 992. – 1035.), poznat i kao Sancho Veliki (šp. Sancho El Mayor, ili El Grande), proširio je svoju vlast na područja grofovija Kastilje i Aragona. U ovome razdoblju ojačane su veze iberskih kršćanskih kraljevstava s ostatkom Europe, osobito putem benediktinskih redovnika iz samostana u Clunyju. Sancho III. umire 1035. godine te su teritoriji kojima je vladao podijeljeni među njegovim sinovima Garcijom III. (Navara), Ramirom I. (Aragon) i Fernandom I. (Kastilja). Time su postavljene temelji neovisnim kraljevstvima Navare, Kastilje i Aragona.

Fernando I. (1016./18. – 1065.) je do 1064. godine granice svoga kraljevstva proširio do Coimbre, u središnjem Portugalu, te je prisilio vladare *taifa* Toleda, Seville i Badajoz na plaćanje danka. Naslijedio ga je Alfonso VI. (1040. – 1109.), koji se 1077. godine proglasio „carem cijele Španjolske“ (*imperator totius Hispaniae*).⁷ Nakon što je 1085. godine osvojio Toledo, pod njegovom vlasti našli su se brojni muslimani, Židovi i Mozarapi, a pad grada potaknuo je vladare *taifa* da pomoć potraže od berberskih Almoravida, čiji su vojni uspjesi zaustavili daljnje kršćansko širenje na jug. Alfonsovu vladavinu obilježio je pojačan europski utjecaj, prihvaćena je rimska liturgija umjesto mozarapske, te karolinško pismo, koje je zamijenilo vizigotsko. Obnovljen hodočasnički put za Santiago de Compostelu, kao i novi

⁷ Nakon smrti Fernanda I. njegovi posjedi podijeljeni su među sinovima Sanchom II. (Kastilja), Alfonsom VI. (Leon) i Garcijom II. (Galicija), no nakon izgnanstva Garcije i ubojstva Sancha, posjedi su ponovno ujedinjeni pod Alfonsom.

defeated at the Battle of Covadonga (in the province of Asturias in the north of the peninsula), which symbolically marked the beginning of the Reconquista, that is, the Christian reconquest of the Iberian Peninsula. The Christian population who fled from the Muslim invaders settled on the inaccessible terrain of the north of the peninsula where around 718 King Pelayo founded the Kingdom of Asturias. In the east of the peninsula, Charlemagne (747 – 814) and Louis the Pious (778 – 840), after an unsuccessful Arab invasion of southern France, spread the Frankish rule in the late 8th century to the area along the Pyrenees, all the way to Barcelona. In the area of the then formed Hispanic March, the independent Kingdom of Pamplona (later the Kingdom of Navarre), the Kingdom of Aragon and the Catalan counties would develop over time.

By the beginning of the 10th century, the Kingdom of Asturias had expanded to the river Duero (Douro) in the south, and after King García I (c. 871 – 914) moved his seat to the city of León, the period of the Kingdom of Leon began. From the middle of the 10th century, the Caliphate of Córdoba strengthened the Muslim force on the peninsula and stopped the further expansion of Christian kingdoms, but as early as 1009, the caliphate fell into a crisis that was exploited by Christian rulers. King of Navarre Sancho III Garcés (c. 992 – 1035), also known as Sancho the Great (Spanish: Sancho El Mayor, or El Grande), extended his authority to the counties of Castile and Aragon. During this period the ties of the Iberian Christian kingdoms with the rest of Europe were strengthened, especially through the Benedictine monks of the monastery at Cluny. After his death in 1035, the territories which Sancho III ruled were divided among his sons García III (Navarre), Ramiro I (Aragon) and Fernando I (Castile). This laid the foundations for the independent kingdoms of Navarre, Castile and Aragon.

By 1064, Fernando I (1016/18 – 1065) had extended the borders of his kingdom to Coimbra, in central Portugal, and forced the rulers of the *taifas* of Toledo, Se-

⁷ After the death of Fernando I, his estates were divided among the sons of Sancho II (Castile), Alfonso VI (Leon) and García II (Galicija), but after the exile of García and the assassination of Sancho, the estates were reunited under Alfonso.

trgovački putevi, potaknuli su širenje romaničke umjetnosti i europskih utjecaja, osobito iz Francuske i Italije, na Iberski poluotok. Francuski utjecaj nije bio samo kulturni, već su i brojni francuski vitezovi sudjelovali u sukobima rekonkiste.

Kastiljski kralj Alfonso VIII. (1155. – 1214.) s Almohadima je vodio trajan sukob koji je vrhunac imao 1212. godine bitkom kod Las Navas de Tolose u kojoj je udružena vojska Kastilje, Aragona, Navare i Portugala nanijela težak poraz almohadskim snagama te označila početak kršćanske dominacije Iberskim poluotokom. Njegov unuk Fernando III. (oko 1201. – 1252.),⁸ naslijedio je 1230. godine leonsku krunu, nakon čega su Kastilja i Leon trajno ujedinjeni. Fernando je kršćansku vlast proširio na Córdoba (1236.), Murciju (1243.), Jaén (1246.) i Seville (1248.), čime je muslimanska vlast na Iberskome poluotoku svedena na Granadu na jugu, čiji su vladari postali vazali kastiljske krune kojoj su plaćali godišnji danak.

Nakon neuspješne unije s Kastiljom-Leonom,⁹ Alfonso I. posvetio se širenju aragonskoga teritorija na *taifu* Zaragozu, koju je osvojio 1118. godine uz potporu s juga Francuske. Nakon uspješnih kampanja na jugu al-Andalusa, značajan broj Mozarapa trajno se naselio na područje Aragona. Alfonsa I. naslijedio je brat Ramiro II. (oko 1080. – 1157.), koji je u to vrijeme bio zaređen redovnik, no zbog prihvaćanja krune i osiguravanja nasljednika, poništio je svoje zavjete. Ramirova jedina nasljednica bila je kći Petronila, koja se udala za Ramona Berenguera IV. (oko 1113. – 1162.), grofa Barcelone. S njihovim sinom, Alfonsom II. (1152. – 1196.), Aragonsko Kraljevstvo i grofovija Barcelona ujedinjeni su pod vladavinom dinastije Barcelona. Alfonso II. nastavio je širenje Aragona prema Valenciji te utvrdio granicu Kastilje i Aragona. Posjedi grofova Barcelone u južnoj Francuskoj te njihove bliske veze s južnofrancuskim plemstvom potaknuli su aragonsko

⁸ Fernanda je 1671. godine kanonizirao papa Klement X.

⁹ Alfonsa VI. naslijedila je kći Urraca (oko 1077. – 1126.) čiji je drugi brak s aragonskim kraljem Alfonsom I. (oko 1073. – 1134.) trebao osigurati političku stabilnost potrebnu za nastavak rekonkiste, no doveo je do građanskoga rata koji je okončan dolaskom na vlast Alfonsa VII. (oko 1104. – 1157.), sina iz prvoga braka Urrace i Raymonda Burgundskoga.

ville, and Badajoz to pay tribute. He was succeeded by Alfonso VI (1040 – 1109), who in 1077 proclaimed himself “emperor of all Spain” (*imperator totius Hispaniae*).⁷ After conquering Toledo in 1085, numerous Muslims, Jews, and Mozarabs came under his rule, and the fall of the city prompted the *taifas* rulers to seek help from the Berber Almoravids, whose military successes halted further Christian spread to the south. Alfonso’s reign was marked by increased European influence, the Roman liturgy was accepted instead of the Mozarabic one, and the Carolingian minuscule replaced the Visigothic one. The renewed pilgrimage route to Santiago de Compostela, as well as new trade routes, encouraged the spread of Romanesque art and European influences, especially from France and Italy, to the Iberian Peninsula. French influence was not only cultural since numerous French knights took part in the Reconquista conflicts.

King Alfonso VIII of Castile (1155 – 1214) led a lasting conflict with the Almohads, culminating in the Battle of Las Navas de Tolosa in 1212, in which the combined armies of Castile, Aragon, Navarre and Portugal inflicted a heavy defeat on the Almohad forces and marked the beginning of Christian domination of the Iberian Peninsula. His grandson Fernando III (c. 1201 – 1252),⁸ inherited the crown of Leon in 1230, after which Castile and Leon were permanently united. Fernando extended Christian rule to Córdoba (1236), Murcia (1243), Jaén (1246) and Seville (1248), thus reducing Muslim rule in the Iberian Peninsula to Granada in the south, whose rulers became vassals of the Castilian crown to which they paid annual levy.

After an unsuccessful union with Castile-Leon,⁹ Alfonso I devoted himself to the expansion of the Aragonese territory on to the *taifa* of Zaragoza, which he conquered in 1118 with support from the south of France. After successful campaigns in the south

⁸ Fernando was canonized by Pope Clement X in 1671.

⁹ Alfonso VI was succeeded by his daughter Urraca (c. 1077 – 1126) whose second marriage to King Alfonso I of Aragon (c. 1073 – 1134) was to provide the political stability needed to continue the Reconquista, but it led to a civil war that ended with the rule of Alfonso VII (c. 1104 – 1157), who was Urraca’s son from her first marriage with Raymond of Burgundy.

sudjelovanje u albigenškome križarskom ratu.¹⁰ Nakon što je u bitci kod Mureta 1213. godine ubijen Pedro II., aragonski je utjecaj sjeverno od Pireneja oslabio, a aragonski kraljevi okrenuli su se iberskim osvajanjima. Jaime I. (1208. – 1276.) osvojio je Balearske otoke 1235. godine te Valenciju 1238. godine čime je dovršena aragonska rekonkista. Iako će se u potpunosti odreći prava na posjede na jugu Francuske, ženidbom svoga nasljednika Pedra III. (1239. – 1285.) za Constanzu od Sicilije, omogućit će svojim nasljednicima pravo na sicilijansku krunu. Od tada će aragonski interesi biti vezani uz zapadni Mediteran, a ostvarit će se širenjem aragonske krune na Sardiniju (1325.), Siciliju (1409.) i Napuljsko Kraljevstvo (1442.).

Na zapadu poluotoka, Astursko Kraljevstvo proširilo se u IX. stoljeću na područje sjeverno od rijeke Duero (Douro) gdje nakon osvajanja Porta 868. godine Vímara Peres osniva grofoviju Portucale, jezgru kasnijeg portugalskoga kraljevstva. Grofoviju Portugal, koja je tada obuhvaćala i Coimbru, kastiljsko-leonski kralj Alfonso VI. dao je 1095. godine svojoj kćeri Teresi i njezinome suprugu Henriju Burgundskome. Njihov sin, Afonso Henriques (oko 1109. – 1185.), nakon pobjede nad almoravidskim snagama kod Ouriquea 1139. godine, počeo se nazivati kraljem Portugala. Portugalsku neovisnost Alfonso VII. priznao je tek 1143. godine,¹¹ nakon čega Afonso I. započinje širenje na jug tijekom kojega uz pomoć križarskih snaga 1147. godine osvaja Lisabon. Iako su almohadske snage pokušale odgovoriti na gubitak teritorija, osvojena su područja obranjena uz pomoć viteških redova.¹² U obnovi novoosvojenih područja veliku su ulogu imali cisterciti koji su u središnjem Portugalu revitalizirali

¹⁰ Albigenški križarski rat trajao je od 1209. do 1229. godine. Pokrenut na poziv pape Inocenta III. protiv albigenza, kršćanske sljedbe bliske katarima raširene na jugu Francuske, ubrzo je prerastao iz vjerskoga u građanski sukob između južnofrancuskoga plemstva i francuskoga kralja.

¹¹ Formalno priznanje kraljevske titule Afonso I. dobio je 1179. godine kada Portugal stavlja pod zaštitu Svete Stolice.

¹² Na Iberskome poluotoku u svrhu borbe protiv Maura osnovano je nekoliko viteških redova. Na području današnje Španjolske to su Red Alcántare (1156.), Red Calatrave (1158.), Red Santiaga (Red sv. Jakova od mača, 1170.) i Red Montese (1317.), a u Portugalu Kristov red (1318.).

of al-Andalus, a significant number of Mozarabs settled permanently in the area of Aragon. He was succeeded by his brother Ramiro II (c. 1080 – 1157), who was an ordained monk at the time, but for accepting the crown and securing an heir, annulled his vows. Ramiro's only heiress was his daughter Petronilla, who married Ramon Berenguer IV (c. 1113 – 1162), Count of Barcelona. With their son, Alfonso II (1152 – 1196), the Kingdom of Aragon and the county of Barcelona were united under the rule of the House of Barcelona. Alfonso II continued the expansion of Aragon towards Valencia and established the border of Castile and Aragon. The possessions of the Counts of Barcelona in southern France and their close ties with the southern French nobility encouraged Aragonese participation in the Albigensian Crusade.¹⁰ After Pedro II was killed in the battle of Muret in 1213 the Aragonese influence north of the Pyrenees weakened, and the Aragonese kings turned to Iberian conquests. Jaime I (1208 – 1276) conquered the Balearic Islands in 1235 and Valencia in 1238, completing the Aragonese Reconquista. Although he would completely relinquish his right to possessions in the south of France, by marrying his successor Pedro III (1239 – 1285) to Constanza of Sicily he would grant his heirs the right to the Sicilian crown. Since then, Aragonese interests would be tied to the western Mediterranean, and would be realized by the expansion of the Aragonese crown to Sardinia (1325), Sicily (1409) and the Kingdom of Naples (1442). In the west of the peninsula the Kingdom of Asturias expanded in the 9th century to the area north of the river Douro (Duero) where after the conquest of Porto in 868 Vímara Perez founded the county of Portugal, the core of the later Portuguese kingdom. The county of Portugal, which then included Coimbra, was given by King Alfonso VI of Castile and Leon to his daughter Teresa and her husband Henry of Burgundy in 1095. Their son, Afonso Henriques (c. 1109 –

¹⁰ The Albigensian Crusade lasted from 1209 to 1229. Launched at the invitation of Pope Innocent III against the Albigensians, a Christian following close to the Cathars widespread in the south of France, it soon grew from a religious to a civil conflict between the southern French nobility and the French king.

poljoprivredu, ali i pomogli širenju gotičke arhitekture, osobito gradnjom samostana u Alcobaça.¹³ Portugalska rekonkista završena je za Afonsa III. (1210. – 1279.) osvajanjem Fara 1249. godine. Na osvojenim područjima poticano je naseljavanje sa sjevera, a dijelu muslimanskoga stanovništva dopušten je ostanak. Dok je vladavinu Afonsa III. obilježila borba za smanjenje utjecaja Crkve i uključenje pučanstva u *cortes* (parlament), njegov nasljednik Dinis (1261. – 1325.) ojačao je veze s ostatkom Europe, poticao razvoj poljoprivrede i trgovine, postavio temelje razvoju portugalske mornarice, a 1290. godine osnovao je i prvo portugalsko sveučilište.¹⁴

Rekonkistom u XIII. stoljeću granice su među iberskim kraljevstvima više-manje trajno formirane, a osvajanje velikih gradova poput Lisabona, Seville, Córdoba, Toleda, Valencije i Zaragoze dovelo je do rasta stanovništva te razvoja obrta i trgovine u državama koje su do tada većinom ovisile o poljoprivrednoj proizvodnji. Povećana važnost gradova vidljiva je i u uključenosti njihovih predstavnika u rad *cortesa*, koji se razvijaju početkom XIII. stoljeća. Na osvojenim područjima obnavljaju se stare i osnivaju nove biskupije, a osim benediktinaca i cistercita, početkom XIII. stoljeća na poluotoku se javljaju prosjački redovi franjevci i dominikanci.¹⁵ Leonski kralj Alfonso IX. (1171. – 1230.) osnovao je 1218. godine sveučilište u Salamanci, jedno od najstarijih, a do kraja XVI. stoljeća i među vodećim sveučilištima u Europi.

Sredinom XIII. stoljeća, Kastilja je odredila svoje granice prema Aragonu i Portugalu, no dinastičke razmirice te pokušaji krune da ojača svoju moć na račun plemstva doveli su do čestih sukoba, kako unutar kraljevstva, tako i sa susjedima. Iako su muslimanski posjedi na poluotoku svedeni tek na Granadu, opasnost od nove invazije otklonjena je tek 1340. godine porazom udruženih granadskih i marokanskih snaga. Sukobi s plemstvom doveli su 1369.

¹³ Više o cistercitskome nasljeđu u Portugalu u: Martins 2017.

¹⁴ Iako je osnovano u Lisabonu, sveučilište se 1537. godine preselilo u Coimbru gdje djeluje i danas.

¹⁵ Dominikance (Ordo praedicatorum „red propovjednika“) 1215. godine u južnoj Francuskoj utemeljio je španjolski svećenik Domingo de Guzmán, kasniji sv. Dominik.

1185), after defeating the Almoravid forces at Ourique in 1139, began to call himself King of Portugal. Afonso VII recognized Portuguese independence only in 1143,¹¹ after which Afonso I began to expand south and with the help of crusading forces, in 1147 he conquered Lisbon. Although the Almohad forces tried to respond to the loss of territory, the conquered areas were defended with the help of chivalric orders.¹² The Cistercians played a major role in the reconstruction of the newly conquered areas, revitalizing agriculture in central Portugal, but also helping to spread Gothic architecture, especially by building a monastery in Alcobaça.¹³ The Portuguese Reconquista was completed during the reign of Afonso III (1210 – 1279) with the conquest of Faro in 1249. Settlement from the north was encouraged in the conquered areas, and part of the Muslim population was allowed to remain. While the reign of Afonso III was marked by the struggle to reduce the influence of the Church and include the population in the *cortes* (parliament), his successor Dinis (1261 – 1325) strengthened ties with the rest of Europe, encouraged the development of agriculture and trade, laid the foundations for the Portuguese navy, and in 1290 he established the first Portuguese university.¹⁴

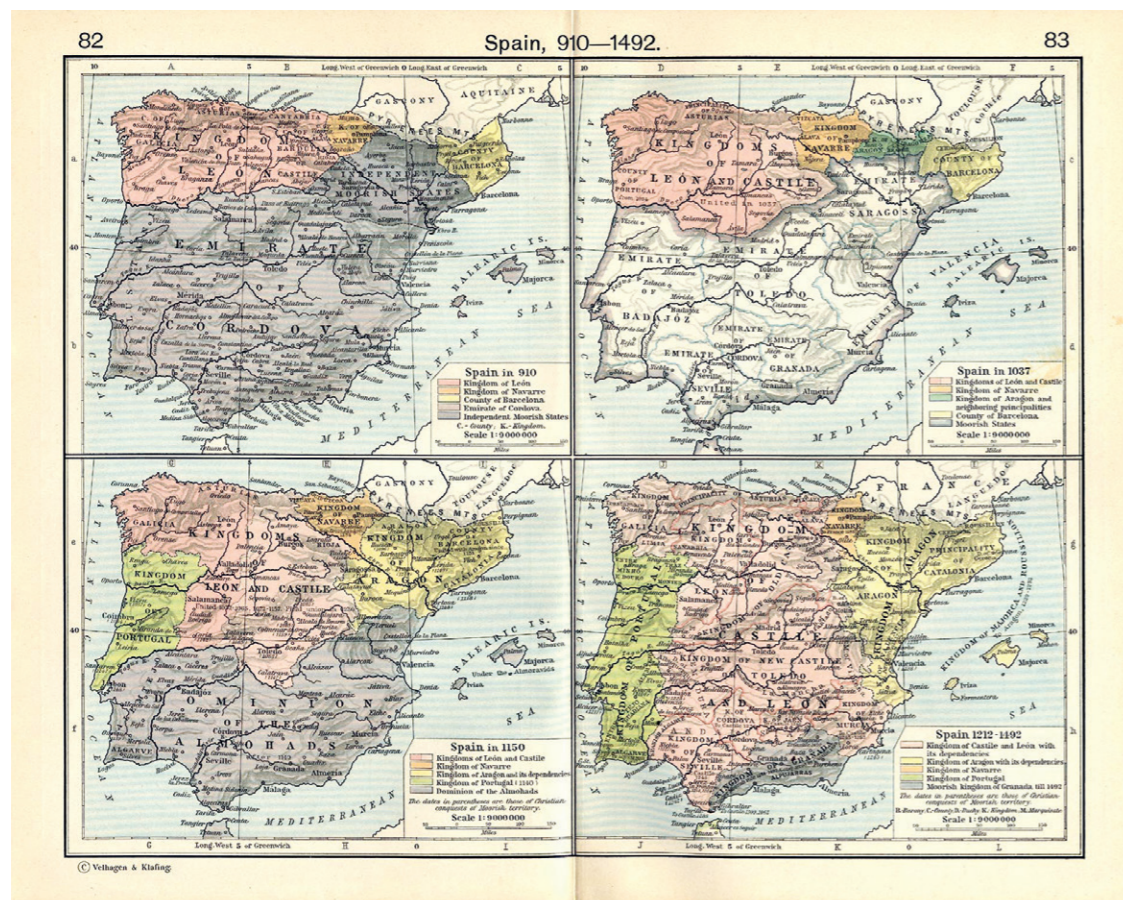
Reconquista in the 13th century made the borders between the Iberian kingdoms more or less permanent, and the conquest of large cities such as Lisbon, Seville, Córdoba, Toledo, Valencia and Zaragoza led to population growth and the development of crafts and trade in countries that until then depended mostly on agricultural production. The increased importance of cities was noticeable also in the involvement of their representatives in the work of *cortes*, which developed

¹¹ Afonso I was given the formal recognition of the royal title in 1179 when Portugal was placed under the protection of the Holy See.

¹² Several chivalric orders were founded on the Iberian Peninsula to fight the Moors. In the area of present-day Spain these are the Order of Alcántara (1156), the Order of Calatrava (1158), the Order of Santiago (Order of St. James of the Sword, 1170) and the Order of Montesa (1317), and in Portugal the Order of Christ (1318).

¹³ More on the Cistercian heritage in Portugal in: Martins 2017.

¹⁴ Although founded in Lisbon, the university moved to Coimbra in 1537 where it still operates today.



Karta Iberskoga poluotoka od 910. do 1492. godine / Map of the Iberian peninsula from 910 to 1492

godine do uspona dinastije de Trastámara na kastiljskoj prijestolji. Pozivajući se na dinastijske veze kastiljski kralj Juan I. (1358. – 1390.) pokušao je osvojiti Portugal, no poražen je 1385. godine kod Aljubarrote. Povod kastiljskoj invaziji bila je portugalska nasljedna kriza uzrokovana smrću posljednjega kralja burgundske dinastije, Fernanda I. (1345. – 1383.). Bojeći se unije s Kastiljom, dio portugalskoga plemstva proglasio je kraljem Joãa I. (1357. – 1433.), Fernandova nezakonitog polubrata. Pobjedom kod Aljubarrote João I. osigurao je mir s Kastiljom, a brakom s Philippom od Lancastra savezništvo s Engleskom.¹⁶ Joãovi nasljednici, poznati

¹⁶ Portugalsko-englesko savezništvo potvrđeno je Sporazumom u Windsoru 1386. godine i najstarije je zabilježeno vojno savezništvo koje je na snazi i danas.

at the beginning of the 13th century. In the conquered areas, the old and new dioceses were restored, and in addition to the Benedictines and Cistercians, at the beginning of the 13th century mendicant Franciscan and Dominican orders appeared on the peninsula.¹⁵ King Alfonso IX of Leon (1171 – 1230) founded the University of Salamanca in 1218, one of the oldest, and by the end of the 16th century one of the leading universities in Europe.

By the middle of the 13th century Castile determined its borders with Aragon and Portugal, but dynastic strife and attempts by the crown to strengthen its

¹⁵ The Dominicans (Ordo praedicatorum “order of preachers”) were founded in 1215 in southern France by the Spanish priest Domingo de Guzmán, later St. Dominic.

kao „slavna generacija“ (port. *Ínclita Geração*),¹⁷ postali su temelje portugalskim otkrićima i prekomorske širenju, koje je započelo 1415. godine osvajanjem Ceute na afričkoj strani Gibraltarskoga prolaza.

U Kastilji je pitanje nasljedstva Enriquea IV. (1425. – 1474.) dovelo do građanskoga rata. Sam kralj nasljedstvo je priznao svojoj polusestri Isabel (1451. – 1504.), no nakon što se ona bez kraljeve suglasnosti udala za Fernanda (1452. – 1516.), nasljednika aragonskoga kralja Juana II. (1398. – 1479.), priznanje je povukao. Bez obzira na to, Isabel I. proglašena je 1474. godine kastiljskom kraljicom, a nakon što je Fernando II. na aragonskome prijestolju 1479. godine naslijedio svoga oca, Aragonom i Kastiljom vladali su zajednički. Iako su dvije krune bile povezane u personalnoj uniji Katoličkih Vladara (šp. *Reyes Católicos*), svaka je zadržala vlastite institucije i običaje.

Rekonkista je konačno dovršena 1492. godine osvajanjem Granade, posljednjega muslimanskoga kraljevstva na poluotoku. Iako je muslimanima načelno osigurana sloboda vjeroispovijesti, međuvjerski odnosi znatno su se pogoršali pa je muslimanima i Židovima u Španjolskoj pružen izbor između pokrštanja ili izгона. Tijekom XV. stoljeća mnogi su pokršteni, no neki među njima potajno su nastavili prakticirati staru vjeru.¹⁸ Kako bi riješili probleme nesigurnih preobraćenja, Isabel i Fernando ustanovili su 1478. godine Španjolsku Inkviziciju koja je, iako namijenjena borbi protiv heretika, postala moćno oruđe kraljevske vlasti. Suočeni s izgonom iz Španjolske 1492. godine mnogi Židovi izbjegli su u Portugal gdje su isprva prihvaćeni, no i odande su izgnani 1497. godine. Teritorijalno širenje Španjolske na poluotoku

¹⁷ Naziv potječe iz epa „*Os Lusíadas*“ (*Luzitanci*, 1572.) Luísa Vaza de Camõesa, IV. pjevanja, 50. strofe:

„[...] Mas, pera defensão dos Lusitanos, Deixou Quem o levou, quem governasse E aumentasse a terra mais que dantes: Ínclita geração, altos Infantes.“

Odnosi se na petoricu Joãovih sinova: Duartea (budućega portugalskoga kralja), Pedra, Henriquea, Joãa i Fernanda te kći Isabel.

¹⁸ Pokršteni muslimani nazivani su *Morisicos*, a pokršteni Židovi *conversos*, dok su oni koji su potajno nastavili prakticirati staru vjeru pogrdno nazivani *Marranos*.

power at the expense of the nobility led to frequent conflicts, both within the kingdom and with neighbors. Although the Muslim possessions on the peninsula were reduced only to Granada, the danger of a new invasion was removed only in 1340 by the defeat of the combined Granadan and Moroccan forces. Conflicts with the nobility led in 1369 to the rise of the de Trastámara dynasty to the Castilian throne. Referring to his dynastic ties, King Juan I of Castile (1358 – 1390) tried to conquer Portugal, but was defeated in 1385 at Aljubarrota. The reason for the Castilian invasion was the Portuguese hereditary crisis caused by the death of the last king of the Burgundian dynasty, Fernando I (1345 – 1383). Fearing an alliance with Castile, part of the Portuguese nobility proclaimed king João I (1357 – 1433), Fernando’s illegitimate half-brother. With his victory at Aljubarrota, João I secured peace with Castile, and his marriage with Philippa of Lancaster an alliance with England.¹⁶ João’s successors, known as the “Illustrious Generation” (Portuguese: *Ínclita Geração*),¹⁷ laid the foundations for the Portuguese discoveries and overseas expansion, which began in 1415 with the conquest of Ceuta on the African side of the Strait of Gibraltar.

In Castile the matter of the succession of Enrique IV (1425 – 1474), led to a civil war. The king himself granted the inheritance to his half-sister Isabel (1451 – 1504), but after she married Fernando (1452 – 1516), the successor of King Juan II of Aragon, without the king’s consent (1398 – 1479), he withdrew this acknowledgment. Regardless, Isabel I was proclaimed Queen of Castile in 1474, and after Fernando II succeeded his father on the Aragonese throne in 1479, they ruled

¹⁶ The Portuguese-English alliance was confirmed by the Treaty of Windsor in 1386 and is the oldest recorded military alliance that is still in force today.

¹⁷ The term originates from the epic poem *Os Lusíadas* (The Lusíads, 1572) written by Luís Vaz de Camões, Canto IV, stanza 50:

„[...] Mas, pera defensão dos Lusitanos, Deixou Quem o levou, quem governasse E aumentasse a terra mais que dantes: Ínclita geração, altos Infantes.“

It refers to João’s sons Duarte (the future King of Portugal), Pedro, Henrique, João, and Fernando, and his daughter Isabel.

dovršeno je 1512. godine osvajanjem iberskoga dijela Navare.¹⁹

Plus ultra: kraljevstva Iberskoga poluotoka i velika geografska otkrića

Osvajanje Ceute 1415. godine otvorilo je vrata razdoblju istraživanja i teritorijalnoga širenja iberskih kraljevstava, potaknutoga političkim, vjerskim i ekonomskim razlozima. Na ideju nastavka rekonkiste na području sjeverne Afrike nadovezala se želja za istraživanjem, pronalaskom pomorskoga puta u Indiju kojim bi se osigurala unosna trgovina začinicima te širenjem kršćanske vjere. Početkom XV. stoljeća portugalski pomorci stigli su do Madeire i Azora, koje ubrzo naseljavaju, a kastiljske snage osvojile su Kanarske otoke. Tijekom XV. stoljeća portugalski pomorci istražili su zapadnu obalu Afrike, a pomorski put za Indiju napokon je otvoren 1488. godine nakon što je Bartolomeu Dias oplovio Rt dobre nade.²⁰

Potaknuti Diasovim uspjehom, Portugalci su nastavili s potragom za pomorskim putem za Indiju koja je napokon dovršena 1498. godine kada je Vasco da Gama pristao u Kozhikodeu (Calicutu). Kako bi osigurali nesmetano odvijanje unosne trgovine začinicima, Portugalci su duž puta uspostavili niz *feitoria*, utvrđenih trgovačkih postaja. Nakon osvajanja niza strateških položaja (Goa, Melaka, Hormuz) i osiguranja pomorske prevlasti u Indijskome oceanu, nastavili su s istraživanjem Istočne Indije. Početkom XVI. stoljeća Fernão Pires de Andrade je došavši do Guangzhoua uspostavio diplomatske odnose s kineskom dinastijom Ming, a portugalski trgovci ubrzo su stigli i do Nagasakija. Godine 1557. osnovana je portugalska kolonija u Macaou. Mrežom trgovačkih postaja koje su osigurale portugalsku trgovačku dominaciju tim prostorima sve do XVII. stoljeća upravljao je potkralj sa sjedištem u Goi.

¹⁹ Francuski dio Navare, na sjevernim padinama Pireneja ostao je neovisan do 1589. godine i pripojenja Francuskoj.

²⁰ Iako ga je Dias isprva nazvao Olujnim rtom (Cabo das Tormentas), zbog optimizma koji je donio portugalskome dvoru rt je kasnije nazvan današnjim imenom.

Aragon and Castile together. Although the two crowns were united in a personal union of the Catholic Monarchs (*Reyes Católicos*), each retained its own institutions and customs.

The Reconquista was finally completed in 1492 with the conquest of Granada, the last Muslim kingdom on the peninsula. Although Muslims were in principle guaranteed freedom of religion, interfaith relations deteriorated significantly, and Muslims and Jews in Spain were given a choice between baptism or expulsion. Many were baptized during the 15th century, but some continued to practice their old faith secretly.¹⁸ To solve the problems of uncertain conversions, Isabel and Fernando established the Spanish Inquisition in 1478, which, although intended to fight heretics, became a powerful tool of royal power. Faced with expulsion from Spain in 1492, many Jews fled to Portugal where they were initially accepted, but were then expelled from there as well in 1497. The territorial expansion of Spain on the peninsula was completed by the conquest of the Iberian part of Navarre in 1512.¹⁹

Plus ultra: Kingdoms of the Iberian Peninsula and Great Geographical Discoveries

The conquest of Ceuta in 1415 opened the door to a period of exploration and territorial expansion of the Iberian kingdoms prompted by political, religious and economic reasons. The idea of continuing the Reconquista in North Africa was followed by a desire to explore and to find a sea route to India that would ensure a lucrative spice trade, as well as to spread the Christian faith. At the beginning of the 15th century Portuguese sailors reached Madeira and the Azores, which were soon inhabited, and Castilian forces conquered the Canary Islands. During the 15th century Portuguese sailors explored the west coast of Africa,

¹⁸ Baptized Muslims were called *Moriscos*, baptized Jews *conversos*, while those who secretly continued to practice the old faith were derisively called *Marranos*.

¹⁹ The French part of Navarre, on the northern slopes of the Pyrenees remained independent until 1589 when it was annexed by France.

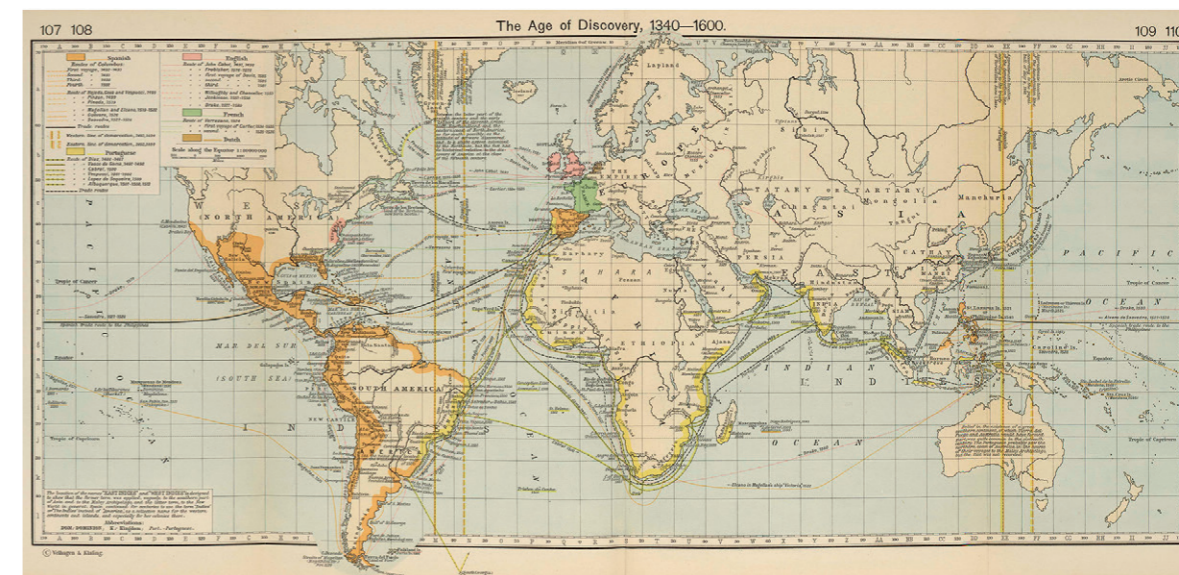
²⁰ Although Dias initially called it the Cape of Storms (Cabo das Tormentas), because of the optimism it brought to the Portuguese court, the cape was later called by its present name.

Završetkom rekonkiste i osvajanjem Granade porastao je i španjolski interes za pomorskim istraživanjem. Nakon niza neuspješnih pokušaja, Kristof Kolumbo dobio je 1492. godine odobrenje i potporu kastiljske kraljice Isabel i aragonskoga kralja Fernanda za svoju ekspediciju koja je zapadnim putem trebala stići u Indiju. Nekoliko mjeseci nakon što je isplovila iz luke Palos de la Frontera, u listopadu 1492. godine Kolumbova flota pristala je na Bahamima. Egzotične životinje, zlato i robovi koje je Kolumbo donio iz Zapadne Indije osigurali su mu nastavak kraljevske potpore za buduća putovanja. Tijekom svoja četiri putovanja (1492., 1493., 1498. i 1502.) Kolumbo je istražio karipske otoke te obalu srednje i Južne Amerike. Iako se sa svojih putovanja vratio s dovoljno zlata da zadovolji španjolski dvor, bilo je jasno da zapadni put u Indiju nije pronašao.

Kolumbova putovanja otvorila su pitanje razgraničenja interesnih sfera Španjolske i Portugala u Novome svijetu. Ovo pitanje riješeno je Sporazumom u Tordesillasu 1494. godine kojim je određeno da sve novootkrivene zemlje zapadno od linije razgraničenja postavljene 370 liga (oko 2.000 kilometara) zapadno od Kapverdskih Otoka pripadnu Španjolskoj, a da sve zemlje istočno pripadnu Portugalu. Jednako tako,

and in 1488 after Bartolomeu Dias sailed the Cape of Good Hope the sea route to India was finally opened.²⁰ Encouraged by Dias's success, the Portuguese continued their search for a sea route to India that was finally completed when Vasco da Gama landed in Kozhikode (Calicut) in 1498. In order to ensure the smooth running of the lucrative spice trade, the Portuguese established a series of *feitorias*, fortified trading posts, along the way. After conquering a number of strategic positions (Goa, Malacca, Hormuz) and securing maritime supremacy in the Indian Ocean, they continued to explore the East Indies. At the beginning of the 16th century, Fernão Pires de Andrade established diplomatic relations with the Chinese Ming dynasty when he came to Guangzhou, and Portuguese merchants soon reached Nagasaki. In 1557, a Portuguese colony was established in Macau. The network of trading stations that ensured Portuguese commercial dominance of these areas until the 17th century was ruled by a viceroy based in Goa.

With the end of the Reconquista and the conquest of Granada, Spanish interest in maritime research also increased. After a series of unsuccessful attempts, in 1492 Christopher Columbus received the approval and support of the Castilian Queen Isabel and the King of



Doba otkrića (1340. – 1600.) / The Age of Discovery (1340 – 1600)



Karta *Maris Pacifici* s prikazom broda *Victoria* / Map *Maris Pacifici* with a representation of the ship *Victoria*

španjolska i portugalska interesna sfera u Istočnoj Indiji razgraničena je nakon spora oko Molučkih otoka Sporazumom u Zaragozi 1529. godine. Druge europske sile sporazume su potpuno ignorirale.

Do Istočne Indije Španjolci su uspješno stigli zapadnim putem zahvaljujući Fernãou de Magalhãesu, portugalskome pomorcima u službi španjolskog kralja Carlosa I. Nakon uspješnoga oplovljavanja vrha Južne Amerike, de Magalhães je stigao do Filipina gdje je poginuo u borbi s domorocima. Povratak je 1522. godine dovršio samo brod *Victoria* pod vodstvom Juana Sebastiána Elcana, koji je tako prvi uspješno oplovio Zemlju.

Godine 1500. portugalska flota na putu za Indiju pod vodstvom Pedra Álvaresa Cabrala pristala je na obali Južne Amerike, na sjeveroistoku Brazila.²¹ Kolonizacija Brazila započela je dvadesetak godina nakon otkrića potaknuta proizvodnjom šećerne trske koja je bila

²¹ Ime Brazil potječe od imena brazil-drвета (ili pernambuk-drвета, *Paubrasilia echinata*), izvora crvenoga pigmenta prema kojemu je drvo dobilo ime (port. *brasa*: žeravica), koje je bilo važan izvozni proizvod u ranome razdoblju kolonizacije Brazila.

Aragon Fernando for his expedition that was to reach India by a western route. A few months after it sailed from the port of Palos de la Frontera, in October 1492 Columbus' fleet landed in the Bahamas. The exotic animals, gold, and slaves that Columbus brought from the West Indies ensured him continued royal support for future travels. During his four voyages (1492, 1493, 1498, and 1502), Columbus explored the Caribbean islands and the coast of Central and South America. Although he returned from his travels with enough gold to satisfy the Spanish court, it was obvious that he had not found the western route to India.

Columbus' travels opened up the issue of the delimitation of the interests of Spain and Portugal in the New World. This issue was resolved by the Treaty of Tordesillas in 1494, which stipulated that all newly discovered countries west of the demarcation line placed 370 leagues (about 2,000 kilometers) west of the Cape Verde Islands belong to Spain, while all countries east belong to Portugal. Likewise, the Spanish and Portuguese spheres of interest in the East Indies were delimited after the dispute over the Moluccas by the Treaty of Zaragoza in 1529. Other European

vrijedan izvozni proizvod. Sredinom XVI. stoljeća portugalska je kruna u Brazilu uspostavila centraliziranu vlast nakon čega se znatno povećao broj doseljenika. Važnu potporu u razvoju kolonija pružili su isusovački misionari, među ostalim i pokršta- vanjem domorodačkog stanovništva.

Španjolska kolonizacija Novoga svijeta isprva je bila usredotočena na karipske otoke, no kako su se mineralna bogatstva otoka iscrpila, španjolski interes okrenuo se kontinentu. Osvajanje novih teritorija slijedila je utvrđena strategija osnivanja novih gradova koji su služili kao središta daljnijega širenja, a konkvistadore su pratili dominikanski i franjevački redovnici spremni na pokršta- vanje domorodačkih naroda.²² Prodor je krenuo u dva pravca – prema središnjem Meksiku i prema Južnoj Americi. Između 1519. i 1521. godine konkvistadori pod vodstvom Hernána Cortésa pokorili su aztečku državu na području Meksika. Novoosnovani gradovi Veracruz i Acapulco postali su glavne luke španjolske kolonijalne trgovine. Iako se isprva ekspedicije u Južnoj Americi nisu pokazale isplativima, kontakt s Inkama pokazao je potencijalno bogatstvo ovoga područja. Francisco Pizarro poveo je 1530. godine ekspediciju koja će okončati osvajanjem države Inka te utemeljenjem Lime kao središta nove regije nazvane Peru. Iz Perua su uslijedile ekspedicije na područja Kolumbije, Čilea, Argentine i sliva Amazone. Sva trgovina s Amerikama u Španjolskoj se provodila kroz Seville, zbog čega je grad u XVI. stoljeću doživio procvat. No, Španjolska nije mogla zadovoljiti potrebe kolonija za proizvodima, koji su se morali uvoziti iz Italije i Nizozemske. Najveći izvozni proizvod u Amerikama bilo je zlato i srebro. Sredinom XVI. stoljeća napredak u proizvodnji doveo je do značajnoga porasta proizvodnje srebra, koje je uskoro u vrijednosti nadmašilo raniju proizvodnju zlata, a golem priljev tijekom druge polovice XVI. stoljeća u Španjolskoj je izazvao

²² Iskustva redovnika u Novome svijetu potaknula su donošenje zakona (*Leyes Nuevas de Indias*) kojima se regulirala kolonizacija i postupanje s domorodačkim stanovništvom.

powers have completely ignored the agreements. The Spaniards successfully reached the East Indies by the west route thanks to Fernão de Magalhães, a Portuguese sailor in the service of King Carlos I of Spain. After successfully sailing around South America, de Magalhães reached the Philippines where he was killed in battle with the natives. The return was completed in 1522 only by the ship *Victoria* under the leadership of Juan Sebastián Elcano, who was thus the first to successfully circumnavigate the Earth.

In 1500, a Portuguese fleet en route to India under the command of Pedro Álvares Cabral landed on the coast of South America, in northeastern Brazil.²¹ The colonization of Brazil began some twenty years after the discovery spurred by the production of sugar cane which was a valuable export product. In the middle of the 16th century, the Portuguese crown established a centralized government in Brazil, after which the number of immigrants increased significantly. Important support in the development of the colonies was provided by Jesuit missionaries and their baptizing of the native population.

Spanish colonization of the New World was initially focused on the Caribbean islands, but as the mineral wealth of the island was exhausted, Spanish interest turned to the continent. The conquest of new territories was followed by an established strategy of founding new cities that served as centers of further expansion, and the conquistadors were accompanied by Dominican and Franciscan monks ready to baptize indigenous peoples.²² The incursion went in two directions – towards central Mexico and towards South America. Between 1519 and 1521, conquistadors led by Hernán Cortés conquered the Aztec state in Mexico. The newly founded cities of Veracruz and Acapulco, became the main ports of Spanish colonial trade. Although expeditions in South America did not

²¹ The name Brazil comes from the name of the brazilwood tree (or Pernambuco wood, *Paubrasilia echinata*), the source of the red pigment after which the tree was named (Portuguese *brasa*: embers), which was an important export product in the early period of Brazilian colonization.

²² The experiences of monks in the New World prompted the enactment of laws (*Leyes Nuevas de Indias*) regulating colonization and the treatment of indigenous peoples.

inflaciju. Budući da se srebro koristilo većinom za plaćanje uvoza i dugova, održavanje vojske te reprezentaciju dvora i viših staleža, a vrlo malo za ulaganja u proizvodnju, španjolsko gospodarstvo od njega nije imalo mnogo koristi.

Vladavina dinastije Habsburg

Isabel i Fernando iskoristili su brakove svojih kćeri kako bi ojačali savezništva s Portugalom, Engleskom i Burgundijom. Njihova kći Juana (1479. – 1555.) udala se za Philippa Habsburškoga (1478. – 1506.), sina rimsko-njemačkoga cara Maximiliana I. (1459. – 1519.) i Marie Burgundske (1457. – 1482.), posljednje burgundske vojvotkinje iz dinastije Valois, nakon čije je smrti Philipp naslijedio Burgundsku Nizozemsku.

Juana je naslijedila kastiljsku krunu nakon smrti svoje majke Isabel 1504. godine, no nije bila spremna vlada ti.²³ Kako bi spriječili Fernandovu dominaciju, kastiljsko plemstvo za kralja je izabralo Juanina supruga Philippa (Felipe I.) koji je nedugo zatim 1506. godine umro. Iako je formalno Juana i dalje bila kastiljska kraljica, vlast je prešla u ruke njihova sina Carlosa I. (1500. – 1558.). Nakon Fernandove smrti 1516. godine Carlos I. naslijedio je i aragonsku krunu čime su po prvi puta krune Kastilje i Aragona ujedinjene u jednoj osobi. Vlast stranca u Španjolskoj nije dočekana s oduševljenjem, a nakon što je Carlos 1519. godine izabran za rimsko-njemačkoga cara (kao Karl V.) te je pažnju posvetio njemačkim problemima, kastiljski gradovi ustali su u pobuni koja je ugušena 1521. godine. Na vanjskopolitičkome planu Španjolska se suočila s rastućom osmanskim silom, koja je zaprijetila njezinim posjedima na Mediteranu, ali i habsburškim nasljednim zemljama kojima je upravljao carev mlađi brat Ferdinand (1503. – 1564.).²⁴ S druge strane, stari sukobi s Francuskom o pitanju talijanskih posjeda

²³ Iako je u povijesti ostala poznata kao Juana La Loca (šp. luda), tvrdnje o njezinome ludilu vjerojatno su bile prenaglašene te rezultat sukoba njezina supruga Philippa i oca Fernanda oko kastiljske krune. Više u: Poeta 2007.

²⁴ Godine 1526. Ferdinand je izabran za češkog, ugarskog i hrvatskog kralja, a nakon Karlove abdikacije naslijedio je habsburške nasljedne zemlje i bio izabran za rimsko-njemačkoga cara.

at first prove cost-effective, contact with the Incas demonstrated the potential wealth of the area. In 1530, Francisco Pizarro led an expedition that would end with the conquest of the Inca state and the founding of Lima as the center of a new region called Peru. From Peru, expeditions followed to Colombia, Chile, Argentina and the Amazon Basin.

All trade with the Americas in Spain was conducted through Seville, which is why the city flourished in the 16th century. But Spain could not meet the needs of the colonies for products, which had to be imported from Italy and the Netherlands. The largest export product in the Americas was gold and silver. In the middle of the 16th century, advances in production led to a significant increase in silver production, which soon surpassed the value of earlier gold production, and a huge influx during the second half of the 16th century caused inflation in Spain. Because silver was used mostly to pay for imports and debts, to maintain the army, and for the expenses of the court and the upper classes, and very little to invest in production, the Spanish economy did not benefit much from it.

The Reign of the Habsburg Dynasty

Isabel and Fernando used their daughters' marriages to strengthen alliances with Portugal, England and Burgundy. Their daughter Juana (1479 – 1555) married Philipp of Habsburg (1478 – 1506), son of the Holy Roman Emperor Maximilian I (1459 – 1519) and Marie of Burgundy (1457 – 1482), the last Duchess of Burgundy of the Valois dynasty, after whose death Philipp succeeded the Burgundian Netherlands.

Juana inherited the Castilian crown after the death of her mother Isabel in 1504, but was unfit to rule.²³ To prevent Fernando's domination, the Castilian nobility chose Juana's husband, Philipp (Felipe I), as king, who died shortly afterwards in 1506. Although formally Juana was still the Queen of Castile, power passed

²³ Although she has historically remained known as Juana La Loca, the claims of her insanity were probably exaggerated and resulted from the conflict between her husband Philipp and father Fernando over the Castilian crown. More in: Poeta 2007.



Posjedi dinastije Habsburg za abdikacije Karla V. (Carlosa I.) / Dominions of the House of Habsburg at the abdication of Karl V (Carlos I)

rezultirali su nizom ratova koje su dovršili Carlosovi nasljednici. Iako je zbog svojih napora kao zaštitnik katoličanstva od rastućega protestantizma te Osmanskoga Carstva Carlos imao potporu papa, talijanske ambicije dovele su ga u sukob s papom Klementom VII., koji je okončan pljačkom Rima 1527. godine (*Sacco di Roma*). Duboko pobožnome caru rast protestantizma u njemačkim zemljama predstavljao je problem koji je pokušao riješiti nizom carskih skupština, no carevo nepriznavanje slobode vjeroispovijesti protestantima, sukobe je samo produbilo. Izmoren trajnim sukobima Carlos I. abdicirao je 1556. godine. Španjolske, talijanske i nizozemske posjede naslijedio je njegov sin Felipe II. (1527. – 1598.). U Nizozemskoj su političko nezadovoljstvo i progone protestanata uzrokovali pojavu radikalnoga ikonoklastičkog pokreta čiji je pokušaj gušenja doveo do otvorenoga ustanka sjevernih nizozemskih pokrajina te izbijanja Osamdesetogodišnjega rata (1568. – 1648.) kojim se Nizozemska Republika osamostalila od španjolske krune. Kako bi spriječio vanjsku pomoć Nizozemcima, Felipe I. neuspješno se sukobio s Engleskom i Francuskom, a osobito je težak

into the hands of their son Carlos I (1500 – 1558). After Fernando's death in 1516, Carlos I inherited the Crown of Aragon, which for the first time united the crowns of Castile and Aragon in one person.

In Spain, the rule of a foreigner was not greeted with enthusiasm, and after Carlos was elected Holy Roman Emperor (as Karl V) in 1519 and started paying attention to German problems, the Castilian cities rose in revolt that was quelled in 1521. On the foreign policy front, Spain faced a growing Ottoman power, which threatened its possessions in the Mediterranean, but also the Habsburg hereditary lands ruled by the emperor's younger brother Ferdinand (1503 – 1564).²⁴ On the other hand, old conflicts with France over the issue of Italian possessions resulted in a series of wars completed by Carlos' successors. Although Carlos had the support of the pope for his efforts as a protector of Catholicism against growing Protestantism and the Ottoman Empire, Italian ambitions brought him

²⁴ In 1526, Ferdinand was elected king of Bohemia, Hungary and Croatia, and after Charles' abdication he inherited the Habsburg hereditary lands and was elected Holy Roman Emperor.

poraz Španjolska doživjela prilikom pokušaja invazije Engleske 1588. godine. Ratovi su državnu riznicu ispraznili u tolikoj mjeri da ni stalan pritek srebra iz Amerika nije bio dostatan za pokrivanje troškova. Usprkos svemu, kraj XVI. stoljeća vrhunac je španjolske moći, a iako obrana katoličanstva u Europi nije uspjela u mjeri koju su španjolski vladari priželjkivali, kolonijalnom ekspanzijom pomogli su širenju kršćanstva diljem svijeta.

U Portugalu, kraj dinastije Aviz otvorio je vrata dugo priželjkivanome ujedinjenju Iberskoga poluotoka. Posljednji kralj dinastije Aviz, Sebastião I. (1554. – 1578.), potaknut strogim religioznim odgojem krenuo je u osvajanje Maroka koje je 1578. godine okončano katastrofalnim porazom i smrću kralja kod Ksar el-Kebira (šp. Alcazarquivir, port. Alcácer Quibir). Pozivajući se na pravo nasljedstva, španjolski kralj Felipe II. okupirao je 1580. godine Portugal, nakon čega ga je portugalski *cortes* proglasio kraljem (kao Filipe I.). Iberska Unija nastavila se za vladavine Felipea III. (Filipe II., 1578. – 1621.) i Felipea IV. (Filipe III., 1605. – 1665.). Raniji sukobi Španjolske i Nizozemske, obnovljeni izbijanjem Tridesetogodišnjega rata (1618. – 1648.), nizozemskom okupacijom dijela Brazila tada su se prelili i na Portugal. Nezadovoljstvo nametanjem kastiljskih namjesnika i ignoriranjem portugalskih problema dovelo je 1640. godine do ustanka protiv španjolske vlasti i proglašenja kralja Joãa IV. (1604. – 1656.), prvoga kralja dinastije Bragança. Sporazumom u Münsteru 1648. godine Španjolska je priznala nizozemsku neovisnost, a španjolska moć u Europi nepovratno je počela slabjeti. Vladavina dinastije Habsburg (u Španjolskoj poznate kao Casa de Austria) završila je Carlosom II. (1661. – 1700.), čija je smrt otvorila pitanje španjolskoga nasljeđa, oko kojega su se sukobili Philippe, unuk francuskoga kralja Louisa XIV. i austrijski nadvojvoda, kasniji rimsko-njemački car, Karl VI.

into conflict with Pope Clement VII, which ended in the Sack of Rome in 1527 (*Sacco di Roma*). To the deeply pious emperor, the rise of Protestantism in German lands was a problem he tried to solve through a series of Imperial Diets, but the emperor's refusal to recognize the freedom of religion to Protestants only deepened the conflict.

Exhausted by ongoing conflicts, Carlos I abdicated in 1556. Spanish, Italian and Dutch estates were inherited by his son Felipe II (1527 – 1598). In the Netherlands, political discontent and persecution of Protestants led to the emergence of a radical iconoclastic movement. The attempt to quell it led to an open uprising in the northern Dutch provinces and the outbreak of the Eighty Years' War (1568 – 1648) by which the Dutch Republic became independent of the Spanish crown. To prevent foreign aid to the Dutch, Felipe I unsuccessfully clashed with England and France, and the Spanish Armada suffered a particularly heavy defeat during the 1588 attempt to invade England. The wars emptied the state treasury to such an extent that even a steady influx of silver from the Americas was not enough to cover the costs. In spite of everything, the end of the sixteenth century was the culmination of Spanish power, and although the defense of Catholicism in Europe failed to the extent desired by Spanish rulers, colonial expansion helped spread Christianity throughout the world.

In Portugal, the end of the Aviz dynasty opened the door to the long-awaited unification of the Iberian Peninsula. The last king of the Aviz dynasty, Sebastião I (1554 – 1578), encouraged by a strict religious upbringing, set out to conquer Morocco, an endeavor which ended in 1578 with the catastrophic defeat and death of the king at Ksar el-Kebir (Spanish: Alcazarquivir, Portuguese: Alcácer Quibir). Invoking the right of inheritance, King Philip II of Spain occupied Portugal in 1580, after which the Portuguese *cortes* proclaimed him king (as Filipe I). The Iberian Union continued during the reign of Felipe III (Filipe II, 1578 – 1621) and Felipe IV (Filipe III, III, 1605 – 1665). Earlier conflicts between Spain and the Netherlands, renewed by the outbreak of the Thirty Years' War (1618 – 1648), then spilled over to Portugal with the Dutch occupation of part of Brazil. Dissatisfaction with the imposition

Španjolska i Portugal u XVIII. i XIX. stoljeću

Završetkom Rata za španjolsko nasljeđe 1714. godine, dinastija Borbón (Bourbon) zavladała je Španjolskom, sada svedenom samo na ibernski teritorij i prekomorske posjede.²⁵ Novi kralj Felipe V. (1683. – 1746.) pokrenuo je administrativnu i ekonomsku reformu. Nizom kraljevskih proglašavanja poznatih kao *Decretos de Nueva Planta* 1716. godine ukinuo je institucije i privilegije sastavnice nekadašnje aragonske krune te stvorio ujedinjeno i centralizirano španjolsko kraljevstvo. Reforme su postupno nastavljene za vladavina Fernanda VI. (1713. – 1759.), pod vodstvom markiza od Ensenade, te Carlosa III. (1716. – 1788.).

Španjolski fokus usmjerio se prema uređenju države te prema kolonijama. Administracija države prešla je u ruke činovnika, izgrađene su brojne ceste i reorganiziran je poštanski sustav. Trgovina s kolonijama se povećala i osnovane su nove trgovačke kompanije, no kolonije su i dalje mogle trgovati samo sa Španjolskom koja nije mogla zadovoljiti njihove potrebe za proizvodima, što je potaknulo krijumčarenje. Tijekom XVIII. stoljeća došlo je do rasta stanovništva i razvoja poljoprivrede, u Kataloniji tekstilne industrije, a u Galiciji i Baskiji modernizacije ribarstva te industrije željeza. U Amerikama, upravljanje kolonijama poboljšano je uspostavljanjem novih upravnih jedinica te osnivanjem niza misija.

U Ratu za španjolsko nasljeđe, Portugal je podupro Veliku Britaniju i Austriju čime je obnovljeno portugalsko-englesko savezništvo, prošireno 1703. godine trgovinskim sporazumom o razmjeni porta i vunenih proizvoda. Dodatan poticaj portugalskoj ekonomiji stigao je početkom XVIII. stoljeća otkrićem zlata i dijamanta u brazilskoj pokrajini Minas Gerais. Novostečeno bogatstvo omogućilo je kruni neovisnost o *cortesu*, a državom su upravljali ministri koje je birao kralj. Među njima se posebno istaknuo Sebastião José de Carvalho e Melo (1699. – 1782.), markiz od Pombala,

of the Castilian governors and the ignoring of the Portuguese problems led in 1640 to an uprising against Spanish rule and the proclamation of King João IV (1604 – 1656), the first king of the Bragança dynasty. By the Treaty of Münster in 1648, Spain recognized Dutch independence, and Spanish power in Europe began to weaken irreversibly. The reign of the Habsburg dynasty (known in Spain as Casa de Austria) ended with Carlos II (1661 – 1700), whose death raised the question of the Spanish succession, which caused a clash between Philippe, the grandson of King Louis XIV of France and the Austrian Archduke, later Holy Roman Emperor, Karl VI.

Spain and Portugal in the 18th and 19th Century

With the end of the War of the Spanish Succession in 1714, the Borbón (Bourbon) dynasty ruled Spain, now reduced to Iberian territory and overseas possessions.²⁵ The new king Felipe V (1683 – 1746) initiated an administrative and economic reform. Through a series of royal proclamations known as the *Decretos de Nueva Planta* in 1716, he abolished the institutions and privileges of the constituents of the former Aragonese crown and created a united and centralized Spanish kingdom. The reforms continued slowly during the reigns of Fernando VI (1713 – 1759), carried out by the Marquis of Ensenada, and Carlos III (1716 – 1788).

The Spanish focus shifted to the organization of the state and the colonies. The state administration passed into the hands of officials, numerous roads were built, and the postal system was reorganized. Trade with the colonies increased and new trading companies were established, but the colonies could still trade only with Spain which could not meet their needs for products, which in turn encouraged smuggling. During the 18th century there was population growth and agricultural development, the textile industry flourished in Catalonia, and in Galicia and the Basque Country the fishing

²⁵ Mirom u Utrechtu Španjolska Nizozemska i posjedi u Italiji pripali su Austriji, osim Sicilije koja je pripala Savoju, a Gibraltar i Minorca pripali su Velikoj Britaniji.

²⁵ By the Peace of Utrecht, Spain, the Netherlands, and possessions in Italy belonged to Austria, except Sicily, which belonged to Savoy, and Gibraltar and Minorca belonged to Great Britain.

ministar kralja Joséa I. (1714. – 1777.), koji je državom vladao u duhu prosvijećenoga apsolutizma. Pombalovim reformama regulirana je trgovina i modernizirana industrija, a nakon što je Lisabon 1. studenoga 1755. godine pogodio niz potresa koji su ga teško oštetili, Pombal je pokrenuo cjelovitu obnovu koja je Lisabon iz srednjovjekovnoga pretvorila u moderan grad.

Ideje prosvjetiteljstva u tradicionalnoj Španjolskoj sporo su se razvijale, no nove radikalne ideje potaknute Francuskom revolucijom 1789. godine postavile su pred španjolskoga kralja Carlosa IV. (1748. – 1819.) izazove kojima nije bio dorastao. Umjesto njega Španjolskom je vladao njegov ministar Manuel de Godoy (1767. – 1851.). Iako je 1793. godine Španjolska proglasila rat revolucionarnoj Francuskoj, mir je ubrzo sklopljen, a sukob je usmjeren prema Velikoj Britaniji. Kako bi oslabili britanski utjecaj na kontinentu, Godoy i Napoleon su 1807. godine dogovorili napad na Portugal, staroga britanskog saveznika. Predvidjevši opasnost, portugalska kraljevska obitelj na čelu s kraljem João VI. (1767. – 1826.) pobjegla je u Brazil. Napoleon je invaziju Portugala iskoristio kako bi pojačao francusku vojnu prisutnost u Španjolskoj, a nakon puča kojim je Fernando VII. (1784. – 1833.) svrgnuo svoga oca Carlosa IV., Napoleon ih je obojicu 1808. godine prisilio na abdikaciju te španjolsko prijestolje dao svome bratu, Josephu Bonaparteu (1768. – 1844.).

Borbe protiv francuskih snaga u Portugalu su započele već 1808. godine te su se ubrzo proširile i diljem Španjolske. Rezultat borbe protiv francuske invazije u Španjolskoj razvoj je političkoga liberalizma, koji se ubrzo proširio i Portugalom, ali i vojnih pučeva kojima su generali smjenjivali nepodobne vlasti. Politički vakuum koji je uzrokovalo odsustvo kralja omogućio je donošenje ustava 1812. godine, kojim je ograničena kraljevska vlast, ukinuta staleška zastupljenost u *cortesu* i modernizirana uprava. Godine 1814. Fernando VII. vratio se iz izgnanstva te ponovno uspostavio apsolutističku vlast. U narednom razdoblju španjolskom politikom dominirao je sukob liberalne i konzervativne struje koji je 1873. godine doveo do proglašenja Prve španjolske republike koja je trajala svega dvije godine. Obnovljena monarhija pod Alfonsom XII. (1857. – 1885.) pružila je političku stabilnost koja je potrajala do kraja stoljeća. Posljedice ovih događa-

industry and the iron industry were modernized. In the Americas, colony management was improved by the establishment of new administrative units and the establishment of a series of missions.

In the War of the Spanish Succession, Portugal supported Great Britain and Austria, thus renewing the Portuguese-English alliance, expanded in 1703 by a trade agreement on the exchange of port wine for woollens. An additional impetus to the Portuguese economy arrived at the beginning of the 18th century with the discovery of gold and diamonds in the Brazilian province of Minas Gerais. The newly acquired wealth allowed the crown independence from the *cortes*, and the state was governed by ministers elected by the king. Among them, Sebastião José de Carvalho e Melo (1699 – 1782), the Marquis of Pombal, the minister of King José I (1714 – 1777), who ruled the country in the spirit of enlightened absolutism, stood out. Pombal's reforms regulated trade and modernized industry, and after Lisbon was severely damaged in a series of earthquakes on November 1, 1755, Pombal initiated a complete reconstruction that transformed Lisbon from a medieval city into a modern one.

The ideas of the Enlightenment developed slowly in traditional Spain, but new radical notions spurred by the French Revolution of 1789 put before King Carlos IV of Spain (1748 – 1819) challenges he was not up to. Instead, Spain was ruled by his minister, Manuel de Godoy (1767 – 1851). Although Spain declared war on revolutionary France in 1793, peace was soon concluded and the conflict was directed towards Great Britain. To weaken British influence on the continent, in 1807 Godoy and Napoleon arranged an attack on Portugal, an old British ally. Anticipating the danger, the Portuguese royal family led by King João VI (1767 – 1826) fled to Brazil. Napoleon used the Portuguese invasion to bolster the French military presence in Spain, and following the coup by which Fernando VII (1784 – 1833) overthrew his father Carlos IV, Napoleon forced them both to abdicate in 1808, and gave the Spanish throne to his brother, Joseph Bonaparte (1768 – 1844).

Fighting against French forces in Portugal began as early as 1808 and soon spread throughout Spain as well. The result of the struggle against the French invasion of Spain was the development of political

nja osobito su se osjetile u španjolskim kolonijama, koje su, nakon dugog nezadovoljstva centraliziranom upravom i ekonomskom ovisnosti o matičnoj zemlji, u nizu ratova vođenih između 1808. i 1826. godine stekle svoje neovisnosti.

Portugalski se dvor nakon bijega iz Lisabona smjestio u Rio de Janeiru, koji se počeo ubrzano razvijati i modernizirati. No, dok je Brazil od nove situacije napredovao, u Portugalu, sada slobodnom od francuskih snaga, razvijalo se nezadovoljstvo koje je kulminiralo 1820. godine proglašenjem ustava. Kralj João VI. bio je prisiljen vratiti se u Portugal, a upravljajući Brazilom povjerio je sinu Pedru (1798. – 1834.). Kada je portugalski *cortes* izdao zahtjev za Pedrovim povratkom 1822. godine, on je odgovorio proglašenjem neovisnosti Brazila.²⁶ Joãoova smrt dovela je do političke nestabilnosti i građanskoga rata koji je razriješen proglašenjem kraljice Marije II. (1819. – 1853.). Krajem XIX. stoljeća politička stabilnost došla je kraju pod teretom ekonomskih, financijskih i društvenih problema. Liberalnoj opciji porasla je popularnost, a nakon ubojstva kralja Carlosa (1863. – 1908.) ojačao je republikanizam, koji je 1910. godine doveo do proglašenja Prve portugalske republike.

²⁶ Brazil je 1815. godine proglašen kraljevstvom ujedinjenim s Portugalom, što je postavilo temelj njegovoj neovisnosti. Kako je Portugal proglašenjem neovisnosti Brazila ostao bez svoje najveće i najbogatije kolonije, interes je usmjeren prema Africi u kojoj se počeo intenzivno širiti, no ondje su portugalske ambicije bile ograničene britanskim interesima.

liberalism, which soon spread to Portugal, but also of military coups by which the generals removed unsuitable governments. The political vacuum caused by the absence of the king enabled the enactment of a constitution in 1812 which limited royal power, abolished class representation in the *cortes*, and modernized administration. In 1814 Fernando VII returned from exile and re-established absolutist rule. In the following period, Spanish politics was dominated by a conflict between the liberal and conservative currents, which in 1873 led to the proclamation of the First Spanish Republic, which lasted only two years. Restored monarchy under Alfonso XII (1857 – 1885) provided political stability that lasted until the end of the century. The consequences of these events were particularly felt in the Spanish colonies, which, after long dissatisfaction with centralized administration and economic dependence on their homeland, gained their independence in a series of wars between 1808 and 1826.

After fleeing Lisbon, the Portuguese court settled in Rio de Janeiro, which began its rapid development and modernization. But as the new situation prompted Brazil's progress, in Portugal, now free from French forces, discontent developed that culminated in 1820 with the promulgation of a constitution. King João VI was forced to return to Portugal, and entrusted the management of Brazil to his son Pedro (1798 – 1834). When the Portuguese *cortes* issued a request for Pedro's return in 1822, he responded by declaring Brazil's independence.²⁶ João's death led to political instability and a civil war that was resolved by the proclamation of Queen Maria II (1819 – 1853). At the end of the 19th century, political stability came to an end under the burden of economic, financial and social problems. The liberal option grew in popularity, and after the assassination of King Carlos (1863 – 1908) republicanism intensified, which led to the proclamation of the First Portuguese Republic in 1910.

²⁶ In 1815 Brazil was proclaimed a kingdom united with Portugal, laying the foundation for its independence. With the declaration of independence of Brazil, Portugal was left without its largest and richest colony, so it turned its interest towards Africa, where it began to expand significantly, but Portuguese ambitions there were limited by British interests.

PRIMIJENJENA UMJETNOST NA IBERSKOME POLUOTOKU

— **Staklo** U I. stoljeću pr. Kr. novootkrivena tehnika puhanja, potpomognuta razvojem staklarskih peći te širokom dostupnosti sirovina za proizvodnju, omogućila je staklarima Rimskoga Carstva nevjerojatan zamah, kako u količini, tako i u oblikovanju predmeta od stakla. Ovo se znanje do I. stoljeća proširilo i na područje Hispanije gdje se staklarstvo razvijalo u velikim gradovima te uz trgovačke puteve.²⁷ Bogata rimska tradicija proizvodnje stakla (kat. br. 1), zapostavljena nakon pada Carstva, obnovljena je nakon muslimanskoga osvajanja Iberskoga poluotoka. Proizvodnja stakla u al-Andalusu blisko je povezana sa staklarstvom Bliskoga Istoka, odakle su se, osim novih oblika i gotovih staklarskih proizvoda, uvozile i sirovine za proizvodnju. Barem od XI. stoljeća u proizvodnji stakla na poluotoku počinju se koristiti lokalne sirovine (biljni pepeo i olovo).²⁸ Iz rimske tradicije naslijeđene su tehnike puhanja stakla, korištenja kalupa, ukrašavanja apliciranjem staklenih niti te tehnike rezbarenja stakla. Tijekom XIII. stoljeća u Siriji se razvila tehnika emajliranja stakla koja je, zajedno s pozlatom, bila jedna od najraširenijih tehnika ukrašavanja staklenih predmeta nastalih u islamskim radionicama.²⁹

— Islamski obrtnici od stakla su izrađivali niz predmeta različitih funkcija: boce, ampule, vrčeve, svijećnjake i vaze za svakodnevnu upotrebu, bogato ukrašene reprezentativne posude, mozaike te mošejske svjetiljke. Mošejske svjetiljke bile su neizostavan dio opreme džamija, a upravo je staklo bilo idealan materijal za njihovu izradu zbog svoje osobine propuštanja svjetla. Najčešće su ukrašavane emajliranjem i pozlatom, a od

²⁷ Usp. Cruz, Sánchez de Prado 2015.

²⁸ Više u: Juan Ares, Schibille 2017.

²⁹ A Brief History of Islamic Glassmaking, 2011.

APPLIED ARTS ON THE IBERIAN PENINSULA

Glass In the 1st century BC, the newly discovered glassblowing technique, aided by the development of glass furnaces and the wide availability of raw production materials, provided the glassmakers of the Roman Empire an incredible momentum, both in quantity and in the design of glass objects. By the 1st century, their knowledge had spread to Hispania, where glassmaking was developing in large cities and along trade routes.²⁷ The rich Roman tradition of glass production (cat. no. 1), neglected after the fall of the Empire, was restored after the Muslim conquest of the Iberian Peninsula. The production of glass in al-Andalus is closely connected with the glassmaking of the Middle East, from where, in addition to new forms and finished glass products, raw materials for production were also imported. From the 11th century in the production of glass on the peninsula the use local raw materials (vegetable ash and lead) began.²⁸ Techniques of glass blowing, using molds, glass threads decorations and carving techniques were inherited from the Roman tradition. During the 13th century glass enameling developed in Syria which, together with gilding, became one of the most widespread techniques of decorating glass objects created in Islamic workshops.²⁹

Islamic craftsmen made a number of glass objects of various functions: bottles, ampoules, jugs, candlesticks and vases for everyday use, richly decorated vessels, mosaics and mosque lamps. Mosque lamps were an indispensable part of the mosque's equipment, and glass was the ideal material for their production due to its light-transmitting properties. They were most often

²⁷ Cf. Cruz, Sánchez de Prado 2015.

²⁸ More in: Juan Ares, Schibille 2017.

²⁹ A Brief History of Islamic Glassmaking, 2011.

dekorativnih elemenata prisutni su kaligrafski natpisi te stilizirani biljni i geometrijski ornamenti (kat. br. 2 – 7). Čest izbor teksta za kaligrafski natpis je 35. ajet 24. sure Kurana u kojoj se metaforom svjetiljke opisuje božansko svjetlo.³⁰ Kvaliteta i kvantiteta proizvodnje u najvećim središtima islamskoga staklarstva u Egiptu i Siriji opala je u XV. stoljeću, a krajem stoljeća nova središta staklarstva postala su Venecija i Barcelona.³¹ Staklarski majstori iz Murana (Venecija) i Altarea (pokraj Genove) koji u XVI. stoljeću svoje radionice osnivaju diljem Europe donijeli su nov poticaj razvoju španjolskoga staklarstva.³² Bogata tradicija i dostupnost kvalitetne sirovine za proizvodnju (*barilla* iz Alicantea) omogućile su procvat proizvodnje u kojoj muranski dekorativni oblici postaju dio karakterističnih španjolskih predmeta. Istovremeno s novim muranskim kreativnim poticajem, živo se razvijala i proizvodnja predmeta od stakla u kontinuitetu lokalne tradicije.³³

— Srednjovjekovno staklarstvo u Kataloniji razvilo se na rimskoj tradiciji već oko XII. stoljeća, a u XV. stoljeću postalo je jedan od važnijih obrta, osobito u Barceloni,

— glavnom središtu proizvodnje. U Barceloni su se tijekom XVI. i početkom XVII. stoljeća, u razdoblju vrhunca katalonskog staklarstva, proizvodili raznoliki stakleni predmeti od prozirnoga bezbojnoga i obojenoga stakla. Predmeti nastali *à la façon de Venise* („na venecijanski način“) koriste venecijanske dekorativne tehnike poput *latticina*, no slijedeći katalonski ukus koji preferira plastičnost dekoracije i čvrstoću oblika.³⁴ S druge strane, iz pučke tradicije razvili su se tipični oblici poput *almorratxe* (prskala za mirisnu vodu), *porróa* (posude za vino s karakterističnim dugačkim izljevom) ili *cántira* (posude za vino ili vodu s dva izljeva).

³⁰ Zbog navedene metafore ova sura često se naziva *al-Nūr* (arap.: Svjetlost):

„Allah je svjetlost nebesa i zemlje!
Njegova je svjetlost usporediva onoj jedne niše
gdje se nalazi svjetiljka.
Svjetiljka je od stakla;
staklo je slično jednoj blistavoj zvijezdi.
[...]"

³¹ Venice and the Islamic World 2007., str. 340.

³² Transparentna ljepota 2013.b, str. 16.

³³ Ratković Bukovčan 2005., str. 11.

decorated with enameling and gilding, and among the decorative elements there were calligraphic inscriptions and stylized plant and geometric ornaments (cat. nos. 2 – 7). A frequent choice of text for a calligraphic inscription is the 35th verse of the 24th sura of the Qur'an in which the metaphor of the lamp is employed to describe the divine light.³⁰ The quality and quantity of production in the largest centers of Islamic glassmaking in Egypt and Syria declined in the 15th century, and at the end of the century Venice and Barcelona became the new centers of glassmaking.³¹ Glassmakers from Murano (Venice) and Altare (near Genoa) who established their workshops throughout Europe in the 16th century, added new impetus to the development of Spanish glassmaking.³² The rich tradition and availability of quality raw materials (*barilla* from Alicante) have enabled the flourishing of production in which Murano decorative forms become part of the characteristic Spanish objects. Simultaneously with the new creative stimulus prompted by Murano, the production of glass objects had a lively continuity in local tradition as well.³³

Medieval glassmaking in Catalonia developed in the Roman tradition as early as around the 12th century, and in the 15th century it became one of the most important crafts, especially in the main production center of Barcelona. During the 16th and early 17th century, at the peak of Catalan glassmaking, a variety of glass objects were produced from clear colorless as well as from colored glass. Objects created *à la façon de Venise* (“in the Venetian manner“) employ Venetian decorative techniques such as *latticino*, but honouring the Catalan taste which prefers plasticity of decoration and strength of form.³⁴ On the other hand, typical

³⁰ Because of this metaphor, this surah is often called *al-Nūr* (Arabic: The Light):

“Allah is the light of the heavens and the earth!
His light is comparable to that of a niche
where the lamp is placed.
The lamp is of glass;
the glass is like a shining star.
[...]"

³¹ Venice and the Islamic World 2007, p. 340.

³² Transparentna ljepota 2013.b, p. 16.

³³ Ratković Bukovčan 2005, p. 11.

Andaluzijsko staklarstvo najneposrednije baštini tradiciju islamskoga staklarstva na Iberskome poluotoku. Karakterizira ga upotreba obojenoga stakla u tonovima od blijedo zelene, ponekad plavičaste, maslinaste, blijedo i jantarno žute do kobaltno plave. Ornament uključuje nitaste dekoracije, „nazubljene“ trake te bobičasto oblikovane staklene kaplje. Trbušaste posude s uskim vratom i nizom ručki razvile su se u XVI. stoljeću po uzoru na ranije mošejske svjetiljke i slične keramičke posude s juga Španjolske.³⁵ Središta staklarstva u Andaluziji bili su Granada i Castril u provinciji Granadi te María u provinciji Almeriji.

U Kastilji, staklarstvo se od XVI. stoljeća razvilo u mjestima Recuenco, Arbeteta i Vindel u provinciji Cuenci, s predmetima za svakodnevnu upotrebu suzdržane dekoracije od neprozirnoga bijelog i prozirnoga bezbojnog stakla. U mjestu Cadalso de los Vidrios, u okolici Madrida, proizvodilo se prozirno bezbojno, a ponekad i obojeno staklo u tonovima plave i zelene. Kastiljsko staklarstvo obilježilo je pokroviteljstvo dvora i visokoga plemstva, koje je ucrtalo smjer razvoja različit od pučke tradicije Katalonije i Andaluzije, osobito nakon osnivanja kraljevske tvornice stakla, *Real Fábrica de Cristales de La Granja*, u San Ildefonsu u provinciji Segoviji sredinom XVIII. stoljeća.³⁶

Uz nove tehnike ukrašavanja stakla, arapski su obrtnici u al-Andalus donijeli i nove tehnike ukrašavanja keramike nanošenjem metalnih pigmenata na caklinu na bazi olova s dodatkom kositrovog oksida nakon čega bi se predmet pekao nanovo. Predmeti nastali ovom tehnikom iz centara proizvodnje u Málaga i Manisesu (pokraj Valencije) izvozili su se diljem Europe,³⁷ a upotreba ove tehnike potaknula je i razvoj izrade keramičkih pločica zvanih *azulejo* (od arapske riječi *al-zellige*: sjajan kamen) kojima su se oblagale zgrade, a koje su osim dekorativne imale i praktičnu namjenu regulacije temperature. O sekundarnoj upotrebi keramičkih pločica svjedoči stol (kat. br. 35) nastao u XIX. stoljeću dodavanjem željeznoga

forms such as *almorraxa* (fragrant water sprinklers), *porró* (wine vessels with a characteristic long spout) or *cántir* (wine or water vessels with two spouts) have developed from the folk tradition.

Andalusian glassmaking inherits the tradition of Islamic glassmaking on the Iberian Peninsula most directly. It is characterized by the use of colored glass in tones ranging from pale green, sometimes bluish, olive, pale and amber yellow to cobalt blue. The ornament includes threadlike decorations, “serrated” ribbons and berry-shaped glass drops. Globular vessels with a narrow neck and a series of handles developed in the 16th century on the model of earlier mosque lamps and similar ceramic vessels from the south of Spain.³⁵ The centers of glassmaking in Andalusia were Granada and Castril in the province of Granada and María in the province of Almería.

In Castile, glassmaking had been developed since the 16th century in the towns of Recuenco, Arbeteta and Vindel in the province of Cuenca, with everyday use items of restrained decoration made of opaque white and transparent colorless glass. In Cadalso de los Vidrios, near Madrid, transparent colorless and sometimes colored glass in shades of blue and green was produced. Castilian glassmaking was marked by the patronage of the court and the high nobility, which charted a direction different from the folk tradition of Catalonia and Andalusia, especially after the founding of the royal glass factory, *Real Fábrica de Cristales de La Granja* in San Ildefonso in Segovia in the mid-18th century.³⁶

In addition to new techniques of glass decoration, Arab craftsmen in al-Andalus also brought new techniques for decorating ceramics by applying metal pigments over lead glaze with added tin oxide, after which the object would be fired again. Items made with this technique from production centers in Málaga and Manises (near Valencia) were exported throughout Europe,³⁷ and the use of this technique also encour-

³⁴ Mikhailova 1974., str. 16.

³⁵ Ibid, str. 17.

³⁶ Ibid, str. 19–21.

³⁷ The Arts of Fire 2004., str. 47.

³⁴ Mikhailova 1974, p. 16.

³⁵ Ibid, p. 17.

³⁶ Ibid, pp. 19–21.

³⁷ The Arts of Fire 2004, p. 47.

okvira i nogu skupini keramičkih pločica nastalih u Španjolskoj u XV. stoljeću. U španjolskim kraljevstvima razvijeno je i oblikovanje predmeta od željeza. Među željeznim predmetima, u XII. i XIII. stoljeću ističu se oltarni svijećnjaci (*blandones*) i svjetiljke, dok se od XIV. stoljeća razvija oblikovanje željezne arhitektonske opreme, osobito ograda od kovanoga željeza (*rejas*).

aged the development of ceramic tiles called *azulejo* (from the Arabic word *al-zellige*: shiny stone) that lined buildings, which, in addition to decorative, also had a practical purpose of temperature regulation. The 19th century table (cat. no. 35) created by adding an iron frame and legs to a group of ceramic tiles made in Spain in the 15th century testifies to the secondary use of ceramic tiles. Creation of iron objects was also developed in Spanish kingdoms. Among iron objects, in the 12th and 13th century altar candlesticks (*blandones*) and lamps stand out, while from the 14th century the design of iron architectural equipment, especially wrought iron fences (*rejas*) is developed.

Bočica (balzamarij)

Iberija, I. st.
staklo; tehnika slobodnog puhanja
v. 9,6 cm; š. 4,3 cm; promjer otvora 2 cm
inv. br. ATM 1445

Bottle (Balsamarium)

Iberia, 1st century
glass; free blowing technique
h. 9.6 cm; w. 4.3 cm; opening diameter 2 cm
Inv. no. ATM 1445

01



Bočica suzolikog tijela i zvonoliko proširenoga otvora oblikovana je puhanjem modroga stakla i ukrašena izvijenim nitima mliječnoga stakla nejednake širine stopljenima sa stijenkom bočice. Površina bočice djelomično je prekrivena irizacijom. Rub otvora bočice gladak je i zaobljen.

This vial of a teardrop-shaped body and a bell-shaped widened opening is formed by blowing blue glass and decorated with twisted threads of frosted glass of unequal width fused to the wall of the bottle. The surface of the vial is partly iridized. The rim of the vial's opening is smooth and rounded.

Bibl. Katalog Muzeja Mimara 1987., str./p. 448, kat. br./cat. no. 758; Ratković Bukovčan 2004., str./pp. 32, 97.; Ratković Bukovčan 2006.a, str./pp. 32, 97.; Transparentna ljepota 2013., str./p. 31, kat. br./cat. no. 27. **L. R. B.**

Mošejska svjetiljka

Granada, XIII./XIV. st.
staklo; tehnika slobodnog puhanja;
raznobojni emajl; pozlata
v. 33,1 cm; promjer otvora 18,5 cm
inv. br. ATM 1430

Mosque lamp

Granada, 13th/14th centuries
glass; free blowing technique; multicolored enamel; gilt
h. 33.1 cm; opening diameter 18.5 cm
Inv. no. ATM 1430

02



Svjetiljka je izrađena od prozirnog, zeleno toniranog stakla i u potpunosti je s unutrašnje strane oslikana emajlom i pozlatom. Na kratku nogu nastavlja se trbušasto tijelo prekriveno tekstom iz Kurana i florealnim motivima. Na gornji dio tijela aplicirane su četiri ručke, dok je širok vrat ljevkastoblikovan. Vrat i gornji dio tijela svjetiljke ukrašeni su florealnim i geometrijskim motivima.

The lamp is made of clear, green-toned glass and on the inside it is covered completely with enamel and gilding. A short stand develops into a globular body covered with floral motifs and text from the Qur'an, and on the upper part of the body four handles are applied, while the wide neck is funnel-shaped. The neck and upper body of the lamp are decorated with floral and geometric motifs.

Bibl. Vodič kroz dio zbirke Ante Topića-Mimare 1983., str./p. 164, br./no. 257; Katalog Muzeja Mimara 1987., str./p. 450, kat. br./cat. no. 7.84. **L. R. B.**

Mošejska svjetiljka

Granada, XIII./XIV. st.
staklo; tehnika slobodnog puhanja; pozlata
v. 19,7 cm; promjer otvora 10,1 cm
inv. br. ATM 1432

Mosque lamp

Granada, 13th/14th centuries
glass; free blowing technique; gilt
h. 19.7 cm; opening diameter 10.1 cm
Inv. no. ATM 1432



03

Svjetiljka je izrađena od prozirnoga, zeleno toniranog, oslikanog i pozlaćenog stakla. Na kratku nogu nastavlja se trbušasto tijelo, na čiji su gornji dio aplicirane tri ručke, dok je širok vrat ljevkastoblikovan. Tijelo je prekriveno tekstom iz Kurana i isprepletenim florealnim motivom te stiliziranim motivom prepleta oko ručki. Na vratu je dekoracija očuvana samo djelomično.

The lamp is made of transparent, green-toned, painted and gilded glass. The short stand develops into a globular body, to the upper part of which three handles are applied, while the broad neck is funnel-shaped. The body is covered with a text from the Qur'an and with an intertwined floral motif as well as with a stylized interweave around the handles. The decoration on the neck is only partially preserved.

Bibl. Katalog Muzeja Mimara 1987., str./p. 450, kat. br./cat. no. 7.85. **L. R. B.**

Mošejska svjetiljka

Granada, XIII./XIV. st.
staklo; tehnika slobodnog puhanja; pozlata
v. 43,5 cm; promjer otvora 22 cm
inv. br. ATM 1434

Mosque lamp

Granada, 13th/14th centuries
glass; free blowing technique; gilt
h. 43.5 cm; opening diameter 22 cm
Inv. no. ATM 1434



04

Svjetiljka je izrađena od prozirnog, zeleno toniranog stakla. Pravilno, ovalno tijelo, čije je dno oblikovano u staklenu kuglu, dekorirano je tekstom iz Kurana koji je ugraviran u površinu i zatim pozlaćen. Trake teksta razdvojene su motivom užeta. U donjim trakama tekst teče kontinuirano, dok je u traci pri vrhu tijela, u kojoj se nalaze i aplicirane ručke, organiziran u poligonalne oblike odvojene arabeskom. Ovakav sustav dekoracije ponavlja se i na širokom, ljevkastoblikovanom vratu svjetiljke.

The lamp is made of clear, green-toned glass. The regular, oval body with a glass ball-shaped bottom is decorated with text from the Qur'an engraved on the surface and then gilded. The strips of text are separated by a rope motif. In the lower strips, the text flows continuously, while in the strip at the top of the body, which also contains handles, it is organized into polygonal shapes separated by an arabesque. This system of decoration is repeated on the wide, funnel-shaped neck of the lamp.

Bibl. Vodič kroz dio zbirke Ante Topića-Mimare 1983., str./p. 159, br./no. 256; Katalog Muzeja Mimara 1987., str./pp. 288, 449, kat. br./cat. no. 7.81; Vodič po zbirkama Muzeja Mimara 1988., str./pp. 17–18, br. 7.81. **L. R. B.**

Mošejska svjetiljka

Granada, XIII./XIV. st.
staklo; tehnika slobodnog puhanja; pozlata
v. 37,5 cm; promjer otvora 22,5 cm
inv. br. ATM 1780

Mosque lamp

Granada, 13th/14th centuries
glass; free blowing technique; gilt
h. 37.5 cm; opening diameter 22.5 cm
Inv. no. ATM 1780

05



Svjetiljka je izrađena od prozirnog, zeleno toniranog stakla. Trbušasto tijelo na koje su aplicirane tri ručke nastavlja se na nisko, okruglo podnožje te završava širokim ljevkaasto oblikovanim vratom. Cijela površina svjetiljke ukrašena je ugraviranim i pozlaćenim tekstom iz Kurana, arabeskama i geometrijskim ornamentom. Tekst se na tijelu svjetiljke razvija u dvije trake odvojene trakama stiliziranih geometrijskih i vegetabilnih motiva. Tekst je organiziran u trokutasta polja bogato razvijenih stranica, odvojena arabeskama.

The lamp is made of clear, green-tinted glass. The globular body to which the three handles are attached continues from a low, round base and ends in a wide funnel-shaped neck. The entire surface of the lamp is decorated with engraved and gilded text from the Qur'an, arabesques and geometric ornament. The text on the body of the lamp develops into two strips separated by ribbons of stylized geometric and vegetal motifs. The text is organized into triangular fields separated by arabesques.

Bibl. Katalog Muzeja Mimara 1987., str./p. 449, kat. br./cat. no. 7.82; Vodič po zbirkama Muzeja Mimara 1988., str./p. 18, br. 7.82. **L. R. B.**

Mošejska svjetiljka

Granada, XIII./XIV. st.
staklo; tehnika slobodnog puhanja; pozlata
v. 29,5 cm; promjer otvora 15,5 cm
inv. br. ATM 1781

Mosque lamp

Granada, 13th/14th centuries
glass; free blowing technique; gilt
h. 29.5 cm; opening diameter 15.5 cm
Inv. no. ATM 1781

06



Svjetiljka je izrađena od prozirnog, zeleno toniranog stakla. Trbušasto tijelo na koje su aplicirane tri ručke nastavlja se na nisko, okruglo podnožje te završava širokim ljevkaasto oblikovanim vratom. Cijela površina svjetiljke ukrašena je ugraviranim i pozlaćenim tekstom iz Kurana, arabeskama te geometrijskim i vegetabilnim ornamentom. U donjem dijelu tijela svjetiljke u nakošenim poljima izmjenjuju se tekst i stilizirani vegetabilni ornament, dok u gornjem dijelu tijela tekst teče kontinuirano. Na vratu svjetiljke tekst je organiziran u poligonala polja odvojena arabeskama.

The lamp is made of clear, green-tinted glass. The globular body to which the three handles are attached continues from a low, round base and ends in a wide funnel-shaped neck. The entire surface of the lamp is decorated with engraved and gilded text from the Qur'an, with arabesques and geometric and vegetal ornaments. In the lower part of the body of the lamp, the text and the stylized vegetal ornament alternate in the oblique fields, while in the upper part of the body the text flows continuously. On the neck of the lamp the text is organized into polygonal fields separated by arabesques.

Bibl. Katalog Muzeja Mimara 1987., str./p. 449, kat. br./cat. no. 7.83; Vodič po zbirkama Muzeja Mimara 1988., str./p. 18, br. 7.83. **L. R. B.**

Mošejska svjetiljka

Granada, XIV. st.
staklo; tehnika slobodnog puhanja; raznobojni emajl
v. 26,8 cm; promjer otvora 16 cm
inv. br. ATM 1433

Mosque lamp

Granada, 14th century
glass; free blowing technique; multicolored enamel
h. 26.8 cm; opening diameter 16 cm
Inv. no. ATM 1433



Svjetiljka je izrađena od prozirnog, zeleno toniranog stakla i u potpunosti je oslikana emajlom. Na vrlo kratku nogu nastavlja se trbušasto tijelo te vrlo širok, ljevka-sto oblikovan vrat. Donji dio tijela svjetiljke ukrašen je tekstom smještenim u lučno zaključena polja okružena arabeskama, a u gornjem dijelu tekst se nalazi u dijagonalnim, elipsoidnim poljima. Na vratu, tekst se nalazi u pravokutnim poljima s lučno povijenim kraćim stranicama, okruženima stiliziranim vegetabilnim ornamentom.

The lamp is made of clear, green-tinted glass and is completely painted with enamel. The globular body and the very wide, funnel-shaped neck stand on a very short stem. The lower part of the body is decorated with a text placed in arched fields surrounded by arabesques, and in the upper part, the text is written in diagonal, ellipsoidal fields. On the neck the text is in rectangular fields with arched shorter sides, surrounded by stylized vegetal ornament.

Bibl. Vodič kroz dio zbirke Ante Topića-Mimare 1983., str./p. 161, br./no. 260; Katalog Muzeja Mimara 1987., str./pp. 289, 450, kat. br./cat. no. 7.86. **L. R. B.**

Albarello

Španjolska, XV./XVI. st.
staklo; tehnika slobodnog puhanja
v. 24,8 cm; š. 15,9 cm; promjer otvora 10,8 cm
inv. br. ATM 1689

Albarello

Spain, 15th/16th centuries
glass; free blowing technique
h. 24.8 cm; w. 15.9 cm; opening diameter 10.8 cm
Inv. no. ATM 1689

08



Posuda je izrađena od prozirnog, bezbojnog stakla. Vitko tijelo, konkavnog dna, sužava se u središnjem dijelu, da bi se zatim prema vrhu zvonoliko proširilo. Tijelo završava širokim, kružnim otvorom glatkog obruba. Naziv *albarello* koristio se za posude specifičnog oblika, sa suženim središnjim dijelom koji je omogućavao jednostavno i praktično rukovanje. Korištene su u ljekarništvu za pohranu masti i suhih preparata.

The vessel is made of clear, colorless glass. The slender body, with a concave bottom, tapers in the central part, and then widens bell-shaped towards the top. The body ends with a wide, circular opening of a smooth rim. The name *albarello* was used for vessels of a specific shape, with a narrowed central part that allowed for easy and practical handling, used in pharmacy to store ointments and dry preparations.

Bibl. Vodič kroz dio zbirke Ante Topića-Mimare 1983., str./p. 166, br./no. 271; Katalog Muzeja Mimara 1987., str./p. 460, kat. br./cat. no. 7.212; Vodič po zbirkama Muzeja Mimara 1988., str./p. 28, br./no. 7.212. **L. R. B.**

Posuda

Španjolska, XV./XVI. st.
prozirno bezbojno i tirkizno staklo; aplicirana dekoracija
v. 25 cm; š. 14,5 cm; širina otvora 12,5 cm
inv. br. ATM 1686

Vessel

Spain, 15th/16th centuries
clear colorless and turquoise glass; applied decoration
h. 25 cm; w. 14.5 cm; opening width 12.5 cm
Inv. no. ATM 1686

09



Posuda je izrađena od prozirnog, bezbojnog stakla. Na visoko, kružno podnožje nastavlja se noga sa širokim nodusom te posuda čiji je otvor četvrtastog oblika. Podnožje, nodus te bridovi i obrub otvora ukrašeni su valovitim trakama tirkiznoga stakla.

The vessel is made of clear, colorless glass. A high, circular base continues into a stem with a wide node and a receptacle with a square opening. The base, the node, and the edges and rim of the opening are decorated with undulating strips of turquoise glass.

Bibl. Vodič kroz dio zbirke Ante Topića-Mimare 1983., str./pp. 165–166, br./no. 270; Katalog Muzeja Mimara 1987., str./p. 460, kat. br./cat. no. 7.211; Vodič po zbirkama Muzeja Mimara 1988., str./p. 28, br./no. 7.211; Vodič Muzeja Mimara 2007., str./p. 36, br./no. 35; Transparentna ljepota 2013.a, str./p. 37, kat. br./cat. no. 28. **L. R. B.**

Pehar s ručkom

Španjolska, XVI. st.
staklo; tehnika slobodnog puhanja; tehnika izvlačenja
v. 14,7 cm; promjer dna 9 cm; promjer otvora 10,3 cm
inv. br. ATM 1604

Goblet with handle

Spain, 16th century
glass; free blowing technique; pulling technique
h. 14.7 cm; bottom diameter 9 cm; opening diameter 10.3 cm
Inv. no. ATM 1604

10



Pehar je izrađen od prozirnog, zelenog stakla. Na široko okruglo podnožje nastavlja se visoko, stožasto tijelo spiralno obavijeno u središnjem i gornjem dijelu tankom, staklenom niti, a na koje je aplicirana široka, duga ručka.

The goblet is made of clear, green glass. The wide round base is followed by a tall, conical body, in the middle and upper part spirally entwined by a thin, glass thread, to which a wide, long handle is attached.

Bibl. Katalog Muzeja Mimara 1987., str./p. 460, kat. br./cat. no. 7.214; Vodič po zbirkama Muzeja Mimara 1988., str./p. 28, br./no. 7.214. **L. R. B.**

Svjetiljka

Španjolska, XVI. st.
staklo; tehnika slobodnog puhanja
v. 23,3 cm; š. 15,8 cm; promjer otvora 3,8 cm
inv. br. ATM 1601

Lamp

Spain, 16th century
glass; free blowing technique
h. 23.3 cm; w. 15.8 cm; opening diameter 3.8 cm
Inv. no. ATM 1601



11

Svjetiljka je izrađena od prozirnog, bezbojnog stakla punog mjehurića. Na kružno, konkavno dno nastavlja se visoko cilindrično tijelo glatkog, nedekoriranog oplošja. Pri samom dnu tijela apliciran je, horizontalno postavljen širok, kružni grlić koji se na samom kraju izvija u vis, te mu je na rub otvora aplicirana kružna, nejednako široka, glatka staklena traka. Tijelo svjetiljke u gornjem se dijelu ljevkaasto sužava i zaključeno je dvjema staklenim kuglama.

The lamp is made of clear, colorless glass full of bubbles. A high cylindrical body of a smooth, undecorated surface continues from the circular, concave bottom. At the very end of the body, a wide, circular upward-curving throat is applied horizontally, and a circular, unevenly wide, smooth glass strip is applied to the rim of the opening. In the upper part, the body of the lamp tapers to a funnel and ends in two glass spheres.

Bibl. Katalog Muzeja Mimara 1987., str./p. 460, kat. br./cat. no. 7.215; Vodič po zbirkama Muzeja Mimara 1988., str./p. 28, br./no. 7.215. **L. R. B.**

Vaza s četiri ručke

Španjolska, Andaluzija, XVI./XVII. st.
staklo; tehnika slobodnog puhanja; aplicirana dekoracija
v. 27,7 cm; š. 18,3 cm; promjer otvora 13,7 cm
inv. br. ATM 1683

Vase with four handles

Spain, Andalusia, 16th/17th centuries
glass; free blowing technique; applied decoration
h. 27.7 cm; w. 18.3 cm; opening diameter 13.7 cm
Inv. no. ATM 1683



12

Vaza je izrađena od prozirnog, zelenog stakla punog mjehurića. Na kružno, konkavno dno obavijeno s vanjske strane širokom, valovitom staklenom trakom nastavlja se široko stožasto tijelo koje se izdužuje u visoko, cilindrično, široko grlo. Grlo se pri otvoru zvonoliko proširuje te je na tom dijelu u potpunosti obavijeno tankom staklenom niti. Na tijelo su aplicirane četiri spiralno savijene staklene kaplje te dvije trodijelne ručke koje se protežu od sredine tijela vaze do vrha grla.

The vase is made of clear green glass full of bubbles. The circular, concave bottom wrapped on the outside by a wide, wavy glass strip is followed by a wide conical body that elongates into a high, cylindrical, wide throat. The throat widens bell-shaped at the opening and is there completely wrapped in a thin glass thread. Four spiral glass drops and two three-part handles that extend from the middle of the body of the vase to the top of the throat were applied to the body.

Bibl. Katalog Muzeja Mimara 1987., str./p. 460, kat. br./cat. no. 7.213; Vodič po zbirkama Muzeja Mimara 1988., str./p. 28, br./no. 7.213; Ratković Bukovčan 2005., str./pp. 10–12. **L. R. B.**

Posuda

Španjolska, Andaluzija, XVIII. st.
staklo; tehnika slobodnog puhanja; tehnika izvlačenja
v. 16,3 cm; promjer otvora 17 cm
inv. br. ATM 1464

Vessel

Spain, Andalusia, 18th century
glass; free blowing technique; extraction technique
h. 16.3 cm; opening diameter 17 cm
Inv. no. ATM 1464



13

Posuda (situla) od prozirnog, zeleno toniranog stakla izrađena je puhanjem. Valjkasto tijelo konkavnog dna, prema vrhu vrlo blago prošireno, bogato je plastično dekorirano staklenim aplikacijama. Dno i gornji dio obavijeni su uskim pojasom kojeg tvori neprekinuta cik-cak nit omeđena dvjema horizontalnim staklenim nitima. Četiri vertikalno postavljene valovite trake dijele, pak, tijelo na polja u čijem središtu je aplicirana po jedna bobičasto oblikovana staklena kaplja. Rub otvora posude je zaobljen.

The vessel (situla) made of transparent, green-tinted glass was made by blowing. The cylindrical body with a concave bottom, very slightly widened towards the top, is richly decorated with glass applications. The bottom and the upper part are wrapped with a narrow belt of a continuous zigzag thread bounded by two horizontal glass threads. Four vertically placed wavy strips divide the body into fields in the center of which a berry-shaped glass drop is applied. The rim of the opening of the vessel is rounded.

Posuda

Španjolska, Andaluzija, XVIII. st.
staklo; tehnika slobodnog puhanja; tehnika izvlačenja
v. 24,4 cm
inv. br. ATM 1460

Vessel

Spain, Andalusia, 18th century
glass; free blowing technique; extraction technique
h. 24.4 cm
Inv. no. ATM 1460



14

Posuda od prozirnog smeđe toniranog stakla izrađena je puhanjem. Široko, kružno, svedeno podnožje izdužuje se u nogu koja se u središnjem dijelu kružno proširuje. Pravilno kružno tijelo izdužuje se u visok, širok, stožast vrat koji je u gornjem dijelu plastično dekoriran apliciranim ručkama i “nazupčanim” staklenim trakama smještenim između četiri pravilno raspoređena uska grlića. Rub otvora posude je zaobljen.

The vessel is made of blown, transparent, brown-tinted glass. The broad, circular, reduced base extends into a circular leg widened in its central part. An orderly circular body elongates into a high, wide, conical neck decorated at the top with appliqué handles and “serrated” glass strips placed between four regularly arranged narrow necks. The rim of the opening of the vessel is rounded.

Posuda s ručkama

Španjolska, Andaluzija, XVIII. st.
staklo; puhanje u reljefno obrađen kalup
v. 20 cm
inv. br. ATM 1462

Vessel with handles

Spain, Andalusia, 18th century
glass; blowing into an embossed mold
h. 20 cm
Inv. no. ATM 1462



15

Posuda od prozirnog zeleno toniranog stakla izrađena je puhanjem u reljefno obrađen kalup. Na kružno, svedeno podnožje nastavlja se vrlo kratka noga. Plitko, ovalno tijelo izdužuje se u vrlo visok stožast vrat kojem se obod otvora formira u blago naznačen višekut. Cijela površina oplošja posude prekrivena je blago ispupčenim, zakošenim rebrima.

This transparent green-tinted glass vessel was made by blowing into an embossed mold. A very short leg rises from the circular, reduced base. The shallow, oval body elongates into a very high conical neck with the rim of the opening forming a slight polygon. The entire surface of the vessel's wall is covered in slightly convex, beveled ribs.

Posuda s ručkama

Španjolska, XVIII. st.
staklo; tehnika slobodnog puhanja; tehnika izvlačenja
v. 22,5 cm; promjer trbuha 11,1 cm; promjer otvora 14,7 cm
inv. br. ATM 1463

Vessel with handles

Spain, 18th century
glass; free blowing technique; extraction technique
h. 22.5 cm; diameter of body 11.1 cm; opening diameter 14.7 cm
Inv. no. ATM 1463



16

Posuda od prozirnog, smeđeg stakla izrađena je puhanjem. Na kružno, svedeno podnožje nastavlja se plitak, širok nodus. Ovalno se tijelo izdužuje u visok i vrlo širok vrat. Od gornjeg dijela tijela do sredine vrata protežu se četiri vitke, blago povijene ručke dekorirane apliciranim "nazubljenim" staklenim trakama. Rub otvora posude je zaobljen.

The clear, brown glass vessel is made by blowing. A shallow, wide node follows from the circular, reduced base. The oval body elongates into a high and very wide neck. From the upper part of the body to the middle of the neck, four slender, slightly bent handles decorated with applied "serrated" glass strips extend. The rim of the opening of the vessel is rounded.

Posuda s ručkama

Španjolska, Andaluzija, XVIII. st.
staklo; puhanje u reljefno obrađen kalup
v. 18,2 cm; promjer trbuha 10,8 cm;
promjer otvora 12,4 cm
inv. br. ATM 1455

Vessel with handles

Spain, Andalusia, 18th century
glass; blowing into an embossed mold
h. 18.2 cm; diameter of body 10.8 cm;
opening diameter 12.4 cm
Inv. no. ATM 1455



17

Posuda od prozirnog, smeđe toniranog stakla koje sadrži mjehuriće i zrnca pijeska izrađena je puhanjem u reljefno obrađen kalup. Pravilno kružno tijelo dna ispućenog prema unutrašnjosti, dekorirano je s četiri vertikalne, u pravilnim razmacima raspoređene niti mliječnog stakla. Na tijelo se nastavlja visoki grlić stožastog oblika koji je prekriven blago ispućenim, dijagonalnim rebrima, dok mu je obod spiralno obavijen tankom bijelom staklenom niti. Na rub otvora aplicirana je deblja nit mliječnog stakla.

This vessel made of clear, brown-tinted glass containing bubbles and grains of sand was made by blowing into an embossed mold. The regular circular body with the bottom turned inwards is decorated with four vertical threads of frosted glass, arranged at regular intervals. The body is followed by a tall conical neck covered with slightly convex, diagonal ribs; its rim is spirally wrapped in a thin white glass thread. A thicker thread of frosted glass was applied to the edge of the opening.

Posuda s ručkama

Španjolska, Andaluzija, XVII./XVIII. st.
staklo; puhanje u reljefno obrađen kalup;
tehnika izvlačenja
v. 21,5 cm; š. 11 cm; promjer otvora 12 cm
inv. br. ATM 1459

Vessel with handles

Spain, Andalusia, 17th/18th centuries
glass; blowing into an embossed mold;
pulling technique
h. 21.5 cm; w. 11 cm; opening diameter 12 cm
Inv. no. ATM 1459



18

Posuda od prozirnog, smeđe toniranog stakla koje sadrži mjehuriće i zrnca pijeska izrađena je puhanjem u reljefno obrađen kalup. Široko svedeno podnožje spiralno je obavijeno tankom staklenom niti. Noga je sastavljena od dva prstena i širokog, ovalnog, šupljeg nodusa. Na kružno tijelo nastavlja se širok ljevkast vrat koji je u gornjem dijelu spiralno obavijen staklenom niti. Na tijelo su aplicirane dvije ovalne ručke dekorirane apliciranim "nazubljenim" staklenim trakama. Rub otvora posude je zaobljen.

This vessel made of clear, brown-tinted glass containing bubbles and grains of sand was made by blowing into an embossed mold. The wide, domed base is spirally wrapped in a thin glass thread. The foot is made of two rings and a wide, oval, hollow node. The oval-shaped body is followed by a wide funnel-shaped neck that is spirally wrapped in a thin glass thread in its upper part. Two oval handles decorated with "serrated" glass strips are applied to the body. The rim of the opening of the vessel is rounded.

— **Metal** Obrada metala ima dugu tradiciju na Iber-skome poluotoku. Umijeće obrade željeza donijeli su Kelti u središnjem i sjevernom dijelu te Feničani na jugu i istoku oko VIII. stoljeća pr. Kr. Obrada srebra bila je razvijena već među iberskim narodima čije su više klase koristile srebrno posuđe. Keltski narodi bili su vrsni majstori u obradi metala, a među njihovim radovima posebno se ističu karakteristični vratni prstenovi (torkovi), kopče i narukvice. Bogata nalazišta plemenitih metala poticajno su djelovala na razvoj umijeća njihove obrade. Na sjeverozapadu poluotoka zlato se ispiralo iz riječnih nanosa, a od rimskoga razdoblja dobivalo se i iz rudnika.³⁸ Zlato, srebro i bakar iskapani su u dolinama rijeka Tinto (Río Tinto) i Guadalquivir te oko Cartagene. Na jugu Iberskoga poluotoka rudarstvo ima tradiciju dugu pet tisućljeća. Mineralno bogatstvo privuklo je ondje feničke i kartaške kolonizatore, a svoj procvat rudarenje plemenitih metala u Hispaniji doživjelo je za rimske vladavine.

— Rani sačuvani vizigotski radovi u metalu, većinom su predmeti za osobnu upotrebu, a kasnije i liturgijsko posuđe, koje dijelom oponaša oblikovanje predmeta uvezenih iz Egipta, Italije ili Burgundije. Vizigotski vladari u VII. stoljeću prihvatili su bizantski carski običaj darivanja važnih svetišta votivnim krunama i križevima, a sačuvani primjerci kasnoantičkih oblika iz Guarrazara (u provinciji Toledo) i Torredonjimena (u provinciji Jaén) svjedoče o vrsnosti vizigotskih zlatara, ali i bizantskim uzorima. U IX. i X. stoljeću asturijski kraljevi dali su izraditi niz zlatnih križeva koji pokazuju kako se asturijska umjetnost od mediteransko-bizantskih uzora koji su obilježili vizigotsko razdoblje, okrenula germanskim uzorima.

— U al-Andalusu primijenjene umjetnosti i arhitektura blisko su povezane s razvojem umjetnosti muslimanskih dinastija diljem Mediterana, osobito Bliskoga Istoka, koje su antičko nasljeđe tih prostora prilagodile muslimanskom senzibilitetu izraženome u kaligrafskom ukrasu, stiliziranom biljnom ornamentu te geometrijskim uzorcima. Rano andaluzijsko zlatarstvo stvarano je pod utjecajem fatimidske umjetnosti,³⁹ iz

³⁸ Prieto Molina 1996., str. 200.

³⁹ Fatimidi su šijitska dinastija koja je tijekom X. stoljeća osvojila Sjevernu Afriku, Egipat, Siciliju i Siriju. Od 971. godine prijestolnica Fatimidskog kalifata je Kairo. Njihova vlast slabi u XI. i XII. stoljeću.

Metal Metalworking has a long tradition on the Iberian Peninsula. In the central and northern parts of the peninsula, the art of ironworking was introduced by the Celts and in the south and east by Phoenicians around 8th century BC. Among Iberian peoples, the processing of silver was already developed among the higher classes who used silverware. The Celtic peoples were excellent masters in metalworking, and among their works, the characteristic neck rings (torcs), buckles and bracelets stand out. Rich deposits of precious metals stimulated the development of their processing. In the northwest of the peninsula, gold was washed from river deposits, and from the Roman period forward it was obtained from mines as well.³⁸ Gold, silver and copper have been mined in the valleys of the Tinto (Río Tinto) and Guadalquivir rivers and around Cartagena. In the south of the Iberian Peninsula, mining has a five millennia long tradition. Mineral wealth attracted Phoenician and Carthaginian colonizers, and mining of precious metals in Spain flourished during Roman rule.

Early preserved Visigothic works in metal were mostly objects for personal use. Later they were liturgical vessels, to some extent mimicking the design of objects imported from Egypt, Italy, or Burgundy. Visigothic rulers in 7th century accepted the Byzantine imperial custom of gifting important shrines with votive crowns and crosses, and preserved examples of late antique shapes from Guarrazar (in the province of Toledo) and Torredonjimeno (in the province of Jaén) testify to the excellence of Visigothic goldsmiths, but also Byzantine models. In 9th and 10th century the Asturian kings had a series of golden crosses made showing how Asturian art turned from the Mediterranean-Byzantine models that marked the Visigothic period to Germanic models.

In al-Andalus the applied arts and architecture are closely linked to the development of the art of Muslim dynasties throughout the Mediterranean, especially the Middle East, which adapted the ancient heritage of these areas to Muslim sensibility expressed in calligraphic decoration, stylized vegetal ornamentation

³⁸ Prieto Molina 1996, p. 200.

koje su preuzeti oblici, dekorativni uzorci te načini oblikovanja. Najbolji primjeri ovoga utjecaja brončane su životinjske figure nastale kao nastavak duge tradicije oblikovanja životinjskih figura, započete još za Omejida. Metalne kutije nastale u al-Andalusu često su ukrašavane *niellom*, tehnikom ukrašavanja metalnih predmeta tamnim, gotovo crnim ornamentima postupkom sličnim emajliranju. Andaluzijski *niello* razvijen u X. stoljeću poseban je po zasebno oblikovanim udubljenim dijelovima koji se ispunjavaju *niello* masom te potom leme za tijelo posude. Dovršetkom rekonkiste krajem XV. stoljeća iskucavanje i cizeliranje postaju dominantne tehnike španjolskoga zlatarstva. Regionalne razlike u oblikovanju i ornamentu metalnih predmeta nastalih na području Iberskoga poluotoka bile su izražene u pojedinim kraljevstvima tijekom srednjega vijeka, a zadržale su se i nakon političkoga ujedinjenja Španjolske. Krajem XIII. i početkom XIV. stoljeća pojačan razvoj zlatarstva i srebrnarstva u Aragonu doveo je do osnivanja cehova te razvoja običaja označavanja predmeta puncama s oznakama mjesta nastanka. Običaj punciranja proširio se tijekom XV. stoljeća i na gradove izvan Aragona. Izmjenu utjecaja s ostatkom Europe poticali su talijanski, francuski, flamanski i njemački zlatari koji su djelovali na poluotoku te aragonski zlatari koji su djelovali u Italiji. Najvažnije središte aragonskoga zlatarstva i srebrnarstva u XIII. i XIV. stoljeću bila je Barcelona, uz Gironu, Valenciju, Zaragozu i Mallorcu. Navarsko zlatarstvo procvalo je u XIV. stoljeću u Pamploni pod francuskim i aragonskim utjecajem. Prvi puncirani predmeti u kraljevstvima Kastilje i Leona javljaju se u XV. stoljeću, a uz oznaku mjesta nastanka, ponekad nose i oznaku majstora koji je predmete izradio. Kastiljska središta zlatarstva, Burgos, Sevilla, Valladolid i Toledo, razvila su vlastite specifične inačice plamenogotičkog ornamenta.

— Konzervativni ukus sredine potaknuo je dugo zadržavanje stilova na Iberskome poluotoku, pa je ornament postao prvim nositeljem stilskih mijena i novih tendencija, dok su se strukturalni oblici tim promjenama odupirali. Krajem XV. stoljeća u španjolskoj

and geometric patterns. Early Andalusian goldsmithing was created under the influence of Fatimid art³⁹ which provided shapes, decorative patterns and designs. The best examples of this influence are the bronze animal figures created in a long tradition of shaping animal figures, which began as early as the Umayyads. The metal boxes created in al-Andalus were often decorated with *niello*, a technique of decorating metal objects with dark, almost black ornaments in a process similar to enameling. The peculiarity of the Andalusian *niello* developed in the 10th century is in the separately shaped cups that are filled with *niello* mixture and then soldered to the body of the vessel. With the completion of the Reconquista at the end of the 15th century embossing and chiseling became the dominant techniques of Spanish goldsmithing. Regional differences in the design and ornamentation of metal objects created on the Iberian Peninsula were pronounced in individual kingdoms during the Middle Ages, and persisted even after the political unification of Spain. At the end of 13th and early 14th century, the intensified development of gold- and silversmithing in Aragon led to the establishment of guilds and the custom of marking the objects with hallmarks. This custom spread during the 15th century to cities outside Aragon as well. The exchange of influence with the rest of Europe was encouraged by Italian, French, Flemish and German goldsmiths who operated on the peninsula and Aragonese goldsmiths who operated in Italy. The most important center of Aragonese gold- and silversmithing in the 13th and 14th century was Barcelona, along with Girona, Valencia, Zaragoza and Mallorca. Navarrese goldsmithing flourished in the 14th century in Pamplona under French and Aragonese influence. The first objects marked with hallmarks in the kingdoms of Castile and Leon appeared in the 15th century, and in addition to the mark of the place of origin, they sometimes bear the mark of the master who made them. The Castilian centers of goldsmithing, Burgos, Seville, Valladolid and Toledo, developed their own specific versions of the Flamboyant Gothic ornament.

³⁹ The Fatimids are a Shiite dynasty that conquered North Africa, Egypt, Sicily and Syria during the 10th century. Since 971, the capital of the Fatimid Caliphate was Cairo. Their power weakened in the 11th and 12th century.

arhitekturi još uvijek strukturalno posve gotičke građevine ukrašavale su se elementima koji spajaju kasnogotičku dekoraciju s novim motivima francuske i talijanske renesanse te još živim maurskim naslijeđem u stilu koji će postati poznat kao platereski stil (španjolski *estilo plateresco*, od *platero* 'srebrar'). Iako bi se prema nazivu moglo zaključiti drugačije, Carl Hernmarck naglašava kako se renesansni utjecaj na španjolskome području prvo javio u arhitekturi, a ne posredstvom zlatara.⁴⁰ U svakom slučaju, arhitektura i zlatarstvo razvijali su se u bliskoj vezi, što će biti vidljivo i tijekom XVI. stoljeća. Renesansni dekorativni oblici u kastiljskome srebrnarstvu javljaju se 1520-ih godina, a do 1540-ih proširit će se i u Zaragozu, koja je preuzela ulogu središta aragonskoga zlatarstva. Unatoč renesansnome ornamentu struktura predmeta obično je ostala kasnogotička. Za katalonske zlatare Charles Oman primjećuje da su, iako svjesni i upoznati s modernim oblicima, vrlo dugo izrađivali prilično tradicionalne komade (kat. br. 20), što on pripisuje trgovinskoj stagnaciji te regije.⁴¹

Potkraj XVI. stoljeća dominantnom strujom u španjolskome zlatarstvu postao je stil Herrera koji se razvio pod utjecajem Juana de Herrere, graditelja El Escoriala, dvorca-samostana španjolskoga kralja Felipea II., a odlikuje ga suzdržanost dekoracije, koja je većinom svedena na polja odvojena profilacijama u kojima se nalaze središnja ovalna ispupčenja, često ispunjena emajliranom dekoracijom ili *cabochonom*⁴² (kat. br. 24). S obzirom na ekonomsku stagnaciju Španjolske u XVI. stoljeću, predmeti u stilu Herrera bili su vrlo popularni zbog svoje kvalitetne i ekonomične izrade – manjak skulpturalnih detalja značio je nižu cijenu njihove izrade, no konačni dojam odavao je strogu i suzdržanu otmjenost.

Tijekom XVII. stoljeća regionalne razlike u obradi metala postupno su se smanjivale, a rastom značaja Madrida kao kulturno-političkoga centra Španjolske, stari regionalni centri, usprkos svojoj produktivnosti, postali su sve slabije izražene individualnosti, u čemu Charles Oman prepoznaje nastajanje jedinstvene španjolske škole.⁴³ Od sredine XVII. stoljeća u španjol-

⁴⁰ Hernmarck 1977., str. 12.

⁴¹ Oman 1968., str. xxiv.

⁴² Od srfr. *caboché* „glava“, polirani dragi kamen.

⁴³ Oman 1968., str. xxix.

The conservative taste of the society encouraged the long retention of styles on the Iberian Peninsula, so the ornament became the first emissary of stylistic changes and new tendencies, while the structural forms resisted these changes. At the end of the 15th century in Spanish architecture still structurally entirely Gothic buildings were decorated with elements that combine late Gothic decoration with new motifs of the French and Italian Renaissance and the still living Moorish tradition in a style that will become known as plateresque style (Spanish *estilo plateresco*, from *platero* 'silver-smith'). Although the name might suggest otherwise, Carl Hernmarck points out that Renaissance influence in Spanish territory first appeared in architecture rather than through goldsmiths.⁴⁰ In any case, architecture and goldsmithing developed in close connection, which will be visible during the 16th century. Renaissance decorative forms in Castilian silversmithing appeared in the 1520s, and by the 1540s they would have spread to Zaragoza, which took over the role of the center of Aragonese goldsmithing. Despite the Renaissance ornament, the structure of the object usually remained late Gothic. For Catalan goldsmiths, Charles Oman notes that, although aware and familiar with modern forms, they have long continued making rather traditional pieces (cat. no. 20), which he attributes to the stagnation of trade in the region.⁴¹

At the end of the 16th century, the Herrera style became dominant in Spanish goldsmithing. It developed under the influence of Juan de Herrera, builder of El Escorial, the palace-monastery of King Felipe II of Spain, and was characterized by restrained decoration consisting of individual fields separated by moldings and often filled with enameled decoration in the shape of *cabochon*⁴² (cat. no. 24). Given the economic stagnation of Spain in the 16th century, silverware in the Herrera style was very popular for its quality and economy – the lack of sculptural details meant a lower cost, but the final impression was one of a somber and restrained sophistication.

⁴⁰ Hernmarck 1977, p. 12.

⁴¹ Oman 1968, p. xxiv.

⁴² From old French *caboché* "head", polished gemstone.

skome zlatarstvu počeli su se javljati oblici i ukrasni detalji u stilu baroka. Barokna dinamičnost i razvijena dekorativnost izražena je u tipičnom vegetabilnom ornamentu, čestom motivu glavica anđela te upotrebi drugih dragocjenih materijala. Novi dekorativni oblici, jednom kada su prihvaćeni, dugo su se zadržavali zahvaljujući konzervativnom ukusu naručitelja, među kojima se i u baroknome razdoblju posebno ističe Crkva.

During the 17th century regional differences in metalworking gradually diminished, and with the growing importance of Madrid as the cultural and political center of Spain, the old regional centers, despite their productivity, became less pronounced in their individuality, which is something that Charles Oman recognizes as the emergence of a unique Spanish school.⁴³ From the middle of the 17th century forms and decorative details in the Baroque style began appearing in Spanish goldsmithing. Baroque dynamism and pronounced ornamentation are expressed in the typical vegetal decorations, the frequent motif of angel heads and the use of other precious materials. New decorative forms, once accepted, were retained for a long time thanks to the conservative taste of the patrons among which in the Baroque period the Church stood out.

⁴³ Oman 1968, p. xxix.



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Procesijski križ

tijelo križa: Burgos (?), Španjolska (?), oko 1400. g.
drvo, posrebreni bakar
Corpus Cristi: Španjolska (?), oko 1525. (?)
posrebreni mjed
v. 57,4 cm; š. 27 cm
inv. br. ATM 468

Krakovi križa zaključeni su četverolisnim poljima s uglatim istacima, a unutar svakog polja nalazi se lik u reljefu. S prednje strane križa na ovalno proširenom križištu pričvršćena je figura raspetoga Krista pažljivo oblikovanih detalja tijela i nabora perizome, nogu spojenih na stopalima i pribijenih jednim čavlom na mali križ napravljen od pločica pričvršćenih na osnovno tijelo križa. Oko raspetog Krista unutar polja na vrhovima krakova križa nalazi se lik Bogorodice u lijevom polju, lik sv. Ivana Evanđelista u desnom polju, lik anđela s knjigom u gornjem polju i lik sv. Marije Magdalene u donjem polju. Likovi su prikazani u polufiguri. Iznad malog križa na početku gornjeg kraka smještena je vodoravno položena pločica s natpisom INRI.

Sa stražnje strane unutar ovalno proširenog križišta smješten je lik Krista Suca prikazan frontalno u sjedećem stavu okružen tetramorfom, odnosno simbolima Evanđelista (orao kao simbol sv. Ivana gore, vol kao simbol sv. Luke lijevo, lav kao simbol sv. Marka desno i čovjek kao simbol sv. Mateja dolje) u poljima na završecima krakova križa. Uski bočni dijelovi križa prekriveni su grubo ukucanim komadima posrebreneog mjedenog lima bez ukrasa. Osnovnim pregledom detalja križa uočava se razlika u metalu od kojeg su pojedini dijelovi napravljeni. Drveni nosač križa s prednje i stražnje strane pokriva dvostruka ploča izrezana u bakrenom limu. Na proširenim završecima krakova križa s prednje i stražnje strane unutar četverolista, lemljenjem i čavlicima pričvršćeni su reljefni likovi iskucani u bakrenom limu. Na isti način pričvršćen je i bakreni reljefni lik Krista Suca smješten u proširenom križištu sa stražnje strane.

Križ počiva na niskom stalku pravokutnog presjeka na koji se nastavlja ukras u obliku kugle i držak za štap. Na spoju donjeg kraka križa sa stalkom, uočava se iskrivljenost ugraviranog ukrasa od usporednih vodoravnih crta, te se može pretpostaviti da na tom mjestu nedostaje jedan dio izvornog stalka. Naknadno je na tom mjestu dodat komad zašiljenog drva kako bi se križ mogao ponovo usaditi u stalak. Svi dijelovi stalka izrađeni su u bakrenom limu.

Processional cross

body of the cross: Burgos (?), Spain (?), around the year 1400
wood, silver-plated copper
Corpus Christi: Spain (?), around 1525 (?)
silver-plated brass
h. 57.4 cm; w. 27 cm
Inv. no. ATM 468

The arms of the cross end in quatrefoil fields with angular protrusions, and within each field there is a figure in relief. At the front side of the cross, on an oval, widened intersection there is a figure of the crucified Christ with carefully shaped details of the body and folds of the perizoma, with legs joined at the feet and nailed to a small cross made of plates attached to the main body of the cross. Around the crucified Christ, inside the fields on the tops of the arms of the cross there are the figure of the Virgin in the left field, the figure of St. John the Evangelist in the right field, the figure of an angel with a book in the upper field and the figure of St. Mary Magdalene in the lower field. They are shown in half-figure. Above the small cross at the beginning of the upper arm is a horizontally placed plaque with the inscription INRI.

On the back, inside the oval widened field in the intersection of the cross there is the figure of the Christ in Majesty shown frontally in sitting position surrounded by the Tetramorph or symbols of the Evangelists (eagle as a symbol of St. John, above; ox as a symbol of St. Luke, on the left; lion as a symbol of St. Mark, on the right; and man as a symbol of St. Matthew, below) in the fields at the ends of the arms of the cross. The narrow side parts of the cross are covered with roughly hammered pieces of silver-plated brass sheet without decoration.

An elementary examination of the details of the cross reveals a difference in the metal from which the individual parts are made. The wooden support on the front and back is covered by a double copper sheet panel. At the widened ends of the arms of the cross on the front and back inside the quatrefoil, relief figures embossed in copper sheet are soldered and nailed. In the same way, a copper relief figure of Christ in Majesty is attached in an expanded intersection at the back.

The cross rests on a low stand of rectangular cross section from which a spherical ornament and a shaft continue. Where the lower arm of the cross is joint with the stand, the distortion is observed in the engraved decoration consisting of the parallel horizontal lines, and it

Tijelo rassetog Krista kao i bočni metalni okov na drvenoj osnovi križa izrađeni su od mjedi. Površina križa prekrivena je tankim i istrošenim posrebrnim slojem.

Različitost metala od kojeg su izrađeni pojedini dijelovi križa ukazuje na to da je izvorni križ od bakra kasnije izmijenjen dodavanjem novijih dijelova izrađenih od mjedi. To se osobito primjećuje u načinu oblikovanja Kristovog rassetog tijela s naglašenom muskulaturom torza i prirodnim stavom nogu sukladno kasnorenesansnom modelu koji se u španjolskoj umjetnosti pod talijanskim utjecajem pojavio tek kasnije u XVI. stoljeću. Uspoređen s načinom oblikovanja ostalih reljefnih likova na tijelu križa kod kojih su pojedini dijelovi tijela poput ruku ili glava neproporcionalno veliki u odnosu na tijelo, prirodno proporcionalno tijelo rassetog Krista veće je umjetničke kvalitete izrade i stilski pripada kasnijem razdoblju.

Stilski i ikonografski tijelo križa inv. br. ATM 468 može se povezati sa skupinom srebrnih procesijskih križeva izrađenih u Kastilji tijekom XV. stoljeća. Križevi iz te skupine osobiti su jer im krakovi imaju četverolisne završetke i katkad dodatne ovalne pločice ukrašene u reljefu ili u providnom emajlu. Slijedeći ikonografiju, križevi unutar te skupine mogu se podijeliti na dvije podskupine. Prvu podskupinu čine križevi koji uz donji krak do tijela rassetog Krista imaju s lijeve strane kipiće Bogorodice, a s desne strane kipiće sv. Ivana pričvršćeni na vodoravnu istaknutu pločicu pa se umjesto njihovih likova na proširenim vrhovima vodoravnih krakova nalaze reljefni prikazi anđela u polufigurama sa simbolima Muke. U drugoj su podskupini križevi bez dodatnih kipića, koji slijede tradicionalnu ikonografsku shemu s likom Bogorodice u reljefu na proširenom završetku lijevog kraka i sv. Ivana na proširenom završetku desnog kraka križa. Na proširenom završetku gornjeg kraka križa nalazi se reljefni prikaz anđela s knjigom u rukama.

Lik Krista Suca koji sjedi na prijestolju sa stražnje strane križa prikazan je frontalno u punoj figuri koja počiva na konzoli, a ikonografski i stilski sličan je prikazima s kasnoromaničkih crkvenih portala. Podignutom desnom rukom blagoslivlja dok lijevom rukom pridržava knjigu oslonjenu na lijevo koljeno. Okružen je simbolima Evanđelista oblikovanih u reljefu i smještenih na proširenim vrhovima krakova križa. Predlošci za taj tip procesijskog križa u srebru mogu se naći u ranijim gotič-

can be assumed that at that spot one part of the original stand is missing. A pointed piece of wood was subsequently added at that spot so that the cross could be re-planted into the stand. All parts of the stand are made of copper sheet.

The body of the crucified Christ as well as the side metal fittings on the wooden base of the cross are made of brass. The surface of the cross is covered with a thin and worn silver-plated layer.

The variety of metals from which the individual parts of the cross are made indicates that the original copper cross was later altered by the addition of newer parts made of brass. This is particularly noticeable in the way Christ's crucified body was shaped with accentuated torso musculature and natural leg posture according to a late Renaissance model that appeared in Spanish art under Italian influence only later in the 16th century. Compared to the way other relief figures on the body of the cross are shaped, in which individual body parts such as arms or heads are disproportionately large in relation to the body, the naturally proportioned body of the crucified Christ is of a higher artistic quality and stylistically, it belongs to a later period.

Stylistically and iconographically, the body of the cross Inv. no. ATM 468 can be associated with a group of silver processional crosses made in Castile during the 15th century. The peculiarity of the crosses from this group is that the arms of the cross have quatrefoil endings and sometimes additional oval plaques decorated in relief or in transparent enamel. Following the iconography, the crosses within that group can be divided into two subgroups. The first subgroup consists of crosses in which, along the lower arm, the body of the crucified Christ is flanked by a statue of the Virgin on the left side and a statue of St. John on the right attached onto a prominent horizontal plate, so instead of their figures, the horizontal arms of the cross have relief depictions of angels in half-figure with the symbols of the Passion. The second subgroup consists of crosses without added statuettes that follow the traditional iconographic scheme with the image of the Virgin in relief on the extended end of the left arm and St. John at the extended end of the right arm of the cross. At the extended end of the upper arm of the cross is a relief depiction of an angel holding a book.

kim križevima od pozlaćenog bakra i bakrenih slitina izrađenim u Kastilji.⁴⁴

Križ iz Muzeja Mimara ikonografskim odabirom i rasporedom likova odgovara gotičkom modelu procesijskog križa. Na bočnim krakovima i na gornjem kraku križa, bakrena ploča ima po jedan ukrasni zašiljeni istak s gornje i donje strane kraka, a na donjem kraku taj se ukrasni detalj dvostruko ponavlja. Površina krakova ukrašena je jednostavnim uzorkom od graviranih kosih prekrivenih crta koje tvore romboidna polja koja se međusobno izmjenjuju kao prazna i kao ukrašena gusto urezanim tankim kosim crtama ponavljajući u maloj formi veliki gravirani ukras. Likovi Bogorodice i sv. Ivana smješteni, sukladno ikonografiji, na završetku lijevog odnosno desnog kraka križa reljefno su prikazani u polufigurama s tipično kasnogotičkim naglaskom na osjećaje. Bogorodica je u očaju uzdigla ruke s dlanovima okrenutim prema van dok je ožalošćeni sv. Ivan naslonio obraz na desni dlan. Veličina reljefnih likova u polufigurama prilagođena je četverolisnim proširenim poljima s obje strane križa pa se može zaključiti da je to i njihov izvorni postav. Zoomorfni simboli lava i vola možda su zamijenili mjesta na vodoravnim krakovima pa je lav na desnom umjesto na lijevom kraku kao što je uobičajeno za kastiljske križeve, a vol obratno, na lijevom umjesto na desnom kraku. Ista prilagodba polju vidljiva je i kod lika Krista Suca veličinom skladno uklopljenog u ovalni oblik proširenog križišta.

Zasebno izrađeni i lemljenjem pričvršćeni reljefni likovi daleko nadmašuju skromnu kvalitetu izrade jednostavnog grubo izvedenog geometrijskog ukrasa urezanog u površinu bakrenih ploča na prednjoj i stražnjoj strani križa. To navodi na zaključak da su izrađeni u drugoj radionici, možda u Burgosu i naknadno pričvršćeni na tijelo križa izrađenog u nekoj radionici u provinciji Kastilje, koja je tada bila poljoprivredni kraj. Stilska povezanost tih reljefnih likova s reljefnim likovima na srebrnim križevima iz skupine procesijskih križeva iz radionica Burgosa očituje se u finoj obradi bogatih nabora odjeće osobito na liku Krista Suca u punoj figuri dok su detalji lica i ruku likova shematski pojednostavljeni. Ta je stilska osobitost izraženija na križu iz Muzeja Mimara radi grublje obrade bakrene površine, ali je prisutna i na finije obrađenim detaljima u srebru na ranim primjercima križeva iz navedene skupine (križevi iz Requena di Campos, MAN-a i Villavelayo).⁴⁵

The Christ in Majesty sitting on a throne is depicted at the back of the cross, resting on a console, frontally, in full figure, iconographically and stylistically similar to figures on late Romanesque church portals. With a raised right hand, he blesses while with his left hand he holds a holy book resting on his left knee. He is surrounded by relief symbols of the Evangelists on the extended ends of the arms of the cross. Models for this type of processional cross in silver can be found in earlier Gothic crosses made of gilded copper and copper alloys made in Castile.⁴⁴ With its iconographic selection and arrangement of figures, the cross from the Mimara Museum corresponds to the Gothic model of the processional cross. On the side arms and on the upper arm of the cross, the copper plaque has one decorative pointed protrusion on the upper and lower side of the arm, and on the lower arm this decorative detail is repeated twice. The surface of the arms is decorated with a simple pattern of engraved oblique crossed lines that form alternating rhomboid fields which are either empty or decorated with densely incised thin oblique lines, thus in small form replicating a large engraved ornament. The figures of the Virgin and St. John are placed in accordance with the iconography, at the end of the left or right arm of the cross and are depicted in relief in half-figure with a typically late Gothic emphasis on emotion. In despair, Virgin Mary raises her hands with her palms facing outwards, while the grieving St. John rests his cheek on his right palm. The size of the relief half-figures is adapted to the quatrefoil widened fields on both sides of the cross, so it can be concluded that this is also their original layout. The zoomorphic symbols of lion and ox may have swapped places on the horizontal arms, so the lion is on the right arm instead of the left arm as is usual for Castilian crosses, and the ox is vice versa, on the left instead of the right arm. The same adaptation to the field is visible in the figure of Christ in Majesty, the size of which fits harmoniously into the oval shape of the widened intersection.

Separately made and soldered relief figures far surpass the modest production quality of a simple roughly executed geometric ornament carved into the surface of the copper plates on the front and back of the cross. This leads to the conclusion that they were made in another workshop, perhaps in Burgos, and subsequently attached to the body of a cross made in a workshop in the

⁴⁴ Barrón García 2010., str. 16.

⁴⁵ Franco Matta 1994., str. 113.

⁴⁴ Barrón García 2010, p. 16.

Križ od pozlaćenog bakra na drvenom nosaču istog oblika tijela kao što je križ iz Muzeja Mimara, nedavno je ponudila na prodaju dražbena kuća La Suite Subastas iz Barcelone (30. listopada 2019., dražbeni broj 1).⁴⁶ Površine bakrenih ploča s jedne i druge strane toga križa ukrašene su sličnim graviranim romboidnim uzorkom koji ukrašava i gravure na pločama križa iz Muzeja Mimara, ali je uzorak sitniji i finije izveden. Za razliku od križa iz Muzeja Mimara, bočni rubovi drvene podloge toga križa prekriveni su dobro sačuvanim izvornim bakrenim limom ukrašenim graviranim geometrijskim uzorkom. Na četverolisnim proširenjima krakova križa iz La Suite Subastas kao i na križu iz Muzeja Mimara naknadno su pričvršćeni reljefni likovi izrađeni iskucavanjem, ali za razliku od likova na križu iz Muzeja Mimara, koji veličinom slijede rubove četverolista, tu su likovi nejednake veličine. Lik Bogorodice na lijevom kraku i lik sv. Ivana na desnom kraku, prikazani u polufigurama, manji su od lika na donjem kraku i smješteni su u središtu proširenja daleko od rubova. Veći ženski lik na proširenju donjeg kraka na kojem je ikonografski obično smješten lik Marije Magdalene kao što je to i na križu iz Muzeja Mimara, načinom prikaza može se prepoznati kao lik Bogorodice što znači da nije izvoran već je naknadno dodan s nekog drugog križa iz istog razdoblja. Nedostatak lika na proširenju gornjeg kraka križa kojeg bi prema ikonografiji trebao zauzimati lik anđela ukazuje na to da je križ bio znatno oštećen. Za razliku od križa iz Muzeja Mimara, križ iz La Suite Subastas ima s prednje strane dodata četiri umetka ovalnog oblika (fr. *cabochon*) na mjestima šiljatih istaka krakova. Tijelo rassetog Krista na ovalno proširenom križištu križa iz La Suite Subastas stilski pripada istom razdoblju kao reljefni likovi na vodoravnim krakovima i poput njih je malen u odnosu na ukupnu veličinu križa. Iznad Kristove glave pričvršćena je uska četverokutna pločica zakošenih stranica, izrezana u bakrenom limu vjerojatno s natpisom INRI što na dostupnoj fotografiji predmeta obavljenoj na mrežnim stranicama nije moguće pročitati.

Sa stražnje strane, križ iz La Suite Subastas ima u središtu pričvršćen reljefni lik Krista Suca u punoj figuri. Okružen je Tetramorfom kao i Krist Sudac na križu iz

province of Castile, which was then an agricultural region. The stylistic connection of these relief figures with relief figures on silver crosses from the group of processional crosses from Burgos workshops is manifested in the fine processing of rich folds of clothing especially on the full figure of Christ in Majesty while the face and hand details of the figures are schematically simplified. This stylistic feature is more pronounced on the cross from the Mimara Museum due to the rougher processing of the copper surface, but it is also present in finer details in silver on early crosses from this group (crosses from Requena di Campos, MAN and Villavelayo).⁴⁵

A gilded copper cross on a wooden base of the same shape as the cross from the Mimara Museum was recently offered for sale by the auction house La Suite Subastas of Barcelona (October 30, 2019, Lot 1).⁴⁶ The surfaces of the copper plates on either side of this cross are decorated with a similar engraved rhomboid pattern which also adorns the engravings on the plates of the cross from the Mimara Museum, but the pattern is smaller and finer. Unlike the cross from the Mimara Museum, the side edges of the wooden base of this cross are covered with well-preserved original copper sheet decorated with an engraved geometric pattern.

On the quatrefoil extensions of the arms of the cross from La Suite Subastas as well as on the cross from the Mimara Museum, embossed relief figures were subsequently attached, but unlike the figures on the cross from the Mimara Museum, the size of which follows the edges of the quatrefoil, these figures are of unequal size. The Virgin Mary on the left arm and St. John on the right arm, both shown in half-figure, are smaller than the figure on the lower arm and are placed at the center of the widened part, far from the edges. The larger female figure on the extension of the lower arm, which iconographically usually houses the figure of Mary Magdalene, as is the case on the cross from the Mimara Museum, can be recognized as the figure of the Virgin, which means that it is not the original figure but was added from another cross from the same period. The lack of a figure on the extension of the upper arm of the cross which, according to iconography, should be

⁴⁵ Franco Matta 1994, p.113.

⁴⁶ Results of the auction can be found at https://www.liveauctioneers.com/item/76891520_gilded-and-embossed-copper-processional-cross-with (accessed March 24, 2021).

Muzeja Mimara, a isti je i postav lika vola sv. Luke na lijevom kraku, a lava sv. Marka na desnom kraku križa. Poput reljefnih likova s prednje strane kojima su stilski sukladni, i reljefi sa stražnje strane križa iz La Suite Subastas maleni su u odnosu na podlogu i ukupnu veličinu križa.

U dražbenom opisu, La Suite Subastas križ atribuirao kao talijanski rad iz XIV. stoljeća, što se, s obzirom na nisku kvalitetu izrade bakrenih dijelova tijela križa, čini nedovoljno opravdanim, osobito uzme li se u obzir velika vjerojatnost da reljefni likovi nisu izvorni. Na sumnju u izvornost upućuju i široko postavljene rupice za čavlice u donjem redu, na proširenju gornjeg kraka s prednje strane križa, na mjestu gdje danas nedostaje lik, vjerojatno anđela. U prilog tom zaključku ide i sačuvan prošireni dio s nekog drugog križa od pozlaćenog bakra istog tipa, iz istog vremena i istog talijanskog podrijetla kojeg je La Suite Subastas ponudila na prodaju na dražbi 29. studenoga 2018. (dražbeni broj 5).⁴⁷ Premda je tehničkom izvedbom daleko iznad kvalitete prikaza anđela na gornjem kraku križa iz Muzeja Mimara, anđeo s talijanskog križa sličan mu je u nekoliko detalja. Prikazan je u polufigurama u veličini koja je usklađena s veličinom četverolisnog polja istog oblika, na isti način rukama pridržava uzdignutu knjigu tako da mu je desni dlan oslonjen na gornji rub knjige, a lijevom dlanom drži donji rub knjige. Oba lika anđela odjevena su u halje s bogatim naborima.

Sve navedene činjenice navode na zaključak da su tijela križeva iz Muzeja Mimara i dražbene kuće La Suite Subastas rad španjolskih provincijskih majstora vjerojatno po uzoru na talijanski gotički tip procesijskih križeva iz kasnog XIV. stoljeća, koje su mogli vidjeti u Burgosu, tada značajnom središtu međunarodne trgovine usmjerene prema Brugesu u Flandriji i talijanskim gradovima iz kojih su povratno dolazili brojni luksuzni osobni i liturgijski predmeti čiji je utjecaj na umjetnost bio značajan. Usklađenost u veličini reljefnih likova i četverolisnih polja, te lika Krista Suca i ovalnog proširenja u križištu, ukazuju na to da su oni izvorni dio procesijskog križa iz Muzeja Mimara izrađeni u drugoj radionici i naknadno pričvršćeni.

⁴⁷ Rezultati aukcije dostupni na: https://www.liveauctioneers.com/item/66732478_marvellous-gilded-chased-and-embossed-copper-relief, pristupljeno 24. ožujka 2021.

occupied by the figure of an angel, indicates that the cross was considerably damaged. Unlike the cross from the Mimara Museum, the cross from La Suite Subastas has four oval-shaped inserts (French: *cabochon*) added at the front at the points of the pointed protrusions of the arms. Stylistically, the body of the crucified Christ at the oval and widened intersection of the cross from La Suite Subastas belongs to the same period as the relief figures on the horizontal arms and like them is small in relation to the total size of the cross. Above Christ's head, a narrow rectangular plate is attached, with sloping pages cut in copper sheet probably with the inscription INRI which cannot be read from the photograph of the object available on the web pages.

In the center on the back side of the cross from La Suite Subastas there is a relief representing Christ in Majesty in full figure. It is surrounded by Tetramorph, as is the Christ in Majesty on the cross from the Mimara Museum. The arrangement of the figures of the ox of St. Luke on the left arm, and the lion of St. Mark on the right arm of the cross is also the same. Like the relief figures on the front, which are stylistically consistent with the reliefs on the back of the cross from La Suite Subastas, they are small in relation to the background and the overall size of the cross.

In the auction description, La Suite Subastas attributes the cross as an Italian work from the 14th century, which, given the low quality of the copper parts of the body of the cross, seems insufficiently justified, especially if we take into account that there is a high probability that the relief figures are not original. Doubts about the originality are also indicated by the wide-set nail holes in the lower row on the extension of the upper arm from the front of the cross at the place where the figure, probably an angel, is missing today. This conclusion is supported by a preserved extended part from another cross made of gilded copper of the same type, from the same time and of the same Italian origin, which La Suite Subastas offered for sale at the auction on November 29, 2018 (Lot 5).⁴⁷ Although the technical performance is far above the quality of the depiction of an angel on the upper arm of the cross

⁴⁷ Results of the auction can be found at https://www.liveauctioneers.com/item/66732478_marvellous-gilded-chased-and-embossed-copper-relief (accessed March 24, 2021).

Reljefni likovi na oštećenom križu iz La Suite Subastas vjerojatno nisu izvorni već su kasnije zamijenjeni drugima koji su, sudeći prema skromnijoj tehnici izrade, španjolski rad. Lik Krista Suca na stražnjoj strani toga križa s gornjim dijelom tijela blago pokrenutim nalijevo prema knjizi koju odmaknutu pridržava na koljenu, odmiče se od romanički frontalnog prikaza na križu iz Muzeja Mimara prema kasnogotičkom stilu.

Skupina srebrnih procesijskih križeva izrađena u radionicama u Burgosu tijekom XV. stoljeća dokazuje da je tip procesijskog križa s prikazom Krista Suca na stražnjoj strani tipičan za to središte,⁴⁸ te da se zadržao sve do kraja stoljeća uz sve prisutniji utjecaj stila burgundskih i flamanskih radionica.⁴⁹ Taj je utjecaj osobito vidljiv u načinu oblikovanja stiliziranih uglatih nabora odjeće u kasnogotičkom stilu sjevernoeuropskih zemalja, dok se na odjeći likova na križu iz Muzeja Mimara kao i na ranim primjercima srebrnih križeva iz Burgosa datiranih oko 1400. godine⁵⁰ nabori još spuštaju meko i zaobljeno. Zbog toga se opravdanom čini i datacija bakrenih dijelova križa iz Muzeja Mimara u vrijeme oko 1400. godine.

Naknadno dodato tijelo raspetog Krista izrađeno od mjedi veličinom se relativno dobro uklapa u križište. Šakama je pričvršćen za dvije vodoravno postavljene uske bakrene pločice koje s trećom, okomito postavljenom bakrenom pločicom tvore dodatni križ što nije uobičajeno u izvornom obliku i zasigurno je naknadan dodatak koji možda skriva neko oštećenje na površini. Čavlići kojima je Kristovo tijelo pričvršćeno na podlogu izrađeni su od drugog metala nego mjedeni čavlići kojima su bakrene ploče pričvršćene za drvenu podlogu.

U pravilu, gotički procesijski križevi od bakra u Kastilji bili su pozlačeni⁵¹ pa se može pretpostaviti da je i bakreno tijelo križa inv. br. ATM 468 izvorno bilo pozlačeno. Noviji grubo izvedeni mjedeni dijelovi od savijenog lima, koji bočno prekrivaju drvene rubove nosača, te mjedeno tijelo raspetog Krista, ukazuju na to da je križ svojevrsteno bio znatno oštećen, vjerojatno i bez nekadašnje pozlate. Majstori srebrnari zasigurno su predmete izrađivali i u bakru te različitim brončanim legurama. Majstor koji je popravio križ očito je posrebrivanjem nastojao vizualno ujednačiti površine crvenkaste boje bakra i žute boje

from the Mimara Museum, the angel from the Italian cross is similar to it in several details. It is shown in a semi-figure in a size that matches the size of a quatrefoil field of the same shape, holding the raised book with his hands in the same way, so that his right palm rests on the top edge of the book and his left palm holds the bottom edge of the book. Both figures of angels are dressed in robes with rich folds.

All these facts lead to the conclusion that the bodies of the crosses from the Mimara Museum and the auction house La Suite Subastas are the work of Spanish provincial masters probably modeled on the Italian Gothic type of processional crosses from the late 14th century, which they could see in Burgos, then a significant center of international trade directed towards Bruges in Flanders and Italian cities from which in return came a number of luxurious personal and liturgical objects with a significant influence on art. The consistency in size between the relief figures and the quatrefoil fields, and the figure of Christ in Majesty and the oval widening at the intersection, indicate that they were the original part of the processional cross from the Mimara Museum made in another workshop and subsequently attached.

The relief figures on the damaged cross from La Suite Subastas are probably not original but later replacements which, judging by the more modest technique of making, could have been made in Spain. The figure of Christ in Majesty on the back of this cross, with the upper part of the body slightly moved to the left towards the book he holds on his knee, moves away from the Romanesque frontal depiction on the cross from the Mimara Museum towards the later Gothic style.

A group of silver processional crosses made in Burgos workshops during the 15th century proves that the processional cross depicting Christ in Majesty on the back is typical of this center,⁴⁸ and that it remained so until the end of the century with the increasingly present influence of the style of Burgundian and Flemish workshops.⁴⁹ This influence is especially visible in the way stylized angular folds of clothing were designed in the late Gothic style of northern European countries, while on the clothing of figures on the cross from the Mimara Museum as well

⁴⁸ Barrón García 2002., str. 256.

⁴⁹ Barrón García 2003., str. 180.

⁵⁰ Barrón García 2002., str. 257; Barrón García 1995., str. 368 i 371.

⁵¹ Barrón García 2010., str. 17.

⁴⁸ Barrón García 2002., p. 256.

⁴⁹ Barrón García 2003., p. 180.

⁵⁰ Barrón García 2002., p. 257; Barrón García 1995., pp. 368 and 371.

mjedi, te ujedno stvoriti dojam vrjednijeg srebrnog procesijskog križa.

U svojem osvrtu na križ iz Muzeja Mimara prof. Aurelio Barrón García istaknuo je kako je tek nekolicina križeva izrađenih u Burgosu tijekom XIV. i XV. stoljeća sačuvana do danas. Iako je moguće da je križ iz Muzeja Mimara izrađen u Burgosu, ne može se zanemariti mogućnost da je nastao na području Španjolske u sastavu aragonske krune tijekom XIV. i XV. stoljeća, kao ni njegovo moguće talijansko podrijetlo, budući da su u Italiji izrađivani slični primjerci.



Bibl. Vodič Muzeja Mimara 2007., str./p. 106, br./no. 164; Iz pasionskog fundusa Muzeja Mimara 2017., str./pp. [2], [6], 18.

Lit. Barrón García 1995.; Barrón García 2002.; Barrón García 2003.; Barrón García 2010.; Franco Matta 1994. **M. J.**

as on early examples of silver crosses from Burgos dating around 1400 the folds are still rounded and drop softly.⁵⁰ Therefore, the dating of the copper parts of the cross from the Mimara Museum to the time around 1400 seems justified. With its size, the subsequently added brass body of the crucified Christ fits relatively well into the intersection. Its palms are attached to two narrow, horizontally placed copper plates which form an additional cross with the third vertically placed copper plate. This is unusual and is certainly a subsequent accessory that might be hiding some damage to the surface. The nails with which the body of Christ is fastened to the base are not made of brass (like the nails fastening the copper plates to the wooden base) but of a different metal.

As a rule, the Gothic processional crosses made of copper in Castile were gilded,⁵¹ so it can be assumed that the copper body of the cross Inv. no. ATM 468 was originally gilded as well. Newer, roughly executed brass parts made of bent sheet metal that cover the wooden edges of the support, and the brass body of the crucified Christ, indicate that the cross was once considerably damaged, probably without the former gilding. It is certain that silversmiths also produced pieces in copper and in different alloys of bronze. The master who repaired the cross obviously tried to visually even out the reddish copper and yellowish brass surfaces by silvering, and at the same time to create the impression of a more valuable silver processional cross.

In his comment about the cross from the Mimara Museum professor Aurelio Barrón García points out that only a small number of crosses made in Burgos in the 14th and 15th centuries survived. Although the cross from the Mimara Museum could be a work from Burgos, the possibility that it belongs to the crosses made in the parts of Spain under the rule of the Crown of Aragon during the 14th and the 15th century, or that it is of an Italian provenance where similar pieces were produced, should also be taken into consideration.

⁵¹ Barrón García 2010., p. 17.

Kadionica

Barcelona (?), Španjolska, XV. st.
srebro
v. 27 cm; š. 15 cm
inv. br. ATM 551



Kadionica se sastoji od posude kružnog oblika na nozi i visokog poklopca sastavljenog od dva niza šiljastih lukova rađenih na proboj koji se smanjuju prema vrhu, a zaključuje ih šesterostrani tornjić. Lanci pričvršćeni za posudu kadionice i vrh poklopca omogućuju slobodno njihanje kadionice pri upotrebi. Šiljasti lukovi na poklopcu oponašaju svoje uzore u španjolskoj kasnogotičkoj arhitekturi. Na prvome nizu lukova, mrežište tvori pravilan niz manjih šiljastih lukova. Ovakvo oblikovanje često je u kasnogotičkim lukovima samostanskih klaustara. U mrežištima drugoga niza lukova nalaze se šesterolisni otvori. Lukovi su omeđeni stiliziranim lisnatim ornamentom, a na vrhu svakoga od njih nalazi se ukrasni istak. Na tornjiću se nalaze parovi otvora u obliku trolista na stranicama te u obliku četverolista na krovu.

Tip srebrne kadionice s poklopcem oblikovanim poput minijature arhitektonske konstrukcije u stilu španjolske kasne gotike zadržao se tijekom XV. stoljeća. Kadionica je označena puncom, vjerojatno grada Barcelone iz XV. stoljeća, smještenom ispod vrha jednog od šiljastih lukova u donjem redu poklopca. Barcelona, tada dio kraljevstva Aragon, bila je značajno trgovačko i umjetničko središte, a srebrni predmeti koji su se u njoj proizvodili strogog su i suzdržanog stila često naglašenih arhitektonskih oblika.

Thurible

Barcelona (?), Spain, 15th century
silver
h. 27 cm, w. 15 cm
Inv. no. ATM 551

This thurible consists of a circular bowl on a leg and a high lid composed of two pointed arches which get smaller towards the top and end in a hexagonal turret. The chains attached to the thurible bowl and top of the lid enable suspension and free swinging of the thurible when in use. The pointed arches on the lid imitate their models in Spanish late Gothic architecture. In the first row of arches the netting is composed from a regular row of small pointy arches. Such modelling is common in late Gothic arches of monastery cloisters. In the netting of the other row of arches there are hexafoil openings. The arches are bounded by the stylized leafy ornament, and there is a decorative protrusion on top of each one. On the turret there are pairs of trefoil openings on the sides and quatrefoil openings on the roof.

This type of silver thurible with lid shaped as a miniature architectural structure in the style of late Spanish Gothic persisted during the 15th century. The thurible is marked with a hallmark possibly of the city of Barcelona from the 15th century under the top of one of the pointed arches in the lower row of the lid. Barcelona was then a part of the Kingdom of Aragon and an important commercial and artistic center, and silver objects that were produced in the city were of a strict and restrained style often with accentuated architectural forms.

20





21

Križ

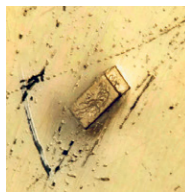
Španjolska, kraj XVIII. – poč. XIX. i XX. st.
 pozlačeno srebro, gorski kristal, drago kamenje (?)
 v. 49,2 cm; š. 22,5 cm
 inv. br. ATM 552

Raspelo se izdiže iz visokog postolja koje stoji na bazi čije su četiri stranice lučno duboko povijene prema središtu. Svaki od istaka počiva na nožici ukrašenoj vitičastim uzorkom na proboj na koji je pričvršćen reljefni lik anđela u obliku dječje glavice s krilima. Uvučeni lukovi su s donje strane dodatno ukrašeni biljnim prepletom izvedenim na proboj. U sredini svakog od tih ukrasa nalazi se po jedan reljefni prikaz muške glave stilizirane u maskeron. Na gornjoj plohi baze iznad nožica smješteni su dodatni reljefni ukrasi u obliku glavica anđela. Pozlačeno postolje križa ukrašeno je podijeljeno na tri dijela. Donji dio postolja kružnog je presjeka i svojom visinom ukrašen s četiri okomita motiva stiliziranih listova akanta koji uz bazu imaju pričvršćenu glavicu anđela s licem bez pozlate u reljefu. Središnji dio postolja oblikovan je kao stilizirana antička posuda na nozi (krater) koja počiva na stupiću s kanelirama. Između stupića i noge posude, nalazi se ukras od četiri stilizirana lista vinove loze povijena prema dolje. Isti motiv s četiri lista, ali povijena prema gore, ukrašava gornju plohu koja zatvara stilizirani oblik kratera. Iz njih se izdiže zadnji i najuži dio postolja kružnog presjeka koji u donjem dijelu ima stiliziran oblik narebrene posude, a u gornjem dijelu ponavlja se lisnati ukras. Postolje završava istim lisnatim ukrasom povijenim prema dolje, a listovi prema gore ukrašavaju početak donjeg kraka križa. Krakovi raspela zaključeni su profiliranim četverolisnim medaljonima iz kojih se na vrhovima ističu mali ukrasni krakovi sačinjeni od pričvršćenih kuglica gorskoga kristala. U središtima medaljona nalaze se reljefna poprsja Boga Oca na gornjem kraku, Marije Magdalene na lijevom kraku, sv. Ivana Evanđelista na desnom kraku i Bogorodice na donjem kraku križa. Iz križišta raspela u kojem se u odnosu prema veličini križa nalazi relativno malena figura raspetog Krista, dijagonalno se šire troliisni ornament s glavicama anđela u reljefu i s dragim kamenjem pričvršćenim na vrhovima istaka. Prema križištu, na anđeoske se glavice nadovezuju tijela krilatih hermi koja završavaju glavicom anđela smještenom u središtu. Nizak reljef od vinove loze oprepletene oko štapa ukrašava tijelo križa.

Cross

Spain, end of 18th – beginning of 19th and 20th century
 gilded silver, quartz, precious stones (?)
 h. 49.2 cm; w. 22.5 cm
 Inv. no. ATM 552

The crucifix rises from a high pedestal standing on a base with four sides indented deeply towards the center. Each of the protrusions rests on a small leg decorated with a curly perforated pattern to which a relief figure of an angel shaped as a winged child's head is attached. At the bottom, the indentations are additionally decorated with a perforated plant weave. In the middle of each of these ornaments there is a relief depiction of a male head stylized as a mascaroon. On the upper surface of the base, above the legs, there are additional relief decorations shaped as angel heads. Gilded base of the crucifix is sectioned with decorations into three parts. The lower part of the pedestal is of a circular cross section and decorated with four vertical motifs of stylized acanthus leaves which have an angel's head attached to the base, with a face without gilding in relief. The central part of the pedestal is shaped as a stylized antique vessel on a leg (crater) resting on a column with canelures. Between the column and the leg of the vessel there is an ornament of four stylized vine leaves bent downwards. The same motif with four leaves but bent upwards adorns the upper surface which encloses the stylized shape of the crater. From there rises the last and narrowest part of the circular cross-section pedestal which in the lower part has the stylized shape of a ribbed vessel, and in the upper part the leafy decoration is repeated. The pedestal ends with the same leafy ornament bent downwards, and the leaves which turn upwards adorn the beginning of the lower arm of the cross. The arms of the crucifix end with molded quatrefoil medallions from which at the tops, small decorative arms made of rock crystal balls stand out. In the centers of the medallions there are relief busts of God the Father on the upper arm, Mary Magdalene on the left arm, St. John the Evangelist on the right arm and Virgin Mary on the lower arm of the cross. From the intersection of the crucifix, in which, in relation to the size of the cross, there is a relatively small figure of the crucified Christ, trefoil ornaments spread diagonally with relief angel heads and precious stones attached to the tops of the protrusions. Towards the intersection of the cross, the angelic heads



Na stražnoj strani umetnuti su u krakove križa dijelovi izrezani u gorskom kristalu, a dijagonalni ukras čine četiri poprsja krilatih hermi i glavica anđela smještena u središtu.

Stilski gledano, oltarni križ inv. br. ATM 522 objedinjuje dva pravca u španjolskoj umjetničkoj obradi srebra krajem XVIII. stoljeća – želju za usvajanjem i upotrebom novih ukrasnih oblika sukladno vremenu nastanka i zadržavanje tradicionalnog načina oblikovanja i ukrašavanja križeva sukladno konzervativnoj vjerskoj sredini. Na tijelu križa inv. br. ATM 522 težnja za očuvanjem tradicionalnih ukrasnih oblika očituje se u odabiru detalja poput vitičastih istaka na proboj s krilatih glavicama anđela koji su se kao ukras zadržali na španjolskom kasnobaroknom sakralnom srebru, a prisutni su i na drugim vrstama predmeta liturgijske namjene kao što je primjerice pokaznica iz Museo Nacional des Artes Decorativas u Madridu (inv. br. CE00572) iz 1729. godine. Prilagodba novom stilu očituje se u odabiru klasicističkih elemenata poput lista akanta u donjem dijelu postolja, stiliziranog u oblik posude kratera i kaneliranih stupića u središnjem dijelu postolja te hermi u križištu. Suprotno toj težnji raspelo je zadržalo španjolsku sklonost naglašenom ukrašavanju krakova križa dragocjenim materijalima, u ovom slučaju gorskim kristalom i dragim kamenjem (rubinima?). Tijelo raspetog Krista kao i reljefni prikazi Boga Oca, Bogorodice, Marije Magdalene i Ivana Evanđelista, oblikovani su kao statični likovi zamrznuti u renesansnom stilu. Odabir reljefnog ukrasa od povijene loze na krakovima križa s prednje strane, koja simbolizira Krista i njegovo tijelo, također pripada španjolskom konzervativnom pristupu izradi srebrnih predmeta namijenjenih sakralnoj upotrebi, a podsjeća na Kristove riječi apostolima: „Ja sam vinova loza, a vi ste njene grane...” (Iv 15,15).

Baza neobičnog oblika za španjolske oltarne križeve zasigurno je novi dodatak. Na takav zaključak, uz osnovni nesklad oblika, upućuje i detalj pseudo-manirističkog maskerona na vitičastom ukrasu lukova. Skromna kvaliteta izrade glavic anđela s krilima, koji su kao ukrasni motiv preuzeti s gornjih dijelova križa dodatno ukazuju na te razlike. To potvrđuje i suvremena punca utisnuta s desne strane na gornjoj plohi baze.

are followed by the winged herms' bodies, ending with the head of the angel located in the center. A low relief of vines wrapped around a stick adorns the body of the cross. On the back, rock crystal parts are inserted into the arms of the cross, and the diagonal ornament consists of four busts of winged herms and an angel head placed in the center. Stylistically speaking, the altar cross Inv. no. ATM 522 combines two directions in the Spanish artistic processing of silver at the end of the 18th century – the desire to adopt and use new decorative forms in accordance with the times and the desire to retain the traditional shaping and decorating of crosses in accordance with the conservative religious environment. On the body of the cross Inv. no. ATM 522 the desire to preserve traditional decorative forms is reflected in the choice of details such as the perforated curly protrusions with the winged angel heads, which were kept as ornaments on Spanish late Baroque sacral silver, and are present on other types of liturgical objects as well, such as the 1729 monstrance from Museo Nacional des Artes Decorativas in Madrid (Inv. no. CE00572). Adjustment to the new style is manifested in the choice of classicist elements such as acanthus leaves in the lower part of the pedestal, stylized as a crater vessel and of columns with cannelures in the central part of the pedestal and herms in the intersection. Contrary to this aspiration, the crucifix retained the Spanish tendency to accentuate the adornment of the arms of the cross with precious materials, in this case of the quartz crystal and precious stones (rubies?). The body of the crucified Christ as well as the relief depictions of God the Father, Virgin Mary, Mary Magdalene and John the Evangelist are shaped as static figures frozen in the Renaissance style. The choice of relief bent vine decoration on the arms of the cross on the front, symbolizing Christ and his body, also belongs to the Spanish conservative approach to making silver objects intended for sacral use, and reminds us of Christ's words to the apostles: "I am the vine; ye are the branches..." (John 15:5). The shape of the base is unusual for Spanish altar crosses and is certainly a new addition. This conclusion, along with the basic inconsistency of form, is indicated by the detail of the pseudo-mannerist mascaroon on the curly decoration of the arches. The modest workmanship quality of the winged angels' heads taken from the upper parts of the cross as a decorative motif further accentuates these differences. This is confirmed by the modern silver mark embossed on the right side on the upper surface of the base.



Bibl. Vodič kroz dio zbirke Ante Topića-Mimare 1983., str./pp. 140–141, br./no. 236; Katalog Muzeja Mimara 1987., str./pp. 238, 431, kat. br./cat. no. 5.99; Iz pasionskog fundusa Muzeja Mimara 2017., str./pp. [2], [6], 19. M. J.

Relikvijar pokaznica

Španjolska ili Rim (?), druga pol. XVI. st.
 pozlaćeni bakar, staklo
 v. 40,5 cm; š. 15 cm
 inv. br. ATM 2138

Relikvijar čini cilindrična staklena posuda u arhitektonskom okviru koja počiva na visokom stalku. Baza relikvijara je šesterolisna i bez ukrasa, dok je šesterostrani stalak na sredini prekinut velikim ovalnim nodusom ukrašenim kvadratičastim ispupčenjima, a na vrhu se širi u kupu koja pridrži posudu relikvijara. Posuda je okružena parom stupova toskanskog reda iz kojih se sa strana razvija vitičasta dekoracija. Nad kupolom koja zaključuje posudu relikvijara nalazi se kipić Bogorodice pod baldahinom u obliku kupole koji pridrži dva stupića. S desne strane na gornjoj plohi iznad stupića uz baldahin nalazi se kipić sv. Petra s ključem u desnoj ruci, a na suprotnom stupiću s lijeve strane do baldahina je kipić sv. Pavla.

Premda izrađena u bakru prevučenom tankim slojem danas istrošene pozlate relikvijar pokaznica inv. br. ATM 2138 stilski slijedi formu liturgijskih predmeta iste namjene izrađenih u srebru. Skromna izrada i grubo obrađena površina na figuricama Bogorodice i svetaca navode na zaključak da je relikvijar pokaznica iz Muzeja Mimara bila namijenjena siromašnjoj vjerskoj zajednici koja si nije mogla priuštiti srebrni liturgijski predmet. Prema arhitektonskim elementima u čistom stilu renesanse, relikvijar pokaznica inv. br. ATM 2138 može se datirati u drugu polovicu XVI. stoljeća kada je renesansni stil prevladao i u španjolskoj umjetnosti istisnuvši konačno kasnogotički stil koji se u prvoj polovici XVI. stoljeća na sličnim relikvijarima još stilski miješao.

Reliquary monstrance

Spain or Rome (?), second half of 16th century
 gilt copper, glass
 h. 40.5 cm; w. 15 cm
 Inv. no. ATM 2138

The reliquary consists of a cylindrical glass vessel in an architectural frame resting on a high stand. The base of the reliquary has six leaves and is without decoration, while the six-sided stand in the middle is interrupted by a large oval node decorated with square protrusions, spreading at the top in a cone that holds the vessel of the reliquary. The vessel is surrounded by a pair of columns of the Tuscan order from which a curly decoration develops on the sides. Above the dome that encloses the vessel of the reliquary is a statue of the Virgin Mary under a baldachin in the shape of a dome supported by two columns. On the right side on the upper surface above the column next to the baldachin there is a statue of St. Peter with a key in his right hand, and on the opposite column on the left to the baldachin is a statue of St. Paul.

Although made in copper, coated with a thin layer of what is today a worn-out gilding, the reliquary Inv. no. ATM 2138 is stylistically congruent with the form of liturgical objects of the same purpose made in silver. Modest workmanship and rough surface on the figurines of Virgin Mary and the saints lead to the conclusion that the reliquary from the Mimara Museum was intended for a poorer religious community which could not afford a silver liturgical object. According to the architectural elements in the pure Renaissance style, the reliquary monstrance Inv. no. ATM 2138 can be dated to the second half of the 16th century, when the Renaissance style prevailed in Spanish art, finally displacing the late Gothic style which on similar reliquaries in the first half of the 16th century was still mixing.



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Predočnica (Pax)

slika: Pierre Courteys, Limoges, Francuska, druga pol. XVI. st.
okvir: Monzón, Španjolska, XVI. st.
bakar, emajl, srebro
v. 14,5 cm; š. 9 cm
inv. br. ATM 2114

Na lučno zaključenoj bakrenoj pločici naslikan je prikaz sv. Ivana Krstitelja koji na knjizi u lijevoj ruci nosi Agnus Dei (Janje Božje), simbol Kristove žrtve koju je najavio, a na koji pokazuje desnom rukom. Ova simbolika pojačana je i djelomično izbrisanim pozlaćenim natpisom ECC (e Agnus) DEI. Stražnja strana pločice prekrivena je višebojnim kontra-emajlom. Meka linija, kontrasti svjetlih i tamnih površina, osobito na licu, kružno oblikovana brada te kosa stilizirana poput pokrivala za glavu kao i oblikovanje nadlaktica i šaka, na temelju stila povezuju sliku s djelom Raspeće Krista limoškog emaljera Pierrea Courteysa (oko 1520. – prije 1591.), u čijem se oslikavanju višebojnim emajlom još pojavljuju detalji u stilu internacionalne gotike. Upotreba jakih i sjajnih boja, osobito tirkizno plave i zagasito ljubičaste (fr. *aubergine*) te pojedinosti u pozlati u obliku stiliziranih oblačića u vodoravnim redovima, nalaze predložak u iluminiranim rukopisima.

Prikaz sv. Ivana Krstitelja oslikan višebojnim emajlom s pozlatom na pločici predočnice inv. br. ATM 2114, stilski se može najbolje usporediti s pločicom iz privatne zbirke na kojoj je prikazano Raspeće Krista, predstavljenom u katalogu ponude antikvara Jana Dirvena iz Antwerpena iz 1992. godine (kat. 8), pripisanom krugu emaljera Nardona Pénicauda i datiranom oko 1525. godine, što bi bilo u skladu s načinom slikanja u višebojnom emajlu u stilu kasnogotičkih iluminiranih rukopisa. Četiri godine kasnije, ista pločica s prizorom Raspeća predstavljena je u katalogu izložbe *Émaux de Limoges XIIe – XIXe siècle* u Musée des Arts Anciens du Namurois (Namur, 22. lipnja – 08. rujna 1996.) s novom atribucijom i datacijom.⁵² Isti autor teksta, Bernard Descheemaeker, dao je novu atribuciju i u kataloškoj jedinici naveo da je pločicu s prednje strane označio inicijalima, a sa stražnje strane i potpisao limoški emaljer Pierre Courteys. Suprotno brojnim drugim limoškim emaljerima, Courteys je često potpi-

Pax

painting: Pierre Courteys, Limoges, France, second half of 16th century
frame: Monzón, Spain, 16th century
copper, enamel, silver
h. 14.5 cm; w. 9 cm
Inv. no. ATM 2114

On this arched copper plaque there is a depiction of St. John the Baptist carrying Agnus Dei (Lamb of God) on the book in his left hand, a symbol of Christ's sacrifice. He points to it with his right hand. This symbolism is accentuated by the partially erased gilded inscription ECC (e Agnus) DEI. The back of the plaque is covered with polychrome counter enamel. Soft lines, contrasting light and dark surfaces, especially on the face, beard of a circular shape and hair stylized like a head covering as well as the shaping of the upper arms and hands, connect the style of this painting with the work *The Crucifixion of Christ* of Limoges enamel painter Pierre Courteys (c. 1520 – before 1591), painted with polychrome enamels where details in the style of international Gothic still appear. The use of strong and bright colors, especially turquoise blue and dark purple (Fr. *aubergine*) and gilt details in the shape of stylized bubbles in horizontal rows in gilding find their model in illuminated manuscripts.

Depiction of St. John the Baptist painted with polychrome enamel with gilding on the plaque of the pax Inv. no. ATM 2114 is best compared in style to a plaque from a private collection depicting the Crucifixion of Jesus Christ, presented in the 1992 catalogue of the antiquarian Jan Dirven from Antwerp (cat. no. 8) and attributed to the circle of the enameller Nardon Pénicaud and dated around 1525 which is congruent with the manner of painting in polychrome enamel in the style of late Gothic illuminated manuscripts. Four years later, the same plaque with the depiction of the Crucifixion was presented in the catalogue of the exhibition *Émaux de Limoges XIIe – XIXe siècle* in the Musée des Arts Anciens du Namurois (Namur, June 22 – September 8, 1996) with a new attribution and dating.⁵² The same author of the text, Bernard Descheemaeker, provided a new attribution and stated in the catalogue that the plaque was marked on the front by initials, and signed at the back by the Limoges enameller

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⁵² *Émaux de Limoges* 1996., str. 109, kat. br. 72.

⁵² *Émaux de Limoges* 1996, p. 109, cat. no. 72.

sivao svoje radove, kako to primjerice pokazuju njegovi radovi u Musée du Louvre (od kojih su neki trenutno na posudbi u Musée des Beaux-Arts u Limoges), bilo u obliku monograma PC u pozlati u donjem dijelu emaljiranih pločica različitih oblika, bilo sa stražnje strane predmeta kao P Courteys (inv. br. OA 3897), P Courteys / MF (inv. br. MR 2622), P. Cortoys/MEF (inv. br. R 261) i PAR Pierre Cor(...)'s A LIMOGES (inv. br. MR 2439), a ponekad i oboje (inv. br. OA 3897, inv. br. MR 2622). Prema oskudnim biografskim podacima Pierre Courteys bio je učenik znamenitog limoškog emaljera Pierrea Reymonda. Pierre Reymond (oko 1513. – nakon 1584.) bio je poznat po majstorskom slikanju emajlom sivih tonova u tehnici *grisaille* s dodatkom svijetlo crvenog tona na detaljima glava i otkrivenih dijelova ljudskih tijela. Ta je tehnika osobito bila popularna u drugoj polovici XVI. stoljeća. Poput drugih limoških emaljera, Pierre Courteys započeo je slikati u višebojnom emajlu slijedeći prethodnu generaciju emaljera među kojima su najznačajniji bili emaljeri iz obitelji Pénicaud Nardon i Jean I. Radovi emaljera Nardona i Jeana I ističu se sjajnim višebojnim oslikom providnim emajlom na podlozi od srebrnih listića (franc. *pailletes*) pričvršćenih slojem neobojenog emajla na bakrenu pločicu. Kompozicijom prikaza koji se oslanjaju na grafičke listove otisnutih drvoreza poput npr. onog Horarija Thielmanna Kervera otisnutog 1505. godine,⁵³ pripadaju stilu kasnogotičke umjetnosti koju odlikuje statički postav likova sa suzdržanim pokretima ruku i glave. Te se osobine zamjećuju i na prikazu Raspeća iz zbirke Jan Dirven za čiju kompoziciju likova Descheemaeker nalazi izvorni predložak u grafičkom listu s prikazom Raspeća pripisanom školi Marcantonija Raimondija⁵⁴ bez napomene da je taj grafički list izrađen prema djelu Francesca Salviatija. Premda se u položaju nekih likova mogu naći određene sličnosti s navedenim grafičkim predloškom, dramatična renesansna kompozicija u potpunoj je suprotnosti sa statičnim likovima na emajlnoj pločici s prikazom Raspeća. Štoviše, kompozicija likova s te pločice identična je kompoziciji likova na pločici s prikazom Raspeća (središnja pločica malog triptiha) anonimnog emaljera (inv. br. oA 3088) iz Musée du Louvre koja je datirana oko 1500. godine.⁵⁵

⁵³ Barate 2000., str. 45.

⁵⁴ Émaux de Limoges 1996., str. 110.

⁵⁵ Baratte 2000., str. 47–48.

Pierre Courteys. Contrary to many other enamellers from Limoges, Courteys oftentimes signed his work, which is exemplified by his works displayed in Musée du Louvre (some of which are at the moment on loan to Musée des Beaux-Arts in Limoges), either in the form of a PC monogram in the lower part of the differently shaped enamel plaques, or on the back of objects as P Courteys (Inv. no. OA 3897), P Cortoys/MF (Inv. no. MR 2622, P. Cortoys/MEF (Inv. no. R 261) and PAR Pierre Cor(...)'s A LIMOGES (Inv. no. MR 2439) and sometimes as both (Inv. no. OA 3897, Inv. no. MR 2622). According to scarce biographical data, Pierre Courteys was a pupil of the famous Limoges enameller Pierre Reymond. Pierre Reymond (c. 1513 – after 1584) was known for his masterful enamel painting in white-gray-black tones in the *grisaille* technique with the addition of a light red tone in the details of the heads and exposed parts of human bodies. The technique was especially popular in the second half of the 16th century. Like other Limoges enamellers, Pierre Courteys began painting in polychrome enamel following the previous generation of enamellers among whom the most notable were those from the Pénicaud family, Nardon and Jean I. The works of the enamellers Nardon and Jean I stand out for their shiny multicolored painting with transparent enamel on the background of silver sheets (French: *pailletes*) attached to a copper plaque with a layer of uncoloured enamel. With a composition of scenes based on graphic sheets of printed woodcuts, such as Thielmann Kerver's Horarium printed in 1505,⁵³ they belong to the style of late Gothic art characterized by static placement of characters with restrained hand and head movements. These features are also noticed in the depiction of the Crucifixion from the Jan Dirven collection, for the composition of which Descheemaeker finds the original source in an engraving depicting the Crucifixion attributed to the school of Marcantonio Raimondi⁵⁴ without mentioning that this engraving was made according to the work of Francesco Salviati. Although some similarities with this engraving can be found in the position of some of the characters, the dramatic Renaissance composition is in stark contrast to the static characters on the enamel plaque depicting the Crucifixion. Moreover, the composition of the char-

⁵³ Barate 2000, p 45.

⁵⁴ Émaux de Limoges 1996, p. 110.

Pločice s istim prizorom i sličnim kompozicijama likova oslikane višebojnim emajlom u kasnogotičkom stilu izrađene u Limoges u prvoj pol. XVI. stoljeća poznate su iz brojnih muzejskih zbirki (npr. Louvre, Walters Art Gallery, Metropolitan Museum) i pripisane su krugu ili radionici emaljerske obitelji Pénicaud. To je bila i izvorna Descheemaekerova atribucija navedene pločice u katalogu iz 1992. godine kao djela iz kruga Nardona Pénicauda, premda je načinom stilizacije pozlaćenih oblačića u vodoravnim redovima te oblikovanjem lica i detalja ljudskih tijela naglašenim svijetlo-tamnim kontrastom, pločica bliža stilu Jeana I Pénicauda. To se može uočiti usporedbom primjerice s prikazom Raspeća toga emaljera na pločici inv. br. OA 11198⁵⁶ i središnjoj pločici na triptihu inv. br. OA 947⁵⁷ iz Musée du Louvre, te središnjoj pločici s prikazom Raspeća s triptiha iz Frick Collection (1918.4.09)⁵⁸ pripisanoj Jeanu I, premda je radi sličnosti u načinu slikanja i upotrebi istih grafičkih predložaka često teško razlikovati tko je od njih autor pojedinog djela.

Činjenica koja začuđuje je, da je prema Descheemaekeru, pločicu označio i potpisao Pierre Courteys koji je djelo vao u drugoj polovini XVI. stoljeća kada je na limoškom slikanom emajlu renesansni stil već potpuno zamijenio kasnogotički stil. Courteys, slijedeći svoga vjerojatnog učitelja, znamenitog emaljera Pierrea Reymonda, za oslike u višebojnom emajlu često je kao predloške koristio tada osobito popularne ilustracije Biblije francuskog slikara i gravera Bernarda Salomona (1506. – 1561.). Na tržištu antikviteta (9. srpnja 2009.) našla se u ponudi pločica s prikazom Raspeća, oslikana višebojnim emajlom i pripisana Pierreu Courteysu s renesansnom kompozicijom prizora i položajem likova, sličnijima navedenom grafičkom predlošku Marcantonija Raimondija nego prikaz na pločici iz zbirke Jan Dirven.

U katalogu izložbe u Musée des Arts Anciens du Namurois iz 1996. godine Descheemaeker spominje da se pločica nalazi u metalnom okviru iz kasnijeg vremena što navodi na zaključak da je pločica naknadno, nakon prvog objavljivanja 1992. godine bila izvađena iz okvira te da je tom prilikom pronađen Courteysov potpis. U opisu iz 1992. godine Descheemaeker ne spominje ni emaljerove inici-

⁵⁶ Ibid, str. 46.

⁵⁷ Ibid, str. 45.

⁵⁸ Wardropper, Day 2015., str. 35, kat. br. 10.

acters from that plaque is identical to the composition of the characters on the plaque depicting the Crucifixion (central plaque of a small triptych) by an anonymous enameller (Inv. no. oA 3088) from the Musée du Louvre dated around 1500.⁵⁵

Plaques with the same scene and similar compositions painted with polychrome enamel in the late Gothic style made in Limoges in the first half of the 16th century are known from numerous museum collections (e.g., Louvre, Walters Art Gallery, Metropolitan Museum) and are attributed to the circle or workshop of the Pénicaud enameller family. Descheemaeker originally attributed the plaque in the 1992 catalogue as a work by Nardon Pénicaud, although with its stylized gilded clouds in horizontal rows and the shaping of faces and details of the human bodies accentuated in the contrast of the light and dark, the plaque is closer to the style of Jean I Pénicaud. This can be seen when comparing it for example with this enameller's depiction of the Crucifixion on the plaque Inv. no. OA 11198⁵⁶ and the central plaque on the triptych Inv. no. OA 947⁵⁷ from the Musée du Louvre, as well as a central plaque depicting the Crucifixion from the triptych from the Frick Collection (1918.4.09)⁵⁸ attributed to Jean I, although due to the similarity in the way of painting and the use of the same engravings, it is often difficult to distinguish who is the author of a particular work.

The surprising fact is that, according to Descheemaeker, the plaque was marked and signed by Pierre Courteys, who worked in the second half of the 16th century, when the Renaissance style on Limoges painted enamels completely replaced the late Gothic style. Courteys, following his probable teacher, the famous enameller Pierre Reymond, often used the then particularly popular Bible illustrations by the French painter and engraver Bernard Salomon (1506 – 1651) as models for his polychrome enamel paintings. A plaque depicting the Crucifixion painted in polychrome enamel attributed to Pierre Courteys appeared on the antiques market (July 9, 2009), with a Renaissance composition of the scene and the position of the characters closer to the Marcantonio Raimondi's engraving than is the depiction on the plaque from the Jan Dirven collection.

⁵⁵ Baratte 2000, pp. 47–48.

⁵⁶ Ibid, p. 46.

⁵⁷ Ibid, p. 45.

⁵⁸ Wardropper, Day 2015, p. 35, cat. no. 10.



jale na prednjoj strani koje navodi tek u opisu iz 1996. godine. Na fotografiji objavljenoj u oba izdanja, inicijali nisu vidljivi zbog čega nije moguće ni provjeriti Deschmaeckerovu promjenu atribucije.

Pločica je umetnuta u srebrni okvir koji je sa stražnje strane potpuno zatvara. Okvir je oblikovan od minijturnih arhitektonskih elemenata. Donji dio oblikovan je poput ograde od biljnog ornamenta izrađene na proboj s po dva stupića sa svake strane i Kristovom glavom u reljefu u sredini, dok se gornji dio sastoji od razvedenog krovića ukrašenog lukovima i fjalama. Sa svake strane okvira nalazi se po jedan stup sastavljen od dva balustra. Na stražnjoj strani u središtu okvira pričvršćena je sklopiva ručica povijenog oblika uz koju se nalazi oznaka

In the catalogue of the exhibition at the Musée des Arts Anciens du Namurois from 1996, Descheemaeker mentions that the plaque is in a metal frame from a later period, which leads to the conclusion that the plaque was removed from the frame after it was published in the 1992 catalogue, and that it was then that Courteys' signature was found. In the 1992 description, Deschmaecker does not even mention the enameller's initials on the front, he only does so in his 1996 description. In the photo published in both editions, the initials are not visible, which is why it is not possible to check Deschmaecker's change of attribution. The plaque is inserted into a silver frame that closes it completely at the back. The frame is shaped from miniature architectural elements. The lower part is shaped as a



rebrastom probom za srebro i punca grada Monzóna iz XVI. stoljeća.⁵⁹

Okviri za predočnicu oblikovani od minijturnih arhitektonskih formi pojavili su se u španjolskom srebrenarstvu u XVI. stoljeću kada se utjecaj talijanske renesanse u španjolskoj primijenjenoj umjetnosti počeo sve više probijati i postupno zamjenjivati dotadašnje prevladavajuće oblike španjolske kasnogotičke arhitekture. Ta postupna zamjena stilova ogleda se i na okviru predočnice inv. br. ATM 2114 gdje su dvostruki stupići jednostavnog oblika balustra renesansni, a krović je izrazito bogato profiliran kasnogotičkim lukovima i fjalama u visokom reljefu.

Luksuzni predmeti raskošno ukrašeni emajlom namijenjeni za sakralnu ali i za svjetovnu upotrebu bili su osobito cijenjeni u aragonskom kraljevstvu još od srednjeg vijeka. Riznice brojnih aragonskih crkvi čuvaju značajna djela francuskih emaljera iz Limogesa u različitim tehnikama od srednjovjekovnih sakralnih predmeta u tehnici *champlevé* do triptiha oslikanih u višebojnom emajlu u kasnogotičkom stilu iz radionice Pénicaud i renesansnom stilu majstora Pierrea Reymonda. Brojni su i predmeti manjeg formata poput slikanih emajlnih pločica i pločica umetnutih u okvir za predočnicu kao što pokazuje i primjer predočnice inv. br. ATM 2114 iz Muzeja Mimara. Popularnost limošskog slikanog emajla potaknula je i španjolske umjetnike na izradu predmeta u toj tehnici osobito u radionicama u gradovima Zaragozi i Daroci. Španjolski primjerci slikanog emajla u načelu su lošije kvalitete izrade, zagasitijih boja i prikazuju većinom sakralne teme oslikane u provincijalnom kasnogotičkom stilu što se ogleda primjerice na poliptihu s prizorima Kristove muke (inv. br. 51915) iz Museo Arqueológico Nacional i votivnoj pločici s prikazom Bogorodice s Djetetom (inv. br. CE00253) iz Museo Nacional des Artes Decorativas u Madridu.

fence of perforated plant ornament with two columns on each side and the head of Christ in relief in the middle, while the upper part consists of a complex roof decorated with arches and finials. On each side of the frame there is one column composed of two balusters. In the center of the frame, a curved collapsible handle is attached, next to which there is a ribbed test mark for silver (*burilada*) and a 16th century hallmark of the town Monzón.⁵⁹

Pax frames shaped from miniature architectural forms emerged in Spanish silversmithing in the 16th century when the influence of the Italian Renaissance began to penetrate Spanish applied arts more and more, gradually replacing the hitherto predominant forms of Spanish late Gothic architecture. This gradual change of styles is also reflected in the frame of the pax Inv. no. ATM 2114 where double columns with a simple baluster shape are of a Renaissance style, and the roof is extremely richly profiled with late Gothic arches and finials in high relief. Luxurious objects richly decorated with enamel intended for sacral but also for secular use have been especially valued in the Kingdom of Aragon since the Middle Ages. The treasuries of numerous Aragonese churches preserve significant works by French enamellers from Limoges in a variety of techniques from medieval sacral objects in the *champlevé* technique to triptychs painted in multicolored enamel in the late Gothic style from the Pénicaud workshop and Renaissance style by master Pierre Reymond. There are also numerous smaller objects, such as painted enamel plaques and plaques inserted in the frame for the pax, as is shown by the example of the pax Inv. no. ATM 2114 from the Mimara Museum. The popularity of Limoges painted enamels encouraged Spanish artists to make objects in this technique, especially in workshops in the cities of Zaragoza and Daroca. Spanish examples of painted enamels are generally of poorer quality, use darker colors and depict mostly sacral themes painted in a provincial late Gothic style, which is reflected, for example, in the polyptych with scenes of Christ's Passion (Inv. no. 51915) from the Museo Arqueológico Nacional and the votive plaque depicting the Virgin with the Child (Inv. no. CE00253) from the Museo Nacional des Artes Decorativas in Madrid.

⁵⁹ Fernandez, Munoa, Rabasco 1985., str. 180, br. 848.

⁵⁹ Fernandez, Munoa, Rabasco 1985, p. 180, no. 848.

Kalež

Španjolska, Córdoba, kraj XVI. st.
 pozlačeno srebro, emajl
 v. 27 cm; š. 16,3 cm
 inv. br. ATM 553

Kalež je ukrašen jednostavnim vodoravnim profilacijama koje naglašavaju dijelove kaleža: kružnu bazu, nodus oblikovan poput urne u renesansnom stilu te visoku kupu. Na bazi, urnatom nodusu i donjem dijelu kupe ističu se po četiri ovalna uzdignuta srebrna umetka s djelomično sačuvanim ukrasom od višebojnog emajla koji oponašaju *cabochone* od dragog kamena. Taj tip oblikovanja sakralnih predmeta karakterističan je za stil Herrera, koji je obilježio španjolsko srebrenarstvo krajem XVI. i početkom XVII. stoljeća. Na bazi kaleža ugraviran je grb u obliku štita dijagonalno podijeljen trakom na dva dijela. U donjem dijelu s lijeve strane grba nalazi se prikaz zmaja, a u gornjem dijelu s desne strane grba prikazana je dvokatna građevina s kupolom.

Unutarnju stranu baze pri vrhu zatvara kružna pločica s vijkom koja skinuta otkriva puncu grada Córdoba u obliku natpisa COR unutar pravokutnog okvira utisnutu s druge strane.⁶⁰ Srebrnu površinu kaleža prekriva dobro sačuvana izvorna pozlata.



⁶⁰ Ortiz Juarez 1980., str. 38, kat. br. 6.

Chalice

Spain, Córdoba, end of 16th century
 gilded silver, enamel
 h. 27 cm; w. 16.3 cm
 Inv. no. ATM 553

The chalice is decorated with simple horizontal shapes that emphasize its parts: a circular base, an urn-shaped node in the Renaissance style, and a tall cup. At the base, the urn node and the lower part of the cup, four oval raised silver inserts stand out with a partially preserved polychrome enamel decoration that mimics *cabochons* made of precious stones. This type of design of sacral objects is characteristic for the Herrera style, which marked Spanish silver in the late 16th and early 17th centuries. At the base of the chalice an escutcheon is engraved, which is diagonally divided into two parts by a double incised line. In the lower part of the coat of arms on the left side there is a depiction of a dragon, and in the upper part of the coat of arms on the right side there is a two-floor building with a dome.

The inner side of the base is closed by a circular plaque with a screw which, when removed, reveals the hallmark of the town of Córdoba formed by an inscription COR inside a rectangular frame embossed on the inside.⁶⁰ The silver surface of the chalice is covered with well-preserved original gilding.



⁶⁰ Ortiz Juarez 1980, p. 38, cat. no. 6.

Bibl. Katalog Muzeja Mimara 1987., str./pp. 243, 431, kat. br./cat. no. 5.91; Vodič po zbirkama Muzeja Mimara 1988., str./pp. 88, 90, br./no. 5.91; Vodič Muzeja Mimara 2007., str./p. 128, br./no. 203. M. J.

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Lađica

Španjolska, kraj XVI. st.
srebro
v. 12,2 cm; d. 18,5 cm
inv. br. ATM 550

Srebrna posudica ima stilizirani oblik broda karake (šp. *nao*, kat. *caracca*) koji počiva na nozi s bazom ovalnoga oblika. Krma lađice kvadratno je zaključena i ograđena niskom ogradicom od vitičastog ornamenta izrađenog na proboj. Pramac lađice na kojem se nalazi otvor posudice završava polukružno. Posudicu prekriva ravni poklopac s drškicom izvedenom od stiliziranog biljnog ornamenta koji podsjeća na glavu ptice grabljivice.

Posudice za tamjan u obliku brodića ikonografski se povezuju s pojmom *Navis Ecclesiae* odnosno „Crkve kao broda spasenja“. Ta se metafora može pronaći u ranosrednjovjekovnim zapisima još od propovijedi sv. Ambrozija (340.(?) – 397.) u kojoj je Crkva brod, a Krist njezin jarbol. U alegoriji sv. Augustina (354. – 430.) Crkva je brod koji prevozi vjernike prema Kristu, a sv. Toma Akvinski (1225. – 1274.) zaključuje da bez božjeg upravljanja, brod Crkve ne bi mogao ploviti svjetskim morem do nebeske luke.⁶¹ Literarni koncept „Crkve kao broda spasenja“ prenio se u primijenjenu umjetnost španjolskog srebrenarstva kao oblikovanje posuda za tamjan po uzoru na tipove brodova koji su tada plovili morima u potrazi za novim kolonijama, u težnji španjolske krune za pomorskom prevlasti. Pri izradi tih posuda majstori srebrnari često su stilizirali oblike i dodavali brojne ukrase u stilu svoga vremena, koji nisu bili povezani sa stvarnom brodskom opremom.⁶² Na lađici inv. br. ATM 550 težnja prema stilizaciji ogleđa se u jednostavnoj formi posude s tek naznačenim porijeklom u obliku trupa broda karake.

Incense boat (Navicula)

Spain, end of 16th century
silver
h. 12.2 cm; l. 18.5 cm
Inv. no. ATM 550

This silver vessel has a stylized shape of a carrack ship (Spanish: *nao*; Catalan: *caracca*) resting on a foot of a regular oval-shaped base. The stern of the boat is square and enclosed by a low fence of perforated curly ornament. The bow of the boat, also where the opening of the vessel is, ends in a semicircle. The bowl is covered with a flat lid with a handle of a stylized vegetal ornament reminiscent of the head of a bird of prey.

Incense vessels in the shape of a boat are iconographically connected with the term *Navis Ecclesiae*, i.e., “Church as a ship of salvation”. This metaphor is found in early medieval records since the sermon of St. Ambrose (340 (?) – 397) in which the Church is the ship and Christ is its mast. In the allegory of St. Augustine (354 – 430) the Church is a ship that transports the faithful to Christ, and St. Thomas Aquinas (1225 – 1274) concludes that without God’s stewardship the ship of the Church could not sail the world’s seas to the port of heaven.⁶¹

The literary concept of the “Church as a ship of salvation” was transferred to the applied art of Spanish silver in the design of incense vessels modeled on the ships that then sailed the seas in search of new colonies in Spanish crown’s quest for naval supremacy. In making these vessels, master silversmiths often stylized the shapes and added numerous ornaments in the style of their time that were not related to the actual ship’s equipment.⁶² On the vessel Inv. no. ATM 550, the aspiration for stylization is reflected in the simple shape of the vessel with only an indication of the origin in the form of the hull of a carrack ship.

⁶¹ Cilla López, Muñiz Petralanda 2009., str. 403.

⁶² Ibid, str. 404.

⁶¹ Cilla López, Muñiz Petralanda 2009, p. 403.

⁶² Ibid, p. 404.

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Kalež

Španjolska, oko 1600. g.
pozlačeno srebro
v. 30,6 cm; š. 16,7 cm
inv. br. ATM 554

Kalež počiva na širokoj bazi kružnog presjeka blago zaobljenog ruba. Bogato je reljefno ukrašen u tehnici iskucavanja u dvije razine. Niz točkastih ispupčenja u donjoj razini oblikuje podlogu iznad koje se u povišenom reljefu ističu dva motiva – motiv stiliziranog štita u okviru od vrpčanog prepleta i motiv plodova okružnih lišćem. Motive međusobno povezuje stilizirani biljni preplet. Gornji dio baze iznad reljefnog ukrasa dvostruko je profiliran. Na prvom kružnom istaku ravnog završetka nalaze se ovalni reljefni ukrasi u pravilnom rasporedu ukrašeni graviranjem. Iz unutarnjeg povišenog središta baze izdiže se višestruko profiliran stalak sastavljen od tri dijela. Donji dio u obliku širokog prstena reljefno je ukrašen točkastom podlogom i biljnim motivom stiliziranog cvijeća i plodova na sličan način kao i baza. Središnji dio stalka (nodus) jajolikog je oblika i ukrašen stiliziranim listovima akanta smještenim u gornjem i donjem dijelu reljefa s lišćem položenim tako da su mu vrhovi okrenuti jedni prema drugima na točkastoj podlozi u obliku trolista u nižem reljefu. Prsten koji odvaja ta dva motiva akanta nije smješten u sredini nodusa već malo prema gore pa su i listovi gornjeg reda akanta manji nego listovi donjeg reda. Zadnji, gornji dio stalka ponavlja oblik širokog prstena, a ukrašen je istim stiliziranim motivom plodova i lišća u visokom reljefu na točkastoj pozadini. Dno kupe kaleža oblikovano je iskucavanjem u čašku s reljefnim ukrasom u tri razine. Podlogu u niskom reljefu tvore jednostavne sitne mrežaste izbočine koje u pravilnom rasporedu prekidaju četiri glavice anđela s krilima u visokom reljefu između kojih se ponavlja isti motiv plodova i lišća u nižem reljefu. U gornjem dijelu čaška završava stiliziranim okvirom s uvijenim vrpčama i profiliranim prstenom koji je odvaja od gornjeg neukrašenog dijela kupe.

Oblikom i načinom ukrašavanja kalež inv. br. ATM 554 izrađen je u kasnorenesansnom stilu. Detalji ukrasa biljnih motiva te glavice anđela u visokom reljefu izmjenjuju se u pravilnom rasporedu, tvoreći uravnoteženu renesansnu kompoziciju dok motiv stiliziranog grba u prepletanom vitičastom okviru na bazi, te gornji dio

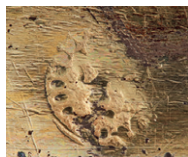
Chalice

Spain, around 1600
gilded silver
h. 30.6 cm; w. 16.7 cm
Inv. no. ATM 554

The chalice rests on a wide base of circular cross-section with a slightly rounded edge. It is richly ornamented in the technique of embossing in two levels. A series of dotted protrusions in the lower level forms the base above which two motifs stand out in the elevated relief – the motif of a stylized shield in a frame of ribbon weave and the motif of fruits surrounded by leaves. The motifs are interconnected by a stylized vegetal interweaving. The upper part of the base above the relief decoration has double molding. On the first circular protrusion of the flat end, there are oval relief ornaments in a regular arrangement decorated with engraving. A multi-profiled stand consisting of three parts rises from the inner elevated center of the base. The lower part in the form of a wide ring is decorated in relief with a dotted background and a vegetal motif of stylized flowers and fruits similarly as the base. The central part of the stand (node) is ovoid in shape and is decorated with stylized acanthus leaves located in the upper and lower part of the relief with leaves laid on a dotted background with their tops facing each other in the shape of a trefoil in the lower relief. The ring separating these two acanthus motifs is not located in the middle of the node but slightly upwards, so the leaves of the upper row of acanthus are smaller than the leaves of the lower row. The back, upper part of the stand repeats the shape of a wide ring and is decorated with the same stylized motif of fruits and leaves in high relief on a dotted background. The bottom of the bowl is an embossed cup with relief decoration in three levels. The low relief base is formed by simple tiny net of protrusions which are interrupted in a regular arrangement by four heads of angels with wings in high relief between which the same motif of fruits and leaves is repeated in the lower relief. The upper part of the cup ends with a stylized frame with twisted ribbons and a protruded ring that separates it from the upper undecorated part of the bowl. The shape and decoration of the chalice Inv. no. ATM 554 indicate that it was made in the late Renaissance style. The details of the vegetal ornament motifs and the high-relief angels' heads alternate in the regular

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čашke kupe ukrašen motivom uvrnutih vrpce pripadaju ukrasnom repertoaru manirističkog stila. Vjernost tradiciji strogog stila Herera koji je obilježio španjolsko srebro sakralne namjene u drugoj polovici XVI. stoljeća i zadržao se do početka XVII. stoljeća, ogleda se u ovalnim ukrasima u reljefu pravilno raspoređenima na bazi kaleža.

Baza kaleža nije iskucana u jednom komadu. Pogled u unutarnji dio otkriva da je donji dio baze u obliku prstena pričvršćen lemljenjem. Pozlata na prstenu više je istrošena i druge je boje nego pozlata na drugim dijelovima kaleža pa je moguće da je kalež naknadno ponovo pozlaćen. Na prstenu se nalaze tri punce od kojih je jedna u obliku štita posve istrošena i nečitljiva dok se od druge punce nazire kružni oblik omeđen točkastim istacima unutar kojih je vidljiv životinjski mačkoliki lik podignute šape koji bi mogao odgovarati puncu grada Córdoba.⁶³ Djelomično vidljiva punca ovalnog oblika sa slovima „NA“ novijeg je datuma. S unutarnje strane baze blizu središta u kojem je vijak s maticom, vidljiva je rebrasta proba za srebro urezana na način XVI./XVII. stoljeća.⁶⁴ Razlog za puncu novijeg datuma možda je nedavni popravak i novo pozlaćivanje oštećenog kaleža kada je majstor srebrenar označio svoj rad.

arrangement, creating a balanced Renaissance composition, while the motifs of a stylized coat of arms in an intertwined curly frame at the base and the upper part of the cup of the bowl decorated with twisted ribbons already belong to the Mannerist repertoire. Loyalty to the tradition of the strict style of Herrera, which marked the Spanish silver for sacral purposes in the second half of the 16th century and persisted until the beginning of the 17th century is reflected in the oval ornaments in relief properly arranged on the base of the chalice.

The base of the chalice is not embossed in one piece. A look at the inner part reveals that the lower part of the ring-shaped base is fastened by soldering. The gilding on the ring is more worn and is a different color than the gilding on other parts of the chalice, so it is possible that the chalice was gilded subsequently. On the ring there are three marks, one of which is in the form of a shield but completely worn and illegible, while the other one is of a circular shape bordered by dotted protrusions, inside of which there is an animal cat-like figure with a raised paw that could match the mark of Córdoba.⁶³ The partially visible oval-shaped marking with the letters “NA” is of a more recent date. On the inside of the base near the center in which the screw with the nut is, a ribbed test for silver is visible, engraved in the manner of the 16th and 17th century.⁶⁴ The reason for the hallmark of a more recent date may be the recent repair and new gilding of the damaged chalice when the master silversmith marked his work.



⁶³ Fernandez, Munoa, Rabasco 1985., str. 125, br. 269.

⁶⁴ Ibid, str. 60.

⁶³ Fernandez, Munoa, Rabasco 1985, p. 125, no. 269.

⁶⁴ Ibid, p. 60.

Krizmarij

Španjolska, Bilbao (?), druga pol. XVI. st.
srebro
v. 11 cm; š. 16,2 cm
inv. br. ATM 549

Krizmarijima (lat. *chrismarium*, prema grč. *χρῖσμα*: pomazanje) nazivaju se posude u kojima se čuvaju ulja za pomazanja kod krštenja, bolesničkoga pomazanja i krizme. Srebrni krizmarij sastoji se od pravokutne kutijice koja čuva tri cilindrične posudice za pomasti. Tijelo kutijice ukrašeno je jednostavnom vrpcom sa sitnim kugličastim reljefom, smještenom ispod otvora i uz dno, između kojih se nalazi gravirani natpis na pozadini od usporednih gusto urezanih i vodoravno položenih crta. Na prednjoj strani kutijice napisano je BAPTIZAN, na desnoj bočnoj strani TES, na stražnjoj strani EOSINOMI te na lijevoj bočnoj strani NEP. U unutrašnjosti kutijice vidljivi su natpisi OLIVN SANLV, OLIVN CRISM i OLIVN IFIRMO. Poklopac kutijice s potisnutim stranicama ukrašenima biljnim ornamentom i glavicama anđela uzdiže se u nisku piramidu te zaključuje drškom u obliku stiliziranog cvijeta. Tip krizmarija koji u unutarnjem dijelu ima tri zasebne posudice razvio se u Španjolskoj potkraj XVI. stoljeća kada je na sinodi nadbiskupije u Burgosu 1577. godine odlučeno da ulje za svaki od obreda od tada bude odvojeno u zasebno označenu posudicu. Za krizmarije iz Burgosa bio je tipičan četverostrani oblik premda su poznati i trostrani primjerci oblikom možda podobniji za pohranu tri posudice, a pojavljuju se u izradi srebrenarskih radionica i u drugim španjolskim gradovima.⁶⁵ Profesor Aurelio Barrón García predložio je mogućnost da je krizmarij rad srebrnara iz Bilbaoa.

Chrismatory

Spain, Bilbao (?), second half of 16th century
silver
h. 11 cm; w. 16.2 cm
Inv. no. ATM 549

Chrismatories (lat. *chrismarium*, according to the Greek *χρῖσμα*: anointing) are jars in which oils for anointing at Baptism, Anointing of the Sick and Confirmation are kept. The silver chrismatory consists of a rectangular box that holds three cylindrical ointment jars. The body of the box is decorated with a simple ribbon with a tiny spherical relief below the opening and along the bottom, between which there is an engraved inscription on the background of parallel, densely carved and horizontal lines. BAPTIZAN is written on the front of the box, TES on the right side, EOSINOMI on the back and NEP on the left side. Inscriptions OLIVN SANLV, OLIVN CRISM and OLIVN IFIRMO are visible inside the box. The lid of the box with the imprinted sides decorated with vegetal ornament and the heads of angels rises into a low pyramid and ends in a handle the shape of a stylized flower.

The type of chrismatory with three separate vessels on the inside developed in Spain at the end of the 16th century, when the Synod of the Archdiocese of Burgos decided in 1577 to separate the oil for each of the rites into a separate vessel. The four-sided chrismatory was typical of the Burgos chrismatories, although the well-known three-sided specimens are perhaps more suitable for storing three vessels, and appear in silver workshops in other Spanish cities as well.⁶⁵ It is suggested by professor Aurelio Barrón García that the chrismatory could be the work of a silversmith from Bilbao.

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⁶⁵ Cruz Valdovinos, Montalvo Martín, Abad Viela 2019., str. 60, kat. br. 17.

⁶⁵ Cruz Valdovinos, Montalvo Martín, Abad Viela 2019, p. 60, cat. no. 17.

Oltarna vaza

Španjolska, XVII. st.
bronce
v. 25,5 cm; š. 19 cm
inv. br. ATM 546

Vaza ima jednostavno trbušasto tijelo koje se sužava prema dnu dok joj je vrat širok i ljevkast. Strogo i suzdržano oblikovanje naglašeno je jednostavnim pravilno raspoređenim reljefnim ukrasom koji se na tijelu sastoji od dva vodoravna niza geometrijskih motiva u obliku dvostrukog pravokutnika, među kojima se nalaze tri kružna polja. U prvom polju nalazi se Kristov monogram IHS, u drugom polju natpis AVE MARIA nad krunom, a u trećem polju tri ljiljana okružena valovitom vrpcom. Otvor vaze reljefno je istaknut trakom s vitičastim motivima.

**Altar vase**

Spain, 17th century
bronze
h. 25.5 cm; w. 19 cm
inv. no. ATM 546

The vase has a simple globular body that tapers towards the bottom while its neck is wide and funnel-shaped. The strict and restrained design is accentuated by a simple regularly arranged relief ornament on the body of the vase, which consists of three circular medallions placed between two horizontal rows of geometric motifs in the shape of a double rectangle. The first circular medallion contains Christ's monogram IHS, the second one bears an inscription AVE MARIA over a crown, and in the third one there are three *fleur-de-lis* surrounded by an undulating ribbon. The opening is accentuated with a relief band with scroll motifs.



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Mužari Mužari s tučkom koristili su se od početaka ljekarništva za drobljenje i usitnjavanje sastojaka u pripravi lijekova. Zasnivajući svoja znanja na antičkom grčkom naslijeđu, kalifi al-Andalusa poticali su prikupljanje i prevođenje znanstvenih djela među kojima su bila i klasična djela o medicini. U XI. stoljeću liječnik iz Bagdada, Ibn Sina (980. – 1037.), poznat i kao Avicena, u svome djelu *Al-Qānūn fi'l-ṭibb* („Zakonik medicine“) nastojao je objediniti grčko naslijeđe o liječništvu znamenitoga Galena, rimskoga liječnika grčkog porijekla iz II. stoljeća, s Aristotelovim viđenjem svijeta. Velik dio sadržaja *Zakonika medicine* posvećen je i svakodnevnoj liječničkoj praksi zbog koje je Avicenin znanje u Europi bilo cijenjeno sve do XVIII. stoljeća. Avicena je posebnu pažnju posvetio i ljekarništvu kao značajnom dijelu medicine i jedan od svezaka *Zakonika medicine* sadrži upute za spravljanje, doziranje, način djelovanja i indikacije za sedam stotina različitih ljekarničkih pripravaka.

U Córdoba, tadašnjem središtu islamske kulture i znanosti na tlu Španjolske, vladajući kalifi poticali su razvoj liječničkih i ljekarničkih znanosti osnivanjem knjižnica u čijim su se fundusima nalazila i djela o medicini, primjerice *De Materia Medica* Doiskoridosa, znamenitoga grčkog liječnika iz I. stoljeća. Na kalifskome dvoru liječio je i Al-Zahrawi (oko 936. – oko 1013.), poznat i pod latiniziranim imenom Albucasis, kirurg koji je sva tadašnja znanja o medicini i kirurškim instrumentima sažeo u djelu od 30 tomova pod nazivom *Al-Taṣrīf* („Medicinska metoda“). Al-Zahrawi, kojeg često nazivaju i ocem kirurgije, osobno je izumio brojne nove kirurške instrumente čiju je upotrebu opisao i prikazao u svojoj knjizi uz pomoć crteža.

Uz kirurške zahvate u liječenju oboljelih značajno mjesto zauzimali su i različiti pripravci većinom zasnovani na znanju o ljekovitom djelovanju različitih biljaka i minerala. Tijekom srednjega vijeka islamsko ljekarništvo bilo je usko povezano s alkemijom i zasnivalo se na nadziranom kemijskim pokusima. Praćenje rezultata istraživanja i mogućnost ponavljanja postupka značajno su doprinijeli razvoju znanosti. Dio tih tada naprednih znanja očuvao se i nakon dovršetka španjolske rekonkiste, a nastavak tradicije ljekarničke struke pokazuje i tip kasnosrednjovjekovnog mužara tipično trbušastog tijela s istaknutim okomitim rebrima, koji se zadržao u upotrebi i tijekom XVI. stoljeća (kat. br. 29 – 31).

Mortars Mortars with a pestle have been used since the beginnings of pharmacy to crush and grind ingredients in the preparation of medicines. Basing their knowledge on the ancient Greek heritage, the Caliphs of al-Andalus encouraged the collection and translation of scientific works, including classical works on medicine. In 11th century, a physician from Baghdad, Ibn Sina (980 – 1037), also known as Avicenna, in his work *Al-Qānūn fi'l-ṭibb* (“The Canon of Medicine“) sought to unite the Greek heritage of medicine of the famous Galen, a Roman physician of Greek descent from the 2nd century, with Aristotle’s view of the world. Much of the content of the *Canon of Medicine* is also dedicated to everyday medical practice, due to which Avicenna’s knowledge was valued in Europe until the 18th century. Avicenna also paid special attention to pharmacy as a significant part of medicine and one of the volumes of the *Canon of Medicine* contains instructions on preparation, dosage, functioning and indications for seven hundred different pharmaceutical preparations. In Córdoba, then the center of Islamic culture and science in Spain, the ruling caliphs encouraged the development of medical and pharmaceutical sciences by establishing libraries whose holdings included works on medicine such as *De Materia Medica* by Doiskoridos, a famous Greek physician of the first century. At the Caliph’s court, patients were also treated by Al-Zahrawi (c. 936 – c. 1013) also known by the Latin name Albucasis, a surgeon who summarized all his knowledge of medicine and surgical instruments in a 30-volume work entitled *Al-Taṣrīf* (“The Method of Medicine“). Al-Zahrawi, often referred to as the father of surgery, personally invented a number of new surgical instruments, the use of which he described and illustrated in his book with the help of drawings. In addition to surgical procedures in the treatment of patients, various preparations also held an important place. They were mostly based on the healing effects of various plants and minerals. During the Middle Ages, Islamic pharmacy was closely associated with alchemy and based on controlled chemical experiments. Monitoring the results of research and the possibility of repeated procedures have significantly contributed to the development of science. Part of this knowledge was preserved even after the completion of the Spanish Reconquista, and the continuation of the tradition of the pharmaceutical profession is manifested in the late medieval mortar of a typical globular body with prominent vertical ribs, which remained in use during the 16th century (cat. nos. 29 – 31).

Mužar

Andaluzija, Španjolska, XIII. st.
bronca
v. 9,1 cm; promjer 19 cm
inv. br. ATM 544

Mortar

Andalusia, Spain, 13th century
bronz
h. 9.1 cm; diameter 19 cm
Inv. no. ATM 544

29



Na trbušastome tijelu mužara ističu se pravilno raspoređeni okomiti istaci te dvije četvrtaste drške s kružnim rupama. Kroz jednu od drški provučen je brončani prsten. Oblikovan prvenstveno kao upotrební predmet, mužar nije ukrašen. Jednostavan oblik s naglašenim okomitim istacima odlika je mužara koje su koristili ljekarnici-alkemičari u islamskome dijelu Španjolske.

Regularly arranged vertical protrusions and two square handles with circular holes stand out on the middle of the mortar. A bronze ring was threaded through one of the handles. Designed primarily as a usable object, the mortar is not decorated. A simple shape with accentuated vertical protrusions is a feature of mortars used by pharmacists-chemists in the Islamic part of Spain.

Ljekarnički mužar

Španjolska, XV. st.
bronce
v. 9 cm; promjer 11 cm
inv. br. ATM 545

Pharmacist's mortar

Spain, 15th century
bronze
h. 9 cm; diameter 11 cm
Inv. no. ATM 545



30

Trbušasto tijelo mužara ukrašeno je trokutnim istacima i jednostavnim vodoravnim crtama urezanim oko tijela. Rub otvora povija se prema van. Mala zapremnina mužara i trbušasto tijelo koje je omogućavalo da tučak jednoliko usitnjuje ubačenu tvar, ukazuju na to da se mužar koristio u izradi ljekarničkih pripravaka. Trokutni istaci na vanjskoj stijenci posude tipični su za kasnosrednjovjekovne španjolske mužare i proistječu iz islamsko-maurskog oblika mužara.

Globular body of this mortar is decorated with triangular protrusions and simple horizontal lines that are carved around it. The rim of the opening is turned outwards. Small volume of this mortar and its globular body that allowed the pestle to grind the material uniformly, in a homogenous fashion, indicate that it was used in the preparation of pharmaceutical concoctions. Triangular protrusions on the outer wall of this vessel are typical of late medieval Spanish mortars and originate from the Islamic-Moorish mortar shape.

Mužar

Španjolska, XVI. st.
bronce
v. 13 cm; promjer otvora 12 cm
inv. br. ATM 2105

Mortar

Spain, 16th century
bronze
h. 13 cm; opening diameter 12 cm
Inv. no. ATM 2105



31

Trbušasto tijelo mužara ukrašeno je trokutnim istacima i jednostavnim usporednim vodoravnim urezima, a otvor mu je povijen prema van. Premda veće zapremine nego ljekarnički mužar inv. br. ATM 545, mužar inv. br. ATM 2105 pokazuje da se taj tipično španjolski neukrašeni oblik mužara s istacima održao do kraja XVI. stoljeća.

Globular body of the mortar is decorated with triangular protrusions and simple horizontal lines, and the opening is turned outwards. Although of a larger volume than the apothecary's mortar Inv. no. ATM 545, the mortar Inv. no. ATM 2105 shows that this typically Spanish undecorated mortar shape with protrusions persisted until the end of 16th century.

— **Bjelokost** Na Iberskome poluotoku od bakrenog doba možemo promatrati razvoj obrade bjelokosti koja je na poluotok stizala trgovačkim putevima iz Afrike i Azije, pri čemu je dio uvezene bjelokosti bio obrađen materijal koji se obrađivao u lokalnim radionicama.⁶⁶ Obradu bjelokosti u rimskoj Hispaniji zamijenila je obrada kosti u radionicama u Augusti Emeriti (Méridi), Carthago Novi (Cartageni) i Italici (u blizini Seville), dok su se gotovi predmeti od bjelokosti uvozili.⁶⁷

— Obrtnici al-Andalusa proizvodili su bogato ukrašene bjelokosne kutije i pikside. Kutije pravokutnoga oblika često imaju poklopce u obliku krnje piramide, dok su poklopci piksida često kupolasti. Površine predmeta u potpunosti su prekrivene pažljivo rezbarenim i bušenim stiliziranim viticama prepunima biljnih i životinjskih motiva simetrično raspoređenih u medaljone ili arkade te kaligrafskim natpisima koji su često govorili o naručiteljima predmeta. U omejidskom razdoblju bjelokosni su predmeti nerijetko bili darovi kalifove obitelji te znakovi sofisticiranosti i prestiža, a na kršćanskim područjima, zajedno s muslimanskim metalnim posudama i tekstilima, postali su dio crkvenih riznica.⁶⁸ Središte proizvodnje za omejidskog kalifata tijekom X. stoljeća bila je Córdoba, dok se u XI. stoljeću ističe radionica u Cuenci. Obrada bjelokosti nastavila se i nakon pada kalifata, kada nastaju bjelokosti skromnijih rezbarija, ponekad i potpuno glatkih površina ukrašenih oslikom, ili ukrašene intarzijama u drvu i bjelokosti.

— Krajem X. stoljeća oko samostana San Millán de la Cogolla (u autonomnoj zajednici La Rioji, na sjeveru Španjolske) razvila se radionica u kojoj su nastali bjelokosni predmeti koji se svojim arabesknim dekoracijama i dubokim reljefom mogu povezati s bjelokosnim predmetima nastalima u muslimanskim radionicama u Córdoba. ⁶⁹ Kršćanske bjelokosti nastale tijekom X. i XI. stoljeća od islamskih su bjelokosti preuzele upotrebu potkovastih lukova te način izvedbe vitičastih biljnih motiva, no u XI. stoljeću na bjelokosnim skulpturama javile su se plastičnost i dekorativnost bliske otoskoj umjetnosti. Sredi-

⁶⁶ Više u: Castrillo Jimenez 2020.

⁶⁷ Rodríguez Martín, Cardoso, Cardoso 2020., str. 380–381.

⁶⁸ Više u: The Art of Medieval Spain 1993., str. 30–31.

⁶⁹ Više u: Ibid, str. 150.

Ivory Ever since the Copper Age on the Iberian Peninsula we can witness the development in the carving of ivory that arrived by trade routes from Africa and Asia. Part of this imported ivory was unprocessed material carved in local workshops.⁶⁶ In Roman Hispania ivory carving was replaced by bone carving in workshops in Augusta Emerita (Mérida), Carthago Nova (Cartagena) and Italica (near Seville), while carved ivory items were imported.⁶⁷

Al-Andalus artisans produced richly decorated ivory boxes and pyxis vessels. Rectangular-shaped boxes often have truncated pyramid-shaped lids, while pyxis lids are often domed. The surfaces of the objects are completely covered with carefully carved and drilled stylized tendrils full of vegetal and animal motifs symmetrically arranged in medallions or arcades and calligraphic inscriptions that often represented the owners of the objects. In the Umayyad period, ivory items were often gifts from the caliph's family and symbols of sophistication and prestige, and in Christian areas, along with Muslim metal vessels and textiles, they became part of church treasures.⁶⁸ The center of production for the Umayyad Caliphate during the 10th century was Córdoba, while in the 11th century the workshop in Cuenca stands out. Ivory carving continued even after the fall of the caliphate, when more modestly carved ivories were made, the surfaced of which were sometimes left completely smooth and painted, or decorated with inlays in wood and ivory.

At the end of the 10th century, a workshop developed around the monastery of San Millán de la Cogolla (in the autonomous community of La Rioja, in the north of Spain) in which ivories were created, which with their arabesque decorations and deep relief can be connected with ivories created in Muslim workshops in Córdoba.⁶⁹ Christian ivories carved during the 10th and 11th century took over the use of horseshoe arches and scroll-like vegetal motifs from Islamic ivory, but in the 11th century plasticity and decorativeness close to Ottonian art appeared on ivory sculptures. The center of ivory carving

⁶⁶ More in: Castrillo Jimenez 2020.

⁶⁷ Rodríguez Martín, Cardoso, Cardoso 2020, pp. 380–381.

⁶⁸ More in: The Art of Medieval Spain 1993, pp. 30–31.

⁶⁹ More in: Ibid, p. 150.

šte obrade bjelokosti razvija se u Leónu, ishodištu romaničke umjetnosti na prostoru poluotoka. Zapadnoeuropski su utjecaji u Iberiju stigli razvijenim trgovačkim i hodočasničkim putevima, a nastavili su pristizati i tijekom idućih stoljeća. Od sredine XII. stoljeća obrada bjelokosti bila je pod utjecajem naturalizma razvijenoga u monumentalnoj skulpturi, ali i pod izraženim francuskim utjecajem.⁷⁰ Nastavile su se izrađivati bjelokosne kutije i relikvijari, kipići Bogorodice s Djetetom, diptisi i triptisi te uporabni predmeti.

— Kao i u ostatku Europe i na Iberskome poluotoku obrada se bjelokosti smanjila tijekom XV. stoljeća zbog manje dostupnosti materijala za obradu. Predmeti nastali u ovome vremenu ukazuju na utjecaj renesansne skulpture, očitovan u povećanome zanimanju za anatomiju, naturalizmu i novim svjetovnim temama koje se razvijaju uz dotada dominantne religiozne teme. Većina španjolskih bjelokosti ranoga XV. stoljeća nastala je pod utjecajem radova talijanske radionice Embriachi.⁷¹ Krajem XV. stoljeća portugalski su istraživači na putu za Indiju uspostavili niz trgovačkih ispostava duž zapadnoafričke obale, čime su afričkoj bjelokosti otvorili nov put u Europu, privremeno prekinut osmanskim osvajanjima u sjevernoj Africi. Osim sirove bjelokosti, portugalski trgovci na europsko su tržište uvozili i bjelokosne predmete nastale na zapadnoj obali Afrike, poznate kao afro-portugalske bjelokosti koje povezuju europske oblike i motive te afrički ornament.⁷²

— Na baroknim španjolskim bjelokostima primjetno je naginjanje realističnim prikazima postignutima dodavanjem kose, očiju od staklene paste i odjeće bjelokosnim kipovima, poput onih Djeteta Isusa sa staklenim očima.⁷³ Tijekom XVI. i XVII. stoljeća najsnažniji utjecaji na španjolsku obradu bjeloko-

⁷⁰ Više u: Estella Marcos 2012., str. 125–128.

⁷¹ Talijanska obitelj Embriachi vodila je krajem XIV. i početkom XV. stoljeća uspješnu radionicu specijaliziranu za izradu predmeta, obično oltara i kutija, od rezbarene kosti te ukrašenih tehnikom *certosina* (intarzijama obojenoga drva i kosti).

⁷² Više u: Ross 2002.

⁷³ Bjelokosni kipovi rassetoga Krista s očima od staklene paste javljaju se na Iberskome poluotoku u drugoj polovici XI. stoljeća. Vidi: The Art of Medieval Spain 1993., kat. br. 111 i 114, str. 244–246, 248–250.

developed in León where the Romanesque art originated on the peninsula. Western European influences in Iberia arrived through developed trade and pilgrimage routes, and continued to arrive over the following centuries. From the middle of the 12th century ivory carving was influenced by naturalism developed in monumental sculpture, but also by a pronounced French influence.⁷⁰ Ivory boxes and reliquaries, statues of the Virgin and Child, diptychs and triptychs, as well as useful objects, continued to be made.

As in the rest of Europe, ivory carving on the Iberian Peninsula declined during the 15th century due to lesser availability of materials. The objects created in this time indicate the influence of the Renaissance sculpture, which is manifested in an increased interest in anatomy, naturalism and new secular themes that developed alongside the hitherto dominant religious ones. Most of the Spanish ivory of the early 15th century was created under the influence of the works of the Italian Embriachi workshop.⁷¹ At the end of the 15th century, Portuguese explorers on their way to India established a series of trading posts along the West African coast, opening a new route for the import of African ivory to Europe, temporarily interrupted by Ottoman conquests in North Africa. In addition to raw ivory, Portuguese traders also imported ivory items created for the European market on the west coast of Africa, which connect European shapes and motifs and African ornament.⁷² These are known as Afro-Portuguese ivory.

On Spanish Baroque ivory, there is noticeable leaning towards realistic depictions achieved by adding hair, glass paste eyes, and clothing to ivory statues, such as the ivory statues of the Child Jesus with glass eyes.⁷³ During the 16th and 17th century the strongest influ-

⁷⁰ More in: Estella Marcos 2012, pp. 125–128.

⁷¹ At the end of the 14th and early 15th centuries the Italian Embriachi family led a successful workshop specializing in making objects, usually altars and boxes, from carved bone and decorated with the technique of *certosina* (inlays of stained wood and bone).

⁷² More in: Ross 2002.

⁷³ Ivory statues of the crucified Christ with eyes made of glass paste appear on the Iberian Peninsula in the second half of the 11th century. See: The Art of Medieval Spain 1993, cat. no. 111 and 114, pp. 244–246, 248–250.

sti dolazili su iz Italije i Flandrije, a značajna središta obrade razvila su se u Seville, Granadi te krugu samostana-palače El Escoriala, gdje je koncentracija bogatih naručitelja potaknula razvoj umjetnosti, a u XVII. stoljeću osobito umjetnosti sakralne tematike. Kipići Bogorodice, Djeteta Isusa i svetaca, nastali na jugu i jugoistoku Azije, u portugalskim i španjolskim posjedima u Indiji i na Filipinima, izvozili su se u Portugal i Španjolsku, ali i njihove posjede, odakle su nastavljali svoj put za Europu. Iz Manile, centra španjolske trgovine u Aziji, za Acapulco su se izvozili svila, porculan, bjelokost i začini, a uvozilo se srebro. Luksuzni predmeti, među ostalima i rezbarene bjelokosti, uvezeni s Dalekoga Istoka ostavili su svoj trag na razvoju umjetnosti u španjolskoj Americi.⁷⁴ Zahvaljujući dostupnosti materijala i razvoju trgovine, od sredine XVII. stoljeća, hispano-filipinske bjelokosti bile su najbrojnije u Španjolskoj. Dio ovih skulptura bio je namijenjen riznicama crkava i samostana, a dio je završio u zbirkama i kabinetima čuda (*Kunst-kammer*) europskih kolekcionara.

U XIX. stoljeću došlo je do novoga procvata obrade i trgovine bjelokosti, a brojna nova ostvarenja većinom su izrađivana u neostilovima. U Španjolskoj se svojim imitacijama srednjovjekovnih bjelokosti istaknuo Francisco de Pallás y Puig (1859.–1926.) (kat. br. 33 i 34). Obrazovan na La Real Academia de Bellas Artes de San Carlosu u Valenciji, Pallás y Puig isprva je radio u drvu, da bi se naposljetku specijalizirao za bjelokost. Adolph Goldschmidt navodi ga kao autora grupe imitacija u stilu maurskih⁷⁵ i romaničkih bjelokosti te ga dovodi u vezu s nekoliko bjelokosnih pseudo-gotičkih triptiha.⁷⁶ Iako inspirirane srednjovjekovnim predmetima, ove imitacije nisu kopije poznatih izvornih bjelokosti. Od njih se razlikuju nedosljednim ikonografijama, ali pokazuju zajedničke stilske karakteristike u proporcijama figura, ekspresivnosti gesti i izraza likova, bogatijoj obradi površine te pojačanom naglasku na ornamentu.

⁷⁴ Hecht 2003.

⁷⁵ Kao autora maurskih imitacija Pallása y Puigu prvi je prepoznao Manuel Gómez-Moreno. Vidi: Gómez-Moreno 1927.

⁷⁶ Vidi: Goldschmidt 1943.

ences on Spanish ivory carving came from Italy and Flanders, and significant centers developed in Seville, Granada and the monastery-palace of El Escorial, where the concentration of wealthy clients encouraged the development of art, in the 17th century especially the sacral art. Statues of the Virgin, Child Jesus and Saints, made in the south and southeast of Asia, in Portuguese and Spanish possessions in India and the Philippines, were exported to Portugal and Spain, but also their colonies from where they continued their journey to Europe. From Manila, which was the center of Spanish trade in Asia, porcelain, ivory, and spices were exported to Acapulco, and silver was imported. Luxury objects, which included carved ivories imported from the Far East have left their mark on the development of art in Spanish America.⁷⁴ Thanks to the availability of materials and the development of trade, from the middle of the 17th century there were copious Hispano-Philippine ivories in Spain. Some of these sculptures were intended for the treasuries of churches and monasteries, and some ended up in the collections and cabinets of curiosities (*Kunst-kammer*) of European collectors.

In the 19th century ivory carving and trade flourished anew, and numerous new pieces were made mostly in neo-styles. In Spain, Francisco de Pallás y Puig (1859 – 1926) (cat. nos. 33 and 34) stood out with his imitations of medieval ivories. Educated at the La Real Academia de Bellas Artes de San Carlos in Valencia, Pallás y Puig initially worked in wood, only to eventually specialize in ivory. Adolph Goldschmidt cites him as the author of a group of imitations in the style of Moorish⁷⁵ and Romanesque ivories and connects him with several pseudo-Gothic ivory triptychs.⁷⁶ Although inspired by medieval objects, these imitations are not copies of well-known original ivories, from which they differ in inconsistent iconography. They show common stylistic characteristics in the proportions of figures, expressiveness of gestures and facial expressions, richer surface treatment and increased emphasis on ornament.

⁷⁴ Hecht 2003.

⁷⁵ Manuel Gómez-Moreno was the first to recognize Pallás y Puig as the author of Moorish imitations. See: Gómez-Moreno 1927.

⁷⁶ See: Goldschmidt 1943.

Triptih u obliku kugle s prikazom Posljednje večere

Španjolska ili Južna Amerika, XVII. st.
bjelokost

d. (otvoren) 11 cm; promjer (zatvoren) 5,7 cm
inv. br. ATM 1002

Spherical triptych with a depiction of the Last Supper

Spain or South America, 17th century
ivory

l. (open) 11 cm; diameter (closed) 5.7 cm
Inv. no. ATM 1002



32

Zatvoreni triptih oblikovan je poput kugle ukrašene parom četverolista s upisanim rombovima lučno utisnutih stranica u čijim se središtima nalaze veliki stilizirani cvjetovi. Otvoreni triptih prikazuje Posljednju večeru u visokom reljefu. U središnjem dijelu prikazan je Krist sa šestoricom apostola za stolom. Taj se prikaz nastavlja i u krila triptiha u kojima su sa svake strane smještena po trojica apostola. Apostoli u središnjem dijelu raspoređeni su oko stola tako da dvojica sjede u prvom planu, dok ostali stoje uz Krista koji se ne nalazi u sredini prizora već je pomaknut u lijevu stranu. Fizionomije likova oblikovane su pojedinačno, no svima im je karakteristična izduženost lica.

The closed triptych is spherically shaped and decorated on the outer surface with a pair of quatrefoils with rhombi of arched sides with large stylized flowers in the centers. When opened, the triptych depicts the Last Supper in high relief. In the central part, Christ is depicted with six apostles at the table. This image continues into the sides of the triptych, in which three apostles are depicted on each side. The apostles in the central part are arranged around the table so that two of them sit in the foreground, while the others stand next to Christ who is not in the middle of the scene but has been moved slightly to the left. The faces of the characters are individually shaped, but they are all characterized by elongated features.

Francisco Pallas y Puig (?): Pehar

Španjolska, druga pol. XIX. st.
bjelokost
v. 15,5 cm; promjer otvora 7,5 cm
inv. br. ATM 992

Pehar je izrađen od jednog komada slonovače s dubokom čašom i širokim stalkom. Baza pehara ukrašena je vrpčastim ornamentom te geometrijskim motivima baziranim na šesterokrakim zvijezdama i kružnicama. Čaša pehara jednostavnim je profilacijama podijeljena u četiri registra. Registri su redom ukrašeni natpisom na stiliziranome arapskom pismu, nizom od šest petokrakih zvijezda upisanih u kružnicu te motivom polukružnih arkada. Rub čaše ukrašen je vrpčastim ornamentom kakav se nalazi i na bazi pehara. Pehar je dosta dobro očuvan, iako ima brojne pukotine od kojih je jedna duboka i seže preko cijele čaše.

Motivi koji se javljaju na peharu (arkade, geometrijski oblici te stilizirano pismo) dio su ukrasnih obrazaca bjelokosnih predmeta nastalih u al-Andalusu, no način njihove upotrebe i kombiniranja govore u prilog novome umjetničkom izričaju. Motiv arkada poznat je s bjelokosti iz razdoblja omejidskog kalifata, kada su služile kao okvir motivima ptica, životinja ili ljudskih figura smještenih u bogato razvijen arabeskn ornament. Arkade na ovome peharu ne služe raščlanjivanju kompozicije, već su postale samostalan dekorativan element. Jednako su tako geometrijski oblici, koji su na islamskim bjelokostima činili matematički precizno određenu i uravnoteženu mrežu, ovdje svedeni na jednostavne samostalne elemente. Uzevši navedeno u obzir, možemo zaključiti da je autor ovog pehara preuzeo islamske dekorativne motive te ih upotrijebio ne slijedeći njima karakteristične kompozicijske obrasce, zbog čega ne možemo govoriti o pokušaju kopiranja predloška, već o novome djelu inspiriranome islamskom umjetnosti.

Francisco Pallas y Puig (?): Goblet

Spain, second half of 19th century
ivory
h. 15.5 cm; opening diameter 7.5 cm
Inv. no. ATM 992

The goblet is made of a single piece of ivory with a deep cup and a wide stem. The base of the goblet is decorated with a ribbon-like ornament and geometric motifs based on six-pointed stars and circles. Simple moldings divide the cup of the goblet into four registers. The registers are decorated with an inscription in stylized Arabic script, a series of six five-pointed stars inscribed in a circle and a motif of semicircular arcades. The rim of the cup is decorated with a ribbon-like ornament, as is the base of the goblet. The goblet is quite well preserved, although it has numerous cracks, one of which is deep and extends over the whole cup.

The motifs that appear on the goblet (arcades, geometric shapes and stylized inscriptions) are part of the decorative patterns used on ivory objects created in al-Andalus, but the way they are used and combined speaks in favor of a new artistic expression. The motif of the arcade on ivories is known from the period of the Umayyad caliphate, when arcades served as a frame for motifs of birds, animals or human figures surrounded by rich arabesque ornament. On this goblet the arcades do not serve to section off the composition, but have become an independent decorative element. Likewise, the geometric shapes, which formed a mathematically precise, defined and balanced structure on Islamic ivories are here reduced to simple independent elements. Considering the above, we can conclude that the author of this cup took Islamic decorative motifs and used them but not by following their characteristic compositional patterns. That is why we cannot talk about trying to copy a template, but about a new work inspired by Islamic art.

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Francisco Pallas y Puig: Triptih s prikazima iz Kristovog života

Španjolska, XIX./XX. st.

kost na drvenoj podlozi, metalne šarke

v. 58 cm; š. (zatvoren) 25 cm; širina (otvoren) 49,7 cm

inv. br. ATM 2451 (1-3)

Triptih je izduženoga oblika i zaključen prelomljenim šiljatim lukom. U središnjem dijelu, pod lukom se nalazi okrunjen grb s okrunjenim dvoglavi orlom, dok su u bočnim krilima smješteni zoomorfni simboli evanđelista Luke (bik) i Marka (lav). Središnje mjesto triptiha zauzima prikaz Bogorodice s Djetetom na prijestolju, koju okružuju kraljevski par te dvojica adoranata. Na krilima su prikazani Navještenje te Pohodjenje. U donjem registru središnje mjesto zauzima prikaz Krista (?) koji pobjeđuje Sotonu u obliku zmaja. Njega okružuju prikazi Poklonstva pastira i Kristova krštenja te Rođenja Kristova i Ulaska u Jeruzalem na krilima triptiha. Svi su prizori smješteni pod baldahine koje čine bogato oblikovani lukovi oblika plamene gotike ukrašeni lisnatim fjalama i rozetama te u gornjem registru glavicama anđela te štitovima s grbovima. Pri vrhu gornjeg dijela nalazi se friz parova anonimnih portreta u okruglim, međusobno povezanim, medaljonima. Jedino je lik u sredini prikazan sam, u zasebnom medaljonu. Središnje polje i polja krila triptiha uokvirena su širokim trakama lisnatog ornamenta.

Na drvenu podlogu triptiha pričvršćene su uske koštane pločice rezbarene u visokom reljefu. Način oblikovanja organizacijom likova na uske pločice sličan je djelima radionice obitelji Embriachi, no ta je razlika manje uočljiva na narativnim scenama pri dnu triptiha gdje su kompozicije puno slobodnije i manje uvjetovane pojedinačnim pločicama. Likovi slobodno prelaze iz jedne pločice u drugu, što nije slučaj kod djela iz radionice Embriachija. Osim talijanskih, na triptihu se primjećuju i španjolski utjecaji poput složenije kompozicije s mnoštvom likova, bogate arhitektonske dekoracije, veće ekspresivnosti izraza lica te izraženije igre svjetla i sjene. Rubovi triptiha izrađeni su od drva s geometrijskim intarzijama od kosti, karakterističnim arapskim motivom koji je bio popularan i tijekom XIV. i XV. stoljeća u Španjolskoj i Italiji. Navedeno upućuje na izraženi ukus Francisca Pallasa za protekla stilska razdoblja koja su poslužila kao nadahnuće za izražavanje vlastitih umjetničkih ideja, izraženih u oblikovanju

Francisco Pallas y Puig: Triptych with depictions from the life of Christ

Spain, 19th/20th centuries

bone on a wooden base, metal hinges

h. 58 cm; w. (closed) 25 cm; w. (open) 49.7 cm

Inv. no. ATM 2451 (1-3)

The triptych is elongated and ended with a broken pointed arch. Under the arch in the central part there is a crowned coat of arms with a crowned double-headed eagle, while in the side wings there are the zoomorphic symbols of the evangelists Luke (bull) and Mark (lion). In the center of the triptych the Virgin and Child are depicted on a throne surrounded by a royal couple and two adorants. The Annunciation and the Visitation are shown on the wings. In the lower register, the central place is occupied by the depiction of Christ (?) defeating Satan in the form of a dragon. It is surrounded by depictions of the Adoration of the Shepherds and the Baptism of Christ and the Nativity of Christ and the Entry into Jerusalem on the wings of the triptych. All the scenes are set under canopies made of rich, flamboyant Gothic arches decorated with leafy pinnacles and rosettes and in the upper register with angel heads and shields with coats of arms. At the top of the upper part is a frieze of pairs of portrait busts in round interconnected medallions. Only the figure in the middle is shown alone, in a separate medallion. The central field and the wing fields of the triptych are framed by wide strips of leafy ornament.

Narrow bone plates carved in high relief are attached to the wooden base of the triptych. The way the characters are organized on narrow plates is similar to the works of the Embriachi family workshop, but a difference is noticeable in the narrative scenes at the bottom of the triptych where the compositions are much freer and less conditioned by individual plates. The characters move freely from one plate to another, which is not the case with works from the Embriachi workshop. In addition to the Italian ones, the triptych also features Spanish influences such as a more complex composition with many characters, rich architectural decoration, greater expressiveness of facial expressions and a more pronounced play of light and shadow. The edges of the triptych are made of wood with geometric inlays of bone, a characteristic Arabic motif that was popular during the 14th and 15th century in Spain and Italy. This points to the pronounced taste Francisco Pallas had for past stylistic

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ruku s dugim, finim prstima, snažnim odrazom emocija na licima i u gestama te zanesenošću ornamentom. Triptihom dominiraju bogato dekorirani arhitektonski oblici, bujan lisnati ornament te likovi anđela, portreti i heraldički elementi. Triptih je u zbirku ušao kao austrijski rad XIX. stoljeća, a atribuciju Francisu Pallasu postavila je kustosica Anica Ribičić-Županić na temelju komparativne analize s drugim autorovim radovima.

Bibl. Ribičić-Županić 2010. K. J.

periods which served as an inspiration for expressing his own artistic ideas, shown in his shaping of the hands with long, fine fingers, in strong reflection of emotions on faces and in gestures and enthusiasm for ornamentation. The triptych is dominated by richly decorated architectural forms, lush leafy ornament and figures of angels, portraits and heraldic elements. The triptych entered the collection as an Austrian work of the 19th century, and the attribution to Francisco Pallas was made by the curator Anica Ribičić-Županić based on a comparative analysis with other works of this author.

Namještaj Kao i na zlatarstvo, na izradu namještaja u Španjolskoj utjecali su stilovi prvotno razvijeni u arhitekturi. Struktura predmeta sporije je mijenjala svoje ustaljene oblike, dok su inovacije postale vidljive prvo u ornamentu. Početkom XVI. stoljeća namještaj se izrađivao u kasnogotičkoj tradiciji, s jakim utjecajem *mudéjar* stila te uz sve veću prisutnost renesansnih dekorativnih motiva (*putta*, urni, maskerona, groteski). Prva polovica stoljeća bila je razdoblje povoljnih ekonomskih prilika, a razvoj plemstva i građanstva doveo je do veće potražnje te posljedično i proizvodnje namještaja.⁷⁷ Namještaj se izrađivao većinom od drva oraha, ali i kestena, topole, hrasta, naranče, bora, za luksuzne komade uvozila se ebanovina i mahagonij, a izrađivale su se škrinje, stolci, stolovi, kreveti i kabinet-ski ormarići. U XVII. stoljeću javio se bogat barokni stil, potaknut modelima iz Francuske i Italije, a namještaj se iz jednostavnih komada postupno razvio u sve složenije i bogatije oblike.

U Portugalu je početne ranorenesansne impulse iz Italije i Francuske postupno zamijenio sve značajniji španjolski utjecaj, a tijekom ekonomske stagnacije u XVII. stoljeću do izražaja su sve jače dolazila domaća ostvarenja. Tako se u drugoj polovici stoljeća razvio tip portugalskoga stolca koji će zauzvrat značajno utjecati na španjolsku proizvodnju. Poput ranijih modela, ovi su stolci (kat. br. 36) jednostavni i masivni, s rezbarenom dekoracijom koncentriranom na bogate volute letvice koja spaja tokarene noge stolca. Nasloni su visoki i lučno zaključeni, a zajedno sa sjedalima obloženi su bogato reljefno obrađenom kožom. Dekoracija kožom maurskih je korijena i koristila se diljem Iberskoga poluotoka, no u XVII. stoljeću u Portugalu poprima posebne nacionalne izraze.⁷⁸ Portugalski namještaj toga vremena karakterizirali su maštovito tokareni komadi, upotreba egzotičnog drva uvezenoga iz prekomorskih posjeda te detalji od mesinga. Široko rasprostranjene kolonije portugalskim su obrtnicima omogućile dostupnost egzotičnih materijala i nove utjecaje pa se orijentalni namještaj u Portugal nije samo uvezio, već se, inspiriran Dalekim Istokom, u njemu i proizvodio.

⁷⁷ Möbel 1976., str. 69.

⁷⁸ Ibid, str. 119.

Furniture Like goldsmithing, furniture production in Spain was influenced by styles originally developed in architecture. The structure of the object changed its established forms more slowly, while innovations first started appearing in the ornament. At the beginning of the 16th century, furniture was made in the late Gothic tradition, with a strong influence of the Mudéjar style and with the growing presence of Renaissance decorative motifs (*putti*, urns, mascarons, grotesques). The first half of the century was a period of favorable economic conditions, and the development of nobility and citizenship led to greater demand and, consequently, production of furniture.⁷⁷ The furniture was mostly made of walnut wood, but also chestnut, poplar, oak, orange and pine wood. For luxury pieces – chests, chairs, tables, beds and cabinets, ebony and mahogany were imported. In the 17th century, a rich baroque style emerged, inspired by models from France and Italy, and furniture gradually evolved from simple pieces into increasingly complex and richer forms.

In Portugal, the initial early Renaissance impulses from Italy and France were gradually replaced by an increasingly significant Spanish influence, and during the economic stagnation in the 17th century, domestic achievements became more and more pronounced. Thus, in the second half of the century, a type of Portuguese chair developed that would in turn significantly influence Spanish production. Like earlier models, these chairs (cat. no. 36) are simple and massive, with carved decoration concentrated on rich volute slats connecting the turned legs of the chair. The backrests are high and arched, and together with the seats they are covered in richly embossed leather. Leather decoration is of Moorish roots and was used throughout the Iberian Peninsula, but in the 17th century in Portugal, it took on special national expressions.⁷⁸ Portuguese furniture of the time was characterized by imaginatively turned pieces, the use of exotic wood imported from overseas possessions, and brass details. Widespread colonies provided Portuguese artisans with exotic materials and new influences, so oriental furniture was not only imported into Portugal, but, inspired by the Far East, was also produced there.

⁷⁷ Möbel 1976, p. 69.

⁷⁸ Ibid, p. 119.

Stol

Španjolska, XV. st. (keramika), XIX. st. (željezo)
keramika, kovano željezo
v. 58 cm; š. 62 cm; d. 175 cm
inv. br. ATM 1824

Table

Spain, 15th century (ceramics), 19th century (iron)
ceramics, wrought iron
h. 58 cm; w. 62 cm; l. 175 cm
Inv. no. ATM 1824



Stol je oslonjen na četiri vitke četverokutne noge od kovanoga željeza, na sredini kojih se nalaze ovalni nodusi izrađeni od tordiranih željeznih traka. Noge su povezane tankim, svinutim spojnicama koje se u središnjem dijelu spajaju u ravnu šipku koja naglašava izduženi oblik stola. Plohu stola čine keramičke pločice smještene u željezni okvir na kutevima pojačan željeznim pantima i zakovicama. Pločice su ukrašene motivima četverolista ispunjenih stiliziranim biljnim motivima.

The table is supported by four slender square legs of wrought iron, in the middle of which there are oval nodes made of twisting iron strips. The legs are connected by thin, curved joints which unite in the central part in a flat bar that emphasizes the elongated shape of the table. The surface of the table consists of ceramic tiles placed in an iron frame reinforced at the corners with iron hinges and rivets. The tiles are decorated with quatrefoils filled in with stylized vegetal motifs.

Bibl. Katalog Muzeja Mimara 1987., str./p. 471, kat. br./cat. no. 10.2; Vodič po zbirkama Muzeja Mimara 1988., str./p. 145, br./no. 10.2. L. R. B.

Stolac

Portugal, kraj XVII. st.
drvo, metalne zakovice, ornamentirana koža
v. 140 cm; š. 52 cm; d. 41 cm
inv. br. ATM 1855

Visok naslon stolca lučno je zaključen i presvučen ornamentiranom kožom koja je pričvršćena zakovicama, baš kao i na sjedalu stolca. Na vrhovima okvira naslona aplicirani su metalni ukrasi nalik palmicama. Na nogama stolca izmjenjuju se četvrtasti i dijelovi u obliku balustra. Letvice koje spajaju noge stolca tokarene su i ukrašene motivom prstenova, dok je prednja letvica bogato rezbarena u obliku dviju isprepletenih voluta. Ovakav je tip stolca razvijen u Portugalu u XVII. stoljeću, a ubrzo je popularan postao i u Španjolskoj.

The high back of the chair is arched and upholstered with ornamented leather that is fastened with rivets, just like on the seat of the chair. Metal ornaments resembling palm trees are applied to the tops of the backrest frames. At the legs of the chair, square and baluster-shaped parts alternate. The slats connecting the legs of the chair are turned and decorated with motifs of rings, while the front slat is richly carved in the shape of two intertwined volutes. This type of chair was developed in Portugal in the 17th century, and soon became popular in Spain.

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Chair

Portugal, end of 17th century
wood, metal rivets, ornamented leather
h. 140 cm; w. 52 cm; l. 41 cm
Inv. no. ATM 1855



Bibl. Ratković Bukovčan 2006.b, str./pp. 12–13; Ratković Bukovčan 2007., str./pp. [7–8], br./no. 11. **L. R. B.**

Tordirani stup

Španjolska, XVII./XVIII. st.
polikromirano i pozlačeno drvo, gips
v. 142,7 cm; š. 21 cm
inv. br. ATM 1701

**Twisted pillar**

Spain, 17th/18th centuries
polychromed and gilded wood, plaster
h. 142.7 cm; w. 21 cm
Inv. no. ATM 1701

Tordirani stup izrađen od zeleno mramoriranoga drva stoji na niskom kvadratnom podnožju. Baza stupa jednostavno je profilirana, a kapitel je korintski. Tijelo stupa obavijeno je pozlaćenom rezbarenom mrežom vitica vinove loze prepune grozdova. Vitice su na mjestima potpuno odvojene od podloge. Stup je dio grupe od šest stupova. Tordirani stupovi, ili *columnas salomónicas* (šp. solomonski stupovi), postali su popularni u španjolskoj baroknoj arhitekturi kraja XVII. i prve polovice XVIII. stoljeća zahvaljujući radovima obitelji Churriguera, osobito glavnome oltaru dominikanske crkve svetoga Stjepana u Salamanci.

This twisted pillar made of green marbled wood stands on a low square plinth. The base of the pillar is molded simply, and the capital is Corinthian. The body of the pillar is wrapped in a gilded carved net of vine tendrils full of bunches of grapes. In places, the tendrils are completely separated from the background. The pillar is part of a group of six pillars. Twisted columns, or *columnas salomónicas* (Spanish: Solomon-like columns), became popular in Spanish Baroque architecture of the end of 17th and first half of 18th century following the works of the Churriguera family, especially the main altar of the church of San Esteban in Salamanca.

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Bibl. Katalog Muzeja Mimara 1987., str./p. 472, kat. br./cat. no. 10.8; Restaurirani predmeti iz zbirke namještaja Muzeja Mimara 2015., str./pp. 8–11, 24–31; Muzej Mimara 30 godina 2017., str./pp. 108–109, kat. br./cat. no. 60. **L. R. B.**

— **Sagovi** Prvi sačuvani zapisi o proizvodnji sagova na Iberskome poluotoku sežu u drugu polovicu X. stoljeća,⁷⁹ a barem od XII. stoljeća sagovi su se i izvozili.⁸⁰ Iz razdoblja islamske vladavine poluotokom, nisu sačuvani cjeloviti primjerci, no o značaju sagova u maurskoj kulturi, kao i o snazi utjecaja razdoblja islamske vladavine na razvoj kulture Iberskoga poluotoka, govori i španjolska riječ za sag *alfombra*, koja dolazi od arapske riječi *hanbal* (*alhánbal*), koja je označavala vrstu prekrivača. Posebnost španjolskih sagova očituje se u upotrebi tzv. španjolskoga čvora. Naime, za razliku od simetričnih i asimetričnih čvorova, koji su se koristili u drugim područjima proizvodnje sagova, a koji su se vezali oko parova niti osnove, španjolski se čvor vezao samo oko jedne niti osnove, i to oko parnih niti u jednome redu te neparnih niti u sljedećem redu.

— Na ranim španjolskim sagovima često su korišteni geometrijski motivi bliski intarzijama u drvu i bjelokosti, a u bordurama se koristilo stilizirano kufsko pismo.

— Dekorativni obrasci ukazuju na bliskost s anatolskim modelima, poput sagova „Lotto“ i „veliki Holbein“. Nakon kršćanskog osvajanja područja proizvodnje sagova u XIII. stoljeću, muslimanski obrtnici sagove su počeli izrađivati za nove naručitelje, a njihova naglašena izduženost govori nam da su vjerojatno nastajali kao podne obloge za crkve, samostane i dvorce. Kršćansko ih je plemstvo također prihvatilo kao statusni simbol pa su tako nastali „heraldički“ sagovi ukrašeni bogatstvom stiliziranih biljnih i životinjskih motiva, dok središnje mjesto na njima zauzimaju štitovi s obiteljskim grbovima. Glavna središta proizvodnje sagova bila su Chinchilla de Montearagón, Alcaraz, Liétor i Letur u pokrajini Albacete, Valencia, Cuenca i Madrid.

— Završetkom rekonkiste krajem XV. stoljeća oslabio je utjecaj islamske umjetnosti na izradu sagova na Iberskome poluotoku, te se u njihovu oblikovanju počinju javljati motivi s europskih renesansnih tekstila. U Cuenci su se proizvodili sagovi s europskim motivima, ali i kopirali anatolski predlošci, uz karakterističnu upotrebu žute, bijele i plave boje. Krajem XVII. stoljeća Španjolsku su napustili i posljednji potomci Maura čime je završilo razdoblje islamskoga utjecaja na

Rugs The first preserved records of rug weaving on the Iberian Peninsula date back to the second half of the 10th century,⁷⁹ and from the 12th century century rugs were also exported.⁸⁰ No complete items from the period of Islamic rule on the peninsula have been preserved, but the importance of rugs in Moorish culture, as well as the strength of the influence of the period of Islamic rule on the development of Iberian culture is reflected in the Spanish word for rug – *alfombra*, which comes from the Arabic word *hanbal* (*alhánbal*) indicating a kind of cover. The peculiarity of Spanish rugs is manifested in the use of the so-called Spanish knot. Unlike symmetrical and asymmetrical knots, which were used in other rug weaving areas and which were tied around pairs of warp threads, the Spanish knot was tied around only one warp thread and staggered, that is, tied around even threads in one row and odd threads in the next row.

Geometric motifs similar to inlays in wood and ivory were often used on early Spanish rugs, and stylized Kufic script was used in the borders. Decorative patterns show closeness to Anatolian models, such as the “Lotto” and “Great Holbein” rugs. After the Christian conquest of the rug weaving areas in the 13th century, Muslim artisans began making rugs for new clients, and their pronounced elongation tells us that they probably originated as floor coverings for churches, monasteries and castles. The Christian nobility also accepted them as a status symbol, thus “heraldic” carpets were created decorated with a wealth of stylized vegetal and animal motifs, while the central place would be taken by shields with family coats of arms. The main centers of rug production were Chinchilla de Montearagón, Alcaraz, Liétor and Letur in the province of Albacete, Valencia, Cuenca and Madrid.

With the end of the Reconquista at the end of the 15th century, the influence of Islamic art on the rug weaving on the Iberian Peninsula weakened, and motifs from European Renaissance textiles began to appear in their design. In Cuenca, carpets with European motifs were produced, but Anatolian templates were copied as well, with the characteristic use of yellow, white and blue. At the end of 17th century, the last descendants of the

⁷⁹ Partearroyo Lacaba 2003, p. 1.

⁸⁰ Anscombe 1978, p. 262.

proizvodnju španjolskih sagova, a španjolski sagovi u potpunosti su se počeli ugledati na europske predloške. Godine 1721. kralj Felipe V. u Madridu je utemeljio kraljevsku tvornicu tapiserija, *Real Fábrica de Tapices*, pod vodstvom flamanske obitelji Vandergoten, za koju je kartone izrađivao i Francisco Goya, a koja djeluje i danas.⁸¹

— Razvoj izrade sagova u Portugalu, kao i u ostatku Iberskoga poluotoka, bio je vezan uz prisutnost Maura, koji su krajem XV. stoljeća dovršetkom rekonkiste i promjenom stava prema pripadnicima drugih vjera, zajedno sa Židovima bili prisiljeni na preobraćenje ili progon iz Portugala. Dio je Maura nakon proglašenja kralja Manuela I. iz 1496. godine napustio Lisabon i nastanio se u portugalskoj unutrašnjosti, a umijeće izrade sagova tako se iz gradova preselilo na selo i u samostane. U portugalskome gradiću Arraiolosu, smještenome u unutrašnjosti Portugala sjeverno od Évore, vjerojatno pod utjecajem prognanih Maura razvila se proizvodnja posebne vrste sagova. Prvi spomen sagova u Arraiolosu nalazimo krajem XVI. stoljeća u popisu dobara jednoga lokalnog zemljoposjednika, dok se krajem XVII. stoljeća u zapisima lisabonske carine spominju sagovi iz Arraiolosa.⁸² Razvoju izrade sagova upravo na području oko Arraiolosa pogodovala je dostupnost osnovnog materijala, vune i boja, te bogata tkalačka tradicija.

— Sagovi *arraiolos* (kat. br. 40) za razliku od sagova s vlasastom površinom (florom) koji su ih inspirirali, vezu se vunom na platnenoj podlozi, a pri njihovoj izradi koristi se posebna vrsta boda. Bod *arraiolos* križni je kosi bod sastavljen od dva križića jednake visine, od kojih je jedan dvostruko duži od drugoga, a koji zajedno čine puni bod. Sagovi *arraiolos* pokazuju snažan utjecaj orijentalnih sagova, osobito perzijskih, u strukturi i motivima koji se obično organiziraju simetrično oko glavnih osi ili slijede karakterističnu orijentalnu kompoziciju sa središnjim medaljonom. Tijekom XVIII. stoljeća na sagovima su se počeli javljati geometrijski motivi i motivi lokalne flore i faune, te krajem stoljeća prevladavajući florealni motivi cvjetnih grana i girlandi. U ovom se razdoblju postupno izgubio orijentalni utjecaj, dok je u XIX. stoljeću pala

⁸¹ Vidi: Historia de la RFT

⁸² Marques 2007, str. 10.

Moors left Spain, thus ending the period of Islamic influence on the production of Spanish rugs which began to be modeled fully on European templates. In 1721, King Felipe V founded the royal tapestry factory in Madrid, which still operates today – *Real Fábrica de Tapices*, under the leadership of the Flemish Vandergoten family, for which cardboards were also made by Francisco Goya.⁸¹

The development of rug weaving in Portugal, as in the rest of the Iberian Peninsula, was associated with the presence of the Moors who together with the Jews, with the completion of the Reconquista and the change of attitude towards members of other faiths in the late 15th century were forced to convert or exile from Portugal. Part of the Moors left Lisbon after the proclamation of King Manuel I in 1496 and settled in the Portuguese inland, so the art of rug weaving moved from the cities to the countryside and to the monasteries. In the Portuguese town of Arraiolos, located in Portugal’s inland north of Évora, probably under the influence of the exiled Moors, the production of a special kind of rug developed. The first mention of rugs in Arraiolos can be found at the end of the 16th century in the list of goods of a local landowner, while at the end of the 17th century in the records of Lisbon customs the rugs from Arraiolos were mentioned.⁸² The development of rug making in the area around Arraiolos was facilitated by the availability of basic materials, wool and dyes, and a rich weaving tradition.

Unlike the knotted-pile rugs by which they were inspired, the *arraiolos* rugs (cat. no. 40) were embroidered with wool on a linen base, and a special type of stitch was used in their production. The *arraiolos* stitch is a cross oblique stitch composed of two crosses of equal height, one of which is twice as long as the other, and which together form a full stitch. *Arraiolos* rugs show a strong influence of oriental rugs, especially Persian ones, in structure and motifs that are usually organized symmetrically around major axes or follow a characteristic oriental composition with a central medallion. During the 18th century, geometric motifs and motifs of local flora and fauna began to appear

⁸¹ See: Historia de la RFT

⁸² Marques 2007, p. 10.

kvaliteta oblikovanja i izrade sagova. Početkom XX. stoljeća uloženi su naponi kako bi se ovaj tradicionalni obrt oživio, a danas sagove *arraiolos* izrađuju većinom žene u radionicama ili domaćinstvima, no velik je problem što su preostale žene koje ove sagove znaju izrađivati u sve poznijoj dobi.⁸³

on rugs, and at the end of the century, floral motifs of flower branches and garlands prevailed. In this period the oriental influence was gradually lost, while in the 19th century the quality of design and manufacture of rugs deteriorated. At the beginning of the 20th century, efforts were made to revive this traditional craft, and today *arraiolos* rugs are made mostly by women in workshops or households, but the big problem is that the remaining women who know how to make these rugs are getting older.⁸³

⁸³ Vidi: Pires 2016.

⁸³ See: Pires 2016.



Sag

Cuenca, Španjolska, XVI./XVII. st.
vuna, španjolski čvor, 1200 čvorova na dm²
354 cm x 146 cm
inv. br. ATM 2542

Na pozadini boje okera polja ovoga saga, ističu se krupne palmete i pupoljci izvedeni u bijeloj, svijetloplavoj i zelenoj boji, smješteni u polja koja omeđuju krupne tamnoplave vitice ispunjene sitnim rozetama i motivima životinja. Palmete su smještene u središnju vertikalnu os saga, dok se pupoljci razvijaju dijagonalno od palmeta prema rubovima saga. Na užim krajevima polja saga pri vrhu i dnu nalaze se natpisi ORDEN D SANTIAGO. Široka bordura omeđena je zupčastim motivom te ispunjena vrpčastim ornamentom sastavljenim od nasuprotno postavljenih elemenata u obliku slova S. U svome donjem dijelu sag je restauriran.

Oblikovanje saga blisko je europskim renesansnim brokama. Slični sagovi, inspirirani predloškom za brokat kakav se proizvodio u Toledu u XVI. stoljeću, čuvaju se u Museo Diocesano de Cuenca i Museo Nacional de Artes Decorativas u Madridu (inv. br. CE01711).

Rug

Cuenca, Spain, 16th/17th centuries
wool, Spanish knot, 1200 knots per dm²
354 cm x 146 cm
Inv. no. ATM 2542

Against the ochre background of the field of this rug, large white, light-blue and green palmettes and buds stand in fields bordered by large dark blue tendrils filled with tiny rosettes and animal motifs. The palmettes are located in the central vertical axis of the carpet, while the buds develop diagonally from the palmettes towards the edges of the carpet. At the narrower ends of the field at the top and bottom of the rug there are the inscriptions ORDEN D SANTIAGO. The wide border is enclosed by a serrated motif and filled with a ribbonlike ornament composed of oppositely placed elements in the shape of the letter S. The carpet has been restored in its lower part. The design of the carpet resembles European Renaissance brocades. Similar carpets, inspired by the brocade produced in Toledo in the 16th century, are kept in the Museo Diocesano de Cuenca and the Museo Nacional de Artes Decorativas in Madrid (Inv. no. CE01711).

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Sag

Cuenca, Španjolska, početak XVII. st.
vuna, španjolski čvor, 1200 čvorova na dm²
275 cm x 145 cm
inv. br. ATM 2541

Na pozadini žute boje polja ovoga saga, ističu se četiri krupna medaljona tamnoplave boje smještena u središnjoj vertikalnoj osi te polovice medaljona smještene uz bočne stranice saga. Medaljoni su omeđeni krupnim viticama, a u središtu svakoga nalazi se stilizirani motiv pupoljka. Prostor između medaljona ispunjen je stiliziranim motivima pupoljaka koji se iz središnjih medaljona šire dijagonalno. Široku borduru tamnoplave boje ispunjava vrpčasti ornament sastavljen od nasuprotno postavljenih elemenata u obliku slova S. Bordura je sačuvana samo na dužim stranicama saga. Iako je sag stručno rekonstruiran, bordura na užim stranicama i rese nisu sačuvani, a duž polja saga izraženi su tragovi trošenja. Uzorak saga blizak je oblikovanju europskih renesansnih brokata. Ovakvo oblikovanje sagova bilo je veoma popularno u Španjolskoj tijekom XVI. i XVII. stoljeća, o čemu svjedoče brojni primjerci i izvori. Primjerak sličan ovome čuva se u Museo Nacional de Artes Decorativas u Madridu (inv. br. CE01731).

Rug

Cuenca, Spain, beginning of the 17th century
wool, Spanish knot, 1200 knots per dm²
275 cm x 145 cm
Inv. no. ATM 2541

Against the yellow background of the field of this carpet, four large medallions stand out in the central vertical axis and halves of the medallions are located along the sides of the rug. The medallions are bordered by large, dark blue tendrils, and in the center of each is a stylized motif of a bud. The space between the medallions is filled with stylized motifs of buds that extend diagonally from the central medallions. The wide dark blue border is filled with a ribbonlike ornament composed of oppositely placed elements in the shape of the letter S. The border is preserved only on the longer sides of the rug. Although it has been professionally reconstructed, the border on the narrower sides and tassels have not been preserved, and traces of wear are visible along the field of the carpet. The pattern of the carpet is close to the design of European Renaissance brocades. This type of carpet design was very popular in Spain during the 16th and 17th centuries, as evidenced by preserved copies and mentions in sources. A copy similar to this is kept in the Museo Nacional de Artes Decorativas in Madrid (Inv. no. CE01731).

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Bibl. Katalog Muzeja Mimara 1987., str./p. 470, kat. br./cat. no. 9.26; Vodič po zbirkama Muzeja Mimara 1988., str./p. 34, br./no. 9.26; Vodič Muzeja Mimara 2007., str./p. 47, br./no. 50; Ribičić-Županić 2009., str./pp. 194–195. **K. J.**



Sag arraiolos

Arraiolos, Portugal, kraj XVIII. st.
 platno, vuna
 257 cm x 140 cm
 inv. br. ATM 2558

Sag je vezen bodom *arraiolos*, vunom na platnenoj osnovi. Oblikovanje saga slijedi orijentalni predložak polja s beskonačnim uzorkom, uokvirenoga bordurom. Beskonačni uzorak čine simetrično raspoređeni geometrijski motivi izvezeni u žutoj, zelenoj i plavoj vuni, oblikovani poput veoma stiliziranih rozeta s osam latica u čijem se središtu nalazi romb. Prostor između rozeta ispunjen je križnim motivima. Na borduri plave boje nalazi se niz veoma stiliziranih rozeta. Polje saga sastavljeno je iz dva dijela, a bordura je dodatno našivena. Sag je na nekoliko mjesta šivan te na borduri djelomično oštećen. Motive slične rozetama iz polja saga nalazimo na primjercima iz Museu Nacional de Arte Antiga u Lisabonu (inv. br. 20 Tp) i Palácio Nacional de Queluz (inv. br. MNAA 41 i PNQ 821).

Arraiolos rug

Arraiolos, Portugal, end of 18th century
 canvas, wool
 257 cm x 140 cm
 Inv. no. ATM 2558

Using the *arraiolos* stitch, the rug is embroidered with wool on a canvas base. The design of the rug follows an oriental template of a field covered with a repeating pattern (all-over design) enclosed by a border. The pattern consists of symmetrically arranged geometric motifs embroidered in yellow, green and blue wool shaped like highly stylized eight-petalled rosettes with a diamond in the center. The space between the rosettes is filled with cross-shaped motifs. In the blue border there is a series of very stylized rosettes. The field of the rug is composed of two parts, and the border is sewn on subsequently. The rug was sewn in several places and partially damaged on the border.

Motifs similar to rosettes from the field of the carpet can be found on items from the Museu Nacional de Arte Antiga in Lisbon (Inv. no. 20 Tp) and the Palácio Nacional de Queluz (Inv. no. MNAA 41 and PNQ 821).

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