



IZ PASIONSKOG FUNDUSA MUZEJA MIMARA

1.-17. travnja 2017.

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Muzej Mimara, Rooseveltov trg 5
1.–17. travnja 2017.

Izložba *Iz pasionskog fundusa Muzeja Mimara*, postavljena u Muzeju Mimara od 1. do 17. travnja 2017., jedno je od najvažnijih događanja u sklopu ovogodišnjeg obilježavanja 30. obljetnice djelovanja Muzeja. Ona je plod suradnje s Udrugom *Pasionska baština*, koja nam je tijekom 26 godina svojega djelovanja podarila prave niske biserja pučkih pobožnosti, književnosti, glazbe... Prepoznavši u djelovanju Udruge istinsku predanost bezvremenskim vrijednostima ljudske kreativnosti ponesene vječnom spoznajom Kristove patnje, muke i oprosta, Muzej je uvijek iznova otvarao svoja

vrata bogatom programu dana *Pasionske baštine* te je upravo u Muzeju Mimara održano 19 sjajnih izložbi djela velikana suvremene hrvatske umjetnosti te ostvarenja mladih umjetnika.

Bogatstvo fundusa Muzeja Mimara u svojoj je začudnoj slojevitosti izvoriste brojnih spoznaja o povijesti i kulturi življenja, a izlošcima su ispričane stotine priča koje nas svojom motivikom uvode u najtananije slojeve ljudske duše, spoznaje i htijenja. Upravo je tematika u kojoj se isprepleće dubina proživljenih trenutaka ljudske vjere i ufanja našla svoj izričaj u djelima zbirke slikarstva, skulp-

ture i primijenjenih umjetnosti, a dnevi Kristova života, njegove bezvremenske ljubavi i patnje u nekima su od njih našli svoje ponajbolje utjelovljenje.

Odabrana djela iz fundusa Muzeja Mimara prezentirana na ovoj izložbi posvjedočuju svu snagu istinske vjere te obilježavaju još jednu u nizu izložbi isklične kakvoće koja je obilježila našu dosadašnju suradnju. Gotičko slikarstvo Italije; Čovjek boli, djelo iz kruga Alberta Boutsu; njemačko renesansno reljefno *Raspeće s Marijom i Ivanom*, djelo Sebastiana Loschera; *Križ* iz Limogesa (XIV. st.); *Raspeti Krist*,

talijanska skulptura s početka XVII. st. – samo su neka od izloženih djela koja pred nas donose vječnost Kristove biti. Njihova kakvoća i umješnost njihove izradbe ponajbolja su potvrda predanosti vjeri i vječnoj ljudskoj potrebi za ljepotom koja u uskrsnuću i trajanju svega što uzvisuje i oplemenjuje ljudsko biće nalazi smisao postojanja.

Sigurni smo kako će i ova izložba ostaviti dojmljiv trag u brojnim slojevima djelovanja Udruge *Pasionska baština* te ujedno uveličati 30. obljetnicu djelovanja Muzeja Mimara.

mr. sc. Lada Ratković Bukovčan,
muzejska savjetnica, ravnateljica Muzeja Mimara

Na ovoj je izložbi prezen-
tirano 36 umjetnina s temom
muke i uskrснуća Gospodinova
iz zbirki slikarstva, umjetničkog
obrtarstva i kiparstva iz stalnog po-
stava Muzeja.

Malo *Raspelo* (ATM 678),
nastalo u krugu firentinskog
slikara Lorenza di Niccolòa,
znanog kao Lorenzo di Niccolò
di Martino, primjer je tipa sli-
kanog raspela kakvo je u Italiji
bilo osobito popularno u XIV. st.,
premda se pojavljuje već od XII.
st. U središtu drvene ploče oblika
latinskog križa naslikan je pat-
nički lik rasketog Krista okružen
Bogorodicom, sv. Ivanom Evan-
đelistom i sv. Petrom s ključem
u rukama. Iznad Kristove glave
prikazan je pelikan koji svojom
krvlju hrani ptiće, što je simbol
Kristove žrtve na križu.

Od slikarskih djela svakako
treba izdvojiti i rasklopljeni trip-
tih – mali prijenosni oltar – koji
u središnjem dijelu prikazuje
Čovjeka boli (ATM 1974), izmu-
čenoga i ranjenog Krista, a na
svakom krilu po jednog anđela

s atributima muke. Zatvoreni
triptih predočuje personifikaci-
je smrti, koja nenadano hvata
mladića odjevenoga u raskošnu
građansku odjeću XV. st. Ta je
ikonografska tema bila omiljena
u Njemačkoj od XV. st. nadalje.

Na izložbi je još jedna slika
s prikazom *Čovjeka boli* (ATM
1902), a riječ je o devocionalnoj
slici namijenjenoj meditaciji.
Bolni izraz živoga Krista govori o
njegovoj ljudskoj naravi, izložene
rane o uskrснуću, a uzdignute
ruke o ulozi suca u posljednjem
sudu.

Mala slika *Uskrснуće Kristo-
vo* (ATM 1964), rad nepoznatog
sljedbenika Sandra Botticellija,
tipičan je primjer umjetnosti
renesanse koja ističe ljepotu
ljudskog tijela, pa i u liku uskr-
snulog Krista.

Slika *Krist nosi križ* Vicenza
Catene (ATM 1956) prikazuje
Krista u profilu, do struka, kako
nosi križ. Posve suzdržanog
izraza lica, smireno je i zami-
šljeno oborio pogled. Glava mu
je ovjenčana gusto ispreplete-

nom trnovom krunom, a nad
tjemenom mu se nadvija tanka
aureola.

Na slici *Mater dolorosa*
(ATM 888) na maniristički je
način prikazana Bogorodičina
bol zbog muke i smrti Kristove.
Taj se tip prikaza Bogorodice
nastavlja na Tizianov, u kojemu
je oštrina Bogorodičina lica na-
glašena.

U španjolskom slikarstvu
čest je prikaz rasketog Krista s
mističnim držanjem tijela. Pri-
mjer tog stila jest slika *Raspeće*
(ATM 1926) nepoznatog slikara s
kraja XVI. st. Izmučeno Kristovo
tijelo visi na križu shrvano pat-
njom koju je proživio, ali mu je
lice u smrti posve smireno jer je
muka Očeva volja koju Krist kao
poslušni Sin prihvaća.

Oltarni križ (ATM 411) i dvi-
je aplike *Rasketog Krista* (ATM
391 i ATM 419) s križeva koji
nisu sačuvani izrađeni su u XIII.
st. u francuskom gradu Limoge-
su, koji je tijekom srednjeg vijeka
bio poznat po proizvodnji pred-
meta u tehnici emajla. Osobitost

tih limoških križeva bio je prikaz
Krista na križu s kraljevskom
krunom na glavi, kao pobjednika
nad smrću, otvorenih očiju izra-
đenih od kapljica tamnoplavog
emajla.

Španjolski sakralni predmeti
ističu se specifičnim oblicima i
ukrasnim detaljima svojstvenim
bogatome kulturnom nasljeđu iz
kojega potječu. *Procesijski križ*
(ATM 468) sa stražnje je strane
u središtu ukrašen pločicom s
prikazom Krista na prijestolju s
knjigom naslonjenom na kolje-
no. Preuzet je sa znamenitoga
ranogotičkog portala *Puerta de
Sarmental* na južnom transeptu
katedrale hodočasničkoga grada
Burgosa, a izrađen je između
1230. i 1240. i tipičan je za
križeve iz gradskih radionica.

Raskošno ukrašen *Oltarni križ*
(ATM 552) s detaljima od gor-
skog kristala i dragog kamenja iz
druge pol. XVI. st. oblikovan je u
renesansnom stilu.

Prozirnost gorskog kristala
kao materijala virtuozno je isko-
ristio talijanski umjetnik s kraja

XVI. st. koji je na *Oltarnom križu*
(ATM 486), finim urezima u teh-
nici *intaglio*, usmjerenim lomom
svjetlosti, stvorio lik rasketog
Krista.

Bjelokosna *Pločica s prika-
zima raspeća i polaganja u grob*
(ATM 965) s kraja XIV. st. nosi
sva obilježja kasnogotičkog stila
pariških radionica, s brojnim mi-
nijaturnim likovima koji su, pod
utjecajem sitno slikanih rukopisa
iz toga vremena, smješteni unu-
tar stiliziranoga arhitektonskog
kadra.

Rezbarena školjka s *Raspe-
ćem i prizorima iz Kristova živo-
ta* (ATM 541) tipičan je suvenir
koji su palestinski pučki umjet-
nici sredinom XIX. st. izrađivali i
prodavali kršćanskim vjernicima
koji su hodočastili u Jeruzalem i
Betlehem.

U kasnogotičkoj skulptu-
ri česta je tema *Bogorodice s
mrtvim Kristom na koljenima*,
prizor koji prenosi jake emocije.
Drvena *Pietà* (ATM 1288), una-
toč dramatičnom pokretu, na
Isusovu licu odražava smirenje

koje mu je donijela smrt, a Maj-
čino je lice skamenjeno u izrazu
dostojanstvene, nijeme patnje.
Iako zapravo zadržava srednjo-
vjekovnu kompoziciju, ta *Pietà*
nosi i neke odlike sjevernjačke
renesanse.

Tema Raspeća jedna je od
najvažnijih kršćanskih tema
koja simbolizira Kristovu žrtvu.
Raspeti je Krist kroz stoljeća
prikazivan na različite načine:
katkad živ, katkad mrtav, s trno-
vom krunom na glavi ili bez nje,
glave spuštene na desno rame
ili pak visoko dignute prema
nebu, tijela izmrcvarenog od
muke i umiranja ili pak, posebice
u Italiji u vrijeme renesanse pa
nadalje, tijela koje gotovo odgo-
vara antičkim idealima ljepote.
Od renesanse nadalje umjetnici
su se prestali držati strogih iko-
nografskih zakonitosti pa brojni
prikazi Krista nastaju kao rezul-
tat individualnih umjetničkih
konceptija. Tri *Raspeti Krista* iz
Muzeja Mimara (ATM 608, ATM
2284 i ATM 1318), svaki na svoj
način, odgovaraju tipovima pri-

kaza u vremenu i u zemljama u
kojima su nastali.

Na dva mramorna reljefa
s prikazom *Raspeća s Marijom
i sv. Ivanom*, koja su nastala u
približno isto vrijeme, mogu se
uočiti razlike u načinu na koji
umjetnici obrađuju istu temu.
Firentinski majstor (ATM 2306)
"smjestio" je temu na oltar: Krist
nema trnovu krunu, tijelo mu je
pravilno oblikovano, a Marija i
Ivan sa strane, u očaju, raširenih
ruku, gledaju umirućeg Krista.

Njemački kipar Sebastian
Loscher na svom je reljefu (ATM
2307) s jedne strane križa prika-
zao frontalno postavljenu Bogo-
rođicu, mirnu u boli i aktivnu u
molitvi, a Ivan je, pak, u teatral-
nom pokretu. Okrunio je Krista
trnovom krunom, a muskulatura
Isusova tijela se, unatoč smrti,
snažno ocrtava. Na oba je reljefa
prikazana i Adamova lubanja,
simbol grijeha otkupljenih Kri-
stovom žrtvom.

Medaljerstvo se osobito
razvilo u Italiji u doba renesan-
se, a od XVI. st. na medaljama

se prikazuju i prizori kršćanske
ikonografije. Na aversu *Medalje*
Majstora I. P. (ATM 2328) prika-
zano je raspeće s Kristom na kri-
žu, a na reversu je Abrahamova
žrtva. Na minuciozno izrađenoj
medalji Kristovo je tijelo obliko-
vano u visokom reljefu, a dobar
i zao razbojnik sa strane, vojnici
i drugi likovi ispod i uokolo izra-
đeni su u vrlo plitkom reljefu.

Po broju izloženih umjetnina
nevelika, izložba *Iz pasionskog
fundusa Muzeja Mimara* poka-
zuje kvalitetan presjek umjet-
ničkih djela nastalih ponajviše u
Europi od XI. do XVII. st.

Ona je ujedno nastavak vi-
šegodišnje kontinuirane suradnje
Udruge *Pasionska baština* i Mu-
zeja Mimara u izlagačkoj dje-
latnosti za vrijeme korizmenih
dana, prije svega u kvalitetnome
i raznovrsnom programu kojim
se slavi muka i uskrснуće Gospo-
dinovo.



THE PASSION OF CHRIST IN ART FROM THE MIMARA MUSEUM COLLECTION

The Mimara Museum, Rooseveltov trg 5
1st to 17th April, 2017

The Exhibition entitled *The Passion of Christ in Art from of The Mimara Museum Collection*, held at The Mimara Museum from the 1st to the 17th of April, 2017, is one of the most important events marking the 30th anniversary of The Museum this year. It is the result of The Museum's cooperation with the *Passion Heritage* Society, which has given us over 26 years of its work veritable gems of folk religiosity, literature, music ... Recognizing in the work of the Society a true commitment to the timeless values of human creativity enthused by the eternal awareness of Christ's passion, suffering and forgiveness, The Museum has repeatedly

opened its doors to the rich programmes of the days of *Passion Heritage*, so that 19 exhibitions featuring works by masters of contemporary Croatian art and young artists have been held at the Museum. The wealth of The Mimara Museum collection, in all its wondrous complexity, is a source of numerous insights into the history and culture of living; the art objects tell hundreds of stories whose motifs take us into the finest fabrics of the human soul, of knowledge, and of striving. The themes that entwine the depth of the experiences of human faith and hope have often found an expression in the works of painting, sculpture

and applied arts, and in some of them the days of the passion of Christ, and of his timeless love and suffering, have found their best embodiment. The works from The Mimara Museum collection selected for this Exhibition testify to all of the power of true faith, and make this Exhibition another in a series of exhibitions of excellent quality that have characterized our cooperation so far. The Gothic painting of Italy, *Man of Sorrows*, a work from the circle of Aelbert Bouts, the *Crucifixion with the Virgin and St. John*, a German Renaissance relief by Sebastian Loscher, the Crucifix from Limoges (14th century), *Crucified Christ*, an Italian scul-

pture from the beginning of the 17th century – these are some among the exhibited objects that bring before us the eternity of Christ's essence. Their quality and craftsmanship are the best evidence of commitment to faith and the eternal human need for beauty which finds the meaning of existence in the resurrection and the durability of everything that elevates and ennobles the human being. We are certain that this Exhibition will also have a memorable place in the many aspects of the work of the *Passion Heritage* Society, and that it will make an important contribution to the marking of the 30th anniversary of The Mimara Museum.

Lada Ratković Bukovčan,
M.A., museum adviser, Director of The Mimara Museum

This Exhibition presents 36 works of art depicting the passion and resurrection of Christ, from the painting, applied arts and sculpture collections of the permanent exhibit of The Mimara Museum.

The small crucifix (no. ATM 678), created in the circle of the Florentine painter Lorenzo di Niccolò, also known as Lorenzo di Niccolò di Martino, is an example of the painted crucifix that was especially popular in Italy in the 14th century, although it can be traced as early as the 12th century. The centre of the wooden panel shaped like a Latin cross contains the painting of the suffering image of crucified Christ, surrounded by the Virgin, St. John the Evangelist, and St. Peter with the keys in his hands. Above Christ's head there is a pelican feeding her young with her blood, the symbol of Christ's sacrifice on the cross.

Among the paintings one should also mention the open triptych – a small portable altar – with the image of the *Man of Sorrows* (no. ATM 1974), that is, the suffering and wounded Christ, in the middle panel, and an angel with symbols of the passion on each of the side pa-

nels. The closed triptych depicts personifications of death, which unexpectedly seizes a young man dressed in lavish bourgeois attire of the 15th century. This iconographic theme was popular in Germany from the 15th century on.

The Exhibition features another painting depicting the *Man of Sorrows* (no. ATM 1902); this is a devotional painting meant to be used for meditation. The pained expression of the living Christ speaks of his human nature, the exposed wounds speak of resurrection, and the hands held up speak of the role of judge in the last judgment.

The small painting *Resurrection of Christ* (no. ATM 1964), work of an unknown follower of Sandro Botticelli, is a typical example of Renaissance art emphasizing the beauty of the human body, in the image of resurrected Christ too.

The painting *Christ Bearing the Cross* by Vincenzo Catena (no. ATM 1956) shows Christ from the side and from the waist up, bearing the cross. His face has a restrained expression, and his eyes are cast down in serenity and thought. His head wears the crown of thickly woven thorns,

and there is a thin halo around the top of his head.

The painting *Mater Dolorosa* (no. ATM 888) is a mannerist depiction of the pain of the Mother of God caused by the passion and death of Christ. This type of representation of the Virgin is related to Titian's style, in which the contours of Virgin's face are more emphatically rendered.

The image of crucified Christ in a mystical posture is common in Spanish painting. An example of that style is the painting *Crucifixion* (no. ATM 1926), by an unknown painter from the end of the 16th century. The suffering body of Christ hangs on the cross, overcome by the passion he has gone through, but his face in death is quite calm, because the passion is the will of the Father that Christ accepts as an obedient Son.

The *Altar Cross* (no. ATM 411) and the two appliques of *Crucified Christ* (no. ATM 391 and no. ATM 419) from the crucifixes that were lost were made in the 13th century in the French town of Limoges, which was known for its production of objects with enamel decoration in the medieval period. The spe-

cific feature of the Limoges crosses was the depiction of Christ on the cross with the crown of thorns on his head as victorious over death, his eyes, made of droplets of dark blue enamel, open.

Spanish sacral objects are interesting for the designs and decorative details specific to their rich cultural heritage. The middle of the back side of the *Processional Cross* (no. ATM 468) is decorated with a plaque depicting Christ on the throne with a book resting on his knee. This motif was taken from the famous early Gothic portal *Puerta de Sarmental* on the southern transept of the Cathedral in the town of Burgos, frequented by pilgrims. It was made between 1230 and 1240, and it is characteristic of the crosses made in the town workshops. The lavishly decorated *Altar Cross* (no. ATM 552) from the second half of the 16th century, with details in rock crystal and precious stones, is designed in the Renaissance style.

The transparency of rock crystal was used in a masterly fashion by the Italian artist from the end of the 16th century, whose *Altar Cross* (no. ATM 486)

features the image of crucified Christ created by the fine engraving in the *intaglio* technique with its refractions of light.

The ivory *Plaque depicting the Crucifixion and the Entombment* (no. ATM 965), from the end of the 14th century, has all the features of the Late Gothic style of Paris workshops, with miniature figures framed within a stylized architectural image, showing an influence of miniature painting from illuminated manuscripts of the time.

The carved shell depicting the *Crucifixion with scenes from the life of Christ* (no. ATM 541) is a typical souvenir of the kind that Palestinian folk artists made and sold to Christians going on pilgrimages to Jerusalem and Bethlehem in mid-19th century.

The theme of the *Virgin Mary with the dead Christ on her knees* is a common theme in late Gothic sculpture; it is an image that conveys strong emotion. In spite of the dramatic character of the scene, the wooden *Pietà* (no. ATM 1288) features on the face of Jesus serenity brought to him by death, and the Virgin's face wears the expression of dignified and

quiet suffering. Although it does retain the medieval style of composition, this *Pietà* also possesses some elements of northern Renaissance.

The theme of crucifixion, symbolizing Christ's sacrifice, is one of the most important Christian themes. The crucified Christ has been represented in different ways over the centuries: sometimes alive, sometimes dead, with the crown of thorns or without one, his head reclining on his right shoulder or held up high towards the sky, his body suffering from the wounds and dying or, especially in Italy during the Renaissance and later, his body represented almost in accordance with the classical ideas of beauty. Since the Renaissance artists stopped adhering to strict iconographic norms, and many representations of Christ were informed by individual artistic conceptions. The three *Crucified Christ* representations from The Mimara Museum (no. ATM 608, no. ATM 2284, and no. ATM 1318) exemplify, each in its own way, the representational styles of the period and the area in which they were made.

The two marble reliefs de-

picting the *Crucifixion with the Virgin and St. John*, which were made at approximately the same time, display differences in the treatment of the same theme. The Florentine artist (no. ATM 2306) set the theme on the altar: Christ does not have the crown of thorns, the musculature of his body is not strongly delineated, and Mary and St. John watch the dying Christ from the side, in despair and with their arms spread wide.

The German sculptor Sebastian Loscher made the relief (no. ATM 2307), with a frontally facing Virgin on one side of the cross, peaceful in pain and active in prayer, while St. John is rendered in dramatic movement. The head of Christ wears the crown of thorns, while the musculature of his body is strongly delineated, in spite of death. Both reliefs also feature the skull of Adam, the symbol of the sin redeemed by the sacrifice of Christ.

The art of medal making developed significantly in Italy during the Renaissance, and from the 16th century there are medals representing scenes from Christian iconography. The obverse of the *Medal* by Master I.P.

(no. ATM 2328) represents the crucifixion with Christ on the cross, and the reverse represents Abraham's sacrifice of Isaac. The delicately crafted medal features Christ's body in high relief, while the good thief and the bad thief, the soldiers and other characters around are done in very low relief.

Although the number of exhibited art works is not large, the Exhibition *The Passion of Christ in Art from The Mimara Museum Collection* presents a high-quality selection of art objects made mostly in Europe from the 11th century to the 17th century.

The Exhibition is a continuation of the many years of cooperation between *Passion Heritage* and The Mimara Museum in mounting exhibitions during the Lent, primarily in the form of a high-quality and rich programme that celebrates the passion and resurrection of Christ.



Veronikin rubac

Katalonska škola, XV. st.

tempera na drvu
vis. 34,5 cm; šir. 26,5 cm
inv. br. ATM 642

The Veil of Veronica

Catalan school, 15th c.

tempera on wood
h. 34.5 cm; w. 26.5 cm
no. ATM 642



Raspeće

Krug Lorenza di Niccolò,
znanog kao Lorenzo di Niccolò di Martino
(Toskana, oko 1373. – Firenca, oko 1412.)

tempera na drvu
vis. 35,3 cm; šir. 28,1 cm
inv. br. ATM 678

Crucifixion

Circle of Lorenzo di Niccolò,
also known as Lorenzo di Niccolò di Martino
(Tuscany, ca. 1373 – Florence, ca. 1412)

tempera on wood
h. 35.3 cm; w. 28.1 cm
no. ATM 678



Čovjek boli s dva anđela (otvoreni triptih)

Mladić i smrt (zatvoreni triptih)

Majstor Knjige Mudrosti
(djelovao u Gornjoj Rajni u posljednjoj četvrtini XV. st.)

ulje i zlato na drvu
vis. 24,8 cm; šir. 35,7 cm
inv. br. ATM 1974

Man of Sorrows with Two Angels (open triptych)

Young Man and Death (closed triptych)

Der Meister des Hausbuches
(active: Upper Rhine, last quarter of 15th c.)

oil and gold on wood
h. 24.8 cm; w. 35.7 cm
no. ATM 1974

Čovjek boli

Krug Aelberta Bouts
(?, 1452./1454. – Louvain, 1549.)

poč. XVI. st.
ulje na drvu
vis. 49 cm; šir. 45 cm
inv. br. ATM 1902

Man of Sorrows

Circle of Aelbert Bouts
(?, 1452-1454 – Louvain, 1549)

beginning of 16th c.
oil on wood
h. 49 cm; w. 45 cm
no. ATM 1902



Uskrsnuće Kristovo

Sljedbenik Sandra Botticellija
(Firenca, 1445. – Firenca, 1510.)

ulje na drvu
vis. 54,3 cm; šir. 23 cm
inv. br. ATM 1964

Resurrection of Christ

Follower of Sandro Botticelli
(Florence, 1445 – Florence, 1510)

oil on wood
h. 54.3 cm; w. 23 cm
no. ATM 1964



Krist nosi križ oko 1525.

Vincenzo Catena
(Venecija, oko 1470./80. – Venecija, 1531.)

ulje na drvu
vis. 48 cm; šir. 34,5 cm
inv. br. ATM 1956

Christ Bearing the Cross ca. 1525

Vincenzo Catena
(Venice, ca. 1470/80 – Venice, 1531)

oil on wood
h. 48 cm; w. 34.5 cm
no. ATM 1956

Krist sa simbolima muke

Raffaellino del Garbo
(San Lorenzo a Vigliano, 1466. – Firenca, 1524.)

ulje na drvu
vis. 46,8 cm; šir. 30,8 cm
inv. br. ATM 1962

Christ with Symbols of the Passion

Raffaellino del Garbo
(San Lorenzo a Vigliano, 1466 – Florence, 1524)

oil on wood
h. 46.8 cm; w. 30.8 cm
no. ATM 1962



Mater Dolorosa

Jacopo Bassano
(Bassano del Grappa, oko 1510. –
Bassano del Grappa, 1592.)

ulje na platnu
vis. 74 cm; šir. 61 cm
inv. br. ATM 888

Mater Dolorosa

Jacopo Bassano
(Bassano del Grappa, ca. 1510 –
Bassano del Grappa, 1592)

oil on canvas
h. 74 cm; w. 61 cm
no. ATM 888

Skidanje s križa

Radionica Joosa van Clevea
(Kleve, 1480. – Antwerpen, 1540./41.)

oko 1520.
ulje na drvu
vis. 55,6 cm; šir. 41 cm
inv. br. ATM 858

Descent from the Cross

Studio of Joos van Cleve
(Kleve 1480 – Antwerp, 1540/41)

ca. 1520
oil on wood
h. 55.6 cm; w. 41 cm
no. ATM 858



Krist nosi križ

Njemačka škola, XVI. st.

ulje na drvu
vis. 28,4 cm; šir. 80,3 cm
inv. br. ATM 689

Christ Bearing the Cross

German School, 16th c.

oil on wood
h. 28.4 cm; w. 80.3 cm
no. ATM 689



Raspeće

Španjolska škola, oko 1590.

ulje na platnu
vis. 69,5 cm; šir. 43,5 cm
inv. br. ATM 1926

Crucifixion

Spanish school, ca. 1590

oil on canvas
h. 69.5 cm; w. 43.5 cm
no. ATM 1926

Mrtvi Krist

Lombardska škola, XVII. st.

ulje na platnu
vis. 50,5 cm; šir. 67 cm
inv. br. ATM 670

Dead Christ

Lombard School, 17th c.

oil on canvas
h. 50.5 cm; w. 67 cm
no. ATM 670



Raspeće

Francuska škola, sljedbenik Charlesa Le Bruna
(Pariz, 1619. – Pariz, 1660.)

XVII. st.
ulje na platnu
vis. 89,7 cm; 65,5 cm
inv. br. ATM 1907

Crucifixion

French school, follower of Charles Le Brun
(Paris, 1619 – Paris, 1660)

17th c.
oil on canvas
h. 89.7 cm; w. 65.5 cm
no. ATM 1907



Mater Dolorosa

Sljedbenik Bartoloméa Estebana Murilla
(Sevilla, 1618. – Sevilla, 1682.)

druga pol. XVII. st.
ulje na platnu
vis. 44,5 cm; šir. 34,5 cm
inv. br. ATM 747

Mater Dolorosa

Follower of Bartolomé Esteban Murillo
(Seville, 1618 – Seville, 1682)

second half of 17th c.
oil on canvas
h. 44.5 cm; w. 34.5 cm
no. ATM 747



Raspeti Krist

Njemačka, XII. st.

pozlaćena bronca
vis. 17 cm; šir. 16,5 cm
inv. br. ATM 491

Crucified Christ

Germany, 12th c.

gilded bronze
h. 17 cm; w. 16.5 cm
no. ATM 491

Raspeti Krist

zapadna Europa, prva pol. XIII. st.

pozlaćena bronca
vis. 21 cm; šir. 12 cm
inv. br. ATM 387

Crucified Christ

Western Europe, first half of 13th c.

gilded bronze
h. 21 cm; w. 12 cm
no. ATM 387





Raspeti Krist

Francuska, Limoges, druga trećina XIII. st.

pozlaćeni bakar, emajl
vis. 12,5 cm; šir. 8,5 cm
inv. br. ATM 419

Crucified Christ

France, Limoges, second third of 13th c.

gilded copper, enamel
h. 12.5 cm; w. 8.5
no. ATM 419



Raspeti Krist

Francuska, Limoges, druga trećina XIII. st.

pozlaćeni bakar, emajl
vis. 15 cm; šir. 10 cm
inv. br. ATM 391

Crucified Christ

France, Limoges, second third of 13th c.

gilded copper, enamel
h. 15 cm; w. 10 cm
no. ATM 391



Raspelo

Francuska, XIII. st.

bakar
vis. 25,6 cm; šir. 15,8 cm
inv. br. ATM 422

Crucifix

France, 13th c.

copper
h. 25.6 cm; w. 15.8
no. ATM 422



Raspeti Krist

Francuska, XIV. st.

drvo
vis. 17,3 cm; šir. 12,6 cm
inv. br. ATM 619

Crucified Christ

France, 14th c.

wood
h. 17.3 cm; w. 12.6 cm
no. ATM 619

Križ

Francuska, Limoges, druga pol. XIII. st.

drvo, pozlaćeni bakar, emajl, poludrago kamenje
vis. 66 cm; šir. 34 cm
inv. br. ATM 411

Cross

France, Limoges, second half of 13th c.

wood, gilded copper, enamel, semi-precious stones
h. 66 cm; w. 34 cm
no. ATM 411



Procesijski križ

Španjolska, Burgos, oko 1400.

posrebreni bakar, srebro
vis. 57,4 cm; širina 27 cm
inv. br. ATM 468

Processional cross

Spain, Burgos, ca. 1400

silvered copper, silver
h. 57.4 cm; w. 27 cm
no. ATM 468

Oltarni križ

križ: Milano, oko 1570. (?)
stalak i okviri: Njemačka, druga pol. XIX. st.

gorski kristal, pozlaćeno srebro, drago kamenje, emajl
vis. 52,4 cm; šir. 21,5 cm
inv. br. ATM 486

Altar cross

cross: Milan, ca. 1570 ?
base and mountings: Germany, second half of 19th c.

rock crystal, gilded silver, precious stones, enamel
h. 52.4 cm; w. 21.5 cm
no. ATM 486



Oltarni križ

Španjolska, druga pol. XVI. st.

pozlaćeno srebro, gorski kristal, drago kamenje
vis. 49,2 cm; šir. 22,5 cm
inv. br. ATM 552

Altar cross

Spain, second half of 16th c.

gilded silver, rock crystal, precious stones
h. 49.2; w. 22.5 cm
no. ATM 552





Raspeće s Djevicom Marijom i sv. Ivanom

Francuska, XVI. st.

bronca
vis. 10,9 cm; šir. 7 cm
inv. br. ATM 448

Crucifixion with the Virgin Mary and St. John

France, 16th c.

bronze, relief
h. 10.9 cm; w. 7 cm
no. ATM 448

*Raspeće s Djevicom Marijom i sv. Ivanom
te s prizorima iz Kristova života*

Jeruzalem, 1830. – 1870.

školjka, reljef
vis. 16,7 cm; šir. 19,9 cm
inv. br. ATM 541

*Crucifixion with the Virgin Mary and St. John
and scenes from the life of Christ*

Jerusalem, 1830 – 1870

shell, relief
h. 16.7 cm; w. 19.9 cm
no. ATM 541



Pločica s prikazom raspeća i polaganja u grob

Francuska, kraj XIV. st.

slonova kost
vis. 11,4 cm; šir. 6,8 cm
inv. br. ATM 965

*Plaque depicting the Crucifixion
and the Entombment*

France, end of 14th c.

ivory
h. 11.4 cm; w. 6.8 cm
no. ATM 965

Pektoral

Bizant, XI. st.

bronca, srebro, niello
vis. 10,5 cm; šir. 7 cm
inv. br. ATM 579

Pectoral

Byzantine, 11th c.

bronze, silver, niello
h. 10.5 cm; w. 7 cm
no. ATM 579





Pietà

Nizozemska, kraj XV. st.

drvo
vis. 60 cm; šir. 33 cm
inv. br. ATM 1288

Pietà

Netherlands, end of 15th c.

wood
h. 60 cm; w. 33 cm
no. ATM 1288

Raspeti Krist

Domenikos Theotokopoulos, znan kao El Greco
(Kreta, 1541. – Toledo, 1614.)

polikromirano drvo
vis. 63,3 cm; šir. 50,7 cm
inv. br. ATM 1318

Crucified Christ

Domenikos Theotokopoulos, known as El Greco
(Crete, 1541 – Toledo, 1614)

polychrome wood
h. 63.3 cm; w. 50.7 cm
no. ATM 1318



Medalja

Majstor I. P.

Njemačka, 1537.
srebro
Ø7,5 cm
inv. br. ATM 2328

Medal

Master I. P.

Germany, 1537
silver
diam. 7.5 cm
no. ATM 2328



Raspeti Krist

Italija, poč. XVII. st.

srebro
vis. 31,5 cm; šir. 22,6 cm
inv. br. ATM 608

Crucified Christ

Italy, beginning of 17th c.

silver
h. 31.5 cm; w. 22.6 cm
no. ATM 608

Raspeti Krist

Italija, XVI. st.

bronca
vis. 35 cm; šir. 24 cm
inv. br. ATM 2284

Crucified Christ

Italy, 16th c.

bronze
h. 31.5 cm; w. 24 cm
no. ATM 2284



Mater Dolorosa

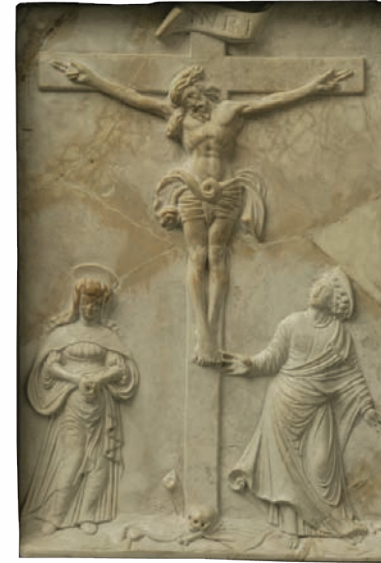
Francuska, XVII. st.

drvo
vis. 21,7 cm; šir. 6,8 cm
inv. br. ATM 1238

Mater Dolorosa

France, 17th c.

wood
h. 21.7 cm; w. 6.8 cm
no. ATM 1238



Raspeće s Marijom i sv. Ivanom

Sebastian Loscher
(Augsburg, umro oko 1548.)

Njemačka, XVI. st.
mramor, reljef
vis. 29,7 cm; šir. 20,5 cm
inv. br. ATM 2307

The Crucifixion with the Virgin and St. John

Sebastian Loscher
(Augsburg, died ca. 1548)

Germany, 16th c.
marble, relief
h. 29.7 cm; w. 20.5 cm
no. ATM 2307



Raspeće s Marijom i sv. Ivanom

Firenca, XVI. st.

mramor, reljef
vis. 39 cm; šir. 29,5 cm
inv. br. ATM 2306

The Crucifixion with the Virgin and St. John

Florence, 16th c.

marble, relief
h. 39 cm; w. 29.5 cm
no. ATM 2306



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