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 UMJETNIČKI PAVILJON
U ZAGREBU
ART PAVILJON IN ZAGREB

Zvonko Maković

Gostovanje Spomen-zbirke Pavla Beljanskog u Zagrebu

Slika Marina Tartaglie **Mladi diplomata** (1923.) prikazuje uspravnoga mlađeg naočitog muškarca odjevenog u svečanu diplomatsku odoru. Lagana torzija njegova vitkoga tijela, s pogledom usmjerenim ustranu, ispruženom desnom rukom uz tijelo, te lijevom kojom pridržava diplomatski mač uzdignutom do ispod grudi, daje slici svečan dojam. Slika je, zapravo, portret tridesetjednogodišnjega Pavla Beljanskoga (1892.–1965.), u to vrijeme mlađeg činovnika u veleposlanstvu Kraljevine Srba, Hrvata i Slovenaca u Beču. Beljanski je bio iznimno obrazovan i ambiciozan čovjek s blistavom diplomatskom budućnošću. Jedna od njegovih pasija bilo je kolekcionarstvo. Skupljao je umjetnine i uporabne predmete mahom iz ranijih razdoblja i različite provenijencije. Shvatio je, međutim, da su mu materijalne mogućnosti ograničene za istinski vrijedna djela koja je želio u svojoj kolekciji. S druge strane, kao dobar poznavatelj umjetnosti vidio je i to kako su male šanse da se neka djela, poput Tizianovih kojima se osobito divio, nađu na slobodnome tržištu i da ih ima u zbirci. Portret, koji mu je naslikao njegov budući blizak prijatelj i već potvrđeni slikar Marino Tartaglia, ponukao ga je da svoju zbirku koncipira na drugačiji način, da skuplja djela suvremenika i to onih iz vlastite sredine. Ova slika Marina Tartaglie mogla bi se stoga shvatiti kao inicijalno djelo jedne od najboljih privatnih zbirki na prostoru bivše Jugoslavije. Većina djela koje je Pavle Beljanski kupovao, bilo direktno od umjetnika s kojima je često bio i vrlo blizak prijatelj, bilo na izložbama i aukcijama, nisu samo djela najvećih umjetnika, nego su i njihova antologijska djela.

Iako počeci ozbiljnoga i konceptijskij jasno determiniranoga kolekcionarstva Pavla Beljanskoga potječu iz ranih dvadesetih godina, proći će još mnogo da njegova zbirka postane javnom. Ugovorom o poklonu Beljanski je 18. studenog 1957. svoju zbirku darovao „narodu Autonomne Pokrajine Vojvodine“, a jedna je točka Ugovora uključivala i izgradnju posebne zgrade u Novom Sadu koja je dovršena 1961. i svečano je otvorenje

bilo 22. listopada iste te godine. Prije nego je Spomen-zbirka Pavla Beljanskog osnovana kao samostalna institucija, djela iz nje pokazana su u jesen 1945. u Gradskom muzeju i biblioteci u Somboru. Bilo je to vrijeme puno ideoloških tenzija s jakim pritiscima na kulturu, pa je u dijelu političke javnosti izložba negativno ocijenjena s objašnjenjem da djela nisu u duhu nove socijalističke stvarnosti, dok su glavni organizatori Milan Kojnović i Janoš Herceg suspendirani iz somborskoga muzeja.

Početke kolekcioniranja Pavla Beljanskoga treba gledati u povijesnome, a to znači i političkome kontekstu. Jedan od najzaokruženijih segmenata ove zbirke pripada velikoj srpskoj slikarici Nadeždi Petrović, onoj ličnosti koja je pred početak Prvoga svjetskoga rata zajedno s Hrvatom Ivanom Meštrovićem i Slovencem Rihardom Jakopičem organizirala brojne izložbe koje su težile povezivanju triju nacionalnih kultura, izložbe koje su održavane u Zagrebu, Beogradu i Ljubljani. Kao svojevrsni kuriozitet Spomen-zbirke Pavla Beljanskog može se shvatiti **Portret Jaše Tomića** (1910.) koji je Nadežda Petrović ponijela sa sobom u Pariz, te ga u veljači 1910. okačila na zid Meštrovićeva pariškog ateljea. Taj je atelje bio iznimno važno mjesto ne samo za ovo dvoje umjetnika, nego su se ovdje skupljali brojni drugi koji su stizali s prostora buduće zajedničke države, među njima i hrvatski slikar Miroslav Kraljević koji se upravo ovdje upoznao s Nadeždom. Prije nego je stigao u Pariz, Kraljević se školovao u Münchenu, gradu u kojemu se formirala i Nadežda Petrović, ali i drugi srpski slikari iste generacije koji su svojim najznačajnijim djelima zastupljeni upravo u Spomen-zbirci Pavla Beljanskog. Ti su slikari u srpsko slikarstvo unijeli impresionizam kao najznačajniju dionicu umjetnosti svoje sredine u vrijeme prije Prvoga svjetskoga rata. Impresionizam Milana Milovanovića i Koste Miličevića pripada istim onim izvorima kojima pripada i impresionizam hrvatskih slikara Miroslava Kraljevića i Vladimira Beca. Točnije, tragovi Édouarda Maneta, koji upozoravaju na zajedničke španjolske afinitete,

The Pavle Beljanski Memorial Collection in Zagreb

The painting of Marino Tartaglia, **Young Diplomat** (1923) shows an upright, handsome young man in a ceremonial diplomatic uniform. The light torsion of his slender body, with his gaze fixed to one side, his right hand stretched out along the body and left, holding a diplomatic sword, raised to below the bust, gives the painting a festive feel. The painting is actually a portrait of a thirty-one year old Pavle Beljanski (1892–1965), at that time a clerk in the Embassy of the Kingdom of Serbs, Croats and Slovenes in Vienna. Beljanski was a well-educated and ambitious man with a dazzling diplomatic future and one of his passions was art collecting. He collected works of art and usable objects from earlier periods and of diverse provenance. He realised, however, that his limited financial means were not adequate for truly valuable artworks that he wanted in his collection. On the other hand, as a connoisseur of art he saw that it was almost impossible for some works, such as those of Titian who he particularly admired, to be found on the free market and enter his collection. The portrait, which was painted by his future close friend and already confirmed painter Marino Tartaglia, inspired him to conceive his collection in a different way, to collect the works of his contemporaries and of those coming from his milieu and therefore the painting by Marino Tartaglia could be taken as the initial artwork of one of the finest private collections in the former Yugoslavia. Most of the artworks that Pavle Beljanski bought, either directly from the artists with whom he was often very close friend, or at exhibitions and auctions, are not only paintings by the greatest of artists, but also their best works.

Although the beginnings of a serious and conceptually clearly defined collecting of Pavle Beljanski date from the early twenties, a lot of time will have passed before his collection was shown to the public. By the Donation contract signed on 18 November 1957 Beljanski gave his collection to “the people of the Autonomous Province of Vojvodina”, and one stipulation of the Contract was the construction of a special building in Novi Sad, which was completed in 1961 so that the official

opening was on 22 October of that year. Before The Pavle Beljanski Memorial Collection was established as an independent institution, works from it were shown in the autumn of 1945 at the City Museum and Library in Sombor. It was a time full of ideological tensions, with a strong pressure on culture, and the exhibition grew negative reactions from a part of the politically minded audiences with the explanation that the artworks were not in the spirit of the new socialist reality; the main organizers, Milan Konjović and Janoš Herceg, were suspended from the Museum in Sombor.

The beginnings of Pavle Beljanski’s collection should be observed in the historic and political context. One of the most comprehensive segments of this collection belongs to the great Serbian painter Nadežda Petrović, the person who had organized before the First World War, along with Ivan Meštrović, a Croat, and Rihard Jakopič, a Slovene, numerous exhibitions that linked three national cultures, exhibitions that were held in Zagreb, Belgrade and Ljubljana. Her **Portrait of Jaša Tomić** (1910) can be taken a curiosity in The Pavle Beljanski Memorial Collection: she took it to Paris and hung it in February 1910 on a wall of Meštrović’s Paris studio. This studio was an extremely important place not only for these two artists – many other artists coming from the region of the future joint state gathered in it, including the Croatian painter Miroslav Kraljević who first met Nadežda in that studio. Before he had arrived in Paris, Kraljević was educated in Munich, the city where Nadežda Petrović studied art, but also other Serbian painters of the same generation. All of them are represented in The Pavle Beljanski Memorial Collection with their most significant works. Before the First World War those painters introduced Impressionism into the Serbian painting as the most important segment of art. The Impressionism of Milan Milovanović and Kosta Miličević belonged to the same origins as the Impressionism of Croatian painters Miroslav Kraljević and Vladimir Bečić. More precisely, elements of Édouard Manet’s art, indicating shared Spanish affinities, were fostered by the Munich realism

odnjegovani su na münchenskome Leiblovom realizmu te solidnoj školi profesora na Akademiji Habermanna i Hertericha. Treba, međutim, reći i to da su i Milovanović, i Miličević, pa konačno i Nadežda Petrović, vrlo rano otkrili značenje slikanja na otvorenome, nesputane geste i treperavih faseta koje će ubrzo prerasti u poantilizam.

Pa ipak, najstarija i jedna od najznačajnijih slika iz novosadske zbirke ne pripada inovativnome kompleksu kojemu su na početku 20. stoljeća pripadali Nadežda Petrović, Milan Milovanović, Kosta Miličević i Mališa Glišić. To je djelo čista suprotnost i impresionizmu i manetovskom realizmu, iako je nastalo u Parizu u vremenu kada je impresionizam bio u punom uzletu, a Manet još živ. Štoviše, to djelo ima neospornih dodirnih točaka s najslavnijim i najprovokativnijim Manetovim djelom, njegovom slikom **Olympia** (1863.), slikom koja je učinila prevrat u povijesti umjetnosti. Slika iz Spomen-zbirke Pavla Beljanskog djelo je hrvatskog slikara Vlahe Bukovca, naslovljena je **Velika Iza** i nastala je 1882. godine. Sve ono što je Édouard Manet unio novoga dvadeset godina ranije, Bukovac kao da je zanemario. Zadržao se samo na sižejnoj razini i prikazao ležeći ženski akt kojemu je pridružena druga žena koja joj pomaže pri toaleti. I u Maneta i u Bukovca riječ je o prikazu prostitutke koja se priprema za uobičajeni posao. Kada je početkom šezdesetih godina 19. stoljeća Manet izložio **Olympiju**, slika je izazvala opće zgražanje i bila izopćena sa Salona. Iste je te 1863. godine, međutim, nastala i uz velike pohvale izložena slika **Venera**, tada u Parizu vrlo cijenjenog slikara i profesora na Akademiji Alexandra Cabanela. U sva tri slučaja, i u Maneta, i u Cabanela, i dvadeset godina kasnije u Bukovca, riječ je o istome žanru, ženskome aktu. Manet je učinio prevrat, on nije ogolio samo tijelo svojeg modela, nego je u slikarski jezik unio niz tektonskih pomaka, a golotinju žene predočio bez ikakvih metaforičkih primjesa. Cabanel je golotinju modela kostimirao već samim nazivom slike. To nije goli model, nego prikaz Venere. Njegovu su umjetnost stoga stratezi modernizma odbacili kao istrošenu valutu, a Manetovu postavili kao ishodište novoga vremena i nove umjetnosti. Pa ipak, Cabanel je dvadeset godina kasnije bio ishodištem mladom hrvatskom slikaru Vlaha Bukovcu, njegov učitelj na Akademiji, a kada je **Velika Iza** 1882. dovršena i izložena, dobila je velike pohvale i nagradu na Salonu, dok su se njezine reprodukcije otiskivale u tisućama primjeraka. Drugim riječima, duh Cabanela još uvijek je bio živ među arbitrima oficijelnoga ukusa i Bukovac je ovom svojom ranom, a prvom zreloom slikom doživio izniman uspjeh. Slika je prodana u Englesku, a u vlasništvo srpskog diplomata i kolekcionara Pavla Beljanskoga došla je 1929. kada

ju je on kupio na aukciji u pariškom Hotelu Drouot.¹ Zanimljivo je reći i to kako je na istoj toj aukciji slikar Paja Jovanović namjeravao Bukovčevu sliku kupiti za kolekciju Karađorđevića, ali ju je ustupio mladom kolekcionaru u čijoj zbirci, sve do danas, zauzima posebno mjesto.

Spominjem Tartaglin portret Pavla Beljanskoga i Bukovčevu sliku **Velika Iza** ovdje iz vrlo određenih razloga. Naime, izbor najznačajnijih djela Spomen-zbirke Pavla Beljanskog odlazi danas iz Novog Sada prvi puta izvan granica matične zemlje i dolazi u Zagreb. Dolazi u sredinu s kojom ne samo da pojedinačna djela nego i Zbirka u cjelini imaju mnogo toga zajedničkoga. Ivana Meštrovića i Nadeždu Petrović vežu mnoge spona, baš kao što ih vežu i sa najvećim slovenskim slikarom njihove generacije Rihardom Jakopičem. Nadežda, Milan Milovanović, Kosta Miličević, Mališa Glišić imaju isto ishodište kao i njihove hrvatske kolege koji su se školovali u Münchenu, a težili Parizu. Račić i Herman pohađaju Ažbeovu školu, istina, i kasnije, i mnogo kraće nego Milovanović, Miličević i Nadežda. Međutim, nakon povratka u svoje sredine dodiri se nastavljaju vrlo intenzivno na zajedničkim izložbama koje međusobno organiziraju te kroz umjetnička udruženja. Neke od tih izložaba s jasnim kohezivnim impulsima treba i ovdje spomenuti, a potječu iz vremena prije Prvoga svjetskoga rata i prije osnivanja zajedničke države. *Prva Jugoslovenska izložba* održana je u Beogradu 1904., treća u Zagrebu 1908., a četvrta u Beogradu 1912. godine. U tom rasponu dogodio se niz važnih kulturnih projekata čiji su kreatori upravo likovni umjetnici. Nadežda Petrović 1907. organizira u Narodnom muzeju u Beogradu izložbu *Prve jugoslavenske kolonije* na kojoj su, osim srpskih, zastupljeni i hrvatski i slovenski umjetnici. Ivan Meštrović 1908. osniva Društvo hrvatskih umjetnika „Medulić“ kojemu početkom siječnja 1911. redovnim članovima postaju Nadežda Petrović i Milan Milovanović, baš kao i slovenski slikari Rihard Jakopič, Ivan Grohar i Matej Jama, a kada 1912. Društvo „Medulić“ izlaže u Beogradu, pridružiti će im se i Mališa Glišić i Marko Murat. I prije nego su postali članovima Društva, srpski su umjetnici, uz brojne druge, izlagali u Umjetničkome paviljonu u Zagrebu 1910. godine. Slijedeće, pak, 1911., u Rimu je održana poznata međunarodna izložba na kojoj, u paviljonu Kraljevine Srbije, izlažu članovi Društva hrvatskih umjetnika „Medulić“ kojima se tom prigodom pridružuju Vladimir Becić i Ruža Meštrović. U nemogućnosti da dobije stalno zaposlenje u Zagrebu, Becić se iz Osijeka obraća Meštroviću da ga preporuči Nadeždi Petrović za neki posao u Beogradu. U prosincu 1913.,

¹ Više o Bukovčevoj slici **Velika Iza** kao dijelu Spomen-zbirke Pavla Beljanskog vidjeti u: Igor Borozan: **Velika Iza** *Vlaha Bukovca*. U: *Memorijal Pavla Beljanskog*, urednik: Jasna Jovanov, Spomen-zbirka Pavla Beljanskog, Novi Sad, 2013., str. 81–89.

of Leibl and in the solid school of professors Habermann and Herterich at the Academy. It should, however, be noted that Milovanović, and Miličević, and finally also Nadežda Petrović, discovered very early the importance of painting in plein-air, of unrestrained strokes and flickering facets that would soon lead to pointillism.

Yet, the oldest and one of the most important paintings in the Novi Sad collection does not belong to the innovative group of artists from the beginning of the twentieth century, such as Nadežda Petrović, Milan Milovanović, Kosta Miličević and Mališa Glišić. It is an artwork openly opposed to Impressionism and Manet's Realism, although produced in Paris when Impressionism was in full ascent, and Manet still alive. Moreover, that work shows undeniable similarities with the most famous and most provocative Manet's work, his painting **Olympia** (1863), a picture that represented a turning point in art history. The painting from the Pavle Beljanski Memorial Collection is a work of the Croatian painter Vlaho Bukovac, entitled **La Grande Iza**, created in 1882. It seems that Bukovac neglected everything Édouard Manet introduced twenty years earlier. He kept only the content level and presented a reclining female nude in company with another woman helping with the toilette. Both Manet and Bukovac represented a prostitute preparing for her usual business. When Manet exhibited **Olympia** in the early 1860s, painting caused general dismay and was cast out from the Salon. That same year, 1863, however, another painting was produced and exhibited with highest praises – Alexandre Cabanel's **Venus**. Cabanel was a respected painter in Paris and a professor at the Academy. In all the three cases, Manet's **Olympia**, Cabanel's **Venus** and Bukovac's **La Grande Iza** twenty years later it is the same genre, the female nude. Manet was a revolutionary, he did not only strip the body of its model naked, but had introduced into the artistic language a tectonic commotion and presented female nudity without metaphorical admixtures. Cabanel covered up nakedness of the model by the title of the painting: it was not a nude model, but a representation of Venus. Because of that the strategists of modernism rejected his art as battered currency, and Manet's set as the source of new times and new art. Nevertheless, Cabanel was twenty years a paragon for the young Croatian painter Vlaho Bukovac as his teacher at the Academy, and when **La Grande Iza** was completed and exhibited in 1882 it appraised highly, received a prize at the Salon and thousands of copies were printed. In other words, the spirit of Cabanel was still alive among the official taste arbiters and Bukovac achieved great success with this early, and his first mature painting. The painting was sold to England, and came in possession of the Serbian diplomat and collector Pavle Beljanski

in 1929 when he bought it at an auction in L' Hôtel Drouot¹ in Paris. It is interesting that the painter Paja Jovanović was present the same auction intending to buy Bukovac's painting for the Karadorđević's collection, but he withdrew before the young diplomat and painting has had a special place in Beljanski's collection, until today.

Tartaglia's portrait of Pavle Beljanski and **La Grande Iza** by Vlaho Bukovac are mentioned here for a very specific reason. A selection of the most important artworks from The Pavle Beljanski Memorial Collection are leaving Novi Sad today for the first time in order to go abroad and come to Zagreb, arriving to the city and region with which both individual artworks and the whole collection has a lot in common. Ivan Meštrović and Nadežda Petrović are linked by many bonds, just as they are closely connected to the main Slovenian painter of their generation, Rihard Jakopič. Nadežda, Milan Milovanović, Kosta Miličević, Mališa Glišić have the same origins as their Croatian colleagues who studied in Munich and aspired to go to Paris. Račić and Herman attended Ažbe's school, but later, and for a much shorter period than Milovanović, Miličević and Nadežda. However, after returning to their homeland they continued their contacts in group exhibitions they organised together and through art societies. Some of these exhibitions with clear cohesion impulses should be mentioned here; they were held before the World War I and before the establishment of the common state. *The First Yugoslav exhibition* was held in Belgrade in 1904, the third in Zagreb in 1908, and the fourth in Belgrade in 1912. Numerous important cultural projects were held in that period whose creators were visual artists. In 1907, Nadežda Petrović organised at the National Museum in Belgrade an exhibition of the *First Yugoslav Art Colony* attended by Serbian, Croatian and Slovenian artists. In 1908, Ivan Meštrović founded the Association of Croatian Artists' "Medulić" and in early January 1911 its regular members became Nadežda Petrović and Milan Milovanović, as well as Slovenian painters Rihard Jakopič, Ivan Grohar and Matej Jama. When the Art Society "Medulić" exhibited in Belgrade in 1912, Mališa Glišić and Marko Murat also took part in the event even before they became members of the Society. Regardless of their membership in the Society, Serbian artists, along with many others, exhibited in the Art Pavilion in Zagreb in 1910. The following year, 1911, there was a famous International exhibition in Rome and works by members of the Croatian Art Society "Medulić" were exhibited in the pavilion of the Kingdom of Serbia together with the works by Vladimir Becić and Ruža Meštrović, who joined others for this specific occasion. When he was not

¹ More about **La Grande Iza** as a painting in The Pavle Beljanski Memorial Collection could be seen in: Igor Borozan: **Velika Iza Vlaho Bukovca**. In *Memorijal Pavla Beljanskog*, ed. Jasna Jovanov, Spomen-zbirka Pavla Beljanskog, Novi Sad, 2013, pp. 81–89.

zahvaljujući Nadeždi, on i dobiva mjesto u školi u Beogradu, a odatle će se, kao dobrovoljac, pridružiti srpskoj vojsci od samog početka Prvoga svjetskoga rata.

Međusobne veze kulturnih i umjetničkih sredina Srbije, Hrvatske, Slovenije bile su čvrste u predratnome razdoblju, u vrijeme prije konstituiranja zajedničke države. Da je iz tih zajedničkih nastupa bilo koristi za svaku od sudionica, neprijeporna je činjenica. Upravo u tome duhu treba vidjeti bogatstvo i raznolikost umjetničke zbirke koju je početkom dvadesetih godina počeo stvarati perspektivni diplomat i iznimno obrazovani Pavle Beljanski, čovjek „apsolutnog likovnog sluha“, kako ga je mnogo godina kasnije nazvao Marino Tartaglia.² Paralelno s uspjehom u diplomaciji, Beljanski je obogaćivao svoju zbirku kupujući djela od već provjerenih umjetnika, a još više onih koji su se umjetnički tek formirali i čijem je formiranju i sam svjedočio posjećujući ih u ateljeu i prateći ih po izložbama, vrlo često i međunarodnima na kojima su oni sudjelovali. Na *Prvoj jesenjoj izložbi beogradskih umjetnika* 1928. bila je, među 270 djela, izložena i Tartagliina slika **Mladi diplomata**. Onodobna štampa zapazila je to djelo i komentirala na slijedeći način: „Portret sekretara poslanstva g. Beljanskog, rad g. Marina Tartalje, zainteresovao je gotovo sve“.³ Godinu kasnije, Tartaglia je poslao ovo svoje djelo na Svjetsku izložbu u Barcelonu s velikim očekivanjima („Pucam na zlatnu medalju!“; pisao je Beljanskom).⁴ Slika **Mladi diplomata** osvojila je medalju koja je okačena za okvir, a slikaru je svečano uručena diploma koju je on kasnije dao Spomen-zbirci gdje se čuva, uz sliku koja je ovamo stigla krajem 1966. od obitelji Pavla Beljanskoga.

Velik dio zbirke čine djela iz međuratnoga razdoblja, onoga vremena kada je Beljanski i profesionalno najviše postigao radeći u jugoslavenskim veleposlanstvima u više europskih zemalja. Kupovao je djela umjetnika koji tada dosežu svoje stvaralačke vrhunce često boraveći u inozemstvu, Parizu prije svega. Umjetnik, kojega je tu osobito važno apostrofirati, svakako je Sava Šumanović. I ovoga bi se slikara moglo shvatiti kao svojevrsnu poveznicu koja približava novosadsku zbirku u kojoj se nalaze remek-djela iz njegova zreloga razdoblja i Zagreb, budući se Šumanović školovao u Zagrebu, tu počeo izlagati na izložbama Hrvatskog proljetnog salona još od ratnih godina (1917.), da bi njegov doprinos ovoj manifestaciji, ali i hrvatskome slikarstvu uopće poratnih godina, bio osobito va-

žan nakon slikarova prvog boravka u Parizu 1920. i školovanja u ateljeu Andréa Lhotea. Izložba koju je Šumanović priredio u Zagrebu 1921. i na njoj pokazao djela izvedena u klasicizirajućoj maniri Lhoteova akademiziranoga kubizma smatra se važnom iz više razloga. Ona naznačuje kraj ekspresionističke faze koja se u Zagrebu postupno artikulirala nakon Kraljevićeve smrti 1913. godine, osobito na izložbama Hrvatskog proljetnog salona (1916.), da bi 1919. i 1921. dostigla svoju kulminaciju. Šumanović pomiče kurs prema onim tendencijama koje će se u europskome slikarstvu s početka dvadesetih nazivati *po-vratak redu* (*retour à l'ordre*), a *pictor classicus* (G. De Chirico) svjedočit će odmak od avangardističkih usijanja prve i druge decenije. Iako Šumanovićeva izložba te 1921. godine nije shvaćena u dijelu konzervativne kritike i publike, činjenica je da o njoj s iznimnim uvažavanjem pišu Antun B. Šimić i Rastko Petrović u časopisu *Savremenik*,⁵ a dio najznačajnijih slikara prihvaća ono što je Šumanović prvi donio u Zagreb. Među tim slikarima je i Vilko Gecan čiju sliku **U krčmi** (1922.) Miodrag B. Protić smatra remek-djelom i vidi u njoj „karakterističnu temu tadašnje zagrebačke škole“.⁶ Autor prve monografije o Savi Šumanoviću i jedan od vrlo dobrih poznavatelja njegove umjetnosti, Dimitrije Bašičević pisao je o slikama što ih je Šumanović izložio u Zagrebu 1921. slijedeće: „Nakon tromjesečnog tečaja kod Andréa Lhotea Šumanović se vratio u Zagreb s gotovom izložbom i s doktrinom za koju će oduševiti svog prijatelja A. B. Šimića i još nekolicinu kritičara, a čak će uspjeti, makar vrlo privremeno, zagrijati za svoj novi 'stil' i nekolicinu slikara.“⁷ Iz te nekolicine autor u bilješci izdvaja samo jednoga: Vilka Gecana kome će, kako dalje navodi, Šumanović pomagati u radu na slici **U krčmi**.⁸

Istina je i to da u vrijeme kada Sava Šumanović pohada Lhoteov atelje, a osobito nekoliko godina poslije, ondje borave i drugi slikari iz naših sredina i da kubo-konstruktivističke tendencije postaju nakratko raširena tema dvadesetih godina. Ta „akcija redukcije“, kako je Bašičević vidio ovu tendenciju sa Šumanovićem kao glavnim protagonistom, stvorila je niz remek-djela u pojedinim opusima kako hrvatskih, tako i srpskih

⁵ Rastko Petrović, *Sava Šumanović i estetika suviše stvarnog u novoj umjetnosti* i Antun Branko Šimić: *Konstruktivno slikarstvo*, *Savremenik*, br. 3, Zagreb, 1921, str. 183–184 i 184–185.

⁶ Miodrag B. Protić, *Treća decenija – konstruktivno slikarstvo*, Katalog istoimene izložbe iz ciklusa „Jugoslovenska umetnost XX. veka“, Muzej savremene umetnosti, Beograd, 1967, str. 29.

⁷ Dimitrije Bašičević, *Sava Šumanović – život i umjetnost*, Društvo povjesničara umjetnosti Hrvatske, Zagreb, 1960., str. 48.

⁸ Bilješka u cijelosti glasi: „Napr. Vilka Gecana koji je 1921–22. naslikao tri konstruktivistička platna. Šumanović je, čak, crtao neke detalje na **Krčmi** koja je bila izložena 1954. u Rijeci na izložbi 'Salona 54.'“ Op. cit., str. 79.

² Vera Jovanović, *Sakupljački rad Pavla Beljanskog*. U: *Spomen-zbirka Pavla Beljanskog*, urednik: Vera Jovanović, Spomen-zbirka Pavla Beljanskog, Novi Sad, 1977, str. 24.

³ Nenad Radić, **Mladi diplomata Marina Tartalje**. U: *Memorijal Pavla Beljanskog*, urednik Jasna Jovanov, Spomen-zbirka Pavla Beljanskog, Novi Sad, 2013., str. 122.

⁴ Nenad Radić, *ibid.*

able to get a permanent job in Zagreb, Becić wrote from Osijek to Meštrović to recommend him to Nadežda Petrović for a job in Belgrade. Thanks to Nadežda, he got a post in a school in Belgrade in December 1913, and from there he joined the Serbian army as a volunteer, at the beginning of the First World War.

The cultural and artistic bonds of Serbia, Croatia, Slovenia were solid in pre-war period, at a time prior to the constitution of the common state. Undoubtedly, each participant benefited from these joint appearances. This is the background in which one should search for the richness and diversity of the art collection begun in the early twenties by a promising and well-educated diplomat Pavle Beljanski, a man of “an absolute feeling for the visual arts” as Marino Tartaglia said many years later². In parallel with his success in diplomacy, Beljanski enriched his collection by purchasing artworks from artists with defined articulation, and even more from those who were at the beginning, and whose artistic development he followed on his visits to their studios or the exhibitions, often international, where they participated. Tartaglia’s painting **Young Diplomat** was exhibited at the *First Autumn Exhibition* of Belgrade artists in 1928, as one of 270 artworks. The press noticed the painting and commented as follows: “The portrait of the Embassy secretary Mr Beljanski, the work of Mr Marino Tartaglia, intrigued almost everybody”³. A year later, Tartaglia sent this work to the World Exhibition in Barcelona with great expectations (“I’m aiming the gold medal!!”, he wrote to Beljanski)⁴. The painting **Young Diplomat** won the medal was attached to the frame, and the painter was formally awarded a diploma which he later gave to the Memorial Collection where it is kept, along with the picture that arrived there at the end of 1966 from the family of Pavle Beljanski.

The major part of the collection consists of artworks from the inter-war period, from the time when Beljanski professionally achieved the most by working in Yugoslav embassies in several European countries. He bought paintings by the artists who had reached their creative climax, and often abroad, especially Paris. The artist who deserves to be mentioned separately is certainly Sava Šumanović. This painter might also be considered a kind of link connecting the Novi Sad collection (with masterpieces from his mature period) and Zagreb, since Šumanović was educated in Zagreb and began to exhibit at the Croatian Spring Salon shows in 1917, with signi-

ficant contribution to this manifestation, but also to the Croatian painting after the First World War in general, and particularly after the painter’s first stay in Paris in 1920 and his education in the studio of André Lhote. The exhibition which Šumanović prepared in Zagreb in 1921, showing artworks painted in the classicistic manner of Lhote’s academically interpreted Cubism, was important in many ways. It indicated the end of the Expressionist phase gradually articulated in Zagreb after Kraljević’s death in 1913, especially in exhibitions of Croatian Spring Salon (1916), reaching its culmination in 1919 and in 1921. Šumanović shifted the course towards those tendencies called *a return to order* (*retour à l’ordre*) in European painting from the early twenties, while *pictor classicus* (G. De Chirico) testified the progress from the avant-garde mania of the first and second decade. Although Šumanović’s exhibition in 1921 was not understood by the conservative critics and audience, Antun B. Šimić and Rastko Petrović wrote about it with great respect in the journal “Contemporary” (“Savremenik”)⁵, and some of the most important painters accepted what Šumanović first brought to Zagreb. Among those painters was Vilko Gecan whose painting **In the Tavern** (1922) Miodrag B. Protić evaluated as a masterpiece with “the characteristic subject matter of the current Zagreb school”⁶. The author of the first monograph of Sava Šumanović and a very good connoisseur of his art, Dimitrije Bašičević, wrote the following about the pictures Šumanović exhibited in Zagreb in 1921: “After three months he had spent studying with André Lhote Šumanović returned to Zagreb with a complete exhibition and the doctrine that delighted his friend A.B. Šimić and several other critics, and even succeed, if only temporarily, to warm up several artists for his new ‘style’”⁷. However, from the group of “several artists” the author of that comment pointed out just a one: Vilko Gecan, whom Šumanović assisted in the work on his picture **In the Tavern**.⁸

The truth is that at the time when Sava Šumanović attended Lhote’s studio and especially a few years later, there were other painters from our countries and the cubo-constructivist tendencies become briefly widespread in the 1920s. This “action of reduction”, as Bašičević termed this tendency with Šu-

² Vera Jovanović, *Sakupljački rad Pavla Beljanskog*. In: *Spomen-zbirka Pavla Beljanskog*, ed. Vera Jovanović, Spomen-zbirka Pavla Beljanskog, Novi Sad, 1977, p. 24

³ Nenad Radić, **Mladi diplomata Marina Tartalje**. In: *Memorijal Pavla Beljanskog*, ed. Jasna Jovanov, Spomen-zbirka Pavla Beljanskog, Novi Sad, 2013, p. 122.

⁴ Nenad Radić, *ibid.*

⁵ Rastko Petrović, *Sava Šumanović i estetika suviše stvarnog u novoj umetnosti* and Antun Branko Šimić, *Konstruktivno slikarstvo, Savremenik*, No. 3, Zagreb, 1921, pp. 183–184, 184–185.

⁶ Miodrag B. Protić, *Treća decenija – konstruktivno slikarstvo*, catalogue of the exhibition from the cycle “Jugoslovenska umetnost XX veka”, Muzej savremene umetnosti, Beograd, 1967, p. 29.

⁷ Dimitrije Bašičević, *Sava Šumanović – život i umetnosti*, Društvo povjesničara umjetnosti Hrvatske, Zagreb, 1960, p. 48.

⁸ The comment runs as follows: “For example, Vilko Gecan, who painted three constructivist canvases in 1921–1922. Šumanović even drew some details on his painting **In the Tavern**, that was exhibited in 1954 in Rijeka at the ‘Salon 54’”. Op. Cit., p. 79

slikara istoga razdoblja. Lhoteovski klasicizam, međutim, nije bio dugoga vijeka. Konačno, i sam će Šumanović napustiti ovaj način slikanja, a svojim drugim boravkom u Parizu (1925.–1928.) oslobodit će se kubo-konstruktivističkih načela zasnovanih na redukciji, zahlađenju i okoštavanju forme. Upravo u tome razdoblju nastaju brojna remek-djela, a stvaraju se i resursi iz kojih će graditi svoju umjetnost koja će nastajati tridesetih godina kada bude napustio i Pariz i Zagreb, a vratio se u Šid gdje će slikati u osami do tragičnoga kraja 1942. godine.

Ako se u Zagrebu i uopće u hrvatskim muzejima čuvaju brojna djela ranoga Šumanovićeva razdoblja, njegove najvrednije slike koje su od sredine dvadesetih nastajale u Parizu i u Šidu čuvaju se pretežito u muzejima i zbirkama u Srbiji, pa tako i u Spomen-zbirci Pavla Beljanskog u Novom Sadu. Kada je prvi puta izlagao u Beogradu 1928. Šumanović je izložio i nekoliko istinskih remek-djela, kao što su **Pijani brod** (1927.) te **Doručak na travi** (1927.), sliku koja je odavno u vlasništvu Spomen-zbirke Pavla Beljanskog.⁹ Dakako, riječ je o svojevrsnoj parafrazi poznate istoimene slike Édouarda Maneta iz 1863., slici koja je prije Šumanovića ponukala Manetove suvremenike Claudea Moneta i Paula Cézannea da je protumače svaki na svoj način bilo u afirmativnome smislu (Monet), bilo polemički (Cézanne). Nakon Šumanovića ovo proto-impresionističko Manetovo djelo brojnim će se preradama tokom 20. stoljeća baviti mnogi umjetnici, a među njima osobito Picasso koji je dugi niz godina, od 1954. pa nadalje, na različite načine i u raznim tehnikama razgrađivao Manetovu temu videći u njoj uvijek novi poticaj.¹⁰ Štoviše, Manetova slika **Doručak na travi**, ušavši u sferu vizualne kulture u najširem smislu riječi, potvrdila se kao otporna ikona prilagodljiva za brojne namjene poput reklama.

Sadržaj zbirke Pavla Beljanskoga mogao bi se, na neki način, čitati i kroz kolekcionarovu biografiju, točnije, kroz njegov uspon u diplomatskoj službi i jačanje društvenoga statusa. Umjetnička djela nastala tridesetih godina, a mahom su u to vrijeme i ušla u zbirku, predstavljaju najbrojniji segment cjeline. S mnogim je umjetnicima sklopio blisko prijateljstvo koje će potrajati do kraja života. Posjećivao ih je u ateljeu, posjećivao izložbe na kojima su izlagali i birao djela svojim razvijenim i

rafiniranim ukusom. Radovao se uspjehu umjetnika, shvaćajući to i kao vlastiti uspjeh. Iz mnoštva radova, od brojnih umjetnika, mogla bi se izdvojiti dva segmenta koliko bliskih, toliko i različitih poetičkih načela. Ono što je karakteristično za čitavo to razdoblje, a promatrajući ga kroz djela iz zbirke, to je naglašeni kolorizam. Zaista, najznačajniji su umjetnici hvatali impulse koji su vladali prije svega pariškom umjetničkom scenom. Najbolji je primjer upravo Sava Šumanović koji tokom svojega boravka u Parizu sredinom dvadesetih postupno napušta Lhoteova konstruktivistička načela i priklanja se krajnje suprotnome polu. Referencije na Matissea i Deraina iz istih tih godina mogu se lako čitati na nekim Šumanovićevim djelima, ali i razumjeti kao oslobođenje od „akcije redukcije“ (D. Bašičević). Mogu se razumjeti kao određena međufaza koja će mu pomoći da stvori dva svoja remek-djela iz 1927. – **Pijani brod** i **Doručak na travi**. Među nekolicinom srpskih i hrvatskih slikara koji su dvadesetih godina prošli kroz atelje Andréa Lhotea bio je i Stojan Aralica. Međutim, taj je boravak njemu više koristio radi samodiscipline, nego da bi snažnije i trajnije implementirao učiteljeve ideje u vlastito djelo. Aralica je smekšavao oblike, a boja mu postaje ključno sredstvo izražavanja. Daleke fovističke natruhe tu su sigurno prepoznatljive, a osobito u radovima koji nastaju na Mediteranu, pogotovo u Dalmaciji. Aralica, ali i nekolicina drugih iz istoga vremena, a zastupljeni u zbirci Beljanskoga, među kojima svakako posebno mjesto zauzima Milo Milunović s djelima koja predstavljaju njegov stvaralački vrhunac, pa Aleksandar Kumrić, Ivan Radović, Kosta Hakman i neki drugi, motive koje promatraju, bilo da je riječ o pejzažima, enterijerima, mrtvim prirodama ili portretima, ispunjavaju intimnošću. Nema u njih jakih gesta i velikih priča, a svijet koji prikazuju doima se prisno, toplo i jednostavno. Negdje na tome tragu mogli bismo vidjeti i slike kojima je u zbirci zastupljen Ivan Tabaković, zatim one Nedeljka Gvozdenovića i Marka Čelebonovića. Međutim, ova trojica jednostavnim i prozračnim prizorima zapravo maskiraju vrlo precizan koncept, pa bi se prije u njihovoj mirnoći i skladu mogao tražiti svijet klasike, nego intime. Ovdje kao da nema slučajnih mjesta, budući je svaki detalj već prije slikanja jasno determiniran i slikanje se svodi na dovršenje procesa koji je dobrim dijelom apsolviran ranije, i prije manualnoga čina.

Mjeru klasičnoga moguće je vidjeti u vrlo precizno koncipiranim dvjema slikama Jovana Bijelića iz Spomen-zbirke, a nastalih iste 1929. godine. Riječ je o slikarovim vrhunskim djelima **Devojka s knjigom** i **Kupačica**. Međutim, u slikama istoga umjetnika iz tridesetih godina, a koje se također nalaze u ovoj zbirci, on se priklanja poetici nove ekspresivnosti, načelima formiranim izvan ekspresionističkoga pokreta s početka

⁹ „Većinu eksponata (s ove izložbe) otkupio je beogradski trgovac Alkan Ašerov Đerasi, da bi **Doručak na travi** kasnije prodao kolekcionar Pavlu Beljanskom.“ Ljubica Miljković, *Sava Šumanović: prepuštanje pasiji*. Galerija slika „Sava Šumanović“ Šid i Printmedia, Beograd, 2007., str. 61.

¹⁰ Više o Picassovim interpretacijama Manetove slike **Doručak na travi** (1863.) vidjeti u katalogu izložbe *Picasso et les Maîtres* autorice Anne Baldassari. *Galleries nationales du Grand Palais, Paris 2008–2009.*, osobito esej *Picasso Cannibale. Deconstruction-Reconstruction des Maîtres* autorice Marie-Laure Bernadac, str. 37–51, te odjeljak u katalogu djela naslovljen *Variation Manet. Le Déjeuner sur l'herbe*, str. 229–243.

manović as the main protagonist, created a series of masterpieces in individual opuses of Croatian and Serbian painters of the same period. Lhotean classicism, however, did not live long. Finally, even Šumanović abandoned this way of painting, and on his second stay in Paris (1925–1928) he rejected the cubo-constructivist principles based on the reduction, freeing and ossification of forms. Many of his masterpieces were created in this period, but also the resources from which he would build his art in the thirties after he had left Paris and Zagreb, and returned to Šid to paint in solitude until his tragic end in 1942.

If the Zagreb and Croatian museums in general keep numerous works from Šumanović's early period, his most valuable paintings produced after the mid-twenties in Paris and Šid are kept mostly in the museums and collections in Serbia, including The Pavle Beljanski Memorial Collection in Novi Sad. At his first exhibition in Belgrade in 1928 Šumanović exhibited also several true masterpieces, such as the **Drunken Boat** (1927) and **Luncheon on the Grass** (1927), a painting that has long been the property of The Pavle Beljanski Memorial Collection⁹. Of course, it is a specific paraphrase of the famous Édouard Manet's painting from 1863, the picture that had inspired, before Šumanović, Manet's contemporaries Claude Monet and Paul Cézanne to interpret it either in an affirmative (Monet), or a polemic way (Cézanne). After Šumanović this proto-impressionistic Manet's painting would be reworked by a number of artists in the 20th century, especially Picasso who deconstructed Manet's subject matter for many years (from 1954 onwards) in different ways and different techniques, always with a new motivation.¹⁰ Moreover, Manet's painting **Luncheon on the Grass** entered the visual culture in the broadest sense and affirmed itself as a sturdy icon adaptable to numerous applications including advertising.

The Pavle Beljanski collection could be, in a way, interpreted also through the collector's biography, more specifically, through his rise in the diplomatic service and the strengthening of social status. The artworks made in the 1930s, mostly entered the collection at that time, and they represent the most numerous segment of the collection. With many of the artists

⁹ "The majority of the exhibits (from this show) were bought by the Belgrade merchant Alkan Ašerov Đerasi, but later he sold **Luncheon on the Grass** to the collector Pavle Beljanski", Ljubica Miljković, *Sava Šumanović: prepuštanje pasiji*, Galerija slika "Sava Šumanović", Šid and Printmedia, Beograd, 2007, p. 61.

¹⁰ More about Picasso's interpretations of Manet's painting **Luncheon on the Grass** (1863) in the catalogue for the exhibition *Picasso at les Maitres* by Anne Baldassari, Galeries nationales du Grand Palais, Paris 2008–2009, particularly the essay *Picasso Cannibale. Deconstruction–Reconstruction des Maitres*, by Maries–Laure Bernadac, pp. 37–51, and the segment of the catalogue entitled *Variation Manet. Le Déjeuner sur l'herbe*, pp. 229–243.

Beljanski made close friendships that lasted for the lifetime. He visited them in their studios, visited the shows where they exhibited their works and chose the works by his developed and refined taste. He looked forward to the success of artists, recognizing it as his own success. From many artworks of different artists, one could separate two segments of related but also different poetic principles. What was characteristic for the entire period, when observed in the works from the collection, was emphasized colouration. Indeed, the most significant artists caught impulses that ruled primarily at the art scene of Paris. The best example is Sava Šumanović who gradually abandoned Lhote's constructivist principles during his stay in Paris in the mid-twenties and moved to the opposite pole. References to Matisse and Derain from the same years can be easily read in some of Šumanović's paintings, but they could also be understood as his liberation from "the action of reduction" (D. Bašičević). They can be understood as an intermediate stage which helped him to create his two masterpieces from 1927 – **Drunken Boat** and **Luncheon on the Grass**. Stojan Aralica was among those Serbian and Croatian artists who passed through the studio of André Lhote in 1920s. However, this helped him more in the matter of self-discipline, than in implementing the teacher's ideas more powerfully and lastingly into his own work. Aralica softened the shapes and colour became his main means of expression. One could certainly recognise remote fauvistic hints particularly in the paintings he made in the Mediterranean, especially in Dalmatia. Aralica, and several others from the same period are represented in the Beljanski collection and a special place belongs to Milo Milunović with paintings representing his creative prime. Aleksandar Kumrić, Ivan Radović, Kosta Hakman and some others, fulfilled with intimacy the motifs they observed, landscapes, interiors, still-lives or portraits; there are no strong gestures or great stories, and the world they paint seems intimate, warm and easy. As related to those works one could classify the paintings by Ivan Tabaković, Nedeljko Gvozdenović and Marko Čelebonović. However, these three artists conceal a very precise concept with simple and airy scenes, and it would be easier to find in their tranquility and harmony the world of classical art than intimacy. As if there are no random places here since every detail was clearly defined before the act of painting and painting was reduced to the completion of the process largely resolved earlier, before the manual act.

The classical measure can be seen in the precisely conceived two paintings by Jovan Bijelić from the Memorial Collection, both painted in 1929: the painter's masterpieces **Girl with a book** and **The Bather**. However, in his paintings from the 1930s, also kept in this collection, the artist shows his preference for the poetics of new expressiveness, the principles informed outside the expressionist movement of the beginning

stoljeća. Taj je oblik hibridnog slikarstva bio široko zastupljen u evropskom slikarstvu između dva rata, a referencije su pritom vrlo široke. Boja koja se nanosi slobodnim i nesputanim potezima postaje važnim izražajnim sredstvom, pa odatle i proistječe dojam pojačane ekspresivnosti. Ako je André Lhote ohladio kubistička načela i na neki ih način akademizirao, to bi se isto moglo reći za slikarstvo istoga vremena s ekspresionističkim i fovističkim referencijama. Konačno i glavni su protagonisti fovizma Matisse i Derain, odnosno ekspresionizma (Ernst Ludwig Kirchner) tih dvadesetih i tridesetih godina ukrotili žestinu kojom su se javili na početku stoljeća. Neki od najvećih predstavnika srpskoga i hrvatskoga slikarstva međuratnoga razdoblja prihvatit će upravo takav oblik hibridnog ekspresionizma, odnosno „ekspresionizma boje“, kako ga se ranije običavalo nazivati. Među umjetnicima, čija je djela kupovao Pavle Beljanski, a pripadaju tome krugu, svakako treba izdvojiti, osim već spomenutog Jovana Bijelića, slikara Petra Dobrovića. Ovaj se slikar javio početkom drugoga decenija u Mađarskoj, gdje se je i rodio i školovao. Javio se u krugu najznačajnijeg protagonista mađarske avangarde Lajosa Kassáka, ali taj će krug ubrzo napustiti i promijeniti kurs svoje umjetnosti. To će osobito doći do izražaja početkom dvadesetih kada je prisiljen napustiti Mađarsku i kada se za stalno nastanjuje u Beogradu gdje 1923. postaje profesor na Akademiji. Krajem dvadesetih i osobito tridesetih godina Dobrovićev „oslobodeni kolorizam“ doživljava vrhunac, osobito na djelima koja slika na Mediteranu. Intenzivno svjetlo zrači iz žestokih boja kojima je oblikovao jednostavne prizore lišene svake priče, od portreta do ambijentata.

Jedna od dominantnih tendencija u slikarstvu četvrtoga desetljeća bio je upravo „ekspresionizam boje“ (M. B. Protić), a među slikarima zastupljenim u Spomen-zbirci Pavla Beljanskog važno mjesto iz toga kruga zauzima Ignjat Job. Već na početku studija na zagrebačkoj Akademiji krajem Prvoga svjetskog rata pokazuje afinitete prema slikarima snažne ekspresivnosti (Van Gogh, Edward Munch), što će u njegovoj umjetnosti doći do punog izražaja početkom tridesetih kada se vraća Mediteranu s kojega je i potekao. Kreće se na prostoru od Vodica kraj Šibenika do rodnoga Dubrovnika, a Supetar na Braču, Split, Hvar, Vis i Korčula postaju idealnom pozornicom njegova uzavreloga svijeta svakodnevice koji prikazuje na slikama. U svega pet godina stvorit će najveći i najvredniji dio svojeg bogatog opusa. Potpuno se oslobađa pripovijedanja i težište postavlja na impulzivno bilježenje osobnih osjećaja, a snažna ekspresivnost postaje glavnom osobinom njegova stila. Nemiran život pun psihičkih oscilacija, a kasnije i uznaredovale tuberkuloze, obilježit će posljednje tri godine njegova života kada često mijenja mjesta boravka, ali uvijek intenzivno

slika. U novosadskoj se zbirci nalaze neka od ključnih Jobovih djela koja možemo shvatiti komplementarnima djelima iz hrvatskih zbirki. Slika **Lumbarda II** (ili **Vela Glavica II**) iz 1933. godine druga je verzija slike **Lumbarda I** (ili **Vela Glavica I**) iz Moderne galerije u Zagrebu nastale za istoga slikarova boravka na Korčuli. **Portret Lize Križanić** jedan je od najboljih Jobovih portreta, dok se u Galeriji umjetnika „Branislav Dešković“ u Bolu na Braču nalazi sjajan akt, a prikaz je istoga lika. Liza Križanić bila je i sama slikarica i djela joj se nalaze u Spomen-zbirci Pavla Beljanskog, a bila je supruga karikaturista Pjera Križanića i u vrijeme nastanka Jobovih slika njegova bliska prijateljica. Nabrajati bi se moglo Jobova djela iz Novog Sada i dalje (**Poslije berbe**, 1932., **Nedjelja**, 1932/33.), pa shvatiti kako ove slike predstavljaju važne, upravo nezaobilazne sponne koje zajedno sa slikama iz Moderne galerije u Zagrebu i onima iz galerija u Splitu i Bolu na Braču čine jedinstven narativ zasnovan na osobnom promatranju bliskoga svijeta.

Ignjat Job završava svoj život vrlo rano sredinom tridesetih, a početkom četrdesetih odlazi i Petar Dobrović, tek što je navršio pedeset godina života. Međutim, slikarstvo pojačane ekspresivnosti kojega su oni predstavljali nastavit će se i nakon njihove smrti, a Beljanski je sustavno kupovao djela umjetnika toga poetičkog načela, umjetnika s kojima je gajio i bliska prijateljstva. Među njima treba izdvojiti dvoje njih koji će poživjeti dugo i slikati istom energijom i u kasnim godinama nakon Drugoga svjetskoga rata. Zora Petrović i Milan Konjović pripadaju tome krugu. Niti u jednom drugom opusu nije moguće naći takvu žensku senzualnost kao što je to u djelima Zore Petrović, bez obzira što su najčešći motivi njezinih slika upravo žene. U njezinim je djelima motiv sigurno važan element slike, međutim senzualnost, snagu i toplinu umjetnica postiže prvenstveno slikarskim postupkom. Iz gustih, gotovo automatski nanošenih namaza boje, pri čemu prevladavaju gradacije crvenila, pojavljuju se često ženski aktovi prikazani u posebnim emocionalnim stanjima (**Čežnja**, 1933., **Bremenita žena**, 1938.). Od početka tridesetih do kraja pedesetih godina Zora Petrović najčešće slika ženske aktove, ali njezina gola tijela umjesto fizičke ljepote prije da nude dramu. Njihova snaga svjedoči intenzivan unutrašnji život, život snažnih emocija što postaje i glavnim sadržajem ovih slika.

Milan Konjović u kontekstu Spomen-zbirke Pavla Beljanskog, pa i samog kolekcionara, zauzima posebno mjesto. Vezalo ih je blisko prijateljstvo, a upravo je Konjović prvi javnosti pokazao u jesen 1945. djela svojeg prijatelja dok je vodio muzej u Somboru, pokazao ih očito u krivo vrijeme za što je snosio posljedice. Međutim, Konjović je ovdje sigurno važniji kao umjetnik čija je djela upravo Beljanski znao vrlo dobro i u pravo vrijeme prepoznati. Od ranog **Autoportreta** (1926.), rade-

of the century. This hybrid form of painting was widely present in the European painting from the inter-war period, and references were very broad. The paint applied with free and unrestrained strokes became an important means of expression, and hence the impression of reinforced expressiveness. If André Lhote cooled down the cubist principles and in a way academised them, the same could be said for the painting of that period with expressionistic and fauvistic references. Even the main protagonists of Fauvism, Matisse and Derain, and Expressionism (Ernst Ludwig Kirchner) tamed in the 1920s and 1930s the fierceness of their works from the beginning of the century. Some of the greatest representatives of Serbian and Croatian painting from the inter-war time would accept that hybrid form of Expressionism, “expressionism of colour,” as it used to be called. Among the artists whose works were bought by Pavle Beljanski, and who belonged to that circle, one must also mention the painter Petar Dobrović. This painter appeared at the beginning of the 1910s in Hungary, where he was born and educated. He started within the circle of the most important protagonists of the Hungarian avant-garde, Lajos Kassák, but he soon left that circle and changed the course of his art. This was particularly noticeable in early 1920s when he was forced to leave Hungary and permanently settle in Belgrade where he became a professor at the Academy in 1923. At the end of the 1920s and particularly in the 1930s Dobrović’s “liberated colouration” achieved its climax in the artworks he painted in the Mediterranean. An intense light radiates from the fiery colours he used to shape simple scenes devoid of any narrative, from portraits to landscapes.

One of the dominant tendencies in the painting of the 1930s was the “expressionism of colour” (M. B. Protić), and among the painters represented in The Pavle Beljanski Memorial Collection an important place belongs to Ignjat Job. At the beginning of his studies at the Art Academy in Zagreb towards the end of the First World War, Job showed affinity for painters of strong expression (Van Gogh, Edward Munch) and in his art this inclination will be particularly noticeable in the early thirties when he returned to the Mediterranean, the place of his origins. He moved between Vodice near Šibenik and Dubrovnik, the town of his birth, while Supetar on the Island of Brač, Split, Hvar, Vis and Korčula became an ideal stage for his teeming everyday world he presented in his paintings. In only five years he produced the largest and most valuable part of his rich opus. He had already freed himself from narration and focused on impulsive recording of personal feelings; a powerful expressiveness was the main characteristic of his style. His restless life, full of psychological oscillations, and later of an advanced stage of tuberculosis marked the last three years of his life, when he frequently changed his abode but painted vigorously. The collection from Novi Sad has some of the key works by

Job, those that can be taken as complementary to the works in Croatian collections. The painting **Lumbarda II** (or **Vela Glavica II**) from 1923 are versions of his pictures **Lumbarda I** (or **Vela Glavica I**) kept in the Modern Gallery in Zagreb and made during the same sojourn on the Island of Korčula. **Portrait of Liza Križanić** is one of the best Job’s portraits, while in the Art Gallery “Branislav Dešković” in Bol on the Island of Brač there is a wonderful nude, a representation of the same person. Liza Križanić was also a painter and some of her works are also kept in The Pavle Beljanski Memorial Collection. She was also married to Pjer Križanić, a caricaturist, and at the time when Job painted his pictures, she was his close friend. One could enumerate further on Job’s works in Novi Sad (**After the Grape Harvest**, 1923, **Sunday**, 1932/33) in order to understand that these paintings are important, almost indispensable links that together with the paintings from the Modern Gallery in Zagreb and those in the galleries in Split and Bol on Brač make up a uniform narrative founded on the artist’s personal view of the world close to him.

Ignjat Job died very early, in the 1930s, and by the beginning of the forties Petar Dobrović also died, just after his fiftieth birthday. However, the painting of enforced expressiveness they represented was continued after their demise, and Beljanski was systematically buying the works by artists of that poetic principle, the artists he was also a close friend with. Two of those should be specially pointed out since they painted with the same energy even late after the Second World War: Zora Petrović and Milan Konjović. There is no artistic opus where one can find that kind of female sensuality as in the works of Zora Petrović, regardless of the fact that the most frequent motifs in her paintings were women. Motif was certainly an important element of the picture in her works, but the artist achieved the sensuality, strength and warmth primarily with her painterly procedure. Frequently, from the thick, almost automatically painted layers of paint, predominately in gradations of the red, rise female nudes represented in specific emotional states (**Yearning**, 1933, **Pregnant Woman**, 1938). From the early thirties until the end of fifties Zora Petrović most frequently painted female nudes, but her nude bodies did not offer so much physical beauty as drama, their strength speaking of an intensive internal life, the life of powerful emotions, the main subject matter of those paintings.

In the context of The Pavle Beljanski Memorial Collection and the collector himself, a special place belongs to Milan Konjović. They were close friends and it was Konjović who first showed to the public in 1945 the works collected by his friend. He was then the Director of the Museum in Sombor and it was obviously the wrong time for such a move since he had to bear consequences. Nevertheless, Konjović was much more important as an artist whose opus Beljanski knew very well and was

nog u neoklasicističkom duhu u kojemu se prepoznaju afinite- ti prema Picassovim i Derainovim jezičkim inovacijama aktual- nim istih tih dvadesetih godina, pa sve do ekspresionističkoga usijanja koje će karakterizirati Konjovićevu umjetnosti sve do njegovih kasnih godina. Slike **Žetva** (1938.), **Stari porculan** (1944.) ili **Porušena crkva u Ledincima** (1947.) spadaju u vr- hunac ne samo Konjovićeve stvaralaštva, nego u kontekstu ekspresionističkih tendencija u srpskome slikarstvu uopće. Ni- je ovom prigodom na odmet spomenuti kako je slikarstvo Mi- lana Konjovića uživalo veliki ugled i u krugu hrvatskih povje- sničara umjetnosti i kritičara (G. Gamulin, R. Putar, T. Maroević) koji su ga i pravovremeno, i dobro interpretirali i vrednovali.

Konjović istim intenzitetom i istom vitalnošću nastavlja slikati i u poslijeratnome razdoblju. Štoviše, njegove slike iz pedesetih i šezdesetih godina predstavljaju značajan segment ekspresionističke prisutnosti u korpusu srpskog i jugoslaven- skog slikarstva toga vremena. Dvojica slikara zastupljenih u novosadskoj zbirci, a koji će se formirati upravo u duhu poja- čane geste i ekspresivnosti poslijeratnoga razdoblja, sigurno su Petar Lubarda i Predrag-Peđa Milosavljević. Obojica se ja- vljaju prije rata i djela iz toga vremena nalaze se u Zbirci, me- đutim, punu afirmaciju doživljavaju pedesetih godina kada će svaki na svoj način markirati važne pomake obogaćujući plu- ralističku scenu tadašnje srpske i jugoslavenske umjetnosti. Na tragu obogaćivanja pluralističkih tendencija ranih poratnih godina treba vidjeti i slikarstvo Ljubice-Cuce Sokić, osobito njezina djela iz Spomen-zbirke Pavla Beljanskog. Umjesto eks- presivnosti ovdje otkrivamo mirnoću, suzdržanost, harmoniju, štoviše, intimizam.

Spomen-zbirka Pavla Beljanskog sadrži pretežito slikar- ska djela, no zastupljeni su tu i radovi renomiranih srpskih kipara, tako Riste Stijovića i osobito Sretena Stojanovića. Pro- matraju li se ova djela u kontekstu ove izložbe, dakle predsta- vljanja Spomen-zbirke u Zagrebu, sigurno da su nužne uspo- redbe s hrvatskim kiparstvom prve polovice 20. stoljeća. To je korisno tim više, što djela i Stijovića, i Stojanovića nisu ovdje bila često izlagana, a i kada je to bilo, bilo je davno. Risto Sti- jović dijeli osobine europske plastike međuratnoga razdoblja, pripada krugu smekšane figuracije, krugu u kojemu bi se, kao mnogo kvalitetniji majstor, mogao vidjeti i jedan Frano Kršinić. Skulptura u drvu **Karijatida** (1931.), zastupljena u ovoj zbirci, spada u njegova važna djela, a njome se kipar predstavio i na *Venecijanskom bijenalu* 1952. Sreten Stojanović također je je- dan od velikih srpskih kipara čiji spomenik **Sloboda** (1951.) na Iriškom vencu na Fruškoj gori spada u iznimno važna djela poslijeratne jugoslavenske memorijalne plastike. Dakako, u zbirci Pavla Beljanskoga nalazi se komorna plastika, od ženskih aktova s jasnim referencijama na kipareva pariškog učitelja

Antoinea Bourdellea kod kojega se školovao, do portreta. Žen- ski aktovi izvedeni su u manjim dimenzijama, ali s preciznom i bogatom plastičkom artikulacijom. U portretima se Stojanović više priklanja konvencijama, što se može razumjeti i kao obol kako ukusu naručitelja, tako i funkciji portreta kao ukrasnog predmeta s jasnim simboličkim i statusnim značenjima.

Gostovanje Spomen-zbirke Pavla Beljanskog u Umjetnič- kom paviljonu u Zagrebu višestruko je važno. Važno je stoga što je ova izložba s jedne strane dio cjelovitijeg projekta, koje- ga drugi dio čini gostovanje vrhunskih djela iz Moderne gale- rije u Zagrebu sa slikama Miroslava Kraljevića i njegovih sljed- benika, djela koja će biti pokazana u Novom Sadu, ali i kao mogućnost da se hrvatska javnost prvi puta upozna s jednom iznimno vrijednom umjetničkom zbirkom kao što je ova koju je dugi niz godina stvarao veliki diplomat Pavle Beljanski i poklo- nio je svojoj sredini. Tu se nalaze prvenstveno remek-djela srp- skoga slikarstva prve polovice 20. stoljeća, a ta djela tu nisu ulazila slučajno. Riječ je o vrlo precizno artikuliranome staja- lištu dobro obrazovanoga kolekcionara koji je znao razloge za svoj odabir. Drugim riječima, nastojao je u svojoj zbirci imati presjek najvrednijega što je u srpskome slikarstvu nastajalo. Međutim, njegov se vidokrug nije sužavao, nego je svoju zbirk- ku obogaćivao i djelima koja pripadaju hrvatskoj kulturnoj baš- tini, a bila su značajna u vrijeme konstituiranja zajedničke dr- žave i njezina trajanja prvih nekoliko desetljeća. Konačno, upravo je slika Marina Tartaglie na neki način bila presudna za definiranje strategija budućeg kolekcionara Beljanskoga. Ključ- na slika Vlahe Bukovca iz njegova najranijeg razdoblja, **Velika Iza**, također je vrlo rano našla svoje stalno obitavalište u ovoj zbirci. Tu su i remek-djela Ignjata Joba, ali i djela srpskih slika- ra koja se na različite načine referiraju na Hrvatsku, bilo na motivskoj razini, bilo školovanjem. Drugim riječima, slikarstvo Petra Dobrovića po mnogo čemu je vezano za Dalmaciju i Du- brovnik, baš kao i Jobovo koje s tim ambijentom čini organsku cjelinu, a sam je slikar iz njega i potekao. S druge strane, for- mativne godine Save Šumanovića u Zagrebu iznimno su važne za hrvatsku umjetnost neposredno prije i poslije Prvoga svjet- skoga rata. Nadalje, sva ova djela nastajala su tijekom godina kada su važile drugačije političke i kulturne strategije koje su težile međusobnom povezivanju bliskih nacija i kultura, a ne razdvajanju i udaljavanju. Promatramo li u tome aspektu ovu izložbu, tada ćemo otkriti njezinu povijesnu slojevitost koja nam pomaže da bolje razumijemo kako umjetnost koja nam je ovdje ponuđena, tako i svoju vlastitu prošlost.

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able to appreciate it properly. Since the early **Self-portrait** (1926), painted in the Neo-classical style with recognisable affinities for Picasso's and Derain's linguistic innovations of the 1920s, to the boiling Expressionism, characteristic of Konjović's art until his advanced years. The paintings **Harvest** (1938), **Old Porcelain** (1944) or **Ruined Church in Ledinci** (1947) belong to the top works not only in Konjović's opus but within the context of expressionistic tendencies in Serbian painting in general. It should be mentioned on this occasion as well that the painting of Milan Konjović was highly respected in the circle of Croatian art historians and critics (G. Gamulin, R. Putar, T. Maroević) who interpreted and evaluated it timely and properly.

After the war, Konjović worked with the same intensity and vigour. Moreover, his paintings from the fifties and sixties represent a significant segment of expressionistic mode in Serbian and Yugoslav painting of the time. Two painters represented in the collection from Novi Sad, informed in the spirit of stronger gestures and expressiveness of the post-war period were Petar Lubarda and Predrag Peđa Milosavljević. They were both active before the war and works from that period can be seen in the Collection, but their full affirmation came in the fifties, when each of them, in his own way, marked important developments in enriching the pluralistic scene of the current Serbian and Yugoslav art. Paintings by Ljubica Cuca Sokić also contributed to the widening of diverse tendencies in the early post-war years, particularly her works from The Pavle Beljanski Memorial Collection. In them we see peacefulness, restraint, harmony and intimism instead of outward expressiveness.

The Pavle Beljanski Memorial Collection contains mostly paintings, but works by renowned Serbian sculptors are also represented, such as works by Risto Stijović and Sreten Stojanović. When one observes them in the context of this exhibition and the guest visit of the Memorial Collection to Zagreb, it would be necessary to compare them with the Croatian sculpture from the first half of the twentieth century. It would be very useful since the works of Stijović and Stojanović have not been frequently and of lately exhibited here. Risto Stijović has all the characteristics of European plastic art from the inter-war period and belongs to the circle that could comprise Frano Kršinić, as a much better master. The sculpture in wood, **Caryatid** (1931) from the Collection is one of his prominent works and was exhibited at the Venice Biennale in 1952. Sreten Stojanović was also one of great Serbian sculptors and his monument **Freedom** (1951) in Iriški venac, in Fruška Gora, is an exceptionally important work of post-war Yugoslav memorial sculpture. Of course The Pavle Beljanski Memorial Collection keeps small-size sculptures, from female nudes with clear references to the sculptor's teacher from Paris Antoine

Bourdelle, with whom he had classes, to portraits. Female nudes were made in small format but with precise and rich plastic articulation while the portraits are more conventional and this can be understood both as his due to the taste of the commissioner and with reference to portraits as decorative objects with clear symbolic and status significance.

The guest visit of The Pavle Beljanski Memorial Collection in the Art Pavilion in Zagreb has many important aspects. First of all, this exhibition is a part of the project which also assumes a guest visit to Novi Sad with masterpieces from Modern Gallery in Zagreb with paintings by Miroslav Kraljević and his followers, but it will be an opportunity for the Croatian audiences to see for the first time an exceptionally valuable art collection assembled for a number of years by the great diplomat Pavle Beljanski, who bequeathed it to his people. The Collection comprises primarily masterpieces of Serbian painting from the first half of the twentieth century and those works did not enter the Collection randomly. They reflect a very precisely articulated position of a well-educated collector who knew the reasons for his choices. In other words, he endeavoured to make his Collection a representative gathering of the most valuable works in Serbian painting. His view was not contracted and he enriched his collection with the works that belong to the Croatian cultural legacy, and were important at the time when Yugoslavia was constituted and during the first decades of its existence. And finally, the painting by Marino Tartaglia was in a way crucial for the defining of the strategies of the future collector Beljanski. The key painting by Vlaho Bukovac from his earliest period, **La Grande Iza**, also found its permanent abode in the collection very early. There are masterpieces by Ignjat Job, but also works by Serbian painters who have different references to Croatia, either motif-wise or through schooling. In other words, the painting of Petar Dobrović is in many ways related to Dalmatia and Dubrovnik, just as Job's is indelible from that ambience, and the painter himself was originally from there. On the other hand, the formative years of Sava Šumanović in Zagreb are extremely important for Croatian art immediately before and after the First World War. All of these works were produced in the years with different political and cultural strategies, intended to tie mutually related nations and culture and not to create separation and distances. If we view this exhibition in that aspect, then we shall discover its historic stratification which can help us to understand better both the art offered here and our own past.

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Jasna Jovanov

Pavle Beljanski i njegova kolekcija

Spomen-zbirka Pavla Beljanskog otvorena je za javnost 22. oktobra 1961. godine.¹ Otvaranju je prisustvovao izuzetno velik broj gostiju, tako da je Radomir Raša Radujkov pozdravni govor održao u svečanoj sali susedne Galerije Matice srpske, a tek potom je organizovano razgledanje kolekcije Pavla Beljanskog, u zdanju na današnjem Trgu galerija. Postavka ove vredne kolekcije dobila je mesto u tek završenoj zgradi, sagrađenoj po projektu arhitekta Ive Kurtovića. Nekoliko dana pre otvaranja, u Novi Sad je doputovao sam Pavle Beljanski, da bi pomagao u rasporedu i postavljanju ekspozicije. O pažnji koju je nova institucija izazvala, najbolje govori činjenica da je, do kraja 1961. godine, imala skoro četiri hiljade posetilaca. Njenom osnivanju prethodilo je potpisivanje Ugovora o poklonu, koji je 18. novembra 1957. godine sačinjen između darodavca Pavla Beljanskog i Skupštine Autonomne Pokrajine Vojvodine. Prema tom ugovoru, Pavle Beljanski je „posredstvom Autonomne Pokrajine Vojvodine“ poklonio srpskom narodu svoju zbirku umetničkih dela prve polovine dvadesetog veka, uslovljavajući poklon gradnjom izložbenog prostora, objavljivanjem monografije i posebnim okolnostima brige o kolekciji i njenom izlaganju u drugim prostorima. Pavle Beljanski je potpisao još jedan, Darovni ugovor, 27. maja 1965. godine, kada je prethodnim poklonima dodao i čuvenu sliku Vlaha Bukovca **Velika Iza** i istovremeno ustanovio Nagradu za najbolji diplomski rad iz nacionalne istorije umetnosti, odbranjen na Odeljenju za istoriju umetnosti Filozofskog fakulteta u Beogradu. Iste godine, crkvi u Gospodincima, u čijoj porti su sahranjeni članovi njegove porodice i gde će i sam biti sahranjen 14. jula 1965. godine, kao poslednji muški pripadnik loze Beljanskih, poklonio je porodičnu ikonu **Kamenovanje svetog**

¹ Podatke o instituciji i biografiji, te bibliografiju Pavla Beljanskog vidi: *Spomen-zbirka Pavla Beljanskog* [monografija], ur. Jasna Jovanov, Novi Sad: Spomen-zbirka Pavla Beljanskog, 2010.

Stevana, rad Aksentija Marodića. Kao darodavac, Beljanski je zabeležen i na već pomenutom Odeljenju za istoriju umetnosti u Beogradu, gde se čuvaju knjige sa temama iz istorije umetnosti iz njegove biblioteke, kao i u Memorijalu „Nadežde Petrović“ u Čačku, kojem je poklonio slike Vidosave Kovačević. Takođe je za arhiv Spomen-zbirke darovao različita dokumenta: svoju prepisku sa slikarima, fotografije, deo biblioteke, gramofonske ploče. Još jednim darovnim Ugovorom, nakon njegove smrti, Spomen-zbirci je pripao i deo lične zaostavštine Pavla Beljanskog: slike starih majstora, nameštaj, ukrasni i lični predmeti kao što su njegov pozorišni dvogled, naočare, diplomatska uniforma i slično. Zahvaljujući svim tim poklonima, pored stalne postavke kolekcije Pavla Beljanskog, u Spomen-zbirci su formirana još dva izložbena segmenta: Memorijal Pavla Beljanskog (otvoren 1968) i Memorijal umetnika čijim je otvaranjem, 22. oktobra 1971. godine, obeležena desetogodišnjica institucije. Dečja likovna radionica počela je sa radom 1979. godine, a krajem prošlog veka intenzivirana je izložbena aktivnost: uvedeni su specijalni programi za različite ciljne grupe i profilisan je izmenjen nastup u javnosti. Tokom pedeset godina postojanja, Spomen-zbirku Pavla Beljanskog obišlo je oko pola miliona posetilaca iz zemlje i različitih delova sveta. Među posetiocima bio je i velik broj zvaničnika, poput Adolfa Lopeza Mateosa, Josipa Broza Tita, princa Čarlsa, princeze Beatriks, Žana Kasua, Vilijama Fulbrajta, Spirosa Kiprianua i mnogih drugih. Zahvaljujući činjenici da je Spomen-zbirka predstavljala nezaobilaznu destinaciju za većinu protokolarnih poseta koje su dolazile u Beograd ili Novi Sad, u mogućnosti smo da čitajući zapise gostiju,² pratimo istoriju diplomatije posleratne Jugoslavije.

Danas Spomen-zbirka Pavla Beljanskog predstavlja mesto gde posetilac može da se upozna s vrhunskim umetničkim delima nacionalne umetnosti prve polovine dvadesetog veka,

² Knjiga utisaka Spomen-zbirke Pavla Beljanskog, SZPB D 4105.

Pavle Beljanski and His Collection

The Pavle Beljanski Memorial Collection was opened to the public on 22 October 1961.¹ The opening was attended by an exceptionally large number of guests so that the current chairman of Matica Srpska Radomir Raša Radujkov delivered his welcoming speech in the ceremonial hall of the neighbouring the Gallery of Matica Srpska. Only after that it was possible to organise the visit to the collection of Pavle Beljanski, located in the present-day building in the Gallery Square. This valuable collection acquired a proper place in the newly finished edifice built after the design of architect Ivo Kurtović. Pavle Beljanski arrived in Novi Sad several days before the opening in order to assist in the arrangement and mounting of the exhibits. The attention which the new institution drew is best reflected in the fact that it had almost four thousand visitors by the end of 1961. Its foundation was preceded by the signing of the Donation Contract on 18 November 1957 between the donor Pavle Beljanski and the Assembly of the Autonomous Province of Vojvodina. According to the Contract, Pavle Beljanski donated to the Serbian people “through the Autonomous Province of Vojvodina” his collection of artworks from the first half of the twentieth century, on the following conditions: that a special exhibition space should be built, a monograph published and the collection afforded particular care, including the circumstances under which it could be exhibited in other spaces. Pavle Beljanski signed yet another Donation Contract, on 27 May 1965 when he added to the original gift the famous painting **La Grande Iza** by Vlaho Bukovac and at the same time established the award for the best graduation paper in national art history. That same year, he presented the family icon **The Stoning of St. Stephen**, the work of Aksentije Marodić, to the parish church in Gospodinci, in whose

churchyard the members of his family were buried and where he himself would be buried on 16 July 1965. Beljanski has also been recorded as donor at the Department of Art History, Faculty of Philosophy in Belgrade, which keeps books on the history of art from his library. In addition, he donated to the archives of the Memorial Collection various documents, such as his correspondence with painters, photographs, a part of his library, gramophone records. After his death, Beljanski's descendants signed another Donation Contract and gave by his will to the Memorial Collection a segment of Pavle Beljanski's personal legacy: old master paintings, furniture, decorations and objects of personal nature, such as his theatre binoculars, eyeglasses, diplomatic uniform etc. Owing to all those presents two additional exhibition units have been established apart from the permanent display of the Pavle Beljanski collection: the Pavle Beljanski Memorial (opened in 1968) and the Artists' Memorial – its opening on 22 October 1971 marked the first ten years of the institution. Children's Visual Art Workshop was inaugurated in 1979 and towards the end of the last century exhibition activities were intensified: special programmes for different target groups were introduced and its public image was redesigned. In the fifty years of its existence, The Pavle Beljanski Memorial Collection has had around half a million visitors, not only from the country but also from different parts of the world. There were many official representatives, such as Adolf López Mateos, Josip Broz Tito, Prince Charles, Princess Beatrix, Jean Cassou, William Fulbright, Spyros Kyprianu and many others. Since the Memorial Collection has been an unavoidable destination for a number of official visits to Belgrade and Novi Sad, we are able to read the inscriptions left by the visitors in the Guestbook,² and follow the history of diplomacy in post-war Yugoslavia.

¹ For data on the institution and biography, as well as bibliography of Pavle Beljanski, see: *Spomen-zbirka Pavla Beljanskog* [monograph], ed. Jasna Jovanov, Novi Sad: Spomen-zbirka Pavla Beljanskog, 2010.

² Guest book of The Pavle Beljanski Memorial Collection, SZPB D 4105.



kao i sa umetnicima koji su ih stvarali, te sa ličnošću kolekcionara koji je sakupio ovu jedinstvenu umetničku zbirku.

Pavle Beljanski **(Veliko Gradište, 1892 – Beograd, 1965)**

Miloš Crnjanski je u *Embahadama* opisao svoj prvi susret s Pavlom Beljanskim u Poslanstvu Kraljevine Jugoslavije u vili Borgeze u Rimu: „Idem zatim kod savetnika, koji je alter ego poslanika. Kažem, ja sam Crnjanski. On kaže, ja sam Beljanski. To je čovek, samac, lepog stasa, osedeo, a mlad, kao ispeglanih obraza. Govori o slikama. Sakupljač je slika i starih ramova.“³ Zaista je bio ugladen, odmerenog ponašanja, besprekorno izbrijanog lica i uredno začesljane kose, savršeno ispeglanog odela u snežno beloj košulji, kravate uredno vezane, sa šeširom na glavi. Čak i kada je zalazio u umetničke krugove, počevši od najranijih dana u Parizu pa sve do kraja života, njegova pojava se nije menjala. Svetu umetnosti, muzejima, obilasku starina, antikvarnica i galerija, ateljea i mesta gde su izlagali savremeni umetnici, Pavle Beljanski je posvetio podjednaku, ako ne i veću pažnju nego svojoj struci, diplomatiji. Ipak treba istaći da su se njegova naklonost prema umetnosti i kolekcionarska strast, jedina kojoj bi povremeno javno davao oduška, formirale postepeno i uporedo s njegovim profesionalnim razvojem.

Kao diplomata od karijere, Pavle Beljanski je zadužio srpski narod, a još više zahvaljujući retkoj i posebnoj ljubavi prema sakupljanju umetničkih dela, te prefinjenom ukusu s kojim ih je birao. Životni put tekao mu je u skladu s diskrecijom koju diplomatska profesija zahteva, što rekonstrukciju njegovog života i čini mogućom prevashodno u svetlu njegovog hobija:

sakupljanja umetničkih dela, druženja sa umetnicima, razmišljanja o umetnosti i, konačno, celokupne umetničke kolekcije koju je sakupio. Ipak je ovaj veliki čovek zaslužio da se o njemu zna više, da se osvetli ličnost koja je u podjednakoj meri davala životne impulse i diplomati i kolekcionaru.

Poreklo, porodica, školovanje

Pavle Beljanski potiče iz značajne vojvođanske porodice čiji su se preci generacijama unazad isticali obrazovanjem i ugledom. S nepoznatih balkanskih prostora, naselili su se u selu Gospođinci u Bačkoj. Tu je rođen njegov otac Svetozar (1851–1921), koji je završio studije medicine u Beču i tako prekinuo porodičnu tradiciju posvećivanja sveštenučkom pozivu. Budući da je pohađao gimnaziju u Sremskim Karlovcima odlučio je da u njemu započne i profesionalnu karijeru. Oženio se Karlovčankom Milanom Kostić (1869–1942), a tu su rođene i dve Pavlove sestre, Aleksandra (Sanda) i Ana (Anka). Poput mnogih uglednih Srba iz dvojne monarhije, i Pavlovi roditelji su 1892. godine prešli u Srbiju. Sam Pavle rođen je u Velikom Gradištu (1892), varošici na obali Dunava gde je njegov otac dobio posao gradskog lekara.

Posle dve godine u Velikom Gradištu, porodica se preselila u Svilajnac, gde je rođen najmlađi sin Nikola (1895). Pavle je ubrzo otišao na dalje školovanje u Beograd i položivši veliku maturu s odličnim uspehom upisao je studije prava, koje je započeo u Beogradu i nastavio u Parizu. Iz njegovih pisama porodici u Svilajnac očigledna je tuga zbog razdvojenosti, posebno u dane Božića kao izrazito porodičnog praznika. Zbog izbijanja Prvog balkanskog rata 1912. godine bio je prinuđen da prekine studije u Francuskoj i nastavi ih u Beogradu, da bi se u maju 1914. godine, kao apsolvent, našao nadomak diplo-

³ Miloš Crnjanski, *Embahade*, Beograd: Nolit, 1983, 313.

Today, The Pavle Beljanski Memorial Collection is a place where visitors can get acquainted with masterpieces of national art from the first half of the twentieth century, with artists who produced them and with the personality of the collector who had assembled this unique art collection.

Pavle Beljanski (Veliko Gradište, 1892 – Belgrade, 1965)

In his *Embahade* Miloš Crnjanski described his first encounter with Pavle Beljanski in the Embassy of the Kingdom of Yugoslavia, in the Villa Borghese in Rome: “Then I went to the Counsellor, the *alter ego* of the Ambassador. I told him, I am Crnjanski. And he said, I am Beljanski. It is a man, a bachelor, of handsome stature, with white hair but young; his cheeks as if smoothed. He talks about paintings. He collects paintings and old frames.”³ He really had refined manners, restrained behaviour, meticulously shaven face and neatly combed hair, a perfectly pressed suit, snow-white shirt, smartly knotted tie and always wore a hat, even when he went out to artistic circles. From the early days in Paris to the end of his life, his appearance did not change. Pavle Beljanski devoted the same attention to the world of art, museums, to tours of ancient relics, antiquary shops or galleries, studios and places where contemporary artists exhibited their works, as to his profession, diplomacy. Still, one should stress that his inclination to art and his collector’s passion, the only one which he would publicly show, were gradually shaped, parallel to his professional development.

As a career diplomat Pavle Beljanski did so much for the Serbian people, but there is an even greater contribution thanks to his rare and special love for collecting artworks and also his refined taste with which he selected them. The course of his life followed the discretion required by the diplomatic profession, and this makes the reconstruction of his life possible only in the light of his hobby: the collecting of art works, friendship with artists, his serious contemplation of art and, finally, the overall art collection he was able to assemble. Nevertheless, this great man deserves a better general knowledge of his personality that equally sent vital impulses to the diplomat and the collector.

Origins, Family, Education

Pavle Beljanski was a descendant of an important family from Vojvodina, which had for generations excelled in erudition and eminence. They came from unknown regions of the Balkans and settled in the village of Gospođinci in Bačka. His father, Svetozar (1851–1921) was born there. He finished medical studies in Vienna, thus discontinuing the family tradition of clerical profession. Since he attended high-school in Sremski Karlovci, he decided to begin his professional career in that town. He married a girl from Karlovci, Milana Kostić (1869–1942) and Pavle’s two sisters, Aleksandra (Sanda) and Ana (Anka) were born there. Like many eminent Serbs from the dual monarchy, Pavle’s parents moved to Serbia in 1892. Pavle was born in Veliko Gradište (1892), a small town on the right bank of the Danube, where his father worked as a physician.

After two years, the family moved to Svilajnac, and their youngest son, Nikola, was born there (1895). Soon afterwards Pavle went to Belgrade to further his education and after the matriculation with excellent results he enrolled the Law School. He later continued his legal studies in Paris. From letters to the family in Svilajnac, one can sense his sorrow caused by separation, particularly at Christmas time, that remarkable family holiday. When the First Balkan War broke out in 1912 he came back from France and continued his studies in Belgrade and in May 1914 he was very close to the diploma. But, he did not graduate that year because of the outbreak of the First World War and in September Beljanski joined the Student Battalion in Skopje. Like other Serbian students, he was awarded the rank of Student sergeant after two months of training and his company, like other Serbian units, made a heroic but painstaking crossing of Albania before the Austrian army, confronted with famine, snow storms and other horrors of war. These conditions affected his delicate health and because of tuberculosis, in December 1915 in Scutari, he was declared unfit for further military operations. He was then transferred to the Telegraph Department of the Danube division. He spent the rest of the winter and the spring at the Island of Corfu, where he was demobbed in July 1916 and sent to France to continue his schooling. He enrolled legal studies at the Sorbonne and by October 1918 he had his diploma and licence. It was then already that young Pavle Beljanski saw his future profession in diplomacy and therefore began doctoral studies in diplomatic-consular affairs. In contrast to the majority of Serbian students, Beljanski was not lucky to finish his doctoral studies in Paris. When the First World War ended the new state, the Kingdom of Serbs, Croats and Slovenes needed yo-

³ Miloš Crnjanski, *Embahade*, Beograd: Nolit, 1983, 313.

me. Vrlo brzo po izbijanju Prvog svetskog rata, zbog kojeg te godine nije diplomirao, u septembru 1914. godine stupio je u Đački bataljon u Skoplju. Poput ostalih srpskih studenata nakon dvomesečne obuke dobio je čin đaka narednika, a njegova četa se, kao i druge srpske jedinice, u povlačenju pred austrijskom vojnom silom, suočila sa glađu, vejavicama i ratnim strahotama u herojskom, ali mukotrpnom prelasku preko Albanije. To se odrazilo na njegovo inače krhko zdravlje – zbog tuberkuloze je, već u decembru 1915. u Skadru proglašen nesposobnim za učešće u borbenoj jedinici i prekomandovan u Telegrafsko odeljenje Dunavske divizije. Ostatak zime i proleće proveo je na ostrvu Krfu, odakle je, u julu 1916. godine, demobilisan i upućen na školovanje u Francusku. Upisao se na studije prava na Sorboni, da bi do oktobra 1918. godine stekao diplomu, a potom i lisans. Već tada je mladi Pavle Beljanski svoje buduće zanimanje video u diplomatiji, te je upisao doktorat iz diplomatsko-konzularne struke. Za razliku od većine srpskih đaka, Beljanskom se nije posrećilo da svoje doktorske studije u Parizu i okonča. Sa završetkom Prvog svetskog rata, novoj državi, Kraljevini Srba, Hrvata i Slovenaca bili su potrebni mladi, školovani ljudi poput njega; već 1919. prekinuo je doktorske studije zbog zaposlenja u Ministarstvu inostranih poslova, na mestu pisara I klase Kraljevskog poslanstva u Stokholmu. Mada ga je posao odveo daleko od kuće, Pavle Beljanski je u godinama neposredno posle rata, kao i kasnije, nastavio da održava veze sa porodicom, da se stara o majci, sestrama i njihovim porodicama, kao i o bratu Nikoli. Posle smrti muža Svetozara, 1921. godine, majka Milana se sa sinovima preselila u Beograd, gde je Pavle Beljanski boravio između dužih perioda rada u inostranstvu.

Diplomata od karijere

Najveći deo karijere Beljanski je proveo u kraljevskim poslanstvima u inostranstvu, a kasnije, u diplomatskoj službi Titove Jugoslavije, u Beogradu. Od pisara je napredovao do sekretara, savetnika poslanstva i ministra savetnika (odnosno opunomoćenog ambasadora), a povremeno bi dobijao i posebna zaduženja, kao što je predaja poverljivih šifara ili rukovođenje određenim resorima. Po pvan i diskretan, uvek poštujući pravila svog zanimanja, o diplomatskim aktivnostima tokom tog perioda i o kontaktima, saradnicima, odnosu prema kolegama, Beljanski nije ostavio nikakva dokumenta, niti lične beleške. U zvaničnim prilikama, privatno u još većoj meri, kao da je sebi nametnuo mesto „čoveka u senci“, izbegavao je oko kamere i tek ponekad, uglavnom u protokolarnim situacijama,



Veridba Ane Beljanski i Milana Isakovića (Svilajnac 1912)
Engagement of Ana Beljanski and Milan Isaković (Svilajnac 1912)



Pavle Beljanski sa porodicom (sede: Anka Isaković, Milana Beljanski i Pavle Beljanski; stoje: Predrag Isaković, Stanislava Joksimović i Nikola Beljanski), Beograd oko 1935.
Pavle Beljanski with family (sitting: Anka Isaković, Milana Beljanski and Pavle Beljanski; standing: Predrag Isaković, Stanislava Joksimović and Nikola Beljanski), Belgrade, c. 1935



Pavle i Nikola Beljanski (Beograd, oko 1942)
Pavle and Nikola Beljanski (Belgrade, c. 1942)