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The Heritage of the Eltz Family in the Whirlwind of the Second World War and the Aftermath — The Fate of a Noble Art Collection in Light of New Research

Baština obitelji Eltz u vrtlogu Drugog svjetskog rata i poraća — sudbina plemićke likovne zbirke u svjetlu novih istraživanja

ABSTRACT

The Eltz family owned a rich art collection in the Vukovar Manor, which was confiscated after World War II. Part of the artworks was taken by the Ministry of Agriculture and Forestry of the FNRJ (Federal People's Republic of Yugoslavia) in Belgrade and transferred to the territory of the Republic of Serbia. Through the identification of these artworks, some were found in the National Museum of Serbia in Belgrade, the White Palace on Dedinje, and the Gallery of Matica Srpska in Novi Sad.

KEYWORDS

Beli dvor, Belgrade, Dedinje, Eltz, Gallery of Matica Srpska, National Museum of Serbia, Novi Sad, Vukovar

APSTRAKT

Obitelj Eltz posjedovala je u vukovarskom dvorcu bogatu zbirku umjetnina koja je nakon Drugog svjetskog rata konfiscirana. Dio umjetnina preuzelo je Ministarstvo poljoprivrede i šumarstva FNRJ iz Beograda i transferiralo na područje Republike Srbije. Identifikacijom tih umjetnina pronađen je jedan dio umjetnina u Narodnom muzeju Srbije u Beogradu, Belom dvoru na Dedinju i u Galeriji Matice srpske u Novom Sadu.

KLJUČNE RIJEČI

Beli dvor, Beograd, Dedinje, Eltz, Galerija Matice srpske, Narodni muzej Srbije, Novi Sad, Vukovar

Introduction

From the 18th century until the beginning of World War II, the Eltz family established a highly significant collection of artworks on their estates in Vukovar, known today as the Vukovar Collection.¹ Research into this collection has shown that it originally comprised around 500 works of art, including at least 165 paintings (primarily oil on canvas), some sculptures, reliefs, and a large number of graphics.² Of the total number of the oil paintings, mostly portraits, approximately one hundred have been identified in Croatian museum collections, and around twenty of them in the Republic of Serbia.

During World War II, the Eltz family attempted to evacuate part of their valuable furniture and art collection from Vukovar. They succeeded in transferring some items to Germany, where they are now part of the extensive and rich collections within their estates in Eltville and Burg Eltz.³ The remaining items, which included many artworks, were nationalized and dispersed across state residences and museums in Zagreb, Osijek, Vukovar, Dubrovnik, and the Brijuni Islands, while some pieces have disappeared.⁴ The largest preserved part of the Vukovar Collection is currently housed in the Museum of Fine Arts in Osijek.

Researches and efforts to reconstruct the Vukovar Collection in Croatia were initially conducted as part of a doctoral dissertation on noble collections entitled *Art Collections of Noble Families in Slavonia and Syrmia*.⁵ These studies laid the foundation for the publication of scientific papers and for the beginning of the restoration of the artworks, in order to prepare them for an exhibition.⁶ Some of the artworks from the Vukovar Collection were displayed in 2009 at the Klovićevi Dvori Gallery in Zagreb within the exhibition entitled *Slavonia, Baranja, and Syrmia: Sources of European Civilization*.⁷

After the restoration of the Eltz Manor in Vukovar in 2014, most of the artworks were incorporated into the permanent exhibition of the Vukovar Municipal Museum, with an exhibition on the history and cultural heritage of the Eltz family in Vukovar and Germany is currently being prepared.⁸ Additionally, part of the graphic collection was showcased in 2015 in the Museum of Fine Arts in Osijek within the exhibition *Copper Engravings from Noble Collections of Slavonia and Syrmia*.⁹

For the first time, some of the recovered artworks from the Vukovar Collection, now part of the Matica Srpska Gallery's holdings, were presented in 2021 within the exhibition entitled *the Art of the Slavonian Nobility – Masterpieces of European Heritage* at the Klovićevi

Dvori Gallery in Zagreb.¹⁰ The extensive research into the provenance of these artworks, conducted in several museums across the Republic of Serbia, has led to the aforementioned findings and some new discoveries regarding the fate of the Vukovar Collection. After decades of systematic neglect of the history of the nobility in Croatia, today we are witnessing an increasing number of professional and scientific papers, research, and projects focused on the heritage of noble families, as well as the provenance of artworks in public collections.¹¹

The research results, in collaboration with colleagues from the Republic of Serbia, are being presented for the first time in summary in this paper.¹²

Vukovar collection in the whirlwind of the post-war period

Immediately after the end of World War II and the establishment of the museums in Vukovar and Ilok, museum experts became acutely aware that the noble collection of the Eltz family housed in the Manor of Vukovar and the collection of the Odescalchi family housed in nearby Manor Ilok on the Danube had suffered significant losses. It was evident that only a part of these collections had been preserved. Even at that time, it was suspected that some of the artworks had been transferred to the Republic of Serbia. This suspicion was later confirmed when several pieces from the Vukovar Collection, which had been returned from the Republic of Serbia under various circumstances, were discovered. However, rather than being returned to the Vukovar Municipal Museum, these artworks had been displayed in the Ilok Museum for years until they went missing during the Croatian War of Independence. Unfortunately, the social and political circumstances following World War II were not conducive to investigating the fate of the noble art collections.¹³ It was only after the Croatian War of Independence that more attention was being paid to researching the provenance of these artistic materials.¹⁴ In the case of the Vukovar Collection, these researches were further driven by the need to restore the Vukovar Manor of the Eltz family and to repatriate some of the artworks as part of the new museological concept for the Vukovar Municipal Museum.¹⁵

The fundamental information regarding the fate of the Vukovar Collection during the post-war turmoil of World War II is preserved in the documentation of the Commission for the Collection and Preservation of Cultural Monuments and Antiquities (KOMZA). These records are kept in the fund of the Croatian State Archives and in the Old Material Collection of the Central

Archive for Cultural Heritage at the Ministry of Culture of the Republic of Croatia.¹⁶ Significant information is also found in the archival materials of the Museum of Slavonia, especially considering that this institution served as the so-called Regional Collection Centre for KOMZA's activities in this part of Croatia. These efforts were led by Dr. Danica Pinterović (1897–1985), an employee of the museum.¹⁷

The research of the aforementioned archival materials made it possible to create a general picture of the fate of the Vukovar Collection after the end of World War II. It provides valuable insights into the dispersal and fate of the Vukovar Collection during the chaotic post-war period, highlighting the challenges of preserving and recovering cultural heritage in the aftermath of the conflict.

The first official information regarding the fate of the Vukovar Collection artworks, that remained in Vukovar during and after the war, dates back to 1946.¹⁸ On September 30, 1946, KOMZA members from Zagreb inventoried the cultural-historical and artistic objects found in the Vukovar Manor and instructed KOMZA members from Osijek, particularly the representatives of the Provincial Collection Centre, to transport these artworks to Osijek and store them in the Museum of Slavonia.¹⁹ A key figure in the further preservation and rescue of this material was Dr. Danica Pinterović, who played a crucial role in collecting other movable cultural-historical monuments across eastern Croatia.²⁰ The artworks were stored by the Zagreb commission members in one of the rooms of the Manor, which at that time was used as a student dormitory, and the room was sealed. The KOMZA inventory, documented under number 356/46, listed 65 items. Among them were 38 paintings (1 oil on wood and 37 oils on canvas), two sculptures, and at least 36 graphics. The inventory also included furniture, archaeological ceramic material and a numismatic collection.

Despite the recommendation for a prompt transfer of the collection to Osijek, due to various circumstances, Dr. Pinterović and the representatives of the Provincial Collection Centre KOMZA were unable to organize the transport of these items for a year due to a lack of transportation means. In the meantime, on October 30, 1947, the Commission of the Federal Ministry of Agriculture and Forestry of the Federal People's Republic of Yugoslavia (FNRJ) arrived in Vukovar from Belgrade with the task of taking part of the cultural-historical objects for the furnishing of the Manor in Belje. This was done before Dr. Pinterović's arrival in Vukovar, meaning she could only confirm that part of the material had been taken to an unknown location.

The federal commission in Vukovar registered the confiscated artworks, noting the serial numbers assigned to the material by KOMZA in their 1946 inventory.²¹ Among the artworks were 19 paintings and several pieces of decorative art. Although the cultural and historical materials in the Vukovar Manor were under the jurisdiction of the Ministry of Education of the People's Republic of Croatia, in accordance with the Law on the Protection of Cultural Objects of October 4, 1946, the former estate of the Eltz family was nationalized and it was managed by the Federal Ministry of Agriculture and Forestry.

This Ministry obviously believed it had the right to handle the inventory of the Vukovar Manor, which is why it separated and transported part of this material. In this case, there was an overlap of jurisdiction, or a lack of a coordination between the federal and regional authorities. The conflicting situation on the ground resulted in the transfer of some material without the approval of the competent regional authority, i.e. KOMZA. To date, not a single document has been found in KOMZA's records that would show that this body attempted to return the misappropriated material on the territory of Croatia.

In the post-war period, it was common practice to furnish state institutions, even the residences of various political bodies and persons in power, such as the President of FNRJ, Josip Broz Tito, with nationalized cultural-historical material from former private collections.²² In the light of these facts, the actions of the federal commission in the case of the Vukovar Collection were typical for the post-war period, and the regional body (KOMZA) apparently did not want or was unable to oppose the federal institutions. Only the changes in socio-political relations and the establishment of new states on the territory of the former Yugoslavia will bring the issue of the missing Vukovar Collection artworks to the forefront after more than half a century. Research in the Belgrade archives has so far not provided answers to the question of the whereabouts of the missing material right after the transfer of part of the artworks from Vukovar or whether the artworks were indeed used to furnish state residences or institutions.²³

In parallel with the archival material research, a search for artworks in museum institutions in the Republic of Serbia continued as well. It has resulted in the discovery of some of this material in museums in Belgrade and Novi Sad. The musealization of these artworks indicates that, at some point, the federal authorities recognized the exceptional value of this artistic material, which needed to be protected and placed in

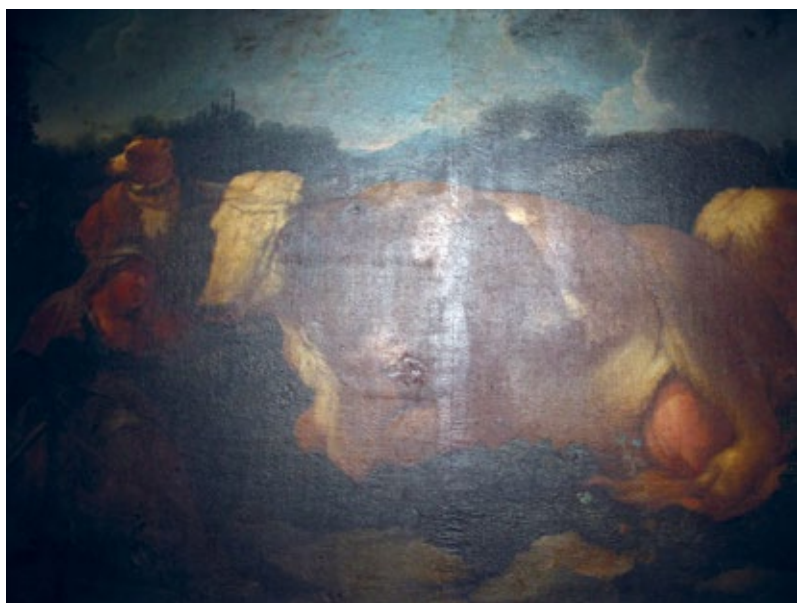
appropriate museum institutions. In this research, we relied heavily on KOMZA inventories, as they provided descriptions of the artworks, sometimes even dating and attributing them, including the painting technique, dimensions, and basic information about the frames (e.g. wooden frame, gilded ones, etc.). Another crucial factor was that the KOMZA commission had stamped their seal on the back of the paintings and marked them with K 356/46, indicating that the artwork was inventoried upon arrival in Vukovar in 1946.

Discovered works from the Vukovar collection

The National Museum of Serbia (formerly the National Museum), founded in 1844, is the oldest museum institution in the Republic of Serbia.²⁴ Its holdings include over 400,000 items across several departments. Through the provenance research, six artworks discovered in the Foreign Art Collection are verified to originate from the Vukovar Collection. Four of these artworks have a label on the back indicating that they were transferred to the museum for an exhibition by the state body, the *Presidium of the FNRJ*, under the receipt number 516/53, dated April 27, 1953. It is assumed that the other two paintings entered the museum in the same way.

¹
Unknown artist,
*Shepherdess with
Cattle*, 18. c.,
oil on canvas,
176 × 247 cm,
no signature,
NMB-835/1306,
The National
Museum of Serbia

Nepoznati
slikar, *Pastirica
s govedima*,
18. stoljeće,
ulje na platnu,
176 × 247 cm,
bez signature,
NMB-835/1306,
Narodni muzej
Srbije



Painting inventory number NMB-835/1306, unknown artist, *Shepherdess with Cattle*, oil on canvas, 176 × 247 cm, no signature (fig. 1)

The artwork is listed in the KOMZA inventory 356/46 under the number 30: *Slika, ulje na platnu: Ovan (sic!, krava) sa stadam u romantičnom pejzažu. Lijevo gore / u pozadini stari burg. U. d. o. [drvenom okviru] Veličina: 172 × 242 cm. Rad 18. stoljeća.*

"Painting, oil on canvas: Ram (sic!, cow) with a herd in a romantic landscape. Upper left / in the background, an old castle. In a [wooden frame]. Size: 172 × 242 cm. Work from the 18th century."

On the painting's inner frame, there is a label from the *Presidium of the FNRJ*, the KOMZA stamp, and the number 356/46 written in red pencil in two places. Next to one of these markings, the number 31 is written in parentheses, and next to the other, the number 30. Due to the almost identical dimensions and the similarity of the motifs of the paintings under the numbers 30 and 31, KOMZA first wrote the number 31, evidently by mistake, and then corrected it by writing the number 30. A resting cow is depicted in the foreground, with a shepherd and shepherdess on the left, and in the background, we see a landscape with a fortress on a hill.

The painting is in rather poor condition, mostly covered with *Japanese paper*. The joint between two canvases is visible in the middle of the painting. It is stored in the Museum's storage and has not been published.

Painting inventory number NMB-874/1309, Willem van Aelst, *Still Life with a Peacock*, 1651, oil on canvas, 174 × 157 cm (fig. 2–4)

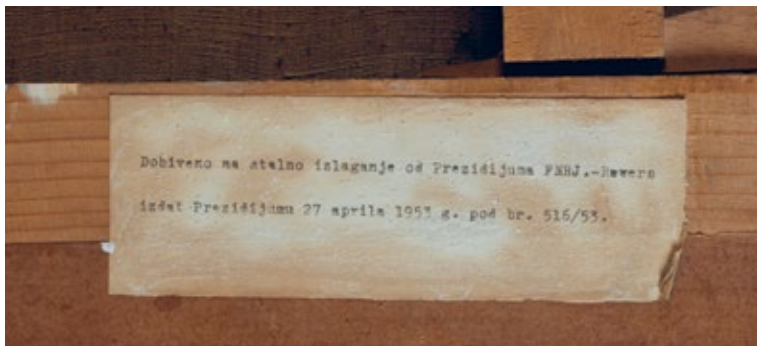
The artwork is listed in the KOMZA inventory 356/46 under the number 33: *Slika, ulje na platnu: Mrtva priroda s peharom i prostrtim stolom, Rad / 17. stoljeća. / Straga zapis: "W. V. Aelst, 1651....." b.o. [bez okvira] Veličina 174 × 160. "Painting, oil on canvas: Still life with a goblet and a set table, Work from the 17th century. / The inscription on the back of the painting: "W. V. Aelst, 1651..." Without [a frame]. Size 174 × 160."* On the inner frame of the painting, there is a label from the *Presidium of the FNRJ*, the KOMZA stamp, and the numbers 356/46 and 33 written in red pencil. In the centre of the inner frame, there is an old label bordered by thinner and thicker decorative black edges with the number 383, indicating the inventory number of the painting as part of the Vukovar collection or perhaps an earlier collection to which it belonged.²⁵ The inner frame also contains an old label with the inscription: *"Bezeichnung audem / linken unteren Ende / der weissen Decke / 'W. V. aelst 1651'."* This is a work



by Willem van Aelst (1627 – cca 1683) depicting *Vanitas*, still life with shrimps, oysters, a lemon, a goblet, and peacock feathers, symbols of luxury. The work was created during the artist's stay in Florence in 1651. The painting is well preserved, partially covered with *Japanese paper*, stored in the Museum's storage, and has not been published.

2

Willem van Aelst,
Still Life with a Peacock, 1651,
oil on canvas,
174 × 157 cm,
NMB-874/1309,
The National
Museum of Serbia
Willem van Aelst,
Mrtva priroda s paunom, 1651.,
ulje na platnu,
174 × 157 cm,
NMB-874/1309,
Narodni muzej
Srbije



3

Willem van Aelst,
Still Life with a Peacock, 1651,
oil on canvas,
174 × 157 cm,
NMB-874/1309,
The National
Museum of Serbia
/ Label from the
Presidium of the
FNRJ.

Willem van Aelst,
Mrtva priroda s paunom, 1651.,
ulje na platnu,
174 × 157 cm,
NMB-874/1309,
Narodni muzej
Srbije / Oznaka
Presidium-a
FNRJ.

4

Willem van Aelst,
Still Life with a Peacock, 1651,
oil on canvas,
174 × 157 cm,
NMB-874/1309,
The National
Museum of Serbia
Old label bordered
by thinner and
thicker decorative
black edges with
the number 383,
indicating the
inventory number
of the painting as
part of the Vukovar
collection or
perhaps an earlier
collection to which
it belonged.

Willem van Aelst,
Mrtva priroda s paunom, 1651.,
ulje na platnu,
174 × 157 cm,
NMB-874/1309,
Narodni muzej
Srbije
Stara naljepnica
obrubljenom crnim
tanjim i debljim
ukrasnim
rubovima s
brojem 383,
koji označava
inventarni broj
slike kao dio
vukovarske
zbirke ili
možda ranije
zbirke kojoj je
pripadala.





Painting inventory number NMB-865/1312, unknown artist, *Cattle Market*, oil on canvas, 84 × 108 cm (fig. 5)

The artwork is listed in the KOMZA inventory 356/46 under the number 17: *Slika ulje na platnu: boroviti (sic!, goroviti) pejzaž s krdom goveda. Rad. XVIII. v. U d.o. [drvenom okviru] / Vel. 82 × 108 cm. "Painting, oil on canvas: Pine (sic!, mountainous) landscape with a herd of cattle. Work from the 18th century. In a [wooden frame]. Size 82 × 108 cm."*

On the inner frame of the painting, there is a label from the *Presidium of the FNRI*, the KOMZA stamp, and the numbers 356/46 and 17 written in red pencil. The painting depicts a cattle market at *Porta Ostiensis* in Rome, with traders and various animals (horses, donkeys, dogs, etc.). The figures are dressed in southern costumes with turbans and red caps, with a view of Rome in the background. The painting is in relatively good condition; the canvas has been reinforced several times, and the original wooden frame features a metal plaque with an inscription in Serbian Cyrillic and a French translation in Latin script: "Dutch School, 18th century, / Cattle Market." The artwork is partially protected with *Japanese paper* and is stored in the Museum's storage. It has not been published.



Painting inventory number NMB-1313, unknown artist, *Still Life*, oil on canvas, 137 × 178 cm (fig. 6)

The artwork is listed in the KOMZA inventory 356/46 under the number 27: *Slika, ulje na platnu, Mrtva priroda sa voćem i povrćem, rad 18. stoljeća, / b.o. [bez okvira] Veličina: 178 × 137. "Painting, oil on canvas, Still life with fruits and vegetables, work from the 18th century, / [without a frame]. Size: 178 × 137."*

The inner frame of the painting contains the KOMZA stamp and the numbers 356/46 and 27 written in red pencil. On the left side of the inner frame we can see traces of a label similar in size to the *Presidium's* labels on previously described paintings. The artwork depicts *Vanitas*, still life with fruits and vegetables, pieces of fish and meat, and can likely be attributed to masters of the Flemish Baroque. The painting is in good condition, having been reinforced with a new canvas during restoration and re-stretched on the old inner frame. Parts of the painting are protected with *Japanese paper*, and it is stored in the Museum's storage. It has not been published.

5

Unknown artist,
Cattle Market,
oil on canvas,
84 × 108 cm,
NMB-865/1312,
The National
Museum of Serbia

Nepoznati slikar,
Stočni sajam,
ulje na platnu,
84 × 108 cm,
NMB-865/1312,
Narodni muzej
Srbije

6

Unknown artist,
Still Life,
oil on canvas,
137 × 178 cm,
NMB-1313, The
National Museum
of Serbia

Nepoznati slikar,
Mrtva priroda,
ulje na platnu,
137 × 178 cm,
NMB-1313,
Narodni muzej
Srbije

**Painting inventory number NMB–836/1315,
unknown artist, *Bull with a Herd and Shepherdess*,
oil on canvas, 171 × 235.5 cm (fig. 7)**

The artwork is listed in the KOMZA inventory 356/46 under the number 29: *Slika, ulje na platnu: Bik sa stadom i pastiricom. Pejsaž u pozadini. / Rad 18. stoljeća. U. d. o. [drvenom okviru], Veličina 170 × 230 cm.* “Painting, oil on canvas: Bull with a herd and shepherdess. Landscape in the background. / Work from the 18th century. In a [wooden frame]. Size: 170 × 230 cm.” On the inner frame of the painting, there is a label from the *Presidium of the FNRJ*, the KOMZA stamp, and the numbers 356/46 and 29 written in red pencil. The painting depicts cattle and a dog on the left side, while on the right side, a shepherdess is sitting on a boulder with a sheep adorned with a floral garland around its neck beside her. In the background on the right, there are trees, and on the left, a deep landscape. The canvas is in good condition, has not been restored, and is stored in the Museum’s storage. It has not been published.

**Painting inventory number NMB–1323,
Adriaen van Utrecht (1599–1652),
Game Merchant, 1633,
oil on canvas, 134 × 175.5 cm (fig. 8)**

The artwork is listed in the KOMZA inventory 356/46 under the number 34: *Slika, ulje na platnu. Prodavačica živadi i povrća, Holandski rad 17. / stoljeća. Straga zapis olovkom: A. van Utrecht, 1633. b.o. [bez okvira] Rantoalirano (sic! rentoilirano, odnosno dublirano platno) / Veličina 135 × 174 cm.* “Painting, oil on canvas. Seller of poultry and vegetables, Dutch work from the 17th century. On the back, there is a pencil inscription: A. van Utrecht, 1633. [Without a frame]. Relined canvas. Size: 135 × 174 cm.”

On the inner frame of the painting, there is the KOMZA stamp and the numbers 356/46 and 34 written in red pencil. The frame also contains a label from the Department of Restoration and Conservation of the National Museum in Belgrade with the inventory number 8461. In the centre of the inner frame, there is a pencil inscription: A. van Utrecht 1633.

The painting depicts a *genre scene* with a merchant at a market surrounded by an abundance of still life elements, including game, ducks, birds, a rabbit, a piece of animal meat, and various fruits and vegetables. This scene is typical of the work of Adriaen van Utrecht (1599 – 1652) and was created in 1633. The painting is in good condition and is currently on loan at the state residence Beli dvor in Dedinje, Belgrade. It has not been published.



7

Unknown artist,
*Bull with a Herd
and Shepherdess*,
oil on canvas, 171
× 235.5 cm NMB–
836/1315, The
National Museum
of Serbia
Nepoznati slikar,
*Bik s krdom
i pastiricom*,
ulje na platnu,
171 × 235,5 cm,
NMB–836/1315,
Narodni muzej
Srbije

8

Adriaen van
Utrecht (1599–
1652), *Game
Merchant*, 1633,
oil on canvas, 134
× 175.5 cm, NMB–
1323, The National
Museum of Serbia
Adriaen van
Utrecht (1599. –
1652.), *Trgovac
divljači*, 1633.,
ulje na platnu,
134 × 175,5 cm,
NMB–1323,
Narodni muzej
Srbije

9

Josip Franjo Mücke (1819–1883), *Girl with a Hoop*, 1856, oil on canvas, 100 × 80 cm, Inv. No. 191/01, Beli dvor in Dedinje, Belgrade
 Josip Franjo Mücke (1819. – 1883.), *Djevojčica s obručem*, 1856., ulje na platnu, 100 × 80 cm, Inv. br. 191/01, Beli dvor, Dedinje, Beograd



10

Josip Franjo Mücke (1819–1883), *Portrait of a Girl in a Traditional Costume*, 1846, oil on canvas, 92 × 76 cm, signed lower left: not indicated, Inv. No. 114/01, Beli dvor in Dedinje, Belgrade

Josip Franjo Mücke (1819. – 1883.), *Portret djevojke u narodnoj nošnji*, 1846., ulje na platnu, 92 × 76 cm, sig. d. l. nije navedena, Inv. No. 114/01, Beli dvor, Dedinje, Beograd



The Heritage of the Eltz Family in the Whirlwind of the Second World War and the Aftermath — The Fate of a Noble Art Collection in Light of New Research

The next institution where the artworks from the Vukovar Collection were found is Beli dvor, a state-owned residence. This is a palace complex located in Dedinje, Belgrade, built by the Karađorđević royal family shortly before World War II. After the war, the complex was used for state purposes, and today members of the Karađorđević family live in it again.²⁶ Beli dvor is furnished with highly valuable furniture and artworks, among which two pieces have been identified as the works from the Vukovar Collection. Both artworks entered the inventory of the Beli dvor state residence in 1954 through the Ministry of Agriculture and Forestry of the Federal People's Republic of Yugoslavia (FNRJ).²⁷

Painting inventory number 191/01, Josip Franjo Mücke (1819–1883), *Girl with a Hoop*, 1856, oil on canvas, 100 × 80 cm, signed lower left: J. F. Mücke 1856. (fig. 9)

The artwork is listed in the KOMZA list 356/46 under the number 57: *Slika, ulje na platnu: Djevojčica sa obručem, naslonjena na stol sa vazom cvijeća. U pozadini pejzaž. Vrijeme: drug. polovina 19. stoljeća. Veličina, 100 × 80. Signatura: J. F. Mücke, 1856. "Painting, oil on canvas: Girl with a hoop, leaning on a table with a vase of flowers. A landscape in the background. Period: second half of the 19th century. Size, 100 × 80. Signature: J. F. Mücke, 1856."*

Since the painting was not available for inspection, there is no information on KOMZA markings either on its inner frame or back. The artwork has been published, and according to the accompanying illustration, it is in good condition and fully matches the KOMZA description.²⁸

In the mid-19th century, painter Mücke worked intensively for the Eltz family and other noble and wealthy bourgeois families in eastern Croatia, particularly in the field of portrait art.²⁹ The age of the depicted girl suggests that it is a portrait of Hugolina Countess Eltz (1849–1935), the daughter of Hugo Count Eltz (1817–1848) and Ludvina, née Countess Pejačević (1826–1889).³⁰ At the time the painting was created, her mother had already remarried to Hugo's brother, Karl Count Eltz (1823–1900).³¹

Painting inventory number 114/01, Josip Franjo Mücke (1819–1883), *Portrait of a Girl in a Traditional Costume*, 1846, oil on canvas, 92 × 76 cm, signed lower left: not indicated (fig. 10)

The artwork is listed in the KOMZA inventory 356/46 under the number 37: *Slika, ulje na platnu: Pralja u narodnoj nošnji, stilizirano. Rad prve polovine 19.*

stoljeća. U d.p.o. [drveni pozlaćeni okvir] Veličine, 92 × 76. "Painting, oil on canvas: Washerwoman in a traditional costume, stylized. Work from the first half of the 19th century. In a [gilded wooden frame]. Size: 92 × 76."

Since the painting was not available for inspection, there is no information regarding the presence of KOMZA markings on its inner frame or back. The artwork has been published, and according to the accompanying illustration, it is in good condition and fully matches the KOMZA description.³²

The painting depicts a girl in traditional clothes, sitting with a jug in her hand, set against a landscape with architectural elements in the background.

The Gallery of Matica Srpska in Novi Sad is one of the most significant galleries in the Republic of Serbia. It originated within Matica Srpska through donations and gifts of artworks in the 19th century. It operated as part of the Museum of Matica Srpska until 1947, when it became an independent institution specializing in artworks from the 16th to the 21st century. Its holdings include 7000 works distributed across 16 collections.³³ A research has identified 13 works that are believed to be from the Vukovar Collection. All these artworks entered the Gallery in 1968 as a gift from the Belgrade Academy of Fine Arts.³⁴ The Academy was founded in 1937; it was known as the Art Academy from 1957, and became the University of Arts in 1973. In this institution, the artworks were likely used as study materials by students, who copied portraits of old masters. However, it is not known when or why these artworks were stored there.³⁵ All these artworks have been published, and their condition was partially reviewed during the research.³⁶

Painting inventory number 847, GMS/Y–3628, Josip Franjo Mücke (1819–1883) Portrait of a Captain (Anton III Slavnički Count Khuen Bellasi), 1855, oil on canvas, 60.3 × 46.8 cm, sign. lower right: J. F. Mücke /1855. (fig. 11)

The artwork is listed in the KOMZA inventory 356/46 under the number 3: *Slika, portret ulje na platnu. Portret časnika u bijelom kaputu. Straga zapis / Adalbert Krieg ... U d.p.o. [drveni pozlaćeni okvir] Rad sredina XIX. v. Ovalni format. Vel. 60 × 42,50 cm. "Painting, portrait, oil on canvas. Portrait of an officer in a white coat. Back inscription / Adalbert Krieg... In a [gilded wooden] frame. Mid-19th century. Oval format. Size: 60 × 42.5 cm."*

It is presumed that this is a portrait of Karl Count Eltz (1823–1900), who, prior to his marriage, had a military

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Josip Franjo Mücke (1819–1883)
Portrait of a Captain (Anton III Slavnički Count Khuen Bellasi), 1855, oil on canvas, 60.3 × 46.8 cm, Inv. No., 847, GMS/Y–3628, The Gallery of Matica Srpska in Novi Sad
Josip Franjo Mücke (1819. – 1883.), *Portret kapetana (Anton III. Slavnički grof Khuen Bellasi), 1855., ulje na platnu, 60,3 × 46,8 cm, Inv. br. 847, GMS/Y–3628, Galerija Matice srpske, Novi Sad*



career and was a lieutenant, later becoming a cavalry captain (*Rittmeister*), which matches the type of officer's uniform in the portrait. Due to the change in framing and the relining of the original canvas, it is currently unknown whether there are KOMZA markings on the inner frame or the back of the painting. The painting is in good condition, stored in the Gallery's storage, and it has been published.³⁷

Painting inventory number 1632, GMS/Y–3629, unknown artist, Erwein Damian Count Schönborn Wiesentheid, second half of the 19th century, oil on canvas, 72.5 × 59 cm, On the upper back of the stretcher frame, in cursive Latin script: Erwein Damian Graf v. / Schönborn Gf u. Herr / zu Wiesentheid, geb: (fig.12)

The artwork is listed in the KOMZA inventory 356/46 under the number 15: *Slika ulje na platnu, portret mladog plemića s uvojestom kosom. Straga zapis / Erwein Damian graf von Schönborn. Rad XIX. v. U d.p.o. [drveni pozlaćeni okvir] Vel. 71 × 59 cm. "Painting, oil on canvas, portrait of a young nobleman with curly hair. Back inscription / Erwein Damian graf von Schönborn. Work of the 19th century. In a [gilded wooden] frame. Size: 71 × 59 cm."*

This is a half-length portrait of Hugo Erwein Damian Schönborn, Count von Schönborn-Wiesentheid (1805–1865), who was married to Sophia Eleonora

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Unknown artist,
Erwein Damian
Count Schönborn
Wiesentheid,
second half of
the 19th century,
oil on canvas,
72.5 × 59 cm,
Inv. No., 1632,
GMS/Y–3629, The
Gallery of Matica
Srpska in Novi Sad
Nepoznati slikar,
Erwein Damian,
grof Schönborn
Wiesentheid,
druga polovina
19. stoljeća,
ulje na platnu,
72,5 × 59 cm,
Inv. br. 1632,
GMS/Y–3629,
Galerija Matice
srpske, Novi Sad



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Unknown
artist (Joseph
Heideloff?), *Elderly*
Lady with a
Lorgnette, second
half of the 18th
century,
oil on canvas,
62 × 48.8 cm,
Inv. No., 982,
GMS/Y–3630, The
Gallery of Matica
Srpska in Novi Sad
Nepoznati
slikar (Joseph
Heideloff?),
Starica s
lornjonom,
druga polovina
18. stoljeća,
ulje na platnu,
62 × 48.8 cm,
Inv. br. 982,
GMS/Y–3630,
Galerija Matice
srpske, Novi Sad



The Heritage of the Eltz Family in the Whirlwind of the Second World War and the Aftermath — The Fate of a Noble Art Collection in Light of New Research

née Countess Eltz (1814–1902). Due to the changes in framing and the relining of the original canvas, it is currently unknown whether there are KOMZA markings on the inner frame or the back of the painting. The painting has remained in its original frame. It is housed in the Gallery's storage, and has been published.³⁸

Painting inventory number 982, GMS/Y–3630, unknown artist (Joseph Heideloff?), *Elderly Lady with a Lorgnette*, second half of the 18th century, oil on canvas, 62 × 48.8 cm, sign. lower left: Heidel(off) (fig.13)

This artwork is not listed in the KOMZA inventory 356/46, but since it entered the Gallery along with all the other described artworks, it is believed to originate from the Vukovar Collection. The painting is a portrait created by the German artist Franz Joseph Ignaz Anton Heideloff (1689–1772) or his son Joseph Anton Heideloff I (1717–1781), who was also a painter and courtier of the aforementioned collector Hugo Franz Karl Count Eltz. It is assumed that the portrait depicts Anna Maria Antoinetta Countess Eltz (1700–1771), the eldest sister of Hugo Franz Karl Count Eltz.³⁹ She had a notable career in ecclesiastical circles as the abbess of the Münsterbilsen Abbey, and is depicted as an elderly abbess.⁴⁰ Due to the changes of the inner frame and the relining of the original canvas, it is currently unknown whether there are KOMZA markings on the inner frame or the back of the painting. The painting is in good condition, housed in the Gallery's storage, and it has been published.⁴¹

Painting inventory number 983, GMS/Y–3631, unknown artist (Josef Hickel?) *Emperor Joseph II*, second half of the 18th century (cca. 1763–1768), oil on canvas, 60.5 × 45.8 cm, no signature

The artwork is listed in the KOMZA inventory 356/46 under the number 1: *Slika ulje na platnu, portret plemića. Rad XVIII.v. U d.p.o. [drveni pozlaćeni okvir] Vel. 60 × 46 cm. "Painting, oil on canvas, portrait of a nobleman. Work from the 18th century. In a [gilded wooden frame]. Size: 60 × 46 cm."*

The painting depicts a half-length portrait of Emperor Joseph II in the green military uniform of the First Hussar Regiment, adorned with the insignia and decorations of the Order of Maria Theresa and the Order of Saint Stephen on his chest, and the sash of the Order of Maria Theresa, with the Order of the Golden Fleece hanging from a red ribbon. It is believed that the portrait was created around 1770 as a copy of a portrait from the court painting workshop of the

Czech–Austrian artist Joseph Hickel (1736–1807).⁴² Due to the change of the inner frame and the relining of the original canvas, it is currently unknown if there are KOMZA markings on the inner frame or the back of the painting. The painting is in good condition, it is part of the permanent collection of the Gallery, and it has been published.⁴³

Painting inventory number 1625, GMS/Y–3632, unknown artist, *Girl with a Basket of Flowers*, first half of the 19th century, oil on canvas, 66 × 52.8 cm, no signature

The artwork is listed in the KOMZA inventory 356/46 under the number 21: *Slika ulje na platnu, portret djevojčice u bijeloj haljini. Rad početka XIX v. / U d.p.o. [drveni pozlaćeni okvir] Vel. 66 × 53,50 cm. "Painting, oil on canvas, portrait of a girl in a white dress. Work from the early 19th century. In a [gilded wooden frame]. Size: 66 × 53.5 cm."*

Based on the age of the girl, it is believed to depict Charlotte Countess Eltz (1804–1862), the daughter of Emerich Count Eltz. The painting is thought to have been created around 1810, as indicated by a typical white neoclassical dress the girl is wearing, holding a basket of flowers, with a landscape in the background.⁴⁴ Due to the changes of the inner frame and the relining of the original canvas, it is currently unknown if there are KOMZA markings on the inner frame or the back of the painting. The painting is in good condition, housed in the Gallery's storage, and has been published.⁴⁵

Painting inventory number 984, GMS/Y–3633, unknown artist, *Unknown Nobleman*, second half of the 18th century, oil on canvas, 70 × 48.5 cm

The artwork is listed in the KOMZA inventory 356/46 under the number 10: *Slika ulje na platnu, portret plemića s odlikovanjem. Rad XVIII. v. U d.p.o. [drveni pozlaćeni okvir] / Vel. 70 × 53 cm. "Painting, oil on canvas, portrait of a nobleman with decorations. Work from the 18th century. In a [gilded wooden frame]. Size: 70 × 53 cm."*

It is believed to depict Johann Philipp Jacob Count Eltz (1746–1815). He is shown in a half-length portrait, outdoors, with a series of canonical crosses that he used to wear as a canon of the Mainz and Würzburg cathedrals. It is known that the portrait was originally oval, and its inner frame contained a pencil inscription in cursive: "Setretic Kaslen Ooben" and the numbers 356/46 in red pencil, as indicated in the gallery's catalogue entry. The painting is in good condition, with a changed inner frame and relined canvas. It is housed in the Gallery's storage and has been published.⁴⁶

Painting inventory number 985, GMS/Y–3634, unknown artist, *Unknown Nobleman with a White Ruff*, cca. 1770, oil on canvas, 87 × 68 cm, sign. on the back of the canvas: "Restaurit / von / 79., 58. Seb: Schmitz"

The artwork is listed in the KOMZA inventory 356/46 under the number 16: *Slika ulje na platnu, portret plemića u bijeloj čipkastoj ogrlici. Rad početka / XVIII. v. Straga zapis o restauraciji. U d.p.o. [drveni pozlaćeni okvir] Vel. 87 × 68 cm. "Painting, oil on canvas, portrait of a nobleman in a white lace ruff. Work from the early 18th century. Restoration inscription on the back. In a [gilded wooden frame]. Size: 87 × 68 cm."*

It is believed that the portrait depicts Hugo Friedrich Baron von Eltz–Blieskastel–Rodendorf (1597–1658), a dean and canon of the Trier Cathedral, as well as a canon of the Mainz and Würzburg cathedrals. At the time of the portrait, he held an important position of ambassador of the Prince–elector of Trier at the conclusion of the Peace of Westphalia in Münster (1645/46). The work may be attributed to Anselm van Hulle (1601 – after 1674), one of the official portraitists of this significant event.⁴⁷ The painting has the KOMZA seal and the numbers 356/46 in red pencil on the inner frame. It is in good condition, housed in the Gallery's storage, and has been published.⁴⁸

Painting inventory number 1055, GMS/Y–3635, Joseph Heideloff the Elder, *Unknown Austrian Nobleman – Hugo Philipp Count Eltz*, 1780, oil on canvas, 95.3 × 71 cm, sign.: on the back of the canvas, in cursive Latin script: "Joseph Heideloff / pinxit / 1780."

The artwork is listed in the KOMZA inventory 356/46 under the number 20: *Slika ulje na platnu, plemić u svečanom ornatu. Rad XVIII. v. b.o. [bez okvira] Dva komada. / Vel. 97 × 71 cm i 82 × 69. "Painting, oil on canvas, portrait of a nobleman in ceremonial attire. Work from the 18th century. [Without frame]. Originally in two pieces. Size: 97 × 71 cm and 82 × 69."*⁴⁹

The portrait was created by Joseph Anton Heideloff I (1717–1781), a painter and chamberlain for collector Hugo Franz Karl Count Eltz, who is also mentioned as the artist of the painting *An Old Woman with a Lorgnon*. The depicted individual is Hugo Philipp Count Eltz (1742–1818), shown in noble attire with a fur-trimmed mantle, a sash at the waist, and the sash and star of the Order of St. Joseph.⁵⁰ This portrait served as a prototype for a copy created as part of the so-called gallery of ancestors in the Vukovar collection, which was entrusted to J. F. Mücke in 1856.⁵¹ The painting has the KOMZA seal on the inner frame. It is in good condition, housed

in the Gallery's storage, and has been published.⁵² It was exhibited at the Gallery Klovičevi dvori in 2021.⁵³

Painting inventory number 986, GMS/Y–3636, unknown artist, Duke Charles Alexander of Lorraine, around 1770, oil on canvas, 91 × 57 cm, no signature

The artwork is listed in the KOMZA inventory 356/46 under the number 12: *Slika ulje na platnu, portret plemića u crvenoj bogato izvezenoj surci. Rad / XVI–II. v. U d.p.o. [drveni pozlaćeni okvir] Vel. 91 × 75 cm. "Painting, oil on canvas, portrait of a nobleman in a richly embroidered red surcoat. Work from the 18th century. In a [wooden gilded frame] Size 91 × 75 cm."* This is not a portrait of Duke Charles Alexander of Lorraine, but rather a half-length portrait of Francis Stephen of Lorraine (1708–1765), created around 1745. He is depicted *en face* with the insignia of the Order of the Golden Fleece set with diamonds, while in the background we see the crown of the Grand Duchy of Tuscany, which also alludes to his last duchy, Lorraine and Bar.⁵⁴ The inner frame contains two KOMZA stamps. The painting is in good condition, housed in the Gallery's storage, and has been published.⁵⁵

Painting inventory number 1140, GMS/Y–3637, Louis Tocqué, Johann Ferdinand Count von Küfstein, third decade of the 18th century, oil on canvas, 125 × 94 cm, signed on the back of the canvas in Latin: Graff: Ferdinand / v:Kuffstein: / I. L.Tocque fecit

The painting is listed in the KOMZA inventory 356/46 under the number 18: *Slika ulje na platnu, portret plemića s perikom i čipkastim plastronom. Straga / zapis graf Ferdinand von Kufschtein. Rad sredine XIX.v. U d. p. o. [drveni pozlaćeni okvir] / Vel. 125 × 93 cm. "Painting, oil on canvas, portrait of a nobleman with a wig and lace cravat. On the back, there is a note: Count Ferdinand von Küfstein. Work from the mid-19th century. In a [wooden gilded frame] / Size 125 × 93 cm."* The portrait was created by the French painter Louis Tocqué (1696–1772) around 1750. It depicts Johann Ferdinand Count Küfstein (1688–1755), an Austrian diplomat, vice-chancellor of the court, and governor of Lower Austria, who owned the Vukovar estate before selling it to the Eltz family. He is shown in an interior room, dressed in a brocade robe with a lace cravat and a long, flowing wig. The painting bears a KOMZA stamp on the inner frame and the numbers 356/46 and 18 written in red pencil. The artwork is in good condition, housed in the Gallery's storage, and has been published.⁵⁶ It was exhibited at the Gallery Klovičevi dvori in 2021.⁵⁷

Painting inventory number 1636, GMS/Y–3638, unknown artist, Young Woman with a Child, first half of the 19th century, oil on canvas, 115 × 90 cm, no signature

The artwork is listed in the KOMZA inventory 356/46 under number 8: *Slika ulje na platnu, gospođa s biser-nom ogrlicom i malim djetetom. Rad sred. / XIX. v. U d.p.o. [drveni pozlaćeni okvir] Vel. 115 × 90 cm "Painting, oil on canvas, lady with a pearl necklace and a small child. Work from the mid-19th century. In a [wooden gilded frame] Size 115 × 90 cm."*

It is believed that the portrait depicts Maria Anna Bertha Princess Lobkowitz (1807–1883) with her son George (1835–1908), and the work is thought to have been created around 1840. She is shown in luxurious female attire with ermine details and pearl jewellery, in close contact with her son, on a terrace with a deep landscape in the background. Due to the change of the frame and the relined original canvas, it is currently unknown whether there are KOMZA markings on the inner frame or back of the painting. The painting is in good condition, located in the Gallery's administrative salon, and has been published.⁵⁸ It was exhibited at the Klovičevi Dvori Gallery in 2021.⁵⁹

Painting inventory number 987, GMS/Y–3639, unknown artist, Philipp Karl von und zu Eltz, around 1730/36, oil on canvas, 133 × 122 cm, no signature

The artwork is listed in the KOMZA inventory 356/46 under the number 7: *Slika ulje na platnu, portret crkvenog dostojanstvenika u crvenoj haljini / optočen-im hermelinom. Rad XVIII. v. Ovalni format. Rentoilirano U d. p. o. [drveni pozlaćeni okvir] / Vel. 122 × 102 cm. "Painting, oil on canvas, portrait of a church dignitary in a red robe / trimmed with ermine. Work from the 18th century. Oval format. Reframed. In a wooden gilded frame. Size 122 × 102 cm."* The oval-format portrait depicts Philipp Karl Count Eltz (1665–1743) in the regalia of the Prince-electoral Archbishop of Mainz. Based on this painting, Josip Franjo Mücke created a copy of the portrait for the Vukovar collection in 1856.⁶⁰ The inner frame of the painting contains the numbers 356/46 and 7 written in red pencil. The painting is in good condition, located in the Gallery's storage, and has been published.⁶¹ It was exhibited at the Klovičevi Dvori Gallery in 2021.⁶²

Painting inventory number 993, GMS/Y-4220, unknown artist (Josef Hickel?), *Unknown Nobleman*, (Karlo Hieronimus Pálffy Count Erdödy?), second half of the 18th century, (around 1790), oil on canvas, 101 × 81 cm, no signature.

This artwork was not listed in the KOMZA inventory 356/46. However, since it entered the Gallery along with all the other artworks described here, we believe it originates from the Vukovar Collection. The work is not on the list of artworks transferred to the Gallery in 1968, but the exhibition catalogue notes: “The portrait has been in the ownership of the Matica Srpska Gallery since 1968 based on a gift from the Academy of Fine Arts in Belgrade.”⁶³ We assume that this painting was created by Josef Dorffmeister (1764–1806) and depicts Count Karl IV Joseph Hieronymus Pálffy de Erdödy (1735–1816) in the Order of the Golden Fleece with the insignia. The portrayed individual was Chancellor for Hungary and Transylvania at the Imperial Court, and this portrait most likely entered the Eltz collection through the marriage of Emmerich Joseph Count Eltz (1765–1844) with Henriette Eltz née Colloredo–Mansfeld and Maria née Countess Somogy de Medgyes (1796–1864), through family, friendship, and business relationships.

Due to the change of the frame and the original canvas being relined, it is currently unknown whether there are any KOMZA markings on the inner frame or the back of the painting. The painting is in good condition, stored in the Gallery’s storage, and has been published.⁶⁴

Conclusion

Research into the provenance of the works we presume were part of the Vukovar Collection has resulted in the discovery of a total of 21 artworks in museums and other institutions of the Republic of Serbia. These include landscapes, mythological scenes, still lifes, and portraits, all of exceptionally high artistic value. The paintings have been found in the National Museum in Belgrade, the Beli dvor residence in Belgrade, and the Matica Srpska Gallery in Novi Sad.

It is assumed that all the discovered works were transferred to the Republic of Serbia in 1947, after the Commission of the Ministry of Agriculture and Forestry of the FNRJ separated them from the already reviewed and catalogued materials in Vukovar. This earlier inventory was compiled by the representatives of KOMZA in 1946. It is interesting to point out that this research has revealed that in the Republic of Serbia today, there are not only paintings listed in the KOMZA inventory from 1946, but also paintings that are not on that list,

and which we can attribute with a high probability to the Vukovar Collection. We assume that the KOMZA representatives were unable to examine, e.g. to catalogue all the cultural–historical material, and some artworks remained beyond their reach, possibly in the Eltz Manor or other locations on the former Eltz estate, that KOMZA could not access. This indicates a need for further identification of the works from the Vukovar Collection, in the hope that this part of the collection will also be found in the future.

Translation into English by the author, proofreading by Katarina Žeravica.

NOTES

- 1 Research in the Republic of Serbia was conducted in collaboration with Silvija Lučevnjak, a director, art historian and curator of the Local Museum in Našice. It was co-financed by the Croatian Science Foundation through the project IP-2018-01-9364, "Art and the State in Croatia from the Enlightenment to the Present". This work was co-financed by the Croatian Science Foundation through the project IP-2022-10-9843, "Representation, Development, Education, Participation: Art in Society from the 19th until the 21st Century".
- 2 Silvija Lučevnjak, Jasminka Najcer Sabljak, "The Commission for the Collection and Preservation of Cultural Monuments and Antiquities and Aristocratic Art Collections in Eastern Croatia," in *Art and the State in Modern Central Europe (18th – 21st Century)*, ed. Josipa Alviž, Dragan Damjanović, Jasminka Nestić (Zagreb: FF Press, Filozofski fakultet Sveučilišta u Zagrebu, 2024), 35.
- 3 Jasminka Najcer Sabljak, Silvija Lučevnjak, "Karlo i Ludvina Eltz – nositelji obnove Burga Eltz u 19. stoljeću," *Peristil* 60 (2017): 61–76.
- 4 Jasminka Najcer Sabljak, Silvija Lučevnjak, "State Authorities and the Heritage of Noble Families of Eastern Croatia," in *Art and Politics in the Modern Period—conference proceedings*, ed. Dragan Damjanović, Lovorka Magaš Bilandžić, Željka Miklošević (Zagreb: Filozofski fakultet Sveučilišta u Zagrebu, 2019), 227–228.
- 5 Jasminka Najcer Sabljak, "Umjetničke zbirke vlastelinskih obitelji u Slavoniji i Srijemu," (PhD diss. University of Zagreb, 2012)
- 6 Jasminka Najcer Sabljak, Đorđe Bošković, "Likovna i rukopisna ostavština Ladislava grofa Pejačevića iz Retfale i Rume," *Scrinia Slavonica* 18 (2018): 129–174; Jasminka Najcer Sabljak, Silvija Lučevnjak, "Moderna umjetnost u zbirkama slavonskog plemstva," in *Imago, Imaginatio, Imaginabile. Zbornik u čast Zvonka Makovića*, ed. Dragan Damjanović, Lovorka Magaš Bilandžić (Zagreb: Filozofski fakultet, 2018), 247–265. Jasminka Najcer Sabljak, "Portraits of Habsburg Rulers in the Aristocratic Collections of Eastern Croatia," *Radovi Instituta za povijest umjetnosti* 1 (2019): 43, 151–160.
- 7 Jasminka Najcer Sabljak, "Likovna ostavština velikaških obitelji," in *Slavonija, Baranja i Srijem: vrela europske civilizacije* (book 2), ed. Vesna Kusin, Branka Šulc (Zagreb: Ministarstvo kulture Republike Hrvatske and Galerija Klovičevi dvori, 2009), 464–469.
- 8 Jasminka Najcer Sabljak and Silvija Lučevnjak, "Povijest likovne zbirke obitelji Eltz," (unpublished text; Vukovar: Municipal Museum 2020); Jasminka Najcer Sabljak, "Od renesanse do moderne – izbor iz likovne baštine obitelji Eltz," (unpublished text; Vukovar: Municipal Museum, 2020).
- 9 Jasminka Najcer Sabljak, *Bakrorezi i bakropisi iz plemićkih zbirki Slavonije i Srijema* (Osijek: Muzej likovnih umjetnosti, 2015–2016).
- 10 Jasminka Najcer Sabljak, Silvija Lučevnjak, "Umjetničke zbirke slavonskih plemićkih obitelji," in *Umjetnost slavonskog plemstva – vrhunska djela europske baštine*, ed. Jasminka Najcer Sabljak, Silvija Lučevnjak, Valentina Galović (Zagreb: Galerija Klovičevi dvori, 2021), 8–120.
- 11 For example, this topic was addressed by the HRZZ project IP 2020-02-1356 *Provenance Research on Artwork in Zagreb Collections* (ZagArtColl_ProResearch), which brought together researchers led by Ljerka Dulibić from the Strossmayer Gallery of Old Masters of the Croatian Academy of Sciences and Arts (HAZU) around the central theme of provenance research in Zagreb's collections. The project's goal was to present the issues and contemporary methodological approaches in art history, with particular emphasis on the collections of old masters and the integration of research results with museum practice. See: *Final Conference of the HRZZ Project Provenance Research on Artwork in Zagreb Collections*, <https://www.info.hazu.hr/events/zavrsna-konferencija-hrzz-projekta-istrazivanje-provenijencije-umjetnina-u-zagrebackim-zbirkama/> (accessed January 5, 2025). Part of the project team also participated in the JPI HERA TransCultAA project (*Transfer of Cultural Objects in the Alpine-Adriatic Region in the 20th Century*) as part of a European association of researchers from Germany, Austria, Italy, Slovenia, and Croatia, focusing on the provenance of cultural heritage, covering the period after 1945 in Yugoslavia and cross-border transfers of artworks. (<https://www.transcultaa.eu/>) A publication was also released: *Contested Space – Contested Heritage. Sources on the Displacement of Cultural Objects in the 20th Century Alpine-Adriatic Region*, ed. Christian Fuhrmeister (preface), Donata Levi, and Michael Wedekind (2022). In Ljubljana, in 2022, an international conference titled *Artistic and Architectural Heritage of the Nobility Between Old and New Regimes* was held (<https://ojs.zrc-sazu.si/ahas>), and a proceedings book was published: *Umetnostna dediščina plemstva v času njegovega zatona. Transformacije, prenosi, reinterpretacije*, ed. Tina Košak (2023), <https://zalozba.zrc-sazu.si/en/publikacije/umetnostna-dediscina-plemstva-v-casu-njegovega-zatona>.
- 12 Research on noble collections has been ongoing for many years in close collaboration with colleagues from the Republic of Serbia. In 2014, an exhibition entitled "Artistic Heritage of the Pejačević Family" was held at the Local Museum in Ruma, following a successful cooperation in researching the history of the Pejačević family in Ruma and Syrmia. In 2016, the Local Museum of Ruma presented the exhibition "The Ruma Estate of the Pejačević Family" at the Local Museum in Našice. In close collaboration with Đorđe Bošković, a scientific paper entitled "The Artistic and Manuscript Legacy of Count Ladislav Pejačević from Retfala and Ruma" was published in 2018 *Scrinia Slavonica*, a publication of the Croatian Institute of History. Research and collaborations have also continued with colleagues from the Matica Srpska Gallery in Novi Sad, as well as with colleagues from the National Museum of Serbia in Belgrade, and with colleagues from the Faculty of Philosophy and the Beli dvor state residence in Belgrade.
- 13 Jasminka Najcer Sabljak, Silvija Lučevnjak, "Pitanja transfera i provenijencije umjetnina na primjeru zbirke obitelji Eltz i Odescalchi," *Zbornik Matice srpske za likovne umjetnosti* 47 (2019): 121–132.
- 14 Jasminka Najcer Sabljak, *Likovna baština obitelji Odescalchi: od Lombardije i Rima do Iloka* (Osijek, Zagreb: Muzej likovnih umjetnosti, Društvo povjesničara umjetnosti Hrvatske, 2015); Andrea Rimfl, *Ukradena baština*. (Ilok: Muzej grada Iloka, 2018); Vesna Kusin, "Što je sve 'darovano' i 'posuđeno'?", *Vjesnik*, April 18, 1993, 24., 33.
- 15 Jasminka Najcer Sabljak was a collaborator on the permanent exhibition of the Vukovar Municipal Museum, especially in the segment of the Eltz noble collection. Part of the artworks for the permanent exhibition was borrowed from the Museum of Fine Arts in Osijek. Zoran Leskovic was a collaborator on the permanent exhibition in the segment focused on researching the history of the Eltz family.
- 16 Iva Pasini Tržec, "Osnutak, organizacijski ustroj i djelovanje Komisije za sakupljanje i očuvanje kulturnih spomenika i starina," *Peristil* 62 (2019): 123–138.
- 17 A thematic issue of the *Osječki zbornik* 34, ed. by Marina Kovač, published in Osijek in 2018, is dedicated to the life and work of Dr. Danica Pinterović, a curator at the Museum of Slavonia.
- 18 Lučevnjak, Najcer Sabljak, "The Commission for the Collection and Preservation," 37

- 19 Minutes of KOMZA No. 356/46 from September 30, 1946, and Minutes of KOMZA No. 52/47 from December 30, 1947, Archives of the Museum of Slavonia, Osijek
- 20 Jasminka Najcer Sabljak, "Danica Pinterović i muzealizacija zbirke slavonskog plemstva," *Osječki zbornik* 34 (2018): 102–103
- 21 Minutes of KOMZA No. 356/46 from September 30, 1946, Archives of the Museum of Slavonia, Osijek.
- 22 Nenad Radić, *Pusen i petokraka: zbirka slika druga predsebnika* (Novi Sad: Galerija Matice srpske, 2012).
- 23 Research was conducted in the Archives of Yugoslavia in Belgrade to locate the collection centre: FOND AJ–4, Council for Agriculture and Forestry of the FNRI 1950–1953 (1944–1953) – Group III.4.1 SECRETARIAT, Folder 61, Item Description No. 436 and 437; Folder 62, Item Description No. 439, year 1947 – Group III.4.12 FEDERAL ADMINISTRATION OF STATE AGRICULTURAL PROPERTY, Folder 83, Item Description No. 528, year 1947.
- 24 National Museum of Serbia, <https://www.narodnimuzej.rs/> (accessed August 21, 2024).
- 25 It is presumed that the provenance of some paintings from the Vukovar Collection can be linked to the collection of Hugh Franz Karl Eltz (1701–1779), a prelate, patron, and collector. He possessed one of the larger European art collections of his time, reaching a total of 1231 works. His collection included a diverse range of artworks, including notable pieces of Dutch, German, and Italian painting (e.g., Rembrandt, Tintoretto, Piazzetta, Tiepolo, etc.). Many of his artworks can be found in numerous galleries throughout Germany and Europe, as well as in the representative spaces of Eltzer Hof in Eltville. Over time, some of these works were transferred to the *Vukovar Collection*; Najcer Sabljak, Lučevnjak, "Povijest likovne zbirke obitelji Eltz," 2020; Najcer Sabljak, "Od renesanse do moderne," 2020.
- 26 The Royal Family of Serbia, <https://royalfamily.org/palaces/the-white-palace/> (accessed August 21, 2024).
- 27 Jelena Todorović, *Katalog državne umjetničke kolekcije Dvorskog kompleksa u Beogradu I. – Europska umjetnost*, (Novi Sad: Platoneum, 2014), 230
- 28 Todorović, *Katalog državne umjetničke kolekcije*, 230–231.
- 29 Josip Franjo Mücke was born in Hungary and studied at the Academy of Vienna. The majority of his paintings was created in Croatia (Vukovar, Zagreb). He died in Pécs, where he worked toward the end of his life. In Vukovar, he married Ana Panian, a daughter of the chief accountant (*Rentmeister*) of the Vukovar lordship, which further tied him to this town, Syrmia, and Slavonia; Branka Balen, *Josip Franjo Mücke: 1821. – 1883.*, (Osijek – Zagreb, Galerija likovnih umjetnosti u Osijeku; HAZU, Zavod za znanstveni i umjetnički rad u Osijeku, 2000), 37–43.
- 30 Hugolina Sophia Franziska Walpurga Thecla Countess Eltz was born in Munich on April 20, 1849, and died in Münster on February 27, 1935. She married Kuno von und zu Eltz–Rübenach (1832–1889) in Heidelberg on May 4, 1869; Najcer Sabljak, Lučevnjak, "Karlo i Ludvina Eltz," 63.
- 31 Najcer Sabljak, Bošković, "Likovna i rukopisna ostavština," 141–149, 152–168, 171–172.
- 32 Todorović, *Katalog državne umjetničke kolekcije*, 290.
- 33 Matica Srpska Gallery, <https://www.galerijamaticesrpske.rs/o-kolekciji/> (accessed August 20, 2024).
- 34 The minutes number 348/2 from May 18, 1968, regarding the transfer of artworks, are located in the museum documentation of the Matica Srpska Gallery in Novi Sad.
- 35 According to the chronology of the transfer of the paintings to the National Museum in Belgrade and the state residence Beli dvor, there is a possibility that these paintings were transferred to the Academy in 1957 during the reorganization and renaming of the institution
- 36 Branka Kulić, *Strani portretisti 18. i 19. veka u kolekciji Galerije Matice srpske*. (Novi Sad: Galerija Matice srpske, 2011).
- 37 Kulić, *Strani portretisti 18. i 19. veka*, 60–61.
- 38 Kulić, *Strani portretisti 18. i 19. veka*, 48–49.
- 39 Najcer Sabljak, Lučevnjak, "Povijest likovne zbirke obitelji Eltz," 2020; Najcer Sabljak, "Od renesanse do moderne," 2020.
- 40 Friedrich Wilhelm Roth, *Geschichte der Herren und Grafen zu Eltz: unter besonderer Berücksichtigung der Linie vom Goldenen Löwen zu Eltz auf Grund archivalischer Forschung*, book 2 (Mainz, 1889/90), 109.
- 41 Kulić, *Strani portretisti 18. i 19. veka*, 44–45.
- 42 Najcer Sabljak, "Portraits," 155–156
- 43 Kulić, *Strani portretisti 18. i 19. veka*, 22–23.
- 44 Najcer Sabljak, Lučevnjak, *Umjetničke zbirke slavonskih ple-mićkih obitelji*, 35–36, 181.
- 45 Kulić, *Strani portretisti 18. i 19. veka*, 52–53.
- 46 Kulić, *Strani portretisti 18. i 19. veka*, 46–47.
- 47 Najcer Sabljak, Lučevnjak, *Umjetničke zbirke slavonskih ple-mićkih obitelji*, 16, 174
- 48 Kulić, *Strani portretisti 18. i 19. veka*, 40–41
- 49 In the KOMZA inventory, under the number 20, two paintings of different dimensions are listed. Research has shown that the painting measuring 82 × 69 cm refers to the portrait of Anselm Casimir Count Eltz, which is currently housed in the Museum of Fine Arts, Osijek, inv. no. MLU–S–166. The Osijek KOMZA Commission, during the transport of the items on December 27, 1947, from Vukovar to Osijek, created a new inventory of the items transferred (K 52/47), where the painting is noted with a remark: "Damaged eyes and mouth." Due to this damage, the portrait was probably not transported with other items to the Republic of Serbia.
- 50 Najcer Sabljak, Lučevnjak, *Umjetničke zbirke slavonskih ple-mićkih obitelji*, 25
- 51 Josip Franjo Mücke, Hugo I Philipp Count Eltz (Nagyatád, 1821 – Pécs, 1883), 1856, oil on canvas, 120 cm × 90 cm, signed lower right: J. F. Mücke 1856., with the Eltz family coat of arms, currently in the collection of the Museum of Fine Arts, Osijek, inv. no. MLU–S–376.
- 52 Kulić, *Strani portretisti 18. i 19. veka*, 42–43
- 53 Najcer Sabljak, Lučevnjak, *Umjetničke zbirke slavonskih ple-mićkih obitelji*, 25, 179.
- 54 Najcer Sabljak, Lučevnjak, *Umjetničke zbirke slavonskih ple-mićkih obitelji*, 14, 15, 176; Najcer Sabljak, "Portraits," 154–155.
- 55 Kulić, *Strani portretisti 18. i 19. veka*, 38–39.
- 56 Kulić, *Strani portretisti 18. i 19. veka*, 32–34.
- 57 Najcer Sabljak, Lučevnjak, *Umjetničke zbirke slavonskih ple-mićkih obitelji*, 25, 178.
- 58 Kulić, *Strani portretisti 18. i 19. veka*, 50–51.
- 59 Najcer Sabljak, Lučevnjak, *Umjetničke zbirke slavonskih ple-mićkih obitelji*, 36, 183.
- 60 Josip Franjo Mücke (Nagyatád, 1821 – Pécs, 1883), Archbishop Philipp Karl Count Eltz, 1856, oil on canvas, 119 cm × 90.5 cm, Museum of Fine Arts, Osijek, inv. no. MLU–S–377.
- 61 Kulić, *Strani portretisti 18. i 19. veka*, 36–37.
- 62 Najcer Sabljak, Lučevnjak, *Umjetničke zbirke slavonskih ple-mićkih obitelji*, 25–26, 178.
- 63 Kulić, *Strani portretisti 18. i 19. veka*, 30
- 64 Kulić, *Strani portretisti 18. i 19. veka*, 30–31.

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SAŽETAK

Baština obitelji Eltz u vrtlogu Drugog svjetskog rata i poraća — sudbina plemićke likovne zbirke u svjetlu novih istraživanja

Obitelj Eltz posjedovala je u vukovarskom dvorcu bogatu zbirku, od oko 500 umjetnina, pretežno ulja na platnu, nešto skulptura, reljefa i velik broj grafika. Do sredine Drugog svjetskog rata, umjetnine su se nalazile na njihovim posjedima u sklopu vukovarskog vlastelinstva. Dio tih vrijednih umjetnina evakuiran je tijekom rata i danas se nalazi u hrvatskim muzejskim i državnim institucijama. Jedan dio za sada još neidentificiranih umjetnina, zasigurno su prenijeli u Eltville i Burg Eltz na njihove njemačke posjede. U međuvremenu, dio popisanih umjetnina iz vukovarskog dvorca preuzelo je Ministarstvo poljoprivrede i šumarstva FNRJ iz Beograda i transferiralo u muzejske i državne institucije na području Republike Srbije. Istraživanja su pokazala da je jedan dio umjetnina državno tijelo *Presidiumu FNRJ* 1953. godine predalo za izlaganje Narodnom muzeju u Beogradu, dok je drugi dio preko Akademije likovnih umjetnosti u Beogradu 1968. godine završio u fundusu Galerije Matice srpske u Novom Sadu. Nekoliko umjetnina nalazi se od 1956. godine evidentirano i u Kraljevskoj kolekciji u sklopu državne rezidenciji Beli dvor na Dedinju u Beogradu.

JASMINKA NAJGER SABLJAK, PhD. (Našice, 1975) studied art history and history at the Faculty of Humanities and Social Sciences, University of Zagreb, where she earned her PhD in 2012. She worked for a period as a curator of 18th- and 19th-century painting and graphics collections at the Museum of Fine Arts in Osijek. She is an associate professor at the Academy of Arts and Culture, J. J. Strossmayer University of Osijek. Her research focuses on the cultural heritage of eastern Croatia, particularly the provenance and history of art collections and collecting, as well as the acquisition of artworks by domestic and foreign noble families from the 18th to the mid-20th century. Since 2013, she has been participating in projects of the Croatian Science Foundation focused on the provenance research of noble collections from Eastern Croatia.

Dr. sc. JASMINKA NAJGER SABLJAK (Našice, 1975.) studirala je povijest umjetnosti i povijest na Filozofskom fakultetu u Zagrebu, gdje je i doktorirala 2012. godine. Radila je jedno vrijeme kao kustosica zbirke slikarstva i grafika 18. i 19. stoljeća u Muzeju likovnih umjetnosti u Osijeku. Na Akademiji za umjetnost i kulturu Sveučilišta J. J. Strossmayera u Osijeku, zaposlena je kao izvanredna profesorica. Znanstvene aktivnosti usmjerene su na područje kulturne baštine istočne Hrvatske, posebice istraživanje provenijencije i povijesti umjetničkih zbirki i kolekcionarstva te nabave umjetnina domaćih i stranih plemićkih obitelji od 18. do sredine 20. stoljeća. Od 2013. godine sudjeluje u projektu Hrvatske zaklade za znanost na istraživanju provenijencije plemićkih zbirki istočne Hrvatske.