

The book cover features a vertical split between a light beige background on the left and a light pink background on the right. A horizontal band of textured blue and purple colors runs across the top. The title is centered in a dark red, italicized serif font.

*Book
Art
in Croatia*

BOOK ART IN CROATIA

National and University Library in Zagreb, Zagreb, 2018

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Foreword

The National and University Library in Croatia, with the aim to present and promote the Croatian cultural heritage has prepared the exhibition *Book Art in Croatia*. The exhibition gives a historical view of book preparation and design in Croatia from the Middle Ages to the present day. It includes manuscript and printed books on different topics and themes, from mediaeval evangelistaries and missals to contemporary illustrated editions, print portfolios and artists' books. Featured are the items that represent the best samples of artistic book design in Croatia with regard to their graphic design and harmonious relationship between the visual and graphic layout and content.

The author of the exhibition is art historian Milan Pelc, who selected 60 items for presentation on panels. In addition to the introductory essay, the publication contains the catalogue of items with short descriptions.

CENTURIES OF BOOK ART IN CROATIA

Introduction

Book art, a constituent part of written culture and Croatian cultural heritage as a whole, is exceptionally rich and diverse. This essay does not pretend to describe it in its entirety. Its goal is to shed light on some (key) moments in its complex historical development and point to its most important specificities. The essay does not pertain to entire Croatian literary heritage, but only to the part created on the historical Croatian territory and created by the Croats. Namely, with regard to its origins, the Croatian literary heritage can be divided into three big groups. The first group consists of books by foreign authors in foreign languages produced outside Croatian territories, and brought into Croatia from the Middle Ages to the modern period. The second group contains books by Croatian authors, printers, printmakers and miniaturists in Croatian or foreign languages, produced outside Croatia. And finally, the third group includes the books fully or at least partially created in Croatia. All three groups could be subdivided into smaller subgroups, but for the current purpose we shall concentrate on this, very rough division. This exhibition does not take into account the material from the first group, but only those book art works created in Croatia or abroad as direct products of Croatian authors, in terms of both content and aesthetics. In accordance with the purpose of this overview our attention should be devoted to the books with an extra artistic value which reflects the richness and variety of the Croatian cultural history. One should bear in mind that during its long history, Croatia was under the rule of various foreign political powers, and very often divided into two main geographical regions: the Adriatic and mainland. The Adriatic Croatia was under greater influence of Italian, Mediterranean culture, while Central European cultural stimuli were more powerful in mainland Croatia. These influences were reflected in the works of book art presented here succinctly in a historical sequence, from the beginnings in the early Middle Ages to the contemporary times.

Mediaeval Latin Codices

Owing to the Greeks and Romans, literacy, book culture and hence the art of the book, had existed on Croatian land much before it was actually inhabited by the Croats. It is considered that they consolidated as a Slavic ethnic group in the area between the Drava River and the Adriatic Sea at the beginning of the 7th century. The Croats came to this area as a warrior-nomadic nation, probably within the great Avar conquests. They had neither script nor books, and cultivated ancient customs of oral traditions and their own laws. Historical sources about the first two centuries of their existence in their new fatherland are scarce, but it is certain and confirmed that during this period they were converted to Christianity together with their leaders and they accepted its institutions and representatives. The Croats begun to establish more intensive relations with church institutions of former towns of the Roman Empire that survived, more or less successfully, after the great migration period. The contacts with towns on the Adriatic coast, at the time under the rule of the Byzantine Empire, were the strongest, but the missionaries also came from area of the Carolingian empire to which the Croatian princes were subordinate.

The first and the oldest preserved book in Croatia is from this period – the *Split Evangelistary*, but it has no connection with the settling Croats. Namely, it originates from the town of Split, successor of ancient Salona, the inhabitants of which, fleeing from the Avar and Slavic onslaughts,

sought refuge within the strong walls of Diocletian's Palace. The *Evangelistary* was created under the aegis of the Roman tradition of the eastern Adriatic coastal towns between 6th and 8th centuries and its oldest parts are written in Latin Half-Uncial letters. During its long existence, the *Evangelistary* has taken on many additional contents and writings in diverse mediaeval scripts, thus becoming a kind of a relic book and a symbol of continuity of Christianity from antiquity to mediaeval times.

The settling "barbarians" destroyed a great part of the civilisation of Late Antiquity and yet Christianity linked them with it in a new way. Namely, together with Christianity, the Croats accepted the Latin literacy. Croatian prince Trpimir founded the first Benedictine monastery on his estate in Rižinice in the hinterland of Split in the middle of 9th century. The Benedictines came mostly from southern Italy, brought books and founded in their monasteries the first scriptoria – workshops for the production and decoration of books. The Benedictines were the first book artists in Croatia, but the oldest preserved testimonies to their art date back to the second half of 11th century, the time when the early mediaeval state of the Croatian rulers was at its height. It is considered that the *Breviary of Abbess Čika* (Oxford, Bodleian Library) was created in the second half of 11th c. in the very influential Benedictine scriptorium of St Krševan in Zadar, and the *Evangelistary of Abbess Večenega* (Oxford, Bodleian Library) around 1096 in the same scriptorium. Several sheets from an evangelistary originate from Rab and the so-called *Osor Evangelistary* (the Vatican Library) was created in 1070 in Osor scriptorium. At that time of Romanesque Middle Ages the Benedictines in Dalmatia used a specific form of Latin script, Beneventan, which was in use in the scriptoria of southern Italy. Its name comes from the monastery in Benevento, from which this script spread to other monasteries with the migration of monks and books. The above mentioned codices have various dimensions, and are decorated with ornamental additions, and especially with initials characteristic of Romanesque art and symbolic motives of the "fantastic Middle Ages". Their creators merge the elements of human, animal and stylised plant shapes into a symbolic unity. In their often fantastic forms and shapes one can discern the amalgam of influences that formed the visual culture of the Mediterranean, particularly the Adriatic area in the Romanesque period: Byzantine, Italian-Antique, and Irish-Anglo-Saxon.

Byzantine cultural and artistic influence that reached southern Italy, Dalmatia and Venice by direct sea routes remain dominant in book art of the Romanesque period. During the whole of the Middle Ages, and even after the Ottoman capture of Constantinople in 1453, the so-called "Adriatic-Byzantine" expression was characteristic for religious visual arts of the broad Adriatic area.

The decorations of liturgical books fully manifest this "style", not only in illuminations, but also in the engraved silver covers, several examples of which have been preserved from 12th and 13th centuries in Split, Zadar and Trogir. Although we have no way of knowing for certain whether these covers, partially made of gilded silver, for example, on the *Split Sacramentary* from the 13th century, were created in domestic goldsmith workshops or "imported" from southern Italy, their visual style is entirely in harmony with the one in the works of the local illumination workshops, i.e. scriptoria. This is proved for example by the illuminated pages of the *Rab Evangelistary* (end of 11th, beginning of 12th century) with the figures of Christ, the Virgin and saints in a typical creation with Byzantine characteristics. The peak of artistic achievement in book decoration from the Croatian Romanesque period was realised in the *Trogir Evangelistary*, written in Beneventan and decorated at the beginning of 13th century in Trogir. In addition to symbolic and decorative initials, condensed narrative scenes illustrating with great artistic skill the texts from the New Testament appeared for the first time. The *Trogir Evangelistary* is the earliest and hardly ever surpassed example of Croatian book in which the image competes with the text in its expressiveness, almost equal to its supernatural, religious and symbolic suggestiveness. In Croatian book art of late Romanesque period these miniatures are equivalent to reliefs on the Radovan's portal on the Trogir cathedral

from 1240. Similarly to the Radovan's portal in five narrative miniatures of the *Trogir Evangelistary* faithfulness to the Word of the Scriptures merges with the sensory and emotional side of the visual message, which discretely marks the beginning of Gothic emotionalism in the visual arts.

This new sensitiveness fermented first of all in the monasteries of the newly founded Franciscan order responsible for the standardisation and universal dissemination of the Roman missal, the most important liturgical book of the Catholic Church. Hence the central visual scene in the missals was the Crucifixion of Jesus with the mourning figures under the cross, inserted as opening illustration to the mass canon. In the missals from the Zagreb cathedral, several Crucifixions as Canon miniatures were preserved from the Gothic period but some were later torn off or cut out. The second important liturgical book was the breviary, the book of prayers for priests and pious laymen alike that reached its decorative peak in late Gothic. These two book types, missals and breviaries, copied and embellished in thousands of copies, were the most frequent representatives of late mediaeval book art in Croatia. However, there were other more or less richly decorated books meant for the common choir reading of the clergy: antiphonaries, graduals, psalters and the like. Some of them were created in domestic scriptoria, and some were brought from the neighbouring areas of Italy and Central Europe by friars: Franciscans, Dominicans, Cistercians and Paulines.

Simultaneously with the spreading of new late mediaeval church orders, urban lay scriptoria, that is, scribes and illuminators who worked outside monasteries, in towns or attached to the cathedral chapters developed. Owing to the bishop-reformer Augustin Kažotić the church in Zagreb had a very productive scriptorium from the end of 13th or the beginning of 14th century. The books were copied for chapter school or for cathedral liturgical purposes. Some of them are still today kept in the Metropolitana, the Zagreb Archdiocese Library. Metropolitana contains one of the richest collections of mediaeval codices in South-Eastern Europe. However, most of the codices were not produced in Zagreb, but brought from Italy, France, Germany and Central European cultural centres with which the Zagreb bishops and canons were connected in different ways. But towards the end of the Middle Ages, at the end of 15th century, several illuminated codices of exquisite artistic value were created in Zagreb. Two of them, both missals, dating about 1495, were commissioned by the Zagreb auxiliary bishop Juraj (George), commendatory abbot of the Cistercian abbey in Topusko, near Zagreb. At that time a miniaturist originating from Germany was working in Zagreb. Presumably, his name was recorded in a document from 1506 as Hans pictor Alemanus. The illuminated pages of two Zagreb missals he decorated (one in the Metropolitana and the other one in Cathedral Treasury) seem like luxurious tapestries in a reduced format. This particularly holds true for the page with the picture of St George, the abbot's patron in the missal in the Cathedral Treasury. The saint is depicted on a white horse, stabbing the dragon with a spear, while the princess stands on the rock above the dragon's cave anxiously waiting for the outcome. The scene is placed against a blue background strewn with gold dots, evoking a stylised sky with stars. On the margins, in an almost inextricable *horror vacui*, human figures, plants and animals intertwine with symbolic messages of the battle between good and evil. It is especially interesting that many of the painted scenes were based on the graphic patterns already spread at the period. Even the main scene of St George fighting the dragon is a faithful imitation of a print made by the Dutch engraver I. A. M. of Zwolle. *Missal of Bishop Juraj of Topusko* in the Cathedral Treasury is the peak of Late Gothic book art in Croatia. It was later enriched with new miniatures in Renaissance style and finally with a luxurious binding from the end of the 17th century. Still, very high achievements were also reached in liturgical codices of 14th and 15th centuries, written in Glagolitic script in Croatian redaction of the Old Church Slavonic language.

Glagolitic Codices

Besides Latin language and script, in the early times of their history, the Croats started using Glagolitic, as a script created for liturgical purposes in their own Slavic language, intelligible to the common people. The Glagolitic script was created in the second half of 9th century, thanks to the labours of the “Slavic Apostles”, the brothers SS. Constantine-Cyril and Methodius from Thessaloniki. The earliest preserved parts of a book in Glagolitic script written in Croatia derive from the 11th century (*The Cloz Glagolitic Codex*, Trento, Museo Civico; Innsbruck, Ferdinandeum), but whole preserved books written in Glagolitic in Croatia date only from the 14th century. They are almost exclusively liturgical books written in a somewhat elongated angular Glagolitic, the visual impression of which corresponds in a certain sense to the Gothic book hand (textualis) of the time, but the structure of the letters is completely different, somewhat exotic and picturesque.

The most beautiful and representative Glagolitic codex from the 14th century is certainly the *Missal of Prince Novak*, written in 1368 (Austrian National Library in Vienna) in a very neat type of Glagolitic script in black and red, decorated with numerous illuminated initial letters. Some letters were just enlarged, or ornamentally decorated, while in others figures of saints and Evangelists were painted. Two full page illuminations, Crucifixion as Canon miniature and depiction of the tormented Jesus (*imago pietatis*), were painted in the hand of a skilled artist, probably from the circle of the Venetian master Paolo Veneziano. Prince Novak Disislavić from Krbava was a learned nobleman who, as he said himself, wrote out the whole *Missal* in his own hand for the salvation of his soul. However, such cases were an exception rather than a rule. Namely, for an agreed salary, professional scribes, priests and layman, used to transcribe and decorate Glagolitic codices, and some of them also worked as illuminators. The books were ordered by parishes or local feudal lords who wanted particularly luxurious copies for their churches. Thus, for example, the professional lay scribe and illuminator Vid from Omišalj copied in 1396 a big breviary of 468 pages on commission of the Roč parish in Istria. This codex, weighing nearly ten kilograms, decorated with enlarged initials and modest miniatures, is today kept in the Austrian National Library in Vienna. Another, still grander example from approximately the same time is the *Missal of Duke Hrvoje Vukčić Hrvatinić*, who ruled in Bosnia and part of central Dalmatia at the beginning of 15th century. The *Missal* ended in Istanbul due to historical circumstances. It was created around 1404 in the workshop of a priest scribe known as Butko, who worked in Zadar, and it seems that he could be the author of many illuminations in the *Missal*. Among them, a full page depiction of duke Hrvoje on a white horse, painted on the penultimate page of the *Missal* has a special representative and commemorative meaning. On the opposite page is a painting of duke's coat of arms. Duke Hrvoje had one more codex made in the same year, intended for the (heretic) Church of Bosnian Christians, the so-called *Hval's Miscellany* written in Bosnian Cyrillic by the scribe and illuminator Hval *krstjanin*. He is thought to be the author of some of the illuminations too. This codex, today kept in Bologna, is richly decorated with miniatures, initials and decorative and symbolic motives. Recently it was submitted that the same miniaturist painted *Hrvoje's Missal* and some parts of *Hval's Miscellany*. These two codices testify to a very high level of Late Mediaeval book art in Croatia that developed not only in monasteries and cathedral chapters workshops but also in workshops of local laymen and priests, scribes and illuminators whose art was under the influence of modern Italian models and local tradition in miniature painting with a Byzantine touch. This trend continued during the 15th century, from which a great number of richly produced Glagolitic liturgical books was preserved, written and decorated in local workshops. Among them is the *Beram Missal* (today in the National and University Library in Ljubljana), from the beginning of 15th century. It is thought that it was written and decorated by Bartol Krbavac, a layman whose workshop was active for some time in Bakar. *The Missal from Vrbnik* was completed in 1456 by the scribe archdeacon Toma from Senj. It contains, similarly to other Glagolitic and Latin missals, visually the richest and artistically

most demanding picture of Crucifixion as Canon miniature. Two richly decorated breviaries from the second half of 15th century are preserved in Novi Vinodolski. The “youngest” is noted for the fact that the scribe, priest Martinac recorded a historical note about the fatal battle with the Ottomans on Krbavsko polje in 1493, in which the army of the Croatian nobility was defeated and many Christians killed or taken as slaves. This record marked the ending of the mediaeval line not only in the history of Croatia, faced with difficult new challenges, but also of manuscript literary culture, which increasingly gave way to the printed book.

Mariegolas and Town Statutes

The development of towns and their economies saw the flourishing of confraternities – lay religious associations in which members of a certain guild or occupation gathered, particularly in Adriatic Croatia. These associations had their own churches and chapels, meeting rooms, flags and special procession garments. In addition, they kept confraternity regulations – mariegolas, containing their rules and statutes as well as other records of special value through many centuries. The mariegolas were written by skilled scribes, and decorated by prominent artists. The covers were often decorated with silver reliefs, made by highly regarded local goldsmiths. The golden age of mariegolas was during 15th and 16th centuries. A number of such books in Adriatic Croatia originated from this period as complex creations of book art and precious documents of the time and the environment in which they were created. Among the artistically most demanding the *Mariegola of the Confraternity of the Holy Spirit in Trogir* from the 15th century should be singled out. It was painted by Blaž Jurjev, the prominent Dalmatian painter of the period, himself a member of the confraternity. In this mariegola produced in 1428 (with many later entries) a particular importance was given to the presentation of a group of confraternity members in white tunics and hoods with portrait-style faces adoring the Holy Trinity depicted on the opposite page of the book. One of the members is holding a flag with the lion of St Mark, as a sign of obedience to Venice, while the principal, Brother Marko, is dressed in a blue tunic. A little later (after 1442) Dujam Vušković, a painter from Split, made a “group portrait” of the members of the Split Confraternity of St Anastasius, kneeling below the skirts of their patron saint, who is accompanied by two angels musicians. Painted with gentle colouring and delicate shapes, this miniature painting reveals the artistic value of the so-called international High Gothic, which came to Dalmatia via Venice. Several mariegolas were preserved in Dubrovnik, the major cultural centre on the eastern coast of the Adriatic. Local Dubrovnik painters also contributed to the decoration of confraternity books. As an example from the 15th century the *Mariegola of the Confraternity of St Anthony* deserves special mention. It was painted in 1445 by the renowned Dubrovnik painter Lovro Dobričević in the late Gothic style. Another Dubrovnik painter of Italian origin, Pietro di Giovanni, was in 1531 entrusted with the decoration of the mariegola for the rich St Lazarus confraternity of the Dubrovnik merchants in the Levant. His miniature with the depiction of the Holy Trinity clearly shows the “stylistic” shift towards mature Renaissance. This shift can be seen in the change in the type of letters too: instead of the Gothic Rotunda of the 15th century, the Humanist Minuscule, the principal script of the Renaissance was primarily used. These examples show that book art kept up with changes at the general level of art and culture in issues of style and form.

Silver relief plaques on the covers of the mariegolas also testify of the particular importance attached to such books in town communities. Some examples originate from Zadar, others from Dubrovnik, but most of them were produced for confraternities in Šibenik in the second half of 16th century with silver relief plaques by goldsmith and engraver Horacio Fortezza. Silver reliefs were appliquéd on the front and sometimes on the back side of wooden covers, lined with leather or

precious fabric. For the cover of the *Mariegola of St Barbara's Confraternity* from Šibenik (1593), Fortezza made a silver relief with the confraternity patron saint in the centre, above her the figure of God the Father, and symbols of the Evangelists on the corners.

Mariogolas were important registers of lay religious associations, but town statutes were even more important for the life of the community. They were fundamental written documents of civil law, which precisely regulated the way of living for all the citizens. In the Middle Ages each major urban community adopted and recorded its book of statutes, and some of these were also the masterpieces of book art. Many books of statutes were copied during the following centuries, and some were printed. Out of the great number of preserved statutes, only two, of the highest level of artistry are singled out. The first is the *Statute of the Town of Dubrovnik*, written at the beginning of the 15th century after the original from 1272. The Dubrovnik government had the *Statute* decorated with initials, and on the first initial, the local painter Ivan Ugrinović depicted the town's patron saint – St Blaise. At the turn of the 15th and 16th centuries the transcription of the *Statute of the Town of Pula* was created. Its scribe was Fr Antun de Lendinara, a monk from the monastery Lendinara near Rovigo. At the frontispiece at the beginning of the book a full page miniature with Crucifixion is painted in the spirit of the Mantegna school. This work of Early Renaissance painting was created according to the type of the already mentioned Crucifixions as Canon miniatures in missals.

The Manuscript Book after Gutenberg

Although printing begun its victorious ascent already from the middle of the 15th century, hand written and painted codices did not disappear immediately. Indeed, their production for liturgical purposes had its apogee in the 16th century. Its glory is often identified with the name of Juraj Julije Klović (Giorgio Giulio Clovio, 1498-1578), one of the greatest miniaturists of all times. Clovio was born in the Croatian Littoral but all his works seem to have been created outside Croatia, mainly in Italy. His masterpiece the *Farnese Book of Hours* (completed in Rome in 1546) was considered by his contemporaries to be the wonder of the miniature art. In his work *Le vite dei più eccellenti pittori, scultori e architetti* (1568) Giorgio Vasari proclaimed Clovio to be the “Michelangelo of the miniature”.

The production of manuscript books in Croatia continued during 16th, 17th and 18th centuries, although with less intensity and mainly for church needs. In monasteries and other church institutions many liturgical books with musical contents were copied and decorated, from Latin antiphonaries and psalters to song and prayer books in Croatian, since it was too expensive and demanding to print them. One of the finest examples is a collection of songs in Kajkavian, from 1644 (*Pavlinška pjesmarica – Pavline Hymnal*) ordered according to church calendar holidays and used in the Pauline monasteries. The most representative samples from that field of book art were the works of a Franciscan friar in the Poljud Monastery in Split, Bonaventura (Bono) Razmilović, who transcribed choir books on parchment with great passion and artistic talent around 1670. The monastery in Split preserved two great psalter volumes with luxurious illuminations, where Fr Bono expressed his skill in exuberant ornamental decoration and naturalistic depiction of details as flowers and insects. Since he was not so skilful in painting figures he used copperplate engravings, carefully coloured them, and almost invisibly incorporated them into ornamented surfaces. Somewhat later in 1719, Nikola Pepelko, the canon of the Zagreb Chapter wrote a huge gradual with decorated initial letters that was used in the cathedral and is today kept in the Zagreb Archdiocese Library.

These examples show that the art of manuscript production continued in specific functional niches for special groups of church users. Among manuscript books for lay users from the nobility circles, the co-called Illyrian heraldic collections need to be singled out, including especially rich and interesting *Korjenić-Neorić's Book of Coats of Arms* from 1595. This collection of 141 coats of arms of noblemen from the "Illyrian" lands, watercolour paintings on paper, was probably created in the area of the then Dubrovnik Republic and is today kept in the National and University Library in Zagreb. Among the rare preserved books intended for entertainment of noble classes is a unique *Book of Divination* or *Sibila* that belonged to Katarina Zrinska and contains her own handwritten ex libris from 1670. Provided with watercolour illustrations on paper in a slightly rustic style this book, intended for guessing the future, was used as a tool in a social game at the Zrinski's court in Čakovac. It was created right before the downfall of this powerful and influential Croatian-Hungarian magnate family. Among representative manuscript works of the 18th century, a distinguished place holds the book depicting all the estates of the Patačić nobleman family from North Croatia: *Status familiae Patachich* made in Vienna in 1740. It was an exclusive commission by count Aleksandar Patačić, a tribute book recording the chronology of the whole family. The texts are accompanied by carefully made watercolour illustrations showing coats of arms, family trees and views of castles, manors and estates that belonged to the Patačić family at that time.

Bookbinding in Pre-Industrial Age

An important factor of aesthetic impression of a book is its binding; the outer part of body text, for users and observers the point of the first and often the most intensive communication. In the absence of original documents, the knowledge about bookbinding activities from the Middle Ages and early modern period is derived on the basis of preserved original covers and occasional archival documents. As it was already noted, the covers of mediaeval evangelistaries, sacramentaries, plenaria and other liturgical books were often lined with silver plates with engraved depictions of Mother of God, Crucifixion, Christ in Glory, Evangelists, saints and other fitting topics. Valuable ivory plates with reliefs from the cycle of Christ's passion that probably belonged to the covers of a plenarium, dated back to the 11th century are kept in the Zagreb Cathedral Treasury. Covers of big and expensive codices, and later on of the printed books, were made of wood, covered with leather decorated with repeated stamps or impressions of floral, animal or geometric motives. Most often this decoration was made in the technique of blind embossing. In luxurious copies these decorations were gilded. As a rule, there were metal bosses or cornerpieces with protrusions to protect the leather lining from damage. A number of such bindings were preserved in historical Croatian libraries, like for instance the *Psalter* from the Monastery of Friars Minor in Dubrovnik from the 15th century. Many bindings perished or were later replaced by new ones because of their worn-out condition. At the turn of the 15th and 16th centuries, the name of Grgur Kraljić from Senj appeared – a priest who was a printer and a bookbinder working mostly for the commissioners from Istria. His was, for example, the new binding of the Glagolitic breviary written 1396 for the church in Istrian Roč by the scribe Vid from Omišalj (today in the Austrian National Library in Vienna), with decorative impressions in blind embossing, demonstrating the influence of Venetian bookbinding of the period.

Some hundred years later an expensive binding, probably of a plenarium was created for the use in Zagreb Cathedral. Since its covers were lined with reliefs in gilded silver, set with precious stones as additional ornament, the job was entrusted to Zagreb goldsmith Ivan Mihalffi (Mihlović) in 1606. It was commissioned by the then Bosnian and future Zagreb bishop Franjo Ergelski. Only the front cover was preserved where the goldsmith presented crucified Jesus with saints in bas

relief and the corners were fastened with round plates depicting the four Evangelists. The reliefs show the craftsman's mastery of the then fashionable artistic style, and the precious stones fastened on the covers' edges show the still alive mediaeval tradition of luxurious production of holy books, the bearers and intermediaries of God's words. However, it should be noted that this precious relief plate was perhaps not necessarily designed as the part of a book cover, but as an object for public devotion on special occasions, somehow connected with the book veneration. In the oldest cathedral inventory from 1394 several medieval *plenaria* were described. Some of them may be considered as liturgical books with precious covers, some probably not. According to the old church tradition in Zagreb, *plenaria* were put on a stand in the cathedral sanctuary for kissing. At any rate, the Zagreb binding from the beginning of 17th century continued the style of the already mentioned expensive covers of the mediaeval codices from Split, Trogir and Zadar, and of the mariogola bindings with silver reliefs on the covers from Šibenik, Dubrovnik or Zadar. A splendid cover of this type was commissioned at the end of 17th century by the Zagreb bishop Aleksandar Mikulić for the already mentioned richly illuminated *Missal of Bishop Juraj of Topusko*. Its gilded silver reliefs on both sides show a pantheon of Hungarian and Croatian saints with the coat of arms of bishop Mikulić in the centre. This binding is one of numerous examples of cultivating the tradition of precious bindings of liturgical books in Croatia, which continued until the 19th century.

Wealthy commissioners from the nobility ranks also paid a lot of attention to representative and expensive bindings of books they valued highly. These books contained family chronicles, genealogies or, like the already mentioned *Status familiae Patachich*, a review of the family estates. Some were prayer books or collections of poems like *Croatian Poems* by the noblewoman Katarina Patačić from 1781. The covers of this small manuscript book were lined with green silk, with a decorative velvet frame embroidered with gold and silver threads. The monogram of archbishop Adam Patačić was embroidered in the centre of the front cover, and author's monogram on the back, both on red and grey chequered surface of the Croatian coat of arms.

Printed Books from Incunabula to the 19th Century

The beginnings of printing in Croatia are veiled with a number of question marks. The colophon of the earliest Croatian printed book, a *Roman Missal* printed with Glagolitic letters recorded the exact date of printing: 22nd February 1483, but there is no place or name of the printer or printing office. Exactly where the *Missal* was printed is still unknown today. Some scholars think that it was printed in Venice, and others that it was printed in Croatia, in the area of Lika with strong Glagolitic tradition. Frankopan towns Modruš or Kolinj are mentioned as possible printing places. In any case, the first printed Croatian book reveals great attention and skill of its authors and editors. The printed *Missal* imitated in contents, shape of letters and artistic design, the hand-written missals of the late 14th and 15th century where the main picture was the Crucifixion miniature at the beginning of mass canon. Generally, in printed missals instead of a hand painted Crucifixion a woodcut print with the same scene was inserted. One would expect to find such a woodcut in copies of the first Croatian printed book. However, the Croatian Missal, of which 11 copies preserved in various conditions are known, does not have an original woodcut print with the Crucifixion. The corresponding page was left empty, just as the places for the initials. Often they would be painted by hand, according to the custom in this transitional period from the hand made to the printed book. Apparently, the printers of the Croatian Missal did not possess woodcuts for initials and the picture of the Crucifixion, but left to future owners to have themselves their copies furnished with appropriate additions. Indeed, three copies of the Missal do have subsequently pasted woodcut images – each one of them different – and in many the initials were added later and decorated by hand.

It seems that already in the Glagolitic Missal printed 1494 in Senj, where the first confirmed printing office in Croatia was active, a woodcut with the image of the Crucifixion as Canon picture was originally printed. Glagolitic printing office in Senj, active with interruptions up to 1508 was at the beginning led by Blaž Baromić, who learned the trade while working in Andrea Torresani's printing office in Venice, with the help of Silvestar Bedričić and Gašpar Turčić. The above mentioned missals have an original typesetting beauty and well thought relationship between typographical elements, placing them among the excellent achievements of book art.

Because of the closeness of Venice, the printing metropolis that ruled in Istria and Dalmatia, printing in Croatia during the 16th and 17th centuries did not progress significantly. However, two notable printers of Croatian origin who worked in Italy during the incunabula period deserve to be mentioned: Andrija Paltašić from Kotor and Boninus de Boninis (Dobrić Dobričević in Croatian) from Lastovo then under the rule of the Dubrovnik Republic. Paltašić printed in Venice a number of classical works for audiences interested in the humanities. Boninus de Boninis worked as his assistant for some time and then as an independent printer in Verona and Brescia in the 1480s. At the beginning of 16th century he was a publisher in Lyon. He printed and published, respectively at least 11 books illustrated with woodcuts, first of them illustrated *Officium Beatae Mariae Virginis*, printed in Verona in 1481 (the only known copy in Bassano Del Grappa). The most important were illustrated editions of Roberto Valturio (Verona, 1483), Lorenzo Spirito (Brescia, 1484), Aesop and Dante (Brescia, 1487). Among the books published in Lyon there were four editions of richly illustrated *Officium Beatae Mariae Virginis*.

The whole of Adriatic Croatia, including the Dubrovnik Republic was supplied with printed books from Italy, mainly from Venice. The books in all three scripts in use in Croatia at that time: Latin, Glagolitic and Cyrillic were printed there. The first books for the Zagreb diocese were also printed in Venice. Zagreb Bishop Osvald had the first printed breviary of the Zagreb church printed in Venice by Erhardt Ratdolt in 1484. By the order of bishop Luka the second edition of this breviary was printed in Venice in 1505, and in 1511 the Missal of the Zagreb Diocese was printed by Petrus Lichtenstein and luxuriously decorated with woodcuts.

The art of printing in Croatia in the 16th century came down to the short-term activities of three printing offices. In Rijeka, Bishop Šimun Kožičić founded a printing office in 1530, which worked for less than two years and published several Glagolitic books. Typographically the most demanding was the *Misal hruacki (Croatian Missal)* printed in 1531 and furnished with woodcut illustrations that were common in Venetian printing offices. The bishop probably procured the printing equipment and the necessary woodcuts for illustrations in Venice. The monogram M. F. on some woodcuts belonged probably to the master known as Matteo da Treviso. The woodcuts of the *Croatian Missal*, particularly the full page depictions of the Annunciation and the Crucifixion contributed, together with visual design of other books printed in Venice, to adoption of Renaissance illustrations in Croatian cultural milieu.

Two printing offices from the late 16th century mark the beginning of printing in northern Croatia. Their activity was short but nevertheless important for the Croatian cultural history. The famous legal work of Hungarian lawyer Istvan Verböczy *Decretum tripartitum*, in Croatian translation by the Varaždin notary Ivan Pergošić was printed in 1574 in Nedelišće in Međimurje. The book was published under the patronage of count Juraj Zrinski. The book's woodcut title page was designed in the local style of the Central European Renaissance with allegorical figures of justice with sword and scales, corresponding to the content of the law manual.

Protestant printer Johannes Manlius (Janez Mandelc), who previously worked in Ljubljana, stayed in Varaždin for a short time and printed there in 1586 an illustrated *Postilla*, a collection of liturgical texts and their commentaries intended for preachers, prepared by the learned priest

Antun Vramec. Apart from the appropriate woodcut title page with symbols of the Evangelists, *Postilla* has a number of simple small-size woodcuts usual for such type of religious publications at that time. These woodcuts are similar to those that the Croatian Protestants published in their religious books at the beginning of the 1560s, for example, in the *Postilla* published in Glagolitic and Cyrillic in Urach near Tübingen in 1562-1563.

Although Croatian books from the Reformation period were not published in Croatia, but in Germany, they are nevertheless an important component of Croatian book culture of the 16th century. The more so since their editors were Croatian Protestants in exile in Germany led by Stjepan Konzul Istranin, from Buzet in Istria and Antun Dalmatin. Namely, a group of exiled Croatian Protestants under the patronage of Ivan (Hans) Ungnad, also a Protestant in exile from Northern Croatia, started up a printing office in Urach, a small town between Ulm and Tübingen, that worked from 1561 to 1565 and published religious books in Croatian in Glagolitic, Cyrillic and Latin scripts. During a brief period, the printing office published about 30,000 copies of various titles. The books were supposed to spread the Protestant doctrine among the Croats and other South Slavs. In this context, the publication of the Holy Scriptures in the vernacular was of the primary importance.

The most important publishing venture of the Croatian Protestants was the complete edition of the New Testament in Glagolitic and Cyrillic (1562-1563). The heads of the printing office, particularly Stjepan Konzul, took care of the translations but also of typographic preparation of books, design and moulding of letters, procurement of paper and borrowing of woodcuts for illustrations. For instance, both Glagolitic and Cyrillic editions of the New Testament were illustrated with a cycle of woodcuts for the Apocalypse. These editions were based on the models of German editions of the Luther translation of the New Testament. The woodcuts were obtained in Nuremberg, and were the work of less known woodcut artists from the Dürer circle, Erhard Schön and Niklas Stör. Although the printing office in Urach printed the greatest number of illustrated books in Croatian anywhere in the 16th century, they had little impact in Croatia because of severe Catholic reaction. Irrespective of this, these books are an equal component of Croatian book art of the Renaissance. Their illustrations, together with the books in which they were printed, directly connect the Croatian milieu with the most important European religious, political, cultural and artistic events of the 16th century.

The 17th century was a kind of vacuum for book art in Croatia. Apart from handwritten books, of which just a few important specimens were mentioned, created for church, monasteries or ordered by aristocrats, all the books were published outside Croatian borders. Croatian writers from Dalmatia and Dubrovnik published their works in Italy, where many of them were educated as well. Writers from northern Croatia published their books in printing offices in Graz or Vienna. Only at the very end of 17th century, when the Ottomans had been expelled from Slavonia, did printing start again in Zagreb, thanks to the widely talented writer, historian, linguist, printmaker and engraver Pavao Ritter Vitezović. Vitezović did not possess elaborate typographic equipment, but books and other printed materials that he published in the Zagreb printing office featured simple, clear and legible typesetting. The best known among them is his own work *Croatia rediviva* (*Reborn Croatia*) from 1700. With his modest but finely designed printed materials, Vitezović opened up, after more than a century, a new chapter in the history of Croatian book art. In his books the lush Baroque typography, typical of the European printing of that age, gave way to a more rational and moderate typography of the Enlightenment.

After Vitezović, printers from Austria were at work in Zagreb. For example, in 1740, Johann Baptist Weitz published the great encyclopaedic lexicon of Ivan Belostenec entitled *Gazophylacium*. Its typographical layout was also simple, without illustrations or decorations and the visual impression of title page was produced by the alternation of red and black capital and antique let-

ters of various sizes. The same goes for books printed in the offices of other 18th century printers in Zagreb: Albert Wesseli, Antun Jandera and Toma Trattner. Understandably, design and illustration of books printed by Franciscans in Osijek after 1735 for school and spiritual counselling was also modest. Rational restraint in design is also characteristic of books by the first Dubrovnik printer, Karlo Antun Occhi, who came from Venice in 1783.

A new era of book art started in Croatia in the 19th century when a number of printing offices grew in all major towns: Zagreb, Rijeka, Osijek, Karlovac, Varaždin, Zadar, Dubrovnik, Split and so on. Newspapers and journals were printed together with books. In accordance with the needs of the industrial society on one hand, and the Croatian National Revival on the other, printed materials grew in variety. Characteristics of Romantic symbolism and Historicism were shown in illustrations and external appearance of printed materials. This implied a free use of typographic forms and patterns made according to the taste of historical styles, most often Romanesque, Gothic and Renaissance. At the same time, new illustration techniques appeared on book art scene: wood engraving and lithography. A broad wave of national awakening known as the National Revival started in Croatia at the beginning of 19th century. Its greatest strength was in occasional printed materials: brochures, books and journals promoting national ideas and creating a firm ground for modern national literature.

One of the leaders of the National Revival was the lawyer and writer Ljudevit Gaj who himself launched a printing office in Zagreb in order to print the works of likeminded people and a newspaper in Croatian. To inform possible clients about the capacities of his printing office and its typographical equipment in 1849 Gaj published an advertising booklet entitled *Ogled pismenah, urešenjah i slikah narodne tiskarnice dra. Ljudevita Gaja* (*A Review of Scripts, Decorations and Pictures of the National Printing Office of Dr Ljudevit Gaj*). The title page was made in wood engraving, with ornate Late Gothic frame and testified of the historical style of Gaj's typography. Croatian printers mainly procured decorative title pages, various decorative additions and ready-made illustrations from Vienna, where they could be bought as printing blocks made by electrotype technique. But many wood engravings were created in the Zagreb printing office of Karl Albrecht that started working after 1850. Ljudevit Gaj himself planned a de luxe edition of a book entitled *Dogodovština velike Ilirije* (*The History of Great Illyria*), for which wood engraving illustrations were prepared between 1846 and 1850 by the Bohemian painter and printmaker Karl Swoboda, with the help of the Zagreb wood engraver Dragutin Starek. The blocks were prepared for printing, but the book was never published, and its illustrative material is today kept in the National and University Library in Zagreb.

Croatian books and journals from middle to second half of 19th century abound in wood engraving decorations and illustrations. Wood engraving blocks procured from foreign centres were widespread in entire Croatia. Zadar, for example, saw in 1897 the publication of Part 1 of Dante's *Divine Comedy, Inferno*, with wood engraving illustrations by Gustave Doré. The most prolific players in the field of book art in Croatia in the second half of 19th century was the Zagreb publisher and graphic artist Dragutin (Karl) Albrecht, an immigrant from Germany. For the world fair in Vienna his printing office published a representative collection of Croatian and Serbian poems *Vienac domačeg pjesništva* (*A Wreath of Domestic Poetry*), edited by the writer August Šenoa in 1873. This book is an example of de luxe binding in Romantic and symbolic style of the second half of 19th century. Its hard cardboard covers are lined with canvas, and the title on the front cover is printed in gold with symbolic motifs. The covers of the journal *Hrvatska vila* (*Croatian Fairy*) issued in Rijeka and Zagreb belonged to the same type of representative binding of the late 19th century. Its volume from 1883 is bound in hard red boards with Historicist ornaments and the figure of the fairy with Croatian coat of arms in gold print occupying the central oval of the front cover. Covers

of other, more complex editions of late 19th century were produced with similar taste for lyrical symbolism and academic design.

Lithography came into use as a technique of illustration in books and journals in Croatia in the 1840s. The first Croatian book illustrated entirely with lithographs entitled *Basne i kratke pripovesti od različitih klasičkih spisateljah* (*Fables and Short Tales by Different Classical Writers*) was published by Ignacije Čivić Rohrski in 1844. At that time there was no lithography in Croatia and drawings by illustrators Josip Knišek and Nikola Lauppert were sent to Vienna, where they were turned into lithographs by artists in the Matthäus Trentsentski's studio. The printed illustrations were then bound together with the text in the printing office of Nikola Prettnner in Karlovac. Lithographs were pen-drawn, and their fine lines imitated Renaissance patterns in decoration and shaping of figural scenes in a historicist manner. A book-album of lithographs *Park Jurjaves* (*Jurjaves Park*), with depictions of panoramas from the Zagreb park today known as Maksimir was created in the same way in 1853. The author of lithographs was a painter of Bohemian origin, Ivan Zasche, who came to Zagreb at the invitation of bishop Juraj Haulik. Zasche's album contains romantic scenes of the park that the bishop had laid out in the English style, and which was then named Jurjaves after him. Lithographic models were made in Zagreb, but the actual prints were done in Vienna.

However, during these years Karl Albrecht opened the first lithographic studio in Zagreb, in which illustrations for, at that time, young Croatian literary production were prepared: for books by Croatian fiction writers, as well as for scholarly books and journals. Among the classics published by Karl Albrecht is the patriotic Romantic epic by Ivan Mažuranić *Smrt Smail-Age Čengijića* (*Death of Smail-Aga Čengijić*), published in 1876 with a portrait of the famous writer and Croatian governor, and with several lithographic illustrations from the epic. Karl Albrecht printed in Zagreb in 1858 also the work by Wilhelm Müller and Dimitrija Demeter *U slavu rođenja cesarićeva...* (*In Honour of the Birth of the Crown Prince...*), an occasional poetic and musical piece dedicated to the birth of the Austrian crown prince Rudolf. The allegorical title page with decorative letters was prepared in lithographic technique by Julije Hühn, also an immigrant from Germany, who became the leading lithographer in Zagreb in the second half of 19th century.

Julije Hühn was particularly responsible for founding the first photographic studio in the Croatian capital, which started working around 1860. Hühn himself made lithographs from his photos, especially panoramas, and subsequently printed them in books and journals. This procedure announced the use of photography for the production of reproductions, especially for newspapers and journals, and its growing influence in the preparation of printed materials. For example, one of the important editions at the end of 19th century, a collection dedicated to the Croatian National Revival entitled *Slava preporoditeljem* (*Glory to the Leaders of the National Revival*) published in Zagreb in 1885 was partially prepared by transferring photography to lithography.

Lithographic illustrations of all forms and sizes abounded in books and journals at the end of 19th century in entire Croatia. They found their way not only into popular printed materials, but also into works from the fields of history, geography, natural history or engineering, such as the teaching manual by Mijo Kišpatić *Slike iz rudstva* (*Pictures from Mining*) published in Zagreb in 1878, or the biographical collection *Glasoviti Hrvati prošlih vjekova* (*Famous Croats of the Past Ages*), published in Zagreb in 1886 by one of the leading Croatian historians of the 19th century, Ivan Kukuljević Sakcinski. The biographies of great figures of Croatian intellectual history were supplemented with their lithographic portraits, originating from various visual sources. However, the lithographs were made in Vienna so this book, like many others in the history of Croatian book art, reflects close connections with neighbouring Central European printing centres. Among lithographic collections with portraits and biographies of distinguished Croats published in Romantic spirit of the establishment and cultivation of national revival and identity, *Album zaslužnih Hrvata*

XIX stoljeća (Album of Worthy Croats of the 19th Century) should be singled out. This is a collection of 150 portraits and biographies published in three volumes by journalist Milan Grlović from 1898 to 1900. Portraits were drawn by Stjepan Kovačević and lithographs were printed in Matic's lithographic workshop in Zagreb. The author himself stated in the introduction that "This kind of lithographic technique is very difficult, and can barely be performed in the biggest workshops...". Thus this patriotic collection summarizes and commemorates the achievements of Croatian intellectuals, artists and politicians who contributed to the establishment of national self-awareness and cultural visibility of Croatia on the political map of Europe, demonstrating at the same time that the art of book publishing in Croatia reached the technical level that did not lag very much behind leading European centres.

From Art Nouveau and Modernism to the Present Day

The connection and interrelatedness of cultural life in Croatia with European flows intensified in the 20th century. The role of Croatian publishers and artists devoted to graphic design and illustration of books and other printed materials was very important in this process. The most important publisher of all kinds of books from the second half of 19th century on was Matica hrvatska (Matrix Croatica, a society for the promotion and enhancing of Croatian culture), established in Zagreb in 1842 as Matica ilirska. Its publishing activity was a strong impetus to different kinds of book art and design. Matica published literary magazines, new works by Croatian writers and works from national and international literature. Its editions from the fields of science and technology were aimed at educating the general population. Young Croatian artists who were engaged in preparation and decoration of books turned to modern artistic trends: Historicism, Symbolism and later on to Art Nouveau and modern expression in graphic design.

Book art at the beginning of 20th century leaves the clichéd stereotypes of Historicism and becomes an important "author" task of visual artists. Returning from studies in Vienna and Munich, some with experience from Paris, Rome, Prague and other European centres, Croatian artists provided the crucial stimulus for the domestication of Art Nouveau graphic and book design. Starting with Art Nouveau that overlapped with Historicism, book art in Croatia in the 20th century, similarly to other European countries, reflects the pluralism of styles and different artistic trends in modern art. Its products shows tendencies of modern and post-modern design realised through creations of artists and graphic designers. The graphic design of Art Nouveau in its rejection of outworn Historicism paid a lot of attention to originality and harmonious joining of all parts of book: format, paper, covers, typography, illustration and discreet but impressive decoration. An unobtrusive elegance of forms resounding with exoticism of far-away cultures or mysteries of nature, mixed with subtlety and symbolic purity of geometry prevailed.

The leading authority of Art Nouveau in book design at the beginning of 20th century was Tomislav Krizman, later a professor at the newly founded Zagreb Academy of Fine Arts. Working with several other contemporary painters and sculptors, mainly educated in Vienna and Munich, Krizman set up a nucleus of young designers whose activities were reflected in the design of many books, journals and posters until the end of World War I, though some of them were active afterwards as well. Krizman was a supreme master of graphic art, author of the first manual for graphic artists in Croatia, but similarly to his contemporaries, for example the painter Ljubo Babić, he was also the author of illustrations and designer of books. Ljubo Babić left his mark with originally conceived covers of numerous books published in the first decades of 20th century. His expression quickly shifted from Art Nouveau towards expressive manners of design, particularly strongly embedded in his illustrations during and after the horrors of World War I. Babić found his literary match in writer Miroslav Krleža, and a number of his illustrations were made for Krleža's

early works. Contributions to graphic design were also made by painter Miroslav Kraljević, who died prematurely, and by the greatest Croatian sculptor of the 20th century, Ivan Meštrović, as well as by many other artists.

After World War I the temporary unity of Art Nouveau dissolves into various directions: Expressionism, Art Deco, various forms of realistic design, Surrealism assisted with the new possibilities of photomontage, and then into a kind of extreme objectivism (New Objectivity), which derived from the socialist, leftist orientations of artists. Such artists, like Krsto Hegedušić, associated them with the writer Krleža, who in his prose and poetic works depicted dark and tragic sides of the war and post-war society. Krleža's work has been a continuous inspiration for illustrators and graphic designers in Croatia for almost a century, and this exhibition presents just a few examples from the rich history of artistic design of Krleža's works.

On the other hand, as a kind of counterweight to the artistic design of socially provocative, critical and ironic works of Miroslav Krleža, illustrations and graphic design in the works of the classic of Croatian children's literature, Ivana Brlić Mažuranić must be emphasized. Her most famous work *Priče iz davnine (Tales of Long Ago)*, was published in many editions since 1916 (also in London in 1923). Illustrations for the tales were done in Zagreb by Vladimir Kirin, at the time one of the leading illustrators and designers, who worked in the manner of traditional expressiveness with a touch of romantic Historicism. In his pictorial style Kirin managed to conjure the atmosphere of bygone times and fairy-tale worlds. The works of Ivana Brlić Mažuranić, with their mythical evocation and deeply humane messages, have continuously attracted illustrators and designers. For instance, in 1997 graphic designer Mihajlo Arsovski illustrated her tales with drawings and paintings of children from an elementary school in Slavonski Brod, a town where she spent a big part of her life, and wrote her most important novels and tales for children.

When referring to the 20th century book art, one of the most moving creations of this kind in Europe from the World War II period must be mentioned. This is the edition of the tragic poem *Jama (Pit)* by Ivan Goran Kovačić, a young writer who joined the Partisan movement. He was killed by Serbian Chetniks in Eastern Bosnia in 1943. His poem, like a prescient anticipation of his own tragedy, was published on liberated territory at the height of the war in 1944 by the Partisan artists Edo Murtić and Zlatko Prica in lithographic technique. Their illustrations, together with the text of the poem, are a profoundly humane and moving memento in which the sufferings of an individual in the brutal and merciless jaws of war come to a terrible expression.

During World War II book production was significantly reduced and submitted to censorship. But even during war years the first five volumes of *Hrvatska enciklopedija (Croatian Encyclopaedia)* were published by the Croatian Publishing (Bibliographic) Institute and edited by Mate Ujević in Zagreb. After the Croatian Publishing Institute was dissolved in the new Yugoslavia, many staff members, among them Mate Ujević, moved to the Institute of Lexicography of the Federal People's Republic of Yugoslavia, established in 1950 on the initiative of Miroslav Krleža. After World War II and a short period of socialist realism, book production and book art caught up with the trends on the West European scene. The engagement of a new generation of artists who devoted themselves professionally to designing printed materials was crucial for the flourishing of graphic design after the war. An aesthetic of geometrical and minimalist design was promoted in the circle of artists who confronted the imposing ideology of socialist realism at the beginning of the 1950s. Leading painters and designers, such as Ivan Picelj, Aleksandar Srnec, Vlado Kristl and others supported abstract geometrism that became one of the important trends in modern graphic design and book art. Geometrism and constructivism, playing with optical effects in dynamic relations between surfaces and typographic elements are characteristic of the so-called *Nove tendencije (New Tendencies)*, experimental design movement of the 1960s. They organised a number of international exhibitions and other events in Zagreb. The theoretical voice of *New Tendencies* was

the magazine *Bit International*. Its “modernist” graphic design clearly demonstrates the designer *credo* of its founders.

Many Croatian visual artists in the 20th century contributed to illustrating domestic and international literary works, and produced illustrated books for children and picture-books. The collaboration between excellent professional designers and publishers produced great results in many elaborate editions without which book culture in Croatia of the contemporary period would be inconceivable. Publishing projects such as the edition *Hrvatska i Europa (Croatia and Europe)*, exhibition catalogues, monographs about artists, art history monographs, and lexicographic works were in many cases a blend of deliberate design, artistic creativity and careful technical execution.

Instead of a prevailing stylistic direction, the last decades of 20th century saw a period without restrictions, a pluralism of possibilities where countless options of merging tradition and various modernisms were realised. A special, and certainly aesthetically the most fascinating domain of art books in the recent times, are the bibliophile editions and print portfolios created as a result of collaboration between writers and visual artists. These creations conform to the definition of art book in the strictest sense. Collection Biškupić, founded in Zagreb by Božo Biškupić was at the forefront with such editions from the 1970s on. During more than three decades this publishing house enriched Croatian book art with more than 30 bibliophile editions in which, in the words of Tonko Maroević “the painter follows the poet or the poet walks along the painter”.

In the recent history of Croatian book and complex forms of publishing the post-war activity of the Miroslav Krleža Institute of Lexicography (established in 1950 as the Institute of Lexicography of the Federal People’s Republic of Yugoslavia) must be specially emphasized. Out of numerous encyclopaedias and lexicons prepared in the Institute recently, special mention deserves the two-volume *Enciklopedija hrvatske umjetnosti (Encyclopaedia of Croatian Art)* (1995) edited by Žarko Domljan and *Likovni leksikon (Lexicon of Art and Architecture)* (2014) edited by Josip Bilić. The Institute of Lexicography published numerous complex editions with regard to contents and graphic design including special encyclopaedias devoted to eminent Croatian cultural personalities: Marin Držić and Miroslav Krleža, and encyclopaedias of Croatian counties of Istria and Hrvatsko Zagorje.

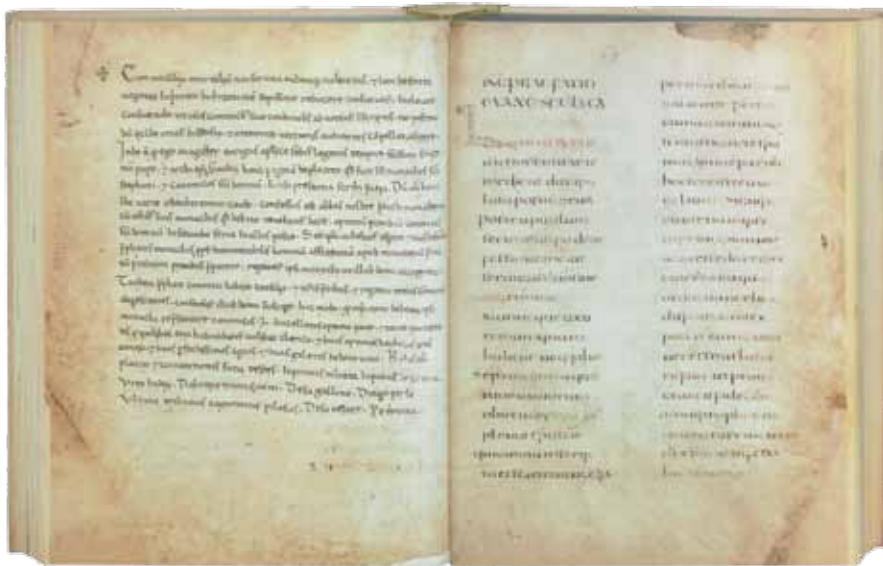
Although it is hard to talk of the creative aspects of contemporary production without the necessary detachment, particularly in a survey as brief as this, it needs to be said that book art in Croatia, in spite of the dominance of electronic media, is not retreating, but showing promising diversity and vitality, achieving new solutions in graphic design with the aid of digital technology. Moreover, the same book, like for instance the already mentioned *Leksikon Marina Držića (Lexicon of Marin Držić)* from 2009, is frequently published in print and in electronic edition, enabling online access to broad audiences.

Finally, talking about the book art in Croatia one more thing should be pointed out. The National and University Library in Zagreb coordinates the annual Croatian participation at the international exhibition *The Best Book Design from all over the World* that takes place during the international book fair in Leipzig, and the exhibition *Book Art International* within the international book fair in Frankfurt on Main, respectively. Special panel of distinguished experts of book art select books from the annual production and submit them to international cultural community. The fact that Croatian publishers proposed 135 titles for the 2016 competition speaks eloquently of the intensity of quality book production in contemporary Croatia.

Great Croatian historian Vjekoslav Klaić, author of the first study of the history of book trade in Croatia (1922) wrote in his book, dedicated to the historical development of the Croatia’s capital Zagreb (1913), the following sentence: “If small nations want to survive, they need to have exceptional virtues.” One of the virtues is definitely the cultivating of book art as a basic component of national culture.

CATALOGUE

MEDIAEVAL LATIN CODICES



Split Evangelistary

Split, 6th – 8th c. – 309 leaves : parchment, ill. ; 33 × 25 cm.

Cathedral Treasury, Split, MS 621B; National and University Library in Zagreb, II-72.778 (facsimile)

The oldest preserved book in Croatia dating from 6th – 8th century was probably produced in Split. The *Evangelistary* was written in Latin Half-Uncial with additions in later scripts (Caroline, Beneventan, Gothic, Latin cursive). It was decorated with six simple initials.



Breviary of Abbess Čika

Zadar, mid or second half 11th c. – 154 leaves : parchment, Beneventan script, ill. ; 14 × 10 cm.

Bodleian Library, Oxford, MS. Canon. Lit. 277; National and University Library in Zagreb, 687.578 (facsimile)

Presumably, the *Breviary* was written around 1066 in the scriptorium of the Benedictine Abbey of St Krševan in Zadar in a rounded Beneventan script of Dalmatian type and decorated with small figures of saints, initials and larger capitals. The initials are painted with motifs of triple braids, birds, fish and hybrid creatures. Two leaves were torn off, one of which had a recto page with a full page miniature.



Trogir Evangelistary

Trogir, around 1230-1240. - 110 leaves : parchment, Beneventan script, ill. ; 29 × 19 cm.
Cathedral Treasury Trogir; National and University Library in Zagreb, II-76.724 (facsimile)

The *Evangelistary* was written in semi-angular Beneventan script in the first half of 13th century in the Monastery of St John the Baptist in Trogir. It is richly illuminated with 122 initials and four miniatures depicting scenes from the life of Christ (Nativity, Entry into Jerusalem, Presentation in the Temple, Annunciation), and the fifth shows the birth of John the Baptist. The binding consists of two wooden boards lined with red velvet, cover edges with silver corner pieces.

LATIN MISSALS AND MARIEGOLAS



Zagreb Missal

Zagreb, mid 14th c. - 270 leaves : parchment, Gothic script, ill. ; 24 × 35 cm.

Metropolitan Library of the Zagreb Archdiocese, Zagreb, MR 13, fol. 26 v.

The *Missal* was written and illuminated in Zagreb in mid 14th century. It was registered in the oldest inventory of the Zagreb cathedral from 1394 as *Missale S. Cosmae et Damiani*. The *Missal* is decorated with a number of small and several big calligraphic initials made in thinly lined drawing in red, blue or black ink with gilt layer. A Crucifixion miniature is painted in front of the mass canon text.



Mariegola of the Confraternity of the Holy Spirit in Trogir

Trogir, 1428. – parchment, Gothic script, ill. ; 26 × 18 cm.

Cathedral Treasury, Trogir

The mariegola was written in 1428 and decorated with initials and two full page miniatures showing the confraternity members adoring the Holy Trinity. They were painted by Blaž Jurjev Trogiraniin, a prominent Dalmatian painter of the first half of 15th century and a member of the confraternity.



Mariegola of St Barbara's Confraternity from Šibenik

Šibenik, 1593. – parchment, Latin cursive script ; 29 × 20 cm.

St Barbara Church Museum, Šibenik

The *Mariegola of St Barbara's Confraternity from Šibenik* was decorated with silver relief plaques depicting St Barbara, God the Father and four Evangelists. Relief plaques for the newly established confraternity were made by goldsmith Horacio Fortezza in 1593.

GOTHIC AND RENAISSANCE CODICES



Statute of the Town of Dubrovnik

Dubrovnik, 1272. – [Ivan Ugrinović, transcript from 15th c.].
 – 125 leaves : parchment, Gothic script, ill.; 37 × 26 cm.
 Historical Archive, Dubrovnik, HR-DADU-14. 1. Leges et
 instructiones, vol. 9a

The statute of the town of Dubrovnik was originally made in 1272, but it was preserved as this transcript from 15th century. It was decorated in mid 15th century by late Gothic painter Ivan Ugrinović, prominent member of Dubrovnik painting school.



Missal of Bishop Juraj of Topusko

Zagreb. – 298 leaves : parchment, calligraphic Gothic
 script, ill.; 41 × 30 cm.
 Cathedral Treasury, Zagreb, MS K-2

The *Missal* decoration started in the style of Late Gothic probably by Hans Alemanus, miniaturist of German origin who was mentioned around 1500 in Zagreb, but he never finished it. The decoration was finished in the Renaissance style around 1520, probably for the Zagreb bishop Šimun Erdödy.



Farnese Book of Hours

[written by Francesco Monterchi; illuminated by Julije Ković]. – Rome, 1537–1546. – 114 leaves : Cancelleresca formata ; 16 × 11 cm.

Pierpont Morgan Library, New York, MS 69; National and University Library in Zagreb, 667.843 (facsimile)

The small but richly painted book was commissioned by Cardinal Alessandro Farnese, grandson of Pope Paul III and painted by Croatian miniaturist Juraj Julije Klović (Giulio Clovio) in Rome between 1537 and 1546. Giorgio Vasari described Clovio's miniatures in his well-known work *Le vite dei più eccellenti pittori, scultori e architetti* (1568). The style in which Clovio painted the miniatures earned him the name "Michelangelo of the miniature".

BAROQUE CODICES



Psalter from Split

[written and illuminated by Fr Bonaventura Razmilović Splitsanin]. – Split, 1670. – 109 leaves : parchment, Gothic minuscule, ill. ; 66 × 44 cm.

St Anthony's Franciscan Monastery, Split

Franciscan friar Bonaventura (Bono) Razmilović from the Poljud monastery in Split wrote and painted the whole *Psalter* in two volumes between 1670 and 1675. Both volumes were painted with numerous decorative illuminations with geometrical, zoomorphic and arabesque features. In several places, coloured engravings with scenes from the Holy Scriptures were inserted into painted decorative frames.



Book of Divination or Sibila

around 1660. - 47 leaves : paper, Latin cursive script, ill. ; 28 x 42 cm.

Metropolitan Library of the Zagreb Archdiocese, Zagreb, MR 157, fol. 2r

The book has the original ex libris of Katarina Zrinska with the year 1670, but was probably made around 1660. It was used in a social game of fortune telling. It is provided with numerous watercolour illustrations, among which the depictions of the Wheel of Fortune and Fortuna - Occasio stand out.



Status familiae Patachich

1740. - 126 leaves : paper, Latin cursive script, 58 watercolours ; 35 x 23 cm
National and University Library in Zagreb, R 4086

Count Aleksandar Patačić commissioned this representative family album in 1740. It contains the chronology and history of the members of North Croatian aristocratic family Patačić from Zajezda. It is illustrated with watercolours showing family coats of arms, a family tree and numerous views of family castles and manors. The binding with gilded silver plates is very luxurious as well.

GLAGOLITIC AND CYRILLIC CODICES



Missal of Prince Novak

1368. – 271 leaves : parchment, Angular Glagolitic, ill. ; 32 × 24 cm.

Austrian National Library, Vienna, Cod. Slav. 8

The *Missal* was copied by Novak Disislavić, prince from Krbava for the salvation of his soul. It is decorated with numerous initials, four with Evangelists' figures. The *Missal* also contains scenes of Crucifixion and *imago pietatis* – a figure of tormented Jesus. The miniatures are in the late Gothic style of the Paolo Veneziano followers.



Missal of Duke Hrvoje Vukčić Hrvatinić

around 1404. – 247 leaves : parchment, Angular Glagolitic, ill. ; 31 × 21 cm.

Topkapi Palace Museum, Istanbul; National and University Library in Zagreb, RXI-4°-1 (facsimile)

The *Missal* was written for Bosnian and Split duke Hrvoje Vukčić Hrvatinić in Glagolitic script by the scribe Butko from Zadar. He probably also illuminated it. The *Missal* is richly painted with scenes from Old and New Testament, a full page Crucifixion as canon miniature (the paint is damaged in places), figures of saints and numerous initials. A portrait of Hrvoje Vukčić Hrvatinić on horseback and his coat of arms are depicted on last folios. The miniature style is late Gothic, with the influence of Giotto's art.



Hval's Miscellany

1404. – 359 leaves : parchment, Bosnian Cyrillic ; 17 × 11 cm.

University Library, Bologna; National and University Library in Zagreb, RXI-4°-11 (facsimile)

Collection of texts from the Scriptures was written in Bosnian Cyrillic by the scribe called Hval *krstjanin* for Bosnian and Dalmatian duke Hrvoje Vukčić Hrvatinić in 1404. Duke Hrvoje had the *Codex* made for the needs of the heretic Church of Bosnian Christians. It is also thought that Hval partially painted it. The *Miscellany* is decorated with a number of initials, miniatures and decorative flags in syncretistic mixture of eastern (Byzantine) and western (Italian) stylistic, iconographic and decorative elements. The first six folios feature full page miniatures depicting apostles, Christ Pantocrator, Crucifixion and Mary with Christ on the throne.

LITHURGICAL GLAGOLITIC BOOKS

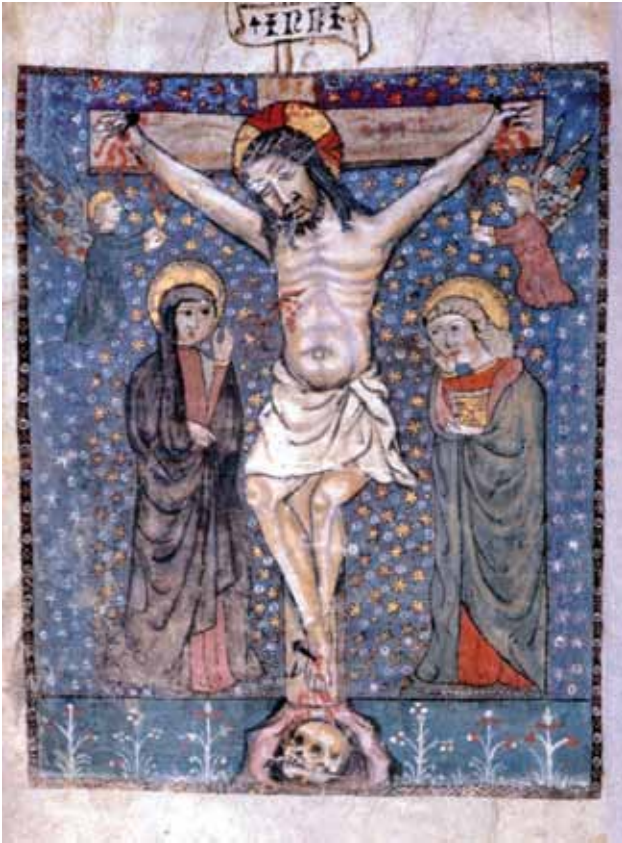


Beram Missal

[written and illuminated by Bartol Krbavac] ; 245 leaves, parchment, Angular Glagolitic ; 35 x 26 cm.

National and University Library, Ljubljana, Ms 162

The *Missal* was written and painted for the church in Beram at the beginning of 15th century by Bartol Krbavac, a layman from Zadar whose workshop was active in Bakar for some time. It is decorated with a number of initials, calendar miniatures and a full page Crucifixion.



The First Vrbnik Missal

[Vrbnik], 1456. – 256 leaves : parchment, Angular Glagolitic, ill. ; 29 × 22 cm.
Parish Office, Vrbnik

The *Missal* was written for the church in Vrbnik on the island of Krk by archdeacon Toma from Senj in 1456. It is illuminated with numerous initials, many of which have human figures. The *Missal* contains two miniatures: *Pietá* and a full page Crucifixion. The binding is from the 16th century: wooden cover lined with brown leather decorated with blind embossing.



The Second Breviary of Novi Vinodolski

[Grobnik], 1493-1495. – 500 leaves : parchment, Angular Glagolitic, ill. ; 36 × 26 cm.
Parish Office, Novi Vinodolski

The *Breviary* was written for the Pauline monastery and church in Osp near Novi Vinodolski by several scribes, led by priest Martinac, calligrapher and illuminator. It contains many initials and decorations on the margins. It is famous for the so-called record of priest Martinac about the fatal defeat of the Croatian army in the battle with Ottomans on Krbavsko polje in 1493.

EARLY PRINTED BOOKS



Glagolitic Missal

[S. l., s. n.], i. b. pervra č.u.o.v. [22. II. 1483.]. – 207 [219] leaves : paper, [Glagolitic] ; 28 × 22 cm.
National and University Library in Zagreb, R I-4°-62

The *Missal According the Law of the Court of Rome* (*Missale Romanum*), printed on 22nd February 1483, is generally recorded as the first Croatian printed book. Place of printing and printer remain unknown. Kosingj in Lika and Venice are mentioned in discussions most often. The *Missal* was printed in black and red ink and the places for initials remained empty. Some initials in different copies were painted by hand. Some copies were decorated with woodcut picture of Crucifixion.



Missal from Senj

č•u•p•g• [1494.] Miseca avgusta danь ž [=7] ovi misali biše početi i svršeni v Seni • kraljujući tada svitlomu kralju ugrskomu Ladislavu • I sideči tada na prest(o)lê apustolskomъ svet(o)mu o(t)cu Aleksandru papi Šest(o)mu • A biše štampani s dopučen'emy i volju g(ospodi) na b(iskup)a. od d(o)mona(!) Blaža Baromiča i domina Salvestra (!) Bedričića i žakna Gašpara Turčića Bog nasъ spasi amenъ. – 216 leaves : ill. ; 19 × 13 cm.
Monastery of St Francis, Cres; National and University Library in Zagreb, 580.505 (facsimile)

The *Missal* was printed in Senj in 1494 by canon Blaž Baromič, assisted by Silvestar Bedričić and Gašpar Turčić. Only three copies are known. Crucifixion woodcut was found in the incomplete copy of the *Missal* kept in Odessa and in the copy from Budapest. It was torn out from the Cres copy.



Croatian Missal

Misal hruacki po rimski običaj i čin : sa vsimi eže v diěčkih misalehъ sutъ ... / od slova do slova kužanъ popravljenъ i prěpis(a)nъ častnim . Šimunomъ Kožičićemъ Zadraninomъ biskupom modruškimъ. – Štampanъ v Rici : traćeniemъ ego m(i)l(o)sti. Dominikomъ. i Bartolomeom z Brěše štampaduri, danъ .i.j. miseca aprila leto odъ Krstova roistva. č f j a. [28. IV. 1531.] – [11] + s.k.J. – [248] leaves : ill. ; 21 × 16 cm. National and University Library in Zagreb, R II A-8°-8

Bishop Šimun Kožičić Benja from Modruš had this *Missal* printed in Rijeka in 1531. To achieve this, the bishop brought to Rijeka two Italian printers from Brescia, Dominic and Bartolomeo. The Missal was printed with Glagolitic letters and decorated with numerous woodcut initials and a few full page woodcuts in the style of Venetian Renaissance, the author of which was the woodcut artist Matteo da Treviso.

BOOKS PRINTED ABROAD IN 15th AND 16th CENTURIES



Alighieri, Dante

La Divina Commedia : comm. di Cristophoro Landino. Bressa : per Boninum de Boninis di Raguxi. – 31. V. 1487. – 309 leaves (a1 missing) ; 2°. National and University Library in Zagreb, R I-2°-11

Printer of Croatian origin Boninus de Boninis (Dobrić Dobričević), born in Lastovo, worked in the 1480s in Verona and Brescia. In 1487 he published an edition of Dante's *Divine Comedy* with the comentary by Christoforo Landino richly illustrated with full page size woodcuts. Boninus was an eminent representative of early printing, especially in the area of book illustration and decoration.



New Testament

Prvi [-drugi] del Novoga Testamenta [...] iz mnozihъ êzikovъ vь orčeni sadašny i razumni hrvacki êzik ... verno stlmačen = Der erst [-ander] halb Theil des newen Testaments jetzt zum ersten in Crobatische Sprach verdolmetscht und mit glagolischen Buchstaben getruckt. - V Tubingi : [s.n.], č.f.m.b. - č.f.m.v. [1562-1563] ([Urach : Ivan Ungnad]). - 2 vol. ; 8°.

National and University Library in Zagreb, R II A-8°-12

Croatian protestant printing office in Urach published *The First Part of the New Testament* with Glagolitic letters in 1562, and after that with Cyrillic letters in 1563. *The Second Part of the New Testament* was published in 1563, also with Glagolitic and Cyrillic letters. The Croatian translation of the *New Testament* was done by Croatian protestants Anton Dalmatin and Stjepan Konzul Istranin. *The Apocalypse* (John's Revelation) in the second part of the book is illustrated with woodcuts by German artists from Nuremberg Erhard Schön and Niklas Stör.



Postilla

Postilla to est, Kratko istlmačenje vsihъ nedelskihъ Evanéliovъ, i poglaviteihъ prazdnikov, skrozi vse leto, sada naiprv hrvatskimi slovi štampana. - V Tubingi : [s.n.], č.f.m.b. [1562] ([Urach : Ivan Ungnad]) . - [13], s.j.v. [233], [1] leaf : ill. ; 8°.

National and University Library in Zagreb, R II A-8°-10

The protestant *Postilla* (*An Explanation of the Sunday and the Most Important Festival Gospels*) was translated from German and edited by Croatian Reformers Anton Dalmatin and Stjepan Konzul. It contains a selection from the gospels with commentaries and interpretations for the preachers. The chapters are illustrated with small format woodcuts showing scenes from the New Testament. *Postilla* was also printed with Cyrillic letters and the same illustrations in 1563.

RENAISSANCE AND BAROQUE BOOKS IN NORTHERN CROATIA



Pergošić, Ivan

Decretum koterogaie Verbewczi Istvan diachki popisal : a poterdilghaie Lasslou koterie za Mathiassem kral bil zeusse ghosspode i plemenitih hotieniem koteri pod Wughersske corune ladanie slisse / od Ivanussa Pergossicha na szloujensski iezik obernien. – Stapan u Nedelischu : [Rudolf Hofhalter], leto nassegha zuelichenia 1574. – [4], LXXXXVIII leaves : ill. ; 45 (28 cm).

National and University Library in Zagreb, R II D-4°-2

Ivan Pergošić was the notary of the county court and the municipality of Varaždin. He translated from Latin into Kajkavian dialect of Croatian the basic legal work of Hungarian lawyer István Verböczy: *Decretum, opus tripartitum iuris consuetudinari incltyi Regni Hungariae*, printed for the first time in 1517. The Croatian edition was printed in Nedelišće by the wandering protestant printer Rudolf Hofhalter. The title page contains a large decorative and symbolic woodcut frame showing personifications of justice.



Vramec, Antun

Postilla na vsze leto po nedelne dni vezda znouich szpraulena szlouenzkim iezikom / po Antolu Vramcze. – Stapano v szlobodnom kralieuo varassu Varaszdine : [s. n.], MDLXXXVI [1586]. (V Varaszdine : po luane Manliuse). – 2 vol. : ill. ; 8°. National and University Library in Zagreb, R II D-8°-184

Antun Vramec (1538 – 1588), parish priest in Varaždin, canon in Zagreb and writer in Kajkavian dialect, published his *Postilla* as a collection of Gospel texts with interpretations that – similarly to protestant postilla – could be used for sermons. The title page is framed with a woodcut showing Evangelists' figures. Numerous small format woodcuts are used as illustrations for almost every chapter in the book. The printer was Johannes Manlius (Janez Mandelc), who came as a wondering protestant printer from Ljubljana.



Missal of Bishop Juraj of Topusko - binding

Zagreb. - 298 leaves : parchment, calligraphic Gothic script, ill. ; 41 × 30 cm.

Cathedral Treasury, Zagreb, MS K-2

At the end of 17th century, the Zagreb bishop Aleksandar Mikulić had the richly illuminated *Missal of Bishop Juraj of Topusko* decorated with gilded silver reliefs. In this way, it became the most festive missal of the Zagreb cathedral. The silver reliefs on both cover sides show Hungarian and Croatian saints with the coat of arms of bishop Mikulić.

BETWEEN HISTORY AND POETRY

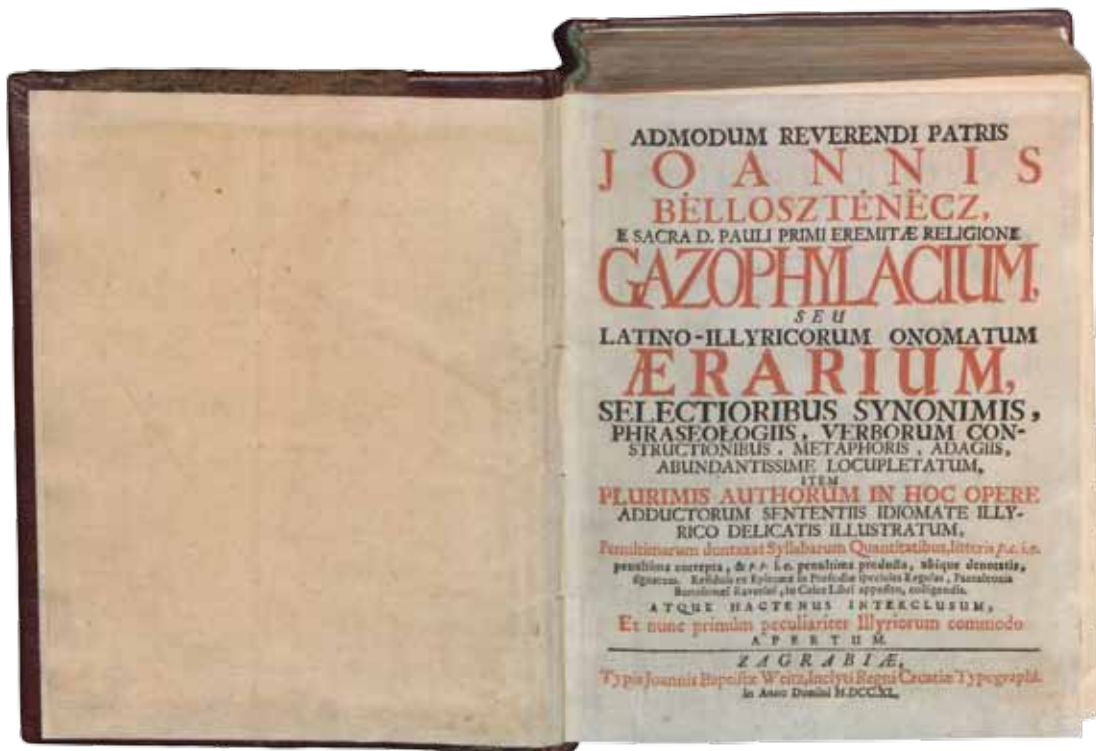


Ritter Vitezović, Pavao

Stemmatographia, sive Armorum Illyricorum delineatio, descriptio, et restitutio, autore equite Paulo Ritter. - [Viennae : s.n., 1708] - [8] + 89 p. : ill. ; 8°.

National and University Library in Zagreb, R II F-8°-620

The book with heraldic illustrations, i.e. depictions of coats of arms of the so-called Illyrian (i.e., South and East Slav) lands was partly prepared in Zagreb and printed in Vienna. The illustrations were prepared by the author, P. Ritter Vitezović, who was not only a writer and a historian, but also an engraver.



Belostenec, Ivan

Gazophylacium, seu Latino-Illyricorum onomatum aerarium ... - Zagrabiae : Typis Joannis Baptistae Weitz, 1740. - 14 + [10] + 1288 + [38] + 650 + [4] p. ; 8°.
National and University Library in Zagreb, R II D-8°-274

The erudite Pauline priest Ivan Belostenec (Bilostinac) wrote a big Latin – Croatian and Croatian – Latin dictionary in 17th century entitled *Gazophylacium*. It was published only in 1740, in the Zagreb printing office of Ivan Baptist Weitz. This dictionary is among the most important and most demanding typographic examples of early Croatian lexicography.

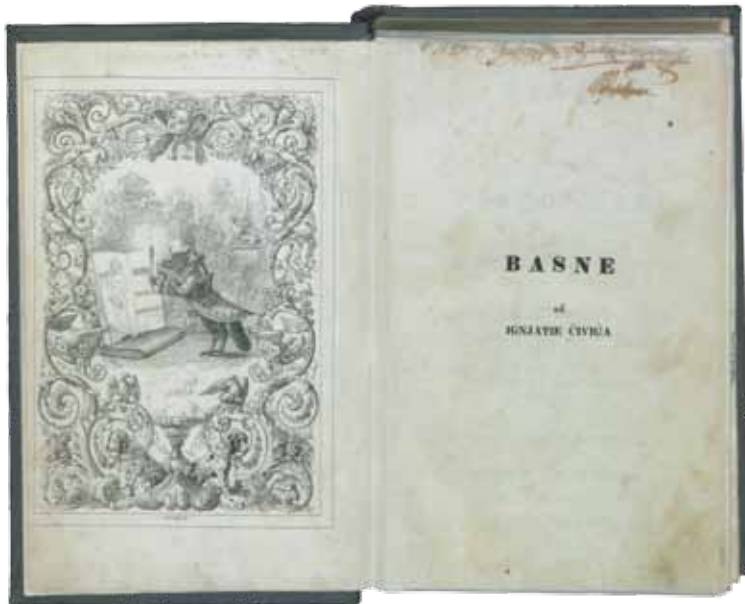


Patačić, Katarina

Pesme horvatske / [drawings by F. I. de Horn]. - [1781]. - 39 leaves : ill. ; 20 × 13 cm.
National and University Library in Zagreb, R 4087

The representative covers of this manuscript collection of poems written in Kajkavian dialect by the noblewoman Katarina Patačić born Keglević are lined with green silk, with a decorative velvet frame embroidered with gold and silver threads. A monogram of archbishop and poet Adam Patačić is embroidered in the centre of the front cover. On the back side is the author's monogram embroidered in the same style, both on red and grey chequered surface of the Croatian coat of arms.

IN THE SIGN OF NATIONAL REVIVAL



Čivić Rohrski, Ignacije

Basne i kratke pripovesti od razliĉnih klasiĉnih spisateljah iz latinskog, francuzkog, nĕmaĉkog i naŕeg jezika skupljene, na novo predĕlane i novimi sobstvenimi umnoŕene / od Ignjatie Ćiviĉa Rohrskoga ; [illustrations by Adalbert Lauppert]. – U Karlovcu : [s. n.], 1844. (Karlovac : tiskom k. p. tiskarne Ivana N. Prettnera). – 370 p., [20] leaves with plates: ill. ; 21 cm.

National and University Library in Zagreb, 153.442

A book of fables and short stories prepared by I. Ćiviĉ Rohrski was the first Croatian book fully illustrated with lithographs. The illustrations with motifs from fables were drawn by Josip Kniŕek (title page) and Adalbert Nikola Lauppert (illustrations in the text). The lithographs were printed in the Vienna studio of Matthäus Trentsentski.



Gaj, Ljudevit

Ogled pismenah, ureŕenjah i slikah Narodne tiskarnice dra Ljudevita Gaja. – U Zagrebu : [s. n.], 1849. ([s. l.] : [s. n.]). – 42 str. ; [1] leaf with table : ill. ; 28 cm.

National and University Library in Zagreb, II-5.449

The book is a catalogue of samples of typographic material and equipment (letter types, margin decorations, illustrations, vignettes, etc.) available in the Zagreb printing office of Ljudevit Gaj, writer, publisher and leader of Croatian National Revival.

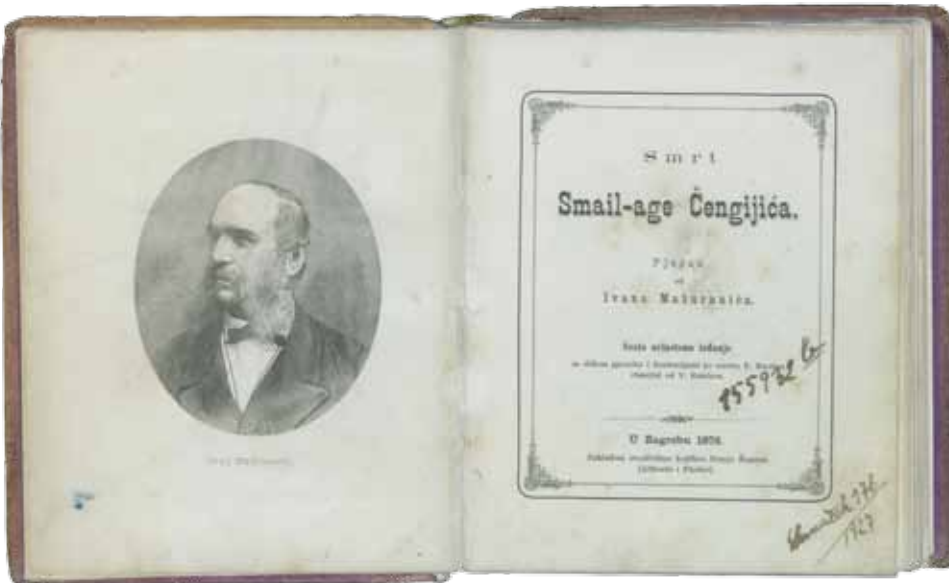


Müller, Wilhelm

U slavu novorodjenoga cesarevičeva austrijskoga : prigodom njegova narodjenja dne 21. kolovoza 1858 nočju u 10 1/4 sata od Dimitrija Demetra / u muziku stavio Wilhelm Mueller. – Zagreb : Dragutin Albreht, 1858. – 1 score ([11] p.) ; 30 cm.
National and University Library in Zagreb, H1-4°-382

The book contains the occasional poem dedicated to the newborn Austrian crown prince Rudolf, written by the poet Dimitrija Demeter and set to music by Wilhelm Müller. All the pages were done in lithograph technique, in the workshop of the first lithographer in Zagreb, Karlo (Dragutin) Albrecht, helped by lithographer Julije Hühn.

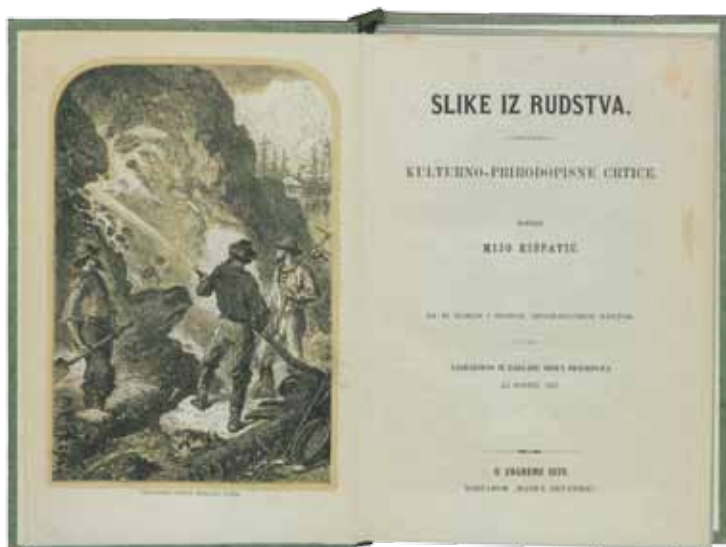
ZAGREB – CENTRE OF PRINTING IN THE 19TH CENTURY



Mažuranić, Ivan

Smrt Smail-age Čengijića : pjesan od Ivana Mažuranića, sa slikom pjesnika i ilustracijama po nacrtu F. Kanitza risani od V. Katzlera. – 6. ovlašt. izd. – U Zagrebu : Sveučilišna knjižara Franje Župana (Albrecht i Fiedler), 1876. – XLVI, [6] leaves with plates, 60 p. ; 12 cm.
National and University Library in Zagreb, 155.932

Mažuranić's romantic epic based on the historical struggle of South Slavs for liberty against the Ottomans was first published in 1846, and later saw many editions and was translated into many languages. The sixth Croatian edition is illustrated with a lithographic author's portrait on the frontispiece and text illustrations made by Felix Philipp Kanitz and Vinzenz Katzler. Cardboard binding with ornaments in gold lettering is typical of the Historicist taste of the second half of 19th century.



Kišpatić, Mijo

Slike iz rudstva : kulturno-prirodopisne crtice : sa 41 slikom i jednom geografskom kartom / napisao Mijo Kišpatić. - U Zagrebu : Nakladom Matice hrvatske, 1878. - 230 str., [1] leaf with plate (ill.), [1] leaf with table (map) : ill. ; 23 cm (Poučna knjižnica Matice hrvatske ; knj. 2)
National and University Library in Zagreb, 000.979 sv2

The work of petrographer and mineralogist Mijo Kišpatić about minerals was the second book in the *Educational series* published by Matica hrvatska (Matrix Croatica). Kišpatić's popular science booklet is illustrated with pictures in wood engraving technique that supplement the text. On the frontispiece is a full page lithographic illustration of gold panning with a water jet.

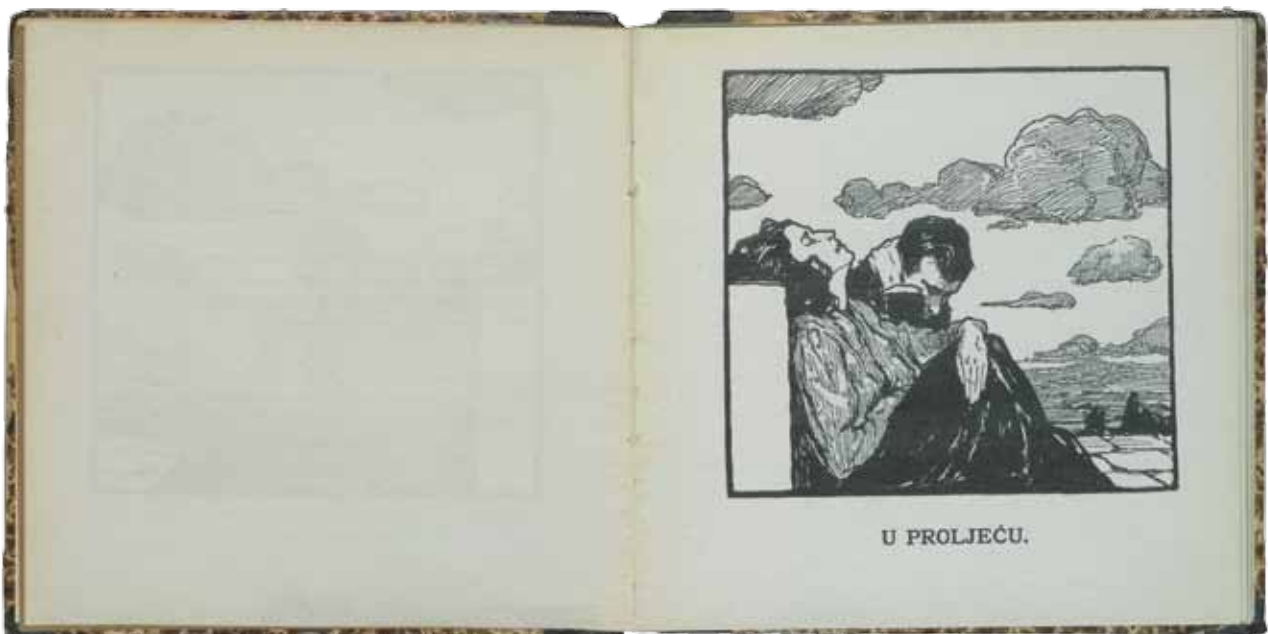


Slava preporoditeljem

Slava preporoditeljem! / nacrt Nikole Mašića. - U Zagrebu : Odbor za proslavu pedesetgodšnjice preporoda hrvatske književnosti, 1885. - 48 str., [1] leaf with plate : ill., sheet music ; 39 cm.
National and University Library in Zagreb, I-545

The occasional album *Glory to the Leaders of the National Revival* was published on the occasion of the fiftieth anniversary of the Croatian National Revival (the start of the publication of the newspaper *Novine horvatzke* by Lj. Gaj in 1835). The album is illustrated with lithographic portraits of the most important members of the so-called Illyrian Movement (Men of Illyrian Age). The portraits were made by Th. Mayerhofer and printed in Vienna studio of Angererger and Göschl. The album is richly illustrated with works of Croatian artists in wood engraving and lithography. The allegorical front page with the goddess of Fame figure was made by the painter Nikola Mašić.

BOOK DESIGN IN THE SPIRIT OF SYMBOLISM

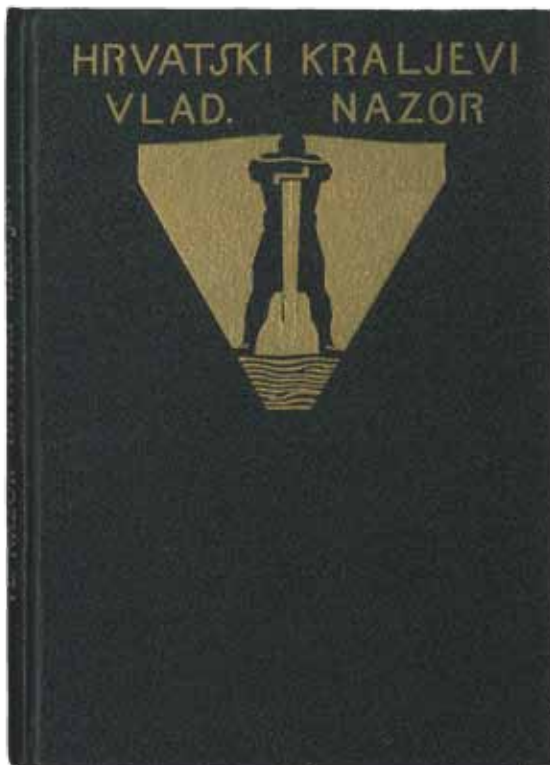


Miličić, Josip Sibe

Pjesme / Josip Miličić. – Beč : nakl. Hrv. akad. društva “Zvonimir”, 1907. – 64 p. : ill. ; 17 cm.

National and University Library in Zagreb, 152.830

The book by the poet Josip Sibe Miličić is illustrated with lithographs by painter and graphic artist Tomislav Krizman reflecting the form and symbolism of Art Nouveau.



Nazor, Vladimir

Hrvatski kraljevi / Vladimir Nazor. – U Zagrebu : Matica hrvatska : Matica dalmatinska, 1912. – 123 p. ; 20 cm.

National and University Library in Zagreb, 158.084

The collection of historic and national poems *Croatian Kings* by V. Nazor was graphically designed by painter Ljubo Babić with dark majestic symbolism of its covers in black and gold.



Livadić, Branimir

Legenda o Amisu i Amilu / Branimir Livadić. – Zagreb : Izdalo Društvo hrvatskih književnika, 1913. – 60 p. : ill. ; 19 × 10 cm. – (Savremeni hrvatski pisci ; knj. 27)
National and University Library in Zagreb, 152.420 sv. 27

An originally designed book, printed in upper case letters in red and black. It is illustrated with symbolic-expressive woodcuts and initials made by painters Miroslav Kraljević and Ljubo Babić.

NATIONAL IDENTITY – IDEOLOGY – MYTHOLOGY



Znameniti i zaslužni Hrvati

Znameniti i zaslužni Hrvati te pomena vrijedna lica u hrvatskoj povijesti od 925-1925. : sa pregledom povijesti Hrvatske, Bosne i Istre, hrvatske književnosti i razvitka hrvatskog jezika, te hrv. vladara, hercega, banova i biskupa, kao uvodom : sa 9 zasebnih slika, te 421. slikom u tekstu : prigodom proslave 1000-godišnjice hrvatskog kraljevstva. – U Zagrebu : Odbor za izdanje knjige “Zaslužni i znameniti Hrvati 925-1925.”, [1925]. – [8], CXXVI, 297 p., [9] leaves with plates : 421 ill. ; 37 cm.
National and University Library in Zagreb, I-1.505

This encyclopaedic work contains a review of the history of Croatia, Bosnia and Istria, and in addition the history of Croatian literature and development of Croatian language. Croatian rulers, governors and bishops are specially presented, followed by distinguished and meritorious Croats in alphabetical order. The book was printed in large folio format, with 9 separate pictures and 241 pictures (mainly portraits) in the text.



Vojnović, Ivo

Imperatrix : misterija ostrva zaboravi : u 5 pojava / napisao Ivo Vojnović. – Zagreb : Izdanje »Književnog juga«, [1919?]. – 135 p. ; 8°.

National and University Library in Zagreb, 68.138

The cover page of the book – a prophetic play by Dubrovnik writer Ivo Vojnović – was done by painter Jozo Kljaković in Art Nouveau style of graphic design.



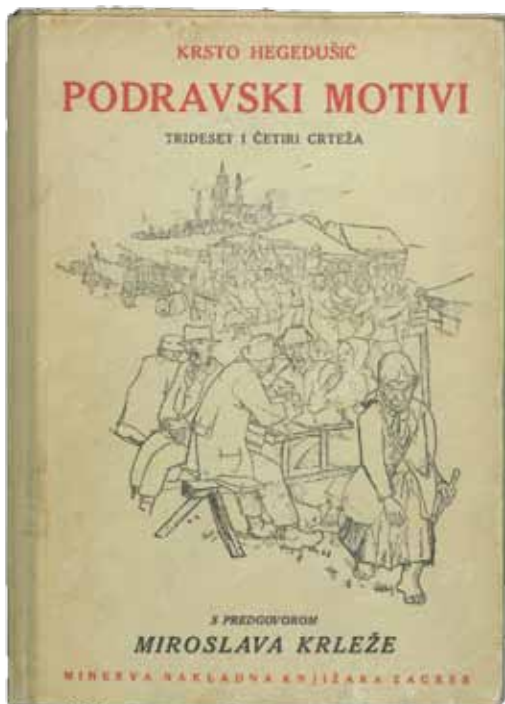
Ivana Brlić-Mažuranić

Priče iz davnine / Ivana Brlić-Mažuranić ; illustrated by Vladimir Kirin. – 3. izd. – Zagreb : Matica hrvatska, 1926.

National and University Library in Zagreb, 94.766

Ivana Brlić-Mažuranić is the world-known Croatian writer for children. The first edition of her fairy tales, with colour illustrations by Petar Orlić was published in 1916. This third edition was published by Matica hrvatska in Zagreb and illustrated by Vladimir Kirin, one the most prominent Croatian graphic artists and illustrators between the two world wars.

AGAINST WAR AND INJUSTICE



Hegedušić, Krsto

Podravski motivi : 34 crteža / Krsto Hegedušić ; s predgovorom Miroslava Krleže. – Zagreb : Minerva, 1933. – 62 p. : ill. ; 25 cm.

National and University Library in Zagreb, 138.394

Painter Krsto Hegedušić made a series of realistic drawings about the life of (poor) people in rural areas in the north Croatian area of Podravina in the spirit of socially engaged art. Writer Miroslav Krleža wrote the introduction in which the nature of artistic creation and the relationship between art and society was critically discussed.

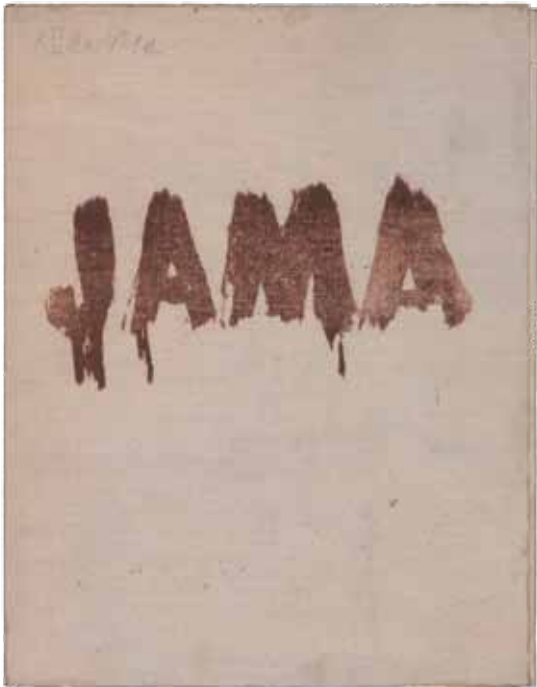


Krleža, Miroslav

Hrvatski bog Mars / Miroslav Krleža. – Zagreb : Minerva, 1933. – 297 p. ; 8*. – (Sabrana djela / Miroslav Krleža ; [9])

University of Maribor Library, um.36785921

Miroslav Krleža was one of the greatest Croatian writers of 20th century. His book *Croatian God Mars* is a collection of short stories about Croatian soldiers called Domobrans who participated as Austrian soldiers in the World War I. It is the ninth volume of the first edition of Krleža's collected works. The dust jackets were designed in photographic montage technique by Franjo Bruck.



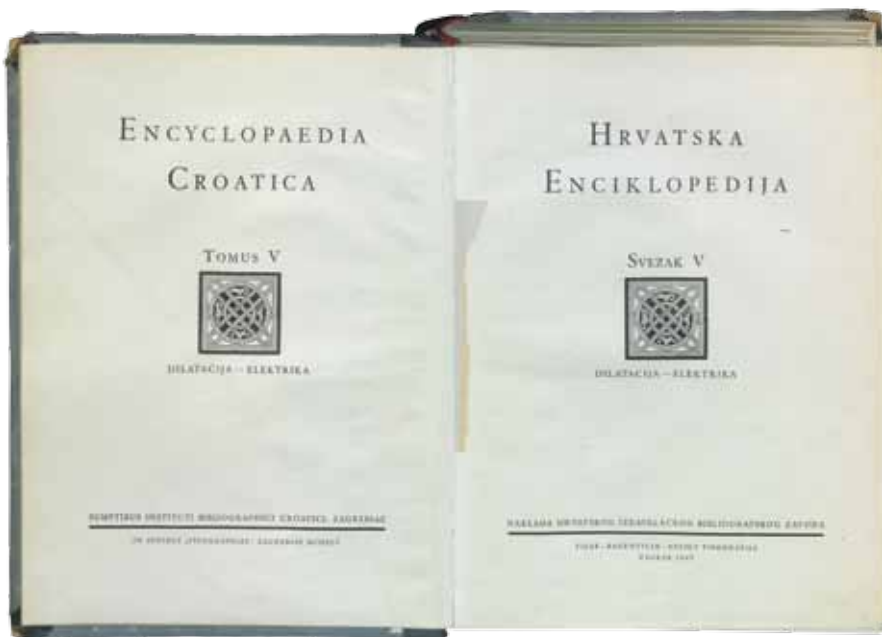
Kovačić, Ivan Goran

Jama / Ivan Goran Kovačić ; [litografije Edo Murtić, Zlatko Prica] - [3. izd.]

[Mračaj] : Izdanje Kluba kulturnih radnika Hrvatske, 1944. - 1 map, 26 p. with text and prints : lithographs ; 27 cm. National and University Library in Zagreb, C-M-LXVII-4

A young writer Ivan Goran Kovačić joined the Partisan movement together with writer Vladimir Nazor and was killed by Serbian Chetniks near Foča in East Bosnia in 1943. His poem *The Pit* came about as a moving memento of war horrors immediately before artist's tragic death. Painters Edo Murtić and Zlatko Prica printed the poem in 1944 on the territory under Partisan control as an art book in lithographic technique. Some copies were bound in parachute cloth.

ENCYCLOPAEDIAS

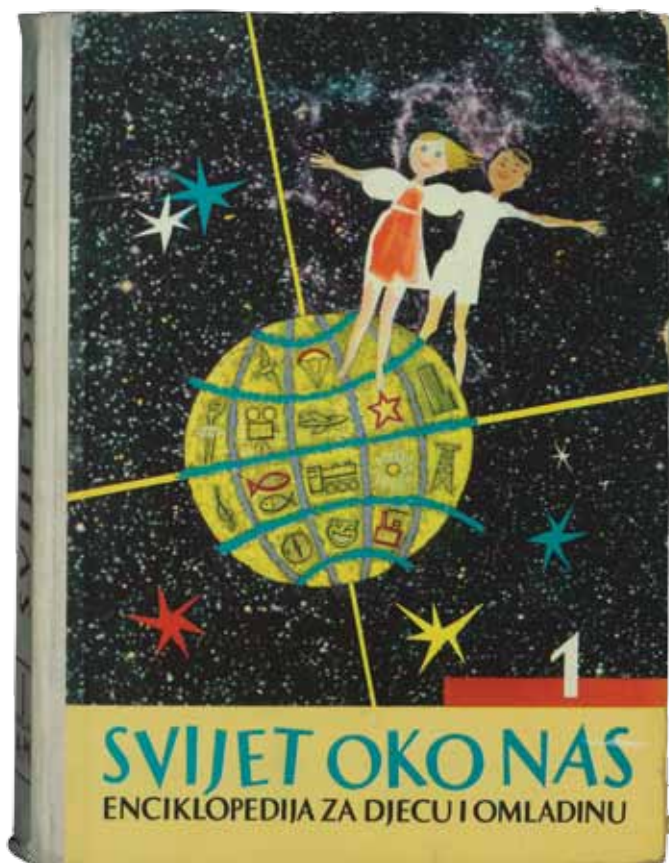


Hrvatska enciklopedija

Hrvatska enciklopedija / [glavni urednik Mate Ujević]. - Zagreb : Naklada Konzorcija Hrvatske enciklopedije, 1941-1945. - 5 vol. : ill. ; 30 cm.

National and University Library in Zagreb, II-12.112primj.a-b

The first volume of *Croatian Encyclopaedia* was published owing to agile and enterprising editor Mate Ujević in 1941. Four volumes (up to the entry *elektrika* - electrics) were published during the war till 1945. The encyclopaedia should have had 12 volumes, but it was discontinued in 1945. The *Encyclopaedia* is provided with many high quality illustrations in different reprographic techniques. Painter Jozo Kljaković was responsible for graphic design.



Svijet oko nas

Svijet oko nas : enciklopedija za djecu i omladinu / [glavni urednik Juraj Bukša ; likovni urednik Živko Haramija]. – Zagreb : "Školska knjiga", 1960. – Sv. 1 (A-M : 264 p., with ill, facts and map drawings).

National and University Library in Zagreb, II-19.667

The two-volume encyclopaedia for children and young people with nine editions from 1960 to 1987 is an example of carefully prepared post-war publication with didactical purposes. Art editor was Živko Haramija, illustrations were made in a modern and user-friendly design by a group of illustrators.



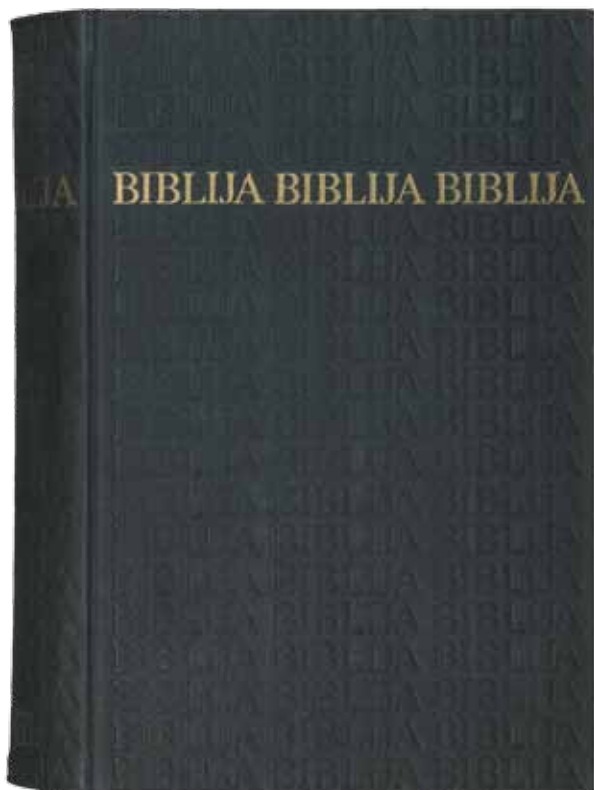
Enciklopedija hrvatske umjetnosti

Enciklopedija hrvatske umjetnosti / [glavni urednik Žarko Domljan. – [Zagreb : Leksikografski zavod "Miroslav Krleža", 1995-1996. – 2 vol. : ill. (mainly col.) ; 30 cm.

National and University Library in Zagreb, II-71.863

The *Encyclopaedia of Croatian Art* in two volumes is an example of a superior lexicographic publication with demanding visual and graphic layout. The covers and dust jacket were designed using minimal but effective visual means by a leading contemporary graphic designer Boris Ljubičić.

(HOLY) BOOK IN THE FOCUS

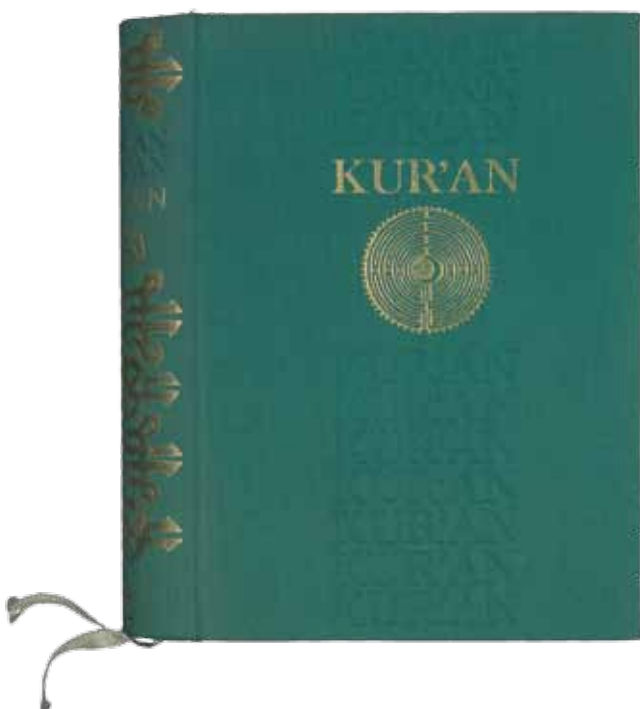


Biblija

Biblija : Stari i Novi zavjet / [prijevod Stari zavjet (osim Petoknjižja i Psalama) na temelju rukopisa Antuna Sovića, Petoknjižje Silvije Grubišić, Psalmi Filibert Gass, Novi zavjet Ljudevit Rupčić ; opći uvod, uvodi i napomene uz Novi zavjet Bonaventura Duda ; kazalo imena Jerko Fućak ; uvodi i napomene uz Petoknjižje, povijesne i proročke knjige Starog zavjeta Ante Kresina ; uvodi i napomene uz mudrosne knjige Starog zavjeta Celestin Tomić ; glavni urednici Jure Kaštelan, Bonaventura Duda ; urednici Josip Tabak, Jerko Fućak] . - Zagreb : Stvarnost : HKD sv. Ćirila i Metoda, 1968. XIV, 934, 368 p. : col, map drawings; 25 cm.

National and University Library in Zagreb, 22B582

The Bible, Old and New Testament, was published by the publishing house Stvarnost for the first time in 1968. It is also called the *Zagreb Bible* because it was the first complete Bible ever printed in Zagreb (previous editions were published outside Croatia in Buda, Vienna, Sarajevo and Madrid). The book, designed by Boris Dogan, was published in three versions for different user groups: a de luxe edition with leather binding, less expensive linen binding edition and finally a cardboard binding edition.



Kur'an Časni

Kur'an Časni. / [Preveli Hafiz Muhammed Pandža i Džemaluddin Čaušević ; tumačenja i bilješke Džemaluddin Čaušević; redakturu prijevoda obavio Hafiz Omer Mušić] . - [1. izd.], Zagreb : Stvarnost, 1969. - XII + 895 p. : facs.; 25 cm.

National and University Library in Zagreb, 297.1K96

The *Noble Quran*, was also published by the Zagreb publishing house Stvarnost, in a simple and effective visual design by Boris Dogan.



Pisana riječ u Hrvatskoj

Pisana riječ u Hrvatskoj : Muzejski prostor, Zagreb, 28. listopada 1985 – 23. veljače 1986 / [prijevod [sažetaka] na engleski Sonja Bašić ; fotografije Milica Borojević ... [et al.] ; glavni urednik Josip Bratulić]. – Zagreb : MTM, cop. 1985. – 482 p. : ill. (some col.) ; 29 cm
National and University Library in Zagreb, II-71.051

The exhibition *The Written Word in Croatia* follows the history of written culture in the Croatian historical territories from the first written testimonies dating to Greek colonisations in 4th century BC up to the contemporary times. The catalogue was designed by Ivan Picelj, one of the leading graphic designers in Croatia in the second half of 20th century.

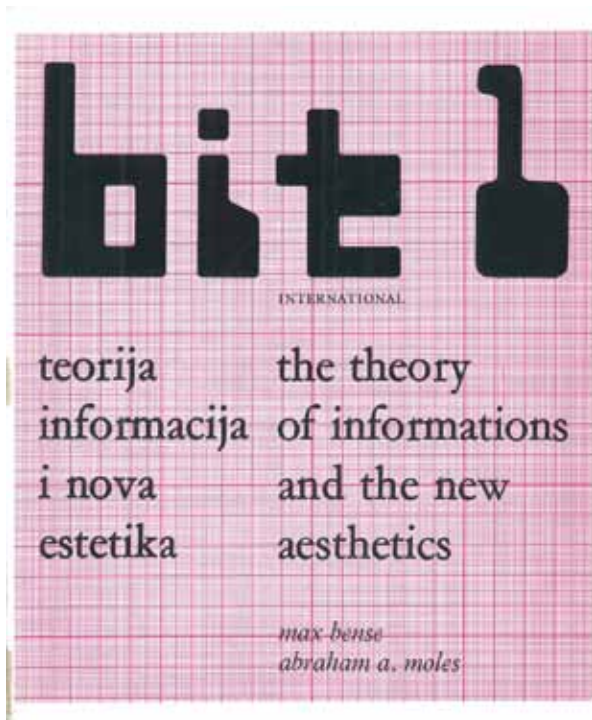
THE AGE OF MODERNISM AND POST-MODERNISM



Krčelić, Adam Baltazar

Annuae ili Historija 1748-1767 / Baltazar Adam Krčelić ; prev. i napisao pogovor Veljko Gortan. – Zagreb : Jugoslavenska akademija znanosti i umjetnosti, 1952. . – 630 p. : portr. ; 31 cm. – (Hrvatski latinisti / Jugoslavenska akademija znanosti i umjetnosti ; knj. 3)
National and University Library in Zagreb, II-14.791sv3

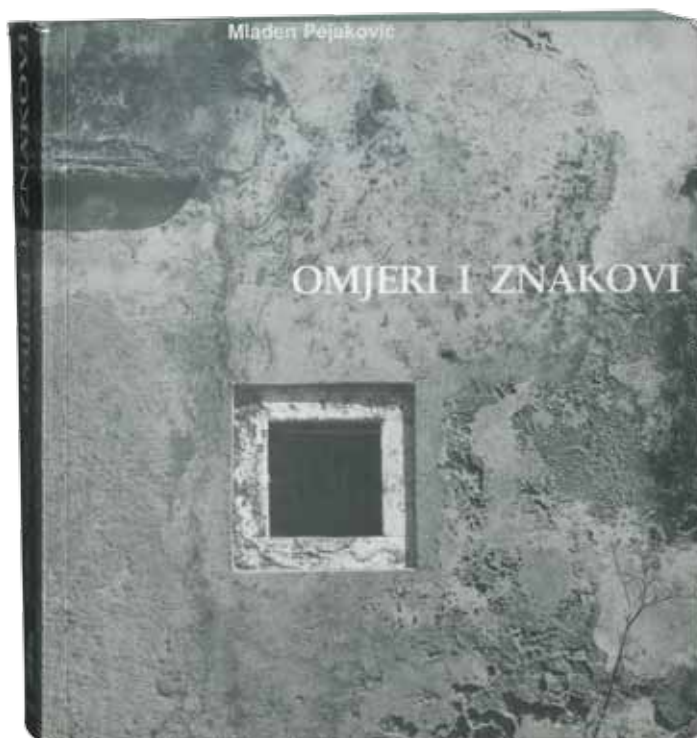
The well-known historical chronology by Zagreb canon Adam Baltazar Krčelić from mid 18th century was translated from Latin by Veljko Gortan. The book was edited by Nikola Majnarić, graphical layout was entrusted to master workshop of painter Krsto Hegeđušić. From the point of view of content and typography this demanding edition skilfully mediates the spirit of Baroque literary and typographic tradition.



Bit International

Bit international / [glavni i odgovorni urednik Božo Bek]. – 1968, br.1-1972, br.8/9. – Zagreb : Galerije grada Zagreba, 1968-1971. – 9 no. : ill. ; 25 cm.
National and University Library in Zagreb, 224.702

The content and design of the magazine *Bit International* reflect the aims of international theoretical and designer movement called *New Tendencies* that used to be active in Zagreb in the 1960s. The journal's graphic design is characterised by legibility, geometrical approach and minimal use of decoration.



Pejaković, Mladen

Omjeri i znakovi : ogledi iz starije hrvatske umjetnosti / [tekst, crteži i grafička oprema] Mladen Pejaković ; [fotografije Nenad Gattin... [et al.] ; prijevodi [sažetaka] na engleski Sonja Bašić, njemački Doris Baričević, talijanski Nikoleta Babić] . – Dubrovnik : Matica hrvatska, Ogranak, 1996. – 541 p. : ill. (some col.) ; 24 cm. – (Biblioteka Prošlost i sadašnjost ; knj. 17)

National and University Library in Zagreb, 665.093

The richly illustrated study about mediaeval art and the importance of numbers, ratios and signs in Croatian mediaeval architecture was designed by the author himself. The title page was created by graphic designer Mihajlo Arsovski and the majority of photographs are by Nenad Gatin.

BOOKS AND CULTURAL HERITAGE



Hrvatska i Europa

Hrvatska i Europa : kultura, znanost i umjetnost / uredio Ivan Supičić. – Zagreb : Hrvatska akademija znanosti i umjetnosti ; AGM, 1997- . – vol. ; 32 cm. National and University Library in Zagreb, II-72.302

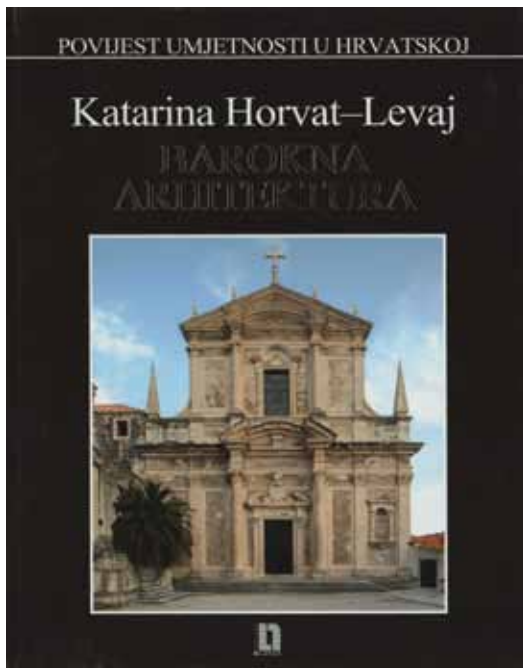
The Croatian Academy of Sciences and Arts began a major project, *Croatia and Europe: Culture, Science and Art* with the publication of the first of the five planned books in 1997. So far, four books have been published (up to the end of 19th century). They are in folio format with very complex, diverse and representative graphic design.



Bralić, Višnja ; Kudiš Burić, Nina ; Fossaluzza, Giorgio

Slikarska baština Istre : djela štafelajnog slikarstva od 15. do 18. stoljeća na području Porečko-pulske biskupije / Višnja Bralić, Nina Kudiš Burić ; uvodna studija Giorgio Fossaluzza ; [prijevod s talijanskog Ana Vukadin ; bibliografija i kazala Rosalba Moles, fotografije Duško Marušić ... et al.]. – Zagreb : Institut za povijest umjetnosti ; Rovinj : Centar za povijesna istraživanja, 2006. – 695 p. : col. III.; 29 cm. – (Studije i monografije Instituta za povijest umjetnosti ; knj. 28) National and University Library in Zagreb, II-87.881

This huge survey of the painting heritage in Istria from 15th to 18th centuries contains more than 600 high quality reproductions of paintings accompanied with detailed descriptions. The book was graphically designed and edited by Igor Kuduz.



Horvat-Levaj, Katarina

Barokna arhitektura / Katarina Horvat Levaj ; [fotografije Paolo Mofardin ... [et al.] ; arhitektonski nacrti Davorin Stepinac ... [et al.]]. – Zagreb : Naklada Ljevak, 2015. – 724 p. : col. ill. ; 27 cm (Povijest umjetnosti u Hrvatskoj) National and University Library in Zagreb, II-102.702

Synthetic review of Baroque architecture in Croatia was published in the series *The History of Art in Croatia* edited by the Ljevak publishing house. This representative monograph is provided with hundreds of colour photographs and architectural plans as necessary visual documentation. The graphic designer is Luka Gusić.

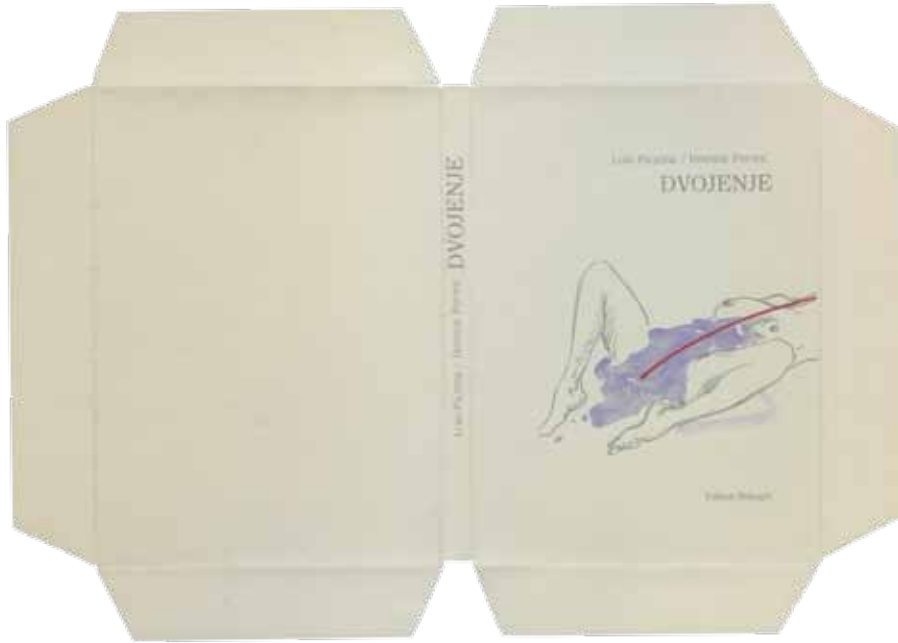
ARTISTS' BOOKS



Gotovac, Vlado ; Murtić, Edo

Sadržaj vjetra / stihovi Vlado Gotovac ; linorezi Edo Murtić. – Zagreb : Galerija Forum, 1971. – 1 print portfolio ([1] leaf with text, [20] p. with text, 20 prints in linotype technique ; 49 cm. National and University Library in Zagreb, GZGM116mur3

This artist's book in the form of a print portfolio contains 42 leaves with poems by Vlado Gotovac and abstract expressive linocuts by Edo Murtić. It was printed in 250 copies in 1971 and exhibited for a few days only. It was removed because of political unsuitability of Vlado Gotovac although it did not contain politically compromising verses. In the same year, Vlado Gotovac was accused for separatism and nationalism and sentenced to four years in prison.



Paljetak, Luko ; Popović, Dimitrije

Dvojenje / [stihovi] Luko Paljetak; [grafike] Dimitrije Popović; [predgovor Tonko Maroević; uredio i opremio Božo Biškupić]. – Zagreb : Nacionalna i sveučilišna biblioteka, 1980. – 1 print portfolio ([23] p. with text, 12 prints : drypoint) ; 27 cm.

National and University Library in Zagreb, C-M-LXVI-13

The portfolio contains verses by Luko Paljetak accompanied with 34 surrealist prints by Dimitrije Popović in the dry point technique. The foreword was written by Tonko Maroević, and the editor was Božo Biškupić



Šop, Nikola ; Trogrlić, Dražen

Predavanje o dimovima = Lezione sui fumi = A Lecture on Smoke / [grafike] Dražen Trogrlić ; [stihovi] Nikola Šop ; [prijevod na engleski Graham McMaster ; prijevod na talijanski Dubravko Pušek ; urednica Mikica Maštrović]. – Zagreb : Nacionalna i sveučilišna knjižnica, 2006. – 1 print portfolio ([17] print) : col. woodcut) ; 50 cm.

National and University Library in Zagreb, C-M-LXVI-10

The artist's book contains 17 leaves with verses by Nikola Šop and colour woodcuts by Dražen Trogrlić executed in a subtle manner of painting focused on the lyrical effects of the large fields of colour.

Book Art in Croatia

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National and University Library in Zagreb

For the publisher:

Tatijana Petrić

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Milan Pelc

Translation:

Marina Leustek

Graphic layout and design:

Goran Hasanec

Photographs:

Živko Bačić, Darko Čižmek, Goran Tomljenović

Exhibition team:

Sandi Antonac, Maja Karić, Nela Marasović, Sonja Martinović, Maja Priselac, Jasenka Zajec

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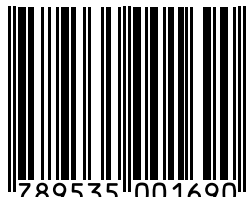
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