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Izlaganje sa znanstvenog skupa

Primljeno: 16.08.2007.

Prihvaćeno: 11.09.2007.

Blagovanje Ivana Meštrovića u Splitu

U radu se tematizira način predstavljanja izvorne funkcije Galerije Ivana Meštrovića, objekta namijenjena ladanjskom stanovanju koji danas djeluje kao muzej. Sjećanje na izvornu funkciju podržava isključivo prostor namijenjen blagovanju – i to blagovanju jednog od najčešće spominjanih hrvatskih kipara, Ivana Meštrovića.

Prizemlje cijeloga zapadnog dijela negdašnje kiparove vile namijenjeno je “razgovoru i blagovanju”. Naime, polovicu tog prostora zauzima reprezentativna blagovaonica sa salonom, dok je preostali dio rezerviran za njene pomoćne prostorije.

Namještaj blagovaonice je, prema nacrtima Harolda Bilinića, izveo Nikola Crnokrak, 1941. godine. U prostoru blagovaonice već je nekoliko desetljeća izložena Posljednja večera (1945., Ženeva), slika kojom se neposredno vizualizira ideja blagovanja religijskog konteksta.

Blagovaonica Ivana Meštrovića s autentičnim namještajem neposredno svjedoči o standardu stanovanja jednog vremena, a sjećanje je na stanovanje to istaknutije uzme li se u obzir da je preostali prostor negdašnje vile preuređen i prilagođen isključivo za valorizaciju Meštrovićeva umjetničkog opusa.

Ključne riječi: Ivan Meštrović, Harold Bilinić, Nikola Crnokrak, blagovaonica, Galerija Ivana Meštrovića

Prostor unutar stalnog postava Galerije Ivana Meštrovića u Splitu, koji jedini posreduje sjećanje na boravak kipara i njegove obitelji na tome mjestu, jest blagovaonica i salon. Galerija Ivana Meštrovića građevina je koja je kiparovom darovnicom hrvatskom narodu podnijela transformaciju iz rezidencijalnog u objekt muzejske namjene.¹ Danas se samo u prostoru blagovaonice i salona zadržava originalni inventar koji upućuje promatrača na

primarnu funkciju, te jače ističe memorijalne oblike prezentacije sasvim izostavljene konceptom recentnog postava.² Inventar izložen u tom prostoru usmjeruje na hranu mada njenu vizualizaciju na stolovima ne zatičemo, za čime se u ovom slučaju i ne uočava potreba.

Kada se govori o motivu hrane u povijesti likovnih umjetnosti, tada je potrebno istaknuti kako taj motiv nije karakterističan za opus Ivana Meštrovića, iako iz njega nije sasvim izuzet. Ovom prigodom valja navesti ona djela kod kojih je moguće prepoznati problematiziranje "hranjenja". Nije namjera ovog teksta iscrpno obraditi sva djela navedene inspiracije, već samo natuknuti vremenske okvire unutar kojih se ona pojavljuje. Motiv se javlja vrlo rano, čak 1903. godine, u djelu *Posljednji cjelov*.³ To djelo, nastalo kao nadgrobni spomenik, simboličkog je predznaka i prikazuje smrt koja konzumira mlado tijelo. Sličnu antropofagičnu temu nalazimo i u djelu *Conte Ugolino* (1905.),⁴ nadahnutom *Paklom* Dantea Alighierija. U kiparovu ranom opusu također prepoznajemo niz djela kojima je osnovna tema hranjenje i to ono prvotne naravi – dojenje! U tom smislu važno je izdvojiti djelo *Prva želja* (1906.),⁵ što prikazuje žensku dojku uz koju je prislonjeno novorođenče.⁶ Motiv dojenja Ivan Meštrović će često razrađivati te uvoditi u različite interpretacijske kontekste. Primjerice, potrebno je svratiti pozornost na djelo *Mrtva majka (Rođenje)*⁷ iz 1904. godine, što prikazuje mrtvu majku i novorođenče koje grabi dojku. Njega je moguće smjestiti u kontekst općih socijalnih neprilika koje su zadesile neuhranjenu majku, odnosno moguće je tumačiti dijete kao paradigmu instinktivne borbe za život. Motiv dojenja Ivan Meštrović će primijeniti i u djelu privatnog okružja kada portretira vlastitu suprugu dok doji dijete,⁸ odnosno višekratno na spomeničkoj plastici.⁹ Neće mu biti strano uvesti ga na primjere koji se vežu uz religijski,¹⁰ odnosno kontekst mitova¹¹ i legendi.¹² Motiv hra-

¹ Darovnim ugovorom između Ivana Meštrovića i Narodne Republike Hrvatske, potpisanim 31. siječnja 1952., reguliran je jedan od najznačajnijih i najsveobuhvatnijih poklona jednog umjetnika hrvatskom narodu. Za potrebe javnog muzejskog djelovanja Ivan Meštrović je poklonio svoju vilu u Splitu te zagrebački dom, odnosno sakralno-umjetničke cjeline: Kaštelet-Crikvine u Splitu i Crkvu Presvetog Otkupitelja kod Otavica, s umjetninama koje prate svaki od navedenih objekata.

² Stalni postav svečano je otvoren 18. svibnja 1998. (muzeološka koncepcija: Guido Quien, Božo Majstrovović; stručna suradnica: Iris Slade).

³ Posljednji cjelov, 1903. (Atelijer Meštrović, Zagreb).

⁴ Conte Ugolino, 1905. (arhivska fotografija, Galerija Ivana Meštrovića, Split).

⁵ Prva želja, 1906. (Moderna galerija, Zagreb).

⁶ Taj motiv nije stran likovnoj produkciji s kraja 19. i početka 20. stoljeća. Zatičemo ga, primjerice, kod poljskog slikara Stanisława Wyspiańskiego (1869.-1907.), čija se monografija nalazi u biblioteci Galerije Ivana Meštrovića u Splitu, nekoć pripadnoj kiparu. Osobitu pažnju potrebno je usmjeriti na djelo naslovljeno *Dziecko u pierśi* (pastel, 1899.), odnosno na ostale pastele iste teme koji prethode Meštrovićevu djelu (vidjeti: Przybyszewski, S., Żuk-Skarszewski, T. (1925), *Stanisław Wyspiański*, Warszawa, Inst. Wyd. 'Biblioteka Polska').

⁷ Mrtva majka (Rođenje), 1904. (arhivska fotografija, Galerija Ivana Meštrovića, Split).

⁸ Olga Meštrović doji Tvrtka, 1925. (Atelijer Meštrović, Zagreb, AMZ-00188).

⁹ Majka i dijete, 1930. (postavljeno u Zagrebu i Splitu).

¹⁰ Madona s Isusom, 1917. (Atelijer Meštrović, AMZ-00248).

¹¹ Rođenje Venere, 1945. (The Snite Museum of Art, Notre Dame, IN, USA).

¹² Zidanje Skadra, 1906. (arhivska fotografija, Galerija Ivana Meštrovića, Split).

ne bit će prisutan i na drugim primjerima Meštrovićevih djela religijske inspiracije, na kojima promatramo stol te posude i hranu na njemu. U kasnijem razdoblju, Ivan Meštrović temu hranjenja ponavlja u djelu koje nastaje u sklopu niza mramornih reljefa nastalih 1953. godine, i to za *Bellevue School of Nursing* u New Yorku, a koji se odnose na njegovanje bolesnika.

Ipak, težište ovog teksta bit će stavljeno na provenijenciju inventara koji se veže uz blagovanje jednog od najpoznatijih hrvatskih kipara dvadesetog stoljeća. Galerija Ivana Meštrovića sagrađena je kao kiparova privatna investicija, a poradi stanovanja u vrijeme ljetnih mjeseci. Unutar prostora blagovaonice kipara i njegove obitelji nalazi se autentičan inventar te postaje jedino mjesto u cijelog građevini u kojem se može sagledati oprema za stanovanje važna iz dva razloga: kao svjedok standarda stanovanja jednog vremena i kao neposredan nositelj sjećanja na kiparovu prisutnost.

Ovom prigodom valjalo bi izdvojiti nekoliko natuknica koje bi sažele povijest uporabe objekta. Sustavnim otkupima parcela u tada još prigradskoj zoni Splita, počevši od 3. svibnja 1921. godine, Ivan je Meštrović priskrbio dostatno prostora kako bi osmislio prostor svoga dužeg zadržavanja u Splitu, gradu za koji ga vežu mnoga iskustva i uspomene. Dodiri Ivana Meštrovića sa Splitom vrlo su kompleksni, a kulminiraju upravo njegovom odlukom da izgradi ovaj objekt.¹³ Sam objekt vile građen je etapno, od 1931. do 1939. godine. Kada se izgradio najistočniji dio vile, sve su funkcije stanovanja već bile organizirane, te su stvorene sve pretpostavke lagodnog boravka. U podrumu djelomično izgrađene zgrade bilježi se postojanje kuhinjskog dijela. Ivan Meštrović je u tako izgrađenom objektu boravio počevši od 1932. godine. Funkcije će se pregrupirati konačnom izgradnjom vile 1939. godine na način da će se veći dio prizemlja novosagrađenoga zapadnog dijela rezervirati za “razgovor i blagovanje”. Naime, polovicu inače vrlo plitkog prostora zapadnog dijela vile zauzima reprezentativna blagovaonica sa salonom – prostorija pravokutnog tlocrta s kasetiranim stropom. U nju se ulazi iz svečanog *halla* u kojem su izložene mramorne skulpture. Takvu *izložbenu* zakonitost postavio je već Ivan Meštrović za vrijeme svog boravka u vili, a od tog je vremena pronalazimo u svim konceptima muzejskih postava. Drvo koje dominira u doživljaju blagovaonice stvara sasvim drugačiji dojam od onog što prevladava u ostalom dijelu vile. Taj je dojam primjereniji intimnijem ugođaju stanovanja, koliko god on u svojoj osnovi izgledao raskošan. Ovo je potrebno napomenuti iz razloga što su različite vrste kamena od kojih je vila građena, odnosno gradiranje njihove obrade, od izuzetne važnosti za interpretaciju objekta.¹⁴ Drugu polovicu prizemlja zapad-

¹³ Izdajamo kratku kronologiju Meštrovićeve aktivnosti u Splitu do kupnje prve parcele na Mejama: boravak u klesarskoj radionici Pavla Bilinića, 1900. godine; inauguracija Spomenika Luki Botiću na Marmontovoj poljani, 1905. godine; samostalna izložba Ivana Meštrovića, 1906. godine; sudjelovanje na Prvoj dalmatinskoj umjetničkoj izložbi u Hrvatskom domu, 1908. godine; priprema za samostalnu izložbu koju austrijske vlasti zabranjuju, 1914. godine; sudjelovanje na Izložbi jugoslavenskih umjetnika iz Dalmacije priređenoj u Velikoj realci, 1919. godine.

¹⁴ Potrebno je uočiti pomno razrađeno stupnjevanje reljefne obrade kamena, od obrade na bunju do ulaštenih površina kamena u unutrašnjosti, što doprinosi reprezentativnom ugođaju, ali odaje i kiparski senzibilitet Ivana Meštrovića u njegovim arhitektonskim projektima.

nog dijela vile zauzimala je pomoćna prostorija blagovaonice (kuhinja i *ofis*). U toj je prostoriji bilo postavljeno dizalo manjih dimenzija kojim se dopremala hrana iz velike kuhinje smještene u podrumu vile. Možemo pretpostaviti da se veliko kuhanje odvijalo u podrumskom dijelu zapadne zgrade, dok su se u prizemlju nalazile prostorije namijenjene pripremi jela za stol. Pomoćna prostorija vratima je bila povezana s prostorom blagovaonice. Kroz njih se dopremala hrana i postavljala na stol, koji je zapremao središnji dio blagovaonice. O razrađenom komforu koji je Ivan Meštrović namijenio vlastitoj obitelji i gostima svjedoče i tipkala pod stolom, pritiskom na koje se mogla diskretno pozvati posluga.

Prostorija u kojoj je svoje goste primao Ivan Meštrović nije ostala bez figuralne plastike. U blagovaonici se nalazi kamin čiji je prostor određen karijatidama s pripadajućom suprastrukturuom. Riječ je o dvije ženske figure u tradicijskoj nošnji koje je od lokalnog kamena¹⁵ klesao Andrija Krstulović, a prema gipsanim modelima Ivana Meštrovića. Pojava karijatida na mjestu kamina obiteljske vile omogućuje da ih interpretiramo, u duhu tradicije Meštrovićeva podneblja, čuvaricama kućnog ognjišta. Termin "ognjište" nije naveden nasumično, niti kao isključivi moment interpretacije prostora. Njega upotrebljava sam Ivan Meštrović kada popisujući svoje stvari ističe: "Kariatide za moje ognjište."¹⁶ Žena u tradicijskoj nošnji postaje prepoznatljivim motivom koji Ivan Meštrović eksploatira od ranog vremena svoje umjetničke aktivnosti, a započinje portretima majke u prvom desetljeću dvadesetog stoljeća.¹⁷

U projektiranju zapadnog dijela vile najviše je angažiran arhitekt Harold Bilinić,¹⁸ koji izrađuje niz nacрта. Posebnu pažnju Bilinić je posvetio mjestu kamina i izvedbi kasetiranog stropa blagovaonice dajući prostoru nsvakidašnju reprezentativnost. Spoj salonske građanske tradicije i ruralne tradicije Meštrovićevih predaka najizrazitiji je u ovom dijelu prostora. Zidanje opekama na mjestu kamina, a u vili u kojoj kao gradivni materijal prevladava kamen, predstavlja drugačiji koloristički i taktilni element, odnosno sugerira toplinu prostorije unutar koje se valja zadržati. U ovakvom susretu materijala, opeke i plemenitog kamena, kao i uvođenju narodnog motiva može se razaznati svojevrsan recidiv secesijskog raspoloženja koje je Ivan Meštrović imao prigodu upijati u Beču, dok je na tamošnjoj Akademiji lijepih umjetnosti studirao kiparstvo, odnosno arhitekturu. Nadalje, na popisima inventara za preostali dio kuće navedeno je kako su u prizemnom *hallu* istočnog krila, uz izrezbarenu drvenu škrinju, masivan drveni stol i zemljanu amforu, bile raspoređene i četiri tronoge seljačke stolice što postaje interesantno upravo za ovakav način interpretacije prisutnosti navedenih tradicija.¹⁹ Svojevrsan 'glazbeni salon' bio je ureden u velikoj središnjoj dvorani pr-

¹⁵ Brački kamen *Veselje fiorito*.

¹⁶ *Popis mojih stvari u Zagrebu, Splitu, Josipovcu, Ilici 12; prvi originali; maj 1941.*

¹⁷ *Moja mati*, 1908. (GIM-00633); *Moja majka*, 1909. (GIM-00077).

¹⁸ Bilinić, Harold, arhitekt (Split, 7. VIII. 1894. – 13. X. 1984.). Suradnja Harolda Bilinića i Ivana Meštrovića očitovale se u razradbi niza projekata od kojih svi neće biti realizirani. Vidjeti: Piplović, S. (1994), *Harold Bilinić (1894.-1984.)*, Split, Društvo arhitekata Split.

¹⁹ *Inventar pokretne imovine u kući /galeriji/ Meštrović u Splitu* (Arhiv Galerije Ivana Meštrovića u Splitu).

²⁰ Isto.

vog kata koja je imala izlaz na terasu, a unutar koje se među inventarom izdvajao dugački drveni stol s deset kožom tapeciranih stolica, te klavir Bösendorfer.²⁰

Podosta se vremena spekuliralo oko autorstva dizajna namještaja namijenjenog blagovaonici vile Ivana Meštrovića u Splitu. Često je isticano kako je rađen prema nacrtima samog kipara, što možemo smatrati tek dijelom istinitim. Naime, kada se raspravlja o utjecaju Ivana Meštrovića na suradnike pri izvedbi njegovih arhitektonskih projekata, potrebno je navesti misao arhitekta Nevena Šegvića koji vrlo točno opisuje Meštrovićev udjel:

*“Dakle, Bilinić i Horvat, arhitekti vlastite arhitektonske individualnosti rješavali su u Meštrovićevoj studiju one dionice arhitektonskog posla koje skulptor Meštrović, razumljivo, nije obavljao. No njegova je prisutnost stalna. Meštrović korigira, njegov arhitektonski instinkt sve uobličava.”*²¹

Upravo u tom smislu možemo govoriti i o doprinosu Ivana Meštrovića u procesu unutrašnjeg uređenja vile u Splitu. Naposljetku, ne treba zaboraviti kako je on naručitelj. Ipak, nacрте za pokućstvo izveo je Harold Bilinić što postaje razvidnim iz narudžbenice koju Ivan Meštrović potpisuje u Zagrebu, 28. veljače 1941., i to Nikoli Crnokraku, vlasniku *Radione umjetnog pokućstva i drvorezbarskih i risačih atelijera*, s adresom Kunišćak br. 22, Zagreb. Narudžbenica se odnosi na izradu cjelokupnog pokućstva blagovaonice.²²

Kako se definira ugovorom, pokućstvo mora biti izrađeno prvorazredno iz *prima slavonske hrastovine*, bogato rezbareno u stilu engleske renesanse, smeđe luženo, polirano i *antikizirano*. Tapetarski se radovi trebaju izraditi prvorazredno iz *prima materijala* te presvućeni svinjskom kožom. Svi u ugovoru navedeni predmeti trebaju biti izvedeni točno prema nacrtima i uputama Harolda Bilinića. Valja istaknuti da je dio ugovora kojim se inzistira na imenu Harolda Bilinića naknadno dopunjen, i to rukopisom drugačijim od onoga Nikole Crnokraka kojim je napisan ostali dio dokumenta. Taj je rukopis vrlo nalik rukopisu Ivana Meštrovića. Da je prema ovom ugovoru i izveden namještaj, svjedoči duplikat računa od 14. listopada 1941. koji izdaje Nikola Crnokrak Ivanu Meštroviću,²³ odnosno nacrti dizajna namještaja koji se čuvaju u Ateliju Meštrović u Zagrebu.²⁴ Numeracija na nacrtima ne odgovara numeraciji na na-

²¹ Šegvić, N. (1983/84.), Ivan Meštrović i arhitektura, u: *Arhitektura*, 186-187-188, str 4-9

²² Arhiv Galerije Ivana Meštrovića u Splitu.

Namještaj je popisan na sljedeći način: jedan Büffett sa 6 vratiju (250x105x60 cm) u srednjem dijelu 3 ladice, donji dio otvoren sa 1 policom bez rikvanda; dva Anrichtea sa 3ma vratima, donji dio otvoren kao kod biffea; jedan stol na izvlatu (280x100x78 razvučeni dulj. 420 cm); jedan servant sa 2 ladice (150x60x78); četiri fotelja presvućeni svinjskom kožom; dvanaest stolaca presvućeni svinjskom kožom; jedna klupa (550x60x35-80), donji dio pun, sjedalo se otvara, 5 posebnih jastuka; jedan stol (250x75x70) sa dvije noge, ploča debela 4 cm; pet fotelja presvućeni svinjskom kožom; jedan stol okrugli (Ø100, vis 60 cm); tri fotelja, presvućeni svinjskom kožom, sa posebnim jastukom na sjedalu, punjeni pahuljicama te presvućeni plišom crvenim.

²³ Arhiv Galerije Ivana Meštrovića u Splitu.

²⁴ Arhiv Atelijera Meštrović u Zagrebu.

²⁵ Mjesec svibanj 1940. godine, koji je naveden na jednom od nacрта, vjerojatno se odnosi na dovršenje prijedloga o namještaju koji je Ivan Meštrović konačno i prihvatio potpisavši sljedeće godine narudžbenu za njegovu izradu.

rudžbenici, iako se dimenzije svakog komada pokućstva podudaraju te njihov izgled jasno govori o njihovoj povezanosti.²⁵

Narudžbenicom se precizira da se *buffet*, stol, stolci i fotelje moraju dopremiti do kraja lipnja, odnosno preostalo pokućstvo do kraja srpnja 1941. Potrebno je zapamtiti ove datume isključivo zbog određivanja povijesti uporabe materijala od strane onoga koji naručuje, dakle, Ivana Meštrovića.

No, vratimo se nakratko na Nikolu Crnokraka i njegov atelijer. Prema podacima koji se mogu pronaći u dokumentaciji Atelijera Meštrović, dobivenoj od Crnokrakovih nasljednika, Nikola je osnovao atelijer 1915. godine, a 1925. mu se pridružio sin Dragutin, i to nakon završetka studija arhitekture za unutrašnje uređenje i specijalizacije u inozemstvu (Njemačka, Austrija).²⁶ Prema istom izvoru, atelijer se ugasio 1972. godine. Novinski natpis s početka tridesetih godina prošlog stoljeća navodi sudjelovanje Nikole Crnokraka na velikoj Međunarodnoj izložbi u Bruxellesu, na kojoj ga, za izložene radove, uz ljevača umjetnina Zvonimira Oblaka, belgijski kralj odlikuje diplomom i zlatnom kolajnom prvog reda, te proglašava "prvim majstorom".²⁷

Mogli bismo zaključiti kako suradnja i povjerenje u odnosu na Nikolu Crnokraka kontinuirano traju od dvadesetih godina prošlog stoljeća kada Ivan Meštrović od Crnokraka naručuje namještaj za svoju kuću u Zagrebu.²⁸ Kasnije se nastavlja i pri opremanju vile u Splitu. Potvrdu veće povezanosti pronalazimo i u pismu iz 1942. godine kada Ivan Meštrović moli Crnokraka da mu posudi dlijeta za rezbarenje u drvu budući da je svoja zaboravio u Splitu.²⁹ Napominjemo kako je to vrijeme kada se Ivan

²⁵ Nikola Crnokrak *drvorezbarski atelijer / umjetna stolarija u Zagrebu*, 1928., nisu navedeni drugi podaci periodike (izvor: Arhiv Atelijera Meštrović, Zagreb).

"(...) G. Nikola Crnokrak izučio je zanat u drvorezbarskoj obrtnoj školi u Staroj Gradiški još god. 1891. On je živi primjer, kako se sin priprostih seljačkih roditelja može dovinuti do izvrsnog stručnjaka. Sam se usavršavao i dotjerao dotle, da je počeo praviti sam sve nacрте za svoje radove. Kasnije se uputio u Beč, gdje je svoju vještinu i svoje znanje dotjerao do prave umjetnosti. Već god. 1915. otvorio je vlastiti svoj atelje, u kojem zaposluje oko 15 izučenih stručnih suradnika. Mora sam se upravo diviti, kad sam taj atelje pogledao, šta se sve u njemu izrađuje. Ne znaš da li te više zapanjuje one specijalne, umjetnički izrađene za spavanje ili za jelo, ili gospodarske sobe, saloni, hale itd. izrađeni u svim mogućim stilovima: u renesansi, baroku, rokoko-u, u stilovima raznih Luja, u empiru i biedermeieru, a ima i najkusnije izrađeni soba i pokućstva modernog stila. Već i same prostorije ateljea, kojih imade 6, prijatno djeluju, jer su uredjene po svim pravilima higijene, zračne su i svietle, tako da pogoduju stvaralačkom raspoloženju. Osim radnih prostorija postoji poseban atelje za drvorezbarije, intarzije uz posebni kiparski atelje. Odličnu suradnju i pomoć ima g. Nikola Crnokrak u svom sinu Dragutinu, koji je izučio rezbarski zanat kod svog oca, a zatim se usavršio u raznim većim evropskim centrima, položivši i ispit za arhitekta za unutarnji uređaj u umjetno obrtnoj školi u Detmoldu u Njemačkoj (...)"

²⁷ Veliko odlikovanje dvoje zagrebačkih obrtnika (1930?/1931?), u: *Obrtnički vjesnik*, 49, str.3 (izvor: Arhiv Atelijera Meštrović, Zagreb)

²⁸ Plazibat, D. (2004), *Od doma do muzeja (Ivan Meštrović u Zagrebu)*, Zagreb, Fundacija Ivana Meštrovića. Autorica tematizira transformaciju privatne adaptacije povijesnih gradskih kuća najprije u prostor za stanovanje Ivana Meštrovića, a potom u muzej namijenjen javnosti (Atelijer Meštrović), te navodi kako su originalni primjerci namještaja, koje je uglavnom dizajnirao Ivan Meštrović, izrađeni u drvo-rezbarskom atelijeru Crnokrak u Zagrebu. Reljefe s prikazima umjetnika pri radu na naslonima stolaca i luster izradio je Petar Loboda, Meštrovićev student, prema Meštrovićevim skicama.

²⁹ Pismo što ga je Ivan Meštrović uputio Nikoli Crnokraku, Zagreb, 20. veljače 1942. (Arhiv Atelijera Meštrović, Zagreb).

Meštrović nalazi u kućnom pritvoru u Mletačkoj ulici br. 8., a nakon mjeseci provedenih u zatvoru.

Prema podacima koji se nalaze u arhivu Galerije Ivana Meštrovića u Splitu, može se vidjeti kako namještaj nije stigao u Split u terminu koji je bio predviđen ugovorom. Isporučen je krajem godine u vrijeme kada je Meštrović bio u Zagrebu i kada će prolaziti proces uhićenja u zatvoru na Savskoj cesti. O putovanju pokušava govoriti *Izvozna dozvola* od 15. listopada 1941., kojom se regulira izvoz oko 39 komada namještaja iz Nezavisne Države Hrvatske, odnosno Zagreba, u Italiju, točnije u okupirani Split, na adresu prof. Ivana Meštrovića. Pošiljka je utovarena 25. listopada 1941. godine. Proces izvoza zahtijevao je i regulaciju *Svjedodžbe porijekla Zanatske komore* u Zagrebu (od 25. listopada 1941.) kojom se navodi kako je riječ o rabljenom namještaju. Nadalje, Generalni konzulat Italije u Zagrebu tek 1. studenog 1941. izdaje dozvolu otpreme u Split. Ivan Meštrović napustio je Split u mjesecu rujnu 1941., te otišao stanovati u svoj zagrebački dom. Početkom studenog 1941., a u odsustvu vlasnika, namještaj je u njegovo ime preuzeo Marin Marasović, čovjek kojemu je Ivan Meštrović povjerio graditeljske radove na svojoj splitskoj vili.³⁰ Dakle, Ivan Meštrović nije mogao vidjeti namještaj koji je raspoređen na za to posebno predviđena mjesta prije 1959. godine kada je posljednji put posjetio Hrvatsku.³¹ Naime, nakon traumatičnih zatvorskih iskustava s kraja 1941. i početka 1942. godine, kipar je napustio domovinu nastanivši se ubrzo u Sjedinjenim Američkim Državama gdje je dobio i državljanstvo 1954.

Ta činjenica ovaj ambijent ne čini ništa manje autentičnim. Svjedoči o pomnoj studiji Ivana Meštrovića o prostoriji namijenjenoj blagovanju, a koju, nažalost, nije imao priliku toj svrsi osobno i privesti. No, koristila ju je njegova obitelj kratko vrijeme prije odlaska iz domovine, odnosno kasniji stanari kroz čitavo vrijeme Drugoga svjetskog rata.

Naknadnim izložbenim postavima i muzejskim koncepcijama ova je prostorija nadopunjena prikazom blagovanja religioznog konteksta. Naime, u prostoru blagovaonice izložena je velika kompozicija *Posljednja večera* koju je Meštrović naslikao 1945. godine u Ženevi, za svog emigrantskog boravka u Švicarskoj (1943.-1946.). Svojom temom ovo djelo podcrtava izvornu funkciju kojoj je bila namijenjena prostorija, zazivajući u sjećanje prostor samostanskih refektorija.³² Posuđe, odnosno hrana predstavljena na stolu *Posljednje večere* isključivo je u funkciji simboličkog iščitavanja cijelog prizora.

Kako bilo, blagovaonica Ivana Meštrovića s posebno za nju dizajniranim namještajem neposredno svjedoči o uzusima ponašanja za stolom jednog vremena, a sjećanje je na stanovanje to istaknutije uzme li se u obzir da je preostali prostor negdašnje vile preuređen i prilagođen valorizaciji njegova umjetničkog opusa.

³⁰ Vidjeti: Prančević, D. (2006), Prilog povijesti gradnje Vile Meštrović u Splitu, u: Kultura ladanja, zbornik Dana Cvita Fiskovića, str. 315-330, Zagreb, Institut za povijest umjetnosti, Odsjek za povijest umjetnosti Filozofskog fakulteta Sveučilišta u Zagrebu

³¹ Nakon što je napustio domovinu 1942. godine, Ivan Meštrović će je ponovno posjetiti svega jednom, i to 1959. godine, kako bi između ostalog vidio na koji su način uređeni muzeji njegovih radova.

³² U pismu što ga je Olga Meštrović poslala Dušku Kečkemetu, 8. siječnja 1980. godine, navodi se kako je *Posljednja večera* upravo *namijenjena za jedaću sobu* (Arhiv Galerije Ivana Meštrovića, Split).

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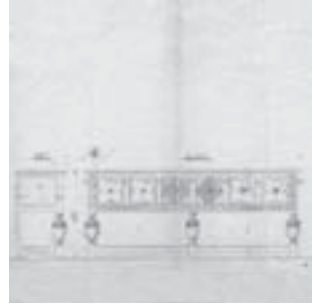
Veliko odlikovanje dvoje zagrebačkih obrtnika (1930?/1933?), u: *Obrtnički vjesnik*, 49, str.3



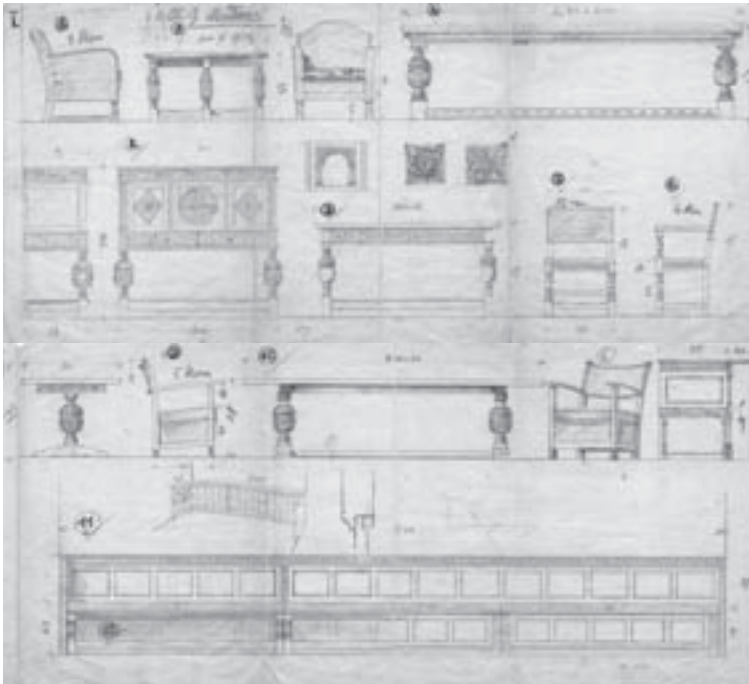
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Conference paper

Received: August 16, 2007.

Accepted: November 11, 2007.

Dining of Ivan Meštrović in the Town of Split

This article discusses the possibilities of presentation of the original function of the Gallery of Ivan Meštrović, once a country cottage and today a museum. The memory of the original function is preserved only in the dining room – occupied and enjoyed by one of the most prominent Croatian sculptors, Ivan Meštrović.

Ground floor of the whole west wing of the sculptor's villa was dedicated to 'conversation and dining'. Half of this wing was occupied by a representative dining room with a parlor, while the rest was reserved for the accessory rooms.

*The furniture in the dining room was manufactured by Nikola Crnokrak from the designs of Harold Bilinić in 1941. The painting *The Last Supper* (1945, Geneva), which directly visualizes the concept of dining in a religious context, has been exhibited in the dining room for several decades.*

The dining room of Ivan Meštrović with authentic furniture is a direct witness of the living standard of a period and the memory of it is all the more emphasized if we take into account the fact that the rest of the villa has been redecorated and adapted exclusively as a gallery to validate Meštrović's artistic opus.

Key words: Ivan Meštrović, Harold Bilinić, Nikola Crnokrak, dining room, Gallery of Ivan Meštrović

The only two spaces inside the permanent exhibition of the Gallery of Ivan Meštrović in the town of Split which bring memories on the life of the sculptor and his family in this place are the dining room and the parlor. The Gallery of Ivan Meštrović is a building which endured the transformation from residential to museum object because of the sculptor's dona-

tion to Croatian people.¹ The original inventory is today preserved only in the dining room and the parlor and it reveals to the observer their primary function and emphasizes memorial aspects of presentation which are completely left out from the current concept of the exhibition.² The inventory exhibited in those rooms leads us to think about food even though food is not visualized on the tables and, for now, we do not anticipate the need for such presentation.

When we talk about food in the context of art history, it is important to emphasize that this motif was not characteristic for the opus of Ivan Meštrović, even though it was not completely absent from it. Here we should mention those works which problematize the concept of 'feeding'. It was not my intention to analyze in detail all the works of similar inspiration, but only to outline the time frame when they were created. This motif appeared quite early, as early as 1903 in his work *The Last Kiss (Posljednji Cjelov)*.³ This work of art, designed as a tombstone, symbolizes death which consumes the young flesh. The similar anthropophagous topic can be found in the work *Conte Ugolino* (1905)⁴ inspired by Dante Alighieri's *Inferno*. In the sculptor's early phase we could recognize a series of works the main topic of which was feeding and that of primal nature – breastfeeding! Here we should point to the work *The First Wish (Prva želja, 1906)*,⁵ which presents a female breast with a newborn baby pressed against it.⁶ Ivan Meštrović frequently used the motif of breastfeeding in different interpretational contexts. Another important work is the *Dead Mother (Birth)/(Mrtva majka (Rođenje), 1904)*,⁷ which presents a dead mother and a newborn clutching at her breast. This work should be placed in the general context of harsh social conditions to which the undernourished mother was subjected to or the baby could be interpreted as the paradigm of the instinctive struggle for survival. The motif of breastfeeding Ivan Meštrović also applied to his own personal context while portraying his own wife breastfeeding their child,⁸ which he used several times in monumental plastic sculptures.⁹ He would

¹ The contract of donation between Ivan Meštrović and the People's Republic of Croatia was signed on January 31, 1952 and it covered one of the most important and valuable donations of an artist to Croatian people. For the purposes of transforming them into museums, Ivan Meštrović donated his villa in Split and his Zagreb home, together with sacral objects and the accompanying works of art which were situated in them: Kaštelet-Crikvine in Split and the Church of the Holy Savior near Otavice.

² The permanent exhibition was opened on May 18, 1998 (museum concept: Guido Quien, Božo Majstorović, associate: Iris Slade).

³ *Posljednji cjelov*, 1903 (Atelier Meštrović, Zagreb).

⁴ *Conte Ugolino*, 1905 (archival photography, Gallery of Ivan Meštrović, Split).

⁵ *Prva želja*, 1906 (Modern Gallery, Zagreb).

⁶ This motif was quite common in the paintings of the late 19th and early 20th century. We could find it for example in the works of the Polish painter, Stanisław Wyspiański (1869-1907), whose monograph was found in the library of the Gallery of Ivan Meštrović in Split and which once belonged to the sculptor. Special attention should be paid to the work titled *Dziecko u piersi* (pastel, 1899) and other pastels of the same topic which preceded Meštrović's work (see: Przybyszewski, S., Żuk-Skarszewski, T. (1925), *Stanisław Wyspiański*, Warszawa, Inst. Wyd. 'Biblioteka Polska').

⁷ *Mrtva majka (Rođenje)*, 1904 (archival photography, Gallery of Ivan Meštrović, Split).

⁸ Olga Meštrović breastfeeding Tvrtko, 1925 (Atelier Meštrović, Zagreb, AMZ-00188).

⁹ *Mother and Child (Majka i dijete)*, 1930 (exhibited in Zagreb and Split).

also commonly link it with the works of art connected with the religious¹⁰ context or the context of myths¹¹ and legends¹². The motif of food would be found on other examples of Meštrović's work of religious inspiration in which we could observe the tables with tableware and food. In a later phase, Meštrović repeated the motif of feeding in a series of marble reliefs from 1953, produced for *Bellevue School of Nursing* in New York on the topic of patient care.

However, this article will primarily discuss the inventory of the dining room of one of the most important Croatian sculptors of the 20th century. The Gallery was built as the sculptor's private investment and was to be used as the summer house. Inside the dining room belonging to the sculptor and his family there is still authentic inventory and the dining room is the only place in the whole building where we can observe the housing inventory important for two reasons: it is the witness of the standard of living of a period and a direct mediator of the memory of the sculptor's presence.

Here I will briefly outline the history of the usage of the building itself. Ivan Meštrović started with a planned buyoff of the building lots in, what was then, the outskirts of the town of Split on May 3, 1921 and he bought enough land to be able to imagine a place for his prolonged dwelling in Split, the town of his many memories and experiences. The link between Meštrović and Split is a complex one and it culminated with his decision to build this object.¹³ The villa was built in several stages from 1931 to 1939. When the eastern wing was built all the housing functions were organized in it and the prerequisites for a comfortable living were created. Kitchen facilities were situated in the basement of this partially built building. Ivan Meštrović first started living in such a building in 1932. The housing functions were modified in 1939 when the villa was completed and from then on the majority of the ground floor of the newly built west wing was reserved for 'conversation and dining'. One half of the low west wing of the villa was occupied by a representative dining room with a parlor – a large rectangular room with cosseted ceiling. The entrance to the dining room was through a ceremonial hall with exhibited marble sculptures. This exhibitional aspect was introduced by Meštrović himself during his stay at the villa and it can be found in the concepts of all the museum exhibitions of the later periods. The dominant material in the dining room is wood and it creates a rather different atmosphere than in other parts of the villa. This atmosphere is more appropriate for a space of intimate dwelling, no matter how luxurious it actually looks. This is important to mention because different types of stone used for building of the villa and the different grades

¹⁰ *Madonna with Jesus (Madona s Isusom)*, 1917 (Atelier Meštrović, AMZ-00248).

¹¹ *Birth of Venus (Rođenje Venere)*, 1945 (The Snite Museum of Art, Notre Dame, IN, USA).

¹² *Building of Skrad (Zidanje Skrada)*, 1906 (archival photography Gallery of Ivan Meštrović, Split).

¹³ Here is a short chronology of Meštrović's activities in Split up to the moment when he bought the first lot in Meje: he worked in Pavle Bilinić's stone-mason's workshop in 1900; inauguration of Luka Botić's Monument on Marmont's Valley in 1905; independent exhibition of Ivan Meštrović 1906; participation at the First Dalmatian Art Exhibition in Croatian House in 1908; preparation of an independent exhibition banned by the Austrian authorities in 1914; participation at the Exhibition of Yugoslav Artists from Dalmatia organized in the Big Gymnasium in 1919.

of dressing of the stone are very important for the interpretation of the object itself.¹⁴ The second half of the ground floor was occupied by auxiliary rooms (kitchen and office). A smaller elevator was installed in this room and was used for brining food from the main kitchen situated in the basement. We can assume that the majority of the cooking was done in the basement of the west wing, while this auxiliary kitchen on the ground floor was used for preparing food to be served on the table. This auxiliary room was connected with the dining room by doors. The food was carried in through these doors and was served on the table. The carefully planned luxury which Ivan Meštrović intended for his family and guests was visible in the pedals installed under the table, the purpose of which was to call discretely the table attendants.

The room in which Ivan Meštrović used to receive his guests was not without figurative sculptures. The fire place in the dining room was surrounded by caryatids with the accompanying upper structures. They presented two female figures dressed in traditional costumes which were chiseled in the local type of stone¹⁵ by Andrija Krstulović from the plaster casts of Ivan Meštrović. Since the caryatids were placed near the fire place they could be interpreted, in the tradition of Meštrović's region, as the keepers of the hearth. Here the term 'hearth' is not used randomly or just as an element of interpretation of a space. The term was used by Meštrović himself when he was making a list of his personal possessions: 'Caryatids for my hearth'.¹⁶ Women in traditional costumes became a recognizable motif Ivan Meštrović used from the early phases of his artistic work and this started in the first decade of the 20th century with the portraits of his mother.¹⁷

The architect Harold Bilinić¹⁸ was employed to do the project of the western wing and he drew a number of plans. Bilinić paid special attention to the fireplace and the casseted dining room ceiling which added a sense of grandeur to the place. This combination of the bourgeois parlor tradition and the rural tradition of Meštrović's forefathers is the most visible here. Using bricks as building material around the fireplace in a villa in which the main building material was stone suggested a different color and texture, a coziness which kept you in that part of the room. This clash of material, of brick and precious stone and the introduction of folk motifs revealed a certain recourse to Art Nouveau which Meštrović had the opportunity to absorb in Vienna, while he was studying sculpture and architecture at Vienna Academy of Fine Arts. Moreover, in the lists of the inventory for the rest of the house we could see that in the ground floor hall of the eastern wing next to the carved wooden chest, a mas-

¹⁴ It is important to mention the carefully chosen levels of relief stone dressing, from the crude drum dressing to polished stone surfaces inside the house, which contributes to the representative atmosphere but also reveals Ivan Meštrović's sculptor sensibility applied in his architectural projects.

¹⁵ Brač stone, *Veselje Fiorito*.

¹⁶ *List of My Possessions in Zagreb, Split, Josipovac, Ilica 12; first originals, May 1941.*

¹⁷ *My Mum (Moja mati)*, 1908 (GIM-00633); *My Mother (Moja majka)*, 1909 (GIM-00077).

¹⁸ Bilinić, Harold, architect (Split, 7 August 1894 – 13 October 1984). The cooperation between Harold Bilinić and Ivan Meštrović resulted in numerous projects, some of which were never materialized. See: Piplović, S. (1994), *Harold Bilinić (1894-1984)*, Split, Association of Architects, Split.

sive wooden table and an amphora, there were also four three-legged old chairs from rural regions which gave us an interesting insight into this type of interpretation of coexistence of different traditions.¹⁹ A kind of 'musical salon' occupied the large central hall on the first floor which had an exit to a terrace and was furnished by a long wooden table with ten leather upholstered chairs and a Bösendorfer piano.²⁰

There were many speculations about the designer of the furniture found in the dining room of Ivan Meštrović's villa in Split. It was frequently suggested that it was made from the sketches of the sculptor himself, but we could consider that to be only partially true. When discussing Meštrović's influence on his associates who worked with him on his many architectural projects, we should mention the opinion of the architect Neven Šegvić who described Meštrović's contribution in the following way:

*'Well, Bilinić and Horvat, architects with their own architectural personalities solved in Meštrović's studio those segments of the architectural work which the sculptor Meštrović clearly could not solve himself. However, his presence was constant. Meštrović corrected things, his architectural instinct shaped everything.'*²¹

And in this sense we could talk about the contribution of Ivan Meštrović in the process of interior decoration of the Split villa. After all, we should not forget that he was the ordering client. However, the furniture sketches were drawn by Harold Bilinić, which became evident from the purchase order Ivan Meštrović signed in Zagreb on February 28, 1941, for Nikola Crnokrak, the owner of the *Furniture, woodcarving and drawing studio* at the address Kunišćak 22, Zagreb. The purchase order was for all the dining room furniture.²² The contract specified that the furniture had to be of the first class and made of the best quality Slavonian oak, elaborately carved in the style of English Renaissance, brown soaked in lye, polished and antique-appearing. Upholstering had to be done in the best possible way using the first quality materials and everything had to be covered in pigskin. All the items listed in the contract had to be done exactly from the sketches and instructions of Harold Bilinić. An interesting detail was that the part of the contract specially emphasizing Harold Bilinić's name was added later, by the handwriting different from Nikola Crnokrak's by which the rest of the document had been written. That other handwriting was strikingly similar to

¹⁹ *Inventory of the movable property in the house/gallery/Meštrović in Split* (Archive of the Gallery Ivan Meštrović in Split).

²⁰ *Ibid.*

²¹ Šegvić, N. (1983/84), Ivan Meštrović i arhitektura, in: *Arhitektura*, 186-187-188, pg. 4-9.

²² Archives of the Gallery Ivan Meštrović in Split. The furniture was listed in the following way: one sideboard with six doors (250x105x60cm), in the central part three drawers, lower part open with one shelf without riquande; two Anrichte with 3 mm doors, lower part open as with the sideboard; one table with extension (280x100x78, length when extended 420 cm); one server with two drawers (150x60x78); four armchairs upholstered with pigskin; twelve chairs upholstered with pigskin; one bench (550x60x35-80), lower part full, the seat can be opened, five matching cushions; one two-legged table (250x75x70), the table top 4 cm thick; five armchairs upholstered with pigskin; one round table (Ø100, 60 cm tall); three armchairs upholstered with pigskin with three matching seat pillows stuffed with fluffs and covered with red plush.

the handwriting of Ivan Meštrović. The copy of the invoice that Nikola Crnokrak issued on October 14, 1941, to Ivan Meštrović²³ as well as the design sketches of the furniture, now kept in the Atelier Meštrović in Zagreb,²⁴ confirmed that the furniture was made under the provisions of that contract. Numeration on the sketches did not match the numeration on the order form, but the dimensions of each piece of furniture matched and their outlook clearly confirmed their connection.²⁵

The order form precisely stated that the sideboard, table, chairs and armchairs had to be delivered before the end of June and the rest of the furniture by the end of July 1941. These dates are important because they help us establish the history of the usage of certain materials by the client, in this case, Ivan Meštrović.

But let us briefly return to Nikola Crnokrak and his studio. According to the data found in the documentation of Atelier Meštrović and which was obtained from Crnokrak's heirs, Nikola opened his atelier in 1915 and was joined by his son Dragutin in 1925, after he finished his study of architecture for interior design and his specialization abroad (Germany, Austria).²⁶ According to the same source, atelier was closed in 1972. A newspaper article from the early 1930ies mentioned that Nikola Crnokrak participated at the International Exhibition in Brussels where the Belgian king awarded him, and an art founder Zvonimir Oblak, a diploma and a golden medal of the first order and proclaimed him the 'grand master craftsman'.²⁷

We could conclude that the cooperation and mutual trust between Nikola Crnokrak and Ivan Meštrović continually lasted from the 1820ies when Meštrović ordered from

²³ Archive of the Gallery Ivan Meštrović in Split.

²⁴ Archive of the Atelier Meštrović in Zagreb.

²⁵ May 1940 found on one of the sketches was probably the time when Ivan Meštrović finally accepted the proposal on the furniture design and signed the order form on the following year.

²⁶ *Nikola Crnokrak - Woodcarving Studio and Carpentry in Zagreb*, 1928; no other data on publication were found (source Archive of the Atelier Meštrović, Zagreb).

'(...) Mr. Nikola Crnokrak learned his trade in the woodcarving trade school in Stara Gradiška in 1891. He was a living example how a son of common peasants could become an excellent expert. He was self educated and he became skilled enough to make his own sketches for his works. Later he went to Vienna, where he turned his skill and knowledge into art. In 1915 he opened his own atelier which employed 15 associates. I was really amazed to see what was made in that atelier. You couldn't tell if you were more impressed by those special artistic works for dining or sleeping or offices, working salons, halls, etc. manufactured in all the possible styles: Renaissance, Baroque, Rococo, different Louis's, Empire, Biedermeier, and very tasty rooms and furniture of modern style. The rooms of the studio themselves, six of them, all appeared very comfortable, because ever hygienic rule was followed in their design, they were airy and bright and contributed to the creative atmosphere. Besides the working rooms, there was also a special atelier for woodcarving and wood inlaying and a special sculpting atelier. Good support and help Mr. Nikola Crnokrak had in his son Dragutin, who had finished the woodcarving trade with his father and continued his education in major European centers and passed the exam for interior decoration architect at the Art Trade School in Detmold, Germany (...).'

²⁷ *Golden Medal for Two Zagreb Tradesmen (1930?/1931?)*, in: *Obrtnički vjesnik*, 49, pg. 3 (Source: Archive of Atelier Meštrović, Zagreb).

Crnokrak furniture for his Zagreb house.²⁸ The cooperation continued when the villa in Split had to be furnished. Confirmation of their bond could be found in the letter from 1942 in which Meštrović asks Crnokrak to borrow him some chisels, since he had forgotten his in Split.²⁹ At that time Meštrović was under house arrest in Mletačka Street Nr. 8, after months of incarceration.

According to the data from the archive of the Gallery Ivan Meštrović in Split, the furniture did not arrive to Split by the time specified in the contract. It was delivered by the end of that year when Meštrović was in Zagreb and when he was being arrested and taken to prison in Savska Street. The *Export Permit* from October 15, 1941, testifies on the journey of the furniture and specifies that around 39 pieces of furniture were exported from the Independent State of Croatia, from Zagreb, to Italy, to the address of Professor Ivan Meštrović in the occupied Split. The shipment was loaded on October 25, 1941. Export regulations necessitated the *Certificate of Origin by Chamber of Trades and Crafts* in Zagreb (with the date October 25, 1941), which stated that the exported furniture was used furniture. Furthermore, the General Consul of Italy issued the permit of shipment to Split on November 1, 1941. Ivan Meštrović left Split in September 1941 and went to his Zagreb home. At the beginning of November 1941, in the absence of the owner, the furniture was received by Marin Marasović, a man whom Ivan Meštrović entrusted with some building works on his villa.³⁰ Hence, Ivan Meštrović could not see the furniture which was placed to the proper positions just before 1959 when the sculptor last visited Croatia.³¹ After his traumatic prison experience from the end of 1941 and the beginning of 1942, the sculptor left his country and went to the United States of America and got the American citizenship quite quickly, in 1954.

This fact does not make this ambiance any less authentic. The place testifies on Ivan Meštrović's careful study of the room assigned for dining which, unfortunately, he was not able to finish himself. But it was used by his family for a short period before they left the country and by the tenants who lived there during the Second World War.

In the later periods, this room was supplemented by the presentation of dining in a religious context, which was a part of exhibition and museum conceptions. A large composition *The Last Supper*, which Meštrović painted in 1945 in Geneva, during his

²⁸ Plazibat, D (2004), *Od doma do muzeja (Ivan Meštrović u Zagrebu)*, Zagreb, Foundation of Ivan Meštrović. The author discusses the transformation of the private adaptation of a historical city house to the house of Ivan Meštrović and then to a public museum (Atelier Meštrović) and emphasizes the fact that the original furniture, mostly designed by Ivan Meštrović, as made in the woodcarving studio Crnokrak in Zagreb. Relieves presenting the two working artists on the backs of chairs and a chandelier were made by Petar Loboda, Meštrović's student, from Meštrović's drawings.

²⁹ The letter Ivan Meštrović wrote to Nikola Crnokrak, Zagreb, February 20, 1942 (Archive Atelier Meštrović, Zagreb).

³⁰ See: Prančević, D (2006), *Prilog povijesti gradnje Vile Meštrović u Splitu*, u: *Kultura ladanja*, zbornik Dana Cvita Fiskvića, pg. 315-330, Zagreb, Institut za povijest umjetnosti, Odsjek za povijest umjetnosti Filozofskog fakulteta Sveučilišta u Zagrebu.

³¹ After he left his country in 1942, Ivan Meštrović visited it only once, in 1959, in order to see the museums exhibiting his works.

Swiss emigration (1943-1946), was exhibited in the dining room. Through its theme, this painting underlines the primary function of this room, and reminds us on refectories.³² The tableware and the food found on the table of the *Last Supper* contribute to the symbolic interpretation of the whole scene.

Anyway, Ivan Meštrović's dining room with the specially designed furniture testifies on the table etiquette of a time, and the memory of the living standard of that time is even more prominent if we take into account that the rest of the villa is now redecorated and adapted entirely to the valorization of his artistic opus.

Translated by Tanja Bukovčan

³² In the letter Olga Meštrović sent to Duško Kečkemet on January 8, 1980, she stated that the *Last Supper* was intended for the dining room (Archive of the Gallery Ivan Meštrović, Split).