

Martin Rota Kolunić i Natale Bonifacio, djela u hrvatskim zbirkama

Izložba u Kabinetu grafike HAZU, ožujak–travanj 2003.



djela u hrvatskim zbirkama

**MARTIN ROTA KOLUNIĆ
NATALE BONIFACIO**

Kabinet grafike HAZU otvorio je svoja vrata svim zainteresiranim posjetiocima i poznavateljima hrvatske grafičke baštine izložbom *Martin Rota Kolunić i Natale Bonifacio, djela u hrvatskim zbirkama*, od 27. ožujka do 24. travnja 2003. godine. Autor je izložbe dr. Milan Pelc, uz stručnu suradnju muzejske savjetnice Margarite Sveštarov Šimat, kustosice Stare zbirke Kabineta grafike. Na ovoj zanimljivoj izložbi prezentirana je stara renesansna i maniristička grafička građa. Zbog osjetljivosti i izuzetne "krhkosti", grafički listovi, pohranjeni u grafičkim zbirkama i knjižnicama, pomno se čuvaju prema strogo određenim muzeološkim pravilima o čuvanju takve građe te se stoga rjeđe izlažu u javnosti. Stoga i ne čudi što je svaka izložba takve osjetljive i stare građe uvijek dugo iščekivana i s radošću dočeka. Svaki iole upućeni poznavatelj problematike zaštite grafičke građe zna cijeniti što je na takvim izložbama prezentirano.

Naša renesansna i maniristička grafička baština, raspršena po zbirkama i knjižnicama po Hrvatskoj i svijetu, obuhvaća više stotina bakroreza i bakropisa. Grafički listovi izlagani na ovoj izložbi pohranjeni su i čuvani u nekoliko institucija diljem Hrvatske: u Zagrebu u Kabinetu grafike Hrvatske akademije znanosti i umjetnosti, Grafičkoj zbirci Nacionalne i sveučilišne knjižnice, Hrvatskom državnom arhivu i Valvasorovoj zbirci Nadbiskupije zagrebačke te u Bogišićevoj grafičkoj zbirci HAZU u Cavtatu, Županijskom muzeju u Šibeniku i Arheološkom muzeju u Splitu.

Na izložbi su prezentirana trojica šibenskih majstora 16. stoljeća: Martin Rota Kolunić, Natale Bonifacio i zlatar Oracio Fortezza. I dok su prva dvojica radili bakrorezne i bakropisne prikaze prema djelima renesansnih slikara, portrete Habsburgovaca te svojih sugrađana i suvremenika, ilustracije knjiga i naslovnica, alegorije i zemljovide, zlatar Oracio Fortezza predstavljen je mjedenim umivaonikom na kojem se graverska vještina može usporediti s graverskom vještinom prve dvojice.

Bakrorezac i bakropisac Martin Rota Kolunić (oko 1540–1583) započeo je karijeru u Veneciji, zatim je radio kao dvorski portretist na bečkom dvoru cara Maksimilijana II. i na dvoru cara Rudolfa II. u Pragu. Priznat i cijenjen, najpoznatiji je po bakrorezima i bakropisima uglavnom biblijske tematike te alegorijama i pejzažima rađenima prema Tizijanu, Michelangelu, Giovanniju Battisti Francu, Cornelisu Cortu, Marcu Agnolu del Moru i Michaelu Coxisu. Zanimljivo je naglasiti da Rota, kopirajući tuđe grafičke listove, nije smatrao potrebnim bilježiti imena njihovih autora.

Bakropisac Natale Bonifacio (1537–1592) također započinje karijeru u Veneciji, a nakon 1575. radi u hrvatskom zavodu sv. Jeronima u Rimu. Najpoznatiji su mu bakropisi velikog formata s temama oko priprema i prijenosa antičkog obeliska iz bazilike sv. Petra pred novu rimsku baziliku, kod nas poznati kako iz Bonifacijevih grafičkih listova

Martin Rota Kolunić and Natale Bonifacio, Works in Croatian Collections

*Exhibition in the Print Room of the Croatian Academy of Sciences and Arts,
March-April 2003*

The Print Room of the Croatian Academy of Sciences and Arts opened its doors to all interested visitors and experts of Croatian graphic heritage with the exhibition *Martin Rota Kolunić and Natale Bonifacio, works in Croatian collections*, from March 27 to April 24, 2003. The exhibition's author is Dr. Milan Pelc, with professional collaboration of museum's counselor, Margarita Sveštarov Šimat, the custodian of the Old Collection of the Print Room. Old renaissance and manneristic graphic materials were presented at the exhibition. Because of their sensitivity and extreme fragileness, graphic sheets stored in graphic collections and libraries are carefully stored according to rigorously defined museological rules and can seldom be seen in public. Therefore, it's not unusual that every exhibition of sensitive and old materials is welcome after a long waiting period. Every expert of the graphic material protection problem respects exhibitions like this one.

Our renaissance and manneristic graphic heritage, dispersed throughout collections and libraries in Croatia and in the world, encompasses several hundred copperplate-engravings. Graphic sheets displayed at this exhibition are kept in several institutions throughout Croatia: the Print Room of the Croatian Academy of Sciences and Arts in Zagreb, the Graphic Collection of the National and University Library, the Croatian State Archive, the Valvasor's Collection of Zagreb's archbishopric and the Bogišić's Graphic Collection of the Croatian Academy of Sciences and Arts in Cavtat, in the District Museum in Šibenik and in the Archaeological Museum in Split.

Three Šibenik's masters of the 16th century were presented at the exhibition: Martin Rota Kolunić, Natale Bonifacio and goldsmith Oracio Fortezza. While the first two are famous for their copperplate-engraving representations according to the works of renaissance artists; portraits of Habsburg, their fellow citizens and contemporaries; book and cover illustrations; and allegories and maps; goldsmith Oracio Fortezza was presented with a brass washing-stand on which his skill can easily be compared to the skills of the first two artists.

Copperplate engraver Martin Rota Kolunić (about 1540-1583) started his career in Venice, then he worked as a court portraitist at the Vienna court of Maximilian II and at the court of emperor Rudolph II in Prag. He was accomplished and respected, and was most famous for his copperplate-engravings of mostly Bible thematics and allegories and landscapes made according to Tizian, Michelangelo, Giovanni Battista Franco, Cornelius Corto, Marco Agnola del Moro and Michael Coxis. It's interesting to note that while Rota was copying somebody else's graphic sheets, he didn't think it was necessary to write the original authors' names.

Copperplate-engraver Natale Bonifacio (1537-1592) also started his career in Venice, and he worked at the Croatian Institute of St. Jerome in Rome from 1575. His most famous copperplate-engravings are of a large format with the thematic of the preparation and transportation of the ancient obelisk from the St. Peter's basilica to the front of the new roman basilica, in these parts known from Bonifacio's graphic sheets and also from copies made according to Bonifacio; with lots of people and details, they are a good representation of this important event from 1586. Bonifacio made book illustrations (*Jan Zuallart, Il devotissimo viaggio di Gervsaemme, 1586*) with equal care and obsession with details.

The graphic became an important medium for data transportations in the 16th century, so Rota and Bonifacio were extremely active in the production of detailed map representations and town and island views. The development of graphic techniques was proportionally connected with the increasing popularity of publishing and the interest in cartographic representations in the second half of the 16th century. Rota took example by Venice cartographers, and he produced three precise maps – of Šibenik, Split and Zadar – adding required topographic and toponymic data specific for these areas. The difference between these copperplate-engravings and the detailed view of Šibenik was that he didn't have a model to be copied for the view of Šibenik, so we can really see his competence and