

Laval Nugent: irski plemić, austrijski feldmaršal, hrvatski domoljub

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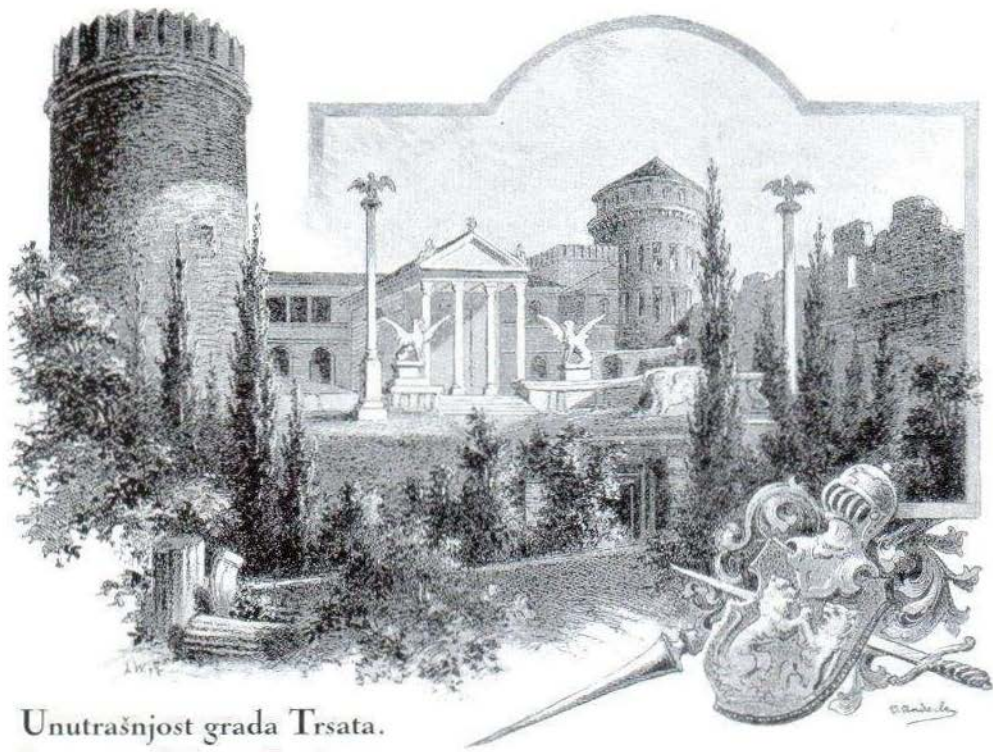


Laval Nugent

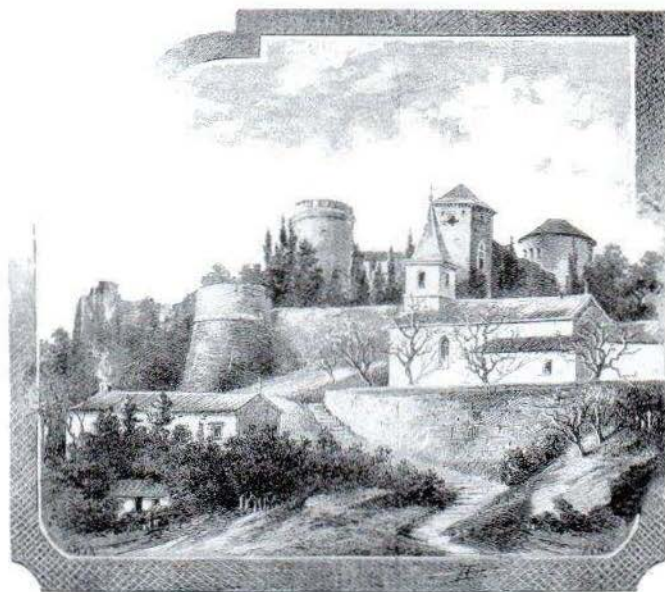
Irski plemić
Austrijski feldmaršal
Hrvatski domoljub

Irish Nobleman
Austrian Field Marshal
Croatian Patriot





Unutrašnjost grada Trsata.
Interior of Trsat Castle.



Grad Trsat.
Trsat Castle.

LAVAL NUGENT

irski plemić

austrijski feldmaršal

hrvatski domoljub

Laval Nugent od Westmeatha, grof, feldmaršal, vitez Reda Zlatnog runa i Rimski princ, rodio se u Ballynacoru, Irska, 3. studenog 1777. god., a umro je u Bosiljevu, Hrvatska, 22. kolovoza 1862. god.

Laval je bio sin Mihaela Nugenta (+1812). Rano je napustio obiteljski dom te je pristupio austrijskoj vojsci 1. studenog 1793. god. Kraće je vrijeme bio štićenikom podmaršala Jakoba Roberta Nugenta (*1720 +1792).

Svoju vojnu karijeru započeo je kao kadet u nekoj inženjerijskoj jedinici, a već je 1. ožujka 1794. god. promaknut za potporučnika. U tijeku neprestanih ratova protiv Napoleona on je nadalje brzo napredovao i postao je majorom 1. lipnja 1800. god. Već 17. lipnja 1807. god. promaknut je u pukovnika 61. pukovnije. Dana 16. veljače 1809. god. imenovan je za vođu generalštaba nadvojvode Ivana, tako da ne začuđuje da je postao generalom 24. svibnja 1809. god. Taj njegov doticaj s nadvojvodom Ivanom bio je prekretnica u njegovu životu. Kako bismo mogli razumjeti važnost tih odnosa, dovoljno je kazati da je uz princa Metternicha, koji je gotovo četiri desetljeća upravljao Austrijskom carevinom, glavni pregovarač s Francuzima 1809. god. bio generalmajor Laval Nugent.

On je promaknut u podmaršala 30. travnja 1815. god., kad je ujedno postao i posjednikom pješadijske pukovnije br. 30. Pukovnja se borila u bitkama protiv napuljskoga kralja Joachima Murata u Italiji. Laval Nugent zauzeo je Rim i omogućio povratak pape Pija VII, a on ga je nagradio naslovom rimskog princa.

U Napulju se vjenčao s vojvotkinjom Giovannom Riario-Sforza (*1798 +1855). Između 1817. i

1819. god. bio je glavni zapovjednik Kraljevstva Obiju Sicilija. Tada je počeo i s arheoloških iskopavanjima. Dana 1. travnja 1820. god. vratio se u austrijsku vojsku i dao je prenijeti svoju zbirku rimskih kipova i grčkih vaza u Mletke. Imao je romantične ideje o obnovi nekadašnje moći hrvatskih Frankopana. Tako je kupio posjede te stare velikaške obitelji: Bosiljevo, Dubovac, Sušicu i Trsat.

God. 1840. imenovan je vojnim zapovjednikom Hrvatske. On je bio prava snaga Ilirskog pokreta, o čemu svjedoči da je 1848. god. omogućio časniku barunu Josipu Jelačiću da postane hrvatskim banom. God. 1849. Laval Nugent bio je treći austrijski feldmaršal, po važnosti uz Radetzkgoga i Windischgrätza. U to je vrijeme nadvojvoda Ivan izabran za namjesnika Njemačke.

Danas je najvažniji dio Nugentova nasljeđa njegova zbirka umjetnina. U svoje je vrijeme "Museum Nugent" bila najvrednija zbirka umjetnina u Hrvatskoj. Najvažniji njezini dijelovi su rimski kipovi i grčke vaze (oko 1.500 primjeraka), danas sačuvane u Arheološkome muzeju u Zagrebu, te slike velikih umjetnika, među kojima su Ticijan, Veronese, Correggio, Giorgione, El Greco, Leandro Bassano, Giulio Carpioni, Bernardo Strozzi, Francesco Albani, Salvator Rosa, Giuseppe de Ribera, G.B. Piazzetta, Nicola Grassi, Canaletto, i ini, danas u Pomorskome i povijesnome muzeju Hrvatskog primorja u Rijeci. Neki se spomenici čuvaju i u Hrvatskome povijesnom muzeju u Zagrebu.

Igor Žic



Museum Nugent, opisan 1895. god (*Viestnik Hrvatskoga arheološkoga društva*, n.s. 1/1895):

Medju najvrijednije stečevine arheološkog odjela narodnog muzeja najnovijeg spada zbirka Nugentova. Ovom zbirkom se je hrvatski arheološki muzej obogatio i povećao tako, da možemo slobodno reći, da s obzirom na broj i ljepotu antiknih skulptura dolazi naš muzej odmah iza bečkog dvorskog muzeja u cijeloj austro-ugarskoj monarkiji. Laval grof Nugent bio je osobiti ljubitelj i sakupljač starina, pa mu Ferdinand I., kralj obiju Sicilija nije mogao bolje nagraditi pomoć, kojom mu je omogućio povratak na očinsko prijestolje, nego dozvolom, da može po miloj volji pretražiti klasično tlo njegove države, a što nadje, da može za sebe zadržati. Osobito uspješno kopao je Laval grof Nugent u Traetnu (Minturnae), gdje je iskopao nekoliko većih kipova, množinu poprsja, glava, basreliefja, vaza i drugih predmeta. Budući, da su sve nadjene starine bile oštećene, poslao je grof Nugent cijelu zbirku u Mletke na popravak kiparu Paronucciju. Mramornim antiknim kipovima nadomjetio je Paronucci manjkajuće dijelove iz sadre, ali

restaurisanje kipova nije osobito uspjelo, pa će restaurisanju za volju su antikne česti gdje gdje još više stradale. Njega vrijeme bila je restaurisana zbirka izložena u Mletcima u palači Pisani, a onda prevežena u Trsat grad u lijevu kulu, gdje su ove staro-

drevne umjetnine bile ponovno izvržene stradanju jer je kula dugo vremena bila bez krova; naročito su stradali nadomješteni sadreni dijelovi. Velikoj ljubavi i brizi presvijetlog gosp. dra. Isidora Kršnjavog, predstojnika odjela za bogoštovlje i nastavu, za

razvoj arheološkog odjela narodnog muzeja ima se zahvaliti, da je ova znamenita zbirka nabavljena troškom kr. hrv. slav. dalm. zemaljske vlade za arheološki muzej u Zagrebu. Ne možemo premučati ni hvalevrijednu patriotsku spremnost samoga vlasnika zbirke g. Artura grofa Nugenta, koji je ovu zbirku našem muzeju ustupio, premda je znao, da bi ju i drugdje rado imali i možda još skuplje platili. Budući, da će cijela zbirka u svoje vrijeme biti stručnjački opisana, spomenuti ću ovdje samo znamenitije i vrijednije komade¹: Arijadna iz parškoga mramora, sjedeća na pećini, visina 1.50m; Silen 1.80 m; Ganimed 1.60m; za koga je bavarski kralj Ljudevit nudio grofu Nugentu 50.000 maraka; Afrodita 1.60m; Satir sa frulom 1.17m; portretna ženska statua 1.30 m, sprijeda

prerađena; zadnjih pet iz bijelog grčkog mramora, dobre su kopije grčkih originala. Osim obih velikih statua ima više manjih statueta takodjer iz bijeloga grčkoga mramora, Apolo sa kitarom, Dioniz, Silvan, Higieja, Nika (?), sjedeća muza, na lavljoj koži



Crvenofiguralna hidrija, 4. st. pr. Kr.
Red-figured hydria, terracotta, 4th c. B.C.

¹ Potpuniji popis zbirke vidi u *Archaeologisch-epigraphische Mittheilungen V.*, str. 141-174, od dr. Roberta Schneidera: *Antikensammlung auf Schloss Tersatto bei Fiume.*

spavajući Eros i t. d. Medju glavama je ponajbolja glava Apolonova i glava Heraklova od zada zagrnuta lavljom kožom, obje iz bijelog mramora, a od poprsja: carevića Lucija Vera. Medju reljefima, koji su ponajviše sa sarkofaga, najvrijedniji je reljef, koji nam prikazuje porodjenje Dionizovo i onaj, što nam prikazuje Meleagrov lov. Od arhitektonskih fragmentata su lijepe radnje jedan ogromni i dva manja jednaka rimsko-korintijska kapitela iz bijelog mramora. Zbirka antiknih vaza je dosta brojna, ali ljepotom se ističe jedino jedan krater sa krasnim crvenim figurama na crnom dnu. Uz toliko antikne komade pristaju još mnogi staro-romanski predmeti iz srednjega vijeka. Svrha ovim redcima je samo upozoriti šire obćinstvo na ovu važnu stečevinu narodnog muzeja, a znanstvenu njenu vrijednost će ocijeniti doskora stručnjačko pero u našem Viestniku.

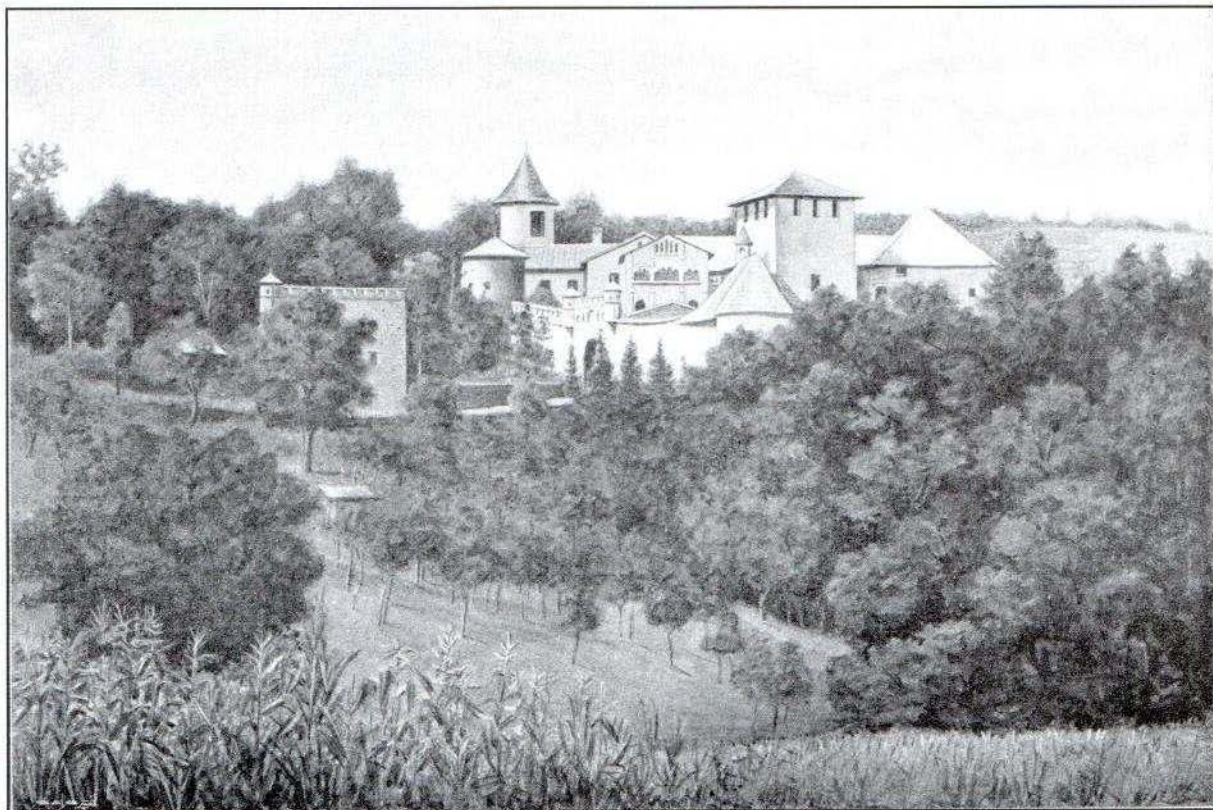
Josip Purić

KATALOG

1. Michele Canzio i Tommaso da Rin: Laval Nugent of Westmeath (kopija originala Friedricha von Amerlinga, *1803 +1887), 1872, ulje na platnu. Hrvatski povijesni muzej, HPM/PMH 8810
2. Anton Dominik Fernkorn (*1813 +1878): Laval Nugent of Westmeath, 1864, sadra. Hrvatski povijesni muzej, HPM/PMH 21700
3. Crvenofiguralni zvonoliki krater, pečena glina, apulski stil, rano 4. st. pr. Kr. Arheološki muzej u Zagrebu inv. 4
4. Crvenofiguralna hidrija, pečena glina, apulski stil, treća četvrtina 4. st. pr. Kr. Arheološki muzej u Zagrebu inv. 24
5. Glava Apolona, Minturno (Italija), bijeli mramor, 2. st. po Kr. Arheološki muzej u Zagrebu KS 2
6. Glava Venere, Italija, bijeli mramor, 2. st. po Kr. Arheološki muzej u Zagrebu KS 10
7. Torzo Bakha, ?Minturno (Italija), mramor, 1./2. st. po Kr. Arheološki muzej u Zagrebu KS 17
8. Poprsje mladolikog Bakha, Italija, mramor, 2. st. po Kr. Arheološki muzej u Zagrebu KS 19
9. Spavajući Erot, Italija, mramor, 2. st. po Kr. Arheološki muzej u Zagrebu KS 22
10. Ulomak bakičkog prizora, Italija, mramor, 2. st. po Kr. Arheološki muzej u Zagrebu KS 20
11. Ulomak reljefa sa sarkofaga s prizorom dječeačke povorke, Italija, mramor, 2. st. po Kr. Arheološki muzej u Zagrebu KS 143
12. MUSAEVM NVGENT/MDCCCXLIII - originalna ploča s muzeja na Trsatu, bijeli mramor.



Bosiljevo s istočne strane.
Bosiljevo as seen from the east.



Bosljevo sa sjeverne strane.
Bosiljevo as seen from the north.

LAVAL NUGENT

Irish Nobleman

Austrian Field Marshal

Croatian Patriot

Laval Nugent of Westmeath, Count, Field Marshal, Knight of the Order of the Golden Fleece and Roman Prince, was born in Ballynacor, Ireland, November 3, 1777 and died at the Bosiljevo Castle, Croatia, August 22, 1862.

Laval was the son of Michael Nugent (d. 1812). He early left his family home and joined the Austrian Army on November 1, 1793. For a short-while, he was a protégé of Field Marshal Lieutenant Jacob Robert Nugent (b.1720, d.1792).

He began his military career as cadet in an engineering corps, and as early as March 1, 1794, was promoted to the rank of Lieutenant. Owing to the constant battles of the Napoleonic Wars he gained quick promotion and became a Major on June 1, 1800. By June 17, 1807, he became Colonel of Infantry Regiment 61. On February 16, 1809, he was appointed to be Chief of Staff of Archduke Johann, so it is little wonder that he became General on May 24, 1809. This relationship with Archduke Johann was a turning point in his life. In order to understand the importance of the relationship, it is enough to say that along with Prince Metternich, who for almost four decades governed the Austrian Monarchy, General Major Laval Nugent was the chief Austrian negotiator with the French in 1809.

He was appointed Field Marshal Lieutenant on April 30, 1815, when he became the owner of Infantry Regiment 30. The regiment took part in the battles in Italy against Joachim Murat, the ruler of Naples. Laval Nugent regained power in Rome, which enabled the return of Pope Pius VII, who in return bestowed on him the title of a Roman Prince.

In Naples he married duchess Giovanna Riario-Sforza (b.1798, d.1855). Between 1817 and

1819 he was the chief commander of the Kingdom of Naples. It was then that he started to make archaeological excavations. On April 1, 1820 he rejoined Austrian military service and transported his collection of Roman statues and Greek vases to Venice. Having romantic ideas he dreamed of the revival of the long extinguished Croatian Frankopan family power. He bought the properties of this aristocratic family: Bosiljevo, Dubovac, Sušica and Trsat.

Laval Nugent was appointed military commander of Croatia in 1840. He represented the real strength of the Illyrian Movement as was proved in 1848 when he enabled Croatian officer Baron Josip Jelačić to become Ban (Viceroy) of Croatia. In 1849, Laval Nugent was the third Field Marshal of Austrian Army, in significance near to Radetzky and Windischgrätz. It was at the time that Archduke Johann was elected in Frankfurt to be the Governor of Germany.

The most important part of Nugent's heritage at the present day is his art collection. In its time the "Muséum Nugent" was the most valuable collection of art in Croatia. The most important parts of the collection are the Roman sculptures and Greek vases (c. 1.500 items), today in the Archeological Museum in Zagreb, and the paintings by Titian, Veronese, Correggio, Giorgione, El Greco, Leandro Bassano, Giulio Carpioni, Bernardo Strozzi, Francesco Albani, Salvator Rosa, Giuseppe de Ribera, G.B. Piazzetta, Nicola Grassi, Canaletto, etc. today in the Historical and Naval Museum of Croatian Littoral in Rijeka. There are also some memorabilia in the Croatian Historical Museum in Zagreb.

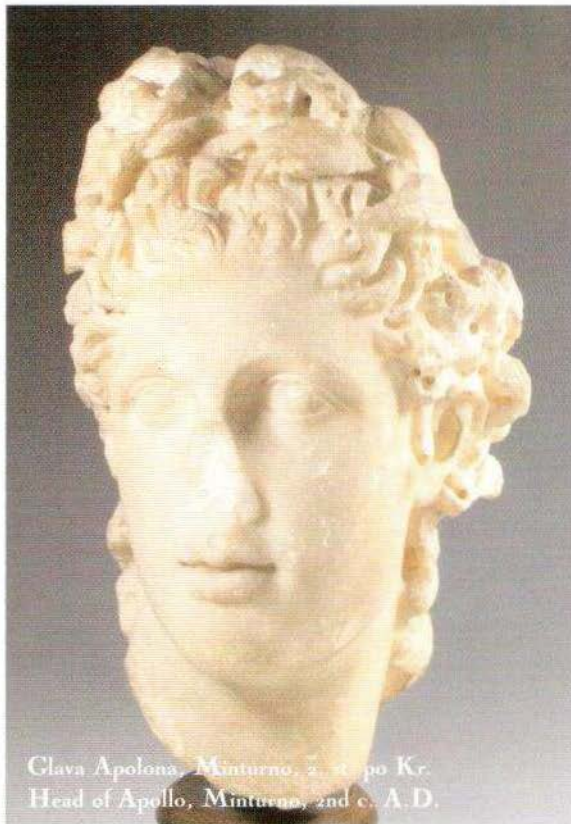


Museum Nugent, as seen in 1895 (*Viestnik Hrvatskoga arheološkoga društva*, n.s. 1/1895):

The Nugent Collection can be considered as one of the most valuable acquisitions of the Archaeological Department of the National Museum. It has enriched and enlarged the Croatian Archaeological museum. By the number and beauty of the ancient statues our museum is only second in the entire Austro-Hungarian Monarchy second only after the Court Museum in Vienna. Count Laval Nugent was a particular connoisseur and a known collector of antiquities. The only way Ferdinand I, king of Both Sicilies could repay his help, which enabled him to regain his father's throne was by giving him a concession to explore the ancient heritage of his state, and what he found to keep for himself. Count Laval Nugent was particularly successful with his excavations at Traetto (Minturnae). There he excavated several big statues, many busts, heads, reliefs, vases and other items. As all the antiquities Nugent discovered were damaged, he had the entire collection transported to Venice in order to have them repaired by a sculptor called Paromucci. The missing parts of marble statues were replaced in plaster; but the restoration was not very successful, because for restoration's sake the ancient parts were even more damaged. For a while the restored collection was exhibited at the Pisani Palace and then it was brought to the left tower of Trsat Castle. There these ancient works of art were again exposed to damage, because the tower remained

roofless for a long time; the additional plaster parts suffered most. We are deeply indebted to the loyal commitment of his Excellency Dr. Isidor Kršnjavi, the President of the Department of Divinity and Education, who has made the acquisition of this famous collection possible with the funds

from the Royal Croatian Slavonian Dalmatian Territorial Government. One also cannot ignore the praiseworthy patriotism of the collection owner, Count Arthur Nugent (*one of Laval's sons) for his decision in favour of our Museum, in spite of the fact that the sale of the collection elsewhere would have yielded a higher price. As the entire collection will be described by an expert in the future, I only wish to mention some of the more important and more valuable items²: Ariadne of Parian marble, seated on a rock, height 1.50m; Silenus 1.80 m; Ganymede 1.60m; for this Count Nugent was offered 50.000 marks by the Bavarian King Ludwig; Aphrodite 1.60m; Satyre with a flute 1.17m; female portrait statue 1.30 m, altered in the front;



Glava Apolona, Minturno, z. st. po Kr.
Head of Apollo, Minturno, 2nd c. A.D.

all these five are of white Greek marble, and are good copies of Greek originals. Besides the large statues, there are also several smaller statuettes, also of white Greek Marble, Apollo with a harp, Dionysius, Sylvanus, Hygieia, Nike (?), a seated Muse, an Eros, sleeping on a lion's skin etc. Among the heads the best are the ones of Apollo and Hercules, covered

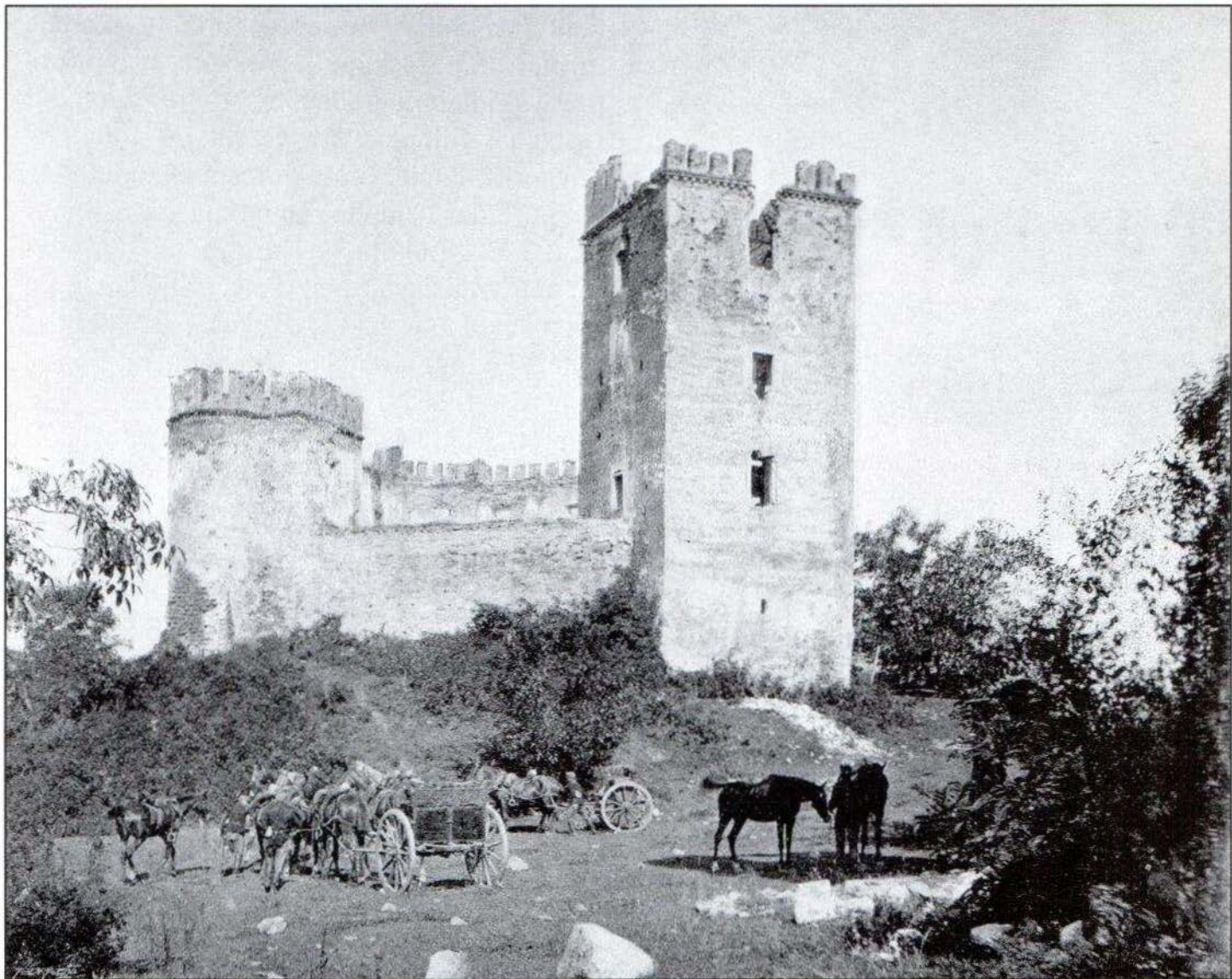
²A more complete list of the collection can be found in the *Archaeologisch-epigraphische Mittheilungen* V, pp. 141-174, written by Dr. Robert Schneider: *Antikensammlung auf Schloss Tersatto bei Fiume*.

with the lion's skin behind; and among the busts: Caesar Lucius Verus. Among the reliefs, which chiefly come from sarcophagi, the most valuable are those depicting the birth of Dionysus and the one with Meleager's hunt. Among various architectural fragments there are one large and two identical smaller Roman-Corinthian capitals of beautiful workmanship in white marble. The collection of Greek vases is quite numerous, but only one krater with beautiful red figures on black background is really outstanding. Along with so many ancient items there are also many Romanesque items from the Middle Ages. The aim of these lines is merely to bring the general public's attention to this important acquisition for the National Museum. Its scholarly value will soon be described in this our Vjesnik by an expert.

Josip Purić

THE CATALOGUE

1. Michele Canzio and Tommaso da Rin: Laval Nugent of Westmeath (a copy of the original painting by Friedrich von Amerling, b. 1803 - d. 1887), 1872, oil on canvas. Museum of Croatian History, HPM/PMH 8810
2. Anton Dominik Fernkorn (b. 1803 - d. 1887): Laval Nugent of Westmeath, 1864, plaster. Museum of Croatian History HPM/PMH 21700
3. Red-figured bell-shaped krater, terracotta, Apulian style, early 4th c. B.C. Zagreb Archaeological Museum, Inv.No.4
4. Red-figured hydria, terracotta, Apulian style, third quarter of the 4th c. B.C. Zagreb Archaeological Museum, Inv.No.24
5. Head of Apollo, Minturno (Italy), white marble, 2nd c. A.D. Zagreb Archaeological Museum KS 2
6. Head of Venus, Italy, white marble, 2nd c. A.D. Zagreb Archaeological Museum KS 10
7. Torso of Bacchus, ?Minturno (Italy), marble, 1st/2nd c. A.D. Zagreb Archaeological Museum KS 17
8. Bust of a youthful Bacchus, Italy, marble, 2nd c. A.D. Zagreb Archaeological Museum KS 19
9. Dormant Eros, Italy, marble, 2nd c. A.D. Zagreb Archaeological Museum KS 22
10. Fragment of a Bacchic scene, Italy, marble, 2nd c. A.D. Zagreb Archaeological Museum KS 20
11. Fragment of a sarcophagus relief depicting the procession of boys, Italy, marble, 2nd c. A.D., Zagreb Archaeological Museum KS 143
12. The original tablet bearing the inscription MUSAVM NVGENT/ MDCCCXLIII from Trsat Castle.



Dubovac s istočne strane.
Dubovac as seen from the east.

CONSULATE OF IRELAND OF ZAGREB
THE ZAGREB ARCHAEOLOGICAL MUSEUM
MUSEUM OF CROATIAN HISTORY

KONZULAT IRSKE U ZAGREBU
ARHEOLOŠKI MUZEJ U ZAGREBU
HRVATSKI POVIJESNI MUZEJ

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Zagreb, 2004.

