

Laval Nugent - warrior & art collector

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WARRIOR & ART COLLECTOR

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MUSÆUM NUGENT

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Foreword

Ivan Mašina

Ambassador of Croatia to Ireland

While I was preparing for my posting as Croatian Ambassador to Ireland, a close and very knowledgeable colleague of mine suggested that I should check out the story of Laval Nugent.

I already had some awareness of Nugent's fame as an Austrian Field Marshal, as a connoisseur of antiquities whose collection forms the principal exhibits at the Archaeological Museum in Zagreb and, most significantly, as a Croatian patriot. It was Nugent who, as the Military Commander of Croatia from 1840, provided the real strength of the Illyrian Movement, a national revival movement in the nineteenth century, and effected the nomination of Josip Count Jelačić as Ban of Croatia in 1848.

Of Nugent's background and personal story, I was a great deal less aware. And it is an amazing story. Born in Ballynacur, Co Westmeath, Nugent went on to join the Austrian Army in 1793, not only rose to the rank of Field Marshal but also became a Knight of the Order of the Golden Fleece and a Prince of the Holy Roman Empire, served not only through the wars of Napoleon I, but survived to fight against Napoleon III at the Battle of Solferino in 1859, married the daughter of the Duke of Riario-Sforza with whom he had six children and became one of the largest land owners in Croatia.

While undoubtedly the most influential Irish man in the history of Croatia and an Irish man who ultimately declared himself to be a Croat, the fact that his life was spent far away from Ireland and that the Empire he served no longer exists has meant that he is largely forgotten in both countries.

Yet the role played by Laval Nugent in Croatian history was such that he undoubtedly ranks with the other many giants in different fields such as Ivan Meštrović, George Bernard Shaw and James Joyce who exemplify the many historical links and shared bonds between Ireland and Croatia.

It is for that reason that I decided that one of my goals would be to bring this great Irish man and great Croat closer to the Irish. I am glad that there are also initiatives in Croatia to bring him closer to his adopted Croatian people.

It is very appropriate that this is happening 170 years after the adoption by Irish patriots of the green, white and orange tricolour as the national flag and also 170 years since Albert Nugent, son of Laval, became the first person to hoist the Croatian red, white and blue tricolour on the occasion of the inauguration of the Ban Jelačić.

Relations between Ireland and Croatia have never been greater. With this exhibition, another link will be forged between our two countries and a longer overdue historical acknowledgement will finally be made.

Foreword

Count Laval Nugent could easily be described as the most famous unknown Irishman.

On his death in 1862 after 85 years of life, the Universal News wrote:

“The greatest name that Ireland has given to the annals of Austria no longer leads the roll of the armies of the Empire. Laval, Prince and Count Nugent, Senior Field Marshal, Knight of the Golden Fleece, Grand Prior of Ireland in the Sovereign Order of St John, peacefully breathed his last at his Castle of Bosiljevo in Croatia at four o'clock this morning...the bravest, the loyalist, the wisest and the oldest soldier has won his last victory. Far from the pleasant pastures and silver lakes of Westmeath, the cadet who left Ballinacor, a mere boy, 73 years ago to learn the art of arms has at last reached the term of his career, bequeathing to the land of his birth, no less than to that of his adoption, the legacy of a stainless fame.”

That country of his adoption was Croatia. He was a member of the Sabor – the Croatian Dáil – and a military commander. He was instrumental in the appointment of Ban Josip Jelačić, Croatia's first leader. He really settled in Croatia and began to dream of the revival of the long extinguished Croatian Frankopan power, with whom he felt a great affinity through his marriage to the Duchess Riario Sforza. He purchased the castles of this aristocratic family, in Bosiljevo, in Dubovac, Susica and most famously in Trsat, where he set about opening Museum Nugent, which was to become Croatia's first museum. These days this castle is lit up in green in his memory by the City of Rijeka on St Patrick's Day.

He embarked on romantic restoration projects, embellishing these Croatian castles with fanciful interior designs and filling them with art, coins, Roman and Grecian antiquities and even a few children! In Dubovac he even installed a “Norman style” castellation on the battlements.

His was a swashbuckling, adventurous and varied life and he is an inspirational figure for many of the Irish people who have ended up living in Croatia as well as for Croatians themselves. Having worked closely with the Zagreb Archaeological museum on the original of this exhibition, “Laval Nugent – Warrior and Art Collector”, to celebrate the 240th anniversary of his birth, I can say his life offers a rich tapestry that crosses the continent. I am sure that all visitors to EPIC, the Irish Emigration Museum and to this exhibition will find something interesting and endearing about this most singular Irish character.

Olive Hemenstall

Ambassador of Ireland to Croatia

Foreword

Mervyn Greene

Museum Director

EPIC The Irish Emigration Museum

When the Croatian Embassy in Ireland approached me about hosting the ‘Laval Nugent – Warrior and Art Collector’ exhibition I was delighted to have the opportunity to display it at EPIC The Irish Emigration Museum.

Much has been written about the Irish diaspora, that geographically and historically diverse network of 70 million Irish emigrants and their descendants found in every corner of the world. For centuries determined, and occasionally desperate, people have left the island of Ireland; hopeful of creating better lives for themselves and their loved ones overseas.

Laval Nugent was one such determined emigrant. From the 16th century onwards a sizeable contingent of those who left were dispossessed and defeated rebel soldiers, commonly referred to as ‘the Wild Geese’. They went on to serve in armies and navies across the European continent often in distinct ‘Irish Brigades’. Nugent ranks among the most distinguished of this elite cadre of noble Irish émigrés and rose to the very top of the Habsburg military and social establishment in the 19th century. Yet he was far more than a simple mercenary soldier. During his lifetime he developed a strong affinity for the Croatian people, their heritage and their culture. He was both a witness to history and an active agent in its preservation.

His legacy still looms large in Croatia today but is sadly all but forgotten in Ireland. Nevertheless for me he symbolises the variety of the Irish diaspora experience and an exploration of his life and achievements adds greater depth to our ever changing understanding of what it means to be Irish abroad. It is my hope that this exhibition will prompt more people to engage with his story and will promote greater awareness of the historic ties between our two countries that he embodies.

Foreword

Paradoxically, although the whole affair started with a desire to give away a big secret, no member of our clandestine team—which included no less persons than an Irish Ambassador and several Croatian scholars—experienced a slightest tinge of guilty conscience, not even for a single moment. How could that be?

It is in fact quite easy to explain. Let us first say that the secret has a name, a proud one, worthy to be remembered: Nugent. Laval Nugent. Let us also say that ‘secret’ is probably not the most appropriate term to use, because it much better translates as ‘near oblivion’. All of which is very difficult to fathom, especially if one is at least partly acquainted with the life and times of the protagonist.

Count Laval Nugent was a truly outstanding person, whose 240th birthday was jointly celebrated by the Irish Embassy to Croatia and the Archaeological Museum in Zagreb in November 2017 with an exhibition dedicated to his life and achievements, and honouring his role as the best symbol of connection between Ireland and Croatia. It is this exhibition that we have now brought to the EPIC Museum, and we are both most grateful to our hosts, as well as to the Croatian Embassy to Ireland and the Croatian Ministry of Culture for their support and enthusiasm.

Laval Nugent was an extraordinary figure in many respects. A fearless soldier on the one hand, and a delicate and romantic soul on the other. Between his birth as an Irish nobleman in Ballynacor in 1777 and his demise in Croatia many years later, he managed to squeeze in victories over Napoleonic armies, a liberation of Rome, and major archaeological campaigns in Italy, some fruits of which ended up in the Archaeological Museum in Zagreb.

Known internationally most notably as a field marshal of the Austrian Army, and living a life that took him to and fro across the continent, for us in Croatia Laval Nugent was primarily a person that played a prominent role in the Croatian National Revival of the first half and the mid-19th century. So it is therefore all the more surprising that he should be referred to as the best kept secret of that Revival, yet this exactly is the case. No stranger to combat and always eager to test his mettle on the battlefield, he still often sought and found solace in Arkadian ambients and glorious pasts. And it is precisely this streak of his character that eventually led him to acquire and renovate a series of mediaeval castles in Croatia, formerly belonging to the House of Frankopan. In one of these, the Trsat Castle in Rijeka, he established his own private museum.

When one looks at the life and times of Laval Nugent, one cannot help but wonder how could it have happened that such an extraordinary figure would be all but forgotten. So with this exhibition, in a way, we are not only celebrating his life and achievements. We are also addressing a question of what we can do for Count Laval Nugent and his memory, what we can do that his name be remembered, in both our countries. In Croatia, we are proud and thankful for the privilege we share with Ireland: the privilege to call Laval Nugent our own.

Sanjin Mihelić

Museum Director
Archaeological Museum in Zagreb

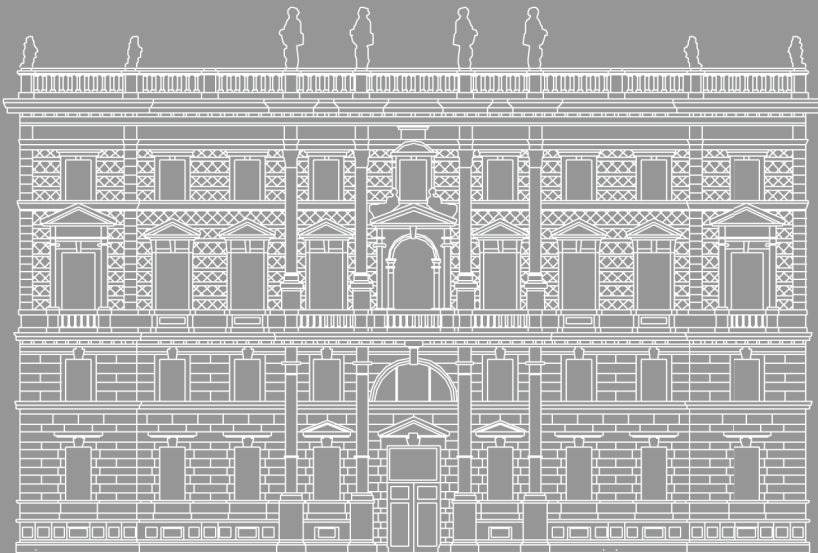
Introduction

There are only a handful of people who have left a significant mark on Croatian history and culture, and if the time in question is limited to the first half of the 19th century, only one figure stands out as a leader in Croatian political and cultural life. Today somewhat forgotten, **Count Laval Nugent (1777–1862)** was a central figure in Croatia's development into the modern European country during the aforementioned period. The significance of Laval's story is additionally interesting because this fervent advocate of Croatian nationhood was born in Ireland, was a member of the Irish nobility, as well as a field marshal of the Austrian Army, Croatia then being part of the Habsburg Monarchy.

Laval combined his brilliant military and political career with his personal interest in culture and Croatian history. Conducting archaeological excavations and collecting objects of art across Italy and the Croatian littoral, he assembled an impressive collection of artifacts that became the basis of the first museum in Croatia, the Museum Nugent, which Count Nugent placed on the Trsat Fortress above Rijeka, one of his Croatian estates.

It is these objects procured by Laval that have become the basis of two large collections of the Archaeological Museum in Zagreb (as well as the permanent exhibition of the Museum's Greek and Roman Collection), so it is no surprise that this Museum still safeguards Laval Nugent's memory, through organising exhibitions, lectures, publications, and professional articles.

This exhibition *Laval Nugent – Warrior and Art Collector* was set up in the newly acquired Museum's Gallery in Zagreb in the fall of 2017 marking the 240th anniversary of Laval's birth, in cooperation with Embassy of Ireland in Croatia. The aim of the exhibition was to present to the Croatian public the story of Count Nugent, as well as his complex personality. Exhibiting objects acquired by the Museum thanks to Count's archaeological excavations, the artistic part of the narrative is presented. However, the exhibition has a much broader objective, showing the link between two countries, Ireland and Croatia, which were equally Laval's homeland. This connection has been strengthened recently and Laval Nugent's contribution to the development of Croatian culture deserves to be more widely known in his country of birth. By staging the exhibition at the EPIC Museum in Dublin, the Archaeological Museum in Zagreb wants to commemorate the legacy of Count Laval, to whom, as well as a number of other Croatian cultural institutions, it owes much. If this exhibition encourages Laval's compatriots to learn more about him, we have returned at least a small amount of the debt.



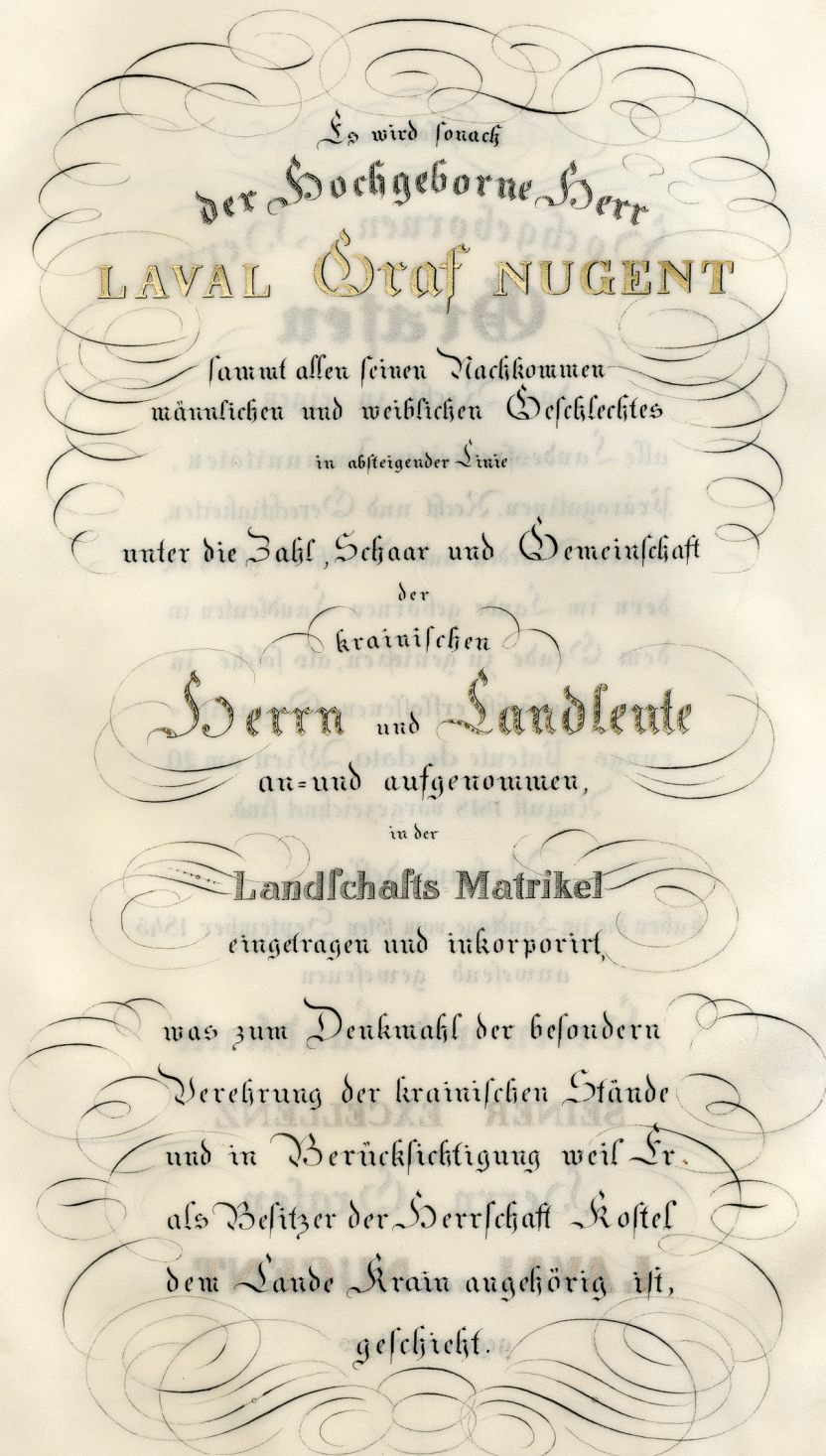
Europe in the first half of the 19th century

In order to understand the Laval's dashing military and political career, which enabled him to dedicate himself to the collecting of arts, his life needs to be considered in the historical framework of the late 18th and early 19th century. This period is marked by two major historical events, the rise and fall of Napoleon at the very turn of the century, and the revolutionary events in Europe in the mid-19th century, events that were very closely related, the first causing the latter. The Habsburg Monarchy, of which the Kingdom of Croatia was part, participated in the turmoil during both periods, and the Monarchy's politicians and military leaders decided on the course of European history. It is not an exaggeration to say that one of them was Laval Nugent.

The Kingdom of Croatia joined the Habsburg Monarchy in 1527 after the catastrophic defeat which the Croatian-Hungarian forces suffered in the conflict with the Ottomans near the town of Mohács (Hungary) a year earlier. In that battle, the last Croatian-Hungarian king Ludovik II Jagelović (Lajos in Hungarian) lost his life. The Croatian Parliament chose Habsburg Ferdinand I as a new king. During the major part of the 16th, 17th and 18th century, the Habsburg monarchy was at war with the Ottoman Empire, little by little reclaiming territories that once belonged to many countries now under a joint Habsburg crown. At its peak, the Habsburg Monarchy ruled over many peoples and their territories in Central, Southeastern, and Eastern Europe, including today's Austria, Hungary, the Czech Republic, Slovakia, Slovenia, Serbia, Bosnia and Herzegovina, as well as parts of Italy, Germany, Romania, and Ukraine. The aforementioned countries were in various legal and political ways subjects to the Habsburg crown, forming a loosely connected conglomerate of states united under the same king. The mighty Habsburg House also ruled over Spain and Portugal, and briefly over Mexico.

At the end of the eighteenth century, the French Revolution (1789–1799) drastically changed France which formally became a republic until Napoleon Bonaparte proclaimed himself a consul in 1799. Europe was soon seized by a long series of exhausting wars and economic blockades called the Napoleonic Wars (1803–1815). It was a series of conflicts interrupted with short peaceful periods, in which many European states changed alliances by forming coalitions, fighting one moment against Napoleon, then coming to his aid. The first year of the war was characterized by Napoleon's unstoppable progress on the continent and the spreading of the French Empire at the expense of other European states, including the Habsburg Monarchy.





The Habsburg monarchy entered the conflict with the French Republic in 1793 as a member of the First Coalition, at a time when Napoleon was only a general in the French army. The Monarchy's most difficult defeats were in the battle of Austerlitz in 1805, after which it had to surrender parts of Veneto and Tyrol, and after the Battle of Wagram in 1809 (the Fifth Coalition). Right before the battle, Napoleon managed to occupy Vienna, the Monarchy's capital. The Habsburg Monarchy was forced to sign the shameful Treaty of Schönbrunn which not only confirmed Napoleon's earlier acquisitions, but also the coastal territory along the Adriatic had to be handed over to France, which founded the Illyrian provinces. Laval Nugent participated as a Habsburg representative in the negotiations preceding the signing of the Treaty.

Napoleon's fall began with an invasion of Russia in 1812. Unprepared for the cold "Russian winter" and the "burned earth" tactics used by the Russians, pulling the Great Army deeper into Russia, Napoleon suffered catastrophic losses in numbers and was forced to retreat. Although Napoleon won the Battle for Moscow in 1814, the most difficult and the most bloody conflict during the War, his Grande Armée came out of Russia significantly weakened. The initial 630,000 troops started the invasion, of which only 27,000 returned.

The forces of the Sixth Coalition defeated Napoleon in 1814, returning Bourbon dynasty to the French throne and sending Napoleon into exile on the island of Elba in the Mediterranean Sea. Escaping from Elba the following year, Napoleon made the last attempt to take over power but received his final blow at the Battle at Waterloo (the Seventh Coalition). He officially abdicated in July 1815, after which he was exiled to the remote island of Saint Helena in the South Atlantic where he eventually died in 1821.

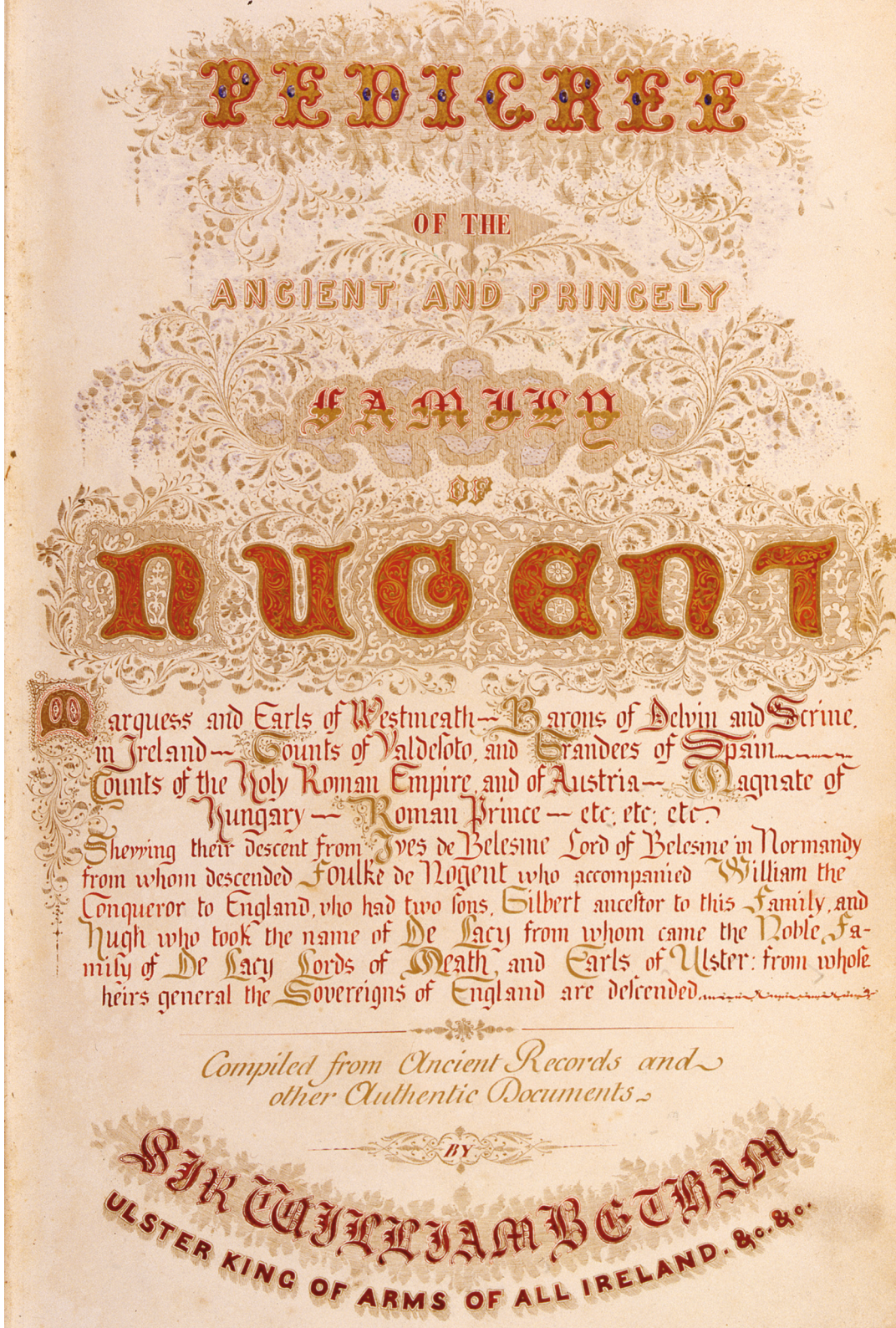
The political map of Europe was transformed at the Congress of Vienna in late 1814 and early 1815, with the aim of ensuring lasting peace in Europe at the end of the Napoleonic wars. The main speaker at the Congress was Austrian Foreign Minister Klemens von Metternich. Along with determining state borders and renewing of interstate relations in Europe, a delicate distribution of power between several monarchies was established which balanced their mutual influences. France lost all the lands won between 1795 and 1810. Austria regained control over the territories of Tyrol, Salzburg, Illyrian provinces, Lombardy, and Venice, while Prussia and Russia gained new possession. The papal state was restored, though to a somewhat smaller extent.

Napoleonic Wars not only changed the political image of Europe. French rule has brought many liberal changes as the legacy of the French Revolution, such as strengthening democracy, limiting the absolute power of rulers, and limiting the power of the Catholic Church. As a result, the slave trade was abolished at the Congress of Vienna and freedom of navigation for many rivers was guaranteed. Liberal changes that started at the beginning of the 19th century reached their peak during its midst, causing a series of political and liberal revolutions across Europe whose aim was to overthrow the absolutist monarchs and the establishment of national states.

The Revolution that swept across the Habsburg Monarchy was another great series of events that shaped the military and political career of Laval Nugent. Beginning in the early spring of 1848, the revolution involved a number of nations united under the Habsburg crown, each for themselves seeking autonomy, independence or even supremacy over others. The Hungarians, the most numerous people in the Monarchy, sought the founding of their own kingdom, which would be officially ruled by the Austrian king, and that Transylvania (today's Romania) and the Kingdom of Croatia be returned under their control - countries which they considered to be their hereditary lands. Croatia played a decisive role in preserving the integrity of the monarchy, led by the newly-elected ban (viceroys) Josip Jelačić and Laval Nugent, who commanded the army. Though ultimately defeated, the Hungarians obtained a high level of independence and a dual Austro-Hungarian Empire was established in 1849. Croatia also managed to preserve some level of autonomy within the new Empire. Although it was arranged as an absolute monarchy, there have been major changes such as the revival of the national consciousness, the creation of various national movements, the abolition of feudalism, and the establishment of civil society. All of these laid the foundations for the dissolution of the Austro-Hungarian Empire after the defeat in the First World War.

FAMOUS IRISHMEN IN THE AUSTRIAN ARMY

The Habsburg Monarchy was the main employer of the Irish officers in Central Europe. The multinational character of the Monarchy allowed foreign soldiers equal rights and promotion as the locals. It has been estimated that more than a hundred soldiers of Irish origin held high military ranks of field marshal, general or admiral, while a hundred more held lower ranks. Some of the famous Irish who served in the Austrian army include Major Peter Martyr (1772-1827), field marshal Franz Maritz Graf von Lacy (1725-1801), general of cavalry Andreas O'Reilly von Ballinlong (1705-1757), field marshal Maximilian Ulysses Browne (1812-1895), Maximilian Karl Lamoral O'Donnell (1812-1895), aide-de-camp to Emperor Francis Joseph I (O'Donnell actually saved the young emperor's life in 1853) and Gottfried Freiherr von Banfield (1890-1896), a naval pilot in World War I.



Who was Laval Nugent?

Laval Nugent von Westmeath was born in Ballynacor, County Westmeath on November 3, 1777, in an old Irish noble family that originated from Normandy. Irish sources state that Laval's parents were John Nugent of Bracklin (died 1821) and Jane, daughter of Bryan McDonough. Very little is known about Laval's early life, apart from the fact that his uncle Oliver Nugent, lieutenant field marshal in the Austrian army, became Laval's guardian, probably after his father's death. That event marked the start of Laval's brilliant military career. The Irish had often served in the Habsburg Army, whose multinational character actually welcomed talented soldiers of foreign origin.

Laval joined the Austrian army quite young - in 1793 he became a cadet in the engineering corps. He rapidly advanced through the military hierarchy, receiving a rank of Lieutenant junior-grade the following year. The Monarchy's conflicts with Napoleon enabled him a rank of major in 1800, as well as becoming a colonel in 1807. He also had a significant diplomatic role, when in 1809, the Habsburgs negotiated with Napoleon in the Schönbrunn Palace (Laval was then a general). Along with the chief negotiator, Austrian foreign minister Klemens von Metternich, the Habsburgs commissioned Laval Nugent, who refused to sign a peace treaty with Napoleon, because he thought that the conditions were disadvantageous for the Monarchy. Dissatisfied with the peace agreement, Laval briefly left the Austrian army and went to England where he was mostly engaged in confidential diplomatic missions. He also participated in the battles in Spain as a member of the British army. He returned to the Habsburg Monarchy in 1813 and without official Emperor's support crossed the Sava River near Zagreb with the aim of liberating the Illyrian Provinces, the territory under Napoleon's rule. With only a handful of volunteers, Laval freed Rijeka, Istria, advancing toward Trieste and Venice with the assistance of the British Vice-Admiral Freemantle.

For his military achievements in the war against Napoleon Laval was promoted to the rank of lieutenant field marshal in 1815. The same year Laval participated in the battles in Italy against King Murat of Naples, Napoleons brother-in-law. He entered Rome enabling the return of Pope Pius VII from a long exile. In return, the Pope awarded Laval the title of the Roman Prince. With the defeat of King Murat (Napoleon's puppet monarch), the House of Bourbon reclaimed the throne in Naples. King Ferdinand I commissioned the Supreme Military Command to Nugent and also granted him the right to undertake excavations in the area of the former Roman town of Minturnae. Laval also had the right to keep all the artifacts found, which marks the beginning of Count's rich art collection. During his stay in Italy Laval married Giovanna Riario-Sforza, a member of a powerful Italian noble family. Sforzas were distantly related with the Frankopans, a Croatian noble family. It is assumed that at that moment Nugent's fascination with Croatian history began, primarily with the Frankopans and their legacy.

In 1820 Laval returned to the Habsburg Monarchy, to Croatia precisely, where he bought his first Frankopan property, Bosiljevo Castle, which was thoroughly restored. He also bought other Frankopan estates, including Trsat, in 1824, where he would eventually transfer his art collection.





FRANKOPAN FAMILY

The Frankopans were the leading Croatian noble family from the 12th to the 17th century. Originally from the island of Krk, the Frankopans were one of the largest landowners, and alongside Zrinski family, were the most powerful nobility in Croatia. Since the 15th century, the Frankopans regularly held the title of the Croatian ban. Some of their many estates included Trsat, the old towns of Sušica and Bosiljevo - later bought by Laval Nugent - and many others. The family distinguished themselves in numerous conflicts with the Ottomans and the struggles in the Holy Land, and they regularly enjoyed the support of the Catholic Church. The family line went extinct in the 17th century when Fran Krsto Frankopan, the last member of the family, was executed for plotting against the Habsburg Emperor.

In 1824 Laval Nugent became a member of the Croatian Parliament and for the next two decades was one of the most active figures of the Croatian military and political scene. He joined the Illyrian movement in the 1840's. Ljudevit Gaj, the Movement's leader called Laval his "powerful protector".

Laval Nugent became the supreme military commander of Croatia in 1842, the second most important position in the country, soon to be appointed to the same post in Central Austria and Tyrol. He returned to Croatia during the restless period 1848/1849 at the beginning of the Revolution. He used his political connections to install Josip Jelačić for the Croatian ban, who was

THE ILLYRIAN MOVEMENT

The Illyrian Movement (Croatian: *Ilirski pokret*) was a political and cultural campaign whose ultimate goal was the linguistic and cultural unification of South Slavic peoples, as well as the political autonomy of the Croatian kingdom within the Habsburg Monarchy. Its members especially insisted on cultural and linguistic independence. The movement was considerably strengthened in the mid-19th century in response to the ever stronger Hungarian nationalism. The leader of the Illyrian Movement was the young intellectual Ljudevit Gaj, and numerous important political figures joined the movement - such as Counts Janko Drašković and Laval Nugent, as well as numerous writers, composers, etc. The greatest achievement of the Movement was the standardization of the Croatian language, its writing and grammar, and the establishment of Croatian as an official language, instead of the former Latin.

at that time a colonel in Glina. At the end of the war in 1849, Nugent and Jelačić were awarded the Commander's Cross of Mary Teresa, for their service in rescuing the Monarchy. At that time Nugent was the third most important officer in the Austrian army, following Graf Radetzky and Prince of Windisch-Grätz.

Even in his later years, Laval remained militarily active and in 1859 he volunteered in the battles fought during the second Italian War for independence. He died at age 84 in Bosiljevo Castle, on 22nd of August, 1862. The sarcophagus with his remains was transferred to the family tomb *Mir junaka (Peace for the Hero)* on Trsat. The public proclamation announcing his death stated that “peoples of Austria mourn the loss of the bravest, wisest, the most loyal, and the most experienced soldier in the Emperor's service”.

Even in the eyes of his contemporaries, Laval Nugent was a mystery. His military colleagues praised him as a high-ranking diplomat, an educated general and a uniquely hardworking man also mentioning his strange habit of buying and renovating old ruined castles.

With time Laval's memory faded in Croatian history, although he was certainly a key historical figure, and above all a very charismatic person who, considering his military, diplomatic and collector's achievements, outshone his contemporaries.



• BOSILJEVO CASTLE, LAVAL NUGENT'S MAIN RESIDENCE IN CROATIA, NOW MOSTLY IN RUINS.



• NUGENT FAMILY COAT OF ARMS (© CROATIAN HISTORY MUSEUM)

LAVAL NUGENT IN THE EYES OF HIS CONTEMPORARIES

Field marshal Lieutenant Joseph Neustädter summed up his thoughts regarding Count Nugent:

The old Count Nugent is generally known as a great diplomat, wise and hard-working man who has led to despair those who served under him, especially the staff in the main camp. But with all the mighty qualities of heart and spirit, he was somehow considered eccentric in the true sense of the word. He had, for example, a strange habit of buying and rebuilding old ruined castles, even though he was constantly in financial trouble before his wife's inheritance, so in 1851 and 1852 there were several military orders sent from Karlovac to Kaštel for tax purposes.

(Neustädter 1942: 163).

Archaeological Career of Count Nugent

At the very end of the Napoleonic wars, Laval turned his military attention to Italy. Following the liberation of Rome, he disposed of Joachim Murat (Napoleon's brother-in-law) from the throne of Naples. King Ferdinand IV of Naples (1751–1825) returned to the kingdom, now known as Ferdinand I, King of the Two Sicilies. As the Austrian army was crucial in his return to power, Ferdinand I was largely dependent on Austrian interests in Italy. As a sign of gratitude Count Nugent was appointed the Supreme Military Commander, an honor that Laval held from 1817 to 1819/ 1820.

MINTURNO

Minturno (Roman *Minturnae*) is located in Lazio in Italy. In the early Roman times, the area was inhabited by the autochthonous Italian tribe of Ausones. The Romans captured it in 313 BC. Two years later Via Appia passed through the settlement. In 296 BC it got the status of a colony. The town prospered during the reign of Augustus and Tiberius when it gained its most impressive buildings; eleven kilometers long aqueduct, theater and a temple dedicated to Augustus and Roma. *Minturnae* also had an imperial forum, the *Macellum* (market square), an amphitheater, and numerous economic buildings linked to the port on the Liris River. According to Plutarch, this is where Roman general Gaius Marius was taken prisoner and sentenced to death in 89 BC, asking his executioner "Would you dare kill Marius" (*Tune, inquit, Marium audebis occidere?*).





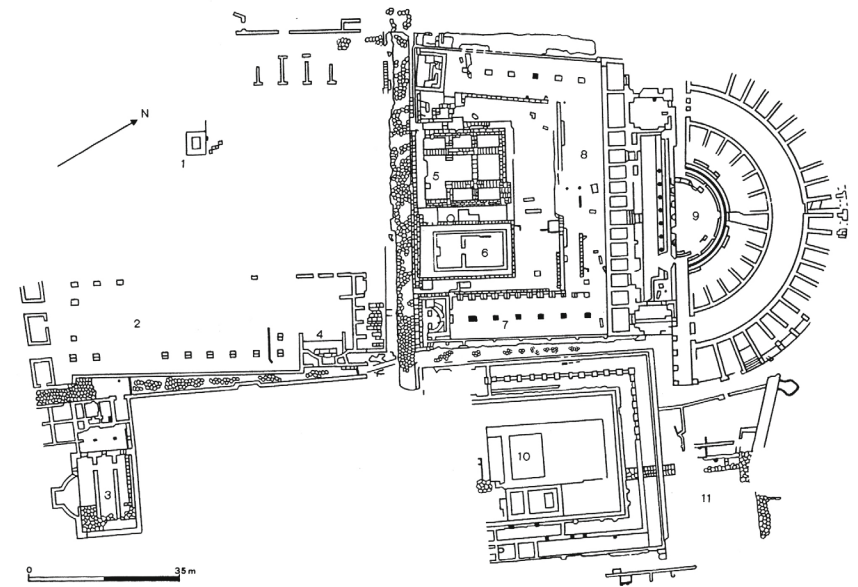
Along with the supreme command, King Ferdinand granted Laval Nugent the right to conduct archeological excavations in the vicinity of the ancient town of *Minturnae*. Although Nugent had to finance the enterprise himself, he was entitled to keep everything he found.

Laval did not attend the excavations himself; instead, the task was delegated to Prebendary Gaetano Ciuffi. As Ciuffi did not keep a log or any records during excavations, it has been impossible to ascertain what exactly was discovered during the research and what was acquired by Laval later on the markets of Naples, Venice, and Pula. It has been assumed that during the excavations in Minturno ancient statues, monuments, their fragments, and Greek pottery vessels were found.

While the collection was still in Naples, Laval decided to start the restoration of the stone sculptures. This work continued in Venice where the collection was originally located. The restoration was entrusted to the young Venetian sculptor Giacomo Paronuzzi (1801–1839). Nugent was impressed with Paronuzzi's work and subsequently entrusted him with restoring the castle on Trsat, where Giacomo eventually died. Unfortunately, many of Paronuzzi's interventions on ancient sculptures were carried out unprofessionally and with negligence, and the young artist often caused more harm than good. Most of his interventions have been subsequently removed.

After Laval left Naples, his collection was originally housed in Palazzo Pisani Moretta in Venice. After acquiring the Trsat fortress, Count Nugent decided to thoroughly renovate the place. One of the reasons was that Laval planned to build a museum where his collection could be permanently on display. The objects from Venice were transferred to Trsat in early 1830's.

PLAN OF THE ROMAN MINTURNAE •



GIACOMO PARONUZZI, LAVAL'S RESTORER

Giacomo Paronuzzi was born in 1801 in Aviano. With the financial support of a local nobleman, he enrolled at the Academy of Fine Arts in Venice, where he distinguished himself with his work receiving various acknowledgments. His patron Luigi Zandomenghi introduced him in 1830 to Count Laval Nugent who was impressed with the young man's work and decided to entrust him the restoration of the ancient sculptures from *Minturnae*. Nugent also entrusted Paronuzzi with a thorough reconstruction of Trsat bought in 1824, which was in a ruinous state. Paronuzzi carved a series of neo-classicist portraits of Laval's family members. Unfortunately, Paronuzzi failed to finish the restoration of Trsat, where he died in 1839, possibly from measles. Although Paronuzzi's interventions on ancient sculptures are today considered unacceptable, they were devised according to the standards of the sculptor's time. The sculpture of Genius kept in the Maritime and History Museum of the Croatian Littoral in Rijeka is considered to be Paronuzzi's best work.



• GIACOMO PARONUZZI: GENIUS OF THE SCULPTURE, HIS BEST WORK

Museum Nugent

From Count Nugent's correspondence with Andrija Adamić, member of Rijeka's nobility, it is evident that Laval, even at the time of purchasing Trsat in 1824, sought to rearrange part of the castle for the purpose of exhibiting his collection. In that same year, Adamić wrote to Nugent in a letter that "... Trsat is being prepared to house a museum that will be arranged according to your instructions ...".

The Museum Nugent was located in the highest northeastern tower, northwest of the mausoleum dedicated to Laval's family. After the artwork had been moved to the Trsat, King Frederick August II of Saxony visited the collection in 1836. The King was accompanied by a famous Italian pharmacist and botanist Bartolomeo Biasolleti, who wrote: "... old paintings of the most celebrated painters who are in Count's possession will be displayed in the third tower, the custodian and the collection of Etruscan vases will be in the fourth tower, and old coins and bronze items will be displayed in the fifth tower...". The Italian newspaper published in Rijeka, *L'eco del litorale ungarico* mentioned in 1843 the importance of the Laval's collection, stating that in one of the rooms there are six sculptures from *Minturnae* which "... show in the natural size, beautifully carved Venus, Ganymede, Silenus, and other mythological characters". In the second room, on the first floor, there are "... six small marble statues depicting Jove, Juno, Diana, Terpsichore, Bacchus, and Terminae...". The papers also mentioned that one room was filled with fragments of ancient statues, and that Count also had thirty ancient busts, reliefs, capitals, and sixty chests with the Etruscan vases.

In addition to classical monuments, Laval also possessed valuable paintings by old masters. His collection contained more than 200 works, including those of Leonardo da Vinci, Rafael, Titian, Tintoretto, Veronese, Correggio, Tiepolo, Strozzi, El Greco, Caravaggio, and other great artists. The exceptional quality of the collection was possible for a simple reason - Laval Nugent had previously bought two very old collections: the Venetian collection of Foscari and one of the Este-Gonzaga collections, probably one from Ferrara. Laval also possessed a numismatic collection, a collection of bronze sculptures and small bronze objects, a collection of old documents and military documents (mostly related to Laval's military campaigns), a collection of modern paintings (containing portraits of Laval's family members), a collection of items related to the Frankopan family, and a significant library.

After Laval's death, the family declined economically and eventually went bankrupt in the 1880's. Laval's son Arthur took care of the Museum for some time which reached its peak in about 1870, even though the project was never completed as the Count had conceived it. In time, the family was forced to sell parts of collections. In 1894 the archaeological part of the collection was purchased for the National Museum in Zagreb, while a significant part of the collection ended up in the Maritime and History



Museum of the Croatian Littoral in Rijeka. Unfortunately, the numismatic collection and bronze collection were not purchased then, and as their items had never been inventoried, it is not entirely clear what they contained. At the beginning of the 20th century, several auctions were held at which Laval's paintings were offered. Trsat remained in the family's possession until the Second World War but was neglected and went into decline.

THE ROLE OF MIJAT SABLJAR

Probably one of the most important events for the development of the Museum Nugent was the stay of Mijat Sabljar at Trsat. In 1842 this retired major of the Austrian Army became the manager of Laval's Museum. It is possible that Nugent and Sabljar met during military operations on the Italian battlefield where they both served. Mijat Sabljar remained on Trsat until the spring of 1849. It can be said that Mijat Sabljar was the first curator of the Museum Nugent. He advanced the museum affairs, inventoried and drew items, and processed archive documents. He was the one responsible for setting up a marble plate with the inscription "MUSEUM NUGENT MDCCCX-LIII" at the Museum's entrance. The plate is being kept in the Archaeological Museum in Zagreb.



• LAVAL NUGENT'S ANCIENT SCULPTURES IN THE MUSEUM HALL

The ancient stone monuments of Museum Nugent

In 1894 Josip Brunšmid went to Rijeka, to Trsat, to examine Count Nugent's collection. He concluded that the collection was in the state of serious decay. After Laval's death, Trsat became neglected, the roof of the Museum Tower had partially collapsed and the items stored in it were exposed to the atmosphere. Brunšmid made an inventory of the items and discovered that fifteen items had disappeared. They were supposedly sold together with the numismatic collection, the collection of bronze sculptures, and bronze items. Brunšmid suggested that the collection should be purchased and moved to better conditions. With the help of Izidor Kršnjavi, then head of the Ministry of Education and Religion, the collection of ancient sculptures was purchased for the National Museum for a price of 20 000 forints at the expense of the Royal Government and was transferred to Zagreb the same year.

Renowned Croatian historian Ferdo Šišić commented on this transfer of Nugent's artworks from Trsat to the National Museum saying that "this acquisition has especially benefited our museum, because it is now, right behind Vienna's, the first museum in the Empire with regard to sculpture."

Classical sculptures from Nugent's collection were first systematically published by Josip Brunšmid in his anthological work *The Stone Monuments of the Croatian National Museum in Zagreb* where 787 monuments were described and photographed. *The Stone Monuments* were published in several parts in the *Journal of the Archaeological Museum in Zagreb* from 1904 to 1911 and still represent a starting point for studying Nugent's collection. In the introduction Brunšmid gave an overview of the collection's origins, focusing on the circumstances of the find, namely Laval's excavations at *Minturnae* and the treatment of statues by the Venetian sculptor Paronuzzi. It was precisely Paronuzzi's attempts at restoring sculptures and replacing their missing parts that caused Brunšmid the most problems (it should be emphasized that such practice was normal at the time). Brunšmid described how "Paronuzzi's additions are illusory and completely wrong, and his biggest mistake was that according to the custom of the Italian restorers of the time he treated monuments negligently..." Particularly angry is Brunšmid's description of Paronuzzi's work on the sculpture of a dressed female figure: "The restorer treated this statue so relentlessly and completely damaged it; not only did he chiseled off its right hand together with the clothes and the bigger part of her back in order to place there his clumsy additions, which were recently removed again, but he also remodeled the sculpture's shoulders, backs and the front of the cloak with a chisel in such a pronounced way that the statue does not resemble its original shape anymore."

Among the ancient sculptures in Laval's collection, those that stand out are the statues of Marsyas, muse Calliope, and the head of Apollo. Brunšmid surmised that they belonged to a group representing the competition between the satyr and god. There

are also beautifully carved statues of god Dionysus, that of Ganymedes and a statue that is traditionally defined as the goddess Venus.

Along with the aforementioned, the National Museum acquired several smaller sculptures that were more or less preserved, fragments of sculptures (heads and torsos), busts of deities and prominent Romans, among which the bust of the young emperor Marcus Aurelius stands out. In addition to the sculptures, there were several antique reliefs. Those showing the birth of Dionysus, the fragmented scene of the Caledonian boar hunt, the fragment of the relief depicting the Silenus and the Nymphs, and the frieze of a sarcophagus with Erotes should be mentioned. Also important is a fragment of the inscription that mentions Julia Maesa, the grandmother of the Roman emperor Elegabalus, on which traces of *damnatio memoriae* can be seen.¹ The collection also contains several Roman tombstones with inscriptions, fragments of architecture and fragmented stone furniture.

¹ In ancient Rome, the practice of *damnatio memoriae* was the condemnation of Roman elites and emperors after their deaths. If the senate or a later emperor did not like the acts of an individual, they could have his property seized, his name erased and his statues reworked.

GREEK VASES, A SELECTION •



THE COLLECTION OF GREEK VASES, PART OF THE ARCHAEOLOGICAL MUSEUM'S PERMANENT DISPLAY •

JOSIP BRUNŠMID

Josip Brunšmid (1858-1929), a native of Vinkovci, was the first head of the Archaeological Department of the National Museum in Zagreb (today's Archaeological Museum in Zagreb) in which he worked since 1893, the position he held until his retirement in 1924. He was interested in all archaeological periods - prehistory, antiquity, middle ages, and numismatics. In 1896 he became the first university professor of archeology at the Faculty of Philosophy in Zagreb. He founded numerous museum collections, listed, processed and cataloged museum items, and published countless articles.

Collection of Greek vases

Along with the collection of ancient monuments, also purchased for the National Museum in Zagreb was Nugent's collection of Greek vases from south Italy. Brunšmid wrote that he found them still in trunks on the ground floor of the Museum tower. They had been there since they left Venice and most of them were in poor condition, damaged or broken.



THE CLASSICAL COLLECTION OF THE ARCHAEOLOGICAL MUSEUM IN ZAGREB, SECTION DEDICATED TO THE ROMAN RELIGION AND ART •





Unlike Laval's sculptures, which were well known while they were still at Trsat his Greek vases suffered the opposite. They were mentioned in Bartolomeo Biasoletti's report, in which he named them Etruscan vases. Upon their arrival in Zagreb, Josip Purić wrote that "... the collection of antique vases is quite numerous, but only one krater is beautiful...". Various authors argue that Laval's collection numbered more than 1500 vessels (the actual number is probably much smaller) but besides the disputable number of items, the detailed list or description of objects that the collection contained upon its arrival does not exist. As a result, today the Greek vases collected by Laval cannot be with certainty determined within the collection of Greek vases of the Archaeological Museum in Zagreb, which counts more than 1600 different vessels.

The situation is further complicated by the fact that, twenty years before the purchase of Laval's collection, Šime Ljubić bought for the National Museum the collection of antiquarian Bolaffi from Trieste. The collection consisted of 877 Greek vases which were excavated near the town of Rutigliano in Apulia, also in southern Italy. Šime Ljubić bought the collection for 2000 forints and in 1874 he took them by train to Zagreb in 15 boxes. A few years later Ljubić got another collection of Greek vases from the same antiquarian, this time originating from Greece and Cyprus.

Medieval stone monuments

Along with the ancient stone monuments, several medieval monuments collected by Count Nugent are kept in the Archaeological Museum in Zagreb. They were also published by Josip Brunšmid in his *Stone monuments*.

A marble embossed slab, perhaps a part of the architrave of a Romanesque building and a fragment of a marble column with a capital should be mentioned. There is a beautifully carved marble slab with two peacocks standing amongst a tall column. The upper part of the slab ends in the form of a Gothic arch. Dating to the same period are also four round stone panels with reliefs. All four panels belonged to the same monument although their motives differ. The first shows a grapevine that two birds feed upon. The remaining three show the scenes of different animals fighting: an eagle catching a rabbit, cattle that has been caught by a lion, and a horse on whose body stands a griffin.

Among Laval's stone monuments also found were those from later periods, such as Renaissance capitals and parts of the balustrade, all the way to neoclassical sculptures dating to the first half of the 19th century. Josip Brunšmid suspected that those late portraits might be the work of Giacomo Paronuzzi.

- STONE RELIEF WITH PEACOCKS, ITALY



A DETAIL OF THE PERMANENT EXHIBITION OF THE MEDIEVAL COLLECTION AT THE AMZ •



Museum Nugent items in Croatian museums and galleries

Shortly after Laval's death, the Nugent family got into financial troubles. Trsat slowly went into decay as items that comprised its collections were sold to Croatian and foreign museum institutions or at public auctions to private buyers.

In addition to the Archaeological Museum in Zagreb, which bought Laval's ancient and medieval stone monuments at the end of the 19th century, the Croatian History Museum in Zagreb and the Maritime and History Museum of the Croatian Littoral in Rijeka received significant art objects.

The Croatian History Museum preserves two portraits of Laval Nugent. These are high-quality oils on canvas, one painted by Italian author Francesco Bede, the other by Tommaso Da Rin and Michele Canzio. The former was donated to the Croatian History Museum by Laval Nugent's son Arthur in 1875. It depicts Laval dressed as a Golden Rune knight. Da Rin and Canzio's portrait was created according to the template made by Viennese imperial painter Friedrich von Amerling. Along with the abovementioned paintings, the Museum also retains several graphics with Count's portraits made by Viennese lithographs. Also worth mentioning is the genealogy of the Nugent family made in 1853 in Dublin by Countess Giovanna Riario-Sforza.

The Maritime and History Museum of the Croatian Littoral has some of the personal items belonging to the Nugent family. The knightly armor that Pope Pius VII gave to Laval during the liberation of Rome in 1815 stands out. The museum also houses several high-profile portraits of Laval's family members by the great Italian neoclassical artists Antonio Canova (1757–1822) and Bertel Thorvaldsen (1770–1844), the bust of Laval as a Roman emperor, and of his daughter Beatrix and wife Giovanna, respectively. Laval's portraits were made by young Giacomo Paronuzzi and the German-Austrian sculptor Antonio Dominik Ferkorn. The delicate *Genius of sculpture* carved by Paronuzzi in memory of his role model Antonio Canova shows remarkable elegance. The museum has a valuable collection of paintings, mostly oils on canvas created by famous Italian masters, but none of the paintings can certainly be attributed to Laval Nugent because his paintings by the great masters were never listed and cataloged. The first big auction of Laval's paintings was held after the death of his son Arthur in 1901.

From Trsat, two paintings by the Italian-Croatian artist Andrija Medulić (Andrea Schiavone) were surely sold - *Spring* and *Autumn*, both today in private collections in Croatia.



GOTHIC STONE MEDALLION FROM RIJEKA, BELONGING TO THE SAME SET AS THE ONES IN ZAGREB •
(© MARITIME AND HISTORY MUSEUM OF THE CROATIAN LITTORAL)

ANTON DOMINIK FERKORN: BUST OF LAVAL NUGENT •
(© MARITIME AND HISTORY MUSEUM OF THE CROATIAN LITTORAL)



Conclusion

It is a great honour and privilege to return Laval Nugent to his homeland, at least in a symbolic way. This prudent Irishman, who after years spent in Croatia began to identify himself as a Croat, has left a deep mark, not only in national history but also in the history of the Archaeological Museum in Zagreb. Two large Museum collections were created thanks to items that Count had collected, and his successors were forced to sell.

The Museum Nugent, founded by Laval on Trsat, was the first museum in Croatia in the true sense of the word. From the beginning, Count planned for his extensive art collection to be open to the public. Over 160 years ago, the Museum Nugent achieved one of the fundamental tasks of the museum, which is the presentation of its collections. This is why Laval was not just another private collector, acquiring and “hiding” objects for no one but himself.

The exhibition *Laval Nugent – Warrior and Art Collector* has linked two capitals, Dublin and Zagreb. In the future, we are aiming to connect our two European Capitals of Culture for the year 2020, Galway and Rijeka, and to present the richness of Laval Nugent’s collections in the city where they were first exhibited.




GENERAL LAVAL NUGENT

... ..

WHO WAS LAVAL NUGENT?

... ..



EXHIBITION Laval NUGENT - WARRIOR AND ART COLLECTOR IN ARCHAEOLOGICAL MUSEUM IN ZAGREB IN AUTUMN 2017

CATALOGUE

1.

Marsyas, Minturnae (Italy),
marble, h=1,73 m

Part of the group representing a contest between Apollo and the satyr.

Almost naked Marsyas' statue is leaning on a stone pine. His backs are covered with a panther's skin. Satyr presumably held a double-piped aulos in his right hand. Apart from Marsyas, preserved are the head of the god Apollo and a statue of the muse Calliope (presiding over eloquence and epic poetry).

Traces of Paronuzzi's restoration are easily seen.

Date: middle of the 2nd c. AD



2.

Calliope, Minturnae (Italy), marble,
h=1,17 m

Forming a group together with Apollo's head and the statue of Marsyas representing a musical contest between the god and satyr.

The muse sits on a stone with a tree in the background. The lower part of her body is draped in a himation circling the body and the left upper arm, while the upper part is naked. In her outstretched left hand, Calliope holds a double writing tablet (*dyptichon*), making her easily recognizable.

Traces of Paronuzzi's restoration are easily seen.

Date: middle of the 2nd c. AD



3.

Venus, Minturnae (Italy),
marble, h=1,46 m

The goddess is depicted in an upright position with her left foot firmly on the ground. Venus is dressed only in himation which is delicately hanging from her hips. Fragments of two curls are visible on goddess's shoulders. A statue of a small boy was placed along Venus's left leg, preserved only in fragments. It probably represented Eros (Cupid), her fateful companion. The statue is a Roman replica of the 4th c. BC Greek original.

Date: late 1st c. - the beginning of the 2nd c. AD



4.

Bust of goddess Aphrodite, Minturnae (Italy),

marble, h=0,35 m; w=0,22 m; d=0,21 m

Elegantly shaped bust belonging to a life-sized female statue whose upper body was nude. It probably presents the goddess Aphrodite. Her hair is lifted and twisted at the back, with a ribbon at the top. The left side of the forehead, including the left eye and ear, have been filled with a cement by Paronuzzi while goddess's nose, upper lip, and chin have been chipped off.

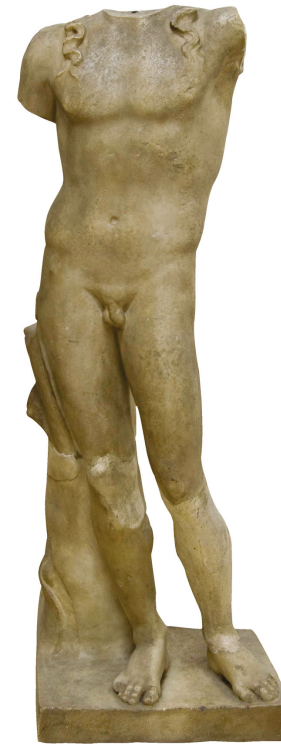
Date: 1st to 2nd c. AD





5.
Head of goddess Venus, Minturnae (Italy), marble, h=0,29 m
Elegantly carved head of a statue representing Roman Venus preserved half through goddess's neck. Venus slightly bows her head to the left. Lushly styled curly hair is secured with a wide ribbon. Parts of the forehead, locks, both eyes, nose, and a section of the upper lip have been filled with a cement.

Date: 1st to 2nd c. AD



7.
Dionysus, Minturnae (Italy), marble, h=0,67 m
A smaller statue of Dionysus standing next to a tree. Both arms below the shoulder are missing, as well as the head while the statue's base and lower part of god's body has been carved anew from the Carrara marble. In his lowered left hand Dyonisus held kantharos (drinking cup), while his right hand was lifted and reclining on a thyrsos. Locks of hair are visible on god's shoulders. Presumably, a panther squatted near god's leg.

Date: 1st c. AD



6.
Apollo Citharede, Minturnae (Italy), marble, h=0,75 m
A smaller statue of the god Apollo standing upright with his left foot firmly on the ground, while his right foot is slightly bent. The god is wearing two chitons, Ionic and Doric and is wrapped with a himation, having sandals on his feet. In his left hand, Apollo holds a chitarra (lyre) while he probably held plectrum in his right. The statue misses the head, right forearm, fingers of the left arm, and part of the instrument.

Date: second half of the 3rd c. AD



8.
Sleeping Cupid, Minturnae (Italy), marble, l= 0,65 m; w=0,40 m
A winged boy sleeps on a ground with his right hand underneath the head. He is lying on a lion's skin while having a burning torch near his left hand (Cupid as a symbol of death). The monument is damaged in several places.

Date: 2nd c. AD

9.

Ganymede, Minturnae (Italy), marble, h= 1,71 m

Nicely carved statue representing nude Ganymede. The youth's left hand reclines on an eagle resting on a timber. A shepherd's dog stands in front of the tree, raising its head. Ganymede probably held a wand in his right hand. Youth's face is quite vivid, carved in details and he wears a Phrygian cap on his head.

Date: second quarter of the 2nd c. AD



10.

Hercules, Minturnae (Italy), marble, h= 0,28 m

Head of a statue representing Hercules, assembled from two parts. The bearded head of a hero is covered with a lion's skin that was probably tied at his chest.

Date: the middle of the 2nd c. AD



11.

Hygieia, Minturnae (Italy), marble, h= 0,75 m, w= 0,3 m

A nicely carved smaller statue of the goddess Hygieia (Roman Salus). The goddess is dressed in a chiton and himation which has been thrown over left arm at the front. At the back, a part of a snake is visible which goddess carried in her right hand, while she held a bowl in her left. She has a pair of sandals on her feet. Hygieia's head and both arms, made from plaster, are missing.

Date: 1st to 2nd c. AD



12.

Nike, Minturnae (Italy), marble, h=0,76 m

Statuette of the goddess Nike, dressed in a Doric chiton, standing firmly on the ground with her right foot. Nike's right hand, holding a wreath, was raised above her head, while she held a palm branch in her left one. Her wings were subsequently chiseled off, probably by Paronuzzi.

Date: 2nd c. AD





13.
Satyr with a flute, Minturno (Italy), marble, h= 1,15 m (without head)
Young satyr has leisurely crossed his left leg over the right one while reclining his left elbow on a tree. He is playing the flute which he holds with both hands. The panther's leather is thrown over his right shoulder and tied at the front with animal's paws. The figure of a billy goat is placed in front of the tree. Satyr's head, both arms, and instrument were filled with plaster. The statue is a Roman copy of the earlier Hellenistic original.
Date: 1st to 2nd c. AD



14.
Bust of a young Roman, Minturnae (Italy), marble, h= 0,28 m
The bust is showing a younger Roman with a hair combed on the forehead, sideburns on the cheeks, and thick neck. His meeting eyebrows give him a malcontent appearance.
Date: end of the 1st c. or beginning of the 2nd c. AD



15.
Bust of young Marcus Aurelius, Minturnae (Italy), marble, h= 0,56 m
The bust consists of a Roman head and fairly modern lower segment. A youthful oval face of a boy has expressive eyes and small lips. It is framed by a thick curly hair. The facial features and the characteristic hairstyle attribute this high-quality bust to the young emperor Marcus Aurelius.
Date: ca. 140 AD



16.
Silvanus, Italy (once in Duke Riario's collection in Naples), marble, h= 0,55 m
A nicely carved smaller statue of Silvanus leaning onto a tree. Silvanus has a thick beard and lush hair with a pine's twig. A panther's skin is tied at his right shoulder covered with grapes, apples, and pinecones. In his left hand, Silvanus holds a pine twig with cones while his right arm was bent at the elbow, presumably holding a shepherd's wand. Both legs have been disproportionately filled with plaster by Paronuzzi.
Date: 2nd c. AD

17.

Portrait of a veiled woman, Minturnae (Italy), limestone, h= 0,35 m, w= 31,2 cm
Funerary bust shows an unknown female with idealized facial features. Her head and chest are wrapped in a cloak falling down her shoulders. She holds the cloak underneath the neck with her right hand. Locks of hair are peeking out underneath the cloak, neatly combed in the middle of the forehead. At each side of the face, two large earrings are visible, shaped like disks.

Date: 3rd to 2nd c. BC



18.

The birth of Dionysus, Minturnae (Italy), marble, h= 0,30 m, w= 0,67 m

The relief plate is a part of a small sarcophagus. It consists of three parts, the side parts are rectangular while the middle scene has an arch. On the right, Semele and Zeus are shown, Dionysus's parents in a moment when Zeus shows his lightning bolts to Semele. On the left Zeus is shown on his throne giving birth to Dionysus who has been sewn into his thigh with the help of Eileithya, the goddess of birth. The central scene shows Hermes carrying newborn Dionysus out of the cave. Under his feet, Gaia, the personification of Earth is lying on the ground.

Date: the middle of the 3rd c. AD



19.

Silenus and nymph, Minturnae (Italy), marble, h=0,3 m, w= 0,54 m

The scene shows a large plane tree underneath which a cloak has been spread on which lies naked Silenus. His right hand is pointing to a round pitch standing at a column in front of him while his left hand is holding a beaker. Nymph is kneeling at Silenus's back supporting his head in her left arm. The right side of the relief is damaged, showing only a fragment of the scene connected with the upbringing of young Dionysus. A young upright female figure is visible, probably a nymph and bowed satyr.

The relief was a part of the sarcophagus.

Date: 2nd to 3rd c. AD



20.

Oxen pulling a cart, Minturnae (Italy), marble, h= 0,41 m, w= 0,57 m

The relief shows two oxen pulling a cart with large wine bellows. In front of the carts, two young men are walking. The one in the front is facing the cart, pulling an ox by its horn with his right hand while pulling an ore with his left. The youth in the back is carrying a stick across his back from which two baskets full of fruit are dangling. In the background, a pine tree and a building with acroterion and pilasters can be seen.

Date: 3rd c. AD



21.

Inscription mentioning Julia Maesa, Minturnae (Italy) 1819, marble, h= 0,37 m, w=0,70 m

The plaque probably served as a wall paneling at first and the inscription honoring Julia Maesa (160 - 224 AD) was carved later. The name of the emperor Elagabalus (203 - 222 AD), her grandson has been chiseled out on purpose (*damnatio memoriae*). The inscription goes: Juliae Maesa(e) / Aug(ustae) aviae Imp(eratoris) / Ceas(aris) [M(arci) Aur(eli) Antonini / p(ii) f(elicis) Aug(usti). Prebendary Ciuffy, who led the excavations at Minturnae, recorded that fragments of a statue had been found together with the plaque so it is possible that the inscription was a part of the statue's pedestal.

Date: 1st half of the 3rd c. AD



22.

Tympanum and architrave of an aedicula, Italy, marble, h= 0,4m, w=0,69 m

Damaged front facade of an aedicula (small household shrine). The tympanum is circled with a geison on all three sides under which there is a row of bay leaves. The bottom is also lined with smooth bean and a row of small dots, resembling pearls. The tympanum has a laurel wreath with ribbons in the middle.

Date: Roman era



23.

Marble vessel on a foot, Italy, marble, h= 0,27 m, Ø= 0,39 m

Marble bowl consists of a foot with a round base decorated with grooves and standing on a rectangular, probably modern base. It is followed by several smooth rings onto which continues a shallow, wide bowl. It is decorated with forty rounded folds on the underside. The inside of the bowl is decorated with a river deity's portrait, having small horns, lush hair and beard.

Date: Roman era



24.

Stone relief with peacocks, Italy, marble, h=0,86 m, w=0,43 m

Nicely made stone plate carved like a window with a Gothic arch at the top. The scene is circled by a frame consisting of alternately placed spokes while being smooth at the bottom. The relief shows two large peacocks with elongated tails standing opposite one another. With their tiny feet, they are holding onto an octagonal column which has a vessel at the top. From the vessel, the peacocks are grabbing something with their beaks.

Date: 1st half of the 15th c. AD



25.

Stone plates with reliefs, Italy,
 $\varnothing = 0,31 - 0,43$ m, $w = 0,1 - 0,2$ m

Four oval stone plates belonged to the same Romanesque building. Three are circled with a somewhat serrated frame and show various hunting scenes: flying eagle attacking a rabbit, a lion attacking a dying cattle, and a dying horse in a fight with a griffin. The fourth plate is actually a reused ancient inscription. It shows a tree with four leaves and two grapes that are being eaten by birds, while inscription letters can be seen on the backside.

Date: middle ages



26.

Marble plate bearing a sign MUSÆUM NUGENT MDCXLIII (1843) that was placed by Mijat Sabljarić at the Museum Tower to mark the entrance in the Laval Nugent's museum.

Date: the middle of the 19th c.



27.

Bell krater, South Italy, pottery,
 $h = 31$ cm, $\varnothing_{\max} = 34$ cm

Red-figure krater (large vase used for watering down wine) decorated with two separate scenes, floral and geometrical shapes. The first scene shows a man holding a patera and a wand, and a woman holding fruits. The other scene shows two male figures, one is reclining on a wand. The part of the vessel below the rim and near the foot is decorated with a laurel wreath and a meander. The krater belongs to the school of the Apulian Tarpole painter.

Date: the end of the 1st half of the 4th c. BC



28.

Amphora, South Italy, pottery,
 $h = 66,7$ cm, $\varnothing_{\max} = 34$ cm

Tall, round red-figure amphora decorated with vine leaves, palmettes, volutes, laurel wreaths, and two different figurative scenes. The first one shows a naiskos (small temple) surrounded by a male and female figure. Female is holding an acanthus and patera while the male figure is dressed in a cloak and is holding a plant with two leaves. The other scene shows two dressed female figures offering a sacrifice. One lady is sitting and holding palm branches while the other is standing and offering a patera. The vase belongs to earlier Lucanian painting.

Date: ca. 350 - 340 BC





29.

Hydria, South Italy, pottery,
h= 38,9 cm, Ømax= 29 cm

Hydria (water jug) is decorated with geometric (meander, volutes, crosses) and floral (palmettes, leaves, flowers, tendrils) motives and a single figurative scene. The scene contains a naked youth standing above louterion (water basin), holding a cloak and a phiale (libation bowl). On the left, a female figure is standing dressed in chiton and holding a cist. The opposite side of the vase contains a large palmette instead of another figurative scene. The hydria belongs to earlier Lucanian style and is attributed to the Roccanova painter.

Date: 2nd half of the 4th c. BC



30.

Pseudo-Panathenaic amphora, South Italy, pottery, h= 56,5 cm, Ømax= 30 cm

The amphora is decorated with floral and geometric shapes and exhibits two scenes. One shows a tombstone shaped like an Ionic column. The second one is figurative, showing a naked warrior with a laurel wreath in his hair, holding a long spear and shield. The scenes are separated by elaborate palmettes, leaves, volutes, and rosettes. The vase belongs to the earlier Lucanian vase painting.

Date: 2nd half of the 4th c. BC



31.

Skyphos, South Italy, pottery,
h=10,2 cm, Ømax= 21,7 cm

The inside of the skyphos (wine-cup) is layered with black slip apart from the bottom which is decorated with a single dot in the middle. Wide belt between the handles displays several courting scenes which are hard to interpret due to the damage done to the surface. In the middle, two naked male figures can be distinguished (erastes and eromenos) standing between two sphinxes. The opposite side also displays an erotic scene. It is possible that the vase belongs to the so-called CHC Group (Chariot Courting Group).

Date: 500 - 490 BC



32.

Cotyle, South Italy, pottery,
h= 12 cm, Ømax= 10 cm

Red-figure cotyle (drinking cup similar to skyphos) decorated with two female portraits separated with palmettes and volutes.

Date: ca. 340 BC

33.

Lekythos, South Italy, pottery,
h= 15,4 cm, Ømax= 7,3 cm

Lekythos (vessel for storing liquids, especially olive oil) with an opening shaped like a lotus flower, vertical handle, and a short foot. The surface is covered with a black slip. Its main body is decorated with a white net while the shoulders are marked with an orange ribbon, volutes and radial lines spreading onto vessel's neck.

Date: 4th - 3rd c. BC



34.

Oinochoe, South Italy, pottery,
h= 15 cm, Ømax= 11,7 cm

Trefoil, rounded oinochoe (wine jug). A dressed female figure is depicted at the front, holding a sistrum (musical instrument) in her raised left hand, while having a grape in her right. There is an altar on her right. The surface of the vessel is covered with black slip.

Date: 3rd quarter of the 4th c. BC



35.

Medal "Laval Nugent conquers Aquila", Vienna, silver, Ø= 1,2 cm

Commemorative medal issued in honor of Nugent's occupation of Aquila on 2nd of May, 1815 during the Neapolitan War. Tropaeum circled with laurel wreath is shown on the obverse while reverse contains the inscription AQUILA BESETZT DURCH F·M·L·G· NUGENT AM 2·MAI 1815 (Aquila occupied by Field marshal Laval Graf Nugent on 2nd of May 1815).

Date: 1815



36.

Medal "Laval Nugent liberates Rome", Vienna, silver, Ø= 1,2 cm

Commemorative medal issued in honor of Nugent's liberation of Rome on 3rd of May, 1815 during the Neapolitan War. Tropaeum circled with laurel wreath is shown on the obverse while reverse contains the inscription ROM BESETZT DURCH F·M·L·G· NUGENT AM 3·MAI 1815 (Rome occupied by Field marshal Laval Graf Nugent on 3rd of May 1815). Pope Pius VII gave Nugent an honorary title "Roman Prince" thus thanking him for his return to the Holy See.

Date: 1815





37.

Medal “Victory of Laval Nugent at San Germano”, Vienna, silver, Ø= 1,2 cm

Commemorative medal issued in honor of Laval Nugent’s victory in the Battle of San Germano (now Cassino), the final battle during the Neapolitan War. Tropaeum circled with laurel wreath is shown on the obverse while reverse contains the inscription GEFECHT BEI ST. GERMANO DURCH F.M.L.G. NUGENT AM 16. MAI 1815 (Battle of San Germano by Field marshal Laval Graf Nugent on 16th of May 1815).

Date: 1815.

38.

Laval Nugent, oil on canvas, Vienna, h= 118 cm, w=88 cm

Portrait of elder Laval Nugent in blue-gray uniform with military medals, wrapped in a black cloak. The Count is depicted on a dark background. The author of the portrait’s template was Friedrich von Amerling, the court painter during Emperor Franz Joseph. The template was made in Vienna somewhere in 1851. The portrait’s authors were Italian painters Michele Canzio and Tommaso da Rin. The portrait was given to Croatian History Museum by Count Arthur Nugent, Laval’s son.

Date: 1872



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