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**The Painting of Gian Antonio Guardi *Return of Holy Family from Temple with Saint Anthony of Padua* and Post-Tridentine Iconography in the Ottoman Bosnia**

A small painting *Return of the Holy Family from the Temple with Saint Anthony of Padua* has been published for the first time in the catalogue of the exhibition "The Franciscans of Bosnia and Herzegovina at the crossroads of cultures and civilizations" (1987, 1988). Shortly after Grgo Gamulin (1992) assigned the work to Gian Anotnio Guardi. Because of the incorrect location (the Franciscan convent of Visoko) and the misleading title (referred to as *Saint Anne, Joachim, Mary and St. Anthony of Padua*) it was difficult to locate the piece after the war in Bosnia and Herzegovina (1992-1995). It was, in fact, placed at the Franciscan convent in Petrićevac, in the suburbs of Banja Luka, about two hundred kilometres from Visoko. The iconography depicts a famous passage from the Gospel of Luke (Lk 2, 48-52), and the composition of Guardi is founded heavily on an altar panel with the *Return from the Temple of the Holy Family*, executed by Peter Paul Rubens, as his late work, together with the workshop of the Jesuit church in Antwerp. The painting by Rubens was transformed in print by Flemish engraver Schelte à Bolswert and this print could have served as a model to Gian Antonio. Bolswert also introduced the biblical text in the inscription that inspired the iconography: "ET ERAT SUBDITUS ILLIS" (Lk. 2). Given the small size, which did not support the possibility of the painting as an altar panel, and considering that beside the Holy Family it represents the great Franciscan saint, St Anthony of Padua, the painting by Guardi in Petrićevac could have probably acted as a visual support in meditation on the theme of obedience and to strengthen the Bosnian Franciscans in the difficult task imposed on them in accepting *tempus tacendi* (as opposed to *tempus loquendi* of the great orator St Anthony) in Ottoman Bosnia.