

Rozana Vojvoda

**Christian Iconography in Mirko Rački's Monumental Oil Paintings from 1926
Between Demands of the Patron and the Artist's Choice**

This paper deals with lesser known works of Mirko Rački (1879-1982) - his monumental paintings with sacred motifs executed in 1926, which were commissioned by Juraj Tarnik, a rich pharmacist from Osijek. Although Rački is best known for his Symbolist and Art Nouveau paintings, the religious paintings *Adoration of the Magi*, *Resurrection* and *Crucifixion* have a distinctly archaic feeling and they betray that Rački was influenced by the masters of the High Renaissance. As the correspondence between the patron, Juraj Tarnik and the artist, Mirko Rački is preserved in the Croatian State Archives in Zagreb, it is possible to follow the process of the work itself as well as the dialogue between the client's demands and the artist's choice. The correspondence also reveals Rački's work on the Last Judgement theme from 1926-1928. Although the monumental oil painting with this subject was never executed, Rački did many sketches and he elaborated in detail many changes that he made in the composition. His extensive explanations in the letters tell us about the literature that he used as well as about his own attitude toward this subject and Christian topics in general.