

Sinopsisi / Abstracts

1.01 Izvirni znanstveni članek

Ana KREVELJ, »Celjski Fiziolog«: konzole z motivom iz Fiziologa v kapeli Žalostne

Mater Božje stolne cerkve sv. Danijela v Celju

Ključne besede: Kapela ŽMB, konzole, Fiziolog, sirena, onokentaver, lev, pelikan, noj, Skila, serra, Siebenlasterweib, kreposti in pregrehe (boj).

Kapela Žalostne Mater božje stolne cerkve sv. Danijela v Celju sodi med pomembnejše gotske spomenike iz časa okoli 1400 na Slovenskem. Del bogatega kamnoseškega okrasa predstavlja danes le delno ohranjeni venec konzol, ki podpirajo svetniške figure pod baldahini. Skupni vir upodobitev nekaterih konzol je t. i. Fiziolog, znameniti poznoantični tekst, v katerem so določene lastnosti živali ali mitoloških bitij podlaga za krščansko moralistične nauke. Tako upodobitvi sirene in onokentavrinje predstavljata boj vernika s skušnjavami, lev in pelikan simbolizirata Kristusa in njegovo vstajenje, noj pa lenega prelata, ki ne skrbi za svoje vernike. Posebej zanimiva je upodobitev Skile oz. »serre«, morske pošasti, ki tekmuje z ladjami v hitrosti. Skoraj identični upodobitvi se nahajata v cist. samostanu Neuberg ter v rokopisu Cod. Guelf. 35a Helmst. iz Herzog August Bibliothek, Wolfenbüttel. Rdeča nit upodobitev je upodobitev kreposti in pregreh ter boj med njimi, v teh primerih v obliki zgodb iz Fiziologa. A kljub tako specifični ikonografiji, danes ni jasno, kdo je idejni snovalec programa in kakšen je ta bil v celoti. Vsekakor je moralo biti podobnih upodobitev nekoč več in ker niso ohranjene, je edinstvenost celjskih konzol toliko večja in njihova vloga toliko pomembnejša.

1.01 Original scientific paper

Ana KREVELJ, "Celje Physiologus": Consoles with the Physiologus Motifs in the Chapel of the Sorrowful Mother of God, St. Daniel Cathedral in Celje

Keywords: The Chapel of the Sorrowful Mother of God, consoles, The Physiologus, siren, onocentaur, lion, pelican, ostrich, Scylla, serra, Siebenlasterweib, virtues and vices (fight between).

The chapel of the Sorrowful Mother of God in the cathedral of St. Daniel in Celje is one of the most important Gothic monuments from around 1400 in Slovenia. The lavish masonry includes a partially preserved frieze of consoles supporting canopied statues of saints. The common source for the depictions on some of the consoles is The Physiologus, a famous late Classical text describing the characteristics of animals or mythological beings as a basis of Christian moral teachings. For example, the depictions of a siren and a female onocentaur symbolise the struggle of the Christian against temptations; the lion and the pelican symbolise Christ and his resurrection; and the ostrich represents a lazy prelate who does not take care of his congregation. Particularly interesting is the depiction of Scylla or "serra", a sea monster racing ships. Two almost identical depictions can be found at the Cistercian monastery of Neuberg and in the manuscript Cod. Guelf. 35a Helmst. from Herzog August Bibliothek in Wolfenbüttel. The red thread of the motifs is the depiction of virtues and vices and the struggle between them in the form of stories from The Physiologus. But despite this specific iconography it is not clear who conceived the programme and what it was like as a whole. There must have been other such depictions in the past and because they are not preserved, the Celje consoles are all the more unique, and their role all the more important.

1.01 Izvirni znanstveni članek

Alenka VODNIK, Volto Santo, Wilgefortis, Kummernis, Liberata, ... ? O poimenovanju in razširjenosti upodobitev bradate križane figure v slovenskem poznosrednjeveškem stenskem slikarstvu

Ključne besede: Sveto obličje, Wilgefortis, Kummernis, poznosrednjeveško stensko slikarstvo, nemška kolonizacija

V slovenski strokovni literaturi se je v zadnjih desetletjih razširilo napačno prepričanje, da je bila legenda sv. Kummernis (Liberata) v kar najširšem prostoru znana ves srednji vek. Podobno je bilo tudi v tuji literaturi večkrat povzeto mnenje, da je bil njen kult razširjen tudi v Sloveniji in na Hrvaškem. Prispevek zanika obe zmoti in na primeru (zgolj) treh upodobitev Svetega obličja-Kummernis iz prvih desetletij petnajstega stoletja opozarja, da so vse tri nastale na področjih nemške oziroma bavarske kolonizacije, najverjetneje po zgledu kake južnonemške oziroma bavarske kopije Volto Santo.

1.01 Original scientific paper

Alenka VODNIK, Volto Santo, Wilgefortis, Kummernis, Liberata, ... ? On the Denomination and Extent of the Depictions of the Bearded Figure on the Cross in Slovene Late Medieval Mural Painting

Keywords: The Holy Face, Wilgefortis, Kummernis, late medieval wall painting, German colonization

A misconception expanded in Slovenian competent literature of recent decades that the legend of St. Kummernis (Liberata) was known in the widest European area throughout the middle Ages. Similar, we can find summarized believe in the foreign literature, that her cult was also widespread in Slovenia and Croatia. The article denies both mistakes: only three depictions of the Holy Face-Kummernis from the first decades of the fifteenth century in Slovenia, all on the territories of German i.e. Bavarian colonization testify, that his (her) images probably followed one of the south German or Bavarian copies of the Volto Santo.

1.01 Izvirni znanstveni članek

Renata NOVAK KLEMENČIČ, Cerkev sv. Vlaha v Dubrovniku v dvajsetih letih 15. stoletja in Bonino di Jacopo da Milano

Ključne besede: Bonino di Jacopo da Milano, c. sv. Vlaha v Dubrovniku, meniški kor, srebrna oltarna pala, Nicolo di Lorenzo da Firenze, Francesco da Bergamo

Bonino di Jacopo da Milano je v arhivskih virih izpričan kot avtor meniškega kora v stari cerkvi sv. Blaža, ki je bila uničena v požaru in nadomeščena z baročno novogradnjo. Že znani in novo objavljeni viri pričajo o obliki meniškega kora in o srebrni oltarni pali Nicolaja di Lorenzo da Firenze in Francesca da Bergamo, ki je stala na glavnem oltarju cerkve oziroma meniškega kora.

1.01 Original scientific paper

Renata NOVAK KLEMENČIČ, Church of St. Blasius in Dubrovnik in 1420s and Bonino di Jacopo da Milano

Keywords: Bonino di Jacopo da Milano, church of St. Blasius in Dubrovnik, monks' choir, silver altar pala, Nicolo di Lorenzo da Firenze, Francesco da Bergamo

According to archival sources Bonino di Jacopo da Milano designed the monks' choir in the old church of St. Blasius that was later devastated in a fire and replaced with a new Baroque building. Both old and newly published sources speak of the shape of the monks' choir and the silver altar pala by Nicolo di Lorenzo da Firenze and Francesco da Bergamo, which stood on the high altar in the monks' choir.

1.01 Izvirni znanstveni članek

Zuleika MURAT, Obdelava usnja v srednjem veku in širjenje predlog: od bizantinske patene v Halberstadtu do beneško-kretske ikone v Ljubljani

Ključne besede: Uporaba modelov in njihov obtok, patena, retrotabulum, okvir, matrica in šablona, Halberstadt, Konrad von Krosig, usnje, oltarni okras, beneško-kretska ikona, Narodna galerija, Ljubljana

Članek predstavlja poseben primer uporabe modela in njegovega kroženja, ki jo je stroka do sedaj popolnoma ignorirala. Analiza le-te je še posebej zanimiva, saj se nam je ohranila matrica (gre za srebrno pateno, ki je bila narejena v delavnici bizantinskega dvora med 1050 in 1190 in je danes hranjena v Halberstadtu) in celo nekaj izdelkov, ki so nastali z njenim odtisom: še neobjavljena ikona majhnega formata iz usnja na leseni podlagi ter usnjeni okvir beneško-kretske ikone, ki jo danes hrani Narodna galerija. Natančne primerjave z drugimi deli v Venetu omogočajo določitev kronološkega in geografskega konteksta njihove izdelave, kot tudi predlagajo hipotezo o njihovi izvorni tipologiji in funkciji. Avtorica predlaga, da bi majhna ikona lahko nastala v Benetkah sredi 14. stoletja in imela funkcijo retrotabuluma za manjši oltar, medtem ko bi lahko bila ljubljanska slika narejena sredi 16. stoletja v Benetkah in namenjena zasebni pobožnosti v meščanski hiši.

1.01 Original scientific paper

Zuleika MURAT, Leather manufacturing and circulating models in the Middle Ages: From a Byzantine patena in Halberstadt to a Veneto-Cretan Icon in Ljubljana

Keywords: Model usage and circulation, patena, retrotabulum, frame, matrix and mould, Halberstadt, Konrad von Krosig, Leather, Altar decoration, Veneto-Cretan icon, Narodna galerija, Ljubljana

This article presents a particular case of model usage and circulation, which was totally ignored by scholars until now. Its analysis is particularly fruitful because of the survival of the matrix (a silver patena created by a workshop of the Byzantine court between 1050 and 1190 and now kept in Halberstadt) and some of the products obtained through its impression: an unpublished little icon in leather on a wooden core, and the leather frame of a Veneto-Cretan icon now kept in the National Gallery of Slovenia. Precise comparisons to other works made in the Veneto allow to specify the chronological and geographical context of their production, as well as propose hypothesis about their

original typology and function. The author argues that the little icon was created probably in Venice in the mid-14th Century, to be used as a *retrotabulum* for a minor altar; while the painting now in Ljubljana might have been done in Venice in the mid-16th Century and destined for the private devotion in a bourgeois private house.

1.01 Izvirni znanstveni članek

Damir TULIĆ, Predlogi za Bernarda Tabacca in opombi k opusu Giovannija Toschinija in Francesca Cabianca

Ključne besede: Bernardo Tabacco, Giovanni Toschini, Francesco Cabianca, Paolo in Giuseppe Groppelli, kiparstvo v marmorju, Benetke, Seicento, Settecento

Beneškemu kiparju in altaristu Bernardu Tabaccu (Benetke, 1656–Bassano, 1729) se na podlagi stilske analize pripisujejo prvi desni oltar župnijske cerkve Ognissanti v Pelestrini, zgrajen 1690, stipes oltarja z reliefnimi kerubini in škofovskimi insignijami v prvi desni kapeli prečne ladje cerkve Santi Giovanni e Paolo v Benetkah, relief s prizorom Oznanjenja v župnijski cerkvi v Trenti ter stipes oltarja v cerkvi San Vito v Trevisu. Pokaže se nam razvoj mojstrovega stila od začetnih rimskih izkušenj do delovanja v Benetkah in njihovi okolici v zadnjem desetletju Seicenta. Kiparju Giovanniju Toschiniju se pripisuje relief z upodobitvijo Marije, ki se nahaja pod prižnico v beneški cerkvi San Trovaso, kot tudi kip sv. Janeza Krstnika na krstilniku istoimenske cerkve, nastalih leta 1700. Kiparju Francescu Cabianci se pripisujejo angeli in putti na prvem levem oltarju v cerkvi San Lorenzo v Mestrah, medtem ko se kipi na zatrepih preostalih treh stranskih oltarjev povezujejo s kiparjema Paolom in Giuseppejem Gropellijem.

1.01 Original scientific paper

Damir TULIĆ, New Contributions to the Oeuvre of Bernardo Tabacco and Some Notes on Giovanni Toschini and Francesco Cabianca

Keywords: Bernardo Tabacco, Giovanni Toschini, Francesco Cabianca, Paolo and Giuseppe Groppelli, marble sculpture, Venice, Seicento, Settecento

Based on a stylistic analysis, Venetian sculptor and altar maker Bernardo Tabacco (Venice, 1656–Bassano, 1729) is believed to be the artist of: the first altar to the right at the parish church of Ognissanti in Pelestrina, built in 1690; the altar support (stipes) with a relief of cherubs and bishop's insignia in the first chapel to the right in the transept at the church of Santi Giovanni e Paolo in Venice; a relief with the Annunciation at the parish church in Trenta (Slovenia); and the altar support at the church of San Vito in Treviso. These works reveal the development of the master's style from his beginnings in Rome to his work in Venice and the surrounding area in the last decade of the Seicento. The sculptor Giovanni Toschini is believed to be the artist of the relief depicting the Blessed Virgin Mary under the pulpit at the Venetian church of San Trovaso, as well as the statue of St. John the Baptist on the baptismal font at the same church, both made in 1700. The sculptor Francesco Cabianca is attributed the angels and putti on the first altar to the left at the church of San Lorenzo in Mestre, whereas the statues on the other three altars are attributed to the sculptors Paolo and Giuseppe Gropelli.

1.01 Izvirni znanstveni članek

Iva PASINI TRŽEC, Ljerka DULIBIĆ, Oblikovanje umetnostne zbirke škofa Josipa Juraja Strossmayerja - prispevek slikarja in restavratorja Achilleja Scaccionija

Ključne besede: Josip Juraj Strossmayer, Nikola Voršak, Achille Scaccioni, Strossmayerjeva galerija starih mojstrov HAZU, rimski trg umetnin 19. stoletja, provenienca slik

Bogata korespondenca škofa Josipa Juraja Strossmayerja (1815–1905) omogoča rekonstruiranje posameznih etap v oblikovanju njegove umetniške zbirke, ki predstavlja temelj današnje Strossmayerjeve galerije starih mojstrov v Zagrebu. Na podlagi pisnih poročil, ki jih je Strossmayerju pošiljal kanonik Nikola Voršak (1836–1880), je bilo mogoče ugotoviti sledi provenienca posameznih slik v škofovi zbirki in orisati stanje na rimskem trgu umetnin v drugi polovici 19. stoletja, kot tudi rekonstruirati elemente biografije (vključno s točnim datumom in okoliščinami smrti) ter osebnost danes pozabljenega slikarja, restavratorja in trgovca z umetninami, Achilleja Scaccionija (u. 1874), ki je bil Voršakov dolgoletni sodelavec pri nakupih umetnin za Strossmayerjevo zbirko.

1.01 Original scientific paper

Iva PASINI TRŽEC, Ljerka DULIBIĆ, Formation of Art Collection of Bishop Josip Juraj Strossmayer – Contribution of Painter and Restorer Achille Scaccioni

Keywords: Josip Juraj Strossmayer, Nikola Voršak, Achille Scaccioni, Strossmayer Gallery of Old Masters at HAZU, 19th century art market in Rome, provenience of paintings

The rich correspondence of Bishop Josip Juraj Strossmayer (1815–1905) facilitates a reconstruction of the individual stages in the making of his art collection, which represents the foundation of the present-day Strossmayer Gallery of Old Masters in Zagreb. Written reports sent to Strossmayer by canon Nikola Voršak (1836–1880) have revealed traces of the provenience of the individual paintings from the bishop's collection, a description of the conditions in the art market in Rome in the second half of the 19th century and the elements of the biography (including the exact date and circumstances of death) and personality of the now forgotten painter, restorer, and art dealer Achille Scaccioni (d. 1874) – who for many years cooperated with Voršak during purchases of art works for Strossmayer's collection.

1.01 Izvirni znanstveni članek

Nataša LAH, Teoretične slike nastale po predlogi Krležinih skic za portret Ljube Babića
Ključne besede: Ljubo Babić, Miroslav Krleža, hrvaška moderna, zgodovina in teorija umetnosti, zgodovina in kritika umetnosti, umetnost in zgodovina, umetnost in kultura

Predloga članku so esejistični, leposlovni in dnevniško-memoarski teksti Miroslava Krleže, ki se ukvarjajo z ustvarjalnostjo slikarja Ljube Babića. Raziskuje in primerja se njihova uporaba v izbranih tekstih hrvaških umetnostnih zgodovinarjev: Vere Horvat Pintarić, Grga Gamulina, Igorja Zidića in Enesa Čengića. V zaključku se opozarja na potrebo po jasnem razlikovanju literarne in »represented speech forme« od teoretskega prostora v umetnostnozgodovinski argumentaciji.

1.01 Original scientific paper

Nataša LAH, Theoretical Paintings modelled after Krleža's Sketches for the Portrait of Ljubo Babić

Keywords: Ljubo Babić, Miroslav Krleža, Croatian modernism, art history and art theory, art history and art criticism, art and history, art and culture

This research paper explores the special issues of scientific methodology in researching Croatian modernism in the domains of history, theory and art criticism, as exemplified by applying the literary text by Miroslav Krleža (as a relevant source), in analyzing the painting oeuvre of Ljubo Babić. The research paper analyzes a manner of application of Krleža's text and interpretation of his cultural influence in life and work of Ljubo Babić, through contributions by art historians Grga Gamulin, Vera Horvat Pintarić, Igor Zidić and Enes Čengić. The afore-said texts by art historians and art chroniclers are compared with Krleža's original texts on Ljubo Babić. The research paper's conclusion points at the damage incurred by applying non-scientific methods when inferring within theoretical space, as well as to the need for clear marking of historical, literary, political, cultural and empirical aspects of art-historical, scientific discourse.

1.01 Izvirni znanstveni članek

Gašper CERKOVNIK, Gotski relief sv. Pavla – novoodkrito delo rezbarja reliefov v Zgornjem Tuhinju in delavnice mojstra Vida iz Kamnika

Ključne besede: koroško poznogotsko kiparstvo, Mojster Vid iz Kamnika, Sv. Primož nad Kamnikom, Zgornji Tuhinj, Lukovica

Relief sv. Pavla v zasebni lasti je delo koroško izšolanega kiparja, ki je izdelal dva reliefa v Zgornjem Tuhinju. Reliefa sta edini ostanek velikega oltarja, ki ga je pred letom 1507 izdelala delavnica slikarja Vida v Kamniku. Ta slikar je poslikal tudi romarsko cerkev na Sv. Primožu nad Kamnikom, zelo verjetno pa je rezbarju posredoval najsodobnejše predloge, do katerih je prišel v Nürnbergu. Sv. Pavel je mogoče del krilnega oltarja za Marijino cerkev v Brdu pri Lukovici, skupaj s tuhinjskima reliefoma pa dokazuje, da je rezbar deloval na Kranjskem, ne pa iz enega od koroških centrov.

1.01 Original scientific paper

Gašper CERKOVNIK, Gothic Relief of St Paul: A Newly Discovered Work of a Carver of Zgornji Tuhinj Reliefs and Master Veit Workshop from Kamnik

Keywords: late Gothic sculpture in Carinthia, Master Veit of Kamnik, St. Primus above Kamnik, Zgornji Tuhinj, Lukovica

The relief of St. Paul, kept in a private collection, is a work of a Carinthian-trained sculptor, who also carved two reliefs in Zgornji Tuhinj. The reliefs are the only remnants of a high altar made before 1507 by the workshop of the painter Veit in Kamnik, who painted the murals in the pilgrim church of St. Primus above Kamnik, and most probably supplied the carver with the latest prints that he had acquired in Nuremburg. St. Paul may have belonged to the wing altar at the church of the Blessed Virgin in Brdo near Lukovica. Together with the Tuhinj reliefs it proves that the carver worked in Carniola and not in one of the centres in Carinthia.

Dušan Kos, Dvor Gallenbergov v Mekinjah

Ključne besede: vitezi Gallenbergi, plemiški dvor, Mekinje pri Kamniku, samostan klaris, 13.–19. stoletje

Avtor poskuša lokalizirati srednjeveški dvor Gallenbergov v Mekinjah pri Kamniku. Gallenbergi so dvor v 13. stoletju podedovali od vitezov Mekinjskih, samostanu klaris pa so ob ustanovitvi leta 1300 najbrž prepustili le svojo pristavo. O velikosti stolpastega dvora govori opis v delilni listini dveh bratov Gallenbergov iz leta 1367. Zgradba je najbrž stala na robu vasi, vendar ne tik ob samostanu, niti znotraj njega. Natančno lokacijo brez arheoloških raziskav lahko le zasilno določimo z analizo zemljiškoparcelne situacije v franciscejskem katastru iz leta 1827. Gallenbergi so dvor opustili do 17. stoletja, leta 1701 pa so zgradili novega tik ob samostanski cerkvi. Ta dvor je bil do leta 1760 letni dvorec Gallenbergov, po prodaji pa so se preselili v bližnjo graščino Zduša. V mekinjskem dvoru je bil od leta 1787 sedež lokalije, od leta 1875 in vse do danes pa župnišče.

1.01 Original scientific paper

Dušan Kos, Gallenberg Court in Mekinje

Keywords: Gallenberg knights, aristocratic court, Mekinje near Kamnik, the Poor Clares' convent, 13th to 19th century

The author attempts to define the location of the medieval court of the Gallenberg knights in Mekinje near Kamnik. In the 13th century the Gallenberg's inherited the court from the Mekinje knights. When the Poor Clares convent was founded in 1300, they only donated a farm that was part of the estate. The size of the court, which was a tower, is mentioned in the document drafted when the Gallenberg brothers divided the estate in 1367. The building was most probably located at the end of the village, but not immediately next to the convent or within its complex. Without archaeological research, the exact location can only be approximately defined by analysing the division of land lots in the land register dating from 1827 (the reign of Emperor Franz I). The Gallenberg's abandoned the court by the 17th century and built a new one immediately next to the convent's church in 1701. The new building served as a summer mansion for the family until 1760, when it was sold and the family moved into the nearby mansion of Zduša. The Mekinje court served as a seat of the church locale until 1787. In 1875 it was turned into a rectory and has remained one until the present.

1.01 Izvirni znanstveni članek

Tomaž LAZAR, Nenavadna analogija: Rembrandtov »Faust« in čarovniški pečatnik iz narodnega muzeja Slovenije

Ključne besede: pečatniki, okultizem, magija, simboli, Rembrandt, Faust.

V zbirki pečatnikov Narodnega muzeja Slovenije hranimo nenavaden primerek, ki doslej še ni bil ustrezno opredeljen. Ključno vzpodbudo za nadaljnje raziskave je pomenila najdba nenavadne analogije – Rembrandtove radiranke B.270, na kateri je upodobljen tako rekoč enak okrogel simbol z anagramom, kot je vsekani v lice našega pečatnika. Interpretacija tega skrivnostnega znaka je bila že predmet obširnih razprav. Arhivski viri pa nedvoumno dokazujejo, da ga je treba povezovati z okultnimi obredi v 17. stoletju. Pojavlja se namreč na pečatnikih za izdelavo magičnih hostij, ki naj bi človeka ščitili pred nevarnostjo.

1.01 Original scientific paper

Tomaž LAZAR, Unusual Analogy: Rembrandt's "Faust" and Magic Seal Matrix from the National Museum of Slovenia

Keywords: seal matrices, occultism, magic, symbols, Rembrandt, Faust.

The collection of seal matrices at the National Museum of Slovenia features an unusual specimen that has not been appropriately classified so far. A key incentive for further research was the discovery of an unusual analogy – Rembrandt's etching B.270, which displays a very similar round symbol with an anagram as engraved in the seal matrix. The interpretation of this mysterious sign has been subject of numerous debates. However, archival sources clearly show that it is associated with 17th century occult rituals, as is featured on matrices used for the making of a magic host that was believed to offer protection from danger.

1.01 Izvirni znanstveni članek

Stanko KOKOLE, Bellorijeva bronasta statueta sedečega Merkurja v ilustriranih starinoslovnih tiskih do leta 1757 in marmorni Narcis Francesca Robbe

Ključne besede: Francesco Robba, Narcis, Bokalce (Stroblhof), sedeči Merkur, Lorenz Beger: *Thesaurus Brandenburgicus selectus*, Bernard de Montfaucon: *L'Antiquité expliquée et représentée en figures*, Giovanni Pietro Bellori

V članku so predstavljeni argumenti v prid hipotezi, da v antikizirajoči drži sedečega marmornega Narcisa, ki je nekoč krasil vhodno vežo gradu Bokalce (Stroblhof), izklesal pa ga je – najverjetneje med letoma 1730 in 1740 – Francesco Robba, odmeva prevodna grafika po antični bronasti statueti sedečega Merkurja, katere lastnik je bil vsaj že leta 1659 Giovanni Pietro Bellori (1613–1696), kasneje pa je prešla v obogateno zbirko pruskega kralja Friderika I (1657–1713) v Berlinu. Iz kronoloških razlogov bi v Robbovem primeru lahko bili posredniki značilne Merkurjeve sedeče drže bodisi ustrezna ilustracija, ki jo v tretjem zvezku iz leta 1701 prinaša *Thesaurus Brandenburgicus selectus* Lorenza Begerja, bodisi odgovarjajoča reprodukcija, ki jo je Bernard de Montfaucon priobčil v prvem delu svoje *L'Antiquité expliquée et représentée en figures*, ki je izšel v Parizu leta 1719 (in bil ponatisnjen že leta 1722).

1.01 Original scientific paper

Stanko KOKOLE, Bellori's Bronze Statuette of the Seated Mercury in the Illustrated Compendia of Classical Antiquities Before 1757 and the Marble Narcissus by Francesco Robba

Keywords: Francesco Robba, Narcissus, the Castle of Bokalce (Stroblhof), Seated Mercury, Lorenz Beger: *Thesaurus Brandenburgicus selectus*, Bernard de Montfaucon: *L'Antiquité expliquée et représentée en figures*, Giovanni Pietro Bellori

The article argues that the classical pose of the seated marble Narcissus formerly adorning the foyer of the Castle of Bokalce (Ger. Stroblhof), which was in all likelihood carved by Francesco Robba between 1730 and 1740, had been inspired by a reproductive engraving of an ancient Roman bronze statuette representing the seated Mercury, which was since 1659 owned by Giovan Pietro Bellori (1613–1696) and was later purchased for the expanding collection of King Frederick I of Prussia (1657–1713) in Berlin. On chronological grounds, the two most likely vehicles for the transmission of the seated

Mercury's tell-tale seated posture to Robba were the pertinent illustrations in the third volume of Lorenz Beger's *Thesaurus Brandenburgicus selectus*, which came out of press in 1701, and in the first volume of Bernard de Montfaucon's *L'Antiquité expliquée et représentée en figures*, published in Paris in 1719 (and reprinted in 1722).

1.01 Izvirni znanstveni članek

Mateja Neža SITAR, Beneški slikar Paolo Rossini in njegova slika *Križani z Magdaleno iz podružnične cerkve Sv. Treh kraljev na Brunku*

Ključne besede: barok, oljno slikarstvo, 18. stoletje, Paolo Rossini, *Križani z Magdaleno iz podružnične cerkve Sv. Treh kraljev na Brunku*, *Zadnja večerja iz Mazzana*, *Sv. Marija Magdalena de'Pazzi iz Brescie*

Prispevek obravnava pri nas doslej nepoznanega baročnega slikarja Paola Rossinija in njegovo v Sloveniji za zdaj edino znano delo, *Križanega z Magdaleno iz podružnične cerkve Sv. Treh kraljev na Brunku*. Signirana oljna slika na platnu je do leta 2007 krasila južni stranski oltar sv. Alojzija, nato je bila do leta 2011 v restavriranju, sedaj pa začasno domuje v župnijski cerkvi sv. Petra v Radečah. Signatura je bila do sedaj napačno interpretirana. Okoliščine nastanka in umetnostne povezave, ki so privedle do naročila slike, ostajajo za zdaj nepojasnjene. Po podatkih iz lokalne italijanske literature (in po signaturi slike iz Mazzana) Rossini ni bil Benečan, ampak Brescian, rojen v Verolanuovi, ki je deloval tudi v Benetkah. Bil je tudi freskant, najbolj pa je poznan kot popisovalec umetnostnih del, zaplenjenih v času Napoleona. V prispevku mdr. predstavljamo še drugo njegovo sliko: *Zadnjo večerjo iz Mazzana in Sv. Marijo Magdaleno de'Pazzi iz Brescie*. Najkvalitetnejšo, brunško sliko okvirno datiramo v začetek druge polovice 18. stoletja (1760–1770). Da je ravno v tem času deloval v Benetkah, nam izpričuje popis beneških slikarjev v leto 1767, ki je morda celo datacija slike. A Rossinijevo beneško likovno izhodišče ne potrjujeta le signaturi slik iz Mazzana in Brunka, ampak tudi slikarska govorica.

1.01 Original scientific paper

Mateja Neža SITAR, Venetian Painter Paolo Rossini and His Painting of Jesus on the Cross with Mary Magdalene from the Church of the Three Magi in Brunk

Keywords: Baroque, oil on canvas, 18th century, Paolo Rossini, Jesus on the Cross with Mary Magdalene from the church of the Three Magi in Brunk, Last Supper from Mazzano, St. Mary Magdalene de'Pazzi from Brescia

The article discusses the little known Baroque painter Paolo Rossini and his only known work in Slovenia, *Jesus on the Cross with Mary Magdalene from the church of the Three Magi in Brunk*. The signed oil on canvas graced the southern side altar of St. Aloysius until 2007, and was under restoration until 2011. Now it is temporarily kept at the parish church of St. Peter in Radeče. The circumstances of its making and the artistic connections that resulted in the commission of the painting are for now unclear. Rossini was born in Verolanuova and worked in Brescia and Venice. He also painted frescoes and in literature and is best known as an inventory taker of works of art confiscated during the Napoleonic period. The Brunk painting dates from the beginning of the second half of the 18th century (1760–1770). Given the signature - PAULUS ROSSINI / PINXIT VENETHIS – it was painted in Venice, where Rossini is mentioned in the 1767 census of painters.

1.01 Izvirni znanstveni članek

Sanja ŽAJA VRBICA, Slikar Marko Rašica v Ljubljani na začetku 20. stoletja

Ključne besede: Marko Rašica, Dunaj, Ljubljana, Vesna, secesija

Dubrovniški slikar Marko Rašica se je med študijem na Akademie der Bildende Künste na Dunaju družil s slovenskimi sodobnimi umetniki in postal član študentskega umetniškega društva Vesna. Po končanem študiju slikarstva je s kratkimi prekinitvami prebival v Ljubljani od leta 1907 do leta 1909 ter tja občasno prihajal tudi med leti 1910 in 1914. Rašica je v tem času ustvaril vrsto del za zasebne zbirke in naročila za Deželno banko. Skupaj z Ivanom Štefetom, urednikom Slovenca, je zasnoval podobo in organiziral povorko slovenskih udeležencev procesije ob 60-letnici vladanja Franca Jožefa I. na Dunaju junija 1908. V času bivanja v Sloveniji je Rašica razstavljal na devetih samostojnih in skupinskih razstavah, slovenska umetnostna kritika ga je nenehno spremljala, članki o njegovem delu in sodelovanju v dejavnostih na začetku 20. stoletja pa so izhajali še po petdesetih letih.

1.01 Original scientific paper

Sanja ŽAJA VRBICA, Painter Marko Rašica in Ljubljana in Early 20th Century

Keywords: Marko Rašica, Vienna, Ljubljana, Vesna, Secession

During his studies at the Akademie der Bildende Künste in Vienna, Dubrovnik painter Marko Rašica socialised with Slovene artists and became a member of the Vesna student art society. After he completed his studies of painting, he lived in Ljubljana from 1907 to 1909 and occasionally visited the city between 1910 and 1914. During that time Rašica painted many works for private collections and for Deželna Banka. Together with Ivan Štefe, the editor of the newspaper Slovenec he designed and organised the Slovene part of the procession celebrating the 60th anniversary of the reign of Franz Joseph I in Vienna in June 1908. During his stay in Slovenia, Rašica presented his work at nine solo and group exhibitions. Slovene critics consistently followed his progress, and articles about his work and activities in the early 20th century were still published after the 1950s.

1.01 Izvirni znanstveni članek

Zala MAČEK, Razvoj slovenske fotografske terminologije na primeru slovarja Nemško-slovenska fotografska terminologija Lea Novaka

Ključne besede: fotografija, slovenska fotografija, terminologija, nemščina, slovenščina, slovarji, etimologija

Trideseta leta dvajsetega stoletja predstavljajo za slovensko fotografijo pomembno obdobje. Poleg fotografske ustvarjalnosti je v tem času prišlo tudi do povečanega zgodovinsko-znanstvenega in tehničnega ukvarjanja s fotografijo. Na to temo so izšle številne publikacije različnih avtorjev, med drugimi tudi slovar Nemško-slovenska fotografska terminologija Lea Novaka, ki v slovenskem prostoru predstavlja edini poizkus zbira fotografskega izrazoslovja predvsem s področja tehnike mehanike in optike. Poleg izrazov, ki so se v slovenščini pod vplivom drugih evropskih jezikov uveljavili že prej, so posebnega pomena prevodi nemških izrazov, ki jih je Novak s pomočjo Nemško-slovenskega slovarja Maksa Pleteršnika oblikoval sam in so v uporabi vse do danes.

1.01 Original scientific paper

Zala MAČEK, Development of Slovene Photography Terminology as Exemplified by German-Slovene Dictionary of Photography by Leo Novak

Keywords: photography, Slovene photography, terminology, German, Slovene, dictionaries, etymology

The 1930s were an important period for Slovene photography. Not only did photographic creativity flourish, there was also a growing interest in the historical, scientific, and technical aspects of photography. Many authors published texts on these topics. One such work was the dictionary of German-Slovene Photography Terminology by Leo Novak, which is the only attempt at compiling photography terminology, that particularly pertains to technical mechanics and optics, in Slovenia. Apart from expressions that were already adopted in Slovene from other European languages, translations of German expressions, introduced by Novak with the help of Maks Pleteršnik's German-Slovene Dictionary, are particularly important and are still in used today.

1.01 Izvirni znanstveni članek

Bogo ZUPANČIČ, Študijska leta arhitekta Edvarda Mihevca

Gljučne besede: arhitektura, Edvard Mihevc, študijska leta, prenova in oprema trgovskega lokala Vekoslava Lesjaka, Jože Plečnik, Edvard Ravnikar

Glede študijskih let in prvih arhitekturnih del arhitekta Edvarda Mihevca obstaja veliko vrzeli in netočnosti v vse bolj številčnih in že objavljenih delih. V pričujočem tekstu so na podlagi dostopnih virov in literature kot tudi pričevanj arhitektove vdove Ane Jontez Mihevc podrobno predstavljeni tako nemirno obdobje družbenih sprememb, v katerem je preživel otroštvo, Mihevčeva študijska leta in dela v seminarju profesorja Jožeta Plečnika ter prvo samostojno izvedeno delo: prenova in notranja oprema trgovskega lokala Vekoslava Lesjaka na Šelenburgovi ulici (danes Slovenski cesti 28) v Ljubljani iz leta 1935. Mihevc, skupaj s še nekaterimi kolegi, predstavlja del druge generacije Plečnikovih študentov, ki je od nekoliko starejše prve generacije tista, ki je naredila po drugi svetovni vojni odločen preskok iz tradicionalne arhitekture, ki jo je zagovarjal profesor Plečnik, v sodobne arhitekturne in urbane koncepte, povezane z modernizacijo nove države. V tekstu so podrobno prikazani odnosi med sošolci v seminarju in delo pod vodstvom karizmatičnega profesorja. Razmerje moči in profil šole se je z nastanitvijo Mihevca in Ravnikarja na oddelku za arhitekturo Tehnične fakultete v Ljubljani po drugi svetovni vojni močno spremenil, vendar je odnos Mihevca do Plečnika ostal spoštljiv in dobronameren, s kolegom iz seminarja Edvardom Ravnikarjem pa postaneta večna tekmeča, podobno kot pred njima profesorja Vurnik in Plečnik.

1.01 Original scientific paper

Bogo ZUPANČIČ, The Student Years of Architect Edvard Mihevc

Keywords: architecture, Edvard Mihevc, the student years, renovation and furnishing of the shop of Vekoslav Lesjak, Jože Plečnik, Edvard Ravnikar

Edvard Mihevc was the second most important lecturer in the architecture department of the University of Ljubljana in the second half of the 20th century. There are a growing number of published texts about his work, but there are still many gaps and

inaccuracies concerning his student years and first architectural projects. Based on accessible sources and literature, as well as the testimony of the architect's widow, Ana Jontez Mihevc, this article presents in great detail the restless period of social changes that marked Mihevc's childhood, his student years, and projects that he completed as part of the seminar class with Prof. Jože Plečnik. It also includes his first independent implemented project: the renovation and furnishing of a shop owned by Vekoslav Lesjak on Šelenburg Street (now 28 Slovene Street) in Ljubljana in 1935. Mihevc, together with several other colleagues, belongs to the second generation of Plečnik's students who, unlike the older first generation, caused a decisive shift away from traditional architecture (so cherished by Prof. Plečnik) to modern architectural and urban concepts connected with the modernisation of the new state. The article discusses the relationships between seminar classmates and their work under the guidance of the charismatic professor. The balance of powers at the school and the school's profile greatly changed after the Second World War, when Mihevc and Ravnikar joined the staff of the architecture department of Ljubljana Technical Faculty. Mihevc continued to show respect and benevolence towards Plečnik, but represented constant competition to his seminar classmate Edvard Ravnikar. Their relationship can be compared to that of Prof. Vurnik and Plečnik before them.

1.01 Izvirni znanstveni članek

Alenka DI BATTISTA, Nova odkritja pri raziskovanju Ravnikarjeve Nove Gorice in Trenzevega Velenja

Ključne besede: Nova Gorica, Velenje, Edvard Ravnikar, Janez Trenz, arhitektura, urbanistični načrti

V članku so predstavljeni neobjavljeni načrti in dokumenti iz zasebnih in javnih zbirk, ki izpopolnjujejo dosedanje vedenje o povojnem nastanku Nove Gorice in Velenja. Prvi del je posvečen gradnji Nove Gorice, na katero so vplivale predvsem povojne politične razmere, drugi pa gradnji Velenja, ki ga je zaznamoval povojni gospodarski razvoj v Šaleški dolini.

1.01 Original scientific paper

Alenka DI BATTISTA, Unknown plans for Nova Gorica by Edvard Ravnikar and Velenje by Janez Trenz

Keywords: Nova Gorica, Velenje, architecture, Edvard Ravnikar, Janez Trenz, urban plans

The article seeks to present unknown urban plans and models, found in private and public archives, that tried to clearly define the construction of the cities of Nova Gorica and Velenje after the Second World War. It is divided in two parts: the first one presents the building of Nova Gorica, that started for political reasons, the second one instead describes the urban planning of Velenje, that was influenced by the economic development of the Šaleška valley.

