

Sinopsisi / Abstracts

1.01 IZVIRNI ZNANSTVENI ČLANEK

Samo ŠTEFANAC, Kip Marije Alietske v Izoli

Ključne besede: kiparstvo, gotsko kiparstvo, Izola, 14. stoletje

Članek o doslej neobjavljenem in nedavno restavriranem kipu Marije z detetom v izolski cerkvi sv. Marije Alietske. Nenavadna je tehnika izdelave kipa (ogrodje iz lesa in trstike, ter oblikovanje figure v štuku), kar lahko povežemo z nekdanjo funkcijo kipa kot češčene podobe v cerkvi. Na podlagi slogovnih značilnosti (prisotne so še reminiscence romaniške) in ostankov izvirne polikromacije lahko delo datiramo v zgodnje 14. stoletje, odprt pa ostaja problem avtorstva: glede na veliko število imigrantov iz Toskane v istrskih mestih v času domnevnega nastanka Madone ni izključeno, da bi prišel kip v Izolo z njimi.

1.01 ORIGINAL SCIENTIFIC PAPER

Samo ŠTEFANAC, The Statue of Maria d'Alieto in Izola

Keywords: sculpture, Gothic sculpture, Izola, 14th century

The article presents a hitherto unpublicised and recently restored statue of the Madonna and Child from the Church of St. Maria d'Alieto in Izola. It was made by means of an unusual technique (the armature is made of wood and cane, and the figure was moulded in stucco), which can be related to the former function of the statue as an image of worship. On the basis of its stylistic features (reminiscent also of Romanesque art) and the remains of the original polychromy, the work can be dated to the 14th century, but the identity of the sculptor remains open: in view of the large number of immigrants from Tuscany in Istrian towns at the time the Madonna was supposedly created, it is possible that they brought the statue to Izola.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Stanko KOKOLE, "Multe ibi uetustatis reliquie uisuntur:" zapisi o marmornih ostalinah antične Celeje pred in po letu 1400

Ključne besede: Celeia; Celje [Cilli]; rimske razvaline; rimski marmorni reliefi in napisi; "Knežji dvor" (Celje); Minoritski samostan (Celje); sv. Maksimilijan Celjski; Vita Maximiliani; Albert Behaim (Albertus Bohemus); Janez Vetrinjski (Johannes Victoriensis); Anonymus Leobensis; Kronika grofov Celjskih (Cillier Chronik); Enej Silvij Piccolomini (papež Pij II.), De Europa; Vovbržani (Grafen von Heunburg); Celjski grofi (Grafen von Cilli).

V članku so viroslovno in vsebinsko analizirana nekatera presenetljivo zgodnja literarna pričevanja o tedaj dobro vidnih rimskih stavbnih ostalinah na območju, kjer je na mestu današnjega Celja (nem. Cilli) nekdanj stal južnonoriški Municipium Claudium Celeia. Posebno pozorno sta razčlenjena nekolikanj daljša – in v nekaterih prvinah seveda sorodna – odlomka o nekoč razkošnih celejanskih zgradbah, izpričanih z velikimi marmornimi bloki, ki se tam "najdejo še dandanašnji", v Življenjepisu sv. Maksimilijana (Vita Maximiliani [še iz 13. stoletja]) in v t.i. "Kroniki grofov Celjskih" (Cillier Chronik [ok. 1435 – ok. 1460]), ki ju je moč primerjati z nič manj zgovornim opisom "starodavnega mesta, ime-

novanega Cilia” v spisu De Europa Eneja Silvija Piccolominija (nastalim najkasneje leta 1458). Pričujoča razprava obenem podrobneje obravnava tudi krajše obrobne omembe materialnih ostalin antične Celeje v tisti predelani in razširjeni različici “Kronike papežev in cesarjev” Martina iz Opave, za katero danes sklepamo, da je nastala v leobenskem dominikanskem samostanu okoli leta 1300, v “Knjigi resničnih zgodb” (Liber certarum historiarum) Janeza Vetrinskega (iz časa ok. 1345/47) in v – prav tako okoli srede 14. stoletja datirani – latinski kroniki t.i. “Anonimnega Leobenčana” (Anonymus Leobiensis).

1.01 ORIGINAL SCIENTIFIC PAPER

Stanko KOKOLE, “Multe ibi uetustatis reliquie uisuntur:”

Evoking Marble Remains of Ancient Celeia Before and After 1400

Keywords: Celeia; Celje [Cilli]; ancient Roman ruins; ancient Roman marble carvings and inscriptions; “Princely Palace”(Celje); Minorite convent (Celje); Saint Maximilian of Celeia; Vita Maximiliani; Albert Behaim (Albertus Bohemus); John of Viktring (Johannes Victoriensis); Anonymus Leobiensis; Chronicle of the Counts of Celje (Cillier Chronik); Aeneas Silvius Piccolomini (Pope Pius II), De Europa; Counts of Heunburg; Counts of Celje (Grafen von Cilli).

The article textually and contextually analyzes a number of remarkably early written testimonies to the prominent presence of ancient Roman ruins on the site of the south Norican Municipium Claudium Celeia, i.e. the present-day Slovenian town of Celje (Ger. Cilli). Particular emphasis is placed upon the lengthier – and in part demonstrably interdependent – literary evocations of Celeia’s sumptuous buildings (as borne out by the large blocks of carved marble that “may be found until this day”) in the 13th-century Legend of Saint Maximilian (Vita Maximiliani) and in the so-called Chronicle of the Counts of Celje (Cillier Chronik [ca. 1435 – ca. 1460]), which also invite comparison with the tell-tale description of the “ancient town that is called Cilia” in Aeneas Silvius Piccolomini’s De Europa (completed in 1458). In addition, this study also examines passing references to material evidence of Celje’s Roman past occurring in the modified and amplified version of Martin of Opava’s Chronicon pontificum et imperatorum which seems to have been first compiled in the Dominican convent at Leoben around 1300, in John of Viktring’s Liber certarum historiarum (ca. 1345/47), and in the mid-14th-century Latin chronicle of the so-called Anonymus Leobiensis.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Vesna KAMIN KAJFEŽ, Gregor POBEŽIN, Koprski škof Paolo Naldini (1632–1713), njegova oporoka in njegovo zadnje počivališče v cerkvi sv. Blaža v Kopru

Ključne besede: Paolo Naldini, koprška škofija, cerkev sv. Blaža, semenišče, oporoka

Članek prinaša nekatere novosti glede službovanja koprskega škofa Paola Naldinija (1686–1713) in njegovih umetnostnih naročil v Kopru. Škof si je za svoje zadnje počivališče izbral koprsko cerkev sv. Blaža, ki je bila del samostana avguštink, in je ostala v umetnostnozgodovinski literaturi skoraj v celoti prezrta. Cerkev je sedanjo podobo dobila v začetku 18. stoletja, za kar je zaslužen predvsem škof Naldini. Ta je z lastnimi finančnimi sredstvi pomagal pri obnovi dotrajane srednjeveške cerkve, za kar so se mu avguštinke zahvalile s portretno busto, opremljeno s škofovim grbom in napisom. V prispevku avtorja natančneje predstavita tudi ostala Naldinijeva naročila v cerkvi sv. Blaža in nekdanji škofijski palači.

Vesna KAMIN KAJFEŽ, Gregor POBEŽIN, The Bishop of Koper Paolo Naldini (1632–1713), his testament and his final resting place in the church of St. Blaise in Koper

Keywords: Paolo Naldini, diocese of Koper, church of St. Blaise, seminary, testament

This paper discusses some new discoveries regarding Bishop Paolo Naldini (1686–1713) and his artistic commissions during the years of his service in Koper. The Bishop chose the church of St. Blaise as his final resting place; the church, which had been part of a convent complex held by Augustinian nuns, received almost no attention in the art-historical community. The church received its present appearance in the early 18th century, much to the credit of Bishop Naldini, who provided the means necessary for the lengthy restoration process of the dilapidated medieval building from his own personal funds. He was rewarded by the Augustinian nuns with a portrait bust featuring his crest and an inscription. In this paper, the authors also present Naldini's other commissions in the church of St. Blaise and the former bishop's palace.

Tina KOŠAK, Italijanski komedijanti v Prekmurju: Razposajena družba Jana Abela Wassenbergha st. in likovni vir zanj

Ključne besede: slikarstvo, Nizozemska, 18. stoletje, žanr, Jean Antoine Watteau, commedia dell'arte, Jan Abel Wassenbergh

Prispevek obravnava vidike likovnega vira in vsebinskega pomena in recepcije Razposajene družbe Jana Abela Wassenbergha (1689–1750) iz Pokrajinskega muzeja Murska Sobota. Groningenski slikar, sicer poznan zlasti kot portretist lokalne buržuazije, se je pri prizoru burkežev commedie dell'arte naslonil na neznano prevodno grafiko po invenciji Jean-Antoina Watteauja. Primerjava Wassenbergovega prizora z Watteaujevim Pravljničarjem in edino dokumentirano prevodno grafiko po njegovi invenciji, ki jo je leta 1727 izdelal Charles Nicholas Cochin razkrije, da je Wassenbergh svojo kompozicijo začinil z elementi tipičnimi za nizozemsko žanrsko slikarstvo in tako – da bi – stopnjeval ero tično izraznost prizora.

Tina KOŠAK, Italian Comedians in Prekmurje. A Merry Company by Jan Abel Wassenbergh I in Murska Sobota Regional Museum and its Visual Source

Keywords: painting, Netherlands, 18th century, genre, Jan Abel Wassenbergh, Jean Antoine Watteau, commedia dell'arte

The paper discusses the visual source, and aspects of the meaning and reception of A Merry Company by Jan Abel Wassenbergh I (1689 - 1750) in Murska Sobota Regional Museum, Slovenia. In this scene, depicting a group of artists from commedia dell'arte in a landscape, the Groningen painter, known primarily for his portraits of the local burghers, followed an hitherto unidentified print after Jean-Antoine Watteau's *Le Conteur* (The Storyteller). A detailed comparison of Wassenbergh's and Watteau's versions, and the

only documented print after Watteau's *Le Conteur*, made by Charles Nicholas Cochin's in 1727, reveals that in order to intensify the explicit erotic character of the scene, Wasenbergh added several elements typical of Netherlandish genre painting, thus meeting the taste of local viewers.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Damir TULIĆ, Prispevek k preučevanju opreme podrté beneške servitske cerkve: ponovno odkrito delo Giovannija Marchiorija in oltar v Cappelli dei Lucchesi

Ključne besede: Benetke, Santa Maria dei Servi, Giovanni Marchiori, Fratta Polesine, Cappella dei Lucchesi, baročno rezbarstvo, marmorni oltar, Labin, kanonske table

Veličastna gotska cerkev Santa Maria dei Servi v Benetkah je bila opuščena in porušena v prvi polovici 19. stoletja, njena bogata in kvalitetna umetnostna oprema pa razpršena po številnih cerkvah Benetk in Veneta. V članku je identificiran oltar iz Cappelle dei Lucchesi, ki je bil leta 1831 prodan v Istro in sedaj služi kot veliki oltar v župnijski cerkvi v Labinu, ter tri srebrne kanonske table v župnijski cerkvi svetega Evstahija v Dobroti v Boki Kotorski. Dva lesena putta in spretno izrezljan grb servitskega reda, ki so jih kupili za župnijsko cerkev v Fratta Polesine pri Rovigu, pa so v članku pripisani beneškemu kiparju Giovanniju Marchioriju (1696–1778).

1.01 ORIGINAL SCIENTIFIC PAPER

Damir TULIĆ, A Contribution to the Study of the Furnishings in the Servite Church in Venice: the Rediscovered Work of Giovanni Marchiori and the Altar in Cappella dei Lucchesi

Keywords: Venice, Santa Maria dei Servi, Giovanni Marchiori, Fratta Polesine, Cappella dei Lucchesi, baroque wooden sculpture, marble altar, Labin, silver altar card

Santa Maria dei Servi, a magnificent Gothic church in Venice, was abandoned and demolished in the first half of the 19th century, while its rich high-quality artistic furnishings were dispersed among numerous churches in Venice and Veneto. The article identifies the altar from Cappella dei Lucchesi, which was sold to Istria in 1831 and now serves as the high altar at the parish church in Labin, and three silver canonical tablets in the parish church of St. Eustace in Dobrota in Boka Kotorska. Two wooden putti and a skilfully carved coat-of-arms of the Servite order bought for the parish church in Fratta Polesine near Rovigo are attributed to the Venetian sculptor Giovanni Marchiori (1696–1778).

1.01 IZVIRNI ZNANSTVENI ČLANEK

Maja LOZAR ŠTAMCAR, Svobodne umetnosti Jacopa Amigonija, lepljenka in slika na steklo iz Strahlove zbirke v Narodnem muzeju Slovenije

Ključne besede: Lacca povera, 18. stoletje, rokoko, grafične predloge, slike na steklo, Strahlova zbirka, serija prostih umetnosti, Jacopo Amigoni, Giuseppe Wagner, Remondini, Benetke, Augsburg

S študijo lepljenke iz izrezanih beneških grafik in slike na steklo po grafični predlogi, obeh iz znamenite Strahlove zbirke v Stari Loki, smo se znašli in medias res, v razsvetljenstvu,

ki je vedno bolj zahtevalo dostop do znanja in umetnosti za čim širši krog ljudi. K vzgoji in izobrazbi je sodilo poznavanje starodavnih spoznanj, a v privlačni sodobni preobleki, v kakršni sta znala ti. svobodne umetnosti na primer predstaviti slikar Jacopo Amigoni in njegov ustvarjalni tovariš grafik Wagner. Dobili smo tudi vpogled v vedno prepleteni svet umetnosti, trgovine in politike, skozi katerega so se bolj ali manj uspešno prebijali ustvarjalci slikarji, grafiki, obrtniki, posredniki trgovci in kupci, zbiralci, poznavalci. Ista podoba je zato, ker je prej ko ne na nezavedni ravni izvrstno zajela hotenja svoje dobe, skozi daljše časovno obdobje na različnih kvalitetnih ravneh lahko prehajala iz enega umetniškega medija v drugega. Manj vpadljive mojstrovine morda celo bolj neposredno ustvarjajo in odsevajo duha evropske družbe kot velike. Obravnavani miniaturi sta nam odprli novo okno v tesno povezani (umetniški) svet 18., pa tudi 19. in 20. stoletja, tako da smo med Benetkami in Augsburgom spet enkrat ugledali tudi Ljubljano in Škofjo Loko

1.01 ORIGINAL SCIENTIFIC PAPER

Maja LOZAR ŠTAMCAR, The Artes Liberales of Jacopo Amigoni on a Lacca Povera Picture and a Reverse Painting on Glass from the Strahl Collection of the National Museum of Slovenia

Keywords: lacca povera, 18th century, Rococo, graphic sources, paintings on glass, Strahl collection, series of liberal arts, Jacopo Amigoni, Giuseppe Wagner, Remondini, Venice, Augsburg

When studying the lacca povera picture made from cut-out Venetian prints and a painting on glass made after a graphic source, both from the famous Strahl collection in Stara Loka, we found ourselves in medias res, in the Enlightenment, a period which demanded increasingly more access to knowledge and art for the widest possible circle of people. Part of the education consisted of obtaining knowledge of the Classics, but in an attractive modern guise, such as the one used by the painter Jacopo Amigoni and his associate, the printmaker Wagner, to present the so-called liberal arts. We gained an insight into the invariably intertwined world of art, trade and politics, which painters, printmakers, craftsmen, traders and buyers, collectors and connoisseurs more or less successfully struggled through. It is because it so perfectly captured the desires of its age at the subconscious level that the same image could pass from one artistic medium to another at various levels of quality and over an extended period. Less prominent masterpieces perhaps reflect the spirit of European society even more directly than the greater ones. The miniatures under discussion opened a new window on the closely connected (art) world of the 18th, but also of the 19th and the 20th century, which enabled us once again to see Ljubljana and Škofja Loka between Venice and Augsburg.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Jan BAŽANT, Plečnik, predsednik in hipodrom

Ključne besede: Jože Plečnik, praški grad, obelisk, hipodrom, antični Rim, cesarska palača

Plečnik je leta 1920 za Rajski vrt na praškem gradu oblikoval motiv hipodroma in obeliska, ki predstavlja atribut starorimske rezidence najvišjega ranga. Ob tem se lahko vprašamo, če ni bila v Plečnikovem delu za čehoslovaškega predsednika Masaryka vir navdiha nemara najveličastnejša bivalna arhitektura, ki jo je poznal: palača rimskega cesarja na Palatinu v Rimu.

1.01 ORIGINAL SCIENTIFIC PAPER

Jan BAŽANT, Plečnik, President, and Hippodrome

Keywords: Jože Plečnik, Prague Castle, obelisk, hippodrome, ancient Rome, imperial palace

In 1920, Plečnik designed a hippodrome and obelisk, attributes of ancient Roman residence of the highest order, for the so called Paradise Garden of the Prague castle. It may be argued that, in his work for the president Masaryk, Plečnik took inspiration also in the imperial palace on the Palatin Hill, Rome.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Janez HÖFLER, Gašper CERKOVNIK, Josip Mantuani: med umetnostno zgodovino in muzikologijo

Ključne besede: Josip Mantuani, Dunaj, umetnostna zgodovina, muzikologija, Narodni muzej v Ljubljani, Univerza v Ljubljani, Izidor Cankar, Vojeslav Mole

Josipa Mantuanija je danes znan predvsem kot eden od starost slovenske umetnostne zgodovine, utemeljitelj slovenske muzikologije in ravnatelj Narodnega muzeja v Ljubljani, bil pa je tudi eden od protagonistov umetnostnozgodovinskega in arheološkega študija v prvih letih ljubljanske univerze. Članek predstavlja njegovo bogato delovanje na omenjenih področjih ter na področjih muzejske pedagogike in etnografije, opozarja pa tudi na nekaj zapletov ob koncu njegove kariere.

1.01 ORIGINAL SCIENTIFIC PAPER

Janez HÖFLER, Gašper CERKOVNIK, Josip Mantuani: Between Art History and Musicology

Keywords: Josip Mantuani, Vienna, art history, musicology, National Museum in Ljubljana, University of Ljubljana, Izidor Cankar, Vojeslav Mole

We know Josip Mantuani especially as one of the doyens of Slovenian art history, the founder of Slovenian musicology and a director of the National Museum in Ljubljana, but he was also a protagonist of art-historical and archaeological studies when the University of Ljubljana was first established. The article presents his rich work in the fields mentioned as well as in museum pedagogy and ethnography, also bringing attention to a few complications at the end of his career.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Tone SMOLEJ, Dunajska študijska leta Moleta, Steleta in Cankarja

Ključne besede: Vojeslav Mole, France Stele, Izidor Cankar, Max Dvořák, Josef Strzygowski, Julius von Schlosser, dunajska Filozofska fakulteta

Članek obravnava študentska leta Vojeslava Moleta (1906–7, 1910–12), Franceta Steleta (1907–11) in Izidorja Cankarja (1911–13) na dunajski Filozofski fakulteti od začetkov do promocije. V dodatku pa so objavljene njihove vpisnice in ocene disertacij. V ospredju zanimanja je njihov odnos do znamenitih profesorjev dunajske umetnostne zgodovine Maxa Dvořáka, Josefa Strzygowskega in Juliusa von Schlosserja ter njihovih tedanjih predavanj.

1.01 ORIGINAL SCIENTIFIC PAPER

Tone SMOLEJ, The Vienna Student Years of Mole, Stele and Cankar

Keywords: Vojeslav Mole, France Stele, Izidor Cankar, Max Dvořák, Josef Strzygowski, Julius von Schlosser, Faculty of Arts in Vienna

The article discusses the student years of Vojeslav Mole (1906–7, 1910–12), France Stele (1907–11) and Izidor Cankar (1911–13) at the Faculty of Arts in Vienna from their enrolment to the completion of their doctoral studies. It focuses on their relationships with the notable professors of Viennese art history, Max Dvořák, Josef Strzygowski and Julius von Schlosser, and their lectures at the time. The appendix contains their personal profiles and dissertation assessments.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Andrej RAHTEN, Prelomna obdobja Izidorja Cankarja

Ključne besede: Izidor Cankar, politična in diplomatska kariera

Članek obravnava predvsem diplomatske in politične dosežke Izidorja Cankarja. V kratki predstavitvi njegove diplomatske in politične kariere v habsburški monarhiji ter "dveh Jugoslavijah" avtor ovrednoti njegove glavne dejavnosti od konca 19. stoletja do petdesetih let 20. stoletja. Posebna pozornost je namenjena mednarodnemu kontekstu Cankarjevih političnih konceptov in jugoslovanske ideje.

1.01 ORIGINAL SCIENTIFIC PAPER

Andrej RAHTEN, Landmarks in Izidor Cankar's Life

Keywords: Izidor Cankar, political and diplomatic career

The article deals mostly with diplomatic and political achievements of Izidor Cankar. In a short account of his political career in the Habsburg Monarchy and the "two Yugoslavias" the author evaluates his main activities from the end of the 19th century to the 1950s. Special attention is given to the international context of Cankar's political concepts and the Yugoslav idea.
