

Sinopsisi / Abstracts

1.01 IZVIRNI ZNANSTVENI ČLANEK

Katarina ŠMID, Relief z upodobitvijo boja na grobnici Spektatijev v Šempetru

Ključne besede: Šempeter v Savinjski dolini, Celeja, Norik, edikulna grobnica Spektatijev, Orest, Ifigenija, Pilad, Tavrída

Pripravek obravnava relief z upodobitvijo boja na edikulni grobnici Gaja Spektatija Priskijana na rimski nekropoli Šempeter v Savinjski dolini. Bojujoči se par na sredini se ikonografsko ujema s parom na atiškem sarkofagu iz Tespij in z reliefom neznane provenien- ce v Veroni, medtem ko se lik na desni sklada z efebom na nekaterih panonskih reliefih z upodobitvama Ifigenijinega bega in redukcijo boja na obali ter z likom na dveh Orestovih sarkofagih iz mesta Rim. Zanimivo leva figura kaže še največ podobnosti z Meleagrom na skupini zgodnjih atiških Meleagrovih sarkofagov. Prizor najverjetneje kaže Oresta oziroma Pilada (?), ki se dvobojuje s Toantom, drugi od obeh junakov bi bil efeb na levi, na pomoč pa bi jima tekel še eden od članov grške odprave.

1.01 ORIGINAL SCIENTIFIC PAPER

Katarina ŠMID, A Battle Scene on the Spectatii-Tomb in Šempeter

Keywords: Šempeter in the Valley of Savinja, Celeia, Noricum, funerary aedicula of Spectatii, Orestes, Iphigenia, Pylades, Tauris.

The article discusses a relief with the depiction of a battle on the funerary aedicula tomb of Caius Spectatius Priscianus at the Roman necropolis at Šempeter in the Valley of Savinja. Two warriors in the centre of the composition match the Attic sarcophagus from Thespieae and the relief of an unknown provenience in Verona, while the figure on the right most closely resembles a figure in several Pannonian reliefs depicting the escape of Iphigenia and the reduction of the battle on the shore, as well as the figure on two Orestes-sarcophagi of Roman production. Interestingly, an ephebe on the left corresponds to depictions of Meleager on a group of the early Attic Meleager-sarcophagi. The entire scene most likely represents Orestes or Pylades (?) fighting Thoas in the presence of another hero (assisting on the left) and an anonymous member of the Greek crew (marching from the right).

1.01 IZVIRNI ZNANSTVENI ČLANEK

Mija OTER GORENČIČ, Spodnještajerski kartuziji in spomeniki babenberške zgodnje gotike

Ključne besede: Žička kartuzija, kartuzija Jurklošter, babenberška zgodnja gotika, Leopold VI. Babenberžan, Heiligenkreuz, Zwettl, Lilienfeld, Klosterneuburg.

Avtorica v članku preverja teze iz starejše literature o (ne)povezanosti *ecclesie maior* in *ecclesie minor* Žičke kartuzje ter *ecclesie maior* v Jurkloštru s spomeniki babenberške zgodnje gotike in na podlagi slogovnih razlik domneva, da je Leopold VI. do stavbenikov za svoje avstrijske projekte prišel po drugi poti in da je na južnem Štajerskem in na Spodnjeavstrijskem vzporedno delalo več skupin francoskih mojstrov. V zvezi s kartu-

zijo Jurklošter avtorica meni, da je bila že cerkev iz časa po prvi ustanovitvi zidana in je bila v času druge ustanovitve »le« obokana. Sodeč po kvaliteti izvedbe oboka in stavbni plastiki, so bili v Jurkloštru na delu mojstri iz vrst (francoskih) kartuzijanskih menihov ali konverzov ali za kartuzijane delujoči stavbeniki.

1.01 ORIGINAL SCIENTIFIC PAPER

Mija OTER GORENČIČ, The Lower Styria Charterhouses and Early Gothic Monuments of the Babenbergs

Keywords: Žiče Charterhouse, Jurklošter Charterhouse, Early Gothic art of the Babenbergs, Leopold VI of Babenberg, Heiligenkreuz, Zwettl, Lilienfeld, Klosterneuburg.

In the article, the author reviews theses in the literature that claim that the *ecclesia maior* and *ecclesia minor* of Žiče Charterhouse and *ecclesia maior* of Jurklošter Charterhouse were (not) connected to the Early Gothic monuments of the Babenbergs. On the basis of stylistic differences, the author suggests that Leopold VI found the builders for his Austrian projects through other channels, and that several groups of French masters were working simultaneously in South Styria and Lower Austria. Regarding Jurklošter Charterhouse, the author believes that the church from the time after the first foundation was already built out of masonry and was “merely” vaulted when it was re-established. Judging from the quality of the vault and the architectural sculpture, the work in Jurklošter can be attributed to masters coming from the ranks of (French) Carthusian monks and lay monks or builders working for the Carthusians.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Maicol CLEMENTE, Prispevek k opusu kiparja Tommasa Ruesa

Ključne besede: Tommaso Rues, doprsje, Minerva, Diana, zbirka Rothschild, Waddeson Manor, umetnostni trg, London, Pariz

V članku so predstavljena nekatera še neobjavljena doprsja kiparja Tommasa Ruesa (o. 1639–1703). Ta, v Benetkah sicer pogost tip kiparske produkcije, je bil v Ruesovem opusu do sedaj neznan, čeprav smo iz nekega notarskega zapisa iz leta 1704 vedeli, da se je Rues poskusil tudi v njem. S pomočjo primerjav z dokumentiranimi in zanesljivimi deli je pisec Ruesu pripisal doprsja *Minerve* in *Diane* v zbirki Rothschild v Waddesdon Manor in štiri doprsja, ki so se pojavila na umetnostnem trgu v Londonu in Parizu. Članek tako predstavlja izhodišče za nadaljnje študije Ruesove tovrstne produkcije.

1.01 ORIGINAL SCIENTIFIC PAPER

Maicol CLEMENTE, A Contribution to the Oeuvre of the Sculptor Tommaso Rues

Keywords: Tommaso Rues, bust, Minerva, Diana, Rothschild collection, Waddeson Manor, art market, London, Paris

The article presents some hitherto unpublicised busts by Tommaso Rues (c. 1639–1703). This type of sculptural production, which was quite common in Venice, was unknown in Rues’s oeuvre until now, although we knew from a 1704 notarial record that Rues had tried his hand at it. Based on comparisons with documented and reliable works, the author attributes the busts of *Minerva* and *Diana* in the Rothschild

collection at Waddesdon Manor to Rues and four busts that appeared in the art market in London and Paris. The article is thus the starting point for further studies of Rues' work of this type.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Massimo DE GRASSI, Neobjavljeni Križani Balthasarja Permoserja

Ključne besede: Križani, rezbarstvo, seicento, barok, Toskana

Članek obravnava polihromiranega *Križanega* (lipov les, 32 cm x 26 cm), ki ga avtor pripisuje nemškemu kiparju Balthasarju Permoserju (Traunstein 1651–Dresden 1732) na podlagi stilnih sorodnosti z deli, ki so nastala med umetnikovim dolгим bivanjem v Toskani (1675–1690). Na tej podlagi lahko *Križanega* datiramo v čas okoli 1690.

1.01 ORIGINAL SCIENTIFIC PAPER

Massimo DE GRASSI, Unpublished Crucifix by Balthasar Permoser

Keywords: Crucifix, carving, seicento, baroque, Tuscany

The article discusses the polychromatic *Crucifix* (linden wood, 32 cm x 26 cm), which the author attributes to the German sculptor Balthasar Permoser (1651, Traunstein – 1732, Dresden) on the basis of stylistic similarities to works created during the artist's long residence in Tuscany (1675–1690). On these grounds, *Crucifix* can be dated to around 1690.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Mateja KOS, »Napoleoniana« v Narodnem muzeju Slovenije

Ključne besede: Napoleon Bonaparte, Narodni muzej Slovenije, propaganda, popularna grafika, beloprstena keramika

Mitologizacija Napoleona Bonaparteja se je začela že v času njegovega življenja. Nastopal je kot ikona zmagovite Francije. Po porazu se je odnos do velikega vojskovodje diametralno spremenil, v času restavracije je bil prepovedan. Po letu 1830 pa je legenda ponovno oživela. Napoleona je predstavljala kot zmagovitega, genialnega vojskovodjo in kot cesarja, naklonjenega navadnemu človeku. Beloprstena keramika je bila v 19. stoletju pomemben medij priljubljenih grafičnih motivov, izdelanih s transfernim tiskom. Enake motive, kot so jih razširjali priljubljeni bakrorezi z upodobitvami slavnih bitk in drugimi prizori iz Napoleonovega življenja, najdemo tudi na keramičnih predmetih. Gre za serije prizorov, ki so med seboj povezani z različnimi elementi, od napisov do dekoracije. V zbirki Narodnega muzeja Slovenije je nekaj krožnikov z upodobitvami bitk iz različnih serij, pa tudi serija prizorov iz vojaškega življenja. Študij »Napoleoniana« je prinesel nekaj novih dejstev v zvezi z zbirko slik NMS: izkazalo se je, na primer, da muzej hrani sliko s precej redkim motivom Napoleona, ki narekuje svoje spomine.

Mateja KOS, 'Napoleoniana' at the National Museum of Slovenia

Keywords: Napoleon Bonaparte, National Museum of Slovenia, propaganda, popular graphics, cream-coloured earthenware.

The mythologisation of Napoleon Bonaparte began during his lifetime. He was the icon of triumphant France. After his defeat, the attitude to the great general reversed; during the Bourbon Restoration, his image was forbidden. After 1830, the legend was revived. Napoleon was presented as a brilliant, victorious general, and an emperor favourably disposed to the common people. In the 19th century, cream-coloured earthenware was an important medium of popular graphic motifs created by transfer printing. The same motifs that were spread by popular copper engravings representing famous battles and other scenes from Napoleon's life can also be found on ceramic objects. The various series of scenes are interrelated by various elements, from writings to decoration. Some plates in the collection of the National Museum of Slovenia have depictions of battles from various series, and also a series of scenes from army life. The study of "Napoleoniana" has brought to light some new facts related to the collection of paintings at the NMS: it turns out, for example, that the museum holds a painting with quite a rare motif of Napoleon dictating his memoirs.

Maruša GANTAR, Janez Šubic kot freskant cerkvenih notranjstvin

Ključne besede: Janez Šubic, korespondenca rodbine Šubic, podobarska delavnica Štefana Šubica, cerkvene freske, sakralna ikonografija

V članku je na podlagi obravnave nekaterih cerkvenih fresk Janeza Šubica opredeljena slikarjeva vloga v okviru podobarske delavnice njegovega očeta Štefana Šubica. S tem je izpostavljen problem atribuiranja fresk, ki so nastale v zgodnjem obdobju Šubičevega ustvarjanja. S pomočjo arhivskih virov je kritično obravnavana starejša literatura, datumsko zamejeno Šubičevo bivanje v tujini in natančneje določene datacije umetnin, katerim je podrobneje razložena tudi sakralna ikonografija. Na podlagi korespondence rodbine Šubic nam je omogočeno bolje spoznati osebnost Janeza Šubica, njegovo skrbno pripravo na vsako stvaritev ter končno sprejetje njegovega dela med ljudmi.

Maruša GANTAR, Janez Šubic as a Fresco Painter of Church Interiors

Keywords: Janez Šubic, correspondence of the Šubic family, Štefan Šubic's woodcarver's workshop, church frescoes, sacral iconography

On the basis of the analysis of some of Janez Šubic's church frescoes, the painter's role in the woodcarver's workshop of his father Štefan Šubic is specified. The article thus points out the problematic attribution of frescoes created in Šubic's early period. With the help of archive sources, the article critically considers the existing literature, determines the time frame of Šubic's residence abroad and more precisely dates his artworks, whose sacral iconography is explained in more detail. On the basis of the correspondence of the Šubic family, we get a better insight into Janez Šubic's personality, his conscientious preparation for every creation and the reception of his work.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Martina PERŠE, Anja PREMK, Natalija ZANOŠKI, Gradbena dejavnost Fritz Friedriggerja in Maksa Czeikeja v Mariboru

Ključne besede: Fritz Friedrigger, Maks Czeike, gradbena zgodovina Maribora, Koroško predmestje, Jože Plečnik, historicizem, secesija, ekspresionizem, moderna

Članek predstavi gradbeno dejavnost ob koncu 19. in v začetku 20. stoletja v Mariboru, predvsem v Koroškem predmestju na primeru opusov arhitektov Fritz Friedriggerja in Maksa Czeikeja. Njuno arhitekturo in prispevek h gradbeni zgodovini Maribora analizira in ovrednoti na podlagi arhivskih virov, zlasti iz Pokrajinskega arhiva Maribor, in s primerjavo trenutnega stanja na terenu. Opusa postavi v širši kontekst takratnih gibanj – historicizma, secesije, ekspresionizma, moderne – in izpostavi sodelovanje z Jožetom Plečnikom.

1.01 ORIGINAL SCIENTIFIC PAPER

Martina PERŠE, Anja PREMK, Natalija ZANOŠKI, The Architecture of Fritz Friedrigger and Maks Czeike in Maribor

Keywords: Fritz Friedrigger, Maks Czeike, construction history of Maribor, Koroško suburbs, Jože Plečnik, Vienna Secession, Expressionism, Historicism, Modernism

The article presents the construction activity at the end of the 19th and early 20th century in Maribor, especially in the Koroško suburb, as reflected in the oeuvre of the architects Fritz Friedrigger and Maks Czeike. Their architecture and contribution to the construction history of Maribor is evaluated based on the archival sources, especially Regional Archives Maribor, and by comparing the current in-the-field situation. Their work is placed within the broader context of developments at that time - Historicism, Vienna Secession, Expressionism, and Modernism – and the cooperation with Jože Plečnik exposed.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Tina POTOČNIK, Josip Vancaš in Jože Plečnik v Mengšu

Ključne besede: arhitektura, Josip Vancaš, Jože Plečnik, Mengeš, cerkev. Sv. Mihaela

Prispevek v prvem delu obravnava doslej neobjavljene načrte arhitekta Josipa Vancaša (1859–1932) za novo fasado v izvoru srednjeveške in kasneje barokizirane cerkve sv. Mihaela v Mengšu, ki so nastali leta 1906. V drugem delu se posveča novoodkritim skicam in študijam nerealizirane ureditve prostora ob tej cerkvi, ki so nastale leta 1955 in katerih avtor je arhitekt Jože Plečnik (1872–1957). Obravnava Vancaševih in Plečnikovih študij ter načrtov dopolnjuje vedenje o starem mengeškem cerkvenem središču ter odpira nova vprašanja o stavbni zgodovini mengeške župnijske cerkve.

Tina POTOČNIK, Josip Vancaš and Jože Plečnik in Mengeš

Keywords: architecture, Josip Vancaš, Jože Plečnik, Mengeš, church of St. Michael

The first part of the contribution discusses the hitherto unpublished designs for a new façade of the originally medieval church of St. Michael in Mengeš, which was later converted to Baroque style, made by architect Josip Vancaš (1859–1932) in 1906. The second part is dedicated to newly discovered sketches and studies of the unrealised design of the church surroundings made by architect Jože Plečnik (1872–1957) in 1955. The discussion of Vancaš's and Plečnik's studies and designs complements our knowledge of the old church centre in Mengeš and raises new questions, especially about the architectural history of Mengeš parish church.

Alenka ŽUPANČIČ, Avtokarikatura Marka M. Rašice.

Ob stotridesetletnici slikarjevega rojstva in petdesetletnici smrti

Ključne besede: Marko M. Rašica, avtokarikatura, družina Kessler, Bled

Hrvaški slikar Marko M. Rašica je v letih od 1907 do 1912 živel v Ljubljani. Verjetno je prav tam spoznal družino, ki jo je omenil v še neobjavljeni avtobiografiji. Družina so bile Marija Kessler in njene štiri hčere, ki jih je slikar na Bledu vsaj dvakrat obiskal. V blejsko spominsko knjigo Kesslerjevih je Marko Rašica 22. julija 1908 narisal avtokarikaturo, ki je sedaj prvič objavljena.

Alenka ŽUPANČIČ, Self-caricature by Marko M. Rašica

Keywords: Marko M. Rašica, self-caricature, Kessler family, Bled

The Croatian painter Marko M. Rašica lived in Ljubljana between 1907 and 1912. It was in Ljubljana that he probably met the family he mentions in his unpublished autobiography. The family were Marija Kessler and her four daughters, whom the painter visited in Bled at least twice. On 22 July 1908, Marko Rašica drew a self-caricature in the Kesslers' Bled book of remembrance. This self-caricature is now published for the first time.

Alenka VODNIK, Ob razblinjenju umetnostnozgodovinskega mita o »potujočem umetniku« Claudie Caesar

Ključne besede: potujoči slikarji, potujoče slikarske delavnice, historiografija, stensko slikarstvo, srednji vek

Monografija Claudie Caesar *Der »Wanderkünstler«*. *Ein kunsthistorischer Mythos*, predstavljena in dopolnjena v pričujočem prispevku, dodobra razblini tudi mit o »potujočem slikarju« Giottovega nasledstva. Ta oziroma »potujoča delavnica« se je žal v zadnjih desetletjih povsem udomačil(a) v zapisih o slovenskem stenskem slikarstvu. Še več: »potujoči

slikarji« in »potujoče slikarske delavnice« ter njihovi (goriški) nasledniki so s pomočjo neustrezne metodologije raziskav postali zaslužni za več kot stoletno slikarsko produkcijo na slovenskem ozemlju.

1.02 SCIENTIFIC REVIEW

Alenka VODNIK, On the Dissolution of the Art-Historical Myth of the "Travelling Artist" by Claudia Caesar

Keywords: travelling artists, travelling painter's workshops, historiography, wall paintings, middle ages

Claudia Caesar's *Der »Wanderkünstler«. Ein kunsthistorischer Mythos*, presented and amended in this contribution, dissolves the myth of the 'travelling painter' related to Giotto's successors. Unfortunately, in recent decades, the terms 'travelling painter' and 'travelling workshop' have become quite established in texts about Slovenian wall painting. Moreover, due to an unsuitable methodology, 'travelling painters' and 'travelling painting workshops' and their successors (in the Goriška region) have been credited with more than a hundred years worth of painting production in Slovenian territory.
