

Sinopsisi / Abstracts

1.01 IZVIRNI ZNANSTVENI ČLANEK

Fabien BENUZZI, Prispevek k opusu Angela De Puttija

Ključne besede: Angelo De Putti, Vizcaya Museum, Benetke, beneško kiparstvo, 18. stoletje, Settecento

Članek predstavlja dve do sedaj neobjavljeni deli kiparja Angela de Puttija (1675–1680/post 1725), ki sta bili prvotno del nekega cikla vrtnih skulptur. Nahajališče prvega kipa, ki predstavlja Herkula, trenutno ni znano, medtem ko je drugi kip, ki predstavlja Neptuna, danes del zbirke Vizcaya Museum v Miamiu.

1.01 ORIGINAL SCIENTIFIC PAPER

Fabien BENUZZI, A Contribution to the Oeuvre of Angelo De Putti

Keywords: Angelo De Putti, Vizcaya Museum, Venice, Venetian Sculpture, 18th Century, Settecento

The article presents two hitherto unpublished works by sculptor Angelo de Putti (1675–1680/after 1725) that were originally part of a series of garden sculptures. The location of the first sculpture, representing Hercules, is currently unknown, while the second, representing Neptune, is in the collection of Vizcaya Museum in Miami.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Ana JENKO, Opombe k srednjeveški arhitekturi beraških redov v Kopru

Ključne besede: Koper, frančiškani, dominikanci, cerkev sv. Frančiška, cerkev sv. Dominika, beraški redovi, arhitekturna zgodovina, kiparstvo, Andriolo de Santi

Prispevek najprej interpretira določene segmente listine o gradnji cerkve sv. Frančiška iz leta 1265 ter v nadaljevanju predstavi nekatere še nepoznane informacije o stavbni zgodovini, predvsem je zanimiv dokaz o obstoju severne korne kapele še za čas italijanskega obdobja med obema vojnoma. V nadaljevanju sledijo dodatne povezave lunete Marije z detetom med sv. Frančiškom in svetim Petrom s koprsko frančiškansko cerkvijo na podlagi prisotnosti patrocinja sv. Petra v okolici samostana, v zaključnem delu pa je predstavljen tlorisni tip koprskc cerkve sv. Dominika, ki ga lahko dodamo v skupino treh cerkva z istrskim tlorisnim tipom.

1.01 ORIGINAL SCIENTIFIC PAPER

Ana JENKO, Notes on the Medieval Architecture of the Mendicant Orders in Koper

Keywords: Koper, Capodistria, Franciscans, Dominicans, mendicant orders, Church of Saint Francis, Church of Saint Dominic, architectural history, sculpture, Andriolo de Santi

The article interprets certain elements of document concerning construction of the church of Saint Francis dated 1265 and then introduces some new and previously un-

known information about the building's history, especially interesting is the proof about the existence of the north choir chapel in the times of Italian occupation between the two world wars. Next, article offers additional connections between the lunette of Mary with child between Saint Francis and Saint Peter with Franciscan church in Koper, based on the presence of Saint Peter's patrocinium in the surroundings of the monastery, and in the closing part presents ground-plan of Koper's church of Saint Dominic, which can be added to the group of three churches with Istrian type of ground-plan.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Mateja KOS, Raziskave zbirke slik Deželnega muzeja za Kranjsko pred prvo svetovno vojno in Amalija Hermann pl. Hermannsthal

Ključne besede: Ana Schiffrer, Deželni muzej za Kranjsko, slikarska zbirka, Josip Mantuani, Amalija Oblak Hermann pl. Hermannsthal, bidermajer, portret

V članku je predstavljeno do sedaj neznano arhivsko gradivo (hrani ga Arhiv republike Slovenije, fond AS 998), ki ga je o slikarjih, upodobljencih in drugih zbrala dr. Ana Schiffrer, ki je preučevala zbirko slik Deželnega muzeja za Kranjsko. Podatke je direktor muzeja, dr. Josip Mantuani, uporabil pri postavitvi razstave slikarstva v muzeju leta 1914, in v katalogu zbirke. Sorazmerno največ gradiva je zbrala o slikarki Amaliji Oblak Hermann pl. Hermannsthal. Med njimi je nekaj novih, ki jih slikarkini biografi niso poznali, na primeri o študiju (glasbe in slikarstva, ki ju je vzporedno študirala na Dunaju), o času nastanka nekaterih slik, ter drugih podatkih iz njenega življenja, na primer o kraju rojstva. Podatki o ženskah – slikarkah v 19. stoletju so precej redki in zato še posebej zanimivi. Amalija Oblak Hermann pl. Hermannsthal sodi med kvalitetnejše (bidermajerske) portretiste, žal pa je v muzejskih zbirkah (Narodna galerija, Narodni muzej Slovenije) ohranjen le majhen del njenega slikarskega opusa.

1.01 ORIGINAL SCIENTIFIC PAPER

Mateja KOS, Research of the Painting Collection of the Provincial Museum of Carniola before WWI and Amalija Hermann von Hermannsthal

Keywords: Ana Schiffrer, Provincial Museum of Carniola, painting collection, Josip Mantuani, Amalija Oblak Hermann von Hermannsthal, Biedermeier, portrait

The article presents the heretofore unknown archival material (kept at the Archives of the Republic of Slovenia, fond AS 998), collected on painters, portrayed persons and others by dr. Ana Schiffrer, who studied the painting collection of the Provincial Museum of Carniola. The museum's director dr. Josip Mantuani used the data in mounting a painting exhibition in 1914 and in the collection catalogue. Schiffrer gathered the most material on the painter Amalija Oblak Hermann von Hermannsthal, including some data that the painter's biographers did not know, like those on her studies (her professors of music and painting which she studied in Vienna), the time of creation of certain paintings, and other data about her life, among them the place of her birth. Data about 19th-century women painters are quite rare and therefore especially interesting. Amalija Oblak, married Hermann von Hermannsthal, is one of the better (Biedermeier) portraitists, but unfortunately only a small number of her paintings has been preserved in museum collections (National Gallery, National Museum of Slovenia).

Enrico LUCCHESI, Nekaj pojasnil o Nicolu Grassiju in Giovanniiju Visentinu, učencih Nicola Cassane

Ključne besede: Nicola Grasi, Giovanni Visentin, Nicolò Cassana, Girolamo II Mattei, Benetke, beneško slikarstvo, 18. stoletje, Settecento

V članku je predstavljen do sedaj neznani naročnik slikarja Nicola Grassija, Rimljan Girolamo II Mattei (1672–1740), ki je bil med letoma 1710 in 1713 apostolski nuncij v Benetkah. Tu objavljeni Mattejev portret na pergamentu potrjuje tudi leto 1715 kot čas nastanka Grassijevega portreta opata Sebastiana Vareseja. Slog portretov Federica Marcella in Alessandra Pandolfa (sl. 5), ki sta oba umrla leta 1712, pa spominja na dela Giovanni Visentina, učenca Nicola Cassane. Pri Cassani se je učil tudi Grassi: tu objavljeni par pastoralnih prizorov dokazuje, da je – podobno kot njegov učitelj – Grassi dobro poznal slikarstvo Grechetto, katerega slike so v Benetkah lahko občudovali predvsem v zbirki zadnjega mantovskega vojvode.

Enrico LUCCHESI, Some Notes on Nicola Grassi and Giovanni Visentin, Students of Nicolò Cassana

Keywords: Nicola Grasi, Giovanni Visentin, Nicolò Cassana, Girolamo II Mattei, Venice, Venetian painting, Settecento

The article deals with the newly discovered patron of Nicolo Grassi, a Roman Girolamo II Mattei (1672–1740), who was the Apostolic nuncio in Venice between 1710 and 1713. It presents a portrait of Mattei on parchment, which confirms the dating of 1715 of Sebastiano Varese's portrait by Grassi. The style of portraits of Ferderico Marcello and Alessandro Pandolfo (fig. 5), who both died in 1712, resembles the work by Giovanni Visentin, a student of Nicolò Cassana. Also Grassi was trained in Cassana's workshop. A pair of pastoral scenes, published in this article, confirms that, like his teacher, Grassi must have known the work of Il Grechetto, whose paintings in Venice could be viewed in the collection of the last Duke of Mantova.

Katra MEKE, Slikarska zbirka Ignaca Marije grofa Attemsa

Ključne besede: Ignac Marija grof Attems, zbirateljstvo, slikarska zbirka, 17. stoletje, 18. stoletje, Gradec, Palača Attems na Sackstrasse, Neu Gösting, Brežice, Podčetrtek, Slovenska Bistrica, Štatenberg, zapuščinski inventar, Universalmuseum Joanneum - Alte Galerie - Schloss Eggenberg, Narodna galerija.

Članek predstavlja zbirateljsko dejavnost Ignaca Marije grofa Attemsa, ki je bil v dosedanjih raziskavah obravnavan predvsem kot mecen in naročnik. Slednji je na podlagi preliminarne raziskave zbirateljskih trendov kranjskega in štajerskega plemstva postavljen v jukstapozicijo s sodasnimi zbiralci iz plemiškega miljeja. Članek obenem ponuja tudi nekaj novih relacij med ohranjenimi slikami in zapuščinskim inventarjem Ignaca Marije iz leta 1733.

1.01 ORIGINAL SCIENTIFIC PAPER

Katra MEKE, Ignaz Maria Count of Attems's Collection of Paintings

Keywords: Ignaz Maria Count of Attems, collecting, painting collection, 17th century, 18th century, Graz, Attems Palace (Sackstrasse), Neu Gösting, Brežice, Podčetrtek, Slovenska Bistrica, Štatenberg, probate inventory, Universalmuseum Joanneum - Alte Galerie - Schloss Eggenberg, National Gallery of Slovenia

So far, studies on Ignaz Maria Attems have dealt mainly with the question of his artistic patronage and his role as a *maecenas*. This article addresses the question of his collecting. Based on existing studies of collecting trends of nobility in Carniola and Styria, Attems is placed in juxtaposition with other contemporary collectors from the aristocratic milieu. The article also covers some additional relations between the surviving paintings and Attems's probate inventory compiled in 1733.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Monika OSVALD, Poznoantična moška portretna glava iz Emone – Konstancij Klor ali Licinij?

Ključne besede: rimsko kiparstvo, cesarski portreti, tetrarhija, Emona, Konstantinov slavolok, Konstantin, Konstancij Klor, Licinij

Poznoantična moška portretna glava (Narodni muzej Slovenije v Ljubljani), ki jo lahko umestimo med stilizirane portrete tetrarhične dobe, kaže izrazito podobnost z moškim likom zrelih let na Konstantinovem slavoloku v Rimu, ki je upodobljen na tondih kot darovalec Apolonu in Herkulu. Omenjeni lik je bil v literaturi poistoveten bodisi s Konstancijem Klorom bodisi z Licinijem. Iz pričevanja neznanega avtorja (Origo Constantini 15) izvem, da je bil zadnji povod za prvi spopad med Konstantinom in Licinijem (316–317) podiranje Konstantinovitih podob in kipov pri Emoni. Toda, čeprav je glava nekoliko okrušena, ne moremo teh poškodb neposredno navezati na omenjeni zgodovinski dogodek, prav tako ni jasnih dokazov o morebitnih kipih Konstancija Klora ali Licinija v Emoni. Odgovor na vprašanje, kdo se skriva v emonski glavi, lahko zaenkrat iščemo le v rimskem slavoloku.

1.01 ORIGINAL SCIENTIFIC PAPER

Monika OSVALD, A Late Antique Male Portrait Head from Emona – Constantius Chlorus or Licinius?

Keywords: Roman sculpture, portraits of Roman Emperors, tetrarchy, Emona, the Arch of Constantine, Constantine, Constantius Chlorus, Licinius

Late Roman Male Portrait Head (Ljubljana, National Museum of Slovenia), a stylized portrait from the period of tetrarchy, reveals close resemblance with the figure of a middle aged man depicted in the tondi of the Arch of Constantine in Rome, as a donor to Apollo and Hercules. In the literature, this figure was identified with Constantius Chlorus and Licinius. A text by an unknown author (Origo Constantini 15) reveals that the first conflict between Constantine and Licinius (316–317) resulted in the demolition of Constantine's images and statues in Emona. The damage visible on the Emona head can, however, not be directly associated with this event. Similarly, there is no clear evidence suggesting the presence of the statues of Constantius Chlorus or Licinius in Emona. At

the moment, the answer to the question of whose head is on the statue from Emona can be sought only in the Arch of Constantine.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Iva PASINI TRŽEC, Dve slike iz Klarwillove zbirke v Strossmayerjevi galeriji v Zagrebu

Ključne besede: Izidor vitez von Klarwill (Isidor Ritter von Klarwill), zbirateljstvo, slikarska zbirka, Artur Schneider, Strossmayerjeva galerija starih mojstrov HAZU, Nicolaes Maes, Jan Miense Molenaer, provenienca slik

Slike Vesela družba Jana Miensa Molenaerja in Portret mlade deklice Nicolaesa Maesa sta bili kupljeni leta 1929 za Strossmayerjevo galerijo v Zagrebu. Izvirata iz dunajske zbirke Izidorja viteza von Klarwilla (1824–1898) (Isidor Ritter von Klarwill), ki je bila leta 1928 prodana v Berlinu. Na podlagi arhivske dokumentacije in korespondence, ki ju hranita Državni arhiv v Zagrebu in Arhiv Strossmayerjeve galerije v Zagrebu, članek prinaša izčrpane okoliščine nakupa teh dveh slik iz Klarwillove zbirke in ob tem osvetljuje tudi samo zbirko. Hkrati razmišlja o njunem mestu v opusu obeh slikarjev in preverja zgodnje podatke o provenienci slik, oziroma prinaša nova dognanja o njuni zgodovini.

1.01 ORIGINAL SCIENTIFIC PAPER

Iva PASINI TRŽEC, Two Paintings from Klarwill's Collection in Strossmayer Gallery in Zagreb

Keywords: Isidor Ritter von Klarwill, collectorship, painting collection, Artur Schneider, Strossmayer Gallery of Old Masters of the Croatian Academy of Sciences and Arts, Nicolaes Maes, Jan Miense Molenaer, provenance of paintings

Merry Company by Jan Miense Molenaer and Portrait of a Young Girl by Nicolaes Maes were bought in 1929 for the Strossmayer Gallery in Zagreb. They were part of the Vienna collection of Isidor Ritter von Klarwill (1824–1898), which was sold in Berlin in 1928. Based on archival documents and correspondence kept at the Croatian State Archives in Zagreb and the Archives of Strossmayer Gallery in Zagreb, the article provides details of the acquisition of the two paintings from Klarwill's collection and sheds light on the collection itself. It also considers their place in the oeuvre of the two painters and examines early information on the provenance of the paintings, adding new insights into their history.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Götz POCHAT, Strah v vizualnih umetnostih – fenomenološki poskus

Ključne besede: strah, nasilje, smrt, Kierkegaard, slikarstvo, kiparstvo

Strah je del bivanja, afektivna strategija preživetja, zavestno stanje duha zaradi sovražne situacije v naravi ali družbi. Vse od sumerske dobe so strašljivi motivi pritegovali domišljijo umetnikov. Reprezentacije groznih protagonistov, naj bodo ti posledica religije, mitologije ali realnosti, ki porajajo nasilje, bolečino in smrt, obujajo grozljive dogodke v zgodovini in fikciji, so vedno pritegovale domišljijo javnosti. Poleg prestrašenosti, ki jo sproži izkušnja grozljivih podob, obstaja še ena vrsta tesnobe, ki se rodi iz depresije, raz-

položenja nesmiselnega bivanja in smrti kot končnega cilja. Tovrsten notranji strah po Kierkegaardu ne more biti neposredno reprezentiran, pač pa je lahko izražen le posredno z namigovanjem, metaforami in perifrazami. V poznem 19. stoletju se je ukvarjanje z različnimi modusi tesnobe osredotočalo na področje podzavestnega, globino duha in njen vpliv na gledalca. Tu vzbujeno čustvo se dotakne samega jedra življenja in nadzora naših čustev. Udejanji temeljno vprašanje smrti in obstanka.

1.01 ORIGINAL SCIENTIFIC PAPER

Götz POCHAT, Coping with Fear in the Visual Arts

Keywords: fear, violence, death, Kierkegaard, painting, sculpture

Fear is part of existence, an affective strategy of survival, a conscious state of the mind due to adverse situations in nature and society. Ever since the Sumerian age, frightful motifs have captured the imagination of artists. Representations of awful protagonists, be they the outcome of religion, mythology, or reality, generating violence, pain and death, evoking terrifying events in history and fiction, have always caught the imagination of the public. Apart from the frightened response triggered by the experience of dreadful images, there is another kind of anxiety born out of depression, the mood of senseless being, and death as the ultimate goal. This kind of an inward fear, according to Kierkegaard, cannot be directly represented, but only indirectly expressed by way of intimation, metaphors and periphrases. While dealing with the various modes of anxiety, the focus in the late 19th century was on the realm of the subconscious, the abyme in the mind and its impact on the beholder. The affect stirred up here touches the very core of life and the control of our affections. It actualizes the ultimate question of death or subsistence.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Bogo ZUPANČIČ, Opus arhitekta Eda Mihevca pred drugo svetovno vojno

Ključne besede: slovenska arhitektura, 20. stoletje, Edo Mihevc, Ladislav Kham, Jože Plečnik, Edvard Ravnikar, Karel Kavka, Miroslav Zupan, trgovski lokali, Knez, Jurman, Paulin, Peko, Teokarović, Vidmar, Žilič, vila Vidmar, vila Šavnik, vila Kavka, tovarna Malina, Ljubljanska inženirska zbornica

Pričujoči članek o delih arhitekta Eda Mihevca pred drugo svetovno vojno je nadaljevanje članka z naslovom Študijska leta arhitekta Edvarda Mihevca, ki je bil objavljen v Zborniku za umetnostno zgodovino XLVII, 2011. Namen članka je predstaviti formativno obdobje arhitekta in evidentirati njegova predvojna dela. Obenem avtor prinaša tudi informacije o Mihevčevi praksi pri arhitektu Ladislavu Khamu in stavbeniku ter tesarju Karlu Kavki. Ključni dokument predstavlja Mihevčev seznam Moja dela, na podlagi katerega je možno identificirati 26 arhitektovih predvojnih del.

1.01 ORIGINAL SCIENTIFIC PAPER

Bogo ZUPANČIČ, The Oeuvre of Architect Edo Mihevc before World War II

Keywords: Slovenian architecture, 20th century, Edo Mihevc, Ladislav Kham, Jože Plečnik, Edvard Ravnikar, Karel Kavka, Miroslav Zupan, shops, Knez, Jurman, Paulin, Peko, Teokarović, Vidmar, Žilič, Vidmar's villa, Šavnik's villa, Kavka's villa, Malina factory, Ljubljana Chamber of Engineers

This article about the works of Edo Mihevc before World War II is a continuation of "The Student Years of Architect Edvard Mihevc", an article published in *Zbornik za umetnostno zgodovino* XLVII, 2011. The aim of the article is to present the architect's formative period and record his pre-war works. It also provides information about Mihevc's internship with the architect Ladislav Kham and the builder and carpenter Karel Kavka. The key document is Mihevc's list entitled *My Works*, on the basis of which 26 pre-war projects can be identified.

1.01 IZVIRNI ZNANSTVENI ČLANEK

**Matej ŽUPANČIČ, Alenka ŽUPANČIČ, Edo Mihevc in Oton Župančič:
nastanek in usoda pesmi DOMOVINA JE ENA**

Ključne besede: Oton Župančič, Edo Mihevc, Ana Nuša Jontez Mihevc, grobnica narodnih herojev, Ljubljana

Avtorja obravnavata okoliščine ob nastajanju pesmi *Domovina je ena* pesnika Otona Župančiča. Pesem je bila ustvarjena na pobudo in ob prisotnosti arhitekta Edo Mihevc-a ter namenjena za klesanje na grobnico narodnih herojev v Ljubljani. Analiza se opira na pripoved arhitektke Ane Nuše Jontez Mihevc o razgovoru arhitekta s pesnikom med ustvarjanjem. Med uporabljenimi dokumenti je podpisana različica brez datuma, ki jo datirava na dan 12. 12. 1948. Valorizirani so tudi posamezni, doslej skoraj spregledani in nerazčlenjeni dokumenti, ki so hranjeni v NUK in MGML. V besedilu Zakona o spomeniku vsem žrtvam vojn je natisnjena prva kitica pesmi z vrinjeno vejico na koncu prvega verza. Poleg tega manjka pika po četrtem verzu. Ta "nova" različica naj bi bila vklesana v nastajajoči spomenik.

1.01 ORIGINAL SCIENTIFIC PAPER

**Matej ŽUPANČIČ, Alenka ŽUPANČIČ, Edo Mihevc and Oton Župančič:
The Creation and the Fate of the Poem DOMOVINA JE ENA**

Keywords: Oton Župančič, Edo Mihevc, Ana Nuša Jontez Mihevc, Tomb of National Heroes, Ljubljana

The article discusses the circumstances in which Oton Župančič's *Domovina je ena* was written. The poem was created on the initiative and in the presence of the architect Edo Mihevc and was to be engraved on the Tomb of National Heroes in Ljubljana. The analysis leans on the testimony of architect Ana Nuša Jontez Mihevc about a conversation that took place between the architect and the poet during the writing of the poem. Among the documents referred to in the article is a signed, undated variant, which we date to 12 December 1948. We also evaluated particular, hitherto almost overlooked and unanalysed documents kept at the National and University Library and the Museum and Galleries of Ljubljana. The text of the Act on the Memorial to All War Victims contains the first stanza, with an added comma at the end of the first verse. In addition, a full stop is missing after the fourth verse. This 'new' variant is supposed to be engraved on the memorial.
