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The Presentation of the Works of Art in the Former Austrian Littoral Region during World War I

KATJA MAHNIČ

One of the more important questions to arise when researching the presentation of art in previous periods is that of its social integration or of the way it was shaped by politics and worldviews. In some periods it is more tangible and it is less so in others. There were also periods when this aspect of art historians' work became its essential framework, regardless of whether they were able to recognize this and rationally substantiate it. One such period was the time of World War I. To understand the work of art historians in the former Austria–Hungary, especially of those active in monument protection, a few political and legislative aspects should be pointed out that greatly determined the scope of their professional activities. The first factor was the organization of monument protection, which was slowly being established after the Central Commission's (*k. k. Zentral-Kommission für Denkmalpflege*) reform of 1911. Two, otherwise inseparably intertwined aspects of the new organization were important, namely: a close relationship between the theory of art history and the practice of monument protection, and the simultaneous centralization of administration and the decentralization of specific tasks.¹ Furthermore, we must take into account the fact that as the reform was being imposed and shortly before the war broke out, the Heir Apparent Archduke Franz Ferdinand took over the patronage of the institutionalized monument protection, which he considered an important factor in his plan to resolve the politically complex situation in which the multinational state had found itself after the turn of the century.² The second important factor was the 1907 adoption of the *Hague Convention (IV) respecting the Laws and Customs*

¹ Cf. e.g. Eva FRODL-KRAFT, *Gefährdetes Erbe. Österreichs Denkmalschutz und Denkmalpflege 1918–1945 im Prisma der Zeitgeschichte*, Wien – Köln – Weimar 1997 (Studien zu Denkmalschutz und Denkmalpflege, 16), pp. XXIII–XXXVI.

² For more on the relationship between Franz Ferdinand and monument protection, see Theodor BRÜCKLER, *Thronfolger Franz Ferdinand als Denkmalpfleger. Die »Kunstakten« der Militärkanzlei im Österreichischen Staatsarchiv (Kriegsarchiv)*, Wien – Köln – Weimar 2009 (Studien zu Denkmalschutz und Denkmalpflege, 20).

of *War on Land* or its annex, *Regulations concerning the Laws and Customs of War on Land*, which undoubtedly reflected at least an agreement in principle on the unacceptability of the deliberate, and to some extent also unintentional destruction of cultural goods in times of war. In the first days of World War I, the unambiguous consequences of the vagueness of the written provisions on the one hand and their unsuitability for contemporary warfare on the other became evident in practice. On the other hand, when the international public was appalled by Germany's bombing of the Belgian and French cities, the Germans, and later the Austrians, introduced a new form of monument protection in occupied territories, the so-called protection of art (*Kunstschutz*). This was the first example of the concept of protecting "foreign" works of art – which was something that not even the Hague regulations had envisaged.³ The third important factor was without a doubt the war itself, or, more precisely, the countries involved in it and their connections with one another at the state and personal level; political alliances or the tactics of individual countries were not all that mattered – their communication in the field of professional activities was important too. It was precisely the field of monument protection that had been developing in a highly internationalized context since the mid-19th century.⁴ That was why the outbreak of a war between European countries uniquely tested certain ideas and concepts that had been formed in previous decades as a conceptual foundation of monument protection. In this regard, an even greater challenge was the end of the war with the formation of new states or power relations between them.

As can be inferred from the subtitle of the publication *Kunstschutz im Kriege*, which was edited and published in two volumes by the German art historian Paul Clemen in 1919,⁵ its purpose was to give a report on the condition of works of art

³ Cf. e. g. Robert BORN – Beate STÖRTKUHL, Apologeten der Vernichtung oder Kunstschützer? Kunsthistoriker der Mittelmächte im Ersten Weltkrieg, *Apologeten der Vernichtung oder »Kunstschützer«?* *Kunsthistoriker der Mittelmächte im Ersten Weltkrieg* (edd. Robert Born – Beate Störtkuhl), Köln – Weimar – Wien 2017 (Visuelle Geschichtskultur, 16), pp. 10–12; Christina KOTT, Die deutsche Kunst- und Museumspolitik im besetzten Nordfrankreich im Ersten Weltkrieg – zwischen Kunstraub, Kunstschutz, Propaganda und Wissenschaft, *Kritische Berichte. Zeitschrift für Kunst- und Kulturwissenschaften*, 25/2, 1997, pp. 6–8.

⁴ For more on the international context of the development of monument protection, see Astrid SWENSON, *The Rise of Heritage. Preserving the Past in France, Germany and England, 1789–1914*, Cambridge 2013.

⁵ *Kunstschutz im Kriege. Berichte über den Zustand der Kunstdenkmäler auf den verschiedenen Kriegsschauplätzen und über die deutschen und österreichischen Massnahmen zu ihrer Erhaltung, Rettung, Erforschung. I: Die Westfront* (ed. Paul Clemen), Leipzig 1919; *Kunstschutz im Kriege. Berichte über den Zustand der Kunstdenkmäler auf den verschiedenen Kriegsschauplätzen und über die deutschen und österreichischen Massnahmen zu ihrer Erhaltung, Rettung, Erforschung. II: Die Kriegsschauplätze in Italien, im Osten und Südosten* (ed. Paul Clemen), Leipzig 1919.

in the different areas occupied during the war, and on the measures taken by the Germans and Austrians to protect them as best they could, if not to save them from ruin. The texts, which were contributed by several authors, are full of professional assessments of the condition and of the need for special wartime monument protection, and of individual measures and their success; nonetheless, the political context of the publication as a whole is clear – by highlighting the efforts of German and Austrian experts to protect works of art, not only in their own territories but in the occupied ones too, it aimed to improve Germany's and Austria's position in the post-war peace negotiations.⁶

This publication also contains reports from the following Austrian experts: Max Dvořák,⁷ Anton Gnirs,⁸ and Hans Tietze.⁹ According to Max Dvořák, Austria–Hungary was surprised by the outbreak of World War I, which is said to be the reason why the monument protection service of that time was in no way ready for it.¹⁰ In his opinion, despite the difficulties they were consequently forced to tackle, they ought to have been satisfied with their achievements at the end of the war. By removing movable works of art in time, they made sure that nothing “truly important” was lost; simultaneously, they succeeded in greatly limiting the destruction of the most important immovable works of art using various preventive and protective measures.¹¹ He devoted special attention to highlighting how Austrian experts looked after Italian works of art, which they had begun to do even before the offensive in 1916, and which culminated in the implementation of protective and other measures in Friuli in 1917 and 1918.¹² Practically the same highlights can be seen in Gnirs's report on the monument protection service in the area of

⁶ Giuseppina PERUSINI, Schutz und Zerstörung von Kunstwerken im Friaul während des Ersten Weltkriegs, *Apologeten der Vernichtung* 2017, cit. n. 3, p. 207. Publications were not the only method of popularising the achievements of German and Austrian protectors of art. Even before the war ended, they had started using occasional exhibitions for this purpose, at which they presented the achievements of their protection activities to the local population in particular, but also to the broader public; for more on Germans in France, see KOTT 1997, cit. n. 3, pp. 14 ss., for Austrians in Friuli, see PERUSINI 2017, cit. n. 6, pp. 207 ss.

⁷ Max DVOŘÁK, Einrichtungen des Kunstschutzes in Österreich, *Kunstschutz im Kriege* II 1919, cit. n. 5, pp. 1–10.

⁸ Anton GNIRS, Die Denkmalpflege an der österreichischen Isonzofront in der Zeit des italienischen Feldzuges 1915–1918, *Kunstschutz im Kriege* II 1919, cit. n. 5, pp. 11–22.

⁹ Hans TIETZE, Österreichischer Kunstschutz in Italien, *Kunstschutz im Kriege* II 1919, cit. n. 5, pp. 50–70.

¹⁰ DVOŘÁK 1919, cit. n. 7, p. 1.

¹¹ DVOŘÁK 1919, cit. n. 7, p. 9.

¹² DVOŘÁK 1919, cit. n. 7, p. 2.

the Isonzo Front, which emphasized how unprepared the monument protection service was for war conditions,¹³ the service's success in saving or protecting the most important works of art,¹⁴ and how Austrian experts looked after Italian works of art, which were often damaged by the Italian Army.¹⁵ Besides logically pointing out the difficult situation faced by the Austrian monument protection service in the occupied territories in Northern Italy,¹⁶ Tietze's report also stresses the fact that no important work of art was damaged or destroyed,¹⁷ while simultaneously describing Austrian efforts, which stemmed from a love of art that does not differentiate the "ownership" of individual works of art – contrary to the willingness of Italians to destroy their own heritage.¹⁸ Considering that the above examples are "reports" on monument protection activities, written by experts from two countries defeated in the war that had just ended, such highlights are to be expected.

In these "expert reports", the works of art of the former Austrian Littoral region appear as objects that needed protection because of the raging war; the individual monument protection actions to which they were subjected depended on various factors, and were, above all, presented in a highly politicized context. But the politicization of the works of art or the politicization of their protection was even more prominent in certain publications that were issued during the war and that were not created as part of monument protection activities, at least not in the strict sense. They too had a very clear propaganda role – they were to present to the general public the local cultural heritage, thus on the one hand promoting a sense of belonging among the local population, and on the other hand raising support for the war among the broadest circles. It is therefore not surprising that in his report Gnirs calls them "war publications".¹⁹

In 1915, the art historian Leo Planiscig published a booklet entitled *Works of Art in the Southern War Zones. The Isonzo Plain, Istria, Dalmatia, Southern Tyrol*.²⁰ Even though the reader is reminded of the war by the title itself, the book-

¹³ GNIRS 1919, cit. n. 8, p. 13.

¹⁴ GNIRS 1919, cit. n. 8, p. 16.

¹⁵ GNIRS 1919, cit. n. 8, pp. 21–22.

¹⁶ TIETZE 1919, cit. n. 9, pp. 50–52.

¹⁷ TIETZE 1919, cit. n. 9, p. 52.

¹⁸ TIETZE 1919, cit. n. 9, p. 63.

¹⁹ GNIRS 1919, cit. n. 8, p. 22, n. 1.

²⁰ LEO PLANISCIG, *Denkmale der Kunst in den südlichen Kriegsgebieten. Isonzoebene, Istrien, Dalmatien, Südtirol*, Wien 1915.

let reads as a sort of tourist guidebook. In Chapter 3, which discusses the former Margraviate of Istria, the reader first learns a few things about the turbulent historical events on the peninsula, which is followed by descriptions of individual Istrian towns and their most important works of art. All of the mentioned towns are coastal ones, though in some places or when mentioning certain types of works of art Planiscig also refers to towns further inland. Putting aside the selection of towns and their works of art, which he included in his review – this was the result of several factors, including the length of the publication –, an attentive reader cannot overlook the clear political context of the conflict at the time between Austria and Italy. If the certain words and phrases used in the historical introduction (the coastal towns were lost after Venice had occupied them;²¹ after the French occupation ended, Austria *got Istria back*²²) are somewhat understandable considering that the area in question was in fact a part of Austria–Hungary when this booklet was published, the vocabulary used in the remainder of the text when describing the fates of individual towns and their works of art intensifies further (Koper became Venice’s *spoils* – Venice afterward *suppressed* rebellions with weapons and *ruled unlimitedly*;²³ the façade of the Praetor’s Palace was adorned with the busts of mayors – the well-off Venetian patricians and the contemporary patriarchs of Aquileia of Venetian origin who *profited* from the Istrian territories;²⁴ Piran’s “Ca’ d’Oro” bears witness to the period of Venetian *rule*;²⁵ as a result of the battles between Venice and Genoa, the towns of Muggia Vecchia and Pula were *demolished*²⁶). The booklet comes with 115 “new original photographs”, as boasted by its publisher on the cover. At the end of the index, the reader learns that some of the photographic material was provided by the Central Commission and some by the publisher.²⁷ The photographic material had been taken for other books published, namely, for Folnesics and Planiscig’s monograph on the works of architecture and

²¹ PLANISCIG 1915, cit. n. 20, p. 44.

²² PLANISCIG 1915, cit. n. 20, p. 45.

²³ PLANISCIG 1915, cit. n. 20, p. 46.

²⁴ PLANISCIG 1915, cit. n. 20, p. 49.

²⁵ PLANISCIG 1915, cit. n. 20, p. 52. At the time in Piran “Ca’ d’Oro” was a popular designation for a house built in the Venetian–Gothic Style on Tartini Square. Today this house is known as the “Venetian House” (Benečanka).

²⁶ PLANISCIG 1915, cit. n. 20, pp. 45 and 58.

²⁷ PLANISCIG 1915, cit. n. 20, p. 118.

art of the Austrian Littoral,²⁸ and for volumes IV and V of Iveković's monograph on Dalmatian architecture and sculpture.²⁹ At the end of the booklet, the publisher also advertises both publications.³⁰ More interesting than the advertisements for these two monographs is the invitation to purchase older publications of the Institute of Art History (*Jahrbuch des Kunsthistorischen Institutes*), which offer the interested reader papers on the "history of art in the southern war zones,"³¹ once again clearly drawing the reader's attention to the political context behind the booklet's publication.

Two years later, another publication was issued, which presented to the readers the works of art from the region of "Soča River Valley to the Balkans". Its publication was connected with the military archive or its special literary group led by Alois Veltze, whose task was to popularize war events. This publication, issued under Veltze's editorial guidance,³² is even more clearly intended for using works of art for political propaganda purposes. This can be discerned not only from its title, *From the Isonzo to the Balkans. From the War Zone of Austria–Hungary* and from the fact that the editor is mentioned on the cover with his military rank, but also from its form. Namely, the publication was written in the form of a richly illustrated journal of a military detachment on the march. The introductory chapter, contributed by the music historian and critic Paul Stefan,³³ clearly expresses the book's purpose: its publication is a token of thanks to those who have suffered for the benefit of the empire, and simultaneously a presentation of the natural beauties and cultural heritage of the regions in question to the broadest masses. Since it presents the territories in and around which the war raged on, the booklet was meant as a sort of "memory book", a *vade mecum* for future travelers roaming the once again peaceful parts.³⁴ This chapter is otherwise devoted to a geographical and historical presentation of the regions discussed. In the process, Stefan romanticizes the landscape as it existed before the war broke out; he mentions the war's de-

²⁸ *Bau- und Kunstdenkmale des Küstenlandes. Aquileja, Görz, Grado, Triest, Capo d'Istria, Muggia, Pirano, Parenzo, Rovigno, Pola, Veglia etc.* (edd. Hans Folnesics – Leo Planiscig), Wien 1916.

²⁹ Cirillo IVEKOVIĆ, *Dalmatiens Architektur und Plastik*, 1–8, Wien 1910–1926.

³⁰ PLANISCIG 1915, cit. n. 20, pp. 119–120.

³¹ PLANISCIG 1915, cit. n. 20, p. 119.

³² *Vom Isonzo zum Balkan. Aus dem Kriegsland Österreich-Ungarns. Drei Tagebücher in Bildern. Erster Band* (ed. Alois Veltze), München 1917.

³³ Paul STEFAN, *Vom Isonzo zum Balkan*, *Vom Isonzo zum Balkan* 1917, cit. n. 32, pp. 1–9.

³⁴ STEFAN 1917, cit. n. 33, p. 1.

struction thus far, pointing out the achievements of the Austro–Hungarian Army, and he concludes with the hope that the people will soon be able to enjoy once again the natural and cultural beauties of these parts.³⁵ This is followed by a chapter devoted to an art historical description of Adriatic towns, written by the writer and playwright Franz Theodor Csokor.³⁶ In the introduction, he presents the Austro–Hungarian part of the sea as a territory “rich in all the benefits of the South”, which has always been the object of a battle for dominance due to that very fact.³⁷ What can only be sensed in Planiscig’s booklet through individual formulations or the use of specific terms is in Csokor’s case utterly unambiguous: Austria–Hungary was the one that finally brought the rightful safety and the blessing of order to this territory.³⁸ In the rest of the text he continuously depicts Venetians as the oppressors and the Habsburgs as the benevolent sovereigns. Then by outlining the social context of art production, he emphasizes its potential dependence on the sovereigns of the time, and points out the fact that the works of art in this territory often suffered due to said warfare.³⁹ Art progressed the most in times of independence (in the Late Antique or Early Mediaeval period within fortified towns, e.g. Aquileia, Pula, and Split, and later within the independent Dubrovnik);⁴⁰ at the time of Venetian rule, those towns in particular became nothing more than Venetian *colonies*, while the *local* artistic trends could be expressed mainly in handicrafts.⁴¹ After the initial definition of the area as the *Austrian part* of the sea, an attentive reader cannot miss the constant emphasis on ownership (*our* Istrian towns, *our* coast, *our* Adriatic province). Csokor concludes his chapter by praising the art of Adriatic towns; he claims they represent one of the most unusual “conglomerates of Western art”, exciting experts and amateurs alike.⁴² Photographs were an essential part of this publication, too. Its imagery was even more pronounced than in Planiscig’s publication. As has already been mentioned, the latter publication has the form of a tourist guidebook designed as a text (111 pages), with pictorial ma-

³⁵ STEFAN 1917, cit. n. 33, p. 9.

³⁶ FRANZ Theodor CSOKOR, Kunstgeschichtliches von den Gestaden der Adria, *Vom Isonzo zum Balkan* 1917, cit. n. 32, pp. 10–20.

³⁷ CSOKOR 1917, cit. n. 36, p. 10.

³⁸ CSOKOR 1917, cit. n. 36, p. 10.

³⁹ CSOKOR 1917, cit. n. 36, p. 11.

⁴⁰ CSOKOR 1917, cit. n. 36, p. 11.

⁴¹ CSOKOR 1917, cit. n. 36, p. 16.

⁴² CSOKOR 1917, cit. n. 36, pp. 19–20.

terial (115 photographs) inserted in the relevant places. Veltze's publication, however, was designed in two parts: three short essays (29 pages) are followed by pictorial material (252 photographs). The register that concludes it refers the reader solely to the pictorial material and not to the mentions of individual towns within the texts.⁴³ In this publication, the pictorial material was again partly contributed by the publisher of the above-mentioned Folnesics–Planiscig monograph, but the greater part of it was created under the auspices of the War Press Office (*Kriegs-pressequartier*). Unlike Planiscig's publication, the pictorial material in Veltze's work is not limited to the discussed towns and individual works of art, but also covers war events. Thus the reader can also find within it photographs depicting the daily lives of members of the Austro–Hungarian Army on the Isonzo Front and other posts in the Balkans. Moreover, this publication also includes pictures of the damage caused by the war to artistic heritage. These pictures clearly indicate the propagandist nature of the discussion of this damage. This can be seen not only in the captions under individual photographs (the caption under the photograph of Duino Castle informs the reader that the castle was *greatly damaged* by Italian shelling but that all art treasures had been *taken to safety*⁴⁴), but also in their staging (for example, a panoramic picture of Gorizia is followed by four photographs of works of art from Gorizia taken from Folnesics–Planiscig's publication, a photograph of Colonel General Borojević, and rounded off by four photographs depicting the destruction on the streets of Gorizia⁴⁵). This publication was supplemented with promotional texts at the end about other publications that might be of interest to the reader.⁴⁶ Considering its publisher, it is not surprising that the first of the advertised publications is a military newspaper, while the rest clearly show that, as the third year of the war was drawing to an end, fine art or writing about it became a powerful propaganda tool.

Another wartime publication clearly shows the thin line between open and concealed propaganda. Though strictly speaking it is not a "war publication", it should be discussed for at least two reasons – firstly, because the pictorial material collected for its publication appears in the discussed "war publications", which also recommend the book to their readers, and secondly,⁴⁷ because of one of its authors.

⁴³ *Vom Isonzo zum Balkan* 1917, cit. n. 32, pp. 211–212.

⁴⁴ *Vom Isonzo zum Balkan* 1917, cit. n. 32, images on p. 65.

⁴⁵ *Vom Isonzo zum Balkan* 1917, cit. n. 32, images on pp. 66–71.

⁴⁶ *Vom Isonzo zum Balkan* 1917, cit. n. 32, images on pp. 213–216.

⁴⁷ PLANISCIG 1915, cit. n. 20, p. 119.

It is the monograph entitled *Works of Architecture and Art of the Austrian Littoral* by Hans Folnesics and Leo Planiscig, which was published in 1916.⁴⁸ As the authors wrote in the prologue, the book was not meant as an artistic topography; instead, its purpose was to familiarize the broadest circle of people with the “great and diverse past” as documented by the immense treasury of buildings, statues, and paintings in the Austrian Littoral, and to provide researchers with reliable pictorial material.⁴⁹ The book’s design has been subordinated to this purpose: the introductory section, which briefly presents the main works of art – even though it is a scientific text, the authors state that it does not present the latest research findings, but merely sums up what was already known; moreover, the authors do not propose any new hypotheses in this regard⁵⁰ –, is followed by the catalogue section, which contains brief explanations of individual pictures, while the body of the text presents 120 pictures. This book does not have a special, combined bibliography; the relevant works are mentioned when discussing each work of art.⁵¹ It thus appears to be an established type of art history publication, intended for presenting the works of art of a specific region. A more thorough reading nevertheless reveals certain clear content highlights, which have already been pointed out in relation to Planiscig’s booklet issued a year earlier, and which refer to the political relations between Austria and Italy. They are especially visible in the text discussing the Basilica of Aquileia. A historical review once again informs the reader that the current war is just another in a long line of military conflicts in this region.⁵² The reader is also presented with a clear notion that this part of the Northern Adriatic region prospered the most under *German rule*. Thus, for example, Aquileia is said to have experienced its first climax in the Early Christian period, and another under *German* patriarchs;⁵³ whereas Venice’s rise to supremacy began the era of its loss of sovereignty, followed by its utter *demise*.⁵⁴ The description of Istrian towns also contains a similar clearly defined notion of value. Thus, in the case of Koper, we learn that Venice had *usurped* it and later *suppressed* a liberation attempt,

⁴⁸ *Bau- und Kunstdenkmale des Küstenlandes* 1916, cit. n. 28.

⁴⁹ *Bau- und Kunstdenkmale des Küstenlandes* 1916, cit. n. 28, p. 1.

⁵⁰ *Bau- und Kunstdenkmale des Küstenlandes* 1916, cit. n. 28, p. 1.

⁵¹ *Bau- und Kunstdenkmale des Küstenlandes* 1916, cit. n. 28, p. 1.

⁵² *Bau- und Kunstdenkmale des Küstenlandes* 1916, cit. n. 28, p. 7.

⁵³ *Bau- und Kunstdenkmale des Küstenlandes* 1916, cit. n. 28, pp. 10, 11 and 13.

⁵⁴ *Bau- und Kunstdenkmale des Küstenlandes* 1916, cit. n. 28, p. 15.

and that at the end of the 18th century, the town was given to Austria via a peace treaty;⁵⁵ in the case of Piran, the authors similarly point out that it was *usurped* by the Venetians, who managed to *hold on* to it till the very end.⁵⁶ The definitions of individual characteristic forms (styles) are likewise marked by their political context – in this publication, the authors generally date parts of church furnishings adorned with interlace to the Migration Period or explicitly refer to the interlace as a *Lombard* ornament. Simultaneously, by cross-referencing other examples of this ornament when discussing an individual work of art, they form a clear idea that the same ornament appeared on parts of church furnishings from Friuli to Dalmatia (when describing examples from churches in Muggia Vecchia they refer to examples in the Basilica of Aquileia, which they again claim match the parts in Cividale del Friuli, Istria, and Dalmatia⁵⁷). This way they present the region in question as a complete whole. As has already been pointed out by Georg Vasold, a similar purpose was pursued by the constant repetition of the name of this region as the Austrian Littoral, which the reader simply could not miss⁵⁸ – it appears as a heading in each of the 120 pictorial tables.

All the mentioned publications, which discuss the artworks of Istrian towns, constitute a representative selection of wartime texts that discuss works of art in a specific political propaganda context – from openly propagandist war publications, through seemingly neutral booklets that aim to present the works of art to the broadest public, to editions of art history monographs and publications from the monument protection service, which concealed their ideological character by referring to the professionalism of the work described within them or to the scientific discussion of individual works of art. Considering the type of each publication, it is not surprising that their authors are individuals educated in a variety of fields and with diverse professional experiences. Among them, art historians, without a doubt, represent a special group of authors. They are encountered not only in the role of researchers, who published their research findings in scientific monographs, or of monument protection experts, who gave reports on their work, but also in the

⁵⁵ *Bau- und Kunstdenkmale des Küstenlandes* 1916, cit. n. 28, p. 37.

⁵⁶ *Bau- und Kunstdenkmale des Küstenlandes* 1916, cit. n. 28, p. 40.

⁵⁷ *Bau- und Kunstdenkmale des Küstenlandes* 1916, cit. n. 28, p. 36, text for image 71a, p. 28, text for image 9b.

⁵⁸ Georg VASOLD, »Im Chaos wandeln«: The Vienna School of Art History and the First World War, *Austrian Studies*, 21 (=Cultures at War. Austria-Hungary, 1914-1918), 2013, p. 174.

role of propagandists.⁵⁹ The involvement of art historians in wartime propaganda is not surprising, because World War I was the first military conflict in which the most important role, besides military power, was held by propaganda itself – in addition to the traditional written texts, it made use of visuals such as the classic artistic depictions and also the new mediums of photography and film; in this “war of spirits”, experts from various humanistic disciplines were actively involved.⁶⁰

It is therefore not surprising that, as the centenary of World War I was approaching, researchers hurriedly started examining the role art historians had played in it, especially those who had been actively involved in it within the scope of monument protection. As regards the art historians from countries belonging to the Central Powers, the debate mainly revolves around the question of whether their wartime activities should be understood as an apology for destruction or as “protection of art”. As has been successfully demonstrated by researchers studying the wartime activities of art historians in individual countries, and even more so by those who endeavored to establish a broader, international understanding of this issue, there is no definite answer to these two alternatives. The reason for that lies in the fact that today the stance we are able to adopt towards their ideas and their practical achievements is ambivalent at best.⁶¹

The biggest weakness of the research conducted thus far is the decontextualization of art history research during the war. Namely, the researchers connect the more or less openly “ideological” interpretations of art history only with the systematic propaganda activities during the war. If we take a look at the organized activities of painters at the front and in the hinterland, editions of art and art historical publications, and the organization of exhibitions on art, cultural history, and monument protection, this connection is by all means justified. But it is also very limited. Regardless of the unexpected changes brought on by the war overnight in all areas of social and human activity, art history did not start over or become re-established with its outbreak. Hence the professional activities of art historians during the war must be viewed in the context of their work in the pre- but also post-war period. In this regard, the former Austrian Littoral region is especially interesting for at least two reasons: firstly, as a part of the territory of a multinational state and, secondly, as a distinct transit area, where the local art production

⁵⁹ For German Art Historians as propagandists see Evonne LEVY, *The German Art Historians in the Great War. Kulturpropaganda and the Stillbirth of Propaganda Analysis*, *Apologeten der Vernichtung* 2017, cit. n. 3, pp. 49–53.

⁶⁰ BORN – STÖRTKUHL 2017, cit. n. 3, pp. 15–17.

⁶¹ BORN – STÖRTKUHL 2017, cit. n. 3, p. 28.

continuously evolved in harmony with different traditions and innovations coming from all directions: from the West (Venice), from the North (Habsburg lands), and, via the Mediterranean, also from the South.⁶² Both reasons brought about the orchestration of art history or of its practical part, i.e. monument protection, even before the start of World War I. This is very clearly pointed out by France Stelè, who in his monograph on art in the Austrian Littoral, states that even though the older researchers of its artworks did agree on the transitional character of the Austrian Littoral, they failed to take into account the “art history facts” encountered when discussing them. That was thwarted by their desire to identify the supremacy of either the Germanic cultural influence or of the Romance one in the results of the artistic creativity of this territory, in the process completely overlooking the Slavic influence.⁶³ Three decades later, the works of art of Istrian towns once again played an important (cultural) political role after the end of World War II, or during the peace treaties that ensued. Again it was Stelè who in the prologue to his monograph pointed out that the original version of the text from 1939, which was later abridged, updated, suitably adapted to its purpose, and published in 1946, provided “cultural arguments” to the delegation at the peace conference in the “battle for a fair solution to the issue of the former Austrian Littoral region”.⁶⁴

Translated by: Urška Žitnik

⁶² For more on this topic, cf. France STELÈ, *Umetnost v Primorju*, Ljubljana 1960, pp. 9–31.

⁶³ STELÈ 1960, cit. n. 62, pp. 9–10.

⁶⁴ STELÈ 1960, cit. n. 62, p. 5. Stelè’s original text from 1939 which served as the basis to the introductory chapters in his book from 1960 was also published; cf. France STELÈ, *Umetnost v Primorju*, Ljubljana 1940.

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Umetnostni spomeniki istrskih mest in njihova obravnava v času prve svetovne vojne

POVZETEK

Ob nedavnem približevanju stoletnice prve svetovne vojne se je začelo pospešeno raziskovanje vloge, ki so jo v njej odigrali umetnostni zgodovinarji, še posebej tisti, ki so delovali na področju spomeniškega varstva. Kar se tiče umetnostnih zgodovinarjev iz držav, ki so pripadale centralnim silam, se je razprava razvijala zlasti okrog vprašanja, ali je potrebno njihovo medvojno delovanje razumeti kot apologijo uničenja ali kot »varstvo umetnosti«. Prva svetovna vojna je bila namreč prva vojna, v kateri je pomembno vlogo igrala propaganda, eden od njenih predmetov oz. orodij pa so bili tudi umetnostni spomeniki. V času vojne so tako izhajale posebne publikacije, ki so imele zelo jasno propagandno vlogo – javnosti naj bi predstavljale domačo kulturno dediščino in s tem vzpodbujale občutek pripadnosti lokalnega prebivalstva na eni ter podporo za vojno med najširšimi krogi na drugi strani. V literaturi se jih je zato prišlo poimenovanje »vojne publikacije«.

Tudi umetnostni spomeniki Istre so bili predmet tovrstnih publikacij. Leta 1915 je umetnostni zgodovinar Leo Planiscig izdal knjižico z naslovom Umetnostni spomeniki na južnih vojnih območjih. Soška ravnina, Istra, Dalmacija, Južna Tirolska. Čeprav bralca na vojno opomni že sam naslov, pa se knjižica bere kot nekakšen turistični vodnik. Če pustimo ob strani sam izbor mest in njihovih spomenikov v knjižici ni mogoče prezreti zelo jasnega političnega konteksta, ki ga je v tistem času predstavljal konflikt med Avstrijo in Italijo. To je jasno razvidno predvsem v uporabljenem besedišču. Knjižica je bogato opremljena s 115, kot se že na njenih platnicah pohvali založnik, »novimi izvirnimi posnetki«. Zaključni se z reklamnimi sporočili, med katerimi je še posebej povedno povabilo k nakupu starejših zbornikov Umetnostnozgodovinskega inštituta, ki zainteresiranemu bralcu ponujajo prispevke k »zgodovini umetnosti na južnih vojnih območjih«. S tem bralca ob koncu spet jasno opozorijo na politični kontekst izdaje knjižice. Dve leti kasneje je izšla še ena publikacija, ki je bralcem predstavljala umetnostne spomenike področja od »Posočja do Balkana«. Njen izid je bil vezan na dejavnost vojaškega arhiva oz. posebne literarne skupine, katere naloga je bila popularizacija vojnih dogodkov. Knjižica, ki je izšla pod uredniškim vodstvom Aloisa Veltzeja, je še bolj jasno namenjena uporabi umetnostnih spomenikov v politično propagandne namene. O tem ne pričata le njen naslov, Od Soče do Balkana. Z vojnega območja Avstro-Ogrske in dejstvo, da je urednik na platnicah naveden s svojim vojaškim činom, pač pa tudi njena oblika. Gre za nekakšen dnevnik vojaškega oddelka na pohodu, bogato opremljen s slikami. Besedila so prispevali avtorji z različnih področij delovanja. Tudi pri tej publikaciji so bile fotografije njen bistveni sestavni del. Njena slikovna predstavnost je bila še bolj poudarjena kot pri Planiscigovi knjižici. Slednja ima, kot rečeno, obliko nekakšnega turističnega vodnika, ki je zastavljen kot besedi-

lo, v katerega je na ustreznih mestih vstavljeno slikovno gradivo. Zasnova Veltzejeve knjižice pa je dvodelna: trem krajšim sestavkom sledi obsežno slikovno gradivo, ki predstavlja večino obsega publikacije. Register, s katerim se končuje, bralca napotuje izključno na slikovno gradivo, ne pa tudi na omembe posameznih krajev v besedilih. Pretežni del slikovnega gradiva je nastalo pod pokroviteljstvom vojnega tiskovnega urada. Za razliko od Planiscigove knjižice v Veltzejevi slikovno gradivo ni omejeno zgolj na obravnavane kraje in posamezne umetnostne spomenike, pač pa tudi na samo vojno dogajanje. Tako bralec med fotografijami najde tudi take, ki prikazujejo vsakdanjik pripadnikov avstroogrške vojske na soški fronti in drugih položajih na Balkanu. Poleg tega v tej publikaciji najdemo tudi posnetke škode, ki jo je vojna povzročila na umetnostni dediščini. Prav ti posnetki najbolj jasno kažejo na propagandistični okvir njene obravnave. Pri tem ne gre zgolj za podnapise pod posameznimi fotografijami, pač pa tudi za njihovo »inscenacijo«. Tudi tej knjižici so na koncu dodani reklamni zapisi o nadaljnjih publikacijah, ki bi utegnile zanimati bralca. Glede na njenega izdajatelja ni presenetljivo, da je prva od oglaševanih publikacij vojaški časopis, iz naslednjih pa je jasno razvidno, da je umetnost oz. pisanje o njej v iztekajočem se tretjem letu vojne postala eno močnejših propagandnih sredstev.

Kako tanka je bila meja med odkrito in prikrito propagandnostjo lepo kaže še ena publikacija iz medvojnega časa, ki strogo gledano ni bila »vojna publikacija«. Gre za monografijo Arhitekturni in umetnostni spomeniki Primorske Hansa Folnesicsa in Lea Planisciga, ki je izšla leta 1916. Kot sta v uvodnem nagovoru zapisala avtorja, knjiga ni bila mišljena kot umetnostna topografija, pač pa je bil njen namen na eni strani omogočiti najširšemu krogu ljudi spoznati »veliko in razgibano preteklost«, kot jo izpričuje nepregledni zaklad stavb, kipov in slik na avstrijskem Primorskem, na drugi strani pa nuditi raziskovalcem zanesljivo slikovno gradivo. Čeprav gre torej za navidez uveljavljeno obliko umetnostnozgodovinske publikacije, namenjene predstavitvi spomenikov obravnavanega območja, pri natančnem branju vendarle ne moremo prezreti nekatere jasne vsebinske poudarke, ki se nanašajo na politične odnose med Avstrijo in Italijo, med drugim obsesivno ponavljanje poimenovanja obravnavanega območja kot »avstrijske Primorske«, ki ga bralec nikakor ni mogel prezreti.

Izkaže se, da je nedvoumen odgovor na v začetku zastavljeno alternativo glede vrednotenja delovanja umetnostnih zgodovinarjev med prvo svetovno vojno nemogoč. Razlog za to je potrebno iskati v dejstvu, da je lahko danes odnos, ki ga lahko vzpostavimo tako do njihovih idej kot tudi praktičnih dosežkov, zgolj ambivalenten. Kot najšibkejša točka dosedanjih raziskav se kaže dekontekstualizacija umetnostnozgodovinskega raziskovanja v medvojnem času. Bolj ali manj prikrito »ideološke« umetnostnozgodovinske interpretacije se namreč povezujejo zgolj z načrtno propagandistično dejavnostjo med vojno. Deloma je ta povezava vsekakor upravičena. Hkrati pa je izrazito omejena. Ne glede na to, kako nepričakovane spremembe na vseh področjih družbenega in človekovega delovanja je čez noč prinesla vojna, se umetnostna zgodovina vendarle ni začela oz. postavila na novo z njenim izbruhom. Medvojno strokovno delovanje umetnostnih zgodovinarjev je potrebno zato primerjati z njihovim delom v predvojnem času. Primorska v najširšem, Istra pa v ožjem smislu sta v tem pogledu še posebej zanimivi iz vsaj dveh razlogov: prvič kot del ozemlja večnacionalne države in drugič kot izrazito prehodno območje, kjer se je umetnostno snovanje nenehno razvi-

jalo kot sozvočje različnih tradicij in novosti, ki so prihajale tako z vzhoda kot zahoda. Oba razloga sta nenazadnje pripeljala do instrumentalizacije umetnostne zgodovine oz. njenega praktičnega dela, spomeniškega varstva že pred izbruhom prve svetovne vojne.

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Sinopsisi / Abstracts

1.01 IZVIRNI ZNANSTVENI ČLANEK

Ana JENKO KOVAČIČ, Škofovske in komunalne palače v luči institucionalnih sprememb v Istri v srednjem veku

Ključne besede: Istra, srednj vek, škofje, komuna, škofovska palača, komunalna palača

Članek obravnava omembe škofovskih in komunalnih palač v Istri, natančneje v Trstu, Kopru, Poreču in Pulju v 12. in 13. stoletju. Zaradi različnih specifik posameznih mest glede na institucionalne spremembe in razvoj škofovskih sedežev, predstavljajo ti primeri plodno podlago za vzpostavitev primerjalnega okvira. Medtem ko pri škofovskih palačah ni mogoče v celoti zajeti vseh vidikov rabe palače v mestu, kjer poleg cerkvenega upravljanja prevladujejo primeri uporabe za urejanje fevdalnih zadev škofovskega zemljišča, omembe komunalnih palač v grobem odražajo pomembne politične spremembe v mestih.

1.01 ORIGINAL SCIENTIFIC PAPER

Ana JENKO KOVAČIČ, Episcopal and Communal Palaces in Light of Institutional Changes in Istria in the Middle Ages

Keywords: Istria, Middle Ages, bishops, commune, diocesan palace, communal palace

The article deals with mentions of diocesan and communal palaces in Istria, more precisely in Trieste, Koper, Poreč, and Pula in the 12th and 13th centuries. Due to each town's diverse starting points in regard to institutional changes and the development of diocesan seats, these examples in Istria present fertile ground for the establishment of a comparative framework. While in the case of diocesan palaces it is not possible to fully cover all aspects of the usage of the palace in the town – in addition to the church administrations, cases of use for the regulation of feudal affairs of bishopric lands predominate – mentions of communal palaces are approximately in line with important political changes in towns.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Enrica COZZI, Gotsko slikarstvo v slovenski Istri in piranski poliptih Paola Veneziana

Ključne besede: gotsko slikarstvo, Istra, Koper, Piran, Paolo Veneziano, poliptih, zaščita, konserviranje

V mestih ob istrski obali (Koper, Piran) je ohranjena vrsta pomembnih del slikarstva iz časa gotike. V članku so analizirane nekatere freske iz 14. stoletja in poliptih, ki ga je za Piran izdelal Paolo Veneziano. Pozornost je usmerjena na nekatere nenavadne in manj znane vidike: prve objave iz zgodnjega dvajsetega stoletja, fotografska dokumentacija, shranjena v tržaških arhivih (Civici Musei di Storia e Arte; Soprintendenza), in tudi novosti, ki so jih prinesli nedavni restavratorski posegi na poliptihu.

1.01 ORIGINAL SCIENTIFIC PAPER

Enrica COZZI, Gothic Painting in Slovenian Istria and the Polyptych from Piran by Paolo Veneziano

Keywords; gothic painting, Istria, Koper, Piran, Paolo Veneziano, polyptych, protection, conservation

Painting from the Gothic period preserves significant evidence in the towns along the Istrian coast (Koper, Piran). Some frescoes datable to the 14th century are analyzed, as well as the polyptych painted for Piran by Paolo Veneziano. Attention is focused on some peculiar and lesser-known aspects: the first critical fortune, in the writings of the early 20th century; the photographic documentation preserved in the Historical Archives of Trieste (Civici Musei di Storia e Arte; Soprintendenza); as well as the new features highlighted by recent restorations.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Samo ŠTEFANAC, Madone Antonia Rossellina in problem masovne produkcije florentinske zgodnjerenesančne plastike ter njenega zgodnjega širjenja na vzhodno jadransko obalo

Ključne besede: Antonio Rossellino, Madona s kandelabri, Koper, Ljubljana, Rijeka, Rab, Šibenik, Hvar, Dubrovnik, Kotor, florentinsko kiparstvo 15. stoletja

Članek obravnava vrsto reliefov t. i. "Madone s kandelabri" po Antoniu Rossellinu na vzhodni jadranski obali in v zaledju (Koper, Ljubljana, Rijeka, Rab, Šibenik, Hvar, Dubrovnik). Določeni indici namigujejo na to, da nekateri izmed obravnavanih reliefov na današnje lokacije niso prišli šele kot zbirateljski kosi, marveč že kmalu po nastanku (Koper, Rijeka, Šibenik, Dubrovnik). Na podlagi tega lahko sklepamo, da je masovna produkcija zgodnjerenesančne florentinske plastike dosegla vzhodno jadransko obalo že v poznem 15. stoletju.

1.01 ORIGINAL SCIENTIFIC PAPER

Samo ŠTEFANAC, Antonio Rossellino's Madonnas and the Problem of Mass-produced Florentine Renaissance Sculpture and its Early Diffusion on the Eastern Shore of Adriatic

Keywords: Antonio Rossellino, Madonna of the Candelabra, Koper, Ljubljana, Rijeka, Rab, Šibenik, Hvar, Dubrovnik, Kotor, 15th century Florentine sculpture

This paper discusses a series of the reliefs depicting the "Madonna of the Candelabra" after Antonio Rossellino spread along the eastern coast of Adriatic and its hinterland (Koper, Ljubljana, Rijeka, Rab, Šibenik, Hvar, Dubrovnik). Certain indications suggest that some of the reliefs in question did not come to their present-day locations only as collector's items, but rather shortly after being produced (Koper, Rijeka, Šibenik, Dubrovnik). Based on this, it can be assumed that the mass production of early Renaissance Florentine sculpture reached the eastern Adriatic coast already by the late 15th century.

Barbka GOSAR HIRCI, Konservatorsko-restavratorski posegi na slikah Vittoreja in Benedetta Carpaccia iz koprške stolnice

Ključne besede: Koper, cerkev Marijinega vnebovzeta, konserviranje in restavriranje, Vittore Carpaccio, Benedetto Carpaccio, slike na platnu

Konservatorsko-restavratorski projekt Carpaccio se je začel leta 2010. Vanj so bile vključene slike Vittoreja Carpaccia Pokol nedolžnih otrok in Predstavitev v templju ter Marija s svetnikoma njegovega sina Benedetta Carpaccia. Natančen popis stanja umetnin, razumevanje avtorjeve tehnologije in prepoznavanje starih restavratorskih posegov so bile začetna stopnja kompleksnega projekta. Leta 2015 so se začeli konservatorsko-restavratorski posegi z odstranjevanjem potemnelih lakov, kar je z vidika etike, estetike in tehnologije eden izmed najzahtevnejših posegov. Sledili so postopki, ki so zaustavili propadanje nosilcev in estetsko dogradili manjkajoče dele naslikanih motivov. Decembra 2018 so bila dela na vseh treh slikah končana. Projekt Carpaccio je združeval znanje domačih in tujih strokovnjakov, ki delujejo na različnih področjih varovanja kulturne dediščine, ter se nadaljuje s konservatorsko-restavratorskimi posegi na najmogočnejši sliki iz koprške stolnice, Vittorejevi veliki oltarni sliki Marija na prestolu z detetom in šestimi svetniki.

Barbka GOSAR HIRCI, The Conservation and Restoration Treatments of Paintings by Vittore and Benedetto Carpaccio from Koper/Capodistria Cathedral

Keywords: Cathedral of Mary's Assumption in Koper, conservation and restoration, Vittore Carpaccio, Benedetto Carpaccio, paintings on canvas

The Carpaccio conservation and restoration project began in 2010. The paintings included in this project were Vittore Carpaccio's *The Slaughter of the Innocents* and *The Presentation in the Temple*, as well as the *Madonna with Two Saints* by his son, Benedetto Carpaccio. This complex project commenced with a detailed description of the artworks' condition, gaining an understanding of the technologies used by the artists, and recognising the old restoration treatments. In 2015, conservation and restoration began by removing darkened varnishes, which is one of the most complex procedures from the perspective of ethics, aesthetics, and technology. This was followed by procedures to stop the canvas from deteriorating and to aesthetically add the missing parts of the painted motifs. In December 2018, work on all three paintings was completed. Project Carpaccio brought together the expertise of Slovenian and foreign experts from a variety of fields in protecting cultural heritage, and continues with the conservation and restoration of the most impressive painting from the Cathedral of Mary's Assumption in Koper, Vittore's large altar paintings of the *Madonna with Child on the Throne* and *Six Saints*.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Mojca Marjana KOVAČ, »Taiapiera Bonfante Torre.« Beneški kamnosek in delavnica v Piranu

Ključne besede: Bonfante Torre, kamnosek, Benetke, delavnica, Piran, cerkev sv. Jurija, pročelje, oltarji, arhivski viri

Članek je v prvem delu rezultat poglobljenega pregleda arhivskih virov, hranjenih v Pokrajinskem arhivu Koper, Enoti Piran, in sicer v fondu Varia Piranensia in v župnijskem arhivu sv. Jurija v Piranu, Libro di Fabbrica di S. Giorgio 1608–1689 in bratovščinska knjiga Libro dela scola di Sancto Giorgio de Pirano – MDCXIII. Zato je lahko sistematično predstavljen podrobnejši seznam del mojstra Bonfanta in njegovih dveh sinov Stefana in Girolama, ki so bila izvedena v času obnove piranske cerkve v prvi polovici 17. stoletja. Večinoma so to dokumenti v knjigah izdatkov in prihodkov v času gradnje piranske cerkve, med temi dokumenti pa najdemo tudi pogodbe za posamezna naročena dela. V drugem delu je strokovno opredeljen opus izvedenih del v Benetkah izkušenega mojstra Bonfanta, ki je v svoji piranski delavnici zagotovo izdelal cerkveno opremo v obnovljeni cerkvi. Pomen njegovega opusa nedvomno temelji na ugotovitvah, da je mojster poznal za tedanji čas sodobne sakralne arhitekturne interierne rešitve, poleg tega pa kaže poznavanje oltarnih rešitev, zato se njegova dela primerjajo z možnimi vzori iz beneških cerkva.

1.01 ORIGINAL SCIENTIFIC PAPER

Mojca Marjana KOVAČ, "Taiapiera Bonfante Torre". The Venetian Stonemason and his Workshop in Piran

Keywords: Bonfante Torre, stonemason, Venice, workshop, Piran, church of St George, facade, altars, archival sources

In the first part, the article is the result of a deepened review of archival sources kept in the Koper Provincial Archives, Piran Unit, namely in the Varia Piranensia fund and in the parish archive of St. George in Piran, Libro di Fabbrica di S. Giorgio 1608–1689, and the brotherhood book Libro dela scola di Sancto Giorgio de Pirano – MDCXIII. Therefore, a more detailed list of the works by master Bonfante and his two sons Stefano and Girolamo, which were carried out during the renovation of the Piran church in the first half of the 17th century, can be systematically presented. These are mostly documents in the expenditure and income books during the renovation of the Piran church, and among these documents, we also find contracts for individual ordered works. In the second part, there is a professionally defined opus of the works completed by the Venice-educated master Bonfante, who certainly produced the church equipment in the restored church in his workshop in Piran. The importance of his work is undoubtedly based on the findings that the master was familiar with contemporary sacral architectural interior solutions, as well with altar solutions, which is why his works are compared with possible models from Venetian churches.

Andreja RAKOVEC, Štukature v palači Besenghi degli Ughi v Izoli

Ključne besede: palača Besenghi degli Ughi, štukature, Izola, ikonografija, personifikacije, 18. stoletje, Cesare Ripa, Iconologia, Schiavi

Palača Besenghi degli Ughi v Izoli, zgrajena med letoma 1775 in 1781 za Pasqualeja (II) Besenghi degli Ughija, je ena najrazkošnejših mestnih palač v slovenskem Primorju. Okrašena je z bogatimi rokokojskimi štukaturami. Kljub skromni kakovosti so ikonografsko najbolj zanimive štukature v stranskem salonu, ki predstavljajo personifikacije po Iconologiji Cesareja Ripa. Motivi bi lahko opozarjali na ideale, h katerim je stremel humanistično izobražen naročnik. Istemu mojstru ali delavnici lahko pripišemo štukature v cerkvi sv. Marije Alietske v Izoli in cerkvi sv. Mihaela v Lokvi. V štukaturah odmeva slog štukatur v koprski stolnici, ki so delo delavnice Schiavi s sredine 18. stoletja.

Andreja RAKOVEC, Stuccoworks at Besenghi degli Ughi Palace in Izola

Keywords: Besenghi degli Ughi Palace, stuccoworks, Izola, iconography, personifications, 18th century, Cesare Ripa, Iconologia, Schiavi

The Besenghi degli Ughi Palace in Izola, built between 1775 and 1781 for Pasquale (II) Besenghi degli Ughi, is the most sumptuous city palace along the Slovenian Coastline. It is decorated with rich rococo stuccoworks. Despite their poor quality in general, iconographically the most outstanding are the stuccoworks in the side salon, which present personifications based on Cesare Ripa's Iconologia. The depicted motifs may refer to the ideals to which the humanistically educated commissioner aspired. The stuccoworks in the church of St. Mary of Alieto in Izola and the other in the parish church of St. Michael in Lokve can be attributed to the same master(s). There are stylistic links with the stuccoworks in the Koper Cathedral, made by the Schiavi workshop in the mid-18th century.

Sara TURK MAROLT, Od Kopa do piranskega Sv. Petra.

Usoda nekaterih koprskih oltarjev v obdobju francoske okupacije Istre

Ključne besede: Koper, koprška stolnica, oltarna arhitektura, kamniti baročni oltarji, 17. stoletje, sv. Peter, Piran

V času francoske okupacije Istre je na tem območju prišlo do razpustitve velikega števila cerkvenih ustanov in posledično do premikov cerkvene opreme. Konec leta 1806 je koprška stolnica dobila pet novih marmornih oltarjev iz ukinjenih cerkva, s katerimi je zamenjala pet že obstoječih cerkvenih oltarjev. Prav tako pa naj bi bila po pričevanjih ustnega vira tudi v cerkev sv. Petra v istoimenskem kraju občine Piran prenesena dva oltarja iz Kopa, posvečena Mariji in Valentinu (kasneje razstavljena in odstranjena iz cerkve). Na podlagi nekdanjega napisa na Marijinem oltarju in drugih v oltar vzdanih elementov, je bilo mogoče ta oltar identificirati z nekdanjim oltarjem sv. Barbare iz koprške stolnice, ki ga je dala postaviti bratovščina Bombardierov leta 1670 v času škofa Francesca Zena.

1.01 ORIGINAL SCIENTIFIC PAPER

Sara TURK MAROLT, From Koper to Sv. Peter in Piran. The Fate of Two Giustinopolitan Altars during the French Occupation of Istria

Keywords: Koper, Koper Cathedral, altar architecture, 17th century, marble baroque Altars, Church of St. Peter, Piran

The French occupation of Istria took place at the beginning of 19th century and resulted in the suppression of a large number of ecclesiastical institutions and the relocation of their furnishings to other, still active churches. At the end of 1806, the Koper Cathedral received five new marble altars from such suppressed churches and replaced its five existing altars with them. According to oral sources, the church of St. Peter in its eponymous village in the municipality of Piran bought two altars from Koper (later dismantled and removed from the church). Based mostly on the inscription once seen on the altar dedicated to the Coronation of Mary, it was possible to identify this altar with the former altar of St. Barbara from the Koper Cathedral, commissioned by the Bombardieri fraternity in 1670 during the reign of Bishop Francesco Zeno.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Rosella FABIANI, Pietro Nobile v Piranu. Načrti za cerkev svetega Petra

Ključne besede: Piran, Pietro Nobile, cerkev sv. Petra

V zbirki risb Pietra Nobila, ki jih hrani tržaški urad za spomeniško varstvo (Soprintendenza Archeologia, belle arti e paesaggio del Friuli Venezia Giulia), je serija desetih arhitektovis lastnih akvareliranih risb, variant projekta za fasado cerkve sv. Petra v Piranu. Pri tej cerkvi je imel Pietro Nobile vlogo konservatorja-restavradorja in tudi projektanta. Nova fasada, ki jo določa majhnost srednjeveške cerkve in zamejenost lokacije, se je odlično vklopila v obod piranskega mandrača in ustvarila njegov mogočen, neoklasičen zaključek. Pri njenem oblikovanju se je Nobile skliceval na svoje študije v Rimu, izbiral je tudi med bližnjimi vzori, kot je na primer Avgustov tempelj v Pulju, pozna pa se tudi vpliv sočasne arhitekture, kot je na primer Valadierjeva cerkev San Pantaleo v Rimu iz leta 1806.

1.01 ORIGINAL SCIENTIFIC PAPER

Rosella FABIANI, Pietro Nobile in Piran. Projects for the Church of Saint Peter

Keywords: Piran, Pietro Nobile, church of San Pietro.

The Pietro Nobile collection of drawings (Trieste, Soprintendenza Archeologia, belle arti e paesaggio del Friuli Venezia Giulia) includes a series of watercolored drawings by Pietro Nobile himself, all of the same size and showing ten versions of the façade of the church of St. Peter in Piran. For this project, Nobile was working in the dual role of conservator/restorer and designer. The building only had a small interior and space was restricted. Accordingly, he saved all his creative energy for the façade, where he was able to work freely in an urban setting, creating a monumental front for Piran's mandracchio, or small inner harbor. In his proposals, Nobile recalls the classical architecture he admired during his studies in Rome, as well as architectural works in the region, like the Temple of Augustus in Pula, as well as some contemporary works, for example, the church of San Pantaleo, built by Valadier in Rome in 1806.

Katja MAHNIČ, Umetnostni spomeniki istrskih mest in njihova obravnava v času prve svetovne vojne

Ključne besede: umetnostni spomeniki, Primorska, prva svetovna vojna, umetnostna zgodovina, propaganda

V času prve svetovne vojne so pri ozaveščanju o pomenu umetnostnih spomenikov in njihovega varovanja igrale pomembno vlogo tudi t. i. vojne publikacije, namenjene najširši javnosti. Istrska mesta in njihove spomenike je v posebnem poglavju obravnaval Leo Planiscig v publikaciji o spomenikih na južnih vojnih področjih iz leta 1915. V njej je podal kratek oris kulturnozgodovinskega razvoja Istre in predstavil njene najpomembnejše spomenike, nastale od obdobja antike dalje. Dve leti kasneje je izšla še ena publikacija, ki je bralcem predstavljala umetnostne spomenike področja od »Posočja do Balkana«. Njen izid je bil vezan na dejavnost vojaškega arhiva oz. njene posebne literarne skupine, katere naloga je bila popularizacija vojnih dogodkov. Ima obliko dnevnika vojaškega oddelka, bogato opremljenega s slikami. Na podlagi obeh besedil ter ob primerjavi z leta 1916 izdano Planiscig Fonesicsevo monografijo o arhitekturnih in umetnostnih spomenikih Primorske prispevek osvetljuje pomen in vlogo umetnostnih spomenikov istrskih mest v kontekstu prve svetovne vojne.

Katja MAHNIČ, The Presentation of the Works of Art in the Former Austrian Littoral region during World War I

Keywords: works of art, Austrian Littoral Region, first world war, art history, propaganda

During World War I, so-called war publications played an important role in raising awareness about the importance of works of art and their protection. Istrian towns and their artworks were discussed by Leo Planiscig in a special chapter of his publication on art in the southern war zones from 1915 onward. In it, he gave a brief outline of Istria's cultural and historical development, and presented its most important works of art, created from antiquity onwards. Two years later, another publication was issued, which presented to its readers works of art from the region of "Posočje (the Soča River Valley) to the Balkans". Its publication was a product of the military archive or its special literary group, whose task was to popularise war events. The publication was written in the form of a richly illustrated military journal. Based on both texts and in comparison with the 1916 "Folnesics" and Planiscig's monograph on the works of architecture and art of the Primorska region, the article sheds light on the importance and role of the works of art in Istrian towns in the context of World War I.

Claudia CROSERI, Dejavnost spomeniškega varstva med obema vojnama. Restavriranje umetnin v Istri in v Furlaniji - Julijski krajini

Ključne besede: Trst, Regia Soprintendenza, Achille Bertini Calosso, Antonio Morassi, Antonio Leiss, restavracija, Giuseppe Cherubini, Sergio Sergi, Lorenzo Cecconi Principi, Augusto Vermehren, Istra, Oglej, Gradišče ob Soči, Koper, Izola, Poreč, Piran

Prispevek prinaša pregled delovanja spomeniške varstvene službe – uradov Kraljevega nadzorništva antičnih in umetnostnih del v Trstu (Regia Soprintendenza alle opere d'antichità e d'arte di Trieste) – v dvajsetih in tridesetih letih prejšnjega stoletja s pomočjo študija posameznih restavratorskih posegov v Furlaniji - Julijski krajini, v Istri in na kvarnerskih otokih.

1.01 ORIGINAL SCIENTIFIC PAPER

Claudia CROSERA, Monument Protection Activity Between the Two Wars. Restoration of Works of Art in Istria and the Friuli-Venezia Giulia Region

Keywords: Trieste, Regia Soprintendenza, Achille Bertini Calosso, Antonio Morassi, Antonio Leiss, painters-restorers, Giuseppe Cherubini, Sergio Sergi, Lorenzo Cecconi Principi, Augusto Vermeheren, Istra, Aquileia, Gradisca, Koper, Izola, Poreč, Piran

This paper examines some crucial events in the history of cultural heritage protection between the 1920s and 1930s through the study of certain art restorations carried out by the offices of the Regia Soprintendenza of Trieste in Venezia Giulia, Istria, and the Quarnaro Islands.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Neža ČEBRON LIPOVEC, »Revolucija mesta«. Staro mestno jedro v povojnih urbanističnih načrtih za Koper

Ključne besede: povojna arhitektura, staro mestno jedro, Niko Bežek, Edo Mihevc, Koper/Capodistria

Članek predstavlja odnos do starega mestnega jedra Kopra v urbanističnih načrtih v dveh desetletjih po 2. svetovni vojni. Na osnovi arhivskega gradiva predstavljamo tri faze urbanega razvoja mesta, predvsem dve po letu 1954. Koprski urbanist je sprva bil arhitekt Niko Bežek, ki je predvidel sodobno modernistično mesto, odmaknjeno od pretežno ohranjenega starega jedra na nekdanjem otoku. Z letom 1957 ga je zamenjal arhitekt Edo Mihevc, ki je postal vodilni urbanist v obalni regiji ter za Koper predvidel radikalne posege z rušenji in visokimi gradnjami. V teh prepoznavamo tako funkcionalistične kot še historistične vzorce.

1.01 ORIGINAL SCIENTIFIC PAPER

Neža ČEBRON LIPOVEC, "Revolution of the City". The Historic Urban Center in the Post-war Urban Plans for Koper/Capodistria

Keywords: post-war architecture, historic center, Niko Bežek, Edo Mihevc, Koper/Capodistria

The article presents attitudes towards the historic center of Koper/Capodistria within the urban plans, designed in the two decades after WWII. Based on archival documents, three phases of the city's urban development are outlined, particularly those starting after 1954. The first city planner was the architect Niko Bežek, who designed a contemporary modernist neighbourhood, away from the mainly preserved historic center on the former island. By 1957, his role was taken over by the architect Edo Mihevc, who had become the coastal region's principle urban planner and who foresaw for Koper radical transformations through demolition and high-rise construction. His approach shows both functionalist as well as historicist patterns.