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Spinario on a Limestone Relief in Apsorus

KATARINA ŠMID

During the Roman period, the town of *Apsorus*, situated in the present-day location of the small port and village of Osor (Ital. Ossero), Croatia, located on a low isthmus, at the intersection of the once contiguous island of Cres–Lošinj, and with only a small number of inhabitants, enjoyed substantial importance as a commercial and naval hub with transregional significance along the route to the Northern Adriatic.¹ The settlement expanded during the late Bronze Age and throughout the Iron Age underwent further development. In the 1st century AD, it came under Roman rule and attained the status of a *municipium*, and, due to its favorable maritime location, reached its peak in size and urbanization.²

The town's importance during the Early Imperial Period is evidenced by various Roman sculptural remains,³ including a rarely documented limestone relief of a *Spinario* (Osor, Arheološka zbirka Osor, inv. no. AZO 842; measuring

¹ Andre MOHORVIČIĆ, Prilog analizi razvoja historijske arhitekture na otocima Lošnju in Cresu, *Ljetopis Jugoslavenske akademije znanosti i umjetnosti*, LIX, 1954, pp. 215–216; Aleksandra FABER, Osor – Apsoru iz aspekta antičkog pomorstva, *Diadora*, IX, 1980, pp. 302–306; Marin ZANINOVIĆ, Apsorus i Crexa na Jadranskom putu, *Senjski zbornik*, XXXII/1, 2005, pp. 16–18 with older bibliography; Jasminka ČUS-RUKONIĆ, Antički plovidbeni putevi i luke na cresko-lošinjskom otočju, *Histria Antiqua*, XXI, 2012, pp. 395–396; Nenad CAMBI, *Umjetnost antike u hrvatskim krajevima*, Split – Zagreb 2020, pp. 81–82. It's quite possible that *Apsorus* served as a base for the Roman navy, possibly for the Ravennate fleet (ZANINOVIĆ 2005, cit. n. 1, p. 19; ČUS-RUKONIĆ 2012, cit. n. 1, p. 398; Anamarija KURILIĆ, Roman Naval Bases at the Eastern Adriatic, *Histria Antiqua*, XXI, 2012, p. 117; CAMBI 2020, cit. n. 1, p. 92).

² Martina BLEČIĆ KAVUR, Osor on Cres, *One Hundred Croatian Archaeological Sites* (ed. Aleksandar Durman) Zagreb 2007, p. 200; Martina BLEČIĆ KAVUR, *A Coherence of Perspective: Osor in Cultural Contacts during the Late Iron Age / Povezanost perspective. Osor u kulturnim kontaktima mlađeg željeznog doba*, Koper – Lošinj 2015; Nives DONEUS et al., The Ancient City of Osor, Northern Adriatic, in Integrated Archaeological Prospection, *Hortus Artium Medievalum*, XXIII/2, 2017, pp. 762–763. For the topography of ancient Apsorus: DONEUS et al. 2017, cit. n. 2, pp. 767–775.

³ *Vide infra*.

49 × 34 × 31cm; fig. 1),⁴ depicting a boy, extracting a thorn, which reflects the well-known Hellenistic free-standing sculpture. Neither the date nor the place of its finding is known, nor whether it was found within the city walls or outside.⁵

The unclothed adolescent is seated upon a folding stool and is inclined forward. Positioned with his left foot atop the right knee, he employs the right hand to remove a thorn from the left foot, while the other foot remains grounded upon a rock. This portrayal interprets him as the Thorn-Puller or *Spinario*, an extensively replicated artwork that has endured frequent emulation well beyond antiquity.⁶

The relief remained relatively obscure, receiving more extensive analysis solely from Enver Imamović in 1984. Characterized by its sturdy and rudimentary carving, the author regarded it as the product of either an amateur or a low-skilled stone-cutter. He emphasized that, aside from the *Spinario*'s inclusion within sarcophagi as part of a broader composition, the depiction of the Osor-boy stands as the solitary relief representation of the renowned statue.⁷ He interpreted the stool, substituting for a typical rock, as a *pars pro toto* symbolizing the cultivated setting of the depicted scene, whereas, due to his nudity, the boy would have represented a young athlete. He posited that the relief might have served as a part of a funerary plaque, frieze, or embellishment of a public edifice, most likely adorning a building within the palestra complex. Despite the absence of identified remnants of the palestra, he suggested its existence based on the discovery of a strigil.⁸ Due to the disparities observed when comparing it with the replica housed in the Musei Capitolini in Rome (inv. no. MC1186), he inferred that the relief in Osor was based on a different prototype, most likely originating from Greece.⁹

The motif has been extensively disseminated in visual arts since the Hellenistic period, with references to either the motif *per se* or its depictions also present in

⁴ Enver IMAMOVIĆ, Antički reljef Spinarija u osorskom arheološkom muzeju, *Dometi. Časopis za kulturu i društvena pitanja*, XVII/5, 1984, p. 73.

⁵ IMAMOVIĆ 1984, cit. n. 4, p. 73.

⁶ Cf. lately Rita AMEDICK, Dornauszieher. Bukolische und dionysische Gestalten zwischen Antike und Mittelalter, *Marburger Jahrbuch für Kunstwissenschaft*, XXXII, pp. 33–39; Lærke Maria ANDERSEN FUNDER, Continuity and Reception. The Life of the Spinario, *Analecta Romana Instituti Danici*, XLIV, 2019, pp. 29–43.

⁷ Although the round sculpture was more commonly favoured, the scheme was also adapted in relief (*vide infra*; cf. AMEDICK 2005, cit. n. 6, p. 31).

⁸ IMAMOVIĆ 1984, cit. n. 4, pp. 75–76, n. 11.

⁹ IMAMOVIĆ 1984, cit. n. 4, pp. 74–75.

literary sources until the Late Roman era.¹⁰ *Spinarios* were shown either as youths or adults,¹¹ as Erot or shepherds and in the guise of a satyr or Pan, which underscores the motif's popularity, particularly within the Dionysian context.¹² Regrettably, the surface of the Osor relief has significantly deteriorated, making it impossible to determine certain details such as whether the figure possessed pointed ears, which would clearly denote its identification as a satyr.

The most renowned copy, conceived after the Early Hellenistic free-standing statue, is the bronze Augustan statue from Rome (Musei Capitolini, Palazzo Conservatorio, inv. no. MC1186), featuring hair extending to the shoulders.¹³ Conversely, in another rendition, referred to as the *Spinario Castellani* (London, British Museum, inv. no. 1880,0807.1; fig. 2), named after its former owner, collector Alessandro Castellani, the boy is depicted with a shorter hairstyle.¹⁴ The dating of the original remains subject to considerable debate, with proposed estimates ranging from both the Early and Late Hellenistic periods, and to the Severe Style era. However, contemporary consensus leans towards the Early Hellenistic period as the most likely timeframe for its creation.¹⁵ Given the prevalent variants of *Spinario*, the relief in Osor aligns more closely with the Castellani version, featuring

¹⁰ Cf. AMEDICK 2005, cit. n. 6, p. 19.

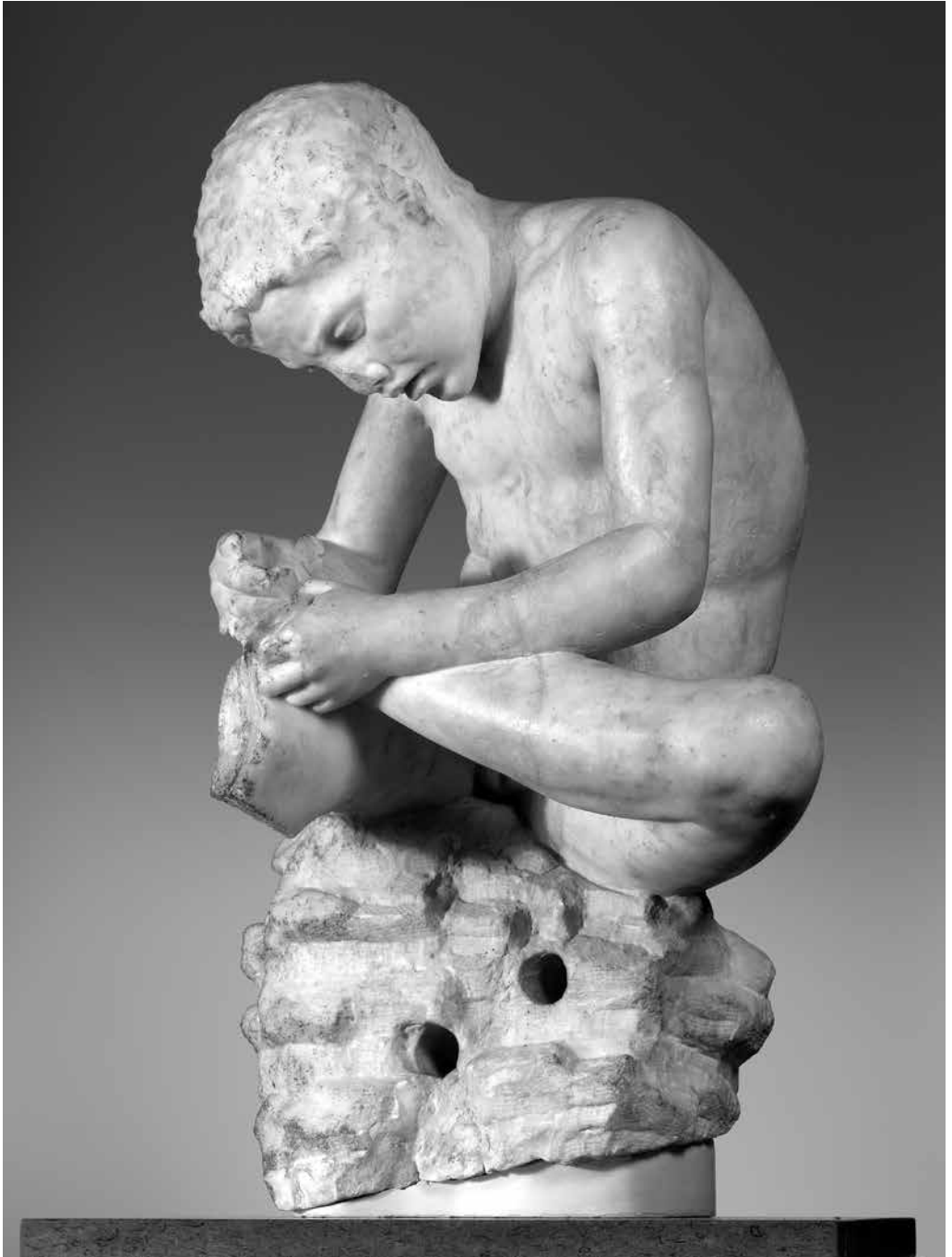
¹¹ In representations of the *Spinario* as an adult, he is often depicted as crippled, with exaggerated or caricatured features (AMEDICK 2005, cit. n. 6, p. 19).

¹² Even more widespread are depictions of two-figure groups, where another figure is shown attempting to aid the injured individual by removing the thorn from his raised foot. This scene is described also by Theocritus (*Idyll.* 4, 50–54; AMEDICK 2005, cit. n. 6, pp. 19, 23; Katharina MEINECKE, Antike Dornausziehergruppen, *Bulletin antieke beschaving. Annual Papers on Mediterranean Archaeology*, XCI, 2016, p. 129).

¹³ On the *Spinario* from Musei Capitolini *inter alios*: Werner FUCHS, *Der Dornauszieher*, Bremen 1958 (Opus nobile. Meisterwerke der antiken Kunst, 8), pp. 1–8; Karin SCHADE, Bronzestatue des Dornausziehers, *Standorte. Kontext und Funktion antiker Skulptur* (ed. Klaus Stemmer), Berlin 1995, pp. 215–216; AMEDICK 2005, cit. n. 6, pp. 18, 26–30. Since the 12th century, it has been displayed alongside other bronze statues near the Lateran Palace in Rome. In 1471, Pope Sixtus IV donated it to the city of Rome, where it became part of the first public museum of antiquities established in the Capitol, specifically in the Palazzo Conservatorio. Its initial mention in historical records was by Magister Gregorius in *De mirabilibus urbis Romae*, where it was noted as a Priapus (“simulacrum valde ridiculosum, quod Priapum dicunt”; cf. SCHADE 1995, cit. n. 13, p. 215).

¹⁴ On the *Castellani Spinario inter alios*: FUCHS 1958, cit. n. 13, pp. 8–12; Nikolaus HIMMELMANN, *Drei hellenistische Bronzen in Bonn. Mit einem Anhang über den Dornauszieher Castellani*, Mainz – Wiesbaden 1975 (Abhandlungen der Geistes- und Sozialwissenschaftlichen Klasse – Akademie der Wissenschaften und der Literatur 1975/2), pp. 26–33.

¹⁵ For the state of research: SCHADE 1995, cit. n. 13, pp. 215–216; MEINECKE 2016, cit. n. 12, pp. 129–130.



2. The Spinario Castellani. London, British Museum, inv. no. 1880,0807.1

a short haircut, which is characteristic of most of the relief depictions.¹⁶ In gems (fig. 3), for instance, none of them bears a resemblance to the *Spinario* housed in the Musei Capitolini and the depiction commonly shows the boy turned to the right, mirroring the orientation observed in the Osor example.¹⁷

The Hellenistic prototype is theorized to have been a votive figure portraying a youthful, unclothed shepherd extracting a thorn. Such a figure could be donated by one affluent citizen to influence the ambiance within the temple,¹⁸ potentially situated within a rural landscape.¹⁹ In contrast to their Greek predecessors, during the Roman era, statues depicting thorn-pulling boys or two-figure groups were often situated in gardens or by wells, aiming to recreate the serene atmosphere of a *locus amoenus*.²⁰

Apart from free-standing statues, the statue schema of *Spinario* or two-figured groups, with one figure featuring as the thorn-puller, have been adopted in various other media and replicated in numerous variants.²¹ Replications in general can, on one hand, maintain the original significance, but can, on the other hand, embody quite different messages, based on their chronological, regional, or cultural context and regardless of the image *per se*.²²

The boy in Apsorus is less likely to represent a young athlete training outdoors and stepping on a thorn but rather embodies a Dionysian or genre figure. He is situated within a concave niche, rendering it the sole figure within the field. In a funerary context, the relief could potentially serve as the left side relief of a funer-

¹⁶ Cf. AMEDICK 2005, cit. n. 6, p. 31.

¹⁷ Cf. Gertrud HORSTER, *Statuen auf Gemmen*, Bonn 1970 (Habelts Dissertationsdrucke. Reihe Klassische Archäologie, 3), pp. 73–74.

¹⁸ Cf. Nikolaus HIMMELMANN, *Über Hirten-Genre in der antiken Kunst*, Opladen 1980 (Abhandlungen der Rheinisch-Westfälischen Akademie der Wissenschaften, 65), p. 87.

¹⁹ SCHADE 1995, cit. n. 13, p. 216.

²⁰ AMEDICK 2005, cit. n. 6, p. 31.

²¹ SCHADE 1995, cit. n. 13, p. 216; MEINECKE 2016, cit. n. 12, p. 129, n. 8.

²² Cf. Paul ZANKER, *Copies in Context. Greek Art in Roman Settings, Serial / Portable Classic. The Greek Canon and its Mutations* (edd. Salvatore Settis – Anna Anguissola – Davide Gasparotto), Milan 2015, p. 110; Martin Dorka MORENO – Jochen GRIESBACH – Johannes LIPPS, “You are all Individuals!” Towards a Phenomenology of Sculpture Production in the Roman Provinces, *Appropriation Processes of Statue Schemata in the Roman Provinces / Aneignungsprozesse antiker Statuenschemata in den römischen Provinzen* (edd. Martin Dorka Moreno – Jochen Griesbach – Johannes Lipps), Wiesbaden 2021 (Material Appropriation Processes in Antiquity, 1), p. 3. Due to the total lack of archaeological context and the only speculated counterpart, its purported symbolic meaning cannot be presumed.

ary tomb,²³ whereas it is anticipated that one figure from the Dionysian world, Pan or a satyr, would be depicted on his right side, as they are often coupled with the thorn-puller.²⁴ However, the fact that the boy is seated on a chair rather than a rock – believed to be the only such depiction known – suggests that the relief may have lost its original meaning, and the motif may have served a purely decorative purpose. Consequently, the figure that would hypothetically fill the right field may not necessarily have any contextual link to the *Spinario* motif at all.

Aside from the funerary context, Imamović proposed its utilization as a decorative feature of a public building such as a palestra. In my view, the plaque could hardly represent the ornament of the architecture meant for sports activities, as the bucolic genre or Dionysian figures are not part of the usual iconographical programme, but were, on the other hand, in the Early Imperial era, the prevailing decoration in gardens instead.²⁵ The potential function as decoration for a private building cannot be discounted, as the residences of affluent Roman inhabitants, necropolises, furnishings, and various objects were often adorned with reliefs, whose iconographical roots reach far into the Greek past, and hold significant decorative value.²⁶ In my opinion, the decorative function seems even more plausible, as instead of the much later sarcophagi,²⁷ to my knowledge the *Spinario* has not been attested in the funerary context in the Early Imperial era. To the best of my knowledge, no other figural reliefs definitively intended for architectural decoration have been discovered in Osor to date. However, it is certain that a town of such cultural importance must have contained some luxurious private residences,²⁸ which could have employed relief(s) depicting well-known motifs as decorative elements.

²³ The necropolis of Early Imperial *Apsorus* was situated in Cavanella, and it is plausible that the relief originates from that site. On necropolis: Dragoslav SREJOVIĆ, *Rimske nekropole ranog carstva u Jugoslaviji*, *Starinar*, n. s. XIII–XIV, 1962–63, p. 63, no. 20; IMAMOVIĆ 1984, cit. n. 4, p. 75.

²⁴ *Vide supra*. In the Late Imperial era, two-figure groups were often carved on sarcophagi. *Spinario* is often portrayed in the guise of either Pan or a Satyr, whose counterpart is typically one of Dionysus' companions (cf. AMEDICK 2005, cit. n. 6, p. 30; cf. fig. 4).

²⁵ Heide FRONING, *Marmor-Schmuckreliefs mit griechischen Mythen im 1. Jh. v. Chr. Untersuchungen zu Chronologie und Funktion*, Mainz 1981 (Schriften zur antiken Mythologie, 5), p. 13.

²⁶ Cf. Natalie B. KAMPEN, *Observations on the Ancient Uses of the Spada Reliefs*, *L'Antiquité Classique*, XLVIII/2, 1979, pp. 595–598; FRONING 1981, cit. n. 25, pp. 9–17; ZANKER 2015, cit. n. 22, pp. 109–110. Lots of reliefs were found in the Roman villas or houses, but, unfortunately, the original setting of most of them remains unknown (cf. FRONING 1981, cit. n. 25, pp. 15–17).

²⁷ Cf. n. 24.

²⁸ Cf. DONEUS et al. 2017, cit. n. 2, p. 774.

The original setting of the scene likely took place in the countryside, as it is there that thorns pose a hazard to barefoot individuals. This rural landscape is further indicated by the presence of a rock, upon which the boy usually sits.²⁹ Unlike other depictions of the Hellenistic prototype, the boy in Osor is not seated on a rock but rather on a simple folding chair with straight, undecorated legs and no backrest (*δίφρος ὀκλαδίας*). His right foot, however, still rests on the rock. Such chairs were easily portable and were commonly used by people across all social strata. Athenaeus of Naucratis (*Deipnosophistae* 12.512, b–c) mentions that slaves would carry these chairs to accompany their masters outdoors, providing them with the option to sit and rest.³⁰ The folding stools with plain legs, as is attested by the depictions in the vase paintings, first emerged in the Greek era in Southern Italy and remained common in later Roman monuments depictions, not only for indoor but also outdoor settings.³¹

The presence of the rock in front of the stool in the Osor relief suggests that the scene may indeed take place in the countryside. Notably, the boy lacks attributes typically associated with a shepherd, such as a *pedum* or *syrinx*, which are commonly found on Imperial gems³² and other reliefs.³³ Behind his back, there is a partially obscured object featuring three vertical lines. It is hardly a *syrinx*, as, in other relief depictions, the pan flute is typically depicted separately above the boy, with the entire instrument visible. However, it is also conceivable that the stone-cutter, lacking skill, may have struggled to accurately anticipate the positioning of the *syrinx* and clumsily carved it just behind the boy's back. On the other hand, this object could represent arrows peeking out from a quiver (?) hidden behind him, which would suggest that the boy is a hunter rather than a shepherd.

The boy's use of the chair rather than sitting directly on the bare rock, suggests that he belongs to the middle or upper class, as it implies that he had a servant to carry the seat for him. However, it is also possible that the chair's inclusion is merely an iconographic anomaly introduced by the local stonecutter, who may have been unfamiliar with the original prototype and its context and simply de-

²⁹ Cf. R. R. R. SMITH, *Hellenistic Sculpture. A Handbook*, London 2005, p. 137.

³⁰ Cf. Gisela RICHTER, *The Furniture of the Greeks, Etruscans and Romans*, London 1966, p. 43; Alexandra CROOM, *Roman furniture*, Stroud 2010, pp. 101–102.

³¹ RICHTER 1966, cit. n. 30, pp. 46, 103–104.

³² HORSTER 1970, cit. n. 17, p. 74.

³³ HIMMELMANN 1980, cit. n. 18, p. 97; AMEDICK 2005, cit. n. 6, p. 31.



3. Thorn-puller, carnelian gem. Berlin, Staatliche Museen zu Berlin, Antikensammlung, inv. no. FG 6907

cided to depict the youth seated on a portable chair, a basic piece of furniture, instead. Unfortunately, due to the heavily abraded surface, it is impossible to determine whether the boy is dressed or nude, which would provide additional clues about his social status or identity.

The deviation from the established prototype and its imitations (the portable chair instead of the rock, the lack of syrinx(?)) in the Osor relief may have been influenced by the local workshop, which adapted the established motif to suit new contexts and cultural traditions. Nevertheless, the adoption of the well-known



4. Dionysian sarcophagus with Thorn-puller group. Dresden, Staatliche Kunstsammlungen, Skulpturensammlung (Albertinum), inv. no. 271

iconographic scheme in the provinces³⁴ is not without precedent and can be attributed to the commissioner, who sought to demonstrate his or her connoisseurship by creating the recognizable imitation.

Regrettably, definitive conclusions regarding its dating cannot be drawn due to the absence of data regarding its discovery, coupled with the widespread occurrence of the motif from the Hellenistic period through to the Middle Ages.³⁵ However, given that most of the stone monuments in Osor date to the 1st century AD,³⁶ it is reasonable to speculate that this modest relief was carved within that timeframe.³⁷

The *Spinario relief* adheres to the Hellenistic prototype, and it is noteworthy that Greek influence was prevalent along the coastline and islands of the Eastern Adriatic. Greek colonies had been established in this region long before the Roman conquest,³⁸ with evidence of Greek imports found in *Apsorus* dat-

³⁴ Cf. DORKA MORENO – GRIESBACH – LIPPS 2021, cit. n. 22, p. 12. On the appropriation of the schemes of Greek *opera nobilia* in Roman provincial sculpture see lately DORKA MORENO – GRIESBACH – LIPPS 2021, cit. n. 22, pp. 4–9.

³⁵ Cf. AMEDICK 2005, cit. n. 6, pp. 17–25, 33–39.

³⁶ Cf. Nenad CAMBI, Tri carska portret iz Osora. Počeci urbanizacije na otocima severnog Jadrana, *Arheološka istraživanja na otocima Cresu i Lošinju* (ed. Željko Rapanić), Zagreb 1982 (Izdanja Hrvatskog arheološkog društva = Éditions de la Société Archéologique Croate, 7), pp. 95–92.

³⁷ Cf. IMAMOVIĆ 1984, cit. n. 4, p. 75.

³⁸ Cf. Slobodan ČAČE – Bruna KUNTIĆ-MAKVIĆ, Pregled povijesti jadranskih Grka, *Antički Gri na tlu Hrvatske* (ed. Jasminka Pokleški Stošić), Zagreb 2010, pp. 63–72.

ing back to earlier periods.³⁹ Following the Roman conquest, several significant cities, with *Salona* at the forefront, were situated in the province of *Dalmatia*. Therefore, it is not surprising that the thorn-puller motif is not the sole example derived from famous works of the Greek past during the Early Imperial Age. Artworks inspired especially by Classical statuary, particularly in *Dalmatia*, notably in its capital *Salona*, were present within a decade after the consolidation of Roman authority.⁴⁰

The significance of *Apsorus*, along with its embrace of Roman culture and religion, is underscored by other high-quality Roman sculptural discoveries. Particularly notable are three marble heads depicting members of the Julio–Claudian dynasty:⁴¹ Octavian Augustus in the Alcudia type, Drusus Minor, and a badly deteriorated unidentified head.⁴² Also noteworthy are the limestone grave stele of the naval centurion Liccaeus (Osor, Arheološka zbirka Osor, inv. no. AZO 1869)⁴³ and a deteriorated female statue, commonly referred to as Muse or Caryatid, now housed in Venice (Museo Archeologico Nazionale di Venezia, inv. no.

³⁹ Cf. Andre MOHOROVIČIĆ, Osor. Apsyrtides-Apsoros, *Bulletin Instituta za likovne umjetnosti Jugoslavenske akademije znanosti i umjetnosti*, IV/9–10, 1956, pp. 6–7; FABER 1980, cit. n. 1, p. 298; BLEČIĆ KAVUR 2015, cit. n. 2, pp. 179–211.

⁴⁰ Cf. Nenad CAMBI, *Kiparstvo rimske Dalmacije = The sculpture of the Roman province of Dalmatia*, Split 2005, pp. 20–23; Nenad CAMBI, Rimsko kiparstvo u južnom dijelu Hrvatske, *Klasični Rim na tlu Hrvatske. Arhitektura, urbanizam, skulptura* (Zagreb, Galerija Klovićevi dvori, 27. 3–25. 5. 2014, edd. Marina Šegvić – Zoran Alajbeg), Zagreb 2014, pp. 159–161.

⁴¹ The other Roman stones found in Osor are listed in: Otto BENNDORF, Ausgrabungen in Ossero, *Archäologisch-epigraphische Mitteilungen aus Österreich-Ungarn*, IV, 1880, pp. 79–82; Piero STICOTTI, Bericht über einen Ausflug nach Liburnien und Dalmatien 1890 und 1891, *Archäologisch-epigraphische Mitteilungen aus Österreich-Ungarn*, XVI/1, 1893, pp. 32–34.

⁴² In 1939, salvaged artifacts in the bay of Jas near Osor suggest the presence of an Imperial statuary group, possibly located in the forum or even in the Capitolium (Aleksandra FABER, Počeci urbanizacije na otocima severnog Jadrana, *Arheološka istraživanja na otocima Cresu i Lošinj* (ed. Željko Rapanić), Zagreb 1982 (Izdanja Hrvatskog arheološkog društva = Éditions de la Société Archéologique Croate, 7), p. 74; Robert MATIJAŠIĆ, Le isole di Cherso e Lussino in età romana, *Atti. Centro di ricerche storiche. Rovigno*, XX, 1989–1990, p. 261; Nenad CAMBI, Skupine carskih kipova u rimskoj provinciji Dalmaciji, *Histria Antiqua*, IV, 1998, p. 46; Marija BUZOV, The Imperial Cult in Dalmatia, *Classica et Christiana*, X, 2015, p. 71; CAMBI 2020, cit. n. 1, p. 208, n. 723). Additionally, also the fragments – mainly of garments – that indisputably belong to that statuary group were discovered in Osor. Furthermore, a fragment of a seated nude torso with the upper part of the right leg was found, likely representing a posthumous portrait of an emperor or a prince from the same dynasty, which could also be part of the same statuary group (cf. CAMBI 1998, cit. n. 42, pp. 46–47; Nenad CAMBI, *Imago animi. Antički portret u Hrvatskoj*, Split 2000, p. 93, no. 663).

⁴³ See lately Marjeta ŠAŠEL KOS, Bilješka o mornaričkom centurionu Likeju iz Apsora / A Note on the Naval Centurion Liccaeus from Apsorus, *Miscellanea Hadriatica et Mediterranea*, III, 2016, pp. 111–124; Katarina ŠMID, A Curved *Vitis* or a Pair of Twisted Ropes? The Iconography of Maritime Command on the Stele of Liccaeus, Apsorus, *Acta historiae artis Slovenica*, 30, 1, 2025, pp. 5–14.

162-a).⁴⁴ These high-quality stone findings attest to the thriving sculptural enterprise during the Early Empire, enabled by *Apsorus*'s good strategic positioning and its extensive maritime and trade connections with other centres. These connections exposed *Apsorus* to influences from major cultural hubs, which are, nevertheless, evidenced also by the discussed relief of lower quality, which represents the adaptation of the well-known and still clearly recognizable Hellenistic genre figure.

Illustration references: Martina Blečić Kavur (1); © British Museum (2); © Berlin, Staatliche Museen zu Berlin, Antikensammlung, Johannes Laurentius, CC BY-SA 4.0 (3); © Skulpturensammlung, Staatliche Kunstsammlungen Dresden, photo: Elke Estel/Hans-Peter Klut (4)

⁴⁴ It was excavated before 1587 in Osor and was subsequently donated by its inhabitants to Antonio Grimani. Later, upon the death of Giovanni Grimani, the patriarch of Aquileia in 1596, it was donated to Venice (Hans DÜTSCHKE, *Antike Bildwerke in Oberitalien*, Leipzig 1882, p. 46, no. 115; Carlo ANTI, *Il Regio Museo Archeologico nel Palazzo Reale di Venezia*, Roma 1930, p. 29, no. 5; Enver IMAMOVIĆ, *Povijesno arheološki vodič po Osoru*, Sarajevo 1979; Marcella DE PAOLI, Intorno a Palazzo Grimani e alle sue raccolte di antichità. Le sculture del cortile, i vasi e i bronzi del primo piano, *Atti dell'Istituto Veneto di scienze, lettere ed arti*, CXLV, 2006–2007, p. 446; Katarina ŠMID, The Caryatid from Osor (*Apsorus*). A Provincial Reinterpretation of a Classical Motif, *Studia universitatis hereditati*, 2025, in print).

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Motiv Spinaria na apnenčastem reliefu v Apsoru

POVZETEK

Rimski *Apsorus* (današnji Osor, Hrvaška) je bil v rimski dobi dobro razvito trgovsko in pomorsko središče, katerega pomen je segal izven meja province. Njegov pomemben položaj dodatno poudarjajo številni kiparski ostanki, med katerimi so najbolj znane marmorne glave, ki so pripadale cesarski skupini julijsko-klavdijske dinastije. Med najdbami pa je bilo doslej le malo pozornosti namenjene apnenčastemu reliefu mladeniča, ki si skuša iz pete izpuliti trn (*spinario*). Okoliščine najdbe so nejasne; ne datum ne mesto nista znana, prav tako ni znano, ali je bil najden znotraj mestnega obzidja ali zunaj njega.

Čeprav prizor in drža dečka sledita znamenitemu helenističnemu prototipu, zaradi krajše pričeske prej verziji t. i. *Spinario Castellani* kot različici, hranjeni v Kapitolskih muzejih, relief v podrobnostih kaže kar nekaj odstopanj: figura ne sedi na skali, temveč na preprostem zložljivem stolu, ki so ga uporabljali vsi družbeni sloji. Zaradi izlizanosti površine je nemogoče reči, ali je upodobljen kot pastir ali kot satir, saj sta bila oba pogosta v tem prizoru; lik na reliefu sicer nima atributov pastirja, kot je pastirska palica (*pedum*), in tudi predmet za njegovim hrbtom težko označimo za siringo, čeprav ne gre izključiti, da jo je manj vešč kamnosek postavil tja ter ne ločeno, kot je običajno pri ostalih reliefnih upodobitvah.

Motiv je bil vse od časa nastanka dalje dokaj razširjen, prenesel se je celo v srednjeveško ikonografijo, o njegovi priljubljenosti pa pričajo tudi omembe v pisnih virih, ki segajo vse do pozne antike. Protagonist je bil upodobljen kot mladenič ali odrasel, nastopal je v podobi satira in Pana, Erota in pastirja; zaradi izlizanosti površine identitete lika na osorskem reliefu ne moremo točneje opredeliti. V antiki je največkrat nastopal kot polnoplastična figura, nemalokrat tudi kot del dvofiguralne skupine, ohranil pa se je tudi v drugih medijih.

Težko je presoditi, kateremu tipu spomenika je relief prvotno pripadal. Znotraj nagrobnega konteksta bi lahko nastopal kot levi stranski relief neke grobnice, pri čemer bi desno stran bržkone zapolnjevala kakšna figura iz dionizičnega sveta, kakršne često nastopajo v paru z njim, čeprav ne gre izključiti možnosti, da je motiv obdržal zgolj še dekorativno vrednost in bi tako na desni strani lahko nastopal katerikoli lik brez neke vsebinske povezave. Na drugi strani pa je že Enver Imamović izpostavil možnost, da bi lahko relief krasil javno stavbo, kakršna je palestra; pri tem se spričo vsebine, ki se ne sklada s stavbo, namenjeno športnim aktivnostim, zdi bližja interpretacija z okrasjem zasebne rezidence bogatega in izobraženega prebivalca, saj so bile te nemalokrat krašene z reliefi, ki so posnemali znana dela grške preteklosti.

Upodobitvena shema osorskega reliefa očitno jasno odstopa od dobro znane kompozicije (zložljiv stol namesto skale, umanjkanje siringe) in bi jo lahko zasnoval oziroma prilagodil lokalni kamnosek, ki morda ni bil najboljše seznanjen s prototipom in nje-

govimi posnetki, a je vendarle želel upodobiti to *opus nobile*. Nenazadnje je bil grški vpliv široko prisoten na obalah in otokih vzhodnega Jadrana, kar potrjujejo tudi številni uvozi v Apsor že v zgodnjem obdobju. Po rimski osvojitvi so prebivalci očitno precej hitro sprejeli rimsko kulturo in vero, na kar kažejo kiparske najdbe, ki na eni strani govorijo o zvestobi princepsu (ostanki cesarske kiparske skupine) in na drugi izkazujejo poznavanje *opera nobilia* (relief spinaria), s čimer nedvomno kažejo na dovtetnost Apsora za vplive iz večjih kulturnih središč.

Okvirni čas nastanka reliefa je težko z gotovostjo predlagati, saj je bil motiv dokaj razširjen skozi celotno rimsko dobo in tudi po njej, najdiščne okoliščine niso znane, prav tako relief nima ikonografskih značilnosti, ki bi ga pomagale točneje časovno opredeliti. Glede na to, da se večina figuralnih kamnitih spomenikov v Apsoru umešča v 1. stoletje po Kr. ni odveč sklepati, da bi lahko tudi ta relief nastal v tem obdobju.



[Šmid 3] Thorn-puller, carnelian gem. Berlin, Staatliche Museen zu Berlin, Antikensammlung, inv. no. FG 6907

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Sinopsisi / Abstracts

1.01 IZVIRNI ZNANSTVENI ČLANEK

Mojca JENKO, Doslej spregledana estetika Veita Stossa. Križani iz Dramelj

Ključne besede: Križani iz Dramelj, veliko leseno razpelo, začetek 16. stoletja, Narodna galerija (Ljubljana), Veit Stoss (1477–1533), Nürnberg

Na stalni razstavi ljubljanske Narodne galerije je razstavljen lesen Kristusov *corpus* (NG P 69) večjih dimenzij (176 × 210 × 30cm). Starejša slovenska literatura ga obravnava kot delo Kranjskega rezbarja (ok. 1515–1520). Pred desetletjem je Andrej Smrekar nakazal možnost uvoza iz južnonemškega prostora. Ob pregledu velikih razpel na Bavarskem je pozornost vzbudila serija lesenih Križanih velikih dimenzij znamenitega nemškega kiparja Veita Stossa (1477–1533). Njegovi primerki, dobro obdelani v nemški strokovni literaturi, so si med seboj zelo podobni – po postavitvi in v detajlih. Številne značilnosti Stossovih razpel izraža tudi *Križani iz Dramelj*, ki je formalno najbližje razpelo v Germanskem nacionalnem muzeju v Nürnbergu (Pl. O. 62; 1505–1510) in v cerkvi sv. Lovrenca (1516–1520), oblikovanje perizome pa je identično oni na miniaturnem razpelo v Gettyjevem muzeju v Los Angelesu (2019.94; 1510–1515).

1.01 ORIGINAL SCIENTIFIC PAPER

Mojca JENKO, The Hitherto Overlooked Aesthetics of Veit Stoss. The Crucifix from Dramlje

Keywords: Crucifix from Dramlje, large wooden crucifix, early 16th century, National Gallery of Slovenia, Veit Stoss (1477–1533), Nuremberg

A large wooden corpus of Christ (176 × 210 × 30 cm) is displayed in the permanent exhibition of the National Gallery of Slovenia (NG P 69). Older Slovenian professional literature considers it to be the work of the Carniolan Carver (c. 1515–1520). A decade ago, Andrej Smrekar indicated the possibility of its import from southern Germany. When inspecting the large crucifixes in Bavaria, a series of large wooden crucifixes by famous German sculptor Veit Stoss (1477–1533) attracted his attention. His examples, well covered in the German art historical literature, are very similar to each other, in terms of both layout and details. Many characteristics of Stoss's crucifixes are also expressed by the *Crucifixion from Dramlje*, which is formally closest to the crucifixes in the German National Museum in Nuremberg (Pl. O. 62; 1505–1510) and in the Church of St. Lawrence right there (1516–1520); the perizome design is identical to that of the miniature Crucifix in the Getty Museum in Los Angeles (2019.94; 1510–1515).

1.01 IZVIRNI ZNANSTVENI ČLANEK

Nika LEBEN, Nova spoznanja o stavbnem razvoju cerkve Marijinega vnebovzetja na Blejskem otoku

Ključne besede: cerkev Marijinega vnebovzetja, Blejski otok, gotika, Nadškofijski arhiv Briksen, Hofraths Protocol 1693–1695, Francesco Ferrata, barokizacija

Odkritja ob zadnjih prenovah cerkve Marijinega vnebovzetja na Blejskem otoku (prvič omenjene 1185) dopolnjujejo arhivski podatki, ki jih hrani Nadškofijski arhiv v Briksnu (Das Hofarchiv (H.A.) Brixen – Bressanone). Za analizo stavbnega razvoja sta najbolj dragocena ohranjena načrta iz leta 1695 s koloriranimi tlorisoma stare in nove cerkve. Na načrtu obstoječega stanja je zrisana dvoladijska notranjost cerkvene ladje. Obok, deljen s poudarjenimi delitvami v tri traveje s po dvema paroma križno obokanih polj, nosita dva stebra, kar potrjuje trditev Tomaža Hrena, ki je ob vizitaciji leta 1601 ali 1624 videl še dvoladijsko notranjost. Na drugem tlorisu z barokizirano, obokano ladjo in prezbitrijem pa so z rdečo barvo označene predvidene prezidave, ki so jih po zapisu v Dvornem Protokolu zaupali stavbnemu mojstru Francescu Ferrati (H.A., Hofakten: Hofraths Protocol 1693-1695, HRP 57 (1695 IX 3), pp. 681, 682).

1.01 ORIGINAL SCIENTIFIC PAPER

Nika LEBEN, New Insights into the Development of the Church of the Assumption of the Virgin Mary on Bled Island

Keywords: Church of the Assumption of Mary, Bled Island, Gothic, Archdiocesan Archive of Brixen, Hofraths Protocol 1693–1695, Francesco Ferrata, Baroquization

Discoveries made during the last renovations to the Church of the Assumption of Mary on Bled Island (first mentioned in 1185) were supplemented by archival data preserved in the Archdiocesan Archive in Brixen (Das Hofarchiv (H.A.) Brixen – Bressanone). The most valuable sources for analysing the architectural development are two preserved coloured floor plans of both the old and new church from the year 1695. The plan depicting the existing state shows a two-nave church interior. The vault, divided by marked divisions into three bays, each with two pairs of cross-vaulted sections, is supported by two pillars. This confirms the assertion of Tomaž Hren, who, during his visitation in either 1601 or 1624, still observed a two-nave interior. On the other floor plan, showing a Baroque-style vaulted nave and presbytery, the planned reconstructions are marked in red. According to the records in the Court Protocol, these renovations were entrusted to the master builder Francesco Ferrata (H.A., Hofakten: Hofraths Protocol 1693-1695, HRP 57 (1695 IX 3), pp. 681, 682).

1.01 IZVIRNI ZNANSTVENI ČLANEK

Magdalena MEZEG, Marija, ki doji dete: kretsko-beneška ikona iz Narodne galerije

Ključne besede: ikona, Doječa Marija, Narodna galerija, kretsko-beneške ikone, Federalni zbirni cente

Članek obravnava ikono Marija, ki doji dete, hranjeno v Narodni galeriji. Namen prispevka je osvetliti ikono z različnih zornih kotov in jo tako umestiti v širši umetnostno-zgodovinski kontekst. Ključna področja obravnave vključujejo analizo ikone s pomočjo IRF in UVF fotografij, poskus določitve njenega izvora z uporabo primerjav, razčlenbo kompleksnega ikonografskega motiva ter raziskavo njene provenience.

1.01 ORIGINAL SCIENTIFIC PAPER

Magdalena MEZEG, Nursing Madonna: the Creto-Venetian Icon from the National Gallery of Slovenia

Keywords: Icon, Nursing Madonna, National Gallery of Slovenia, Creto-Venetian icons, Federal Collection Centre

This article explores the icon of the Nursing Madonna from the National Gallery of Slovenia. The aim of this study is to examine the icon from multiple perspectives, placing it within a broader framework of art history. The key areas of examination include an analysis of the icon using IRF and UVF imaging, an effort to trace its origins through comparative study, and an examination of the complex iconographic motif and its provenance.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Renata NOVAK KLEMENČIČ, Koprška Marijina rotunda: od izročila k virom

Ključne besede: arhitektura, urbanizem, srednji vek, barok, bratovščina, Paolo Naldini, Koper, Istra, rotunda Marijinega Vnebovzetja

V literaturi glede datacije, poimenovanja in funkcije nedavno prenovljene rotunde vlada velika zmeda. Datacija variira med pozno antiko in visokim srednjim vekom, poimenovanje pa od Marijine rotunde, cerkve Marijinega Vnebovzetja do rotunde blaženega oziroma svetega Elia. Kar zadeva namembnost, se vse bolj uveljavlja domneva, da je šlo za najstarejšo koprsko krstilnico oziroma za posebno krstilnico, v kateri so bili krščeni prebivalci Izole. Članek zato na podlagi novejših raziskav Kopra in njegove urbane zgodovine, ki temeljijo na arhivskih virih, obravnava vse naštete dileme.

1.01 ORIGINAL SCIENTIFIC PAPER

Renata NOVAK KLEMENČIČ, The Rotunda of St. Mary in Koper: From Tradition to Sources

Keywords: architecture, urbanism, Middle Ages, Baroque, confraternity, Paolo Naldini, Capodistria, Istria, Rotunda of the Assumption of St. Mary

There is considerable confusion in the literature regarding the dating, naming and function of the recently renovated Rotunda in Koper. Its dating varies between late antiquity and the high Middle Ages, while its denominations include the Rotunda of Mary, the Church of the Assumption of Mary, and the Rotunda of Blessed (or Saint) Elias. Moreover, the assumption that the building is the oldest baptistery in Koper has also become established. Based on recent archival research of Koper and its urban history, the article addresses all of the above dilemmas.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Franciška ORAŽEM, O avtorstvu in provenienci velikega oltarja iz podružnične cerkve sv. Jožefa nad Preserjem

Ključne besede: 17. stoletje, leseni oltar, Avguštin Ferfilla, sv. Jožef nad Preserjem, Nova Štifta

V prispevku so obravnavana vprašanja provenience in avtorstva glavnega oltarja v podružnični cerkvi sv. Jožefa nad Preserjem. Primerjave z oltarno opremo iz podružnične cerkve Marijinega Oznanjenja v Novi Štifti pri Ribnici kažejo na možnost provenience iz tamkajšnje kapele sv. Jožefa. Druga možna provenienca bi lahko bila kapela sv. Jožefa v cistercijskem samostanu v Bistri. Slogovna analiza kiparskega okrasa preserskega oltarja in primerjava z opusom Avguština Ferfille in njegove delavnice je pokazala na možnost atribucije temu ljubljanskem kiparju oziroma njegovi delavnici.

1.01 ORIGINAL SCIENTIFIC PAPER

Franciška ORAŽEM, On the Authorship and Provenance of the High Altar from the Filial Church of St. Joseph above Preserje

Keywords: 17th century, wooden altar, Augustine Ferfilla, St. Joseph above Preserje, Nova Štifta

The paper addresses questions of provenance and authorship of the main altar in the subsidiary church of St. Joseph above Preserje. Comparisons with the altar furnishings from the subsidiary church of the Annunciation of Mary in Nova Štifta near Ribnica suggest a provenance from the chapel of St. Joseph there, from which the altar was removed between 1812 and 1832. Another possible provenance could be the chapel of St. Joseph in the Cistercian monastery in Bistra. Stylistic analysis of the sculptural decoration of the Preserje altar and comparison with the work of Avguštin Ferfilla and his workshop indicate a possible attribution to this Ljubljana sculptor or his workshop.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Tina POTOČNIK, Povojna arhitektura in odnos do historičnega grajenega tkiva: Ravnikarjev kompleks Trga revolucije v Ljubljani

Ključne besede: Trg revolucije, Trg republike, Edvard Ravnikar, modernizem, arhitektura, vila, Erjavčeva cesta, historično tkivo, ohranjanje

Zmagovalni natečajni elaborat in prvi načrti za ljubljanski kompleks Trga revolucije (danes Trga republike) zrcalijo preplet arhitekturnih ambicij, odnosa do zgodovinskega konteksta na začetku šestdesetih let preteklega stoletja in tedanjih političnih motivov. Edvard Ravnikar je v okviru svoje vizije nov arhitekturno-urbanistični sestav skušal uskladiti z uršulinskim samostanom in vpeti v obstoječe mestno tkivo, predvsem s pomočjo vizur. Vendar so bile zaradi uresničitve te vizije žrtvovane nekatere zgodovinske strukture, kot so vile ob Erjavčevi cesti. Prispevek se osredotoča na obravnavo zgodovinskega tkiva v zgodnjih fazah načrtovanja tega modernističnega kompleksa, zlasti historističnih vil 19. stoletja, in prispeva h globljemu razumevanju arhitekturnih stvaritev po drugi svetovni vojni v luči spreminjanja zgodovinskih naracij.

Tina POTOČNIK, Post-World War II Architectural Creations and the Treatment of Historical Built Fabric. Edvard Ravnikar's Revolution Square Complex in Ljubljana

Keywords: Master of the Trboje Madonna, Master E. S., late gothic sculpture, carving, printed templates

The winning competition entry for Ljubljana's Revolution Square (*Trg revolucije*), now known as the Republic Square (*Trg republike*) complex, and the plans from its initial design phases reflect the intricate interplay between architectural ambitions and relation to the historical context in the early 1960s, as well as the political motives of the time. Edvard Ravnikar's vision for the complex aimed to harmonize new constructions with the Ursuline convent and integrate them with the old town, particularly through the use of vistas. However, certain historical structures, such as the villas along Erjavčeva Road (*Erjavčeva cesta*) and archaeological remains, were sacrificed for the new development. This study focuses on the treatment of historical built fabric, especially historicist villas of the 19th century, in the early planning stages of this modernist complex, contributing to a deeper understanding of post-World War II architectural creations in light of changing historical narratives.

Katarina ŠMID, Motiv Spinaria na apnenčastem reliefu v Apsoru

Ključne besede: spinario, Apsorus, Osor, relief, rimska doba, helenizem

Članek obravnava apnenčasti relief z upodobitvijo spinaria, ki je bil odkrit na otoku Apsor (Osor). Tako najdiščne okoliščine kakor tudi čas najdbe so žal povsem neznani. Upodobitvena shema odstopa od najbolj razširjenih različic, zlasti izstopa, da mladenič sedi na zložljivem stolu in ne na skali, kar utegne biti posledica nepoznavanja tradicije *opus nobile* pri lokalnem kamnoseku. Prvotno bi relief lahko pripadal bodisi delu grobnice bodisi okrasju zasebne vile nekega bogataša, saj so te često krasili reliefi z upodobitvami slavnih del grške preteklosti. Večina kiparskih najdb na otoku sega v 1. stoletje po Kr., kar bi lahko bil tudi okvirni čas nastanka tega reliefa.

Katarina ŠMID, Spinario on a Limestone Relief in Apsorus

Keywords: spinario, Apsorus, Osor, relief, Roman era, Hellenism

The article examines a limestone relief depicting a spinario that was discovered on the island of Apsorus (Osor). Unfortunately, both the site and exact time of its discovery remain entirely unknown. The depiction deviates from the common versions, particularly in that the boy is seated on a folding chair rather than on a rock, which might be explained by the possibility that the local stonemason was not sufficiently familiar with this *opus nobile*. The relief could have originally been part of a tomb or the decoration of a private villa owned by a wealthy individual, as such villas were often adorned with reliefs representing famous artworks from the Greek past. Most sculptural finds in the area date to the 1st century AD, which could also be the approximate period when this relief was created.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Miha VALANT, Neuresničene vizije: kranjski slikarji in natečaj za zastor Deželnega gledališča v Ljubljani leta 1891

Ključne besede: umetnost 19. stoletja, zgodovina gledališča, Ferdo Vesel, Alojz Šubic, Heinrich Wettach, deželno gledališče, Slovensko narodno gledališče Opera in balet, gledališki zastor

Članek se ukvarja z natečajem za slikarsko okrasje nove stavbe Deželnega gledališča v Ljubljani v poznem 19. stoletju s poudarkom na skicah za glavni gledališki zastor, ki sta jih prispevala slikarja Alojz Šubic in Ferdo Vesel. Obravnava potek natečaja, njegov zgodovinski kontekst ter ikonografijo obeh zasnov, ki posebej poudarjata slovensko narodno identiteto. Analiza se pogloblja v izzive, s katerimi so se soočali lokalni umetniki pri doseganju visokih standardov monumentalnega slikarstva, ter v kompleksno prepletanje umetniške vrednosti in politike.

1.01 ORIGINAL SCIENTIFIC PAPER

Miha VALANT, Unrealized Visions: Carniolan Painters and the 1891 Competition for the Provincial Theatre Curtain in Ljubljana

Keywords: 19th Century Art, theatre history, Ferdo Vesel, Alojz Šubic, Heinrich Wettach, Provincial Theatre, Slovenian National Theatre Opera and Ballet, theatre curtain

This article explores the late 19th-century competition to decorate the Provincial Theatre in Ljubljana, focusing on designs for the grand theatre curtain by Alojz Šubic and Ferdo Vesel. It examines the course of the competition, its historical context, and the iconography of both designs, which emphasize Slovenian national identity. The analysis delves into the challenges faced by local artists in meeting the high standards of monumental painting and the complex interplay of artistic merit and politics.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Gojko ZUPAN, Nace Šumi – človek slovenske kulture do mature. In principio erat Dachau I

Ključne besede: Nace Šumi, Franc Košir, Elda Piščanec, Vlasto Kopač, Zoran Mušič, France Uršič, Bruno Vavpotič, Bogdan Borčič, Klanec, Kranj, Gimnazija Kranj, Begunje, Taborišče Dachau, taboriščnik

Stoletnica rojstva zaslužnega profesorja Naceta Šumija (1924–2006) je bila izziv za poglobljen razmislek o pomenu ugledne osebnosti. Za simpozij ob obletnici je bilo pripravljeno daljše predavanje s slikovnim gradivom na Filozofski fakulteti univerze v Ljubljani, v katerem je bila natančneje predstavljena njegova mladost in gimnazijsko šolanje v Kranju. Posebej so bili predstavljeni in razloženi z njim povezani dogodki med drugo svetovno vojno - v zaporu v Begunjah in tri leta koncentracijskega taborišča Dachau, vključno z njegovimi ohranjenimi 59 pismi iz taborišča. Obdobje Dachaua je dodatno dokumentirano in razloženo s pomočjo risb taboriščnikov Vlasta Kopača, Zorana Mušiča, Franceta Uršiča, Bruna Vavpotiča in Bogdana Borčiča.

**Gojko ZUPAN, Nace Šumi – a Man of Slovene Culture to Matriculation.
In principio erat Dachau I**

Keywords: Nace Šumi, Franc Košir, Elda Piščanec, Vlasto Kopač, Zoran Mušič, France Uršič, Bruno Vavpotič, Bogdan Borčič, Klanec, Kranj, Kranj high school, WW II, Concentration camp Dachau, Internee

The centenary of the birth of art historian Nace Šumi (1924–2006) professor emeritus was a challenge for in-depth reflection on the meaning of this distinguished personality. A longer PP lecture on this figure was prepared for the anniversary symposium at the Faculty of Arts of the University of Ljubljana. His youth and high school education in Kranj were presented in detail. The events related to him during the WW II were specially presented and explained: prison in Begunje and three years in the Dachau concentration camp, including the presentation of his 59 letters from there. The Dachau period is additionally documented and explained with the drawings of the inmates: Vlasto Kopač, Zoran Mušič, France Uršič, Bruno Vavpotič and Bogdan Borčič.
