

# IZVLEČKI IN KLJUČNE BESEDE

## ABSTRACTS AND KEY WORDS

**Gašper Cerkovnik**

*Freske Mojstra Bolfganga iz leta 1453 v romarski cerkvi v Crngrobu. Okoliščine njihovega odkrivanja leta 1935 in njihova usoda*

Članek predstavlja malo znani potek odkrivanja fresk v severni ladji romarske cerkve v Crngrobu. Leta 1935 je France Stele s sodelavci začel odkrivati že delno vidne freske, ki jih je leta 1453 naslikal Mojster Bolfgang in sodijo v sam vrh srednjeveškega slikarstva na Slovenskem. Zaradi več plasti starejših poslikav so takrat tri slabše ohranjene prizore sneli, za njimi pa se je kmalu zgubila sled. S pomočjo dokumentacije in fotografij lahko veliko bolj natančno rekonstruiramo potek del, rekonstruiramo pa lahko tudi podobo nekaterih delov poslikave, ki so do sedaj veljali za izgubljene.

Ključne besede: Crngrob, Mojster Bolfgang, France Stele, konservatorstvo, Muzej cerkvene umetnosti na blejskem Otoku

**Tina Košak**

*Saivejeva Alegorija pomladi med Gradcem, Dunajem in Ormožem*

Prispevek obravnava provenienco *Alegorije pomladi*, pripisane flamskemu slikarju Jeanu de Saiveju I. (ok. 1540–1611), ki je bila 15. aprila 1997 prodana na dražbi avkcijske hiše Kunst Auktionen na Dunaju. V avkcijskem katalogu jo je Alexander Wied prepoznal kot eno iz serije upodobitev mesecev, ki jo je leta 1590 pri Saiveju naročil avstrijski nadvojvoda Ernest Habsburški (1553–1595) in jo poslal na dvor v Gradcu kot darilo za nadvojvodinjo Marijo, vdovo notranjeavstrijskega deželnega kneza nadvojvode Karla II. (1540–1590). Alegorija pomladi je bila leta 1933 kot del zbirke Irme Wurmbrand-Stuppach Georgevič dokumentirana v gradu Ormož; prepoznamo jo lahko na fotografiji, ki jo je ob enem svojih obiskov v gradu posnel France Stele, danes pa jo hrani INDOK center pri Direktoratu za kulturno dediščino. Stele je sliko opisal v svojih terenskih zapiskih, iz njegovih konservatorskih poročil in kore-

**Gašper Cerkovnik**

*Frescoes by Master Bolfgangus Dating from 1453 in Crngrob Pilgrim Church. Their Uncovering in 1935 and Their Destiny*

The paper discusses the uncovering of frescoes in the northern aisle of the pilgrim church at Crngrob. In 1935, France Stele and his co-workers began to uncover the partly visible frescoes by Master Bolfgangus, dating from 1453, which represent the artistic peak of medieval painting in the territory of present-day Slovenia. Due to the fact that several earlier layers of murals had survived, the three poorly preserved scenes by Bolfgangus were then removed. Since then, their whereabouts have been unknown. On the basis of the surviving conservation documentation and pre-war photographs, it is now possible to reconstruct the removal process and partly also the appearance of the scenes until now regarded as lost.

Key words: Crngrob, Master Bolfgangus, France Stele, heritage protection, Museum of Church Art on the Isle of Bled

**Tina Košak**

*Saive's Allegory of Spring between Graz, Vienna and Ormož*

On the basis of the archival documents and photographs from the Slovenian heritage protection service, the paper discusses the *Allegory of Spring* attributed to Jean de Saive I. (c. 1540–1611), which was sold by Kunst Auktionen auction house in Vienna on 15th April 1997, and its whereabouts before the Second World War. In the auction catalogue, the painting was identified by Alexander Wied as the painting missing from a series of market scenes commissioned by Archduke Ernst of Habsburg in 1590 and sent to the Inner Austrian court in Graz as a gift for Archduchess Maria, the widow of Archduke Charles II of Habsburg. In 1933, the painting was photographed by Slovenian conservator France Stele in the collection of Irma Wurmbrand-Stuppach Georgevič in Ormož Castle. Stele's records on Saive's painting in his conservation reports, as well as in his field notebooks (now kept by the

spondence pa je mogoče razbrati, da si je prizadeval, da bi jo odkupil za eno od slovenskih muzejskih zbirk, vendar do nakupa ni prišlo. Zaradi finančnih težav, s katerimi se je med obema vojnama in pozneje soočala večina lastnikov slovenskih gradov, je bila *Alegorija pomladi* izvožena v tujino kot portret Poliksene grofice Königsacker, lastnice gradu Ormož v 18. stoletju; z njenim pomenom v okviru evropskega slikarstva konca 16. stoletja in z njeno povezanostjo s slikarsko dediščino na Slovenskem se prvič seznanjamo šele več let po njenem ponovnem odkritju.

Ključne besede: slikarstvo, Jean de Saive I. (c. 1540–1611), upodobitve mesecev, grad Ormož, konservatorstvo, France Stele, dražbe

France Stele Institute of Art History, Scientific Research Centre of the Slovenian Academy of Sciences and Art) reveal that he endeavoured to purchase it for one of the Slovenian museum collections, but apparently failed. Due to the financial problems which many owners of castles in Slovenia faced after the First World War, it was most probably exported – not as Allegory of Spring, but as a portrait of Polyxena, Countess of Königsacker, the 18th century owner of Ormož Castle. Its meaning and significance, as well as its provenance have only become known after its recent rediscovery.

Key words: painting, Jean de Saive I. (c. 1540–1611), depictions of months, Ormož Castle, heritage protection, France Stele, auctions

#### Mojca Marjana Kovač

*Sodnijska palača v Piranu. Preoblikovanje kompleksa fontika, zastavljalnice in mestnih vrat sv. Jurija v 19. stoletju*

Beneške upravne stavbe, loža, občinska palača in fontiko ob piranskem Tartinijevem trgu (do 1894 notranjem pristanišču – mandraču) so bile v 19. stoletju zaradi dotrajanosti nadomeščene z novimi objekti. Prispevek obravnava kompleks fontika, zastavljalnice in mestnih vrat sv. Jurija, namesto katerega je konec 19. st. zrasla nova sodnijska palača, ki pa je ohranila arhitekturne elemente, razmerja in oblikovne značilnosti predhodnih zgradb. Vanjo so bili vzdani portala zastavljalnice (1634) in fontika (1638) ter fasada vrat sv. Jurija (1660), morda delo piranske kamnoseške delavnice Torre po beneških vzorih. Pri načrtovanju sodnijske palače je šlo za prvi in osamljen primer poskusa spoštovanja historične arhitekture v smislu porajajočih se modernih konservatorskih načel.

Ključne besede: Piran, notranje pristanišče, Tartinijev trg, občinska palača, loža, fontik, zastavljalnica, sodnijska palača, vrata sv. Jurija, kamnoseška delavnica Torre

#### Mojca Marjana Kovač

*The Court Palace in Piran. The 19th Century Reorganization of the Fontico, Pawnshop and St. George Town Gate Complex*

Due to their poor state, the Venetian administrative buildings, *loggia*, communal hall and *Fontico* in Tartini Square in Piran (by 1894 the inner port, i.e. *Mandrač*) were replaced in the 19th century by new architecture. The paper deals with the complex of *Fontico*, the pawnshop and the St. George town gate, which was replaced at the end of the 19th century by a new court palace. In planning the latter, the architectural elements, proportions and formal characteristics of these historic buildings were retained. In the new palace, the portals of the pawnshop (1634) and *Fontico* (1638) were incorporated as well as the facade of the St. George gate, which was possibly the work of the local Torre stonemasonry workshop, influenced by Venetian examples. The planning of the court palace is the earliest and only example of an attempt to retain historic architecture in the light of the newly emerging modern doctrine of conservation.

Key words: Piran, inner port, Tartini Square, communal hall, *loggia*, Fontico, pawn shop, court palace, St. George town gate, the Torre stonemasonry workshop

**Ana Lavrič**

*Oprema cerkve in samostana bosonogih avguštincev v Ljubljani*

Diskalceatski samostan, eden najlepših ljubljanskih baročnih kompleksov, je bil leta 1786 z vladnim dekretom razpuščen in nato s cerkvijo vred spremenjen v bolnišnico, po potresu leta 1895 pa podrt. Prispevek na podlagi arhivskih virov (redovna kronika, popis inventarja, licitacijski zapisniki, načrti) rekonstruira nekdanjo opremo cerkve in samostana, poleg tega pa doslej znano diskalceatsko ostalino povečuje za nekaj kosov na novo najdene opreme in grafik oz. risb. Izpostaviti je treba zlasti identifikacijo Metzingerjeve oltarne slike Smrt sv. Jožefa v Polhovem Gradcu s sliko v nekdanjem diskalceatskem velikem oltarju in hipotezo, da je Valvasor v svoji Iconotheci ohranil risbo Sebastiana Verporta, ki naj bi bila osnutek za njegovo oltarno sliko Žalostne Matere božje v diskalceatski mrtvaški kapeli.

Ključne besede: barok, cerkvena oprema, zbirka slik, diskalceati, Ljubljana, Mozirje, Radomlje, Ig, Polhov Gradec, Stična, Valentin Metzinger, Sebastian Verporto, Fortunat Bergant, Konstantin od sv. Križa, Mihael Kuša, Henrik Mihael Löhr

**Franci Lazarini**

*Poznohistoristična cerkvena arhitektura in oprema na slovenskem Štajerskem v luči dveh sinod lavantinske škofije (1900 in 1911)*

Prispevek obravnava sinodalni kostituciji *De ecclesiarum fabrica* in *De ruralibus ecclesiis exornandis*, ki so ju sprejeli na dveh sinodah lavantinske škofije (1900 in 1911), v času umetnostno zainteresiranega knezoškofa dr. Mihaela Napotnika. Starejša od obeh se ukvarja z gradnjo novih sakralnih stavb in v precejšnji meri izhaja iz *Instrukcij* Karla Boromejskega, mlajša, ki obravnava opremo in okras podeželskih cerkva, pa je v večji meri delo udeležencev sinode. V članku je poleg vsebine omenjenih konstitucij, na primeru novozgrajenih cerkva predstavljen tudi vpliv sinodalnih določb v praksi.

Ključne besede: cerkvena arhitektura, cerkvena oprema, stenske poslikave, pozni historizem, Spodnja Štajerska, lavantinska škofija, Mihael Napotnik, škofijske sinode, spomeniško varstvo, baročni oltarji

**Ana Lavrič**

*The Furnishings of the Church and Monastery of the Discalced Augustinians in Ljubljana*

The monastery of the Discalced Augustinians, one of the most beautiful Baroque buildings in Ljubljana, was dissolved by decree of Joseph II in 1786, and, together with the church, transformed into a hospital. After the 1895 earthquake, the building was demolished. Based on archival sources (i.e. the Chronicle of the Discalced Augustinians, inventory records, auction records and architectural designs), the paper reconstructs the furnishings of the church and monastery. Furthermore, several newly discovered items of furnishings, prints and drawings are added to the known legacy of the Discalced Augustinians. The findings include the identification of the altar painting *Death of St. Joseph* by Valentin Metzinger in Polhov Gradec with the main altar painting from the monastery, and a hypothesis that Johann Weichard Valvasor kept a preparatory drawing by Sebastian Verporto in his print collection (Iconotheca Valvasoriana), after which Verporto painted *The Sorrowful Mother of God* (1682), the altar painting in the *Totenkappelle* of the monastery.

Key words: Baroque, church furnishings, picture collection, Discalced Augustinians, Ljubljana, Mozirje, Radomlje, Ig, Polhov Gradec, Stična, Valentin Metzinger, Sebastian Verporto, Fortunat Bergant, Constantine of Holy Cross, Michael Cussa, Heinrich Michael Löhr

**Franci Lazarini**

*Late Historicist Church Architecture and Furnishings in Slovenian Styria from the Perspective of Two Synods of the Lavantine Diocese (1900 and 1911)*

The paper deals with the decrees *De ecclesiarum fabrica* and *De ruralibus ecclesiis exornandis*, which were issued at two synods of the Lavantine Diocese (in 1900, 1911) in the time of Prince-Bishop Mihael Napotnik. *De ecclesiarum fabrica* deals with the construction of church buildings and is largely based on the *Instructiones* by Charles Borromeo, while *De ruralibus ecclesiis exornandis*, which deals with the furnishing and decoration of provincial churches, was based entirely on the ideas of the 1911 synod. In addition to the contents of the decrees, the article focuses on their impact on new churches.

Key words: church architecture, church furnishings, wall painting, late Historicism, Lower Styria, Lavantine Diocese, Mihael Napotnik, diocesan synods, protection of monuments, Baroque altars

**Barbara Murovec**

*Teologija podobe. O treh Flurerjevih oltarnih slikah v cerkvi sv. Petra v Malečniku*

V prispevku so obravnavane tri slike Franza Ignaza Flurerja (Augsburg, 1688 – Graz, 1742), enega vodilnih štajerskih umetnikov prve polovice 18. stoletja. Podobi v velikem oltarju cerkve sv. Petra v Malečniku *Izročanje ključev* in *Savlovo spreobrnjenje* je naslikal leta 1737 za ambicioznega teološko izobraženega župnika Janeza Krstnika Sitticha. V članku je natančno analizirana slika Kristusovega izročanja ključev sv. Petru, ki z upodobitvijo sv. Mihaela in nebeškega Jeruzalema precej nadgrajuje likovno tradicijo. *Savlovo spreobrnjenje* je nastalo v naslonu na grafiko po Rubensu. Za enega od stranskih oltarjev je Flurer naslikal *Štirinajst priprošnjikov v sili*; podoba s prepoznavnim umetnikovim jezikom mu je bila pripisana že leta 1923, vendar je kasneje obveljala za »kakovostno delo neznanega avtorja«. Kot kažejo primerjave, sta na Flurerjevo podobo verjetno vplivali graški sliki Hansa Adama Weissenkircherja in Johanna Veita Hauckha, morda pa tudi slika Georga Asama za samostansko cerkev v Tegernseeju.

Ključne besede: slikarstvo, barok, Franz Ignaz Flurer, Janez Krstnik Sittich, sv. Peter, sv. Pavel, izročanje ključev, Savlovo spreobrnjenje, štirinajst priprošnjikov v sili, nebeški Jeruzalem, Malečnik

**Milan Popadić**

*Muzej kot epizoda. Muzej sodobne umetnosti v Beogradu (1929–1935)*

Da bi si mogli ustvariti celovito sliko kratkotrajnega obstoja Muzeja sodobne umetnosti, odprtega v Beogradu leta 1929, je treba raziskati njegovo pozicijo v kontekstu nekaterih dominantnih muzejskih narativov. V skladu s ciljem muzeja, da muzejsko ovrednoti in predstavi umetnost »naših dni«, lahko opredelimo te narative kot disciplinarnega, institucionalnega in ideološkega. Prvi je povezan z umetnostnozgodovinskim in kulturnozgodovinskim fenomenom muzejev moderne umetnosti, drugi z nastankom in razvojem muzejskih ustanov v Beogradu, tretji pa s sklopom idej, usmerjenih k oblikovanju jugoslovanske nacionalne identitete v prvi polovici 20. stoletja. Disciplinarna neprofiliranost, ambivalentna strategija vodenja in družbeno-kulturne spremembe v medvojnem obdobju so preprečile, da bi muzej ustvaril lastno narativno jedro, kar je na koncu privedlo do tega, da je ostal le epizoda v bolj prepoznavnih muzejskih narativih.

**Barbara Murovec**

*Theology of Image. On three Altar Paintings by Franz Ignaz Flurer in the Church of St. Peter in Malečnik*

The paper deals with three paintings by Franz Ignaz Flurer (Augsburg, 1688 – Graz, 1742), one of the leading Styrian artists in the first half of the 18th century. *The Delivery of the Keys to St. Peter* and *Conversion of Saul* from 1737 in the main altar of St. Peter's church in Malečnik were commissioned by the ambitious and theologically educated parish priest, Johann Baptist Sittich. The paper comprises a thorough analysis of *The Delivery of the Keys*, in which Flurer complemented the traditional iconographic scheme by adding St. Michael and heavenly Jerusalem to the composition. *The Conversion of Saul* is based on a print after Rubens. For one of the side altars, Flurer painted *The Fourteen Holy Helpers*; the painting, in the style typical of his oeuvre, was attributed to the artist as early as 1923, but later became known as a "good anonymous work". Comparison reveals that Flurer's *Fourteen Holy Helpers* were probably influenced by Hans Adam Weissenkircher's and Johann Veit Hauckh's paintings in Graz and possibly by a work by Georg Asam in the monastery church in Tegernsee.

Key words: painting, Baroque, Franz Ignaz Flurer, Johann Baptist Sittich, St. Peter, St. Paul, Delivery of the Keys to St. Peter, Conversion of Saul, Fourteen Holy Helpers, Heavenly Jerusalem, Malečnik

**Milan Popadić**

*The Museum as a Episode. The Museum of Contemporary Art in Belgrade (1929–1935)*

To gain an insight into the brief existence of the Museum of Contemporary Art in Belgrade (founded in 1929), its role in must be investigated several contexts. In accordance with the Museum's objectives to display and preserve contemporary heritage, these contexts can be defined as disciplinary, institutional and ideological. The disciplinary context is closely related to the art-historical and cultural-historical definition of museums of modern art, the institutional context relates to the formation and development of museum institutions in Belgrade, and the ideological context to the establishment of Yugoslav national identity in the first half of the 20th century. The loose character, ambivalent strategy of the management, and social and cultural changes in the period before the Second World War contributed to the fact that the Museum of Contemporary Art failed to establish its own narrative core. As a result, it has remained an episode among more widely known museum narratives.

Ključne besede: muzej, narativ, epizoda, moderna umetnost, Muzej sodobne umetnosti v Beogradu, knez Pavle Karađorđević, Milan Kašanin

Key words: museum, narrative, episode, modern art, Museum of Contemporary Art in Belgrade, Prince Paul Karađorđević, Milan Kašanin

#### **Tina Potočnik**

*Izgradnja Mengeša v času socializma*

Tekst obravnava izgradnjo historičnega naselja Mengeš v času socializma in stavbni fond iz tega obdobja. Nakaže vzporednice s splošnim gradbenim razvojem in usmeritvami ter osvetljuje vpliv slednjih na formalni vidik mengeškega stavbnega fonda. Prikaže, kako je bil ob velikem povečanju števila prebivalstva in posledičnem reševanju stanovanjske problematike, izgradnji šolske mreže in drugih javnih objektov ter izpolnjevanju usmeritev in potreb razvoja v socialistični državi formalni vidik večinoma zapostavljen, gradnje iz tega obdobja pa odražajo diskontinuiteto med starim in novim in neupoštevanje lokalnih prostorskih in arhitekturnih značilnosti. Kljub temu je povojni stavbni fond naselja Mengeš, ki je nazoren primer formalne (in strukturne) preobrazbe, ki je v obdobju socializma doletela manjša urbana naselja, potrebno razumeti kot del zgodovine mesta in njegove identitete.

Ključne besede: Mengeš, socializem, arhitektura, primestno naselje, preobrazba naselij, 20. stoletje, stanovanjska gradnja, šolska mreža, povojni modernizem

#### **Tina Potočnik**

*The Development of Mengeš in the Socialist Period*

The paper deals with the construction and expansion of the historical settlement at Mengeš and its architecture during the socialist period. It sheds light on parallels with the general development and tendencies of socialism, and on the influence of these on formal aspects of the architecture in Mengeš. Furthermore, the text shows how a large increase in population and a need to solve housing problems, build public facilities and meet the needs and directions in this socialist country affected development, which resulted in disregard for the formal aspects of built structures. The architecture reflects a discontinuity between the old and new and a neglect of spatial and architectural characteristics. Yet the post-war building stock of this settlement – which turned out to be an illustrative example of a formal (and structural) transformation that affected minor urban settlements in socialist period – has to be recognised today as a part of the history of Mengeš and accepted as a co-creator of its identity.

Key words: Mengeš, socialism, architecture, suburban settlement, transformation of settlements, 20th century, housing, school network, post-war modernism

#### **Andrej Smrekar**

*Mušičeva »španska« korespondenca v Narodni galeriji*

Objavljena korespondenca se nanaša na študijsko bivanje Zorana Mušiča v Madridu spomladi 1935. Tja ga je napotil njegov zagrebški mentor Ljubo Babić, ki ga je navdušil nad Goyo, Velazquezom in El Grecom; pri zbiranju sredstev za pot sta mu pomagala Narodna galerija in zlasti njen ravnatelj Ivan Janez Zorman. Doslej neznana pisma zelo natančno vzpostavljajo kronologijo Mušičevega španskega potovanja in konkretizirajo njegove umetniške interese.

Ključne besede: Zoran Mušič, Ivan Janez Zorman, Francisco de Goya y Lucientes, Diego Velazquez, El Greco, Ljubo Babić, Narodna galerija Ljubljana

#### **Andrej Smrekar**

*Zoran Mušič's 'Spanish' Correspondence in the National Gallery of Slovenia*

The transcribed correspondence refers to the study stay of Zoran Mušič in Madrid in the spring of 1935, which was undertaken on the advice of his mentor at the Zagreb Art Academy, Ljubo Babić, who stimulated his enthusiasm for Goya, Velazquez and El Greco. In organising Mušič's financial means for his sojourn in Spain, the National Gallery and particularly its director, Ivan Janez Zorman, were instrumental. The Mušič's hitherto unknown letters provide an accurate chronology of his journey and precisely articulate his artistic interests.

Key words: Zoran Mušič, Ivan Janez Zorman, Francisco de Goya y Lucientes, Diego Velazquez, El Greco, Ljubo Babić, National Gallery Ljubljana