

TRIJE MANIERISTIČNI ŽENSKI LIKI V SLIKARSTVU PRVE POLOVICE 17. STOLETJA NA SLOVENSKEM

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Umetnost posnemanja - manira časa ali delovna metoda manj inventivnih umetnikov, ki ob pomanjkanju lastne domiselnosti svoja dela opirajo na likovne zamisli vzornikov? V manierističnem slikarstvu 17. stoletja na slovenskih tleh gre za oboje. Kopisti - bodisi domači ali tujci - so se praviloma zgledovali po tedaj vodilnih slikarjih oziroma njihovih likovnih stvaritvah, umetniškimi delavnicam po vsej Evropi posredovanih prek grafičnega medija.

Trem slikam iz treh različnih slovenskih cerkva (Sv. Lucija nad Studenicami, Sv. Cecilija v Celju in cerkev Marijinega imena v Goriči vasi pri Ribnici), nastalih v prvi polovici 17. stoletja, je skupna slogovna pripadnost manierističnim oblikovnim vzorcem, sinteza severnih in južnih slogovnih prvin, predvsem pa praksa natančne odslikave likovnega zapisa z ustreznih grafičnih predlog. Čeprav so obravnavana slikarska dela nastala znotraj polstoletnega obdobja v približnih časovnih intervalih dvajsetih let in jim naša umetnostna zgodovina določa ustrezno mesto v razvojnem loku manieristične slikarske produkcije omenjenega časa, pa grafični listi, po katerih so nastala, odražajo povsem drugačno situacijo. Pri vzorčnih predlogah ne gre za enako časovno kontinuiteto nastanka kot pri slikanih kopijah, temveč so vse tri nastale skoraj hkrati.¹ Vsi trije bakrorezi izvirajo iz iste pozne faze internacionalnega manierizma na severu Evrope ali pa je celo list, po katerem je nastalo najstarejše olje, za spoznanje mlajši od preostalih dveh. Tako nastaja nekakšno neskladje v razvojni liniji manierističnega slikarstva na naših tleh, in sicer glede na značilno zaporedje manierističnih slogovnih faz, kot potekajo enotno v celotnem evropskem prostoru ob izteku 16. stoletja.

Najstarejše delo v našem nizu - *Počitek na begu v Egipt* iz podružnične cerkve Sv. Lucije nad Studenicami² - je nastalo na prelomu stoletja in je v omenjeno

¹ Gre za obdobje zadnjih dveh desetletij 16. stoletja.

² Emilijan Cevc: *Slovenska umetnost*, Ljubljana 1966, p. 107; Emilijan Cevc, *Slikarstvo 17. stoletja*, *Umetnost XVII. stoletja na Slovenskem I.*, Narodna galerija, Ljubljana 1968 (od tod citirano Cevc, *Slikarstvo 17. stoletja*), p. 48 [r.k.]; Ksenija Rozman, *Slikarstvo* (katalog), *Umetnost XVII. stoletja na Slovenskem I.*, Narodna galerija, Ljubljana 1968 (od tod citirano Rozman, *Slikarstvo*), p. 134 [r.k.]; Jože Curk, *Studenice - pomemben spomenik naše umetnostne zgodovine*, *ČZN, NV XVI/2*, Ljubljana 1980, p. 305; Ferdinand Šerbelj, *Umetnostni spomeniki v občini Slovenska Bistrica*, *Zbornik občine Slovenska Bistrica I.*, Slovenska Bistrica 1983, p. 203.

cerkev prineseno pozneje (sl. 49).³ Biblični prizor, zasnovan na pripovedi evangelista Mateja,⁴ predstavlja sveto Družino, ki se je utrujena od poti in sončne pripeke ustavila v idiličnem pejsazu ob potoku, da si nabere novih moči. Mati božja je z Detetom v naročju sedla v senco drevesa, sv. Jožef v ozadju napaja oslička. Popotni sveženj in košarica sta obležala v travi.⁵

Prizor je zajet z izrazito nežnostjo in mehko, ki mu ga dajeta osrednji Marijin lik s svojo milino in senzualno lepoto na eni strani, na drugi pa idealiziran krajinski ambient z nekakšno psevdoromantično senzibilnostjo, prelivajočo se v vseobsegajoče panteistično doživljanje sveta. Prizor živi v prijetni harmoniji upodobljenih figur in krajinskega okolja, stopnja njegove čutne kulture pa ga priklepa trdno v svet tostranskega bivanja. Gre za svet, ki je hkrati profan in sakralen: sakralna realnost je postala metafora za intimno doživljanje vsakdanjega družinskega življenja. Z vdorom profanega v duhovno in z množico poetičnih in pripovednih nadrobnosti je svetopisemska snov izgubila svojo teološko eksaktnost, hkrati pa se podoba z iskrenostjo upodobljenega čustvenega sveta ponovno dviga na raven pristnega religioznega doživetja.

Mikrokozmos ospredja obvladuje plastično zajet Marijin lik, ki skupaj z vertikalno drevesnega debla poudarja simetrično os kompozicije. V sebi počivajoča figura je podana tektonsko in statično, vendar prežeta z intenzivnim notranjim življenjem. Telo je pretehtano proporcionirano in spretno modelirano, linije so dolge, tekoče in elegantne. Čuten vtis podobe stopnjujejo poudarjene telesne oblike, ki rišejo svoj relief skozi oprijemajočo se draperijo. Marijina poza in njen enigmatični nasmeh oživljata spomine na stoletje starejše Leonardove rešitve.⁶

Podoba je ujeta v manieristične zakonitosti svetlotemnega vodenja svetlobe. Kontrastna svetlobna dinamika je slikarju sredstvo modeliranja figur in podajanja globine prostora. Brillantna luč presvetljuje prizor od znotraj navzven in izriva osrednjo figuro iz ozadja v prvi plan. Prehodi med osvetljenimi in senčnimi partijami so sunkoviti, le Marijin lik je senčen rahlo in postopno (npr. mehak sfumato obličja in vratu). Kompozicija je uravnotežena, zgoščena in tektonska, njena trikotniška forma se navdihuje z vzori visoke renesanse. Renesanco tradicijo oživljajo tudi ideali simetrije, pridobitve perspektivnih in anatomskih študij ter težnja po izražanju v kategorijah miru, ravnotežja in vedrine. Hkrati pa sledi zakonitostim manierističnega formalnega jezika, ki se kaže v spremenjeni harmoniji telesnih proporcev,⁷ v erotizirano podanem ženskem liku in njegovi izumetničeni senzualni lepotnosti, kot so jo upodabljali v manierističnem obdobju na severu Evrope. Princip gracije kot temeljne lepote zapovedi poznega manierizma je značilna poteza tudi oljne slike iz Sv. Lucije nad Studenicami.

³ To dokazuje čas nastanka, ki je zgodnejši od nastanka cerkve (okrog 1650) oziroma njene opreme (1650-1685). Sliki je bilo določeno mesto desno ob oltarju sv. Antona Padovanskega, trenutno pa je v zgradbi župnišča v Studenicah.

⁴ Mt.2, 13-15.

⁵ Prizor je naslikan v tehniki olje na platno in meri 98 x 95, 5 cm. Delo ni signirano niti datirano. Leta 1966 je sliko restavriral M. Pirnat.

⁶ Podobne izvedbe zasledimo v opusu slikarja in grafika Giulia Romana pa tudi Rafaela, zlasti motiv Deteta, ki na prsih drži za izrez Marijine obleke.

⁷ Npr. podaljšano Marijino telo v odnosu do majhne glave.

Koloristične vrednosti slike so intenzivne in nasičene, bogate z odtenki. Prizor se s svojim barvnim spektrom vključuje v historični lok nizozemskega slikarstva 16. stoletja, čeprav po tehnični plati privzema italijansko kvaliteto nanašanja barv - t.i. beneški dotik. Gre za gradnjo motiva v barvnih nanosih, in ne z linearno potezo čopiča. Na barvo pa se navezuje tudi perspektivna členitev krajinskega prostora v ozadje, saj se linearna perspektiva v podajanju prostorskih razsežnosti povezuje z barvno oziroma zračno perspektivo. Prostorske plasti sledijo globinski dinamiki slike v skladu z zakonitostmi hladnih, srebrno modrih odtenkov v ozadju in toplejših zlatozelenih pred njimi. Ospredju pa dominira žareče rdeča površina Marijinega oblachila - barva, ki je s svojimi optičnimi značilnostmi prostorsko najbližja opazovalcu.

Kvalitetno delo pa vendarle ni avtorjeva samostojna zamisel, marveč precej zvest posnetek bakroreza holandskega grafika Jana Harmensza Mullerja.⁸ Slikar se je naslonil na njegov list *Počitek na begu v Egipt*,⁹ ki ga je bakrorezec vrezal po lastni zamisli natanko pred štiristo leti - leta 1593 (sl. 50).¹⁰

V osebi Jana Harmensza Mullerja, visokokvalitetnega amsterdamskega bakrorezca sprangerjansko usmerjene Goltziusove šole,¹¹ je bakrorez konca 16. stoletja doživel izjemno rafiniranost in eleganco romanističnega tipa.¹² Sijajni mojster je vodil dleto z virtuozno spretnostjo, njegove kompozicije so lahke, breztežne, mehko modelirane in elegantno proporcionirane. Visoko kultivirana figuralika na eni strani in briljantna tehnika na drugi se navezujeta na Sprangerjev skrajno sofisticiran slog, kakršnega so gojili v Goltziusovi šoli in ga tehnično razvili do iztanjšanih skrajnosti.¹³

Umetnost Bartholomäusa Sprangerja, duhovnega očeta zadnje faze manierističnega slikarstva na Severu, je odločilno zaznamovala tudi sočasno grafično ustvarjalnost, katere center se je iz Antwerpna prenesel v Holandijo. Čeprav se je prvotno oplajal v italijanski umetnosti, pa je severni manierizem v razvoju grafike prevzel vodstvo in konec stoletja vplival nazaj na vso Evropo.¹⁴ Kljub v tem času ponovno prebujenim realističnim težnjam, vrojeno lastnim nizozemski umetno-

⁸ Jan Harmensz. Muller, 1571 Amsterdam - 1628 Amsterdam.

⁹ F. W. H. Hollstein: *Dutch and Flemish Etchings, Engravings and Woodcuts cca. 1450-1700*, Amsterdam 1949 ff. (od tod citirano Hollstein), Vol. XIV / 105 (15).

¹⁰ *Leksikon Thieme-Becker* navaja Gerrita Pietersza kot verjetnega avtorja zamisli (Ulrich Thieme - Felix Becker: *Allgemeines Lexikon der bildenden Künstler*, Vol. 25, Linz 1931).

¹¹ Ni znano, ali je bil Muller sam v Goltziusovi šoli, ali pa se je z njegovim slogom seznanjal le prek njegovih listov. Cf. Hans Mielke: *Manierismus in Holland um 1600. Kupferstiche, Holzschnitte und Zeichnungen aus dem berliner Kupferstichkabinett*, Berlin 1979, pp. 11-12 [r.k.].

¹² Bakrorez se je razvijal v skupnem sodelovanju italijanskih in v Italiji delujočih nizozemskih mojstrov.

¹³ Za Mullerja cf. H. E. C. Mazur, Goltzius' sketches for Muller's Seven Days of Creation and Matham's *Four Elements*, *Oud Holland*, Jaargang Volume 102, 1988, Nr. 2, pp. 174-180; Marijn Schapelhauman: *Nederlandse tekeningen omstreeks 1600 / Netherlandisch Drawings circa 1600*, Amsterdam 1987, pp. 97-109 [r.k.].

¹⁴ Konrad Oberhuber: *Zwischen Renaissance und Barock. Das Zeitalter von Bruegel und Bellange. Werke aus dem Besitz der Albertina*, Wien 1967-68 (od tod citirano Oberhuber: *Zwischen Renaissance und Barock*), p. 9 [r.k.].

sti, pa je ohranil izrazito italijansko komponento, ki se odraža v idealiziranem, plastično zajetem figuralnem slogu, kontrastni osvetlitvi, manieristični izumetničenosti in ekstravaganci. Prek vzornika Hendricka Goltziusa je Jan H. Muller sprejel Sprangerjev figuralni tip z vso eleganco poz in kretenj, predvsem pa je sledil grafiku v tehniki reformiranega bakroreza, ki je kot ideal preplaval svet holandske grafike s svojo maniro odebeljenih in stanjšanih linij ter ritma razdalj med njimi.¹⁵ Goltziusov stil napetih zaobljenih linij je verjetno prav Muller preizkusil na najbolj virtuozen način in privedel do ekstremnih konsekvenc.¹⁶

Mullerjev list *Počitek na begu v Egipt*¹⁷ je podoba erotiziranega stila, kakršnega je bilo tedaj mogoče doseči le ob zasledovanju italijanskih zgledov. Sinteza nizozemske čutnosti in italijanske elegance, združena s stopnjevanimi svetlobnimi učinki in prodorom v globino ter prizadevanja za slikarskim učinkovanjem z odpovedjo konturnim linijam - vsi ti elementi dokazujejo prefinjen, iz Goltziusovega izpeljan romanistični stil.

Fine linije grafičnega tkiva so podane z močnim zagonom in se z gibko potezo prilagajajo telesnim formam. Močne chiaroscurne učinke ustvarja mojster z vzporednim vodenjem nabreklih in stanjšanih linij, prostorsko perspektivo pa s tonalno shemo ozadja.

Mullerjeva upodobitev sledi nekakšni idealizirani viziji, ki presega možnosti posnemanja objektivnega sveta. Tradicionalno severnjaško iskanje ravnovesja med realnim in fantastičnim¹⁸ ostaja notranja napetost tudi v njegovih izvedbah, ki celo znotraj manierizma kot anti-naturalističnega stila ohranjajo dualizem: čista imitacija in visoko imaginativna kreacija. Ta dvojnost je ujeta tako v Marijinem liku kot v krajinskem pejsažu, kjer se empirični študij narave srečuje s povsem fantazijskimi tvorbami. Izmišljene prostorske konstrukcije so aranžirane, vendar podane realistično. Idealizirajoče po-ustvarjanje je torej vodilo k nastanku nekoliko fantastične pokrajine, ki pa ostaja vselej do določene stopnje realistična. Če je Italija ustvarila temelj za sistematično podajanje prostorskega, je zraslo opazovanje narave iz latentnega občutka za stvarnost najprej na Severu.¹⁹ V 16. stoletju je že zelo močno navzoče tudi v religiozni motiviki.²⁰ Soočenje z naravo - tako s

¹⁵ Hendrick Goltzius je gojil ta stil med leti 1580-1615.

¹⁶ Oberhuber: *Zwischen Renaissance und Barock*, pp. 227-231.

¹⁷ Prizor je izdelan v tehniki bakroreza in meri 228 x 203 mm (odtis plošče). Znana so tri stanja plošče. Signatura desno spodaj: *Joannes Muller fecit 1593*. Pod prizorom štiri vrstice latinskega teksta: *Quid mortem ... potest*. Spodaj v sredi: *Harman Muller excud.* Gre za Janovega očeta, založnika v Amsterdamu.

¹⁸ Cf. Anne W. Lowenthal: *Joachim Wtewael and Dutch Mannerism*, Davaco Groningen 1986, p. 24.

¹⁹ O pojmovanju prostora in krajine v obdobju manierizma na Nizozemskem cf. študijo Heinricha Gerharda Franza: *Niederländische Landschaftsmalerei im Zeitalter des Manierismus*, Graz 1969.

²⁰ S stališča krajine je studeniškemu olju zelo soroden tudi grafični list Hermana van Swanenburga iz serije dvanajstih krajin. Gre za peti list z naslovom *Beg v Egipt*. Precejšnjo podobnost z Mullerjevo upodobitvijo kot celoto figuralne skupine in krajine pa izraža list Petra de Jodeja (*Gerard de Jode exc.*) *Počitek na begu v Egipt*. List je domnevno vrezan po zamisli Hendricka Goltziusa. Vse te sorodnosti dokazujejo živahne medsebojne vplive umetniških osebnosti oziroma skupin.

pokrajino kot s tihožitjem in žanrom - se močno kaže še posebej v Goltziusovi smeri, ki ji je pripadal tudi Jan H. Muller.²¹

V igri približevanja in oddaljevanja od realizma živi tudi studeniško olje. Primerjava z izvorno grafiko v prvi vrsti potrjuje prakso dokaj eksaktnega kopiranja, v naslednjem koraku pa razkriva vrsto odstopanj od citirane predloge. Marijin lik je sicer do fiziognomičnih podrobnosti identičen predlogi, pa vendar je figura v svoji polnosti precej težja in bolj voluminozna v primerjavi z gracilno Mullerjevo vzornico. Tudi v značaju gubanja draperije se izvornik z bleščeče gladko testeno maniro razlikuje od kopije, kjer so gube podane plitveje in se tesneje oprijemajo telesa. Anonimni kopist nekoliko šibkeje oblikuje detajle, npr. roke, medtem ko je Dete podano precej nesrečno v obeh primerih.

Odnos osrednje figure ali figuralne skupine do okolja, v katerem nastopa, je za kopiste obravnavanega časa vselej precejšnja težava.²² Akterji praviloma pogrešajo harmonično zlitost s svojim življenjskim prostorom. V nasprotju z Mullerjevo grafiko, ki podaja osrednji lik zrašččen s krajinskim okoljem, pa mati Božja anonimnega slikarja v naslikani pokrajini ne živi, temveč je zgolj postavljena pred pokrajinsko ozadje. Sama nase izolirana figura je tudi s svetlobo ločena od ozadja, ki učinkuje kot nekakšna pokrajinska kulisa figuralnemu prizoru. V primerjavi s finim senčenjem bakroreza je slika osvetljena precej poenostavljeno.²³

Motivno največje odstopanje od bakrorezne predloge pa je opazno v podajanju pokrajine. Jan H. Muller oblikuje bizarno manieristično pokrajino, ki v iskanju ravnotežja med dejanskim in fantastičnim združuje tako elemente italijanskega idealiziranja kot nizozemske nagnjenosti k realizmu. V primerjavi s poprejšnjim obdobjem visokega manierizma, ko pokrajina ni bila pojmovana kot figuralnim scenam enakovreden motiv, pa je v pozni fazi zadnjega desetletja 16. stoletja na severu Evrope zaznati ponoven obrat k naravi. Vendar pa ima ta narava največkrat nerealen značaj - pogosto je pošeljena s skalnimi skladi fantastičnih oblik, tako na primer pri Mullerjevem bakrorezu. Monumentalno previsno skalo, ki kot kulisa zapira levo stran upodobitve, je mojster studeniškega olja nadomestil z mehkejšo lirično pokrajino z drevesi in ji prosto odprl pot v ozadje. Kljub večji stopnji verjetnosti podaja bolj subjektivno kot empirično resnico o predstavljenem pejsažu, s katerim pa vendarle ohranja tradicijo nizozemskega krajinarstva.

Če presojava korektnost perspektive na studeniškem olju, ugotavljamo, da se Jožefov lik preveč nenadno zmanjšuje v ozadje, sicer pa je dinamično razgibana figura celo bolj izdelana kot na predlogi. Analogije temu detajlu lahko najdemo v identičnem motivu z lista *Počitek na begu v Egipt* flamskega grafika Philipsa Galleja²⁴ po zamisli Martena de Vosa. Sv. Jožef je podan v precej večjih dimenzijah, tako da bi se celo Jan H. Muller utegnil inspirirati pri njem, saj so tudi izvirnejši umetniki preoblikovali tuje pobude oziroma vplivali drug na drugega.

²¹ Oberhuber: *Zwischen Renaissance und Barock*, p. 199.

²² Brez prave organske povezave z njihovim življenjskim okoljem so povečini vse figure, upodobljene na tablah ali oljih iz 17. stoletja na Slovenskem.

²³ Npr. senčenje Marijinega plašča.

²⁴ Kompozicija je zelo sorodna Mullerjevi. Marija je prav tako nameščena centralno pod drevesom in doji Dete, levo spodaj leži popotnica. Sign.: *Martin de Vos inv.; Ph. Galle excudebat.*

Drugo delo v našem nizu predstavlja sv. Cecilijo - rimsko svetnico in mučenico iz istoimenske cerkve v Celju,²⁵ nastalo leta 1627 (sl. 51).²⁶ Olje ni signirano, njegov avtor pa je po vsej verjetnosti slikar Christoph Weissmann, eden najvidnejših manierističnih slikarjev prve četrtine 17. stoletja na naših tleh.²⁷ Mojster izvira verjetno s Koroškega, v naših krajih pa je deloval slabi dve desetletji. Gre za enega najpomembnejših in najbolj priljubljenih sodelavcev ljubljanskega škofa Tomaža Hrena. Njegovo avtorstvo celjskega olja z upodobitvijo sv. Cecilije je posredno izpričano z notico v Hrenovem osebнем koledarju.²⁸

Lep manieristični prizor sicer namenja naslovni figuri dominantno mesto v scenskem prizoru, obenem pa v skladu z dekorativnim principom po površini razporeja množico glasbenih instrumentov, katerih oblike ne odraža le ljubezni do pripovednih nadrobnosti, temveč pravi manieristični strah pred praznim prostorom. Slikar ne osredotoča pogleda na najpomembnejši predmet upodobitve, temveč ga bega s stranskimi objekti in dogajanjem, barvnimi poudarki in svetlobnimi poglobitvami. Temu stilističnemu konceptu sledijo tudi stranske epizode, ki celovito ilustrirajo legendo o mučeništvu rimske svetnice in do kraja zapolnjujejo razpoložljivi prostor.

²⁵ A. Dimitz, Historische Notizen aus den im Museal-Archiv aufbewahrten Kalendern des Bischofs Th. Chron. *MHK*, 1862, p. 90; A. Fekonja, Celje in okolica, *DS*, 1895, p. 724; *Katalog zgodovinske razstave slovenskega slikarstva*, Ljubljana 1922, pp. 4-5; F. Stelè, Zgodovinska razstava na Slovenskem, *Jugoslavija*, št. 215, 20. 9. 1922, p. 2; I. Cankar, O kritiki zgodovinske razstave slov. slikarstva, *Slovenec*, št. 210, 26. 9. 1922, p. 3; J. Mantuani, Slikarska umetnost naših dežel v prešliih dobah, *DS*, XXXV, 1922, p. 456; J. Mantuani, Po zgod. razstavi slikarstva, *Slovenski narod*, št. 224, 3. 10. 1922, p. 2; J. Mantuani, Zgod. razstava slikarstva, *Slovenec*, št. 199, 12. 9. 1922, p. 2; F. Stelè, Zgod. razstava slikarstva na Slov., *Čas*, 1923, pp. 62-64; F. Stelè, Varstvo spomenikov, *ZUZ*, IV, 1924, p. 156; M. Marolt: *Dekanija Celje*, Maribor 1931, pp. 98, 104; A. Gaber, Naša Narodna galerija, *Slovenski narod*, 22. 6. 1933, p. 3; F. Stelè: *Monumenta II*, Ljubljana 1938, pp. 2, 6, 8, 15; F. Stelè: *Umetnost baroka na Slovenskem*, Ljubljana 1957, p. 9; J. Curk: *Topografsko gradivo I. Sakralni spomeniki na območju občine Celje*, Celje 1957, p. 30; E. Cevc: *Slovenska umetnost*, Ljubljana 1966, p. 79; F. Stelè: *Oris zgodovine umetnosti pri Slovencih*, Ljubljana 1966, pp. 55, 57, 59, 60; Cevc, Slikarstvo 17. stoletja, p. 52; Rozman, Slikarstvo, p. 136; Ivan Stopar: *Celje*, Zbirka vodnikov Kulturni in naravni spomeniki Slovenije, 37, Ljubljana 1973, p. 27; Ana Lavrič: *Vloga ljubljanskega škofa Tomaža Hrena v slovenski likovni umetnosti / Die Rolle des Bischofs Tomaž Hren in der slowenischen Kunst*, Ljubljana 1988 (od tod citirano Lavrič: *Vloga ljubljanskega škofa Tomaža Hrena*), pp. 122, 123, 155-158; Ivan Stopar: *Mesto Celje in njegovi spomeniki*, Zbirka vodnikov Kulturni in naravni spomeniki Slovenije, 178, Maribor 1991, p. 37; Janez Höfler: Ana Lavrič, *Vloga ljubljanskega škofa Tomaža Hrena v slovenski likovni umetnosti [ocena]*, *ZUZ*, n.v. XXV, Ljubljana 1989, p. 123.

²⁶ Prizor je izdelan v tehniki olje na platno in je datiran z letnico 1627. Levo spodaj so ob Hrenovem grbu pripisane iniciále *T. L. A. P.* Gre za škofovo geslo *Terret labor, aspice praemium*. V desnem vogalu je mojster naslikal grb ljubljanske škofije in dodal začetnice *THO E. L. (Thomas, Episcopus Labacensis)*. Na straneh odprte knjige ob svetničnih nogah: *CANTANTIB / ORGANIS CECI / LIA DOMINO DECANTABAT / DICENSI / FIAT COR MEVM / VT NON CONFVN / DAR* (antifona, s katero je Cerkev pela slavo svetnici na njen praznik). Leta 1966 je delo restavriral Izidor Molè.

²⁷ Lavrič: *Vloga ljubljanskega škofa Tomaža Hrena*, pp. 155-158, 235.

²⁸ Škof Hren si je v svojem koledarju zapisal, kolikšno vsoto je izplačal slikarju za podobo sv. Cecilije.

Deviška svetnica naj bi po edinem ohranjenem pasijonu iz 5. stoletja živela v času papeža Urbana I. v 3. stoletju. Njen grob so odkrili v Kalistovih katakombah poleg kripe papežev. Legenda pravi, da je na smrt obsojena krščanska patricijka prišla nepoškodovana iz plamenov - sežgali naj bi jo bili v lastni hiši v peči za segrevanje kopeli - , zato je sledila obsodba z obglavljenjem. Tudi po treh udarcih z mečem je ostala živa še tri dni in v tem času razdelila imetje. Kot zaščitnico glasbe so jo začeli častiti v 15. stoletju,²⁹ ker naj bi na poročni slovesnosti v svojem srcu opevala Boga. O svetnici legenda pričuje, da je bila tako blizu nebesom, da je slišala angelsko petje. Pripisovali pa so ji tudi znanje igranja na vsa glasbila. Ker pa z njimi vendarle ni mogla izraziti nebeških napevov, ki jih je nosila v duši, je izumila orgle in jih posvetila bogoslužju. Tako je postala zavetnica glasbenikov, pesnikov, pevcev in izdelovalcev orgel.³⁰

Celjska sv. Cecilija je ekstravagantna plemkinja v slovesni teatralični drži s palmovo vejico mučeništva v levici in cvetličnim venčkom v desnici. Gre za venec lilij in vrtnic, ki ga je ob zaobljubi devišstva prejela od božjega sla. Figura je podana z aristokratsko eleganco in milino, ne brez sledi akademskega klasicizma, ki v poznem 16. in zgodnjem 17. stoletju kot vzporedna linija manierizmu nastopa na severu Evrope. Svetnica izžareva dostojanstveno zadržanost tako z izrazom obraza kot z gibi in postavitvijo telesa, kostumiranega v bogato težko oblačilo z modnim brokatnim vzorcem z manieristično izpeljavo. Gubanje je tektonsko organizirano in podrejeno visoko estetiziranemu dekorativnemu principu lomljenja.

Svetnico v krožnem ritmu obdaja cel ansambel glasbil, ki kljub mojstrovemu poskusu prodora v prostor zanikajo tridimenzionalnost slike in ustvarjajo videz popolnoma po površini slikovnega polja aranžiranega motiva. Statični frontalni koncept se povezuje z aditivno maniro, ki niza med sabo nepovezane predmete v prenatrpano kompozicijo. Ozadje s svojo nevtralnostjo podčrtuje osrednjo figuro in njene atribute, s tem pa ustvarja tipično manieristično razmerje med pripovednim detajlom in celoto kompozicije. Ob manierističnem preobilju po slikovni ploskvi razporejenih predmetov pa slikar celjskega olja v svojo pripoved pritegne še anekdotične elemente iz legende o svetničinem mučeništvu. V desnem ozadju je v miniaturnih razsežnostih predstavljena epizoda z obglavljanjem, levo stran pa zapolnjuje monumentalna arhitektura. Ob spodnjem robu slike je v medaljonu, ki ga držita dva angela, podan motiv svetničinega trupla v pozi, v kakršni so jo leta 1599 našli v njenem grobu.

Ob vsej nepreglednosti prostorske ureditve je vendarle močno naglašena iz renesančne kompozicijske gradnje podedovana simetrična os, razširjena v trikotniško formo, hkrati pa v skladu z manierističnimi zakonitostmi razvija prizor skoraj povsem po površini slike. Centralna kompozicija in razpršitev poudarkov - vizualnih in pripovednih - sta temeljni značilnosti slikovne gradnje, posledica

²⁹ Leta 1584 je Aleksander Marino v Rimu ustanovil organizacijo glasbenikov - bratovščino sv. Cecilije.

³⁰ *Leksikon ikonografije, liturgike i simbolike zapadnog kršćanstva*, Zagreb 1985, pp. 178-179; *Leto svetnikov*, IV, Ljubljana 1973, pp. 366-367.

mojstrovega analitičnega pristopa pa je nepovezanost delov, ki učinkujejo kot nekakšen herbarij oblik, zajetih izolirano in brez moči, ki bi jih povezala in postavila v prostor.

Spektakularna svetloba na že znani način strukturira, dinamizira in modelira forme, kontrastno osvetljene površine korespondirajo v bleščeči luči in globoki senci. Barvna skala odraža vpliv italijanskega slikarstva s tenebroznim beneškim predznakom. Prizor živi v globoko rjavih tonih s kontrastnimi akcenti rdeče in zelene. Slikar podaja oblike v barvnih nanosih, pri čemer nobena linija homogenega barvnega tkiva ni posebej vidna.³¹

Popolnoma drugačen kot pri poprej obravnavanem delu pa je slikarjev odnos do narave oziroma življenjskega okolja upodobljenih figur. Gre za tipično manieristično negiranje narave kot *magistre artis*, kar je očitno tudi pri manieristično idealiziranem ženskem liku. Izmišljena prostorska konstrukcija sledi estetski zapovedi, po kateri naj umetnik zajema v prvi vrsti iz intelekta in fantazije,³² kar pa vodi v izgubo harmonije med človekom in njegovim materialnim okoljem. Figure tako lebdijo v nekakšnem iracionalnem mediju - kar velja tudi za olje *sv. Cecilije* iz Celja. Svet objektivne pojavnosti ni predmet umetnikovega zanimanja, njegova bizarna fantazija ga vodi stran od opazovanja predmetnega sveta. Predstavljanje narave v njeni vsakdanji resničnosti je pojmovano kot pomanjkanje navdiha oziroma kot odsotnost kvalitete, imenovane *invenzione*. V tem času je bil namreč cenjen manieristični *invenzione*, ki je moral biti kolikor mogoče igriv in pretiran, rezultat te invencije pa je običajno tako kompliciran in zastrt, da ga je včasih težko razbrati. Tako je tudi v našem primeru podoba svetnice bližja alegoričnemu slikarstvu kot pa motivu iz tradicionalne katoliške ikonografije. Prav umetnost manierističnega obdobja je s svojo intelektualno substanco uživala v vsebinski dvopomenskosti in spekulativnih izpeljavah, saj gre za umetnost višje razvitega intelektualnega sveta, ki se zavestno izogiba jasnemu in preprostem jeziku. Umetnost se obrača k intelektualno višje razvitemu sloju naročnikov - v našem primeru je to ljubljanski škof Tomaž Hren, humanist in ljubitelj lepih umetnosti -, ki ljubi igro manierističnega podvajanja smisla, prikritih pomenov in ekstravaganco. Tako na primer urbinski slikar Federico Zuccaro v svojih teoretskih spisih piše, da je umetnost tem popolnejša, kolikor bolj vara.³³ Gre seveda za estetski imperativ, ki temelji na neoplatonističnih premisah nejasnosti in zastrtosti. Likovni motivi tako postajajo slikane uganke, umetnost se komplicira in prehaja v erudicijo. Avtentične vire vizualne skušnje so zamenjala spekulativna prizadevanja.

Tako je tudi v primeru *sv. Cecilije* iz celjske kapucinske cerkve edinole pal-mova vejica tista, ki opredeljuje figuro kot krščansko mučenico. Ženski lik je upodobljen kot alegorija glasbe ali personifikacija sluha v svetniški preobleki. Z ozirom na način podajanja pa bi lahko predstavljala tudi katero izmed muz, kre-

³¹ Ne le v kolorističnem, tudi v tehničnem smislu gre za vplive beneškega slikarstva.

³² Florentinska Akademija je izražala svoje teoretsko stališče z zahtevo, po kateri naj bo umetniško delo duhovni posnetek avtorjeve ideje. Umetnina je po tem naziranju odraz umetnikovega fantazijskega sveta, in ne suženjski posnetek narave.

³³ Federico Zuccaro v svojem delu *L'idea de Pittori, Scultori ed Architetti*, 1607.

posti, svobodnih umetnosti ipd.³⁴ Humanistični odtenek v scenah iz krščanskega predstavnega sveta je gotovo posledica dialoga humanističnih ved s teologijo oziroma vdora humanističnega imaginarija Italije v svet religiozne ikonografije 16. stoletja, morda pa tudi zahtev klasično usmerjenega in humanistično izobraženega naročnika.

Formulacija celjskega olja se je v stilnem in vsebinskem konceptu oprla na grafični list Jana Sadelerja I.,³⁵ vrezanega po motivu flamskega slikarja in risarja Martena de Vosa (sl. 52).³⁶ Gre za 3. list³⁷ iz serije *Speculum pudicitiae* - cikla 16 prizorov z upodobitvami svetnic mučenic.³⁸ Gotovo ni naključje, da je naročnik Hren s svojim prefinjenim odnosom do glasbene umetnosti in s posebno naklonjenostjo do svetniške zaščitnice sakralne glasbe na eni strani ter s svojo humanistično naravnostjo na drugi vsaj soglašal, če že ne odločilno vplival na nastanek podobe, ki citira prav omenjeno grafiko. Ljubljanski škof je namreč pogosto slikarjem sam določal ikonografijo ali celo izbiral grafične predloge, ki so jih morali kopirati.³⁹ Predloga, ki je ponujala Sadelerjevo likovno rešitev, je bila verjetno prava inkarnacija njegovih lastnih predstav in nazorov.

Bakrorez predstavlja frontalno figuro svetnice, ki tvori osnovni kompozicijski trikotnik upodobitve. Izbran modni kostum s poznorenesančnim, iz granatnega jabolka izpeljanim vzorcem, tihožitje glasbil in elegantna linearnost grafične tehnike pa so elementi, ki kažejo na italijanizirajočo dekorativno smer, kakršno sta ubirala tako bakrorezec kot avtor zamisli, oba kvalitetna romanistična mojstra zadnje četrtine 16. stoletja v Antwerpnu. Proces asimilacije italijanskega formalnega jezika je bil zlasti v tem mestu zelo intenziven. V renesansi pridobljena skušnja prostora in telesnosti ter elementi italijanskega šolanja obeh antwerpenških mojstrov odzvanjajo v tintoretovsko oblikovani modni dami,⁴⁰ v perspektivno z ene točke gledanem prostoru in izrazitem zmanjševanju v ozadje. Kljub še precej značilni renesančni estetiki pa je vendarle očitna manieristična težnja po osvoboditvi od reda in klasične harmonije.

Dovzeten za italijansko umetnost in njeno retorično evokacijo je Marten de Vos⁴¹ insceniral svoj motiv z izrazitim poudarkom na monumentalni figuri, med-

³⁴ Podobna alegorija glasbe nastopa npr. v mnogih grafičnih ciklih poznorenesančnih in manierističnih mojstrov.

³⁵ Jan Sadeler, 1550 Bruxelles - 1600 Benetke.

³⁶ Marten de Vos, 1532 Antwerpen - 1603 Antwerpen.

³⁷ Bakrorez, 190 x 129 mm. Hollstein XXI / 141 (341-357) in XXII / 141 (347). Signatura desno spodaj med instrumentoma: *Sadler excud.*; v odprti knjigi: *M. de Vos / figura.*; pod prizorom dve vrstici latinskega teksta: *Caecilia et ... petebat.*

³⁸ Serija šteje 16 prizorov in naslovni list z napisom v ovalu: *SPECVLVM PVDICITIAE CONTEMPLATIO SANCTARVM CASTARVMQVE VIRGINAM.* Sledi serija moških svetnikov.

³⁹ Delo Joosa van Wassenhoveja, imenovanega tudi Justus van Gent, visi v National Gallery v Londonu.

⁴⁰ Očiten je vpliv Tintoretta, de Vosovega učitelja v Benetkah.

⁴¹ Za Martena de Vosa glej Blaženka First, Ikonografski viri za slike v stranskih oltarjih cerkve Sv. Janeza v Bohinju, *ZUZ*, n.v. XXVIII, 1992 (od tod citirano First, Slike iz Sv. Janeza v Bohinju), pp. 62-63.

tem ko je okolje skonstruirano fantazijsko v odsotnosti vsakršnega interesa po natančnejšem podajanju prostorskih razsežnosti. Tudi arhitektura v ozadju ne gradi prostora, temveč zgolj označuje kraj oziroma dogodek. Gre namreč za simbolično podano veduto Rima, predstavljeno z nekaj značilnimi objekti. Mojster ni predstavil natančne topografske situacije mesta - urbani ansambel je le namig na kraj, kjer se je odigravala drama sv. Cecilije. Sicer pa je bilo v tem času podajanje prizorov v sodobnem ali antičnem rimskem okolju moda severnoevropskega slikarstva, ne oziraje se na tematiko upodobitev. V celjskem prevodu je arhitekturno ozadje neopredeljivo - slikar verjetno ni poznal fiziognomije Rima, zato je kraj dogajanja še slabše definiran.⁴²

Jan Sadeler I. je z grafičnim mojstrstvom in lahko zanesljivo potezo parafraziral de Vosovo upodobitev. Njegovo vodenje linij je enakomerno, struktura grafičnega tkiva pravilna, toni homogeni. Bakrorezec uporablja vzporedne in krožne črtne sisteme, punktiranje, konturne linije pa samo pri glasbilih in risarsko podani sceni v ozadju. Zlasti zanimivo je predstavljeno nebo, podano v vodoravnih plasteh vzporednih linij, različno oddaljenih druga od druge. Olje brez odstopanj sledi tej maniri.⁴³

V vsebinskem smislu gre za že omenjeni intelektualni pristop k izbrani temi s poudarjanjem duhovnih vrednot sodobne humanistične kulture, katere najplemenitejši del je morda prav glasba. In čeprav je humanizem v svoji manieristični fazi nadnacionalni sistem, se njegova nizozemska varianta vendarle razlikuje od italijanske, saj mu ne gre v prvi vrsti za kopičenje enciklopedičnega znanja antične kulture, temveč ideje klasičnih avtorjev združuje z bibličnimi pasażami in moralnimi lekcijami.

Tudi de Vosovi invenciji v Sadelerjevem prevodu je moč najti analogije v nizozemskem slikarstvu in grafiki.⁴⁴ Sorodni motivi sicer nastopajo že v predhodnem renesančnem obdobju; pri tem ne gre prezreti upodobitve z naslovom *Alegorija glasbe* flamskega mojstra Joosa van Wassenhoveja. Delo je nastalo leta 1475 v izrazito italijanski maniri in pripada ciklu *Sedem svobodnih umetnosti*. V kontekstu spekulativnih duhovnih teženj manierističnega časa pa so znotraj krščanske ikonografije nastajali neobičajni prizori, ki prav tako kot opisani zajemajo iz sinteze krščanske in humanistične kulture. To so zapletene upodobitve z alegoričnim predznakom, ki predstavljajo svet krščanskih resnic in vrednot. Med njimi

⁴² Slikar celjskega olja je npr. opustil reliefni niz, ki se spiralasto vije okrog stebra in ga opredeljuje za Trajanov steber. Podobno je v primeru Angelskega gradu, cerkvene kupole ipd.

⁴³ Za Jana Sadelerja I. cf. First, *Slike iz Sv. Janeza v Bohinju*, pp. 63-64.

⁴⁴ Izpričano je, da je škof Tomaž Hren natančno usmerjal slikarje pri poslikavah cerkva in kapel oziroma pri naročilih slikarskih del ter kupoval grafike, ki so ga spodbujale pri njegovih naročilih. Tako je npr. narekoval ikonografijo poslikave kolegiate cerkve v Gornjem Gradu, ljubljanske stolnice, oltarne podobe v celjski kapucinski cerkvi (Plainerjeva izvedba), spominske knjižice za Cecilijo Renato, hčer cesarja Ferdinanda (upodobitev legende njene patrone - sv. Cecilije), slike sv. Nikolaja za ljubljansko stolnico itd. Cf. Lavrič: *Vloga ljubljanskega škofa Tomaža Hrena*, pp. 88-91, 98, 104, 106-107, 126-127.

velja posebej omeniti motiv iz serije *Jakobova lestev* oziroma *Alegorija poti do večne blaženosti* z naslovom *PR(A)EUEN(I)ENS DEI MISERICORDIA EFFICIT SUI COGNITIONEM*.⁴⁵ Grafik Dirck Volkertsz. Coornhert je serijo 14 prizorov vrezal po Martenu van Heemskercku leta 1550. Drugi prizor v nizu predstavlja našemu popolnoma sorodno emblematično alegorično figuro v skoraj isti pozi, opravi, s krono na glavi pa z neobičajno in zapleteno ikonografijo.⁴⁶

Najzanimivejša, čeprav najbolj konservativna med vsemi tremi deli pa je oltarna slika *Sv. Družina* iz podružnične cerkve Marijinega imena v Goriči vasi pri Ribnici (sl. 53).⁴⁷ Zanimiva s stališča grafičnih virov in konservativna z ozirom na največji časovni razkorak med grafično predlogo in slikarsko izvedbo. Prizor je naslikan v tehniki *tempera* na platno⁴⁸ in datiran v štirideseta leta 17. stoletja.⁴⁹ Slika je po vsej verjetnosti obrezana in vstavljena v nov okvir.⁵⁰ Spreminjanje formatov glede na spremenjene razmere oziroma potrebe je bilo v tem času običajna praksa. Čeprav ni signirano, pa je delo s precejšnjo gotovostjo pripisano novomeškemu slikarju s plemiškim naslovom Hansu Georgu Gaigerju a Gaigerfeldu,⁵¹ ki se je podpisoval z inicialami H. G. G.

Kuriozno manieristično delo podaja irealni privid na oblakih v napetih, bleščeče gladkih površinah z izrazito poudarjeno plastičnostjo. *Sv. Družina* je predstavljena iz sveta materialne resničnosti v nebeške višave. Figuralna skupina je nameščena med okrogle, za mojstra značilno oblikovane kubične oblake kovinskih barv. Mati Božja doji Dete, ki se je zazrlo v gledalca, sv. Jožef z levico opozarja na cerkvo v levem spodnjem delu slike,⁵² njegova desnica pa počiva na otrokovi glavi.

Liki so oblikovani z visoko stopnjo skulpturalne monumentalnosti, plastičnost je še dodatno stopnjevana z močno osvetlitvijo. Marijin lik je ožarjen s sijočo glorijo, njeno obličje v doslednem profilu učinkuje pred tem sijem kot neživljenj-

⁴⁵ Hollstein IV / 230 (187-200); Oberhuber: *Zwischen Renaissance und Barock*, pp. 94-95, št. 180 a-c.

⁴⁶ Ilja M. Veldman: *Maarten van Heemskerck and Dutch Humanism in the 16th Century*, Maarssen Gary Schwartz 1977, pp. 57-58. Upodobljene figure so neke vrste personifikacije oziroma podobe abstraktnih pojmov z ustreznimi atributi kot nosilke tem, ki ilustrirajo skrit pomen vsakega posamičnega prizora. Ključ do vsebine je zajet v kratkih latinskih inskripcijah, ki kot izhodiščne točke razkrivajo bistvo upodobljene ideje. Zgolj vizualno bi bili prizori s svojo zapleteno ikonografijo skoraj nerazločljivi.

⁴⁷ Cevc, Slikarstvo 17. stoletja, p. 56; Rozman, Slikarstvo, p. 138; Marjana Lipoglavšek, Slika sv. Družine mojstra H. G. G., *ZUZ*, n.v. XXV, Ljubljana 1989, pp. 115-116; Lev Menaše, *Umetnostni zakladi Slovenije*, Beograd 1981, pp. 118-119; Emilijan Cevc, Gaiger a Gaigerfelder, Hans Georg, *Enciklopedija Slovenije*, 3, Ljubljana 1989, p. 175.

⁴⁸ Format slike: 126 x 71,5 cm. Delo je leta 1968 restavriral M. Pirnat.

⁴⁹ Rozman, Slikarstvo, p. 138.

⁵⁰ Na to misel navaja preozka in preveč stisnjena kompozicija in odrezani detajli, npr. Marijina krona, Jožefov nimb, hrbtni partiji obeh figur in cerkva v levem spodnjem delu slike.

⁵¹ Slikarjeva rojstna letnica ni znana, umrl pa je leta 1681 v Zagrebu.

⁵² Dognanje umetnostnega zgodovinarja Ivana Komelja na podlagi arhivskih zapisov.

⁵³ Verjetno gre za cerkev, ki ji je bila slika namenjena.

ska porcelanasta maska. Isti voščeni inkarnat se ponovi pri Detetu. Figuri Marije in Jožefa sta zajeti v poudarjeno kontrastnih vrednostih: ženski lik nekako tog, metafizičen in otrpel, v sebi zaključen in kot zamaknjen v lastno čustvo sreče in miru; Jožef v dinamičnem telesnem zasuku, perspektivičnih skrajšavah in živahni povezavi z zunanjim svetom. Usmerjenost navznoter in navzven se pojavljata kot diametralni oznaki na eni strani bolj meditativnega, na drugi dejavnega pojmovanja življenja. Tudi barva inkarnata prispeva k temu dualizmu ženskega in moškega principa. Kovinsko bleda polt brezkrvnega bitja je nasprotni pol temno zagoreli koži nekoliko raskavo predstavljenega svetnika. Lepota in moč, nežnost in robotost so kategorije, ki se v upodobitvi pojavljajo kot nasprotja. Dvojnost v podajanju obeh likov pa zajame celo sam način modeliranja. Slikar poudarja plastično substanco Marijine telesnosti ob izključitvi skoraj vseh drugih kvalitiet. Skulpturalna definicija napetih zaokroženih površin je potencirana s svetlobno situacijo, ki daje telesu oziroma draperiji nekoliko vznemirjen videz, medtem ko je sam obraz marmorno gladek in plastično zaobljen. V nasprotju s to plastično leksiko oblik pa je moška figura pojmovana bolj slikarsko in s svobodnejšim zamahom.

V nasprotju z modeliranjem figur pa je prostor s svojo globino popolnoma izničen. Vizija je podana v absolutnem brezprostorju, slikovni prostor je s svojim nedefiniranim prizoriščem odsev nebesnega prostranstva in odraz slikarjevega odnosa do podajanja naravnega okolja. Figuralna kompozicija je v tem eteričnem mediju močno zgoščena, stisnjena v okvire slike. Občutek zgnetenosti je še močnejši zaradi obrezanega formata prizora. Mojster H. G. G. podaja motiv v manieristično samosvojem koloritu, lokalne barve so zadušene s sivo, kar daje celoti nekoliko hladen izgled.

Delo je z vsemi omenjenimi elementi polno bizarne manieristične ekspresije, stopnjevane daleč nad kategorije resničnosti. Gre za izumetničen, estetiziran svet slova, ki želi zlasti v svoji pozni fazi iskano lepoto izraziti tako preobilno, da se slika ne zdi več lepa v običajnem pomenu, temveč dobi status nekakšne neresnične vizije. Zlasti svinčene forme, marmorni lesk površin in eterični privid Marije, izstopajoče iz celote s svojo neživljenjsko senzibilnostjo, izpričujejo slikarja, ki ustvarja v skladu z zahtevami manieristične izraznosti, neodvisno od empiričnih skušenj. Hans Georg Gaiger sledi izključno zakonitostim zaobljenih volumnov in od vzornika sprejema način manierističnega artikuliranja figur.

Slikar je skušal vse omenjene prvine posneti po grafičnem listu Jana Sadelerja I. (sl. 54),⁵⁴ s katerim je le-ta citiral in med sabo kombiniral dva intimna manieristična prizora dveh različnih bolognjskih mojstrov. Na eni strani gre za slikarja in grafika Lodovica Carraccija, po katerem je posnel eleganten Marijin lik, na drugi pa za Camilla Procaccinija, čigar detajl sv. Jožefa je izvzel iz kompozicije *Počitek na begu v Egipt*. Oba eklektična mojstra se v svoji slogovni naravnosti ozirata nazaj k pridobitvam visoke renesanse, hkrati pa je v njuni maniri že navzoča slutnja baroka.

⁵⁴ Hollstein, XXI / 134 (301). Bakrorez meri 122 x 163 mm z napisom in 109 x 151 mm brez napisa. Signatura na sedlu: *Joan. Sadeler scalpsit et ex.*

Lodovico Carracci⁵⁵ se s svojo slogovno govorico ponovno obrača k naravi; v svetlo-temnem vodenju svetlobe, v dinamičnih pozah in kretnjah ter perspektivčnih skrajšavah je vpet v maniro sodobnega italijanskega slikarstva, čeprav so nanj močno vplivali tudi nizozemski grafični mojstri, na primer Cornelis Cort. Carraccijeva dela so polna strasti in značilnih strmih pogledov, hkrati pa poetičnosti, močnih čustev in ekspresivnosti. Figure v svojih postavljenih pozah spominjajo na akademske modele. Mojster se s klasicizmom upira manieristični modi časa, čeprav so njegovi vzorniki poleg prvakov renesanse tudi manieristični slikarji (Tintoretto, Bassano). Camillo Procaccini,⁵⁶ izjemno nadarjen in spreten slikar, risar in grafik, pa je svoj osebni slog razvijal v senci Carraccijeve šole. Ob klasičnih vzorih visoke renesanse se je zgledoval predvsem pri Parmigianinu, se izogibal diktatu narave in ustvarjal fantazijske manieristične motive, polne nežnosti in miline.

Carraccijeva *Mati Božja, ki doji Dete* (sl. 55),⁵⁷ je izjemno rahločutna jedkanica, datirana z letnico 1592,⁵⁸ ki podaja žensko figuro plemenite fiziognomije, igrivih kodrov in bujnega telesa s fino tekočo konturno linijo in nežnim senčenjem na nevtralnem ozadju.⁵⁹ Prav tako kot Carracci pa je tudi Camillo Procaccini svoj vznemirjeni motiv *Počitek na begu v Egipt* oblikoval z iglo⁶⁰ in prav z ekspresivnim likom sv. Jožefa obogatil figuralni repertoar flamskega mojstra Jana Sadelerja I. (sl. 56).⁶¹

Bakrorez Jana Sadelerja I.,⁶² po katerem je posegel naš slikar, podaja isti motiv v precej drugačni maniri. Gre sicer za isto figuralno skupino v skoraj identični kompoziciji, vendar z drugačno naslovno ikonografijo: prizor v nasprotju z Goričo vasjo predstavlja *Počitek na begu v Egipt*.⁶³ Mati Božja doji Dete, sv. Jožef je razsedlal oslička in se v počitku naslonil na sedlo. Prizor, poln atmosfere, se odvija v pokrajinskem ambientu. Monumentalen statuaričen Marijin lik z očarljivim profilom je podan v polnem reliefu s pomočjo naglih, a mehkih prehodov od globokih senc k jarki luči. Močna osvetlitev figur z zgoščeno lučjo, ki izhaja iz

⁵⁵ Lodovico Carracci, 1555 Bologna - 1619 Bologna.

⁵⁶ Camillo Procaccini, 1546 Bologna - 1626 Milano.

⁵⁷ *The Illustrated Bartsch* 39 (18-1). *Italian Masters of the Sixteenth Century*, New York 1980, p. 42.

⁵⁸ Znana je tudi odlična kopija jedkanice, ki se od izvirnika razlikuje zgolj v inskripciji. Cf. G. K. Nagler: *Neues allgemeines Künstler-Lexikon* (od tod citirano Nagler) Vol. 2, p. 456.

⁵⁹ Figura je vplivala na različne flamske mojstre, ki so jo vključevali v svoje kompozicije. Med njimi npr. Schelte à Bolswert - njegova *Sv. Družina* je evidenten posnetek Carraccijeve.

⁶⁰ Nagler: Vol. 13, Linz 1909, pp. 299-300 (3). Kot založnik je podpisan Caspar Daloli iz Bologne.

⁶¹ Lik sv. Jožefa je v svojem prizoru kopiral npr. bakrorezec Hieronymus Wierix - v osebi sv. Pavla.

⁶² Glej op. 35 in 43.

⁶³ Isti motiv *Beg v Egipt* je po Janu Sadelerju I. vrezal tudi flamski grafik Carl de Mallery. Bakrorez je kot posledica grafičnega postopka zrcalno obrnjen.

enega vira, izvira iz Italije in sovпада s prvimi potovanji severnih mojstrov na jug.⁶⁴ Celotna kompozicija je ujeta v ovalno formo in obkrožena s citatom iz *Visoke pesmi*.⁶⁵

List je ilustrativen primer sinteze italijanske in flamske formalne govornice, idealne italijanske forme z njeno skulpturalno trdoto ter severnjaške težnje po približevanju realnosti. Gre za napetost, ki je vse 16. stoletje navzoča v umetnosti Severa. Sadeler italijanske slogovne govornice ni preprosto prevzel, temveč jo je v smislu svojega lastnega pojmovanja ustrezno preoblikoval. Fleksibilni mojster se je vselej prilagajal v odnosu do predlog, ki jih je kopiral, vseeno pa je v svoje delo vnesel nekaj severnjaškega duha. Tako ostaja v določeni meri nizozemski, čeprav se neposredno navezuje na italijanska dela.

Pripravljenost za sprejem italijanskih form se pokaže najprej in najmočneje v človeški figuri - v njeni eleganci, držji, postavitvi in plastičnosti. Vendar pa je grafik v motiv *Počitek na begu* vključil tudi deskriptivne aspekte nizozemskega slikarstva in poudaril tostransko realistično komponento. Nizozemski duh običajno izhaja iz zemeljskega. Karkoli slika, vselej je to njegovo lastno življenje, njegovo okolje in ljudje, četudi preoblečeni v svetopisemske osebe. Preteklost se spogleduje s sedanostjo, biblično s profanim. Ne glede na to, da je bila italijanska umetnost prav v obdobju manierizma vzor vsej Evropi in da so jo slikarji s Severa skušali posnemati, pa so jo severnjaki prav na področju grafike občutno presegle. In čeprav so - kot v našem primeru Jan Sadeler - celo prevajali dela italijanskih kolegov in s tem sprejemali italijanski formalni jezik iz prve roke, vendarle vsaj deloma ohranjajo svoj nacionalni značaj, celo v obdobju poznega manierizma, ki velja zaradi obveznih potovanj po Evropi in še zlasti zaradi grafičnega obtoka za mednarodni stil. Tako je na primer nizozemski umetnosti zelo blizu didaktični moment in v tem kontekstu ne gre prezreti, s kakšnim poudarkom oblikuje Sadeler lik sv. Jožefa, ki se v neposrednem nagovoru z iztegnjenim prstom obrača h gledalcu. Oster pomenljiv pogled je podkrepil s sugestivno kretnjo - svetnikov opozarjajoči kazalec se izteguje natančno v osi kompozicije. Mojster H. G. G. je kretnje minimalno spremenil, a dosegel povsem drugačno vsebino.

Največji razkorak med predlogo in kopijo pa nastopa kot ikonografska redukcija krajinskega ozadja. Kljub nebesnim prostranstvom podaja mojster H. G. G. prizorišče izrazito utesnjeno in v popolni odsotnosti tretje dimenzije. V skladu s spremenjeno vsebino se je odpovedal krajinski razsežnosti in figuralno skupino prestavil v nevtralno okolje. Prizor je tako postal bolj slovesen in odmaknjen, s tem pa tudi tog. Slikar teži k abstraktni monumentalnosti v odmiku od resničnosti, medtem ko grafični list oblikuje sceno precej bolj svobodno in sproščeno. Bakrorez kljub svetopisemski temi in vzvišeno klasični Marijini lepoti vendarle izhaja iz vsakdanjega življenja. Ob koncu stoletja so se namreč ponovno razživele teme,

⁶⁴ Nizozemski slikarji so pridobitve italijanskega luminoznega slikarstva povzemali po Janu van Scorelu, ki je leta 1520 prvi obiskal Benetke in Rim. Ilustrativno v tem kontekstu je dejstvo, da so mojstra zato imenovali Prinašalec luči.

⁶⁵ S svojo čutno naravnostjo je manieristična sakralna umetnost rada posegala po primerjavah iz *Visoke pesmi*.

ki so ustrezale novemu meščanskemu zanimanju za življenje in življenjsko okolje. Najbolj zvesti interpreti tega okolja so bili prav Nizozemci. Mojster H. G. G. je v primerjavi s to severnjaško maniro precej bolj sterilen in okoren. Gibek in nežen grafični rokopis spreminja v nekako otrplo in veličastno parafrazo citiranega motiva. Komunikacija med figurami in pokrajino je prekinjena, Sadelerjeva kontrastna svetlobna dinamika je pri slikarju manj logična in povedna. Detajli, ki jih je naš mojster sam dodal, so občutno slabši od kopiranih.⁶⁶

V primeru *Sv. Družine* iz Goriče vasi gre torej za provincialno različico likovnega dela, ki ga mojster H. G. G. kopira s skoraj polstoletnim časovnim zamikom. Način in stopnja predelave sta odraz slikarja tradicionalista, ki si pri slikanju na slovenskem podeželju tudi sicer pomaga z grafičnimi predlogami.

Ob vseh treh obravnavanih delih je moč povzeti, da so odraz razmeroma visokega umetnostnega standarda, v dialogu s citiranimi predlogami pa bolj ali manj nesamostojne izvedbe, saj le z minimalnimi variacijami ponavljajo izbrane vzore. Gre za vzore nizozemskega manierističnega slikarstva, ki je zarisalo odločilne poteze v umetniški obraz našega 17. stoletja. Pa vendar osnova tej ustvarjalnosti ni samo Sever, temveč prav tako Italija, ki je vitalno posegla v nizozemsko umetnost manierističnega obdobja. Likovna forma, zaplojena v klimatskih, geografskih in kulturnih razmerah italijanske duše, je postala standardna doktrina na Severu. Prav grafične predloge pa so bile tiste, ki so vse dežele evropskega ozemlja povezale v veliko kulturno celoto. Tako so - kot v naših primerih - nastajale neštete triade, v katerih so grafiki prevajali izvorna olja velikih evropskih mojstrov in njihove likovne prijeme v svojem mediju predajali naprej. Bakroreze pa so potem uporabljali manjši slikarji kot pripomoček pri svojem delu in s tem ustvarjali nekakšno nadnacionalnost manierističnega umetniškega jezika.

⁶⁶ Npr. ravna linija zaključka Marijinega oblačila ob vratu.

THREE PAINTED MANNERIST FEMALE FIGURES FROM THE ART OF THE FIRST HALF OF THE 17TH CENTURY IN SLOVENIA

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Is the "art of imitation" a periodic mode or a method of work pursued by less inventive artists who for lack of imagination follow ready examples in visual art? In 17th-century Mannerist painting in Slovenia both are true. As a rule, copyists - native or foreign - modelled themselves on the leading painters or their artistic output graphically imparted to artistic workshops throughout Europe.

Three pictures from three Slovenian churches (St Lucy above Studenice, St Cecily in Celje and St Mary's church at Goriča vas near Ribnica), dating back to the first half of the 17th century, show a common stylistic adherence to the Mannerist form, a synthesis of northern and southern stylistic elements and, above all, the practice of accurate imitation of visual images from the corresponding graphic models. Although the pictures dealt with in this article were executed within a period of half a century at approximate intervals of twenty years and have been assigned their places in the development of Mannerist painting of that time, the prints on which they were modelled reflect a completely different situation. The models do not show the same temporal continuity of origin as is the case with the painted "reproductions", but were made almost simultaneously.¹ All three engravings originate from the same late phase of international Mannerism in Northern Europe, even more, the print which served as a model for the oldest oil painting is of even later origin than the remaining two. Thus a certain discordance can be seen in the line of development of Mannerist painting in this country, due to the significant progression of Mannerist stylistic phases running unitarily throughout Europe at the end of the 16th century.

The oldest of the three pictures *Rest on the Flight to Egypt*, from the daughter church of St Lucy above Studenice,² was painted at the turn of the century. It was

¹ The last two decades of the 16th century.

² Emilijan Cevc: *Slovenska umetnost*, Ljubljana 1966, p. 107; Emilijan Cevc, *Slikarstvo 17. stoletja, Umetnost XVII. stoletja na Slovenskem I.* (Cevc, *Slikarstvo 17. stoletja*), Narodna galerija, Ljubljana 1968 [exhibition catalogue], p. 48; Ksenija Rozman, *Slikarstvo (Rozman, Slikarstvo)* (catalogue), *Umetnost XVII. stoletja na Slovenskem*, Narodna galerija, Ljubljana 1968 [exhibition catalogue], p. 134; Jože Curk, *Studenice - pomemben spomenik naše umetnostne zgodovine*, ČZN, NV XVI/2, Ljubljana 1980, p. 305; Ferdinand Šerbelj, *Umetnostni spomeniki v občini Slovenska Bistrica, Zbornik občine Slovenska Bistrica I.*, Slovenska Bistrica 1983, p. 203.

moved to this church at a later date (pl. 49).³ The biblical scene, based on the narration of Matthew the Evangelist,⁴ represents the Holy Family, exhausted by the long journey and the heat. They rest in an idyllic landscape by a stream to gather their strength. The Holy Mother with the Child in her arms sits in the shade of a tree, while St Joseph is watering the donkey in the background. The bundle and basket are lying in the grass.⁵

The scene radiates a singular tenderness and softness issuing from the central figure of the Virgin with her grace and sensual beauty on one hand, and on the other, from the idealized landscape emanating a kind of pseudo-romantic sensibility flowing over into a universal pantheistic experience of the world. The scene is alive in the pleasant harmony of the painted figures and the surrounding landscape, and the degree of its sensual culture, tying it firmly to this world. This is at once a world of the profane and sacral: sacral reality has become a metaphor for the intimate experience of everyday family life. With the irruption of the profane into the spiritual and the host of poetical and narrative details, the biblical content has lost its theological exactness. At the same time the image, through the sincerely painted sensual world, reascends to the level of genuine religious experience.

The microcosm of the foreground controls the plastically expressed figure of Mary, which, together with the vertical of the tree trunk, emphasizes the symmetrical axis of the composition. The withdrawn resting figure is featured tectonically and statically, but is charged with inner life. The body is well proportioned and skilfully modelled, the lines are long, fluent and elegant. The sensual impression of the image is intensified by the stressed forms of the body emerging in relief through the close-fitting drapery. Mary's pose and enigmatic smile are reminiscent of Leonardo's devices a century before.⁶

The image is captured according to Mannerist principles of *chiaroscuro*. The contrastive light dynamics are for the painter a means of modelling his figures and creating spacial depth. Brilliant light shines forth upon the scene from within, pushing the central figure from the background to the fore. The transitions between the illuminated and shadowy parts are abrupt, and only Mary's figure is slightly and gradually hatched (e.g. the soft *sfumato* of the face and neck). The composition is well balanced, dense and tectonic; its triangular form is inspired by the ideals of the High Renaissance. The Renaissance tradition is conjured by the ideals of symmetry, the knowledge of perspective and anatomy, and by a tendency towards expressing the categories of peace, poise and serenity. At the same time it follows the rules of the formal language of Mannerism, which is evident in the changed

³ This proves the time of origin which predates that of the church (around 1650) and its furnishings (1650-1685). The picture was assigned the place to the right of the altar dedicated to St Antonius of Padua and is presently located in the priest's house at Studenice.

⁴ Mt. 2, 13-15.

⁵ The scene is painted with the technique of oil on canvas and measures 98 x 95.5 cm. The work is neither signed nor dated. In 1966 it was restored by M. Pirnat.

⁶ Similar works of art can be traced in the opus of the painter and engraver Giulio Romano, as well as Raphael, especially the motif with the Child clinging to the neck of Mary's dress.

harmony of body proportions,⁷ in the erotically expressed female figure and its artificial sensual beauty as it emerged during the Mannerist period in Northern Europe. The principle of grace as the basic commandment of beauty in late Mannerism is a characteristic feature that can also be found in the oil painting of St Lucy above Studenice.

The colouristic values in the picture are intense and saturated, rich in nuances. The scene with its colour spectrum joins the historical output of 16th-century Dutch painting, despite the technique of adopting the Italian quality of applying colours. It involves developing the motif by using colour instead of applying the linear brushstroke. The perspectival articulation of landscape space in the background is also connected with colour as the linear perspective in obtaining spatial dimensions is related to colour, or air perspective. The spatial layers follow the depth dynamics of the picture in accordance with the principles governing the use of cool, silver blue shades in the background, and warmer gold-green ones in front. The foreground is dominated by the fiery red surface of Mary's garment - a colour which leaps out at the viewer by virtue of its optical characteristics.

However, this painting is not of the author's own devising but is a rather faithful imitation of an engraving by the Dutch painter Jan Harmensz Muller.⁸ The painter used Muller's print *Rest on the Flight to Egypt*,⁹ which was engraved in copper according to Muller's own invention in 1593 (pl. 50).¹⁰

In the person of Jan Harmensz Muller, a highly professional Amsterdam engraver of the Sprangeresquely oriented Goltzius school,¹¹ copper engraving at the end of the 16th century achieved exceptional sophistication and elegance typical of Romanist art.¹² This outstanding master used his burin with the skill of a virtuoso. His compositions are light, weightless, softly modelled and elegantly proportioned. The highly refined representation of figures on one hand and the brilliant technique on the other are related to Spranger's highly sophisticated style pursued in Goltzius' school and technically developed to the highest possible degree.¹³

⁷ E.g. Mary's elongated body in relation to the small head.

⁸ Jan Harmensz. Muller, 1571 Amsterdam - 1628 Amsterdam.

⁹ F. W. H. Hollstein: *Dutch and Flemish Etchings, Engravings and Woodcuts cca. 1450-1700*, Amsterdam 1949 ff. (Hollstein), Vol. XIV/ 105/ (15).

¹⁰ *The Thieme-Becker Lexikon* cites Gerrit Pietersz as the probable inventor (Ulrich Thieme - Felix Becker: *Allgemeines Lexikon der bildenden Künstler*, Vol. 25, Linz 1931).

¹¹ It is not known whether Muller attended Goltzius's school or became acquainted with his style through his prints. Cf. Hans Mielke: *Manierismus in Holland um 1600. Kupferstiche, Holzschnitte und Zeichnungen aus dem Berliner Kupferstichkabinett* Šexhibition catalogue, Berlin 1979, pp. 11-12.

¹² The engraving developed through the collaboration of Italian and Dutch engravers working in Italy.

¹³ For Muller cf. H.E.C. Mazur, Goltzius' sketches for Muller's *Seven Days of Creation* and Matham's *Four Elements*, *Oud Holland*, Jaargang Volume 102, 1988, Nr. 2, pp. 174-180; Marijn Schapelhauman: *Nederlandse tekeningen omstreeks 1600 / Netherlandisch Drawings circa 1600* [exhibition catalogue], Amsterdam 1987, pp. 97-109.

The art of Bartholomäus Spranger, the spiritual father of the last phases of Mannerist painting in the North, left a significant mark on contemporary graphic art the centre of which had transferred from Antwerp to Holland. Although northern Mannerism was first influenced by Italian art, it took the lead in the development of graphic art and by the end of the century had spread its influence over the whole of Europe.¹⁴ In spite of the revival of realistic trends at that time that were a mark of Dutch art, northern Mannerism preserved the characteristic Italian component that is reflected in the idealized, plastically expressed figural style, the contrastive light, Mannerist artificiality and extravagance. Jan H. Muller adopted Spranger's types of figures with their elegance of pose and gesture from his model Hendrick Goltzius. In particular, he followed the master in the technique of the reformed copper engraving, the ideal of which penetrated into the world of Dutch graphic art with its manner of thick and thin lines and the rhythm of distances between them.¹⁵ Goltzius' style of taut, rounded-off lines was tested by Muller in the most virtuoso manner and developed to a point where the consequences were extreme.¹⁶

Muller's print *Rest on the Flight to Egypt*¹⁷ is an image of eroticized style which could only be achieved by following Italian models. The synthesis of Dutch sensuality and Italian elegance, together with the effect of gradually increasing light, the penetration of depth and the concern to achieve a pictorial effect by refusing to use contour lines - all these elements show a sophisticated Romanist style adopted from Goltzius.

The fine lines of graphic texture are strong and purposeful, conforming to the bodily forms with a supple touch. The master creates strong *chiaroscuro* effects by using parallel thick and thin lines, whereas the spacial perspective is achieved by the tonal scheme of the background.

Muller's image follows a kind of idealized vision which surpasses the possibility of imitating the objective world. The traditional northern search for a balance between the real and the fantastic¹⁸ also remains an inner tension in his composition that even within Mannerism as an antinaturalistic style preserve a duality of pure imitation and highly imaginative creation. This duality can be seen in Mary's figure and in the landscape, where the empirical study of nature meets with purely imaginative constructions. The fictitious spatial constructions are duly arranged, but realistically presented. The idealizing, creative interpretation led to the birth of a kind of fantastic landscape that always remained realistic to a degree. While

¹⁴ Konrad Oberhuber: *Zwischen Renaissance und Barock. Das Zeitalter von Bruegel und Bellange. Werke aus dem Besitz der Albertina* (Exhibition catalogue), Wien 1967-68 (Oberhuber: *Zwischen Renaissance und Barock*), p. 9.

¹⁵ Hendrick Goltzius followed this style between 1580 and 1615.

¹⁶ Oberhuber: *Zwischen Renaissance und Barock*, pp. 227-231.

¹⁷ The scene is an engraving and measures 228 x 203 mm (plate impression). Three states of the plate are known. The signature is at the bottom right: *Joannes Muller fecit 1593*. Under the scene there are four lines in Latin: *Quid mortem... potest*. Below in the middle: *Harman Muller excud*. This is Jan's father, an Amsterdam publisher.

¹⁸ Cf. Anne W. Lowenthal: *Joachim Wtewael and Dutch Mannerism*, Davaco Groningen 1986, p. 24.

Italy laid the foundation for the systematic presentation of space, it was in the north that the observation of nature grew out of the latent feeling for reality.¹⁹ This is particularly evident in 16th-century religious motifs.²⁰ The confrontation with nature - in landscape, still-life and genre - can be seen very clearly in Goltzius' trend in art, which was also followed by Jan H. Muller.²¹

The Studenice oil painting was also part of the game of moving towards and away from realism. Comparison with original prints confirms, on one hand, the practice of exact copying and on the other reveals a number of deviations from the model. Although Mary's figure is identical with the model even in its physiognomical details, the build of the figure is rather heavier and fuller than Muller's graceful example. In the manner of the draping, the original, with its shining smooth, swollen quality, again differs from the copy, where the folds are shallower and hug the body more closely. The anonymous copyist's details, such as the hands, are weaker, while the Child does not seem to be particularly successful in either picture.

The relation of the central figure or the figure group to the environment in which they appear always presents a considerable problem for the copyists of the time.²² As a rule, the protagonists lose their harmonious co-existence with their vital surroundings. In contrast to Muller's prints, where the central figure is embedded in the landscape, the Holy Mother painted by the anonymous artist does not live in the landscape, but has simply been set down against the background. Light also separates the lonely, isolated figure from the background, which appears as a kind of landscape setting for the figural scene. Compared with the fine hatching in the engraving, the light in the picture is executed in a rather simplified manner.²³

Deviation from the print is obvious in the painting of landscape as far as motifs are concerned. Jan H. Muller's landscape is bizarre and Mannerist in style. In the search for a balance between the real and the fantastic it unites elements of Italian idealization with the Dutch tendency towards realism. In comparison with the previous period of high Mannerism, when landscape painting was not equal to figural painting, the late phase of the last decade of the 16th century in northern Europe shows a new turn to nature. However, in most cases this nature has an unreal character - it frequently consists of rocky layers of fantastic shapes, such as one finds in Muller's engravings. The monumental abysmal rock, like a flat shutting

¹⁹ On the conception of space and landscape in the Mannerist period in Holland cf. the study by Heinrich Gerhard Franz, *Niederländische Landschaftsmalerei im Zeitalter des Manierismus*, Graz 1969.

²⁰ In terms of landscape the Studenice oil painting is related to a print by Herman van Swanenburg from a series of twelve landscapes. Cf. print Nr. 5 under the title *Flight to Egypt*. A considerable similarity to Muller's image of the figural group and landscape as a whole can be seen in the print by Peter de Jode (*Gerard de Jode exc.*) *Rest on the Flight to Egypt*. The print probably used an invention by Hendrick Goltzius. All these similarities prove the existence of mutual influences among artists and groups of artists.

²¹ Oberhuber: *Zwischen Renaissance und Barock*, p. 199.

²² No figures on the panels or oil paintings of the 17th century in Slovenia bear real connection to their vital surroundings.

²³ E.g. the hatching on Mary's cloak.

off the left side of the picture, was replaced by the master of the Studenice oil painting with a softer lyrical landscape with trees, and the way to the background was open. In spite of the higher degree of verisimilitude, he expresses a more subjective than empirical truth about the presented landscape, but nevertheless preserves the tradition of Dutch landscape painting.

In examining the correctness of perspective in the Studenice oil painting we have established that the figure of Joseph is too abrupt in its trend towards the background, but otherwise the dynamic, lively figure is even more elaborate than that in the model. Analogies concerning this detail can be found in the identical motif of the *Rest on the Flight to Egypt* by the Flemish engraver Philips Galle²⁴ based on an idea by Marten de Vos. St Joseph appears in much larger dimensions so that even Jan H. Muller could have been inspired by him. It is often the case that even more original artists used foreign stimuli in their work or influenced one another.

The second work in our series of three represents *St Cecily* - a Roman saint and martyr - from the Celje church of the same name²⁵ and was painted in 1627 (pl. 51).²⁶ The painting has no signature; its author is probably the painter Christoph

²⁴ The composition is related to Muller's. Mary also occupies the central place under the tree and feeds the Child. The bundle is at the bottom left. Signature: *Marten de Vos inv.; Ph. Galle excudebat.*

²⁵ A. Dimitz, *Historische Notizen aus den im Museal-Archiv aufbewahrten Kalendern des Bischofs Th. Chron.*, *MHK*, 1862, p. 90; A. Fekonja, *Celje in okolica*, *DS*, 1895, p. 724; *Katalog zgodovinske razstave slovenskega slikarstva*, Ljubljana 1922, pp. 4-5; F. Stelè, *Zgodovinska razstava na Slovenskem, Jugoslavija*, št. 215, 20. 9. 1922, p. 2; I. Cankar, *O kritiki zgodovinske razstave slov. slikarstva, Slovenec*, št. 210, 26. 9. 1922, p. 3; J. Mantuani, *Slikarska umetnost naših dežel v prošlih dobah, DS*, XXXV, 1922, p. 456; J. Mantuani, *Po zgodovinski razstavi slikarstva, Slovenski narod*, št. 224, 3. 10. 1922, p. 2; J. Mantuani, *Zgod. razstava slikarstva, Slovenec*, št. 199, 12. 9. 1922, p. 2; F. Stelè, *Zgod. razstava slikarstva na Slovenskem, Čas*, 1923, pp. 62-64; F. Stelè, *Varstvo spomenikov, ZUZ*, IV, 1924, p. 156; M. Marolt: *Dekanija Celje, Maribor* 1931, pp. 98, 104; A. Gaber, *Naša Narodna galerija, Slovenski narod*, 22. 6. 1933, p. 3; F. Stelè: *Monumenta II*, Ljubljana 1938, pp. 2, 6, 8, 15; F. Stelè: *Umetnost baroka na Slovenskem*, Ljubljana 1957, p. 9; J. Curk: *Topografsko gradivo I. Sakralni spomeniki na območju občine Celje*, Celje 1957, p. 30; E. Cevc: *Slovenska umetnost*, Ljubljana 1966, p. 79; F. Stelè: *Oris zgodovine umetnosti pri Slovencih*, Ljubljana 1966, pp. 55, 57, 59, 60; Cevc, *Slikarstvo 17. stoletja*, p. 52; Rozman, *Slikarstvo*, p. 136; Ivan Stopar: *Celje, Kulturni in naravni spomeniki Slovenije*, 37, Ljubljana 1973, p. 27; Ana Lavrič: *Vloga škofa Tomaža Hrena v slovenski likovni umetnosti / Die Rolle des Bischofs Tomaž Hren in der slowenischen Kunst*, Ljubljana 1988 (Lavrič: *Vloga ljubljanskega škofa Tomaža Hrena*), pp. 122, 123, 155-158; Ivan Stopar: *Mesto Celje in njegovi spomeniki*, *Kulturni in naravni spomeniki Slovenije*, 178, Maribor 1991, p. 37; Janez Höfler: Ana Lavrič, *Vloga ljubljanskega škofa Tomaža Hrena v slovenski likovni umetnosti [report]*, *ZUZ*, n.v. XXV, Ljubljana 1989, p. 123.

²⁶ The scene is done in oil on canvas and dated 1627. At the bottom left the initials *T. L. A. P.* are written next to Hren's coat-of-arms. This stands for the bishop's motto: *Terret labor, aspice praemium*. In the right-hand corner the artist painted the coat-of-arms of the Ljubljana bishopric and added the initials *THO. E. L.* (*Thomas, Episcopus Labacensis*). On the pages of the open book at the female saint's feet: *CANTANTIB / ORGANIS CECI / LIA DOMINO DECANTABAT / DICENSI / FIAT COR MEVM / VT NON CONFVN / DAR* (the antiphon sung by the Church to the woman saint on her holiday). In 1966 the painting was restored by Izidor Molè.

Weissmann, one of the leading early 17th-century Mannerist painters in this country.²⁷ The painter probably originated from Carinthia; in Slovenia he was active for less than two decades. He was one of the most important and appreciated collaborators of the Ljubljana bishop Tomaž Hren. Weissmann's authorship of the Celje painting of St Cecily is noted marginally in Hren's personal calendar notebook.²⁸

The title figure occupies a dominant place in the pleasing Mannerist scene; at the same time a crowd of musical instruments is arranged on the surface in accordance with the principle of decoration. Their abundance, however, shows not only a love of narrative detail, but a proper Mannerist abhorrence of empty space. The painter does not focus his attention on the most important object in the picture, but disperses it among the peripheral objects and events, colour emphases and flashes of light. This stylistic concept is followed by minor episodes which give a complete illustration of the legend of the Roman saint's martyrdom, filling the available space.

According to the only St Cecily's Passion preserved from the 5th century, the virgin saint is said to have lived at the time of Pope Urbanus I in the 3rd century. Her grave was discovered in Calistus's catacombs beside the pope's crypt. The legend has it, that the Christian patrician lady was sentenced to death and emerged from the flames unharmed - she should have been burnt in her own house in the stove for heating bath water. When it came to her beheading, she remained alive after three blows of the sword for another three days, distributing her property during that time. As a music patron she began to be worshipped in the 15th century,²⁹ because she was said to have sung praises to God in her heart when the wedding ceremony took place. According to the legend she was so near to heaven that she heard the angels singing. She is said to have had the ability to play all instruments. But since she was not able to play the heavenly melodies that she felt in her soul, she invented the organ and dedicated it to God's worship. Thus she became patron to musicians, poets, singers and organ makers.³⁰

St Cecily of Celje is an extravagant gentlewoman in a solemn, theatrical pose, holding the palm twig of martyrdom in her left hand and a floral wreath in her right. This is a wreath of lilies and roses that she received from the angel on taking her vow of chastity. The figure is marked by aristocratic elegance and serenity, not devoid of academic classicism, which appeared parallel with Mannerism in northern Europe during the late 16th and 17 centuries. The saint radiates a serene restraint in her expression, as well as her gestures and the poise of the body, clad in a rich heavy garment with a fashionable brocade pattern in the Mannerist style. The drapery is tectonically arranged and subordinated to the aestheticized decorative principle of folding.

²⁷ Lavrič: *Vloga ljubljanskega škofa Tomaža Hrena*, pp. 155-158, 235.

²⁸ Bishop Hren wrote down in his calendar notebook the sum of money that he paid the painter for the picture of St Cecily.

²⁹ In 1584 Aleksander Marino established in Rome a musicians' association, the Brotherhood of St Cecily.

³⁰ *Leksikon ikonografije, liturgike i simbolike zapadnog kršćanstva*, Zagreb 1985, pp. 178-179; *Leto svetnikov*, IV, Ljubljana 1973, pp. 366-367.

The saint is surrounded by a rhythmical circle of musical instruments which in spite of the master's attempt at breaking into space denies the three-dimensionality of the picture, creating the impression of the motif arranged on the surface of the field of vision. The static frontal concept is connected with the additive manner which arranges otherwise unconnected objects to create a crammed composition. The central figure and its attributes are stressed by the neutral background. Thus a typical Mannerist relationship is created between the narrative detail and the composition as a whole. Apart from the Mannerist abundance of objects arranged on the surface of the picture, the painter of the Celje painting introduces into his story a number of anecdotal elements from the legend of the saint's martyrdom. On the righthand side of the background the beheading episode is presented in miniature scale, and the right is filled with monumental architecture. Along the bottom edge of the picture, the medallion is held by two angels and contains the motif of the saint's body in the same pose as in 1599, when she was found in her grave.

In spite of the unclear spatial design there is a strong emphasis on the symmetrical axis inherited from the characteristic Renaissance principle of composition. It is extended and forms a triangle, at the same time developing the scene almost on the very surface of the picture, according to accepted Mannerist rules. The central composition and the dispersal of the visual and narrative emphases are the basic features of the setting of the scene. The result of the master's analytical approach is a detachment of the parts, which gives the impression of a kind of herbarium of forms that appear isolated and without any binding force to organize them in space.

The spectacular light provides the structure, dynamics and modelling of forms in a manner found in the Studenice painting, whereby the contrastively lit surfaces correspond in glowing light and deep shade. The colour spectrum reflects the influence of Italian painting (Venetian tenebrosity). The scene is evoked in deep brown nuances with contrastive accents of red and green. The painter produces his forms in layers of colour, whereby no line of the homogeneous colour texture can be seen.³¹

This painting is completely different from the last in the painter's relation to nature and the immediate environment of the figures. We are confronted with the typical Mannerist negation of nature in the role of *magistra artis*, which is also evident in the Mannerist idealized female figure. The fictitious construction of space follows the aesthetic rule according to which the artist should draw primarily on the intellect and imagination.³² This, however, leads to a loss of harmony between man and his natural environment. The figures thus tend to be suspended in a kind of irrational medium, which is also true of the St Cecily oil painting from Celje. The world of objects is not the focus of the painter's attention; his bizarre

³¹ The influence of Venetian painting can be seen not only in the coloration but also in the technology.

³² The Academy of Florence stated its theoretical viewpoint in the demand that a work of art should be the spiritual copy of the author's idea. The work of art is then the reflection of the artist's imaginative world and not a slavish imitation of nature.

imagination draws him away from observation of the world of objects. Presenting nature in its everyday reality is considered devoid of inspiration, or of a quality called *invenzione*. At that time Mannerist *invenzione* was prized. It was to be as playful and exaggerated as possible. The result of this invention is generally so complicated and blurred that it can hardly be made out. In the case of St Cecily the image of the saint is nearer to allegorical painting than to the motif from traditional Catholic iconography. Mannerist art with its intellectual substance delighted in ambiguity and speculative solutions. This was the art of the more advanced intellectual world which consciously avoided clear and simple language. It was intended for patrons from the upper intellectual echelons, in this case this is the Ljubljana bishop Tomaž Hren, humanist and lover of fine arts, who favoured Mannerist ambiguity, hidden meanings and excess. The Urbino painter Federico Zuccaro, for example, writes in his theoretical essays that the more art is deceptive, the more perfect it is.³³ Here we are concerned with an aesthetic imperative based on neo-Platonist premises of ambiguity and indistinctness. The motifs in visual art thus become rebuses, and art becomes complicated and erudite. Authentic sources of visual experience have been replaced by speculative endeavours.

In the case of St Cecily from the Celje Capuchin church it is the palm twig that establishes the figure as a Christian martyr. The female figure is presented as an allegory of music or the personification of Hearing in saintly guise. As to the figure's pose, it could also represent one of the muses, such as Chastity, one of the *Septem Artes Liberales* etc.³⁴ The humanist nuance in the scenes based on the Christian concept of the world is certainly the consequence of the dialogue between the humanities and theology, or the irruption of Italian humanist imaginativeness into the world of 16th-century religious iconography. It may also be the result of the demands expressed by the classically oriented and humanistically educated patron.

As to style and meaning, the formulation of the Celje oil painting is related to a print by Jan Sadeler I,³⁵ engraved according to a motif by the Flemish painter and draughtsman Marten de Vos (pl. 52).³⁶ It is the third print³⁷ from the series *Speculum Pudicitiae*, a series containing 16 female saints and martyrs.³⁸ It is certainly no coincidence that the patron Bishop Hren, with his refined understanding of music and his special appreciation of the saintly protectress of sacral music on one hand and his humanist orientation on the other, at least approved, if not decisively influenced, the making of the painting related to the above-mentioned print. The

³³ Federico Zuccaro in his work *L'idea de Pittori, Scultori ed Architetti*, 1607.

³⁴ A similar allegory of music can be found in, for example, many graphic series by late Renaissance and Mannerist masters.

³⁵ Jan Sadeler, 1550 Bruxelles - 1600 Venice.

³⁶ Marten de Vos, 1532 Antwerp - 1603 Antwerp.

³⁷ Copper engraving, 190 x 129 mm. Hollstein XXI / 141 (341-357) and XXII / 141 (347). The signature at the bottom right between the instruments: *Sadler excud.*; in the open book: *M. de Vos/figura.*; below the scene two lines of Latin text: *Caecilia et... petebat.*

³⁸ The series contains 16 scenes and the title page with the inscription in the oval: SPECVLVM PVDICITIAE CONTEMPLATIO SANCTARVM CASTARVMQVE VIRGINAM. A series of male saints follows.

Ljubljana bishop used to define the iconography or even selected the graphic models to be copied.³⁹ The model presenting Sadeler's artistic solution was probably the very incarnation of his own views and imagination.

The engraving shows the frontal figure of the saint constituting the basic compositional triangle in the picture. The exquisite fashionable garment with its late Renaissance pomegranate pattern, the still-life of musical instruments and the elegant linearity of the graphic technique are elements of the Italianesque decorative trend followed by both the copper engraver and the inventor, both of them accomplished Romanist masters, originating from Antwerp in the late 16th century. The assimilation of the Italian formal idiom was particularly strong in this town. The expertise in space and physicality obtained in the Renaissance era, and the elements of the Italian education of both Antwerp masters, are reflected in the Tintoretto-like fashionable lady,⁴⁰ in the space apprehended from a single perspective point and the pronounced diminution in the background. In spite of the rather typical Renaissance aesthetics, the Mannerist trend towards liberation from order and classical learning is obvious.

Inclined towards Italian art and its rhetorical evocation, Marten de Vos⁴¹ produced his motif by stressing the monumental figure, while the environment is imaginatively designed, without any interest in a more accurate presentation of spatial dimensions. The architecture in the background is not a part of the construction of space, but simply defines the place or event, in this case a symbolic view of Rome, indicated by a few significant landmarks. The master does not present an accurate topographical layout of the city - the urban group is merely a token of the site where the drama of St Cecily took place. At that time it was fashionable in north European painting to set scenes in a contemporary or Roman environment irrespective of the subject matter. In the Celje translation the architectural background cannot be determined - the painter was probably not acquainted with the physiognomy of Rome, so that the location cannot be recognized.⁴²

Jan Sadeler I interpreted de Vos's picture with the mastery of his invention and his light, assured stroke. His line flow is consistent, the structure of the graphic texture is regular, the tones are homogeneous. The engraver uses parallel and circular line systems in engraving as well as stippling, with contours only in the musical instruments and the scenery in the background. Very interesting is the sky, which appears in horizontal layers of parallel lines at varying intervals. The oil painting follows this manner without deviation.⁴³

³⁹ The work by Joos van Wassenhove, also called Justus van Gent, is in the National Gallery in London.

⁴⁰ The influence of Tintoretto, de Vos's teacher in Venice, is obvious.

⁴¹ On Marten de Vos cf. Blaženka First, *Ikonografski viri za slike v stranskih oltarjih cerkve Sv. Janeza v Bohinju*, ZUZ, n.v. XXVIII, 1992 (First, *Slike iz Sv. Janeza v Bohinju*), pp. 62-63.

⁴² The painter of the Celje oil painting, for example, gave up the relief line which winds like a spiral round the column, defining it as Trajan's column. Similar is the case of the Angels Castle, the church cupola etc.

⁴³ On Jan Sadeler I cf. First, *Slike iz Sv. Janeza v Bohinju*, pp. 63-64.

In terms of meaning, we find the aforementioned intellectual approach to the selected theme with an emphasis on spiritual values ingrained in contemporary humanist culture, the noblest part of which is perhaps music. Although humanism in its Mannerist phase represents a supra-national system, its Dutch variant nevertheless differs from the Italian: it is not interested in accumulating encyclopaedic knowledge of antique culture, but combines the ideas of classical authors with biblical passages and moral lessons.

De Vos's inventions in Sadeler's rendering also reveal analogies with Dutch painting and printing.⁴⁴ Related motifs can be found in the Renaissance period; one should not overlook the work entitled the *Allegory of Music* by the Flemish master Joos van Wassenhove. It dates from 1475 and shows the character of the Italian manner. It belongs to the series of the *Septem Artes Liberales*. In the context of speculative spiritual trends of the Mannerist period there were unusual scenes to be found within Christian iconography. As in the scenes dealt with in this article, artists drew their subjects from the synthesis of Christian and humanist cultures. These are sophisticated images with an allegorical emphasis. They represent the world of Christian truths and values. Among them the motif from the series of Jacob's Ladder, or the *Allegory of the Road to Eternal Bliss*, entitled PR(A)EUEN(D)ENS DEI MISERICORDIA EFFICIT SUI COGNITIONEM should be mentioned.⁴⁵ The printer Direck Volkertsz. Coornhert modelled the series of 14 scenes in 1550 on the work of Marten van Heemskerck. The second scene in the series represents an emblematic allegorical figure related to ours in almost the same pose and garment, with a crown on the head and an unusual and complex iconography.⁴⁶

The most interesting but also the most conservative of the three works is the altarpiece depicting the *Holy Family*, from the daughter church dedicated to the Virgin at Goriča vas near Ribnica (pl. 53).⁴⁷ It is interesting from the aspect of its

⁴⁴ It has been established that Bishop Tomaž Hren gave accurate instructions to painters working in churches and chapels or when he commissioned them or bought prints that stimulated his commissions. For example, he dictated the iconography of the painting of the collegiate church at Gornji Grad, Ljubljana Cathedral, the altarpiece in the Celje Capuchin church (Plainer's work), the memorial library for Cecilia Renata, Emperor Ferdinand's daughter (the legend of her patroness: St Cecily), the picture of St Nicholas for Ljubljana Cathedral etc. Cf. Lavrič: *Vloga ljubljanskega škofa Tomaža Hrena*, pp. 88-91, 98, 104, 106-107, 126-127.

⁴⁵ Hollstein IV / 230 (187-200); Oberhuber: *Zwischen Renaissance und Barock*, pp. 94-95, Nr. 180 a-c.

⁴⁶ Ilja M. Veldman: *Maarten van Heemskerck and Dutch Humanism in the 16th Century*, Maarssen Gary Schwartz 1977, pp. 57-58. The painted figures are some kind of personifications or images of abstract notions with corresponding attributes denoting the themes which illustrate the hidden meaning of each scene. The key to the content can be seen in the Latin inscriptions, which are initial pointers to the nucleus of the painted idea. The scenes with their sophisticated iconography could not be explained only visually.

⁴⁷ Cevc: *Slikarstvo 17. stoletja*, p. 56; Rozman, *Slikarstvo*, p. 138; Marjana Lipoglavšek, *Slika sv. Družine mojstra H.G.G., ZUZ*, n.v. XXV, Ljubljana 1989, pp. 115-116; Lev Menaše: *Umetnostni zakladi Slovenije*, Beograd 1981, pp. 118-119; Emilijan Cevc, Gaiger a Gaigerfelder, Hans Georg, *Enciklopedija Slovenije*, 3, Ljubljana 1989, p. 175.

graphic sources and conservative in that the graphic model to which it relates and the painter's interpretation of it are separated by the longest interval. The painting is a tempera on canvas⁴⁸ and dates from the 1640s.⁴⁹ The edges of the picture were probably cut off before it was put in a new frame.⁵⁰ Changes in format to suit changes in circumstances or requirements were frequent at that time. Although unsigned, the work is almost certainly attributable to the *Novo mesto* painter of aristocratic birth, Hans Georg Gaiger am Geigerfeld,⁵¹ who used to sign his name with the initials H. G. G.⁵²

This intriguing Mannerist work shows an unreal apparition in the clouds in tense, brilliant smooth surfaces with an emphasis on plasticity. The Holy Family has been transferred from the world of material reality to the heights of Heaven. The figural group is placed among round cubic clouds of metal colours that are typical of this painter. The mother of God is feeding the Child, who is looking at the visitor; St Joseph's left hand is pointing at the little church in the bottom left-hand corner of the picture⁵³ while his right hand is resting on the Child's head.

The figures show a high degree of sculptural monumentality, and the plasticity is further emphasized by the strong light. Mary's figure glows in a radiance of glory, and her full profile turned away from the light, gives the impression of a lifeless porcelain mask. The same waxen flesh tone is present on the Child. The figures of Mary and St Joseph are presented in pronounced contrastive values: the female figure is rather rigid and metaphysical, withdrawn and rapt in her own feelings of happiness and peace; St Joseph has a dynamically contorted body, foreshortened and in a lively connection with the outer world. The inward and outward directions denote on one hand a meditative, and on the other an active understanding of life. The colour of the flesh contributes to this dualism of the feminine and masculine principles. The metallically pale complexion of the bloodless Mary represents the opposite pole to the dark sunburned skin of the rather rough-looking Joseph. Beauty and power, tenderness and roughness are categories denoting opposites. The duality presented in the two figures extends to the very manner of modelling. The painter stresses the plasticity of Mary's physicality, excluding almost all other qualities. The sculptural definition of tense, rounded-off surfaces is intensified by the light, which endows the body, or drapery with a somewhat agitated look while the face is as smooth as marble and plastically rounded. In contrast to this plastic formal significance, the male figure is interpreted in a more painterly manner with a freer stroke.

In contrast to the modelling of the figures, spatial depth is reduced to nothing. The vision appears in absolute non-space; the pictorial space with its undefined

⁴⁸ Picture format: 126 x 71.5 cm. The work was restored in 1968 by M. Pirnat.

⁴⁹ Rozman, *Slikarstvo*, p. 138.

⁵⁰ This notion is promoted by the overly narrow and cramped composition and the cut-off edges, e.g. Mary's crown, Joseph's nimbus, the back parts of both figures and the little church in the bottom left-hand corner.

⁵¹ The painter's year of birth is not known. He died in Zagreb in 1681.

⁵² Established by the art historian Ivan Komelj on the basis of archival notes.

⁵³ This is probably the church for which the picture was intended.

setting is a reflection of the heavenly universe as well as of the painter's attitude towards the depiction of natural surroundings. The figural composition in this ethereal medium is dense, compressed within the picture frame. This sense of density is all the stronger for the cut-off edges of the scene. The master, H. G. G., presents the motif in a Mannerist but singular coloration. The local colours are suppressed by grey, which gives the whole picture a rather cold aspect.

All these elements give the work a bizarre Mannerist expressiveness, which far exceeds the category of reality. This is an artificial aestheticized world of a style that, especially in his late phase shows a search for beauty taken to extremes, so that the picture loses its conventional appeal but acquires the status of a kind of unreal vision. Particularly the leaden forms, the marble lustre of the surfaces and the ethereal vision of Mary, set apart from the group by her lifeless sensibility, bespeak a painter who creates his works in accordance with the demands of Mannerism, independent of empirical experience. Hans Georg Gaiger follows exclusively the rules of rounded-off volumes and receives from his model the Mannerist articulation of figures.

The painter attempted to adopt the aforementioned elements from the print by Jan Sadeler I (pl. 54)⁵⁴ who used and combined two intimate Mannerist scenes by two different Bologna masters. On one hand we have the painter and graphic artist Lodovico Carracci, who provided the model for Mary's elegant figure, and on the other Camillo Procaccini, whose detail of St Joseph was taken from the composition *Rest on the Flight to Egypt*. Both eclectic painters in their stylistic orientation look back to the achievements of the High Renaissance, as well as showing elements which foreshadow the Baroque.

In his style Lodovico Carracci⁵⁵ returns to nature; in the *chiaroscuro* handling of light, in the dynamic poses and gestures and in foreshortening, he is fascinated by the manner of contemporary Italian painting, although he was also strongly influenced by Dutch graphic masters such as Cornelius Cort. Carracci's works are full of passion, and at the same time poetry, strong emotion and expressiveness. The figures in their set poses are reminiscent of art school models. The master resists the Mannerist fashion of his time with classicism, although he modelled himself not only on the leading artists of the Renaissance, but also on Mannerist painters (Tintoretto, Bassano). Camillo Procaccini,⁵⁶ an exceptionally talented and skilful painter, draughtsman and printer, developed his personal style in the shade of Carracci's school. Apart from the classical examples of the High Renaissance, he particularly followed Parmigianino, avoided the dictate of nature and created imaginative Mannerist motifs charged with tenderness and serenity.

⁵⁴ Hollstein, XXI / 134 (301). The copper engraving measures 122 x 163 mm with the inscription and 109 x 151 mm without it. Signature in the saddle: *Joan. Sadeler scalpsit et ex.*

⁵⁵ Lodovico Carracci, 1555 Bologna - 1619 Bologna.

⁵⁶ Camillo Procaccini, 1546 Bologna - 1626 Milano.

Carracci's *Mother of God feeding the Child* (pl. 55)⁵⁷ is an exceptionally sensitive etching dating from 1592.⁵⁸ It shows a female figure with a noble face, playful curls and energetic body, with a fine fluent contour line and gentle hatching in the neutral background.⁵⁹ Like Carracci, Camillo Procaccini used the etching needle⁶⁰ for his motif of the Rest on the Flight to Egypt and it was the expressive figure of St Joseph that enriched the figural repertoire of the Flemish master printer Jan Sadeler (pl. 56).⁶¹

The engraving by Jan Sadeler⁶² from which our painting derives, shows the same motif in a rather different manner. With the almost identical composition the figural group is the same, but the title iconography is different: unlike Goriča vas, the scene represents the *Rest on the Flight to Egypt*.⁶³ Mother of God is feeding the Child, St Joseph has unsaddled the donkey and is leaning against the saddle. The powerfully atmospheric scene takes place in a landscape. The monumental statuary figure of the Virgin with the charming profile is shown in full relief by means of rapid yet soft transitions from deep shade to strong light. The strong illumination of the figures from a single source of light originates from Italy and coincides with the first travels of northern artists to the south.⁶⁴ The entire composition is oval-shaped and encircled by a quotation from the *Song of Solomon*.⁶⁵

The print is an illustrative example of the synthesis of Italian and Flemish formal idiom, the ideal Italian form with its sculptural hardness and the northern tendency towards reality. We are confronted with a kind of tension which is present in northern art up to the 16th century. Sadeler not only adopted the Italian style but remodelled it in his own way. He was flexible enough to adapt to his models by copying them, nevertheless at the same time introducing some of the northern spirit. Thus he remains Dutch to a certain extent, although his direct connection with Italian models is obvious.

⁵⁷ *The Illustrated Bartsch 39 (18-1). Italian Masters of the Sixteenth Century*, New York 1980, p. 42.

⁵⁸ The excellent copy of the etching that differs from the original only in the inscription, is also well known. Cf. G.K. Nagler: *Neues allgemeines Künstler-Lexikon* (Nagler) Vol. 2, p. 456.

⁵⁹ The figure influenced various Flemish painters who included it in their compositions; for example, Schelte à Bolswert, whose *Holy Family* is an obvious copy of Carracci's.

⁶⁰ Nagler: Vol. 13, Linz 1909, pp. 299-300 (3). Caspar Daloli from Bologna signed as publisher.

⁶¹ The figure of St Joseph was copied by, for example, the engraver Hieronymus Wierix in the person of St Paul.

⁶² Cf. notes 35 and 43.

⁶³ The same motif of the Flight to Egypt was engraved according to Jan Sadeler's model by the Flemish engraver Carl de Mallery. The engraving is reversed as a result of the graphic procedure.

⁶⁴ Dutch painters copied from Italian luminous painting, and specially from Jan van Scorel, who was the first to visit Venice and Rome in 1520. The fact that he was called the Bringer of Light, is very illustrative.

⁶⁵ With its sensual orientation, the Mannerist sacral art liked to use comparisons with the *Song of Solomon*.

The readiness to adopt Italian forms is noticeable first and foremost in the human figure - in its elegance, pose, positioning and plasticity. However, the engraver also included in the *Rest on the Flight to Egypt* descriptive aspects of Dutch painting and stressed the realistic component rooted in this world. The Dutch genius usually sets out from the real world. Whatever the artist paints, it is always his own life, environment and people, albeit in the guise of biblical characters. Past and present, the biblical and the profane, come eye to eye. Although Italian art at the time of Mannerism was an ideal for Europe and the painters from the north tried to imitate it, the northerners surpassed the southerners considerably in the field of graphic art. Although, like Jan Sadeler, they even translated the works of their Italian colleagues, thus receiving the Italian formal idiom directly from the source, they partly preserved their national character, even at the time of late Mannerism, which was considered international in its style on account of the obligatory travels around Europe and the circulation of prints. There is a perceptible didacticism in Dutch art and one cannot but notice how Sadeler's St Joseph addresses the viewer with his forefinger extended. His sharp meaningful look is emphasized by a suggestive gesture - the saint's warning forefinger follows the axis of the composition. By changing the gestures only slightly, H. G. G. gave this picture a completely different content.

The biggest difference between model and copy is found in the iconographic reduction of the landscape background. In spite of the heavenly skies the H. G. G.'s scene is narrowly arranged and completely devoid of the third dimension. In accordance with the changed content he abandoned the landscape extension and transferred the figural group to a neutral environment. Thus the scene becomes more solemn and remote and consequently rather rigid. The painter is oriented towards abstract monumentality in his deviation from reality, while in the print the scene appears freer and more relaxed. In spite of the biblical theme and the sublime classical beauty of the Virgin, the engraving emerges from everyday life. At the end of the century, themes which suited the new bourgeois interest in life and its environment were revived. The most faithful interpreters of this environment were the Dutch. In comparison with this northern manner H. G. G. is much more sterile and clumsy. He changes the flexible and mild graphic manuscript into a somewhat stiff and grandiose paraphrase of the cited model. The communication between figures and landscape is disrupted. Sadeler's contrastive light dynamics are less logical and narrative with H. G. G. The details added by him are considerably inferior to the ones he copied.⁶⁶

In the case of the *Holy Family* from Goriča vas one is faced with a provincial variant of a work of art which H. G. G. copied almost a century after it had been created. The manner and level of this copy are the reflection of a traditionalist painter who uses graphic models in his work in a Slovenian provincial environment.

All three works dealt with in this article can be said to reflect a relatively high standard of art, whereas in dialogue with the copied models they appear more or less dependent on them, reproducing them with minimal variations. The models

⁶⁶ E.g. the straight line of the neck on Mary's garment.

come from Dutch Mannerist painting, which made a decisive contribution to 17th-century painting in Slovenia. However, the basis of this creativity lies not only in the north but also in Italy with its vital influence on Dutch Mannerist art. The visual form bred in the climatic, geographical and cultural world of the Italian soul became the accepted doctrine of the north. Graphic models bound the countries of Europe into a large cultural unit. We encounter, thus as here, countless triads in which graphic artists translated original oil paintings made by great European masters and passed on those masters' techniques in their own respective field. Engravings were used at that time by minor painters as a resource for their work. Thus they created a kind of supra-nationality of Mannerist artistic language.