

DE VIRTUTE HEROICA: CEILING PAINTINGS WITH OTTOMAN
STRUGGLES IN SLOVENIA

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ABSTRACT

Ceiling paintings in the great hall of the former Goedel-Lannoy palace in Maribor, commissioned by Hermann Baron Goedel-Lannoy and painted by Francesco Barazzutti, are a rare example of profane historical ceiling paintings in Slovenia. The paper discusses historical, formal and iconographic sources for the paintings. Based on the career of the commissioner and his recent elevation to baronial ranks, the author argues that he wanted to expose to view his new social status by imitation of the imagery developed by participants in the Ottoman wars. The reportage style of painted battles is put in connection with the ceiling paintings of Counts Khisl and Brandis in Maribor and of Count Gaisruck in Jelšingrad which are interpreted from a novel perspective. Regarding the equestrian portraits, commissioned by Marchese Gravisi in Koper and Count Ragogna Torre in Pordenone, depicting four victors of the Relief of Vienna, a new identification of one of the victors is proposed.

Keywords: Hermann Goedel-Lannoy, Francesco Barazzutti, ceiling painting, historical painting

DE VIRTUTE HEROICA: DIPINTI SU SOFFITTO DI BATTAGLIE
OSMANICHE IN SLOVENIA

SINTESI

I dipinti su soffitto nel salone dell'ex palazzo Goedel-Lannoy a Maribor, commissionati dal barone Hermann Goedel-Lannoy e dipinti dal pittore Francesco Barazzutti, sono un raro esempio di rappresentazione storicista a tema profano in Slovenia. Nell'articolo si parla delle fonti storiche, formali ed iconografiche dei dipinti. Vista la carriera e l'innalzamento a titolo di barone, viene posta l'ipotesi che il committente abbia voluto mettere in mostra il proprio nuovo rango sociale con l'imitazione di raffigurazioni introdotte dai combattenti nelle guerre osmaniche. Lo stile reportage delle battaglie raffigurate, è simile ai dipinti commissionati dai conti Khisl e Brandis a Maribor e dal conte Gaisruck a Jelšingrad. A questi viene oggi data un'interpretazione diversa. Riguardo ai ritratti dei cavalieri, commissionati dal marchese Gravisi a Capodistria e dal conte Ragogna Torre a Pordenone e raffiguranti quattro vincitori dell'assedio e della liberazione di Vienna, viene proposta una nuova interpretazione di uno dei vincitori.

Parole chiave: Hermann Goedel Lannoy, Francesco Barazzutti, dipinti su soffitto, storicismo

INTRODUCTION

In the early 1880s, Baron Hermann Goedel-Lannoy (1820–1892) summoned cousins Francesco and Felice Barazzutti from Gemona (Humin)¹ to paint the ceilings in his town palace in Maribor. The palace had been recently rebuilt and the owner had devoted much attention to its interior decoration. In an attempt to combine comfort with good taste, baron Hermann wanted his palace to reflect the “Italian character”. His understanding of Italian character was based on his own visual experience, since he began his career as an Austrian official in the 1840s in Dalmatia, and was later stationed in Koper (Capodistria), Trieste, Venice and Rome. In order to achieve the Italian character, he acquired several paintings by Giovanni Battista Moroni, Guido Reni, Alessandro Mordasco, etc., antique Venetian furniture and furniture pieces in the so-called Old-Venetian style, mostly manufactured in Vienna (Vidmar, 2012, 160–166). Unfortunately, the events following World War II and the transformation of the former Goedel-Lannoy palace into Maribor Art Gallery between 1951 and 1954 by the architect Saša Dev proved fatal for the palace interior decoration. They removed all the furnishings and rebuilt the palace, leaving only the ceiling painting in the great hall by Francesco Barazzutti untouched (Figure 1).

The ceiling painting, deprived of its original setting and context, acts as a *curiosum* in the white painted rooms of a contemporary art gallery. Just as unusual is the hostile imagery of four battle scenes from the Ottoman wars and the copy of a Raphael fresco in the centre of the ceiling. The paintings have been largely ignored by art historians partly because of the enduring disregard for the historical styles of the last decades of the 19th century and partly because of its unique position in the history of painting in Slovenia. This paper discusses the historical, formal and iconographic sources of Barazzutti’s painting, linking it to 17th and 18th century paintings commissioned by the noble families who distinguished themselves in the Ottoman wars. Based on the professional careers of Hermann and his brother Rudolf Oscar Goedel-Lannoy (1814–1883), as well as on their elevation to the baronial ranks, the argument is made that the commissioner wished to celebrate his own achievements and ascension of the social ladder by imitation of the imagery developed by the participants in the Ottoman wars; for this reason he used the medium of fresco painting to make his political statement.

THE SOCIAL ASCENSION

Hermann Wladislaw Goedel (also Gödel or Gödl) was born in Maribor in 1820 as the second son of a cashier of the Maribor district Franz Sales Gödel and

Franziska Zöhrer (Suppan, 1959, 52–55). After completing law studies in Vienna, Hermann began his career in Dalmatia. In 1848 he became a district judge in Koper and two years later councillor in the financial office in Trieste. He then moved to Budapest and became financial procurator in Bratislava in 1854 and in Venice in 1858. In 1866 he was Austrian military intendant of the Austrian army in Italy, and negotiated as civilian assistant of Archduke Albrecht with the Italian government (Glonar, 1925–1932, 225). He later returned to his previous post and worked as financial procurator in Vienna until his retirement in 1880. Soon before retirement, he devoted himself to politics. In 1879 he became a deputy of the Slovenian national conservative party in the parliament, where he was elected its second vice-president. Additionally, in 1884 he became a deputy in the Styrian assembly, where he was named governor deputy. In parliament he represented the interests of big landowners (Čuček, 2008, 125). His fellow politicians in the Slovenian national party were less than flattering about Hermann Goedel-Lannoy’s politics. They accused him of being overly-ambitious, yearning for promotion and avaricious (Čuček, 2008, 74–75). He strove, for example, to attain the denomination of privy counsellor (Vošnjak, 1905, 272–273). Count Karl Hohenwart, the leader of the central right-wing “Hohenwart club” to which Hermann Goedel-Lannoy belonged, was not convinced of his reliability and even doubted his spiritual capabilities (Vošnjak, 1905, 273). Although claiming to support the Slovenian struggle during the election, he entered into politics to acquire political influence, prestige and financial benefits (Čuček, 2008, 74–75). There are no records on Hermann Goedel-Lannoy’s participation in battles; the only reported information about the military exploits of his family being the participation of his father Franz Sales in the battle against Napoleon’s army at Kismegyr near Győr in 1809. Franz Sales fought with the rank of a second lieutenant (Figure 2).

After being adopted by the childless Belgian baron Heinrich Eduard Josef of Lannoy, Hermann established the so called younger baronial branch of the Goedel-Lannoy family. The only preserved adoption details are for Hermann’s brother Rudolf Oskar, the founder of the elder baronial branch of Goedel-Lannoy. In December 1852 Rudolf Oskar was adopted by Heinrich Eduard Josef Lannoy, to whom he was related through his marriage to Therese Carneri, half-sister of the baron’s wife Magdalena Katharina Josephine Carneri. In January 1857 King Leopold of Belgium elevated Rudolf Oskar into the Belgian baronial ranks; in February 1861 he was granted an Austrian knighthood and in March 1871 Emperor Franz Josef bestowed the rank of Austrian baron upon him.² In 1840 Rudolf Oskar was named chancellor of the Austrian consulate general in Alexandria and

1 For a biography of and other paintings by Francesco and Felice Barazzutti, see: Bucco, 2005.

2 All three certificates are preserved in the Regional Archive in Maribor: PAM-B.200, 1659, box 2.



Fig. 1: Francesco Barazzutti: Ceiling painting in the great hall of Goedel-Lannoy palace, 1882–1883 (photo: D. Švarc)

Sl. 1: Francesco Barazzutti: Stropna poslikava v palači Goedel-Lannoy, 1882–1883 (foto: D. Švarc)

six years later chancellor of the new established Austrian consulate general in Istanbul. Between 1850 and 1855 he was consul general for Syria and Palestine, and from 1853 also for Moldavia. From 1864 he was consul general for Serbia, but in 1866 he returned from his diplomatic posts and became president of the central naval office in Trieste (Hamernik, 2006, 55–64; Kajfež, 2010, 41–46). In 1845 he purchased the country manor Jelšingrad (Erlachstein) near Šmarje and fully rebuilt it in the Neo-Mauresque style around 1860.

In 1866 Hermann Goedel-Lannoy became a knight of the Austrian imperial Leopold Order and in 1880 a knight of the Austrian Imperial Order of the Iron Crown (Hof- und Staats-Handbuch, 1882, 73, 90). He was also a knight of other orders. In 1868 he is mentioned as Knight of Honour of the sovereign Order of St John and as the owner of the papal memorial medal (Hof- und

Staats-Handbuch, 1868, 268). On the photograph published in *Ilustrirani Slovenec* in 1927 baron Hermann is wearing a red uniform of a noble knight of the Order of St John (see: Steidl Porenta, 2010, 82). Round his neck he has a cross of the Knight of Honour (“Ehren- und Devotionsritter”) of the Order of St John (Figure 3).

BARAZZUTTI'S PAINTINGS FOR HERMANN GOEDEL-LANNOY AS DESCRIBED BY AN ANONYMOUS WRITER

An indispensable source for the study and understanding of the ceiling painting is a booklet about the Lannoy family and the Goedel-Lannoy Maribor palace, published in 1888 by an anonymous writer, probably a friend of Baron Hermann, signing his book as “T. Nob. De S.” and “Nob. Degli Sf.”.³ The writer pointed out that

³ The copy in Maribor University Library (Univerzitetna knjižnica Maribor) consists of three separately paginated fascicles: 1. T. Nob. de S.: *Genealogie und Geschichte des, dem flanderischen Uradel angehörigen freiherrlichen Geschlechtes der Lannoy. Der freiherrlichen Familie Goedel-Lannoy gewidmet von Verfasser* (Maribor, 1888), pp. 1–24; 2. Nob. Degli Sf.: *Palais Lannoy*, pp. 1–20; 3. *Ursprung des Lannoy'schen Wappens: Der drei grünen Löwen im silbernen Meeresgrunde. Aus einer alten Sage zur Zeit der ersten Kreuzzüge nach Harrand von Wildon.*



Fig. 2: Eduard Kaiser: Battle at Kismegyri, first battle scene, lithography (Steiermärkisches Landesarchiv, Graz)
Sl. 2: Eduard Kaiser: Bitka pri Kismegyriju, prvi bojni prizor, litografija (Štajerski deželni arhiv, Gradec)

the 8.5 high, 12 m long and almost square great hall was named “Malthesersaal” after a fresco painting on its ceiling. It was regarded as the most splendid room in the whole palace, because of its perfect height, form and vaulting as well because of its truly successful decoration, all of which was much admired by visitors. The large oval painting in the middle of the vault depicts the Meeting of Pope Leo I. with Attila. According to the author it has a rare naturalistic colouring accompanied by correct perspective, bestowing great honour upon the painter Francesco Barazzutti. This painting is an accurate copy of the Raphael original in the Vatican. Nevertheless, according to the anonymous writer, it can be considered as an original regarding the perspective at least. The author pointed out that Attila’s horse always tilts to the viewer irrespective of his standpoint. The topic of the fresco on the east side of the vault is the Ottoman attack on Maribor in 1532 and its relief through Sigmund von Weichselburg and his Croatian succours.

During the Ottoman siege the Goedel-Lannoy’s palace (the former church) was bombed with stone-bombs which are still built into the west front of the building. In the opinion of the commissioner, this painting turned out very well. The fresco on the north side depicts a naval battle with more than 80 large and small figures. It is the victory of the knights of the Order of St John over Sultan Chairedin. The Venetian fleet also participated in the battle in which the Ottoman admiral Hassan Gazi Achmed was killed. The victory enabled the Emperor Charles V’s Tunis campaign during which he ceded Malta to the Order of St John and acknowledged it as a sovereign order. The commander of the fleet of the Order of St John was a Commodore Schenk allegedly born in Styria (perhaps Scheneck, Slov. Šenek). This painting is an original with views over the landscapes in Malta’s surroundings and the accurate depiction of participating ships. They were painted after old pictures collected by baron Hermann and skilfully compounded by Baraz-

zutti. Above all, the passion of the combatants and the mortal fear of the drowning men stand out. The painting to the west depicts Emperor Charles V releasing 18.000 Christian slaves in Tunis. The author states that it was painted after a picture by Professor Braun and pointed out the strikingly depicted emperor, the “Dai of Tunis” and the iron men. The painting to the south depicts the Relief of Vienna by Jan Sobieski in 1663.³ Simultaneously, besieged Maribor was also freed, as the Ottomans hurried to Vienna to help the depleted army of Kara Mustapha. The painting depicts the moment that Sobieski captured a Turkish trophy single-handed. To the king’s right is a winged “Hussaria” frightening the Ottomans with the noise of his plumes. The artist needed almost two years to complete the ceiling paintings, astonishing the viewers with the three-dimensional effects of the figures and ornaments. The writer described the frescos with great admiration, omitting only the personifications of the Four Seasons in the corners from his description. Below Summer Barazzutti signed and dated his work with “Francesco Barazzutti pinx. 1883” (Figure 4).

With the exception of the content of the painted scenes, the author reveals some of the intentions and attitudes of the commissioner. Hermann Goedel-Lannoy supplied Francesco Barazzutti with “pictures”, i.e. paintings, engravings and drawings, to be used as sources for whole compositions or details of the frescos. There is no doubt that it was the commissioner himself who invented the iconographical program, which we may only partially understand through a reading of the quoted text by Nob. Degli Sf. For example, Nob. Degli Sf. informs the reader about the significance of local history and the history of the Maltese Order (Order of St John) for the commissioner, but he gives us little to explain the choice of the main topic, the Meeting of the pope and Attila. He also doesn’t mention that the completion of the paintings in 1883 coincided with the bicentenary of the Relief of Vienna, also celebrated by a number of commissioned artworks in Vienna (Telesko, 2008, 21–41) surely known to Hermann Goedel-Lannoy who was a parliamentarian at the time. Since the commissioner’s own written records, his library and prints collection are not preserved, only knowledge of his career and his political leanings enable us to identify the messages intended for his guests.

CONFRONTS WITH OTTOMANS

The fresco on the eastern side of the ceiling depicts the Ottoman attack on Maribor in 1532 and its liberation through Sigmund Weichselburg (also Weixelburg, Weixelberg) and his Croatian succours (Figure 5). The topic, connected to the palace itself through the stone-bombs built into its west front, was chosen by Hermann Goedel-Lannoy as the most heroic event in local history.



Fig. 3: Hermann Baron Goedel-Lannoy in the uniform of a Knight of Honour of the Order of St John (Illustrirani Slovenec, 1927)

Sl. 3: Herman baron Goedel-Lannoy v uniformi viteza časti malteškega viteškega reda (Illustrirani Slovenec, 1927)

Since no previous depictions of the subject existed, the fresco is an “original” as desired by the commissioner. He provided the painter with the narrative and a depiction of a similar topic. For historical scenes of this kind it was expected to be carefully researched, using historical descriptions and illustrations of costume, architecture and all elements of décor. The result of the cooperation of Hermann Goedel-Lannoy and Francesco Barazzutti would hardly satisfy such claims, partly because of their insufficient historical knowledge.

A treatise about the Ottoman siege of Maribor in 1532 based on archive sources was published by Arthur Steinwenter not earlier than 1887, four years after completion of the painting. Steinwenter pointed out that previously Sigmund von Weixelberg was supposed to be the defender Maribors, but he managed to prove that Sigmund fought in Lower Austria in the Mid September 1532, whereas the defence leader was the then town judge Christoph Wildenrainer (Steinwenter, 1887, 9). Before Steinwenter already Albert von Muchar identified Wildenrainer as the defender of Maribor (Muchar,

³ The false date is probably a misprint.



Fig. 4: Francesco Barazzutti: *Personification of Summer, Palais Goedel-Lannoy, 1882–1883* (photo: P. Vidmar)
Sl. 4: Francesco Barazzutti: *Personifikacija poletja, palača Goedel-Lannoy, 1882–1883* (foto: P. Vidmar)

1867, 391). Hermann Goedel-Lannoy must have been acquainted with the story from older historiographic works. One of his sources was surely the History of the Ottoman Empire by the famous diplomat and orientalist Joseph von Hammer, because he is the only historian who defined the achievements and personality of Sigmund Weichselburg in detail. In the third volume of his principal work History of the Ottoman Empire Hammer pointed out that Sigmund Weixelberger repelled three Ottoman attacks on Maribor and defeated 2000 Ottomans at the Leibnitz field (Hammer, 1828, 3, 118). Hammer also stressed the diplomatic career of Sigmund Weixelberger, probably of great importance for the painting in Goedel-Lannoy palace. According to Hammer, Sigmund was earlier (1528–1529) ambassador with Johann Hobordansky in Constantinople and now (1532) he is travelling with Nikolaus Jurischitz at the battlefields. Weixelberger and Jurischitz were both ambassadors and commanders, skilled in negotiation and military art, glibly with words and ready with hands, determined to inculcate the enemy with sword if he is not willing to accept the words of peace (Hammer, 1828, 3, 118–119). Hammer's comparison with the famous defender of Kösseg (Güns) Nikolaus Jurischitz seems

to be much too flattering for almost unknown Sigmund Weichselburg, but obviously enabled Hermann Goedel-Lannoy to compare the defence of Maribor in 1532 with the famous siege of the small border fort Kösseg, preventing the Ottoman army led by Sultan Suleiman to advance toward Vienna. Recently, Henry Delfiner profiled Jurischitz an authentic hero who risking his life fought a battle that changed the course of Central European history (Delfiner, 1994, 1). Also in the 1880s Jurischitz's heroism was common knowledge, without any doubt known to Hermann Goedel-Lannoy. We may assume that also the Croatian succours painted on the fresco is a consequence of the intentional comparison of Maribor and Kösseg. There is no reference about Croats helping at the defence of Maribor in Hammer's book and other literature. We can only find references that Sigmund von Weichselburg was supported by a Carniolan crew (Caesar, 1788, 38). Johann Weickhard Valvasor reputed Sigmund von Weichselburg for cavalry captain of the Carniolan nobility, but he did not mention his efforts in the relief of Maribor (Valvasor, 1689, 4, 428). Beside this short passages in the historiographic literature, baron Hermann could have also read a dramatized narration of the events in 1532 published by Johann Anton Sup-



Fig. 5: Francesco Barazzutti: Relief of Maribor in 1532, Palais Goedel-Lannoy, 1882–1883 (photo: P. Vidmar)
Sl. 5: Francesco Barazzutti: Osvoboditev Maribora leta 1532, palača Goedel-Lannoy, 1882–1883 (foto: P. Vidmar)

pantschitsch in 1829, stressing the help of Carniolans (Suppantšitsch, 1829).⁴ The Croatian succours can only be the outcome of the intentional comparison of Maribor and Kösseg where Nikolaus Jurischitz defended the fort with only 800 Croatian soldiers against the powerful Sultan's army.

The reputed Maribor defender Sigmund von Weichselburg and the comparison with Kösseg are not the only historical misunderstandings in the painting. Even more curious is the composition. In the lack of authentic visual sources the commissioner provided the painter with an image showing a Christian attack on an Ottoman city and its conquest instead of a relief of a Christian city. It was a lithograph by Eduard Kaiser after the painting by Joseph Hasselwander, depicting the conquest of Buda in 1686 by alienated Christian forces led by Charles of Lorraine.⁵ Hermann Goedel-Lannoy knew the lithographer Kaiser personally, because he posed for a lithograph portrait by Kaiser in 1858.⁶ A similar composi-

tion appears on the painting by Joseph Molnar depicting the Conquest of Buda by Charles of Lorraine from 1858 (Frodl, 1989, kat. n. 26). Due to the lithograph showing a conquest of 1686 there are numerous archaisms painted on the fresco lacking any reference to the year 1532. The only identifiable building placing the depicted Christian victors to Maribor is the tower of Maribor cathedral. It is painted in the form which it got at the end of the 18th century. The small church painted to the right could be the church of St Josef in the Maribor suburb Studenci which was at that time good visible from the Goedel-Lannoy palace.

Although the anonymous writer of the booklet continued his description of depicted scenes in chronological order it is obvious that the Relief of Vienna on September 12th 1683 by Jan III Sobieski can be considered as the iconographical pendant to the Relief of Maribor, both stressing the defence of homeland from Ottoman invaders (Figure 6). In the booklet we find

4 Suppantšitsch wanted to see the actor playing the role of Sigmund in a blue tabard with red lepls, i.e. in the colours of Carniolan coat of arms as well as carrying a shield with the Carniolan blue eagle.

5 A copy is preserved in: Albertina, Vienna, Inv. DGNF 3026 (Ö.K.n.m.GM Geller-Hasselwander).

6 A copy of the portrait is preserved in: Österreichische Nationalbibliothek, Porträtsammlung, inv. No.: PORT_00069485_01.



Fig. 6: Francesco Barazzutti: Relief of Vienna by Jan Sobieski in 1683, Palais Goedel-Lannoy, 1882–1883 (photo: P. Vidmar)

Sl. 6: Francesco Barazzutti: Jan Sobieski osvobodí Dunaj leta 1683, palača Goedel-Lannoy, 1882–1883 (foto: P. Vidmar)

neither a mention about commissioner's admiration of this scene, nor a clue which pictures served Barazzutti as visual sources. Regarding the costumes, headgear, weapon and architectural setting there are less archaisms than in the previous scene. It is not surprising since there were plenty of contemporaneous and 19th century depictions of the battle at Kahlenberg which Barazzutti could have used for his fresco. Apart from somewhat imaginative and colourful outfit of Jan Sobieski and Ottoman soldiers the fresco fulfils the demands of a historical painting. Barazzutti depicted a tremendous Polish chivalry charge on Ottoman artillerymen hidden behind a wooden palisade. Sobieski rises his right hand to hit the enemy with the sabre whereas with his left hand he pulls the precious trophy from two Ottoman soldiers. Behind him fights a Winged Hussar purloined by Barazzutti of his elite status by too small wings and lacking the leopard skin. In the background the walls of Vienna are depicted as well as some identifiable buildings like the church of St Steven and the tower of the Minorite church. The message of the fresco intended for Goedel-Lannoy's guests can be interpreted from the sole heroic

position of Jan Sobieski. Werner Telesko distinguished in the repeated 19th century depictions of the Relief of Vienna three attitudes of the commissioners: German nationalists emphasised the support of German troops, catholic universalists the Poles and the Viennese local patriots the heroic role of Viennese burgers (Telesko, 2008, 21). In this context we may interpret the fresco as a political statement of Hermann Goedel-Lannoy, putting forward his catholic conservative political attitude. At the peak of the composition, just over Jan Sobieski, Barazzutti depicted a flag with white Greek cross in red. Hermann of Goedel-Lannoy who was interested in heraldry and commissioned different state coat-of-arms and a Venetian lion to be painted on the ceiling of his study, must have known that Sobieski's flag had crowned white eagle in red. Red flag with white Greek cross was conceived by Hermann Goedel-Lannoy either in general sense as flag of the united Christian forces or as the flag of the Order of St John or knights Hospitaller (as already in Matthew Paris's *Chronica Maiora* from around 1250: Cambridge: Corpus Christi College, Parker Library, MS 16, fol. 141).



Fig. 7: Francesco Barazzutti: Battle at La Goletta in 1535, Palais Goedel-Lannoy, 1882–1883 (photo: P. Vidmar)
Sl. 7: Francesco Barazzutti: Bitka pri La Goletti leta 1535, palača Goedel-Lannoy, 1882–1883 (foto: P. Vidmar)

The remaining two depicted historical events, the Battle of La Goletta and Emperor Charles V releasing Christian slaves in Tunis, occurred in 1535 (Figure 7). Emperor Charles V Tunis campaign did not have a significant impact on the history of Christian-Ottoman positions in the Mediterranean but was particularly important for the Order of St John. Josef Hammer's *History of the Ottoman Empire* was not a sufficient historical source for the painting because he described the battle briefly without noticing the participation of the Maltese fleet. The commissioner must have been acquainted with the story from other history books focusing on the history of the Order of St John and emphasizing its efforts. The Maltese fleet estimated because of its highly trained knights partook the campaign under the command of its *capitano delle galere* Frere Aurelio Botigella with four galleys, a brigantine and the large carrack St Anna (Dauber, 2013, 31). The Maltese fleet joined in June 1535 the large Spanish-Portuguese-Genoese fleet under the command of Andrea Doria and the artillery of its carrack St Anna had a significant role in the siege of the fortress La Goletta which controlled the entry to the harbour in front of Tunis (Kugler, 2013, 22). After the artillery attacks 40 knights of the Order of St John dressed in red *soubrestes* with white Greek cross

and the Spaniards charged the fortress La Goletta (Dauber, 2013, 33). The commander of the Ottoman fleet Chair-ed-Din Barbarossa managed to escape to Algiers. Charles V engaged the painter Jan Cornelisz. Vermeyen to complete a pictorial reportage of the campaign. Vermeyen's cartoons and the tapestry series after his cartoons were mentioned already by Josef Hammer (Hammer, 1828, 3, 177), the fourth cartoon depicting the Siege of La Goletta and the sixth the Capture of La Goletta by the army and the fleet (Kugler, Bauer, 2013, 79, 86). Although we may assume that baron Hermann was acquainted with Vermeyen's cartoons and the tapestries he did not provide Barazzutti with the copies of them, probably because Vermeyen did not emphasize the efforts of the Maltese fleet. The only exception is Barazzutti's depiction of the carrack St Anna showing resemblance with Vermeyen's cartoon. The commissioner also provided the painter with depictions of Chair-ed-Din and portraits of Maltese knights. Barazzutti's depiction of Chair-ed-Din at the right edge of the painting shows some resemblance to his portrait in Vienna from around 1580 (see: Kugler, 2013a, 17). The commander of the Maltese fleet at the left edge of the painting is depicted after portraits of Maltese knights from around 1700. The commissioner himself possessed



Fig. 8: Francesco Barazzutti: Emperor Charles V liberates Christian slaves in Tunis, Palais Goedel-Lannoy, 1882–1883 (photo: P. Vidmar)

Sl. 8: Francesco Barazzutti: Cesar Karel V. osvobaja krščanske sužnje v Tunisu, palača Goedel-Lannoy, 1882–1883 (foto: P. Vidmar)

a quite significant own portrait collection, composed of antique family portraits and portraits of counts Schärffenberg, barons Lannoy, Spanish grandees from the reign of Emperor Charles V and of a Maltese boy by Straširipka (Nob. Degli Sf., 1888, 5–6). The anonymous writer identifies the depicted commander as commodore Schenk. It is probably a distorted name of Georg Schilling von Cannstatt who participated in the battle of La Goletta and became 1545 the German Grand Prior (Dauber, 1989, 255). In the background of the naval battle Barazzutti depicted the carrack *St Anna* accompanied by two ships. The one to the right fought under Venetian flag, the one to the left of the carrack under the flag with Jerusalem Cross given to the Crusades by Pope Urban II for the First Crusade. The second flag is depicted ones again intentionally covering the Ottoman flag.

Charles V deliberating Christian slaves in Tunis is the only scene placed in an architectural setting probably a terrace of the Muly Hasan's (the "Dai of Tunis") palace (Figure 8). According to Josef Hammer, Charles V held a long council before he allowed against his will the Spaniards the looting of Tunis – a martyrdom for 30.000

inhabitants during which the town was vandalized and 10.000 people enslaved (Hammer, 1828, 3, 174). Hammer designated the looting as a sad counterbalance to the liberation of 30.000 Christian slaves in Tunis and in the neighbourhood. As expected, only the liberation of Christians is depicted on Barazzutti's painting. The town of Tunis in the background as well as the palace itself show no consequences of the plunder. The anonymous writer revealed the reader that the fresco was painted after a picture of Professor Braun. We may assume that it refers to Louis Braun (1836–1916), professor of the Munich academy, who painted also several battle scenes for Emperor Franz Josef I. and was famous for his "panoramas", elaborate journalistic descriptions of battles with a maximum of authenticity. An authentic depiction of costumes, armour, weapon, Mauresque architecture and oriental carpets intended on the Maribor fresco supports the identification of Professor Braun with Louis Braun. Charles V wears the collar of the Order of the Golden Fleece accentuated probably to make reference to the history of Lannoy family. The same anonymous writer who described the Maribor palace published a text about the family his-

tory stressing 14 Belgian barons Lannoy being members of the Order of the Golden Fleece, one of the most prestigious orders in Europe (T. Nob. de S., 1888, 3–9).

In the opinion of the commissioner the Maltese Order and Emperor Charles V had direct connection to his Maribor palace. He interpreted the coat-of-arms of Ferdinand I king of Germany, Hungary and Bohemia from 1552 built in the south façade of the palace complex and originated from the nearby demolished bastion as emperor Charles V coat-of-arms (Nob. Degli Sf., 1888, 20) (Figure 9). Moreover, he was falsely convinced that the south part of the palace complex compounded of 27 bright and spacious rooms and a hall since Charles V had been used as an apartment by most Austrian monarchs on their visits to Maribor (Nob. Degli Sf., 1888, 17–18). Without any historic evidence was also Hermann's adornment of the former Celestine church built in 1766 and since 1840s forming a part of the palace with the Maltese cross (Nob. Degli Sf., 1888, 20) and placing of a Latin inscription over the former church entrance stressing that the Celestine church was built in 1500 with the funds of the "saint Order of the knights of Jerusalem" (Order of St John, later Maltese Order).⁷

"THE CHURCH'S CONFLICT-SOLUTION-SCHEME"
OR "DEUS MIHI ADIUTOR"

On the most prominent part of the ceiling, in the middle of triumphs of Christian army leaders over the Ottomans, Barazzutti depicted a papal triumph over the Huns (Figure 10). High estimation of Raphael's painting is not a sufficient explanation for the existence of the copy in Maribor. The Meeting of Leo the Great with Attila the Hun in Stanza d'Eliodoro has never been the best known or most appreciated Raphael's painting. Moreover, because of its specific Vatican iconography the copies were for a long time limited to Vatican and even the engraved reproduction of the fresco was published not earlier than in the mid 17th century (Leuschner, 2013, 310, 318). We may assume that Hermann Goedel-Lannoy saw the painting during his Rome sojourn, but we do not know, which interpretation of the fresco was presented to him by his guide or was known to him through literature. The iconography of Stanza d'Eliodoro commissioned by Julius II and Leo X and executed 1511–1513 is still a topic in the art history debate. Recently, Eckhard Leuschner interpreted the Attila-fresco as an Early Modern conflict-(solution)-scheme, depicting a unique historical event transcended into a depiction of the prevention of a threat of an "enemy" achieved through Church authority (Leuschner, 2013, 306–307). Ernst Gombrich interpreted the frescos in the Stanza d'Eliodoro as a universal state-



Fig. 9: Coat-of-arms of Ferdinand I king of Germany, Hungary and Bohemia, marble, Palais Goedel-Lannoy, 1552 (photo: P. Vidmar)

Sl. 9: Grb nemškega, ogrskega in češkega kralja Ferdinanda I., marmor, palača Goedel-Lannoy, 1552 (foto: P. Vidmar)

ment of God's intervention in the temporal history of his embattled church and opined "... that the room was intended to transcend the immediate occasion and to continue as a reminder of the Lord who would manifest himself in the future as He had done in the past." (Gombrich, 1975, 10). The "immediate occasion" of the Attila-fresco was interpreted in a number of ways, stressing the expulsion of French troops and victory over Louis XII, liberation of Italy, papal victories over French, German and Spaniards, papal victories over Venetians and French, papal victories over Italian tyrants and enemies of Italy, papal victories over military adventurers and

7 »Haec ecclesia erecta sumptibus equitum sacri militaris ordinis hierosolymi anno MD in usum monachicum Coelestinarum anno domini MDXXXII a turcis globis lapideis impedita fuit, qui ad hucdum conspici possunt in attigui palatii atrio liberi baronis Goedel de Lannoy, v. praesid. consilii imperii Austriaci et equitis S. milit. ord. hierosolymi etc.« The lost inscription quoted after: Deutsche Zeitung, 9. 8. 1931: S–pp, A.: Steinerne Urkunden in Maribor, V, 1.



Fig. 10: Francesco Barazzutti: *Meeting of Pope Leo I with Attila the Hun*, Palais Goedel-Lannoy, 1882–1883 (photo: D. Švarc)

Sl. 10: Francesco Barazzutti: *Srečanje papeža Leona I. z Atilo*, palača Goedel-Lannoy, 1882–1883 (foto: D. Švarc)

over extrinsic enemies of the Church state, liberation and re-establishment of the Church state, protection of the Church estates and the seat of its head, Rome as the shelter of peace, protection of Rome as the papal seat against French and/or Ottomans as well as protection of Christendom against the Ottomans (for the authors of interpretations see: Rohlmann, 1996, 14). Rohlmann argued the central topic of the four lunette-frescos in the Stanza d'Eliodoro and their most important message being the depiction of a certain mindset of the pope faced with different threats in the different times of the history of the people of the Lord; in the knowledge of the heavenly assistance the pope can sustain also the worst and most dramatic turmoil with tranquil, unshakeable and fearless strength (Rohlmann, 1996, 21). The scholar interpreted the frescos as an illustration of the constitutive argument of Pope Julius II propaganda contained also in his personal motto taken from Psalm 177 "Dominus mihi adiutor, non timebo quid faciat mihi homo" (Rohlmann, 1996, 21).

In the context of the whole ceiling painting it is likely that Hermann Goedel-Lannoy understood the Huns in

Raphael's fresco as forerunners of Ottomans, i.e. Eastern barbarians who threatened to ruin the Western civilisation. But regardless which particular interpretation was known to him, he must have understood at least the general message of the fresco as a papal victory over his enemies with assistance of St Peter and Paul respectively the Lord. We may explain the superimposing of the papal victory over the victories of profane military leaders as a clerical political statement of the commissioner. In the context of contemporary politics the "immediate occasion" for commissioning paintings that convey the supremacy of the Church as well as the supremacy of Christians over Ottomans was probably not only the bicentennial celebration of the Relief of Vienna but also the Austro-Hungarian occupation of Bosnia and Herzegovina (the Bosnia Vilayet) in autumn 1878. The Hohenwart club to which Hermann Goedel-Lannoy belonged supported together with German clericals and conservatives the imperial expansive Balkans politics. The Slovenian deputies sympathised with all wars against Ottoman Empire stressing the liberation of Christians from Ottoman oppressors (Melik, 2002, 495).



Fig. 11: Lorenzo Lauriga: Battle at Sankt Gotthard on the River Raab in 1664, Maribor Castle, 1680–1681 (photo: P. Vidmar)

Sl. 11: Lorenzo Lauriga: Bitka pri St. Gotthardu-Mogersdorfu leta 1664, mariborski grad, 1680–1681 (foto: P. Vidmar)

According to Melik the anti-Turkish viewpoint probably has its roots in Slovenian tradition of anti-Turkish struggles lasting for centuries, but it was also based on Slavic feelings and consciousness (Melik, 2002, 495). The religious and national standpoint distinguished between poor suppressed Christians and cruel dominate Muhammadans or poor suppressed Slavs and cruel Turks and the contemporaneous Slovenian press operated with terms such as “Turkish Muhammadan mob”, “fanatical Turks”, “savages”, “cursed Turkish rabble”, etc. (Melik, 2002, 518). Additionally to the commissioner’s personal involvement in the Austro-Hungarian expansive Balkans politics “liberating Christians from Turkish oppressors” the anti-Ottoman imagery of the frescos can be interpreted as an homage to Hermann’s elder brother Rudolf Oskar Goedel-Lannoy who attended his diplomatic duties among the “Eastern barbarians” for decades.

OLD NOBILITY AS A ROLE MODEL

With rebuilding of the palace, its sumptuous furnishings and the fresco in the great hall Hermann Goedel-

Lannoy wanted to expose to view the ascension of his social status by imitating the residences of the old nobility. During his sojourn as high Austrian official and later politician in Vienna, Budapest, Rome, Trieste, Venice and other cities Hermann Goedel-Lannoy might have appreciated a lot of painted ceilings which finally found their echo in his own Maribor palace. But taking into account the intended local references of the painted scenes we may argue that the commissioner found the main model to be imitated in his palace in the town itself. The ceiling in Goedel-Lannoy’s palace with painted scenes and imitated stucco decoration resembles the ceiling in the great hall of Maribor castle, the most prominent profane building in the town.

Johann Jacob Count Khisl commissioned the lavish decoration of the great hall of his Maribor castle around 1680. The stuccowork is attributed to Alessandro Serenio of Lugano (Jaki, 1995, 68–69), the paintings were executed by Lorenzo Lauriga (Murovec, 1997, 56). Lauriga painted two battle scenes interpreted as the Battle for Castel Sant’Angelo during the Sack of Rome (1529) and the Battle at Sankt Gotthard on the River



Fig. 12: Joseph Michael Gebler: *Battle at Kornia in 1738, Maribor Castle, 1763* (photo: P. Vidmar)
Sl. 12: Joseph Michael Gebler: *Bitka pri Cornei leta 1738, mariborski grad, 1763* (foto: P. Vidmar)

Raab (1664), *Four Seasons*, Jupiter, Mars and two scenes showing Odysseus Homecoming (Teply, Meznarič, 1950, 141–142). Lauriga signed his works in the lower right corner of the *Allegory of Autumn* with “Lo: Lauri-riago pin(x)” (Murovec, 1997, 56). The depiction of the *Battle at Sankt Gotthard* is strongly connected with the family, since Johann Jacob was married with Anna Charlotte Katharina Polyxena Montecuccoli, a daughter of the victor at Sankt Gotthard (Figure 11). The commission of the ceiling decoration coincide with the death of Raimondo Montecuccoli in 1680 and Johann Jacob Count Khisl obviously wanted to commemorate the heroic deed of his father-in-law being hailed the saviour of Europe for his success in halting the Ottoman advance. The other battle scene can hardly refer to the Sack of Rome, because the hostile soldiers are clearly defined as Ottomans (Figure 12). Its previous identification was based on the round fortress and a vaulted bridge in the background recognizable as Castel Sant’Angelo and the bridge over Tiber. Lorenzo Lauriga used an etching by Antonio Tempesta depicting *An Attack on a Walled City* and belonging to the *Third Battle Scenes Series* (see: Buffa, 1983, 141) as visual source for the fortress in the background, but he got the task to paint another bat-

tle against Ottomans. Judging after hundreds of Ottoman soldiers with white turbans occupying the fortress and the Christian infantry approaching the bridge the painting depicts a Christian attack on an Ottoman town. Probably, it is another scene from the Austro-Ottoman war (1663–1664), after which Raimondo Montecuccoli received the title of a duke by the King of Spain and a promise by Emperor Leopold I to be made a prince of the empire (Schreiber, 2000, 267, 273).

The central field remained unpainted and was completed with a large battle scene not earlier than 1763 by Josef Michael Gebler who signed his fresco with “M Gebler fecit et pinxit ANNO 1763” (Murovec, 1997, 53) (Figure 13). The commissioner of the central fresco was Henrik Adam Count Brandis (1715–1790). The fresco was executed at the end of a thorough renovation by Henrik Adam changing the fortified castle into a prestigious town palace. The fresco was interpreted as the *Battle at Parma* (Teply, Meznarič, 1950, 141–142), supposed to be connected with the Brandis family history, because one of the counts of Brandis died in the battle (Curk, 2007, 61). It was Karl Franz Count Brandis (1710–1734), elder brother of the commissioner (Radovanović, 2007, 162). However, the battle at Parma was fought between



Fig. 13: *Unknown painter: A scene from Rákóczi's uprising in 1704, Jelšingrad, around 1710–1720 (photo: P. Vidmar)*

Sl. 13: *Neznani slikar: Prizor bojev s Kruci leta 1704, Jelšingrad, okrog 1710–1720 (foto: P. Vidmar)*

the troops of France and Sardinia on one side and the Austrian troops on the other, whereas the soldiers' costumes on the fresco suggest that it depicts a battle with Ottomans. Erwin Fabrici interpreted the central scene as the Relief of Vienna in 1683 (Fabrici, 1935, 9) and Sergej Vrišer as a historically indefinable battle (Vrišer, 1969, 13–14). More likely, the fresco commemorates the death of the younger brother of the commissioner, Guidobald Joseph Count Brandis (1717–1738) who lost his life in the battle against Ottomans at Kornia (Cornea) in today's Romania (Brandis, 1889, 171⁸). 25 years after the battle Henrik Adam did not only commemorate his brother's death in action through the medium of ceiling painting, but also his own military past. 1734 he entered as officer cadet in the infantry Regiment of Max Count Starhemberg and in 1738 took over as captain the troops of his deceased brother (Brandis, 1889, 171). The topic of the central fresco is the bloody battle at Kornia fought on the 4th July 1738 under the command of Lothar Count Königsegg. The imperial army defeated the Ottomans but due to the logistical problems it was forced to retreat as far as Belgrade and left the Banat unprotected against

further Ottoman raids (Hochedlinger, 2003, 215). The battles were not the only contact Henrik Adam's with Ottomans. He spent several months (August 1740 till May 1741) in Constantinople in the retinue of the Imperial embassy headed by Anton Corfiz Count Ulfeldt.

We don't know which interpretation of the ceiling paintings in Maribor castle was presented to Hermann Goedel-Lannoy but without any doubt he recognised the Ottoman costumes and identified the scenes as battles against Ottomans. Possibly, he had understood the central battle scene as the Relief of Vienna in 1683. The connections between the frescos in the great halls of Maribor castle and Goedel-Lannoy's palace are not limited to the related decoration schemata with (imitated) stucco and painted scenes but can also be seen in the "reportage" style of painted battle scenes lacking any allegorical intention.

The second baroque ceiling with stucco and painted decoration which was well known to Hermann Goedel-Lannoy can be found in the country residence Jelšingrad (Erlachstein) then belonging to his brother Rudolf Oscar. He bought Jelšingrad in 1845, rebuilt it around 1860

⁸ Ferdinand Count Brandis wrote falsely, that it was Jakob Andreas Count Brandis who fall in action at Kornia, but Jakob Andreas died already 1708 at the age of 1.



Fig. 14: Stucco decoration and fireplace with Gaisruck coat-of-arms, Jelšingrad, around 1710–1720 (photo: S. Ciglencečki)

Sl. 14: Štukature in kamin z grbom grofov Gaisruckov, Jelšingrad, okrog 1710–1720 (foto: S. Ciglencečki)

in Neo-Mauresque style (Stopar, 1998, 24), but left the lavish baroque decoration of the staircase hall untouched. The ceiling stuccowork and paintings in the staircase hall commissioned by the previous owners of the manor, counts of Gaisruck, has not been an object of a conclusive art historical interpretation yet (Figure 14). Ivan Stopar dated the rebuilding of the manor containing the decoration of the staircase hall in the period before 1721, the year, when four altars in the old castle chapel were consecrated (Stopar, 1997, 17, 22). More likely, the works were not finished before 1729, the date in the chronogram of the now lost inscription over the chapel entrance “CaroLe sanCte tVI LoCVs hIC DICatVs honors, / Nobls à sVperls posClto Dona plls” (Seidl, 1838, 84). The manor was rebuilt and furnished by Karl Joseph Count Gaisruck (1675–1739) who consecrated the chapel to his patron saint St Charles. One of the oc-

casions for rebuilding of his manor might have been his marriage with Christina Johanna Countess Auersperg in 1723 (Preinfalk, 2005, 196). Several members of Gaisruck and Auersperg family had mentionable military careers fighting the Ottomans. Karl Joseph Count Gaisruck was Emperor Charles VI chamberlain, war commissar in Styria and former colonel watch-master (Kindermann, 1790, 61) as well as war commissar in the quarter Celje (Cilli) (Seidl, 1838, 86). His military career combined with achievements of his ancestors reflects in the stuccowork and paintings of the staircase hall. The ceiling is covered with stuccoed tendrils enlivened with birds. In the corners are armours, war trophies and youths playing military instruments. In the now lost wall frieze were stuccoed helmets accompanied by war trophies and puttos; in each corner sat a captured Ottoman.⁹ Not preserved is also the coat-of-arms of counts Gaisruck executed in stucco over the fireplace (Figure 15). It was lavishly decorated with war trophies and an emperor’s bust. In the 1930s the fireplace opening was still covered with a baroque battle scene probably originating from the Gaisruck times. The plasterer prepared five framed fields for ceiling paintings. A still unknown painter depicted allegories of Four Elements in four corner fields and a battle scene in the large central oval. Already in the first known written account the central painting was interpreted as a scene from Slovenian peasants’ revolts (Seidl, 1838, 84), later specified as the victory of Sigmund Dietrichstein over revolting peasants near Brežice (Rann) in 1515 (Logar, 1971, 210; Stopar, 1998, 18). The uncommon and false interpretation is probably a consequence of a hardly identifiable depicted event consisting of a Habsburg commander with a double-headed eagle on his chest plate and accompanied by four mounted officers at the left side of the painting, a group of three kneeling captives with two guards in the centre of the painting as well as cavalry riding toward a burning town in the background. We can find similar compositions with an accentuated Habsburg army leader surrounded by mounted officers and placed in wide landscapes with battle scenes and burning cities in the tapestry series commissioned by duke Leopold of Lorraine and commemorating the victories of his father duke Charles over Ottomans (Rózsa, 1987, 89). The costumes, haircuts and headgears of three kneeling captives and their guards allow us to interpret them as Hungarian anti-Habsburg rebels known as “kuruc” and not as peasants. The so called “kuruc wars” culminated 1703–1711 in the Rákóczi’s uprising or Rákóczi’s War of Independence. Karl Joseph’s younger brother Georg Sigmund Count Gaisruck (born 1677) died on March 20th or 28th 1704

⁹ The stucco with Ottoman motives would require further research. Ottoman captives and trophies executed in stucco around 1704 can be found, for example, in the Hall of Ancestors in the castle of Margrave Ludwig Wilhelm of Baden (the famous “Türkenlouis”) in Baden (Mádl, 2013, 107–108). In Styria, the stucco decoration of the court façade and the “war room” of the castle Kirchberg an der Raab should be mentioned. It contains similar motives, like war trophies, armour, and emperor’s busts. The stucco was commissioned by the field marshal and so called “victor over kuruc” (“Kuruzzensieger”) Siegbert Count Heister after 1704. (For stucco in Kirchberg see: Krenn, 1997, 186–187; for the role of field marshal Heister: Posch, 1997.)

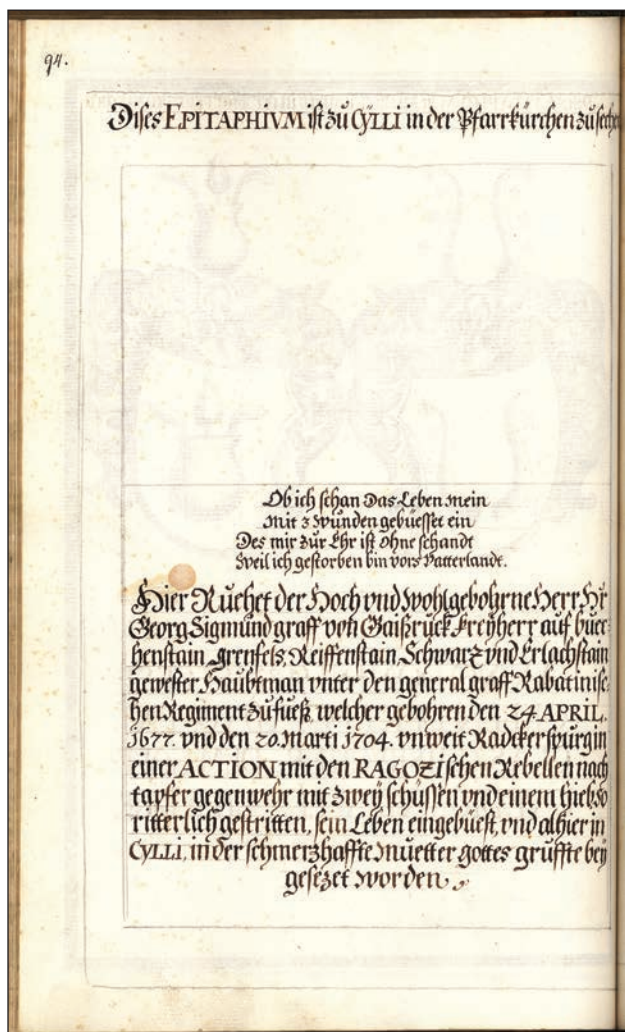


Fig. 15: Epitaph of Georg Sigmund Count Gaisruck, drawing, 1732 (Steiermärkisches Landesarchiv, Graz)
Sl. 15: Epitaf Jurija Žige grofa Gaisrucka, risba, 1732 (Štajerski deželni arhiv, Gradec)

after being wounded by Hungarian rebels near Radgona (Radkersburg) (Goëss, 1928, suppl. II). The ceiling painting in Jelšingrad's staircase hall commemorates the heroic death of Georg Sigmund on the battlefield by depicting a victory of Habsburg troops and capture of the rebels. It was probably the same Karl Joseph Count Gaisruck who commissioned the epitaph for his brother in St. Daniel church in Celje (Figure 16). The extended inscription described Colonel Georg Sigmund's bravery and accentuated his heroic death for the homeland. The imperial general depicted on the fresco can be Georg Sigmund's commander Josef Count Rabatta mentioned in the epitaph inscription or the field marshal Siegbert Count Heister, called "victor over kuruc".

The ceiling painting in Jelšingrad was known to Hermann Goedel-Lannoy as an event from peasant revolts



Fig. 16: Unknown painter: Portrait of Jan Sobieski for palazzo Gravisi-Barbabanca, around 1700 (photo: E. Gardina)

Sl. 16: Neznani slikar: Portret Jana Sobieskega za palačo Gravisi-Barbabanca, okrog 1700 (foto: E. Gardina)

from 17th century, like his brother used to interpret the scene to his guests (Vošnjak, 1905, 273). The connections to the ceiling paintings in Hermann's Maribor palace can be re-established through the "reportage" style of the paintings lacking allegorical intentions.

Beside the paintings in the Maribor town castle and the manor Jelšingrad it is possible that Hermann Goedel-Lannoy was familiar with a series of equestrian portraits depicting the victors of the Relief of Vienna in the palace Gravisi-Barbabanca in Koper (Figure 17). He could have seen the series during his sojourn as district judge in Koper (1848–1850). The series of four portraits from the staircase of the palace was recently published by Salvator Žitko (Žitko, 2012). The author connected the pictorial decoration of the staircase consisting of four equestrian portraits and the portraits of Nicolò and Leandro Gravisi with renovation of the palace in 1710 by Giovanni Nicolò Gravisi. Žitko identified Giovanni



Fig. 17: Unknown painter: Portrait of Jan Sobieski in Castello di Torre in Pordenone, around 1700 (photo: P. Vidmar)

Sl. 17: Neznani slikar: Portret Jana Sobieskega v Castello di Torre v Pordenonu, okrog 1700 (foto: P. Vidmar)

Nicolò as the commissioner of the portraits, stressed the participation of his brother Leandro in different military campaigns and interpreted the portraits as historical testimony revealing the cosmopolitanism, prestige and connections of Marchesi Gravisi with some of the most prominent people in Europe involved in the relief of Vienna and in the victorious campaign against the Ottomans in the following years (Žitko, 2012, 21, 30). Regarding the proposed dating around 1710 the identification of four cavaliers as Emperor Leopold, King Jan Sobieski, Duke Charles of Lorraine and Prince Eugen of Savoy might be justified since Eugen of Savoy was at the peak of his fame at the time. But if the commissioner wanted a “personalized” depiction of the Relief of Vienna, it is more likely that he commissioned the portraits of army leaders who took command in 1683. The fourth portrait thus most probably depicts Duke Maximilian Emanuel of Bavaria participating in the Relief of Vienna with 11000 soldiers. Not only Max Emanuel’s important role in the relief of Vienna also the participation of Leandro Gravisi (depicted in armour on one of the staircase portraits) in Bavarian army since 1689 and his service on Bavarian court till 1720 (Žitko, 2012, 28–29) suggest this identification.

We are faced with similar identification problems at the ceiling fresco in the keep of Castello di Torre in Pordenone depicting mounted triumphators at Vienna (Figure 18). Gilberto Ganzer dated the fresco at the end of the 17th or the beginning of the 18th century, pointed out the participation of the 43 years old Pietro Tomasso di Ragnogna Torre in the Relief of Vienna and claimed that it was Pietro Tomasso who commissioned the painting (Ganzer, 2006a, 278; Gargiulo, 2006, 31). Ganzer accentuated the rarity of the topic in the region, put it in the context of traditional confirmation of *virtus eroica* of the nobility and named the four victors symbols of collective memory who ravaged the myth of the invincibility of the Ottoman Empire (Ganzer 2006a, 278). The identification of Emperor Leopold, King Jan Sobieski and Duke Charles of Lorraine is undisputed, the fourth victor was identified by Ganzer as Eugen of Savoy (Ganzer, 2003, 125; Ganzer, 2006, 10; Ganzer, 2006a, 278). But the light blue colour of his garments characteristic for House Wittelsbach strongly suggests that he should be identified as Duke Maximilian Emanuel of Bavaria, like one of the victors in Koper (Figure 19).

The portraits of mounted victors of the Relief of Vienna were spread through Europe by a great number of



Fig. 18: Unknown painter: Portrait of Duke Maximilian Emanuel of Bavaria in Castello di Torre in Pordenone, around 1700 (photo: P. Vidmar)

Sl. 18: Neznani slikar: Portret vojvode Maksimilijana Emanuela Bavarskega v Castellu di Torre v Pordenonu, okrog 1700 (foto: P. Vidmar)

engravings by different artists. Like the battle scenes, the portraits as commissioned by Giovanni Nicolò Gravisi and Pietro Tommaso Ragona Torre were designed to immortalize the important deeds of the family members in order to increase the prestige and representation of the family in the eyes of important guests. The monumental staircase halls and great halls of the palaces and castles ascended through pictorial decoration to preferential platforms of the family affirmation and glory, they developed to stages of visual records of success.

CONCLUSION

The fresco in the Goedel-Lannoy palace is a rare example of a profane historical ceiling painting in Slovenia. In order to impress his guests and to transmit them important messages the commissioner imitated the proven patterns of the old nobility, seen on baroque ceiling paintings. The ceiling painting was conceived as an appropriate medium to commemorate own military achievements and heroic deeds of the relatives. For centuries the conflicts with Ottomans were a constant threat for the nobility, but on the other hand they offered the

gifted noblemen excellent opportunities for a military and diplomatic career, enrichment, class identification, honour and fame. When Hermann Goedel-Lannoy entered in the footsteps of the old nobility the times had changed. Referring to the Ottoman wars he created a remarkable iconographical program including the local history, the (supposed) history of his palace and reflecting his own politics and the diplomatic career of his brother. As a proud Knight of Honour of the Order of St John Hermann Goedel-Lannoy created a "Maltese hall" out of the former Celestine church. But above all, the hostile imagery directed against Ottomans reflects his chauvinistic belief in superiority of the Western civilisation, Austro-Hungarian monarchy and the Church. His conviction was surely shared by many contemporaries. At the same time when the paintings were finished, at the bicentenary of the Relief of Vienna, Victor von Renner published his book about Vienna in 1683 in which he pointed out that the today's magnitude of Austro-Hungarian monarchy was established by the siege and the relief of Vienna and that Vienna would maintain its historical determination as Germany's border stronghold against onrushes of the Asian non-culture (Renner, 1883, V, VI).

DE VIRTUTE HEROICA: STROPNE POSLIKAVE Z OSMANSKIMI BITKAMI
NA SLOVENSKEM

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POVZETEK

V letih 1882 in 1883 je Francesco Barazzutti iz Humina v Furlaniji po naročilu Hermana barona Goedel-Lannoya poslikal strop slavnostne dvorane v palači Goedel-Lannoy v Mariboru. Zasnova posnema baročno dekoracijo obokanih stropov v gradovih, dvorcih in palačah, le da je štukatura le imitirana. V petih velikih poljih so naslikani Srečanje papeža Leona z Atilo (po Raffaellovi freski v Vatikanu), Osvoboditev Maribora pred osmanskim obleganjem 1532, Osvoboditev Dunaja pred osmanskim obleganjem 1683, Bitka z Osmani pri La Goletti 1532 in Cesar Karel V. osvobaja krščanske sužnje v Tunisu 1532. Neposredni povod za zasnovo ikonografskega programa sta bili dvestoletnica osvoboditve Dunaja pred osmanskim obleganjem in avstro-ogrška zasedba Bosne in Hercegovine leta 1878. Izrazito na Vatikan vezana ikonografija osrednjega prizora, poudarjena vloga Jana Sobieskega v osvoboditvi Dunaja in naslikane zastave pričajo o Goedel-Lannoyevem konzervativno katoliškem političnem prepričanju. Naročnik je slikarju priskrbel grafike in risbe, ki so služile kot predloge za freske. Za prizor osvoboditve Maribora je naročnik izbral litografijo Eduarda Kaiserja iz sredine 19. stoletja, ki prikazuje Osvojitev Budima leta 1686. Predlogo za prizor osvobajanja krščanskih sužnjev v Tunisu je pripravil profesor Braun, verjetno Louis Braun z Münchenske akademije.

Z naročilom poslikave je novopečeni baron Herman Goedel-Lannoy želel posnemati staro plemstvo, ki je sodelovalo v osmanskih vojnah, in je v trajen spomin na svoja junaštva naročalo slike bitk v reportažnem slogu. V prispevku sta obravnavana dva tovrstna primeru, ki ju je Hermann Goedel-Lannoy zagotovo poznal, stropne slike v mariborskem gradu in freska v dvorcu Jelšingrad, ki je bil v lasti njegovega brata Rudolfa Oskarja Goedel-Lannoya. Starejši stropni sliki v mariborskem gradu, ki prikazujeta prizora iz avstrijsko-turške vojne 1663–1664, sta nastali po naročilu grofa Janeza Jakoba Khisla, ki je bil poročen s hčerjo Raimonda Montecuccolija, zmagovalca bitke pri Monoštru. Osrednja freska, naslikana po naročilu grofa Henrika Adama Brandisa, prikazuje bitko pri Cornei v današnji Romuniji, v kateri je izgubil življenje njegov brat grof Guidobald Jožef Brandis. Freska v dvorcu Jelšingrad, ki po dosedanjih interpretacijah upodablja zmago nad kmečkimi uporniki, pravzaprav prikazuje zmago nad ogrskimi uporniki, imenovanimi kruci. Med uporom krucev je bil ubit brat naročnika poslikave, grofa Karla Jožefa Gaisrucka. V trajen spomin na udeležbo enega od članov rodbine v osmanskih vojnah so bili naslikani tudi portreti štirih zmagovalcev osvoboditve Dunaja pred osmanskimi oblegovalci za stopnišče palače Gravisi-Barbabanca v Kopru. Približno sočasno, okrog 1700, je portrete štirih zmagovalcev v tehniki freske naročil eden od grofov Ragogna Torre za grad v Pordenonu. Zmagovalci so bili doslej identificirani kot cesar Leopold I., Jan Sobieski, Karel Lorenski in Evgen Savojski. Verjetneje pa je kot četrti zmagovalec v obeh primerih upodobljen Maksimilijan Emanuel Bavarski, kar lahko argumentiramo na podlagi družinske zgodovine markizov Gravisi v Kopru ter barve oblačila v Pordenonu.

Stropne poslikave v palači Goedel-Lannoy sodijo med najpomembnejše historistične poslikave na Slovenskem. Vsebinsko in formalno posnemajo baročne poslikave, ki so bile zasnovane, da bi ovekovečile junaška dejanja in s tem povzdignile pomen in prestiž rodbine. Monumentalne slavnostne dvorane in stopnišča palač in dvorcev so s pomočjo slikarske dekoracije postajala priljubljena prizorišča rodbinskega samopoveličevanja, odri za vizualno pričevanje o lastnih uspehih. Z njihovo imitacijo je Hermann Goedel-Lannoy svojim gostom primerno predstavil svoj novi socialni status, ponos ob imenovanju za viteza časti malteškega viteškega reda, politični nazor, namišljeno zgodovino palače, pa tudi svoje šovinistično prepričanje o večvrednosti krščanstva nad islamom in zahodne civilizacije nad vzhodno.

Ključne besede: Hermann Goedel-Lannoy, Francesco Barazzutti, stropno slikarstvo, historistično slikarstvo

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