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Heracles and Alcestis in the Tomb in Šempeter. An Atticising Provincial Relief

KATARINA ŠMID

The front side of the ash-chest of Vindonius' tomb in the Roman necropolis in Šempeter in the Valley of Savinja is adorned by an elaborately carved depiction of Heracles and Alcestis (fig. 1).¹ According to the epitaph, the grave monument was commissioned by the aedile of *Municipium Claudium Celeia*, *Caius Vindonius Successus* for his deceased *uxor fidelissima, Caia Iulia Ingenua*,² whereas the motif seems to be deliberately chosen to express the husband's grief after his beloved wife, as Alcestis was generally acknowledged as the most loyal spouse, a true *exemplum pietatis* and, owing to her return from the Underworld, it could also demonstrate the aedile's wish for life after death.³

¹ Josip KLEMENC, *Grobne skrinje za pepel pokojnikov iz Šempetra v Savinjski dolini*, *Arheološki vestnik*, VII/4, 1956, pp. 388–390; Josip KLEMENC – Vera KOLŠEK – Peter PETRU, *Antične grobnice v Šempetru*, Ljubljana 1972 (Katalogi in monografije, 9/2), pp. 11, 14, 36, no. 170; Jocelyn Mary Catherine TOYNBEE, Greek Myth in Roman Stone, *Latomus*, XXXVI, 1977, p. 379, no. ix; Margot SCHMIDT, s. v. Alkestis, *Lexicon iconographicum mythologiae classicae*, I/1, Zürich – München 1981, p. 538, cat. 36; Peter PETRU, Stil und Aufbau des Vindonius-Denkmal in Šempeter, *Archaeologia Jugoslavica*, XXII–XXIII, 1982–1983, pp. 29–30; Jože KASTELIC, Symbolische Darstellungen auf den römischen Grabmonumenten in Šempeter bei Celje, *IV. mednarodni kolokvij o problemih rimske provincialne umetnosti* (Celje, Pokrajinski muzej Celje, edd. Bojan Djurić – Irena Lazar), Ljubljana 1997 (Situla, 36), p. 16; Jože KASTELIC, *Simbolika mitov na rimskih nagrobnih spomenikih. Šempeter v Savinjski dolini*, Ljubljana 1998, pp. 491–493; Sascha PRIESTER, Mythenbild und Grabbau. Alkestis, Europa, Orest und die Bilderwelt der römischen Nekropole von Šempeter, *Kölner Jahrbuch*, XXXI, 1998, pp. 10–17; Jože KASTELIC, The Alcestis Sarcophagus and the Orestes Sarcophagus in the Vatican and Reliefs in Šempeter, *Arheološki vestnik*, XL, 1999, pp. 266–267.

² *C(aius) Vindonius / Successus / aed(ilis) Cl(audiae) Cel(eiae) / fec(it) sibi et / Iuliae Sex(ti) fil(iae) / Ingenuae uxori / fidelissimae an(norum) L* (Ana ŠAŠEL – Jaroslav ŠAŠEL, *Inscriptiones Latinae, quae in Iugoslavia inter annos MCMXL et MCMLX repertae et editae sunt*, Ljubljana 1963 (Situla, 5), pp. 128–129, no. 375; Julijana VIŠOČNIK, *The Roman Inscriptions from Celeia and its Ager*, Celje 2017, pp. 409–410, no. 415).

³ Bernard ANDREAE, *Studien zur römischen Grabkunst*, Heidelberg 1963 (Mitteilungen des Deutschen Archäologischen Instituts. Römische Abteilung. Ergänzungsheft, 9), pp. 34–35; Dagmar GRASSINGER, The Meaning of Myth on Roman Sarcophagi, *Myth and Allusion. Meanings and Uses of Myth in Ancient Greek and Roman Society*, Boston 1994, pp. 101–103; KASTELIC 1998, cit. n. 1, p. 495; PRIESTER 1998, cit. n. 1, pp. 16–17; Paul ZANKER – Christian Bjørn EWALD, *Mit Mythen leben. Die Bilderwelt der römischen Sarkophage*, München 2004, p. 298.

The scene is composed of Heracles, who guides Alcestis through the rocky landscape. He is naked, revealing to the spectator his muscular body, and strides to the right, holding Alcestis by the right hand, while in the other hand he holds the downturned club, the skin of the Nemean lion falls down his left forearm. His head is slightly bowed towards the direction of the movement. Behind him walks Alcestis. She wears a long chiton and a cloak, which covers her head (*capite velato*). Her head is lowered and her left hand is pressed below her chin.

The scene was, due to its symbolic meaning, relatively popular in provincial funerary reliefs, especially in the Danubian provinces⁴ – in Noricum there are two reliefs bearing that scene⁵ and seven reliefs originate from the adjacent Pannonia⁶ – and was also a consistent part of Alcestis' cycle on sarcophagi.⁷ However, a close look reveals that the composition and style of Šempeter's reliefs have little in common with the other Danubian reliefs and are doubtless also of a higher quality, thus researchers quite early surmised some kinship with Attic or Hellenistic art.

Peter Petru has, observing Heracles' body, concluded that the sculptor followed the schemes of Neo-Attic workshops, which were active in Rome in the Neronian era. The sculptor of the Šempeter relief would emulate the established patterns, which is indicated also by the effigy of Alcestis.⁸

Jože Kastelic noticed that Heracles resembles the Hellenistic models, as the left leg bears the weight and the right leg is in motion. Regarding the form and the style, he compared it to a stele from Carnuntum (Bratislava, Slovenské Národné múzeum, inv. no. 1337)⁹ and to the funerary altar of *Maia Severa*

⁴ Dagmar GRASSINGER, *Die mythologischen Sarkophage. 1, Achill, Adonis, Aeneas, Aktaion, Alkestis, Amazonen*, Berlin 1999 (Die antiken Sarkophagreliefs, XII/1), p. 118; Anneliese KOSSATZ-DEISSMANN, s. v. Alkestis, *Lexicon iconographicum mythologiae classicae. Supplementum*, Düsseldorf 2009, pp. 44–45.

⁵ Linz, Oberösterreichische Landesmuseen – Schlossmuseum, inv. no. B 1698 (LUPA 519); Piber, St. Andrew parish church (LUPA 1393).

⁶ Hainburg, Archäologisches Museum Carnuntinum, inv. no. 3892 (LUPA 131); Szombathely, Savaria Múzeum, inv. no. 67.10.75 (LUPA 3330); Győr, Xántus János Múzeum Győr, inv. no. 57.1.14 (LUPA 3832); Budapest, Magyar Nemzeti Múzeum, inv. no. 100.1912.118 (LUPA 3968); Budapest, Magyar Nemzeti Múzeum, inv. no. 97.1913 (LUPA 3969); Iszkaszentgyörgy, immured in the walls of Amadé Bajzáth Pappenheim castle (LUPA 4021); Tác, Gorsium Szabadtéri Múzeum (LUPA 10458).

⁷ See n. 18.

⁸ PETRU 1982–1983, cit. n. 1, p. 29.

⁹ On Carnuntum stele: Marie-Louise KRÜGER, *Die Reliefs des Stadtgebietes von Carnuntum. Die figürlichen Reliefs*, Wien 1970 (Corpus Signorum Imperii Romani. Österreich, I/7), p. 11, cat. 154; LUPA 7292. Šempeter-relief would resemble the Upper Pannonian stele in composition of the striding figures, their posture and the combination of one fully dressed and one naked figure (cf. KASTELIC 1998, cit. n. 1, p. 500).

from Aquileia (Aquileia, Museo Archeologico, inv. no. 1184), both depicting different motifs.¹⁰

Relevant observations were brought by Sascha Priester. According to him, the composition follows the pattern on the lateral side of the metropolitan sarcophagi, starting with the middle Antonine period, although Heracles's "ponderierte Schrittstand" does not resemble sarcophagi, but rather the iconographical tradition documented on the so-called coloured grave in Tyros¹¹ and Grave 3 in the necropolis at San Paolo on Via Ostiense in Rome,¹² both from the 2nd century AD.¹³ A more distant example would be the mural painting in Grave J from the late 2nd century AD in the necropolis in Vatican.¹⁴ Remarkably, the attributes of Heracles (club on the rock and the lowered forearm wrapped in lion's fur; although not the one holding a club) are in that scene attested on the poorly preserved Roman mural painting from Antium (Dresden, Staatliche Kunstsammlungen Dresden, inv. no. H4 126 / 281; fig. 2)¹⁵ and not on the above-mentioned examples. Priester stressed that both protagonists in the Šempeter tomb have their heads slightly lowered and make no eye contact.¹⁶

The motif of Heracles, who brings Alcestis back to life, is divided into two main groups, type A and type B.¹⁷ The scene in Šempeter would be classified as the "type B", for which it is characteristic that Heracles leads Alcestis by her hand and mostly does not look at her. He carries the club on his shoulder or, more rarely, leans on it. The pair moves in both directions.

¹⁰ On ara: Bruna FORLATI TAMARO, *Sculture Aquileiesi, Aquileia Nostra*, XI–XII, 1933–1934, p. 35, no. 51; LUPA 14511. Both reliefs share the rocky landscape and the moulded frame (KASTELIC 1998, cit. n. 1, p. 501).

¹¹ Charles PICARD, *Sur les travaux en cours dans le Proche-Orient (Grèce et Syrie)*, *Comptes rendus des séances de l'Académie des Inscriptions et Belles-Lettres*, LXXXIV/5, 1940, p. 405; ANDREAE 1963, cit. n. 3, p. 35, no. 1.4; SCHMIDT 1981, cit. n. 1, p. 538, cat. 35; PRIESTER 1998, cit. n. 1, p. 15.

¹² Salomon REINACH, *Répertoire de peintures Grecques et Romaines*, Paris 1922, p. 187, no. 4; Jocelyn Mary Catherine TOYNBEE, *The Shrine of St. Peter and the Vatican Excavations*, London 1956, p. 79; ANDREAE 1963, cit. n. 3, p. 35, no. 2; SCHMIDT 1981, cit. n. 1, p. 538, cat. 31; PRIESTER 1998, cit. n. 1, p. 15.

¹³ PRIESTER 1998, cit. n. 1, p. 15.

¹⁴ TOYNBEE 1956, cit. n. 12, p. 78; SCHMIDT 1981, cit. n. 1, p. 583, cat. 32.

¹⁵ Raymond LEPLAT, *Recueil des marbres antiquités qui se trouvent dans la galerie du Roy de Pologne a Dresden*, Dresden 1733, Taf. 145; Wilhelm Gottlieb BECKER, *Augusteum. Dresden's antike Denkmäler enthaltend*, II, Dresden 1808, Taf. XCII; Hermann HETTNER, *Die Bildwerke der Königlich-antiken Sammlung zu Dresden*, Dresden 1881, p. 126, no. 281; ANDREAE 1963, cit. n. 3, p. 36, no. 5; SCHMIDT 1981, cit. n. 1, p. 538, cat. 33.

¹⁶ PRIESTER 1998, cit. n. 1, pp. 15–16.

¹⁷ SCHMIDT 1981, cit. n. 1, pp. 536, 543.



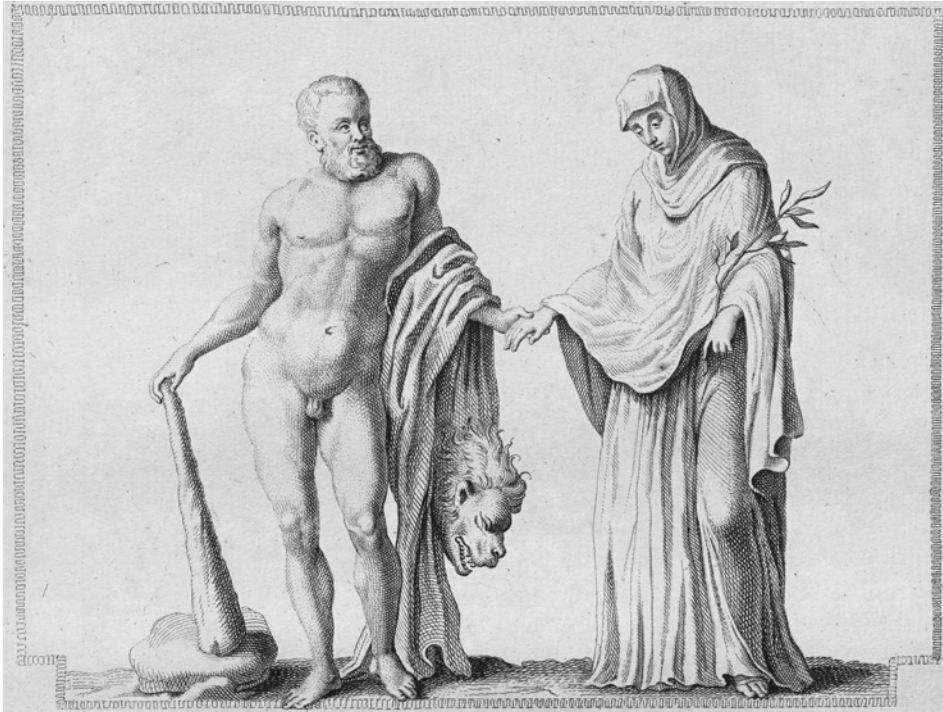
1. Heracles and Alcestis, Vindonius' Tomb. Šempeter in the Valley of Savinja

The discussed scene was on the metropolitan sarcophagi limited to a small group, dating to the 2nd half of the 2nd century AD,¹⁸ but the pair in Šempeter cannot find the proper comparison, as on all of them Heracles is gazing to his escort and is lifting his club on the shoulder, while Alcestis differs in her arm posture.

Alcestis' main features (left hand that is pressed below the chin, modestly bowed veiled head) to the last detail match Alcestis from the wall painting in Tyros¹⁹ and, although Heracles to some extent differs from Šempeter figure (the

¹⁸ Cf. Carl ROBERT, *Einzelmythen 1. Actaeon-Heracles*, Berlin 1897 (Die antiken Sarkophagreliefs, III/1), pp. 25–38; Peter BLOME, Zur Umgestaltung griechischer Mythen in der römischen Sepulkralkunst. Alkestis-, Protesilaos- und Proserpinasarkophage, *Mitteilungen des Deutschen Archäologischen Instituts. Römische Abteilung*, LXXXV, 1978, pp. 435–445; Susan WOOD, Alcestis on Roman Sarcophagi, *American Journal of Archaeology*, LXXXII/4, 1978; Guntram KOCH – Hellmut SICHTERMANN, *Römische Sarkophage*, München 1982 (Handbuch der Archäologie), pp. 136–138; GRASSINGER 1999, cit. n. 4, pp. 110–111. Only two examples (Genoa, Santa Maria delle Vigne and Rome, Palazzo Poli) date into 3rd century (GRASSINGER 1999, cit. n. 4, pp. 231–232, cat. 86, 87; ZANKER – EWALD 2004, cit. n. 3, p. 298).

¹⁹ Cf. n. 11.



2. Heracles and Alcestis, drawing of the wall painting from Antium

positions of the club and his right arm, head turn), both Greek heroes share the contrapposto, otherwise a rare feature in the scene.²⁰

Quite familiar to the couple in Vindonius' tomb is the pair on a relief, immured in the outer wall of *Sala di Bigliardo* in Villa Albani,²¹ dating into the middle Antonine era (Rome, Villa Albani, inv. no. 292).²² Some illustrative analogies come to light: Alcestis' main features (one step behind Heracles, the garment, the placement of the hands) highly resemble the Šempeter figure, whereas Heracles shares with the Šempeter figure the position of the right arm, frontal posture, and contrapposto attitude. Due to the undisputable analogies, it is quite possible that also the protagonists on that Roman relief make no eye contact.

²⁰ Cf. Priester's observations.

²¹ The relief could be the left lateral side of a sarcophagus (ROBERT 1897, cit. n. 18, pp. 35–36, cat. 31; SCHMIDT 1981, cit. n. 1, p. 538, cat. 29) or, due to the relief depth, more likely a funerary relief (GRASSINGER 1999, cit. n. 4, p. 115).

²² Stefano Antonio MORCELLI – Carlo FEA – Ennio Quirino VISCONTI, *La villa Albani ora Torlonia*, Roma 1870, p. 50, no. 292; ROBERT 1897, cit. n. 18, pp. 35–36, cat. 31; SCHMIDT 1981, cit. n. 1, p. 538, cat. 29; GRASSINGER 1999, cit. n. 4, p. 234.

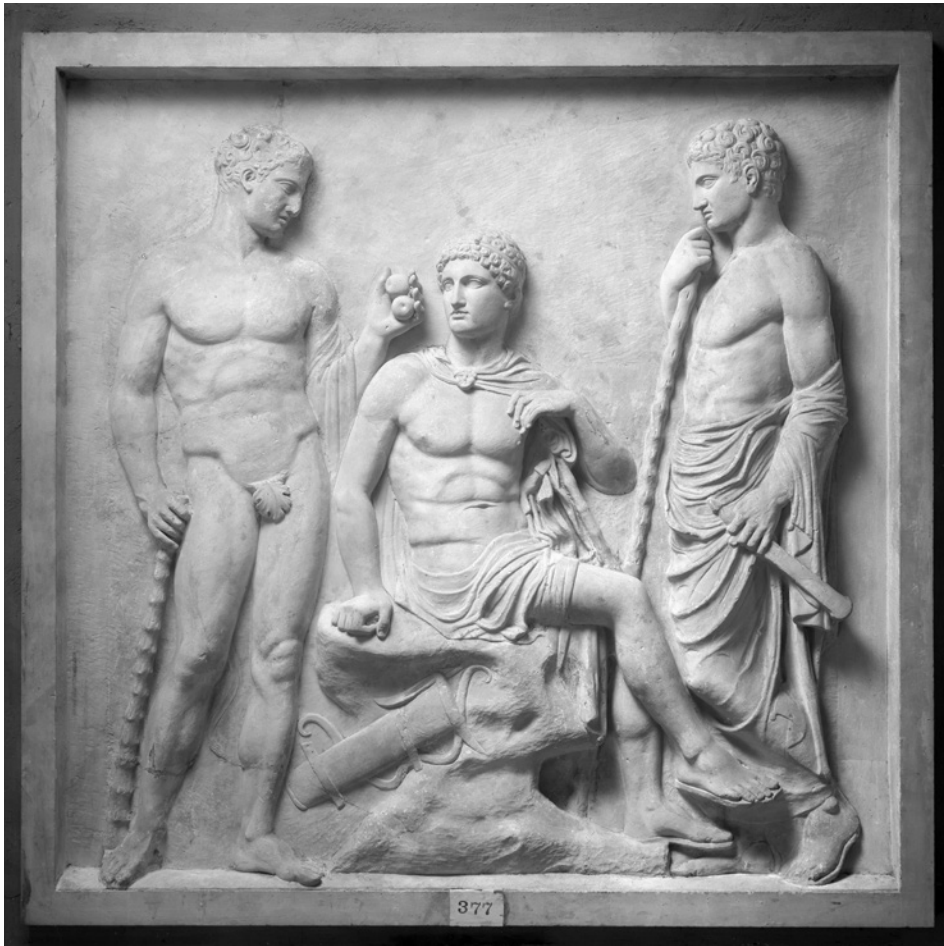


3. Heracles, Theseus and Peirithoos, drawing of the relief

Except for those depictions in which the protagonists are shown front facing, they make no eye contact only in the relief from Sumelocenna (now Rottenburg am Neckar, Stuttgart, Landesmuseum Württemberg, inv. no. RL 272)²³ and on the stele probably originating from Viminacium from the 2nd half of the 2nd century (Smederevo, immured in the fortress tower), which matches the Šempeter relief also in Heracles' ponderation and Alcestis' posture.²⁴

²³ Ferdinand HAUG – Gustav SIXT, *Die römischen Inschriften und Bildwerke Württembergs*, Stuttgart 1900, pp. 380–382, no. 495, fig. 222; SCHMIDT 1981, cit. n. 1, p. 539, cat. 47.

²⁴ Friedrich LADEK – Anton PREMIERSTEIN – Nikola VULIĆ, *Antike Denkmäler in Serbien, Jahreshefte des Österreichischen Archäologischen Instituts. Beiblatt*, IV, 1901, pp. 124–126; TOYNBEE 1977, cit. n. 1, p. 377, no. ii; SCHMIDT 1981, cit. n. 1, pp. 537–538, cat. 27; KASTELIC 1998, cit. n. 1, p. 500;



4. Heracles, Theseus and Peirithoos. Rome, Museo Torlonia, inv. no. 377

However, as already Sascha Priester has noted, Heracles in Šempeter in general shares little resemblance with other representations of the hero in the discussed scene. His adolescent appearance, emphasized contrapposto, the muscular body, bowed head, youthful beard and not the hero's far more typical beard, with distinctive long curls matching the curly hair-do, draw attention to the depictions of youths by the Greek Classic master Polyclitus, whose works were among the

Nadja GAVRILOVIĆ, The Funerary Relief of the Return of Alcestis from Smederevo Fortress. A Contribution to Study of the Myth of Alcestis in Moesia Superior, *Archaeologia Bulgarica*, XII/1, 2008; LUPA 28821.

main sources of the inspiration for sculptors in Imperial Rome.²⁵ The earliest preserved²⁶ beardless juvenile hero (except for the reliefs depicting his youthful deed of killing the Nemean lion) is attributed just to that master.²⁷ Even though carved in relief, the classicizing form of Heracles in the Vindonius tomb can be understood as a Roman “Umbildung” (following Paul Zanker’s definition)²⁸ of his Heracles,²⁹ albeit their ponderations mismatch, which can be explained by direction of movement.

Adolescent Heracles in contrapposto, for whom the derivation from Polyclitan statuary has already been stressed,³⁰ was applied in the three-figured relief showing Heracles, Theseus, and Peirithoos, which was once immured in the outer wall of *Sala di Bigliardo* in Villa Albani (Rome, Museo Torlonia, inv. no. MT 377; figs. 3, 4). The relief is defined either as the Augustan replica of an Attic relief from the end of the 5th century BC³¹ or as a Neo-Attic decorative sculpture of the 1st century AD.³² The present position (fig. 4) of the left arm is in all probability the result of the 19th century reconstruction when the relief was altered corresponding to Visconti’s interpretation³³ as Heracles representing the apples of Hesperides to

²⁵ See lately Caterina MADERNA-LAUTER, Polyklet in Rom, *Polyklet. Der Bildhauer der griechischen Klassik* (edd. Herbert Beck – Peter C. Bol – Maraike Bückling), Frankfurt am Main – Mainz am Rhein 1990, pp. 328–392 with the early literature.

²⁶ The earliest known beardless Heracles statue was sculpted by master Ageladas of Argos (Paus. 7.24.4), in all probability the one, who was active around 520 BC (Olga PALAGIA, The Hope Herakles Reconsidered, *Oxford Journal of Archaeology*, III, 1984, pp. 119–120).

²⁷ PALAGIA 1984, cit. n. 26, pp. 120–121; Peter C. BOL, Herakles, *Polyklet. Der Bildhauer der griechischen Klassik* (edd. Herbert Beck – Peter C. Bol – Maraike Bückling), Frankfurt am Main – Mainz am Rhein 1990, p. 1999

²⁸ Cf. Paul ZANKER, *Klassizistische Statuen. Studien zur Veränderung des Kunstgeschmacks in der römischen Kaiserzeit*, Mainz am Rhein 1974, p. XVII.

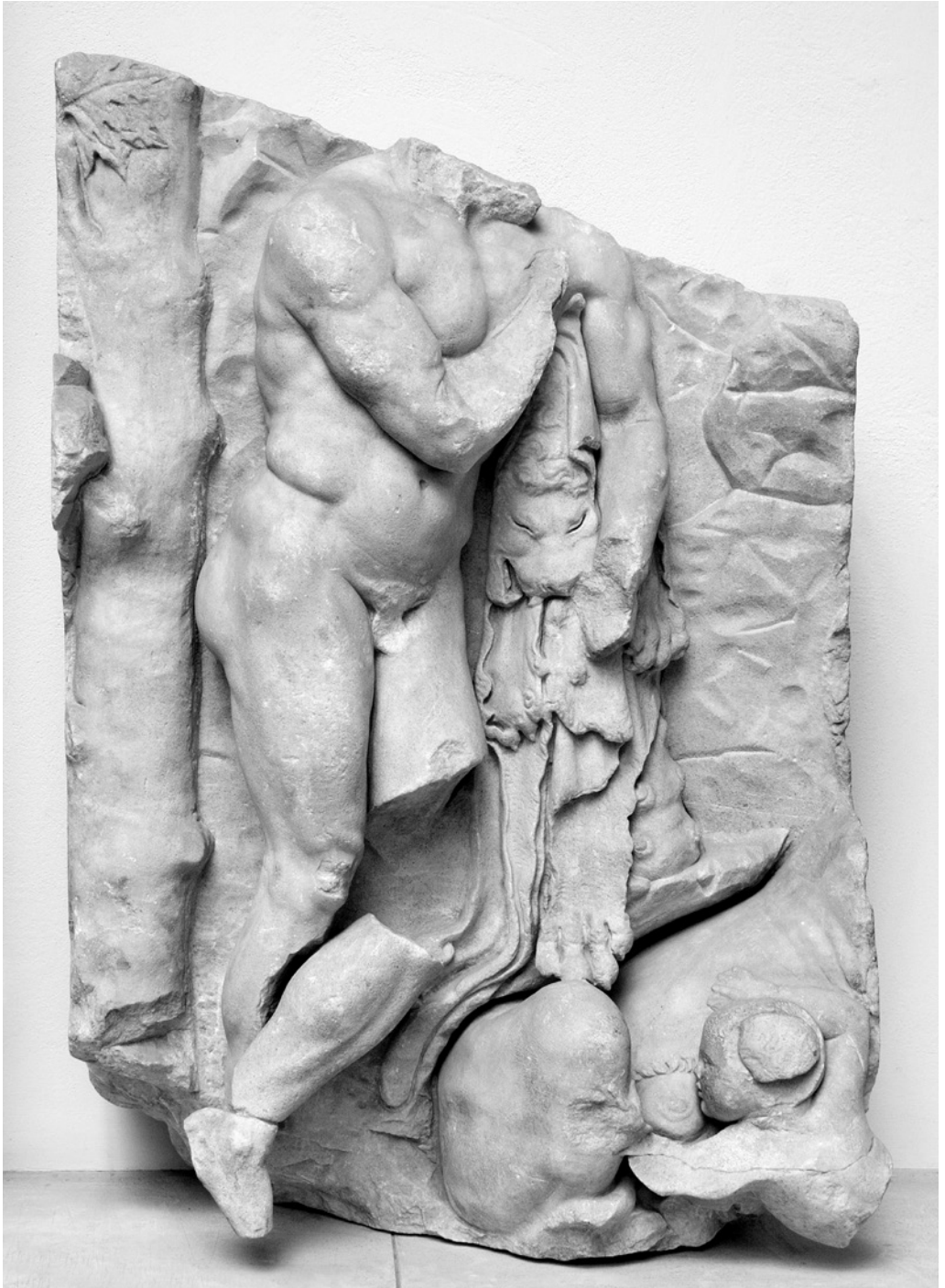
²⁹ Cf. Carlo ANTI, *Monumenti Policletei*, 1920, coll. 509–549; BOL 1990, cit. n. 27, pp. 199–205; Detlev KREIKENBOM, *Bildwerke nach Polyklet. Kopienkritische Untersuchungen zu den männlichen statuarischen Typen nach polykletischen Vorbildern. „Diskophoros“, Hermes, Doryphoros, Herakles, Diadumenos*, Berlin 1990 (Schriften des Liebieghauses), pp. 95–108.

³⁰ Maria Elisa MICHELI, I rilievi a tre figure. Dalla redazione romana al monumento greco, *Anuario della Scuola Archeologica di Atene e delle missioni italiane in Oriente*, LXXXII, 2004, p. 110.

³¹ Luca DI FRANCO, Rilievo con Eracle, Teseo e Piritoo, *I marmi Torlonia. Collezionare capolavori* (edd. Salvatore Settis – Carlo Gasparri), Milano 2020, p. 200, cat. 36.

³² Peter E. NULTON, The Three-Figured Reliefs. Copies or Neoattic Creations?, *Koine. Mediterranean Studies in Honor of R. Ross Holloway*, Oxford – Oakville 2009 (Joukowsky Institute Publications, 1), pp. 30–31, 33.

³³ Cf. Pietro Ercole VISCONTI, *Catalogo del Museo Torlonia di sculture antiche*, Roma 1876, pp. 138–139, no. 287.



5. Heracles, Telephos friese, plate no. 12. Berlin, Staatliche Museen, Antikensammlung Berlin, inv. nos. TI 17, TI 18

Eurystheus.³⁴ His posture, youthful look, bowed head and the chlamys wrapped around his left elbow, strongly resemble the Šempeter Heracles, whereas the club in his other hand can be explained by the simple fact that the sculptor had to leave one hand free to grasp Alcestis.³⁵

One feature, which appears (according to my knowledge) in the discussed scene only in the painting from Antium, is his downturned club that rests on the rock. Along the club of Šempeter Heracles – in contrast to the above-mentioned painting – lion's skin falls. That detail is present in two other well-known masterpieces: Weary Heracles, attributed to Lysippus of Sicyon³⁶ and plate no. 12 of the famous Telephos's frieze from the Great Altar (Berlin, Staatliche Museen, Antikensammlung Berlin, inv. nos. TI 17, TI 18; fig. 5), which was derived from the above-mentioned type. Nonetheless, the crucial difference between them is that in Hellenistic sculpture the hero leans on his club, whereas in the Šempeter relief he only leans his club against the rock.³⁷

In contradistinction to any other representation of Heracles and Alcestis, in which the ground is not depicted, the pair in Šempeter steps through the rocky landscape. Such a landscape is attested on the Attic sarcophagi from the 2nd quarter

³⁴ The relief had to be altered after its transfer to Museo Torlonia alla Lungara in 1869, since its then-made and still preserved plaster cast, which substituted the original, reveals his arm lowered and hidden behind Theseus (DI FRANCO 2020, cit. n. 31, p. 200, cat. 36). Moreover, also in detail an accurate drawing of the relief from 1808, entitled *Tre Corinetti*, pictures exactly same position of the left arm as the cast (cf. Georg ZOEGA, *Li bassirilievi antichi di Roma. Tomo Secondo*, Roma 1808, tav. CIII; fig. 3).

³⁵ The possible derivation of the figural type from the Greek Classic statuary can be indicated also by the scene of Heracles and Alcestis in the relief from Cyrene from the 5th or 4th century BC (MICHELI 2004, cit. n. 30, pp. 132–136, fig. 49), in which the hero is represented as a beardless adolescent in contrapposto and the protagonists make no eye-contact.

³⁶ Cf. esp. Diethelm KRULL, *Der Herakles vom Typ Farnese. Kopienkritische Untersuchung einer Schöpfung des Lysipp*, Frankfurt am Main – Bern – New York 1985 (Europäische Hochschulschriften. Archäologie, 5), pp. 4–7; Paolo MORENO, Il Farnese ritrovato ed altri tipi di Eracle in riposo, *Mélanges de l'Ecole française de Rome. Antiquité*, XCIV, 1982, pp. 397–485; Paolo MORENO, Statue e monete dall'Eracle in riposo all'Ercole invitto, *Ermanno A. Arslan studia dicata*, 2 (edd. Rodolfo Martini – Novella Vismara), Milano 1991 (Glaux. Collana di studi e ricerche di numismatica, 7), pp. 503–580; Serena ENSOLI, Eracle in riposo, *Lisippo. L'arte e la fortuna* (ed. Paolo Moreno), Milano 1995, pp. 352–361; Serenella ENSOLI, Eracle. Dall'Epitrapezio al Meditante, dalle sue Imprese al suo Riposo, *La fortuna di Lisippo nel Mediterraneo. Tra „imprenditorialità“, „politicizzazione“ e „strategie di reimpiego“* (ed. Serenella Ensoli), Padova 2017, pp. 99–110; Sascha KANSTEINER, Lysipps Statuen des Herakles, *Archäologischer Anzeiger*, 2020/1, pp. 123–124. On the question of attribution to Lysippus cf. KANSTEINER 2020, cit. n. 36, pp. 126–128.

³⁷ Huberta HERES, Il mito di Telefo a Pergamo, *L'altare di Pergamo. Il fregio di Telefo* (Roma, Palazzo Ruspoli, 1996–1997), Roma 1996, p. 89; Eracle trova il figlio Telefo, *ibid.*, p. 166, cat. 5; François QUEYREL, Une nouvelle lecture de la frise de la Téléphie du Grand Autel de Pergame, *Eidola*, 1, 2004, pp. 95–96.

of the 2nd century,³⁸ and is also indicated by the outcropping rock supporting the club in the sculptural type of Weary Heracles and even more in the relief plate no. 12 of Telephos' frieze.

To sum up, it is beyond the question that the theme belongs to the common repertoire, whereas the composition, especially the figure of Heracles and the use of the rocky landscape as the setting, are deeply influenced by the artistic traditions of different moments from Greece's past and in the Šempeter relief are combined in a classicizing pastiche. Applying certain iconographic patterns from other scenes or figures and incorporating them into the different compositions is far from exceptional, as the same figures of the Roman art production are followed in the painting, sculpture, and applied arts even over a wide span of time.³⁹

The undisputable connections to Attic rather than metropolitan or Danubian milieu have already been stressed especially regarding Iphigenia's cycle on the tomb of the Spectatii from the same necropolis,⁴⁰ thus apparently the workshop(s) actively working on the Šempeter tombs were well acquainted with Greek artistic patrimony, and even the physical presence of the masters of Greek origin or apprenticeship must not be totally excluded.⁴¹

Illustration references: Josip KLEMENC – Vera KOLŠEK – Peter PETRU, *Antične grobnice v Šempetru*, Ljubljana 1972 (Katalogi in monografije, 9/2), p. 47 (1); Raymond LEPLAT, *Recueil des marbres antiques qui se trouvent dans la galerie du Roy de Pologne a Dresden*, Dresden 1733, Taf. 145 (2); Georg ZOEGA, *Li bassirilievi antichi di Roma. Tomo Secondo*, Roma 1808, tav. CIII (3); ©D-DAI_Rom 33.12, photo: C. Faraglia (4); © Staatliche Museen zu Berlin, Antikensammlung, Foto: Universität zu Köln, Archäologisches Institut, CoDArchLab, 0004076306_FA-SPerg000894_Philipp Groß (5)

³⁸ Stylianos E. KATAKIS, Landschaftsdarstellungen auf attischen Sarkophagen, *Römische Sarkophage. Akten des internationalen Werkstattgesprächs* (Graz, Universalmuseum Joanneum, 2012, edd. Barbara Porod – Gabriele Koiner) Graz 2015 (Schild von Steier. Beiheft, 5 – Veröffentlichungen des Instituts für Klassische Archäologie der Karl-Franzens-Universität Graz, 12), p. 126.

³⁹ Cf. Francesca Elena GHEDINI, s. v. Trasmissione delle iconografie, *Enciclopedia dell'arte antica*, V, 1971–1994, pp. 824–833.

⁴⁰ Margherita Bonanno ARAVANTINOS, Il mito di Ifigenia in Tauride sui sarcofagi attici di età romana, *Grabeskunst der römischen Kaiserzeit* (ed. Guntram Koch), Mainz am Rhein 1993; Katarina ŠMID, Zum Kampfszenrelief am Grabmonument der Spectatii in Šempeter, *Zbornik za umetnostno zgodovino*, n. s., XLIX, 2013, pp. 14–25.

⁴¹ Cf. Peter KRANZ, Überlegungen zur Herkunft südnorischer Bildhauerwerkstätten, *Akten des 4. Internationalen Kolloquiums über Probleme des provinzialrömischen Kunstschaffens = Akti IV. mednarodnega kolokvija o problemih rimske provincialne umetnosti* (Celje 1995, edd. Bojan Djurić – Irena Lazar), Ljubljana 1997 (Situla, 36), p. 146.

Herakles in Alkestida na šempetrski grobnici. Aticizirajoči provincialni relief

POVZETEK

Čelno stran pepelnice Vindonijeve grobnice na rimski nekropoli Šempeter v Savinjski dolini krasi upodobitev povratka Herakla in Alkestide iz podzemlja. Prizoru navzlic relativno številnim nagrobnim spomenikom s to upodobitvijo niti v donavskih provincah niti v cesarskem Rimu ni najti pravih ikonografskih vzporednic, prav tako pa je treba izpostaviti tudi višjo kakovostno raven izdelave glede na ostale provincialne izdelke. Grobnico je dal postaviti edil rimske Celeje Gaj Vindonij Sukces svoji pokojni soprogi, Juliji Ingenui, ki jo je v epitafu poveličal s pridevnikom *fidelissima*, zaradi česar se zdi motiv »najzvestejše izmed žena« premišljeno izbran.

Podoba Alkestide, ki se s pokrito glavo vrača v svet živih ter pritiska levico na prsi, najbolje ustreza Alkestidi na stenski sliki grobnice v Tiru iz 2. stoletja. Heraklov mladostni videz, poudarjen kontrapost, mišičasto telo, navzdol uprt pogled in porajajoča se mladostna brada – in ne za heroja značilnejša brada z daljšimi, dobro nakazanimi kodri, ki se povsem skladajo z junakovo skodrano pričesko –, pa na drugi strani kažejo na daljnosežne poliklejtovske vzore. Ta mojster grške klasike je tudi sicer bil eden od glavnih virov navdiha pri rimskih kiparjih oziroma kamnosekih, njegovo posnemanje pa je že bilo izpostavljeno pri ikonografsko zelo sorodni upodobitvi Herakla na aticizirajočem reliefu s Heraklom, Tezejem in Peiritoom (Rim, Museo Torlonia, inv. št. MT 377); slednji je opredeljen bodisi kot avgustejska kopija reliefa iz klasične dobe bodisi kot neoatiški dekorativni relief 1. stoletja po Kr.

Nezanemarljivo redek detajl pri šempetrski upodobitvi je umanjkanje očesnega stika med protagonistoma, kar se (z izjemo upodobitev frontalno stoječega para) zasledi le na nagrobni steli, ki domnevno prihaja iz Viminakija (Smederevo, vzdana v trdnjavo), na nagrobnem reliefu iz Sumelokene (Stuttgart, Landesmuseum Württemberg, inv. št. RL 272) ter bržkone tudi na delno ohranjenem reliefu v Vili Albani (Rim, Villa Albani, inv. št. 292) iz srednjega antoninskega obdobja.

Navzdol obrnjen kij, ki počiva na skali, drži poleg šempetrskega Herakla v tem prizoru le še Herakles na slabo ohranjeni stenski sliki iz Ankija, kamnite pokrajine, po kateri stopata protagonista, kolikor mi je znano, pa ni zaslediti na nobeni drugi upodobitvi motiva. Kamen, ki štrli iz skalnate pokrajine in na katerem počiva kij z levo kožo, sicer zasledimo na dveh dobro znanih mojstrovinah, na Lizipu pripisanemu Heraklu tipa Farnese in na reliefni plošči št. 12 slovitega Telefovega friza iz Pergamonskega oltarja (Berlin, Staatliche Museen, Antikensammlung Berlin, inv. št. TI 17, TI 18).

Sodeč po številnih povednih detajlih je avtor šempetrskega reliefa nedvomno dobro poznal in črpal iz v rimski dobi dobro znanih in nemalokrat v raznih variacijah posnetih delih iz različnih razdobij grškega umetnostnega ustvarjanja. Opozoriti ve-

lja, da so nesporne povezave z antičkim svetom bile jasno izpostavljene in dokazane že na grobnici Spektatijev z iste nekropole, kar posredno lahko kaže na možnost fizične prisotnosti mojstrov grškega izvora oziroma šolanih v provinci Ahaji pri delih na grobnicah te rimske nekropole.

Sinopsisi / Abstracts

1.01 IZVIRNI ZNANSTVENI ČLANEK

Katarina ŠMID, Herakles in Alkestida na šempetrski grobnici. Aticizirajoči provincialni relief

Ključne besede: Herakles, Alkestida, Šempeter v Savinjski dolini, rimska doba, Vindonij, poliklejtovsko kiparstvo, klasicizem

Prispevek obravnava upodobitev Herakla in Alkestide na Vindonijevi grobnici na rimski nekropoli v Šempetru v Savinjski dolini. Četudi motiv relativno pogosto nastopa v rimski dobi in ga v lepem številu zasledimo v donavskih provincah, pa šempetrski prizor od njih izstopa, kar se kaže zlasti v podobi Herakla in skalnati pokrajini, po kateri stopata protagonista. Medtem ko Alkestida najbolje ustreza liku na stenski sliki v Tiru, pa pri Heraklovem poudarjenem mladostništvu, kontrapostu in navzdol uprtemu pogledu pridejo bolj do izraza poliklejtovski vzori, lik pa še najbolj ustreza Heraklu na aticizirajočem trifiguralnem reliefu v Vili Torlonia. Na grške vzore nenazadnje kaže tudi skalnata pokrajina s skalo, na kateri počiva kij. Slednji detajl je denimo prisoten pri Lizipu pripisanemu Heraklu tipa Farnese, še bolj izrazito pa pri reliefu št. 12 Telefovega friza Pergamonskega oltarja.

1.01 ORIGINAL SCIENTIFIC PAPER

Katarina ŠMID, Heracles and Alcestis in the Tomb in Šempeter. An Atticising Provincial Relief

Keywords: Heracles, Alcestis, Šempeter in the Valley of Savinja, Roman era, Vindonius, Polyclitan statuary, classicism

This paper discusses the scene of Heracles and Alcestis in Vindonius' tomb in the Roman necropolis of Šempeter in the Savinja Valley. Although the motif is relatively well spread in the Roman era and appears relatively often in the Danubian provinces, the scene in Šempeter stands out especially in the effigy of Heracles and the setting with the outcropping rock, which supports the club. While Alcestis resembles Alcestis on the wall painting in Tyros, Heracles' emphasized adolescence, contrapposto pose, and bowed head draw attention to Polyclitan characteristics, whereas the hero matches at its best Heracles in the Atticizing three-figure relief in Villa Torlonia. Nevertheless, also the rocky setting with the outcropping rock, on which the club lies, points to the Greek roots. That detail is present on to Lysippus attributed Weary Heracles and also in the relief plate no. 12 of the Telephos' Frieze from the Great Altar.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Guido TIGLER, Upodobitev Samsona "Arturjevega mojstra"

Ključne besede: Samson v boju z levom, romansko kiparstvo, Arturjev mojster, Modena (Italija) katedrala, Wiligelmo

Objava reliefa v tufastnem apnencu z upodobitvijo Samsona z levom v zasebni zbirki, ki prihaja iz okolice Modene, se datira v dvajseta leta 12. stoletja in se pripisuje »Arturjevemu mojstru«, pripadniku Wiligelmove šole.

1.01 ORIGINAL SCIENTIFIC PAPER

Guido TIGLER, A Depiction of Samson by "Master of Arthur"

Keywords: Samson and the lion, romanesque sculpture, Arthur Master, Modena (Italy) cathedral, Wiligelmus

Publication of a relief in tufaceous limestone with Samson and the lion, in a private collection, coming from the surroundings of Modena, datable to the 1120s and attributable to the "Master of Arthur", a member of Wiligelmo's school.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Renata NOVAK KLEMENČIČ, Nekaj novih izhodišč za rekonstrukcijo koperske romanske stolnice

Ključne besede: Koper, stolnica Marijinega Vnebovzeta, romanika, arhitektura, kripta, Oglej, Novigrad

V osnovi romanska bazilika s kripto pod dvignjenim korom in portikom na zahodu je bila v 15. stoletju podaljšana proti zahodu, v baroku pa spremenjena v dvoransko cerkev. Staro romansko stolnico je mogoče rekonstruirati na osnovi tlorisa iz leta 1690, arhitekturnih ostankov, opisov iz zgodnjega novega veka in primerjalnega gradiva. Cerkev je med večjimi stolnicami jadranskega prostora tega časa, po tipologiji – gre za triladijsko baziliko, predeljeno s stebri, ki ima apside v ravni vrsti – in po oblikovanju dvignjenega kora nad kripto je primerljiva s Poponovo fazo oglejske bazilike (1021–1031) in s katedralo v Novigradu, ki je prav tako nastala po oglejskih vzorih.

1.01 ORIGINAL SCIENTIFIC PAPER

Renata NOVAK KLEMENČIČ, Reconsidering the Reconstruction of the Romanesque Cathedral in Koper

Keywords: Koper, Capodistria, cathedral, Romanesque, architecture, crypt, Aquileia, Cittanova

The Cathedral of Koper (Ital. Capodistria) was originally a Romanesque basilica with a crypt under a raised choir in its eastern part and with a portico to the west. In the 15th century, it was extended to the west and converted into a hall church in the Baroque period. The old Romanesque cathedral can be reconstructed based on a floor plan from 1690, as well as architectural remains, descriptions from the early modern period, and comparative material. The church is among the larger cathedrals of the time in the Adriatic area. In terms of typology, being a three-nave basilica with columns, apses in a straight

row to the east, and a raised choir above the crypt, it is comparable to the Basilica of Aquileia as it was rebuilt (1021–1031) by Patriarch Poppo, and to the cathedral in Novigrad, which was also built following the models of Aquileia.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Sara TURK MAROLT, Izgubljene, pozabljene in novo odkrite srednjeveške stenske poslikave iz nekdanje cerkve in samostana sv. Frančiška v Kopru

Ključne besede: samostan in cerkev sv. Frančiška, Koper, frančiškani, freske, stensko slikarstvo, 14. stoletje

Stenske poslikave so, kljub danes skopim še vidnim ostankom, v srednjem veku krasile tako notranjščino cerkve sv. Frančiška kot tudi nekatere samostanske prostore. V medvojnem obdobju so v sklopu restavratorskih del tržaške Soprintendenze v križnem hodniku zabeležili več odkritih fragmentov fresk, med katerimi sta bili najbolj ohranjeni poslikava (v dveh plasteh) v luneti portala, ki je povezoval križni hodnik s cerkvijo, in poslikava na desni strani istega portala z Marijo z detetom na prestolu, sv. Frančiškom in klečečim vitezom v priprošnji. Prav tako so bili na severni steni v cerkvi sv. Frančiška v času obnovitvenih del v 60. letih odkriti fragmenti (po vsej verjetnosti) freskantskega cikla iz življenja sv. Frančiška, v času zadnjih obnovitvenih del (2007–2013) pa tudi dve plasti stenske poslikave za sedilijami v niši na južni steni prezbiterija. Prispevek se osredotoča na zgodovino odkritja poslikav ter na njihovo slogovno in časovno opredelitev.

1.01 ORIGINAL SCIENTIFIC PAPER

Sara TURK MAROLT, Lost, Forgotten, and Newly Discovered Medieval Frescoes from the Former Church and Monastery of St. Francis in Koper

Keywords: church and cloister of Saint Francis, Koper, franciscans, fresco painting, mural painting, 14th century

Despite the scarcely visible remains, the wall paintings adorned the interior of the medieval church of Saint Francis as well as some parts of the monastery. During the restoration work of the Trieste Soprintendenza at the end of the interwar period, several fragments of fresco paintings were recorded in the cloister area. The best preserved were a fresco painting (in two layers) in the lunette of the portal connecting the church with the cloister, and the painting located on the right side of the same portal featuring the Virgin with the child on the throne with St. Francis and the kneeling knight. Fragments of mural paintings were also discovered on the north nave wall in the church of St. Francis during the restoration works in the 1960s, and in the main chapel in the niche on the south wall at the time of the last restoration works (2007–2013). The article focuses on the history of the discovery of paintings, and on their analysis.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Anabelle KRIŽNAR, Avtorstvo stenskih poslikav, pripisanih Janezu Aquili, na osnovi materialne karakterizacije ometov in slikarskih tehnik

Ključne besede: Johannes Aquila, ometi, pigmenti, slikarske tehnike, avtorstvo

Janez Aquila je znan po stenskih poslikavah iz ok. 1400 v Veleméru (Madžarska), Turnišču in Martjancih (Slovenija) ter Bad Radkersburgu in Fürstenfeldu (Avstrija). V tej raziskavi smo z različnimi invazivnimi in neinvazivnimi tehnikami (OM, SEM-EDX, FTIR, XRD, XRF, VIS) analizirali materiale in slikarske tehnike, ki so jih uporabljali on sam in njegova delavnica. Pridobljeni rezultati odkrivajo veliko razliko v kakovosti tehnične izvedbe med njegovimi zgodnjimi poslikavami in kasnejšimi, ki so jih večinoma izvedli njegovi učenci.

1.01 ORIGINAL SCIENTIFIC PAPER

Anabelle KRIŽNAR, Authorship of Wall Paintings Attributed to Johannes Aquila on the Basis of Material Characterization of Plasters and Painting Techniques

Keywords: Johannes Aquila, plasters, pigments, painting techniques, authorship

Johannes Aquila is well known for his mural paintings from around 1400 in Velemér (Hungary), Turnišče and Martjanci (Slovenia), Bad Radkersburg and Fürstenfeld (Austria). In this research, materials and painting techniques used by him and his workshop were studied, applying different invasive and non-invasive techniques (OM, SEM-EDX, FTIR, XRD, XRF, VIS). Obtained results revealed a huge difference in the quality of technical execution between his early murals and his latter ones, where most of the work was carried out by his disciples.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Gašper CERKOVNIK, Srednjeveška fragmenta Živega križa in Pohoda sv. Treh kraljev v Topolšici: novoodkrito delo t. i. vojvodske delavnice

Ključne besede: Topolšica, srednjeveško stensko slikarstvo, ikonografija, Živi križ, Pohod in poklon sv. Treh kraljev, vojvodska delavnica

Leta 2018 so bili v cerkvi sv. Jakoba v Topolšici nepričakovano odkriti fragmenti srednjeveške stenske poslikave. Prvi prikazuje nenavadni motiv Živega križa, drugi Pohod sv. Treh kraljev. Upodobitev Živega križa je po fragmentu na Ptujju šele druga znana v Sloveniji, poslikave pa se slogovno vežejo na prav tako redka dela t. i. vojvodske delavnice, ki je delovala predvsem na Štajerskem. Na podlagi sloga jih zato lahko datiramo v drugo desetletje 15. stoletja.

Gašper CERKOVNIK, Medieval Fragments of the Living Cross and Procession of the Magi in Topolšica: a New Work by So-called “Ducal Workshop”

Keywords: Topolšica, medieval mural painting, iconography, Living Cross, Procession and Adoration of the Magi, Ducal Workshop

In the year 2018 a surprising discovery of fragmented medieval frescoes was made in St. James' church in Topolšica. The first fragment depicts an unusual motif of the Living Cross, the second one the Procession of the Magi. The depiction of the Living Cross is, after that one in the Ptuj parish church, the second example known in Slovenia, while the frescoes can be identified as a relatively rare work of the so-called “Ducal Workshop”, active mostly in Duchy of Styria. According to the style, they can be dated into the second decade of the 15th century.

Mojca JENKO, Lepa Sočutna s Starih Svetih gorà nad Podsredo v luči novejših spoznanj

Ključne besede: Lepa Pietà, Stare gore nad Podsredo, praška cesarska delavnica, Křivákova Pietà (Olomouc, Moravska), Benediktinska opatija Seeon (Bavarska), Bílá Hora (kamnolom), petrografska analiza

Plastika, razstavljena v Narodni galeriji v Ljubljani, je pripisana krogu Mojstra sv. Jakoba, najpomembnejšega kiparja Ptujskogorske kiparske delavnice, izšolanega v Pragi, v kiparski delavnici svetovidske stavbarske delavnice. Novejša češka strokovna literatura dokazuje, da so tam izdelali vrsto Lepih Pietà, izklesanih iz monolitnih blokov iz kamnoloma v Bili Hori. Raztresene so širom Evrope; naročnikom so jih dostavljali po rekah in ko-pnem. Tudi naš primerek je nedvomno izklesal v praški cesarski delavnici izšolani kipar, kar dokazuje formalne značilnosti, vključno z detajli; izjemno blizu je Křivákovi Pietà iz Olomouca (Moravska) in Lepi Sočutni iz benediktinske opatije Seeon (Bavarska). Od vseh pa se razlikuje po Marijinem pogledu v daljavo, kar dokazuje nadaljnjo stopnjo slogovnega razvoja. Kje je Lepa Sočutna s Starih Svetih gora nastala, bo ostala skrivnost vse dotlej, ko bo opravljena petrografska analiza.

Mojca JENKO, Latest Findings about the Beautiful-Style Pietà from Stare Svete Gore nad Podsredo

Keywords: Beautiful-Style Pietà, Stare gore nad Podsredo, Prague Imperial Workshop, Křivák's Pietà (Olomouc, Moravia), Benedictine Monastery in Seeon (Bavaria), Bílá Hora (quarry), petrographic analysis

This Pietà sculpture, on permanent display at the National Gallery of Slovenia, has been attributed to the circle of the so-called Master of St. James, the leading sculptor of the Ptujška Gora workshop, who had been trained in Prague, in the workshop of the St. Vitus cathedral. Bohemian researchers have recently shown that a number of Beautiful-Style Pietàs carved from the Bílá Hora quarry monoliths originated from this Prague workshop and, by river and land, travelled widely across central Europe. With its formal

characteristics and detailing, our Pietà appears to be stylistically close to Křivák's Pietà from Moravian Olomouc and to the Beautiful Pietà from the Bavarian Benedictine Monastery in Seon. Madonna's distinct gaze into the distance, though, seems to point to a later stylistic stage. Nevertheless, without a petrographic analysis, the origin of the Pietà from Stare Svete Gore nad Podsredo remains unsolved.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Katarina RICHTER, Poslikava starejše beljaške slikarske delavnice v cerkvi sv. Doroteje v Žabnicah (Camporosso in Valcanale)

Ključne besede: starejša beljaška slikarska delavnica, Friderik Beljaški, Janez Ljubljanski, Žabnice, Kanalska dolina

V cerkvi sv. Doroteje v Žabnicah v Kanalski dolini so bile leta 2013 odkrite, pred kratkim (2018–2019) pa konservirane kakovostne srednjeveške freske. Poslikava severne ladijske stene je posvečena Pohodu in Poklonu sv. treh kraljev, slavoločna stena pa drugim svetopi-semskim in svetniškim podobam. Na podlagi slogovnih in motivnih podobnosti s poslikavami na Avstrijskem Koroškem so freske pripisljive starejši beljaški slikarski delavnici Friderika Beljaškega s sodelovanjem Janeza Ljubljanskega. Nastale so proti sredini 15. stoletja.

1.01 ORIGINAL SCIENTIFIC PAPER

Katarina RICHTER, Frescoes by the Elder Villach Painting Workshop in the Church of St. Dorothy in Žabnice (Camporosso in Valcanale)

Keywords: the Elder Villach Painting Workshop, Friedrich of Villach, Johannes of Laibach, Camporosso, Valcanale

In 2013 medieval frescoes of considerable quality were discovered in the small church of Saint Dorothy in Camporosso in Valcanale, Italy. They have also recently been conserved (2018–2019). The north wall of the nave is dedicated to the scenes of the Journey and Adoration of the Magi while the triumphal arch is decorated with more scenes from the Bible as well as images of saints. On the basis of stylistic and motif similarities to wall paintings in Carinthia, Austria, the frescoes may be attributed to Master Friedrich of Villach and his Elder Villach Painting Workshop with the collaboration of Johannes of Laibach. The frescoes were painted towards the middle of the 15th century.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Nataša GOLOB, Magister Briccius Preprost de Cilia in njegove knjige

Ključne besede: Brikcij Preprost iz Celja († 29. 11. 1505), zasebna knjižnica, Brikcijevi podpisi, latinski avtorji, italijanski humanizem, dunajsko knjižno slikarstvo

Brikcij Preprost iz Celja je bil profesor na dunajski Artistični fakulteti, večkrat njen dekan in kancler oz. rektor Univerze na Dunaju. Kot profesor latinščine je bil dobro seznanjen z rimsko književnostjo in s humanističnimi tokovi v Italiji, ki jih je v svojem delovanju uvajal na dunajsko univerzo in dvor. Iz njegove knjižnice, ki jo je zapustil Bursi Ramung, se je ohranilo – z njegovimi podpisi izkazani – pet rokopisov, pet prvotiskov in štiri enote so utemeljeno pripisane njegovi knjižnici. Članek obravnava tudi rokopisne in slikarske povezave med rokopisi z Dunaja in dežele Kranjske.

Nataša GOLOB, Magister Briccius Preprost de Cilia and his Books

Keywords: Briccius Preprost de Cilia († 29. 11. 1505), personal library, Briccius' subscriptions, Latin authors, Italian humanism, Viennese illumination

Briccius Preprost de Cilia was professor at the Vienna Artistic faculty, several times its Dean and also the Chancellor of the Vienna University. As a professor of Latin, he was well acquainted with Roman literature and humanistic currents in Italy; during his professorship he introduced humanistic values at the University and at the Court. From his library, which he bestowed to Bursa Ramung, we definitively know of five manuscripts with his subscriptions, five incunabula and a further four units, all ascribed to his library. The paper also tackles the connections between manuscript and illumination production from Vienna and Carniola.

Mija OTER GORENČIČ, Epitaf Jurija Ravbarja, Razrešena uganka nagrobne freske s konca 15. stoletja v stiški cerkvi

Ključne besede: Stična, samostanska cerkev, nagrobna freska, Jurij Ravbar, 15. stoletje

Prispevek prinaša odkritje, komu je bila posvečena nagrobna freska na slopu med glavno in južno stransko ladjo pod pevskim korom cistercijanske cerkve v Stični. Freska velja za edino znamenje renesanse v slovenskem zaledju v zgodnjih osemdesetih letih 15. stoletja. V članku je predstavljeno, da je bila freska naslikana za Jurija Ravbarja. Avtorica ugotavlja, da je bilo v naslikani luneti freske prvotno več grbov, od katerih je danes ohranjen le še grb ogrskega kraljestva. Grbe interpretira v smislu izražanja pripadnosti cesarju Frideriku III., ki je imel na svojem nadvojvodskem pečatu levo ob svoji podobi staroogrski grb ter grbe Avstrije, Koroške in Slovenske marke.

Mija OTER GORENČIČ, Georg Rauber's epitaph. The Mystery of the Late 15th-Century Painted Epitaph in the Stična Cistercian Church Solved

Keywords: Stična, monastery church, epitaph, Georg Rauber, the 15th century

The contribution at hand presents the discovery of the identity of the person to whom the epitaph on the pier between the main nave and the southern nave under the choir loft of the Cistercian church in Stična was dedicated. The fresco is considered the only sign of the Renaissance in the Slovenian hinterlands in the early 1480s. The article demonstrates that the fresco was painted for Georg Rauber. The author determines that the painted fresco lunette originally contained several coats of arms, of which only the coat of arms of the Kingdom of Hungary has been preserved. She interprets the coats of arms as an expression of loyalty to Emperor Frederick III, whose archducal seal included the coat of arms of the Kingdom of Hungary and the coats of arms of Austria, Carinthia, and Windic March to the left of his portrait.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Alessandro QUINZI, Correggio, Schongauer in slike za kapelo Del Bono

Ključne besede: Correggio, kapela Del Bono, Parma, Martin Schongauer, renesansa, grafične predloge, slikarstvo

Sliki Mučeništvo svetih Placida, Flavie, Eutikija in Viktorina in Kristusovo objokovanje sta nastali v letih 1522–24 za kapelo Del Bono v benediktinski cerkvi sv. Janeza Evange-lista v Parmi in sodita med Correggiove vrhunce. Pri nastanku obeh platen so bile odlo-čujoče tako želje naročnika, benediktinskega patra Placida Del Bona, kot njuna postavitev na vzdolžni steni družinske kapele Del Bono. Doslej neopažen je ostal vpliv bakrorezov Martina Schongauerja Kristusovega bičanja in Kristusovega polaganja v grob iz cikla Pasijona, iz sredine osmega desetletja 14. stoletja. V sv. Placidu smemo prepoznati tudi naročnikov portret.

1.01 ORIGINAL SCIENTIFIC PAPER

Alessandro QUINZI, Correggio, Schongauer and the Paintings for the Del Bono Chapel

Keywords: Correggio, Del Bono Chapel, Parma, Martin Schongauer, Renaissance, prints as models, painting

The paintings *The Martyrdom of Saints Placidus, Flavia, Eutychius and Victorinus* and *The Lamentation of Christ* were created in 1522–24 for the Del Bono Chapel in the Benedictine Church of St. John the Evangelist in Parma and are among Correggio's high-lights. Both the wishes of the client, the Benedictine Father Placido Del Bono, and their placement on the longitudinal wall of the Del Bono family chapel were decisive in the creation of the two canvases. Until now, the influence of Martin Schongauer's copperplate engravings of *Flagellation* and *Entombment* from the Passion cycle, from the middle of the eighth decade of the 14th century, has remained unnoticed. St. Placidus can also be recognized as the client's portrait.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Uroš LUBEJ, Slikar Joannes Almenak (Antwerpen ?, ok. 1640/45–po 1684)

Ključne besede: Almanach, Joannes Almenak, Frans de Neve II., Antwerpen, Dunaj, Ljubljana, presta, holandsko in flamsko slikarstvo 17. stoletja

Članek razkriva identiteto flamskega slikarja, ki je bil do zdaj znan le kot Almanach, Almenak iz Antwerpna in Almenaco Belga, na podlagi dokumenta s krstnim vpisom z dne 7. april 1679, Dunaj, kjer je prvič omenjeno tudi njegovo ime. Botra sta bila slikarja Joannes Almenak in Frans de Neve II.. Zaradi njune odsotnosti v času slovesnosti, sta ju zastopala slikarja Gabriel Steger in Elias Fürlich. Johannes Almenak se je rodil v letih 1640–45 ali malo pred tem, verjetno v Antwerpnu, njegova prva slikarska dela so nastala že pred letom 1670. Na začetku leta 1679 se je slikar mudil na Dunaju, v zgodnjih osemdesetih letih 17. stoletja pa je bil več let dejaven na Kranjskem. Ni znano, kdaj je slikar zapustil naše kraje in kam ga je vodila pot, gotovo pa je bil še dejaven v času nastanka slike *Potujoča muzikanta*, ki je posredno datirana 1684 (*ante quem non*).

**Uroš LUBEJ, The Painter Joannes Almenak
(Antwerpen ?, ca. 1640/45 – after 1684)**

Keywords: Almanach, Joannes Almenak, Frans de Neve II, Antwerp, Vienna, Ljubljana, pretzel, 17th Century Dutch and Flemish painting,

This article reveals the identity of the Flemish painter who until now was known only as Almanach, Allmenak from Antwerp, and Almenaco Belga, based on a document of a baptismal entry on 7 April 1679 in Vienna, where his first name is mentioned. The child's godfathers were the painters Joannes Almenak and Frans de Neve II. Due to their absences during the ceremony, they were represented by painters Elias Fürlich and Gabriel Steger. Johannes Almenak was born in 1640–45 or shortly before, probably in Antwerp, and his first paintings were created before 1670. The painter was in Vienna at the beginning of 1679, and in the early 1680s, he was active in Carniola for several years. It is not known when the painter left Slovenian lands or where his path led him, but he was certainly still active at the time of the creation of the painting *Two Travelling Musicians*, which is indirectly dated 1684 (*ante quem non*).

Enrico LUCCHESI, Risba Pietra Liberija za ljubljansko stolnico v Ameriki

Ključne besede: Pietro Liberi, risba, barok, beneška umetnost

Risba Benečana Pietra Liberija, ki prikazuje študijo treh angelov, je ohranjena v Eskenazi Museum of Art v Bloomingtonu, Indiana, ZDA. List je priprava zgornjega detajla oltarne slike sv. Miklavža med svetima Mohorjem in Fortunatom za ljubljansko stolnico (1674).

Enrico LUCCHESI, An American drawing by Pietro Liberi for the Ljubljana Cathedral

Keywords: Pietro Liberi, drawing, baroque, venetian art

A drawing by the Venetian Pietro Liberi, depicting a Study of Three Angels, is preserved at the Eskenazi Museum of Art in Bloomington, Indiana, USA. The sheet is preparatory to the upper detail of the altarpiece of St Nicholas between Saints Hermagoras and Fortunatus for the Ljubljana Cathedral (1674).

**Monika OSVALD, Giovanni Pacassi starejši († 1697) in veliki oltar
v Marijini cerkvi na Sveti Gori pri Gorici (pred 1686)**

Ključne besede: Giovanni Pacassi starejši (†1697), Leonardo Pacassi (†1697), Sveta Gora nad Gorico, Marijino Celje (Lig), Avber na Krasu, Goriška grofija

V Breviariju o zgodovini svetišča na Sveti Gori nad Gorico (1778) se je ohranil prepis predračuna za veliki marmorni oltar, ki ga je predložil Giovanni Pacassi starejši. Oltar je datiran pred 1686, saj so tega leta nanj prenesli Marijino milostno podobo. Ko je bilo

svetišče 1786 ukinjeno, so oltarno arhitekturo odkupili za Marijino Celje (Lig), tabernakelj pa za Avber na Krasu.

1.01 ORIGINAL SCIENTIFIC PAPER

Monika OSVALD, Giovanni Pacassi the Elder († 1697) and the Main Altar in the Marian Sanctuary of Sveta Gora pri Gorici / Monte Santo di Gorizia (before 1686)

Keywords: Giovanni Pacassi the Elder (†1697), Leonardo Pacassi (†1697), Sveta Gora nad Gorico / Monte Santo di Gorizia, Marija Celje (Lig), Avber na Krasu, County of Gorizia

In the Breviary on the history of the sanctuary of Sveta Gora nad Gorico / Monte Santo di Gorizia (1778) has been preserved a transcript of the price quotation for the marble main altar, submitted by Giovanni Pacassi the Elder. The altar is dated before 1686, since that was the year in which the image of Our Lady of Grace was placed to it. When the sanctuary was abolished in 1786, the altar structure was bought by Marija Celje (Lig) and the tabernacle by Avber na Krasu.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Stefano ALOISI, Razmišljanja o nekaterih skulpturah v Furlaniji, pripisanih Giovanniju Bonazzi

Ključne besede: Furlanija, San Vito al Tagliamento, Udine, družina Altan, Giovanni Bonazza, Bortolo Cavalieri

Prispevek navaja razmišljanja o nekaterih skulpturah v Furlaniji (v San Vito al Tagliamento in v Vidmu), ki se povezujejo z Giovannijem Bonazzo in jih potrjujejo neobjavljeni arhivski dokumenti ter so tukaj pojasnjeni po kronološki plati. Poleg tega je postavljena hipoteza o morebitnem mladostnem sodelovanju kiparja z beneškim kamnosekom Bortolom Cavalierijem.

1.01 ORIGINAL SCIENTIFIC PAPER

Stefano ALOISI, Considerations on Some Sculptures in Friuli Ascribed to Giovanni Bonazza

Keywords: Friuli, San Vito al Tagliamento, Udine, Altan family, Giovanni Bonazza, Bortolo Cavalieri

This paper sets out considerations, confirmed by unpublished archive papers, on certain existing sculptures in Friuli, in San Vito al Tagliamento, and in Udine, referred to Giovanni Bonazza and clarified here in their chronology. In addition, the hypothesis is put forward of a possible youthful collaboration between the sculptor and the Venetian stonecutter Bortolo Cavalieri.

Paolo GOI, Predlog za Bernarda Tabacca

Ključne besede: beneško kiparstvo 17.–18. stoletja, furlansko kiparstvo 17.–18. stoletja, Bernardo Tabacco, Francesco Tabacco

Kipar in altartist Bernardo Tabacco je deloval v Bassanu, Trevisu, Benetkah, Padovi pa tudi v Dubrovniku. Ta članek prispeva k boljšemu poznavanju delavnice z atribucijo novih del v Furlaniji in z noticami o njegovem bratu Francescu, njegovem sodelavcu.

Paolo GOI, On Bernardo Tabacco

Keywords: Venetian sculpture 17th–18th century, sculpture in Friuli 17th–18th century, Bernardo Tabacco, Francesco Tabacco

Sculptor and architect of altars, Bernardo Tabacco worked in Bassano, Treviso, Venice, Padua, as well as in Dubrovnik. This article contributes to improving the knowledge of the workshop with the attribution of new works in Friuli as well as with new documents about his brother Francesco, his collaborator.

Blaž KORPNIK, Nekaj novosti o kiparju Gregorju Božiču

Ključne besede: Barok, Božič Gregor, Claus Mark Anton, Gajšnik Janez Krstnik, Kompolje, Laško, Ljubljana, Loka pri Zidanem Mostu, Marx Andreas, Reiss Franc Krištof, Schoy Janez Jakob, Weissenkirchner Hans Adam, Wiederkehren Konstancija pl., Wintershofen Jožef Karel.

Prispevek obravnava baročnega kiparja Gregorja Božiča (o. 1676–1724). Kipar je živel in deloval v Laškem med letoma 1711 in 1724. Njegovo življenje slabo poznano, saj so arhivski viri, ki so na voljo, precej skopi s podatki. Med njimi prednjačijo zlasti matične knjige, za rekonstrukcijo njegovega opusa pa imamo na voljo le dva vira, ki izpričujeta njegovo avtorstvo. Kipar ima prepoznaven slogovni rokopis in ga lahko zato hitro ločimo od ostalih kiparjev.

Blaž KORPNIK, New Findings on the Sculptor Gregor Božič

Keywords: Baroque, Božič Gregor, Claus Mark Anton, Gajšnik Janez Krstnik, Kompolje, Laško, Ljubljana, Loka pri Zidanem Mostu, Marx Andreas, Reiss Franc Krištof, Schoy Janez Jakob, Weissenkirchner Hans Adam, Wiederkehren Konstancija pl., Wintershofen Jožef Karel.

The article discusses the baroque sculptor Gregor Božič (around 1676–1724). The sculptor lived and worked in Laško between 1711 and 1724. His life is poorly known, as the available archival sources are quite scarce with information regarding his day-to-day life. Among sources, the registry books are in the forefront, while there are only two sources that testify to his authorship. The sculptor has a recognizable stylistic handwriting and can therefore be quickly distinguished from other sculptors.

1.01 IZVIRNI ZNANSTVENI ČLANEK

**Metoda KEMPERL, Kanoniška hiša Ciril-Methodov trg 6
in arhitekt Candido Zulliani**

Ključne besede: arhitekt Candido Zulliani, kamnosek Franc Grumnik, kamnosek Karl Bombasi, Ljubljana, baročna arhitektura

V članku je predstavljena kanoniška hiša na Ciril-Methodovem trgu 6, katere obnovo so doslej pripisali ljubljanskemu arhitektu Candidu Zullianiju (1712–1769). Pregled knjigovodskih knjig ljubljanskega stolnega kapitlja je pokazal, da je bila hiša leta 1746 res obnovljena pod Zullianijevim vodstvom. Kamnoseške elemente na stavbi je izdelal kamnosek Karl Bombasi iz Ljubljane po Zullianijevih načrtih. Zullianiju so na podlagi omenjene dokumentirane rekonstrukcije pripisana tudi glavna pročelja s portali hiš na Ciril-Methodovem trgu 21, Novem trgu 2, Gosposki ulici 4 in Bregu 12.

1.01 ORIGINAL SCIENTIFIC PAPER

**Metoda KEMPERL, The Chapterhouse at Ciril-Methodov Trg 6
and the Architect Candido Zulliani**

Keywords: architect Candido Zulliani, stonemason Franc Grumnik, stonemason Karl Bombasi, Ljubljana, baroque architecture

The article presents the chapterhouse at Ciril-Methodov trg 6, whose reconstruction has, to date, been attributed to the architect Candido Zulliani from Ljubljana (1712–1769). A review of the accounting books of the Ljubljana Cathedral Chapter showed that the house was indeed reconstructed under Zulliani's direction in 1746. The building's stonework elements were made by the mason Karl Bombasi from Ljubljana according to Zulliani's plans. The main facades with portals of the houses at Ciril-Methodov trg 21, Novi trg 2, Gosposka ulica 4, and Breg 12 are also attributed to Zulliani based on the chapterhouse's documented reconstruction.

1.01 IZVIRNI ZNANSTVENI ČLANEK

**Polona VIDMAR, Portret Franca Antona grofa Schrattenbacha (1712–1783)
v Oaxaci**

Ključne besede: portretno slikarstvo, kavalirsko potovanje, 18. stoletje, Franc Anton Schrattenbach, Francesco Solimena

V članku je obravnavan portret mladega plemiča, ki je razstavljen v Museo de las culturas de Oaxaca v Mehiki. V muzeju je portretiranec identificiran kot član burbonske vladarske hiše, slika pa je pripisana Francescu Solimeni (1657–1747). Na podlagi napisa na portretu je avtorica v portretirancu prepoznala v Gradcu rojenega Franca Antona grofa Schrattenbacha (1712–1783) in obravnavala njegovo kavalirsko potovanje ter položaj v Neaplju, saj je bil nečak nekdanjega neapeljskega podkralja, Volfa Hanibala grofa Schrattenbacha. Pozornost je namenjena tudi različnim strategijam, ki so jih za pridobitev portreta med kavalirskim potovanjem uporabili Schrattenbach in njegova vrstnika in sorodnika, Ignac Marija II. grof Attems (1714–1762) in Ernest Henrik grof Wildenstein (1708–1768).

Polona VIDMAR, The Portrait of Franz Anton Count Schrattenbach (1712–1783) in Oaxaca

Keywords: portrait painting, Grand Tour, 18th century, Franz Anton Schrattenbach, Francesco Solimena

The article discusses a portrait of a young gentleman exhibited in the Museo de las Culturas de Oaxaca in Mexico. In the museum, the sitter is identified as a member of the House of Bourbon and the painting is attributed to Francesco Solimena (1657–1747). Based on the inscription on the portrait, the author identifies the sitter as Graz-born Franz Anton Count Schrattenbach (1712–1783), discusses the subject's Grand Tour and his position in Naples, being a nephew of the former Viceroy of Naples, Wolfgang Hannibal Count Schrattenbach. The paper draws attention to the various strategies for attending a portrait during Grand Tour, applied by Schrattenbach and his peers and relatives Ignaz Maria II Count Attems (1714–1762) and Ernst Heinrich Count Wildenstein (1708–1768).

Marjeta CIGLENEČKI, Avguštin Stegenšek – fotograf

Ključne besede: Avguštin Stegenšek, dokumentarna fotografija, dokumentiranje kulturne dediščine, fotografiranje cerkvenih zunanjščin in notranjščin, fotografiranje cerkvene opreme

Članek predstavlja Avguština Stegenška (1875–1920), enega pionirjev slovenske umetnostne zgodovine, kot fotografa. Fotoaparat je imel Stegenšek že med študijem v Rimu (1899–1902), kasneje pa je precej svojih prihrankov porabil za nabavo zanesljive foto opreme. Od 950 negativov, kolikor jih je leta 1920 evidentiral v njegovi zapuščini, se jih je ohranilo okrog 190 in nekaj dodatnih pozitivov. Vsi dokumentirajo umetnine, ki jih je raziskoval. Pri analizi Stegenškovih fotografij, objavljenih v njegovih dveh topografskih monografijah (iz let 1905 in 1909), članek pokaže, kako Stegenškove fotografije presega-jo raven zgolj dokumentiranja.

Marjeta CIGLENEČKI, Avguštin Stegenšek – Photographer

Keywords: Avguštin Stegenšek, documentary photography, documenting cultural heritage, taking photos of the church exteriors and interiors, taking photos of the church furnishing

The article presents Avguštin Stegenšek (1875–1920), one of the pioneers of Slovene art history, as a photographer. Stegenšek possessed a camera already while studying in Rome (1899–1902), later he spent a great amount of his savings to acquire reliable photo equipment. Out of 950 negatives, registered in his estate in 1920, around 190 and some additional positives have been preserved. All of them document the works of art he was researching. In analysing Stegenšek's photographs, published in his two topographical monographs (from 1905 and 1909), the article demonstrates how Stegenšek's photos exceed the level of mere documentation.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Franci LAZARINI, Nekdanje evangeličansko župnišče v Radljah ob Dravi – neznano zgodnje delo Otta Bartninga

Ključne besede: evangeličanska sakralna arhitektura, Štajerska, Radlje ob Dravi, 20. stoletje, pročodrimsko gibanje, Otto Bartning

Članek obravnava stavbo nekdanjega evangeličanskega župnišča v Radljah ob Dravi, zgrajena leta 1912 po načrtih Otta Bartninga, ki je kasneje postal eden najvidnejših nemških arhitektov in se je specializiral prav za evangeličansko sakralno arhitekturo. Njegov slabo raziskani zgodnji opus je nastal v tesni povezavi s pročodrimskim gibanjem (Los-von-Rom-Bewegung), razširjenim v nacionalno mešanih predelih Avstro-Ogrske v prvih desetletjih 20. stoletja, ki se je zavzemalo za prestop nemško govorečega prebivalstva iz katoliške v evangeličansko vero. Zgradba kaže precejšnje podobnosti z drugimi sodajnimi Bartningovimi župnišči, npr. v Peggau, Rottenmannu, Lipnici, Novém Městu pod Smrkem in do neke mere Kremsu.

1.01 ORIGINAL SCIENTIFIC PAPER

Franci LAZARINI, Former Evangelical Parson's House in Radlje ob Dravi – Unknown Early Work by Otto Bartning

Keywords: evangelical sacred architecture, Styria, Radlje ob Dravi (Mahrenberg), 20th century, Away from Rome Movement, Otto Bartning

The article discusses the building of former evangelical parson's house in Radlje ob Dravi (German: Mahrenberg), built in 1912 and designed by Otto Bartning, who later became a renown German architect, specialised in evangelical sacred architecture. His early mainly unresearched oeuvre, is connected to the Away from Rome movement (Los-von-Rom-Bewegung), widespread in the nationally mixed regions of Austria-Hungary in the first decades of the 20th century, which required the Germanophone population to convert from Catholicism to Protestantism. The edifice strongly resembles Bartning's other contemporary parson's houses, e.g. in Peggau, Rottenmann, Leibnitz, Nové Město pod Smrkem, and to some extent Krems.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Katja MAHNIČ, Steletovo poročilo o varstvu spomenikov v prvem Zborniku za umetnostno zgodovino

Ključne besede: France Stelè, spomeniško varstvo, umetnostna zgodovina, konservatorstvo, stroka, konceptualni okvir

V prvem letniku *Zbornika za umetnostno zgodovino* je F. Stelè objavil dvodelni prispevek z naslovom *Varstvo spomenikov*. V prvem delu prispevka je uvodoma na kratko predstavil razvoj spomeniškega varstva v Sloveniji. Ta uvod je v historiografskem smislu izredno zanimiv iz več razlogov. Prispevek se osredotoča na v njem implicitno nakazano povezavo med spomeniškim varstvom in umetnostno zgodovino, kot jo je razumel in promoviral Stelè, ter spremembe njenega razumevanja v okviru kasnejšega razvoja spomeniškega varstva na Slovenskem. Izkaže se, da Stelè spomeniškega varstva ni razumel kot stroke, pač pa kot prizadevanje za doseg določenega cilja, ohranjanja spomenikov. Tisto, kar je dajalo tako vsebino kot strokovno podlago temu prizadevanju, je bila umetnostna zgodovina.

Za Steleta je bila torej umetnostna zgodovina tista, ki je določala predmet, metode in cilje delovanja spomeniškega varstva. V resnici je šlo torej za precejšnjo zožitev razumevanja spomeniškega varstva na varstvo pretežno umetnostnih spomenikov. Ta zožitev je imela pomemben vpliv na nadaljnji razvoj spomeniškega varstva na Slovenskem, ki se je po nekaj desetletjih znašlo pred nalogo utemeljevanja širitve področja svojega delovanja. Hkrati je Steletovo razumevanje spomeniškega varstva prineslo tudi umanjkanje razvoja prave spomeniškovarstvene teorije, razmisleka torej o temeljnih konceptih te dejavnosti, njenih ciljnih in metodah. Kljub kasnejši širitvi področja delovanja spomeniškega varstva, reorganizacije spomeniškovarstvene službe in vzpostavitve konservatorstva kot posebne stroke umetnostna zgodovina ohranja svojo ključno vlogo na področju spomeniškega varstva.

1.01 ORIGINAL SCIENTIFIC PAPER

Katja MAHNIČ, Stelè's Report on Monument Protection in the First Volume of *Zbornik za umetnostno zgodovino*

Keywords: France Stelè, monument protection, art history, conservation, profession, conceptual framework

In the first volume of *Zbornik za umetnostno zgodovino* [*Art History Journal*], France Stelè published a two-part article entitled *Varstvo spomenikov* [*Monument Protection*]. In the first part of the article, he briefly presented the development of monument protection in Slovenia. This introduction is incredibly interesting, historiographically speaking, for several reasons. This article will focus on the connection between monument protection and art history that is implicitly indicated in it, as it was understood and promoted by Stelè, and on how its perception changed in the subsequent development of monument protection in Slovenia. As it turns out, Stelè did not view monument protection as a profession but as an effort towards attaining a specific goal, i.e. monument conservation. The contents and technical basis of this effort were provided by art history. Therefore, in Stelè's opinion, art history was what defined the subject, methods and aims of the monument protection practice. In fact, he viewed monument protection much more narrowly as primarily the protection of artistic monuments. This narrow definition had a major impact on the further development of monument protection in Slovenia, which was confronted with the task of justifying the expansion of its operation a few decades later. Moreover, Stelè's understanding of monument protection also resulted in a lack of development of genuine monument protection theory, i.e. of contemplation about the basic concepts of this activity, its goals, and methods. Despite the subsequent expansion of monument protection's area of activity, the reorganization of the monument protection service, and the establishment of conservation as a special profession, art history has retained its vital role in the field of monument protection.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Maja LOZAR ŠTAMCAR, Mladi Gojmir Anton Kos in srednjeevropsko oblikovanje pohištva v drugem in tretjem desetletju dvajsetega stoletja

Ključne besede: Gojmir Anton Kos, leta oblikovanja umetniške osebnosti, oblikovanje pohištva in notranje opreme, modernizem, artdeko, Dunaj, Berlin, Ljubljana

Gojmir Anton Kos ni bil samo eden najuglednejših slovenskih slikarjev, ampak tudi izreden oblikovalec pohištva in druge stanovanjske opreme. Pričujoča študija razkriva, kako se je vsestransko nadarjeni mladi Kos holistično umetniško formiral na Dunaju, v Berlinu

in Ljubljani. Že njegove prve zasnove za pohištvo in interierje so izdajale brezhibne proporce in skladnost rahločutno domiselnih form in barvnih shem v artdekojevskem smislu.

1.01 ORIGINAL SCIENTIFIC PAPER

Maja LOZAR ŠTAMCAR, Gojmir Anton Kos and the Furniture Design of the 1910s and 1920s

Keywords: Gojmir Anton Kos, formative years, furniture and interior design, Modernism, Art Deco, Vienna, Berlin, Ljubljana

Gojmir Anton Kos was not only one of the most prominent Slovenian painters, but was also an extraordinary furniture and interior designer. The study reveals the formative years of the all-round talented young Kos in Vienna, Berlin and Ljubljana. His earliest designs for furniture and interiors already clearly manifested a flawless command of proportions and harmony of the sensitively imaginative shapes and color schemes in the Art Deco spirit.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Luca CABURLOTTO, Slovenija na plakatih zbirke Salce v Museo nazionale v Trevisu

Ključne besede: plakati, grafike, Slovenija, turizem, industrija, prireditve

V veliki zbirki plakatov, ki jo je ustvaril Ferdinando Salce, je veliko primerkov visoke grafične kvalitete, ki zadevajo Slovenijo in ki so jih ustvarili umetniki, kot so Ratomir Pesić, Janez Trpin, Eugen Šajn, Franz Lenhart, Peter Kocjančič, Ivan Pengov, Herman Hus, Božidar Jakac in drugi. Nastali so z namenom promocije turizma, industrije, prireditev in srečanj.

1.01 ORIGINAL SCIENTIFIC PAPER

Luca CABURLOTTO, Slovenia on the Posters of the Collection Salce at the Museo Nazionale in Treviso

Keywords: posters, prints, Slovenia, tourism, industry, events

The great collection of posters made by Ferdinando Salce includes many of high graphic quality concerning Slovenia drawn by artists as Ratomir Pesić, Janez Trpin, Eugen Šajn, Franz Lenhart, Peter Kocjančič, Ivan Pengov, Herman Hus, Božidar Jakac and others, to promote tourism, industries, events, meetings.

Špela GROŠELJ, Hagija Sofija – model za klasične osmanske in sodobne turške mošeje? Primer nove mošeje na trgu Taksim

Ključne besede: Hagija Sofija, Mošeja na Trgu Taksim, Mimar Sinan, nacionalna identiteta, arhitektura

V tradicionalni turški umetnostni zgodovini je dolgo veljalo, da so bile klasične osmanske mošeje, zgrajene v 16. stoletju, zgrajene po modelu Hagije Sofije. Arhitekt večine klasičnih osmanskih mošej je Mimar Sinan. V preteklosti so se v zgodovino pisju začeli pojavljati številni miti o arhitektu Sinanu in njegovem odnosu do Hagije Sofije. Mnogi miti so imeli politično osnovo in so skupaj s arhitekturo igrali pomembno vlogo pri oblikovanju nacionalne identitete Turčije. Hagija Sofija in Mimar Sinan sta še danes nabita s politično simboliko. Velja to tudi za novo mošejo na trgu Taksim?

Špela GROŠELJ, Hagia Sophia as Model for the Classical Ottoman and a Possible Model for Contemporary Turkish Mosques? An Example of the New Mosque on the Taksim Square

Keywords: Hagia Sophia, Taksim Square Mosque, Mimar Sinan, National Identity, Architecture

In traditional Turkish art history, it has long been defended that classical Ottoman mosques, built in the 16th century, were built on the model of Hagia Sophia. The architect of most classical Ottoman mosques was Mimar Sinan. Throughout history, many myths about the architect Sinan and his relationship to Hagia Sophia began to appear in historical texts. Many myths had a political basis and, together with architecture, played an important role in shaping Turkey's national identity. Hagia Sofia and Mimar Sinan are still charged with political symbolism today. Is it the same with the new mosque on Taksim Square?

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