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2024



**LINDA BOREAN IN ZBIRATELJSTVO
V ZGODNJEM NOVEM VEKU**

**LINDA BOREAN AND COLLECTING
IN THE EARLY MODERN PERIOD**

← Jacopo Palma mlajši,
Portret Antonia Alienseja (?), Birmingham,
Birmingham Museum & Art Gallery/
Jacopo Palma il Giovane, *Portrait of Antonio Aliense (?)*,
Birmingham, Birmingham Museum & Art Gallery

ICCHS BILTEN 2024/ICCHS BULLETIN 2024

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Uvodnik

Introduction

Uvodno ICCHS predavanje je vsakoletni dogodek Mednarodnega središča za primerjalne zgodovinske raziskave na začetku akademskega leta. V okviru tridnevnega dogodka Filozofsko fakulteto obiščejo uveljavljeni znanstveniki s področja zgodovine ali umetnostne zgodovine. Med 19. in 21. oktobrom 2023 smo gostili dr. Eikeja Schmidta, tedaj direktorja florentinske Galerije Uffizi, enega največjih svetovnih muzejev, ter poznavalca zgodnjenovoveškega kiparstva. Na svojem predavanju je predstavil Leonharda Kerna, enega najpomembnejših kiparjev prve polovice 17. stoletja.

Letošnja gostja Uvodnega ICCHS predavanja je redna profesorica dr. Linda Borean z Univerze v Vidmu. Glavna tema njenih raziskav je zbirateljstvo v Benetkah v zgodnjem novem veku. Z gostovanjem dr. Borean, ki bo potekalo med 17. in 19. oktobrom 2024, želimo opozoriti na pomembnost njenih raziskav za prostor med Alpami, Panonsko nižino in Jadranskim morjem. Ta prostor je bil namreč v gospodarskem, kulturnem in umetnostnem pogledu tesno povezan z Benetkami. Predavanje ne bo posvečeno zbirateljstvu, pač pa poklicu slikarja v Benetkah v 17. stoletju.

Zbirateljstvo v zgodnjem novem veku pa je osrednja tema letošnjega biltena. K sodelovanju smo povabili tri slovenske raziskovalce, ki so odgovorili na nekaj vprašanj o vlogi raziskav dr. Linde Borean, proučevanju zbirateljstva ter o podobi umetnika v zgodnjem novem veku.

International Centre for Comparative Historical Studies (ICCHS) traditionally holds an opening lecture to kick off each academic year. The 3-day event sees renowned scholars of history and art history visit the Faculty of Arts, University of Ljubljana. Between 19 and 21 October 2023, we hosted Dr. Eike Schmidt, an expert on sculpture from the early modern period and the director of the Uffizi Galleries, one of the world's greatest museums. His lecture presented Leonhard Kern, one of the most important sculptors from the first half of the 17th century.

This year's keynote speaker is professor Linda Borean of the University of Udine. One of her research interests is collecting practice in Venice during the early modern period. By hosting Dr. Borean from 17 to 19 October 2024, we would like to shine a light on her research and its rippling influence in the region between the Alps, the Adriatic and the Pannonian Plain, which equally in economic, cultural, and artistic senses was inextricably linked to Venice.

Collecting in the early modern period is also the central topic of this year's Bulletin. We invited Slovenian experts to give their views on a set of questions about the role Dr. Linda Borean's research plays in the study of collecting practices and in how we understand the image of the artist in the early modern period.



Program Uvodnega ICCHS predavanja –

akademsko leto 2024/25

The programme of the Opening ICCHS lecture –

Academic Year 2024/25

Četrtek, 17. oktober 2024 /

Thursday, 17 October 2024

18.00

Univerza v Ljubljani, Filozofska fakulteta
(Aškerčeva ulica 2, Ljubljana), predavalnica 34/
University of Ljubljana, Faculty of Arts
(Aškerčeva ulica 2, Ljubljana), lecture hall 34

UVODNO ICCHS PREDAVANJE:

Linda Borean, *Poklic slikarja v Benetkah
med Tizianom in Tiepolom*

OPENING ICCHS LECTURE:

Linda Borean, *The profession of the painter
in Venice between Titian and Tiepolo*

Predavanje bo v angleškem jeziku./

The lecture will be given in English.

Petek, 18. oktober 2024/

Friday, 18 October 2024

9.30–11.00

Univerza v Ljubljani, Filozofska fakulteta
(Aškerčeva ulica 2, Ljubljana), predavalnica 343/
University of Ljubljana, Faculty of Arts
(Aškerčeva ulica 2, Ljubljana), lecture hall 343

Pogovor Linde Borean s študenti, moderira
Neža Lukančič (pogovor je odprt za javnost)/
Discussion with students, moderated by
Neža Lukančič (open for public)

11.30–13.00

Italijanski inštitut za kulturo v Sloveniji
(Breg 12, Ljubljana)/
Italian Cultural Institute in Slovenia
(Breg 12, Ljubljana)
Srečanje Linde Borean z novinarji/Press
conference

Sobota, 19. oktober 2024/

Saturday, 19 October 2024

Interna ekskurzija članov ICCHS z gostjo/
Excursion for ICCHS members and our guest

← Giovanni Battista Tiepolo, *Apel slika Kampaspe*,
Montreal Museum of Fine Arts/
Giovanni Battista Tiepolo, *Apelles Painting the
Portrait of Campaspe*, Montreal Museum of Fine Arts

Linda Borean

je redna profesorica umetnostne zgodovine in predstojnica Oddelka za humanistiko in kulturno dediščino na Univerzi v Vidmu. Študirala je na univerzah v Vidmu in Bruslju ter delovala v tujini kot štipendistka pomembnih ustanov (Getty Research Institute and Getty Museum v Los Angelesu in Metropolitan Museum of Art v New Yorku). Sodelovala je pri pripravi nekaterih odmevnih razstav: Pietra dipinta (Milano, Palazzo Reale 2000), Tintoretto (Madrid, Museo del Prado 2007), Cagnacci (Forlì 2008), I colori della seduzione. Giambattista Tiepolo e Paolo Veronese (Videm, Galleria d'Arte Antica 2012), ter Rencontres à Venise: Étrangers et Vénitiens dans l'art du XVIIe siècle (Ajaccio, Palais Fesch- Musée des Beaux-Arts 2019).

Na Univerzi v Vidmu, kjer dela od leta 2001, predava na dodiplomskih in podiplomskih programih kulturne dediščine in umetnostne zgodovine, v okviru doktorskega programa umetnostne zgodovine, poučuje pa tudi na programu specializacije iz spomeniškega varstva. Aktivno sodeluje z muzeji v Furlaniji, vključno z Musei Civici di Udine, in deluje kot članica znanstvenega odbora Gallerie dell'Accademia di Venezia.

Njeno raziskovanje je osredotočeno na umetnostno kulturo Benetk in Veneta vse od renesanse do neoklasicizma. Pri svojem delu se posebej posveča odnosom med slikarji in naročniki ter povezavam med zgodovinskimi okoliščinami, trgom umetnin in zbiralci.

Med letoma 2002 in 2009 je Linda Borean sodelovala pri vodenju projekta z naslovom *Il Collezionismo d'arte a Venezia dalle origini all'Ottocento*.

→ **Linda Borean** is a full professor of Art History and head of the Department of Humanities and Cultural Heritage at the University of Udine. She studied in Udine and Bruxelles, and later spent several research periods abroad, with fellowships and grants, including time at the Getty Research Institute and the Getty Museum in Los Angeles, as well as the Metropolitan Museum of Art in New York. Borean has also worked on staging several renowned exhibitions, namely Pietra Dipinta (Milano, Palazzo Reale 2000), Tintoretto (Madrid, Museo del Prado 2007), Cagnacci (Forlì 2008), I colori della seduzione: Giambattista Tiepolo e Paolo Veronese (Udine, Galleria d'Arte Antica 2012), and Rencontres à Venise: Étrangers et Vénitiens dans l'art du XVIIe siècle (Ajaccio, Palais Fesch – Musée des Beaux-Arts 2019).

At the University of Udine, where she has been working since 2001, Borean teaches both undergraduate and graduate courses in Cultural Heritage and Art History, as well as classes at the Post-Graduate School in Artistic and Historical Heritage, the Scuola Superiore, and within the Ph.D. program in Art History. Moreover, Linda Borean collaborates actively with the museums of Friuli, including the Musei Civici di Udine, and serves as a member of the Scientific Committee of the Gallerie dell'Accademia di Venezia.

Her research is focused on the artistic culture of Venice and Veneto, spanning from the Renaissance to Neoclassicism. Her work particularly explores the relationships between artists and patrons, as well as the dynamics between collectors, the art market, and historiography. Between 2002 and 2009, Linda Borean co-coordinated a project funded by the Fondazione di Venezia titled *Il Collezionismo d'arte a Venezia dalle origini all'Ottocento*.

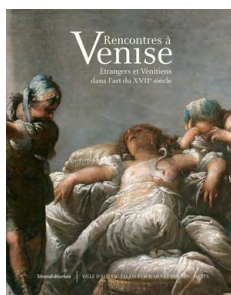


Izbrana bibliografija Linde Borean Selected bibliography

La Galleria Manfrin a Venezia. L'ultima collezione d'arte della Serenissima,
Udine: Forum, 2018.



Rencontres à Venise. Étrangers et Vénitiens dans l'art du XVII^e siècle (edd. Linda Borean, Stefania Mason), Ciniselo Balsamo: Silvana Editoriale; Ajaccio: Palais Fesch-Musée des Beaux-Arts, 2018.



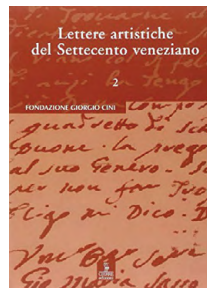
Il collezionismo d'arte a Venezia: Il Settecento (edd. Linda Borean, Stefania Mason), Venezia: Marsilio: Fondazione di Venezia, (2009).



Il collezionismo d'arte a Venezia. Il Seicento (edd. Linda Borean, Stefania Mason), Venezia: Marsilio: Fondazione di Venezia, (2007).



Lettere artistiche del Settecento veneziano 2
(ed. Linda Borean),
Verona: Cierre Edizioni 2004
(Fonti e documenti per la storia dell'arte veneta).





*Poklic slikarja v Benetkah
med Tizianom in Tiepolom
The profession of the painter
in Venice between Titian and Tiepolo*

V 17. stoletju je bil poklic beneškega slikarja podvržen transformacijam, ki so bile povezane z več dejavniki: postopnim izginjanjem velikih delavnic renesančne tradicije (delavnice Tiziana, Tintoretta in Veroneseja), usmeritve javnih naročnikov, epidemije kuge leta 1630, vse večje prisotnosti tujih umetnikov v mestu, širitve umetnostnega trga na mednarodno raven, ustanovitve Kolegija slikarjev leta 1682, pojava zasebnih akademij tako v rezidencah umetnikov kot v palačah plemstva. V domačih akademijah so se vaje v slikanju po naravi izmenjevale s teoretičnimi predavanji in pogovori o literaturi, zgodovini, antični umetnosti in glasbi. Kako sta se poklic in kariera slikarja razvijala znotraj takega okvira? Prispevek bo ob upoštevanju nedavno objavljenih arhivskih dokumentov, reinterpretaciji znanih virov in z analizo nekaterih posamičnih študij primerov osvetlil ta neverjetno zanimiv vidik obdobja baroka v Benetkah.

→ During the seventeenth century, the Venetian painter's profession underwent several transformations linked to multiple factors: the gradual disappearance of the great workshops of the Renaissance tradition (those of Titian, Tintoretto, and Veronese), the orientation of public patronage, the plague epidemic of 1630, the increasing presence of foreign artists staying in the city, the expansion of an art market of international dimensions, the foundation of the Collegio dei Pittori in 1682, and the appearance of private academies, both in the artist's residence and in the palaces of the nobility. At domestic academies, exercises in depicting natural life alternated with theoretical lectures and conversations on literature, history, antiquity, and music. Within such a framework, how did the profession and the career of the painter evolve? Through recently published archival documents, a reinterpretation of known sources, and the analysis of a few case studies, this paper will explore this fascinating aspect of the Baroque age in Venice.

← David Teniers ml.,
Theatrum pictorium... (1660)/
David Teniers the Younger,
Theatrum pictorium... (1660)



↑ Giovanni Francesco Barbieri, imenovan Guercino,
Avtoportret pred sliko "Amor Fedele", Washington,
National Gallery of Art/
Giovanni Francesco Barbieri, called Guercino,
Self-Portrait before a Painting of "Amor Fedele",
Washington, National Gallery of Art

Zbirateljstvo v zgodnjem novem veku

Collecting in the early modern period

Dr. Linda Borean je med letoma 2002 in 2009 skupaj z dr. Stefano Mason vodila projekt *Il Collezionismo d'arte a Venezia dalle origini all'Ottocento*. Raziskava se je osredotočala na beneško zbiralateljstvo od njegovih začetkov v 16. stoletju do 19. stoletja.

Raziskava je temeljila na širokem razponu dokumentov v beneških in drugih arhivih ter knjižnicah. Gradivo je obsegalo inventarje, oporoke ter korespondenco. Predvsem inventarji in oporoke so osvetlili formiranje umetnostnega kanona, povpraševanje po umetninah ter interes zbirateljev za originalna dela na eni strani ter kopije in slike, narejene v slogu velikih mojstrov. Poleg zgolj navedb del in njihovih avtorjev, ki so našla mesto v beneških zbirkah, so inventarji in oporoke nudili tudi vpogled v odnos zbirateljev do lastne zbirke. Tako so na primer v tistih inventarjih, kjer so slikarska dela večinoma anonimna, z imenom izpostavljeni zgolj najpomembnejši umetniki, kot je npr. Tizian. Podobno je z oporokami; lastniki pomembnejših del so jih imeli za družinsko dediščino.

Podatki, pridobljeni iz teh virov, so bili nato navzkrižno primerjani s sočasnimi besedili o umetnosti. Ta niso neposredno obravnavala zbirateljstva, temveč so avtorji v okviru predstavitev del posameznih umetnikov izpostavili pomen dobrega okusa s tem, ko so na primer navedli, kateri posamezniki oziroma pripadniki določenega družbenega sloja posebej pogosto posegajo po delih nekega umetnika.

Nabor virov in njihova drugačna interpretacija sta omogočila proučevanje več posameznih primerov ter obravnavo raziskovalnih problemov, kot so vpliv okusa zbirateljev na trende v umetnostni produkciji na beneškem območju, razvojne dinamike zbirk v lasti najrazličnejših družbenih slojev, tržne mehanizme in prodajne tipologije ter izmenjave umetnostnih del, figuro in vlogo zbiratelja umetnin ter antropološki vidiki razstavljanja del ter nenazadnje vpliva na snovanje bivanjskih prostorov različnih družbenih slojev. Rezultati predstavljajo prikaz zgodovinske rekonstrukcije zbirateljstva v zgodnjem novem veku.

→ From 2002 to 2009, together with Dr. Stefania Mason, Dr. Linda Borean headed the project *Il Collezionismo d'arte a Venezia dalle origini all'Ottocento*. The project was concerned with Venetian collecting practices from the beginning of the 16th century until the 19th.

The research was based on a broad range of documents in archives and libraries from Venice and abroad, including inventories, wills, and other correspondence. Wills and estate inventories especially shed light on the formation of the artistic canon, demand for artwork, and collectors' interest on one hand in originals and on the other in copies and paintings *alla maniera di*. Not only do they list artworks and their authors that found homes in Venetian collections, wills and inventories also shed light on collectors' relationships with the pieces they owned. For instance, there are inventories of collections featuring mostly anonymous authors, but the most important artists are nonetheless listed, such as Titian. Wills are the same, showing that owners of important works considered them family heritage.

The information gleaned from these sources are then cross-referenced against contemporary texts on art. These did not necessarily discuss collection directly, but as part of presenting individual artists, the texts highlight the importance of good taste by emphasizing, e.g., which artists were coveted by particular members of various social classes.

The range of sources and their various interpretations facilitated the study of many specific examples and the treatment of research questions such as the influence of collectors' tastes on the trends of artistic production in and around Venice, how collections developed in the possession of wildly different social classes, market behavior and mechanisms, the dynamics of sales and exchanges of artwork, the figure and role of the collector, the anthropological aspects of exhibiting, and even how collecting informed the design of homes for various social classes. The results help us sketch a reconstruction of collecting practices in the early modern period.



dr. Katra Meke

je doktorirala leta 2018 na Filozofski fakulteti Univerze v Ljubljani z doktorsko disertacijo z naslovom *Beneško baročno slikarstvo na Kranjskem in Štajerskem: Naročniki in zbiralci*, v kateri je obravnavala prisotnost beneškega slikarstva na Kranjskem in Štajerskem v 17. in 18. stoletju. Zaposlena je kot kustosinja v Narodni galeriji; za svojo študijo in razstavo Fortunat Bergant (1721–1769) je leta 2023 prejela priznanje Izidorja Cankarja. Redno objavlja znanstvene prispevke in predstavlja svoje raziskovalno delo, ki zadeva predvsem barok na Slovenskem, na znanstvenih srečanjih.

→ **Dr. Katra Meke** received her doctorate from the University of Ljubljana's Faculty of Arts, defending her thesis *Venetian Baroque Painting in Carniola and Styria: Patrons and Collectors*, focusing on collections in the 17th and 18th centuries. Currently employed as a curator at the Slovenian National Gallery, she won an Ivan Cankar Award in 2023 for her exhibit on Fortunat Bergant (1721–1769). She regularly publishes her articles and presents at conferences her research endeavors, which primarily focus on Baroque-era Slovenia.

Kako ocenjujete pomen raziskav zbirateljstva Linde Borean?

Raziskave Linde Borean imajo velik pomen za proučevanje zbirateljstva v splošnem, po drugi strani pa nam pravzaprav pokažejo, kako se stvari lotevati metodološko, saj lahko ta vzorec prenesemo tudi k nam. Obenem predstavljajo tudi kontekst, s katerim lahko primerjamo svoje raziskave.

Ta kontekst ni nepomemben, ker se pravzaprav pogovarjamo o beneškem okolju, ki je za naš prostor izjemnega pomena; Benetke so nam najbližji umetnostni center in tja stremijo naši naročniki, naše lokalno plemstvo. V tem pogledu so pravzaprav ključne njene raziskave zbirateljstva starih beneških mojstrov, kajti ta pojav lahko opazujemo tudi pri nas. Na podlagi zapuščinskih inventarjev vemo, da so pri nas imeli tudi v zbirkah dela Tiziana, Tintoretta, celo Bellinija. Redki so primeri, kjer so ta dela označena kot original, veliko več pa je bilo kopij po teh beneških mojstrih; to nam pove tudi, da so bili ti mojstri priljubljeni, vendar se jih v originalu v tistem času ni več dalo dobiti. So bile pa kopije po Tizianu, Tintoretu, Veroneseju enako zaželeni kot originali. Pomembne so tudi raziskave posameznih zbiralcev, kajti marsikaterega smo lahko povezali tudi z našim okoljem; proučevala je na primer zbirke trgovcev, s katerimi pa je imelo stike tudi naše lokalno plemstvo, na primer Jakob Schell von Schellenburg, tako da smo na podlagi tega tudi njega lahko postavili v ta širši metodološki kontekst.

Kako se vi kot kustosinja v Narodni galeriji srečujete z raziskovanjem zbirateljstva?

Ko enkrat predmet pride v neko institucijo, bodisi je to muzej ali galerija, je predmet iztrgan iz svojega izvirnega konteksta. Kako je ta predmet nastal, pa je bistveni del provenience tega predmeta in to je nekaj, s čimer se

seveda kustosi oziroma raziskovalci v teh institucijah ukvarjamo. Tega problema, se pravi raziskav provenience, se lahko lotevamo na dva načina. Po navadi gremo od predmeta nazaj, se pravi, ko predmet pride v muzej, v galerijo, nas zanima, od kod smo ga odkupili, kako je prišel k zadnjemu lastniku in tako naprej, potem pa se zadeva na določenem mestu navadno ustavi in nastane neka vrzel. Na drugi strani so prav raziskave zbirateljstva oziroma naročništva, s tem se je tudi ukvarjala Linda Borean, bistvenega pomena zato, ker pa pravzaprav potekajo z druge strani in včasih se zgodi, da se ta dva konca srečata, lahko ju zvežemo skupaj in takrat dobimo celotno zgodbo nekega predmeta, kar je za nas pomembno, ker samo tako lahko potem predmet primerno predstavimo javnosti.

→ ***How do you rate the importance of Linda Borean's research on collecting?***

Linda Borean's research is hugely important for studying collecting practices in general, and at the same time serves as a roadmap for applying methodology, as we can integrate that example here, too. Further, her studies provide important context against which we can compare our own research. This context is not insignificant, as the area around Venice is hugely relevant for the region between the Alps, the Adriatic and the Pannonian Plain: Venice was the closest true artistic hub, and so regional clients, our local nobility, looked eagerly upon the city. In this sense, Borean's studies on collections of the old Venetian masters are crucial, as a similar trend can be seen in the region. Estate inventories attest that some collections in the region even included works of Titian, Tintoretto, and even Bellini. There are few examples where such works are listed as originals, with far more copies of Venetian masterpieces; this speaks to how popular those masters were, as well as to the fact that their originals could no

longer be attained at the time. Nonetheless, copies of Titian, Tintoretto, and Veronese were just as coveted as the originals.

Studies on specific collectors are also important, as many of them can be tied to our surroundings; for instance, she studied the collections of merchants with ties to our local nobility, e.g. Jakob Schell von Schellenburg, so on that basis we could place him too within the broader methodological context.

How does your work as a curator at the National Gallery put you in contact with research on collecting?

Once a piece arrives at an institution, whether museum or gallery, that object is removed from its original context. How that object came to be is an essential part of its provenance, and that is precisely something with which we curators and researchers at such institutions concern ourselves. This problem, namely research on provenance, can be approached from two angles: usually, we start with the object and work backwards, so when the piece arrives at a museum or gallery, we're curious as to where it was purchased, how it ended up in its final owners' hands, and so on, and at some point the process comes to a halt and a hole in our understanding arises. On the other hand, the studies on collections or commissions themselves, including the work done by Linda Borean, are of crucial importance precisely because they start working from the other side, and sometimes the two ends collide, we can connect them, and thus glean the entire story behind an object, which is important for us, because only armed with the whole background can we present a piece to the public properly.

dr. Tina Košak

je znanstvena sodelavka na Umetnostno-zgodovinskem inštitutu Franceta Steleta ZRC SAZU ter docentka na Oddelku za umetnostno zgodovino Filozofske fakultete Univerze v Mariboru. Med letoma 2019 in 2022 je vodila projekt *Umetnost v času zatona plemstva: transformacije, translokacije in reinterpretacije*. Projekt se je osredotočal na vlogo plemstva v umetnosti na Slovenskem od 18. stoletja naprej ter na recepcijo in reinterpretacijo plemiške dediščine v 19. in prvi polovici 20. stoletja. Njegov cilj je bil raziskati, kako so družbenopolitične okoliščine, ki so spremljale plemstvo v tem času, vplivale na njegovo umetnostno naročništvo in transformacije umetnosti v slovenskem prostoru.

Pomembna rezultata projekta sta znanstvena monografija *Umetnostna dediščina plemstva v času njegovega zatona. Transformacije, prenosi, reinterpretacije* (ur. Tina Košak, Ljubljana: Založba ZRC, 2023) ter spletni portal Plemiška dediščina na Slovenskem.

→ **Dr. Tina Košak** is a research associate at the Slovenian Academy of Sciences and Arts's France Stele Institute of Art History and an assistant professor at the Department of Art History, Faculty of Arts, University of Maribor. From 2019 to 2022, she headed the project *Art and the Nobility in Times of Decline: Transformations, Translocations, and Reinterpretations*, which focused on the nobility's role in art on the territory of nowadays Slovenia from the 18th century onward, and on the reception and reinterpretation of the nobility's heritage in the 19th and 20th centuries. Its objective was to study how sociopolitical circumstances surrounding the nobility of the time influenced how it commissioned artwork and affected the transformations of artwork in Slovenian cultural space.

Important results of the project include a monograph on the artistic heritage of the nobility in the times of its decline, as well as the web portal Plemiška dediščina na Slovenskem (Heritage of the Nobility in Slovenia).

Kaj je značilno za zbirateljstvo na Slovenskem v zgodnjem novem veku oziroma v 17. in 18. stoletju?

Zbirali so predvsem predstavniki družbenih elit, torej pri nas zlasti plemstvo ter cerkvena elita; škofovske zbirke so bile najbolj impozantne. Slikarske zbirke so nastajale šele od sredine 17. stoletja naprej; podatke o njih lahko iščemo v zapuščinskih inventarjih, ki pa so na žalost glede navajanja slik pogosto zelo skopi. Na kratko nam povedo, kakšna je bila vsebina slike, recimo motiv, povedo nam včasih, zlasti od 18. stoletja naprej, koliko je bila slika vredna, in povedo nam, kdo je bil avtor, pa še to zelo redko. Zlasti na Kranjskem in Štajerskem imamo takih atribucij posebej malo.

Plemstvo na Slovenskem se je zgledovalo zlasti po plemstvu v večjih središčih Svetorimsko nemškega cesarstva, Dunaj je bil najbolj vplivno središče. Vemo, da je po sredini 17. stoletja nadvojvoda Leopold Viljem iz Bruslja na Dunaj ob upokojitvi prenesel svojo zbirko slik, jo dal tudi grafično reproducirati. Izdal je album, za katerega vemo, da so ga imeli v lasti tudi nekateri zbiratelji iz naših dežel, konkretno recimo Ignac Maria grof Attems, ki je bil eden najvidnejših štajerskih zbirateljev.

Katere so bile pomembnejše družine na Slovenskem, ki so se ukvarjale z zbirateljstvom?

Attemse smo že omenili, poleg Ignaca Marie so zbirali tudi njegovi dediči, med drugim je bila na Kranjskem znana zbirka škofa Ernesta Amadeja grofa Attemsa, Ignacovega sina, ki je imel v zbirki na gradu Goričane med drugim tudi menda, tako je zabeleženo v njegovem zapuščinskem inventarju, Tizianov original. Na Spodnjem Štajerskem je bil s slikami najboljše opremljen grad Hrastovec pri Lenartu, kjer je Erazem Friderik grof Herberstein malo po sredini 17. stoletja zbral več

kot tristo slik. Med ohranjenimi mojstrovini so danes tudi delo delavnice Jana Fyta *Ptičji koncert* ter zanimiv motiv z lovskim psom in volovsko glavo delavnice Fransa Snydersa, dveh Rubensovih učencev, obe deli pa lahko občudujete v Pokrajinskem muzeju Maribor.

Katere raziskovalne metode in vire uporabljate pri proučevanju zbirateljstva?

Uporabljamo tako klasično metodo pregledovanja arhivskih virov in čisto kvalitativni pristop, torej študije primerov, v zadnjih petdesetih letih so pa zelo v veljavi tudi kvantitativne študije večjega števila raziskovalnih podatkov, ki jih navadno črpamo iz zapuščinskih inventarjev.

Kvantitativne analize umetnin, popisanih v zapuščinskih inventarjih, nam dajo vpogled v splošne trende, medtem ko študije primerov v vzgibe posameznih zbirateljev oziroma naročilih posameznih umetnin. Za Kranjsko in Štajersko, pa tudi za slovensko Primorje, so najbolj dostopni podatki v zapuščinskih inventarjih. Za kakšne večje zbirke, ki so bile izven naših dežel, svetovno priznane zbirke, vemo, da so obstajali tudi posebni inventarji zbirk. Za naše zbirke, ki niso bile tako zelo impozantne, so navadno obstajali samo popisi v zapuščinskih inventarjih, ki so osnovni vir za zgodnjem novoveško zbirateljstvo. Za zbirateljstvo v 19. in 20. stoletju velja, da so bili značilni številni premiki, transferji, ki so bili zabeleženi. Dogajale so se tudi zaplembe, recimo po drugi svetovni vojni so te zaplembe najbolj znane, čeprav so se dogajale tudi že prej. Vemo, da so štajerski plemiči plenili že v 17. stoletju, na primer grof Leslie, kranjski plemiči pa tudi v 18. stoletju; recimo Germanik grof Petazzi je pridobil določene slike v času vpada v Genovo, ko je bil tam vojak. Tako da zaplembe so obstajale že prej, že vse od antike dalje.

→ ***What is indicative of collecting in the southern Habsburg crownlands in the early modern period, i.e. the 17th and 18th centuries?***

Collectors at the time as a rule belonged to the highest social classes, so in the region mostly the nobility and the elite members of the clergy; the episcopal collections were the most impressive. Collections of paintings took shape only starting in the mid-1700s; we find information on them in estate inventories, which sadly tend to be short on information about paintings. In brief, they tell us what the painting was about, for instance, its motif, and they sometimes tell us, mostly starting in the 18th century, how much it was worth, and they tell us who the painter was, but only very rarely. In Carniola and Styria, especially, there are very few such lists of attributes.

Regional nobility looked primarily to the nobility in larger urban hubs within the Holy Roman Empire, with Vienna its most influential city. We know that, after his retirement in the middle of the 17th century, Archduke Leopold Wilhelm brought his collections of paintings back to Vienna with him from Brussels, and had the works graphically reproduced. He published an album that we know some collectors from our lands to have owned, for instance specifically Ignatius Maria Count Attems, who was one of the most prominent collectors in Styria.

Who were the most important families in the territory of nowadays Slovenia who dabbled in collecting?

We've already mentioned the Attems family; in addition to Ignatius Maria, we can also single out in Carniola the collection of Bishop Ernest Amadeus Count Attems, Ignatius's son, whose collection was held at the castle in Goričane. His estate inventory even apparently mentions an original by Titian. In Lower Styria

(nowadays in Slovenia), the castle with the most lavish collections of paintings was Hrasovec pri Lenartu, where a bit after 1650 Erasmus Friedrich Count Herberstein gathered over 300 paintings. The preserved masterpieces today include work from the illustrious Jan Flyt's workshop, including the Concert of Birds, and an interesting motif with a hunting hound and an ox head from the workshop of Frans Snyder; both were students of Rubens's and you can admire both works at the Maribor Regional Museum.

What research methods and resources do you use to study collecting?

We use the traditional method of archive research and a purely qualitative approach, i.e. studying the examples, but over the past 50 years there have emerged quantitative studies of a large amount of research data, which we usually extract from estate inventories. Quantitative analysis of the artworks listed in estate inventories gives us insight into general trends, while studying actual works affords us hints as to the personal motivations behind individual collectors, or the commissions of particular works. For Carniola and Styria, as well as the Littoral region, the most accessible data are found in estate inventories. As regards bigger collections from abroad, world-renowned collections, we know that there are indeed also collection inventories, but the ones found here, much less imposing by comparison, tended to be recorded in estate inventories, our fundamental source for collecting in the early modern period. The 19th and 20th centuries are marked by transfers and movements of artworks, which we have recorded. There were also confiscations; for instance, after World War II such confiscations are the best known, but they were a regular occurrence beforehand, too. We know that Styrian nobles were fond of confiscation back in the

17th century, for instance, Count Leslie, and the Carniolan nobles did the same in the 18th century, Count Petazzi is a good example, who acquired certain paintings during the Siege of Genoa, where he was fighting as a soldier. So confiscations have always been a thing, from the antique period onwards.

dr. Matej Klemenčič

je redni profesor na Oddelku za umetnostno zgodovino Filozofske fakultete Univerze v Ljubljani ter član Mednarodnega središča za primerjalne zgodovinske raziskave. Osrednje področje njegovega raziskovanja je beneško baročno kiparstvo, ukvarja pa se tudi z drugimi temami poznega srednjega in zgodnjega novega veka, z migracijami umetnikov in naročniškimi povezavami med jadranskim prostotrom in Srednjo Evropo. Je vodja projekta Oblikovanje regionalnega umetnostnega središča v zgodnjem novem veku: primer Ljubljane. Eden izmed ciljev projekta je tudi primerjalno analizirati naročništvo in zbirateljske prakse v Ljubljani in zunaj nje, s posebnim poudarkom na geografskem ter demografskem in socialnem kontekstu.

→ **Dr. Matej Klemenčič** is a full professor within the Department of Art History at the Faculty of Arts, University of Ljubljana and a founding member of the International Centre for Comparative Historical Studies. His research focuses on Venetian Baroque sculpture, with significant overlaps into other topics of the late middle and early modern period, including migrations of various artists and the connections linking commissions between areas surrounding the Adriatic and Central Europe. He heads the project Formation of an Early Modern Regional Artistic Centre: the Case of Ljubljana. One of this project's primary objectives is to elaborate a comparative analysis of commissioning and collecting practices in and around Ljubljana, with special emphasis on the geographic and demographic or social context.

Podoba umetnika v zgodnjem novem veku

Ko govorimo o podobi umetnikov, imamo lahko v mislih preprosto njihove portrete in avtoportrete, poleg tega pa tudi, kako jih je videla družba in kako so sami videli sebe in svoje mesto v družbi. Pri tem je izredno pomembno, da imamo na voljo dovolj pisnega gradiva, predvsem arhivskega, pa tudi besedil o umetnosti in umetnikih. Iz tega je najbrž jasno, da je o podobi umetnikov lažje razpravljati v kontekstu večjih umetnostnih središč. Tam je tako likovnega kot pisnega gradiva praviloma več kot dovolj, nekoliko težje pa je povsod drugje. Ampak tudi v tako imenovanih perifernih okoljih lahko na podlagi izjemnih arhivskih podatkov in ohranjenih likovnih del včasih dobimo gradivo za odlične mikrozgodovinske študije. Te nam pomagajo razumeti takratno lokalno dogajanje, ki ga potem prek analogij poskušamo povezati tudi z dogajanjem v velikih središčih.

Če se zdaj omejimo na gradivo, povezano z ozemljem današnje Slovenije, bi bilo najlažje obravnavati umetnike, ki so svojo kariero nadaljevali v katerem od velikih središč. Tak primer je bil recimo Francesco Trevisani, ki je bil rojen v Kopru, kasneje pa se je uveljavil v Rimu in danes velja za enega najpomembnejših rimskih slikarjev prve polovice 18. stoletja. Ali pa Franc Andrej Šega, rojen v Novem mestu, ki je večino življenja preživel v Münchnu in tam postal eden najpomembnejših evropskih medaljerjev in graverjev. Ali pa, že ob koncu baroka, na prehodu v 19. stoletje, slikarji, ki so svoje izjemne kariere naredili na Dunaju, kot na primer Goričan Franc Kavčič in Gorenjec Lovrenc Janša. Nekoliko težje je z umetniki, ki so delovali bolj »lokalno«, torej na primer v Ljubljani in tudi Mariboru, celo Gradcu, če pogledamo tedanje štajersko politično in umetnostno središče, ali pa v Gorici, Kopru. Redko imamo ohranjene avtoportrete ali portrete. Ti so vča-

sih samo skriti v večje kompozicije, na primer za slikarje Almanacha, Giulia Quaglia, Janeza Mihaela Reinwaldta, Franca Jelovška, Franca Mihaela Straussa ali celo za kamnoseka in arhitekta Francesca Bombasija. Tako je tudi s pisnimi viri, ki jih je seveda manj kot v umetnostnih središčih, manj raznoliki so, pa še pozneje smo jih začeli obravnavati in analizirati.

Tako Almanachu, ki je največkrat omenjeni umetnik v Valvasorjevi Slavi vojvodine Kranjske, do pred kakšnim letom nismo poznali niti imena, sedaj pa po zaslugi Uroša Lubeja vemo, da mu je bilo ime Joannes, torej Janez, priimek pa je bil v originalu najbrž Almenak. Za Francesca Robbo imamo po zaslugi pionirskih študij Antona Vodnika in kasnejših raziskav Blaža Resmana na voljo cel kup arhivskih podatkov, ki nam pomagajo razbirati tako značajske lastnosti – ne vedno najbolj pozitivne, kot tudi njegovo vpetost v tedanjo kranjsko družbo. Za slednjo vemo, da se je zavedala pomena umetnikov in občasno tudi finančno podpirala posameznike, na primer študij slikarja Frančiška Karla Remba v Rimu. Prav slednje – torej študij v tujini, mobilnost umetnikov tistega časa, pa tudi potovanja in študij njihovih naročnikov – so seveda dokazi za to, da ob vseh specifikah manjših umetnostnih središč in periferije ne smemo pozabiti, da je bil svet tudi v zgodnjem novem veku tesno povezan in da je tisto, kar velja o umetnikovi podobi v velikih umetnostnih središčih, v marsičem povezano tudi z njihovo podobo drugje.

Potem je pa tu še zadnje vprašanje: kako mi vidimo umetnike tistega časa? Ta podoba se skozi čas močno spreminja, tudi če govorimo samo o zadnjih desetletjih. Odvisna je od pomena, ki ga dajemo posameznim umetnostnim zvrstem, posameznim umetnostnim obdobjem, ali pa na primer kakovosti ali motiviki umetnostnih del, osebnostnim značilnostim umetnikov, nji-

hovemu izvoru, družbenemu položaju ter tudi spolu. Lahko rečem, da je tudi za prostor Slove- nije naš pogled na umetnike zgodnjega novega veka trenutno veliko bolj širok, inkluziven kot nekoč. Na podlagi temeljitih arhivskih študij vemo o njih in njihovih naročnikih, o njihovih umetnostnih delih v lokalnih zbirkah bistveno več kot pred desetletji. In seveda upam, da bomo s tovrstnimi raziskavami še nadaljevali.

→ *The image of the artist in the early modern period*

Understanding the image of an artist is an ambiguous undertaking, as we can simply have in mind a portrait of them or a self-portrait, or we can imagine the term metaphorically as how society saw them or how they viewed themselves and their place or role within such society. It is extremely important here that we have a sufficient amount of written records, especially archival, as well as texts on art and artists. As such, it is likely clear that it is easier to construct the image of artists within the context of large artistic centers, where there tends to be more than enough material to work with, both artistic and written, and it's a bit more challenging elsewhere. But even in such let's say peripheral settings, given archival data of excellent quality and preserved artworks, we sometimes have enough material for outstanding microhistorical studies. These aid our understanding of local affairs at the time, which then through analogy we attempt to link with what was taking place in larger hubs.

If we were to limit ourselves to material related to the territory of modern Slovenia, it would be easiest to discuss artists who went on to one of those larger hubs to further their careers. Francesco Trevisani was one such example, born in Koper but then making a name

for himself in Rome, and now he is considered one of Rome's most important painters from the first half of the 18th century. Or take Franc Andrej Šega, who was born in Novo Mesto but spent most of his life in Munich, becoming one of Europe's most important medalists and engravers. Another example, from the end of the Baroque, at the turn of the 19th century, is found in the painters who made Vienna their home, like Franc Kavčič from Gorizia or Lovrenc Janša from Carniola. It is a bit more difficult with artists who worked more "locally", therefore in Ljubljana, Maribor, even Graz, which was the political and artistic capital of Styria at the time, or in Gorizia or Koper. We have very few surviving portraits or self-portraits. Sometimes you can catch a portrait within a larger composition, for instance of Almanach, Giulio Quaglio, Janez Mihael Reinwaldt, Franc Jelovšek, Franc Mihael Strauss, and even of stonemason and architect Francesco Bombasi. A similar case is found with written sources, which we obviously have far fewer of than in larger artistic hubs, and there is less diversity among the material, and to boot we also began their analysis and treatment later.

For instance, take Almanach, the most oft-mentioned artist in Valvasor's *The Glory of the Duchy of Carniola*, whose first name we didn't even know until about a year ago, and, thanks to Uroš Lubej, we now know him to have been Joannes, therefore Janez, and his surname was likely Almenak in its original form. Thanks to pioneering studies by Anton Vodnik, and later by Blaž Resman, we have a whole heap of archival data on Francesco Robba, which shed light on certain aspects of his personality – and not always positive ones – as well as his connections to Carniolan society at the time. We know that Carniola realized the importance of artists and even occasionally financially sponsored individuals, for instance, the painter Francišek

Karel Remb's studies in Rome. Exactly this – namely studying abroad, artists' mobility at the time, and also their travels to meet with and study their clients – all point to the fact that, given all the particulars of smaller-scale artistic centers and the periphery, we should not forget that even in the early modern period the world was tightly interconnected, and what holds true for the image of artists in large artistic hubs is in many respects related to their image elsewhere.

This leads to our final question: how do we today view artists of the time? This image has changed drastically over time, even if we limit our discussion to the past few decades. It depends on the significance we attribute to individual artistic genres, individual artistic periods, or for instance to the quality or the motifs depicted in works of art, artists' personal characteristics, their provenance, social status, and even their gender. I can say that our view of artists from the early modern period, including in Slovenia, is now considerably broader and more inclusive than it was in the past. Archival studies have taught us much, much more about them, about their patrons, and about their works in local collections than we knew decades ago. And, naturally, I hope we continue with such studies in the future.



Uvodno ICCHS predavanje in ICCHS bilten 2024 sta nastala v okviru dejavnosti Mednarodnega središča za primerjalne zgodovinske raziskave (ICCHS) in projektov **Oblikovanje regionalnega umetnostnega središča v zgodnjem novem veku: primer Ljubljane** (J6-50205), **Urbana morfologija Kopra v poznem srednjem veku** (J6-50188) ter raziskovalnih programov **Slovenska umetnost in umetnost srednje Evrope in Jadrana** (P6-0199) in **Slovenska zgodovina** (P6-0235) (projekta in raziskovalna programa financira ARIS – Javna agencija za znanstvenoraziskovalno in inovacijsko dejavnost Republike Slovenije) ob podpori Filozofske fakultete Univerze v Ljubljani.



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