

# IZVLEČKI IN KLJUČNE BESEDE

## ABSTRACTS AND KEYWORDS

### Boris Golec

*Višnjegorski slikarji 17. in 18. stoletja, njihovo socialno in naročniško okolje.*

*Frančišek Karel (Francesco) Faenzi, Franc Faenzi, Janez Jakob Menhard (Mönhardt), Jakob Killer, Karel Ludvik Gentilli, Peter Straspurger, Franc Anton Nirenberger, Franc Ksaver Nirenberger, Anton Nirenberger*

#### 1.01 Izvirni znanstveni članek

Prispevek obravnava devet slikarjev, izpričanih v kranjskem mestecu Višnja Gora od leta 1644 do leta 1790. Razen dveh so bili med seboj vsi sorodstveno povezani, čeprav je šlo le v dveh primerih za zaporedni generaciji, pri družini Faenzi iz 17. stoletja za očeta in sina, pri družini Nirenberger iz 18. stoletja pa za očeta in dva sinova. Druge sorodstvene vezi so se spletle s svaštvom in porokama z vdovama slikarjev.

V Višnji Gori delujoči slikarji niti v kranjskem regionalnem merilu niso bili prvovrstni umetniki svojega časa. Dela štirih niso ohranjena oziroma niso identificirana kot njihova. Delo najstarejšega, Francesca Faenzija, poznamo samo iz pisnih virov; ohranjena sta dva pozlačena oltarja Janeza Jakoba Menharda in več del Antona Nirenbergerja, ki je deloval na Gorenjskem, vse obravnavane slikarje pa po kvantiteti in kvaliteti presega Franc Anton Nirenberger, čigar slike in pozlavitve oltarjev najdemo v širokem geografskem prostoru dežele Kranjske. Prištevati ga je mogoče med boljše slikarje, katerih slikarstvo je šlo v korak z umetnostnim razvojem poznega baroka. Prispevek obravnava tudi gmotne razmere slikarjev in njihovo vključenost v družbeno okolje.

**Ključne besede:** slikarji, socialno okolje, naročniki, Višnja Gora, rodbina Faenzi, Johann Jakob Menhard, Jakob Killer, Peter Straspurger, rodbina Nirenberger

### Boris Golec

*17<sup>th</sup> and 18<sup>th</sup> Century Painters from Višnja Gora, their Social Environment and Commissioners.*

*Franz Karl (Francesco) Faenzi, Franz Faenzi, Johann Jakob Menhard (Mönhardt), Jakob Killer, Karl Ludwig Gentilli, Peter Straspurger, Franz Anton Nirenberger, Franz Xaver Nirenberger, Anton Nirenberger*

#### 1.01 Original scientific article

The paper analyses nine painters attested in Višnja Gora from 1644 to 1790. With the exception of two, all of the others were related, even though in only two cases were there two generations; a father and son in the Faenzi family in the 17<sup>th</sup> century, and a father and two sons in the Nirenberger family in the 18<sup>th</sup> century. Other family ties were created by marriage and two weddings to the painters' widows.

The painters working in Višnja Gora were not high-quality artists of their time, not even within Carniolan regional standards. The works of four of them are not preserved or have not been identified. The work of the oldest among them, Francesco Faenzi, is known only through written sources, while two gilded altars by Johann Jakob Menhard are preserved, and several works are also known by Anton Nirenberger who worked in Upper Carniola. All these painters were surpassed in quantity and quality by Franz Anton Nirenberger, whose paintings and the gildings of altars can be found in a wide geographical area of Carniola. He can be considered one of the better painters whose paintings followed the artistic development of the late Baroque. The paper also analyses the painters' financial situation and their integration in their social environment.

**Keywords:** painters, social context, art patronage, Višnja Gora, Faenzi family, Johann Jakob Menhard, Jakob Killer, Peter Straspurger, Nirenberger family

**Renata Komić Marn**

»Če bo hotel muzej pridobiti kaj boljših stvari, bo moral za nakup tvegati večje vsote.«

*Nakupi za Narodni muzej na dražbi Szapáryjeve zbirke v Murski Soboti*

## 1.01 Izvirni znanstveni članek

V letih 1930 in 1931 je v gradu Murska Sobota na skrajnem vzhodu Dravske banovine v Kraljevini Jugoslaviji potekala javna dražba. Razprodajali so premočno premoženje madžarskega državljana in veleposestnika grofa Ladislava Szapáryja, lastnika murskosoboškega gradu. Analiza dražbenega/prodajnega zapisnika, cenilnega kataloga in drugega z razprodajo povezanega gradiva prinaša dragocene podatke o grofovi zbirki in osvetljuje poti, po katerih so umetnine zapustile grad v Murski Soboti. Poleg tega postavlja izhodišča za ugotavljanje njihove poznejše usode in pogosto tudi sedanjega hranišča. Tako je bilo mogoče sestaviti popoln seznam predmetov iz Szapáryjevega gradu, ki jih je na dražbi leta 1930 nakupil Josip Mal, ravnatelj Narodnega muzeja v Ljubljani, in jih natančneje predstaviti. Čeprav se je Mal precej preneglil pri kupovanju in negospodarno porabil sredstva, ki jih je imel na razpolago, pa je bil izbor predmetov premišljen, daljnosežen in utemeljen, saj gre večinoma za izjemne umetnine, ki si zaslužijo več pozornosti, kot so je bile deležne doslej.

**Ključne besede:** Ladislav Szapáry (1864–1939), Josip Mal (1884–1978), dražbe, grad Murska Sobota, Narodni muzej Slovenije, starinsko pohištvo

**Katarina Šmid**

*Orfej med živalmi na ptujskem Orfejevem spomeniku – upodobitev ekfrazje Filostrata Mlajšega?*

## 1.01 Izvirni znanstveni članek

Prispevek obravnava osrednji prizor Orfeja med živalmi na Orfejevem spomeniku na Ptuj (rimska Petoviona) in njegovo ujemanje s sliko, ki jo opisuje Filostrat Mlajši v svojem delu *Eikóveç* in ki naj bi visela v neki zasebni galeriji v Neapolisu. Filostratova ekfrazja naj bi se ikonografsko ujemala z relativno redko zastopano skupino II b iz motivne klasifikacije Henrija Sterna, Orfej pa naj bi sodil v t. i. frigijski tip. Po Sternu je osnovni zgled za to skupino tabelna slika, ki jo opisuje Filostrat Mlajši, ali pa morebiti neka starejša slika, ki je vplivala nanjo. Kot najboljše primerjave so bili izpostavljeni mozaiki iz Blanzky-lès-Fismesa, neznane najdišča v severni Siriji

**Renata Komić Marn**

«If the museum wishes to obtain better things, it will have to risk higher sums.»

*The Acquisitions for the National Museum at the Auction of the Szapáry Collection in Murska Sobota*

## 1.01 Original scientific article

In 1930 and 1931, a public auction was held at the Murska Sobota Castle in the far east of the Drava Banate in the Kingdom of Yugoslavia. The movable property of the Hungarian citizen and landowner Count Ladislav Szapáry, the owner of the Murska Sobota Castle, was being sold off. The analysis of the sales records, auction catalogue and other materials connected to the auction, brings about valuable information about the Count's collection and illuminates the way through which the artworks left the castle in Murska Sobota. It also presents the starting point for finding out the items' subsequent fate and, oftentimes, their present location. It was thus possible to compile a complete list of the objects from Szapáry's castle, which Josip Mal, the director of the National Museum in Ljubljana, purchased at the auction in 1930, and present them in detail. Even though Mal acted rather hastily when buying the items and spent the means that were at his disposal, his selection of objects was deliberate, far-reaching and valid, since it primarily consists of exceptional works of art that deserve greater attention than they have received so far.

**Keywords:** Ladislav Szapáry (1864–1939), Josip Mal (1884–1978), auctions, Murska Sobota Castle, National Museum of Slovenia, antique furniture

**Katarina Šmid**

*Orpheus among the Animals on the Orpheus Monument in Ptuj: An Echo of the Ekphrasis by Philostratus the Younger?*

## 1.01 Original scientific article

The article discusses the central motif of Orpheus among the animals on the Orpheus monument in Ptuj (Roman Petovio) and its analogies with the imago that supposedly hung in a private gallery in Neapolis and was precisely described by Philostratus the Younger in his *Eikóveç*. Philostratus' ekphrasis should (regarding the classification of the motif by Henri Stern) match the relatively rarely represented group II b and Orpheus should belong to the type of the so-called Phrygian Orpheus. According to Stern, an archetype for the whole group would be the panel painting, described by Philostratus the Younger or perhaps the more ancient one that influenced his ekphrasis.

in Shahbe. Tudi nekatere živali, ki so upodobljene na Orfejevem spomeniku (lev, merjasec, volk, ovca, ptice), in drugi detajli (drevesne veje, ki se bočijo nad prizorom in na katerih sedijo ptice) so pri Filostratu izrecno omenjeni, glasbenikova drža pa se v vseh podrobnostih ujema tako s skoraj vsemi primerki iz skupine II b kot tudi s Filostratovo ekfrazo.

**Ključne besede:** Orfej, Orfejev spomenik, Orfej med živalmi, Filostrat Mlajši, Petoviona, ekfrazo, Imagines, Eikóves

### **Barbara Vodopivec**

*Restitucija predmetov kulturne dediščine iz Avstrije v Jugoslavijo po letu 1945*

#### 1.01 Izvirni znanstveni članek

Prispevek obravnava restitucijo predmetov kulturne dediščine iz Avstrije v Jugoslavijo po letu 1945. Ugotovitve predstavljajo podlago za nadaljnje umetnostnozgodovinske raziskave provenience. Prispevek izhaja iz kritične analize arhivskega gradiva, ki v tem kontekstu še ni bilo interpretirano in ki ga hranijo Arhiv Jugoslavije, Arhiv Republike Slovenije in Informacijsko-dokumentacijski center za dediščino Ministrstva Republike Slovenije za kulturo. V ospredje postavlja osvetlitev okoliščin, v katerih je potekala restitucija, rekonstrukcijo ključnih akterjev in ustanov ter oceno stopnje realizacije zahtevkov za vračilo predmetov kulturne dediščine, ki jih je proti Avstriji vložila Jugoslavija oziroma Slovenija. Pri tem izpostavlja vzroke za stanje in tako pogloblja razumevanje procesa restitucije. Odgovore vpenja v širši kontekst rekonstrukcije povojne Evrope, od vloge zavaznikov in političnega, zakonodajnega ter diplomatskega oblikovanja nove države Jugoslavije do soočenja Evrope z vojno škodo in s tem povezanega vzpostavljanja novih identitet ter doktrine varstva kulturne dediščine. Zaradi velikega obsega arhivskega gradiva se prispevek osredotoča na analizo dokumentov jugoslovanske strani.

**Ključne besede:** restitucija umetnin, provenienca, transfer predmetov kulturne dediščine, Ivan Kreft, restitucijska pogajanja, restitucijska delegacija, Jugoslavija, Zdenka Munk, Franjo Baš, Pavle Blaznik

The best comparisons so far were pointed out to be the mosaics from Blanzly-lès-Fismes, from the unknown site in northern Syria, and Shahba. Interestingly, some of the animals (lion, boar, wolf, sheep, birds) and other details (branches with the sitting birds above the scene), especially mentioned in Philostratus' description, are also present in the Orpheus stele in Poetovio. Nevertheless, his posture also corresponds completely to almost all of the representatives of group II b, as well as to the Philostratus' ekphrasis.

**Keywords:** Orpheus, Orpheus Monument, Orpheus among the animals, Philostratus the Younger, Poetovio, ekphrasis, Imagines, Eikóves

### **Barbara Vodopivec**

*Restitution of Objects of Cultural Heritage from Austria to Yugoslavia after 1945*

#### 1.01 Original scientific article

The paper discusses the restitution of objects of cultural heritage from Austria to Yugoslavia after 1945. The findings present a basis for further art historical research of provenance. The paper is based on a critical analysis of archival sources kept in the Archives of Yugoslavia, the Archives of the Republic of Slovenia and the Heritage Information and Documentation Centre (INDOK Centre) of the Ministry of Culture of the Republic of Slovenia, which have not yet been interpreted in this context. The paper focuses on the circumstances in which the restitution was carried out, crucial protagonists and institutions, and offers the quantitative analyses of the realization of restitution claims for objects of cultural heritage that were filed by Yugoslavia or Slovenia against Austria. The paper attempts to pinpoint the reasons for such a state and, thus, deepens our understanding of the restitution process. The answers are incorporated into the wider context of the reconstruction of post-war Europe, from the role of the allies, the political, legislative and diplomatic formation of the new state of Yugoslavia, to Europe facing war damage and the establishment of new identities as well as the doctrine of the protection of cultural heritage connected to the latter. Due to the abundance of surviving archival sources, the paper focuses on the analysis of the Yugoslav documents.

**Keywords:** restitution of artworks, provenance, transfer of cultural heritage objects, Ivan Kreft, restitution negotiations, restitution delegation, Yugoslavia, Zdenka Munk, Franjo Baš, Pavle Blaznik

**Jure Volčjak**

*Cerkve goriške nadškofije na Kranjskem v času nadškofa Karla Mihaela grofa Attemsa.*

*1. del: Bistrski, gorenjski in metliški arhidiakonati*

## 1.02 Pregledni znanstveni članek

V obsežnejšem članku, ki bo razdeljen na tri dele, bodo predstavljene cerkve goriške nadškofije na Kranjskem, ki so omenjene v vizitacijskih zapisnikih prvega goriškega nadškofa Karla Mihaela grofa Attemsa (1752–1774). V prvem delu prikazujemo cerkve arhidiakonata kartuzije Bistre, gorenjskega arhidiakonata in arhidiakonata nemškega viteškega reda v Beli krajini. Na začetku članka so prikazani patrociniji oziroma titulature oltarjev na osnovi liturgične hierarhije, sledi predstavitev posameznih cerkva po začetni strukturi.

**Ključne besede:** cerkve, goriška nadškofija, 18. stoletje, Karel Michael grof Attems, Bela krajina, Kranjska, bistrski arhidiakonati, gorenjski arhidiakonati, metliški arhidiakonati

**Jure Vuga**

*Podoba samogibljive skulpture malika, mehničnega čudesa ali »avtomata« na Kranjskem oltarju*

## 1.01 Izvirni znanstveni članek

Na dveh ohranjenih lesenih tablah t. i. Kranjskega oltarja, krilnega oltarja župnijske cerkve sv. Kancijana v Kranju (Belvedere, Dunaj), sta upodobljena beg in mučeništvo svetnikov Kancija, Kancijana, Kancijanile in Prota, ki so pobegnili iz Rima in zavrnili čaščenje Jupitrovega kipa. Rumeno obarvan kovinski kipec malika na prizoru njihovega mučeništva je umetnik upodobil na zobatem kolesu, ki ob vrtenju povzroča zvončkanje kraguljčkov na štirih navpičnih oseh ob robovih kapitela. Slikarjev namen je bil poudariti poznavanje legendarnih zgodb o gibljivih skulpturah, ki zvonijo z zvonci, kot so *Salvatio Romae* (opisani v vodnikih za romarje, znanih kot *Mirabilia Urbis*). Z mehničnimi čudesi, ki so se razširila po Evropi v 15. in zgodnjem 16. stoletju, so najpogosteje opremili mestne ure in orgle. Mojster Kranjskega oltarja je zelo verjetno nekaj časa bival v Nürnbergu, kjer je na lastne oči videl še danes ohranjene gibljive figure, ki so del urnega mehanizma na pročelju tamkajšnje Marijine cerkve.

**Jure Volčjak**

*The Churches of the Archdiocese of Gorizia in Carniola in the Time of Archbishop Karl Michael von Attems.*

*Part 1: The Archdeaconry of Bistra, Upper Carniola (Gorenjska) and Metlika*

## 1.02 Review article

The churches of the Archdiocese of Gorizia in Carniola, mentioned in the visitation records of the first archbishop of Gorizia, Karl Michael von Attems (1752–1774), will be presented in an extensive article, which will be divided into three parts. The churches that stood in the archdeaconry of the Bistra Carthusian monastery, the archdeaconry of Upper Carniola, and the archdeaconry of the German Teutonic Order in Bela krajina will be presented in Part 1. The patrocina or the titlature of the altars are presented at the beginning of the article based on liturgical hierarchy, followed by introductions of individual churches according to the outlined structure.

**Keywords:** churches, Archdiocese of Gorizia, 18<sup>th</sup> century, Karl Michael von Attems, Bela krajina, Carniola, archdeaconry of Bistra, archdeaconry of Upper Carniola (Gorenjska), archdeaconry of Metlika

**Jure Vuga**

*A Depiction of a Self-moving Sculpture of an Idol, a Mechanical Marvel or Automaton in the Krainburg Altarpiece*

## 1.01 Original scientific article

Around 1500, the Master of the Krainburg Altarpiece produced two wooden panels, parts of a lavish Gothic altarpiece for the parish church of Saint Cantianus in Kranj (Germ. Krainburg), which are now kept in the Belvedere in Vienna. According to legend, the saints Cantius, Cantianus, Cantianilla and Protus escaping from Rome refused to worship a statue of Jupiter. In the scene of their martyrdom, the artist depicted a metal-like statuette on a cogwheel mechanism, which can be made to rotate, causing the ringing of the bells on the vertical levers along the four sides of the pedestal. The intention of the painter was to emphasize his acquaintance with legendary stories about moving statues with ringing bells, like the *Salvatio Romae* (described in guides for pilgrims known as *Mirabilia Urbis*). Mechanical figures spread around Europe in the 15<sup>th</sup> and early 16<sup>th</sup> century and were mostly part of municipal or church clocks and organs. The master of the Krainburg altarpiece had most probably lived in Nuremberg for some time and had seen moving figures as part of the clock mechanism on the façade of the Our Lady cathedral.