

# IZVLEČKI IN KLJUČNE BESEDE

## ABSTRACTS AND KEYWORDS

### Boris Golec

*Valvasorjevi bogenšperški sodelavci. Andrej (Andreas) Trost, Mihael Stangl, Matija Greischer (Grajžar), Jernej Ramschissl, Janez Koch in Peter Mungerstorff v luči novih biografskih spoznanj*

Prispevek obravnava sodelavce grafične delavnice kranjskega polihistorja Janeza Vajkarda Valvasorja (1641–1693) na njegovem gradu Bogenšperk pri Litiji. Novoodkriti oziroma doslej neupoštevani biografski podatki o Valvasorjevih bakrorezcih, risarju in slikarju so v povezavi z doslej znanimi podatki ovrgli nekatere uveljavljene trditve in domneve. Med najpomembnejšimi novimi spoznanji so: bavarski izvor Valvasorjevega vodilnega bakrorezca Andreja Trosta, neplemiško poreklo slikarja Jerneja Ramschissla in potencialna istovetnost mizarja Mihaela Stangla z monogramistom MS. Na novo so postavljeni časovni okviri bivanja posameznih Valvasorjevih sodelavcev na Bogenšperku, za skoraj vse obravnavane osebe pa prinaša prispevek tudi nove ugotovitve o njihovem poznejšem življenju. Odpira še vprašanje, ali je mogoče dokazati kakršno koli zvezo med Valvasorjevimi sodelavci in hišo v Šmartnu pri Litiji, ki jo je izročilo povežalo s polihistorjevo grafično dejavnostjo.

**Ključne besede:** Valvasor, Bogenšperk, Andrej (Andreas) Trost, Mihael Stangl, Matija Greischer (Grajžar), Jernej Ramschissl, Janez Koch, Peter Mungerstorff, Justus van der Nypoort

### Boris Golec

*Valvasor's Collaborators at Bogenšperk Castle. Andreas Trost, Michael Stangl, Matthias Greischer, Bartholomew Ramschissl, Johann Koch, and Peter Mungerstorff in the Light of New Biographical Findings*

This article discusses the artists that collaborated in the graphics workshop of the Carniolan polymath Johann Weichard Valvasor (1641–1693) at Bogenšperk Castle near Litija. Together with facts already known, newly discovered and overlooked biographical information on Valvasor's copperplate engravers, a drawer, and a painter have overturned several assertions and assumptions. The most important new findings include the Bavarian origin of Valvasor's leading copperplate engraver Andreas Trost, the non-aristocratic birth of the painter Bartholomew Ramschissl, and the potential identity of the cabinetmaker Michael Stangl with the monogramist MS. The timeframes of Valvasor's individual collaborators' stays at Bogenšperk have been redefined, and the contribution also offers new findings about the subsequent lives of almost all the persons discussed. Finally, it raises the question whether it is possible to prove any connection between Valvasor's collaborators and a house in Šmartno pri Litiji that is traditionally linked to his graphic work.

**Keywords:** Valvasor, Bogenšperk, Andreas Trost, Michael Stangl, Matthias Greischer, Bartholomew Ramschissl, Johann Koch, Peter Mungerstorff, Justus van der Nypoort

**Renata Komić Marn***Ivan Grohar in njegov »mecen« Franc Dolenc v luči arhivskih virov*

Najbolj znana dela Ivana Groharja, kot so Sejalec, Macesen, Snežni metež v Škofji Loki, Kamnitnik in Štemarski vrt, so izjemni dosežki slovenskega slikarstva. Pozornost pa vzbujajo dejstva, da imajo našete slike, ki so na ogled v stalni zbirki Narodne galerije v Ljubljani, skupno provenienco. Leta 1926, v času prve kolektivne razstave Groharjevih del, so bile te in nekatere druge Groharjeve slike v lasti Franca Dolenca (1869–1938) iz Stare Loke pri Škofji Loki. V literaturi o Ivanu Groharju je ta lesni trgovec in industrialec pogosto omenjen kot slikarjev mecen in dobrotnik, na čigar posestvu v Štemarjih v Škofji Loki je Grohar dlje časa bival, vendar vez med premožnim trgovcem in slikarjem, ki je bil stalno v finančnih težavah, še ni bila natančneje predstavljena. Prav tako so bile nejasne okoliščine, v katerih so omenjene slike prišle v Dolenčevo posest. Prispevek skuša na podlagi novoodkritih arhivskih virov natančneje pojasniti, na kakšen način so se križale poti impresionističnega slikarja in podjetnega trgovca.

**Ključne besede:** Ivan Grohar (1967–1911), Franc Dolenc (1869–1938), slovensko slikarstvo, zapuščine, Štemarje, Škofja Loka, biografije

**Renata Komić Marn***The Painter Ivan Grohar and His "Patron" Franc Dolenc in Light of New Archival Evidence*

Ivan Grohar's most renowned paintings, such as *The Sower*, *Larch*, *Škofja Loka in a Snowstorm*, *Kamnitnik Hill*, and *Yard at Štemarje*, displayed today in the permanent collection of the National Gallery in Ljubljana, are exceptional achievements of Slovenian painting. The fact that these paintings have a common provenance excites art historians' curiosity. In 1926, when the first retrospective exhibition of Grohar's work was held, these paintings (and some of Grohar's other works) were in the possession of Franc Dolenc from Stara Loka near Škofja Loka (1869–1938). Scholarly literature on Ivan Grohar often mentions this timber merchant and industrialist as the painter's patron, benefactor, and landlord (Grohar supposedly lived at Dolenc's Štemarje Hotel for many years), but the relationship between the destitute artist and the wealthy merchant has not yet been researched in detail. The circumstances under which these paintings came into Dolenc's possession are also unclear. Based on newly discovered archival sources, this article seeks to explain in greater detail how the paths of the impressionist painter and the speculative merchant were connected.

**Keywords:** Ivan Grohar (1967–1911), Franc Dolenc (1869–1938), Slovene painting, legacies, Štemarje, Škofja Loka, biographies

**Mateja Kos***Okrasni motivi na britanski keramiki s pretiskom in zbirka Narodnega muzeja Slovenije*

Za oblikovanje keramike na današnjem slovenskem ozemlju je značilna uporaba posebnega materiala, beloprstene keramike. Razvili so jo v angleškem Staffordshiru. Material je zelo primeren za ulivanje v kalup, torej za strojno serijsko proizvodnjo. Strojnemu načinu izdelave je prilagojena tudi dekoracija, izvedena s postopkom transfernega tiska, prenosa natisnjenih okrasnih motivov na ukrivljeno površino posod.

**Mateja Kos***Decorative Patterns on British Printed Earthenwares and the Collection of the National Museum of Slovenia*

The most important ceramics material in Slovenia is cream-colored earthenware. Creamware was developed in Staffordshire, England. This material was highly suitable for mold casting; that is, for serial industrial production. The decoration of the products also had to be adapted to machine production. The suitable method was transfer printing (transfer of a printed pattern to the earthenware). By combining the two technologies—

Z združitvijo obeh tehnologij, ulivanja v kalup in transfernega tiska, je industrijsko izdelana keramika postala množični medij, ki je po priljubljenosti sicer nekoliko zaostajal za grafičnimi tiski, a je bil zaradi relativno nizkih cen vseeno zelo priljubljen.

Prispevek obravnava nekatere britanske okrasne motive iz poznega 18. in zgodnjega 19. stoletja, ki so vplivali tudi na proizvodnjo keramike na Slovenskem in jih je najti na predmetih iz zbirke Narodnega muzeja Slovenije.

**Ključne besede:** keramika, beloprstena keramika, okrasni motivi, 18. stoletje, 19. stoletje

mold casting and transfer printing—industrial-made ceramics became a mass-produced product, which lagged slightly behind graphic prints in popularity, but was nevertheless highly popular due to its relatively low price. This article presents a selection of British decorative patterns from the late eighteenth and early nineteenth centuries from the National Museum of Slovenia's collection, especially items that highlight ceramics production in Slovenia.

**Keywords:** ceramics, creamware, decorative patterns, eighteenth century, nineteenth century

#### **Ana Lavrič**

*Zgodovinska in umetnostna dediščina frančiškanskih bratovščin*

Prispevek predstavlja frančiškanske bratovščine v času od katoliške obnove do zatrtja bratovščin leta 1783. Zajema slovenski del hrvaško-kranjske province sv. Križa (samostane v Ljubljani, na Sveti Gori, v Novem mestu, Kamniku, Nazarjah in Brežicah), kjer so po večini samostanov delovale po tri bratovščine: škapulirska, pasu sv. Frančiška in sv. Antona Padovanskega. Bratovščine so predstavljene kronološko po titularnih zavetnikih. V umetnosti jih povezuje skupna ikonografija in formalna sorodnost umetniških del, pogojena s frančiškansko rezbarsko delavnico in z zaposlovanjem istih umetnikov, zlasti Valentina Metzingerja.

**Ključne besede:** frančiškani, provinca sv. Križa, bratovščine, Karmelska Mati božja, sv. Frančišek, sv. Anton Padovanski, frančiškanska rezbarska delavnica, Anton Cebej, Franc Jelovšek, Valentin Metzinger

#### **Ana Lavrič**

*Historic and Artistic Heritage of Franciscan Confraternities*

This article presents Franciscan confraternities in the period from the Catholic Reformation to their abolition in 1783. It covers the Slovenian part of the Croatian-Carniolan Province of the Holy Cross (the monasteries at Ljubljana, Sveta Gora, Novo mesto, Kamnik, Nazarje, and Brežice), where three confraternities were active in the majority of monasteries: the Scapular Confraternity, the Confraternity of the Cord of Saint Francis, and the Confraternity of Saint Anthony of Padua. The confraternities are presented chronologically and grouped by their titular patrons. In art, they are connected by a common iconography and by a formal relatedness of works of art, which is the result of the Franciscan woodcarving workshop and the practice of frequently engaging the same artists, especially Valentin Metzinger.

**Keywords:** Franciscans, Province of the Holy Cross, confraternities, Our Lady of Mount Carmel, Saint Francis, Saint Anthony of Padua, Franciscan woodcarving workshop, Anton Cebej, Franc Jelovšek, Valentin Metzinger

**Lidija Merenik**

»Krvavo zlato« *Đorđa Andrejevića Kuna in njegov prevratniški kontekst*

Članek obravnava predvojno umetniško in politično kariero jugoslovanskega in srbskega umetnika Đorđa Andrejevića Kuna (1904–1964). Od leta 1934 je bil Andrejević-Kun najvidnejši levičarski umetnik in politični aktivist, član Komunistične partije Jugoslavije ter eden od snovalcev in najglasnejših zagovornikov socialističnega realizma. Čeprav je bil nadarjen slikar in risar, je najbolj znan kot grafik. Ustvaril je dve znani seriji lesorezov: »Krvavo zlato« (1936) in »Za svobodo in mir« (1939). Prva predstavlja radikalno, ostro in brutalno družbeno kritiko, ki se osredotoča na življenje slaboplačanih, revnih rudarjev iz cvetočega borskega rudnika, druga pa prikazuje umetnikove revolucionarne izkušnje iz španske državljanske vojne. Obe mapi, Krvavo zlato pa še posebej, sta obrodili sad ob povojni vzpostavitvi socialističnega realizma in Andrejević-Kun je bil med ustanovitelji tega totalitarnega modela jugoslovanske umetnosti v letih 1945–1951. V poznih tridesetih letih je bilo »Krvavo zlato« odkrito in radikalno subverzivno v svoji kritiki zatirajočega rojalistično-kapitalističnega režima Aleksandra Karađorđevića in (1936–1941) njegovih naslednikov na prestolu. Kot tako je postalo »Krvavo zlato« simbol komunističnega odpora proti režimu kakor tudi proti kapitalizmu, medtem ko je postala mapa »Za svobodo in mir« simbol protifašističnega gibanja v tridesetih letih.

Ključne besede: socialna umetnost, socialistični realizem, umetnost in politika, Jugoslavija 1918–1941, Đorđe Andrejević-Kun

**Damjan Prelovšek**

*Cerkev sv. Duha na Dunaju*

Članek obravnava zgodovino gradnje Plečnikove cerkve sv. Duha na Dunaju (1910–1913) od začetkov leta 1905 pa do dokončanja cerkve leto dni pred izbruhom prve svetovne vojne. Neprestano pomanjkanje denarja je vplivalo na mnoge spremembe projekta, ki je postajal vedno bolj skromen in je Plečnika silil k izčiščevanju prvotne zamisli. Plečnikova cerkev je z modernizacijo klasične tipologije bolj alternativa modernim prizadevanjem v sakralni umetnosti kot smer, ki so jo ubirali

**Lidija Merenik**

*Đorđe Andrejević-Kun: Blood-Soaked Gold. A Framework of Subversion*

This paper considers the pre-Second World War artistic and political career of the Yugoslav and Serbian artist Đorđe Andrejević-Kun (1904–1964). After 1934, Andrejević-Kun was the most prominent leftist artistic leader and political activist, a member of the Communist Party of Yugoslavia, and one of the founders and strongest advocates of socialist realism. Although he was a gifted painter and designer, he is mostly known as a graphic artist. Andrejević-Kun created two well-known series of woodcuts: *Krvavo zlato* (Blood-Soaked Gold, 1936) and *Za Slobodu* (For Freedom, 1939). The first is a radical, sharp, and brutal social criticism that centers on the life of underpaid miserable mine workers at the prosperous Bor copper mines, and the second details his revolutionary experience as a combatant with the Republican International Brigades during the Spanish Civil War. Both works, particularly *Blood-Soaked Gold*, proved seminal after the Second World War as a political foundation of socialist realism, and Andrejević-Kun was among the most important establishers of the totalitarian model in Yugoslav art between 1945 and 1951. During the late 1930s, *Blood-Soaked Gold* was openly and radically subversive in its criticism of the royalist, oppressive, capitalist regime of Aleksandar Karađorđević and (from 1936 to 1941) his successors to the throne. *Blood-Soaked Gold* became a symbol of Communist resistance to the regime and to capitalism, and *For Freedom* became a symbol of the anti-Fascist movement in the 1930s.

Keywords: social tendencies in art, socialist realism, art and politics, Yugoslavia 1918–1941, Đorđe Andrejević-Kun

**Damjan Prelovšek**

*Holy Spirit Church in Vienna*

The article discusses the construction history of Plečnik's Holy Spirit Church in Vienna (1910–1913) from the beginning in 1905 until the completion of the church a year before the outbreak of the First World War. A continual scarcity of funds resulted in many changes to the project, which became increasingly modest and forced Plečnik to adapt his original ideas. As a modernization of classical typology, Plečnik's church is more an alternative to modern efforts in the sacred arts than

njegovi sodobniki, navdušeni nad rabo transparentnih in novih tehnično zahtevnih konstrukcij. Z njo in z vsimi svojimi cerkvami, ki so ji sledile, se Plečnik uvršča med vodilne sakralne arhitekta 20. stoletja.

**Ključne besede:** Jože Plečnik, Dunaj, cerkev sv. Duha, 20. stoletje, sakralna arhitektura

the direction taken by his contemporaries, enraptured with the use of transparent and technically demanding construction. Holy Spirit Church and all of Plečnik's churches that followed it place him among the leading church architects of the twentieth century.

**Keywords:** Jože Plečnik, Vienna, Holy Spirit church, twentieth century, church architecture

### Helena Seražin

*Kočevski grad v listinah arhiva knezov Auersperg*

V prispevku so objavljeni in analizirani prepisi pogodb iz druge polovice 17. stoletja za gradnjo kočevskih mestnih vrat in Auerspergove palače v Kočevju, le-te po načrtih stavbnega mojstra in štukaterja Francesco Rosina (u. 1675), ter dveh drugih dokumentov, povezanih s prezidavami dvorca v 18. in 19. stoletju. Vse našete dokumente iz arhiva knezov Auersperg hrani Haus-, Hof- und Staatsarchiv na Dunaju. Na koncu sledijo prepisi iz ljubljanskih matičnih knjig, ki dopolnjujejo vedenje o Rosinovem življenju na Kranjskem.

**Ključne besede:** Kočevje, grad, dvorec, arhitektura, Janez Vajkard Auersperg, Francesco Rosina, Matej Potočnik, Lovrenc Prager, Franc Brager, Johann Engelthaler, 17. stoletje, 18. stoletje, 19. stoletje

### Helena Seražin

*Kočevje Castle in the Documents of the Auersperg Archive*

This article analyzes transcripts of contracts from the second half of the seventeenth century related to the construction of the town gate and Auersperg Mansion in Kočevje. The mansion was built following the plans of the master builder and stucco worker Francesco Rosina (died 1675). It also examines two other documents related to the remodeling of the mansion in the eighteenth and nineteenth centuries. The documents of the Auersperg archive are kept at the Family, Court, and State Archive (Haus-, Hof- und Staatsarchiv) in Vienna. The paper closes with transcripts from the registers of Ljubljana, which complement what is known about Rosina's life in Carniola.

**Keywords:** Kočevje/Gottschee, castle, manor, architecture, Johann Weichard Auersperg, Francesco Rosina, Matej Potočnik, Lawrence Prager, Franz Brager, Johann Engelthaler, seventeenth century, eighteenth century, nineteenth century