

IZVLEČKI IN KLJUČNE BESEDE

ABSTRACTS AND KEY WORDS

Gašper Cerkovnik

Slika s čudodelnim forstenriedskim Križanim iz druge četrtine 17. stoletja. Nekaj pripomb o kraju, času in kontekstu njenega nastanka

Leta 2016 so v ljubljanskem antikvariatu zasebnemu zbiralcu prodali manjšo sliko na bakru kot italijansko delo iz začetka 17. stoletja, česar podrobnejše raziskave niso povsem potrdile. Slika prikazuje nebeški prizor s Križanim med angeli z orodji mučeništva, sedečo Marijo z Detetom med angeli in tri svetnike. V Križanem lahko prepoznamo upodobitev pomembne poznoromanske plastike in milostne podobe, češčene v münchenskem Fortenriedu, večji del kompozicije pa je povzet po pripravljani risbi (hranjena v Braunschweigu) za sliko, ki jo je okoli leta 1620 za münchensko avguštinsko cerkev naslikal Hans Rottenhammer (danes se nahaja v cerkvi Vseh svetih v Münchnu). Zaradi teh in drugih povezav z münchensko umetnostno in religiozno tradicijo moramo verjetno tako slikarja kot naročnika iskati v južnonemškem prostoru v začetku druge četrtine 17. stoletja.

Ključne besede: slikarstvo na baker, München, Križani v Forstenriedu, romanja, Hans Rottenhammer, Friedrich Sustris, Raphael Sadeler I.

Marjeta Ciglencečki

Forma viva Maribor 1967–1986. Delovišče Maribor

Drugi del prispevka o Formi vivi Maribor obravnava realizacijo betonskih skulptur po letih (1967, 1970, 1973, 1977, 1983, 1986). Predstavlja avtorje, ki so se udeležili posameznih simpozijev, pa tudi tiste, ki so se na simpozije prijavili, a jih umetniški svet ni sprejel; med njimi

Gašper Cerkovnik

The Painting with the Miraculous Image of the Forstenried Crucifix from the 2nd Quarter of the 17th Century. Some Notes on the Place, Time and Context of Its Origin

In 2016 a small painting on copper was sold in an antiquities store in Ljubljana to a private collector as an Italian work from the beginning of the 17th century. However, further examination has not confirmed this. The picture depicts in three sections the Crucifix between angels with Arma Christi, a seated Madonna between angels, and three male saints. The Crucifix can be identified as a depiction of an important late-Romanesque sculpture revered in Forstenried/Munich. Large parts of the composition were modelled after the preparatory drawing (kept in Braunschweig) for a painting by Hans Rottenhammer (c. 1620) for Munich's Augustinian church (now in Alerheiligen Kirche in Munich). Due to this and other connections to Munich artistic and religious traditions, the as yet unknown master and patron should probably be sought in the South German regions at the beginning of the 2nd quarter of the 17th century.

Key words: painting on copper, Munich, Forstenried Crucifix, pilgrimage, Hans Rottenhammer, Friedrich Sustris, Raphael Sadeler I

Marjeta Ciglencečki

The Maribor Forma Viva 1967–1986. The Maribor Working Place

The second part of the paper on Forma viva Maribor deals with the realization of the concrete sculptures over the years (1967, 1970, 1973, 1977, 1983 and 1986 specifically). It presents the authors who participated in the symposia as well as those whose applications were

je bilo več zelo zanimivih imen. Kiparska zbirka *Forme vive Maribor* je nadvse zanimiva in kakovostna likovna kolekcija, ki jo je treba vrednotiti tudi z urbanističnega vidika. Premišljeno locirani objekti povezujejo starejši in novejši del mesta, ki sta različna v svoji strukturi. Mreža skulptur strateško posega v mestni areal in zaznamuje nevrvalgične točke mesta. Odločitev gradbenega podjetja Stavbar, da oplemeniti nove stanovanjske soseske z betonskimi umetninami, pa lahko ocenjujemo kot vlogo kulturnega mecena v starem, plemenitem pomenu besede; podjetje ni bilo le finančni in tehnični podpornik projekta, marveč tudi njegov soustvarjalec. *Forme vive Maribor* ni mogoče oživiti, saj je nekdaj cvetoča gradbena industrija v mestu zamrla, kazalo pa bi žlahtno tradicijo *Forme vive* nadomestiti s kakšno drugo mednarodno likovno prireditvijo.

Ključne besede: *Forma viva Maribor*, kiparski simpozij, kiparska zbirka, Gradbeno podjetje Stavbar, urbanizem Maribora

Ana Lavrič

Slovansko-slovenska panteona Slavka Pengova in Toneta Kralja v Ljubljani

Prispevek obravnava freske (sgraffito) Slavka Pengova (1939) na stavbi mizarskih delavnic na Plečnikovih Žalah in stensko poslikavo Toneta Kralja (1940) v nekdanji Slovanski kapeli v Cirilovem akademskem domu na Streliški ulici. Stvaritvama obeh slikarjev se posveča predvsem vsebinsko. Ikonografska programa predstavljata posebnost v slovenskem gradivu in imata s poudarjeno vseslovensko idejo ne samo versko, ampak tudi politično sporočilnost. V obravnavani kontekst sodijo tudi freske Toneta Kralja v Soči (1944), ki pa so predstavljene le primerjalno. Zadnji del prispevka na osnovi arhivskih virov obravnava nastanek Slovanske kapele, historiat njene poslikave, zaplete v zvezi z njo, odmeve nanjo in posledice, ki jih je prinesla naročniku Lambertu Ehrlichu, vodji Cirilovega akademskega doma in profesorju primerjalnega veroslovja na ljubljanski Teološki fakulteti.

Ključne besede: Slavko Pengov, Tone Kralj, Lambert Ehrlich, Žale, Cirilov akademski dom Ljubljana, Slovanska kapela, slovanski svetniki, svetniška ikonografija, politična ikonografija

rejected by the artistic board; there are some interesting names among them. The *Forma viva Maribor* sculpture collection is both fascinating and of high-quality, and should also be appreciated from the town planning perspective. Thoughtfully placed objects connect the older and newer parts of the city which differ in their structure. The net of sculptures has a profound effect on the urban area, strategically marking the pulse points of the city. The decision of the Stavbar building company to enrich new residential quarters with concrete pieces of art can be compared to the role of the cultural patron in its oldest and noblest sense. The company did not only financially and technically support the project, but they also co-created it. *Forma viva Maribor* cannot be revived as the once successful building industry is now extinct; however, the noble tradition of *Forma viva* should be replaced by some other international art event.

Key words: *Forma viva Maribor*, sculptors' symposium, sculpture collection, Stavbar Building Company, Maribor urbanism

Ana Lavrič

Two Cases of a Slavic-Slovenian 'Pantheon' in Ljubljana by Slavko Pengov and Tone Kralj

The paper discusses iconography of murals by Slavko Pengov (1939) on the building of carpentry workshops designed by Jože Plečnik in Žale Cemetery, and the wall paintings by Tone Kralj (1940) in the Slavic Chapel of the Students Residence Hall of St. Cyril in Streliška street. The two discussed iconographic programmes are highly specific in Slovenian artistic patrimony. Due to their prominent Slavic content, they convey not only a religious but also a political message. Kralj's frescoes of 1944 in the village of Soča also fall into this context, but are only presented for comparison. Based on archival sources, the paper sheds light on the origin of the Slavic Chapel, the history of its painted decoration, complications related to it, responses to it, and consequences it had for the client Lambert Ehrlich, head of the Hall and professor of comparative religiology at the Faculty of Theology in Ljubljana.

Key words: Slavko Pengov, Tone Kralj, Lambert Ehrlich, Ljubljana - Žale Cemetery, Ljubljana - Students Residence Hall of St. Cyril, Slavic Chapel, Slavic Saints, iconography of Saints, political iconography

Damjan Prelovšek

*Jože Plečnik in France Stele ali kako je nastajala
Plečnikova Ljubljana*

Ljubljana kot prestolnica slovenskega naroda veliko dolguje arhitektu Jožetu Plečniku in umetnostnemu zgodovinarju Francetu Steletu. Plečnik sprva ni zaupal svojemu poznejšemu prijatelju in idejnemu podporniku, ker je bil prepričan, da gola znanost ne more prodreti v bistvo umetnosti, kot to lahko stori umetnik s svojo intuicijo. Po Steletovi vrnitvi iz ruskega vojnega ujetništva in Plečnikovi preselitvi iz Prage je prišlo med njima do plodnega sodelovanja. Stele se je trudil razlagati in popularizirati Plečnikovo delo in mu pomagati, če je prišlo do nasprotovanja someščanov. Plod njunih skupnih prizadevanj so na primer cerkev v Šiški, katere gradnjo je začasno prepovedal ljubljanski nadškof, univerzitetna knjižnica, rimski zid in še veliko drugega. Po drugi svetovni vojni Plečnik ni imel več tako iskrenega zagovornika. Stele se je prijatelju po smrti oddolžil s knjigo o arhitektovi italijanski študijski poti, ki je po daljšem času prva spet pozitivno ovrednotila njegovo delo.

Ključne besede: Jože Plečnik, France Stele, arhitektura, urbanizem, Ljubljana, Zacherlova hiša, cerkev v Šiški, Narodna in univerzitetna knjižnica, rimski zid, Hram slave, uršulinska cerkev, Baragovo semenišče, grajski hrib, Tromostovje, Svetokriški okraj, Križanke, Južni trg s propilejami

Polona Vidmar

Tapiserije v dvorcu Premstätten in njihovi naročniki

V prispevku so obravnavane štiri serije tapiserij, s katerimi je Marija Rajmund grof Saurau okrog leta 1770 opremil prostore dvorca Premstätten. Preučujemo jih lahko na podlagi fotografij Leopolda Budeja iz leta 1904, saj njihovo trenutno nahajališče ni znano. Serije so bile stikane v poznem 17. in verjetno zgodnjem 18. stoletju v Antwerpnu in Oudenaardu, dve seriji sta bili stikane po kartonih Lodewijka van Schoora in Pietra Spierinckxa. V drugem delu prispevka so analizirane navedbe tapiserij v zapuščinskih inventarjih Marije Rajmunda grofa Saurau in njegovih prednikov iz rodbin Saurau, Wagensberg in Dietrichstein. Največjo zbirko tapiserij med Rajmundovimi predniki je imel Janez Baltazar grof Wagensberg (1652–1693), ki je posedoval devet serij s 65 tapiserijami. Na prehodu iz 17. v 18. stoletje so nove in s svilo stikane tapiserije sodile med najdražje kose opreme plemiških mestnih in podeželskih rezidenc, že po nekaj desetletjih pa je njihova vrednost izrazito padla

Damjan Prelovšek

*Jože Plečnik and France Stele or How
Plečnik's Ljubljana Was Made*

Ljubljana as the capital of the Slovene nation owes a great debt to the architect Jože Plečnik and the art historian France Stele. Plečnik at first did not trust Stele, who later became his friend and advocate, as he was convinced that mere science cannot penetrate into the core of art, this being the prerogative of the artist and his intuition. After Stele returned from the war captivity in Russia and Plečnik moved back from Prague, a very fruitful collaboration between them ensued. Stele tried to interpret and popularise Plečnik's work, as well as help him when his fellow citizens opposed him. The result of their mutual aspirations can be seen in the church in Šiška, the building of which was temporarily prohibited by the Ljubljana Archbishop, the University Library, and the Roman Wall, as well as in many others. After the Second World War, Plečnik did not have such an honest advocate anymore. However, after Plečnik's death, Stele repaid him by writing a book about the architect's study travels through Italy, which was the first book in a long time to positively evaluate Plečnik's work.

Key words: Jože Plečnik, France Stele, architecture, urbanism, Ljubljana, Zacherlhaus, church in Šiška, University Library, Roman Wall, Hall of Fame, Ursuline Church of the Holy Trinity, Baraga Seminary, Castle hill, Three Bridges, Križanke Outdoor Theatre, Sveti Križ District, Južni trg Square with propylaeas

Polona Vidmar

*Tapestries from Premstätten Manor and the Question of
Their Commissioner*

The article discusses four series of tapestries which were used around 1770 by Maria Raimund Count of Saurau (1739–1796) to furnish four rooms of Premstätten Manor. As their current whereabouts are not known, the only visual source is a series of photographs taken in 1904 by Leopold Bude. The four series of Premstätten tapestries were made in the late 17th and probably early 18th century in Antwerp and Oudenaarde; two of them were based on designs by Lodewijk van Schoor and Pieter Spierinckx. The article analyses records of the tapestries in the probate inventories of Maria Raimund, Count of Saurau, and his ancestors from the Saurau, Wagensberg and Dietrichstein families. Among Maria Raimund's ancestors, the owner of the largest tapestry collection was Johann Balthasar Count of Wagensberg (1652–1693). His collection comprised 65 tapestries. In the late 17th and early 18th century, new tapestries woven with silk were among the costliest items in the

in se niso zdele več primerne za opremo mestnih palač. Po dosedanjem vedenju so na historičnem Štajerskem ohranjene le tiste tapiserije, ki so bile že v 18. stoletju prenesene v podeželske rezidence grofov Leslie na Ptuj, grofov Attems v Slovenski Bistrici in grofov Saurau v Premstätten.

Ključne besede: tapiserije, grofje Saurau, Lodewijk van Schoor, Pieter Spierinckx, Premstätten, umetnost na Štajerskem, inventarji, plemiške rezidence

furnishings of Styrian town and countryside residences. However, in just a few decades their value depreciated heavily, as they were not in accordance with the latest fashion trends. Therefore, in Styria, only the series of tapestries that were transferred in the 18th century to the countryside residences have survived (i.e. the tapestries of the Counts of Leslie in Ptuj, of the Counts of Attems in Slovenska Bistrica and of the Counts of Saurau in Premstätten).

Key words: tapestries, Counts of Saurau, Lodewijk van Schoor, Pieter Spierinckx, Premstätten, art in Styria, inventories, aristocratic residences