

## ABSTRACTS AND KEY WORDS

### IZVLEČKI IN KLJUČNE BESEDE

**Tina Košak**

*Picture Collections of the Counts of Herberstein. The Collections of Johann Ernst I and Johann Ernst II in Graz and Hrastovec Castle*

The article is the second part of the study on the picture collections of the Counts of Herberstein in their Styrian residences between the second half of the 17th and the end of the 18th century. Based on archival sources and preserved paintings, it comprises an in-depth analysis of the picture collections of Johann Ernst I, Count of Herberstein (1671–1726), and Johann Ernst II, Count of Herberstein (1709–1780), in Graz and Hrastovec Castle. Archival sources reveal that the owner of the large picture collection in Graz, Johann Ernst I Herberstein, bought Hrastovec estate as early as around 1715 or 1716 from the creditors of Carl Friedrich Count of Herberstein, the son of Erasmus Friedrich Count of Heberstein. In the purchase, the interior furnishings were included, together with paintings. After 1731, his son Johann Ernst II renovated the residential wing of Hrastovec Castle and reorganised the collection by placing a larger number of paintings (including newly acquired landscapes and portraits) in wooden pannellings.

**Key words:** Hrastovec Castle, Graz, House of Herberstein, Johann Ernst I Count of Herberstein (1671–1726), Johann Ernst II Count of Herberstein (1709–1780), collecting, painting, prices of paintings, probate inventories, 18th century

**Ana Lavrič**

*Portrait Gallery of the Bishops of Lavant*

The Lavantine portrait gallery was conceived in the 1660s by Bishop Maximilian Gandolf Kuenburg on the basis of a list of bishops produced by the cathedral dean Augustin Mayr. The images of his predecessors, from the first Lavantine bishop on, are mainly imaginative, while the two most recent (Stobaeus and Götz) were painted after printed models. The most outstanding feature of the

**Tina Košak**

*Slikarske zbirke grofov Herberstein. Zbirki Janeza Ernesta I. in Janeza Ernesta II. v Gradcu in gradu Hrastovec*

Članek je drugi del študije o slikarskih zbirkah grofov Herberstein v njihovih rezidencah na Štajerskem med sredino 17. in koncem 18. stoletja. V njem je na podlagi arhivskih virov in ohranjenega gradiva podana analiza slikarskih zbirk Janeza Ernesta I. grofa Herbersteina (1671–1726) in njegovega sina Janeza Ernesta II. grofa Herbersteina (1709–1780) v gradu Hrastovec pri Lenartu in v njunih mestnih rezidencah v Gradcu. Obenem vključuje nove ugotovitve o lastništvu gradu Hrastovec, ki ga je Janez Ernest I. grof Hrastovec okrog leta 1715 kupil od upnikov Karla Friderika grofa Herbersteina in ob tem prevzel tudi lastništvo tamkajšnje slikarske opreme. Po letu 1731, ko je grad prešel v last Janeza Ernesta II., je bila ob celoviti prenovi notranjščina rezidenčnega trakta gradu temeljito preurejena tudi slikarska zbirka, katere del je bil, skupaj z novopridobljenimi slikami (zlasti krajinami in portreti), vstavljen v kvalitetne lesene opaže.

**Ključne besede:** Hrastovec, Gradec, rodbina Herberstein, Janez Ernest I. grof Herberstein (1671–1726), Janez Ernest II. grof Herberstein (1709–1780), slikarstvo, vrednosti slik, zapuščinski inventarji, zbirateljstvo, 18. stoletje

**Ana Lavrič**

*Portretna galerija lavantinskih škofov*

Lavantinsko portretno galerijo je v šestdesetih letih 17. stoletja na osnovi seznama škofov, ki ga je sestavil stolni dekan Avguštín Mayr, zasnoval škof Maksimilijan Gandolf Kuenburg. Podobe predhodnikov, ki jih je dal naslikati od prvega škofa dalje, so večinoma fiktivne, dva izmed zadnjih (Stobej in Götz) pa sta že naslikana po grafični predlogi. Posebnost galerije je serija dvojnih

gallery is a series of double portraits (reaching the mid-eighteenth century), painted according to three different typological patterns (Baroque remodelled medieval, Renaissance and representative Baroque), conforming to the period of the bishops' lives and the corresponding historical styles. Most of the questions regarding the authors of the portraits remain unanswered (only two single portraits are signed). The research presented in the article draws on comparative material, while the second part of the article is a catalogue of the portraits.

**Key words:** Betnava, Klagenfurt, Maribor, Sankt Andrä im Lavantthal, Seckau, Seggau, Lavantine bishops, Christian Heinrich Hanson, Loy Hering, Maximilian Gandolf Kuenburg, Hans Paldauf, Angelo Putti, Joseph Wachtl, Codex Mayr, portrait gallery, portrait painting

portretov (ti segajo do srede 18. stoletja), sestavljena iz treh tipoloških vzorcev (barokizirano srednjeveški, renesančni in reprezentančno baročni), ki se prilagajajo življenjskemu času škofov in ustreznim slogovnim obdobjem. Vprašanje avtorstva portretov ostaja odprto (signirana sta le dva enojna). V raziskavo je pritegnjeno komparativno gradivo. V drugem delu članka so portreti predstavljeni kataloško.

**Ključne besede:** Betnava, Celovec, Maribor, Seckau, Seggau, Šentandraž, lavantinski škofje, Christian Heinrich Hanson, Loy Hering, Maksimilijan Gandolf Kuenburg, Hans Paldauf, Angelo Putti, Jožef Wachtl, Codex Mayr, portretna galerija, portretno slikarstvo

#### **Andreja Rakovec**

*Monuments of Notable Persons in Maribor. The Role of Commissioners and Artists in the Second Half of the 20th and the Beginning of the 21st Century*

Monuments of notable persons represent a large proportion of Maribor's outdoor public sculpture. This article discusses the portrait-type monuments from the 1950s until the present time. The circumstances of monument erections are presented using selected examples, from the commissioning of the monuments by cultural organisations and city authorities to the role of the commissioners in the realization of the monument and their influence on its composition and style. The article begins with the proposition of new monuments by the Maribor Council for Education and Culture in 1952 and follows the commissioning and realization of monuments until the end of the 1980s. The majority of Maribor monuments were erected during this period, with the major monument projects taking place and open calls for artists and direct commissions being organized. Since Slovenian independence in 1991, there have been no major monument projects and the commissioners have changed as well. During the time of the former Yugoslavia, the Maribor municipality was the major commissioner of such works, but after Slovenian independence the University of Maribor became the leading commissioner.

**Key words:** Maribor, contemporary art, notable persons, portrait, public monuments, sculpture, 20th century

#### **Andreja Rakovec**

*Mariborski spomeniki znanim osebnostim. O vlogi naročnikov in umetnikov v drugi polovici 20. in na začetku 21. stoletja*

Spomeniki znanih osebnosti predstavljajo obsežen sklop mariborskega kiparstva v zunanjem javnem prostoru. V prispevku so obravnavani spomeniki s portretnimi upodobitvami, ki so nastajali od petdesetih let 20. stoletja do danes. Na obravnavanih primerih so predstavljene okoliščine nastanka spomenikov, in sicer od načrtovanja spomeniških akcij s strani kulturnih organizacij in mestnih oblasti do vloge naročnikov pri njihovi realizaciji in njihovega vpliva na zasnove in slogovne rešitve spomenikov. Prispevek izhaja iz predloga načrtovanih postavitev, ki ga je izoblikoval Svet za prosveto in kulturo v Mariboru leta 1952, in obravnava njegovo realizacijo v obdobju do konca osemdesetih let 20. stoletja. Tedaj je Maribor dobil večino spomenikov, organizirane so bile velike spomeniške akcije z natečaji in neposrednimi naročili. V obdobju samostojne Slovenije ni bilo več velikih spomeniških akcij, spremenila se je tudi naročniška struktura. Največji naročnik v obdobju Jugoslavije je bila mariborska občina, po osamosvojitvi Slovenije pa je vodilno mesto prevzela mariborska univerza.

**Ključne besede:** Maribor, javni spomeniki, kiparstvo, portret, sodobna umetnost, znane osebnosti, 20. stoletje

**Mirjana Repanić Braun***Hoc protegente secura stat inclita urbs Esseck.**On the Commission Circumstances and Authorship of the Plague Column in Osijek*

The Holy Trinity plague column erected in 1728–30 on the main square in the Fort of Osijek, as it can be seen today, is not a homogenous work, for it was expanded in the second half of the 18th century with four sculptures. One of them, St John of Nepomuk, was originally placed in front of the Water Gate in Osijek on the Drava River, and the other three were brought from the Valpovo and Novograd Gates. Information about the author of the high-quality sculptures that originally belonged to the monument has not been found and the authorship has not yet been subjected to extensive disputes, because a little known sculptor Joseph Gerrupp from Maribor, who obtained the citizenship in Osijek in 1726, has been generally accepted as the author of the column. In her book on the Baroque sculpture of northern Croatia, Doris Baričević deals with the Plague column only briefly, noting that the author of the sculptures might be a foreigner from one of the art centres. Following this suggestion, the monument is considered in relation to the achievements in public sculpture in Maribor and Graz of the same period and attributed to Johann Jacob Schoy and his workshop.

Key words: Graz, Maribor, Osjek, Johann Stephan von Beckers, Ana Maria Petrasch, Maximilian Petrasch, Johann Jakob Schoy, Baroque, Osijek's Fort, 18th century

**Mirjana Repanić-Braun***Hoc protegente secura stat inclita urbs Esseck.**O okoliščinah naročila in avtorstvu kužnega znamenja v Osijeku*

Znamenje Svete Trojice, postavljeno v letih 1728–1730 na glavnem trgu v osiješki Trdnjavi, danes ni enovito delo, saj so mu bili v drugi polovici 18. stoletja dodani štiri kipi. Eden od njih, sv. Janez Nepomuk, je stal prvotno pred osiješkimi Vodnimi vrati na Dravi, drugi trije pa so bili prineseni z Valopovskih in Novogradskih mestnih vrat. Arhivskih podatkov o avtorju kvalitetnih kiparskih del, ki so sestavljala prvotno znamenje, ne poznamo, o vprašanju avtorstva pa se doslej ni veliko razpravljalo, saj je znamenje splošno veljalo za delo slabo poznanega mariborskega kiparja Josepha Gerrupa, ki je leta 1726 postal osiješki meščan. Doris Baričević je v knjigi o baročnem kiparstvu severne Hrvaške omenila, da bi bil avtor znamenja lahko prišel iz kakega tujega umetnostnega središča. Sledeč temu namigu, avtorica analizira spomenik v povezavi s sočasno baročno javno plastiko v Mariboru in Gradcu in ga pripisuje Janezu Jakobu Schoyu in njegovi delavnici.

Ključne besede: Gradec, Maribor, Osjek, Johann Stephan von Beckers, Ana Maria Petrasch, Maximilian Petrasch, Janez Jakob Schoy, barok, kužno znamenje v Osijeku, 18. stoletje

**Polona Vidmar***“The Man Who Created so Much Beauty”.**The Gemonan Painters Francesco and Felice Barazzutti in Maribor and Elsewhere in Styria*

Little attention has been paid to the extensive artistic oeuvres of Francesco and Felice Barazzutti in Styria. Francesco's most important work in this region is a ceiling painting in the festive hall of Goedel-Lannoy Palace in Maribor, one of the rare historicist secular murals in Slovenia. This article sheds light on the reception of this ceiling painting as well as the cooperation between its experienced commissioner and the painter. Working in Styria for five decades, Felice created numerous oil, wall

**Polona Vidmar***»Mož, ki je ustvaril toliko lepega.«**Huminska slikarja Francesco in Felice Barazzutti v Mariboru in na Štajerskem*

Obsežnima opusoma Francesca in Feliceja Barazzuttija na Štajerskem je bilo doslej posvečeno malo pozornosti. Francescovo najpomembnejše delo na tem območju je poslikava stropa slavnostne dvorane v palači Goedel-Lannoy v Mariboru, ki sodi med redke profane historične poslikave na Slovenskem. Prispevek razkriva način sodelovanja med razgledanim naročnikom in slikarjem ter recepcijo poslikave. Felice je v petih desetletjih delovanja na Štajerskem ustvaril številne oljne

and ceiling paintings, and also restored Baroque murals and paintings. However, his early works fell short of required standards; it was only later, when he produced paintings for the altars made by the artists from architect Hans Pascher's circle, that he improved his painting technique. His best works were produced in later life, when his talent for decorative elements was revealed. In this article, art sources are introduced which were used by Barazzutti, including works by Joseph Führich, Julius Schnorr von Carolsfeld, Gustav Doré and Raphael.

Key words: Styria, Felice Barazzutti, Francesco Barazzuti, Hermann Goedel-Lannoy, Hans Pascher, art commissioners, church painting, historic painting, wall painting

slike, stenske in stropne freske ter restavriral baročne poslikave in slike. V zgodnjem obdobju njegovo delo ni dosegalo obrtniških standardov, risarske, slikarske in tehnološke spretnosti je bistveno izboljšal šele ob ustvarjanju slik za oltarje, ki so jih izdelovali umetniki iz kroga arhitekta Hansa Pascherja. Najkakovostnejša so njegova pozna dela, v katerih pride do izraza njegova nadarjenost za dekorativno. V prispevku so identificirani likovni viri za freske, med katerimi prevladujejo dela Josepha Führicha, Juliusa Schnorra von Carolsfelda, Gustava Doréja in Raffaella.

Ključne besede: Štajerska, Felice Barazzutti, Francesco Barazzuti, Hermann Goedel-Lannoy, Hans Pascher, cerkveno slikarstvo, historično slikarstvo, stensko slikarstvo, umetnostni naročniki