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Visual Arts in the Habsburg Lands
between Censorship and Propaganda

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PREDGOVOR

LIKOVNA UMETNOST V HABSURŠKIH DEŽELAH MED CENZURO IN PROPAGANDO

Pričujoča tematska številka *Acta historiae artis Slovenica* prinaša trinajst znanstvenih prispevkov, nastalih v sklopu raziskovalnega projekta *Likovna umetnost med cenzuro in propagando od srednjega veka do konca prve svetovne vojne* (L7-8282), ki je v letih 2017–2020 potekal na Oddelku za umetnostno zgodovino in Oddelku za zgodovino Filozofske fakultete Univerze v Mariboru ter na Umetnostnozgodovinskem inštitutu Franceta Steleta in Zgodovinskem inštitutu Milka Kosa ZRC SAZU, sofinancirali pa sta ga Javna agencija za raziskovalno dejavnost Republike Slovenije in Slovenska akademija znanosti in umetnosti. Znanstveno izhodišče interdisciplinarno zasnovanega projekta je bilo dejstvo, da sta skozi zgodovino tako propaganda kot cenzura, dve pomembni politični sredstvi vplivanja na javno mnenje, odločilno zaznamovali in določali likovno umetnost. Pri svojih raziskavah smo se geografsko zamejili na področje habsburške monarhije, ki ji je več kot pol tisočletja pripadalo slovensko ozemlje in ki je zaradi svoje razgibane zgodovine predstavljala idealen teren za razvoj različnih oblik propagande in cenzure, med drugim tudi vizualne. Glede na siceršnje raziskovalno delo članov projektna skupine so se študije osredotočile na štiri zaključene časovne sklope: srednji vek, zgodnji novi vek, dolgo 19. stoletje in prvo svetovno vojno.

V želji, da bi dogajanje na periferiji vsaj delno osvetlili tudi z vidika središča, torej prestolnic Dunaja in v zgodnjem novem veku Gradca, ter da bi procese, ki so potekali pri nas, umestili v dogajanje v celotni monarhiji, smo k sodelovanju povabili tudi tri strokovnjake iz Avstrije in enega iz Češke, ki so s svojimi besedili pomembno prispevali k celovitosti pogleda na obravnavano tematiko.

Srednjeveški sklop začenja Martin Bele, ki spregovori o enem najstarejših ohranjenih primerov srednjeveške propagande na Štajerskem, *Štajerski rimani kroniki* Otokarja iz Geule, nastali v 13. stoletju v okviru spora med plemiškima rodbinama Ptujskih in Liechtensteinskih. Glavnina raziskav srednjega veka pa se je osredotočila na najpomembnejšo srednjeveško plemiško rodbino s področja današnje Slovenije, grofe Celjske, in njen odnos s Habsburžani. Miha Kosi je predstavil načrtno grajsko politiko Celjskih, v obdobju največjega vzpona so posedovali kar okoli 125 gradov, v čemer vidi obliko dinastične propagande. Mija Oter Gorenčič je raziskala medsebojne vplive in zglede v kartuzijanski politiki Celjskih in Habsburžanov. Avtorica ugotavlja tesno prepletenost med obema plemiškima rodbinama in kartuzijani, ki se kaže tudi na umetnostnem področju, v prvi vrsti pri kartuziji Jurklošter.

Obdobje zgodnjega novega veka pomembno zaznamujeta protireformacija in katoliška prenova, za potrebe propagande zmage Katoliške cerkve pa so se naročniki pogosto posluževali tudi različnih zvrsti likovne umetnosti. To je bilo še posebej očitno konec 16. stoletja in v 17. stoletju, ko je Gradec postal rezidenca Habsburžanov, pomembnih nosilcev katoliške prenove. Susanne König-Lein obravnava habsburški mavzolej v kolegijski cerkvi v Sekovi (Seckau) na Zgornjem Štajerskem, katerega naročnik je bil nadvojvoda Karel II. Avstrijski. Reliefi in poslikave mavzoleja poveljujejo Karla II. kot zaščitnika katoliške vere, zaradi česar lahko v habsburškem mavzoleju vidimo primer manifestacije začetka protireformacije. O arhitekturi kot pomembnem propagandnem sredstvu govori prispevek Edgarja Leina, ki obravnava cerkev sv. Katarine in mavzolej v Gradcu, zgrajena po naročilu nadvojvode Ferdinanda (kasnejšega cesarja Ferdinanda II.). Avtor predstavi rimske arhitekturne zglede in izpostavi vlogo jezuita Wilhelma Lamormainija pri preoblikovanju mavzoleja v spomenik protireformacije.

Eno od pomembnejših propagandnih sredstev je tudi portret, še zlasti vladarski. O njem z vidika umetnostnega središča spregovori Friedrich Polleroß, ki se je posvetil javni funkciji različnih tipov portretov cesarja Karla VI. s posebnim poudarkom na njihovi propagandni vlogi. Tina Košak analizira portrete dobrotnikov cistercijanskega samostana Stična, najobsežnejši ohranjeni tovrstni sklop na Slovenskem, razkriva doslej neznane likovne in pisne vire ter ponuja novo atribucijo. Nastanku stiških portretov so botrovale ilustracije v slavnih biografskih knjigah, ki so bile svojevrstna oblika propagande Habsburžanov kot tudi plemstva na dunajskem dvoru, napisani na spodnjem delu platna pa so povzeti po takrat spisani samostanski kroniki.

Da je portret igral pomembno propagando vlogo tudi v 19. stoletju, kaže članek Polone Vidmar o portretih uglednih mariborskih meščanov, naslikanih za mariborski rotovž, mestno hranilnico in prostore gledališko-kazinskega društva, na katerih so vizualizirani tudi izjemni dosežki upodobljenec, pripadnikov lokalne politične in ekonomske elite.

Drugo polovico 19. stoletja zaznamuje emancipacija različnih narodov, živečih na ozemlju monarhije, ki so za svojo propagando uporabljali različne likovne zvrsti. Dosedanje raziskave tega pojava so se osredotočale predvsem na historično slikarstvo in javne spomenike, medtem ko je propagandna vloga arhitekture ostajala v ozadju. V tem kontekstu so izjemnega pomena narodni domovi, posebna avstroogrška različica javne stavbe, ki se je najprej pojavila v čeških deželah, potem pa razširila po celotni avstrijski polovici monarhije. Narodne domove na Moravskem in v avstrijski Šleziji predstavlja Jan Galeta, ki v svojem članku spregovori tudi o njihovi raznoliki propagandni vlogi. Med značilne oblike propagande prebujajočih se narodov pa uvrščamo tudi poskuse kreiranja nacionalnega arhitekturnega sloga na prehodu iz 19. v 20. stoletje. Avtor v svojem prispevku v kontekstu propagande predstavi tako slovenski nacionalni slog kot tudi druge nacionalne sloge v slovenski arhitekturni dediščini.

Prva svetovna vojna brez dvoma pomeni vrhunec cenzure in propagande v celotnem obdobju habsburške monarhije. Trije prispevki predstavljajo kompleksen odmev teh procesov v sočasni likovni produkciji na Slovenskem. Petra Svoljšak govori o odnosu avstrijskega državnega aparata do likovne umetnosti, predvsem z vidika cenzure in propagande. Predstavljeni so državni uradi (npr. Vojni tiskovni urad, Umetniška skupina), ki so izvajali nadzor nad umetniško propagando, pa tudi posamezniki, ki so jih rekrutirali za potrebe vojne propagande. O vplivu omenjenih državnih uradov na slovenski prostor piše Barbara Vodopivec, ki poleg medvojnih umetniških razstav, delovanja vojnih slikarjev in mehanizmov produkcije vsebin za množične tiske izpostavlja vlogo slikarja Ivana Vavpotiča in predstavi nekatera njegova do sedaj neznana dela. Vesna Krmelj pa z vidika cenzure in propagande obravnava pogoje za umetniško produkcijo v času vojnega absolutizma na Kranjskem, kjer je generacija slovenske moderne in impresionistov šele vzpostavljala pogoje za institucionalni razvoj slovenske umetnosti in s tem posledično tudi za uspešno propagando, izpostavlja pa med drugim tudi načine, s katerimi so umetniki spodbujali slovensko nacionalno zavest.

Zahvaljujem se uredništvu *Acta historiae artis Slovenica* za možnost objave projektnih spoznanj, sodelavcem Umetnostnozgodovinskega inštituta Franceta Steleta ZRC SAZU za vso pomoč in podporo pri nastanku pričujoče številke, prevajalcem in lektorjem ter seveda Javni agenciji za raziskovalno dejavnost Republike Slovenije in Slovenski akademiji znanosti in umetnost, ki sta omogočili izvedbo projekta in izid revije. Upam, da bodo prispevki postali navdih in izhodišče za prihodnje raziskave te kompleksne, a zanimive in pomembne tematike.

Franci Lazarini, vodja projekta in gostujoči urednik

PREFACE

VISUAL ARTS IN THE HABSBURG LANDS BETWEEN CENSORSHIP AND PROPAGANDA

The present thematic issue of *Acta historiae artis Slovenica* comprises thirteen scientific papers as an output of the research project *Visual Arts between Censorship and Propaganda from the Middle Ages to the End of World War I* (L7-8282), which was carried out at the Department of Art History and the Department of History of the Faculty of Arts, University of Maribor, as well as the France Stele Institute of Art History and the Milko Kos Historical Institute ZRC SAZU between 2017 and 2020, and was co-funded by the Slovenian Research Agency and the Slovenian Academy of Sciences and Arts. The starting point of the interdisciplinary project is the fact that throughout history, propaganda and censorship, two important political means of influencing public opinion, have decisively marked and defined art. Our research was limited to the geographical area of the Habsburg Monarchy, to which the Slovenian lands belonged for more than half a millennium, and which, owing to its diverse history, was ideal terrain for the development of various forms of propaganda and censorship in, among others, the visual arts. Based on the research interests of the project group members, the studies were focused on four historical periods: the Middle Ages, the Early Modern Period, the long 19th century, and the First World War.

In order to at least partially explain the events in the periphery through the perspective of the capitals, such as Vienna, and in the Early Modern Period Graz, and shed light on certain aspects of propaganda in a wider context, we invited three experts from Austria and one from the Czech Republic to participate. They contributed immensely to a comprehensive view of the issue at hand.

The medieval section begins with Martin Bele, who presents one of the oldest preserved examples of medieval propaganda in Styria, Ottokar aus der Gaal's *Styrian Rhyme Chronicle*, written in the 13th century as a result of a dispute between two aristocratic families, the Lords of Ptuj and the Liechtenstein family. Most of the research relating to the Middle Ages was focused on the most important medieval noble family from present-day Slovenia, the Counts of Cilli, and their relationship to the Habsburgs. Miha Kosi analyses the strategic castle politics of the Counts of Cilli, who at the time of their ascendancy possessed approximately 125 castles, which he sees as a form of dynastic propaganda. Mija Oter Gorenčič researched mutual influences and models in the Carthusian politics of the Counts of Cilli and the Habsburgs. The author points out the close ties between both noble families and the Carthusians, which were also apparent in the sphere of art, primarily in the Jurklošter charterhouse.

The Early Modern Period was significantly marked by the Counter-Reformation and the Catholic Revival, and patrons often used various forms of art to propagandise the victory of the Catholic church. This was especially evident at the end of the 16th and in the 17th century, when Graz became the residence of the Habsburgs, important supporters of the Counter-Reformation. Susanne König-Lein discusses the Habsburg mausoleum in the Seckau collegiate church in Upper Styria, the commissioner of which was Archduke Charles II. The reliefs and paintings of the mausoleum glorify Charles II as the protector of the Catholic faith, which is why it is possible to see the Habsburg mausoleum as an example of the manifestation of the beginning of the Counter-Reformation. Edgar Lein's contribution focuses on architecture as an important means of propaganda. The author examined St. Catherine's Church and Mausoleum in Graz, which were commissioned by Archduke Ferdinand (later Emperor

Ferdinand II). Lein presents Roman architectural models and points out the role of Jesuit Wilhelm Lamormaini in the transformation of the Mausoleum into a monument to Counter-Reformation.

One of the most important means of propaganda was also portraits, especially imperial portraits. Friedrich Polleroß, who focused particularly on the public function of various types of portraits of Emperor Charles VI, with emphasis on their propaganda role, writes about these works from an art centre perspective. Tina Košak analyses portraits of the benefactors of Stična Cistercian monastery, the largest surviving ensemble of this kind in Slovenia, offers a new attribution, and unravels its sources. The visual models for the series of ten oval portraits were the illustrations in glorifying biographical books, which were themselves an efficient form of propaganda for the Habsburgs as well as the nobility in the court of Vienna. The inscriptions on the lower part of the portraits were based on the newly written monastic chronicle by Paul Puzel.

The article by Polona Vidmar on the portraits of renowned Maribor townspeople painted for the Maribor town hall, the town savings bank, and the rooms of the theatre and casino society, which also visualize the exceptional achievements of the depicted representatives of the local political and economic elite, demonstrates that portrait also played an important propaganda role in the 19th century.

The second half of the 19th century was characterised by the emancipation of the various nations living in the monarchy, who utilised a variety of art genres for the purpose of propaganda. So far, research of this phenomenon mostly focused on history painting and public monuments, while architecture's role in propaganda remained in the background. In this context, national houses, a special Austro-Hungarian type of public building, which first appeared in the Czech lands and then spread across the entire Austrian part of the monarchy, are of immense importance. National houses in Moravia and Austrian Silesia are presented by Jan Galeta, who also discusses their diverse propaganda role. Moreover, we place the attempts to establish a national architectural style at the turn of the 20th century among the characteristic forms of propaganda in the awakening nations. In my article, the Slovenian national style, as well as other national styles in Slovenian architectural heritage, are presented and explained in the context of propaganda.

During World War I, censorship and propaganda undoubtedly reached their peaks, when considering the era of the Habsburg Monarchy. Three contributions reveal the complex nature of these processes on the example of the art production in the territory of Slovenia. Petra Svoljšak discusses the attitude of the Austrian state apparatus towards art, especially from the point of view of censorship and propaganda. She presents the state offices (e.g. War Press Office (Kriegspressequartier, KPQ) and the Art department (Kunstgruppe)) that exercised control over art propaganda and the individuals who were recruited for the needs of war propaganda. Barbara Vodopivec explains the influence of the above-mentioned state offices in the Slovenian context. In addition to wartime art exhibitions, war artists' activities, and mechanisms of mass press production, she highlights the role of Ivan Vavpotič and presents some of his previously unknown works of art. Vesna Krmelj discusses the circumstances in art production from the point of view of censorship and propaganda during the period of war absolutism in Carniola, where the generation of the Slovenian *moderna* and the impressionists had only begun to establish the conditions for the institutional development of Slovenian art, and consequently for successful propaganda. Furthermore, she also emphasizes the ways in which artists encouraged Slovenian national consciousness.

I thank the editorial board of the *Acta historiae artis Slovenica* for the opportunity to publish the project findings, my co-workers at the France Stele Institute of Art History ZRC SAZU for all their help and support in the creation of the present issue, the translators and language editors, and the Slovenian Research Agency and Slovenian Academy of Sciences and Arts, who enabled the execution of the project and the publication of this journal. I hope that the contributions will inspire future research in this complex but interesting and important topic.

Franci Lazarini, principal investigator and guest editor



DISSERTATIONES

Between Uniformity and Uniqueness

Depictions of Benefactors of Stična Cistercian Abbey

Tina Košak

The studies of collecting practices of contemplative monastic orders in present-day Slovenia in the 17th and 18th centuries have revealed a sizable number of paintings with secular subjects.¹ Following the abolition of all Cistercian abbeys and charterhouses in Slovenian Lands then still in function, i.e. Cistercian abbeys in Stična (Sittich) and Kostanjevica (Landstrass), and charterhouses in Žiče (Seitz) and Bistra (Freidenthal), resulting from the decrees of Emperor Joseph II,² their picture furnishings were largely dispersed. Therefore, the hitherto research has been mainly based on archival sources, predominately inventories.³ Further study conducted in the scope of the research project *Visual Arts between Censorship and Propaganda from the Middle Ages to the End of World War I*, focused on comparative aspects of the role and display of lay portraits and depictions of benefactors in Slovenian Cistercian abbeys and both charterhouses.⁴

While other secular subjects, such as landscapes and still lifes, had a largely decorative function in the residential and representative premises of monasteries, portraits played a particularly significant propaganda role, be it in the monastic and ecclesiastic or state-imperial context.⁵ Within

¹ See Tina KOŠAK, Slikarska oprema kartuzije Bistra v 18. stoletju po samostanskih inventarjih, *Acta historiae artis Slovenica*, 21/1, 2016, pp. 7–37; Tina KOŠAK, Od upodobitev mesecev do cvetličnih šopkov. Profane slike v rezidencah cistercijanov in kartuzijanov na Slovenskem po samostanskih inventarjih, *Profano v sakralnem. Študije o vizualizaciji posvetnih teženj in motivov v sakralni umetnosti* (ed. Mija Oter Gorenčič), Ljubljana 2019 (Opera Instituti Artis Historiae), pp. 147–201.

² On abolition of monasteries in Inner Austria see for example Adam WOLF, *Aufhebung der Klöster in Innerösterreich 1782–1790*, Wien 1871; Viktor STESKA, Usoda cerkva na Kranjskem v jožefinski dobi, *Carniola. Izvestja Muzejskega društva za Kranjsko*, n. s. 2, 1911, pp. 153, 154–156.

³ On archival sources used for researching history of monastic collections, see Georg SCHROTT, Klöster Sammelpraxis in der Frühen Neuzeit Typologie, Geschichte, Funktionen und Deutungen, *Klösterliche Sammelpraxis in der Frühen Neuzeit* (eds. Feorg Schrott, Manfred Knedlik), Nordhausen 2010 (Religionsgeschichte der frühen Neuzeit, 9), pp. 13–14; for the state of research on Austrian monastic collections and picture galleries, see Friedrich Bernhard POLLERROSS, Kunstsammlungen in Österreich. Literatur- und Forschungsüberblick, *Frühneuzeit-Info*, 25, 2014, pp. 24–27.

⁴ The findings were presented in the paper Tina KOŠAK, Portreti ustanovnikov, dobrotnikov in vladarjev v samostanih kontemplativnih redov na Slovenskem v 17. in 18. stoletju, at the project workshop *Visual Arts between Censorship and Propaganda from the Middle Ages to the End of World War I*, Faculty of Arts of the University of Maribor, Maribor, 6 June 2018.

⁵ On the role of Habsburg imperial portraiture in a political context, see for example Friedrich Bernhard POLLERROSS, Zur Repräsentation der Habsburger in der bildenden Kunst, *Welt des Barock. Katalog zur Oberösterreichischen Landesausstellung 1986 im Augustiner-Chorherrenstift St. Florian* (ed. Rupert Feuchtmüller), Wien 1986, pp. 94–97; Friedrich POLLERROSS, Kaiser, König, Landesfürst. Habsburgische “Dreifaltigkeit” im Porträt, *Bildnis, Fürst und Territorium* (ed. Andreas Beyer), München-Berlin 2000, pp. 189–218 (Rudolstädter

monasteris, the aspects of representation, power and status generally emphasised in political portraiture intertwined with concepts of virtue, piety, patronage and *memoria*.⁶

As deduced from the inventories, the number of political portraits of lay personalities in the two Slovenian Cistercian abbeys and two charterhouses mostly surpassed the number of portraits of church dignitaries.⁷ Similar to the other provinces of the Habsburg Hereditary Lands,⁸ they encompassed depictions of medieval founders and benefactors, whose portraits, as will be shown in this paper, were often based on older visual models, portraits of the recent or contemporary regents of the House of Habsburg and their consorts, and portraits of other, mostly Central European, political figures.

This paper focuses on the largest surviving ensemble of portraits of lay dignitaries from Slovenian monasteries, i.e. depictions of the benefactors from Stična abbey. It pays particular attention to their typology, comparisons with similar surviving works from (Inner) Austrian monasteries, their models and written sources, and also offers a new attribution.

Display of Lay Portraits in Carniolan Cistercian Abbeys

Following examples in imperial residences, monasteries in the Habsburg hereditary as well as German lands generally adopted the practice of displaying portraits and depictions of regents and benefactors in large representative halls, so-called *Kaisersäle* or *Fürstenzimmer*.⁹ According to the

Forschungen zur Residenzkultur, 2); Friedrich POLLEROSS, Das frühneuzeitliche Bildnis als Quelle, *Quellenkunde der Habsburgermonarchie (16.–18. Jahrhundert). Ein exemplarisches Handbuch* (eds. Josef Pauser, Martin Scheutz, Thomas Winkelbauer), Wien-München 2004 (Mitteilungen des Instituts für Österreichische Geschichtsforschung, EG 44), pp. 1006–1030; for the propaganda role of Habsburg (imperial) portraiture in general, see also Hubert WINKLER, *Bildnis und Gebrauch. Zum Umgang mit dem fürstlichen Bildnis in der frühen Neuzeit. Vermählungen – Gesandtschaftswesen – Spanischer Erbfolgekrieg*, Wien 1993; Karl VOCELKA, Lynne HELLER, *Die Lebenswelt der Habsburger. Kultur- und Mentalitätsgeschichte einer Familie*, Graz-Wien-Köln 1997, pp. 71 ss; for the imperial propaganda in portraits of Charles VI, also Friedrich POLLEROSS, *Porträt und Propaganda am Beispiel Kaiser Karls VI.*, *Acta historiae artis Slovenica*, 25/2, 2020, pp. 139–172.

⁶ See Friedrich B. POLLEROSS, Imperiale Repräsentation in Klosterresidenzen und Kaisersälen, *Alte und Moderne Kunst*, 30, 1985, p. 23; for 17th and 18th century reception of medieval monastic history and its representation see *Mitteleuropäische Klöster der Barockzeit. Vergegenwärtigung monastischer Vergangenheit in Wort und Bild* (eds. Markwart Herzog, Huberta Weigl), Konstanz 2011 (Irseer Schriften. Studien zur Wirtschafts- Kultur- und Mentalitätsgeschichte, n. s. 5).

⁷ In addition to Stična, also in Bistra and Žiče charterhouses; see KOŠAK 2016 (n. 1), pp. 11, 17–18; KOŠAK 2019 (n. 1), pp. 53–56, 73–76.

⁸ POLLEROSS 2000 (n. 5), pp. 206–209.

⁹ See Arnulf HERBST, Zur Ikonographie des barocken Kaisersaals, *Bericht des Historischen Vereins Bamberg für die Pflege der Geschichte des Ehemaligen Fürstbistums*, 106, 1970, pp. 207–344; POLLEROSS 1986 (n. 5); Frans MATSCHE, Kaisersäle–Reichssäle. Ihre bildlichen Ausstattungsprogramme und politischen Intentionen, *Bilder des Reiches. Tagung in Kooperation mit der Schwäbischen Forschungsgemeinschaft und der Professur für Geschichte der Frühen Neuzeit der Katholischen Universität Eichstätt im Schwäbischen Bildungszentrum Kloster Irsee vom 20. März bis 23. März 1994* (ed. Rainer A. Müller), Sigmaringen 1997 (Irseer Schriften. Studien zur Wirtschafts- Kultur- und Mentalitätsgeschichte, 4), pp. 323–355; Wolfgang AUGUSTYN, Kaisersaal und Fürstenzimmer. Repräsentationsräume in nachmittelalterlichen Klosteranlagen, *Pfalz, Kloster, Klosterpfalz St. Johann in Müstair. Historische und archäologische Fragen* (ed. Hans Rudolf Sennhauser), Zürich 2009, pp. 267–281; Ulrich KNAPP, Legitimation aus der Geschichte. Die Ausstattungsprogramme der Zisterzienserabtei Salem im 17. und 18. Jahrhundert, *Mitteleuropäische Klöster* 2011 (n. 6), pp. 326–336.

inventory records, both Carniolan Cistercian abbeys i.e. Kostanjevica¹⁰ and Stična,¹¹ had modest representative premises.¹²

No proper *Kaisersaal* or *Fürstenzimmer* was documented in Kostanjevica abbey. The earliest documented record of a portrait in the monastery, a depiction of the Carniolan provincial prince (*Landesfürst*), most likely Emperor Ferdinand II, dates back to the 1621 inventory; it hung in the abbot's room.¹³ In the 18th century, six portraits of unidentified sitters were displayed in the dining room of the prelatore and its anteroom.¹⁴ The 1786 abolition inventory records eight portraits in the large dining room of the prelatore (*Grosses Tafezimmer*), including the emperor and empress, a pair of depictions of the founders of the monastery, Bernard II of Spanheim (1180–1256) and his wife Judith (Jutta) of Spanheim, née Přemysl (†1230), which still survives in the National Gallery of Slovenia, and the four portraits of abbots.¹⁵ Different to the practice of display within the imperial halls or arcaded hallways of prelatures¹⁶ of larger Central European monasteries, which in terms of typology and presentation reveal parallels to the concept of galleries of ancestors,¹⁷ two other settings were significant in 18th century Kostanjevica, i.e. the abbot's (bed)room and the dining room of the prelatore.¹⁸

The tendency to hang portraits of benefactors in the abbot's room alongside paintings of other subjects is confirmed also by the Stična abbey inventories. A series of eight portraits of the *Erzhörzogen von Österreich* was first documented in the abbot's private room in Stična in 1638, while further portraits of unidentified sitters were also inventoried in his premises.¹⁹ By 1734 the series of the members of the House of Habsburg was replaced by a new, still surviving, series of portraits of the benefactors, recently identified with the inventory record of ten oval portraits in the abbot's room and one of the adjacent premises.²⁰

Unlike Kostanjevica, the Stična abbey inventories reveal that from the beginning of the 18th century onward, there was a rather modestly furnished *Fürstenzimmer* in the prelatore. While a single unidentified portrait was the only painting in this room, a portrait of Stična's benefactress,

¹⁰ A selection of key studies on Kostanjevica abbey: Jože MLINARIČ, *Kostanjeviška opatija 1234–1786*, Kostanjevica na Krki 1987; Marijan ZADNIKAR, *Kostanjeviški kloster »Fontis S. Mariae«*, Ljubljana 1995; *Vekov tek. Kostanjevica na Krki 1252–2002. Zbornik ob 750. obletnici prve listinske omembe mesta* (ed. Andrej Smrekar), Kostanjevica na Krki 2003.

¹¹ For the most comprehensive study on the history of Stična abbey, see Jože MLINARIČ, *Stiška opatija 1136–1784*, Novo mesto 1995.

¹² KOŠAK 2019 (n. 1), pp. 51–70.

¹³ Arhiv Republike Slovenije, Ljubljana (ARS), SI AS 746, Cistercijanski samostan in državno gospostvo Kostanjevica, *Dominicalia*, fasc. 4, p. 21.

¹⁴ ARS, SI AS 746, Cistercijanski samostan in državno gospostvo Kostanjevica, *Dominicalia*, fasc. 4, s. p.

¹⁵ KOŠAK 2019 (n. 1), pp. 67–68, fig. 14. The second of the pair, the portrait of Judith's husband, Bernhard of Spanheim has not been preserved. For the role of the House of Spanheim in founding Kostanjevica abbey see MLINARIČ 1987 (n. 10), pp. 113–122; on Spanheims and Kostanjevica see also Peter ŠTIH, *Rodbina koroških Spanheimov, prvih gospodov Kostanjevice*, *Vekov tek* 2003 (n. 10), especially pp. 68–72 (with cited literature).

¹⁶ For example, the series of full-figure portraits of abbots of Rein Cistercian abbey; see *Stift Rein. 850 Jahre Kultur und Glaube* (ed. Paulus Rappold), Rein 1979, plate 76, fig. 126, and the series of portraits of regents in Melk Benedictine abbey (for the latter see below).

¹⁷ HERBST 1970 (n. 9), p. 221.

¹⁸ ARS, SI AS 746, Cistercijanski samostan in državno gospostvo Kostanjevica, book 9, pp. 132–143.

¹⁹ ARS, SI AS 1, Vicedomski urad za Kranjsko, box. 63, p. 1951.

²⁰ ARS, SI AS 1, Vicedomski urad za Kranjsko, box. 63, p. 1951; KOŠAK 2019 (n. 1), p. 56.

Duchess Viridis, née Visconti, which has been identified with a painting now in the National Gallery (fig. 1), hung in the abbot's room alongside six oval portraits of benefactors.²¹

A new prelatore with a representative hall resembling the concept of *Kaisersaal* was erected in Stična abbey in the mid-18th century; planned by Candido Zulliani (1712–1769), its finalisation has been attributed to Matthias Persky.²² In the inventory compiled in 1784, when the monastery was abolished, the majority of the paintings that remained in the abbey were displayed in the refectory. There were, however, no portraits listed among them.²³

Stična's Benefactors Duke Leopold III and Viridis, née Visconti

Although the pair of full body life-sized depictions of Stična's benefactors, Duke Leopold III of Austria (1351–1386) and his wife Viridis, née Visconti (figs.1–2) are not unknown in Slovenian art historiography, they have not yet been analysed from a comparative perspective, i.e. in the context of representative depictions of medieval monastic founders and benefactors. While Viridis has occasionally been displayed and reproduced as an illustration to historical studies,²⁴ her husband's portrait has been, most likely also due to its poor state, kept in museum storage since the Interwar period.²⁵

Both sitters are depicted as life-sized full-figure portraits following the concepts and compositional elements of representative portraiture, with traditional features such as a curtain, a table with insignia, the monumental classical column and the landscape background. Like Judith of Spanheim in a similar full-figure depiction from Kostanjevica abbey, Viridis holds a pocket watch, alluding to the significant role of time as a component of *memoria*, while Leopold is portrayed in armour, in front of a camp tent, thus emphasising his significant military role. The Stična depictions differ profoundly from the couple's older and better-known portraits, such as the illustrations in Francesco Terzio's *Austriacae gentis imaginum* (Venice, 1569 of later),²⁶ and the depiction

²¹ ARS, SI AS 1, Vicedomski urad za Kranjsko, box. 63, p. 1951.

²² Damjan PRELOVŠEK, Ljubljanski baročni arhitekt Candido Zulliani in njegov čas, *Razprave 1. razreda SAZU*, 15, Ljubljana 1986, pp. 85–87; Marijan ZADNIKAR, *Stična. Znamenitosti najstarejšega slovenskega samostana*, Ljubljana 1990, pp. 182–188; Igor WEIGL, *Matija Persky. Arhitektura in družba sredi 18. stoletja*, Ljubljana 2000 (unpublished master thesis), pp. 233–235.

²³ ARS, SI AS 781, Cistercijanski samostan in državno gospostvo Stična, fasc. 3, s. p. As most entries of paintings in this inventory do not specify the subject matter, the number of portraits is unclear. Based on the fact that the number of inventoried paintings is very low and that several premises were described as completely empty, it is highly probable that a part of picture furnishings was already removed before the inventory was compiled.

²⁴ See *Razstava portretnega slikarstva na Slovenskem. Od XVI. stol. do danes* (ed. France Mesesnel), Jakopičev paviljon, Ljubljana 1925, p. 16, cat. nr. 49; MLINARIČ 1995 (n. 11), fig. on p. 720; Nataša POLAJNAR FRELIH, Vojvodinja Virida Visconti, Milano, 1351 – Stična, 1407. Ob 600. obletnici smrti, *Rast. Revija za literaturo, kulturo in družbena vprašanja*, 5, 2007, pp. 496–499. In the Museum of Christianity in Stična, a temporary exhibition was dedicated to Viridis in 2007.

²⁵ For their interwar display in the National Museum, see *Narodni muzej Slovenije. Zgodovinske in umetnostne zbirke. Stalna razstava* (ed. Maja Lozar Štamcar), Narodni muzej Slovenije, Ljubljana 2011, fig. on p. 12.

²⁶ Francesco TERZIO, *Austriacae gentis imaginum*, 1–5, Innsbruck 1558–1573. For the digitized version in the Albertina Museum in Vienna, see [https://sammlungenonline.albertina.at/?query=search=/record/objectnumbersearch=\[It/I/33/78\]&showtype=record#/query/b5dcc319-8546-489b-9c68-b58ee6af2964](https://sammlungenonline.albertina.at/?query=search=/record/objectnumbersearch=[It/I/33/78]&showtype=record#/query/b5dcc319-8546-489b-9c68-b58ee6af2964); [https://sammlungenonline.albertina.at/?query=search=/record/objectnumbersearch=\[It/I/33/78\]&showtype=record#/query/d585ca8d-6f24-4d2d-ad10-4f8c2ab5ab59](https://sammlungenonline.albertina.at/?query=search=/record/objectnumbersearch=[It/I/33/78]&showtype=record#/query/d585ca8d-6f24-4d2d-ad10-4f8c2ab5ab59) (30 July 2020). See especially Elisabeth SCHEICHER, Die „Imagines



1. Josef Ferdinand Fromiller, attributed:
Viridis, Duchess of Austria, née Visconti,
National Gallery of Slovenia, Ljubljana



2. Josef Ferdinand Fromiller, attributed:
Duke Leopold III of Austria,
National Gallery of Slovenia, Ljubljana

of Leopold III in the Spanish Hall of Ambras Castle by Giovanni Battista Fontana (1524–1587). The latter were conceived based on the monumental Habsburg family tree (Kunsthistorisches Museum, Hofjagd- und Rüstkammer, Vienna),²⁷ and were subsequently published as illustrations of Dominicus Custos' *Tirolensium principum comitum* (1599)²⁸ and copied by Anton Boys as a

Gentis Austriacae" des Francesco Terzio, *Jahrbuch der Kunsthistorischen Sammlungen in Wien*, 79, 1983, pp. 43–92 (for Leopold III and Viridis, see pp. 61, 89, cat. nrs. 11, 54). Terzio's album depicts 74 figures, many of which follow the statues on the monumental tombstone of Maximilian I in the court church in Innsbruck. A series of statuettes was made after these tomb statues in the second half of the 16th century for collection in Ambras, including Leopold III and Viridis. See Kunsthistorisches Museum Wien, Schloss Ambras, PA 231 235, available on online database: <https://www.khm.at/objektdb/detail/389538/?offset=0&lv=list>; <https://www.khm.at/objektdb/detail/389542/?offset=0&lv=list> (30 July 2020). – For the portraits in the Spanish Hall of Ambras Castle, see Elisabeth SCHEICHER, Der Spanische Saal von Schloss Ambras, *Jahrbuch der Kunsthistorischen Sammlungen in Wien*, 71, 1975, pp. 39–94 (for Leopold III., p. 61, cat. no. 16, fig. 79); Elisabeth SCHEICHER, Schloss Ambras, *Die Kunstdenkmäler der Stadt Innsbruck. Die Hofbauten*, Wien 1986, pp. 579–582 (Österreichische Kunsttopographie, 47). For the reproduction of Leopold III's portrait in Spanish Hall, see Zentralinstitut für Kunstgeschichte, München, Farbdiaarchiv, Mitteleuropäische Wand und Deckenmalerei, Stuckdekorationen und Raumaustellungen, <https://www.zi.fotothek.org/objekte/19070338/001-19070338/016-001-19070338> (31 July 2020).

²⁷ SCHEICHER 1975 (n. 26), p. 61, fig. 79; SCHEICHER 1983 (n. 26), pp. 88–89, cat. no. 54, figs. 84, 90. For the freely available reproduction of the family tree online, see https://commons.wikimedia.org/wiki/File:Doll_Habsburgerstamm%C3%A4ume_3.jpg (1 August 2020).

²⁸ Dominicus CUSTOS, *Tirolensium Principum Comitum. Der Gefürsten Grafen zu Tyrol von Anno 1229 biß Anno 1600, eigentliche Contrafacturen sampt historischer Beschreibung auß hievor außgangnem Latein durch dessen Autoren verteutsch*,

series of miniature portraits for the collection of Ferdinand of Tyrol (most in Kunsthistorisches Museum, Vienna).

Viridis, Duchess Visconti (1352–1404/1414), was the second daughter of the wealthy nobleman and statesman Bernabò Visconti.²⁹ In 1365 she married Duke Leopold III of Austria, who after the death of his brother Rudolf IV took over the rule of Inner Austrian duchies.³⁰ After Leopold's death in the Battle of Sempach in 1386, Viridis moved from Vienna to Pristava above Stična, and retained close connections with Stična abbey until her death. She was a regular sponsor of the monastery and was in return enabled to rent its surrounding farm estates.³¹ Viridis was buried in Stična, most likely in the monastery church.³² Having been proclaimed the abbey's foundress in 1397, special care was taken in Stična to preserve her memory, also through artistic means.³³ Leopold III also maintained close relations with the monastery; in 1360 his brother Rudolf IV welcomed to court Stična's abbot Peter, who remained in Vienna as the court chaplain and Leopold's teacher.³⁴ According to the Stična chronicle, Leopold confirmed the abbey's privileges in 1385, a year before his death.³⁵

Until the mid-19th century, the paintings of the two most cherished Stična benefactors were still in Stična abbey, hanging in the library.³⁶ They were subsequently acquired by the Carniolan historical society (Historisches Verein für Krain), in whose collection they were still documented in 1866.³⁷ They were acquired by the Carniolan provincial museum (Krainisches Landesmuseum, now National Museum of Slovenia) before 1888, when they were included in the collection catalogue by the museum director and main curator Karl Deschmann,³⁸ Later they were transferred to

Augspurg 1599. For an online available copy in Bavarian State Library in Munich, see <https://bildsuche.digitale-sammlungen.de/index.html?c=viewer&bandnummer=bsb00088296&pimage=2&v=100&nav=&dl=de> (31 July 2020).

²⁹ Joseph RIEDMAN, Viridis (Verde) Visconti, *Die Habsburger. Ein biographisches Lexikon* (ed. Brigitte Hamann), München 1988, p. 427.

³⁰ For Leopold III, see for example Joseph RIEDMANN, Leopold III., *Die Habsburger* 1988 (n. 29), pp. 244–245; Martin MUTSCHLECHNER, Leopold III, 'the Just', *Die Welt der Habsburger/The World of Habsburgs*, <https://www.habsburger.net/en/chapter/leopold-iii-marriage-and-offspring> (30 July 2020).

³¹ On Viridis' donations, see Johann Weichard VALVASOR, *Die Ehre des Hertzogthums Crain*, XI, Nürnberg 1689, p. 533; Peter HITZINGER, Der Grabstein der Herzogin Viridis in Sittich, *Mittheilungen des historischen Vereins für Krain*, 13, 1858, p. 26; Konrad ČRNOLOGAR, Der Grabstein der Herzogin Viridis in Sittich, *Mittheilungen des Musealvereines für Krain*, 5/2, 1892, pp. 57–64; Maver GREBENC, *Gospodarska ustanovitev Stične ali njena dotacija leta 1135*, Stična 1973; Maver GREBENC, *Virida v Stični, Meddobje*, 18, 1982, pp. 78–121; MLINARIČ 1995 (n. 11), especially pp. 183–188; POLAJNAR FRELIH 2007 (n. 24), pp. 497–498.

³² For the debate and the most probable location of Viridis' grave see Mija OTER GORENČIČ, Pro remedio et pro salute animae nostrae. Memoria v srednjeveškem umetnostnem okrasju cisterce v Stični kot odsev tesne povezanosti s plemstvom, *Acta historiae artis Slovenica*, 23/1, 2018, pp. 48–50 (with cited literature).

³³ In addition to Viridis' full-figure depiction, a 17th century stone plate survives with the Visconti coat-of-arms emblem of a snake, which has been attached to the inner wall of the monastery church right from the sacristy, and was possibly made to replace her authentic gravestone. Another memorial plate of a later date with the image of Viridis based on her painting is on the wall next to the entrance of church of St Lambert at Pristava. The church was built in 1497 at the location of the castle in which Viridis lived.

³⁴ Peter von RADICS, *Die Gegenäfte Albert und Peter von Sittich und Abt Angelus von Rein (1404–1414)*, Wien 1866, p. 23; MLINARIČ 1995 (n. 11), p. 146; POLAJNAR FRELIH 2007 (n. 24), p. 496.

³⁵ ARS, SI_AS 1073_402_148r, Paulo Puzel, Idiographia Sive Rerum memorabilium Monasterij Sitticensis Descriptio /.../, Monasterio Sitticensi 1719, fol. 65.

³⁶ RADICS 1866 (n. 34), p. 27.

³⁷ RADICS 1866 (n. 34), p. 27.

³⁸ Karl DESCHMANN, *Führer durch das krainische Landes-Museum Rudolfinum in Laibach*, Laibach 1888, pp. 145, 176–177.

the National Gallery of Slovenia.³⁹ In addition to Viridis and Leopold III, the catalogue mentions eight out of ten ovals of Stična's benefactors. In 1888 Viridis, Leopold III, and Judith of Spanheim from Kostanjevica abbey hung together, while the series of ovals were displayed in another exhibition room, together with two portraits of the Cistercian abbots Leopold Buseth of Kostanjevica and Franz Xavier Taufferer of Stična, both by Fortunant Bergant (1721–1769).⁴⁰ They were subsequently moved and displayed in the same exhibition room.⁴¹

In contrast to the abbey's 1784 abolition inventory,⁴² Deschmann states that before abolition, Viridis, Leopold III as well as the series of oval portraits of Stična benefactors and provincial princes had hung in Stična's refectory.⁴³ Similarly, he writes with regards to the portrait of Judith of Spanheim from Kostanjevica abbey, but according to the 1786 abolition inventory of Kostanjevica, the latter hung in the dining room of the prelatore.⁴⁴ Viridis and Leopold III are catalogued as pendants and anonymous works, while with regards to their display, Deschmann most probably based his statement on Peter Radics, who in 1866 writes that in 1704 Abbot Anton Gallenfels "had painter Ferdinand Stainer paint the portraits of Viridis and her husband", and that the same painter frescoed the refectory.⁴⁵ Radics supported his statement that Ferdinand Stainer (also Steiner, ?–1725) painted Viridis and Leopold III by citing the description of the renovation works under Anton Gallenfels in the abbey's chronicle *Idiographia Sive Rerum memorabilium Monasterij Sitticensis Descriptio*,⁴⁶ which was written by the deputy-prior Peter Puzel (Pucelj, c. 1669–1721), better known under his order name Paul.⁴⁷

The same information about authorship and display was repeated by Wladimir Milkowicz in his book on Carniolan monasteries, referring, however, only to Viridis' depiction.⁴⁸ Also Konrad Črnologar⁴⁹ and Josip Srebrnič⁵⁰ state that Viridis was painted by Stainer. At the 1925 exhibition of portraiture in Slovenia, the corresponding catalogue references Radic's attribution to Stainer,⁵¹ as does Viktor Steska two years later in his book on Slovenian painting.⁵² Subsequently, the attribution

³⁹ National Gallery of Slovenia, inv. nrs. 1346, 1348; Viridis: 186,5 x 132 cm, Leopold II: 187 x 131,5 cm.

⁴⁰ The portrait of Stična abbot Franz Xaver Taufferer (1733–1789) was acquired by the museum from the collection of Carniolan Historical Society, while the portrait of abbot Leopold Buset (1717–1771) from Kostanjevica abbey was donated to the museum by Camillo Count Thurn.

⁴¹ See also *Narodni muzej Slovenije* 2011 (n. 25), fig. on p. 12.

⁴² See p. 176.

⁴³ DESCHMANN 1888 (n. 38), p. 145

⁴⁴ DESCHMANN 1888 (n. 38), pp. 176–177. See also ARS, SI AS 781, Cistercijanski samostan in državno gospodstvo Stična, fasc. 3, s. p.

⁴⁵ RADICS 1866 (n. 34), p. 98: „.../ er [Gallenfels] durch dem Maler Ferdinand Steiner aus Straßburg in Tirol die oben erwähnten Porträts der Herzogin Viridis und ihres Gemähls fertigen lies, und demselben Künstler die Malerische Ausschmückung des Refectorium – Frescogemälde auf erhabener Gypsarbeit – übertrug“. See also Peter RADICS, Umeteljnost in umeteljna obrt Slovencev, *Letopis matice Slovenske za leto 1880*, Ljubljana 1880, p. 37.

⁴⁶ ARS, SI_AS 1073_402_148r, Paulo Puzel, *Idiographia Sive Rerum memorabilium Monasterij Sitticensis Descriptio* /.../, Monasterio Sitticensi 1719, pp. 277–278.

⁴⁷ On Puzel, see Maks MIKLAVČIČ, Puzel Peter, *Slovenski biografski leksikon*, 3/8 (ed. Franc Ksaver Lukman), Ljubljana 1952, pp. 608–609; MLINARIČ 1995 (n. 11), especially pp. 855–856, 933.

⁴⁸ Wladimir MILKOWICZ, *Die Klöster in Krain. Studien zur österreichischen Monasteriologie*, Wien 1889, p. 80.

⁴⁹ ČRNOLOGAR 1892 (n. 31), p. 62; Konrad ČRNOLOGAR, Sittich, *Mittheilungen der k. k. Central-Commission für Erforschung und Erhaltung der kunst- und historischen Denkmale*, n. s. 26, 1900, p.173.

⁵⁰ Josip SREBRENIČ, *Stična. Črtice o cistercijanskem samostanu v Stični*, Ljubljana 1919, p. 24.

⁵¹ *Razstava* 1925 (n. 24), p. 16, cat. nr. 49.

⁵² Viktor STESKA, *Slovenska umetnost. I: Slikarstvo*, Prevalje 1927, p. 127.

was accepted also in a short article on Stainer in *Zbornik za umetnostno zgodovino* [the Journal of Art History],⁵³ and in his biographical entry in the Slovenian biographic lexicon, where Stele points out that Stainer made “Leopold III and Viridis (as well as other portraits), painted frescoes in the refectory and renovated two other paintings”.⁵⁴ Although no doubt regarding this attribution has been expressed,⁵⁵ Leopold III has been inventoried as an anonymous work in the documentation system of the National Gallery.⁵⁶

Ferdinand Stainer was indeed involved in furnishing Stična abbey, for he made a fresco and paintings as part of the Baroque renovation of the monastery. He is documented to have painted for Stična under Abbot Gallenfels not only in Puzel’s *Idiographia* but also in a document in the Archives of the Republic of Slovenia, the latter confirming that in 1731, i.e. six years after Stainer’s death, the abbey still owed his heirs 1000 Gulden for his decade-long work in Stična, as specified in a respective document back in 1708.⁵⁷ According to this, Stainer, whose documented work in Carniola included also a painting of *Anunciata* in the Franciscan church in Ljubljana,⁵⁸ had worked for Stična as early as before the turn of the 18th century and probably at least until 1708, when he was given the post of Carinthian *Landschaftsmaler*, i.e. painter in the permanent service of the Carinthian estates in Klagenfurt.⁵⁹ The debt remained unsettled until at least 1734, when it was documented in the inventory compiled after the death of Abbot Alexander von Engelshaus.⁶⁰ Stična’s debt, with around two hundred Gulden additional interest, is recorded also in the painter’s probate inventory in the Carinthian State Archives in Klagenfurt.⁶¹

That Stainer painted for Stična is thus undoubtedly confirmed by archival sources. Based on the extent of the abbey’s debt, it can also be deduced that the amount of work he carried out was relatively extensive. Nevertheless, only a short reference in Puzel’s chronicle provides more information. As Puzel writes, in 1704 or at the end of the previous year, Anton Gallenfels had *Refectorio ex gypso extructo et renovato cum eleganti pictura et imaginibus per Refectorium et Abbatiam, hinc inde muro parietino affixis et adaptatis, assiduo labore et operâ Pictoris Ferdinandi Steiner Strassburgo ê Tyroli oriundi, aere non contemnendo de industria sua ad magnum decus et ornamentum non tantum Refectorij, sed et totius inclyti monasterij curat fieri*.⁶²

⁵³ Ante GABER, Steiner Ferdinand, *Zbornik za umetnostno zgodovino*, 14, 1936–1937, p. 88.

⁵⁴ France STELE, Steiner Ferdinand, *Slovenski biografski leksikon*, 4/10 (ed. Alfonz Gspan), Ljubljana 1967, p. 461.

⁵⁵ In addition to the above mentioned, see also ZADNIKAR 1990 (n. 22), p. 150; Marjan ZADNIKAR, *Samostan Stična in njegove znamenitosti*, Ljubljana 2001, p. 169; compare KOŠAK 2019 (n. 1), p. 61.

⁵⁶ Documentation of the National Gallery, inv. nr. 1346.

⁵⁷ ARS, SI_AS 1, Vicedomski urad za Kranjsko, box. 61, 12/11, p. 375; Majda SMOLE, *Vicedomski urad za Kranjsko. 13. stol.–1747. 6: Cerkevne zadeve. Lit. S–Z*, Ljubljana 1997, p. 29; MLINARIČ 1995 (n. 11), p. 729.

⁵⁸ Viktor STESKA, *Slike v ljubljanskih cerkvah okoli l. 1715*, *Izvestja Muzejskega društva za Kranjsko*, 12/3–4, 1902, p. 50.

⁵⁹ Martin WUTTE, Beiträge zur Kunde Kärntner Künstler Josef Ferdinand Fromillers Geburtsort und sein Lehrer Ferdinand Stainer, *Carinthia I. Mitteilungen des Geschichtsvereines für Kärnten*, 123, 1933, p. 128; Carl LEBMACHER, Steiner Ferdinand, *Allgemeines Lexikon der Bildenden Künstler. Von der Antike bis zur Gegenwart*, 31 (ed. Hans Vollmer), Leipzig 1937, p. 55.

⁶⁰ ARS, SI AS 1, Vicedomski urad za Kranjsko, box. 63, p. 2001.

⁶¹ Kärntner Landesarchiv, Klagenfurt (KLA), AT-KLA 207-C-1.325 St, Ständisches archiv 1, Inventare, fasc. 420, Stainer Ferdinand Maler, fol. 300v.

⁶² ARS, SI_AS 1073_402_148r, Paulo Puzel, *Idiographia Sive Rerum memorabilium Monasterij Sitticensis Descriptio /.../*, *Monasterio Sitticensi 1719*, pp. 277–278.

According to Puzel, as part of the renovation under Abbot Gallenfels, Stainer made the ceiling fresco in the refectory and several other paintings that were “fixed/attached and adapted to the walls” of the refectory and abbey. He, nevertheless, does not specify any of these paintings to be portraits or depictions of benefactors. Moreover, while Puzel mentions paintings in the refectory, the fact that in the 1734 inventory, Viridis and ten oval portraits were recorded in the prelature calls further into question Radics’ interpretation. On the other hand, the question remains as to the extent of Stainer’s work in the abbey in addition to the refectory fresco.⁶³ According to the above mentioned specification of the debt from 1708, which (excluding interest) remained the same until at least 1734, we can assume that by 1708 his works for the monastery may already have been concluded.

Further contextualisation of the historical depictions of Stična’s benefactors can be made based on a comparison with the paintings of the medieval founders and benefactors of Inner Austrian monasteries. Monumental full-figure paintings of the Rein Cistercian abbey founders, Leopold I of Trangau († 1129) and his wife Sophie from the Welf dynasty, the works of Joseph Amonte (1703–1753), survive in the burial chapel on the northern side of the presbytery of the abbey church.⁶⁴ Smaller, half-figure depictions of founders Otakar III of Trangau, son of Leopold I, and his wife Kunigundis survive in the refectory of the Benedictine abbey in Vorau.⁶⁵ Full-figure paintings of the founders of the Neuberg Cistercian monastery in Upper Styria, Duke Otto (1301–1339) and his wife Elisabeth of Gorizia-Tyrol, display a greater degree of similarity to the Stična benefactors.⁶⁶ While, as already mentioned, Leopold III and Viridis differ from the couple’s previously existing depictions, the Neuberg Otto follows his printed portrait reproduced in individual prints and portrait books, which was also copied in one of the ovals from Stična.⁶⁷

The most significant comparison, however, is with the series of six over-life sized depictions of the founders and benefactors of Viktring Cistercian abbey near Klagenfurt (Carintian State Museum, Klagenfurt),⁶⁸ attributed to Stainer’s student and follower Josef Ferdinand Fromiller (1693–1760), who

⁶³ One of the possible answers to this questions could be that in addition to frescoes, Stainer painted the series of paintings that were still in the refectory in 1784, i.e. 13 depictions of Cistercian saints and a large painting of the Last Supper. See ARS, SI AS 781, Cistercijanski samostan in državno gospostvo Stična, fasc. 3, s. p.

⁶⁴ See for example Elisabeth BRENNER, *Basilika Stift Rein. Meisterwerk des Barock*, Stift Rein 2014, pp. 166–167, figs. 199–200.

⁶⁵ Ferdinand HUTZ, Das Stift Vorau als Begräbnisstätte seines Gründers Otakar III., *Zeitschrift des Historischen Vereines für Steiermark*, 88, 1997, p. 22.

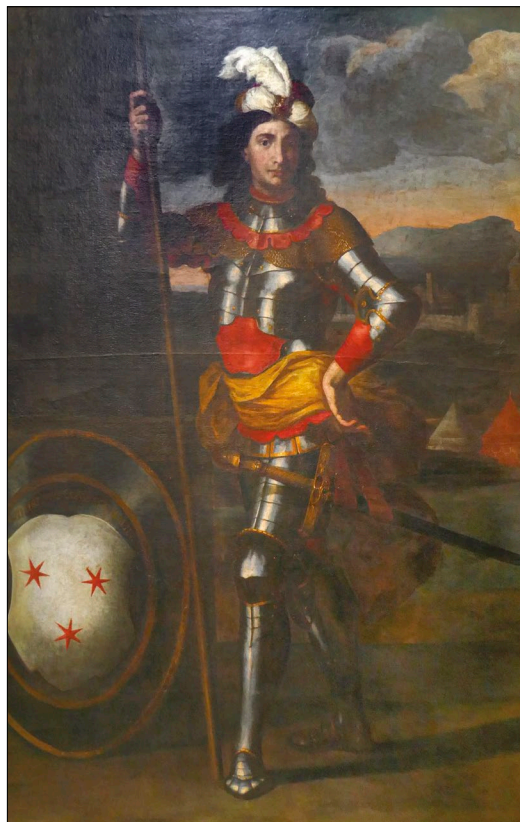
⁶⁶ See Rochus KOHLBACH, *Die Stifte Steiermarks. Ein Ehrenbuch der Heimat*, Graz 1953, pp. 243, 245, fig. 104, plate 86; for the reproduction, see https://www.meinbezirk.at/muerztal/c-lokales/stifterbilder-wieder-zu-hause_a966083 (18 July 2020).

⁶⁷ See the next chapter.

⁶⁸ Landesmuseum Kärnten, inv. nrs. K 955 a–f, oil on canvas, 213 x 144 cm. For the series, see Wilhelm DEUER, Asketische Weltsucht oder ständische Representation? Streiflichter zur Kulturgeschichte des Zisterzienserklosters Viktring, *Stift Viktring 1142–1992. Festschrift zum 850. Jahrestag der Klostergründung* (ed. Helmut Findenig), Klagenfurt 1992, pp. 44–45; Elisabeth REICHMANN-ENDRES, Zur kunsthistorischer Bedeutung von Kirche und Stift Viktring, *Stift Viktring* 1992 (n. 68), p. 64; Elisabeth REICHMANN-ENDRES, Die barocken Stifterbilder von Viktring. Kunst und Geschichte, *Josef Ferdinand Fromiller. Barockkunst in Kärnten* (ed. Friedrich W. Leitner), Landesmuseum Kärnten, Klagenfurt 2005, pp. 71–78; Robert WLATTNIG, Josef Ferdinand Fromiller (1693–1760) – aktueller Forschungsstand und Neukäufe für das Landesmuseum. Eine kunsthistorische Würdigung zum 250. Todesjahr des berühmten Kärntner Barockmalers, *Die Kärntner Landsmannschaft. Kultur, Land, Menschen. Beiträge zu Volkskunde, Geschichte, Gesellschaft und Naturkunde*, 5/6, 2010, p. 13; Robert WLATTNIG, Abteilung für Kunstgeschichte, *Rudolfinum. Jahrbuch des Landesmuseum für Kärnten 2015*, Klagenfurt 2016, pp. 212–214. I express my gratitude to mag. Robert Wlattnig (Landesmuseum Kärnten, Klagenfurt) for a discussion about the series and for enabling me to view Fromiller’s paintings in the storage of the Landesmuseum.



3. Josef Ferdinand Fromiller: *Thymon of Hollenburg*, State Museum of Carinthia, Klagenfurt



4. Josef Ferdinand Fromiller: *Wilhelm Count of Malta*, State Museum of Carinthia, Klagenfurt

in 1733, eight years after Stainer's death, took over the post of *Landschaftsmaler*, which Stainer had retained until his death in 1725.⁶⁹ The credibility of the comparison between Viktring and Stična is additionally supported by the fact that close monastic ties between both abbeys were maintained until

⁶⁹ On Fromiller and his connection to Stainer see WUTTE 1933 (n. 59), pp. 128–131; generally on Fromiller, see especially *Jos. F. Fromiller. Profane Themen*, Landesmuseum für Kärnten in der Kärntner Landesgalerie, Klagenfurt 1976; Herfried THALER, *Josef Ferdinand Fromiller (1693–1760). Ein Beitrag zur Barockmalerei in Kärnten*, Wien 1978 (unpublished doctoral dissertation), on his training with Stainer pp. 14–20; Herfried THALER, *Zum Leben und Werk von Josef Ferdinand Fromiller*, *Josef Ferdinand Fromiller* 2005 (n. 68), pp. 8–10; see also August von JAKSCH, *Die Klagenfurter Malerfamilie Fromiller*, *Carinthia I. Mitteilungen des Geschichtsvereines für Kärnten*, 87, 1897, pp. 145–147; August von JAKSCH, *Der Nachlaß des Maler Josef Ferdinand Fromiller und seiner Gattin*, *Carinthia I. Mitteilungen des Geschichtsvereines für Kärnten*, 93, 1903, pp. 5–18; Henrich HAMMER, *Der Kärntner Barockmaler Josef Ferdinand Fromiller. Beiträge zu seiner Kenntnis*, *Carinthia I. Mitteilungen des Geschichtsvereines für Kärnten*, 100/4–5, 1910, pp. 101–163; August von JAKSCH, *Zur geschichte der Malerfamilie Fromiller*, *Carinthia I. Mitteilungen des Geschichtsvereines für Kärnten*, 116, 1926, p. 75; see also Walter FRODL, *Neue Werke Josef Ferdinand Fromillers*, *Carinthia I. Mitteilungen des Geschichtsvereines für Kärnten*, 133, 1943, pp. 82–96; Walter STIPPERGER, *Das steirische Werk Josef Ferdinand Fromillers. Das Hochaltarbild in der Pfarrkirche zu Oblarn*, *Zeitschrift des historischen Vereines für Steiermark*, 45, 1954, pp. 180–184; Barbara MUROVEC, *Freske in slikane tapete v dvorcu Röthelstein pri Admontu. Fromillerjevo delo na avstrijskem Štajerskem*, *Acta historiae artis Slovenica*, 8, 2003, pp. 109–124. On Fromiller's works in Slovenia, see STESKA 1927 (n. 52), p. 136; Tatjana BADOVINAC, *Slikar Josef Ferdinand Fromiller in njegova dela v Rogatcu*, *Acta historiae artis Slovenica*, 5, 2000, pp. 133–150.



5. Josef Ferdinand Fromiller: Meinhard Count Schönberg, State Museum of Carinthia, Klagenfurt

their abolition in 1784 and 1786 respectively.⁷⁰ The fact that Ferdinand Stainer was documented to have been working for Stična and Viktring sheds light on a possible artistic exchange between the abbeys. It is known that Stainer worked for the parish church in Maria Rain, which was under Viktring's dominion,⁷¹ between 1691 and 1699,⁷² thus during the period that, according to the 1731 specification of Stična's debt,⁷³ he was probably also working for Stična. More or less simultaneous with his work for Stična are the altarpieces in the two side chapels of Viktring abbey church in 1705 and 1706 respectively, both attributed to Stainer, while his altarpiece of Lactation of St Bernard in the Viktring Chapel of St Bernard dates to 1715.⁷⁴

The Viktring series includes depictions of the abbey founder Bernard Count Spanheim († 1147), his wife Kunigundis and four 12th century benefactors of Viktring, identified based on inscriptions, coats of arms and surviving sources as Bishop of Regensburg Hartwig of Spanheim, Thymon of Hollenburg (fig. 3), Wilhelm Count of Malta (fig. 4) and Meinhard Count Schönberg (Schonenberg, fig. 5).⁷⁵

The attribution of the Viktring benefactors to Fromiller has been supported by confirmation of the payment of six large canvases, in addition to several other paintings, to Fromiller on 18. February 1732.⁷⁶ The payment was made by abbot

⁷⁰ MLINARIČ 1995 (n. 11), p. 463, passim. Since the 17th century, Carniolan abbeys Stična and Kostanjevica and Carinthian abbey Viktring (which was the mother abbey of Kostanjevica) were in the same vicarage.

⁷¹ *Kärnten* (eds. Karl Ginhart, Gabriele Russwurm-Biró), Wien 2001 (Dehio-Hanbuch. Die Kunstdenkmäler Österreichs), p. 507; Janez HÖFLER, *O prvih cerkvah in župnijah na Slovenskem. K razvoju cerkvene teritorialne organizacije slovenskih dežel v srednjem veku*, Ljubljana 2016, p. 66, e-book: http://viharnik.com/downloads/Oprvihcerkvah_2izdaja.pdf (14 July 2020).

⁷² While he signed the altar painting of St Joseph with Child in one of the side chapels *Ferdinand Stainer 1691*, the painting of God the Father in the gable of the main altar is signed and dated *Ferd. Stainer 1692*. In addition, Stainer painted an undated series of apostles and the altarpiece of St. Mary, Anne and the Holy Trinity, signed and dated 1699, now in one of the chapels. See *Kärnten* 2001 (n. 71), pp. 508–509.

⁷³ See n. 60–61.

⁷⁴ *Kärnten* 2001 (n. 71), pp. 998–1001. See also *Kunst-Topographie des Herzogthums Kärnten*, Wien 1889 (Österreichische Kunst-Topographie, 1), p. 370.

⁷⁵ See DEUER 1992 (n. 68), pp. 44–45; REICHMANN-ENDRES 1992 (n. 68), p. 64; REICHMANN-ENDRES 2005 (n. 68), pp. 71–78.

⁷⁶ KLA, AT-KLA 312, Viktring, Zisterzienserkloster, fasc 5, nr. 238; see also DEUER 1992 (n. 68), pp. 44–45; REICHMANN-ENDRES 2005 (n. 68), pp. 73, 78, n. 2. In addition to these, Fromiller was also paid for a smaller unspecified painting, an unspecified altarpiece, a painting of Francis Xavier and three landscapes.

Benedikt Mulz (1720–1763), who had led the thorough baroque renovation of Viktring abbey. The depictions of sitters correspond to four sepia drawings in the album of Fromiller's and Stainer's drawings, which survives in the Carinthian State Archives in Klagenfurt.⁷⁷ As the album also includes drawings of his master Stainer, and since the four drawings of Viktring benefactors had been previously attributed to him, further analysis of the attribution is provided below.

In his 1976 dissertation on Fromiller, Herfried Thaler recognised the four unsigned drawings in the album as Stainer's,⁷⁸ while in 2005 he attributed the paintings of benefactors to Fromiller stating that he followed Stainer's drawings. Differently, in the same publication, Elisabeth Reichmann Endres attributed the paintings to Fromiller, explaining the problem of authorship of the drawings in the album.⁷⁹ Fromiller's style is indeed highly reminiscent of Stainer's and their unsigned works are occasionally difficult to differentiate. This is rendered even more challenging, as based on the archival data (which among other things reveal that Stainer lived in the house of Fromiller's brother, who was also a painter),⁸⁰ we can assume that Fromiller assisted his master with his commissions.

There are several further clues that support the attribution of drawings and paintings to Fromiller. One of them is the presence of similarly painted figures in the album further reworked in his paintings and frescoes, such as the preparatory drawing for the depiction of Ferdinand I in the *Fürstensaal* of Ossiach Benedictine abbey, which Fromiller reworked following Veronese's St. Mennas in the right organ wing for St Gemignano in Venice (now in Galleria Estense, Modena).⁸¹ The resemblance of fresco portrayals of other Habsburgs in Ossiach *Fürstensaal* to the sitters of the Viktring series further supports the attribution of the Viktring benefactors to Fromiller. Moreover, the three armoured benefactors (i.e. Meinhard Count Schönberg, Thymon of Hollenburg and Wilhelm Count of Malta) reveal close parallels to Fromiller's Henry IV in the painting *Henry IV Receives the Portrait of Marie de Medici* from a series made after reproductive prints after Rubens in around 1740, which formerly hung in Schloss Trabuschgen.⁸² And finally, Fromiller's authorship of both, the drawings and paintings of the Viktring benefactors, is additionally supported by the fact that Fromiller reused the figures of Kunigundis of Spanheim and Thymon Count Hollenburg as St Hemma and St Florian in the fresco in the town castle chapel (Burgkapelle) in Klagenfurt, his first larger commission as the painter of Carinthian estates, dated to 1734.⁸³ The female figure in Stainer's *Plague of Frogs* (Diocese Museum, Gurk), strongly resembling Kunigundis, however, reveals that the latter was likely initially conceived by following Stainer's figure type, while at the same time it illustrates the close interconnections (which often lead to interchangeability) between both artists' styles and oeuvres.

⁷⁷ KLA, AT-KLA 456-A-999 St, Josef Ferdinand Fromiller und Ferdinand Steiner, Skizzenbuch, Nr. 167, 168, 236, 238. For the album, see also August von JAKSCH, Josef Ferdinand Fromiller als Zeichner, *Carinthia I. Mitteilungen des Geschichtsvereines für Kärnten*, 94, 1904, pp. 134–136; THALER 1978 (n. 69), pp. 216–231; THALER 2005 (n. 69), pp. 42–48. The drawings of Count of Malta and Bernard of Spanheim are not in the album.

⁷⁸ THALER 1978 (n. 69), pp. 47–48.

⁷⁹ REICHMANN-ENDRES 2005 (n. 68), p. 75.

⁸⁰ WUTTE 1933 (n. 59), p. 130; LEBMACHER 1937 (n. 59), p. 55.

⁸¹ For the comparison with St. Mennas, see THALER 1978 (n. 69), p. 125; THALER 2005 (n. 69), pp. 29–31, fig. 16.

⁸² *Josef Ferdinand Fromiller* 2005 (n. 68), p. 104, cat. nr. 11, fig. 9; THALER 2005 (n. 69), pp. 35–38.

⁸³ See THALER 1978 (n. 69), pp. 42, 47–48; THALER 2005 (n. 69), pp. 15–17; see also WLATTNIG 2010 (n. 68), p. 13. The central scene of Apotheosis of St. Domitian of Carinthia follows Johann Georg Bergmüller's etching of Apotheosis of St Catherine.



6. Josef Ferdinand Fromiller: benefactor drawing in Josef Ferdinand Fromiller and Ferdinand Stainer's album of drawings, Carinthian State Archives, Klagenfurt

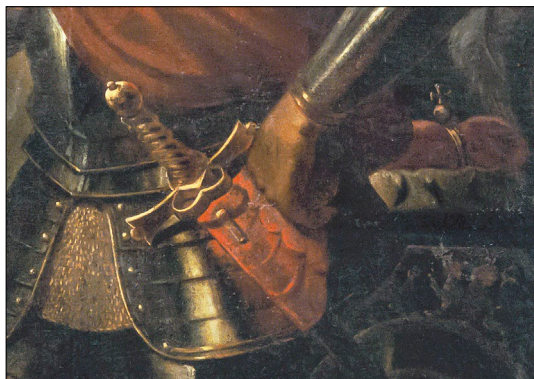


7. Josef Ferdinand Fromiller: folio with drawings of benefactors, Josef Ferdinand Fromiller and Ferdinand Stainer's album of drawings, Carinthian State Archives, Klagenfurt

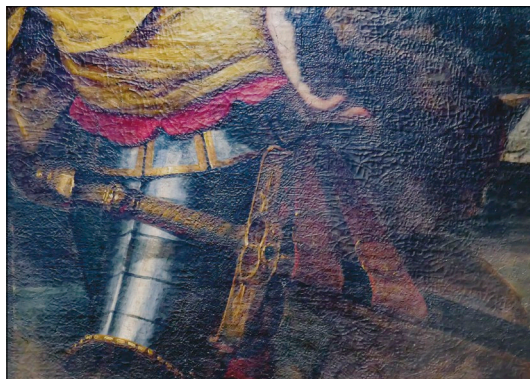
Like other depictions of monastic founders and benefactors, the Stična and Viktring series were made to honour their memory and emphasise the abbey's long-lasting history and close connections with them. In order to convey this message, the sitters were painted as meaningful political and historical figures, and members of the ruling dynasties, although little attention was paid to historical accuracy. Their attire, and the iconographic elements revealing the identities and status of the Viktring benefactors, such as the position of the coat of arms, architectural elements of the abbey and abbey churches in the background, show close parallels. Especially similar are Meinhard Count Schönberg and Leopold III, who, clad in armour and positioned in front of a military tent with a landscape background, almost appear as pendants.

That the Stična and Viktring benefactors indeed have a common origin is additionally confirmed by a sepia drawing in the Fromiller-Stainer album, which is almost identical to Leopold III. (fig. 6).⁸⁴ It is thus not a coincidence that this drawing was glued to the same folio as Schönberg and Thymon of Hollenburg (fig. 7), and the added black sepia frame is identical to the four surviving drawings of the Viktring benefactors. Being slightly larger in size and of a lighter tone than the drawings of the Viktring benefactors, we can assume that it was originally not part of the series; however, there can be no doubt that it was made by the same artist.

⁸⁴ KLA, AT-KLA 456-A-999 St, Josef Ferdinand Fromiller und Ferdinand Steiner, Skizzenbuch, Nr. 237.



8. Josef Ferdinand Fromiller, attributed:
Leopold III, Duke of Austria, detail,
National Gallery of Slovenia, Ljubljana



9. Josef Ferdinand Fromiller:
Meinhard Count Schönberg, detail,
State Museum of Carinthia, Klagenfurt

The painting of Leopold III differs from the corresponding drawing in only a few minor but nevertheless significant details. A shield with the monochrome Habsburg coat-of-arms was added, the sitter's facial features and hair were slightly altered, and most importantly, a vaguely drawn background was replaced with a much more defined image of an edifice with a tower and a bridge closely resembling the main entrance to Stična abbey as seen from the views of the abbey from the East, published in Johann Weichard Valvasor's *Topographia Ducatus Carniolae Modernae* (1679)⁸⁵ and *Die Ehre dess Hertzogthums Crain* (1689).⁸⁶ The question remains whether a depiction of another benefactor based on this drawing had ever been made. Clearly, however, the background of the composition was readjusted in the painting to confirm the sitter's connection with Stična. The monastery church tower in the background of Viridis' painting additionally reveals that the contemporary appearance of the tower, i.e. after its renovation in the early 17th century, is depicted.⁸⁷

Based on the existing drawing and typological comparison with the Viktring series and stylistic comparison with the three Viktring armoured sitters, the attribution of Leopold III to Fromiller seems plausible. Even more so, as both portraits reveal few parallels in style and brushwork with Stainer's signed and documented works. The attribution of Leopold III to Fromiller is further supported by several details that are almost identical to the Viktring sitters, such as the mail shirt underneath the armour (as compared with Meinhard Count Schönberg), the shield with the monochrome coat of arms, and the decorative elements of the sword (as compared with Count of Malta's sword, figs. 8–9). The fresh colouring of Viktring paintings as opposed to the subdued grey tones of the Stična canvas can be ascribed to the differences in the state of preservation.⁸⁸ The same problem

⁸⁵ Johann Weichard VALVASOR, *Topographia Ducatus Carnioliae modernae. Dass as ist Controfee aller Stätt, Märckht, Clöster, undt Schlösser, wie sie anietzo stehen in dem Ertzhertzogthumb Crain*, Wagensperg in Crain 1679, fol. 204.

⁸⁶ VALVASOR 1689 (n. 31), plate between pp. 530 and 531.

⁸⁷ The church belltower was renovated again in mid-18th century, and its 17th and early 18th century appearance is known from the engraving in Valvasor's *Topographia Ducatus Carnioliae* and his *Ehre*.

⁸⁸ While the darkened pigments on Leopold have in recent times not undergone restoration or cleaning, the once similarly highly damaged Viktring series was recently restored. See Leopold EHRENREICHER, Bericht der Werkstätten. Restaurierwerkstatt Maler und Vergolder, *Rudolfinum. Jahrbuch des Landesmuseum für Kärnten* 2005, Klagenfurt 2006, pp. 493–494; WLATTNIG 2016 (n. 68), p. 212.



10. Josef Ferdinand Fromiller: attributed, *Viridis, Duchess of Austria, neé Visconti*, detail, National Gallery of Slovenia, Ljubljana



11. Josef Ferdinand Fromiller: *Kunigundis of Spanheim*, detail, State Museum of Carinthia, Klagenfurt

is encountered in Viridis. However, despite the additionally raised and swollen layers of the colour around the sitter's face, most likely due to the reaction of the bolus with the colour pigments,⁸⁹ and despite the more robustly painted surfaces, her facial features (i.e long narrow nose, small heart-shaped lips and strong dark eyebrows) strongly resemble those of Viktring's Kunigundis (figs. 10–11).

The Stična and Viktring full-figure depictions of the benefactors were thus most likely made in the workshop of the same painter, Josef Ferdinand Fromiller, who used a similar compositional outline and some of the same typological and iconographical elements as his contemporaries in Kostanjevica, Rein and Neuberg. Between 1744 and 1756, Fromiller painted another, more extensive, ensemble of depictions of lay dignitaries. In the scope of his fresco work for the Benedictine abbey in Ossiach, he conceived fourteen fresco portraits of provincial princes in the *Fürstensaal* (fig. 12).⁹⁰ Painted in decorative niches, the portraits follow the visual concept of a baroque *Kaisersaal*, and, as will be discussed in more detail in the next chapter, reveal several parallels to the series of oval paintings of benefactors from Stična.

The question that remains open is the dating of Viridis and Leopold III. While the record of a "portrait of the foundress Viridis" in the 1734 inventory of Stična's prelature represents its definite *terminus ante quem* and clarifies the confusion regarding its display, no definite identification of Leopold is possible. Moreover, inventory records reveal that Viridis was displayed in the abbot's

⁸⁹ The painting underwent slight restoring and cleaning in 2005. For the information on the state of preservation of the painting, I thank Andrej Hirci and Simona Škorja from the National Gallery of Slovenia.

⁹⁰ See *Kunst-Topographie* 1889 (n. 74), p. 254; JAKSCH 1903 (n. 69), p. 7; HAMMER 1910 (n. 69), pp. 148–150; THALER 1978 (n. 69), pp. 94–95; THALER 2005 (n. 69), p. 24 (with the above mentioned chronology); Wilhelm DEUER, *Kunstgeschichtliche Wanderungen durch die Gemeinde Ossiach, Ossiach. Natur – Geschichte – Kultur* (ed Wilhelm Wadl), Klagenfurt am Wörthersee 2012, pp. 196–197. A specification of 1000 Gulden, which Ossiach abbey owed to Fromiller, dating 1756 is recorded in Fromiller's probate inventory. The painter, however, worked for the abbey's residence in Wernberg already on commission of Abbot Virgil Gleissenberger (1725–1737), and continued with works for the abbey church and representational premises under his follower abbot Herman Ludinger (1737–1753).



12. Josef Ferdinand Fromiller: provincial princes and benefactors in the Fürstensaal of the former Ossiach Benedictine Abbey

room without Leopold. While the latter could be associated with an unspecified portrait in the *Fürstenzimmer*,⁹¹ the possibility remains that it was painted subsequently, which would also explain its compositional differences.

Oval Portraits of Stična Benefactors and Provincial Princes, their Visual Models and their Written Source

The ten oval portraits of the benefactors of Stična Cistercian abbey and Carniolan provincial princes, of which eight are kept in the National Gallery and two in the National Museum of Slovenia, constitute the largest surviving series of lay portraits from Slovenian monasteries (figs. 13, 15, 17, 19, 21, 23, 25, 27, 29, 31).⁹² Their fate immediately after the abolition of the monastery remains unknown.

The fact that in the abbey the ovals were first kept in the abbot's room, and the context in which they were made, reveal that they were commissioned to correspond with the concepts of both *memoria* as well as imperial and monastic propaganda; the former emphasising the political role of the sitters and the latter the long tradition of the monastery's ties with them. In accordance

⁹¹ See n. 20.

⁹² National Museum of Slovenia, inv. nrs. N 6858, N 6862, N 1585; National Gallery of Slovenia, inv. nrs. NG S 872–877, 951; see also Jasna HORVAT, Mateja KOS, *Zbirka slik Narodnega muzeja Slovenije*, Ljubljana 2011, pp. 136, 181, cat. nrs. 385, 386, 640; KOŠAK 2019 (n. 1), pp. 56–61, figs. 3–12.

with the compulsory note of propaganda in this kind of portrait series, the selection of the sitters was thus not made only with regards to the significance of the privileges they granted and donations they made to Stična monastery but also with regards to their general historical and political significance. All benefactors are depicted with insignia, thus visually emphasising their lay functions. In the lower part of each of the ovals, the inscriptions in Latin describing the sitter's privileges to Stična abbey are painted on a white monochrome surface.

In chronological order, the sitters and privileges are the following: Ulrich III of Spanheim, Duke of Carinthia, donated a number of estates in Lower Carniola to Stična, and issued several privileges, including the protection of the Governor of Ljubljana Rudelin of Pierpaumb (also Ruger, Rudelin of Hrušice).⁹³ Otto Duke of Austria (1301–1339) confirmed the privileges awarded by his ancestors, including prolonging income from his estates in Ljubljana and Kostanjevica, which had been awarded previously by Spanheim.⁹⁴ Similar were the rights confirmed by several other sitters, including Rudolf IV, who granted the privileges under the provincial governor Ulrich of Cilli (Celje),⁹⁵ and Albert III, Duke of Austria (1349–1395), who confirmed the protection of the abbey by the Carniolan governor Ulrich of Cilli, and its fishing rights in Carniola and Mark that had been first awarded to them by Henry of Gorizia.⁹⁶ Leopold's and Viridis' son, William, Duke of Austria (c. 1370–1406), along with his brother Albert IV, interceded to grant rights and privileges to the monastery which, after a legal dispute with the Lords of Weichelberg, were reinstated by the Carniolan governor Herman II of Cilli.⁹⁷ The third son of Viridis and Leopold III, the Carinthian duke and Carniolan provincial prince Ernest, known as Ernest of Iron (1377–1424), who died in Bruck an der Mur and was buried in Rein Cistercian abbey, created a mass foundation in Stična.⁹⁸

⁹³ National gallery of Slovenia, inv. nr. NG S 877; inscription: *VLRICVS Dux Carin. et D[omi]nus Carn o[m]nes Sitti ho[m]ines / ta[m] colo[n]os qua[m] p[ro]prios à suis Iudicib[us] exe[m]it et Abbatis Sitt. / Iudicio et eme[n] dæ subiecit exceptis morte Iudicariâ / da[m]na[n]dis i[n]sup[er] quascu[m]q[ue] res in districtu suo sine / telo[n]ia et vectigali tra[n]sire voluit sub iniu[n]cta / p[ro]tectio[n]e Rudelino de Pirpau[m] Ca/stellano Labaci. M.C.C.LVI. See also ARS, SI_AS 1073_402_148r, Paolo Puzel, Idiographia Sive Rerum memorabilium Monasterij Sitticensis Descriptio, p. 31. For the help with transcriptions of inscriptions in the ovals I am indebted to Blaž Resman.*

⁹⁴ National Gallery of Slovenia, inv. nr. NG S 876; inscription: *OTTO Austr. Dux indulxit, ne quisqua[m] à Sit/tic. Monasterio, vel eius colonis iura forestia ex/torque præsumat: præterea X. Marc. dena/rioru[m] ab oppido Laybac. & Landstrassen / quotannis responderi jussit: / An. M.CCC.XXXVII. See also ARS, SI_AS 1073_402_148r, Paolo Puzel, Idiographia Sive Rerum memorabilium Monasterij Sitticensis Descriptio, pp. 34–35; see also GREBENC 1973 (n. 31), p. 61; MLINARIČ 1995 (n. 11), p. 128.*

⁹⁵ National Gallery of Slovenia, inv. nr. NG S 951; inscription: *RVDOLPHVS IV Archid. Austr. confirmat anteces/sorum privilegia, ac quad homines, & personas / nec non possessiones imposteru[m] adipiscen/das extendit. sub Capitaneo Carn. / Vlrico Com. Cinen. [sic!] / M.CCC.LX. See also ARS, SI_AS 1073_402_148r, Paolo Puzel, Idiographia Sive Rerum memorabilium Monasterij Sitticensis Descriptio, p. 60; cf. MLINARIČ 1995 (n. 11), p. 146*

⁹⁶ National Gallery of Slovenia, inv. nr. NG S 874; inscription: *ALBERTVS Austr. Dux concessit monaste/rio Sittic. piscari posse in cunctis a/quis Carniolie, & Marcæ Sclau. / sub manutenentia Conradi de / Kreyg Capitanei Carn. / Ao M.CCC.LX.IX. See also ARS, SI_AS 1073_402_148r, Paolo Puzel, Idiographia Sive Rerum memorabilium Monasterij Sitticensis Descriptio, p. 62; see also MLINARIČ 1995 (n. 11), pp. 128, 155, 179.*

⁹⁷ National Gallery of Slovenia, inv. nr. NG S 872; inscription: *WILHELMVS Austr. Dux, relicto solis Abb: / & Conventui Sittic. jure, quibusvis aliis inhi/buit, ne in emortuoru[m] Vicarioru[m] hæreditates / se ingerant com[m] issâ Hermano Com. / Cil. manutenentiâ. / an M.CCC.XC.VIII. See also ARS, SI_AS 1073_402_148r, Paolo Puzel, Idiographia Sive Rerum memorabilium Monasterij Sitticensis Descriptio, pp. 69–60.*

⁹⁸ National Museum of Slovenia, inv. nr. N 6859; inscription: *ERNESTVS Ferreus Archidux Austriae & c. / accepto Labaci Carniolie Homagio an: M. / CCC.XIV. Sitticensium privilegia ab An/tecessoribus concessa confirmavit, / decennio postea Græcÿ obÿt, & / Runæ sepultus est. See also ARS, SI_AS 1073_402_148r, Paolo Puzel, Idiographia Sive Rerum memorabilium Monasterij Sitticensis Descriptio, p. 75; MLINARIČ 1995 (n. 11), p. 180; Heide DIENST, Ernst »der Eiserne«, *Die Habsburger* 1988 (n. 29), pp. 96–98.*



13. Josef Ferdinand Fromiller, attributed:
Otto, Duke of Austria,
National Gallery of Slovenia, Ljubljana



14. Otto, Duke of Austria in: Johann Jakob Fugger,
Spiegel der Ehren des Höchstlößlichen Kayser- und
Königlichen Erzhauses Oesterreich, Nürnberg 1668



15. Josef Ferdinand Fromiller, attributed:
Rudolf IV, Duke of Austria,
National Gallery of Slovenia, Ljubljana



16. Rudolph IV, Duke of Austria in: Johann Jakob
Fugger, Spiegel der Ehren des Höchstlößlichen
Kayser- und Königlichen Erzhauses Oesterreich,
Nürnberg 1668



17. Josef Ferdinand Fromiller, attributed:
Albert III, Duke of Austria,
National Gallery of Slovenia, Ljubljana



18. Albert III, Duke of Austria, in: Johann Jakob Fugger,
*Spiegel der Ehren des Höchstlößlichen Kayser- und
Königlichen Erzhauses Oesterreich*, Nürnberg 1668



19. Josef Ferdinand Fromiller, attributed:
William, Duke of Austria,
National Gallery of Slovenia, Ljubljana



20. William, Duke of Austria, in: Johann Jakob Fugger,
*Spiegel der Ehren des Höchstlößlichen Kayser- und
Königlichen Erzhauses Oesterreich*, Nürnberg 1668



21. Josef Ferdinand Fromiller, attributed:
Ernest, Archduke of Austria,
National Museum of Slovenia, Ljubljana



22. Ernest, Archduke of Austria, in: Johann Jakob
Fugger, *Spiegel der Ehren des Höchstlößlichen
Kayser- und Königlichen Erzhauses Oesterreich*,
Nürnberg 1668



23. Josef Ferdinand Fromiller, attributed:
Emperor Maximilian I,
National Gallery of Slovenia, Ljubljana



24. Emperor Maximilian I, in: Johann Jakob Fugger,
*Spiegel der Ehren des Höchstlößlichen Kayser- und
Königlichen Erzhauses Oesterreich*, Nürnberg 1668

Ernest's son Emperor Frederick III obligated the provincial governor Trojan of Modruch (Modruš) to maintain all rights given to the abbey by his ancestors.⁹⁹ Emperor Maximilian I confirmed the abbey's privileges and interceded for the protection of the monastery with William Auersperg.¹⁰⁰ Similarly, Emperor Ferdinand I interceded for the protection of Stična with Joseph Baron Lamberg.¹⁰¹ In accordance with his predecessors, the youngest sitter in the series, Archduke Charles II of Austria also confirmed the privileges of the monastery and obligated provincial governor Herbart of Auersperg to retain its rights.¹⁰²

The privileges of each of the corresponding sitters are briefly described in the lower part of the ovals. The comparison of the texts and the dates given in roman numerals reveals that the painter based the inscriptions on Puzel's *Idiographia Sive Rerum memorabilium Monasterij Sitticensis Descriptio*.¹⁰³ As no earlier or similar account of Stična's history has been documented, and as the only other surviving, but much shorter, work summarising the history of the monastery, *Notata de monasterio Sitticensi*, was according to recent research never kept in Stična,¹⁰⁴ *Idiographia* was without a doubt the most likely source for the ovals.

In *Idiographia*, the events related to individual benefactors and their privileges to Stična are described chronologically, in separate paragraphs, each starting with the year of the event or privilege. The years painted with roman numerals in ovals correspond with the written source in nine out of ten portraits. The exception is the year inscription in the portrait of Archduke Charles II, which we can assume is a *lapsus*; 1547 (*MDXLVII*) was painted instead of 1567 (*MDLXVII*), when

⁹⁹ National Gallery of Slovenia, inv. nr. NG S 873; inscription: *FRIDERICVS IV. Rom. Imp. mandat Trojano / de Modrusch Cap. prov. exemptionem / subditorum, ac bonorum Mona/sterii protegere. / An. M.CCCCXXLI*. See also ARS, SI_AS 1073_402_148r, Paolo Puzel, *Idiographia Sive Rerum memorabilium Monasterij Sitticensis Descriptio*, p. 79. See also VALVASOR 1689 (n. 31), p. 19; MLINARIČ 1995 (n. 11), p. 213.

¹⁰⁰ National Gallery of Slovenia, inv. nr. NG S 875; inscription: *MAXIMILIANVS I. Imperator confirmat privilegia prædecessorum, injunctâ Wilhelmo ab Auersperg Capitaneo, caterisq, Iudicibus Provinciæ manutenentiâ. An. M.CCCC.XCIV*. See also VALVASOR 1689 (n. 31), p. 307; ARS, SI_AS 1073_402_148r, Paolo Puzel, *Idiographia Sive Rerum memorabilium Monasterij Sitticensis Descriptio*, p. 90; see also MLINARIČ 1995 (n. 11), p. 247.

¹⁰¹ National Museum of Slovenia, inv. nr. N 15858; inscription: *FERDINANDVS I. Rom. Imp. committit Io/sepho â Lamberg Cap. Carn. prote/gere Monasterium in absoluto / regimine subditorum. / An. M.D.XL.IX*. See also ARS, SI_AS 1073_402_148r, Paolo Puzel, *Idiographia Sive Rerum memorabilium Monasterij Sitticensis Descriptio*, p. 109; see also MLINARIČ 1995 (n. 11), p. 351.

¹⁰² National Museum of Slovenia, inv. nr. N 6862; inscription: *CAROLVS Archidux Austr. omnia Monasterio / Sitticen. collata privilegia confirmavit, & / innovavit committens manutenentiam / Herbaro L. B. ab Auer/sperg Carn. Capitaneo. / An M. D. XLVII*. See also ARS, SI_AS 1073_402_148r, Paolo Puzel, *Idiographia Sive Rerum memorabilium Monasterij Sitticensis Descriptio*, p. 109; see also MLINARIČ 1995 (n. 11), pp. 361–362;

¹⁰³ On Puzel's sources, see ARS, SI_AS 1073_402_148r, Paolo Puzel, *Idiographia Sive Rerum memorabilium Monasterij Sitticensis Descriptio*, p. 6; Wladimir MILKOWICZ, *Die Chronik Puzels aus dem krainischen Cistercienserstifte Sittich, Mittheilungen des Musealvereines für Krain*, 3, 1890, pp. 53–70; ZADNIKAR 1990 (n. 22), pp. 28–30; MLINARIČ 1995 (n. 11), pp. 855–856.

¹⁰⁴ *Notata de monasterio Sitticensi* by anonymous 17th century writer comprises not more than 12 folios. It had been kept in Johann Weichard Valvasor's private library, known as *Bibliotheca Valvasoriana*, which was sold to Zagreb Bishop Aleksandar Mikulić in 1690. Today it is kept in the Metropolitan Library of the Croatian State Archives. Metod Mikuž believed that Valvasor probably used *Notata* as a source for his *Ehre* (Metod MIKUŽ, *Vrsta stiških opatov. Doneski k zgodovini stiške opatije. Inavguralna disertacija*, Ljubljana 1941, p. 17), but according to Monika Deželak Trojar, it was most probably compiled in Stična for Johann Ludwig Schönleben, who used it for his accounts on the abbey. See Monika DEŽELAK TROJAR, *Janez Ludvik Schönleben (1618–1681) v luči arhivskih virov, njegovega zgodovinskega in retoričnega opusa*, Maribor 2017 (unpublished doctoral dissertation), pp. 152, 279, 284; Monika DEŽELAK TROJAR, *Janez Ludvik Schönleben (1618–1681). Oris življenja in dela*, Ljubljana 2017, pp. 269, n. 1384; 305; 310, n. 1521.

the confirmation of privileges is recorded in Puzel's *Idiographia* as well as by other archival sources, swapping two of the Roman numerals.¹⁰⁵ Some individual misspellings by the painter are also revealed, such as in the name of Ulrich of Cilli in the portrait of Rudolph IV.¹⁰⁶ Nevertheless, the similar sentence structure and identical use of words and word combinations in the summarised and abbreviated painted descriptions confirm *Idiographia* as the most likely original source.

Puzel completed *Idiographia* in 1719.¹⁰⁷ He dedicated it to Abbot Alexander Engelshaus who commenced his position on 28 June 1719 and retained it until his death in 1734. Its completion date can thus be considered as a *terminus post quem* for the series of ovals, while the *terminus ante quem* is the already mentioned record of ten round/oval portraits in the prelatore in the 1734 inventory.¹⁰⁸

The decision to use the text from the newly-written chronicle was made not just to emphasise the benefactors' connection and significance to the monastery, but also to propagate the monastery's long and rich history through a new and already highly cherished source. Moreover, in the abbey's community, it (though most likely unintentionally) contributed also to the honour of the famous chronicle and memory of its chronicler Puzel, who died two years after the completion of *Idiographia*, in 1721. The visual aspect influencing the layout of inscriptions were the compositions of the printed illustrations which were used as models.¹⁰⁹ As they were mainly straight cut bust-length portraits in oval frames, with the lower end of the oval either an empty surface or carrying an inscription, the painter had to fill in the 'empty' surface. As (series of) portraits with longer inscriptions had been relatively common, the commissioner's influence cannot be considered as playing a major role in the layout, especially given that the series closely follows prints. Furthermore, series with longer inscriptions on monochrome backgrounds were relatively common, as confirmed by examples such as the series of regents in Melk Benedictine abbey, which was painted between 1749 and 1759 by Franz Josef Krämer,¹¹⁰ a series of narrative scenes with abbots in Rein Cistercian abbey and, particularly, Fromiller's frescoed regents in the *Fürstensaal* of Ossiach abbey. The latter include separate inscriptions in painted cartouches, which are shorter than Stična's but similar in structure.

Further context to the origins of the series is provided by its printed models, which originate from illustrated portrait books propagating the House of Habsburg.¹¹¹ Six out of nine Stična ovals –

¹⁰⁵ ARS, SI_AS 1073_402_148r, Paolo Puzel, *Idiographia Sive Rerum memorabilium Monasterij Sitticensis Descriptio*, p. 109; MLINARIČ 1995 (n. 11), p. 351.

¹⁰⁶ See n. 95.

¹⁰⁷ MLINARIČ 1995 (n. 11), p. 855; see also MILKOWICZ 1890 (n. 103), p. 69, who refers to 1718 as the completion year, and MIKLAVČIČ 1952 (n. 47), p. 608, who dates it in 1720.

¹⁰⁸ See n. 20.

¹⁰⁹ For analysis of the printed models, see below.

¹¹⁰ For the eighteen portraits of the members of the House of Habsburg in the hallway of the prelatore of Melk abbey, see for example *Die Denkmale des politischen Bezirkes Melk in Niederösterreich* (ed. Hans Tietze), Wien 1909 (*Österreichische Kunsttopographie*, 3), pp. 231, 362; Gerhard FLOSSMANN, *Stift Melk und seine Kunstschatze*, St. Pölten-Wien 1976, p. 59; Burkhard ELLEGAST, *Das Stift Melk*, Melk 2007 (reprint), pp. 338, 342–334. For the reproductions of portraits restored in 2015, see Alicja DABROWSKA, *Benediktinerstift Melk*, <https://www.dabrowska.at/projekte/2015/9/5/benediktinerstift-melk> (10 August 2020).

¹¹¹ For portrait books see Cecil H. CLOUGH, *Italian Renaissance Portraiture and Printed Portrait-Books, The Italian Book 1465–1800. Studies Presented to Dennis E. Rhodes on his 70th Birthday* (ed. Denis Vincent Reidy), London 1993, pp. 183–223; *Graphische Porträts in Büchern des 15. bis 19. Jahrhunderts*, Wiesbaden 1995; Milan PELC, *Illustrium Imagines. Das Porträtbuch der Renaissance*, Leiden-Boston-Köln 2002 (*Studies in Medieval and Reformation Thought*, 88). For the most detailed comparative analyses of printed portraits in portrait books and

i.e. Dukes Otto, William, Rudolph IV and Albert III, Archduke Ernest the Iron, and Emperor Maximilian I – were made after portraits in the monumental glorifying biographical work on the House of Habsburg and its members, *Spiegel der Ehren des höchstlößlichen Kayser- und Königlichen Ertzhauses Oesterreich* (Nürnberg 1668) commissioned by Johann Jakob Fugger (1516–1575)¹¹² and reworked for printed publication by Sigmund von Birken (1626–1681), who dedicated his printed edition to Emperor Leopold I and his first wife Margaret Teresa of Spain (figs. 14, 16, 18, 20, 22, 24).¹¹³ The majority of portrait prints in Birken's edition of Fugger's book were made by Philipp Kilian. For several of the portraits, Philipp could rely on his father Wolfgang's printed portraits in Elias Ehinger's *Deß allerdurchleuchtigsten Haus Oesterreichs Herzogen, Ertzhertzogen, König und Kayser eigentliche Contrafacturen* (Augsburg, 1629),¹¹⁴ whereas the origins of their compositions were the hitherto printed portrait cycles of the Habsburgs.

Among the printed illustrations that were copied for the Stična series, four portraits in *Spiegel der Ehren* are identical to those in Ehinger's book, but Stična's Duke Otto is in reverse view to Wolfgang Kilian's image, and also Rudolf IV differs from the depiction in Ehinger's book, thereby confirming that the Stična painter most probably used illustrations in Birken's edition of *Spiegel der Ehren* or their individual reprints.

The Stična portrait of Frederick III (fig. 25), however, is in reverse view to Birken's edition and differs from his portrait in Ehinger's book.¹¹⁵ With the portrait of Ferdinand I (fig. 27), it could have been painted after prints illustrating Johann Jacob von Weingarten's monumental book *Fürsten-Spiegel, oder Monarchia deß Hochlößlichen Ertz- Hauses Oesterreich* (Prague 1673), which was dedicated to Leopold I and his second wife Claudia Felicitas (figs. 26 and 28),¹¹⁶ or after prints made after these illustrations. Weingarten extended the concept of Birken's edition of *Spiegel der Ehren* and included members of the nobility at the court of Leopold I., relying on portrait illustrations

their models, see Friedrich POLLEROSS, „Conterfet Kupfferstich“. Neue Erkenntnisse zu den ‚Porträtbüchern‘ des 17. Jahrhunderts, *Frühneuzeit - Info*, 27, 2016, pp. 170–191; Friedrich POLLEROSS, The „Annales Ferdinandeï“ of Franz Christoph of Khevenhüller and Elias Wideman, *Radovi Instituta za povijest umjetnosti*, 41, 2017, pp. 39–46; Friedrich POLLEROSS, „Conterfet Khupfferstich“. Bemerkungen zu den Bildnissen der „Annales Ferdinandeï“ des Grafen Franz Christoph von Khevenhüller (1640/1641), *Barockberichte*, 65, 2018, pp. 7–22.

¹¹² Johann Jakob FUGGER, *Ehrenspiegel des Hauses Österreich*, Augsburg 1555–1557 (Staatliche Bibliothek, München, BSB Cgm 895), available in digital form at: [¹¹³ Johann Jakob FUGGER, *Spiegel der Ehren des Höchstlößlichsten Kayser- und Königlichen Erzhauses Oesterreich oder Ausführliche GeschichtSchrift von Desselben, und derer durch Erwählungs- Heurat- Erb- und Glücks-Fälle ihm zugewandter Kayserlichen HöchstWürde, Königreiche, Fürstentüm er, Graf- und Herrschaften, Erster Ankunft, Aufnahme, Fortstammung und hoher Befreundung mit Kayser- König- Chur- und Fürstlichen Häusern /.../*, Nürnberg 1668, pp. 316, 346, 390, 405, 439, 513 \(plate V\); for one of the digitised copies see Österreichische Nationalbibliothek,](https://daten.digitale-sammlungen.de/~db/0010/bsb00103105/images/ (1–6); https://daten.digitale-sammlungen.de/~db/0010/bsb00103106/images/ (7) (27 May 2020).</p>
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¹¹⁴ Elias EHINGER, *Deß allerdurchleuchtigsten Haus Oesterreichs Herzogen, Ertzhertzogen, König und Kayser eigentliche Contrafacturen*, Augsburg 1629. For a digital copy, see Österreichische Nationalbibliothek, [¹¹⁵ See EHINGER 1692 \(n. 114\); FUGGER 1668 \(n. 113\), p. 514](http://digital.onb.ac.at/OnbViewer/viewer.faces?doc=ABO_%2BZ156029307 (24 May 2020).</p>
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¹¹⁶ Johann Jacob von WEINGARTEN, *Fürsten-Spiegel, oder Monarchia deß Hochlößlichen Ertz- Hauses Oesterreich*, Prag 1673, plates between pp. 292–293, and pp. 386–387. Ferdinand I's portrait as reproduced in illustration to Weingarten originates in the 1575 print by Martin Rota Kolunić. Ehinger reused the portrait published in Dominicus Custos' *Atrium heroicum* (see below, n. 118).



25. Josef Ferdinand Fromiller, attributed:
Emperor Frederick III,
National Gallery of Slovenia, Ljubljana



26. Emperor Frederick III, in: Johann Jacob von Weingarten, *Fürsten-Spiegel, oder Monarchia deß Hochlöblichen Ertz- Hauses Oesterreich*, Prag 1673



27. Josef Ferdinand Fromiller, attributed:
Emperor Ferdinand I,
National Museum of Slovenia, Ljubljana



28. Emperor Ferdinand I, in: Johann Jacob von Weingarten, *Fürsten-Spiegel, oder Monarchia deß Hochlöblichen Ertz- Hauses Oesterreich*, Prag 1673



29. Josef Ferdinand Fromiller, attributed: Charles II of Inner Austria, National Museum of Slovenia, Ljubljana



30. Charles II of Inner Austria in: Franz Christoph of Khevenhüller, *Conterfet Kupfferstich* (soviel man deren zu handen bringen können), Leipzig 1721

from previously published portrait books as models; in addition to portraits from Fugger's *Spiegel der Ehren* (the latter mostly in reverse view), also Galeazzo Gualdo Priorato *Historia di Leopoldo Cesare* (1670–1674).¹¹⁷

Stična's Charles II, Archduke of Inner Austria, who chronologically concludes the series, corresponds with the printed portrait by Dominicus Custos in *Atrium heroicum* (1600–1601).¹¹⁸ The illustration with the same portrait was included also in Ehinger's book,¹¹⁹ and Franz Christoph Khevenhüller's *Annales Ferdinandeï*, subsequently republished as *Conterfet Kupfferstich* (Leipzig 1721–1722, figs. 29–30).¹²⁰ Due to the similarities in details (such as the sitter's nose and ear), the latter seems the most possible direct model for the Stična painting, which consequently most likely shifts the *terminus post quem* of the series further to the date of its publication.

¹¹⁷ See POLLEROSS 2016 (n. 111), pp. 185–187.

¹¹⁸ Dominicus CUSTOS, *Atrium heroicum, Caesarum regum aliarumque summatum ac procerum, qui intra proximum seculum vivere ant hodie supersunt, imaginibus illustre. Cum proemio et epigrammatis Marci Henningi*, Augsburg 1600–1602; for a digitised copy from the Austrian National Library, see http://digital.onb.ac.at/OnbViewer/viewer.faces?doc=ABO_%2BZ185922407 (25 August 2020).

¹¹⁹ See EHINGER 1629 (n. 114), s. p

¹²⁰ Franz Christoph KHEVENHÜLLER, *Conterfet Kupfferstich, soviel man deren zu handen bringen können, deren jenigen regierenden grossen Herren, So von Käysers Ferdinand deß Andern Geburt, biß zu desselben seeligsten Tödlichen Abschied successivè regiert /.../*, 1, Leipzig 1721, p. 2. For Khevenhüller's monumental work, see POLLEROSS 2016 (n. 111), pp. 170–191; POLLEROSS 2017 (n. 111), pp. 39–46; POLLEROSS 2018 (n. 111), pp. 7–22. There were several versions of Charles II portrait within the edition, differing only in frame.



31. Josef Ferdinand Fromiller, attributed:
Ulrich II of Spanheim, National Gallery of Slovenia,
Ljubljana



32. Frederick IV, Duke of Austria in: Johann Jakob
Fugger, *Spiegel der Ehren des Höchstlōblichsten
Kayser- und Kōniglichen Erzhauses Oesterreich*,
Nürnberg 1668



33. Josef Ferdinand Fromiller: Bernard of Spanheim,
detail, State Museum of Carinthia, Klagenfurt



34. Josef Ferdinand Fromiller: William, Duke of Austria,
detail, Ossiach Benedictine abbey

Ulrich III of Spanheim is the only sitter of the Stična series who was not a member of the Habsburgs and thus the only sitter of the Stična cycle who does not appear in the above mentioned portrait books or reproductive prints (fig. 31). He, however, resembles Frederick IV, Duke of Austria, in *Spiegel der Ehren* (fig. 32),¹²¹ who was likely followed also in conceiving Viktring's Bernard of Spanheim (fig. 33).¹²²

Stična's ovals were thus made by combining illustrations from more portrait books. Most of the printed portraits used for the Stična sitters were available in individual sheets as well, and thus generally easily accessible and often used by artists, as revealed also by some of the sitters in a large series of fifteen monumental full-figure depictions of emperors by Martino Altomonte painted between 1720 and 1721 for *Kaisersaal* of the Benedictine monastery in Kremsmünster (for example Frederick III and Maximilian I), which were made after illustrations in Birken's edition of Fugger's *Spiegel*.¹²³ On the other hand, the portraits in Melk abbey are in some cases painted in reverse view in relation to the illustrations in Fugger, thus testifying to the use of different combinations of printed models. Illustrations from Fugger's *Spiegel* were most probably used also for the Neuberg painting of Duke Otto, and, in combination with Weingarten's *Fürsten-Spiegel*, by Josef Ferdinand Fromiller for some of the frescoed portraits of the Habsburgs in Ossiach abbey.¹²⁴

The Stična ovals were subsequently overpainted with unusually strong contour lines to emphasise the facial features and hair, thus partly masking the particularities of the original painter's style. Nevertheless, they reveal close parallels with the sitters of Fromiller's fresco cycle in Ossiach and with his benefactors from Viktring, as seen from the comparison of Ossiach's Duke William, Bernard of Spanheim from Viktring, and Stična's Ulrich of Spanheim (figs. 31, 33–34). That the Viktring series and Stična's ovals were most probably painted by the same hand is confirmed by further comparisons of the modelling of jewellery and garment decoration (figs. 35–36), thus enabling a tentative attribution of the Stična ovals to Fromiller. Another common feature of the Viktring and Stična cycles is the special emphasis on insignia and jewellery, which corresponds with their functions of displaying the sitter's status and power but also testifies to the artist's attention to decorative elements. As opposed to the Viktring and Stična full-figure depictions of founders and benefactors, based on the artist's own invention, the ovals, nevertheless, reveal greater dependency on their visual models.

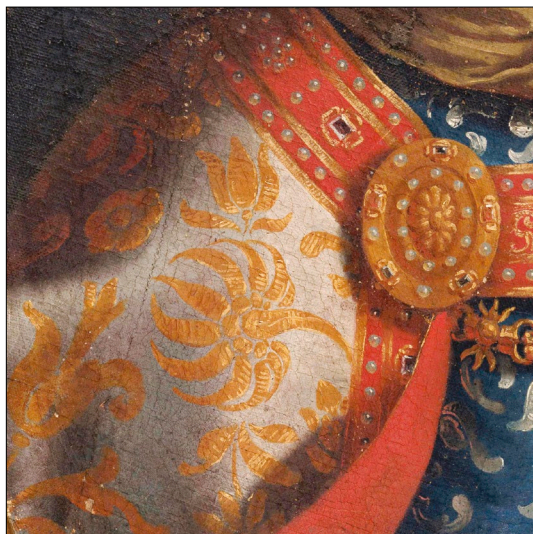
The decision to commission portraits of benefactors and provincial princes for Stična from Fromiller could have been the result of the close monastic ties between Viktring and Stična abbeys.

¹²¹ FUGGER 1668 (n. 112), p. 503.

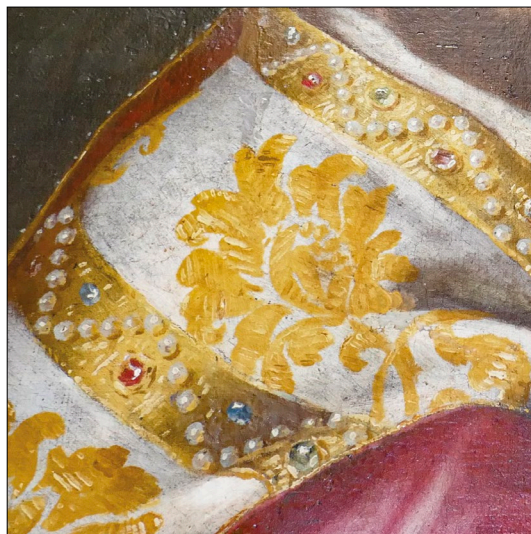
¹²² For the comparison, see below.

¹²³ See Hans AURENHAMMER, *Martino Altomonte. Mit einem Beitrag Martino Altomonte als Zeichner und Graphiker*, Wien-München 1965 (Veröffentlichung der Österreichischen Galerie in Wien), p. 45, specifies portraits in Fugger's *Spiegel der Ehren* and Weingarten's *Fürsten-spiegel* as Altomonte's models; on portraits see also Julius KLAS, *Martin Altomonte. Sein Leben und sein Werk in Österreich*, Wien 1916, p. 40; Erika DOBERER, Hans BERTELE-GRENADENBERG, *Die Kunstdenkmäler des Benediktinerstiftes Kremsmünster*, 1, Wien 1977 (Österreichische Kunsttopographie, 43), pp. 388 (fig. 218), 390 (fig. 221), 391–394; Benno WINTERSTELLER, *Kaisersaal, 1200 Jahre Kremsmünster. Stiftsführer. Geschichte, Kunstsammlungen, Sternwarte* (ed. Otto Wutzel), Linz 1977, pp. 85–89; see also Vanessa TASMIN WOLF, *Der Kaisersaal im Stift Kremsmünster*, Wien 2019 (unpublished master thesis), pp. 49–62, who compares the portraits with Terzio's full-figure representations in *Imagines gentis Austriacae*, which however show too many differences in several sitters, revealing that Altomonte used other prints.

¹²⁴ See THALER 1978 (n. 69), p. 124; THALER 2005 (n. 69), p. 29. The copy of Fugger's *Spiegel der Ehren* documented to originate from Ossiach (now in a private collection in Vienna) additionally confirms this. For the information on the Ossiach copy I am indebted to Friedrich Polleroß.



35. *Josef Ferdinand Fromiller, attributed:*
Emperor Frederick III, detail,
National Gallery of Slovenia, Ljubljana



36. *Josef Ferdinand Fromiller:*
Hartwig, Bishop of Regensburg, detail,
State Museum of Carinthia, Klagenfurt

Moreover, the decision to commission the student and follower of Stična's long-employed artist Stainer seems similarly likely and logical, also (or even more so) due to the fact that Fromiller succeeded Stainer in commissions for Viktring abbey as well as some of its incorporated parishes.¹²⁵ Based on the dating and authorship of other surviving series (the earliest of series used as comparison in this article, i.e. Altomonte's portraits for Kremsmünster, dates 1721) we can assume that the Stična benefactors were probably not made before the second quarter of the 18th century, which speaks in favour of Fromiller's authorship.



In addition to records in inventories, the surviving paintings of Stična's benefactors confirm that portraits of benefactors and provincial princes in monastic residential and representative premises followed regular and widely accepted trends in composition and typology. Their role and function can be seen in the context of state and monastic propaganda complementing their dedicational and memorial role. Many can be associated with relatively uniform visual models in glorifying biographical literature and corresponding individual portrait prints.

Although more diversity is seen in the Stična paintings of Viridis and Leopold III, due to the fact that they do not follow earlier depictions. Nevertheless, they correspond closely with the contemporary full-figure (mock) portraits of monastic founders in terms of typology. On the other hand, the visual uniformity of the series of the ten Stična benefactors based on printed models is complemented by the inscriptions emphasising the unrepitative nature of the benefactors' ties with Stična and their contributions to the abbey.¹²⁶

¹²⁵ See *Kunst-Topographie* 1889 (n. 74), p. 370; *Kärnten* 2001 (n. 71), pp. 998–1001.

¹²⁶ Research for this paper has been conducted within research programme *Slovenian Artistic Identity in European*

Med uniformnim in edinstvenim

Upodobitve dobrotnikov cistercijanskega samostana Stična

Povzetek

V prispevku je analiziran najboljšežnji ohranjeni sklop upodobitev dobrotnikov iz slovenskih samostanov – portreti dobrotnikov in deželnih knezov iz cistercijanskega samostana Stična. Avtorica se osredotoča na tipologijo, pomen in slogovne značilnosti z ozirom na sorodne ohranjene cikle iz (notranje)avstrijskih samostanov in z ozirom na njihove likovne in pisne vire.

Celopostavni portretni upodobitvi vojvode Leopolda III. in njegove soproge Viride, rojene Visconti, ki ju je Narodni muzej pridobil iz zbirke Zgodovinskega društva za Kranjsko, danes pa sta v zbirki Narodne galerije, je Peter Radics leta 1866 atribuiral Ferdinandu Stainerju († 1725) in napisal, da sta nekdanj viseli v samostanski jedilnici, kot vir svojih podatkov pa navedel leta 1719 končano kroniko samostana Stična, *Idiographio* Pavla Puclja. Ponovna preverba arhivskega vira potrjuje, da Pucelj navaja, da je v okviru prenove samostana po naročilu opata Antona Gallenfelsa konec leta 1703 oziroma v začetku leta 1704 Stainer končal poslikavo in (neopredeljene) slike v novoštukiranem refektoriju in opatiji. Pucelj torej ne omenja portretov, dvom v Radičevo atribucijo pa vzbujajo tudi navedbe v samostanskih inventarjih, ki potrjujejo, da portreti (vključno z Virido) že ob koncu prve tretjine 18. stoletja niso viseli v jedilnici, ampak v prelaturi, ter da med slikami v jedilnici ni bilo portretov, temveč so tam ob drugih nabožnih upodobitvah vselej zlasti upodobitve cistercijanskih svetnikov. Iz navedb samostanskega dolga Stainerju v njegovem zapuščinskem inventarju leta 1725, v seznamu upnikov iz leta 1731 in samostanskem inventarju iz leta 1734 je razbrati, da je samostan slikarju oziroma njegovim dedičem z izjemo naraščajočih obresti dolgoval isto vsoto denarja (tj. 1000 goldinarjev) vse od leta 1708, ko je ta zaključil z delom v Stični.

Upodobitvi Viride in Leopolda III. odstopata od njunih zgodnejših portretnih upodobitev. Izrazitejše paralele kažeta s sočasnimi upodobitvami ustanovnikov in dobrotnikov drugih (notranje) avstrijskih samostanov, zlasti s serijo šestih celopostavnih upodobitev dobrotnikov cistercijanskega samostana Vetrinj (Koroški deželni muzej, Celovec), delom Stainerjevega učenca in naslednika Josefa Ferdinanda Fromillerja (1693–1760), ki s stiškima razkrivajo tudi izrazite sorodnosti. Zanesljivejšo atribucijo Fromillerju omogoča Fromillerjeva risba dobrotnika, identičnega Leopoldu III., v Koroškem deželnem arhivu.

Tudi primerjalna analiza desetih ovalnih portretov stiških dobrotnikov in deželnih knezov z vetrinjskimi dobrotniki razkriva izrazite sorodnosti, ki kažejo na to, da so dela najverjetneje nastala v isti, Fromillerjevi delavnici, čemur v prid ne govori le izrazito sorodna modelacija tekstila in tekstilnega okrasja, temveč tudi dejstvo, da je Fromiller pri portretih deželnih knezov in dobrotnikov benediktinskega samostana Osoje uporabil kombinacijo istih likovnih virov, ki so botrovali nastanku stiških ovalov.

Serijski ovalni portreti stiških dobrotnikov in deželnih knezov je nastala v naslonu na ilustracije v knjigah portretov. Šest portretov (vojvode Oton, Viljem, Rudolf IV. in Albert III., nadvojvoda Ernest

Železni in cesar Maksimilijan I.) tesno sledijo ilustracijam v tiskani izdaji biografskega kompendija Johanna Jakoba Fuggerja *Spiegel der Ehren des höchstlößlichen Kayser- und Königlichen Ertzhauses Oesterreich* (Nürnberg 1668), dva (cesarja Friderik III. in Ferdinand I.) delu Johanna Jacoba Weingartna *Fürsten-Spiegel, oder Monarchia deß Hochlößlichen Ertz- Hauses Oesterreich* (Praga 1673), eden (nadvojvoda Karel II.) pa grafičnem portretu v prvi knjigi dela *Conterfet Kupfferstich, soviel man deren zu handen bringen können, deren jenigen regierenden grossen Herren* Franza Christopha grofa Khevenhüllerja (Leipzig 1721–1722).

Napisi na spodnjem delu ovalov so bili povzeti po leta 1719 dokončani *Ideographii* Pavla Puclja. Letnici 1719 oziroma 1721 kot *terminus post quem* za nastanek ovalnih portretov stiških dobrotnikov govorita v prid atribuciji Fromillerju.

*Facies
orientalis.*

*Mausoleum
et
crypta sepulcralis
FERDINANDI II IMP.
Gracii prope Collegium
Soc. Jesu.*

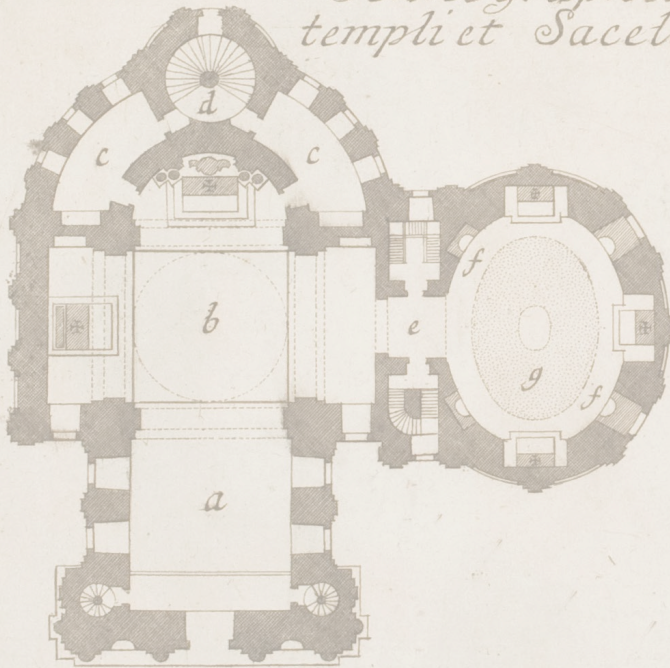
*Conspectus
exterior
lateralis.*



APPARATUS

*Tehnographia
templi et Sacelli.*

*Sectio quasi per medium
a templo a, sacello f, et Crypta g.*



Literarum explicatio.
a. Templum. e. Oratorium.
b. Tholus. f. Sacellum.
c. Sacristia. g. Crypta.
d. Turris.



IZVLEČKI IN KLJUČNE BESEDE

ABSTRACTS AND KEYWORDS

Martin Bele

Je res to storil? Friderik V. Ptujski – strahopetec ali žrtev?

1.01 Izvirni znanstveni članek

Članek obravnava spor med štajerskima plemiškima rodbinama s sedežema na Ptuju in Liechtensteinu, ki se je kratek čas odvijal v 13. stoletju. Nekatere spise, ki so nastali v kontekstu tega spora, imamo lahko za prve ohranjene primerke srednjeveške propagande ene štajerske rodbine proti drugi. Namen članka je obravnavati najpomembnejši narativni vir tistega časa, t. i. *Štajersko rimano kroniko* Otokarja iz Geule, ki je bil v službi liechtensteinske rodbine. Eden od ciljev kronike je bil predstaviti Friderika V. Ptujskega kot strahopetca, ki naj bi bil pobegnul iz bitke na Moravskem polju. Članek predstavlja razloge za spor in njegov potek, dejansko obtožbo strahopetnosti, presojo resnice za obtožbo ter epilog celotnega spora med rodbinama. Obema štajerskima plemičema – Otonu II. Liechtensteinskemu in Frideriku V. Ptujskemu – se je v začetku osemdesetih let 13. stoletja uspelo pobotati, kar sta poudarila tudi z medsebojno poroko svojih otrok.

Ključne besede: srednjeveški spor, vojvodina Štajerska, 13. stoletje, *Štajerska rimana kronika*, Otokar iz Geule, Oton II. Liechtensteinski, Friderik V. Ptujski, bitka na Moravskem polju, propaganda

Jan Galeta

Narodni domovi na Moravskem in v avstrijski Šleziji pred letom 1914. Arhitektura in likovna umetnost kot priložnost za manifestacijo nacionalne pripadnosti

1.01 Izvirni znanstveni članek

Tako imenovani narodni domovi so ena izmed posebnosti ne le arhitekture temveč tudi narodnega preporeda na območju habsburškega cesarstva v obdobju od ok.

Martin Bele

Did he Really Do it? Frederick V of Ptuj – Coward or Victim?

1.01 Original scientific article

The article addresses the brief 13th century dispute between the Styrian noble families of Ptuj (German: Pettau) and Liechtenstein. The related texts should be considered as some of the earliest still preserved examples of medieval propaganda of one Styrian family against another. The paper's purpose is to highlight the most important narrative source of the time, Ottokar aus der Gaal's *Styrian Rhyme Chronicle*. This Chronicle was written by a Liechtenstein vassal, and was meant to portray Frederick V of Ptuj as a coward – specifically during the battle on the Marchfeld. The article discusses the reason behind and the course of the feud, the actual accusation of cowardice, the validity of the accusation and lastly the epilogue of the whole dispute between the parties. Both of the Styrian nobles involved – Otto II of Liechtenstein and Frederick V of Ptuj – obviously came to an agreement sometime in the early 1280s and sealed hostilities with a marriage of their children.

Keywords: medieval dispute, duchy of Styria, 13th century, *Styrian Rhyme Chronicle*, Ottokar aus der Gaal, Otto II of Liechtenstein, Frederick V of Ptuj, battle on the Marchfeld, propaganda

Jan Galeta

National Houses in Moravia and Austrian Silesia before 1914. Architecture and Fine Arts as an Opportunity for the Manifestation of National Allegiance

1.01 Original scientific article

National Houses are one of the phenomena not only of the architecture but also of the national revivals in the territory of the Habsburg Empire in ca. 1850–1914. These

leta 1850 do leta 1914. Ta središča družabnega življenja so gradila društva in združenja, ne samo za svoje sedeže, temveč tudi z namenom privabiti čim širše občinstvo in s svojimi gledališkimi igrami, plesi, proslavami, predavanji ali restavracijami spodbuditi narodno zavest. Na Moravskem in v Šleziji so tovrstne objekte gradili Čehi, Nemci in Poljaki.

Stavbe s tako jasno opredeljeno nacionalno funkcijo so ponujale tudi priložnost z nacionalno propagando nagovoriti tako svojo okolico kot tudi obiskovalce. To je bilo mogoče doseči z različnimi sredstvi: z izbiro arhitekturnega sloga, ikonografijo arhitekturne dekoracije in umetniških del, prireditvami ob slavnostnih otvoritvah narodnih domov in govori na teh dogodkih, kampanjami v časopisu, katerih namen je bil očrtni narodne domove nasprotnega naroda in njihove obiskovalce ter tudi t. i. »odpadnike«. Članek na konkretnih primerih in v širšem kontekstu predstavlja povezavo med arhitekturo in nacionalno propagando.

Ključne besede: narodni domovi, zgodovina arhitekture, nacionalizem, Moravska, Šlezija, nemška hiša

Susanne König-Lein

Habsburški mavzolej v sekovski samostanski cerkvi

1.01 Izvirni znanstveni članek

S tem ko je nadvojvoda Karel II. Avstrijski kot prostor za svoj pokop in pokop svoje družine izbral samostansko cerkev v Sekovi (Seckau), je poudaril njen status stolne cerkve sekovske škofije, ki je bil s širjenjem protestantizma v drugi polovici 16. stoletja ogrožen. Gradnjo in opremljanje mavzoleja v letih 1587–1612 so v glavnem izvedli severnoitalijanski stavbarji, slikarji in štukaterji. Po eni strani so bili sposobnejši, po drugi strani pa so bili, drugače kot štajerski umetniki, katoliške vere. Delo in izbrani materiali so predstavljali velik strošek. Po smrti nadvojvode sta si njegova vdova, nadvojvodinja Marija, in kasneje njegov sin, nadvojvoda Ferdinand, kljub finančnim težavam prizadevala mavzolej dokončati. Kompleksna ikonografija reliefov na epitafu in slopih ter na stropnih in stenskih poslikavah aludira na nadvojvodo Karla II in njegovo družino v smislu glorifikacije predstavnikov in zaščitnikov katoliške vere. Habsburški mavzolej je kot celostna umetnina sijajna manifestacija začetka protireformacije.

Ključne besede: Habsburžani, Notranja Avstrija, protireformacija, mavzolej, nadvojvoda Karel II. Avstrijski, nadvojvodinja Marija, Alexander de Verda, Teodoro Ghisi, Sebastiano Carlone

centres of social life were built by clubs and associations, not just as their private seats, but to attract a greater audience and boost national enthusiasm through theatre plays, balls, fests, lectures, or welcoming restaurants. In the case of Moravia and Silesia, these houses were built by Czechs, Germans, and Poles.

It is evident that buildings with such clearly nationally orientated functions allowed for national propaganda to reach out to their surroundings as well as their visitors. This was accomplished by several means: the architectural style itself; the iconography of architectural decoration and works of art; the festivities accompanying the ceremonial openings of national houses and the speeches given at these events; the campaigns led by the press to defame opposing national houses and their visitors, as well as so-called 'renegades'. Thus, the paper presents a connection between architecture and national propaganda and demonstrates it through specific examples in a broad period context.

Keywords: National Houses, history of architecture, nationalism, Moravia, Austrian Silesia, Deutsches Haus

Susanne König-Lein

The Habsburg Mausoleum in Seckau Monastery Church

1.01 Original scientific article

With the choice of the Seckau collegiate church as a burial place for himself and his family, Archduke Karl II emphasized its status as the cathedral church of the diocese of Seckau, which was endangered by the spread of Protestantism in the second half of the 16th century. The construction and furnishing of the mausoleum in the years 1587 to 1612 were mainly carried out by northern Italian builders, painters, and plasterers who, on the one hand had special abilities, and on the other hand – in contrast to the Styrian artists – were Catholics. Large funds had to be raised for their fees and for the selected material. After the Archduke's death, his widow, Archduchess Maria, and later his son, Archduke Ferdinand, were very keen on completing the mausoleum despite difficulties in funding. The complex iconography of the reliefs on the epitaph and on the pillars, as well as the ceiling and wall paintings, refers several times to Archduke Karl and his family in order to glorify the regent as representative and protector of the Catholic faith. As a "Gesamtkunstwerk", the Habsburg Mausoleum is a splendid manifestation of the beginning of the Counter-Reformation.

Keywords: Habsburgs, Inner Austria, Counter-Reformation, Mausoleum, Archduke Charles II., Archduchess Mary, Alexander de Verda, Teodoro Ghisi, Sebastiano Carlone

Miha Kosi

Reprezentativne zgradbe grofov Celjskih – izraz dinastične propagande

1.01 Izvirni znanstveni članek

Grofje Celjski so bili nedvomno najpomembnejša plemiška rodbina z izvorom na današnjem slovenskem ozemlju. Njihov meteorski vzpon je dosegel zenit s povišanjem v državne kneze leta 1436, vendar so že leta 1456 izumrli. Na višku moči so posedovali okrog 125 gradov, kar je bil rezultat več kot stoletja dolge načrtne grajske politike. Eden od načinov izražanja moči in prestiža so bile tudi reprezentativne zgradbe, obenem oblika dinastične propagande. Članek prikazuje nekatere prestižne zgradbe Celjskih: mestni grad v Celju, njihovo glavno rezidenco, dva strateška gradova na dostopih iz Italije (Vipava, Postojna), tri nove, ki so jih grofje zgradili v 15. stoletju (Bela Peč, Fridrihštajn, Mokrice), dva na prestižnih lokacijah na Koroškem (Landskron) oziroma pri Dunaju (Liechtenstein) in njihove mestne rezidence na Dunaju, v Zagrebu, Budimu in Beogradu.

Ključne besede: grofje Celjski, gradovi, grajska politika, srednji vek, palača, Celje, Dunaj, Zagreb, Budim, Beograd

Tina Košak

Med uniformnim in edinstvenim. Upodobitve dobrotnikov cistercijskega samostana Stična

1.01 Izvirni znanstveni članek

Članek obravnava najboljše ohranjeni sklop upodobitev dobrotnikov iz slovenskih samostanov, tj. portrete dobrotnikov in deželnih knezov iz cistercijskega samostana Stična. Osredotoča se na tipologijo, pomen in slogovne značilnosti z ozirom na sorodne ohranjene cikle iz (notranje)avstrijskih samostanov in z ozirom na njihove likovne in pisne vire. Celopostavni portretni upodobitvi vojvode Leopolda III. in njegove soproge Viride (Narodna galerija, Slovenija), doslej pripisani Ferdinandu Stainerju, razkrivata izrazite sorodnosti s serijo šestih celopostavnih upodobitev dobrotnikov cistercijskega samostana Vetrinj Ferdinanda Fromillerja. Atribucijo Fromillerju omogoča tudi Fromillerjeva risba dobrotnika, identičnega Leopoldu III., v Koroškem deželnem arhivu. Tudi primerjalna analiza desetih ovalnih portretov stiških dobrotnikov in deželnih knezov omogoča tezo, da so dela nastala v Fromillerjevi delavnici. Portreti so nastali v naslonu na ilustracije v knjigah portretov, kot vir napisov na spodnjem delu

Miha Kosi

Representative Buildings of the Counts of Cilli – an Expression of Dynastic Propaganda

1.01 Original scientific article

The Counts of Cilli (Celje) were undoubtedly the most important noble family to originate from the area of present-day Slovenia. Their meteoric rise reached its peak with their elevation to the rank of imperial princes in 1436, although the dynasty died out in 1456. At the height of their might they possessed more than 125 castles, the result of a century-long deliberate castle politics. One distinct way to express might and prestige was through representative buildings, in itself also a dynastic propaganda. This article presents some of the Cilli's more prestigious buildings: The town palace in Celje, their main residence, two strategic castles on the approaches from Italy (Wipach/Vipava, Adelsberg/Postojna), three new fortifications built by the counts themselves in the 15th century (Weißenfels, Friedrichstein, Mokrice), two on prestigious locations in Carinthia (Landskronn) and above Vienna (Liechtenstein), and their residences in the urban environments of Vienna, Zagreb, Buda and Belgrade.

Keywords: Counts of Cilli, castles, castle politics, Middle Ages, palace, Celje, Vienna, Zagreb, Buda, Belgrade

Tina Košak

Between Uniformity and Uniqueness. Depictions of Benefactors of Stična Cistercian Abbey

1.01 Original scientific article

The article focuses on the largest surviving ensemble of portraits of lay dignitaries from Slovenian monasteries, i.e. depictions of the benefactors from Stična abbey. It draws particular attention to their typology, comparisons with similar surviving works from (Inner) Austrian monasteries as well as their models and written sources. Full-figure life-size depictions of Leopold III, Duke of Austria and his wife Viridis (National Gallery of Slovenia, Ljubljana), hitherto ascribed to Ferdinand Stainer, reveal strong parallels with a series of six benefactors of Viktring abbey by Josef Ferdinand Fromiller, now in the Carinthian State Museum in Klagenfurt, and can be based on Fromiller's benefactor drawing, which is identical to Leopold III, attributed to Fromiller. Similarly, comparative analysis of ten oval portraits of the provincial princes and benefactors of Stična (in the National Gallery and the National Museum of Slovenia) reveals that they were also most probably made in Fromiller's workshop, closely following illustrations in portrait books, which

ovalov pa je bila identificirana leta 1719 dokončana *Idiographia* Pavla Puclja.

Ključne besede: upodobitve dobrotnikov, portret, knjige portretov, Stična, Josef Ferdinand Fromiller, Ferdinand Stainer, Leopold III. Avstrijski, Virida Visconti

are identified here. Moreover, the chronicle of Stična abbey by Paolo Puzel dating to 1719, has been identified as the source of the inscriptions on the lower part of the oval portraits.

Keywords: depictions of benefactors, portraiture, portrait books, Stična (Sittich) abbey, Josef Ferdinand Fromiller, Ferdinand Stainer, Leopold III, Viridis Visconti

Vesna Krmelj

Narodi gredo svojo silno pot. Položaj in ustvarjalnost likovnih umetnikov med prvo svetovno vojno na Kranjskem med cenzuro in propagando

1.01 Izvirni znanstveni članek

Prispevek z vidika cenzure in propagande obravnava pogoje za umetniško produkcijo v času vojnega absolutizma na Kranjskem, kjer je generacija slovenske moderne in impresionistov šele vzpostavljala pogoje za institucionalni razvoj slovenske umetnosti in s tem posledično tudi za uspešno propagando. Številni umetniki zato v vojni propagandi niso našli le možnosti za preživetje, temveč so v povečanem obtoku in pomenu vizualnih sporočil hkrati prepoznali tudi priložnost za uveljavitev tako osebnih kot narodnih idealov. Kljub prevladujočim avstrijsko-germanskim vzorcem so skozi likovno tradicijo narodne pokrajine, ljudsko umetnost in slovensko poezijo našli načine za spodbujanje slovenske nacionalne zavesti.

Ključne besede: umetnost med prvo svetovno vojno, produkcijski pogoji, Kranjska, cenzura in propaganda, nacionalna pokrajina, Josip Mantuani, Ivan Vavpotič, križani vojak, Jakopičev paviljon, recepcija

Franci Lazarini

Nacionalni slogi kot propagandno sredstvo prebujajočih se narodov. Slovenski in drugi nacionalni slogi v arhitekturi okoli leta 1900

1.01 Izvirni znanstveni članek

Prispevek obravnava različne nacionalne arhitekturne sloge, značilne za arhitekturo zadnjih desetletij Habsburške monarhije, na območju Slovenije, jih umešča v sočasno avstro-ogrsko arhitekturno produkcijo in skuša opredeliti njihovo propagandno vlogo. Predstavljeni so poskusi Ivana Jagera, Cirila Metoda Kocha in Ivana Vurnika za oblikovanje slovenskega nacionalnega sloga, obravnavani pa so tudi primeri češkega in nemškega

Vesna Krmelj

The Nations Go Their Own Way. The Position and Creativity of Artists in Carniola between Censorship and Propaganda during the First World War

1.01 Original scientific article

The article discusses the conditions for art production at the time of war absolutism in Carniola from the point of view of censorship and propaganda. In Carniola, the generation of the Slovene moderna and the impressionists had only begun to establish the conditions for an institutional development of Slovene art and, consequently, for successful propaganda. This is the reason why numerous artists found in war propaganda not only possibilities for survival, but they also recognised in the increased circulation and meaning of visual messages an opportunity to establish personal and national ideals. Despite prevalent Austrian and German models, they found ways to encourage Slovene national awareness through the art tradition of national landscape, folk art, and Slovene poetry.

Keywords: art during the First World War, production circumstances, Carniola, censorship and propaganda, national landscape, Josip Mantuani, Ivan Vavpotič, crucified soldier, Jakopič Pavilion, reception

Franci Lazarini

National Styles as a Means of Propaganda of the Awakening Nations. Slovenian and Other National Styles in Architecture around 1900

1.01 Original scientific article

The article addresses various national architectural styles characteristic of architecture of the last decades of the Habsburg Monarchy on the territory of Slovenia. It places them within concurrent Austro-Hungarian architectural production and tries to determine their propaganda role. It presents Ivan Jager, Ciril Metod Koch and Ivan Vurnik's efforts for designing Slovenian national style, while it also discusses examples of Czech and German national

nacionalnega sloga (nemške neorenesanse). V zaključnem delu avtor ovrže opredelitev opusa Lászla Takátsa v Murski Soboti za primer madžarskega nacionalnega sloga.

Ključne besede: arhitektura, Slovenija, Avstro-Ogrska, pozni historizem, secesija, slovenski nacionalni slog, češki nacionalni slog, nemška neorenesansa, madžarski nacionalni slog, propaganda

Edgar Lein

Gradec in Rim – bazilika sv. Petra kot vzor za cerkev sv. Katarine in mavzolej

1.01 Izvirni znanstveni članek

Mavzolej v Gradcu so gradili od leta 1614 dalje po načrtih Giovannijske Pietra de Pomisa, njegov naročnik pa je bil nadvojvoda Ferdinand (od leta 1619 cesar Ferdinand II.). Prvotna zasnova fasade je nastala pod vplivom cerkvenih pročelij Andrea Palladia. Po letu 1621 je bila fasada povišana z nadstropjem atike, ki poteka okoli celotne zgradbe, in zaključena s trikotnim čelom, nad katerim se pne mogočen segmentni lok. Ta motiv, ki ga je prvi uporabil Michelangelo, najdemo tudi nad portali stolnice v Reggio Emilii in cerkve Il Gesu v Rimu. Tudi arhitekturna členitev zunanjsčine sega vse do Michelangelovega osnutka zunanjsčine bazilike sv. Petra. Bogate dekorativne oblike imajo milanski ali lombardski značaj. Posrednik rimskih arhitekturnih oblik je bil jezuit Wilhelm Lamormaini, ki je v Gradcu deloval kot svetovalec in spovednik nadvojvode Ferdinanda in njegove družine in je verjetno imel odločilno vlogo pri preoblikovanju mavzoleja v spomenik protireformacije.

Ključne besede: cerkev sv. Katarine in mavzolej v Gradcu, Giovanni Pietro de Pomis, cesar Ferdinand II., Wilhelm Lamormaini, jezuiti, Il Gesù, bazilika sv. Petra, pročelja Palladijevih cerkva, milanska in lombardska arhitektura, Michelangelo

Mija Oter Gorenčič

Kartuzijanska politika grofov celjskih – zgled za Habsburžane?

1.01 Izvirni znanstveni članek

V prispevku je raziskano, ali je mogoče prepoznati medsebojne vplive in zglede v kartuzijanski politiki Habsburžanov in grofov Celjskih. Da bi našli odgovor na to vprašanje, so bile pregledane listine, ki izpričujejo hkratno

styles (the German Neo-Renaissance). In the concluding part, the author disproves the definition of Lászlo Takáts' oeuvre in Murska Sobota as an example of Hungarian national style.

Keywords: architecture, Slovenia, Austria-Hungary, Late Historicism, Art Nouveau, Slovenian National Style, Czech National Style, German Neo-Renaissance, Hungarian National Style, propaganda

Edgar Lein

Graz and Rome – St. Peter's Basilica as a Model for St. Catherine's Church and Mausoleum

1.01 Original scientific article

The Mausoleum in Graz was built after 1614 by Giovanni Pietro de Pomis on commission of Archduke Ferdinand (since 1619 Emperor Ferdinand II). The first design of the façade was influenced by Andrea Palladio's church façades. After 1621 the façade was raised by an attic storey, which runs around the entire building, and crowned with a triangular pediment, which is vaulted by a mighty segmental arch. This motif, first used by Michelangelo, can also be found above the entrance portals of the Cathedral of Reggio Emilia and Il Gesù in Rome. The structure of the outer walls of the building can also be traced back to Michelangelo's design of the outer walls of St. Peter's. The rich decorative forms are of Milanese or Lombard character. Jesuit Wilhelm Lamormaini was the mediator of the Roman architectural forms. Active in Graz as an advisor and confessor to Ferdinand and the archducal family he likely held a decisive role in the transformation of the Mausoleum into a Monument of the Counter-Reformation.

Keywords: St. Catherine's Church and Mausoleum in Graz, Giovanni Pietro de Pomis, emperor Ferdinand II, Wilhelm Lamormaini, Jesuits, Il Gesù, St. Peter's Basilica, façades of Palladio's churches, milanese and lombard architecture, Michelangelo

Mija Oter Gorenčič

The Carthusian Policy of the Counts of Cilli – a Model for the Habsburgs?

1.01 Original scientific article

The paper discusses whether it is possible to discern mutual influences in the Carthusian policy of the Habsburgs and the Counts of Cilli. The documents that attest to the simultaneous connection between the Carthusians, the

povezavo med kartuzijani, Habsburžani in Celjani. Ugotovljena je bila tesna prepletenost, ki se kaže tudi na umetnostnem področju. Najbolj reprezentativen umetnostni spomenik te povezanosti je strešni stolpič kartuzije Jurklošter, ki je v članku na novo časovno umeščen, in sicer v sredino 14. stoletja. Kartuzijanska politika grofov Celjskih, ki so imeli svoj sedež na južnem Štajerskem v bližini kartuzij Žiče in Jurklošter, in tesni medsebojni kontakti so bili zagotovo ena od najpomembnejših vzpodbud za Habsburžane pri njihovi odločitvi za naselitev kartuzijanov v okolici Dunaja in v Spodnji Avstriji in za pokop v kartuzijanskih cerkvah.

Ključne besede: srednji vek, grofje Celjski, Habsburžani, kartuzijani, kartuzijanski samostani, Jurklošter (Gairach), Gaming

Friedrich Polleroß

Portrait in propaganda na primeru cesarja Karla VI.

1.01 Izvirni znanstveni članek

Članek podaja pregled javnih funkcij cesarskih portretov na primeru portretov Karla VI., iz čigar časa je ohranjenih veliko pisnih in slikovnih virov. Ena od glavnih tem je uporaba portretov v procesu iskanja vladarjeve soproge in pri zaročnih slovesnostih. Po nekaj Karlovih otroških portretih je v času španske nasledstvene vojne nastala množica vladarjevih portretov, zaradi katerih je prišlo celo do »portretne vojne«. Podeljevanje portretnih miniatur in častnih medalj ter uporaba državnih portretov sta imela pomembno politično vlogo pri dednih poklonitvah deželnih stanov. Tudi pri drugih praznovanjih so bile vladarjeve slikarske in kiparske portretne upodobitve predstavljene v javnosti. Samostojne portrete ali serije pa so zbirali v »cesarskih« ali »avstrijskih« dvoranah mestnih hiš (Dunaj, Bruselj, Maribor), samostanov (Salem, Ottobeuren, St. Florian, Osoje) in rezidenc cerkvenih knezov (Bamberg, Salzburg). Nekatere primere je mogoče najti tudi v plemiških dvorcih (Forchtenstein, Znojmo) ali uradnih vladnih in univerzitetnih stavbah.

Ključne besede: cesar Karl VI., funkcije portretov, državni potreti, ceremonial

Habsburgs, and the Counts of Cilli were analysed to answer this question. A close interconnectedness was discovered, which is also visible in the field of art. The most representational monument of this connection is a ridged turret of the Jurklošter charterhouse. The article establishes a new chronological placement of the turret, the middle of the 14th century. The Carthusian policy of the Counts of Celje with their seat in southern Styria and therefore very close to the Charterhouses Žiče and Jurklošter and the tight mutual contacts were surely one of the most important encouragements for the Habsburg family in their decision to settle this elite monastic order near Vienna and in Lower Austria and to be buried in Carthusian churches.

Keywords: Middle Ages, Counts of Cilli (Celje), Habsburg Family, Carthusians, Carthusian monasteries, Jurklošter (Gairach), Gaming

Friedrich Polleroß

Portrait and Propaganda at the Example of Emperor Charles VI

1.01 Original scientific article

The paper discusses the public functions of the imperial portrait exemplary with the portraits of Charles VI, where we have many texts and images as sources. The main themes are: the use of portraits during the search for princely spouses and the ceremonies of engagement. After a few child portraits of Charles there was a flood and even a war of portraits during the Spanish War of Succession. The distribution of portrait miniatures and medals of grace and the use of state portraits during ceremonies played an important political role in the recognition of the new ruler by his different states. Also, in other festivities, paintings or sculptures of the monarch were presented in public. Single portraits or series with the portrait of Charles were collected in the "Imperial or Austrian halls" of town halls (Vienna, Brussels, Maribor), abbeys (Salem, Ottobeuren, St. Florian or Ossiach), and in the residences of church princes (Bamberg and Salzburg). Some examples can also be found in the castles of aristocrats (Forchtenstein, Znojmo) or official government and university buildings.

Keywords: Emperor Charles VI, use of portraits, state portraits, ceremonial

Petra Svoljšak*Umetnost med cenzuro in propagando v prvi svetovni vojni*

1.01 Izvirni znanstveni članek

Članek analizira odnos avstrijskega državnega aparata do umetnosti med prvo svetovno vojno. Zelo pomembno vlogo je imela cenzura, ki ji je uspelo nadzirati vsa področja javnega in zasebnega življenja v avstrijski polovici monarhije, medtem ko je bilo upravljanje javnega mnenja v domeni Vojnega tiskovnega urada. Urad je izvajal nadzor nad umetniško propagando in tiskom, knjigami, razglednicami in drugimi javnimi mediji. V članku so analizirana področja dela urada in dejavnost umetniške skupine (Kunstgruppe), v katero so bili vključeni umetniki, ki so na svoj način spodbujali delo vojske; med njimi sta bila iz slovensko govorečih dežel Ivan Vavpotič in Luigi Kasimir. Seznam mobiliziranih umetnikov vsebuje tudi nekatera slavna imena svetovne umetnosti, na primer Oskarja Kokoschko in Egon Schieleja.

Ključne besede: prva svetovna vojna, Avstro-Ogrska, cenzura, propaganda, umetnost, Vojni tiskovni urad

Polona Vidmar*Portreti kot vizualizirani spomin na dosežke zaslužnih mariborskih meščanov*

1.01 Izvirni znanstveni članek

V prispevku je analiziranih dvanajst portretov uglednih mariborskih meščanov, ki so bili ob koncu 19. in v začetku 20. stoletja naslikani za mariborski rotovž, občinsko hranilnico in prostore gledališko-kazinskega društva. Avtorica je analizirala upodobljene rekvizite glede na funkcijo portretirancev, ugotovila prvotno nahajališče portretov in na podlagi sočasnih časopisnih člankov in jubilejnih besedil navedla nagibe naročnikov ter portrete prvič predstavila v okviru sorodnih portretnih serij v prestolnicah (Dunaj, Gradec, Ljubljana, Zagreb) in bližnjih štajerskih mestih (Ptuj, Radgona). S portretnimi serijami županov, predstojnikov direkcije občinske hranilnice in gledališko-kazinskega društva so člani mariborske lokalnopolitične in finančne elite vizualizirali izjemne dosežke upodobljenecv, da bi jim zagotovili trajen spomin in spodbujali bodoče kandidate. V kontekstu primerljivih srednjeevropskih portretnih galerij je pri mariborskih serijah manj pomembno kontinuirano upodabljanje nosilcev funkcije, poudarjena je propagandna vloga portreta kot nagrade za posameznikove izjemne dosežke.

Petra Svoljšak*Art between Censorship and Propaganda during the First World War*

1.01 Original scientific article

The essay deals with the relationship of the Austrian state apparatus to art during the First World War. A very important role was attributed to censorship, which succeeded in controlling all areas of public and private life in the Austrian half of the Monarchy, while public opinion lay in the domain of the War Press Office. The War Press Office exercised its control over artistic propaganda in the press, in books, in postcards and in other public media products. The article, therefore, discusses the office's fields of work and also sheds light on the activities of the art group (Kunstgruppe), which also 'recruited' artists for the war effort: Ivan Vavpotič and Luigi Kasimir from the Slovenian-speaking area. The list of mobilized artists contained a few famous names in the art world, such as Oskar Kokoschka and Egon Schiele.

Keywords: First World War, Austria-Hungary, censorship, propaganda, Art, War Press Office

Polona Vidmar*Portraits as a Visualised Memory of Meritorious Achievements of Maribor's Townspeople*

1.01 Original scientific article

The article analyses 12 portraits of renowned Maribor townspeople, which were painted for Maribor Town Hall, Maribor Savings Bank, and the rooms of the Town Theatre and Casino Society at the end of the 19th and the beginning of the 20th century. The author analysed the painted requisites based on the function of the portrayed, discovered the original location of the portraits, and based on the concurrent newspaper articles and celebratory texts, identified the motives of the patrons, while she also presented the portraits in the scope of similar portrait series in the capital cities (Vienna, Graz, Ljubljana, Zagreb) and nearby Styrian towns (Ptuj, Bad Radkersburg) for the first time. The members of Maribor's local political and financial elite used the portrait series of mayors, representatives of the Town Savings Bank Directorate and the Theatre and Casino Society to visualize exceptional achievements of the portrayed to ensure their lasting memory and to encourage future candidates. In the context of comparable Central European portrait galleries, the Maribor series places less importance on the continuous portrayal of the function holders and emphasises the propaganda role of the portrait as a reward for an individual's exceptional achievements.

Ključne besede: portretno slikarstvo, portretna galerija, Maribor, mariborski župani, Alois Graf, Eduard Lind

Keywords: portraiture, portrait gallery, Maribor, mayors of Maribor, Alois Graf, Eduard Lind

Barbara Vodopivec

Vizualna propaganda med prvo svetovno vojno na ozemlju Slovenije: vplivi in posebnosti

Barbara Vodopivec

Visual Propaganda in the Slovenian Territory during the First World War: Influences and Specifics

1.01 Izvirni znanstveni članek

1.01 Original scientific article

Prispevek se osredotoča na vprašanja, kakšna je bila podoba vizualne propagande na slovenskih tleh v času prve svetovne vojne, od kod so prihajali vplivi in ali ta podoba odslkava določene regionalne posebnosti. Avtorica analizira delovanje osrednjega avstroogrškega vojnega tiskovnega urada (*Kriegspressequartier, KPQ*) ter njemu podrejenih umetniške (*Kunstgruppe*) in propagandne skupine (*Propagandagruppe*). V osredje postavlja njihov vpliv na slovenski prostor, kot se kaže na podlagi medvojnih umetniških razstav, delovanja vojnih slikarjev in mehanizmov produkcije vsebin za množične tiske. Na podlagi arhivskega gradiva razkriva nekatere še neznane podrobnosti delovanja kiparja Friedricha Gornika (1877–1943) in slikarja Ivana Vavpotiča (1877–1943) kot vojnih umetnikov in predstavlja del Vavpotičevega do sedaj pri nas neznanega vojnega opusa, ki ga hrani Vojni muzej na Dunaju. V nadaljevanju so analizirani likovni motivi in tematike zbirke razglednic *Vojska v slikah*, ki je izhajala na Slovenskem, pri čemer avtorica posebno pozornost posveča iskanju vplivov in opredelitvi posebnosti, ki jih lahko vezemo na slovenski prostor.

The contribution focuses on the issues related to the image of visual propaganda in the Slovenian territory during the First World War; on the origins of its influences; and on the question whether this image reflected any regional characteristics. First, it presents the results of analysing the activities of the central Austro-Hungarian War Press Office (*Kriegspressequartier, KPQ*) and its Art Department (*Kunstgruppe*) and Propaganda Department (*Propagandagruppe*). It underlines the influence of these institutions in the Slovenian territory based on the wartime art exhibitions, activities of war artists, and mechanisms of producing the mass press contents. Based on the archival materials, it also reveals certain previously unknown details regarding the activities of sculptor Friedrich Gornik (1877–1943) and painter Ivan Vavpotič (1877–1943) as war artists and presents Vavpotič's wartime opus, kept in the Museum of Military History in Vienna, which has, to date, not received scientific attention. In the continuation, the article reveals the results of the analysis that focused on the topics and art motifs of the postcard collection *War in Pictures*, published in the territory of Slovenia, and pays special attention to identifying the influences and defining the peculiarities that can be associated with the Slovenian territory.

Ključne besede: vizualna propaganda, vojni tiskovni urad, KPQ, umetniška skupina, Ivan Vavpotič, Friederich Gornik, zbirka *Vojska v slikah*, vojne razglednice

Keywords: visual propaganda, War Press Office, KPQ, Art Department, Ivan Vavpotič, Friederich Gornik, War in Pictures, war postcards

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