

IZVLEČKI IN KLJUČNE BESEDE

ABSTRACTS AND KEY WORDS

Julian Blunk

Slikar in njegov nebeški pendant

»Samorefleksije« Andrea Pozza v cerkvi Sant' Ignazio

Prispevek se osredotoča na detajl angela s konkavnim ogledalom na stropni freski Andrea Pozza v rimski jezuitski cerkvi Sant' Ignazio in raziskuje njegov pomen z vidika ikonografskega programa, upoštevajoč Pozzovo iluzionistično tehniko. Na oboku ladje sta znotraj naslikane mreže alegoričnih svetlobnih žarkov upodobljena konkavno ogledalo – simbol Ignacija, ter monogram IHS – simbol Kristusa in jezuitskega reda. V skladu s "pravo jezuitsko" teorijo optike in spoznavanja detajl ilustrira splošno neujemanje med onostranstvom in njegovimi tostranskimi vizualizacijami. Če upoštevamo alegorični program, je zrcalna slika monograma smiselna, glede na zakonitosti optike pa ne gre za pravilno upodobitev. Iz tega sledi, da je Pozzo ogledalo, znan simbol slikarstva, bržkone reinterpretiral kot simbol iluzionističnega slikarstva; s konkavnim ogledalom in anamorfnimi učinki Pozzovo ogledalo razkriva iluzionistični značaj njegove lastne poslikave v cerkvi Sant' Ignazio; nenazadnje pa detajl oblikovno odraža bližnjo kupolo.

Ključne besede: Andrea Pozzo, Sant' Ignazio, Rim, jezuiti, stropno slikarstvo, ogledalo, angel

Sylva Dobalová

Ikonografija sv. Venčeslava v zgodnjebaročni Pragi

Palača Wallenstein in Baccio del Bianco

Članek natančno primerja cikel sv. Venčeslava v kape-li palače Albrechta von Wallensteina v Pragi, ki ga je okrog 1623–1624 naslikal Baccio del Bianco, z zgodnje-renesančnim ciklom iz življenja istega svetnika v praški katedrali sv. Vida. Določeni ikonografski detajli so interpretirani iz nove perspektive, posebna pozornost pa je namenjena prizoru iz življenja neznanega svetnika v Wallensteinovem zasebnem oratoriju. Avtorica pou-darja Wallensteinov interes za obnovo nekdanje cerkve

Julian Blunk

The Painter and His Heavenly Image

Andrea Pozzo's "Self-Reflections" in San Ignazio

The contribution focuses on a detail – an Angel with a concave mirror – in Andrea Pozzo's ceiling painting in the Roman Jesuit church of Sant' Ignazio, and dis-cusses its meaning in the context of the iconographic programme and with reference to Pozzo's technique of illusionism. Within the painted system of allegorical rays of light in the ceiling of the nave, the concave mir-ror symbolises Ignatius; the monogram IHS is a symbol of Christ, as well as a symbol of the Jesuit Order. With reference to a 'genuine Jesuit' theory of optics and cog-nition, the detail illustrates the general dissimilarity be-tween the other world and its terrestrial visualisations. While the reflection of IHS makes sense with reference to the allegorical programme, it is optically not an ac-curate representation.

From this, it follows that Pozzo seems to have reinter-preted the mirror, an established symbol of painting itself, as a symbol of *illusionistic* painting: in the capaci-ty of a *concave* mirror comprehending 'anamorphic' ef-fects, Pozzo's mirror reveals the illusionist character of his own work in Sant' Ignazio; and last, but not least, in this spirit, the detail is a formal echo of the adjoining illusory dome.

Key words: Sant' Ignazio, Jesuits, Andrea Pozzo, ceiling painting, Rome, mirror, angel

Sylva Dobalová

The Iconography of St. Wenceslas in Early Baroque Prague

The Case of Wallenstein Palace and Baccio del Bianco

The article provides a detailed comparison between the St. Wenceslas cycle in the Palace of Albrecht von Wal-enstein in Prague, painted around 1623–24 by Bac-cio del Bianco in the chapel of the palace, and an early renaissance cycle of a life of the saint in the Cathedral of St. Vitus in Prague. In addition to the iconograph-ic analysis and interpretation of the cycle – especially the scenes from the life of an unknown saint in Wal-enstein's private oratory, certain iconographic details

sv. Venčeslava, ki je stala ob palači, in opozarja na pomen *vera effigies* sv. Venčeslava, ki so bile v njej razstavljene, pa tudi na vlogo slikarja Matyáša Mayerja, ki je deloval tako v cerkvi kot v katedrali. Članek pojasnjuje tudi okoliščine, v katerih je Wallenstein svojo zasebno kapelo posvetil najpomembnejšemu svetniškemu zavezniku čeških dežel.

Ključne besede: Baccio del Bianco, Albrecht von Wallenstein, freske, Sv. Venčeslav, Praga, barok, palača Wallenstein

Erika Giuliani

Gioacchino Pizzoli (1651–1733)

Odmev tradicije

Članek je posvečen slikarju Gioacchinu Pizzoliju in njegovemu doprinosu k razvoju tradicije bolonjske kvadrature med koncem 17. in začetkom 18. stoletja. Njegove poslikave nimajo ničesar skupnega z najbolj razkošnimi in razčlenjenimi ikonografskimi programi, ki sta jih zasnovala Colonna in Mitelli za največje italijanske in evropske dvore, prav tako ne sledijo razvoju arhitekturnih in figurativnih oblik, kot so jih zastavili Canuti, Haffner, brata Rolli in Crespi ter so jih povzemali Bibiena tekom celotnega 18. stoletja. Vseeno pa je Pizzoli veliko let ustvarjal skupaj z Angelom Michelejem Colonna in neprestano dobival pomembna javna in zasebna naročila. S podrobno analizo Pizzolijevih samostojnih poslikav, ki jih je izvršil med leti 1680 in 1725, avtorica poskuša pokazati, kakšna je bila njegova pot v tradiciji bolonjske kvadrature in kako je raziskovanje oblik in bogastva preteklosti postalo stalnica njegove slogovne govornice.

Ključne besede: Giuseppe Pizzoli, kvadratura, Bologna, stropno slikarstvo, 17. stoletje, 18. stoletje

János Jernyei-Kiss

Performativna moč stropnega slikarstva
Religiozna izkušnja in slikovna retorika v
Maulbertschevih poznih delih

Freska Franza Antona Maulbertscha nad glavnim oltarjem katedrale v madžarskem mestu Vác upodablja prizor Obiskovanja, ko Devica v svoji ljubezenski pesmi *Magnificat* opeva prihodnjo Božjo slavo in prihod Njegovega kraljestva. V kupoli to prerošstvo upodabljata vizija vseh svetih in Devica v češčenju Sv. Trojice. Vizija raja, priljubljen motiv baročnih fresk, je tukaj vključena

are interpreted from a new perspective. The paper emphasises Wallenstein's interest in renovating an ancient church of St. Wenceslas located near the Palace, effigies of Saint Wenceslas which were displayed there, and the role of the painter Matyáš Mayer, who worked in both the church and the Cathedral. The article also describes the context in which Wallenstein dedicated his private chapel to the saint most venerated by the Czechs.

Key words: Baccio del Bianco, Albrecht von Wallenstein, fresco paintings, St. Wenceslas, Prague, Baroque, WallensteinPalace

Erika Giuliani

Gioacchino Pizzoli (1651–1733)

An Echo of Tradition

The paper discusses the painter Gioacchino Pizzoli and his role in the development of Bolognese *quadratura* between the end of the 17th and beginning of the 18th century.

His creations have nothing in common with the opulent iconographic programmes developed by Colonna and Mitelli for European and Italian courts, nor do they follow the evolution of architectural and figurative forms established by Canuti, Haffner, the brothers Rolli and Crespi, which were followed by Bibiena in the course of the 18th century. Pizzoli spent several years collaborating with Angelo Michele Colonna and received important public and private commissions, thereby influencing the present-day reception of his creativity. By analysing Pizzoli's independent oeuvre between 1680 and 1725, this paper presents the outlines of his activity in the context of the Bolognese tradition of *quadratura* and sheds light on his exploration of forms and the richness of times past, which are defining features of his style.

Key words: Giuseppe Pizzoli, *quadratura*, Bologna, ceiling painting, 17th century, 18th century

János Jernyei-Kiss

The Power of Performance in Ceiling Painting
Religious Experience and Pictorial Rhetoric in
Maulbertsch's Late Oeuvre

The fresco of the main altar in Vác Cathedral in Hungary by Franz Anton Maulbertsch shows the scene of the Visitation, as the Virgin in the hymn *Magnificat* praisesthe future glory of God and the coming of his kingdom. This prophecy appears in the dome as a vision of all saints and the Virgin adoring the Holy Trinity. A well-known theme of Baroque frescoes, the vision

v celoto, ki vizualizira razodetje Devici in je tako podoba mistično religioznega doživetja v tridentinskem duhu. Članek raziskuje slikarski iluzionizem v odnosu do tridentinske pobožnosti.

Ključne besede: Maulbertsch, iluzionizem, liturgija, tridentinska pobožnost

Manfred Koller

Tehnike stropnih poslikav okoli leta 1700

Vprašanje gospodarnosti, trajnosti in funkcije

Avtor podaja pregled tehnik stropnega slikarstva v srednji Evropi v 17. in 18. stoletju z vidika »tehnične umetnostne zgodovine« na podlagi analize del in pisnih virov. Predstavljene so značilnosti petih najpogostejših tehnik baročnega stropnega slikarstva v srednji Evropi. Oljne slike na tekstilnem nosilcu so bile izdelane v ateljeju in niso bile fiksirane na podlago, kar je omogočalo prenos na druge lokacije. Tudi oljne slike na tekstilnem nosilcu, prilepljenem na mavčno podlago (t.i. *marouflage*), so slikarji izdelovali v ateljeju. Druge *secco* tehnike so zahtevale prisotnost slikarja *in situ* (in slikanje na lesenih odskih konstrukcijah), zaradi česar je bila izvedba zahtevnejša. Odločitev za tehniko poslikave je bila vselej odvisna tudi od razmer na lokaciji. Freskiranje, ki je bilo praviloma mogoče le v novih stavbah, v sodelovanju s štukaterji in drugimi umetniki, je bilo razmeroma dolgotrajen in drag postopek, čeprav slikanje samo velja za hitro tehniko. Na razvoj stropnega slikarstva v srednji Evropi je pomembno vplivala študija Andrea Pozza *Breve istruzione per dipingere a fresco* v delu *Perspectiva pictorum et architectorum* (nemška izdaja: Augsburg 1706–1719).

Ključne besede: stropno slikarstvo, barok, slikarske tehnike, funkcije poslikav, obstojnost poslikav, šolanje slikarjev

Andrzej Koziel

Poslikava Karla Dankwarta v cerkvi Marijinega vnebovzetja v Kłodzkem (Glatz) in nadškof Arnošt iz Pardubic

Nekaj besed o marijanskem češčenju v malem mestu za časa protireformacije

Članek predstavlja baročno poslikavo notranjščine župnijske cerkve v Kłodzkem (Glatz) v biografskem kontekstu prvega praškega nadškofa Arnošta iz Pardubic (1297–1367). Kot dečku se mu je med petjem hvalnice *Salve Regina* v cerkvi prikazala Marija, zato je kasneje

of Paradise, is integrated here into an ensemble which visualises the revelation to the Virgin, and thus mystical experience in the Tridentine spirit. The study analyses the capacity of pictorial illusionism of fresco painting in connection with the devotional practice of the Tridentine era.

Key words: Maulbertsch, illusionism, liturgy, Tridentine devotion

Manfred Koller

Ceiling Painting Techniques around 1700

Questions of Economy, Durability and Function

The paper gives an overview of the situation in Central Europe before and around 1700 from written documents and examinations of the paintings from the perspective of the 'technical history of art'. Five technical options are discussed, with their advantages and drawbacks when chosen for specific functions and building conditions. Oil paintings on textile support and stretcher are portable and easy to move. Oil paintings on textile support glued onto a dry wall (*marouflage*) were even made in the studio under favourable conditions. Secco paintings with oil colours or aqueous media worked *in situ* required scaffolding and were chosen according to the location and stability needed in the given environment. Fresco painting was possible only on new building sites in cooperation with plasterers and other artists and was therefore time consuming and expensive, despite the fast painting process. Around 1700, Andrea Pozzo not only painted a secco and a fresco in Vienna, but had a great influence on the development of monumental painting in Central Europe with his book on perspective *Perspectiva pictorum et architectorum*, which included an introduction on fresco and secco painting.

Key words: ceiling painting, Baroque, painting techniques, functions, durability, painter's training

Andrzej Koziel

Karl Dankwart's Pictorial Decoration in the Church of the Assumption of Mary in Kłodzko (Glatz) and the Archbishop Arnošt of Pardubice

A Few Words on Marian Devotion in a Small Town in the Counter-Reformation

The article presents the Baroque decoration in the interior of the parish church in Kłodzko (Glatz) in the context of the biography of the first archbishop of Prague, Arnošt of Pardubice (1297–1364). As a young boy, he had a Marian vision in the church while singing the

naročil, naj ga pokopljejo na samem mestu videnja. Ko so leta 1623 jezuiti prevzeli cerkev, je Arnoštovo marijansko videnje postalo ideološka podlaga za novo baročno dekoracijo cerkvene notranjščine, ki jo je naslikal Karl Dankwart. Skupaj s srednjeveškim nagrobnikom nadškofa, ki stoji na samem mestu dogodka iz njegove mladosti, je poslikava vizualno poustvarjala mistični trenutek videnja. Za jezuite je predstavljala sredstvo za rekatolicizacijo okraja Kłodzko, ki je bil med reformacijo ena najbolj prizadetih regij češkega kraljestva.

Ključne besede: Karl Dankwart, Arnošt iz Pardubic, Salve Regina, jezuiti, baročno slikarstvo, Kłodzko (Glatz)

Ana Lavrič

Svetniška ikonografija baročne Ljubljane
Per imagines ... sanctos, quorum illae similitudinem gerunt, veneremur

Članek je kratka predstavitev značilnih ikonografskih tem baročne Ljubljane, ki so po eni strani povezane zlasti z uvajanjem kulta novih oz. na Kranjskem dotlej neznanih svetnikov (npr. Anton Padovanski, Janez Nepomuk, Filip Neri itd.), po drugi pa z oživljanjem češčenja starih, predvsem na antično Emono vezanih svetniških oseb (Maksim Emonski, Pelagij itd.). Ljubljanski barok tako predstavlja zanimiv preplet univerzalnih in specifičnih, lokalnih vsebin, prav tako pa tudi žarišče, iz katerega so se nekatere od teh širile na podeželje.

Ključne besede: svetniška ikonografija, sv. Anton Padovanski, sv. Frančišek Ksaver, sv. Kozma in Damjan, sv. Rozalija, sv. Jožef, sv. Avguštin, sv. Janez Nepomuk, sv. Filip Neri, sv. Dizma, sv. Jurij, sv. Maksim Emonski, barok, Ljubljana

Martin Mádl

Med meditacijo in propagando
Explicitni in implicitni religiozni imaginarij baročnega stropnega slikarstva

V sedemnajstem in osemnajstem stoletju je bila vera na Češkem poenotena, katolicizem pa spoznan za edino uradno veroizpoved. Širjenje vere je bilo zaupano verskim institucijam z raznolikimi tradicijami, duhovnostjo ter kulturnimi, družbenimi in političnimi strategijami. Monumentalna umetnost (kot denimo stensko slikarstvo) je pogosto temeljila na religioznih programih,

Salve Regina and later ordered his body to be buried precisely in the place where he had the vision. After the Jesuits took over the church in 1623, Arnošt's vision became an ideological basis for the new Baroque decoration of the church interior, painted by Karl Dankwart. This pictorial decoration together with the medieval tombstone of the Archbishop, situated in the very place of the vision, visually restored the moment of his youthful mystical vision. For the Jesuits, it was a medium for the re-Catholisation of the county of Kłodzko, one of the counties most affected by the Reformation in the Bohemian Kingdom.

Key words: Karl Dankwart, Arnošt of Pardubice, Salve Regina, Jesuits, Baroque painting, Kłodzko (Glatz)

Ana Lavrič

The Iconography of Saints in Baroque Ljubljana
Per imagines ... sanctos, quorum illae similitudinem gerunt, veneremur

The paper briefly presents characteristic iconographic themes in Baroque Ljubljana, which, on the one hand, are related particularly to the introduction of the cults of new saints or those who previously unknown in Carniola (e.g. Anthony of Padua, John Nepomuk, Philip Neri, etc.), and on the other hand, to the revival of the worship of old saints, especially those related to ancient Aemona (Maxim of Aemona, Pelagius, etc.). Thus Baroque Ljubljana was an interesting network of universal and specifically local content, as well as a hub from which some of these spread to the countryside.

Key words: iconography of Saints, St. Anthony of Padua, St. Francis Xavier, Sts. Cosmas and Damian, St. Rosalia, St. Joseph, St. Augustine, St. John Nepomuk, St. Philip Neri, St. Dismas, St. George, St. Maxim of Aemona, Baroque, Ljubljana

Martin Mádl

Between Meditation and Propaganda
Explicit and Implicit Religious Imagery in Baroque Ceiling Painting

In the seventeenth and eighteenth centuries, religion in Bohemia was unified and the Catholic faith recognised as the only valid denomination. However, the propagation of the faith had been entrusted to religious institutions with miscellaneous traditions, spirituality and cultural, social and political strategies. Monumental art such as ceiling painting was often based on conformity to

hkrati pa je lahko manifestirala določene ideološke in politične interese naročnikov, kot članek skuša pokazati na izbranih primerih iz praškega miljeja.

Ključne besede: baročna umetnost, stropno slikarstvo, ikonografija, verske institucije, kulturne strategije

Jozef Medvecký

Praecursor Domini

Cikel fresk na oboku univerzitetne cerkve sv. Janeza Krstnika v Trnavi (1700) in vprašanje njihovega avtorstva

Nekdanjo jezuitsko in univerzitetno cerkev v Trnavi je v letih 1629–1637 postavil ogrski palatin Nikolaj grof Esterházy. Šele v letih 1699/1700 je obok dobil štukturno okrasje s freskami, s katerimi je bila zaključena dekoracija notranjščine. V štirih prizorih je upodobljena zgodba mučeništva Kristusovega predhodnika sv. Janeza Krstnika. Glavne prizore spremljajo emblematične upodobitve v manjših medaljonih, ki metaforično poudarjajo vlogo sv. Janeza, njegovo delovanje in poslanstvo. Dekoracijo oboka je načrtoval in realiziral štukater Pietro Antonio Conti. V prispevku je predlagana nova rešitev vprašanja avtorstva fresk. Izhodišče za poskus atribucije so inicialke na freskah, ki ustrezajo dunajskima slikarjema Carlu Ritschu (C. R.) in Franzu Josephu Graffensteinu (FIG), ki sta v tem času sodelovala pri več poslikavah.

Ključne besede: Carl Ritsch, Franz Joseph Graffenstein, Erhart Josef Grueber, Pietro Antonio Conti, Trnava (Slovaška), univerzitetna cerkev sv. Janeza Krstnika, baročno stropno slikarstvo, Mučeništvo sv. Janeza Krstnika

Esther Meier

Odperto nebo

Teologija in podoba ikonografskega programa samostanske cerkve v Waldhausnu

Poslikava v cerkvi avguštinskega samostana v Waldhausnu (Zgornja Avstrija) ima izjemen ikonografski program, ki upodablja različne vidike teme »odprto nebo«. Novozgrajena slopna bazilika je bila najkasneje leta 1666 okrašena na podlagi intenzivnega načrtovanja. Prošt Laurentius Voss se je za okrasitev dogovoril s freskantom Georgom Hausnom, rezbarjem Johannom

religious programmes, but could also manifest the particular ideological and political interests of patrons, as the article tries to show with selected examples from the Prague milieu.

Key words: Baroque art, ceiling painting, iconography, religious institutions, cultural strategies

Jozef Medvecký

Praecursor Domini

The Fresco Cycle on the Vault of the University Church of Saint John the Baptist in Trnava (1700) and the Problem of Attribution

The former Jesuit and university church in Trnava was commissioned by Nicolas Esterházy, Count Palatine of Hungary in 1629-1637. It was as late as 1699/1700, when the vault was decorated with stucco and frescoes, that the interior decoration of the church was finished. Four scenes depict the martyrdom of Saint John the Baptist. The central scenes are accompanied by emblematic images in medallions, which metaphorically accentuate recognition of the Saint, his work and his mission. The vault painting was designed and executed by stucco specialist Pietro Antoni Conti. The paper proposes a new attribution of the frescoes, formerly considered the work of the Viennese painter Joseph Grueber. The initials of the Viennese painters Carl Ritsch (C. R.) and Franz Joseph Graffenstein (FIG), who regularly collaborated on the creation of a number of frescoes, could be considered as the starting point for this attribution.

Key words: Carl Ritsch, Franz Joseph Graffenstein, Erhart Josef Grueber, Pietro Antonio Conti, Trnava (Slovakia), university church of Saint John the Baptist, Baroque, ceiling painting, Martyrdom of Saint John the Baptist

Esther Meier

The Open Skies

Theology and the Image of the Iconographic Programme in Waldhausen Abbey Church

The Augustine monastery in Waldhausen (Upper Austria) was decorated with an unusual iconographic programme depicting various aspects of the 'open skies' motif. The decorations of the newly built basilica were begun amid intensive planning in 1666 at the latest. Provost Laurentius Voss made the arrangements for the decoration with fresco-painter Georg Hausen, carver

Seitzem in slikarji oltarnih slik, med katerimi ima Joachim von Sandrart s sliko v velikem oltarju posebno mesto. Med seboj dopolnjujoče se upodobitve vodijo skozi cerkev od zahoda proti vzhodu in se iztekajo na stropni freski prezbiterija, kjer vidimo Apokaliptično ženo in Apokaliptično jagnje na odprtem nebu večnosti. V prezbiteriju se povezuje tema z evharistijo in predstavi zakrament kot vnaprejšnji pogled v odprto nebo (nebesa).

Ključne besede: stropno slikarstvo, *cielo aperto*, ikonografski program, evharistija, slava, mariologija

Marinella Pigozzi

Poslikava in pobožnost v kapeli Madonna miracolosa del Serraglio v San Secondo Parmense
Iluzionistična arhitektura Ferdinanda Galli Bibiene za prizor Marijinega vnebovzetja

Kapela Madonna miracolosa del Serraglio v kraju San Secondo Parmense (pokrajina Parma) je posvečena Marijinemu imenu. Patronat nad kapelo je 7. oktobra 1684 prešel v roke grofa Scipiona Rossija, ki se je takoj odločil za postavitev nove kapele za čudodelno Marijino podobo. S poslikavo notranjščine so začeli 9. decembra 1685, dela pa so bila končana slabi dve leti kasneje, v oktobru 1687. Naročilo za iluzionistično poslikavo kapele je dobil kvadraturist Ferdinando Galli Bibiena – dekorater stavbnih notranjščin. Sebastiano Ricci, ki mu je bilo zaupano naročilo za prizor *Marijinega vnebovzetja*, je za svoje delo prejel 3499 lir, Bibiena 3502 lir, preostalih 2720 lir pa sta si slikarja razdelila. Kapela Madonna miracolosa del Serraglio, s pridevkom »del Serraglio« poimenovana zaradi bližnje obzidja, je arhitektura, katere zunanjščino odlikuje popolnost geometrije, tej pa ustreza razkošna poslikava notranjščine.

Ključne besede: Ferdinando Galli Bibiena, Sebastiano Ricci, Scipione Rossi, San Secondo Parmense, Kapela Madonna miracolosa del Serraglio, kvadratura, Marijino vnebovzetje, 17. stoletje, 1687

Giuseppina Raggi

Ko se zemlja poveže z nebom
Kvadratura kot »dinamična arhitektura« duše

Kvadratura je zvrst stropnega slikarstva, ki jo odlikujejo prav posebne lastnosti. Te ne izhajajo le iz prepletanja tehnike in razumevanja perspektive, zaradi česar je bila

Johann Seitz and a number of altar painting specialists, with Joachim von Sandrart's painting for the great altar deserving special mention. Complementing each other, the images lead the way from west to east of the church. There is a fresco in the presbytery with an illusionist view of the open skies of eternity depicting Apocalyptic Woman and Apocalyptic Lamb. The scene, which is associated with the Eucharist, presents the sacrament as a symbol of the open skies.

Keywords: ceiling painting, *cielo aperto*, iconographic programme, Eucharist, Glory, Mariology

Marinella Pigozzi

Painting and Devotion in the Chapel of Madonna Miracolosa del Serraglio in San Secondo Parmense
Ferdinando Galli Bibiena's Virtual Architecture for the Scene of Assumption of Mary

The chapel of Madonna miracolosa del Serraglio in San Secondo Parmense near Parma is devoted to Virgin Mary. On the 7th October 1684, Count Scipione Rossi assumed the patronage of the chapel and immediately decided to build an entirely new chapel for the miraculous image of Mary. Painting of the interior began on 9th December 1685 and was completed a couple of years later in October of 1687. The commission for the illusionist and foreshortened architecture went to a *quadraturist* Ferdinando Galli Bibiena. Sebastiano Ricci, who was commissioned to paint the scene of Assumption of Mary, was paid 3499 liras, and Bibiena 3502 liras; the remaining 2720 liras were divided between the two painters. The exterior of the chapel of Madonna miracolosa del Serraglio, known as 'del Serraglio' because of the nearby fortifications, is characterised by the perfection of its geometry which is echoed by the opulent wall paintings in the interior.

Key words: Ferdinando Galli Bibiena, Sebastiano Ricci, Scipione Rossi, San Secondo Parmense, Chapel of Madonna miracolosa del Serraglio, *quadratura*, Assumption of Mary, 17th century, 1687

Giuseppina Raggi

When the Earth Touches the Sky
Quadratura as "a Dynamic Architecture" of Soul

In ceiling painting, *quadratura* is a concept defined by a set of characteristics which refer not only to the intertwining of technique and understanding of perspective

kvadratura pogosto obravnavana kot »poseben« umetnostni žanr, temveč izvirajo predvsem iz njene geneze v 17. stoletju, torej iz postopnega razvoja, katerega zasluge gre pripisati bolonjskim umetnikom, predvsem pa v prvi polovici 17. stoletja delujočima Agostinu Mitelliju in Angelu Micheleju Colonna.

Mitelli in Colonna sta predelala umetnostno tradicijo 16. stoletja, kot so jo pojmovali traktati o perspektivi in arhitekturi, da je sedaj služila novemu pogledu na svet, oblikovanemu na prehodu iz 16. v 17. stoletje, in novim potrebam italijanskih in evropskih dvorov. Mitellijeva nadarjenost je slikarjema omogočila odkritje dinamičnih prostornosti, kjer sta popolno vedenje o pravih perspektive uporabila za iskanje možnih, omejenih in brezmejnih svetov. Vzneseno sta z utelešenjem odnosa med zemeljskim, človeško zmožnostjo pridobivanja kreposti in povzdignjenjem k nebeški zmagi v okviru »fizičnega prostora«, močno zaznamovala razvoj slikarstva 17. in 18. stoletja ter segla celo do preoblikovanja govornice kvadrature v kolonialnih cerkvah v brazilskem mestu Salvador de Bahia.

Ključne besede: Angelo Michele Colonna, Agostino Mitelli, Vincenzo Bacherelli, kvadratura, risbe za kvadraturu, grafike za kvadraturu, odnos med figuro in iluzijo, simbolične prostornine kvadrature, prenos umetniških idej na Portugalskem, kvadratura v Braziliji, Salvador de Bahia

Steffi Roettgen

Imperium sine fine dedit

Cesarska ikonografija v poznem baroku

Slikarska oprema Ville Poggio Imperiale v Firencah v času velikega vojvode Petra Leopolda Toskanskega (1768–1778)

Prispevek obravnava cikel fresk, ki so jih za velikega toskanskega vojvodo Petra Leopolda v njegovi Villi Poggio Imperiale v bližini Firenc med letoma 1769 in 1777 naslikali Tommaso Gherardini, Giuliano Traballesi and Giuseppe del Moro. Ikonografski program fresk v južnem in zahodnem krilu pritličja se navezuje na Habsburžane. Naslikani prizori kažejo dogodke in zgodovinske osebnosti Svetega Rimskega cesarstva, zlasti se navezujejo na problematiko nasledstva cesarja Jožefa II. Ker je v dveh zakonih ostal brez moškega potomca, je bil prvi v vrsti za cesarsko krono najstarejši sin Peter Leopold. Na drugi strani predstavljajo upodobitve v vili Poggio Imperiale velikega vojvodo tudi kot naslednika dinastije Medici, ki je v Firencah vladala dvesto let. V njegovem državnem uradu v Poggio Imperiale je avtor fresk Giuseppe Antonio Fabbrini, ki je ob njegovem portretu naslikal personifikaciji Moč in Razsvetlje-

- the reason *quadratura* was often seen as a 'special' genre of painting - but are also closely related to its development in the 17th century in the oeuvres of Bolognese artists, especially Agostino Mitelli and Angelo Michele Colonna, active in the first half of the 17th century.

Mitelli and Colonna transformed the artistic tradition of the 16th century, as it was presented in treatises on perspective and architecture, to reflect the new world view which became established in the late 16th and early 17th century and the emerging needs of the Italian and European courts. Mitelli's talent enabled him and Colonna to discover dynamic forms by using his knowledge of perspective as a foundation for exploring new, limited and infinite worlds. By establishing a relationship between the worldly, the human ability to attain virtue and elevation to a heavenly triumph in the sphere of 'physical space', they greatly influenced 17th and 18th century painting, and contributed to the transformation of *quadratura* in the colonial churches of Salvador de Bahia.

Key words: Angelo Michele Colonna, Agostino Mitelli, Vincenzo Bacherelli, *quadratura*, *quadratura* drawings, *quadratura* prints, figure and illusion, symbolic forms of *quadratura*, transfer of artistic ideas in Portugal, *quadratura* in Brazil, Salvador de Bahia

Steffi Roettgen

Imperium sine fine dedit

Late Baroque Imperial Iconography

On Painting Furnishings in the Villa Poggio Imperiale in Florence in the Time of Pietro Leopoldo, Grand Duke of Tuscany (1768–1778)

The subject of this essay is the series of frescoes painted for Grand Duke Pietro Leopoldo of Tuscany in his Villa on the Poggio Imperiale near Florence by the painters Tommaso Gherardini, Giuliano Traballesi and Giuseppe del Moro from 1769 to 1777. The iconographic programme of the frescoes which decorate the southern and western wings of the ground floor is related to the situation of the Habsburg dynasty in these years. Some crucial events and protagonists of the *Sacro Impero Romano* are represented. They reflect the problems of succession which arose at the Viennese court as a consequence of Emperor Joseph's II two childless marriages. In fact, the heir to the imperial throne was the eldest son of Pietro Leopoldo in Florence. Furthermore, the Grand Duke is celebrated as a worthy successor to the Medici dynasty, who had ruled Tuscany for two centuries. His state office in Poggio Imperiale was decorated

na vlada. Freska predstavlja Dobro vlado na področju ekonomije, trgovine, vere in kulture. Peter Leopold je kot eden najbolj razsvetljenih vladarjev svojega časa v Toskani v enem od prostorov upodobljen kar v štirih neoklasicističnih stenskih prizorih. V drugem prostoru sta dve *vedute campestre*, ki se vsebinsko navezujeta na načela Petra Leopolda na področju kmetijstva. V prizorih, ki si v zaporedju sledijo iz enega v drugo krilo vile, je zasnovan svojevrsten poklon likovni tradiciji florentinskega seicenta in vladi Medičejcev.

Ključne besede: veliki vojvoda Peter Leopold Toskanski, Poggio Imperiale, Tommaso Gherardini, Giuliano Traballese, Giuseppe del Moro, ikonografski program, Habsburžani, Giuseppe Antonio Fabbrini, Dobra vlada, poklon vladi rodbine Medici

by Giuseppe Antonio Fabbrini with a ceiling in which portrait allusion is combined with allegorical personifications of power and enlightened government. The *Buon governo* in economy, trade, religion and culture practised in Tuscany by Pietro Leopoldo – as one of the most important enlightened rulers of his period – is displayed in four neo-Classical wall paintings in the same room. Another room contains two *vedute campestre* alluding to the principles of Pietro Leopoldo in agriculture. Finally, of particular interest is the fact that, by transferring a room and its painted decoration from one wing of the building to another, he paid homage to the Florentine artistic tradition of the early Seicento and to Medici rule.

Key words: Grand Duke Pietro Leopoldo, Poggio Imperiale, Tommaso Gherardini, Giuliano Traballese, Giuseppe del Moro, iconographic programme, Habsburg dynasty, Giuseppe Antonio Fabbrini, *Buon governo*, homage to Medici rule

Gabriele Schmid

Contemplatio in actio

Freske v uršulinski cerkvi v Straubingu kot izobraževalni program

Samostanska cerkev sv. Uršule v Straubingu je bila leta 1741 posvečena Marijinemu brezmadežnemu spočetju. Cerkev je zadnje skupno delo Egida Quirina in Cosme Damiana Asama. Njena arhitektura in dekoracija notranjščine odražata temeljno idejo uršulink – izobrazbo mladih deklet. Cerkev, samostan in šola so med seboj tesno povezani. Preko slik in besed, ki so med seboj povezane v prostoru bleščeče svetlobe, govori dekoracija cerkve sv. Uršule o ideji in zgodovini uršulinskega reda. Celota se navezuje na osrednji motiv brezmadežnega spočetja Device. Notranjščina cerkve zahteva, da se ji posvetimo tako intelektualno kot čutno, in tako odraža za uršulinski red značilno povezanost *contemplatio in actio*.

Ključne besede: uršulinski red, Cosmas Damian Asam, Egid Quirin Asam, recepcijska estetika, kontekst, Straubing, Brezmadežno spočetje, samostanska cerkev, izobraževanje

Gabriele Schmid

Contemplatio and actio

The Frescoes in the Ursuline Church in Straubing as Education Programme

The monastery church of St. Ursula in Straubing was consecrated to the Immaculate Conception of Mary in 1741. The church is the last joint work of the brothers Egid Quirin and Cosmas Damian Asam. The architecture and aesthetic appearance of the interior decoration of the church reflect the founding ideas of the Ursulines: the education of young girls. In consequence, the decoration of the church was made in sight of its users. Church, cloister and school are closely connected. The decoration of St. Ursula gives an account of the concept and history of the Ursuline order by means of paintings and words incorporated into a space of shimmering light. The whole of the decoration concerns the central subject: the Immaculate Conception of Mary. The inner space of the church requires both intellectual and sensual attention, which reflects the integration of *contemplatio* and *actio* which characterises the Ursuline order.

Keywords: Ursuline order, Cosmas Damian Asam, Egid Quirin Asam, reception aesthetics, context, Straubing, Immaculate Conception, monastery church, education

Michaela Šeferisová Loudová

*Stensko slikarstvo okoli leta 1700 v mestu Jihlava
Meščani kot meceni, meščani kot publika*

Članek raziskuje vprašanje vpliva premožnih prebivalcev češkega mesta Jihlava (nem. Iglau) na tamkajšnje umetniško življenje v 18. stoletju. Njihova vloga naj bi bila, glede na splošno prevladujoče mnenje, zgolj pasivna in omejena na pozicijo publike – bili naj bi torej le nedejavni opazovalci slik in drugih umetnin. Temu splošno prevladujočemu mnenju nasprotujejo novejši raziskave, ki izpostavljajo vrsto primerov financiranja umetnin s strani premožnih meščanov, med njimi stenska poslikava v kapeli Žalostne Matere božje v župnijski cerkvi sv. Jakoba, cerkev sv. Ignacija Loyolskega in dekoracija zunanjih zidov zasebnih hiš v Jihlavi. V prvih dveh primerih naročniki sicer pri oblikovanju ikonografskega programa poslikav niso sodelovali, zato pa so imeli popoln nadzor pri dekoraciji zasebnih hiš.

Ključne besede: Václav Jindřich Nosek, Michael Václav Halbax, Karel František Antonín Tepper, baročna umetost, stropno slikarstvo, mecenstvo, Jihlava/Iglau

Michaela Šeferisová Loudová

*Ceiling Painting around 1700 in the Town of Jihlava (Iglau)
Burgers as Patrons, Burgers as Audience*

The article deals with the question of whether the rich citizens of the 18th century Bohemian city of Jihlava (German Iglau) influenced artistic life in the city. It is widely agreed that rich citizens played only a passive role only as viewers – passive spectators of paintings or other artefacts. New research challenges this view by demonstrating numerous cases of rich citizens financing a large number of artefacts, such as the wall-paintings in the Chapel of Mater-Dolorosa in the church of St. Jacob the Greater, the church of St. Ignatius of Loyola, or wall decorations on the exterior walls of some rich private houses in Jihlava. In the first two cases, patrons were not involved in developing the iconographic programme of wall-paintings, whereas the artistic programme of decoration on the private houses was completely under their control.

Key words: Václav Jindřich Nosek, Michael Václav Halbax, Karel František Antonín Tepper, Baroque art, ceiling painting, patronage, Jihlava/Iglau