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 THE  
BAROQUE  
MONUMENTS  
OF SLOVENIA

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# THE § BAROQUE MONUMENTS OF SLOVENIA

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Director

## Foreword

Before us is a new contribution to the project of the Council of Europe – The Baroque Cultural Routes. It sheds light on a less-known country, the Republic of Slovenia, which has only recently become a part of the European house.

This project is one of the most ambitious projects of the Council for Cultural Cooperation of the Council of Europe and is known under the title of European Cultural Routes. The Baroque encompasses that period of European cultural history which is most characteristic of the Old Continent and has, as a general phenomenon, penetrated all forms of creativity, from town planning and architecture to everyday objects, music and literature. It strongly influenced the entire cultural sphere from the imperial Russia to South America. This is the reason why Europe decided to carry out this project which encompasses, like all other cultural endeavors, several goals, ranging from culture and art to education and tourism.

I would like to take this occasion to commend the book and its authors for their excellent presentation of the Baroque monuments of Slovenia. I would also like to express my gratitude to all those who have made possible the publication of this guide.

Jelka Pirkovič

Director of the Institute of the Republic of Slovenia for the Protection of Natural and Cultural Heritage



# Baroque in Slovene Fine Art

In terms of time, the Baroque denotes a string of artistic features which set it clearly apart from the preceding Renaissance and Mannerism and from the Neo-Classicist period which followed.

Baroque is primarily concerned with the subjugation of the formerly relatively independent parts to a single unified whole, transforming, in this way, the role and the phenomenality of individual elements and parts of a work of art. On the other hand, the new orientation calls for a new outlook and a new experience of the monuments. Details no longer command attention. The new period emphasizes, among others, large artistic wholes. The architecture of the Baroque is complemented with well-groomed parks and gardens arranged into organic wholes. The green areas are often more extensive than the built-up architecture.

The architecture adopts greater artistic licence. It is invigorated by stucco-work, an auxiliary kind of wall sculpture providing a three-dimensional interpretation. Illusionist painting creates illusory space, adding to the creation of new aspects transcending reality. Walls and especially vaults and ceilings are pierced, or they disappear, creating a new unity of the real and the unreal, the terrestrial and the celestial. While the churches open into magnificent views of the sky, or better, the heavens populated with angels, secular buildings, on the contrary, open up vistas of an Olympus inhabited by gods.

A new phenomenon in the Baroque is also the movement of the walls. The idea was first implemented in the Antiquity. In Slovenia, movement in architecture occurs quite late in comparison with Rome and some other countries. Indeed, movement first appears in details, especially in stucco-work and ornamentation. Relatively late, towards the middle of the 18<sup>th</sup> century, it is also evident in larger forms. Earlier examples of "movemented" wholes with rigid forms had been known.

The Baroque flourished in Catholic countries, while in the countries of the Reformation it was supplanted by Classicism. Classicism is, at least at first glance, the very opposite of Baroque. In reality, the two styles differ only in individual forms, in the language of the form, but can implement similar ideas. Both styles are, therefore, parallel.

What represents the social basis of the Baroque art? It has always been understood that the main sources of patronage for Baroque art were the commissions of higher social classes and aristocracy. The other strata of the society in their own way enlisted the services of Baroque artists.

What is the time span of Baroque in Slovenia? It roughly embraces two centuries, the 17<sup>th</sup> and the 18<sup>th</sup> centuries. Baroque in Slovenia emerges several decades after it first appeared in Italy. The first preliminary Baroque forms appear as early as 1600. The early Baroque covers the 17<sup>th</sup> century, although several examples of full Baroque may be found already at that time.

At about 1700 (some cite 1693 as the landmark, when the *Academia operosorum* was founded in Ljubljana in the year of Valvasor's

death) and until 1740, so-called high Baroque forms were prevalent. Then follows the late Baroque until 1760, when Baroque Classicism prevails. Rococo is a stylistic orientation, first identified in the late 1730s and preserved sporadically until the 1780s. Baroque, however, did not yet run its full course in the 18<sup>th</sup> century. In the 19<sup>th</sup> century it continues as post-Baroque, and in the late 19<sup>th</sup> century as the New Baroque. We are thus dealing with a phenomenon spanning a large period of time. Some authors have tried to establish links with the first beginnings of the Baroque in the late Middle Ages, with the late-Gothic Baroque of the end of the 15<sup>th</sup> and 16<sup>th</sup> centuries. This Baroque stems from medieval foundations, while the Baroque in the above sense could not be possible without the participation and support of Italy. In addition to the temporal dimension, we should also stress the geographic location of Slovenia. A small, yet geographically diverse country, Slovenia lies between the Mediterranean Sea and the Alps, between the Pannonian plain and Karst. Its various regions have a different history. Hence the variety of Baroque fine art in Slovenia. Like in the Gothic and the Renaissance art of the 16<sup>th</sup> century, Baroque features also vary from region to region.

The beginnings of the Baroque go hand in hand with the Counter-Reformation and Restoration although analyses have proved that Baroque was not and could not have been the ideal of reformists. We could, however, speak of Mannerism, although the basic forms of the forthcoming Baroque style were being developed.

The foremost among these forms was a type of Jesuit church. The order of the Jesuits was the instigator and the vehicle of the Counter-Reformation and Restoration. As a rule, the Jesuit church architecture turns, despite some differences, to the original church of the order, *Il Gesù*, Rome, for model. This first church introduced a rich spatial design of the nave with chapels (Baroque halls) and a transversal nave, culminating in the soaring cupola above the crossing. Vignola's initial design was repeated essentially unaltered in *S. Ignazio* in Rome and later spread throughout the Occident. Nevertheless, the Roman example is not always faithfully copied. Often the design provides for a hall with chapels and presbytery, altogether omitting the transversal nave and the cupola.

These modest designs were as a rule explained as a reduction of the Roman models. Recent research, however, revealed that concurrently, or even at an earlier date, a simplified type of the Jesuit church existed and was attributed to Giovanni Tristan. This discovery explains the great number of churches of simple design concurrent with the more sophisticated examples of the Jesuit church.

The above discovery also sheds light on the Baroque in Slovenia. The first Jesuit church in Slovenia, the church of *St. Jacob* in *Ljubljana*, displays the same simplified layout without the transversal nave and the cupola. The discovery of the plans for the church, which was built in the second decade of the 17<sup>th</sup> century, provides an insight into the original, more emphatic Renaissance elements (the vault system), which were abandoned in the later version. On the other hand, the church of *St. Jacob* also addresses the issue of Gothic tradition, which accompanies the new elements. The old presbytery with external buttresses has been preserved, while its interior has been modernized.

Thus, at least the nave of *St. Jacob's* introduced a new spatial design. The concept introduces a spatial path. It is well known that the Roman Jesuits were instrumental in building the spatial addition in front of the central body of Michelangelo's *St. Peter's* church. The hall with chapels (or a similar three-nave space) dismisses the self-sufficiency of the former central space and places the visitor directly on the path of salvation. Thus he is able to progress from the entrance to the altar past the lateral chapels functioning as the stations of worship. This is a definitive departure from the Renaissance concept of (divine) man as the center of attention. Man has now taken the role of a subordinate, guided element. The path can also signify an act of conquest, leading to a specific goal. This kind of substantive emphasis is especially characteristic of the secular concepts.

Before examining other buildings, we should mention similar solutions elsewhere and also in Baroque-influenced design. Thus, the Baroque elaboration of *Stična* is the first such occurrence

outside Ljubljana. Here, the three-nave basilica-type Romanesque church was significantly altered with the Baroque-influenced renovation. The bearing structures were dressed in Baroque pilasters or pillars. Pilasters also line the walls. The church was vaulted with a shallow cupola surmounting the crossing. The cupola was already decorated with paintings. Later, research showed that the pilaster articulation, under the coat of the later, second Baroque-inspired ornamentation, was shallow. In this way, the *Stična* basilica displays distinct Baroque features in the third decade of the 17<sup>th</sup> century. The same applies to the stucco-work in the east tower, which, although it does not display Baroque elements, exhibits some features of the late Mannerism. It is easy to imagine the original diversity of the sculptural elaboration of the walls in a black-hued stone imitation.

There are several early applications of Baroque design. In addition to the vaulted variant of the contemporary architecture in the continent, the flat-ceilinged type of church should also be emphasized. Its best representative is the parish church of St. George (sv. Jurij) in Piran. Research has shown that the nave is new and expanded, while the unusual design of the presbytery follows an older wall which was bridged by the raised ground level. The pilaster rhythm and wall relief of the nave emphasize movement and activity. Above the ground floor extends the clerestory and a coffered ceiling. Similar spatial design can be seen in nearby Palmanova. The two facades exhibit a different approach to articulation. The Piran church uses pilasters, while Palmanova employs half-columns.

The facade of the Piran church is by no means unsophisticated and rigid, as it appears at first glance. On the contrary, despite the simple overall contours, crowned with a triangular front, the use of links of various dimensions and the exchange of ordinary and herm pilasters creates a typical tension.

In addition to the church, the Piran acropolis features an excellent campanile, an imitation of St. Mark's campanile in Venice, as well as a magnificent baptistery, the youngest building on the elevated back of the city, dating from the mid-17<sup>th</sup> century.

In the hinterland, similar architectures were erected already in the 1630s, yet without the particular Palladian inspiration exemplified by the church of the Holy Trinity (sv. Trojica) above Vrhnika, although in its vaulted variant. The church shows the influence of the Mannerist tradition. The spatial design of the nave employs the sum of two equal pilaster-enclosed fields. The clerestory windows are of the same type as in Piran.

In contrast to the pilaster articulation of Piran's church, the facade of the church of the Holy Trinity introduced a system of bands intertwining on the same plane.

Toward the middle of the century, a true accomplishment in the Baroque manner was achieved by the Franciscan (former Augustinian) church in Ljubljana. The central part of the nave and presbytery have the same width. There are no emporas above the chapels, endowing the church with a typically Italian appearance. At the juncture of the nave and the presbytery stand two belltowers. Of special significance is the facade, a distant relative of Albertini's church in Florence, displaying an emphasized middle part crowned with a front consisting of two volutes above the side naves. The articulation is thus typically Baroque, obviously turning to Roman

models. The time of its construction in the forties to the sixties marks a visible break with the Mannerist tradition and adoption of the full Baroque. The spatial concept as devised by the unknown architect of the Augustinian church remained unaltered until the end of the century. The Ljubljana cathedral became the first church in Slovenia to have fully adopted the ground plan of Vignola's church in Rome after 1700.

The described "official" orientation of the early-Baroque churches is enriched with a variety of new spatial solutions in the middle of the century. In the mid-17<sup>th</sup> century, the somewhat older, but prominent church of the Holy Trinity at Vrhnika was complemented first by the octagonal church at Nova Štifta near Ribnica. Here, the original Renaissance design was prominently elaborated in the Baroque manner, featuring "falling" chapels on the ground floor.

The true ideal of the Baroque spatial design was the joining of parts of the central octagonal space with the remains of the rectangular nave, which was introduced by the church of St. Joseph (sv. Jožef) above Preserje in the late fifties. Similarly as in the Nova Štifta church, this type of church issues from the Lombardian, or better Milan artistic environment, doubtlessly from the circle of architect Fr. M. Richini, who formulated this basic style in the thirties. The church of St. Joseph introduces the novelty quite early. We should also mention a similar treatment of space in the churches of Nova Štifta and St. Joseph. They later gave rise to several similar churches in the 17<sup>th</sup> and 18<sup>th</sup> centuries, and later as well.

In addition to the pioneering design of the church of St. Jacob in Ljubljana and its above-mentioned companions, as well as the first artistic stucco-work dating back to 1620 in Stična, similar reformist painting concepts should also be examined, namely the famous ceiling of Stara grofija (Old County Hall) at Celje. The ceiling is not designed for a single viewing from below. The composition of its attached paintings changes with a walk around (the corners feature attackers of heaven; the sides display battles and the four seasons). The central field with the painted foreshortened colonnade architecture and the corresponding figural ornamentation foreshadows Baroque Illusionism, which will conquer, after the hiatus of the thirty-year war, which slowed down the progress of the new features, the entire Slovene territory in the secular as well as ecclesiastic architecture. Unfortunately, some of the most prominent witnesses of this affirmation have not been preserved (Knežji dvorec in Ljubljana).

Since the middle of the 17<sup>th</sup> century, the early-Baroque painting had been accompanied by strong Mannerist traits. We should mention here the artist Hans Georg Geigerfelder (HGG) as a typical representative of this particular style. In Štajersko, the Baroque is revealed in the picturesque set of images in Vitanje, the work of an unknown artist. In Sp. Dolič and elsewhere, Rubens-ian paintings of apostles can be found. In addition to some preserved works, we should also mention the influential mural artist Almanach from Antwerp, who also worked in Slovenia. He was the author of the illusionist painting at Knežji dvorec, Ljubljana, which was demolished in the 1895 earthquake. Among the visiting artists, H.A. Weisenkircher of Graz displayed the most authentic Baroque features.

The middle of the century saw the rise of large districts of residences set in parks and gardens, which inextricably link both components into comprehensive units. Among the first such compositions

is the manor house of Goričane near Medvode, which was erected by the bishops of Ljubljana to serve as their summer residence. The area of the park has been preserved in its entirety along the ramparts. Valvasor's graphic print and Metzinger's painting also shed light on both phases of the Baroque design. The very appearance of the mansion was also changed in comparison to the earlier Renaissance plans. The core of the plan is still the walled—in rectangular court. However, two side wings and the entrance tower were added in the front. The facade is thus an introduction to the entire composition of the built complex and the green area. The concept follows an axial scheme. An even greater residential com-

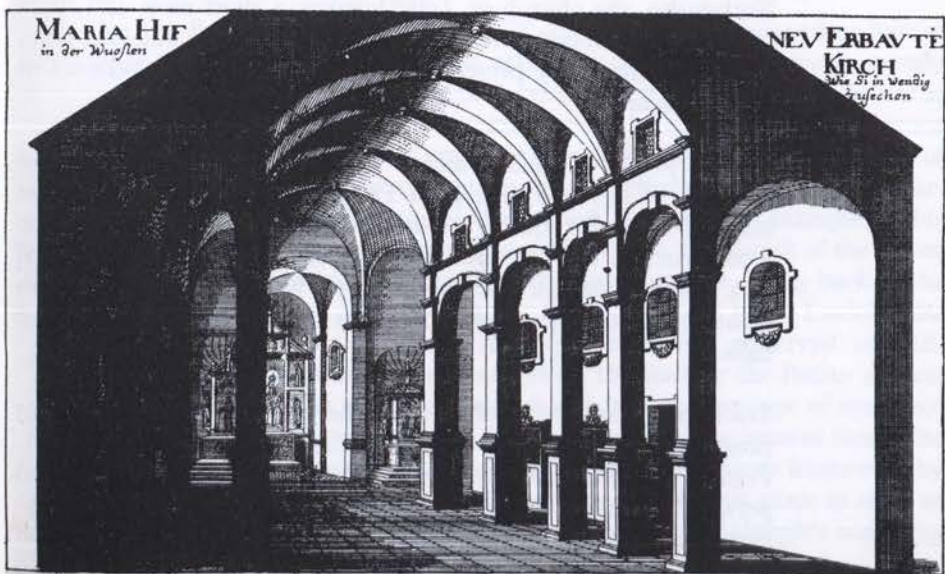


G. M.  
Vischer  
Hrastovec

plex was built in Hrastovec, where the renovation and the enlargement of an older castle led to a double—building concept: the fort—like structure of the entrance and the residential structure in the back with the wall—enclosed park on the slope. In the region of Primorsko, the new wave of axial Baroque design is clearly displayed by the structure in Velike Žabljje, where a rectangular court with emphasized entrance staircase under a uniform roof and the longitudinal court with the belvedere on the opposite side, stands in place of the former Renaissance square court.

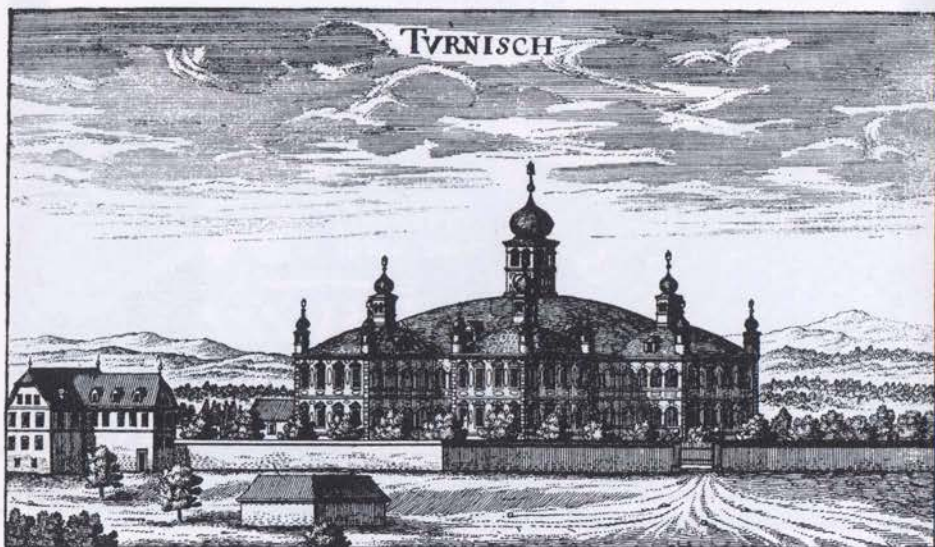
G. M.  
Vischer  
Puščava

It has been established that all orientations typical of full Baroque merge at about 1670 to 1680, featuring the mature design of the



Baroque stucco elements, illusionist paintings and green areas, and remarkable three-dimensional architecture.

Among the structures displaying great plasticity we should mention the interior of the church at Puščava in Pohorje. The church has great vitality; there is a wealth of capitals and pronounced arches, as well as a shallow cupola rising above the crossing. The threefold conch articulation of this large pilgrimage church is also very impressive. Even more pronounced was the facade of the former Minorite church at Ptuj in the eighties, which was needlessly destroyed after the war and was not renovated. Some of the former



G. M.  
Vischer  
Turnišče

features of the Turnišče manor house near Ptuj, as they were documented by the copper engraving in Vischer's topography of Štajersko, were uncovered by the recent fire. Renovation, however, stopped short of the possible reconstruction into the ideal form of the manor, which was crowned by an entire gallery of smaller and larger posts. In central Slovenia and the region of Primorsko a group of similar, centrally designed pavilions and churches sprang up. In the park of the Soteska castle in Dolenjsko, a garden pavilion displays four conches over a cylindrical core. The interior features illusionist paintings. Illustrated as well is the central church at Dolenja Straža near Novo mesto. In the region of Notranjsko, the church in Zelše features a short nave and three conches. The concept is interrupted by the belltower of a later date, concealing the partly preserved initial facade with the bells set in the facade niche.

Similar to the Turnišče manor in Štajersko is the Primorsko mansion of Zemono, a typical Palladian concept which is also inspired by earlier ideals (arcaded walk on the ground floor). The reconstruction also involved the original cupola over the central area. The hall and all four corner rooms were later decorated with paintings. Today, painted decorations can still be found in three halls.

Stucco as the sculptural addition to the walls also made significant progress. In Ljubljana's church of St. Jacob, the chapel of St. Francis Xavier was erected over an octagonal ground floor plan and presented a highly active, fully developed Baroque stucco decoration. The tectonics and the growth of architecture were also taken into account. Thus, on the ground floor, strict forms were used to

act as frames for the paintings depicting scenes from the life of the patron. The first floor pilasters were replaced by dynamic figures, while the cupola-shaped top is segmented by plastic vegetal ornamentation. Identical is the chapel of the Grm castle near Novo mesto and is presumed to be the work of the same master. The design of mansions set in well-groomed parks and gardens in older castles required a compromise, such as, for example, in Slovenska Bistrica, where the park's visual structure leans on the side facade of the castle. Unfortunately, this magnificent green oasis has been almost totally lost, and even built up in part. The verdant whole has been preserved to some extent with the later renovated architecture



G. M.  
Vischer  
Slovenska  
Bistrica

of the manor house at Črnci near Apače. It is depicted in Vischer's copper engraving in the previously mentioned topography of Štajersko.

Like the manor houses in the countryside, a number of city palaces were elaborated in the Baroque style. The most prominent of these structures was the Knežji dvorec (Prince's palace), Ljubljana, featuring emphasized projections and a grand court, as well as the already mentioned hall decorated with murals. Some of the above features have been preserved in Koper where a type of the early-Baroque stately home developed in the 17<sup>th</sup> century.

Before we take leave of the 17<sup>th</sup> century we should also take a look at its achievements in fine arts, the carved masterpieces, mostly altarpieces, which have been preserved in great numbers. As late as the middle of the 16<sup>th</sup> century, with the exception of a few stone altarpieces of Italian origin or done in Italian style, a single type of altar architecture was known, the so-called cabinet or hinged altarpiece, a legacy of the Gothic period. An excellent example of this kind of altarpiece is the altar of Nativity in the church of the Three Wise Men (sv. Trije kralji) in Slovenske gorice dating back to the 16<sup>th</sup> century and showing the famous Tree of Jesse. Luckily, the oldest altarpiece of the new type has been preserved as well, so-called Marian altar from 1611, inspired by the Italian art and imitating the ancient triumphal arches. This new type of altarpiece has been the vessel for similar concepts until the present time. The first stage was the development from the Renaissance framework by way of Mannerism into the Baroque, which took place as early as the 17<sup>th</sup> century. According to recently cited Železnik's scale, the



dominant role of the Baroque was already evident between 1670 and 1690, when the altarpiece was richly decorated and gilded, so that it earned the popular appellation of the "golden altarpiece." The accent on architecture at the expense of ornamentation brought the altarpiece to the mainstream of the Baroque after 1690, when stone altars were in vogue and began to be emulated.



We have now arrived at the threshold of the new century, which will be marked by the activity of the *Academia operosorum* in Ljubljana. It is believed that one of the later members of the *Academia* suggested the construction of a new Baroque town hall as early as 1680. Following the founding of the *Academia* in 1693, plans for Baroque elaboration of Ljubljana in its role of county seat and for its circle of social notables were made at a fast rate. The year of the founding of the *Academia operosorum* is considered by some as the date of birth of the Baroque in Slovenia. This, of course, is an erroneous assessment. It is true, however, that we can speak of new concepts, looking back to the Italian examples, primarily those from Rome. These concepts were linked with the rise of the Roman Emona in Ljubljana. In the years after the founding of the *Academia operosorum*, a number of new, as yet unknown, forms of the high Baroque were being introduced. Thus, for example, in architecture spatial concepts with still mostly vertical dimension are found, yet they are significantly lower in comparison to those of the 17<sup>th</sup> century. Rooms, however, make full use of the three-dimensional design.

The Baroque is revealed in the lavish use of colour harmonies and illusionism, while sculpture presents movement at the level formerly achieved by stucco decoration.

Ljubljana played an important role in this development. The members of the *Academia* were the initiators of a number of churches and public buildings, and they gave impetus to the modernization of all key buildings in the countryside. The first authors are all Italian. Domestic masters develop at their side with occasional guests from Italy and later from Austria. The program comprised a consistent renovation of all church buildings, so that, with the exception of the Vič cemetery church, no older churches were preserved.

The first in line for renovation was the cathedral as the prestigious project of the new orientation of the *Academia* members, who had also established links with the Roman *Academia*. They invited several masters and finally approved the plan of the Jesuit brother Andrea Pozzo. The specific construction of the cathedral indicates that it was completed, especially in details, by domestic masters. The cathedral, whose architecture displays a number of conservative features, earned full stature only with superlative painting. A. Pozzo, who at the time was busy working on the Jesuit church in Vienna, could not take on the painting as well. The assignment was then entrusted to the Lombardian painter G. Quaglio, whose paintings could be seen in Gorica and Udine. His work in the Ljubljana cathedral is also his greatest and most important work. His illusionism is based on true architecture, with additional paintings acting as links or steps for ascending to greater heights. He successfully transcends the spatial barrier and achieves the true Baroque tension in bringing the infinite to the worshipper and lifting him to heaven.

If the Ljubljana cathedral with its consistent copying of *Il Gesù*, Rome, meant a deliberate emulation of Rome, the other Ljubljana's Baroque churches rejected decisively this orientation and turned to

the Venetian architecture for model. Thus, the Palladian taste won out in the most important church group, namely the Ursuline church, Križanke and St. Peter's. The Ursuline church of the Holy Trinity (sv. Trojica) as well as the church of St. Peter show indirect Venetian inspiration in the Palladian mould, such as Il Rendentre and S. Giorgio Maggiore. Inspiration, of course, does not mean wholesale copying. Thus, the Ursuline church differs from its model in its altar and especially the facade. The dynamic facade exhibits three-quarter columns engaged into an undulated wall. The whole is completed with Borromini-style facade which ripples like a stage curtain in a series of convex and concave surfaces, known from his church of S. Carlo alle Quattro Fontane, as well as elsewhere. The author of the church is not known.

The architecture of the Ursuline church is not so richly decorated with paintings or stucco as the cathedral. It is pure architecture in the Palladian manner. The same is true of the Križanke church, which was first planned by the Venetian architect Domenico Rossi, the author of the Stae church by the Canal Grande. A model for the church has been preserved, displaying a central building with a shallow cupola over the ground floor in the Greek-cross scheme. The present building is no doubt the result of a cooperation with domestic architects. The ground floor plan was altered when the main axis was emphasized. Changed as well was the vault following the example of older traditional vaults.

The exterior as well has departed from its Venetian model. Domenico Rossi could not have been the author of the present cupola floating above the spatial core. Perhaps, however, he was the author of the facade, which features an austere front with the portal as the only swift movement. Thus the exterior of the Križanke church is a marriage of an extremely austere ground floor with the highly active attic, a typical Baroque composition.

The members of the Academia were also actively involved in the construction of the Town Hall (Rathaus) and the seminary with the library. Although the building of the new Town Hall, or better its Baroque elaboration, was ordered by a high regional official, construction plans had been in the works for a long time, most likely with the full cooperation of the Academia members.

The architect of the Town Hall was Carlo Martinuzzi, who had previously designed the seminary. He was followed by Gregor Maček, who advanced in the building of the cathedral from foreman to independent builder. The Town Hall displays austere architecture with a central Palladian motif of tripartite opening in the center of the facade. As a whole it is similar to the Križanke church. Here as well, the facade is terminated with a triangular front, with the five-sided clock tower and a copper roof rising above it.

The seminary is in many ways a typical building. Construction began in the first decade of the 18<sup>th</sup> century. In 1714 a portal with the atlantes was erected; in the beginning of the 1720s the library vault was painted and in 1730s the dynamic wooden library shelves were manufactured. The exterior, and especially the portal, indicates the desire to produce an effect of massiveness.

Concurrently with the construction of the Ljubljana churches and other public buildings, proceeded the adoption of Baroque ideas in the countryside. Among the prominent master builders, a major role was played by Gregor Maček, the already mentioned builder

from Ljubljana. He partly took inspiration from the Ljubljana examples of church design and partly from the domestic heritage of the 17<sup>th</sup> century, which he crystallized into high-Baroque designs. He also suggested the scenic composition in Šmarna gora and in Dobrova, where he used the plan of Nova Štifta near Ribnica, modernized it in detail, lowered the optical curve by discarding the independent clerestory and connected the nave with the presbytery. In Limbarska gora he drew on the 17<sup>th</sup>-century tradition and designed the elongated octagonally shaped central area, following the example of the church of St. Joseph above Preserje, strung chapels alongside it, provided two viewpoints, and used indirect lighting to decorate the emporas of the choir. I have also attributed the church in Cerkno to Maček, where he probably followed the example of the Ljubljana cathedral. The facade reveals arbitrary copying of Ljubljana's Ursuline church. He most probably planned the church in Komenda, where he placed the windows above the chapels, after the example of the Ljubljana cathedral.

Among his most unusual works are the former church in Poljane above Škofja Loka, which was needlessly torn down after World War II, and the church at Šmartno near Kranj. The Poljane church was made more complex when the elongated octagonal shape was turned into a dodecahedron. It was encircled by a double line because the exterior was simplified into a hexagonal contour. Even more interesting is the church at Šmartno near Kranj. Here, the double character of the shell is quite obvious. The inner oval is framed by the external rectangle of the wall structure. Maček typically tackled the scenic design of spatial compositions, without introducing any connecting elements, not even at Šmartno. Maček was a gifted artist and a talented designer. However, owing to a less demanding environment in which he worked, his buildings are less accomplished than the urban ones.

In the most prolific phase of the late Baroque a number of Baroque palaces (20) sprang up in Ljubljana, and some important churches and mansions in its vicinity. Among the architects who came after Maček, the most prominent were Candido Zuliani and a somewhat younger Matija Perski. Zuliani was known for his sensitive and minute treatment of detail. He had obviously opted for the "gentle style" in the Austrian architecture, which was first brought to Slovenia by Perski. Let us mention at least two characteristic mansions, presumably Zuliani's Schwiger's house at Stari trg 11a with a richly profiled facade and Perski's Barbo's house in Gospoška ulica, which emulated Hildebrandt's palace Daun - Kinsky in Vienna. The palace presents an oval staircase and a highly active facade with a shallow projection. Of the mansions in the vicinity, we should, in addition to the castle of Cekinov grad, also mention the castle of Goričane, which was renovated in the forties and decorated with a contemporary, graceful stucco decoration. It was painted by A. Werle. Scenes from the life of Francis of Sales are the work of Valentin Metzinger. In the middle of the century, Stična was renovated and a number of new components were added, among them the so-called "abbot's chapel." The large Thurn's castle in Radovljica was completed and its stucco-work looks back for inspiration to older examples.

In the first decades of the 18<sup>th</sup> century, Ljubljana was the hub of superb, ambitious sculptural art. It had the only stonemason's workshops, if we disregard the Slovenian regions from across the border. Stone was the means of sculptural expression in western Slovenia, while in the Štajersko region, wood was the material of choice and stone was mainly used for outdoor sculptures.

At the end of the 17<sup>th</sup> century, Mihael Cussa moved his stonemason's shop from the Vipavska region to Ljubljana. His black-hued marble altarpieces were decorated with colourful ornamentations and figures which he ordered from abroad.

Cussa was a respected entrepreneur and was well-known also abroad. Records indicate that he received a commission for the Graz mausoleum. His most important work outside Slovenia can be seen in the Zagreb cathedral.

Cussa's successor, Luka Mislej significantly enhanced the business by his own design of altar architecture and home-made figural components. He invited three Venetian sculptors, or better artisans, who had learnt the craft in Venice: Jacopo Contieri, Angelo Putti (Pozzo) and Francesco Robba. Contieri designed the altarpiece in the chapel of St. Francis Xavier in St. Jacob's church. Putti sculpted the four statues of Emona bishops set in the niches of the pillars supporting the cupola in the cathedral, as well as the giant in the portal of the seminary. If the former displays a kind of courtly demeanour, Putti takes inspiration from the heroic postures of the Italian Mannerism. The most prominent of the three artists is, of course, Francesco Robba, whose work belongs at the very peak in the region between Venice and Vienna. Issuing from the Italian, especially Venetian sculpture, he also established certain properties of the central-European design. For the Ursuline and the Franciscan churches, he fashioned a set of large altarpieces presenting splendid pillar action and tabernacle altarpieces for St. Jacob's and the cathedral. He is the author of the magnificent portrait of Kaiser Karl VI. Robba is also the author of two of Ljubljana's public monuments: the monument of Mary's Coronation, which was moved from Ajdovščina, and now stands in front of the Ursuline church, and the water fountain of the Carniolan rivers at Mestni trg in front of the Town Hall. The fountain looks for inspiration to Bernini's fountain at the Piazza Navona, Rome, but is also a typical product of its time.

During the period of Mislej and Robba, the Ljubljana workshop enjoyed great reputation also in the neighbouring regions. Thus Putti was commissioned to design the monument for the main square at St. Vid near Glina na Koroškem. Robba is the author of a number of side altarpieces in the Klagenfurt cathedral. When the fountain at Mestni trg was erected, he moved to Zagreb, where he contributed a number of important works.

Before the middle of the century some prominent painters moved to Ljubljana. Among them was the famous Franc Jelovšek, the student of Giulio Quaglio. He painted the church of St. Peter, the chapel of Codelli's castle in Moste and some other works which, however, have not all been preserved. His works can be found in the regions of Gorenjsko, Primorsko, Dolenjsko and also Štajersko. He is the most prolific domestic fresco artist and belongs at the very top of the Slovene art of mural painting. Although he was first inspired by the Italian frescoes, his later works display central European features. Panel painter Valentin Metzinger, who emigrated from Lorraine, and whose numerous works are strewn all over Slovenia, was no doubt influenced by his Italian education and was an astute connoisseur of typical Baroque elements, especially rapt figures. He inspired Anton Cebej, a younger artist from the Vipavsko region, whose art was closer to Baroque Classicism. A singular personality among these painters was Fortunat Bergant, a pupil of the Roman academy. His works display characteristic variations of a single, presumably his own, face, and focus on essential protagon-

nists and unique colour harmonies. He was also a superb portraitist. In the last Station of the Cross in Stična he painted himself as a Roman pupil.

We shall now explore the regions of Primorsko and Štajersko. Koper is the principal city on the coast, where in the early 18<sup>th</sup> century a new cathedral was built. Giorgio Massari drafted the plans in 1716. In the new building, the southern side of the old structure with the still visible Romanesque windows and an ornate facade with the late-Gothic ground floor and Renaissance architecture of the upper floor had been preserved. The three-nave hall with a transversal nave within the external rectangle is complemented with a semicircular presbytery. Although the interior presents classicist design, the rhythm is typically Baroque. Venetian architecture is known to have preserved austere forms in the Baroque period, and the Palladian style as well had survived. Only formal tension and details attest to the new stylistic period. At the same time, a group of stately mansions was erected, among them mansions for the families of Gravisi-Barbabanca with a facade dating from 1710 and the Brutti family mansion from 1714, which is attributed to G. Massari.

We should also take a look at the hinterland since the Venetian influence reached far into the interior of the land. Thus at Planina near Rakek we encounter a mansion developed in the facade axis, presenting three projections and an interesting spatial axis. Unfortunately, half of the mansion has been torn down. Another such example is found in Vipava. Construction of the Lantieri castle began in the first half of the 18<sup>th</sup> century. The castle was completed at about 1760. Among the smaller mansions in the countryside we should mention Vogersko, whose architecture is similar to the architecture at Podgora (the mansion was destroyed during the First World War). It was planned by Nicolo Paccassi, an architect from Gorica. Somewhat more modest mansions have been preserved also in Solkan and Kobarid.

The sculpture in the region of Primorsko was influenced by the nearby centers. The region had, however, a few domestic artists who left behind works such as tabernacle altarpieces in Kanal, Kobarid, Ajdovščina, Koper. Among the prominent representatives of this art are G. Paccassi from Gorica and P. Lazzarini. The work of Venetian P. Gropelli in Piran also deserves mention as well as the work of Piran's own G. Albertini.

Numerous works of visiting artists have been preserved in Primorsko. Thus, A. Paroli left significant works in the Karst villages of Sveto and Obršljan. In the first half of the century G. Quaglio also worked here. His is the painted vault of the presbytery in the Obršljan church. A unique image of the Baroque fine art of the time is also on display in Štajersko. The fine artists of the region got their inspiration mostly from Graz. However, a number of domestic workshops had also sprung up. The Baroque fine art of the Štajersko region is best represented by the free-spirited design, movement and vitality. Entire complexes of palaces with parks have been preserved.

Already in the beginning of the 18<sup>th</sup> century, in several renowned architectural works, stucco had become a decisive component. The facade of the former Dominican church in Ptuj dates back to 1710. It is decorated with pilasters, but is also overgrown with vegetal motifs present in the stucco decorations and the statuary set in niches. Stucco had not yet had such a role before. It does, however,

show similarity with such examples in Graz. If we omit discussion of a few less important examples where stucco is assigned a significant role in the exterior, we should stop by the handsomest interior of the 1730s created by this sculptural discipline, namely the church of St. Roch above Šmarje pri Jelšah. Here, stucco decorations cover all the walls and vaults, leaving only medallions to animate the interior. Stucco was also used on altarpieces. The interior is attuned to the soft pink-coloured background. The spatial design has no equal in nearby churches. The singularity of design is evidenced in the stucco-work, which had already stepped over the line into Rococo, which, by all means, represented an exceptional accomplishment in 1738.

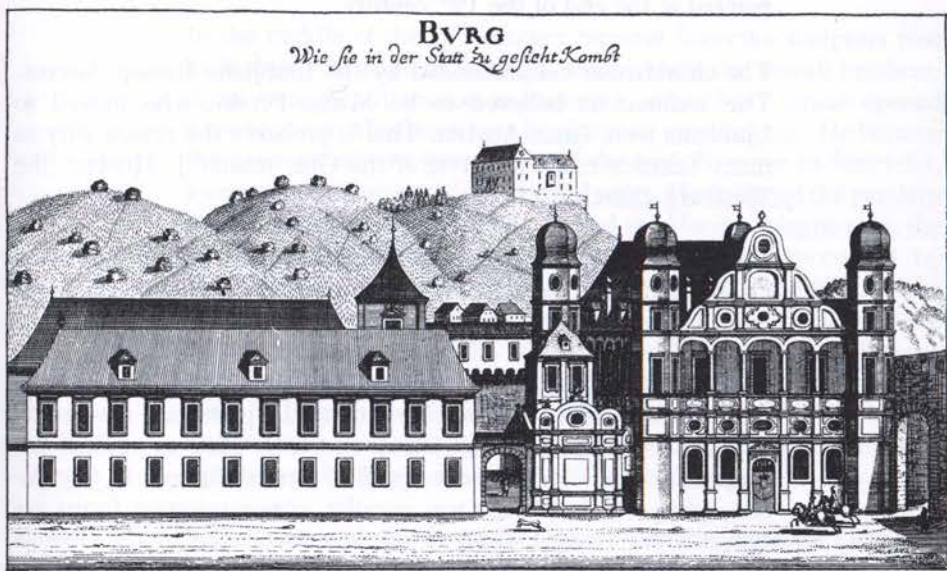
We have already said that the Štajersko region boasts many Baroque mansions and castles. At first their design was traditional, stemming from the Renaissance tradition. Concurrently, the same design was reinterpreted in terms of the Baroque. An example of such interpretation is the Štatenberg castle. The plan still makes use of a rectangle with a clear longitudinal orientation, which is made particularly explicit by the emphasis on the main building at the far end of the court above the park elevation. The court is designed in such a way that only those parts which can be seen from the path through the complex, following the axis from the main building to the external staircase, are activated. The court is equipped with a parterre. Worthy of interest is the decorative design of rooms on the first floor. In the main hall, ceiling paintings framed with stucco represent mythological scenes.

The very best of manor house design in the Štajersko region represents the Dornava plan. All elements are fully developed and the plan calls to mind the 17<sup>th</sup>-century plan of Črnci at Apače. From the entrance alley a path leads through the main wing and the court to the fountain encircled by sages and dwarves. From here a path leads from the former tree alley to the flower pavilions, where it forks out into three paths leading to the Pesnica. The authors and the families of Sauer and Attems, who commissioned the work, symbolically framed the mansion with four sculptures on high pedestals. The main building dates from about 1700. Known is the date of the ceiling fresco in the hall (1708), while the courtyard and the park are of later vintage, 1739 and 1743 respectively. Later, an English-style park was also added. The architecture is well worth the visit. While the old building was designed by an unknown Italian architect, the court with fence is the work of an architect associated with the work of J.L. Hildebrandt.

In the Baroque period, the manor house was richly furnished. In later times much of the furnishing was removed or destroyed. The furnishings in the rooms did not only make allusions to the ancient times, but also to romantic landscapes and exotic countries, especially China. The kind of wall paper now exhibited in the Ptuj museum also decorated the walls of Dornava. Similar wall paper was also found in the Novo Celje manor house, which is currently being renovated. When the manor house changed its function, the wall paper was moved for safekeeping to Ljubljana's Municipal Museum. Somewhat better fared those castles and manor houses which were turned into museums, such as the castle of Brežice, where the largest frescoed hall in Slovenia can be seen. A similar fate befell the already mentioned Ptuj castle and the Maribor castle, whose main hall is decorated with paintings.

The Maribor castle is also embellished by a Baroque staircase, which was added to the existing building in the mid-18<sup>th</sup> century

and which is also a suitable starting point for discussion on the active wall structure of the mid-century Štajersko Baroque architecture. All three sides of the staircase are undulated. The dog-legged staircase is placed under a uniform roof, a veritable staircase house.



G. M.  
Vischer  
Maribor

It is decorated with sculptures, an ornate balustrade and stucco-work. The staircase is also the only secular object to exhibit such dynamism. All other examples of the typical Baroque architecture can be found in churches.

We have already mentioned that in all these highly active surfaces the concave form was emphasized. This is true of small, minuscule churches as well as of the other large cathedral of the Ljubljana diocese at Gornji Grad, Štajersko. Construction of the cathedral began in the 1740s. The majority of works were completed by the end of 1750s. The mentioned highly active surfaces are typical of the 1740s and 1750s, a phase when the horizontal composition replaced vertical growth. This is the so-called late-Baroque period.

Decades ago I placed the pilgrimage church at Sladka gora at the symbolic center of this type of design. The architecture of the church is typified by two belltowers with a triple concave in-and-out movement of the facade, highly active walls and dynamic spatial core, which literally abandoned the traditional articulation, preserving it only in the bearing pillars supporting the cupola. Here are the softly vaulted passages between the center, lateral chapels and the altar. This type of church soon prevailed in the Štajersko region, and also north of the present Slovene border. It is difficult, however, to find a structure which would surpass the dynamism and relaxed movement of this model. The Sladka gora architectural type was soon adopted in Kranjsko (Gorenjsko), where autochthonous examples of similar design sprang up in the 1740s. Typically, in the Kranjsko churches the dynamism which characterizes the churches of Štajersko is stilled and a firmly girdled composition introduced, such as exemplified by Groblje and Naklo.

In a specific way, the architectural styles of Štajersko and Kranjsko (Ljubljana) converge in the largest church of the Baroque period in Slovenia, the church in Gornji Grad, which also recalls Viennese architecture. The church is designed as a nave with chapels and an oval cupola surmounting the crossing. The entire internal contour is composed of undulating walls, which for the old-school critics



was a sin. The cathedral introduces a modernized ground floor plan in the form of the Latin cross. The walls are richly ornamented with capitals and columns. Typical, of course, is the facade with concave movement in the center and with appointed original sculptures. At the time the church was not painted. The presbytery was only painted at the end of the 19<sup>th</sup> century.

The church was commissioned by the Ljubljana Bishop Attems. The architect is believed to be Matija Perski, who moved to Ljubljana from Graz, Austria. That is probably the reason why so many features recall the style of the Graz master J. Hueber (the Weizberg church).

If not before then the large Thurn's castle with its stucco decoration clearly exhibiting the influence of the thirties was completed at this time.

We have already said that the above type of church design is based on a singular directional emphasis of spatial parts into new units. For this purpose, communication elements, such as vaulted triumphal arches with a concave profile, were designed. In Gorenjsko, where similar design was popular, communication forms are typically not vaulted. Until it was first introduced by the Groblje church at Srednja vas near Bohinj, concave surface of passageways had not been known. In Štajersko, several architects from this period are known. The Sladka gora type of church design had long been associated with the name of Maribor architect Johannes Fuchs. Later evidence showed that his works could only be placed in the period after the above type had already been firmly established. Fuchs, however, is the author of a number of important works in the last phase of Baroque architecture, which will be discussed later. Indeed, the soft movement and dynamism are not merely typical of the Sladka gora church type. A few churches in Štajersko were inspired by the conservative type of church design, displaying, however, an important movement of form. The foremost among them is the church of St. Peter at Kronska gora, where a rectangular nave is embellished with a pair of shallow chapels, while the external shell of the church displays an unparalleled cornice design, which faithfully follows the contours of the chapels.

The mentioned dynamism, relaxation, movement and playfulness are the typical features of the Štajersko architecture. They are equally expressive in the sculpture of the region. The region is rich in wood, a sculpting material whose properties lend themselves to design in a much different way from stone. Carving workshops cropped up in all major towns and villages of the region: Maribor, Celje, Laško, Slovenj Gradec and Rogatec.

It should also be stressed that the ornate wooden gilded altarpieces were also adopted in the Štajersko region. Thus, several exquisite examples of the Baroque golden altarpiece can be found in Štajersko, e.g. in Puščava na Pohorju. The initiator of Maribor's Baroque sculpture Fr. Krištof Reiss, was still inspired by such traditions, which is evidenced by the altar in the chapel of St. Francis Xavier at Ptujška gora. The altarpiece is typified by the Baroque acanthus and the interwoven figural art. Reiss is the author of the well-known statue of St. Bruno, which was brought from the torn-down Žiče to Maribor Museum. Although the statue's exterior is subdued, it nevertheless vibrates with inner life. Rich as well are the altar designs by J.J. Schoy, who was Reiss's apprentice and later worked in Graz. He designed a number of important works for Ruše and Slovenj Gradec. Maks Schokotnik from Gornji Grad also worked in

Graz, while Matija Leitner, a native of Graz, worked in Slovenia. An important master was also the Laško-born Janez Gregor Božič, whose works date from the 1720s (Laško, Svetina). Several sculptors cater to a more popular trend, among them Mihael and Janez Pogačnik and their successors.

In the middle of the 18<sup>th</sup> century, several Štajersko sculptors rose high above the popular demand, among them the Straub brothers. Some were merely visitors to Štajersko, while Jožef Straub opened a workshop in Maribor where he also took up residence. He became the most prominent personality of the high Baroque in Štajersko, a sensual, dynamic and full-fledged artist. He designed the pendant for Robba's fountain in Ljubljana, and the Maribor plague sign, the largest design of this type in Slovenia. He was succeeded by Maribor's own Jožef Holzinger, who was partly inspired by the production of the Graz court sculptor Vid Koeniger. Celje was the domain of Ferdinand Gallo, who was also the author of the famous altarpiece and the Last Supper in the church on the Oljka mountain. In Rogatec and Slovenj Gradec, the family of Mersi left an imprint with a number of rather popular, yet richly ornamental and expressive altarpieces and pulpits (Ponikva).

We can not leave the Štajersko region without stopping at Dornava, where several authors created the largest set of outdoor stone sculptures. The sculptures are everywhere, on pedestals, portals and in the park.

The wooden sculpture, so typical of Štajersko, can also be found elsewhere in Slovenia and in Ljubljana, where they were manufactured by the so-called Franciscan crafts workshop, taking inspiration from the Tyrolean art, mostly for commissions from the countryside. The workshop also created an extreme form of non-tectonic altar made up only of clouds (Škofja Loka), while the figures of its creators are as a rule unusually long, even elongated in the Mannerist manner, with pathetic expression and accompanied by the fluttering, wind-swept drapery. The artifacts obviously cater to popular taste. The same applies to artifacts from other workshops, such as the Facia workshop in Polhov Gradec, which produced many excellent works for Polhov Gradec and Dvor nearby. In the region of Dolenjsko operated an anonymous workshop, whose artists executed several ornamental altarpieces (Vesela gora above Šentrupert, Stopiče).

The painting art of Štajersko is also quite advanced. Already at the end of the 17<sup>th</sup> century, Hans Adam Weisenkircher (Cezanjevci, Rogaška Slatina, Maribor) and other artists painted many superb canvases. Aristocratic families were grateful patrons of painting, especially murals. Thus, the Sauer family presumably invited Johann Caspar Waginger to Dornava, where he painted the ceiling in the main hall and thus created the famous apotheosis of Heracles, a Greek hero very popular among the nobility. A few years later Waginger worked in Podčetrtek and in the church Marija na Pesku. Concurrently, the Attems family invited the Graz painter M. von Goertz to Zagorje pri Planini. The author who painted the scenes in the largest castle hall at Brežice is, however, still unknown. There were many other guest artists, such as Johann Christof Vogl from Bavaria, who worked in Ruše and also painted the lateral chapels of the church in Laško. One of the foremost painters was Ignac Flurer, who decorated the staircase, the chapel and the hall of the castle in Slovenska Bistrica. Another painter from Graz, F.K. Laubmann, worked for commissioners from Štajersko (Ptuj, Slovenska Bistrica). In eastern Štajerska, Ivan Ranger, a Paulist, was the

visiting artist (Olimje, Rogatec). Anton Lerchinger, a local artist, covered a large area with his art and even worked in Croatia (Petrovče, Grad above Slovenj Gradec). In addition to murals, he left behind a considerable production of panels. Franc Mihael and



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Vischer  
Olimje

Janez Andrej Strauss from Slovenj Gradec were prominent panel painters as well.

We must also mention the work of the Ljubljana painter Franc Jelovšek at Sladka gora. His vault decoration is an excellent accompaniment to architecture and sculpture of the church. We can speak of a rounded work of art which is quite common, particularly in Štajersko.

We have now approached the last period which still makes part of the Baroque and to which the term of Baroque Classicism is applied. The term itself denotes that Baroque motifs bow to the new taste of the forthcoming Classicism without entirely adopting the classicist program. The buildings are often softened by Rococo additions.

The new orientation is heralded already in 1760 by the famous pilgrimage church of St. Anna at Tunjice above Kamnik, whose design was obviously inspired by the Viennese architecture. The client asked the architect, presumably Viennese architect Lovrenc Prager, who moved to these parts, to design the church after the Roman church of St. Agnes. The architect kept this in mind in his design of the facade, while the interior of the church is based on Hildebrandt's church of St. Peter, Vienna. The twin-tower facade with a concave middle part delimits a space which relinquishes the typical scenic effects of the previous two decades. In the early 1760s (1762) space increasingly claims independence; links are being removed; the core of the space is isolated with a cupola and the passageways in the side chapel are particularly rigid. In the 1780s the high altar shows signs of adaptation to the articulation of the walls. It makes strict use of the colonnaded architecture of the pedestal. The side altarpieces are merely painted on the wall. The new phase in altar design can also be seen in the abandonment of mural painting, which endows Tunjice and similar structures with a chilling atmosphere in this final phase of the Baroque.

In the vicinity of Tunjice is a place called Velesovo, where construction of the church of the former monastery, which began already at the time of Gregor Maček, had now been completed. Most of the credit for its design goes to C. Zuliani. The interior, which is an abbreviated replica of the Ljubljana's Ursuline church makes use of white walls with some gilding on the capitals. The furnishings stand out all the more, such as the organ cabinet on the dynamic empora of the choir, the altar architecture, which in lateral altars is reduced to a painting, and especially the high altar. The latter is a typical work of Baroque Classicism with an excellent colonnaded base and a faint echo of the Baroque style in the attic.

In the broader Ljubljana region and in Dolenjsko began (in the seventies) a new set of churches typical of this period (Cerklje, Postojna, Prežganje, Dobrnič), where the basic geometric element is the oval. The churches were not painted in keeping with the taste of the late period of Maria Theresa and the later period of Franz Joseph. The author is Leopold Hofer.

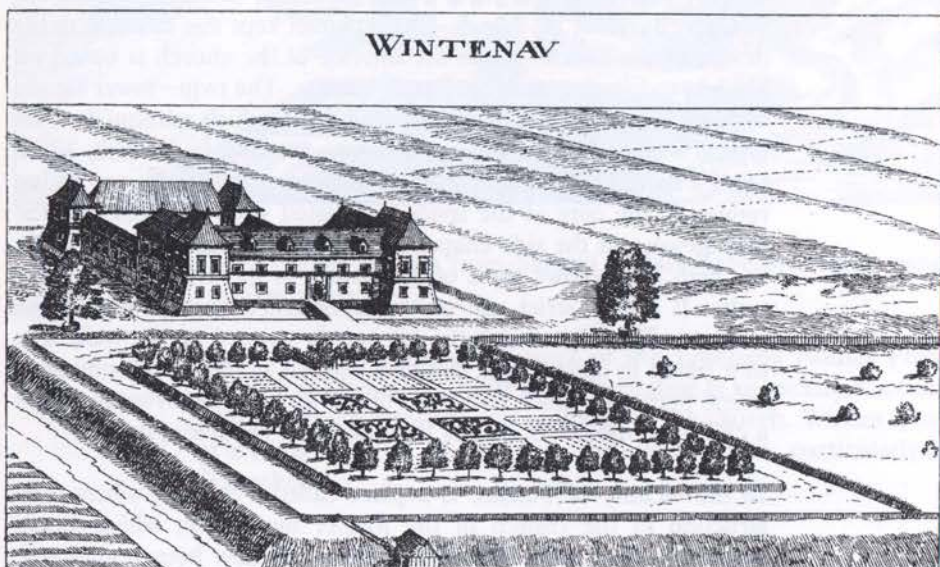
In the sixties, a Jesuit church, dedicated to St. Aloysius (sv. Alojzij), was designed by J. Fuchs and consecrated in Maribor, Štajersko. Despite its geometrical character, the facade of the church still exhibits Baroque features, while the oval form is a typical representative of the Baroque Classicism. This orientation is also adopted by the church of the Holy Spirit (sv. Duh) in Krško and Fuchs's castle chapel at Vurberk near Ptuj. The original plan for the church has been preserved.

The region of Primorsko remained faithful to its tradition of austere architecture under Venetian influence. Church facades, as the most

evident witnesses of Baroque Classicism introduce the austere pilaster regimentation with triangular fronts (Kanal, Šempas, Koj-sko), while the interiors remain light and airy.

In Izola, an excellent palazzo of the family Besenghi degli Ughi with a two-storey salon is an example of secular architecture. In addition to illusionist ceiling painting, the murals are stucco-framed views of selected landscape scenes. The exterior features fine Rococo stucco elements and window-grilles,

In the mainland, a number of important stately houses were built in this period. The first among them was the manor of Novo Celje. The commissioner decided on an unusual feature: the concave curvature of the entire facade. This is no longer movement of the walls. The effect is one of oval curving delicately towards the viewer. The other prominent building of the late Baroque period is



G. M.  
Vischer  
Betnava

the castle of Betnava near Maribor. The ornate, yet still sober articulation of the facade announces the late period. That we are now removed from the full Baroque is evident if we compare the Betnava portal and the older portal of Dornava. The Baroque rendition of Betnava only involved the entrance and the main tract, while the other wings display a Renaissance concept.

The last act of the departing Baroque took place in Ljubljana in the seventies and eighties when a Jesuit from Vienna, Gabrijel Gruber, built his stately home in Zvezdarska ulica as well as a richly adorned staircase and a private chapel. The palace introduces a new stylistic approach, the braided style, an appellation after the German example, known in France as the Louis XVI style. It is typified by suspended wreaths in the frames of windows, in the front portal and on the walls of the staircase, as well as the balustrade padding. However, in Gruber's palace the described motif is by no means the only one, and in places even recedes in the background. The Baroque tradition was still strong enough to make its influence felt on the balustrade padding where Baroque-style frames, interwoven with wreaths, are still present. Furthermore, the staircase also displays a central fluted bearing pillar in the Classicist vein, featuring a vase with a snake in the sober, Baroque style. All movement is subdued in the greenish whiteness of the walls. A unique kind of naturalism occurs, which can be seen in the floral motif of the main cartouche above the staircase before the

painted vault. Herrlein's fresco in the staircase vault celebrates the prosaic activities of the new era.

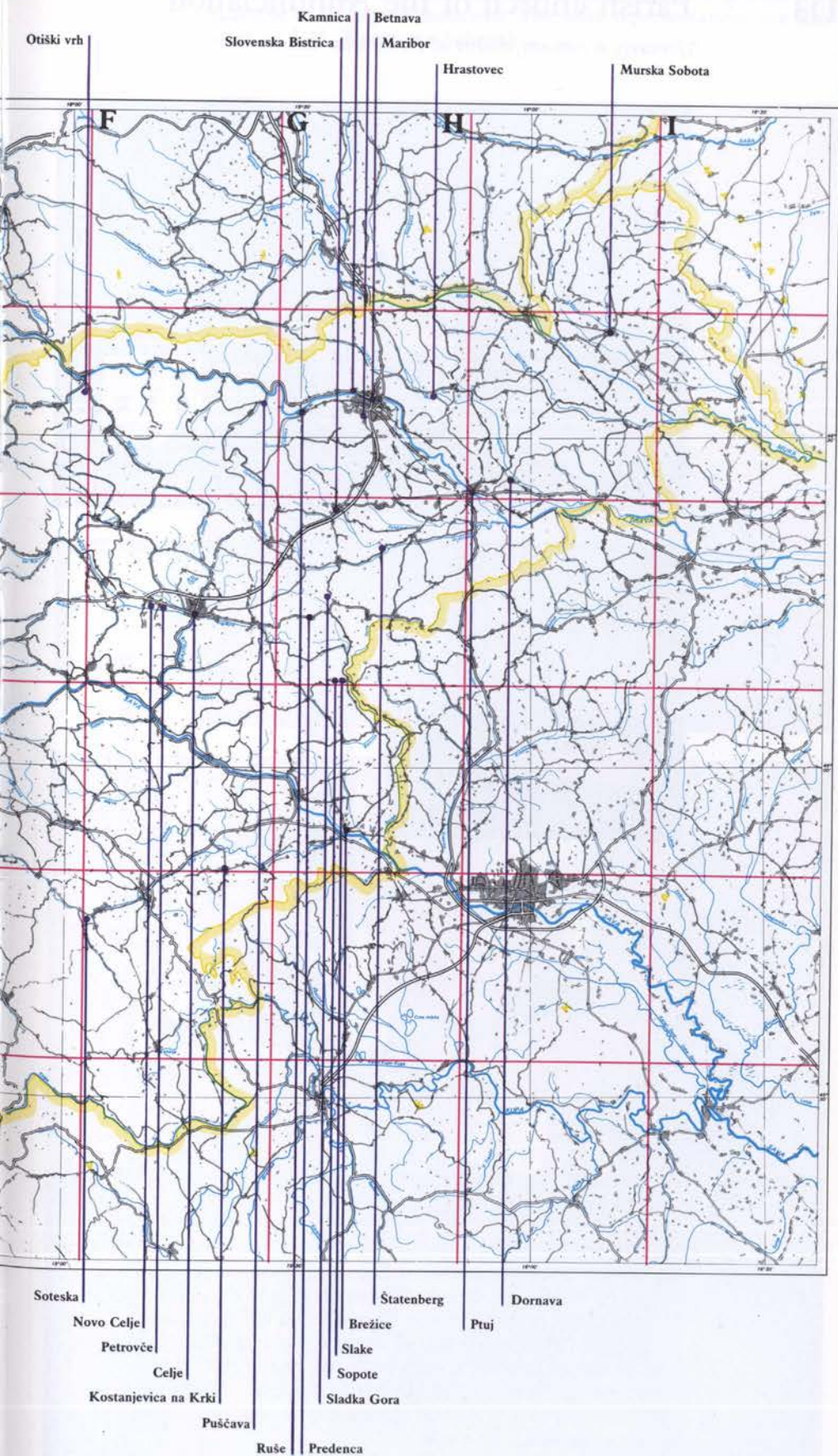
In the palace and also in the staircase another trait in the Rococo tradition is evident. Vegetal elements, sensitive climbers seem to literally grow out of the wall and return into it. This trait is called the frivolity of Rococo. In the private chapel, Gruber preserved the gentle world of Rococo while at the same time introducing the braided style. He commissioned one of the most prominent Austrian painters of the time Martin Johann Schmidt (Kremser-Schmidt) to decorate the chapel. The walls were done in grisaille technique, while the three fields were heightened with the color composition of the scenes from the Virgin's life. The artist uses soft colors with atmospheric effect, thus bringing the Baroque into a new era in an original way.

Gruber's palace with its braided style had a profound influence on the architecture of the city, on the south building of the town hall as well as on the Škofijski dvorec (Diocese palace). Even greater was the area covered by the art of painter Kremser-Schmidt. He is also the author of most altarpiece decorations for Velesovo and Gornji Grad. Individual works were also commissioned elsewhere. In addition to church images, some mythological and genre works have also been preserved. The painter filled the gap, after the death of the four prominent Ljubljana painters. The more popular approach was endorsed by the Layer family who moved here from Tyrol, especially Leopold Layer. In Štajersko worked M. Schiffer. Here, the Baroque was on its deathbed.

The sculptural art of the Baroque Classicism was little known. Such traits are manifested especially in the later works by J. Holzinger. In general, outstanding sculptural works will for a long time be relegated to the background.

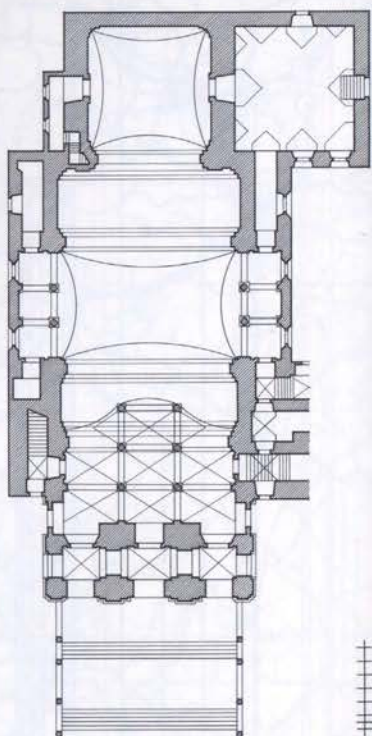
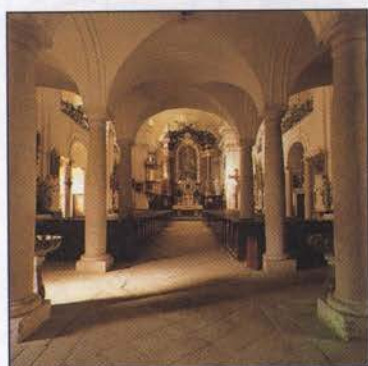
# Map of Slovenia







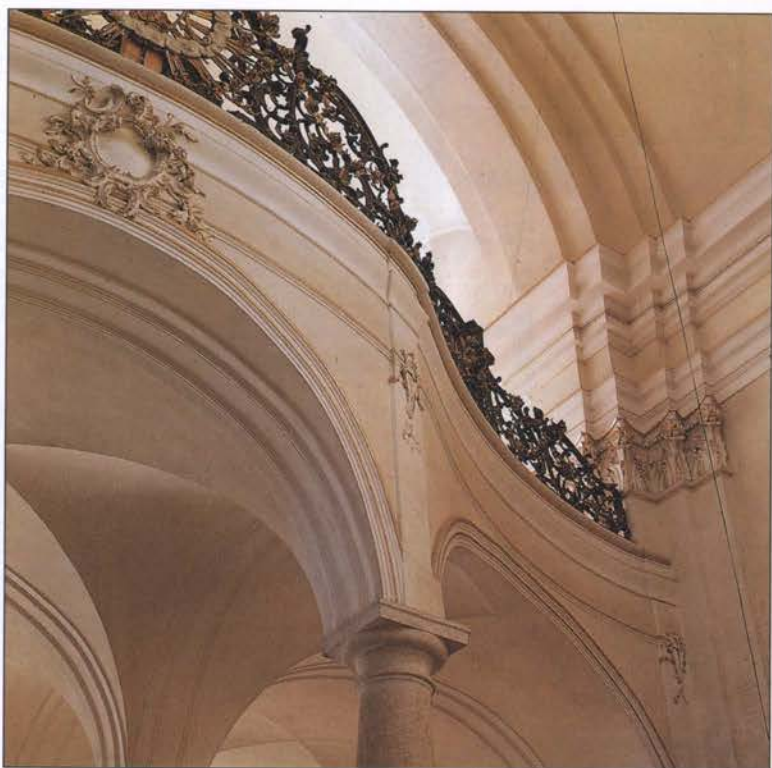
## Parish church of the Annunciation

*(formerly a convent church of Dominican nuns)*

The present-day appearance of the Velesovo convent church dates back to the 18<sup>th</sup> century. It was consecrated in 1771.

Construction began in the thirties according to plans by Gregor Maček. Ideal reconstruction of the convent complex would set the church in the symmetrical line of the ground-plan. The design of the church closely follows Ljubljana's Ursuline church. However, the presbytery was changed and the nave was simplified with a single pair of chapels. Special attention was paid to the design of the empora of the choir-stall, whose movement curve reaches deep into the space. The final plan was contributed by Candido Zulliani, although he did not live to see the completion of works.

Altar furnishings are remarkable, with lateral altars displaying the frame design and the main altar a pillar base as a definite example of Baroque Classicism. The altar representations are the work of J.M. Kremser-Schmidt.



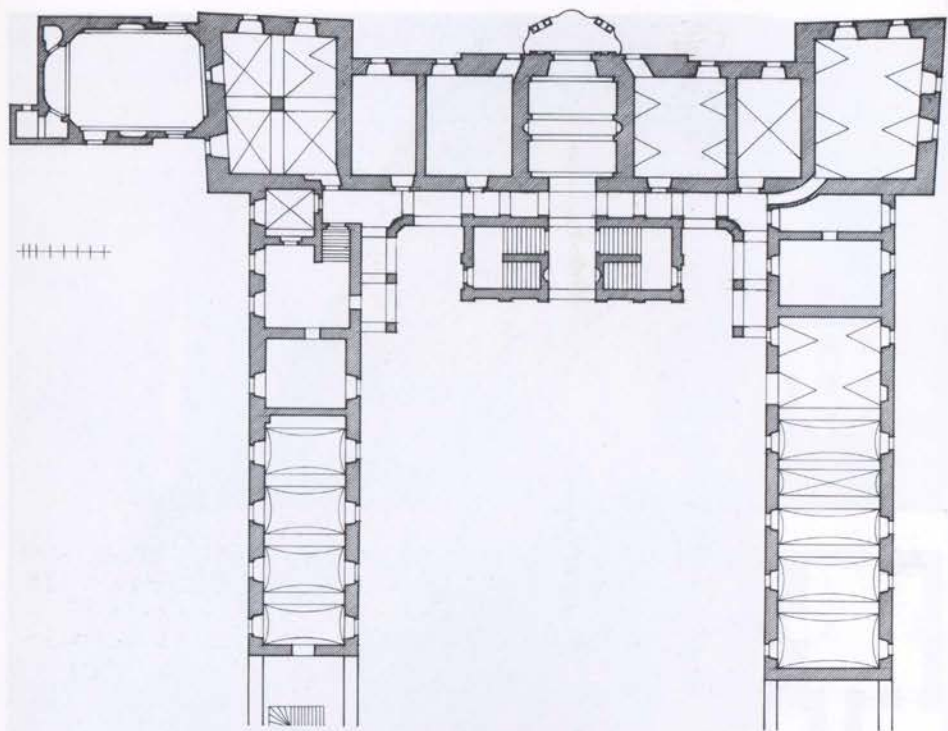
130 km

*Betnava*

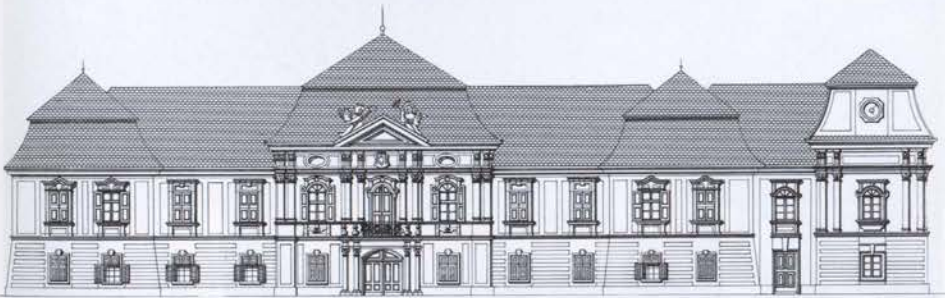
G2

Manor house

*Streliška 150*

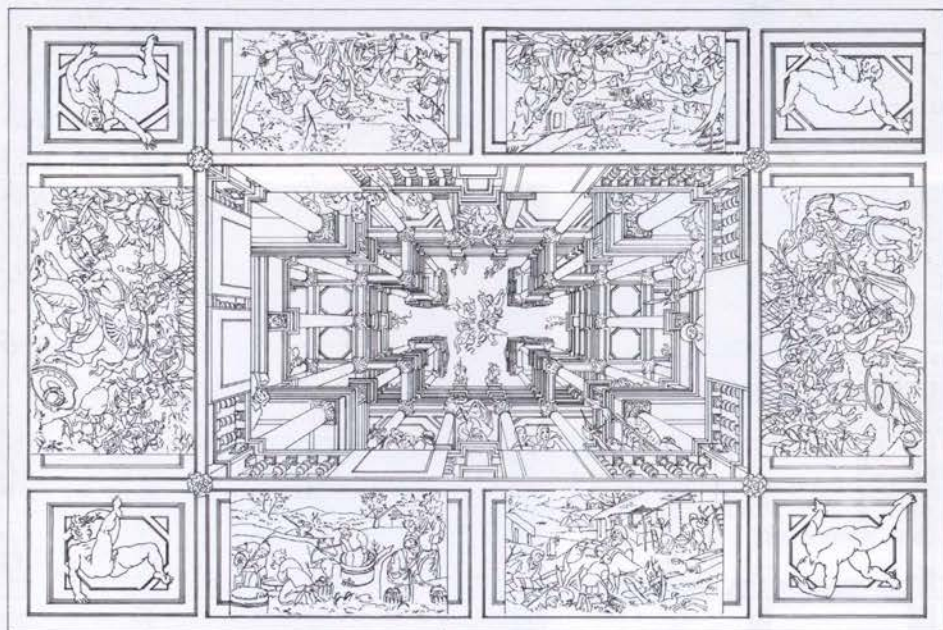


The mid-18th century Baroque reconstruction of the Renaissance building affected mainly the outer facade with the addition of a staircase and reception areas; the older design is preserved – at least in its main features – on the courtyard side of the rectangular building. In addition, a chapel was attached to the renovated central building, and the main hall was decorated in illusionist style.

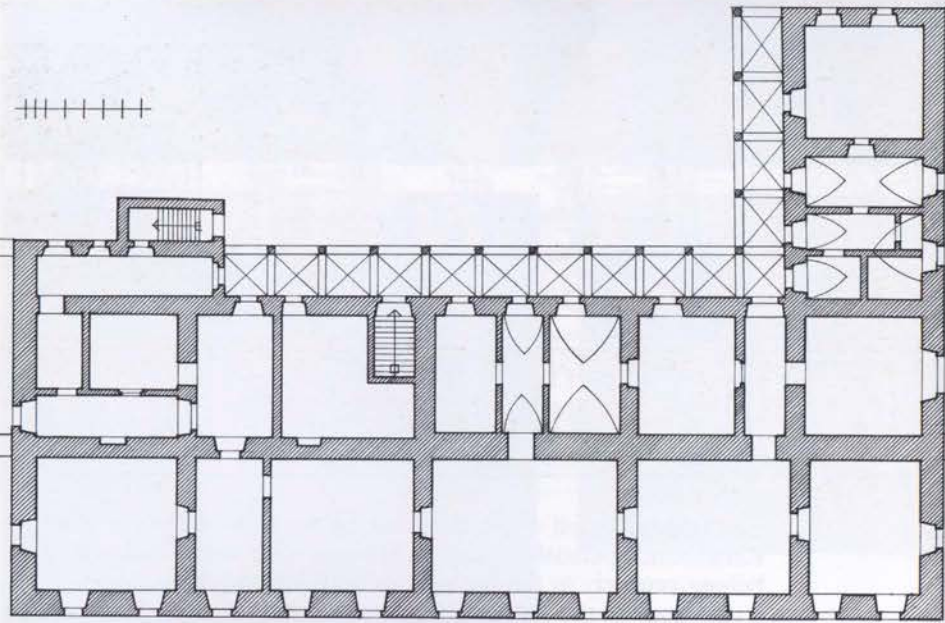




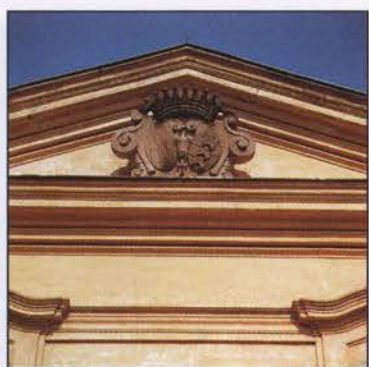
The present-day castle originated as a fortress in the 16th century, constructed for defence against the threat of attack by the Turks; during the Baroque period it was converted into a palace. Inside the castle is the largest decorated Baroque hall in Slovenia; the staircase and chapel are also decorated with paintings. One of the artists was the esteemed Fr. Flurer. The paintings are dated earlier than 1700. The Baroque decorations were commissioned by the nobleman Attems.



The building itself – which is among the most important late-Renaissance palatial edifices in Slovenia – is not considered to belong properly to the Baroque period; nevertheless, as a precursor of the Baroque, one must certainly count the splendid main hall of the building with its renowned decorated ceiling composed of groups of painted panels, each of which is worthy of individual attention; in particular, the central panels which, with their architecturally painted colonnades, reach pointedly up towards the heavens. Here we already have a presentiment of the later, illusionist, painting of the Baroque period. The iconography of the ceiling includes celestial attacks, the four seasons, and battles. The ceiling, painted in tempera, dates from around the year 1600.



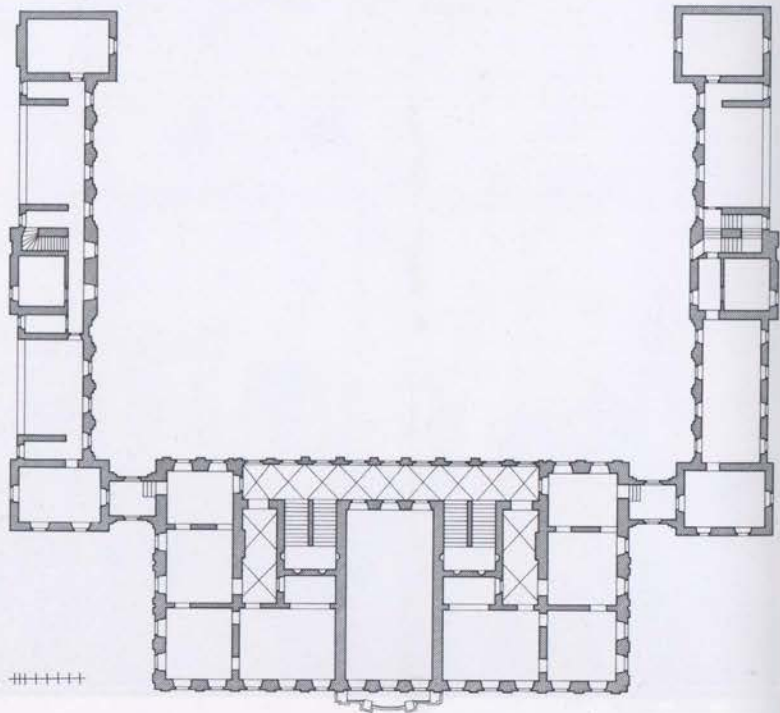
The main building is  
 a long, narrow structure  
 with a series of arches  
 on the ground floor. The  
 building is made of brick  
 and has a flat roof. The  
 arches are supported by  
 columns. The building is  
 located in a city and is  
 a well-known landmark.



The Castle, as it is locally known, is in fact the largest manor house in Slovenia – its buildings extending in length for a full 1700 metres. The Baroque manor, which was constructed in two periods, also includes a building of testifiably earlier origin. The first phase, beginning around the year 1700, comprises the decorated hall and is dated at close to 1708. The second phase, 1739–1743, saw the addition of the courtyard extension and of a park laid out in the French style; the English-style park on the west side is more recent.

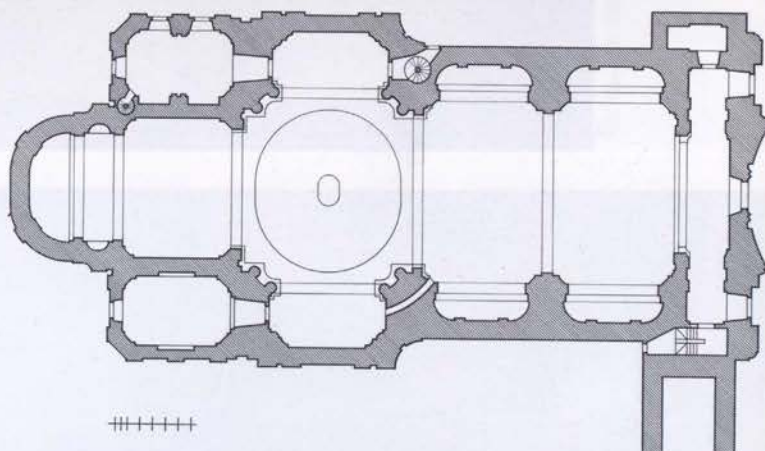
The construction of the central building was ordered by the Sauer family; the extension was commissioned by I. M. Attems. The interior furnishings of the mansion have been largely removed and distributed elsewhere; the tapestries can be seen in the Regional Museum in Ptuj.







# E3 Parish church of St. Hermagoras & St. Fortunatus



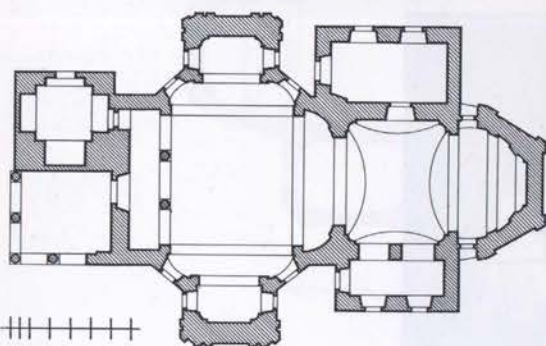
This church, once the second minster of the Diocese of Ljubljana, having been entrusted – after its foundation in 1461 – to the Monastery of Gornji Grad, became at one time (in the mid-18th century) the greatest church in all Slovenia. In addition to extensions to the church, the Bishop E. Attems also ordered the modernization of the entire monastery complex, in which the church – as the main building, placed on the central axis – dominated the courtyard and the wider surroundings. The church is built upon the groundplan of a Roman cross, and has a transversal nave with a cupola; later structural articulations have been added.

The side altars of the church include illustrated panels by J. M. Kremser-Schmidt.

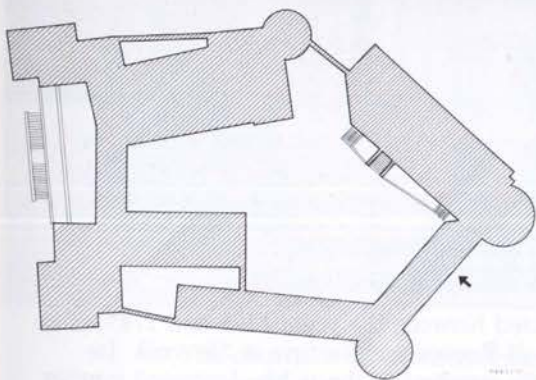
It would seem likely that the head of construction works, Matija Perski, was also the architect.



# Succursal church of St. Hermagoras & St. Fortunatus



In the mid-18th century, the late-Gothic building was completely renovated in the late-Baroque style. The nucleus is formed by the central area which is extended outwards in all four directions, via the arches, with particularly striking effect in the presbytery. The painting of the cupola was done by Fr. Jelovšek, who completed his work in 1761. The altars form part of the artistic whole. In the side-chapels of this low-built church are figures of the patron saints of peasants – St. Nottburg and St. Isidor.

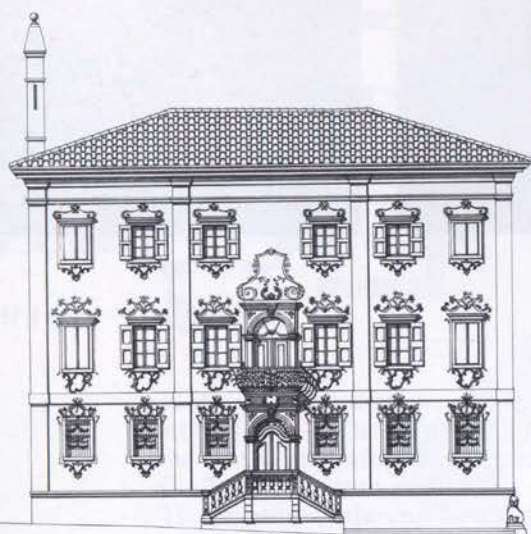


The Baroque remodelling of the medieval castle with its tall tower, later re-shaped by Vischer, is dated above the entrance as belonging to the period from 1655 to 1666. The castle is characterized by its bipartite division: the fortified entrance being defended by circular towers, and the residential area by square towers. The fully authentic features include the Chapel and the adjoining staircase, and several rooms embellished with stucco-work of the late-Baroque period.

During the period of Baroque transformation, the castle was under the ownership of the Herbersteins.

## Palazzo Besenghi degli Ughi

Gregorčičeva 76

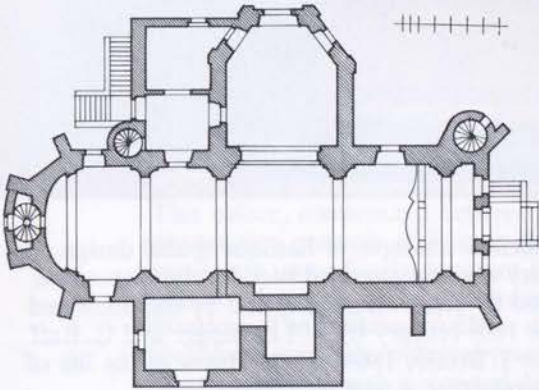


This palace, constructed between the years 1775 and 1785, is an outstanding example of Rococo architecture in Slovenia. Its merits are immediately apparent in the richly-decorated interior with its artistically devised window-grilles and gentle stucco exteriors. The building, with its expansive longitudinal axis, includes a vestibule with staircase and, above this, a splendid two-floored hall with a wooden dividing balcony. The ceiling is decorated with illusionist paintings, while the frescoes are independent studies enframed by stucco.

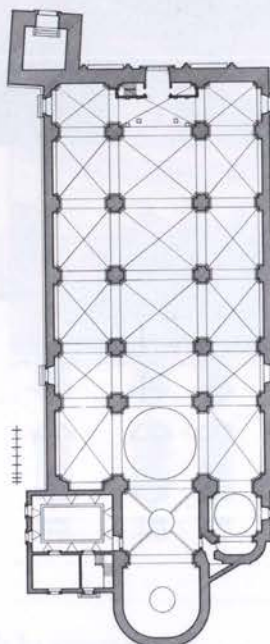


The church is an excellent example of Baroque spatial design, in which the architecture is complemented both by the disposition of the altars (executed by Jožef Holzinger) and by the decorated vaults painted in the 18th century by A. Lerchinger and G. Raff (and in the chapel by J. Brollo, 1868) on the theme of the life of the patron saint. The interior is well restored.

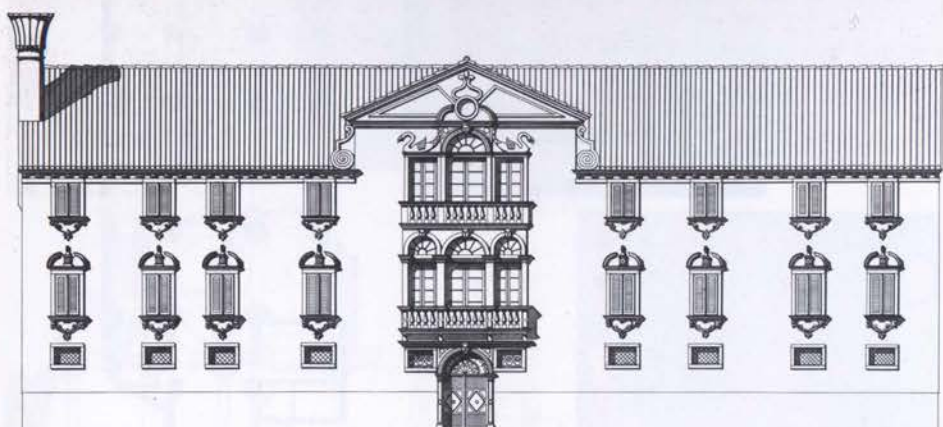




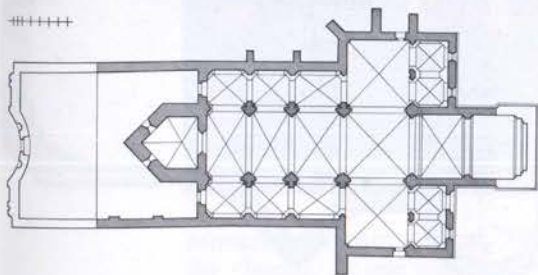
## Cathedral of the Holy Assumption



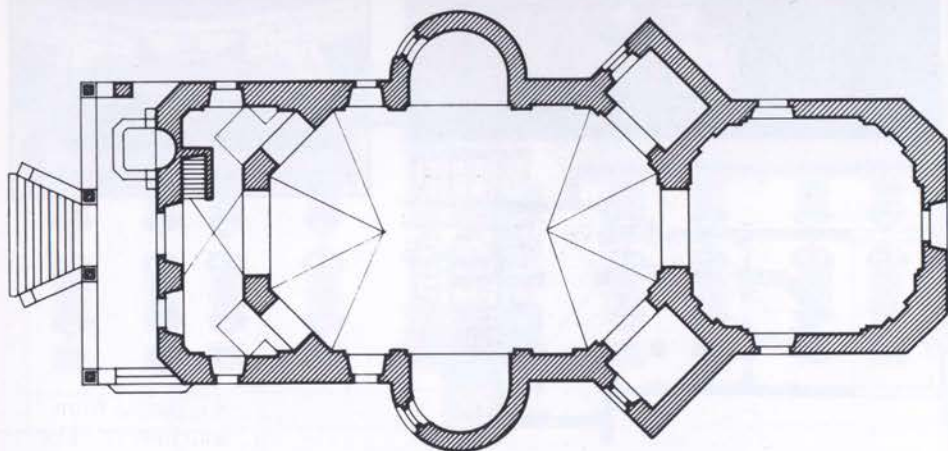
The original Romanesque church was extended during the Gothic period; in the Renaissance, an upper storey was added to the facade, and then – in the early 18th century, following the designs of the Venetian architect G. Massario – extensive reconstruction in the Baroque style was carried out. This meant that, with the exception of one of the lateral walls, a new structure was established. The architecture is characterized by its severe, even classical, forms; the building, however – in its spatial rhythm – remains Baroque. The interior includes, in addition to the older remnants, an important collection of stone altars and altarware.



The majority of the Baroque palaces in the Slovenian part of Istria are to be found in Koper. These include the highly important Palazzo Gravisi–Barbabanca. The interior of the building dates back to the 17th century, but the central axis is still not fully developed. The exterior is also of interest because of the prominent facade beneath the gables; beneath the window ledges are decorative “pendants”. The facade dates from the year 1710.



This church, established in the mid-13th century as part of the Cistercian monastery, belongs architecturally to the late-Gothic or transitional period. During the Baroque times, the interior was redesigned, and after WWII further renovated. The concave facade was then re-shaped in late-Baroque style, and the Baroque belltower was renovated. Likewise, the Baroque style influenced the completion of the immense arcade of the courtyard, the construction of which had begun as early as the 16th century. An overall view of the monastery is preserved in the picture by Bergant.



During the thirties of the 18th century, the present church was erected on the site of an older one; it must have been completed by 1735, which is the date inscribed on the first altar.

The interior space of the church is shaped in the form of a longitudinal octagon, and, to achieve greater scenic effect, the altars are placed along the aisle leading through this space. In front of the facade is a shrine with an altar, intended for the



numerous pilgrim visitors. The belltower stands separate from the church. At one time it served as a defence watchtower. The church building is attributed to Gregor Maček.

# Map of Ljubljana



Parish church of the Holy Trinity

Crusaders church of Maria Auxiliatrix

Barbo's house

Parish church of the Annunciation

Schweiger's house

Reya's house

Ser...

Cath...

Parish church

Rathaus

Robba's Found...

Gruber's mansion

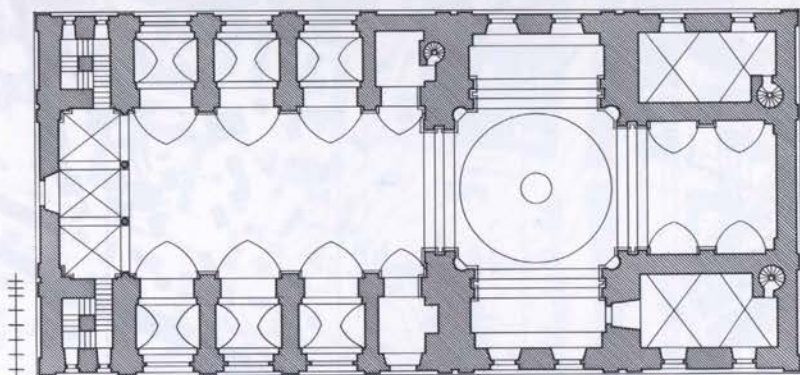


Parish church of St. Peter

ary  
al of St. Nicholas  
f St. Jacob

of Carniolan rivers



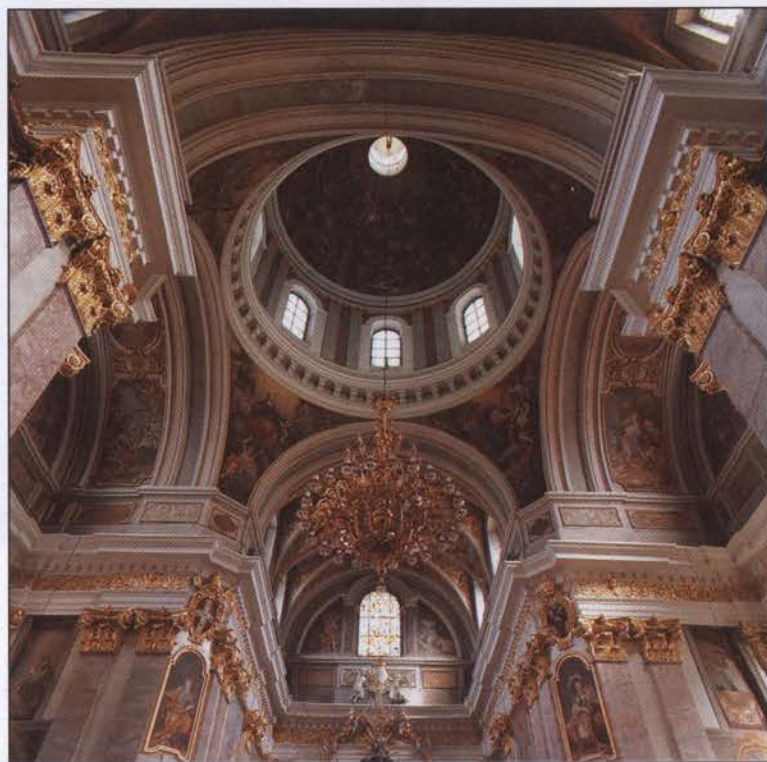
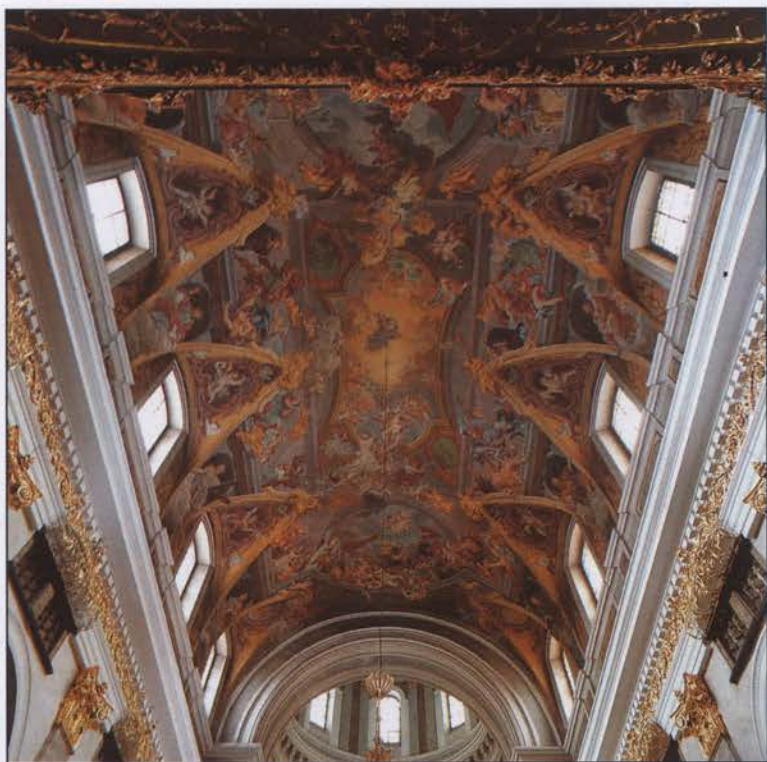


The original Romanesque church was a three-nave basilica without a transversal nave; in the 14th century it was refashioned in the Gothic style, particularly with the installation of a new choir-stall. In 1700, at the instigation of the *Academia operosorum*, the church was partially demolished and work began on a new building. Several plans were commissioned, and the design selected was that of the Jesuit architect and painter A. Pozzo, who combined the finest features of the Jesuit churches of *Il Gesù* and *S. Ignazio* in Rome. The painting, however, was carried out not by Pozzo but by G. Quaglio, who also designed at

04 The seminary  
Dedicated



the beginning a simulated cupola. The real cupola was erected in the first half of the 19th century, and painted by Matevž Langus. A feature worthy of special note is the altar by Robba in the transverse nave, while the richest decoration is that of the emporium of the choir-stall with its huge organ loft. In recent years the facade of the church has been restored to its original aspect.



The church has two towers, as has been the tradition in Ljubljana ever since the construction of St. Jacob's church at the beginning of the 17th century.



One of the undertakings which was instigated by the Academicians was the establishment of a public library in the building of the Seminary. The building itself was the work of two noted architects: the older core had been constructed after designs by K. Martinuzzi, and towards this led the main portal with giant-sized figures (1714) created by the Mislej workshop and its sculptor Angelo Pozzo. During the mid-18th century, the so-called "Peer-tract" (probably the work of C. Zuliani) was constructed on the courtyard side, i. e. facing the Ljubljana river.

Particularly worthy of note is the Library, with its gracefully modelled inbuilt wood cabinets, the handwork of J. Wer; the vault was painted in 1721 by D. and G. Quaglio.

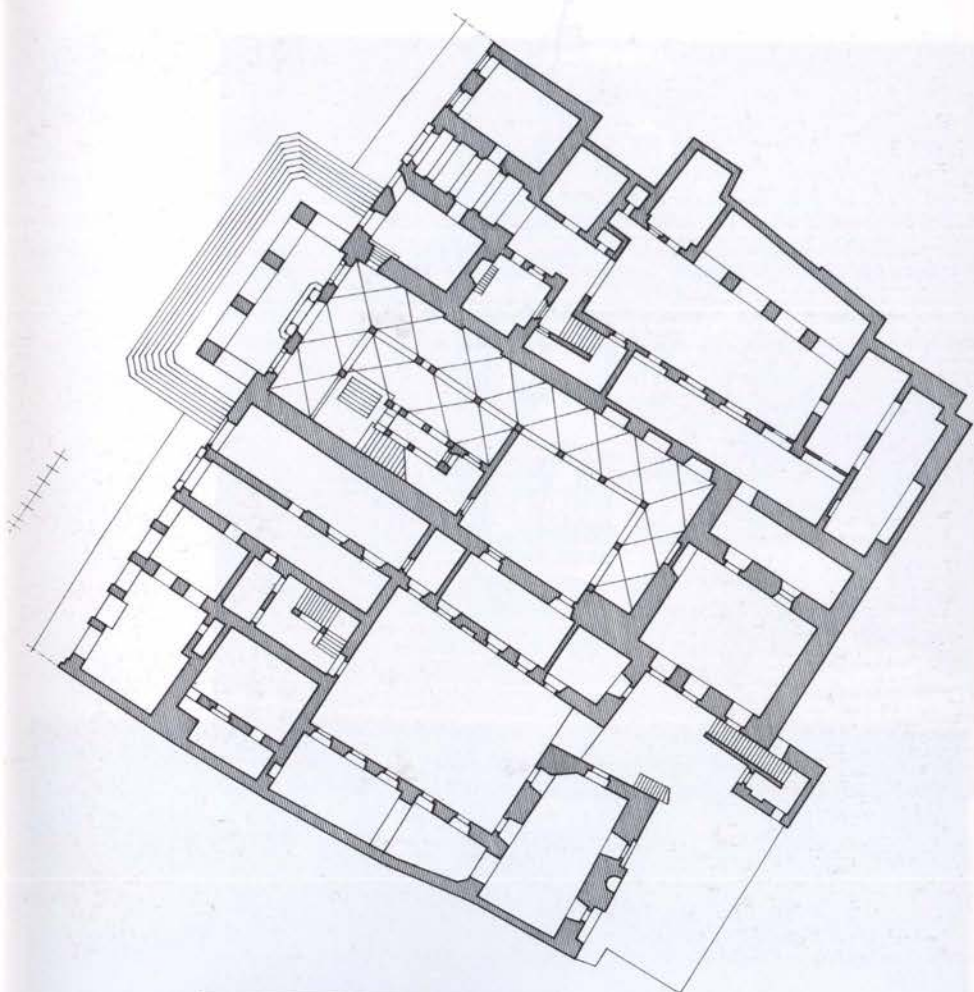


Ljubljana

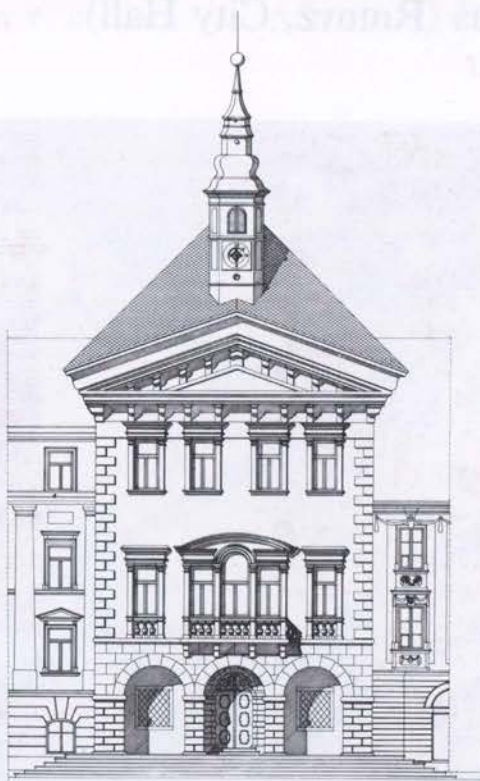
D4

# Rathaus (Rotovž, City Hall)

Mestni trg 1



The preliminary designs for the new Baroque City Hall date back to the 1680's; the plans were finally accepted in 1717, and the building was completed the following year. The original plan was drawn up by K. Martinuzzi, from whom the work was taken over and completed by G. Maček. The Baroque part of the City Hall, like the earlier building, has an arcaded front facing the square (Mestni trg); in its austere architecture it is reminiscent of Venetian models. In the courtyard there are arcades with sgraffiti.



# Robba's Fountain of Carniolan rivers

Mestni trg

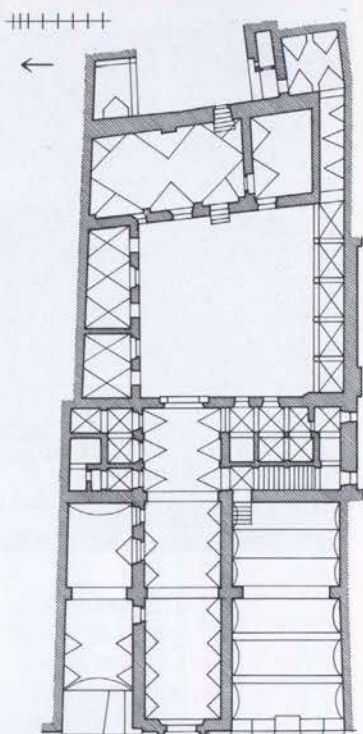
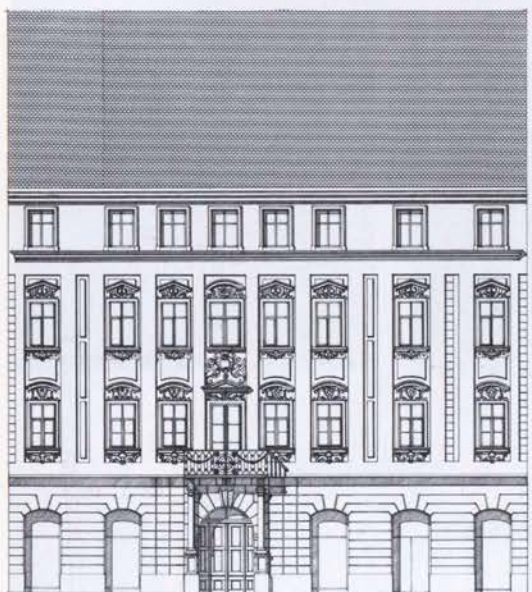


Francesco Robba is Ljubljana's chief Baroque sculptor. In addition to several altars, the sign of the Holy Trinity (the Coronation of the Virgin) and the bust of Emperor Karl VI, he also sculpted the centrepiece of the Carniolan (Kranjska) capital in the 18<sup>th</sup> century – the Fountain of the Carniolan rivers. The traditional allegorical figures represent the Sava, the Krka and the Ljubljanica. The selection of the three figures is based on the configuration of the three accesses to the square and, like the century older Bernini's fountain in Piazza Navona, on which Robba's fountain is modelled, it exactly meets the wishes of the persons who commissioned the structure. The fountain was erected in 1751.

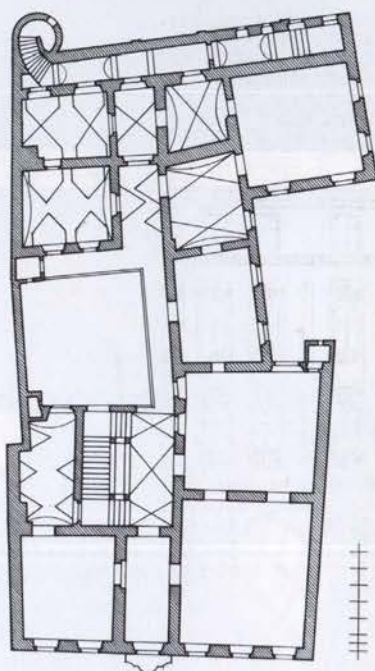
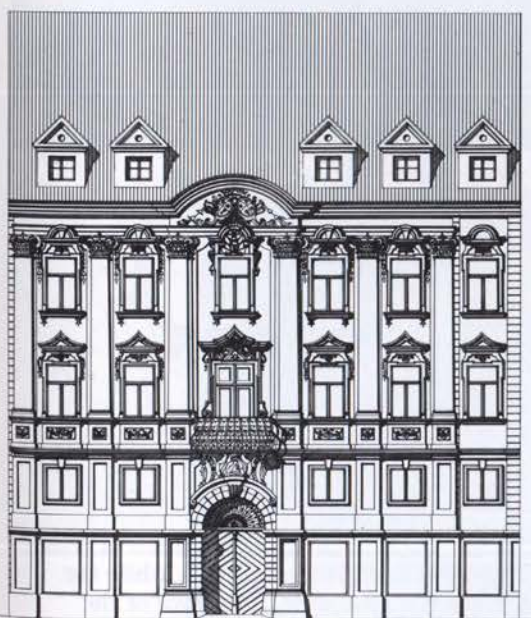


D4  
Reya's house

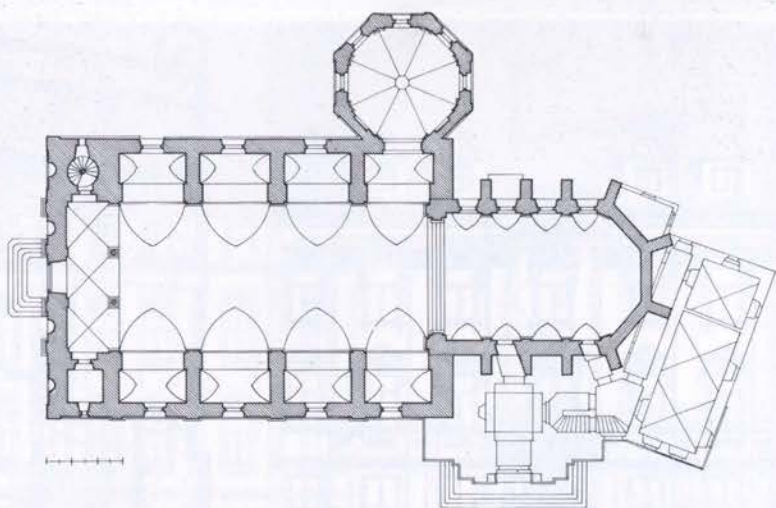
Mestni trg 10



Reya's house was built at about 1760, at the juncture of Baroque and Baroque Classicism. Thus the articulation with vertical strips replaced the formerly prevalent pilaster one; the open forms gave way to closed ones and stuccoed features were limited to the framed areas below the windows. The interior features, the arcaded courtyard and the staircase date from the 17<sup>th</sup> century.



Among Ljubljana's Baroque buildings, the Schweiger house has the most sumptuously decorated exterior, displaying light Rococo style and thin stratification. The architect, probably C. Zuliani, truncated the superfluous window axis to obtain a regular symmetrical design. The balcony with the figural console illustrates the surname of the building's owner. There are stucco features also in the interior. Schweiger's house was built in the mid-18<sup>th</sup> century.



The church was built on the site of a late-Gothic church of which only the shell of the presbytery had been preserved, while the interior was renovated in the Baroque style. The nave of the church – the first example of a Baroque hall with chapels in Slovenia – was rebuilt between 1613 and 1615.

The church complex was built by the Jesuits and also included a parochial school that had been torn down. In the late 17th century, the church was somewhat remodelled following a fire, but the alterations are not clearly visible. It is certain, however, that the murals were whitewashed and the church slightly raised. Emporas surmount the lateral chapels which are modelled after the original, abbreviated Jesuit architectural plans without the transversal nave. The furnishings of the church feature several stone altars produced by the Ljubljana sculptural workshop. The

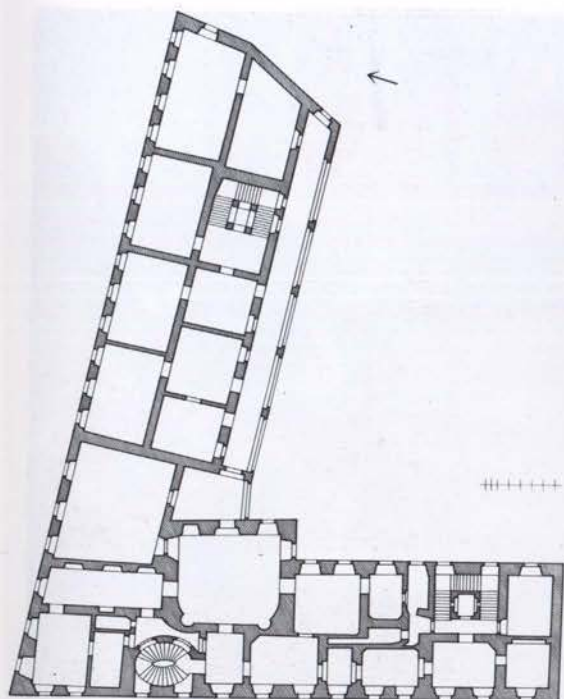
octagonal chapel of St. Francis Xavier was added to the church in 1667. Its interior features triple-level stucco articulations. The altar in the chapel was designed by J. Contieri.

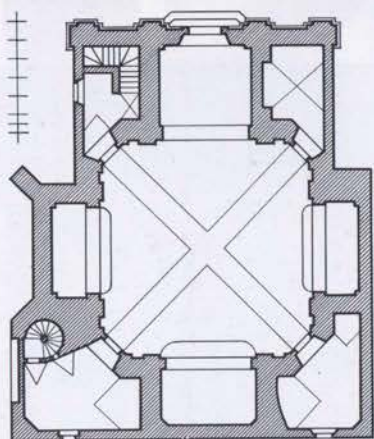




Gruber, Jesuit, hydrology expert and architect, moved to Ljubljana from Vienna and built himself a mansion between 1773 and 1781. With this building, he introduced the braided style to Ljubljana. The residential structure boasts pendants in the window fronts and in the portal. The most sumptuously decorated are the two interior areas, the staircase and the private chapel. The oval staircase in the cool, light colour is crisscrossed with Baroque, braided and Rococo stucco features and the balustrade is topped by a vase with serpent. The keystone of the arch is adorned with a Herrlein fresco representing new ideals in commerce, crafts and technical progress. The chapel is a veritable treasure trove of art: gilded stucco features and a series of mural paintings on the Marian theme in colour and in

the grisaille technique executed by J.M. Kremser-Schmidt. The chapel, which has been preserved in its entirety, is one of Ljubljana's foremost monuments of the late Baroque period.

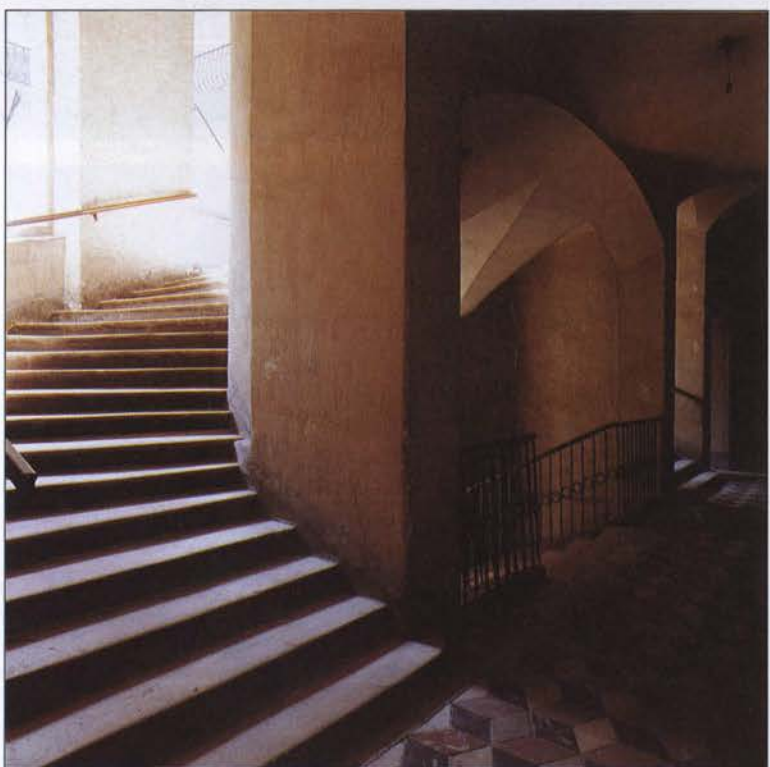




On the site of an earlier Gothic church erected upon the ground-plan of a cross, as a symbol of the German Order of the Knights of the Cross, the present church was completed in 1714 after the design by D. Rossi. A model of the church has been preserved which reveals a projected ground-plan in the form of a Greek (double-barred) cross, and a gently rounded shallow cupola. This design, however, was adapted to suit local traditions. The interior aspect of the church is dominated by the undulating mass of the cupola above the austere facade. The interior features are Baroque in style.

Ljubljana  
Barbo's house

Gospoška 3



Among the many Ljubljana's Baroque palaces, the Barbo house is certainly one of the finest. It is one of the rare buildings which was almost completely renovated. Not only the street front, but also the side facades were renovated. The oval-shaped staircase is an exceptional feature of Ljubljana's Baroque. The facade is lined by a unique, slightly protruding horizontal edging and was modelled after Hildebrandt's Daun-Kinsky palace in Vienna. The author is probably Matija Perski.



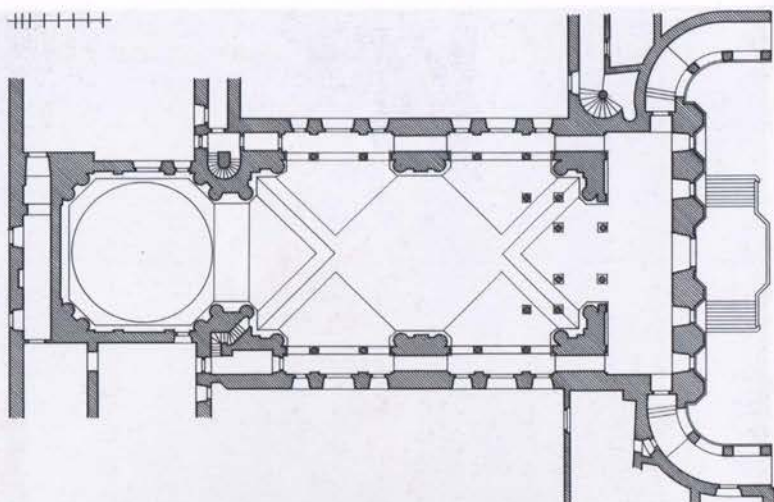
## Parish church of the Holy Trinity

*(Ursuline)*

This church is generally accepted to be the most important example of the Ljubljana Baroque. Constructed after the model of the Palladian church of S. Giorgio Maggiore in Venice, it nevertheless reveals the powerful influence of the Borromini-style architecture. This is particularly evident in the configuration of the monumental facade with its pilaster-rows and flame-like, Borromini-style facade. The interior is constructed on a dual scale upon variations of the Palladian motif. A notable feature is Robba's main altar in African marble. The church was constructed during the period 1718–1728; the altar, following corrections, was finally set in place only in 1744. The architect's name still remains unknown. The church features a series of panel paintings (Palma Jr., V. Metzinger). The church has an

excellent position at the verge of Congress square, and, as the flanking buildings are gradually recessed, the church has a frontal opening onto the square.



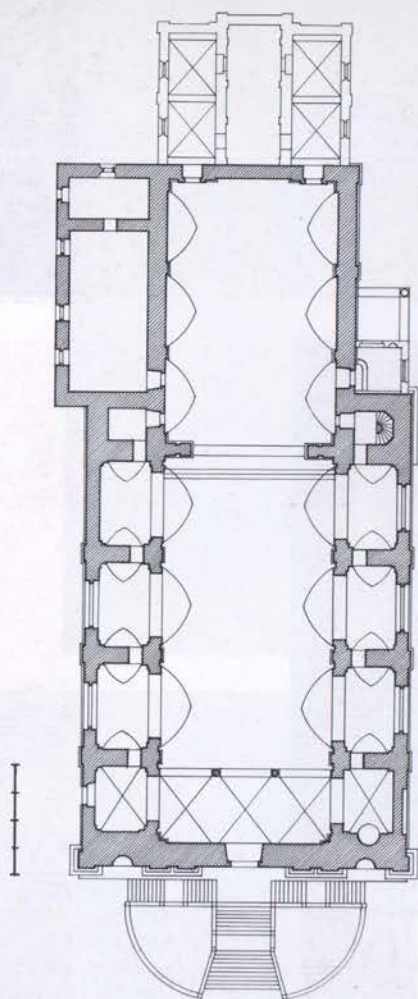


# Parish church of the Annunciation

(a Franciscan, formerly Augustinian church)

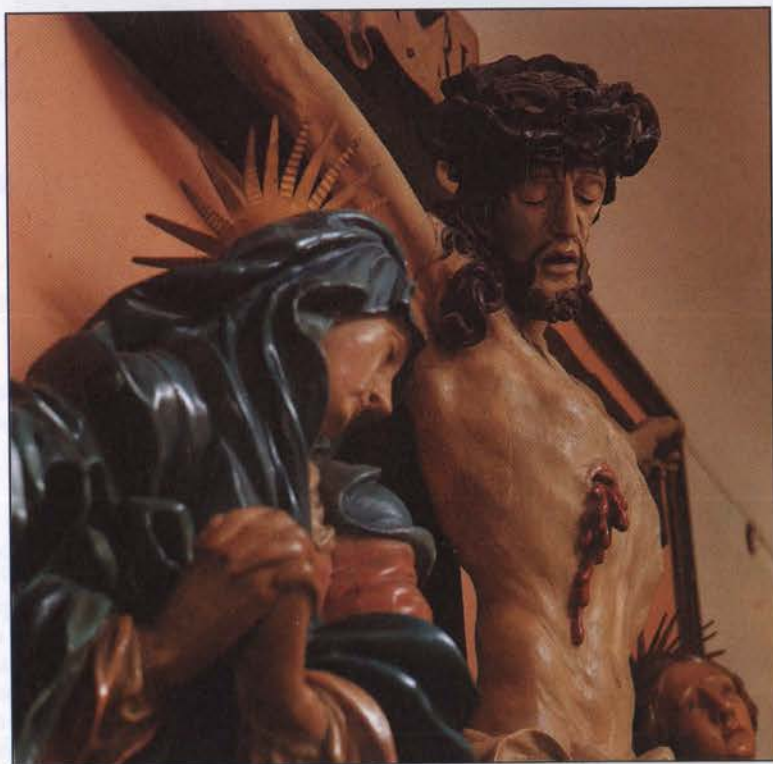


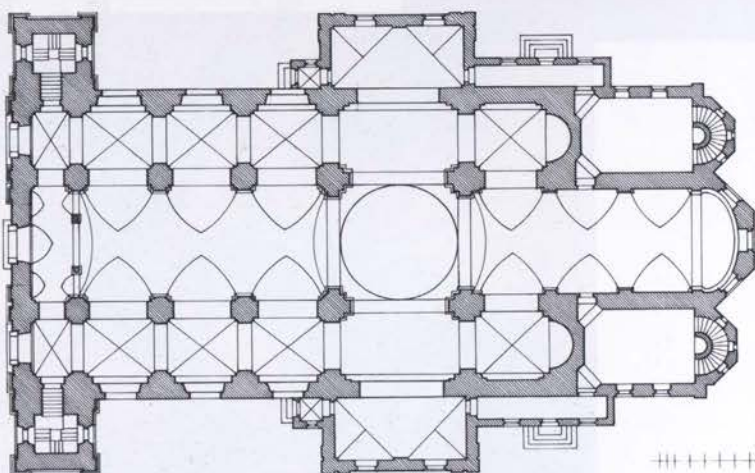
The church was built between the years 1646 and 1660, as is indicated by the date on the facade. The first chamber with its chapels is in the Italian style, without an empora above the side chapels and with a complete Baroque facade. In the end-recesses of the nave and the presbytery – which is as wide as the nave without the chapel – are the belltowers. Leading up to the church from the square is a stone staircase dating from the early 19th



century. The building is excellently situated in a position dominating the square (today known as Prešernov trg, formerly Marijin trg). The most important feature of the interior is the

great altar by Fr. Robba; on the arch over the altar is a depiction of The Three Kings, by M. Cussa; the more recent paintings on the vault are the work of Matej Sternen. The monastery also keeps an excellent example of the Franciscan wood carving shop – crucifix.





Between the years 1727 and 1734, on the site of the Greater parish church which had been more than once remodelled, a new three-nave church was erected after designs by G. Fusconi, an architect from Trieste; a comparable example of importance is the Palladian church of S. Salvatore in Venice. The original building was later twice remodelled, both in the altar area and on the facade. Nevertheless, the older features have been preserved (the frame-type altars with paintings by Metzinger) and the peripheral paintings by Fr. Jelovšek, based on the model of Quaglio's work in the Cathedral.

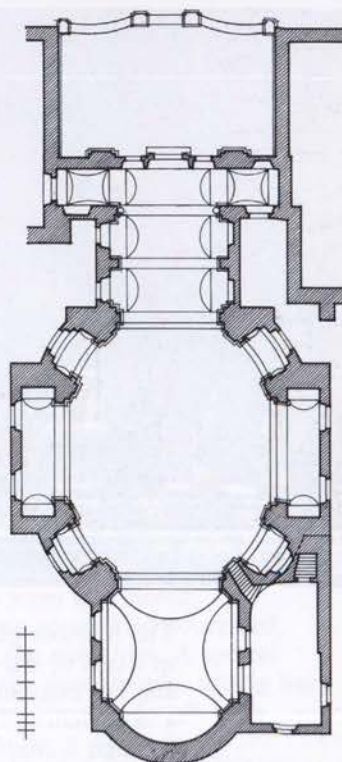






The town castle had two Baroque elaborations. The first was in the form of an arcaded wing and chapel in the second half of the 17<sup>th</sup> century and the second the construction of a new staircase in the mid-18<sup>th</sup> century. The staircase is quite exceptional as a secular structure with concave undulations on all three sides. Its interior is embellished with stucco decorations and figures. The main castle hall is a fine example of an interior featuring mirror-image vaults. At the narrow section, the hall is embellished with stucco frames. The intermediate areas were decorated already in the 17<sup>th</sup> century and the central segment of the ceiling was painted in the 18<sup>th</sup> century.

# Succursal church of St. Aloysius

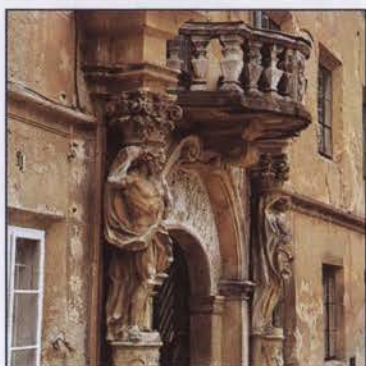
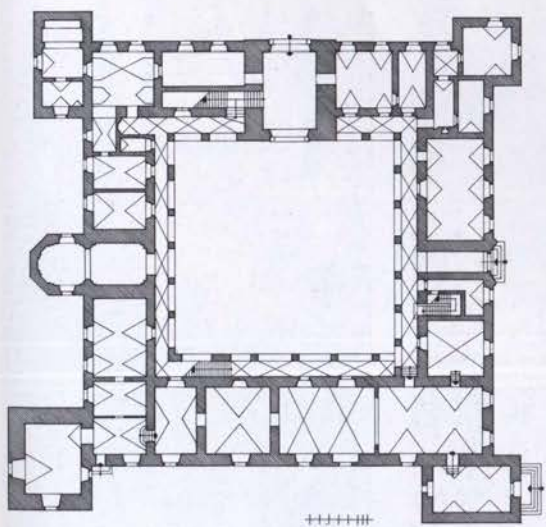


The church was built by the Jesuits between 1767 and 1770 according to the plan drafted by the Maribor architect J. Fuchs. The core of the church is of oval shape. The renovated exterior of the church, featuring the entrance area closed off by a fine iron fence, is the central structure of the entire complex which also includes a parochial school.

## Plague sign

*Glavni trg*

The Maribor plague sign exceeds all similar features in Slovenia in terms of size. The core of the sign is a column with St. Mary and her assistants below. The entire structure is bound by a stone fence of somewhat more recent vintage. The author of the sign is Maribor's own J. Straub, a Baroque sculptural artist. The structure was erected in 1743. Recently, the original statues have been taken to a museum and replaced by copies.



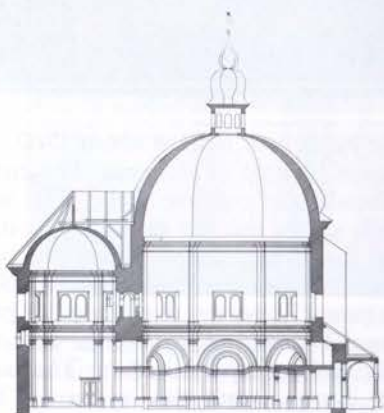
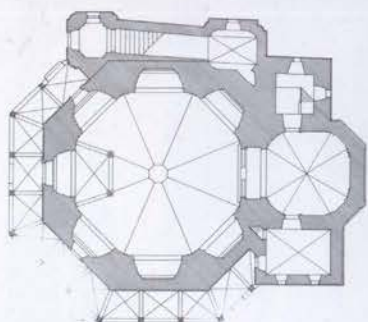
The Murska Sobota Szapary residence stands at the site of the old castle. The basic layout is in the form of a closed, Renaissance-style rectangle, featuring an arcaded courtyard, corner towers and a castle chapel in the main axis. A special feature of the castle is the portal on the main facade, dating back to the first half of the 18<sup>th</sup> century and the side facade with pilaster-rows from the same period.

A large part of the castle park has been preserved, while a part of the green area was included in the physical planning of Murska Sobota's city centre.



The construction of the first octagonal church in Slovenia took three decades (from 1641 to 1671). A distant model for this structure was S. Maria church in Lodi near Milan, built in the 15<sup>th</sup> century as a part of the Bramante circle. This type of church was very popular in Lombardy and was renovated in the Baroque style in the 17<sup>th</sup> century. The building obviously was not completed according to the original plans, since it is missing the overhead part of the outer shell where an interior corridor was planned. Now the corridor runs only along the presbytery. The church features three “golden” altars and a pulpit of uniform design. The so-called holy staircase, decorated by A. Postl, was added to the exterior in the second half of the 18<sup>th</sup> century.

The church of Nova Štifta served as a model for dozens of similar churches.



## Manor house

Novo Celje 1

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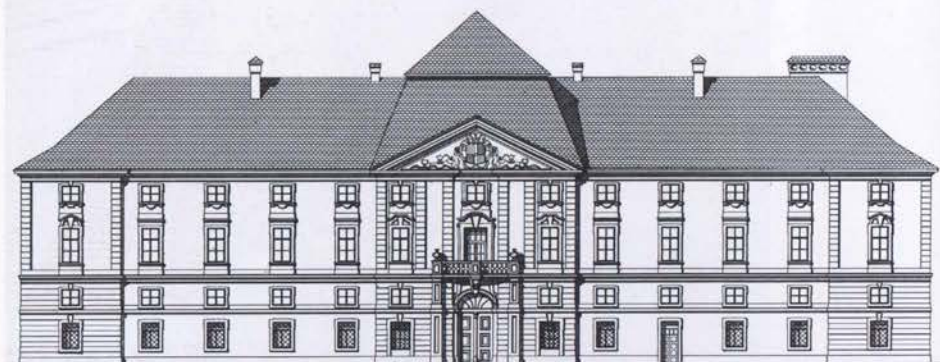
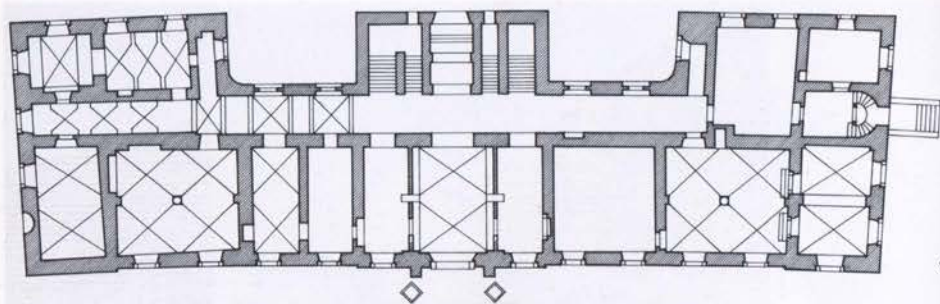


Foto Valentin Benedik

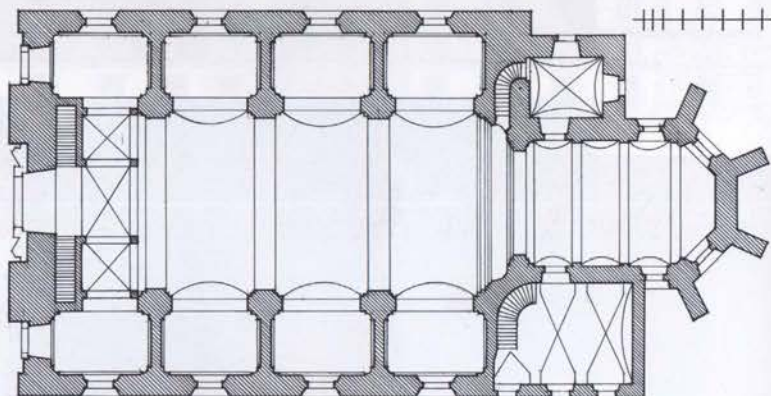
The Gaisruck manor house was built at about 1760. It is one of the largest structures of its kind in Slovenia. The entire surface of the two-storey facade is of concave shape. The main hall has been preserved, while all the rest has been, and is still being renovated. A part of the former sculptural wealth (by V. Koeniger) of the main staircase had been moved before World War II—when the manor house was used for other purposes—to the Ljubljana National Museum. A part of the furniture is housed in the Ljubljana Municipal Museum. The park has been preserved quite well, but is nevertheless in need of landscaping.



The church today is as it was when built in the mid-18th century. The only alterations made have been to the facade, following a fire, and to the roof of the belltower which was renovated at the same time in neo-Gothic style.

The exterior of the church is encircled by pilasters and a decorative cornice which blend well with the gentle centralization of the church in front of the presbytery. Here two chapels were built. The interior of the church is bright, and the altars have been sensitively designed and positioned so as to let in as much light as possible.





The church at Petrovče is an all late-Gothic structure, which was thoroughly renovated in the Baroque style and the presbytery decorated with murals in the mid-18<sup>th</sup> century by A. Lerchinger. The wall paintings of the nave are of more recent vintage. The strikingly designed facade of the church, displaying the sober temple architecture, is enclosed by a volute frame. Near the church stands the so-called Petrovški cross, the work of sculptor V. Koeniger.

125 km

*Piran*

B6

Fountain

*Trg 1. maja*



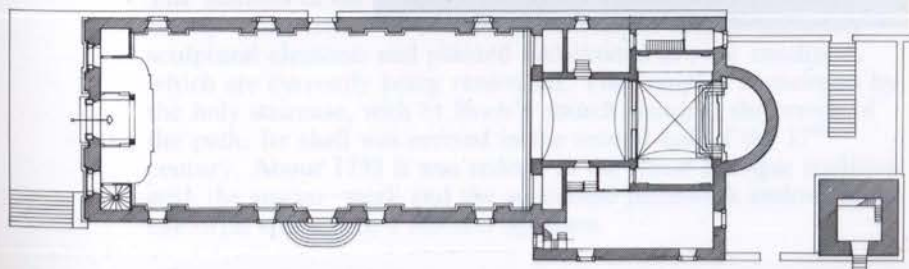
Since water has a special significance in Primorje, a large water tank was erected in Piran. It takes up almost the entire square, and is designed as a raised, fenced platform, decorated with symbolic figures. The tank was constructed in the second half of the 18<sup>th</sup> century.

# B6 Parish church of St. George, belfry and baptistery



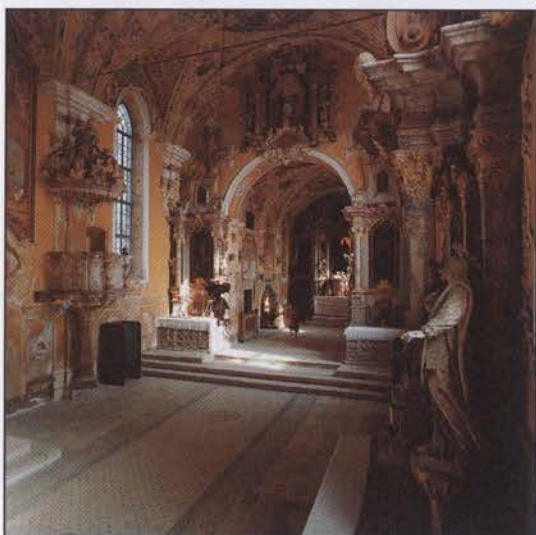
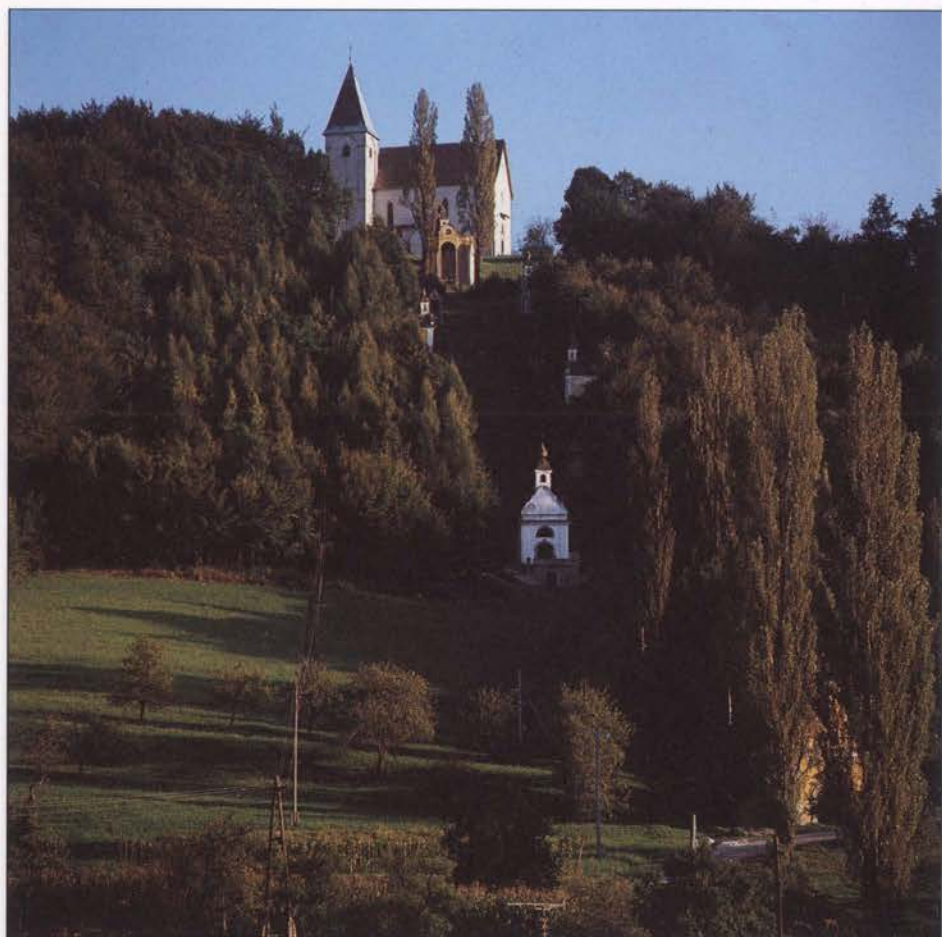
On the ridge of the Piran peninsula, a spacious terrace was built, buttressed by a retention wall on its north side. On it stand a church, a belfry and a baptistery – the acropolis of Piran. Recent findings in the church indicate that the original church dates back to the 7<sup>th</sup> century. The building holds a late 16<sup>th</sup>-century scale model of the present-day church, while the church itself was built in 1637, as indicated by the memorial plaque on the facade. The church has a large hall with pilaster articulations and a flat wooden ceiling. The facade is a fine example of the sober Palladian architecture, but is not completely devoid of the liveliness of Baroque. The belfry is somewhat older than the church and is one of the finest imitations of St. Mark's Square campanile in Venice. The most recent structure from the mid-17<sup>th</sup> century is the octagonal baptistery with a false skyline.

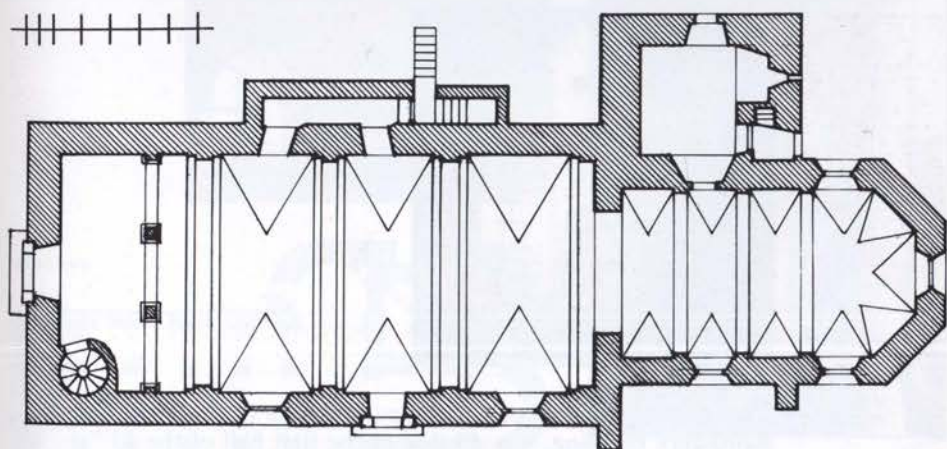
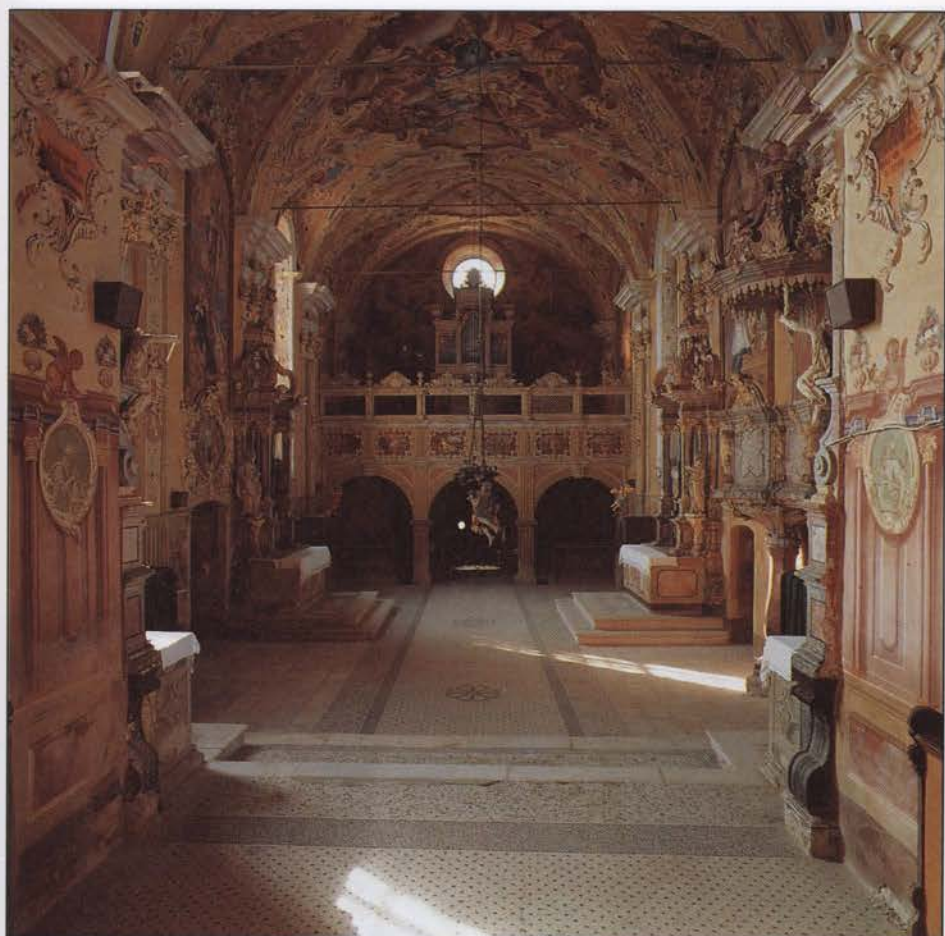
The interior contains a baptismal font for which a Roman tombstone and an excellent 14<sup>th</sup>-century crucifix of the northern Gothic style were used.



96 km *Predenca – Šmarje pri Jelsah*

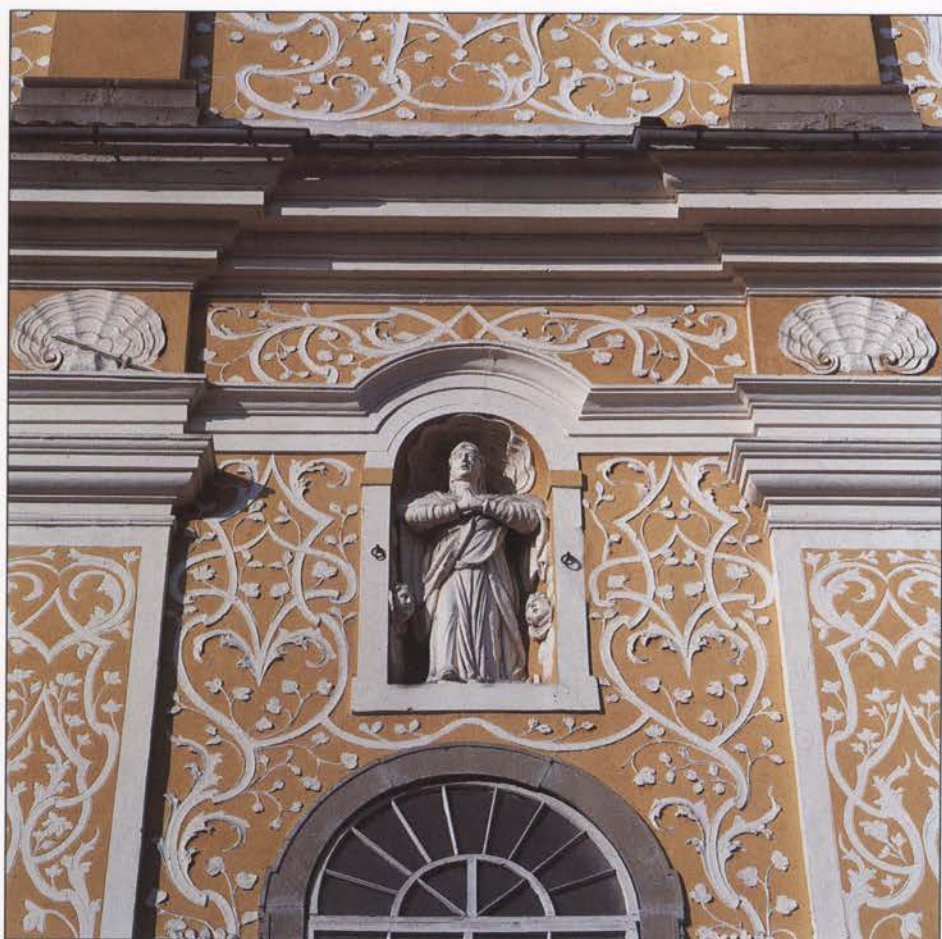
G3 Succursal church of St. Roch



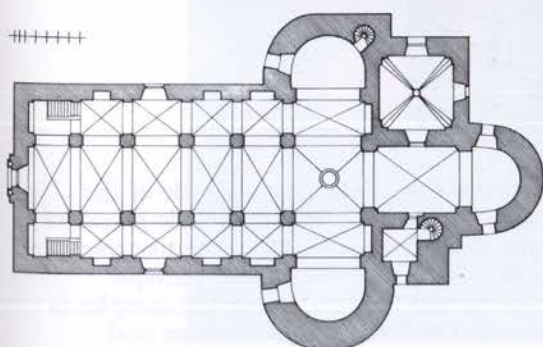


The Stations of the Cross lead from the settlement to the church on top of the hill, with individual stations as chapels featuring sculptural elements and painted decorations in poor condition, which are currently being renovated. The complex is enclosed by the holy staircase, with St. Roch's church rising as the crown of the path. Its shell was erected in the second half of the 17<sup>th</sup> century. About 1738 it was redone in the finest Baroque tradition with the stucco-work and the additional paintwork endowing the colourful space with a Rococo lightness.

## Formerly Dominican monastery chapel

*Muzejski trg*

The chapel, which is also accompanied by a Cross Walk and the monastery building, was erected in the first half of the 13<sup>th</sup> century. Its main point of interest is the renovated interior and the main facade. Pilaster articulation is overshadowed by the rich mesh of stucco decorative elements dating from 1710. Stucco ornamentation is also found in the refectory.



The present-day pilgrimage church dates back to 1672. A smaller church, which was later incorporated into the enlarged design, had stood on this site fifty years earlier. The triple-nave church is distinguished for the remarkable plasticity of its components. The transverse nave and the crossing indicate later development. The church is known for its outstanding, late 17<sup>th</sup>-century altars. The original facade, as depicted by Vischer, was characterized by pilaster articulation.



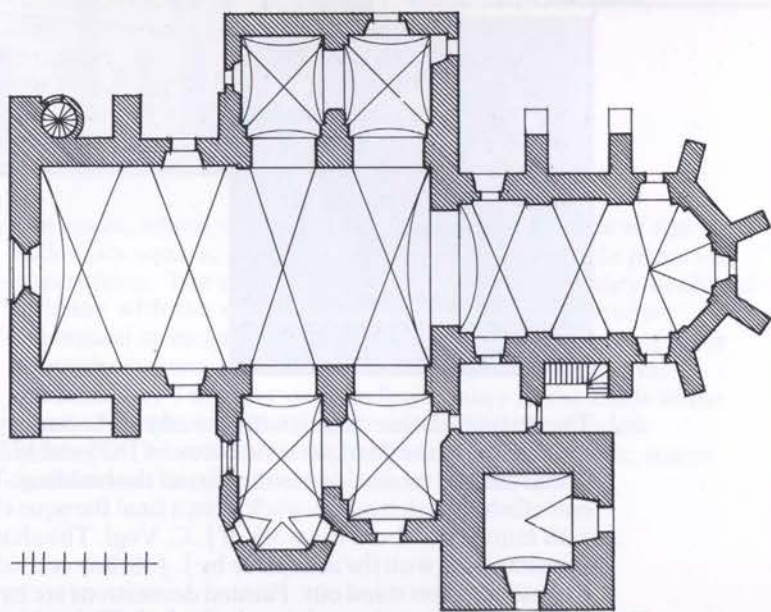


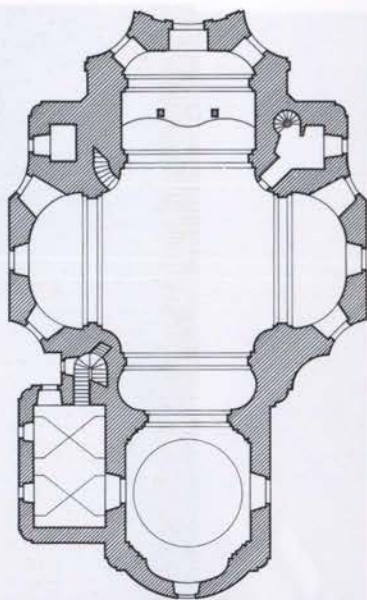
The castle, which occupies most of the northern side of the Radovljica square, exhibits at least two clearly visible phases of construction. The older part includes the 16<sup>th</sup>-century courtyard structure with the vaulted hall, while the newer, Baroque elaboration stretches to the main square. Inside the complex is a superb staircase structure with two recesses and an oval antechamber. The most outstanding feature of the castle is the stuccoed facade with bust figures encircling the window openings. The stucco-work is identical to the Celovec stucco decoration at Stari trg dating back to the thirties.

## Parish church of St. Mary



The original Gothic church with an early 16<sup>th</sup> – century belltower was remodelled in the Baroque style between 1675 and 1725 and four lateral chapels were added to the core of the building. The interior is embellished with stucco – work from a final Baroque elaboration and with murals which are the work of J. C. Vogl. The altar appointments with the altarpiece by J. J. Schoy and side altars by K. Rudolph also stand out. Painted decorations are by M. Strauss, and the representations of apostles by J. A. Weisenkircher.

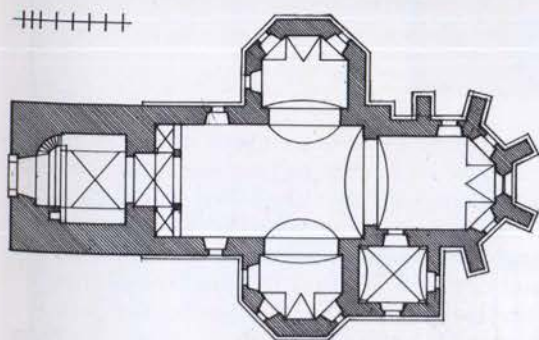




The original Gothic church dedicated to St. Margaret was torn down (except for one belfry) in 1744 and the present-day structure was erected. The design gave rise to a number of similar structures. This is an example of central design with movement in the walls and spatial dynamism. The facade as well displays a triple concave wave-like structure, while the late-Baroque roofs and skylight are reaching heavenward. The design of the interior is unified and the sumptuous furnishings were contributed by the Štajersko sculptors F. Gallo, J. Straub and others. The vaults were painted by the Ljubljana painter Fr. Jelovšek, who left his own representation and signature in 1752 on the choir. The architect of the church is as yet unknown, but was believed somewhat prematurely to have been J. Fuchs.

The Sladka gora church is a well-known pilgrimage shrine, catering to the popular taste also in the external decoration.

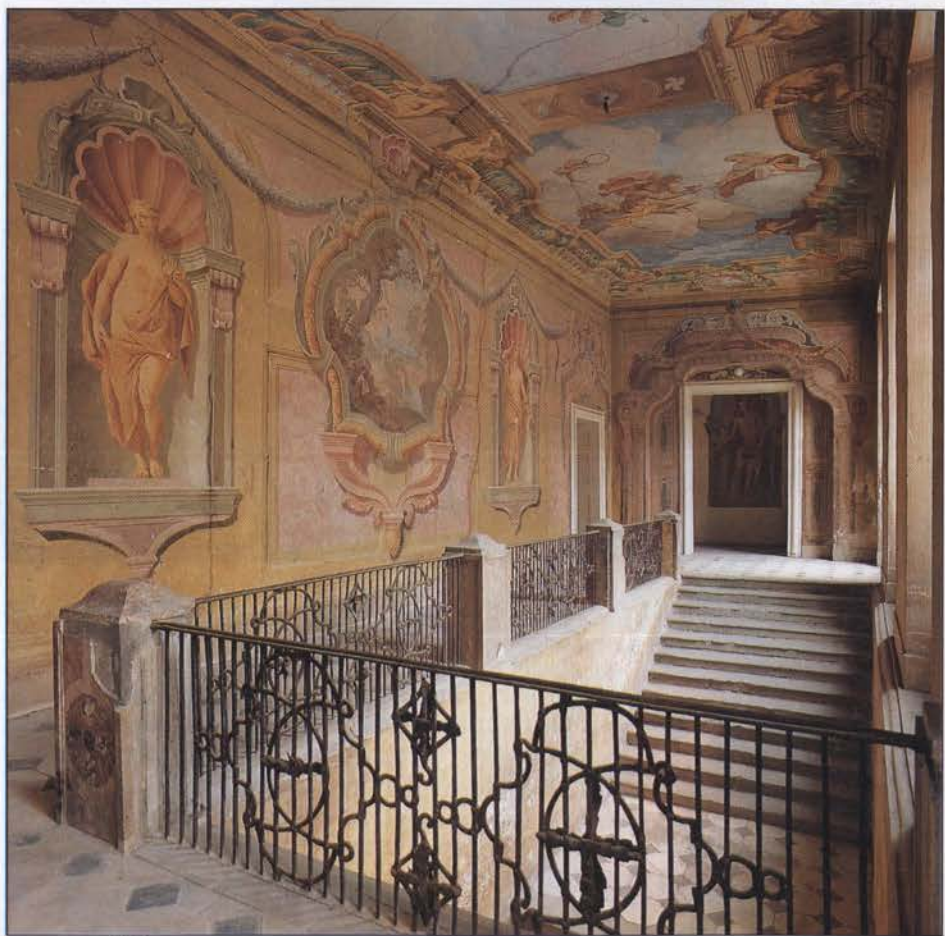
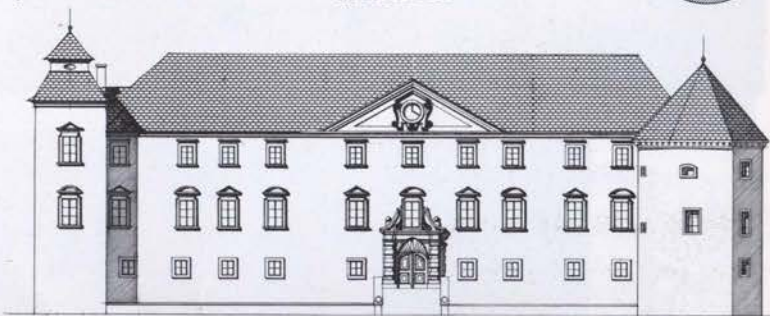
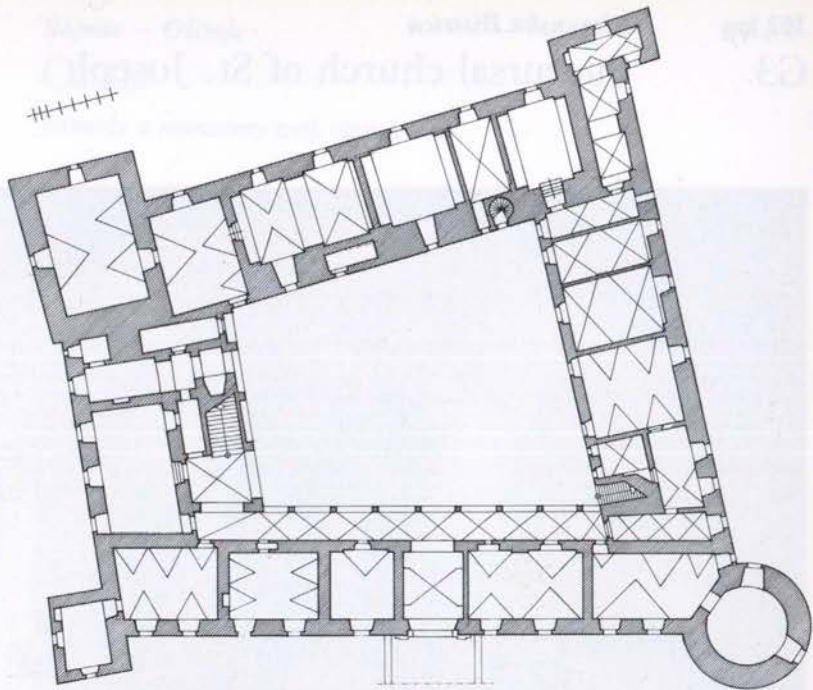




The old church was considerably remodelled in the Baroque style. It was refurbished and repainted in the illusionist fashion by J.C. Waginger. The exterior, particularly the high belfry adjoining the front facade, was also redecorated. The decorations date back to 1712.



The structure which also includes an older tower was built in the 1630s for the Vetter family. Three new rectangular corner towers were built and the entire exterior was embellished with a painted articulation. The second Baroque elaboration during the period of the Attems noblemen added significant elements, which we can admire in the paintings by F.J.Flurer in Knights Hall, the staircase and the castle chapel (1721). Unfortunately, the park design, which was exceptional for 17<sup>th</sup>-century Slovenia, has been partly lost or altered.



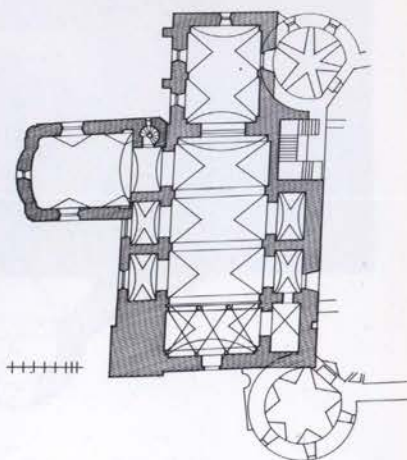


## Succursal church of St. Joseph

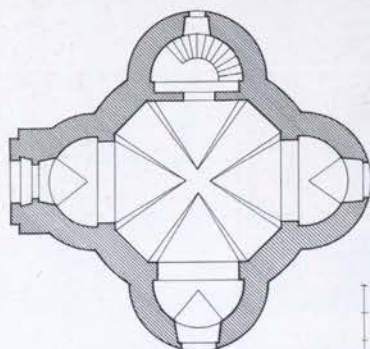


The church belongs to the same type of ecclesiastical design as the Sladka gora church. It shows great movement also on the back side of the presbytery. The church was built no earlier than 1757, and the belltowers as late as 1812. The unified interior presents striking altar appointments, with the high altar probably designed by J. Straub and executed by J. Holzinger. The altar painting is the work of V. Metzinger.

*formerly a monastery with church*



In the 17<sup>th</sup> century, the still standing wing of the Renaissance castle from the mid-16<sup>th</sup> century was— together with the rest of the structure which had not been preserved— articulated with painted pilasters and cornices. At the same time, a church, with pronounced skyward reaching features, was added. The Paulists outfitted the church with dark-coloured altars and other furnishings displaying richly gilded ornaments. In the 18<sup>th</sup> century, painter I. Ranger painted an illusionist cupola on the vault of the presbytery, and A. Lerchinger decorated the lean-to chapel of St. Francis Xavier in the ornamental Rococo manner. The same artist also painted the monastery pharmacy on the ground floor of the round tower.



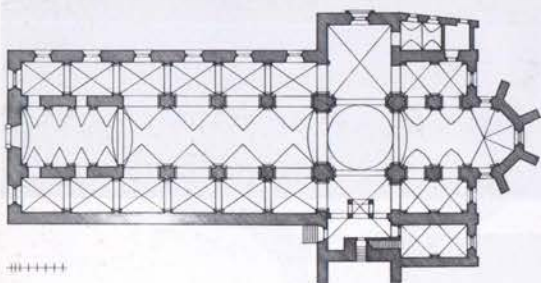
Valvasor rated Soteska among the most beautiful castles of the 17<sup>th</sup> century Carniola. The noble design, which is now being renovated, was partly destroyed during World War II. The castle garden pavilion, displaying four conches around a central cylinder, has been preserved intact. The interior was painted in the illusionist style with window openings used by the artist as portal frames to carry the view into the real surroundings. The pavilion was at first the focus of views from the three identical portals by the castle. Two portals have been preserved, with one providing the entrance to the pavilion.

The author of the paintings is not known, but may come from the circle around the famous painter Almanach, who worked in Carniolan castles.



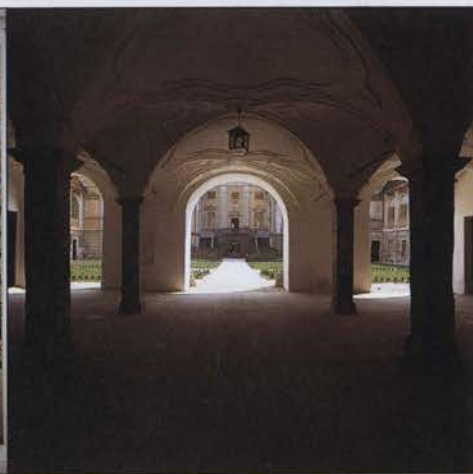
The church of the Cistercian monastery was built in the middle of the 12<sup>th</sup> century. The architecture of the nave was later refashioned in the Baroque manner, but the architecture of the attic has been completely preserved.

The Baroque elaboration of the church proceeded in two stages. The first stage took place in 1620 when the church was vaulted, and the walls lined with simple pilasters and cornices. The second stage took place in the middle of the 18<sup>th</sup> century when



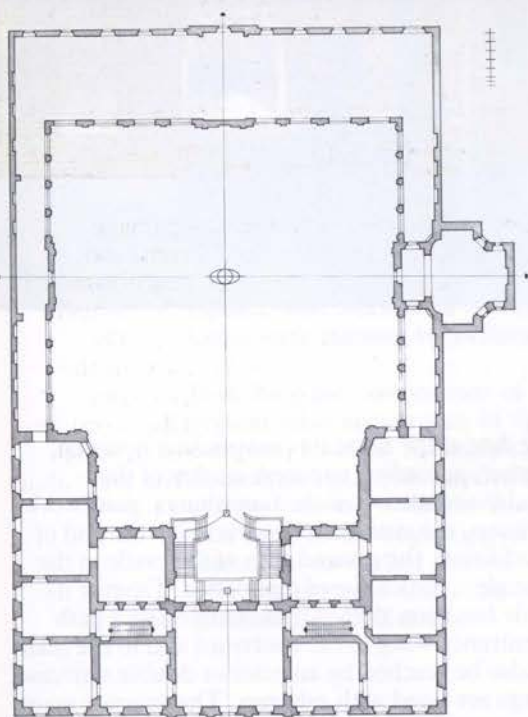
the articulation was strengthened and the belltower got its present-day appearance. Several Baroque altars in the church are the work of as yet unidentified workshop, while the altar representations were done by the painter J.M.Lichtenreit from Passau, who worked in Gorica. The magnificent Stations of the Cross were painted by F.Bergant from Ljubljana.

Both Baroque elaborations of the church also affected the present-day appearance of the other structures of the monastery complex. In 1620, Slovenia's first artistic stucco-work, still in the Mannerist style, was applied to the vault and the walls of the entrance tower, while the stucco decorations in the dining room date back to the beginning of the 18<sup>th</sup> century. Among the other tracts, the so-called "abbot's chapel" deserves special mention. Like the entrance tract, the definitive design of the chapel is attributed to C. Zuliani.

*Štatenberk*

## Manor

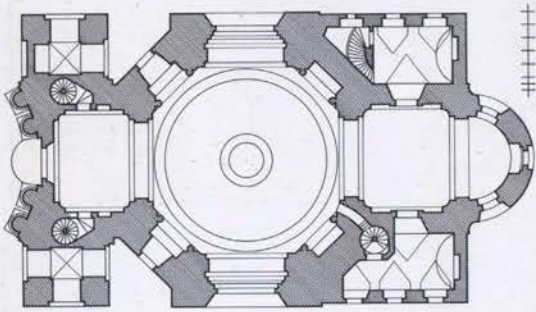
Janisch estimated the date of the manor's construction between 1720 and 1740. However, according to recent studies of the archives and a detailed investigation of the furnishings, paintwork and stucco ornamentation, the structure was erected at the end of the 17th century. In addition, the ground plan of the castle in the form of a closed rectangle is indicative of that period. Despite its closed shape, the castle has been altered to accommodate a path leading through the entrance wing to the courtyard and to the main building, which can also be reached by an exterior double staircase. The façades of all wings are lined with pilasters. The exterior main garden façade features particularly noble decorative craftsmanship, while the finest paintwork is found in the main hall.

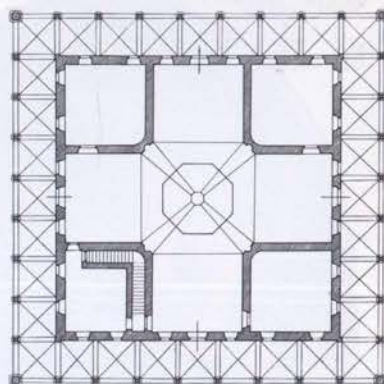
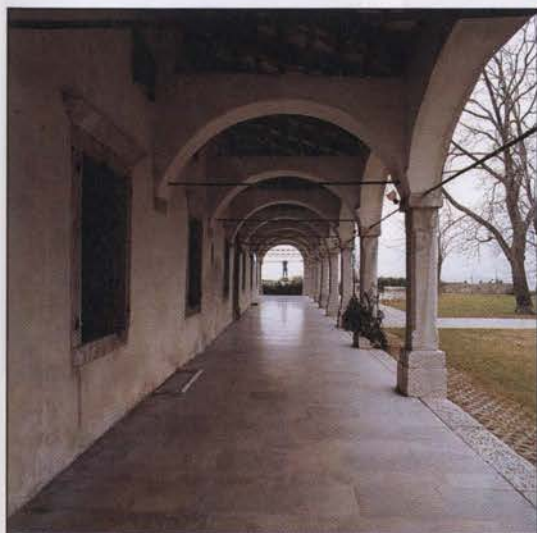




At a viewpoint above Kamnik construction of a pilgrimage church began in 1761, because the old one had become too small. The architect, presumably L. Prager, who was encouraged to tap his inspiration from Rome's St. Agnes's church, in reality emulated Hildebrandt's church of St. Peter in Vienna. The building displays an excellent, fully-sculptured facade in the central area between the belltowers, while the interior rises upward into a cupola. The new ideals of Baroque Classicism are foretold in the self-assertion of individual spatial parts, which were in the mid-century integrated into a whole. The great altar with a silver base stands out in a striking emphasis of the architecture of the interior.







The design of the central palatial structure, with ground-floor arcades lining the core of four corner rooms and the main hall in the shape of a Greek cross, takes inspiration from 15<sup>th</sup>-century forms, as well as later forms, especially Palladio's architecture. The building dates from around the year 1683. A special feature of this edifice are the painted decorations of the corner rooms (one room is renovated and not decorated by paintings), as well as the hall itself.

The present-day design of the buildings is obviously a compromise between the presumed initial plans and the possibilities of execution. The vault in the hall is supposed to be a reconstruction of the initial plan.

# Collections of Baroque Art

**National Gallery,**  
*Prežihova 1,*  
*Ljubljana*

National Gallery, founded in 1918 has occupied the premises of Narodni dom since 1925.

The Gallery includes the works of Slovenian and European masters from the Middle Ages to the 20<sup>th</sup> century. A significant part of the inventory consists of Baroque art, which makes National Gallery the central Slovenian institution of Baroque art. Some publications accompanying the exhibitions of European masters mounted at National Gallery:

*Federico Zeri:*

Foreign Painters from the 14<sup>th</sup> to the 20<sup>th</sup> Century, Ljubljana, 1983

*Federico Zeri, Ksenija Rozman:*

European Still Lives in Slovenian Collections, Ljubljana, 1989

*Fortunat Bergant:*  
Portrait of the  
Gorica  
Archbishop  
K. M. Attems  
(ca. 1765)



*Anton Cebej:*  
St. Leopold  
(1760–65)



*Janez Valentin Metzinger:*  
Apotheosis of St. Francis of Sales (1753)  
(from the Goričane castle chapel)

*Franc Jelovšek:*  
The Holy Family (1734)  
(from the parish church of St. Peter in Ljubljana)



**Regional Museum,  
Grajska 2,  
Maribor**

The Regional Museum (Pokrajinski muzej) developed from three museums: the museums of Museum Society (1903) and Historical Society (1909) and the Levantine Diocese Museum (1898). It has occupied the premises of the Maribor town castle since 1938/39. The Maribor museum collection is divided into three groups. The first group comprises artworks from the Gothic period to the Baroque, the second group works of art from the 17<sup>th</sup> to the 19<sup>th</sup> centuries – which complement the furnishings of the armoury, the Knights Hall, the room with residential culture and the castle chapel with oratory – and the third part of the collection features sculptures in the lapidarium, in the halls and in the castle loggia.

Thanks to this collection, the Regional Museum of Maribor is one of the major Slovenian museum institutions.

*Jožef Straub:*  
Putto (1750)  
(detail from  
the high altar  
of the church  
at Studenci  
near Maribor)



*Janez Gregor  
Božič:*  
The Throne of  
the Divine  
Grace  
(beginning of  
18<sup>th</sup> century)  
(detail from  
the church on  
Svetina above  
Laško)



*Attributed to  
Filip Jakob  
Straub:*  
St. Martin  
(mid-18<sup>th</sup>  
century)



- Georg Matthäus Vischer, *Topographia Ducatus Stiriae*, Graz, 1681  
 Janez Vajkard Valvasor, *Die Ehre des Hertzogthums Crains*, Laybach – Nuremberg, 1689  
 Viktor Steska, *Slovenska umetnost (Slovene art)*, I: Slikarstvo, Prevalje, 1927  
 France Stele, *Monumenta Artis Sloveniae II*, Ljubljana, 1938  
 France Stele, *Slovenski slikarji (Slovene painters)*, Ljubljana, 1949  
 Melita Stele, *Ljubljansko baročno kiparstvo v kamnu (Ljubljana Baroque stone sculpture)*, ZUZ, 1957  
 Nace Šumi, Gregor Maček, *Ljubljanski baročni arhitekt (Ljubljana's Baroque architect)*, Ljubljana, 1958  
 Vera Horvat – Pintarić, Francesco Robba, Zagreb, 1959  
 Nace Šumi, *Ljubljanska baročna arhitektura (Ljubljana Baroque architecture)*, Ljubljana, 1961  
 Sergej Vrišer, *Baročno kiparstvo na slovenskem Štajerskem (Baroque sculpture in Slovene Štajersko)*, Maribor, 1963  
 Nace Šumi, *Baročna arhitektura (Baroque architecture)*, *Ars Sloveniae*, Ljubljana, 1964  
 Eberhard Hempel, *Baroque Art and Architecture in Central Europe*, 1965  
 Špelca Čopič, *Slovensko slikarstvo (Slovene painting)*, Ljubljana, 1966  
 Sergej Vrišer, *Baročno kiparstvo (Baroque sculpture)*, *Ars Sloveniae*, Ljubljana, 1967  
 Nace Šumi, *Arhitektura 17. stoletja na Slovenskem (17<sup>th</sup>-century architecture in Slovenia)*  
 Bernard Kerber, Andrea Pozzo, Berlin – New York, 1971  
 Giuseppe Bergamini, *Afreschi del Friuli*, Udine, 1973  
 Günther Brucher, *Die Barocke Deckenmalerei in der Steiermark, Versuch einer Entwicklungsgeschichte*, Graz, 1973  
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 Sergej Vrišer, *Baročno kiparstvo v osrednji Sloveniji (Baroque sculpture in central Slovenia)*, Ljubljana, 1976  
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 Damjan Prelovšek, *Ljubljanski baročni arhitekt Candido Zulliani in njegov čas (Ljubljana Baroque architect Candido Zulliani and his time)*, ZRC SAZU, 1986  
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 Barbara Jaki–Mozetič, *Štukaturne dekoracije profanih in sakralnih notranjščin 17. stoletja v Sloveniji (Stucco decorations of secular and religious interiors of the 17<sup>th</sup> century Slovenia)*, typescript, Ljubljana, 1992

## List of Authors

- Albertini, Gasparo 1726–1813  
Almanach *around* 1670  
Bergant, Fortunat 1721–1769  
Borromini, Francesco 1599–1667  
Božič, Janez Gregor *died* 1724  
Cebej, Anton 1722–1774  
Contieri, Jacopo 1720/22—*worked in Ljubljana*  
Cussa, Mihael *died* 1699  
Facia, workshop *1<sup>st</sup> half of 18<sup>th</sup> century*  
Flurer, Franc Jožef Ignac 1688–1742  
Fuchs, Johannes since 1763 *worked in Štajersko*  
Fusconi, Giovanni *died* 1772  
Gallo, Ferdinand 1709–1788  
Gropelli, Paolo *mentioned* 1714 and 1779  
Herrlein, Andrej 1739–1817  
Hildebrandt, Johann Lukas von 1668–1745  
Hofer (Hoffer), Jožef *before* 1700–1762  
Hofer (Hoffer), Leopold 1749—*after* 1797  
Holzinger, Jožef 1735–1797  
Hueber, Josef *died* 1787  
Jelovšek, Franc 1700–1764  
Königer (Koeniger), Vid 1729–1792  
Laubman, Filip Karel *worked in Slovenia in mid–18<sup>th</sup> c.*  
Lazzarini, Pasquale 1667–1731  
Leitner, Janez Matija *died* 1763  
Lerchinger, Anton *mentioned around* 1720 and *after* 1787  
Lichtenreit (Liechteneitter), Johannes Michael 1705–1780  
Maček, Gregor 1682–1745  
Massari, Giorgio *around* 1686–1753/60  
Mersi, workshop *in operation until* 1780s  
Martinuzzi, Carlo *died* 1720  
Metzinger, Valentin 1699–1759  
Mislej, Luka *died* 1727  
Paccassi, Nicolo 1716–1790  
Palladio, Andrea 1508–1580  
Perski, Matija 1681–1761  
Pogačnik, Mihael and Janez *worked in the 1720s and 1730s*  
Postl, Anton *mentioned in 2<sup>nd</sup> half of 18<sup>th</sup> century*  
Pozzo, Andrea 1642–1709  
Pozzo (Putti), Angelo 1713/14 — *worked in Ljubljana*  
Prager, Lovrenc 1720–1791  
Quaglio, Giulio 1688–1751  
Ranger, Ivan 1700–1753  
Reiss, Franc Krištof *died* 1711  
Ricchino (Richino), Francesco Maria *died* 1658  
Robba, Francesco 1698–1757  
Rossi, Domenico 1657–1737  
Schiffer, Matthias 1744–1827  
Schmidt, Martin Johann / Kremser–Schmidt 1718–1801  
Schoy, Janez Jakob 1686–1733  
Straub, Jožef 1712–1756  
Strauss, Franc Mihael 1674–1740  
Strauss, Janez Andrej 1721–1783  
Vogl, Johann Christof *died* 1748  
Waginger, Johann Caspar *beginning of the 18<sup>th</sup> century*  
Weisenkircher, Hans Adam 1646–1695  
Werle, Franz Anton *mid–18<sup>th</sup> century*  
Zuliani (Zulliani), Candido *died* 1769

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