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## Ribniško obdobje Mojstra HGG

### Zgodovinske okoliščine nastanka Geigerjevih slik v ribniški župniji

#### IZVLEČEK

V štiridesetih letih 17. stoletja je oltarne slike za nekaj podružničnih cerkva v ribniški župniji naslikal Hans Georg Geiger pl. Geigerfeld, bolj znan kot Mojster HGG. Za ovrednotenje njegovega ribniškega opusa in za njegovo pravilno umestitev v prostor, čas in na ustrezno mesto v slovenski zgodovini umetnosti je potreben celovit pogled na ribniški distrikt v letih katoliške obnove. Članek pa skicira tudi kulturne, družbene in cerkvenoupravne razmere na širšem območju takratne Dolenjske, na katerem je delovala Geigerjeva delavnica. V luči vizitacijskega poročila ribniškega župnika in arhidiakona Frančiška Maksimilijana Vaccana in v kontekstu povezav med tedanjim lokalnim plemstvom (naročniki) pa vplivnimi kleriki in samostanskimi redovi (izvajalci programov posttridentinske katoliške obnove) se zrcalijo globlji vzvodi in zakonitosti Geigerjevega sakralnega slikarstva. Ključno vlogo v njem so imele grafične predloge – naročnikom jamstvo za korektnost rekatolizacijskih vsebin, slikarju pa vzor in opora pri formalnem in slogovnem podajanju naročene likovne snovi.

#### KLJUČNE BESEDE

oltarno slikarstvo, Mojster HGG, Hans Georg Geiger von Geigerfeld, Ortnek, grajska cerkev sv. Jurija, Frančišek Maksimilijan Vaccano, plemiške rodbine, Moscon, Lichtenberg, Erdödy, Khisl, ribniška župnija in arhidiakonat, kanonske vizitacije, grafične predloge, protestantizem, protireformacija, katoliška obnova

#### ABSTRACT

#### MASTER HGG'S RIBNICA PERIOD HISTORICAL CIRCUMSTANCES OF THE CREATION OF GEIGER'S PAINTINGS IN THE PARISH OF RIBNICA

In the 1640s, altar paintings for some of succursal churches in the parish of Ribnica were produced by Hans Georg Geiger von Geigerfeld, better known as Master HGG. To evaluate his Ribnica opus and properly place it in time and space as well as to accord it an appropriate place in Slovenian art history, it is necessary to conduct an overall survey of the Ribnica district in the period of Catholic restoration. The article, however, also provides an outline of the cultural, social and ecclesiastic-administrative conditions that dominated the wider area of the then Lower Carniola where Geiger's workshop operated. The visitation report drawn up by the parish priest and Archdeacon of Ribnica Franz Maximilian Vaccano as well as the connections between the local nobility of that time as commissioners on the one hand and influential clerics and monastic orders (the executors of the programmes of post-Trent Catholic restoration) on the other casts light on the deeper motivations and laws of Geiger's religious painting. Print templates were of pivotal importance: by offering guarantee to commissioners as to the correctness of re-Catholicisation contents and by serving as a model and recourse for the painter in his formal and stylistic conveying of the art matter commissioned.

#### KEY WORDS

altar painting, Master HGG, Hans Georg Geiger von Geigerfeld, Ortnek, St. George's castle church, Franz Maximilian Vaccano, noble families, Moscon, Lichtenberg, Erdödy, Khisl, parish and Archdeaconate of Ribnica, canonical visitations, print templates, Protestantism, Counter-Reformation, Catholic restoration

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## S U M M A R Y

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### Master HGG's Ribnica period. Historical circumstances of the creation of Geiger's paintings in the parish of Ribnica

In the 1640s, the Ortnek castle church of St. George as well as some nearby succursal churches of the parish of Ribnica obtained a few altar paintings, the quality of which significantly exceeded that of contemporary achievements in painting across Lower Carniolan countryside. The paintings were produced by Hans Georg Geiger von Geigerfeld, better known by his initials HGG, with which he signed three Ortnek altar canvases. HGG's paintings were commissioned by the local nobility, which was re-

novating or rebuilding and furnishing the places of worship in the spirit of the triumph of Catholic faith over Protestantism, which not long before prevailed in the district of Ribnica. The bearers of this victory, to which certain symbolic signifiers in the church of St. George allude, were the then owners of the Ortnek Castle and, most likely, the (substitute) patrons of the local castle church – the Barons of Moscon. The renovated church was a reflection of their return to Catholic faith; apart from the image of St. Valerius (alluding to the owner Valerius Baron of Moscon), their meritorious donations were also evident from family coats of arms featured on altars: those of the Moscons and of noble families that were related to them through marriage – the Schwab-Lichtenbergs and (probably) the Erdődies.

Conceptual leadership in matters concerning iconographic contents was the task of the local church authorities. Presented as hypothetical collaborators in the design of commissioned religious scenes are the parish priest and Archdeacon of Ribnica Franz Maximilian Vaccano, Rupert Eckart, the abbot of the Cistercian Monastery of Stična, the major spiritu-

al, cultural, educational and economic centre in this part of Carniola, and Nikolaj and Frančišek Mrav, provosts from the collegiate chapter in Novo mesto, where Master HGG originated from.

Master HGG's painting was guided by print templates, which were the transmitters of conceptually correct re-Catholicisation contents as well as a source of information on high art at European Catholic courts and important Counter-Reformation centres that would otherwise hardly reach this remote provincial area. The print templates came from major art and re-Catholicisation nexuses of the then Europe: Flanders (southern part of the Netherlands, which was under Spanish rule and hence Catholic), Bavaria (the court of the great Counter-Reformer Duke William V of Wittelsbach in Munich), and Italy. They mostly reached the present-day Slovenian territory through Graz, the dynastic centre of the administrative unit of Inner Austria, which also embraced Carniola until 1619. The affiliation of Slovenian territory with the Inner Austrian capital was also manifest during the period in which Master HGG painted for the churches in the parish of Ribnica.



*Ortnek, grajska razvalina okoli 1890 (reprodukcija razglednice iz okoli 1900), INDOK center.*