

1.01 Izvirni znanstveni članek

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Litoželezni molosi pred Tivolskim dvorcem v Ljubljani v evropskem kontekstu

IZVLEČEK

Članek se posveča štirim litoželeznim skulpturam psov pasme molos ob vznožju stopnišča Tivolskega dvorca v Ljubljani. Gre za odlitke dveh zrcalno obrnjenih modelov iz 2. polovice 19. stoletja, ki se razlikujeta le v zasuku glave in postavitvi zadnjih nog. Pripisani so nemško-avstrijskemu historicističnemu kiparju Antonu Dominiku von Fernkornu, v resnici pa gre za replike marmornih antičnih molosov, posnetih po izgubljenem bronastem originalu iz 2. ali 3. stoletja pr. Kr. Med antične kopije spadajo praktično identični, le po merah različni primerki v Uffizijih, British Museumu in Museu Pio-Clementino vatikanskih muzejev. Model za litoželezne replike (konkretno po molosih iz Uffizijev) je že konec dvajsetih let 19. stoletja imela berlinska livarna, po sredini stoletja pa že več evropskih livarn, med njimi tudi livarna kneza Salma v Blanskem na Moravskem. Glede na zgodovinske okoliščine bi lahko tudi ljubljanske litoželezne pse z veliko verjetnostjo uvrstili med Salmove izdelke, njihovo postavitve pa v čas, ko je bil двореc v letih 1852–1856 v posesti feldmaršala Radetzkega.

KLJUČNE BESEDE

umetniški liv, historizem, antika, replika, molos, Ljubljana, Tivoli, Salmova livarna v Blanskem, Pruske kraljeve livarne, Theodor Kalide, Anton Dominik von Fernkorn

ABSTRACT

THE CAST-IRON MOLOSSIAN DOGS IN FRONT OF THE TIVOLI MANSION IN LJUBLJANA WITHIN THE EUROPEAN CONTEXT

The article focuses on four cast-iron sculptures of Molossian hounds at the foot of the stairs leading to the Tivoli mansion in Ljubljana. These are casts of two mirror-image moulds from the second half of the nineteenth century, which only differ in the position of their heads and hind legs. Although attributed to the German-Austrian historicist sculptor Anton Dominik von Fernkorn, they are, in reality, replicas of marble Roman Molossian dogs, copies of the lost Hellenistic bronze original dating from the second or third century BC. Other examples of Roman copies can be found in the Uffizi Gallery, the British Museum and the Museo Pio-Clementino of the Vatican Museums, all nearly identical, except for their size. A model for cast-iron replicas (imitating the dogs in the Uffizi Gallery) was used by the Berlin foundry already at the end of the 1820s, and after the mid-nineteenth century by several European foundries, including that of Prince Salm in Blansko, Moravia. Given the historical circumstances, Ljubljana's cast-iron dogs, too, can in all likelihood be classified as Salm's products and their installation set in the period 1852–1856, when the mansion was owned by Field Marshall Joseph Radetzky.

KEY WORDS

art casting, historicism, Classical Antiquity, replica, Molossian dog, Ljubljana, Tivoli, Salm's foundry in Blansko, Prussian Royal Foundries, Theodor Kalide, Anton Dominik von Fernkorn

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S U M M A R Y

The cast-iron Molossian dogs in front of the Tivoli mansion in Ljubljana within the European context

The nineteenth century was marked by the industrial revolution and widespread use of cast iron, with reusable moulds allowing ample opportunities to copy e.g. artworks of Classical Antiquity. To such examples belong the sculptures of four Molossian hounds in front of the Tivoli mansion in Ljubljana. These represent two pairs of mirror-image moulds that only differ in the position of their heads and hind legs. Slovenian scholarly literature attributes the draft for them to the German-Austrian historicist sculptor Anton Dominik von Fernkorn (1813–1878), who, as the Ljubljana urban legend has it, committed suicide on realising that he had forgotten about the tongues. As for the casts, they are believed to have come from one of the Viennese art foundries.

Just as there is no truth to the legend about the artist having committed suicide (although he admittedly suffered from a serious mental illness in the last ten years of his life), it is also highly unlikely that he produced the draft for the Ljubljana Molossian dogs, given that identical cast-iron sculptures can also be encountered at several places across Europe and even in non-European countries, some dating from long before the mid-nineteenth century. Except for their size, these casts are identical to the marble Roman copies of the lost Hellenistic bronze original dating from the second or third century BC. Probably the most famous among them is the so-called Jennings Dog, kept in the British Museum, and similar ones are also found in the vestibule of the Uffizi Gallery in Florence and the Museo Pio-Clementino of the Vatican Museums. They feature a seated dog turning its head to the right if observed from the spectator's perspective, with its front legs astride and fixed to the ground, and hind legs shifted to the left. All of them are slightly higher than one metre and lower than 125 centimetres.

Art casting reached its zenith in Germany or, more specifically, in three Royal Prussian foundries – Gliwice (Silesia, present-day Poland), Berlin and Sayn. As their moulds were frequently copied by other European foundries, it is often difficult to yield a reliable identification of a specific foundry as well as an accurate dating of the cast objects. Among the foundries that tended to imitate the moulds of the Prussian foundries, the one of Prince Salm in Blansko, Moravia, stood out in terms of quality and

quantity of its art casting. The family Salm-Reifferscheid had personal and business ties with the Auerpergs, the owners of the most important foundry on the Slovenian territory, i.e. the one at Dvor pri Žužemberku. The products of the Moravian foundry were widespread in the Slovenian lands. Among others there was a statue of Field Marshal Joseph Radetzky which had won an award at the world exhibition in London (1851) and stood between 1880 and 1918 in front of the Tivoli mansion in the direct vicinity of the cast-iron Molossian hounds. The repertoire of the Berlin foundry included casts of Molossian hounds modelled on Roman examples (more

specifically, Florentine dogs) as early as the end of the 1820s, and Salm's foundry, which most probably merely imitated their mould, as early as the mid-century. Therefore, it is highly likely that Ljubljana's dogs were cast in Blansko and, as already mentioned, highly doubtful that the draft for them might have been made by a sculptor of Fernkorn's reputation and calibre, given that this is merely a copy of an Antique work. And the installation of the Molossian dogs in Tivoli Park probably coincides with the period 1852–1856, when the mansion was owned by Field Marshal Joseph Wenzel Radetzky.