

Sinopsisi / Abstracts

1.01 IZVIRNI ZNANSTVENI ČLANEK

Tomaž BREJC, Ivan Prijatelj in likovna umetnost

Ključne besede: Ivan Prijatelj, likovna kritika, 19. stoletje, 20. stoletje

Članek obravnava odnos literarnega zgodovinarja dr. Ivana Prijatelja (1875–1937) do likovne umetnosti. Četudi je v letih 1904–1905 objavil le šest tekstov, je z njimi postavil moderne standarde, kako pisati likovno kritiko. Vrh predstavljajo poročilo iz Jesenskega salona v Parizu 1905, še prav posebej njegovo navdihnjeno doživetje Cézannove likovne forme, in pa analize modernega kiparstva (A. Rodin, M. Rosso, P. Trubeckoj). Zavzemal se je za spojitev simbolnih form z nacionalnimi in etnografskimi motivi ter za duhovno-zgodovinsko razlago kulturnih pojavov na prehodu iz 19. v 20. stoletje.

1.01 ORIGINAL SCIENTIFIC PAPER

Tomaž BREJC, Ivan Prijatelj and Fine Arts

Keywords: Ivan Prijatelj, fine-art criticism, 19th century, 20th century

The article discusses the attitude of the literary historian Dr. Ivan Prijatelj (1875–1937) to fine art. Although he published only six texts between 1904 and 1905, they set modern standards in art criticism. The high point of this work is his report from the 1905 Autumn Salon in Paris, especially his inspired experience of Cézanne's graphic form, and his analyses of modern sculpture (A. Rodin, M. Rosso, P. Troubetzkoy). He argued for the merger of symbolic forms and national and ethnographic motifs and for an explanation of cultural phenomena at the turn of the 20th century based on spiritual history.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Danijel CIKOVIĆ, Relikviarij sv. Kvirina iz krške katedrale: donacija vojvode Vijema V. Bavarskega škofu Giovanniju della Torre

Ključne besede: Viljem V. Bavarski, Giovanni della Torre, piksida, relikvije, Sv. Kvirin, München, Krk, začetek 17. stoletja

Članek predstavlja do sedaj nepoznano donacijo vojvode Viljema V. Bavarskega škofu in apostolskemu nunciju v Luzernu, Giovanniju della Torre, iz leta 1604. Gre za srebrn relikviarij v obliki pikside z relikvijami sv. Kvirina, hranjenega v zakladnici katedrale na otoku Krk, ki predstavlja izjemno kvalitetno delo južnonemškega mojstra iz preloma 16. v 17. stoletje in spominja na piksido iz Michaelskirche v Münchnu. Relikvije verjetno izhajajo iz bližnje benediktinske opatije v Tegernseeju, kjer prav tako gojijo kult čaščenja rimskega mučenika Kvirina. Viljemova donacija predstavlja relikvijo kot protokolarno darilo in značilno obliko dvornega ceremoniala.

1.01 ORIGINAL SCIENTIFIC PAPER

**Danijel CIKOVIĆ, Reliquary of St. Quirinus from Krk Cathedral:
Duke William V of Bavaria's Gift to Bishop Giovanni della Torre**

Keywords: Duke William V of Bavaria, Giovanni della Torre, pixide, relics, St. Quirinus, Munich, Krk, beginning of the 17th century

The article discusses a hitherto unknown donation of Duke William V of Bavaria. In 1604, a silver pixide-formed reliquary with St. Quirinus' relics was donated to Bishop and Apostolic Nuncio in Lucerne, Giovanni della Torre. Held in the treasury of Krk Cathedral, the reliquary is a southern German work of outstanding quality, dating to around 1600. It resembles the pixide in the Church of St. Michael in Munich. The relics probably originate from the nearby Benedictine Abbey in Tegernsee, which was a cult centre of the Roman martyr Quirinus. The relic was a formal gift, a typical form of courtly protocol.

1.01 IZVIRNI ZNANSTVENI ČLANEK

**Nataša GOLOB, Brevir škofa Žige pl. Lamberga in Bartolomeo del Tintore
alias Picov mojster**

Ključne besede: brevir, škof Žiga pl. Lamberg, Bartolomeo del Tintore, Picov mojster, Marijino kronanje, sivolasa Marija, beneško knjižno slikarstvo, 1481

Leta 1481 je tiskar Franciscus Renner, de Heilbronn, v Benetkah natisnil Breviarium Aquileiense; eden od izvodov na pergamentu, je bil v lasti prvega ljubljanskega škofa Žige pl. Lamberga (ok. 1415, škof 1463–1488). Pomemben je okras prve strani in med ikonografskimi posebnostmi lahko izpostavimo upodobitev Marijinega kronanja, kjer je sivolasa Marija vidna s hrbtni strani. Krona, ki ji jo daje Sveta Trojica, ima obliko, ki združuje vladarsko krono in vladarsko jabolko ter se ujema z nekaj upodobitvami Marijinih kron, ki pa so vse povezane z naročili s Habsburškega dvora. Slogovna analiza pa ponuja predlog, da so cvetlične obrobe, iniciale in svojevrstna naslovnica delo beneškega knjižnega slikarja, znanega kot Picov mojster oz. Bartolomeo del Tintore.

1.01 ORIGINAL SCIENTIFIC PAPER

**Nataša GOLOB, The Breviary of bishop Sigismund of Lamberg
and Bartolomeo del Tintore alias Maestro di Pico**

Keywords: breviary, bishop Sigismund of Lamberg, Bartolomeo del Tintore, Maestro di Pico, Coronation of the Virgin, grey-haired Mary, Venetian illumination, 1481

In 1481 Franciscus Renner, a printer in Venice, sent to the market Breviarium Aquileiense; one of the examples, printed on parchment, was in possession of the first bishop in Ljubljana, Sigismund of Lamberg (ca. 1415, bishop 1463–1488). Illumination of the first page reveals rather unusual iconography of Coronation of the Virgin; a grey-haired Mary is seen from the back and the Holy Trinity is giving her the crown in a combined form of royal crown and orb (globus cruciger). The form is close to several depictions of the Virgin's crown, yet they relate to the commissions from the house of Habsburg. Stylistic analysis offers a suggestion that floral borders, initials and the outstanding first page are the work of Venetian illuminator Maestro di Pico resp. Bartolomeo del Tintore.

**Enrico LUCCHESI, Nicola Grassi, slikar beneškega settecenta,
in njegov radij vpliva zunaj mej Republike svetega Marka**

Ključne besede: Nicola Grassi, slike, Grad Mirna, palača Fistulario v Vidmu, Cesare Ligari, Francesco Sebaldo Unterperger, Benetke, settecento

Po temeljitem študiju historiografije slikarja Nicole Grassija, se prispevek osredotoča na slikarjev vpliv zunaj okvirjev Beneške republike. Avtor primerja skupino slik z gradu Mirna na Dolenjskem s podobnimi upodobitvami, ki so bile nekoč v palači Fistulario v Vidmu. Predstavljena je hipoteza, da bi mirenski ciklus slik lahko bil rezultat sodelovanja delavnice, pri čemer je izpostavljen problem šolanja dveh slikarjev, Cesareja Ligarija in Francesca Sebalda Unterpergerja, v delavnici Nicole Grassija.

**Enrico LUCCHESI, Nicola Grassi, the Painter of the Venetian Settecento,
and His Influence beyond the Borders of the Republic of San Marco**

Keywords: Nicola Grassi, paintings, Castle Mirna, Fistulario palace in Udine, Cesare Ligari, Francesco Sebaldo, Unterperger, Venice, settecento

After a thorough study of the historiography of the painter Nicola Grassi, the contribution focuses on the painter's influence outside the framework of the Venetian Republic. The author compares a group of paintings from Mirna Castle in Dolenjska with depictions similar to those once in the Fistulario Palace in Udine. He hypothesises that the series of paintings from Mirna Castle could have been the result of the cooperation of the workshop, pointing out the problem of training two painters, Cesare Ligari and Francesco Sebaldo Unterperger, at Nicola Grassi's workshop.

**Renata NOVAK KLEMENČIČ, Enrico Nordio in »gotska« bifora na koprski
Loži**

Ključne besede: Koper, Loža (Loggia), bifora, Enrico Nordio, Ferdinando Forlati, prenova

Ložo na Titovem trgu v Kopru, ki je bila zgrajena med leti 1462 in 1464, konec 17. stoletja pa temeljito predelana, so leta 1846 razdelili v dva prostora s predelno steno, v tako nastali vzdolžni prostor vzdali mezanin, prostor pod mezaninom pa osvetlili s pravokotnim oknom na zahodni fasadi. Leta 1894 je bila nad to okno vzdana bifora, za katero je vse do danes veljalo mnenje Antonia Alisija, da je bila na Ložo prenesena s stare palače družine Sabini. V Pokrajinskem arhivu Koper hranjeni signirani in datirani načrti in akvarel, pričajo o tem, da je arhitekt Enrico Nordio sam izdelal načrt za novo biforo, ki je bila zastekljena z okroglimi ploščicami in okrašena s kovano ograjo. Zahodna fasada Lože je po prenovi Ferdinanda Forlatija leta 1934 ostala nespremenjena, v šestdesetih ali osemdesetih letih prejšnjega stoletja pa je bilo zazidano pravokotno okno pod biforo in odstranjena kovana ograjica.

1.01 ORIGINAL SCIENTIFIC PAPER

Renata NOVAK KLEMENČIČ, Enrico Nordio and the “Gothic” Bifora in Koper Loggia

Keywords: Koper (Capodistria), Loggia, bifora, Enrico Nordio, Ferdinando Forlati, renovation

The Loggia in Tito Square in Koper (Capodistria), which was built between 1462 and 1464 and thoroughly renovated in the 17th century, was separated into two spaces with a partition wall in 1846. A mezzanine was built in the new longitudinal space, beneath which a rectangular window was made in the western façade of the Loggia. In 1894, a bifora was built above the window, which according to Antonio Alisi was originally part of the old Sabini Palace. This idea has been generally accepted until today. However, newly discovered signed and dated plans and a watercolour drawing in Koper Regional Archives confirm that architect Enrico Nordio himself designed the new bifora. Originally, the bifora was glazed and decorated with a wrought-iron enclosure. After its renovation by Ferdinand Forlati in 1934, the western façade retained its appearance. In the 1960s or 1980s, the rectangular window under the bifora was walled up and the wrought-iron enclosure removed.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Nadja ZGONIK, Recepcija Pregljevih ilustracij Homerjevih epov *Iliada* in *Odiseja* med umetnostno zgodovino in klasično filologijo

Ključne besede: knjižna ilustracija, slovensko slikarstvo, modernizem, socialistični realizem, eksistencializem, modernistični klasicizem, Anton Sovre, prevajanje klasične literature, likovna kritika

Ilustracije Marija Preglja za Homerjeva epa *Iliada* in *Odiseja* veljajo za prelomen umetniški dosežek v zgodovini slovenske ilustracije, slikarstva in umetnikovi osebni zgodovini. Njihovega pomena se je slikar sam že ob nastanku dobro zavedal, saj je oba ilustratorska cikla v celoti razstavil v letih 1950 in 1951, še preden sta leta 1951 knjigi prišli iz tiskarne. V prvih povojnih letih, nasičenih s politično ideologijo socialističnega zmagoslavja, je bilo ilustratorstvo, v primerjavi s slikarstvom utilitarna in s tem iz polja »visoke umetnosti«¹ odrinjena umetniška dejavnost, manj na udaru pravovernih kritikov in to je Marij Pregelj s pridom izkoristil. Privoščil si je umetniško svobodo in *Iliado* v tehniki gvaša podal v slikoviti brutalistični ekspresivni interpretaciji, *Odisejo* pa prikazal v duhu picassovskega klasicizma, oboje daleč od risarskih klasicističnih idealov. Likovna kritika je stvaritvi povzdignila kot vrhunski umetniški dosežek, književna kritika s področja klasične filologije pa modernega izraza ni mogla sprejeti. Tako je kljub izjemnosti ilustracij prvi knjižni natis ostal tudi edini.

1.01 ORIGINAL SCIENTIFIC PAPER

Nadja ZGONIK, The Reception of Marij Pregelj's Illustrations for Homer's Epic Poems *The Illiad* and *The Odyssey* between Art History and Classical Philology

Keywords: book illustration, Slovene painting, modernism, socialist realism, existentialism, modernist classicism, Anton Sovre, translation of classical literature, art criticism

Marij Pregelj's illustrations for Homer's *The Illiad* and *The Odyssey* are breakthrough artistic achievements in the history of Slovenian illustration, painting and the artist's personal development. The painter was already well aware of their significance when he did them,

since he exhibited both sets of illustrations in their entirety in 1950 and 1951, before the books were published in 1951. Compared to painting, illustration was considered a utilitarian art in the years following WW 2 (which were saturated with the political ideology of socialistic triumph) and was thus expelled from the field of 'high art' and therefore was less in the firing line of orthodox critics, a situation which Marij Pregelj used to his advantage. He exercised his artistic freedom and depicted *The Iliad* in gouache, interpreting the story with an expressive and picturesque brutalism, while *The Odyssey* was interpreted in the spirit of Picassian classicism, both far from the classicist ideals of drawing. Fine-art criticism extolled the illustrations as first-rate artistic achievements, while literary criticism by classical philologists rejected their modern style. Thus, although the illustrations were remarkable, the first print run was also the only one.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Sanja ŽAJA VRBICA, Slovenski slikar Anton Perko – dvorni marinist z dubrovniškimi naslovom

Ključne besede: Anton Perko, marinist, Dubrovnik, romantika, realizem, 19. stoletje

Anton Perko (1833–1905) je bil slovenski orientalist, pomorski poročnik, dvorni slikar marin, del spremstva prestolonaslednika Rudolfa Habsburškega in tajnik kronske princese Stephanie. S slikarstvom se je začel ukvarjati pri dvajsetih letih, osnovno znanje pa je pridobil v ateljejih dveh marinistov - Avstrijca Josepha Sellenyja in Francoza Henrija Durand-Bragerja. Po upokojitvi se je preselil v Dubrovnik, kjer je tudi umrl in bil pokopan z visokimi častmi, kot so poročali številni dunajski časniki. V svojem petdesetletnem delovanju je ustvaril niz pomembnih del, ki so ostajala znotraj stilnih okvirjev romantike in realizma, impresionizem in kasnejše smeri pa v njegovem delu niso pustili vidnejših sledi. S svojim opusom je obogatil fond slovenske umetnosti kot tudi fond priseljenih ustvarjalcev v Dubrovniku, zato si v jubilejnem letu, svoji 110. obletnici smrti, zasluži večjo pozornost.

1.01 ORIGINAL SCIENTIFIC PAPER

Sanja ŽAJA VRBICA, Slovenian Painter Anton Perko: Court Marine Painter in Dubrovnik

Keywords: Anton Perko, marine painter, Dubrovnik, romanticism, realism, 19th century

Anton Perko (1833–1905) was a Slovenian orientalist, naval officer, court painter of seascapes, member of crown prince Rudolph of Habsburg's royal entourage and secretary to Crown Princess Stephanie. He started to paint in his twenties, and received basic training in painting in the workshops of two marine artists, the Austrian Joseph Selleny and the French painter Henry Durand-Brager. After retiring, he moved to Dubrovnik, where he died. According to a number of Viennese newspapers, he was buried with military honours. In almost fifty years, he created a number of significant works, which remain within the stylistic frameworks of romantic, realist and Impressionist painting, while no traces of later painting styles can be seen in his oeuvre. His works significantly influenced Slovenian art as well as immigrant art in Dubrovnik, which is why he deserves greater attention on the 110th anniversary of his death.
