

ANNALES

Anali za istrske in mediteranske študije
Annali di Studi istriani e mediterraneei
Annals for Istrian and Mediterranean Studies
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POROČILA IN OCENE
RELAZIONI E RECENSIONI
REPORTS AND REVIEWS

**POROČILA
RELAZIONI
REPORTS**

Marjan Horvat

International conference
SOCIAL FUNCTIONS OF FAIRY TALES,
(online), Institute IRRIS for Research,
Development and Strategies of Society, Culture
and Environment, Slovenian Society of
Aesthetics and New University,
16 June 2022

Conference programme committee: Prof Polona Tratnik
(president), Prof Darko Darovec, Prof Claudio Povolo,
Prof Paul Crowther.

This conference, one of the results of the three-year research project *Social Functions of Fairy Tales*, funded by the Slovenian Research Agency (J6-1807), offered a wide range of rich and in-depth contributions, aimed to shed new light on the social functions of fairy tales. According to the concept of the research project, as set by its principal investigator Polona Tratnik, almost all contributors substantiated their analysis by questioning the long-term impact of fairy tales; in particular, by exploring the role of fairy tales in building identities, imagining communities and nation-building processes, but also by linking fairy tale narratives within different aspects of modern life and contemporary challenges – e.g. representation of poverty and abundance in fairy tales in relation to ‘eating disorders’; the question of how the principles of deliberative democracy are being entailed in folk tales; the presentation of optical devices in classical fairy tales; exploring folk tales as they were retold by nature worshippers in Western Slovenia.

Thirteen papers grouped into four panels were presented. In the first, entitled *Fairy Tales for Nation Building Processes*, historian Darko Darovec presented his findings on fairy tales about Kralj Matjaž (85 until 1958) in the context of the emergence of this figure in the Slovenian environment. Referring to the discrepancies between the conception of ‘historical facts’ about the ‘Slovenian’ Kralj Matjaž and Hobsbawm’s thesis of a universal social imaginary of the ‘Ruler’, onto whom the people project their desires of good governance, Darovec argued that the Slovenian tales of Kralj Matjaž are actually placed in a matrix older than its ‘historical’ character (Matthias Corvinus), with motifs and characters, which have many analogies in the oldest Indo-European epic traditions. This motif of the benevolent absent king is namely found in many European mythologies (i.e. King Arthur) and is known in many other narrative folklore, regarding, for instance, the Frankish king Charle-

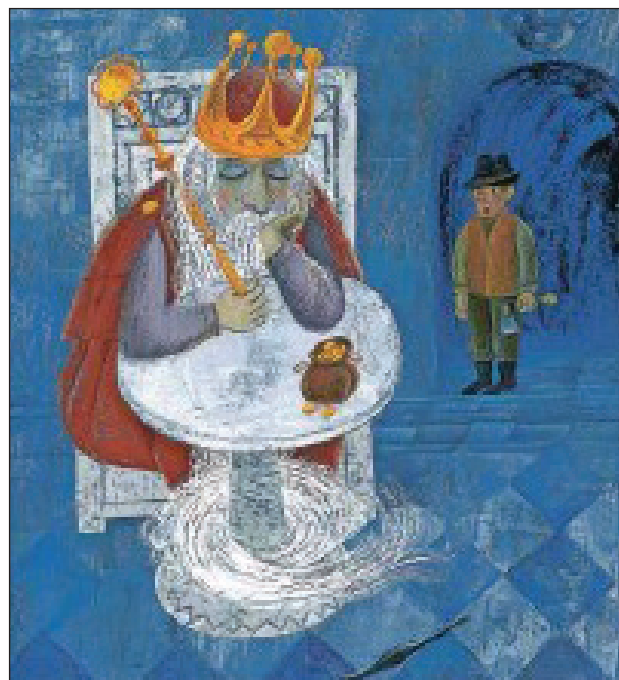
magne, the Holy Roman Emperor Frederick Barbarossa, the Balkan Kraljevič Marko and all the way back to the biblical king David. Prof Darovec presented some common and diverse characteristics of King Matjaž in comparison with other version of these tales, as an important case for the methodological and theoretical approach of collective and cultural memory and cognitive history for social-historical analysis. In this context, cultural theoretician Polona Tratnik presented her research of the motif of the “*hero who defeats the dragon and saves the community*” as a matrix on the basis of which the Slovenian national consciousness in the former Austro-Hungarian monarchy was being affirmed as an *Antemurale myth*, but she also explored how this myth was readjusted in the context of a new socio-economic system – socialism. The philosopher Paul Crowther presented his in-depth analysis of the fairy tale *The Goldenhorn* by Karl Dezzmann (1868) from the perspective of the author’s transition from a Slovenian nationalist politician to a representative of the German liberal tradition.

In the second panel, *Cultural Complexities*, anthropologist Mojca Ramšak presented the results of her extensive analysis, which included 1,512 fairy tales, legends, documentary tales and 230 published life stories from the last 150 years, all from Pohorje, a mountain range in the northwest part of Slovenia. She was particularly interested in the cultural and medical heritage of the Pohorje Mountains, while many previous sources mention visible signs of ‘different’ and sick people. People who narrated or wrote about these symptoms, although sporadically, associated them partly with alcoholism or endogamy, but mainly with social neglect, physical domestic abuse in youth, hunger, overwork, and the effects of war. Ramšak focused in particular on understanding these stories by placing them in a precise historical and cultural context, since in folk literature health and illness are never described in exclusively descriptive-epidemiological terms, but rather implicitly. The philosopher Valentina Hribar Sorčan supplemented this set of inquiry with an analysis of fairy tales from the perspective of attitudes towards food, eating habits and eating disorders. Fairy tales often describe the hardships of poverty and the search for food for basic survival on one hand, while the abundance of the rich on the other. “Attitudes towards feasts and drinking are ambiguous: on one hand, they arouse envy, on the other, disgust,” argued Hribar Sorčan, who at the end also expressed her considerations on whether reading this type of literature could help treat eating disorders such as anorexia and bulimia. The panel was concluded by philosopher and sociologist Jan Babnik and his analysis of optical devices (such as mirrors, lamps, and telescopes) in fairy tales. He focused on two tropes: a magic mirror that reflects or reveals the truth (whether real or distorted – magical), and the

camera as a soul-stealing device (similar to the old trope of the soul jar), and addressed the difference between them through the notion of the automaton and automatism (thus oscillating between the human and the camera).

Within the panel *Social Order and Distribution of Power*, four researchers presented their papers. International relations expert and long-time diplomat Milan Jazbec focused on aspects and elements of ruling in the story of Martin Krpan from Vrha, who is the most outstanding Slovenian literary hero of the nineteenth century. The focus of his analysis of this folk tale, written by the famous Slovenian politician, journalist and literary critic Fran Levstik, was especially on the relations among the main protagonists (the Emperor, Martin Krpan, the Empress, Minister Gregor and portraying the Court itself), since those, as Jazbec argued, reveal some fundamental principles of the medieval ruling matrix that are still present today. Historian Žiga Oman researched the rites of blood feud in the Slovenian folk ballad Rošlin and Verjanko. In his exploration of this literary work, first recorded in the nineteenth century, he was particularly interested in the limits and transgressions of peacemaking ideals in the late Middle Ages. Sociologist Marjan Horvat explored the role of narrative folklore in the formation of contemporary practices of deliberation. His research was conducted on the basis of selected Slovenian fairy tales and by using a novel methodological approach, in which he combined sociological fairy tale theory, deliberative democracy and cognitive history. Political scientist Cirila Toplak presented her analyses of tales and social practices of Nature Worshippers, a community that lived in remote areas of Western Slovenia until the mid-twentieth century, and displayed pre-modern and pre-Christian cultural features. She focused on a comparative analysis of nature worshippers' tales from Pavel Medvešček's collection *On a Red Cloud a Vineyard Is Growing* and collections of tales from the border region between Italy and Slovenia, where Nature Worshippers lived, published by ethnographer Ada Tomasetig.

In the fourth panel, *Identities, Beliefs, and Interpretations*, croatologist Dubravka Zima explored the social function of the fairy tale collection *Croatian Tales of Long Ago* by Ivana Brlić-Mazuranić. In her analysis of the collection, first published in 1916, she focused on the role of tales in terms of capturing Croatian identity, while she also presented in detail the ideological and imagological features of this collection of fairy tales, features related to social articulations, primarily those of a patriarchal community. In her paper, Anja Mlakar presented how the process of selection of "appropriate" narrative folklore took place in the nineteenth century, when the particular notion of the 'Good Slovenian' and Slovenianness in association with the Catholic Church



Ančka Gošnik Godec: *Kralj Matjaž*

prevailed. In conclusion, heritage expert Verena Vidrih Perko presented her in-depth comparative analysis of myths and fairy tales and their use in contemporary interpretation of heritage.

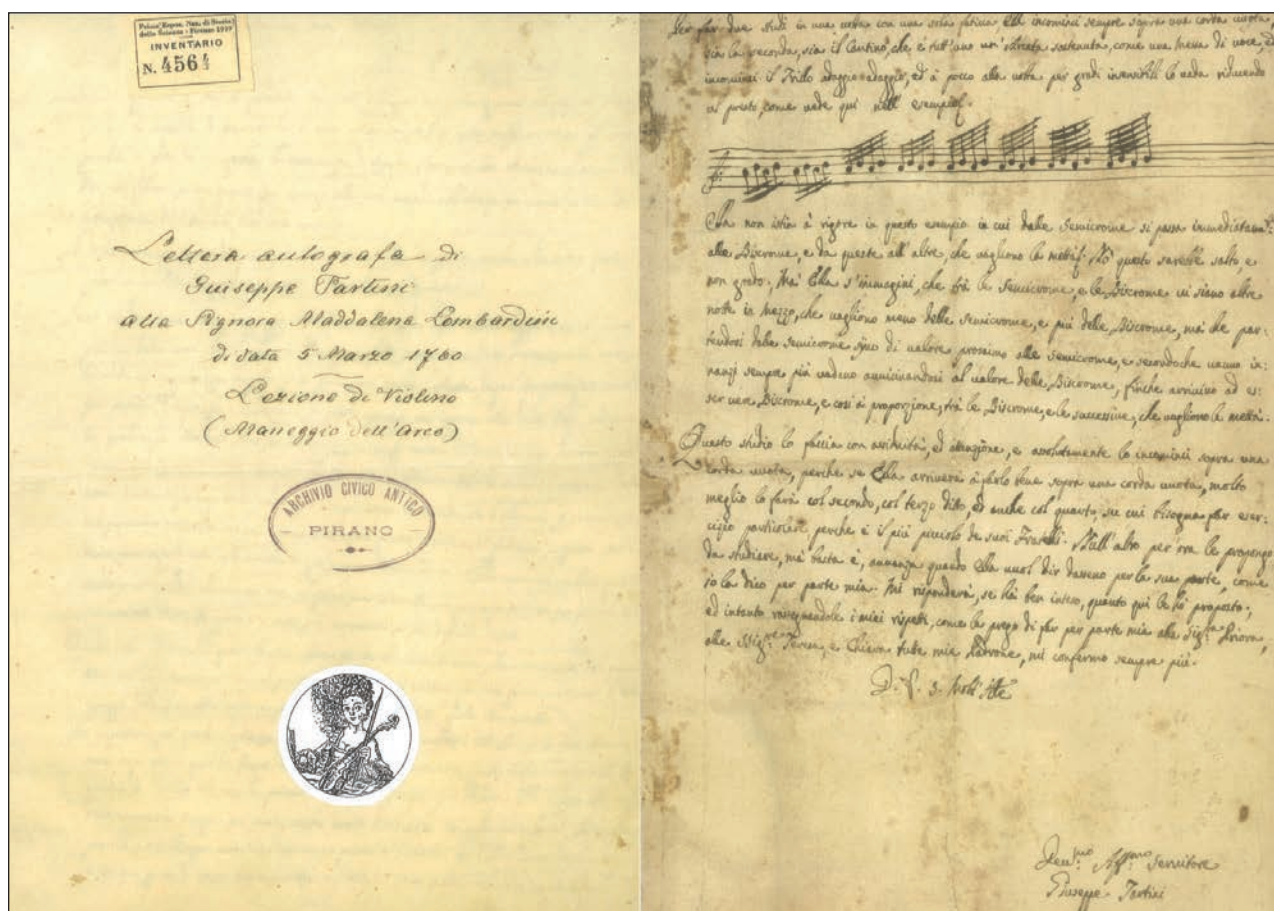
The conference justified its purpose. Based on Jack Zipes' sociological theory of fairy tales, especially on his later theory of memetics, which considers the transfer of universal patterns into concrete environments, the conference highlighted the need to illuminate complex narrative folklore from the perspective of very different disciplines – history, sociology, philosophy, heritage science, cognitive history, international relations and diplomacy, anthropology, etc. Furthermore, it turned out that, to a certain extent, the narrative folklore preconditions the deliberation in the contemporary community, which proves the relevance of the conference's wide approach, aimed to address this topic anew in an interdisciplinary environment. Namely, the discussion that followed showed that scholars have very different views on what social and political roles fairy tales entail, while also the role of cultural heritage per se, in relation to essentializing cultural identity, was under scrutiny. Nevertheless, the contributions and the discussions suggested some possible paths and synergies in a future exploration of the social and political impacts of narrative tradition on contemporary societies, accompanied with the topical issue of transforming cultural heritage into a progressive factor, which can contribute to socially sustainable development.

OCENE
RECENSIONI
REVIEWS

Duška Žitko (ur.):
GIUSEPPE TARTINI & MADDALENA
LAURA LOMBARDINI
(Pismo/La lettera/The Letter/La lettre/Der Brief).
Piran, Pomorski muzej »Sergej Mašera,« 2021,
48 str. in priloga: kopija faksimila pisma,
4 str.

Za omenjeno pismo je značilno, da kljub relativno zgodnjemu času (Padova, 5. marec 1760), še danes predstavlja primer Tartinijevega poučevanja na daljavo; seveda s tistimi in takratnimi (pismenimi in poštnimi) možnostmi. Ta je še vedno aktualna lekcija dopisnega šolanja, ki služi tudi kot vir vedenja o razvoju tedanje in takratne glasbene pedagogike. Po še vedno več kot 250-ih letih nagovarja violiniste z vsega sveta ter jim razkriva skrivnosti mojstrskega lokovanja z lokom. Kako tudi ne in več kot uspešno, saj je bil »naš« Giuseppe Tartini (Piran, 8. april 1692 – Padova, 26. februar 1770) tako skladatelj kot vio-

linist, pedagog in znanstvenik. Tako je izza svojih tehničnih in fizikalnih izkušenj ter dognanja tudi v tem primeru in z dodanimi notnimi primeri kar najbolj konkretno razložil (v prvem primeru) dotik loka in strun. Zato se je konkretno poslužil ne le svoje glasbe, pač pa med prvimi citira in se naslanja na glasbo slovitega predhodnika Arcangela Corellija (1653–1713) in zgradi eno svojih prvih tovrstnih tez na primeru ene od skladateljevih *fug*. Tartini svoji učenki svetuje igranje vsaj ene od njih, *fug*, čisto vsak dan; s spreminjanjem in pohitevanjem tempa bo učenka lahko prišla prav do vrtoglave virtuoznosti. Nato se Tartini dotakne leg in konča tole svojo lekcijo z obravnavo in igranjem trilčka. Tartini tako svojo tovrstno dopisno šolsko uro v okviru svoje znamenite *Šole narodov* zdaj postreže s konkretno učenko, najslavnejšo zagotovo med vsemi, beneško violinistko Maddaleno Lauro Lombardini (Benetke, 9. december 1745 – 18. maj 1818). V času nastanka tega pisma ji je bilo komaj 14 let, bila je zelo nadarjena že v otroštvu in je kasneje (kot njen učitelj Tartini) zaslovela kot ena najboljših evropskih violinistk. Bila pa je tudi skladateljica. Vzorci s svojim učiteljem se več kot očitno vlečejo še naprej. Kljub



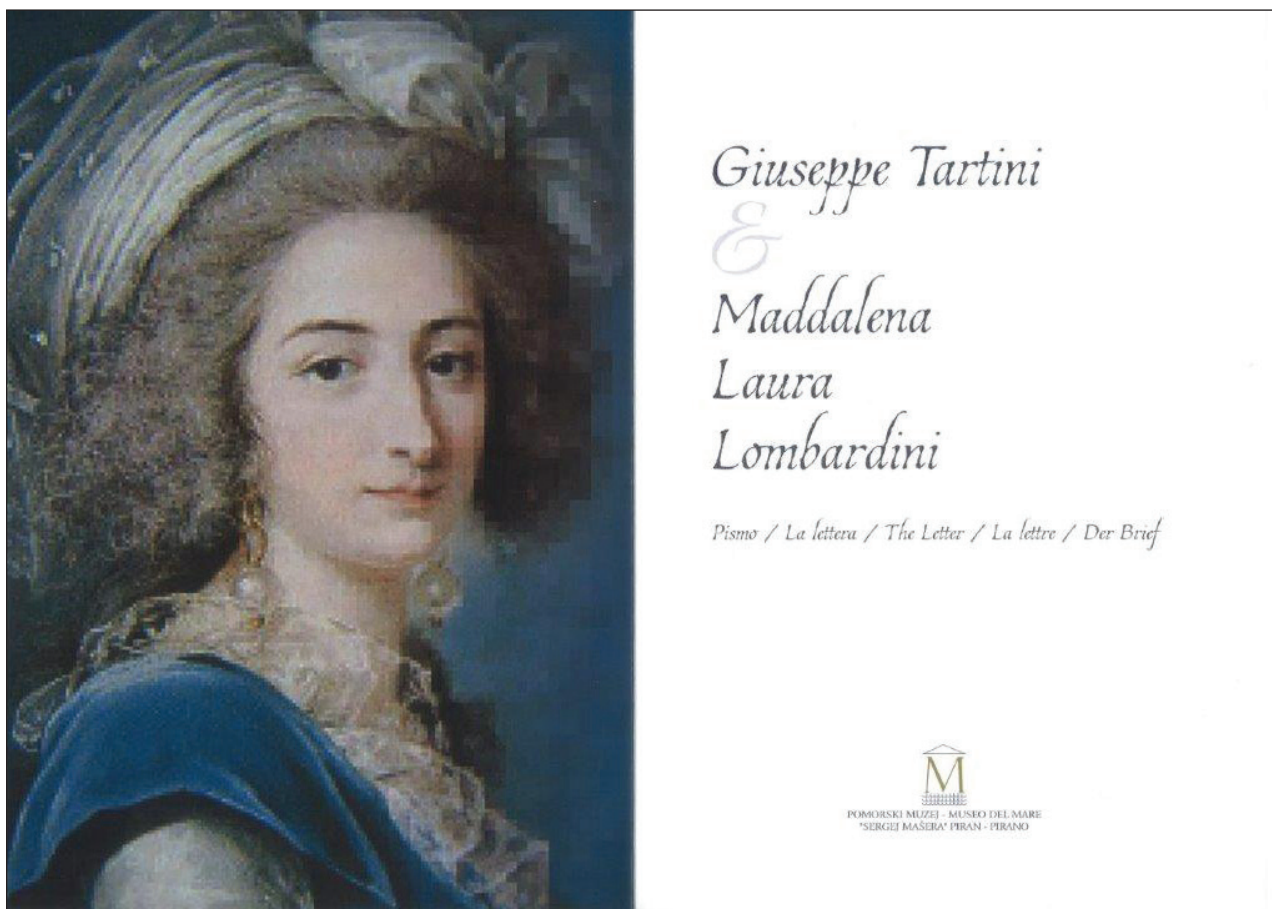
Sika 1: Prva in zadnja stran Pisma (orig. prepisa rkp., Padova, 15. 3. 1760).

temu jo Tartini v pismu naslavlja z »moja zelo cenjena gospa Maddalena,« jo vika in naslavlja z gospa. V pismu se poslovijo od nje: »Vašega Presvitlega Blagorodja/Nadvse Vdanega in naklonjenega Slugo // Giuseppe Tartini.«

Torej imamo zdaj po kar precej oddaljenemu času pred seboj pismo, faksimile avtoriziranega prepisa učenki M. L. Lombardini, dragoceno in po vsem svetu citirano arhivsko listino, ki jo hrani *Mestni arhiv* v Piranu. Poleg izvirnika v italijanščini, njegovega lektoriranega prepisa in prevodov v kar pet jezikov, je med vsemi temi kar nekaj raritet, prvih objav. Tartini je leta 1727 v Padovi ustanovil svojo violinsko šolo v kateri je učil nadarjene učence od vsepovsod. Mednarodni sloves mu je prinesel častitljivi naziv *mojster narodov*. V letu, dveh ali več je imel letno največ deset učencev, v vseh štiridesetih letih njenega obstoja pa je šolo obiskovalo kakih 200 violinistov in skladateljev. Ti so v svoje dežele ponesli Tartinijev način igranja in komponiranja, pa tudi njegov pedagoški pristop: eros in espri ter filozofsko teoretični odnos do glasbe. Z njimi so se po Evropi razkropila tudi Tartinijeva dela v izvirnih rokopisih in avtoriziranih prepisih. Eden takih je zagotovo omen-

jena listina, ki se zdaj poraja pred nami in je v več pogledih zanimiva za vse – za laike in profesionalce; za prve kot omemba duha časa in prostora, od koder izhaja, za druge pa povsem konkretno, za »zakone v glasbi,« ki navkljub svoji starosti in odmaknjenosti k sreči veljajo še dandanes. Tako gre v tem primeru za neke vrste drobno pisemce (na vsega štirih straneh rokopisa), po drugi strani pa za mnogo več kot zgolj za neke vrste formalizem. Kajti baročna glasba, kamor sodi večinski del Tartinijevega opusa, še vedno sloni na večnih in še vedno aktualnih (tehničnih in muzikalnih) dognanjih. Do njih se je pravzaprav dokopal prav »naš« G. Tartini.

Neformalna urednica večjezične predstavitve te edinstvene in več kot pomenljive izdaje ob aktualni in v Sloveniji vesplošno razglašeni 330-letnici *Tartinijevega leta 2022*, je kustosinja za umetnostno zgodovino in muzejska svetnica *Pomorskega muzeja »Sergeja Mašere«* v Piranu Duška Žitko. Slednji, *Muzej*, je tudi izdajatelj omenjene monografije (zanj Franco Juri). Ne sam, pač pa skupaj in v sodelovanju s *Pokrajinskim arhivom Koper – Enoto v Piranu*, ki arhivirani in avtorizirani prepis Tartinijevega *Pisma* tudi hrani. D. Žitko je prispe-



Slika 2: Notranjost Tartinijevega *Pisma* (tisk; Piran, 2021).

vala še uvod k izdaji, prepis rokopisa (izvirnik je v italijanščini), za prevod v slovenščino pa je poskrbel Ravel Kodrič (2016; na željo in po naročilu *Muzeja*). Tu je bil kot neke vrste konzulent zraven tudi naš violinski as in eden najbolj verodostojnih izvajalcev Tartinijeve violinske glasbe, Črtomir Šiškovič. Že v uvodu je Žitkova z natančno skrbjo in poglobljeno orisala celoten okvir tega Tartinijevega pisma. Ker je ta slovenska izdaja večjezična, so sodelovali kot prevajalci še Slobodan Žmikić (hrvaški jezik), Charles Burney (angleški jezik), Antoine-Léonard Thomas (francoski jezik) in Johann Adam Hiller (nemški jezik). Lektore prevodov

omenjenih tekstov v vse navedene jezike je pripelala Mirjana Kramarič Francé, lekturo nemškega prevoda pa je prispeval Marko Korošec. Za prevode uvoda v vse navedene jezike sta poskrbela še M. Kramarič Francé in M. Korošec. Za digitalizacijo je poskrbela Blanka Štibilj, oblikovalka celotne, zahtevne in likovno raznolike pa spet enotne podobe, pa je bila Duška Đukić. Ocenjujemo, da je celotna izdaja tudi skrajno lepa (kvaliteta papirja in tiska, barve, velikost v A4 formatu, itd.). Delo je bilo natisnjeno v Sloveniji in je izšlo v 300 izvodih.

Franč Križnar

KAZALO K SLIKAM NA OVITKU

SLIKA NA NASLOVNICI: *Benedetto Carpaccio, Marijino kronanje, 1537, olje, platno* (Casadio & Castellani, 2005, 136).

Slika 1: *Benedetto Carpaccio, Češčenje Kristusovega imena s svetniki Janezom Krstnikom, Frančiškom, Pavlom in Bernardinom Sienskim, 1541, olje, platno, z veduto Kopa* (Casadio & Castellani, 2005, 94).

Slika 2: *Mojster Kranjskega oltarja (slikar Vid): Kužna slika, 1504, Sv. Primož nad Kamnikom* (Foto: Tomislav Vignjević).

Slika 3: *Ivana Brlić-Mažuranić* (Wikimedia Commons).

Slika 4: *Metagalaxie* (Victor Vasarely, 1979).

Slika 5: *Marija z otrokom in svetniki, 1518* (V Italiji zadržane umetnine, 2005, 109).

Slika 6: *Kužna slika, 1519, Staatliche Kunsthalle, Karlsruhe* (Staatliche Kunsthalle, Karlsruhe).

Slika 7: *Margaret Fuller* (Wikimedia Commons).

Slika 8: *Sv. Bernardin Sienski, tempera na les* (Casadio & Castellani, 2005, 92).

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FRONT COVER: *Benedetto Carpaccio, Coronation of the Virgin, 1537, oil, canvas* (Casadio & Castellani, 2005, 136).

Figure 1: *Benedetto Carpaccio, Adoration of the Name of Jesus with John the Baptist, St. Francis, St. Paul, and St. Bernardino of Siena, 1541, with a veduta of Koper, oil, canvas* (Casadio & Castellani, 2005, 94).

Figure 2: *The Master of the Altar from Krain (painter Vid): The Plague Image, 1504, St. Primus Above Kamnik* (Photo: Tomislav Vignjević).

Figure 3: *Ivana Brlić-Mažuranić* (Wikimedia Commons).

Figure 4: *Metagalaxie* (Victor Vasarely, 1979).

Figure 5: *Madonna and Child Enthroned with Saints, 1518* (V Italiji zadržane umetnine, 2005, 109).

Figure 6: *Plague Painting, 1519, Staatliche Kunsthalle, Karlsruhe* (Staatliche Kunsthalle, Karlsruhe).

Figure 7: *Margaret Fuller* (Photo: Wikimedia Commons).

Figure 8: *St. Bernardino of Siena, Tempera on Wood* (Casadio & Castellani, 2005, 92).

