

Predgovor

U proljeće 2013. godine, otprilike godinu dana prije nego li je navršio 70 godina života i trebao krenuti u zasluženu mirovinu, *Međunarodni istraživački centar za kasnu antiku i srednji vijek* započeo je pripreme za izdavanje *Festschrifta* jednom od svojih osnivača - centar je osnovan dvadeset godina ranije, danas već davne 1993. godine – Igoru Fiskoviću. Inicijativi se u hodu pridružio i njegov matični Odsjek za povijest umjetnosti Filozofskog fakulteta, na kojem je slavljениk proveo čitav svoj radni vijek. Namjera je bila prirediti mu zbornik za sedamdeseti rođendan, i promovirati ga na godišnjem skupu *Centra* u Motovunu, u svibnju 2014. Nepredvidive okolnosti, pomalo nespretnosti, čekanje pojedinih priloga bez kojih se nikako nije htjelo ići u tisak – jer bi nedostajali u panoptikumu onih koji su željeli dati *hommage* svome prijatelju, kolegi, učitelju – učinile su da smo s izdavanjem kasnili nešto više od godine dana. Prvi se puta dogodilo da Motovunski centar svoju publikaciju nije objavio u roku manjem od godinu dana nakon započetog postupka. Znaju se takve stvari dogoditi (nama doduše nikad do sad), pa se dva dolje potpisana priređivača – dva njegova najstarija, negdašnja asistenta, jedan u ime *Centra*, drugi u ime Odsjeka, i valjda osobe s kojima je na matičnome odsjeku proveo ipak ponajviše vremena - nadaju da naš Fis (kako ga iz milja zovemo još od studentskih dana) to neće pretjerano uzeti k srcu.

Zbornik obuhvaća radove koje pokrivaju razdoblja kojima se Igor Fisković ponajviše bavio, reflektirajući raznolikost njegovih interesa, od početne kasne antike i suvremene umjetnosti, do ključnoga naglaska na kasnom srednjem vijeku i početku modernog doba. Zbog te raznolikosti i širokog vremenskog razdoblja koje pokrivaju, radovi su poredani manje-više kronološki. Ističe se brojem radova upravo kasnosrednjovjekovno doba i početci modernoga, *forte* u kojem je Igor Fisković dao svoje ponajbolje radove. Uz njih je i više priloga koji pokrivaju razdoblje baroka, kojim se slavljениk nije bavio, no koji su iz pera njegovih najbližijih prijatelja i one generacije njegovih bivših studenata koji su danas ostvarili ugledne karijere.

Između te naše generacije negdašnjih slavljениkovih prvih studenata, potom prvih suradnika na Fakultetu, i one danas već slavne generacije predvođene Gamulinom i Prelogom, upravo stoji Igor Fisković kao spona između klasične povijesti umjetnosti kao znanstvene discipline, i današnje struke koju vidimo kao nužno interdisciplinarnu.

Naravno, na ovom mjestu nemamo prostora da se u cijelosti osvrnemo na sve vidove njegove stručne djelatnosti, bilo da je riječ o nastavnoj ili konzervatorskoj djelatnosti, nadahnutim interpretacijama u dodiru s domaćom spomeničkom baštinom i povijesnim prostorom kojima smo kao i toliki studenti svjedočili na brojnim terenskim obilascima, nego ćemo se samo zakratko zadržati na onome što je u nama ostavilo najviše traga i onome što uistinu stoji kao spomenik naše struke - na njegovom znanstvenom doprinosu. Premda dobro poznajemo gotovo sve njegove radove, sada kada u cjelini sagledavamo taj uistinu velik znanstveni opus nastao tijekom pola stoljeća kontinuirane istraživačke djelatnosti, ipak ostajemo zapanjeni kako količinom radova tako i njihovom širinom, jer je uz arhitekturu uspješno istraživao sve likovne grane pa čak se bavio i urbanističkim temama, istovremeno postajemo svjesni i činjenice kako se je on nakon Ljube Karamana prvi koji je svojim interesima iskoračio prema Istri, kontinentalnoj Hrvatskoj te time simbolički povezao Sjever i Jug naše zemlje. Naravno, vrijedne su brojne njegove datacije i atribucije, stilske analize i široke sinteze, nova ikonografska čitanja i pronicljiva ikonološka tumačenja, ali ako bismo morali izdvojiti onu specifičnu kvalitetu koju za nas nosi njegovo djelo onda je to prije svega sposobnost repatrijacije i uvjerljive kontekstualizacije umjetničkog djela i slijedom toga ono što nam je, vjerujemo svima, ostavio u naslijeđe - svijest o potrebi sagledavanja različitih fenomena i povijesno razvojnih procesa na podlozi domaće sredine i u kontekstu posve određenog prostora i vremena njihova nastanka i trajanja. Zbog toga se njegov istraživački interes ne zaustavlja na uobičajenim formalno-stilskim analizama i povijesno umjetničkim interpretacijama već često, kroz fenomenološki rakurs zadire u šire značejske sfere vraćajući pojedine likovne pojave ili umjetničke osobnosti u njihov prirodni povi-

jesni i društveni kontekst. Stoga se naš profesor pokazao i dokazao ne samo kao minuciozni analitičar likovnih fenomena starijega doba, već i kao uvjerljiv tumač širokih pogleda i velikih sinteza od kojih će pojedini tekstovi o umjetničkom stvaralaštvu i humanističkoj kulturi Dubrovnika (*Skulptura u urbanističkom usavršavanju renesansnog Dubrovnika; Dubrovačko slikarstvo i društveni okviri njegova razvoja u XIV. stoljeću; Dubrovnik u mijenama stila 15. i 16. stoljeća na Jadranu*) zasigurno biti uvršteni u antologijska djela naše struke. Naravno, kako ne spomenuti njegove radove o ranokršćanskoj arhitekturi ili romaničkom slikarstvu, no ono što sigurno ne samo za nas strši daleko izvan dosega naše nacionalne kunsthistorije jesu njegovi tekstovi o dalmatinskom kiparstvu te brojnim našim i stranim kiparima koji su djelovali na ovim prostorima – od pluteja s likom vladara i Jurja Dalmatinca do Nikole Firentinca i Jakova de Spinisa iz Orléansa. Nesumnjivo, bez njegovih brojnih studija današnje naše spoznaje o kiparstvu romaničkog, gotičkog i renesansnog razdoblja bile bi bitno osiromašene. Konačno ne možemo ne spomenuti još jedan, nama dragi, segment njegove istraživačke djelatnosti - vrijedne ikonografske studije u kojima je razotkrio neočekivana skrivena ikonološka značenja (pročelje crkve u Starom Pagu) i prepoznao za evropsku umjetnost vrlo rane prikaze sv. Franje Asiškog (raspelo iz sv. Klare u Splitu).

Na kraju ne bi bilo u redu reći kako je njegove tekstove bilo lako čitati. Njegov stil pisanja jest osebujan, katkad teško prohodan a katkad fluidan, ponekad pomalo arhaičan, a često inverzno-reverzibilan ili barokno „vitičast“, i u osnovi više nagingje književnom i literarnom neko klasičnom znanstvenom diskursu, no upravo zato nam je kroz taj složeni konotativni „višak vrijednosti“ uspio kao rijetko tko prenijeti onu posebnu auru likovnih i arhitektonskih ostvarenja koja nam daje naznaku daleko dubljih i složenijih uvjetovanosti njihove pojave.

Stoga slobodno možemo ustvrditi, i bez neke veće osobne pristranosti, kako je riječ o znanstveniku, kolegi i dragom prijatelju, koji je ne samo uvelike zadužio povijest umjetnosti u Hrvatskoj, već da u cjelini njegov rad na izučavanju, promicanju i popularizaciji starije nacionalne umjetničke baštine predstavlja velik doprinos kulturi naše zemlje.

Nadamo se na kraju da će zbornik, kao odraz prijateljstva i poštovanja prema slavljenu, naći svoje čitatelje i izvan naše zemlje, te da ga će kako mlađi kao i već formirani povjesničari umjetnosti, bivši i sadašnji studenti rado uzimati u ruke.

Miljenko Jurković, Predrag Marković
23. travnja 2015.

Foreword

In the spring of 2013 – approximately a year before his 70th birthday and the beginning of his hard-earned retirement – the *International Research Centre for Late Antiquity and the Middle Ages* began preparing a *Festschrift* in honour of one of its founders, Igor Fisković. The Centre had been founded twenty years earlier, back in 1993.

The Department of Art History of the Faculty of Humanities and Social Sciences, in which the honouree spent his entire working life, joined the initiative subsequently. The plan was to prepare a collection of writings for his 70th birthday and to promote it at the Centre's annual symposium in Motovun in May 2014. Some unpredictable circumstances, some oversights, and the decision to wait for some contributions before publishing the volume – since they would be missed in the melange of those who wanted to pay tribute to their friend, colleague, and master – have resulted in a delay of slightly more than a year. This is the first time that it has taken the Motovun Centre more than a year to publish its edition. Such things can happen, though (although they had never happened to us), and the two co-editors, undersigned here, one on behalf of the Centre and the other on behalf of the Department, who are also two of his oldest former assistants, and probably the people he spent most time with in the Department at which he worked, hope that our Fis (as we have lovingly called him ever since our days as students), will not hold it against us.

The *Festschrift* includes works addressing the periods that Igor Fisković has dealt with most, thus reflecting the diversity of his interests, ranging from Late Antiquity to contemporary art, with key emphasis on the Late Middle Ages and early modernity. Due to the diversity and the broad period of time the texts are covering, they have been arranged more or less chronologically. The works focus mainly on the Late Middle Ages and the early modern period, Fisković's *forte* and the topic of some of his best writings. There are also several texts addressing the baroque period, which was not one of the honouree's interests, but they were written by some of his closest friends and members of the generation of his former students who have had prestigious careers.

Igor Fisković actually stands as a link between our generation of his first students and subsequently his first associates at the Faculty, and the already famous generation led by Gamulin and Prelog; he is a link between the classical approach to art history as a scientific discipline, and today's approach to it as an essentially interdisciplinary profession.

Clearly, here we cannot provide a comprehensive overview of all the aspects of his professional career, his teaching and conservation activities, his inspired interpretations enthused by Croatian heritage and historical space, which we have witnessed ourselves – as have many other students – during our field tours. Hence, we will only briefly dwell on the element which has left the deepest impression on us, and which truly stands out as a monument to our profession: Fisković's scientific contribution. Although we have been well acquainted with nearly all his works, now that we are considering the whole of his broad scholarly opus, created over half a century of continuous research, we are astonished both with the quantity of his writings and with the wide scope of topics they cover. Besides architecture, Fisković has successfully explored all branches of the visual arts, and addressed even some urbanistic topics, and we have realized that, since Ljubo Karaman, he has been the first whose interests have gone in the direction of Istria and continental Croatia, and he has thus symbolically linked the north and the south of our country. Certainly, his numerous contributions in the fields of dating and attribution are valuable, as are his stylistic analyses and broad syntheses, new iconographic readings and astute iconological interpretations, but if we were to single out a specific quality which, to our minds, makes his work recognizable, it would be his ability to repatriate and convincingly contextualize a work of art. For this reason, what he has passed down to all of us, we believe, is an awareness of the need to consider various phenomena and processes of historical development against the background of our domestic milieu, and in the context of the specific space and time in which they emerged and existed. His research interest is not exhausted with the usual formal-

stylistic analyses and art-historical interpretations; rather, it often makes use of the phenomenological viewpoint and penetrates into broader spheres of meaning, restoring certain artistic phenomena and personalities to their natural historical and social contexts. Our professor has shown and proven to be not only a meticulous analyst of past artistic phenomena, but also a convincing interpreter of broad views and great syntheses, among which some of his texts on the artistic production and humanistic culture of Dubrovnik (*Sculpture in the urban development of Renaissance Dubrovnik; Painting in Dubrovnik and the social framework of its development in the 14th century; Dubrovnik through the stylistic changes of the 15th and 16th century in the Adriatic*) will certainly be included among the anthological works in the field of the history of art. We cannot fail to mention his works discussing Early Christian architecture and Romanesque painting, but one element which many people believe transcends by far the boundaries of our national history of art is his texts about Dalmatian sculpture and the many Croatian and foreign sculptors who had worked in this region: from the altar screen slab with a ruler's effigy, through to Juraj Dalmatinac (Giorgio de Sebenico), Nikola Firentinac (Niccolò di Giovanni da Firenze) and Jacob de Spinis of Orléans. Undoubtedly, without his many studies, our knowledge of Romanesque, Gothic and Renaissance sculpture would be much poorer. Finally, we cannot omit to mention yet another segment of his research activity, very dear to us: his precious iconographic studies, in which he uncovered some unexpected hidden iconological meanings (the façade of the church in Stari Pag) and recognized representations of St. Francis of Assisi, early in the context of European art (the crucifix of St. Clare in Split).

Finally, it would be unfair to claim that his texts can be read easily. His style of writing can be peculiar, sometimes almost impenetrable and sometimes fluid, occasionally somewhat archaic, and often inversely reversible, or elaborate and Baroque-like; his discourse is much closer to that of literature than of science. It is precisely for this reason that, using this complex connotative 'added value', he has managed, like few people before him, to convey to us the special aura of artistic and architectural achievements, which hints at much deeper and more complex determinants of their creation.

Thus we can say, without any major personal bias, that Igor Fisković is a scholar, a colleague and a dear friend, to whom the Croatian history of art is much indebted. Moreover, his entire endeavour aimed at studying, promoting and popularizing old national artistic heritage has been a major contribution to Croatian culture.

We hope that this volume, which reflects our friendship and appreciation of the honouree, will find its readers both in Croatia and abroad, and that it will be picked up gladly by art historians both young and mature, and by students both former and current.

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