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Sommario/riassunto	Blood and Milk in Medieval ImageryThe wall painting Plague Image (also named the Image of Scourge, Mater omnium, The Virgin of Mercy, Our Lady of Protection, Mary the Mediatrix, Double Intercession, Combined Intercession, Our Lady's Intercession etc.) in the Church of St. Primus in #rna near Kamnik in Slovenia, executed in 1504, at the end of the Middle Ages and at the dawn of the Renaissance in Central Europe, reflects well the passage between the two worlds of imagination and their visual representation. The triangular composition – with God the Father, the universal entity, at its apex, and lower with Christ exposing his wounds (Man of Sorrows, Imago pietatis) on the left, and Virgin Mary on the right, with her bosom bare – determines the believer's perception. The scene combines the notions of birth, symbolized by the charity of Mary offering her milk, and death, symbolized by the cruelty of blood shed by Christ and the menacing sword of God the Father. At the time of their realization, the figures of Christ and Mary were meant to be spiritual, imaging the mysteries of the Eucharist and the Incarnation. The present text examines the question as to what extent the believers of the past connected, in their imagination, Christ's nakedness and Mary's bosom with parts of the body of a common human. The masked eroticism of the two figures put a stamp on this suggestive image which in the course of history provoked various reactions...

Kužna podoba (tudi Slika nadlog, Mater omnium, Marija zavetnica s plašem, Marija (po)srednica, Dvojno posredništvo, Kombinirana intercesija, Marija priprošnjica, etc.) v cerkvi Sv. Primoža v rni pri Kamniku v Sloveniji, ki je nastala leta 1504, ob koncu srednjega veka in na pragu renesanse v osrednji Evropi, dobro odraža prehod med dvema domišljijiskima svetovoma in njunima likovnima izrazoma. Trikotna kompozicija, na vrhu je Bog Oe, univerzalna entiteta, spodaj levo Kristus, ki kaže rane (Mož bole in, Imago pietatis), desno Marija z razgaljenimi prsmi, doloa vernikovo dojemanje. Odseva rojstvo, ki ga simbolizira dobrota Marijinega mleka, in smrt, ki jo simbolizirata krutost prelite Kristusove krvi ter grozei Oetov me. Postavi Kristusa in Marije sta bili zasnovani kot duhovni, kot podobi skrivnosti evharistije in utelešenja. Besedilo se sprašuje, do kakšne mere je vernik tistega asa v svoji domišljiji povezoval Kristusovo goloto in Marijine prsi s telesnimi deli navadnega loveka. Njuna prikrita erotika je zaznamovala sugestivno podobo, ki je skozi zgodovino spodbujala razline reakcije ...
