Abstract: The new Grohar's room in the Škofja Loka Museum that is located in a more than a thousand years old town, some kilometres northwest of Ljubljana, Slovenia, represents one of the new possibilities to popularize old local history. Ivan Grohar (1867–1911) is one of the four well-known Slovenian painters from the beginning of the 20th century, together with Rihard Jakopič, Matija Jama and Matej Sternen. These Slovenian painters are the founders of Impressionism within the modern style. Škofja Loka became the so called Slovenian "Barbizon" (i.e. French village near Fontainebleau, once the settlement of painters) and this art and old tradition inspired another Slovenian (music) artist Oskar Dev (1868–1932), who composed some of his musical works (songs and choirs) in Škofja Loka, too. His and Grohar's period in Škofja Loka resulted in some extraordinary art works i.e. paintings and musical works. They both were inspired by the countryside that reflected on their works. This is now one of the new Slovenian's challenges of museology and musicology in an interdisciplinary and multidisciplinary approach so the art of painting and music could be a benefit for the visitors of this and other museums.

Keywords: old local history, painter, composer, Impressionism, modern style, "Barbizon", music pieces: songs and choirs, museology, musicology

I. AS AN INTRODUCTION

The Škofja Loka Museum is a museum with archaeological, historical, cultural-historical, ethnological, art and natural history collections. It opened in 1939 and covers the period of more than 830 years (973-1803). The museum is located in the Loka Castle in Škofja Loka, which was first mentioned in 1215; some 23 kilometres northwest of Ljubljana in Slovenia.

Today, the modern Škofja Loka Museum is a lively interactive spot, where we discover the past, understand the present and learn about the future. It is a precious store of objects and historic facts, as well as a suitable place for socialising and cultural events. In the Škofja Loka Museum you can see artefacts and documents that bear witness to the extremely rich cultural
heritage of Škofja Loka and its surroundings, and the way of life in this area in the past – as is the furniture from Visoko in the special Ivan Tavčar room (1851-1923) [1]. From 2012 they have a special room for Ivan Grohar (1867-1911), one of the four well-known Slovenian painters from the beginning of the 20th century [2]. The period from the end of the 19th and the beginning of the 20th centuries is represented by works of artist and painter Ivan Grohar and the non professional musician and judge Oskar Dev. They are both two Slovenian realists and the first (Grohar) from the group of Impressionists. The time of Impressionism, which was one of the key periods in the history of Slovenian fine art, strongly marked Škofja Loka. The native Ivan Grohar, who has visibly influenced the development of Slovenian painting with his artistic style, was an important member of the famous four Slovenian Impressionists and co-created the path of Slovenian modern art. Together with other Impressionists he cut-off the avant-garde way with the tradition of Realism of that time, which derived from the previous century. Despite the fact that he left a few remarkable and truly astonishing works directly related with Škofja Loka, the museum only keeps his portraits and less known works. Today, Škofja Loka is, thanks to Ivan Grohar, still remembered as the “Slovenian Barbizon” (i.e. French village near Fontainebleau, once the settlement of painters; comment of the author!) [3]. So the four of Slovenian Impressionists: Ivan Grohar, Rihard Jakopič (1869-1943), Matija Jama (1872-1947), Matej Sternen (1870-1949) and the fifth, the photographer August Berthold (1880-1919), stayed in Škofja Loka together because this area became the Slovenian Barbizon [4].

II. Oskar Dev and Ivan Grohar

In music there was a tremendous competition in Europe at that time (at the end of the 19th century and at the beginning of the 20th century), besides Oskar Dev (1868-1932) there were: Gustav Mahler and Arnold Schönberg (Austria), Leos Janáček, Vitezslav Novák and Josef Suk (all from Bohemia), Ivan Zajc, Blagoje Bersa, Antun Dobronić, Ivan Matetić Ronigov, Fran Lhotka Kalinski and Krsto Odak (all from Croatia), Edward Elgar, Frederick Delius, Gustav Holst (all from Great Britain), Jean Sibelius (Finland), Camille Saint Saëns, Jules Massenet, Gabriel Faure, Vincent d’ Indy, Claude Debussy, Albert Roussel and Maurice Ravel (all from France), Richard Strauss and Max Reger (both from Germany), Franz Lehár, Ernst von Dohnányi and Bela Bartok (all from Hungary), Ruggiero Leoncavallo, Giacomo Puccini, Pietro Mascagni, Ferruccio Busoni, Umberto Giordano and Ottorino Respighi (all from...
Italy), Johann Svendsen and Edvard Grieg (both from Norway), Karol Szymanowski (Poland), Mili Balakirev, Nikolaj Rimski Korsakov, Anatolij Ljadov, Aleksander Glazunov, Aleksander Skrjabin, Sergej Rahmaninov and Igor Stravinski (all from Russia), Davorin Jenko, Risto Savin alias Friderik Širca, Gojmir Krek, Emil Adamič and Anton Lajovic (all from Slovenia), Pablo de Sarasate, Isaac Albeniz, Enrique Granados, Manuel de Falla and Joaquín Turina (all from Spain), Stanislav Binički, Petar Stojanović, Isidor Bajić, Petar Konjović, Miloje Milojević and Stevan Hristić (all from Serbia) and Charles Ives, Ernest Bloch and Irving Berlin (all from USA) and so on [5].

At the end of the 19th century in Slovenia the largest music institution was the Glasbena matica (the Music Society; founded 1872), at first in Ljubljana and later in other cities. The Cecilijansko društvo (the Cecilian Society; founded 1877) in Ljubljana and later also in other towns had the largest impact on the reformation of the Slovene church music. The most important composers around the Cecilian Society were Avgust Armin Leban, Pater Hugo Sattner, Janez Kokošar, Josip Lavtižar, Janez Laharnar, Ignacij Hladnik, Peter Jereb and Alojzij Mihelčič. Their great achievement has managed, despite their different approach, to introduce Slovene national characteristics into church music; in different directions. Among the leading composers of secular music during the Romantic era were Anton Nedved, Davorin Jenko, Andrej Vavken, Vojteh Valenta, Danilo Fajgelj, Anton Hajdrih, Jakob Aljaž, Josip Kocijančič and Hrabošlav Volarič. Other composers of the period included music creators as Viktor Parma, Oskar Dev, Anton Schwab, Josip Pavčič, Zorko Prelovček, Peter Jereb, Vinko Vodopivec, Fran Korun Kožeļski, Fran Ferjančič, Emerik Beran and Fran Serafin Vilhar. Although the Slovene Romantic music cannot be compared with the more developed music in other parts of Europe, it was nevertheless important: it laid the foundations for an original Slovene musical culture and helped it find its place in a European framework. The Ljubljana Musical Society and its director Matej Hubad were mainly responsible for this (Kržinar & Pinter, 1997: 8-9).

In Škofja Loka the national Reading Society had been founded (1862-1922), which, among others, aimed at developing music life. It was reviving the music creativity and performance and their members took care of entertainment and music instruction generally. Their most active era was in years 1905-1911, when the leading representative of the Slovenian Romantic, judge Oskar Dev, was living and working in the town. He was the committee man and vice-president of the Society, member of its party and singer section, the initiator and member of all three chores that had been active at that time (male-, female- and mixed-choruses) and the saloon orchestra. From April 1905 to July 1911 Oskar Dev composed in Škofja Loka and edited some of them over 400 pieces, which he wrote [6]. In (Škoja) Loka was the brass band i.e. wind band (from 1876), because in the Škofja Loka the Historical Archive was founded on the suggestion of the voluntary fire brigade (which was founded in 1876 by the member of the Gymnastic Society) [7]. Before that he took active part in the private chamber orchestra, which was led by the teacher and photographer Sadar; later he was instructing young boys with music instruments. At that time in Škofa Loka there were the organ i.e. the organ in-
Struments in the parochial churches St. Jacob, St. George and St. Ann (The Capuchin church), in the Ursuline church (i.e. Hospital church in Spodnji trg), the branch church of Annunciation in Crngrob etc. [8].

THE PAINTER IVAN GROHAR (Spodnja Sorica, June 15, 1867 – Ljubljana, April 19, 1911)

After the painting and other schooling in Kranj, Zagreb, Graz and Munich he met Rihard Jakopič (1869-1943) in 1897, he started attending the classes of Ažbe’s (Anton Ažbe, 1862-1905) Painting School in Munich. There Grohar was introduced to Matej Sternen and Matija Jama. Grohar was in the first place painter of religious images by more orders from Brezje, Radovljica etc. In years 1900 and 1902 Ivan Grohar was co-operating the first time with the (group) exhibitions of Savan’s [9] (Grohar, Jama, Jakopič, Sternen ..). In 1904 Ivan Grohar was having an exhibition in Vienna in the saloon Miethke [10], when he cut off religious images and he remained the most known landscapist-Impressionist with most known motifs from the rural life by symbolism contents and by fine sense for colour and the special technique by painting. From 1904 Grohar had been living and working more or less permanent in (Škofja) Loka (except numerous travelling for exhibitions to Belgrade, Vienna, London, Sofia, Trieste, Cracow, Mali Lošinj, Berlin etc.) and then he died in the Ljubljana hospital [11].

THE COMPOSER OSKAR DEV (Planina near Postojna, December 2, 1868 – Maribor, August 3, 1932)

After the painting and other schooling in Kranj, Zagreb, Graz and Munich he met Rihard Jakopič (1869-1943) in 1897, he started attending the classes of Ažbe’s (Anton Ažbe, 1862-1905) Painting School in Munich. There Grohar was introduced to Matej Sternen and Matija Jama. Grohar was in the first place painter of religious images by more orders from Brezje, RAD
The musician was influenced by Father Hugolin Sattner in the Novo mesto Gymnasium. From 1885 to 1888 Dev had been attending the school of Music Society in Ljubljana, later he studied singing and harmony at Fran Gerbič and Matej Hubad. At the Ambrosiusverein in Vienna he was a student of Julius Böhm and at the same time he was choir master of the Slovenia Society and the Slovenian Singer Society. In Vienna, he finished his law degree. He was working as a judge in Škofja Loka (1905-1911), Kranj and Maribor and there he was leading some choirs, too. In Maribor Dev founded the Music Society (1919), a many choruses and he led the music school, too. As a composer he was a lyric Romantic with a lot of humour and for that he was very popular (solo songs, male- and mixed- choruses, harmonization of folk songs, especially Carinthia folk songs). The majority of them Dev edited for the Music Society and for the New Chords [12].

Both, Ivan Grohar and Oskar Dev were members of the Škofja Loka national Reading Society (1862-1924) and in this way they worked together. Ivan Grohar’s nickname back at home, in Sorica, was “Heblar’s boy”. There he was mostly known as a (theatrical, dramatic) actor and singer-baritone, guitarist and zitherist, less as a painter [13].

III. THE FRAGMENTARY COMPARISON OF GROHARS’ AND DEVS’ ARTISTIC WORKS IN ŠKOFJA LOKA 1905-1911

This comparison is only partial and it focuses on the simultaneous (chronological) works of both artists and both art genres: painting and music [14]. The first of them are two (Grohars’) pictures, oils Kamnitnik [15] and Škofja Loka in snow/The Snow Storm in Škofja Loka [16] (all of them only as copies in Škofja Loka Museum) from 1905.
From that time there are two Grohars’s oil pictures: *View from my Window* and *The Willow-Trees by the Brook*. The Dev’s composition from the same time (1905; in Škofja Loka, too) is the solo song *The Birdie* [New Chords, 1905: 65-67] (for voice and piano and with the text of Dragotin Kette; dedicated to Josip Nikolaj Sadnikar; 1863-1952; the Slovene veterinary surgeon and a collector of works of art, during 1889-1926 he was living and working in Kamnik) [17]. As a composer Oskar Dev published 1905 two choruses for Music Society in Ljubljana: *On the Plain* (a male chorus a cappella with the text of Dragotin Kette and honoured with the 3rd order reward by the Music Society in Ljubljana) [21 male- and, 1905: 8-9] and *The Dawn* (mixed chorus a cappella with the text of Oton Župančič) [ibid. 23-24].

![Fig. 6 The covered page of 21 male- and mixed choruses, 1905](image)

The next Dev’s male-chorus (a cappella) *Tihi veter od morja/The Quiet Wind from the Sea* was composed by the author in Škofja Loka, too (1906; text by Oton Župančič, too) and it was published in the collection of 20 *moških in mešanih zborov / 20 male- and mixed-choruses* (edited by Matej Hubad) not later than 1910 [Music Society, 1905: 6-7].

![Fig. 7 Dev, The Dawn, 1906, the 1st page](image)

The art music from that time is the Dev’s mixed chorus *Pomlad/The Spring* (manuscript).
Grohar’s painted opus showed some of the most popular and known pictures: Štemarski vrt (Vrt v Štemarijih, too)/The Štemar’s Garden (The Garden in Štemanje, too; 1905-08) [18], Postojnska jama/The Postojna Cave (1906), Cvetoča jablana/The Flourishing Apple-Tree (1907) and Sejalec/The Sower (1907) [19].

Fig. 8 The Quiet Wind by Sea, the 1st page of chorus, 1906

But the music and texts by Oskar Dev’s next collection Slovenske narodne pesmi/I./The Slovenian Folk Songs/I. from 1906 sprung up before Dev’s living and working in Škofja Loka and/or during that time? There are some of the most popular arrangements and harmonizes (four-voices) of Carinthia folk songs from Gail Valley and Podrož [20]. E.g. you can see and hear that popular chorus as Pojdam u rute/Let’s Go to Rute (for four-male voice choruses).

Fig. 9 The covered page of 20 male-and mixed-choruses, 1910

After these years Grohar in Škofja Loka was painting only secular themes: the majority of them were settlements but some of them were portraits, too. Among them are Ivan Murnik (1905), Self-portrait (1905/06), Leopold-
ina Höffern Saalfeld, Peterman’s Frances and Fran Levec (1906), The Girl and Mileva Zakrašek (1908) and the last of them Dr. Anton Arko (1909) [21]. Many titles of Grohars’ paintings (oils) at that time are similar to Dev’s realistic music and not the modern one, i.e. Krompir/The Potatoes and Snopi/The Sheaves (1909), Črednik/The Herdsman, Mož z vozom/The Man at the Carriage and Hribček/The Hillock (1910).

Fig. 10 Grohar, The Štemar’s Garden, 1905-08

Fig. 11 Grohar, The Sower, 1907

Fig. 12 The covered page of The Slovenian Folk Songs, 1906
Fig. 13 Grohar, *The Potatoes*, 1909

Fig. 14 Grohar, *The Sheaves*, 1909

Fig. 15 Grohar, *The Herdsman*, 1910

Fig. 16 Grohar, *The Man by Carriage*, 1910
Although the next Dev’s male chorus (a cappella) is not very typical: *Hrepenenje/The Yearning* (1910) with the text by Oton Župančič and published in *20 moških in mešanih zborov/20 male- and mixed-choruses* (edited by Matej Hubad) [20 male-and, 1910: 5-6].

At the end of his (Škofja) Loka life and work career Oskar Dev composed a cycle of three solo-songs by voice (soprano) and piano: *Pastirica/The Shepherdess* (text by Dr. Ivan Robida), *Kanglica/The Cannikin* (Oton Župančič) and *Sneguljčica/The Snow White* (Oton Župančič) by the 1910 [Music Society, 1910].

These are the top songs of Dev’s chamber music for voice(-es) and piano and the last (also beyond this period) music from (Škofja) Loka (1905-1911), the mixed choruses (a cappella) *Prelepa je Seška dolina/The Most Beautiful Selca Valley* (composed with folk text from Selca/Gorenjska, 1905-23; published 1923) [22].

**Fig. 17** *The Yearning*, the male-chorus a cappella, 1910, the 1st page

**Fig. 18** The cover page of cycle of three songs, 1910
Fig. 19 The 1st: The Cannikin

Fig. 20 The 2nd: The Snow White

Fig. 21 The 3rd: The Shepherdess

Fig. 22 The Most Beautiful Selca Valley
This Dev’s choruses composed as a view towards the Grohar’s native Sorica at the end of “the Most beautiful Selca valley” where Ivan Grohar was born. This folk text and music is once more a view of composer Dev at Grohar’s titles of his works of art: the hill (Kamnitnik), the snow (Škofja Loka), the garden (Štemarje), the sower, the potatoes, the sheaves, the herdsman, the man at the carriage ...

Fig. 23 Sorica (at the end of Selca Valley)

The painter Ivan Grohar is more important among the Slovene and European Impressionism than the musician and composer Oskar Dev in Slovenia (and even nothing among the European) and Middle Europe; although the Slovene music was at that time less developed than painting. Grohar had no painting education (only some workshops), Dev finished the Ljubljana music school and Vienna law and music studies. Their work opus is comparative and non-comparable. Even the great Slovene painting (by Saša Šantel, The Council of Slovene Music, The Slovenian Philharmonic, Ljubljana 1936) shows O. Dev as an important Slovene music personality [23] (see below):

IV. CONCLUSION

Fig. 24 Šantel, The Council of Slovene Music (The Slovenian Philharmonic, Ljubljana; 1936)

Fig. 25 Oskar Dev (No. 20)

Oskar Dev was no professional musician, he was only an amateur. Grohar was more important as a
painter then Dev as a musician. Their common artistic way in Škofja Loka (1905-11) was locally more important than nationally and internationally: inside the Škofja Loka Reading Society, where they worked together a lot. I. Grohar was even singing in the choruses of Škofja Loka Reading Room, conducted by judge and

composer Oskar Dev. Singing was popular in (Škofja) Loka by citizens i.e. officials, tradesmen, farmers, students and similar. All coffeehouses and restaurants were full of those singing choruses [Gaber, 1944: 6]. The (Škofja) Loka’s citizens were very much like I. Grohar and only these six years his friend and colleague O. Dev, too. Nearly all statues and paintings in Škofja Loka depict these values. Grohar was unselfish collaborating in the choruses of Reading Society in Škofja Loka and there he had the main role on the stage. Grohar was singing with his powerful baritone and was telling the old story about governor general Caspar and the pretty Ursula from the Styria country and playing the guitar ... [ibid.]. Ivan Grohar and his friends, the Impressionists, are living on with their art and in the hearts of all Slovenes. They – the Impressionists – did not become famous, not even with the help of Škofja Loka [ibid.]. Now the Škofja Loka Museum hosts the Grohar memory room with most important pictures (originals and copies) and documentary material from this important painter; but there is no room devoted to Oskar Dev’s music, yet. It is only as a provocation for interdisciplinary and multidisciplinary possibilities; i.e. as a back-ground or scene music?

Dev’s main importance as a composer hold its origin in (artificial) vocal-choruses and vocal-instrumental works, miniatures (solo-songs), on the other hand, he was a collector and harmonizer of Slovenian folk songs on this and the other side of the Slovene national and state borders (in Austria and in Italy). He was also a significant singer and choirmaster. His main activities in Ljubljana were being a professional judge and a non-professional musician (at the Music Society, where he was primarily active). We have to admit that Dev’s works in the Slovene modern were not extremely modern, although he was a loyal contributor to New Chords (1901-1914). This is confirmed by the sizes and forms – the forms (together with the casts of plays) and by analytical musicologist elements (i.e. melodies-tunes, rhythm, harmony, the colour-the casts of plays and forms) of Devs’ works. Dev was in the end only the Romantic and he is the most important choirmaster and harmonizer of Slovene folk songs. In Škofja Loka (1905-11) he left the most traces as an activist of national (Škofja Loka) Reading Society. Some of the folk
songs, which he collected and arranged in the “Loka” locality, bear witness about that. Here he started to intentionally collect Carinthia folk songs, as he was spending many summers on vacation there. Since then Dev was harmonizing numerous popular Slovene folk songs with passion for and knowledge about Carinthia folk songs. From the choruses there are in Dev’s arranges-harmonizes the mixed- and male choruses (a cappella). These Devs’ works are more the moderate modernist, especially his vocal works as a Romantic, late Romantic, the new Romantic. Dev belongs to the line of composers who found the creative synthesis between the character of folk music and contemporary compositional style. In this way they have prepared the modern Slovene choruses music: in the most significant Carinthia-4-tune-style which is today topical for the vocal singing (quartet, quintet, octet and choruses) it is finding the whole Devs’ identity by the origine Slovene music arts, now as folk and then as artificial art. This typical Dev’s 4-tune vocal music today means harmonize one-tune folk melody for the leading which is sang by the 2nd tenor or the 1st bass, the 1st tenor is singing “across” - the bass is put in and the middle voice is added.

ENDNOTES

[4] See the same endnote.
[8] Cf the endnote No. 2.
[9] From the Slovene main river Sava (author’s comment!).
[10] Hugo Hermann Werner Ottomar Miehke (1861-1914), publisher/printer; dealer/auction house in Austria (Vienna; Palais Eskeles located in Dorotheergasse No. 11 – from 1895 – and in Augustinerstrasse, Vienna, from 1919/20 (see: http:// www.britishmuseum.org/research/search_the_collection_database/term_details.as... (20. 2. 2013).
[12] Cf the the same endnote.
[13] Cf the the same endnote.
[15] The original is kept in the National Gallery in Ljubljana.
[16] The original is kept in the Modern Gallery in Ljubljana.
[18] The original is kept in the National Gallery in Ljubljana.
[19] The original is kept in the Modern Gallery in Ljubljana.
[21] The original is kept in the Loški muzej/The Škofja Loka Museum in Škofja Loka.
[23] Cf. the endnote No. 2.

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