

UMETNOSTNOZGODOVINSKI INŠTITUT FRANCETA STELETA ZRC SAZU

# AIAS



## ACTA HISTORIAE ARTIS SLOVENICA

Illuminating the Soul, Glorifying the Sacred

Religious Confraternities and the Visual Arts  
in Early Modern Europe

23|2 • 2018

Umetnostnozgodovinski inštitut Franceta Steleta ZRC SAZU  
France Stele Institute of Art History ZRC SAZU

ACTA HISTORIAE ARTIS  
SLOVENICA

23|2·2018

Illuminating the Soul, Glorifying the Sacred

Religious Confraternities and the Visual Arts  
in Early Modern Europe

LJUBLJANA 2018

**Acta historiae artis Slovenica, 23/2, 2018**  
Illuminating the Soul, Glorifying the Sacred  
Religious Confraternities and the Visual Arts in Early Modern Europe

Znanstvena revija za umetnostno zgodovino / Scholarly Journal for Art History  
**ISSN 1408-0419** (tiskana izdaja / print edition)  
**ISSN 2536-4200** (spletna izdaja / web edition)

Izdajatelj / Issued by  
ZRC SAZU, Umetnostnozgodovinski inštitut Franceta Steleta /  
ZRC SAZU, France Stele Institute of Art History

Založnik / Publisher  
Založba ZRC

Urednice / Editors  
Barbara Murovec, Mija Oter Gorenčič, Barbara Wisch

Uredniški odbor / Editorial board  
Tina Košak, Ana Lavrič, Barbara Murovec, Mija Oter Gorenčič, Blaž Resman, Helena Seražin

Mednarodni svetovalni odbor / International advisory board  
Günter Brucher (Salzburg), Iris Lauterbach (München), Hellmut Lorenz (Wien), Milan Pelc (Zagreb),  
Paola Rossi (Venezia), Sergio Tavano (Gorizia-Trieste), Barbara Wisch (Cortland, USA)

Lektoriranje / Language editing  
Amy Anne Kennedy, Mija Oter Gorenčič, Blaž Resman, Anke Schlecht, Nika Vaupotič, Barbara Wisch

Prevodi / Translations  
Blaž Resman, Nika Vaupotič, Barbara Wisch

Oblikovna zasnova in prelom / Design and layout  
Andrej Furlan

Naslov uredništva / Editorial office address  
Acta historiae artis Slovenica  
Novi trg 2, p. p. 306, SI-1001 Ljubljana, Slovenija  
E-pošta / E-mail: [ahas@zrc-sazu.si](mailto:ahas@zrc-sazu.si)  
Spletna stran / Web site: <http://uifs1.zrc-sazu.si>

Revija je indeksirana v / Journal is indexed in  
Scopus, ERIH PLUS, EBSCO Publishing, IBZ, BHA

Letna naročnina / Annual subscription: 35 €  
Posamezna enojna številka / Single issue: 25 €  
Letna naročnina za študente in dijake: 25 €  
Letna naročnina za tujino in ustanove / Annual Subscription outside Slovenia, institutions: 48 €

Naročila sprejema / For orders contact  
Založba ZRC / ZRC Publishing  
Novi trg 2, p. p. 306, SI-1001, Slovenija  
E-pošta / E-mail: [zalozba@zrc-sazu.si](mailto:zalozba@zrc-sazu.si)

AHAS izhaja s podporo Javne agencije za raziskovalno dejavnost Republike Slovenije.  
AHAS is published with the support of the Slovenian Research Agency.

© 2018, ZRC SAZU, Umetnostnozgodovinski inštitut Franceta Steleta, Založba ZRC, Ljubljana  
Tisk / Printed by Cicero d. o. o., Begunje

Naklada / Print run: 400

# CONTENTS

## VSEBINA

Barbara Murovec	
<i>Confraternities: Networks of Patrons, Artists, and Researchers. Preface</i> .....	7
<i>Bratovščine: mreže naročnikov, umetnikov in raziskovalcev. Predgovor</i> .....	11

Barbara Wisch	
<i>Introduction</i> .....	15

## DISSERTATIONES

Barbara Wisch	
<i>Archconfraternities and the Arts. Overarching New Themes</i> .....	25
<i>Nadbratovščine in umetnost. Opredelitev novih tem</i> .....	48

Mija Oter Gorenčič	
<i>Auf den Spuren der Rosenkranzbruderschaft, Albrecht Dürers und zweier Kaiser in den Fresken von St. Primus oberhalb Kamnik</i> .....	51
<i>Na sledi rožnovenske bratovščine, Albrechta Dürerja in dveh cesarjev na freskah v cerkvi sv. Primoža nad Kamnikom</i> .....	73

Joana Balsa de Pinho	
<i>The Portuguese Confraternities of Mercy and Material Culture. Commissioning Art and Architecture to Promote Institutional Identity</i> .....	75
<i>Portugalske bratovščine usmiljenja in materialna kultura. Naročanje umetniških del in stavb za promocijo institucionalne identitete</i> .....	86

Giuseppe Capriotti		
<i>The Artistic Patronage of the Confraternities of Schiavoni and Albanians in the Marche Region.</i>		
<i>The Promotion of the "National" Saints in Pesaro .....</i>	87	
<i>Umetnostno naročništvo slovanskih in albanskih bratovščin v Markah.</i>		
<i>Propagiranje »nacionalnih« svetnikov v Pesaru .....</i>	100	
Jasenka Gudelj, Tanja Trška		
<i>The Artistic Patronage of the Confraternities of Schiavoni/Illyrians in Venice and Rome.</i>		
<i>Proto-National Identity and the Visual Arts .....</i>	103	
<i>Umetnostno mecenstvo slovanskih/ilirskih bratovščin v Benetkah in Rimu.</i>		
<i>Protonacionalna identiteta in likovna umetnost .....</i>	121	
Valentina Fiore		
<i>The Casse Processionali of Genoese and Ligurian Brotherhoods.</i>		
<i>Patronage, Preeminence, and Preservation of Anton Maria Maragliano's Multi-Figured</i>		
<i>Processional Sculptures .....</i>	123	
<i>Procesijske nosilnice (casse processionali) genovskih in ligurskih bratovščin.</i>		
<i>Umetnostno naročništvo, veličina in ohranjenost mnogofiguralnih procesijskih skulptur</i>		
<i>Antona Marie Maragliana .....</i>	137	
Krzysztof J. Czyżewski, Marek Walczak		
<i>The Archconfraternity of the Rosary in the Dominican Churches of Kraków.</i>		
<i>Piety and Patronage of the Arts .....</i>	139	
<i>Nadbratovščina sv. rožnega venca v krakovskih dominikanskih cerkvah.</i>		
<i>Pobožnost in umetnostno naročništvo .....</i>	161	
Wojciech Sowała		
<i>Art in the Service of Post-Tridentine Religious Confraternities</i>		
<i>in the Collegiate Church of St. John the Baptist in Skalmierz in the Diocese of Kraków .....</i>	163	
<i>Umetnost v službi potridentskih verskih bratovščin</i>		
<i>v kolegiatni cerkvi sv. Janeza Krstnika v Skalmierzu v krakovski škofiji .....</i>	176	
Sanja Cvetnić		
<i>The Jesuit Bona Mors Confraternities in Croatia .....</i>		179
<i>Jezuitske bratovščine za srečno smrt na Hrvaškem .....</i>		193
Sibylle Appuhn-Radtke		
<i>Bruderschaftsbriege Marianischer Kongregationen im 18. Jahrhundert.</i>		
<i>Zeugnis und korporative Repräsentation .....</i>	195	
<i>Bratovščinska pisma marijanskih kongregacij v 18. stoletju</i>		
<i>kot spričevala in sredstva korporativne reprezentacije .....</i>	215	
Mirjana Repanić-Braun		
<i>The Baroque Artistic Legacy of Confraternities</i>		
<i>in the Croatian Franciscan Province of Sts. Cyril and Methodius .....</i>	217	
<i>Baročna umetnostna dediščina bratovščin v hrvaški frančiškanski provinci sv. Cirila in Metoda .....</i>		232

Matija Ogrin	
<i>Confraternities in the Slovenian Lands and their Significance for Baroque Slovenian Literature</i> .....	233
<i>Bratovščine na Slovenskem in njihov pomen za baročno slovensko književnost</i> .....	243

Martin Scheutz	
<i>Bruderschaften in Visitationsprotokollen und im Wiener Diarium.</i>	
<i>Quellen zu einer Geschichte der frühneuzeitlichen Bruderschaften in Österreich</i> .....	245
<i>Bratovščine v vizitacijskih protokolih in v časniku Wiener Diarium.</i>	
<i>Viri za zgodovino zgodnjenovoveških bratovščin v Avstriji</i> .....	261

Angelika Dreyer	
<i>From Care for the Hereafter to Care in the Here and Now.</i>	
<i>Ceiling Painting for South German Confraternities in the Age of Catholic Enlightenment</i> .....	263
<i>Od skrbi za onostranstvo do pomoči v tostranstvu.</i>	
<i>Stropne poslikave za južnonemške bratovščine v času katoliškega razsvetljenstva</i> .....	278

## APPARATUS

Abstracts and keywords / Izvlečki in ključne besede .....	283
Contributors / Sodelavci .....	293
Photographic credits / Viri ilustracij .....	297



## PREFACE

CONFRATERNITIES: NETWORKS OF PATRONS,  
ARTISTS, AND RESEARCHERS

Barbara Murovec

In 2013, Dr. Ana Lavrič, a researcher at the France Stele Institute of Art History ZRC SAZU, was awarded a prestigious grant for the research project *The Role and Significance of Religious Confraternities in Early Modern Art in the Slovenian Lands* (1 August 2013–31 July 2017, J6-5563) in a national competition sponsored by the Slovenian Research Agency. Throughout her career, our esteemed and now retired colleague Dr. Lavrič published fundamental studies about the role of religious confraternities as patrons of art.<sup>1</sup> Based on her own distinguished scholarship and the large amount of archival material that still requires examination, she realized that it would be prudent to open up her investigation to a group of scholars, whom she included in the project. She also invited the Faculty of Theology at the University of Ljubljana to participate, understanding from the outset the necessity of interdisciplinary collaboration and the seamless integration of art history with history and theology.

Ana Lavrič's many years of meticulous archival work introduced to Slovenia an almost unexamined field to which she contributed groundbreaking studies.<sup>2</sup> Furthermore, she encouraged

<sup>1</sup> See especially: Ana LAVRIČ, Ljubljanske baročne bratovščine in njihovo umetnostno naročništvo. Jezuitske kongregacije (Summary: The Baroque Confraternities in Ljubljana and their Art Commissions. Jesuit Congregations), *Arhivi. Glasilo Arhivskega društva in arhivov Slovenije*, 33/2, 2010, pp. 251–286; Ana LAVRIČ, Ljubljanske baročne bratovščine in njihovo umetnostno naročništvo. Bratovščine pri redovnih cerkvah (Summary: The Baroque Confraternities in Ljubljana and their Art Commissions. Confraternities at Monastic Churches), *Arhivi. Glasilo Arhivskega društva in arhivov Slovenije*, 34/1, 2011, pp. 41–64; Ana LAVRIČ, Ljubljanske baročne bratovščine in njihovo umetnostno naročništvo. Bratovščine v župnijskih cerkvah in podružnicah (Summary: The Baroque Confraternities in Ljubljana and their Art Commissions. Confraternities at Parish and Succursal Churches), *Arhivi. Glasilo Arhivskega društva in arhivov Slovenije*, 34/2, 2011, pp. 295–317; Ana LAVRIČ, Bratovščine v ljubljanskih škofijskih protokolih 17. in 18. stoletja (Summary: Confraternities in the Protocols of the Ljubljana Diocese of the 17<sup>th</sup> and 18<sup>th</sup> Centuries), *Arhivi. Glasilo Arhivskega društva in arhivov Slovenije*, 36/1, 2013, pp. 25–44; Ana LAVRIČ, Bratovščina presvetega Rešnjega telesa v Črnučah, *Tam čez Savo, na Črnučah. Sto petdeset let župnije Ljubljana Črnuče* (ed. France Martin Dolinar), Ljubljana 2013, pp. 239–248.

<sup>2</sup> Ana LAVRIČ, Bratovščine na Kranjskem leta 1773 (Summary: Confraternities in Carniola in 1773), *Arhivi. Glasilo Arhivskega društva in arhivov Slovenije*, 37/1, 2014, pp. 109–142; Ana LAVRIČ, Zgodovinska in umetnostna dediščina frančiškanskih bratovščin (Summary: The Historic and Artistic Heritage of Franciscan Confraternities), *Acta historiae artis Slovenica*, 19/2, 2014, pp. 95–122; Ana LAVRIČ, Bratovščine na Slovenskem pod zavetniškim plaščem Marije in svetnikov (Summary: Confraternities in Slovenia under the Cloaks of Mary and the Saints), *Patriae et orbi. Essays on Central European Art and Architecture/Študije o srednjeevropski umetnosti. Festschrift in Honour of Damjan Prelovšek/Jubilejni zbornik za Damjana Prelovška* (eds. Ana Lavrič, Franci Lazarini, Barbara Murovec), Ljubljana 2015 (Opera Instituti Artis Historiae), pp. 475–527; Ana LAVRIČ, Bratovščine pri cerkvi Marijinega vnebovzjetja na Dobrovi, *Marija v leščevju. Dobrova pri Ljubljani* (ed. Janez Dolinar), Ljubljana 2015, pp. 573–592; Ana LAVRIČ, Kamniške bratovščine in njihova povezava s freskami pri Sv. Primožu in v župnijski cerkvi na Šutni (Summary: Confraternities in Kamnik and their Connection to the Frescoes in the Church of St. Primus and in the Šutna Parish Church), *Arhivi. Glasilo Arhivskega društva in arhivov Slovenije*, 39/1, 2016,



colleagues to delve deeper into this key area for understanding art patronage in the early modern period and the works of art commissioned to adorn and furnish churches.<sup>3</sup> In 2016, as part of her larger project, she edited the thematic issue of *Acta historiae artis Slovenica*, in which the research done by four project members and four additional scholars is collected: *Vloga cerkvenih bratovščin v likovni umetnosti/Religious Confraternities and their Role in Visual Art* (21/2, 2016).<sup>4</sup> Although cooperation with colleagues from Germany, Croatia, and Austria had been established, only one paper analyzing works of art beyond the Slovenian lands was published in that volume.<sup>5</sup>

Therefore, the national project aspired to host an international conference to connect our research on Slovenian confraternities with similar investigations elsewhere in Europe—and so the conference *The Role of Religious Confraternities in Medieval and Early Modern Art/Vloga cerkvenih bratovščin v likovni umetnosti srednjega in zgodnjega novega veka* was held from 10–12 May 2017

pp. 9–25; Ana LAVRIČ, Bratovščine sv. Rešnjega telesa na Slovenskem. Predstavitev ikonografije z izbranimi primeri (Summary: Corpus Christi Confraternities in Slovenia. Their Iconography Presented through Selected Examples), *Acta historiae artis Slovenica*, 22/1, 2017, pp. 7–43.

<sup>3</sup> Papers important for the project, published outside of the thematic issue of *Acta historiae artis Slovenica* (see note 4): Matjaž AMBROŽIČ, Pregled predjožefinskih bratovščin na slovenskem Štajerskem (Summary: Verzeichnis der vorjosephinischen Bruderschaften in der slowenischen Steiermark), *Acta historiae artis Slovenica*, 19/1, 2014, pp. 17–52; Matjaž AMBROŽIČ, Zanimivosti iz delovanja predjožefinskih bratovščin na slovenskem Štajerskem (Summary: Interesting Facts about the Pre-Josephian Confraternities in Slovenian Styria), *Arhivi. Glasilo Arhivskega društva in arhivov Slovenije*, 38/1, 2015, pp. 35–75; Blaž RESMAN, Accipe consilium a me. Mati božja dobrega sveta ter njene bratovščine in upodobitve na Slovenskem (Summary: Accipe consilium a me. Our Lady of Good Counsel, Her Confraternities and Depictions in Slovenia), *Acta historiae artis Slovenica*, 22/1, 2017, pp. 45–110.

<sup>4</sup> Matjaž AMBROŽIČ, Evidenčna knjiga mozirske bratovščine sv. Rešnjega telesa (Summary: The Book of Records of the Corpus Christi Confraternity in Mozirje), *Acta historiae artis Slovenica*, 21/2, 2016 (= *Vloga cerkvenih bratovščin v likovni umetnosti/Religious Confraternities and their Role in Visual Art* (ed. Ana Lavrič), Ljubljana 2016), pp. 111–117; Zdenka BONIN, Bratovščine v severozahodni Istri v obdobju Beneške republike (Summary: Confraternities in North-Western Istria in the Period of the Venetian Republic), *Acta historiae artis Slovenica*, 21/2, 2016 (= *Vloga cerkvenih bratovščin v likovni umetnosti/Religious Confraternities and their Role in Visual Art* (ed. Ana Lavrič), Ljubljana 2016), pp. 35–53; Ana LAVRIČ, Velike Marijine bratovščine na Slovenskem. Ikonografija bratovščin pod okriljem mendikantskih redov (Summary: Major Marian Confraternities in Slovenia. Iconography of Confraternities under the Protection of the Mendicant Orders), *Acta historiae artis Slovenica*, 21/2, 2016 (= *Vloga cerkvenih bratovščin v likovni umetnosti/Religious Confraternities and their Role in Visual Art* (ed. Ana Lavrič), Ljubljana 2016), pp. 119–167; Matija OGRIN, Bratovščinske iskre. Duhovna besedila baročnih bratovščin na Slovenskem (Summary: Confraternities and Sparks of Spirit. Books of Baroque Confraternities in Slovenian Lands), *Acta historiae artis Slovenica*, 21/2, 2016 (= *Vloga cerkvenih bratovščin v likovni umetnosti/Religious Confraternities and their Role in Visual Art* (ed. Ana Lavrič), Ljubljana 2016), pp. 55–88; Mija OTER GORENČIČ, Umetnostna zapuščina srednjeveških marijanskih bratovščin na Kranjskem in Štajerskem (Summary: The Artistic Legacy of Medieval Marian Confraternities in Carniola and Styria), *Acta historiae artis Slovenica*, 21/2, 2016 (= *Vloga cerkvenih bratovščin v likovni umetnosti/Religious Confraternities and their Role in Visual Art* (ed. Ana Lavrič), Ljubljana 2016), pp. 89–110; Helena SERAŽIN, Štukater Giuseppe Monteventi in oltar škapulirske bratovščine v Piranu (Summary: Stucco Maker Giuseppe Monteventi and the Altar of the Scapular Confraternity in Pirano), *Acta historiae artis Slovenica*, 21/2, 2016 (= *Vloga cerkvenih bratovščin v likovni umetnosti/Religious Confraternities and their Role in Visual Art* (ed. Ana Lavrič), Ljubljana 2016), pp. 169–184; Jure VOLČJAK, Pregled predjožefinskih bratovščin na ozemlju goriške nadškofije na Kranjskem (Summary: The Register of Pre-Josephinian Confraternities in Carniola in the Territory of the Gorizia Archdiocese), *Acta historiae artis Slovenica*, 21/2, 2016 (= *Vloga cerkvenih bratovščin v likovni umetnosti/Religious Confraternities and their Role in Visual Art* (ed. Ana Lavrič), Ljubljana 2016), pp. 9–34.

<sup>5</sup> Angelika DREYER, Konfessionel kontrovers. Süddeutsche Rosenkranzbruderschaften als Auftraggeber für barocke Deckenmalerei (Summary: Confessionally Controversial. South German Confraternities of the Rosary as Patrons of Baroque Ceiling Decorations), *Acta historiae artis Slovenica*, 21/2, 2016 (= *Vloga cerkvenih bratovščin v likovni umetnosti/Religious Confraternities and their Role in Visual Art* (ed. Ana Lavrič), Ljubljana 2016), pp. 185–200.

at the Research Centre of the Slovenian Academy of Sciences and Arts in Ljubljana. During its preparation, a symposium on Central European confraternities, organized by Austrian historians, was held in Salzburg in 2017. Those proceedings were published the following year,<sup>6</sup> prompting the collaboration with Prof. Dr. Martin Scheutz of the University of Vienna. In addition to providing introductory perspectives on the state of research in Austria, Bohemia, Moravia, Silesia, and Hungary, the volume focuses on historiography, which, although fundamental for researching art historical questions of confraternal iconography and patronage, was not our primary objective.<sup>7</sup>

The conference in Ljubljana was a crucial starting point for planning this thematic issue and, in my opinion, a very welcome start to networking on the topic of confraternities in Central, Eastern, and Southeastern Europe. My colleague Assist. Prof. Dr. Mija Oter Gorenčič and I were extremely pleased at persuading Dr. Barbara Wisch, Professor Emerita of Art History at the State University of New York College at Cortland, to co-edit this issue. Not only is she an exceptional connoisseur of the visual culture of Italian confraternities, but with extraordinary dedication, she set as one of her fundamental tasks the transformation of texts written in Croatian, Italian, Portuguese, German, Polish, and Slovenian “English” into a coherent and lively language that will allow the scholars’ important contributions to be more fully appreciated. All of the authors and the co-editors are immensely grateful for her in-depth, critical work on the texts.

Scholars often look for positive echoes of different historical structures, and as we research art history, we usually judge them based on preserved cultural objects. But as we can learn particularly from recent history and the present, a confraternity does not necessarily entail simple inclusion, but also, and too often, the exclusion of (all) others. Researching the various functions and uses of art “products” associated with confraternities also provides valuable perspectives for the study of migrations, the diversity of worlds, and the possibilities—or impossibilities—of cooperation. These dynamics prominently come to the fore with national confraternities, to which scholars from Italy and Croatia have dedicated themselves in this thematic issue. Thanks to the authors who stem from the United States of America, Portugal, and Poland and to our nearer Slovenian neighbors from Croatia, Italy, Austria, and Germany, the present volume of *Acta historiae artis Slovenica* is extremely international. It leads us from case studies to group and collaborative research, which is imperative for understanding the historical processes pertinent to the entire European continent and beyond.

Although the past five years have opened significant new dimensions in researching confraternities in Slovenia, that mission is far from being concluded. Numerous tasks for all of Central Europe still need to be carried out. We believe that Dr. Lavrič’s project, the international conference, and the present issue of the *Acta historiae artis Slovenica* prompt further systematic research of religious confraternities and their exceptional importance for the fine arts. In fact, responses from Austrian, German, and Croatian colleagues indicate that we can anticipate animated international and interdisciplinary scientific discussions in the coming years. One of the important outcomes of the finished project is the inception of a new one, titled *Artwork as Reflection of Knowledge and Net-*

<sup>6</sup> The symposium *Multifunktionale Dienstleister. Frühneuzeitliche Bruderschaften in Zentraleuropa*, Salzburg, 23–25 February 2017, organized by the Archive of the Archdiocese of Salzburg, Department of History at the University of Salzburg, and the Institute of Austrian Historical Research in Vienna.

<sup>7</sup> *Multifunktionale Dienstleister. Frühneuzeitliche Bruderschaften der Frühen Neuzeit in Zentraleuropa* (eds. Elisabeth Lobenwein, Martin Scheutz, Alfred Stefan Weiß), Wien 2018 (Veröffentlichungen des Instituts für Österreichische Geschichtsforschung, 70).

*working. The Role of Education and Social Connectedness of Artists and Patrons in the Late Middle-Ages and Early-Modern Times* (funded by the Slovenian Research Agency, J6-9439), which, from 1 July 2018, links scholars from the France Stele Institute of Art History ZRC SAZU with those at the Milko Kos Historical Institute ZRC SAZU and the Department of History at the Faculty of Philosophy at the University of Ljubljana. Together we intend to further research on patronage and art networks in the late medieval and early modern periods.

As our guest co-editor Barbara Wisch has noted, one of the greatest limitations in spreading scientific knowledge is language. Between a theoretical agreement that English is the *lingua franca* of our time, and the reality in which the humanities in general and art history in particular are carried out—primarily in the national language of the work’s origin or current location—the bilingual writing and publishing of scientific results in English is a commitment that is not always easily realized. As previously stated, without the enormous amount of work by our co-editor Barbara Wisch, this thematic issue about confraternities and the visual arts would look rather different, and certainly not for the better, which is why, in the name of both Slovenian editors, I want to express my sincerest thanks to her.

## PREDGOVOR

# BRATOVŠČINE: MREŽE NAROČNIKOV, UMETNIKOV IN RAZISKOVALCEV

Barbara Murovec

Leta 2013 je raziskovalka Umetnostnozgodovinskega inštituta Franceta Steleta ZRC SAZU dr. Ana Lavrič na razpisu Javne agencije za raziskovalno dejavnost Republike Slovenije pridobila temeljni raziskovalni projekt *Vloga in pomen cerkvenih bratovščin v likovni umetnosti novega veka na Slovenskem* (1. avgust 2013 – 31. julij 2017, J6-5563). Zdaj upokojena kolegica Lavrič je že pred tem objavila nekaj temeljnih razprav o vlogi cerkvenih bratovščin pri umetnostnih naročilih<sup>1</sup> ter na podlagi lastnih raziskav cerkvene umetnosti in ohranjenega arhivskega gradiva ocenila, da je smiselno svoje raziskovalne metode prenesti na skupino raziskovalcev, ki jih je vključila v projekt. K sodelovanju je povabila tudi Teološko fakulteto Univerze v Ljubljani, s čimer je v izhodišču poudarila nujnost interdisciplinarne metodologije oziroma povezovanja umetnostne zgodovine z zgodovino in teologijo. Z dolgoletnim natančnim arhivskim delom je odprla za slovenski prostor do takrat skoraj neraziskovano področje in prispevala številne študije,<sup>2</sup> hkrati pa vzpodbudila kolege, da so se poglobili v preučevanje enega ključnih področij za razumevanje umetnostnega naročništva v zgodnjem novem veku in umetniških del, naročenih za cerkve.<sup>3</sup> Ana Lavrič je v okviru omenjenega raziskovalnega projekta

<sup>1</sup> Gl. zlasti: Ana LAVRIČ, Ljubljanske baročne bratovščine in njihovo umetnostno naročništvo. Jezuitske kongregacije, *Arhivi. Glasilo Arhivskega društva in arhivov Slovenije*, 33/2, 2010, str. 251–286; Ana LAVRIČ, Ljubljanske baročne bratovščine in njihovo umetnostno naročništvo. Bratovščine pri redovnih cerkvah, *Arhivi. Glasilo Arhivskega društva in arhivov Slovenije*, 34/1, 2011, str. 41–64; Ana LAVRIČ, Ljubljanske baročne bratovščine in njihovo umetnostno naročništvo. Bratovščine v župnijskih cerkvah in podružnicah, *Arhivi. Glasilo Arhivskega društva in arhivov Slovenije*, 34/2, 2011, str. 295–317; Ana LAVRIČ, Bratovščine v ljubljanskih škofijskih protokolih 17. in 18. stoletja, *Arhivi. Glasilo Arhivskega društva in arhivov Slovenije*, 36/1, 2013, str. 25–44; Ana LAVRIČ, Bratovščina presvetega Rešnjega telesa v Črnučah, *Tam čez Savo, na Črnučah. Sto petdeset let župnije Ljubljana Črnuče* (ur. France Martin Dolinar), Ljubljana 2013, str. 239–248.

<sup>2</sup> Ana LAVRIČ, Bratovščine na Kranjskem leta 1773, *Arhivi. Glasilo Arhivskega društva in arhivov Slovenije*, 37/1, 2014, str. 109–142; Ana LAVRIČ, Zgodovinska in umetnostna dediščina frančiškanskih bratovščin, *Acta historiae artis Slovenica*, 19/2, 2014, str. 95–122; Ana LAVRIČ, Bratovščine na Slovenskem pod zavetniškim plaščem Marije in svetnikov, *Patriae et orbi. Essays on Central European Art and Architecture/Študije o srednjeevropski umetnosti. Festschrift in Honour of Damjan Prelovšek/Jubilejni zbornik za Damjana Prelovška* (ur. Ana Lavrič, Franci Lazarini, Barbara Murovec), Ljubljana 2015 (Opera Instituti Artis Historiae), str. 475–527; Ana LAVRIČ, Bratovščine pri cerkvi Marijinega vnebovzjetja na Dobrovi, *Marija v leščevju. Dobrova pri Ljubljani* (ur. Janez Dolinar), Ljubljana 2015, str. 573–592; Ana LAVRIČ, Kamniške bratovščine in njihova povezava s freskami pri Sv. Primožu in v župnijski cerkvi na Šutni, *Arhivi. Glasilo Arhivskega društva in arhivov Slovenije*, 39/1, 2016, str. 9–25; Ana LAVRIČ, Bratovščine sv. Rešnjega telesa na Slovenskem. Predstavitev ikonografije z izbranimi primeri, *Acta historiae artis Slovenica*, 22/1, 2017, str. 7–43.

<sup>3</sup> Zunaj tematske številke *Acta historiae artis Slovenica* (gl. op. 4) so bili mdr. objavljeni za projekt pomembni članki: Matjaž AMBROŽIČ, Pregled predjožefinskih bratovščin na slovenskem Štajerskem, *Acta historiae artis Slovenica*, 19/1, 2014, str. 17–52; Matjaž AMBROŽIČ, Zanimivosti iz delovanja predjožefinskih bratovščin na slovenskem Štajerskem, *Arhivi. Glasilo Arhivskega društva in arhivov Slovenije*, 38/1, 2015, str. 35–75; Blaž RESMAN, Accipe

leta 2016 uredila tematsko številko *Acta historiae artis Slovenica*, v kateri so zbrane razprave osmih avtorjev, članov projektne skupine in drugih raziskovalcev pomena cerkvenih bratovščin za likovno umetnost: *Vloga cerkvenih bratovščin v likovni umetnosti/Religious Confraternities and their Role in Visual Art* (21/2, 2016).<sup>4</sup> Že takrat je bilo nastavljeno sodelovanje s kolegi iz Nemčije, s Hrvaške in iz Avstrije, a realiziran en sam znanstveni članek.<sup>5</sup>

Eden od predvidenih rezultatov nacionalnega projekta je bila mednarodna konferenca, katere cilj je bil povezati raziskave, ki so potekale za slovenski prostor s sorodnimi drugje v Evropi. Konferenca *The Role of Religious Confraternities in Medieval and Early Modern Art/Vloga cerkvenih bratovščin v likovni umetnosti srednjega in zgodnjega novega veka* je potekala od 10. do 12. maja 2017 v prostorih Znanstvenoraziskovalnega centra Slovenske akademije znanosti in umetnosti v Ljubljani. Med njeno pripravo je bil objavljen program simpozija o bratovščinah v Salzburgu,<sup>6</sup> ki so ga organizirali avstrijski zgodovinarji, kar je dalo povod za sodelovanje s prof. dr. Martinom Scheutzem z dunajske univerze. Na podlagi salzburškega simpozija je v letu 2018 tudi že izšla znanstvena monografija. Ob uvodnih pogledih v stanje raziskav v Avstriji, na Češkem, Moravskem, v Šleziji in na Madžarskem je večina razprav posvečena temam s področja zgodovinopisja, ki pa so temeljne tudi za preučevanje umetnostnozgodovinskih vprašanj v povezavi z bratovščinsko ikonografijo in naročništvom.<sup>7</sup>

Ljubljanska konferenca je bila pomembno izhodišče za oblikovanje pričujoče tematske številke in verjamem, da izjemno dobrodošel začetek mreženja raziskav o bratovščinah tudi v srednji, vzhodni in jugovzhodni Evropi. S kolegico Mijo Oter Gorenčič sva bili izjemno veseli, da sva k

consilium a me. Mati božja dobrega sveta ter njene bratovščine in upodobitve na Slovenskem, *Acta historiae artis Slovenica*, 22/1, 2017, str. 45–110.

- <sup>4</sup> Matjaž AMBROŽIČ, Evidenčna knjiga mozirske bratovščine sv. Rešnjega telesa, *Acta historiae artis Slovenica*, 21/2, 2016 (= *Vloga cerkvenih bratovščin v likovni umetnosti/Religious Confraternities and their Role in Visual Art* (ur. Ana Lavrič), Ljubljana 2016), str. 111–117; Zdenka BONIN, Bratovščine v severozahodni Istri v obdobju Beneške republike, *Acta historiae artis Slovenica*, 21/2, 2016 (= *Vloga cerkvenih bratovščin v likovni umetnosti/Religious Confraternities and their Role in Visual Art* (ur. Ana Lavrič), Ljubljana 2016), str. 35–53; Ana LAVRIČ, Velike Marijine bratovščine na Slovenskem. Ikonografija bratovščin pod okriljem mendikantskih redov, *Acta historiae artis Slovenica*, 21/2, 2016 (= *Vloga cerkvenih bratovščin v likovni umetnosti/Religious Confraternities and their Role in Visual Art* (ur. Ana Lavrič), Ljubljana 2016), str. 119–167; Matija OGRIN, Bratovščinske iskre. Duhovna besedila baročnih bratovščin na Slovenskem, *Acta historiae artis Slovenica*, 21/2, 2016 (= *Vloga cerkvenih bratovščin v likovni umetnosti/Religious Confraternities and their Role in Visual Art* (ur. Ana Lavrič), Ljubljana 2016), str. 55–88; Mija OTER GORENČIČ, Umetnostna zapuščina srednjeveških marijanskih bratovščin na Kranjskem in Štajerskem, *Acta historiae artis Slovenica*, 21/2, 2016 (= *Vloga cerkvenih bratovščin v likovni umetnosti/Religious Confraternities and their Role in Visual Art* (ur. Ana Lavrič), Ljubljana 2016), str. 89–110; Helena SERAŽIN, Štukater Giuseppe Monteventi in oltar škapulirske bratovščine v Piranu, *Acta historiae artis Slovenica*, 21/2, 2016 (= *Vloga cerkvenih bratovščin v likovni umetnosti/Religious Confraternities and their Role in Visual Art* (ur. Ana Lavrič), Ljubljana 2016), str. 169–184; Jure VOLČJAK, Pregled predjožefinskih bratovščin na ozemlju goriške nadškofije na Kranjskem, *Acta historiae artis Slovenica*, 21/2, 2016 (= *Vloga cerkvenih bratovščin v likovni umetnosti/Religious Confraternities and their Role in Visual Art* (ur. Ana Lavrič), Ljubljana 2016), str. 9–34.
- <sup>5</sup> Angelika DREYER, Konfessionel kontrovers. Süddeutsche Rosenkranzbruderschaften als Auftraggeber für barocke Deckenmalerei, *Acta historiae artis Slovenica*, 21/2, 2016 (= *Vloga cerkvenih bratovščin v likovni umetnosti/Religious Confraternities and their Role in Visual Art* (ur. Ana Lavrič), Ljubljana 2016), str. 185–200.
- <sup>6</sup> Simpozij *Multifunktionale Dienstleister. Frühneuzeitliche Bruderschaften in Zentraleuropa*, Salzburg, 23.–25. februar 2017, so organizirali salzburški Nadškofijski arhiv, Oddelek za zgodovino salzburške univerze in Inštitut za avstrijske zgodovinske raziskave na Dunaju.
- <sup>7</sup> *Multifunktionale Dienstleister. Frühneuzeitliche Bruderschaften der Frühen Neuzeit in Zentraleuropa* (ur. Elisabeth Lobenwein, Martin Scheutz, Alfred Stefan Weiß), Wien 2018 (Veröffentlichungen des Instituts für Österreichische Geschichtsforschung, 70).

souredništvu tematske številke uspeli pritegniti upokojeno profesorico iz New Yorka dr. Barbaro Wisch, izjemno poznavalko umetnostne dediščine bratovščin v italijanskem prostoru. Z izjemno požrtvovalnostjo si je zadala kot eno svojih temeljnih nalog pri pripravi publikacije, da besedila, napisana v hrvaški, italijanski, nemški, poljski in slovenski angleščini, pretvori v koherentne angleške tekste, ki bodo uspešno nagovarjali zainteresirane bralce. Za njeno poglobljeno ukvarjanje z besedili smo ji vsi avtorji in sourednici izjemno hvaležni.

Raziskovalci pogosto iščemo pozitivne odmeve različnih zgodovinskih struktur in jih, ko preučujemo zgodovino umetnosti, praviloma ocenjujemo na podlagi kulturnih objektov, ki so se ohranili do našega časa. Bratovščina sicer ne pomeni zmeraj samo povezovanja, kot se lahko učimo predvsem iz polpretekle zgodovine in sedanosti, temveč je ena njenih glavnih implikacij tudi izključevanje (vseh) drugih. Preučevanje različnih funkcij in uporab umetnostnih »produktov«, ki so povezani z bratovščinami, nam odpira pomembne nastavke tudi za preučevanje migracij, različnosti svetov in možnosti oziroma nezmožnosti sodelovanja. Ti vidiki prihajajo do izraza tudi pri nacionalnih bratovščinah, ki se jim je v tematski številki posvetila skupina raziskovalcev iz Italije in Hrvaške. Tokratna številka *Acta historiae artis Slovenica* je po zaslugi avtorjev, ki segajo od Združenih držav Amerike, Portugalske, Nemčije in Poljske v Italijo, na Hrvaško in v Slovenijo, izjemno internacionalna. Od študij primerov nas vodi k skupnim raziskavam, pomembnim za razumevanje zgodovinskih procesov, aktualnih za celoten evropski prostor.

Ne glede na številne temeljne raziskave, ki so v preteklih petih letih odprle povsem nove dimenzije preučevanja bratovščin na Slovenskem, lahko rečemo, da misija še zdaleč ni zaključena. Za srednjeevropski prostor ostajajo pred nami še številne nedokončane naloge. Verjamemo, da tako projekt in mednarodna konferenca, predvsem pa pričujoča tematska številka *Acta historiae artis Slovenica* nagovarjajo k nadaljnjemu sistematičnemu raziskovanju cerkvenih bratovščin in njihovega izjemnega pomena za likovno umetnost. Odzivi iz Avstrije, Nemčije in s Hrvaške kažejo, da si lahko v naslednjih letih obetamo živo mednarodno in interdisciplinarno znanstveno diskusijo. Eden od pomembnih rezultatov zaključenega projekta pa je novi projekt *Umetnina kot odsev znanja in povezovanja. Pomen izobrazbe in družbene vpetosti umetnikov in naročnikov v poznem srednjem in zgodnjem novem veku* (financira Javna agencija za raziskovalno dejavnost Republike Slovenije, J6-9439), ki od 1. julija 2018 povezuje raziskovalce Umetnostnozgodovinskega inštituta Franceta Steleta ZRC SAZU z raziskovalci Zgodovinskega inštituta Milka Kosa ZRC SAZU in Oddelka za zgodovino Filozofske fakultete Univerze v Ljubljani pri nadaljnjem poglobljanju v naročniške in umetniške mreže srednjega in zgodnjega novega veka.

Kot ugotavlja vabljen sourednik Barbara Wisch, je ena velikih omejitev pri razširjanju znanstvenih spoznanj jezik. Med teoretičnim pristajanjem na to, da je angleščina edina *lingua franca* naše dobe, in realnostjo, v kateri se humanistika oziroma umetnostna zgodovina praviloma dogaja tudi ali celo predvsem v nacionalnih jezikih prostora, v katerem so nastali umetnostni spomeniki in umetnine, ki jih preučujemo, je dvojezično pisanje in objavlanje znanstvenih rezultatov v angleškem jeziku zaveza, ki je ni vedno lahko uresničiti na ustreznem nivoju. Brez ogromnega dela sourednice Barbare Wisch bi tematska številka o bratovščinah izgledala precej drugače in zagotovo ne boljše, za kar se ji v imenu obeh slovenskih urednic najlepše zahvaljujem.



## INTRODUCTION

**Barbara Wisch**

Guest co-editor

This special issue of *Acta historiae artis Slovenica* owes its inception to the international conference *The Role of Religious Confraternities in Medieval and Early Modern Art*, held at the Research Centre of the Slovenian Academy of Sciences and Arts, Ljubljana, on 10–12 May 2017. The conference, sponsored by the France Stele Institute of Art History ZRC SAZU, was organized by its esteemed members, Dr. Ana Lavrič, Assoc. Prof. Dr. and Director Barbara Murovec, and Assist. Prof. Dr. Mija Oter Gorenčič.<sup>1</sup> Many of the innovative papers presented there comprise the core of this volume. The conference itself provided an extraordinary opportunity for both junior and senior European and American scholars to share their new research insights in the ever-expanding field of Confraternity Studies, a multidisciplinary arena that now commands a secure place alongside far older academic disciplines. Owing to our gracious hosts at the France Stele Institute of Art History, the far-flung participants—from Genoa, Kraków, Lisbon, Macerata, Munich, New York, Vienna, and Zagreb—joined eminent scholars from Ljubljana in congenial settings that encouraged the mutual exchange of ideas, creating new bonds of brotherhood (and sisterhood) between cultures and continents. The 14 essays in this volume are organized chronologically, nationally, and thematically, all the while shedding new light on confraternal patronage of the arts.

Although looking back to the late medieval origins of many of the confraternities being discussed, our focus spans Central and Southern Europe in the closing years of the 15<sup>th</sup> century to the early 19<sup>th</sup> century. It examines the post-Tridentine decades and the efflorescence of confraternities in the 17<sup>th</sup> and early 18<sup>th</sup> centuries, and includes the Catholic Enlightenment, the papal suppression of the Jesuit Order in 1773, the Holy Roman Emperor Joseph II's suppression of confraternities in the Habsburg lands in 1783, and the upheavals of the Jansenist revolutionaries. Our survey concludes with the Napoleonic wars, which caused such destruction of the brotherhoods' artistic patrimony. Nationally, the essays navigate across the European continent, placing particular emphasis on Central Europe. Thematically, by analyzing the breadth and evolution of cultic devotions encouraged by post-Tridentine forms of piety, the volume affords an exploration of early modern European confraternities and their patronage of the visual arts that crosses geopolitical borders. However, one significant boundary that remains is language, since most authors in this volume have only ever published in their native tongue. By presenting their important, new scholarship in English, with three in German, the editors hope to ensure greater accessibility of their contributions to a global audience.

Our objective is especially significant, since recent collections in English and Italian on late medieval and early modern confraternities have addressed Western and Northern Europe, the New

<sup>1</sup> The conference was part of the larger research project *The Role and Significance of Religious Confraternities in the Early Modern Art in Slovenian Lands* (No. J6-5563, conducted under the auspices of the France Stele Institute of Art History ZRC SAZU, Ljubljana, and financially supported by the Slovenian Research Agency. One of the results of the project was the thematic issue *Vloga cerkvenih bratovščin v likovni umetnosti/Religious Confraternities and their Role in Visual Art*, 21/2, 2016, of the *Acta historiae artis Slovenica*.



World, and Asia, but have not turned their attention to Central Europe.<sup>2</sup> Major volumes on Polish and Czech confraternities,<sup>3</sup> for example, are for the most part incomprehensible to Anglophone and other European scholars, since they are written in languages that are less familiar to many researchers. Therefore, this volume is groundbreaking in offering cutting-edge discussions of the rich visual, architectural, literary, and festive cultural production of religious confraternities in many Central European nations as well as sodalities in Italy and Portugal.<sup>4</sup>

We begin in Rome, where the history and influence of confraternities elevated to the new prestigious rank of archconfraternity, beginning in 1520, are analyzed by Barbara Wisch. Archconfraternities were (and are) empowered to aggregate sodalities with comparable devotions and dedications, sharing spiritual benefits, privileges, and impressive indulgences. As a *prologomenon* to this vastly understudied topic, she lays out a chronology of their establishment and the complex networks of powerful, wealthy cardinal protectors whose importance in the patronage of major works of art and architecture was critical. She poses questions about the actual impact of Roman archconfraternities across Europe, some of which are answered in the essays that follow. These queries suggest new avenues of inquiry.

We then cast our confraternal gaze across the breadth of the continent. Under the Habsburg imperial flag, at the church of St. Primus above Kamnik, Mija Oter Gorenčič introduces a striking new contextual interpretation of the origins of the Slovenian church's monumental early 16<sup>th</sup>-century fresco decoration—a major commission by its Marian brotherhood—and posits a direct connection with Cologne's newly instituted Rosary Brotherhood and the works of art it commissioned. The Cologne confraternity, founded by the Observant Dominican Jakob Sprenger in 1475, was officially the first dedicated to Rosary devotion. Unequivocal support by the Holy Roman Emperor Frederick III from the outset and rich papal indulgences from 1478 onward incentivized the rapid reception of Rosary brotherhoods across Europe, a subject that later essays address as well. Oter Gorenčič's

<sup>2</sup> *Early Modern Confraternities in Europe and the Americas. International and Interdisciplinary Perspectives* (eds. Christopher Black, Pamela Gravestock), Aldershot 2006; *Confréries et dévotions dans la catholicité moderne (mi-XV<sup>e</sup>–début XIX<sup>e</sup> siècle)* (eds. Bernard Dompnier, Paola Vismara), Roma 2008 (Collection de l'École Française de Rome, 393); *Brotherhood and Boundaries/Fraternità e barriera* (eds. Stefania Pastore, Adriano Prosperi, Nicholas Terpstra), Pisa 2011; *Faith's Boundaries. Laity and Clergy in Early Modern Confraternities* (eds. Nicholas Terpstra, Adriano Prosperi, Stefania Pastore), Turnhout 2012; *Space, Place, and Motion. Locating Confraternities in the Late Medieval and Early Modern City* (ed. Diana Bullen Presciutti), Leiden 2017. The special issue of *Confraternitas*, 27/1–2, 2016, dedicated to the Schiavoni/Illyrian confraternities in Italy, is an important exception; see also *Visualizing Past in a Foreign Country. Schiavoni/Illyrian Confraternities and Colleges in Early Modern Italy in Comparative Perspective* (eds. Giuseppe Capriotti, Francesca Coltrinari, Jasenka Gudelj), Macerata 2018 (*Il Capitale Culturale. Studies on the Value of Cultural Heritage*, Supplementi, 7); and *Chiese e "nationes" a Roma sotto il potere temporale dei papi. Dalla Scandinavia ai Balcani (secoli XV–XVIII)* (eds. Antal Molnár, Giovanni Pizzorusso, Matteo Sanfilippo), Roma 2017 (Bibliotheca Academia Hungariae – Roma. Studia, 6).

<sup>3</sup> *Bractwa religijne w średniowieczu i w okresie nowożytnym (do końca XVIII wieku)* [Religious Confraternities in the Middle Ages and the Modern Era (until the end of the 18<sup>th</sup> century)] (eds. Dominika Burdzy, Beata Wojciechowska), Kielce 2014; see the review by Joanna LUDWIKOWSKA in *Confraternitas*, 25/2, 2014, pp. 48–50 (and pp. 58–60 for the table of contents). The volume includes a bilingual table of contents and introduction, and summaries in English; Part 4 is concerned with Polish religious confraternities and the arts, but there are discussions of intellectual and material culture throughout. *Zbožných dusí úl. Náboženská bratrstva v kultuře raněnovověké Moravy* [A Hive of Devout Souls. Religious Fraternities in the Culture of Early Modern Moravia] (eds. Vladimír Maňas, Zdeněk Orlita, Martina Potůčková), [Catalogue for the exhibition of paintings, documents, and artefacts from the Archdiocesan Museum in Olomouc, Moravia, 28–25 April 2010], Olomouc 2010; see the review by Jozef MATULA in *Confraternitas*, 21/2, 2010, pp. 55–56, who notes that the volume is in Czech only. For additional bibliography on Central European confraternities, see the Preface by Barbara Murovec and the essays in this volume.

<sup>4</sup> Special thanks are given to the outside readers for their incisive comments that improved the essays. We are responsible for any mistakes that remain.

trenchant analysis of the iconography and style of the frescoes and architectural decoration, together with her account of the famous “Windische” (Slovenian) pilgrimage to Cologne, confirms her thesis. Her astute observations reveal how the artist gained knowledge of Albrecht Dürer’s recent paintings, in addition to the master’s graphic production, and how he familiarized himself with works closely connected to the great altarpiece of Cologne’s Rosary Brotherhood, all of which he assimilated and synthesized in the St. Primus decorative program.

The Portuguese Crown was equally emphatic in its support of confraternities. Through privileges, exemptions, and donations, the Confraternity of Mercy was instituted in Lisbon in 1498. With exponential speed, the Holy Houses of Mercy became the most important confraternal foundations for spiritual and charitable assistance throughout Portugal and its overseas empire. Joana Balsa de Pinho offers a new interpretative approach to this impressive architectural heritage by demonstrating how the building complexes evolved to become easily recognizable by their central urban location and distinct architectural and decorative characteristics, decidedly different from other Portuguese religious and secular institutions.

Our discussion then turns to the Balkan immigrants who had crossed the Adriatic Sea to settle in Italy. Two essays elucidate how these ethnic minorities integrated themselves into their new society via confraternities by strategically promoting their “national” identity through art, architecture, and language, and by venerating their native-born saints. Giuseppe Capriotti concentrates on the city of Pesaro in the region of The Marches. There, the Schiavoni, as the Illyrians were known, identified with their protector St. Jerome (owing to his birthplace in Stridon, on the border of Dalmatia), while the Albanians looked to their own St. Veneranda as patron. By carefully analyzing the artistic commissions of these two confraternities, especially where documentary sources are lacking, Capriotti reconstructs a nuanced evolution of the confraternities’ piety that extended beyond their national saints to encompass the newly canonized as well as new confraternal devotions, namely the Cord of St. Francis, a subject which Mirjana Repanić-Braun later addresses.

Jasenska Gudelj and Tanja Trška unite their expertise on the two most prominent Slavic confraternities in Italy, located in Venice and in Rome. Significantly, this is the first time that the Illyrian communities of these great, yet disparate cosmopolitan centers have been systematically compared. The authors’ collaboration results in innovative observations about the construction of self-defining visual narratives in the famous painted cycles illustrating the lives of St. Jerome and St. George that these confraternities commissioned. Using the shared origin of the confraternal members as a critical platform on which to base a discussion of Schiavoni visual strategies, Gudelj and Trška shed new light on such central issues as national saints, anti-Ottoman sentiment, and the early modern Illyrian scholarly emphasis on language, alphabet, translation, and printing.

In Genoa and extending inland into the mountainous regions of Liguria, confraternities created networks called *casacce*, formed by three or four brotherhoods that assembled in a single oratory. Rather than focusing on the architecture or decoration of their private space, Valentina Fiore demonstrates how their public face was most prominently displayed during processions, in large part due to the monumental, dramatic, and emotive multi-figured sculptural groups they commissioned. Proudly paraded through city streets on major feast days, these vibrant, polychrome wooden sculptures seemed to activate the divine through the ritual performance of procession. She examines the impressive work by Anton Maria Maragliano, who set the standard for Genoese wood sculpture in the 18<sup>th</sup> century. In addition, she documents the dismantling, conservation, and transmission of these splendid objects following the Napoleonic suppression of Ligurian confraternities in 1811.

The following essays direct their attention to Central Europe. The city and Diocese of Kraków was one of the largest centers of religious life in the Kingdom of Poland and the Grand Duchy of

Lithuania—indeed, if not in all of Central Europe. One of the city’s preeminent sites is the church of the Holy Trinity, granted to the first Dominicans who had arrived from Italy in 1221, including Jacek [Hyacinth] Odrowąż (died 1257), who was so highly venerated that he was eventually canonized in Rome in 1594. Krzysztof J. Czyżewski and Marek Walczak delineate the institutional history and centuries-long art and architectural patronage of the Rosary Confraternity, founded at Holy Trinity probably by 1484, which became the largest and most important of the many confraternities dedicated to the Rosary in Kraków.

This authoritative discussion brings us back to our starting point in Rome. By 1600 the Kraków brotherhood had been elevated to an archconfraternity. Most significantly, at this time it was given a sanctioned copy—blessed by the pontiff and enriched with indulgences—of the most potent Roman Marian icon, the *Salus Populi Romani* in S. Maria Maggiore, which was revered as a civic palladium. When borne in a propitiatory procession by Pope Gregory the Great in 590, it was believed that the image, through Mary’s merciful intercession, had saved the city from the plague. Czyżewski and Walczak show how the replica in Kraków, specifically donated to the Rosary Archconfraternity, was thus integrally bound to Rosary devotion; consequently, it was associated with the naval victory over the Turks at Lepanto in 1571, which the faithful believed had been achieved by invoking the Virgin’s intervention through Rosary prayers at the behest of the staunch Dominican Pope Pius V (reigned 1566–1572). The Kraków image then proceeded to perform its own miracles. It was celebrated with splendid processions, and finally, in thanks for the triumph over the Turks at the gates of Vienna in 1683, it received an oratory of its own at the church of the Holy Trinity. Czyżewski and Walczak document not only the architecture and lavish furnishings of the image and its chapels, but they demonstrate how Rosary devotion blossomed throughout the city with splendidly decorated altars and replicas of the miraculous image—known in Poland as *Our Lady of the Rosary* or *Our Lady of the Snows*—which appeared in painted, engraved, and sculpted versions and became Poland’s beloved image of the Virgin and Child.

Kraków confraternities encouraged and deeply influenced those with similar devotions throughout the diocese. This was especially evident at the collegiate church of St. John the Baptist in Skalbierz (about 50 km northeast of Kraków), whether the brotherhoods were founded by the Dominicans, Observant Franciscans, or canons closely allied with the theological faculty at the Kraków University, as Wojciech Sowała documents. So, too, Kraków’s artists set the standards for work in all mediums. By introducing important research on the new Rosary Confraternity in Skalbierz, formally confirmed in Kraków in 1682, Sowała expands Czyżewski and Walczak’s discussion by relating the miraculous history of Skalbierz’s own replica of the icon, which was credited with the salvation of the citizenry from the plague in 1677. So, too, the close association of the Dominican confraternities of the Holy Name of Jesus with the Rosary reflects that of Kraków’s Holy Trinity church, where the pairing of their confraternal altars to the left and right of the chancel arch was duplicated in most Dominican churches throughout the Polish province. The interweaving of these sodalities was exemplified in Skalbierz by a shared altar.

In Poland, as we have seen, the Roman icon was inextricably linked with the Rosary, but the Jesuits, with papal approval in late 1560s, had already distributed replicas of the image as part of their global missionary efforts. Together with their IHS monogram, the *Salus Populi Romani* image became a worldwide Jesuit logo.<sup>5</sup> As a direction for future research, it would be useful to compare the

<sup>5</sup> Simon DITCHFIELD, *Catholicus and Romanus. Counter-Reformation Rome as Caput Mundi, A Companion to Early Modern Rome, 1492–1692* (eds. Pamela M. Jones, Barbara Wisch, Simon Ditchfield), Leiden 2019, p. 142.

Polish Dominicans' pairing of the Holy Name of Jesus and *Our Lady of the Rosary* with that of the Jesuits' to gain insight into post-Tridentine competitive "branding."

Since 1563 the Jesuits had been founding their own distinct Marian Congregations—exclusively male confraternities until 1751 that were tightly organized under the authority of a Jesuit priest—as well as sodalities for both men and women that advocated new devotions. Sanja Cvetnić illuminates the Bona Mors (Good Death) confraternities, originally founded in 1648 at Il Gesù, the Jesuits' mother church in Rome, and elevated to an archconfraternity with substantial indulgences in 1729. When the first Croatian Jesuit College opened in Zagreb in 1653, the Bona Mors was also instituted. These sodalities continued to be established throughout the Jesuit provinces with specific goals: to re-Christianize regions still under Ottoman rule;<sup>6</sup> to renew the Catholic faith in communities exposed to Protestant ideology; and to reinvigorate waning devotion by promulgating a "good life" informed by the Sacraments, especially frequent Communion, so a good death—and salvation—would inevitably follow. The confraternal chapels were richly decorated, but most of their liturgical furnishings and works of art were irreparably lost or fragmented owing to the suppression of the Jesuit Order and the subsequent Josephine and Napoleonic reforms. Cvetnić re-evaluates what remains of the Croatian Bona Mors artistic heritage by integrating these works into confraternal pious practices. She underscores the Jesuits' remarkable ability to promote their sodalities by unifying devotions and using strategies of fidelity to the Supreme Pontiff and Rome.

In the following essay, Sibylle Appuhn-Radtke reinforces the Jesuits' particular attention to uniformity in the statutes, privileges, and indulgences assigned to the Marian Congregations, but she also observes that decisions regarding the decoration and furnishings of the Marian altars and assembly rooms were left to the individual groups. A significant part of this artistic legacy that has not been examined is the graphic production of the Marian confraternities within the Jesuits' Austrian Province, conserved in their archive in Vienna. Appuhn-Radtke clarifies the many essential functions of these previously unpublished membership certificates that were engraved, printed, and distributed across Austria and southern Germany from the second half of the 17<sup>th</sup> to the early 19<sup>th</sup> century. In addition to including the requisite Jesuit iconography—for example, a sheet from Ingolstadt depicts its own miraculous image, a copy of the Roman *Salus Populi Romani*—the certificates were embellished with city views and illustrations of the confraternities' own splendid altars and chapels. Since many of these structures no longer survive, the engraved sheets are crucial evidence of their former splendor.

Mirjana Repanić-Braun returns us to Croatia, where confraternities in the northern regions have been less thoroughly studied than those along the Adriatic coast. She provides a wealth of documentation about the confraternities founded at Franciscan churches and friaries in the Croatian Franciscan Province of Sts. Cyril and Methodius, and offers fresh insights into their significant religious and artistic heritage. For example, she notes the exponential growth of confraternities dedicated to the Cord of St. Francis that were instituted at all the friaries of the Province—encouraged, one might suggest, by the confraternal seat in Assisi having been raised to an archconfraternity in 1585 and lavished with indulgences by the Franciscan Pope Sixtus V. Moreover, Repanić-Braun alerts us to the confluence of other devotions in those same Franciscan churches. For example, having a Dominican Rosary altar was by no means remarkable, since Rosary iconography appeared almost regularly in most Franciscan and parish churches in northern Croatia owing to its prominence in Catholic spirituality. So, too, confraternities

<sup>6</sup> Cvetnić notes that in the recovered territories, mosques were often converted into churches and consecrated to saints because they provided the only available spaces large enough for Catholic liturgical ceremonies. Their reuse underscored the Church's victory over the "infidel" and the return of Catholicism to Croatia.

of the Holy Scapular, a Carmelite devotion, could be found in the Franciscan churches alongside more typical Franciscan confraternities, such as those dedicated to St. Anthony of Padua. Perhaps this fluidity was, in part, indicative of the Order's effort to keep the faithful for themselves because the Jesuits had become serious competitors with their flourishing Good Death confraternities and Marian Congregations.

Matija Ogrin considers how the cultural environment of Slovenian confraternities resulted in their commissioning some of the most expressive early modern literary work written in Slovenian, most of which remains in manuscript form and is unpublished. He focuses on selected Baroque examples and breathes new life into understudied dramatic texts, most importantly the spectacular Passion plays performed by the brethren. His singular overview of a wide range of literary genres considers meditative prose, poems, hymnals, and sermons of outstanding quality, and introduces thought-provoking suggestions about their resonance in religious art. Slovenian confraternities also played vital roles in printing and publishing books. Again we turn to the highly influential Jesuit Marian Congregations. The Marian sodality established in Ljubljana in 1605 was an intellectual powerhouse that published dozens of devotional books in Latin, the first editions of classical authors to appear in the Slovenian lands, as well as books by highly renowned recent and even contemporary authors of the Catholic renewal. For those with little knowledge of Latin, the Holy Rosary Confraternity published the earliest Slovenian form of the complete Rosary in 1678, accompanied by contemplative prayers, which was widely used as a result of its accessibility and vivid literary style.

Martin Scheutz presents a range of little-explored written sources that are crucial for understanding the dynamic agency of Austrian confraternities during the early modern period. First and foremost, the sodalities needed to reform certain (im)pious practices in an effort to counter Martin Luther's scathing critiques. The brotherhoods were aided by the watchful eyes of local ecclesiastical authorities, who, in their copious visitation reports, kept tabs on membership numbers, financial portfolios, real estate holdings, liturgical furnishings for the proper celebration of the divine offices, etc. Scheutz meticulously unpacks the detailed visitation reports of 1617 and 1619, then turns to the confraternities' own wealth of archival material to supply additional information: registers of living and dead members, books of protocols and statutes, account ledgers, inventories, etc. He also notes the confraternities' substantial printing needs, together with their literary production, that supported local printing establishments, a subject highlighted by Matija Ogrin in the previous essay. Equally important in understanding the Austrian brotherhoods are the illustrated engravings—often depicting a miracle-working image—that were presented as New Year's gifts, and the multi-purpose matriculation certificates, also discussed by Sibylle Appuhn-Radtke. But another key print medium, as Scheutz points out, kept confraternities in the public eye: beginning in 1703, the *Wiener Diarium*, the earliest, continuously published daily newspaper that appears today as the *Wiener Zeitung*, carried up-to-date information about their activities. Not only did reports abound with descriptions of the great Roman archconfraternities, their magnificent processions, and generous philanthropic activities, but news about local brotherhoods also filled the pages, including lists of newly elected officers, deceased brethren, even those to whom the sodalities had lent money. Following the confraternities' suppression in 1783, the *Diarium* reported and illustrated the wealth of precious objects that were to be auctioned, allowing readers to confront the fate of this rich cultural heritage.

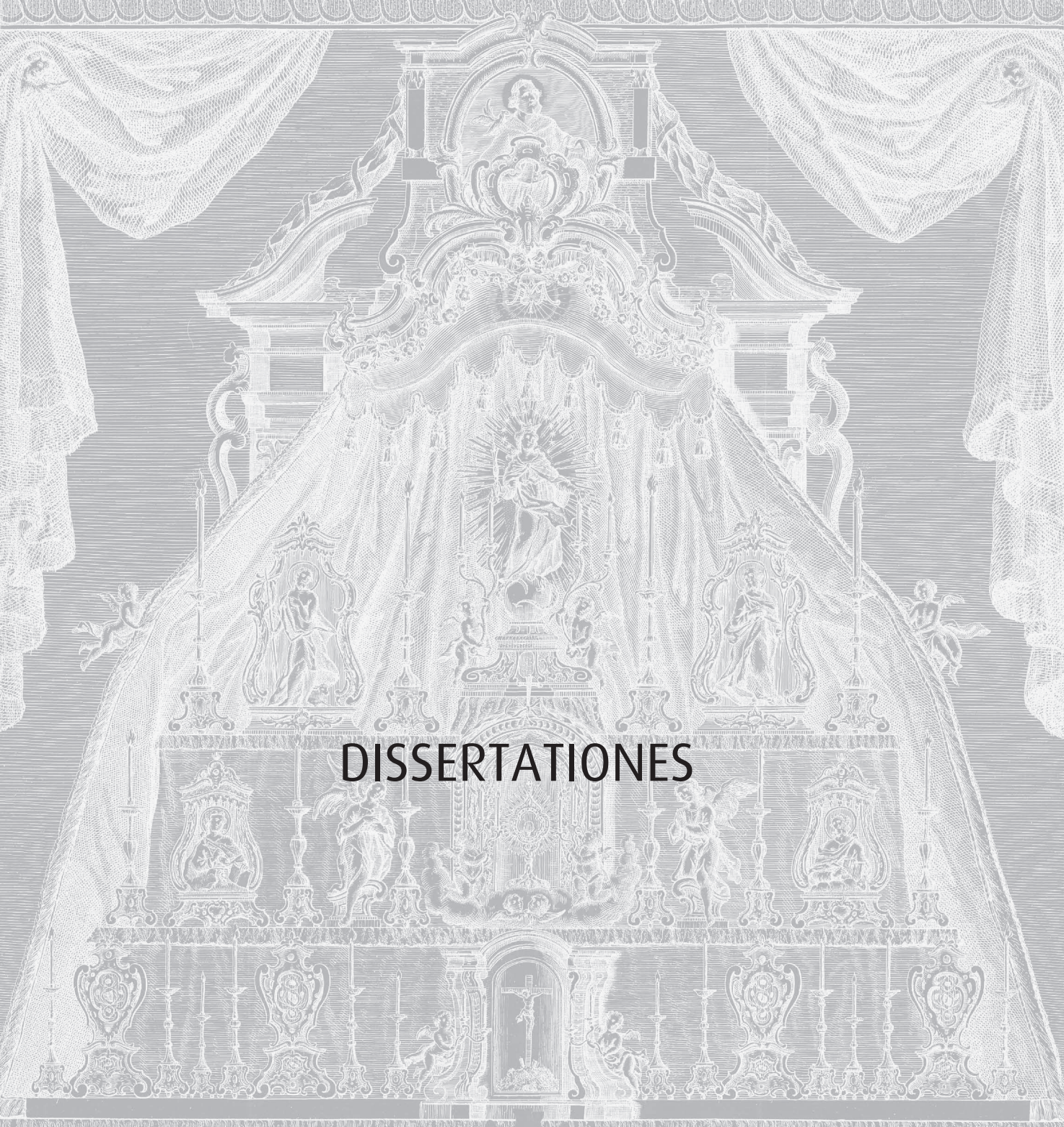
Rather than end on a note of loss, it seems appropriate to conclude the volume with the resplendent celestial visions painted on the ceilings of the Late Baroque pilgrimage churches in the Diocese of Augsburg. Angelika Dreyer explains that from the mid-18<sup>th</sup> century, the confraternal patrons responded to the principles emphasized by Catholic Enlightenment theologians, who recognized in the brotherhoods powerful instruments to fulfill their reform agenda. Their program

promulgated Christological devotion, paying special attention to Jesus' terrible suffering and agonizing death, encouraged new confraternal foundations with these dedications, and strongly endorsed the salvific power of grace and the Sacraments, particularly penance, while de-emphasizing veneration of Our Lady, inculcated by the ubiquitous Rosary confraternities. However, the calls for increased charitable works to replace sumptuous confraternal displays in processions, obsequies, and church decoration went in large part unheeded. Nonetheless, the monumental frescoes filling these churches exhibited a new simplicity in design and clarity in message by adhering closely to the biblical text—tenets that the Council of Trent had decreed explicitly in 1563, and the Catholic Enlightenment reaffirmed. Only in the late decoration of the parochial church in Haag am Amper (1764/65, 1783), as Dreyer demonstrates, did the appeal for a renewed focus on charity in this world, rather than rewards in the theater of the hereafter, take shape, but only as a swan song.

The breadth and evolution of devotions inspired by post-Tridentine pious practices, new philanthropic initiatives, accounts of political pressure from local, imperial, and ecclesiastical authorities, economic exigencies, and the diversity of civic spaces in which confraternities flourished are themes elucidated throughout the volume. So, too, are the histories of the churches, hospitals, chapels, and oratories they constructed and adorned with lavish altarpieces, extensive frescoes, and magnificent ceilings. The essays explore celebrated miracle-working icons that protected Polish cities from war and plague. Polychrome and gilded sculptures at confraternal altars across Croatia and the Slovenian lands took on vibrant life in flickering candlelight. So, too, complex multi-figured sculptural groups seemed animated as they were reverently carried aloft in processions by Genoese and Ligurian confraternal brethren. Prayer books, hymnals, membership certificates, all filled with engraved images, literally illuminated confraternal aspirations as did monumental murals and illusionistic paintings overhead.

Throughout the essays a number of significant issues appear and reappear. Foremost among them are the powerful roles played by the Mendicants and the Jesuits in establishing confraternities, the resulting competition for membership, and the critical place of national and civic identity in confraternal culture. In addition to presenting new archival research that documents brotherhoods and the works they commissioned, the essays demonstrate that much more study is required to integrate confraternities in a broader and more nuanced understanding of early modern religious, social, economic, and cultural history throughout Europe. A truly comprehensive history of art and architecture cannot exist without recognizing the contributions of confraternities, which were so crucial to their development.





# DISSERTATIONES

Die Marianische Versammlung  
 Der Ledigen Mänsperſonen unter dem Titel  
 der Unbefleckten Empfängnis MARIA,  
 in der Kurfürſtlichen Haupt und Reſidenzſtadt  
 München. würdſchret allen und jeden, dem dieſer  
 Zeugnißbrief zu handen kömmt, ewige Gnade  
 und Segen Chriſti unſers Herrn.

Gegenwärtiger Ehr und tugendſamer *Leutnant* *Vikar* *Wider*  
 iſt Unſerer Marianiſchen Verſammlung ordentlich einverleibt  
 worden und hat ſich iederzeit als ein Würdiges Mitglied derſelben betragen  
 da er nun aber anderſtwehru zureiten geſinet iſt haben Wir ihm Krafft  
 ſes briefs, welcher mit unſern aufgedruckten Inſigl und des Herrn  
 ſecten und Secretary Namen unterzeichnet iſt, aller orten  
 als anempfehlen wollen, mit bitte, man möchte ihn als eines  
 derer Mitglieder erkennen, gubwillig an und aufnehmen,  
 ſches Wir dem auch nach gebühr zuerwiedrigen Verſprechen  
 gegeben in München den 21. Nov. 1793.

PRÆFECTUS

*Jofann Ignaz  
 Schmid Buchbinder*



SECRETARIUS

*Wider  
 Kobyan  
 Wagner*



# The Artistic Patronage of the Confraternities of Schiavoni and Albanians in the Marche Region

## The Promotion of the “National” Saints in Pesaro

Giuseppe Capriotti

### Introduction

The aim of this essay is to examine the artistic patronage of the confraternities of Schiavoni and Albanians in the Marche region in Italy, promoting the cult of specific national saints who came from the Balkan coast.<sup>1</sup> This objective will be pursued through the analysis of a “micro” case, that is, the promotion of St. Jerome and St. Veneranda in the city of Pesaro.<sup>2</sup>

During the 15<sup>th</sup> century many Schiavoni and Albanians escaped to the western Adriatic coast, especially (but not only) to the Marche region, for three main reasons: the Ottomans’ advance, the threat of the plague and financial needs.<sup>3</sup> The presence of Schiavoni and Albanians in many towns of the Marche, from Pesaro to Ascoli Piceno, is well documented.<sup>4</sup> These new immigrants often

<sup>1</sup> By Albanians we mean the inhabitants of the Balkan region that corresponds roughly to present-day Albania. Although Schiavonia or Slavonia is a historic region of eastern Croatia, the Schiavoni, who reached the Marche in the 15<sup>th</sup> century, came mostly from the Dalmatian coast. Between the 16<sup>th</sup> and the 17<sup>th</sup> centuries, the term “Illyrian” was used to generally define the Balkan territory. The Illyrian colleges of Loreto and Fermo, founded to educate priests who would have to evangelize and heal the souls of Christians in the Balkan areas conquered by the Turks, in fact, indiscriminately housed students from Croatia and Albania (as well as from Serbia, Bosnia and Macedonia). See Carlo VERDUCCI, *Il collegio illirico di Fermo, Le Marche e l’Adriatico orientale. Economia, società, cultura dal XIII secolo al primo Ottocento. Atti del convegno. Senigallia, 10–11 gennaio 1976*, Ancona 1978, pp. 175–196; Marco MORONI, *I collegi illirici delle Marche e la penisola balcanica in età moderna, Adriatico. Un mare di storia, arte, cultura* (ed. Bonita Cleri), Ripatransone 2000, pp. 183–202.

<sup>2</sup> I have already studied the case of the migration of Balkan cults to Ascoli Piceno and Ancona; see Giuseppe CAPRIOTTI, *The Cauldron of St. Venera and the Comb of St. Blaise. Cult and Iconography in the Confraternities of Albanians and Schiavoni in Fifteenth-Century Ascoli Piceno*, *Confraternitas*, 27/1–2, 2016, pp. 30–45; Giuseppe CAPRIOTTI, *Ricordare le origini schiavone nel Settecento. La chiesa e la confraternita di San Biagio ad Ancona*, *Giornale di storia*, 25, 2017, pp. 1–28; Giuseppe CAPRIOTTI, *The Painting Owned by the Schiavoni Confraternity of Ancona and the Wooden Compartments with Stories of St. Blaise by Giovanni Antonio da Pesaro, Visualizing Past in a Foreign Country. Schiavoni/Illyrian Confraternities and Colleges in Early Modern Italy in Comparative Perspective* (eds. Giuseppe Capriotti, Francesca Coltrinari, Jasenka Gudelj), Macerata 2018 (= *Il Capitale Culturale. Studies on the Value of Cultural Heritage*. Supplementi, 7), pp. 187–209.

<sup>3</sup> Sergio ANSELMINI, *Schiavoni e Albanesi nell’agricoltura marchigiana dei secoli XIV e XV, Le Marche e l’Adriatico* 1978 (n. 1), pp. 141–173.

<sup>4</sup> Francesco BONASERA, *La presenza storica degli albanesi nelle Marche*, Palermo 1981; *Italia felix. Migrazioni slave e albanesi in Occidente. Romagna, Marche, Abruzzi, secoli XIV–XVI* (ed. Sergio Anselmi), Urbino 1988.

had humble jobs, sometimes even humiliating ones, such as working as executioners.<sup>5</sup> In many cases their stay was strictly supervised, and on some occasions they were even expelled, as they were believed to be the carriers of the plague they had brought from the opposite coast.<sup>6</sup> In order to fight suspicion and prejudice, Schiavoni and Albanians would frequently group themselves into confraternities that fostered their members' integration into the civic and religious life of the new country.<sup>7</sup> Studies on the "unwanted minorities" in the Papal State in the 15<sup>th</sup> century have shown how, both in central and peripheral areas, the phenomenon of associations, especially confraternities, was one of the first and most effective integration strategies used by "foreigners" of the Catholic faith to amalgamate into their host society.<sup>8</sup> The presence of the confraternities of Albanians and Schiavoni in the Marche is well documented from Pesaro to Ascoli Piceno: in some cities we find either a confraternity of Albanians or Schiavoni, but in others (such as Fermo, Loreto, Recanati and Ascoli Piceno) we find confraternities of both Albanians and Schiavoni. While the confraternities of Albanians are usually dedicated to St. Venera or Veneranda, the Schiavoni brotherhoods have various dedications—to St. Blaise (patron saint of Dubrovnik), documented in Ancona and Ascoli Piceno, and to St. Jerome (national saint of the Illyrian people) in Loreto and Jesi.<sup>9</sup> The case of Pesaro is particularly noteworthy.

### The Schiavoni Confraternity, the Chapel of St. Peter and the New Oratory of St. Jerome

The dramatic situation of these ethnic minorities living in Pesaro during the plague epidemics of the 15<sup>th</sup> century is attested by the City Council records. To address the emergency, on 29 May 1462 the Council decided to expel all the Albanians and Schiavoni who did not own property in the city.<sup>10</sup> Again, because of the plague, on 14 January 1464 it was mandated that anyone who had been renting a house to Albanians or Schiavoni during the previous two months had to alert the Custody Office within two days or be sentenced to a 10 ducat fine and two months in jail. Furthermore,

<sup>5</sup> This occurred in many towns in the Marche, such as in Ancona. An act of the Council, dated 25 July 1439 and recorded in the city charter, states that "no Illyrian or Slav from whatever parts of Slavonia" (quod nullus Inliricus seu Sclavus de quibuscunque partibus Sclavoniae) could be forced to carry out the work of an executioner; see Archivio di Stato di Ancona, Archivio storico comunale di Ancona, Statuta Civitatis Anconae, 1394, in copia del 1426 circa, con successivi al 1501, fol. 51. The act was transcribed by Camillo Albertini (Biblioteca Benincasa di Ancona, Camillo Albertini, Storia di Ancona. 10/1: Additiones, fol. 10v) and mentioned by Mario NATALUCCI, Insediamenti di dalmati, slavi e albanesi in Ancona, *Le Marche e l'Adriatico* 1978 (n. 1), pp. 93–111, in particular p. 99.

<sup>6</sup> See, for instance, the events that occurred repeatedly in Macerata in the 15<sup>th</sup> century: Romano RUFFINI, Medici e guaritori forestieri nella Marca anconitana, in particolare nella città di Macerata, nei secoli XIV–XVI, *Studi maceratesi*, 30, 1996, pp. 233–480, in particular pp. 313–315.

<sup>7</sup> Mario SENSI, Fraternalità di slavi nelle Marche. Il secolo XV, *Le Marche e l'Adriatico* 1978 (n. 1), pp. 53–84; Mario SENSI, Slavi nelle Marche tra pietà e devozione, *Studi maceratesi*, 30, 1996, pp. 481–506.

<sup>8</sup> Anna ESPOSITO, Le minoranze indesiderate (corsi, slavi e albanesi) e il processo di integrazione della società romana nel corso del Quattrocento, *Cittadinanza e mestieri. Radicamento urbano e integrazione nelle città basso-medievali secc. XIII–XVI* (ed. Beatrice Del Bo), Roma 2014, pp. 283–297.

<sup>9</sup> See the clarification by Francesca COLTRINARI, Some notes on Confraternities, Immigrants and Artistic Production of the "Illyrians" in the Marche. The Unknown Master Piero di Giorgio da Sebenico in Fermo (1462), *Visualizing Past* 2018 (n. 2), pp. 165–185.

<sup>10</sup> Biblioteca Oliveriana di Pesaro (BOP), Ms. 937, Squarci Almerici, vol. XII, BC, cc. 7r–8v; Marcello LUCHETTI, *Le confraternite a Pesaro dal XIII al XVII secolo*, Ancona 2013, p. 50.

every Albanian and Slav who had arrived in Pesaro during the previous two months was obliged to leave within two days or undergo the same sentence.<sup>11</sup> To confront this situation, as happened in many towns in the Marche, some of the immigrants began to form confraternities. While we do not have any archival proof about the foundation of a confraternity of Albanians, we know that a confraternity of Schiavoni in Pesaro definitively already existed in 1463, when Slav Pietro della Lia made his final testament, leaving his entire fortune to the confraternity.<sup>12</sup> According to Francesco Fabbri, an erudite scholar of the 17<sup>th</sup> century, that same year “*mercanti schiavoni*” founded an altar dedicated to St. Peter in the Pesaro Cathedral, which was privileged by Pope Gregory XIII (reigned 1572–1585); in the now lost epigraph (transcribed by Fabbri), the altar was dedicated to St. Peter and St. Jerome, but the confraternity was dedicated solely to St. Peter (*Societas Sancti Petri*).<sup>13</sup> Between 1476 and 1477, Niccolò di Antonio from Ragusa (Dubrovnik), Slavic barber Giovanni di Giovanni from Busano, and a poor beggar, Giorgio di Giovanni from Zagreb, bequeathed funds for the decoration of a *cappella illiricorum* dedicated to St. Peter, owned by the confraternity and located in the cathedral.<sup>14</sup> In 1483 Nicola di Priamo from Ragusa *elegit eius sepulturam in cappella Sancti Petri episcopatus Pisauri* (chose to be buried in the chapel of St. Peter in the Diocese of Pesaro), but also left 6 florins *congregationi Sancti Ieronimi pro fabrica et constructione oratorii construendi* (to the confraternity of St. Jerome for the building of the oratory that is already under construction).<sup>15</sup> By that date, the Schiavoni had already started to build an oratory distinct from the chapel, attested by the will of Paolo Radi, who had served as a tailor to Costanzo Sforza, the lord of Pesaro. In 1485, Radi left 200 florins *pro fabrica et aedificio unius oratorii seu ecclesie construende et fundande ad honorem omnipotentis Dei, sub vocabolo S. Hieronimi, que ecclesia seu oratorium sit et esse debeat oratorium et congregario scoriatorum sclavorum* (for the building of an oratory, or church, that is already under construction and founded in honor of the Omnipotent God with a dedication to St. Jerome, that this church, or oratory, is and ought to be the oratory and gathering place of the Flagellant Slavs).<sup>16</sup> This oratory, dedicated to St. Jerome, became the new residence of the confraternity upon its consecration (the precise date is unknown). The late 15<sup>th</sup>-century statutes, preserved in a copy dated 1611, are titled *Capitoli della Fraternita di S. Pietro Apostolo et di San Girolamo Dottore di Santa Chiesa nella città di Pesaro*,<sup>17</sup> and unify the dedications of the first confraternal altar in the cathedral and the newer one in the oratory.

<sup>11</sup> LUCHETTI 2013 (n. 10), p. 50.

<sup>12</sup> LUCHETTI 2013 (n. 10), p. 51.

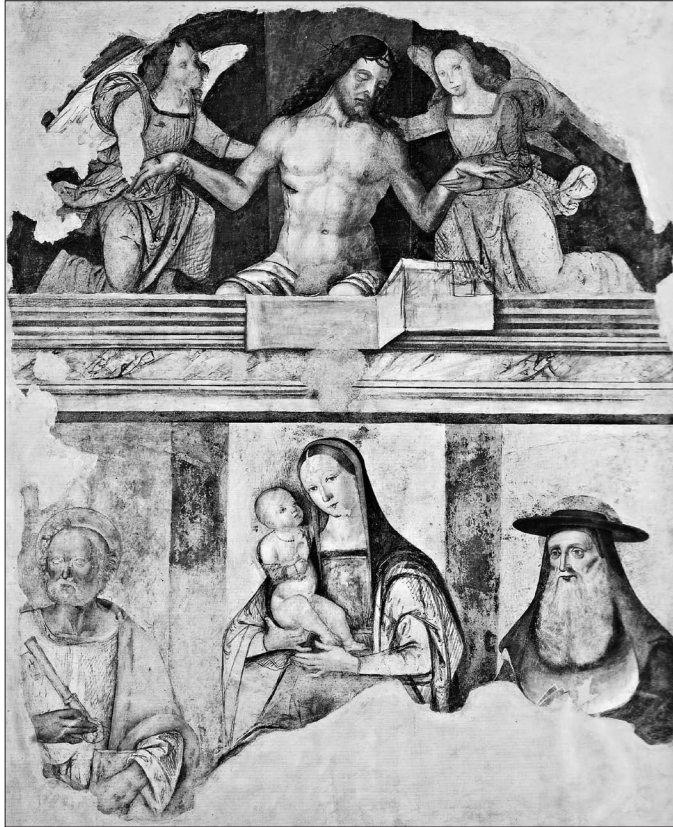
<sup>13</sup> BOP, Ms. 320, Francesco Fabbri, Storia di Pesaro, c. 37r. The same data is reported by the scholar in another work, where 1469 is erroneously considered the foundation date; see BOP, Ms. 204, Francesco Fabbri, Historia della vita et morte del glorioso S. Terentio martire titolare della cattedrale e protettore della città di Pesaro, c. 81r.

<sup>14</sup> LUCHETTI 2013 (n. 10), p. 51. For the document regarding Giorgio di Giovanni from Zagreb, see BOP, Spogli d'Archivi, Ms. 376, vol. II, c. 631v.

<sup>15</sup> Oreste DELUCCA, Gli slavi a Pesaro, *Santa Veneranda degli schiavoni* (ed. Girolamo Allegretti), Pesaro 1990 (Costellazioni, 5), pp. 12–18, in particular p. 18, where the author mentions many documents without citing archival references.

<sup>16</sup> Paolo M. ERTLER, *La Madonna delle Grazie di Pesaro. Origine e primi sviluppi del santuario 1469–1687*, 2, Roma 1991, p. 627; LUCHETTI 2013 (n. 10), pp. 51–52.

<sup>17</sup> BOP, Ms 463, cc. 208r–221v.



1. School of Giovanni Santi: Lunette with Christ as the Man of Sorrows; Virgin and Child with St. Peter and St. Jerome, Duomo, Pesaro

Because of the bombing by Cesare Borgia in 1503<sup>18</sup> and a substantial 19<sup>th</sup>-century restoration of the church by architect Giovan Battista Carducci,<sup>19</sup> only a detached fresco from the Schiavoni chapel remains as a testament to the confraternity's patronage. Preserved in the Pesaro Cathedral, it is attributed to the school of Giovanni Santi (fig. 1).<sup>20</sup> The painting in the lunette depicts Christ as the Man of Sorrows supported by two angels, while below, the Virgin and Child are enthroned between St. Peter and St. Jerome, the two patrons of the brotherhood. The presence of Jerome, the Church Father who translated the Bible into the Vulgate, is especially meaningful. Born in Stridone, in Istria (part of Illyria), he had become the saintly representative of the Illyrian

<sup>18</sup> According to a document published by Paride Berardi, in 1505, because of the bombing by Cesare Borgia, the main chapel of the cathedral of Pesaro and the chapel of St. Peter were to be rebuilt by Agostino di maestro Cecco da Fabriano, following the model made by Andrea di Girolamo della Ciacca; see *Arte e artisti a Pesaro. Regesti di documenti di età malatestiana e di età sforzesca. Scultori e architetti. Parte terza* (ed. Paride Berardi), Pesaro 2002 (= *Pesaro. Città e contà*, 16, 2002), pp. 158, 162–164.

<sup>19</sup> Virginia TEODORI, *Giovan Battista Carducci architetto fermano 1806–1878*, Fermo 2001, pp. 168–178.

<sup>20</sup> Grazia CALEGARI, La pala di Pesaro e la città in quegli anni, *Adriatico. Un mare di storia, arte, cultura. 2: Atti del convegno, Ancona, 20–22 maggio 1999* (ed. Bonita Cleri), Ripatransone (AP) 2000, pp. 129–147, in particular pp. 144–145; Grazia CALEGARI, L'affresco restaurato nel Duomo di Pesaro. Raffaello adolescente?, *Le cento città*, 15, 2000, pp. 42–44; Grazia CALEGARI, Madonna col Bambino fra i santi Pietro e Girolamo. Cristo depresso, *Raffaello e Urbino. La formazione giovanile e i rapporti con la città natale* (ed. Lorenza Mochi Onori), Milan 2009, pp. 154–155. Before the restoration of 1999, the fresco was attributed to an unknown follower of Barocci (Giuliano VANZOLINI, *Guida di Pesaro*, Pesaro 1864, p. 136) or to an unknown artist from the Marche (Ciro CONTINI, *Pesaro. Guida storica ed artistica illustrata*, Pesaro 1962, p. 84).

nation as early as the 15<sup>th</sup> century.<sup>21</sup> In fact, the church of the Illyrian nation in Rome is dedicated to St. Jerome, and is currently known as St. Jerome of the Croatians.<sup>22</sup> Although the confraternal members had emphasized their Illyrian origin through St. Jerome, over the centuries the memory of their Slavic origins was lost. A pastoral visit in 1778 recorded that the group was of uncertain foundation and only bore the name of St. Peter.<sup>23</sup>

### The Confraternity of St. Veneranda and its Church

The presence of Albanians in Pesaro is even harder to trace, even though a peripheral suburb of the municipality is named St. Veneranda, the saint of Albanians *par excellence* in the Marche. In this hamlet there is a church also dedicated to the saint, where the patronage of the confraternity of St. Veneranda in the first half of the 17<sup>th</sup> century is still recognizable. In 1990 the town of Pesaro published a volume edited by Girolamo Allegretti attributing Slavic origins to both the confraternity and the village, as its title indicates: *Santa Veneranda degli Schiavoni*.<sup>24</sup> In fact, among the archival documents concerning the church and its confraternity from the 17<sup>th</sup> to the 19<sup>th</sup> century, which I discovered in the diocesan archives of Pesaro, there are no references to Slavic or Albanian origins of the brotherhood. Nevertheless, I believe that the origins of both the confraternity and the village are indeed Albanian because throughout the Marche, without exception, confraternities dedicated to St. Veneranda all have documented Albanian origins. In fact, St. Veneranda is a Balkan saint, highly venerated in Albania. She arrived in the Marche thanks to the migration of Albanians, where she also acquired the attribute of a cauldron, originally the attribute of the homonymous St. Veneranda of Rome.<sup>25</sup> Despite the problematic origins of the confraternity, in the 17<sup>th</sup> century its patronage was unmistakably aimed at promoting the saint's cult.

In 1616 the decorative structure of the confraternal church was remodeled, and the new layout incorporated a fresco from the end of the 15<sup>th</sup> or the beginning of the 16<sup>th</sup> century<sup>26</sup> (fig. 2). The enthroned Virgin and Child are accompanied by St. Sebastian on the left and St. Veneranda on the right. Seated on the Virgin's lap, Jesus holds an unidentifiable bird, a traditional symbol of the sinner's soul saved by him,<sup>27</sup> and grasps his mother's mantle, anticipating his shroud. The deep red coral necklace is another symbol of his Passion, although coral was contemporaneously used

<sup>21</sup> Daniel RUSSO, *Saint Jérôme en Italie. Étude d'iconographie et de spiritualité XIIIe–XVe siècle*, Paris 1987; Eugene Franklin RICE, *Saint Jerome in the Renaissance*, Baltimore 1988; Ines IVIĆ, *The Cult of Saint Jerome in Dalmatia in the Fifteenth and the Sixteenth Centuries*, Budapest 2016 (MA Thesis).

<sup>22</sup> Jasenka GUDELJ, San Girolamo dei Croati a Roma. Gli Schiavoni e il cantiere sistino, *Identità e rappresentazione. Le chiese nazionali a Roma 1450–1650* (eds. Alexander Koller, Susanne Kubersky-Piredda), Roma 2015, pp. 297–325.

<sup>23</sup> *La visita pastorale del cardinale Gennaro Antonio de Simone alla diocesi di Pesaro 1776–78* (ed. Giulio F. Allegretti), Pesaro 2007, p. 832.

<sup>24</sup> *Santa Veneranda* 1990 (n. 15).

<sup>25</sup> CAPRIOTTI 2016 (n. 2).

<sup>26</sup> The painting was mentioned by Manuela MARINI, I temi pittorici della tradizione popolare, *Santa Veneranda* 1990 (n. 15), pp. 23–27, and CALEGARI 2000 (n. 20), p. 145.

<sup>27</sup> On the symbolism of the birds, see Francesco SORCE, La *Madonna del passero* di Guercino. Problemi di esegesi visiva e simbolismo degli uccelli, *Il Capitale Culturale. Studies on the Value of Cultural Heritage*, 18, 2018, pp. 85–117.

as an amulet for children.<sup>28</sup> In the foreground a footed bowl overflows with fruit—cherries, apples, a fig or a pear. Although possibly alluding to the fruits' symbolic meanings,<sup>29</sup> it seems more likely a votive offering to the Virgin. Graffiti inscriptions left by devotees throughout the centuries demonstrate the affective powers of the Virgin and this image.

On the right, St. Veneranda suffers martyrdom inside a searing cauldron, while praying with joined palms and holding a *circulum precatorium*, a forebear of the Franciscan *corona* (crown).<sup>30</sup> According to legend, because of her Christian faith, Emperor Antoninus Pius had her placed in a cauldron of boiling oil and tar, but this method of execution proved to be ineffective. When accused of practicing magic, Veneranda splashed the hot tar into the emperor's eyes and blinded him. Thanks to her fervent prayers, the emperor converted and regained his sight.<sup>31</sup> St. Sebastian is portrayed tied to a column with arrows piercing his body. Since antiquity, arrows have symbolized the vehicle through which an enraged divinity sends plague to punish humankind. St. Sebastian, having survived this martyrdom, was venerated as a powerful protector against plague.<sup>32</sup> In this case, it must be underscored that Albanians from Pesaro, along with the Schiavoni, had been accused several times of being carriers of the contagion. In the fresco, therefore, the two saints could represent both the ethnic identity of the confraternity and the fraught indictment most often used against them.

In the upper zone, two angels crown the Virgin with a garland of roses, complementing the circlet of pearls held by Veneranda. Stylistically, the angels and the lush green curtains are early 17<sup>th</sup>-century additions, when the original altar was modified. The fresco was transformed into the



2. *Virgin and Child with St. Sebastian and St. Veneranda*, old church of St. Veneranda, Santa Veneranda (Pesaro)

<sup>28</sup> On these symbols, see Giuseppe CAPRIOTTI, *Ce sta picto. Simboli e figure nella pittura di Vittore Crivelli e del suo tempo*, *Vittore Crivelli da Venezia alle Marche. Maestri del Rinascimento in Appennino* (eds. Francesca Coltrani, Alessandro Delpriori), Padova 2011, pp. 73–85.

<sup>29</sup> See in general Mirella LEVI D'ANCONA, *The Garden of the Renaissance. Botanical Symbolism in Italian Painting*, Firenze 1977.

<sup>30</sup> In effect, seven decades of beads can be counted, as the early modern Franciscan *corona* (crown). On the contrary, the Dominican rosary counts 15 decades (corresponding to the 15 mysteries). On the Franciscan tradition, see Leone BRACALONI, *Origine, evoluzione ed affermazione della Corona francescana mariana*, *Studi francescani*, 29, 1932, pp. 257–295.

<sup>31</sup> For a revision of the data on the saint, see CAPRIOTTI 2016 (n. 2), pp. 33–34.

<sup>32</sup> On the “culture of plague”, see Giuseppe CAPRIOTTI, *San Sebastiano nei luoghi della paura. Sculture lignee dipinte nelle Marche centrali del Quattrocento*, *Giovani studiosi a confronto. Ricerche di storia dell'arte* (ed. Alessia Fiabane), Roma 2004, pp. 23–37; Giuseppe CAPRIOTTI, *Un dipinto contra pestem di Paolo da Visso. “Crisi della presenza” e simbologia della freccia nella pittura italiana del XV secolo*, *Iconographica*, 9, 2010, pp. 75–88.



3. Altar wall, old church of St. Veneranda, Santa Veneranda (Pesaro)

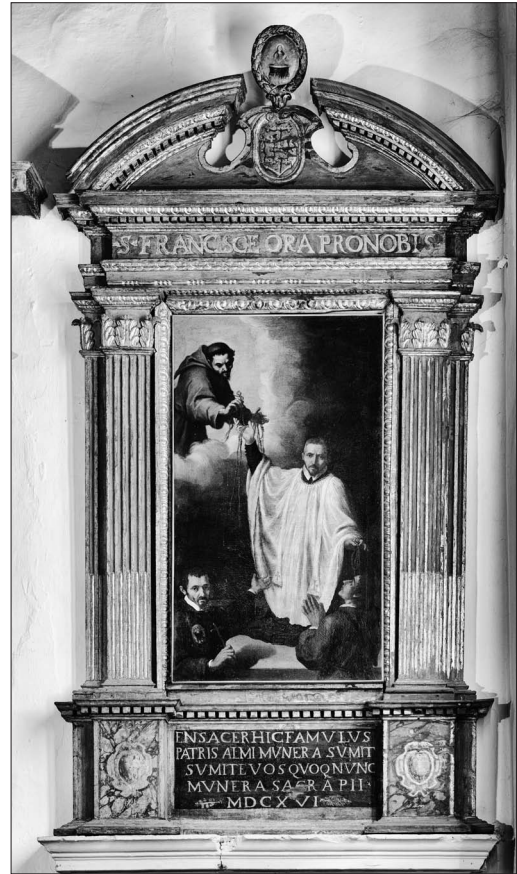
center of what could be considered a detached triptych occupying the entire altar wall (fig. 3). A classicizing painted and gilded wooden frame is articulated with two attached composite columns on its sides, a decorated architrave, and a curved, broken pediment. A small aedicule at the top contains the dedication: *DEI GE / NITRICI / ET B(EATAE) / VENE / RANDAE / D(EDICATUM)*. Below, a small plaque on the architrave is inscribed *PII HOMINES*, memorializing the devout men who commissioned the new altar consecrated to both the Virgin and Veneranda.

Above the doors to the sacristy, on either side of the altar, is a pair of paintings portraying St. Carlo Borromeo and St. Francis. The date 1616 on both frames records when the entire altar wall was remodeled. Even without specific documentation about the cult of these two saints in the Santa Veneranda confraternity, it is significant that when renovating the altar, the medieval St. Francis was juxtaposed with Carlo Borromeo, newly canonized in 1610. Kneeling in prayer before a crucifix, with a gesture of revelation as the heavens open to reveal the Holy Spirit (fig. 4), St. Carlo is asked to “Pray for us” (*S. CAROLE ORA PRO NOBIS*), and the following is invoked on the base of the frame: *TV NOSTROS ANIMOS / TV FER SVSPYRIA NOSTRA / DEFER VOTA, PRECES / THVRAQ(VE) NOSTRA DEO / MDCXVI* (You lead our souls, guide our sighs and carry our vows, prayers and incense to God. 1616). St. Francis is beseeched in the same way: *S. FRANCISCE ORA PRO NOBIS* (fig. 5). In the case of St. Carlo, the painter followed a rather traditional hagiographic iconography with the saint kneeling in front of a crucifix.<sup>33</sup> However, the image of St. Francis does not seem to have any iconographic precedents. The saint delivers his cinctures, knotted ropes signifying the vows of poverty, chastity and obedience, to a clergyman, who, in turn, passes it to a

<sup>33</sup> See Angelo Maria RAGGI, Carlo Borromeo. 4: Iconografia, *Bibliotheca Sanctorum*, 3, Roma 1962, coll. 846–850.



4. Giovan Giacomo Pandolfi: *St. Charles Borromeo*, old church of *St. Veneranda*, *Santa Veneranda* (Pesaro)



5. Giovan Giacomo Pandolfi: *St. Francis Delivers the Cinctures*, old church of *St. Veneranda*, *Santa Veneranda* (Pesaro)

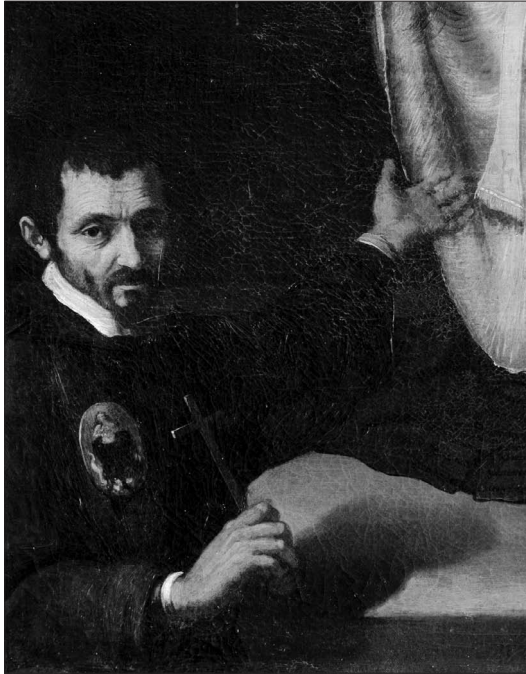
confraternal member, portrayed in prayer at the bottom right. On the left, another brother looks toward the viewer while holding a cross in one hand and with the other directing attention to the miraculous event that transpires above. In this case, perhaps thanks to the suggestion of a cultured cleric, the painter has depicted a new iconography, reworking a specific type of image in which the Virgin is the protagonist, such as: the Virgin who bestows her sash (*cintola*) upon St. Thomas during her Assumption;<sup>34</sup> the Madonna who gives the rosary to St. Dominic;<sup>35</sup> and the Virgin who appears to St. Simon Stock and gives him the scapular.<sup>36</sup> In particular, the latter two subjects became widespread during the Counter-Reformation era. Moreover, on the image of St. Francis, another element underscores Counter-Reformation precepts, that is, the central role played by the clergyman who acts as a mediator between the saint and the brothers, like the Church between God and

<sup>34</sup> On this iconography and on its literary sources, see Giuseppe CAPRIOTTI, *Lo scorpione sul petto. Iconografia antiebraica tra XV e XVI secolo alla periferia dello Stato pontificio*, Roma 2014, pp. 41–57.

<sup>35</sup> See Ivana ČAPETA RAKIĆ, Giuseppe CAPRIOTTI, Two Marian Iconographic Themes in the Face of Islam on the Adriatic Coast in the Early Modern Period, *IKON. Journal of Iconographic Studies*, 10, 2017, pp. 169–186.

<sup>36</sup> See Ludovico SAGGI, Claudio MOCCHEGIANI CARPANO, Simone Stock, *Bibliotheca Sanctorum*, 11, Roma 1968, coll. 1188–1192.





6. Giovan Giacomo Pandolfi: A brother of the confraternity, detail of *St. Francis Delivers the Cinctures*, old church of *St. Veneranda*, *Santa Veneranda* (Pesaro)



7. Giovan Giacomo Pandolfi: Confraternal insignia of *St. Veneranda*, upper part of the frame of *St. Francis Delivers the Cinctures*, old church of *St. Veneranda*, *Santa Veneranda* (Pesaro)

the faithful. The words written at the bottom appear to be uttered by the brother gazing intently at the observer: *EN SACER HIC FAMVLVS / PATRIS ALMI MVNERA SVMIT / SVMITE VOS QVOQ(VE) NVNC / MUNERA SACRA A PII / MDCXVI* (Here is this sacred servant of the benevolent Father receiving the gifts. You too are now taking the sacred gifts of the pious man. 1616). Reinforcing Catholic tenets of belief and practice, the brother invites the devout to recognize the essential role played by the clergyman. Because such specific facial features were used, he might portray the priest who participated in the devotional practices of the confraternity and helped to develop the innovative image. The brother standing on the left, with the oval confraternal badge of *St. Veneranda* in the cauldron clearly recognizable on his chest, might well be a portrait of the patron (fig. 6).

The same emblem crowns the frames of both side panels (fig. 7), is sculpted on the architrave of the sacristy doors and is painted at the center of the choir on the counter-façade (fig. 8). It is also depicted in a relief on the two holy water fountains, moved to the new church of *St. Veneranda*, which was built near the first church in the 1950s (fig. 9).<sup>37</sup> *St. Veneranda* is, therefore, the epicenter of the cult of the brotherhood, which also possessed a relic of the saint, documented in their inventories

<sup>37</sup> Although the two holy water fountains are currently located in the new church on each side of the portal, I believe they were originally placed in the old church. One seems to have been made at the beginning of the 16<sup>th</sup> century and could be contemporary with the fresco. The other seems to be a cruder 17<sup>th</sup>-century copy, perhaps to create a pendant when the church was renovated, but neither is stylistically of high quality. I thank Graziano Alfredo Vergani for enlightening discussions about these objects.



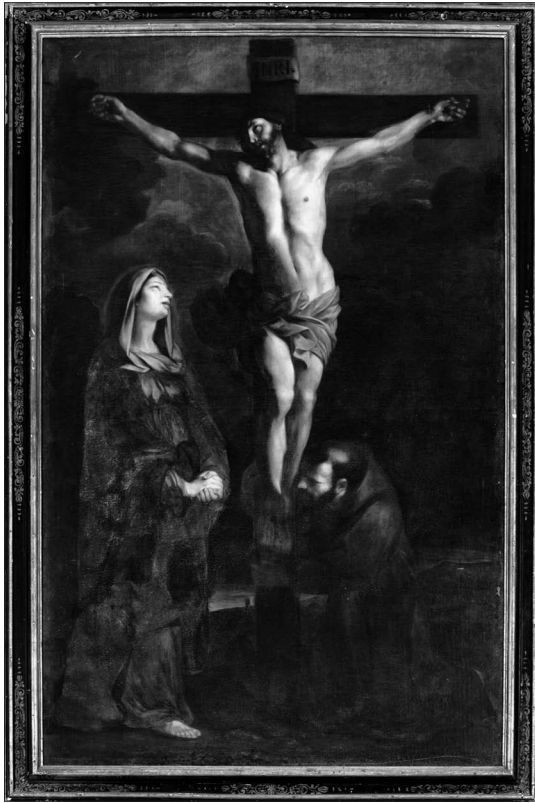
8. Choir, old church of St. Veneranda, Santa Veneranda (Pesaro)



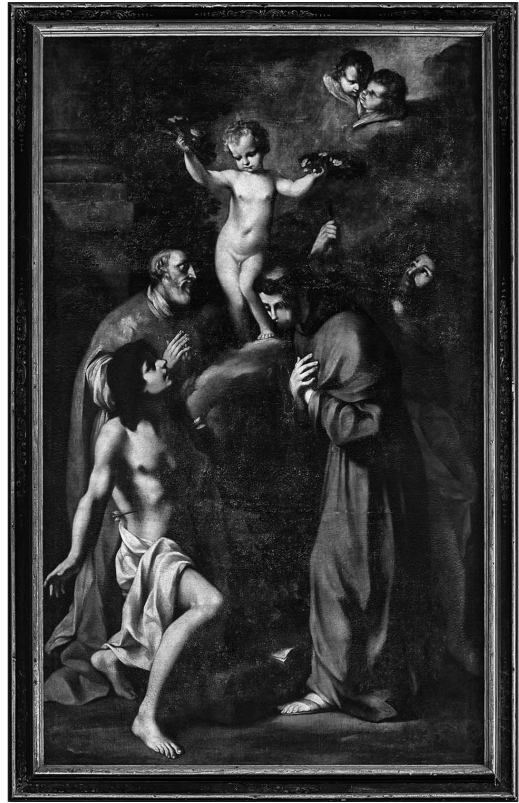
9. Holy Water Font, new church of St. Veneranda, Santa Veneranda (Pesaro)



10. Reliquary of St. Veneranda, new church of St. Veneranda, Santa Veneranda (Pesaro)



11. *Crucifixion with the Virgin and St. Francis*, new church of St. Veneranda, Santa Veneranda (Pesaro)



12. *Child Jesus Crowning St. Sebastian and St. Anthony of Padua with St. Filippo Neri and an Unidentified Saint*, new church of St. Veneranda, Santa Veneranda (Pesaro)

from the 18<sup>th</sup> century and still extant.<sup>38</sup> The fragment of the saint's body is now preserved in an 18<sup>th</sup>-century reliquary in the new church of St. Veneranda (fig. 10).<sup>39</sup>

Originally, the decoration included two additional paintings, currently located in the new church: the *Crucifixion with the Virgin and St. Francis* (fig. 11) and the *Child Jesus Crowning St. Sebastian and St. Anthony of Padua with St. Filippo Neri and an Unidentified Saint* (fig. 12). These had been placed on the lateral walls of the old church, where their hooks may still be seen, allowing a virtual reconstruction of the church (fig. 13). In the *Stato della chiesa di Santa Veneranda* (State of the Church of St. Veneranda), drawn up in 1850 during a pastoral visit, all the 17<sup>th</sup>-century paintings were

<sup>38</sup> An undated inventory of the church of St. Veneranda states: "Nella suddetta chiesa si conserva un pezzo di reliquia del corpo di S.ta Veneranda colla sua autentica confermata dal fu Monsignor Radicati, già vescovo di Pesaro" (Archivio Storico Diocesano di Pesaro (ASDP), Atti della parrocchia di S. Pietro in Calibano, n. 47). Because Umberto Luigi Radicati was bishop between 1739 and 1773, we can document the existence of the relics from the 18<sup>th</sup> century. In the pastoral visit between 1776 and 1778, made by Gennaro Antonio de Simone, the relics of St. Veneranda are mentioned again: "Nella chiesa di Santa Veneranda si venera quella di detta santa e stanno custodite nel loro armadio sotto chiave; si espongono poi alla pubblica venerazione con quattro lumi e sua incensazione, secondo dice la rubrica"; see *La visita pastorale* 2007 (n. 23), p. 286.

<sup>39</sup> Because the style of the reliquary is Late Baroque in the upper part, but Neoclassical in the lower, with two lions on the base, we surmise that the object was conceived at the end of the 18<sup>th</sup> century, when Bishop Radicati approved the authenticity of the relics. Again, I thank Graziano Alfredo Vergani for his insightful observations.



13. Hypothetical reconstruction of the position of the paintings inside the old church of St. Veneranda, Santa Veneranda (Pesaro)

attributed to “a certain Cantarini” or Pandolfi, both from Pesaro.<sup>40</sup> The attribution to Simone Cantarini (1612–1648) must be excluded for all the paintings preserved in the old church, not only on stylistic evidence, but because of the painter’s age.<sup>41</sup> In my opinion, the four paintings were conceived in two distinct decorative campaigns. Those on the altar wall are dated 1616, and have been convincingly attributed to Giovan Giacomo Pandolfi (and his workshop).<sup>42</sup> The other two were added later, certainly

<sup>40</sup> “Altari n. 3. Il maggiore sotto l’invocazione della B.M.V. dell’Apinta, S. Sebastiano, e S. Veneranda. Il Secondo del SS.mo Crocefisso, quale è di Celebre Autore, cioè o di un Certo Cantarini o vero di Pandolfi, e come pure la Madonna Addolorata di eguale celebrità. Il terzo sotto l’invocazione di S. Sebastiano, e S. Antonio. Et altri due quadri, che stanno sopra le porte della Sagrestia, cioè S. Carlo, e S. Francesco, si dice, che siano di eguali autori del SS.mo Crocefisso. Tutti 3 questi altari sono relativamente privilegiati in perpetuo per i fratelli, e sorelle della Compagnia di S. Veneranda soltanto, come risulta dal Breve della S. Memoria di Clemente XIV datato il dì 18 settembre 1772” (ASDP, Santa Veneranda, 50/3, n. 1).

<sup>41</sup> See in general *Simone Cantarini detto il Pesarese 1612–1648* (ed. Andrea Emiliani), Milano 1997; *Simone Cantarini nelle Marche* (eds. Andrea Emiliani, Anna Maria Ambrosini Massari), Venezia 1997; Mario MANCIGOTTI, *Il Pesarese ed i suoi capolavori. Simone Cantarini 1612–1648*, Pesaro 2006; *Pesaro per Simone Cantarini. Genio ribelle 1612–2012* (ed. Anna Maria Ambrosini Massari), Ancona 2012.

<sup>42</sup> On Pandolfi, in addition to the bibliography mentioned in the following note, see in general Stefano DE MIERI, Pandolfi, Giovan Giacomo, *Dizionario biografico degli Italiani*, 80, Roma 2014, *ad vocem*.

after 1622, when Filippo Neri was canonized. They seem to have been made in the mid-17<sup>th</sup> century by a painter who was very familiar with Emilian art, in particular Guido Reni and Guercino, but who had also learned from the example of Caravaggio and his followers.<sup>43</sup>

It is difficult to make a general statement about the evolution of the confraternity's devotional practices owing to a total absence of documentation. However, the images preserved in the church show us that between the 15<sup>th</sup> and 16<sup>th</sup> centuries the confraternity was exclusively devoted to St. Veneranda and St. Sebastian, who are represented in the oldest painting, together with the Virgin and Child. In the 17<sup>th</sup> century, St. Francis and St. Anthony of Padua, two medieval Franciscan saints, and St. Carlo Borromeo and St. Filippo Neri, both canonized in the first quarter of the 17<sup>th</sup> century, were added when the new decoration of the church was underway. The presence of St. Francis and St. Anthony suggests that the confraternity was linked to the Franciscan order and that the latter guided the devotional practices of the brothers. On the other hand, the presence of the two new saints might express the desire to incorporate post-Tridentine religious models as well, perhaps required by the bishop or other officials of the diocese.

## Conclusion

In conclusion, it is possible to observe how in the case of the confraternity of Schiavoni of Pesaro, the strong Illyrian identity, documented by sources and reinforced through the image of St. Jerome, had been lost over the centuries. By the time of the pastoral visit of 1778, there was neither mention of the old oratory dedicated to St. Jerome nor the Slavic origin of the confraternity—only that the divine patron of the brotherhood was St. Peter alone. Whereas in the case of the confraternity of St. Veneranda, an Albanian origin seems to be the only reasonable hypothesis, for which, as of now, there is no documentary support. However, the decorative complex of the church of St. Veneranda bears witness that even in the 17<sup>th</sup> century the confraternity promoted the cult of the “national” saint of the Albanians living in the Marche.\*

<sup>43</sup> I would like to thank Anna Maria Ambrosini Massari for having discussed with me the problems of attributing these paintings. Without reference to documentation, the paintings in the old church of St. Veneranda have been attributed to Giovan Giacomo Pandolfi, and the other works, currently in the new church, to Simone Cantarini by Grazia CALEGARI, *I nuovi temi della pittura colta, Santa Veneranda* 1999 (n. 15), pp. 28–35. See also Grazia CALEGARI, Giovan Giacomo Pandolfi, *i Della Rovere e la corte di Spagna, I Della Rovere nell'Italia delle corti. 2: Luoghi e opere d'arte* (eds. Bonita Cleri, Gian Carlo Bojani), Urbino 2002, pp. 205–222 (where the confraternal brother's face in the *St. Francis* is considered the painter's self-portrait); Grazia CALEGARI, Giovan Giacomo Pandolfi, *Nel segno di Barocci. Allievi e seguaci tra Marche, Umbria, Siena* (eds. Anna Maria Ambrosini Massari, Marina Cellini), Milano 2005, pp. 220–223, and in particular p. 233 (where the works in St. Veneranda are mentioned). See also Antaldo ANTALDI, *Notizie di alcuni architetti, pittori, scultori di Urbino, Pesaro e de' luoghi circconvicini* (ed. Anna Cerboni Baiardi), Pesaro 1996, pp. 76–77 (where the *Crucifixion* in the new church of St. Veneranda is attributed to Pandolfi).

\* This work has been fully supported by the Croatian Science Foundation under the project number 2305—*Visualizing Nationhood. The Schiavoni/Illyrian Confraternities and Colleges in Italy and the Artistic Exchange with South East Europe (15th–18th c.)*.

## Umetnostno naročništvo slovanskih in albanskih bratovščin v Markah Propagiranje »nacionalnih« svetnikov v Pesaru

### Povzetek

Skupine Slovanov (*Schiavonov*) in Albancev so se od 15. stoletja naprej preseljevale z vzhodne obale Jadrana v Marke v glavnem iz treh razlogov: zaradi otomanskega napredovanja, nevarnosti kuge in finančnih stisk. Da bi premagale nezaupanje in predsodke, so se te »nezaželene« manjšine pogosto združevale v bratovščine, ki so spodbujale vključevanje svojih članov v civilno in versko življenje nove domovine. Prisotnost slovanskih in albanskih bratovščin v Markah je dobro dokumentirana vse od Pesara do Ascoli Picena.

Cilj prispevka je preučiti umetnostno naročništvo teh bratovščin, ki so spodbujale kult specifičnih svetnikov, pri čemer se osredotoča na primer Pesara. Tu je slovanska bratovščina dokumentirana od leta 1463, ko je *Schiavone* Pietro della Lia v oporoki zapustil vse svoje premoženje bratovščini. Potem je leta 1477 Giorgio di Giovanni iz Zagreba (med drugimi) zapustil 10 dukatov za okras sv. Petru posvečene *cappelle illiricorum* v pesarski stolnici. Leta 1483 je bratovščina gradila oratorij, posvečen sv. Hieronimu, ki ni bil identičen s kapelo. Z združitvijo patrocinijev prvotnega oltarja v stolnici in novega v oratoriju je bratovščina dobila dva zavetnika, sv. Petra in sv. Hieronima. Oba sta upodobljena tudi na freski, ki je prvotno krasila kapelo in jo je mogoče pripisati šoli Giovannija Santija. Sneta freska, danes hranjena v pesarski stolnici, je edini dokaz o obstoju kapele in oratorija slovanske bratovščine v Pesaru. Slikarija v luneti kaže Kristusa kot Moža bolečin, ki ga podpirata angela; spodaj je Marija z otrokom na prestolu med obema bratovščinskima svetnikoma. Prisotnost sv. Hieronima, cerkvenega očeta, ki je prevedel Sveto pismo v latinščino, ima poseben pomen. Sv. Hieronim, rojen v Stridonu v Istri (del Ilirije), je že v 15. stoletju postal svetniški predstavnik ilirskega naroda. Tudi ilirska nacionalna cerkev v Rimu je posvečena sv. Hieronimu. Čeprav so člani bratovščine s sv. Hieronimom poudarili svoje ilirsko poreklo, se je spomin na njihov slovanski izvor skozi stoletja izgubil; ob pastoralni vizitaciji leta 1778 je bilo zabeleženo, da je bratovščina posvečena zgolj sv. Petru.

Edina priča o kolektivni albanski identiteti v Pesaru pa je freska sv. Venerande iz 15. stoletja, ohranjena v cerkvi v sosednji vasi Santa Veneranda. Sv. Veneranda je v resnici balkanska svetnica, zelo češčena v Albaniji. V Marke je prišla z migracijo Albancev in tu privzela atribut kotla, ki je bil prvotno atribut istoimenske svetnice iz Rima. Freska kaže Marijo z otrokom, ki jo spremljata sv. Boštjan na levi in sv. Veneranda na desni strani. Sv. Veneranda je upodobljena med mučeništvom v vrelem kotlu, v molitvi in z rožnim vencem v rokah. Sv. Boštjan je privezan na steber, njegovo telo prebadajo puščice. Od antike dalje so bile puščice vizualizacija sredstva, s katerim je jezno božanstvo za kazen poslalo nad človeštvo kugo. Ker je sv. Boštjan to mučenje preživel, so ga obhajali kot mogočnega zavetnika proti kugi. Poudariti je treba, da so bili Albanci iz Pesara skupaj s Slovani večkrat obtoženi, da prenašajo bolezen. Na freski bi lahko svetnika predstavljala etnično identiteto bratovščine in hkrati obtožbe, ki so bile najpogosteje uperjene proti njim.

Leta 1616 je bila freska spremenjena v osrednji del triptiha, ki zaseda celotno oltarno steno. Na vsaki strani je nad vrati, ki vodijo v zakristijo, uokvirjena slika z letnico 1616; ena kaže novokanoniziranega sv. Karla Boromejskega, druga sv. Frančiška; na obeh je napis *Ora pro nobis*. Sv. Karel kleči v molitvi pred Križanim z drugim napisom, ki se v prevodu glasi: *Usmerjaj naše duše, vodi naše vzdihljaje in nosi naše zaobljube, molitve in kadila Bogu 1616*. Če je slikar pri sv. Karlu Boromejskem sledil precej tradicionalni ikonografiji, ko ga je upodobil klečečega pred križem, pa se zdi, da podoba sv. Frančiška nima ikonografskih predhodnic. Svetnik izroča svoje pasove, vrvi z vozli, ki ponazarjajo zaobljubo revščini,

čistosti in poslušnosti, duhovniku, ta pa jih nato predaja članu bratovščine, upodobljenemu v molitvi spodaj na desni. Na levi se v gledalca ozira drug član bratovščine, v eni roki drži križ, z drugo usmerja pozornost na pomembni dogodek, ki se odvija zgoraj. Verjetno s pomočjo nekega izobraženega klerika je slikar v tem primeru iznašel novo ikonografsko rešitev, tako da je predelal specifičen tip podobe, v kateri je protagonistka Marija: npr. Marija, ki med vnebovzetjem izroča svoj pas sv. Tomažu; Marija, ki daje svoj rožni venec sv. Dominiku; Marija, ki se prikaže sv. Simonu Stocku in mu da svoj škapulir. Predvsem zadnja motiva sta postala zelo razširjena v času protireformacije. Na podobi se na protireformacijsko kulturo nanaša še en element, osrednja vloga duhovnika, ki deluje kot posrednik med svetnikom in člani bratovščine, kakor Cerkev posreduje med Bogom in verniki. Na dnu podobe so napisane besede, ki jih dozdevno izgovarja član, obrnjen proti gledalcu, in se v prevodu glasio: *Glejte, tukaj prejema sveti služabnik darove dobrohotnega očeta. Sprejmite zdaj tudi vi svete darove pobožnega moža*. Utrjujoč načela katoliške vere in prakse član bratovščine vabi vernike, da prepoznajo ključno vlogo, ki jo ima duhovnik. Ker je ta upodobljen s specifičnimi obraznimi potezami, gre prav mogoče za portret duhovnika, ki je v času naročila slike vodil bratovščino in je kot naročnik pomagal slikarju izdelati tako inovativno podobo. Emblem bratovščine se pojavlja v cerkvi na številnih mestih in poudarja sv. Venerando kot žarišče kulta bratovščine, ki je imela v lasti tudi relikvijo svetnice.

Okras je prvotno vključeval še dve sliki, ki sta danes v novi cerkvi sv. Venerande: *Križani z Marijo in sv. Frančiškom* ter *Jezus otrok s sv. Antonom Padovanskim, sv. Filipom Nerijem, sv. Boštjanom in neprepoznanim svetnikom*. Sliki sta sprva viseli na stranskih stenah stare cerkve; tu so še vidni kavlji, ki omogočajo virtualno rekonstrukcijo cerkve. Staro atribucijo slik Simoneju Cantariniju je treba ovreči. Menim, da so bile slike narejene v dveh različnih okrasnih akcijah. Tisti na oltarni steni sta datirani 1616 in sta prepričljivo pripisani Giovanu Giacomu Pandolfiju (in delavnici). Preostali dve sta bili dodani kasneje, vsekakor po kanonizaciji Filipa Nerija leta 1622. Zdi se, da ju je sredi 17. stoletja naredil slikar, ki je dobro poznal umetnost Emilije, še posebej Guida Renija in Guercina, učil pa se je tudi od Caravaggia in njegovih naslednikov.

Vidimo lahko, kako se je v primeru slovanske bratovščine v Pesaru močna ilirska identiteta, ki jo dokumentirajo viri in ki jo je okreplila podoba sv. Hieronima, skozi stoletja izgubila. Ob pastoralni vizitaciji leta 1778 se sv. Hieronimu posvečeni stari oratorij ali slovansko poreklo bratovščine ne omenjata več, kot zavetnik bratovščine se omenja le sv. Peter. Pri bratovščini sv. Venerande pa se zdi edina sprejemljiva hipoteza, da je albanskega izvora, vendar tega doslej ni bilo mogoče potrditi z dokumenti. Kljub temu pa okras cerkve sv. Venerande priča, da je bratovščina v 17. stoletju še vedno spodbujala kult »nacionalne« svetnice v Markah živečih Albancev.

# Figura jima

## Mater Septem Dolorum.

Vih figur wird getragen von 16 Mann wieviel es  
ist mit 8. Frauen.

## Maria.

O Šhalost moja prevelika,  
Sa vola Jesusa moiga ljubiga sinja,  
Kadar videm nega sveta glava,  
taku raineno inu Keruaru,  
Mene sturi od šhalosti upitti,  
ieno od sous moie oži šhalitti,  
Kadar jak gledam niega suetu obližhe,  
leto me Kiočainu šhalostno Ksebi Klišhe,  
to usse niega restergano sueto restno tello,  
Katero ie poprei Koker to sonže billo,  
Leto da meni urshah usselei iokati,  
ieno se premillo ktemo plakati,  
O Greshnik leto ti Kseržu prou jelli,  
ieno dershi utoich mislih usselei,  
Katero boda sturillu od toich grechou odstopiti,





# ABSTRACTS AND KEYWORDS

## IZVLEČKI IN KLJUČNE BESEDE

**Sibylle Appuhn-Radtke**

*Certificates of Marian Congregations in the 18<sup>th</sup> Century as a Means of Corporate Representation*

1.01 Original scientific article

A small collection of certificates of Marian sodalities from Austria and South Germany is preserved in the Archives of the Austrian Jesuit Province. These engraved documents were mainly used by wandering fellow guild members as passports. They complemented customary guild documents, as they testified to the reliable confessional character of their holder. Though the certificates preserved in Vienna were mostly issued and sealed only in the second half of the 18<sup>th</sup> century, research has shown that the copperplate matrices that were used are significantly older, partly going back to the third quarter of the 17<sup>th</sup> century. In an iconographic sense they are rich sources because they show city views and frequently interiors, altars, and liturgical furnishings that no longer exist. The certificates served not only their owners, but also as a pictorial representation of their place of origin and of the actual congregation.

**Keywords:** Augsburg, Bolzano/Bozen, Burghausen, certificate (warrant) of a Marian Congregation (Bruderschaftsbrief), Eichstätt, Klauber publishers, Munich/München, Passau, Society of Jesus/Jesuits, Steyr, Straubing

**Giuseppe Capriotti**

*The Artistic Patronage of the Confraternities of Schiavoni and Albanians in the Marche Region. The Promotion of the "National" Saints in Pesaro*

1.01 Original scientific article

Starting in the 15<sup>th</sup> century, groups of Schiavoni and Albanians moved from the East Adriatic coast to the

**Sibylle Appuhn-Radtke**

*Bratovščinska pisma marijanskih kongregacij v 18. stoletju kot spričevala in sredstva korporativne reprezentacije*

1.01 Izvirni znanstveni članek

V arhivu avstrijske jezuitske province se je ohranila majhna zbirka bratovščinskih pisem iz avstrijskih in južnonemških marijanskih kongregacij. Gre za dokumente v tehniki bakroreza, ki so jih predvsem potujoči pomočniki uporabljali kot »potne liste«. Dopolnjevali so običajne cehovske papirje, ker so dokazovali zanesljiv konfesionalni značaj njihovih imetnikov. Čeprav so bili na Dunaju ohranjeni dokumenti izdani in žigosani večinoma šele v drugi polovici 18. stoletja, je raziskava pokazala, da so uporabljeni bakrorezni formularji bistveno starejši; deloma segajo nazaj do tretje četrtine 17. stoletja. Ikonografsko so to dragoceni viri, ker kažejo mestne vedute in velikokrat ne več obstoječe interierje, oltarje in kose opreme. Služili so ne le lastniku listine, ampak tudi kot slikovna predstavitev kraja, od koder je izhajal, s tamkajšnjo konkretno bratovščino.

**Ključne besede:** Augsburg, Bolzano, Burghausen, jezuiti, Eichstätt, založba Klauber, München, Passau, potrdilo marijanske bratovščine, Steyr, Straubing

**Giuseppe Capriotti**

*Umetnostno naročništvo slovanskih in albanskih bratovščin v Markah. Propagiranje »nacionalnih« svetnikov v Pesaru*

1.01 Izvirni znanstveni članek

Skupine Slovanov (*Schiavoni*) in Albancev so se od 15. stoletja dalje iz različnih razlogov preseljevale z vzhodne

Marche region for several reasons. In order to fight suspicion and prejudice, these “unwanted minorities” would frequently gather in confraternities (well documented from Pesaro to Ascoli Piceno) that fostered their members’ integration into the civic and religious life of the new country. The essay examines the artistic patronage of these confraternities, which promoted the cult of specific saints, using Pesaro as an example. Here, the confraternity of Schiavoni is documented from 1477, and its chapel was decorated with a surviving early 16<sup>th</sup>-century fresco, which also features the patron saint of the Illyrians, St. Jerome. On the other hand, the only evidence of an Albanian collective identity in Pesaro is represented by a 15<sup>th</sup>-century fresco of St. Veneranda, preserved in the church of a village bearing the same name. St. Veneranda is a Balkan saint, highly venerated throughout the Marche by the Albanians.

**Keywords:** Schiavoni, Albanians, proto-national identity, St. Veneranda, St. Jerome, Pesaro, confraternity, Balkan studies, Gian Giacomo Pandolfi

#### Sanja Cvetnić

*The Jesuit Bona Mors Confraternities in Croatia*

##### 1.01 Original scientific article

The great revival of interest in the theme of *ars moriendi* in the early 17<sup>th</sup> century aimed to promote Tridentine *bona vita*, i.e. a sacramental “good life”, to large numbers of the faithful. The rules and program of the Bona Mors Confraternity in Rome—founded in 1648—were soon spread through its branches wherever the Jesuits settled. The Croatian Jesuits were divided into two provinces: Dubrovnik was part of the Roman Province, while all the other colleges and residences were part of the Austrian Province. Eight *Bona Mors* Confraternities within Jesuit colleges and residences were founded in Zagreb (1653), Rijeka (1656), Varaždin (1662), Dubrovnik (1670 or before), Osijek (1703), Požega (1704), Petrovaradin (1713), and Belgrade (1726). *Bona Mors* spirituality became an exceptionally efficient apparatus for Jesuit pastoral endeavors and deeply marked the spiritual life and artistic heritage of the communities and regions.

**Keywords:** *Bona Mors* (Good Death) Confraternities, Jesuits in Croatia, *Bona Mors* visual legacy, Tridentine Catholicism, Miroslav Vanino

obale Jadrana v Marke. Te »nezaželene manjšine« so se v boju proti nezaupanju in predsodkom pogosto združevale v bratovščine (dobro dokumentirane od Pesara do Ascoli Picena), ki so spodbujale vključevanje svojih članov v civilno in versko življenje v novi domovini. Članek se na primeru Pesara osredotoča na umetnostno naročništvo teh bratovščin, ki so spodbujale kult posebnih svetnikov. Slovanska bratovščina je v Pesaru dokumentirana od leta 1477. Njeno kapelo je krasila freska iz zgodnjega 16. stoletja, ki med drugim kaže zavetnika Ilircev, sv. Hieronima. Po drugi strani predstavlja edini dokaz o kolektivni albanski identiteti v Pesaru freska sv. Venerande iz 15. stoletja, ohranjena v cerkvi v bližnji vasi Santa Veneranda; gre za balkansko svetnico, ki so jo Albanci v Markah zelo častili.

**Ključne besede:** *Schiavoni*, Albanci, protonacionalna identiteta, sv. Veneranda, sv. Hieronim, Pesaro, bratovščina, balkanske študije, Gian Giacomo Pandolfi

#### Sanja Cvetnić

*Jezuitske bratovščine za srečno smrt na Hrvaškem*

##### 1.01 Izvirni znanstveni članek

Ponovni razcvet teme *ars moriendi* v zgodnjem 17. stoletju je imel za cilj pospeševanje tridentinske *bona vita*, tj. zakramentalnega življenja. Pravila in program rimske bratovščine *Bona Mors*, ustanovljene 1648, so se kmalu razširili povsod, kjer so se jezuiti naselili. Duhovnost bratovščin za srečno smrt je postala izjemno učinkovito sredstvo jezuitskih pastoralnih prizadevanj in je globoko zaznamovala duhovno življenje in umetnostno dediščino verskih skupnosti in regij. Po jezuitskih kolegijih in rezidencah je bilo ustanovljenih osem bratovščin za srečno smrt, in sicer v Zagrebu (1653), na Reki (1656), v Varaždinu (1662), Dubrovniku (1670 ali prej), Osijeku (1703), Požegi (1704), Petrovaradinu (1713) in Beogradu (1726). Hrvaški jezuiti so bili razdeljeni v dve provinci: Dubrovnik je spadal pod rimsko provinco, medtem ko so bili vsi ostali kolegiji in rezidence del avstrijske province.

**Ključne besede:** bratovščine *Bona Mors*, jezuiti na Hrvaškem, vizualna dediščina bratovščin *Bona Mors*, tridentinski katolicizem, Miroslav Vanino

Krzysztof J. Czyżewski, Marek Walczak  
*The Archconfraternity of the Rosary in  
 the Dominican Churches of Kraków. Piety and Patronage  
 of the Arts*

#### 1.01 Original scientific article

The essay deals with the artistic milieu of the Archconfraternity of the Rosary at the Dominican Holy Trinity Church in Kraków. Dominicans were zealous promoters of the rosary, and numerous Rosary brotherhoods were established, typically affiliated with Dominican churches. Therefore, it seems almost certain that in Kraków, as early as the 15<sup>th</sup> century, the Dominican Order of Preachers encouraged the formation of such a confraternity. Indirect evidence of this is preserved in the Convent's Archive in Kraków, in documents concerning the Dominican Confraternities of the Rosary, issued by Pope Innocent VIII in 1484 and by the General of the Order, Augustine Recuperati, in 1539. In any case, in 1600, the Kraków-based confraternity—at that time already existing “*ab immemorabilis tempore*”—was reformed by Fr. Abraham Bzowski, who elaborated and published an extensive book on this occasion: *Rosary of the Virgin Mary, now reformed anew in Kraków at the Holy Trinity* (Kraków 1600 and 1606). Already at that time, the confraternity was referred to as an archconfraternity. The fact that the archconfraternity was given one of the earliest and most important copies in the former Polish Republic of Our Lady of the Snows, a miracle-working image in the Roman basilica of S. Maria Maggiore that was considered a palladium of the Eternal City, was of great importance to its development and extraordinary influence. The essay discusses the Polish icon's veneration, decoration, and the new architectural space it received in 1688.

Keywords: Archconfraternity, Rosary, Dominican Friars, Kraków, Kingdom of Poland, *Salus Populi Romani* (Our Lady of the Snows)

Angelika Dreyer

*From Care for the Hereafter to Care in the Here and Now. Ceiling Painting for South German Confraternities in the Age of Catholic Enlightenment*

#### 1.01 Original scientific article

This essay demonstrates how the representatives of the Catholic Enlightenment knew to use the existing social structures of contemporary confraternities for their own intentions of reform. This analysis focuses on the eminent role played by the Diocese of Augsburg. The theologians most responsible for this endeavor were Joseph, Landgrave of Hesse in Darmstadt, elected Prince-Bishop of Augsburg

Krzysztof J. Czyżewski, Marek Walczak  
*Nadbratovščina sv. rožnega venca v krakovskih  
 dominikanskih cerkvah. Pobožnost in umetnostno  
 naročništvo*

#### 1.01 Izvirni znanstveni članek

Članek obravnava umetnostni milje nadbratovščine sv. rožnega venca v dominikanski cerkvi sv. Trojice v Krakovu. Dominikanci so goreče pospeševali rožnovensko pobožnost; ustanovili so številne bratovščine sv. rožnega venca, ki so bile običajno povezane z njihovimi cerkvami. Skoraj gotovo je dominikanski pridigarski red spodbudil ustanovitev takšne bratovščine v Krakovu že v 15. stoletju. Posredni dokaz za to je ohranjen v samostanskem arhivu v Krakovu v dokumentih, ki sta jih izdala papež Inocenc VIII. leta 1484 in general reda Avguštin Recuperati leta 1539 in se nanašajo na dominikansko rožnovensko bratovščino. Leta 1600 je bratovščino s sedežem v Krakovu, ki je takrat obstajala že *ab immemorabilis tempore*, Abraham Bzowski reformiral; ob tej priložnosti je izdal obsežno knjigo *Rožni venec Device Marije, sedaj na novo reformiran v Krakovu pri Sv. Trojici* (Kraków 1600 in 1606). Že takrat se družba omenja kot nadbratovščina. Dejstvo, da je nadbratovščina dobila eno najzgodnejših in najpomembnejših poljskih kopij Marije Snežne, čudodelne podobe v rimski baziliki S. Maria Maggiore, ki je veljala za pribežališče večnega mesta, je imelo velik pomen za njen nadaljnji razvoj in izjemni vpliv. Razprava govori o češčenju poljske ikone, o njenem okrasu in novem arhitekturnem prostoru, ki ga je dobila leta 1688.

Ključne besede: nadbratovščina, rožni venec, dominikanci, Krakov, poljsko kraljestvo, *Salus Populi Romani* (Marija Snežna)

Angelika Dreyer

*Od skrbi za onostranstvo do pomoči v tostranstvu. Stropne poslikave za južnonemške bratovščine v času katoliškega razsvetljenstva*

#### 1.01 Izvirni znanstveni članek

Razprava kaže, kako so znali predstavniki katoliškega razsvetljenstva izkoristiti obstoječe socialne strukture sočasnih bratovščin za lastne reformne cilje. Analiza se osredotoča na pomembno vlogo, ki jo je odigrala augsburška škofija. Teologi, najodgovornejši za to prizadevanje, so bili hessenski deželni grof Jožef iz Darmstadta, ki je bil leta 1740 izvoljen za knezoškofa v Augsburgu, in dva od njegovih

in 1740, and two of his closest counsellors, his private secretary Giovanni Battista de Bassi and the Canon Regular Eusebius Amort from Polling. Quite remarkably, their aims accord with the subject matter of new ceiling decoration in the brotherhoods' churches, commissioned around the mid-18<sup>th</sup> century. Serving as evidence for this fact are the frescoes (1749–1754) by Johann Baptist Zimmermann in the pilgrimage church Zum Gegeißelten Heiland in the Wies church, which concentrate entirely on Christological devotion, as do the frescoes (1774) by Johann Joseph Anton Huber in the parochial church of St. Nicolas in Unterdiessen. Another goal of the reformers—to help the needy by means of the brotherhoods—is significantly reflected in the frescoes (1764/65 and 1783) by Christian Thomas Wink in the parochial church of Haag on the Amper.

**Keywords:** Catholic Enlightenment, Joseph Landgrave of Hesse in Darmstadt, Giovanni Battista de Bassi, Eusebius Amort, Johann Baptist Zimmermann, Zum Gegeißelten Heiland in the Wies, Johann Joseph Anton Huber, St. Nicolas in Unterdiessen, Christian Thomas Wink, St. Laurentius in Haag on the Amper

### Valentina Fiore

*The Casse Processionali of Genoese and Ligurian Brotherhoods. Patronage, Preeminence, and Preservation of Anton Maria Maragliano's Multi-Figured Processional Sculptures*

#### 1.01 Original scientific article

In the territory of the Republic of Genoa, religious brotherhoods left their enduring mark on society from their 13<sup>th</sup>-century foundations until their dramatic suppression under French domination in 1811. Those in the countryside villages that continued to exist played (and still play) a crucial role not only in the preservation of pre-modern traditions, but also in the conservation of monumental works of art commissioned by Genoese and Ligurian *casacce* (confraternities). This essay focuses on the remarkably vibrant, polychrome wood sculptural groups that were borne aloft in their processions, then venerated as cult objects in oratories and churches. The development of *casse processionali* from the mid-16<sup>th</sup> century to their extraordinary profusion in the 18<sup>th</sup> century and the remarkable history of their preservation bear witness to the evocative and highly influential new concepts for these multi-figured groups created by their greatest exponent, Anton Maria Maragliano (1664–1739).

**Keywords:** Anton Maria Maragliano, Ligurian brotherhoods, processional sculptural group, *casse processionali*, wood sculpture, oratory, *Casaccia/Casacce*, Genoa, 17<sup>th</sup> century, 18<sup>th</sup> century

najtesnejših svetovalcev, njegov osebni tajnik Giovanni Battista de Bassi in avguštinski kanonik Eusebius Amort iz Pollinga. Njihovi cilji se izjemno skladajo z vsebino novih stropnih poslikav v bratovščinskih cerkvah, naročenih okoli srede 18. stoletja. Dokaz za to so freske (1749–1754) Johanna Baptista Zimmermanna v romarski cerkvi Bičanega Odrešenika v Wiesu, ki se povsem osredotočajo na pobožnost do Kristusa, prav tako kot freske (1774) Johanna Josepha Antona Huberja v župnijski cerkvi sv. Nikolaja v Unterdiessnu. Drugi cilj reformatorjev – pomagati pomoči potrebnim s sredstvi bratovščin – se pomembno odraža v freskah (1764/65 in 1783) Christiana Thomasa Winka v župnijski cerkvi v Haagu na Amperi.

**Ključne besede:** katoliško razsvetljenje, hessenski deželni grof Jožef v Darmstadt, Giovanni Battista de Bassi, Eusebius Amort, Johann Baptist Zimmermann, Bičani Zveličar v Wiesu, Johann Joseph Anton Huber, Sv. Nikolaj v Unterdiessnu, Christian Thomas Wink, Sv. Lovrenc v Haagu na Amperi

### Valentina Fiore

*Procesijske nosilnice (casse processionali) genovskih in ligurskih bratovščin. Umetnostno naročništvo, veličina in ohranjenost mnogofiguralnih procesijskih skulptur Antona Marie Maragliana*

#### 1.01 Izvirni znanstveni članek

Na območju Genovske republike so verske bratovščine zaznamovale družbo vse od svojih začetkov v 13. stoletju pa do dramatičnega zatrtja, ki jih je doletelo pod francosko oblastjo leta 1811. Tiste po vaseh na podeželju, ki so se ohranile, so imele (in še vedno imajo) ključno vlogo ne samo pri ohranjanju predmodernih tradicij, ampak tudi pri ohranjanju monumentalnih umetniških del, ki so jih naročile *casacce* (bratovščine) iz Genove in Ligurije. Članek se osredotoča na razgibane polihromirane lesene kiparske skupine, ki so jih nosili v procesijah in jih zatem častili kot kulturne predmete v oratorijih in cerkvah. Razvoj procesijskih nosilnic od sredine 16. stoletja do njihovega množičnega razcveta v 18. stoletju in presenetljive zgodbe o njihovem preživetju pričajo o izzivalnih in zelo vplivnih novih konceptih teh mnogofiguralnih skupin, ki jih je ustvaril njihov najvidnejši predstavnik Anton Maria Maragliano (1664–1739).

**Ključne besede:** Anton Maria Maragliano, ligurske bratovščine, procesijska kiparska skupina, lesena skulptura, oratorij, *Casaccia/Casacce*, Genova, 17. stoletje, 18. stoletje

**Jasenska Gudelj, Tanja Trška**

*The Artistic Patronage of the Confraternities of Schiavoni/Illyrians in Venice and Rome. Proto-National Identity and the Visual Arts*

1.01 Original scientific article

Early modern immigrants across Europe often organized themselves in confraternities, creating durable institutions that acted as patrons of the visual arts. The shared origin of the members of these confraternities provides a platform to discuss and compare their strategies of visual communication with the host society. It further affords the opportunity to examine how they differentiated themselves from other brotherhoods of Schiavoni/Illyrians in the competitive environments of Italian cosmopolitan and artistic centers. This essay focuses on the two 16<sup>th</sup>-century painted programs related to Schiavoni/Illyrian confraternities in Venice and Rome, executed by Vittore Carpaccio and Giovanni Guerra with assistants, respectively, and offers a new interpretative strategy of proto-national identity to elucidate their messages.

**Keywords:** Schiavoni/Illyrians, national confraternities, Scuola di San Giorgio e Trifone in Venice, St. Jerome of the Croats in Rome, patronage, Vittore Carpaccio, Giovanni Guerra

**Matija Ogrin**

*Confraternities in the Slovenian Lands and their Significance for Baroque Slovenian Literature*

1.01 Original scientific article

Baroque confraternities, like their forebears, were religious in nature and became a source for the many cultural initiatives and needs for literature in Latin as well as in German and the Slovenian language. This essay presents several examples of Slovenian literary texts, printed as well as in manuscript form, which came into existence because of confraternal devotional practices. They cover virtually all the basic literary genres and make up a small literary system with poetry (poems, hymns), prose (sermons, meditations), and drama (Passion plays).

**Keywords:** confraternities, Baroque, Slovenian literature, manuscripts, hymns, sermons, Passion plays

**Jasenska Gudelj, Tanja Trška**

*Umetnostno mecenstvo slovanskih/ilirskih bratovščin v Benetkah in Rimu. Protonacionalna identiteta in likovna umetnost*

1.01 Izvirni znanstveni članek

Evropski zgodnjemoderni imigranti so se pogosto združevali v bratovščine, s čimer so ustvarili trdne institucije, ki so delovale kot mecene likovne umetnosti. Skupni izvor članov teh bratovščin zagotavlja izhodišče za razpravo in za primerjavo strategij vizualne komunikacije Slovanov/Ilircev v tekmovalnih okoljih italijanskih svetovljanskih in umetniških središč, kakršni sta npr. Rim in Benetke, z družbo gostiteljico pa tudi strategij njihovega razločevanja od drugih. Članek se osredotoča na primerjavo protonacionalnih odtenkov v dveh slikarskih programih iz 16. stoletja, ki sta povezana s slovanskima/ilirskima bratovščinama v Benetkah in Rimu in sta ju naredila Vittore Carpaccio in Giovanni Guerra s pomočniki, in tako ponuja nov vidik za interpretacijo njunih sporočil.

**Ključne besede:** Slovani/Ilirci, nacionalne bratovščine, Scuola di San Giorgio e Trifone v Benetkah, San Girolamo dei Croati v Rimu, naročništvo, Vittore Carpaccio, Giovanni Guerra

**Matija Ogrin**

*Bratovščine na Slovenskem in njihov pomen za baročno slovensko književnost*

1.01 Izvirni znanstveni članek

Glavni namen bratovščin je bil verske narave, iz njega pa so izražale številne pobude in potrebe kulturne narave, ki so dale nastanek mnogim književnim delom tako v latinščini kakor nemščini in slovenščini. V članku je predstavljenih nekaj primerov slovenskih literarnih besedil, tako tiskanih kakor rokopisnih, ki so nastala prav zaradi potreb konkretne bratovščine. Njihova besedila pripadajo vsem trem glavnim literarnim vrstam in sestavljajo celoten literarni sistem s poezijo (pesmi, himnika), prozo (pridiga in meditacije) in dramo (pasijonske igre).

**Ključne besede:** bratovščine, barok, slovenska književnost, rokopisi, pesem, pridiga, pasijonska igra

**Mija Oter Gorenčič**

*Traces of the Rosary Confraternity, Albrecht Dürer, and Two Emperors in the Frescoes of the Church of St. Primus above Kamnik*

## 1.01 Original scientific article

The essay addresses the complex background of the origins of the high quality frescoes in the succursal church of St. Primus and Felician above Kamnik from the beginning of the 16<sup>th</sup> century. The author demonstrates that the frescoes were commissioned by the Marian Confraternity in Kamnik. The confraternity closely modeled the design and individual iconographic details on work commissioned by the renowned Rosary Brotherhood in Cologne or in close connection to it. That link is further supported by the Slovenians' famous pilgrimages to that city, which can be traced from the 14<sup>th</sup> century onwards. The route to the Rhineland led them through Nuremberg, the town of Albrecht Dürer, whose influence can be recognized in stylistic characteristics of the frescoes. Furthermore, the association of Dürer with confraternities of the Rosary indicates the close interconnectedness of Rosary brotherhoods across Central Europe.

**Keywords:** St. Primus above Kamnik, Rosary brotherhood, Jakob Sprenger, Cologne, Nuremberg, Albrecht Dürer, Frederick III, Maximilian I, pilgrimage in the Rhineland, Virgin of Mercy, Three Wise Men, rosary

**Mirjana Repanić-Braun**

*The Baroque Artistic Legacy of Confraternities in the Croatian Franciscan Province of Sts. Cyril and Methodius*

## 1.01 Original scientific article

During the 17<sup>th</sup> and 18<sup>th</sup> centuries, confraternities in continental Croatia acted as commissioners of art—altar sculpture, paintings, and liturgical furnishings—but their overall contribution to the visual and cultural identity of this area has been less thoroughly researched than the confraternities' legacy in Adriatic Croatia. Thus, the aim of this essay is to offer insight into the significant heritage of lay confraternities in the Croatian Franciscan Province of Sts. Cyril and Methodius. Essential facts about the history of the foundations and the activities of the confraternities in this Franciscan Province may be obtained by collecting data presented in a series of important publications on the friaries and churches of the Province by Friar Paškal Cvekan. Based partially on his studies of the archives in Franciscan conventual houses from Trsat and Zagreb in the territory of Croatia, to Bač and Subotica in the territory of Serbia, and complemented by my own archival and on-site research, this essay

**Mija Oter Gorenčič**

*Na sledi rožnovenske bratovščine, Albrehta Dürerja in dveh cesarjev na freskah v cerkvi sv. Primoža nad Kamnikom*

## 1.01 Izvirni znanstveni članek

Članek obravnava kompleksno ozadje nastanka poslikave v podružnični cerkvi sv. Primoža in Felicijana nad Kamnikom z začetka 16. stoletja. Avtorica opozarja na indice, ki kažejo, da je poslikava naročilo kamniške Marijine bratovščine. Ta se je pri zasnovi posameznih ikonografskih detajlov tesno zgledovala po umetnostnih delih, ki so nastala po naročilu znamenite kölnske rožnovenske bratovščine ali v tesni zvezi z njo. To povezavo potrjujejo tudi znamenita romanja Slovencev v Köln, ki jim lahko sledimo od konca 14. stoletja dalje. Pot v Porenje jih je vodila skozi Nürnberg, mesto Albrehta Dürerja, čigar vplivi so jasno prepoznavni v slogovnih karakteristikah poslikave. Povezanost Albrehta Dürerja z rožnovenskimi bratovščinami po drugi strani kaže na tesno prepletenost rožnovenskih bratovščin v širšem srednjeevropskem prostoru.

**Ključne besede:** Sv. Primož nad Kamnikom, rožnovenska bratovščina, Jakob Sprenger, Köln, Nürnberg, Albrecht Dürer, Friderik III., Maksimilijan I., romanja v Porenje, Marija Zavetnica s plaščem, sveti trije kralji, rožni venec

**Mirjana Repanić-Braun**

*Baročna umetnostna dediščina bratovščin v hrvaški frančiškanski provinci sv. Cirila in Metoda*

## 1.01 Izvirni znanstveni članek

V 17. in 18. stoletju so bratovščine na kontinentalnem Hrvaškem delovale kot naročniki kiparskih del, slik in liturgične opreme, vendar je njihov celotni prispevek k vizualni in kulturni identiteti tega območja slabše raziskan kakor dediščina bratovščin na jadranskem Hrvaškem. Zato je cilj te razprave ponuditi vpogled v pomembno dediščino laičnih bratovščin v hrvaški frančiškanski provinci sv. Cirila in Metoda. Bistvena zgodovinska dejstva o ustanavljanju in delovanju bratovščin v hrvaški frančiškanski provinci sv. Cirila in Metoda lahko dobimo iz podatkov, ki jih je v vrsti publikacij o samostanih in cerkvah province objavil br. Paškal Cvekan. Temelječ deloma na njegovih študijah arhivov po frančiškanskih samostanih od Trsata in Zagreba na hrvaškem do Bača in Subotice na srbskem ozemlju in dopolnjen z mojimi lastnimi arhivskimi in terenskimi raziskavami, podaja članek topografski pregled bratovščinskih dosežkov v umetnostnem

provides a topographic overview of the confraternities' achievements in art patronage in the Province. The discussion of the patrons, artists, and workshops, as well as the stylistic identity and iconography of individual works, reveals significant new aspects of the religious and artistic heritage of Northwest Croatia.

**Keywords:** confraternities, Croatian Franciscan Province of Sts. Cyril and Methodius, painting, sculpture, graphic arts, 17<sup>th</sup> century, 18<sup>th</sup> century

### **Joana Balsa de Pinho**

*The Portuguese Confraternities of Mercy and Material Culture. Commissioning Art and Architecture to Promote Institutional Identity*

#### 1.01 Original scientific article

The essay discusses the systematization of the relationships between architecture, art, and the material culture of the Confraternities of Mercy. It focuses on their significant role as commissioners and consumers of art in the early modern Portuguese territories. The essay is based on the results of my doctoral research on 190 Houses of Mercy—their history, space, and material culture—and offers a new interpretative approach to this architectural heritage.

**Keywords:** confraternities, 16<sup>th</sup> century, Portugal, early modern era, House of Mercy, social welfare, architecture, patronage,

### **Martin Scheutz**

*Confraternities in Visitation Protocols and the Wiener Diarium Newspaper. Sources for the History of Early Modern Confraternities in Austria*

#### 1.01 Original scientific article

Confraternities were widespread among the laity because of their multitude of functions. They were accessible to men and women, and served as insurance at the time of death, as banks, as performers of liturgical music, as patrons of church furnishings, etc. Looking at Austrian visitation protocols of the 16<sup>th</sup> and early 17<sup>th</sup> centuries, one can see that confraternities survived the Reformation with losses, but continuities from the Middle Ages to the early modern period are also visible. In Austria, the documentary sources of confraternities have not yet been sufficiently researched, especially from the point of view of finance and history studies. The digitization of early modern media opens new

naročništvu v provinci. Obravnava naročnikov, umetnikov in delavnic pa tudi slogovne identitete in ikonografije posameznih del razkriva pomembne nove vidike religiozne in umetnostne dediščine severozahodne Hrvaške.

**Ključne besede:** bratovščine, hrvaška frančiškanska provinca sv. Cirila in Metoda, slikarstvo, kiparstvo, grafika, 17. stoletje, 18. stoletje

### **Joana Balsa de Pinho**

*Portugalske bratovščine usmiljenja in materialna kultura. Naročanje umetniških del in stavb za promocijo institucionalne identitete*

#### 1.01 Izvirni znanstveni članek

Prispevek obravnava sistemizacijo razmerij med arhitekturo, umetnostjo in materialno kulturo bratovščin usmiljenja. Osredotoča se na njihovo pomembno vlogo naročnikov in porabnikov umetnosti na portugalskih ozemljih v zgodnjem novem veku. Temelji na izsledkih avtoričine doktorske raziskave o 190 hišah usmiljenja – njihove zgodovine, materialne kulture in njihovih prostorov – in ponuja nov aplikativen pristop do te arhitekturne dediščine.

**Ključne besede:** bratovščine, 16. stoletje, Portugalska, zgodnji novi vek, bratovščina usmiljenja, družbena blaginja, arhitektura, naročništvo

### **Martin Scheutz**

*Bratovščine v vizitacijskih protokolih in v časniku Wiener Diarium. Viri za zgodovino zgodnjenovoveških bratovščin v Avstriji*

#### 1.01 Izvirni znanstveni članek

Bratovščine so bile zelo razširjena manifestacija laikov znotraj Cerkve. Nasploh je imelo težko oprijemljivo življenje bratovščin množico različnih funkcij: delovale so kot moškimi in ženskam dostopna društva, kot zavarovanje ob smrti, kot banka, kot izvajalci glasbene službe, kot mecen za opremo cerkva itd. Če pogledamo avstrijske vizitacijske protokole 16. in zgodnjega 17. stoletja, vidimo, da so reformacijski zlom bratovščine sicer preživele z izgubami, vendar je kontinuiteta iz srednjega v zgodnji novi vek jasno vidna. Viri o bratovščinah še niso zadostno raziskani, predvsem še manjkajo finančne in zgodovinske študije. Prav digitalizacija zgodnjenovoveških medijev tudi tu odpira nova raziskovalna polja. Bratovščine namreč niso bile



research areas as well—thus, confraternities were not only the commissioners of printed works, but also the subject of newspaper reports, as the example of the *Wiener Diarium* newspaper illustrates.

Keywords: confraternities in Austria, visitation documents, account books, *Wiener Diarium/Wiener Zeitung*, confraternities

### Wojciech Sowała

*Art in the Service of Post-Tridentine Religious Confraternities in the Collegiate Church of St. John the Baptist in Skalbmierz in the Diocese of Kraków*

#### 1.01 Original scientific article

Until the 18<sup>th</sup> century, Skalbmierz, now a small, provincial town, was one of the important cities in Lesser Poland. Since the 13<sup>th</sup> century, there has been a collegiate church dedicated to John the Baptist (today the parish church) in the city center. In the 17<sup>th</sup> and 18<sup>th</sup> centuries, six confraternities were documented there: *Litteratorum seu Beatae Virginis Mariae*, *Compassionis*, *St. Anne*, two *Rosary Confraternities*, and the *Holy Trinity*. This essay examines the form, iconography, and function of the preserved and documented furnishings and liturgical paraments that were commissioned by these confraternities for their devotional practices. These images, altarpieces, and objects of refined metalwork will be discussed in the context of similar items commissioned by confraternities in the Diocese of Kraków. The essay then analyzes the influence of Kraków's confraternities in establishing the confraternities in Skalbmierz and their patronage of the arts.

Keywords: Skalbmierz, confraternity, rosary, St. Anne, Passion

### Barbara Wisch

*Archconfraternities and the Arts. Overarching New Themes*

#### 1.01 Original scientific article

Beginning in 1520, select Roman confraternities were elevated by the pope to the new prestigious rank of archconfraternity, empowered to aggregate comparable sodalities worldwide, share spiritual benefits, and elect a cardinal protector for life. Archconfraternities privileged architecture, art, and festive displays to enhance devotion while augmenting their coveted place in the confraternal hierarchy. As esteemed exemplars of lay spirituality and charity, they reinforced Rome as the

le naročniki tiskanih del, ampak vedno znova tudi predmet poročanja tiska, kot ponazarja primer časnika *Wiener Diarium*.

Ključne besede: bratovščine v Avstriji, vizitacijski akti, viri o delovanju bratovščin, *Wiener Diarium/Wiener Zeitung*, bratovščine

### Wojciech Sowała

*Umetnost v službi potridentinskih verskih bratovščin v kolegiatni cerkvi sv. Janeza Krstnika v Skalbmierzu v krakovski škofiji*

#### 1.01 Izvirni znanstveni članek

Danes majhno provincialno mesto Skalbmierz je bilo do 18. stoletja eno najpomembnejših mest v Mali Poljski. V središču mesta je od 13. stoletja dalje stala kolegiatna cerkev sv. Janeza Krstnika, ki je danes župnijska cerkev. V 17. in 18. stoletju je bilo tam dokumentiranih šest bratovščin, in sicer *Litteratorum seu Beatae Virginis Mariae*, bratovščina Kristusovega trpljenja, bratovščina sv. Ane, dve rožnovenski bratovščini in bratovščina sv. Trojice. Članek preučuje obliko, ikonografijo in funkcijo ohranjene in dokumentirane opreme in liturgičnih paramentov, ki so jih omenjene bratovščine naročale za svoje obrede. Te podobe, oltarne slike in predmeti iz plemenitih kovin so obravnavani v kontekstu podobnih izdelkov, ki so jih naročale bratovščine v krakovski škofiji. V prispevku je zatem analiziran vpliv krakovskih bratovščin na ustanavljanje bratovščin v Skalbmierzu in na njihovo umetnostno mecenstvo.

Ključne besede: Skalbmierz, bratovščina, rožni venec, sv. Ana, Kristusovo trpljenje

### Barbara Wisch

*Nadbratovščine in umetnost. Opredelitev novih tem*

#### 1.01 Izvirni znanstveni članek

Z letom 1520 je papež povzdignil izbrane rimske bratovščine v nov prestižni rang nadbratovščin, ki so bile pooblaščen, da združijo podobne bratovščine po vsem svetu, delijo duhovne koristi in si izberejo dosmrtnega kardinala zaščitnika. Da bi stopnjevale pobožnost, so se nadbratovščine posluževale predvsem arhitekture, umetnosti in slavnostnih prireditev, s tem pa so se znotraj bratovščinske hierarhije hkrati vzpenjale proti položaju, po kakršnem so hlepele. Kot spoštovani primerki laične

capital of global Catholicism, creating an integrated web of pious practices, venerated images, and indulgences. Despite their importance, no monographic study exists. Therefore, this essay is a *prolegomenon* and begins by examining the ways in which Roman archconfraternities served as paradigms. Then it establishes a chronology of the earliest groups and their cardinal protectors, elucidating the protector's crucial role, his interwoven networks of jurisdiction, and expectations of his generous patronage of the arts.

Keywords: archconfraternity, Barberini, cardinal nephew, cardinal protector, Cardinal Alessandro Farnese, indulgences, Cardinal Ferdinando de' Medici, papacy, patronage, Cardinal Alessandro Peretti di Montalto, Rome

duhovnosti in dobrotelčnosti so utrdile Rim kot prestolnico globalnega katolištva, ob tem pa ustvarile enovito mrežo pobožnih praks, čaščenih podob in odpustkov. Kljub njihovemu pomenu pa o njih ne obstaja nobena monografska študija. Pričujoči prispevek je tako *prolegomenon*. Preučuje, na kakšne načine so rimske nadbratovščine služile kot zgledi. Nato vzpostavlja kronologijo najzgodnejših skupin in njihovih kardinalov zaščitnikov, pojasnjuje ključno vlogo, ki jo je zaščitnik imel, prepletene mreže njegovih pristojnosti in pričakovanja njegovega velikodušnega mecenstva.

Ključne besede: nadbratovščina, Barberini, kardinal zaščitnik, kardinal Alessandro Farnese, odpustki, Cardinal Ferdinando de' Medici, papeštvo, naročništvo, kardinal Alessandro Peretti di Montalto, Rim



# CONTRIBUTORS

## SODELAVCI

**Prof. Sibylle Appuhn-Radtke, Ph.D.**  
ehem. Zentralinstitut für Kunstgeschichte,  
Universität Erlangen-Nürnberg  
Privat: Mainzer Str. 15a  
D-80804 München  
appuhn-radtke@t-online.de

**Assist. Prof. Giuseppe Capriotti, Ph.D.**  
Dipartimento di Scienze della Formazione,  
dei Beni Culturali e del Turismo  
Università degli Studi di Macerata  
Contrada Vallebona, Piazzale Bertelli, 1  
IT-62100 Macerata  
giuseppe.capriotti@unimc.it

Department of Education  
Cultural Heritage and Tourism  
University of Macerata

**Prof. Sanja Cvetnić, Ph.D.**  
Odsjek za povijest umjetnosti  
Filozofski fakultet  
Sveučilište u Zagrebu  
I. Lučića 3  
HR-10000 Zagreb  
scvetnic@ffzg.hr

Department of Art History  
Faculty of Humanities and Social Sciences  
University of Zagreb

**Krzysztof J. Czyżewski, Ph.D.**  
Zamek Królewski na Wawelu –  
Państwowe Zbiory Sztuki  
Wawel 5  
31-001 Kraków, Polska  
krzysztof.czyzewski@wawel.org.pl

Wawel Royal Castle – State Art Collection

**Angelika Dreyer, Ph.D.**  
Corpus der barocken Deckenmalerei  
Ludwig-Maximilians-Universität München  
Institut für Kunstgeschichte  
Zentnerstr. 31, Zi. 001  
D-80798 München  
angelika.dreyer@kunstgeschichte.uni-muenchen.de

**Valentina Fiore, Ph.D.**

Villa Rosa - Museo dell'arte vetraria altaresca  
e dell'Area Archeologica di Nervi  
Ministero per i Beni e le Attività Culturali  
Polo Museale della Liguria  
Via Balbi 10  
IT-Genova 16154  
valentina.fiore@beniculturali.it

Villa Rosa – Museum of Glassmaking  
and the Archaeological Area of Nervi  
Ministry of Cultural Heritage and Activities

**Assoc. Prof. Jasenka Gudelj, Ph.D.**

Odsjek za povijest umjetnosti  
Filozofski fakultet  
Sveučilište u Zagrebu  
I. Lučića 3  
HR-10000 Zagreb  
jgudelj@ffzg.hr

Department of Art History  
Faculty of Humanities and Social Sciences  
University of Zagreb

**Assoc. Prof. Barbara Murovec, Ph.D.**

ZRC SAZU, Umetnostnozgodovinski inštitut  
Franceta Steleta  
Novi trg 2  
SI-1000 Ljubljana  
bamurovec@zrc-sazu.si

ZRC SAZU, France Stele Institute of Art History

**Joana Balsa de Pinho, Ph.D.**

Faculdade de Letras,  
Universidade de Lisboa  
CLEPUL - Centro de Literaturas  
e Culturas Lusófonas e Europeias  
ARTIS – Instituto de História da Arte  
Alameda da Universidade  
1600-214 Lisboa, Portugal  
joanabalsapinho@gmail.com

School of Arts and Humanities  
University of Lisbon  
CLEPUL – Centre for Lusophone  
and European Literatures and Cultures  
ARTIS – Art History Institute

**Wojciech Sowała**

Instytut Historii Sztuki  
Uniwersytet Jagielloński w Krakowie  
Ul. Grodzka 53,  
30-001 Kraków, Polska  
wojciech.sowala@doctoral.uj.edu.pl

Institute of Art History  
Jagiellonian University, Kraków

**Assist. Prof. Matija Ogrin, Ph.D.**

ZRC SAZU, Inštitut za slovensko literaturo  
in literarne vede  
Novi trg 2  
SI-1000 Ljubljana  
matija.ogrin@zrc-sazu.si

ZRC SAZU, Institute of Slovenian Literature  
and Literary Studies

**Assist. Prof. Mija Oter Gorenčič, Ph.D.**

ZRC SAZU, Umetnostnozgodovinski inštitut  
Franceta Steleta  
Novi trg 2  
SI-1000 Ljubljana  
moter@zrc-sazu.si

ZRC SAZU, France Stele Institute of Art History

**Mirjana Repanić-Braun, Ph.D.**

Institut za povijest umjetnosti  
Ulica grada Vukovara 68  
HR-10000 Zagreb  
mbraun@ipu.hr

Institute of Art History

**Prof. Martin Scheutz, Ph.D.**

Institut für Österreichische Geschichtsforschung  
Universitätsring 1  
A-1010 Wien  
martin.scheutz@univie.ac.at

**Assist. Prof. Tanja Trška, Ph.D.**

Odsjek za povijest umjetnosti  
Filozofski fakultet  
Sveučilište u Zagrebu  
I. Lučića 3  
HR-10000 Zagreb  
ttrska@ffzg.hr

Department of Art History  
Faculty of Humanities and Social Sciences  
University of Zagreb

**Assoc. Prof. Marek Walczak, Ph.D.**

Instytut Historii Sztuki  
Uniwersytet Jagielloński w Krakowie  
ul. Grodzka 53  
31-001 Kraków, Polska  
walczak.ihs@poczta.fm

Institute of Art History  
Jagiellonian University, Kraków

**Prof. Emerita Barbara Wisch, Ph.D.**

State University of New York College at Cortland  
500 East 83rd Street, Apt. 3F  
USA-New York, NY 10028  
barbara.wisch@cortland.edu



# PHOTOGRAPHIC CREDITS

## VIRI ILUSTRACIJ

### Sibylle Appuhn-Radtke

- 1: Universitätsbibliothek, Eichstätt, GS(5)11.2.2
- 2, 3, 5, 6–12: Archivum Provinciae Austriae Societatis Iesu, Wien, Kongregationsdiplome
- 4: Städtische Kunstsammlungen, Augsburg, G.14061

### Giuseppe Capriotti

- 1–13: Arcidiocesi di Pesaro, Ufficio Diocesano per i Beni Culturali Ecclesiastici  
(photo: Giuseppe Capriotti)

### Sanja Cvetnić

- 1: Ljudevit Griesbach
- 2–3: Croatian History Museum, Zagreb
- 4: Danko Šourek
- 5, 7: Library of the Croatian Academy of Sciences and Arts, Zagreb (photo: Sanja Cvetnić)
- 6: Scientific Library Dubrovnik (photo: Sanja Cvetnić)
- 8: Miroslav Klemm
- 9–10: City Museum, Varaždin
- 11: Museum of the Požega Valley, Požega
- 12: Nada Sudarević

### Krzysztof J. Czyżewski, Marek Walczak

- 1–5, 7–15, 18–24: Daniel Podosek
- 6, 16: Grzegorz Eliasiewicz
- 17: Paweł Pencakowski
- Drawing 1: *Zabytki sztuki w Polsce. Małopolska*, Warszawa 2007  
(Dehio Handbuch der Kunstdenkmäler in Polen)
- Drawing 2: *Katalog Zabytków Sztuki w Polsce. 4: Miasto Kraków. 3: Kościoły i klasztory Śródmieścia*, Warszawa 1978

### Angelika Dreyer

- 1–5, 7: Bildarchiv Foto Marburg (photo: Christian von der Mülbe)
- 6: Achim Bunz Photography
- 8: Bistumsarchiv, Augsburg
- 9–11: Angelika Dreyer



**Valentina Fiore**

- 1: RMN-Grand Palais, Louvre, Paris (photo: Michel Urtado)
- 2: Arcidiocesi di Genova, Catalogo Ufficio Beni Culturali Ecclesiastici, photographic archive
- 3, 7: Sara Rulli
- 4–5, 9: Archivio Fotografico Sagep Editori, Genova (photo: Andrea Sorgoli)
- 6, 8: Daniele Sanguineti
- 10–12: Valentina Fiore

**Jasenka Gudelj, Tanja Trška**

- 1: Sailko CC
- 2: Croatian Papal College of St. Jerome, Rome
- 3–5: Photo Library of the Department of Art History, Faculty of Humanities and Social Sciences, University of Zagreb
- 6–8: Croatian Papal College of St. Jerome, Rome
- 9–10: Bibliotheca Hertziana, Max-Planck-Institut für Kunstgeschichte, Rom

**Matija Ogrin**

- 1–2: ZRC SAZU, Umetnostnozgodovinski inštitut Franceta Steleta, Ljubljana (photo: Andrej Furlan)
- 3: Škofjeloški pasijon, 2009 (ZRC SAZU, Inštitut za slovensko literaturo in literarne vede; [http://nl.ijs.si/e-zrc/sp/facs/sp\\_28r-large.jpg](http://nl.ijs.si/e-zrc/sp/facs/sp_28r-large.jpg))
- 4: Loški muzej, Škofja Loka
- 5: [https://commons.wikimedia.org/wiki/File:Pfarrkirche\\_Eisenkappel\\_-\\_Seitenaltar.jpg](https://commons.wikimedia.org/wiki/File:Pfarrkirche_Eisenkappel_-_Seitenaltar.jpg) (photo: Raul de Chissota)

**Mija Oter Gorenčič**

- 1: [https://commons.wikimedia.org/wiki/File:Postcard\\_of\\_Sveti\\_Primo%C5%BE\\_nad\\_Kamnikom\\_1934.jpg](https://commons.wikimedia.org/wiki/File:Postcard_of_Sveti_Primo%C5%BE_nad_Kamnikom_1934.jpg)
- 2: INDOK center, Direktorat za kulturno dediščino, Ministrstvo za kulturo Republike Slovenije, Ljubljana (authors: Jon Grobovšek, Irena Potočnik)
- 3–4, 6–7, 9–13, 15, 17, 19–20: ZRC SAZU, Umetnostnozgodovinski inštitut Franceta Steleta, Ljubljana (photo: Andrej Furlan)
- 5, 8: ZRC SAZU, Umetnostnozgodovinski inštitut Franceta Steleta, Ljubljana (photo: Mija Oter Gorenčič)
- 14: ZRC SAZU, Umetnostnozgodovinski inštitut Franceta Steleta, Ljubljana (photo: Gorazd Bence)
- 16: Dominikanerkloster Sankt Andreas, Köln ([https://gemeinden.erzbistum-koeln.de/st\\_andreas\\_koeln/kirche/schutzmantelTryptychon/index.html](https://gemeinden.erzbistum-koeln.de/st_andreas_koeln/kirche/schutzmantelTryptychon/index.html))
- 18: J. Sprenger, *Erneuerte Rosenkranzbruderschaft*, Augspurg 1477 (<http://daten.digitale-sammlungen.de/0008/bsb00083107/images/index.html?id=00083107&groesser=&fip=eayayztsewqxdsydeayaeyaayaenaeya&no=4&seite=6>)

**Mirjana Repanić-Braun**

- 1–3, 5, 7–9, 13–17: Mario Braun
- 4: Milan Drmić
- 6: <http://dizbi.hazu.hr/object/26955> (photo: Gjuro Griesbach)
- 10–12: Courtesy of Jelena Rančić

**Joana Balsa de Pinho**

- 1–6, 8–16: Joana Balsa de Pinho
- 7: SIPA Archive, Lisbon

**Wojciech Sowała**

1–11: Wojciech Sowała

**Barbara Wisch**

Diagrams 1–2: Barbara Wisch

1: Diseño y Archivo Fotográfico, Museo Nacional de San Carlos, Ciudad de México

2: Trustees of the British Museum

3: Getty Research Institute, Los Angeles

4: John Beldon Scott

5, 10: Barbara Wisch

6–9: Bibliotheca Hertziana, Max-Planck-Institut für Kunstgeschichte, Rom

11: Archivio Fotografico Soprintendenza Speciale P.S.A.E. e Polo Museale Città di Roma

12: A. P. Frutaz, *Le piante di Roma*, 2, Roma 1962

13: Tanner Nash

14: Nissman, Abromson, Ltd., Brookline, Massachusetts

Vse pravice pridržane. Noben del te izdaje ne sme biti reproduciran, shranjen ali prepisan v kateri koli obliki oz. na kateri koli način, bodisi elektronsko, mehansko, s fotokopiranjem, snemanjem ali kako drugače, brez predhodnega dovoljenja lastnika avtorskih pravic (copyright).

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or utilized in any form or by any means, electronic or mechanical, including photocopying, recording or otherwise, without prior permission of the copyright owner.

Za avtorske pravice reprodukcij odgovarjajo avtorji objavljenih prispevkov.

The copyrights for reproductions are the responsibility of the authors of published papers.

Contents • Vsebina

- Barbara Wisch, Archconfraternities and the Arts. Overarching New Themes • Nadbratovščine in umetnost. Opredelitev novih tem
- Mija Oter Gorenčič, Auf den Spuren der Rosenkranzbruderschaft, Albrecht Dürers und zweier Kaiser in den Fresken von St. Primus oberhalb Kamnik • Na sledi rožnovenske bratovščine, Albrechta Dürerja in dveh cesarjev na freskah v cerkvi sv. Primoža nad Kamnikom
- Joana Balsa de Pinho, The Portuguese Confraternities of Mercy and Material Culture. Commissioning Art and Architecture to Promote Institutional Identity • Portugalske bratovščine usmiljenja in materialna kultura. Naročanje umetniških del in stavb za promocijo institucionalne identitete
- Giuseppe Capriotti, The Artistic Patronage of the Confraternities of Schiavoni and Albanians in the Marche Region. The Promotion of the "National" Saints in Pesaro • Umetnostno naročništvo slovanskih in albanskih bratovščin v Markah. Propagiranje »nacionalnih« svetnikov v Pesaru
- Jasenka Gudelj, Tanja Trška, The Artistic Patronage of the Confraternities of Schiavoni/Illyrians in Venice and Rome. Proto-National Identity and the Visual Arts • Umetnostno mecenstvo slovanskih/ilirskih bratovščin v Benetkah in Rimu. Protonacionalna identiteta in likovna umetnost
- Valentina Fiore, The Casse Processionali of Genoese and Ligurian Brotherhoods. Patronage, Preeminence, and Preservation of Anton Maria Maragliano's Multi-Figured Processional Sculptures • Procesijske nosilnice (casse processionali) genovskih in ligurskih bratovščin. Umetnostno naročništvo, veličina in ohranjenost mnogofiguralnih procesijskih skulptur Antona Marie Maragliana
- Krzysztof J. Czyżewski, Marek Walczak, The Archconfraternity of the Rosary in the Dominican Churches of Kraków. Piety and Patronage of the Arts • Nadbratovščina sv. rožnega venca v krakovskih dominikanskih cerkvah. Pobožnost in umetnostno naročništvo
- Wojciech Sowała, Art in the Service of Post-Tridentine Religious Confraternities in the Collegiate Church of St. John the Baptist in Skalbmierz in the Diocese of Kraków • Umetnost v službi potridentinskih verskih bratovščin v kolegiatni cerkvi sv. Janeza Krstnika v Skalbmierzu v krakovski škofiji
- Sanja Cvetnić, The Jesuit Bona Mors Confraternities in Croatia • Jezuitske bratovščine za srečno smrt na Hrvaškem
- Sibylle Appuhn-Radtke, Bruderschaftsbrieve Marianischer Kongregationen im 18. Jahrhundert. Zeugnis und korporative Repräsentation • Bratovščinska pisma marijanskih kongregacij v 18. stoletju kot spričevala in sredstva korporativne reprezentacije
- Mirjana Repanić-Braun, The Baroque Artistic Legacy of Confraternities in the Croatian Franciscan Province of Sts. Cyril and Methodius • Baročna umetnostna dediščina bratovščin v hrvaški frančiškanski provinci sv. Cirila in Metoda
- Matija Ogrin, Confraternities in the Slovenian Lands and their Significance for Baroque Slovenian Literature • Bratovščine na Slovenskem in njihov pomen za baročno slovensko književnost
- Martin Scheutz, Bruderschaften in Visitationsprotokollen und im Wiener Diarium. Quellen zu einer Geschichte der frühneuzeitlichen Bruderschaften in Österreich • Bratovščine v vizitacijskih protokolih in v časniku Wiener Diarium. Viri za zgodovino zgodnjenovoveških bratovščin v Avstriji
- Angelika Dreyer, From Care for the Hereafter to Care in the Here and Now. Ceiling Painting for South German Confraternities in the Age of Catholic Enlightenment • Od skrbi za onostranstvo do pomoči v tostranstvu. Stropne poslikave za južnonemske bratovščine v času katoliškega razsvetljenstva

