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Illuminating the Soul, Glorifying the Sacred

Religious Confraternities and the Visual Arts
in Early Modern Europe

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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.¹ 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.² Furthermore, she encouraged

¹ 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 17th and 18th 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.

² 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.³ 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).⁴ 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.⁵

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.

³ 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.

⁴ 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.

⁵ 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,⁶ 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.⁷

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-*

⁶ 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.

⁷ *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 naročilih¹ 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,² 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.³ Ana Lavrič je v okviru omenjenega raziskovalnega projekta

¹ 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.

² 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.

³ 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).⁴ Že takrat je bilo nastavljeno sodelovanje s kolegi iz Nemčije, s Hrvaške in iz Avstrije, a realiziran en sam znanstveni članek.⁵

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,⁶ 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.⁷

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.

- ⁴ 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.
- ⁵ 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.
- ⁶ 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.
- ⁷ *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.¹ 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 15th century to the early 19th century. It examines the post-Tridentine decades and the efflorescence of confraternities in the 17th and early 18th 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

¹ 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.² Major volumes on Polish and Czech confraternities,³ 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.⁴

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 16th-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

² *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^e–début XIX^e 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).

³ *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 18th 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.

⁴ 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 18th 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.⁵ As a direction for future research, it would be useful to compare the

⁵ 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;⁶ 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 17th to the early 19th 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

⁶ 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.

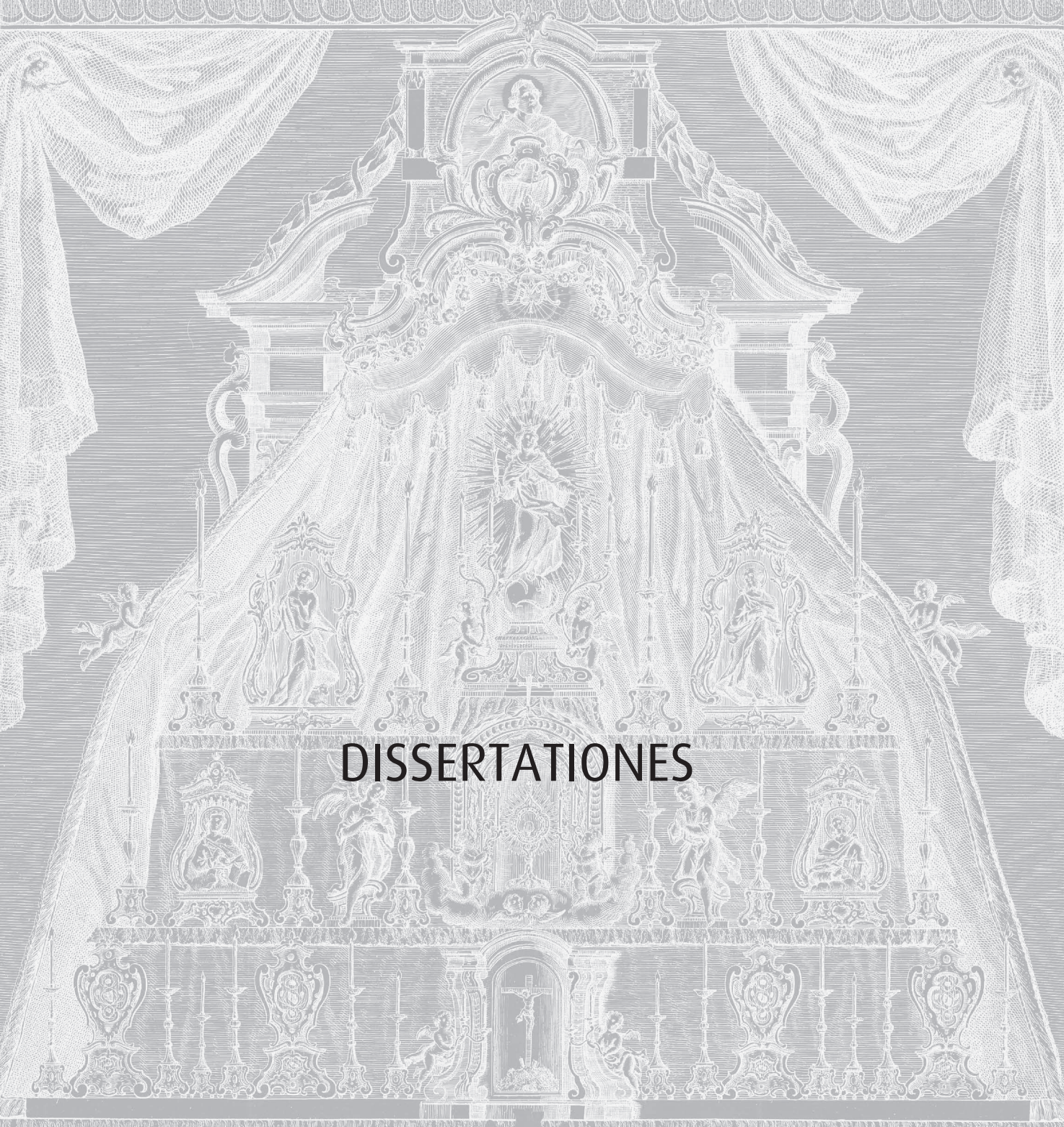
Martin Scheutz presents a range of little-explored written sources that are crucial for understanding the dynamic agency of Austrian confraternities during the early modern period. First and foremost, the sodalities needed to reform certain (im)pious practices in an effort to counter Martin Luther's 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-18th 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. würdſchet allen und jeden, dem dieſer
 Zeugnißbrief zu handen kömmt, ewige Gnade
 und Segen Chriſti unſers Herrn.

Gegenwärtiger Ehr und tugendſamer *Leutnant* *von* *Wien*
 iſt Unſerer Marianiſchen Verſammlung ordentlich einverleibt
 worden und hat ſich iederzeit als ein Würdiges Mitglied derſelben betragen
 da er nun aber anderſtwehrt zuweilen 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

*Wolfgang
 Rebyan
 Wagner*

The *Casse Processionali* of Genoese and Ligurian Brotherhoods

Patronage, Preeminence, and Preservation of Anton Maria Maragliano's Multi-Figured Processional Sculptures

Valentina Fiore

Throughout the territory of the Republic of Genoa, religious brotherhoods left their enduring mark on society from their 13th-century foundations until their dramatic suppression under the French domination in 1811. Those in 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 confraternities. The remarkably vibrant, polychrome wooden sculptural groups that were borne aloft in their processions, then venerated as cult objects in oratories and churches, are the focus of this paper. The development of *casse processionali* from the mid-16th century to their extraordinary profusion in the 18th century bears witness to the evocative and highly influential new concepts for these multi-figured groups created by their greatest exponent, Anton Maria Maragliano (1664–1739).

In a previous study that analyzed the relationship between the patrons and artist-pupils of Anton Maria Maragliano, I cast new light on the role of the brotherhoods as commissioners of processional sculpture.¹ This essay introduces new reflections on that theme, not only on the artistic but also on the anthropological role of the confraternities and small communities that kept the processional *casse* “alive” over time. Thus, the importance of confraternities for these works of art is explored in a number of ways that deepen our understanding. For example, the relationship between the 18th-century small red wax model and the 20th-century processional *cassa* in the Oratory of Holy Trinity in Fegino is established for the first time from this perspective. In particular, I emphasize how the historical moment of the expansion of the brotherhoods coincided with the artistic path of Maragliano, who marks a turning point in the production of processional *casse*. Moreover, I highlight how the political and religious changes that occurred in the Genoese Republic at the end of the 18th and early 19th centuries dramatically affected the conservation and transmission of these splendid artistic objects. First, a chronological art historical analysis of the development of the processional *casse* brings together studies conducted for more than 20 years, but then this essay proceeds to shed new light on the relationship between territory and works of art. In other words, the intermediate and final locations of the *casse*, distinct from their place of origin, demonstrates the importance of the outlying areas as sites of human memory, highlighting that in these peripheries the continuity of processions was essential for the very survival of the *casse*.

¹ Valentina FIORE, *Dalla bottega alla scuola. Fortuna dei modelli e diffusione nel circuito della committenza, Maraglianeschi. La grande scuola di Anton Maria Maragliano* (ed. Daniele Sanguineti), Torino 2018, pp. 58–69.

The origin of confraternities in Liguria is linked to the movement of the *Disciplinati*. Two events in particular led to the diffusion of these lay associations: the processions of Flagellants in 1260, who reached the region from Umbria; and later, the extensive devotional movement of the *Bianchi*, who arrived in Genoa from Provence in 1399. As modern historiography has shown,² brotherhoods played a central role in pre-industrial society. Their aims to favor and foster the cult of a particular saint or devotion, as well as their charitable work and function as mutual aid societies, had considerable social and political clout through the creation of networks, called “*conserve*”, which regulated relationships among them.³ These aggregate networks, which often met in a communal seat called an oratory, gave birth to the *casacce*—formed by three or four brotherhoods—which were markedly Ligurian associations,⁴ with a strong sense of unity among the members. The “*casaccia spirit*” became an element of identity proudly asserted to the external community, especially during religious processions. Simultaneously, the *casacce* developed an important symbiotic relationship with the oligarchic ruling class.⁵ The fragile balance between the Church’s authority, local political power, and the people united in devotion would fade with the advent of the Ligurian Republic in 1797.

Until the late 18th century, the Genoese and Ligurian brotherhoods were social gathering centers that provided real support to the life of the community as well as playing a central role in art patronage.⁶ The same artists commissioned by them also worked for the city’s aristocracy, so high-level aesthetic models and artistic languages were spread across a wide variety of socio-cultural contexts. Moreover, the most prominent public face of the brotherhoods was the procession, where the cohesive communal identities and local peculiarities of the *casacce* found their greatest means of expression. This was in large part due to the monumental *cassa processionale*, or processional sculptural group, commissioned by each brotherhood that made the miracle of divine presence perceivable and credible.

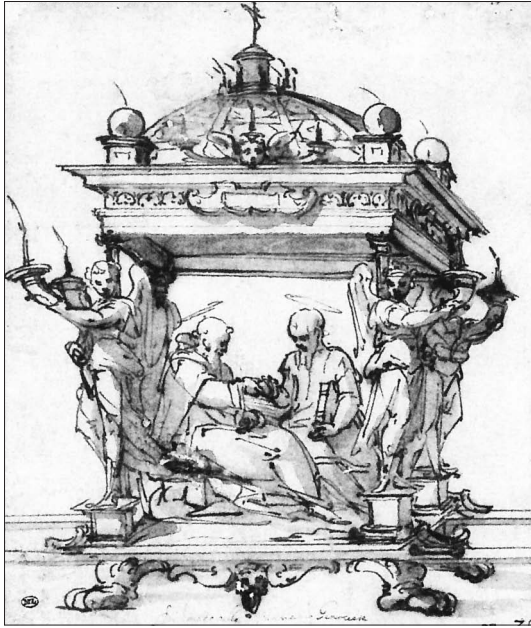
² Edoardo Grendi underlined the complex social, cultural, and devotional reality of secular religious associations in the modern age. See Edoardo GRENDI, *Morfologia e dinamica della vita associativa urbana. Le confraternite a Genova fra i secoli XVI e XVIII*, *Atti della Società Ligure di Storia Patria*, n.s. 5/2, 1965, pp. 239–311; Edoardo GRENDI, *Confraternite e mestieri nella Genova settecentesca*, *Miscellanea di storia ligure*, 4, 1966, pp. 239–265. Subsequently, Fausta Franchini Guelfi studied in depth the historical/artistic side of the brotherhoods, which has greatly enhanced our knowledge of the heritage of the sculptures, furnishings, and processional objects. See Fausta FRANCHINI GUELF, *Le casacce. Arte e tradizione*, Genova 1973; *La Liguria delle Casacce. Devozione, arte, storia delle confraternite liguri* (ed. Fausta Franchini Guelfi), Genova 1982; Fausta FRANCHINI GUELF, *Le casse processionali. Immagine devozionale e sacra rappresentazione, La scultura a Genova e in Liguria dal Seicento al primo Novecento*, Genova 1988, pp. 265–270; Fausta FRANCHINI GUELF, *Gli oratori delle confraternite liguri. Le vicende del patrimonio artistico fra conservazione e dispersione, Confraternite, Chiesa e società. Aspetti e problemi dell’associazionismo laicale europeo in età moderna e contemporanea* (ed. Liana Bertoldi Lenoci), Fasano 1994, pp. 503–527; Fausta FRANCHINI GUELF, *La diversità culturale delle confraternite fra devozione popolare, autonomia laicale e autorità ecclesiastica*, *Atti della Società Ligure di Storia Patria*, n.s. 44/1, 2004, pp. 401–436.

³ Biblioteca Civica Berio, ms.C_III.8, Francesco Accinelli, *Dissertazioni sopra l’origine delle confraternite et oratori, dell’istituzione delle Casacce in Genova*, sec. XVIII.

⁴ FRANCHINI GUELF 2004 (n. 2), pp. 416–418.

⁵ It is essentially a problem of political control: the political decline of the Genoese oligarchy from the second half of the 17th century was accompanied by the growth of popular religiosity. The “*casaccia spirit*” and their processions were also seen as a threat to the public order, even if the oligarchy of the *Magnifici* (old and new noble ruling families) had become aware of the particular character of the processions and the important role of the *casacce*. See GRENDI 1966 (n. 2), p. 246; FRANCHINI GUELF 2004 (n. 2), p. 421.

⁶ See FRANCHINI GUELF 2004 (n. 2), pp. 420–427.



1. Luca Cambiaso: Drawing for a “cassa” with St. Antony Abbot and St. Paul the Hermit, Musée du Louvre, Cabinet des Dessins, Paris

In Genoa and Liguria, between the 17th and 18th centuries, following the apostolic visitation of Monsignor Bossio in 1582⁷ and as a direct result of the activity of Archbishop Stefano Durazzo (1594–1667) in the territory,⁸ oratories were renewed, restored, and redecorated, and became home to the wooden sculptural masterpieces carried in processions. These renovations coincided with the explosion of the processional rite, in which the character of the *cassa processionale*, first and foremost, aimed to captivate, move, amaze, and thus create a direct emotional connection to the object, itself linked to a particular devotion or cult.⁹ As the sculptural groups were borne aloft, moving in concert with the processional ranks, the works took on an almost salvific role with the strength of a totem—which helps to explain why the Genoese brotherhoods became the exclusive commissioners of these wooden *casse*. Today, the works designed and executed by Anton Maria Maragliano and his

workshop exemplify the expressive and communicative power of such artefacts.¹⁰ In fact, at the very moment that the *casacce* reached their height of power and influence, Maragliano was making major breakthroughs in his creations that led to dramatic changes in wooden sculpture.

Few 16th- and 17th-century *casse processionali* are extant because in the 18th century most were replaced by new sculptural groups that communicated the emotions of religious beliefs far more effectively. In 1568, Luca Cambiaso made a drawing for a processional group, perhaps for the brotherhood of Sant’Antonio Abate at the harbor front in the center of Genoa. In this drawing, now conserved at the Louvre, the saint is not portrayed standing, but immersed in conversation with St. Paul the Hermit below a 16th-century architectural structure (fig. 1).¹¹ The project shows Cambiaso’s innovative concept of space with the figures placed within a cube, like a reliquary casket, that was designed to be viewed from multiple directions. We do not know whether Cambiaso actually carried out this

⁷ See Lauro MAGNANI, *Committenza e arte sacra a Genova dopo il Concilio di Trento. Materiali di ricerca, Studi di storia delle arti*, 5, 1983–1985 (1985), pp. 133–184.

⁸ See GRENDI 1965 (n. 2), p. 262.

⁹ FRANCHINI GUELF 1973 (n. 2), p. 69.

¹⁰ See, with previous bibliography: Daniele SANGUINETI, *Anton Maria Maragliano*, Genova 1998; Daniele SANGUINETI, *Le sculture da processione di Anton Maria Maragliano per le confraternite di Genova, Confraternite genovesi all'alba del terzo millennio* (ed. Luciano Venzano), Genova 2004, pp. 58–69; Daniele SANGUINETI, *Il Paradiso secondo Maragliano in cinque macchine processionali, Han tutta l'aria di Paradiso. Gruppi processionali di Anton Maria Maragliano tra Genova e Ovada* (eds. Fulvio Cervini, Daniele Sanguineti), Ovada-Torino 2005, pp. 11–32; Daniele SANGUINETI, *Anton Maria Maragliano 1664–1738. “Insignis Sculptor Genue”*, Genova 2012; Daniele SANGUINETI, *Scultura genovese in legno policromo dal secondo Cinquecento al Settecento*, Torino 2013.

¹¹ The drawing is conserved in the Louvre Museum (I.N. 9298); see also FRANCHINI GUELF 1973 (n. 2), p. 31.



2. Filippo Santacroce:
*St. Ambrose's Victory over
 the Heretics, 1594,*
St. Ambrose Oratory,
Genova Voltri

project, or if the brotherhood opted for a more traditional solution when assigning the work to Gaspare Forlani da Lucca, as documents seem to indicate.¹² In any case, this drawing demonstrates that the processional *cassa* was so essential to the brotherhood that the members contacted one of the greatest painters of 16th-century Genoa, who would soon be called by Philip II to work at El Escorial.¹³

The oldest extant Ligurian *cassa* was carved in 1594 by Filippo Santacroce for the St. Ambrose Oratory in Voltri, just to the west of Genoa (fig. 2).¹⁴ Here, the narrative momentum of the representation creates a certain amount of spontaneity. However, for all its colorful narrative complexity, the composition is entirely constructed on horizontal planes and the action remains static, frozen in the central moment of St. Ambrose's victory over the heretics. Even the *casse processionali* by Girolamo del Canto,¹⁵ made a few decades later, such as the one depicting the *Martyrdom of St. Bartholomew*, now conserved in Genoa Quarto (to the southeast of the city), in the oratory of the same name, still bears 16th-century stylistic characteristics with a symmetrical central group and four figures in the corners.¹⁶

¹² See Federico ALIZERI, *Notizie dei Professori del disegno in Liguria dalle origini al secolo XVI*, 6, Genova 1880, pp. 100–110; SANGUINETI 2013 (n. 10), pp. 459–460. Giulio Nepi hypothesized a work by Cambiaso, in agreement with Soprani's words (1674), which stated that Cambiaso had designed a statue of the saint in the round (*tondo rilievo*); see *Luca Cambiaso. Un maestro del Cinquecento europeo* (eds. Piero Boccardo, Franco Boggero), Palazzo Ducale, Galleria di Palazzo Rosso, Genova, Milano 2007, pp. 384–385. In my opinion, the role of Cambiaso was more important, as the innovative design shows, and the work was only entrusted to Forlani as a secondary measure.

¹³ See the studies conducted by Lauro Magnani with previous bibliography: Lauro MAGNANI, *Luca Cambiaso. Da Genova all'Escorial*, Genova 1995; Lauro MAGNANI, *Luca Cambiaso. Idea, pratica, ideologia*, *Luca Cambiaso* 2007 (n. 12), pp. 21–61.

¹⁴ Gianluca ZANELLI, *Tra Ponente e Levante genovese. Sculture in legno sul territorio, Scultura in legno policromo d'età barocca. La produzione di carattere religioso a Genova e nel circuito dei centri italiani* (eds. Lauro Magnani, Daniele Sanguineti), Genova 2017, pp. 99, 125.

¹⁵ Carmelina SCANDURRA, *Documenti per lo scultore Girolamo del Canto*, *Studi di Storia delle Arti*, 9, 1997/1999, pp. 323–327; SANGUINETI 2013 (n. 10), pp. 150–152.

¹⁶ FRANCHINI GUELFU 1973 (n. 2), p. 52.



3. Marcantonio Poggio: *Beheading of St. John the Baptist*, 1670–1675, *Mortis et Orationis Oratory*, Genova Sestri Ponente

Developments in Ligurian wood sculpture occurred mainly through the changes in processional *casse*. The most important example, *The Beheading of St. John the Baptist*¹⁷ by Marcantonio Poggio (fig. 3), currently located in the *Mortis et Orationis Oratory*, Genoa Sestri Ponente, represents a real turning point and affords an understanding of the Genoese reception of the most up-to-date 17th-century Roman devotional expressions.¹⁸ This complex work, dating to the 1660s, stands out for its dramatic visual impact: many figures scaled in depth are connected with each other through visible relationships, including eye contact and cascading gestures. The dramatic tension of the moment when the executioner is about to deliver the fatal blow is strong and highly perceptible. Our eyes are directed towards the Baptist, the centerpiece of the whole, which was modelled on Bernini's *Daniel*, made in 1657 for the Chigi Chapel in Santa Maria del Popolo.¹⁹ This work marked a new direction in the figurative language of Genoese wooden sculpture and sets the groundwork for later production.

Anton Maria Maragliano's work and production coincides with the fervent and sensational success of processions, which culminated in the second half of the 18th century when they achieved their greatest splendor.²⁰ Festivals with processions realized the full experience of belonging to a *casaccia*, the expression of a deep sentiment of community. Visually designed to enhance the most spectacular effects, the brotherhoods conveyed their identity and ability to create social cohesion with great immediacy. The exciting, often uproarious processions were the perfect settings for the liveliest and most exuberant forms of penitential devotion.²¹ In this context, the processional *casse*, together with the large processional crucifixes also commissioned by the brotherhoods, were transformed into extraordinary stage machinery—brilliant set designs with representations of emotive, gesticulating figures that were

¹⁷ For the importance of the Baptist, patron saint of Genoa, see Lauro MAGNANI, "Nuovo e vero Giano". Il ruolo del Battista tra spazio della comunicazione devota e funzione politica. L'esempio genovese tra XVI e XVII secolo, *Vox clamantis in deserto. San Giovanni Battista tra arte, storia e fede* (eds. Manlio Sodi, Arianna Antoniutti, Bert Treffers), Roma 2013, pp. 269–296.

¹⁸ *La Decollazione del Battista di Marco Antonio Poggio. Storia e Restauro* (eds. Daniele Sanguineti, Gianluca Zanelli), Genova 2013.

¹⁹ SANGUINETI 2013 (n. 10), p. 161.

²⁰ FRANCHINI GUELFU 1973 (n. 2), p. 154.

²¹ Fausta FRANCHINI GUELFU, Dalla Compagnia di Misericordia alla Compagnia della Morte di San Donato. L'arredo liturgico e le immagini di devozione nella storia del patrimonio artistico, *La Veneranda Compagnia di Misericordia dal medioevo al terzo millennio* (ed. Claudio Paolucci), Genova 2008 (Quaderni franzoniani, 14), p. 177.



4. Anton Maria Maragliano: *St. Michael the Archangel Defeating Lucifer*, 1694, Celle Ligure



5. Anton Maria Maragliano: *St. Sebastian*, 1700, Oratory of the Holy Trinity, Rapallo

proudly paraded through city streets. Each brotherhood and each *casaccia* competed with the others for the most extraordinary sculptural groups, capable of relating to the emotions of the faithful and the public at large, and, of course, exceeding all the others in pomp and magnificence during major feast days and religious celebrations. The theatrical character of Maragliano's art appealed (and appeals) to the emotional faith of the pious and is, therefore, most appropriate for depicting a miraculous feat with which the devout can empathize, and, thereby, hope for divine intercession on their own behalf as well as that of the city. In addition, the very place where the procession is held, together with the dramatic processional group itself, lends credibility to the divine presence, which becomes almost materially palpable.²²

Analysis of the relationship between the center and periphery, primary in the study of art historical dynamics, offers new interpretations about the presence and survival of the processional *casce* after Napoleon's suppression of the confraternities. Significantly, today only the *casce* commissioned by "suburban" brotherhoods outside Genoa remain in their original locations and still play a role in processions, whereas the most extraordinary and splendid groups, that is, those made for the *casacce* of the city center, were disposed of following the suppression of the brotherhoods by Napoleon,²³ and are now dispersed and conserved in outlying areas. This was the case, for instance, of *St. Michael the Archangel Defeating Lucifer* of Celle Ligure, on the western Riviera, completed

²² Lauro MAGNANI, *Mimesis e compassione. La scultura lignea come immagine agente tra tecnica e "miracolo"*, *Scultura in legno* 2017 (n. 14), pp. 145–171.

²³ Maddalena VAZZOLER, *Genova tra rivoluzione e impero. Patrimonio artistico, mercato dell'arte, progetti museografici*, Firenze 2013, pp. 61–62.



6. Anton Maria Maragliano: *Agony in the Garden*, 1727–1728, Oratory of Sts. John the Baptist, John the Evangelist, and Petronilla, Savona

in 1694,²⁴ the first known and documented work by Maragliano (fig. 4). Sculpted on a vertical axis with the triumphant Archangel gracefully wielding his lance, the screaming Lucifer spirals downward into the hellfire. Maragliano vividly contrasts the facial expressions of the softly smiling angel with the demon's wildly distorted open mouth. The same vertical organization applies to the *St. Sebastian* at the Holy Trinity Oratory in Rapallo (fig. 5). Created at the turn of the century, the pathos of the martyr's exquisite agony places the sculpture in close relationship with the Baroque statuary of Bernini and Puget.

Subsequently, more complex groups comprising several figures posed to clearly enact the sacred drama have remained in their original locations. Examples include the group of the *Annunciation* in the Oratory of San Domenico and the Santissima Annunziata of Savona (1722), the same subject in the Spotorno Oratory of the Santissima

Annunziata (1722–1730), and the *Agony in the Garden* (fig. 6) also in Savona in the Oratory of Sts. John the Baptist, John the Evangelist, and Petronilla (1727–1728).²⁵ These works are in the possession of the brotherhoods that commissioned them and are still carried in procession. In Savona, for instance, every two years the *casse* are borne through the city streets in the Good Friday procession. However, the fact that all these grand sculptural groups are in peripheral areas, not in Genoa, demonstrates that the political and cultural powers that opposed these associations were strongest in the center of the Genoese Republic.

Apart from the political events related to the Ligurian Republic (1797–1815), the Jansenists within that government contributed most to the crisis of the brotherhoods. Whereas in the first half of the 18th century, Genoa was on the margin of the great international religious debates owing to the absence of representatives of the new Catholic Enlightenment principles, in the second half of the century the Genoese Church was drawn into the French Revolution and the religious disputes over Jansenism with its overt Calvinist tenets.²⁶ The Jansenist movement took a public stand starting in the revolutionary period: the events of 1797, linked to the revolt in which the notoriously rebellious peasants of Val Polcevera (to the west of the city) took part with cries of “*Viva Maria!*” and then spread to the entire Genoese territory, indicate the gulf between the new republican elites,

²⁴ SANGUINETI 2012 (n. 10), pp. 226–227.

²⁵ SANGUINETI 2012 (n. 10), pp. 302–303, 320–321, 348.

²⁶ Paolo FONTANA, Tra illuminismo e giansenismo. Il Settecento, *Atti della Società Ligure di Storia Patria*, n.s. 39/2, 1999, p. 367.

including the highest ranking clergy, and the populace.²⁷ Indeed, one of the strongest and most characteristic themes of the Jansenist controversy, following the model of Napoleon's French occupation and administration of this *département*, was controlling the excessive number of religious festivals, including processions, and the way in which they were to be celebrated.²⁸ The processions of the *casacce*, the confraternities' most important means of contact with the outside world, were forbidden as early as 1797, following the democratic revolution and military events. After nine years, these processions were restored in 1806,²⁹ only to be banned again when the *casacce* were suppressed in 1811.

Moreover, in 1811 a decree ordered that all movable and immovable property had to be turned over to the local parish churches. The purpose was to eliminate these lay associations that were so deeply rooted at the very heart of pre-industrial society—and in Genoa, with the noble families and the Republic of 1528—and considered very dangerous by the revolutionary French government.³⁰ When the French occupation ended in 1814, many brotherhoods regained their independence, but by then were experiencing great financial difficulties. Even worse for their survival, traditional piety and devotional practices were dying out as bourgeois society became increasingly secular and industrialization took its toll, soon causing many oratories and brotherhoods to disappear forever.

A remarkably high number of processional *casce* by Anton Maria Maragliano and his workshop, particularly those belonging to the wealthiest Genoese *casacce* confraternities that had been carried in a precise order in the Corpus Domini procession,³¹ were transferred to parish churches or oratories during the years following the dramatic events of 1811.³² In Genoa, where the conflict between these lay associations and the Church had been sharper, the 1811 decree led to the full suppression of brotherhoods, whereas in the countryside, they survived by maintaining good relationships with parish priests.³³ In the midst of the political turmoil, the suburbs and outskirts of Genoa came into possession of many remarkable works of art that ensured their preservation. At the end of the 18th century, suburban districts were content with dismantled processional groups, and although stylistically outmoded, these acquisitions were nonetheless considered a great communal feat. A significant example is the *Martyrdom of St. Stephen* by Giovanni Bissone of 1666. While being transported to an oratory named for the saint in Genoa Rivarolo, in the Polcevera Valley to the northwest of Genoa, in 1748, the *cassa* itself was celebrated by a solemn procession in which throngs of people participated.³⁴

²⁷ Anita GINELLA, *Le confraternite della Valbisagno tra Rivoluzione e Impero (1797–1811)*, *Atti della Società Ligure di Storia Patria*, n.s. 23/2, 1983, pp. 193–320; FONTANA 1999 (n. 26), pp. 384ff.

²⁸ Paolo FONTANA, *Pranzi e processioni. La polemica del giansenismo ligure contro le Confraternite (1781–1824)*, *Ricerche Teologiche*, 4/2, 1993, pp. 305–322.

²⁹ GINELLA 1983 (n. 27), p. 223. See also *Gazzetta di Genova*, 35, 30 aprile 1806, p. 137; 36, 3 maggio 1806, p. 141; 37, 7 maggio 1806, p. 145.

³⁰ See Arrêté relatif aux biens des confréries, *Gazzetta di Genova*, 54, 6 marzo 1811, p. 148.

³¹ SANGUINETI 2004 (n. 10), pp. 58–69.

³² Daniele SANGUINETI, *Il patrimonio artistico di Portoria. Tracce per una ricerca, Genova 1746. Una città di antico regime tra guerra e rivolta* (eds. Carlo Bitossi, Claudio Paolucci), Genova 1998 (Quaderni Franzoniani, 11/2), pp. 329–367.

³³ GINELLA 1983 (n. 29), p. 301.

³⁴ Fausta FRANCHINI GUELF, *Le casse processionali delle confraternite liguri. Immagine devozionale e sacra rappresentazione, Musica popolare sacra e patrimonio storico artistico etnografico delle confraternite nel ponente ligure* (ed. Giorgio De Moro), Imperia 1986, pp. 123–127.



7. Anton Maria Maragliano:
*St. Antony Abbot Contemplating
 the Death of St. Paul the Hermit,*
 1709–1710, Oratory of St. Antony,
 Mele

From the second decade of the 19th century, these outlying communities secured the most extraordinary artefacts created by Maragliano's workshop and became up-to-date art centers. While the brotherhoods had a clear and important role as art patrons, their strength also lay in their action to preserve the *casse processionali*, which they held in the highest reverence and respect and guarded with watchful eyes. In the city center, where the confraternities no longer exist, processional *macchine* (stage machines or parade floats) have lost their *raison d'être*; while in more remote communities, on the other hand, confraternities often identify with the whole village and are still vital, allowing them to rescue at least part of the processional apparatus.³⁵ In more peripheral areas these extraordinary *casse processionali* live a new life, such as the *Martyrdom of St. Bartholomew*. This highly dramatic work originally belonged to the important oratory on the Fucine hill in Genoa, but was acquired by the St. Bartholomew brotherhood in Varazze, on the coast west of Genoa, as early as 1816, where it remains today. Remarkably, under the *cassa* base is still a slip of paper with the number indicating its position in the great Corpus Domini procession in early June. Likewise, *St. John's Vision on Patmos* had been made around the end of the 17th century for the Oratory of St. John the Evangelist in Prè, located in the magnificent Hierosolymitan complex of San Giovanni di Prè, to replace an older 17th-century *cassa* by Marcantonio Poggio. After the oratory was closed, *St. John* was transferred to the parish church. Later bought by the upholsterer Filippo

³⁵ Giorgio PASSERINI, *Elite confraternale e stratificazione sociale in una comunità rurale dell'entroterra genovese tra '600 e '700*, *Confraternite* 1994 (n. 2), pp. 145–158; FRANCHINI GUELFI 2004 (n. 2), p. 431.



8. Anton Maria Maragliano:
Beheading of St. John the Baptist,
1720–1730, Oratory of Sts. John
the Baptist and Catherine
the Martyr, Ovada

Rusca in exchange for wallpaper, in 1835 it was sold to the Oratory of San Giovanni in Ponzzone d'Acqui in the south Piemonte region.³⁶

Even the most famous among Maragliano's works, acclaimed by his contemporaries as well as by art historical sources, was sold by the *Birri* (Policemen) brotherhoods of Via Giulia (later Via XX Settembre) for financial reasons (fig. 7). The *cassa*, today in the Oratory of St. Anthony Abbot in Mele, a small village west of Genoa, portrays *St. Antony Abbot Witnessing the Death of St. Paul the Hermit*. The group is dominated by the towering figure of St. Paul's soul, carved and painted with spectacular visual effects that enhance the natural and mimetic aspects, comparable in quality to the figurative solutions of Domenico Piola, Genoa's leading Baroque painter of the second half of the 17th century.³⁷ Bought for 1800 *lire* by the oratory in 1874³⁸ to replace the Renaissance standing statue of the saint, now in the nearby church of St. Antony Abbot, this magnificent group was the subject of a bitter dispute in the following years, an indication of its importance to the brotherhood that had commissioned it. The sale was challenged in 1903, and the civil legal case only ended in 1910 with a final verdict requiring an additional payment of 4000 *lire*—a very substantial sum—as compensation.³⁹

In other words, the transferals and sales sparked a heated debate, an indication that the community felt impoverished by the loss of these important assets and elements of their identity. The sale of Maragliano's *Beheading of St. John the Baptist* (fig. 8), commissioned by the brotherhood of St. John the Baptist and Catherine the Martyr, aroused great interest. Originally in the Aquasola oratory in Genoa, just above Prè inside the western entrance gate to Genoa, the work had been bought and since 1826 relocated to Ovada, a small town north of Genoa and on the way to Asti.⁴⁰ The Ovada community had raised funds to secure this emotionally powerful work, but

³⁶ *Han tutta l'aria* 2005 (n. 10), pp. 98–100, cat. no. 2; SANGUINETI 2012 (n. 10), pp. 231–232.

³⁷ SANGUINETI 2012 (n. 10), pp. 258–259.

³⁸ SANGUINETI 2012 (n. 10), pp. 258–259.

³⁹ Giovanni PIERUCCI, La cassa di Sant'Antonio Abate capolavoro del Maragliano, *Giornale storico e letterario della Liguria*, 3, 1940, pp. 123–128; 4, 1940, pp. 180–187.

⁴⁰ *Han tutta l'aria* 2005 (n. 10), pp. 102–106, cat. no. 4.



9. Anton Maria Maragliano: *St. Francis Receiving the Stigmata*, 1708–1709, Church of the Santissima Concezione e Padre Santo, Genova

other potential buyers complained about the possibility, even the real risk, that it would be forgotten and, therefore, wasted in Ovada.⁴¹ At the beginning of the 19th century, moving these processional groups to the most peripheral areas was seen as a sort of “death sentence,” but history has shown that the complete opposite was the case. Far from being locked behind a church door and forgotten, Maragliano’s *casse* are still “alive,” ardently carried in procession through the city streets.

However, many of the *casse* by Anton Maria Maragliano for oratories and brotherhoods today in Genoa were bought from neighboring churches and often adapted as altarpieces, having totally lost their processional function. *St. Francis Receiving the Stigmata* by Maragliano and assistants, dating from 1708 to 1709, is emblematic of this situation. Once part of the liturgical furnishings of the Oratory of St. Francis in Piccapietra, the eastern working class district of

Genoa, it was brought into Genoa between the fourth and the fifth decades of the 19th century following the suppression of the Piccapietra *casaccia* (fig. 9).⁴² Owing to the new location in the church of the Holy Father, the group had to be modified for the chapel’s space. The sculpture, designed to be contemplated in motion and from various perspectives, was remodeled to be viewed frontally by reducing the height of the column on which the seraphic Crucified Christ rises and by turning the body of the enraptured saint towards the faithful.⁴³ Documents show similar vicissitudes for the group of the same subject as well as *The Temptations of St. Anthony Abbot*, which arrived at the basilica of Our Lady of the Garden in Chiavari in 1799.⁴⁴ Once again, the new placement in the large niches of the basilica’s chapel required reworking the complex structure, whose figures have been moved to the foreground. The 19th-century conversion of processional *casce*, no longer immersed in real space but secured on the plane of the chapel’s floor, shows how the liturgical purpose for which they had been conceived was essential for the full understanding and accurate interpretation of these magnificent works of art.

The sculptures of Anton Maria Maragliano and his workshop were conceived and created to make a strong impression on the public, emotionally involved and engaged through the intense and dramatic expressions on the faces of the sculpted figures in the sacred spaces. This expressive feature lay behind the success and good fortune of the relevant iconographic models and behind

⁴¹ *Il gruppo ligneo del Maragliano nella chiesa della Confraternita di S. Giovanni Battista in Ovada. Notizie artistiche e storiche*, Ovada 1968 (Quaderni a cura dell’associazione pro loco di Ovada, 1).

⁴² SANGUINETI 2012 (n. 10), pp. 254–255.

⁴³ For the remodeling of *casce processionali*, see Valentina FIORE, Sculture e “casce” processionali nello spazio dell’altare. Confronti, modelli e relazioni, *Scultura in legno* 2017 (n. 14), pp. 63–77.

⁴⁴ SANGUINETI 2012 (n. 10), pp. 300–301.



10. Pasquale Navone:
St. James the Moor-slayer,
1770–1775, Oratory of
St. Anthony, Genova

Maragliano's long-lasting influence, well beyond his death in 1739, into the early 19th century.⁴⁵ As previous studies have pointed out,⁴⁶ over the course of the 18th century, and especially after 1760, the momentum of confraternal engagement gradually faded away, although brotherhoods were still significant in the first decade of the 19th century. Nevertheless, the production of processional *casse* for the confraternities was the common thread connecting the fully Baroque production of Maragliano with the work of his pupils and later with those of Pasquale Navone (1746–1791), an artist already moving towards the Neoclassical taste influenced by the standards of Neoclassical Academic art.⁴⁷

Among Maragliano's pupils, Pietro Galleano (1687–1761) "stood out in the Master's Profession."⁴⁸ He had fruitful relationships with the most important Genoese *casacce*, for which he provided four processional *casce*, although only two survive:⁴⁹ the *Madonna del Carmine* for the homonymous oratory near the bridge spanning the Bisagno stream at the eastern edge of the city; and the impressive *St. George and the Dragon*, made for the oratory dedicated to the saint in Via Giulia, now in the church of San Giorgio in Moneglia.⁵⁰ This magnificent sculptural group, which may be dated to the mid-18th century, was made to be seen in motion, in the expanded, ever-changing space of the procession, with St. George running, the horse powerfully rearing, and the horrific dragon evoking terror. The group testifies to the importance that the processional *casce* still had for brotherhoods on the eve of the Age of Enlightenment.

⁴⁵ SANGUINETI 2013 (n. 10), p. 218.

⁴⁶ GRENDI 1965 (n. 2), pp. 298–302.

⁴⁷ Fausta FRANCHINI GUELF, Pasquale Navone dal *Theatrum sacrum tardo barocco* all'Accademia, *Atti della Società Ligure di Storia Patria*, n.s. 36/2, 1996, pp. 539–556.

⁴⁸ Carlo Giuseppe RATTI, *Delle vite de' pittori, scultori, architetti genovesi. Tomo secondo scritto da Carlo Giuseppe Ratti Pittore, e socio delle Accademiche Ligustiche e Parmense in continuazione dell'opera di Raffaello Soprani*, Genova 1769, p. 173.

⁴⁹ SANGUINETI 2013 (n. 10), p. 221.

⁵⁰ FRANCHINI GUELF 1973 (n. 2), p. 143.

Agostino Storace (early 1700–post-1784), an exponent of the second generation of the *maraglianeschi*, followers of Maragliano,⁵¹ employed the same style, so highly appreciated by his patrons. In the mid-18th century, he created extraordinary groups and processional *casse*, such as the spectacular *Jesus Appearing to St. Martin as St. Giles Gives his Cloak to the Poor*, located in the western suburb of Genoa Pegli since 1740.⁵² The *cassa* was presented as if it were a live performance, and its design is dependent on the verticality of Christ's apparition and on the movement of the white horse, confirming that the commissioners were still closely tied to tradition. Among the last great processional *macchine*, *St. James the Moor-slayer* (fig. 10) was created in 1770 by Pasquale Navone for one of the most important *casacce* in the city, San Giacomo delle Fucine⁵³ (today in the Oratory of Sant'Antonio Abate on the harbor front). This stunning work bears no relation to the new Neoclassical Academic taste, to which Navone was attracted. Rather, it follows Late

Baroque standards and styles, exemplified by the flaring nostrils and wildly protruding eyes of the rearing horse. The group drew inspiration from the great painting of Giovanni Battista Castiglione, called *Grechetto* (1609–1664), in the nearby Oratory of San Giacomo della Marina, but is so close in style to Maragliano's, that 19th-century historians regarded it as one of his best works.⁵⁴

Brotherhoods as patrons maintained a central role in the creation of these spectacular and colorful processional *macchine*, well beyond the 17th and 18th centuries. Sculpted groups and *casse processionali* in polychrome wood were then commissioned predominantly by the communities in outlying districts, which still considered Maragliano's work models of excellence and outstanding quality throughout the 19th century.⁵⁵ The brotherhood of the Holy Trinity, based in the oratory of the same name in Fegino, a small rural village not far from the center of Genoa, next to Rivarolo in the Polcevera Valley, is an example of this continuity by its commission of a splendid *cassa* at the beginning of the 20th century, to enhance the community's vibrant religious life and prestige.⁵⁶



11. Agostino Storace: *St. Ambrose Adoring the Holy Trinity*, 18th century, Oratory of the Holy Trinity, Genova Fegino

⁵¹ SANGUINETI 2013 (n. 10), p. 227, determined this definition.

⁵² FRANCHINI GUELFU 1973 (n. 2), p. 141.

⁵³ SANGUINETI 2013 (n. 10), p. 236.

⁵⁴ *Descrizione della città di Genova da un anonimo del 1818* (eds. Ennio and Fiorella Poleggi), Genova 1969, p. 291.

⁵⁵ VAZZOLER 2013 (n. 23), p. 61.

⁵⁶ Giorgio PASSERINI, *Relazioni tra confraternite nel genovesato tra XVII e XVIII secolo. Il caso di Fegino in Val Polcevera*, *Confraternitas*, 3/1, 1992, pp. 3–8; PASSERINI 1994 (n. 35), pp. 145–158.



12. *St. Ambrose Adoring the Holy Trinity*, early 20th century, Oratory of the Holy Trinity, Genova Fegino

In fact, at the beginning of the 20th century, a small model was discovered in an oratory attic, near the parish church of Sant’Ambrogio in Genoa Fegino. Made of red wax with wax cloth used for the sumptuous drapery, it represents *St. Ambrose Adoring the Holy Trinity* (fig. 11). It was probably a preparatory model—a common practice of Maragliano—for a majestic processional *cassa*.⁵⁷ The work, initially attributed to the master himself,⁵⁸ has now been recognized as belonging to the hand of Agostino Storace.⁵⁹ The attribution caused quite a stir in the local community, even leading the brotherhood, hundreds of years later, in the early 20th century, to raise money from its members to have the full-scale sculptural group executed. As there were no longer woodcarvers equal to the task in Genoa and Liguria, the work was entrusted to the famous sculptors of Val Gardena, in the Dolomites, who made a magnificent Maragliano-style piece (fig. 12). The continuity of this commission across the centuries is but another confirmation that the anthropological, art historical, and religious functions of *casse processionali* are a unique and much-needed engine for the preservation of this remarkable legacy.

⁵⁷ See Anton Maria Maragliano. *Bozzetti e piccole sculture* (ed. Daniele Sanguineti), Genova 2010. Daniele SANGUINETI, *La progettazione, Maragliano 1664–1739, Lo spettacolo della scultura in legno a Genova* (ed. Daniele Sanguineti), Genova 2018, pp. 139–145.

⁵⁸ *Le casacce e la scultura lignea sacra genovese del Seicento e del Settecento* (ed. Orlando Grosso), Genova 1939, pp. 42, 56.

⁵⁹ SANGUINETI 2012 (n. 10), pp. 81, 379–380.

Procesijske nosilnice (*casse processionali*) genovskih in ligurskih bratovščin

Umetnostno naročništvo, veličina in ohranjenost mnogofiguralnih procesijskih skulptur Antona Marie Maragliana

Povzetek

Kot je pokazalo moderno zgodovinopisje, so imele bratovščine eno osrednjih vlog v predindustrijski družbi. Njihova podpora in spodbuda kultu posameznega svetnika ali pobožnosti pa tudi njihova karitativna dejavnost in funkcija družbe za vzajemno pomoč so prišle do upoštevanja vrednega družbenega in političnega vpliva, tako da so ustvarile mreže, t. i. *conservé*. Te so urejale njihove medsebojne odnose. Krhko ravnovesje med cerkvenimi oblastmi, lokalnimi političnimi silami in ljudmi, združenimi v pobožnosti, značilno za predindustrijsko dobo, sta porušila nastop Ligurske republike leta 1797 in revolucija. Do poznega 18. stoletja so bile genovske in ligurske bratovščine, imenovane *casacce*, družbena zbirališča; nudile so stvarno podporo življenju skupnosti in imele vodilno vlogo v umetnostnem naročništvu. Isti umetniki, ki so jih najele bratovščine, so delali tudi za mestno aristokracijo, tako da so bili estetski zgledi in umetniški jezik na visoki ravni razširjeni preko vseh različnih družbeno-kulturnih kontekstov.

Najpomembnejši javni izraz *casaccie* je bila procesija, pri kateri so prišle kohezivne skupne identitete najbolj do izraza. V veliki meri je bila to zasluga monumentalne *cassa processionale*, procesijske kiparske skupine, ki jo je naročila vsaka bratovščina in zaradi katere je bil čudež božje navzočnosti razumljiv in verodostojen. V Genovi in Liguriji so v 17. in 18. stoletju obnovili, restavrirali in na novo okrasili oratorije in tako ustvarili dom za lesene kiparske mojstrovine, ki so jih nosili v procesijah. Te obnove so sovpadale z razcvetom procesijskega obredja, pri katerem je značaj procesijske nosilnice skušal v prvi vrsti očarati, ganiti in presuniti ter tako ustvariti neposredno čustveno vez s predmetom, ki je bil sam po sebi vezan na določeno pobožnost ali kult. Ker so kiparske skupine nosili visoko dvignjene in ker so se premikale v skladu s procesijskim redom, so prevzele nase skoraj odrešilno vlogo z močjo totema. To nam pomaga pojasniti, zakaj so postale genovske bratovščine množični naročniki teh lesenih nosilnic. Dela, ki sta jih zasnovala in izvršila Anton Maria Maragliano (1664–1739) in njegova delavnica, ponazarjajo ekspresivno in komunikativno moč takih artefaktov. Prav v času, ko so bile bratovščine na vrhuncu moči in vpliva, je Maragliano v svojih stvaritvah dosegel pomemben napredek, ki je privedel do dramatičnih sprememb v leseni plastiki.

Delo Antona Marie Maragliana sovпада z navdušujočim razcvetom procesij v drugi polovici 18. stoletja, ko so doživele svoj največji blišč. Praznovanja s procesijami so udeležila popolno izkušnjo pripadnosti bratovščini in globokega občutenja skupnosti. S procesijami, ki so bile vizualno zasnovane tako, da so poudarjale najspektakularnejše učinke, so bratovščine neposredno izražale svojo identiteto in zmožnost ustvarjanja družbene kohezije. Teatralni značaj Maraglianove umetnosti je igral (in še vedno igra) na čustva vernikov in je tako posebej primeren za upodabljanje čudežnih junaštev, v katera se verniki lahko vživijo. Poleg tega daje prostor, na katerem se procesija odvija, skupaj z dramatično procesijsko skupino kredibilnost božji prisotnosti, ki postane skoraj otipljiva.

Pomenljivo je, da so ostale na prvotni lokaciji in imajo še vedno vlogo v procesijah samo tiste nosilnice, ki so jih naročile »predmestne« bratovščine, medtem ko so bile najizjemnejše in najčudovitejše skupine, tiste, ki so bile narejene za *casacce* v središču mesta, po Napoleonovem zatrtju bratovščin odstranjene in so danes ohranjene na odročnih krajih. Da so vse te imenitne kiparske skupine na perifernih območjih in ne v Genovi, dokazuje, da so bile politične in kulturne sile, ki so tem združenjem nasprotovale, najmočnejše v središču Genovske republike. Poleg političnih dogodkov, povezanih z revolucijo, so največ prispevali h krizi bratovščin janzenisti v njeni vladi.

Posebno številne procesijske nosilnice Antona Marie Maragliana in njegove delavnice, zlasti tiste, ki so pripadale najbogatejšim genovskim bratovščinam in so jih nosili v natančnem zaporedju v procesiji sv. Rešnjega telesa, so prenesli iz mesta v času po dramatičnih dogodkih leta 1811. V Genovi, kjer je bil konflikt med laičnimi združenji in cerkvijo ostrejši, je odlok iz leta 1811 privedel do popolnega zatrtja bratovščin, medtem ko so na podeželju preživele, ker so ohranjale dobre odnose z župnijskimi duhovniki.

Od drugega desetletja 19. stoletja naprej so te odmaknjene skupnosti varovale najbolj izjemne artefakte, ki jih je ustvarila Maraglianova delavnica, in postale izredno sodobni umetnostni centri. Poleg tega, da so imele bratovščine pomembno vlogo kot meceni umetnosti, so se trudile ohraniti procesijske nosilnice, ki so jih visoko cenile in spoštovale ter budno varovale. V središču mesta, kjer bratovščine ne obstajajo več, so procesijske *macchine* izgubile svoj smisel, bratovščine v bolj odmaknjenih skupnostih pa se pogosto identificirajo s celotno vasjo in so še vedno žive, zaradi česar se je obvaroval vsaj del procesijske opreme.

Številne nosilnice Antona Marie Maragliana, ki so danes po genovskih oratorijih in bratovščinah, so bile kupljene v sosednjih cerkvah in pogosto prilagojene kot oltarne plastike, s čimer so v celoti izgubile svojo procesijsko funkcijo. Skulpture Antona Marie Maragliana in njegove delavnice so bile zasnovane in izdelane tako, da so imele močan vtis na publiko, ki so jo intenzivni in dramatični izrazi na obrazih izrezljanih figur v svetih prizorih čustveno pritegnili in vpletli. Prav ta odlika je bila v ozadju uspeha, ki so ga bili deležni uporabljeni ikonografski modeli, prav tako pa tudi v ozadju Maraglianovega vpliva, ki je trajal še dolgo po njegovi smrti leta 1739, vse do zgodnjega 19. stoletja.

Bratovščine kot naročniki so ohranile osrednjo vlogo pri ustvarjanju teh spektakularnih in barvitih procesijskih naprav daleč preko 17. in 18. stoletja. Kiparske skupine in procesijske nosilnice iz polihromiranega lesa so pozneje večinoma naročale skupnosti v zunanjih okrožjih, ki jim je bilo Maraglianovo delo vzor odličnosti in neprekosljive kvalitete še vse 19. stoletje.

Figura jima

Mater Septem Dolorum.

Vih figur wird getragen von 16 Mann wieviel es
sitzt 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 ožhi šhalitti,
Kadar pak gledam niega suetu obližhe,
leto me Kiošainu 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 18th 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 18th century, research has shown that the copperplate matrices that were used are significantly older, partly going back to the third quarter of the 17th 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 15th 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 16th-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 15th-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 17th 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 15th 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-18th 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 13th-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-16th century to their extraordinary profusion in the 18th 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, 17th century, 18th 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 16th-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 predstavljen 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 16th 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 14th 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 17th and 18th 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, 17th century, 18th 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, 16th 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 16th and early 17th 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 sistematizacijo 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 18th century, Skalbmierz, now a small, provincial town, was one of the important cities in Lesser Poland. Since the 13th century, there has been a collegiate church dedicated to John the Baptist (today the parish church) in the city center. In the 17th and 18th 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 njihovem 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

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