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Illuminating the Soul, Glorifying the Sacred

Religious Confraternities and the Visual Arts
in Early Modern Europe

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France Stele Institute of Art History ZRC SAZU

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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 Skalbmierz (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 Skalbmierz, formally confirmed in Kraków in 1682, Sowała expands Czyżewski and Walczak’s discussion by relating the miraculous history of Skalbmierz’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 Skalbmierz 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. würdſchret allen und jeden, dem dieſer
 Zeugnüßbrief 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 anderſtwehru zureiten geſinet iſt haben Wir ihm Krafft
 ſes briefs, welcher mit unſern aufgedruckten Inſigl und des Herrn
 ſecten und Secretary Namen unterzeichnet iſt, aller orten
 als anempfehlen wollen, mit bitte, man möchte ihn als eines
 derer Mitglieder erkennen, gubwillig an und aufnehmen,
 deſſes Wir dem auch gebühr zuerwiedrigen Verſprechen
 gegeben in München den 21. Nov. 1793.

PRÆFECTUS

*Jofann Ignaz
 Schmid Buchhändler*



SECRETARIUS

*Wolfgang
 Rebyan
 Wagner*

The Archconfraternity of the Rosary in the Dominican Churches of Kraków

Piety and Patronage of the Arts

Krzysztof J. Czyżewski, Marek Walczak

By virtue of a large number of churches, monasteries, friaries and chapels, the Tri-City of Kraków – Kazimierz – Kleparz (Florence), as formed in the 14th century, constituted one of the largest centers of religious life not only within the confines of the Kingdom of Poland and the Grand Duchy of Lithuania, but also throughout Central Europe.¹ The cult of saints' relics was widely practiced as was the veneration of famous miracle-working paintings and sculptures. Particular churches attracted the faithful through the worship of Christ (most of all, his Passion) and with an ardent devotion to the Virgin Mary and certain saints. In addition, visits to sacred sites specially designated by ecclesiastical authorities earned partial or plenary indulgences. Particularly rich indulgences were available from monastic and conventual communities, especially the Dominicans and the Franciscans, whose main task was preaching to the urban populace. At that time, organizations of a professional nature (guilds), whose members also gathered in their own chapels or around their own altars, held an important place in society, while numerous religious confraternities—more or less democratic in character—played a unifying role.² They were established at both parish and conventual churches (excluding female nunneries). In Kraków, in the early modern period, there were about 40 such brotherhoods.³ The oldest was the Confraternity of the Blessed Sacrament at the Church of Corpus Christi in Kazimierz, for which Pope Clement VI issued a bull on 15 April 1347 in the city of Avignon.⁴ Other confraternities with medieval origins included the following: the Confraternity of the Assumption of the Blessed Virgin Mary at the parish church of St. Mary

¹ Andrzej NIEWIŃSKI, *Przestrzeń kościelna w topografii średniowiecznego Krakowa*, Lublin 2004.

² Bolesław KUMOR, Kościelne stowarzyszenia świeckich na ziemiach polskich w okresie przedrozbiorowym, *Prawo Kanoniczne*, 10, 1967, pp. 289–356; Eugeniusz WIŚNIEWSKI, Bractwa religijne na ziemiach polskich w średniowieczu, *Roczniki Humanistyczne*, 17/2, 1969, pp. 51–81; Stanisław LITAK, Bractwa religijne w Polsce przedrozbiorowej XIII–XVIII wiek. Rozwój i problematyka, *Przegląd Historyczny*, 88, 1997, pp. 499–523.

³ Andrzej BRUŹDZIŃSKI, Bractwa religijne w siedemnastowiecznym Krakowie. Zarys problematyki, *Historia świadectwem czasów. Księdzu profesorowi Markowi Tomaszowi Zahajkiewiczowi* (eds. Włodzimierz Bielak, Stanisław Tylus), Lublin 2006, p. 28. See also Andrzej BRUŹDZIŃSKI, Forms of Piety Among Members of Religious Confraternities in Krakow in the Early Modern Period, *Folia Historica Cracoviensia*, 21, 2015, pp. 103–146.

⁴ Zbigniew JAKUBOWSKI, Początki bractwa Najświętszego Sakramentu przy kościele Bożego Ciała w Krakowie, *Nasza Przeszłość*, 36, 1971, pp. 163–170; Hanna ZAREMSKA, *Bractwa w średniowiecznym Krakowie*, Wrocław 1977, p. 174; BRUŹDZIŃSKI 2006 (n. 3), pp. 2–3.

(before 1383),⁵ the Confraternity of St. Ursula and the Eleven Thousand Virgins at the church of St. Stephen (1395),⁶ the Confraternity of Poles of the Blessed Virgin Mary at the Augustinian church of St. Catherine in Kazimierz (14th/15th centuries),⁷ the Literati Confraternity of St. Barbara at St. Mary's Cemetery (1404)—since 1583, affiliated with the church of St. Adalbert at the Market Square,⁸ St. Sophia's Confraternity at the church of St. Mark (1410),⁹ the Confraternity of the Holy Spirit at the church of the Holy Cross (before 1456),¹⁰ the Confraternity of the Poor at the church of St. Jacob in Kazimierz (1484),¹¹ and the Confraternity of the Poor of Christ at the church of St. Florian in Kleparz (1501).¹² After the Council of Trent (1545–1563), more confraternities were formed,¹³ among which the Archconfraternity of the Passion of Christ at the Franciscan Church (1595)¹⁴ and the Archconfraternity of Mercy (1584)¹⁵ were preeminent.

This essay will focus on the largest and most important confraternity in Kraków dedicated to the Rosary, which, like all confraternities of the Rosary, welcomed both men and women. A lack of documents prevents pinpointing the precise date of its emergence.¹⁶ We do know, however, that the Dominicans were zealous promoters of the Rosary, and many confraternities devoted to the Rosary were established, typically affiliated with Dominican churches.¹⁷ It seems almost certain that as early as in 15th-century Kraków, the Dominican Order of Preachers encouraged the formation of such a confraternity. Indirect evidence is preserved in the Archive of the Dominican Province in Kraków within documents concerning the Dominican Confraternities of the Rosary, issued by Pope Innocent VIII in 1484, and by Augustine Recuperati, the General of the Order, in 1539.¹⁸ Nevertheless, in 1600, the Kraków-

⁵ Józef MITKOWSKI, Księga zmarłych bractwa kościoła Panny Marii w Krakowie (wiek XIV–XVIII), *Studia Historyczne*, 11, 1968, pp. 71–81; BRUŹDZIŃSKI 2006 (n. 3), pp. 3–4; Jerzy RAJMAN, “Unsere liebe Fraue”. Wspólnota miasta i kościoła w Krakowie w XIV wieku, *Średniowiecze Polskie i Powszechne*, 8/4, 2012, pp. 174, 181–189; Jerzy RAJMAN, Żebak, sługa i rzemieślnik w elitarnym bractwie Najświętszej Marii Panny w Krakowie (XIV–pierwsza połowa XVI wieku), *Średniowiecze Polskie i Powszechne*, 10/6, 2014, pp. 140–157.

⁶ BRUŹDZIŃSKI 2006 (n. 3), pp. 4–5.

⁷ BRUŹDZIŃSKI 2006 (n. 3), p. 6.

⁸ BRUŹDZIŃSKI 2006 (n. 3), pp. 6–7.

⁹ BRUŹDZIŃSKI 2006 (n. 3), pp. 7–8; *Bractwo św. Zofii. 600 lat istnienia* (eds. Magdalena Łużna, Jan Machniak), Kraków 2010, pp. 17–35; on the iconography of St. Sophia in medieval Poland, see Helena MAŁKIEWICZÓWNA, O późnośredniowiecznej ikonografii św. Zofii z trzema córkami w Małopolsce, *Folia Historiae Artium*, 26, 1990, pp. 27–70.

¹⁰ BRUŹDZIŃSKI 2006 (n. 3), p. 9.

¹¹ BRUŹDZIŃSKI 2006 (n. 3), p. 89.

¹² BRUŹDZIŃSKI 2006 (n. 3), p. 12.

¹³ BRUŹDZIŃSKI 2006 (n. 3), pp. 12–28.

¹⁴ Antoni ZWIERCAN, Bractwo Męki Pańskiej w Krakowie (1595–1795), *Prawo Kanoniczne*, 26/1–2, 1983, pp. 83–201; BRUŹDZIŃSKI 2006 (n. 3), pp. 17–19; Marcin FABIĄŃSKI, Przesławne miasto i Drugi Rzym. Kraków i jego sztuka w oczach współczesnych w czasach największej świętności, *Urbs celeberrima. Księga pamiątkowa na 750-lecie lokacji Krakowa* (eds. Andrzej Grzybowski, Zdzisław Żygulski Jr., Teresa Grzybowska), Kraków 2008, pp. 141, 143–147.

¹⁵ *Książka pamiątkowa Arcybractwa Miłosierdzia i Banku Pobożnego w Krakowie od roku 1584 do 1884*, Kraków 1884; BRUŹDZIŃSKI 2006 (n. 3), pp. 12–14.

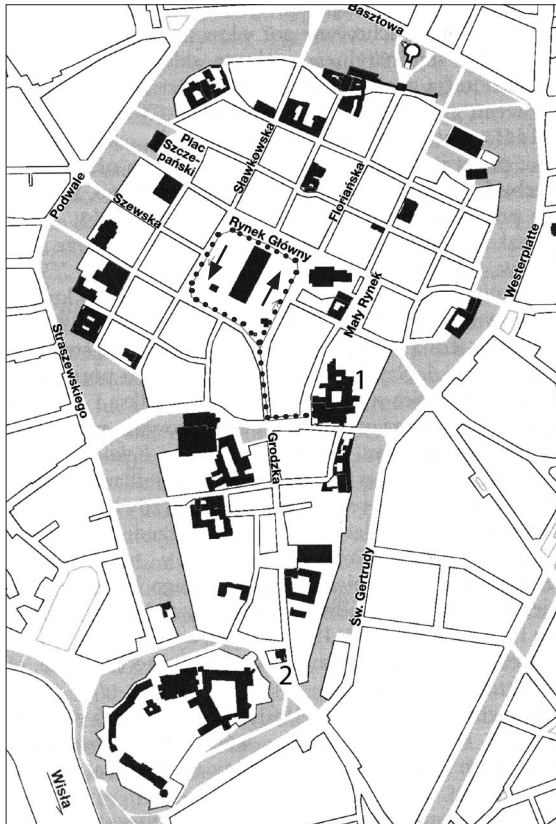
¹⁶ On the Rosary confraternity: BRUŹDZIŃSKI 2006 (n. 3), pp. 9–12; BRUŹDZIŃSKI 2015 (n. 3), pp. 119–120.

¹⁷ BRUŹDZIŃSKI 2006 (n. 3), pp. 9–10; Tomasz GAŁUSZKA, Dominikanie w Krakowie czy w Opatowcu? W poszukiwaniu pierwszego Bractwa Różańcowego w średniowiecznej Małopolsce, *Nasza Przeszłość*, 113, 2010, pp. 281–296.

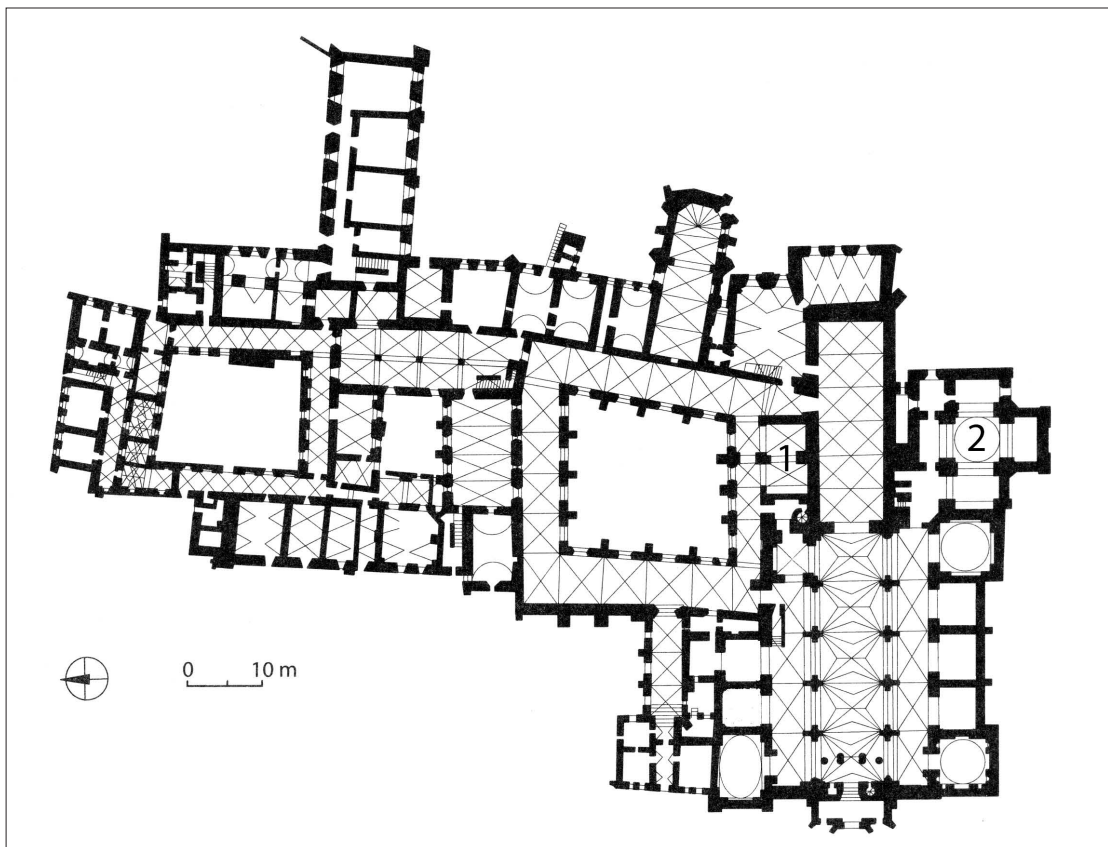
¹⁸ BRUŹDZIŃSKI 2006 (n. 3), p. 10.



1. Dominican Church of the Holy Trinity, interior view towards the east, Kraków



Drawing 1.
Plan of Kraków with the Dominican Church of the Holy Trinity (no. 1), Church of St. Giles (no. 2) and the route of solemn processions with the painting of Our Lady of the Rosary to Market Square



Drawing 2. Plan of the Dominican Church of the Holy Trinity, Kraków, with the Magi Chapel (no. 1) and the new Oratory of Our Lady of the Rosary (no. 2)



2. *Virgin Mary and Child Presenting Rosaries to St. Dominic and St. Catherine of Siena, detail of the Rosary Archconfraternity altarpiece, before 1600, St. Giles' church, Kraków*

based confraternity—at that time already existing “ab immemorabilis tempore”—was reformed by Fr. Abraham Bzowski, who, on this occasion, elaborated what he had accomplished and published a 309-page tome: *Różaniec Panny Maryey, teraz na nowo w Krakowie u św. Trójcy reformowany* [*The Rosary of the Virgin Mary, now reformed anew in Kraków at the Holy Trinity*] (Kraków 1600 and 1606). At that time, the society was referred to as an archconfraternity.¹⁹

The Earlier Chapel of the Rosary at the Church of the Holy Trinity

The seat of the Confraternity of the Rose Wreath (*Wianka Różanego*) was located at one of the most important religious sites in Kraków: the first town parish church dedicated to the Holy Trinity, which Bishop Iwo Odrowąż granted to the first Dominicans who had arrived from Italy in 1221.²⁰ The most famous of the friars was Jacek [Hyacinth], who was so highly venerated after his death in 1257 that he was eventually canonized in Rome in 1594.²¹ Moreover, the extensive activity of the confraternity brought extraordinary renown to the conventual church, a great three-nave basilica with an elongated rectangular enclosed choir, constructed over the course of the 14th and 15th centuries (fig. 1). However, owing to a lack of sources and preserved monuments, the presence of the Confraternity of the Rosary can only be substantially reconstructed through material remains from the beginning of the 17th century to the present day.²² The reforms leading up to the Holy Year of 1600 certainly gave a significant impetus to artistic projects for enhancing Rosary devotion.

¹⁹ BRUŹDZIŃSKI 2006 (n. 3), p. 10.

²⁰ Marcin SZYMA, *Kościół i klasztor Dominikanów w Krakowie. Architektura zespołu klasztornego do lat dwudziestych XIV wieku*, Kraków 2004 (Ars vetus et nova, 15); *Sztuka w kręgu krakowskich dominikanów* (eds. Anna Markiewicz, Marcin Szyma, Marek Walczak), Kraków 2013 (Studia i źródła Dominikańskiego Instytutu Historycznego w Krakowie, 13).

²¹ *Święty Jacek Odrowąż studia i źródła. Skarby dominikański Święty Jacek Odrowąż studia i źródła. Skarby dominikańskie* (ed. Maciej Zdanek), Kraków 2007 (Studia i źródła Dominikańskiego Instytutu Historycznego w Krakowie).

²² Housed in the Kraków Friary is a panel painting of unknown origin representing the Rosary as a Wheel with secular and ecclesiastical devotees as well as anonymous donors (first quarter of the 16th century), *Katalog Zabytków Sztuki w Polsce. 4: Miasto Kraków. 3: Kościoły i klasztory Śródmieścia. 2: Tekst* (eds. Adam Bochnak, Jan Samek), Warszawa 1978, p. 159, fig. 333.



3. Inscription with supplications to the Virgin Mary, detail of the Rosary Archconfraternity altarpiece, St. Giles' church, Kraków

The primary location of the confraternity was the Gothic chapel of the Magi, connected to the southern arm of the cloister (drawing 2, no. 1) by a pair of arcades.²³ Nothing is known about the original medieval altar or the image around which members of the confraternity gathered. However, Fr. Bzowski described the iconography of the confraternal altar in 1600 as follows: the Mother of God and the Christ Child sitting amidst the clouds and presenting a Rosary to St. Dominic and to St. Catherine of Siena, kneeling below (fig. 2). Beneath the main field of the altarpiece, he continued, a prayer to the Virgin Mary was inscribed, composed of ten supplications, beginning with the laudatory *Salve* (fig. 3).²⁴ The inscription “Altare SS. Rosarii”, together with the painting and its supplication that correspond precisely to Bzowski’s description, are found in the altarpiece in the chancel of the Dominican church of St. Giles at the foot of Wawel hill (drawing 1; fig. 4). The painting was most likely relocated there after 1688, when the Rosary Chapel was erected at the Holy Trinity Church as a votive offering for the victory over the Turks at the gates of Vienna in 1683.

However, a 1647 guide to Kraków’s churches by Piotr Hiacynt Pruszczyński described the confraternal chapel at the Holy Trinity as being distinguished by a beautiful altar housing a “Picture of the Virgin of the Blessed Wonder, of strange magnificence and unspoiled beauty.”²⁵ This image was undoubtedly the 17th-century painting that is still celebrated today, known as *Our Lady of the Rosary* (fig. 5). A description of church paintings, dating to the last quarter of the 17th century, reads: “Basilica Sanctissimae Trinitatis Cracoviae sita omni ex parte cum loquatum magnificentiam, etiam ex sacris imaginibus fulgore corruscat glorioso.”²⁶ The pride of the place belonged to *Our Lady of the Rosary*, which—according to tradition was preserved from the first half of the 17th century—had been blessed by Pope Clement VIII (reigned 1592–1605) in Rome as an official replica of the famous miracle-working icon, called the *Salus Populi Romani*, at the Basilica of S. Maria Maggiore.²⁷ The icon was also known as *Our Lady of the Snows*, since according to the legend Mary herself revealed her choice for the site and the ground plan of her Roman basilica through a miraculous snowfall on 5 August 354, which was (and is) celebrated annually as the feast of St. Mary of the Snows. The Roman copy was

²³ Today, the small sacristy, *Katalog 1978* (n. 22), p. 127 (c. second half of the 17th century).

²⁴ *Salve praesidium Maria nostrum, / Salve gradis honos medela virtutis, / Salve Christiady anchora aura portus, / Salve aplissima supplicum patrona, / Salve o veste diss virum piorum, / Salve lux hominumo luxo divum: / Salve commiserationis o fons: / Salve delicum viriuso mundi: / Salve uno inferior tonante tantu / Salve omnes simus antesressa laudes.*

²⁵ Piotr Hiacynt PRUSZCZYŃSKI, *Stołecznego Miasta Krakowa kościoły y kleynoty, co w nich iest widzenia godnego y zacnego*, Kraków 1647, p. 40; Piotr Hiacynt PRUSZCZYŃSKI, *Kleynoty Stołecznego Miasta Krakowa, abo kościoły y co w nich iest widzenia godnego y znacznego krotko opisane*, Kraków 1650, p. 40.

²⁶ Archive of the Dominican Province in Kraków (ADPK), Kr 2 (*Conventus Cracoviensis Sanctissimae Trinitatis Ordinis Praedicatorum Plantatio, Erectio, Ratificatio, Pietas quorundam patrum, honores, merita ac preclara gesta memoriam digna annotantur, et in hoc manuscripto continentur*), fol. 70r.

²⁷ *Katalog 1978* (n. 22), p. 129, fig. 361; Gerhard WOLF, *Salus Populi Romani. Die Geschichte römischer Kultbilder im Mittelalter*, Weinheim 1990.



4. Altarpiece of the Rosary Archconfraternity, relocated after 1688 to the chancel of St. Giles' church, Kraków



5. *Our Lady of the Rosary*, oil on canvas, 1600 or early 17th century, Oratory of the Archconfraternity of the Rosary at the Dominican Church of the Holy Trinity, Kraków

endowed with indulgences and presented to the Kraków Archconfraternity of the Rosary by Bernard Maciejowski, then Bishop of Łuck, later of Kraków, and ultimately Primate.²⁸ As Pruszcz notes “in the chapel of that Rosary, ’twas within the altar set.”²⁹ This essential history of the icon was subsequently expanded to include further legendary themes, such as connecting the image to St. Stanisław Kostka, S.J., and the prophetic dreams that guided Maciejowski to donate it to the Kraków convent.³⁰

The Kraków image has not been studied adequately—neither in terms of its facture nor its historical and artistic contexts. Current cataloguing and conservation provide important opportunities for the technical examination and photographic documentation of the painting without its metal revetment. Conservator Marcin Ciba notes that it is a well-preserved work of oil on canvas stretched onto board, allowing a stylistic analysis of the original features that may well suggest an attribution to a particular workshop. This painting is one of the earliest and most important copies of the *Salus Populi Romani* in the former Commonwealth of Poland and Lithuania. The extraordinary

²⁸ ADPK, Kr 2, fol. 70r: *Inter huius sacrae aedis sacras imagines przeminet Beatissimae Virginis Mariae imago ex prototypo Sanctae Mariae Maioris Romanae delineata, et Rosariana, et ex S.D.N. Clementem VIII consecrata, indulgentiis locupletata, Ac eminentissimo Bernardo Macieowski donata a quo deinde Rosarianae Archiconfraternitati est oblata.*

²⁹ Piotr Hiacynt PRUSZCZ, *Morze Łaski Bożey*, Kraków 1662, p. 30.

³⁰ Józef MACZYŃSKI, *Wiadomość historyczna o cudownym obrazie N. Maryi P. Różańca Śgo w kościele OO. Dominikanów w Krakowie*, Kraków 1863.

popularity of this iconographic type in the post-Tridentine period was remarked upon decades ago by Marian Kornecki, who went so far as to hail the image as the “Polish Mother of God”.³¹ The Dominican picture and other copies of the Roman icon of *Our Lady of the Snows* in Poland deserve a monographic study, especially because miraculous images were so crucial in post-Tridentine religiosity, especially in response to Protestant iconoclasm.³²

Celebrating the Feast of Our Lady of the Rosary

Each year on the first Sunday in October, the painting was celebrated in a solemn procession to the Market Square (drawing 1).³³ This custom honored the great victory of the Christian fleet over the Turks near Lepanto in 1571, after which Pope Pius V instituted a liturgical commemoration on 7 October.³⁴ With the papal bull *Monet Apostolus*, issued on 1 April 1573, Pope Gregory XIII established the feast of Our Lady of the Rosary and ordered its celebration on the first Sunday in October.³⁵ For example, a large painting depicting the Battle of Lepanto (305 x 651 cm) with a grand procession, bearing the *Salus Populi Romani*, simultaneously marching through Rome once hung in the chapel of the Confraternity of the Rosary in the Dominican church in Poznań. Painted by Tommaso Dolabella (1570–1650), today it remains in storage at the Wawel Royal Castle (nr dep. 426).³⁶ In Poland, the traditional celebration of the Feast of the Rosary gained a new dimension owing to the successful defense of the Chocim Fortress against the Turks in 1621.³⁷ This military triumph was attributed to the divine intervention of the Blessed Virgin Mary via the image in the confraternal Rosary Chapel in Kraków. As Piotr Hiacynt Pruszczyński wrote: “On account of the intercession of the Blessed Virgin Mary, on that day with disgrace he had surrendered, almost all of his army perished, which also our Polish Crown did accomplish, when in the Year 1621 the Turk Bisurman, named the Ottoman, with seven hundred thousand armed men, and more, on the octave of that ceremonial procession, which as I mentioned accompany this Image, and due to the Virgin Mary, he had lost the majority of his army to a small number of Poles under Chocim, and with disgrace he had

³¹ Marian KORNECKI, *Matka Boska Polska. Adaptacja i rozpowszechnienie typu ikonograficznego obrazu Matki Boskiej Śnieżnej do XVI do XVIII wieku, Między Wschodem a Zachodem. 3: Kultura artystyczna* (ed. Tadeusz Chrzanowski), Lublin 1992 (Dzieje Lubelszczyzny, 6), pp. 365–398.

³² A study was published recently by Andrzej Paweł BIEŚ, Ludwik GRZEBIEŃ, *Obrazy Matki Bożej Śnieżnej (Salus Populi Romani) w Polsce na przełomie XVI i XVII wieku. Legendy i fakty*, Kraków 2016, which aimed to analyze the introduction of the cult of the Roman icon to Poland, determine the chronology of the oldest copies, and establish the links between them. Unfortunately, these attributions are unproven, and no supporting source material has been provided.

³³ ADPK, Kr 2, fol. 70r: *Dominica Prima Octobris Processionaliter per Forum Cracouiense defferri sollemnissime, totamque Urbem ad Rosarianam aggregare deuotione*; ADPK, R 792, fol. 188; PRUSZCZYŃSKI 1647 (n. 25), p. 40. For a description of the procession, see Justin MIECHOVIENSIS, *Discursus Praedicabiles super Litanias Lauretanas Beatissimae Virginis Mariae*, 2, Dillingae 1735, p. 42.

³⁴ A description of the battle was included in Walerian LITWANIDES, *Ogród Różany*, Kraków 1627, pp. 34–36.

³⁵ LITWANIDES 1627 (n. 34), p. 33.

³⁶ Stanisław KOZAK, *Bitwa pod Lepanto, Odsiecz Wiedeńska 1683. Wystawa jubileuszowa w Zamku Królewskim na Wawelu w trzechsetlecie bitwy. Tło historyczne i materiały źródłowe*, 1 (ed. Jerzy Szablowski), Kraków 1990, pp. 89–90, cat. 13, fig. 8–9.

³⁷ Stanisław SOKOŁOWSKI, *Officia propria patronorum Regni Poloniae, Antverpiae 1643*, pp. 47–58; Michał ROŻEK, *Uroczystości w barokowym Krakowie*, Kraków 1976, pp. 230–231; Marta MICHAŁOWSKA, *Palladium polskie. Militarne aspekty ikonografii maryjnej XVII–XVIII w.*, *Studia Claromontana*, 6, 1985, pp. 29–31.



6. *Propitiatory Procession of Pope Gregory the Great in 590 with the Salus Populi Romani*, oil on canvas, early 17th century, Dominican Friary, Kraków

surrendered.”³⁸ Since then, the image in the Kraków Dominican church has been treated as a palladium, protecting the faithful against danger in times of both war and peace. The special role played by its Roman prototype was also remembered on that occasion. It is no coincidence that in Kraków’s Dominican friary we find a magnificent early 17th-century painting depicting the propitiatory procession with the *Salus Populi Romani*, undertaken in 590 by Pope St. Gregory the Great in order to halt the plague (fig. 6).³⁹ In 1627 Fr. Walerian Litwanides also cited this event to demonstrate the legitimacy and efficacy of carrying of sacred images in procession.⁴⁰ It was believed that these practices were particularly effective against epidemics, and such processions were organized in 1632, 1831, and 1857, among others.⁴¹ Let us quote from the description of one celebration:

In the year 1831, on 24 July, a propitiatory procession took place in the Kraków Market with the miraculous painting of Our Lady of the Rosary from the church of the Dominican Fathers, to beseech the Almighty to cease the fierce chastisement of the mighty air and numerous plagues. On 23 July at four in the afternoon, in a solemn arrival, the image was taken to the center of the church, after which the Vespers were sung with the presentation of the Holy Sacrament, followed by supplications, and at seven, the singing of the Rosary by the people, and in the evening, listening to confession. On 24 July at half-past-eight, after the votive prayer with the presentation of the Holy Sacrament, the procession went to Kraków Square in the customary order. Behind the Confraternity and the Clergy, the image of St. Vincent Ferrer the miracle worker was also carried by the priests, and in addition they were carrying the head of St. Hyacinth, patron of the Polish Kingdom; those carrying the relic were dressed

³⁸ PRUSZCZ 1662 (n. 29), pp. 30–31.

³⁹ *Katalog* 1978 (n. 22), p. 160, fig. 417 (first quarter of the 17th century).

⁴⁰ LITWANIDES 1627 (n. 34), pp. 83–84.

⁴¹ ADPK, R 792, fol. 235.

in ecclesiastical regalia; at the end of the procession priests carried the image of Our Lady of the Rosary under the baldachin; surrounding it [were] the guilds with their torches and banners; then the celebrant Bishop, Fr. Skórkowski. In the course of the procession, before the church of Our Lady in the Market Square, Holy Mass was celebrated in front of this painting, which had been placed on a prepared mensa, and next to it, the pulpit, whence an appropriate sermon was read by Canon-Priest Działowski, and upon the return to our church, a short speech was delivered by our Fr. Wincent Plebankiewicz, a Student of our Order. During the procession, besides the Rosary, the prayer “Forgive, O Lord, forgive your people, and give not your inheritance to shame” was sung. During the Holy Mass, penitential prayers were sung, and after the elevation, the Trisagion /.../. In the afternoon of that same day, in the church, the Vespers, sermons, supplications and return of the Holy Sacrament [to its tabernacle] ended [with] the ceremonial re-entry of the miraculous image of Our Lady into the Chapel of the Rosary, to the accompaniment of “Hail Mary the Virgin” being sung.⁴²

Designated members of the confraternity bore identifying signs of the confreres during the procession. A crucifix with Christ Crucified was carried at the fore—“a great wooden Passion, with a wooden figure of Christ also used in the procession, with a cover, red cloth of demi-damask with a white pattern.”⁴³ The choristers carried standards that functioned as signs identifying the confraternity. They were dressed in special clothing, including red cloth capes (13 pieces), white and red linen capes (8 pieces each), and 8 velvet-covered leather belts and 20 rope belts.⁴⁴ The standards were stored in a special cabinet.⁴⁵ Three red banners were recorded in 1820, presenting the most important aspects of the confraternity’s devotion: one of velvet with the image of Our Lady of the Rosary,⁴⁶ another of velvet with the Name of Jesus,⁴⁷ and a damask banner depicting the Dominican St. Vincent Ferrer.⁴⁸ There were also standards with images of Our Lady of Sorrows, St. Dominic, Pius V, and Sts. Hyacinth, Thomas Aquinas, Catherine, and Barbara, and at the conclusion, a small mourning banner. None has survived. In their place were new banners painted on red damask, one portraying the Virgin Mary (1869),⁴⁹ the other with the Name of Jesus (1863).⁵⁰ For processions held outdoors, the Confraternity of the Rosary gathered around two floats that have survived;⁵¹ these were kept in special wall niches in the confraternal oratory.⁵² On both sides of the first float was the

⁴² ADPK, R 792, fol. 235.

⁴³ ADPK, K r41, fol. 185.

⁴⁴ ADPK, Kr 41, fol. 183.

⁴⁵ ADPK, Kr 41, fol. 183.

⁴⁶ ADPK, Kr 41, fol. 184.

⁴⁷ ADPK, K r41, fol. 184.

⁴⁸ ADPK, Kr 41, fol. 184.

⁴⁹ On the reverse was the Annunciation, and at the bottom the hierogram of Mary and the coats of arms of the Dominican Order as well as St. Hyacinth Odrowąż.

⁵⁰ On the reverse was Jesus with Mary and Joseph, and at the bottom a hierogram composed of the letters J-M-J, the Apocalyptic Lamb, and the coats of arms of the Dominican Order and St. Hyacinth.

⁵¹ *Katalog* 1978 (n. 22), p. 130 (canvas painting of the Virgin Mary, c. second half of the 17th century, with the silver “robe” made by Jan Ceypler in 1692; altar from the late 18th century); see also Michał ROŻEK, *Mecenat artystyczny mieszczaństwa krakowskiego w XVII wieku*, Kraków 1977 (Biblioteka Krakowska, 118), pp. 105, 243.

⁵² ADPK, Kr 41, fol. 171.



7. Processional float with the image of the Virgin Mary, second half of the 17th century, Oratory of the Archconfraternity of the Rosary, Dominican Church of the Holy Trinity, Kraków



8. Processional float with the image of the Name of Jesus, second half of the 17th century, Oratory of the Archconfraternity of the Rosary, Dominican Church of the Holy Trinity, Kraków

image of Mary holding the Blessing Christ Child, now surrounded by votives (fig. 7);⁵³ the second depicted the Name of Jesus (IHS) and the Blessing Infant being crowned by angels (fig. 8), with St. Adalbert on the reverse.⁵⁴ Unfortunately, the platforms on which the images were mounted no longer survive, but two rods inserted into the holes at the base would have allowed the float to be hoisted onto the confreres' shoulders. In the Lublin Dominican convent, a similar confraternity processional float has survived, also with the images of the Virgin Mary and the Name of Jesus.

Rosary Devotion In and Beyond the Church of the Holy Trinity

Pious devotion to the Rosary was cultivated not only in the confraternity's chapel, but also in the convent church where, by the mid-17th century, an "excessively decorative" altar of the Holy Rosary stood to the left of the entrance to the choir.⁵⁵ It was replaced by a Late Baroque altarpiece, which survived until the fire in 1850. Within the altar was a painting on canvas of Our Lady of the Rosary, "with a dress and other insignia made of silver upon it; and as a screen was pulled over it, another painting on canvas [appeared] with the image of Virgin Mary holding the Infant, to whom Saint Joseph is giving flowers."⁵⁶

⁵³ ADPK, Kr 41, fol. 171.

⁵⁴ ADPK, Kr 41, fol. 171.

⁵⁵ PRUSZCZ 1647 (n. 25), p. 41.

⁵⁶ Anna DETTLOFF, *Rzeźba krakowska drugiej połowy XVIII w. Twórcy, nurty i tendencje*, Kraków 2013, p. 285.

In addition to the Confraternity of the Rosary at Kraków's Holy Trinity church, the Confraternity of the Most Holy Name of Jesus (*Societas Nominis Dei*) was founded there in 1585 by Fr. Bartłomiej from Przemyśl, with the goal of eradicating the sinful habit of unnecessary oath taking. Since it was closely associated with the Confraternity of the Rosary, it was sometimes called the Archconfraternity of the Rosary of the Most Holy Name of Jesus.⁵⁷ The altars of the two confraternities were located on either side of the rood arch, as corroborated by Teodor Baltazar Stachowicz's painting (c. 1850) (fig. 9) and a description from the 1820 inventory.⁵⁸ This pattern was followed in many Dominican churches throughout the lands of the Commonwealth of Poland and Lithuania, as witnessed by those institutions in Lublin and in Vilnius.⁵⁹

Rosary services were not only celebrated in the confraternal chapel or at the altar in the nave of the Dominican church. On 8 September 1621, the feast of the Birth of the Virgin, the Rector of the University, Jakub Najmanowicz, inaugurated the academic activity of the Confraternity of the Rosary, or the Rosary Oratory, as it was known. The latter was designed to prevent students from entering the Marian confraternity run by the Jesuits at the church of St. Barbara. What was unusual about this Rosary confraternity was the admission of laymen, on the appointed day, to the novitiate in the enclosed part of the friary, where the Rosary prayer was celebrated at the altar of the Blessed Virgin Mary. In 1631, however, the Rosary Oratory moved to the Discalced Carmelite church of Sts. Michael and Joseph.⁶⁰

The Order of Preachers further propagated Rosary devotion beyond the walls of their church. In this respect, the church of St. Giles, taken over by the Dominicans in 1588, played a special role (drawing 1, no. 2).⁶¹ "In this their Church, every day, pious devotees come to recite the Rosary and praise the Blessed Mother, and listen to Holy Mass, for which they receive the Plenary Indulgence from the Most Holy Pastor of the Church of St. [sic] Paul III. In these Rosary prayers, the Dominican Fathers offer salutary teachings through their Sermons and Exhortations on solemn occasions, giving lessons on the Mysteries of the Life of the Lord Jesus, the Blessed Virgin Mary to the people who listen. /.../ This Church also gives Indulgences for the recited Rosary, the same as other Dominican Churches, and those where the Holy Rosary is recited, and in addition to these Indulgences, for the feast of Saint Giles it is celebrated."⁶²

As mentioned above, the altarpiece of the Archconfraternity of the Rosary at Holy Trinity was moved to the church of St. Giles, probably after 1688.⁶³ St. Giles also has a "small image of the miracle-giving Virgin Mary in the Altar, by which a certain Burgher was endowed with grace." This painting of *Our Lady of the Rosary* is yet another copy of the S. Maria Maggiore icon (fig. 10). In the upper part of the side altar on the left side of the rood arch, dating to the second quarter of the 17th century, was placed a canvas painting depicting the Virgin Mary as Queen of Heaven

⁵⁷ BRUŹDZIŃSKI 2006 (n. 3), pp. 16–17.

⁵⁸ DETTLOFF 2013 (n. 56), pp. 285–286.

⁵⁹ Danuta SZEWCZYK-PROKURAT, *Klasztor w sercu miasta. Dzieje i skarby lubelskich dominikanów*, Lublin 2012, pp. 42, 70, 90.

⁶⁰ BRUŹDZIŃSKI 2006 (n. 3), p. 23; BRUŹDZIŃSKI 2015 (n. 3) pp. 115–116.

⁶¹ Zygmunt HENDEL, Feliks KOPERA, *Kościół Św. Idziego w Krakowie*, Kraków 1905 (Biblioteka Krakowska, 28), pp. 16–17.

⁶² Piotr Hiacynt PRUSZCZ, *Kleynoty Stołecznego Miasta Krakowa, albo kościoły y co w nich iest widzenia godnego y znacznego*, Kraków 1745, pp. 120–121.

⁶³ PRUSZCZ 1745 (n. 62), p. 121.



9. Teodor Baltazar Stachowicz: *Interior view of the Holy Trinity Church before the great fire in 1850, c. 1850, Dominican Friary, Kraków*



10. *Our Lady of the Rosary, oil on canvas, 17th century, St. Giles' church, Kraków*

adored by a group of clergymen and well-dressed laymen, all crowned with laurels (fig. 11). Located to the right of the rood arch is a representation of the Child Jesus standing on the IHS hierogram (fig. 12), found in the crowning element of the altarpiece; the altar painting depicts Christ Flagellated. The placement of these altars on both sides of the arcade that leads to the chancel references the topography of the conventual church.

Another center for Rosary devotion was in a domed chapel in the nearby district of Prądnik Biały: “On the Promnik in the grange owned by the Holy Father, there is a Chapel under the founding title of Saints John the Baptist and John the Evangelist, in its altar having the image of the Virgin Mary Full of Grace, to which image, every year on the day of Saint John the Baptist, the Archconfraternity of the Holy Rosary celebrates a solemn procession.”⁶⁴

The New Oratory for the Archconfraternity of the Rosary

An important milestone in the history of the Kraków Archconfraternity of the Rosary was its move to a large new oratory on the south side of the presbytery of the Holy Trinity church, constructed on the site of the medieval Polakowski Family Chapel (drawing 2, no. 2; fig. 13). The oratory was funded with the efforts of Fathers Wawrzyniec Sadowski and Atanazy Ciężkiewicz (Ciężkiewicz) and the alms

⁶⁴ PRUSZCZ 1745 (n. 62), p. 107.



11. *The Virgin Mary Adored by Clergy and Laymen*, second quarter of the 17th century, St. Giles' church, Kraków



12. *The Child Jesus Standing on the IHS Hierogram*, second quarter of the 17th century, St. Giles' church, Kraków

they gathered.⁶⁵ Perhaps one reason for this commission was to commemorate King John III Sobieski's victory over the Turks at Vienna on 12 September 1683.⁶⁶ The cost of the project amounted to 60,000 złoty, a very large sum.⁶⁷ The year of the oratory's completion, 1688, was inscribed in the marble lintel (destroyed) of the south portal.⁶⁸ On 21 September of that year, a solemn entry procession carried the painting, famed for its miracles, to its new home.⁶⁹ The earlier oratory (i.e. the Magi Chapel; drawing 2, no. 1) was later converted into a house of worship honoring Pope St. Pius V (canonized in 1713), a great promoter of the Rosary.⁷⁰

⁶⁵ PRUSZCZ 1745 (n. 62), pp. 82–84; *Katalog* 1978 (n. 22), p. 128 (c. 1685–1688).

⁶⁶ *Katalog* 1978 (n. 22), p. 128; Maria BOROWIEJSKA-BIRKENMAJEROWA, *Król Jan III w Krakowie w r. 1683*, *Krzysztofory*, 9, 1982, p. 17 (c. 1685–1688).

⁶⁷ *Nostres temporibus pro hac Sacra Imagine erexit Capellam ad Sexaginta Milia expensarum ex Eleemosinis Collectarum Admodum Reuerendus Pater Vincentius Saskiewicz Sc: Theol: Magister quam post piam eius mortem RP Lector Sebastianus Cieskowic Altaribus, Imaginibus, Sedilibus caeterisque ad Splendorem non iterum (?) ad necessitatem Spectantibus exornavit exemplens Rosarianae deuotionis Promotor.*

⁶⁸ ADPK, Kr 2, fol. 70r; ADPK, Kr 41, fol. 167; PRUSZCZ 1745 (n. 62), p. 83. The portal of black marble, endowed with a semicircular closed entrance arcade and covered by a cornice with extensions and a pair of pinnacles, was depicted by Teodor Baltazar Stachowicz before the fire in 1850; see Waldemar KOMOROWSKI, Iwona KĘDER, *Ikonografia kościoła Dominikanów i ulicy Grodzkiej w Krakowie*, Kraków 2005, pp. 123–124.

⁶⁹ The altars and the stalls were made by the carpenter Mikołaj Rozowidło and woodcarvers Wawrzyniec and Jędrzej; the organs were built in 1690 (organ master Bartłomiej Juszkowicz, woodcarver Jędrzej, and gilder Kantor). Textile upholsteries were also purchased; see BOROWIEJSKA-BIRKENMAJEROWA 1982 (n. 66), p. 18.

⁷⁰ The canvas painting, made in 1713 on the occasion of the canonization of Pius V, has survived; see *Katalog* 1978 (n. 22), p. 137, fig. 454.



13. Oratory of the Archconfraternity of the Rosary, Dominican Church of the Holy Trinity, Kraków

The new oratory was designed as an isosceles (or Greek) cross.⁷¹ The walls were clad with pilasters that supported the vaults. In the center, a dome with a windowed lantern rested on pendentives; the barrel-vaulted arms became chapels with hemispherical apses. Preliminary studies in the attic revealed that the dome, now almost completely “sunken” under the gable roofs, was supported on a low blind tholobate that could originally be seen on the exterior. The chapel deserves a full art historical study.⁷²

The original décor, dating to 1680–1689, has not survived.⁷³ As can be gathered from the description in the 1745 guide, the image of the Virgin Mary and Child was located in the gilded altar setting that included “various persons of the [Dominican] Order and a smaller low Altar with Saint Joseph the Husband of the Virgin Mary.”⁷⁴ This small triptych survives in the friary. Iconographically, the group of images honors Joseph as Guardian of the Holy Family, an increasingly important theme in the 17th century.⁷⁵

Today, the aesthetic effect of the interior is a combination of 17th-century architecture with elements introduced in the third-quarter of the 18th century, as well as transformations made in the 19th century. The latter especially influenced the color arrangement, dominated by illusionistic marbling on the pilasters and the dark, intense figural compositions within the vaults, painted by the Bąkowski brothers around 1875 (fig. 14).⁷⁶ Earlier paintings, probably from the second half of the 18th century, most likely used a lighter color palette.⁷⁷ The angels flying among the clouds inside the dome seem to be the remains of these older paintings.

There are three altars in the oratory today, the high altar and a pair of side altars; until 1820 there was also a fourth altar dedicated to St. Onofrio. All the architectural elements framing the altarpieces

⁷¹ BOROWIEJSKA-BIRKENMAJEROWA 1982 (n. 66), p. 18: “The architectural composition of the Rosary Chapel reflects the ideological content of the foundation, commemorating the victory of Christian arms over the pagan invaders—in hoc signo vinces. The sign of the cross in the plan of the chapel is a sign of victory.”

⁷² BOROWIEJSKA-BIRKENMAJEROWA 1982 (n. 66), pp. 18–19, hypothesized that the chapel was designed by the Dutch architect Tylman van Gameren, who was active at the royal court in Poland.

⁷³ BOROWIEJSKA-BIRKENMAJEROWA 1982 (n. 66), p. 18.

⁷⁴ PRUSZCZ 1745 (n. 62), p. 83.

⁷⁵ *Katalog* 1978 (n. 22), p. 150, fig. 450–451 (early 18th century).

⁷⁶ ADPK, Kr 43, fol. 139.

⁷⁷ The inventory of 1820 mentions them: ADPK, Kr 43, fol. 168.

were made of black marble combined with stucco and wood. The marbling decoration, as well as the ornamental and figural sculptures, was completed around 1768 in the Kraków workshop of Wojciech Rojowski.⁷⁸ The benefactor was Roman Sierakowski, the Kraków Ensign.⁷⁹ In the 1880s, four angels gracing the high altar were replaced with statues of St. Pius V and the Blessed Benedict IX.⁸⁰ In 1886, a shutter painted by Władysław Bąkowski was mounted on the miraculous image depicting the *Virgin Mary Presenting the Rosary to Sts. Dominic and Catherine*, following the well-known Sassoferrata composition (1643) in the Dominican mother church of S. Sabina in Rome.⁸¹ In the left (northern) arm of the chapel, the altar of St. Vincent Ferrer is crowned with a painting brought from Rome by Fr. Benedykt Burzyński, which had been blessed by Benedict XIII.⁸² On the opposite (southern) side stands an altar with an image of Christ as the Man of Sorrows by Józef Krasieński.⁸³ At one time, all the altar stones were covered with antependia decorated with silver-plated brass repoussage,⁸⁴ one of which is now located in the church of St. Giles (showing the *Virgin Mary Presenting the Rosary to Sts. Dominic and Catherine*), and another in the altar of the convent atrium. The oratory also has an organ in the music choir,⁸⁵ suspended in the western arm, opposite the high altar.⁸⁶

A significant object among the oratory's furnishings is embedded in a pilaster near the entrance—an inscription with gilded letters announcing indulgences granted by Benedict XIII in recognition of the efforts of Fr. Atanazy Ciężkiewicz on behalf of the confraternity (fig. 15).⁸⁷ Nearby there was also an “Indult for 100 Men and 100 Matrons remaining in the Holy Rosary, named the Centuria Confraternity, sanctioned by Innocent XII and affirmed in the year 1694, then reaffirmed in the year 1724 by Benedict XIII, *Congregatio centum Virorum & centum Mulierum sub Titulo BVM. de Rosario*. This Centuria was founded for the salvation of the souls in Purgatory, with a ple-



14. Bąkowski brothers: *Dome of the Oratory of the Archconfraternity of the Rosary*, c. 1875, Dominican Church of the Holy Trinity, Kraków

⁷⁸ DETTLOFF 2013 (n. 56), pp. 120–124, fig. 184–189.

⁷⁹ *Katalog* 1978 (n. 22), p. 129, fig. 215, 754–755; DETTLOFF 2013 (n. 56), p. 121.

⁸⁰ DETTLOFF 2013 (n. 56), p. 121.

⁸¹ ADPK, Kr 43, fol. 278; *Katalog* 1978 (n. 22), p. 129 (without naming the artist).

⁸² PRUSZCZ 1745 (n. 62), p. 84; *Katalog* 1978 (n. 22), pp. 129–130.

⁸³ PRUSZCZ 1745 (n. 62), p. 84; *Katalog* 1978 (n. 22), p. 130, fig. 216.

⁸⁴ ADPK, Kr 43, fol. 177.

⁸⁵ *Katalog* 1978 (n. 22), p. 130 (the choir, although dated 1689, was probably rebuilt in the late 19th century).

⁸⁶ ADPK, Kr 43, fols. 172–173.

⁸⁷ ADPK, Kr 43, fol. 174.



15. Inscription proclaiming the indulgences granted by Benedict XIII (1724), in recognition of the efforts of Father Atanazy Cięszkiewicz, Oratory of the Archconfraternity of the Rosary, Dominican Church of the Holy Trinity, Kraków

nary indulgence for those who joined the Confraternity, in accord with certain conditions set forth in the Book of the Centuria in the papal Bull. The number of Men entered into the Centuria *ab A.* 1694 is *n.* 364, while the number of Matrons, *n.* 349 *usq. ad A.* 1742.⁸⁸ It seems likely that the painting from this period, conserved at the Kraków friary, belonged to this sub-group of the Rosary confraternity since it illustrates the Virgin Mary (as the Mother of Mercy with outspread mantle) handing the Rosary to St. Dominic and St. Catherine, both surrounded by friars and nuns. Below are members of the Centuria, some rescuing the poor souls in purgatory by pulling them out of the sulphurous fires with Rosaries. The three registers are encircled by a beautiful garland of white roses intertwined with depictions of the Fifteen Mysteries of the Virgin, the Rosary itself (fig. 16).

Under the floor, large crypts occupy the entire space of the cross-shaped building.⁸⁹ These were probably intended for members of the confraternity and its benefactors. Owing to special merits, some of them, among others the Sierakowski family, were commemorated with gravestones and epitaphs.

⁸⁸ PRUSZCZ 1745 (n. 62), p. 83.

⁸⁹ ADPK, Kr 43, fol.173.



16. Members of the Centuria Rescuing the Souls in Purgatory, first half of the 17th century, Dominican Friary, Kraków



17. Illuminated book of the Rosary Archconfraternity, 1694, Archives of the Dominican Province, Kraków

The Oratory of the Rosary has a sacristy for liturgical vessels and vestments, located in the corner between the north and the east arms (now closed).⁹⁰ Important items were also stored in the vault, including the silver reliquary of St. Vincent Ferrer.⁹¹ In 1740 his relics were ceremonially translated from the collegiate church of St. Anne.⁹² The inventory also records: a cross from the second half of the 17th century, with an enameled rosette near the relic casket;⁹³ a silver-plated reliquary,⁹⁴ and a chalice from 1760 with an inscription commemorating the 1751 foundation by the fervent promoter of the confraternity, Fr. Jacek Kliszewski.⁹⁵ In the 19th century, an impressive monstrance was commissioned, with roses around the *reservaculum* and the foot. Before the high altar was a lamp that remained lit in honor of the miraculous image of the Virgin; in 1820 that lamp was made of copper⁹⁶ (today there are two metal-plated lamps instead). Priests serving the oratory

⁹⁰ The state of the sacristy in 1820 was described in: ADPK, Kr 43, fols. 171–172. There were paneling with pilasters and a cornice, a wooden floor, and an underlay.

⁹¹ ADPK, Kr 43, fol. 176.

⁹² PRUSZCZ 1745 (n. 62), p. 84.

⁹³ ADPK, Kr 43, fol. 176.

⁹⁴ ADPK, Kr 43, fol. 177.

⁹⁵ ADPK, Kr 43, fol. 176.

⁹⁶ ADPK, Kr 43, fol. 177.

also had their own liturgical vestments. In 1820 six white missal sets were listed as well as two single chasubles and two copes, one red chasuble set and four single red chasubles, two chasubles (one in green and the other in violet), a black chasuble set and a single chasuble in black, for use in different liturgical seasons.⁹⁷ An illuminated confraternity book dated 1694 is preserved in the Archive of the Dominican Province, which includes a confraternity member *in extremis* and a funeral mass celebrated in the oratory itself (fig. 17).⁹⁸

Our Lady of the Rosary / Our Lady of the Snows: The “Polish Mother of God”

In conclusion, let us return to the image of the Virgin Mary, *Our Lady of the Snows*, the miracle-working copy of the Roman original that remained at the heart of the Kraków Archconfraternity of the Rosary. It seems likely that soon after the image arrived from Rome, and certainly from the 17th century onward, it was permanently covered with a “robe” of gilt silver (fig. 18). Although no complete list of “robes” intended for the Virgin Mary and Christ Child exists, inventories suggest that there have been several. The oldest element decorating the painting at present is the silver revetment of the background that uses the motif of a diagonal grid with quadrilateral rosettes (fig. 19). It is now possible, preliminarily, to date it to the 17th century. When the image was installed in the Late Baroque altarpiece, a profiled frame with shell decorations was added. These all bear many marks of the Kraków mint at the time of the 1806–1807 silver requisition during the Napoleonic wars. Beginning in the 17th century, the bestowing of crowns on sacred images of Mary and the Christ Child was officially promoted by the Vatican.⁹⁹ The present-day golden, bejeweled crowns and accompanying angels that exalt the holy personages date to the interwar period. A second set, made by Kraków goldsmith Franciszek Kopaczyński after a design by Zygmunt Hendel, was prepared for the official papal coronation of the image in 1921 (fig. 20, 21).¹⁰⁰ The insignia were made of silver, the names of Mary and Jesus of gold, and the crowns were further enriched with high quality precious stones, including diamonds. Probably at the same time, a silver and partly gilded “robe” was installed. The design, drafted in two versions, is preserved in the Archive of the Dominican Province (fig. 22, 23). The version that was realized provided a place for the image of St. Dominic on the lower part of Mary’s mantle, a choice probably related to the 700th anniversary of the death of the founder of the Order of Preachers, celebrated in 1921. The second “robe”, also silver and mostly gilded, was decorated with a fleur-de-lis motif, and currently adorns the picture. Goldsmith marks certify that Feliks Woźniak of Kraków created this exquisite revetment (after 1931) (fig. 24).

Nineteenth-century inventories record earlier “robes” that used the technique of fabric appliqué, mainly velvet. They were covered with embroidery, metal appliqué and various votives, including jewelry, medals, and plaques. The image, adorned with two such costumes, is shown in archival photographs. One of these robes was superimposed on a copy of the Rosary image, and is displayed in the upper cloister of the Holy Trinity church. Although the wooden background imitates the

⁹⁷ ADPK, Kr 43, fols. 178–181.

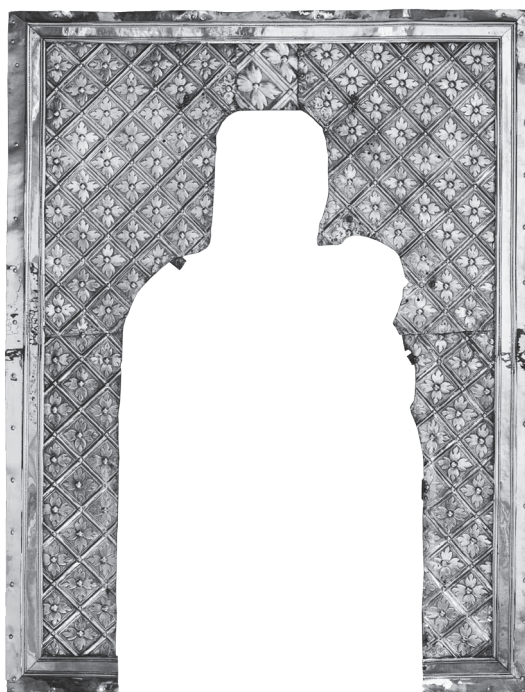
⁹⁸ *Katalog* 1978 (n. 22), p. 200, fig. 597–599.

⁹⁹ Pietro BOMBELLI, *Raccolta delle Immagini della B[eatissi]ma Vergine Ornate della Corona d’Oro dal R[everendissi]mo Capitolo di S. Pietro*, 1–2, Roma 1792.

¹⁰⁰ Konstancy Maria ŻUKIEWICZ, *Cudowny obraz Matki Boskiej Różańcowej w kościele krakowskich dominikanów*, Kraków 1921, p. 205.



18. *Our Lady of the Rosary with silver and gilt revetment, 17th century with later additions, Oratory of the Archconfraternity of the Rosary, Dominican Church of the Holy Trinity, Kraków*



19. *Silver revetment of the background of Our Lady of the Rosary, 17th century, Oratory of the Archconfraternity of the Rosary, Dominican Church of the Holy Trinity, Kraków*



20. *Franciszek Kopaczyński after the design by Zygmunt Hendel: Crown of Our Lady of the Rosary for the coronation in 1921, Oratory of the Archconfraternity of the Rosary, Dominican Church of the Holy Trinity, Kraków*



21. *Franciszek Kopaczyński after the design by Zygmunt Hendel: Crown of the Christ Child for the coronation in 1921, Oratory of the Archconfraternity of the Rosary, Dominican Church of the Holy Trinity, Kraków*



22. Design for a silver and partly gilded "robe" for Our Lady of the Rosary, pre-1921, Dominican Friary's Archive, Kraków



23. Design for a silver and partly gilded "robe" for Our Lady of the Rosary, pre-1921, Dominican Friary's Archive, Kraków



24. Feliks Woźniak: Gilt silver revetment of Our Lady of the Rosary, after 1931, Oratory of the Archconfraternity of the Rosary, Dominican Church of the Holy Trinity, Kraków

silver decoration of the original, Mary and Christ bear the brass crowns used before 1921. However, the faces and hands of the holy figures were cut out of a much earlier painting, probably dating to the 17th century. The circumstances surrounding the picture's creation remain unknown. We surmise that it was about documenting the image cult before its coronation with papal crowns.



The institutional history and the art and architectural patronage of the Archconfraternity of the Rosary in Kraków—as we have demonstrated—are extremely rich and deserve a monographic study. The Archconfraternity's significant contributions to the visual and material culture of the Polish lands have yet to be assessed. In addition, the history of the local confraternity should also be embedded into a wider European context, which will undoubtedly offer broader perspectives and new avenues of inquiry in the histories of piety and the patronage of the arts.*

* The text was prepared as part of a research project by the National Science Center: 2014/15/B/HS2/03071, *Architecture and Furnishings of the Dominican Friary Complex in Krakow – From the First Half of the 13th Century to the Present Day*.

Nadbratovščina sv. rožnega venca v krakovskih dominikanskih cerkvah

Pobožnost in umetnostno naročništvo

Povzetek

Zaradi velikega števila cerkva, samostanov in kapel je bilo tromestje Kraków-Kazimierz-Kleparz, kot je bilo ustanovljeno v 14. stoletju, eno največjih središč religioznega življenja ne le znotraj meja poljskega kraljestva in velikega vojvodstva Litve, ampak tudi v vsej srednji Evropi. Datuma nastanka ene največjih in najpomembnejših tovrstnih združb, kot je opisana v pričujočem prispevku, zaradi pomanjkanja dokumentov ni mogoče natančno določiti. Vemo pa, da so dominikanci goreče spodbujali pobožnost rožnega venca in da so bile ustanovljene številne rožnovenske bratovščine, običajno povezane z dominikanskimi cerkvami. Skoraj gotovo je dominikanski pridigarški red spodbudil ustanovitev takšne bratovščine v Krakovu že v 15. stoletju. Posredni dokazi za to so ohranjeni v samostanskem arhivu v Krakovu med dokumenti, ki se nanašajo na dominikanske rožnovenske bratovščine in sta jih izdala papež Inocenc VIII. leta 1484 in general reda Avguštin Recuperati leta 1539. Vsekakor je leta 1600 bratovščino s sedežem v Krakovu, ki je takrat obstajala *ab immemorabilis tempore*, Abraham Bzowski reformiral; ob tej priložnosti je izšla obsežna knjiga z naslovom, ki se v prevodu glasi *Rožni venec Device Marije, sedaj na novo reformiran v Krakovu pri Sv. Trojici* (Kraków 1600 in 1606). Že takrat se družba omenja kot nadbratovščina.

Rožnovenska bratovščina je imela sedež v enem najpomembnejših religioznih prostorov v Krakovu, v mestni župnijski cerkvi sv. Trojice; cerkev je škof Iwo Odrowąż podaril prvim dominikancem, ki so leta 1221 prišli iz Italije. Najbolj znan med temi brati je bil Jacek (Hyacinth) Odrowąż, ki so ga po smrti leta 1257 visoko častili in je bil leta 1594 kanoniziran. Obsežna dejavnost bratovščine je samostanski cerkvi prinesla izjemen sloves. Zaradi pomanjkanja virov in ohranjenih spomenikov je mogoče prisotnost bratovščine rožnega venca rekonstruirati večinoma samo skozi materialne ostanke od začetka 17. stoletja do današnjih dni. Vsekakor so dale reforme, ki so privedle do svetega leta 1600, pomembno spodbudo umetnostnim projektom, ki so pospeševali češčenje rožnega venca. Prvotno je bratovščina domovala v gotski kapeli sv. Treh kraljev, ki jo par arkad povezuje z južnim traktom križnega hodnika. Njen oltar je v vodniku po krakovskih cerkvah iz leta 1647 opisan kot čudovit, v njem da je »slika Device blaženega Čudeža izjemne veličastnosti in neokrnjene lepote«. Zgodnejša oltarna slika je bila, verjetno po letu 1688, prenesena v kor dominikanske cerkve sv. Egidija ob vznožju hriba Wawel. Marijina podoba, opisana leta 1647, je nedvomno slika, ki se časti še danes, poznana kot *Rožnovenska Mati božja*. Je ena najzgodnejših in najpomembnejših kopij Marije Snežne, čudodelne podobe v rimski baziliki Santa Maria Maggiore, ki so jo imeli za pribežališče Večnega mesta, v nekdanji poljski republiki. Ikona in njene kopije so postale v potridentskem času izjemno priljubljene zaradi povezave z veliko krščansko zmago nad Turki v bitki pri Lepantu leta 1571, po kateri je papež Pij V. vpeljal liturgično spominsko slovesnost 7. oktobra, papež Gregor XIII. pa je ustanovil praznik Rožnovenske Matere božje in ga ukazal obhajati na prvo nedeljo v oktobru.

Rožnovensko Mater božjo so vsako prvo oktobrsko nedeljo počastili s slavnostno procesijo na krakovski glavni trg. Na Poljskem je tradicionalno obhajanje rožnovenskega praznika dobilo novo dimenzijo zaradi uspešne obrambe trdnjave Khotyn pred Turki leta 1621. Ta vojaški triumf so pripisali božanskemu posredovanju blažene Device Marije preko podobe v bratovščinski rožnovenski kapeli. Od takrat naprej je ikona v cerkvi sv. Trojice obveljala za paladij, ki varuje vernike pred nevarnostjo tako v vojni kot v miru.

Z rožnovensko bratovščino je bila tesno povezana bratovščina Najsvetejšega imena Jezusovega (*Societas Nominis Dei*), ki jo je pri istoimenski cerkvi ustanovil p. Bartłomiej iz Przemysła leta 1585. Njen

cilj je bil izkoreniniti grešno navado dajanja nepotrebnih zaobljub. Postavitve oltarjev obeh bratovščin v paru na obeh straneh slavoloka je postala vzorec, ki so mu sledile mnoge dominikanske cerkve po deželah poljsko-litovske zveze. Rožnovenski obredi pa niso potekali samo v bratovščinski kapeli ali pri oltarju v ladji dominikanske cerkve. Leta 1621 je rektor krakovske univerze inavguriral akademsko dejavnost rožnovenske bratovščine ali rožnovenski oratorij. Vpeljan je bil zato, da študentje ne bi vstopali v Marijine bratovščine, ki so jih vodili jezuiti v cerkvi sv. Barbare. Pri tej rožnovenski bratovščini je bilo nenavadno, da so na določen dan spuščali laike v noviciat v zaprtem delu samostana, kjer so pri Marijinem oltarju molili rožni venec. Pridigarski red je spodbujal rožnovensko pobožnost tudi zunaj svoje cerkve. V tem pogledu je igrala posebno vlogo cerkev sv. Egidija, ki so jo dominikanci prevzeli leta 1588; tja so, verjetno po letu 1688, prenesli pomembno oltarno sliko iz rožnovenske kapele v cerkvi sv. Trojice. Tudi cerkev sv. Egidija je imela kopijo Rožnovenske Matere božje, ki jo je podaril neki njen častilec.

Pomemben mejnik v zgodovini krakovske nadbratovščine sv. rožnega venca je bila njena selitev leta 1688 iz cerkve sv. Trojice v nov, velik oratorij, postavljen s prizadevanjem p. Wawrzynieca Sadowskega in p. Atanazyja Cięszkiewicza (Ciężkiewiczza) iz miloščine, ki sta jo zbrala. Morda je bil eden od razlogov za to naročilo komemoracija zmage kralja Jana III. Sobieskega nad Turki pri Dunaju 12. septembra 1683. V slavnostni procesiji so sliko prenesli v njen novi dom. Novi oratorij je bil zasnovan kot enakokrak (grški) križ. Prvotni program njegovega okrasja se ni ohranil, vendar ga poznamo po vodniku iz leta 1745. Danes je estetski učinek notranjščine kombinacija arhitekture 17. stoletja in elementov, ki so bili dodani v tretji četrtini 18. stoletja, pa tudi predelav v 19. stoletju. V inventarjih je za beleženo impresivno število liturgičnih posod in oblačil. Napis pri vhodu navaja odpustke, ki jih je podelil Benedikt XIII. Tam je tudi napis, ki se v prevodu glasi: »Odpustek za 100 mož in 100 žena, ki ostajajo v rožnem vencu, imenovanem bratovščina Centuria – *Congregatio centum Virorum & centum Mulierum sub Titulo BVM. de Rosario* –, ki ga je odobril Inocenc XII. in je bi potrjen leta 1694, nato pa ga je leta 1724 ponovno potrdil Benedikt XIII. Ta Centuria je bila ustanovljena za rešitev duš v vicah, s popolnim odpustkom za tiste, ki so se pridružili bratovščini /.../« Celotni prostor pod tlemi križno oblikovane stavbe zasedajo velike kripte, ki so bile verjetno namenjene za člane bratovščine in njene dobrotnike. Oratorij je bil kasneje spremenjen v cerkev sv. papeža Pija V. (kanoniziran leta 1713), velikega privrženca rožnega venca.

Vendar je *Rožnovenska Mati božja*, imenovana tudi *Marija Snežna*, čudodelna kopija rimskega originala, ostala v osrčju krakovske rožnovenske nadbratovščine. Verjetno je bila kmalu po prihodu iz Rima, zagotovo pa od 17. stoletja naprej, stalno pokrita z »obleko« iz pozlačenega srebra. Kronanje svetih podob Marije z Jezuščkom je Vatikan od 17. stoletja dalje tudi uradno spodbujal, a današnji zlati kroni z dragimi kamni in spremljajoči angeli izvirajo iz medvojnega časa. Druga garnitura, ki jo je naredil krakovski zlatar Franciszek Kopaczyński po načrtu Zygmunta Hendla, je nastala za papeško kronanje leta 1921.

Zgodovina številnih nadbratovščin sv. rožnega venca v Krakovu ter njihovo umetnostno in arhitekturno naročništvo so izjemno bogati in si zaslužijo monografsko študijo. Njihov pomembni prispevek k poljski vizualni in materialni kulturi dežel še čaka na ovrednotenje. Zgodovina lokalne bratovščine bi morala biti poleg tega vključena v širši evropski kontekst, kar bo nedvomno ponudilo širše perspektive in nove poti za raziskovanje zgodovine pobožnosti in umetnostnega mecenstva.

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 gledati,
taku raineno inu kezuaru,
Mene sturi od šhalosti upitti,
ieno od sous more oži šhalitti,
Kadar jak gledam nrega suetu obližhe,
leto me Kiošainu šhalostno Ksebi Klišhe,
to usse nrega restergano sueto restno tello,
Katero ie poprei Koker to sonže billo,
Leto da meni urshah usselei iokati,
ieno se premillo kieno 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 Avgustin 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 mecenzi 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 Repanic-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 Repanic-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 dobroteljnosti 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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