



IP  
INSTITUT ZA POVIJEST UMJETNOSTI

International Workshop

## Between Venice, the Kingdom of Hungary and the Habsburgs

The State and Religious Iconography and the Places of Its Dissemination during the Early Modern Period in the Historical Croatian Territories

Institute of Art History, Zagreb, June 2–3, 2016

# Book of Abstracts



**Institut za povijest umjetnosti / Institute of Art History**  
Ul. Grada Vukovara 68, HR-10000 Zagreb, [www.ipu.hr](http://www.ipu.hr)

The workshop is organized within the project *Visual Arts and Communication of Power in the Early Modern Period (1450–1800): Historical Croatian Regions at the Crossroads of Central Europe and the Mediterranean* with the financial support by the Croatian Science Foundation (HRZZ – Hrvatska zaklada za znanost).



**Petra Batelja** (Zagreb)

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### **Beatissima Maria, Patrona Croatiae**

The lecture is focused on the inscriptions PATRONA CROATIAE & HVNGARIAE, from the painting of Madonna and Child in the Zagreb Cathedral, and BEATISSIMA MARIA, PATRONA UNGARIAE ET ILLYRICI, from the lost fresco in the refectory of the *Collegium Illyricum et Hungaricum* in Bologna. These artworks, including some other significant literary works, were commissioned and initiated by a group of prominent Croatian nobles and clerics. The intention was to (re)create a narrative of politically equal Triune Kingdom and Hungary within the Lands of the Crown of St Stephen. Considering the context of the commissions, the inscriptions can be interpreted as statements of divine protection for both Hungarian and Croatian historical lands. They indicate the role of Virgin Mary not only as a protectress of believers, but also as a supporter of certain political tendencies and identities in the Early Modern Period.

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Petra Batelja currently works as junior research assistant-doctoral student on the VACOP Project at the Institute of Art History. Her research interests include Croatian noble families, patronage, art commissions and cultural transfer in the Early Modern Period between the continental part of Croatia and Central Europe. She is the co-author of the book *The Mother of God Protectress Amongst the Croats: Theological and Art History Approach* (Zagreb, 2013).

**Joško Belamarić** (Split)

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### **Transformation of the Split Cathedral (former Mausoleum of Diocletian) during the Time of Archbishop Marcantonio de Dominis (1602–1616)**

Pursuant to the reading of bishops' visitations and some previously unpublished inventories of the Split cathedral, the author provides a surprising image of social and ideological spatial divisions within the building, he analyses the role of liturgical plays and music in giving shape to the interior, and includes an attempt to reconstruct the appearance of the church before radical purifying operations (started in the early 17<sup>th</sup> century) tending towards the revival of the authority of ancient architecture. This changes were implemented especially during the time of Archbishop Marcantonio de Dominis, the energetic, highly educated archbishop who was appointed in 1602. He at once set in motion a whole sequence of reforms in the organisation of the Split cathedral. Finally, he had the eastern wall of the former Diocletian's Mausoleum broken through and the building of a choir added to it, in which in 1615, on the day after the feast of the Nativity of the Virgin, September 9, the first session of the chapter was held. For the Split of those days this must have been a revolution far greater than his ideas for which he is known to scholarship. Dominis' purification of the space of Split Cathedral did not derive from any awareness of the ancient character of the inherited ambience, which would three centuries later motivate the Austrian and Croatian conservators in their restoration operations. But still, in that proto-Baroque time, the cleansing of the authoritative stone and marble edifice of the imperial mausoleum of the creaking wooden structures must have had some effect in the perception of the more sensitive souls. Rector and Captain Jacopo Contarini gave his acknowledgements to Archbishop Marcantonio and expressed his happiness that the church of Split, which had been "terribly narrow and dark, can now show off wonderful old things and outstanding artworks". On the other hand, there was no lack of local condemnation and maledictions, transmitting the legend that Dominis intended to knock the whole mausoleum down.

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Joško Belamarić received his MA and PhD degrees from the University of Zagreb, where he studied Art History and Musicology. In 1979 he began working for the monument protection services in Split, and between 1991 and 2009 he served as the director of the Regional Office for Monument Protection. Since 2010 he has been the head of the newly established Cvito Fisković Center at the Institute of Art History in Split. He is also a professor at the Department of Art History, University of Split. He has published a number of books and articles about the urban history of Dalmatian cities, as well as medieval and Renaissance art. Belamarić's honours include the fellowships from Villa I Tatti (The Harvard University Center for Italian Renaissance Studies), where he was Robert Lehman Visiting Professor in the second semester of the 2015–2016 academic year.

**Laris Borić** (Zadar)

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### **Images of Authority: Venetianization of Focal Urban Ambiances in Early Modern Zadar**

The particularities of Zadar's urban structure and focal points of its communal identity are firmly established in town's classical antiquity roots with the strong continuity of civic structures and forms throughout the medieval period. During these turbulent centuries Zadar went through periods of communal independence under the Croatian and Hungarian crown and subjection to Venice that triggered series of rebellions. Such a polarity left conspicuous imprints in ecclesiastical and public spaces, particularly as a result of authorities' focused restructuring and refurbishing of ecclesiastical ambiances that were related to means and symbols of Venetian authority. Subsequently, soon after Venice had secured control over Dalmatia in 1409, those processes were continued by adding particular emphasis on communal focal points such as *Plathea Magna* and the nearby area, now established as the centre of Republic's administrative and military power, which emanated image(s) of its supremacy and stability on the very border of the Ottoman empire.

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Laris Borić is presently assistant professor at the Department of Art History, University of Zadar, where he teaches courses related to Early Modern architecture and art. His research is focused on the question of Late Medieval and Early Modern architectural and artistic production around the Adriatic rim, lately particularly on the research of forms and patterns of collective and individual identities.

**Višnja Bralić** (Zagreb)

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### **The Triumph of Counter-Reformation in Pietro della Vecchia's Painting *The Expulsion of Pula's Bishop Giambattista Vergerio***

The iconography of the large painting by Pietro della Vecchia from the Pula Cathedral depicting *The Expulsion of Pula's Bishop Giambattista Vergerio* demonstrates the new impetus in reviving the spirit of the Catholic Reformation within the circle of mid-17<sup>th</sup> century Venetian church commissioners in Istria. Bishop Alvise Marcello (around 1601–1661), the Venetian patrician who assumed the Pula cathedra in 1653, commissioned the painting during a comprehensive renovation of the neglected cathedral in the almost deserted Istrian town. The cathedral's renovation went along with the invention of relics in 1657 and the inauguration of a new saint, St Purpurin. In the accompanying texts, Bishop Marcello expresses a clear commitment to the goals of the Catholic Reformation and the works that "would make the Most Serene Republic stronger and invincible, an impenetrable *antemurale* of the Catholic lands". To illustrate the victory over the Reformation, which had some notable proponents in Istria, the commissioner and the painter drew on the traditional tale of the banished "heretic" Giambattista Vergerio, who was divested of his bishop's authority, and relied directly on a 1648 text by Ferdinando Ughelli. By choosing a subject inspired by local history and by designing a strong visual message, Bishop Marcello introduced the Pula townsfolk more directly to the religious and social developments in the Venetian Republic at the time. By selecting Pietro della Vecchia, who already held the status of the Republic's official painter (*Pitor Ducal*) and the reputation of the most renowned author of religious art in Venice, the bishop was competing with the most high-profile church commissions in the *Serenissima*.

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Višnja Bralić is research adviser and conservator at the Croatian Conservation Institute, currently Assistant Director for Movable Heritage. She obtained her MA (2000) and PhD degrees (2012) at the University of Zagreb. She participated in scientific projects with study and research visits to Venice, Florence and Amsterdam. She is a graduate courses lecturer at her alma mater, as well as a guest lecturer at the doctoral programme. Her research is focused on Renaissance and Baroque art, particularly on the topics of painting and monument protection, relations between artistic centers, transfer of artistic ideas and appropriation of new iconographic contents. She was editor of the journal *Portal* and her work has been published in books, journals and conference materials.

**Luca Caburlotto (Trieste)**

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### **XVI-Century Padua and the Urban Sign of Venetian Power**

The issue regards the Renaissance symbolic renewal of power palaces of the Carraresi family, the former rulers of Padua, after its conquest in 1405 by the Venetian Republic. The royal palace of Carraresi was built over by the *insula* of public Venetian administrations, without changing the organization of city streets, but simply masking their buildings with an exact superimposition. In particular, the clock tower in Piazza dei Signori, a classical triumphal arch realized by the architect Giovanni Maria Falconetto, in 1532 took the place of a gothic arch that was the entrance to Carraresi palaces, which no longer made it the limit of an unapproachable power but a public subway in a complex system of central city squares and public activities.

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Luca Caburlotto (Padova 1966) graduated in cultural heritage conservation at Udine University and specialized in medieval and modern art history at Florence University. He received his PhD in history and art criticism at Venice Ca' Foscari University. He worked as an art historian at Venice Soprintendenza (2000-2010) and director of Friuli Venezia Giulia Soprintendenza in Trieste (2010-2015). Currently, he is director of Friuli Venezia Giulia State Museums. He has published on Venetian art from the Renaissance to the Romantic period and on cultural contexts in Veneto in the eighteenth and nineteenth centuries. Among other things, he organized an exhibition on monumental Romanic wooden crucifixes from Eastern Alps in Aquileia Patriarchate (in 2014) and is now creating a new permanent collection at the National Archaeological Museum of Aquileia.

**Sanja Cvetnić (Zagreb)**

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### **Diplomat, Bishop and Saint: John of Trogir (Traù) in the Service of the City**

The city of Trogir (Traù) has preserved memory, holy relics and hagiography of its most venerated bishop, John of Trogir (Ivan Trogirski, Giovanni di Traù, Joannes Ursinus, Orsinus, Auserinus or Osorinus; † c. 1111). The most praised event during the saint's life was his diplomatic intervention on the occasion of King Coloman's campaign in Dalmatia that preserved Trogir. The best known of his *miracula* was the one with the return of his hand (cut off from the holy body for the jewels) to Traù, *tracing its way across the sky as a glittering star*. In the sixteenth and particularly in the seventeenth century the veneration of the saint acquired new meanings for the city and for its inhabitants personally, especially for its *intelligentia*. The individual efforts in literature and visual arts help to analyse/understand the collective importance that the protector of Trogir acquired in those centuries, as well as the dynamics of political life in the city.

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Sanja Cvetnić is professor of Renaissance and Baroque art at the Faculty of Humanities and Social Sciences in Zagreb, visiting professor at the Faculty of Philosophy in Sarajevo (2005-2008) and at the Ca' Foscari in Venice (2015). She is the author of: *The Baroque Dephter* (Zagreb, 2011); *Iconography after the Council of Trent and the Croatian Artistic Heritage* (Zagreb, 2007); *Ladders to Paradise. Public Crucifixes and Wayside Shrines in Turopolje* (Zagreb, 2002); and co-author of: *Art and Architecture in the Parish of the Blessed Virgin Mary in Vukovina and Historical Parish of St George in Staro Čiče* (Vukovina, 2005); and *Schneider's Photographic Archive* (Zagreb, 1999).

**Péter Farbaky** (Budapest)

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### **Patrons and Patterns. The Connection between the Aragon Dynasty of Naples and the Hungarian Court of Matthias Corvinus**

Through the Angevin family Naples and Hungary had enjoyed very close relations in the 14<sup>th</sup> century. Matthias Corvinus (1458–1490) was thus reviving an old connection when he married Beatrix, daughter of King Ferdinand of Naples, in 1476. The Aragon dynasty's patronage of the arts was most notable in book collecting and music, and this found a lively echo in Buda court: regarding the Corvina Library and the musical life. It was also through the link with Naples that Matthias' library acquired Renaissance architectural treatises in the 1480s. Beatrix's brother Giovanni d'Aragona may have been instrumental in this. Matthias appointed him Archbishop of Esztergom, the highest ecclesiastical dignity in Hungary (1484–85). The other intermediary in the study of architecture was the Florentine humanist Francesco Bandini, who lived in Naples and came to the Hungarian court in 1476 in Beatrix's retinue. He brought Filarete's treatise from Italy for Matthias in 1488 in Beatrix's retinue. He brought Filarete's treatise from Italy for Matthias in 1488.

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Péter Farbaky was born in Miskolc in 1957. He was a postdoctoral fellow at Villa I Tatti, Florence (2002), St John's College, University of Cambridge (2003), and GWZO, Universität Leipzig (2012). He was a lecturer in art history at the Eötvös University in Budapest between 1999 and 2013. In 2007 he organised the *Italy & Hungary. Humanism and Art in the Early Renaissance* conference at Villa I Tatti (*Acta* published in 2011). He has been working at Budapest History Museum since 2001, becoming its Director General in 2014. He curated some important exhibitions, among which he cooperated on the *Mattia Corvino e Firenze* exhibition at Museo di San Marco, Florence. His research fields are Renaissance and Baroque art in Hungary.

**Milan Pelc** (Zagreb)

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### **Holy Hungarian Kings on the Incipit Page of the *Missale* Commissioned by Juraj de Topusko, Bishop of Zagreb (†1498)**

The *Missal* of Bishop Juraj de Topusko's incipit page, illuminated before Bishop's death in 1498, lacks an explicit image of the holy Hungarian rulers with their attributes, present in the first printed missal of the Zagreb Diocese, dating from 1511. The semantic aspect of the Bishop's representation, however, involves a clear allusion to the ecclesiastical and temporal (royal) authority. The lower part of the composition, above the Bishop's coat of arms, is defined by a king with an aureole around his crown. He is surrounded by other figures, some of whom also have crowns and aureoles. The iconographic analysis of the image suggests that this "royal" group can be read as a symbolic representation of the sanctified Hungarian sovereignty, which gives credibility to the Bishop's social status. This interpretation also accentuates the religious and political identity of the Diocese of Zagreb during the Hungarian royal jurisdiction in the Early Modern Period.

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Milan Pelc studied art history and German language and literature at the Faculty of Humanities and Social Sciences, University of Zagreb. In March 1993 he started working at the Institute of Art History in Zagreb, and in 2003 he became its director, a position he holds to date. He was a fellow of Alexander von Humboldt Foundation in 1994–1995 and later in 2005, 2008 and 2014. From 2007 to 2010 he worked as an associate professor at the Faculty of Humanities and Social Sciences, University of Zagreb, where he lectured courses: *History of Visual Communication*, *Prints as a Medium of Information*, and *History of Art History and Visual Culture*. His fields of research are visual communication (history of prints, especially illustrated broadsheets, book illustrations and illuminations), Croatian Renaissance art, history and theory of art history.

**Friedrich Polleroß (Vienna)**

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### **The “Conterfet Kupfferstich” of the “Annales Ferdinandei” and Elias Wideman**

In contrast to our knowledge about 16<sup>th</sup>-century portrait-books, which have been well studied by Milan Pelc, little is known about series of Middle European portraits from the 17<sup>th</sup> century. Only the engravings by Elias Wideman from 1646 to 1652 are well known, particularly through research being done by Hungarian colleagues. My paper will inform about the early career of this artist and the starting point of his project, Franz Christoph von Khevenhüller's “Conterfet Kupfferstich”. More than 200 engraved portraits in the “Annales Ferdinandei”, published in 1640 and 1641 by the imperial minister Franz Christoph Khevenhüller (1588–1650), can be considered as one of the most important iconographic sources from the first half of the 17<sup>th</sup> century. Until now, they were known only through 18<sup>th</sup>-century reprints, and they have not yet been studied. Now we have an opportunity to present the original prints, their historical and art historical context as well as some iconographic sources and early works by Wideman.

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Friedrich Polleroß was born 1958 in Lower Austria. He studied art history and history at the University of Vienna and obtained his PhD in 1986. He is a member of the scientific staff of the Institute of Art History in Vienna, vice-president of the Research Institute for Early Modern Studies in Vienna, and he cooperated on projects led by the European Science Foundation and the Centre de Recherche du Château de Versailles. He published series of publications about Baroque art in Central Europe, the representation of the Habsburgs and Johann Bernhard Fischer von Erlach, for example, *The Art of Diplomacy. On the Trails of Imperial Ambassador Leopold Joseph, Count of Lamberg (1653–1706)* (Petersberg, 2010).

**Daniel Premerl (Zagreb)**

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### **Ivan Tomko Mrnavić and Visual Propaganda for the Illyrian Cause in Urban VIII's Rome**

Ivan Tomko Mrnavić (1580–1637) was a Croatian ecclesiastic, historian, hagiographer and fiction writer who frequently resided in Rome both as the President of the Congregation of St Jerome of Illyrians and as the advisor for Illyrian books and issues to the Holy See's *Congregatio de Propaganda Fide*. What makes Mrnavić distinct among other prominent Croatians in Rome at that time is that he tried, according to possibilities, to use art and architecture as tools for Illyrian identity representation, a political statement in itself. The paper will show and interpret examples, as various as they are, of Ivan Tomko Mrnavić's agency in relation to visual arts.

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Daniel Premerl (1972) is a research associate at the Institute of Art History in Zagreb. His selected publications are: *Bologna's Paintings of Croatian History – Political Iconography of Wall Paintings in Illyrian-Hungarian College in Bologna* (Zagreb, 2014); “A Century of Furnishing the Baroque Cathedral.” *The Cathedral of the Assumption of the Virgin in Dubrovnik*. Ed. K. Horvat-Levaj. Dubrovnik – Zagreb, 2016. 215–269; “Szent István király zágrábi ereklyetartó mellszobra,” *István, a szent király*. Eds. T. Kerny, and A. Smohay. Székesfehérvár, 2013. 47–63, 293, 502 (chapter in Hungarian on Zagreb reliquary bust of St Stephen the King, with English summary.); “The Meaning of Emperor Francis I's Funeral in Bologna,” *IKON* 4 (2011): 243–256.

Ivana Prijatelj Pavičić (Split)

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## Restoration of the Titular Cult in Dalmatian Cities in the Context of Trident Renewal: the Case of Zadar and the Case of Split

In this paper two cycles of Baroque painting are analysed that are dedicated to the saints who were patron saints of the cities of Split and Zadar: the cycle of paintings depicting scenes from the lives of St Domnius and St Domnio in the Split Cathedral, by the painter Pietro Ferrari; and one-time cycle of canvases by the painter Giovanni Battista Augusti Pitteri depicting Zadar legends of St Simeon in the Church of St Simeon the Righteous in Zadar. Both cycles represent an example of how in the late 17<sup>th</sup> and first half of the 18<sup>th</sup> centuries in the Venetian Dalmatia Baroque art local legends of city patrons St Doimus (Dujam/Duje) and St Simeon (Šimun) the Righteous were promoted.

The first part of the paper analyses the motives of legends of the lives of two Salonitan bishops and martyrs, St Domnio (according to legend he was a Salonitan bishop in the 1st century) and St Domnius (assassinated in the early 4<sup>th</sup> century in Salona). The two saints are venerated in Split under the same name, St Doimus/Dujam/Duje. Legends of their lives have been intertwined for centuries in the historiography of the Archdiocese of Split. Painter Ferrari painted scenes from their lives in the heat of Venetian army's battle for the town of Sinj during the Morean War. The client who gave the painter the commission for the cycle was Archbishop Stefano Cosmi. The paper analyses the way Cosmi used motives from the saint's lives taken from the historiography of Salona and Split to express his own religious and political views. The second part deals with the iconography of the cycle of theme-based paintings from Zadar legends of the relics of St Simeon, which was commissioned by Vicko Zmajević, Archbishop of Zadar, for the choir area of the church of St Simeon. Only one large canvas has remained in the church. Thanks to descriptions from 19<sup>th</sup> and early 20<sup>th</sup> century literature and old, black-and-white photographs, we know the original layout of the cycle in the chapel. Pitteri's cycle of paintings was based on Zadar legends about the authenticity of Zadar St Simeon's body and its miraculous powers.

The author in her paper deals with three motives of Zadar legends of St Simeon that Pitteri depicted in his cycle: the Angevins' donation of a magnificent shrine; the story of how the Queen of Hungary and Croatia, wife of King Louis I Anjou, Elizabeth of Bosnia, stole the finger of the present-day Zadar patron saint, and the story of a nobleman possessed by a demon being healed by the saint. The paintings Pitteri painted for the church of St Simeon are a reflection of the wish of the Archdiocese in Zadar led by Archbishop Zmajević to prove the authenticity of Zadar legend of the Zadar relics of St Simeon.

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Ivana Prijatelj Pavičić is a professor at the Department of Art History, Faculty of Humanities and Social Science, University of Split. Her field of interest is Dalmatian art from the 14<sup>th</sup> to 18<sup>th</sup> centuries, with focus on painting and sculpture, as well as artists of Croatian origin known as *Schiavoni*. She has published four books and more than 70 scientific papers and articles in various scientific journals.



**Mirjana Repanić Braun** (Zagreb)

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### **Patronage as an Instrument of Self-Promotion – Selected Examples from North-West Croatian Artistic Heritage**

An implementation of self-promotion of patrons of religious art, less direct than the exposure of the coats of arms in the context of donated artworks, is the patronage iconography, which throughout North Croatia indicates a high level of publicity aspirations through the representation of patron saints or the themes from their lives that reflect the donors' self-image, regardless of whether they were royals, noblemen, citizens, members of fraternities, clergy, or religious orders. Following the centuries long practice of crypto portraiture, it is the practice of commissioning paintings and sculptures depicting patron saints and containing the donor's idealized or realistic portrait, the portrait of a family member, or the family portrait, that has been one of the most frequently applied instruments of self-glorification, a means of securing a permanent place in the memory of the future generations and even of partially sacralising esteemed laymen.

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Mirjana Repanić Braun is a research adviser at the Institute of Art History in Zagreb. From 2001 to 2006 she was the head of the project *Baroque Art of Northern Croatia in Central European Context*; from 2006 to 2013 the head of the project *Baroque, Classicism and Historicism in the Religious Art of Croatia's Mainland*; and since 2013 she has been a member on the project *Visual Arts and Communication of Power in the Early Modern Period*.... From 2006 to 2014 she was a lecturer at the Universities of Split and Rijeka. She is an associate professor, mentor and guest lecturer at the University of Zagreb, PhD studies. Since 2004 she has been the editor in chief of the *Journal of the Institute of Art History*. She is presently concerned with visual arts as media in the Early Modern Period, as well as with matters of style and authorship in the Croatian Baroque painting of Central European origin.

**Rosana Ratkovčić** (Zagreb)

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### **Hungarian Rulers in Gothic Wall Paintings in North Croatia**

In the first half of 1091, the Hungarian king Ladislaus crossed the Drava River and took Slavonia up to the Gvozd Mountain, and several years later he founded the Zagreb Diocese. It is noted that King Ladislaus was represented on the lost mural paintings in the sacristy of the Zagreb Cathedral, along with St Emeric and St Stephen. Representation of the holy kings of Hungarian church could be seen as a confirmation of the royal influence of Arpad dynasty in the Zagreb Diocese. Fragments of the legend about King Ladislaus, and his struggle with Kumans, are preserved on the north wall of the nave in the chapel of St Peter in Novo Mjesto, on the wall paintings from the late 14<sup>th</sup> century. That was the time of Anjou dynasty, which was expanding the cult of King Ladislaus in order to highlight their legitimacy as heirs of the Arpad dynasty through the female line. Fragments of the cycle of Ladislaus' struggle with Kumans are also preserved on the south facade of the church of St Augustine in Velika.

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Rosana Ratkovčić is an assistant professor at the University North in Koprivnica, at the Department of Media Design. Her research interests include medieval art and aesthetics, especially wall paintings, Islamic art and Sufism, as well as comparative study of religions. She has created the curatorial concept of a series of exhibitions, in some of which she has also participated as co-author. She is the author of books *Medieval Wall Painting in Continental Croatia* (Zagreb, 2014), and *Craft Spectacle* (Zagreb, 2011, in collaboration with Fedor Kritovac). She currently lives in Zagreb.

## **Szabolcs Serfözö (Budapest)**

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### **Pilgrimages of Emperor Leopold I in Central Europe**

The purpose of this paper is to analyse the role of pilgrimage sites in Bavaria, Austria, Bohemia and Hungary in the representation of Emperor Leopold I. This subject illustrates the strong relations of the kingdoms and regions once constituting the Habsburg Empire, and consequently, the interdependence of historical and art historical research in and about the different countries in Central Europe. The theme obviously exceeds the limits and competence of art historical research and requires an interdisciplinary approach with some historical and anthropological overtones. Nevertheless, I will try to focus also on the objective and visual manifestations of the ephemeral phenomenon of pilgrimage, such as *ex voto* donations, altars and other.

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Main field of research of Szabolcs Serfözö (1974) is Baroque art in Hungary, especially in religious context. His major publications include a monograph on the cult of the Virgin of Šaštín (Slovakia) in the 18<sup>th</sup> century and an exhibition catalogue on the history of pilgrimage to Mariazell. He is research fellow in the project *Corpus of baroque ceiling painting in Hungary*. Since 2011 he has worked at the Museum of Applied Arts, Budapest as project coordinator of the museum's digitization activities.

## **Danko Šourek (Zagreb)**

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### **Oswald's Tabernacle and the Presence of Hungarian Royal Saints in Zagreb Cathedral**

Among the oldest iconographically described furnishings of the Zagreb Cathedral stands a monumental gothic tabernacle (*Sakramentshaus*) that originally stood on the north side of the cathedral sanctuary. It was probably erected in the course of the embellishment of the cathedral presbytery, carried out by Bishop Oswald Thuz (1466–1499). The tabernacle was repeatedly mentioned in the manuscript descriptions of Zagreb Cathedral by Rafael Levaković (before 1640), Pavao Ritter Vitezović (around 1703) and Maksimilijan Vrhovac (1792), as well as in the 5<sup>th</sup> volume of Daniele Farlati's book *Illyricum sacrum* (1775). According to descriptions, its high stone structure comprised statues of holy Hungarian kings Stephen and Ladislaus, Prince St Emeric and St Martin of Tours, and was topped by angels and a pelican (a symbol of Eucharist). The tabernacle was removed during the redecoration of the sanctuary around 1800, but it could arguably be connected to a sandstone fragment preserved in the Croatian History Museum (*Inv.* 6766) presenting a crowned head of an old man (recognized as St Steven). The tabernacle *ensemble* thus opens a series of visual representations of Hungarian royal saints, which took its own iconographical path, especially during the 17<sup>th</sup> and 18<sup>th</sup> centuries, stressing its importance in the post-Tridentine identity of the local Church.

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Danko Šourek obtained his PhD in art history from University of Zagreb in 2012. Since 2006 he has been employed as a teaching and research assistant and since 2016 as an assistant professor at the Art History Department, Faculty of Humanities and Social Sciences, University of Zagreb. He was awarded research and study grants from the Croatian Ministry of Science; Central European University Budapest and Croatian Academy of Sciences and Arts.

**Tanja Trška** (Zagreb)

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### **A Florentine Saint as Political Advocate: Filippo Benizi and the Republic of Ragusa**

The miracle of the painting of St Filippo Benizi, preserved within the reliquary donated to the Republic of Ragusa by Archbishop Giovanni Vincenzo Lucchesini, recurred on the day of Lucchesini's solemn entrance to the city on 29 June 1690. Officially recorded by a public notary and testified by a number of ecclesiastical dignitaries, the miracle was immediately interpreted as a sign of the saint's special benevolence towards the Republic and its citizens who, although surrounded by many enemies, strived to preserve their faith pure and intact. The recognition of St Filippo Benizi as special advocate of the Republic became particularly evident during the 1691 outbreak of plague, when the Senate declared him "Avvocato della Nostra Republica" equal to St Blaise. Although the state-endorsed veneration of St Filippo Benizi hardly outlasted Lucchesini's archiepiscopal service, for a brief period the miraculous image of a saint entirely foreign to the city's tradition became a testimony of divine predilection and an official mediator of the Republic's collective faith.

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Tanja Trška is a senior research and teaching assistant at the Department of Art History, Faculty of Humanities and Social Sciences, University of Zagreb. She currently collaborates on the HRZZ research project *Visualizing Nationhood: the Schiavoni/Illyrian Confraternities and Colleges in Italy and the Artistic Exchange with South East Europe (15<sup>th</sup> – 18<sup>th</sup> ct.)*. Her research focuses on Renaissance and Baroque art and patronage and artistic exchanges between the eastern Adriatic coast and Italy.

**Maja Žvorc** (Zagreb)

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### **Venus of Čakovec, Minerva of Hungary and Hercules of Savoy: Allegory of Defence of Charles VI's Pragmatic Sanction**

The Museum of Međimurje in Čakovec, situated within the Old Town palace, holds an easel painting depicting Roman goddesses Venus and Minerva and demigod Hercules fighting the Nemean lion. The painting represents a copy of a fresco that was painted across the ceiling of a monumental staircase leading to the palace's first and second floors, which was demolished in the mid-19<sup>th</sup> century when the palace was adapted for use as a sugar refinery. The staircase was built during the second quarter of the 18<sup>th</sup> century by the then Čakovec estate owner, Countess Maria Anna Althan (born Pignatelli de Pereguardo; 1689–1755), who wanted to turn the derelict palace into a representative Baroque residence. According to historical sources, Countess Althan, lady-in-waiting and Charles VI's mistress, commissioned the fresco in order to commemorate the occasion when she – assisted by Eleonora Batthyány (born Strattmann; 1672–1741) and Eugen of Savoy (1663–1736) – dissuaded the Emperor from equalizing the Kingdom of Hungary with other Habsburg hereditary lands to ensure the right of succession to a female dynasty member. The lecture will focus on the context of the fresco's commission, iconography, allegorical interpretation and its use as means of self-promotion.

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