

PUBLIC AND PRIVATE COMMISSIONS

**Donors and Works of Art in the Northern
Adriatic during the Early Modern Period**

LE COMMISSIONI PUBBLICHE E PRIVATE

**Committenti e opere d'arte nell'Alto
Adriatico durante l'età moderna**

Rijeka 25th-27th October 2018 Faculty of Humanities and Social Sciences in Rijeka

www.donart.uniri.hr

Find Us on Facebook: ***Et Tibi Dabo***

Academic committee

Nina Kudiš, Laris Borić, Massimo Favilla, Matej Klemenčič, Renata Novak Klemenčič, Ruggero Rugolo, Damir Tulić

Organisation

Nina Kudiš, Damir Tulić, Ivan Braut, Marin Bolić, Mario Pintarić

The conference is co-financed by

Croatian Science Foundation through research project *ET TIBI DABO: Commissions and Donors in Istria, Croatian Littoral and North Dalmatia from 1300 to 1800*

Faculty of Humanities and Social Sciences in Rijeka

University of Rijeka

City of Rijeka



The second and
international
Conference of the
Research Project
**ET TIBI DABO:
Commissions
and Donors in
Istria, Croatian
Littoral and North
Dalmatia from
1300 to 1800**

PUBLIC AND PRIVATE COMMISSIONS

**Donors and Works of Art in the Northern Adriatic
during the Early Modern Period**

LE COMMISSIONI PUBBLICHE E PRIVATE

**Committenti e opere d'arte nell'Alto Adriatico
durante l'età moderna**

Rijeka

25th-27th October 2018

**Faculty of Humanities and
Social Sciences in Rijeka**
Filozofski fakultet u Rijeci

Programme

Thursday, 25th October

Hall 230

Welcome Addresses:

10:00 – 10:30

- Associate Professor Ines Srdoč Konestra, PhD
Dean of the Faculty of Humanities and Social Sciences
- Assistant Professor Barbara Španjol-Pandelo, PhD
Head of the Department of Art History
- Professor Nina Kudiš, PhD, *Project Leader ET TIBI DABO: Commissions and Donors in Istria, Croatian Littoral and North Dalmatia from 1300 to 1800*

10:30 – 10:50

Chair: Renata Novak Klemenčič
Nina Kudiš
Il pittore Giovanni Pietro de Pomis e il Capitano di Fiume Stefano della Rovere: contesto di una commissione

10:50 – 11:10

Simone Guerriero
Non solo Le Court: Melchior Barthel, tra committenza pubblica e collezionismo nella Venezia barocca

11:10 – 11:40

Coffee Break

11:40 – 12:00

Chair: Nina Kudiš
Massimo Favilla, Ruggero Rugolo
Venezia, i pregi di una famiglia: gli Zane di San Stin fra arte e storia

12:00 – 12:20

Damir Tulić
Between Private and Public: Three Cases of Art Commissions in Venice and Istria Around 1700

12:20 – 13:00

Discussion

13:00 – 15:00

Lunch Break

15:00 – 15:20

Chair: Massimo Favilla
Maichol Clemente
Tommaso Rues tra Udine e Venezia. Un'opera, qualche documento e altri appunti di scultura veneta

- 15:20 – 15:40** Monica De Vincenti
Dalla Serenissima all'Europa: commissioni pubbliche e private per i Marinari "illustri Scultori nella città di Venezia"
- 15:40 – 16:10** **Coffee Break**
- Chair:** Damir Tulić
- 16:10 – 16:30** Katra Meke
Making Business for Eternal Glory - the Merchant Jakob Schell von Schellenburg as Patron and Collector
- 16:30 – 16:50** Massimo Favilla, Ruggero Rugolo
Venezia - San Marino. Francesco Zugno e la Madonna della misericordia nella chiesa di Montegiardino
- 16:50 – 17:10** Matej Klemenčič
Antonio Corradini and public presentations of sculpture in early 18th century Venice
- 17:10 – 18:00** **Discussion**

Friday, 26th October

Hall 230

- Chair:** Nina Kudiš
- 10:00 – 10:20** Renata Novak Klemenčič
Progetti edilizi della Repubblica di Ragusa nella prima metà del Quattrocento
- 10:20 – 10:40** Ivan Braut, Krasanka Majer Jurišić
Nobilis vir Petrus de Zaro, et viri Arbi, Donor of the Franciscan Church of St. Bernardin in Kampor
- 10:40 – 11:10** **Coffee Break**
- 11:10 – 11:30** Željko Bistović
The Pićan Bishops and Their Role in the Public and Cultural Life of Carniola and Its Provinces
- 11:30 – 11:50** Josip Višnjić
Early Modern Transformation of the Pazin Fort During the Administration of Mosconi and Swetkovitch Families

- 11:50 -12:20** **Discussion and Coffee Break**
- Chair:** Ruggero Rugolo
- 12:20 - 12:40** Danijel Ciković, Iva Jazbec Tomaić
Tutti li sudetti paramenti hanno l'arma de Sua Signoria Illustrissima et Reverendissima...: Donazioni pubbliche e private del vescovo di Veglia, Giovanni della Torre
- 12:40-13:00** Mateja Jerman
The Silver Sculpture of Our Lady of Sorrows from the Church of St. Vitus in Rijeka: Authors and Donors
- 13:00 - 13:30** **Discussion**
- 13:30-15:30** **Lunch Break**
- Chair:** Danijel Ciković
- 15:30-15:50** Petar Puhmajer
Introduction to the History of Baroque Gardens in Rijeka – Investors, Origin and Design
- 15:50-16:10** Ana Šitina, Dženis Torić
Commissions of Urban Fenzi and Lorenzo Fondra for the Church of St. Lawrence in Šibenik
- 16:10 - 16:40** **Coffee Break**
- Chair:** Katra Meke
- 16:40-17:00** Mario Pintarić
Giuseppe Minolli – the Donor of the Monumental High Altar in the Former Augustinian Church of St. Jerome in Rijeka
- 17:00-17:20** Marin Bolić
Collecting Paintings in the 18th Century Rijeka: the Case of Francesco Saverio de Marburg
- 17:20-18:0** **Discussion and Concluding Remarks**

Saturday, 27th October

Field trip to Zagreb (for speakers only)

Summaries



Giovanni Pietro de Pomis, *Madonna col Bambino, santi e Capitano di Fiume Stefano della Rovere e la sua famiglia*, 1624 o 1625. Fiume/Rijeka Santuario della Madonna di Tersatto (Trsat).

Il pittore Giovanni Pietro de Pomis e il Capitano di Fiume Stefano della Rovere: contesto di una commissione

Nella chiesa francescana della Madonna di Tersatto, sopra la città di Fiume, si trova l'altare dedicato a Sant'Anna. Sulla pala (olio su tela) sono rappresentati, oltre alla Vergine con il Bambino e la titolare dell'altare, il Capitano di Fiume, Stefano della Rovere (1608 – 1638) con la sua famiglia e i loro santi protettori. L'autore del dipinto è Giovanni Pietro de Pomis (Lodi, 1569 – Graz, 1633), uno dei pittori preferiti dell'arciduca Ferdinando II, le cui opere si trovano principalmente a Graz e dintorni. Il pittore, architetto e medaglista soggiornò a Fiume per un prolungato periodo durante la seconda metà degli anni venti del Seicento poiché, già nel 1615, era stato nominato "Ingegniero sopra le Fortezze di Goritia, Gradisca, Trieste e Fiume". Anche se nella capitale della Stiria fu accusato di frode fiscale, appena l'arciduca diventò imperatore e si trasferì a Vienna, la sua decisione di comprare casa nella città di Fiume fu spronata da ragioni collegate all'incarico, ma anche dalle relazioni private, tra cui quella con Capitano di Fiume, Stefano della Rovere.

La pala d'altare situata nella chiesa di Tersatto, considerata oggi una delle più importanti opere tardorinascimentali nella regione di Fiume, è di fatto frutto della collaborazione tra il deciso e ambizioso Capitano cesareo di origini Messinesi e il maestro maturo, trovatosi fuori il suo *milieu* ordinario. L'intervento cercherà di chiarire il contesto storico e culturale di tale commissione, nonché alcune questioni relative al catalogo del de Pomis che sono rimaste aperte anche dopo la pubblicazione della seconda monografia sull'artista nel 2014.



Melchior Barthel, *Giustizia*, particolare, monumento di Lorenzo Dolfin. Venezia, San Lazzaro dei Medicanti.

Non solo Le Court: Melchior Barthel, tra committenza pubblica e collezionismo nella Venezia barocca

L'intervento intende mettere in luce la presenza dello scultore sassone Melchior Barthel in un'importante commissione pubblica veneziana in relazione alla quale fino a oggi la critica aveva avanzato il nome di Giusto Le Court.

A partire da ciò sarà posto l'accento sul ruolo di primo piano giocato da Barthel sulla scena veneziana, allora dominata dallo scultore fiammingo, presentando una serie di opere, busti e sculture di piccole dimensioni a soggetto mitologico e allegorico, realizzate per soddisfare le richieste del collezionismo privato. Si tratta di lavori in marmo, perlopiù conservati presso importanti musei italiani ed esteri, alcuni dei quali legati a prestigiose committenze.



Sebastiano Ricci, *Il Tempo rapisce la Verità*, 1697-98. Venezia, Palazzetto Zane, soffitto della scala.

Massimo Favilla

Independent scholar
max.favilla@libero.it

Ruggero Rugolo

Istituto Veneto di Scienze, Lettere ed Arti, Venezia
ruggero.rugolo@libero.it

Venezia, i pregi di una famiglia: gli Zane di San Stin fra arte e storia

Fra il 1697 e il 1700 gli interni del palazzetto/casino degli Zane a Santo Stefano confessore (*vulgo* San Stin) vennero impreziositi da una squadra di artefici impegnati a rendere confortevole l'edificio realizzato per iniziativa del nobiluomo Marino Zane su progetto dell'architetto Antonio Gaspari. Vi lavorarono, in particolare, il pittore Sebastiano Ricci, il quadraturista Ferdinando Fochi e gli stuccatori di origine ticinese Andrea Pelli e Abondio Stazio.

Luogo intimo e raccolto, separato dagli spazi di rappresentanza della “casa grande”, il casino e l'adiacente biblioteca, furono concepiti – dai pavimenti ai soffitti – come luogo di svago e accrescimento spirituale, ponendosi come momento paradigmatico del raccordo, in senso barocco, tra forme plastiche e pittoriche.



The reliquary from the church of St. George, detail. Istria, Buzet.

Between Private and Public: Three Cases of Art Commissions in Venice and Istria around 1700

Commissions and donors played a crucial role in creating art in Venice and Istria during the 17th and 18th centuries. This is particularly notable in numerous religious spaces that were furnished with new marble altars, statues, as well as liturgical items, such as reliquaries. The erection of some monuments often took more time than planned, due to their complexity or financial issues. There are many examples where new decorative elements and statues, resulting from donors' personal vows or piety, were subsequently added on already existing altars. While the majority of donors were private individuals, their donations displayed in churches consistently served a public purpose. It is therefore sometimes hard to identify whether a private donation was intended for public use, or if it was just a manifestation of personal devotion.

The three selected examples, located in Venetian churches dedicated to *Santa Maria del Carmine* and *Il Redentore*, as well as in the Church of St George in Buzet, will demonstrate the complexity of such commissions. All of them were commissioned either by the state or by high officers, various confraternities, friars, members of clergy and nobility. While the donors have the crucial role in defining a commission, the work of art itself as well as the artist who created it still provide the crucial answer to all approaches of scholarly research.



Tommaso Rues, *Pietà*. Oxford, Ashmolean Museum of Art and Archaeology.

Tommaso Rues tra Udine e Venezia. Un'opera, qualche documento e altri appunti di scultura veneta

Partendo dal ritrovamento della prima terracotta dell'artista tedesco Tommaso Rues (1636-1703), l'intervento prenderà in considerazione, attraverso documenti inediti, le commissioni pubbliche e private a lui riservate tra Venezia e i suoi domini di Terraferma. Nel ridiscutere, così, parte della cronologia, ci si occuperà inoltre di chiarire opportunamente, anche attraverso una serie di opere poco note, il ruolo dell'artista nel contesto lagunare di secondo Seicento, in particolare al 'rapporto' con la personalità di Giusto Le Court. In chiusura verranno presentate alcune novità riguardanti la figura di Francesco Cavrioli (1630 ca – 1670).



Orazio Marinali, *San Bartolomeo*. Venezia, chiesa di Santa Maria di Nazareth (detta degli Scalzi), facciata.

Dalla Serenissima all'Europa: commissioni pubbliche e private per i Marinali “illustri Scultori nella città di Venezia”

L'intervento si focalizzerà sulla presenza dei Marinali nella Serenissima asserita, a più riprese, dalle fonti. Oltre ai lavori già a loro riconosciuti in laguna, verranno proposte nuove aggiunte sulla scorta di documenti inediti e del riesame delle maggiori imprese decorative veneziane del tardo Seicento. L'indagine proseguirà con ulteriori ampliamenti del catalogo dei bassanesi collegati alla committenza pubblica di Terraferma e al fenomeno di collezionismo delle 'sculture moderne' venete sia italiano sia europeo.



Simone Gionima, *Jakob Schell von Schellenburg*, 1704. Ljubljana, Ursuline Monastery (photo: Archive of the Restoration Centre, Institute for the Protection of Cultural Heritage of Slovenia).

Making Business for Eternal Glory - the Merchant Jakob Schell von Schellenburg as Patron and Collector

Jakob Schell von Schellenburg (1652–1715), one of the richest Carniolan merchants of his time, came to Ljubljana as a newcomer from a small Tyrolean town of Sterzing only in the early 1680's. Yet, there was hardly any individual who has left such a permanent mark in the capital of Carniola.

With his successful business and generous financial loans, he has managed to acquire the noble title and a position among the Carniolan provincial Estates in a very short time period. Almost simultaneously, the artistic patronage and commissions began. By securing the necessary funds for the erection of the new Franciscan church with monastery in Kamnik (1700–1703) and the church of the Holy Trinity in Ljubljana (1713–1726) for the Ursuline nuns (which he brought to Ljubljana from Gorizia in 1702), he assured him and his wife the title of the founders of both ecclesiastical orders.

Moreover, the erection of the black marble altar of the Holy Cross in the Franciscan church in Ljubljana in 1694 is considered the earliest manifestation of the Venetian baroque sculpture in Carniola. According to Schellenburg's wishes, the statues had to be made by "primo Mastro di Venetia", later identified with the renowned Venetian sculptor Paolo Callalo (1655–1725), while the painting was executed by Antonio Bellucci (1654–1726).

On the other hand, the mentioned impressive commissions appear as a contrast to his small, yet ambitiously conceived private collection with artworks by Carlo Maratta (1625–1713), Antonio Bellucci and Johann Carl Loth (1632–1698).

Although Schellenburg's commissions and his collection have been given a certain attention in local historiography, his actions were never taken into consideration in a broader social and historical context. Therefore, this paper aims to profile Schellenburg as a patron and a collector in a more holistic approach. With the help of different historical sources, a special attention will be given to the motives, opportunities and his social network.



Francesco Zugno, *Madonna della misericordia*, particolare, sesto decennio del XVIII secolo. Chiesa di San Lorenzo, Montegiardino, Repubblica di San Marino.

Massimo Favilla

Independent scholar
max.favilla@libero.it

Ruggero Rugolo

Istituto Veneto di Scienze, Lettere ed Arti, Venezia
ruggero.rugolo@libero.it

Venezia - San Marino. Francesco Zugno e la Madonna della misericordia nella chiesa di Montegiardino

La pala raffigurante la *Madonna della misericordia*, nella chiesa parrocchiale di San Lorenzo a Montegiardino (Repubblica di San Marino), rappresenta un caso singolare di committenza ricco di implicazioni e significati. Il recupero dell'opera, occultata da una pesante ridipintura ottocentesca, è stata l'occasione per assegnare la paternità del dipinto a Francesco Zugno (Venezia, 1709-1787), il più anziano fra i numerosi allievi di Giambattista Tiepolo, che l'avrebbe eseguita negli anni cinquanta del Settecento.

In tale contesto, un ruolo non secondario spetterebbe al vescovo di Montefeltro, il veneziano Giovanni Crisostomo Calvi, che nel 1739-40 aveva appoggiato l'occupazione – poi miseramente fallita – della libera e orgogliosa Repubblica di San Marino da parte del cardinal legato di Romagna Giulio Alberoni per annetterla allo Stato della Chiesa.

La pala di Montegiardino nasconderebbe dunque un'apologia, un tentativo di riscatto, una richiesta di perdono da parte di Calvi ai mongiardinesi e ai sanmarinesi tutti per intercessione della *Mater misericordiae*.



Antonio Corradini, *Adonis*. New York, Metropolitan Museum of Art

Antonio Corradini and Public Presentations of Sculpture in Early 18th Century Venice

Notwithstanding the fact that important studies have emerged on patronage and art collecting in early modern Venice following the fundamental research of Francis Haskell, many specific related topics remain hardly explored. Among these, especially late 17th and 18th century sculpture stands out, its occasional public presentations on one hand, as well as public response to them or, simply, public response to contemporary sculpture in general, from altarpieces and funeral monuments in churches to single items of the most celebrated private collections. In this paper, I intend to present a case study about the presentations (and public response to them) of several works of Antonio Corradini, those made in Venice but destined for other locations, and others, visible in churches or private collections in Venice. Moreover, Corradini's own interventions will be discussed, his efforts to increase the visibility of his own work as well as his claims about sculpture in general.



Pietro di Martino da Milano, *Sacra Mens*, second half of the 1440s. Dubrovnik, The Rector's Palace (photo by Živko Bačić).

Progetti edilizi della Repubblica di Ragusa nella prima metà del Quattrocento / Planning and Organizing Public Building Projects in Dubrovnik in the First Half of the 15th Century

After Dubrovnik formally recognised Hungarian hegemony following the end of the Venetian rule in 1358, thereby establishing almost complete independence, the swift political and economic ascent of the Republic of Ragusa (Dubrovnik) ensued. In the second quarter of the 15th century, the economic power and wealth of the state resulted in intensive construction, commissioned by the state itself and by several prosperous private investors. In addition to utilitarian structures, such as walls, warehouses and arsenals, the state also constructed a water distribution system with two splendid fountains and redesigned the main city square. The biggest construction site was the Rector's Palace, which needed an overhaul after a fire in 1435, and the city authorities decided to rebuild it according to new plans in 1439. For supervising and coordinating the building projects of the Republic, officials were elected among the members of local nobility. The paper will discuss social position, business references, and experiences in construction works of the officials that were responsible for the most important public building commissions in Dubrovnik in 1430s and 1440s.



Franciscan monastery of St. Bernard in Kampo (Photoarchive of Croatian Conservation Institute, 2017)

Ivan Braut

Ministry of Culture of the Republic of Croatia
Conservation Department in Rijeka
i_braut@yahoo.com

Krasanka Majer Jurišić

Croatian Conservation Institute
kmajer@h-r-z.hr

Nobilis sir Petrus de Zaro, et viri Arbi, donor of the construction of the Franciscan Church of St. Bernardin in Kampion

According to the agreement with the Franciscan Guardian, a nobleman from Rab, Petar Car, commissioned the construction of the church of St. Bernardin in Kampion in 1451. The course of the work can be followed through the archival documents from which we learned who were the masters engaged, the remuneration they received for their works, and the original appearance of certain parts of the church and monastery. Petar Car engaged the best masters that could be found on the island of Rab at the time, namely, the builder Juraj from Zadar and the sculptor Andrija Aleši. More importantly, he was constantly present at the construction site, he specified the contract details, he was engaged in cost tracking, and he was a spectator at the moment when the decision about the necessity of building a Franciscan monastery outside of the town walls of the city was made. All these give an insight into his personality and his role in supporting the project. It is probably not a coincidence that the luxurious Polyptych by Vivarini brothers, as well as the great late medieval wooden Crucifix were commissioned immediately after the construction of the modest Franciscan church of St. Bernardin had just been completed. The differences in such commissions, regarding the name and the provenance of the donors will also be discussed in the paper. The example of the Chapel of the Blessed Virgin Mary (1506) that was not funded by a patrician from Rab but by the Venetian nobleman Andrea Cimalarcha is a case in point.

Petar Car was willing and ready to undertake and support the demanding construction of the monastery complex in Kampion, which represented an extraordinary financial and material expenditure at the time. In this case, his aim was to express personal piety, but in this research, we were also able to compare his other social activities and the typology of his documented orders as well as their quantity. This nobleman, who lived and worked in the city of Rab in the second half of the 15th century, became a paradigmatic example of the locally based donor and patron. He was driven mainly by religious motivation manifested by constructing and founding of pious institutions.



Loy Hering, *The Gravestone of Juraj Slatkonja*, before 1519. Vienna, Stephansdom.

The Pićan Bishops and Their Role in the Public and Cultural Life of Carniola and to Its Provinces

Due to the lack of historical sources, the history of the Pićan Diocese (Dioecesis Petenensis) has been poorly researched. One of the consequences of such situation was the minimization of the significance of the Pićan bishops in the scholarly papers and publications. Nevertheless, a systematic analysis of historical sources and preserved cultural heritage could shed an entirely new light on the role and significance of some Bishops of Pićan.

As a suffragans of the Patriarch of Aquileia, they were also vicars who in his name visited and consecrated churches and altars in the area of the Patriarchate of Aquileia, outside Friuli itself, that is, mostly in the area of today's Slovenia. They were installed by the Emperor of the Holy Roman Empire and they were often high prelates in other dioceses. For example, they were provosts in Rudolfswerth (Novo mesto in today's Dolenjska) and Ljubljana and they were chaplains at the Emperor's Court. Several Bishops of Pićan had different benefices and they often left the legates and the relics for the Pićan cathedral. They were also the patrons of art. At the same time, they left a significant mark on both scientific and cultural domain. The paper intends to outline the role of Bishops of Pićan in public and cultural life in the area of Carniola and the connected provinces, including the County of Pazin, Rijeka and other places and provinces on the southern rim of the Holy Roman Empire, in the early modern period. New proposals concerning the chronotaxis of Pićan bishops, such as names and years of their residing, will also be presented.



The Fort of Pazin, the north-east view on the (photo by: J. Višnjic)

Early Modern Transformation of the Fort of Pazin during the Administration of Mosconi and Swetkovitch Families

The most important medieval and early modern feudal fort in Istria, both in the historical and in the architectural as well as in the sense of heritage, is located in Pazin. At beginning of 16th century, this old medieval fort was reduced to a poor state and could no longer be used to effectively defend the County, as stated in the report issued by the commission formed by the King Ferdinand in 1534. Thus, in the subsequent period it passed through extensive transformations. These works transformed the fort in the modern defensive structure by adding individual building elements to the previous Gothic concept of space, even though they mainly addressed issues related to housing and economy, and only to a lesser extent, those related to the defense of the fort. The bulk of these works coincides with the last extensive reconstruction of the fort that lasted from the third until the sixth decade of the 16th century. It can be still recognized in the well-preserved structures. The research of the Pazin Fort has recently gained in importance and interest because numerous information is preserved in diverse archival documents. From these documents, it is possible to understand the relationship between leaseholders of the County of Pazin and its feudal owners, the royal family. The funds for the renewal of the Fort of Pazin came mainly from their pockets.



Lo stemma del vescovo Giovanni della Torre sul campo centrale dell'antependio, 1600 – 1605. Veglia, Cattedrale dell'Assunzione della Beata Vergine Maria

Danijel Ciković
University of Rijeka
danijel.cikovic@gmail.com

Iva Jazbec Tomaić
The City of Rijeka
ivajazbec@gmail.com

Tutti li sudetti paramenti hanno l'arma de Sua Signoria Illustrissima et Reverendissima...: Donazioni pubbliche e private del vescovo di Veglia, Giovanni della Torre

A cavallo tra XVI e XVII secolo, nell'area del Nord Adriatico risiedevano tre vescovi che hanno trascorso una parte del loro episcopato nel servizio diplomatico della Santa Sede. Si tratta dell'arcivescovo di Zara e segretario della Congregazione Germanica, Minuccio Minucci (Serravalle, 1551 - Monaco di Baviera, 1604), il vescovo di Ossero e nunzio apostolico a Colonia, Coriolano Garzadori (Vicenza, 1543 - Vicenza, 1618) e il vescovo di Veglia e nunzio apostolico a Lucerna, Giovanni della Torre (Venezia, intorno al 1556 - Padova, 1623). Anche se le figure e le attività di Minucci e Garzadori sono relativamente ben note, della Torre e le sue donazioni sono state quasi completamente trascurate fino a tempi recenti.

Negli ultimi anni, sono state riconosciute due donazioni da parte di della Torre alla cattedrale di Veglia - l'antependio con l'appartenente gremiale e il reliquiario del patrono della città, San Quirino. Tuttavia, questi oggetti rappresentano solo una parte delle donazioni del vescovo alla cattedrale di Veglia. In base alle ricerche dell'archivio, al catalogo delle donazioni di della Torre oggi si può aggiungere la pala d'altare rappresentante Madonna del Rosario eseguita dal noto pittore veneziano Andrea Vicentino (Vicenza, 1542 - Venezia, 1618), come pure altre due reliquie conservate nel tesoro della cattedrale di Veglia.

Nell'intervento verranno presentate in primo luogo le donazioni pubbliche e private del vescovo Giovanni della Torre alla cattedrale di Veglia, ma si parlerà anche delle donazioni alla cattedrale di Padova e del manoscritto illustrato *Helvetiae descriptio*... custodito presso The British Library e corredato dalla dedica al cardinale Scipione Borghese (Roma, 1576 - Roma, 1633). Si può supporre che le donazioni di Veglia sono state commissionate secondo il gusto personale del vescovo colto e benestante e presentavano, nel contesto di una diocesi piccola e periferica, opere eccezionali e innovative dal punto di vista stilistico. La presenza dello stemma del vescovo su tutto il corredo liturgico donato testimonia l'esistenza della sua autopromozione strategica sia nella comunità locale, che in quella regionale ed europea.

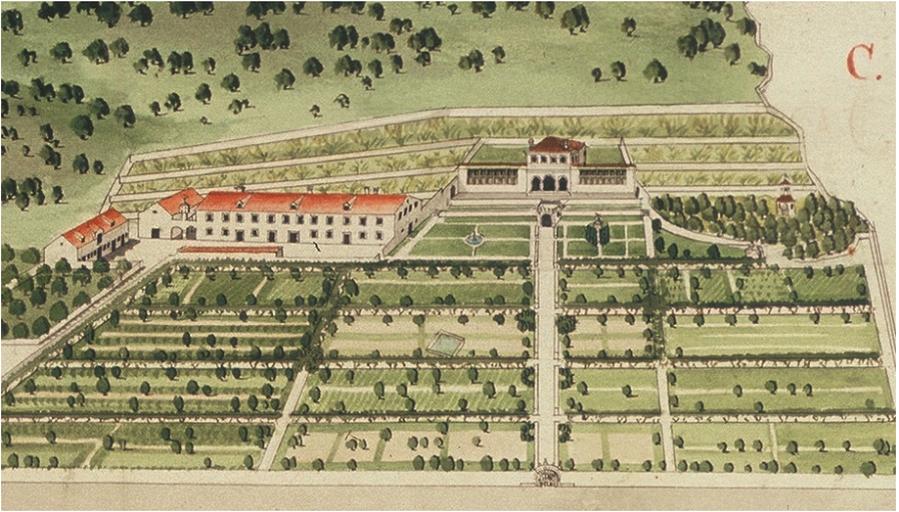


Workshop of Johann David Saler, *Our Lady of Sorrows*, 1731. Rijeka, Cathedral of Saint Vitus

The Silver Sculpture of Our Lady of Sorrows from the Church of St. Vitus in Rijeka: Authors and Donors

In the cathedral of Saint Vitus in Rijeka, formerly a Jesuit church, a silver sculpture of Our Lady of Sorrows, attributed to the goldsmith's workshop of Johann David Saler (before 1665-1724) is kept. His workshop was one of the most famous during the first half of the 18th century in Augsburg, the most important artistic centre of goldsmithery production at the time. The significance and enviable productive power of the workshop is revealed by the fact that his sons, Joseph Ignaz and David Theodor, were imprinting their father's hallmark even ten years after his death. In doing so, they probably inflated the price of their works, presenting them as objects made or at least started by their father. In 1731, the clever Saler's sons delivered to the Confraternity of Our Lady of the Sorrows in Rijeka a silver sculpture of their patron. According to the year mentioned in the inscription on the back of the sculpture, Johann David Saler could not partake in its production although his hallmarks can be found on the surface of Our Lady's dress. However, one goldsmithery piece kept in a church situated in Rijeka's hinterland and, until now, unknown to the scholars of art history can be attributed to his workmanship.

The paper intends to analyse the circumstances in which these artworks were made and how their appearance changed over the past two centuries. It will also discuss the way in which the motifs from the decorative repertoire of the Baroque Art were used in the shaping of the metal surface. Finally, the paper will also try to identify the members of Rijeka's Confraternity of Our Lady of Sorrows who participated in the commission of their patron's silver sculpture.



Drawing of the Garden in the Sugar Refinery Complex at Ponsal, 1824. Rijeka

Introduction to the History of Baroque Gardens in Rijeka – Investors, Origin and Design

The first occurrences of gardens in Rijeka were noted in the late middle ages primarily within the monastery complexes, since the city's thick urban fabric had not allowed space for gardens near private housing. Only in the 18th century, with the expansion outside the city walls, a number of suburban gardens were established surrounding houses and villas in the city's vicinity. The archival sources from this period document a large number of gardens which mainly had economic purpose, being used for growing crops and vegetables. The largest ones could be found north and northwest of the city and belonged to the villas Androcha-Adamić, Meynier, and Troyer, most of which had landscape design gardens with planted crops. The houses aligned along Ciotta street had notably French parterre gardens in the back yards but were also used for economy, as was documented by the plan of the Gerliczy Palace and its garden in 1780. Similarly, there was a large parterre garden in the sugar refinery complex at Ponsal, far west from the city, which boasted lavish countryside infrastructure. The development of the baroque gardens in Rijeka continued well into the 19th century, but regrettably, none of these gardens has been preserved.



The altar of Our Lady of Mercy, 1704, Šibenik, Church of St. Lawrence.

Commissions of Urbano Fenzi and Lorenzo Fondra for the Church of St. Lawrence in Šibenik

At the beginning of the 18th century, Urbano Fenzi and Lorenzo Fondra, two high-ranking officials in the city of Šibenik, commissioned two identical marble altars for the church of St. Lawrence. They were both members of prominent noble families and the members of their households and their relatives played notable roles in military, political, social and cultural history of Šibenik during the second half of the 17th and throughout the entire 18th century. The altars Fenzi and Fondra ordered for the church of St. Lawrence have not been yet researched, contextualized or published. Although their original appearance was altered due to the change of their dedications at the end of the 19th century, it is safe to assume that one work was modelled in order to resemble the other.

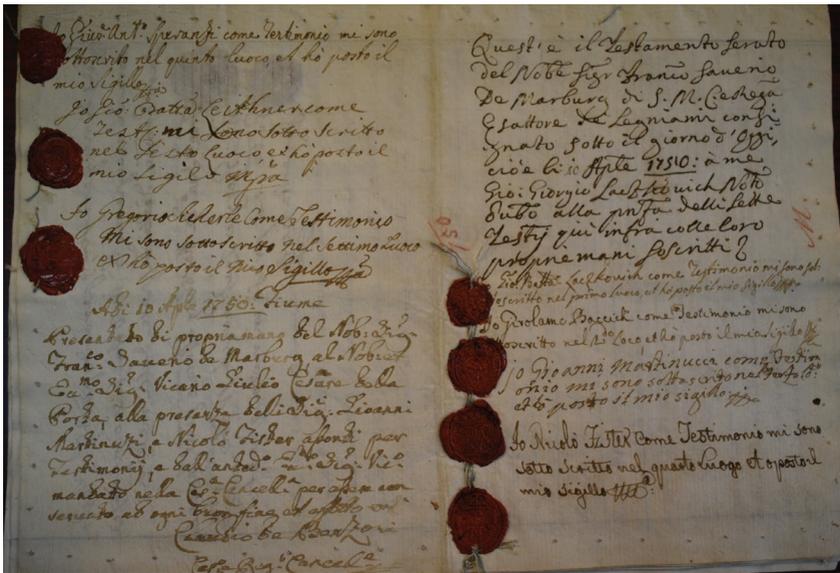
The paper intends to draw conclusions about the similarities and differences in self-promotion strategies of Šibenik's social elite members. Starting from the analysis of the donors' biographical data and the social context in which they moved at the beginning of the 18th century, as well as the dedicatory inscriptions on the altars, an attempt to detect the motives for such commissions will be made. Considering the fact that both donors belonged to the immigrant families that had a prominent social standing in the then Šibenik, an attempt to illuminate their relations and possible contacts with sculptors, workshops and painters from Venice and other centres situated along the Adriatic coast will be made.



Antonio Michelazzi, *Saint Joseph*, 1744. Rijeka, High Altar in the former Augustinian Church.

Giuseppe Minolli – the Donor of the Monumental High Altar in the Former Augustinian Church of St. Jerome in Rijeka

In the 18th century, favourable historical circumstances enabled considerable economic growth of the city of Rijeka. In 1719, Rijeka was awarded the status of free port by the Holy Roman Emperor Charles VI and shortly afterwards a branch of Imperial Privileged Oriental Company was established in the city. Its mission was to promote the trade with the Levant and the Far East. By that time, Rijeka had become one of the main centres of trade between Mediterranean and Central Europe. Giuseppe Minolli was one of the most prominent merchants and bankers in Rijeka of that time. His duties as the city councillor and his membership in the honoured Confraternity of Our Lady of Sorrows confirm Minolli's role and high social status. In 1744, he funded the renovation of the sanctuary in the Augustinian Church of St. Jerome in Rijeka. The intervention comprised also the placement of the tomb of the Minolli family in front of the High Altar and the erection of the new altar itself. Its author, as well as the author of the sculptures, was Antonio Michelazzi (Gradisca d'Isonzo, 1707 – Rijeka, 1771), the most important master active in Croatian Littoral, Istria, and Kvarner region during the 18th century. The donor of the altar, Giuseppe Minolli, bestowed 2000 ducats for the foundation that supported daily celebration of Mass for the salvation of his soul, the souls of his family members and for the souls in purgatory. Relying on the hitherto unknown testament of Giuseppe Minolli, preserved in the State Archives in Rijeka, this paper intends to reconstruct the life of the donor, as well as the chronology of the commission of one the most important marble altars in the 18th century in Croatia.



Testament by Francesco Saverio de Marburg, the page with signatures and seals, 1750. Rijeka, DAR.

Collecting Paintings in the 18th Century Rijeka: the Case of Francesco Saverio de Marburg

Francesco Saverio de Marburg (1684? – 14th August 1751) Rijeka's patrician, municipal councillor, archdiaconal chancellor and “di Sua Maestà Cesarea e Regia Supremo Esattore de Legname in Fiume”, that is the Imperial and Royal wood tax collector for Rijeka, dictated his last will, which is preserved in the State Archives in Rijeka, on the 10th of April 1750. He belonged to the social and intellectual elite of the 18th century Rijeka. The latter is testified not only by his famous and meticulous description of the visit of the Holy Roman Emperor Charles VI (1st October 1685 – 20th October 1740) to Rijeka in 1728, but also by the possession of a private library, kept in a room on the upper floor of his house situated in Contrada delli Santi Tre Re.

It seems that rather bitter family disagreements motivated Francesco Saverio de Marburg to write an exhaustive testament, in which he listed all the goods he possessed. Apart from the house in which he lived and four vineyards, de Marburg owned almost 4000 Carniolan florins and rather abundant house furnishings, like furniture of the Venetian origin silver cutlery, etc. The list of the paintings with specified subjects and several wooden and gilded frames, together with a reliquary calls for particular attention because it represents the earliest known inventory of a private collection of paintings owned by a citizen of Rijeka. The entire Marburg's testament and in particular the list of the objects with artistic value that he possessed, represents an important source for understanding the context of Rijeka's economic, social and cultural situation of that period.



Porta Marina, Zadar

Aspects of Stately and Communal Imagery in two Public Lepanto Commissions for Zadar (Zara) in 1570ies

Having made Zadar the seat of its Dalmatian dominion, 16th c. Venetian administration begun with the process of urbanistic, architectural transformations that carry the imprint of contemporary Venetian visual stately program introduced since the second quarter of Cinquecento. Paper presents two public installations that have been commissioned by venetian commanders and officials in the years after the Battle of Lepanto that took place on October 7th, 1571.

The first one, that made by *capitano del culfo* Nicola Surian, is the new monumental front façade portal of St. Mary the Major (ex St Stephen's), with which this building began its transformation into the chapel of Venetian seat that was organized in the vicinity. Portal flanked by blue marble double columns is decorated with a sculpture of Madonna and the Child whose elongated features point to the vicinity of Danese Cattaneo. Symbolic layers of its iconography and structure are read within both Surian's personal fate at Lepanto and visual program of Venetian administration.

The second, more elaborated and semantically complex installation is that of the inner façade of Porta Marina, city gates opened towards Zadar harbor. Its long dedicatory inscription to Lepanto is set upon the remains of a Roman arch, a monument significantly rooted into the classical identity of Zadar. Its urban setting, structure, forms and semantics are also set within the context of contemporary Venetian visual stately agenda, particularly the formula set by the main portal of venetian Arsenale. Finally, the elaboration of the concept is hypothetically linked with Dalmatian *provveditore* Jacopo Contarini whose life and visual culture could explain somewhat peculiar concept of this Lepanto monument in Zadar.



<http://donart.uniri.hr/>

Find Us on Facebook: ***Et Tibi Dabo***

