

**Art and Adversity:  
Patrons, Masters and  
Works of Art**

**Arte e avversità:  
mecenati, maestri e  
opere d'arte**

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

**Rijeka**

**16<sup>th</sup> – 17<sup>th</sup> September 2021**

**Faculty of Humanities and Social Sciences in Rijeka**

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### **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*

University of Rijeka through research project  
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Dalmatia from 1300 to 1800

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

# Programme

Thursday, 16<sup>th</sup> September

Link: <https://us02web.zoom.us/j/86493387117>

9:30 Welcoming Addresses:

- Saša Zelenika, Vice Rector for Strategic Projects, *University of Rijeka*
- Alessandra Pokrajac-Bulian, Vice Dean for Research and International Collaboration, *Faculty of Humanities and Social Sciences, University of Rijeka*
- Nina Kudiš, Project Leader, *Faculty of Humanities and Social Sciences, University of Rijeka*

## THE PLAGUE I

Chair: Nina Kudiš

10:00 Laris Borić

*The Convoluted Destiny of St Simeon's Relics in Zadar: the Communal Patron and its Urban and Architectural Settings in the Times of War, Poverty and Plague*

10:20 Damir Tulić

*Caught in a Crossfire: Art and Ex Votos in the Town of Korčula between Pirates and the Plague*

10:40 Loredana Pavanello

*La Vecchia Padova di Giovan Battista Albanese e il volto della Sanità*

11:00 Enrico Lucchese

*Il Santuario della Beata Vergine di Samedella e la sua pala*

11:20 Discussion and Coffee Break

## THE PLAGUE II

Chair: Laris Borić

12:00 Matej Klemenčič

*Santa Maria della Salute in Venice and the Problem of mid-17th Century Octagonal Churches in Inner Austrian Lands*

12:20 Andrea Piai

*Una nuova scena di peste di Antonio Zanchi*

12:40 Nina Kudiš

*In the Face of the Plague: Commissioning Altarpieces in Hope of Salvation and in Gratitude in Seicento Istria*

13:00 Ana Šitina  
*Votive Paintings in Šibenik during the Ottoman Wars and the Plague Epidemic: Commissions and Local Tradition*

13:20 Discussion and Lunch Break

### **FIRE AND FLOOD**

Link: <https://us02web.zoom.us/j/81405829242>

Chair: Matej Klemenčič

15:00 Enrico Tonin  
*«questa crudel et funesta inondatione, anzi diluvio»: attorno alla pala del Colmeda di Jacopo Bassano (1576)*

15:20 Dubravka Botica  
*Zagreb fires and the (re)construction of the city in the 17th and 18th centuries*

15:40 Coffee Break

### **MATERIAL AND PSYCHOLOGICAL ADVERSITY**

Chair: Matej Klemenčič

15:55 Benedetta Pacini  
*The Damage of Transport: Case studies from the National Gallery of London*

16:15 Marie-Louise Lillywhite  
*Madness, Mortality and Marriage in some Drawings by Palma il Giovane*

16:35 Discussion

## Friday, 17<sup>th</sup> September

Link: <https://us02web.zoom.us/j/87399368688>

### EARTHQUAKE

- Chair: Enrico Lucchese
- 10:00 Viviana Castelli  
*From the central Apennines to the Eastern Adriatic coast: the growth of “common” earthquake devotions in the early 1700s*
- 10:20 Milena Viceconte  
*New light on the printed visual sources of St. Emygdius in Early Modern Spain*
- 10:40 Mario Pintarić  
*“Vera, e distinta relazione di un terribilissimo Terremoto accaduto nella Città di Fiume...”: the 1750 Rijeka Earthquake and the Erection of the Votive Marble Altar of St. Philip Neri in Its Collegiate Church*
- 11:00 Marko Medved  
*Agostiniani di S. Girolamo e benedettine di S. Rocco di Rijeka (Fiume) di fronte al terremoto del 1750: paura, danni e ricostruzione dei rispettivi conventi e chiese*
- 11:20 Iva Jazbec Tomaić  
*Textile Donations of the Empress Maria Theresa to the Franciscan Convent on Trsat and to the Parish Church of Bribir*
- 11:40 Discussion and Coffee Break

### EX VOTO, DESTRUCTION, RECONSTRUCTION

- Chair: Damir Tulić
- 12:20 Krasanka Majer Jurišić  
*Church of St. Nicholas in Šibenik: ex voto and pledges for salvation at sea*
- 12:40 Marin Bolić  
*Between Two Catastrophes: the Restoration of the Cathedral of Pula during the 18th Century*
- 13:00 Petar Puhmajer  
*Perished in the Allied Bombing of 1945: Two Late-Baroque Palaces in Rijeka*
- 13:20 Discussion and Concluding Remarks

# Summaries





## **The Convoluted Destiny of St Simeon's Relics in Zadar: The Communal Patron and its Urban and Architectural Settings in the Times of War, Poverty and Plague**

The extremely convoluted history of relations between Venice and the eastern Adriatic town of Zadar reached its final stage in the chain of events that have considerably transformed the urban and architectural setting of the most highly revered communal patron, St. Simeon.

The final stage of these events can be followed from the eve of the War of Cyprus and throughout next decades that led to the Candian war when this program had been accomplished. The paper will interpret the overall process of the formation of the central complex of Venetian administration of Zadar and the whole Venetian Dalmatia, particularly the church of St. Stephen's transformed into its chapel, gradually, from 1560ies to 1640ies. This process is an interesting case study into the stratum of appropriation through architectural and sculptural commissions during the troubled times. The demolition of the collegiate church of Sta Maria Maggiore with the original chapel of St. Simeon, followed by the communal plans for the church of St. Simeon the New, and subsequent abandonment of that project in favour of the transfer of the relic into the church consecrated to St. Stephen's/Sta Maria della Pace/St Simeon through a number of architectural and sculptural commissions. All of the stages of the process developed within the focal points of the communal and stately identity within once prosperous mediaeval town, that had been described succinctly around 1500 by a Venetian official: "vi e peste e fame e Turchi".



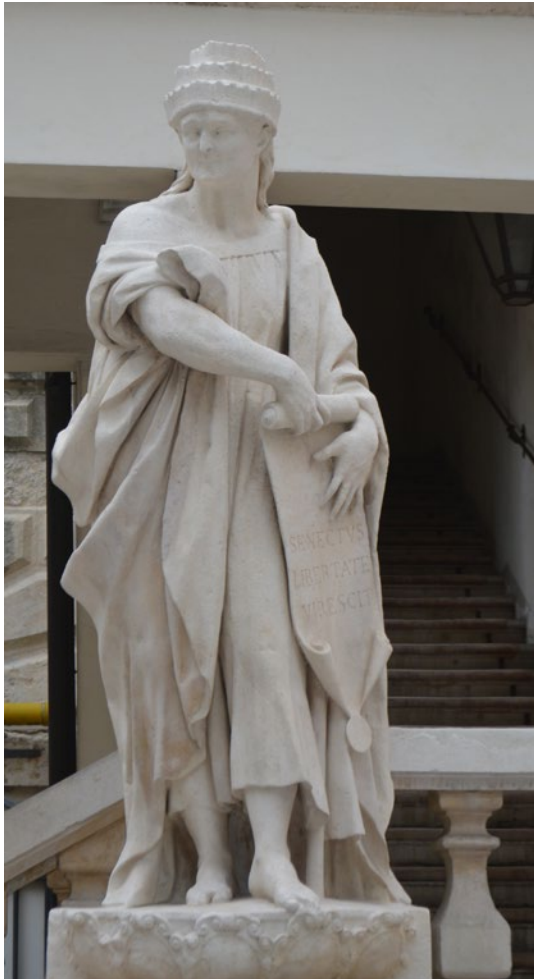
## Caught in a Crossfire: Art and *Ex Votos* in the Town of Korčula between Pirates and the Plague

The medieval southern Dalmatian town of Korčula is located on an important eastern Adriatic maritime route. The strategic position of the town had numerous advantages, as well as disadvantages. In 1571 the town of Korčula was, so to speak, caught in a crossfire between a pirate attack on the town and an epidemic of plague.

In August of 1571, before the great Battle of Lepanto fought between the Holy League and the Ottomans, a part of the pirate fleet led by the Algerian viceroy Uluz Ali sailed into the Adriatic Sea with the intention to conquer and plunder Dalmatian towns. On August 15, the feast of the Assumption of the Blessed Virgin Mary, the pirates attacked Korčula, however, unsuccessfully. The town's defense counted only 154 soldiers, assisted by a sudden and strong storm which was attributed to the intervention of the Holy Virgin herself. Afterwards the grateful citizens of Korčula exhibited their weapons as *ex voto* in the Town Cathedral and they established a votive mass and a chapel in Our Lady's honor.

During the same year, a plague epidemic broke out in the town and on the island on several occasions and, in hope of salvation, the citizens made a vow to St. Roch subsequently dedicating a large chapel to the Saint in the Korčula Cathedral. In 1575, the confraternity of St. Roch was founded. Committed to the worship of the plague saint, it was bound to have the key role in the public life of the town for the next 400 years together with some other confraternities. In 1577, the confraternity erected a monumental wooden altar in the Cathedral, adorned with the statues of St. Roch, Sts. Cosmas and Damian and the Holy Virgin, as well as the inscription: *EX VOTO AD MEMORIAM SALUTIS RECEPTAE ANNO DOMIN MDLXXI*. It was made by the local woodcarver Frano Čučić whose carving skills surpass the delimited environment of the island. He was to become one of the most respected woodcarvers of late 16<sup>th</sup> century Dalmatia.

The aim of the paper is to show how the two perils that befell Korčula in 1571 encouraged its citizens to overcome them and how they commemorated their victory by vows, establishing the confraternity dedicated to the plague saint, constructing the chapels and altars, and commissioning various other objects of art. The memory of these events lives on in the popular tradition of the town of Korčula.



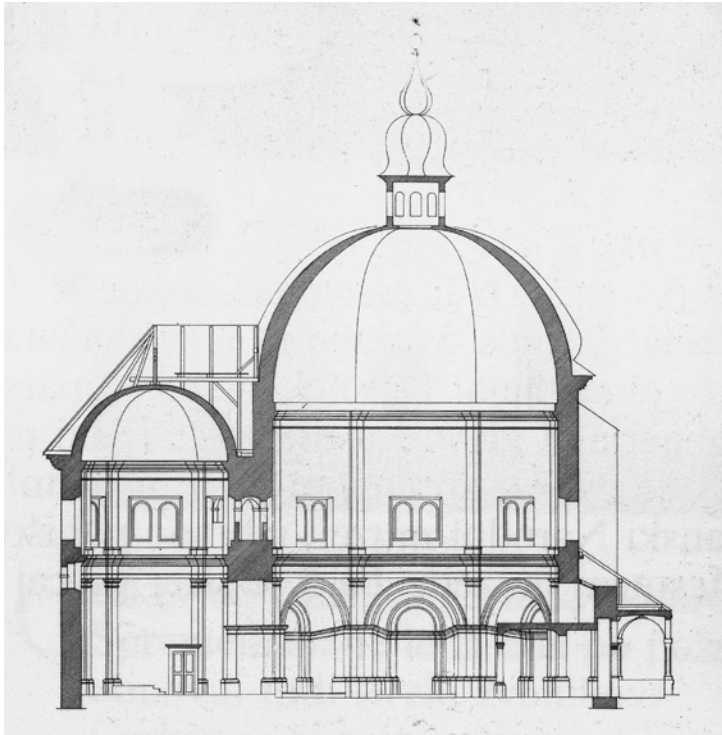
## La Vecchia Padova di Giovan Battista Albanese e il volto della Sanità

La presente proposta intende porre l'attenzione sull'intervento di Giovan Battista Albanese per l'Ufficio di Sanità a Padova e fornirne una nuova lettura iconografica in relazione al contesto architettonico, e più ampiamente rispetto al *milieu* culturale, filosofico e politico della città patavina ai tempi della 'peste manzoniana'. L'Ufficio di Sanità, istituito nel 1531 con la funzione di prevenire le epidemie e di occuparsi dell'igiene pubblica, ottiene la propria sede nel 1618 presso il volto delle Debite, che collegava Palazzo della Ragione al carcere. Si tratta di un luogo – purtroppo demolito nel corso dell'Ottocento – di una certa importanza per comprendere il processo di trasformazione urbanistica della città tra la fine del Cinquecento e i primi decenni del Seicento, ponendosi al culmine di una strategia di rinnovamento del centro amministrativo. La costruzione del volto, affidata in un primo tempo al semplice 'proto' Antonio de Biasi viene poi assegnata al progettista Vincenzo Dotto, nobile 'dilettante' di architettura, comportando un notevole cambio di registro, dal verbo essenziale del proto a quello magniloquente dell'architetto, come è anche visibile nei relativi disegni progettuali conservati presso l'Archivio di Stato di Padova. È proprio Dotto, d'altra parte, a ideare l'inserimento della statua della *Vecchia Padova*, poi commissionata ad Albanese nel 1628, al fine di impreziosire la *facies* della sede. La data è significativa, poiché è questo un periodo storicamente 'denso' per lo Stato veneto, impegnato nella guerra di successione di Mantova e del Monferrato: condizione che porterà allo scoppio dell'epidemia in cui morirà lo stesso Albanese, e che vede l'Ufficio di Sanità particolarmente coinvolto, per ovvie ragioni di mandato istituzionale. È in questo preciso contesto che va letta l'interpretazione del tema da parte di Albanese, la *Vecchia Padova* accompagnata dal motto "Senectus libertate virescit", e connotata dalla peculiare iconografia del capo coperto da una città turrita. Elementi da ricondurre alla cultura antiquaria del tempo e all'ambiente delle Accademie padovane, e che qui propongo di collegare all'apporto del fine erudito Lorenzo Pignoria attraverso il cui contributo nell'edizione ampliata delle *Imagini de gli dei Antichi* di Vincenzo Cartari, di cui fu curatore, è possibile ripercorrere la stratificazione simbolica del tema, che corrisponde al tipo iconografico della 'grande madre', evocativo per i temi di cura, protezione e salute, adatti al contesto della Sanità nei termini di un'operazione di altissima erudizione.



## Il Santuario della Beata Vergine di Semedella e la sua pala

La terribile peste del 1630-31 tolse la vita a quasi duemila persone a Capodistria: gran parte dei morti furono seppelliti a Semedella, altri invece a Lazzaretto, località nei dintorni della città istriana rispettivamente verso Isola e Trieste. Finita l'epidemia e dopo aver voluto erigere nel 1631 nel duomo capodistriano un altare votivo (progetto poi abbandonato), il Nobile Consiglio cittadino deliberò il 23 agosto 1639 di fabbricare una chiesa vicino al cimitero di Semedella, benedetta dal vescovo Pietro Morari il 24 aprile 1640. L'intervento proposto vuole compiere una revisione dei documenti sull'edificazione e prima decorazione seicentesca fatti conoscere nel 1886 dall'erudito locale Gedeone Pusterla (pseudonimo di Andrea Tommasich), con particolare attenzione alla pala dell'altar maggiore raffigurante "l'eccelsa Vergine di Dio Madre presso la SS. Trinità, orante per la cessazione dello spaventevole eccidio; - l'angelo messaggero dell'Onnipotente, che libera i colpiti dal morbo inesorabile; ed altri angeli di minore grandezza che lenificano le fiamme delle anime del purgatorio", pagata 50 ducati a "Guidotto Guidotti di Venezia" e oggetto di scarsa attenzione da parte degli studi di storia dell'arte moderni.





## **Santa Maria della Salute in Venice and the Problem of mid-17th Century Octagonal Churches in Inner Austrian Lands**

After the devastating plague of 1630, the Republic of Venice vowed to build a church, dedicated to Santa Maria della Salute. The building was finished only half a century later, but as soon as the building started and progressed, it became a centre of interest for probably every single architect (and interested patron) that happened to travel to Venice. Baldassare Longhena's bold design, combining central octagonal plan, often used for churches dedicated to Virgin Mary in Northern Italy, with ambulatory on the one hand, and Palladian motives from San Giorgio Maggiore on the other, still make this church one of the most spectacular and innovative buildings of the Italian Baroque.

Santa Maria della Salute was a far too complicated a structure to be easily copied and used as a model. Still, as art historians have often argued, it might have given an important impetus to the development of the central-plan octagonal churches in mid-17<sup>th</sup> century. In this paper, I intend to discuss some of these churches from Inner Austrian lands, especially in Carniola, for example the Jesuit church of St. Vitus in Rijeka and Nova Štifta near Ribnica.



## Una nuova scena di peste di Antonio Zanchi

La presentazione di un disegno inedito di Antonio Zanchi (Este 1631 - Venezia 1722), raffigurante una *Scena di pestilenza*, diviene anche l'occasione per una proposta di rilettura iconografica dell'opera forse più celebre dell'artista, realizzata nel 1666 per lo scalone della Scuola grande di San Rocco a Venezia.



## **In the Face of the Plague: Commissioning Altarpieces in Hope of Salvation and in Gratitude in Seicento Istria**

During the 16<sup>th</sup> century outbreaks of the plague struck the port cities and towns in Istria on a regular basis, most frequently its administrative and economic centre - Capodistira/Koper. For example, the sixth decade of Cinquecento witnessed a continuous series of outbursts that hit almost every town on its west coast, some of them more than once. At the turn of the century there was the epidemic that arrived from the hinterland, that is the Duchy of Carniola, and lasted from 1600 to 1602. A calm before the storm followed, only to be ended by the most severe outburst that lasted from 1630 until 1632, being the last plague epidemic to strike the Peninsula. It left the cities such as Capodistria and Pola severely depopulated, a condition that will have a grave effect on the economy, everyday life, as well as the artistic commissions in decades to come. During the entire 17<sup>th</sup> century, the few inhabitants of Istria, whether Venetian or Austrian subjects, were forced to face numerous adversities such as war, endemic malaria and famine. And yet the memory of the past pestilence outbreaks, as well as the fear of its recurrence, impelled them to seek continuously the salvation from the plague saints and the Virgin and to express their gratitude, through erecting altars and commissioning altarpieces. The paper intends to discuss several cases of corresponding commissions, such as the altarpiece by Jacopo Palma il Giovane representing *The Immaculate Conception with Sts Sebastian and Roch from Sanvincenti*, *The Virgin and Child with Sts Martha, Magdalene, Francis and Anthony* by Marcantonio Bassetti originally on the main altar of the Capuchin Church in Capodistria and the painting representing St Sebastian from the parish church of St Mauro in Isola. In this context it also intends to discuss the introduction of the cult of St Roch in Istria and Dalmatia and the persistence of the cult of St Sebastian.



## Votive Paintings in Šibenik during the Ottoman Wars and the Plague Epidemic: Commissions and Local Tradition

The early modern period in Venetian Dalmatia is marked by numerous armed conflicts between The Republic and the Ottoman Empire. The town of Šibenik and the surrounding area was particularly unfortunate, experiencing both war and the plague epidemic on several occasions. During that time, which was most unfavourable for making donations and commissioning works of art, the citizens of Šibenik found relief in prayers and vows that increased their hope for salvation from peril. Thus the medieval painting entitled *Our Lady of the Castle* or *Our Lady of Health* gained the special status among the faithful, which was additionally reinforced by the post-Tridentine propaganda.

Through various decrees concerning the rite and festivities, several bishops of Šibenik ruling at the beginning of the 17<sup>th</sup> century endeavoured to elevate the painting of *Our Lady of the Castle* to the local symbol of the post-Tridentine reformation and present it as the miraculous deliverer from war and the plague. Thus, some of the commissions financed by the bishops of Šibenik display the typical post-Tridentine practice of the inclusion of the old worshipped images within the newly erected altars, or even in the new monumental altarpieces. Such practice was followed by different ecclesiastical orders. The commissions of the bishop Vincenzo Arrigoni (1599-1626) were especially significant in this sense also because his practice was followed by his successors.

Another medieval votive painting, *Our Lady of Tears*, which was believed to have saved Šibenik from the 1635 plague, gained special status in the second half of the 17<sup>th</sup> century. The painting was transferred to the cathedral and bishop Alvisio Marcello commissioned a new marble high altar to be erected in its honour between 1638 and 1645.

The practice of worshipping the “miraculous” Gothic images, motivated by the post-Tridentine renewal, wars or the continuous threat of war and frequent outbreaks of epidemics, resulted in another phenomenon during the 17<sup>th</sup> and 18<sup>th</sup> centuries - numerous commissions of their copies were made for Dalmatian churches as well as for private devotion.



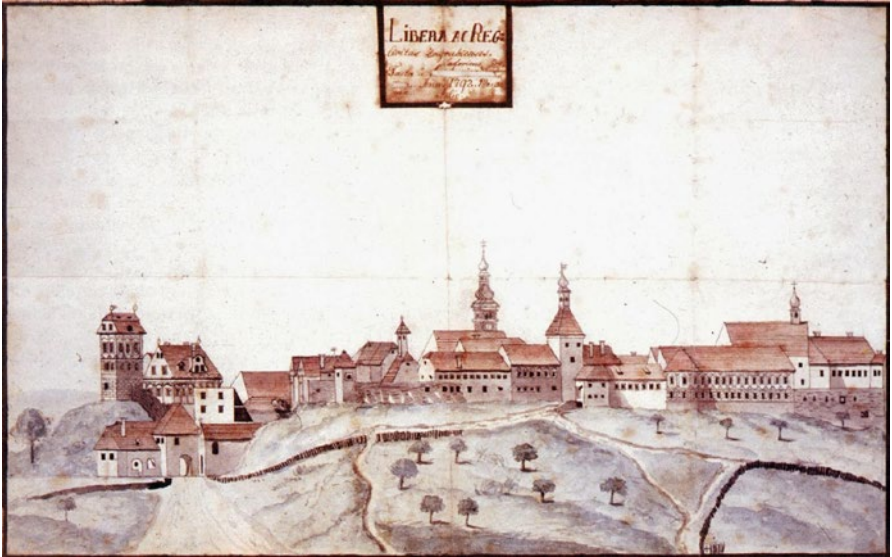


## «questa crudel et funesta inondatione, anzi diluvio»: attorno alla pala del Colmeda di Jacopo Bassano (1576)

La Pala del Colmeda è una delle poche opere firmate da Jacopo Bassano. Datata 1576, essa si pone all'interno dell'ottavo decennio del XVI secolo, un periodo frenetico e pieno di commissioni per il Da Ponte, che si trovò spesso a collaborare coi figli Francesco e Leandro. Siamo negli anni in cui Jacopo elabora una nuova tipologia di dipinti, dove la storia sacra si mescola alla raffigurazione della vita quotidiana: sono i "quadri biblico-pastorali", tra i quali troviamo anche la serie del "Diluvio Universale", con la quale la nostra pala ha numerosi aspetti in comune. La pala venne realizzata per la chiesa di Santa Maria degli Angeli di Feltre, a ricordo del tragico evento avvenuto il 27 giugno 1564, ossia l'esondazione del torrente Colmeda, che causò la morte di molte persone e la distruzione di ponti, case e botteghe che si trovavano presso i suoi argini. A compensare la tragicità di questo momento, ci pensò la solerzia della cittadinanza e della nobiltà locale, le quali, in accordo col podestà, si mossero fin da subito per ricostruire ciò che era stato spazzato via, e per mettere in sicurezza le rive del torrente.

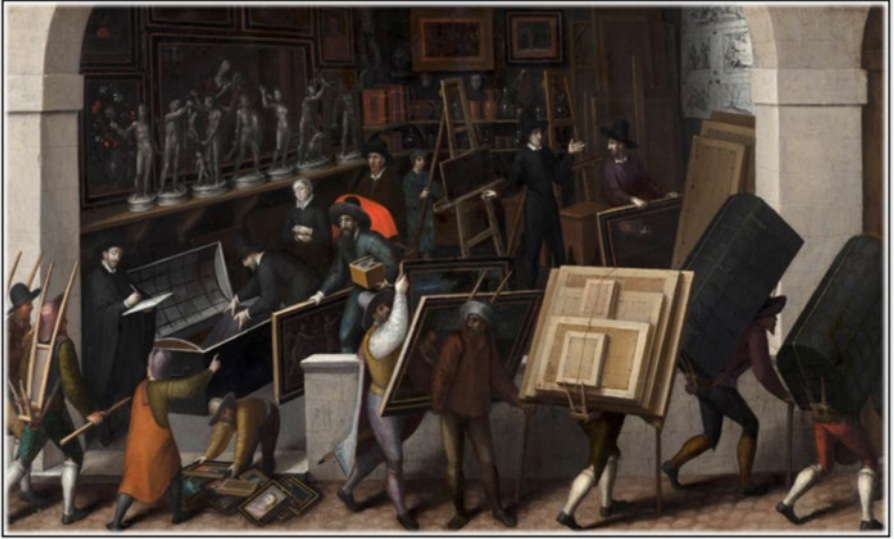
In mezza a questa distruzione, proprio il convento femminile e la chiesa di Santa Maria degli Angeli vennero risparmiati, benché costruiti nei pressi del Colmeda: ritenendo l'accaduto un miracolo di san Crescenzo, la cui festa cade appunto il 27 giugno, in suo onore venne eretto un altare nella chiesa, presso il quale doveva essere celebrata una messa ogni anno.

Se la connessione tra la pala del Bassano e l'esondazione del Colmeda è un dato incontrovertibile, meno chiare sono le dinamiche della committenza dell'opera, anche se recenti indagini d'archivio hanno scoperto l'esistenza di una confraternita che reggeva l'altare di San Crescenzo, e che potrebbe quindi aver commissionato il dipinto.



## Zagreb fires and the (re)construction of the city in the 17th and 18th centuries

The great fires of 1624, 1645, 1706, and especially 1731, which destroyed significant parts of the city, largely determined the later development of Zagreb, respectively Gradec. After the last fire, the process of the transformation of the then wooden city into of masonry, to paraphrase Lelja Dobronić, began intensively. Based on the acts and decisions of the city administration from the 17<sup>th</sup> and 18<sup>th</sup> centuries as well as the provisions of the city statute from 1732 and 1755, it is possible to reconstruct the ideas that guided the city authorities and individuals, prominent patrons, in their efforts of rebuilding the city after these disasters. In addition to repairs to damaged buildings, all documents emphasize the need for rapid reconstruction and construction on abandoned plots, in order to restore life in the city as soon as possible. The renovation of the city palaces was guided by the idea of repairing and beautifying the image of the city (especially for the aeria next to St. Mark's Square). The catastrophic fire of 1731, conditioned the development of later devotions in the city: the painting of the Virgin of the Stone Gate which survived the fire began to be worshiped as the patron saint of the city, which has persisted to this day. The rapid and intensive reconstruction of the city and buildings in the 18<sup>th</sup> century has an additional importance seen from today's perspective of the slow and administratively stalled reconstruction of the city after the recent catastrophic earthquakes.



## **The Damage of Transport: Case studies from the National Gallery of London**

Transportation of goods and people in Venice has been considered a particularly interesting topic in recent studies, and it is impossible to imagine any kind of activity in the city that did not encounter substantial physical barriers or “adversities”. The aim of this paper is to present my findings on the various transport strategies of Venetian painters of that time, with a focus on Tintoretto and his workshop. I show the role of the many Venetian Renaissance guilds involved in packing and transportation of goods, bringing together for the first time what we know of the various relevant corporations from published literature and archival sources.

I discuss about packing material, transportation procedures and damage in transit as revealed by documents regarding several Renaissance painters involved with the packing and shipping procedures of their artistic products. This includes the search for patterns in packing stuffs, the most common modes of transport, the risks of transportation, and the responsibilities of the many parties involved.

By examining a group of large-scale Venetian Renaissance paintings on canvas in London’s National Gallery, my paper shows how their physical condition can provide clear evidence of the damage occurred during transporting these works to their respective destinations via water and road. Together with archival records and x-rays of the paintings, I draw upon conversations I have had with conservators and scientists at the National Gallery, but also in Venice during my fieldwork.



## Madness, Mortality and Marriage in some Drawings by Palma il Giovane

The Venetian artist Palma il Giovane (c. 1550-1628) sketched his wife and children on numerous occasions. These intimate and understudied drawings offer an unusual glimpse into the lives of early modern women and infants, and they stand as poignant testaments of love, loss and fear in the face of illness and death. Prescient to the theme of this conference is the fact that Palma annotated his drawings with names and dates, as well as comments on the character and mental state of the sitters. For example, one particularly moving image depicts his beloved wife slumped over, her head in her hands with the comment '*Andriana matta*', another attests to the intelligence of his son Belisario, who perished aged four in 1605. This paper will consider a number of the artist's lesser-known drawings; as well as two painted self-portraits; and his monument in the basilica of Santi Giovanni e Paolo in Venice to draw conclusions on how repeated bereavements impacted Palma and the activity of his workshop in the 1600s. When understood in light of recent archival discoveries, this corpus of works will demonstrate how artmaking became a powerful method of processing the emotions elicited by repeated family tragedies and the uncertainties surrounding the future of the Palma *bottega*.

**NARRAZIONE**  
DE' PRODIGII OPERATI  
DAL GLORIOSO  
**S. FILIPPO NERI**  
Nella persona dell'Eminent. Sig.  
**CARDINALE ORSINI**  
ARCIVESCOVO DI BENEVENTO.

In occasione, che rimase sotto le roui-  
ne delle sue stanze nel Tremuoto,  
che distrusse quella Città a'  
5. di Giugno 1688.



IN NA POLI M.DC.LXXXVIII.  
Presso Nouello de Bonis Stampatore Arciuefcouale  
*Con Licenza de' Superiori.*



## **From the central Apennines to the Eastern Adriatic coast: the growth of “common” earthquake devotions in the early 1700s**

«Mountains stand still but people get around» is an old Italian adage. Its truth is proved by looking out for artworks connected to the Adriatic earthquakes of the early modern period. Some interesting pictorial evidence of the 1667 Ragusa-Dubrovnik earthquake is (or was) to be found in a remote corner of the Apennines (central Italy), just because local people once used to shuttle to and fro between the opposite coasts of the Adriatic for professional reasons. This network of age-old relationships that criss-crossed the Adriatic area and its surroundings also played a part in the spreading of the notion that some saints in particular (Francis Borgia, Francis Neri, Francis Solanus and - last but absolutely not least - Emygdus) were to be considered as especially “efficacious” protectors against earthquakes. This phenomenon appears to be quite typical of the 1600s-1700s, to have benefited from the existence of a large range of early mass media of information (namely cheap prints and pamphlets) that favoured its diffusion, and can be considered as an early example of cultural “globalization”. In earlier times, indeed, the spiritual reaction of earthquake-affected communities seems to have tended to be much more “original” than in subsequent times. In other words, while medieval/renaissance communities tended to have recourse to heavenly patrons of their own (chosen because of local values/affiliations/experience), in the early modern period the devotion for “earthquake specialists” becomes much more common. The process that led to the adoption of specialized earthquake protectors by some of the main Catholic communities of the Eastern Adriatic coast will be summarily analysed in this paper.



S. Emygdio, Obispo , y Martyr , Abogado  
contra los Temblores de Tierra.

## **New light on the printed visual sources of St. Emygdus in Early Modern Spain**

During the 18<sup>th</sup> century, the occurrence of several seismic events in the Iberian Peninsula brought a significant increase in the veneration of some saints, such as the saints Philip Neri and Francis Borja, invoked as patrons against earthquakes. This special devotion, expressed visually through paintings and sculptures for the altars of local churches and convents, seems testifying also by the spreading of printed images of these saints, made them becoming the protagonists of religious practices in times of earthquakes.

One of the most popular anti-seismic saints was Saint Emygdus, the martyred Bishop of Ascoli, whose hagiographic accounts hallow him as advocate against any seismic episode, starting from an extraordinary miracle he starred during the earthquake that damaged central Italy in 1703. In the Spanish context, the spread of engravings (often by accompanying special prayers to perform before, during and after the calamity) made this saint very popular. Especially in the southern regions, the increase of this devotion followed the dramatic Portugal earthquake of 1755. It had Lisbon as its epicentre, but from there it spread throughout the Andalusian territory. This catastrophe led to intensive graphical output showing the saint as a force not only against earthquakes but also against tidal waves.

The aim of this paper is to provide an overview of the Spanish print catalogue of Saint Emygdus. Taking into account the developing of the Italian figurative tradition about this saint starting from 1703, it will stress on its continuity and transformations afterward the 1755 Lisbon earthquake. Finally, it will explore the spreading of the Spanish iconography throughout the Iberian Peninsula, mainly in the Ibero-American territories.



## **“Vera, e distinta relazione di un terribilissimo Terremoto accaduto nella Città di Fiume...”: the 1750 Rijeka Earthquake and the Erection of the Votive Marble Altar of St. Philip Neri in Its Collegiate Church**

The terrible earthquake that struck Rijeka in the middle of the 18<sup>th</sup> century has so far been known only through the contemporary description by certain Mainardi, the local Jesuit monk. However, a newly found and yet unknown records by an anonymous author, kept in the University Library of Trieste, provide new information about the event that befell the inhabitants of Rijeka on 17 December 1750. On that day, a numerous congregation gathered in the Jesuit Church of St. Vitus to continue the liturgical celebration of the Holy Christmas Novena. According to the newly found records, after the Mass ended and when the citizens began to leave the Church, a devastating earthquake occurred. A terrible noise was heard all over the city, all the bell towers collapsed and the religious buildings were significantly damaged. Numerous citizens of Rijeka took refuge in the garden near the Jesuit Church and College. In hope that the terrible earthquake would not happen again, they decided to erect a new votive marble altar in the Collegiate Church dedicated to St. Philip Neri. In 1753 a contract was made with the naturalized Rijeka sculptor, altarist and architect Antonio Michalazzi (1707-1771) according to which he had to build the altar for 540 ducats. Another archival document relates that on 24 May 1754, the Rijeka City Council sent a letter to the Supreme Commercial Administration in Trieste containing a request for 100 ducats, necessary for the completion of the work. In the same year, thanks to the generous donations of the citizens of Rijeka, but also of the city council, the altar was finally put up next to the triumphal arch of the Collegiate Church. It was solemnly consecrated by the Bishop of Pula Giovanni Andrea Balbi (1732 - 1771) immediately afterwards.

The paper intends to discuss the traumatic events that took place on 17 December 1750 in Rijeka and to reconstruct the workings connected to the erection of the votive marble altar of St. Philip Neri in the local Collegiate Church, on grounds of the newly found archival documents.



## **Agostiniani di S. Girolamo e benedettine di S. Rocco di Rijeka (Fiume) di fronte al terremoto del 1750: paura, danni e ricostruzione dei rispettivi conventi e chiese**

La storiografia sino ad ora non si è occupata in maniera soddisfacente della storia degli ordini religiosi maschili e femminili della città di Fiume/Rijeka. Il destino dei fondi d'archivio, conseguente la soppressione giuseppinista del convento agostiniano di S. Girolamo a fine Settecento, nonché l'esilio delle monache benedettine da Fiume nel Secondo dopoguerra, hanno ostacolato la ricerca storica. Attingendo a queste fonti il relatore illustra dati sconosciuti relativi al terremoto del 1750 e le conseguenze per la vita religiosa cittadina e i rispettivi luoghi di culto. Le fonti d'archivio agostiniane rivelano le circostanze relative al terremoto, la paura e la devozione dei religiosi e della cittadinanza. I lavori di riparazione, a seguito dei danni subiti dal monastero e dalla chiesa di S. Girolamo, vanno interpretati altresì nell'ottica dell'ampliamento del monastero e della chiesa. In seguito al terremoto le monache benedettine dovettero abbandonare il monastero di S. Rocco, il quale, una volta rientrate, fu riparato assieme alla chiesa, in cui lo svolgimento della liturgia subì notevoli impedimenti.





## Textile Donations of the Empress Maria Theresa to the Franciscan Convent on Trsat and to the Parish Church of Bribir

In the treasury of the Franciscan convent on Trsat (today a part of the City of Rijeka), among many valuable votive objects, there is a set of liturgical vestments made of green velvet with a floral pattern embroidered with silver threads. According to tradition, the set was donated to the Franciscans by the Empress Maria Theresa and, moreover, she embroidered it herself. In fact, the set was made around 1750 or 1760 in one of the Austrian weaving and embroidery workshops, so it could be an acquisition that followed immediately after the devastating earthquake that hit Rijeka and its surroundings in 1750 with the aim of restoring the convent's liturgical inventory. The legend of the Empress's patronage is also associated with a set of black embroidered liturgical vestments kept in the Parish Church of Saints Peter and Paul in Bribir. Black liturgical vestments have been used for centuries at Mass celebrations on days of mourning, as well as on Good Friday and Good Saturday. Black thus symbolized sorrow, regret, and penance, and its use was abolished after the Second Vatican Council in 1962, when violet took over the same symbolism. Today, black liturgical vestments are very rarely preserved, and the Bribir black set is believed to have been donated by the Empress so that a mass for the fallen soldiers could be served in it.

Such beliefs are not uncommon and it is known that during her reign the Empress often and generously donated silk fabrics as well as liturgical vestments to church communities throughout the Habsburg Monarchy. Many such objects are believed to have been made by the Empress herself, which has certainly contributed to their symbolic and material value. However, behind the intense votive and donatorial policy of the Empress Maria Theresa, there lies a very vigorous promotion of the rising Austrian silk industry.

The paper intends to discuss the yet unpublished, uncontextualised and unevaluated textile objects of the Austrian provenance preserved in the collections of the Franciscan convent on Trsat and in the parish church of Bribir that are believed to be the donation of the Empress Maria Theresa.



## **Church of St. Nicholas in Šibenik: ex voto and pledges for salvation at sea**

The votive offerings of thanks, as well as the pledges for salvation or protection, were significant markers and witnesses of popular religiosity. They were widely spread throughout centuries, representing mostly personal or collective thanksgiving for a miraculous act of a sacred entity, embodying what existed both in reality and in consciousness. In some cases, those offerings were inspired by escape from social persecution or emphasizing the importance of the individual within the group community that was involved, but they were also committed and ordered addressing escape from life threatening situations on the sea and saviour from shipwrecks. However, the very possibility of their ordering was not ultimately crucial, although the wealth of the client certainly influenced the luxury or excellence of the work of art. What was important is that in the first place these images and gifts were tasked to express the sacred obligation which they performed in a strictly defined iconography.

The church of St. Nicolas in Šibenik, built in the first half of the 17<sup>th</sup> century, is an example of collective order of nobles and commoners who were members of the fraternity of sailors, shipbuilders and merchants. With the strong belief in the protection of a particular saint, St. Nicolas, their protector and patron, they persisted in building and arranging the church, concurrently remaining open to help those in need and to care for the common good in the broader social and ecclesial context. Therefore, the church was equipped with votive gifts and offerings, common as paintings and altars, but also with numerous models of different ships, naves and boats and a sumptuous wooden ceiling.



## Between Two Catastrophes: the Restoration of the Cathedral of Pula during the 18<sup>th</sup> Century

In the early modern period, Istria – including the Diocese of Pula – suffered numerous adversities. The greatest contributing factors to the economic decline and subsequent depopulation of the peninsula were diseases such as malaria and the plague, as well as the fact that the border between The Habsburg Empire and the Venetian Republic passed in the middle of the peninsula, so the conflicts between these two forces left long-lasting and devastating consequences. These circumstances are perhaps best described in a report by Capitano di Raspo, Pietro Bondumier: “On the last day of October 1611 in Pula, I truly lament the miserable state of the town, where you can see many churches, houses and famous buildings of its dignified past. The town is now practically uninhabited, provoking pity and, so to say, daily sinking lower and lower. The cause of such misfortune is attributed to the bad air in the town and its surroundings.”

At the end of the 17<sup>th</sup>, and especially during the 18<sup>th</sup> century, a series of energetic bishops resided in Pula, leading the city’s revival. The most enterprising bishop of the 18<sup>th</sup> century, Giuseppe Maria Bottari (1695—1729) restored the presbytery of Pula Cathedral, its sacristy and the bishop’s palace. He acquired liturgical paraphernalia and he commissioned a marble altar in honour of St Anthony of Padua in the Church of St Francis in Pula. Moreover, as a symbolic renewal of the town’s pride, he ordered the reconstruction of the bell tower, the bells of which were found in the mud near the cathedral. The State Archives of Rijeka (HR-DARI-395: Churches and monasteries of Pula and Poreč 1244./1903.) hold documentation which completes the known facts about the bell tower’s reconstruction. The same archival fund also holds a 1775 contract, between the canon Antonio Bogovich and the stuccoworker Antonio Negri, for the chapel which was to house the baptistery. The Pula Cathedral was damaged again during the first half of the 20<sup>th</sup> century, first by fire in 1923, and then by the Allied bombing in 1944. Thus, the bell tower and the chapel with the baptistery represent significant and rare remains of the 18<sup>th</sup>-century restoration of the diocesan complex in Pula.



## Perished in the Allied Bombing of 1945: Two Late-Baroque Palaces in Rijeka

Up until the end of the Second World War, two grand houses built at the turn of the 18<sup>th</sup> and 19<sup>th</sup> centuries stood out in the cityscape of Rijeka. The Bolf Palace at Korzo 2A was owned by the cloth merchant Valentino Bolf, a native of Gorizia, while the palace of the Huber family occupied the eastern part of today's building at Riva 8. Both were three-storey palatial houses, accentuated in height and articulated with portals, balconies and large roof gables, which made them typical upscale residential houses of the period. During Allied bombing in the spring of 1945, both palaces were directly hit, and their walls collapsed into ruins. After the removal of debris, the empty site of the Bolf Palace was filled in by the construction of the present modernist building designed by architect Zdenko Kolacio in 1950, while the site of the Huber Palace was converted to a small park, designed by the same architect in 1952, and then entirely used up by the *Croatia Line* building (1987-1993). The images of war destruction and the consequent history of the two palaces' locations revealed how the most valuable segments of the urban fabric of Rijeka have been permanently erased from memory.



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