

„The Power of Media: Patronage, Representation and Propaganda in the Early Modern Period (1450-1800) between Mediterranean and Central Europe“ : [Programme and Book of Abstracts]

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THE POWER OF MEDIA

PATRONAGE, REPRESENTATION AND PROPAGANDA
IN THE EARLY MODERN PERIOD (1450-1800) BETWEEN
THE MEDITERRANEAN
AND CENTRAL EUROPE

INTERNATIONAL CONFERENCE
SPLIT, 13-15 JUNE 2018

THE POWER OF MEDIA

**PATRONAGE, REPRESENTATION AND PROPAGANDA
IN THE EARLY MODERN PERIOD (1450-1800)
BETWEEN THE MEDITERRANEAN AND CENTRAL EUROPE**

**INTERNATIONAL CONFERENCE
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Split City Museum (Muzej Grada Splita), Papalićeva 1

Cover image: detail from the illustrated broadsheet “Wahres Ab
Contrafe EMERICY TECKELY” (1683). Valvasor Collection of the
Zagreb Archdiocese.

PROGRAMME

WEDNESDAY, 13 JUNE

8.30–9.00 Registration

9.00 Opening remarks and introduction

9.15 **Karl Vocelka**, Vienna, introductory lecture
The Media of Habsburg Political Propaganda,
Representation and Memorial Culture

10.00 **Anna Boreczky**, Budapest
Historiography and Propaganda in the Royal Court
of King Matthias. Hungarian Book-culture in the
Late Middle Ages and Beyond

10.30 **Milan Pelc**, Zagreb
Panegyrical Emblems and Habsburg Emperors –
Some Examples Connected to the 17th Century
Croatia

11.00–11.30 Coffee break

11.30 **Mateja Jerman**, Rijeka
Magna Mater Austriae and the Representation of
Habsburg Power in the Franciscan Convent on
Trsat (Rijeka)

12.00 Mirjana Repanić-Braun, Zagreb

Erbhuldigung to Holy Roman Emperor Charles VI
in 1728. Printed Records and Visual Reminders

12.30 Jasminka Najcer Sabljak, Osijek

The Portraits of Rulers from the House of
Habsburg in Noble Families and Public Collections
of Eastern Croatia

13.00–14.30 Lunch

14.30 Martina Frank, Venice

Mediatic Culture in Baroque Venice: a Mirror of
the Republic?

15.00 Višnja Bralić, Zagreb

Dogi, podestati e santi protettori. Venetian Political
Representation in Constructing the Memory and
Identity of Istrian Communities in the 15th and
16th Centuries

15.30 Nina Kudiš, Rijeka

*The Glorification of Marcantonio Barbarigo, Podestà
of Chioggia*: Representation and Propaganda,
Maybe Even a Memory

16.00–16.30 Coffee break

16.30 Damir Tulić, Rijeka

Glory Crowned by Marble: Self-Promotion of
Individuals and Families in the 17th and 18th
Century Monuments in Istria and Dalmatia

17.00 Daniel Premerl, Zagreb

The Sacchetti Family and Ivan Tomko Mrnavić:
A Case of Patronage, Representation and
Propaganda in 1620s Rome

17.30 Luka Špoljarić, Zagreb

In the Service of an Illyrian Bishop: Francesco
Maturanzio's *Poems from the Eastern Shores*

19.00 Dinner

THURSDAY, 14 JUNE 2018

9.00 Martin Mádl, Prague

Catholic Baroque Art as a Medium of Religious
Propaganda in the Czech Lands

9.30 Barbara Murovec, Ljubljana

Frescoed Religion. Inner Austrian Monuments and
the Confessional Conflict around 1600

10.00 Werner Telesko, Vienna

Graphic Prints of the Josephine Period (1765/1790)
and the Propaganda of 'Religious Tolerance'

10.30 Ivan Ferenčak, Zagreb

The Layers of Propaganda in Glagolitic Books
printed by Bishop Šimun Kožičić Benja in Rijeka

11.00–11.30 Coffee break

11.30 Robert Born, Leipzig

Images of the Arch Enemy of the Christian Faith at a Protestant German Court. The *Turcica* in the *Thesaurus picturarum* of Marcus zum Lamm (1544–1606)

12.00 Herbert Karner, Vienna

Raum der ungezügelten Gewalt (Space of Rampant Force; Sebastian Münster, 1544) and the Role of Constantinople in Central European Cartography

12,30 Martin Krummholz, Prague

The Vehicles of Power. Iconography of the Envoy's Coaches of the Spanish Succession War Period

13.00–14.30 Lunch

14.30 Petra Batelja, Zagreb

The Power of Genealogy – The Case of the Oršić Family from the 18th Century

15.00 Vlasta Zajec, Zagreb

High Politics in the Countryside – Two Commissions by Marquise Pignatelly Althan in Međimurje

15.30 Polona Vidmar, Maribor

The Representation and Memoria of a Diplomat. Illustrations in Sigmund von Herberstein's Autobiographic Works

16.00–16.30 Coffee break

16.30 Zsuzsanna Korhecz Papp, Subotica
Sanctuary Decoration in the Church of the
Croatian-Hungarian Capistran Province of the
Franciscan Order in Budapest

17.00 Ivana Prijatelj Pavičić, Split
A Contribution to the Understanding of the
Military Confraternity called *Scuola dei Albanesi*,
Croati a Cavallo i Oltramarini in St Simeon Church
in Zadar

17.30 Ivan Gerát, Bratislava
Saint George between Media and Functions

18.00 Joško Belamarić, Split
Prokulijan's Panegyric to the City of Split and its
Founder Diocletian

18.30 Closing remarks

19.30 Dinner

FRIDAY, 15 JUNE 2018

9.00 Trogir: examples of *damnatio memoriae*

13.00 Return to Split and farewell

PARTICIPANTS & ABSTRACTS

Petra Batelja, Zagreb

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Petra Batelja graduated in Art History and Portuguese Language and Literature at the Faculty of Humanities and Social Sciences in 2013. She is currently working at the Institute of Art History in Zagreb as a research assistant on the project *VACOP*. In 2014, she started a PhD in history at the University of Zagreb preparing an interdisciplinary dissertation on Croatian noble family Oršić in the 18th century. In the last year, she conducted 1-month research stays in Ljubljana and Budapest (*Stipendium Hungaricum*). Her further research interests include the iconography of Virgin Mary of Mercy, on which she co-authored a book *The Mother of God Protectress Amongst the Croats: Theological and Art-history Approach* (Zagreb, 2013).

The Power of Genealogy – The Case of the Oršić Family from the 18th Century

The aim of the paper is to examine the family genealogy as a mechanism of self-presentation of the noble families in the early modern period. More specifically, I will focus on the Oršić family and the belief of their eleventh-century origin, from the Lapčani (Lapsanovich) kindred located

in eastern Lika, corroborated in a number of eighteenth-century sources, both textual and visual. In light of this, my lecture does not intend to determine the authenticity and historical accuracy of literary and visual material, which is credible only for the period starting from the sixteenth century onwards. Rather, I shall examine these records as the means that mirror the very concept of Oršić's self-fashioning: the primary aim of these genealogies was to devise the continuous family history by accentuating the most important alleged ancestors, their heroic events and deeds. Therefore, by focusing on the simple, yet crucial question: 'What makes the nobility noble?' (T. Reuter), I will discuss the importance of blood relations and family lineage amongst other mechanisms of power, such as political and military functions, education, possessions, and social connections, as one of the most important distinctions between the *nouveau riche* and the old noble families in the 18th century.

Joško Belamarić, Split

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Josip (Joško) Belamarić is a research advisor at the Institute of Art History in Zagreb and since 2010, head of the Cvito Fisković Centre in Split. Between 1991 and 2009 he served as the director of the Regional Office for Monument Protection. He has published a number of books, studies and articles on the urban history of art, architecture and urbanism of early modern Dalmatia. He has also directed conservation works in Dalmatia and edited number of exhibitions. His recent publications include books: *Studies in Medieval and Renaissance Art History in the Adriatic*, Vol II (2012); *Stone of the Eastern Adriatic* (Split 2016); *Sphinx on the Peristyle of Diocletian's Palace* (Zagreb 2017). He was recently the guest scholar at the Getty Research Institute for six months from October 2017, with the project entitled *The metamorphosis of the Diocletian's palace into medieval town*.

Prokulijan's Panegyric to the City of Split and its Founder Diocletian

The most prominent example of *Bürgerhumanismus*, as coined by Hans Baron, for the territory of Dalmatia during Renaissance, is the speech delivered in 1567 by Antun Prokulijan (Antonio Proculiano, Chancellor of Split), extending praise to the city of Split and its founder. When compared to the description of Split by Marko Marulić, written a century earlier, Prokulijan's observations offered a broader, deeper reach, while his impressions of landscape and urban fabric, as well as his vision of the original appearance of Diocletian's Palace assumed a kinetic, nearly movie-

like character. The series of information that he delivered regarding inner and outer topography of the city were entirely new, and some have become commonly accepted since. For example, Ivan Petar Marchi, responsible in all likelihood for procuring Johann Fischer von Erlach with descriptions of Diocletian's Palace and the then-current state of the historical core of Split (for his opus magnum *Entwurf einer historischen Architectur*, 1721), must have been familiar with Prokulijan's speech. Unlike Marulić, who remained unsusceptible to the medieval urbanism of Split, Prokulijan brought forward, among other, the first description of the cathedral bell tower, the most original work of older Croatian architecture.

The paper will present several new insights on the social and cultural circle around Prokulijan (born in Bar). His lengthy panegyric – the reading before 'the magnificent and noble Great Council of the Split commune' must have lasted for four hours – will be analysed with special regard to comparison with its supposed prototype – *Laudatio florentinae Urbis* by Leonardo Bruni, in turn modelled after *Panathenaic Oration* by Aelius Aristides. Finally, the discussion will focus on a heretofore unknown manuscript, written around 1659 and disclosing quite interesting observations about the original appearance of the palace in Split.

Anna Boreczky, Budapest

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Anna Boreczky works as a research scholar for the Res Libraria Hungariae Research Group of the Hungarian Academy of Sciences and the Széchényi National Library. Her main field of study is medieval book-culture, with a focus on Biblical typology, visual narratives, and the medieval reception of Antiquity. She has published the facsimile of an early-fifteenth-century Viennese copy of *Concordantiae Caritatis*. As a member of the Institute for Advanced Study, Princeton (2013–2014), she engaged in the study of a Late Antique novel, the *History of Apollonius king of Tyre*. Book painting in medieval Hungary, as a testimony of the wealth of relationships between bookmen in Latin Christianity and beyond, has always been a particular field of her interest.

Historiography and Propaganda in the Royal Court of King Matthias. Hungarian Book-culture in the Late Middle Ages and Beyond

During the very last years of the reign of King Matthias (1458–1490), three Hungarian chronicles were composed. The first one, the *Chronica hungarorum* by Johannes de Thurocz, a middle-class lawyer in the royal court, which was printed twice in the course of 1488, is considered to be the last medieval chronicle of the nation. Originally dedicated not to the king, but rather to chancellor Thomas de Drag, Johannes' superior in the court of justice called *personalis presentia regia*, the *Chronica hungarorum* failed to represent royal ideology. The humanist rendering of the history of the country and the deeds of its rulers, especially those of King Matthias,

appeared, in turn, in the *Epithoma rerum hungararum* by bishop Petrus Ranzanus and the *Rerum ungaricarum decades* by the Italian scholar, Antonio Bonfini. Although the three chronicles were based on similar sources (Ranzanus and Bonfini directly used Johannes de Thurocz's work itself), written by authors of different social background and knowledge, answering the expectations of different patrons, and addressed to different circles of prospective readers, they interpreted the events of the past in different ways. While Johannes de Thurocz wrote for the local nobility, Ranzanus and Bonfini represented different interests within internal politics. In the feud over royal succession, Ranzanus stood on the side of the queen, Beatrice of Aragon, whereas Bonfini served the king by means of promoting his image as a ruler of noble Roman ancestry, whose illegitimate son, Johannes Corvinus, is worthy of the Hungarian crown, and whose aspirations for great European power are justified. The three chronicles have come down to us in a number of books: manuscripts, incunabula, and early prints alike from the 15th and 16th centuries, many of them illustrated with lengthy cycles of images. Based on the comparative analysis of the three chronicles, my paper will investigate the agency of these books and their illustrations. Through the study of the traditions they followed and the messages their illustrations conveyed, the primary question I will seek answers for is whether the social and political polarity of the royal court inherent in the chronicles is also present in the format, style, and iconography of the illustrated books that contain them. Taking into consideration their circulation and reception as well, I will try to reveal the role they finally played in the royal propaganda, and to esteem the impact they had on the European image of Hungary and the Hungarians.

Robert Born, Leipzig

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Robert Born graduated in Art History, Classical Archaeology and History of Eastern Europe at the University of Basel and Berlin. He obtained his PhD in 2007 at the Humboldt University of Berlin. In the period 2006–2013, he was a research fellow at the GWZO and Director of the project *Ottoman Orient and East Central Europe* and since 2018, he has been a research fellow at the GWZO Leipzig on the project *The Ottoman Tributaries Transylvania, Moldavia and Wallachia as Communication Spaces (16th–18th Centuries)*. He was a curator (together with Guido Messling and Michał Dziewulski) of the exhibition *The Sultan's World – The Ottoman Orient in Renaissance Art*, on display in Brussels and Kraków 2015.

**Images of the Arch Enemy of the Christian Faith
at a Protestant German Court. The *Turcica* in the
Thesaurus picturarum of Marcus zum Lamm
(1544–1606)**

The rise of the Ottoman Empire to becoming a leading power in Europe occurred in parallel with the great travels of discovery and the invention of movable type. Artists and publishers responded to the growing demand for information on the Ottomans with a wide range of printed matter, which increasingly also featured material on their customs and practices as well as maps and *vedutas* along with pictorial accounts dealing with historic events. These works, which are collectively referred to as *Turcica*, document the phenomenon of fear of the ‘Turkish threat’ that existed in

all social classes. The proposed paper will focus on the reception of these printed *Turcica* at the court of the Electoral Palatinate in Heidelberg, one of the Protestant centres in the late 16th century. The paper will discuss different media (broadsheets, speeches, pamphlets, and even theological works) and the strategies related with the gathering of information and their transformation by analysing the *Turcica* within the *Thesaurus picturarum*, a remarkable convolute of works compiled by the jurist Marcus zum Lamm (1544–1606), a member of the ecclesiastical council at the Electoral Palatinate in Heidelberg.

Višnja Bralić, Zagreb

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Višnja Bralić is a research advisor at the Croatian Conservation Institute in Zagreb. She obtained her MA (2000) and PhD degrees (2012) at the University of Zagreb, Faculty of Humanities and Social Sciences. In her scholarly work, she researches Renaissance and Baroque art, in particular focusing on the topics of relations between Venetian artists and local patronage, the transference of style and iconography, as well as protection of artistic heritage. The findings are published in books, national and international journals, conference proceedings, and exhibition catalogues.

Dogi, podestati e santi protettori. Venetian Political Representation in Constructing the Memory and Identity of Istrian Communities in the 15th and 16th Centuries

With its complex iconography of state representation, woven into all aspects of political, religious, and cultural life, the Republic of Venice envisaged its political power throughout centuries. Through historical narratives, ideological messages, and symbolic motifs the famous myth of Venice was reaffirmed, reinterpreting the medieval idea of the Republic that not only enjoyed heavenly protection and guidance, but was also 'a part of God's plan'. Personal representation of government officials – regardless whether they were a part of a centralised government or numerous governors of Venetian provinces – also served to communicate the political power of the *Serenissima* and shape

public opinions. At the same time, public spaces, a stage for the everyday life of numerous municipal communities in overseas holds, remained areas where communal identity was revived and older, local traditions were preserved. The intention of this presentation is to interpret the processes of articulating visual representation of power used by representatives of the Venetian government – dodges, *podestà*, captains, as well as bishops – to participate in the (co)creation of local memory and identity of several Istrian towns, mainly through the ‘appropriation’ of the cults of their patron saints. The proportion of prominent individuals, representatives of the Venetian government and their political and personal motivations, will be analysed on individual artworks that shaped the social and religious identity of Rovinj (Rovigno) during the 15th and 16th centuries.

Ivan Ferenčak, Zagreb

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Ivan Ferenčak (1990) obtained his MA degree in Art History at the Faculty of Humanities and Social Sciences in Zagreb with the thesis *The Illumination of Glagolitic Manuscripts from 1st quarter of the 15th Century* (2015). Currently, he is a PhD student at the University of Zadar. He works as an assistant in the Strossmayer Gallery of Old Masters on HERA project *Transfer of Cultural Objects in the Alpe Adria Region in the 20th Century* (TransCultAA) researching Ante Topić Mimara's donation to the Strossmayer Gallery.

The Layers of Propaganda in Glagolitic Books printed by Bishop Šimun Kožičić Benja in Rijeka

Observed as a whole group, the woodcuts in six Glagolitic books printed by Bishop Šimun Kožičić Benja in Rijeka (1530–1531) seem to be chosen as elements of a carefully planned visual program that sends a clear message of representation and propaganda. Most of these books are embellished with elaborate Renaissance-style visual program, which was accomplished through plates for woodcuts (either scenes or historiated initials) imported from Venice. The use of Venetian models is accordant to transmission of Italian/Latin book culture already observed in textual templates for some of these books.

The comparison of woodcuts in his most comprehensive edition, *Missale (Misal hruacki)*, with several Venetian editions of this liturgical book shows that he emulated complete up-to-date visual program and introduced it into

Glagolitic printing. Along with appropriating complete program, Bishop Kožičić Benja included images of two saints and several Glagolitic initials and used his family coat of arms as his printer's sign. On the one hand, in doing so, he represented himself as an intellectual familiar with contemporary book and art production in Venice, as well as emphasized his own role in the dissemination of national script, language, and literacy in general. On the other hand, he underlined his own role as protector and promotor of Glagolitic heritage with intention to preserve the memory of Glagolitic tradition within the Roman Catholic Church.

The proposed lecture will focus on multiple literal and symbolical layers that Bishop Kožičić Benja intentionally incorporated in the visual program of his books, making them the ideal model for discussing relations between patronage, propaganda, representation, and memory. Besides that, the relationships between center and periphery will be one of the objectives, especially regarding the fact that woodcuts used in Rijeka can be recognized in books printed in Venice, the main printing center of that time, both before and after the years of 1530–31.

Martina Frank, Venezia

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Martina Frank is a full professor of History of Architecture at the Ca' Foscari University in Venice and the Director of the International PhD Program in Art History. Her research interests include architectural and artistic patronage from the 15th to the 19th century; Venetian Baroque palaces, villas and gardens in relationship to the European cultural background; the education and professional competences of architects in Venice; and theatrical and architectural drawings by the Galli Bibiena workshop.

**Mediatic Culture in Baroque Venice:
a Mirror of the Republic?**

During the second half of the 17th century, Venice was subjected to a series of political, social, and cultural changes. Historiography reflects these changes and builds with great ability and efficiencies an updated image of the Republic that harmoniously ties past and present. Print media as guides, encomiastic literature, 'newspapers' are the most used instruments for dissemination, and often these publications are strictly dependent or connected to scientific, literary, or artistic academies, which progressively contribute to affirming the role of Venice in the Republic of Letters. The paper will examine the activities of several members of these academies in order to analyse how printed media relate to cultural and artistic practice.

Ivan Gerát, Bratislava

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Ivan Gerát (PhD Freiburg 1994) is the director of the Institute for Art History in the Art Research Centre of the Slovak Academy of Sciences in Bratislava and professor of art history at the University of Trnava. His published books include *Legendary Scenes: An Essay on Medieval Pictorial Hagiography* (2013), and several works in Slovak: *Medieval Pictorial Themes in Slovakia* (2001), *Medieval Pictorial Legends of Saint Elisabeth* (2009), and *Holy Fighters of the Middle Ages* (2011).

Saint George between Media and Functions

The Emperor Maximilian I, the founder of a secular Confraternity of St George (its approbation by Alexander VI happened in 1494), frequently identified with the victorious saint as his knightly role model. This is documented by the pendant pair of equestrian woodcuts by Hans Burgkmair, showing the Emperor Maximilian on Horseback and St George Slaying the Dragon, as well as by the works of Daniel Hopfer and Hans Daucher. It is a tempting task to compare these politically motivated prints with contemporary production of winged altarpieces, devoted to the same saint with different accents. These monumental media were combining sculptures and paintings into a whole with predominantly religious functions. In spite of the obvious differences, a comparison of media can attempt to identify the common features of these representations, rooted in shared patterns of collective imagination and the mentality of the period.

Mateja Jerman, Rijeka

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Mateja Jerman graduated with honours in 2010 at the Faculty of Humanities and Social Sciences, University of Rijeka, where she obtained MA degrees in Art History and History. Since 2011, she has been enrolled in the postgraduate doctoral study at the University of Zadar. Within her doctoral thesis, she specialised in objects made from precious metals in the workshops of Venice and in the artistic centres in the territory of the Habsburg Empire during the early modern period. Now, she is working in the Ministry of Culture as a conservator of cultural heritage.

***Magna Mater Austriae* and the Representation of Habsburg Power in the Franciscan Convent on Trsat (Rijeka)**

The Franciscan Convent in Rijeka was one of the most significant Marian pilgrimage centres of the Holy Roman Empire. In that context, Emperor Charles V (1519–1556) gave to the Virgin Mary of Trsat in 1536 a golden pendant in the shape of the two-headed eagle decorated with precious stones. Emperor Ferdinand II (1618–1637), the most tenacious protector of Catholicism as the only Empire's religion, created the cult of *Magna Mater Austriae*, defined by the choice of Virgin Mary as a patron saint of the dynasty and also of all countries ruled by the Habsburgs. In addition to that, the focus of the Emperor's devotion to the Virgin Mary was the Holy House of Nazareth. In order to encourage the post-Tridentine reform, especially in the peripheral parts of the Empire, he invited Jesuits and Capuchins

to Rijeka. The Emperor's ideas were also carried out by his close collaborator, Count Giovanni Ferdinando of Porcia (1606–1665). To the shrine of Our Lady of Trsat, he donated a masterly made silver reliquary with heraldic features, a work of a Venetian goldsmith's workshop. In order to enhance the connections of the Croatian Littoral towns with the Court, Emperor Leopold I (1658–1755) endowed Rijeka with a new coat of arms. Still, the most compelling example of the devotion to *Magna Mater Austriae* are his votive gifts to the shrine of Our Lady of Trsat. As a sign of gratitude for the victory over the Turks, the Emperor donated a couple of lavish silver *candelabra* sporting the busts of the Emperor Augustus and a Roman warrior as personifications of him and his son, the future Emperor Joseph I (1678–1711). Along with these silver items, he also donated flags and a horsetail to the Franciscans of Trsat. The paper intends to present novelties on the provenance of the mentioned artworks and on the circumstances that resulted in such donations. It also means to discuss the representation of the imperial politics and power in the context of the devotion to *Magna Mater Austrae* in the southern provinces of the Empire.

Herbert Karner, Vienna

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Herbert Karner achieved his PhD in 1995 at the University of Vienna. He has led several scientific projects: *Bau- und Funktionsgeschichte der Wiener Hofburg im 16. und 17. Jahrhundert* (2004–2009), *Visual culture of the representation of the ruler in the cities of the Habsburg Empire – from Ferdinand I to Joseph I (1526–1711)* (from 2017 – ongoing) and collaborated on the project *Jesuitenarchitektur in Italien 1540–1773. Die Baudenkmäler der Mailändischen Ordensprovinz*. Since 2013, he has been employed at the Institute for Art History and Musicology of the Austrian Academy of Sciences, whose vice director he became in January 2018. Since October 2016, he has been the president of the Research Group for Baroque Ceiling Painting in Central Europe. Main areas of research are visual culture of princely representation in early modern times; history of architecture and ceiling painting of the Baroque; art of religious orders.

Raum der ungezügelten Gewalt (Space of Rampant Force; Sebastian Münster, 1544) and the Role of Constantinople in Central European Cartography

The maps of early modern times are important media for visualizing power and the demand for power. My lecture will focus on this neglected aspect in the history of political media. A crucial topic of Central European cartography in the 16th and 17th centuries is the compact presentation of the regions between Vienna and Constantinople: two imperial cities with putatively clearly assigned parts – the aggressor and the defender.

Well known is the narrative of Vienna, the residence city of the German Empire, as the 'golden apple', the object of desire of the Ottomans. On the one hand, there are some maps whose production obviously was led by protagonists representing the Habsburg interests, and on the other hand, there are a couple of maps whose production was exclusively led by the economic, business-orientated instead of political interests. In both cases, all these maps seem to be documenting the existence of considerations, or rather visions, of converting the aggression against Vienna to an aggression against Constantinople. The continuous repression of the Ottomans and the simultaneous extension of the Habsburg sphere towards the East since the end of the 17th century supported the vision of the conquest of the Muslim (and ex Byzantine) capital.

In this context, the lecture will show the importance of the Danube as a metaphor of space in the process of mapping Christian power and its enemies. The motive of the *Celeberrimi Tractus Danubiani* (Matthias Quad, 1596) from stream source to delta allowed the visualization of Central Europe simultaneously with Constantinople.

Zsuzsanna Korhecz Papp, Subotica

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Zsuzsanna Korhecz Papp is a fine art-restorer and a museum counsellor. She is a graduate of the Hungarian University of Fine Arts in Budapest (1990–95) and a post-graduate of the Hungarian Fine Arts University Doctoral School (2010–2013). Since the year 1997, she has been working at the Municipal Museum of Subotica. She has restored altar paintings from the 18th to 19th century and has conducted research on the forgotten Hungarian Baroque painters and their painting technics, namely: Sebastian Stettner (1699–1758), Mathias Xeravich (Schervitz, 1702–1771), Paulus Antonius Senser (1716–1758), Franciscus Falkoner (1737–1792), Mathias Hanisch (1754–1806), and Josef Schöffft (1776–1851).

Sanctuary Decoration in the Church of the Croatian-Hungarian Capistran Province of the Franciscan Order in Budapest

Sanctuary fresco and main-altar painting of Saint Francis's Wounds Church in Buda was built in 1756 under the surveillance and attendance of Emerik Pavich, the 'lector generalis'. The main-altar painting and the frescoes of the central monastery-church devoted to the Bosnian Franciscan Province, later (from 1757) the Franciscan Province of Saint John of Capistrano, were painted by Mathia Xeravich (Žeravić, Schervitz Mátyás, †1771), a painter from Buda, who was of Croatian origin. On both sides of the main-altar painting, there are apostles, the painting itself represents the stigmatization of Saint Francis of Assisi. The Rococo

main-altar is richly ornamented with carved wood sculptures (angels, Holy Trinity). On the barrel vault, there is ephemeral architecture showing a scene of the Feast of the Portiuncula, where Saint Francis's presentation is portrait-like, perhaps there is friar Pavich's face hiding behind his portrait. On the sidewalls, there are Franciscan friars and members of the Third Order as well as the Franciscans' benefactor, the supposed patron of the artistic composition, Peter Bernucca, a trademan from Buda, who was of Italian origin and perhaps the painter himself.

By using one of the most powerful means of the Counter-Reformation, this composition is representing the strength of Saint Francis, the Franciscan order, the Franciscan Provinces and communities as well as the faith of the individual. It is also a symbol of times when believers got stronger in their faith by deepening it after such perils like freedom fighting against the Ottomans, the Rakóczi's War on Independence, and the plague.

Martin Krummholz, Prague

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Martin Krummholz is an art historian who wrote his PhD thesis on the patronage of the counts of Gallas in the early modern period (1630–1757). In 2006, he curated the exhibition *Clam-Gallas Palace. J. B. Fischer von Erlach* in Prague. Since 2005, he has been a researcher at the Institute of Art History of the Czech Academy of Sciences. He also teaches at the Charles University in Prague and at the J. E. Purkyně University in Ústí nad Labem. His work is presently concerned with early modern profane architecture. He has written numerous publications on Central European aristocratic seats and patronage, stucco, early landscaped gardens in Bohemia, and Czech sculpture around 1900.

The Vehicles of Power. Iconography of the Envoy's Coaches of the Spanish Succession War Period

The turn of the 17th and 18th centuries is a period of culminating absolutism, and in Catholic Europe, the era of the spectacular Baroque style. The superpower ambitions and mutual rivalry of (at that time) belligerent Habsburgs and Bourbons, polarized the political situation in all of Europe, which consequently split into two opposing camps. These two feuding sides waged wars not only with weapons but also in the field of diplomacy, in which the tools of visual propaganda played an important role. The ideologically and programmatic-based (literary, musical, visual) artistic works were commissioned and published with great intensity. The prestigious carriages of parade and the ceremonial gondolas of the ambassadors became significant exam-

ples of materializing the power-dynastic contest as well as the ambitions and prestige of the pro-Habsburg and pro-Bourbon parties. The spectacular decoration and elaborated iconography of the carriages were entirely analogous to the sculpture, painting, and graphic arts of that period. The printed descriptions (often provided with illustrations) enabled the understanding of their sophisticated allegorical meaning. These printed and published works became a crucial medium of the period propaganda and ensured a Europe-wide fame and permanently lasting memory of those splendid ceremonial moments and the ephemeral splendour.

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Nina Kudiš completed her PhD in Art History in 1998 at the University of Zagreb (Croatia) with the dissertation entitled *Religious painting in Istria from 1550 to 1650*. Since 2016, she has been working as tenured professor at the Department for Art History, Faculty of Humanities and Social Sciences, University of Rijeka (Croatia). She is a doctoral advisor at the University of Zagreb, University of Zadar, and University of Ljubljana (Slovenia). Her scholarly interests are Venetian painting from 1300 to 1850 with special interest in Seicento painting.

The Glorification of Marcantonio Barbarigo, Podestà of Chioggia. Representation and Propaganda, Maybe Even a Memory

In the Maritime and History Museum of the Croatian Littoral in Rijeka, there is a virtually unknown painting representing Podestà of Chioggia Marcantonio Barbarigo with his family, kneeling in front of the Madonna della Navicella that appears against the backdrop of murky skies and above the Clodian cityscape. The Virgin holding the body of her dead Son is a famous local devotion that has its roots in the early sixteenth century. On the lateral end of the balustrade, there is an inscription that describes who is represented on the painting and the year of its execution, that is 1667. It coincides with the period between 1644 and 1682 when the podestà of Rovigo donated a series of similar but much more sumptuous paintings executed by notable Venetian painters to the local Tempio di s. Maria del

Soccorso, known as La Rotonda. As it has already been noted, these were intent to imitate the similar series in the Ducal Palace of Venice, representing the glorification of Doges. That is why the Venetian administration abruptly banned the Rodigine tradition as it was considered inappropriate and presumptuous. The Rodigine vogue of self-glorification of the representatives of the local authority appears to have been quite appealing, to which the painting from Chioggia bears witness.

Apart from discussing the circumstances, context, and peculiarities of such commissions in Chioggia and Rovigo, the paper intends to propose an attributive solution for the painting currently in Rijeka, as well as its provenance and purpose.

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Martin Mádl is a researcher at the Institute of Art History, the Czech Academy of Sciences. He studied art history at the Charles University in Prague (PhD in 2002). In his research, he is focused on early modern art, especially on the documentation and interpretation of Baroque ceiling paintings. He is the editor and the main author of the volumes regarding the oeuvre of Carpoforo and Giacomo Tencalla and the ceiling paintings of the 17th and the 18th centuries in the Benedictine monasteries in Czech lands. He is also a member and the secretary of the Research Group BCPCE.

Catholic Baroque Art as a Medium of Religious Propaganda in the Czech Lands

The religious art of the 17th and 18th centuries in the Catholic countries of Central Europe used to be somehow automatically labelled with attributes of Counter-Reformation and Recatholisation. The religious visual culture is usually understood and presented as more or less homogenous within one particular religious denomination, and its spiritual meanings are often overestimated in the iconographical analysis. Nevertheless, the propagation of the Catholic faith in the Czech lands, the parish administration, and education had been entrusted to numerous institutions with different spiritual and cultural tradition, and with different social and political strategies. Not only religious, but also social, political, and economic interests could push those institutions into competition and rivalry. Only during the very last decades, historians start-

ed to pay more attention to various conflicts of interests, lawsuits, and inconstant alliances within the Catholic bloc. We would like to demonstrate on several examples that the art works commissioned by different Catholic religious institutions did not represent exclusively religious and spiritual content, but in many cases also mediated ideological and political propagandistic messages through particular distinctive signs and motifs. During the 16th and the 17th centuries, the self-presentation through the different media of art had been developed and elaborated in a particularly sophisticated, effective, and persuasive way by the Jesuit Order. We would like to show how some features of the Jesuits propaganda impacted on and were adopted and handled by other religious orders, especially by the Benedictines, who could and most probably also often did understand Jesuits and their expansion into different fields of religious, political, social, and cultural life as unwelcomed concurrence for their position, which they had held since the era of the earliest Christianization of the country.

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Barbara Murovec received her PhD in 2000 at the University of Ljubljana. Research advisor and director of the France Stele Institute of Art History at the Research Centre of the Slovenian Academy of Sciences and Arts (ZRC SAZU) in Ljubljana. Associate Professor of Art History at the University of Maribor. She is a founding member of the Research Group BCPCE. Leader of research programme *Slovenian Artistic Identity in European Context at the France Stele Institute of Art History* (2015–2020). Main fields of research: painting and graphic arts from the 16th to the 20th century (especially Baroque ceiling painting), art and politics, collecting and patronage; historiography and methodology of art history.

Frescoed Religion. Inner Austrian Monuments and the Confessional Conflict around 1600

Fresco decoration as a powerful medium represents an important example for the examination of the complexity and the use of visual art as a means of propaganda in Inner Austria around 1600. The Counter-Reformation greatly reduced the number of Protestant monuments in Styria, Carinthia, and Carniola; the traces of this religion have been preserved mostly under the plaster of the castle chapels. The basis for the research and the paper is a fresco decoration discovered in 2012 in Mencinger House in Krško in Carniola, a town known for Slovenian Protestants such as Adam Bohorič and Jurij Dalmatin. How can we interpret, or how is it possible to interpret the commission

and the function of the room when there is a lack of written sources? Is the presence of religious elements enough for an unambiguous confessional placement of the fresco? The recently discovered portraits are an extraordinary monument in wider Austrian area, which raises numerous new questions, as well as helps to discuss 'old' research dilemmas, among which are the visualization of the confession and the power/role of the monumental portrait.

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The Portraits of Rulers from the House of Habsburg in Noble Families and Public Collections of Eastern Croatia

The development of fine art in the eastern part of Croatia in the modern era is linked to the liberation of these territories from the Ottoman rule and the reestablishment of Habsburg rule. The leaders of this development were the clergy as well as the military and civil elites, and among them the noble families in particular (e.g. Odescalchi, Eltz, Pejačević, Hillebrand von Prandau). These families had substantial collections of art during the 18th century, including numerous portraits. The preserved artworks from these collections include portraits of rulers from the House of Habsburg. Given that the noblemen in this region received noble titles and estates thanks to the rulers of the Habsburg family, their portraits occupied a prominent place in the collections. The authors of these works are foreign artists, that

is, the works of art were imported from art centers, Vienna in particular. Along with a range of oils on canvas, there are also some prints with portraits of rulers from the House of Habsburg. Apart from the noble families, the portraits were also commissioned by the representatives of public authorities. The portraits of rulers in these collections were commissioned primarily as an affirmation of the social status of a family or institution, and their existence must be observed within the wider context of the relationship between art and politics.

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Milan Pelc graduated from the Faculty of Arts and Humanities at the University of Zagreb in 1984 in Art History and German Language and Literature. He received his master's degree (1988) and PhD (1992) from the same Faculty. Since March 1993, he has been employed as a researcher at the Institute of Art History in Zagreb. In January 2003, he was appointed director of the Institute. He was a fellow of Alexander von Humboldt Foundation in 1994/1995, 2005/2008, and 2014. His main fields of research are: history of book illustration and illumination, history of prints, esp. illustrated broadsheets, Croatian renaissance art, the history and theory of art history.

Panegyric Emblems and Habsburg Emperors – Some Examples Connected to 17th Century Croatia

The lecture will present some examples of panegyric emblems as one among many instruments in the rich, orchestrated concert that promoted the Habsburg imperial house during the 17th century, with regard to their connections to the Jesuit order and Croatian cultural area, above all Zagreb. Although books with emblems were not published in Croatia, they were procured for and used at the Jesuit college in Zagreb. Among them were the books with panegyric content dedicated to the ruler and the imperial house. The college in Zagreb owned a special doctoral thesis edition by count Michael-Hermann Joseph Althann in 1689, *Assertiones ex universa philosophia*. This luxurious, representative book includes printed allegories and emblems

with panegyric-historical commentary, dedicated to the victories of Emperor Leopold I over Turks in Hungary. The college library held furthermore a collection of epithalamic emblems, entitled *Epithalamium Symbolicum Leopoldo I. Augusto oblatum*, dating from 1666, published by the Jesuit college in Graz honouring the wedding of Emperor Leopold I and Margarita of Spain. Thirdly, the lecture will present a collection of epithalamic emblems published in Vienna in 1666 by Sebastijan Glavinić (1632–1697), the chaplain at the court of Emperor Leopold I at the time and a Jesuit student, who would later become the Bishop of the Senj-Modruš Diocese. The epithalamic booklet by Glavinić fits impeccably into the tradition of emblematic panegyrics of the Habsburg imperial house. By playing with various motifs of visual and poetic symbolism, Glavinić joined the legion of imperial power promoters. By celebrating the emperor's wedding through the use of media available to a broader public, he became a participant in the imperial glory, which brought on corresponding benefits as well.

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Daniel Premerl (1972) graduated in Art History and Comparative Literature from the Faculty of Humanities and Social Sciences, University of Zagreb, where he also obtained his PhD. His scholarly interests are early modern church furnishings in Croatia and Italy as well as political iconography. His last publications include the book *Bolonjske slike hrvatske povijesti – Politička ikonografija zidnih slika u Ilirsko-ugarskom kolegiju u Bolonji* (Zagreb, 2014), as well as scholarly papers and book chapters: ‘The Great Bravery of Croatian Soldier’ by Giuseppe Maria Mitelli, in: *Il Capitale culturale, Supplementi 07* (2018); A Century of Furnishing the Baroque Cathedral, in: *The Cathedral of the Assumption of the Virgin in Dubrovnik*, (ed.) K. Horvat-Levaj, (Dubrovnik – Zagreb, 2016); Artwork by Papal Silversmith Francesco Spagna for Zagreb Cathedral: Reliquary Bust of St Stephen the King, in: *Scripta in honorem Igor Fisković*, (eds.) M. Jurković, P. Marković, (Zagreb – Motovun, 2015).

The Sacchetti Family and Ivan Tomko Mrnavić: A Case of Patronage, Representation and Propaganda in 1620s Rome

The paper will discuss cardinal Giulio Cesare Sacchetti’s patronage of Croatian prelate Ivan Tomko Mrnavić, which included two successive projects: Mrnavić’s book *Unica gentis Aureliae Valeriae Salonitanae Dalmaticae nobilitas* (*Unique nobility of the Salonitane Dalmatian family Aurelia Valeria*), and Mrnavić’s collaboration on the interior decoration of his patron’s villa, designed and painted by Pietro

da Cortona, in Castel Fusano near Rome. With regard to the book *Unica gentis*, its little known frontispiece will be in the focus of interpretation. In regard to the decoration of the villa Sacchetti, Mrnavić's inscriptions as well as his models for wall paintings of geographic maps will be in the focus of interpretation. The paper will also try to interpret the meaning of this patronage for the both of the ambitious ecclesiastics, Roman cardinal Sacchetti and Illyrian priest and erudite Tomko Mrnavić.

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Ivana Prijatelj Pavičić is currently working as a full professor and the head of the Department of Art History at the Faculty of Humanities and Social Sciences, University of Split. She has published several books about Dalmatian art in the period 14th to 18th century with focus on painting and sculpture: *U potrazi za izgubljenim slikarstvom, O majstoru Lovru iz Kotora i slikarstvu na prostoru od Dubrovnika do Kotora tijekom druge polovice XV. stoljeća* (Dubrovnik, 2013). Her further research interests include Marian iconography and artists of Croatian origin known as Schiavoni, which is the subject of her recent publication: *Schiavoni. Umjetnici, nacija, ideologija* (Zagreb, 2018).

A Contribution to the Understanding of the Military Confraternity called *Scuola dei Albanesi, Croati a Cavallo i Oltramarini* in St Simeon Church in Zadar

In her paper, the author examines the ideological, political and other symbolic contents of the chapel of St Jerome and the altar of the Confraternity of *Albanesi, Croati a Cavallo i Oltramarini*, which enjoyed the elite status within the Venetian army, in the St Simeon church in the city of Zadar. The altar of St Jerome together with the surrounding area inside the church aisle – also called the chapel of St Jerome – represented an isolated unit delineated by a balustrade which could be used separately from the rest of the church, on certain occasions and festivities, by the members of the confraternity, as well as the representatives of

local and regional Venetian government at Zadar, and ecclesiastical and other dignitaries.

The author shows how this chapel serves as an example of the political public-private partnership. This partnership is based on private donations and fulfills political, social, religious, and liturgical functions. The military confraternity symbolically expropriated the space in the church of the Zadar city patron. The confraternity itself is connected with Venetian state ideology, and those connections are visible in the iconographic program of the altar, which includes the coats of arms of two Dalmatian *provveditore generale*, Daniele Dolfin (1692–1696) and probably Pietro Civrano (1674–1675). The third coat of arms visible on the altar is the coat of arms of the main investor and caretaker of the altar, colonel Simone Fanfogna, who was a distinguished commander of Venetian army and Zadar nobleman (he died in Lendinara in 1707). The author would refer to other notable personalities who were buried in the same tomb in front of the altar of St Jerome in the later period (lieutenant Andrija Mladinić (cca 1700–1783), captain/*capitano de Croati a cavallo*, and Mihovil Anđelo Filiberi, Šibenik nobleman (died 1778)). The entire function and use of the altar suggest that the members of the confraternity were the symbolical stakeholders of the chapel. The chapel itself was, therefore, reserved exclusively for men and soldiers (*sergenti maggiori, capitani, tenenti, alfieri, soldati a piedi, come a cavallo*) in the Venetian military service, originating from Venetian Dalmatia and Venetian Albania.

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Mirjana Repanić-Braun, PhD, is an Associate Professor and senior researcher at the Institute of Art History, Zagreb (Croatia). She was the head of research projects *Baroque Art of Northern Croatia in Central European Context* (2001–2006) and *Baroque, Classicism and Historicism in the Religious art of Croatia's Mainland* (2006–2013). Since 2013, she has been a member of the project VACOP (project leader M. Pelc). From 2006 to 2014 she was a lecturer at the Universities of Split and Rijeka. She is a guest lecturer and mentor at the doctoral studies of Art History in Zagreb, Split and Zadar. Since 2011 head of the Scientific Council of the Institute of Art History. Member of the Research Group BCPCE. Editor-in-chief of the *Journal of the Institute of Art History*.

***Erbhuldigung* to Holy Roman Emperor Charles VI in 1728. Printed Records and Visual Reminders**

In 1728, Charles VI travelled to Styria, Carinthia, Carniola, and the Littoral lands to receive the acts of hereditary homage by the estates, the representatives of political and social elite, who pledged allegiance to the crown, and were given in return the confirmation of previously attained rights and privileges. The *Erbhuldigungs* of the Habsburg sovereigns and the accompanying manifestations in the 17th and 18th centuries have already been discussed in articles, conference proceedings, and books. Nevertheless, the intention of this paper is to point out and interpret the homage journey of Charles VI in 1728, with special regard to the

monuments and decorations made ahead for that purpose, or subsequently to commemorate the event.

The ceiling painting representing the Hereditary Homage to Emperor Charles VI in the Great Armorial Hall of the Klagenfurt Town Hall was made by Josef Ferdinand Fromiller in 1735, while, on the other hand, a wooden equestrian statue, the work of the local sculptor Christoph Rudolph, commissioned on behalf of the Estates in 1728, does no longer exist. In 1765, it was replaced by the Balthasar Moll's monument to Maria Theresia.

In the Unity Square in Trieste, a wooden gilded standing statue of the Emperor placed on a high column was ready for his arrival five days ahead, to be replaced by the sculpture made of stone only in 1756. In Ljubljana, the gate of the Town Hall was decorated in 1728 with the marble portrait statue of Charles VI, made by the Venetian sculptor Francesco Robba. In the same year, the new arrangement of the Sea Gate in Fiume (Rijeka) was made by incorporating the older portrait bust of Leopold I and the newly made portrait of Charles VI in a whole, which was altered again in 1753.

Among various testimonies of that tour are the chronicles of the periodicals of the time as well – letters exchanged between the Viennese court and the magistrates of the major cities for organizational purposes, printed and handwritten publications, or yet unpublished archival documents.

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Luka Špoljarić obtained his PhD in 2013 at the Central European University (Budapest). He teaches medieval history at the Faculty of Humanities and Social Sciences, University of Zagreb, having previously held fellowships at Harvard University, the Warburg Institute, and Villa I Tatti, The Harvard University Center for Italian Renaissance Studies. In his research, he explores intellectual and political dynamics in the world of the Renaissance Adriatic. He is currently finishing a biography of Nicholas bishop of Modruš, one of the leading figures of the Illyrian national community in Rome during the 1460s and 1470s.

In the Service of an Illyrian Bishop: Francesco Maturanzio's *Poems from the Eastern Shores*

In the spring of 1472, Nicholas of Modruš, a Croatian bishop resident at the papal curia, was preparing to depart from Venice at the head of the papal fleet. The papal galleys, under the command of Nicholas and Cardinal Oliviero Carafa, were supposed to sail to the Aegean, join the Venetian and Neapolitan fleet, and then spend the rest of the year ransacking the coastal cities of the Ottoman Asia Minor. Before he left, however, Nicholas took into his service a young Perugian humanist, Francesco Maturanzio, to accompany him to the East. Yet, while at the end of the year Nicholas returned to Italy, Maturanzio decided to stay on Rhodes to improve his knowledge of Ancient Greek. This, however, was not the end of their client-patron relationship. Maturanzio relied on Nicholas's support until the fall of 1474 when he

returned from the East and, on the Bishop's recommendation, passed into the service of Niccolò Perotti the archbishop of Siponto.

The significance of this episode lies with the fact that this was the first occasion that a Croatian bishop took on a humanist into his service, which, consequently, resulted in the first piece of humanist literature that was dedicated to a Croatian bishop. The piece in question is Maturanzio's largely unknown, unedited, and unstudied *Poems from the Eastern Shores*, preserved today as part of the larger manuscript collection of his poetry. By analyzing these poems, as well as unpublished documentary records and their private correspondence, my talk will reconstruct the relationship between the Bishop and the humanist and will place the poems in the context of the Bishop's career and political plans. I will show how Maturanzio's *Poems from the Eastern Shores* crafted the image of the Illyrian Bishop at the time when the Illyrian national community in Rome was just beginning to take shape.

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Werner Telesko studied and received a doctorate and post-doctoral teaching qualification in art history at the University of Vienna. He was the director of the Institute for History of Art and Musicology of the Austrian Academy of Sciences between 2013 and 2017 and guest curator of the exhibition *Europa in Wien. Der Wiener Kongress 1814/15* [*Europe in Vienna. The Congress of Vienna 1814/15*] (Belvedere, Vienna 2015). He wrote numerous publications on Austrian art history of the early modern period and the 19th century. Most recently: *Maria Theresia. Ein europäischer Mythos* [*Maria Theresa. A European legend*] (Vienna – Cologne – Weimar, Böhlau 2012); *Kosmos Barock. Architektur – Ausstattung – Spiritualität. Die Stiftskirche Melk* [*The Universe of Baroque. Architecture – Furnishing – Spirituality. Melk Abbey*] (Vienna – Cologne – Weimar, Böhlau 2013).

Graphic Prints of the Josephine Period (1765/1790) and the Propaganda of ‘Religious Tolerance’

This proposal intends to deliver a new and methodologically modified view of representation and propaganda strategies in the late 18th century. In comparison to the field of historiography, art historical research lags far behind in its investigations into the era of Joseph II. This research gap, however, cannot be closed solely through the application of genuine art historical methodology: it necessarily requires the integration of and harmonisation with approaches used in historiography and cultural studies.

In the Josephine era, emphasis was placed less on the glorification of a *single* regent. Instead, the focus was more on complex, multi-layered propagations of a new system of governance and self-image in the context of reform efforts that were intended to permeate *all* areas of life. Especially secularisation and religious policy have formed central themes of the literary public[s] since the late 1770s. A radical move towards Enlightenment themes can be observed in graphic prints, above all in regard to tolerance and religious policy. They mark a clear break with the era of Maria Theresa and its predominantly allegorical style of presentation. On the other side, one of Joseph's memoranda (1765) regards 'service to God' as being 'inseparable' from 'service to the state'. In what way was this absolute belief in the state now presented with religious imagery in the context of the visual arts?

In general, the contents of prints dealing with the confessional issue range from the image of the ruler (for example, Joseph as a 'new' Diogenes) to satire. The Protestants acclaimed the monarch with demonstrations of gratitude in words, writings and images, which ultimately made the piety of the Emperor a subject in itself. For example, Joseph possessed both a Catholic and a Protestant altar (!) on his Moravian estate, and his portrait hung in Lutheran prayer houses and churches. Here we can speak of Joseph's 'bi-focal' piety. From the 1780s onwards, Joseph was considered the 'Tolerant Emperor', and his policy of tolerance was deemed a symbolically laden feat.

On that basis, I will try to apply a multipolar model that encapsulates the exercise of power as a system of communicative processes with many divergent participators. This view is in line with recent methodological approaches which re-

gard communication as a prerequisite *and* a function of domination, both at the same time. Hence the fundamental question here is how state reforms, esp. concerning 'Religious Tolerance', could be communicated and (finally) carried out in words *and* images. How were the goals of Joseph's new religious policy addressed and consequently advanced within the well-tried traditions of Habsburg propaganda? Which factors led to the success and which to the failure of communication between the sovereign and the people? Which protagonists and opinion-makers specifically shaped the sphere of public communication and propaganda, and in what way did Joseph II influence this?

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Glory Crowned by Marble: Self-Promotion of Individuals and Families in the 17th and 18th Century Monuments in Istria and Dalmatia

High representatives of Venetian Republic inspired distinguished noblemen and rich citizens in Venice, as well as in *Terrferma* and *Stato da Mar*, to perpetuate their memory by lavish commemorative monuments that were erected in Cathedrals, parish churches, and convents. Their endeavour for self-promotion and the wish to monopolise glory could be detected in the choice of material for the busts that adorned almost every monument, that is, marble.

The most elaborate monument of this kind belongs to the Brutti family, erected in 1695 in the Kopar Cathedral. It is adorned by three marble busts of prominent members of the family, flanked by the statues of Charity and Strength. In 1688, the Town of Labin ordered a marble bust of Senator

Antonio Bollani and placed it on the facade of the parish church. Fine examples of family glorification could be found in the capital of Venetian Dalmatia – Zadar. In the Saint Chrysogonus church, there is a monument of *provveditore* Marino Zorzi, adorned by a marble portrait bust. Rather similar are the monument to *condottiere* Simeone Fanfogna in the Zadar's Benedictine church dedicated to Saint Mary and the monument of military engineer Francesco Rossini in Saint Simeon. All these monuments embellished with portrait busts have a common purpose: to insure the everlasting memory to important individuals.

The aim of this paper is to analyse comparative examples, models, artists, as well as the desires of clients that were able to invest money in self or family promotion, creating thus the identity of success. Its everlasting fame was guaranteed by marble, the precious stone available only to the chosen ones.

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Polona Vidmar completed her PhD at the Institute for Art History of the Karl-Franzens-University in Graz with a thesis entitled *The Lords of Ptuj as Patrons of the Arts*. Until 2008, she was employed as a curator for art history in the Regional Museum Ptuj, from 2008 to 2010 she taught at the Department for Visual Art at the Pedagogical Faculty and since 2010, she has taught at the Department for Art History at the Faculty of Arts, University of Maribor (since 2012 as Associate Professor). The main topic of her research is the visual representation of nobility in the early modern period.

The Representation and Memoria of a Diplomat. Illustrations in Sigmund von Herberstein's Autobiographic Works

Baron Sigmund von Herberstein (1486–1566) possessed a large collection of printing plates for etchings and wood engravings, and later also copper engravings, which he often used for illustrations in his publications during the last two decades of his lifetime. Augustin Hirschvogel (1503–1553) and Donat Hübschmann (before 1540–1583) created the majority of the plates closely following Herberstein's instructions, some of the wood engravings can possibly be attributed to Hans Lautensack (ca. 1520–1563/66), whereas the authors of some wood engravings and copies of Hirschvogel's etchings in particular are yet to be determined. These images were made to illustrate the *Notes on Muscovite Affairs* and several autobiographic works, printed in numerous editions by the Viennese printers Raphael

Hoffhalter and Michael Zimmermann. The autobiographic works were illustrated with etchings and engravings of the monarchs who were sending Herberstein on diplomatic missions (Holy Roman Emperors Maximilian I, Charles V, and Ferdinand I) and those that the diplomat was visiting (King Christian II of Denmark and Norway, King Ludwig II of Bohemia and Hungary, Kings of Poland and Grand Dukes of Lithuania Sigismund I and II, Sultan Suleiman the Magnificent, and Grand Duke of Moscow Vasili III Ivanovich). They were also illustrated with the Herberstein family coat of arms and six full-body portraits of Sigmund von Herberstein in court and ceremonial garments received as gifts from monarchs he visited. Furthermore, the illustrations in some editions were coloured upon Herberstein's request, which leads to the conclusion that they were intended for someone highly esteemed by the author. In the mid-sixteenth century, Sigmund von Herberstein was well aware of the power of printed books and graphic media for his own representation and self-propaganda. He published several illustrated books, most likely as he was awaiting his imminent demise and therefore concerned that future generations would forget about his extraordinary achievements.

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Karl Vocelka was born in Vienna in 1947. He studied history and German philology at the University of Vienna and obtained a PhD at the University of Vienna. In 1972, he became an assistant and later a professor in the field of Central European history until his retirement in 2012. In his last active years, he was the head of the Department of History. In addition to his occupation at the University of Vienna, he taught in different American programs in Vienna and was responsible for the planning and academic supervision of numerous big historical exhibitions.

The Media of Habsburg Political Propaganda, Representation and Memorial Culture

Thought there had been some forerunners in the late Middle Ages, the first climax of propaganda, representation, and memorial culture of the imperial family starts with the beginning of the early modern period under the rule of Emperor Maximilian I (1459–1519). He and his grandson Karl V (1500–1558) remain for a long time the paradigm for the ‘public relations’ of the Habsburg family.

Many different media became instruments in this field: architecture and patronage of arts, collections and libraries, festivities and rituals, coins and medals, music and opera were exploited for the image of the family. These products attempted to form and keep alive the specific role of a dynasty, which not only ruled over a good part of central Europe (and the Spanish possessions), but also defined

themselves as Emperors of the Holy Roman Empire, as *primus inter pares* of the European dynasties, and developed an excessive role of mission. These activities were especially directed against France – their arch-enemy. The conflict with the Valois and Bourbon family was fought out not only in wars and battles, but also in this cultural field. Another important political background can be seen in the Habsburgs' struggle against the Ottoman Empire and Protestantism in Europe.

Very much interwoven with this representation in arts was, therefore, a political propaganda using, besides artistic media, the printed sources as well, like pamphlets and graphics, which distributed their ideas to a broader audience.

The paper will illustrate these activities of the Habsburgs with selected examples and two illustrative case studies: the propaganda and *memoria* of Maximilian I (his cenotaph in Innsbruck) and the political propaganda and funeral of Emperor Rudolf II (1552–1612).

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High Politics in the Countryside – Two Commissions by Marquise Pignatelly Althan in Međimurje

The study focuses on two pieces characterised by specific political content, both originating from the Međimurje region (northern Croatia) and commissioned by Marquise Anne Marie Pignatelly Althan. As a prominent member of the social elite of the Habsburg Monarchy and a close friend of King and Emperor Charles VI, Marquise commissioned a public memorial dedicated to Nikola VII Zrinski in 1728 in Kuršanečki lug, at the location of his death in 1664. In 1720s, she also commissioned an allegoric wall painting for her residence in Čakovec, known by the title *The Struggle for the Constitution of Charles III*. Among the figures featured in the allegoric image, we can recognise Charles VI, Prince Eugene of Savoy, Eleonora Batthyány-Strattmann, and Marquise Pignatelly Althan. In this study, we shall dis-

cuss the use of public memorial medium and wall painting in the representative residential architecture, in the context of commissioner's self-representation and the discourse of political propaganda. We shall also analyse their inclusion in the European anti-Ottoman narrative, as well as the contemporary State official narratives and dispute between the Austrian and the Hungarian Court.

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