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and Gioacchino Varlè (1731–1806). The penultimate section of this chapter then transfers attention to the painted works of Domenico Simonetti (1685–1754), also known as Magatta, and other altarpieces by the aforementioned Francesco Maria Chiaffoni and lesser-known artists. The chapter concludes with a round-up of memories from the eighteenth and nineteenth centuries concerning the origins of the Schiavoni confraternity in Ancona.

Given that this monograph promises and delivers several new contributions to the various disciplines that the author traverses, while simultaneously reconnoitring the diverse interconnections between confraternity and individual, migrant and native, rich and poor, and artist and patron, it is a surprisingly navigable volume; made so perhaps, by the author's decision not to get embroiled in the minutiae of lengthy art historical analyses or over-long explanatory footnotes. While the art historians among us would likely crave more of the former detail and the pedants amidst us more of the latter, Capriotti has included all that is necessary to take the reader on the clear, author-led journey that was promised in the preface. For confraternity scholars, this volume provides a worthy example of how to extract maximum data from limited primary sources – a critical skill, given the historical suppression and amalgamation of lay sodalities of the Italian peninsula that encouraged the destruction and dispersal of lay associations' working documents beyond that which occurs naturally. Accordingly, for this reason alone, the book should prove a useful resource for confraternity scholars. Similarly, scholars looking to further investigate the lesser-known artists and architects operating in the Marche during the sixteenth and seventeenth centuries or those interested in topics surrounding immigration into Italy from the Eastern Adriatic may also find that this volume is a useful secondary source of information.

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Capriotti, Giuseppe, Francesca Coltrinari, and Jasenka Gudelj, eds. *Visualizing Past in a Foreign Country: Schiavoni/Illyrian Confraternities and Colleges in Early Modern Italy in Comparative Perspective*. Macerata: Edizioni Università di Macerata, 2018. Pp. 289. ISBN 978-88-6056-565-5 (paperback) €25. Also online at <https://www.academia.edu/36507782>.

The thirteen articles in this volume originate from the conference by the same title held at the University of Zagreb on 30–31 May 2017 under the auspices of the research project “Visualizing Nationhood: the Schiavoni/Illyrian Confraternities and Colleges in Italy and the Artistic Exchange with South East Europe (15th–18th c.)” funded by the Croatian Science Foundation (HRZZ). The aim of the project, the conference, and the book was to examine the migration in the Early Modern Period of Slavic (*Schiavoni*) and Dalmatian

(Illyrian) people from South-Eastern Europe to Italy and, more specifically, to see not only how these diasporic communities organized themselves into cultural and religious units such as confraternities and colleges, but also what they retained of their native culture and what they contributed to their new Italian setting. In so doing, the conference and the book explore how the devotional, charitable, linguistic, and artistic life of these communities, consisting both of permanent immigrants and temporary residents, reveals and reflects “proto-national” expressions of identity. While the nationalistic intent may not be of interest to readers of this journal, the cultural exchanges that found fertile soil in “national” confraternities and colleges in Italian cities such as Venice, Rome, Bologna, and Ancona, as well as in smaller centres of the Marche region such as Fermo, Poggio, Iesi, or Loreto, are very much of interest to us.

The volume opens with an introduction by Jasenka Gudelj (9–21), one of the conference organizers, who provides a general overview of Schiavoni/Illyrian populations in Italy. She points out, for example, that the migration from their lands of origin was prompted by diverse factors – not only poverty, but also business interests, not only escape from the advancing Ottoman Empire in the Balkans, but also from plagues and epidemics ravaging the land. For many of these emigrants, Italy was seen as *Italia felix*, a place of relative peace and prosperity that welcomed immigrants and provided them with opportunities, *pace* the limitations its various states imposed on citizenship.

The collection then develops along four general areas. The first, on “Schiavoni/Illyrians and the Republics of Venice and Genua” [sic, for Genoa or Genova] opens with Ana Marinković’s analysis of saints’ relics in the Scuola Dalmata dei Santi Giorgio e Trifone in Venice as indicators of anti-Ottoman sentiments by the expatriate Dalmatian community in town (25–44). She is followed by Tanja Trška who looks at some of the minor artistic works in the Scuola Dalmata in Venice, in particular the decoration of the confraternity’s upper hall (*sala superiore*) in the late sixteenth and early seventeenth century, arguing that it reveals a desire to retain a visual connection with the membership’s Dalmatian origins while, at the same time, remain firmly within the contemporary Venetian painterly tradition (45–61). Anita Ruso closes this first section with an article on the Ragusan community in Genova and their chapel dedicated to Saint Blaise, patron saint of the Republic of Ragusa (63–86). In so doing, she points out that the Ragusan community in Genova reflects a rather fluid expatriate society and the founding of their chapel the result of circumstances that were different from those of other Schiavoni and Illyrian communities in the Italian peninsula.

The second section looks at the Schiavoni/Illyrian community and their confraternity in Rome. It opens with Giuseppe Bonaccorso’s article on the presence of “Venetian” citizens in Rome (89–118). The article seeks to identify not only who these “Venetians” were – not only citizens of Venice, but also subjects of the Serenissima from its lands along the Adriatic, and,

by extension or by proximity, also the subjects of the independent Republic of Ragusa. Bonaccorso identifies the locations in Rome where the diverse “Venetian” communities lived, their institutions, and their churches. He is followed by Laris Borić who provides the reader with a biography and artistic profile of the sixteenth-century grotesques painter and stucco master Giovanni da Cherso (also known as Giovanni Schiavone and, in Croatian, as Ivan Gapić) noting, in particular, Giovanni’s close associations with Roman confraternities, especially that of St Jerome (119–136). Anatole Upart brings this section to a close with an article on the Ruthenian community in early modern Rome, that is Byzantine-rite and Greek-rite Catholic Slavs from what is now Belarus, Lithuania, and Ukraine, focusing in particular on their church of Saints Sergius and Bacchus (137–161).

The third section looks at the Schiavoni and Illyrians in the Marche region. It opens with a contribution from Francesca Coltrinari on the presence and artistic contributions of these communities to the region, focusing in particular on the fifteenth-century sculptor Piero di Giorgio da Sebenico, who in 1462 designed the new portal for the Church of Santa Maria della Carità in Fermo (165–185). Giuseppe Capriotti follows suit by looking at the migration of the cult and iconography of St Blaise (patron saint of the Republic of Ragusa) and their presence in the confraternity of St Blaise in Ancona, with particular attention to works by the fifteenth-century painter Giovanni Antonio da Pesaro (187–209).

Section four brings us to the university town of Bologna and opens with an article by Daniel Premerl on two etchings by the Bolognese artist Giuseppe Maria Mitelli dated to 1684, one depicting a Croatian soldier during the so-called Great Turkish War (1683–1699), the other a portrait of Martin Borković, bishop of Zagreb, both works associated with the Illyrian-Hungarian college in Bologna (213–224). Danko Šourek follows with an article on a collection of poems in Italian on the life and miracles of St Ladislaus, king of Hungary, published in 1738 by the Illyrian-Hungarian college in Bologna (225–243). The poems were composed by the Bolognese poet Antonio Zaniboni in collaboration with Baltazar Adam Krčelić, a Croatian student at the college who would later become a noted historian, theologian, and lawyer. The small book was adorned with an engraving by the Bolognese artist Sante Manelli. As a collaborative work, the collection points to the important role the Illyrian-Hungarian College played as a cultural mediator between Italian and Slavic/Hungarian artists, writers, and intellectuals.

The fifth and last section follows with two articles on Schiavoni and Illyrian contributions to the Catholic Republic of Letters. In the first, Ines Ivić looks at the cult of St Jerome along the eastern coast of the Adriatic and its Dalmatian “nationalistic” character, noting in particular how in the fifteenth-century the idea was advanced in some circles that Jerome himself had devised the Glagolitic script used in Old Church Slavonic (247–278). Neven Jovanović brings the section and the volume to a close with a look at the discrepancy

in Croatian artistic and literary scholarship over the term *Schiavoni* and the concept of *intellectual*, and then at four distinguished Dalmatian “intellectuals” from the Venetian island of Curzola (today Korčula, Croatia) active in the Schiavoni confraternity of St Jerome in Rome in the mid-sixteenth century: Jakov Baničević (Giacomo Banisio) the Younger, Nikola Petrović (Nicholas Petreius or Petreo), Antun Rozanović (Antonio Rosaneo or Ružić), and Vinko Paletin (279–289).

Though at times marked by infelicities in English that make it difficult to understand some passages clearly, this collection goes a long way in advancing scholarship on Slavonic and Dalmatian confraternities in Italy, the multiplicity of cultures, languages, cults, and traditions they embodied, their collaboration with local Italian populations, intellectuals, and artists, and on their contributions to the wider sphere of Italian art, culture, and devotion.

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