

IZVORI

Arhiv Julija Bajamontija AMS, sign. XII/A, Koncepti korespondencije:

XII/A, AMS, str. 3-4; 4-5; 5; 14; 62; 132; 144; 149; 189; 198

Arhiv Julija Bajamontija AMS, sign. XII/B-48, Fortis - Bajamontiju:

XII/B-48, AMS, str. 12, 18, 21, 69

Arhiv Julija Bajamontija AMS, sign. XII/B-111, Miho Sorkočević - Bajamontiju:

XII/B-111-3 i XII/B-111-14

Arhiv Julija Bajamontija, AMS, sign. XII/B-108, Antun Sorkočević - Bajamontiju:

XII/B-108-3

Arhiv Bizzarro, kutija 1, fasc. 32 – 1 – Bi, Bajamonti - Mihi Sorkočeviću, Historijski arhiv, Dubrovnik

SUMMARY

ENCOUNTERS OF TRANS-ADRIATIC CULTURES IN THE PERIOD OF CLASSICISM: BAJAMONTI'S MUSICAL AND OTHER CONNECTIONS

The criticism of colonialism and Orientalism as a discourse, that of the others as well as one's own, the attention paid to its connections to the socio-economic and political institutions of power, have influenced various disciplines and areas of studies, from literary criticism to cultural studies, from anthropology to history. In the context of the Croatian-Italian relations new possibilities of approach to this area of studies have been opened. Taking into account the specificity of the historical and cultural context, various studies have been carried out which represent valuable contributions to the knowledge of contacts, influences and interpenetrations in different historical periods, and today they contribute to the mutual understanding of the *close Other* coming from the opposite coast of the Adriatic. This research, focused to the opus and the correspondence of the poly-histor from Split Julije Bajamonti (1744 – 1800) is a contribution to such studies. As one of the most learned, versatile and enlightened figure in the whole Croatian history, Bajamonti was a man of encyclopaedic education – as well as being a physician, he was also a writer, translator, linguist, bibliographer, ethnologist, historian, philosopher and musician – the author of the first Croatian oratory *La translatione di San Doimo* (1770). He was engaged in music in many ways, as a composer, organist, choir master, promotor and organizer of musical and theatre activities, as well as musical writer and theorist. As the true Enlightenment child, he maintained relations with numerous contemporaries within and beyond the Croatian borders through the “culture of correspondence”. Most of his correspondence has been preserved in Bajamonti's hometown in Split (Archive of the Archaeological Museum). It is a collection of regesta and concepts in a number of volumes, covering the period from 1771 to 1800 (a total of 1244 concepts in Italian). The alphabetical index of Bajamonti's concepts distinguishes 230 per-

sons – local and foreign scholars, writers, artists, musicians and public personalities – with whom Bajamonti, occasionally or frequently, corresponded. One of the most prominent is Alberto Fortis (1741 - 1803), an Italian naturalist, author of the popular travelogue *Viaggio in Dalmazia* (1774), who became famous in contemporary Europe for discovering the unknown treasure from the eastern Adriatic coast. Bajamonti's letters about music take an extremely important place in the whole preserved correspondence that shows the penetration and permeation of Enlightenment ideas on the Adriatic coasts in the period of music classicism, reflecting the universality of the spirit and the lifestyles of its author. His writing style is modern and close to the level of European classicist thoughts obvious in distancing from scholastic philosophy and its later branches, from the pathos similar to baroque tradition and oriented towards the practical reflection in which philosophy is linked to politics in order to create a rich, modern nation. With his versatility and epistolary (intercultural) dialogues, Bajamonti exerted a specific influence on the cultural and social being of Croatian intellectuals, as well as on its presentation far beyond the Croatian lands.

Key words: 18th century, Adriatic, intercultural dialogue, Julije Bajamonti, correspondence, family Sorkočević, Alberto Fortis