The Cult of Saint Euphemia, the Patron Saint of Rovinj, and the Venetian Politics of Co-creating Local Identities in Istrian Communities in the 15th Century

Original scientific paper – Izvorni znanstveni rad

Received – Primljen 22. 7. 2019.

UDK 2-5:322[(497.571)(091)]’14’
DOI 10.31664/ripu.2019.43.01

Abstract
This article discusses how Venice, in its political representation, valued the relation with the sacred as one of the main strategies for strengthening its political power in Istrian communities. Through associations with the cults of local saints, the Republic participated in the (co)creation of local memory and identity as evidenced in the cases of St. Nazarius, the patron saint of Koper, and St. Euphemia, the patron saint of Rovinj. A new impetus was given to their cults in the 15th century after the restitution of their relics as attested by commissions of several liturgical objects made in the Venetian botteghe. The restitution of the relics of St. Euphemia in 1401, here confirmed by the archival research, is a rare documented case in Venetian political and religious practices.

The growth of devotion to the saint was prompted by the return of the body, but also by the Venetian custom of developing cults in a coordinated manner, encompassing liturgical celebrations, legends and their visual expressions. This article sheds new light on the role of Venetian officials in the promotion of the cult of St. Euphemia and the authorship of the key illuminations in the Rovinj Illuminated Codex.

Keywords: Venice, Istria, St. Euphemia, St. Nazarius, St. Maximus, Rovinj (Rovigo), Koper (Capodistria), Novigrad (Cittanova), The Rovinj Illuminated Codex, Translatio corporis beate Eufemie, miniatures, Pico Master, the reliquary of St. Euphemia, the Sesto family workshop

Sacred power in the Venetian territories

The Republic of Venice conveyed its political power through a complex iconography of state representation which was embedded in all aspects of its political, religious and cultural life.1 The image of the Serenissima as an ideal political entity derived from a network of shared values and commonly understood meanings among its patriciate and popolo. Using an array of motifs and ideologically-based themes in visual messages, Venice reaffirmed and reinterpreted the idea of the Republic that not only enjoyed heavenly protection and guidance but “was created directly by God”.2 As pointed out by David Rosand, the myth of the “divine republic” and her perfection originated in the “Venetian identification with the Annunciation, that date in March that saw the conception of a divine savior and, four centuries later, the foundation of a political savior”.3 By associating the image of the Virgin Mary with a whole series of political allusions and ambivalent meanings, and connecting the Evangelist’s winged lion to the political domination and the power of the Doge, Venice clearly established the ecclesiastical basis of the State.4 Marino Sanudo’s expression “Santa Republica” is evidence of how Venice, in its political representation, valued the relation with the sacred in order to profit from it.

While expanding its territories from Lombard cities in the north to the eastern Adriatic coast and the Greek islands in the south in the 15th century, the Republic became a heterogeneous state composed of a large number of individual political entities: cities, rural communes, and feudal jurisdictions. Entangled in a dense web of complicated administrative relations, the strategy of local communities was to defend their own identity and autonomy, guaranteed by the acts of dedizione issued when they became part of the Serenissima.

Venetian patricians, who were appointed by the Great Council to govern provinces and numerous subject cities, castella and terre for a certain period of time, mostly had to follow
local rules and customs, which were defined in the communal statutes. However, statutory regulations and ordinances, as well as the rights and functions of existing Community Councils, were substantially reduced by the wide power of the state officials (rettori). Ermanno Orlando’s research on relations between Venice and podesteria in the Dogado during the 13th and the 14th centuries demonstrated that these divisional governments were in many ways microcosms of the central government and that this system had the effect of creating “other Venices”. The devastating consequences of the War of Chioggia (1379 – 1381) accelerated the centralisation and hierarchisation of Venetian power in peripheral communities. The same political mechanisms and power structures existed in podesteria (rectorates) in Istria, particularly from the beginning of the 15th century, when Venice concluded its conquest of Istrian territories, including the towns of Labin and Buzet in 1420. In fact, in Istria there were more Venetian administrators and governors of all ranks than in any of its other Mediterranean colonies. On the other hand, public spaces and churches remained stages for everyday life, where communal identity continued to be expressed and was revived under Venetian rule with new expressions of civic pride while maintaining the older, especially religious traditions. Simultaneously, Venice was heightening its political power by visualising diverse aspects of the myth of Venice as a way of integrating subject communities politically, legally and socially, thus creating local identities marked by ambiguity. The government officials – dogi, provveditori and numerous rettori, podestà and capitani – endeavoured to enhance their presence, shape public opinion and communicate the ideals and aspirations of the Serenissima through commissioned artworks. One of the few examples of state and personal representation by a Venetian official in public spaces on the eastern Adriatic coast is preserved in the City Hall in Rovinj. The 1584 wall painting is a comprehensive program with the allegorical depiction of Venice as Justice, the virtues of Prudence (Prudentia), Truth (Veritas) and Temperance (Temperantia), as well as the Virgin as Regina coeli accompanied by the patron saints of the city, Saints George and Euphemia (Fig. 2). The fresco painting was commissioned by the podestà, Scipione Benzoni, who enlarged the core themes with a personal expression of gratitude to his ancestor, Giorgio Benzoni, the founder of the powerful aristocratic family from Crema to whom the doge Michele Steno granted the status of nobility at the beginning of the 15th century. Michele Steno, as will be discussed further, was particularly important for Rovinj as well, due to his role in the development of the cult of St. Euphemia.

The cult of relics and the Venetian political strategies toward Istria

One of the main strategies in the development of the Republic was the construction of a civic religion where relics of the early Christian martyr saints played a key role. In the early history of Venice, when the Venetians were settling in the lagoons, they were refugees striving to overcome the dispersion and dislocation of cults and relics from the places where they were originally venerated. They had to relocate them by carrying, inventing or abducting them from other places, and ultimately, they had to negotiate their ownership. In this process of constructing Venetian civic identity, legends of St. Mark the Evangelist, the main patron of the City, were of paramount importance. Mark’s evangelizing visit to Aquileia, before his journey to Rome and Alexandria, his apostolic mission and martyrdom in Alexandria, and the discovery of his relics and their transportation (translatio) to Venice at the beginning of the 9th century were the basis for the construction of collective memory in the Republic’s formative period.

The activity of the Evangelist in Aquileia was not, however, documented in early textual sources or...
archaeological finds, but through a fabricated narrative that served as a foundation myth of the patriarchate of Aquileia, and later of the state of Venice. As it developed, through the legend of the predestination, Venice was designated as chosen by God’s grace to be Mark’s preselected city. The predestination narrative had its ramifications in Istria, as well. Especially interesting is the episode from the legend of St. Hermagoras, where the apostolic mission of St. Mark is extended to the provinces of Venetia and Istriā. The legend was reiterated in the 18th century manuscript Memorie sulla Chiesa Collegiata di Rovigno by the canon Simone Basilisco, in which he gives priority to St. Mark in converting the communities of the entire Istrian peninsula, due to the Evangelist’s personal presence in Trieste.

The translation of St. Mark’s relics to Venice initiated a strong symbolic identification between the city and its patron saint. It also encouraged further accumulation of holy relics through negotiations and theft (furta sacra). Once a relic was acquired by entrepreneurial individuals and groups of citizens, the development of a local cult could begin, inter alia, by means of recording the protagonists and events that happened during the translation of the relic. 

Among the relics brought to Venice were also memoria of Istrian martyrs and bishops such as St. Maurus, a bishop and martyr of Poreč, and St. Servulus, the main patron saint of Buje and copatron of Trieste. Ancient Istrian cults had a second life in the church of San Canziano in the Cannaregio Quarter, replenished with new arrivals of Istrian relics in the late 14th and in the 15th century. The integral uncorrupted body of St. Maximus, the martyr and presumed bishop of Emon(i)a (Novigrad in Istria) is still venerated in the same church. According to Flaminio Corner, a member of the noble Badoer family, who lived in the parrocchia of San Canziano, had the opportunity to obtain or steal the relic, which he donated to his church sometime after 1451.

Achieving political power by strengthening relic cults was an established medieval practice in 15th-century Venice. The symbolic confirmation of authority through association with cults of local saints is attested in Istrian cities as well, where the main goal was to participate in the (co)creation of local memory and identity. We can follow these developments through the Venetian officials’ and bishops’ commissions of holy shrines, reliquaries and liturgical books for the celebration of patron saints in Koper, Poreč, Pula and Rovinj, from the second half of the 14th to the 18th century, but particularly in the 15th century.

In this context, historical circumstances surrounding St. Nazarius, the patron saint of Koper (Capodistria), are well-documented. The commission of the richly decorated marble arca of St. Nazarius, a masterpiece of Venetian Trecento, was not only the result of the community and its bishop’s devotional needs, but also of the Republic’s political motivation to obtain the favour of the local citizens through the glorification of their patron. Guido Tigler attributed the sarcophagus to Enrico, the proto of the Palazzo Ducale, and dated it to shortly after the city’s second rebellion against Venice in 1354. A commission given to such a highly placed artist suggests that St. Nazarius’ arca was a diplomatic gift from Venice to one of its “colonies” and a conciliatory act by the Venetian government toward the local community. After the body had been stolen by the Genoese in 1380 during the War of Chioggia, a Venetian merchant of Capodistrian origin, Giacomo di Languschi, was engaged in prolonged and complicated negotiations with the archbishop of Genoa, Pileo de’ Marini, to restitute the stolen saint, a restitution which was wholeheartedly supported by the bishop of Koper, Geremia Pola. According to the correspondence published by Nicolò Manzuoli, the negotiations started in 1421, and came to a conclusion in 1422, no doubt due to Giacomo’s persistence and willingness to cover all expenses. With the Serenissima’s permission, the journey back to Koper could proceed. The relics were temporarily retained in Venice to receive a proper send-off, and after a solemn liturgy in the church of San Girolamo, led by the Venetian bishop Marco Lando and assisted by the Bishop of Nin, Nazarius’ relics were finally returned to Iustinopoli in the same year. Immediately following these events, the illuminated Antifonarium was commissioned for the cathedral. The representations of...
saints are closely connected with the local devotional tradition. St. Nazarius, the first bishop and the holy patron of the city, is given prominence by featuring him twice: he is depicted as a young bishop holding a model of the city (fol. 42r) and as an elderly bishop who is giving a blessing while standing above his cathedral along with the text “dedicatio templi” (fol. 88v). Although the decoration is limited to just six historiated initials, the codex contains the contributions by three miniaturists active in Venice at the time. The most distinct is the author of St. Jerome and St. Nazarius as an old man, strongly influenced by Maestro di San Michele, who was active in the Camaldolese scriptorium on Murano.29

Another strong example of consolidation of Venetian authority in Istria by association with the cult of relics of Istrian patron saints in the 15th century is the case of St. Euphemia of Chalcedon, the early Christian martyr and co-patron saint of the city of Rovinj. As in Koper, so in Rovinj, the veneration of St. Euphemia was given a new impetus by historical events connected to the abduction and restitution of the saint’s relic, as attested by commissions of several liturgical objects made in the Venetian botteghe.

The Rovinj Illuminated Codex

The Rovinj Illuminated Codex, also known as Translatio corporis beate Euphemia, is an exceptionally valuable hagiographical source for evaluating changes in the cult of Rovinj’s patron saint while tracing the identity and memory formation of an early medieval commune in Istria up to the 15th century.30 The manuscript on vellum was initially kept in the sacristy of St. Euphemia’s church.31 The oldest part consists of 20 folios (f. 6 – 25), of which 18 (f. 6r – 23r) are written in Gothic minuscule rotunda. There were several alterations, later additions and repairs done to the Codex. According to the inscription on folio 30r, the texts were bound together in 1640, when its wooden boards were restored using a new leather covering richly decorated with gold.32 The manuscript has been tentatively dated to the 13th, 14th and 15th century as the work of a Venetian scriptorium.33 Giuseppe Cuscito proposes that the oldest texts of the manuscript were compiled from various sources and martyrologies so as to validate the local tradition but without a recourse to an older local source.34 The manuscript begins with Passio Sancte Euphemia, Virginis et Martyris (f. 6r – 9v), with the usual motifs found in medieval hagiographical sources describing the life and martyrdom of the early Christian saint from Chalcedon (Fig. 3).35 The Passio is followed by Translatio Corporis beate Euphemia (f. 10r – 12r), which recounts a legend about the transfer of the relic to Rovinj.36 The significance of this narrative construct needs to be considered in the light of the purpose of such texts in the construction of collective memory and identity since “the particular elements or topos have their origin in the ‘mental fabric’ of the society.”37 The story takes place within the fortified settlement inhabited by local protagonists “at the time of Emperor Otto”. According to the narrative, the stone sarcophagus containing the body of the saint left its former place because of infidels (a reference to the troubled history of her body in Byzantium). A challenging journey started during a storm, and after many perils, the sarcophagus sailed “into its predestined port to an island along the slopes of the “Mount called Red” (Montis, qui Rubeus vocabantur).

After gathering the crowd (exit uniuersus utrisque sexus populus) and many unsuccessful attempts to move the sarcophagus, it was unanimously decided to move it to the top of the mount as a result of the God’s Virgin (Euphemia’s) intervention and the instructions given to the pious widow, and with the help of two heifers. The identity of the relic and its miraculous powers were confirmed in the episode of punishment and miraculous healing of the “unworthy one” who attacked the crowd. After the rumour spread, the clergy and the people of Pula came in great haste and lifted the lid of the arca where they saw the body of the blessed virgin and martyr of Christ Euphemia, intact and decorated with cloaks. The document found with the body undeniably confirmed “the glorious victory of the Blessed Euphemia through her martyrdom and suffering”. Gifts were offered in honour of the saint, and it was decided to build a large building, a basilica which could accommodate many pilgrims.

The Codex uses a common hagiographical sequence for the authentication of relics consisting of martyrdom (passio), discovery of relics (inventio), removal to a new site (translatio) and, sometimes, as is the case in Rovinj, the consecration of the building that housed them (dedicatio). The translatio is the key text in this hagiographical dossier because it defines Rovinj as a preordained city which received the body of the Blessed Euphemia. Through many episodes featuring pious local protagonists, the early medieval city is represented as a community with a common purpose in the political context of the Holy Roman Empire. Rovinj is designated as castrum and described as a fortified settlement situated on a mount: “The relic came ashore along the cliff, directly on some mound along the wall of the said mount, on the exterior side of the fortification” (iuxta murum predicti montis extra castrum).

As Trpimir Vedriš points out in his analysis of Dalmatian translations, when relics, after having defeated all obstacles, finally enter the urban settlement, the city is described, in spiritual and social terms, as a “place of joy and order” in contrast with the danger and insecurities of the external, non-urban world.38 Usually, the main role in translation narratives is given to the bishops who move the relics to episcopal sees. Although saints reveal themselves to the pious and humble, it is the bishop who directs and becomes an interpreter of the saint’s will.39 Since there is no historical evidence that Rovinj was a bishopric (nor is there such information in the legend), the negotiations over Euphemia’s relics take place between the community of hermits from the Island of Prayers (Insula Orationum) and the rest of the people. The topos of the pious, humble and powerless who discover and carry out the translation is, however, used in the legend and described in detail. Furthermore, the perceived strength and the ambitions of the community are reflected in their decision to undertake the large project of building the new church with an eye for the importance it may have for the whole bishopric.40
The original legend reflects the earliest period of formation of civic consciousness, even though we cannot be certain of the date of this redaction which most likely coincides with illuminations in the Codex (to be addressed in continuation), or shortly earlier. Apart from the passio and translatio of St. Euphemia, the Codex introduces into the collective memory other saints venerated in Rovinj through the Passiones of St. Ursula, to whom a church was dedicated on the Rovinj hill, and of whom no memory exists in Istria, is rather enigmatic. The second quinquennium of the oldest part of the Codex ends with the Translation of the Body of the Holy Virgin and Martyr Euphemia from the Famous City of Venice to Rovinj and Laying in Her Sarcothagus (Translatio corporis Alme martiris et virginis Euphemia ab urbemVenetam in propria archa depositi). It is the most significant part of the manuscript insofar as it demonstrates that the restitution of St. Euphemia’s relic was used as a strategy for strengthening Venetian rule in Istria. The text recounts the history of Euphemia’s abduction by the Genoese and how the entire Genoese war booty was recaptured after the Venetian victory in the War of Chioggia. The body of St. Euphemia, which was in the conquered galleys, was then taken to the San Canziano church in Venice, where it “remained for almost thirty years”. According to the text in the Codex, representatives of Rovinj pleaded for permission and eventually the Venetian Senate decreed the return of the body. The author of the text stated that it happened on the 18th of May 1401 “during the reign of a virtuous man, Sir Giustiniani Giustinianino”.

In De origine, situ et magistratibus urbis Venetae, Marino Sandu lists the bodies that used to be in Venice and confirms that the body of St. Euphemia was indeed in San Canziano, but without specifying the exact length of time. The return of the relic to Rovinj was the result of substantial negotiations between the representatives of the Rovinj Commune and Venetian authorities, concluded by senate decree on the 6th of May 1401. The names of ser Alvise Giustiniani and consiliario Michele Maripetro who pleaded for the petition in front of the Senate are listed on the text margins. From the Senate decision we learn that the body of St. Euphemia was transferred from Chioggia to the San Canziano church by the Venetian nobleman Saraceno Dandolo, the first podestà in the reconquered and devastated Chioggia. Rovinj faithful petitioned for the return arguing that the church of their patron saint is the main church built in her honor (ecclesia sua est ecclesia principalis et sub nomine sancte predicae facta). Furthermore, they believe that it would be pious and just that the body is returned to them (dictum corpus eisdem fidelibus nostris restituere et dare et pium et iustum sit) and therefore supplicate the doge that their petition be put to vote by the members of the Senate. Defending the honour of the Republic, members voted in favour of the petitioners and agreed to restitute a part of the body of St. Euphemia to the Rovinj faithful (defendendo nostrum honorem vabit pars corpus sancta Eufomie [sic] predicae eisdem fidelibus nostris detur et restituatur). It was indeed a rare success in the history of the diplomatic relations between the Venetian Republic and its subject territories. More often than not, such requests were unsuccessful as in the case of the city of Kotor’s repeated requests to the Venetian Senate to return the relic of their patron St. Triphon, abducted by Vittore Pisani on August 14th, 1378. Note, however, that the Senate decision was passed by only one vote and that their decision was facilitated by claims that citizens of Rovinj are “fidelibus nostris (…) ad terram nostram Rubini”.

The 19th-century local historiographers Antonio Angelini, Pietro Kandler and Tomaso Caenazzo, even though they do not agree on the year when the relic was returned, provide information on an important folk legend dating back to the 15th century. This legend describes the complicated journey of the sacred body from Venice to Rovinj. A sudden sea storm threatened the return, but the boat with its passengers and the relic was miraculously saved by divine intervention in the Val Saline Bay, near Rovinj. A few years later, a votive church was dedicated to St. Euphemia and the transfer of the body from Venice was celebrated on the 18th of May with annual ceremonial processions. This legend was included in the calendar of liturgical celebrations in
Rovinj, which commemorated three more important dates in the cult of the holy protector: the 16th of September (the day of her martyrdom), the 13th of July (the day the relic arrived), and the 13th of March (the miraculous transfer of the marble **arca** from the central nave to the new chapel of the church in 1684).\(^5\) The fame of St. Euphemia’s relic in Rovinj was also recognized by Felix Fabri, the Dominican pilgrim from Zurich who visited the relic of the saint in Rovinj on his way to the Holy Land (1480 – 1483) and noted that “her entire body lies there buried in the great marble tomb, which tomb the superior of the cathedral [sic!] opened for us, and showed us the corpse”.\(^5\)

Undoubtedly, the growth of the devotion to St. Euphemia was prompted by the return of the body, but even more by the Venetian custom of developing cults in a coordinated manner, encompassing liturgical celebrations, legends and their visual expressions.

**Miniatures in the Rovinj Illuminated Codex**

Despite the publication of the facsimile in 2000, the miniatures in the Rovinj Illuminated Codex did not inspire any art historical inquiries. However, the comparative analysis of stylistic and artistic features of the miniatures (fol. 6r – 23r), helps us to determine the period and the place of its creation.

The incipit is the most elaborately decorated page in the manuscript with skilfully executed phytomorphic motifs on its borders: flowers, convoluted leaves and tendrils, and the so-called **bottoni dori** (stylized golden flowers of dipsacus), surrounded by spiral flourishes in delicate penwork. The floral and gold dot borders of the incipit are complemented with a goldfinch, painted in the upper right corner of the margin (Fig. 3). The initials are also decorated with delicate phytomorphic motifs (**litterae florissae**) on a gilded background (Figs. 5, 6).\(^5\) St. Euphemia is portrayed on the bottom edge of the incipit within a medallion with an intense blue background, wearing the clothes of a pious woman and holding the palm of martyrdom and a book. The medallion is encircled in a laurel wreath and flanked by a symmetrical decoration of thick, convoluted leaves and tendrils on a gilded background (Fig. 4). The lively colours, intense blues and greens are contrasted with the cyclamen pink and red to form a vivid and harmonious whole. This type of floral border originates in Ferrara, in the circle of the **Bible of the Borso d’Este** miniaturists (1455 – 1461), and thereafter was frequently used in other north Italian cities as well as in Venice in the second half of the 15th century.\(^5\)

The intensity and specific contrasts of vivid colours, and especially the minimal facial features of St. Euphemia, point to the style of a Venetian miniaturist known as the Master of the Pico Pliny, abbreviated as the Pico Master.\(^5\)

According to Lilian Armstrong, after an assumed training in Ferrara, the Pico Master’s uninterrupted activity in Venice can be traced from about 1469 to the 1490s.\(^5\) The diversity and the quantity of the works attributed to him indicate the involvement of several assistants as well. A number of incunables and manuscripts painted by the Pico Master at the end of the 1480s and in the 1490s suggest that the artist “may have had a quasi-official status at the Ducal chancellery in Venice” and was probably the best-known miniaturist in Venice.\(^5\)

For the comparison with the Rovinj Codex, several painted manuscripts and incunabula dated to the second half of the 1470s and the beginning of the 1480s are potentially significant, such as the work by Nicolaus de Auximo **Supplementum Summae Pisanellae**, an incunable published in Venice in 1474,\(^5\) Raimundus de Vineis de Capua’s **Liber divinae doctrinae**, a manuscript from 1475\(^5\) and the **Stams/Kneussel Book of Hours**, a manuscript dated to 1482.\(^5\) Holy figures depicted in these works have some distinctive features, such as large, heavy-lidded eyes on thin, oval faces, and fragile hands with long pointed fingers, which betray the hand of the Pico Master and can be recognized in the figure of St. Euphemia as well.\(^5\)

The Pico Master’s opus has recently been enlarged with several manuscripts and illuminated incunabula attributed to him in Croatian collections.\(^6\) Among them the closest to the Rovinj Codex are the illuminated initials from the incunabulum **De Civitate Dei**, printed in Venice in 1475,\(^6\) and miniatures from the **Second Vrbnik Missal**, a manuscript from the late 1470s.\(^6\) Formal similarities can be also seen in...
the painted incipits of Venetian officials’ documents known as commissione. They were created by the Pico Master mainly during the reign of the doge Agostino Barbarigo, such was the commissione to Giovanni Pietro Ghisi as podestà of Vodnjan (Dignano) (1488), but there are also earlier examples such as the commissione to Nicolò Mauzzo as Captain of the Galleys of Aigues-Mortes (1478).

The miniaturist of the Rovinj Illuminated Codex, here identified as the Pico Master, indicates that the commission was entrusted to one of the best known and versatile miniaturists in Venice in the last third of the 15th century. Although the textual part of the Codex could be slightly earlier, the consolidation of Euphemia’s hagiographical dossier has to be dated in the late 1470s or in the 1480s.

The view of the city

While encouraging identifications between the city and St. Euphemia in various ways, Rovinj podestà also strived to emphasize their personal role as the Serenissima’s officials in promoting the veneration of the holy protector. A clear example is an imaginary veduta of Rovinj on folio 5v of the Rovinj Illuminated Codex, which was bound in the manuscript in a later period (Fig. 7). The watercolour drawing on vellum spreads over the entire page, and on the recto of the same folio, there is an inscription: “Sancte Georgi, ora pro me Dominum Y esum Christum / Sancte Georgi”, written in humanist minuscule. Modern day scholars overlooked its artistic, historical and symbolic significance and mostly considered it as an “inaccurate rendering” of Rovinj which belongs to “a late period”. The idealized depiction of the fortified city on the hill-island is dominated by the church with a Venetian-type bell tower. A few houses on a lower part of the hill, behind the city gate, and a lot of trees cut into triangular shapes within the city walls suggest a small community protected by its fortifications in times of insecurity. On the other hand, the symmetrical circular structure with monumental double walls and turrets, and the fortified city gates, indicate that the artist envisaged a well-ordered, harmonious and protected city. The imposing size of the church and its dominant position on the top of the hill reveals its importance as the house of the martyrs and protectors of the city, the Saints George and Euphemia. The image fits well into the idea of a city at a time when walls and churches were the key features of an urban landscape, paralleling the idea of the city as a safe environment in the translation texts.

This sketchily depicted landscape with the fortified urban settlement was, however, inspired by late medieval and Renaissance depictions of the ideal city. The coat of arms of the patrician Soranzo family on the main city gates eloquently visualizes Venetian rule embodied in the appointed podestà. The symbolic presence of the governor as the representative of the Republic is a guarantee of Good Government under divine protection, acting in synergy with holy patrons. The pictorial characteristics of this image as well as the Soranzo family coat of arms suggest that last decades of the 15th century, when members of the Soranzo family were recorded as being in Rovinj, could be the possible time when this miniature was created. Francesco di Gasparo Soranzo is recorded as the Venetian governor in Rovinj in 1468, Alvise di Remigio Soranzo in 1473, while Lodovico Soranzo holds the same position twice, in 1484 and in 1487. In light of this evidence, the view of the city seems to have been painted at approximately the same time as the rest of the miniatures in the Codex, even though the drawing cannot be connected to the Pico Master.

The reliquary of St. Euphemia

The reliquary of St. Euphemia is probably the most important evidence of the symbolic confirmation of the Venetian Republic’s authority in the relic veneration context. The reliquary is preserved in the treasury of the parish church in Rovinj and is mentioned in bishops’ pastoral visitations during the 17th and the 18th centuries, and in 19th century parochial inventories (Fig. 8). Luisa Crusvar connects this magnificent gilded silver reliquary to the “Venetian gothic architectural style” and dates
it between 1420 and 1430. Stylistic characteristics and decorative motifs, most evident in the knop fashioned like a gothic building with niches enclosing tiny statuettes of saints, make it comparable to works made by the productive Venetian workshop of the Sesto family. The most prominent members of the family bottega, Giacomo’s sons Bernardo and Marco, were credited with minting coins and medals, and in the more general sense with the renewal of Venetian goldsmith production in the first decades of the 15th century. Erich Steingräber attributed to members of the Sesto family important liturgical objects in the treasury of San Marco, such as the reliquary of the Holy Blood, a gilded silver chalice, and the reliquary of Saint Mark’s thumb. A commission by such a highly placed workshop...
makes it possible to assume that the reliquary, as in the case of the *arca* of St. Nazarius, was a diplomatic gift from Venice to the community of Rovinj. The reliquary, however, should be dated from 1401 to 1413, during the rule of the Venetian doge Michele Steno, whose coat of arms is placed on the hexafoil base of the reliquary. The period of his rule also coincides with the time when the relic was returned. The second coat of arms is that of the Loredano family and it most likely stands for a member of this patrician family from which the city governor was appointed. His name was unfortunately not recorded in the incomplete lists of podestà from the beginning of the 15th century. The public character of the gift was also highlighted with the official symbol of the Republic – the winged lion of St. Mark – which, along with Christ, the Virgin Mary and St. John the Evangelist, adorns the base of the reliquary (Figs. 9, 10). Thus, this reliquary should be regarded as a valuable state gift by which Venetian authorities marked the sacred act of returning the relic and symbolically inscribed their presence on the relic of the holy patron. In this manner, they contributed to the co-creation of Euphemia’s cult locally and reminded their subjects of their benevolent act of restitution.

In summary, the restitution of the relic of St. Euphemia decreed by the Senate on the 6th of May 1401, here confirmed by the archival research, is a rare documented case in Venetian political and religious practices. As in the case of St. Nazarius in Koper, the revival of Euphemia’s cult was realised in the interaction between the local community and the Venetian authorities. Both restitutions prompted a series of events and artistic commissions.

The gift of the elaborate silver reliquary and the consolidation of Euphemia’s hagiographical dossier in the Rovinj Illuminated Codex should be regarded as a diplomatic act intended to earn the trust of the local community. Following the restitution, and typically for Venice, which developed the cults of saints in a coordinated and purposeful manner, the revival of Euphemia’s cult provided the opportunity to mark the body of the saint with state, family and personal insignia. In such a manner, Venice aimed to change the perception of its presence while imposing its rule in Rovinj as the fulfilment of Justice – the cornerstone concept of the Myth of Venice. Venetian government officials emphasized Venice’s dominance, while claiming that her supremacy was benevolent and respectful of local remembrance and its history. Consequently, not only was the veneration of St. Euphemia strengthened, but the *Serenissima* succeeded in merging Venetian religious practices with local customs and traditions while articulating its political agenda in the process.
Appendix

Archivio di Stato di Venezia, Senato, Deliberazioni, Misti, reg. 45, 6 maggio 1401, fol. 77v

[on text margins]

Ser Aloyius Justiniano pro Michaelae Maripetro consiliarius

Die sexto maii

Capta

Cum comparuerint ad presentiam nostri domini aliqui fideles nostri de Rubino reverenter exponentes nomine comunitatis sue Rubini quod tempore adversitatis guerre ianuensis nuper preterite, dum lanuenses caperent terram illum abstulerunt corpus beate Euphnomie (sic) et conduxerunt illud Clugiam, quod a septingentis annis circa dicti fideles nostri habuerunt in suum caput, ut omnibus est manifestum, et quod postea tempore recuperationis Clugie per nobilem virum ser Saracenum Dandulo dictum corpus conductum fuit Venetias et positum in ecclesia Sancti Canciani, et humiliter supplicant ut dignetur nostrum dominum, considerato quod, ut supradictum est, sancta Euphonia (sic) predicta est eorum caput et in dicta terra ecclesia sua est ecclesia principalis et sub nomine et vocabulo sancte predicte facta, dictum corpus eisdem fideilibus nostris restitueret et dare et pium et iustum sit complacere dictis nostri fideilibus in suis iustis requisitionibus habita consideratione per quem modum corpus predictum fuit inde extractum et conductum Clugiam, videlicet per guerram. Defendendo nostrum honorem vadit pars corpus sancte Eufomie (sic) predicte eisdem fideilibus nostris detur et restituatur, ita quod illud possint conducere ad terram nostram Rubini, ut primo erat.

De parte 38

Contraria 6

Non sincera 31

Notes

* This paper is an extended and elaborated version of work presented at the conference The Power of Media. Patronage, Representation and Propaganda in Early Modern Period (1450–1800) between the Mediterranean and Central Europe (Split, June 13–15, 2018).


3 DAVID ROSAND (note 1), 13.


5 These documents were not only legal codes, but also political symbols and memories of previously autonomous communities. See for example Statuta Communis Poliae / Statut općine pulske, kritičko izdanje s faksimilom izvornog iluminiranog rukopisa (1500), (ed.) M. Krizman, Pula, 2000; Statuti municipali della città di Parenzo in Istria, Trieste, 1846; Statuti municipali di Rovigno, Venezia, 1851.

6 Dorit Raines points out that office holding was at the same time considered a service rendered by the patricians to the Republic as the best form of government, and contrary to the Venetian myth, specific office “meant not only a position of power but in most cases a lucrative job”. DORIT RAINES, Office Seeking, Broglio, and the Pocket Political Guidebooks in Cinquecento and Seicento Venice, in: Studi Veneziani, 22 (1991), 137–194, 138.


10 Information about the commissioner is recorded on the wall painting below the coat of arms of the doge Michele Steno: GEORGIVS BENZONO CREME PANVIN / MISANI ET AGNADELLI COMES, ET D(OMI)N(V)S / CREATVS FVIT NOB. VEN. A SERENIS(SIMV)O / MICHELE STENO MCCVII / SCIPP BENZ. RUB. PRAET. GRATU TUDINIS GRATIA EREXIT / MDLXXXIV. The Venetian podesta Spicone Benzioni (Crea, 1554–1619) holds the office in Rovinj between the 24th of October 1582 and March 1584. VIŠNJA BRALIĆ, Slie mletačko cinquecenta u Rovinju i njihovi naručitelji, in: Pontes Adriatici: mreža kulturnih razmjena na Jadranu, (eds.) N. Maraković and T. Turković, Zagreb, 2018, 157–162.
11 See: IAIN FENLON (note 1), 9–149; DAVID ROSAND (note 1), 47–95.


13 IAIN FENLON (note 1), 9–10.

14 Mark’s apostolic visit to Aquileia is recorded in the legend of St. Hermagoras, the first bishop of Aquileia, whose jurisdiction included the provinces of Venetia and Istria at the time of the legend. For the legend of St. Hermagoras and its origins see: RAJKO BRATOŽ, *Il cristianesimo aquiliese prima di Constantino fra Aquileia e Poetovio* [Ricerche per la storia della Chiesa in Friuli 2], Udine and Gorizia, 1999, 41–67.


17 “E per verità il merito della conversione di tutta l’Istria è stato attribuito al zelo di due apostoli di S. Marco dal medesimo qui spediti a predicare in sua voce il Santo Evangelio, allorché egli da Trieste, ove si ritrovava per continuare la predicazione in persona per tutta la provincia, è stato richiamato a Roma da S. Pietro (…)”. The author’s sources were the *Atti Capitolari*, Vol. III and the manuscript Raccolta Memorie Angelini from the Archive of the Rovinj Collegiate. TOMASO CAENAZZO Senior, Del prodigioso approdo del Corpo di S. Eufemia Calcedonese in Rovigno, *Approdo del Corpo di S. Eufemia Calcedonese in Rovigno*, ed. E. Storchi, Padova, 2011, 108–124.

18 ANA MUNK (note 12), 157–158.


21 For the cult of Saint Servulus in Venice, see: FLAMINIO CORNER (note 20), 488–492. Other saints of Grado-Aquileian origin had a long and prolific life in medieval Venice as well, thus establishing an “impression of seamless continuance between Venice and Istria as a homeland and place of origin for its Church”; ANA MUNK (note 12), 156.


23 FLAMINIO CORNER (note 20), 269–270. The acquisition of relics by the entrepreneurial Venetians (from different social strata) for their parish churches was a well attested practice in medieval Venice, see: ANA MUNK (note 12), 178–184.


27 “Ne bisogna che quella Comunità faccia altra spesa, per ch’io intendo con la mia propria facoltà di supplire tutte le spese, Et per che le beatiissime Religie ritornino nel suo deposito non sparagnero ne anco à fatica alcuna per conseguire un tanto merito. Sarò dunque pronto et apparecchiato per eseguire quanto ella delibererà; acciocché anco alla Comunità, dalla quale riconosco parte dell’origine, io possa fare cosa grata.” NICOLÒ MANZUOLI (note 26), 8.

28 The name of the scribe, Nazario of Justinopolis, is stated in the colophon. Tiziana Franco connects him with the name Nazarius diaconus Justinopolitanus, the local priest from the bishop's circle; TIZIANA FRANCO, Antifonario, in: *Dioecesis Justinopolitana: liarte gotica nel territorio della diocesi di Capodistria*, (eds.) G. Grobovšek, J. Jerasà, S. Stefanac and A. De Marchi, Koper/Capodistria, 2000, 262–265, cat. 65.


30 For the importance of relics and translation legends, as well as their contribution to the sense of identity, protection and economic stability of communities in the Middle Ages see: PATRICK J. GEARY, *Furta Sacra. La trafugazione delle reliquie nel Medioevo* (secoli IX–XI), translated by Eugenia Fera, Milano 2000, 12–16.

31 The Codex is mentioned in the *Archivio Capitoli Rubini* in the 19th century and today it is kept in the University Library in Pula as *Manuskript na pergameni s crtežom crkve sv. Eufemije u Rovinju, 14. ili 15. stoljeće*, Sveučilišna knjižnica u Puli, S. I. (s.n.), sig. 439561.

Local historiography in the 19th century dated and interpreted the Rovinj Codex in various ways. Pietro Kandler considers it a 15th-century work and believes that the narrative was composed on the basis of the local tradition at the same time. Tomaso Caenazzo Senior and Bernardo Benussi date the manuscript to “the 14th–maybe 13th century”. PIETRO KANDLER, Dall’approdo del corpo di S. Eufemia in Rovigno, in: L’Istria, 4/47 (1849), 185–187, 185; TOMASO CAENAZZO Senior (note 17), 303, 311; BERNARDO BENUSSI, Storia documentata di Rovigno, Trieste, (1888) 1977, 306. For an overview of recent research and interpretation see: GIUSEPPE CUSCITO, Il culto di Santa Eufemia e l’abbandamento della fantomica Cissa nella tradizione rovignese, in: Translatio corporis beate Eufemie (note 32), 68–81. Trprimir Vedriš considers the Translation of St. Euphemia “an allegedly early medieval legend” preserved in a 13th-century manuscript; TRPIMIR VEDRIŠ (note 30), 177, 186.

GIUSEPPE CUSCITO (note 33), 69.


St. Euphemia of Chalcedon is mentioned in the text of the passio. In the translatio legend, however, she is called the Blessed Euphemia, virgin and martyr, which 19th- and 20th-century historiography took as evidence for the existence of a local Early Christian martyr connected with the legend of Cissa. TOMASO CAENAZZO Junior (note 35), 255–263. There is no archaeological evidence for such a hypothesis, unlike the case of St. Maurus, the martyr and bishop of Poreč. For the relation between the legend of St. Eufemia, the Aquilean martyr baptised with other local virgins (Dorotea, Tecla and Erasma) by St. Hermagoras and the cult of St. Euphemia of Chalcedon in Aquilea, Grado, Trieste and Rovinj see: BRATOŽ (note 14), 90–100, especially notes 181, 184 and 190.

TRPIMIR VEDRIŠ (note 30), 176.

Ibid., 178–179.

Ibid., 179.

The mention of the “clergy and people of Pula” implies the bishopric of Pula.

The legend dates the translation to the 10th century, in the time of Emperor Otto (probably Otto I), but the year 800 is mentioned in the translation text as well, and it is preserved in the local tradition. Gaetano Benčić argues that the cult of St. Euphemia takes a strong local hold only in the first half of the 13th century, quoting the first known record of the church of St. Euphemia dating to 1252. GAETANO BENČIĆ, Culto dei santi patroni e costruzione dell’identità delle città costiere istriane nel medioevo (X–XIV sec.), in: Religio, fides, superstitiones: a vjerovanjima i pobožnosti na Jadranom prostoru (7. Istarski povijesni bijenale), (eds.) M. Mogorović Crljenko and E. Uljanić-Vekić, Poreč, 2017, 110–132, 129, note 108 and 111.

It is very likely that the Persian martyr was confused with Saint James the Apostle, whose church in Rovinj testifies to the cult of this saint; TOMASO CAENAZZO Junior (note 35), 250–251.

Folio 24 r and v. The text referring to the theft and restitution of St. Eufemia’s relic is written in humanist minuscule. It was added to empty pages at the end of the oldest part of the Codex. See: MATE KRIZMAN, Translatio corporis Beate Eufemie. Priprava kritičkog izdanja i prijevod, in: Translatio corporis beate Eufemie (note 32), 104–112, 110.

Giustinoianus Giustinianini was recorded as a Rovinj podestá in 1410. BERNARDO BENUSSI (note 33), 331. The incomplete list of the governors of Rovinj at the end of the 14th- and the beginning of the 15th-century leaves open another possibility, that Giustinoianus Giustinianini was holding the same office in 1401 as well.

MARINO SANUDO (note 22), 160.


“At one 1406 Vi 18 Maio. Fo consacrata la niova Giesetta di S. Fumia in Saline da Pre Andrea qm. Matio Prep(osito) e Can(onico), fabbritcata et erecta in memoria et reverenta del so arrivo da Veneti et etiam per lo miraculo (Libr. De Ministracion di S. Eufemia)” TOMASO CAENAZZO Senior (note 17), 320. On the church bell tower, the year 1596 was recorded. GIOVANNI RADOSSI, ANTONIO PAULETICH (note 49), 382. Recent archaeological excavations confirmed the existence of the Romanesque church, rebuilt and redecorated multiple times in the

51 Intorno la vita, il martirio ed il culto della vergine Calcedonese Santa Eufemia, Rovigno, 1891, 76–77.


53 See: fol. 6r and 6v, 10r, 12r, 17r and 20v. The illuminated initials (litterae ferialis) with rich penwork ornament on fol. 7–8 in the manuscript are depicted in red and blue ink.


56 The Pico Master started his career as a manuscript illuminator, but his workshop was specialized in incunabula illuminations. The Pico Master also designed woodcuts to illustrate many Venetian publications in the 1490s. It is likely that he returned to Ferrara where he illuminated a few manuscripts until about 1505. LILIAN ARMSTRONG (note 54, 2003), 233–234.

57 “Four copies of Marco Antonio Sabellico’s Decades rerum veneta-rum, decorated by the Pico Master and printed in 1487, bear the arms of distinguished noble Venetian families. The Barbarigo copy with the arms supported by the Lion of St. Mark and crowned by the Ducal corna, suggests that the copy was prepared for the doge himself.” LILIAN ARMSTRONG (note 54, 2003), 265.


61 For further comparisons see: LILIAN ARMSTRONG (note 55), 51–64, 55–56.


67 MARINO BUDICIN (note 32), 94.

68 TOMASO CAENAZZO Junior (note 35), 250, n. 2; GIUSEPPE CUSCITO (note 33), 69. See also: MARINO BUDICIN (note 32), 96.

69 TRPIMIR VEDRIŠ (note 30), 179.

70 Archivio di Stato di Venezia, Segretario Voci, reg. 6, 18th December 1468, f. 65r and reg. 6, 9th March 1473, f. 65r. <http://rulersofvenice.org/search>.

71 For Lodovico Soranzo see: PIETRO KANDLER, Alcuni Podestà veneti in Rovigno ed alcune memorie patrie contemporanee, in: *L’Istria*, 6/12 (1851), 51–52; BERNARDO BENUSSI (note 33), 332.
Višnja Bralić

Kult sv. Eufemije, zaštitnice Rovinja i venecijanska politika sukremenja lokalnih identiteta u istarskim zajednicama 15. stoljeća

Mletačka Republika složenom je ikonografijom državne reprezentacije, utkanom u sva vidove političkog, vjerskog i kulturnog života, stoljećima vizualizirala svoju političku moć. Povijesnim predajama, ideološkim porukama i simboličkim motivima potvrđivao se iznova znamenitost Republike koja ne samo da je uživala nebesku zaštitu i vodstvo već je i bila djelo Božjeg nauma.

U članku se tumači važan vid političke reprezentacije sama bila djelo Božjeg nauma. Na nebeskim polima reprezentativni znameniti mit o zaštitici božanskog pravoslavnog grada u svetu, osnovan na azijskodržavskim tradicijama, artikulirajući istodobno svoje političke ciljeve. Mletačka Republika složenom je ikonografijom državne reprezentacije, utkanom u sva vidove političkog, vjerskog i kulturnog života, stoljećima vizualizirala svoju političku moć. Povijesnim predajama, ideološkim porukama i simboličkim motivima potvrđivao se iznova znamenitost Republike koja ne samo da je uživala nebesku zaštitu i vodstvo već je i bila djelo Božjeg nauma.

U članku se tumači važan vid političke reprezentacije, utkanom u sva vidove političkog, vjerskog i kulturnog života, stoljećima vizualizirala svoju političku moć. Povijesnim predajama, ideološkim porukama i simboličkim motivima potvrđivao se iznova znamenitost Republike koja ne samo da je uživala nebesku zaštitu i vodstvo već je i bila djelo Božjeg nauma.
Višnja Bralić

The Cult of Saint Euphemia, the Patron Saint of Rovinj, and the Venetian Politics of Co-creating Local Identities in Istrian Communities in the 15th Century / Kult sv. Eufemije, zaštitnice Rovinja i venecijanska politika sukreiranja lokalnih identiteta u istarskim zajednicama 15. stoljeća

1: © Museo Correr, Venezia (Giuseppe Rosaccio, Viaggio da Venezia a Costantinopoli, per mare e per Terra, & insieme quello di Terra Santa, Venezia: Giacomo Franco, 1598, fol. 7v)
2–10: Ljubo Gamulin

Anna Boreczky

Historiography and Propaganda in the Royal Court of King Matthias: Hungarian Book Culture at the End of the Middle Ages and Beyond / Historiografija i propaganda na dvoru kralja Matije Korvina. Mađarska kultura knjige krajem srednjega vijeka i dalje
1–11, 14, 16–18: © National Széchényi Library, Budapest (Országos Széchényi Könyvtár)
12, 13: © Heidelberg University Library (Universitätsbibliothek Heidelberg)
15: From Wikimedia Commons, the free media repository

Ivan Gerát

Saint George Between Media and Functions / Sv. Juraj između medija i funkcija
1: Image courtesy National Gallery of Art, Washington DC
2: https://www.metmuseum.org/art/collection/, Public Domain
3: https://www.metmuseum.org/art/collection/, Public Domain
4, 5: Ivan Gerát
6: Archive of the Institute of Art History of the Slovak Academy of Sciences

Ivan Ferenčak

The Illustrations in the Glagolitic Books Printed by Bishop Šimun Kožičić Benja in Rijeka (1530–1531) / Ilustracije u glagoljskim knjigama biskupa Šimuna Kožičića Benje tiskanim u Rijeci (1530.–1531.)
1: Tamara Runjak, Rijetkosti u Knjižnici Hrvatske akademije znanosti i umjetnosti: katalog inkunabula i knjiga 16. stoljeća, Zagreb, 2011.
2, 7–10: Zagreb, Knjižnica Hrvatske akademije znanosti i umjetnosti, R-600, snimio Ivan Ferenčak 2019.
11: Nacionalna i sveučilišna knjižnica, Zagreb, RIIA-8°-8.
12: Nacionalna i sveučilišna knjižnica, Zagreb, RIIA-16°-5.

Milan Pelc

Panegyric Emblem Books, Jesuits and the Habsburg Emperors: Some Examples Related to 17th-Century Croatia / Panegiricki amblempi i habsburski carevi – primjeri iz 17. stoljeća povezani s hrvatskom kulturnom sredinom
1: © Hrvatski povijesni muzej, Zagreb / Croatian History Museum
2: © University Library, Budapest / Egyetemi Könyvtár, Kézirattár
3–20: © Austrian National Library, Vienna / Österreichische Nationalbibliothek

Polona Vidmar

Caesari in mis omni hora fidelis servivi: The Portraits of Sigismund Herberstein and Walter Leslie in Diplomatic Robes / Caesari in mis omni hora fidelis servivi: Portreti Žigmunda Herbersteina i Waltera Leslieja u diplomatskim odora
1–2, 4, 6: Knjižnica Ivana Potrča Ptuj / Ivan Potrč Library Ptuj
5, 10, 13: Google Books
7–9, 11–12: Polona Vidmar

Nóra G. Etényi

Broadsheets with Engravings in a Manuscript Chronicle from Ulm: Visual Representations of the Hungarian Kingdom on German Political Leaflets during the War of Reconquest (1683–1699) / Grafički plakati u rukopisnoj kronici iz Ulma: Vizualna reprezentacija Ugarskog Kraljevstva na njemačkim političkim letcima tijekom Velikog turskog rata (1683.–1699.)
1, 4: © Austrian National Library Portrait Collection, Vienna / Österreichische Nationalbibliothek Porträtsammlung
2, 3, 6: © Hungarian National Museum, Budapest / Magyar Nemzeti Múzeum
5, 7: © National Széchényi Library, Budapest, Apponyi Sammlung / Országos Széchényi Könyvtár, Apponyi Metszet

Werner Telesko

Graphic prints of the Josephine period (1765/1790) and the propaganda of ‘Religious Tolerance’ / Grafički listovi Josifinskog razdoblja (1765./1790.) i propaganda “Vjerske tolerancije”
1: © Austrian National Library, Vienna
2: © Austrian National Library, Vienna
3: © Vienna Museum
Martina Frank
Representing the Republic in Seventeenth-Century Venice / Predstavljanje Republike u Veneciji 17. stoljeća

Bálint Ugy – Maja Žvorc
The Čakovec Stone Bust Collection: New Identifications, Possible Dating and the Identity of its Commissioner / Zbirka kamenih bisti u Čakovcu: Nove identifikacije, moguće datacije i naručitelj

Damir Tulić
Glory Crowned in Marble: Self-promotion of Individuals and Families in Seventeenth- and Eighteenth-Century Monuments in Istria and Dalmatia / Slava okrunjena mramorom: Samopromocija osoba i obitelji na spomenicima 17. i 18. stoljeća u Istri i Dalmaciji

Irena Kraševac
Prva tri djela u fundusu Moderne galerije Društva umjetnosti / The First Three Artworks in the Holdings of the Modern Gallery of the Art Society in Zagreb

Radoslav Tomić
Generalni provizor Leonardo Foscolo i umjetnost u Dalmaciji / Provveditore generale Leonardo Foscolo and Art in Dalmatia

Petar Puhmajer

Iva Pasini Tržec
Slika starih majstora iz zbirke Ervina i Branke Weiss u Strossmayerovo galeriji u Zagrebu / Paintings of Old Masters from the Collection of Ervin and Branka Weiss in the Strossmayer Gallery in Zagreb

Irena Kraševac
Prva tri djela u fundusu Moderne galerije Društva umjetnosti / The First Three Artworks in the Holdings of the Modern Gallery of the Art Society in Zagreb

4: © Vienna Museum
5: © Vienna Museum
6: © Vienna Museum

Martina Frank
Representing the Republic in Seventeenth-Century Venice / Predstavljanje Republike u Veneciji 17. stoljeća

Bálint Ugy – Maja Žvorc
The Čakovec Stone Bust Collection: New Identifications, Possible Dating and the Identity of its Commissioner / Zbirka kamenih bisti u Čakovcu: Nove identifikacije, moguće datacije i naručitelj

Damir Tulić
Glory Crowned in Marble: Self-promotion of Individuals and Families in Seventeenth- and Eighteenth-Century Monuments in Istria and Dalmatia / Slava okrunjena mramorom: Samopromocija osoba i obitelji na spomenicima 17. i 18. stoljeća u Istri i Dalmaciji

Irena Kraševac
Prva tri djela u fundusu Moderne galerije Društva umjetnosti / The First Three Artworks in the Holdings of the Modern Gallery of the Art Society in Zagreb

2–4: © Rijksarchief in België / Archives de l’État en Belgique, Algemeen Rijksarchief / Archives générales du Royaume, Fond Duitse Staatssecretaire / Secrétaire d’État Allemande, 413, p. 309

Radoslav Tomić
Generalni provizor Leonardo Foscolo i umjetnost u Dalmaciji / Provveditore generale Leonardo Foscolo and Art in Dalmatia

Petar Puhmajer

Iva Pasini Tržec
Slika starih majstora iz zbirke Ervina i Branke Weiss u Strossmayerovo galeriji u Zagrebu / Paintings of Old Masters from the Collection of Ervin and Branka Weiss in the Strossmayer Gallery in Zagreb

Irena Kraševac
Prva tri djela u fundusu Moderne galerije Društva umjetnosti / The First Three Artworks in the Holdings of the Modern Gallery of the Art Society in Zagreb

2: Paolo Mofardin, Institut za povijest umjetnosti, Zagreb