Glory Crowned in Marble: Self-promotion of Individuals and Families in Seventeenth- and Eighteenth-Century Monuments in Istria and Dalmatia

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Abstract

Senior representatives of the Venetian Republic inspired distinguished noblemen and rich citizens in Venice, as well as in Terraferma and Stato da Mar, to perpetuate their memory through lavish commemorative monuments that were erected in churches and convents. Their endeavour for self-promotion and their wish to monopolise glory could be detected in the choice of material for the busts that adorned almost every monument: marble. The most elaborate monument of this kind belongs to the Brutti family, erected in 1695 in Koper Cathedral. In 1688 the Town of Labin ordered a marble bust of local hero 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 Church of Saint Chrysogonus, there is a monument to the provveditore Marino Zorzi, adorned with a marble portrait bust. Rather similar is the monument to condottiere Simeone Fanfogna in Zadar’s Benedictine Church of Saint Mary and the monument to the military engineer Francesco Rossini in Saint Simeon. All these monuments embellished with portrait busts have a common purpose: to ensure the everlasting memory of important individuals. This paper analyses comparative examples, models, artists, as well as the desires of clients or authorities that were able to invest money in self or family promotion, thus creating the identity of success.

Keywords: Dalmatia, Istria, Venice, public and funeral monuments, marble bust, stone sculpture, baroque

Erecting monuments with statues of public officers or important individuals has a long tradition in Venice. There are numerous richly decorated marble tombs and commemorative monuments dating to the 17th and 18th centuries in Venetian churches and on their façades. The most extraordinary dynastic family glorification, still visible on the façade of a Venetian church, is the one on Santa Maria del Giglio, designed by the architect Giuseppe Sardi in 1679. The capitano da mar Antonio Barbaro left 30,000 ducats for the new façade of the church, to be adorned with his statue and statues of his four brothers. Aside from Antonio Barbaro, who served the Serenissima in Zadar, Crete, Padua, Rome, Corfu and Split, without their lifesized marble statues placed on the lower part of the church façade his brothers Giovanni Maria, Marino, Francesco and Carlo would probably have been forgotten. These members of the Barbaro family immortalised themselves by replacing the statues of saints with their own, turning a religious façade into a profane one. Similarly, statues of public officers and military commanders were being erected all over Venetian territories. A very fine example of this tradition is the city-fortress of Palmanova, founded in 1597. On the main square there are ten life-sized marble statues of Provveditori, or army commanders, dressed in armour and with bastons in their hands symbolising their military leadership. The similar portraits of senior Venetian military and public officers in Dalmatia and Istria have been preserved only since the 17th century. The high expenses connected to the erection of such lavish public monuments could explain their relatively late appearance, especially because the local town councils and provincial donors were used to stone commemorative inscriptions and coats of arms. Some orders by the Venetian Senate, particularly the one from the 15th of December 1691, strictly forbade making new commemorative inscriptions, coats of arms or statues of local Venetian officers and ordered the removal of the existing ones. It was believed that the merit of an individual could not be greater than the glory of the Republic itself. Many coats of arms, commemorative inscriptions and statues of town rectors and provveditori have been erased by chiselling. On the northern façade of the palace of the Provveditore Generale in Zadar still stands a decorative cartouche.
with an erased commemorative inscription, coat of arms and above it an empty round niche. A portrait bust of an unknown 17th-century provveditore once stood inside. In the spring of 2019, during the archaeological excavations of the 15th-century All Saints Tower (Torrione Cappello) in the town of Korčula, two unknown stone busts emerged. The head of one of the statues has not been preserved, and the second statue has a disfigured face under a pompous late 17th-century wig and a richly decorated Venetian stole across the torso (Fig. 1). It is possible that this bust represents Marco Lippomano, who served as the rector of Korčula from 1681 until 1683. According to Giovanni Zorzi, the rector Lippomano’s statue once stood inside the niche on the town walls near the maritime gate (Porta Marina) of Korčula.

The oldest “portrait” bust of a senior Venetian officer in Dalmatia still standing is that of the provveditore generale Gian-giacomo Zane, situated on the façade niche on the building of Vela straža (Gran guardia) in the main square in Zadar. The sculpture was made in 1608 by the master Tripun Bokanić from the island of Brač. On the façade of the Praetorian Palace in Koper a bronze bust of the doge Nicolò Donà still exists (Fig. 2). The original bust is now in the town’s Regional Museum and its copy is placed above the main entrance into the palace. Thirty years before he was elected doge, Nicolò was a podestá in Koper. Unfortunately, he died in 1618, only thirty-three days after the election. The Koper Town Council decided to honour his memory in 1620 by making the bronze bust in the workshop of the famous Venetian sculptor, architect and painter Giulio del Moro. The doge’s bronze portrait is unique among the small number of busts of senior Venetian representatives in the eastern Adriatic region.

From the archival documents we have learnt that on the main square of Šibenik there were three stone sculptures dedicated to general commanders of Dalmatia. The oldest was that of the provveditore Leonardo Foscolo, who served from 1645 to 1650; it was erected in 1647. Foscolo gained his reputation during the first years of the Cretan War (1645–1669) with several great victories against the Turks in the Dalmatian hinterland. After he broke the Turkish siege of Šibenik in 1647, the Town Council decided to honour him with a statue. The artist was the Venetian stonecutter Andrea Galeazzo. He made Foscolo’s statue out of stone from Korčula after his own design, for the price of 90 ducats. On the sculpture’s pedestal the master chiselled an inscription in praise of Foscolo as the victor over the Turks. A few years later, in 1653, the Town Council ordered a second statue to honour the new provveditore, Lorenzo Dolfin. Again, Galeazzo executed the order. Unfortunately, Foscolo’s and Dolfin’s statues from Šibenik have not been preserved. Most likely, the lost statues looked like those preserved in the Town Museum of Split. They probably represent Leonardo Foscolo and come from various locations in Split. Finally, in 1681 the third statue,
of the provveditore Girolamo Corner, was made for Šibenik’s main square but, like the other two, it was lost.¹⁹

Unlike the freestanding statues of provveditores in Šibenik, the town of Korčula erected the greatest and the most complex public monument to honour a representative of the Venetian Republic. The Town Council and Korčulan nobleman commissioned a triumphal arch dedicated to Leonardo Foscolo in 1650 (Fig. 3).²⁰ The arch occupies the rear side of a gothic tower, the main city entrance, and it faces the Town Hall square. Its lower part has an arched portal bearing the coat of arms of the Town of Korčula at the top. The upper section has a niche for the now missing sculpture, and beneath it there is an inscription in stone that praises Foscolo as “the victor over the Barbarians”.²¹ A large arch filled with military trophies stands above the central niche. On the top of the arch once stood the Lion of Saint Mark holding Foscolo’s coat of arms; unfortunately, it was destroyed in the Second World War. The original stone statue of Foscolo was removed, most probably after the Senate decision of 1691, and an effigy was stored in the Korčulan arsenal.²² In 1678 Jakov Arneri, a local nobleman, commissioned the stone statue of Leonardo Foscolo to be placed inside the niche in the courtyard of his family palace in Korčula (Fig. 4).²³ The niche is made up of the fragments of a renaissance stone sink and the statue is awkwardly cut above its knees. Its right arm was broken and clumsily modified in order to hold a heart-shaped cartouche. The inscription in the cartouche mentions Foscolo and his servant Jacopo Arneri, who was in personal and military service under the great provveditore.²⁴ The letters and the shape of the cartouche indicate that it was carved at the end of the 17th century or the beginning of the 18th century. It is obvious that Foscolo’s statue has not been preserved in its original form. The proof is an unknown part of the statue itself, kept for centuries in the Arneri family. It is the stone fist of the missing right arm covered with armour in the shape of fish scales identical to the right fist on the Foscolo statue (Fig. 5). This means that the statue from Arneri’s courtyard originally held a baston – the symbol of a military leader – in its right hand, and that the inscription was added latter. The modification of Foscolo’s statue may be seen as a tendency within local aristocratic families to glorify their members, but also to exaggerate their connections with the great provveditore and the Venetian government.

A different public monument from those mentioned above is the one erected on the façade inside the Franciscan church in Šibenik. It is an almost unknown tomb monument of the Venetian military commander Girolamo Cecconi, who died in 1642 (Fig. 6). The simple stone epitaph mentions his official duties in Cividale, Verona, the island of Crete, and Šibenik.²⁵ His brother Giovanni Maria Cecconi, who married Catterina Orsini from Šibenik, and Girolamo’s sister’s nephew Fabrizio Beltrame, commissioned the monument.²⁶ In the oval niche there is a clumsily carved torso wearing armour with a grotesque head of the deceased, topped by his coat of arms. Cecconi’s tomb is, above all, a weak piece of sculpture. Nevertheless, it demonstrates very well the low standards of execution and stylistic simplicity of portrait busts during the middle years of the 17th century in Dalmatia.
Architectonic composition and decoration of tomb monuments in Dalmatia and Istria changed during the second half of the 17th century. High-quality marble replaced the stone that had for centuries served as the basic material for local sculptors. Eastern Adriatic commissioners now began ordering designs, marble sculptures and portrait busts directly from Venice. High-quality sculpture was being shipped from the Venetian Lagoon and placed in Dalmatian and Istrian churches.

The earliest example of new kind of tomb monument could be found in the ex-Benedictine Church of Saint Chrysogonus in Zadar (Fig. 7). It is a monument to the *provveditore* Marino Zorzi, who died in 1675, just three months after arriving in Dalmatia. The monument is placed above the lateral door of the southern church nave. The position was chosen in order to make the inscription and *provveditore’s* bust the last thing the visitors would see before leaving the church. The Zorzi monument is entirely made of various types of marble. A richly decorated cartouche bears Zorzi’s coat of arms topped by the *provveditore’s* hat. The commemorative inscription recalls his great career. He had a diplomatic mission at the court of the Spanish king Philipp IV, and at the court of the Habsburg emperor Leopold I. He also served as *podestà* of Padua and Belluno. Above the cartouche there is a circular niche of red marble flanked by military trophies: canons, war banners, spears and arrows. In the niche there is an “al naturale” portrait bust of the forty-three-year-old Marino Zorzi in armour with a cope and beautifully carved lace around his neck. His serene face was probably carved after a drawing or unknown oil portrait.

From the inscription on the epitaph we know that Marino’s family was responsible for making this monument, primarily his brother, Marino Giovanni Zorzi, who since 1664 was the bishop of Brescia. He died in 1678, so the *provveditore’s* monument in Zadar was probably finished prior to that date. Until now the typology of the Zorzi monument was connected with that of Bartolomeo Cargnoni, made by the sculptor Bernardo Falconi in 1664 for the Venetian church of Santa Maria dei Derelitti. Still, the Zadar monument is closer to those erected in honour of local military captains on the public buildings in the central square in Marano Lagunare, a town between Portogruaro and Grado. Of particular interest is the monument built in 1674 to the captain Zacharia Bernardo positioned on the façade of the Palazzo dei Provveditori (Fig. 8). We can see a similar cartouche, a coat of arms and military trophies topped with a marble bust. Dating to the same decade as the monument from Zadar are the three other Marano Lagunare monuments to captains Vicezo Bragadin from 1673, Giovanni Battista Bernardo from 1676 and finally from 1677 that of Bernardino Contarini. The creator of the Zorzi monument in Zadar
Podestà Priuli was responsible for erecting the new stone bridge and for repairing the public buildings and town walls. He is shown dressed in a tunic with a stole made of crimson velvet, a typical official uniform of senior Venetian state officers. Although the marble surface has been damaged by weather, Bonazza’s bust is one of the most important examples of baroque portraiture in Istria and Dalmatia.

In Koper there are two other marble busts of podestà placed on the cathedral’s façade. The bust of Giovanni Giustiniani was commissioned in 1684 by the grateful citizens of Koper. He prevented the spread of the plague in Koper and its environs. Placing a monument with a portrait bust of a military or a civil commander on religious buildings was quite unusual in Dalmatia and Istria. On the façade of the Cathedral of Hvar there are two empty niches, and under it two cartouches with erased inscriptions. Two busts of Venetian governors made by the master Ivan Pomenić in 1637 once stood inside the niches. An elaborate stone monument with an erased inscription and coat of arms stands on the façade of the Franciscan church in Šibenik. It was dedicated, probably in the mid-18th century, to the provveditore Francesco Grimani, whose bust once stood inside the stone niche. The only secular monument with an effigy on the church façade still standing is the one dedicated to a hero of the Morean War (1684 – 1699).
and Venetian senator, Antonio Bollani (Fig. 10). Since 1688, the monument has been situated on the façade of the parish church in Labin. During restoration work in the mid-19th century, many inscriptions, coats of arms and even the Saint Mark’s lion were placed on the façade. The original position of the Bollani monument on the façade of the parish church is confirmed by the notes written by Bartolomeo Giorgini, a local physician. In 1731, he wrote that the City Council placed the monument on the façade of the church because they wanted to celebrate the hero Bollani, whose mother, Bianca De Negri, was from an old noble family from Labin. The monument has the typical form of a commemorative military monument with a portrait bust. On the black marble slab, we can read about Bollani’s great achievements. In 1686, immediately after the liberation of the fortress of Sinj from the Ottomans, he repaired the fortress walls and led an army against the Ottomans in the district of Zadar. Later, he became a Venetian senator. His portrait bust in armour was probably made by the Venetian sculptor Paolo Callalo. By building this monument to the still-living hero, the town of Labin wanted to show its connections with a celebrated person, originally from this small but important Istrian town.

In the Cathedral of Koper, the most magnificent baroque monument dedicated to the members of one prominent family was built in 1696. Local aristocrats from the Brutt family made their monument above the lateral door of the southern nave of the church (Fig. 11). In the centre of a sober architectonic frame on the black marble slab above the family’s coat of arms we can read that Dionisio, Marco and Cristoforo made this monument to the eternal glory of their father, uncle and grandfather. The marble bust of Barnaba Brutt, who died in 1660, occupies the central position in front of the black pyramid. He served as a Venetian dragoman in Constantinople, which means that he was an interpreter of the Arabic language. For his service to the Republic, he was created a Knight of Saint Mark in 1619. Therefore, on the marble bust there is a golden chain with the pendant cross of a Cavaliere di San Marco. On the left side there is a bust of Barnaba’s son, Giacomo Brutt. He was Bishop of Novigrad in Istria from 1671 until his death in 1679. Giacomo wears a bishop’s mozzetta, and above his head, there are ecclesiastic insignia: a chalice, a crosier, a mitre and a prelate’s hat. To his left there is a personification of Cristian Charity symbolising Giacomo’s service as merciful father and good shepherd to his diocese. On the right side of the pyramid there is a bust of Antonio Brutt, Barnaba’s son and Giacomo’s brother. He was the captain of the town guard; therefore, he is dressed in armour and is accompanied by military trophies: a shield, a helmet and a sabre hang above his head. To the right of Antonio’s bust there is a personification of Strength, the virtue that is so desirable for military service. The beauty of the Koper
monument lies in the fact that it is a unique example of a baroque commemorative concetto in Istria and Dalmatia where marble personifications, in this case Charity and Strength, embody the true virtues of the Brutti family. The architect of the monument is still unknown but he was certainly familiar with similar funeral and commemorative monuments in Venice and Padua. For instance, the Koper monument can be compared to the central part of the Girolamo Cavazza monument by Giuseppe Sardi from 1657 in the Venetian church of Madonna del Orto (Fig. 12). There are two personifications of virtue flanking a black pyramid topped with Cavazza's bust. The tall pyramid with the busts of Pietro and Domenico Marchetti and the three statues of personification can still be seen on the grandiose monument of the Marchetti brothers made by Comin for the Tonon family in the Venetian church of Madonna del Orto (Fig. 12). There are two personifications of virtue flanking a black pyramid topped with Cavazza’s bust. The tall pyramid with the busts of Pietro and Domenico Marchetti and the three statues of personification can still be seen on the grandiose monument of the Marchetti brothers made by Comin for the Tonon family in the Venetian church of Madonna del Orto (Fig. 12). There are two personifications of virtue flanking a black pyramid topped with Cavazza’s bust. The tall pyramid with the busts of Pietro and Domenico Marchetti and the three statues of personification can still be seen on the grandiose monument of the Marchetti brothers made by Comin for the Tonon family in the Venetian church of Madonna del Orto (Fig. 12). The sculptural decoration of the Koper monument was ascribed to the Venetian master Giuseppe Torretti and his workshop. The Brutti monument celebrates the idea of a dynastic glorification by representing three generations of the same family. We can see the same idea of this very popular Venetian concetto a little later on a few monuments inside Venetian churches. For example, two symmetrical monuments with four portrait busts of the Foscarini family were erected in the church of San Stae in 1711.

In addition, there is the dynastic monument of the Cornaro family with ten portrait busts of ancestors commissioned by the doge Giovanni Cornaro in 1720 and placed in the family chapel in the church of San Nicolò dei Tolentini (Fig. 13). A few years later in Koper, we can find a commemorative bust of bishop Paolo Naldini (1686 – 1713), the well-known author of the Corografia Ecclesiastica, or a description of the City and Diocese of Koper. He belonged to the Augustinian order and was responsible for the reconstruction of the city church of Saint Blaise with the monastery of Augustinian nuns. Therefore, in 1702 the grateful nuns made a monument to their benefactor, built on the side wall of the church (Fig. 14). It consists of a putto caring a dedicatory inscription on the base of a high pedestal, topped with the bishop’s bust. It was made by an unknown Venetian sculptor, who probably used the print of Naldini’s portrait from the Corografia, published a year before in Venice, as a model.

The last two examples of monuments with portrait busts can still be seen in Zadar. In the Benedictine Church of Saint Mary there is a monument to a Zadar nobleman, conte Simone Fanfogna (Fig. 15). He led the Venetian army in the Morean War in Dalmatia and the Levant. In 1696 he was promoted to the rank of higher military commander. During the War of the Spanish Succession he commanded over 8,000 soldiers...
in the region of Rovigo. In 1706 he became a general, but the next year he died of malaria in the town of Lendinara and was buried there in the Franciscan church. Two years later, in 1709, his remains were transferred to the Church of Saint Mary in Zadar. In the Church of Santa Sofia in Lendinara there is still a commemorative inscription dedicated to the general Fanfogna, whose embalmed heart remained in Veneto (Fig. 16).49

The members of his family built Simone's monument, but it has not been preserved in its original form. During the 19th century the church was heavily restored. Afterwards, in 1856, the members of the Fanfogna family made a new commemorative inscription. They proudly declared that they were the successors of their great ancestor, the general and conte Simone Fanfogna. Simeone's idealised bust, with its great curly wig, is flanked by military trophies delicately carved in marble. The name of the sculptor, Alvise Tagliapietra, has been proposed as the creator of the Fanfogna bust.50 An idealized head with a smooth and oval face and eyes wide open is more similar to the works of Venetian sculptors, the brothers Giuseppe and Paolo Groppelli.51

In 1764, in the presbytery of the church dedicated to Saint Simon the Prophet, a lavish tomb monument was erected to Giovanni Francesco Rossini, who was a military engineer in the service of the Venetian Republic (Fig. 17).52 He served in Corfu, Brescia and Dalmatia. Rossini made a large number of designs and studies for reconstructions and improvements of fortresses in Dalmatia, especially for those in Knin, Sinj, Kotor and Zadar.53

A simple but solemn architectonic frame recalls altars built in the tradition of the famous Venetian Settecento architect Giorgio Massari. The quite precise sculptural decoration, the bust with trophies, as well as two small angels and Saint Simon the Prophet on the top of the monument, were all made by the famous Venetian sculptor Giovanni Maria Morlaiter.54 Surrounding the pedestal of Rossini's bust there are trophies connected to his military and engineering service: an orb, a compass, sheets of paper with fortress drawings, an angle quadrant, a level, books, a helmet and some war banners. Morlaiter's original first clay model of Rossini's bust still exists and is exhibited in the Museo del Settecento Veneziano in Ca’ Rezzonico in Venice.55 Morlaiter carved Rossini's head with extraordinary skill and he achieved, above all, a vivid expression on the engineer's face. The sculptor probably used some unknown drawing of Rossini as a model for his marble portrait. The monument to Francesco Rossini represents the peak, but also the end of tomb monuments with marble busts in Dalmatia.
All the aforementioned monuments with marble busts in Dalmatia and Istria were made to honour an important public person. In the stone sculptures of the still living provveditori and in the marble busts of the towns’ podestà, we can see the expression of a grateful community that honours the merit of an individual. Their relatives usually commissioned the tomb monuments as permanent memories to a dead family member. In the case of the Brutti family in Koper Cathedral there is the idea of dynastic glorification by representing three generations of the same family. Finally, it is difficult to imagine that anybody in Dalmatia would have remembered, for example, the provveditore Marino Zorzi, who died just three months after arriving in Zadar. But his family conquered the past, as it were, by making the provveditore’s luxurious monument with a portrait bust. Its everlasting fame was guaranteed by marble, the precious stone available in Venice, but only to the chosen ones.
Notes

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4 MASSIMO FAVILLA – RUGGERO RUGOLO (note 1), 37.


7 “Labuso si conosce anche aggiustato espediene prescrivere essem pio et freno del avente che in oltre preso di far levare tutte le statue intiere ed altre, che sopra base isolata si trovassero nelle piazze, cortigl, strade et in qualunque altro luogo delle città, fortczze, terre e castelli dello stato di terra e da mar, col rieponersi nei magazeni delle monitioni le figure ed i materiali da esser ivi custoditi, e che siano inolte cencellate ed abolite tutte l’iscrizioni, che per ogni altra figura, ritratti o arma rimanesser, onde piu non sussista apparenza alcuna di questa memoria e tutto sia ridotto a semplice damnatio memoriae.


13 KRUNO PRIJATELJ, Barok u Dalmaciji, in: ANDREA HORVAT – RADILINA MATEJČIĆ – KRUNO PRIJATELJ, Barok u Hrvatskom, Zagreb, 1982, 782. According to its public display it could be compared only to the bronze bust of the benefactor Miho Pracat in the courtyard of the Rector’s Palace in Dubrovnik, commissioned by the Senate of the Republic of Ragusa. It was made by Pier Paolo Jacometti from Recanati in 1638.

14 BOJAN GOJA, Andrea Galeazzo e spomenici generali providura Leonardo Foscolo e Lorenzu Dolfìn u Šibeniku, in: Peristil, 60 (2017), 35–46 with the previous bibliography.


16 BOJAN GOJA (note 14), 42.

17 Ibid., 36.


19 BOJAN GOJA (note 14), 37.


21 DEVICTORI BARBARARX GENTIV ET INTER ORBIS / PRINCIPES · PROVIDENTISS. / LEONARDO FOSCOLO / PROC D · MARCI ILLIRIAE · ET · EPIRI · SUMO · PRAEETO / CIVES PATRITTI BENEFICIIS · AVCTI PATRI / ET NUMINI · MUNIFI CENTIS · TESSERA · HANC · P. / TROPHAEO · AMPLIS · PERPETV · AEVIS · LIVEN / EX · INTIMIS · VOTIS · DICAT · ET · CONSACRA / ANNO · A · PARTU · VIRGINIS / MDCL

22 CVITO FISKOVIĆ (note 10), 280. During the archaeological excavations of All Saints Tower in the town of Korčula in the spring of 2019, a dozen fragments of life-size stone sculpture representing Venetian general were found. It is almost certain that these fragments belong to the original 1650 sculpture of Leonardo Foscolo once situated on the triumphal arch.
23 Cvito Fisović (note 10), 280. A full, life-sized statue of the
proveditore Pietro Duodo once stood in the courtyard of the
Bisanti Palace in Kotor. The stone effigy was made by the Kotor
Town Council in 1691, but it was destroyed in the Second World
War. Cvito Fisović, Spomenička baština Boke Kotorse, (ed.)
Radoslav Tomić, Zagreb, 2004, 97, 100.

24 Léonard Fvscvl / Vrtytvis effigiem / Iacobvs Arneri / Servitvtis memoria / Nepotibus

25 Sistc gradv. Extincttv. Ante ocvlos cer. / Nis hi-
eronyumv Ccconvs: Olim in fori / Ivly Bellis
dvce, pro ser · rep · statorem in / italiva primari-
· veronae Agminvm Dvcto / rem · in regno crete
setthie et Gerape / tre Gubernatorem · Qvi tande
sebenici / Gvbernator vltimv clavsit diem vii /
pelegrini dilectiss

26 Federico Antonio Galvani, Il re d'armi di Sebenico,
Venezia, 1884, 164.

27 Carlo Fudrici Banchi, Zara Cristiana, vol. I, Zara, 1877,
306. Radoslav Tomić, Barokni oltari in skulptura u Dalmaciji,
Zagreb, 1995, 139–141, 202; Radoslav Tomić, Umjetnička

28 Carlo Fudrici Banchi (note 27), 306.

29 Radoslav Tomić (note 27, 2008), 101–103.

30 Roldolo de Gasperi, Busti dei Rettori veneti nella Patria
del Friuli: la “Prima maniera” (1578–1620), in: Arte in Friuli arte

31 Paolo Goi (note 6), 175–176.

32 Carlo Fudrici Banchi (note 27), 388. According to Bi-
anchi, the inscription on Rivàs monument was:
Justinì a ripà pietas in marmore surgit / Qvod vivens trivbit mortvís hic operit.

33 Giuseppe Caprin, L’Istria Nobilissima, I, Trieste, 1905,
229–231.

34 Damir Tuljić, Alcune proposte per il catalogo giovanile di
Giovanni Bonazza a Capodistria, Venezia e Padova e annotazioni
per i suoi figli Francesco e Antonio, in: Ars Adriatica, 5 (2015),
146–147; Damir Tuljić, Le opere del Bonazza sulla costa orien-
tale dell’Adriatico, in: Antonio Bonazza e la scultura venetia del
Settecento, (ed.) Carlo Cavalli, Andrea Nante, Verona, 2015, 45–47.

35 Giuseppe Caprin, L’Istria Nobilissima, II, Trieste, 1905, 193;
Massimo de Grassi, Busto di Giovanni Giustinian, in: Istria
Città Maggiori. Capodistria, Parenzo, Pirano, Pola, Opere d’arte
del Medioevo all’Ottocento, (ed.) Giuseppe Pavanello, Maria Wal-
cher, Mariano del Friuli, 2001, 61. On one of these two busts the
dedictory inscription has been erased.

36 Cvito Fisović, Hvarskà katedrala, Split, 1972, 82; Vladmir
Marković, Pročelje hvarške katedrale, in: Renesansa u renesanse
u umjetnosti Hrvatske. Zbornik dodova sa znanstvenih skupova

37 Joško Belamarči, Nepoznati spomenik Francescu Grimancu

38 Giuseppe Caprin (note 35), 201–202; Antonio Alisi, Istria,

39 Bartolomeo Giorgini, Memorie istoriche della terra e
teritorio d’Albiona [1731], Labin, 2010, 73.

40 Istoria della Repubblica di Venezia in tempo
della sacra lega contro maometto iv. e tre suoi
successori, Gran Sultani de’ Turchi di Pietro Garzoni Senatoro. Parte Prima. Terza impressione. In
Venezia, Appresso Gioe Manfrè, MDCXXII., [1692], 169.

41 Simone Guerriero, Paolo Callalo. Un protagonista della
scultura barocca a Venezia, in: Saggi e Memorie di Storia dell’arte,

42 Giuseppe Caprin (note 35), 217–218.

43 Giovanni Radoši, Monumenta heraldica Istinstonopolis,

44 Massimo Fava – Ruggiero Rugolo, Le “deliranti
fantasie” barocche di Giovanni Comin, Enrico Merengo, Antonio
Molinari, Giacomo Piazzetta e Domenico Rossi, in: Saggi e
Memorie di storia dell’arte, 40 (2016), 90–94.

45 Massimo de Grassi, Monumento Bruttii, in: Istria Città Mag-
giori. Capodistria, Parenzo, Pirano, Pola, Opere d’arte del Medioevo
all’Ottocento, (ed.) Giuseppe Pavanello, Maria Walcher, Mariano

46 Massimo Fava – Ruggiero Rugolo, Gli scultori Giulio Le Court, Filippo Parodi, Giuseppe Torretti e Antonio Gai per i
Corner: comitienze di una famiglia veneziana fra Sei e Settecento,

47 Vesna Kamin Kajfež – Gregor Pobezin, Koprski škof
Palo Naldini (1632 – 1713), njegova oporoka in njegovo zadnje
počivališče v cerkvi sv. Blaža v Kopru, in: Zbornik za umetnostno

48 Radoslav Tomić (note 27), 120–122 with the previous
bibliography.

49 The marble commemorative slab originates from the Church of
San Francesco, which was demolished in the 19th century. It is now
kept in the atrium of the Parish Church of Santa Sofia. The inscription
reads: Simeonis Comitis de Fanfoga / Venetorum Militvm Prefecti Generalis / Patritty Iadrensis
Postavljanje spomenika uglednim članovima zajednice, posebno državnim i vojnim dužnosnicima, učestalo je u Ve-
 neciji te na njezinim posjedima Stato da Terra i Stato da Mar.
 Po uzoru na javne dužnosnike, brojni su privatni naručitelji
 ulagali velika novčana sredstva kako bi ime i djela zaslužnih
 članova obitelji ostala zauvijek zapamćena. Jeden od načina
 bilo je podizanje komemorativnih spomenika, ne nužno
 i nadgrobnih, na javnim mjestima ili u crkvama. Članovi
 venecijanske obitelji Barbaro financirali su 1679. godine
 gradnju pročelja venecijanske crkve sv. Marije sv. Giorgio
 u Zadru. Na njemu su tri mramorne biste članaka,
 inženjera Francesca Rossinija u crkvi sv. Šime, također
 u Zadru. No najsloženiji i najveličanstveniji komemorativni
 spomenik jednog roda je onaj obitelji Bruttii iz 1695. godine
 u koparskoj katedrali. Na njemu su tri mramorne biste čla-
 nova obitelji, a popraćene su kipovima Ljubavi i Snage. Taj
 je spomenik jedini primjer složenijega baroknog
 concetto
 na istočnoj jadranskoj obali koji uključuje biste pokojnika i
 kipove personifikacija.

Može se zaključiti kako je kipove i biste živućih providura,
gradskih kneževa te ratnih junaka postavljala zahvalna
Komuna slaveći tako zasluge pojedinca učinjene na opću
dobrobit. Dručijeg karaktera su komemorativni, ne nužno
i nadgrobnii spomenici postavljeni u crkve. Njih je odreda
podizala rodobina zbog vječne uspomene i zasluga svoga
pokojnog člana, ali i u slavu obiteljskog imena. U slučaju
obitelji Bruttii u koparskoj katedrali može se govoriti o di-
astičkoj glorifikaciji triju generacija iste obitelji po uzoru
na venecijanske primjere. Naposljetku, teško je zamisliti da
bi se itko sjećao, primjerice, providura Marina Zorzija koji
na istočnoj jadranskoj obali koji uključuje biste pokojnika i
kipove personifikacija.

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