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## *Beato Iohannes Traguriensis* and Dominik Andreis

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### Summary

In the 17<sup>th</sup> century, the hagiography and iconography of Bishop Iohannes Traguriensis were enriched by various members of Trogir's noble families. In this promotion of the cult of the local beato, Dominik Andreis stands out with his efforts: he was the author of an unpublished

*Litany in Croatian* (1632), the instigator of publishing an Italian *Vita* by Giovanni Francesco Loredan (1648), and the sponsor of a three act drama by Girolamo Brusoni (1656), performed in Trogir with musical intermezzos and published two years later (1658).

**Keywords:** hagiography, iconography, Bishop Iohannes Traguriensis, Dominik Andreis, Trogir, 17<sup>th</sup> century

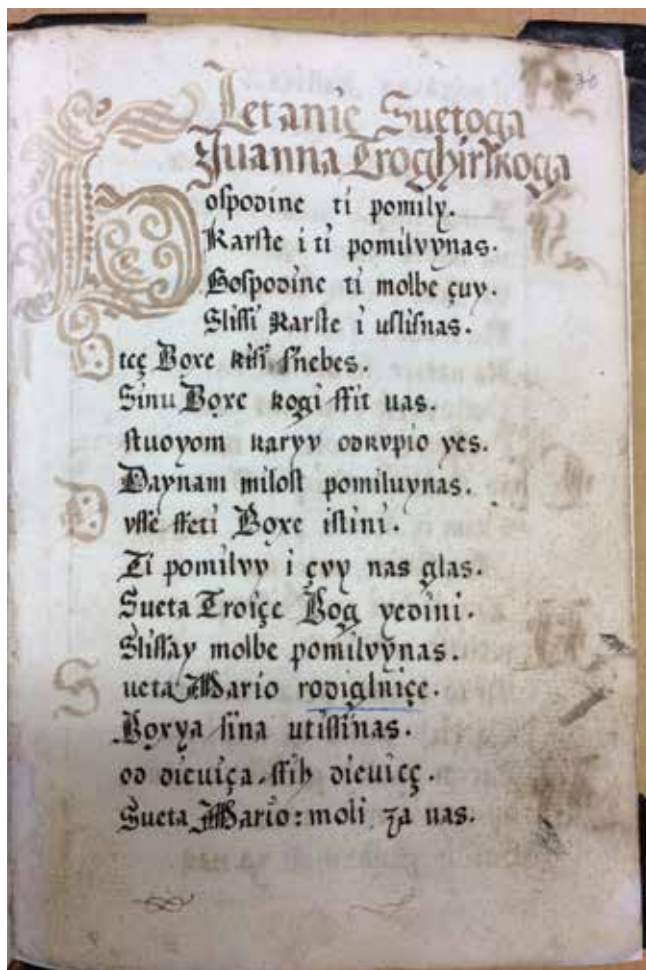
Veneration of Bishop Iohannes Traguriensis (Ivan Trogirski; Rome ?, ca. 1034 – Trogir/ Traù, ca. 1111), one of the patron saints of Trogir,<sup>1</sup> was promoted by various members of local patrician families during the 17<sup>th</sup> century: Lucius, Andreis, Cippico / Koriolanović, Statilius, and others. They appear as the authors of a number of saints' lives and prayers, as well as artistic patrons.<sup>2</sup> Due to their efforts, Trogir could become a renowned Dalmatian pilgrimage centre and after the last *translatio* of the bishop's holy body (1681) – endorsed by Ivan Andreis, at that time bishop of Trogir, and described by the historian Pavao Andreis<sup>3</sup> – the chapel dedicated to him in the cathedral of St Lawrence became an *exemplum* to emulate.<sup>4</sup>

The fact that the locally venerated bishop Iohannes was never included in the Roman Martyrology was not exceptional, as Stephen D. Bowd (2010) has stated for the bishops Apollonio and Philaster, venerated in Brescia: "Local cults of *beati*, or uncanonised saints, proliferated, and until around 1400 the distinction between canonized and uncanonised saints was generally ignored. The papacy increasingly tried to regulate the process of canonization, but episcopal involvement often lent weight to local cults regardless of decisions taken at Rome or Avignon."<sup>5</sup> The critical edition of the *Vita B. Ioannis confessoris episcopi Tragvriensis, et eivs miracvla*, published in post-Tridentine Rome (1657) by Ioannes Lucius (Ivan Lucić; Lučić) – with the addenda of *Notae historicae ad vitam B. Ioannis confesoris episcopi Traguriensis* – was the most learned

contribution to the bishop's hagiography and matched the contemporary Bollandists' model.<sup>6</sup> The edition obtained a favourable assessment from its censor, the erudite Jesuit Petrus Possinus (Pierre Poussines), who affirmed that not only was it free of any content against the Sacred Doctrine, but also useful for the spiritual growth of the readers.<sup>7</sup> The authority of those "pillars of the Church," as bishops were called in the post-Tridentine period, ensured that even in the 19<sup>th</sup> century, at the inauguration of the new bishop of Hvar, Ivan VI Scacoz from Trogir,<sup>8</sup> he was recommended as coming from the saintly city of bishop Iohannes: "La città di Traù patria del NOVELLO PASTORE ebbe S. Giovanni Orsini a suo Vescovo, e conta dei celebri Santi."<sup>9</sup>

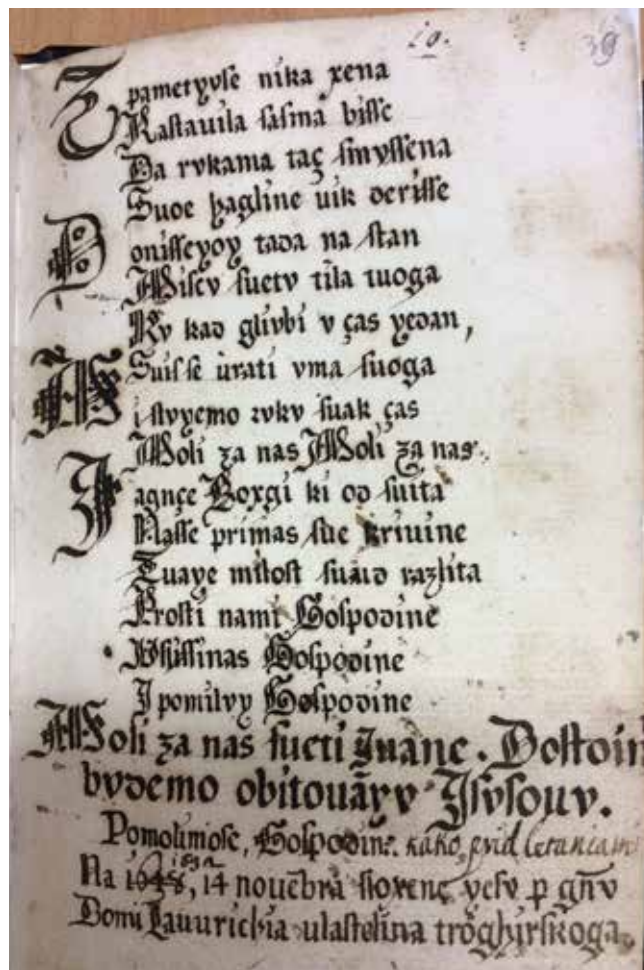
In promoting the cult of Bishop Iohannes, the erudite poet, translator, and writer Dominik Andreis (Trogir, 1586–1658)<sup>10</sup> stands out with his efforts, although these have not been dutifully recognized. Three of his contributions to the hagiography of Bishop Iohannes are of particular interest: his unpublished *Litany in Croatian* (1632), his role as the instigator of publishing an Italian *Vita* by Giovanni Francesco Loredan (1648), and his sponsorship of a three act drama by Girolamo Brusoni (1656), to which musical intermezzos were added two years later (1658).

On the feast day of Trogir's patron saint, November 14, 1632, Dominik Andreis completed, signed, and dated his *Letanie Svetoga Iuanna Troghirskoga* [*Litany of Saint Ioannes Tragu-*



1. Dominik Andreis Laurić, *Letanie Svetoga Iuanna Troghirskoga* (1632). Zagreb, Croatian Academy of Sciences and Arts, Archive, beginning of the *Litany* (fol. 30r)

Dominik Andreis Laurić, *Letanie Svetoga Iuanna Troghirskoga* (1632.), Zagreb, HAZU, Arhiv, početak Litanija (fol. 30r)



2. Dominik Andreis Laurić, *Letanie Svetoga Iuanna Troghirskoga* (1632). Zagreb, Croatian Academy of Sciences and Arts, Archive, ending of the *Litany* (fol. 39r)

Dominik Andreis Laurić, *Letanie Svetoga Iuanna Troghirskoga* (1632.), Zagreb, HAZU, Arhiv, završetak Litanija (fol. 39r)

riensis] in Croatian (Fig. 1, 2).<sup>11</sup> Litanies were very popular in the *Cinquecento* and flourished as a fashionable form of collective para-liturgical prayer.<sup>12</sup> The uncontrollable number of those prayers – frequently rich in imagination, but poor in post-Tridentine *decorum* – induced Pope Clement VIII Aldobrandini to forbid any new litanies with a very resolute decree (*Decreto di N. S. Papa Clemente Ottavo da osservarsi circa le Litanie*) issued on September 6, 1601.<sup>13</sup> Only “the most ancient and common litanies” were exempted from the interdict, namely those dedicated to All Saints, those already contained in the approved liturgical books, and those of the Blessed Virgin Mary of Loreto. The consequences of disobeying were serious: “(...) these litanies shall not be circulated or publicly recited, on pain of punishment (in addition to the sin committed), as may be ruled by the Ordinary and the Inquisitor with all due severity.”<sup>14</sup> Dominik Andreis’ *Litany* commences in the usual form of responsive petition to the Holy Trinity: “Gospodine ti pomily. / Karste i ti pomilvynas. (...) Dusse sfeti Boxe istini. / Ti pomiluy i çuy nas glas. / Sueta Troiçe Bog yedini. / Slissay molbe pomilvynas.”<sup>15</sup> and then to the Virgin Mary: “Sueta Mario rodigniče. / Boxya sina

utissinas. / od dieuiça sfih dieuicç (sic). / Sueta Mario: moli za nas.”<sup>16</sup> After that, it continues somewhat differently than announced in the beginning: as a *Vita* of Bishop Iohannes in octosyllabic verses. The text is organized so that each folio side contains two times two quatrains (with alternating rhyme, ab ab) and each couple of quatrains is followed by a different petition couplet (a distich with monorhyme).<sup>17</sup> For example, the miracle of the boat saved from the storm on its way to Šibenik, with the precious cargo of wine barrels, concludes with the following petition: “Driuio i more slussa tuoy glas / Nas Pastirv. moli za nas.” [The wood and the sea listen to your voice / Our Shephard, pray for us].<sup>18</sup> The miracle of the cut-off hand (during the unsuccessful *furto sacro* by the Venetians) that miraculously returns and reunites with Bishop Iohannes’ holy body buried in the cathedral of Trogir, near the altar of the twin saints and physicians Cosmas and Damian, concludes with the following petition: “Nu prosimo, i mi v glas. / Da ozdrauimo: Moli za nas.” [Now we are loudly imploring / To be healed as well: Pray for us.]<sup>19</sup> From the first verses praising the heavenly grace manifested in the arrival of Bishop Iohannes to serve as a shepherd of Trogir<sup>20</sup> until the



3. *Antiporta* in: Giovanni Francesco Loredan, *Vita di s. Giovanni vescovo traguriense* (1655; editio princeps 1648)

*Antiporta u:* Giovanni Francesco Loredan, *Vita di s. Giovanni vescovo traguriense* (1655; editio princeps 1648.)

final verses invoking eternal protection,<sup>21</sup> all the important episodes are included in this rhymed *Vita / Litany*.

Dominik Andreis also encouraged the Venetian author Giovanni Francesco Loredan to write the *Vita di s. Giovanni vescovo traguriense* (1648).<sup>22</sup> It was a literary triumph, since the *Vita* was published in at least six more editions, including the last one under Loredan's name in 1725.<sup>23</sup> In his address to the readers, the author testified how important Dominik Andreis had been for the enterprise: "Le cose, ch'io scriuo l'hò tratte da diuersi manuscritti procuratimi dal Signor Domenico d' Andreis, che trapportato dalla diuotione, e dalla gloria del Santo, non hà tralasciato a qual si voglia diligenza per ben'istruirmi."<sup>24</sup> The editions published by Guerigli are illustrated with an engraved *antiporta* holding the title: "VITA / DI S. GIOVANNI DEL LOREDANO" (Fig. 3). Bishop Iohannes is depicted in an oval niche, kneeling and invoking the blessings for the city of Trogir, which is represented below in a schematized view, yet identifiable by the belfry of St Lawrence's cathedral and the fortress of San Marco. The *antiporta* is simple in design and idea, and it is not signed.<sup>25</sup>

Furthermore, Dominik Andreis commissioned another Venetian writer, Girolamo Brusoni, to write the three act drama *S. Giovanni vescovo di Traù* (1656), with the protagonist "Giuovanni Amante della Pouertà" [Giovanni, Lover of Poverty] and twelve allegorical figures as side characters.<sup>26</sup> The author called it a "spiritual representation" (*Rappresentazione Spirituale di San Giouanni*) and dedicated it to Andreis. In a letter "Al Signor DOMINICO ANDREIS" at the end, Girolamo Brusoni once again expressed gratitude to Dominik Andreis, since it was him who had "infected" his poetry with devotion to Bishop Iohannes. Brusoni also informed him of the favourable reception of his "spiritual representation" among those who had read it before publication: "Ora ha cresciuto il mio contento il vedere dalle lettere di diuersi Amici tutto il successo di questa spirituale, ed Eroica azione; nella quale meglio, che la mia Poesia ha campeggiato la Magnificenza di V. Signoria, con la quale ha voluto esta infettare la sua diuozione verso il Santo. (...) Tutta pero (sic) la felicità, e la gloria di questa azione si dee riconoscere intieramente, e dalla diuozione di V. Signoria, che mi diede il motivo di comporre l'Opere; e dalla sua splendidezza in auerla fatta rapresentare per tante volte con tanta spesa, maestà, e decoro; (...)." <sup>27</sup> The "spiritual representation" was played three times in Trogir (on April 26 and 29, and on May 3, 1657)<sup>28</sup> and a year later, the musical intermezzos played in those performances were published in Venice (1658), once again "A spese del signor Domenico Andreis".<sup>29</sup>

In the *Prologo*, four allegorical figures of Dalmatian cities (Zadar / Zara, Split / Spalato, Šibenik / Sebenico, and Trogir / Traù) briefly present their history and then argue to whom Bishop Iohannes belongs. Zadar presents herself as an "old queen", the Pride of Faith and the Shield of Illyricum;<sup>30</sup> Šibenik recalls her successful defence during the three assaults of "Muhametism";<sup>31</sup> Split recalls her ancient past and warfare glories;<sup>32</sup> and Trogir renounces at the competition in antiquity and the past glories, concluding that it is enough that she holds the holy bishop's body in her bosom.<sup>33</sup> Even though in the final lines of the *Prologo* Brusoni concludes that Bishop Iohannes is venerated in all of Dalmatia and that he adorns all of it: "Dalmazia tuta ornà ed onora", in their argumentation all cities mention the lion (written in capital letters) as a proof of their political *consent* to the Venetian rule. Thus, the allegorical figure of Trogir tries to end the quarrel by reminding the other three that one lion reigns over their soil: "Che litigi son questi / Intempestiui, inopportuni, e vani? / S'abbiam comune il suolo, / Se vn sol LEONE, vn solo / Culto ne regge, e amica / Che gioua il tenzonar di gloria antica."<sup>34</sup> This is an expected sentiment during the Cretan War (War of Candia, 1645-1669), since its dynamics and importance for Trogir and Dalmatia was well known to Girolamo Brusoni, who also wrote a history of it.<sup>35</sup>

Due to Dominik Andreis' commitment to promoting the cult of Bishop Iohannes, hagiography of the local *beato* was enriched by two *Vitae* (his own rhymed *Litany* in Croatian and Giovanni Francesco Loredan's one in prose) and with the drama *S. Giovanni vescovo di Traù* by Girolamo Brusoni, which were joined by intermezzos and thus placed Trogir on the map of cultural transfer of a new *Seicento* genre: the opera.<sup>36</sup>

## Notes

\* An earlier version of this paper entitled “Diplomat, Bishop and Saint: John of Trogir (Traù) in the Service of the City” was presented at the International workshop *Between Venice, Hungarian Kingdom and Habsburgs: State and Religious Iconography and the Places of its Dissemination during the Early Modern Period in Historical Croatian Territories* (Zagreb, Institute of Art History, 2–3 June 2016), organized as part of the project *Visual Arts and Communication of Power in the Early Modern Period (1450–1800): Historical Croatian Regions at the Crossroads of Central Europe and the Mediterranean* financed by the Croatian Science Foundation (HRZZ – Hrvatska zaklada za znanost).

1 Together with the martyr St Lawrence. The most important literature is quoted in the following articles: MILAN IVANIŠEVIĆ (Mi. I.), Ivan Trogirski (Iohannes Traguriensis), in: *Hrvatski biografski leksikon*, VI, Zagreb, 2005, 99–101; ANA MARINKOVIĆ, Hagiographical Motifs and Visual Identity: The Late-Medieval Communal Seal of Trogir, in: *Hortus artium medievalium: Journal of the International Research Center for Late Antiquity and Middle Ages*, 12 (2006), 229–235; ZRINKA NOVAK, Život trogirске komune pod zaštitom bl. Ivana Trogirskog i sv. Lovre [Life of the Tragurian commune under the protection of Blessed John of Trogir and Saint Lawrence], in: *Kolo: časopis Matice hrvatske*, 4/15 (2006), 284–298.

2 Numerous paintings representing Bishop Iohannes and events from his hagiography have been published in: RADOSLAV TOMIĆ, Trogirska slikarska baština od 15. do 20. stoljeća [Trogir's painting from the 15<sup>th</sup>–20<sup>th</sup> centuries], Zagreb, 1997.

3 (PAVAO ANDREIS), Traslazione di San Giovanni vescovo di Traù fatta li 4 Maggio l'anno 1681, in: *Archivio storico per la Dalmazia*, (ed.) Arnolfo Bacotich, Rome, 18/III/1927, 281–292; 19/IV/1927, 41–52; 21/IV/1927, 149–156; 23/IV/1927, 249–254; 24/IV/1928, 299–306; PAVAO ANDREIS, Prijenos sv. Ivana trogirskoga biskupa [Translation of Saint John, Bishop of Trogir], in: *Povijest grada Trogira II*, (trans.) Vladimir Rismoondo, Split, 1978, 320–372. The manuscript was used by ANTONIO LOREDAN for his IL CVORE APERTO della CITTÀ, E POPOLO DI TRAV ANATOMIZATO DA ANTONIO LOREDANO Nobile Veneto. Con l'occasione DELLA TRASLATIONE Del Corpo di S. GIOVANNI FV' VESCOVO della suddetta Città. Offerto alla Illustris. e Nobiliss. CITTÀ DI TRAV. VENETIA M.D.C.LXXXIII. (1683), Appreso i Guerigli. In his address to the readers (“L'AUTORE A chi legge.”), Loredan stated that he had “rewritten” a manuscript by Paolo Andreis: “Ho scritto; se bene più tosto doueo dire hò trascritto; perche non sò se io habbia preso instruttione da quello haueua già registrato l'Andreis; ò pure, che io habbia dato positura diuersa à quello, che già haveua disposto.” s. p. (14).

4 VLADIMIR MARKOVIĆ, Kapela blaženog Ivana Trogirskog Nikole Firentinca i sakralna arhitektura u Dalmaciji 300 godina poslije [Chapel of Blessed John of Trogir, work of Niccolò di Giovanni Fiorentino, and Dalmatian sacral architecture 300 years later], in: *Radovi Instituta za povijest umjetnosti*, 31 (2007), 121–130; JOŠKO BELAMARIĆ, Studije iz starije umjetnosti na Jadranu II. [Studies on older Adriatic art II], Split, Književni krug, 2012, 291–314 (esp. the chapter “Barokizacija kapele sv. Ivana Trogirskog” [Baroquization of the chapel of St John of Trogir]).

5 STEPHEN D. BOWD, *Venice's Most Loyal City: Civic Identity in Renaissance Brescia*, Cambridge (MA) – London (UK), 2010, 92.

6 (IOANNES LUCIUS), VITA B. IOANNIS CONFESSORIS EPISCOPI TRAGVRIENSIS, ET EIVS MIRACVLA. ROMAE, Typis Thomæ Colinij, 1657; MIROSLAV KURELAC, Vita B. Ioannis confessoris episcopi Traguriensis et eius miracula u izdanju Ivana Lučić-Luciusa i njegove Notae historicae ad vitam [Vita B. Ioannis confessoris episcopi Traguriensis et eius miracula in Ivan Lučić-Lucius' edition and his *Notae historicae ad vitam*], in: *Croatica Christiana Periodica: Časopis Instituta za crkvenu povijest Katoličkog bogoslovnog fakulteta u Zagrebu*, 21/12 (1988), 10–11 (1–48).

7 *Legi ex commissione Reuerendiss. Patri Magistri Sacri Palatij Vitam B. Ioannis Episcopi Traguriensis, & in eam Notas Historicas Ioannis Lucij. In quibus cum nihil repererim Sanæ doctrinæ contrarium; multa vero promouendis ad bonum lectoribus vtilia, eas editione dignas iudico Romæ in domo Professa Soc. Iesu die 23. Septembris Anno 1657.* (IOANNES LUCIUS) (note 6) (Imprimatur).

8 (AGOSTINO BAJAMONTI), NEL SOLENNE INGRESSO ALLA VESCOVILE SEDE DI LESINA DELL' ILLUSTRISSIMO E REVERENDISSIMO MONSIGNOR GIOVANNI SCACCOZ., SPALATO: Dalla Stamperia Demarchi, IL 19 MARZO 1823, s. p. (15).

9 By then the false connection to the Roman papal family Orsini had already been accepted, so he is called here *Giovanni Orsini*. Later in that century, the *Ursiniade*, an epic on Bishop Iohannes of Petrus de Canavellis (Petar Kanavelić) written early in the 18<sup>th</sup> century, was published by Bishop Josip Juraj Strossmayer deep in the continental Croatia, in Osijek (1858).

10 DUŠAN BERIĆ, Andreis, Dominik, in: *Leksikon pisaca Jugoslavije I*, Novi Sad, 1972, 51; ANĐELKA STIPČEVIĆ-DESPOTOVIĆ (A. S. D.), Andreis, Dominik in: *Hrvatski biografski leksikon*, I, Zagreb, 1983, 115.

11 (DOMINIK ANDREIS LAURIĆ), Letanie Svetoga Iuanna Troghirskoga [Litany of Saint John of Trogir], Zagreb, Croatian Academy of Sciences and Arts, Archive (further: Archive HAZU), sign. IVa19., fol. 30r-39r. At the bottom of the last folio, it is written: “Na 1638 (38 is corrected to 48, than crossed and corrected again, clearly to 32), 14 nouëbri sloxene yesv p gñv Domi. Lauurichia ulastelina troghirskoga.” – DUŠAN BERIĆ (note 10) explains the surname Laurić.

12 (DOMINIK ANDREIS LAURIĆ) (note 11). The term para-liturgy is used in the sense of devotional gathering of the faithful with prayers that are not contained in the Church's liturgical books such as the Missal, the Breviary, the Pontifical, or the Roman Ritual.

13 “Considering that today many persons, including ordinary citizens, under the pretext of their increasing devotion, every day popularize new Litanies, so much so that innumerable forms are circulating, and in some there are inappropriate expressions and in others (which is more serious) expressions that are dangerous and false; His holiness Our Lord Pope Clement VIII in his pastoral care, wishing to ensure that people's devotion and invocation of God and of the Saints be without any danger of causing any spiritual harm, orders and commands that considering that the

most ancient and common litanies, such as are to be found in Breviaries, Missals, Pontificals and Rituals, and also the Litanies of the Blessed Virgin that are customarily sung in the Holy House of Loreto.” GIORGIO CARVALE, *Forbidden Prayer: Church Censorship and Devotional Literature in Renaissance Italy*, (trans.) Peter Dawson, London – New York, 2016 (2011), 181–182.

14  
GIORGIO CARVALE (note 13), 182.

15  
(DOMINIK ANDREIS LAURIĆ) (note 11), fol. 30r.

16  
Ibid.

17  
It is worth noting that octosyllabic quatrains are the most common verse form in the poetry of Ivan Gundulić (Dubrovnik, 1589–1638), three years older than Dominik Andreis, as well as in other 17<sup>th</sup>-century poetry written in Dubrovnik (Ragusa). DUNJA FALIŠEVAC (D. Fe.), Gundulić, Ivan (Gondola, Plavčić, Plavković; Dživo, Giovanni, Johannes), in: *Hrvatski biografski leksikon*, Zagreb, 2002, 314–323.

18  
(DOMINIK ANDREIS LAURIĆ) (note 11), fol. 31r.

19  
Ibid., fol. 32r.

20  
“A ti koga za Pastira. / Obra name Vicgni Nebes. Da sue uicke od Troghira. Puka tuoga molbe cuyes.” – Ibid., fol. 30v.

21  
“Moli za nas suecti Iuane. Dostoin(i) budemo obiouāyu Isvsouov. Pomolimose, Gospodin, kako prid letaniami.” – Ibid., fol. 39v.

22  
(GIOVANNI FRANCESCO LOREDAN), VITA DI S. GIOVANNI, VESCOVO TRAGVRIENSE, DI GIO. FRANCESCO LOREDANO NOBILE VENETO (...), IN VENETIA. M.DC. XLVIII. (1648) Apresso Francesco Valuasense. It is dedicated to Maria Cristina Malaspina. The catalogue of the Biblioteca Nazionale Centrale di Firenze has a note saying: *ad istanza della Accademia*, but still the year 1648. Francesco Valvasense was the publisher of the Accademia degl' Incogniti in Venice, founded by Loredan, but judging from the catalogue entries, they do not seem to be the same edition, even though both dated 1648.

23  
VENETIA Apresso li Guerigli M.DC.LI. (1651); VENETIA M.DC. LV Apresso li Guerigli (1655) In Venetia, & in Bologna apresso Gio. Battista Ferroni, MDCLXVII. (1667); In Venetia apresso i Guerigli, M.DC.LXIX. (1669). The edition of 1693 is mentioned by Riceputi (note 24); IN VENEZIA. MDCCXXV. (1725) APRESSO GIAMBATTISTA ALBRIZZI & GIROLAMO. CON LICENZA DE' SUPERIORI. Copies from the 1651 and 1655 editions are preserved at the National and University Library in Zagreb.

24  
(GIOVANNI FRANCESCO LOREDAN) (note 22), 68. Dušan Berić classifies the role of Andreis as having been more important, almost that of the *Vita*'s co-author: “He (Dominik Andreis) also wrote *La vita di San Giovanni Orsini*, which was intensely used by Giovanni Francesco Loredan when writing his work of the same title, published in 1649 in Venice.” DUŠAN BERIĆ (note 10), 51; Filippo Riceputi in his *Memorie di cose Dalmatiche nella storia della Vita di San Giovanni Orsini vescovo di Traù* likewise

emphasizes Andreis' part in Loredan's Italian *Vita*: “Gianfrancesco Loredano patrizio veneto, sul fondamento di quell'antica vita latina scrisse di poi la sua nuova italiana, ma con varie cose di più tolte dai manoscritti di Domenico Andreis gentiluomo traurino ed antiquario eccellente e le fece imprimere nelle sua patria, dove poi si ristampò altre tre volte.” Cf. (FILIPPO RICEPUTI – STEFANO PAULOVICH LUCICH), MEMORIE DI COSE DALMATICHE NELLA STORIA DELLA VITA DI SAN GIOVANNI ORSINI VESCOVO DI TRAÙ SCRITTA DAL PADRE FILIPPO RICEPUTI e pubblicata dal Canonico STEFANO PAULOVICH LUCICH Con Appendici, Zara, 1864, 147. The year of the *editio princeps* – 1649 – mentioned by Riceputi (and Paulovich) and Berić (note 10) does not comply with the year found in the edition published by Francesco Valvasense, namely 1648.

25  
Loredan engaged Francesco Ruschi to design and invent the *antiportas* and other illustrations, and engraver Jacopo Piccini (or Giacomo, Gianjacopo, called also Zuan) for the publications of the Accademia degli Incogniti. Their most renowned collaboration was the *antiporta* of LE GLORIE DE GLI INCOGNITI: O VERO GLI HVOMINI ILLVSTRI DELL' ACCADEMIA DE' SIGNORI INCOGNITI DI O VERO GLI HVOMINI ILLVSTRI DELL' ACCADEMIA DE' SIGNORI INCOGNITI DI VENETIA. IN VENETIA, M. DC. XXXXVII. (1647) Appresso Francesco Valuasense Stampatore dell' Accademia. Jacopo Piccini (Venice, ca. 1619–1660) was the author of the most famous single-leaf engraving with Bishop Iohannes, signed: “1658. / Jac Piccino / Sculp. Venetijs.”

26  
(GIROLAMO BRUSONI), IL S. GIOVANNI VESCOVO DI TRAV RAPPRESENTAZIONE Spirituale portata in Versi DA GIROLAMO BRVSONI. DEDICATA Al Molt' Illustre Signore il Signor DOMINICO ANDREIS, VENETIA, M DC LVI. (1656) Apresso li Guerigli. “Personaggi dell Opera: Giouanni Amante della Pouertà. Pouertà Amante di Giouanni. Lasciua Amante di Giouanni. Ozio Amante della Lasciua. Comodo figlio della Ricchezza. Ricchezza Amante di Giouanni. Inganno seruo della lasciua. Genio Buono. Genio Catiuo. Città di Dalmazia: Zara. Sebenico. Spalato. Traù. La scena si rappresenta sul lido del Mare.” 3.

27  
(GIROLAMO BRUSONI) (note 26), 68–69.

28  
GIUSEPPE SABALICH, Una rappresentazione sacra a Traù, in: *Rivista dalmatica* (Zadar) (4/III/1904), 34–51; (5/III/1904), 129–146. The author mentions a copy in Zadar: “Nessun altro scrittore di letteratura nostra parla di rappresentazioni spirituali, e non ne avrei parlato neppur io, se il caso non mi avesse dato di poter scovare nella biblioteca dei Pappafava un libretto preziosissimo.” (34) He says the following on the authorship of music: “Non so di chi fosse stata la musica, ma dal momento che il libretto non ce lo dice, è da arguire che la sarà stata rabberciatura o rifacimento alla buona.” (140); ROKO SLADE ŠILOVIĆ, Staro kazalište u Trogiru [The old theatre in Trogir], in: *Narodna starina*, 3/2 (1922), 320–322; IVANO CAVALLINI, Recherches sur les intermèdes pour le S. Giovanni, vescovo di Traù de Girolamo Brusoni (Trogir, 1656, 1658), in: *The Musical Baroque, Western Slavs, and the Spirit of the European Cultural Communion / Glazbeni barok i zapadni Slaveni u kontekstu europskog kulturnog zajedništva*, (ed.) Stjepan Tuksar, Zagreb, 1993, 90–117; IVANO CAVALLINI, Il San Giovanni a Traù: gli intermedii per una sacra rappresentazione di Girolamo Brusoni, in: *I due volti di Nettuno: Studi su teatro e musica a Venezia e in Dalmazia dal Cinquecento al Settecento*, Luca, 1994, 81–92.

29

(GIROLAMO BRUSONI), *Intermedi recitati nella rappresentazione di San Giovanni vescovo di Traù*, portata in versi dal sig. Girolamo Brusoni; era rappresentata più volte nella medesima città di Traù l'anno 1657. A spese del signor Domenico Andreis. In Venetia. M. DC. LVIII. (1658). Appresso Francesco Valuasense.

30

(GIROLAMO BRUSONI) (note 26), 4–5.

31

Ibid., 5.

32

Ibid., 6.

33

Ibid., 6–7.

34

Ibid., 6.

35

Brusoni emphasized the strategic importance of the Venetian conquest of Fort Klis in 1648: “Che insomma difendendosi Clissa si sarebbe difesa tutta la Dalmazia.” – (GIROLAMO BRUSONI), *HISTORIA Dell' Vltima Guerra TRA' VENEZIANI E TVRCHI Di GIROLAMO BRVSONI Nella quale si contengono i successi delle passate Guerre nei Regni di CANDIA e DALMAZIA, Dall' Anno 1644 sino al 1671. (...) IN VENEZIA, Presso Stefano Curti. M.DC. LXXIII. (1673), 180. This historiographic work was a compilation of segments from an early one, *Storia delle guerre d'Italia dal 1635 al 1655*, published (Venice: Turrini) in the same year (1656) as the allegorical drama *S. Giovanni vescovo di Traù*. – GASPARO DE CARO, Girolamo Brusoni, in: *Dizionario biografico degli Italiani*, 14, Rome, 1972, 717.*

36

DAMIEN COLAS – ALESSANDRO DI PROFIO, *D'une scène à l'autre, l'opéra italien en Europe: I. Les pérégrinations d'un genre*, Wavre, 2009, 55, 57.

## Sažetak

Sanja Cvetnić

### *Beato Iohannes Traguriensis* i Dominik Andreis

Mnogi su članovi trogirskih patricijskih obitelji – Lucius, Andreis, Cippico / Koriolanović, Statilius i drugi – obogatili hagiografiju i ikonografiju trogirskoga zaštinika, biskupa Ivana (*Iohannes Traguriensis*; Rim ?, oko 1034. – Trogir, oko 1111.). Javlja se kao pisci ili naručitelji hagiografskih i likovnih djela. Dominik Andreis (Trogir, 1586.–1658.) posebno je zaslužan za širenje pobožnosti mjesnomu blaženiku (tal. *beato*). U Arhivu Hrvatske akademije znanosti i umjetnosti sačuvan je rukopis *Letanie Svetoga Iuanna Troghirskoga* što ga je Andreis dovršio na svečev blagdan 14. studenoga 1632. godine. Dominik Andreis potakao je Giovannija Francesca Loredana da napiše iznimno uspješno djelo *Vita di s. Giovanni vescovo traguriense* (1648.), opetovano tiskano do

1725. godine u Veneciji, a naručio je od Girolama Brusona alegorijsko dramsko djelo (ili kako ga sam autor zove *rap-presentazione spirituale*) u tri čina, također tiskano u Veneciji (1656.). Nakon tri zabilježene predstave u Trogiru (1657.), Dominik Andreis je u godini svoje smrti (1658.) omogućio i tisak glazbenih *intermezza* – *Intermedi recitati nella rappresentazione di San Giovanni vescovo di Traù* – koji su izvedeni tijekom trogirskih uprizorenja pa je time Trogir upisan u zemljovid europskih gradova koji su pridonijeli afirmaciji nove scenske vrste, opere.

*Ključne riječi:* hagiografija, ikonografija, biskup Iohannes Traguriensis, Dominik Andreis, Trogir, 17. st.