

The book *Heritage Themes of Boka kotorska* is a selection of scholarly papers, essays and reviews by Vinicje B. Lupis, who for two decades has been systematically involved in research into the cultural heritage of Boka kotorska and of the indigenous Croatian community living in neighbouring Montenegro. The book encompasses a selection of topics from history, art history, architecture, literature and the study of reliquaries. In the chapter “The Cult and Veneration of the *Petilovrijenci* in Dubrovnik and Kotor”, the author studies the cult of the Boka kotorska martyrs SS. Peter, Andrew and Lawrence, called in Dubrovnik the *Petilovrijenci*, which he follows from its beginnings. The cult of the sainted brothers the *Petilovrijenci* is a unique hagiographic and cultural phenomenon of the Middle Ages in Dubrovnik and Kotor. In the chapter “Marin de Gosti – donor of two relics to Kotor Cathedral during the first half of the 14<sup>th</sup> century”, especial attention is devoted to a reconstruction of the noble Kotor family de Gosti of the 14<sup>th</sup> century and the art of goldsmithing in medieval Kotor. Pursuant to an examination of the treasury of the Cathedral of St Tryphon (Tripun) and an overview of the published notarial records of the Kotor chancellery, the author has established a connection between Kotor aristocrat Marin de Gosti, son of Junius, and two reliquaries with the signature and coat of arms of the donor. Goldsmithing, particularly goldsmithing for religious purposes, has never been systematically studied in any integrated interdisciplinary research, and so the author has also studied a previously unknown component of goldsmithing in Bar. In the chapter “From the past of medieval goldsmithing in Bar”, the author discusses the Gothic crucifix from the old Bar cathedral, which derives from the early 15<sup>th</sup> century; this is the only extant Gothic crucifix owned by the Catholic Church in the area of the

Bar archiepiscopate; because of the specific conditions in which it has been kept, it has never before been studied. This is probably one more cross from one of the many Catholic churches and monasteries of the city of Bar, and is now held among the Orthodox population in the village of Mikulići on Mt Rumija. The majority of the articles in the book were written over the course of years as the outcome of systematic research into the moveable material from the church treasuries of Boka. With a comparative method and archival research, the author has provided new knowledge about the heritage of the Croatian community of Boka kotorska as constituting a fully integral part of the Croatian and European heritage, even when all its given distinctive features are considered. In the chapter “Fine arts topics in celebration of the city of Kotor”, the author discusses the heritage segment that has a fundamental importance for the spiritual identity of Kotor. Above all, this concerns the reliquary of the leg of St Tryphon which was stolen from Kotor by Venetian general Vettore Pisani in 1378 and taken to Venice, where it remains to this day. In the Treasury of Dubrovnik Cathedral, the author has found the oldest reliquary of the right arm of St Tryphon, which was referred to in Dubrovnik in 1335. Following this up, the author has found the *Ludlow Annunciation* of Lovro Marinov Dobričević (Lorenzo di Marino) in the middle of the 19<sup>th</sup> century in the collection of Teodoro Correr in Venice, and accordingly raises new questions about the origins of this work of art. The wooden sculpting of Boka kotorska in the 15<sup>th</sup> and 16<sup>th</sup> centuries is considered as an integral part of artistic trends in Croatia and Europe in the chapters “The Crucifix from the Chapel of St Mary of the River”, “The Statues of St Vincent Ferrer and Our Lady of the Snow from Škaljari and our Lady of Mercy by Tivat” and “The Crucifix attributed to Juraj Petrović from the Church of St Eustace in Dobrota or a new Fulgencije Bakotić?” For the first time the Wavel crucifix is discussed, linked with a group of 14<sup>th</sup> century crucifixes along the Adriatic coast, among which is the Kotor crucifix. Among the artworks reviewed, including the statute of St Vincent of Škaljari, the statue of Our Lady of Mercy by Tivat to the Škaljari Madonna which is a valuable example imported high quality Late Gothic wooden sculpting of the second quarter of the 15<sup>th</sup> century, the author discusses a very little known group of carvings from Boka kotorska. The

chapter “Jakov Kotoranin and his artworks” discusses the long since noted artwork of the Croatian Renaissance sculptor from Kotor, whose 1462 relief of the Madonna is kept in Milan in the Castello Sforzesco Museum. Jakov of Kotor is a possible link in the identification of the authorship of a whole series of Renaissance artworks all along the Croatian coastline. Especial attention is devoted to the crucifix from the Church of St Eustace in Dobrota, which, before the partially undertaken restoration operation, on the basis of external characteristics, the author attributed to Croatian Renaissance sculptor Juraj Petrović. However, after the restoration, a new attribution was made, this time to the Baroque sculptor Fulgencije Bakotić. In a special chapter “On the sea and veneration for Our Lady in Boka kotorska”, the author has treated this phenomenon using the examples of the figureheads of ships, in which for the first time he has given an account of two figureheads from the 16<sup>th</sup> and 18<sup>th</sup> centuries. Drawing on this phenomenon he has been able to show the centuries-old economic and cultural connections between Boka kotorska and the Pelješac peninsula. The long chapter “The historical and religious heritage of the Church of the Nativity of the Virgin in Gornja Lastva” devotes monographic attention to the religious heritage of the shrine of the Church of the Nativity of the Virgin in Gornja Lastva, a little known sailors’ and farmers’ shrine located on the southern slopes of the Vrmac peninsula. A medieval inscription found in front of the church confirms that it was built in 1410; the study deals with its gradual growth and increasing artistic refinement. In this church there is an older Baroque fan-shaped altar from the Church of Our Lady of the Rock. Considering the matter of the painting heritage, the author attributes the altarpiece of the Nativity of the Blessed Virgin Mary to the Venetian Baroque painter Gaspare Diziani (1689–1767), and the votive painting to St Blaise of 1877 to the painter and governor of the Kingdom of Dalmatia Niko Nardelli of Dubrovnik. The interior holds a quite large number of liturgical objects in precious metal, votive offerings, among which the following stand out: votive silver plaques of sailors, two Byzantine coins of the 12<sup>th</sup> century, a medal minted in 1756, after the naval battle of the brothers Marko and Jozo Ivanović in the waters off the bay of Piraeus the same year. A particularly valuable piece in this shrine is a silver gilt Renaissance crucifix of

the 16<sup>th</sup> century, created in the Dubrovnik goldsmithing workshops. On a Renaissance crucifix of Gornja Lastva all the characteristics of the Dubrovnik production of the later 15<sup>th</sup> and the early 16<sup>th</sup> century are visible. In the archival records of the shrine the ancient Croatian custom of the May Pole is recorded, and the Croatian language has been preserved for centuries by the Glagolite priests. A second integrally treated religious topos in Boka kotorska is the Franciscan monastery of St Clare in Kotor – the last Franciscan convent in Boka kotorska – in the chapter “Religious heritage of the Franciscan monastery of St Clare in Kotor”. From archival records and artworks, the author has endeavoured to reconstruct artistic and religious influences, and to provide a new valuation of them in the context of a comprehensive view of the national integrity of cultural heritage and historical birthright. The current monastery of St Clare in Kotor rests on Benedictine foundations, but since 1875 the Franciscans have been resident in the former convent of the Poor Clares. For centuries St Clare’s was a cultural focus, for it held more than twenty thousand books, 45 incunabula, including incunabula of two Croatian 15<sup>th</sup> century printers: from Kotor, Andrija Paltašić, and Dobro Dobričević from Lastovo. Numerous still preserved Croatian manuscripts from Kotor monasteries that have been dissolved are of especial value, telling as they do of the development of the Croatian language over the centuries in Kotor. In the monastic church there is a large Baroque altar of the Venetian altar builder Francesco Cabianca, known as Penso (1665–1734), as well as important and valuable altarpieces, including that of St Lucy, the work of a Croatian Baroque painter from nearby Perast, Tripo Kokolja (1661–1713). The most valuable artwork of the 16<sup>th</sup> century is a painting on the theme of Ecce Homo from the Spanish Mannerist painter Luis de Morales (around 1509 to 1586), along with the altarpiece of Venetian painter Antonio Arrigoni, who was at work in the second half of the 17<sup>th</sup> century. Particularly interesting is a double painting of the Blessed Osanna and St Francis and the Leper by the contemporary Franciscan painter Ambroz Testen (1897–1984). In the bell tower of the Franciscan monastery in Kotor is the southernmost bell of Croatian bell and cannon founder Ivan Krstitelj of Rab de Tollis of 1512. In the monastic treasury there are numbers of examples of Baroque chasubles and church flags from the 17<sup>th</sup>, 18<sup>th</sup>

and 19<sup>th</sup> centuries. In the chapter “An unknown print with a depiction of Our Lady of the Rock”, there is the first discussion of a Baroque print from the end of the 18<sup>th</sup> century from a private collection ion Donja Lastva with a depiction of a marble retable and painting of Our lady of the Rock. Similarly, the chapter “The Boka Ritzos” publishes an account of an icon of Andreas Ritzos, who stemmed from the Dabinović family, now kept in a Dubrovnik private collection. In the chapter “An understanding of the religious heritage of Tivat” a fragment of this rich heritage component of the eastern part of Boka kotorska is discussed. Particularly interesting is the Chapel of the Annunciation in Seljanovo, which once belonged to a landowner’s villa complex. A coat of arms of the Kotor aristocratic Drago family is incorporated into the ceiling of the chapel, and the building of it is accordingly linked with Bishop of Kotor Marin Drago (1688–1708), who was subsequently Bishop of Korčula (1708–1733). The complex was later owned by the Verona family of Prčanj. An exceptionally high quality marble tabernacle is built onto the facade of this chapter. A special topic was formed by the cultural links between Korčula island together Blato and Boka kotorska during the centuries; this is discussed in the chapter “The sacred heritage of Korčula again”. During the 18<sup>th</sup> century two men from Kotor – the bishops Marin Drago (1708–1733) and Vicko Kosović (1734–1761) were at the head of the Korčula bishopric for more than half a century and left a lasting mark in the ecclesiastical and artistic domains. In the artistic, Bishop Marin Drago was recorded as having given the reliquary of Holy Cross to Korčula Cathedral in 1721, also donating a reliquary of the arm of St John of Trogir – the work of Dubrovnik goldsmith Luko Brajčić, and a reliquary of the head of St Clement, kept today on the altar of St Roch in the same cathedral. Bishop Vicko Kosović acquired the reliquary of St Todor/Theodore from Rome, thus laying the foundations for the veneration of this Roman martyr in Korčula. These Kotor natives left a lasting mark on the seat of the Korčula bishops, in the building and decoration of numerous religious monuments. The chapter “Cultural and historical links of Blato and Boka kotorska” provides a comprehensive and review treatment of the links of the two towns. For centuries, Korčula masons put up buildings all around Boka, and so newly found archival documents of 1677 have confirmed that Korčula master

builders Toma Azali and Marko Čeljubin worked on the Parish Church of All Saints in Blato and on the stone dome of the round bell tower of the shrine of Our Lady of the Rock (Our Lady of Škrpelj). Don Sebastijan Šeman from Blato, the first parish priest of Herceg Novi, took part in the liberation of the town. In the literary and spiritual area, the most important link between Blato and Boka was Fra Augustin (Juran) Draginić-Šaška (October 10, 1689 – July 31, 1735). He was educated in Dalmatia and in Perugia in Italy; after that he was a teacher in Franciscan schools in the Province of St Jerome. The mortal remains of this Franciscan poet today rest in Kotor, city that he sang of in the work *Fala od Kotora*. His best known poems are *Jesus' Sacred Body* and *Tears of the Blessed Virgin Mary*. Even today Draginić's poems are kept alive in the Passion rites of Holy Week on the island of Korčula and on Pelješac. Fra Augustin was the author of a poem in honour of Đure Ban of Perast, who was killed in a sea battle off Durres in 1716, "Fame in death or death in fame, Bold Knight Đure Ban of Perast Fra Augustin of Korčula, Brother and Friend". Boka goldsmith Bogdan N. Kaluđerović, active at the end of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> century, at the same time the most prolific goldsmith of the general area of Boka, made a silver processional crucifix for the Confraternity of St Vincent under the protection of the Heart of Jesus in Blato. As well as the bonds created by economic and cultural activity, there were many spiritual links that were permanent connections between Blato and Korčula island together and Boka kotorska, and the best known example of such links in the 19<sup>th</sup> century was Bishop Marko Kalogjera (1819–1888), who became Bishop of Kotor in 1856. During his ten year period of office in Kotor he left Boka in his debt with the renovation of the Confraternity of the Bokeljska mornarica/Bokelj Marine, with the advancement of the veneration of the Blessed Osanna [Ozana] and the Blessed Gratia, as well as with the ordinations of Don Srećko Vulović and Don Grgur Zarbarin. In the chapter on the architecture of Boka, "Contributions to knowledge of the architecture of the 19<sup>th</sup> and early 20<sup>th</sup> century in Boka kotorska", this segment of the heritage has been studied for the first time, on the basis of a systematic review of the archival records in the State Archives in Dubrovnik. Thus the architect Vincezo de Polli has been ascribed the authorship of the cemetery church of St Michael in

Škaljari, linking it with the never-built sailors' shrine in Orebić and the Church of St Justine in Korčula. The activities of numerous civil and military engineers and architects during the century of Austrian rule gave a special urbanised appearance to the Boka landscape, today uglified with uncontrolled and inappropriate building that vitiates its beauty. The literary contribution "Visitation of churches that are in Kotor by the Confraternity of Holy Cross, and to the first Holy Cross" deals with part of the poetic oeuvre in Croatian of the Kotor writer Ivo (or Živo) Bolica (early 17<sup>th</sup> century to 1685), or a series of poems devoted to Kotor churches. The Croatian part of Bolica's literary work is exceptionally interesting for an understanding of the language in Kotor of that time, as well as for tracking the changes of the language – the retreat of Ikavian with traces of Chakavian before the Ijekavian neo-Shtokavian. The chapter "On the unknown poem about a Boka sailing ship" deals with part of the literary heritage of the 19<sup>th</sup> century, a poem written in 1861 about the launching of a sailing ship owned by the Sbutega brothers from Prčanj, which took place in Korčula. The finding of the poem in Croatian about the building of the sailing ship *Pirro S* was yet another confirmation of the tradition of Croatian vernacular writing, above all, the composition of occasional verses marking notable events. This poem was found in the Blato archives of the Ostojić family, patricians from Blato, from which came one of the leaders of the National Revival on Korčula, Nikola Ostojić (1803–1869) and members of the Sbutega family, who were also actively involved in the Croatian Revival trends of the second half of the 19<sup>th</sup> century. Writing for several years in the *Dubrovački list*, in an ongoing column called "Thinking over the heritage", the author published a number of essays and obituaries related to Boka and the Croats of Boka, among whom we select "Don Srećko Vulović and Fra Frane", "In memoriam Dr Ilija Mitić", "Bokelj Marine, FIDES ET HONOR – faith and honour", "Battle of Perast, May 15, 1564", "Contemporary religious heritage of Boka", "Bishop Pavao Butorac – another forgotten anniversary," "Three Boka bell towers," "The Blessed Osanna – link between worlds" and "Luka Brajnović – Boka journalist" At the end, the author provides a "Review of the book of Željko Brguljan *The Seafaring of Boka kotorska in the paintings of Bazi Ivanković*", bringing to a close his consideration of heritage themes relat-

ing to Boka from the Middle Ages until the present. The book *Heritage Themes of Boka kotorska* brings together a number of published and previously unpublished scholarly papers and chapters that, gathered in a single place, provide an insight into the study of heritage themes of a micro-unit of Croatian culture that has remained outside the borders of the country. Today the greatest danger is in the expropriation of the memory of the Croatian heritage as well as in Croatian self-censorship, which refrains from incorporating the extraterritorial Croatian heritage into the national unity. This book is a contribution to the respect for the completeness of the national heritage and to the viewing of Boka kotorska as an integral part of the Croatian cultural and spiritual space, now outside the political borders of the Republic of Croatia, respecting the while the political and historical reality enshrined in contemporary European standards.

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