

document about the musical-cultural atmosphere of the city at the end of the eighteenth century which, thanks to the engagement of enlightened intellectuals and diplomats, members of formal and informal “Academies”, assimilated the elements of various traditions and opened the doors widely to new ideas in their society. In a manner of a meticulous researcher, Katalinić takes the reader to Rijeka as she interprets Luka’s diary records on the events, persons and musical life of that city of significance for Dubrovnik’s diplomatic and especially commercial activity.

The chapter which occupies most space deals with Luka and Antun Sorgo as composers within the context of Croatian and European music of the *settecento*, with recap on the most important features of their composition style and influences. The Sorgos’ repertorised music legacy is mainly filed in the music collection of the Franciscan Monastery in Dubrovnik, apart from two of Antun’s compositions: a handwritten version of *Tantum ergo* (in A Major) for three voices and orchestra, preserved in the collection Udina-Algarotti, the property of the Diocese of Krk, since 1935 housed in the Croatian Music Institute (*Hrvatski glazbeni zavod*) in Zagreb, and a unique copy of the printed *La Preghiera*, kept in the *British Library* in London. This chapter also outlines a list of compositions of doubtful authorship (Luka or Antun Sorgo?), in which Katalinić tries to tackle the riddles of attribution by casting more light on the compositions of both Sorgos. This, however, is “just one of the first attempts to put down on paper the speculations, hypotheses and quandaries that occupy musicologists unburdened by prejudices” (p. 133). In this regard, the book is a useful stimulus to future researchers, yet paying equal respect to all the predecessors (researchers, musicologists, composer-arrangers and performers) thanks to whom the Sorkočević legacy has survived to date as an indubitable value of the national musical and cultural heritage. Enclosed is a CD containing Luka Sorgo’s instrumental compositions which the German *Classic Produktion Osnabrück* recorded in 2003, performed by the ensemble *Salzburger Hofmusik* led by Wolfgang Brunner, one of those who in a refined and sophisticated manner contributed to the presentation and popularisation of Luka’s works to a wider audience. Throughout the book is also richly illustrated.

Lastly, this well-written book appeals to the reader with its intellectual breadth and insightfulness as much as with the excellence of style. Devoid of abstract terminology and hermeticism, it is an easy read in either of the versions, and should interest not only musicologists but wide readership too.

Ivana Tomić Ferić

Sv. Vlaho u povijesti i sadašnjosti [*St Blaise in History and the Present*], exhibition catalogue, ed. **Pavica Vlačić**. Dubrovnik: Dubrovački muzeji, 2014. Pages 534.

Sv. Vlaho u povijesti i sadašnjosti (St Blaise in History and the Present) is a catalogue of the exhibition organised by Dubrovnik Museums, mounted at the Rector’s Palace and the Rupe Granary in Dubrovnik in 2012. The ambitious exhibition project and the extensive catalogue were intended to be a tribute to the main patron saint of the city, commemorating the 140th anniversary of Dubrovnik museums as well as the 1040th anniversary of the legendary event that is traditionally believed to mark the very beginning of the Ragusan devotion to St Blaise. As a matter of fact, according to the late-medieval historical accounts, it was in the year 972 that the saint appeared to a local priest, *dum* Stojko, and saved the city from the Venetian conquest. The legend has it that the Venetians

were forced to withdraw and it was decided to commemorate the victory by building a church dedicated to St Blaise.

The objective of the whole demanding undertaking was therefore to embrace as many as possible testimonies, tangible as well as intangible, of the saint's cult in Dubrovnik, covering the time-span from its alleged beginnings, in the late tenth century, up to the present day. Thus, the catalogue summarises the current state of research and brings forward a wide range of art-works and artefacts, completed with the ample documentary and visual material that is presented and analysed from the viewpoints of a broad range of disciplines—from history and its auxiliary sciences, art history and ethnography to the history of literature and musicology. The volume consists of twenty essays (in Croatian, with summaries in English) written by sixteen specialists in the respective fields of study that form units with the corresponding groups of catalogue entries and up-to-date bibliographies.

In order to present and interpret the manifold traces and signs of the saint's cult in the physical, as well as in the symbolical space of the city of Dubrovnik and its historic region, the texts are organised around three topics. The first is dedicated to the history and the manifestations of the cult of St Blaise, i.e. to the Ragusan devotion and piety towards the patron saint, culminating in the most solemn annual festivities, the second to the importance of the saint's cult as one of the fundamental components of Dubrovnik political identity and the third to the testimonies of the cult in visual arts, literature, and music.

The introduction, »The Miracle of St Blaise« by Maja Nodari, announces the scope and the objectives of the exhibition project and serves as a poetic preface to the volume. The first thematic unit is dedicated to the cult of St Blaise. It opens with the essay »Biography, Legends, Historical Motives Underlying the Selection of the Dubrovnik Patron Saint« by Joško Belamarić. The author gives a useful historical overview of both the legendary and documentary data about the beginnings of the cult in Dubrovnik and discusses its complex relations towards the older cults of saintly patrons and defenders. In her essay »The Feast of St Blaise in Old Dubrovnik«, Nella Lonza focuses on the festivity of St Blaise during the first six and a half centuries of its history (until the end of Dubrovnik Republic in 1808). The text is based on the ample documentary evidence (starting from the 1158 papal bull, in which a feast day of St Blaise is listed among the solemn occasions on which the Dubrovnik archbishop was required to wear a pallium), including the numerous legal provisions of the city councils, as well as the data from local narrative sources and the accounts written by foreigners. In fact, being the oldest known law issued by Dubrovnik municipal authorities, the 1190 proclamation of the liberty of St Blaise (*franchisia sancti Blasii*), which granted a week-long immunity for the debtors, proves that the festivity of St Blaise was by the end of the twelfth century the most important collective ritual of the urban community. In the fifteenth century—when the Ragusan commune began to call itself *Respublica*—the cult of St Blaise became the official state cult. Culminating in the solemn mass and the procession on the 3 February, the annual festivities of St Blaise were the paramount manifestations of the 'civic religion' that had permeated every facet of public life. Analysing their significance, content and changes, the author clarifies the roles played by all members of the urban society—the church dignitaries, the clergy, the patrician bodies, confraternities—as well as the representatives of the rural communities on the territory of the Republic. In his contribution entitled »The Dubrovnik Feast of St Blaise Worldwide«, Vinicije B. Lupis presents the documentary data witnessing the spread of the Ragusan devotion towards St Blaise outside Dubrovnik, in the places inhabited or regularly visited by Dubrovnik merchants and seamen during the medieval and early modern periods. Indeed, the virtual map of numerous churches, chapels and artworks proves that St Blaise was venerated wherever there was a community of Ragusans, mostly in the Mediterranean area (particularly in the Apennine Peninsula, e.g. in Genoa, Ancona, Apulia), but also across the Ottoman Empire and even in such distant places as

Goa in India and Cuzco in Peru. Maja Nodari's essay »The Municipal Veneration of the Patron Saint« is focused on the religious and emotional significance of the cult of St Blaise for the inhabitants in Dubrovnik, bringing forward the evidence consisting of memorabilia and photographs related to the festivity of St Blaise in the recent centuries. After the decline of the Republic, notwithstanding unfavourable political circumstances at times, the festivity of St Blaise remained the most important public and religious annual event in the municipal life of Dubrovnik. Barbara Margaretić's contribution »The Surroundings also Celebrate the Patron Saint« discusses the folk customs and practices related to the veneration of St Blaise across the continental and maritime parts that once used to belong to the territory of the Dubrovnik Republic. The representatives of the parishes of even the smallest rural communities and confraternities took part in the central festivity in Dubrovnik, dressed in their finest costumes, carrying their banners and flags with parish insignia. The feast days of St Blaise were also solemnly celebrated in other centres, particularly in the town of Ston and on the islands of Lastovo and Mljet.

The second thematic unit—*St Blaise as a Symbol of State*—is dedicated to the 'official' use of the saint's figure as the omnipresent symbol of Dubrovnik Republic. In his essay »Dubrovnik's Patron as Represented in Sculpture«, Igor Fisković deals with an impressive corpus of thirty-five statues of the saint dating from the twelfth to the twentieth century, in particular those from fourteenth to seventeenth centuries. Most of them were carved in stone and proudly displayed above the gates and on the towers of the walled circuits of Dubrovnik and Ston. The author also discusses the statuary executed for the exteriors and interiors of the churches and public buildings in the city of Dubrovnik and throughout its historic region, concentrating on the artistically most important ones—the sculptures attested by documents or attributed as being the works of the distinguished sculptors active in Dubrovnik in course of the fifteenth and sixteenth centuries: Pietro di Martino da Milano, Giorgio da Sebenico and Giovanni Dalmata. The essay »St Blaise on Dubrovnik Coins and Medals« by Ivan Mirnik is a brief, yet informative numismatic account concerning the stylized depictions of patron saint on the various denominations of coins minted in Dubrovnik during the Republic period, as well as those on the medals that had been cast afterwards, mainly on the occasions of religious jubilee celebrations. The uses of the motive of the saint's figure on the seals attached to the official documents of the Republic and the evolution of their design are presented in the essay »St Blaise on the Seals and Charters of the Dubrovnik Republic« by Tonko Marunčić. The stylized full figure of St Blaise was, along with the initials *S(anctus) B(lasius)*, the main motive on the national flag of Dubrovnik Republic. In his contribution »Flags of the Republic of St Blaise – Flags of Liberty and Neutrality«, Đivo Bašić discusses the usage and the symbolism of the official state flags, drawing mainly from the evidence regarding the maritime flags, in particular those depicted in the ancient portolans together with the flags visible on the votive and historical paintings of vessels of the Dubrovnik ship-owners, as well as the several eighteenth-century ship flags that are being kept in local historical collections.

The third thematic unit, entitled *St Blaise in Art*, embraces the testimonies of the saint's cult in the works of architecture, fine and applied arts, music, and literature. The most conspicuous among them—»The Churches of St Blaise in the City«—are delineated by Katarina Horvat-Levaj. In the introductory part of her essay, the author gives an overview of the scholarly knowledge about the two vanished medieval churches dedicated to Saint Blaise. First of them once stood near the city Pile Gate, on the site of the monastery church of Poor Clares, while the second was a Romanesque-Gothic structure, built during the second half of the fourteenth century, on the most prominent location within the city walls, i.e. at the intersection of the two principal public spaces—the main street (Placa or Stradun) and the communal square. It had survived the Great Earthquake of 1667 and even served as a cathedral until 1706 when it was destroyed by fire and replaced with a new

edifice of a much larger scale. The collegiate church of St Blaise, designed and built from 1708 to 1713 by a notable Venetian architect Marino Gropelli, is considered to be one of the finest late-baroque religious buildings in the East Adriatic. The essay »The Churches of St Blaise in the Dubrovnik Area« by Vinicije B. Lupis discusses the spread of the cult outside the city, as evidenced by a number of churches, dispersed on the historic territory of the Dubrovnik Republic—from Pelješac Peninsula in the north to the southernmost region of Konavle, including the islands of the Dubrovnik archipelago. In fact, the spatial distribution of the sites and the chronology of monuments prove that during the fourteenth and the fifteenth centuries the churches dedicated to the 'official' patron saint marked the successive expansion of the communal territory. In her essay »St Blaise – A Lasting Inspiration for Painters«, Vedrana Gjukić-Bender gives an overview of the artistically and iconographically most outstanding fifteenth to eighteenth century paintings representing St Blaise, commissioned by public and corporate bodies (the authorities, confraternities and procurators of the churches) and individuals, particularly stressing the highlights of the local production in the works of Blaž Jurjev, Lovro Dobričević, Nikola Božidarević, as well as Titian's polyptich (in the cathedral) and some works in Italy, commissioned by Dubrovnik patricians. The contribution »Dubrovnik's Patron in Modern and Contemporary Art« by Sanja Žaja Vrbica, gives a comprehensive survey of the more recent painting and sculpture production inspired by the devotion towards St Blaise. The essay »St Blaise in Croatian Literature Art« by Slavica Stojan, traces the testimonies of the collective and individual devotion towards the patron saint of Dubrovnik in different literary genres over the centuries, from the medieval historical accounts (the so-called chronicles and annals) and Renaissance poems to the contemporary prose and lyrical poetry. Ingrid Pavličević's »Depictions of St Blaise from the Collection of Dubrovnik Libraries« deals with most important among the innumerable graphic representations of the patron saint in printed books and magazines, particularly those kept in the *Ragusina* library collection. The cult of the patron saint has also been a source of inspiration for composers. The material preserved in the musical archives of Dubrovnik cathedral—liturgical and non-liturgical compositions (hymns, anthems, motets, masses, and psalms)—is presented by Josip dell'Ivegllo in his essay »Compositions in Honour of St Blaise from the Archives of Dubrovnik Cathedral«. In the essay »St Blaise as the motive in the Applied Arts«, Vinicije B. Lupis traces the history of the depictions of St Blaise on the objects made of precious metals. It is centred on the reliquaries in the Treasury of the Dubrovnik cathedral but also includes other kinds of objects, such as processional crosses, pendant lights and incensories, statuettes in cast metal, church bells and book covers. The topic of the last essay in the third part of the volume, »Hallmarks with the Figure of St Blaise«, is discussed by Ljiljana Ivušić. The image, i.e. the stylized head of St Blaise was the motive on the official hallmarks applied on precious metal objects made in the times of Dubrovnik Republic and it continued to be used by local craftsmen until the mid-twentieth century.

In 2009 the annual festivity of St Blaise in Dubrovnik was added to the UNESCO »Representative List of the Intangible Cultural Heritage of Humanity«. The concluding text by Maja Nodari describes the strong emotions thereupon felt by the citizens of Dubrovnik, its region, and in the whole of Croatia, stating that it was an acknowledgment of "a contribution of the distinctive individuality of Croatia and Dubrovnik to the unity of the world's diversity of cultures and civilizations".

Exhaustive, meticulously edited and abundantly illustrated, *Sveti Vlaho u povijesti i sadašnjosti* is an outstanding book. Closely following the exhibition synopsis, its structure was essentially determined by the wish to deal simultaneously with as many as possible different facets of the continuity of the cult of the Ragusan patron saint in order to exemplify and elucidate its political, religious and artistic significance in the past and present societies. Thus the essays are inevitably

to a certain extent overlapping, which is due to a complex nature of the discussed phenomena. Overall, inasmuch as the exhibition was intended to appeal to a wider public, the catalogue is more oriented towards the general reader than to the specialists. Therefore, rather than introducing new questions or reconsidering extant scholarly facts and narratives, the majority of the authors have chosen to limit themselves to presenting current state of research in their respective fields. There is no doubt however that this comprehensive volume will be a starting point for the future study of any of the topics concerning the impact of the devotion towards St Blaise, in the past as well as in the present.

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