

Ivana Prijatelj-Pavičić

Truth and Misconceptions Concerning the Reception of Antiquity in 15th Century Trogir Humanism

In this paper the author researches the examples of reception of the Antiquity in the works of art commissioned by father and son, humanists and warriors, Petar (died 1440) and Koriolan Cippico (1425-1493). Petar was one of the first Dalmatians who transcribed Roman inscriptions in Dalmatia. He also transcribed some works of ancient Greek and Roman writers. His son distinguished himself as a writer of the book *De Bello Asiatico* (1477) in which he described the battles of great Venetian admiral Pietro Mocenigo in Levant (east Mediterranean, Greek and Balkan area) from 1470 to 1474.

The author will demonstrate that some of the works of art they have commissioned cannot be understood without a deeper insight into their vast antiquarian culture. In the first part of the paper the author would focus on the portrait in relief of a man in profile located next to the entrance to the first floor of the so called Small Cippico Palace in Trogir, which once belonged to the Cippico family. The identification of this portrait has been the subject of debate for decades.

Cvito Fisković attributed the portrait to Ivan Duknović (Giovanni Dalmata) in 1950. Previously, the Hungarian researchers had recognised him as the Croatian-Hungarian King Matthias Corvinus. Cvito Fisković presumed that this was actually the portrait of the Venetian poet Marcantonio Coccia called Sabellico, a friend of Koriolan Cippico. In 1998 Joško Belamarić expressed the opinion that this was the portrait of the Trogir nobleman Alvisio Cippico, Koriolan's firstborn son (born in 1455), the Bishop of Cyprus. It was attributed to Nikola Firentinac (Niccolo Fiorentino). The man on the relief is crowned with an olive wreath. The traces of blue colour are preserved on his cloak. The author argues that based on the clothing the man sculpted on the relief could be identified.

In the second part of the paper the author focuses on the Trogir Codex, dated around 1436, in which there are several transcripts of ancient texts and texts from the 15th century made by Petar, that deal with the reception of the ancient history and ancient heritage. The special attention will be dedicated to one of the miniatures that illuminate the Codex. Radoslav Bužančić had identified the portrait of Julius Caesar in an antique portrait of a man wearing a wreath painted in the initial "C" on f. 1. The initial belongs to the transcript of *The 15th Dialogue of Death* by Lucian. A possible model for the miniature will be suggested in the paper.

Father and son Cippico, prominent humanists from Trogir, like Florentine humanists of the *quattrocento*, idolised the ancient Roman Republic, its military system and its army, which consisted of citizens-soldiers, based on the obligation to all male citizens to go into military service. Roman *civis armatus* was a measure of patriotism, martial virtue (*bellica virtus*) and love of freedom for the Cippicos of Trogir, as well as for the most prominent Italian *condottieri* of the time.

Bearing all this in mind the author also focuses on the previously neglected Petar's transcript in the Trogir Codex, one of the famous treatises entitled *De militia* (1421), written by the Florentine historian Leonardo Bruni, showing to which extent it shaped political attitudes of Koriolan Cippico. These attitudes are reflected in the portrait he ordered for the so-called Small Cippico Palace.