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The Meaning of Emperor Francis I's Funeral in Bologna

In 1765th Illyrian-Hungarian College in Bologna, administered by the Zagreb Kaptol from 1553 to 1781, posthumously organized celebration in the honor of the Holy Roman Emperor Francis I, husband of Maria Theresa. On the occasion of this event Board has issued a booklet (*avviso*) with the coffin graphics, description of the funeral ceremony, its iconography, the list of artists and craftsmen who participated in its realization and the sermon. *Castrum Doloris* (catafalque) for the Emperor Francis and funeral ceremony have not until now been present in Croatian historiography and they present the best documented Baroque posthumous ceremony ordered by a Croatian commissioner. The paper analyzes and comments on the Latin text of the booklet (*avviso*) and a description in Italian, kept in the archives of the Archbishopric of Zagreb, in order to reconstruct not only the individual *pompa funebre* but also to gain insight into the Baroque ceremonial funeral ceremonies that marked the culture and everyday life of the major cities of Catholic Europe. Catafalques and their decoration were made of wood, cardboard, papier-mâché, plaster, fabric and other and were usually exposed in a church up to three days. *Castrum Doloris* was always located in the middle of the central nave and, together with the whole church, was surrounded by candles in silver candlesticks. The church was dark and decorated with black drapery. The ritual consisted of a long sermon on the virtues of the deceased, accompanied by music and concluded with the absolution of sins. We learn from *avviso* that the bishop of Zagreb, Franjo Thauszy, ordered the rector of the Bologna collegium to organize in Bologna posthumous celebration for Emperor Francis, their benefactor. The archives documents reveal that the rector at that time was John Škrđatić, a nobleman from Ozalj region. The author of the coffin was a well-known Bolognese artist of the time, Mauro Tesi, whose patron was a famous European art patron and critic, Francesco Algarotti. Two most interesting passages from the iconographic description in the *avviso* are accentuated. One fragment evidences, for example, of the humanistic education as a reservoir of refined artistic motives and meanings of the time: "On the sarcophagus, however, sit two other geniuses, one of which raises butterflies and laurel wreath, the other a gold ring and a branch of amaranth that the poets use as a symbol of immortality". A butterfly is a symbol of resurrection, laurel wreath that of victory over death, while amaranth symbolizes immortality.