

IVAN LUKAČIĆ IN THE LIGHT OF OLDER AND NEWER KNOWLEDGE

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Abstract

We find the first bio-bibliographical data on Ivan Lukačić (c. 1585–1648) in the musical lexicons of Johannes Walther (1732), François Joseph Fétis (1860–1865), Robert Eitner (1877) and some other older bibliographic reference works. There is no mention of Lukačić during the 18th and 19th centuries. Even well-known bibliographers, such as Šime Ljubić and Ivan Kukuljević Sakcinski, do not mention him in their publications nor Franjo Ksaver Kubač knew anything of Lukačić. In 1925, Josip Mantuani referred to Giacomo Finetti and alongside him Ivan Lukačić, too, including his Sacrae cantiones collection, in his study on the history of Franciscan music. A year earlier (1924), local church historian Niko Kalogjera also mentioned Lukačić as the organist of the Split Cathedral, but not knowing anything about his collection, cited in old music lexicons. The young musicologist Dragan Plamenac read Mantuani and Kalogjera's notes. After a few years of research, Plamenac published the article "Unknown Croatian musician of the early Baroque Ivan Lukačić (1574–1648) and his motets" in the Zagreb daily Obzor at the end of 1934. This small newspaper article was a first-class cultural event and a great musical discovery in Croatia. At the end of 1935, he organized a concert From the Croatian musical past in the Croatian Music Institute with musical pieces of Vinko Jelić, Andrija Patricij (Andrea Patricio), Julije Skjvavetić (Giulio Schiavetto [Schiavetti]), Tomaso Cecchini and Ivan Lukačić, so the Croatian public could suddenly enjoy the unimaginable richness of Croatian Renaissance and Baroque music. Plamenac was particularly impressed by the Sacrae cantiones collection. Plamenac found Lukačić's collection of motets in the old Prussian State Library in Berlin. Due to newspaper articles, a well-organized concert at the Music Institute, and the edition of selected motets from the Sacrae cantiones collection – the music of Ivan Lukačić came to life again in the mid-1930s. E. Stipčević rediscovered the Sacrae cantiones collection in the Jagiellonian Library in Kraków in 1982. In the early 1980s, Lukačić's opus integrated into new methodological tendencies and Croatian Baroque music was recognized in Europe. Ivan

Lukačić, the composer, Conventual Franciscan, longtime maestro di cappella of the Cathedral of Split, is a typical "hero" of local historiography. In the collection of Sacrae cantiones, we recognize a valuable contribution to early Baroque contemporary aspirations.

Keywords: *Ivan Lukačić, Croatian baroque music, music historiography*

Introduction

We gathered here to mark the 400th anniversary of the music-print *Sacrae cantiones* collection *singulis, binis, ternis, quaternis, quinisque vocibus concinendae* (Venetiis: Gardano, 1620) by Ivan Lukačić (Šibenik, around 1585 - Split, 20 September). 1648). Today, Lukačić is one of the most famous early Croatian composers, a prominent figure in the Croatian musical baroque, who is said to have been the "father of Croatian music". Unfortunately, Lukačić had no true successor, so soon after the composer's death, his music fell into oblivion.¹

In the 16th and 17th centuries, Croatian regions were affected by difficult political circumstances. Subordination to the Habsburg, Venetian and Turkish authorities and constant wars decimated the nobility and exhausted the peasantry, leaving little free time for the development of cultural life. Instead of the refined sounds of Renaissance and Baroque music, Croatian soil resounded more often beaten with hooves of horses. In those centuries, Croatian composers and foreigners who lived and worked in Croatia printed around 60 music collections in Venice mainly, Rome, Vienna and other music-printing centres. The first music-printing presses, which had movable metal moulds with notes, appeared in Croatia only in the middle of the 18th century. Music life suffered from the lack of a domestic music-printing press, a market for music supplies, and the spread of musical ideas. However, the inability of music-printing in the homeland paradoxically had its good side. Namely, everything that early Croatian composers published abroad, with

¹ In this study, I refer to my book: Ennio Stipčević, *Ivan Lukačić*, Muzički informativni centar Konzertne direkcije Zagreb, Zagreb, 2007 (bilingual English-Croatian edition, the documentary "In Search of Lukačić" on DVD attached), director Davor Šarić, screenwriters Ivan Vidić - Ennio Stipčević). The book also contains reference literature on Ivan Lukačić, his time and his contemporaries. Therefore, I referred to more recent professional literature.

reputable publishers and competing with their contemporaries, was already equally included in the European musical practice of the Renaissance and Baroque. Never before or since have Croatian composers or their artistic activity been so strongly present in the European music market.

Close ties with overseas Italian regions prompted the emergence of baroque music in Croatia. The two Italians distinguished themselves by their long and versatile musical engagement in Croatian coastal areas: Gabriello Puliti (c. 1575-1642/43), a native of Montepulciano in Tuscany, a Franciscan Conventual, organist, author of at least 37 independent collections of secular and spiritual music, which he mainly dedicated to local Istrian church dignitaries, intellectuals, and poets. Tomaso Cecchini (1580/85-1644), a *maestro di cappella* of the cathedrals in Split and Hvar, was the author of 27 collections of various compositions in Central Dalmatia. Cecchini probably acquired a solid musical education in his hometown or elsewhere in Italy, then came to Dalmatia in 1603, seemingly, at the invitation of the learned and controversial Archbishop of Split, Markantun de Dominis. Cecchini performed various musical duties for more than thirty years. He made friends with the locals and patrons in Dalmatia to whom he dedicated printed works.

Puliti and Cecchini's early opuses were open to modern expression and experimentation. Later on, they gave up their virtuosity, using simpler polyphonic syllables and seeking to adjust to very performances and expectations of their patrons. If Puliti and Cecchini did not know each other, Ivan Lukačić was undoubtedly familiar with their opuses.

1. Ivan Lukačić: biographical data

There are scarce reliable data from Lukačić's life. We do not know the exact date of his birth. We only know that he was baptized Marko in his hometown of Šibenik in 1587 and was admitted to the Franciscan Conventuals in the Šibenik monastery of St. Francis in 1597 when he took the religious name, Ivan. He must have been an immensely gifted young man because he was sent to Italy for education in 1600. Lukačić's long-term engagement in Italy has not been well-researched so far. He could have been a student in Rome or Padua. We know that in the church of St. Jerome in Rome, Lukačić as *maestro di cappella* led a group of singers on September 30, 1614. After a

few months, he got a master's degree in Music as written in one of the volumes belonging to the Archives of the Order, located next to the Basilica of the Holy Apostles ("Romae, die 23 Martii 1615. fuit creatus Magister Musices Fr. Joannes de Sibinico"). And those two short sentences are, in fact, the only tangible evidence of Lukačić's yearly stay in Italy.

The coastal Franciscan Province of St. Jerome held its regular annual chapter in Piran at the end of September 1616. The chapter suggested (not the first time) that Lukačić should take the duty of guardian in a Dalmatian monastery. Though he was elected the guardian of his Šibenik monastery, he again decided to stay in Italy. Interestingly, the chapter rejected the nomination of the most remarkable musician of the Dalmatian Franciscan province Gabriello Puliti as the guardian of the monasteries in Koper and Miles. Puliti had already published about twenty collections and must have enjoyed a reputation in Istrian church circles. So, it is difficult to understand the causes for his failure in the Chapter. However, the fact that Lukačić and Puliti met at the Provincial Chapters and could play music together is more important.

The Province was looking for the best opportunities for Lukačić's return to his homeland. He probably stayed in Italy, in Venice, where he published his only known collection in the city on the lagoon and got inspired by Venetian composers of the time.

In 1618, Lukačić finally returned to his homeland, to his native Šibenik monastery of St. Francis. He remained in that monastery until June 22, 1620, when he moved to Split. That year he accepted the duties that would occupy him for the rest of his life: he became a *musicus praefectus*, i. e. a music director (*maestro di cappella*) in the cathedral church of St. Domnius in Split and the guardian of the monastery of St. Francis at the seafront. In Venice, he published the *Sacrae cantiones*, a typical "raccolta" of the time, i. e. a collection of spiritual compositions not having the same liturgical function. The cover of his printed collection reveals that Lukačić's religious brother, composer Giacomo Finetti, the *maestro di cappella* in the Venetian church of S. Maria Dei Frari, "brought the collection to the world". At his urging, Lukačić collected some of his earlier compositions, which Finetti - as we can read in the text of the dedication - handed over to Lukačić's superior, the Archbishop of Split, Sforzo Ponzoni.

The 27 compositions from the *Sacrae cantiones* collection, although probably composed in Italy during Lukačić's study, were primarily intended for

the Croatian audience, as expected by Lukačić's Split church leaders. We can recognize early baroque features and clichés in melody. The compositions lack affective patterns and written out melismas (except the two-part *Da Pacem Domine*) and embellishments in cadences. Lukačić undoubtedly knew Venetian church music at the turn of the century, characterized by a rich vocal-instrumental sound. Unlike Italian composers, composers who performed on the Croatian coast as Tomaso Cecchini, Gabriello Puliti and Damjan Nembri were constrained by their domestic performative possibilities.

Upon his arrival in Split, Lukačić assumed his responsible priestly and musical duties. He faced strained relations and conflicts fuelled by Archbishop Markantun de Dominis, a versatile intellectual of broad natural and ecclesiastical-historical interests. The archbishop conflicted with the Split Cathedral chapter over his ideas against the papal infallibility. The Inquisition found him guilty and ritually burned him after his death at the Campo dei Fiori in Rome, the same square where Giordano Bruno was burned a few years earlier.

Rich archival material on Lukačić's management of the monastery and the church of St. Francis, preserved in the two books of *Revenue and Expenditure* (1608-1627; 1627-1657), indicate all financial flows on about 580 large-format pages with 40 signatures of Lukačić. In addition, there are 21 official records of canonical visitations. Further study of these monastic chronicles, well known in the professional literature, still might offer fresh insights.

There is a small but valuable collection of printed music sheets from the 16th century in the monastery of St. Francis. Of the fifteen fragmentarily preserved collections, most are madrigals published by the Gardano publishing house in Venice, the same one that printed Lukačić's collection in 1620. It is difficult to see any logic in getting the mentioned music collections, but, significantly, the two authors are Franciscans (Costanzo Porta and Ludovico Balbi) whose activities were related to the Venetian church Dei Frari. Giacomo Finetti was the *maestro di cappella* in this large Franciscan church at the beginning of the 17th century, so we assume that music sheets reached the Franciscan monastery in Split due to Finetti's mediation.

Franciscan friars and organists engaged in the cathedral used to stay at the Split monastery of St. Francis. One of Lukačić's contemporaries was Fr.

Gasparo Ferrero. During 1624, he was the organist of St. Domnius Church. Another organist with whom Lukačić collaborated was Marcantonio (Donoso) Romano, a layperson who settled in Split in 1609 and worked part-time as a cathedral organist until 1636. In the collection of the Veronese Tomaso Cecchini *Amorosi concetti, il Terzo Libro de' madrigali a una, et due to Voci... op.7* (Venice, 1616). Romano is the author of the only virtuoso-written monody *Mori mi dite*. A year later, Cecchini dedicated to Romano whom he called "compadre Mio caro" his op. 13., incompletely preserved collection *Motetti a una voce sola*. Although Cecchini moved to Hvar in 1614, he still had friends in Split. In 1625, Romano came to St. Francis monastery and stayed there for several years together with Lukačić. The third organist of the Split Cathedral during Lukačić's life in Split was Fr Claudio Balbi da Longiano, a Franciscan Conventual.

In the monastery chronicle on September 20, 1648, we can read a note "A very distinguished father, Fr. Ivan Lukačić, curator and master of music, was buried in our church of St. Francis. For years, the monastery books recorded requiem masses held in memory of a deserving member of the religious community and a prominent artist. Older authors founded an oil portrait of Lukačić among the monastery inventory, for which it is not known who made it and by whose order. Over time, the oil portrait of Lukačić disappeared, and memory vanished, but music sheets survived in a few foreign musical lexicons and bibliographic manuals. The Latin saying *Habent sua fata libelli* seems to correspond to the fate of the artist music collection.

2. In search for Lukačić

We find the first bibliographical data on Lukačić in the musical lexicons of Johannes Walther (1732), François Joseph Fétis (1860-1865), Robert Eitner (1877) and in some early bibliographies. Music lexicons and bibliographies emerged in Croatia during the 18th and 19th centuries when Lukačić name faded into oblivion. Neither Julije Bajamonti, Šime Ljubić, nor Ivan Kukuljević, the distinguished Croatian bibliographer, mentioned him. Even the most knowledgeable Croatian musicologist at the turn of the 19th and 20th centuries, Franjo Ksaver Kuhač, who was passionate about searching for early musicians of Croatian origin, did not know about Lukačić. It was not until 1925 that Josip Mantuan, a Slovenian musicologist of consider-

able European reputation, mentioned Giacomo Finetti and Ivan Lukačić and the *Sacrae cantiones* collection in his extended study on the history of Franciscan music. A year earlier, local church historian Niko Kalogjera also mentioned Lukačić as the organist of the Split Cathedral but did not write anything about his collection, recorded in early music lexicons. We assume that a young musicologist Dragan Plamenac found Mantuani's short note. Seemingly, Mantuani was the first to mention *Sacrae cantiones* and Lukačić's name in a domestic publication - in just one sentence. So, Plamenac takes the credit for the publication and contemporary presentation of Lukačić's collection as well as the discovery of unknown early Croatian music.²

After several years of detailed research, Dragan Plamenac published the article "Unknown Croatian Early Baroque Musician Ivan Lukačić (1574-1648) and his motets" in the Zagreb daily *Obzor* at the end of 1934. This small newspaper article (reprinted in other two domestic magazines next year) was an exceptional cultural event and an exciting musical discovery in Croatia. At the end of 1935, he prepared a program *From the Croatian Musical Past* in the hall of the Croatian Music Institute, with music compositions of Vinko Jelić, Andrija Patricia, Julije Skjavetić, Tomaso Cecchini and Ivan Lukačić. The Croatian public could suddenly enjoy the unimaginable richness of Croatian Renaissance and Baroque music. At that time, Plamenac discovered more than 30 unknown printed collections of Croatian Renaissance and Baroque masters, but he seems to have been particularly impressed by the *Sacrae cantiones* collection. The Croatian Music Institute published the music edition *Ivan Lukačić, Selected Motets...* (the first music edition of early Croatian

² The early musicological literature in which Lukačić is only incidentally mentioned, cf. Niko Kalogjera, Historical Notes on the Musical Events of the Split Cathedral, *Sv. Cecilija* 18 (1924) 18, pp. 89-90; no. 4, pp. 126-128; no. 5, pp. 160-163; Josip Mantuani, Musicians of the Order of St. Francis, *Nova revija* 4 (1925) 1, pp. 41-59; no. 2, pp. 146-163; no. 3, pp. 266-277; no. 4, pp. 368-378. The discovery of the *Sacrae cantiones* collection and the first scientific study of Lukačić and Croatian Renaissance and Baroque music was written by Dragan Plamenac, Nepoznati hrvatski muzičar ranog baroka, *Obzor* 75 (1934) 293, p. 6. Among the more recent studies is the work of Ljudevit Anton Maračić, *Provincijski povijesni arhiv. Arhivsko gradivo povijesnog dijela Provincijskog arhiva (1539 - 1827)*, vol. 1-2, Zagreb, 2015. Cf. also Milan Pelc (ed.), *Veličina malenih. Povijest i kulturna baština Hrvatske provincije sv. Jeronima franjevac konventualaca*, Zagreb, 2010.

composer) in 1935. In the foreword to the edition, Plamenac delightfully wrote: So, the domestic work and activity in this artistic field left a trace!

Plamenac found a unique copy of Lukačić's collection in Berlin in the old Prussian State Library. Thus, thanks to the newspaper articles, a well-organized concert at the Music Institute, and a critical edition of *selected motets* from the *Sacrae cantiones* collection - the music of Ivan Lukačić came to life again in the mid-1930s. During the tragic war and aftermath, his family fell apart, he lost many friends, and the valuable family library was stolen and looted. In the late '60s, he found, in his own words, quite by accident and "among the old papers" in his private archives in the USA, a handwritten transcript of the complete collection of *Sacrae cantiones*, a one he had made in the early '30s in Berlin.

Plamenac sent the microfilms of his transcript and the preserved copy of the original organ *continuo* part to the Department of Music and Musicology of the Croatian (then Yugoslav) Academy of Sciences and Arts (HAZU) in Zagreb. Josip Andreis printed a musical edition of the remaining sixteen motets from the microfilms in 1970. In the meantime, Lovro Županović published the first stylistic study on *Sacrae cantiones* in 1968. The next year (1969), following Plamenac's note, he published four of Lukačić's motets in the journal *Zvuk* from Johann Donfrid's anthology *Promptuarium Musicum* (1626). Andreis was an experienced professor of music history at the Academy of Music and the author of basic music manuals used by generations of musicologists and musicians. Županović was his successor at the Department of Early Croatian Music. Both of them notably contributed to reviving interest in Lukačić's music. At this point, the discourse requires the transition to the *Ich-Form* since the author of this text took part in the quest for Lukačić's publication.

When the renovated Berlin Library building opened in the early 1980s, many books scattered during World War II began to return to the institution. At that time, the Jagiellonian Library in Kraków stored a part of the holdings of the Berlin Library. So, under the auspices of the HAZU Library, I wrote an official letter to the Krakow library, asking for microfilm. A few months later, at the beginning of 1983, a small packet arrived, without any cover letter, with a microfilm of the original first edition of Ivan Lukačić's *Sacrae cantiones* collection! Thus, after 40 years of searching by many local

musicologists, after countless futile letters and travels, I found the lost unique Lukačić's collection. I was motivated by Fr. Ludovico Bertazzo's proposal to prepare an edition of Lukačić's entire collection for the *Corpus Musicum Franciscanum* series that we published in 1986 in Padua. As requested by the publisher, the edition was supplied with the realised organ continuo part. The last contemporary publication *Sacrae cantiones* is a reprint of the original, published by the Music Information Center in Zagreb in 1998. This edition seems especially important because it provides insight into the original, which is the basis for any "historically informed" performance.

The Digital-Zoom Šibenik company and its director, cameraman and producer Davor Šarić made the documentary *In Search of Lukačić* in 2000. The documentary premiered in Šibenik and the hall of the Croatian Music Institute in Zagreb, several times on Croatian television, then at an international musicological conference in New York, etc. The DVD was attached to my book *Ivan Lukačić* from 2007. The second edition of Lukačić's collection for the mentioned series of Paduan Franciscans *Corpus Musicum Franciscanum* has been launched. It will be co-published as an international and domestic publication (just a critical edition, without added continuo realisation). There is also a new collection of papers prepared for publication.

We are encouraged to roll up our sleeves since we already had the International Musicological Conference in 1985, dedicated to the 400th anniversary of the composer's birth, organized by the Provincial of the Franciscan Conventuals, a collection published two years later (editor Ljudevit Maračić) and this symposium. Still, we have so much work to do on the revival of the music of Lukačić and his contemporaries.

Instead of a conclusion

And finally, instead of a conclusion, let me discuss an issue that requires a response. The cover of *Sacrae cantiones* does not have the number of the opus. Even though this practice was not an exception at the time of Lukačić, it is still unusual and requires clarification. A question I pose: is this collection the first and only printed work of Lukačić? How he did not write a single musical composition after he had published the *Sacrae cantiones* and had become maestro di Capella in the Split Cathedral remains a mystery. Namely,

he was in charge of the musical repertoire, and his duties included a significant compositional engagement. Is it possible that Lukačić, welcomed in Split so delightfully after his Italian studies, did not compose anything after 1620?

However, we know that several of his motets were published even after 1620. We assume that the acquaintance with Giacomo Finetti likely contributed to the spread of Lukačić's music to northern Europe. The anthology of Johann Reininger's *Deliciae sacrae musicae* (Ingolstadt, 1626) includes *Ex ore infantium*. The third volume of Johann Donfrid's famous anthology *Promptuarium musicum* (Strasbourg, 1627) consists of *Corde et animo*, *Sancta et immaculata*, *Sancti mei*, *Nos autem* and *Domine puer meus*. *Sacrae cantiones* collection contains all these motets. The inclusion of Lukačić's motets in prestigious anthological collections confirm his European reputation. His motets were not only performed in Venice but at northern European churches. At least we would like to believe it!

But to prove that he performed his motets in northern European churches, we have to research the catalogues of printing presses, their sales and distributions. This task awaits younger generations. Further research on the spread of early Baroque publications would bring to light another unknown work of Croatian masters and perhaps, another Lukačić's collection. After all, in every ending, there is a new beginning.

Supplement: Contemporary editions of Lukačić's motets

Dragan Plamenac (ed.), *Ivan Lukačić, Odabrani moteti (1620)* [*Selected motets*], Hrvatski glazbeni zavod, Zagreb, 1935, 1975 (reprint).

Ennio Stipčević (ed.), *Ioannis Lvcacih de Sebenico: Sacrae Cantiones Singulis Binis Ternis Quaternis Quinisque vocibus Concinendae, Venetiis 1620* (prir. Ennio Stipčević), Muzički informativni centar Koncertne direkcije Zagreb – Gradska knjižnica “Juraj Šižgorić”, Zagreb – Šibenik, 1998 (reprint).

Ennio Stipčević (ed.), *Ivan Lukačić OFMConv. (c. 1585 - 1648), Sacrae cantiones Venezia, 1620, Mottetti a 1-5 voci* (Corpus Musicum Franciscanum), Messaggero, Padova, 1986.

Josip Andreis (ed.), *Ivan Lukačić, Šesnaest moteta* [*Sixteen motets*], Muzikološki zavod Muzičke akademije, Zagreb, 1970.

Lovro Županović, Četiri moteta Ivana Lukačića iz zbirke Promptuarium musicum Johanna Donfrida, *Zvuk* 1969/ 91, 32–37 (Četiri moteta iz zbirke Sacrae cantiones (Venecija, 1620) [*Four motets from Sacrae cantiones*], mus. supplement, 1–16).

FR IVAN MARKO LUKAČIĆ UNPUBLISHED ARCHIVAL FINDINGS

Ljudevit Anton Maračić

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Abstract

The Croatian musician Fr. Ivan Lukačić was a choirmaster of the Split Cathedral during the 17th century. He was born in Šibenik, educated in Venice and Rome and performed his priestly ministries in Split. There is a growing interest in the life of this Conventual Franciscan, especially on the 400th anniversary of the publication of his collection of motets “Sacrae Cantiones” (Venice, 1620). He spent the most prolific life as the guardian of the monastery of St. Francis and a choirmaster of St. Domnius Cathedral in Split. The author’s work on arranging the archives of the Croatian Conventual Franciscan Province of St. Jerome in Zagreb provided insight into archival fonds stored in twenty manuscript collections. In this paper, the author presents unpublished archival findings on Lukačić’s work as a friar and religious leader and his spiritual life imbued with numerous tensions, misunderstandings, and challenges. These new findings shed light on the life and work of this Conventual Franciscan in the towns of Šibenik and Split, where he acquired musical education and developed his musical talent.

Keywords: *Conventual Franciscan, early baroque music, St. Francis monastery in Split, St. Domnius Cathedral in Split, guardian and definitior, Zadar Custody*

Introduction

A scientific conference on the 400th anniversary of the birth of Fr. Ivan Marko Lukačić (1585-1985) was held in Zagreb in November 1985. The conference proceedings, entitled “Lukačić”,¹ were published over a year after.

¹ Cf. Ljudevit Anton Maračić (ed.), *Lukačić, Proceedings of the Scientific Conference on the 400th Anniversary of the Birth of Ivan Marko Lukačić*, Provincijalat franjevac konventualaca, Zagreb, 1987.

However, some authors expressed their regret for not providing a more comprehensive insight into the work of this Croatian Baroque musician. There is still much archival material about this eminent Conventual Franciscan who performed his ministries in his Province of St. Jerome in Dalmatia. He lived and worked in St. Francis monastery in Split and the Zadar Custody, which covered his monastery in Šibenik and residence in Split. The authors presented their archival biographical research findings, but only partially, mainly focusing on the monastery archives in Split (Roščić) and Lukačić musical education and specialization in Rome (Mrkonjić). Other authors, as expected, focused their attention on musical activities or circumstances that influenced Lukačić's successful work in Split.

After thirty years, motivated by numerous reasons, I decided to arrange the entire archival material of the Croatian Conventual Franciscan Province of St. Jerome, stored in well-protected cardboard boxes that have been inaccessible to the public and thus insufficiently studied. The fruit of this work, which brought me a lot of joy and many surprises, is bound in two large volumes entitled "Provincial Historical Archives".² In this work, I focus on the well-known friars of the Province of St. Jerome from 1559 to 1827. This period is covered by the minutes and reports of the Provincial Chapters and visitations starting from 1559. That year the Provincial Archives was established. In 1827, the Province of St. Jerome in Dalmatia merged with the Province of St. Anthony of Padua in Padua. From 1827 on, the archival fonds was stored there until the provinces' disintegration in 1907. From that year until today, the Archives of the Province of the Holy Spirit in Zagreb preserves the earlier fonds and later archival material.

The historical archive of today's Croatian Province of St. Jerome keeps, among other things, twelve large-format manuscripts, entitled "Acta Provinciae". Besides the official minutes of the Provincial Chapters and canonical visitations, the Archives also contains correspondence with the provincial administration, data on newcomers to the priesthood, those vowed and the deceased members, and other appealing things from the past. The indication of the volume number matches the period described in the book, so,

² Cf. Ljudevit Anton Maračić, *Provincijski povijesni arhiv. Arhivsko gradivo povijesnog dijela Provincijskog arhiva (1539. – 1827.)*, Hrvatska provincija sv. Jeronima franjevac konventualaca, 2 volumes, Zagreb, 2015. The first volume contains a list and description of the material in chronological order, and the second volume deals with events, phenomena, and names.