

ri, svakako je vrijedan pažnje. Bez obzira na kontekst i umjetničku razinu, svakako ukazuje na žilavo preživjelu predodžbu trolične glave, odnosno *Tricephalosa*. Nevažno je u kontekstu, radi li se o prikazu trojednog Boga, o nekom demonu ili o dekorativnom maskeronu, no svakako je živo svjedočanstvo o žilavo održavanoj predodžbi.<sup>50</sup>

## Summary

### ***Reflections on the Tricephalos motif in St. Brice's Church in Kalnik***

*Key words:* Kalnik, wall paintings, Holy Trinity, iconography, *Tricephalos*, Murska Sobota

The dogma of the Triune God is the basis not only of Cristian iconography, but also of Christian theology. A frequent stumbling block in the polemics between Christian denominations and other monotheistic religions on the polytheistic nature of Christianity, it consequently serves as Christian theologians' bastion for the defense of Christianity. At the same time, Christian visual arts try to keep up with theology and in their way defend the same doctrine in painting and describe the indescribable: the dogma of the Triune God. In the last one and a half millennia the Triune God or the Holy Trinity has been portrayed in visual arts in very different ways and the iconography of this motif has been developing in line with Christian theology. Different portrayals were put to the fore, discredited and even forbidden, parallel with the development of theology and Christian iconography.

The portrayal of God as a person with three heads or one head with three faces, the so called *Trichephalos*, was popular for some time among many other iconographic methods of portrayal. This motif originates from the Middle Ages and almost completely disappeared from Western Christian iconography after the Council of Trent.

This paper examines the relatively close occurrence of the same iconographic motif, the Holy Trinity portrayed as one head with three faces, in the parish church in Kalnik and the cathedral (then a parish church) in Murska Sobota. Furthermore, this group of occurrences found in the Kalnik area and the northern part of Slovenia is further strengthened by some independent examples of the *Tricephalos*, which the author comments on. Before shedding some light on this local theme, it is important to state again that the *Tricephalos* is just one of the iconographic variants of the portrayal of the inconceivable dogma of the Triune God – the Holy Trinity.

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50 Ako uzmemo u obzir sveopću pojavu troličnih likova u kontekstu ranih civilizacija, na prostoru od Kelta do doline rijeke Inda, onda ovaj motiv možemo nazvati arhetipskim. Konačno, isti će se motiv u duhovitoj spirali ponovo pojaviti u kontekstu umjetnosti dvadesetog stoljeća: u Ionescovoju antiteatarskoj drami *Jacques ili pokornost* (1950.), pojavljuje se lik Roberta II., koja nosi masku s četiri oka, trojim ustima i nosovima, vjernu reprodukciju predtridentinskih *Tricephalosa*. Masku je prema autorovim uputama dizajnirao njegov suradnik Jacques Noël, Eugène IONESCO, *Čelava pjevačica i drugi antikomadi*, urednik Zlatko Crnković, Zagreb, 1981., str. 74.