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PRILOG PROUČAVANJU TIPOLOGIJE FRANJEVAČKIH CRKAVA U ISTRI I NA OTOCIMA KVARNERSKOG ZALJEVA

A CONTRIBUTION TO THE STUDY OF TYPOLOGY OF FRANCISCAN CHURCHES IN ISTRIA AND ON THE KVARNER BAY ISLANDS

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Franjevačke crkve u Istri i na otocima Kvarnerskog zaljeva (Krku, Cresu, Rabu i Pagu), građene od sredine 13. do kraja 16. stoljeća, arhitektonska su ostvarenja koja upotrebljavaju tip tzv. propovjedničke crkve. Upravo taj tip crkve, jednostavne jednobrodne građevine s drvenim stropom ili otvorenim grednjakom i svetištem realiziranim u obliku svedene četverokutne apside, odražava učenja Franje Asiškoga, osnivača Reda, koja su dosljedno naglašavala jednostavnost, skromnost i siromaštvo. Franjevačke crkve proučavanog područja bile su predmetom istraživanja domaćih i stranih znanstvenika različitih profila i interesa. Međutim, izostala je sustavna obrada arhitektonskih tipova vjerojatno stoga što franjevačke crkve ne pokazuju osobito razvijene oblike tlocrta koji bi privukli pozornost istraživača. One su građene uz poštivanje krajnje racionalnih graditeljskih načela, a njihovi oblici, uglavnom, slijede zadane norme.

U ovome radu analizirat će se franjevačke crkve, građene od sredine 13. do kraja 16. stoljeća, u Istri i na otocima Kvarnerskog zaljeva: crkva Sv. Franje u Puli, crkva Sv. Franje u Poreču, crkva Sv. Franje u Krku, crkva Navještenja Blažene Djevice Marije na Košljunu, crkva Sv. Marije Magdalene u Poratu (Krk), crkva Sv. Marije u Glavotoku (Krk), crkva Sv. Franje u Cresu, crkva Sv. Bernardina u Kamporu (Rab), crkva Sv. Franje u Komrčaru (Rab) i crkva Sv. Frane u Pagu. Navedene crkve interpretirat će se s obzirom na oblikovanje masa i konstrukciju, te (pre) poznate graditelje-majstore, potom prikazat će se njihova zastupljenost u dostupnim znanstvenim i stručnim radovima hrvatskih i inozemnih autora i, naposljetku, predložiti će se tipološka klasifikacija tih crkava temeljena na oblikovanju njihovih prostornih i tlocrtnih jedinica, dakle lađa i apside, te na načinu njihova svođenja.

KLJUČNE RIJEČI: *Franjevačke crkve, Istra, otoci Kvarnerskog zaljeva, analiza, interpretacija, tipološka klasifikacija*

Franciscan churches in Istria and on the islands of the Kvarner Bay (Krk, Cres, Rab and Pag) were built in the period from the middle of the 13th to the end of the 16th century and they represent architectonic creations of the so-called preaching church type. It is precisely this type of church, a simple structure consisting of a nave, a wooden or exposed beam ceiling, and a sanctuary executed in the form of a vaulted quadrangular apsis, which reflects the teachings of Francis of Assisi, the founder of the Order, consistently emphasizing simplicity, humility and poverty. Franciscan churches in the studied region were already the subject of research projects conducted by domestic and foreign scientists of different profiles and interests. However, a systematic study of architectural types was never conducted, probably because Franciscan churches do not feature particularly developed ground plan forms which would in turn attract the attention of researchers. They were built in compliance with extremely rational construction principles, and their forms for the most part followed the norms that were set.

In this paper we analyze Franciscan churches that were erected in the period from the middle of the 13th to the end of the 16th century in Istria and on the islands of the Kvarner Bay: the Church of St. Francis in Pula, the Church of St. Francis in Poreč, the Church of St. Francis in Krk, the Church of the Annunciation of the Blessed Virgin Mary on Košljun, the Church of St. Mary Magdalene in Porat (Krk), the Church of St. Mary in Glavotok (Krk), the Church of St. Francis in Cres, the Church of St. Bernardine in Kampor (Rab), the Church of St. Francis in Komrčar (Rab), and the Church of St. Francis in Pag. These churches will be interpreted with respect to their design and construction, the recognized and known master builders, and their representation in the available scientific and professional papers of Croatian and international authors. To conclude with, a typological classification of these churches will be proposed, based on the design of their spatial and layout units, i.e., aisles and apses, and on the manner in which they were vaulted.

KEY WORDS: *Franciscan churches, Istria, Kvarner Bay islands, analysis, interpretation, typological classification*

UVOD

U Istri i na otocima Kvarnerskog zaljeva (Krku, Cresu, Rabu i Pagu) nalazi se deset franjevačkih crkava koje su građene od sredine 13. do kraja 16. stoljeća. Svojim crkvama franjevci promiču novo, gotičko graditeljstvo koje se iskazuje u jednostavnim kubusima tih građevina i pročišćenim, jednostavnim konstrukcijskim i plastičkim oblicima. Premda prožete krajnjom racionalizacijom graditeljskih načela i oblika, skromna i ograničena dekoracija tih crkava, koja je tematski vrlo siromašna, pokazuje dosege kamenoklesarske djelatnosti i slabija ili jača zadržavanja i/ili preplitanja stilskih koncepcija.

Mogućnosti istraživanja franjevačkih crkava u Istri i na otocima Kvarnerskog zaljeva od sredine 13. do kraja 16. stoljeća bile su određene objektivnim ograničenjima, ponajprije s obzirom na necjelovitost pisane građe o samim crkvama, premda postoji veća količina pisanog materijala – izvora i dokumenata o Redu, kao i djelomična inventarizacija tih crkava. To je odredilo i pristup problemu. Kao temeljna metoda nametnula se ona inventarna, koja proizlazi iz terenskog istraživanja. S tom je metodom kombinirana statistička, a obuhvatila je proučavanje literature i postojeći već sistematiziran arhivski materijal, što je omogućilo upotpunjavanje spoznaja stečenih na terenu. Dakle, težište proučavanja bilo je na dodatnom prikupljanju i obradi terenskih podataka. Oni su poslužili iscrpnijoj i cjelovitijoj interpretaciji crkava s povijesno-umjetničkog gledišta i, napose, predlaganju tipološke klasifikacije. Neke druge metode, poput formalne analize stila, u većem opsegu izostaju budući da postojeći arhitektonski elementi nisu mogli omogućiti preciznije određenje datacije crkava.

U proučavanju franjevačkih crkava u Istri i na otocima Kvarnerskog zaljeva, radi definiranja stvarno mogućih dosega i, prije svega, radi relevantnosti izvedenih zaključaka, nužno je osvrnuti se na pristup problemu definiranja arhitektonskih tipova. Kako je namjera rada bila ustrojiti što točniju tipološku klasifikaciju proučavanih franjevačkih crkava, bilo je potrebno u obzir uzeti sve elemente tlocrta koji su se mogli iskoristiti za jasnije međusobno razlikovanje tipova i njihovih inačica. Iz tog razloga pri oblikovanju tipova upotrijebljeni su sljedeći elementi svojstveni pojedinoj crkvi: tlocrti lađe i oblici apsida, te načini svođenja lađa i apsida. Proučavanjem svakog tog elementa odvojeno, kao i dimenzija, tlocrtno-prostorne dispozicije, materijala, tehnika gradnje, graditeljsko-konstruktivnih i složenijih klesarsko-kiparskih, bogatije dekoriranih sklopova,

INTRODUCTION

In Istria and on the Kvarner Bay islands (Krk, Cres, Rab and Pag) are ten Franciscan churches which were built in the period from the middle of the 13th to the end of the 16th century. With these churches the Franciscans promoted the new Gothic architecture that was expressed in the simple cubes of these structures, and the purified, simple constructional and sculptural forms. Although imbued with the utmost rationalization of architectural principles and forms, the modest and limited decoration of these churches, which is thematically very poor, reflects the achievements of masonry-related activities, and weaker or stronger restraints and/or inter-weavings of stylistic concepts.

The possibilities related to the research of Franciscan churches in Istria and on the islands of the Kvarner Bay, which stem from the period beginning with the middle of the 13th to the end of the 16th century, were defined by objective limitations that were primarily due to the incompleteness of written materials dealing with the churches themselves, although there exist many written materials/sources and documents about the Order, as well as partial inventories of these churches. This determined the approach to the problem. The inventory method thrust itself to the forefront as the basic method resulting from field research. The statistical method was combined with this, and it comprised the study of literature and the existing and already systematized archival material, all of which enabled us to complement the knowledge acquired in the field. The focus of the study was therefore centered on the additional collection and processing of field data that served to compile a more comprehensive and complete interpretation of churches from a historical and artistic point of view and, in particular, to propose a typological classification. Certain other methods, such as formal analyses of style, are to a large extent lacking because with the existing architectonic elements it was not possible to make a more precise dating of these churches.

In the study of Franciscan churches in Istria and on the islands of the Kvarner Bay, in order to define the scopes that are realistically possible and, above all, because of the relevance of the findings made, it was necessary to reflect on the approach to the problem of defining architectural types. Since the purpose of the study was to establish the most exact typological classification possible for the studied Franciscan churches, it was necessary to take into consideration all elements of the ground plan, which could be used for a clearer mutual differentiation of types and their variants. It is for this reason that for the

odnosno skulpturalnih djela, uspostavljene su međusobne sukladnosti i/ili različitosti crkava, te tipologija koja je, po mom sudu, zadovoljila sve kriterije. Skromna količina plastički cjelovitih, vrsno obrađenih dijelova arhitekture, kojima se mogu pridodati određene stilske odlike, također je analizirana. Među metodološka ograničenja, kao i ona samog predmeta proučavanja, treba navesti: nedostupnost arhivske građe u samostanima i arhivima, proučavanje komparativnog materijala uglavnom preko dostupne literature, te relativno siromaštvo podataka i objavljenih radova koji obrađuju tipove franjevačkih crkava na hrvatskoj obali.

Naposljetku, treba istaknuti da je cilj ovog rada prijedlog tipološke klasifikacije franjevačkih crkava izgrađenih u Istri i na otocima Kvarnerskog zaljeva u rasponu od sredine 13. do kraja 16. stoljeća, uz dopunu dosadašnjih istraživanja, te davanje što cjelovitije analize i interpretacije franjevačkih crkava s obzirom na kompoziciju volumena, konstrukciju i graditelje-majstore. Analizom elemenata arhitekture tih crkava nastojao se prikazati razvoj te arhitekture u Istri i na otocima Kvarnerskog zaljeva. Tako će se proširiti i produbiti, te utemeljiti i potvrditi spoznaje o franjevačkoj sakralnoj arhitekturi kao jednom od segmenata franjevačke umjetnosti na proučavanom području i u definiranom vremenu.

TLOCRTNA, PROSTORNA I TIPOLOŠKA INTERPRETACIJA FRANJEVAČKIH CRKAVA U ISTRI I NA OTOCIMA KVARNERSKOG ZALJEVA S PRIJEDLOZIMA DATACIJA I OSVRTOM NA NJIHOVU ZASTUPLJENOST U DOSTUPNOJ LITERATURI

U analizi franjevačkih crkava na predmetnom području, crkve su navođene, i obrađivane, počevši od Istre, potom slijede one na otoku Krku, zatim Cresu, Rabu i, naposljetku, na Pagu. Tipološka klasifikacija ovih crkava i praćenje razvoja arhitektonskog tipa franjevačkih crkava na obrađivanom području, predstavljena je i analizirana u zasebnom poglavlju.

U Istri se nalaze dvije franjevačke crkve, jedna u Puli i druga u Poreču. Crkva Sv. Franje u Puli smještena je u središtu grada, na zapadnim padinama brežuljka zvanog Kapitul, dok se ona u Poreču nalazi na sjevernoj strani poluotoka, u blizini njegova zapadnog rta.

Crkva **Sv. Franje u Puli** sastoji se od izdužene, pravokutne lađe (34,40 m x 12,30 m) otvorene krovne konstrukcije, na koju se, na istočnoj strani, izduženim

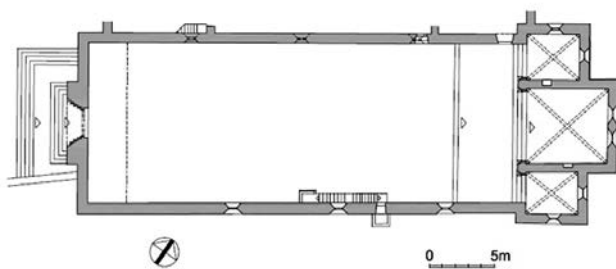
formation of types we used the following elements that are characteristic of an individual church: the ground plans of the nave and the forms of the apses, and the ways the naves and apses were vaulted. By studying each of these elements separately, including dimensions, the layout-spatial disposition, materials, construction techniques, construction complexes, the more intricate stone dressing and sculptural, richly decorated complexes, or sculptural works, we established the mutual compatibilities and/or differences among these churches, as well as a typology that, in my opinion, satisfied all criteria. We likewise analyzed the modest quantity of sculpturally complete, masterly hewn architectural elements to which certain stylistic features can be added. Among methodological limitations, as well as those attributed to the object under investigation itself, the following should be listed: the unavailability of archival materials in monasteries and archives, the study of comparative materials mainly through available literature, and the relative scarcity of data and published works dealing with the types of Franciscan churches on the Croatian coast.

Finally, it should be noted that the scope of this paper is to create a proposal for a typological classification of Franciscan churches erected in Istria and the Kvarner Bay islands in the period from the middle of the 13th to the end of the 16th century, by supplementing the studies that were carried out to date, and by offering a more comprehensive analysis and interpretation of Franciscan churches with respect to the composition of volumes, their construction, and the master builders-craftsmen. By analyzing the architectural elements of these churches we attempted to show the development of this architecture in Istria and the Kvarner Bay islands. In this manner we will expand and deepen, as well as establish and confirm the knowledge related to Franciscan religious architecture, as one of the segments of Franciscan art in the region under scrutiny in the defined period of time.

THE GROUND PLAN, SPATIAL AND TYPOLOGICAL INTERPRETATION OF FRANCISCAN CHURCHES IN ISTRIA AND THE KVARNER BAY ISLANDS, WITH PROPOSALS FOR DATING AND A REVIEW OF THEIR REPRESENTATION IN THE AVAILABLE LITERATURE

The Franciscan churches from the subject area, which are cited and discussed in the analysis, start with those in Istria, followed by the ones on the islands of Krk, Cres, Rab and Pag. The typological classification of these churches and

šiljastim trijumfalnim lukovima vežu tri svedene četverokutne apside (dimenzije čitavog svetišta su 6,30 m x 5,80 m). Stupnjevanjem širina i visina otvora izražena je i stvarna diferencijacija prostora iza njih i naglašavanje srednje apside u odnosu na bočne. Srednja apside istaknuta je iz perimetra istočnog zida svetišta, kao i u elevaciji, a bočne apside prelaze širinu lađe za debljinu njezinih zidova. Ukupnom širinom apside prelaze širinu lađe tako da prozori na sredini istočnih zidova bočnih apside nisu u osi trijumfalnih lukova. Svodovi apside su križno-rebrasti i opiru se o figuralne konzole s obilježjima pune plastike. Rebra svoda srednje apside različita su od rebara svodova bočnih apside. Oblikuje ih pet oblikih štapova, s izraženim srednjim, složenih u trokutnu kompoziciju, a rebra bočnih apside imaju tri obla štapa sa srednjim snažno izraženim i blago zašiljenim. Tri luka povezuju lađu s apsidama. Oni su šiljasti, opiru se o dva pilastra na čeonim stranama pregradnih zidova i na imposte bočnih zidova lađe. Ispred apside, u čitavoj širini lađe, podignut je za dvije stepenice jedinstveni prostor kora, koji je od lađe odijeljen kamenom ogradom. Pravokutni je prostor lađe predimenzioniran ne samo u horizontalnom protezanju već i u elevaciji. Bočni zidovi lađe perforirani su s po tri uska i izduljena prozora. Prozori na južnom zidu su duži i niže postavljeni od onih na sjevernom. Visina prozora na sjevernom zidu bila je određena visinom terase prvobitnog klaustra, a krov sadašnjeg ih zatvara do polovice. Na južnom zidu, ispod srednjeg prozora, ali izvan osi, ugrađena su dva kraka kamenih stuba od kojih zapadni vodi na kamenu propovjedaonicu na konzolama, a istočni do pravokutnih vrata vanjske propovjedaonice. Unutrašnja propovjedaonica, bez ukrasa, ne poklapa se smještajem i smjerom s oltarom, raskrivajući svoje svjetovno obilježje i propovjedničku namjenu. Njezin smještaj usred okupljene mase slušatelja određen je funkcionalnim i praktičnim razlozima.



Sl. 1 Pula, crkva Sv. Franje, tlocrt (tlocrt izradili: Ivan Tenšek, d.i.a. i Ivana Valjato-Vrus, d.i.a., Institut za povijest umjetnosti, Zagreb).
Fig. 1 Pula, Church of St. Francis, ground plan (Ground plan drawn by: Ivan Tenšek, d.i.a., and Ivana Valjato-Vrus, d.i.a., Institute of Art History, Zagreb).

the monitoring of the development of architectonic types of Franciscan churches in the area under consideration is presented and analyzed in a separate chapter.

Two Franciscan churches are located in Istria, one in Pula and the other in Poreč. The Church of St. Francis in Pula is located in the middle of the city, on the western slopes of a hillock named Kapitul, while the one in Poreč stands on the northern side of the peninsula, in the vicinity of its western cape.

The Church of **St. Francis in Pula** consists of an elongated, rectangular nave (34.40 m x 12.30 m) with a roof showing trusses, onto which, on the eastern side, three vaulted, quadrangular apses are bound with elongated, pointed triumphal arches (the dimensions of the entire sanctuary are 6.30 m x 5.80 m). By grading the width and height of the openings, the actual differentiation of space behind them was expressed, emphasizing the central apsis in relation to the lateral ones. The central apsis is set off from the perimeter of the eastern wall of the sanctuary, as well as in elevation, while the lateral apses surpass the width of the nave by the thickness of its walls. The total width of the apses surpasses the width of the nave, so that the windows in the middle of the eastern walls of the lateral apses are not in the axis of the triumphal arches. The vaults of the apses are cross-ribbed and they rest on figural consoles with sculptural features. The ribs of the vault in the central apsis are different with respect to the ribs of the vaults in the lateral apses. They are formed by five circular bars, of which the central one is emphasized, which are arranged in a triangular composition, while the ribs of the lateral apses feature three circular bars, of which the central one is strongly emphasized and slightly tapered. Three arches connect the nave with the apses. They are pointed and rest on two pilasters on the front sides of the partition walls, and on imposts of the lateral walls of the nave. In front of the apses, in the entire width of the nave, the undivided choir area was raised by two steps and separated from the nave by a stone parapet. The rectangular nave area is oversized not only in its horizontal extension but also in its elevation. Each of the lateral walls of the nave is perforated with three narrow and elongated windows. The windows on the southern wall are longer and lower-placed in comparison with those in the northern wall. The height of the windows on the northern wall was determined by the height of the terrace of the original cloister, while the roof of the present-day cloister closes them up to the middle. On the southern wall, below the central window, but off-axis, two arms of stone steps

S obzirom na namjenu, u primjeru crkve Sv. Franje u Puli prostor lađe ima dvije orijentacijske točke: jedna je uzdužna i usmjerena je prema oltaru za vrijeme trajanja službe Božje, a druga je poprečna i središte joj je u podignutoj propovjedaonici ugrađenoj posred južnog zida. S obzirom na takvu funkciju lađe oltarni prostor je, na stanovit način, postao odvojen.



Sl. 2 Pula, crkva Sv. Franje, unutrašnjost - lađa, pogled prema svetištu (foto: dr. sc. Damir Demonja).

Fig. 2 Pula, Church of St. Francis, the interior - the nave, a view towards the sanctuary (Photography: Dr. Sc. Damir Demonja).

Crkva je građena pravilnim, glatko klesanim kvadrima sлагanim u pravilne nizove nejednakih širina s uskim sljubicama bez žbuke. Naglašavanje volumena srednje apsida dosljedno je provedeno i u stupnjevitosti kompoziciji otvora istočne fasade: sa strane dvaju velikih prozora nalazi se po jedan manji prozor bočne apsida. Prozori na bočnim stranama apsida još su manji. Zabat glavne apsida završen je nizom visećih lukova na konkavno profiliranim konzolama. Potkrovni vijenac u funkciji strehe ima s donje strane glatko uže, nad kojim je polukružno uvučeni profil, zatim niz zubaca i segmentno uvučeni dio. Završni vijenci bočnih apsida istovjetno su oblikovani. Istočni zabatni zid lađe nadvisuje krovnište apsida, a kako su apsida šire od lađe, nastavlja se i nad njima. Nad sjevernim dijelom tog zida diže se dvostruka preslica za zvona.

Sjeverna fasada lađe ima tri okomito izdužena prozora šiljastog luka. Uz istočni i zapadni dio te fasade prigradna su krila samostana, a u sredini krak hodnika klaustra s galerijom, koja na prvom katu povezuje krila. Južna je fasada otvorena prozorima čiji je oblik sukladan onima na sjevernoj fasadi, ali oni nisu simetrično raspoređeni u odnosu na dužinu fasade. Srednji prozor bliži je zapadnom, ali je razmak između prozora uravnotežen otvorom vrata i istaknutim volumenom vanjske kamene propovjedaonice.

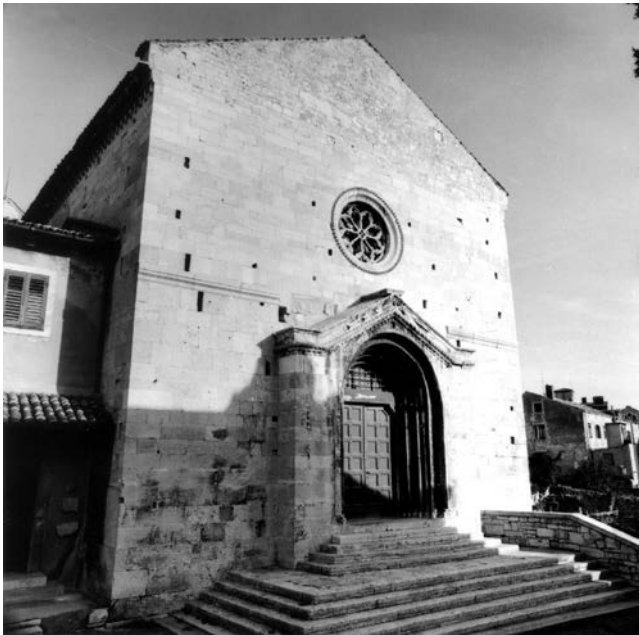
were erected, of which the western one leads to the stone pulpit on consoles, and the eastern to the rectangular door of the exterior pulpit. The undecorated interior pulpit does not correspond with the altar as regards its location and orientation, revealing thus its secular character and preaching purpose. The positioning of the pulpit in the middle of the assembled masses of listeners is defined by functional and practical considerations. With regard to its purpose, in the case of the church of St. Francis at Pula, the area of the nave has two orientation points: one is longitudinal and directed toward the altar during the time of church services, the other is transversal and its center is in the elevated pulpit that was built into the middle of the southern wall. Considering such a function of the nave, the altar area has, in a way, become separated.

The church was erected with rectangular, smoothly hewn cuboids placed in parallel courses of differing widths, having very thin joints devoid of mortar. The emphasis on the volume of the central apsis was carried out in a consequent manner that likewise reflects itself in the graded composition of openings on the eastern façade: on the side of two large windows is a single smaller window of the lateral apsis. The windows on the lateral sides of the apsides are even smaller. The gable of the main apsis terminates with a series of hanging arches on concavely molded consoles. The loft cornice that functions as the projecting overhang at the lower edge of the roof, has on its nether side a smooth rope, above which is a semicircular recessed molding, followed by a series of dentils and a drawn in segment. The terminal cornices of the lateral apsides are identically shaped. The eastern gable wall of the nave overhangs the roof of the apsides, and because the apsides are wider than the nave, it also continues over them. Situated over the northern section of this wall is a bell-structure in the shape of a double distaff.

The northern façade of the nave has three vertically elongated windows with a pointed arch. The wings of the monastery were added alongside the eastern and western section of this façade. In the middle, a leg of the cloister corridor was added with a gallery that on the first floor connects the wings. The southern façade was opened with windows whose shape is congruent with those on the northern façade, although they are not symmetrically arranged in relation to the length of the façade. The middle window stands closer to the western one, but the gap between the windows was balanced with the door opening and the emphasized volume of the external stone pulpit.

The main façade is of the gable-type and it was erected using rectangular cuboids, as is the case with the other

Glavna je fasada zabatnog tipa i izgrađena je pravilnim kvadrinama kao i ostale, osim zabatnog dijela, koji je od sitnijih kvadara i nepravilne građe. Fasada je vijencem horizontalno podijeljena u dva dijela. Vijenac se prekida u širini niše portala trokutnog zabata unutar koje je stepeničasto usječen, bogato raščlanjen i ukrašen glavni portal polukružnog luka. Nad njim je, u osi, okrugli prozor s kamenom ružom.



Sl. 3 Pula, crkva Sv. Franje, vanjština, pročelje (foto: dr. sc. Damir Demonja).

Fig. 3 Pula, Church of St. Francis, the exterior, the main façade (Photography: Dr. Sc. Damir Demonja).

Portal pročelja, povišen od razine terena za deset stepenica, sastoji se od niše oblikovane stupnjevito uvučenom plohom oblikih lukova. Ona je razdijeljena vitkim četverouglastim, ovalnim, dvostruko prepletenim i izlomljeno prepletenim stupićima s bazama i kapitelima, te skladno ukrašena ornamentalnim motivima pasjeg skoka, zubaca, školjki i lisnatih vitica koje izlaze iz amfora. Po veličini, bogatstvu ukrasa, skladnoj kompoziciji i likovnoj kakvoći detalja taj portal vrijedno je djelo arhitektonsko-dekorativne plastike među portalima franjevačkih crkava bez figuralne skulpture. Može se, u cjelini, odrediti kao kasno romanički, što se očituje u profilaciji koja ne izlazi iz ravnine čeone plohe ulazne niše, oblikih lukovima i u okviru svijetlog otvora vrata, koji je širok i gladak. Romanička je i morfologija motiva pasjeg skoka, zubaca, školjki i lisnate vitice. Važno je naglasiti njihovo skladno povezivanje u složenu cjelinu i upozoriti na mogućnost da se graditelj portala u preuzimanju pojedinih motiva neposredno oslanjao

faces of the church, except for the gable section that was built using smaller cuboids that were laid in an irregular manner. A cornice divides the façade horizontally into two parts. This cornice is interrupted in the width of the portal niche with a pediment. Located within this niche is the main portal that features a semicircular arch, which has been hewn in a step-like manner and is richly molded and decorated. Above it, in its axis, is a circular window decorated with a stone rosette.

The portal on the façade, which has been elevated from ground level by ten stairs, consists of a niche that was formed by a gradually retracting splay made up of rounded arches. It is divided with slender quadrangular, oval, doubly interlaced and partly interlaced columns with bases and capitals, and harmoniously decorated with ornamental motifs such as the wave scroll running ornament, dentils, seashells, and leafy tendrils emanating from amphorae. Because of its size, rich decoration, harmonious composition and artistic quality with respect to detail, this portal represents a valuable work of architectural-decorative sculpture among portals of Franciscan churches that are devoid of figural sculpture. It can be defined, in general, as Late Romanesque, as evidenced by the molding that does not protrude from the plane of the entrance niche front surface, the rounded arches, and the wide, smooth door frame. The morphology of the wave scroll running ornament, dentils, seashells and leafy tendrils is likewise Romanesque. It is important to stress that all of these are harmoniously connected to form a complex whole. It should also be pointed out that the builder of the portal was possibly inspired by Pula's Roman monuments when choosing some of the decorative motifs, as for example, by the arch of the Sergii (Ivančević 1964, 86-87; idem 2002, 59-60).

The Church of St. Francis in Pula retains a Romanesque tradition that is readily apparent, for example in the compact volume, or the repertoire of architectonic-sculptural details. The intention of uniting space reflects itself in the single nave that is extremely simple in its shape, devoid of any decorations. Its eastern wall opens up in the form of an elongated, pointed, arch-shaped, triple lancet window, into a three-apsed sanctuary. The vaults of the apses are hidden behind the lower openings of the triumphal arches, and the lateral apses slip out of sight as they are wider in comparison with the perimeter of the nave. The grading of the widths and heights of the arch openings expresses the real differentiation of the space behind them and at the same time emphasizes the main apsis, with its size and height, in relation to the lateral ones.

na pulske antičke spomenike, primjerice slavoluk Sergijevaca (Ivančević 1964, 86–87; Isti 2002, 59–60).

U crkvi Sv. Franje u Puli očito je zadržavanje romaničke tradicije koja se raskriva, primjerice, u kompaktnom volumenu ili u repertoaru arhitektonsko-plastičkih detalja. Namjera sjedinjavanja prostora očituje se u jedinstvenoj lađi oblikovanoj krajnje jednostavno, bez ukrasa. Njezin istočni zid otvara se izduženom šiljastolučnom triforom u troapsidalno svetište. Svodovi apsida skriveni su iza nižih otvora trijumfalnih lukova, a bočne apside izmiču pogledu jer su šire od perimetra lađe. Stupnjevanjem širina i visina otvora lukova izraženo je stvarno razlikovanje prostora iza njih i naglašavanje glavne apside veličinom i visinom u odnosu na bočne. I u tlocrtnom rasporedu ističe se glavna apsida stršeći od začelja svetišta, kao što bočne svojom širinom prelaze širinu lađe. Svi su otvori gotički po svojim oblikovnim obilježjima (vertikalna izduženost, šiljasti lukovi) i po odnosu njihovih veličina prema prostoru. Lađa je jako osvijetljena s po tri velika prozora na bočnim zidovima i rozetom na pročelnom, glavna apsida dvostrukim prozorom, a bočne s po jednim manjim, na istočnom i bočnom zidu.

O crkvi Sv. Franje u Puli mnogo se pisalo. Posljednji veći i sustavno obrađen hrvatski znanstveni prilog o franjevačkoj crkvi u Puli, temeljen na sveobuhvatnom proučavanju izvora, literature i terenskom istraživanju, onaj je D. Demonje (Demonja 2014, 125–141; Isti 2013, 95–109, 303–304). Također, izdvajam i A. Krizmanića, koji se sustavno bavio istraživanjem graditeljskog nasljeđa Pule, a posebno su vrijedni njegovi znanstveni prilozi kojima je obradio crkvu i samostanski kompleks Sv. Franje u Puli, čime je upotpunio znanja o ovom važnom spomeniku graditeljske baštine grada, međutim tek rijetki Krizmanićevi radovi o pulskoj franjevačkoj crkvi i samostanu su objavljeni (Krizmanić 1998 i Isti 2001).

R. Ivančević, koji je crkvu Sv. Franje u Puli među prvim hrvatskim povjesničarima umjetnosti detaljno proučio i dao vlastita gledišta o njezinoj izuzetnosti, značenju i mjestu u korpusu spomenika sakralne gotičke arhitekture u Istri, određuje dataciju crkve 1285. godinom (Ivančević 1964, 181–202), kao i M. Tamaro (1892–1893, 95) i Kandler (1855, 34). M. Oreb (1962, 78) i Lj. Maračić (1992, 105–111), pak, misle da je crkva postojala i prije 1285. godine. Budući da se u literaturi mogu pronaći godine koje su u svezi s crkvom Sv. Franje u Puli, njezina se gradnja smještala u razdoblje od 1285. do 1314. godine (Budinis 1928, 60; Forlati 1929, 3; Marušić

The ground plan layout likewise highlights the main apsis that projects from the rear of the sanctuary, as the lateral ones with their width exceed the width of the nave. All openings are Gothic on account of their design (vertically elongated, pointed arches), and in relation between their size and space. The nave is very well illuminated with three large windows on each of the lateral walls, and a rosette on the façade. The main apsis is illuminated with a double window, the lateral ones with a single smaller window on the eastern and lateral wall.

A lot has been written about the Church of St. Francis in Pula. The last major, systematically researched Croatian scientific contribution about the Franciscan church in Pula was based on a comprehensive study of the sources and literature, as well as on field research, and was authored by D. Demonja (Demonja 2014, 125–141; idem 2013, 95–109, 303–304). I would also like to single out A. Krizmanić for his systematic research of the architectural heritage of Pula. Especially valuable are his scientific contributions that deal with the Church and monastery complex of St. Francis in Pula, with which he expanded the knowledge about this important monument that is part of the architectural heritage of the city; however, but a few of Krizmanić's works dealing with the Franciscan church and monastery in Pula were ever published (Krizmanić 1998; idem 2001).

R. Ivančević, who was among the first Croatian art historians to study in detail the Church of St. Francis in Pula, giving his own point of view as regards its uniqueness, significance and place among other monuments of religious Gothic architecture in Istria, dates this church to 1285 (Ivančević 1964, 181–202), as was the case with M. Tamaro (1892–1893, 95) and Kandler (1855, 34). M. Oreb (1962, 78) and Lj. Maračić (1992, 105–111), on the other hand believe that the church existed before 1285. Since we can find these dates associated with the Church of St. Francis in Pula in literature, we can date its construction to the period from 1285 to 1314 (Budinis 1928, 60; Forlati 1929, 3; Marušić 1974, 4; Oreb 1983, 100; Crkva u Istri 1991, 142). I believe that the Franciscan church in Pula was built towards the end of the 13th century, and given its dimensions and size, we should not exclude the possibility that it was completed in the first decades of the 14th century, which is mentioned in the data that follows, albeit rather imprecisely.

The Franciscan church in Pula is a good example where Gothic constructional, design and spatial solutions can be observed, which reached the Croatian coast from central Italy thanks to the preaching orders, and the Franciscans

1974, 4; Oreb 1983, 100; Crkva u Istri 1991, 142). Smatram da je pulska franjevačka crkva građena potkraj 13. stoljeća, a s obzirom na njezine dimenzije i veličinu ne bi trebalo isključiti mogućnost da je dovršavana u prvim desetljećima 14. stoljeća, o čemu govore, doduše nedovoljno precizno, naprijed navedeni podaci.

Pulska franjevačka crkva pravi je primjer na kojem se uočavaju gotička konstrukcijska, oblikovna i prostorna rješenja, koja na hrvatsku obalu dolaze iz srednje Italije upravo zaslugom propovjedničkih redova, odnosno franjevaca. Iz izvorišta franjevačke arhitekture, Umbrije, preko Toskane kao područja razvoja, pa Maraka kao najbližeg prostora s kojim postoje najintenzivnije pomorske i trgovačke veze, te iz Apulije (Karaman 1949, 122), šire se ti utjecaji na istočnu obalu Jadrana.

Crkva **Sv. Franje** u **Poreču** jednobrodni je prostor, jednostavnog tlocrta u obliku izduženog pravokutnika. Lađa (24,70 m x 8,90 m) je povezana šiljastim trijumfalnim lukom s jednostavnom kvadratnom apsidom (6,20 m x 5,65 m) križno-rebrastog svoda na figuralnim konzolama. Jednostavnost ovog tipičnog tlocrta propovjedničke crkve neznatno je narušena jer je na sjeveroistočnom uglu apsida prislonjen pravokutni zvonik.

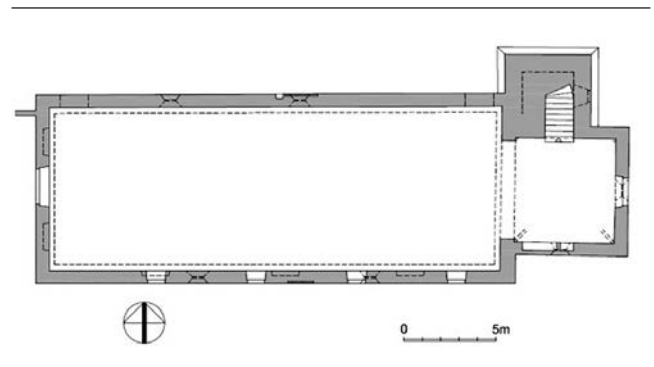
U analizi unutrašnjosti crkve obrađeni su samo oni dijelovi koji su sačuvani iz vremena građenja, a obradom vanjštine pokušalo se ukazati na različite faze gradnje.

Unutrašnjost crkve je horizontalno podijeljena, otprilike u polovici visine, na prizemni podrum i dvoranu Istarske sabornice (kasnije muzeja, danas izložbenog prostora) u gornjem dijelu. Unutar četverokuta apsida ostali su sačuvani fragmenti svodnih rebara i konzola. Rebra su obla, profila 3/4 kruga. Preostao je samo njihov početak, a sačuvane figuralne konzole, ispod bogate profilacije, u obliku su malih ljudskih glava. Na zapadnom zidu apsida djelomično je vidljiv profil zazidanog trijumfalnog luka, koji se oslanja na konzole povezane s onima rebara apsida. U južnom zidu apsida sačuvana je jedna kvadratna niša, čiji je rustični okvir od monolitnih širokih greda, i jedna veća niša segmentno završena. Spomenute su jer njihove visine ukazuju na nešto niži izvorni pod apsida.

Crkva je zidana duguljastim kamenim kvadrima slaganim u pravilne nizove s uskim sljubnicama bez žbuke. U sredini jednostavnog i neraščlanjenog pročelja nalaze se razmjerno visoka vrata uokvirena jednostavnim kamenim gredama iznad kojih je visoka luneta šiljastog luka. Luneta je rekonstruirana, a vjerojatno izvorni

in particular. These influences spread from the origins of Franciscan architecture, Umbria, via Tuscany that was a developmental region, and then, further on, from Marche that was the nearest region with which extremely intensive maritime and trade links were maintained, as well as Apulia (Karaman 1949, 122), until they reached the eastern coast of the Adriatic Sea.

The Church of **St. Francis** in **Poreč** has a single nave and a simple ground plan in the form of an elongated rectangle. The nave (measuring 24.70 m x 8.90 m) is connected to a pointed triumphal arch with a simple square apsis (6.20 m x 5.65 m) that has a cross-ribbed vault on figural consoles. The sheer simplicity of this ground plan that is typical for a preaching church was minimally disrupted by the rectangular belfry that was leant against the northeastern corner of the apsis.



Sl. 4 Poreč, crkva Sv. Franje, tlocrt (tlocrt izradili: Ivan Tenšek, d.i.a. i Ivana Valjato-Vrus, d.i.a., Institut za povijest umjetnosti, Zagreb).

Fig. 4 Poreč, Church of St. Francis, ground plan (Ground plan drawn by: Ivan Tenšek, d.i.a., and Ivana Valjato-Vrus, d.i.a., Institute of Art History, Zagreb).

In the analysis of the church interior only those parts were studied which were preserved from the period of construction, while the study of the exterior was used to portray the different phases of construction.

The interior of the church is horizontally divided, approximately in the middle of its height, resulting in a ground floor cellar and the Istrian assembly hall (later on a museum, and an exhibition hall at present) in the upper part. Within the quadrangle formed by the apsis are the preserved fragments of the vault ribs and consoles. The ribs are circular, with a molding in the form of $\frac{3}{4}$ of a circle. Only their beginning remains, while the preserved figural consoles underneath a rich molding are in the form of small human heads. On the western wall of the apsis is the partially visible molding of an immured triumphal arch that is leant on the consoles connected with those

reljefni prikaz “Agnus Dei” nalazi se u vrhu luka. Struktura zida lijevo i desno od portala, kao i njegova profilacija, “štap”, koji obrubljuje svijetli otvor, pokazuju da su vrata prije bila šira. Kameni okvir vrata ne može se ni po stilu, veličini i proporcijama, kao ni po odnosu prema luneti iznad njega, pripisati izvornoj gotičkoj fazi, već vjerojatno 18. stoljeću, kada je crkva bila temeljito barokizirana (Prelog 1957, 121; Jenko 1964, 84–85; Nikšić 1989, 9). Iznad portala smještena je rozeta glatkog kamenog ruba, također rekonstruirana, čiji je promjer neznatno uži od širine vrata. Na pročelju se uočavaju tragovi pregradnji, te su tako u gornjem dijelu bila jednom otvorena, pa opet zazidana dva visoka prozora. Kamenje zabata je grublje obrađeno i nepravilnije slagano nego ono na ostalom dijelu pročelja. Obris sadašnjeg zabata uvjetovan je novim nagibom krova, koji je najvjerojatnije bio posljedica izrade štukatiranog stropa u 18. stoljeću. Gotički je zabat vjerojatno bio strmiji, možda viši od krova, i završavao je profiliranim vijencem, a sa strana je kod strehe bio izbačen na konzolama, što pretpostavljam prema situaciji sačuvanoj na južnom kraju istočnog zabata.



Sl. 6 Poreč, crkva Sv. Franje, vanjština, pročelje (foto: dr. sc. Damir Demonja).
Fig. 6 Poreč, Church of St. Francis, the exterior, the façade (Photography: Dr. Sc. Damir Demonja).

of the apsis ribs. A square niche was preserved in the southern wall of the apsis, whose rustic frame consists of wide monolithic beams, while a still bigger niche was finished in segments. They are mentioned because their heights point out to a somewhat lower original floor of the apsis.



Sl. 5 Poreč, crkva Sv. Franje, gornji dio nekadašnje crkve, pogled prema apsidi (foto: dr. sc. Damir Demonja).

Fig. 5 Poreč, Church of St. Francis, the upper part of what was once a church, a view towards the apsis (Photography: Dr. Sc. Damir Demonja).

The church was built with elongated stone cuboids placed in parallel courses having very thin joints devoid of mortar. In the middle of the simple, undivided façade is the relatively high door framed by simple stone beams, located above which is a high lunette with a pointed arch. The lunette was reconstructed, and what was probably an original depiction in relief of “Agnus Dei”, is located at the top of the arch. The structure of the wall to the left and right of the portal, as well as its molding, the “bar” that frames the clear opening, show that the door used to be wider before. The stone frame of the door cannot be ascribed to the original Gothic phase of the structure on the grounds of style, size and proportions, as well as due to its relation with the lunette above it, but rather, to the 18th century, when the church was subjected to a thorough baroquization (Prelog 1957, 121; Jenko 1964, 84–85; Nikšić 1989, 9). The rosette that was likewise reconstructed and features a smooth stone border is located above the portal. Its diameter is slightly narrower with respect to the width of the door. On the façade are visible traces of alterations performed through the times, thus we can observe that in the upper section there once existed two tall windows that were subsequently walled in. The stones used in the gable were roughly hewn and placed in a more irregular manner as compared with the rest of the façade. The form of the present gable was conditioned by the new roof pitch, which was most probably the result of a stucco-ceiling

Na južnom se zidu uočavaju, osobito u donjem dijelu, kamenovi kvadratnog oblika i grublje obrade od onih u gornjem dijelu ili na pročelju. Na tome zidu su dva niza otvora: u donjem dijelu četiri četverokutna prozora obrubljena jednostavnim kamenim okvirima i zatvorena rešetkama, a u gornjem dijelu su rekonstruirana dva visoka i uska gotička prozora, čiji su kameni obrubi posve glatki i ne izlaze iz ravnine zida, dok se prema unutrašnjosti sužavaju. U prizemlju, otprilike na sredini dužine toga zida, ostatak je vrata od kojih je sačuvan polukružni srpasti luk i dio praga. Nadvratnika i dovratnika nema, a otvor je zazidan nepravilnim kamenjem.

Kada je riječ o sjevernom zidu, njegov zapadni dio nalazi se unutar krila jedne zgrade čiji su zidovi ostali stajati nakon bombardiranja u Drugom svjetskom ratu (Jenko 1964, 84), a istočni ugao je pokriven zvonikom. Na vidljivom dijelu zida uočavaju se brojni tragovi pregradnji i dogradnji. Sačuvana su dva uska, okomito izdužena gotička prozora, koji su jednaki onima na južnom zidu, a nisu simetrično raspoređeni u odnosu na cjelinu već su smješteni nešto zapadnije. Ispod istočnog prozora nalaze se visoka vrata pravokutnog oblika, sada zazidana.

Jugoistočni ugao lađe sačuvao je izvornu visinu, a sačuvan je i profilirani početak zabata na njegovoj južnoj strani. Na sjevernoj strani zabat je uklopljen u zvonik kasnije nadograđen na istočni zid lađe i sjeverni zid apside (Babudri 1912, 231-232). Apsida je izvorno mogla imati dvoslivni krov kao i lađa crkve, a relativno velika visina njezinih zidova vjerojatno je uvjetovana križno-rebrastim svodom u unutrašnjosti. U sredini istočnog zida apside rekonstruiran je gotički prozor, prema sačuvanim tragovima i sličnosti s ostalim prozorima tog oblika na crkvi, a ispod njega su vrata iz kasnijeg vremena, koja su, po mojoj pretpostavci, probijena kada je crkva izgubila sakralnu funkciju. Na južnom i sjevernom zidu apside zazidani su prozori, koji se uočavaju u strukturi zidova.

Franjevačka crkva u Poreču primjer je ranogotičke arhitekture na početku širenja crkava tzv. propovjedničkog tipa. Ona ima jednostavnu prostornu koncepciju čistih proporcija i volumenskih odnosa. Glatke zidne plohe gotovo bez ukrasa, strog tretman otvora i drugih elemenata arhitektonskog raščlanjivanja u potpunosti su u duhu asketskog shvaćanja. Njezina jednostavna unutrašnjost jedinstvenog, neraščlanjenog prostora u cijelosti je funkcionalna; prostor je maksimalno iskorišten da može primiti što veći broj vjernika, a lađa je potpuno pregledna od ulaza do oltara.

that was erected in the 18th century. The Gothic gable was in all probability steeper, perhaps taller than the roof, terminating with a molded cornice, and on the sides the gable eaves extended out on consoles, all of which are assumptions that derive from the situation preserved on the southern end of the eastern gable.

On the southern wall, especially in its nether section, we can observe square-shaped stones that are more roughly hewn in comparison with those in the upper section or on the façade. There are two rows of openings on this wall: in the nether section are four quadrangular windows bordered with simple stone frames and closed with bars, while in the upper section two tall and narrow Gothic windows were reconstructed, whose stone borders are smooth and do not protrude from the surface of the wall, narrowing towards the interior. On the ground floor, approximately in the middle of the length of this wall, are the remnants of a door of which the semicircular sickle-shaped arch and a section of the threshold are preserved. The lintel and the jambs are missing, and the opening was walled in with roughly dressed stones.

When it comes to the northern wall, its western section is located inside the wings of a building whose walls remained standing after the bombings in World War II (Jenko 1964, 84), while its eastern corner is covered with the belfry. The visible section of the wall features numerous traces of alterations and annexes. Two narrow, vertically elongated Gothic windows are preserved, which are identical to those on the southern wall, and are not symmetrically arranged with respect to the whole, but are located slightly to the west. Below the eastern window is a tall, rectangular door, now walled in.

The south-eastern corner of the nave has preserved its original height, and the molded beginning of the gable on its southern side was likewise preserved. On the northern side the gable was incorporated into the belfry that was added later onto the eastern wall of the nave and the northern wall of the apsis (Babudri 1912, 231-232). Originally, the apsis could have been equipped with a gable roof as was the case with the nave of the church, and the relatively large height of its walls was probably conditioned by the cross-ribbed vault in the interior. A Gothic window was reconstructed in the middle of the eastern wall of the apsis, in accordance with the preserved traces and similarities with other windows of this form on the church, and underneath it is a door that was added at a later date, presumably at the time when the church no longer performed a religious function. On the

Barokni ukus temeljito je izmijenio prostornu i arhitektonsku koncepciju crkve, dok je 19. stoljeće drastično izmijenilo vanjski, a napose unutrašnji izgled crkve (Jenko 1964, 83-84; Nikšić 1989, 3-5). Cjelovit dojam koji je porečka franjevačka crkva ostavljala u unutrašnjosti i izvana moguće je tek djelomično doživjeti zbog brojnih intervencija koje su na njoj učinjene tijekom vremena. Uglavnom se može govoriti o općem dojmu zatvorenosti i prevladavanja čistih, glatkih ploha nad otvorima, na sjevernom i južnom zidu, dok nije siguran izvorni izgled pročelja, kao ni kosina zabata i nagib krova.

Dakle, tlocrtna i prostorna koncepcija crkve Sv. Franje u Poreču u cijelosti je odgovarala potrebama propovjedničke crkve, u kojoj se puk okuplja oko propovjedaonice i u kojoj vizure nisu prekinute nizovima stupova ili pilastara. Obilježja gotičkog stila vidljiva su u detaljima portala i rozete na pročelju i u svodovnom rješenju apside, koje se koristi najskromnijim i najjednostavnijim oblicima. Rebra križnog svoda franjevačke crkve u Poreču, 3/4 okruglog profila, najprimarnija su i najjednostavnija među oblicima izvedenima od kruga. Kako je već istaknuto, crkva Sv. Franje u Poreču stilski pripada arhitekturi prvog vala propovjedničkih redova, koji potkraj 13. i tijekom 14. stoljeća šire koncepciju jedinstvenog dvoranskog prostora i ranogotičko oblikovanje građevine uvodeći četverokutne apside s križno-rebrastim svodovima. U tipološkom pogledu, franjevačka crkva u Poreču ističe se krajnjom jednostavnošću i razlikuje se od prije obrađene franjevačke crkve u Puli time što ima samo jednu četverokutnu svodenu apsidu, dok crkva Sv. Franje u Puli ima po dvije bočne apside uz glavnu.

Uspoređujući postojeće dokumente, literaturu i arhitekturu crkve Sv. Franje, njezinu je izgradnju moguće šire vremenski odrediti od druge polovice 13. do polovice 14. stoljeća. Upravo arhitektonski elementi, primjerice trijumfalni luk, konzole i rebra apsidalnog svoda, odnosno njihovi stilski detalji dopuštaju mogućnost pretpostavljanja njezina nastanka u dvije vremenski i stilski bliske faze. Istraživači koji su se bavili crkvom Sv. Franje u Poreču nisu precizno odredili njezinu dataciju, što je i razumljivo s obzirom na malen broj sačuvanih dokumenata i izvora, i činjenicu da je crkva tijekom vremena doživljavala višekratne, u literaturi zabilježene, preinake i promjene koje su zadirale u njezinu arhitekturu.

Franjevci se u Poreču spominju prvi put u jednom dokumentu iz kaptolskog katastrika iz 1270. godine

southern and northern walls of the apsis there are walled in windows that can be observed in the structure of the walls.

The Franciscan church in Poreč is an example of early Gothic architecture at the beginning of the proliferation of churches of the so-called preaching type. It has a simple spatial concept consisting of clear proportions and volume relationships. The smooth wall surfaces that are almost entirely devoid of decoration, and the rigorous treatment of openings and other elements of architectural articulation are fully in the spirit of the ascetic concept. The simple interior of the unified, undivided space is fully functional; the space has been used in order to accommodate the maximum number of believers, and the nave has a transparent quality to it, starting at the entrance and continuing all the way to the altar.

It was the Baroque taste that thoroughly changed the spatial and architectural concept of the church, while the 19th century brought radical changes to the external and, in particular, the internal appearance of the church (Jenko 1964, 83-84; Nikšić 1989, 3-5). It is hard to fully fathom the impression that this Franciscan church in Poreč left in its interior, and from the exterior, due to the large number of interventions that have been made over time. We could state that this impression was associated with closeness, with clean, smooth surfaces prevailing above the openings on the northern and southern walls, while the original appearance of the façade remains a mystery, as is the case with the slope of the gable and pitch of the roof.

Consequently, the layout and spatial concept of the Church of St. Francis in Poreč suited perfectly the needs of a preaching church in which the people gathered around the pulpit, and where the views were not interrupted by rows of columns or pilasters. Gothic style characteristics are also apparent in the portal and rosette details on the façade, as well as in the vaulted features of the apsis, where the most modest and simplest forms were employed. The ribs of the arched ceiling of the Franciscan church at Poreč, featuring $\frac{3}{4}$ of a circular mold, are the most basic and simplest forms derived from a circle. As was already noted, the Church of St. Francis in Poreč belongs stylistically to the architecture of the first wave of preaching orders that towards the end of the 13th and during the 14th century spread the concept of a single-hall area and Early Gothic structural design, by introducing quadrangular apses with cross-ribbed vaults. Typologically speaking, the Franciscan church in Poreč is distinguished by extreme simplicity, differing from the previously discussed Franciscan church at Pula in that it has but a single quadrangular, vaulted apsis, whereas the Church of St. Francis in Pula has two lateral apses along the main one.

(Babudri 1912, 224). P. Kandler (1864, pod godinom 1298.), pak, donosi podatak koji spominje franjevce u Poreču 1285. godine, što omogućuje pretpostavku da je u to vrijeme podignuta i crkva Sv. Franje. R. Ivančević smatra da je gradnja franjevačke crkve u Poreču započela u 13. stoljeću, a dovršena je, vjerojatno, početkom 14. stoljeća (Ivančević 1964, 28). On je, također, porečku franjevačku crkvu detaljno obradio i s urbanističkog gledišta (Ivančević 1963-1964, 5-12; Isti 1987, 103-116). M. Prelog ističe da, s obzirom na morfologiju pojedinih dijelova crkve (konzole i rebra svoda apside), koji pokazuju razvijenije gotičke oblike karakteristične za 14. stoljeće, *“ne bi trebalo isključiti mogućnost dvije faze u gradnji: podizanje jedne manje crkve krajem 13. stoljeća i njezino povećanje polovicom 14. stoljeća”* (Prelog 1957, 124). V. Jenko, poput Preloga, pretpostavlja dvije faze gradnje crkve Sv. Franje u Poreču i uspostavlja točnu i detaljnu kronologiju intervencija koje su na franjevačkoj crkvi vršene tijekom vremena (Jenko 1964, 83-98). Također, ističe i sličnosti s franjevačkim crkvama u Puli i Krku, te pretpostavlja da je konačni vanjski izgled crkva Sv. Franje u Poreču dobila u prvoj polovici 14. stoljeća. Proučavajući crkvenu arhitekturu zapadne Istre, A. Šonje je obradio i franjevačku crkvu u Poreču (Šonje 1982, 175-176, 178-180). On ističe da je porečka crkva Sv. Franje jedna od prvih propovjedničkih crkava u Istri i Dalmaciji, te da je utjecala na gradnju gotičkih crkava u Istri, što je već prije istaknuo Ivančević (Ivančević 1964, 43-48). Što se tiče datacije, Šonje zaključuje da je crkva Sv. Franje u Poreču, s obzirom na javljanje u izvorima, sagrađena u drugoj polovici 13. stoljeća (Šonje 1982, 180). Lj. Maračić, pak, navodi podatak da crkva Sv. Franje postoji već 1277. godine, kada se spominje, zajedno sa samostanom, u katastru porečkih kanonika (Maračić 1992, 93). Ako bi se prihvatila postojeća, ali još uvijek nedovoljno precizno utvrđena kronologija, franjevačka crkva u Poreču bila bi najstarija franjevačka crkva, kako u Istri, tako i na prostoru hrvatske obale. Međutim, s obzirom na sačuvane morfološke elemente, bit će da je sagrađena u prvoj polovici 14. stoljeća (Demonja 2013, 116).

★ ★ ★

Na otoku Krku nalaze se četiri franjevačke crkve. Crkva Sv. Franje smještena je u sjevernom dijelu grada Krka, crkva Sv. Marije Magdalene nalazi se uz selo Porat na zapadnom rtu dubašljanskog zaljeva, crkva Sv. Marije smještena je u Glavotoku, kod istoimenog rta, na zapadnoj obali otoka Krka, nasuprot kaštelu Beli otoka Cresa, dok se u neposrednoj blizini Krka, na njegovom

Comparing the existing documents, literature and architecture of the Church of St. Francis, it is possible to determine a wider time range for its construction, from the second half of the 13th to the middle of the 14th century. It is the architectural elements, such as the triumphal arch, consoles and ribs of the apsis vault, and their stylistic details, which allows us the possibility to assume that the church was erected in two temporally and stylistically closely standing phases. The researchers who have studied the Church of St. Francis in Poreč did not date it precisely, which is understandable given the small number of preserved documents and sources, and the fact that the church experienced many modifications and changes that were recorded in literature, and which infringed on its architecture.

The Franciscans were first mentioned in Poreč in a document from the chapter house register from 1270 (Babudri 1912, 224). P. Kandler (1864, for the year 1298), in turn, brings a piece of information that mentions the Franciscans in Poreč in 1285, which allows the assumption that the Church of St. Francis was erected in that period of time. R. Ivančević is of the opinion that the construction of the Franciscan church at Poreč began in the 13th century, and was probably completed at the beginning of the 14th century (Ivančević 1964, 28). He likewise studied the Franciscan church in Poreč from the town-planning perspective (Ivančević 1963-1964, 5-12; idem 1987, 103-116). M. Prelog points out that, given the morphology of the individual parts of the church (consoles and the ribs of the apsis vault), which show more developed Gothic forms characteristic of the 14th century, *“one should not exclude the possibility of two construction phases: the construction of a smaller church towards the end of the 13th century, and its enlargement in the middle of the 14th century”* (Prelog 1957, 124). V. Jenko, like Prelog, assumes two phases of construction of the Church of St. Francis in Poreč, and establishes an accurate and detailed chronology of interventions that were executed on this Franciscan church over time (Jenko 1964, 83-98). He also points out the similarities with the Franciscan churches in Pula and Krk, and presumes that the final external appearance of the Church of St. Francis in Poreč stems from the first half of the 14th century. In the course of his studies of religious architecture in western Istria, A. Šonje also studied the Franciscan church in Poreč (Šonje 1982, 175-176, 178-180). He points out that the Church of St. Francis in Poreč was one of the first preaching churches in Istria and Dalmatia, and that it influenced the construction of Gothic churches in Istria, as was already noted by Ivančević in the past (Ivančević 1964, 43-48).

južnom dijelu, u zaljevu Puntarska draga, između grada Krka i Punta, nalazi zašumljeni otočić Košljun, koji pripada krčkom otočju, na kojem je franjevačka crkva Navještenja Blažene Djevice Marije.

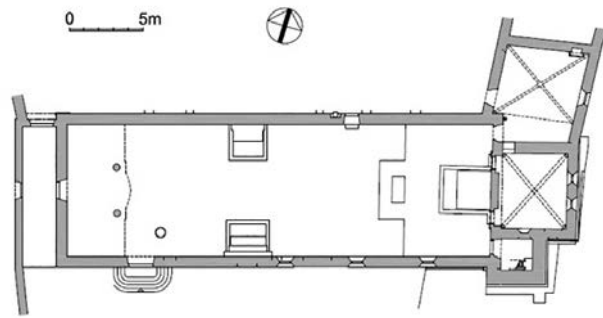
Crkva **Sv. Franje u Krku** u tlocrtu i prostoru pokazuje nedvojbene utjecaje uzora najjednostavnijih talijanskih propovjedničkih crkava. Oni su ovdje dosljedno izvedeni, ali na arhaičniji i rustičniji način, još izrazitiji nego u crkvi Sv. Franje u Poreču. Usprkos tome, crkvi Sv. Franje u Krku nije bila posvećena dovoljna pozornost u literaturi. O njoj se zaista malo pisalo. Djela u kojima se crkva spominje tiskana su krajem 19. i u prvim desetljećima 20. stoljeća (Jackson 1887, 155; Ivančić 1910, 228-231; Szabo 1930). Recentnije djelo koje spominje crkvu Sv. Franje u Krku, uz ostale franjevačke crkve na tom otoku, jest ono M. Bolonića - I. Žic-Rokova (1977). Međutim, premda taj rad ne mogu smatrati relevantnim za ozbiljnu uporabu jer ne navodi izvore i literaturu iz kojih su preuzeti važni podaci, na nekoliko mjesta ga ipak citiram jer je literatura o franjevačkim crkvama na Krku malobrojna, ali sa sviješću o njegovim manjkavostima. Je li razlog tako skromnoj zastupljenosti crkve Sv. Franje u Krku njezina jasna, racionalna, asketska arhitektura bez ikakva plastičkog ukrasa i umjetnički značajnijeg inventara, ili nešto drugo, teško je reći, no sigurno je da krčka franjevačka crkva zaslužuje pozornost. Naposljetku, posljednji veći znanstveni prilog o franjevačkoj crkvi u Krku onaj je D. Demonje (2013, 122-124).

Izdužen dvoranski prostor lađe (28,70 m x 9,00 m), ravna stropa, crkve Sv. Franje u Krku spojen je šiljastim trijumfalnim lukom s jednom užom četverokutnom apsidom (4,40 m x 5,10 m), svedenom križno-rebrastim svodom. Rebra svoda sastavljena su od tri obla štapa, od kojih je srednji širi, a sukladni su onima bočnih apsida crkve Sv. Franje u Puli. Sjeverno od apside nalazi se sakristija četverokutnog tlocrta, sa sačuvanim ostacima fresaka na istočnom zidu (o kojima nema podataka u literaturi, a s obzirom na njihovu lošu sačuvanost teško ih je temeljito analizirati i datirati), također svedena križno-rebrastim svodom. U jugozapadnom kutu, između apside i lađe, smješten je zvonik kvadratnog tlocrta. Na istočnom, začelnom zidu apside dva su uska i visoka prozora, a na južnom je zazidan manji gotički prozor. Sjeverni zid lađe ima samo vrata u istočnom dijelu, koja crkvu povezuju s klaustrom. U osi vrata je zazidan prozor, sada skriven propovjedaonicom, pa je vidljiv samo njegov trostruki završetak. Južni je zid perforiran s tri visoka izdužena prozora trostrukog završetka. Ti su prozori smješteni u istočnoj polovici zida, dok su u zapadnoj vrata.

As for dating, Šonje concludes that the Church of St. Francis in Poreč can be dated to the second half of the 13th century, on the basis of reports in written sources (Šonje 1982, 180). Lj. Maračić, on the other hand, notes that the Church of St. Francis has existed already in 1277, when it was mentioned along with the monastery in the cadastre of a canon from Poreč (Maračić 1992, 93). If the present, but still not precise enough chronology were to be accepted, the Franciscan church in Poreč would be the oldest Franciscan church not only in Istria, but also on the territory of the Croatian coast. However, based on the preserved morphological elements, it was probably erected in the first half of the 14th century (Demonja 2013, 116).

On the island of Krk there are four Franciscan churches. The Church of St. Francis is located in the northern part of the town of Krk, the Church of St. Mary Magdalene is located next to the village of Porat on the western cape of Dubašljanski Bay, the Church of St. Mary is located in Glavotok, in the vicinity of the homonymous cape on the western coast of the island of Krk, opposite castle Beli on the island of Cres, while in the immediate vicinity of Krk, on its southern part, in the bay of Puntarska Draga, between the town of Krk and Punat, lies the forested islet of Košljun, where the Franciscan Church of the Annunciation of the Blessed Virgin Mary is located.

The Church of **St. Francis in Krk**, in its ground plan and spatial layout shows the unmistakable influences coming from the simplest model of Italian preaching churches. These have been consistently executed here, albeit in a more archaic and rustic manner, even stronger than in the Church of St. Francis in Poreč. Notwithstanding this, the Church of St. Francis in Krk was not given the attention it deserves in literature. Very little was written about it. The papers in which the church is mentioned were published in the late 19th and the first decades of the 20th century (Jackson 1887, 155; Ivančić 1910, 228-231; Szabo 1930). A more recent paper that mentions the Church of St. Francis in Krk, along with other Franciscan churches on the island, is the one written by M. Bolonić - I. Žic-Rokov (1977). However, although this paper cannot be considered as relevant for serious use because it does not cite the sources or the literature from where important data were taken, I nevertheless quoted it on several occasions, since literature about Franciscan churches on the island is scarce, but never losing track of its shortcomings. It is hard to say whether the reasons for the modest representation of



Sl. 7 Krk, crkva Sv. Franje, tlocrt (tlocrt izradili: Ivan Tenšek, d.i.a. i Ivana Valjato-Vrus, d.i.a., Institut za povijest umjetnosti, Zagreb).

Fig. 7 Krk, Church of St. Francis, ground plan (Ground plan drawn by: Ivan Tenšek, d.i.a., and Ivana Valjato-Vrus, d.i.a., Institute of Art History, Zagreb).

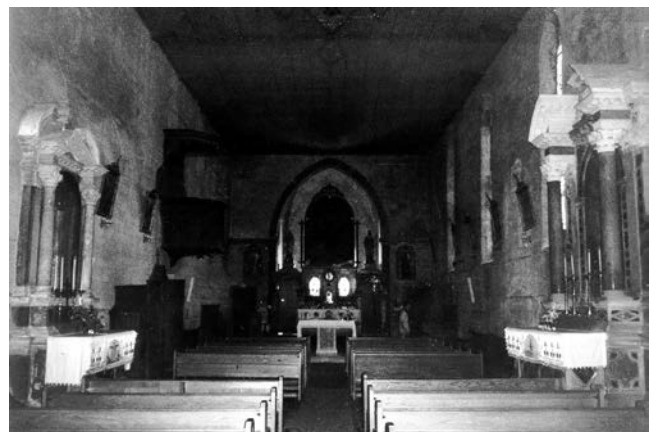
Crkva je izvorno bila kraća. To se može zaključiti po okomitim reškama vidljivima na zapadnom dijelu sjevernog i južnog zida, po drukčijem načinu zidanja toga produžetka manjim i nepravilnije klesanim kamenjem slaganim u pojaseve različitih visina, i po rasporedu prozora koji se ritmički nižu u istočnoj polovici južnog, uzdužnog zida. Na postojanje starije, kraće crkve upućuju i zazidana vrata u istočnoj polovici tog zida. Možda je nad tim vratima bio reljef lavlje glave, koji se datira u 13. stoljeće, s krilima i zatvorenom knjigom među šapama, te natpisom u krugu oko glave, sada smješten nad vratima na zapadnom dijelu južnog zida.

Produženje crkve u svezi je s povijesnim okolnostima na otoku Krku. U to vrijeme otokom je gospodario knez Ivan Frankopan, koji je prema franjevcima čas pokazivao naklonost, a čas ih progonio. Tako je 1480. godine iz krčke franjevačke crkve i samostana protjerao franjeve konventualce (Ivančić 1910, 228). U pokušaju učvršćenja vlasti na otoku Krku, i povećanju dohodaka, knez Ivan je u samostan Sv. Franje u Krku smjestio brojne bosanske izbjeglice, kao i franjevce koji su morali pobjeći iz Bosne (Škunca 1999, 137-139). Zbog povećanog broja novo pridošlih franjevacu i vjernika crkva je produžena, a samostan povećan. Prema podacima u literaturi radovi na crkvi trajali su sve do polovice 16. stoljeća (Bolonić - Žic-Rokov 1977, 277-278).

Na prizmatično i zatvoreno tijelo lađe, građene klesanim kamenjem slaganim u pravilne nizove, kojoj je samo južni zid otvoren trima visokim šiljastim prozorima, smještenim u istočnoj polovici zida, na istočnu stranu prislonjena je apsida, neznatno niža od lađe. Apsida je otvorena s dva gotička prozora na istočnom zidu, a na južnom zidu se, također, nalazio prozor, ali je zazidan

the Church of St. Francis in Krk lie in its clear, rational, ascetic architecture that is devoid of any sculptural decorations and artistically significant inventory, or somewhere else, but it is certain that this Franciscan church in Krk deserves more attention. After all, the last major scientific contribution about the Franciscan church in Krk was the one written by D. Demonja (2013, 122-124).

The elongated hall-area of the nave (28.70 m x 9.00 m) with a flat ceiling, of the Church of St. Francis in Krk, is connected with a pointed triumphal arch to a narrower quadrangular apsis (4.40 m x 5.10 m) that features a cross-ribbed vault. The ribs of the vault are composed of three circular bars, the central one of which is wider, and they are congruent with those in the lateral apsidal of the church of St. Francis in Pula. Located to the north of the apsis is the sacristy with a quadrangular ground plan and the well-preserved fresco remains on its eastern wall (there are no data about these frescoes in literature, but given their poor state of preservation it is difficult to thoroughly analyze and date them), which is also equipped with a cross-ribbed vault. Located in the southwestern corner, between the apsis and the nave, is the belfry with a square ground plan. On the eastern, backside wall of the apsis are two narrow and tall windows, and on the southern wall a smaller Gothic window was walled in. The northern wall of the nave has only a door in its eastern section, which connects the church with the cloister. In the axis of the door is a walled in window that is now hidden by a pulpit, hence only its tripartite ending is visible. The southern wall is perforated with three tall, elongated windows with a tripartite ending. These windows are located in the eastern half of the wall, the door being in the western half.



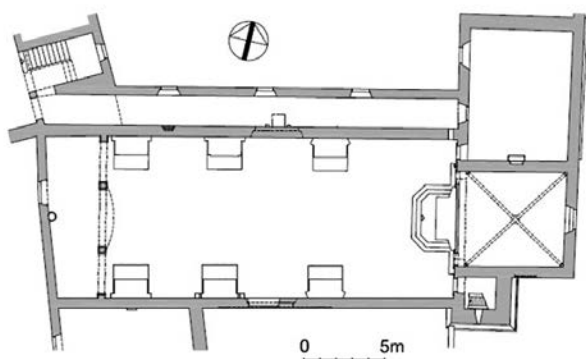
Sl. 8 Krk, crkva Sv. Franje, unutrašnjost - lađa, pogled prema apsidi (foto: dr. sc. Damir Demonja).

Fig. 8 Krk, Church of St. Francis, the interior - the nave, a view towards the apsis (Photography: Dr. Sc. Damir Demonja).

prilikom kasnije izgradnje zvonika. S obzirom na drukčiju strukturu zidova apside, postojanje reški u zidu i podzid, otvaraju se mogućnosti pretpostavljanja pregradnji ili možda nekih većih građevinskih intervencija na tom dijelu crkve. No s obzirom na manjkavost izvora, dokumenata i literature, bez sustavnijeg istraživanja teško je nešto određenije reći.

I precizna datacija crkve Sv. Franje u Krku ostaje otvorena. S. Ivančić donosi podatak da su u gradu Krku franjevci pribivali već između 1290.-1297. godine, te pretpostavlja da su tada sagradili i crkvu (Ivančić 1910, 228). Takvu se mišljenju priklanjaju i M. Bolonić - I. Žic-Rokov (1977, 277). Gj. Szabo se vrlo neodređeno očituje o dataciji franjevačke crkve u Krku, ističući da "potječe valjda iz 13. st." (Szabo 1930, pod Krk), dok T. G. Jackson (1887, 155), pak, navodi da je građena u 14. stoljeću, što pretpostavlja s obzirom na trostruko završene prozore južne fasade i opći dojam građevine, a to su nepouzdana pokazatelji. Sudeći po tlocrtnoj sličnosti crkve Sv. Franje u Krku s najbližom franjevačkom crkvom u Poreču, i uzimajući u obzir podatke iz literature, pretpostavlja se datacija krčke crkve Sv. Franje u rasponu od kraja 13. do polovice 14. stoljeća (Demonja 2013, 124).

Crkva **Navještenja Blažene Djevice Marije** podignuta je na otočiću **Košljunu**. Sastoji se od lađe pravokutnog tlocrta (25,80 m x 10,00 m), na koju se na istočnoj strani nastavlja četverokutna apside (6,90 m x 5,90 m). Sjeverno od apside nalazi se sakristija pravokutnog tlocrta, a u jugoistočnom kutu, između lađe i apside, diže se zvonik kvadratičnog tlocrta.



Sl. 9 Košljun (Krk), crkva Navještenja Blažene Djevice Marije, tlocrt (tlocrt izradili: Ivan Tenšek, d.i.a. i Ivana Valjato-Vrus, d.i.a., Institut za povijest umjetnosti, Zagreb).

Fig. 9 Košljun (Krk), Church of the Annunciation of the Blessed Virgin Mary, ground plan (Ground plan drawn by: Ivan Tenšek, d.i.a., and Ivana Valjato-Vrus, d.i.a., Institute of Art History, Zagreb).

The church was shorter originally. This can be concluded from the vertical expansion joints that are visible on the western section of the northern and southern walls, the different means of construction employed for this extension, using small and more roughly hewn stones that were arranged in belts of varying heights, and the layout of windows that extend themselves rhythmically in the eastern half of the southern longitudinal wall. The walled in door in the eastern half of this wall also indicates the existence of an older, shorter church. Perhaps a lion's head in relief used to be above this door, which is dated to the 13th century, having wings and a closed book between its paws, and an inscription in a circle around its head, which is at present located above the door on the western section of the southern wall.

The extension of the church is connected with the historical circumstances on the island of Krk. At that time the island was ruled by prince Ivan Frankopan, who at times showed benevolence towards the Franciscans, only to persecute them on other occasions. Thus, in 1480, the prince expelled the conventual Franciscans from both the church and the monastery in Krk (Ivančić 1910, 228). In an attempt to consolidate his grip on power on the island of Krk, and to increase revenues, Prince Ivan placed numerous refugees from Bosnia into the monastery of St. Francis in Krk, as well as Franciscans who had to flee from Bosnia (Škunca 1999, 137-139). Due to the increased number of newly arrived Franciscans and believers, the church had to be extended and the monastery enlarged. According to data in literature, the works on the church lasted until the middle of the 16th century (Bolonić - Žic-Rokov 1977, 277-278).

The apsis that is slightly lower than the nave was leant onto the eastern side of the prismatic and closed body of the nave built with hewn stones placed in parallel courses. The nave has three tall, pointed windows solely in the eastern half of its southern wall. The apsis was opened with two Gothic windows on the eastern wall, and on its southern wall was a window that was subsequently walled in during the construction of the belfry. Due to the different structure of the walls of the apsis, the existence of expansion joints in the wall, and the underpinning masonry, it is possible to assume that the church was reconstructed or that some large-scale construction works took place in this part of the church. But due to the lack of sources, documents and literature it is difficult to say something more specific without a systematic research.

A precise dating for the Church of St. Francis in Krk likewise remains open. S. Ivančić reported that there were

Lađa je na pročelju otvorena glavnim ulazom u sjevernoj polovici zida i s dva kvadratna prozora, između kojih se u gornjem dijelu nalazi okrugli prozor. Uzdužni zidovi imaju po jedan veliki polukružni prozor. Na sjevernom zidu, iza oltara Sv. Antuna, sačuvan je obris nekadašnjega gotičkog prozora šiljastog luka. On ne pokazuje izduženost uobičajenu za gotičke prozore i nalazi se dosta nisko u odnosu na visinu zida, otprilike u njegovoj polovici. Lađa ima otvoreno krovništvo s oslikanim gredama.

Četverokutna apside odijeljena je od lađe trijumfalnim lukom, sada zatvorenim velikim oltarom s poliptihom. Zbog toga se u apsidu ulazi kroz prolaze sa svake strane oltara. Apsida je svedena križno-rebrastim svodom. Rebra jednostavnog profila tri četvrtine kruga, oslanjaju se na jednostavne konzole, a plastički je istaknut ključni kamen na mjestu križanja rebara. Začetni apsidni zid otvoren je jednim velikim četverokutnim prozorom.



Sl. 10 Košljun (Krk), crkva Navještenja Blažene Djevice Marije, unutrašnjost - lađa, pogled prema apsidi (foto: dr. sc. Damir Demonja).
Fig. 10 Košljun (Krk), Church of the Annunciation of the Blessed Virgin Mary, the interior - the nave, a view towards the apsis (Photography: Dr. Sc. Damir Demonja).

Unutrašnjost crkve barokizirana je 1718.-1720. godine i tada su zatvoreni svi gotički prozori: dva na pročelju, po četiri na uzdužnim zidovima i dva u apsidi, što je izveo majstor Bartul Kos, zidar i klesar iz Krka (Brusić 1934, 164-165; Velnić 1966, 84-85). On je otvorio po jedan veliki polukružni prozor na bočnim zidovima, dva četverokutna na pročelju i mali polukružni u apsidi, čiji se obris vidi s vanjske strane zida, uz zvonik. Tada je, vjerojatno, i oltar iz apside postavljen ispred trijumfalnog luka, te je otvoren današnji četverokutni prozor na začelnom zidu apside. I kasnije su se u unutrašnjosti crkve vršile intervencije, sve do današnjih dana (Velnić 1966, 90; Giacconi 1993, 145-150; Lipovac 1993, 131-144; Ista 1996, 117-130).

Franciscans in the town of Krk already between 1290 and 1297, and he assumes that they erected the church there in that period of time (Ivančić 1910, 228). Such opinions are shared by M. Bolonić - I. Žic-Rokov (1977, 277). Gj. Szabo is very vague about the dating of the Franciscan church in Krk, pointing out that it “*probably originates from the 13th century*” (Szabo 1930, under Krk), while T. G. Jackson (1887, 155), on the other hand, states that it was built in the 14th century, which he presumes on the basis of the windows with tripartite endings, which are located on the southern façade, and the general impression of the building, but these are unreliable indicators. Judging by the ground plan similarities between the Church of St. Francis in Krk and the nearest Franciscan church in Poreč, and taking into account data from literature, it can be assumed that the Church of St. Francis in Krk was erected in the period from the end of the 13th to the middle of the 14th century (Demonja 2013, 124).

The Church of the **Annunciation of the Blessed Virgin Mary** was erected on the islet of **Košljun**. It consists of a nave with a rectangular ground plan (25.80 m x 10.00 m), to which a quadrangular apsis was added on the eastern side (6.90 m x 5.90 m). To the north of the apsis is the sacristy with a rectangular ground plan, and in the southeastern corner, between the nave and the apsis, the belfry with a square ground plan.

The nave is on the façade opened with the main entrance in the northern half of the wall, and with two square windows, between which, in the upper section, is a circular window. The longitudinal walls each have one large semicircular window. On the northern wall, behind the altar of St. Anthony, is the preserved outline of a former Gothic window with a pointed arch. It does not show the elongation typical for Gothic windows, and it is located very low in relation to the height of the wall, approximately in the middle of it. The nave has a roof showing trusses, with painted beams.

The quadrangular apsis is separated from the nave by a triumphal arch, nowadays closed by a large altar with a polyptych. Because of this, one enters into the apsis through the passages on both sides of the altar. The apsis features a cross-ribbed vault. The ribs with a simple mold in the form of three-quarters of a circle are leant onto simple consoles, while the keystone located at the crossing of the ribs was sculpturally emphasized. The backside wall of the apsis was opened with a large quadrangular window.

The church interior was subjected to baroquization in the period from 1718 to 1720, when all Gothic windows were walled in: two on the façade, a further

Nakon izgradnje crkva Navještenja Blažene Djevice Marije na Košljunu imala je, zasigurno, obilježja gotičkog stila. To potvrđuju rebra svoda u apside, njihov završni kamen, sačuvan obris jednog prozora šiljastog završetka na sjevernom zidu lađe i gotička rozeta na pročelju, dok polukružni trijumfalni luk navješćuje renesansu. Sagrađena je donacijom Ivana Frankopana i njegove kćeri Marije Katarine u razdoblju od 1486. do 1523. godine (Caprin 1890, 13; Velnić 1966, 62; Fugošić 1999, 108-109). Recentnim arheološkim istraživanjima u franjevačkoj crkvi otkriveni su ostaci starije crkve (Giaconi 1993, 145-150; Lipovac 1993, 131-144; Ista 1996, 117-130).

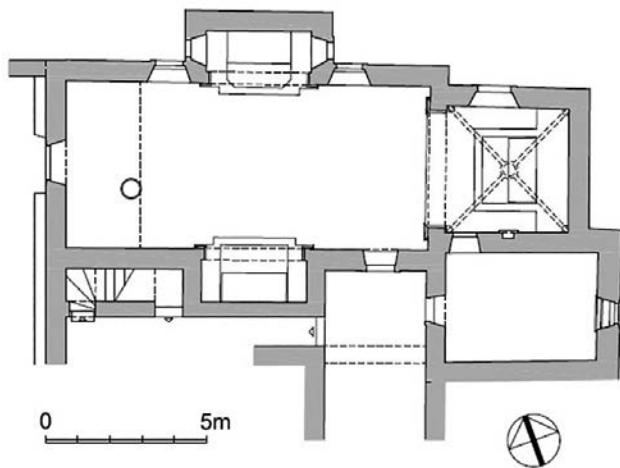
O franjevačkom samostanskom kompleksu na Košljunu dosta je pisano, pa tako i o njegovoj crkvi. Povijesne podatke prvi je skupio i objavio D. Fabianich (1864, 138-148). Povijest Košljuna i umjetničke spomenike opisao je G. Caprin (1890). V. Brusić je detaljno proučio činjenice koje se odnose na dolazak franjevaca na Košljun (Brusić 1932, 247-258; Ista 1932a, 325-333), a pojedinim tekstovima obradio je samu crkvu Navještenja Blažene Djevice Marije opisujući njezin umjetnički inventar i barokne pregradnje, koje je potkrijepio podacima iz knjiga samostanskih računa i zapisnika (Brusić 1934, 163-175; Ista 1934a, 294-301). T. Velnić je, također, dao značajan prilog o povijesti i arhitekturi crkve Navještenja Blažene Djevice Marije, iznijevši, uz detaljne opise, arhivske podatke važne za praćenje faza razvoja i promjena na crkvi (Velnić 1966, 54-112). Veći prilog o košljunskoj crkvi i samostanu onaj je V. Fugošića u kojem su navedeni podaci o njihovoj povijesti, arhitekturi i umjetničkom inventaru (Fugošić 1999, 108-113). Sveobuhvatnu obradu crkve Navještenja Blažene Djevice Marije na Košljunu, usredotočivši se na njezinu tipološku klasifikaciju u korpusu sakralne franjevačke arhitekture istočne obale Jadrana, dao je D. Demonja (2013, 128-130). Gledajući u cjelini, franjevačka crkva na Košljunu nema obilježja veličanstvene građevine, niti predstavlja veliko umjetničko postignuće, već u cijelosti raskriva jednostavnost primjerenu kontemplativnosti franjevačkog reda.

Crkva Sv. Marije Magdalene u Poratu na Krku ima lađu pravokutnog tlocrta (11,30 m x 5,20 m), s po jednom kapelom uz svaki uzdužni zid, koja je trijumfalnim lukom povezana s apsidom kvadratičnog tlocrta (4,40 m x 3,80 m). Lađa ima otvoreno krovšte, a apsida je svedena jednostavnim križno-rebrastim svodom.

four on each longitudinal wall, and two in the apsis, all of which was carried out by Bartol Kos, a master stonemason from Krk (Brusić 1934, 164-165; Velnić 1966, 84-85). He opened a large semicircular window on each of the lateral walls, two quadrangular ones on the façade, and a small semicircular one in the apsis, whose outline can be seen on the exterior side of the wall, next to the belfry. The altar was probably moved from the apsis and placed in front of the triumphal arch at that time, when the present-day quadrangular window was opened on the backside wall of the apsis. Later on there were further interventions in the interior of the church, right up to the present (Velnić 1966, 90; Giaconi 1993, 145-150; Lipovac 1993, 131-144; idem 1996, 117-130).

After its construction, the Church of the Annunciation of the Blessed Virgin Mary on Košljun certainly had Gothic style characteristics. This is corroborated by the ribs of the vault in the apsis, their keystone, the preserved outline of a window with a pointed ending on the northern wall of the nave, and the Gothic rosette on the façade, while the semicircular triumphal arch foreshadows the Renaissance period. It was built with a donation from Ivan Frankopan and his daughter Marija Katarina in the period from 1486 to 1523 (Caprin 1890, 13; Velnić 1966, 62; Fugošić 1999, 108-109). The remains of an older church were unearthed in the course of recent archaeological excavations in the Franciscan church (Giaconi 1993, 145-150; Lipovac 1993, 131-144; idem 1996, 117-130).

A lot has been written about the Franciscan monastery complex on Košljun, and thus also about its church. The historical data were first collected and published by D. Fabianich (1864, 138-148). G. Caprin (1890) described the history of Košljun and the artistic monuments there. V. Brusić explored in detail the facts associated with the arrival of the Franciscans on Košljun (Brusić 1932, 247-258; idem 1932a, 325-333), and with certain texts he also processed the church of the Annunciation of the Blessed Virgin Mary, describing its artistic inventory and Baroque reconstructions, which he supported with data from the accounting books and records of the monastery (Brusić 1934, 163-175; idem 1934a, 294-301). T. Velnić also gave a significant contribution to the history and architecture of the Church of the Annunciation of the Blessed Virgin Mary, by citing, along with the detailed descriptions, the archival data that are essential if one is to follow the different phases of development and the alterations performed on this church (Velnić 1966, 54-112). V. Fugošić authored a rather large work about the church and monastery on Košljun, listing data regarding



Sl. 11 Porat (Krk), crkva Sv. Marije Magdalene, tlocrt (tlocrt izradili: Ivan Tenšek, d.i.a. i Ivana Valjato-Vrus, d.i.a., Institut za povijest umjetnosti, Zagreb).

Fig. 11 Porat (Krk), Church of St. Mary Magdalene, ground plan (Ground plan drawn by: Ivan Tenšek, d.i.a., and Ivana Valjato-Vrus, d.i.a., Institute of Art History, Zagreb).

Nema pouzdanih podataka o tome kada je počela gradnja crkve (Ivančić 1910, 226; Badurina 1980, 5), ali je poznat datum njezina posvećenja: 16. siječanj 1557. godine (Ivančić 1910, 226). Nakon dovršenja crkva je vjerojatno imala današnju veličinu i oblik, bez bočnih kapela, a sigurno joj je i unutrašnjost bila drukčija, jednostavnija. Obnavljana je 1636. i 1637. godine (Badurina 1980, 11). Kako su tih godina zabilježeni veliki izdaci za građevni materijal i majstore, vjerojatno su tada dograđene bočne kapele. Kasnije, u 18. stoljeću, izveden je mramorni trijumfalni luk apside i mramorni lukovi bočnih kapela (Badurina 1980, 16).

Poratska crkva Sv. Marije Magdalene rijetko je obrađivana u literaturi. Povijesne podatke o franjevačkim počecima vezanim uz Porat, i one o izvedbi oltara, daje S. Ivančić (1910, 225–227). Gj. Szabo samo spominje crkvu i samostan Sv. Marije Magdalene u Poratu (Szabo 1930, pod Dubašnicom). Kraći opis poratske crkve daju M. Bolonić – I. Žic-Rokov (1977, 151). A. Badurina je temeljito obradio samostansku cjelinu u Poratu, napose samostan i njegove razvojne faze od početaka do današnjih dana, osvrnuvši se i na crkvu Sv. Marije Magdalene, ponajprije na faze pregrađivanja, za koje je odgovarajuće podatke pronašao u, inače nedostupnom, samostanskom arhivu (Badurina 1980).

Crkva **Sv. Marije** u **Glavotoku** na otoku **Krku** sastoji se od pravokutne lađe (12,20 m x 5,80 m) i četverokutne apside (4,20 m x 4,00 m), koja je kasnije produžena kvadratičnom prigradnjom. Apsida, svedena šiljasto-bačvastim svodom, ima veći četverokutni prozor na južnom

their history, architecture and artistic inventory (Fugošić 1999, 108–113). A comprehensive study of the Church of the Annunciation of the Blessed Virgin Mary on Košljun, focusing on its typological classification in the context of Franciscan religious architecture on the eastern coast of the Adriatic, was given by D. Demonja (2013, 128–130). Taken as a whole, the Franciscan church on Košljun does not have the characteristics of a grand structure, nor does it represent a great artistic achievement, but as a whole it certainly reflects the simplicity associated with the contemplative quality of the Franciscan order.

The Church of **St. Mary Magdalene** in **Porat** on the island of **Krk**, has a nave with a rectangular ground plan (11.30 m x 5.20 m), featuring a single chapel along each longitudinal wall, which is connected by a triumphal arch with the apsis that has a square ground plan (4.40 m x 3.80 m). The nave has a roof showing trusses, the apsis a simple cross-ribbed vault.

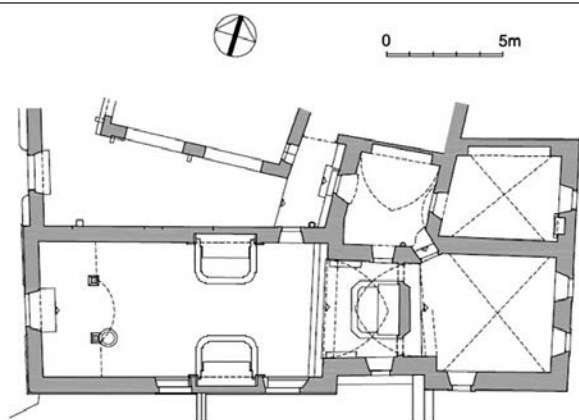


Sl. 12 Porat (Krk), crkva Sv. Marije Magdalene, unutrašnjost - tjeme trijumfalnog luka i svod apside (foto: dr. sc. Damir Demonja).

Fig. 12 Porat (Krk), Church of St. Mary Magdalene, the interior - the apex of the triumphal arch and the apsis vault (Photography: Dr. Sc. Damir Demonja).

There is no reliable information about the beginning of construction works on this church (Ivančić 1910, 226; Badurina 1980, 5), but the date of its consecration is known: January 16, 1557 (Ivančić 1910, 226). After its completion the church probably had the same size and shape as at present, without the lateral chapels, and the interiors were certainly different, simpler. It was renovated in 1636 and 1637 (Badurina 1980, 11). It is highly probable that the lateral chapels were constructed at that time because of the large sums of money that were spent on construction materials and craftsmen in those years. Later on, in the 18th century, the marble triumphal arch of the apsis, and the marble arches of the lateral chapels were constructed (Badurina 1980, 16).

zidu. Od lađe je odijeljena šiljastim trijumfalnim lukom. Lađa odmjerenih proporcija, ravna stropa, osvijetljena je dvama polukružnim prozorima na južnom zidu i okruglim prozorom na pročelju. Pročelje je građeno većim klesanim kamenovima u donjem dijelu i manjim klesancima u gornjem, i s dva kamena vijenca jednostavne profilacije podijeljeno je u tri polja. U donjem se nalazi četverokutni kameni portal, jednostavno profilirana okvira, natkriljen polukružnom lunetom koja leži na istaknutoj gredi. Nad portalom, cijelom širinom pročelja, teče kameni vijenac s frizom od zubaca, a nastavlja se i na uglove pročelja. Taj vijenac pridržavaju dva ugaona pilastra, koji imaju baze s listovima na uglovima, visoko i vitko okruglo tijelo, te kapitel s prstenom, vučjim zubima i užetom u donjem dijelu i četiri kružna motiva s ružom u gornjem. U drugom polju pročelja, u osi s portalom, smješten je okrugli prozor, a posljednje, nisko polje zabata završava dvokatnom preslicom.



Sl. 13 Glavotok (Krk), crkva Sv. Marije, tlocrt (tlocrt izradili: Ivan Tenšek, d.i.a. i Ivana Valjato-Vrus, d.i.a., Institut za povijest umjetnosti, Zagreb).
Fig. 13 Glavotok (Krk), Church of St. Mary, ground plan (Ground plan drawn by: Ivan Tenšek, d.i.a., and Ivana Valjato-Vrus, d.i.a., Institute of Art History, Zagreb).



Sl. 14 Glavotok (Krk), crkva Sv. Marije, vanjština - pogled na crkvu i samostan s mora (sa zapada) (foto: dr. sc. Damir Demonja).
Fig. 14 Glavotok (Krk), Church of St. Mary, the exterior - a view of the church and monastery from the sea (from the west) (Photography: Dr. Sc. Damir Demonja).

The Church of St. Mary Magdalene in Porat was rarely mentioned in literature. Historical data about the Franciscan origins in Porat and those related to the execution of the altar, are given by S. Ivančić (1910, 225-227). Gj. Szabo only mentions the church and monastery of St. Mary Magdalene in Porat (Szabo 1930, under Dubašnica). A short description of the church at Porat is given by M. Bolonić - I. Žic-Rokov (1977, 151). A. Badurina made a thorough study of the monastery complex in Porat, concentrating especially on the monastery and its developmental phases since its beginning to the present day, but he also touched upon the Church of St. Mary Magdalene, primarily as regards the phases of the alterations made to it, and he discovered the relevant information for this in the otherwise inaccessible monastery archives (Badurina 1980).

The Church of **St. Mary in Glavotok** on the island of **Krk**, consists of a rectangular nave (12.20 m x 5.80 m) and a quadrangular apsis (4.20 m x 4.00 m) that was later extended with a square annex. The apsis that is vaulted and features a pointed, barrel-shaped arched ceiling has a larger quadrangular window on the southern wall. It is separated from the nave with a pointed triumphal arch. The nave that features balanced proportions and a flat ceiling is illuminated with the help of two semicircular windows on the southern wall, and a circular window on the façade. The façade was built using large hewn stones in the lower section, and smaller hewn stones in the upper one; it is divided into three fields with the help of two stone cornices with a simple molding. At the bottom is a quadrangular stone portal with a simply molded frame, surmounted by a semicircular lunette that rests on an emphasized beam. Above the portal, and along the entire width of the façade, is a stone cornice with a frieze of dentils, which continues to the corners of the façade. This cornice is supported by two corner pilasters that have bases with leaves on the corners, a tall and slender circular body, and a capital with a ring, wolf's teeth and a rope in the lower section and four circular motifs with a rose at the top. In the second field of the façade, in the axis of the portal, is a circular window, while the last, low field of the gable ends with a double distaff.

The church of St. Mary in Glavotok is located on an estate that was in the 14th century owned by the Frankopans; in its place used to be the chapel of this family (Ivančić 1910, 217). In 1445, the last Frankopan prince, Ivan, bequeathed the chapel to Franciscan friars of the Third Order Regular (Ivančić 1910, 217). In 1507, under the direction of Matej Bošnjak, began the construction of the



Sl. 15 Glavotok (Krk), crkva Sv. Marije, unutrašnjost - trijumfalni luk apside i svod u apside (foto: dr. sc. Damir Demonja).

Fig. 15 Glavotok (Krk), Church of St. Mary, the interior - the triumphal arch of the apsis and the apsis vault (Photography: Dr. Sc. Damir Demonja).

Crkva Sv. Marije u Glavotoku nalazi se na posjedu koji je u 14. stoljeću u vlasti Frankopana, a na njezinu je mjestu nekoć bila kapela te obitelji (Ivančić 1910, 217). Godine 1445. posljednji frankopanski knez Ivan darovao je kapelicu franjevcima trećorecima (Ivančić 1910, 217). Pod upravom o. Mateja Bošnjaka, na mjestu starije obiteljske kapele Frankopana, godine 1507. započela se graditi današnja crkva (Ivančić 1910, 218). Literatura ne navodi datum posvećenja crkve, izvori i dokumenti nisu dostupni, a s obzirom na dokumentirani početak zidanja crkve 1507. godine i gradnju koja je obično trajala više desetljeća, čini se opravdanim predložiti dataciju crkve Sv. Marije u Glavotoku u prvu polovicu 16. stoljeća.

Povijest glavotočkog samostana i crkve u osnovnim crtama obradio je S. Ivančić davši njezin kraći opis (Ivančić 1910, 217-222). Povijesću franjevačke samostanske cjeline u Glavotoku bavio se i Gj. Szabo (1930). Arhitekturu glavotočke crkve, u okviru franjevačkih crkava na istočnoj obali Jadrana, među posljednjima istraživao je D. Demonja (2013, 163-164).

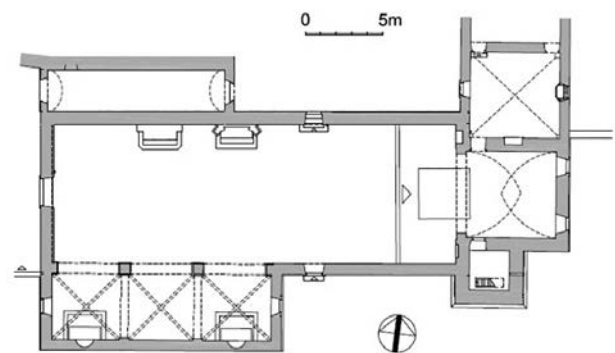
Na otoku Cresu, izvan gradskih zidina, na jugoistočnoj strani grada **Cresa** smještena je crkva **Sv. Franje**. Ona ima lađu pravokutnog tlocrta (26,00 m x 9,00 m), užu tlocrtno kvadratičnu apsidu (5,80 m x 5,60 m) i tri kapele prigradene u zapadnoj polovici južnog bočnog zida lađe.

Apsida je svedena šiljasto-bačvastim svodom. Na istočnom zidu otvorena je dvama prozorima šiljastog završetka, u sjeverozapadnom uglu su pravokutna vrata što vode u sakristiju, a njima nasuprot, u jugozapadnom kutu, druga, uža, završena šiljastim lukom, kojima se ulazi u zvonik. U apside se nalaze drvene korske klupe iz 14. stoljeća s likom sveca i tri dupina.

present-day church on the site of the older Frankopan family chapel (Ivančić 1910, 218). Literature does not refer to the date of consecration of this church, and the sources and documents are not accessible, but given the documented beginning of construction works on the church in 1507, and taking into account the construction that usually lasted several decades, it seems reasonable to suggest the first half of the 16th century for the dating of the Church of St. Mary in Glavotok.

S. Ivančić wrote a brief history of the monastery and church in Glavotok, also providing a short description (Ivančić 1910, 217-222). The history of the Franciscan monastery complex in Glavotok was also studied by Gj. Szabo (1930). One of the last to explore the architecture of the church in Glavotok was D. Demonja (2013, 163-164), and he did so within the framework of Franciscan churches on the eastern coast of the Adriatic.

On the island of Cres, outside the city walls and on the southeastern side of the town of **Cres** lies the Church of **St. Francis**. It has a nave with a rectangular ground plan (26.00 m x 9.00 m), a narrower apsis with a square ground plan (5.80 m x 5.60 m), and three chapels that were added on the western half of the southern lateral wall of the nave.



Sl. 16 Cres, crkva Sv. Franje, tlocrt (tlocrt izradili: Ivan Tenšek, d.i.a. i Ivana Valjato-Vrus, d.i.a., Institut za povijest umjetnosti, Zagreb).

Fig. 16 Cres, Church of St. Francis, ground plan (Ground plan drawn by: Ivan Tenšek, d.i.a., and Ivana Valjato-Vrus, d.i.a., Institute of Art History, Zagreb).

The apsis has a pointed, barrel-shaped vaulted ceiling. On the eastern wall it opens with two windows with a pointed ending, in the northwestern corner is a rectangular door that leads into the sacristy, and opposite it, in the southwestern corner, is a second door that ends



Sl. 17 Cres, crkva Sv. Franje, unutrašnjost - lađa, pogled na apsidu (foto: dr. sc. Damir Demonja).

Fig. 17 Cres, Church of St. Francis, the interior - the nave, a view towards the apsis (Photography: Dr. Sc. Damir Demonja).

Šiljasti trijumfalni luk, složen od kamenih blokova različite veličine i boje, odvaja apsidu od lađe.

Prostrana lađa izdužena, pravokutnog oblika pokrivena je ravnim stropom. Na njezinu pročelnom zidu nalaze se ulazna vrata, u gornjem dijelu okrugli prozor, a sa svake njegove strane nalazi se po jedan prozor šiljastog završetka. Bočni zidovi lađe podijeljeni su jednostavnim vijencem u dva dijela: donji širi i gornji uži, gdje su smještena po dva velika polukružna prozora. U donjem dijelu sjevernog zida, u istočnoj polovici, nalaze se vrata koja povezuju crkvu s klaustrom. Zapadna polovica južnog zida otvara se trima lukovima, oslonjenima na masivne stubove, u tri kapele.

Kapele četverokutnih tlocrta međusobno su povezane lukovima i svedene križno-bačvastim svodovima istaknutih kamenih rebara. Lukovi kojima se kapele

in a pointed arch and leads into the belfry. The apsis is equipped with wooden choir benches from the 14th century, which are decorated with a depiction of a saint and three dolphins.

A pointed triumphal arch, erected with stone blocks of different sizes and colors, separates the apsis from the nave.

The spacious, elongated, rectangular nave is covered by a flat ceiling. On its façade is the entrance door, in the upper section a circular window that is on each side flanked by another window with a pointed ending. The lateral walls of the nave are divided into two parts by a simple cornice: the lower part is wider, the upper narrower, where two large semicircular windows are located on each side. In the lower part of the northern wall, on the eastern half there is a door that connects the church with the cloister. The western half of the southern wall opens up into three chapels, with three arches resting on massive pillars.



Sl. 18 Cres, crkva sv. Franje, unutrašnjost - lađa, pogled prema pročelnom zidu s kapelama na zapadnoj polovici južnog zida (foto: dr. sc. Damir Demonja).

Fig. 18 Cres, Church of St. Francis, the interior - the nave, a view towards the façade wall with chapels on the western half of the southern wall (Photography: Dr. Sc. Damir Demonja).

The chapels that feature a quadrangular ground plan are mutually connected by arches and vaulted by crossed barrel-shaped vaults with emphasized stone ribs. The arches with which the chapels open up towards the nave are decorated with a sculptural motif consisting of a small groove with spheres, while the columns have emphasized bases and sculpturally accented frames; down the middle, on all four sides, they are decorated with large carved roses, terminating with massive, low capitals with vegetal decorations and corner volutes. On the capitals between the arches lie the fluted semi-pilasters, whose emphasized small capitals with volutes support the cornice with small grooves.

otvaraju prema lađi plastički su ukrašeni motivom žljebića s kuglicama, a stubovi imaju istaknute baze i plastički naglašene okvire; po sredini, na sve četiri strane, ukrašeni su isklesanim velikim ružama, i završavaju masivnim, niskim kapitelima s biljnim ukrasima i ugaonim volutama. Na kapitelima, između lukova, leže kanelirani polupilastri, čiji naglašeni kapitelići s volutama pridržavaju vijenac sa žljebićima.

U unutrašnjosti, bočne kapele, raskošno artikulirane oplata, ublažavaju puku svrsishodnost aksijalno određene crkve i u stanovitoj mjeri narušavaju vizualnu smirenost uobičajenu u koncepciji crkava toga tipa.

Visoko zabatno pročelje creske franjevačke crkve građeno je klesancima. Jednostavan četverokutni portal s franjevačkim grbom uklesanim u plitkom reljefu na nadvratniku nadvišen je školjkom od bijelog mramora, možda naknadnom ali dobro uklopljenom, koja upotpunjuje skromno i ozbiljno pročelje. U gornjem pojasu, u osi s portalom, nalazi se veliki okrugli prozor jednostavna kamenog okvira, kojemu je sa svake strane po jedan šiljasto završen prozor. Oni su naknadna intervencija, što je vidljivo u strukturi zida.



Sl. 19 Cres, crkva sv. Franje, vanjšina, pročelje (foto: dr. sc. Damir Demonja).

Fig. 19 Cres, Church of St. Francis, the exterior, the façade (Photography: Dr. Sc. Damir Demonja).

Na sjeverni zid lađe naslanja se krilo klaustara. Taj je zid u donjoj polovici građen krupnijim i pravilnijim kamenjem, a u gornjim dijelovima nepravilnim, sitnijim kamenjem. U istočnom, donjem dijelu zida nalaze se pravokutna vrata jednostavna okvira, a u gornjem dva polukružna prozora jednostavna okvira od kamena.

Na južni zid lađe, u zapadnoj polovici, dograđene su bočne kapele. One su zidane krupnijim i nepravilnijim

In the interior, the lateral chapels with richly articulated features soften the mere purposefulness of the axially defined church, in some degree disturbing the visual calmness typical for the conception of churches of this type.

The high gable façade of the Church of St. Francis in Cres was built with hewn stone blocks. The simple quadrangular portal with the Franciscan coat of arms carved in bas-relief on the lintel was topped with a shell of white marble, perhaps subsequently installed but well fitted in, which completes the simple, solemn façade. In the upper zone, in the portal axis, is a large circular window with a simple stone frame, which is flanked on each side by a pointed arched window. They represent a later intervention, which is evident from the structure of the wall.

A wing of the cloister is leant onto the northern wall of the nave. The bottom half of this wall was erected with larger, finely hewn stones, the upper section with roughly hewn stones of smaller proportions. In the eastern, lower section of the wall is a rectangular door with a simple frame, with two semicircular windows with a simple stone frame in the upper section.

The lateral chapels were added onto the western half of the southern wall of the nave. They were built with large, roughly hewn stones, and they are lower with respect to the nave, differing in height in comparison with each other (the central one is higher than the lateral ones). The Renaissance motif in the form of a small groove that in the manner of a cornice continues under the eaves of the chapels is also located on the exterior façades of the three-aisled parish Church of St. Mary, built within the town walls of Cres in the 15th century (Cres in EHU 1995, 154). Perhaps the same builder, who built the Cres parish church and executed its sculptural decorations, also erected and decorated the lateral chapels of the Franciscan church. The southern wall of the nave is in its eastern half opened in the form of a door with a simple stone frame, and in the upper section with two semicircular windows, identical to those on the northern wall. The belfry is located in the southeastern corner.

The apsis is lower than the nave and features on its eastern wall two pointed, arched windows with a simple stone frame. They represent a subsequent intervention, which is evident from the structure of the wall. Above these windows is a walled up semicircular window that is identical to those on the longitudinal walls of the nave.

It is difficult to determine the precise dating of the Church of St. Francis in Cres, because the data in the available

kamenjem, niže su od lađe, a međusobno se razlikuju visinom (srednja je viša od bočnih). Renesansni motiv žljebića, koji kao vijenac kontinuirao pod strehama kapela, nalazi se i na vanjskim fasadama trobrodne župne crkve Sv. Marije, sagrađene unutar creskih gradskih zidina u 15. stoljeću (Cres u EHU 1995, 154). Možda je isti graditelj koji je zidao cresku župnu crkvu i izveo njezine plastične ukrase gradio i ukrašavao bočne kapele franjevačke crkve. Južni je zid lađe u istočnoj polovici otvoren vratima jednostavna kamenog okvira, a u gornjem dijelu s dva polukružna prozora, identična onima na sjevernom zidu. Na jugoistočnom uglu smješten je zvonik.

Apsida je niža od lađe i na istočnom zidu ima dva šiljasta prozora jednostavna kamenog okvira. Oni su naknadna intervencija, što je vidljivo u strukturi zida. Nad tim prozorima zazidan je jedan polukružni prozor, identičan onima na uzdužnim zidovima lađe.

Teško je odrediti preciznu dataciju crkve Sv. Franje u Cresu jer su podaci u dostupnoj literaturi oprečni i nedosljedni. Tako bi se, primjerice, na temelju Farlatijevih podataka moglo zaključiti da je današnja creska franjevačka crkva sa samostanom utemeljena krajem 15. i početkom 16. stoljeća (Farlati 1751, 184). Međutim, F. Dobrovic je pronašao dokument s datumom 5. siječnja 1302. godine kojim se potvrđuje postojanje creskog samostana već početkom 14. stoljeća (Dobrovic 1912, 25). Crkva i samostan Sv. Franje u Cresu spominju se i u dokumentu iz 1306. godine (Dobrovic 1912, 22-23; Orlini 1966, 11-12). Dakle, ako se prihvate potonji podaci kao vjerodostojni, onda je crkva Sv. Franje u Cresu u 14. stoljeću već bila sagrađena, a 14. stoljeće kao vrijeme izgradnje crkve izrijekom spominje i F. Dobrovic (1912, 9). Kasnije su dograđene kapele, ali o njihovoj izgradnji nedostaje dokumentacija (Orlini 1966, 25). Sudeći po ukrasima renesansnih obilježja, moguće je da su kapele sagrađene u 16. stoljeću. Tim pretpostavkama priklanja se i B. Fučić, koji navodi da je franjevačka crkva u Cresu sagrađena u 14. stoljeću, a da su kapele renesansne, podignute u 16. stoljeću (Fučić 1990, 47).

Crkvu i samostan Sv. Franje u Cresu s povijesnog gledišta obradio je F. Dobrovic (1912), a s arhitektonsko-prostornog A. Orlini (1966). Povijest samostanske cjeline prikazao je J. Vlahović, sažeto opisavši i arhitekturu crkve, samostana, klaustara i zvonika (Vlahović 1995, 7-33). No njegovo je djelo, premda bogato arhivskim podacima izvorište kojih je samostanski arhiv, nesistematično i nečitko, te korisno tek u svrhu konzultiranja arhivskih

literature are contradictory and inconsistent. Thus, for example, based on data compiled by Farlati, it would be possible to conclude that the present-day Franciscan church in Cres, along with its monastery, was founded towards the end of the 15th and the beginning of the 16th century (Farlati 1751, 184). However, F. Dobrovic discovered a document dated January 5, 1302, which confirms the existence of the monastery in Cres already at the beginning of the 14th century (Dobrovic 1912, 25). The church and monastery of St. Francis in Cres are also mentioned in a document from 1306 (Dobrovic 1912, 22-23; Orlini 1966, 11-12). Thus, if the latter data are accepted as credible, then the Church of St. Francis in Cres had already been built in the 14th century, and F. Dobrovic (1912, 9) also mentions expressly the 14th century as the period of construction of the church. The chapels were added at a later date, but there is no documentation that deals with their construction (Orlini 1966, 25). Judging by the decorations with Renaissance characteristics, it is possible that the chapels were erected in the 16th century. These assumptions are also treated as credible by B. Fučić, who states that the Franciscan church in Cres was built in the 14th century, and that the chapels are Renaissance, erected in the 16th century (Fučić 1990, 47).

The Church and monastery of St. Francis in Cres were from the historical perspective processed by F. Dobrovic (1912), and from the architectural-urban by A. Orlini (1966). The history of the monastery complex was presented by J. Vlahović (1995, 7-33), who also made a concise description of the architecture of the church, monastery, cloisters and belfry. However, his work, although rich in archival data whose source is the monastery archive, is unsystematic and illegible, and is as such only useful to consult archival facts. One of the last extensive interpretations of the Church of St. Francis in Cres, from an architectural as well as historical-artistic point of view, is the one authored by D. Demonja (2013, 145-148).

Two Franciscan churches are on the island of Rab. The Church of St. Bernardine is located outside of the town of Rab, in Kampor, on a low hillock at the bottom of the bay of St. Euphemia. The Church of St. Francis is likewise located outside of the city center, on a hill called Komrčar, where the Rab cemetery is located.

The Church of **St. Bernardine** in **Kampor** on the island of **Rab** consists of a single-aisle nave, with a rectangular

činjenica. Jedna od posljednjih iscrpnih interpretacija crkve Sv. Franje u Cresu, s arhitektonskog i povijesno-umjetničkog gledišta, ona je D. Demonje (2013, 145-148).

Na otoku Rabu dvije su franjevačke crkve. Crkva Sv. Bernardina smještena je izvan grada Raba, u Kamporu, na niskom brežuljku, u dnu drage Sv. Eufemije, a također izvan središta grada, na brdu zvanom Komrčar, gdje je rapsko groblje, nalazi se crkva Sv. Franje.

Crkva **Sv. Bernardina u Kamporu na Rabu** sastoji se od jednobrodne lađe pravokutnoga tlocrta (11,50 m x 6,30 m), prekrivene baroknim kasetiranim stropom ukrašenim slikama, i apside četverokutnog tlocrta (4,80 m x 4,80 m), svedene križnim svodom koji nose dva dijagonalno ukrižena rebra, najjednostavnijih oblika profila tri četvrtine kruga, konzolno uprta o zid. Sjeverni, uzdužni zid lađe širokim prelomljenim lukom otvara se u kapelu četverokutnog tlocrta. Ta kapela ima ravan strop, na zapadnom zidu jedan polukružni prozor u obliku lunete i na sjevernom zidu oltar.

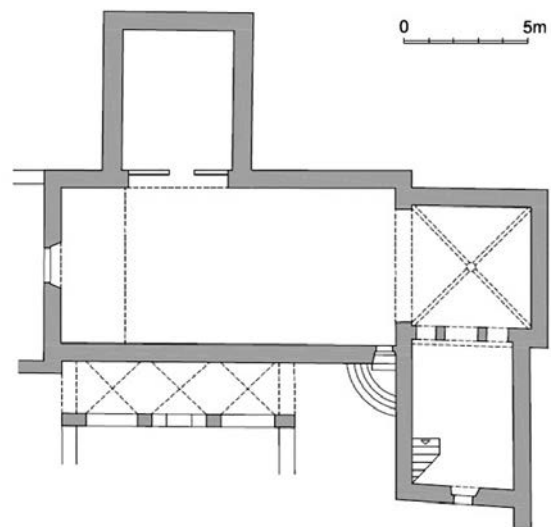


Sl. 21 Kampor (Rab), crkva Sv. Bernardina, unutrašnjost - lađa, pogled prema apsidi (foto: dr. sc. Damir Demonja).

Fig. 21 Kampor (Rab), Church of St. Bernardine, the interior - the nave, a view towards the apsis (Photography: Dr. Sc. Damir Demonja).

Crkva Sv. Bernardina u Kamporu sagrađena je polovicom 15. stoljeća (Šematizam Franjevačke provincije... 1990, 65), a poznato je i ime graditelja, Jurja Dimitrova iz Zadra (Fisković 1959, 29). Posvećena je 1466. godine, o čemu postoji natpis na kamenoj ploči ugrađenoj u zid crkve (Brusić 1925, 173; Petricioli 1999, 102). Prema podacima u literaturi, bočna kapela sagrađena je početkom 16. stoljeća zbog povećanja kulturnih potreba, a posvećena je Bogorodici (Brusić 1925, 173). S obzirom na ukras stropa i prozore na zapadnom zidu, može se pretpostaviti

ground plan (11.50 m x 6.30 m), which is covered with a Baroque coffered ceiling decorated with paintings, and an apsis with a quadrangular ground plan (4.80 m x 4.80 m), vaulted with a crossed vault supported by two diagonally crossed ribs of the simplest form consisting of a three-quarter circle, which sit on consoles in the wall. The northern longitudinal wall of the nave opens into a chapel with a quadrangular ground plan by means of a wide broken arch. This chapel has a flat ceiling, a semicircular window in the shape of a lunette on the western wall, and an altar on the northern wall.



Sl. 20 Kampor (Rab), crkva Sv. Bernardina, tlocrt (tlocrt izradili: Ivan Tenšek, d.i.a. i Ivana Valjato-Vrus, d.i.a., Institut za povijest umjetnosti, Zagreb).

Fig. 20 Kampor (Rab), Church of St. Bernardine, ground plan (Ground plan drawn by: Ivan Tenšek, d.i.a., and Ivana Valjato-Vrus, d.i.a., Institute of Art History, Zagreb).

The Church of St. Bernardine in Kampor was built in the 15th century (Schematism of the Franciscan Province ... 1990, 65), and its builder is also known by name, a certain Jurij Dimitrov from Zadar (Fisković 1959, 29). It was consecrated in 1466, which is corroborated by an inscription on a stone plaque installed into the wall of the church (Brusić 1925, 173; Petricioli 1999, 102). According to data from literature, the lateral chapel was erected at the beginning of the 16th century due to an increase of cult-related needs, and it was dedicated to the Virgin Mary (Brusić 1925, 173). With regard to the decoration of the ceiling and the windows on the west wall, it can be assumed that the chapel and church underwent a process of baroquization in the 17th century. However, the entirely preserved apsis and triumphal arch belong to the Gothic period. Baroquization resulted in

da je kapela, kao i crkva, barokizirana u 17. stoljeću. Međutim, u cijelosti je sačuvana apsida i trijumfalni luk, koji pripadaju gotičkom razdoblju. Barokizacijom su odstranjeni izvorni gotički visoki prozori na bočnim zidovima lađe i izvedeni su veliki polukružni, na što upućuju vidljivi tragovi u strukturi bočnih zidova, te je postavljen kasetirani strop ukrašen slikama.

Najznačajnije priloge o crkvi Sv. Bernardina u Kamporu, što se tiče povijesnih podataka, dali su V. Brusić (1925), A. Bonifačić (1985) i V. Fugošić (1999, 114–115), a C. Fisković (1959, 29) donosi ime protomagistra crkve i samostana. Crkvu Sv. Bernardina najcjelovitije je obradio I. Petricioli dajući pregled njezine povijesti, opisavši arhitekturu crkve i umjetnički inventar, a naveo je i imena graditelja-majstora koji su sudjelovali u izgradnji crkve i samostana (Petricioli 1999, 101–102).

Odmjerene proporcije crkve Sv. Bernardina narušene su prigradnjom bočne kapele u zapadnoj polovici sjevernog uzdužnog zida. Ta je kapela prilično duboka, a njezina dubina gotovo je jednaka širini lađe. Velike proporcije kapele osobito su uočljive izvana i narušavaju odmjerenost smirenog i zatvorenog kubusa velike lađe, kojoj je straga pripojena neznatno uža i niža apsida. Premda je crkva zadržala jednostavnost vanjštine i unutrašnjosti, barokne intervencije narušile su prijašnji sklad, osobito otvaranjem predimenzioniranih polukružnih prozora. Jednostavnost unutrašnjosti prati i skromno rješenje pročelja. Međutim, masivan okvir ulaznog portala bez plastičkih detalja, manji okrugli prozor dvostrukog stepeničastog okvira nad njim i, osobito, zabat opterećen na uglovima i u vrhu akroterijima, ne doprinose ravnoteži i svojom "težinom" ometaju vizualnu smirenost uobičajenu za pročelja franjevačkih crkava.



Sl. 22 Kampor (Rab), crkva Sv. Bernardina, vanjština - pogled na crkvu sa zapada (foto: dr. sc. Damir Demonja).

Fig. 22 Kampor (Rab), Church of St. Bernardine, the exterior - a view of the church from the west (Photography: Dr. Sc. Damir Demonja).

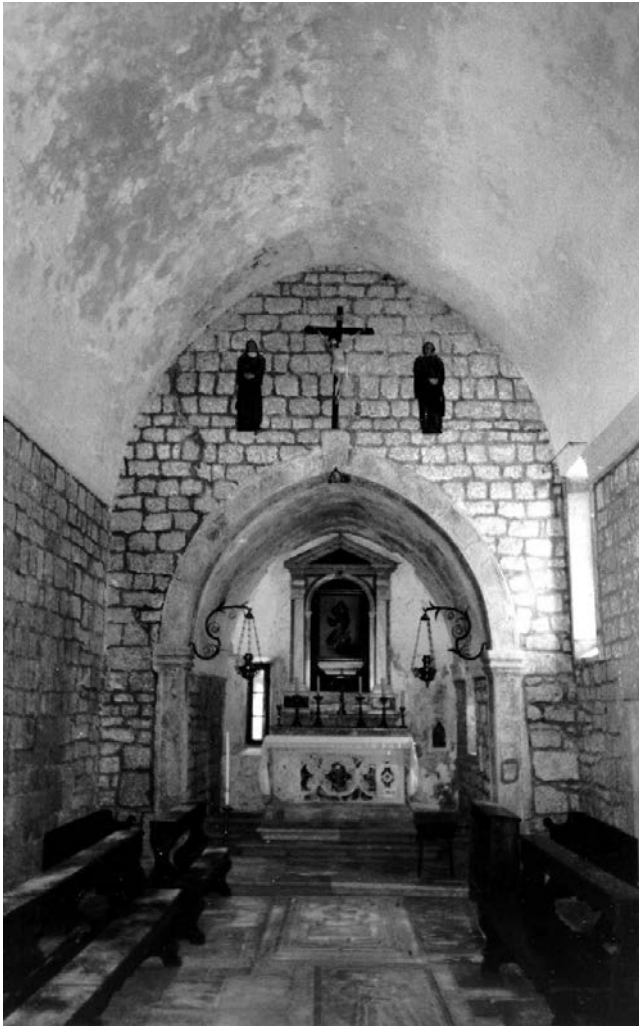
the removal of the original Gothic, high windows on the lateral walls of the nave. They were replaced with large semi-circular ones, which is evident from traces visible in the structure of the lateral walls. A coffered ceiling decorated with paintings was likewise installed.

The most significant contributions about the Church of St. Bernardine in Kampor, as far as historical data are concerned, were given by V. Brusić (1925), A. Bonifačić (1985), and V. Fugošić (1999, 114–115), while C. Fisković (1959, 29) came up with the name of the proto-magister of the church and monastery. The Church of St. Bernardine was most comprehensively processed by I. Petricioli, who brought an overview of its history, describing the architecture of the church and its artistic inventory, also mentioning the names of the master builders-craftsmen who participated in the construction of the church and monastery (Petricioli 1999, 101–102).

The measured proportions of the Church of St. Bernardine were disturbed by the addition of the lateral chapel in the western half of the northern longitudinal wall. This chapel is rather deep, its depth almost equaling the width of the nave. The large proportions of the chapel are particularly visible from the outside and disturb the restrained proportions of the closed cube of the large nave onto which a slightly lower and narrower apsis was added in the rear. Although the church retained its original simplicity in the exterior as well as interior, the baroque interventions undermined the previous delicate balance, especially by the opening of oversized semi-circular windows. The simplicity in the interior reflects itself in the modest solution chosen for the façade. However, the massive entrance portal frame devoid of any sculptural details, the small circular window with a double step-like frame above it, and in particular the pediment that was brought out of balance by acroteria located in the corners and at the top, disturb the picture and with their "weight" interfere with the visual serenity that otherwise marks the façades of Franciscan churches.

On **Komrčar** Hill, outside the town of **Rab**, lies the Church of **St. Francis**, which has a rectangular nave (9.70 m x 5.10 m) and a square apsis (3.40 m x 3.40 m). The elongated nave has a pointed barrel vault. It rises from a simple molded cornice that continues along the longitudinal walls. Its northern wall is devoid of any openings, the southern one, on the other hand, has a larger rectangular window in the southeastern corner, right next to the wall of the triumphal arch. To the west of this window is a low entrance, assembled from stone

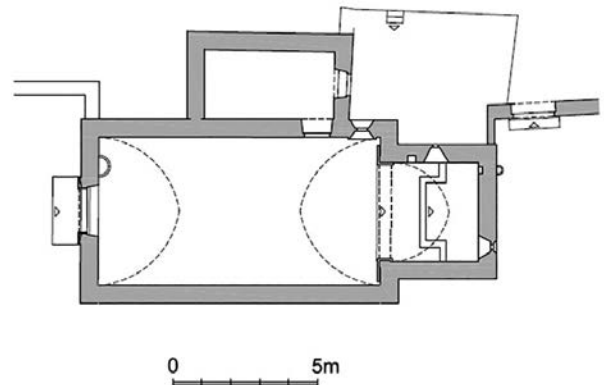
Na brdu **Komrčar**, izvan grada **Raba**, smještena je crkva **Sv. Franje**, pravokutne lađe (9,70 m x 5,10 m) i kvadratične apside (3,40 m x 3,40 m). Izdužena lađa ima šiljasto-bačvasti svod. On se izdiže s jednostavno profiliranog vijenca, koji kontinuirano uzdužnim zidovima. Njezin sjeverni zid nema otvora, a južni, u jugoistočnom kutu, tik do zida trijumfalnog luka, ima jedan veći pravokutni prozor. Zapadno od tog prozora niski je ulaz, složen od kamenih greda, koji vodi u prigradnju pravokutnog tlocrta. Zapadni zid ima široka četverokutna ulazna vrata i okrugli prozor kamenog okvira, koji dodiruje tjeme svoda. Trijumfalni luk šiljastog presjeka dijeli lađu od apside. Na sjevernom dijelu začelnog zida apside uski je četverokutni prozor; sjeverni zid apside nema prozora, a južni je u sredini otvoren malim i uskim četverokutnim prozorom.



Sl. 24 Komrčar (Rab), unutrašnjost - lađa, pogled prema apside (foto: dr. sc. Damir Demonja).

Fig. 24 Komrčar (Rab), the interior - the nave, a view towards the apsis (Photography: Dr. Sc. Damir Demonja).

beams, which leads to the annex with a rectangular ground plan. The western wall has a wide quadrangular entrance door and a circular window with a stone frame, which touches the apex of the vault. A triumphal arch with a pointed cross-section divides the nave from the apsis. On the northern part of the back wall of the apsis is a narrow quadrangular window; the northern wall of the apsis does not have any windows, while the southern one features a small and narrow quadrangular window in the middle.



Sl. 23 Komrčar (Rab), crkva Sv. Franje, tlocrt (tlocrt izradili: Ivan Tenšek, d.i.a. i Ivana Valjato-Vrus, d.i.a., Institut za povijest umjetnosti, Zagreb).
Fig. 23 Komrčar (Rab), Church of St. Francis, ground plan (Ground plan drawn by: Ivan Tenšek, d.i.a., and Ivana Valjato-Vrus, d.i.a., Institute of Art History, Zagreb).



Sl. 25 Komrčar (Rab), vanjština - sjeverni zid lađe i pročelje (foto: dr. sc. Damir Demonja).

Fig. 25 Komrčar (Rab), the exterior - the northern wall of the nave and the façade (Photography: Dr. Sc. Damir Demonja).

In this church the vertical lift is accentuated by the way the slightly broken vault in the nave was executed. The volume of the nave is repeated, albeit on a smaller scale, by the somewhat lower and narrower, small apsis that is vaulted with a pointed barrel-shaped vault. However, due to the small size and square shape of the apsis, the vertical lift here is not as pronounced as in the nave.

U toj crkvi vertikalni uzgon naglašen je izvedbom blago lomljenog svoda u lađi. Volumen lađe u manjim dimenzijama donekle ponavlja niža i uža, mala apsida svedena šiljasto-bačvastim svodom. Međutim, zbog skromnih dimenzija i kvadratičnog oblika apside ovdje vertikalni uzgon nema zamah kakav je ostvaren u lađi.

Crkva je građena pravilnim klesancima slaganim u nizove jednake visine. Osobito je zanimljiva pročelna fasada, koja je, s obzirom na oblik i materijal izvedbe, izuzetak među pročeljima franjevačkih crkava predstavljenima u ovome radu, ali i općenito na franjevačkim crkvama na hrvatskoj obali. Pročelje je gotovo kvadratičnog oblika i na njemu se nalazi pravokutni portal s polukružnom lunetom u donjem dijelu, dva vijenca s renesansnim ukrasima i glatki friz među njima, te bogato profiliran okrugli prozor u gornjem pojasu. Završni zabat sastoji se od tri mramorna polukruga ispunjena užlijebljenim školjkama, između kojih se nalaze stupići i fijalice doprinoseći vertikalizmu. Uz fijalice su mali akroteriji s palmicom. Tri polukružna zabata oblikom odgovaraju luneti portala nad čijim su lukom, u kutovima, dvije rastvorene školjke. Luneta je ukrašena cvjetnim vijencima, vrpcama i kuglicama. Sklad narušavaju naglašen okrugli prozor i zidni vijenac pročelja. Reljefni vijenac je vješto i pomno izrađen, osobito sitni detalji voća i lišća, a skladno su raspoređeni grupirani dijelovi obješeni o kolute, ukrašeni svinutim vrpcama, koje su povijene i sljubljene uz donju stranu nadvratnika. Usred vijenca je reljefni grb jajasta oblika, a u njegovu štitu su ključevi i natpis. Raščlanjen gornji dio s vijencima, rozetom, školjkastim lunetama i fijalama dinamički zaključuje mirniji donji dio pročelja. Pročelna fasada crkve Sv. Franje na Komrčaru je kulisna, ona prikriva, maskira njezinu jednobrodost i polukružnim renesansnim školjkama skriva gotičko-renesansnu unutrašnjost sa šiljasto-bačvastim svodom lađe i apside. Pročelnom fasadom rapske crkve Sv. Franje prvi se detaljno bavio C. Fisković uočivši sličnosti i podrijetlo rješenja rapske fasade u venecijanskoj renesansnoj arhitekturi (Fisković 1987, 330-331). Pročelnu fasadu rapske franjevačke crkve obradio je i R. Ivančević, koji je odredio njezinu vrijednost i značenje među trolisnim pročeljima renesansnih crkava u Hrvatskoj (Ivančević 1992-1993, 85-120).

Nad portalom je uklesan natpis s datacijom crkve 1490. godine, a na sjevernom dijelu pročelja uzidana je mramorna ploča koja spominje popravak crkve 1867. godine. V. Brusić pretpostavlja da je franjevačku crkvu i samostan na Komrčaru sagradio fra Matej Zadrarin 1491. godine, ali ne navodi izvor tog podatka (Brusić 1925,

The church was built with hewn stone blocks laid in parallel courses. The front wall is particularly interesting in that it represents an exception as regards its form and the material it was built with, as compared with the façades of other Franciscan churches presented in this work, and also, in general, in comparison with other Franciscan churches on the Croatian coast. The façade is almost square, a rectangular portal with a semicircular lunette is in its lower section, there are two cornices with Renaissance decorations and a smooth frieze between them, as well as a richly molded circular window in the upper belt. The terminal pediment consists of three marble semicircles filled with grooved shells, in between which are pilasters and small, pointed towers that contribute to verticality. Next to the small, pointed towers are small acroteria with a palmette. The three semicircular pediments correspond in form to the lunette of the portal over whose arch they are situated, in the corners are two opened shells. The lunette is decorated with flower garlands, ribbons and beads. The harmony is disturbed by the emphasized circular window and the cornice of the façade wall. The cornice in relief was skillfully and carefully executed, especially the small details including fruits and leaves. The grouped elements that were hung in circles are harmoniously arranged, adorned with bent ribbons that are wound up and merged with the underside of the lintel. In the middle of the cornice is an oviform coat of arms in relief, which has a shield with keys and an inscription. The dissected upper section featuring cornices, a rosette, shell-shaped lunettes, and small, pointed towers concludes in a dynamic manner the calmer lower section of the façade. The façade of the Church of St. Francis in Komrčar conceals and disguises its single-nave quality, while the semicircular Renaissance shells hide its Gothic-Renaissance interior with a pointed barrel-shaped vault of the nave and apsis. C. Fisković was the first one who studied in detail the façade of the Church of St. Francis in Rab, noting the similarities and tracing its origins to Venetian Renaissance architecture (Fisković 1987, 330-331). R. Ivančević also studied the façade of the Franciscan church in Rab, and he determined its value and significance among the tripartite façades of Renaissance churches in Croatia (Ivančević 1992-1993, 85-120).

Above the portal is a hewn inscription that dates the church to 1490 and on the northern section of the façade is a marble plaque that mentions a renewal of the church in 1867. V. Brusić (1925, 172) presumes that the Franciscan church and monastery on Komrčar were erected by Matej Zadrarin in 1491, but does not cite any sources for this information. W. Schleyer (1914, 118-121) is of



Sl. 26 Komrčar (Rab), vanjština - portal pročelja (foto: dr. sc. Damir Demonja).

Fig. 26 Komrčar (Rab), the exterior - the portal of the façade (Photography: Dr. Sc. Damir Demonja).

172). Istog je mišljenja i W. Schleyer (1914, 118-121). S. Ivančić se, također, priklanja pretpostavci da je crkva sagradio fra Matej, koji je u njoj i sahranjen (Ivančić 1910, 238). Temeljiti je o crkvi pisao C. Fisković, objavivši i ugovor što ga je u Šibeniku 8. veljače 1490. godine sklopio Petar Trogiranin, sin Rade Busanina, s Blažem, poglavarom trećoredaca u Dalmaciji, da će s pomoćnikom raditi na gradnji crkve na Komrčaru na Rabu (Fisković 1987). Naposljetku, posljednji veći prilog o crkvi Sv. Franje na Komrčaru na Rabu je onaj, već spomenuti, R. Ivančevića (1992-1993, 113-114).

Crkva Sv. Franje na Komrčaru jednostavna je građevina u kojoj se preostaci ranogotičke zamisli miješaju sa skromnim renesansnim uređenjem unutrašnjosti (gotičko-renesansni šiljasto-bačvasti svod), a vrhunac je renesansno rješenje pročelja. Trodijelni zabat u nesuglasju je s jednobrodnom gotičko-renesansnom



Sl. 27 Komrčar (Rab), vanjština - zabat pročelja (foto: dr. sc. Damir Demonja).

Fig. 27 Komrčar (Rab), the exterior - the gable of the façade (Photography: Dr. Sc. Damir Demonja).

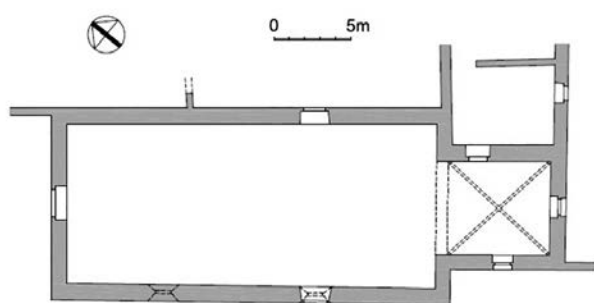
the same opinion. S. Ivančić (1910, 238) is also inclined to assume that the church was built by friar Matej, who was also buried in it. C. Fisković (1987) wrote in more detail about the church, also publishing a contract that was signed in Šibenik on February 8, 1490, between Petar Trogiranin, the son of Rade Busanin, and a certain Blaž, who was the head of the Tertiaries in Dalmatia, specifying that he will be working with his assistant on the construction of a church in Komrčar on Rab. Finally, the last major work covering the Church of St. Francis in Komrčar on Rab is the one already mentioned, authored by R. Ivančević (1992-1993, 113-114).

The Church of St. Francis in Komrčar is a simple structure in which the remains of an Early Gothic conception mix with a modest Renaissance interior decoration (the Gothic-Renaissance pointed barrel-vault), the highlight being the Renaissance façade. The tripartite gable is inconsistent with the single-nave Gothic-Renaissance vaulted interiors, and it seems that the entire façade was completed at a later date. This small Franciscan church, with a vaulted nave and apsis, decorated with a series of coats of arms in bas-relief on the triumphal arch, and, in particular, with a façade whose gable is decorated with three stylized Renaissance shells, is an isolated example of Franciscan religious architecture on the territory under investigation and on the Croatian coast (Demonja 2013, 191-194).

The Church of **St. Francis** on the island of **Pag** is located in the eastern part of town, on a small square. It represents the usual type of preaching church featuring simple

nadsvođenom unutrašnjosti i izgleda kao da je cijeli završetak pročelja kasnije dodan. Ta mala franjevačka crkva, sa svedenom lađom i apsidom, ukrašom niza grbova izrađenih u plitkom reljefu na trijumfalnom luku, te, osobito, pročeljem ukrašenim na zabatu trima renesansnim stiliziranim školjkama, izdvojen je primjer u franjevačkom sakralnom graditeljstvu na proučavanom području i na hrvatskoj obali (Demonja 2013, 191-194).

Crkva **Sv. Frane**, na otoku **Pagu**, smještena je u istočnom dijelu grada Paga, na malom trgu. Ona je primjer uobičajenog tipa propovjedničke crkve naglašeno jednostavnih oblika, karakterističnog za tu vrstu graditeljstva na hrvatskoj obali. Riječ je o crkvi pravokutne lađe (24,00 m x 10,70 m) i pravokutne apside (7,40 m x 6,00 m). Apsida je bila svedena križno-rebrastim svodom, što pokazuje nacrt iz 1831. godine (Hilje 1988; Isti 1997, 468; Isti 1999, 90). Tragovi takva svođenja još su uvijek vidljivi premda apside sada ima bačvasti svod. Polukružni trijumfalni luk apside profiliran je vijencem renesansnih obilježja. Lađa neznatno nepravilnog pravokutnog oblika ima otvoreno drveno gredno krovšte. Na njezinu sjevernom zidu nalaze se vrata, a na južnom, osim vrata smještenih nasuprot onima na sjevernom zidu, dva visoka polukružna prozora. Renesansno pročelje sastoji se od portala, čije su površine okvira ukrašene istančano izvedenim nizom kuglica, s trokutnim zabatom i, iznad njega, okruglog prozora skromno profilirana okvira.



Sl. 28 Pag, crkva Sv. Frane, tlocrt (tlocrt izradili: Ivan Tenšek, d.i.a. i Ivana Valjato-Vrus, d.i.a., Institut za povijest umjetnosti, Zagreb).

Fig. 28 Pag, Church of St. Francis, ground plan (Ground plan drawn by: Ivan Tenšek, d.i.a., and Ivana Valjato-Vrus, d.i.a., Institute of Art History, Zagreb).

Apsida pokazuje gotičke oblike, njezin trijumfalni luk ima renesansne odlike, a zvonik u obliku preslice s dva zvona, smješten na začelnom zidu, može se odrediti kao gotički.

forms, and is characteristic for this type of architecture on the Croatian coast. It has a rectangular nave (24.00 m x 10.70 m) and a rectangular apsis (7.40 m x 6.00 m). The apsis was vaulted with a cross-ribbed vault, which is evident from a plan dated 1831 (Hilje 1988; idem 1997, 468; idem 1999, 90). The traces of such vaulting are still visible although the apsis has a barrel-shaped vault at present. The semicircular triumphal arch of the apsis is molded with a cornice that has Renaissance features. The nave with a slightly irregular rectangular form has a roof showing trusses. On its northern wall is a door, and on the southern one, in addition to a door located opposite the one on the northern wall, two high semicircular windows. The Renaissance façade consists of a portal whose frame surfaces are decorated with a series of exquisitely executed small spheres, which has a triangular pediment, and, above it, a circular window with a modestly molded frame.

The apsis shows Gothic forms, and its triumphal arch has Renaissance features, whereas the belfry in the form of a distaff with two bells, located on the back wall, can be defined as Gothic.

The construction of the Church of St. Francis in Pag began in the second half of the 15th century and, most likely, lasted until the second half of the 16th century (Hilje 1988, 110; idem 1997, 467; idem 1999, 89). The fact that the apsis was executed in Gothic style, while the façade features Renaissance characteristics, is ample proof that the construction period lasted for a long time. Thus, the construction of the Church of St. Francis in Pag can be dated into the period from the second half of the 15th to the second half of the 16th century (Demonja 2013, 133). E. Hilje wrote about the Franciscan church in Pag. He presented valuable archival data and gave its most basic description (Hilje 1988, 110-112; idem 1997, 467-468; idem 1999, 89-90). Authors like D. Politeo (1896, 541), M. Suić (1953, 85), and M. Zjačić - J. Stipišić (1959-1977, 256) only recorded the Church of St. Francis in Pag, while C. F. Bianchi (1880, 29-30), in addition to historical information, also gave its dimensions and attributed the altars.

A PROPOSAL FOR THE TYPOLOGICAL CLASSIFICATION OF FRANCISCAN CHURCHES IN ISTRIA AND ON THE KVARNER BAY ISLANDS

On the basis of ground plan and spatial interpretations of the Franciscan churches in Istria and on the islands of the Kvarner Bay (Krk, Cres, Rab and Pag), which are



Sl. 29 Pag, crkva Sv. Frane, unutrašnjost - lađa, pogled prema apsidi (foto: dr. sc. Damir Demonja).

Fig. 29 Pag, Church of St. Francis, the interior - the nave, a view towards the apsis (Photography: Dr. Sc. Damir Demonja).

Gradnja crkve Sv. Frane u Pagu započela je u drugoj polovici 15. stoljeća i, najvjerojatnije, trajala je do druge polovice 16. stoljeća (Hilje 1988, 110; Isti 1997, 467; Isti 1999, 89). Da je dugo građena, svjedoči i apsida izvedena u gotičkim oblicima, dok je na pročelju zamjetna renesansa. Dakle, vrijeme izgradnje crkve Sv. Frane u Pagu smješta se u razdoblje od druge polovice 15. do druge polovice 16. stoljeća (Demonja 2013, 133).

O paškoj franjevačkoj crkvi pisao je E. Hilje. On je predočio dragocjene arhivske podatke i dao njezin najosnovniji opis (Hilje 1988, 110-112; Isti 1997, 467-468; Isti 1999, 89-90). Autori poput D. Politea (1896, 541), M. Suića (1953, 85) i M. Zjačića - J. Stipišića (1959-1977, 256) crkvu Sv. Frane u Pagu samo evidentiraju, dok je C. F. Bianchi, uz povijesne pojedinosti, dao njezine dimenzije i atribuirao oltare (Bianchi 1880, 29-30).

PRIJEDLOG TIPOLOŠKE KLASIFIKACIJE FRANJEVAČKIH CRKAVA U ISTRI I NA OTOCIMA KVARNERSKOG ZALJEVA

Prema naprijed izloženim tlocrtnim i prostornim interpretacijama franjevačkih crkava u Istri i na otocima Kvarnerskog zaljeva (Krku, Cresu, Rabu i Pagu) moguće je predložiti njihovu tipološku klasifikaciju temeljenu na oblikovanju i svođenju prostornih i tlocrtnih jedinica tih crkava, dakle lađa i apside. Temeljem toga, franjevačke crkve na obrađivanom prostoru tipološki se mogu svrstati u tri skupine, kako slijedi:

1. Jednbrodna crkva otvorenoga krovišta s tri četverokutne apside

Pula, crkva Sv. Franje

presented in the continuation of this text, it is possible to propose their typological classification based on the design and vaulting of the spatial and ground plan units of these churches, i.e., their naves and apses. Based on this, the Franciscan churches on the researched territory can be typologically classified into three groups, as follows:

1. A single-nave church having a roof showing trusses, and three quadrangular apses

Pula, Church of St. Francis

2. Single-nave churches having a roof showing trusses, and a single quadrangular apsis

a) with a cross-ribbed vault

Poreč, Church of St. Francis

Krk, Church of St. Francis

Kampor (Rab), Church of St. Bernardine

Košljun, Church of the Annunciation of the Blessed Virgin Mary

Porat (Krk), Church of St. Mary Magdalene

Pag, Church of St. Francis

b) with a pointed barrel-shaped vault

Cres, Church of St. Francis

Glavotok (Krk), Church of St. Mary

3. A single-nave church having a vaulted nave, and a single quadrangular apsis

a) with a pointed barrel-shaped vault

Komrčar (Rab), Church of St. Francis

A single-nave church having a roof showing trusses, and three quadrangular apses,

as exemplified by the Church of St. Francis in Pula, is an architectural achievement that shows the influences of various international trends present in architecture of that time (Demonja 2013, 101-105, 303-304; idem 2014, 133-136). The example posed by the Franciscan church in Pula, with its tripartite sanctuary, is closely related to influences stemming from preaching architecture in central Italy and it cannot be hidden from its formal origins. It is of the simplest type that features exceptional clarity with its elongated rectangular ground plan of the nave, the visible roof structure, and the three apses of which the central one is emphasized and largest, all of which are vaulted by cross-ribbed vaults. A lot of attention was paid to the articulation of the interior, defined by the marked profiles of the apses, which break off from the strict geometrical perception of bordered, measurable and observable space. Although the Church of S. Francesco in Cortona features these characteristics (Biebrach 1908, 14-17; Demonja 2013, 102), its tripartite sanctuary is nonetheless different

2. Jednobrodne crkve otvorenoga krovišta s jednom četverokutnom apsidom

a) križno-rebrastog svoda

Poreč, crkva Sv. Franje

Krk, crkva Sv. Franje

Kampor (Rab), crkva Sv. Bernardina

Košljun, crkva Navještenja Blažene Djevice Marije

Porat (Krk), crkva Sv. Marije Magdalene

Pag, crkva Sv. Frane

b) šiljasto-bačvastog svoda

Cres, crkva Sv. Franje

Glavotok (Krk), crkva Sv. Marije

3. Jednobrodna crkva svedene lađe s jednom četverokutnom apsidom

a) šiljasto-bačvastog svoda

Komrčar (Rab), crkva Sv. Franje

Jednobrodna crkva otvorenoga krovišta s tri četverokutne apside, oprimjerena u crkvi Sv. Franje u Puli, arhitektonsko je ostvarenje koje pokazuje utjecaj raznovrsnih internacionalnih silnica prisutnih u arhitekturi onoga vremena (Demonja 2013, 101-105, 303-304; Isti 2014, 133-136). Primjer pulske franjevačke crkve trodijelnog svetišta usko je povezan s utjecajima srednjotalijanske propovjedničke arhitekture i ne može se skriti od svog formalnog ishodišta. Riječ je o najjednostavnijem tipu izrazite jasnoće, tlocrtno dugačkom pravokutniku lađe, krova vidljive strukture, s trima apsidama, središnjom istaknutom i najvećom, svedenima križno-rebrastim svodovima. Artikulaciji unutrašnjosti pridaje se velika pozornost, a definiraju je naznačeni profili apsida, koji razvrgavaju strogu geometrijsku percepciju omeđenog, mjerljivog i sagledivog prostora. Premda upravo crkva S. Francesca u Cortoni pokazuje ova obilježja (Biebrach 1908, 14-17; Demonja 2013, 102), njezino trodijelno svetište je drukčije od onog pulske franjevačke crkve, koja je preuzela tlocrtno rješenje crkve S. Francesca u Ascianu (Biebrach 1908, 23-25; Demonja 2013, 102-105; Isti 2014, 134-135). Naime, kod ascianske i pulske franjevačke crkve trodijelno svetište, odnosno bočne apside, izlaze izvan perimetra lađe, te se tako pokušava ostvariti namjera naglašavanja i isticanja svetišta, odnosno svojevrсна "monumentalnost". Ali, crkva Sv. Franje u Puli čuva i domaće graditeljsko nasljeđe, što se uočava u arhitektonsko-plastičkim detaljima. Taj elementarni arhitektonski tip namijenjen je prvenstveno propovijedi i zato je shvatljiv, ne zahtjevan i asketski, gotovo prejednostavan, bez ophoda i kapela uz uzdužne zidove.

from the one of the Franciscan church in Pula, which has borrowed the ground plan concept of the Church of S. Francesco in Asciano (Biebrach 1908, 23-25; Demonja 2013, 102-105; idem 2014, 134-135). In other words, the Franciscan churches in Pula and Asciano have a tripartite sanctuary, or lateral apses that transgress the perimeter of the nave, trying thus to fulfill the intention of emphasizing and highlighting the sanctuary by creating some sort of "monumentality". But the Church of St. Francis in Pula also keeps some of the local architectural heritage, which is evident in the architectural-sculptural details. This elementary type of architecture was intended primarily for preaching, which makes it understandable, undemanding and ascetic to the point of being almost too simple, without any processions and chapels along the longitudinal walls. It is by no means an inaccessible house of God, which serves solely for liturgical rites, fully respecting the rules of the services, its basic function being to gather people, and it is on this new intention that its architectural base was founded. In conjunction with the construction of Pula's Franciscan church it is also possible to explain the appearance of Gothic architecture in the coastal region of Istria, whose influences emanate from central Italy (Ivančević 1964, 127-128; Gothic architecture in EHU 1995, 291-298). As it has been already established that the Church of St. Francis in Pula was erected towards the end of the 13th or in the first decades of the 14th century, due to its geographical location in the proximity of Italy, and its Gothic constructional and design features (e.g., vertical elongation, pointed arches, rib profiles), this type of architecture shows that towards the end of the 13th century the monumental format of Gothic architecture arrived on the Croatian coast. Likewise, the Church of St. Francis in Pula represents a type that is considered to be the formal and conceptual starting point of Franciscan religious architecture on the Croatian coast (Demonja 2013, 303; idem 2014, 138-140).

The Church of St. Francis in Poreč is an example of early Gothic architecture at the beginning of the proliferation of Franciscan churches on the Croatian coast. Its spatial concept is simple, featuring clean proportions and volume relationships. The entire execution of the interior and exterior, which is marked by the general impression of being shut, and the domination of clean, smooth surfaces with few openings, is subordinate to the ascetic understanding. The Gothic style can be identified on the basis of details on the façade portal and rosette, and in the most simple and modest forms of the ribs in the vault of the apsis. The utter simplicity reflects itself in the restrained interior devoid of any dynamism, in which

On nije nedostupna Božja kuća koja bi služila isključivo liturgijskim obredima i pravilima službe, već je po svojoj osnovnoj funkciji namijenjen okupljanju ljudi i na toj novoj namjeri se i temelji njegova arhitektonska osnova. U svezi s gradnjom pulske franjevačke crkve može se tumačiti pojava gotike na prostorima obalnog dijela Istre, čiji utjecaji struje upravo iz srednje Italije (Ivančević 1964, 127-128; Gotika u EHU 1995, 291-298). Kako je za crkvu Sv. Franje u Puli već otprije utvrđeno da je građena krajem 13. stoljeća, odnosno u prvim desetljećima 14. stoljeća, s obzirom na njezin geografski položaj i blizinu Italije, te gotička konstrukcijska i oblikovna rješenja (npr. vertikalna izduženost, šiljasti lukovi, profili rebara), taj arhitektonski tip pokazuje da je krajem 13. stoljeća hrvatska obala usvojila monumentalni format gotičkog stila. Također, crkva Sv. Franje u Puli predstavlja tip koji se smatra formalnim i idejnim ishodištem franjevačke sakralne arhitekture na hrvatskoj obali (Demonja 2013, 303; Isti 2014, 138-140).

Crkva Sv. Franje u Poreču primjer je ranogotičke građevine na početku širenja franjevačkih crkava na hrvatskoj obali. Jednostavne je prostorne koncepcije, čistih proporcija i volumenskih odnosa, a cijela izvedba unutrašnjosti i vanjštine, obilježenih općim dojmom zatvorenosti i dominacije čistih, glatkih ploha s rijetkim otvorima, podređena je asketskom shvaćanju. Gotički stil prepoznaje se u detaljima portala i rozete na pročelju, te u svodu apsida najskromnijih i najjednostavnijih oblika rebara. Krajnja jednostavnost ogleđa se u unutrašnjosti suzdržana izraza, odtučenoj svakog dinamizma, u kojoj se prepoznaje romanička tradicija. Zbog arhaičnosti, jednostavnosti koncepcije i rustičnosti izvedbe crkva Sv. Franje u Poreču s pravom se može smatrati idealom asketske propovjedničke crkve. Njezina datacija smješta se u razdoblje od druge polovice 13. do polovice 14. stoljeća.

Franjevačka crkva u Poreču uzor je koncepcije **jedinstvenog dvoranskog prostora lađe s jednom četverokutnom apsidom svđenom križno-rebrastim svodom**, a njezin se utjecaj prepoznaje u ostalim crkvama ovoga tipa, građanima u stoljećima koja dolaze na proučavanom prostoru. Pokazuju to primjeri crkava Sv. Franje u Krku, Sv. Bernardina u Kamporu na Rabu, Navještenja Blažene Djevice Marije na Košljunu i Sv. Marije Magdalene u Poratu na Krku.

Crkva Sv. Franje u Krku, koja se datira od kraja 13. do polovice 14. stoljeća, u tlocrtnom rasporedu i obliku prostora pokazuje nesumnjive odraze najjednostavnijih uzora propovjedničkih crkava, ovdje krajnje dosljedno

the Romanesque tradition can be recognized. Due to its archaic quality, the simplicity of its concept, and the rusticity of its execution, the Church of St. Francis in Poreč can be rightly regarded as a model for an ascetic preaching church. It has been dated into the period from the second half of the 13th to the middle of the 14th century.

The Franciscan church in Poreč is a model for the concept of a **single-hall nave having a quadrangular apsis vaulted with a cross-ribbed vault**. Its influence can be recognized in other churches of this type that were built on the researched territory in the centuries to come. This is evident from examples shown by the Church of St. Francis in Krk, the Church of St. Bernardine in Kampor on the island of Rab, the Church of the Blessed Virgin Mary on Košljun, and the Church of St. Mary Magdalene in Porat on the island of Krk.

The Church of St. Francis in Krk, dated to the period from the end of the 13th to the middle of the 14th century, in its ground plan layout and the form of its interior shows the unmistakable reflections of the simplest models of preaching churches, which have been, in this particular case, most consistently implemented in the emphasized archaic and rustic forms that are even more pronounced than in the case of the Franciscan church in Poreč.

The Church of St. Bernardine in Kampor on the island of Rab, dated to the middle of the 15th century, featuring a ground plan that is usual for the type of churches studied, has a single lateral chapel that was annexed onto the western half of the northern wall. This chapel with a quadrangular ground plan is quite deep and opens up towards the nave in the form of a wide pointed arch. Although it was erected in the immediate vicinity of the façade it does not affect the orientation towards the apsis. Its gracelessness and large dimensions are evident in the exterior, where the balance of the well proportioned cube representing the nave was disturbed.

Although subjected to baroquization, the Church of the Annunciation of the Blessed Virgin Mary on Košljun, dated between 1486 and 1523, has nonetheless kept some elements of the Gothic architectural style in which it was originally built: the ribs of the vault in the apsis, their keystone, the contours of a pointed window on the northern wall, and the rosette on the façade, while the semicircular triumphal arch shows Renaissance characteristics.

The Church of St. Mary Magdalene in Porat on the island of Krk, consecrated in 1557, went through a series

provedenih u naglašenim arhaičnim i rustičnim oblicima, izrazitijima nego u primjeru franjevačke crkve u Poreču. Crkva Sv. Bernardina u Kampoju na Rabu, vremenski smještena u polovicu 15. stoljeća, uobičajenog tlocrtnog rasporeda za proučavani tip, ima jednu bočnu kapelu prigrađenu u zapadnoj polovici sjevernog zida. Ta kapela četverokutnog tlocrta prilično je duboka i prema lađi se otvara širokim prelomljenim lukom. Premda je podignuta u neposrednoj blizini pročelja, ne utječe na usmjerenost prema apsidi. Njezina nezgrapnost, odnosno velike dimenzije, dolazi do izražaja u vanjštini, gdje je narušena uravnoteženost dobro proporcioniranog kubusa lađe.

Premda barokizirana, crkva Navještenja Blažene Djevice Marije na Košljunu, s datacijom između 1486. i 1523. godine, sačuvala je pojedine elemente gotičkog stila u kojem je građena: rebra svoda u apsidi, njihov zaključni kamen, obris jednog šiljastog prozora na sjevernom zidu, rozetu na pročelju, dok polukružni trijumfalni luk pokazuje renesansna obilježja.

Crkva Sv. Marije Magdalene u Poratu na Krku, posvećena 1557. godine, tijekom vremena doživjela je brojne pregradnje koje su izmijenile njezinu tlocrtnu i prostornu koncepciju. Usprkos tome, tlocrtni raspored i križno-rebrasti svod u apsidi izvorni su i pripadaju vremenu gradnje.

Crkva Sv. Frane u Pagu s apsidom izvorno svedenom križno-rebrastim svodom, sačuvanim u tragovima, a danas bačvastog svoda, pokazuje gotičke oblike, no njezin trijumfalni luk s profiliranim vijencem već je tipično renesansnih obilježja. Na renesansni način izvedeno je i pročelje, na kojem je iznad karakterističnog portala s trokutnim zabatom smješten okrugli prozor skromno profilirana okvira. Datira se u vrijeme od druge polovice 15. do druge polovice 16. stoljeća.

Sukladna tlocrtna i prostorna obilježja pokazuje i naredna tipološka inačica **jednobrodne crkve otvorenoga krovništva s jednom četverokutnom apsidom šiljasto-bačvastog svoda**, zastupljena na proučavanom prostoru s dva primjera. Riječ je o crkvama Sv. Franje u Cresu (datira se u 14. stoljeće) i Sv. Marije u Glavotoku na Krku (iz prve polovice 16. stoljeća) u kojima su prostorno jednostavnim lađama priključene bočne kapele. Obje navedene crkve oblikovane su u gotičkom stilu, ponegdje s još uvijek sačuvanim romaničkim obilježjima, a ponegdje sa suzdržanim prodorom renesansnih oblika, uglavnom upotrebljivanih za rijetke ukrase. Renesansni

of alterations in the course of time, which have changed its ground plan and spatial concept. In spite of this, its ground plan and the cross-ribbed vault in the apsis are original and belong to the period of construction.

The Church of St. Francis in Pag, with an apsis that was originally vaulted with cross-ribbed vaults, as is evident from the preserved traces, and which nowadays features a barrel-shaped vault, shows Gothic architectural forms, but its triumphal arch with a molded cornice has already typical Renaissance features. The façade was also executed in a Renaissance manner and features a typical portal with a triangular pediment, above which is a circular window with a modestly molded frame. It dates back to the period from the second half of the 15th to the second half of the 16th century.

The congruent ground plan and spatial features are also evident in the next typological category representing **single-nave churches having a roof showing trusses, and a single quadrangular apsis with a pointed barrel-shaped vault**, which are represented in the studied area with two examples. These are the Church of St. Francis in Cres (dated into the 14th century) and the Church of St. Mary in Glavotok on the island of Krk (dated to the first half of the 16th century), onto whose spatially simple naves lateral chapels were annexed. Both of these churches were designed in the Gothic style, but there are still a few preserved Romanesque features in certain places, while on others a restrained penetration of Renaissance forms can be observed, which were mostly used for the rare ornaments. These Renaissance forms on the Church of St. Francis in Cres can be recognized in the ornamentation details that were executed on the entrances of the lateral chapels (moldings of the openings, capitals). A Gothic morphology with a limited expression reveals itself, for example, in the broken vault of the apsis, the pointed triumphal arch and, in particular, the openings-windows which are narrow and elongated, like slits, and distributed in accordance with the overall symmetry of the structure. Three chapels with a quadrangular ground plan were annexed onto the western half of the southern wall of the Franciscan church in Cres. They are mutually connected by arches, and vaulted with crossed barrel-shaped vaults, and they open towards the nave with three arches. In the eastern and western chapels are altars, and in addition to this, in the western chapel is the funerary plaque of Antun Marcelo Petris, a friar from Cres. An organ is located in the central chapel. On the inside these chapels mitigate the axial orientation of the nave, and disturb the visual serenity because their shells are articulated

oblici prepoznaju se u crkvi Sv. Franje u Cresu u detaljima ukrasa ulaza u bočne kapele (profilacija otvora, kapiteli). Gotička morfologija ograničenoga izraza raskriva se, primjerice, u prelomljenom svodu apside, šiljastom trijumfalnom luku i, posebno, u otvorima-prozorima, koji su uski, izduženi, poput proreza, i raspoređeni sukladno ukupnoj simetriji građevine. Creska franjevačka crkva u zapadnoj polovici južnog zida ima prigradene tri kapele četverokutnog tlocrta. One su međusobno povezane lukovima, svedene su križno-bačvastim svodovima, a prema lađi se otvaraju trima lukovima. U istočnoj i zapadnoj kapeli nalaze se oltari, u zapadnoj još i nadgrobna ploča creskog fratra Antuna Marcela Petrisa, a u srednjoj su orgulje. U unutrašnjosti, te kapele ublažavaju aksijalnu usmjerenost lađe i narušavaju vizualnu smirenost jer je njihova oplata artikulirana raskošnim arhitektonsko-plastičkim ukrasima. Izvana kapele razbijaju monotoniju asketski koncipirane kubične mase lađe golih zidova i ublažavaju vertikalizam cjeline istaknut pročeljem i zvonikom. S obzirom na plastičke ukrase pretpostavljeno je da su kapele, vjerojatno, sagrađene u vrijeme renesanse.

Crkva Sv. Franje na Komrčaru na Rabu, primjer tipološke inačice **jednobrodne crkve svedene lađe s jednom četverokutnom apsidom šiljasto-bačvastog svoda**, sagrađena u 15. stoljeću, odmjerenih je proporcija, naglašene usmjerenosti k oltaru i bez ikakve artikulacije unutrašnjosti. Geometrijski jasna lađa golih zidova natkrivena je najjednostavnijim gotičkim svodom obrisa prelomljenog luka, ponovljenim u apsidi. Svjetlo je uvedeno samo kroz prozorsku ružu na pročelju. Franjevačka crkva na Komrčaru, po obliku i izvedbi pročelja u mramoru, izuzetak je ne samo u obrađivanom tipu nego i uopće među franjevačkim crkvama na hrvatskoj obali sagrađenima do kraja 16. stoljeća (Demonja 2013, 191-194, 316-317). Njezino trodijelno, kulisno pročelje renesansnih obilježja ima uzor u onodobnoj venecijanskoj arhitekturi. Ono skriva njezinu jednobrodnost i gotičko-renesansnu unutrašnjost sa šiljasto-bačvastim svodom lađe i apside.

ZAKLJUČNA RAZMATRANJA

Franjevačke crkve u Istri i na otocima Kvarnerskog zaljeva (Krk, Cres, Rabu i Pagu), kao i općenito na hrvatskoj obali, do kraja 16. stoljeća, izvode se na načine određene Pravilima Reda. One poštuju i zadržavaju u osnovnoj ideji uzore talijanskih tipova i oblika, mijenjajući i prilagođavajući izvorni oblik prilikama i sredini u kojoj se grade. Proučavanjem

with elaborate architectural and sculptural decorations. On the outside the chapels break the monotony of the ascetically designed cubic mass of the nave that features bare walls, and mitigate the verticality of the whole, which is highlighted by the façade and belfry. With respect to the sculptural decorations it can be assumed that the chapels were probably erected during the Renaissance.

The Church of St. Francis on Komrčar on the island of Rab is an example for the typological variant featuring a **single-nave church having a vaulted nave, and a single quadrangular apsis with a pointed barrel-shaped vault**. It was dated into the 15th century and has well-balanced proportions, with an accentuated orientation towards the altar, and it is also devoid of any articulation of the interior. The geometrically clearly defined nave has bare walls, and it is covered with the simplest possible Gothic vault whose contours reflect a broken arch, which repeats itself in the apsis. The light enters only through a rosette window located on the façade. The Franciscan church on Komrčar, by the shape and execution of the façade in marble, represents an exception not only with respect to the studied type, but also, in general, among Franciscan churches on the Croatian coast, which were built by the end of the 16th century (Demonja 2013, 191-194, 316-317). Its tripartite façade with Renaissance features was inspired by Venetian architecture of the time. It hides its single-nave quality and the Gothic-Renaissance interior with the pointed barrel-shaped vault of the nave and apsis.

CONCLUDING CONSIDERATIONS

Franciscan churches in Istria and on the islands of the Kvarner Bay (Krk, Cres, Rab and Pag), as well as on the Croatian coast in general, were executed in accordance with the Rules of the Order up to the end of the 16th century. They respect and maintain the basic ideas propagated by models of Italian types and shapes, changing and adapting the original forms in order to satisfy the circumstances and the environment in which they were built. By studying the Franciscan churches that were built on the Croatian coast up to the end of the 16th century, including those that are the subject of research in this article, it becomes clear that they cannot be evolutionarily interpreted and classified because their type remained in its beginnings with respect to the formation of a more articulated ground plan featuring a sanctuary with more than a single apsis, and the formation of a transept, a series of chapels, or a greater number of aisles. This does not mean that the presented Franciscan churches as well as other Franciscan churches on the Croatian coast are not typologically interesting because they are

franjevačkih crkava izgrađenih do kraja 16. stoljeća na hrvatskoj obali, pa tako i ovih koje su predmetom istraživanja u ovome članku, zaključuje se da se one ne mogu evolucijski interpretirati i klasificirati jer je njihov tip ostao u začetku u smislu oblikovanja razvedenijeg tlocrta sa svetištem s više od jedne apside, transeptom, vijencem kapela ili većim brojem lađa. To ne znači da predstavljene franjevačke crkve, kao i ostale franjevačke crkve na hrvatskoj obali, nisu tipološki zanimljive, jer one su tek naizgled međusobno vrlo slične. Premda su krajnje jednostavnih tlocrtnih oblika, može ih se smatrati pravim odrazom sredine, naručitelja i materijalnih prilika.

Na temelju deset u većoj mjeri dobro sačuvanih franjevačkih crkava sagrađenih u Istri i na otocima Kvarnerskog zaljeva do kraja 16. stoljeća predložena je njihova tipološka klasifikacija. Tlocrt je poslužio kao polazište oblikovanja i rasta arhitektonskog prostora. Međutim, budući da se samo na temelju tlocrta ne može posve razumjeti prostor, u analize je uključena i zidna oplata, koja zatvara volumen i oblikuje prostor. Artikulacija oplata prozorima i portalima ostvaruje ritam punih i praznih ploha, te raščlanjivanje u vertikalnom smislu, pa je tim elementima arhitekture bila posvećena pozornost i pojedinačno su obrađeni.

Franjevačke crkve obrađene u ovome članku jednostavnog su oblika, pravokutno položene prizme lađe, jasnog volumena definiranog zidovima minimalno rastvorenima prozorima i izrazito izdvojene četverokutne apside, izuzev crkve Sv. Franje u Puli, koja ima troapsidno svetište, i pokazuju jednostavnu prostornu artikulaciju ostvarenu dvjema prostornim jedinicama: višom i širom lađom i nižom i užom apsidom. Mjesto spoja lađe i apside označeno je trijumfalnim lukom. On prati oblik otvora kojim je lađa vezana s apsidom i izveden je s naročitom pozornošću zbog simboličkog značenja. Trijumfalni luk povezuje dva, po ulogama različita, prostorna dijela: lađu, prostor za slušanje propovijedi, i apsidu, mjesto duhovnosti, gdje se odvijaju liturgijski obredi. I tip svođenja definira prostorno odvajanje, odnosno razlikuje franjevačke crkve međusobno. Apsida je uvijek svedena, dok je lađa imala strop s vidljivim drvenim gredama, ili je prekrivena tavanicom, ali je i ona mogla biti zasvedena kao u primjeru crkve Sv. Franje u Komrčaru na Rabu.

Franjevci su donijeli na proučavani prostor već oblikovani tip crkve izvana i iznutra skromne jednobrodne arhitekture. S obzirom na skromnost, kao i na sredinu u kojoj se javljaju, te su crkve bile brzo prihvaćene.

apparently very similar to one another. Although their layout is extremely simple they can be considered as a true reflection of the environment, of the client who ordered their erection, and the available material circumstances.

Their typological classification was presented on the basis of ten well preserved Franciscan churches built in Istria and on the Kvarner Bay islands by the end of the 16th century. The ground plan served as a starting point for the formation and growth of architectural space. However, since space cannot be fully understood only on the basis of the ground plan, we also analyzed the walls that enclose a volume and shape space. The articulation of this shell with windows and portals creates a rhythm of full and empty surfaces, as well as a vertical articulation, so we devoted our attention to these architectural elements by studying them on an individual basis.

The Franciscan churches covered in this paper have simple forms, featuring a rectangularly placed prism of the nave, a volume clearly defined by walls that were minimally opened up by windows, and a distinctly separated quadrangular apsis, except in the case of the Church of St. Francis in Pula, which has a three-apsidal sanctuary. They display a simple spatial articulation that was achieved by two spatial units: the higher and wider nave, and the lower and narrower apsis. The connection of the nave and the apsis is marked by a triumphal arch. It follows the shape of the opening with which the nave is connected with the apsis, and was executed with great care because of the symbolic meaning. It connects two separate spatial entities whose roles are different: the nave, a space for listening to sermons, and the apsis, a space marked by spirituality, where liturgical rites are performed. Spatial separation was also defined by the type of vault that was used, and these types also differentiate Franciscan churches from one another. The apsis is always vaulted, whereas the nave has a roof showing trusses, or else it is equipped with a ceiling, but it could have been vaulted as well, as is the case with the Church of St. Francis in Komrčar on Rab.

The Franciscans brought to the studied territory an already formed type of church as seen from the outside, having a simple single-nave architecture on the inside. Given their simple features and the environment in which they appeared, these churches have been quickly accepted. At first, using Gothic means of expression, the architecture of the Franciscan Order created new values in the form of a well laid out, unique and simple church area. These churches have certainly influenced the development of other non-Franciscan churches (Subotić 1963, 76; Ivančević 1964, 43-48; idem 1987, 113-114),

U prvo vrijeme pomoću gotičkih izražajnih sredstava, arhitektura franjevačkog reda oblikovala je nove vrijednosti preglednog, jedinstvenog i jednostavnog crkvenog prostora. Te crkve sigurno su utjecale na razvoj drugih ne franjevačkih crkava (Subotić 1963, 76; Ivančević 1964, 43-48; Isti 1987, 113-114), njihovi utjecaji mogu se uočiti i na profanim građevinama (kućama, palačama) koje "preuzimaju" arhitektonske elemente franjevačkih crkava poput, primjerice, okvira i oblika prozora i vrata. Franjevačke crkve bile su i formalno ishodište za udomaćivanje gotičkog sloga i u njima se primjenjuju gotička konstruktivna, oblikovna i prostorna rješenja. Ta arhitektura prodirala je na našu obalu iz srednje Italije, iz Umbrije koja je bila njezin izvor, i Toskane kao područja širenja, a obilježava je suzdržanost izraza. Usvajajući spomenuta gotička rješenja, osobito oblike konstrukcije (blago prelomljen luk u tjemenu, križno-rebrasti svod) i rijetke elemente dekoracije, te njihovim prenošenjem franjevci doprinose učvršćivanju novog gotičkog stila na hrvatskoj obali (Subotić 1963, 75; Ivančević 1964, 127; Korać 1965, 187-189, Gotika u EHU 1995, 291-306). To ishodište u ono vrijeme nije imalo tako velik utjecaj da bi se netom plodno odrazio na opći razvoj i izvedbu sakralne arhitekture, koja je još uvijek bila bremenita tradicijom prošlih razdoblja, poglavito romaničkog. Stoga se čini ispravnim smatrati da monumentalno razdoblje gotike na istočno jadranskoj obali, s obzirom na očuvane spomenike, predstavljaju franjevačke crkve, odnosno one propovjedničkih redova. Naime, prvi prodor gotičkih konstrukcijskih, oblikovnih i prostornih rješenja u drugoj polovici 13. stoljeća vezan je upravo za sakralnu arhitekturu propovjedničkih redova koja dolazi iz srednje Italije, s izvorom u Umbriji, vjerojatno preko Maraka kao najbližeg pomorskog dodira i zbog najintenzivnijih trgovačkih veza.

Kako je već naglašeno, tip koji se smatra formalnim i idejnim ishodištem franjevačke sakralne arhitekture u Istri i na otocima Kvarnerskog zaljeva, i općenito na hrvatskoj obali, oprimjeren je u crkvi Sv. Franje u Puli, koja je važna i za udomaćivanje gotičkog stila na spomenutom prostoru. Ona je u većoj mjeri predstavnica izvedbe propovjedničko-redovničkog tlocrtnog tipa, razvijenog u srednjotalijanskom arhitektonskom krugu. Riječ je o najjednostavnijem tipu izrazite jasnoće, tlocrtno dugačkom pravokutniku lađe, krova vidljive strukture, s trima apsidama, središnjom istaknutom i najvećom, svedenima križno-rebrastim svodovima. Artikulaciji unutrašnjosti pridaje se velika pozornost, a definiraju je naznačeni profili apsida koji razvrgavaju strogu geometrijsku percepciju omeđenog, mjerljivog i sagledivog prostora.

their influences can also be seen on secular structures (houses, palaces) that "assume" architectural elements of Franciscan churches, such as, for example, the frames and forms of windows and doors. Franciscan churches have been a formal starting point for the domestication of the Gothic style, and they employ Gothic structural, design and spatial solutions. This architecture that is marked by a restrained expression, arrived on our shores from central Italy, from Umbria, where it originated, and Tuscany, where it expanded over time. By adopting the aforementioned Gothic solutions, in particular the construction forms (a slightly broken arch in the crown, a cross-ribbed vault), and rare elements of decoration, and with their transfer, the Franciscans contributed to the strengthening of the new Gothic style on the Croatian coast (Subotić 1963, 75; Ivančević 1964, 127; Korać 1965, 187-189, Gothic architecture in EHU 1995, 291-306). This starting point did not have such a big impact in that particular period of time, which would influence the general development and execution of religious architecture that was still burdened with traditions from past periods, especially the Romanesque period. It therefore seems proper to regard that the monumental Gothic period on the eastern Adriatic coast is, on the basis of preserved monuments, represented by Franciscan churches, or those of the preaching orders. In other words, the first breakthrough of Gothic construction, design and spatial solutions in the second half of the 13th century is related specifically to the sacral architecture of the preaching orders, which arrived from central Italy, with its origins in Umbria, probably via Marche as the nearest maritime touching point and due to the intensive trade relations.

As was already pointed out, the type that is considered as the formal and conceptual starting point of Franciscan religious architecture in Istria and on the islands of the Kvarner Bay, and on the Croatian coast in general, is exemplified by the Church of St. Francis in Pula, which also played an important role in the domestication of the Gothic style in the mentioned area. It is an important representative of churches featuring a preaching-order ground plan that was developed in the central Italian architectural environment. This type is utterly simple and it possesses exceptional clarity, it features an elongated, rectangular layout of the nave, a visible roof structure, and three apses of which the central one is emphasized and largest, which are vaulted by cross-ribbed vaults. A lot of attention was paid to the interior articulation that is defined by the marked profiles of the apses which quash the strict geometrical perception of the bounded, measurable and noticeable space.

U Istri i na otocima Kvarnerskog zaljeva tip jednobrodnih crkava otvorenoga krovništva s tri četverokutne apside zastupljen je samo s jednim primjerom, ali vrlo važnim, ishodišnim za franjevačke crkve na prostoru hrvatske obale Jadrana, crkvom Sv. Franje u Puli, potom jedan primjer, crkva Sv. Franje u Komrčaru na Rabu, tip je jednobrodne crkve svedene lađe s jednom četverokutnom apsidom šiljasto-bačvastog svoda, dok su najbrojnije franjevačke crkve otvorenoga krovništva s jednom četverokutnom apsidom, njih je sveukupno osam, s time da šest crkava ima apsidu svedenu križno-rebrastim svodom, a u dvjema je apside natkrivena šiljasto-bačvastim svodom.

Sve te franjevačke crkve u tipologiji sakralne arhitekture predstavljaju krajnje jednostavne primjere. Njihova osobitost očituje se u nepostojanju strukturalne složenosti i postizanju krajnje jednostavnosti. U tipološkom smislu to su crkve posve jednostavnog tlocrta, s pravokutnim lađama otvorenih krovništva, u kasnijim vremenima zatvorenih tavanicom, i samo s jednom apsidom četverokutnog tlocrta, svedenom, užom od širine lađe i nižom od njezine visine. Način svođenja apsida je različit, u našim primjerima je križno-rebrasti i šiljasto-bačvasti. Te su crkve građene od lokalnog kamena i imaju rijetke ukrase na portalu i rozeti.

Riječ je, dakle, o franjevačkim crkvama reduciranog tlocrtnog oblika, samo s jednom četverokutnom apsidom, koji se ustalio od 14. stoljeća. Posebnu varijantu toga tipa predstavljaju crkve kod kojih se lađi, uz uzdužni zid, prigraduje jedna ili više (do tri) kapela (crkve Sv. Bernardina u Kampionu (Rab) i Sv. Franje u Cresu). Budući da bočne kapele nisu istovremene s nastankom crkve, već su kasnija dogradnja, i da ne utječu, u većoj mjeri, na raspored i organizaciju unutrašnjeg prostora, nisam smatrao potrebnim crkve s bočnim kapelama posebno izdvajati i obrađivati ih kao zaseban arhitektonski tip.

Franjevačke crkve otvorenoga krovništva s jednom četverokutnom apsidom koje se grade od 14., te u 15. i 16. stoljeću, predstavljaju oblikovni predložak koji usvaja arhitektura franjevaca u Istri i na otocima Kvarnerskog zaljeva što su pokazali obrađeni primjeri.

Krajem 13. i prvih desetljeća 14. stoljeća na hrvatskoj obali se gradi jedna od najstarijih franjevačkih crkava, ona Sv. Franje u Puli, u kojoj je lađa jasno izražena

In Istria and on the islands of the Kvarner Bay the type of single-nave churches having a roof showing trusses and three quadrangular apses is represented only by a single specimen, the Church of St. Francis in Pula, which is extremely important as a starting point for Franciscan churches on the Croatian Adriatic coast. Then we have the Church of St. Francis in Komrčar on Rab, which is the only specimen of a type of single-nave church that has a vaulted nave and a single quadrangular apsis with a pointed barrel-shaped vault. Most numerous are Franciscan churches with an open roof and a quadrangular apsis, of which there is a total of eight specimens, six of them having an apsis vaulted by a cross-ribbed vault, while two feature an apsis covered by a pointed barrel-shaped vault.

In the typology of religious architecture, all these Franciscan churches represent extremely simple examples. Their uniqueness is reflected in the lack of structural complexity and in their utmost simplicity. In typological terms these are churches with a simple ground plan, having rectangular aisles with roofs showing trusses, which had been closed by a ceiling in later periods of time, featuring a single apsis with a quadrangular ground plan, which is vaulted, narrower than the width of the nave, and lower than its height. The manner in which the apses were vaulted differs, our examples feature cross-ribbed and pointed barrel-shaped vaults. These churches were built of local stone and have sparse decorations on the portal and rosette.

These are, therefore, Franciscan churches with a reduced ground plan, having only one quadrangular apsis, which were permanently established from the 14th century. A special variant of this type represent churches onto whose nave, along its longitudinal wall, one or more (up to three) chapels were annexed (the Church of St. Bernardine in Kampion (Rab), and the Church of St. Francis in Cres). Since the lateral chapels were not built at the same time with the church, but are later annexes, and because they do not affect, to a greater extent, the layout and organization of interior space, I did not consider it necessary to single out the churches with lateral chapels, and to study them as a separate architectural type.

Franciscan churches having a roof showing trusses, and a single quadrangular apsis, which were built from the 14th and in the 15th and 16th centuries, represent a design template that was adopted by Franciscan architecture in Istria and the Kvarner Bay islands, as has been shown by the studied specimens. Towards the end of the 13th and the first decades of the 14th century, one of the oldest Franciscan churches was

kao osnovni prostor. Ona je jednostavna pregledna prostorija pravokutnog oblika, na koju se nastavlja tročlano svetište. Takav tlocrtni oblik razvio se u Umbriji i Toscani, na prostoru hrvatske obale usvojio se bez izmjena, a lokalna je tradicija došla do izražaja u arhitektonsko-plastičkim detaljima portala, rozete i vijenaca.

U 14. stoljeću javlja se tip crkve još jednostavnijeg tlocrta pravokutne lađe s otvorenim krovijem i samo s jednom četverokutnom apsidom, užom od širine lađe i nižom od njezine visine, koja je mogla biti svedena na različite načine, koji se gradi i u 15. i 16. stoljeću. Posebne inačice toga tipa jesu one kod kojih se lađa, uz uzdužni zid, prigraduje jedna ili više, uglavnom do tri, četverokutne kapele.

Franjevci, kao najprodorniji prosjački red, svjesno i programski unose u svoje crkve elemente i rješenja koja se javljaju u svjetovnoj arhitekturi. Oni osobito inzistiraju na praktičnom karakteru, a otprije usvojen arhitektonski rječnik obogaćuju novim elementima i dalje ga razvijaju. Spomenuta obilježja pokazat će i primjeri franjevačkih crkava svedenih lađa na hrvatskoj obali (Demonja 2013, 175–203, 314–317). Premda se ne može isključiti mogući utjecaj iz franjevačkih regija u Italiji, čini se da franjevačke crkve svedenih lađa na hrvatskoj obali pokazuju primjenu i prilagodbu konstrukcijskih oblika novousvojenog arhitektonskog rječnika sukladnu području na kojem se grade.

Naposljetku, kako je vidljivo iz analiziranih primjera, za sve franjevačke crkve sagrađene u Istri i na otocima Kvarnerskog zaljeva karakteristična su jaka obilježja tradicije koja se raskrivaju u: njihovim kompaktnim volumenima, repertoaru arhitektonsko-plastičkih detalja, upotrebi četverokutnog svetišta, otvorima prozora poput proreza, sudržljivosti izraza sukladno podneblju i Redu, krajnjoj jednostavnosti unutrašnjosti bez naznaka bilo kakve dinamičnosti i znatno osiromašenim inačicama novih stilova – gotike i renesanse. Također je jedan od razloga trajanja tradicije i prisutnosti tih obilježja na franjevačkim crkvama i konzervativizam područja vjerskog djelovanja, kao i nepopustljivost prodora estetike novih, nadirućih stilova. To je bilo razlogom simbioze stilske morfologije kakvu pokazuju crkve franjevaca, koje namijenjene puku ne odražavaju bogatstvo već sveprisutnu arhaičnost kao najistaknutije svoje obilježje.

being built on the Croatian coast, the Church of St. Francis in Pula, whose nave is clearly defined as a basic space. It is a simple, well laid out, rectangular hall onto which a tripartite sanctuary was leant. Such a ground plan form was developed in Umbria and Tuscany, and was as such adopted on the Croatian coast without any modifications. Local tradition came to the fore in architectural-sculptural details on the portals, rosettes and cornices.

A type of church with an even simpler ground plan appeared in the 14th century. It has a rectangular nave with an open roof, and a single quadrangular apsis that is narrower than the width of the nave and lower than its height, which could have been vaulted in different ways. This type was built in the 15th and 16th centuries. Special variants of this type are those onto whose nave, along its longitudinal wall, one or more, usually up to three quadrangular chapels were annexed.

The Franciscans, as the keenest mendicant order, knowingly and deliberately introduced elements and solutions into their churches, which otherwise occur in secular architecture. They were especially insistent on the practical character of their churches, enriching with new elements and further developing the already adopted architectural mode of expression. The afore-mentioned features will likewise be found on specimens of Franciscan churches having vaulted naves, which are found on the Croatian coast (Demonja 2013, 175–203, 314–317). Although we cannot exclude possible influences from the Franciscan regions in Italy, it seems that on the Croatian coast, the Franciscan churches having vaulted naves show an application and adaptation of structural forms of the newly adopted architectural mode of expression in accordance with the region where they were erected.

Finally, as is evident from the studied specimens, all Franciscan churches that were built in Istria and the Kvarner Bay islands are marked by strong traditional features that are apparent in their compact volumes, the repertoire of architectural and sculptural details, the use of a quadrangular sanctuary, window openings in the form of slits, a restrained mode of expression in accordance with the climate and religious Order, the utter simplicity of the interior devoid of any indications of dynamism, and the significantly poorer variants of the new styles – Gothic and Renaissance architecture. The conservative character of the area of religious activity, and the unyielding penetration of aesthetics of the new invading styles, are likewise some of the reasons for the duration of these traditions and the presence of these characteristics on Franciscan churches. That was the reason for the symbiosis of stylistic morphology as exhibited by Franciscan churches that were meant for the people, and as such do not reflect wealth, but rather, an omnipresent archaic quality as their most prominent feature.

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