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# ELEMENTI ARHITEKTURE FRANJEVAČKIH CRKAVA GRAĐENIH DO KRAJA 16. STOLJEĆA U ISTRI I NA OTOCIMA KVARNERSKOG ZALJEVA

## THE ARCHITECTURAL ELEMENTS OF FRANCISCAN CHURCHES BUILT UP TO THE END OF THE SIXTEENTH CENTURY IN ISTRIA AND THE KVARNER BAY ISLANDS

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*Franjevačke crkve u Istri (Puli, Poreču i Pazinu) i na otocima Kvarnerskog zaljeva (Krk, Cresu, Lošinj, Rabu i Pagu), građene do kraja 16. stoljeća, arhitektonska su ostvarenja određenog arhitektonskog zadatka prema unaprijed uspostavljenim i podržanim načelima. Ona su, pak, temeljena na prostornim i konstrukcijskim rješenjima, a njihova jasnoća proizlazi iz ekonomičnosti i osjetljivosti za detalje. Stoga usredotočenost na elemente arhitekture, koje obilježava čistoća oblikovnih detalja, pa i one malobrojnije, naglašenije plastičke ili dekorativne obrade, nije bila primjerena, nije im bila posvećivana dovoljna pozornost. Pri preciznijim datiranjima franjevačkih crkava na obrađivanom prostoru elementi arhitekture nisu uzimani u obzir u većoj mjeri, tek su u rijetkim slučajevima posebno izdvajani i tumačeni, jer su se datacije izvodile poglavito temeljem arhivskih podataka. Upravo zbog toga što su građene prema usvojenoj ideji koja se ne može dovesti u vezu sa stilovima, u ovome članku obrađene franjevačke crkve, ali i općenito, isključuju u većoj mjeri stilske kategorije pa elementi arhitekture nisu imali onoliku važnost kao u drugim crkvama. Međutim, analiza elemenata arhitekture franjevačkih crkava u Istri i na otocima Kvarnerskog zaljeva omogućava stvaranje slike o njihovoj ulozi i značenju u okviru stilsko-kronološkog razlikovanja.*

*The Franciscan churches of Istria (Pula, Poreč and Pazin) and the islands of Kvarner Bay (Krk, Cres, Lošinj, Rab and Pag), built prior to and at the end of the sixteenth century, are architectural achievements with a particular architectural agenda based on predetermined and supported principles. These objectives and principles are based on spatial and structural solutions, and their coherence stems from a desire for economy and attention to detail. A focus, then, on architectural elements, characterised by the simplicity of formative details, including those few of more emphasised plastic or decorative composition, was not appropriate; they were not afforded sufficient attention. In the precise dating of Franciscan churches in the area under consideration the architectural elements were to a large extent not taken into consideration; only in rare cases were they treated separately and interpreted, and the datings were derived largely on the basis of archival data. Precisely because they were built on the basis of an adopted idea that cannot be brought into connection with styles, the Franciscan churches treated in this manuscript, and Franciscan churches in general, largely exclude categories of style, such that the architectural elements did not have the same significance as they do in other churches. The analysis of the architectural elements of Franciscan churches in Istria and the Kvarner Bay islands, however, does allow us to form a picture of their roles and meaning in the frame of stylistic/chronological differentiation.*

*U ovome radu analizirat će se elementi arhitekture: zide i istaci podzida, potpornjaci, vijenci, prozori, portali, prozorske ruže (rozete), trijumfalni lukovi, svodovi, rebra i konzole na franjevačkim crkvama građanima do kraja 16. stoljeća u Istri (Puli, Poreču i Pazinu) i na otocima Kvarnerskog zaljeva (Krk, Cresu, Lošinj, Rabu i Pagu): crkvama sv. Franje u Puli i Poreču i crkvi Pohođenja Blažene Djevice Marije u Pazinu, crkvi sv. Franje u Krku, crkvi Navještenja Blažene Djevice Marije na Košljunu, crkvi sv. Marije Magdalene u Portu (Krk), crkvi sv. Marije u Glavotoku (Krk), crkvi sv. Franje u Cresu, crkvi sv. Franje u Nerezinama (Lošinj), crkvi sv. Bernardina u Kampionu (Rab), crkvi sv. Franje u Komračaru (Rab) i crkvi sv. Frane u Pagu. Analizom nabrojanih elemenata arhitekture pokazat će se njihova arhitektonska i stilska razrada (vrсноća) te u kojoj mjeri su oni primjenjivi u preciznijem datiranjima franjevačkih crkava obuhvaćenih ovim radom.*

*This paper will analyse the following architectural elements: walls and prominences of masonry underpinnings, buttresses, cornices, windows, portals, rose windows (oculus windows), chancel arches, vaults, ribs and consoles in Franciscan churches built up to the end of the sixteenth century in Istria (Pula, Poreč and Pazin) and on the Kvarner Bay islands (Krk, Cres, Lošinj, Rab and Pag): the Church of St Francis in Pula, the Church of St Francis in Poreč, the Church of the Visitation of the Blessed Virgin Mary in Pazin, the Church of St Francis in Krk, the Church of the Annunciation of the Blessed Virgin Mary on the island of Košljun, the Church of St Mary Magdalene in Porat (on the island of Krk), the Church of St Mary in Glavotok (on the island of Krk), the Church of St Francis in Cres, the Church of St Francis in Nerezine (on the island of Lošinj), the Church of St Bernardine in Kampion (on the island of Rab), the Church of St Francis on Komračar (on the island of Rab) and the Church of St Francis in Pag. An analysis of the cited architectural elements will demonstrate their architectural and stylistic elaboration (excellence) and in what measure they are applicable in the precise dating of the Franciscan churches covered in this paper.*

**KLJUČNE RIJEČI:** *Franjevačke crkve, elementi arhitekture, Istra, otoci Kvarnerskog zaljeva, analiza, vrsnoća*

**KEY WORDS:** *Franciscan churches, architectural elements, Istria, Kvarner Bay islands, analysis, excellence*

## UVOD

**A**naliza elemenata arhitekture franjevačkih crkava građenih do kraja 16. stoljeća u Istri i na otocima Kvarnerskog zaljeva važna je za njihovo stilsko-kronološko razlikovanje, uz malobrojne sačuvane pisane izvore i dokumente. U elemente arhitekture ubrajaju se: zide i istaci podziđa, potpornjaci, prozori, vijenci, portali, prozorske ruže (rozete), trijumfalni lukovi, svodovi, rebra i konzole. Oni pridonose, kao osebujni konstrukcijski i dekorativni naglasci, cjelovitoj slici pojedine franjevačke crkve, svjedočeći o ustrajnosti stilova.

Mogućnosti istraživanja teme elemenata arhitekture franjevačkih crkava u Istri i na otocima Kvarnerskog zaljeva, građenih 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 franjevačkom redu, kao i inventarizacija tih crkava. To je odredilo i pristup problemu. Kao temeljna metoda nametnula se ona kataloška, koja proizlazi iz terenskog istraživanja. S tom je metodom kombinirana statistička, a obuhvatila je proučavanje literature i postojeći već sistematizirani 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 elemenata arhitekture tih crkava, premda su prikupljeni i analizirani podaci bili svrsishodniji u interpretaciji predmetnih crkava s povijesno-umjetničkog gledišta i, napose, u predlaganju tipološke klasifikacije.

Cilj ovoga rada je slijedom analize elemenata arhitekture franjevačkih crkava na predmetnom području, počevši od franjevačkih crkava u Istri pa preko onih na otoku Krku, Cresu i Lošinj u do onih na Rabu i Pagu, pokazati njihovu arhitektonsku i stilsku razradu odnosno vrsnoću te u kojoj mjeri su oni primjenjivi u preciznijem datiranju proučavanih franjevačkih crkava.

## OSVRT NA DOSADAŠNJU LITERATURU

Franjevačke crkve u Istri i na otocima Kvarnerskog zaljeva intenzivnije se proučavaju od početka 20. stoljeća. One su bile predmetom zanimanja domaćih, a povremeno i stranih istraživača, ali razvidno je da su franjevačke crkve, posebno njihovi specifičniji problemi, vrlo rijetko proučavani kao zasebna tema. Uglavnom su se obrađivale kao dijelovi cjelovitog umjetničkog sklopa srednjovjekovnog razdoblja ili pak u sklopu monografskih obrada pojedinih samostana.

## INTRODUCTION

**A**n analysis of the architectural elements of Franciscan churches built up to the end of the sixteenth century in Istria and the Kvarner Bay islands is important, along with the few preserved written sources and documents, for their stylistic/chronological differentiation. Numbered among the architectural elements are: walls and prominences of masonry underpinnings, buttresses, cornices, windows, portals, rose windows (oculus windows), chancel arches, vaults, ribs and consoles. As characteristic structural and decorative accents they contribute to the overall picture of a given Franciscan church, bearing witness to the persistence of styles.

The opportunities to research the topic of the architectural elements of Franciscan churches in Istria and the Kvarner Bay islands, built up to the end of the sixteenth century, were determined by objective limitations, above all in terms of the incompleteness of the written materials pertaining to the churches themselves – in spite of the fact that there is a large quantity of written materials, sources and documents concerning this Catholic order, and concerning the inventories of these churches. This also framed the approach to the problem. Cataloguing, which arises from field research, emerged as the core method. This method was combined with the statistical method, and encompassed the study of literature and the existing, already systematised, archival material, which allowed for the broadening of insight gained in the field. The focus of the investigative study, then, was the additional collection and processing of data from the field. These data provided for a more exhaustive and complete interpretation of the architectural elements of these churches, even though the data collected and analysed has greater appropriacy in the interpretation of the churches in question from the historical/artistic aspect and, above all, in proposing a typological classification.

The objective of this paper is to, following on the analysis of the architectural elements of Franciscan churches in the area in question – those cited and whose architectural elements have been analysed, starting from the Franciscan churches in Istria, followed by those on the islands of Krk, Cres, Lošinj, Rab and, finally, Pag – show their architectural and stylistic elaboration, i.e. excellence, and in what measure they are applicable in the precise dating of the Franciscan churches studied here.

## AN OVERVIEW OF THE CURRENT LITERATURE

The Franciscan churches of Istria and the islands of Kvarner Bay have been the subject of intensive study

U ovome osvrtu analizirat će se zastupljenost obrade franjevačkih crkava u Istri i na otocima Kvarnerskog zaljeva (a koje su sagrađene do kraja 16. stoljeća) u dostupnoj inozemnoj znanstvenoj i stručnoj literaturi, poglavito talijanskoj, austrijskoj i slovenskoj, a potom i onoj hrvatskoj.

Među literaturom na talijanskom jeziku koja se bavila umjetničkim spomenicima Istre poglavito s povjesničarskog motrišta, potiskujući kulturna i umjetnička obilježja u drugi plan, nalazi se i ona koja je raspravljala o gotici i pokušavala definirati gotički stil te interpretirati gotičku morfologiju. U sklopu te literature nalaze se dijelovi posvećeni istarskim franjevačkim crkvama. Tako primjerice G. Caprin, ističući da se gotička arhitektura javlja posredovanjem franjevačke, stavlja na početak crkvu sv. Franje u Poreču, određujući je kao prijelaznu romaničko-gotičku (Caprin 1905). On podrazumijeva da se svi gotički spomenici, pa tako i oni franjevačke sakralne arhitekture, stilski uklapaju u venecijansku umjetnost. Međutim, to nije točno, što je pokazano i recentnim analizama, jer najstariji i najmonumentalniji spomenik gotičke arhitekture u Istri, i uopće na hrvatskoj obali, crkva sv. Franje u Puli, ima posve drugo podrijetlo, srednjotalijansko (Demonja 2015, 161-166, 188-190; isti 2014; isti 2013, 95-109, 303-304). Posebno se treba osvrnuti na tvrdnju da je oslanjanje, odnosno vezanje istarskih spomenika, u spomenutom slučaju pulske franjevačke crkve, isključivo na venecijanske uzore, znakovit i nedvosmislen povijesnoumjetnički argument za pripadnost Istre Italiji i obilježje je gotovo cjelokupne talijanske literature. Do Drugog svjetskog rata objavljeno je i nekoliko monografskih obrada gotičkih spomenika, ali samo najreprezentativnijih, i to talijanske struje, pa je tako svoju monografiju dobila i crkva sv. Franje u Puli (Forlati 1929). F. Forlati je detaljno opisao i interpretirao pulsku franjevačku crkvu te popratio tekst arhitektonskim priložima i ilustracijama.

Radovi austrijskih stručnjaka uglavnom su bili rezultat konzervatorske djelatnosti, ali su u analizi spomeničke građe korisniji od talijanskih jer su objektivniji u opisima, analizama i interpretacijama same građe, kao i njezinom smještanju u prostorno-vremenski kontekst. Pretežito su posvećeni sakralnoj arhitekturi, poglavito onoj gotičkoj, iz sjeverne i srednje Istre. C. Budinis se prvi posvetio proučavanju gotičke arhitekture u Istri ukazavši na sličnosti venecijanske i sjevernjačke gotike te na posebne inačice manjih spomenika istarske lokalne arhitekture (Budinis 1910). Franjevačku crkvu Pohođenja Blažene Djevice Marije u Pazinu povezo je

since the start of the twentieth century. They were in the focus of the interest of domestic and, at times, foreign researchers, but it is evident that Franciscan churches, in particular issues specific to them, were very rarely studied as a separate topic. They were largely treated as parts of the integral artistic complex of the medieval period or in the frame of monographs treating individual monasteries.

In this overview we will analyse the incidence of the treatment of Franciscan churches in Istria and the Kvarner Bay islands, built up to the end of the sixteenth century, in the available foreign research and specialist literature, primarily those of Italy, Austria and Slovenia, and then in Croatian domestic production.

Among the literature in the Italian language that discusses the artistic monuments of Istria primarily from the view of the historian, keeping cultural and artistic characteristics in the background, are writings that discuss Gothicism and endeavour to define the Gothic style and to interpret Gothic morphology. Found in this literature are sections dedicated to Franciscan churches in Istria. Thus, for example, G. Caprin in noting that Gothic architecture emerges by way of the Franciscan, places the Church of St Francis in Poreč as the first to emerge, defining it as a transitional Romanesque-Gothic edifice (Caprin 1905). He takes it as understood that all Gothic monuments, including those of Franciscan sacral architecture, fall under Venetian art. This, however, is incorrect, as has been demonstrated by recent analysis, as the oldest and largest monument of Gothic architecture in Istria, and on the Croatian coast in general - the Church of St Francis in Pula, has an entirely different central Italian origin (Demonja 2015, 161-166, 188-190; *ibid.* 2014; *ibid.* 2013, 95-109, 303-304). We should bear in mind in particular that the assertion of the exclusive dependence, i.e. association of Istrian monuments - in this particular case the Franciscan church in Pula - on/with Venetian models, is a significant and unambiguous historic/artistic argument in favour of Italian claims over Istria and that it has coloured almost all of Italian literature. Several monographs were published prior to the Second World War covering Gothic monuments, but treating only the showcase examples, of the Italian school moreover, including the monograph on Pula's Church of St Francis (Forlati 1929). F. Forlati offered a detailed description and interpretation of the Franciscan church in Pula, and accompanied the text with architectural appendices and illustrations.

The works of Austrian experts are for the most the result of the conservation profession, but are more useful in the analysis of monumental material than their Italian

s pazinskom katedralom kao stilskim uzorom, ispravno uočivši da se u franjevačkoj crkvi svod u apsidi naslanja na konzole, a u katedrali na službe. Čini se, ipak, da je veza franjevačke crkve s katedralom, u smislu stilske povezanosti, nedovoljno čvrsta jer podrijetlo franjevačke crkve potječe iz drugog izvora (Demonja 2013, 205–208, 319–320). Ona osim konzola ima i kontrafore, što je rijetkost među istarskim spomenicima, a to Budinis ne uočava. Dakle, katedrala u Pazinu, u kojoj su gotički oblici primijenjeni s velikom čistoćom i pokazuju sjevernjačko podrijetlo, kako tumači Budinis (Budinis 1910, 131), nije ishodište za gradnju pazinske franjevačke crkve, koja se i po bitno drukčijoj obradi ključeva, premda je mreža svoda apsida ista u obje crkve, veže za primjere tzv. kranjske gotike, među kojima treba tražiti njezino podrijetlo. Dakle, franjevačka crkva u Pazinu vjerojatno je nastala pod utjecajem arhitekture s obilježjima tzv. kranjske gotike, kao krajnji, južni primjer te arhitekture.

Djelo F. Stelea *Umetnost v Primorju* sadrži najpotpuniju sintezu i daje najcjelovitiji, i po broju uključenih spomenika, najbogatiji prikaz gotičke umjetnosti u Istri (Stele 1960). Osim što je naznačio niz problema koji se javljaju pri proučavanju “malih naroda”, Stele je ukazao na značenje proučavanja perifernih i graničnih sredina, koje obilježava osebjnost i kreativnost. On je, također, obradio tri različite zemljopisno-kulturne cjeline Primorja, posebno izdvojivši zapadnu obalu Istre kao područje velikog utjecaja venecijanske umjetnosti te naglasivši stalno prisutnu antičku tradiciju toga prostora kroz sva stilska razdoblja. Što se tiče franjevačke sakralne arhitekture, pazinsku franjevačku crkvu Stele ubraja u grupu “pazinske varijante”, a na drugome mjestu spominje da su rozete njezina svoda “kraško-gorenjskog tipa” (Stele 1960, 53). Među istarskim crkvama s kvadratičnim apsidama Stele izdvaja trobrodnu romaničku crkvu sv. Marije u Vrsaru s istaknutom pravokutnom apsidom te ističe da se tlocrtna shema kakvu pokazuje ta crkva ponavlja kasnije u gotičkim crkvama 14. i početka 15. stoljeća. Pritom kao primjer navodi crkvu sv. Franje u Puli (Stele 1960, 40). Međutim, pulska franjevačka crkva sagrađena je krajem 13. i u prvim desetljećima 14. stoljeća, a ponavljanje sheme ne može se tumačiti i prihvatiti kao utjecaj (Demonja 2014, 181–182). Osim toga, u primjeru pulske franjevačke crkve postoji i bitna razlika, vidljiva u istupanju bočnih apsida iz perimetra bočnih fasada (Demonja 2014, 177–180). Stele nije dovoljno istaknuo razlike između franjevačkih i ostalih crkava niti je točno interpretirao tip s istaknutom pravokutnom apsidom, koji smatra “prijelaznim”. On daje opću definiciju toga tipa, naglašavajući da je apsida

counterparts because they are more objective in their descriptions, analysis and interpretation of this material and in placing it in a spatial and temporal context. They are largely dedicated to sacral architecture, primarily Gothic, in northern and central Istria. C. Budinis was the first to dedicate his efforts to the study of Gothic architecture in Istria, pointing to the similarities between Venetian and northern Gothicism, and to the particular versions of smaller monuments among local Istrian architecture (Budinis 1910). He draws parallels between the Franciscan Church of the Visitation of the Blessed Virgin Mary in Pazin and the cathedral in Pazin, as its stylistic model, correctly observing that the vault in the apse of the Franciscan church rests on consoles, and on responds in the cathedral. It does appear, however, that the parallels between the Franciscan church with the cathedral, in terms their stylistic relationship, is not entirely firm, given that the origins of the Franciscan church lie elsewhere (Demonja 2013, 205–208, 319–320). Besides consoles, it also has counterforts, which is rare among monuments in Istria, which Budinis does not observe. The cathedral in Pazin, then, in which Gothic forms are applied with great purity and show a northern origin, as Budinis interprets it (Budinis 1910, 131), is not a source in the erection of the Franciscan church in Pazin, which, by a significantly different composition of the bosses, even though the vault network in the apse is the same in both structures, is related to examples of “Kranj” Gothicism, where its source would be sought. The Franciscan church in Pazin, then, likely emerged under the influence of architecture with the characteristics of “Kranj” Gothicism as the southernmost example of this architecture.

F. Stele's *Umetnost v Primorju* (*Art in the Primorje Coastal Region*) contains the most complete synthesis and offers the most comprehensive and, in terms of the number of monuments covered, richest treatment of Gothic art in Istria (Stele 1960). Besides having pointed out a series of issues that crop up when studying “small” nations, Stele also pointed to the significance of the study of peripheral and border regions, characterised by idiosyncrasy and creativity. He also treats three different geographic-cultural complexes within the Primorje region, treating separately the western coast of Istria as an area under the significant influence of Venetian art and emphasising the permanent presence of the Antiquity tradition of the area throughout all stylistic periods. With regard to Franciscan sacral architecture, Stele numbers the Franciscan church in Pazin in a “Pazin variant” group, while elsewhere noting that the rosettes of its vault are of the “Kras/Gorenje” type (Stele 1960, 53). Among the churches in Istria with square apses Stele singles out the Romanesque layout of



najčešće svedena šiljastim svodom, premda u Istri nema ni jednog takvog primjera, te da je posebno raširen u južnoj Istri, ali točnije je da je riječ o srednjoj Istri (Poreč, Pazin).

Radovi domaćih istraživača poglavito su se bavili kulturno-povijesnom prošlosti franjevačkih crkava i samostana građenih u Istri i na otocima Kvarnerskog zaljeva do kraja 16. stoljeća. Izdvajam samo one domaće istraživače čije sam radove češće konzultirao u ovome rukopisu, kao što su primjerice Bonifačić (1985), Brusić (Brusić 1925; isti 1932, 247–258; isti 1932a, 325–333; isti 1933; isti 1933a, 273–282; isti 1934, 163–175; isti 1934a, 294–301; isti 1938, 37–58), Kukuljević Sakcinski (1873), Oreb (Oreb 1962; isti 1983), Velnić (1966), Vlahović (1995), i drugi. Ti radovi su dragocjeni izvori uglavnom provjerenih povijesnih podataka te u obradi franjevačke sakralne arhitektonske baštine u Istri i na otocima Kvarnerskog zaljeva predstavljaju polazište i oslonac kronološkoj klasifikaciji franjevačkih crkava. Njihova se vrijednost ogleda u tome što su iznijeli vrlo vrijedne arhivske podatke, koje je u sadašnjim okolnostima, zbog nemogućnosti rada u arhivima i bibliotekama crkava i samostana, bilo nemoguće prikupiti, te su pridonijeli stvaranju cjelovitije slike razvoja crkava i samostana, kao i omogućili praćenje pojave i tijeka razvoja franjevačkog reda u Istri i na otocima Kvarnerskog zaljeva, ali i na cijeloj hrvatskoj obali.

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Samo je manji broj domaćih autora dio svog istraživačkog rada posvetio proučavanju franjevačkih crkava u Istri i na otocima Kvarnerskog zaljeva. Franjevačke crkve koje su predmet proučavanja u ovome radu, pretežno su obrađivane kao dijelovi samostanskih cjelina ili se, češće, spominju u rijetkim i vrlo kratkim opisima u povijesnim pregledima, dok je svega nekoliko franjevačkih crkava monografski obrađeno. Radovi domaćih istraživača, za razliku poglavito od talijanskih, koji su počesto instrumentalizirali povijesnoumjetničke činjenice, u mnogo većoj mjeri donose primjere sakralne franjevačke arhitekture, napose one monumentalnije. Nemoguće je opširnije predstaviti sve istraživače koji su doprinijeli cjelovitijoj obradi i spoznajama o franjevačkoj sakralnoj arhitekturi u Istri i na otocima Kvarnerskog zaljeva pa su navedeni oni najzaslužniji.

Lj. Karaman je netom nakon Drugog svjetskog rata objavio tekst *O srednjovjekovnoj umjetnosti Istre*, u kojem je pravilno ukazao na prijenos ranogotičkih oblika izvedbama propovjedničkih crkava (Karaman 1949, 121). Također je kao tipični motiv kasne, više

the nave with side aisles at the Church of St Mary in Vrsar with its prominent rectangular apse, and notes that the floor plan layout of this church is repeated later in Gothic churches of the fourteenth and early fifteenth century, citing the Church of St Francis in Pula as an example (Stele 1960, 40). The Franciscan church in Pula, however, was built in the late thirteenth and the first decades of the fourteenth century and a repetition of the layout cannot be interpreted and accepted as an influence (Demonja 2014, 181–182). In the example of the Franciscan church in Pula there is also another significant difference evident in the protrusion of the side apses from the perimeter of the side wall faces (Demonja 2014, 177–180). Stele did not sufficiently emphasise the differences between the Franciscan and other churches, nor did he correctly interpret the type with a prominent rectangular apse, which he considered a “transitional” type. He offers a general definition of the type, emphasising that the apse is most often vaulted with a pointed vault, although there are no examples of this in Istria, and that it is particularly widespread in southern Istria, although it is more precise that this pertains to central Istria (Poreč, Pazin).

The work of domestic researchers deals primarily with the culture and history of Franciscan churches and monasteries built in Istria and on the Kvarner Bay islands up to the end of the sixteenth century. I would single out only those of domestic researchers, whose work I have often consulted in this paper, such as: Bonifačić (1985), Brusić (Brusić 1925; *ibid.* 1932, 247–258; *ibid.* 1932a, 325–333; *ibid.* 1933; *ibid.* 1933a, 273–282; *ibid.* 1934, 163–175; *ibid.* 1934a, 294–301; *ibid.* 1938, 37–58), Kukuljević Sakcinski (1873), Oreb (Oreb 1962; *ibid.* 1983), Velnić (1966), Vlahović (1995) and others. These works are precious sources, for the most part with verified historical data and, in the treatment of Franciscan sacral architectural heritage in Istria and the island of Kvarner Bay, constitute the starting point and a cornerstone in the chronological classification of Franciscan churches. Their value is reflected in the fact that they present very valuable archival data that, in the present circumstances – because work in the archives and libraries of churches and monasteries is not possible, it would be impossible to collect, and because they have contributed to a more complete picture of the development of churches and monasteries and allow us to monitor the emergence and course of the development of the Franciscan order in Istria and on the islands of Kvarner Bay and in general on the Croatian seaboard.

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dekorativne, a ne konstrukcijske faze gotike, istaknuo pojavu mrežastog ili zvjezdastog svoda u svetištima crkava, navevši među primjerima i franjevačku crkvu u Pazinu, ne raspravljajući o utjecajima koji su doveli do pojave takvog tipa svoda (Karaman 1949, 122). Djelo Lj. Karamana *O djelovanju domaće sredine u umjetnosti hrvatskih krajeva* donosi definicije tri temeljna pojma domaće povijesti umjetnosti (Karaman 1963). Izrazi provincijska, periferna i granična sredina, rezultat proučavanja uglavnom istarske spomeničke baštine, iznimno su važni za ispravno razumijevanje umjetnosti Istre i Dalmacije, ali i ostalih hrvatskih krajeva.

A. Badurina je jedini istraživač koji se sustavno bavio istraživanjem franjevačke umjetnosti, napose sakralne arhitekture. Pojedini njegovi radovi monografske su obrade samostanskih cjelina u kojima je veću pozornost posvetio njihovim crkvama, detaljno ih opisavši i kritički interpretiravši, sve poprativši brojnim arhitektonskim priložima i ilustracijama, što je slučaj i s crkvom i samostanom sv. Marije Magdalene u Portu na Krku (Badurina 1980).

R. Ivančević je posebna poglavlja svoje disertacije o gotičkoj sakralnoj arhitekturi u Istri posvetio arhitektonskoj i tlocrtnoj obradi najmonumentalnijih istarskih crkava, onih franjevačkih, kako na hrvatskom dijelu Istre, tako i u Sloveniji (Ivančević 1964). Detaljno ih protumačivši, pronašao je uzore za njihovu izgradnju, potkrijepivši svoje tvrdnje poredbenim primjerima, a osvrnuo se i na utjecaje franjevačkih crkava na sakralno gotičko graditeljstvo istarskog prostora. Taj Ivančevićev rad, koji je imao ishodišta u tekstovima Lj. Karamana, M. Preloga i A. Mohorovičića te u cjelovitim i analitičkim terenskim istraživanjima, donio je neke nove spoznaje o tom dijelu istarske spomeničke baštine.

Rad M. Preloga koji se tiče franjevačke arhitektonske spomeničke baštine vezan je za Istru, odnosno Poreč. U monografiju o Poreču, pionirski rad kojim obrađuje arhitekturu i urbanizam, Prelog je uključio i arhitektonsku i urbanističku interpretaciju crkve sv. Franje (Prelog 1957, 121-124; isti 1987, 99-102). U kritičkoj interpretaciji porečke franjevačke crkve Prelog je, služeći se provjerenim povijesnim činjenicama, upotrijebio odgovarajuće metode u pristupu, obradi i predstavljanju građe, dotaknuvši i inače osjetljiva pitanja stilske i kronološke određivanja sakralne arhitektonske baštine.

Istražujući baštinu poglavito sjevernodalmatinskog područja, odnosno Zadra, njegova zaleđa i susjednih mu otoka, I. Petricioli se često doticao i franjevačke

Only a few domestic authors have dedicated a part of their research work to the study of Franciscan churches in Istria and the Kvarner Bay islands. The Franciscan churches that are studied in this paper were primarily analysed as parts of monastery complexes or are, more often, cited in the rare and very short descriptions in historical overviews, with only a few Franciscan churches covered in monographs. The works of domestic authors, unlike, primarily, those of Italians – who often exploited historical artistic facts – offer to a much greater extent examples of Franciscan sacral architecture, especially the most monumental examples. It is impossible to present *in extenso* all the researchers that have contributed to the comprehensive treatment and insight into Franciscan sacral architecture in Istria and the Kvarner Bay islands, and we have cited only those that have made the greatest contributions.

Just after the Second World War Lj. Karaman published *On Medieval Art in Istria (O srednjovjekovnoj umjetnosti Istre)* in which he correctly pointed to the transfer of early Gothic forms in the erection of evangelistic churches (Karaman 1949, 121). He also underlined the emergence of the net or star-ribbed vault in the sanctuaries (chancels) of churches as a typical motif of the later, more decorative rather than structural phase of Gothicism, citing among the examples the Franciscan church in Pazin, but not discussing the influences that led to the emergence of this type of vault (Karaman 1949, 122). Lj. Karaman's *On the Impact of the Domestic Milieu on the Art of Croatian Regions (O djelovanju domaće sredine u umjetnosti hrvatskih krajeva)* offers the definitions of three core terms in domestic art history (Karaman 1963). The terms provincial, periphery and border milieu – the result, largely, of the study of Istrian monumental heritage – are exceptionally important to the proper understanding of the art of Istria and Dalmatia and of other Croatian regions.

A. Badurina was the only researcher who systematically studied Franciscan art, above all Franciscan sacral architecture. Some of his works are monographic treatments of monastery complexes in which he dedicated greater attention to their churches, describing them in detail and offering critical interpretations, all accompanied by numerous architectural supplements and illustrations, as is the case with the church and monastery of St Mary Magdalene in Porat on the island of Krk (Badurina 1980).

In his dissertation on Gothic sacral architecture in Istria R. Ivančević dedicated separate chapters to the architectural and floor plan composition of the most monumental churches in Istria – the Franciscan churches, both in the Croatian part of Istria and in Slovenia

sakralne baštine pa je tako obradio i crkvu sv. Bernardina u Kamporu na Rabu, potkrijepivši istraživanje dokumentima i arhivskim podacima (Petricioli, 1999).

E. Hilje je dio svog istraživačkog rada posvetio proučavanju zadarskih arhiva, a među podacima koje je našao bili su i oni koji se tiču povijesti crkve i samostana sv. Frane u Pagu (Hilje 1988, 110-112; isti 1997, 467-468; isti 1999, 89-90).

B. Marušić je monografski obradio pulsku franjevačku crkvu (Marušić 1974). Također, na ovome mjestu izdvajam 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 su rijetki Krizmanićevi radovi o pulskoj franjevačkoj crkvi i samostanu objavljeni (Krizmanić 1998; Isti 2001).

Posljednji veći i sustavno obrađeni hrvatski znanstveni prilozi o franjevačkim crkvama u Istri i na otocima Kvarnerskog zaljeva, prije svega njihova tipološka klasifikacija, temeljeni na sveobuhvatnom proučavanju izvora, literature i terenskom istraživanju, oni su D. Demonje (Demonja 2015, 159-200; isti 2014, 125-141; isti 2013, 95-109, 110-117, 122-126, 128-138, 145-148, 163-164, 191-194, 205-208, 214-216).

Analizom dostupne inozemne i domaće literature vidljivo je, dakle, da je najstarija i najmonumentalnija crkva franjevačkog reda u Istri i općenito na hrvatskoj obali, crkva sv. Franje u Puli, najpotpunije obrađena u literaturi.

Monografskim obradama franjevačkih crkava pridružuju se u ovom pregledu literature do sada nespomenuti radovi A. Furlana o povijesti franjevačke crkve i samostana u Pazinu (Furlan 1913), V. Fugošića koji je predstavio kulturnu baštinu franjevačke provincije sv. Jeronima na području Istre i Kvarnera (Fugošić 1999), dok je B. Barčić načinio kraći prikaz o istarskim franjevačkim samostanima (Barčić 1999).

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Pregledom radova domaćih istraživača o franjevačkim crkvama u Istri i na otocima Kvarnerskog zaljeva, a koje su sagrađene do kraja 16. stoljeća, moguće je zaključiti da ta arhitektura nije ostala na margini interesa i da je uvijek bila nazočna u stručnoj javnosti. Međutim, njezino svojevrsno zanemarivanje unutar arhitektonske baštine rezultat je ponajviše nesumnjivih i puno širih vrijednosti

(Ivančević 1964). Interpreting them in detail, he found archetypal models for their construction, supporting his claims with comparative examples, and also touched on the impact of Franciscan churches on sacral Gothic construction in Istria. This work of Ivančević's, which had as its sources the writings of Lj. Karaman, M. Prelog and A. Mohorovičić, and in comprehensive and analytical research in the field, offered some new insight into this aspect of Istrian monumental heritage.

M. Prelog's work on Franciscan architectural monumental heritage is related to Istria, Poreč in particular. In his monograph on Poreč, a pioneering work in which he discusses architecture and urbanism, Prelog also incorporated an architectural and urban development interpretation of the Church of St. Francis (Prelog 1957, 121-124; *ibid.* 1987, 99-102). In his critical interpretation of the Franciscan church in Poreč, Prelog availing himself of verified historical facts, applied the appropriate methods in his approach, analysis and presentation of the material, also touching on the otherwise sensitive issue of the stylistic and chronological identification of sacral architectural heritage.

In his study of the heritage of, for the most part, the northern Dalmatian region, i.e. Zadar, its hinterland and the neighbouring islands, I. Petricioli often touched on Franciscan sacral heritage, including that of the Church of St Bernardine in Kampor on the island of Rab, supporting his work with documentation and archival data (Petricioli 1999).

E. Hilje dedicated a part of his work as a researcher to the study of the archives in Zadar - among the data he found were those pertaining to the history of the church and monastery of St Francis in Pag (Hilje 1988, 110-112; *ibid.* 1997, 467-468; *ibid.* 1999, 89-90).

B. Marušić offered a monographic treatment of the Franciscan church in Pula (Marušić 1974). We should also mention A. Krizmanić, who undertook the systematic study of the construction heritage of Pula - of particular value are scientific papers in which he analyses the Church of St Francis and monastery complex in Pula, with which he has rounded out our knowledge of this important monument of architectural heritage in this city. Only a few of Krizmanić's works on the Franciscan church and monastery in Pula have, however, been published (Krizmanić 1998; *ibid.* 2001).

The latest broader and systematically treated Croatian scientific papers on Franciscan churches in Istria and the Kvarner Bay islands, above all in terms of their typological classification, based on a comprehensive study of sources,

povijesnih zbivanja vezanih za franjevce te pojedinih i malobrojnih izvedbi dijelova samostanskog kompleksa, prije svega klaustara, koji su svojim umjetničkim vrsnoćama privlačili više pozornosti, kao i istovrsna skulptorska i slikarska djela. Premda bi se navedenoj literaturi mogla spočitavati ograničenost pristupa i nerazrađivanje specifičnijih problema, njezinu vrijednost treba prije svega sagledavati u svjetlu velike količine povijesno provjerenih i sistematiziranih podataka o pojedinim franjevačkim crkvama.

U općem sagledavanju stanja obradenosti franjevačkih crkava u Istri i na otocima Kvarnerskog zaljeva, premda se većina radova odlikuje gotovo tipskom metodom u pristupu, obradi i predstavljanju građe, oni su ukazali na brojne samosvojne crte franjevačkih crkava i njihovo mjesto u okviru spomeničke baštine kraja kojem su gravitirale. Također, obrađeni su i specifičniji problemi franjevačkih crkava u Istri i na otocima Kvarnerskog zaljeva, poput primjerice tipologije. Nedostatak domaće literature o proučavanju franjevačkih crkava jest u tome što ta literatura nije u dovoljnoj mjeri instrumentalizirala povijesnoumjetničke činjenice o franjevačkim crkvama i izdvajala pojedine njihove komponente kao samosvojne i osobite, po kojima se te crkve u većoj mjeri razlikuju od ostalih sakralnih zdanja. Zbog toga u posebnom svjetlu treba promatrati radove novijeg datuma (Demonja 2015; isti 2014; isti 2013), jer vrijednost tih tekstova, nastalih u težnji za zahvaćenijim tumačenjem franjevačke sakralne arhitekture u Istri i na otocima Kvarnerskog zaljeva, ali i općenito na hrvatskoj obali (istočnom Jadranu), ogleda se u sveobuhvatnom sagledavanju problema i isticanju njihovih konzekvenci. Ti tekstovi su metodološki cjeloviti, dosljedni i precizni te daju drukčiju, novu sliku o franjevačkim crkvama izgrađenima u Istri i na otocima Kvarnerskog zaljeva do kraja 16. stoljeća u korpusu domaće arhitektonske baštine.

## **ELEMENTI ARHITEKTURE FRANJEVAČKIH CRKAVA GRAĐENIH DO KRAJA 16. STOLJEĆA U ISTRI I NA OTOCIMA KVARNERSKOG ZALJEVA**

U analizi elemenata arhitekture ovih franjevačkih crkava obradit će se redom ovi elementi arhitekture: ziđe i istaci podziđa, potpornjaci, prozori, vijenci, portali, prozorske ruže (rozete), trijumfalni lukovi, svodovi, rebra i konzole. Franjevačke crkve koje će biti predmetom analize su: crkve sv. Franje u Puli i Poreču, crkva Pohoda Blažene Djevice Marije u Pazinu, crkva sv. Franje u Krku, crkva Navještenja Blažene

literature and field research, are those by D. Demonja (Demonja 2015, 159–200; *ibid.* 2014, 125–141; *ibid.* 2013, 95–109, 110–117, 122–126, 128–138, 145–148, 163–164, 191–194, 205–208, 214–216).

From an analysis of the available foreign and domestic literature it is evident that the oldest and most monumental church of the Franciscan order in Istria, and on the Croatian seaboard in general, the Church of St Francis in Pula, has been given the fullest treatment in literature.

To the monographic treatments of Franciscan churches cited in this overview of the literature we can join the previously unmentioned works of A. Furlan on the history of the Franciscan church and monastery in Pazin (Furlan 1913), V. Fugošić's work which presents the cultural heritage of the Franciscan province of St Jerome in Istria and the Kvarner region (Fugošić 1999), while B. Barčić offers a short overview of Franciscan monasteries in Istria (Barčić 1999).

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In reviewing the works of domestic researchers on Franciscan churches in Istria and the Kvarner Bay islands, built up to the end of the sixteenth century, we can conclude that this architecture has not been left on the margin of interest and that it has always been a subject present in the specialist community. Its neglect of sorts in the scope of architectural heritage, however, is the result above all of the undeniable and much broader merit of historical events related to the Franciscans, and of the individual and few erections of parts of monasterial complexes, cloisters above all, the artistic excellence of which drew greater attention, as did sculptures and paintings of the same kind. Although the cited literature could be criticised as being of limited in its approach and for failing to elaborate on specific issues, its value should be viewed, primarily, in light of the great quantity of historically verified and systematised data on individual Franciscan churches.

In an overall consideration of the level of analysis the Franciscan churches in Istria and the Kvarner Bay islands have been the subject of – in spite of the fact that most of the works are characterised by an almost orthodox methodology in their approach, treatment and presentation of the material – we can say that they have pointed to numerous distinct aspects of the Franciscan churches and with regard to their place in the scope of the monumental heritage of the region to which they have gravitated. They have also explored the specific aspects of Franciscan churches in Istria and



Djevice Marije na Košljunu, crkva sv. Marije Magdalene u Portu (Krk), crkva sv. Marije u Glavotoku (Krk), crkva sv. Franje u Cresu, crkva sv. Franje u Nerezinama (Lošinj), crkva sv. Bernardina u Kamporu (Rab), crkva sv. Franje u Komrčaru (Rab) i crkva sv. Frane u Pagu. Analizom elemenata arhitekture zaokružuje se cjelovito proučavanje franjevačkih crkava sagrađenih u Istri i na otocima Kvarnerskog zaljeva do kraja 16. stoljeća, jer je njihova tipološka klasifikacija i praćenje razvoja arhitektonskog tipa obrađena u zasebnim radovima (Demonja 2015; isti 2014).

### **Zide i istaci podziđa**

Zid je osnovni konstrukcijski element arhitekture jer omeđuje i oblikuje prostor. Za razliku od ostalih elemenata arhitekture, zid obilježava puna ploha, raščlanjena i oživljena arhitektonskim elementima koji mogu biti sastavni ili dopunski dijelovi ziđa, a nositelji su osnovnih stilskih obilježja. Franjevačke crkve izgrađene u Istri i na otocima Kvarnerskog zaljeva do kraja 16. stoljeća imaju zide skromno raščlanjeno otvorima i drugim arhitektonskim elementima. Strogo odmjeren, kubično – i uglavnom s punim zidovima – određen prostor uobičajeno je obilježje franjevačke sakralne arhitekture na proučavanom području, ali i općenito na istočnom Jadranu.

Zidne oplata franjevačkih crkava odlikuju se kvalitetnijom obradom krupnijeg kamenja kvadratičnog oblika, glatko klesane površine ili glatkog obruba. Primjer savršene klesarske tehnike je crkva sv. Franje u Puli, zidana pravilnim, glatko klesanim kvadrima sлагanima u pravilne nizove nejednakih širina, s uskim, preciznim sljubnicama bez žbuke. Crkva sv. Franje u Poreču zidana je velikim, glatko klesanim kvadrima sлагanima u pravilne nizove, s uskim sljubnicama bez žbuke. Crkva Pohodjenja Blažene Djevice Marije u Pazinu ima “vidljive” samo sjevernu, ožbukanu fasadu, i sjeveroistočnu stranu trostranog završetka svetišta-apside, koja je građena od duguljastih kvadara koji su glatko klesani na kontraforima, a grublje na samome zidu.

Crkva sv. Franje u Krku zidana je klesancima sлагanima u pravilne nizove, a ona Navještenja Blažene Djevice Marije na Košljunu pravilno klesanim kamenjem vezanim žbukom i sлагanim u pojaseve jednakih visina. Crkva sv. Marije u Portu (Krk) ima obojanu vanjštinu, tek su uglovi ostavljeni vidljivi i čine ih kameni blokovi jednake veličine. Crkva sv. Marije u Glavotoku (Krk) pokazuje, pak, različite načine zidanja. Pročelje je u donjoj trećini građeno velikim kamenim blokovima, a u gornje dvije trećine manjim kamenim blokovima,

the Kvarner Bay islands such as, for example, typology. The shortcoming of domestic literature on the studied Franciscan churches lies in the fact that this literature has failed to in a sufficient measure avail itself of the historical/artistic facts pertaining to Franciscan churches and single out some of their individual components as distinct and characteristic, those components by which these churches are to a greater extent differentiated from other sacral edifices. It is for this reason that more recent works (Demonja 2015; *ibid.* 2014; *ibid.* 2013) should be viewed in a particular light, because the value of these writings, emerging from an ambition to achieve a more comprehensive interpretation of Franciscan sacral architecture in Istria and the Kvarner Bay islands and in general on the Croatian seaboard (the eastern Adriatic), is reflected in an all-encompassing consideration of the issues and in pointing out their consequences. These works are methodologically integral, consistent and precise and offer a different, new picture of the Franciscan churches built in Istria and the Kvarner Bay islands up to the end of the sixteenth century in the body of domestic architectural heritage.

### **THE ARCHITECTURAL ELEMENTS OF FRANCISCAN CHURCHES BUILT UP TO THE END OF THE SIXTEENTH CENTURY IN ISTRIA AND THE KVARNER BAY ISLANDS**

In the analysis of the architectural elements of Franciscan churches in Istria and the Kvarner Bay islands, built up to the end of the sixteenth century, we shall touch on the following architectural elements: walls and prominences of masonry underpinnings, buttresses, windows, cornices, portals, rose windows (oculus windows), chancel arches, vaults, ribs and consoles. The Franciscan churches that will be the subject of this analysis are: the Church of St Francis in Pula, the Church of St Francis in Poreč, the Church of the Visitation of the Blessed Virgin Mary in Pazin, the Church of St Francis in Krk, the Church of the Annunciation of the Blessed Virgin Mary on the island of Košljun, the Church of St Mary Magdalene in Porat (on the island of Krk), the Church of St Mary in Glavotok (on the island of Krk), the Church of St Francis in Cres, the Church of St Francis in Nerezine (on the island of Lošinj), the Church of St Bernardine in Kampor (on the island of Rab), the Church of St Francis on Komrčar (on the island of Rab) and the Church of St Francis in Pag. This analysis of architectural elements rounds out a comprehensive study of Franciscan churches built in Istria and the Kvarner Bay islands up to the end of the sixteenth century – their typological classification and an

dok je kamenje slagano u nizove nejednakih visina, s naglašenim sljubnicama. Svetište-apsida zidano je od kamenova različitih veličina povezanih izrazito naglašenim sljubnicama u nejednake nizove, a istočni produžetak svetišta-apside građen je od jednakih kamenova vezanih s malo žbuke i složenih u nejednako visoke nizove.

Creska franjevačka crkva ima pročelje građeno od nepravilnih kamenih blokova vezanih žbukom i slaganih u horizontalne pojaseve nejednake visine, s time da je krupnije kamenje upotrijebljeno u donjem dijelu, a sitnije u gornjem. Sjeverni zid crkve sv. Franje u Cresu pokazuje neujednačenu strukturu izvedbe: u donjoj polovici građen je krupnijim i pravilnijim kamenjem vezanim žbukom, dok je gornja zona građena od nepravilnog, sitnijeg kamenja. Na južni zid, u zapadnoj polovici, naslanjaju se prigradene kapele, a svi su građeni krupnijim, nepravilnim kamenjem vezanim žbukom.

Crkva sv. Franje u Nerezinama (Lošinj) građena je pravilnim i lijepo obrađenim klesancima vezanim žbukom i slaganim u pojaseve jednake visine, dok sjeverni i istočni zid svetišta-apside (južni je ožbukani) otkrivaju gradnju nepravilnim klesancima.



Sl. 1 Nerezine (Lošinj), crkva sv. Franje, vanjština - pročelje (foto: dr. sc. D. Demonja).

Fig. 1 Nerezine (Lošinj), Church of St Francis, exterior - façade (photo by: D. Demonja PhD).

overview of the development of this architectural type is covered in separate papers (Demonja 2015; *ibid.* 2014).

### ***Walls and Prominences of Masonry Underpinnings***

The wall is a basic structural element of architecture, delimiting and giving shape to space. Unlike the other elements of architecture, the wall is characterised by a full surface, articulated and activated by architectural elements that may be integral or supplementary parts of a wall, and are the bearers of the core stylistic attributes. Franciscan churches built in Istria and the Kvarner Bay islands up to the end of the sixteenth century have walls with modestly articulated openings and other architectural elements. A strictly apportioned, cubic, mostly with full walls, delimited space is the customary characteristic of Franciscan sacral architecture in the area under observation and, in general, in the eastern Adriatic.

The wall facing of Franciscan churches is characterised by the quality working of large blocks of stone masonry of square form, smoothly dressed surfaces or with smooth edging. An example of perfected stone working technique is the Church of St Francis in Pula, built of regularly, smoothly dressed ashlar laid in courses of unequal width, with narrow, precise joints without mortar. The Church of St Francis in Poreč is built of large, smoothly dressed ashlar laid in regular courses with narrow joints without mortar. Only the northern plastered outside wall and the northeastern side of the three-sided termination of the sanctuary/apse, built of elongated ashlar smoothly dressed at the counterforts and with a coarser face on the body of the wall itself, is "visible" on the Church of the Visitation of the Blessed Virgin Mary in Pazin.

The Church of St Francis in Krk is built of ashlar laid in regular courses, while the Church of the Annunciation of the Blessed Virgin Mary on the island of Košljun has regularly dressed stone bonded with mortar and laid in bands of equal height. St Mary's church in Porat (Krk) has a painted exterior, leaving only the corner visible as formed of stone blocks of equal size. St Mary's church in Glavotok (Krk), for its part, shows various building methods. The lower third of the façade is built of large stone blocks, while the upper two thirds has smaller stone blocks, with the masonry laid in courses of unequal height with emphasised joints. The sanctuary/apse is built of stone of various sizes bonded with very emphasised joints in unequal courses, while the eastern annex of the sanctuary/apse is built of equally sized stone bonded with a small quantity of mortar and laid in courses of unequal height.

U primjeru crkve sv. Bernardina u Kamporu (Rab) pročelje je zidano većim kamenim blokovima vezanim žbukom, sjeverna fasada lađe manjim, pravilno klesanim kamenjem vezanim žbukom, na južnu fasadu se naslanja krilo samostana, dok je svetište-apsida građeno kao sjeverna fasada lađe. Crkva sv. Franje u Komrčaru (Rab) građena je od pravilnih klesanaca, vezanih žbukom i slaganih u pojaseve jednake visine.

Pročelje paške crkve sv. Frane građeno je od pravilnih kamenih blokova vezanih žbukom, slaganih u pravilne nizove i naglašanih sljubnica. Bočni zidovi pokazuju drukčiju strukturu gradnje od pročelja. Oni su građeni nepravilnim kamenjem grube, neobrađene površine, vezanim debelim slojem žbuke, bili su ožbukani, ali je žbuka tek mjestimično sačuvana. Začelje svetišta-lađe u cijelosti je ožbukano.

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Franjevačke crkve u Istri i na otocima Kvarnerskog zaljeva, građene do kraja 16. stoljeća, ne mogu se odrediti kao “gotičke” ili “renesansne”. One su građene po usvojenoj ideji koja nema veze sa stilovima, a stilski, odnosno “gotički” ili “renesansni” jesu oblici njihovih arhitektonskih elemenata, članova. Vanjski plašt franjevačkih crkava zaogrće prostrani volumen jasne stereometrijske napetosti, jednostavnim, krajnje racionalnim i strogo funkcionalnim oblicima. Jednostavna sloga unutrašnje oplote i skromne vanjske artikulacije ograničene dekoracije skromnih stilskih očitovanja franjevačkih crkava u Istri i na otocima Kvarnerskog zaljeva bitno su označile graditeljstvo toga područja, kao i istočnog Jadrana, gotičkim stilskim izrazom (GOTIKA u EHU 1995, 293–294). Zide franjevačkih crkava je mirne i napete površine, i ima ulogu nosećeg elementa, a rastvara se minimalno, zapravo nužno, uskim, visokim i vitkim prozorima te skromnim i jednostavnim portalima. Na hrvatskoj obali, zahvaćenoj gotikom i renesansom u njihovu širenju Europom, sva pravila izvedbe franjevačkih crkava određena su, a stilovi su prepoznatljivi. U unutrašnjosti zidovi proučavanih crkava su napete i mirne membrane. U crkvama, pak, sv. Franje u Cresu i sv. Bernardina u Kamporu na Rabu prigradnjom bočnih kapela negira se plošnost zida uz koji se podižu i pokušava se ostvariti doživljaj dubinskoga prostora. Kapele su s lađom povezane lukovima ili kamenim okvirima, uglavnom ukrašenim različitim plitko reljefnim motivima, što je još više pridonosilo “razigranosti” tih zidova.

U unutrašnjosti, na nerastvorenim zidnim ploham lađa proučavanih franjevačkih crkava nisu se sačuvale

The Franciscan church in Cres has a façade built of irregular stone blocks bonded with mortar and laid in rough horizontal courses of unequal height, with the larger blocks used in the lower section and the smaller blocks in the upper. The northern wall of Church of St Francis in Cres is an example of non-uniform construction: the lower half of the wall is built of larger and more regular stone bonded with mortar, while the upper zone is built of irregular, smaller stone. Lean-to chapels on the western half of the southern wall are all built of larger, irregular stone bonded with mortar.

The Church of St Francis in Nerezine (Lošinj) is built of regular and well-dressed ashlar bonded with mortar and laid in courses of equal height, while the northern and eastern wall of the sanctuary/apse (the southern wall is plastered) reveal construction with irregular dressed stone.

In the case of the Church of St Bernardine in Kampor (island of Rab) the façade is built with large stone blocks bonded with mortar, the northern exterior wall of the nave with smaller, regularly dressed stone bonded with mortar, the monasterial wing leans on the southern exterior wall, while the sanctuary/apse is built in the same manner as the northern exterior face of the nave. The Church of St Francis on Komrčar (Rab) is built of ashlar, bonded with mortar and laid in courses of equal height.

The façade of St Francis's church in Pag is built of ashlar blocks bonded with mortar, laid in regular courses with emphasised joints. The side walls show a construction differing from that of the façade. They are built of irregular stone of coarse, undressed surface, with a thick mortar bonding. They were once plastered, but it has only been preserved sporadically. The back exterior wall of the sanctuary/nave is entirely plastered.

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The Franciscan churches in Istria and the Kvarner Bay islands, built up to the end of the sixteenth century, cannot be identified as either “Gothic” or “Renaissance”. They were built on the basis of an adopted idea that has nothing to do with styles – the style, i.e. the “Gothic” or “Renaissance”, lies in the forms of their architectural elements, their members. The outer envelope of Franciscan churches surrounds a spacious volume of clear stereometric tension: of plain, utterly rational and strictly functional forms. The ascetic composition of the interior facing and the modest outer articulation of the limited decoration of modest stylistic expression in the Franciscan churches of Istria and the Kvarner Bay islands have markedly characterised the architecture of the area,



freske, kao ni na uobičajenim mjestima namijenjenima fresko ukrašavanju, poput zidova apsida ili zida na kojem se nalazi trijumfalni luk.

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Osim otvorima koji ujednačenim ritmom rastvaraju zid i osvjetljavaju unutrašnjost, zidni omotač oblikovan je još i istacima podzida, odnosno podnožjem, potpornjacima i vijencima. Istaci podzida, odnosno podzidi, podnožja, imaju zadaću pojačati statičku čvrstoću zida, ali i naglasiti horizontalnost i plasticitet, poglavito onaj apsida, na kojoj se češće javljaju. Podnožja su s gornje strane iskošena i za debljinu iskošenja izlaze iz mase zida te kosinom odvođe kišnicu i tako štite građevinu od vlage. Na franjevačkim crkvama u Istri i na otocima Kvarnerskog zaljeva istaci podnožja su rijetki, što potkrjepljuju i malobrojni primjeri. Oni su napravljeni od istog materijala kao i crkva, klesanog kamena, i pokazuju najjednostavniji oblik, samo s iskošenjem i bez profiliranja gornjeg ruba. Takva su podnožja na apsidi crkve sv. Franje u Krku i na franjevačkoj crkvi u Cresu. Istaci na apsidama franjevačkih crkava u Krku i Cresu pridonose uravnoteženosti izrazitih vertikalna apsida. Isprekidanost podzida upućuje na to da se na crkvi tijekom vremena interveniralo, kao što, primjerice, pokazuje podzid apsida crkve sv. Franje u Krku.

S obzirom na malobrojne primjere nije moguće dati zaokruženu sliku o podzidima franjevačkih crkava na proučavanom području. Zbog toga podzide tih crkava nije moguće razvrstati prema oblicima ili ukrašivosti, a ni izvesti zaključak javljaju li se učestalije na lađama ili svetištima. Poteškoću predstavlja i datiranje postojećih podzida, tj. jesu li izvorni ili su ih pak navedene crkve dobile kasnije, jer su loše ili tek djelomično sačuvani.

### **Potpornjaci**

Potpornjaci nastaju iz konstrukcijskih razloga, a njihova upotreba je jedno od osnovnih obilježja gotičkog graditeljstva, bez obzira koriste li se u unutrašnjosti ili izvana. Na zidove mogu biti postavljeni u nizu, a na poligonalnim apsidama radialno. Potpornjake artikuliraju podzid i vodoravne okapnice, dijeleći ih na stepeničaste odsječke. Prema broju odsječaka potpornjaci se međusobno razlikuju.

Crkva Pohoda Blažene Djevice Marije u Pazinu izuzetak je u obrađivanom korpusu franjevačkih crkava, prije svega zbog poligonalne apsida. Vanjština apsida je raščlanjena trima potpornjacima po sredini sjeverne fasade i na oba brida sjeveroistočne. Ti su potpornjaci

and of the eastern Adriatic as a whole, with a Gothic stylistic expression (GOTIKA in EHU 1995, 293-294). The walls of Franciscan churches have a calm tension in their surface and play the role of the load-bearing element and open minimally, necessarily in fact, with narrow, high and slender windows, and modest and plain portals. On the Croatian coast, caught up in the European expansion of the Gothic and Renaissance styles, all the rules of execution are determined, the styles recognisable. In the interior the walls of the studied churches are tense and calm membranes. In the Church of St Francis in Cres and of St Bernardine on the island of Rab the lean-to side chapels negate the flatness of the wall they are erected against and there is an effort to create an effect of depth. The chapels are connected to the nave by arches or stone frames, for the most part decorated with various bas-relief motifs, which has contributed further to the "playfulness" of these walls.

Frescoes have not been preserved on the unopened interior wall surfaces of the naves of the studied Franciscan churches, nor in the customary places set aside for fresco decoration, such as the walls of the apse or the wall on which the chancel arch is located.

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Besides those apertures whose uniform rhythm open up the wall and light the interior, the wall envelope is further formed by the prominences of the masonry underpinnings, by the base, buttresses and cornices. The prominences of the masonry underpinnings, i.e. the underpinning walls, and the base have the task of reinforcing the static strength of the wall, but also to emphasise the horizontal quality and plasticity, above all of the apse, where they often appear. The bases are slanted on the upper side, with the mass of the wall behind the width of the slanted area; this slant runs rainwater away, protecting the structure from humidity. Prominences of the bases are rare in Franciscan churches in Istria and the Kvarner Bay islands, which is evident from the few examples of them. They are built from the same material as the church, dressed stone, and are of restrained form, with only the slanted area and no contouring of the upper edge. We find this kind of base on the apse of the Church of St Francis in Krk and at the Franciscan church in Cres. The prominences on the apses of the Franciscan churches in Krk and Cres contribute to the balance of the prominent verticals of the apses. Breaks in the masonry underpinnings indicate interventions on the churches over time, as is the case, for example, with the underpinning masonry of the apse of the Church of St Francis in Krk.



tlocrtno četverokutni, imaju istaknuto koso odrezano podnožje, dvodijelni su i stepeničasto se sužavaju prema gore. Podijeljeni su plitkim okapnicama, a na vrhu su završeni kosom pokrovnom pločom koja strši iz ravnine. Potpornjaci pazinske franjevačke crkve imaju konstrukcijsku ulogu jer odgovaraju konzolama u unutrašnjosti, uporištima zvjezdasto-rebrastog svoda. Budući da je pazinska crkva Pohođenja Blažene Djevice Marije izvantipski primjer među proučavanim franjevačkim crkvama (Demonja 2013, 319-320), od kojih se razlikuje arhitektonsko-prostornim značajkama, trostrano završenim svetištem-apsidom, izvana razvedenim potpornjacima svedenim s dva jarma zvjezdasto-rebrastog svoda i sa središnjim poljem u obliku romba, pouzdano se može tvrditi da se potpornjaci ne upotrebljavaju u franjevačkom sakralnom graditeljstvu u Istri i na otocima Kvarnerskog zaljeva, ali i općenito u gradnji franjevačkih crkava na hrvatskoj obali.



Sl. 2 Pazin, crkva Pohođenja Blažene Djevice Marije, vanjština - sjeverni zid apside, raščlanjene potpornjacima, i lađe (foto: K. Tadić, prof.).

Fig. 2 Pazin, Church of the Visitation of the Blessed Virgin Mary, exterior - northern wall of the apse, articulated by buttresses, and nave (photo by: K. Tadić, prof.).

## Vijenci

Vijenci su česti elementi oblikovanja vanjskih i unutrašnjih zidnih ploha. Najčešći su na vanjskim plohamo zida franjevačkih crkava. Razlikuju se potkrovnji vijenci, koji naglašavaju završetak okomitog platna zida, zabatni na rubovima kosina zabata pročelja ili začelja, i oni koji dijele pročelne fasade. Vijenci u unutrašnjosti, osim što odjeljuju zidne plohe, odnosno zidove od svodova u apsidama i lađama, samo služe za "oslanjanje" svodova.

Potkrovnji vijenci franjevačkih crkava rijetko su očuvani i uglavnom su jednostavnih oblika, kosog ili oblog profila. Profil vijenca strehe (zabata) crkve sv. Franje u Puli je razvijen, odnosno složen, i još uvijek

Given the few examples we cannot offer a full picture of the masonry underpinnings of the Franciscan churches in the studied area. As a result we cannot classify the masonry underpinnings of these churches by form or decoration, nor draw any conclusions as to whether they are more frequent on the naves or the sanctuaries. Another difficulty lies in dating the existing masonry underpinnings, i.e. whether they are original or if the churches acquired them at a later date as they are in a poor or partial state of preservation.

## Buttresses

Buttresses are used for structural reasons, and their use is one of the basic characteristics of Gothic construction, irrespective of whether they are used in the interior or the exterior. They can be set against wall in rows, or radially on polygonal apses. Buttresses are articulated by the masonry underpinnings and horizontal drip edges, partitioning them into sections. Buttresses are mutually differentiated by the number of such sections.

Pazin's Church of the Visitation of the Blessed Virgin Mary is an exception in the studied body of Franciscan churches, primarily due to its polygonal apse. The outside of the apse is articulated by three buttresses on the middle of the northern exterior wall face and at both edges of the northeastern wall. These buttresses have a rectangular footprint, with an obliquely cut base, two sections and are taper upwards in a stepped fashion. They are divided by shallow drip edges and terminate at the top with a slanted covering slab protruding from the plane of the surface. The buttresses of Pazin's Franciscan church have a structural role, corresponding with the consoles in the interior from which the star-ribbed/ribbed vault springs. Given that the Church of the Visitation of the Blessed Virgin Mary in Pazin is a non-typical example among the studied Franciscan churches (Demonja 2013, 319-320), from which it differs in terms of its architectural/spatial characteristics, a sanctuary/apse that terminates with three sides, with an exterior articulated by buttresses from two vault bays of the star-ribbed/ribbed vault and with a central bay in the form of a rhomboid, it can reliably be concluded that buttresses are not used in Franciscan sacral construction in Istria and the Kvarner Bay islands, and in general in the construction of Franciscan churches on the Croatian seaboard.

## Cornices

Cornices are frequent elements in the formation of exterior and interior wall surfaces. They are most frequent on the exterior surfaces of the walls of Franciscan

romaničkih obilježja. Sastoji se od visećih lukova, nad kojima je greda kružnog presjeka, a nad njom je niz zubaca koji nose završnu istaknutu profiliranu konkavnu gredu, odnosno strehu.



Sl. 3 Pula, crkva sv. Franje, vanjština - profil vijenca strehe (zabata) srednje apside (foto: dr. sc. D. Demonja).

Fig. 3: Pula, Church of St Francis, exterior - contour of the cornice of the eaves (of the gable) of the central apse (photo by: D. Demonja PhD).

Pročelja nekih franjevačkih crkava horizontalno su podijeljena vijencima. Na franjevačkoj crkvi u Puli pročelna je fasada stupnjevito profiliranim vijencem ravnog, oblog i uvučenog profila, horizontalno podijeljena u dva dijela. Na crkvi sv. Bernardina u Kamporu (Rab) jednostavan plitki vijenac pravokutnog profila odvaja donji dio pročelja od zabatnog. Dva vijenca ima pročelje crkve sv. Marije u Glavotoku (Krk). Donji vijenac, koji dijeli polje s portalom od onoga s prozorskom ružom, stupnjevito je profiliran i ukrašen zupčastim frizom, dok zabatni dio pročelja ima stepeničasto profiliran, plastički jače istaknut vijenac. Pročelna fasada crkve sv. Franje u Komrčaru (Rab) raščlanjena je s dva jaka horizontalna vijenca višestrukih stupnjevitih, oblih i pravokutnih profila, a donji je vijenac ukrašen četverokutnim zupcima.

Vijenci zvonika franjevačkih crkava izgrađenih do kraja 16. stoljeća u Istri i na otocima Kvarnerskog zaljeva uglavnom su jednostavnih oblih ili pravokutnih profilacija, jako istaknuti i poput prstenova raščlanjuju njihova tijela na katove. Pokazuje to primjer zvonika crkve sv. Franje u Nerezinama, jedini primjer zvonika na proučavanom prostoru.

Vijenci u unutrašnjosti franjevačkih crkava najčešće se javljaju u apsidama, na mjestima gdje zid prelazi u svod, odnosno oni plastički obilježavaju početak svoda. Ti se vijenci protežu bočnim zidovima apside i uglavnom su jednostavnih profilacija, ravnog i uvučenog profila, stepeničaste podjele. Širok, robustan vijenac ravno rezane

churches, are differentiated as those at the meeting of the roof and wall (eaves), which emphasises the termination of the vertical face of the wall, gable cornices on the edges of the slopes of the façade or rear wall gable, and cornices that partition the façade. Interior cornices, besides partitioning wall surfaces, i.e. the walls from the vaults in the apses and naves, serve only to have the vaults spring from them.

The eaves cornices on Franciscan churches are rarely preserved and are predominantly of plain form with oblique or rounded contour. The profile of the cornice of the eaves (of the gable) at the Church of St Francis in Pula is well developed, i.e. complex, and still bears Romanesque characteristics. It consists of hanging arches above which is a beam of round cross-section, and above it a series of dentils bearing a terminal protruding moulded concave beam, i.e. the eaves.

The façades of some Franciscan churches are horizontally partitioned by cornices. On the Franciscan church in Pula the façade is step-profiled with a cornice of straight, rounded and recessed moulding, horizontally partitioned into two sections. On the Church of St Bernardine in Kampor (island of Rab) a plain shallow cornice of rectangular profile separates the lower section of the façade from the gable section. The façade of St Mary's church in Glavotok on the island of Krk has two cornices. The lower cornice, which separates the field with the portal from that with the rose window, has a stepped profile and is decorated with a dentil frieze, while the gable section of the façade has a step-profiled, plastically more protruding cornice. The façade of the Church of St Francis on Komrčar (Rab) is articulated with two strong horizontal cornices with multiple steps, rounded and rectangular moulding and with the lower cornice decorated with rectangular dentils.

The cornices of the bell towers of Franciscan churches built up to the end of the sixteenth century in Istria and the Kvarner Bay islands are for the most part of ascetic form and rectangular moulding, protruding significantly and, like rings, articulating the body of the tower into storeys. We see this in the example of the bell tower of the Church of St Francis in Nerezine, the only example of a bell tower in the studied area.

In the interiors of Franciscan churches cornices are most often found in the apses, where the wall transitions into the vault, that is to say they plastically demarcate the point on the wall from which the vault springs. These cornices run along the side walls of the apse and are for the most part simply contoured with straight and sunken



Sl. 4 Nerezine (Lošinj), crkva sv. Franje, vanjščina - južna i istočna strana zvonika (foto: dr. sc. D. Demonja).

Fig. 4 Nerezine (Lošinj), Church of St Francis, exterior - the southern and eastern faces of the bell tower (photo by: D. Demonja PhD).

stepeničaste profilacije, sačuvan samo na južnom bočnom zidu apside, dok je na sjevernom otučen, nalazi se u crkvi sv. Franje u Komrčaru na Rabu. U crkvi sv. Frane u Pagu vijenac se proteže svim zidovima apside, dakle i začelnim, a ne samo bočnima. U nekim crkvama vijenci apsida nastavljaju se i na zid trijumfalnog luka, protežući se do bočnih zidova lađe, kako je to u crkvi sv. Frane u Pagu. Profilaciju tih vijenaca određuje profilacija kapitelnih pojačanja trijumfalnih lukova, a visina vijenaca sukladna je visini kapitelnih pojačanja. Crkva sv. Franje u Cresu ima vijence i na bočnim zidovima lađe, koji pridonose plastičkoj artikulaciji unutrašnje oplata, dok se u crkvi sv. Franje u Komrčaru na Rabu s vijenaca koji se protežu bočnim zidovima lađe diže svod. I ti su vijenci jednostavne profilacije, koja može biti oblih ili ravno rezanih traka, i u profilu su stepeničastog presjeka.

Kada je riječ o vijencima, razlikuju se oni crkava i zvonika te vijenci vanjštine i unutrašnjosti crkava. Vanjski vijenci mogu biti potkrovnji, zabatni i pročelni; oni u

moulding with stepped partitions. St Francis' church on Komrčar on the island of Rab has a broad, robust cornice of straight cut stepped moulding, preserved only on the southern side wall of the apse, battered on the northern side. At the Church of St Francis in Pag the cornice runs along all of the walls of the apse, i.e. also on the back wall, not only along the side walls. In some churches the cornices in the apse continue on to the wall of the chancel arch, extending to the side walls of the nave, as is the case with St Francis's church in Pag. The contours of these cornices is determined by the contours of the capital reinforcements of the chancel arches, and the height of the cornices is consistent with the height of the capital reinforcements. The Church of St Francis in Cres also has cornices on the side walls of the nave, which contribute to the plastic articulation of the interior facing, while in St Francis' church on Komrčar on the island of Rab the vault springs from the cornices that run along the side walls of the nave. These cornices also have plain profiles, of rounded or straight cut strips and have a stepped profile in their cross-section.

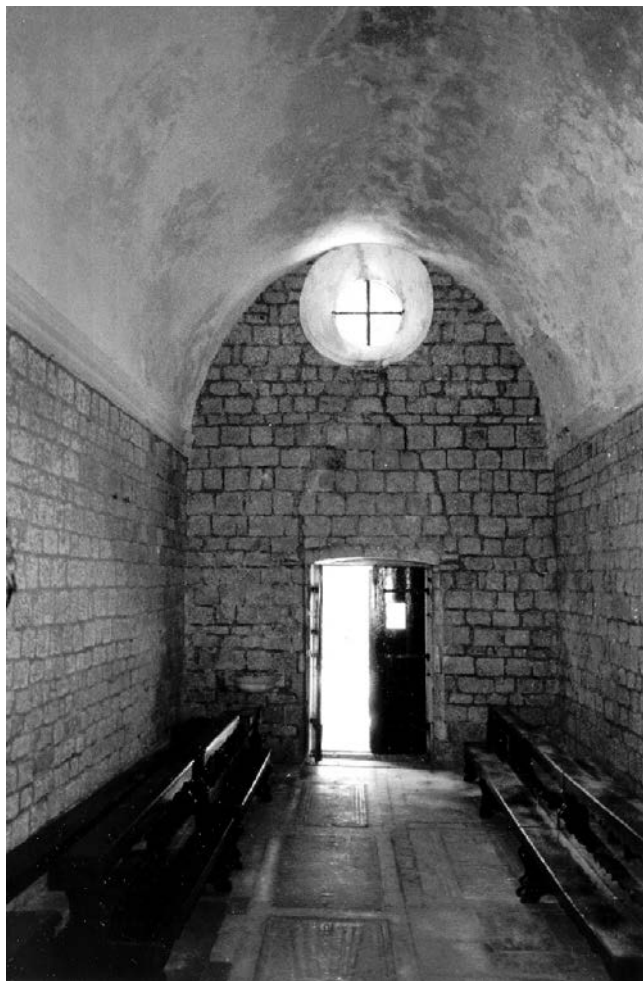


Sl. 5 Pag, crkva sv. Frane, unutrašnjost - vijenac i svod apside (foto: dr. sc. D. Demonja).

Fig. 5 Pag, Church of St Francis, interior - cornice and vault of the apse (photo by: D. Demonja PhD).

When speaking of cornices we can differentiate those of the church buildings and of the bell towers, and those of the exteriors and interiors of churches. Exterior cornices appear as eaves cornices, gable cornices and façade cornices. Those in the interiors are found in the apses and only sporadically in the naves. As seen in the interpreted examples the cornices are, irrespective of their position, for the most part of plain form, with straight, recessed, oblique or rounded contours and stepped profiles (the gable cornices of the Franciscan churches in Kampo on the island of Rab and Glavotok on the island of Krk; those on the bell tower of the Franciscan





Sl. 6 Komrčar (Rab), crkva sv. Franje, unutrašnjost - lađa, pogled prema pročelnom zidu (foto: dr. sc. D. Demonja).

Fig. 6 Komrčar (Rab), Church of St Francis, interior - the nave, view facing the façade wall (photo by: D. Demonja PhD).

unutrašnjosti nalaze se u apsidama, a samo ponegdje i u lađama. Kako su pokazali protumačeni primjeri, vijenci su bez obzira na smještaj uglavnom jednostavnih oblika, ravnog, uvučenog, kosog ili oblog profila te stepeničaste profilacije (zablatni vijenci franjevačkih crkava u Kaboru na Rabu i Glavotoku na Krku, oni zvonika nerezinske franjevačke crkve). Malobrojni su vijenci razvijenih, naglašanih profilacija (zablatni vijenac crkve sv. Franje u Komrčaru na Rabu), obogaćeni visećim lukovima (potkrovni vijenci franjevačke crkve u Puli), zupcima (potkrovni vijenci crkve sv. Franje u Puli, zablatni vijenac komrčarske franjevačke crkve). Vrlo rijetko vijenci imaju izrazitija stilska obilježja, kao potkrovni vijenac pulske franjevačke crkve (romanička) i pročelni komrčarske (renesansna). Dakle, tijekom svih proučavanih stoljeća, od 13. do kraja 16., vijenci franjevačkih crkava u Istri i na otocima Kvarnerskog zaljeva zadržali su jednostavne oblike, odnosno profilacije, bez ukrasa, i ne pokazuju u većoj mjeri stilska obilježja. Upotreba vijenaca ne ovisi o

church in Nerezine). A small number of cornices have developed, emphasised moulding (the gable cornice of the Church of St Francis on Komrčar on the island of Rab), enhanced with hanging arches (the eaves cornice of the Franciscan church in Pula) and dentils (the eaves cornices of the Church of St Francis in Pula, the gable cornice of the Franciscan church on Komrčar). Very rarely the cornices have more pronounced stylistic attributes, such as the eaves cornice of Pula's Franciscan church (Romanesque) and the façade cornice on the church on Komrčar (Renaissance). Throughout all of the centuries under consideration, therefore - from the thirteenth to the end of the sixteenth century - the cornices of Franciscan churches in Istria and the Kvarner Bay islands have retained a plain form, i.e. contours, without decoration and they do not to any great extent evince stylistic characteristics. The use of cornices is not dependent on the century in which a church was erected and although only a modest number have been preserved, it is enough and the cornices are sufficiently diverse for us to form a complete picture of the forms and roles of this architectural element on the Franciscan churches in Istria and the Kvarner Bay islands up to the end of the sixteenth century.

### Windows

Windows have a basic role in articulating the wall envelope as they achieve a rhythm of full and empty surfaces. The window is an integral part of the plastic of the exterior, while in the interior it is the first and most important source of daylight.

In the studied Franciscan churches windows are constructed of the same stone as the rest of the church is. The frames are most often contoured with a concave slope in the mass of the wall up to the clear opening. They are, for the most part, pointed Gothic *monofores* (single light windows). This window form is the most frequent on the Franciscan churches of the area and period under observation. The windows of Franciscan churches differ among themselves primarily in terms of their proportions. Examples of the Franciscan churches in Istria and the Kvarner Bay islands show that their lighting is modest and that intensive one-sided lighting is used. As a rule windows should be set into both side walls, but that is frequently, for practical reasons, not the case. Thus, for example, only the Churches of St Francis in Pula and Poreč have to a large extent preserved windows on both walls running along the longer sides of the building. These windows of doubly sloped sides are in fact slots in the wall and do not protrude outside



stoljeću u kojem se gradi crkva, a premda ih je sačuvan skroman broj, on je dovoljan i vijenci raznoliki pa je bilo moguće oblikovati zaokruženu sliku o oblicima i ulozi tog arhitektonskog elementa na franjevačkim crkvama u Istri i na otocima Kvarnerskog zaljeva do kraja 16. stoljeća.

### **Prozori**

Prozori imaju osnovnu ulogu u raščlanjivanju plašta zida jer ostvaruju ritam punih i praznih ploha. Prozor je sastavni dio plastike vanjštine, a u unutrašnjosti je prvi i najvažniji izvor dnevnog svjetla.

Na proučavanim franjevačkim crkvama prozori su izvedeni od iste vrste kamena od kojeg je građena i crkva. Njihovi su okviri najčešće profilirani konkavnim ukošenjem izvedenim u zidnoj masi do svijetlog otvora. Riječ je poglavito o gotičkim monoforama šiljastog oblika. Taj je oblik prozora najčešći na franjevačkim crkvama proučavanog područja i razdoblja. Prozori

or inside with their contoured frame, rather only by the form of the pointed arching termination. In later periods, primarily the baroque, due to the positioning of the altars, which shut off the original windows, the naves acquire large and broad windows.

The Franciscan church in Pula has austere Gothic windows, *monofores* of pointed form, contoured with one slope to the clear opening. These windows are characterised by their elongated form and plain profile, and their pointed termination ends with a monolithic plate perforated by a reduced trefoil pointed arch. The preserved windows of the southern exterior wall of the Franciscan church in Krk, built contemporaneously or just slightly after the church in Pula, show almost identical features.

Semi-circular windows with austere moulding appear in the transition to the new Renaissance period. Thus the southern wall of the Franciscan church in Pag is opened with high windows with semi-circular terminations.



Sl. 7 Pula, crkva sv. Franje, vanjština - lađa, prozor južnog zida lađe (foto: dr. sc. D. Demonja).

Fig. 7 Pula, Church of St Francis, exterior - the nave, window in the south wall of the nave (photo by: D. Demonja PhD).



Sl. 8 Poreč, crkva sv. Franje, vanjština - prozor sjevernog zida lađe (foto: dr. sc. D. Demonja).

Fig. 8 Poreč, Church of St Francis, exterior - window in the north wall of the nave (photo by: D. Demonja PhD).

franjevačkih crkava uglavnom se međusobno razlikuju u proporcijama. Primjeri franjevačkih crkava u Istri i na otocima Kvarnerskog zaljeva pokazuju da je njihovo osvjetljenje skromno te da se primjenjuje intenzivno jednostrano osvjetljenje. Po pravilu prozori bi se trebali postavljati na oba bočna zida, ali to se često, zbog praktičnih razloga, ne provodi. Tako su primjerice samo na crkvama sv. Franje u Puli i Poreču u većoj mjeri sačuvani prozori na oba uzdužna zida. Ti prozori dvostruko iskošenih stranica zapravo su prorezi zida i ne ističu se ni izvana svojim profiliranim okvirom već samo jednostavnim oblikom oštrolučnog završetka. U kasnijim razdobljima, uglavnom u baroku, zbog smještaja oltara, koji zatvaraju izvorne prozore, lađe dobivaju velike i široke prozore.

Obične gotičke prozore, monofore šiljastog oblika profilirane jednim iskošenjem do svijetlog otvora, ima franjevačka crkva u Puli. Ti se prozori odlikuju izduženošću i jednostavnošću profilacije, a njihov šiljasti dio završen je monolitnom pločom perforiranom reduciranim trolisnim šiljastim lukom. Gotovo identična obilježja pokazuju sačuvani prozori južne fasade franjevačke crkve u Krku, koja je izgrađena istovremeno kad i pulska ili tek neznatno kasnije od nje.

Jednostavno profilirani polukružni prozori javljaju se na prijelazu u novo razdoblje, renesansu. Tako je južni zid franjevačke crkve u Pagu rastvoren visokim prozorima polukružnog završetka. Njihove kamene niše, blago ukošenih stranica, uokvirene su jednostavnom, oblom profilacijom.

Prozori zvonika franjevačkih crkava različiti su u proporcijama i oblicima od onih na lađama i apsidama. Obične gotičke monofore šiljastih oblika, profilirane jednom konkavnom izljebinom do svijetlog otvora, koje se najčešće primjenjuju na franjevačkim crkvama, javljaju se i na zvoncima, primjerice na prvim katovima zvonika crkve sv. Franje u Nerezinama, na kojem se nalaze i bifore polukružnih završetaka te razdjelnih stupića s kapitelima. Prozori zvonika franjevačke crkve u Nerezinama svojim proporcijama, oblicima, razradom plastičkih detalja i rasporedom na katovima aktivno sudjeluju u iskazivanju namjene zvonika kao osobitog znaka u prostoru.

Na franjevačkim crkvama u Istri i na otocima Kvarnerskog zaljeva osnovni oblik prozora visoka je i uska monofora šiljastog završetka i jednostavne profilacije okvira. Oni djeluju kao usjeci, perforacije u zidu, a s dvostruko ukošenim stranama ne ističu se ni izvana profiliranim okvirom. Uz tu jednostavnu monoforu



Sl. 9 Krk, crkva sv. Franje, vanjština - prozor južnog zida lađe (foto: dr. sc. D. Demonja).

Fig. 9 Krk, Church of St Francis, exterior - window in the south wall of the nave (photo by: D. Demonja PhD).

Their stone niches, with gently sloping sides, are framed with a plain rounded moulding.

The windows of the bell towers of Franciscan churches differ in proportions and forms from those on the naves and apses. Restrained pointed Gothic *monofores* with a concave groove moulding to the clear opening, most often used on Franciscan churches, also appear on the bell towers, for example on the first storey of the bell tower of the Church of St Francis in Nerezine, which also has biforate windows with semi-circular terminations, divided by mullions with capitals. The windows of the bell tower of the Franciscan church in Nerezine, by their proportions, forms, the elaboration of the plastic details and their distribution by storeys, actively take part in communicating the purpose of the bell tower as an outstanding spatial token.

On Franciscan churches in Istria and the Kvarner Bay islands the basic form of the window is that of a high and narrow *monofore* (single light window) with a



javlja se i složenija, koja u vrhu prelazi u trolisni oblik, kako pokazuju one u franjevačkim crkvama u Puli i Krku. Te monofore karakteristične su za 13. i 14. stoljeće. U vremenu od druge polovice 15. i u 16. stoljeću javljaju se i najjednostavniji polukružni prozori jednostavne profilacije, a primjeri su na crkvi sv. Frane u Pagu.

Što se tiče smještaja prozora na franjevačkim crkvama, oni se javljaju na jednom ili oba uzdužna zida lađe, i na svetištu. Uglavnom se nalaze na jednom uzdužnom zidu lađe, vjerojatno zbog praktičnih razloga, a svega u nekoliko franjevačkih crkava, i na obje u Puli i Poreču.

Opisane monofore ponavljaju u većoj mjeri i zvonici franjevačkih crkava. Međutim, na zvoncima se uz njih javljaju i bifore, kao u primjeru zvonika franjevačke crkve u Nerezinama. Prozori zvonika franjevačkih crkava razlikuju se od onih na lađama i apsidama dimenzijama i bogatijom razradom plastičkih detalja. Navedeni oblici prozora javljaju se na zvoncima od druge polovice 15. i u 16. stoljeću.

Naposljetku, treba istaknuti da su prozori na lađama i apsidama franjevačkih crkava proučavanog prostora, kao i na pripadajućim im zvoncima, uglavnom izvorni.

### **Portali**

Na franjevačkim crkvama u Istri i na otocima Kvarnerskog zaljeva najčešće se javlja portal pravokutnog ulaza, s polukružnom ili šiljastolučnom plitkom lunetom, s reljefom ili bez njega, odnosno freskom, uokvirenom zasebno lukom s profilacijom ili jedinstvenim okvirom koji obuhvaća i pravokutni ulaz. Okviri portala franjevačkih crkava obično su ukrašeni iskošenjem ili oblim štapom prema svijetlom otvoru, a tek poneki, kao portal crkve sv. Frane u Puli, motivom prepletenog užeta. Takvim profilacijama okvira uspostavlja se jednostavna i logična artikulacija portala. Osim krajnje jednostavnih i skromnih portala ozbiljne obrade, koji su najbrojniji, a međusobno se razlikuju proporcijama i oblikom svijetlog otvora, ima i onih s raskošnim arhitektonsko-plastičkim ukrasom, kakav je glavni portal crkve sv. Frane u Puli i portal crkve sv. Frane u Komrčaru na Rabu.

Na temelju proučavanja portala franjevačkih crkava u Istri i na otocima Kvarnerskog zaljeva, moguće je uspostaviti stanoviti sustav s obzirom na njihov smještaj. Tako se razlikuju portali pročelja i portali na bočnim zidovima prema ulici i/ili prema klastru. Analize portala započinju s najbrojnijima, smještenima poglavito na zapadnom pročelju, a među njima su i portali na bočnom zidu, koji je preuzeo ulogu glavnog pročelja, kako je to u crkvi sv. Frane u Krku.

pointed termination and plain frame moulding. These windows act as slots, perforations in the wall, and with double sloped sides they do not protrude inside or outside with the contouring of their frame. Along with this unadorned *monofore* we also see a more complex window transitioning at the top into a trefoil form as seen on the Franciscan churches in Pula and Krk. These *monofores* are characteristic of the thirteenth and fourteenth centuries. In the fifteenth and sixteenth centuries we see entirely uncluttered windows with plain moulding, such as those on St Francis' church on Pag.

In terms of the positioning of windows on Franciscan churches, we find them on one or both of the longer (side) walls of the nave and in the sanctuary. For the most part we see windows on one of the side walls of the nave, likely for practical reasons; and on both sides at only a few Franciscan churches, in Pula and Poreč.

The above described *monofore* windows are largely repeated on the bell towers of Franciscan churches. Besides *monofores*, however, we also see bifora windows on the bell towers, as for example on the bell tower of the Franciscan church in Nerezine. The windows of the bell towers of Franciscan churches differ from those on the naves apses by their dimensions and more lavish elaboration of the plastic detailing. The cited window forms appear on bell towers from the second half of the fifteenth to the sixteenth century.

And, finally, we should note that the windows on the naves and apses of the Franciscan churches in the studied area, and on their bell towers, are for the most part original.

### **Portals**

On the Franciscan churches of Istria and the Kvarner Bay islands the most frequent portals have rectangular entries with a semi-circular or pointed arch lunette (tympanum), with a relief or without one, or a fresco, framed separately with an arch with moulding or a single frame that also encompassed the rectangular entrance. The frames of the portals of Franciscan churches are usually decorated with a slope or a rounded jamb shaft towards the clear opening, with only some, like the portal of the Church of St Francis in Pula, having a cable motif. This moulding of the frame establishes an ascetic and logical articulation of the portal. Along with the altogether austere and modest portals of severe composition – the most numerous and mutually differentiated by the proportions and form of the clear opening – there are also those with lavish architectural/plastic decoration, such as the main portal of the Church of St Francis in Pula and the

Jedan od najmonumentalnijih i najraskošnijih portala franjevačkih crkava u Istri i na otocima Kvarnerskog zaljeva, ali i na hrvatskoj obali, jest onaj crkve sv. Franje u Puli. Sastoji se od niše oblikovane stupnjevito uvučenom plohom obliha lukova, razdijeljenom vitkim četverokutnim, ovalnim, dvostruko prepletenim i izlomljeno prepletenim stupićima s bazama i kapitelima, skladno ukrašenom ornamentalnim motivima pasjeg skoka, zubaca, školjki i lisnatih vitica koje izlaze iz amfora. Portal pokazuje izrazito romaničko obilježje s odjecima antičke umjetnosti, iz koje su crpljeni motivi. Detaljno ga je proučio R. Ivančević (Ivančević 1964, 85-87; isti 1996, 59-60). On je prvi uočio i protumačio da je oblikovatelj portala franjevačke crkve u Puli kao motive upotrebljavao one s nedalekog slavoluka Sergijevaca (lisnata vitica) (Ivančević 1964, 87; isti, 1996, 60) te da je i motiv valova (rakovica, kuka i "pasji skok") sukladan onome na fragmentima antičkih arhitektonskih vijenaca u Arheološkom muzeju Istre u Puli (Ivančević 1996, 60). Osobito vrijednošću Ivančević smatra kreativno povezivanje motiva preuzetih iz starih uzora u novu, složenu cjelinu portala. Na tu činjenicu Ivančević je već upozorio u svojoj disertaciji (Ivančević 1964, 86), koju je poslije razradio (Ivančević 1996, 60). Portal ostavlja pseudoklasični dojam, na njemu izostaje figuralna skulptura i obilježava ga veličina, bogatstvo ornamentata, skladna kompozicija i kakvoća izvedbe detalja.



Sl. 10 Pula, crkva sv. Franje, vanjšina - detalj sjevernog dijela niše portala pročelja (foto: dr. sc. D. Demonja).

Fig. 10 Pula, Church of St Francis, exterior - a detail of the northern part of the niche in the façade portal (photo by: D. Demonja PhD).

Mramorni portal crkve sv. Franje u Komrčaru na Rabu ima pravokutni ulaz koji omeđuje široki okvir ukrašen nizovima kuglica vrlo istančane obrade. Nad portalom je široka nadvratna greda, iskićena vješto izvedenim reljefnim vijencem od lišća i voća, a osobito skladno raspoređeni su grupirani dijelovi ukrasa ovješeni o kolute. Donji dio te grede također je ukrašen svijenim vrpcama, izvijenim i

portal of the Church of St Francis on Komrčar on the island of Rab.

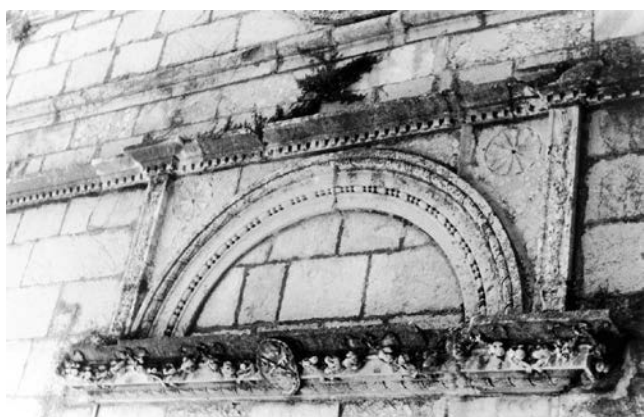
A systematisation of the portals of sorts can be established on the basis of the study of the portals of the Franciscan churches in Istria and the Kvarner Bay islands with regard to their positioning. Thus we differentiate façade portals and portals on the side walls facing the street and/or cloister. The analysis of portals begins with the most numerous, situated for the most part on the western wall, among which are portals on a side wall that has assumed the role of the façade, as is the case with the Church of St Francis in Krk.

One of the most monumental and lavish portals among the Franciscan churches of Istria and the Kvarner Bay islands, and on the Croatian seaboard in general, is that of the Church of St Francis in Pula. The portal consists of a number of niches formed by a stepped recessing of rounded arched surfaces, partitioned by slender quadrangular, oval, double twisted and discontinuously interwoven jamb shafts with bases and capitals, harmoniously decorated with ornamental motifs of the running-dog pattern (Vitruvian scroll, wave ornament, wave scroll), dentils, shells and foliated tendrils emerging from amphorae. This portal shows Romanesque characteristics with echoes of Antiquity period art from which the motifs are drawn. The portal of the Franciscan church in Pula was studied in detail by R. Ivančević (Ivančević 1964, 85-87; *ibid.* 1996, 59-60). It was he that first put forward the interpretation that the creator of the portal of the Franciscan church in Pula had drawn on the motifs found on the nearby Arch of the Sergii (foliated tendril) (Ivančević 1964, 87; *ibid.*, 1996, 60), and that the wave scroll motif (crab, hook and running-dog) is consistent with those on fragments of Antiquity period architectural cornices kept at the Archaeological Museum of Istria in Pula (Ivančević 1996, 60). Ivančević finds exceptional value in the creative linking of motifs taken from ancient models in the new, complex ensemble of the portal. Ivančević had already pointed to this in his dissertation (Ivančević 1964, 86), which he subsequently further elaborated (Ivančević 1996, 60). The portal leaves an impression of the pseudo-classical, it lacks figural sculpture and is characterised by its size, the wealth of its ornamentation, its harmonious composition and the quality of execution in its details.

The marble portal of the Church of St Francis on Komrčar on the island of Rab has a rectangular entrance bordered by a broad frame decorated with a series of very finely worked beads. Above the portal is a wide portal architrave, decorated with a beautifully crafted cornice of leaves and fruit in relief - particularly harmoniously



sljubljenim uz njezinu donju stranu, a u sredini nadvratnika je reljefni jajasti grb Lateranske bazilike s ključevima sv. Petra i natpisom *Sacra Lateral Ecclesia*. To je stoga što su crkva i samostan sv. Franje u Komrčaru na Rabu sagrađeni pod pokroviteljstvom Lateranske bazilike (Ivančić 1910, 238; Brusić 1925, 172-173; Fisković 1987, 331). Nad nadvratnikom se diže polukružna luneta ukrašena cvjetnim vijencima, vrpčama i kuglicama, smještena u četverokutni okvir, vanjskih strana oživljenih cvjetnim vijencem, završen renesansnim ukrasom četverokutnih zubaca, a u kutovima je po jedna rastvorena školjka. Portal je temeljito obradio C. Fisković (Fisković 1987, 321-332). On je pomno analizirao vrsnoću ukrasa nadvratnika portala i iznio pretpostavku da ga je mogao klesati Ivan Duknović, s kojim je Petar Trogiranin, graditelj komrčarske franjevačke crkve, radio u Budimu (Fisković 1987, 331). Portal je opisao i R. Ivančević, obradivši ga u sklopu analize trolisnog pročelja crkve sv. Franje u Komrčaru na Rabu (Ivančević 1992-1993, 113) te istaknuvši zasluge C. Fiskovića glede određivanja majstora portala.



Sl. 12 Komrčar (Rab), crkva sv. Franje, vanjština - detalj portala pročelja (foto: dr. sc. D. Demonja).

Fig. 12 Komrčar (Rab), Church of St Francis, exterior - a detail of the façade portal (photo by: D. Demonja PhD).

Portali franjevačkih crkava u Istri i na otocima Kvarnerskog zaljeva, osim plastičnije razvedenijih portala franjevačkih crkava u Puli i u Komrčaru na Rabu, pokazuju da franjevačke crkve na obrađenom prostoru poštuju zahtjeve za siromaštvom propisane pravilima reda pa su se s tim u skladu izvodili jednostavni i skromni portali, s rijetkim arhitektonsko-plastičkim programom.

Krajnje je jednostavan portal crkve sv. Franje u Krku, smješten na bočnoj fasadi. Njegovi dovratnici izvedeni su od kamenih greda bez profilacija i na njima leži masivni nadvratnik s reljefnim medaljonom, s likom lava u sredini. Nema dovoljno elemenata za preciznu dataciju portala, ali sudeći po njegovu obliku ne potječe iz vremena gradnje



Sl. 11 Pula, crkva sv. Franje, vanjština - donji dio sjevernog dijela niše portala pročelja (foto: dr. sc. D. Demonja).

Fig. 11 Pula, Church of St Francis, exterior - the lower section of the northern part of the niche in the façade portal (photo by: D. Demonja PhD).

distributed are the grouped sections of the decoration strung from hoops. The lower section of this portal architrave is also decorated with scrolls, winding and contiguous with its lower side, with an oviform crest in relief of the Lateran Basilica with the keys of St Peter and the inscription *Sacra Lateral Ecclesia* placed in the middle of the portal architrave. The church and monastery of St Francis on Komrčar, were namely, erected under the auspices of the Lateran Basilica (Ivančić 1910, 238; Brusić 1925, 172-173; Fisković 1987, 331). Above the portal architrave is a lunette (tympanum) decorated with floral garland, scrolls and beads in a rectangular frame, the outer side of which is animated with a floral garland, terminating in a Renaissance decoration consisting of rectangular dentils and with an open seashell in each of the upper corners. The portal was analysed in detail by C. Fisković (Fisković 1987, 321-332). He meticulously analysed the excellence of the decoration of the portal's architrave and put forward the hypothesis that it could have been sculpted by Ivan Duknović, with whom Petar Trogiranin, the builder of the Franciscan church on Komrčar, worked in Buda (Fisković 1987, 331). The portal was also described by R. Ivančević, who discussed it in the frame of an analysis of the trefoil façade of the Church of St Francis on Komrčar (Ivančević 1992-1993, 113), noting C. Fisković's work in determining the master craftsman that worked on the portal.

The portals of the Franciscan churches in Istria and the Kvarner Bay islands, with the exceptions of the plastically more elaborated portals of the Franciscan churches in Pula and on Komrčar on the island of Rab, show that the Franciscan churches in the area under consideration adhered to the requirements of apostolic poverty under the rules of the Order, consistent with the construction of

crkve, već je izveden tijekom njezine obnove u drugoj polovici 15. stoljeća. Naime, neki istraživači pretpostavljaju da je crkva bila obnavljana u 15. stoljeću (Bolonić, Žic-Rokov 1977, 277-278), dok drugi navode podatke o intervencijama na crkvi tijekom 17. i 18. stoljeća (Ivančić 1910, 228-231). Moglo bi se zaključiti da je crkva sv. Franje u Krku, slijedom povijesnih okolnosti, bila produžena u drugoj polovici 15. stoljeća i vjerojatno je tada izveden današnji portal na južnoj bočnoj fasadi.

I portal franjevačke crkve u Cresu odlikuje se jednostavnom izvedbom. Sastoji se od jednostavnog kamenog okvira, na nadvratniku je franjevački grb u plitkom reljefu, a nad nadvratnikom raskošna školjka. Portal je izveden u 16. stoljeću. Naime, u 16. stoljeću podignuto je pročelje creske franjevačke crkve pa se u to vrijeme može datirati i portal (Vlahović 1995, 19).



Sl. 13 Cres, crkva sv. Franje, vanjština - portal pročelja (foto: dr. sc. D. Demonja).

Fig. 13 Cres, Church of St Francis, exterior - façade portal (photo by: D. Demonja PhD).

restrained and modest portals with an austere architectural/plastic agenda.

The portal of the Church of St Francis in Krk, situated on the side wall, is rigorously ascetic. Its jambs are stone posts without moulding bearing a massive portal architrave with a lion image medallion in relief at the centre. There are not enough elements to suggest a precise date for this portal, but judging from its form it was not installed during the erection of the church, but rather at a later date, in the course of its renovation in the second half of the fifteenth century. Some researchers, namely, have proposed that it was renovated in the fifteenth century (Bolonić, Žic-Rokov 1977, 277-278), while others cite data concerning interventions on the church in the course of the seventeenth and eighteenth centuries (Ivančić 1910, 228-231). It can be concluded that the Church of St Francis in Krk, as a consequence of the historical circumstances, was extended in the second half of the fifteenth century and it is likely that this is also the time when the current portal on the southern side wall was installed.

The portal of the Franciscan church in Cres is also characterised by its austere execution. It consists of a simple stone frame, the Franciscan coat of arms in bas-relief on the portal architrave and a lavish shell above the portal architrave. The portal was installed in the sixteenth century - it was in this century, namely, that the façade of the Franciscan church in Cres was built, to which time we can also date the portal (Vlahović 1995, 19).

The portal of the Church of St Mary in Glavotok on the island of Krk, built of marble, is of modest form. Its frame has a moulding of a plain doubled square jamb shaft. A lunette (tympanum) lies on the horizontal cornice with a plain moulding in the form of a double rounded shaft. This portal displays a rigorous reduction of ornamentation and appears archaic, restrained and severe. The dating of the portal is an open question given that the church's façade was rebuilt in 1879 (Ivančić 1910, 219; Szabo 1930, under Dubašnica), and it cannot be established whether the portal was from the former façade or installed in the cited year.

The portal of the Church of St Bernardine in Kapor (Rab) retains a simple and severe concept. The jambs rest on cubic bases with plain moulding to the clear opening. Above the narrow door header (lintel) is a massive and wide portal architrave, with a head in relief positioned in the middle, terminating with a shallow step-moulded canopy. The portal does not offer a sufficient number of elements on which to base a dating. On the basis of data on the dating of the church to the mid-fifteenth century, however, and on interventions on it over the course of



Portal crkve sv. Marije u Glavotoku na Krku, izveden u mramoru, skromnog je oblika. Ima okvir profiliran jednostavnim udvostručenim kvadratičnim štapom, a na horizontalnom vijencu leži polukružna luneta jednostavne profilacije, oblika dvostrukog oblog štapa. Taj portal krajnje reduciranog ukrasa djeluje arhaično, jednostavno i strogo. Datacija portala je otvorena budući da je pročelje crkve ponovno izgrađeno 1879. godine (Ivančić 1910, 219; Szabo 1930, pod Dubašnica), ali nije moguće utvrditi je li portal pripadao prijašnjem pročelju ili je izveden spomenute godine.

Portal crkve sv. Bernardina na Kampionu na Rabu zadržao je jednostavnu i strogu koncepciju. Na kockastim bazama leže dovratnici čiji je svijetli otvor jednostavno profiliran. Nad uskim nadvratnikom masivna je i široka nadvratna greda, s glavom u reljefu smještenom u sredini, završena stepeničasto profiliranom plitkom nadstrešnicom. Portal ne pruža dovoljno elemenata za preciznu dataciju. Međutim, na temelju podataka o dataciji crkve u polovicu 15. stoljeća i o intervencijama na njoj tijekom vremena moglo bi se zaključiti da je izveden istovremeno s gradnjom crkve.

Portal crkve sv. Franje u Nerezinama na Lošinju ima dovratnike bez baza i profilacija, a na glatki arhitrav, s plitkim reljefom franjevačkog grba u sredini, oslanja se polukružna luneta, neprofiliranog glatkog okvira. Odsutnost svakog ukrasa, jednostavnost izvedbe i odmjerene proporcije obilježja su tog portala, kojemu je teško odrediti preciznu dataciju. Kako je crkva građena u prvoj polovici 16. stoljeća, što je potvrđeno oporukom (Fučić 1949, 40), a na pročelju nema tragova intervencija, vjerojatno je portal izveden u vrijeme gradnje crkve.

Renesansnih je obilježja portal crkve sv. Frane u Pagu. Njegov pravokutni okvir sastoji se od tri grede, a baze dovratnika ukrašene su plitkoreljefnim i grafički dobro obrađenim, izrazito okruglim glavicama anđela s krilima. Vanjski rub okvira portala profiliran je ravno rezanim i oblim štapom, a površine istančano izvedenim nizom kuglica. U sredini nadvratnika u plitkom reljefu isklesan je grb paškog kneza Bartola Pesara (Hilje 1988, 110; isti 1999, 89), a portal je završen trokutnim zabatom jednostavno profiliranog okvira. Niz kuglica koje ukrašavaju površine okvira portala po oblicima i obradi slične su onima na portalu crkve sv. Franje u Komrčaru na Rabu. Budući da je franjevačka crkva u Komrčaru građena u drugoj polovici 15. stoljeća, a paška franjevačka crkva nakon nje, dok se gradnja nastavlja i u prvoj polovici 16. stoljeća, mogu se pretpostaviti utjecaji bliske komrčarske franjevačke crkve na pašku.

time, we can conclude that the portal was installed at the time of the erection of the church.

The portal of the Church of St Francis in Nerezine on the island of Lošinj has jambs without bases and moulding. A lunette (tympanum) with a smooth frame without moulding rests on a smooth architrave, in the middle of which is a bas-relief of the Franciscan coat of arms. This portal, for which it is difficult to propose a precise date, is characterised by an absence of any decoration, by the simplicity of its execution and by its measured proportions. Given that the church was erected in the first half of the sixteenth century, which is attested to by a testament (Fučić 1949, 40), and that there are no traces of intervention on its façade, it is likely that this portal was installed at the time of the church's construction.



Sl. 14 Nerezine (Lošinj), crkva sv. Franje, vanjština - portal pročelja (foto: dr. sc. D. Demonja).

Fig. 14 Nerezine (Lošinj), Church of St Francis, exterior - façade portal (photo by: D. Demonja PhD).

Možda je isti majstor izradio ukrase portala tih crkava, s napomenom da portal paške franjevačke crkve, za razliku od komrčarskog, ima vrlo ograničene i skromne ukrase.



Sl. 15 Pag, crkva sv. Frane, vanjština - portal pročelja (foto: dr. sc. D. Demonja).

Fig. 15 Pag, Church of St Francis, exterior - façade portal (photo by: D. Demonja PhD).

Osim na zapadnom pročelju, ulaz u franjevačke crkve nalazio se i na bočnim zidovima lađe. Ti su portali u pravilu bili skromnije oblikovani, no bilo je i izuzetaka. Među franjevačkim crkvama građenima u Istri i na otocima Kvarnerskog zaljeva primjer portala na bočnom zidu lađe je sjeverni portal franjevačke crkve u Puli, jednostavnog oblika i izvedbe. Sastoji se od monolitnih kamenih greda nad kojima se nalazi plitka luneta šiljastolučnog, trostruko profiliranog okvira. Premda su vrata uokvirena na romanički način, monolitnim gredama u ravnini sa zidom, šiljasta luneta kao gotičko obilježje usmjerava dataciju tog portala u vrijeme gradnje crkve, dakle na kraj 13. i početak 14. stoljeća.

Kada je riječ o portalima franjevačkih crkava izgrađenih do kraja 16. stoljeća u Istri i na otocima Kvarnerskog zaljeva, moguće je uspostaviti stanoviti njihov sustav s obzirom na smještaj, oblik svijetlog otvora i oblikovanost.

The portal of St Francis' church in Pag has Renaissance characteristics. Its rectangular frame consists of a beam and two posts, and the base of the jambs are decorated with graphically very well executed, very spherical, heads of winged angels done in bas-relief. The outer edge of the portal's frame has a moulding consisting of straight cut and a rounded jamb shafts, with a surface of a finely executed series of beads. The coat of arms of Bartolo Pesaro, the duke of Pag, is carved into the middle of the door header (lintel) in bas-relief (Hilje 1988, 110; *ibid.* 1999, 89). The portal ends with a triangular gable with a frame of plain moulding. The beads that adorn the surface of the portal's frame are, in terms of execution and form, similar to those on the portal of the Church of St Francis on Komrčar on the island of Rab. Considering that the Franciscan church on Komrčar was erected in the second half of the fifteenth century, and that the Franciscan church in Pag was built after it, with construction continuing into the first half of the sixteenth century, we can assume the influence of the nearby Komrčar church on its neighbour in Pag. It is possible that the same master craftsman created the decoration on the portals of these churches, although it should be noted that the portal of the church in Pag, unlike that of the church in Komrčar, has very limited and modest decoration.

Along with the entrance on the western façade wall, Franciscan churches also had entrances on the side walls of the nave. These portals were, as a rule, more modest in their form, although there are exceptions. Among the Franciscan churches built in Istria and the Kvarner Bay islands, an example of a portal on the side wall of the nave is found at the northern portal of the Franciscan church in Pula, of Spartan form and construction. It consists of monolithic stone posts/beam above which is a shallow lunette (tympanum) with an arched (pointed, Gothic) triple-moulded frame. Although the doors are framed in the Romanesque fashion, with monolithic beam and posts flush with the wall, the pointed lunette [tympanum], as a Gothic attribute, puts the date of the portal in the time of the construction of the church, i.e. in the late thirteenth and early fourteenth centuries.

When speaking of the portals of Franciscan churches erected up to the end of the sixteenth century in Istria and the Kvarner Bay islands, we can establish a systematisation of sorts with regard to positioning, the shape of the clear opening and configuration.

In terms of positioning, the portals of the analysed Franciscan churches are found on the façade (the most numerous) and on the side walls facing the street and/or cloister.



Što se tiče smještaja, portali analiziranih franjevačkih crkava nalaze se na pročelju (najbrojniji su) i na bočnim zidovima prema ulici i/ili klastru.

Portali na pročelju smješteni su u sredini, u osi fasade, i predstavljaju glavni ulaz u crkvu. Oni su naglasak plohe zida na kojoj su smješteni. Dimenzije su im različite, ali uglavnom su u skladu s veličinom pročelja i dimenzijama crkve. Neki su monumentalni poput primjerice onih u Puli i u Komrčaru, i odlikuju se bogatom arhitektonskom profilacijom i/ili plastički doradenim kompozicijama.

Portali na bočnim zidovima lađe sačuvani su na franjevačkim crkvama u Puli i Poreču. Njihovo oblikovanje je skromno, odmjereno ukrasa i s rijetkim plastičkim detaljima. Portali na bočnim zidovima zatvarani su kada je prestao običaj velikih liturgijskih ophodnji, a što je utjecalo i na unutrašnju organizaciju crkava. Kako su crkve sv. Franje u Puli i Poreču građene od druge polovice 13. do polovice 14. stoljeća, moglo bi se zaključiti da su portali na bočnim zidovima lađa učestalo podizani na franjevačkim crkvama koje pripadaju arhitekturi prvog vala propovjedničkih redova koji krajem 13. i tijekom 14. stoljeća hrvatskom obalom šire jednostavnu koncepciju jedinstvenog funkcionalnog prostora (Demonja 2013, 93-227, 293-350). Izvedba bočnih portala mogla bi se dovesti u vezu s jednom od funkcija crkve, a to je okupljanje mnoštva vjernika, pa se bočnim vratima poboljšavala protočnost ulaza i izlaza vjernika. Inače, postavljanje portala na sredini bočnih strana lađe, bilo s južne ili sjeverne strane, uobičajeno je kod samostanskih crkava. Smještaj portala na tom mjestu može se izvesti iz tipologije samostanske arhitekture, iz rješavanja problema komunikacije s ulice, iz klastra ili samostana u crkvu.

Prema obliku svijetlog otvora portali su najčešće pravokutni s lunetom, koja može biti polukružna ili šiljasta. Neki portali završavaju trokutnim zabatom, kao primjerice onaj na Pagu, a ima i onih koji nemaju niti lunetu ni zabat već dimenzijama i/ili plastički naglašenu nadvratnu gredu, poput portala u Krku i na Kamporu na Rabu. Lunete, zabati i grede uglavnom su prazni i bez ukrasa. Veći broj portala krajnje je jednostavne obrade i s rijetkim arhitektonsko-plastičkim ukrasom. Primjeri portala koji to potkrjepljuju su oni franjevačkih crkava u Krku, Cresu i Glavotoku. Vidljivo je da se opisani portali izvode tijekom svih stoljeća proučavanog razdoblja, dakle od polovice 13. do kraja 16. stoljeća, stoga se učestalost upotrebe jednostavno obrađenih portala ne može dovesti u vezu sa stoljećem. Osim toga, jednostavno obrađeni portali posve su u skladu s jasnoćom i jednostavnošću unutrašnjosti građevina na kojima se nalaze.

The portals on the façade wall are centrally positioned, in the axis of the façade, and serve as the main entrance to the church. They are an accent on the surface of the wall on which they are located. They vary in size and are for the most part in proportion to the size of the façade and the dimensions of the church edifice as a whole. Some are monumental – those in Pula and on Komrčar, for example – and are characterised by lavish architectural moulding and/or plastically refined composition.

The portals on the side walls of the nave have been preserved at the Franciscan churches in Pula and in Poreč. They are modest in their configuration, with restrained decoration and little plastic detailing. The portals on the side walls were closed when the custom of grand liturgical processions ceased, which also had an impact on the internal organisation of these churches. Given that the churches of St Francis in Pula and in Poreč were erected from the second half of the thirteenth to the mid fourteenth century, it could be concluded that portals were frequently installed on the side walls of the naves of Franciscan churches that fall under the first wave of the mendicant evangelistic orders that, in the late thirteenth and in the course of the fourteenth centuries disseminated across the Croatian seaboard the ascetic concept of a single functional space (Demonja 2013, 93-227, 293-350). The construction of side portals could be associated with one of the functions of the church, that of gathering a large flock of the faithful, such that the side doors improved the incoming and outgoing flow of the faithful. It is also to be noted that the installation of portals at the midpoint of the side walls of the nave, whether on the southern or northern side, is typical of monastery churches. This positioning of portals can be derived from the typology of monasterial architecture, and from the resolution of the issue of communication from the street, the cloister or the monastery into the church.

In terms of the form of the clear opening the portals are most often rectangular with a lunette [tympanum] of semi-circular or pointed shape (tympanum). Some of the portals terminate in a triangular gable such as, for example, the one in Pag, and there are those that have neither a lunette (tympanum) nor a gable, rather only a portal architrave emphasised by its size and/or plastic elaboration, such as the portal in Krk and on Kampor on the island of Rab. The lunettes (tympanum), gables and beams are for the most part empty and without decoration. A large number of these portals are rigorously simple in their construction, with few architectural/plastic adornments. Examples of portals that support this conclusion are those of the Franciscan churches in

Međutim, postoje i portali koji se odlikuju istaknutijom kompozicijom i raskošnijom, ponegdje i suvremenijom razradom plastičkih, poglavito slikovitih detalja. Na ovome mjestu izdvajaju se portali franjevačkih crkava u Puli i u Komrčaru na Rabu, s doradenim slikovitim detaljima lukova, kapitela i dovratnika te motivima pasjeg skoka, zubaca, školjki, lisnatih vijenaca (Pula) ili pak nadvratnih greda i luneta s reljefnim vijencima lišća, voća, cvijeća, vrpca i kuglica (Komrčar). I dok je pulski romaničkih obilježja s odjecima antike, komrčarski pokazuje renesansnu koncepciju. Riječ je o portalima 13. odnosno 15. stoljeća.

Većina portala sačuvana je u izvornom obliku, a pojedini su mijenjani, primjerice porečki. Portali franjevačkih crkava odlikuju se jednostavnošću, skromnošću i malobrojnim arhitektonsko-plastičkim dodacima. Stoga je i otežano definiranje skupina portala s obzirom na navedena obilježja, a prema stoljeću u kojem su načinjeni. Izdvaja se tek nekoliko portala sa skulpturalnom obradom čiji nastanak je vezan za 15., odnosno prijelaz iz 15. u 16. stoljeće. Portale treba promatrati kao elemente arhitekture franjevačkih crkava, koji u nekim primjerima pokazuju dosege regionalne graditeljsko-kiparske škole, a svojim naglašenijim stilskim obilježjima pomažu u preciznijem datiranju tih crkava.

### ***Prozorske ruže (rozete)***

Okrugli prozor u gornjem dijelu glavne fasade redoviti je motiv oblikovanja pročelja franjevačkih crkava, kako onih izgrađenih u Istri i na otocima Kvarnerskoga zaljeva, tako i na franjevačkim crkvama izgrađenima na ostalom dijelu hrvatske obale. Riječ je o okruglim, konkavnim nišama, neobrubljenim ili obrubljenim plastičkim motivima, sa središnjim kotačem odnosno mrežištem ili bez njega. Središnji kotač ili mrežište sastoji se od stupića međusobno povezanih lukovima i središnjeg, perforiranog polja koje okuplja stupiće. Rozete franjevačkih crkava međusobno se razlikuju veličinom i rafiniranošću obrade središnjeg kotača, profilima obruba i smještajem. Na nekim crkvama rozete se spuštaju u sredinu pročelja, u skladu s težnjama za humanijim doživljajem arhitekture. Osim dekorativne funkcije, ti okrugli otvori, koji perforiraju dio pročelja nad glavnim portalom, imaju i funkciju prozora.

Monumentalnih je dimenzija iskošena niša okruglog prozora crkve sv. Franje u Puli, valovitog profila i obrubljena glatkom trakom s motivom četverolatičnih cvjetova u obliku četverostranih piramida. Unutrašnje mrežište rozete sastoji se od osam kratkih, razmjerno zdepastih stupića, okupljenih oko malog perforiranog

Krk, Cres and Glavotok. That the described portals were built throughout the entire period under consideration is evident, i.e. from the mid thirteenth century to the end of the sixteenth century, such that the frequency of the use of simply configured portals cannot be associated with a particular century. Furthermore, the restrained configuration of these portals is entirely consistent with the clarity and simplicity of the interiors of the edifices on which they are found.

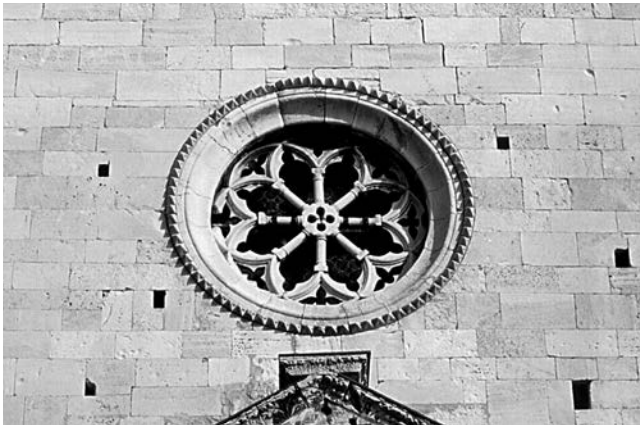
There are, however, portals that are characterised by a more prominent composition and lavish, at times even more modern, elaboration of the plastic elements, primarily the graphic details. We can single out the portals of the Franciscan churches in Pula and on Komrčar on the island of Rab, and the refined graphic detailing of the arches, capitals and jambs, with running-dog pattern and dentil, shell, foliate garland motifs (Pula) or the portal architrave and lunette (tympanum) with foliate, fruit and floral garland, scrolls and beading (Komrčar) – and while the portal in Pula shows Romanesque characteristics with echoes of the Antiquity period, the portal on Komrčar evinces a Renaissance conceptualisation. These are portals from the thirteenth and fifteenth centuries.

Most of the portals have been preserved in their original form while others, like the one in Poreč, have been altered. The portals of Franciscan churches are characterised by simplicity, severity and a few architectural/plastic embellishments. This renders more difficult the definition of the group of portals in terms of the cited attributes and the century in which they were created. Only a few portals stand out with sculptural composition the emergence of which is related to the fifteenth century and the transition from the fifteenth to sixteenth century. The portals should be regarded as elements of the architecture of Franciscan churches that, in some cases, demonstrate the achievements of the regional schools of architecture/sculpture, and assist in the more precise dating of these churches with their more emphasised stylistic attributes.

### ***Rose Windows (Oculus Windows)***

A round window in the upper expanse of the façade is a common motif in the configuration of the façades of Franciscan churches – those built in Istria and the Kvarner Bay islands and, in general, among the Franciscan churches built in other parts of the Croatian coast. These are round concave niches, framed or not with mouldings of plastic motifs, with a central wheel or tracery or without (oculus). The central wheel or tracery consists of the mullions of interlocking arches and a central perforated field around which the mullions are gathered. The rose windows of

četverolista, između kojih su razapeti šiljasti lukovi s trolistima. Rozeta u cjelini pokazuje arhaičnost motiva i izvedbe. Međutim, izrazito gotički zašiljeni perforirani trolisti i četverolisti stilski odudaraju od romanički izvedenog portala. To je uočio jedan od najboljih poznavatelja pulske franjevačke crkve, R. Ivančević, pretpostavivši kasniji nastanak rozete u odnosu na portal, odnosno izvedbu od druge radionice (Ivančević 1964, 93).



Sl. 16 Pula, crkva sv. Franje, vanjština - prozorska ruža pročelja (foto: dr. sc. D. Demonja).

Fig. 16 Pula, Church of St Francis, exterior - façade rose window (photo by: D. Demonja PhD).

Prozorske ruže većeg broja franjevačkih crkava izgrađenih do kraja 16. stoljeća u Istri i na otocima Kvarnerskog zaljeva ukošene su prema svjetlom otvoru, jednostavnih su i skromno profiliranih okvira, s poluobljim štapom, i nemaju unutrašnje mrežište ili kotač. Potvrđuju to prozorske ruže, sukladne u dimenzijama, obliku i načinu obrade, franjevačkih crkava u Cresu (prozorska ruža se ističe nešto većim dimenzijama od ostalih navedenih), u Glavotoku, Kamporu na Rabu, u Pagu, Nerezinama na Lošinju i Komrčaru na Rabu.

Rozete franjevačkih crkava u Istri i na otocima Kvarnerskog zaljeva u najvećem broju primjera postavljaju se na pročelja. Izuzetak su one u Krku i u Portu (Krk), gdje se na mjestu rozeta nalaze prozori. Rozete se međusobno razlikuju smještajem, veličinom i obradom. Smještene su poglavito na fasadi pročelja, nad portalom i u osi s njim, a u primjeru franjevačke crkve u Komrčaru na Rabu rozeta se nalazi na plohi zabata pročelja i opet u osi s portalom. Njihove veličine različite su i treba ih promatrati u odnosu prema dimenzijama pročelja i portala. Rozete proučavanih franjevačkih crkava okrugle su niše, redovito uokvirane, više ili manje ornamentirane, a ponegdje s unutrašnjim kotačem ili mrežištem. Svega jedna rozeta, ona crkve

Franciscan churches differ from one another by size and the refinement of the working of the central wheel, the moulding of the edges and by their positioning. On some churches the rose windows are lower, in the centre of the façade, consistent with the aspiration for a more humane experience of the architecture. Besides their decorative function, these round apertures – piercing a section of the façade above the main portal – play the role of a window.

The sloped niche of the round window of the Church of St Francis in Pula is of monumental size, with a wavy moulding, bordered by a flat band and with a motif of quatrefoil flowers in the form of four-sided pyramids. The tracery of the rose window consists of eight short, relatively stocky mullions, gathered around a small quatrefoil perforation, and pointed arches with trefoils. On the whole this rose window shows an archaic quality in its motifs and execution. The very Gothic pointed trefoil and quatrefoil perforations, however, are inconsistent with the Romanesque composition of the portal. This was observed by R. Ivančević, one of the greatest authorities on the Franciscan church in Pula, proposing the later installation of the rose window in relation to the portal, i.e. that it was created by a different set of craftsmen (Ivančević 1964, 93).

The rose windows of a large number of Franciscan churches built up to the end of the sixteenth century in Istria and the Kvarner Bay islands are sloped towards the clear opening, with restrained and modestly moulded frames with half-round mullions and no internal tracery or wheel. We see this in the rose windows – consistent in size, shape and the method of their construction – of the Franciscan churches in Cres (this rose window is of somewhat larger size than the others cited here), Glavotok, Kampor on the island of Rab, Pag, Nerezine on the island of Lošinj and Komrčar on the island of Rab.



Sl. 17 Nerezine (Lošinj), crkva sv. Franje, vanjština - prozorska ruža pročelja (foto: dr. sc. D. Demonja).

Fig. 17 Nerezine (Lošinj), Church of St Francis, exterior - façade rose window (photo by: D. Demonja PhD).



sv. Franje u Puli, ima mrežište, i ona je dimenzijama veća i monumentalnija od ostalih proučavanih rozeta franjevačkih crkava. One bez mrežišta pokazuju razlike u veličini: posebno je velika rozeta franjevačke crkve u Cresu, dok su one preostalih proučavanih franjevačkih crkava uglavnom odmjerenih veličina.

Uspoređujući upotrebu rozeta bez i s mrežištem po stoljećima, one bez mrežišta javljaju se tijekom cijelog proučavanog razdoblja, od 13. do kraja 16. stoljeća, a ona s mrežištem, na crkvi sv. Franje u Puli, u 13. stoljeću. Ona je monumentalna, s raskošnom motivikom obodnog vijenca, ukrašenim mrežištem sastavljenim od osam stupića okupljenih oko profiliranog, plastički naglašenog središta koje oblikuje četverolist, te izraženijih stilskih obilježja. Rozete bez mrežišta najčešće imaju jednostavne i skromne, stepeničasto profilirane okvire. Njihovi oblici, dimenzije i način obrade pokazuju sukladnost koja je neovisna o stoljeću u kojem su nastale. Učestalim javljanjem rozeta bez mrežišta ustraje se u održavanju skromnosti i jednostavnosti ionako ogoljenih pročelja franjevačkih crkava.

### ***Trijumfalni lukovi***

Trijumfalni luk nalazi se na osobitom mjestu u crkvi, na razmeđu dviju prostornih jedinica različitih namjena: lađe, u kojoj se okupljaju vjernici, i apside, Božjeg mjesta, u kojoj se zaziva Krist i iz koje se njegove riječi prenose vjernicima u lađu. Zbog toga je oblikovanju trijumfalnog luka, obris kojega prati oblik otvora apside, posvećena osobita pozornost. On je rađen od brižljivo klesanog kamena i pomno je izveden te je pritom istaknuta njegova uloga i značenje poveznika ili odvajatelja posvećenog i svjetovnog prostora. Neki trijumfalni lukovi bili su jednostavno profilirani ili su imali plitke reljefne ukrase. Najveći broj trijumfalnih lukova oslanja se na kapitelna pojačanja stepeničaste vodoravne podjele, poput vijenca.

U franjevačkim crkvama 13. i 14. stoljeća trijumfalni luk je uzak i naglašeno odvajajući apsidu od lađe te se tako naglašavaju razlike značenja i namjene prostora apside i lađe. Pokazuju to trijumfalni lukovi franjevačkih crkava u Puli i Krku. U franjevačkim crkvama 15. i 16. stoljeća trijumfalni se luk širi naglašavajući namjeru spajanja prostora lađe i apside. Međutim, oblik i veličina, odnosno širina trijumfalnog luka nisu ovisni o vremenu, pa se uže i šire varijante javljaju u franjevačkim crkvama u Istri i na otocima Kvarnerskog zaljeva kroz sva stoljeća proučavanog razdoblja. Trijumfalni lukovi obrađivanih crkava imaju ukošenja, najčešće jedno, odnosno odrezane kutove, ali češći su oni lukovi koji su ravno rezani i bez profilacija, što je u skladu s pridržavanjem načela

The rose windows of Franciscan churches in Istria and the Kvarner Bay islands are in the great majority of cases installed on the façade. Exceptions are the Franciscan churches in Krk and in Porat (island of Krk) where we see standard windows in the place of a rose window. The rose windows differ from one another in their placement, size and composition. The rose windows are usually placed on the façade, above the portal and on its axis. In the case of the Franciscan church on Komrčar on the island of Rab the rose window is placed in the surface of the façade gable and is again on the same axis as the portal. Their sizes vary and they should be observed in relation to the dimensions of the façade and of the portal. The rose windows of the studied Franciscan churches are round niches, as a rule framed, more or less ornamented, at times with an internal wheel or tracery. Only one of the rose windows – that of the Church of St Francis in Pula – has tracery, and it is both larger in its dimensions and more monumental than the other studied rose windows on Franciscan churches. Those without tracery (oculus) show differences in size, among which the rose window of the Franciscan church in Cres is particularly large, while the rose windows of the other studied Franciscan churches are for the most part of moderate size.

Comparing the use of oculus and rose windows across the centuries, we find those without tracery throughout the entire period, from the thirteenth to the end of the sixteenth century, and one with tracery, that of the Church of St Francis in Pula, appearing in the thirteenth century. It is of monumental dimensions, with a lavish motif embellishment of the perimeter moulding, adorned with tracery consisting of eight mullions gathered around a moulded, plastically emphasised centre in the form of a quatrefoil and emphasised stylistic attributes. The oculi are usually plain and modest, with a frame of stepped moulding. Their forms, dimensions and the method of construction point to a congruence that is independent of the century in which they were created. The frequent appearance of oculi reflects the resolve to maintain the unostentatious appearance and simplicity on the already sparse façades of Franciscan churches.

### ***Chancel Arches***

The chancel arch occupies a special place in the church, at the border between two spatial units of different purposes – the nave, in which the faithful gather, and the apse, the place of God, in which the Christ is petitioned and from whence his words are transmitted to the faithful gathered in the nave. It is for this reason that the configuration of the chancel arch, the contours of



franjevačke gradnje, koja se suzdržavala od klesane dekoracije i plastičkog oblikovanja.

Izdvojeni primjer trijumfalnog luka pokazuje svetište crkve sv. Franje u Puli. Budući da je riječ o crkvi troapsidnog, trodijelnog svetišta, prijelaz iz lađe u apside ostvaren je šiljastolučnom triforom stupnjevanih širina i visina. Time je postignuto razlikovanje prostora lađe i svetišta te apsida međusobno. Otvori trijumfalnih lukova pokazuju izrazita gotička obilježja, vidljiva u njihovoj izduženosti i šiljastim lukovima. Ti šiljasti trijumfalni lukovi oslanjaju se o dva pilastra na čeonim stranama pregradnih zidova i na imposte bočnih zidova lađe. Proporcije tih lukova, sa širim i višim onim srednjim, odgovaraju prostornim proporcijama apsida svetišta. Lukovi su konstruirani kvadrirano, koji vanjskim obrisom oblikuju okvir u ravnini zidne plohe, a rub prema svijetlom otvoru profiliran je glatkom cijevi. Pilastrici na koje se oslanjaju trijumfalni lukovi imaju kvadratične baze i peterostrano tijelo završeno profiliranim



Sl. 18 Cres, crkva sv. Franje, unutrašnjost - trijumfalni luk svetišta (foto: dr. sc. D. Demonja).

Fig. 18 Cres, Church of St Francis, interior - chancel arch of the sanctuary (photo by: D. Demonja PhD).

which follow the shape of the opening to the apse, is given particular attention. It is crafted carefully of dressed stone and shaped meticulously and its role and significance as both a point of unification and of separation between the consecrated and secular space is in the process emphasised. Some chancel arches bear plain moulding or bas-relief decoration. The majority of chancel arches spring from capital reinforcements of horizontal stepped divisions like those of a cornice.

In Franciscan churches of the thirteenth and fourteenth centuries the chancel arch is a narrow and emphasised partition between the apse and the nave, highlighting the difference in the significance and purpose of the apse and nave spaces. We see this in the chancel arches of the Franciscan churches in Pula and Krk. In Franciscan churches of the fifteenth and sixteenth centuries the chancel arch is widened, stressing the desire to join the nave and apse. The configuration and size, i.e. breadth of chancel arches is not, however, contingent on the time in which they were built, and we see narrower and broader variants in Franciscan churches in Istria and the Kvarner Bay islands throughout all of the centuries covered by the period under observation. The chancel arches of the analysed churches have chamfers, usually only one, i.e. an oblique cut edge, but arches cut straight and without moulding are more frequent, again consistent with the principles of Franciscan architecture, which avoids sculpted decoration and the plastic shaping of elements.

We find an isolated example of a chancel arch in the sanctuary of the Church of St Francis in Pula. Given that this is a church with a tri-apsidal, tri-part sanctuary, the transition from the nave to the apse is achieved with three pointed arches of stepped breadths and heights. This has achieved the differentiation of the nave and sanctuary areas and of the various apses. The openings of these arches show decidedly Gothic attributes, visible in their elongation and the pointed arches. These pointed arches spring from two pilasters on the visible ends of the partition walls and from impostes on the side walls of the nave. The proportions of these arches, with a wider and higher central arch, are consistent with the spatial proportions of the sanctuary apse. The arches are constructed of ashlar, the outlines of which form a frame flush with the wall surface, while the edge towards the clear opening has a smooth roll moulding. The pilasters from which the arches spring have square bases and a five-sided body that terminates with a moulded capital reinforcement. The impostes on the side wall of the nave are triple moulded. The concept of the apse/chancel arches in the Church of St Francis in Pula is unique among

kapitelnim pojačanjem. Imposti na bočnim zidovima lađe trostruko su profilirani. Konceptija trijumfalnih lukova u crkvi sv. Franje u Puli jedinstvena je među franjevačkim crkvama, ne samo u Istri i na otocima Kvarnerskog zaljeva već i na hrvatskoj obali, upravo zbog trodijelnog svetišta. Stepeničastim rasporedom lukova naglašava se srednja, glavna apsida u odnosu na bočne, provodi se jače razlikovanje lađe i svetišta, kao i apsida međusobno, a prostorna artikulacija unutrašnjosti dobiva na posebnosti.

Franjevačka crkva u Cresu ima prelomljeni trijumfalni luk koji se oslanja na jednostavno profilirana i visoka kapitelna pojačanja, a sastavljen je od klesanaca različitih veličina i boje. Izmjenom svjetlijih i tamnijih kamenova naglašeno je simboličko značenje trijumfalnog luka i ostvaren osobiti naglasak prijelaza lađe u apsidu.

Krajnje je jednostavan široki trijumfalni luk franjevačke crkve u Kamporu na Rabu. U tjemenu prelomljeni luk, složen od kamenih blokova u ravni zida, izdiže se sa stepeničasto profiliranih pseudokapitelnih pojačanja i nema pilastara. I ovako "necjelovit", taj trijumfalni luk ističe simboličko značenje mjesta.



Sl. 19 Kampor (Rab), crkva sv. Bernardina, unutrašnjost - trijumfalni luk svetišta (foto: dr. sc. D. Demonja).

Fig. 19 Kampor (Rab), Church of St. Bernardine, interior - chancel arch of the sanctuary (photo by: D. Demonja PhD).

Trijumfalni luk crkve Pohođenja Blažene Djevice Marije u Pazinu trostranog je presjeka. Ukošena stranica prema lađi prelazi kosim trokutom u jedan brid oblikujući glatku i vrlo visoku bazu. Imposti luka izbačeni su samo na dijelovima prema otvoru, a njihovu profilaciju čine ukošeni gornji dio i polukružni štap s donje strane.

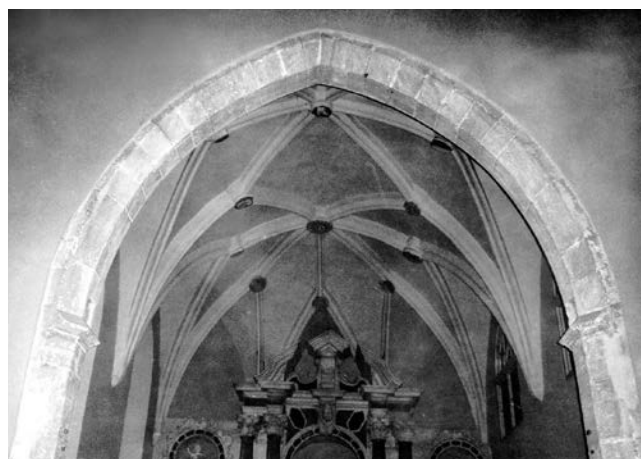
Crkva sv. Franje u Komrčaru na Rabu ima široki trijumfalni luk, u vrhu prelomljen i sa zaglavnim kamenom. Trijumfalni luk sastavljen je od kamenih blokova i leži na pilastrima naglašeno istaknutih kapitelnih pojačanja, horizontalne podjele. Rubovi pilastara i luka

Franciscan churches, not only in Istria and the Kvarner Bay islands, but also along the entire Croatian seaboard, precisely due to its three-part sanctuary. The graded arches emphasise the central, main apse in relation to those to the sides, implementing a greater differentiation between the nave and the sanctuary, and between the three apses, and giving the spatial articulation its distinct quality.

The Franciscan church in Cres has a blunt chancel arch that springs from plainly moulded and high capital reinforcements and is made of ashlar of various size and colour. The alternation of light and dark stone emphasises the symbolic significance of the chancel arch and achieves a particular accentuation of the transition from the nave to the apse.

The chancel arch of the Franciscan church in Kampor on the island of Rab is rigorously plain. The blunt arch is composed of stone blocks flush with the wall, springing from moulded pseudo-capital reinforcements, without pilasters. Even thus "incomplete" this chancel arch emphasises the symbolic significance of its location.

The chancel arch of the Church of the Visitation of the Blessed Virgin Mary in Pazin has a three-sided cross-section. The chamfered side facing the nave transitions with a chamfer stop into one edge forming a smooth and very high base. The impostes of the arch protrude only on the sections facing the opening and the moulding consists of a slanted upper portion and a half-round roll mould on the lower portion.



Sl. 20 Pazin, crkva Pohođenja Blažene Djevice Marije, unutrašnjost - trijumfalni luk i svod u apsidi (foto: dr. sc. D. Demonja).

Fig. 20 Pazin, Church of the Visitation of the Blessed Virgin Mary, interior - chancel arch and apse vault (photo by: D. Demonja PhD).

The Church of St. Francis on Komrčar on the island of Rab has a broad chancel arch with a prominent keystone (clavis) at its apex. The chancel arch is composed of stone



vanjskog i svijetlog otvora profilirani su oblim štapom, a njihove površine ukrašene su plitkoreljefnim grbovima u okruglim okvirima. Trijumfalni luk franjevačke crkve u Komrčaru naglašenom širinom pokazuje težnju za spajanjem lađe i apside, a od ostalih trijumfalnih lukova franjevačkih crkava na hrvatskoj obali izdvajaju ga ukrasi grbova rapskih patricijskih obitelji, u plitkom reljefu, izvedeni velikom preciznošću (Ivančić 1910, 238).



Sl. 21 Komrčar (Rab), crkva sv. Franje, unutrašnjost - detalj trijumfalnog luka apside (foto: dr. sc. D. Demonja).

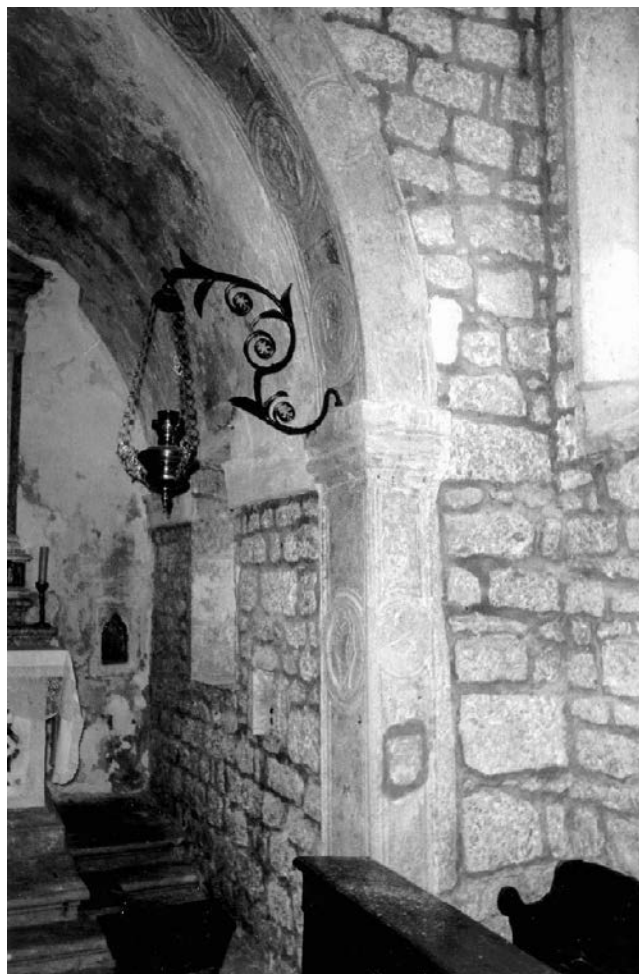
Fig. 21 Komrčar (Rab), Church of St Francis, interior - detail of the chancel arch at the apse (photo by: D. Demonja PhD).



Sl. 22 Komrčar (Rab), crkva sv. Franje, unutrašnjost - sjeverni dio trijumfalnog luka apside (foto: dr. sc. D. Demonja).

Fig. 22 Komrčar (Rab), Church of St Francis, interior - northern section of the chancel arch at the apse (photo by: D. Demonja PhD).

blocks and springs from pilasters with very prominent capital reinforcements with horizontal divisions. The edges of the pilasters and of the arches of the outer and clear opening have roll moulding and their surfaces are decorated with bas-relief coats of arms placed in round medallions. The emphasised width of the chancel arch of the Franciscan church on Komrčar is indicative of the tendency to join the nave and apse – it stands apart in relation to the other chancel arches in Franciscan churches on the Croatian seaboard in that it is adorned with the coats of arms of Rab patrician families, done in bas-relief and with great precision (Ivančić 1910, 238).



Sl. 23 Komrčar (Rab), crkva sv. Franje, unutrašnjost - južni dio trijumfalnog luka apside (foto: dr. sc. D. Demonja).

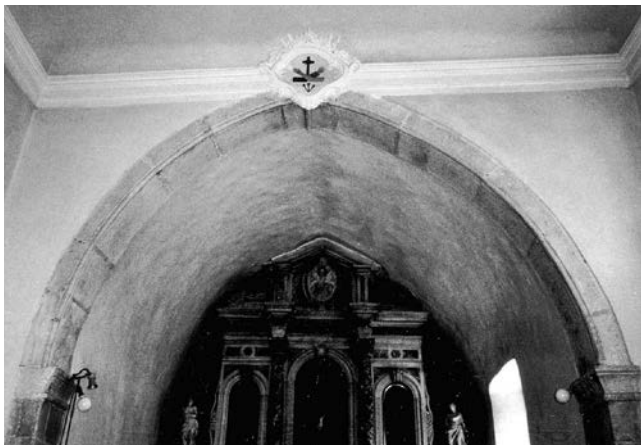
Fig. 23 Komrčar (Rab), Church of St Francis, interior - southern section of the chancel arch at the apse (photo by: D. Demonja PhD).

The Church of St Mary in Glavotok on the island of Krk has a blunt chancel arch, with a roll moulding on the edge facing the clear opening, springing from a capital reinforcement with stepped moulding.

The chancel arch of the Church of St Mary Magdalene in Porat on the island of Krk protrudes from the face



Crkva sv. Marije u Glavotoku na Krku ima prelomljeni trijumfalni luk, čiji je rub prema svijetlom otvoru profiliran oblim štapom, oslonjen na stupnjevito profilirana kapitelna pojačanja.



Sl. 24 Glavotok (Krk), crkva sv. Marije, unutrašnjost - trijumfalni luk apside i svod u apside (foto: dr. sc. D. Demonja).

Fig. 24 Glavotok (Krk), Church of St Mary, interior - chancel arch at the apse and the apse vault (photo by: D. Demonja PhD).

Trijumfalni luk crkve sv. Marije Magdalene u Portu na Krku istaknut je iz zida i smješten u uklesani pravokutnik, završen stupnjevito profiliranim horizontalnim vijencem. Polukružni luk leži na naglašeno istaknutim, stepeničasto profiliranim kapitelnim pojačanjima i u tjemenu ima zaglavni kamen. Njegove su površine glatke i neprofilirane. Taj neukrašeni trijumfalni luk obilježava monumentalnost i jednostavnost, a izveden je u tamnom mramoru, čime se ističu njegove dimenzije. Današnji oblik trijumfalnog luka datira iz dvadesetih godina 18. stoljeća, kada je preuređeno svetište. O tome je pisao A. Badurina, ne navodeći opseg radova u svetištu (Badurina 1980, 14).

Paška franjevačka crkva sačuvala je širok i plitak polukružni trijumfalni luk. On izlazi iz zidne plohe i oslanja se na visoke pilastre s kapitelnim pojačanjima, oblikovanim poput vijenca sa stupnjevanom vodoravnom podjelom. Ukrašen je krajnje racionalno, jednostavnim vijencem tipičnih renesansnih obilježja.

Trijumfalni lukovi franjevačkih crkava u Istri i na otocima Kvarnerskog zaljeva postavljeni su na os lađe. Najveći broj ih je iz vremena nastanka, osim onog u franjevačkoj crkvi u Portu na Krku, koji je tijekom vremena izmijenjen. Trijumfalni lukovi ponavljaju se u dva osnovna oblika, polukružnom i šiljastom, a oslanjaju se na kapitelna pojačanja, koja su plastički najistaknutiji dijelovi i naglašena su stupnjevanim profilima poput vijenaca. Neki trijumfalni lukovi, primjerice onaj u

of the wall and is framed by a dressed stone rectangle, terminating in a moulded horizontal cornice. The round arch springs from a prominent capital reinforcement with stepped moulding and has a prominent keystone at its apex. Its surfaces are smooth and have no moulding. This unadorned chancel arch is characterised by its monumental quality and simplicity and is done in dark marble, emphasising its dimensions. The present configuration of the chancel arch dates from the 1720s, when the sanctuary was renovated. A. Badurina wrote of this, but did not discuss the scope of the construction work on the sanctuary (Badurina 1980, 14).

The Franciscan church in Pag has preserved a broad and shallow round chancel arch. It rises from the surface of the wall, springing from high pilasters with capital reinforcements, formed as a cornice with stepped horizontal sections. It has very austere decoration with a simple garland of Renaissance attributes.

The chancel arches of the Franciscan churches in Istria and the Kvarner Bay islands are placed in the axis of the nave. Most are from the time of the erection of their respective churches, with the exception of that in the Franciscan church in Porat on the island of Krk, which has been altered over time. We see chancel arches in two basic forms, round and pointed, springing from capital reinforcements that are the most prominent plastic details, emphasised with stepped moulding in the manner of a cornice. Some chancel arches, like the one in the Franciscan church in Pag, are narrow, creating a stronger divide between the nave and the sanctuary, thus consistent with the monastic tradition that places more emphasis on the differentiation of the area of the sanctuary from the secular area of the laity in the nave. This is characteristic of the entire period under observation, from the thirteenth to the end of the sixteenth century. From the fifteenth century the chancel arch is widened, emphasising the trend of the late Gothic and then of the Renaissance period to join these two spaces. We see this in two examples of chancel arches created in the fifteenth century, whose width exceeds 4.5 metres: 4.6 metres in the Franciscan church in Kapor and 5.9 metres in Košljun.

The majority of chancel arches are of plain and clear execution, lacking decoration, with flat sides and lacking moulding, such as, for example, the chancel arch of the Franciscan church in Kapor on the island of Rab. In the system of chancel arches there are also exceptions with regard to the above mentioned, with some arches showing greater plasticity in their configuration and have a moulding, usually a roll moulding, while only a few have sculpted decoration. We see plain moulding at the

franjevačkoj crkvi u Pagu, uski su, jače odvajaju prostor lađe od svetišta i tako slijede redovničku tradiciju, u kojoj naglašenije odvajanje snažnije diferencira prostor svetišta od laičkog prostora lađe. To je karakteristično za cijelo proučavano razdoblje, od 13. do kraja 16. stoljeća. Od 15. stoljeća trijumfalni luk se širi naglašavajući težnju kasne gotike i potom renesanse za spajanjem prostora. Pokazuju to dva primjera trijumfalnih lukova izvedenih u 15. stoljeću čija širina prelazi 4,5 metara, i to u franjevačkim crkvama u Kamporu – 4,6 m i Košljunu – 5,9 m.

Najveći broj trijumfalnih lukova je jednostavne i jasne izvedbe, bez ukrasa, ravno rezan i neprofiliran, kakav je, na primjer, trijumfalni luk franjevačke crkve u Kamporu na Rabu. I u sustavu trijumfalnih lukova postoje iznimke s obzirom na prije navedeno, jer su neki lukovi oblikovani plastičnije i imaju jednostavne profilacije, najčešće obloga štapa, a tek rijetki klesanu dekoraciju. Jednostavno profilirane svijetle otvore imaju, primjerice, trijumfalni lukovi franjevačkih crkava u Komrčaru na Rabu i u Glavotoku na Krku. Svega nekoliko je primjera trijumfalnih lukova koji imaju klesanu dekoraciju, a riječ je o onima franjevačkih crkava u Komrčaru na Rabu (plitkoreljefni grbovi) i Pagu (jednostavni vijenac renesansnih obilježja). Izvan opisanih sustava trijumfalnih lukova je šiljastolučna trifora stupnjevanih širina i visina, u trodijelnom svetištu crkve sv. Franje u Puli.

Oblici trijumfalnih lukova ne ovise o stoljeću u kojem se izvode već, prije svega, o svodu u apsidi koji prate obrisom. Ipak, može se uočiti da se trijumfalni lukovi s profiliranim obrubom, kao i oni s klesanim ukrasom, izvode, kako pokazuju proučeni primjeri, od 15. i u 16. stoljeću. Protumačeni trijumfalni lukovi skladno su i odmjereno proporcionirani, dojmpljivi zbog svoje izvedbe i obrade koja je posve u skladu s načelima franjevačke izgradnje.

### **Svodovi**

U promatranim franjevačkim crkvama u Istri i na otocima Kvarnerskog zaljeva razlikujemo svodove lađa i svodove apsida. S obzirom da su apside redovito nadsvodene, i načinom svodjenja, odnosno tipom svoda apsida se razlikovala od lađe, koja je obično imala otvoreno drveno, gredno krovište ili ravan strop, tabulat. Što se tiče ravnih stropova, odnosno tabulata, teško je nešto određenije reći o njihovoj izvornosti jer oni mogu biti obojeni te nije vidljiva njihova struktura, dok su oni kasniji, poglavito iz baroknog razdoblja, raskošno ukrašeni kasetama, intarzijama i oslikom, kako pokazuje crkva sv. Bernardina u Kamporu na Rabu,

clear opening, for example, on the chancel arches of the Franciscan churches on Komrčar on the island of Rab and in Glavotok on the island of Krk. Only a few of these chancel arches have a sculpted decoration, these being the Franciscan churches on Komrčar (coats of arms in bas-relief) and in Pag (a simple garland of Renaissance attributes). Standing apart from the described system of chancel arches are the three gradated pointed arches at the three-part sanctuary of the Church of St Francis in Pula.

The configurations of chancel arches are not contingent on the century in which they are created but rather and above all on the vaulting of the apse whose contours they follow. It can, however, be observed that the chancel arches with moulding and those with sculpted decoration, as we see in the examples under observation, were created in the fifteenth and sixteenth centuries. The interpreted chancel arches have harmonious and measured proportions and are impressive in their construction and treatment, entirely consistent with the principles of Franciscan architecture.

### **Vaults**

In Franciscan churches in Istria and the Kvarner Bay islands, built up to the end of the sixteenth century, we differentiate the vaults of the nave and the vaults of the apse. Given that the apses are as a rule vaulted, the apse is also differentiated from the nave by the method of vaulting, i.e. the type of vault, as the nave usually has an open wooden beam construction or a flat ceiling, a *tabulatum*. With regard to flat ceilings, i.e. a *tabulatum*, it is hard to speak in certain terms of their originality as they may be painted and we do not see their structure. Later, especially in the baroque period, they were lavishly decorated with coffers, intarsia and paintings, as we see in the Church of St Bernardine in Kampor on the island of Rab, which has a painted and coffered ceiling dating to the seventeenth century. The differentiation in terms of configuration between the nave without vaulting and the vaulted apse also indicates that the nave, for the most part, retained its traditional appearance, while the apse followed the stylistic references. The retention of the traditional configuration of the covering of the nave with an open, wooden beam construction or *tabulatum* is, in fact, a characteristic of the simplicity of Franciscan sacral architecture.

In the area and period under observation only the Church of St Francis in Pula has an open wooden roof over the nave, and only the Church of St Francis on Komrčar on the island of Rab has a vaulted nave. The Church of St Francis on Komrčar on the island of Rab has a nave with blunt vaulting, springing from a cornice

koja ima oslikan kasetirani strop koji se datira u 17. stoljeće. Oblikovne suprotnosti nesvedene lađe i svedene apside govore i o tome da lađa, uglavnom, čuva svoju tradicionalnost, dok apsida prati odrednice stila. Zapravo je zadržavanje tradicionalnog oblika pokrivanja lađe otvorenim, drvenim grednim krovijem ili tabulatom odlika jednostavnosti franjevačke sakralne arhitekture.

Na proučavanom prostoru i razdoblju samo crkva sv. Franje u Puli ima otvoreno drveno krovije lađe, i tek crkva sv. Franje u Komrčaru na Rabu ima svedeni svod lađe. Tako rapska crkva ima lađu svedenu prelomljenim svodom, a on se izdiže s vijenca jednostavna profila od obliha, uvučenih i uglatih traka koji se proteže bočnim zidovima (Demonja 2015, 184-187, 192). Njezina datacija je u 15. stoljeće i ova je crkva jedini primjer franjevačkih crkava svedene lađe u Istri i na otocima Kvarnerskog zaljeva.

Apside proučavanih crkava svedene su različitim tipovima svodova: šiljastim ili prelomljenim, križno-rebrastim i zvjezdastim. Šiljasti ili prelomljeni svod izlazi izravno iz bočnih zidova ili s vijenaca, i njegove zakrivljene površine spajaju se u vrhu, u prelomljenom tjemenu. U konstrukcijskom smislu, šiljasti odnosno prelomljeni svod ne pokazuju bitne razlike, što je vidljivo u primjerima gdje šiljasti svod ponovno teži zaobljavanju, kako je to u crkvi sv. Franje u Komrčaru na Rabu. Osim spomenute crkve, šiljasti svod u apsidi javlja se u crkvama sv. Franje u Cresu i sv. Marije u Glavotoku na Krku (Demonja 2015, 176-182, 191-192).

Križno-rebrasti svod nastaje tako da se dva polukružna rebra dijagonalno križaju, odnosno da se križni svod obogaćuje rebrima. Prvi križno-rebrasti svodovi u apsidama franjevačkih crkava susreću se u najstarijim i najvećim crkvama: sv. Franje u Puli i Poreču, izgrađenima krajem 13. i u prvim desetljećima 14. stoljeća. U pulskoj crkvi sv. Franje, dijagonalno ukrižena rebra svodova upiru se na kutne konzole i sastaju se u valjkastom ključu koji širinom ne prelazi njihov spoj; tu je, na plitkoj okrugloj ploči, izvedena rozeta s osam konkavnih latica. U sredini je utaknuta željezna karika. Rebra svoda apside porečke franjevačke crkve su obla, profila  $\frac{3}{4}$  kruga, a danas je sačuvan samo njihov početak i konzole na koje se oslanjaju. Osim navedenih crkava, apside svedene križno-rebrastim svodom imaju crkva sv. Franje u Krku, crkva sv. Bernardina u Kaboru na Rabu, crkva Navještenja Blažene Djevice Marije na Košljunu, crkva sv. Marije Magdalene u Portu na Krku i crkva sv. Frane u Pagu (Demonja 2015, 190-191).

Zvjezdasti svod, u konstrukcijskom smislu, izveden je kao bačvasti svod sa susvodnicama, koje su najčešće

of plain moulding consisting of annular, recessed and angular bands that run along the wide walls (Demonja 2015, 184-187, 192). It is dated to the fifteenth century and this church is the only example of a Franciscan church with a vaulted nave in Istria and the Kvarner Bay islands.

The apses of the churches considered here have various types of vaulting: pointed or blunt, ribbed and star-ribbed. The pointed or blunt vault springs directly from the side walls or from a cornice and its curved surfaces join at the blunt apex. In the structural sense the pointed or blunt vault show no significant differentiation, as is visible in the examples where the pointed vault again tends towards roundedness, as we see, for example, at the Church of St Francis on Komrčar on the island of Rab. Besides the cited church, we see pointed vaults in the apses of the church of St Francis in Cres and at St Mary's in Glavotok on the island of Krk (Demonja 2015, 176-182, 191-192).

A ribbed vault is created when two semi-circular ribs cross at a diagonal trajectory, i.e. when a cross vault is enriched with angle ribs. We see the first ribbed vaults in the apses of Franciscan churches in the oldest and largest churches: St Francis in Pula and St Francis in Poreč, erected in the late thirteenth and in the first decades of the fourteenth century. At the Church of St Francis in Pula, the angle ribs spring from corner consoles and meet at a cylindrical apex stone the width of which does not exceed their point of connection: here, on a shallow round boss medallion a rosette is installed with eight concave leaves. An iron link is inserted at the centre point. The ribs of the vault of the apse in the Franciscan church in Poreč are rounded, having a three-quarter round cross-section, with only their lower section and the consoles from which they spring now preserved. Along with the cited churches we see an apse with cross-ribbed vaulting at the Church of St Francis in Krk, the Church of St Bernardine in Kabor on the island of Rab, the Church of the Annunciation of the Blessed Virgin Mary on the island of Košljun, the Church of St Mary Magdalene in Porat on the island of Krk and at the Church of St Francis in Pag (Demonja 2015, 190-191).

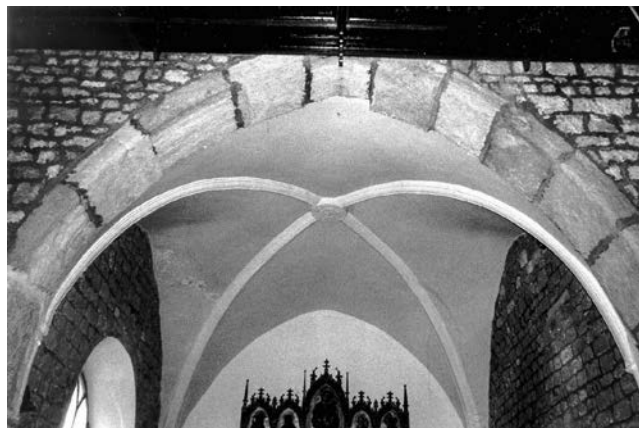
In terms of its structural aspects, the star-ribbed vault is built as a barrel vault with secondary vaults that are most often pointed/blunt vaults, but can also be round (barrel vault). The star-ribbed vault of the three-sided apse of the non-typical Franciscan Church of the Visitation of the Blessed Virgin Mary in Pazin has rhomboid fields, with a disproportionately large central rhomboid field, perhaps due to an irregularity, or the requirements of the iconographic agenda of a series of frescoes that were never painted. The apse vault springs from the exterior,





Sl. 25 Pula, crkva sv. Franje, unutrašnjost - trijumfalni luk srednje apside i njezin svod (foto: dr. sc. D. Demonja).

Fig. 25 Pula, Church of St Francis, interior - chancel arch of the middle apse and its vault (photo by: D. Demonja PhD).



Sl. 27 Kampor (Rab), crkva sv. Bernardina, unutrašnjost - rebra svoda apside i detalj trijumfalnog luka (foto: dr. sc. D. Demonja).

Fig. 27 Kampor (Rab), Church of St Bernardine, interior - the ribs of the apse vault and a detail of the chancel arch (photo by: D. Demonja PhD).



Sl. 26 Krk, crkva sv. Franje, unutrašnjost - rebra svoda apside (foto: dr. sc. D. Demonja).

Fig. 26 Krk, Church of St Francis, interior - the ribs of the apse vault (photo by: D. Demonja PhD).



Sl. 28 Porat (Krk), crkva sv. Marije Magdalene, unutrašnjost - svod apside i tjeme trijumfalnog luka (foto: dr. sc. D. Demonja).

Fig. 28 Porat (Krk), Church of St Mary Magdalene, interior - the apse vault and the apex of the chancel arch (photo by: D. Demonja PhD).

šiljasto lomljene, ali mogu biti i oble. Zvezdasti svod trostrane apside izvantipske franjevačke crkve Pohoda Blažene Djevice Marije u Pazinu ima rombna polja, s nerazmjerno velikim središnjim rombom, možda zbog nepravilnosti ili pak zahtjeva ikonografskog programa ciklusa fresaka koji nije izveden. Svod apside ima uporište izvana, u potpornjacima, te zid prestaje imati ulogu nosivog elementa i može se rastvarati velikim prozorima, no to u ovom primjeru nije ostvareno (Ivančević 1964, 60, 175-176; Demonja 2013, 205-208, 319-320).

Analiza načina svođenja apside franjevačkih crkava izgrađenih do kraja 16. stoljeća u Istri i na otocima Kvarnerskog zaljeva pokazuje da se u apsidama najviše primjenjuju križno-rebrasti svodovi, u šest crkava (crkvama sv. Franje u Poreču i Krku, crkvi sv. Bernardina u Kamporu (Rab), crkvi Navještenja Blažene Djevice Marije na Košljunu, crkvi sv. Marije Magdalene u Portu (Krk) i crkvi sv. Frane u Pagu), šiljasto-bačvasti svodovi

the buttresses, and the wall no longer serves the role of a load-bearing element, and can thus be opened up with large windows, which, in this case, has not been effected (Ivančević 1964, 60, 175-176; Demonja 2013, 205-208, 319-320).

The analysis of the methods of vaulting of apses in the Franciscan churches built up to the end of the sixteenth century in Istria and the Kvarner Bay islands shows that ribbed vaults are used in most of the apses, in six of the churches (the Church of St Francis in Poreč, the Church of St Francis in Krk, the Church of St Bernardine in Kampor (island of Rab), the Church of the Annunciation of the Blessed Virgin Mary on the island of Košljun, the Church of St Mary Magdalene in Porat (Krk) and the Church of St Francis in Pag), that pointed/barrel vaults are used in three churches (the Church of St Francis in Cres, the Church of St Mary in Glavotok (Krk) and the Church of St Francis on Komrčar on the island of Rab),

u tri crkve (crkvi sv. Franje u Cresu, crkvi sv. Marije u Glavotoku (Krk) i crkvi sv. Franje u Komrčaru na Rabu) i tek u jednom primjeru zvjezdasti svod (crkva Pohođenja Blažene Djevice Marije u Pazinu), dok je također samo jedan primjer crkve otvorenoga krovista (crkva sv. Franje u Puli) (crkva sv. Franje u Nerezinama nije ubrojena jer je njezino svetište podignuto u vremenu baroka). Navedeni tipovi svodova javljaju se kroz sva stoljeća proučavanog razdoblja. Nije uočena povezanost načina svođenja apsida s vremenom ili sredinom u kojoj se crkve grade.

### **Rebra**

Rebra su plastički naglašeni dijelovi svoda i prate rubove susvodnica poput traka. Funkcija rebara je dvostruka, konstrukcijska i dekorativna, i mijenjala se u evoluciji tog elementa ili člana arhitekture. Oblici rebara mijenjali su se od onih romaničkih, kvadratična profila, potom gotičkih, najjednostavnijih, u obliku tri četvrtine kruga, pa sve do složenijih. Rebra se razlikuju i debljinom, a tijekom vremena i ona se mijenjala. U franjevačkim crkvama izgrađenima do kraja 16. stoljeća u Istri i na otocima Kvarnerskog zaljeva u apsidama se uglavnom pojavljuju rebra krajnje jednostavnih profila, potvrđujući dosljedno provođenje načela gradnje koje je propisao red. Međutim, u nekim apsidama nalaze se i složenija rebra, odnosno ona razvedenijih profila. Rebra svodova su jedan od rijetkih plastičkih elemenata u proučavanim franjevačkim crkvama koji uz jednostavnost obilježava i do krajnosti reducirana plastika.

Rebra križnog svoda apsida crkve sv. Franje u Poreču, profila tri četvrtine kruga, najjednostavniji su oblik izveden od kruga. Takav oblik rebara upotrebljava se kroz vrijeme i primjenjuje se u većini apsida proučavanih franjevačkih crkava, primjerice u apsidama crkava Sv. Bernardina u Kamporu na Rabu iz druge polovice 15. stoljeća, Navještenja Marijina na Košljunu iz prve polovice 16. stoljeća, Sv. Frane u Pagu građenoj u rasponu od druge polovice 15. do druge polovice 16. stoljeća, i Sv. Marije Magdalene u Portu na Krku iz 16. stoljeća.

U crkvi sv. Franje u Puli razlikuju se rebra glavne i bočnih apsida. Rebra glavne apsida sastoje se od pet konveksnih štapova, od kojih je srednji širi od ostalih, sastavljenih u trokutnu kompoziciju. Identičnu kompoziciju ponavljaju rebra bočnih apsida, s tom razlikom što se ona sastoje od tri konveksna štapa sa srednjim širim i blago zašiljenim. Rebra apsida pulske franjevačke crkve, s obzirom na razvedeniju profilaciju i dimenzije, razlikuju se od jednostavnih i skromno profiliranih rebara upotrebljivanih u većem broju apsida franjevačkih crkava te ukazuju na izravno preuzimanje

with only one example of a star-ribbed vault (the Church of the Visitation of the Blessed Virgin Mary in Pazin), and with only one example of a church with an exposed rafter roofing (the Church of St Francis in Pula) (the Church of St Francis in Nerezine is not counted here as its sanctuary was erected in the baroque period). These vault types appear throughout all of the centuries under consideration here. No connection has been observed between the method of vaulting the apse and the time or place in which the church is erected.

### **Ribs**

Ribs are the plastically emphasised segments of a vault and follow the edges of intersecting vaults like bands. The function of the ribs is twofold – structural and decorative – and it has changed in the evolution of this architectural element or member. The form of the rib has changed from the Romanesque square cross-section to the Gothic type, from the simplest with a three-quarter round cross-section to the composite rib. The ribs also differ in terms of their width – this too has changed over time. In the apses of the Franciscan churches built up to the end of the sixteenth century in Istria and the Kvarner Bay islands the ribs most commonly in use are of the simplest cross-sections, again reaffirming the consistent application of the architectural principles propounded by this monastic order. In some of the apses, however, we find more complex ribs, i.e. those of more elaborate cross-section. The vault ribbing is one of the rare plastic elements in the Franciscan churches under observation here that are characterised, besides by their simplicity, by a rigorous reduction of their plasticity.

The ribs of the cross vault in the apse of the Church of St Francis in Poreč, with a three-quarter round cross-section, is the plainest form derived from a circle. This rib form is used over the entire period and is applied in the majority of apses of the Franciscan churches studied here, for example in the apses of the Church of St Bernardine in Kampor on the island of Rab from the second half of the fifteenth century, the Church of the Annunciation of the Blessed Virgin Mary on the island of Košljun from the first half of the sixteenth century, St Francis' in Pag built from the second half of the fifteenth to the second half of the sixteenth century, and St Mary Magdalene's in Porat on the island of Krk from the sixteenth century.

At the Church of St Francis in Pula we can differentiate among the ribs of the central, main apse and those of the two apses to each side of the main apse. The ribbing of the main apse consists of five convex shafts, of which the central shaft is wider than the others, forming a triangular

iz sredina gdje treba tražiti i podrijetlo tlocrtnog tipa (Demonja 2014, 177-180). Rebra sastavljena od tri konveksna štapa, sa srednjim širim od ostalih, sukladna rebrima srednje apsida franjevačke crkve u Puli, ima i apsida crkve sv. Franje u Krku.

Rebra apsida crkve Pohoda Blažene Djevice Marije u Pazinu imaju konkavno uvučene strane i završena su trostrano. Na njihovim spojevima nalaze se ključevi izvedeni u reljefu: pet ih je u obliku štita, četiri su rozete i dva sa simbolima stigmatizacije. U istočnom središnjem ključu (čvorištu sedam rebara) reljefno je izvedena rozeta oble jezgre, s dva vijenca latica. U zapadnom ključu (spoju šest rebara), na okrugloj ploči, u plitkom reljefu su simboli stigmatizacije. U svim ostalim ključevima stječu se po tri rebra. Krajnji istočni i dva ključa na južnoj strani izvedeni su u obliku jednostavne, odnosno šesterolatične rozete. Ključevi nad susvodnicama zapadnog jarma i sjeverne susvodnice su u obliku štita grba, jednostavnog, dolje zašiljenog. Ključ nad sjevernom pojasnicom je u obliku okrugle ploče s plošnim reljefom otvorene ruke.

### **Konzole**

Rebra svoda redovito se opiru o konzole, koje su noseći element svoda. U apsidama obrađivanih franjevačkih crkava konzola uglavnom nema. Tako je u crkvama sv. Franje u Krku, sv. Franje u Cresu, sv. Bernardina u Kamporu (Rab), sv. Franje u Komrčaru (Rab), sv. Frane u Pagu, sv. Marije u Glavotoku (Krk) i sv. Franje u Nerezinama. U tri franjevačke crkve, Navještenja Blažene Djevice Marije na Košljunu, Pohoda Blažene Djevice Marije u Pazinu i sv. Marije Magdalene u Portu (Krk), javljaju se konzole jednostavnih geometrijskih oblika, koje variraju trostranu (Košljun, Porat) ili peterostranu piramidu (Pazin), bez izrazitih raščlanjivanja; jednostavno su, ili uopće nisu, profilirane i bez ikakvih ukrasa. U apsidama crkava sv. Franje u Puli i u Poreču sačuvane su figuralne konzole koje predstavljaju ljudske (muške) glave.

Zanimljive su konzole apsida crkve sv. Franje u Puli. Riječ je o figuralnim konzolama, glavama s obilježjima pune plastike, izbačenima u prostor, koje su samo jednim dijelom vezane za zid. Te glave (ukupno ih je osam) velikih su dimenzija i skulptorski vrlo kvalitetno izvedene. Moguće je uočiti individualne razlike lica, koje su donekle umanjene strogom simetričnošću i shematičnošću detalja. Visoke su likovne kakvoće i vrlo su vrijedan prilog franjevačkoj i općenito skulpturalnoj baštini na hrvatskoj obali. Konzole su u obliku glava ili plodova, u formi tričetvrt skulpture, nataknete na trokutne popune kutova, a završene dvostrukom pločom pravokutnog presjeka i šiljastolučnog tlocrta.

composition. An identical composition is repeated in the ribbing of the apses to each side, with the difference that they consist of three convex shafts, where the middle shaft is wider and slightly tapered. The ribbing of the apse of the Franciscan church in Pula, considering the more elaborate moulding and dimensions, differs from the austere and modest moulding of the ribs used in the majority of apses in the Franciscan churches, indicating that they are taken directly from the milieu, where we should seek out the origin of floor plan type (Demonja 2014, 177-180). The Church of St Francis in Krk has ribbing consisting of three convex shafts, with the central shaft being wider than the others, consistent with the central apse of the Franciscan church in Pula.

The ribs of the apse of the Church of the Visitation of the Blessed Virgin Mary in Pazin have concavely recessed sides and terminate with three visible sides. At their conjunctions we see bosses done in relief work: five are in the form of a shield, four are done as rosettes and two with symbols of the stigmata. On the eastern central boss (the conjunction of seven ribs), we see a rosette (patera) done in relief with a spherical core and two levels of encircling leaves. At the western boss (the conjunction of six ribs), on a round medallion, we see the symbols of the stigmata done in bas-relief. All the other bosses are located at the conjunctions of three ribs. The farthest eastern boss and two bosses to the southern side are shaped as plain, i.e. six-leaved rosettes. The bosses above the secondary vaults of the western vault bay and the northern secondary vault are shaped as plain shields tapered downwards. The boss above the northern band is in the form of a round medallion with open hands done in bas-relief.

### **Consoles**

The ribs of the vaulting, as a rule, spring from consoles as the load-bearing element of the vaulting. In the apses of the analysed Franciscan churches consoles are largely absent. This is the case in the churches of St Francis in Krk and Cres, at St Bernardine's in Kampor (island of Rab), St Francis' on Komrčar (Rab) and in Pag, St Mary's in Glavotok (Krk) and St Francis' in Nerezine. At three Franciscan churches, the Church of the Annunciation of the Blessed Virgin Mary on the island of Košljun, the Church of the Visitation of the Blessed Virgin Mary in Pazin and at St Mary Magdalene's in Porat (Krk) we see consoles of simple geometric form, which vary from a three-sided (Košljun, Porat) to a five-sided pyramid (Pazin), without any particular articulation and with simple moulding or none at all, and without any decoration. In



Jugozapadna konzola glavne apside, kao i veći dio rebra nad njom, vrlo je otučena, tako da se naslućuje samo kontura glave. Sjeverozapadna konzola oblikovana je kao široka kruškolika glava muškarca s kuglasto istaknutim jagodicama, kratkim ravnim nosom uz koji su usko postavljene velike bademaste oči te s kratkim stisnutim ustima. Uho je oblikovano kao slovo "C", oblog profila s iznutra napetom opnom. Desni dio glave je oštećen. Završna dvostruka ploča konzola, šiljastolučnog profila, djeluje kao kapa. Konzola u sjeveroistočnom uglu predstavlja glavu bradatog muškarca kratkog nosa i velikih očiju, kao na prethodnoj konzoli, samo dublje postavljenih u očne šupljine. Sitno kovrčava brada oble konture uokviruje kratka puna usta. Uho je oblikovano kao kod prethodne konzole. Konzola u jugoistočnom uglu također je u obliku glave bradatog muškarca, samo što kratka kovrčava brada polazi od donje usnice i ne obuhvaća cijelu vilicu kao kod susjedne. Premda je napravljena od istog materijala, žutog pješčenjaka, kao i ostale, ova je najbolje očuvane površine tako da se uz osnovnu modelaciju lica, koja je uglavnom ista, vide i detalji obrade: tri valovite bore na čelu i četiri kratke prema nosu te plitko ugrebena, kratka ravna kosa. Vrat nije modeliran oblo nego je pravokutnog profila. Duža stisnuta usta krajevima su povinuta na dolje. U cjelini, ova je glava mršavija i izduženija od sjevernog para, a takva je, izgleda, bila i druga (otučena) južna konzola.

Jugozapadna konzola sjeverne apside napravljena je u obliku dinjaste polukugle; kriške su oblog presjeka. Sjeverozapadna konzola je nalik obrnutom stošću s lepezasto izlomljenom površinom i rozetom na dnu. Konzola u sjeveroistočnom uglu predstavlja golobrađu mušku glavu, plosnatog lica i širokih vilica, s ravnim nosom trokutnog presjeka, usko postavljenim plošnim bademastim očima, polukružnim, plitko ugrebenim obrvama i opuštenim tankim usnicama. Ispod upalih obraza ugrebene su bore koje se šire od nosa. Nad glatkim ravnim čelom, kao i nad ušima, nije naznačena kosa. Uši su oblikovane srpasto. Jugoistočna konzola u obliku izdužene bradate muške glave trapezoidnog je obrisa jer ima ravno podrezanu bradu. Površina gornjeg desnog dijela lica je otučena, ali se u dobro očuvanom lijevom dijelu jasno vide plitko ugrebene, valovite bore čela i uski paralelni pramenovi brkova i brade. Na stisnutim, plošno izvedenim očima ugrebene su šarenica i zjenica. Pramenovi brkova kontinuiraju u bradu na kojoj se osjeća razdjeljak po sredini, kao da su se krajevi na dnu uvijali, a sadašnji ravni završetak mogao bi biti rezultat otucavanja.

U južnoj apsidi sjeverozapadna je konzola dinjastog oblika, kao i simetrična konzola sjeverne apside.

the apses of the churches of St Francis in Pula and in Poreč we see preserved figural consoles in the form of human (male) heads.

The consoles of the apse of the Church of St Francis in Pula are interesting. These are figural consoles; heads with the attributes of full plastic rendering, thrust into the surrounding space and only partially connected to the wall. These heads (there are eight in all) are of large size and sculpted with great skill. We can observe the individual traits of each face, a detailing somewhat reduced by the strict symmetry and schematism of said details. They are of high artistic quality and constitute a valuable contribution to Franciscan and, in general, to the broader sculptural heritage of the Croatian seaboard. The consoles are in the forms of heads or fruits in the form of a three-quarter sculpture, resting on a triangular corner fill and terminating with a double flat tablet of rectangular cross-section and the layout of a pointed arch.

The southwest console of the main apse, and the greater part of the ribbing above it, are severely damaged, so that we see only the contours of the head. The northwest console is shaped in the form of a broad pear-shaped male head with spherically prominent cheekbones, a short straight nose, close-set almond shaped eyes and a small, tightly closed mouth. The ear is shaped in the form of the letter C, of rounded cross-section with a taut inner membrane. The right side of the head is damaged. The terminal flat double tablet of the console, with a pointed arch layout, gives the appearance of a hat. The console in the northeastern corner is in the form of a bearded male head with a short nose and large eyes, like on the previous console, only more deep-set in the eye socket. The tight curls of the beard of rounded profile frame small and full lips. The ear is shaped as with the previously described console. The console in the southeastern corner is in the form of a bearded male head, with the short curly beard starting from the lower lip and not covering the entire jaw, as is the case with the neighbouring console. Although carved from the same material, yellow sandstone, as the rest, this one has the best preserved surface, such that, besides the basic modelling of the face, we also see more detail, including three wavy wrinkles on the forehead and four short wrinkles towards the nose and the shallow scoring at the short, straight nose. The neck is not modelled in a rounded cross-section, but rather a rectangular one. The longer, tightly closed lips are turned down at the ends. On the whole, this head is more gaunt and elongated than the northern pair and we can surmise that the other (damaged) southern console was of similar appearance.

Sjeveroistočna konzola je otučena pa se samo nazire da je bila u obliku glave. Jugoistočna konzola predstavlja glavu golobradog mladića izdužene šiljaste brade, što mu daje kruškoliki obris. Oči s naznačenom šarenicom i zjenicom široko su rastvorene i postavljene uz pravilan nos. Kapci i obrve oštro su rezani, a stisnuta usta i uši istog su tipa kao kod većine ostalih glava. Čitava površina je glatka i napeta. Konzola u jugozapadnom uglu oblikovana je kao izdužena glava golobradog muškarca; čelo je sitno nabrano, a usta opuštena. Obrada detalja ista je kao i kod prethodnih. Nos je otučen pa je popravljan cementnom žbukom, kao i lijevo oko.

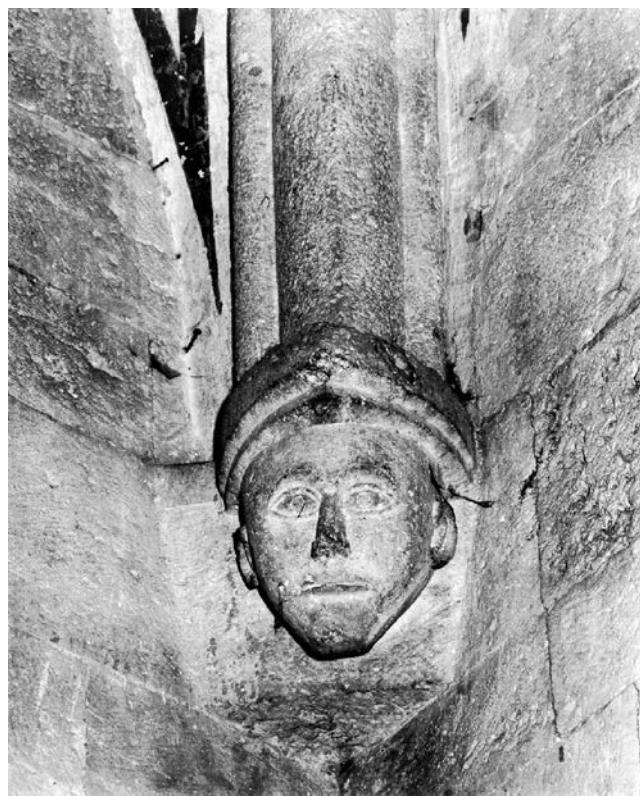


Sl. 29 Pula, crkva sv. Franje, unutrašnjost - konzola rebra svoda svetišta (foto: K. Tadić, prof.).

Fig. 29 Pula, Church of St Francis, interior - rib console of the sanctuary vaulting (photo by: K. Tadić, prof.).

U crkvi Sv. Franje u Poreču rebra svoda apside oslanjaju se o dvostruko profilirane konzole koje se sastoje od gornjeg, većeg i stepeničasto profiliranog dijela, a u donjem dijelu završavaju rustično izvedenim malim ljudskim glavama. Nisu očuvane sve konzole, već svega nekoliko, a predstavljaju muške glave različitih izražaja lica. Glava u jugozapadnom uglu uz trijumfalni luk kuglasta je i nešto manja od ostalih. Ravno usječena usta nisko su postavljena, a male su oči usko uz nos. Naznačena je kratka kosa i kapuljača od polovice tjemena pa preko ušiju. Moguće je da se radi o liku franjevca.

The southwest console of the northern apse is formed in the shape of a half sphere of melon shape; the slices are of round cross-section. The northwestern console is similar to an inverted cone with a fan moulding of the surface and a rosette at the base. The console in the northeastern corner is done in the form of a clean-shaven male head, with a flat face and a broad jawline, a straight nose of triangular cross-section, close-set almond shaped eyes, semi-circular eyebrows with shallow scoring and thin, relaxed lips. Wrinkles have been scored under the sunken cheeks, spreading from the nose. No hair is present above the smooth, straight forehead or above the ears. The ears are sickle-shaped. The southeastern console in the form of an elongated bearded male head is of trapezoidal contour due to the fact that the beard is truncated flat. The surface of the upper right section of the face has been battered, but on the well preserved left section we can clearly make out the shallow scoring of the wavy wrinkles on the forehead and the narrow parallel tufts of the moustache and beard. The close-set, flat eyes have irises and pupils scored into the surface. The tufts of the moustache continue into the beard on which one can feel a part at the middle, as if the ends curved in and the current flat terminations are the result of battering.

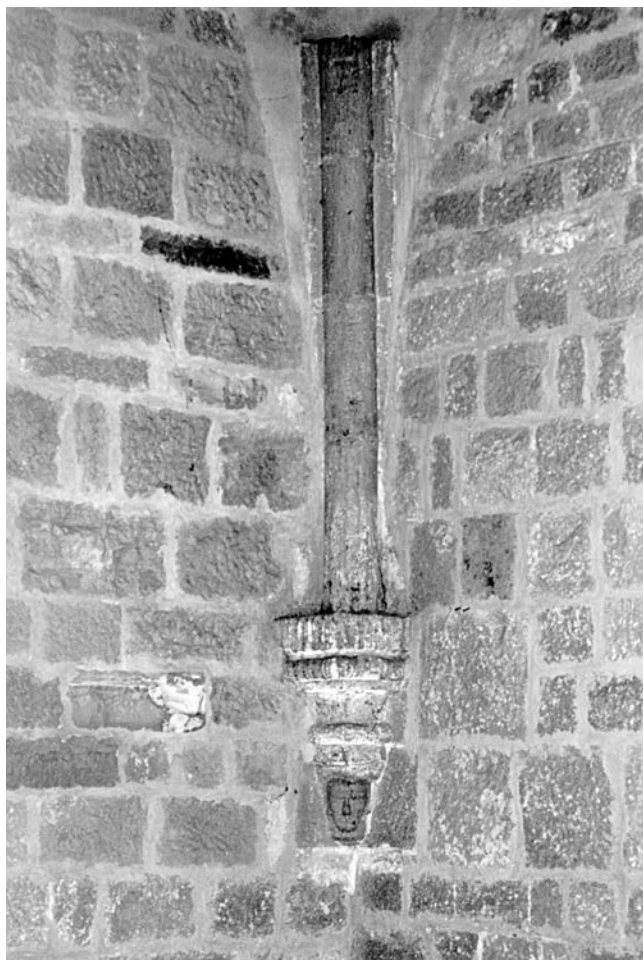


Sl. 30 Pula, crkva sv. Franje, unutrašnjost - konzola rebra svoda svetišta (foto: K. Tadić, prof.).

Fig. 30 Pula, Church of St Francis, interior - rib console of the sanctuary vaulting (photo by: K. Tadić, prof.).



Jugoistočna konzola, najbolje očuvana, predstavlja duguljastu mušku glavu s glatkom kožnatom kapom i dugim naušnicima. Ravan nos je trokutnog profila, a stisnute usnice su ravno zarezane, kao i obrve. Konzola u sjeveroistočnom uglu svetišta-apside oblikovana je kao duguljasta muška glava, upalih obraza, blago svedenih obrva, izdužene glave i niska čela. Nos je otučen, a čitava površina oštećena. Opisane konzole obilježava gotički naturalizam, koji se u izrazu približava naivnom prikazivanju, a njihov opći dojam je slaba kakvoća, što ukazuje na to da su vjerojatno rad nekog klesarskog obrtnika kojeg je krasila slabija kvaliteta izvedbe.



Sl. 31 Poreč, crkva sv. Franje, unutrašnjost - apsida, sjeveroistočno rebro sa sačuvanom konzolom (foto: dr. sc. D. Demonja).

Fig. 31 Poreč, Church of St Francis, interior - the apse, the northeastern rib with preserved console (photo by: D. Demonja PhD).

Rebra svoda apsida franjevačke crkve u Pazinu oslanjaju se na konzole koje na različite načine ponavljaju tip obrnute peterostrane piramide. Te konzole su jednostavne, oblici su im gotovo istovjetni, ali su im dimenzije, odnosno veličine različite, od sitnijih do krupnijih, kao i način obrade.

In the southern apse the northwest console is of melon shape, as is the symmetric console on the northern apse. The northeastern console is battered, such that we can only see the suggestion of a head form. The southeastern console is formed as the head of a clean-shaven male youth with an elongated tapered beard, giving the head a pear-shaped contour. The eyes, with irises and pupils, are open wide and set alongside a straight nose. The eyelids and eyebrows are cut sharp, while the taut mouth and the ears are of the same type as on most of the other heads. The entire surface is smooth and taut. The console in the southwest corner is shaped in the form of the elongated head of a clean-shaven male youth - the forehead is slightly wrinkled and the mouth relaxed. The working of the details is the same as with the previous examples. The nose has been battered and repaired, as has the left eye, with cement mortar.

At the Church of St Francis in Poreč the ribs of the apse vaulting spring from double moulded consoles that consist of an upper, larger section with stepped moulding, and terminate in the lower section with small human heads of rustic workmanship. Not all of the consoles have been preserved, only a few, and they are of male heads with various facial expressions. The head in the southwest corner alongside the chancel arch is spherical and somewhat smaller than the others. The straight incision of the mouth is set low, and the small eyes are set close to the nose. We see some short hair and a hood from halfway along the crown of the head and over the ears. This may be the image of a Franciscan monk. The southeastern console, the best preserved of the lot, is done as an elongated male head with a smooth leather cap and long earrings. The straight nose is of triangular cross-section and the pursed lips are cut straight, as are the eyebrows. The console in the northeastern corner of the sanctuary-apse is formed as an elongated male head with sunken cheeks, gently curved eyebrows, an elongated head and a low forehead. The nose has been battered and the entire surface is damaged. The described consoles are characterised by a Gothic naturalism with a tendency towards naïve depiction and the general impression is of poor quality, indicating that these are likely the work of a mason of lesser skill.

The ribs of the vaulting of the apse of the Franciscan church in Pazin spring from consoles that in varying manner repeat the inverted five-sided pyramid type. These consoles are plain, the forms almost identical, although their dimensions differ, from small to large, as does the method in which they are worked.





Sl. 32 Poreč, crkva sv. Franje, unutrašnjost - apsida, sjeveroistočna konzola rebra svoda (foto: dr. sc. D. Demonja).

Fig. 32 Poreč, Church of St Francis, interior - the apse, the northeastern console of a vaulting rib (photo by: D. Demonja PhD).

## ZAKLJUČNA RAZMATRANJA

Analiza elemenata arhitekture omogućila je stvaranje slike o njihovoj ulozi i značenju u okviru stilsko-kronološkog razlikovanja franjevačkih crkava sagrađenih do kraja 16. stoljeća u Istri i na otocima Kvarnerskog zaljeva. Elementima arhitekture uglavnom nije bila posvećivana dovoljna pozornost, zbog nekoliko razloga. Prije svega, franjevačke crkve ostvarenja su određenog arhitektonskog zadatka prema unaprijed uspostavljenim i podržavanim načelima. Ona su pak temeljena na prostornim i konstrukcijskim rješenjima, a njihova jasnoća proizlazi iz programskog purizma i osjetljivosti za detalje. Stoga usredotočenost na elemente arhitekture, koje obilježava čistoća oblikovnih detalja, pa i one malobrojnije naglašenije plastičke ili dekorativne obrade, nije bila primjerena. Pri preciznijim datiranjima franjevačkih crkava oni nisu uzimani u obzir u većoj mjeri i tek u rijetkim slučajevima posebno su izdvajani i tumačeni, jer su se datacije izvodile poglavito na temelju arhivskih podataka. Naposljetku, upravo zbog toga što su građene prema usvojenoj ideji koja se ne može dovoditi u vezu sa stilovima, franjevačke crkve isključuju stilske kategorije pa elementi arhitekture nisu imali onoliku važnost kao u drugim crkvama.

Jednom usvojeni u sustavu ukupnih rješenja, pojedini oblici elemenata arhitekture, primjerice neki tipovi svodova, potom vijenci jednostavnih obliha ili pravokutnih profilacija ili pak uski, visoki i izduženi prozori, zbog konzervativizma sredine, izvođača i naručitelja primjenjivali su se sve do kraja 16. stoljeća, potvrđujući svoju nepromjenjivost i postojanost. Upravo zbog toga oni ne pružaju dovoljno čvrst oslonac pri preciznim određivanjima datacija pojedinih franjevačkih

## CONCLUDING REMARKS

This analysis of architectural elements has allowed us to create a picture of their roles and significance in the scope of the stylistic-chronological differentiation of Franciscan churches built up to the end of the sixteenth century in Istria and the Kvarner Bay islands. For the most part, and for a number of reasons, there has been an insufficient amount of attention afforded to the architectural elements. Firstly, the Franciscan churches are architectural achievements with a particular architectural agenda based on pre-determined and supported principles. These objectives and principles are based on spatial and structural solutions, and their coherence stems from a programmatic purism and attention to detail. A focus, then, on architectural elements, characterised by the simplicity of formative details, including those few of more emphasised plastic or decorative composition, was not appropriate. In the precise dating of the Franciscan churches they were to a large extent not taken into consideration; only in rare cases were they treated separately and interpreted, and the datings were derived largely on the basis of archival data. Finally, precisely because they were built on the basis of an adopted idea that cannot be brought into connection with styles, the Franciscan churches largely exclude categories of style, such that the architectural elements did not have the same significance as they do in other churches.

Once adopted into the overall system of solutions, the individual forms of the architectural elements, for example a given type of vaulting, cornices of plain form or rectangular moulding, or narrow, tall and slender windows - due to the conservatism of the milieu, the contractors and the clients - were applied right up to the end of the sixteenth century, reaffirming them as entrenched and enduring. It is for this reason precisely that they do not offer a sufficiently solid footing from which to ascertain a precise dating of any given Franciscan church. For example, although the first Gothic forms appeared along the Croatian Adriatic coast as early as the thirteenth century, disseminated also through the Franciscan churches, the practices of the local masons and sculptors only gradually abandoned the Romanesque tradition, often mingling still into the fourteenth century the old with the new in a single entity. The Franciscan churches of the time show a restrained Gothic concept in their structure, forms and in spatial layout, but they still supported the Romanesque tradition, retaining the cubic compactness of the volume, the distribution of openings consistent with the overall symmetry of the

crkava. Primjerice, premda se prvi gotički oblici javljaju duž hrvatske obale Jadrana već u 13. stoljeću, šireći se i franjevačkim crkvama, praksa lokalnih zidarskih i klesarskih radionica postupno je napuštala romaničku tradiciju, ispreplićući često još tijekom 14. stoljeća staro s novim u jednu cjelinu. Franjevačke crkve toga vremena pokazuju suzdržanu gotičku koncepciju u konstrukciji, oblicima i definiranju prostora, no još uvijek podržavaju romaničku tradiciju zadržavajući kubičnu kompaktnost volumena i raspored otvora sukladan ukupnoj simetriji građevine, a romanika se prepoznaje i u postavljanju prozora u obliku okulusa na pročeljima, bez tranzene, stupića i ukrasa, te u koncepciji portala.

Dakle, franjevačke crkve u Istri i na otocima Kvarnerskog zaljeva uglavnom obilježava arhitektonska razrada reduciranih stilskih očitovanja, za koja najuputnije razumijevanje u najvećoj mjeri pružaju pročelja s portalima, pokazujući dosege regionalne graditeljsko-kiparske radionice ili škole. Međutim, i na portalima može se uočiti zadržavanje dekorativnih motiva iz prijašnjih vremena, primjerice romaničkih na onome crkve sv. Franje u Puli.

U kontekstu periferne umjetničke sredine može se, većim dijelom, razumjeti i opravdati ustrajnost upotrebe određenih arhitektonsko-plastičkih ukrasa. Ti ukrasi prožeti su određenim estetskim htijenjem, dominantnim ukusom i tada važećim slogovnim sustavom, odnosno aktivnim principima regionalnih graditeljsko-kiparskih škola koje su prenosile svoja iskustva. U razradama plastičkih detalja portala i prozorskih ruža moguće je slijediti svjesno izbjegavanje zahtjevnijih motiva. Međutim, neki portali pokazuju doradeniju kompoziciju, potvrđujući dobro razvijenu kamenarsku djelatnost sredine. Izdvaja se portal crkve sv. Franje u Puli, koji je po bogatstvu ornamenata, likovnoj kakvoći detalja i uravnoteženoj kompoziciji najvrjedniji portal bez figuralne skulpture među franjevačkim crkvama obrađivanog područja i razdoblja, ali i među franjevačkim crkvama na hrvatskoj obali građenima do kraja 16. stoljeća. Portal pokazuje raskoš motiva: "pasji skok", školjke, vrpce, zupce, lisnate volute koje izlaze iz amfora, a ti su motivi, kao i njihova dotjerana obrada, neobični za ukus onoga vremena.

Navedeni i obrađeni primjeri pokazuju da se elementi arhitekture ne mogu upotrebljavati kao ključni ili jedini pri preciznijem datiranju franjevačkih crkava izgrađenih do kraja 16. stoljeća u Istri i na otocima Kvarnerskog zaljeva. Preplitanje stilova, romanike i gotike, pa gotike i renesanse u konstrukciji i dekoraciji, kao i stanoviti otpor prema novim, nadirućim stilovima nisu bili presudni za

edifice; the Romanesque is also recognisable in the installation of windows in the form of the oculus on the façade, without transenna [tracery], mullions and decoration, and in the configuration of the portal.

The Franciscan churches in Istria and the Kvarner Bay islands, then, are for the most part characterised by architectural elaboration of reduced stylistic expression for which the most appropriate comprehension is offered, and to the greatest extent, by the façades and their portals, demonstrating the achievement of the regional architectural and sculpting workshops and schools. In the portals, however, we can also see the retention of decorative motifs from previous periods, for example of the Romanesque at the Church of St Francis in Pula.

In the context of a peripheral art milieu we can, to a large extent, comprehend and justify the persistence of the use of certain architectural-plastic decorations. These decorations are imbued with a certain aesthetic aspiration, a dominant predilection and the compositional system then in favour, i.e. the active principles of the regional schools of architecture and sculpting that transmitted their experience. In the elaboration of the plastic details of the portals and rose windows (oculus windows) one can follow a conscious avoidance of more demanding motifs. Some portals do, however, show a more refined composition, confirming the high level of development of local masons. The portal of the Church of St Francis in Pula stands out – in terms of the wealth of the ornamentation, the artistic quality of the detailing and its balanced composition it is the most valuable portal without figural sculpture among the Franciscan churches in the area and period under observation and in general among the Franciscan churches on the Croatian seaboard built up to the end of the sixteenth century. The portal offers a wealth of motifs: the running-dog pattern, shells, scrolls, dentils and foliate volutes emerging from amphorae. These motifs, and their refined treatment, are unusual for the tastes of the period.

The cited and analysed examples show that architectural elements cannot be used as key or sole factors when proposing a precise dating of the Franciscan churches built up to the end of the sixteenth century in Istria and the Kvarner Bay islands. The mingling of styles, of the Romanesque and Gothic, then of the Gothic and Renaissance, in the structure and decoration, and a certain resistance towards the new, encroaching styles was not critical in the creation of Franciscan churches, but it did impact the symbiosis of stylistic morphology, as shown in the interpreted examples. The qualities these churches acquired in their continued

stvaranje franjevačkih crkava, ali su utjecali na simbiozu stilske morfologije, što pokazuju protumačeni primjeri. Kakvoće koje te crkve stječu u nastavku svog javljanja pokazuju razvoj u smislu zrelijeg shvaćanja prostora i oblikovanja njegove konstrukcije. Stoga franjevačke crkve treba shvatiti kao dosege općih umjetničkih nazora i stvaralačkih mjerila, a elemente arhitekture kao stilske izraze iz vremena njihova nastanka. Oblikovanost elemenata arhitekture pak pokazuje uklopljenost franjevačkih crkava u likovnu baštinu podneblja.

emergence shows a development in the sense of a more mature understanding of the use of space and the configuration of its structure. The Franciscan churches, therefore, should be understood as the achievement of a general artistic worldview and creative criteria and the architectural elements as expressions of styles at the time of their emergence. The configuration of the architectural elements, in turn, show the level of integration of the Franciscan churches in the artistic heritage of their milieu.



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