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# STARA ZVONA IZ GOLOGORICE

## OLD BELLS FROM GOLOGORICA

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UDK 904:673.5>(497.571Gologorica)"1364"  
904:673.5>(497.571Gologorica)"13/14"

Izvorni znanstveni članak  
Primljeno: 16. 5. 2019.  
Odobreno: 16. 7. 2019.

UDC 904:673.5>(497.571Gologorica)"1364"  
904:673.5>(497.571Gologorica)"13/14"

Original scientific paper  
Received: May 16, 2019  
Approved: July 16, 2019

*U radu se obrađuju dva nepoznata i neobjavljena zvana koja se čuvaju u Gologorici. Jedno zvono rad je majstora Nicholausa i izliveno je 1364. godine. Posebnost drugog zvona, onog iz 14./15. stoljeća, natpis je tj. posveta svetoj Agati, zaštitnici zvonoljevača, dosad na istarskim zvonima zabilježena samo u literaturi. Spomenuta su i ostala zvana iz Gologorice, bilo da su sačuvana, bilo da njihov spomen pronalazimo u objavljenim tekstovima.*

*This paper deals with two unknown and unpublished bells that today are found in Gologorica. One bell is the work of master Nicholas and it was cast in 1364. The peculiarity of the other bell, the one from the 14<sup>th</sup>/15<sup>th</sup> century, is an inscription i.e. dedication to St Agatha, the patron saint of bell casters, that has hitherto been recorded on Istrian bells only in literature. Other bells from Gologorica, whether preserved or mentioned in published texts, are cited here as well.*

**KLJUČNE RIJEČI:** zvana; Gologorica; Nicholaus (Nikola); sveta Agata, glagoljica; Ioanis Albini (Iohannes Albinus)

**KEY WORDS:** bells; Gologorica; Nicholaus (Nikola); Saint Agatha; Glagolitic script; Ioanis Albini (Iohannes Albinus)

## UVOD

U radu o zvonoljevačima i zvonima u Istri i Kvarneru u srednjem i ranom novom vijeku, objavljenom 2017. godine, Željko Bistrović donosi i kronološki pregled literature o istarskim zvonima (Bistrović 2017, 26). Upravo je Bistrović ponovno valorizirao obradu zapostavljene teme i građe koja je, kao što sam autor ističe, “slabo znanstveno obrađena u Hrvatskoj, pa tako i u Istri” (Bistrović 2017, 26, 27). Taj popis valja nadopuniti još nekim relevantnim studijama koje se dotiču istarskih zvona. Monsinjur Costantini 1919. godine navodi oko 600 istarskih zvona, uništenih za vrijeme 1. svjetskog rata, ali iz njegova rada saznajemo samo brojčano stanje u određenom mjestu, kao i ukupnu težinu zvona (Costantini 1919, 48-52). Spomenuti također treba i Gnirsov popis zvona preuzetih rekvizicijom 1917. i 1918. godine (Gnirs 1924), kao i vrijedne tekstove Branka Fučića koji je objavio zvona s Čićarije (Fučić 1953, 120-130; *isti* 2004, 131-133), kao i ona koja na sebi imaju glagoljske natpise (Fučić 1982, 104, 111, 159, 171, 210, 220, 225, 303). Istarska zvona s glagoljskim natpisom spominju se i u katalogu izložbe o umjetničkoj obradi metala u Jugoslaviji (Bach, Radojković 1956, 15) kao i u onom o pisanoj riječi u Hrvatskoj (Bratulić 1985, 76, 424).

Istraživačima koji se bave zvonima, pa i onima iz hrvatskog dijela Istre koja su se nekada nalazila u zvoncima ili preslicama crkvi, svakako temeljno polazište proučavanja predstavljaju dva djela Antona Gnirsa (Gnirs 1917; *isti* 1924) te Carla Somede de Marca (Someda de Marco 1961), s popisom i opisom rekviriranih zvona za vrijeme 1. odnosno 2. svjetskog rata. Gnirs je od ukupno popisanih i opisanih 646 zvona s područja nekadašnjeg Austrijskog Primorja, istočnoalpskih, pograničnih jadranskih zemalja i Dalmacije zabilježio njih oko 250 s hrvatskog dijela Istre, a Someda de Marco iz Julijske Krajine i Furlanije od 67 zvona, njih oko 42. Dio zvona iz navedenih popisa ostao je sačuvan do danas te se nalazi u fundusima muzeja, u preslicama/zvoncima crkvi kojima su ona izvorno pripadala ili je pak smješten u neke druge (Bistrović 2017, 38-42; Bradara 2018, 145-148, 187-200; *ista* 2018a, 119-147).

O zvonima koja su ostala u upotrebi i nakon rekvizicija te izbjegla uništenje ne postoje preciznija saznanja o broju, vremenu izrade, majstorima, natpisima kao i ukrasima. Iz tog razloga danas se pronalaze stara zvona koja su nepoznata, nigdje zabilježena niti objavljena. Upravo na tragu htijenja za njihovim očuvanjem, da im se ne zagubi svaki trag, nastao je i ovaj rad, bez velikih pretenzija, ali kao nadopuna i doprinos svim dosad objavljenim radovima o zvonima s istarskog poluotoka.

## INTRODUCTION

In his work on bell casters and bells in Istria and Kvarner in the Middle and Early Modern Ages, published in 2017, Željko Bistrović presents, among other things, a chronological overview of the literature on Istrian bells (Bistrović 2017, 26). It was precisely Bistrović who revalorised the study of a neglected subject matter and material which was, as the author himself points out, “poorly scientifically studied in Croatia, and thus in Istria as well” (Bistrović 2017, 26, 27). This list must be supplemented by other relevant studies concerning Istrian bells. In 1919, Monsignor Costantini lists around 600 Istrian bells destroyed during the First World War, but in his work, he only states their number in a particular place and their total weight (Costantini 1919, 48-52). Mention should also be made of the Gnirs’ list of bells obtained through requisition in 1917 and 1918 (Gnirs 1924), as well as of the valuable texts by Branko Fučić, who published the bells from Čićarija (Fučić 1953, 120-130; *idem* 2004, 131-133) as well as those with Glagolitic inscriptions (Fučić 1982, 104, 111, 159, 171, 210, 220, 225, 303). Istrian bells with Glagolitic inscriptions are also mentioned in the catalogues of the exhibitions on metalworking in Yugoslavia (Bach, Radojković 1956, 15) and on the written word in Croatia (Bratulić 1985, 76, 424).

Researchers who study bells, even those bells from the Croatian part of Istria that used to hang in bell towers or church belfries, base their studies on two works by Anton Gnirs (Gnirs 1917; *idem* 1924) and one by Carlo Someda de Marco (Someda de Marco 1961), with lists and descriptions of the bells requisitioned during the First and Second World Wars. Out of a total of 646 listed and described bells from the territory of the former Austrian Littoral, Eastern Alpine border Adriatic countries, and Dalmatia, Gnirs recorded around 250 bells from the Croatian part of Istria, and out of 67 bells from Julian March and Friuli, Someda de Marco recorded 42 of them. Some of the bells from these lists have remained preserved to this day and they have found their place in museum holdings, in belfries/bell towers of the churches to which they originally belonged, or were moved to other churches (Bistrović 2017, 38-42; Bradara 2018, 145-148, 187-200; *idem* 2018a, 119-147).

There is no detailed information on the number, time of making, makers, inscriptions, and decorations of the bells that remained in use after the requisitions, thus avoiding destruction. This is the reason why old, unknown bells that have never been recorded or published are still being found today. This paper was written in the desire to preserve them and not let them disappear without

U radu se predstavljaju rezultati terenskog istraživanja zvona u Gologorici pokraj Pazina<sup>1</sup> i proučavanja podataka iz dostupne literature. Težište je usmjereno na dva neobjavljena i nepoznata zvona: jedno iz 1364. godine, a drugo iz 14./15. stoljeća, ali se navode i ona sačuvana i poznata, kao i ona koja se samo spominju u literaturi.

## STARA ZVONA IZ GOLOGORICE

### Zvonik župne crkve svetih Petra i Pavla

1.

Brončano zvono visine 75 cm s krunom, promjera otvora 58,5 cm. Kruna je sastavljena od središnjeg izdignutog luka s prstenom i šest nižih ručki. Ispod ramena se nalazi dekorativna traka širine 4 cm, obrubljena dvjema plitko istaknutim linijama. Traka širine 5 cm ponavlja se



Sl. 1 Gologorica, zvonik crkve svetih Petra i Pavla. Zvono majstora Nicholausa (fotografija: T. Bradara).

Fig. 1 Gologorica, bell tower of the Church of St Peter and Paul. Bell by master Nicholaus (photo by: T. Bradara).

a trace, and it is meant to serve as a complement and a contribution to all the papers on bells from the Istrian peninsula that have already been published.

The paper presents the results of the field study of bells in Gologorica near Pazin<sup>1</sup> and the study of data from the available literature. The focus is on two unpublished and unknown bells: one dating from 1364 and the other from the 14<sup>th</sup>/15<sup>th</sup> century. However, some preserved and known bells as well as those that are only mentioned in the literature are cited as well.

## OLD BELLS FROM GOLOGORICA

### Bell tower of the Parish Church of St Peter and Paul

1.

Bronze bell, 75 cm high with the crown, mouth diameter 58.5 cm. The crown consists of an elevated central arch with a ring and six lower handles. Below the shoulder is a 4 cm wide decorative band bordered by two shallow lines. There is another band, 5 cm wide, above the thickened part of the wall, i.e. soundbow, with the inscription + MCCCLXIII MAGISTER NICHOLAUS ME FECIT N (Fig. 1, 2, 3). A 44 cm high iron clapper was removed from the bell, and a new one was installed in its place.

This bell was not recorded in the Gnirs' list of the bells requisitioned during the First World War (Gnirs 1917;



Sl. 2 Gologorica, zvonik crkve svetih Petra i Pavla. Zvono s imenom Nicholaus, detalj (fotografija: T. Bradara).

Fig. 2 Gologorica, bell tower of the Church of St Peter and Paul. Bell with the name of Nicholaus, detail (photo by: T. Bradara).



Sl. 3 Gologorica, zvonik crkve svetih Petra i Pavla. Zvono Nicholausa, godina MCCCLXIII (fotografija: T. Bradara).

Fig. 3 Gologorica, bell tower of the Church of St Peter and Paul. Nicholaus' bell, year MCCCLXIII (photo by: T. Bradara).

<sup>1</sup> Zahvaljujem župniku Gologorice vlč. Milivoju Korenu te sakristanu i zvonaru Darku Šestanu na susretljivosti i pomoći prilikom dokumentiranja zvona.

<sup>1</sup> I thank the parson of Gologorica, Rev. Milivoj Koren, and the sacristan and bell ringer Darko Šestan for their kindness and assistance in documenting the bell.



Sl. 4 Gologorica, zvonik crkve svetih Petra i Pavla. Zvono Nicholausa, natpis FECIT N (fotografija: T. Bradara).

Fig. 4 Gologorica, bell tower of the Church of St Peter and Paul. Nicholaus' bell, inscription FECIT N (photo by: T. Bradara).

i iznad zadebljanog dijela stijenke tj. udarnog prstena, s natpisom + MCCCLXIII MAGISTER NICHOLAVS ME FECIT N (sl. 1, 2, 3). Željezno klatno visine 44 cm odvojeno je od zvona, a u zvono je postavljeno novo.

Ovo zvono nije zabilježeno u Gnirsovu popisu rekviriranih zvona za vrijeme 1. svjetskog rata (Gnirs 1917; *isti* 1924) niti u Samedinom za vrijeme 2. svjetskog rata (Smeda 1961). Gnirs bilježi sljedeća zvona majstora Nicholausa – u gradu Cresu na crkvi svetog Izidora zvono iz 1360., visine 72 cm i promjera otvora 58 cm. Natpis + MCCCLX • M(agister) NICOLAUS ME F(ecit) N (Gnirs 1917, 43)<sup>2</sup>. Kao gologoričko, i ovo zvono je datirano i na kraju ima znak sličan slovu N (sl. 4). Zvono je sačuvano i nalazi se u preslici navedene crkve (sl. 5)<sup>3</sup>. Sljedeće zvono koje Gnirs spominje ono je za crkvu svete Ane u Podgaćama, visine 56 cm, promjera otvora 44,3 cm i težine 58 kg, s natpisom + MAGISTRO NICHOLAUS ME FECIT + (Gnirs 1917, 129, 130). U Podgaćama, u preslici crkve svete Ane danas se nalazi zvono koje je pretaljeno<sup>4</sup>. Gnirs nadalje navodi i zvono s crkve svetog Jakova apostola u Bačvi, visine 71 cm, promjera otvora 49 cm, težine 92 kg, i s natpisom MAGISTRO NICHOLAVS ME FECIT, te ga datira oko 1350. godine (Gnirs 1917, 107)<sup>5</sup>. Godine 1913. oštećeno zvono iz Bačve, koje je bilo i izvan funkcije, kupljeno je za državnu zbirku u Puli i smješteno u crkvu svete Marije Formoze

*idem* 1924) nor in Smeda's list of those requisitioned during the Second World War (Smeda 1961). Gnirs records the following bells by master Nicholaus – in the town of Cres on the Church of St Isidore, a bell from 1360, 72 cm high and 58 cm in diameter. Inscription + MCCCLX • M(agister) NICOLAUS ME F(ecit) N (Gnirs 1917, 43)<sup>2</sup>. As well as the one from Gologorica, this bell has also been dated, and its inscription also ends with a character similar to the letter N (Fig. 4). The bell was preserved and it found its place in the belfry of the church (Fig. 5)<sup>3</sup>. The next bell that Gnirs mentions is the one made for the Church of St Anne in Podgaće, 56 cm high, 44.3 cm in mouth diameter, and 58 kg in weight, with the inscription + MAGISTRO NICHOLAUS ME FECIT + (Gnirs 1917, 129, 130). The bell that hangs in the belfry of St Anne's Church in Podgaće today has been recast<sup>4</sup>. Gnirs further mentions a bell from the Church of St James the Apostle in Bačva, 71 cm high, 49 cm in mouth diameter, 92 kg in weight, with the inscription MAGISTRO NICHOLAVS ME FECIT, and he dates it around 1350 (Gnirs 1917, 107)<sup>5</sup>. In 1913, a damaged bell from Bačva, which was put out of function, was purchased for the state collection in Pula and installed in the Church of St Mary Formosa (Gnirs 1913, 16, Fig. 8; *idem* 1913a 36, 58; *idem* 1913b, 166; *idem* 1917, 107)<sup>6</sup>. It was also mentioned by Santangelo in his list of artworks from 1935<sup>7</sup>.

Master Nicholaus comes from the Venetian bell caster family Campanato, and according to the datation of his bells, he was active from 1351 to 1370. He was the son of Vivencius and the brother of Victor, well-known 14<sup>th</sup> century masters (Bottazzi 2008, 368, 372). The town

<sup>2</sup> U literaturi se pronalazi tumačenje da je cresko zvono iz 1360. godine izlio majstor Nikola, brat Martina i sin Jakova koji su djelovali oko 1330. godine (Bistrović 2017, 32).

<sup>3</sup> Zahvaljujem višoj kustosici Inge Solis iz Creskog muzeja na informacijama oko zvona s crkve svetog Izidora.

<sup>4</sup> Staro napuklo zvono s crkve svete Ane u Podgaćama pretaljeno je 70-ih godina. Zahvaljujem Denisu Medici iz Podgaća na informaciji.

<sup>5</sup> Danas se u preslici crkve svetog Jakova u Bačvi nalaze dva zvona. Napuklo, s majstorskim znakom *Iohannesa* i natpisom IHS + MCCCCCLXII, a drugo zvono je iz 1930 - IX. Zvono majstora *Iohannesa* bilježe Santangelo u Inventaru umjetničkih predmeta iz 1935. godine (Santangelo 1935, 198), kao i Bistrović u popisu zabilježenih istarskih zvona (Bistrović 2017, 44), ali bez prepoznavanja znaka majstora.

<sup>2</sup> The literature contains an interpretation that the Cres bell from 1360 was cast by master Nicholas, brother of Martin and son of James, who was active around 1330 (Bistrović 2017, 32).

<sup>3</sup> I thank the senior curator Inge Solis from the Cres Museum for the information on the bell from the Church of St Isidore.

<sup>4</sup> The old cracked bell from St Anne's Church in Podgaće was recast in the 1970's. I thank Denis Medica from Podgaće for the information.

<sup>5</sup> Today, there are two bells in the belfry of the Church of St James in Bačva. One is cracked, with the craftsman's sign of *Iohannes* and the inscription IHS + MCCCCCLXII, and the other bell is from 1930 - IX. The master *Iohannes*' bell is recorded by Santangelo in the 1935 Inventory of Art Objects (Santangelo 1935, 198), as well as by Bistrović in the list of recorded Istrian bells (Bistrović 2017, 44), but without recognising the craftsman's sign.

<sup>6</sup> The Documentation Department of the Archaeological Museum of Istria keeps a document on the purchase of this bell for the amount of 100 crowns (AMI Documentation, from the Archives of Museo Civico).

<sup>7</sup> Santangelo presents a wrong inscription: + ORATIS + RO NICOLAUS OREFECIT. He states that it is located on the right side of the chapel of the Church of St Mary Formosa. It is 73 cm high and 46 cm in mouth diameter, and it lacks three suspension handles (Santangelo 1935, 8).



Sl. 5 Cres, crkva svetog Izidora. Zvono majstora Nicholausa (fotografija: I. Solis).

Fig. 5 Cres, Church of St Isidore. Bell by master Nicholas (photo by: I. Solis).

(Gnirs 1913, 16, Fig. 8; *isti* 1913a 36, 58, *isti* 1913b, 166; *isti* 1917, 107)<sup>6</sup>. Spominje ga i Santangelo u popisu umjetnina iz 1935. godine<sup>7</sup>.

Majstor Nikola potječe iz venecijanske zvonoljevačke obitelji Campanato i prema datiranim zvonima djelovao je od 1351. do 1370. godine. Sin je Vivencija i brat Viktora, poznatih majstora u 14. stoljeću (Bottazzi 2008, 368, 372). Poznato je zvono u gradu Rabu, u gradskom tornju, iz 1351. godine. Natpis: + MCCCLI MAGISTER NICHOLAUS ME FECIT (Radić 2012, 503). Sačuvano je i zvono iz 1370. godine koje je izlio s bratom Viktorom i stricem Nikolom za katedralu u Mdini na Malti. Natpis: MAGISTER VICTOR ET NICOLAUS ET FRATER ME FECIT IN VENETIIS MCCCLXX (Bottazzi 2009, 324, bilješka 98, 334, bilješka 125; Vella 2008, 49-54).

Na temelju arhivskih dokumenata povjesničarka Marialuisa Bottazzi izradila je rodoslovno stablo obitelji Campanato, iz kojeg je vidljivo da se u tri generacije uzastopno pojavljuje ime Nikola (Bottazzi 2008, 372).

<sup>6</sup> U Dokumentacijskom odjelu AMI-ja čuva se dokument o kupovini ovog zvona za iznos od 100 kruna (Dokumentacija AMI-ja, iz Arhive Museo Civico).

<sup>7</sup> Santangelo donosi pogrešan natpis: + ORATIS + RO NICOLAUS OREFECIT. Navodi da se nalazi u desnom kraku kapele crkve svete Marije Formoze. Visine je 73 cm i promjera otvora 46 cm te nedostaju tri ručke za vješanje (Santangelo 1935, 8).

tower of the town of Rab has a bell dating from 1351. Inscription: + MCCCLI MAGISTER NICHOLAUS ME FECIT (Radić 2012, 503). The bell from 1370, which he cast with his brother Victor and his uncle Nicholas for the cathedral in Mdina, Malta, is also preserved. Inscription: MAGISTER VICTOR ET NICOLAUS ET FRATER ME FECIT IN VENETIIS MCCCLXX (Bottazzi 2009, 324, note 98, 334, note 125; Vella 2008, 49-54).

On the basis of archival documents, historian Marialuisa Bottazzi produced a family tree for the Campanato family, which shows that the name of Nicholas appears in three consecutive generations (Bottazzi 2008, 372). The comparison of the archival data with the preserved bells that have been dated, or with those known from the literature, leads to the following conclusions: master Nicholas, son of James, was active from 1319 to 1333 (qd. 1338) (Bistrović 2017, 32; Bottazzi 2008, 372; Caprin 1907, 246; Gnirs 1917, 33, 34, 219; *idem* 1924, 49, Abb. 41, 42), and master Nicholas, son of Vivencius, was active from 1351 to 1370 (Bottazzi 2008, 372; Gnirs 1917, 43; Vella 2008, 49-54). Some Istrian bells are also mentioned here, undated, but with the name of master Nicholas. Judging by their form, they belong to the 14<sup>th</sup> century, but without a detailed insight into the material itself it is difficult to tell which master Nicholas made them. One of them is the bell from Brest pod Učkom, made by Vivencius and Nicholas (Gnirs 1917, 27)<sup>8</sup>. As it was already mentioned, Gnirs also attributes the bells from Podgacé and Bačva to the master who was active around 1350 (Gnirs 1917, 107, 129, 130)<sup>9</sup>.

## 2.

Bronze bell, 46.5 cm high with a crown, 33.5 cm in mouth diameter (Fig. 6). The crown consists of an elevated central arch with a ring and three preserved lower handles. Below the shoulder is a 2.5 cm wide decorative band

<sup>8</sup> Depending on the interpretation of the symbol between the names (*et* or *quondam*), it can be assumed that the bell was made by Vivencius, son of the late Nicholas, or Vivencius cast the bell together with his father Nicholas or brother Nicholas or son Nicholas (Bottazzi 2017, 372; Bradara 2017, 136, note 48). In another book, Gnirs cites another Venetian master Nicholas from 1406, who cast a bell (36 kg) for the Church of St Prim and Felician in Čirkoti near Završje, and presents his sign (?) and the inscription + M • CCCC • VI • M (agister) • NICOLVS • ME FECIT • INVENEZIA • AMEN • (Gnirs 1924, 43, 44, Abb. 36, 37).

<sup>9</sup> Also mentioned in the older literature is the bell for the Church of St Peter in Dol on the island of Brač, with the inscription MAGISTRO NICHOLAUS ME FECIT, dated to the 14<sup>th</sup> century (Domančić 1960, 123, 129; Fisković 1984, 129, note 35). In the newer literature, the same bell is attributed to master Michael – MAGISTER MICHAEL ME FECIT (Barbarić, Ursić 2019, 72, 73).

Uspoređujući arhivske podatke s datiranim sačuvanim zvonima ili onima poznatim iz literature, zaključuje se sljedeće. Majstor Nikola, sin Jakova, aktivan je od 1319. do 1333. (qd. 1338.) (Bistrović 2017, 32; Bottazzi 2008, 372; Caprin 1907, 246; Gnirs 1917, 33, 34, 219; *isti* 1924, 49, Abb. 41, 42), a majstor Nikola, sin Vivencija, od 1351. do 1370. godine (Bottazzi 2008, 372; Gnirs 1917, 43; Vella 2008, 49-54). Ovdje se navode i istarska zvana, nedatirana, ali s imenom majstora Nikole, koja oblikom pripadaju 14. stoljeću, a za koja je bez detaljnijeg uvida u samu građu teško reći kojeg majstora Nikole su rad. Jedno od njih je zvono Vivencija i Nikole iz Bresta pod Učkom (Gnirs 1917, 27)<sup>8</sup>. Kao što je već prije navedeno, Gnirs majstoru aktivnom oko 1350. godine pripisuje i zvana iz Podgāća i Bačve (Gnirs 1917, 107, 129, 130)<sup>9</sup>.

## 2.

Brončano zvono visine 46,5 cm s krunom, promjera otvora 33,5 cm (sl. 6). Kruna je sastavljena od središnjeg izdignutog luka s prstenom i sačuvane tri niže ručke. Ispod ramena se nalazi dekorativna traka širine 2,5 cm, obrubljena dvjema plitko istaknutim linijama. Traka širine 2,5 cm ponavlja se i iznad zadebljanog dijela stijenke, tj. udarnog prstena, s natpisom: +MT • ŽCA • ŽPTA • ONRE • DEI • PATRŽ FILIO • LIBERACIOIŽ (sl. 7)<sup>10</sup>. Na tijelu zvona sačuvan je znak nalik zrcalnom slovu **И** (sl. 8). Zvono je bez klatna<sup>11</sup>.

Zvono je zanimljivo zbog natpisa posvećenog svetoj Agati, zaštitnici zvonoljevača: *Mentem sanctam spontaneam onorem dei patris filio liberationis*<sup>12</sup>. Po dosadašnjim

<sup>8</sup> Ovisno o tumačenju znaka između imena (*et* ili *quondam*), može se pretpostaviti da je zvono radio Vivencije, sin pokojnog Nikole, ili je pak Vivencije izlio zvono zajedno s ocem Nikolom ili bratom Nikolom, ili sinom Nikolom (Bottazzi 2017, 372; Bradara 2017, 136, bilješka 48). U drugoj knjizi Gnirs navodi još jednog venecijanskog majstora Nikolu iz 1406. godine, koji je izlio zvono (36 kg) za crkvu svetog Prima i Felicijana u Ćirkotima kod Završja, te donosi njegov znak (?) i natpis + M • CCCC • VI • M(agister) • NICOLVS • ME FECIT • IN VENECIA • AMEN • (Gnirs 1924, 43, 44, Abb. 36, 37).

<sup>9</sup> U starijoj literaturi se spominje i zvono za crkvu svetog Petra u Dolu na otoku Braču, s natpisom MAGISTRO NICHOLAVS ME FECIT, datirano u 14. stoljeće (Domančić 1960, 123, 129; Fisković 1984, 129, bilješka 35), dok se u novijoj literaturi isto zvono pripisuje majstoru Mihovilu - MAGISTER MICHAEL ME FECIT (Barbarić, Ursić 2019, 72, 73).

<sup>10</sup> Iznad svih riječi, osim DEI i FILIO, nalazi se *titulus*. Slovo S u svim riječima napisano je zrcalno.

<sup>11</sup> Na zvonu je obavljena kurativna zaštita koja je obuhvaćala mehaničko čišćenje skalpelom i finim četkama, nakon čega je konsolidirano restauratorskim voskom. Zaštitu je obavila viša restauratorica Monika Petrović iz Arheološkog muzeja Istre.

<sup>12</sup> Najčešće se natpis pojavljuje u formi *mentem sanctam, spontaneam, honorem Deo, et patriae liberationem* (Favreau 1982, 240). U ovome radu natpis se ne obrađuje s jezičnog stajališta.

bordered by two shallow lines. There is another band of the same width above the thickened part of the wall, i.e. soundbow, with the inscription: + MT • ŽCA • ŽPTA • ONRE • DEI • PATRŽ FILIO • LIBERACIOIŽ (Fig. 7)<sup>10</sup>. A symbol that looks like a mirrored letter N (**И**) (Fig. 8) is preserved on the bowl. The bell is without clapper<sup>11</sup>.



Sl. 6 Gologorica, zvonik crkve svetih Petra i Pavla. Zvono s natpisom posvete svetoj Agati (fotografija: T. Bradara).

Fig. 6 Gologorica, bell tower of the Church of St Peter and Paul. Bell with the dedicatory inscription to St Agatha (photo by: T. Bradara).

<sup>10</sup> Above all the words except DEI and FILIO, there is a *titulus*. The letter S in all words is written as in a mirror.

<sup>11</sup> The bell underwent curative preservation, which included mechanical cleaning with a scalpel and fine brushes, after which it was consolidated with restoration wax. The preservation was performed by senior restorer Monika Petrović from the Archaeological Museum of Istria.



Sl. 7 Gologorica, zvonik crkve svetih Petra i Pavla. Natpis posvete svetoj Agati (fotografija: T. Bradara).  
Fig. 7 Gologorica, bell tower of the Church of St Peter and Paul. Dedicatory inscription to St Agatha (photo by: T. Bradara).



Sl. 8 Gologorica, zvonik crkve svetih Petra i Pavla. Majstorski znak na zvonu (fotografija: T. Bradara).  
Fig. 8 Gologorica, bell tower of the Church of St Peter and Paul. Craftsman's sign on the bell (photo by: T. Bradara).

The bell is interesting because of the inscription dedicated to St Agatha, the patron saint of bell casters: *Mentem sanctam spontaneam onorem dei patris filio liberationis*<sup>12</sup>. According to what is known to date, this is the only preserved example in the Istrian peninsula. It is unknown how the bell ended up in the bell tower of this church, but it is assumed that it belonged to the Church of the Blessed Virgin Mary “near Lokva”.

Saint Agatha is a Christian martyr from the mid-3<sup>rd</sup> century, born in Catania, Sicily, and her worship started at the end of the 3<sup>rd</sup> century (Pignatiello 2016, 60)<sup>13</sup>. According to legend, after Agatha's death an angel placed on her tomb above her head a marble plaque with the initials M.S.S.H.D.E.P.L., today translated as *Mentem Sanctam Spontaneam Honorem Deo Et Patriae Liberationem*<sup>14</sup>. Also, this saint is associated with a miracle: a year after her death, a silk veil taken from her grave helped to stop the lava from Etna that threatened to destroy Catania

<sup>12</sup> The inscription most often appears in the form of *mentem sanctam, spontaneam, honorem Deo, et patriae liberationem* (Favreau 1982, 240). In this paper, the inscription is not studied from a linguistic standpoint.

<sup>13</sup> Examples from Istria, e.g. St Agatha is depicted on a mosaic in the apse of the Euphrasian Basilica in Poreč (6<sup>th</sup> c.), and the churches in Vidulini near Kanfanar with a fresco (second half of the 11<sup>th</sup> c.) and the one in Novigrad (9<sup>th</sup> - 13<sup>th</sup> c.) are also consecrated to her.

<sup>14</sup> Loosely translated: Agatha who had a free and holy mind honoured God and brought freedom to her homeland. More on St Agatha's Epitaph in: Pignatiello 2016, 60-66.

saznanjima, radi se o jedinom sačuvanom primjeru na istarskom poluotoku. Kako je zvono dospjelo u zvonik ove crkve nije poznato, ali pretpostavlja se da je pripadalo crkvi Blažene Djevice Marije “kod Lokve”.

Sveta Agata kršćanska je mučenica iz polovice 3. stoljeća, rođena u Kataniji na Siciliji, a štovati se počela od kraja 3. stoljeća (Pignatiello 2016, 60)<sup>13</sup>. Po legendi, nakon smrti Agate anđeo je na njen grob iznad glave postavio mramornu ploču s inicijalima M.S.S.H.D.E.P.L., koji se danas prevode *Mentem Sanctam Spontaneam Honorem Deo Et Patriae Liberationem*<sup>14</sup>. Uz ovu je sveticu vezano i čudo, kada je godinu dana nakon njene smrti uz pomoć svilene koprene uzete s njenog groba zaustavljena lava iz Etne, koja je prijetila uništenju Katanije (Abate 2013-2014, 152, 153). Upravo iz tog razloga smatrala se zaštitnicom od erupcija te je stavljanje apotropijskog natpisa tj. molitve na zvono označavalo zaštitu od vatre i gromova, a Agata je proglašena zaštitnicom zvonoljevača<sup>15</sup> (Bach 1972, 49, 50). Epitaf s mramorne ploče pojavljuje se, iako ne često, i na arhitekturi, u knjigama, ali je kao natpis karakterističan za zvona od početka 13. i sve do 18. stoljeća često se pojavljivao (Favreau 1982, 235).

Analizirajući zvonoljevačku produkciju, Bottazzi zaključuje da je karakteristika venecijanskih zvona tijekom 14. i 15. stoljeća u pravilu sažet tekst, koji je u kombinacijama uključivao ime majstora ljevača, ime njegova oca, godinu i mjesto lijevanja. Zvona nastala na području Trentina-Južnog Tirola, Furlanije, kao i središnje Italije često imaju posvete ili molitve upućene Kristu ili Bogorodici (Bottazzi 2007, 115). Po obliku i veličini zvona ipak se može pretpostaviti da je izliveno u venecijanskoj radionici u 14./15. stoljeću<sup>16</sup>. Možda se znak nalik slovu N može povezati s majstorom Nicholausom koji je izlio i prethodno zvono<sup>17</sup>.

(Abate 2013-2014, 152, 153). This is the reason why she was considered the protector from eruptions, and the placing of an apotropaic inscription i.e. prayer on a bell signified protection against fire and thunder, and Agatha was proclaimed patron saint of bell casters<sup>15</sup> (Bach 1972, 49, 50). The epitaph from the marble slab appears, although not often, in architecture and books as well; but as an inscription, it is characteristic of bells from the beginning of the 13<sup>th</sup> century, and it was a frequent practice up until the 18<sup>th</sup> century (Favreau 1982, 235).

In her analysis of the bell casting production, Bottazzi concludes that a general characteristic of the Venetian bells during the 14<sup>th</sup> and 15<sup>th</sup> centuries was a concise text that included, in different combinations, the name of the master bell caster, the name of his father, and the year and place of casting. The bells that were made in the Trentino-South Tyrol region, Friuli, and in central Italy often feature dedications or prayers addressed to Christ or the Virgin (Bottazzi 2007, 115). However, on the basis of the shape and size of the bell, it can be assumed that it was cast in a Venetian workshop in the 14<sup>th</sup>/15<sup>th</sup> century<sup>16</sup>. Perhaps the character similar to the letter N can be associated with master Nicholaus, who also cast the previous bell<sup>17</sup>.

Two bells from the Istrian peninsula with an inscription dedicated to St Agatha are known from the literature. One of them is the bell dating from around 1400, from the Church of the Holy Trinity in Lovran, with a mirror image of a text that is read from right to left (Fig. 9) (Bottazzi 2007, 115; Gnirs 1917, 93, 95, 96; Abb. 133, 135). Someda cites a bell from the Church of St Andrew the Apostle in Mošćenice, made by master *Iohannes*, from 1459 (Someda 1961, 17-20, Figs. 9, 10)<sup>18</sup>.

<sup>13</sup> Primjeri iz Istre, npr. sveta Agata prikazana je na mozaiku u apsidu Eufrazijeve bazilike u Poreču (6. st.), a posvećene su joj crkve u Vidulinima kod Kanfanara s freskom (druga pol. 11. st.) te u Novigradu (9.-13. st.).

<sup>14</sup> U slobodnom prijevodu: Agata koja je imala slobodan i sveti um, podarila je čast Bogu i donijela slobodu svojoj domovini. Više o epitafu svete Agate u: Pignatiello 2016, 60-66.

<sup>15</sup> Sveta Agata također se zaziva protiv bolesti ženskih grudi te protiv požara i vulkanskih erupcija; zaštitnica je dojilja (Grgić 1985, 104, 105)

<sup>16</sup> Poznata su npr. zvona venecijanskih majstora Viktora iz 14. st. i Francesca iz 15. st., s natpisom posvećenom Kristu (Bottazzi 2009, 334, 335, bilješka 125; Gnirs 1917, 95, 99, Abb. 134, 140).

<sup>17</sup> Među objavljenim zvonima s otoka Raba pronalazi se staro zvono u gradu Rabu, na crkvi svetog Nikole, bez datacije, visine 39 cm i promjera otvora 29 cm, koje na tijelu ima veliko slovo N (Radić 2012, 503). Zvono je premješteno u preslicu crkve svete Katarine. Zahvaljujem vlč. Nikoli Radiću na informaciji.

<sup>15</sup> Saint Agatha also pleads against the diseases of women's breasts and against fires and volcanic eruptions; she is the patron of breastfeeding women (Grgić 1985, 104, 105)

<sup>16</sup> For example, there are bells by Venetian masters Victor from the 14<sup>th</sup> century and Francesco from the 15<sup>th</sup> century, with inscriptions dedicated to Christ (Bottazzi 2009, 334, 335, note 125; Gnirs 1917, 95, 99, Abb. 134, 140).

<sup>17</sup> Among the published bells from the island of Rab there is an old bell in the town of Rab, in the Church of St Nicholas, undated, 39 cm high and with 29 cm in mouth diameter, with a capital N on its bowl (Radić 2012, 503). The bell has been relocated to the belfry of the Church of St Catherine. I thank Rev. Nikola Radić for the information.

<sup>18</sup> Some examples of preserved bells in Croatia with this inscription are cited: two bells, from 1266 and 1383, which are kept in the holdings of the Šibenik City Museum (Bach 1972, 47, 48). I thank the museum director Željko Krnčević and the senior curator Marina Lambaša for the information. On the island of Rab, there are bells from 1290 and 1601 (Bulić 1920, 31; Radić 2012, 500, 503, 504, 508, 509). The permanent exhibition of the Museum of Arts and Crafts in Zagreb exhibits a bell dating from the 15<sup>th</sup>/16<sup>th</sup> century.





Abb. 135. Legende auf einer Glocke in Lovrana. (Im Originale einzeilig.)

Sl. 9 Lovran, crkva svetog Trojstva. Natpis na zvonu (preuzeto iz: Gnirs 1917, 95, Abb. 135).

Fig. 9 Lovran, Church of the Holy Trinity. Inscription on the bell (from: Gnirs 1917, 95, Abb. 135).

Iz literature, s istarskog poluotoka poznata su dva zvana s natpisom posvete svetoj Agati. Radi se o zvonu datiranom oko 1400. godine, s crkve svetog Trojstva u Lovranu, sa zrcalnim prikazom teksta koji se čita s desne prema lijevoj strani, (sl. 9) (Bottazzi 2007, 115; Gnirs 1917, 93, 95, 96, Abb. 133, 135). Someda navodi zvono s crkve svetog Andrije Apostola iz Mošćenica, majstora *Iohannesa* iz 1459. godine (Someda 1961, 17-20, Figg. 9, 10)<sup>18</sup>.

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U ovome radu navode se i dva brončana zvana, sačuvana i već poznata u literaturi.

3.

Prvo zvono nalazi se u zvoniku župne crkve svetih Petra i Pavla i visine je s krunom 86 cm te promjera otvora 69 (69,5) cm. Kruna je sastavljena od 6 ručki (sl. 10). U zvonu je postavljeno novo klatno, dok je prvotno bilo visine 56,5 cm i nalazi se u zvoniku. Ispod ramena, u dekorativnoj traci s višestruko istaknutim linijama teče natpis: *a fulgore et tempestate libera nos domine*. Slijedi pojas s biljnim ukrasom, a ispod tekst u dva reda – *tunc tempore fuit plebanus Georgius Chaligarich. Opus Ioanis Albini*. Ispod godine pisane glagoljicom Č F N V (između slova nalazi se cvjetić), godina je 1573 (De Franceschi 1963, 380; Fučić 1982, 159; Jelić 1906, 32, br. 128; Kobler 1898, 192;

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This paper also presents two bronze bells, which are preserved and already known in the literature.

3.

The first bell is located in the bell tower of the Parish Church of St Peter and Paul and it is 86 cm high with the crown, and is 69 (69.5) cm in mouth diameter. The crown consists of 6 handles (Fig. 10). A new clapper was installed in the bell, while the original was 56.5 cm high and is now stored in the bell tower. Below the shoulder, along the decorative band with multiple moulded lines flows the inscription: *a fulgore et tempestate libera nos domine*. Next is a belt with floral decoration, and beneath it a text in two lines – *tunc tempore fuit plebanus Georgius Chaligarich. Opus Ioanis Albini*. Below the year written in Glagolitic script Č F N V (there is a little flower between the letters) is the year 1573 (De Franceschi 1963, 380; Fučić 1982, 159; Jelić 1906, 32, no. 128; Kobler 1898, 192; Spinčić 1926, 57)<sup>19</sup> (Fig. 11). The body of the bell (the bowl) features a cross on a pedestal (two steps), decorated with tendrils (Fig. 12). There is also a decorative band with multiple moulded lines above the soundbow. It is evident from the text that the bell was made and purchased during

<sup>19</sup> A review of the literature reveals that the bells with the Glagolitic inscription existed in the following Istrian churches: St Hadrian's Church in Kozljak (1420), the Parish Church of St Mary's Assumption in Buzet (1541), the Church of the Holy Trinity in Brest under the Žbevnica hill (1541), the Church of St James in Kršan (1541/1542), the Church of St Peter and Paul in Gologorica (1573), the Church of St Thomas in Črnigrad (1573), the Church of St Victor in Kastav (16<sup>th</sup> c.), and the Church of the Holy Trinity on Grobnik field (1334) outside Istria. (Fučić 1982, 104, 111, 171, 210, 220, 225, 303; Gnirs 1917, 29, 84, Abb. 26, 120; *idem* 1924, 44, 45, Abb. 39). Through the field survey, the author found that only the fates of the bells from Brest pod Žbevnicom and Grobnik are unknown, while the rest of the bells are preserved and belong to the above-mentioned churches.

<sup>18</sup> Navode se neki primjeri sačuvanih zvana u Hrvatskoj s navedenim natpisom: dva zvana, iz 1266. i 1383. godine, koja se čuvaju u fundusu Muzeja grada Šibenika (Bach 1972, 47, 48). Zahvaljujem ravnatelju muzeja Željku Krnčeviću i višoj kustosici Marini Lambaša na informacijama. Na otoku Rabu zvana iz 1290. i 1601. godine (Bulić 1920, 31; Radić 2012, 500, 503, 504, 508, 509). U stalnom postavu Muzeja za umjetnost i obrt u Zagrebu izloženo je zvono datirano u 15. – 16. stoljeće.

Spinčić 1926, 57)<sup>19</sup> (sl. 11). Na tijelu zvona nalazi se križ na postamentu (dvjema stepenicama), ukrašen viticama (sl. 12). Iznad udarnog vijenca također se nalazi dekorativna traka s višestruko istaknutim linijama. Iz teksta je razvidno da je zvono rađeno i kupljeno za vrijeme župnika Jurja Kaligarića (sl. 13), koji je o svom trošku dao sagraditi i sjevernu bočnu kapelu datiranu natpisom i godinom 1595., u vrijeme kada je temeljito obnovljena župna crkva (Fučić 1982, 159).



Sl. 10 Gologorica, zvonik crkve svetih Petra i Pavla. Zvono majstora Iohannesa Albinusa (fotografija: T. Bradara).

Fig. 10 Gologorica, bell tower of the Church of St Peter and Paul. Bell by master Iohannes Albinus (photo by: T. Bradara).

<sup>19</sup> Uvidom u literaturu uočeno je da su zvona s glagoljskim natpisom imale sljedeće istarske crkve: svetog Hadrijana u Kožljaku (1420.), župna crkva Marijina Uznesenja u Buzetu (1541.), Presvetog Trojstva u Brestu pod Žbevnicom (1541.), svetog Jakova u Kršanu (1541./1542.), svetog Petra i Pavla u Gologorici (1573.), svetog Tome u Črnigradu (1573.), svetog Viktora u Kastvu (16. st.) te izvan Istre crkva svetog Trojstva u Grobniku (1334.) (Fučić 1982, 104, 111, 171, 210, 220, 225, 303; Gnirs 1917, 29, 84, Abb. 26, 120; isti 1924, 44, 45, Abb. 39). Autorica je terenskim obilaskom ustanovila da se od navedenih zvona ne zna samo sudbina onih iz Bresta pod Žbevnicom te iz Grobnika, dok su ostala sačuvana i pripadaju navedenim crkvama.



Sl. 11 Gologorica, zvonik crkve svetih Petra i Pavla. Zvono majstora Iohannesa Albinusa s godinom 1573., pisanom glagoljicom (fotografija: T. Bradara).

Fig. 11 Gologorica, bell tower of the Church of St Peter and Paul. Bell by master Iohannes Albinus with the year 1573, written in Glagolitic script (photo by: T. Bradara).



Sl. 12 Gologorica, zvonik crkve svetih Petra i Pavla. Zvono majstora Iohannesa Albinusa, detalj (fotografija: T. Bradara).

Fig. 12 Gologorica, bell tower of the Church of St Peter and Paul. Bell by master Iohannes Albinus, detail (photo by: T. Bradara).



Sl. 13 Gologorica, zvonik crkve svetih Petra i Pavla. Zvono majstora Iohannesa Albinusa, detalj natpisa Chaligarich (fotografija: T. Bradara).  
Fig. 13 Gologorica, bell tower of the Church of St Peter and Paul. Bell by master Iohannes Albinus, detail of the inscription Chaligarich (photo by: T. Bradara).

4.

Drugo zvono čuva se u Muzeju grada Pazina (inv. br. K 1991) i pripadalo je danas srušenoj crkvi svete Jelene pored Gologorice (Someda 1961, 29-31, Figg. 25-27)<sup>20</sup>. Radi se o zvonu koje je vraćeno restitucijom kulturnih dobara 1961. godine između FNR Jugoslavije i Republike Italije (Bradara 2018a, 127, 128; Someda 1961, 29-31). Zvono je s krunom visine 65 cm, a promjer otvora iznosi 48 cm. Kruna je sastavljena od šest ručki i središnjeg izdignutog prstena (sl. 14). Ispod ramena, u dekorativnoj traci obrubljenoj s po dvjema istaknutim linijama nalazi se natpis *omnes sancti intercedite pro nobis*. Ispod trake piše *Opus Ioannis Albini / 1554*. Na tijelu, iznad udarnog vijenca i tri istaknute linije nalazi se križ na dvjema stepenicama.

Osim ova dva zvona, u Istri je sačuvano i napuklo zvono Albinusa u preslici crkve svetog Tome u Črnigradu iznad Ročkog Polja, s natpisom *sante toma ora pro nobis* i godinom Č • F • N • V tj. 1573 (Fučić 1982, 303). Budući da temeljito i cjelovito istraživanje sačuvanih Albinusovih zvona na istarskom poluotoku nije učinjeno, ovdje se donosi i popis onih pronađenih u literaturi te se uočava njihova koncentracija u unutrašnjem dijelu Istre. Njegova zvona krasila su crkve u Humu (1550.), Novakima Pazinskim (1552.), Previžu (1552.), Senju (Sovinjak) (1552.), Cerovlju (1553.), Previžu (1554.), Brkaču (1573.) i Momjanu (1577.), (Ambrožič 1993, 69; Gnirs 1917, 20, 41, 42, 77, 78, 104, 112, 113, 114, 142, 143, 144, Abb. 165, 170, 208, 209, 210; isti 1924, 51, Abb. 45)<sup>21</sup>.

<sup>20</sup> Zahvaljujem ravnateljici muzeja Maji Zidarić na informacijama za navedeno zvono.

<sup>21</sup> Osim istarskih, zabilježena su njegova zvona i u Sloveniji: Hruševje kod Hrenovica (1575.), Gradišče kod Podgrada (1576. i 1579.), Radohova Vas kod Pivke (1577.), Krogle (1577. i 1579.), Šentjurška gora kod Tržišča na Dol (1588.), Boljunec, Tehovec, Sora kod Medvodah, Trebnje na Dol (1594.), (Ambrožič 1993, 69, 70; Gnirs 1917, 26, 90, Abb. 129). S majstorom Lodovicusom izlio je zvono za crkvu u Gradišću pored Hrušice (1576.) (Gnirs 1917, 68, 69, Abb. 91).

the time of the parson Juraj Kaligarić (Fig. 13) who, at his own expense, erected the north side chapel, dated on the basis of the the inscription and the year 1595 into the period when the parish church underwent thorough restoration (Fučić 1982, 159).

4.

The other bell is kept in the Pazin City Museum (inv. no. K 1991), and it belonged to the today destroyed Church of St Helen next to Gologorica (Someda 1961, 29-31, Figs. 25-27)<sup>20</sup>. It is a bell recovered through the Agreement on the Restitution of Cultural Goods between the Federal People's Republic of Yugoslavia and the Republic of Italy in 1961 (Bradara 2018a, 127, 128; Someda 1961, 29-31). The bell is 65 cm high with the crown, and its mouth diameter is 48 cm. The crown is composed of six handles and an elevated central ring (Fig. 14). Below the shoulder, in a decorative band bordered with two moulded lines,



Sl. 14 Muzej grada Pazina, zvono majstora Ioannisa Albinusa (fotografija: T. Bradara).

Fig. 14 Pazin City Museum, bell by master Ioannis Albinus (photo by: T. Bradara).

<sup>20</sup> I would like to thank the director of the museum, Maja Zidarić, for the information on the bell.



Sl. 15 Muzej grada Pazina, zvono majstora Ioannisa Albinusa, križ s viticama (fotografija: T. Bradara).

Fig. 15 Pazin City Museum, bell by master Ioannis Albinus, cross with tendrils (photo by: T. Bradara).

Majstor Ioanis Albini (Johannes Albinus) iz Goricije<sup>22</sup> se preselio u Ljubljano između 1579. i 1588. godine, a sačuvani ljubljanski dokumenti spominju ga i kao vijećnika, zdravstvenog nadzornika, zamjenika župana, suca. Izrađivao je i topove. Umro je 1599. godine (Ambrožič 1993, 68, 69)<sup>23</sup>. Njegova zvana prepoznatljiva su po križu na dvjema stepenicama, ukrašenom viticama, iznad kojeg su godina i ime majstora (sl. 15, 16). Prema godinama na zvonima, djelovao je od 1550. do 1594. godine.

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Gnirs u popisu zvana rekviviranih za vrijeme 1. svjetskog rata bilježi tri zvana iz Gologorice (Gnirs 1917, 67, 68).

<sup>22</sup> U literaturi se pronalaze navodi (bez spominjanja izvora) da je Albinus rođen u Veneciji gdje je imao i radionicu (Flego 2005, 503; Križman-Zorić 2005, 9). Isto tako pretpostavljalo se da se radi o domaćem zvonoljevaču obzirom da je dosta zvana sačuvano u Istri te da imaju glagoljske natpise (Bach, Radojković 1956, 15).

<sup>23</sup> Gnirs navodi da su mu sinovi bili majstori Bernardus i Lodovicus čija zvana oblikom i ukrasom podsjećaju na Albinusova (Gnirs 1917, 217). Slovenski kampanolog Matjaž Ambrožič mišljenja je da je Bernardus bio Albinusov otac, a Lodovicus Albinusov sin. Zahvaljujem Matjažu Ambrožiču na informaciji.



Sl. 16 Muzej grada Pazina, OPUS IOANIS ALBINI 1554 (fotografija: T. Bradara).

Fig. 16 Pazin City Museum, OPUS IOANIS ALBINI 1554 (photo by: T. Bradara).

is the inscription *omnes sancti intercedite pro nobis*. Below the band, it reads *Opus Ioanis Albini / 1554*. On the bowl, above the soundbow and three moulded lines, there is a cross on a two-step pedestal.

Besides these two bells, also preserved in Istria is a cracked bell by Albinus, in the belfry of the Church of St Thomas in Črnigrad above Ročko Polje, with the inscription *sante toma ora pro nobis* and the year Č • F • N • V i.e. 1573 (Fučić 1982, 303). Since there was no thorough and complete study of the preserved bells in Istrian peninsula that were made by Albinus, this paper also presents a list of those found in the literature, and it can be noted that a considerable number of them is concentrated in the interior of Istria. His bells decorated the churches in Hum (1550), Novaki Pazinski (1552), Previž (1552), Senj (Sovinjak) (1552), Cerovlje (1553), Previž (1554), Brkač (1573) and Momjan (1577), (Ambrožič 1993, 69; Gnirs 1917, 20, 41, 42, 77, 78, 104, 112, 113, 114, 142, 143, 144, Abb. 165, 170, 208, 209, 210; *idem* 1924, 51, Abb. 45)<sup>21</sup>.

Master Ioanis Albini (Johannes Albinus) moved from Gorizia<sup>22</sup> to Ljubljana between 1579 and 1588, and the preserved documents from Ljubljana refer to him as a councillor, health supervisor, deputy prefect, and judge. He made cannons as well. He died in 1599 (Ambrožič 1993, 68, 69)<sup>23</sup>. His bells are recognisable by the cross on

<sup>21</sup> Besides those in Istria, his bells were also recorded in Slovenia: Hruševje near Hrenovice (1575), Gradišče near Podgrad (1576 and 1579), Radohova Vas near Pivka (1577), Krogla (1577 and 1579), Šentjurska gora near Tržišče na Dol (1588), Boljunec, Tehovec, Sora near Medvode, Trebnje na Dol (1594), (Ambrožič 1993, 69, 70; Gnirs 1917, 26, 90, Abb. 129). Together with master Lodovicus, he cast a bell for the church in Gradišče near Hrušica (1576) (Gnirs 1917, 68, 69, Abb. 91).

<sup>22</sup> It is stated in the literature (without the mention of sources) that Albinus was born in Venice, where he also had a workshop (Flego 2005, 503; Križman-Zorić 2005, 9). It was also assumed that he was a local bell caster, since many bells were preserved in Istria and feature Glagolitic inscriptions (Bach, Radojković 1956, 15).

<sup>23</sup> Gnirs states that his sons were masters Bernardus and Lodovicus, whose bells in form and decoration resemble Albinus' (Gnirs 1917, 217). Slovenian campanologist Matjaž Ambrožič thinks that Bernardus was Albinus' father, and that Lodovicus was Albinus' son. I thank Matjaž Ambrožič for the information.

To su redom: zvono s crkve Blažene Djevice Marije iz 1710. godine, težine 54 kg, visine 52 cm i promjera otvora 44,5 cm. Natpis na zvonu je *Sancta Helena ora pro nobis*, a na njemu je i prikaz svete Jelene s križem, Raspela i svetog Franje Asiškog. Slijedi zvono iz 15. stoljeća s crkve Svih Svetih, težine 43 kg, visine 55 cm i promjera otvora 39 cm, bez ukrasa i s dvije dekorativne trake širine 2 odnosno 2,5 cm. Iduće je zvono iz 1779. godine, koje je pripadalo župnoj crkvi svetog Petra apostola, težine 573 kg, visine 110 cm i promjera otvora 44,5 cm. Na zvonu se nalazio natpis *A fulgure et tempestate libera nos domine* te u jednom redu prikaz evanđelista, a u drugom svetog Petra, Marije, svetog Pavla, Raspela s anđelima. Natpis: *Rifusa sub r(everendo) d(omino) Petro Cruxilla p(roto) n(otario) a(postolico) a(r)c(hi)pr(esbyter)o et p(arocho) anno domini 1779.*

Na temelju popisa koji su mu poslali biskupi, monsinjor Giovanni Costantini 1919. godine navodi šest zvana koja su uništena i/ili odnesena iz Gologorice za vrijeme 1. svjetskog rata (Costantini 1919, 49). Someda, osim zvana s crkve svete Jelene u blizini Gologorice koje je vraćeno restitucijom i danas se nalazi u Muzeju grada Pazina, spominje i dva zvana koja su imala povijesno-umjetničku vrijednost i koja su spašena te ostala u zvoniku nakon rekvizicije za vrijeme 2. svjetskog rata. Radi se o zvonima crkve svetog Petra i Pavla iz 1300. i 1500. godine (Someda 1961, 151). S dozom opreza može se pretpostaviti da se radi upravo o zvonima koja se i danas nalaze u zvoniku, tj. onima majstora Nikole iz 14. (1364. god.) i majstora Albinusa iz 16. stoljeća (1573. god.) (sl. 17).



Sl. 17 Gologorica, zvonik crkve svetih Petra i Pavla. Zvona iz 1364. i 1573. godine (fotografija: T. Bradara).

Fig. 17 Gologorica, bell tower of the Church of St Peter and Paul. Bells from 1364. and 1573 (photo by: T. Bradara).

## ZAKLJUČAK

Danas se u Gologorici, u zvoniku župne crkve svetih Petra i Pavla nalaze dva zvana povijesno-umjetničke vrijednosti: zvono venecijanskog majstora Nicholausa iz

a two-step pedestal, decorated with tendrils, with the year and the name of the master above it (Fig. 15, 16). According to the years on the bells, he was active from 1550 to 1594.

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In the list of bells requisitioned during the First World War, Gnirs recorded three bells from Gologorica (Gnirs 1917, 67, 68).

Those are: the bell from the Church of the Blessed Virgin Mary from 1710, weighing 54 kg, 52 cm high, and with 44.5 cm in mouth diameter. The inscription on the bell reads *Sancta Helena ora pro nobis*, and it also features depictions of St Helen with the cross, a crucifix, and St Francis of Assisi. Next is a bell from the 15<sup>th</sup> century, from the Church of All Saints, weighing 43 kg, 55 cm in height, and 39 cm in mouth diameter, with no decoration other than two decorative bands, 2 and 2.5 cm wide. Last is a bell from 1779 that belonged to the Parish Church of St Peter the Apostle, weighing 573 kg, 110 cm high, and with 44.5 cm in mouth diameter. The bell featured the inscription *A fulgure et tempestate libera nos domine*, a depiction of the evangelists in one row, and a depiction of St Peter, Mary, St Paul, and the Crucifix with the angels in the other. The inscription: *Rifusa sub r(everendo) d(omino) Petro Cruxilla p(roto) n(otario) a(postolico) a(r)c(hi)pr(esbyter)o et p(arocho) anno domini 1779.*

On the basis of a list he had received from the bishops, Monsignor Giovanni Costantini in 1919 lists six bells that were destroyed and/or removed from Gologorica during the First World War (Costantini 1919, 49). Besides the bell from the Church of St Helen near Gologorica, which was recovered through the restitution and is still in the Pazin City Museum today, Someda also mentions two bells of historical and artistic value that were saved, and that remained in the bell tower after the requisition during the Second World War. These are the bells from the Church of St Peter and Paul, from 1300 and 1500 (Someda 1961, 151). With caution, it can be assumed that these are precisely the bells that are still in the bell tower today, that is, the ones made by master Nicholas in the 14<sup>th</sup> (1364) and master Albinus in the 16<sup>th</sup> century (1573). (Fig. 17)

## CONCLUSION

There are two bells of historical and artistic value in the bell tower of the Parish Church of St Peter and Paul in Gologorica today: the bell made by the Venetian

1364. te zvono majstora iz Goricije Johannesesa Albinusa iz 1573. godine. Gnirs u popisu zvona rekviviranih za vrijeme 1. svjetskog rata navodi da je crkvi pripadalo i zvono izliveno 1779. godine (Gnirs 1917, 67, 68). Mjesto na kojem je ono u zvoniku stajalo danas je međutim upražnjeno. Ta se činjenica može objasniti i nekadašnjom praksom da se prilikom rekvizicije zvona za potrebe kulta u pravilu ostavljalo jedno, rjeđe dva najstarija zvona (Someda 1961, 5). O dvama sačuvanim zvonima svjedoči i Someda, koji je zabilježio zvona koja su izbjegla uništenje nakon rekvizicije u 2. svjetskom ratu (Someda 1961, 151).

U preslicama grobljanske crkve Svih Svetih, s jednim otvorom za zvono, i crkve Blažene Djevice Marije "kod Lokve", s dva otvora, nalazi se po jedno zvono novije izrade. Pretpostavka je da se zvono s posvetnim natpisom svetoj Agati nalazilo u preslici crkve Blažene Djevice Marije i da je kao starije sačuvano, a da je za taljenje predano ono iz 1710. godine. U Gnirsovu katalogu zabilježeno je i zvono bez ukrasa iz 15. stoljeća s crkve Svih Svetih (Gnirs 1917, 67).

Someda u popisu sačuvanih zvona opisuje i zvono iz Gologorice s crkve svete Jelene, majstora Albinusa, iz 1554. godine (Someda 1961, 29-31), a koje se čuva u Muzeju grada Pazina. Najbliža crkva s navedenim titularom nalazila se oko 2,2 km jugoistočno od Gologorice<sup>24</sup>, a u katastru Franje I. iz 1820. godine zabilježena je kao ruševina<sup>25</sup>.

U Gnirsovu katalogu zvona bila su popisana ona namijenjena za taljenje, zvona skinuta s izvornih pozicija te koja su se nalazila u sabirnom centru, spremna za transport. Sva tri zvona navedena u katalogu dimenzijama i težinom odgovaraju zvoniku ili preslicama crkava s kojih su skinuta. Njihova nam sudbina ostaje nepoznata. Možemo se nadati da su spašena i sačuvana te da se možda nalaze u zvoniku/preslici nekih drugih crkava.

master Nicholaus from 1364, and the bell made by the master from Gorizia, Johannes Albinus, from 1573. In the list of bells requisitioned during the First World War, Gnirs states that a bell cast in 1779 also belonged to the church (Gnirs 1917, 67, 68). However, today its place in the bell tower is empty. This fact can be explained by the former practice followed in the occasion of the requisitioning of bells, when, as a rule, usually one or more rarely two of the oldest bells would be kept for cult purposes (Someda 1961, 5). Someda, who recorded bells that escaped destruction after the requisition in the Second World War, also testifies of the two preserved bells (Someda 1961, 151).

In the belfries of the Cemetery Church of All Saints, with one aperture for the bell, and the Church of the Blessed Virgin Mary "near Lokva", with two apertures, there is one bell of more recent design. It is assumed that the bell with the dedicatory inscription to St Agatha used to hang in the belfry of the Church of the Blessed Virgin Mary, and that it stayed preserved as the older one, and that the one from 1710 was handed over for melting. The Gnirs' catalogue also records a bell without decoration from the 15<sup>th</sup> century, from the Church of All Saints (Gnirs 1917, 67).

In the list of the preserved bells, Someda also describes the bell from St Helen's Church in Gologorica, made by master Albinus in 1554 (Someda 1961, 29-31), which is kept in the Pazin City Museum. The closest church with this titular was located about 2.2 km southeast of Gologorica<sup>24</sup>, and was recorded as a ruin in the Cadastre of Francis I of 1820<sup>25</sup>.

The Gnirs' bell catalogue listed those intended for melting, the bells removed from their original positions and stored in the collection centre, ready for transport. All three bells listed in the catalogue have dimensions and weights that correspond to the bell towers or belfries of the churches from which they were removed. Their fate remains unknown to us. We can only hope that they have been saved and preserved, and that they may be found in the bell towers/belfries of some other churches.

<sup>24</sup> Druga crkva svete Jelene smještena je 6 km sjeveroistočno od mjesta, tj. 800 m sjeverozapadno od Paza, i od nje su sačuvani i vidljivi zidovi. Spominje se u vizitaciji pulske biskupije iz 1658. godine (Kudiš Burić, Labus 2003, 172). Obje crkve naznačene su na karti Prve vojne izmjere Unutarnje Austrije (Jozefinski vojni zemljovid) od 1784. do 1785. godine (sveta Jelena kod Paza kao ruševina). Zemljovid na: [www.mapire.eu](http://www.mapire.eu).

<sup>25</sup> Catasto franceschino, Distretto di Pisino, Comune di Moncalvo di Pisino: Mappedel Catasto franceschino, 283 B/09 (1820. - prva četvrtina 19. st.); Elaborati del Catasto franceschino, 435.04. (1818. - 1822.; 1839.).

<sup>24</sup> The other Church of St Helen is located 6 km northeast of the village, i.e. 800 m northwest of Paz, and its walls are preserved and visible today. It is mentioned in the visit of the Diocese of Pula from 1658 (Kudiš Burić, Labus 2003, 172). Both churches are marked on the map of the First Military Survey of Inner Austria (Josephine Military Map) from 1784 to 1785 (St Helen near Paz as a ruin). The map on: [www.mapire.eu](http://www.mapire.eu).

<sup>25</sup> Catasto franceschino, Distretto di Pisino, Comune di Moncalvo di Pisino: Mappedel Catasto franceschino, 283 B/09 (1820 - first quarter of the 19<sup>th</sup> century); Elaborati del Catasto franceschino, 435.04. (1818 - 1822; 1839.).

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