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Prilog poznavanju (rano) srednjovjekovne skulpture poluotoka Pelješca i genezi motiva vegetabilne S-vitice u južnoj Dalmaciji

Autorica donosi neobjavljeni ulomak pilastra oltarne ograde spoliran uz lijevi doprozornik prozorskog otvora naknadno otvorenog u sjevernom zidu središnjeg traveja crkve sv. Kuzme i Damjana (?) odnosno svetišta (prezbiterija) novovjekovne crkve sv. Filipa i Jakova u Prvim Ponikvama na poluotoku Pelješcu. S ciljem rekonstrukcije cjelovite kompozicije tog fragmentarno sačuvanog pilastra i njegove datacije autorica donosi genezu razvoja i inačice motiva vegetabilnih S-vitica u ranosrednjovjekovnoj skulpturi Pelješca i ostatka južne Dalmacije. Na kraju raspravlja o okolnostima i vremenu demontiranja oltarne ograde te ugradnji ulomka pilastra na navedeno mjesto.

Ključne riječi: *(rano)srednjovjekovna skulptura, spolij, vegetabilne S-vitice, Sv. Filip i Jakov (Sv. Kuzma i Damjan), Prve Ponikve.*

A contribution to the study of (early) medieval sculpture on the Pelješac peninsula and the genesis of the motif of the vegetal S-shaped tendril in southern Dalmatia

The author presents a previously unpublished fragment of a pilaster belonging to an altar screen, which was reused as a spolium beside the left jamb of a window subsequently opened in the northern wall of the central bay of the Church of Sts. Cosmas and Damian (?), or the sanctuary (presbytery) of the early modern Church of Sts. Philip and James respectively, in Prve Ponikve on the Pelješac peninsula. With the aim of reconstructing the complete composition of this fragmentarily preserved pilaster and proposing a date for it, the author provides the genesis of the development and the variants of the vegetal S-shaped tendril motif within the early medieval sculpture of Pelješac and the wider region of southern Dalmatia. The discussion concludes with observations concerning the circumstances and dating of the dismantling of the altar screen and the incorporation of the pilaster fragment in its present position.

Keywords: *(early) medieval sculpture, spolium, vegetal S-tendrils, Sts. Philip and James (Sts. Cosmas and Damian), Prve Ponikve*

Crkva sv. Filipa i Jakova nalazi se u pelješkom naselju Prve Ponikve (Metohija), sjeverozapadno od Stona. Smještena je na blagoj padini uz lokalnu prometnicu koja se proteže duž poluotoka, u zaselku Boljenovićima (k. č. zgr. *89, k. o. Boljenovići). Uokolo crkve nalazi se groblje.

U literaturi je poznata od kraja 19. stoljeća, kada je usputno spominje Frano Radić uspoređujući je sa Sv. Đurađem u Ponikvama.[1] Usputno je o crkvi pisao i Cvito Fisković,[2] međutim se njome prvi studioznije pozabavio Igor Fisković. Potonji je autor uočio dvije graditeljske faze crkve te donio prijedlog rekonstrukcije prve faze koju je datirao u zrelo 12. stoljeće. Dogradnju crkvenog broda i prenamjenu ranosrednjovjekovne crkve u svetište ranonovovjekovne nasljednice autor datira u 16. stoljeće, i to na temelju arhivskih dokumenata koji potvrđuju postojanje Bratovštine sv. Filipa i Jakova 1523. godine.[3] Nakon citiranog Fiskovićeva teksta iz sedamdesetih godina prošlog stoljeća crkva je više puta spomenuta u literaturi, ali bez nekih radikalno novih saznanja.[4] Međutim, ni u jednom od citiranih tekstova nije spomenut kameni crkveni namještaj kojim je ranosrednjovjekovna crkva bila opremljena. Također, spomen predmetnog spolija ne nalazimo ni u preglednim tekstovima o ranosrednjovjekovnoj skulpturi Pelješca i južne Dalmacije.[5]

Prilikom obilaska lokaliteta u svibnju 2022. godine uočen je ulomak, najvjerojatnije pilastra oltarne ograde, spoliran uz lijevi doprozornik prozorskog otvora naknadno otvorenog u sjevernom zidu središnjeg traveja ranosrednjovjekovne crkve (sl. 3 i 4). Riječ je o ulomku dimenzija 68 × 9 cm (debljinu nije moguće izmjeriti), isklesanom u vapnencu. Uresna ploha uokvirena je blago istaknutom jednostavnom rubnom profilacijom koja je sačuvana u gornjoj zoni ulomka i na desnoj strani, dok je donji dio pilastra otklesan, kao i lijeva polovica. Usprkos

* Tekst je napisan kao simbolična zahvala na svim dragocjenim stručnim savjetima i informacijama te ujedno kao uspomena na ugodna i nadasve poučna druženja s Vedranom Delonga.

1 Radić 1898, str. 11.

2 Fisković 1960, str. 49.

3 Fisković 1972, str. 33–39.

4 T. Marasović 1978, str. 46, 53, T. XXVII.5; T. Marasović 1994, str. 68, T. XXVI.6; Žile 2003, str. 36–37; Lupis 2000, str. 63–64; Marasović 2013, str. 24–25; Babić 2015, str. 234–235, 242–243, 252.

5 Dračevac 1981, str. 137–155; Jurković 1983, str. 165–184; Jurković 1985, str. 183–199; Peković 2010, str. 175–215; Menalo 2018.

The Church of Sts. Philip and James is located in the settlement of Prve Ponikve (Metohija) on the Pelješac peninsula, north-west of Ston. Positioned on a gentle slope beside the local road that runs along the peninsula, the church lies in the hamlet of Boljenovići (cadastral plot of the structure *89, cadastral municipality of Boljenovići) and is surrounded by a cemetery.

The church has been known in the scholarly literature since the late 19th century, when it was briefly mentioned by Frano Radić, who compared it with St. George in Ponikve.[1] Cvito Fisković also referred to the church, but only in passing,[2] whereas Igor Fisković was the first to subject it to a more systematic analysis. The latter identified two building phases and proposed a reconstruction of the first phase, which he dated to the mature 12th century. Fišković dates the addition of the church nave and the transformation of the early medieval church into the sanctuary of its early modern successor to the 16th century, based on archival documents confirming the existence of the Brotherhood of Sts. Philip and James in 1523.[3] Since the publication of Fisković's study in the 1970s, the church has been repeatedly cited in the scholarly literature, albeit without yielding any radically new findings.[4] None of these studies, however, has addressed the stone church furnishing originally belonging to the early medieval church, nor has the spolium discussed here been included in any of the synthetic studies devoted to the early medieval sculpture of Pelješac and southern Dalmatia.[5]

During a site visit in May 2022, a fragment of what is in all likelihood a pilaster of an altar screen was identified, reused as a spolium beside the left jamb of a window opening, subsequently inserted in the north wall of the central bay of the early me-

* This text was written as a symbolic expression of gratitude for all the valuable professional advice and information, as well as a remembrance of the pleasant and above all highly instructive conversations with Vedrana Delonga.

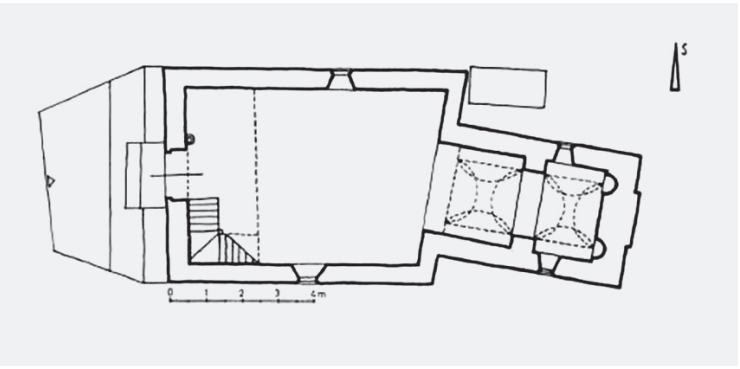
1 Radić 1898, p. 11.

2 Fisković 1960, p. 49.

3 Fisković 1972, pp. 33–39.

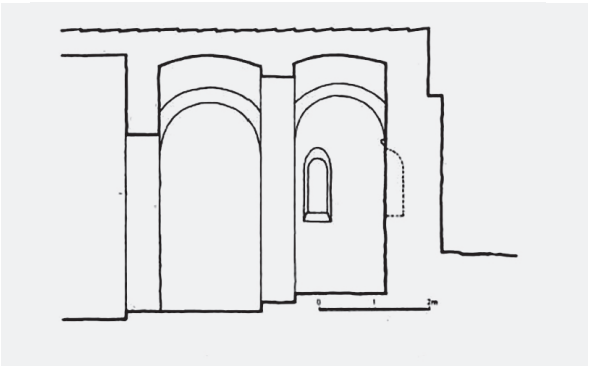
4 T. Marasović 1978, pp. 46, 53, Pl. XXVII.5; T. Marasović 1994, p. 68, Pl. XXVI.6; Žile 2003, pp. 36–37; Lupis 2000, pp. 63–64; Marasović 2013, pp. 24–25; Babić 2015, pp. 234, 235, 242–243, 252.

5 Dračevac 1981, pp. 137–155; Jurković 1983, pp. 165–184; Jurković 1985, pp. 183–199; Peković 2010, pp. 175–215; Menalo 2018.



Sl. 1 - Tlocrt crkve sv. Filipa i Jakova i pripadajućeg joj svetišta koje je zapravo (rano)srednjovjekovna crkva sv. Tudora / sv. Kuzme i Damjana (preuzeto iz Fisković, 1972)

Fig. 1 - Ground plan of the Church of Sts. Philip and James and its sanctuary, which is in fact the (early) medieval Church of St. Theodore / Sts. Cosmas and Damian (taken from Fisković, 1972)



Sl. 2 - Uzdužni presjek crkve sv. Kuzme i Damjana (?) / svetišta novovjekovne crkve Sv. Filipa i Jakova (preuzeto iz Fisković, 1972)

Fig. 2 - Longitudinal cross-section of the Church of Sts. Cosmas and Damian (?) / the sanctuary of the early modern Church of Sts. Philip and James (taken from Fisković, 1972)

otklesanim segmentima pilastra moguće je raspoznati kompoziciju ukrasnog polja. Ploha unutar okvira ispunjena je motivom troprute vegetabilne vitice koja se ritmično izvija u formi slova *S* tvoreći niz kružnih polja (na ulomku su djelomično sačuvana tri) ispunjenih motivom trolista ili četverolatične rozete – naime, samo je u središnjem medaljonu sačuvan jedan listić/latica te se lijevo od nje nazire još jedna, djelomično otučena. Nad jedinim sačuvanim listićem/laticom vidljiv je i listić koji izrasta iz glavne *S*-vitice, na temelju kojeg je – uz pomoć analogija[6] – moguće pretpostaviti postojanje više takvih listića, koncentrično postavljenih uokolo trolista / četverolatične rozete. Motivom ljiljana popunjene su trokutaste plohe između dviju susjednih *S*-vitica i jednostavne obrubne profilacije.

U nastavku ćemo pokušati ponuditi dataciju navedenog spolija, a pri tome će nam pomoći ekskurs o različitim varijacijama i svojevrsnoj genezi ovog motiva na poluotoku Pelješcu i u ostatku južne Dalmacije.[7]

Motiv vegetabilnih *S*-vitica zauzima posebno mjesto u repertoaru motiva ranosrednjovjekovne skulpture južne Dalmacije, u kojoj je prisutan od kraja 8. / početka 9. stoljeća (*Klesarska radionica iz*

dieval church (Figs. 3–4). The fragment measures 68 × 9 cm (its thickness cannot be measured) and is carved from limestone. The decorated surface is framed by a slightly projecting plain border moulding that has been preserved in the upper zone of the fragment and along its right side, while the lower portion and the left half of the pilaster have been hewn away. Despite the loss of carved segments on the pilaster, the composition of the ornamental field can still be discerned. The surface within the frame is filled with a three-ribbon vegetal tendril curving rhythmically in the form of the letter *S* and creating a sequence of circular fields (three of which are partially preserved on the fragment) filled with the motif of a trefoil or a four-petalled rosette. In fact, only a single leaflet/petal is preserved in the central medallion, while another, partially damaged one, is visible to its left. Above the only preserved leaflet/petal appears an additional small leaf emerging directly from the main S-shaped tendril. On the basis of this feature, and supported by analogies,[6] it may be assumed that several such small leaves originally surrounded the trefoil/four-petalled rosette in a concentric arrangement. The triangular spaces between two adjacent *S*-shaped tendrils and the plain border moulding are filled with lily motifs.

In the following section, an attempt will be made to establish a date for the aforementioned spolium. To this end, a brief excursus on the various forms and the development of this motif on the Pelješac

6 Usp. bilj. 33.

7 Namjera sljedećih redaka nije navesti svaki ulomak kamenog crkvenog namještaja na kojem je uočljiv ovaj motiv, već samo detektirati radionice u kojima se ovaj motiv pojavljuje, u kojim varijacijama i u kojem vremenskom intervalu.

6 Cf. fn. 33.



Sl. 3 - Sjeverno pročelje ranosrednjovjekovne crkve sa spoliranim pilastrom (foto: K. Babić Džaja)
Fig. 3 - North façade of the early medieval church with the re-used pilaster (spolium) (photo: K. Babić Džaja)

vremena kotorskog biskupa Ivana)[8] sve do ranoromaničke faze skulpture recentno atribuirane oltarnoj ogradi Sv. Marije Mandaljene u Stonskom polju.[9] Navedeni motiv sastoji se od primarne i sekundarne stabljike na način da iz koljenca[10] primarne stabljike izrasta sekundarna stabljika – postavljena nad njom te skupa s njom tvori kružno polje – kao i primarna stabljika sljedećeg segmenta vegetabilne *S*-vitice. Tijekom tristotinjak godina i u okviru nekoliko prepoznatih radionica koje su djelovale od Pelješca do Boke kotorske, motiv vegetabilnih *S*-vitica doživio je nekoliko inačica koje se razlikuju prema četirima osnovnim pojavnostima: morfologiji vegetabilne *S*-vitice, oblikovanju koljenca na mjestu račvanja primarne i sekundarne vitice, potom motivima kojima su ispunjena kružna polja formirana unutar oblih završetaka *S*-vitica te, najzad, motivima kojima su

8 Zornija 2016, str. 88–118.

9 Babić 2024, str. 401–418. Prethodno u literaturi spominjani u kontekstu Gospe od Lužina (literatura citirana u Babić 2024).

10 Za *koljence* je u stručnoj povijesnoumjetničkoj literaturi korišten i termin *brakteja* (usp. Matetić Poljak 2020, str. 211–252), dok botaničari najčešće koriste termin *nodij*. Na konstruktivnoj raspravi o terminologiji zahvaljujem profesoricama dr. sc. Danieli Matetić Poljak, doc. s Umjetničke akademije Sveučilišta u Splitu i agronomki Aniti Pamuković s Veleučilišta *Marko Marulić* u Kninu.

peninsula and in the wider region of southern Dalmatia will prove useful.[7]

The motif of the vegetal *S*-shaped tendril occupies a prominent place within the repertoire of early medieval sculpture in southern Dalmatia, where it is attested from the end of the 8th / beginning of the 9th century (the *Stonemason Workshop from the Time of Bishop John of Kotor*)[8] to the early Romanesque phase of sculpture, recently attributed to the altar screen of St. Mary Magdalene in the field of Ston.[9] This motif consists of a primary and secondary stem, whereby from the node[10] of the primary stem emerges its secondary offshoot positioned above it, together forming a circular field, while simultaneously generating the primary stem of the next segment of the vegetal S-shaped tendril. Over the course of approximately three centuries, and within several identified workshops that were active between Pelješac and the Bay of Kotor, the motif of the vegetal S-shaped



Sl. 4 - Spolirani ulomak pilastra oltarne ograde (foto: K. Babić Džaja; grafička obrada: B. Džaja)
Fig. 4 - Re-used fragment (spolium) of the altar screen pilaster (photo: K. Babić Džaja; graphic editing: B. Džaja)

7 The intention of the following passages is not to list every fragment of stone church furnishing on which this motif appears, but rather to identify the workshops in which it appears, the variations in which it occurs, and the chronological span of its use.

8 Zornija 2016, pp. 88–118.

9 Babić 2024, pp. 401–418. Previously discussed in the literature in the context of Our Lady of Lužina (literature cited in Babić 2024).

10 In specialist art-historical literature, the term *bract* has also been used for the *node* (cf. Matetić Poljak 2020, pp. 211–252), while botanists most commonly use the term *nodium*. I am grateful for the constructive discussion of this terminology to professors Daniela Matetić Poljak, PhD, of the Arts Academy of the University of Split and to the agronomist Anita Pamuković of the University of Applied Sciences Marko Marulić in Knin.



Sl. 5 - Motiv vegetabilnih *S*-vitica na odabranim primjerima *Klesarske radionice iz vremena kotorskog biskupa Ivana*: 1. Ulomci arkade ciborija, depo katedrale sv. Tripuna u Kotoru; 2. Pluteji, depo katedrale sv. Tripuna u Kotoru; 3. pilastri iz Kotora i Gabrila (zasebne fotografije preuzete iz Zornija, 2016; grafička obrada: L. Borovac)

Fig. 5 - The motif of vegetal S-shaped tendrils on selected examples of the Stonemason Workshop from the Time of Bishop John of Kotor: 1. Fragments of an arcade of a ciborium, storage space of the Cathedral of St. Tryphon in Kotor; 2. Plutei, storage space of the Cathedral of St. Tryphon in Kotor; 3. Pilasters from Kotor and Gabrilo (individual photographs taken from Zornija, 2016; graphic editing: L. Borovac)

ispunjene male trokutaste površine iznad mjesta račvanja *S*-vitica.

Krenimo od morfologije osnovnog motiva – vegetabilne *S*-vitice najčešće su troprute, a iznimku predstavlja *Klesarska radionica iz vremena kotorskog biskupa Ivana* u čijim radovima uočavamo i jednoprute te dvoprute vegetabilne *S*-vitice[11] (sl. 5). Troprute *S*-vitice prisutne su na ulomcima datiranim od prve polovine 9. stoljeća sve do početka 11. stoljeća, ali se izvedba ipak razlikuje. Dok su na mramornom pluteju iz dubrovačke crkve sv. Stjepana,[12] slično kao i na pluteju iz Sv. Mihaila u Kotoru ili na pluteju s Privlake (*Kotorska klesarska radionica*[13]), prutovi uži i plošniji (sl. 6), što vrijedi i za ulomke okvira prozora i portala iz crkve sv. Mihajla kod



Sl. 6 - Motiv vegetabilnih *S*-vitica na odabranim primjerima *Kotorske klesarske radionice*: 1. Ulomak mramornog pluteja Sv. Stjepana u Dubrovniku; 2. Ulomak pluteja Sv. Mihaila u Kotoru; 3. Plutej s Prevlake (zasebne fotografije preuzete iz Jakšić, 2015; grafička obrada: L. Borovac)

Fig. 6 - Motif of vegetal S-shaped tendrils on selected examples of the Stonemason Workshop of Kotor: 1. Fragment of the marble pluteus from St. Stephen in Dubrovnik; 2. Pluteus fragment from St. Michael in Kotor; 3. Pluteus from Prevlaka (individual photographs taken from Jakšić, 2015; graphic editing: L. Borovac)

tendril underwent a number of transformations distinguishable by four principal features: the morphology of the vegetal S-shaped tendril itself, the shaping of the node at the point where the primary

11 Zornija 2016, *passim*.

12 M. Jurković smješta ovaj reljef u *Prvi sloj Sv. Stjepana* te ne iznosi prijedlog o preciznijoj dataciji, osim zaključka da je nastao prije polovine 9. stoljeća, kada datira drugu fazu skulptorske produkcije južne Dalmacije (Jurković 1985, str. 190, 195). Ž. Peković ulomak smješta u *Prvi sloj skulpture iz početka 9. stoljeća* (Peković 2010, str. 184–187, sl. 169.5). R. Menalo ulomak mramornog pluteja iz Sv. Stjepana datira u 8./9. stoljeće (Menalo 2018, str. 68, sl. 2).

13 Ovaj naziv klesarskoj produkciji prve polovine 9. stoljeća nadjenula je M. Zornija (Zornija 2014, str. 135–182, 267–452). Sličnost reljefa pronađenih u Kotoru i Dubrovniku te okolici prethodno je prepoznata u literaturi pod drugim nazivima: *Predromanička klesarska radionica u južnoj Dalmaciji* (Jakšić 2015, str. 133–178) i *Bokeljska klesarska radionica* (Vežić 2005, str. 94–102).



Sl. 7 - Motiv vegetabilnih *S*-vitica na arhitektonskoj dekoraciji Sv. Mihajla kod Stona: 1. Ulomak nadvratnika; 2. Ulomak natprozornika; 3-5. Ulomci dovratnika (zasebne fotografije preuzete iz Peković 2010; grafička obrada: L. Borovac)

Fig. 7 - Motif of vegetal S-tendrils on the architectural decoration of St. Michael near Ston: 1. Lintel fragment; 2. Window-lintel fragment; 3–5. Jamb fragments (individual photographs taken from Peković 2010; graphic editing: L. Borovac)

Stona[14] (sl. 7), u zrelom 10. stoljeću (skulptura Sv. Petra Velikoga u Dubrovniku)[15] (sl. 8), 11. (portal Sv. Kuzme i Damjana u Dubrovniku,[16] Janjina – Pe-

and secondary stems branch off, the motifs filling the circular fields enclosed by the rounded terminals of the S-tendril, and, lastly, the motifs filling the small triangular surfaces above the bifurcation points of the *S*-tendrils.

Beginning with the morphology of the principal motif, vegetal S-tendrils are most commonly executed as triple-ribbon forms. An exception is the work of the *Stonemason Workshop from the Time of Bishop John of Kotor*, because it also features single-ribbon and two-ribbon vegetal *S*-tendrils[11] (Fig. 5). Three-ribbon *S*-tendrils are attested on fragments dated from the first half of the 9th century to the beginning of the 11th century, yet the execution varies considerably. While the ribbons are narrower and flatter (Fig. 6) on the marble pluteus from the Church of St. Stephen in Dubrovnik,[12] as well as on the pluteus from the Church of St. Michael in Kotor or the pluteus from Prevlaka (*Stonemason Workshop of Kotor*)[13], a feature likewise observed on fragments of window and portal frames from the Church of St. Michael near Ston[14] (Fig. 7), the ribbons in the mature 10th century (the sculpture of St. Peter the Great in Dubrovnik),[15] (Fig. 8) in the

[14] M. Jurković ih smješta u *Prvi sloj pelješke skulpture* iz prve polovine 9. stoljeća, dok ih Ž. Peković smješta u *Treći sloj skulpture iz prve polovine 10. stoljeća* (Jurković 1985, str. 186, 190, 195; Peković 2010, str. 193–194, sl. 181.4–5, 8, 10–11).

[15] M. Jurković u korpusu skulpture koja je pripadala Sv. Petru Velikome prepoznaje dvije faze – *Prvi sloj Sv. Petra* iz sredine 9. stoljeća i *Drugi sloj Sv. Petra* koji datira od polovine 10. do polovine 11. stoljeća. Ž. Peković smatra da je cijela kamena oprema crkve nastala u jednom mahu te je naziva *Četvrtim slojem skulpture iz druge polovine 10. stoljeća* (Jurković 1985, str. 190–191, 195–196; Peković 2010, str. 193–194, sl. 181.4–5, 8, 10–11).

[16] Prema kronologiji M. Jurkovića, portal spada u četvrtu, *pretposljednju fazu pleterne skulpture južne Dalmacije*, uz *Drugi sloj Sv. Petra*, koju datira od polovine 10. do polovine 11. stoljeća. Ž. Peković portal smješta

[11] Zornija 2016, *passim*.

[12] M. Jurković places this relief within the *First Layer of St. Stephen* and does not propose a more precise date, apart from concluding that it was created before the mid-9th century, when he dates the second phase of sculptural production in southern Dalmatia (Jurković 1985, pp. 190, 195). Ž. Peković places the fragment within *the First layer of sculpture from the beginning of the 9th century* (Peković 2010, pp. 184–187, Fig. 169.5). R. Menalo dates the fragment of the marble pluteus from St. Stephen to the 8th /9th century (Menalo 2018, p. 68, Fig. 2).

[13] This designation for the stonemason production of the first half of the 9th century was introduced by M. Zornija (Zornija 2014, pp. 135–182, 267–452). The similarities among the reliefs found in Kotor, Dubrovnik and the surrounding area had previously been recognised in the literature under other names: *The pre-Romanesque stonemason workshop in southern Dalmatia* (Jakšić 2015, pp. 133–178) and the *Stonemason workshop of the Bay of Kotor* (Vežić 2005, pp. 94–102).

[14] M. Jurković places them within the *First layer of sculpture on Pelješac*, dated to the first half of the 9th century, whereas Ž. Peković assigns them to the *Third layer of sculpture from the first half of the 10th century*. Jurković 1985, pp. 186, 190, 195; Peković 2010, pp. 193–194, Figs. 181.4, 5, 8, 10, 11.

[15] Within the sculptural corpus once belonging to St Peter the Great, M. Jurković distinguishes two phases — the *First layer of St. Peter*, dated to the mid-9th

lješac[17]) (sl. 9 i 10) i početkom 12. stoljeća (oltarna ograda Sv. Marije Mandaljene u Stonskom polju[18]) (sl. 14.1–2) prutovi su širi, trokutastog presjeka i dubljih „brazda" među njima, dakle plastičniji.

Sljedeći razlikovni element koji smo izdvojili jest mjesto račvanja vegetabilne *S*-vitice koje je najčešće naznačeno vrpcom koja može biti jednopruta, dvopruta, tropruta ili, pak, stiliziranim koljencem kao vjernijim prikazom prizora iz botaničkog svijeta. Jednoprute vrpce na navedenom mjestu prepoznatljivost su *Klesarske radionice iz vremena kotorskog biskupa Ivana* i *Kotorske klesarske radionice* (sl. 5 i 6). Potonja klesarska radionica ima vrlo prepoznatljiv način oblikovanja račvanja vitice: središnji prut primarne troprute stabljike pred račvanje se širi tvoreći „čašku" iz koje izrasta sekundarna stabljika i, nasuprot njoj, primarna stabljika sljedećeg segmenta vegetabilne *S*-vitice. Jednoprute vrpce na mjestu račvanja vidljive su u skulpturi Sv. Mihajla u Stonu, konkretno na ulomku dovratnika i nadvratnika[19] (sl. 7.1, 3). Zanimljivo je da istodobno datirana skulptura Sv. Mihajla nema na isti način izveden ovaj detalj vegetabilnih *S*-vitica, pa tako na jednom natprozorniku susrećemo koljenca na račvanju vitica[20] (sl. 7.2). Dvoprute vrpce

u *Peti sloj skulpture iz prve polovine 11. stoljeća* (Jurković 1985, str. 191, 196; Peković 2010, str. 196, sl. 183).

17 Ranosrednjovjekovna crkva sv. Jurja na brdu Sudurađu kod Janjine nije sačuvana, već samo njezina skulptura. O istraživanjima poduzetima na ovom lokalitetu u prvoj polovini 20. stoljeća vidi Bjelovučić 1928, str. 118–122. Skulpturu ovog lokaliteta M. Jurković smješta u *Drugi sloj pelješke skulpture* odnosno *Četvrtu, pretposljednju fazu pleterne skulpture južne Dalmacije* koju datira od sredine 10. do prve polovine 11. stoljeća, dok Ž. Peković u skulpturi koja je pripadala Sv. Jurju kod Janjine prepoznaje dvije faze: raniju (*Drugi sloj skulpture iz druge polovine 9. stoljeća*) i kasniju (*Šesti sloj skulpture iz druge polovine 11. stoljeća*); potonjem sloju pripada ulomak kamenog dovratnika na kojem je uočljiv motiv vegetabilnih *S*-vitica (Jurković 1985, str. 188, 196; Peković 2010, str. 188–193, 199–203, sl. 186).

18 Babić 2024, str. 401–418.

19 Ulomak nadvratnika i ulomak dovratnika. M. Jurković ih smješta u *Prvi sloj pelješke skulpture* iz prve polovine 9. stoljeća, dok ih Ž. Peković smješta u *Treći sloj skulpture iz prve polovine 10. stoljeća* (Jurković 1985, str. 186, 190, 195; Peković 2010, str. 193–194, sl. 181.4, 8).

20 Osim različitog oblikovanja račvanja vitica, uočljiva je veća kvaliteta izrade i izraženiji plasticitet natprozornika u odnosu na ostale komade datirane u ovu fazu

11th century (the portal of Sts. Cosmas and Damian in Dubrovnik,[16] Janjina on Pelješac[17]) (Figs. 9–10), and at the beginning of the 12th century (the altar screen of St. Mary Magdalene in the field of Ston[18]) (Fig. 14.1–2), are broader, triangular in section, with deeper grooves between them, and thus markedly more plastic.

The next distinguishing feature singled out here is the point of bifurcation of the vegetal *S*-tendril, which is most commonly marked either by a band, executed as a single-, two- or three-ribbon element, or by a stylised node intended as a more faithful rendering of the botanical model. Single-ribbon bands at this bifurcation are characteristic of the *Stonemason Workshop from the Time of Bishop John of Kotor* and of the *Stonemason Workshop of Kotor* (Figs. 5–6). The latter workshop has a very distinctive form of bifurcation, namely, the central ribbon of the three-ribbon primary stem widens just before the bifurcation, forming a "calyx" from which the secondary stem emerges and, opposite to

century, and the *Second layer of St Peter*, dated from the mid-10th to the mid-11th century. Ž. Peković, by contrast, holds that the entire stone furnishing of the church was produced in a single campaign, which he terms the *Fourth layer of sculpture from the second half of the 10th century.* Jurković 1985, pp. 190–191, 195, 196; Peković 2010, pp. 193–194, Figs. 181.4, 5, 8, 10, 11.

16 According to the chronology proposed by M. Jurković, the portal belongs to the *fourth, penultimate phase of interlace sculpture in southern Dalmatia*, alongside the *Second layer of St. Peter*, which he dates from the mid-10th to the mid-11th century. Ž. Peković places the portal within the *Fifth layer of sculpture from the first half of the 11th century.* Jurković 1985, pp. 191, 196; Peković 2010, p. 196, Fig. 183.

17 The early medieval Church of St George on Sudurađ hill near Janjina has not survived, only its sculpture. For the investigations carried out at this site in the first half of the 20th century, see: Bjelovučić 1928, pp. 118–122. M. Jurković assigns the sculpture from this site to the *Second layer of sculpture on Pelješac*, i.e. the *fourth, penultimate phase of interlace sculpture in southern Dalmatia*, dated from the mid-10th to the first half of the 11th century, whereas Ž. Peković recognises two phases within the sculpture once belonging to St. George near Janjina: an earlier one (the *Second layer of sculpture from the second half of the 9th century*) and a later one (the *Sixth layer of sculpture from second half of the 11th century*); to the latter layer belongs the fragment of the stone jamb bearing the motif of vegetal S-tendrils. Jurković 1985, pp. 188, 196; Peković 2010, pp. 188–193, 199–203, Fig. 186.

18 Babić 2024, pp. 401–418.

na mjestu račvanja vitica uočljive su na skulpturi iz Janjine[21] (sl. 10) i dubrovačkog Sv. Petra Velikoga[22] (sl. 8.2, 5, 7). U korpusu skulpture potonje crkve nailazimo i na drukčije oblikovano mjesto račvanja vegetabilne *S*-vitice. Naime, koljenca su uočljiva na ulomcima dovratnika portala (reupotrijebljeni kao središnji nosači izduženog otvora nekadašnjeg samostanskog parlatorija, danas u koncertnoj dvorani Muzičke škole *Luka Sorkočević* u Dubrovniku), zatim na *pluteju D* i na ulomcima *stranica B* velikog ciborija[23] (sl. 8.1, 3, 6). Tropruta vrpca na mjestu račvanja vegetabilne *S*-vitice za sada je primijećena samo na okvirima prozora Sv. Mihajla u Stonu[24] (sl. 11). Stilizirana koljenca na mjestima račvanja vegetabilnih *S*-vitica prisutna su na prethodno spomenutim ulomcima iz Sv. Mihajla u Stonu (sl. 7.2, 4–5) i Sv. Petra Velikoga u Dubrovniku (sl. 8.1, 3, 6) kao i na portalu Sv. Kuzme i Damjana u Dubrovniku[25] (sl. 9) te na dvama pilastrima i dovratniku

it, the primary stem of the next segment of the vegetal *S*-tendril. Single-ribbon bands at the bifurcation are visible in the sculpture of St. Michael in Ston — specifically on a jamb fragment and a lintel fragment[19] (Figs. 7.1, 3). It is noteworthy, however, that sculptural elements from St. Michael, dated to the same period, do not feature an execution of the vegetal S-shaped tendrils in the same manner. Namely, on one window lintel, for instance, nodes are found at the bifurcation of the tendrils[20] (Fig. 7.2). Two-ribbon bands at the bifurcation of the tendrils are visible on the sculpture in Janjina[21] (Fig. 10) and from St. Peter the Great in Dubrovnik[22] (Fig. 8.2, 5, 7). The sculptural corpus of the latter church also includes a different form of the bifurcation point of the S-shaped tendrils, namely, nodes appear on the jamb fragments of the portal (re-used as the central supports of the elongated opening of the former monastic parlatorium, today in the concert hall of

skulpture Sv. Mihajla (iako svi ulomci imaju prepoznatljiv motiv trokutića kojima je uokvirena kompozicija). Usp. Jurković 1985, str. 185–188, crtež 1; Peković 2010, str. 193–195, sl. 181.5.

21 Vidi bilj. 16.

22 Ulomak ograde prilaznog stubišta ambona, *plutej B*, *pilastar C*. Usp. Peković 2010, str. 123–124, sl. 94; 128, sl. 97–98; 138, sl. 116–117; 195–196. Citirani autor skulpturu Sv. Petra smatra *Četvrtim slojem skulpture iz druge polovine 10. stoljeća*. Dataciju prihvaća i Menalo 2018, str. 82, 88, 100, sl. 32, 50, 69. Prethodno je M. Jurković u korpusu skulpture atribuirane ovoj crkvi raspoznao dvije faze – *Prvi sloj Sv. Petra* (druga faza skulpture južne Dalmacije iz sredine 9. stoljeća) i *Drugi sloj Sv. Petra* (u koji spada i portal Sv. Kuzme i Damjana, a koji je istodoban *Drugom sloju Pelješca*; četvrta, *pretposljednja faza pleterne skulpture južne Dalmacije* datirana od polovine 10. do polovine 11. stoljeća). Iako njihove fotografije nisu donesene u Jurkovićevu tekstu, za pretpostaviti je da izdvojeni ulomci s dvoprutom vrpcom na račvanju vitica spadaju u *Drugi sloj Sv. Petra*. Usp. Jurković 1985, str. 190–191, 195–196.

23 Peković 2010, str. 121, sl. 82–83, 91; 129–130, sl. 101–102; 148–149, sl. 132; Menalo 2018, str. 82, sl. 31.

24 M. Jurković ih smješta u *Drugi sloj pelješke skulpture* (četvrta, *pretposljednja faza pleterne skulpture južne Dalmacije*, polovina 10. – polovina 11. stoljeća), a Ž. Peković u *Šesti sloj skulpture iz druge polovine 11. stoljeća* (Jurković 1985, str. 186, 188, 196; Peković 2010, str. 199–202, sl. 185).

25 Vidi bilj. 15. Prema kronologiji M. Jurkovića, portal spada u četvrtu, *pretposljednju fazu pleterne skulpture južne Dalmacije*, uz *Drugi sloj Sv. Petra*, koju datira od polovine 10. do polovine 11. stoljeća. Ž. Peković

19 M. Jurković places the lintel fragment and jamb fragment into the *First layer of sculpture on Pelješac*, dated to the first half of the 9th century, while Ž. Peković assigns them to the *Third layer of sculpture from the first half of the 10th century*. Jurković 1985, pp. 186, 190, 195; Peković 2010, pp. 193–194, Figs. 181.4, 8.

20 In addition to the differing shape of the tendril bifurcation, this window lintel also displays superior workmanship and more pronounced plasticity compared with the other pieces dated to this phase of sculpture of St. Michael (although all the fragments share the distinctive motif of small triangles framing the composition). Cf. Jurković 1985, pp. 185–188, drawing 1; Peković 2010, pp. 193–195, Fig. 181.5.

21 See fn. 16.

22 Fragment of the parapet of the ambon staircase, *pluteus B*, *pilaster C*. Cf. Peković 2010, pp. 123–124 (Fig. 94), 128 (Figs. 97–98), 138 (Figs. 116–117), 195–196. The cited author considers the sculpture of St Peter to be the *Fourth layer of sculpture from the second half of the 10th century*. This dating is also accepted by Menalo 2018, pp. 82, 88, 100, Figs. 32, 50, 69. Previously, M. Jurković had distinguished two phases within the sculptural corpus attributed to this church — the *First layer of St. Peter* (the second phase of the sculpture of southern Dalmatia from the mid-9th century) and the *Second layer of St. Peter* (which also includes the portal of Sts. Cosmas and Damian, contemporaneous with the *Second layer of sculpture on Pelješac*; the fourth, *penultimate phase of interlace sculpture in southern Dalmatia*, dated from the mid-10th to the mid-11th century). Although Jurković did not publish photographs of them, it is reasonable to assume that the respective fragments with a two-ribbon band at the tendril bifurcation belong to the *Second layer of St. Peter*. Cf. Jurković 1985, pp. 190–191, 195, 196.

Sv. Marije Mandaljene (u starijoj literaturi ulomci su atribuirani Gospi od Lužina) u Stonskom polju.[26]

Motivi kojima su ispunjena kružna polja koja formiraju *S*-vitice također su jedna od varijabli osnovnog motiva. Kružne plohe najčešće su ispunjene ljiljanima[27] čija bočna vitica prerasta u voluticu,[28] bršljanov listić,[29] trolist[30] ili četverolatičnu rozetu.[31] Rjeđe su kružna polja ispunjena virovitim rozetama[32] ili, pak, trolistom[33] odnosno četverolatičnom rozetom okruženom listićima koji izrastaju iz glavne *S*-vitice.[34]

Preostaje nam još prokomentirati motive kojima su ispunjene male trokutaste površine iznad mjesta račvanja *S*-vitica. U poznatom korpusu ranosrednjovjekovne skulpture južne Dalmacije na navedenim površinama moguće je uočiti nekoliko motiva:



Sl. 8 - Motiv vegetabilnih *S*-vitica na arhitektonskoj dekoraciji i liturgijskim instalacijama Sv. Petra Velikoga u Dubrovniku: 1. Ulomci dovratnika; 2. Ulomak ograde pristupnog stubišta ambona; 3. Ulomak *stranice B* velikog ciborija; 4. Monolitni *pilon A*; 5. *Plutej B*; 6. *Plutej D*; 7. *Pilastar C* (zasebne fotografije preuzete iz Peković 2010; grafička obrada: L. Borovac)

Fig. 8 - Motif of vegetal S-tendrils on the architectural decoration and liturgical installations of St. Peter the Great in Dubrovnik: 1. Jamb fragments; 2. Fragment of the parapet of the ambon staircase; 3. Fragment of side B of the large ciborium; 4. Monolithic pylon A; 5. Pluteus B; 6. Pluteus D; 7. Pilaster C (individual photographs taken from Peković 2010; graphic editing: L. Borovac)

portal smješta u *Peti sloj skulpture iz prve polovine 11. stoljeća* (Jurković 1985, str. 191, 196; Peković 2010, str. 196, sl. 183).

26 Babić 2024, str. 407–408 (fig. 6 – *pilaster 1, pilaster 2*). Autorica rekonstruiranu oltarnu ogradu datira na izmaku 11. ili u 12. stoljeće.
Navedene pilastre i dovratnik prethodno je M. Jurković kronološki opredijelio u *Drugi sloj pelješke skulpture* (četvrta, *pretposljednja faza pleterne skulpture južne Dalmacije*, polovina 10. – polovina 11. stoljeća), a Ž. Peković sugerirao je da se radi o ranoromaničkoj skulpturi (Jurković 1985, str. 186, 188, 196; Peković 2010, str. 183).

27 *Kotorska klesarska radionica*. Usp. bilj. 13 i sl. 6.

28 Zamjetno na artefaktima *Klesarske radionice iz vremena kotorskog biskupa Ivana* i *Kotorske klesarske radionice* (u objema radionicama zamjetan je izostanak *horror vacui* i unutar kružnih polja) (sl. 5), potom na ogradi prilaznog stubišta ambona Sv. Petra Velikoga u Dubrovniku (usp. bilj. 22 i sl. 8.2), okvirima prozora Sv. Mihajla kod Stona (usp. bilj. 24 i sl. 11) te dovratniku iz Janjine (usp. bilj. 17 i sl. 10).

29 *Plutej B* i *D* iz Sv. Petra Velikoga u Dubrovniku (usp. bilj. 22–23 i sl. 8.5–6).

30 Portal Sv. Kuzme i Damjana u Dubrovniku (usp. bilj. 16 i sl. 9).

31 Doprozornici Sv. Mihajla na Koločepu. Kataloški obrađeni u Šeparović 2000, str. 31. Usp. sl. 12 ovog teksta.

32 Ulomci nadvratnika i dovratnika Sv. Mihajla kod Stona (usp. bilj. 19 i sl. 7.1, 3–5), ulomci portala (reuportrijebljeni kao okviri samostanskog parlatorija; usp. bilj. 23 i sl. 8.1) i *pilon A* (Peković 2010, str. 97–100; usp. sl. 8.4 ovog teksta) Sv. Petra Velikoga u Dubrovniku.

33 Pilastri oltarne ograde Sv. Marije Mandaljene u Stonskom polju (usp. bilj. 26 i sl. 14.1–2).

34 Natprozornik iz Sv. Mihajla kod Stona (usp. bilj. 19 i sl. 7.2) i *pilastar C* iz Sv. Petra Velikoga u Dubrovniku (usp. bilj. 22 i sl. 8.7).

the *Luka Sorkočević* Music School in Dubrovnik), on *pluteus D*, and on fragments of *side B* of the large ciborium[23] (Fig. 8.1, 3, 6). Three-ribbon bands at the bifurcation of the vegetal *S*-tendril have so far been noted only on the window frames of St. Michael in Ston[24] (Fig. 11). Stylised nodes at the bi-

23 Peković 2010, pp. 121 (Figs. 82, 83, 91), 129–130 (Figs. 101, 102), 148–149 (Fig. 132); Menalo 2018, p. 82, Fig. 31.

24 M. Jurković places them within the *Second layer of sculpture on Pelješac* (the fourth, *penultimate phase of interlace sculpture in southern Dalmatia*, mid-10th to mid-11th century), whereas Ž. Peković assigns them to the *Sixth layer of sculpture from the second half of*



Sl. 9 - Detalj portala Sv. Kuzme i Damjana u Dubrovniku (preuzeto iz Peković 2010)
Fig. 9 - Detail of the portal of Sts. Cosmas and Damian in Dubrovnik (taken from Peković 2010)

troprute trokutiće,[35] trokutaste pupoljke,[36] dvolist,[37] trolist,[38] ljiljan[39] i iznimno voluticu.[40] Također, krajem 8. i tijekom prve polovine 9. stoljeća plohe nad račvanjima *S*-vitica ostajale su prazne, što je karakteristično za *Klesarsku radionicu iz vremena kotorskog biskupa Ivana* i *Kotorsku klesarsku radionicu*.[41]

35 Dovratnik iz Janjine. Usp. bilj. 17 i sl. 10.

36 Ulomak mramornog pluteja iz Sv. Stjepana u Dubrovniku (usp. bilj. 12 i sl. 6.1); *pilastar C*, ograda pristupnog stubišta ambona i *plutej D* iz Sv. Petra Velikoga u Dubrovniku (usp. bilj. 22–23 i sl. 8.7, 2, 6) te reljefno obrađeni prozorski okviri Sv. Mihajla kod Stona (usp. bilj. 24 i sl. 11).

37 Nadvratnik i ulomci dovratnika Sv. Mihajla kod Stona (usp. bilj. 19 i sl. 7.1, 3–5), *plutej B* Sv. Petra Velikoga (usp. bilj. 22 i sl. 8.5) i portal Sv. Kuzme i Damjana (usp. bilj. 16 i sl. 9) u Dubrovniku.

38 Natprozornik iz Sv. Mihajla kod Stona (usp. bilj. 20 i sl. 7.2).

39 Ulomci dovratnika (reutilizirani za okvir otvora samostanskog parlatorija) i *pilon A* Sv. Petra Velikoga u Dubrovniku (usp. bilj. 23, 32 i sl. 8.1, 4).

40 *Stranica B* košare velikog ciborija Sv. Petra Velikoga u Dubrovniku (usp. bilj. 23 i sl. 8.3).

41 Usp. bilj. 8 i 13 te sl. 5 i 6.



Sl. 10 - Ulomak dovratnika iz Sv. Jurja u Janjini (preuzeto iz Peković 2010)
Fig. 10 - Jamb fragment from St. George in Janjina (taken from Peković 2010)

furcations of vegetal *S*-tendrils occur on the aforementioned fragments from St. Michael in Ston (Fig. 7.2, 4, 5) and from St. Peter the Great in Dubrovnik (Fig. 8.1, 3, 6), as well as on the portal of Sts. Cosmas and Damian in Dubrovnik[25] (Fig. 9) and on two pilasters and a jamb of St. Mary Magdalene (in the earlier literature these fragments were attributed to Our Lady of Lužina) in the field of Ston.[26]

the 11th century. Jurković 1985, pp. 186, 188, 196; Peković 2010, pp. 199–202, Fig. 185.

25 See fn. 15. According to the chronology of M. Jurković, the portal belongs to the fourth, *penultimate phase of interlace sculpture in southern Dalmatia*, alongside the *Second layer of St. Peter*, dated from the mid-10th to the mid-11th century. Ž. Peković places the portal in the *Fifth layer of sculpture from the first half of the 11th century*. Jurković 1985, pp. 191, 196; Peković 2010, p. 196, Fig. 183.

26 Babić 2024, pp. 407–408 (Fig. 6 — *pilaster 1, pilaster 2*). The author dates the reconstructed altar screen to the end of the 11th or the 12th century.



Sl. 11 - Prozorski okviri Sv. Mihajla kod Stona (foto: K. Babić Džaja; grafička obrada: B. Džaja)
Fig. 11 - Window frames of St. Michael near Ston (photo: K. Babić Džaja; graphic editing: B. Džaja)

Na kraju ovog ekskursa valja ukazati na to da vegetabilne *S*-vitice u repertoaru motiva ranosrednjovjekovne skulpture predstavljaju svojevrsni kontinuitet antičkih biljnih vitica (dominantne su akantusova i vinova). Analizom zastupljenosti izdvojenih razlikovnih elemenata u repertoaru ranosrednjovjekovnih vegetabilnih *S*-vitica te kronološkim određenjem spomenika na kojima su uočeni (donesenim u bilješkama) evidentno je da pojedine varijacije glavnog motiva nije moguće vezati za neku radionicu, razdoblje ili, pak, uži geografski predio. Sve izdvojene varijacije vegetabilnih *S*-vitica pojavljuju se od 9. do početka 12. stoljeća, uz zamjetne razlike u izvedbi – duktusu klesanja, kvaliteti rada, stupnju stilizacije odnosno plasticiteta.[42] Neophodno je ukazati i na daljnji razvoj ovog motiva u romaničkom kiparstvu, u kojem kružna polja ponovno bivaju nastanjena zoomorfnim i antropomorfnim motivima.[43] Vijenci pluteja iz Sv. Tome u

The motifs filling the circular fields formed by the *S*-tendrils likewise constitute one of the variables of the basic motif. The circular fields are most often filled with lilies[27] whose lateral tendril develops into a volute,[28] an ivy leaf,[29] a trefoil[30] or a four-petalled rosette.[31] The circular fields are less frequently filled with whirling rosettes[32] or with

[42] Jedinu iznimku predstavljaju vegetabilne *S*-vitice koje susrećemo na spomenicima atribuiranim *Klesarskoj radionici iz vremena kotorskog biskupa Ivana*, datiranoj krajem 8. i početkom 9. stoljeća. U korpusu radova ove radionice pojavljuju se jednoprute i dvoprute *S*-vitice te je evidentan izostanak principa *horror vacui.* Iscrpno o radionici s pregledom spomenika vidi u Zornija 2016, str. 88–118.

[43] Iz niza primjera bogate romaničke baštine istočne obale Jadrana izdvojimo samo repertoar motiva Buvininih vratnica splitske katedrale (Matetić Poljak 2020, str. 211–252).

The pilasters and jamb in question had previously been placed by M. Jurković within the *Second layer of sculpture on Pelješac* (the fourth, *penultimate phase of interlace sculpture in southern Dalmatia*, mid-10th to mid-11th century), while Ž. Peković suggested that they belong to early Romanesque sculpture. Jurković 1985, pp. 186, 188, 196; Peković 2010, p. 183.

[27] The *Stonemason Workshop of Kotor*. Cf. fn. 13 and Fig. 6.

[28] Evident on the artefacts of the *Stonemason Workshop from the Time of Bishop John of Kotor* and the *Stonemason Workshop of Kotor* (in the works of both workshops a notable absence of *horror vacui* is evident, even within the circular fields) (Fig. 5); also on the parapet of the ambon staircase of St. Peter the Great in Dubrovnik (cf. fn. 22 and Fig. 8.2), on the window frames of St. Michael near Ston (cf. fn. 24 and Fig. 11) and on the jamb from Janjina (cf. fn. 17 and Fig. 10).

[29] *Pluteus B* and *D* from St. Peter the Great in Dubrovnik (cf. fn. 22, 23 and Fig. 8.5–6).

[30] Portal of Sts. Cosmas and Damian in Dubrovnik (cf. fn. 16 and Fig. 9).

[31] Window jambs of St Michael on Koločep. Catalogued in Šeparović 2000, p. 31. Cf. Fig. 12 of the present text.

[32] Lintel and jamb fragments of St Michael near Ston (cf. fn. 19 and Figs. 7.1, 3–5), portal fragments (re-used as



Sl. 12 - Prozorski okviri Sv. Mihajla na Koločepu (preuzeto iz Peković 2010)
Fig. 12 - Window frames of St. Michael on Koločep (taken from Peković 2010)

Kutima u Boki kotorskoj vjerojatno su rani primjeri primjene navedenih motiva unutar kružnih polja vegetabilnih *S*-vitica[44] (sl. 13).

Nakon analize motiva vegetabilne *S*-vitice na karakterističnim primjerima ranosrednjovjekovne skulpture na području južne Dalmacije vratimo se spoliranom pilastru crkve sv. Kuzme i Damjana (danas svetište crkve sv. Filipa i Jakova) u Prvim Ponikvama na Pelješcu. Izborom motiva, njihovom kompozicijom, ali i nadasve izvedbom koju odlikuju samouvjeren duktus klesanja, prutovi V-presjeka i voluminozniji oblici, koji stvaraju jači kontrast svjetla i sjene, pilastri oltarne ograde Sv. Marije Mandaljene u Stonskom polju nameću se kao najbliža analogija, ali i ishodište za prijedlog datacije

[44] Crkva je datirana u kraj 11. stoljeća, a spomenuti dijelovi oltarne ograde u 11. ili početak 12. stoljeća. O lokalitetu i pronađenoj skulpturi vidi: Pušić 1986, str. 73–77; Marasović 2013, str. 339–342; Zornija 2014, str. 108–109, 503–506 i ondje citiranu literaturu.

a trefoil[33] or four-petalled rosette surrounded by leaves springing from the principal *S*-tendril itself.[34]

The final issue to be addressed are the motifs that fill the small triangular surfaces above the bifurcation points of the *S*-tendrils. Within the known corpus of early medieval sculpture in southern Dalmatia, several such motifs may be discerned on said surfaces: small three-ribbon triangles,[35] triangular buds,[36] a bifoil,[37] a trefoil,[38] a lily,[39] and, exceptionally, a volute.[40] Furthermore, at the end of the 8th and during the first half of the 9th century, the surfaces above the bifurcations of the *S*-tendrils were left blank, a feature characteristic of the *Stonemason Workshop from the Time of Bishop John of Kotor* and the *Stonemason Workshop of Kotor*.[41]

In concluding this excursus, it should be pointed out that the vegetal *S*-tendrils within the repertoire of motifs of early medieval sculpture represent a kind of continuity of the ancient vegetal tendrils (in which the acanthus and the vine are dominant). The analysis of the distribution of the identified distinguishing elements within the repertoire of early medieval vegetal S-tendrils, combined with the chronological attribution of the monuments on which they occur (as set out in the accompanying notes),

the frames of the monastic parlatorium; cf. fn. 23 and Fig. 8.1) and *pylon A* (Peković 2010, pp. 97–100; cf. Fig. 8.4 of the present text) of St. Peter the Great in Dubrovnik.

[33] Pilasters of the altar screen of St. Mary Magdalene in the field of Ston (cf. fn. 26 and Fig. 14.1–2).

[34] Window lintel from St. Michael near Ston (cf. fn. 19 and Fig. 7.2) and *pilaster C* from St. Peter the Great in Dubrovnik (cf. fn. 22 and Fig. 8.7).

[35] Jamb from Janjina. Cf. fn. 17 and Fig. 10.

[36] Fragment of the marble pluteus from St. Stephen in Dubrovnik (cf. fn. 12 and Fig. 6.1); *pilaster C*, the parapet of the ambon staircase and *pluteus D* from St. Peter the Great in Dubrovnik (cf. fn. 22, 23 and Figs. 8.7, 2, 6); and the relief-carved window frames of St. Michael near Ston (cf. fn. 24 and Fig. 11).

[37] Lintel and jamb fragments of St. Michael near Ston (cf. fn. 19 and Figs. 7.1, 3–5), *pluteus B* of St. Peter the Great (cf. fn. 22 and Fig. 8.5) and the portal of Sts. Cosmas and Damian (cf. fn. 16 and Fig. 9) in Dubrovnik.

[38] Window lintel from St Michael near Ston (cf. fn. 20 and Fig. 7.2).

[39] Jamb fragments (re-used as the frame of the opening of the monastic parlatorium) and *pylon A* of St. Peter the Great in Dubrovnik (cf. fn. 23, 32 and Figs. 8.1, 4).

[40] *Side B* of the canopy of the large ciborium of St. Peter the Great in Dubrovnik (cf. fn. 23 and Fig. 8.3).

[41] Cf. fn. 8 and 13 and Figs. 5, 6.



Sl. 13 - Plutej iz Sv. Tome u Kutima, Boka kotorska (foto i grafička obrada: K. Babić Džaja)
Fig. 13 - Pluteus from St. Thomas in Kuti, Bay of Kotor (photo and graphic editing: K. Babić Džaja)

na izmak 11. ili čak u 12. stoljeće.[45] Predložena datacija spolija uzidanog u sjeverni zid prvotne crkve sv. Kuzme i Damjana (?) dodatno osnažuje njezinu dataciju u 12. stoljeće, koju je prvi predložio Igor Fisković.[46] Ranoromanička oltarna ograda iz Sv. Marije Mandaljene u Stonskom polju[47] i ulomak pilastra oltarne ograde iz Sv. Kuzme i Damjana u Prvim Ponikvama najvjerojatnije ukazuju na postojanje ranoromaničke skulptorske radionice koja je djelovala na Pelješcu krajem 11. i tijekom 12. stoljeća (sl. 14). Buduća revidiranja korpusa pelješke ranosrednjovjekovne skulpture – čiji je veliki dio pohranjen u *Lapidariju* u Biskupskoj palači u Stonu – kao i budući nalazi skulpture mogli bi rezultirati širim saznanjima o produkciji ove radionice.

Osim datacije spolija, svakako se nameće i pitanje datacije demontaže oltarne ograde i ugradnje ulomka pilastra uz doprozornik prozorskog otvora sjevernog zida svetišta Sv. Filipa i Jakova (ranoromaničke crkve sv. Kuzme i Damjana). U potrazi za odgovorom na to pitanje posegnuli smo za Arhivom Konzervatorskog odjela Ministarstva kulture RH

[45] Babić 2024, str. 407–408, 415–417.

[46] „Budući da se u crkvici sv. Filipa i Jakova radi o građevini u kojoj se prepliću predromanički oblici i ranoromanička načela, može se pretpostaviti, da je nastala u zrelom XII. st.“ Fisković 1972, str. 39.

[47] Babić 2024, str. 401–418.

clearly demonstrates that certain variations of the principal motif cannot be reliably attributed to a specific workshop, a specific time period, or even a more narrowly defined geographical area. All the variants of the vegetal S-tendrils identified here occur from the 9th to the beginning of the 12th century, with evident differences in execution — the ductus of the carving, the quality of the workmanship, and the degree of stylisation or plasticity.[42] It is also necessary to note the further development of the motif in Romanesque sculpture, in which the circular fields are once again decorated with zoomorphic and anthropomorphic motifs.[43] The cornices of the plutei from St. Thomas in Kuti in the Bay of Kotor most probably represent early examples of the incorporation of such motifs within the circular fields of vegetal *S*-tendrils[44] (Fig. 13).

Following the analysis of the motif of the vegetal *S*-tendril on representative examples of early medieval sculpture in southern Dalmatia, it is also necessary to address the reused pilaster (spolium) in the Church of Sts. Cosmas and Damian (today the sanctuary of the Church of Sts. Philip and James) at Prve Ponikve on Pelješac. The selection of motifs, their compositional arrangement, and, above all, the manner of execution, characterised by a confident carving ductus, ribbons with a *V*-section, and more voluminous forms producing a stronger contrast of light and shade, make the pilasters of the altar screen of St. Mary Magdalene in the field of Ston the closest known analogy. At the same time, they may be regarded as a point of reference for proposing a date

[42] The only exception is represented by the vegetal S-tendrils encountered on the monuments attributed to the *Stonemason Workshop from the Time of Bishop John of Kotor*, dated to the late 8th and early 9th century. Within the corpus of this workshop, single-ribbon and two-ribbon S-tendrils also occur, while the absence of the *horror vacui* principle is also evident. For a comprehensive discussion of the workshop with an overview of its monuments, see: Zornija 2016, pp. 88–118.

[43] Among the many examples from the rich Romanesque heritage of the eastern Adriatic coast, it is sufficient to mention the repertoire of motifs on Buvina's doors of the Cathedral of Split. Matetić Poljak 2020, pp. 211–252.

[44] The church is dated to the end of the 11th century, while the parts of the altar screen in question are placed in the 11th or at the beginning of the 12th century. On the site and the recovered sculpture see: Pušić 1986, pp. 73–77; Marasović 2013, pp. 339–342; Zornija 2014, pp. 108–109, 503–506, and the literature cited therein.



Sl. 14. Motiv vegetabilnih S-vitica u ranoromaničkoj produkciji poluotoka Pelješca: 1-2. Pilastri oltarne ograde Sv. Marije Mandaljene u Stonskom polju; 3. Pilastar oltarne ograde Sv. Kuzme i Damjana u Prvim Ponikvama (foto: K. Babić Džaja; grafička obrada: L. Borovac)

Fig. 14 - Motif of the vegetal S-tendrils in the early Romanesque production of the Pelješac peninsula 1–2. Pilasters of the altar screen of St. Mary Magdalene in Stonsko Polje; 3. Pilaster of the altar screen of Sts. Cosmas and Damian in Prve Ponikve (photo: K. Babić Džaja; graphic editing: L. Borovac)

u Dubrovniku, gdje smo pronašli samo jedan vrlo kratak dokument naslovljen *Službena bilješka – obnova crkve sv. Filipa i Jakova u Ponikvama*. Riječ je o šturom izvještaju o obnovi crkve koja je realizirana od rujna do prosinca 2004. godine, kada je promijenjen krov te je „recentna cementna žbuka" s vanjskih lica perimetralnih zidova svetišta crkve, tj. ranoromaničke crkve sv. Kuzme i Damjana (?), zamijenjena vapnenom. Upravo tijekom uklanjanja cementne žbuke otkriven je spolij s motivom vegetabilne *S*-vitice te „još dva ulomka iste vrste kamena bez pleterne ornamentike".[48] Citirani dokument potvrđuje da je krajem 2004. godine predmetni spolij zatečen na ovom mjestu. Kada je crkva ožbukana cementnom žbukom, nije poznato, no može se at the end of the 11th or even in the 12th century.[45] This proposed date for the *spolia* built into the north wall of the original Church of Sts. Cosmas and Damian (?) further reinforces its attribution to the 12th century, first proposed by Igor Fisković.[46] The early Romanesque altar screen from St. Mary Magdalene in the field of Ston[47] and the pilaster fragment from the altar screen of Sts. Cosmas and Damian at Prve Ponikve very probably point to the existence of an early Romanesque stonemason workshop that was active on Pelješac at the end of the 11th and during the 12th century (Fig. 14). Future re-examinations of the corpus of early medieval sculpture from Pelješac, a substantial part of which is housed in the *Lapidarium* of the Episcopal Palace in Ston, together with future finds of sculpture, may yield broader insights into the production of this workshop.

In addition to the dating of the *spolia*, there is also the question of when the altar screen was dismantled and the pilaster fragment incorporated into the jamb of the window opening in the north wall of the sanctuary of Sts. Philip and James (the early Romanesque Church of Sts. Cosmas and Damian). In an attempt to clarify this issue, we consulted the Archive of the Conservation Department of the Ministry of Culture of the Republic of Croatia in Dubrovnik, where we located only one brief document entitled *Official Memorandum — Restoration of the Church of Sts. Philip and James at Ponikve*. Although the text consists merely of a brief report concerning restoration works undertaken between September and December 2004, during which the roof was renewed and the "recent cement plaster" was removed from the exterior surfaces of the perimeter walls of the church's sanctuary, i.e. the early Romanesque Church of Sts. Cosmas and Damian (?), and replaced with lime plaster, it was precisely during the removal of the cement plaster that the spolium with the vegetal *S*-tendril motif came to light, together with "two further fragments of the same type of stone but without interlace ornaments".[48] The cited document confirms that, at the

[48] *Službena bilješka – Obnova crkve sv. Filipa i Jakova, Ponikve*, Arhiva Konzervatorskog odjela Ministarstva kulture RH u Dubrovniku, klasa: 612-08/04-01/325, ur. broj: 532-10-12/7-ZT-04-02, Dubrovnik, 20. prosinca 2004. Zahvaljujem kolegici Evi Žile na pomoći pri traženju dokumentacije o provedenim zahvatima na crkvi.

[45] Babić 2024, pp. 407–408, 415–417.

[46] "Since the small church of Sts. Philip and James is a structure in which pre-Romanesque forms and early Romanesque principles intertwine, it may be assumed to have originated in the mature 12th century." Fisković 1972, p. 39.

[47] Babić 2024, pp. 401–418.

[48] Official Memorandum — Restoration of the Church of Sts. Philip and James, Ponikve, Archive of the Con-

pretpostaviti da se to dogodilo tijekom 20. stoljeća, kada je nova tehnologija žbukanja istisnula vapnene žbuke. Poznavajući kronologiju ovog sakralnog objekta,[49] za pretpostaviti je da je oltarna ograda[50] demontirana u trenutku kada je ranoromanička crkva dobila zapadni aneks, tj. kada je postala svetište ranonovovjekovne nasljednice posvećene sv. Filipu i Jakovu, dakle u 16. stoljeću, sudeći prema spomenu Bratovštine sv. Filipa i Jakova.[51] U istom je zahvatu najvjerojatnije probijen ili proširen postojeći prozorski otvor na sjevernom zidu te pored doprozornika ugrađen ulomak pilastra oltarne ograde.

end of 2004, the discussed *spolium* was encountered in this location. The time when the cement plaster was originally applied remains unknown; however, it may reasonably be assumed that this occurred during the 20th century, when modern cement-based techniques replaced traditional lime plasters. In light of the chronology of this sacred building,[49] it may be assumed that the altar screen[50] was dismantled at the time when the early Romanesque church received its western annex, i.e. when it became the sanctuary of its early modern successor dedicated to Sts. Philip and James, i.e. in the 16th century, judging by the mention of the Confraternity of Sts. Philip and James.[51] In all probability it was also during this same intervention that the existing window opening in the north wall was either opened or enlarged, and that the pilaster fragment of the altar screen was incorporated next to its jamb.

49 Fisković 1972, str. 35–36, 39.

50 S obzirom na uzdignuti istočni travej prvotne crkve, za pretpostaviti je da je oltarna ograda bila postavljena između istočnog para polupilastara.

51 Fisković 1972, str. 34.

servation Department of the Ministry of Culture of the Republic of Croatia in Dubrovnik, file: 612-08/04-01/325, ref. no.: 532-10-12/7-ZT-04-02, Dubrovnik, 20th December 2004. I am grateful to my colleague Eva Žile for her assistance in locating the documentation on the interventions carried out at the church.

49 Fisković 1972, pp. 35–36, 39.

50 Given the elevated eastern bay of the original church, it may be assumed that the altar screen was positioned between the eastern pair of half-pilasters.

51 Fisković 1972, p. 34.

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