ISTRA U NOVOM VIJEKU

ISTRIA IN THE MODERN PERIOD

ISTRA lav i orao

Izložba - Mostra - Exhibition

Istra, lav i orao / L'Istria, il leone, l'aquila / Istria, the Lion and the Eagle

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MONOGRAFIJE I KATALOZI
ARHEOLOŠKI MUZEJ ISTRE

MONOGRAPHS AND CATALOGUES
ARCHEOLOGICAL MUSEUM OF ISTRIA

30

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NA KORICI | ON THE COVER
Motovun, kameni reljef krilatog lava (15. stoljeće);
Kašćerga, kameni reljef dvoglavog orla (16. stoljeće).
| Motovun, stone relief of a winged lion (15th century);
Kašćerga, stone relief of a double-headed eagle (16th century).

Istra u novom vijeku
Istria in the Modern Period

UREDNICA
EDITOR IN CHIEF

Tatjana Bradara

MONOGRAFIJE I KATALOZI 30
MONOGRAPHS AND CATALOGUES 30

PULA 2017

Genius loci u istarskom kiparstvu gotičkog razdoblja – srednjovjekovna baština Istre između "lava" i "orla"

IZVORNI ZNANSTVENI RAD

UDK 73.033.5:73>(497.571)"14/15"

Izuzev nekoliko vrlo vrijednih i kvalitetnih uvezenih djela u korpusu gotičkog kiparstva Istre postoji veća skupina kamenih i drvenih skulptura koje se po svojim specifičnim stilskim obilježjima mogu smatrati proizvodima domaćih istarskih majstora. Kako je to jasno istaknula Vanda Ekl, te skulpture mahom sjedećih figura, nastale tijekom 15. i početkom 16. stoljeća, karakterizira naglašena kompaktnost volumena, zatvorenost obrisa te suzdržanost u raščlanjivanju površine, odnosno ono što je ona nazvala "mediteransko-kraška crta". Brojnost primjera i razmjerno velika dosljednost u primjeni takvih oblikovnih principa svjedoči o svjesno provedenom likovnom htijenju koje se i mimo pučkih i rustificiranih ostvarenja javljaju kod niza likovno kvalitetnijih kiparskih ostvarenja. To nam dopušta da te osobine smatramo posebnim, zemljopisno određenim stilskim konstantama Istarskog poluotoka. Reljef s prikazom Bogorodice s Djetetom s dvigradske propovjedaonice pokazuje kako je taj poseban stilski naglasak prisutan već sredinom 14. stoljeća, a Bogorodice iz Ližnjana i Šišana, nastale krajem 15. odnosno početkom 16. stoljeća, pokazuju da je on prisutan i u kasnijim kiparskim ostvarenjima.

KLJUČNE RIJEČI

istarska gotička skulptura, Vanda Ekl, provincijalizirana umjetnost

Genius loci in Istrian Sculpture of the Gothic Period – the Medieval Heritage of Istria Between the "Lion" and the "Eagle"

ORIGINAL SCIENTIFIC PAPER

UDC 73.033.5:73>(497.571)"14/15"

In addition to a few very valuable, high-quality imported works, in the collection of Gothic sculpture of Istria there is a larger group of stone and wooden sculptures that can be considered as products of local Istrian masters, judging by their specific stylistic features. As Vanda Ekl clearly put it, these sculptures that represent mostly sitting figures, created during the 15th and at the beginning of the 16th century, are marked by an emphasized compactness of volume, a confinement of the outline, restraint in the articulation of the surface, and what she called the "Mediterranean-Karst line". The number of examples and the relatively great consistency in the application of such design principles corroborates the presence of a consciously conducted artistic inclination that appears beside popular, rustic creations, in a series of artistically more valuable sculptural works. This allows us to consider these features as special, geographically defined stylistic constants of the Istrian Peninsula. The relief showing the Mother of God with Child, from the pulpit in Dvigrad, shows how this particular stylistic accent was present already in the middle of the 14th century, while the Madonna from Ližnjan and the Madonna from Šišan, which were created towards the end of the 15th or at the beginning of the 16th century, both show that it was also present in later-date sculptural works.

KEYWORDS

Istrian Gothic sculpture, Vanda Ekl, provincialized art

PREDRAG
MARKOVIĆ

Nastala na razmeđu sjevera i juga, mediteranskog i srednjoeuropskog kulturnog kruga, bogata kulturna i spomenička baština Istarskog poluotoka nužno se promatra kroz prizmu utjecaja i poticaja koji su tijekom dugog niza stoljeća dolazili iz susjednih, većih i razvijenih kulturnih središta.[1] Umjetnička baština Istre nastala u razdoblju srednjeg i novog vijeka sagledava se prvenstveno u ovisnosti od Venecije, koja je gotovo punih pet stoljeća gospodarila većim djelom Poluotoka, a znatno manje u kontekstu one srednjoeuropske, koja se sa sjevera preko Pazinske knežije uvukla u njegovo središte. Stoga se ta ista baština najčešće interpretira i valorizira u skladu s uvezenim, u pravilu vrlo visokim estetsko-likovnim kriterijima, kojima, naravno, tek njezin manji dio udovoljava visokim mjerilima i tako strogo postavljenim zahtjevima. Premda su nastali na temeljima posve druge ideje – a to je prikaz svih najznačajnijih aspekata istarske svakodnevnice od 14. do kraja 18. stoljeća o kojima su sačuvana pa i najmanja materijalna svjedočanstva – izložba "Istra, lav i orao", kao i prateći katalog "TEMPORIS SIGNA – Arheološka svjedočanstva istarskog novovjekovlja", na donekle srodan način progovaraju o sveobuhvatnoj podređenosti, gotovo podčinjenosti dominantnim i sveprisutnim vanjskim utjecajima, koji su u većoj mjeri dolazili iz grada na lagunama, a znatno manje sa sjevera, iz podalpskog i prekoalpskog područja, iz zemalja Svetog Rimskog Carstva. Naravno, takva je povezanost posve logična, jer sačuvani i izloženi artefakti mahom potječu iz urbanih središta obalne Istre i progovaraju o dosegnutim razinama građanske, posve mletački orijentirane kulture življenja. No iako nam izložba pruža novu sliku jednog slabije poznatog i manje proučavanog razdoblja istarske povijesti, ne možemo reći da je ta slika posve cjelovita i zaokružena. Postavlja se, naime, pitanje da li je Istra u tom razdoblju, i izvan tog konteksta, stvorila i nešto vlastito, nešto autohtono, što ne možemo svrstati i objasniti samo mletačkim ili sjevernjačkim importiranim djelima ili njihovim utjecajima? Ima li u istarskom umjetničkom nasljeđu i stvaralaštvu ranog novovjekovlja nešto što kao zasebni, vlastiti doprinos stoji između "lava" i "orla"?

Vjerujem da ima, no ta posebna istarska komponenta ne može se naći u importiranim, visokovrijednim umjetničkom djelima, već u onim nastalim na istarskom tlu i, ako je moguće, od ruke domaćeg, istarskog majstora. Značaj tog kvalitativno nešto nižeg sloja spomenika već davno je prepoznat: *"Kad god govorimo o gotičkoj plastici*

1 Ovaj rad financirala je Hrvatska zaklada za znanost projektom br. 6095 – *Croatian medieval heritage in European context: mobility of artists and transfer of forms, functions and ideas (CROMART).*

Created at the boundary between north and south, the Mediterranean and the Central European cultural circle, the rich cultural and monumental heritage of the Istrian Peninsula must be observed through the prism of influences and incentives that were coming from neighboring, larger and more developed cultural centers during the centuries.[1] The artistic heritage of Istria, which was created during the Middle Ages and the modern era, should be observed primarily in the light of its dependence from Venice that ruled over the greater portion of the Peninsula for almost five centuries, and much less in the light of any Central European influences that crept from the north, through the Pazin County, into its heartland. This heritage is therefore usually interpreted and valorized in accordance with imported aesthetic and artistic criteria, which are by and large very high, and according to which, naturally, only its smaller part meets the high standards and strictly set requirements. Although they were conceived with an entirely different idea in mind – i.e., the presentation of all the most important aspects of Istrian daily life from the 14th to the end of the 18th century, of which even the smallest material evidence is preserved – the exhibition "Istria, the Lion and the Eagle", and the accompanying catalogue titled "TEMPORIS SIGNA – Archaeological evidence of the Istrian modern era", speak in a somewhat related manner about the all-encompassing subordination, almost bordering on servitude, to the dominant and omnipresent external influences that were for the most part coming from the city on the lagoons, and much less from the north, the Subalpine and Transalpine regions, from the states of the Holy Roman Empire. Such a close relation is, of course, quite logical because the preserved and exhibited artifacts stem mostly from urban centers in coastal Istria, thus representing the attained cultural level of civic life that was thoroughly Venetian in orientation. Although the exhibition provides a new insight into a lesser known and not as much researched period of Istrian history, we cannot say that this picture is complete and rounded. The question that poses itself asks whether during this period of time Istria created something of its own, something that is autochthonous, and which cannot be classified and explained with imported Venetian or northern works or their influences? Is there something in the Istrian artistic heritage and creativity during the early modern period,

1 This work has been supported by the Croatian Science Foundation under the project 6095 – *Croatian medieval heritage in European context: mobility of artists and transfer of forms, functions and ideas (CROMART).*

Italije, koja nas uz problematiku naše skulpture diljem Jadrana posebice zanima, nađemo se pred činjenicom da su obrađeni uglavnom najviši umjetnički dometi, a mnogo manje onaj sloj spomenika koji je više zanatlijski, klesarski, i zbog toga stilski možda manje vrijedan. Ipak za određivanje konstantnih likovnih raspoloženja on nije manje značajan, a za prosuđivanje primarne mediteranske stilske strukture čak karakterističniji." (Cevc 1976/1979, 19).

Dobro je već poznato da je ta osebujna regionalna komponenta uočljiva u manjim seoskim crkvicama, tzv. ladanjskoj arhitekturi, posebice kod vrlo raširenog tipa crkava s upisanom apsidom, te da ona u određenoj mjeri obilježava i zidno slikarstvo u tim istim crkvama, ali za ovu priliku pokušati ću na par primjera pokazati kako se taj specifični istarski duh, taj "genius loci" javlja i u gotičkom kiparstvu Istre, i to u širem razdoblju, od početka 14. do sredine 16. stoljeća.

Odmah moram istaknuti kako su me na promišljanje o ovoj temi potaknula vrijedna zapažanja V. Ekl o ponešto specifičnim obilježjima pojedinih istarskih skulptura, koja je ona nakon 20-tak godina sabrala u svojoj impozantnoj studiji "Gotičko kiparstvo Istre" (Ekl 1982). Ovaj članak je stoga pokušaj da se na neki način zahvalim i odužim toj našoj izuzetnoj povjesničarki umjetnosti, od koje još uvijek učim i koja me i dalje nadahnjuje preciznošću opisa, senzibilnošću estetskog osjećaja i širinom svoje interpretacije, ili, kako je to lijepo sročila Branka Arh: "Otkrivala je pojedinosti, učila nas je gledati i doživjeti gotičku skulpturu." (Arh 2013, 141).

Vraćajući se nakon puna dva desetljeća tom vrijednom segmentu istarske umjetničke baštine (Marković 1994), ponovo sam se susreo s ovom izuzetno značajnom, a zapravo nikad dovoljno valoriziranom knjigom. U tom dragocjenom spomeniku naše povijesno-umjetničke struke, značajnom jednako kao i nešto poznatija knjiga Branka Fučića "Istarske freske", V. Ekl je jasno, sažeto i nadasve uvjerljivo opisala i analizirala likovne i stilske kvalitete brojnih kiparskih djela nastalih od sredine 13. do sredine 16. stoljeća, a koja su raspršena diljem Istarskog poluotoka. Među nizom suptilnih analiza i zaokruženih interpretacija svekolikih likovnih kvaliteta tih umjetnina, posebno me se dojmila ona u kojoj govori o postojanju jedne posebne, regionalno određene stilske komponente koju najčešće definira kao "mediteransko-kraška crta" (Ekl 1982, XIII). Do neke se mjere ona podudara s oblikovnim principima koje je Emilijan Cevc nešto ranije definirao kao posebnu primorsku podvarijantu tektonski orijentiranog "italskog oblikovnog akcenta" koji zajedno s linearizmom izvire which stands between the "lion" and the "eagle" as a separate, local contribution?

I believe there is, but this special Istrian component cannot be found among the imported, highly valued works of art, but rather among those that were created on Istrian soil and, if at all possible, with the hands of local, Istrian masters. The importance of this qualitatively somewhat inferior layer of monuments has long since been recognized: *"Whenever we speak of Gothic sculpture in Italy, which along with the issues related to our sculpture along the Adriatic is of particular interest to us, we find ourselves confronted with the fact that for the most part the highest artistic achievements were researched, and to a much lesser extent those monuments that are more directly related with artisans and stonemasons, which are perhaps wherefore stylistically less valuable. However, they are by no means less significant when determining constant artistic dispositions, and they are even more characteristic when judging the primary Mediterranean stylistic structure."* (Cevc 1976/1979, 19).

It is already well-known that this distinctive regional component is visible in smaller village churches featuring so-called "rural architecture", especially among the very widespread type of churches with inserted semicircular of rectangular apses, and that to a certain extent it also marks the wall paintings in these same churches, but on this occasion I will try to demonstrate, on a couple of examples, how this specific Istrian spirit, this "genius loci" occurs in Istrian Gothic sculpture in a wider period of time from the beginning of the 14th to the middle of the 16th century.

I must immediately stress that I was inspired to delve into this theme by the valuable observations made by V. Ekl on the somewhat specific characteristics of individual Istrian sculptures, which she, after 20 odd years, gathered in her remarkable study titled "Gothic Sculpture of Istria" (Ekl 1982). This paper is hence an attempt to somehow thank and give something in return to this exceptional art historian of ours, from whom I am still learning and who still inspires me with the precision of her descriptions, the sensibility of her aesthetic feelings, and the sheer broadness of her interpretations, or, as was nicely phrased by Branka Arh: "She was revealing the details, and she taught us to observe and experience Gothic sculpture." (Arh 2013, 141).

Returning after a full two decades to this valuable segment of Istrian artistic heritage (Marković 1994), I again came across this exceptionally important and

još iz romaničkog stila, a javlja se duž čitave istočne obale Jadrana (Cevc 1963, 202, 212, 213). Te zajedničke oblikovne principe V. Ekl uočava unutar šire skupine vremenski i sadržajno različitih djela i to samo u ostvarenjima domaćih, istarskih majstora i radionica. Stoga bismo ih mogli nazvati i specifičnom istarskom, ili autohtonom (pod)stilskom komponentom unutar gotičke skulpture mediteranskog kulturnog kruga, onom koja suoblikuje i stvaralački aktivno pridonosi njezinim ukupnim likovnim, estetskim i stilskim značajkama. Iako je ta stilska komponenta u većoj ili manjoj mjeri prisutna u nekolicini ikonografski različitih djela, ona, kao i brojni drugi "lokalni umjetnički dijalekti" (Cevc 1973, 15), ipak najviše dolazi do izražaja u razdoblju pojačane "demokratizacije" i laicizacije kiparske djelatnosti, od sredine 15. do sredine 16. stoljeća. Iz još nedovoljno razjašnjenih razloga ona se ponajviše manifestira kod sjedećih figura, a posebice pak u prikazu Svetog Antuna Opata, koji je bio, sudeći barem prema količini sačuvanih primjeraka, daleko najomiljeniji svetac gotičkog razdoblja u Istri. Pišući upravo o toj skupini svetačkih prikaza V. Ekl je istakla: *"Ti sveci, kao i neki sjedeći likovi Madona, mahom posjeduju obilježja istarske produkcije. Domaćem duhu pripada naročit osjećaj za plastičku kompakntost i artikulaciju mase. Strogost (koja označuje dostojanstvo), hijeratični izgled i ukočenost kadikad su posljedak nespretno provedene želje za izrazom autoriteta i moći. Ta će se rustična majestoznost kod slabijih majstora pretvoriti u oteščalu glomaznost. Ponekad se sažimanje svodi na grumen koji čvrstoća i jednostavnost modelacije petrificiraju. Kod pučkih derivata sjedinjuju se sirovost i teški potezi iako potječu iz likovnog rječnika mekog stila. No ipak ti kipovi pučkih zaštitnika proizlaze iz neposredne potrebe dnevnog života, iz tegoba težačke svakidašnjice. Oni su zaštitnici, branitelji od požara, vrbanca ["crveni vjetar" – zarazna bolest kod svinja. op. a.], kuge, od oskudne ljetine i stočnih bolesti. Zapravo treba ih doživjeti i oblikovno i sadržajno, u formama, mirisima i bojama sredine s kojom su srasli, čiji su likovni izdanak."* (Ekl 1982, L).

Iako ove zadnje rečenice naoko izlaze izvan okvira same teme, one su ipak bitne jer daju temeljno objašnjenje stvarnog uzroka te ishodišta tog posebnog "istarskog dijalekta" – ta je komponenta, naime, ukorijenjena u samom istarskom tlu, to je ono što sam za ovu prigodu definirao kao "genius loci" u istarskom gotičkom kiparstvu. Zašto baš "genius loci"? Zato što tu komponentu, više nego bilo koji drugi čimbenik, određuje ustrojstvo samog istarskog krajolika, ono neponovljivo jedinstvo njegova tisućljetnog prirodnog i kulturnog pejzaža. To je lijepo formulirala V. Ekl: "*Oblikovnu je usmjerenost istarskih kipara i klesara, majstora i meštara, kao i njihovu*

never sufficiently valorized book. In this precious monument of our historical-artistic profession, as significant as the somewhat better-known book by Branko Fučić titled "Istrian Frescoes", V. Ekl clearly, concisely and very convincingly described and analyzed the artistic and stylistic qualities of numerous sculptures created from the middle of the 13th to the middle of the 16th century, which are scattered all over the Istrian Peninsula. Among the many subtle analyses and rounded interpretations of the overall artistic qualities of these works of art, I was in particular impressed by the one that speaks of the existence of a specific, regionally determined stylistic component that she most commonly defines as the "Mediterranean-Karst line" (Ekl 1982, XIII). To some extent it is consistent with those design principles which have somewhat earlier been defined by Emilijan Cevc as a special coastal sub-variant of the tectonically oriented "Italic design accent" that together with linearism stems from the Romanesque style, appearing all along the eastern coast of the Adriatic (Cevc 1963, 202, 212, 213). V. Ekl observed these common design principles within a broader group of works that differ both in time and content, but only as far as creations of local Istrian masters and local Istrian workshops are concerned. We could therefore also call it a specifically Istrian, or an autochthonous sub-stylistic component within Gothic sculpture of the Mediterranean cultural circle, the one which adapts and creatively actively contributes to its overall artistic, aesthetic and stylistic features. Although this stylistic component is more or less present in several iconographically different works, it is mostly noticeable, as was the case with numerous other "local artistic dialects" (Cevc 1973, 15), in the period of increased "democratization" and laicization of sculptural activities from the middle of the 15th to the middle of the 16th century. It manifests itself mostly with sitting figures, and the reasons for this are still not properly explained; prominent amongst these is the figure of St. Anthony the Abbot, who, according to numerous preserved sculptures, was by far the most popular saint of the Gothic period in Istria. Writing specifically about this group of statuary V. Ekl pointed out: *"These saints, as well as some sedentary figures of the Madonna, possess Istrian production characteristics. The domestic spirit has been blessed by an extraordinary feeling for plastic compactness and articulation of mass. Severity (which stands for dignity), hieratic appearance and stiffness are sometimes the consequence of a clumsily carried out wish to express authority and power. This rustic majesty will transcend into a burdensome unwieldiness with not-so-skilled masters. The contraction*

eklektičnost odredilo u stanovitom smislu i ustrojstvo krajolika. Istra je kraško tlo zbijene modelacije, jasnih obrisa, prozirna uzdušja. Organska sraslost s takvim tlom potiče stvaralački duh oblikuje estetske sklonosti. Odatle u graditeljstvu i kiparstvu afinitet za plastičnu tvarnost, za zbijanje volumena, za čvrsto oblikovno uređenje, za jasnu artikulaciju mase. Na teškoj i uravnoteženoj masi nema radosti detalja, igre malih formi, uzbudljiva dinamizma pokreta. Zbog očuvanja zatvorenosti bloka, zaustaviti će se zamah, a u njegov će se mirni obris upisati potezi što predočuju odjeću. Tek će potreba za otvorenom zornošću kadikad izmamiti začudo vješt i vjeran opis, dati budno zapažanje." (Ekl 1982, XIII).

No što je to zapravo? Kako tu komponentu, ako uopće postoji, možemo prepoznati, identificirati i izdvojiti iz čitavog spleta sličnih oblikovnih principa koji istovremeno odzvanjaju, sukobljavaju se i prepliću u tim istim krutim, suzdržanim kipovima? Kako je razlikovati od zaostalih romaničkih prežitaka i temeljnog statičnog osjećaja forme tog stila ili pak od rustične pučke nespretnosti i nezgrapnosti, koja u sveopćem duhu provincijalnog redukcionizma sve svodi na kompaktan i kubični volumen, zatvoren i sažet obris te "iz nehata" pročišćenu i nerazvedenu plohu? Konačno, ima li u tim i takvim djelima nešto kvalitativno novo, kreativno i stvaralački vrijedno? Nesumnjivo, ovaj problem otvara mnoga temeljna pitanja naše struke te prvenstveno stavlja na kušnju naše stilsko-atributivne metode. Svakako, nerazumno je, pogotovo za ovu priliku, pokušati razriješiti taj gordijski čvor, no i prije toga otvara se dilema: smije li se danas, nakon tolikih dubljih uvida u svu složenost i dinamičnu promjenjivost raznovrsnih oblikovnih principa više uopće govoriti o nekim stilskim konstantama određenog prostora, nečemu što u neoromantičarskom zanosu možemo definirati kao još jedan fenomen "dugog trajanja" ili kao izvoran izraz autohtonih "sila ustrajnosti" (*Beharrungskräfte*) koje stoje, kako je to tvrdio Joseph Strzygowski, nasuprot vanjskih "sila pokreta" (*Bewegungskräfte*)? Iako nam se takvo nastojanje može učiniti anakronim, smatram da se o tom fenomenu, u slučaju produkcije istarske gotičke skulpture, može i treba govoriti, jer on, čini mi se, do sada nije bio dovoljno jasno artikuliran i afirmiran kao zasebna povijesnozemljopisna odrednica. Na kraju, ako možemo govoriti o jasnim furlanskim stilskim komponentama u gotičkoj skulpturi, zbog čega bi i istarskom prostoru odrekli pravo na formiranje nekog zasebnog, zemljopisno određenog stilskog idioma? Dopustite mi stoga da za ovu priliku taj problem pokušam naznačiti u osnovnim crtama kroz nekoliko primjera istarskih gotičkih skulptura. Naravno, bez pretenzija da na ova pitanja dam konačne

is sometimes reduced to a lump that seems to be petrified by the rigidity and simplicity of the modeling. Popular derivatives combine crudeness and heavy-handedness, although they stem from an artistic vocabulary characterized by a soft style. But these statues of popular patrons result from the immediate needs imposed by daily life, from the everyday difficulties of field laborers. They are protectors, defenders against fire, erysipelas ["red wind" – an infectious disease in pigs, author's note], pestilence, poor crops, and livestock diseases. In fact, they should be experienced both design-wise and in terms of content, in the forms, flavors and colors of the environment with which they coalesced, whose artistic offshoot they represent." (Ekl 1982, L).

Although these last two sentences apparently transcend the scope of the theme itself, they are nevertheless important because they provide a basic explanation of the root cause and origin for this special "Istrian dialect" – this component is in fact rooted in the Istrian soil itself, in what I have on this occasion defined as "genius loci" in Istrian Gothic sculpture. But why "genius loci" in particular? For the reason that this component is, by more than any other factor, determined by the structure of the Istrian landscape itself, that unique unity of its millennial natural and cultural landscape, or as V. Ekl nicely put it: *"The design direction of Istrian sculptors, stonemasons and master craftsmen, as well as their eclecticism, were in a certain sense defined by the structure of the landscape. Istria is a Karst territory featuring compacted modeling, clear contours and a transparent atmosphere. The organic symbiosis with lands encourages the creative spirit and forms aesthetic preferences. Hence the affinity in architecture and sculpture for plastic matter, volume compaction, a solid design arrangement, for a clear articulation of mass. On a difficult and balanced mass there is no joy expressed in details, small forms are not at play, and there is no exciting dynamism of movement. The momentum will stop, so that the confinement of the block is preserved, and into its calm outline, moves depicting garments will be inscribed. Only a necessity for an open palpability will sometimes elicit a surprisingly adept and faithful description or provide a watchful observation."* (Ekl 1982, XIII).

But what is this really? How can this component, if it exists at all, be recognized, identified and singled out from a whole series of similar design principles that concurrently resonate, confront each other, and intertwine in these same crude, constrained statues? How can we differentiate the closed and compacted outline and the

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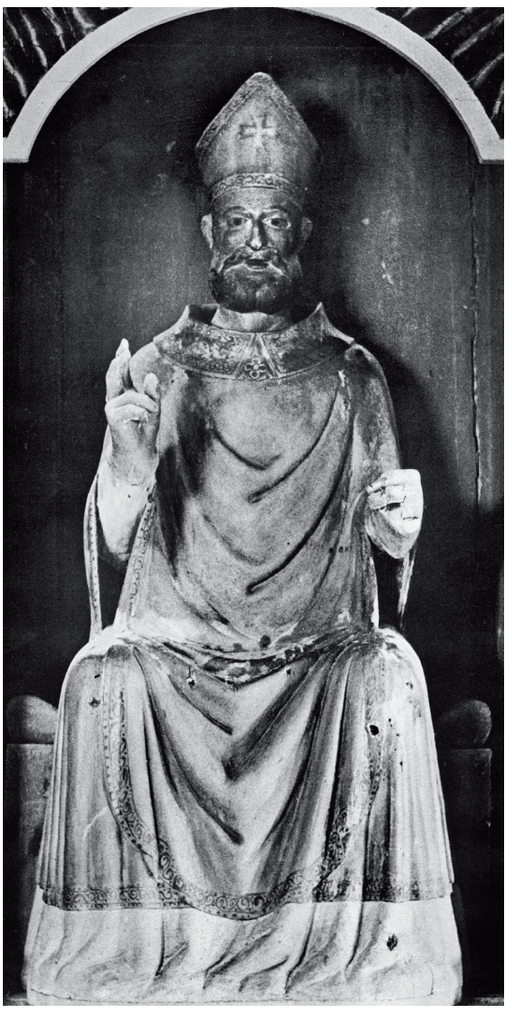

Slika 1
Istarski drvorezbar (?), Sveti Flor (Plor), Pomer, druga polovica 15. stoljeća.
(izvor: Ekl 1982, uz dopuštenje Kršćanske sadašnjosti)

Figure 1
Istrian woodcarver (?), St. Flor (Plor), Pomer, second half of the 15th century.
(source: Ekl 1982, courtesy of the Kršćanska sadašnjost publishing house)

i jasne odgovore, i s punom sviješću kako je riječ tek o radnoj hipotezi, koja je prije svega poziv na daljnji razgovor o ovoj temi.

Prije nego što prijeđem na primjere istarskih Madona, kojima se planiram ovdje više pozabaviti, problem ću nastojati malo bolje približiti kroz jedan konkretan, po meni paradigmatičan primjer, i to onako kako ga je vidjela V. Ekl, a potom i kroz širi teoretsko-metodološki okvir kojeg je nešto ranije postavio E. Cevc u svom članku "Stilske strukture u gotičkoj skulpturi Jadrana i zaleđa" (Cevc 1979).

Nastavljajući se na analizu kipova Svetog Antuna Opata, V. Ekl je došla i do ikonografski različitog, ali koncepcijski gotovo identičnog prikaza sjedećeg sveca – drvenog kipa Svetog Flora (Plora) iz Pomera (sl. 1) te o njemu zabilježila sljedeće: "*Kod većine primjera u ovoj skupini javlja se tendencija prema redukciji, no put do čiste kubične forme tražio je, na poseban način, majstor kipa sv. Plora u Pomeru. Kod tog je kipa negirana volumenska vrijednost*

"accidentally" cleansed and un-indented surface from residual Romanesque remains and the basically static sense of form of that style, or from the rustic, popular awkwardness and clumsiness that in the all-encompassing spirit of provincial reductionism reduces everything to a compacted, cubic volume? Finally, is there something that is qualitatively new, creative and creatively valuable in these creations? This issue undoubtedly raises many fundamental questions of our profession, putting to the test our stylistic-attributive methods, and it is surely unreasonable, especially on this occasion, to attempt to disentangle this Gordian knot, but even before that a dilemma opens up: should it be allowed at present, and especially after so many deeper insights into the complexity and dynamic variability of different design principles, to talk about certain stylistic constants of a certain area, something that can be in a neo-romantic ecstasy defined as another "long-lasting" phenomenon, or as an original expression of autochthonous "forces of perseverance" (*Beharrungskräfte*) which stand, as it was claimed by Joseph Strzygowski, opposite the external "forces of motion" (*Bewegungskräfte*)? Although such efforts may appear anachronistic, I believe that this phenomenon, in the case of Istrian Gothic sculpture production, can and should be discussed, because it seems to me that to date it has not been clearly and sufficiently articulated and affirmed as a separate historical-geographical term of reference. In the end, if we can speak of clear Friulian stylistic components in Gothic sculpture, why should we deny the Istrian region the right to form a separate, geographically defined stylistic idiom? Allow me, therefore, to try to outline on this occasion this problem with the help of a few examples of Istrian Gothic sculpture. Naturally, without any pretensions that I will be able to give clear and final answers to these questions, and fully aware that this is only a working hypothesis which is primarily an invitation to engage in further discussions on this topic.

Before I switch to the examples of Istrian Madonnas, to which I intend to dedicate more attention here, I will try to shed some light on the problem with the help of a concrete, in my opinion paradigmatic example, and that in the same manner as seen by V. Ekl, and subsequently through a broader theoretical-methodological framework that was set up somewhat earlier by E. Cevc in his paper titled "Stylistic structures in Gothic sculpture of the Adriatic and its hinterland" (Cevc 1979).

Building on the analysis of the statues of St. Anthony the Abbot, V. Ekl arrived at an iconographically different, but conceptually almost identical display of the

nabora; oni su utisnuti u blok koji izbija u čistoj, primarnoj kubičnoj snazi. Nabori se slažu u simetričnim, paralelnim nizovima i oštro se lome. Izbrazdani paralelizam i "uglačana", pravilna draperija ne dopuštaju raslojavanje odjeće. Jezgra skulpture i odjeća su jedno. Shematizacija ponegdje dovodi do grafizacije. Eliminirana je, koliko god je to moguće, svaka nepravilnost koja bi unijela živost. Dosljedno je provedena pasivizacija, tako da je mekoća nadomještena tvrdoćom, a sve organsko tretirano je geometrijski. Kod sv. Plora je ukrućenje i sabiranje provedeno vrlo svjesno i dosljedno, te ono ne znači nemoć plastičnog oblikovanja. Fino modelirano lice s mekom bradom nasmiješena izraza, možda je najvještije oživljeno lice među maskama istarskih zaštitnika, premda se svojom nepomičnošću i suzdržanošću podređuje općoj, na stanovit način veličajnoj monotoniji obradbe. Postanak sv. Plora valja staviti u vrijeme nakon polovice XV. stoljeća." (Ekl 1982, LI).

U ovoj kratkoj, ali uzornoj analizi vrhunskog primjera "istarskog tektoničkog stila", sadržano je sve bitno – i glavne značajke temeljnih oblikovnih principa njegove regionalno određene "kubične podvarijante", i njegova specifična individualna obilježja koja se očituju u tretmanu draperije, ali i ono što je možda najznačajnije: spoznaja da je riječ o svjesnom i dosljedno provedenom likovnom htijenju, posebnoj i razvijenoj likovnoj poetici nepoznatog nam umjetnika, a ne o oblicima proizišlim iz nemoći ruke i ograničenosti oka, odnosno nerazvijenog estetskog senzibiliteta priprostog i rustičnog majstora. U tom pogledu ilustrativnim mi se čini već sama činjenica da su lokalnim drvorezbarima atribuirana neka značajna djela vrlo srodnih temeljnih karakteristika, koja se danas igrom slučaja nalaze u Zbirci crkvene umjetnosti u Porečko-pulskoj biskupiji, ali koje se ni tada, kao ni ranije, nije nastojalo povezati s nekim jačim zajedničkom nazivnikom (Quinzi 1999, 156-158).

Kao što sam već napomenuo, jednaku je temu – postojanja nekih trajnih, o tlu ovisnih stilskih struktura – na širim teoretskim osnovana razradio E. Cevc, dajući joj još šire i sveobuhvatnije značenje. Točnije, on joj je dao širu prostornu i vremensku dimenziju. Prostorno ju je protegnuo gotovo na čitav mediteranski svijet, točnije prvenstveno na Apeninski poluotok, istočnu obalu Jadrana te Istru i čitav subalpski pojas, odnosno onaj njegov dio koji od pradavnih vremena svoje idole i kipove radi u kamenu. Ali isto tako, on ju je proširio i na sam životni prostor i kulturni krajolik tih područja, na arhitekturu koja je od pamtivijeka nastajala od kamena i u kamenu. Njegovim riječima: "*Kao što je italski prostor kubičan, terminiran, zahvaćen u euklidskoj stereometriji i gdje su stijena i ploha (ili kugla i cilindar) njegova glavna izražajna* sitting saint – the wooden statue of St. Flor (Plor) from Pomer (Fig. 1), and she recorded the following about it: *"In most examples from this group, there is a tendency towards reduction, but the master who carved the statue of St. Plor in Pomer, sought in a special manner the way to a clear cubic form. This statue negates the value of the volume of the folds; they are embedded in a block that emanates in a clean, primary cubic force. The folds are stacked in symmetrical, parallel rows, and break sharply. The striated parallelism and the "polished" symmetrical draperies do not allow layered garments. The core of the sculpture and the clothing are one. In some places the schematization led to graphization. Any irregularity that would bring vivacity was eliminated as far as possible. Pacification was carried out consistently, exchanging softness for hardness, and everything organic was treated geometrically. As regards the statue of St. Plor, the stiffening and the accumulation were carried out very consciously and consistently, and this does not reflect a weakness in plastic forming. The finely modeled face with a soft beard and a smiling expression, is perhaps the most skillfully enlivened face amongst the masks of Istrian patron saints, although with its immobility and restraint it is subordinate to a general, in a certain sense magnificent monotony of treatment. St. Plor was created in the period after the middle of the 15th century."* (Ekl 1982, LI).

This short but exemplary analysis of this top-level example of the "Istrian tectonic style" contains all that is essential – the main features of the basic design principles of its regionally determined "cubic sub-variant", its specific individual characteristics that are reflected in the treatment of drapery, and what is perhaps most important – the knowledge that this is a conscious, consistently executed artistic intention, the distinct and developed artistic poetics of an unknown artist, rather than forms created by a feeble hand and a limited eye, or an underdeveloped aesthetic sensibility of a simple, rustic artisan. The mere fact that some important works with very similar basic characteristics were attributed to local wood-carvers seems very illustrative to me in this respect. These works are, by sheer chance, nowadays kept in the Collection of Ecclesiastical Art in the Diocese of Poreč, but neither at that time nor earlier were there any attempts to connect them with some stronger common denominator (Quinzi 1999, 156-158).

As I have already stated beforehand, the same theme related to the existence of some perennial, region-dependent stylistic structures was worked out in detail and on broader theoretical foundations by E. Cevc,

sredstva i pomagala, tako se istim pravilima priklanja i skulptura, a njezina struktura je "latentno klasicistička". […] "*Temeljna je formula italske i prijadranske umjetnosti u likovnoj limitaciji i ortogonalosti, i nije vezana za određeni etnikum nego za likovnu atmosferu i očito ne baš bez značenja – za najčešći kiparski materijal: kamen (što dvostruko vrijedi za Dalmaciju)*." (Cevc 1979/1982, 19).

Vremenski gledano, on je tu posebnu stilsku komponentu, točnije stilsku podstrukturu kao jedan fenomen dugog trajanja rastegnuo od antike pa sve do novog vijeka. Stoga će o ovoj posebnoj likovnoj atmosferi konstatirati sljedeće: "[…] *na tom geografski "velikom prostoru", tako reći od pamtivijeka diktira neke likovne odrednice i time primarna likovna rješenja, koja dakle osjećamo kao latentno nazočne principe, bilo u radu najboljih umjetnika ili zanatlijskih klesara – i to ne samo u pojedinim vremenskim stilovima nego u dugom povijesnom tijeku*." Odmah potom u bilješci nastavlja misao i daje objašnjenje: "*Riječ je, dakle, o nadvremenskim i nadnacionalim stilskim konstantama, utvrđenim metodom stilske analize koja u uzdužnom presjeku kroz duže vremensko razdoblje traži one nepromjenjive elemente što povezuju različita stilska i kulturna razdoblja kao i pojedinačne regije jedno većeg geografskog prostora (kao što je to u našem primjeru srednji Mediteran).*" (Cevc 1979/1982, 24, bilj. 2).

Ako prihvatimo takvo postojanje nepromjenjivih stilskih elemenata u širem prijadranskom pa i mediteranskom okružju, onda možemo reći da se oni u gotičkoj skulpturi Istre slijedom brojnih primjera javljaju najdosljednije i najpotpunije, gotovo posve ogoljeli i iskristalizirani u svojoj čistoći. Naime, nigdje u susjednim jadranskim prostorima, pa čak ni u krševitoj Dalmaciji, nemamo toliki broj skulptura u kamenu i drvetu na kojima bi se ti primordijalni oblikovni elementi tako snažno i dosljedno iskazali. Zaključujući ovaj malo duži, ali nužan teoretski uvod, možemo se zapitati – a gdje je tu sada Istra i njezina "likovna atmosfera", i u kojoj mjeri sama istarska arhitektura, materijalima i apstraktnim geometrijskim redom, sudjeluje u njezinom formiranju?

Začudno, ali istinito – upravo nam istarska gotička arhitektura pruža nedvojbene dokaze o postojanju tih konstantnih likovnih raspoloženja, jednog specifičnog "ukusa sredine" koji se oblikovao i trajao stoljećima, i koji se, prema riječima Radmile Matejčić, izravno nastavlja u jaku klasicističku crtu istarske barokne arhitekture 17. i 18. stoljeća (Matejčić 1979/1980, 235-236). Nedvojbeno kao dio sveprisutnog životnog obzorja, ona je u stvaranju te likovne atmosfere, uz specifični prirodni krajolik, imala presudnu ulogu. Naime, tijekom

who gave it an even wider and more comprehensive meaning, or to be more precise, he gave it a broader spatial and temporal dimension. Spatially he extended it to include almost the entire Mediterranean world, primarily the Apennine Peninsula, the eastern coast of the Adriatic and Istria, as well as the entire sub-Alpine belt – that part of it where in times immemorial the idols and statues were worked in stone. But he also spread it to the living space and cultural landscape of these territories, or to be more precise, onto architecture that was always created of stone and in stone. In his own words: *"As the Italic space is cubic, terminated, caught in Euclidean geometry, where rock and surface (or sphere and cylinder) are its main means of expression and expedients, so sculpture bows in front of the same rules, but its structure is "latently classicist". […] "The basic formula of Italic and Adriatic art lies in artistic limitation and orthogonality, and it is not tied to a particular ethnic group, but rather to an artistic atmosphere, and obviously not entirely meaningless – to the most widely used material employed by sculptors: stone (which is doubly true in the case of Dalmatia)."* (Cevc 1979/1982, 19).

Looking at this from a temporal angle, he has stretched this special stylistic component, more precisely a stylistic substructure, as a phenomenon of long duration, spanning the period from antiquity to the modern era. Hence he concludes that this special artistic atmosphere: *"[…] on this geographically "large area", so to say from times immemorial dictates certain artistic terms of reference and with it the primary artistic solutions, which we then feel as latently present principles, be that in the works of the best artists or artisan stonemasons – and not just in certain periodical styles but also in the long historical process."* Immediately afterwards he continues the thought in his note-book, giving an explanation: *"We are dealing, therefore, with timeless and trans-national stylistic constants, determined by a method of stylistic analysis which in a longitudinal cross-section through a long period of time, looks for those unchangeable elements that connect the different stylistic and cultural periods and individual regions of a larger geographical area (such as the Central Mediterranean, in our example)."* (Cevc 1979/1982, 24, Note 2).

If we accept the existence of such immutable stylistic elements in a broader Adriatic and even Mediterranean environment, then we can say, following numerous examples, that they occur most consistently and completely in Istrian Gothic sculpture, where they are almost completely bare and crystallized in their purity.

čitavog srednjovjekovnog i ranog novovjekovnog razdoblja, od 11. do 16. stoljeća, u Istri se grade brojne manje crkve s upisanom apsidom, polukružnom ili četvrtastom, svejedno, koje zbog svoje tipološke učestalosti i brojnosti u odnosu na sve susjedne regije – Kvarner, Hrvatsko primorje, Dalmaciju, ali i sjevernu Italiju – predstavljaju jedinstvenu pojavu. Uočavajući njihovu posebnost i brojnost, Branko Marušić je ove crkve izdvojio kao posebnu regionalnu "istarsku skupinu crkava" (Marušić 1974). No ono što je za nas još značajnije jest da one osim tlocrtno-prostorne sažetosti i jednostavnosti, i u tretmanu mase pokazuju jednake temeljne značajke skulptura tog vremena – zatvorene, kristalične volumene, jasnu ortogonalnost, ravne i neraščlanjene plohe, minimalne otvore te, u tom prisilnom geometrijskom redu, svekoliku dominaciju horizontalnog usmjerenja i jedne određene, ponešto sirove težine same materije, onog što u skulpturi nazivamo "gravitas". Da zaključimo: jednaki likovni senzibilitet, osjećaj za plastičku formu, oblikuje te male crkve kao i kipove koji su za njih stvarani! Kako to pokazuje primjer crkve svetog Antuna u Višnjanu, u kojoj se još uvijek nalazi kip istoimenog sveca, rađen upravo za tu crkvu, riječ je o svojevrsnom "Gesamtkunstwerku"!

Za sam kraj ostavio sam tri primjera istarskih Madona – Bogorodica s Djetetom, nastalih u rasponu od tri stoljeća, a po mojem sudu dobro ilustriraju sve spomenute značajke i prisutnost posebne istarske komponente u gotičkoj skulpturi, ili preciznije rečeno u skulpturi gotičkog razdoblja. Premda se jasnije manifestira tijekom 15. i 16. stoljeća, ova se istarska komponenta može po našem sudu zamijetiti i stoljeće ranije, na jednom vrlo važnom spomeniku – propovjedaonici iz Dvigrada. Preciznije rečeno, sve navedene kvalitete neobičnim se intenzitetom javljaju na reljefnim prikazima Svete Sofije te na reljefu Bogorodice s Djetetom (sl. 2). Jake arhaične, tvrde i krute crte ovog reljefa navele su V. Ekl da u njoj prepozna snažne odjeke romaničkog stila te da čitavu propovjedaonicu kao spomenik "prijelaznog" romaničko-gotičkog stila datira u prvu polovicu 14. stoljeća i svrsta u sferu mletačkog utjecaja (Ekl 1982, XIX, XXI). Ne negirajući ideju o jakim reliktima romaničkog stila u oblikovanju figuralnih prikaza, ja sam na osnovu daleko življeg i prirodnije oblikovnog vegetabilnog uresa vitkih kapitela i jedne od pet reljefnih ploča zaključio kako je propovjedaonica ipak nešto kasnije nastala, oko sredine ili u trećoj četvrtini 14. stoljeća (Marković 1994). Uz donekle uobičajenu trečentističku praksu spajanja starijih, još romaničkih oblikovnih principa pa i ikonografskih modela s modernijim i suvremenijim dekorativnim rječnikom, objašnjenje za takvu pojačanu stilsku

In fact, nowhere in the neighboring Adriatic regions, nor in rugged Dalmatia, is there such a large number of wooden and stone sculptures on which these primordial design elements are so strongly and consistently expressed. Concluding this rather lengthy but necessary theoretical introduction, we can ask ourselves where does Istria and its "artistic atmosphere" fit into this picture, and to what an extent is Istrian architecture, with its material and abstract geometrical sequence, involved in its formation.

It is amazing but true – it is precisely Istrian Gothic architecture which provides irrefutable evidence of the existence of these constant artistic moods, of a specific "environmental taste" that was formed and lasted in the course of centuries, and this taste, in the words of Radmila Matejčić, continued directly into a strong classicist line of Istrian Baroque architecture of the 17th and 18th centuries (Matejčić 1979/1980, 235-236). As part of an omnipresent horizon of life, this architecture in tandem with a unique natural landscape, undoubtedly had a crucial and decisive role in the creation of this artistic atmosphere. In fact, throughout the entire medieval and early modern period, from the 11th to the 16th century, numerous small churches featuring inserted semicircular or square apses were erected in Istria, which represent a unique phenomenon thanks to their typological frequency and number, and this in comparison with all the neighboring regions – Kvarner, the Croatian Littoral, Dalmatia, and also northern Italy. Recognizing their uniqueness and number, Branko Marušić singled out these churches as a special regional "Istrian group of churches" (Marušić 1974). But what is even more important for us is that they show, besides a ground plan-spatial conciseness and a simplicity in the treatment of volume and mass, those same basic features as in the case of sculpture in that period of time – closed, crystalline volumes, clear orthogonality, flat and undivided surfaces, minimal openings, and, in this forced geometric order, an overall dominance of the horizontal orientation and a certain, somewhat crude weight of the matter itself – that what we call "gravitas" in sculpture. To conclude, the same artistic sensibility, a sense of plastic form, shapes these small churches as well as the statues that were created for them! As the example set by the Church of St. Anthony in Višnjan shows, which still houses the statue of St. Anthony made specifically for this church, this is a sort of "Gesamtkunstwerk"!

For the very end I left three examples of Istrian Madonnas – Mothers of God with Child, which I

Slika 2
Istarski kipar (?), Bogorodica s Djetetom, propovjedaonica iz Dvigrada, Kanfanar.
(izvor: Ekl 1982, uz dopuštenje Kršćanske sadašnjosti)

Figure 2
Istrian sculptor (?), Madonna with Child, pulpit from Dvigrad, Kanfanar.
(source: Ekl 1982, courtesy of the Kršćanska sadašnjost publishing house)

dihotomiju u ovom slučaju ne može se tražiti u slabijoj kiparskoj vještini neznanog nam majstora. Istina, njegova kiparska virtuoznost možda i nije na najvišoj razini, no takvo dosljedno provedena heraldična koncepcija ipak u prvom redu svjedoči o ranoj afirmaciji iste istarske, tektonično-kubične stilske komponente i stereotomnog oblikovnog principa kojem se i nesvjesno podčinjavaju i majstor graditelj i kipar.

Nesumnjivo, jedan dio svojih hijeratično-kubičnih stilskih komponenti figuralni reljefi propovjedaonice duguju i svojim mjestom u širim stilskim kretanjima, jer se sažetost obrisa i kompaktnost volumena i njegova stanovita stegnutost jednim dijelom nedvojbeno može

believe were created in a time span of three centuries and give an excellent illustration of all these mentioned features, and the presence of this specific Istrian component in Gothic sculpture, or to be more precise, in sculpture of the Gothic period. Although they more clearly manifest themselves during the 15th and 16th centuries, these special Istrian components can, in our opinion, be noticed even a century earlier, on a very important monument – the pulpit from Dvigrad. To be more precise, all of these qualities appear with an unusual intensity on reliefs depicting St. Sophia, and on a relief of the Mother of God with Child (Fig. 2). The strong archaic, rigid and crude lines of this relief have led V. Ekl to recognize in it the very strong echoes

pripisati i tzv. prijelaznim oblicima romaničko-gotičkog stila, koji se sve do sredine 14. stoljeća neobičnom ustrajnošću opiru nadolazećim promjenama. Ali ako i prihvatimo ideju o jakim romaničkim reminiscencijama, moramo se zapitati – na koju se jaku romaničku tradiciju lokalne istarske produkcije nadovezuje ovo djelo? Uvid u korpus istarske romaničke skulpture u Istri, prvenstveno one iz razdoblja zrele romanike 13. stoljeća (Mustač 2014), jasno pokazuje kako ona nije mogla biti ishodištem takvih oblikovnih principa, za koje pak vjerujemo kako su puno trajniji te da su se postepeno formirali i sazrijevali.

Stoga smatram da je reljef Bogorodice s Djetetom s dvigradske propovjedaonice prvi primjer onoga što smo nazvali "istarskim tektoničkim stilom" u kiparstvu gotičkog razdoblja u Istri. Naime, za razliku od nekih drugih, što ranijih, što nešto kasnijih skulptura, na njemu se mogu uočiti jasne razlike između jedne posebne, zavičajno određene umjetničke poetike i svjesno uobličenog likovnog htijenja te brojnih drugih donekle srodnih regionalizama i provincijalizama, obilježenih romaničkom produkcijom. Nesumnjivo, i brojna druga djela prijadranskih umjetničkih provincija do neke su mjere obilježena reduktivnošću forme, no nigdje kao na ovom primjeru nećemo naći tako jasno i čvrsto izraženu ortogonalnu koncepciju i sumarnost u modelaciji kompaktnog, u bloku istaknutog volumena. Iako bi potvrda ovakve tvrdnje možda zahtijevala podrobniji uvid u analogna kiparska ostvarenja susjednih italskih regija, vjerujem da se do nje može doći i jednom prečicom preko jednog razmjerno jednostavnog eksperimenta – pokušamo li bar za trenutak dvigradsku propovjedaonicu smjestiti u katalog srodnih trečentističkih djela bilo koje druge mletačke pokrajine, ili čak i šire, bilo koje prijadranske regije u kojoj se, donekle na sličan način kao i u Istri, na kasnoantičkoj podlozi nastavljaju linije romaničkog razdoblja i svježi odrazi venecijanske umjetnosti, shvatit ćemo kako se ona nigdje tako dobro ne uklapa kao u istarsku umjetničku produkciju te da je tek u zemljopisnim okvirima Poluotoka ona zadobila svoje pravo i prirodno mjesto.

Na tragu takvih zapažanja logičnim nam se čini zaključak kako dvigradska propovjedaonica nije importirani proizvod već je nastala na istarskom tlu, i to od ruke domaćeg majstora. Atribuirati čitavu propovjedaonicu domaćem, istarskom majstoru možda će se činiti presmiono, no smatram da se izrazite "arhaično lokalne crte" ne mogu protumačiti utjecajem samog naručitelja, najvjerojatnije nekog iz redova lokalnog svećenstva, na nekog stranog, u istarsku sredinu

of the Romanesque style, and to date the entire pulpit as a monument of the "transitional" Romanesque-Gothic style into the first half of the 14th century, putting it on top of that into the Venetian sphere of influence (Ekl 1982, XIX, XXI). Not denying the idea of strong relics of the Romanesque style in the design of figural representations, and based on a far livelier and more naturally formed vegetal ornamentation of the slender capitals, as well as on one of the five panels in relief, I nevertheless concluded that the pulpit stems from a somewhat later period, from the middle or from the third quarter of the 14th century (Marković 1994). Along with the rather common trecento practice of connecting older, still Romanesque design principles, and even iconographic models, with a more modern and contemporary decorative vocabulary, an explanation for such an intensified stylistic dichotomy cannot, in this case, be sought in the inferior sculptural skills of the unknown master. True, his sculptural virtuosity is perhaps not of the highest level, but such a consistently implemented heraldic concept still primarily testifies in favor of an early affirmation of that same Istrian tectonic-cubic stylistic component and stereometrical design principle, to which both the master builder as well as the sculptor were unconsciously subordinated.

Undoubtedly, the figural reliefs of the pulpit owe part of their hieratic-cubic stylistic components to the place they occupied in the broader stylistic trends, because the conciseness of the outline and the compactness of the volume as well as its particular tightness can, in part, be indubitably attributed to the so-called transitional forms of the Romanesque-Gothic style that until the middle of the 14th century displayed an unusual perseverance in resisting oncoming changes. But even if we accept the idea of strong Romanesque reminiscences, we must ask ourselves – this work is the continuation of which strong Romanesque tradition of local Istrian production? An insight into the collection of Istrian Romanesque sculpture in Istria, primarily that from the late Romanesque period of the 13th century (Mustač 2014), in my opinion clearly shows that it could not have been the source of such design principles, for which we in turn believe that they lasted much longer and that they formed and matured gradually.

I therefore believe that the relief of the Mother of God with Child, from the pulpit in Dvigrad, represents the first example of what we named the "Istrian-tectonic style" in sculpture of the Gothic period in Istria. In

Slika 3

Istarski kipar (?), Labinska kiparska radionica, Bogorodica s Djetetom, Ližnjan.

(izvor: Ekl 1982, uz dopuštenje Kršćanske sadašnjosti)

Figure 3

Istrian sculptor (?), Labin Sculpture Workshop, Madonna with Child, Ližnjan.

(source: Ekl 1982, courtesy of the Kršćanska sadašnjost publishing house)

Slika 4
Istarski kipar (?), Bogorodica s Djetetom, crkva svetih Felicijana i Fortunata, Šišan.
(izvor: Ekl 1982, uz dopuštenje Kršćanske sadašnjosti)

Figure 4
Istrian sculptor (?), Madonna with Child, Church of SS. Felician and Fortunato, Šišan.
(source: Ekl 1982, courtesy of the Kršćanska sadašnjost publishing house)

nakratko pridošlog majstora, već su takve osobine morale biti duboko ukorijenjene u njegovoj osobnoj likovnoj poetici. Ono što on jest ovdje sekundarno, a što je mogao naknadno usvojiti i primijeniti, krije se u novom dekorativnom repertoaru ranog venecijanskog "gotico fiorito" stila.

Nakon dvigradske propovjedaonice sve do zadnje četvrtine 15. stoljeća i "labinske kiparske radionice", nemamo sigurno posvjedočena kvalitetnija ostvarenja domaćih istarskih majstora. S obzirom da se kod ove labinske skupine javlja stanovita zakašnjela "barokna etapa" kasnogotičke skulpture (Ekl 1982, LIV, LVI), tri drvene skulpture omogućavaju nam da vidimo na koji način se istarska komponenta nosi s takvim općim principom nešto razigranijeg i nepravilnijeg tretmana draperije. Na Bogorodici iz Ližnjana (sl. 3) vidimo upravo taj sukob dvaju plastičkih principa – onog dominantnog istarskog, koji učvršćuje i stabilizira figuru, zatvara njezin volumen i reducira reljefne izbojke, i onog drugog – baroknog i pomalo razigranog, koji pokušava na površini unijeti živost u njezinu

fact, unlike with some other either earlier or later sculptures, on it we can observe the clear differences existing between the special, regionally determined artistic poetics and deliberately formed artistic inclinations, and the large number of other, to a certain extent related regionalisms and provincialisms that were dependent on and marked by Romanesque production. Numerous other works from Adriatic coastal provinces have undoubtedly been marked to a certain extent by the reductiveness of form, but there is no other example on which we will find such a clearly and strongly expressed orthogonal concept and terseness in modeling compact volumes emphasized in a block. Although a confirmation of these claims may require a more detailed insight into analogous sculptural works from neighboring Italic regions, I believe that this can be confirmed by a shortcut, with the help of a relatively simple experiment – if we try to place the pulpit from Dvigrad, at least for a moment, in a catalogue of related trecento works from any other Venetian province, or even beyond, from any coastal region on the Adriatic, which, in the way similar to the one in Istria, features the continuity of the Romanesque period on a Late Roman basis, as well as fresh reflections of Venetian art – then we will comprehend why there is no other place where this pulpit fits as well as within the framework of Istrian artistic production, and realize that only in the geographical confines of the Istrian Peninsula it enjoys its rightful and natural place.

In the wake of such observations, it seems logical to conclude that the pulpit from Dvigrad is not an imported product, because it was created on Istrian soil by a skilled local master. To attribute the whole pulpit to a local Istrian artisan might seem too bold, but I believe that the pronounced "archaic-local lines" cannot be explained away by the influence that the individual who ordered the pulpit, probably someone from the ranks of the local clergy, exerted on some foreign artisan that arrived to Istria for a short period of time, but that such distinctive traits must have been deeply ingrained in his personal artistic poetics. What he could have subsequently adopted and applied is hidden in the new decorative selection of the early Venetian "gotico fiorito" style.

After the Dvigrad pulpit, and all the way until the last quarter of the 15th century and the "Labin sculptural workshop", we do not have any high-quality works created by local Istrian skilled masters, which can be attributed with certainty. Given that this group from Labin features a certain belated "Baroque stage" of late

dostojanstvenu pojavu. Čak ni snažna dijagonala plašta prebačenog preko koljena, dijagonala koja deklarativno obznanjuje prisutnost barokne dinamike, ne uspijeva poremetiti svekoliki mir i spokoj ovog uistinu vrijednog i značajnog kiparskog ostvarenja. Na koji se način jedan meštar furlanskog podrijetla ili iz furlanskog kruga u kasnom 15. ili početkom 16. stoljeća odnosi prema istom motivu dovoljno jasno pokazuje drveni Marijin kip u Fažani, kod kojeg sustav tvrdih i u volumen duboko usječenih nabora razjeda jezgru figure i rastvara njen obris (Ekl 1982, LXIV).

Konačno, tu je treći i zadnji primjer ovog posebnog "istarskog stila" Bogorodica s djetetom iz crkve svetih Felicijana i Fortunata u Šišanu (sl. 4). No, za razliku od prethodnog, u ovom su slučaju karakteristični oblikovni elementi dijelom potpomognuti i odabirom arhaičnog, ikonografskog motiva. Nepoznati je majstor, naime, ne slučajno posegnuo za ikonografskim motivom Bogorodice kraljice "koja nosi pobjedu" (*Panagie Nikopoie*), kako je to ustanovila V. Ekl (Ekl 1982, LVI), te su se zadane sadržajno-kompozicijske odrednice: vladarska majestetičnost i dogmatska krutost, sretno povezale s čvrstom frontalnom impostacijom Majke i Djeteta. Naglašena simetrija, zatvorena piramidalna kompozicija te širom razmaknuta Bogorodičina koljena dodatno imobiliziraju gotovo nepomične figure, čiji mir i spokoj ne uspijeva poremetiti ni prirodniji tretman deblje i mekane draperije njezina plašta, koji se u krupno lomljenim naborima uvija pod malenim Kristom. Vraćajući se na neke drevne, gotovo romaničke zasade u oblikovanju Bogorodičina lika, ova skulptura s kraja 15. stoljeća zaokružuje specifičnu domaću struju "istarskog gotičkog kiparstva", jasno naznačujući njezina temeljna i trajna involutivna stremljenja. Afirmirajući ujedno stabilnost, trajnost i nepromjenjivost kao glavne u njima sadržane svjetonazorske kvalitete, u kojima je ideja lijepoga i uzvišenog prirodno vezana za ikonične forme prikaza, takva vrst pučke idealizacije duboko prožima najveći dio domaće kiparske produkcije navedenog razdoblja.

Upravo ovaj slučaj daje odgovor na moje zadnje pitanje: u čemu leži širi značaj tih i takvih pojava, u pravilu ne jako visoke likovne i umjetničke kvalitete? Osim E. Cevca na to pitanje jasno je odgovorio Radovan Ivančević, koji je proučavajući gotičku arhitekturu Istre još prije pola stoljeća zaključio: "*Nužno je da se istarskoj umjetničkoj baštini pristupi polazeći u prvom redu s područja na kojem je nastala i da se utvrdi ne samo šta u kojem dijelu potiče iz jednog a što iz drugog izvora, nego šta pojedino djelo znači u okviru istarske*

Gothic sculpture (Ekl 1982, LIV, LVI), these three wooden sculptures allow us to see how the Istrian component copes with such a general principle of a somewhat more animated and irregular treatment of the draperies. On the Mother of God from Ližnjan (Fig. 3), we can observe the conflict between these two principles of plasticity – the dominant, Istrian one that strengthens and stabilizes the figure, closes its volume, and reduces the protuberances in the relief, and the other – the Baroque one that is somewhat playful, trying to introduce some vivacity on the surface into its dignified appearance. Not even the strong diagonal of the mantle thrown over a knee, a diagonal that declaratively reveals the presence of Baroque dynamism, is capable of disrupting the overall peace and tranquility of this truly valuable and important sculptural creation. How does a skilled master of Friulian origin, or coming from the Friulian circle, treat the same motif in that same circle in the late 15th or at the beginning of the 16th century is clearly shown by the wooden statue of Mary in Fažana, which features a system of rigid and deeply incised folds that are in turn deeply incised in the volume of the figure, corroding its core and dissolving its outline (Ekl 1982, LXIV).

Finally we have the third and last example of this special "Istrian style", the Mother of God with Child from the Church of Saints Felician and Fortunatus in Šišan (Fig. 4). However, unlike in the previous one, in this case the characteristic design elements are partially aided by the selection of an archaic iconographic motif. It was no coincidence that the anonymous master chose the iconographic motif of the Virgin Queen "who carries a victory" (*Panagie Nikopoie*), as was established by V. Ekl (Ekl 1982, LVI), where the set content-related and compositional terms of reference – the majestic quality of a ruler and dogmatic rigidity, happily coalesced with the solid frontal posture of the Mother and Child. The emphasized symmetry, the closed pyramidal composition, and the widespread knees of the Virgin additionally immobilize the almost motionless figures whose peace and tranquility are not disrupted by the more natural treatment of the thicker, soft draperies of her mantle that curls under the baby Christ in large broken folds. Going back to some ancient, almost Romanesque tenets in the forming of the Virgin's figure, this sculpture from the end of the 15th century completes a specific domestic current of "Istrian Gothic sculpture", clearly indicating its fundamental and permanent involutive aspirations. At the same time affirming stability, continuity and consistency as the main qualities of the world contained in them, in

tradicije i autonomnog kretanja lokalne umjetnosti i nivoa likovne kulture u pojedinom času." (Ivančević 1964, vol. I, 24).

which the idea of beauty and the sublime is naturally related to the iconic forms of the depiction, such types of popular idealization deeply permeate most of the local sculptural production in the period under consideration.

Precisely in this case we find an answer to my last question: what is the greater significance of these phenomena whose artistic quality is not, as a rule, very high? In addition to E. Cevc, this question was also unambiguously answered by Radovan Ivančević, who while studying Gothic architecture in Istria, half a century ago concluded: "*It is necessary to approach the Istrian artistic heritage primarily from the area in which it was created, furthermore it should be determined what in some part originates from one, and what from another source, as well as what a particular work means within the framework of Istrian tradition, the autonomous movement of local art, and the level of artistic culture in a particular period of time."* (Ivančević 1964, Vol. I, 24).

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