Zbornik za umetnostno zgodovino

Archives d'histoire de l'art

Art History Journal

Kazalo / Contents

New Insights about the Gothic Chapel of St Jacob (Virgin Mary) on Očura

IVANA TOMAS, PREDRAG MARKOVIĆ

St Jacob's Chapel (initially dedicated to the Virgin Mary) on Očura is a well-preserved heritage monument from the Gothic period within the Krapina-Zagorje County (Republic of Croatia). The chapel is located 3.5 km northeast of the settlement and municipality of Radoboj, elevated (458 m) above the so-called Roman Road (*Rimska cesta*) which connects Radoboj with the village of Gorjani Sutinski, and descends into the deep green Bednja valley, leading to Lepoglava. It is believed that the Roman Road has presumably been the route since the time of classical antiquity, and it was surely in use during the Middle Ages when it became one of the important trade routes connecting the central Zagorje region.[1] This road passed through the mountainous terrain of Očura (mountain Ivanščica), at the foot of St Jacob's Chapel. It continued west towards Radoboj, Mihaljekov Jarek and Krapina, and to the east in the direction of Lepoglava, Ivanec and Varaždin. The spacious Gothic building was situated on a hilltop overlooking the entire area from Krapina to the west, Veternica to the south, and the Bednja Valley to the east. Gjuro Szabo, a prominent conservator and the first scholar to research the Očura chapel, properly recognized its strategic position and impressive scale:

> On the hilltop, from which there is a wonderful view of the Krapina region and Ravna Gora, not far from the crossing over Veternica, the present-day St Jacob's Chapel was built. From a distance, it appears to be a chapel of lesser significance, but when you come up to it, it surprises you with its size. Not only is it strikingly larger than the Radoboj parish

---

[1] Miroslav Fulir, Osvrt na položaj današnjeg Varaždina u nizu nekadanjih rimskih postaja, *Godišnjak gradskog muzeja Varaždin*, 4, 1970, p. 10; Neven Budak, *Gradovi Varaždinske županije u srednjem vijeku (Urbanizacija Varaždinske županije do kraja 16. stoljeća)*, Zagreb – Koprivnica 1994, pp. 40–41; Diana Vukičević-Samaržija, *Gotičke crkve Hrvatskoga zagorja*, Zagreb 1993, p. 14.

church, to which it belongs, but it is almost the largest of all the Gothic churches in the Zlatar and Krapina districts (1914).[2]

It is an accepted opinion that the first mention of the medieval edifice on Očura was written in the *Visitatio Canonica* of 1639, at the time when it was a chapel within the Mihovljan parish (*Mihovlyan*), and dedicated to the Virgin Mary (*Beatae Virginis in Hochur*).[3] However, it should be pointed out that the Očura chapel was recorded merely half a century earlier, more precisely, in 1592. The mention refers to a dispute over the Lepoglava fair between the Pauline Order and the Trakošćan nobility, Ivan and Petar Drašković (*Joannes et Petrus Draskovich de Trakosthyan*).[4] An investigation was conducted by the canons of the Zagreb cathedral chapter, and among the witnesses there was one from the town of Varaždin, who stated that he often stopped at Lepoglava because he drove salted fish to sell to the Virgin Mary's Chapel on Očura.[5] The previously mentioned information could signify that a fair was held near the chapel as early as the end of the 16th century. It seems that the chapel was rededicated to St Jacob only in 1742, because in the protocol of the canonical visitation from that year the first patron saint was crossed out and St Jacob was added: *De Capela B. Mariae S. Iacobi in Ochura*.[6] Until 1742, it was regularly listed as the Virgin Mary's Chapel and the original dedication was again recorded in canonical visitations from 1771.[7]

Although the Gothic building on Očura was re-modelled during the later centuries, markedly in the Baroque period, its medieval appearance has been preserved to a great extent. In the 17th and 18th centuries, the chapel was furnished with new altars, a pulpit, and a choir.[8] Among the surviving artwork from the

---

[2]   Gjuro Szabo, *Spomenici kotara Krapina i Zlatar, Vjesnik arheološkog muzeja u Zagrebu* I/13, 1914, p. 183.

[3]   Nadbiskupijski arhiv u Zagrebu (NAZ) (Archives of the Zagreb Archdiocese), NAZ, Visitatio canonica, Varia, Prot. 4/IV,1639, p. 356. We use this opportunity to express our gratitude to our dear colleague Danko Šourek for his help with the canonical visitations.

[4]   Josip Adamček, *Agrarni odnosi u Hrvatskoj od sredine XV do kraja XVII stoljeća*, Zagreb 1980, pp. 454–455; Budak 1994, cit. n. 1, pp. 80–83.

[5]   Budak 1994, cit. n. 1, p. 83.

[6]   NAZ, Visitatio canonica, Zagorje Archdeaconry, Prot. 22/IV, 1742, p. 525.

[7]   Vukičević-Samaržija 1993, cit. n. 1, p. 251.

[8]   On the Baroque church furnishing of the Očura chapel: Drago Miletić – Marija Valjato Fabris, Kapela Sv. Jakova na Očuri. Stanje, razvoj i prezentacija, *Godišnjak zaštite spomenika kulture Hrvatske*, 20–21, 1994–1995, pp. 20 25; Doris Baričević – Goranka Kovačić, *Barokna skulptura iz kapele sv. Jakova na Očuri, Gornja Stubica 1997; SOS za svece istraživački i konzervatorsko-re-*

1. Aerial View. St Jacob's Chapel on Očura

older, Gothic furnishing is a remarkable wooden sculpture of the Virgin Mary and Child, which once adorned the main altar. This exceptionally high-quality statue was originally part of a larger composition – a winged, wooden altarpiece. The now lost Gothic retable was recorded in the visitation compiled in 1708, as part of the Baroque side altar dedicated to All Saints.[9] It was made in the old manner and contained paintings on panels, with a large central one depicting All Saints: *desup[er] [altare] ligneum cum clausuris more antico factu[m] et in tabulates solum pictum, cuius in medio effigies Omniu[m] sanctor[um].*[10] Likewise, the highly valuable Gothic mural paintings of the sanctuary were briefly mentioned in several canonical visitations, and in one visitation of 1676 it was stated:

stauratorski radovi na preostalom drvenom inventaru kapele sv. Jakova na Očuri (Kapela sv. Jakoba, Očura / Radoboj, 20.10.–20.11.2022., edd. Zvjezdana Jembrih – Danko Šourek – Ana Božićević), Zagreb 2022.

9 Szabo 1914, cit. n. 2, p. 185; Anđela Horvat, O spomenicima kulture općine Krapina, *Kaj. Časopis za kulturu i prosvjetu* I/13, 1982 (=*Po dragome kraju Krapina*), p. 117; Miletić – Valjato Fabris 1994–1995, cit. n. 8, p. 23.

10 NAZ, Visitatio canonica, Zagorje Archdeaconry, Prot. 21/III, 1708, pp. 278–280.

Sanctuariu[m], spatiosu[m], sub fornice, toto cu[m] antiquis figuris depictu[m].[11] More extensive interventions on the building took place in 1752.[12] At that time, the nave was vaulted, the Gothic windows on the south wall were walled up and new ones were executed. Until the interpolation of the nave vault, there was a painted wooden ceiling, which was documented in the protocol of the canonical visitation from 1665 as a *novu[m] tabulatu[m] depictu[m]*.[13] This would imply that it was a Baroque ceiling, which was replaced by an older, presumably Gothic one. In 1778, a larger sacristy was erected on the south side of the sanctuary.[14] During its construction, the Gothic window on the southeast part of the sanctuary was walled up and a Baroque one at the east end was opened. The chapel was badly damaged during the World War II. The sanctuary vault and the Baroque sacristy collapsed, and the Gothic wall paintings and Baroque furnishing were partially ruined.[15] Unfortunately, as a result of inadequate restoration work following the World War II, the frescoes of the sanctuary were irretrievably lost.[16] Of the more recent interventions from the end of the 20th century and the beginning of the 21st century, it should be mentioned that the building was restored with the aim of presenting its medieval appearance.[17] Therefore, while the Baroque sacristy was demolished, restauration work was carried out on the Gothic windows of the sanctuary and the nave, and the rose window of the west façade. The collapsed vault of the sanctuary was also reconstructed and the bell tower was rebuilt. Moreover, archaeological excavation was conducted, but the existence of an older structure was not proven.[18]

---

[11] NAZ, Visitatio canonica, Zagorje Archdeaconry, Prot. 20/II, 1676, pp. 201–202.

[12] Szabo 1914, cit. n. 2, p. 184; Vukičević-Samaržija 1993, cit. n. 1, p. 182; Miletić – Valjato Fabris 1994–1995, cit. n. 8, p. 21.

[13] NAZ, Visitatio canonica, Zagorje Archdeaconry, Prot. 19/I, 1665, fol. 48r–49r.

[14] Vukičević-Samaržija 1993, cit. n. 1, p. 182; Miletić – Valjato Fabris 1994–1995, cit. n. 8, p. 21.

[15] Tomislav Đurić, Zaboravljena gotika Hrvatskog Zagorja – Sv. Jakov na Očuri, *Muzejski vjesnik (Glasilo muzejskog društva sjeverozapadne Hrvatske)*, VII, 1984, p. 107; Miletić – Valjato Fabris 1994–1995, cit. n. 8, pp. 6–9.

[16] Miletić – Valjato Fabris 1994–1995, cit. n. 8, pp. 6–9.

[17] Miletić – Valjato Fabris 1994–1995, cit. n. 8, pp. 5–27; Lana Križaj, Kapela sv. Jakova na Očuri. Kalvarija jedne kapele, *Pasionska baština. Muka kao nepresušno nadahnuće kulture*, XI, 2016 [2018] (*Pasionska baština kajkavskih krajeva*), pp. 342–357.

[18] Ana Azinović Bebek, Arheološka istraživanja kapele sv. Jakoba na Očuri, *O kapeli sv. Jakoba iliti Bl. Devicze zverhu Hotchure milosche izkazujuche* (ed. Danko Šourek), Radoboj – Gorjani Sutinski 2022, pp. 59–60.

The purpose of this paper is to elucidate the three key elements that are essential for the better understanding and more comprehensive interpretation of the Očura chapel. First, we aim to determine the precise chronology of the construction of the medieval building based on its architectural characteristics and the features of the carved architectural details, as well as its interior decoration. The intention is to indicate that it was built and decorated at the end of the 15th or in the first decades of the 16th century. Second, we intend to determine the initial function of the edifice with regard to its architectural composition, and particularly the site selection – on a hilltop in the immediate vicinity of a significant commercial route. In conjunction with this, we will try to demonstrate that it was most likely a pilgrimage church. Third, our aim is to identify who owned the landholding on which it was erected. Based on historical circumstances, it will be suggested that it was a property in the possession of the Krapina nobility. Therefore, the nobles of the Krapina estate at that time will be re-examined as potential commissioning patrons behind the project of building and decorating the Virgin Mary's Chapel on Očura.

The Date of the Construction

The "Očura building complex", situated on the hilltop that dominates the surrounding landscape, consists of a church, a sacristy, and a bell tower. The church is a single-nave building rectangular in plan, with a polygonal sanctuary. The lateral walls of the sanctuary are narrowed at the eastern end, so the sanctuary has an irregular layout in relation to the nave. The church is oriented, and is rather monumental in size. The outer length of the sanctuary is 15 metres, and the width is 9 metres; while the external nave's length is 15.5 metres, and its width 10.7 metres. The sanctuary is hexagonal, and is reinforced with buttresses that are divided into three segments vertically by stone gutters. On the exterior of the sanctuary, there are four buttresses built in accordance with the consoles of the vault in the interior. The sanctuary consists of a polygonal ending above which is the construction of a rib vault with six radial ribs and five shallow panels, and one bay covered by diagonal ribs that form a cross-ribbed vault. The ribs are supported by the consoles at a height of approximately three metres from the floor, and at their intersections are keystones with carved bosses. Two relief-decorated bosses have been preserved, as well as seven of the initially eight consoles. The now lost console was located along the southern side of the triumphal arch.

Unlike the sanctuary, the nave was not originally vaulted, but had a painted wooden ceiling. It is presumed that the church floor was made of "rammed earth", a mixture of sand, loam, clay, and other ingredients that are rammed hard, as in the canonical visitation from 1665 it is written that the floor was cemented: *pavimentu[m] ex coemento*.[19] The church has three portals – on the west and the south fronts, and in the interior. The main, west doorway is not in the axis of the façade, but is moved towards the south side, while the south portal is located to the east, i.e., the sanctuary. In the interior, there is a doorway on the north wall of the sanctuary that leads to the sacristy. The church was well-lit from three sides (east, south, and west) without a window opening on the north side. There are five larger windows, three of which are on the southeast part of the sanctuary, and two on the south wall of the nave. The rose window is above the main portal on the west façade. Along the northern portion of the sanctuary, there is a sacristy and a two-story bell tower. All components of the "Očura building complex" are built of rubble and mortar with only minimal dressing, and with a socle made of large stone blocks. The west façade is the only one lacking a socle. Based on the stone masonry construction, it can be established that all the components of the Očura ensemble (church, sacristy, and bell tower) were erected in the same period, that is, they were conceived and executed as a coherent design.[20] This is also demonstrated by the fact that there is no edge at the joint of the wall of the sacristy and the church, which would otherwise signify that the sacristy was a later addition to the church. However, the lack of the socle on the west façade would suggest that that section of the building remained unfinished, or more likely that there were some changes made during the construction process. Namely, it is a gable façade, well-built on the south and north corners with large, solid ashlar blocks of a better stone (lithothamnium limestone), as was also used for the buttresses. This leads to the conclusion that it was built at the same time as the other parts of the church, because its length is defined by cornerstones. Nevertheless, the omission of the socle, and in particular the numerous noticeable holes from wooden scaffolding beams, would indicate that the west façade was not completely finished and plastered like the facades on the south and east sides.[21]

---

[19] NAZ, Visitatio canonica, Zagorje Archdeaconry, Prot. 19/I, 1665, fol. 48r–49r.

[20] Vukičević-Samaržija 1993, cit. n. 1, pp. 181–182.

[21] Miletić – Valjato Fabris 1994–1995, cit. n. 8, p. 19.
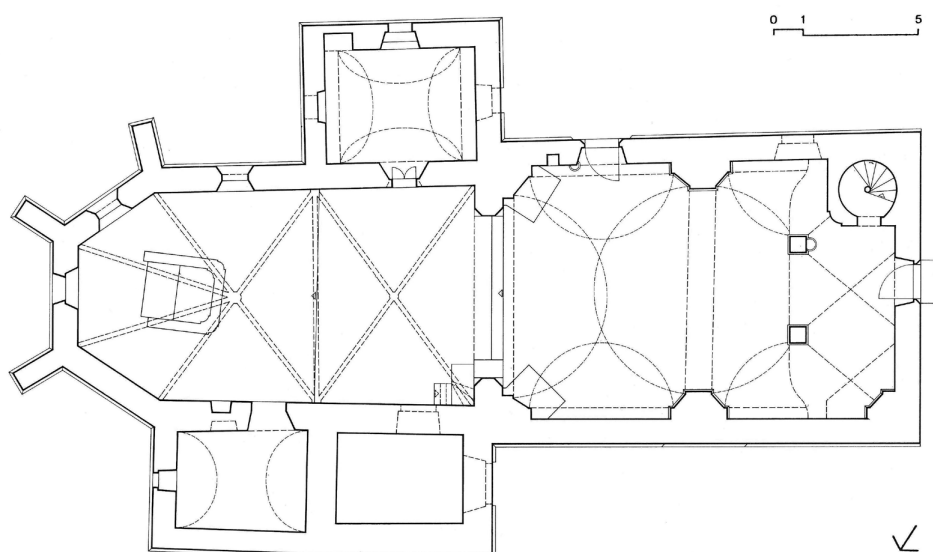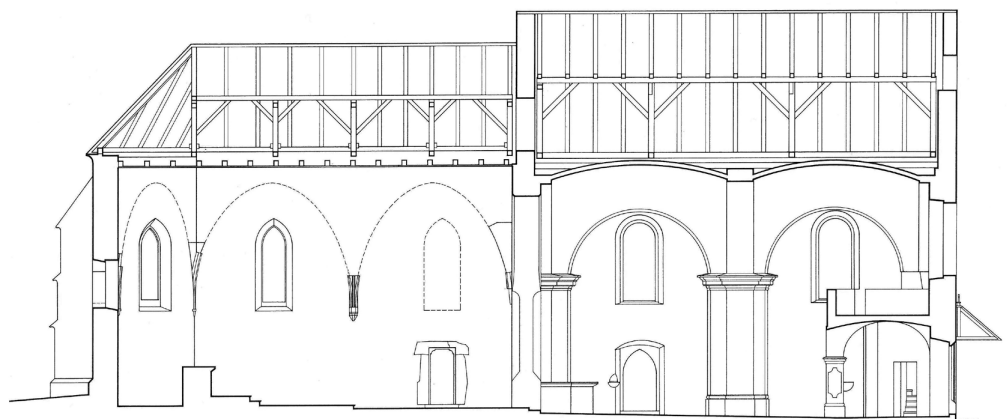
2. Longitudinal Section Looking South and Ground Floor Plan. St Jacob's Chapel on Očura

In scholarly literature, the Očura church has been dated variously from the end of the 14th century to the end of the 15th century.[22] Therefore, one of the main aims of this work is to determine the precise date of its construction. To fully understand its overall architectural composition, it is crucial to draw attention to its monumental dimensions, as it measures 10.7 metres across and covers a total length of 30.5 metres. It surpasses in size all the Gothic religious edifices in Croatian Zagorje, so it is literally the largest Gothic monument of ecclesiastical architecture in that region, as its first researcher G. Szabo properly illustrated: "From a distance this building appears small, but once there: it is the largest Gothic church in (Croatian) Zagorje! (1939)."[23] It is even larger than the illustrious church of the Pauline monastery in neighbouring Lepoglava, built by the Counts of Celje (Cili) during the first half and middle of the 15th century, as it is two metres longer. Although the chronology of the Lepoglava church's construction has been interpreted variously, the generally accepted opinion is that the sanctuary and the nave were part of a coherent design and that most of the building, apart from the nave's vault, were completed by 1456, i.e., by the death of the last Count of Celje – the notable Ulrich II (1406–1456).[24] The Pauline church is the most representative ecclesiastical monument in Croatian Zagorje that was created under the patronage of that highly powerful late medieval noble family, and was often associated with the church on Očura.[25] Nonetheless,

---

[22] Ljubo KARAMAN, O umjetnosti srednjeg vijeka u Hrvatskoj i Slavoniji, *Historijski zbornik*, I/1–4, 1950, p. 160; Tihomil STAHULJAK, Naučno istraživački rad Konzervatorskog zavoda u Zagrebu od 1945. do 1949. godine, *Historijski zbornik*, I/1–4, 1950, p. 263; Zorislav Horvat, Srednjovjekovna arhitektura pavlinskih samostana u Hrvatskoj, *Kultura Pavlina u Hrvatskoj 1244.–1786. Slikarstvo, kiparstvo, arhitektura, umjetnički obrt, književnost, glazba, prosvjeta, ljekarstvo, gospodarstvo* (ed. Đurđica Cvitanović), Zagreb 1989, p. 96; Zorislav HORVAT, *Katalog gotičkih profilacija*, Zagreb 1992, p. 84; VUKIČEVIĆ-SAMARŽIJA 1993, cit. n. 1, pp. 181–182; MILETIĆ – VALJATO FABRIS 1994–1995, cit. n. 8, p. 25.

[23] Gjuro SZABO, *Kroz Hrvatsko zagorje*, Zagreb 1939, p. 59.

[24] On the Lepoglava church see: Zorislav HORVAT, Gotička arhitektura pavlinskog samostana u Lepoglavi, Kaj, V/15, 1982, pp. 3–35; VUKIČEVIĆ-SAMARŽIJA 1993, cit. n. 1, pp. 159–169; Zdenko BALOG, Geneza izgradnje lepoglavskog samostana, *Lepoglavski zbornik 1992. Radovi sa znanstvenog skupa Šest stoljeća kulture i umjetnosti u Lepoglavi* (ed. Zdenko Balog), Zagreb 1993, pp. 173–184; Drago MILETIĆ, Konzervatorsko-restauratorska istraživanja i radovi u unutrašnjosti lađe crkve sv. Marije u Lepoglavi, *Lepoglavski zbornik 1994. Radovi sa znanstvenog skupa Šest stoljeća kulture i umjetnosti u Lepoglavi* (ed. Božica Pažur), Zagreb 1995, pp. 119–135; Diana VUKIČEVIĆ-SAMARŽIJA, Das künstlerische Erbe der Grafen von Cili in Kroatien, *Zbornik mednarodnega simpozija Celjski grofje. Stara tema – nova spoznanja* (ed. Rolanda Fugger Germadnik), Celje 1998, pp. 363–373; Zdenko BALOG, Lepoglavsko-ptujska grupa i uloga Hermanna Celjskog u difuziji parlerijanske gotike u Hrvatskoj, *Zbornik I. kongresa hrvatskih povjesničara umjetnosti* (ed. Milan Pelc), Zagreb 2004, pp. 47–59.

[25] HORVAT 1989, cit. n. 22, p. 96; Milan KRUHEK, Povijesno-topografski pregled pavlinskih samostana u Hrvatskoj, *Kultura Pavlina u Hrvatskoj 1244.–1786. Slikarstvo, kiparstvo, arhitektura, umjetnički obrt, književnost, glazba, prosvjeta, ljekarstvo, gospodarstvo* (ed. Đurđica Cvitanović), Zagreb 1989, p. 99; MILETIĆ – VALJATO FABRIS 1994–1995, cit. n. 8, pp. 16–18, 25.

3. West and South Facades. St Jacob's Chapel on Očura

apart from the similarity in size, there are major dissimilarities in the architectural composition of these two buildings, that point to different time of their construction. First, it must be highlighted that the Očura church is a considerably wide and low building as its internal height corresponds to the internal width of the edifice. Moreover, its nave is the same length as the sanctuary and is only slightly wider, which implies that the nave and the sanctuary were constructed in an almost 1:1 ratio. Finally, the triumphal arch is more rounded than pointed at the end, and is exceptionally wide, which emphasizes the intention to incorporate the sanctuary and the nave into one spatial entity. The aforementioned architectural features are characteristic for monuments built at the end of the Gothic period, that is, during the transition to the new Renaissance style – at the end of the 15th century and in the first decades of the 16th century. Among them, St Wolfgang's Chapel should be singled out. It is erected on Mačkovec Hill (473 m), the ridge of Ravna Gora, above the Vukovoj settlement near Klenovnik, and was commissioned by the respectable Vice-Banus Ivan Gyulay in 1508.[26] The Vukovoj chapel has the same layout and pro-

---

[26] On the Vukovoj chapel: Vukičević-Samaržija 1993, cit. n. 1, pp. 209–210; Diana Vukičević-Samaržija, Kapela Sv. Wolfganga nad Klenovnikom, *Klenovnik. 750 godina 1224.–1994.* (ed. Martin Oreški), Klenovnik 1995, pp. 76–81.
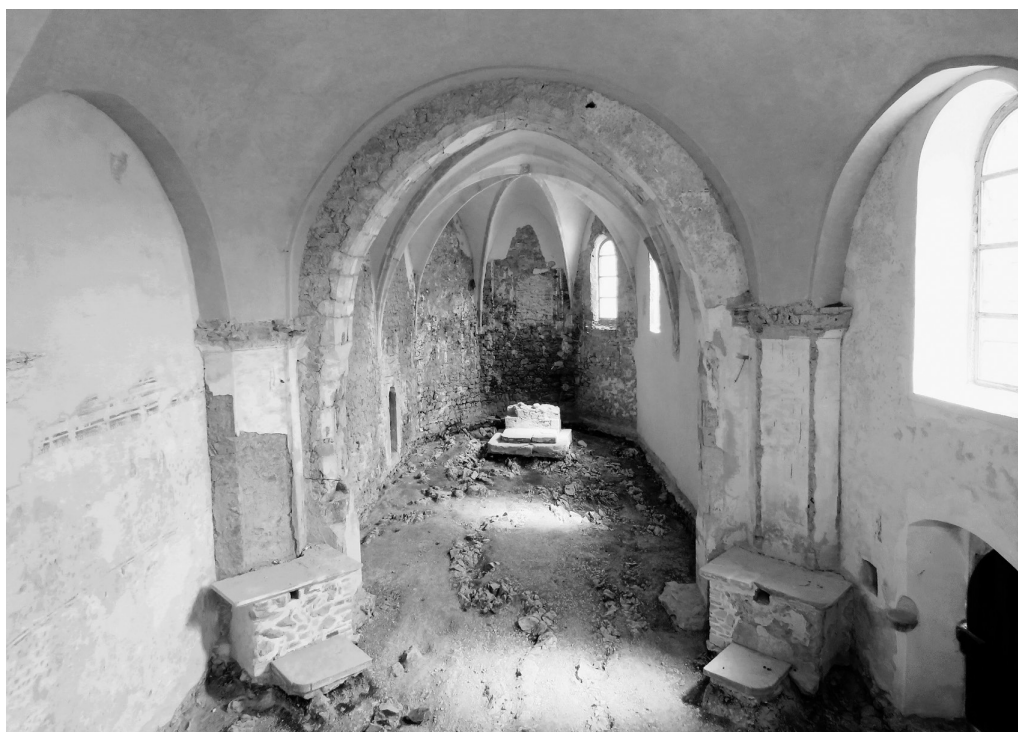
4. Interior. St Jacob's Chapel on Očura

portions as the Očura sanctuary, because it is an equally wide and low structure with a polygonal ending, hexagonal in shape, and a single bay with a cross-ribbed vault. It is interesting to note that St Wolfgang's Chapel is also situated on a hilltop overlooking the surrounding landscape. It is a position of great strategic significance from which the entire area towards the Drava valley and Varaždin in the east, and Ivanec and Lepoglava in the west could be controlled.

The Očura sculptural decoration is rather plain, and it consists of simply moulded window frames and portals, as well as stone carvings associated with the vaults (ribs, consoles and bosses of keystones). A "limited vocabulary" of the major decorative elements, notably architectural details, otherwise typical of the Gothic style, and particularly their stylistic-morphological traits, would also signify a considerably late date of its construction. First, the five wide windows of the sanctuary and the nave should be pointed out. They are all shaped and rendered in the same manner, with a slightly pointed ending and a simply moulded frame. The three windows of the sanctuary are somewhat larger than those of the nave. The suggested date of the late 15th or early 16th century would be indicated by their proportions, as

they are wide and quite low window openings, as well as by the shape of the arch, which is almost insignificantly pointed at the end. Similar window proportions and shaping of arched ending can be found in the Vukovoj chapel. The three Očura portals, with their mouldings and typology clearly mark the same opinion regarding the time of the construction. The west and south doorways are identically carved, and have the same dimensions. The pointed-arch portals have two shallow hollow mouldings with plain chamfers. An akin portal can be seen on the west façade of St Mary Magdalene's Chapel in neighbouring Kuzminec (formerly Dubrava in the Mihovljan parish), and dates back to around 1500.[27] The south doorway in Vukovoj is similar, and among other more reliably dated examples the west portal of the Holy Cross Church in Kojsko (circa 1500) should be mentioned, and the west doorway of Our Lady of the Snow Church near the Avče settlement (1515), both in the region of Goriška in western Slovenia.[28] The inner portal leading to the Očura sacristy is very modest and has a shouldered arch. A related, "reduced" form of the shouldered-arch portal is perceptible in the sacristy of St Peter's Chapel nearby the village of Gotalovec, in the far north-east of the Krapina-Zagorje County, dating from the end of the 15th or the beginning of the 16th century.[29]

Of the Očura stone carvings associated with the vaults, the ribs are well preserved with visible marks on the stones that indicated their position and the direction they should face. The rib profiles consist of one shallow hollow moulding with a trapezoidal ending. Such a simplified type of rib profile is rather common on ecclesiastical architecture in Croatian Zagorje for the period from the second half of the 15th century until the first decades of the 16th century. The ribs are supported by consoles, and seven of the original eight consoles have survived. The consoles are different in shape, but most of them have the geometric form of a reversed pyramid or cone. A more indicative element that can be dated around 1500 is the console on the north side of the sanctuary, with a human face. It is a broad male face with a beard, formed by lines carved in stone, with huge oblong eyes, a fuller mouth, and a larger nose. Consoles with such simplified treatment of human faces, nearly like a mask, are not very usual in this region and appear at the turn of the 15th and 16th centuries. They are akin to the consoles in Vukovoj and Gotalovec, as well as two consoles with male and female faces in the nave of St George's

---

[27] Vukičević-Samaržija 1993, cit. n. 1, p. 157.

[28] *Gotika v Sloveniji* (Ljubljana, Narodna galerija, 1. 6.–1. 10. 1995, ed. Janez Höfler), Ljubljana 1995, p. 208; Robert Peskar, *Gotska arhitektura na Goriškem stavbarske delavnice (1460–1530)*, Nova Gorica 1999, pp. 76–77, 334–335.

[29] Vukičević-Samaržija 1993, cit. n. 1, pp. 150–151.
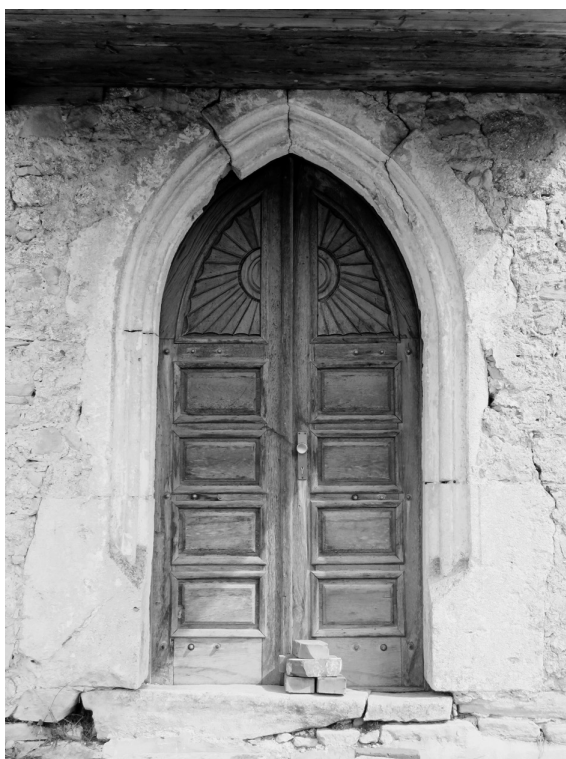
5. West Portal. St Jacob's Chapel on Očura

Church in Belec from the same period.[30] Two relief-decorated bosses of the key-stones in the Očura sanctuary also illustrate the same date of construction. Their lateral sides are moulded like the ribs of the vault. A smaller boss of the keystone is at the intersections of a cross ribbed vault, while the larger one is at the intersections of ribbed vaulting over polygonal end. The latter is decorated on two sides. The monogram *IHS* is written in Gothic Minuscule on the round panel, and on the lateral side, the one facing the west and the worshippers, there is a man's face with a moustache and expressive features. The face has distinctive almond-shaped eyes and fuller lips. Apart from the Očura sanctuary, the boss decorated on two sides is still only found in Croatian Zagorje in the nave of the Belec church from the late 15th or early 16th century.[31] It should be emphasized that the human face of the Očura keystone is carved more artistically than the faces in Belec, Gotalovec, and even on the Očura console. However, the fact that the *IHS* is not strictly placed in the centre of the round plate might suggest that this was not a highly skilled stone

[30] Vukičević-Samaržija 1993, cit. n. 1, pp. 142–145; Drago Miletić, O građevinskim mjenama crkve sv. Jurja u Belcu – drugačije, *Peristil*, LIII/1, 2010, p. 55.

[31] Vukičević-Samaržija 1993, cit. n. 1, pp. 142–145; Miletić 2010, cit. n. 30, p. 55.

6. Console. St Jacob's Chapel
on Očura

carver. The appearance of an inscription written in Gothic Minuscule is certainly interesting because it is not common in this region, or it seems more likely that such decoration of bosses and consoles has not survived. Among the known and rare examples, it is necessary to mention the boss with the inscription that once adorned St Nicholas' Parish Church in Krapina. Although the Krapina inscription has been interpreted variously, it is mostly accepted opinion that the name of the Gothic builder who restored the church is written there: *ICH JORG CREWCZ (CREUTZ).*[32] Nevertheless, the boss of the keystone from the Krapina church is only known from old photographs and is not possible to detect at this time. A four-pointed star and an anthropomorphic new moon with an enlarged nose, eye and mouth are carved on the smaller boss of the Očura sanctuary. It seems that this representation could be related to the veneration of the Virgin Mary, as is elucidated by some scholars.[33] It is worth noting that in St Nicholas' Parish Church in

[32] Karaman 1950, cit. n. 22, p. 139; Horvat 1982, cit. n. 9, p. 120; Vukičević-Samaržija 1993, cit. n. 1, p. 124; Zorislav Horvat, *Heraldički štitovi gotičke arhitekture kontinentalne Hrvatske*, Zagreb 1996, p. 40.

[33] Miletić – Valjato Fabris 1994–1995, cit. n. 8, p. 18.

Krapina, a new moon and a star were also executed on one Gothic console of the vault. Unfortunately, we learn about this artefact indirectly from the descriptions of Ivan Kukuljević Sakcinski (1856) and Stjepan Ortner (1899), who wrote about the old medieval parish church in Krapina before it was demolished, and the current building was erected in its place at the beginning of the 20th century.[34]

The interior of the Očura church was more lavishly decorated than the exterior. Therefore, it seems that in this ambitious and surly financially demanding project, the emphasis was placed on the more luxurious decoration of the interior, including mural paintings and a wooden winged altarpiece with a sculpture figure of the Virgin Mary and Child. The very modest architectural details of the building, and markedly the omission of an elaborately executed main portal lead to this conclusion. Hence, it seems that the initial plan was for large and bare surfaces of the interior walls to be decorated and that the patron's intention was to create a more impressive and ostentatious church interior, which would be in accordance with the new Renaissance style. So, it is reasonable to presume that the wall paintings that once embellished the sanctuary and the north wall of the nave, as well as the main altar with the Virgin Mary statue, were part of the unified programme of building and decorating the edifice in question. The remarkably valuable wooden sculpture of the Virgin Mary and Child, with noticeable Renaissance stylistic traits, dating from around 1510, would allude such thinking.[35] The standing statue of the Virgin Mary is 125 cm high, made of linden wood, and was entirely polychromed and gilded. It is now kept in the Museum of Arts and Crafts (Muzej za umjetnost i obrt) in Zagreb. The dignified Virgin stands in a vertical position on the head of the moon and a sickle, and in her right hand she holds a playful and naked baby Jesus. The figure's physicality is perceptible in the upper part of her body, with a narrow waist and small breasts. In the lower part, a rather heavy cloak descends in triangular folds to Mary's feet. The body proportions are more realistic, while the movement is considerably natural and less stylized. The high quality of the artwork is particularly evident in the skilfully carved head and long wavy hair. The Očura Virgin Mary of spiritual beauty reveals a strikingly high aesthetic and sculptural value, and its quality surpasses numerous examples of the wooden, Late Goth-

---

[34]   Ivan Kukuljević Sakcinski, Bericht über einige Baudenkmale Kroatiens, *Mitteilungen der K.K. Central-Commission zur Erforschung und Erhaltung Baudenkmale*, 1856, p. 236; Stjepan Ortner, *Povijest gradine i trgovišta Krapine*, Zagreb 1899, pp. 133–134.

[35]   Diana Vukičević-Samaržija, Umjetnost kasnog srednjeg vijeka, *Sveti trag. Devetsto godina umjetnosti Zagrebačke nadbiskupije 1094.–1994.* (edd. Tugomir Lukšić – Ivanka Reberski), Zagreb 1994, p. 171.

ic Madonnas in Croatian Zagorje. Unlike the well-preserved statue of the Virgin Mary, the mural paintings are almost completely lost. Based on old descriptions and photographs, it is clear that the entire sanctuary was richly decorated.[36] In the lowest zone of the polygonal end and the south wall of the sanctuary, there was a painted curtain with standing figures of the Apostles above it. On the south wall, beyond the Apostles, was a narrative cycle depicting the Life of the Virgin Mary and Christ: the Visitation, the Presentation of Jesus, and part of the scene with the Virgin and Child. On the highest zone of the same wall, there were three very large central figures of the Capital Virgins (*Virgines capitales*) and Holy Helpers – St Dorothea, St Catherine of Alexandria, and St Margaret of Antioch. It seems that the Annunciation scene was also depicted there. The vault was decorated with angels holding text ribbons and playing instruments, as well as floral and vegetal motifs. The north wall of the sanctuary was less preserved, with barley a fragment of wall painting. Astonishingly, this fragment, now held in the Glyptotheque of the Croatian Academy of Sciences and Arts (Gliptoteka HAZU) in Zagreb, is the only substantial physical remain of the former luxurious decoration of the sanctuary.[37] The fragment shows part of the narrative composition with the central figure of an older male saint with grey hair and a beard. To his left are two young male figures, while to his right the light rays spread radially outward. Besides the sanctuary, the north wall of the nave was also decorated. The remains of those frescoes are very fragmentary and are still *in situ*. Below the painted geometric border, an older male figure can be discerned, reaching out his hand towards a cane with a bundle. It is presumed that it is part of the Adoration of the Kings scene.[38] Old photographs and surviving fragments show that it was an excellently painted cycle with clearly perceptible features of the new style. This is primarily noticeable in the more realistically depicted composition, spatial arrangement and the painted architectural details, such as the wide open and rounded arches of the arcades in the Presentation of Jesus scene. Likewise, Renaissance stylistic traits can be seen in the re-

---

[36] On the Očura wall paintings: Karaman 1950, cit. n. 22, p. 160; Stahuljak 1950, cit. n. 22, pp. 260–263; Miletić – Valjato Fabris 1994–1995, cit. n. 8, pp. 7–9, 18–19; Rosana Ratkovčić, Srednjovjekovno zidno slikarstvo u kontinentalnoj Hrvatskoj, Zagreb 2014, pp. 101–104, 187–190. Reports and photographs of the Očura frescoes are preserved in the Documentation Centre of the Ministry of Culture and Media of the Republic of Croatia.

[37] In 1946, a fragment of the Očura wall painting was relocated to Zagreb. First, it was kept at the Conservation department, and in 1950 it was entrusted to the Yugoslav Academy of Sciences and Arts, more precisely the Strossmayer Gallery of Old Masters. Until 2010, the fragment was considered lost. It was found at the Glyptotheque of the Croatian Academy of Sciences and Arts in Zagreb, where it is still today. Ratkovčić 2014, cit. n. 36, p. 188.

[38] Ratkovčić 2014, cit. n. 36, p. 188.

7. Boss. St Jacob's Chapel on Očura

fined physiognomy of the figures, markedly in the rendering of the face and hair, and in the treatment of drapery folds, but also in amply painted floral and foliage decoration. Similar stylistic characteristics to the Očura mural paintings are to be found on the frescoes that once adorned the old parish church in nearby Krapina, as some scholars have already properly noted.[39] The Krapina wall paintings were most likely created at the beginning of the 16th century,[40] which would date the frescoes on Očura at the same time. The iconography of the Očura mural paintings is also highly significant because it is related to the Virgin and the Child, and it alludes to motherhood and the relationship between mother and child. This is mainly illustrated by the large central figures of the three Capital Virgins and Holy Helpers, followed by the scene of the Annunciation and the twelve apostles which is the most commonly found iconography closely linked to Marian devotion.[41]

[39] Ratkovčić 2014, cit. n. 36, pp. 101–102.

[40] Horvat 1982, cit. n. 9, p. 120–121; Vukičević-Samaržija 1993, cit. n. 1, p. 220.

[41] Stanley E. Weed, Venerating the Virgin Martyrs: The Cult of the „Virgines Capitales" in Art, Literature and Popular Piety, *The Sixteenth Century Journal*, XLI/4, 2010, pp. 1069–1080.

8. Boss. St Jacob's Chapel on Očura

On the Function and Commissioning Patron(s)

In addition to establishing a more precise construction date for the Gothic build-
ing on Očura, the purpose of this work is to uncover its function, and to deter-
mine the ownership of the landholding on which it was erected, in order to poten-
tially identify the patron who was behind its construction and decoration. Diana
Vukičević-Samardžija (1993) was the first to point out the convincing presumption
that it had been planned and built as a pilgrimage church, considering the site se-
lection (at the top of a hill and along an important road), but also its subsequent
rededication to St Jacob.[42] For the latter, there are no reliable indications that it
was originally dedicated to St Jacob, but we should not exclude the possibility that
some form of veneration to that saint, such as an altar, was present there. How-
ever, its significant position on the hilltop overlooking the trade route could in-
deed imply that it was initially conceived and constructed as a pilgrimage church.

[42] Vukičević-Samaržija 1993, cit. n. 1, pp. 45, 181, 251.

Namely, it was a commercial route that led from Lepoglava, located in the Bednja Valley, through the gorge of the Očura River and through a mountainous terrain to Krapina, the market town and the seat of the Krapina estate.[43] The said road was one of the main communications that connected central Zagorje region, and also the shortest route from Lepoglava to Krapina. Regarding the intensity of the traffic on that trade route, it is necessary to stress that there was a toll road owned by the lords of the Krapina estate.[44] So it seems that the selection of the site was consciously chosen, and that the church was strategically placed on the top of the hill from which the entire surrounding area from Krapina to the Bednja valley could be controlled, as well as the commercial route that passed through Očura, at the foot of the building. In support of the assumption that it probably functioned as a pilgrimage church, it is worth mentioning the first written source about the Virgin Mary's Chapel on Očura, which could indicate that a fair was held there at the end of the 16th century. Finally, its monumentality clearly demonstrates that it was a prominent ecclesiastical edifice, perhaps indeed a pilgrimage site. Therefore, it should be highlighted that the Očura building is almost twice as large as all other Gothic chapels in Croatian Zagorje, and in size it surpasses all the parish churches of the time, including even the famous church of the Pauline monastery in neighbouring Lepoglava.

With its strategic position, and particularly impressive dimensions, the Očura edifice seems to mark a key point in the landscape, i.e., as it almost serves as a kind of marker in the space of a more important area, which certainly leads one to consider the ownership of this landholding. It is a mostly accepted opinion that it was built on property in the possession of the Pauline Order in Lepoglava.[45] This presumption is based on historical record from the donation charter of the last Count of Celje, Urlich II, from 15 October 1455. In that remarkably valuable document, it is stated that Urlich's grandfather, the distinguished prince and magnate Hermann II, Count of Celje (1385–1436), founded the Pauline monastery in honour of the Blessed Virgin Mary in Lepoglava, and granted the villages of Lepoglava (*Lepaglawa*), Sestranec (*Seztrincz*), Očura (*Hochwrya*), St George's Chapel in Purga

---

[43] Fulir 1970, cit. n. 1, p. 10; Budak 1994, cit. n. 1, pp. 40–41; Vukičević-Samaržija 1993, cit. n. 1, p. 14.

[44] Adamček 1980, cit. n. 4, p. 327.

[45] Horvat 1989, cit. n. 22, p. 96; Kruhek 1989, cit. n. 25, p. 99; Miletić – Valjato Fabris 1994–1995, cit. n. 8, pp. 16–18, 25.

(*capella sancti Georgii*) and Vulišinec (*Bwliszincz*).[46] It is worth mentioning that these are villages that were then part of the Trakošćan estate and donated to the Paulines probably around 1400, when it is believed that Hermann II established the Lepoglava monastery.[47] The village of Očura (*Hochwrya*) was in the possession of the Pauline Order from the foundation of the monastery in Lepoglava, as is evidenced by numerous written sources from the Middle Ages and Early Modern times. The settlement still exists and is situated at the Bednja Valley in the immediate vicinity of Lepoglava. Therefore, the village of Očura should be distinguished from the Virgin Mary's Chapel on Očura because they are two utterly different locations (only bearing the same name). Moreover, it must be pointed out that the building in question is not listed in any document as a holding of the Lepoglava monastery, and it is known that the Paulines zealously recorded their properties, including ecclesiastical edifices. In this regard, it is relevant to note that the well-preserved Lepoglava documents mention only five chapels or *ecclesiae filiales* that were in the possession of the Pauline Order, markedly St George's Chapel in Purga (*capella s. Georgii supra Lepoglavam*), St John's Chapel on the Gorica Hill (*capella s. Joannis in Colle supra Lepoglavam*), and the three chapels on Veternica: Blessed Virgin and All Saints (*ecclesia filialis OO. Sanctorum dicta*), St Valentine (*capella de Curia*), and St Donatus (*capella s. Donati Martyris*).[48] Thus, there are no substantial indications that the Virgin Mary's Chapel on Očura was erected on the property under the ownership of the Lepoglava Paulines. However, based on historical data, it seems that it was built on the landholding of the Krapina estate. This connection is supported by the fact that at the end of the 15th or the beginning of the 16th century, the lords of the Krapina estate established a new toll road on the trade route that led across the Očura, which would correspond to the location of the Očura edifice.[49] This new toll road was positioned on the border between the Krapina estate and the holdings owned by the Pauline Order. A document from 1555 points to this conclusion, because it is recorded that the Paulines filed a complaint that on the Krapina toll road a customs fee was charged upon their tenant

---

[46] Kamilo Dočkal, *Povijest pavlinskog samostana Blažene Djevice Marije u Lepoglavi*, Zagreb 2014, pp. 57–67.

[47] Josip Adamček, Pavlini i njihovi feudalni posjedi, *Kultura Pavlina u Hrvatskoj 1244.–1786. Slikarstvo, kiparstvo, arhitektura, umjetnički obrt, književnost, glazba, prosvjeta, ljekarstvo, gospodarstvo* (ed. Đurđica Cvitanović), Zagreb 1989, p. 45.

[48] Dočkal 2014, cit. n. 44, pp. 218–228.

[49] Adamček 1980, cit. n. 4, p. 327.

peasants when they transported the usufructs from their fields.**50** More precise information on the borders of the Krapina estate and the Lepoglava property can be found in a written source from the end of the 15th century, where the boundaries of the Pauline Order's landholdings are described: *et sic ascendit ad montes et tendit totum per cacumina moncium versus plagam orientalem, donec pervenit ad quendam altum Koziherbeth vocatum, de descendit ad fluvium Hochurya, et ibi est meta terrae, et pereundo eundem fluvium est quidam fluvius Mahopotok dictus, et per eundem transeundo per parvum spacium venit ad quandam viam, que vadit de Crapina as claustrum, et ibi est quedam arbor meta terrae circumfossa, et eandem viam pertranseundo ascenditur per quandam semitam, que transit ad Tracoston.***51** From that description, it is noteworthy how the eastern borders of the Pauline property were determined, because it mentions the peaks of the mountains to the east and the hilltop named Kozjan or Kozji Hrbat (*Koziherbeth*) up to the Očura River, where there was a border marker. Furthermore, after crossing the Očura River one reaches the stream called *Mahopotok* and the road that leads from Krapina to the monastery, where there is also a border marker. Going along that route, it is worth continuing on the road that leads to Trakošćan (*Tracoston*). From these records it can be surmised that the border between the Krapina estate and the Lepoglava property was almost at the end of the Očura river gorge, because the commercial route or the road from Krapina to the monastery diverged there for Trakošćan. This would imply that the border between the landholdings under the ownership of the Krapina nobility and that of the Paulines was east of the area where the Očura church is situated. Therefore, it seems that the westernmost ridge of Očura, i.e., the Mt Ivanščica was part of the Krapina estate and that the spacious Gothic building was erected on that strategic position, from which it was possible to control the important trade route. In conjunction with this, it should be stressed that the village of Gorjani Sutinski, which is located close to the edifice in question, was also a part of the Krapina estate. The previously mentioned data is recorded in the lists of church tithes that were compiled at the end of the 15th century and the beginning of the 16th century.**52** Those lists show that at the time the Krapina estate was comparably large, encompassing 70 villages and hamlets, and that the noble estate was divided into three municipalities. The vil-

---

50 Adamček 1980, cit. n. 4, p. 327.

51 Dočkal 2014, cit. n. 44, pp. 72–73, 74.

52 Josip Adamček, Povijest trgovišta i vlastelinstva Krapine u doba feudalizma, *Kaj. Časopis za kulturu i prosvjetu* I/13, 1982 (=*Po dragome kraju Krapina*), p. 8.

9. Virgin and Child. Zagreb, Museum of Arts and Crafts

lage of Gorjani (*Goryanye*) belonged to the first municipality, while the settlements of Radoboj (*Radoboya*) and Mihovljan (*Mihalowe, Miholane, Mihalny*) were in the second.[53] The mention of Mihovljan is particularly interesting because *Beatae Virginis in Hochur* had been a chapel of the Mihovljan parish at least since 1639. Thus, one should not exclude the possibility that even before it was noted in canonical visitation, it was linked to that parish.

Based on the data presented above, it can be deduced that the Virgin Mary's Chapel on Očura was most likely a pilgrimage edifice, erected on a quite significant landholding owned by the Krapina nobility at the end of the 15th or in the first decades of the 16th century. It was an ambitious and financially demanding project that entailed the construction of a monumental building that surpasses in size all the Gothic ecclesiastical monuments in Croatian Zagorje. The church interior was more opulently decorated, with mural paintings and a wooden winged altarpiece with a marvellous sculpture figure of the Virgin Mary and Child. Based on the stylistic uniformity of its architectural composition, including stone carvings, frescoes, and the wooden statue of the Virgin Mary, it can be determined that it was built and decorated in a rather short period of time. The unfinished west façade could suggest that there were some changes made during the construction process. Ultimately, the question of the commissioning patron should be opened, namely who the lord of the Krapina estate was at the time, and who was responsible for its construction and decoration. As a plausible answer to that question, there were three truly powerful and eminent magnates at the head of the Krapina estate at the end of the 15th century and in the first decades of the 16th century. In chronological order, the first should be considered the Croatian-Slavonian-Dalmatian Banus and Slavonian Prince, John Corvinus (*Ivaniš Korvin, Corvin János*) (1473–1504), the illegitimate son of the famous Croatian-Hungarian King Matthias (Hunyadi) Corvinus (ruled 1458–1490). After his father's unexpected death, John was supposed to be his heir-to-the-throne, but this did not happen due to Wladislas II Jagiello who was elected as King of Hungary and Croatia (ruled 1490–1516). Although he lost the battle for the crown, John Corvinus remained by far the most renowned and wealthiest member of aristocracy in the kingdom. From the early 1490s until his death in 1504, the entire Zagorje region was under his rule with the towns of Krapina, Cesargrad, Tabor, Vrbovec, Kostel, Lobor, Oštrc and Belec; including Varaždin, Trakošćan, Vinica, Bela, Ivanec, Jurketinec and Lepoglava in Varaždin County; and Zagreb, Medvedgrad, Lukavec, Samobor

[53] Adamček 1982, cit. n. 50, p. 8.

and Jastrebarsko in Zagreb County.[54] Also under his possession were numerous landholdings in Slavonia, Primorje, as well as in the present Bosnia and Herzegovina, Hungary, Romania, Slovenia, and Austria. In 1496, he married Beatrice Frankapan (*Beatrice de Frangepan, Beatrix Frangepan*) (1480–1510), daughter of the distinguished Croatian noble Bernardin Frankapan (1453–1530), and from that time on their permanent residence became the town of Krapina, the seat of the Krapina estate.[55] Surprisingly, in the area of Croatian Zagorje, this prominent magnate is merely associated with the project of rebuilding the Lepoglava monastery, which according to the Pauline chroniclers was ruined by the Ottoman Turks.[56] It is assumed that the renovation of the monastery complex occurred in the early 1490s, more precisely at the very beginning of John's rule.[57] However, that commission has been fiercely debated in the scholarly literature. Namely, it is uncertain whether he only fortified the Pauline building complex and renovated/constructed the monastery buildings, or whether the church was also renovated at this time, i.e., the vault of the nave was built.[58] In any case, he was buried in the illustrious Lepoglava church, where a tombstone with the image of Corvinus in knight's armour and an inscription commissioned by his Vice-Banus Ivan Gyulay is preserved.[59] Apart from the renovation of the Lepoglava monastery complex in the early 1490s, the omission of Corvinus's later commissions in the form of the architecture, sculptural decoration, wall paintings or even church furnishing in this region is rather odd. It is all the more so since after his marriage to Beatrice, he permanently resides in Croatian Zagorje, particularly in the town of Krapina, which also served as his seat. Therefore, it is necessary to mention the premise of earlier scholars who suggested that he carried out the project of construction or/and decoration of the Holy Trinity Castle Chapel in his fortified residence in

---

[54] Ivan Kukuljević Sakcinski, *Beatrica Frankapanska i njezin rod*, Zagreb 1885, pp. 15–16, 38–40; Rudolf Horvat, *Ivan Korvin, ban hrvatski*, Zagreb 1896, pp. 18–19; Agneza Szabo, Ban Ivaniš Korvin u hrvatskoj povijesti i kulturi (u povodu 500. obljetnice smrti), *Gazophylacium. Časopis za znanost, umjetnost, gospodarstvo i politiku*, IX/3–4, 2004, pp. 5–14; Dočkal 2014, cit. n. 44, pp. 79–80.

[55] Kukuljević Sakcinski 1885, cit. n. 54, pp. 19–22; Ortner 1899, cit. n. 34, p. 39.

[56] Dočkal 2014, cit. n. 46, pp. 75–83.

[57] Dočkal 2014, cit. n. 46, pp. 77–83.

[58] See n. 24.

[59] Kukuljević Sakcinski 1885, cit. n. 54, pp. 35–37; Horvat 1896, cit. n. 54, p. 57; Ortner 1899, cit. n. 34, pp. 39–43; Gjuro Szabo, Spomenici kotara Ivanec, *Vjesnik hrvatskog arheološkog društva*, XIV, 1919, pp. 35–36; Szabo 1939, cit. n. 23, p. 101; Dočkal 2014, cit. n. 46, pp. 83–85.
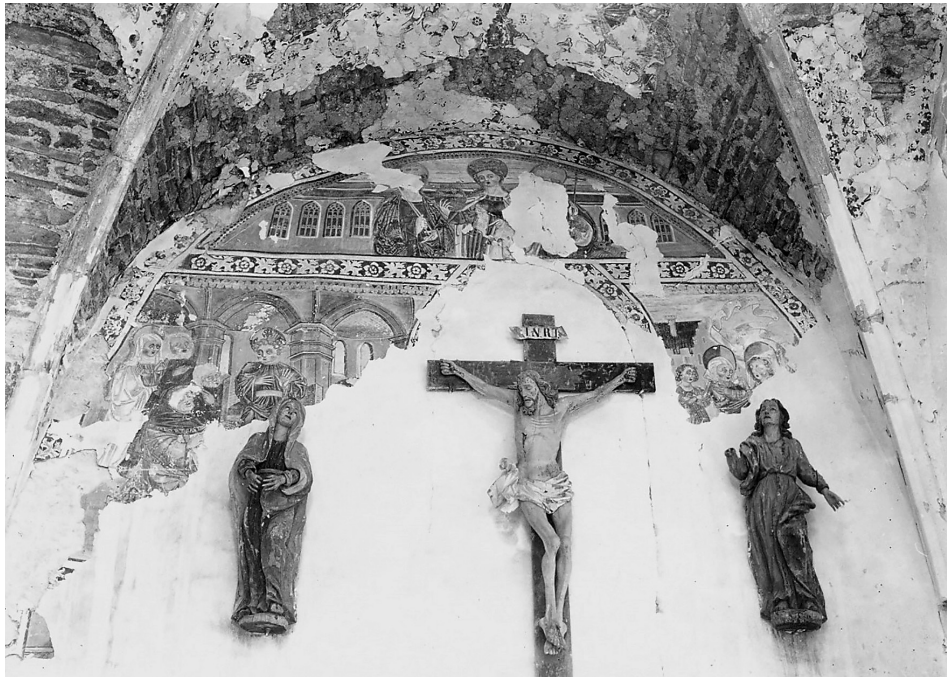
10. Wall Paintings in the Sanctuary. St Jacob's Chapel on Očura

Krapina.**60** Given that the Gothic edifice on Očura was an ambitiously conceived building project, the possibility of John Corvinus as a potential commissioning patron should not be excluded. In this respect, attention should be drawn to St Wolfgang's Chapel in Vukovoj, erected by Corvinu's close friend and Vice-Banus Gyulay in 1508, who also commissioned his tombstone in Lepoglava. Since it seems that the Vukovoj chapel in fact "mimics" the design of the Očura building, from its architectural composition to the stone carvings, and notably the site selection on a hilltop overlooking the surrounding area.

The second person who should be considered as a possible commissioner of the Očura church is Corvinus's spouse Beatrice from the House of Frankapan (*Frankopani, Frangepani, Frangipani*), the most significant Croatian magnate family in the Middle Ages and Early Modern times. After her husband's untimely death, Beatrice becomes the heir to his immense land property and thus one of the highly powerful landowners and members of the nobility in the kingdom. Merely five months after John's death, their son Cristoph (b. 1499), named after Beatrice's brother, the

---

60 Szabo 1914, cit. n. 2, pp. 108–109.

11. Fragment of Wall Painting. Zagreb, Glyptotheque of the Croatian Academy Of Sciences and Arts

respected and awarded military commander, Cristoph Frankapan, (1482–1527), passed away.[61] His body was laid in Corvinus's tomb in the Lepoglava sanctuary, and above the grave there was a tomb slab with an inscription.[62] With the death of young Cristoph, the Corvinus family line died out, and with it the hopes of a large part of the Croatian nobility that a new royal dynasty of the Croatian-Hungarian Kingdom could be established. In 1508, their daughter Elisabeth (b. 1498) also died, and at the request of King Wladislas II, Beatrice married his nephew, Margrave George of Brandenburg-Ansbach (1484–1543) a year later.[63] The solemn wedding ceremony took place in the Hungarian town of Gyula on 21 January 1509, and it is believed that Beatrice passed away soon afterwards in March of the following year.[64] Of her patronage, it is only known that she donated landholdings to the

[61] Kukuljević Sakcinski 1885, cit. n. 54, pp. 40–46; Dočkal 2014, cit. n. 46, pp. 84–87.

[62] Kukuljević Sakcinski 1885, cit. n. 54, pp. 45–46; Dočkal 2014, cit. n. 46, pp. 85–86.

[63] Kukuljević Sakcinski 1885, cit. n. 54, pp. 50–54; Dočkal 2014, cit. n. 46, p. 87; Marija Šercer, Žene Frankopanke, *Modruški zbornik* 4–5, 2011, p. 48.

[64] Kukuljević Sakcinski 1885, cit. n. 54, pp. 54-60; Dočkal 2014, cit. n. 46, pp. 87–88; Šercer 2011, cit. n. 63, p. 48.

Lepoglava monastery in 1507, markedly the villages of Velika (*Velika*), Bratilovec (*Bratilowcz*), Krasetinec (*Krazethyncz*), Dvorec (*Duorcz*), Zareberje (*Zarebrgye*), Brezovec (*Brezowecz*), and the settlement of Kamenica (*Kamennycza*).[65] It is interesting to notice that all land properties given to the Pauline Order were in Varaždin County, meaning that these holdings were not once part of the Krapina estate. In support of the presumption that the Očura construction project may have emanated from Beatrice, it is worth highlighting the large commissions of the Frankapan family, which primarily relate to the erection of monumental pilgrimage edifices dedicated to the Virgin Mary. Namely, in the second half of the 15th century, two highly ambitious projects were commissioned almost at the same time. One was initiated by Beatrice's grandfather, the influential Stephen III (II) Frankapan (1416–1481) and namely an impressive three-nave building at Oštarije (formerly Otok) near Modruš.[66] The second project is related to Stephen's pious brother Martin IV Frankapan (1416–1479), who erected the renowned Franciscan Church of Our Lady of Trsat at Trsat, in the Rijeka area.[67] Bearing in mind the tradition of large art commissions of the notable Frankapan family, it seems that Beatrice could indeed be responsible for the project of building and decorating the Virgin Mary's Chapel on Očura. It is possible that the commission could have commenced during the life of the distinguished John Corvinus, and even more likely after the tragic loss of her spouse and two small children. In conjunction with the latter, it is important to underline the fact that Beatrice Frankapan was the wealthiest widowed noblewoman in the Croatian-Hungarian Kingdom following Corvinus' death (1504) until her remarriage (1509).

Finally, it must be pointed out the third person who should also be considered as a commissioning patron of the edifice in question – Beatrice's second husband, the powerful Margrave George of Brandenburg-Ansbach from the House of Hohenzollern, known as George the Pious (*Georg der Fromme*). The Margrave was one of the leading members of the aristocracy and closely related to the ruling Jagiel-

---

[65] Kukuljević Sakcinski 1885, cit. n. 54, pp. 50–52; Adamček 1989, cit. n. 47, p. 53; Dočkal 2014, cit. n. 46, pp. 88–95;

[66] On the Oštarije church: Zorislav Horvat, Oštarije – Crkva Blažene Djevice Marije od Čudesa, *Godišnjak zaštite spomenika kulture Hrvatske*, XVIII, 1992–1993, pp. 119–140; Ivan Tironi, Postanak naselja i gradnje crkve Bl. Dj. Marije od Čudesa u Oštarijama, *Modruški zbornik*, IV–V, 2011, pp. 113–135.

[67] On the Trsat church: Paškal Cvekan, *Trsatsko svetište Majke Milosti i Franjevci njeni čuvari: Povijesno-kulturni prikaz prigodom 350. godišnjice dolaska Franjevaca na Trsat (1453.–1983.) i 270. obljetnice krunjenja slike Majke Milosti (1715.–1985.)*, Trsat 1985; Radmila Matejčić, *Crkva Gospe Trsatske i franjevački samostan*, Rijeka 1991.

lon royal dynasty, as he was the nephew of the Bohemian and Croatian-Hungarian King Wladislas II, namely the son of the King's sister Sophia of Poland (1464–1512) and the grandson of the Polish King Casimir IV (1427–1492).[68] He resided at the royal court in Buda from 1506, and three years later he married Beatrice Frankapan.[69] They were espoused for only one year, and after Beatrice's death her entire inheritance, and thus Corvinus's, went to the Margrave. The Krapina estate was in his possession until 1523, when on 21 December he sold Krapina and Kostel to the Croatian magnate Petar Keglević for 13.000,00 Florins.[70] From 1525, the landholdings of the Krapina estate were divided between Keglević and the nobleman Mihael Jambreković (Imreffy).[71] Although George of Brandenburg-Ansbach did not often reside in these parts, it is necessary to draw attention to several relevant indicators that suggest his involvement in the Očura building project. Firstly, it should be stressed that he was a member of the Knight's Order of the Swan (*Schwanenorden*), which was dedicated to the Virgin Mary and tightly connected with the House of Hohenzollern.[72] The Order was founded in 1440 by Frederick II of Brandenburg (1413–1471), and had its seat in St Mary's pilgrimage church, the centre of a Premonstratensian monastery, on the Harlunger Berg near the town of Brandenburg an der Havel in north-eastern Germany. In 1459, his grandfather, honoured Albrecht III Achilles (1414–1486), established a branch of the Order of the Swan in the seat of their margraviate at Ansbach in southern Germany. This religious Order reached its peak of prestige and popularity in the late 15th century and in the early 16th century. It is highly likely that Beatrice was a member of that Order, which is convincingly assumed based on her portrait, as she is depicted with the badge of the Order of the Swan.[73] Namely, she is portrayed as a "Branden-

68 Kukuljević Sakcinski 1885, cit. n. 54, pp. 53–55; Dočkal 2014, cit. n. 46, p. 87.

69 Kukuljević Sakcinski 1885, cit. n. 54, pp. 54–55; Dočkal 2014, cit. n. 46, p. 87.

70 Adamček 1982, cit. n. 52, p. 13.

71 Adamček 1982, cit. n. 52, p. 13.

72 On the Order of the Swan (*Schwanenorden*): Rudolf Stillfried, *Das Buch vom Schwanenorden. Ein Beitrag zu den hohenzollerischen Forschungen*, Berlin 1881; Theodor Däschlein, *Der Schwanenorden und die sogenannte Schwanenordens-Ritter-Kapelle in Ansbach*, Brügel 1926; Hermann Dallhammer, *Die Ritter mit dem Schwanenorden*, Ansbach 1987; Markus Frankl, Der Schwanenorden unter Markgraf Albrecht Achilles, *Kurfürst Albrecht Achilles (1414–1486). Kurfürst von Brandenburg – Burggraf von Nürnberg* (ed. Mario Müller), Neustadt 2014, pp. 249–264; Markus Frankl, Relikte des hohenzollerischen Schwanenordens in Franken, *Vom Schwanenorden zur Etruskerspitzmaus. Eine Festschrift für Horst Enzensberger* (ed. Marcus Cyron), Mainz 2010, pp. 15–28.

73 On two portraits of Beatrice Frankapan: Sanja Cvetnić, Dva portreta Beatrice Frankapan (?). Rod i red, *Radovi Instituta za povijest umjetnost*, 42, 2018, pp. 85–94.

burg wife" wearing a symbol of her husband's house – a gold chain with two pendants, one of the Virgin Mary and Child, and the other of a swan with outstretched wings.[74] It is worth mentioning that a radiant halo of light surrounds the Blessed Virgin Mary and Child, and like the Očura Virgin Mary, the moon is at her feet. It seems even more indicative to highlight his role as a patron of artworks, by which he wanted to emphasize his marital union with Beatrice. Although it was a rather short marriage, in the sanctuary of St Anne's Chapel of the Holy Trinity Church in the town of Opole in southern Poland (formerly Oppeln in Upper Silesia), mural paintings with the coats of arms of the Hohenzollern and Frankapan families are preserved.[75] It is presumed that the wedded pair were there in the fall of 1509, and that the frescoes were made immediately after their stay in Opole.[76] In addition to the painted coats of arms, the iconography of the wall paintings is very significant because it is associated with St Anne and the Virgin Mary.[77] Likewise, it is believed that the entire decoration of the Polish chapel is symbolically related to fertility, motherhood, and marriage, since Beatrice was childbearing at that time.[78] In historical treaties on the Brandenburg-Ansbach family, it is mentioned that she gave birth to a son, but they both passed away shortly afterwards, presumably between 20 and 22 March 1510.[79] It is of particular importance that, fifteen years after Beatrice's death and his third marriage, George had a stained-glass window painted with her coat of arms and an inscription in St Gumpertus Church in Ansbach, where there is also the main altar of the Order of the Swan with a Gothic sculpture of the Virgin Mary and Child.[80] Moreover, Beatrice's coat of arms is carved on the tombstone of the Margrave and his distinguished father Frederick I (V) of

---

[74] Cvetnić 2018, cit. n. 73, p. 86.

[75] Cvetnić 2018, cit. n. 73, p. 88. On the Opole mural paintings: Romuald Kaczmarek – Jacek Witkowski, Nowo odkryte malowidła ścienne w kaplicy św. Anny przy kościele Franciszkanów w Opolu. Cz II, *Quart* II/24, 2012, pp. 3–28; Romuald Kaczmarek – Jacek Witkowski, Kunst und Politik. Die Gewölbemalereien in der St.-Annenkapelle der Franziskaner-kirche zu Oppeln als Zeugnis der politischen Ambitionen des Markgrafen Georg von Hohenzollern-Ansbach, *Münchner Jahrbuch der bildenden Kunst*, III/66, 2015, pp. 75–102.

[76] Kaczmarek - Witkowski 2012, cit. n. 75, pp. 4–7.

[77] Kaczmarek - Witkowski, cit. n. 75, pp. 7–10, 12–14, 18–22.

[78] Kaczmarek - Witkowski 2012, cit. n. 75, pp. 4–6, 20–22.

[79] Kaczmarek - Witkowski 2012, cit. n. 75, pp. 4–7; Louis Neustadt, *Markgraf Georg von Brandenburg als Erzieher am ungarischen Hofe*, Breslau 1883, p. 15; Kukuljević Sakcinski 1885, cit. n. 54, pp. 58–59.

[80] Cvetnić 2018, cit. n. 73, p. 88.

Brandenburg (1460–1536).[81] The sepulchral monument was created in 1538, and once stood in the illustrious Cistercian abbey of Heilsbronn near Ansbach. It was the mausoleum of the noble Hohenzollern family, and according to some earlier scholars, Beatrice Frankapan was apparently buried there as a respectable member of the family.[82] Based on the above, it seems that the powerful Margrave George of Brandenburg-Ansbach could indeed have been the commissioner of the Virgin Mary's Chapel on Očura. Although, of course, it should be kept in mind that it is also possible that he continued to finance a project that had commenced earlier.

Illustration references: Vukičević-Samaržija 1993, cit. n. 1, pp. 183, 210 (2); Rosana Ratkovčić, *Srednjovjekovno zidno slikarstvo u kontinentalnoj Hrvatskoj*, Zagreb 2014, p. 188 (11); Ministry of Culture and Media of the Republic of Croatia: inv. no. 6472, 1946 (10); Photo by Zvjezdana Jembrih (1); Photos by Danko Šourek (3, 4); Photo by Jure Kokeza (9); Authors' archive (5–8).

[81] Cvetnić 2018, cit. n. 73, p. 88.

[82] Kukuljević Sakcinski 1885, cit. n. 54, p. 59.

IVANA TOMAS, PREDRAG MARKOVIĆ

Nov razmislek o gotski (Marijini) kapeli sv. Jakoba na Očuri

POVZETEK

Kapela sv. Jakoba na Očuri (prvotno posvečena Mariji) je eden od bolje ohranjenih gotskih spomenikov na območju današnje Krapinsko-zagorske županije v Republiki Hrvaški. Namen tega dela je podrobneje preučiti in razumeti tri ključne vidike, ki so nujni za razumevanje in interpretacijo gotske arhitekture na Očuri. Prvič, natančneje določiti čas gradnje na podlagi njenega arhitekturnega oblikovanja, arhitekturne plastike in notranje dekoracije, pri čemer se bo skušalo dokazati, da je bila cerkev zgrajena konec 15. ali v zgodnjih desetljih 16. stoletja. Drugič, ugotoviti prvotno namembnost stavbe glede na njeno arhitekturno kompozicijo in položaj na izpostavljeni višinski legi v neposredni bližini pomembne srednjeveške prometne poti. V tem pogledu bo opozorjeno, da gre najverjetneje za romarsko zgradbo. Tretjič, ugotoviti lastništvo zemljišča, na katerem je bila kapela zgrajena. Na podlagi zgodovinskih dokazov bo navedeno, da gre za posest v lasti krapinske gospoščine, in kot potencialni naročnike bodo predlagani trije pomembni velikaši: Ivaniš Korvin, Beatrica Frankapan in Juraj Brandenburg-Ansbach.

[Tomas, Marković 9] Virgin and Child. Zagreb, Museum of Arts and Crafts

[Tᴏᴍᴀs, Mᴀʀᴋᴏᴠɪᴄ́ 11] Fragment of Wall Painting. Zagreb, Glyptotheque of the Croatian Academy
Of Sciences and Arts

Avtorji / Authors

DR. MATEJA BREŠČAK
Narodna galerija
Puharjeva ulica 9
SI-1000 Ljubljana
mateja_brescak@ng-slo.si

BRIGITA JENKO
Tomšičeva 3
SI-6310 Izola
brigita.jenko@guest.arnes.si

DOC. DR. STANKO KOKOLE
Oddelek za umetnostno zgodovino
Filozofska fakulteta Univerze v Ljubljani
Aškerčeva 2
SI-1000, Ljubljana
stanko.kokole@ff.uni-lj.si

IZR. PROF. DR. FRANCI LAZARINI
Oddelek za umetnostno zgodovino
Filozofska fakulteta Univerze v Mariboru
Koroška cesta 160
SI-2000 Maribor
franci.lazarini@um.si

Umetnostnozgodovinski inštitut Franceta Steleta
ZRC SAZU
Novi trg 2
SI-1000 Ljubljana
franci.lazarini@zrc-sazu.si

RED. PROF. DR. PREDRAG MARKOVIĆ
Odsjek za povijest umjetnosti
Filozofski fakultet Sveučilišta u Zagrebu
Ivana Lučića 3
HR-10000 Zagreb
pmarkovi999@gmail.com

TIM MAVRIČ, MAG.
Oddelek za aplikativno naravoslovje
Univerza na Primorskem
Fakulteta za matematiko, naravoslovje in informacijske tehnologije
Glagoljaška 8
SI-6000 Koper
tim.mavric@famnit.upr.si

MATEVŽ REMŠKAR
Zavod za varstvo kulturne dediščine Slovenije
Območna enota Ljubljana
Tržaška cesta 4
SI-1000 Ljubljana
matevz.remskar@zvkds.si
matevz.remskar@gmail.com

DOC. DR. IVANA TOMAS
Odsjek za povijest umjetnosti
Filozofski fakultet Sveučilišta u Zagrebu
Ivana Lučića 3
HR-10000 Zagreb
itomas@ffzg.hr

ASIST. DR. MIHA VALANT
Oddelek za umetnostno zgodovino
Filozofska fakulteta Univerze v Ljubljani
Aškerčeva 2
SI-1000, Ljubljana
miha.valant@ff.uni-lj.si

DR. TOMISLAV VIGNJEVIĆ
Znanstveno-raziskovalno središče Koper
Garibaldijeva 1
SI-6000 Koper

Sinopsisi / Abstracts

1.01 IZVIRNI ZNANSTVENI ČLANEK

Mateja BREŠČAK, Nagrobnik Janu Legu kiparja Svetoslava Peruzzija v Pragi

Ključne besede: Jan Lego, Svetoslav Peruzzi, nagrobna plastika, Praga,
kiparstvo 19. in 20. stoletja na Slovenskem

Kipar Svetoslav Peruzzi (1881–1936) je izdelal nagrobnik Janu Legu (1833–1906), začetniku češko-slovenske vzajemnosti, ki so ga postavili na praškem pokopališču Olšanské hřbitovy. Postavitev nagrobnika lahko datiramo v leto Legove smrti konec leta 1906 oziroma v leto 1907, a takrat še brez portretnega reliefa. Nagrobni spomenik so »z veliko udeležbo slovenskih gostov« javno odkrili 29. junija 1911. Največje zasluge za Legov nagrobnik je imel učitelj, urednik in prevajalec Andrej Gabršček (1864–1938). V kiparskem fondu Narodne galerije je hranjen mavčni osnutek nagrobnika s prepoznanim portretnim reliefom Jana Lega. V končno izvedbo se kipar ni odločil vključiti zgornjega dela osnutka s simboličnima figurama, ki predstavljata prijateljstvo in trdno vez slovenskega in češkega naroda.

1.01 ORIGINAL SCIENTIFIC PAPER

Mateja BREŠČAK, The Headstone for Jan Lego's Grave in Prague by Sculptor Svetoslav Peruzzi

Keywords: Jan Lego, Svetoslav Peruzzi, tomb sculpture, Prague, 19th and 20th century sculpture in Slovenia

Sculptor Svetoslav Peruzzi (1881–1936) completed the bronze decoration for the headstone of Jan Lego (1833–1906), the pioneer of Czech–Slovene mutuality, which was erected in the Olšanské Hřbitovy cemetery in Prague. It is reasonable to date the setting up of the stele to the year of Lego's death, late in 1906, or in 1907, but yet without his portrait relief. The headstone was publicly inaugurated on 29 June 1911, "with a large attendance of Slovene guests." The greatest credit for Lego's headstone went to the teacher, editor and translator Andrej Gabršček (1864–1938). In the sculpture fund of the National Gallery of Slovenia, there is a plaster model of a headstone with an identifiable portrait relief of Jan Lego. The sculptor decided to omit in the final version of the model's upper part two symbolic figures personifying the friendship and the strong bond between the Slovene and the Czech nations.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Brigita JENKO, Pripravljalna slika za spomenik Nazariu Sauru v Kopru. Neznano delo Uga Flumianija

Ključne besede: Ugo Flumiani, spomenik Nazariu Sauru, Koper, Pokrajinski muzej Koper, Arduino Berlam, simbolično označevanje prostora

Članek želi osvetliti odkrito in v literaturi še neobjavljeno likovno delo tržaškega slikarja Uga Flumianija. Gre za pripravljalno sliko za spomenik koprskemu iredentistu Nazariu Sauru, ki jo hrani Pokrajinski muzej Koper. Na osnovi tega osnutka spomenika niso postavili. Drugi namen članka pa je branje te likovne podobe kot mikrozgodovinskega pričevanja iz leta 1920, ki osvetljuje petnajstletno genezo in postavitev spomenika leta 1935 v popolnoma novem duhu.

1.01 ORIGINAL SCIENTIFIC PAPER

Brigita JENKO, Preparatory Painting for the Monument to Nazario Sauro in Koper. Unknown Work by Ugo Flumiani

Keywords: Ugo Flumiani, the monument to Nazario Sauro, Koper, Koper Regional Museum, Arduino Berlam, symbolic marking of space

The first and foremost aim of this article is to shed light on a figurative art piece by Triestine painter Ugo Flumiani that has hitherto eluded publication in the literature. Housed by the Koper Regional Museum, the piece at issue is a preparatory design for the monument to Nazario Sauro, a Koper irredentist. However, no monument was ever erected on the basis of that draft. A secondary purpose of the article is to present a reading of this figurative art piece as a micro-historical document from 1920, highlighting the monument's fifteen-year genesis and erection in 1935 in an entirely different spirit.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Stanko KOKOLE, Herodotove zgodbe in zagonetno »Venerino slavje« Franca Kavčiča

Ključne besede: Franc Kavčič (Francesco/Franz Caucig), antična književnost, profana ikonografija, »Venerino Slavje«, Herodot, boginja Milita, Gorica/Gorizia, Fondazione Palazzo Coronini Cronberg, Hans Rudolph Füessli

Članek obravnava neobičajno vsebino lavirane perorisbe Franca Kavčiča (Francesco/Franz Caucig [1755–1828]), ki jo hranijo v Gorici (Fondazione Palazzo Coronini Cronberg, inv. št. 2181) in predstavlja najbolj celovito ohranjeno likovno pričevanje o enem izmed slikarjevih izgubljenih platen, naslikanih na Dunaju med letoma 1787 in 1791. Hans Rudolph Füessli je leta 1801 prav to sliko nekoliko zavajajoče opisal kot »Tempel und Fest der Venus zu Melita«. Toda več povednih podrobnosti in še berljivi deli zabeležke z grafitnim svinčnikom (ki vsebuje formulacijo »di Venere Melitta«) na robu same risbe nam omogočajo, da Kavčičevo dejansko literarno predlogo zanesljivo prepoznamo v Herodotovem dokaj podrobnem poročilu o babilonskem čaščenju boginje Milite (*Zgodbe* 1.199). V Gorici rojenemu slikarju je bilo antično besedilo brez dvoma dostopno v italijanskem prevodu, ki ga je Giulio Cesare Becelli objavil leta 1733.

Stanko KOKOLE, The Histories of Herodotus and the Enigmatic "Feast of Venus" by Franc Kavčič (Francesco/Franz Caucig)

The article discusses the elusive subject-matter of a line-and-wash drawing by Franc Kavčič (Francesco/Franz Caucig [b. 1755 – d. 1828]), now held in Gorizia (Fondazione Palazzo Coronini Cronberg, inv. no. 2181), which is the most complete surviving visual record of one of his lost canvas paintings executed in Vienna between 1787 and 1791. In 1801, Hans Rudolph Füessli rather misleadingly described that particular picture as "Tempel und Fest der Venus zu Melita." Yet, several telltale details, as well as Ksenija Rozman's groundbreaking publication of the still legible portions of a penciled marginal annotation (containing the phrase "di Venere Melitta") on the drawing sheet itself, facilitate the precise identification of Kavčič's literary source in Herodotus's descriptively evocative account of the Babylonian worship of the goddess Mylitta (*Histories* 1.199). The Classical text was no doubt accessible to the Gorizia-born painter in Giulio Cesare Becelli's Italian translation of 1733.

Franci LAZARINI, Načrt Eda Mihevca za prenovo Ljubljanskega gradu

Prispevek obravnava neuresničene načrte arhitekta Eda Mihevca za prenovo Ljubljanskega gradu, izdelane leta 1967. Projekt, ki do sedaj v strokovni literaturi ni bil analiziran, je predvideval prenovo in revitalizacijo gradu za muzejske, prireditvene, gostinske in turistične namene. Mihevčev načrt je nastal v precejšnji meri neodvisno od starejših Plečnikovih in Kobetovih zasnov, odlikuje pa ga precejšnja inovativnost na eni in velik odnos do arhitekturne dediščine na drugi strani, hkrati pa sposobnost prilagoditve potrebam sodobnega časa.

Franci LAZARINI, Edo Mihevc's Plan for the Renovation of Ljubljana Castle

The article focuses on the unrealized plan for the renovation of Ljubljana Castle, designed in 1967 by one of the leading Slovenian modernist architects Edo Mihevc. The project, which so far has never been analysed, envisaged the Castle's reconstruction with museum, event, restaurant, and tourist activities in mind. Mihevc's plan was made relatively independently from the older designs of Plečnik and Kobe. His innovativeness is made clear on one hand, and his remarkable attitude towards architectural heritage on the other, along with his ability to adapt the historical monument to the needs of the modern time.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Tim MAVRIČ, Poskus opredelitve arhitekturnega razvoja palače Barbabianca v Kopru

Ključne besede: Koper, Barbabianca, palača, barok

Proces postopne »agregativne« rasti plemiških arhitektur se kaže kot pogost pojav v urbanih središčih beneškega kroga, v Kopru je bil izpričan že pri palači Tiepolo-Gravisi. Podoben proces srečamo tudi pri palači Barbabianca, ki je bila ena izmed stavb v urbanem arealu, pripadajočem plemiški družini, ki je v Kopru živela med 16. in 18. stoletjem. Primerjava arhivskih virov z obstoječimi grajenimi strukturami kaže na serijo nakupov obstoječih starejših stavb v drugi četrtini 17. stoletja ter baročni gradbeni poseg v tretji četrtini stoletja, ki je vse stavbe povezal v enotno strukturo ter hkrati dosegel učinek monumentalnosti ter reducirano obliko tlorisa beneške palače.

1.01 ORIGINAL SCIENTIFIC PAPER

Tim MAVRIČ, An Attempt to Define the Architectural Development of the Barbabianca Palace in Koper

Keywords: Koper, Barbabianca, Palace, Baroque

The process of extending existing aristocratic architectural objects by constructing ways to connect them into a whole was a relatively common practice in Venetian urban centres along the Adriatic, as the example of Tiepolo-Gravisi palace in Koper shows. The Barbabianca Palace, which belonged to a noble family living in the town between the 16th and the 18th centuries, is a similar case. Archival and architectural research has shown that a series of purchases of pre-existing buildings in the second quarter of the 17th century, followed by a baroque building project in the third quarter. Besides displaying a monumental facade and a partial Venetian palace floor plan, the construction work connected all the former buildings into a unified aristocratic dwelling.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Matevž REMŠKAR, Grafične predloge v delavnici Mojstra Trbojske Marije

Ključne besede: Mojster Trbojske Marije, Mojster E. S., poznogotsko kiparstvo, rezbarstvo, grafične predloge

Prispevek obravnava opus Mojstra Trbojske Marije z vidika uporabe grafičnih predlog. Poleg v literaturi že navedenih, lahko med kiparskimi deli, ki so pripisana temu solidnemu rezbarju, ne pa tudi ustvarjalnemu umetniku, in grafikami, med katerimi izstopajo tiste Mojstra E. S., najdemo še številne podobnosti. Grafične predloge so, kot kažejo obravnavani primeri, torej botrovale shemam in figuralnim tipom v kiparski produkciji delavnice Mojstra Trbojske Marije.

Matevž REMŠKAR, Graphic Sources in the Workshop of the Master of the Trboje Madonna

This paper discusses the work of the Master of the Trboje Madonna and his use of graphic templates. In addition to those already mentioned in the literature, there are many similarities between the works attributed to this not-very-creative artist and the prints he used, among which the prints of the Master E. S. stand out. Graphic templates, as shown with the discussed examples, were crucial for the schemes and figural types for the production at the workshop of the Master of the Trboje Madonna.

Ivana TOMAS, Predrag MARKOVIĆ, Nov razmislek o gotski (Marijini) kapeli sv. Jakoba na Očuri

Kapela sv. Jakoba na Očuri (prvotno posvečena Mariji) je eden od bolje ohranjenih gotskih spomenikov v Hrvaškem Zagorju. Namen članka je pokazati, da je bila kapela najverjetneje zgrajena kot romarsko zatočišče proti koncu 15. ali v začetku 16. stoletja. Kot možni naročniki gradnje so predlagani trije pomembni velikaši: Ivaniš Korvin, Beatrica Frankapan in Juraj Brandenburg-Ansbach.

Ivana TOMAS, Predrag MARKOVIĆ, New Insights about the Gothic Chapel of St Jacob (Virgin Mary) on Očura

St Jacob's Chapel (initially dedicated to the Virgin Mary) in Očura is a well-preserved monument of the Gothic period in Croatian Zagorje. This paper aims to demonstrate the unlikelihood of a pilgrimage edifice being constructed at the end of the 15th or in the first decades of the 16th century. Three prominent nobles will be suggested as potential patron(s) of the Očura chapel: John Corvinus, Beatrice Frankapan, and George Brandenburg-Ansbach.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Miha VALANT, Štiri "Sensationsbilder" v Ljubljani

Ključne besede: Sensationsbilder, razstavljanje, Georg Conräder, Gabriel von Max, Nicolaus Lehmann, trg umetnin, umetnost 19. stoletja

Članek se osredotoča na razstavno prakso t. i. senzacijskih slik (*Sensationsbilder*). Šlo je za razstave ene same slike z bodisi izjemno vsebino bodisi znanim avtorjem, ki so potovale po različnih krajih po državi ali celo mednarodno. Ta praksa je bila v Avstriji še posebej razširjena v drugi polovici 19. stoletja. Razstave senzacijskih slik so v 70. in 80. letih 19. stoletja prišle tudi Ljubljano. Razstavili so dve sliki s tematiko iz zgodovine Habsburške dinastije, ki sta jih izdelala slikarja Georg Conräder in Carl Otto, pa tudi dve religiozni deli pomembnega münchenskega slikarja Gabriela Maxa.

1.01 ORIGINAL SCIENTIFIC PAPER

Miha VALANT, Four "Sensationsbilder" in Ljubljana

Keywords: Sensationsbilder, exhibiting, Georg Conräder, Gabriel von Max, Nicolaus Lehmann, art market, 19th century art

This article focuses on exhibiting so-called sensational paintings (*Sensationsbilder*). These were typically exhibitions of only one artwork with either an exceptional theme and/or famous author that travelled around different cities within one country or internationally. This practice was especially common in Austria in the second half of the 19th century. This kind of exhibition could also be found in Ljubljana in the 1870s and 1880s. Two such paintings were exhibited with themes from the history of the Habsburg dynasty, made by painters Georg Conräder and Carl Otto, along with two religious works from the famous painter Gabriel Max from Munich.

1.01 IZVIRNI ZNANSTVENI ČLANEK

Tomislav VIGNJEVIĆ, Od spomina na ustoličenje koroških vojvod do »kraljestva Sklavanije«. O nekaterih grbih slovenskih dežel v umetninah, povezanih z Maksimilijanom I.

Ključne besede: Maksimilijan I., grbi, slovenske dežele, Albrecht Altdorfer, renesansa

V članku obravnavam upodobitve grbov slovenskih dežel, ki so nastale za umetnine, povezane s cesarjem Maksimilijanom I. Obravnavana so tudi omembe teh grbov v besedilih. Tako je tukaj objavljen tudi kratek opis ustoličevanja koroških vojvod. Posebna pozornost pa je posvečena dvema upodobitvama »kraljestva Sklavanija«, in sicer v grafiki na *Slavoloku Maksimilijana I.* iz leta 1515, ki je delo Albrechta Altdorferja, in pa v delu tega istega slikarja v sklopu *Zmagoslavnega pohoda Maksimilijana I.* V dveh teh umetninah je z grbi ponazorjena izvirna zamisel o preoblikovanju Cesarstva in oblikovanju novih kraljestev, kot jo je narekoval cesar Maksimilijan I.

Tomislav VIGNJEVIĆ, From the Commemoration of the Carinthian Dukes' Enthronement to the "Kingdom of Sclavania". On Some Coats of Arms from the Slovene Lands in Artworks Related to Maximilian I

In this article, I discuss the depictions of the coats of arms of the Slovene lands that were created for artworks associated with Emperor Maximilian I. Textual references to these coats of arms are also discussed. Thus, a short description of the enthronement of the Dukes of Carinthia is also included. Particular attention is paid to two depictions of the 'Kingdom of Sclavania', namely the 1515 engraving on the *Arch of Honour* by Albrecht Altdorfer and the work by the same painter in the *Triumphal Procession of Maximilian I.* In these two works of art, the coats of arms illustrate the original idea for the Empire's transformation and the creation of new kingdoms as envisioned by the Emperor Maximilian I. These two works of art were ordered by the Emperor Maximilian I, and the coats of arms were used to represent the new kingdoms.