

ISTRISKE

*freske*

THE FRESCOES OF ISTRIA







**Srce Istre** KULTURA IN DEDIŠČINA ISTRE, RAZVOJ ČEZMEJNIH TURISTIČNIH ITINERARJEV V URBANIH IN RURALNIH OBMOČJIH ISTRE JE ODOBREN V SKLOPU SOSEDSKEGA PROGRAMA SLOVENIJA – MADŽARSKA – HRVAŠKA 2004–2006

**Heart of Istria** CULTURE AND HERITAGE OF ISTRIA, DEVELOPMENT OF CROSS BORDER TOURIST ITINERARIES IN URBAN AND RURAL AREAS OF ISTRIA, SUPPORTED THROUGH THE CONTEXT OF THE NEIGHBOURHOOD PROGRAMME SLOVENIA – HUNGARY – CROATIA 2004–2006



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# ISTRISKE *freske*

## THE FRESCOES OF ISTRIA



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ISTRSKESKE	<i>freske</i>	4
<i>Bačva</i>		8
<i>Bale</i>		12
<i>Barban</i>		16
<i>Beram</i>		20
<i>Draguč</i>		24
<i>Dvigrad</i>		28
<i>Gradišće pri Divači</i>		31
<i>Hrastovlje</i>		34
<i>Karfanar</i>		38
<i>Koper</i>		40
<i>Lindar</i>		42
<i>Oprtalj</i>		45
<i>Pazin</i>		50
<i>Perošj (Batvači)</i>		53
<i>Podpeč pri Črnom Kalu</i>		56
<i>Rakotule</i>		58
<i>Savičenta (Svetvinčnat)</i>		61
<i>Sv. Lovreč</i>		64
<i>Vižinada</i>		67
<i>Zanigrad</i>		71
<i>Žrnj</i>		74
<i>viri</i>		78

THE	<i>frescoes</i>	OF ISTRIA	5
<i>Bačva</i>			9
<i>Bale</i>			13
<i>Barban</i>			17
<i>Beram</i>			21
<i>Draguč</i>			25
<i>Dvigrad</i>			29
<i>Gradišće pri Divači</i>			33
<i>Hrastovlje</i>			35
<i>Karfanar</i>			39
<i>Koper</i>			41
<i>Lindar</i>			43
<i>Oprtalj</i>			47
<i>Pazin</i>			51
<i>Perošj (Batvači)</i>			55
<i>Podpeč pri Črnom Kalu</i>			57
<i>Rakotule</i>			59
<i>Savičenta (Svetvinčnat)</i>			63
<i>Sv. Lovreč</i>			65
<i>Vižinada</i>			69
<i>Zanigrad</i>			73
<i>Žrnj</i>			75
<i>literature</i>			78

# ISTRSKE

# *freske*

Osuplja velika količina ohranjenega stenskega slikarstva na relativno majhnem prostoru, kot je Istra. Gre za približno 140 lokalitet, od velikih in razkošnih freskantskih ciklov do posameznih prizorov in drobnih fragmentov. Prve freske v Istri so nastale na prehodu iz 8. v 9. stoletje, a v 11. stoletju se je začela prava produkcija stenskega slikarstva, ki je trajala vse do sredine 16. stoletja. Istrske freske so živa in avtentična umetnost in skoraj vse se nahajajo v cerkvicah, slikovitih istrskih mestecih, vaseh ali osamljene, na hribu. Tedanja cerkev kot da ni bila dovršena, dokler je niso mojstri – slikarji okrasili s freskami.

V srednjem veku freske niso bile le okras, temveč mnogo več. Nepismenost, pogost pojav v srednjeveški istrski vasi, so blažili s freskami, berilom za nepismene. Vaščan se je čudil podobam Kristusa, Device Marije, Boga, molil pred sliko svetnika, zaščitnika cerkve, župnije in mesta, in se bal grešiti, ker je vedel: čakajo ga prizori iz poslednje sodbe, opomini, ki so jih slikarji strateško postavljali na zahodno steno, na izhodu iz cerkve. Istrske freske so pravzaprav besedila, pretočena v slike, vsebine, razumljive občinstvu, ki jih bere gledajoč.

# THE FRESCOES OF ISTRIA

The great number of preserved frescoes to be seen on the relatively small territory of the Istrian peninsula is amazing. We can speak of close to 140 localities, varying from large and rich fresco cycles to individual scenes and tiny fragments. These frescoes can be tracked back to the turn of 9<sup>th</sup> century, but it is during the 11<sup>th</sup> century that they started to be produced in great number that continued to the middle of the 16<sup>th</sup> century. Istrian frescoes are vivid and authentic art works, nearly all of which can be seen in little churches scattered around small, picturesque Istrian towns or villages usually situated on secluded hilltops. At that time, a church wouldn't be considered finished if a painter hadn't made frescoes.

In the Middle Ages, frescoes were not just for decoration. They meant much more than that. Illiteracy, the common feature in the Early Medieval period was minimised by frescoes that could easily be understood. The peasants admired the images of Christ, the Holy Virgin or God; prayed to the pictures of patron saint of the church, parish or settlement. At the same time the peasants were afraid to sin because, looking at the scenes of The Last Judgement they knew what awaited them. For this reason, the painters cleverly painted pictures on

the western wall, where they could be observed while leaving the church. Istrian frescoes are, in fact, texts transformed into pictures that the parishioners could understand just by looking at them.

The Benedictines were the first to introduce wall painting in Istrian churches during the 11<sup>th</sup> century. The frescoes painted by the Benedictines usually have Romanesque and Byzantine elements. Romanesque painting had not only a wide influence on Istrian fresco painting. It also determined the basic spatial relation between painting and architecture: the image of Christ was painted on the apse, the Apostles were painted below Christ, while the Annunciation, or the image of Cain and Abel, were painted on the triumphal arch before the apse. The southern wall depicted scenes from Christ's youth while the Passion of Christ was illustrated along the north wall. The great admonitory scenes, such as the sins, the inevitability of death, The Last Judgement, hell and heaven as a reward for the moral and innocent were usually painted on the west wall. The choice of themes was widened during the Gothic period, the golden age of wall painting in Istria, when church interiors displayed scenes from the Bible and the legends of saints. These are only general characteristics, since each

Prve pomembnejše freske so v Istro prinesli benediktinci, katerih zgodnje stvaritve datiramo v 11. stoletje. Oni so pogosto tudi avtorji fresk z romanskimi in bizantinskimi elementi. Romansko slikarstvo je pustilo globoko sled na fresko slikarstvo Istre in utemeljilo osnovne prostorske odnose arhitekture in slike: v apsidi se nahaja podoba Kristusa, pod njim apostolski liki, medtem ko je na slavaloku upodobljeno Oznanjenje Mariji ter včasih Kajn in Abel. Na stenah je naslikano Kristusovo življenje: na južni steni Kristusova mladost, a na severni njegov pasijon. Na zahodni steni so podobe velikih opominov: greh, neizogibnost smrti, poslednja sodba, pekel in raj kot nagrada za dobre in pravične. V gotiki, zlatem obdobju istrskega stenskega slikarstva, se je tematika razširjala s ciklusom iz življenja posameznih svetnikov ter različnimi biblijskimi prizori, ki bogatijo zgodnejši repertoar. Seveda so to le splošne značilnosti in vsaka cerkva je variacija na temo. Iz tega obdobja

je največje število ohranjenih fresk, mnogi avtorji so znani, medtem ko so posamezne cikle ustvarili visoko izobraženi slikarji – mojstri iz sosednjih dežel. Renesansa ni pustila poseben pečat v fresko slikarstvu Istre in neredko je opaziti tradicijo zgodnejših fresk. Avtorji, ki so blizu renesančnim slogovnim karakteristikam, slikajo, bolj ali manj uspešno, prizore v perspektivi in monumentalne celopostavne figure svetnikov.

Po Branku Fučiću, najbolj cenjenemu raziskovalcu in poznavalcu istrskih fresk, so mojstri-slikarji najprej na debelo in grobo ometali vso notranjost cerkve, potem so presejali apno ter ga zamešali z najdrobnejšim peskom in na tenko prevlekli prvo grobo plast. Druge plasti niso naenkrat premazali, temveč so iz dneva v dan gladko namazali le tisti del, ki so ga tisti dan poslikali, a pred slikanjem so z nitjo, poprašeno z zemljo, ločili polja, včrtali obrise likovnega prizora, nato še moker omet prebelili z apnenim mlekom in šele tedaj začeli s poslikavo.

#### **SEZNAM POMEMBNEJŠIH ISTRSKIH FRESK:**

Bačva, Bale, Barban, Bazgalji, Beram, Bičići, Brseč, Buntiniga, Črnica, Draguč, Dvigrad, Fažana, Golgorica, Gračišče, Gradišče pri Divači, Gradinje, Hrastovlje, Hum, Jasenovik, Kanfanar, Kloštar, Koromačno, Labinči, Lindar, Lovran, Maružini, Medulin, Nova vas, Oprtalj, Paz, Pazin, Peroj (Batvači), Pičan, Plomin, Podpeč pri Črnem Kalu, Pomer, Poreč, Prodol, Pulj, Radovani, Rakotule, Roč, Slum, Sorbar, Sovinjak, Savičenta (Svetvinčenat), Sv. Lovreč, Šorići, Višnjani, Vižinada, Vranja, Zanimj, Žminj.

Vsaka od naštetih lokacij s freskami je omembe vredna, in če jih imate možnost pogledati, vsekakor to naredite.

#### **KRAJI Z OBRAVNAVANIMI FRESKAMI:**

Bačva, Bale, Barban, Beram, Draguč, Dvigrad, Gradišče pri Divači, Hrastovlje, Kanfanar, Koper, Lindar, Oprtalj, Pazin, Peroj (Batvači), Podpeč pri Črnem Kalu, Rakotule, Savičenta (Svetvinčenat), Sv. Lovreč, Vižinada, Zanimj, Žminj.

Freske, ki so predstavljene v tej publikaciji, so tu zaradi reprezentativnosti in zgodovinskega pomena.



church varies in some feature. The most representative examples of wall painting, painted by acknowledged authors, date from the Gothic period. Nevertheless, highly educated painters from neighbouring countries produced particular fresco cycles. The Renaissance has not left a notable imprint on fresco painting in Istria, but the influence of early fresco painting is frequently visible. Artists who, with greater or lesser success, adopted the characteristics of Renaissance painting, demonstrated perspective representation and painted monumental images of saints.

According to Mr. Branko Fučić, a well renowned expert in Istrian fresco painting, the Istrian masters painted frescoes using the following pattern: first of all, a master would plaster the walls inside the church. Then he would sieve the lime to mix it with the finest sand to spread the first rough layer. After that he would gradually spread the second, finer layer. The master would spread as much of the second layer as expected for a day's painting. Using an earth-dusted thread he would chart the fields on the surface outlining the image. At the end, the master would cover the wet roughcast with lime-milk. Only then would he start painting.

#### **LIST OF SIGNIFICANT ISTRIAN FRESCOES:**

Bačva, Bale, Barban, Bazgalji, Beram, Bičići, Brseč, Butoniga, Črnica, Draguč, Dvigrad, Fažana, Golgorica, Gračišće, Gradišče pri Divači, Gradinje, Hrastovlje, Hum, Jasenovik, Kanfanar, Kloštar, Koper, Koromačno, Labinci, Lindar, Lovran, Maružini, Medulin, Nova Vas, Oprtalj, Paz, Pazin, Peroj (Batvači), Pićan, Plomin, Podpeč pri Črnem Kalu, Pomer, Poreč, Prodol, Pula, Radovani, Rakotule, Roč, Slum, Sorbar, Sovinjak, Sv. Lovreč, Savičenta (Svetvinčenat), Šorići, Višnjana, Vižinada, Vranja, Zanigrad and Žminj.

Each locality with frescoes is worth mentioning, or if occasion allows definitely worth visiting.

#### **PLACES WITH PARTICULARLY MEMORABLE FRESCOES:**

Bačva, Bale, Barban, Beram, Draguč, Dvigrad, Gradišče pri Divači, Hrastovlje, Kanfanar, Koper, Lindar, Oprtalj, Pazin, Peroj (Batvači), Podpeč pri Črnem Kalu, Rakotule, Sv. Lovreč, Savičenta (Svetvinčenat), Vižinada, Zanigrad and Žminj.

Frescoes described in this publication due to characteristic quality and historical significance.



# Bačva

## CERKEV SV. JAKOBA

### *kako do cerkve*

Vas Bačva se nahaja tri kilometre južno od Višnjana, mesta, ki je okoli deset kilometrov severovzhodno od Poreča. Cerkev sv. Jakoba je na samem vходу v vas.

### *opis cerkve*

Preprosta stavba, katere slikovitost poudarja gotska preslica z odprtino za dva zvona. Zgrajena je v romanskem obdobju, najverjetneje v 12. stoletju.



# Bačva



## ST. JACOB'S CHURCH

### *where to find the church*

The village of Bačva lies three kilometres south of Višnjan, which is ten kilometres from Poreč in the northeast direction. The church is situated at the entrance of the village.

### *description of the church*

This modestly built church has special picturesque charm thanks to its Gothic bell gable with the opening for two bells on the front façade. The church was built in the Romanesque period, most probably in the 12<sup>th</sup> century.





## freske

Dominik iz Udin (Vidma), nastanjen v Vodnjanu, je v 16. stoletju poslikal cerkvico sv. Jakoba v Bačvi (le-ta je tudi avtor fresk v bližnjem Višnjanu in še nekaterih krajih v Istri). Na cerkvenih stenah je upodobljen kristološki cikel. Na slavaloku je Oznanjenje, a na vrhu apside je upodobljen Bog Oče. Iz ikonografskega programa izstopa simbolično videnje sv. Nedelje v zgornjem delu severne stene, poleg podobe angela oznanjenja. Zgodbo o sv. Nedelji je ustvarila ljudska vernost poznega srednjega veka, da bi si olajšala življenje in uvedla nedeljo kot dela prost dan. Ženska podoba sv. Nedelje govori o spoštovanju nedeljskega počitka, tako se pod njenimi nogami nahaja orodje, s katerim je prepovedano delati ob nedeljah. Upodobitev likov je blizu italijanski visoki renesansi.

## ključ

Ključ je v prvi hiši ob cerkvi.  
Župnijski urad Višnjan, tel. ++ 385 52 449 291.

## *frescoes*

Dominick from Udine, who lived in Vodnjan in the 16<sup>th</sup> century, painted not only the frescoes in St. Jacob's church in Bačva, but also those in nearby Višnjan as well as in other localities in Istria. The cycle from the life of Christ is shown on the lateral walls and the scenes of the Annunciation completely cover the triumphal arch, whereas the image of Holy Father was painted on the very top of the apse. The iconographic scene of the symbolic image of Holy Sunday, painted on the upper row of the west wall, immediately next to one angel from the Annunciation, is most outstanding. Folk theology during the Later Middle Ages invented the story about Holy Sunday in order to make the peasants' life easier and influence them to rest on Sunday. The female image of Holy Sunday speaks about the obligation of not working on Sunday, which is presented by the tools painted at the foot of the depiction which are not allowed to be used on Sunday. The scenes were painted following the High Italian Renaissance style.

## *key*

The key is kept at the house closest to the church, the parish office of Višnjan, tel. ++ 385 52 449 291.





## CERKEV SV. DUHA

### *kako do cerkve*

Cerkev se nahaja v središču Bal, v neposredni bližini glavnega trga, na katerem je tudi znani kaštel Sorardo – Bembo.

### *opis cerkve*

Po dimenzijah skromna stavba, ampak vrhunske kamnoseške izdelave podeželske gotske arhitekture iz 15. stoletja. Grajena je iz pravih kamnitih blokov s kamnito strešno kritino, škrlami.

# *Bale*



## THE CHURCH OF THE HOLY SPIRIT

### *where to find the church*

The church is situated in the centre of Bale, close to the town square near the magnificent Soardo – Bembo castle.

### *description of the church*

It is a fairly small church, a top-level archetype of 15<sup>th</sup> century Gothic popular architecture built of symmetrical stone blocks with a stone roof-slates.

*Bale*



## freske

Avtor fresk je mojster Albert iz Konstanz na Bodenskem jezeru. Le-ta je v 15. stoletju poleg te poslikal še vrsto drugih cerkvic po Istri. V njegovem opusu je opaziti številne vplive: beneška cvetna gotika (*gotico fiorito*), srednjeevropski vplivi iz Nemčije in Češke, a tudi zgodnjerenesančne karakteristike. Poleg običajnih prizorov iz kristološkega cikla na oltarni steni je mojster Albert iz Konstanz naslikal tudi Prestol milosti s svetniki.

## ključ

Cerkev je vedno odprta.  
Župnijski urad Bale, tel. ++ 385 52 824 080.





## *frescoes*

Master Albert from Constanca, on Lake Boden, painted not only the frescoes in Bale but also the frescoes in a number of other churches in Istria during the 15<sup>th</sup> century. He was influenced by the Venetian Floral Gothic (*gotico fiorito*), and by Central-European (German and Czech) styles, but the early Renaissance characteristics could also be noticed in his work. Besides the usual scenes from the cycle of the life of Christ painted on the altar walls, he also painted a scene featuring the Throne of Mercy with the images of the Saints.

## *key*

The church is open all day. The parish office in Bale, tel. ++ 385 52 824 080.



# Barban

CERKEV SV. ANTONA IN CERKEV SV. JAKOBA

*kako do cerkve*

Pred vhodom v mesto, v neposredni bližini Velikih vrat, se nahaja cerkvena sv. Antona. Cerkev sv. Jakoba je znotraj mestnega obzidja, severno od Velikih vrat, cerkve, palače in mestnega trga.

*opis cerkve*

Cerkev sv. Antona z zvonikom na preslico in cerkev sv. Jakoba z zanimivo zvezdasto odprtino na stranski steni pripadata slogu podeželske gotike in sta datirani v 14. stoletje.





## THE CHURCH OF ST. ANTHONY THE ABBOT AND THE CHURCH OF ST. JACOB THE APOSTLE

# *Barban*

### *where to find the church*

St. Anthony's church is placed in the immediate vicinity of the entrance of the Main Gate, and St. Jacob's church is situated inside the town defensive walls, north of the Main Gate, the church, the town palace and the town square.

### *description of the church*

St. Anthony's church, which has a bell gable and St. Jacob's church, with an interesting star-like opening on the lateral wall were both built in the 14<sup>th</sup> century, architecturally belonging to the popular Gothic style.



## *freske*

Freske v cerkvi sv. Antona, nastale v začetku 15. stoletja, so primer vpliva bolonjskega slikarstva. So precej poškodovane, a kljub temu je videti figure izjemne plastičnosti, ki pričajo o nekdanjem razkošju fresk. Cerkev sv. Jakoba izstopa po za 15. stoletje originalni ikonografiji, naslikanim ciklom legende sv. Jakoba, edinstvenem primeru v naših krajih. Zanimiva je tudi freska v oltarnem delu, podoba Marije zaščitnice, ki pod plaščem varuje člane bratovščine sv. Jakoba, ki so bili gotovo naročniki fresk. Avtor fresk je zelo nadarjen regionalni mojster, ki se je izoblikoval v krogu lokalnih delavnic tako imenovanega Pisanega mojstra in Vincenca iz Kastva.

## *ključ*

Ključ obeh cerkva je v Župnijskem uradu Barban, tel. ++ 385 52 567 173.



## *frescoes*

Created at the beginning of the 15<sup>th</sup> century, the frescoes in St. Anthony's church were greatly influenced by Bolognese painting. Unfortunately, these frescoes were damaged. Today, only a few fragments depicting numerous faces testify to the magnificence of the long-gone frescoes.

St. Jacob's church displays the unique iconography painted in the second half of the 15<sup>th</sup> century, depicting the legends about St. Jacob's life, a motif rarely found in this particular area. An interesting fresco on the altar portrays Virgin Mary the Patroness hiding the members of the fraternity of St. Jacob under her cloak. It is very likely that the Fraternity commissioned the frescoes. The author of the frescoes was a very talented local master trained in a local workshop, belonging to circle of the so-called Colourful Master and to the Vincent's from Kastav.



## *key*

The keys can be found in the parish office in Barban, tel. ++ 385 52 567 173.

# Beram



## CERKEV SV. MARTINA IN CERKEV SV. MARIJE NA ŠKRILINAH

### *kako do cerkve*

Beram je pet kilometrov oddaljen od Pazina, ob cesti Pazin–Poreč. Župnijska cerkev sv. Martina se nahaja v središču mesta, a cerkev sv. Marije na Škrilinah kilometer severovzhodno od Berma.

### *opis cerkve*

Cerkve sv. Martina je datirana v leto 1431, a je bila prezidana leta 1910 v neoromanskem slogu (ohranjen je prezbiterij stare cerkve). Cerkev sv. Marije na Škrilinah je gotška cerkvica, ki ji je bila v 18. stoletju dodana lopa, lopica in leseni tabulat.





# Beram

## THE CHURCH OF ST. MARY ON ŠKRILINAH AND ST. MARTIN'S CHURCH

### *where to find the church*

Beram is five kilometres from Pazin, situated along the Pazin – Poreč road. The Parish Church of St. Martin is in the centre of the village. The church of St. Mary on Škrilinah is one kilometre from Beram in the northeast direction.

### *description of the church*

St. Martin's church was erected in 1431, but was reconstructed in 1910 in the Neo-Romanesque style. Only the altar of the previous church has been preserved to the present day. The church of St. Mary on Škrilinah is a small Gothic church with a portico, a bell gable and a wooden tabulate added in the 18<sup>th</sup> century.



## freske

Verjetno najbolj znan cikel istrskih fresk je naslikal mojster Vincenc iz Kastva leta 1474. Italijanski mojster je naslikal konjeniško figuro sv. Martina, ki z mečem reže del svojega razkošnega oblačila, da bi se naključni mimoidoči, ozebli in nagi revež, lahko ogrnil. Vincenc je bil glavni slikar, pogajalec in organizator del, v pomoč sta mu bila še dva slikarja, med katerima je eden avtor znanega prizora *Mrtvaški ples*, poučne slike smrti tistega časa, pred katero smo vsi enaki in ji nobeden ne more uiti. Smrt je vzela papeža in kardinala, škofa, kralja in kraljico, debelega krčmarja s pletenko vina, otroka, berača in vojaka, ki mu ne pomaga niti trden oklep, ter, na koncu, tudi trgovca, ki mu je ne uspeva podkupiti z zlatimi dukati. V cerkvi se nahaja tudi veličasten *Poklon kraljev* po besedilu iz Matejevega evangelija, v katerem se modreci z Vzhoda odpravijo na poklon novemu kralju. To je prizor, ki zapolnjuje celoten zgornji del stene, daljši je od sedmih metrov z okoli trideset človeških figur, prizori arhitekture in konjeniškim sprevodom z dvajsetimi konji. Ta freska je najbolj dragoceno Vincencevo delo v sv. Mariji na Škrilinah. Poleg omenjenih fresk monumentalnih dimenzij je ostanek cerkve poslikan s prizori iz Kristusovega in Marijinega življenja, med katerimi se pogosto pojavljajo svetniški liki, ki so bili pri srcu tedanjem prebivalstvu.



## ključ

Ključ je pri prečastitem Ivanu Maciniću, tel. ++ 385 52 626 016.





## frescoes

Certainly, the most well known cycle of Istrian frescoes was the work of Master Vincent from Kastav in 1474. However, in Beram, the frescoes are the work of several artists. The Italian master painted the image of St. Martin the horseman, who cuts a piece of his luxurious cloak giving it to a freezing, bare and poor passer-by in order to wrap himself in it. Vincent was the chief painter, a contractor and a work organiser, but two other painters decorated the church as well. One of them painted the fascinating scene representing the Dance of Death as a great moral warning that when faced with death all people are equal and no one can escape it. Death took the Pope, a cardinal, a bishop, a king and a queen, a fat tavern-keeper with a canteen of wine, a child, a beggar, a soldier whose solid armour could not protect him, and a merchant who could not bribe Death with golden coins.

The impressive scene of the *Adoration of the Magi*, based on the text from the Gospel according to Mathew, depicts the three Magi who came from the East to adore the New King. The scene was painted along the entire upper part of the north wall and it is more than seven meters long portraying more than thirty human faces, architectural images, and a cavalcade of about twenty horses. This fresco is the most valuable Vincent's work in the Church of St. Mary on



Škrilinah. The rest of the church was decorated with the scenes from the life of Christ and Blessed Virgin Mary among which the images of contemporary, favoured saints appear.

## key

The priest Ivan Macinić keeps the key, tel. ++ 385 52 626 016.



# Draguč

## CERKEV SV. ELIZEJA IN CERKEV SV. ROKA

### *kako do cerkve*

Draguč je 17 kilometrov oddaljen od Pazina in se nahaja ob cesti Cerovlje–Buzet, nad Butonigo. Pokopališka cerkev sv. Elizeja je na vходу v mesto, medtem ko se cerkvice sv. Roka nahaja na nasprotnem koncu Draguča, za trgom in župnijsko cerkvijo.

### *opis cerkve*

Cerkve sv. Elizeja iz 12. stoletja je preprosta romanska stavba s koloritnim pročeljem s polkrožno vrisano apsidno. Votivna kapelica proti kugi iz 16. stoletja – sv. Rok je enoladijska pravokotna cerkvice, obokana s šilastim obokom.

# Draguč

## THE CHURCHES OF ST. ELYSIUM AND ST. ROCH

### *where to find the church*

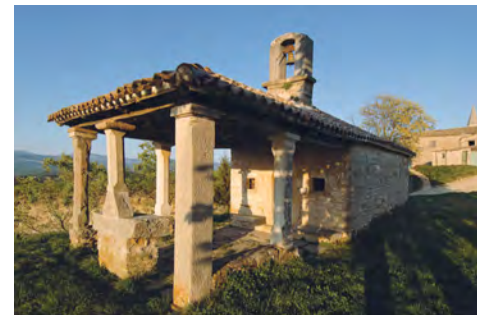
Draguč lies seventeen kilometres from Pazin, on the road from Cerovlje towards Buzet, just above Butoniga. At the cemetery, adjacent to the entrance to the village, is the Romanesque Church of St. Elysius. The Church of St. Roch is on the opposite side of the village, behind the Parish Church and the town square.

### *description of the church*

The Romanesque Church of St. Elysius, which was built of stone in two colours in the 12<sup>th</sup> century, has a semicircular apse. The small rectangular church of St. Roch with portico and pointed barrel vault was built at the beginning of the 16<sup>th</sup> century as a votive against plague.

### *frescoes*

The frescoes in St. Elysius were discovered as late as 1964, but they were painted at the end of the 13<sup>th</sup> century. The frescoes, with the dominant yellow, red and green colours, painted on the south and north walls, present the cycle from the life of Christ. The author painted only the essential features with no other details, and the perspective was achieved by linear means. The frescoes in St. Roch cover nearly the whole interior, and were painted by Master Anthony of Padova, who was strongly influenced by Venetian painting. Many people mistake his native town for the well-known city in Italy, but as a matter of fact, it is the old name for Kašćerga, a town in central Istria. Master Anthony decorated the entire interior of the church with frescoes depicting the life of Christ – from his birth to his crucifixion. He also portrayed St. Roch, St. Sebastian, a bishop, and the pope. Not only were the frescoes signed and dated by the painter, but were also marked with the name of the commissioner.





## *freske*

Freske v sv. Elizeju so bile odkrite šele leta 1946, a datirajo jih v pozno 13. stoletje. Gre za kristološki cikel v dominantnih rumenih, rdečih in zelenih barvah, ki se razteza vzdolž južne in severne stene cerkve. Pri oblikovanju likov je avtor zelo elementaren, prikazuje samo najnujnejše, pogosto ploskovito, brez detajlov. Freske v sv. Roku je naslikal mojster Anton iz Padove, lokalni mojster, pod vplivom beneškega slikarstva iz istrske Padove, zraven današnje Kaščerge. Le-ta je v sv. Roku leta 1529 in 1537 s freskami poslikal vse stene cerkvice v zahvalo za rešitev od evropske srednjeveške pošasti – kuge, ki sledijo Kristusu od rojstva do smrti na križu, Kristusu, ki pospravlja v nožnico meč kuge, a tukaj sta še figuri svetnikov sv. Roka in sv. Boštjana, škofa, papeža. Avtor je podpisan, napisal je tudi ime naročnika in letnico.

## *ključ*

Ključ se nahaja pri gospe Zori Pačelat, tel. ++ 385 52 665 186, hišna številka 21.





*key*

Mrs. Zora Pačelat keeps the key of the church (her house-number is 21), tel. ++ 385 52 665 186.

# Dvigrad

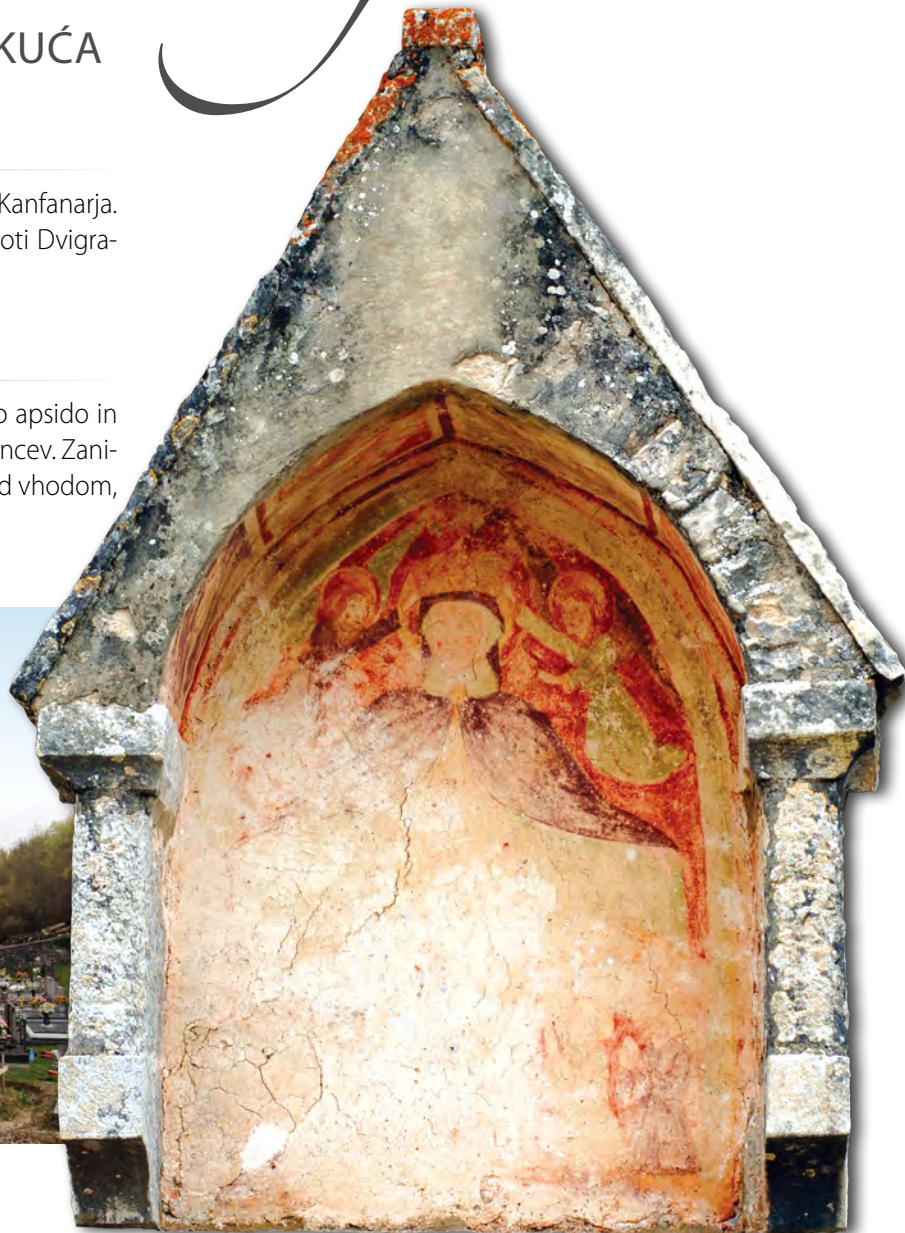
## CERKEV SV. MARIJE OD LAKUĆA

### *kako do cerkve*

Dvigrad se nahaja v Limski dragi, zahodno od Kanfanarja. Na izhodu iz Kanfanarja, ob progi, zavijemo proti Dvigradu. Cerkvica je pod mestom.

### *opis cerkve*

Cerkve je romanska stavba s polkrožno vrisano apsido in preslico na pročelju. Grajena je iz pravilnih klesancev. Zanimiv detajl je baldahin na pročelju; nahaja se nad vhodom, a pod preslico.



# *Dvigrad*

## THE CHURCH OF ST. MARY OF LAKUĆ





## *freske*

Freske s konca 15. stoletja so delo tako imenovanega Pisanega mojstra, po vsemu sodeč domačega umetnika (pripisana mu je vrsta fresk v Istri in tudi tri skulpture), ki je tako imenovan zaradi izjemnih kolorističnih efektov. Dobro ohranjene freske na zunanjem delu cerkvice, na baldahinu, kažejo Marijo zaščitnico, ki pod plaščem varuje farane. Na žalost prav spodnji del freske ni ohranjen, ker je bil najbolj izpostavljen vremenskim vplivom. V notranjosti je poslikan samo oltarni del, razdeljen na polja, v katerih dominirajo velike figure. Osrednji prizor je Kristus v slavi. V cerkvi mrgoli glagolskih grafitov.

## *ključ*

Ključ je v Župnijskem uradu Kanfanar, tel. ++ 385 52 825 115.

## *where to find the church*

The ruins of Dvigrad lie to the west of Kanfanar, situated on a hill in the Lim valley. The church of St. Mary of Lakuć is below Dvigrad.

## *description of the church*

Built of symmetrical stone blocks, the church is in the Romanesque style, with semicircular apse and a bell gable on the facade. There is an interesting baldachin on the facade just above the entrance door and beneath the bell gable.

## *frescoes*

These fine frescoes were made towards the end of the 15<sup>th</sup> century by one of the best-known Medieval Istrian painters, referred to as the "Colourful Master", because of his recognisable, vivid colours and fantastic colourful effects that made his works so exquisite. The well-preserved fresco on the façade of the church depicts the Virgin Mary who protects the parishioners under her cloak. Unfortunately, the lower part of the fresco was severely damaged due to bad weather conditions. Inside the church, only the altar was decorated with frescoes, painted in the divided fields. Big images dominate the fields and the central field depicts Christ in Majesty. There are numerous Glagolitic inscriptions all over the interior of the church.

## *key*

The key is to be found in the parish office in Kanfanar, tel. ++ 385 52 825 115.



# Gradišče pri Divači

## CERKEV SV. HELENE

### *kako do cerkve*

Gradišče je ob stari cesti Koper – Črni Kal – Kozina – Divača – Gradišče.

### *opis cerkve*

Cerkve je nastala verjetno že v 14. stoletju in je ravno krita v ladji, medtem ko je prezbiterij mlajši in je nastal verjetno ob koncu 16. ali v 17. stoletju.

### *freske*

Poslikava cerkvene notranjščine zavzema vse površine, a so freske marsikje zelo poškodovane. Na slavoločni steni so še vidni ostanki Oznanjenja Mariji, celo severno steno prekrivata Pohod in Poklon Sv. treh kraljev, na zahodni in južni steni pa je v dveh pasih Kristusov pasijon. Slikar je bil delavniško povezan s krogom Janeza iz Kastva, o čemer priča tudi kompozicija Pohoda kraljev, ki se povsem ujema s hrastoveljsko. Tudi tu so upodobljeni trije kralji, ki jezdijo proti Betlehemu, na levi strani je slovo od Heroda, v spodnjem pasu prizora pa so številni pripovedni detajli tako z žanrskimi figurami iz spremstva kraljev kot s podobami iz živalskega sveta. Kristusov pasijon se začne na zahodni steni, kjer je upodobitev Prihoda v Jeruzalem, medtem ko je Zadnja večerja na levi strani uničena.





## *Ključ*

Ključ je pri gospodu Ivanu Bernetiču,  
tel. ++ 386 5 763 26 80, Gradišče 1.



## THE CHURCH OF ST. HELEN

### *where to find the church*

Gradišće is situated on the old road Kopar – Črni Kal – Kozina – Divača – Gradišće.

### *description of the church*

The church was most likely built in the 14<sup>th</sup> century and has got a flat ceiling, whereas the presbytery is younger and dates from the end of the 16<sup>th</sup> or the beginning of the 17<sup>th</sup> century.

### *frescoes*

The inside of the church is completely painted, but the frescoes are quite damaged in numerous places. Some parts of the Annunciation are still visible on the triumphal arch; the Adoration of the Magi covers the entire north wall; the Passion is depicted on the west and south wall in two strips. The painter was surely connected with the Johannes's de Castua circle and his workshop, what is confirmed by the composition of the Adoration of the Magi, completely matching with the one from Hrastovlje. Here are also depictions of Three Kings going to Bethlehem parting from Herod is on the left, whereas the narrative details and the scenes from the life of the fauna are illustrated on the lower strip. The Passion starts on the west wall with the Entry into Jerusalem, whereas The Last Supper on the left side was completely ruined.

# Gradišće<sup>VV</sup> pri Divači



### *key*

Mr. Ivan Bernetič keeps the key, Gradišće 1, tel. ++ 386 5 763 26 80.



# Hrastovlje

## CERKEV SV. TROJICE

### *kako do cerkve*

Po stari cesti Koper – Črni Kal, nekaj kilometrov pred Črnim Kalom, v Krnici, zavijemo proti Predloki, zatem proti Brezovici, Podpeči in Hrastovljam, ali Koper – Dekani – Rižana – Hrastovlje.

### *opis cerkve*

Cerkve Sv. Trojice je bila posvečena 1475. leta. Gre za troladijsko renesančno cerkev s poligonalnim prezbiterijem in zvonikom, obdaja pa jo štirikotno taborsko obzidje iz 16. stoletja.





# *Hrastovlje*

## THE CHURCH OF THE HOLY TRINITY

### *where to find the church*

On the old road Kopar – Črni Kal several kilometres before Črni Kal, in Krnica, turning towards Predlok, next towards Brezovica, Podpeč and Hrastovlje, or Kopar – Dekani – Rižana – Hrastovlje.

### *description of the church*

The Church of the Holy Trinity was consecrated in 1475. It is a Renaissance church with three naves and polygonal altar surrounded by quadrangular bulwarks from the 16<sup>th</sup> century.

## freske

Cerkev v svoji notranjščini hrani najobsežnejši freskant-ski sklop slikarstva poznega srednjega veka in renesanse v Istri (restavrirane leta 1949). V severni apsidi je po svoji nenavadni ikonografiji izjemna upodobitev Sv. treh kraljev, ob njih pa sta podobi svetih zdravnikov Kozme in Damjana. Na vzdolžnem obrobem pasu pod Pohodom Sv. treh kraljev je napis, ki nam pojasnjuje naročništvo in avtorstvo fresk: avtor poslikave je Janez iz Kastva (*Johannes de Castua*), ki je delo izvršil leta 1490. Na oboku srednje apside je »prestol milosti« oziroma Sv. Trojica, na stenah pa celopostavne figure apostolov. V južni apsidi pa so trije zavetniki proti kugi, sv. Roka, sv. Boštjan in papež Fabijan. Na sredini čelnih sten nad apsidno je Marijino kronanje, na levi in desni strani pa Oznanjenje Mariji. V glavni ladji je na oboku cikla geneze, ki je vsaj v treh listih nastal po bakrorezih nizozemskega grafika Mojstra s svitki, izbor te teme pa je povezan s freskami v kapiteljski cerkvi v Pazinu. Na oboku južne ladje so meseci od januarja do julija, v severni ladji pa meseci od avgusta do decembra in še dva medaljona z upodobitvijo leta (*Annus*) ali časa (*Tempus*) ter sv. Hieronim. Na severni steni je Pohod in Poklon Sv. treh kraljev, a na zahodni strani prizora je slovo od Heroda. Ciklus Kristusovega pasijona pokriva zahodno steno in se nadaljuje na južni steni, vsebuje pa vse pomembnejše dogodke od Prihoda v Jeruzalem do Vnebohoda. Na južni steni spodaj je obsežna upodobitev Mrtvaškega plesa, izjemna stvaritev, ki združuje različne ikonografske tradicije.

## ključ

Ogled notranjosti obzidja in cerkve je mogoč po predhodnem naročilu pri gospe Rozani Rihter, tel. ++ 386 31 432 231.





## frescoes

The extensive fresco cycle from the Late Middle Ages and the Renaissance in Istria has been preserved inside the church (the frescoes were restored in 1949). Johannes de Castua painted the scene of an unusual iconography in the north apse, portraying the Three Kings and the images of St. Kuzam and Damjan, the doctors, in 1490, below which is an inscription saying who ordered and painted the frescoes. The Throne of Mercy is in the central apse, while the figures of the Apostles are on the walls. The three protectors against the plague: Roch, Sebastian and the Pope Fabian are portrayed in the south apse. The Coronation of Mary is depicted in the middle of the frontal walls, while the Annunciation is illustrated left and right. The Genesis cycle is illustrated on the ceiling of the main nave (following the engravings of the Dutch *Master with Scrolls*) and is linked with the frescoes in the Parish Church in Pazin. The months from January to July are illustrated on the ceiling of the south nave, and from August to December on the north nave. There are two medallions depicting the Year (*Annus*) and the Time (*Tempus*), and St. Jerome. The Adoration of the Magi is depicted on the north wall, while Parting from Herod is depicted on the west side. The Passion cycle covers the west wall continuing on the south wall, and it depicts all major scenes; from the Entry into Jerusalem to the Resurrection. The extensive scene of the Dance of Death that unites different iconographical traditions is presented on the south wall.



## key

To visit the inside of the Walls and the church, give notice to Mrs. Rosana Rihter, tel. ++ 386 31 432 231.

# Kanfanar

CERKEV SV. AGATE



## kako do cerkve

Cerkev je ob cesti, ki pelje proti Baratu, dva kilometra severovzhodno od Kanfanarja.

## opis cerkve

Cerkev sv. Agate, zgodnjero-manska stavba s polkrožno vrisano apsido, je bila zgrajena v 11. stoletju.

## freske

Freske v cerkvi sv. Agate so med najstarejšimi ohranjenimi freskami v Istri in so kombinacija bizantinske dediščine in zgodnje romanike. Apostolski liki v ap-sidi so najboljše ohranjeni del velike kompozicije Poslednje sodbe (Kristus sodnik, zraven sta Marija in Janez), ki dominira nad cerkvijo. Imenovani apostoli so upodobljeni frontalno s skoraj enakimi obrazi in identičnim položajem rok. Ozadje likov je ploskovito, razdeljeno v monokromatske vodoravne pasove.

## ključ

Ključ je v Župnijskem uradu Kanfanar, tel. ++ 385 52 825 115.



# Kanfanar



## ST. AGATHA'S CHURCH

### *where to find the church*

The church is situated on the road leading to the village of Barat, two kilometres northeast of Kanfanar.

### *description of the church*

It is a valuable Pre-Romanesque church with semicircular apse, built in the 11<sup>th</sup> century.

### *frescoes*

The frescoes in St. Agatha are among the oldest preserved frescoes in Istria, and are a combination of Byzantine and Pre-Romanesque styles. The scene of The Last Judgement was painted on the apse depicting Christ, the Judge, standing between Virgin Mary and St. John. The images of the Apostles have been the best-preserved parts of that big composition until today. Painted frontally, the Apostles' faces are almost the same, and all have identical arm positions. The background is linear, divided into monochromatic horizontal fields.

### *key*

The key is to be found in the parish office in Kanfanar, tel. ++ 385 52 825 115.



# Koper

## ROTUNDA MATERE BOŽJE KARMELSKE

### *kako do cerkve*

Cerkev je v središču starega mestnega jedra Kopra.

### *opis cerkve*

Rotunda je bila prvotno krstilnica pri koprski stolnici. Zgrajena je bila v 12. ali 13. stoletju, na začetku 14. stoletja je bila predelana, ko je bila naslikana tudi freska, barokizirana v 18. stoletju, obnovljena leta 1935 po načrtih Ferdinanda Forlatija ter restavrirana leta 2005.

### *freske*

Na oboku rotunde je upodobljen Kristus Pantokrator, oblečen v zeleno haljo in ogrnjen v rjav plašč. Sedi na mavrici na zelenkastem ozadju, na katerem so zlate zvezde, in je umeščen strogo frontalno. Desnica je pred prsmi dvignjena v gesto blagoslova, v levici pa drži knjigo, ki je odprta na straneh *Ego sum lux mundi* (Jaz sem luč sveta). Podoba Kristusa ohranja nekatere bizantinske poteze, a se slikarska izvedba razlikuje od tedanjega sloga v bizantinskem kulturnem krogu, pa tudi od bizantinske tradicije, kakršna je bila ustaljena na območju Benetk še v 14. stoletju. Nekatere podrobnosti so blizu predgiottovskemu načinu slikanja poznega 13. stoletja. Tip Pantokratorja ima vzporednice v rimineškem slikarstvu, predvsem v primeru iz refektorija samostana v Pomposi, ki je delo Pietra da Rimini in datirano v leto 1318. Vendar pa koprška podoba Pantokratorja ohranja precejšnjo mero bližine z bizantinskim slikarstvom.

### *ključ*

Cerkev je vedno odprta.



# Koper

## THE ROTUNDA OF THE CARMELITE MOTHER OF GOD

### *where to find the church*

The church is situated in the very centre of the old town nucleus in Koper.

### *description of the church*

The Rotunda was primarily a baptistery in Koper cathedral. It was built in the 12<sup>th</sup> or 13<sup>th</sup> century and redecorated at the beginning of the 14<sup>th</sup> century when the fresco was painted. It was renovated in the Baroque style in the 18<sup>th</sup> century, renewed following the plans of the architect Ferdinand Forlati in 1935 and restored in 2005.

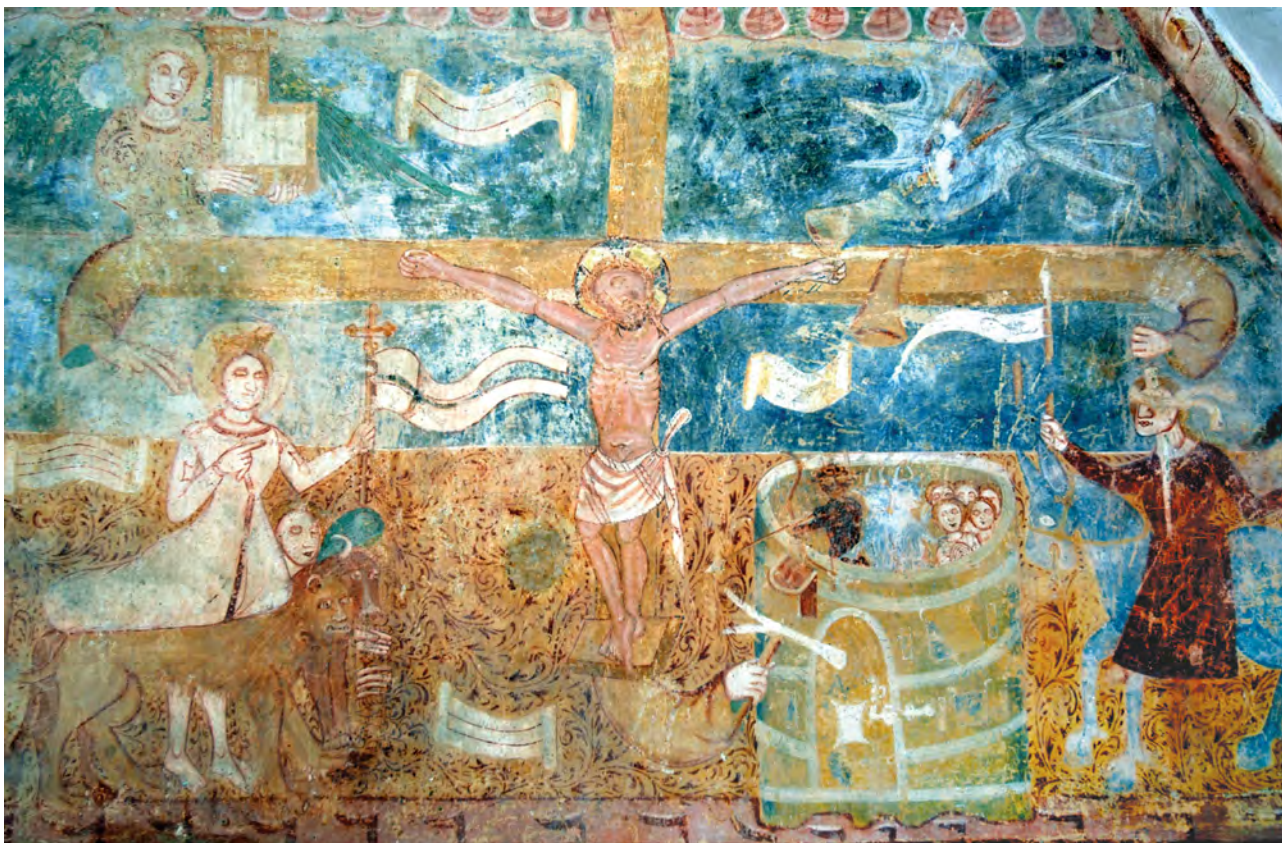
### *frescoes*

Christ the Pantocrator, dressed in green habit and wrapped up in brown cloak, is sitting frontally on the rainbow with greenish background decorated with golden stars. He is giving a blessing with His right hand, and in the left is holding a book opened on the page *Ego sum lux mundi* (I am the light of the world). Christ's image has some Byzantine features but a painting technique differs from the Byzantine style of that time as well as from the Byzantine tradition in the 14<sup>th</sup> century Venice. There are some similarities with the Pre-Giottesque style of the late 13<sup>th</sup> century. Nevertheless, this type of the Pantocrator has its equivalent in Roman painting, for example in the paintings of the monastery Pamposa (Pietro da Rimini, 1318). However, the Pantocrator in Koper shows some similarities with Byzantine painting.

### *key*

The church is open all day.





# Lindar

## CERKEV SV. KATARINE

### *kako do cerkve*

Lindar se nahaja pet kilometrov jugovzhodno od Pazina, ob cesti proti Labinu. Pred vhodom v mesto je na levi strani cerkev sv. Katarine. V mestu so še štiri cerkve.

### *opis cerkve*

Ta cerkvica je izjemno slikovita zaradi dodane lopice (lože) na pročelju in zvezdaste rozete na začelju. Forma stavbe je izjemno preprosta, a z očitnimi gotskimi karakteristikami.

## ST. CATHERINE'S CHURCH

### *where to find the church*

Lindar is situated five kilometres southeast of Pazin, on the road leading to Labin. Before entering the village, the church of St. Catherine can be seen on the left. There are four other churches in the village.

### *description of the church*

This church is particularly picturesque due to the addition of a covered porch (*loggia*) and a star-like rose window at the back of the church. The form of the building is quite simple, but with visible Gothic characteristics.

### *frescoes*

According to the Glagolitic inscription on the decorated wall, the frescoes were painted in 1409. The motif of the fresco is the Living Cross, on which Christ is the redeemer by being a victim on the cross. The four ends of the Living cross transform into hands. One hand breaking the gates of purgatory, the second opens Paradise with a key, the third holds a knife with which to stab the synagogue of the Old Testament, and the fourth consecrates the new Church of the New Testament. In this way, an end to the old laws are decreed – life in the Old Testament Synagogue, and the beginning of the New Testament Church. The Synagogue is displayed as a blindfolded woman who cannot see Christ and his Truth, while the Church is a kneeling woman wearing a crown surrounded by four zoomorphic symbols of the evangelists. The hand which breaks the gates of purgatory also destroys the tower where the poor souls of the Old Testament await the return of Christ and the entrance to heaven (shown as Jerusalem in the sky) like the everlasting abode of the saints where trees grow bearing various types of fruit. Some other fragments of this fresco have been recently discovered. The composition is very clear, due to its symmetrical partition – the good and the bad painted on the either side of Christ. The author was very explicit and clear when he painted the frescoes depicting the Bible stories intended mostly for the illiterate population.

Lindar



### *key*

Mrs. Ana Androšić has the key of the church (house number 3), tel. ++ 385 52 640 006.

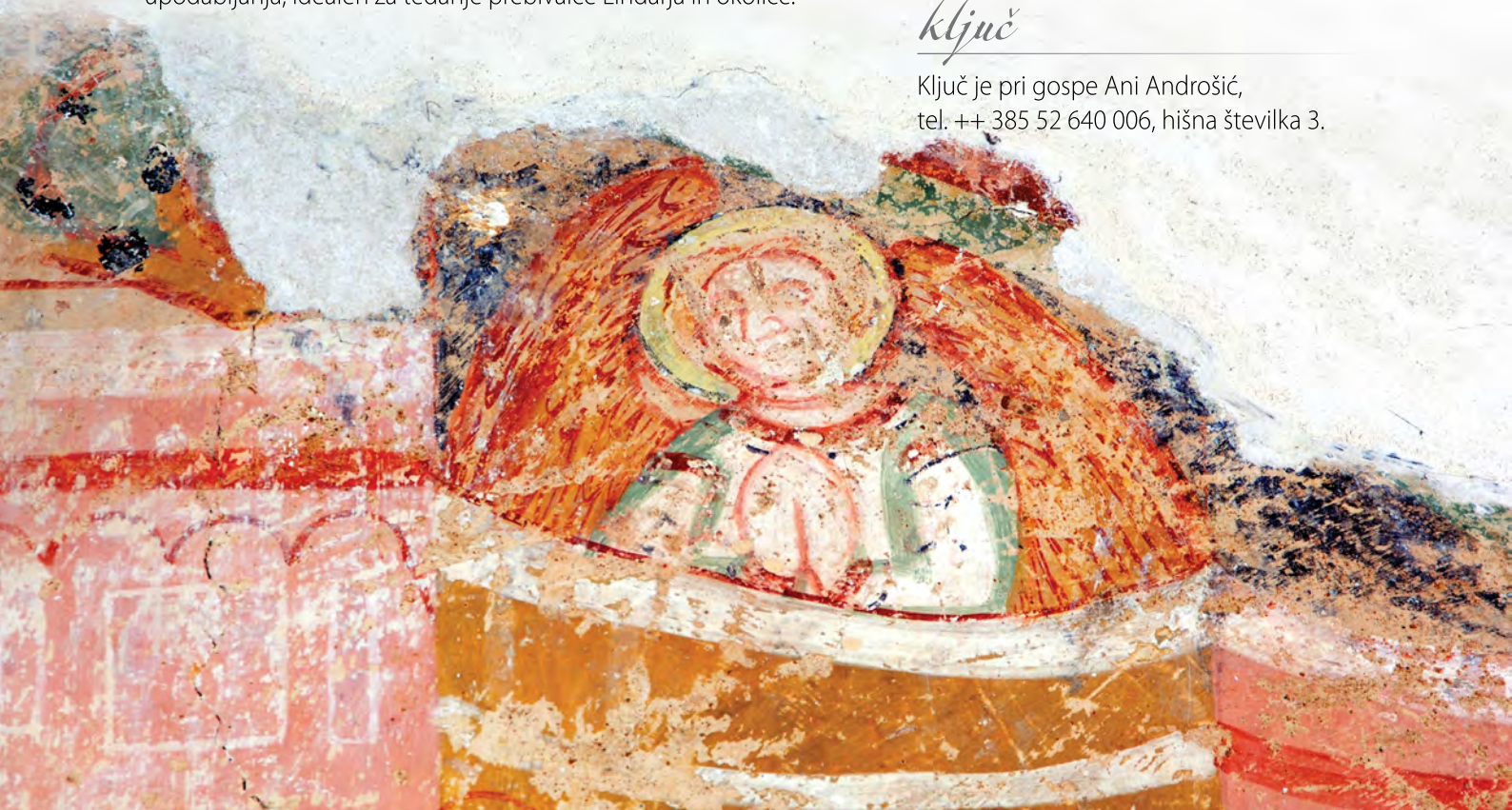


## freske

Freske so nastale leta 1409, kot je v glagolici zapisal sam slikar. Upodobitev Živega križa, Kristusove odrešeniške žrtve na križu, je slika, na kateri se kraki križa spreminjajo v roke. Ena roka razbija vrata limba, druga s ključem odpira vrata raja, tretja z nožem ubija starozavezno Sinagogo, a četrta blagoslavlja novonastalo Cerkev. To kaže na konec starega zakona, življenja starozavezne Sinagoge ter začetek življenja novozavezne Cerkve. Sinagoga je upodobljena kot ženska zavezanih oči, ker ni hotela videti Kristusa in njegovo resnico, medtem ko je Cerkev okronana ženska, ki kleči med štirimi zoomorfnimi simboli evangelistov. Roka, ki razbija vrata limba, razbija stolp, v katerem duše starozaveznih pravičnikov čakajo Kristusov prihod, da bi odšli v nebesa (prikazan kot nebeški Jeruzalem) kot večno prebivališče svetih, v katerem rastejo drevesa z različnimi sadeži. V novejšem času so bili odkriti še nekateri fragmenti figuralnih kompozicij. K jasnosti prispeva tudi simetrična razdelitev: kar je levo od Kristusa, je zlo, a kar je desno, je dobro. Nedvoumen in nazoren način upodabljanja, idealen za tedanje prebivalce Lindarja in okolice.

## ključ

Ključ je pri gospe Ani Androšić,  
tel. ++ 385 52 640 006, hišna številka 3.





# Oprtaljš

## CERKEV SV. JELENE, CERKEV SV. MARIJE IN CERKEV SV. ROKA

### *kako do cerkve*

Sv. Rok je le nekaj korakov oddaljen od oprtaljškega počivališča s panoramskim razgledom, medtem ko je cerkev sv. Marije okoli sto metrov pod mestom. Cerkvica sv. Helene se nahaja na vrhu griča izven naselja, približno kilometer južno od mesta.

### *opis cerkve*

Cerkev sv. Roka je bila zgrajena v 14. stoletju kot enoladijska stavba s preslico, v baroku ji je bila dodana lopica, a temeljito je bila obnovljena leta 1913. Podobni sta cerkvici sv. Marije (bratovščinska cerkev) in sv. Helene, zgrajeni v 15. stoletju.





## freske

Cleriginus iz Kopra je avtor fresk v cerkvah sv. Helene in sv. Marije. Pod tem imenom se pravzaprav skrivajo trije, rodbinsko povezani, koprski slikarji. Cleriginus II. je okoli leta 1400 poslikal cerkvico sv. Helene, ki jo karakterizira gotško slikarstvo sosednje Slovenije in nasplošno alpskih krajev. Cleriginus III. je leta 1471 poslikal (ohranjena sta podpis in letnica) del stenske poslikave v cerkvi sv. Marije: Oznanjenje, Marija zaščitnica ter svetniške like na slavoloku. Freske oddajajo renesančno pojmovanje kompozicije, naslikali so jih štirje mojstri, poleg omenjenega Cleriginusa III. še tako imenovani Pisani mojster ter dva anonimna slikarja. Freske v cerkvi sv. Roka je v prvi polovici 16. stoletja naslikal mojster Anton iz Padove.

## ključ

Cerkve so vedno odprte.





# Oprtalj

## THE CHURCHES OF ST. HELEN, ST. MARY AND ST. ROCH

### *where to find the church*

The church of St. Roch is a few steps away from the Oprtalj rest stop, with a beautiful panoramic view, while St. Mary's church lies one hundred meters below the village. The church of St. Helen is situated on the hill outside of the village, about one kilometre towards the south.

### *description of the church*

The church of St. Roch is a single - nave church with a gable built in the 14<sup>th</sup> century. The porch was added during the Baroque era and the church was completely renovated in 1913. The fraternity church of St. Mary and the church of St. Helen are very similar, but built in the 15<sup>th</sup> century.





## *frescoes*

Cleriginus from Koper created the frescoes in the churches of St. Helen and St. Mary. Like a team, the name really conceals three related painters from Koper. Cleriginus II painted the frescoes in St. Helen's church around 1400, which were highly influenced by the Gothic painting from neighbouring Slovenia and the Alpine region. Cleriginus III, painted a few frescoes in St. Mary's church in 1471 (the signature and date are preserved). These frescoes, such as The Annunciation or Virgin Mary the Patron and the images of various saints painted on the triumphal arch before the apse, have a Renaissance composition style. Altogether, there were four painters: besides the monument of Cleriginus III, the so-called Colourful Master and two anonymous artisans also painted several frescoes in St. Mary's. The frescoes in St. Roch were painted in the first half of the 16<sup>th</sup> century by Master Anthony of Padua.



*Key*

The churches are open all day.



# Pazin

## CERKEV SV. NIKOLAJA

### *kako do cerkve*

Cerkev sv. Nikolaja se nahaja v središču Pazina, pot do nje je označena z rjavo markacijo.

### *opis cerkve*

Cerkev sv. Nikolaja s poudarjeno gotsko apsido se je prvič omenjala leta 1266, leta 1441 je dobila poznogotski prezbiterij, renesančne kapele so bile glavni ladji dodane sredi 17. stoletja, veliko barokizacijo pa je doživela leta 1764.

# THE CHURCH OF ST. NICHOLAS *Pazin*

## *where to find the church*

The church of St. Nicholas lies in the centre of Pazin. The path is marked with brown signs, which you should follow.

## *description of the church*

The Late Gothic parish church of St. Nicholas, with ribbed vaulting, was mentioned for the first time in 1266 and the Late Gothic altar was built in 1441. The Renaissance chapels were added to the main nave in the 17<sup>th</sup> century. The church was reconstructed in 1764, when it got its present appearance.



## *frescoes*

The unknown, talented and educated master, from Jacob Sunter's circle, better known as Master Leonardo from Brixen, painted the frescoes on the altar in 1470. The Pazin fresco cycle, owing to the synthesis of the elements taken from Central-European Late Gothic and the Italian Renaissance, is one of the most valuable and most beautiful examples of wall-painting in Istria. The motifs are mainly from the Old Testament. In the central rhomboidal field stands the figure of St. Michael. Around him is a scene from Genesis depicting the war between good and fallen angels – original sin (lat. *peccatum originale*), sin in which all people share, starting from Adam, the judgement of his sin of not listening to God. Saint Michael, of course, leads the good angels, which nimbly battle to win the fight against evil. The cycle leads thoughts towards the image of the Son of God with a crown on his head, which is repeated several times. The beginning shows the first day, with the creation of light, then the second when the heavens and the earth were made, then the land and the sea, the substance of the Sun and Moon, birds and fish and finally Adam and Eve (from Adam's rib). The following scene in the cycle shows Adam and Eve with the Son of God in front of the Tree of Good and Evil. On the side walls, there are images of prophets and stories from the Old and New Testaments. There is a big composition displaying Christ's crucifixion on the south wall that, unfortunately, cannot be seen today because, during the Baroque reconstruction, the main altar was built in its place. The motifs for Pazin's frescoes were taken from the *Biblia Pauperum*, a wood-carved edition from the 15<sup>th</sup> century.

## *key*

The church is open from 9:00 a.m. to 5:00 p.m. in winter and from 9:00 a.m. to 8:00 p.m. in summer. The key of the church is held in the parish office in Pazin, tel. ++ 385 52 622 198.



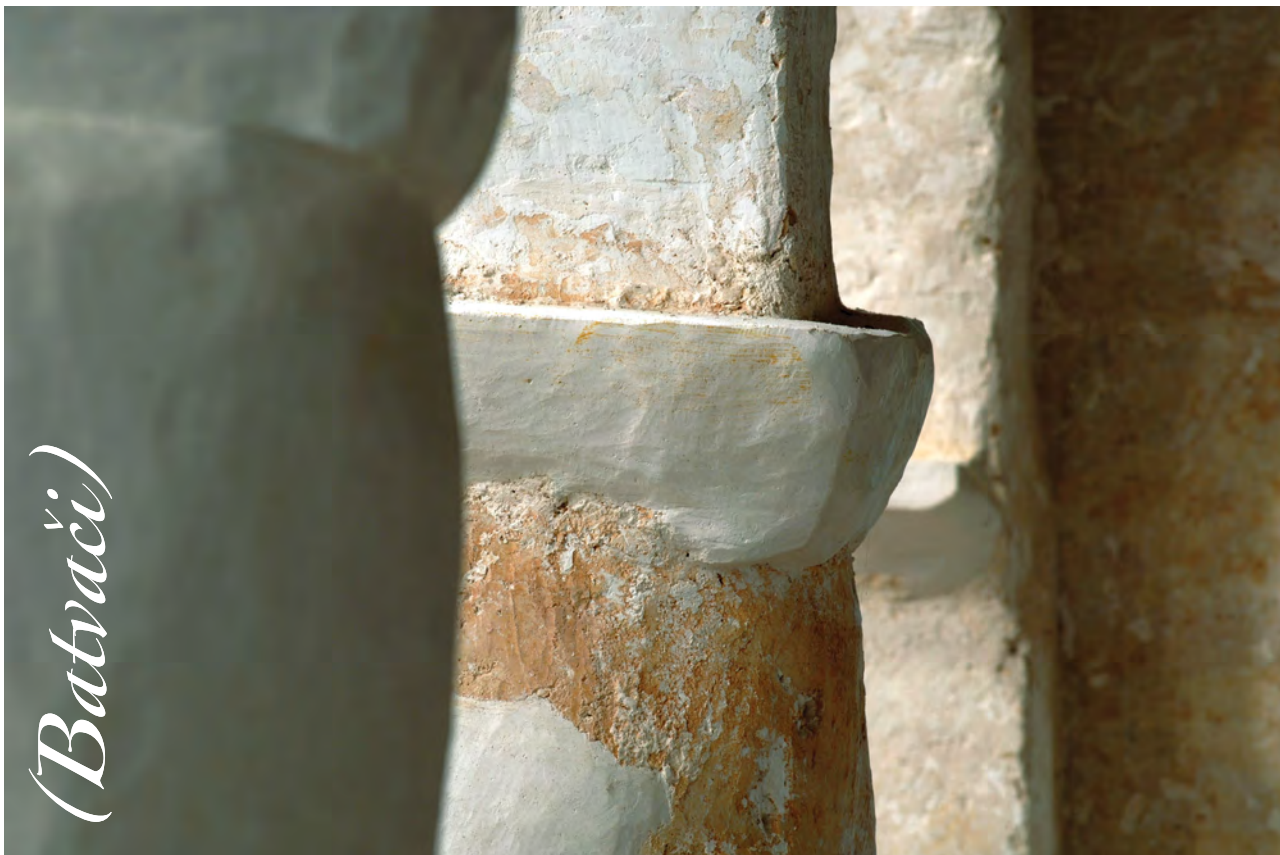
## freske

Freske v prezbitteriju župnijske cerkve sv. Nikolaja je okoli leta 1470 naslikal anonimni slikar, izšolan mojster, ki pripada krogu Jakoba Sunterja, znan tudi kot avstrijski mojster Leonard iz Brixna. Pazinske freske, po kvaliteti ter sintezi elementov srednjeevropske pozne gotike in italijanske renesanse, spadajo v sam vrh stenskega slikarstva v Istri. V osrednjem romboidnem polju oboka v prezbitteriju je upodobljen sv. Mihael, okoli njega se vrstijo prizori stvarjenja sveta ter boj dobrih in padlih angelov – izvorni greh (lat. peccatum originale), v katerem se rojevajo vsi ljudje, izhajajoč iz Adama, sodelujejo v njegovem grehu neubogljivosti do Boga. Sv. Mihael vodi dobre angele, ki v boju premagajo zle. Cikel geneze tvori podoba Boga Očeta s krono na glavi, ki se nekajkrat ponavlja. Začenja se s prizorom prvega dne ali stvarjenjem luči, potem drugega, ko ustvari nebeški obok, ločevanje kopna in morja, stvarjenje Sonca in Lune, ptičev in rib ter stvarjenjem Adama in Eve (iz Adamovega rebra). Zadnji prizor cikla je upodobitev Adama in Eve z Bogom Pred Drevesom spoznanja dobrega in zla. Na stranskih stenah so upodobljeni preroki ter prizori iz Stare in Nove zaveze. Velika kompozicija Kristusovega križanja je na vzhodni steni in se danes, na žalost, ne vidi, ker je pred njo v času barokizacije postavljen glavni oltar. Pazinske freske so nastale pod vplivom likovnih predlog iz *Bibliae pauperum* (Biblije revežev), lesorezne izdaje iz 15. stoletja.



## ključ

Cerkev je večinoma odprta, v zimskem času od 9. do 17. ure, a v poletnem od 9. do 20. ure. Ključ je v Župnijskem uradu, tel. ++ 385 52 622 198.



*(Batvači)*

## CERKEV SV. FOŠKE

*kako do cerkve*

Batvači in cerkev sv. Foške so ob lokalni cesti Peroj – Golubovo. Cerkev je na polju, na osami, štiri kilometre severozahodno od Peroja in štiri kilometre jugovzhodno od turističnega naselja Barbariga.

*opis cerkve*

Čeprav so dolgo časa mislili, da je cerkev sv. Foške zgodnjerednjeveška stavba, jo novejše raziskave datirajo na konec 11. ali začetek 12. stoletja. Gre za troladijsko baziliko s tremi vrisanimi apsidadami.

*Peroj*



## freske

Stenske slike sv. Foške iz prve polovice 12. stoletja je naslikal vrhunski avtor, po vsemu sodeč mojster iz severne Italije. Ohranjeno benediktinsko slikarstvo je verjetno najmonumentalniji primer romanskega stenskega slikarstva na Hrvaškem. Stenska slika v cerkvi pravzaprav ni freska. Naslikana je na suh omet v tehniki tempere ali poltempere, ki so jo uporabljali v stenskem slikarstvu srednjega veka, z barvami, ki so poleg apna vsebovale organsko vezivo, najverjetneje jajce. V glavni apsidi so fragmenti kompozicije Device Marije s Kristusom v naročju, obkrožena z angeli, nad slavolokom je reprezentativen in monumentalni prizor vnebovhoda. Simetrična kompozicija je postavljena točno na sredini nad glavno apsido in oltarjem s frontalno figuro Kristusa, ki sedi na prestolu, okrašenim z dragimi kamni, v mandorli, ki jo nosijo štirje angeli. Pod njimi so apostoli, ki začudeno in zamišljeno opazujejo Kristusov vnebovhod.

## ključ

Ključ je v Župnijskem uradu Vodnjan,  
tel. ++ 385 52 511 420.





## ST. FOŠKA'S CHURCH

### *where to find the church*

The village Batvači and the church of St. Foška are situated in the vicinity of Peroj, on the local road Peroj – Golubovo. The church is four kilometres northwest of Peroj and four kilometres southeast of the tourist village Barbariga.

### *description of the church*

It was thought that the church of St. Foška was an early medieval church but the most recent research has shown that this church is a fine example of a three-nave church with three apses built at the end of 11<sup>th</sup> century or in the early 12<sup>th</sup> century.

### *frescoes*

It is believed that an exquisite master from northern Italy painted these frescoes in the first half of the 12<sup>th</sup> century. St. Foška's well-preserved Benedictine and Romanesque frescoes are probably the most momentous example of the Romanesque wall painting in Croatia. Actually, the wall painting in St. Foška is not true fresco painting. It was painted on dry mortar using the tempera technique. This is a method of painting in which the pigments were mixed with an emulsion of water and egg yolk that acted as an organic binder. Several fragments of Madonna Enthroned with Christ and angels painted on the main apse have been preserved, together with the representative momentous scene of the Assumption painted on the triumphal arch before the apse. A symmetrical composition was painted exactly above the main apse and the altar. The frontal image depicts Enthroned Christ surrounded by mandorla carried by four angels. The scene of astonished apostles thoughtfully observing Christ's Ascension to Heaven was painted below Christ.

### *key*

It could be found in the parish office in Vodnjan, tel. ++ 385 52 511 420.



*Peroj  
(Batvači)*



# Podpeč pri Črnem Kalu

## CERKEV SV. HELENE

### *kako do cerkve*

Po stari cesti Koper – Črni Kal, nekaj kilometrov pred Črnim Kalom, v Krnici, zavijemo proti Predloki, zatem proti Brezovici in Podpeči.

### *opis cerkve*

Podpeška cerkev je v jedru še srednjeveška, ladja je bila barokizirana, prezbiterij pa je nastal leta 1640.

### *freske*

Freske so zaradi gradnje železnice sneli leta 1966 in so bile šele kasneje vrnjene v cerkev. Ohranjena fragmenta pričata, da je bil zgornji pas na severni steni namenjen Kristusovemu ciklu, na južni steni pa je bil zgoraj cikel prizorov iz legende zavetnice cerkve, sv. Helene. Kristusov cikel je ohranjen s fragmentom Križanja, ki izpričuje slikarjevo posnemanje grafičnega lista Martina Schongauerja, in z Marijo, ki pred hlevom drži v naročju Jezusa, kar je fragment Poklona Sv. treh kraljev. Na borduri med obema prizoroma je bila letnica 1489, ki pa je sedaj zbledela. Drugi fragment z južne stene pa kaže manjša dela dveh prizorov iz legende o sv. Heleni. Poslikava cerkve v Podpeči pri Črnem Kalu je zelo blizu hrastoveljskim freskam Janeza iz Kastva, tako da lahko rečemo, da je tu delovala ista delavnica tega istrskega slikarja.

### *ključ*

Ključni cerkve so v hiši številka 8 in 26.



# Podpeč pri Črnem Kalu

## THE CHURCH OF ST. HELEN

### *where to find the church*

The church is situated on the old road Koper – Črni Kal several kilometres before Črni Kal, in Krnica, turning towards Predlok, next towards Brezovica and Podpeč.

### *description of the church*

Its nucleus dates from the Middle Ages, the nave was renovated in the Baroque style, and the presbytery was built in 1640.

### *frescoes*

The frescoes were removed in 1966 due to railway construction, but afterwards brought back into the church. The preserved fragments give evidence about the cycle from the life of Christ painted on the upper strip on the north wall, whereas the scenes cycle from the Legend of the patroness of the church, St. Helen, was painted on the upper strip on the south wall. Only the Fragments from the Crucifixion (the author copied Martin Schonngauer's graphic sheet) and the Adoration (Mary holding infant Jesus in her arms in front of the stable) have been preserved. There was a dated inscription of the year 1489 on the frame between the scenes, but it has faded out by the present day. A fragment on the south wall reveals a smaller part of two scenes from the Legend of St. Helen. The frescoes in Podpeč are comparable to the frescoes in Hrastovlje painted by Johannes de Castua. Therefore, we can speak about the same workshop.

### *key*

The keys to the churches are kept in house number 8 and 26.





# Rakotule

## CERKEV SV. NIKOLAJA

### *kako do cerkve*

Na lokalni cesti Višnjan – Karojba, bližje Karojbi, je smerokaz, kjer zavijemo in kmalu prispemo v Rakotule. Cerkev je malo izven vasi, na koncu poti, ki vodi proti visokim cipresam in pokopališču.

### *opis cerkve*

Cerkev je majhna romanska stavba z vrisano apsidno in zvonikom na preslico. V 14. stoletju jo je dala postaviti motovunska veja beneške družine Barbo, ki je gotovo naročila tudi freske vrhunskega mojstra.



## THE CHURCH OF ST. NICHOLAS

### *where to find the church*

The village lies on the local road Višnjan – Karojba. Close to Karojba there is a branch road leading to Rakotule in the northerly direction. The church is located outside the village, at the end of the road leading to the cemetery surrounded by high cypresses.

### *description of the church*

The church of St. Nicholas is a fairly small Romanesque building with inner apse and a bell gable. It was commissioned to be built in the 14<sup>th</sup> century by members of the Venetian family Barbo, residing in Motovun. The family also probably commissioned a gifted master to paint the frescoes.

### *frescoes*

A very talented master educated in an Italian workshop painted the frescoes in St. Nicholas's church. He painted the scene of *Maiestas Domini* (Lord in Majesty) on the apse. On the lateral walls, he portrayed the figure of St. Nicholas, one unknown saint and the scenes of St. Nicholas's life. He used a wide range of colours, probably based on a template. The painting is defined with powerful magnitude, which gives the faces clear individualisation. Because of the way he solved the relation between the space and volume it is quite certain that the mentioned master was Paolo Veneziano's adherent. Until recently, it was believed that two masters who were influenced by Giotto's technique painted the frescoes, but contemporary research has shown that a master who was influenced by Paolo Veneziano painted them.

# Rakotule



### *key*

Mrs. Olga Močibob has the church key  
(address: Kramari 15), tel. ++ 385 52 683 153.

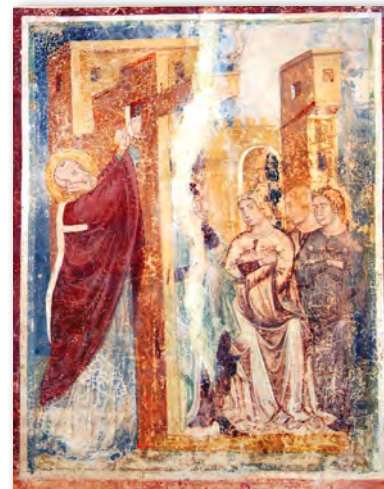


## freske

Freske v cerkvi sv. Nikolaja je izdelal izšolan mojster, ki se je učil v eni izmed italijanskih delavnic. V apsidi je naslikal *Maiestas Domini* (Kristus v slavi), sv. Nikolaja in neznanega svetnika, na stranskih stenah legendo sv. Nikolaja. Prizori iz življenja sv. Nikolaja so slikani s široko paleto barv, verjetno na podlagi predloge. Liki so definirani kot močni volumni, z jasno izrisanimi gibi in individualiziranimi obrazi. Način komponiranja in reševanje razmerja prostora in volumna nas navaja na to, da avtorja legende sv. Nikolaja iščemo v enem izmed naslednikov Paola Veneziana.

## ključ

Ključ je pri gospe Olgi Močibob, tel. ++ 385 52 683 153, Kramari 15.





## CERKEV SV. VINCENCA IN CERKEV SV. KATARINE

### *kako do cerkve*

Savičenta (Svetvinčenat) se nahaja ob stari cesti Pazin – Pulj. Na pokopališču je cerkev sv. Vincenca, a ob cesti proti Bokordičem, po zadnjih hišah v Savičenti, se nahaja cerkvena sv. Katarine.

### *opis cerkve*

Cerkev sv. Katarine je preprosta stavba iz 15. stoletja, ki ima zvonik na preslico in lopico, ki je dodana v 18. stoletju. Prva cerkev sv. Vincenca je datirana v pozno 10. stoletje, ko so benediktinci zgradili cerkev in samostan. Opatijsko cerkev je zamenjala preprosta romanska cerkvena, posvečena istemu zavetniku, ki jo datirajo v 12. stoletje.



## *freske*

Notranjost cerkve sv. Vincenca je poslikana z biblijskimi prizori: Abelova žrtev, oznanjenje, pohod, križanje, poslednja sodba, prizori iz življenja sv. Vincenca in drugih svetnikov ter koledarskimi upodobitvami del po mesecih. Freske mojstra Ognobenususa iz Trevisa predstavljajo najobsežnejši istrski cikel romanskih fresk, naslikane so pod bizantinskim vplivom sredi 13. stoletja. Obstajajo tudi sledi fresk, ki so nastale pred in po ciklusu mojstra Ognobenususa. Freske v cerkvi sv. Katarine so razporejene vzdolž severne, južne in zahodne stene kapele in predstavljajo cikel, posvečen legendi te svetnice. Osrednje polje zavzema podoba Marije z otrokom, pred katero je sv. Katarina z iztegnjeno roko, katere prste podpira Kristus in simbolizira mistično zaroko. Freske so nastale pod vplivom italijanskega, točneje, beneškega slikarstva 15. stoletja.

## *ključ*

Ključna obeh cerkva sta v Župnijskem uradu Savičenta, tel. ++ 385 52 560 004.



# *Savičenta (Svetvinčenat)*

## ST. VINCENT'S AND ST. CATHERINE'S CHURCHES



### *where to find the church*

Savičenta (Svetvinčenat) lies on the old Pazin - Pula highway. St. Vincent's church is found at the cemetery, while St. Catherine's church is situated just past the last house in Savičenta, on the local road leading to the village of Bokordiči.

### *description of the church*

The church of St. Catherine is a simple Gothic quadrangular structure dating from the 15<sup>th</sup> century with a bell gable and a portico that was added to it in the 18<sup>th</sup> century. The first church of St. Vincent dates from the late 10<sup>th</sup> century when the Benedictines built the church and a monastery. A simple Romanesque church with a rectangular ground plan and with three apses replaced it in the 12<sup>th</sup> century dedicated to the same patron.

### *frescoes*

The inner walls of the church are decorated with three strips of wall-paintings illustrating the events from the Bible, such as Abraham's sacrifice, the Annunciation, the Crucifixion, the Last Judgement, etc. There are also scenes from the life of St. Vincent and other saints, and the calendar demonstration of the work of various months. Especially valuable is the Romanesque strip, painted along all the walls by Master Ognobenus from Treviso, Italy, in the second half of the 13<sup>th</sup> century. These frescoes represent the most extensive Romanesque cycle in Istrian wall painting, even though their creator was influenced by the Byzantine style. There are frescoes along the northern, southern and western walls of the chapel in St. Catherine's church displaying the cycle of her life. The central field depicts St. Catherine's extended hand, with the ring of adherence to Christ symbolising her mystical engagement. The frescoes were made under the influence of Venetian painting of the 15<sup>th</sup> century.



### *key*

It could be found  
in the parish office in Savičenta,  
tel. ++ 385 52 560 004.



# *Sv. Lovreč*

## CERKEV SV. MARTINA

### *kako do cerkve*

Cerkve sv. Martina se nahaja v središču Sv. Lovreča, na glavnem trgu.

### *opis cerkve*

Župnijska cerkev sv. Martina je troladijska bazilika s tremi apsidami, zgrajena je bila v 11. in obnovljena sredi 20. stoletja.

### *where to find the church*

The church is situated on the main square in the centre of Sv. Lovreč.

### *description of the church*

The parish church of St. Martin from the middle 11<sup>th</sup> century is a three-nave structure with three semicircular apses. It was renovated in the middle of the 20<sup>th</sup> century.

# *Sv. Lovreč*

ST. MARTIN'S CHURCH





## *freske*

Freske v župnijski cerkvi sv. Martina so med najstarejšimi ohranjenimi v Istri. Ostanki fresk z nizom svetnikov v srednjem pasu severne in južne apside izvirajo iz 11. stoletja. Upodobitve likov so individualne, z detajli, ki se šablonsko ponavljajo. Barva je osnovno izrazno sredstvo avtorja, ki verjetno izhaja iz severnoitalskega prostora. Opaziti je karakteristike otonske umetnosti kot tudi bizantinske svetniške tipologije. Mlajša plast fresk je nastala v 14. stoletju, izdelane so pod italijanskim vplivom in deloma prekrivajo freske iz 11. stoletja.

## *ključ*

Ključ je v Župnijskem uradu sv. Lovreč, tel. ++ 385 52 448 172.

## *frescoes*

Fragments of the wall paintings depicting saints found in the central part of the northern and southern apses are classed among the earliest preserved frescoes in Istria, dating from the 11<sup>th</sup> century. The faces of the figures are fairly individual but some details are repeatedly painted. The unknown author, most likely from northern Italy, used a wide range of colours as the most important expressive idiom. The author showed an extraordinary talent for incorporating the elements from Ottonian art and Byzantine religious typology. The older layer of fresco from the 11<sup>th</sup> century was partly covered by a younger layer during the 14<sup>th</sup> century, painted under the influence of the Italian style.

## *key*

The key is situated in the parish office in Sv. Lovreč, tel. ++ 385 52 448 172.

# Vižinada

## CERKEV SV. BARNABE IN CERKEV BLAŽENE DEVICE MARIJE V BOŽJEM POLJU

### *kako do cerkve*

Cerkev sv. Barnabe se nahaja v središču Vižinade. Cerkev Blažene Device Marije je pokopališka cerkev, oddaljena dva kilometra zahodno od Vižinade v smeri Poreča.

### *opis cerkve*

Cerkev sv. Barnabe je izvirno romanska stavba iz 12. ali 13. stoletja, povečana v baroku, v 17. ali 18. stoletju. Srednjeveška cerkev je bila znatno nižja od današnje in je imela dve apsidi, kar je značilno tudi za druge tedanje cerkve v Istri. Cerkev v Božjem Polju se je omenjala že v 11. stoletju, v celoti je bila zgrajena ob koncu 15. stoletja.

### *freske*

Ob koncu 14. ali v začetku 15. stoletja so bile stenske površine notranjščine cerkve sv. Barnabe poslikane s freskami na temo Kristusovega življenja: od rojstva do vnebovhoda. Na zahodni steni je prizor poslednje sodbe z upodobitvami pekla in raja, vsaka se nahaja na eni strani vrat. Freske v cerkvi v Božjem Polju predstavljajo delo izšolanega in tudi nadarjenega mojstra. Nahajajo se znotraj gotskega oboka prezbiterja. Upodobljeno je dvanajst apostolov, evangelisti v svojih zoomorfnih oblakih, vse freske se nahajajo okoli osrednje upodobitve Kristusa. Ob njem je majhna okrogla upodobitev Blažene Device Marije, ki ji je cerkev tudi posvečena. Na severni steni prezbiterja so dobesedne preslikave listov *Bibliae Pauperum*.





## *ključ*

Ključča obek cerkva sta v Župnijskem uradu Vižinada, tel. ++ 385 52 446 120.

## THE CHURCH OF ST. BARNABAS AND THE CHURCH OF THE BLESSED VIRGIN MARY IN BOŽJE POLJE

### *where to find the church*

The church of St. Barnabas is situated in the centre of the place Vižinada. The cemetery church of the Blessed Virgin Mary is located two kilometres in a westerly direction from Vižinada, towards Poreč.

### *description of the church*

St. Barnabas's Church was originally in the Romanesque style from the 12<sup>th</sup> or 13<sup>th</sup> centuries, but was enlarged during the Baroque in the 17<sup>th</sup> or 18<sup>th</sup> century. The Medieval church was smaller and lower than at present, and had two-apses, which were characteristic of churches at that time. The church of the Blessed Virgin Mary in Božje polje was mentioned for the first time in the 11<sup>th</sup> century, but was not completed until the end of the 15<sup>th</sup> century.



### *frescoes*

The interior of St. Barnabas's church was decorated with frescoes at the very end of the 14<sup>th</sup> century and at the beginning of the 15<sup>th</sup> century. Scenes from Jesus Christ's childhood are presented on large areas, such as The Nativity, the Adoration of the Magi, the Slaughter of the Holy Innocents etc. The scene depicting The Last Judgement was painted on the west wall, together with scenes of Heaven and Hell painted on either side of the entrance door. A talented and evidently educated master painted the frescoes in the church of the Blessed Virgin Mary. He decorated the Gothic ceiling above the altar. The main scene presents Christ and there is a rounded image of the Blessed Virgin Mary next to it. This scene is circled by the images of the twelve Apostles. The author emphasized the apostles' zoomorphic symbols. Scenes from the *Biblia Pauperum* were painted along the northern altar wall, which was a characteristic feature of that time.



## *key*

The keys could be found in the parish office in Vižinada, tel. ++ 385 52 446 120.





# Zanigrad



## CERKEV SV. ŠTEFANA

### *kako do cerkve*

Po stari cesti Koper – Dekani – Rižana – Hrastovlje – Zanigrad.

### *opis cerkve*

Cerkve je povsem v slogu istrske romanske tradicije in je sestavljena iz dolge ravno krite ladje, banjasto obokanega oltarnega prostora in zvonika iz leta 1521.



## *freske*

Nekdaj je bila v celoti poslikana, tako po stenah ladje kot v prezbiteriju, vendar je poslikava v tem delu v celoti propadla, v ladijskem delu pa so številna mesta uničena. V prezbiteriju so še ostanki upodobitve Kristusa v mandorli s simboli evangelistov in fragmenti upodobitev svetnikov. Na stenah ladje je Kristusov cikel, ki se začne na severni steni in nadaljuje na južni. Severna stena prikazuje mučeništvo sv. Lovrenca, Pohod in Poklon Sv. Treh kraljev, Molitev na Oljski gori ter Zadnjo večerjo. Na južni steni je Pasijon, in sicer s poškodovanim prizorom Kristusa pred Pilatom, nato je Kristusovo bičanje, sledi Križanje in zaključni prizor Kristusovega vstajenja. Freske so bile naslikane v dvajsetih letih 15. stoletja v značilnem severnoitalijanskem slogu, ki izpričuje poznavanje beneškega in padovanskega slikarstva tega časa. Slikar je verjetno bil nek lokalni furlansko-istrski umetnik.



## *ključ*

Ključ je v Župnijskem uradu Predloka,  
pri župniku Milanu Stepanu, tel. ++ 386 5 659 00 50.

# Zanigrad

## THE CHURCH OF ST. STEPHEN

### *where to find the church*

Zanigrad is situated on the old road Koper – Dekani – Rižana – Hrastovlje – Zanigrad.

### *description of the church*

The church, which is completely built in the built in the Istrian Romanesque style, is composed of a long flat covered nave and semicircular domed altar space with a belfry from 1521.

### *frescoes*

In earlier times, the entire church was painted – not only the nave walls but also the presbyterium. The frescoes in the presbyterium were completely ruined, while numerous parts in the nave section were also destroyed. The cycle from the life of Christ and some scenes from the Legends of saints are displayed on the walls – beginning on the north wall and continuing on the south wall. The Martyrdom of St. Lawrence, the Three Kings, the Adoration of the Magi, the prayers on the Mount of Olives and The Last Supper are depicted on the north wall. The Passion, in which the scene of Christ before Pilate is damaged, followed by the scenes of the Flagellation of Christ, the Crucifixion and the last scene of the Resurrection are depicted on the south wall. The frescoes were painted in the twenties of the 15<sup>th</sup> century in characteristic North-Italian Venetian and Paduan painting of that time. The author was most likely a local Furlanian-Istrian artist.

### *key*

The priest Milan Stepan keeps the key in the priest's office in Predlok, tel. ++ 386 5 659 00 50.



# Zmij



## CERKEV SV. TROJICE IN CERKEV SV. ANTONA

### *kako do cerkve*

Cerkev Sv. Trojice se nahaja severno od župnijske cerkve sv. Mihaela na glavnem mestnem trgu, ki ji je pripojena kot kapela. Sv. Anton je tudi v središču mesta, oddaljen nekaj korakov od trga proti zahodu.

### *opis cerkve*

Cerkev Sv. Trojice je majhna, pravokotna kamnita gotška cerkvica, šilasto obokana. Preprosta pravokotna kamnita cerkev sv. Antona na pročelju hrani latinski napis z letnico 1381, zgradil jo je mojster Armirigus.





Žminj

## THE CHURCH OF THE HOLY TRINITY AND ST. ANTHONY'S CHURCH

### *where to find the church*

The church of the Holy Trinity is located north from the parish church of St. Michael on the main town square, tied to it as a chapel. The church of St. Anthony the Abbot is also in the centre of Žminj, just a couple of meters further from the town square towards the west.

### *description of the church*

The church of the Holy Trinity is a small, rectangular church, built of stone blocks with pitched roof. Master Armirigus built St. Anthony's church in 1381. It is a small, rectangular stone church bearing a Latin inscription on the façade.

## freske

V kapeli Sv. Trojice so freske, ki jih datirajo v sredino 15. stoletja (vpliv sosednje Slovenije in alpskih krajev) prikazujejo obsežno obdelan kristološki cikel, ki se razteza na severni in južni steni kapele v treh, a na zahodni in vzhodni steni v dveh pasovih. Naročniki fresk v sv. Antonu so želeli biti zabeleženi, danes jih vidimo, kako hodijo v povorki. Najbolj prepričljiv prizor je upodobitev Marijinega kronanja, ki zavzema zgornji del vzhodne stene, nad oltarjem. Na velikem prestolu sedita Marija in Kristus, ki jo krona. Najbolj ganljivo pa so upodobljeni angeli, ki ju obkrožajo z glasbenimi inštrumenti in krili, predstavljajoč nebeški orkester. Avtor teh kvalitetnih fresk prihaja iz ene izmed najpomembnejših beneških delavnic s konca 14. stoletja.



*ključ*

Ključa obeh cerkva sta v Župnijskem uradu Žminj,  
tel. ++ 385 52 846 318 ili ++ 385 52 846 001.



## *frescoes*

The frescoes in the church of the Holy Trinity, painted along the northern and the southern wall, depicting scenes from Christ's life were painted in the middle of the 15<sup>th</sup> century. The Slovene and Alpine painting influenced the author of these frescoes. There are three strips of frescoes on the north and south walls, and two strips along the west and the east walls. The commissioners of the frescoes in St. Anthony's church can be seen in the procession. The Coronation of the Holy Virgin is the most fascinating fresco from this cycle painted on the upper part of the eastern wall above the altar. On the great throne sits Mary and Jesus, who is crowned. However, the most moving is perhaps the display of angels who surround the couple with a heavenly orchestra, with musical instruments and wings. A foreign master schooled in one of the Venetian workshops painted the frescoes at the end of the 14<sup>th</sup> century.

## *key*

Both keys are located in the parish office in Žminj,  
 tel. ++ 385 52 846 318, ++ 385 52 846 001.



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*Istrske freske se najpogosteje nahajajo v majhnih cerkvah, slikovitih istrskih mestecih, mestih, vaseh ali pa osamljene, na hribu, tako da bo popotnik brez težav, spontoma, v iskanju okrepčila naletel na kakšno istrsko konobo, turistično kmetijo, vinsko cesto, gostilno ali restavracijo, v kateri nudijo pristne izdelke: zdravilne žgane pijače, istrska vina, pršut in sir, ribje specialitete ter tradicionalno pripravljene domače jedi, ki jih je vredno poskusiti.*

*Istrian frescoes were most often created in small churches – the life history of Istrian small towns, places, villages, or sometimes on hills which every traveller intends to visit in search of a refreshing encounter in the vicinity of an autochthonous Istrian inn, agritourism household, Wine Trail, pub or restaurant which offers authentic food. What could be more fitting than the tranquillity of a small drink of Istrian wine, some smoked ham called “pršut” and cheese, together with traditionally prepared rural food that everyone would like to taste.*

# ISTRSKES freske FREScoes OF ISTRIA

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Science and research centre of Koper



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