

# Istraživanja umjetničke baštine od antike do renesanse

**Diana  
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Samaržija**

**P**rije formalnog osnivanja Instituta, pedesetih godina prošlog stoljeća, u nastavi povijesti umjetnosti na Filozofskom fakultetu u Zagrebu pokazala se potreba neposrednog upoznavanja s baštinom i njezina proučavanja *in situ*. Velike ekipe studenata pod vodstvom budućih osnivača Instituta – Milana Preloga i Grge Gamulina – prikupljale su građu u Istri i na sjevernojadranskim otocima, što je ujedinilo nastavu i istraživački rad, ali i potaknulo osnivanje Instituta, jer se tako opsežna istraživanja nisu mogla odvijati samo na Odsjeku Fakulteta. Uz temeljni istraživački zadatak, proučavanje starih urbanih formacija, proučavala se i kasnoantička i srednjovjekovna arhitektura (Eufrazijeva bazilika; Poreč, grad i spomenici). Prva ciljana, primarna istraživanja, koja su nas trebala upoznati s monumentalnim pejzažom, tražila su i suvremeniji pristup – sagledavanje srednjovjekovnih spomenika u funkciji prostora. Tada su formirane metode i protokoli istraživanja.

U doba osnivanja Instituta rad na istraživanju umjetnosti starih razdoblja bio je organiziran u Sekciji za povijest

# The Studies of Art Heritage from Antiquity to the Renaissance

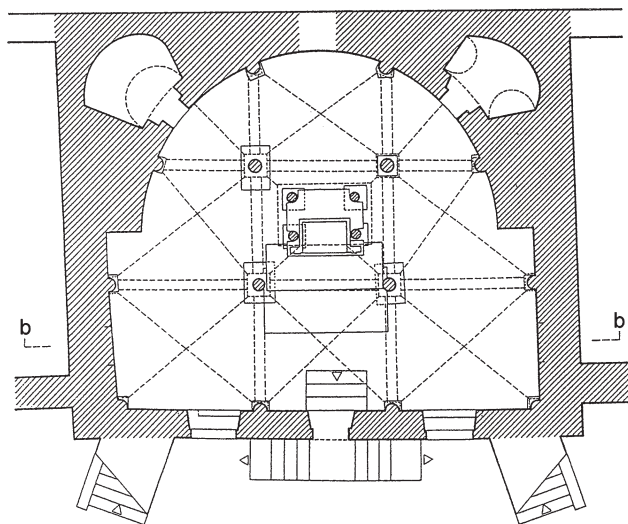
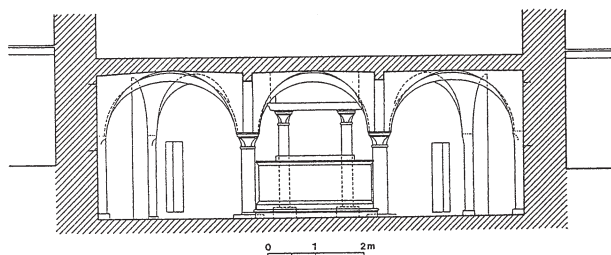
**Diana  
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Samaržija**

**D**uring the 1950s, before the official foundation of the Institute, the teaching of art history at the Faculty of Humanities and Social Sciences in Zagreb demonstrated the need for a direct education on heritage as well as its studying *in situ*. Large teams of students, led by the future Institute's founders, Milan Prelog and Grgo Gamulin, thus began to work in Istria and on the northern Adriatic islands. This enabled the merging of education and research processes and also encouraged the foundation of the Institute, because such extensive research could not be completed by the Faculty's department alone. Along with the principal research task – the study of old urban formations – the examination of the architecture of late Antiquity and the Middle Ages

(Basilica Euphrasiana; Poreč – the city and its monuments) was also conducted. However, those first targeted studies, aimed at introducing us to the phenomenon of monumental landscape, have also required a more modern approach – the observation of the medieval monuments in relation to the surrounding space. Then the research methods and protocols were established.

At the time when the Institute was founded the work on the research of the art of old periods was organised in the Section for the History of the Art of Antiquity and the Middle Ages (leader: Milan Prelog). The intention was to make the section a place where research topics could be shaped and associates connected, mostly young researchers studying at the Faculty of Humanities and Social Sciences. Already in 1962

umjetnosti antike i srednjeg vijeka (voditelj Milan Prelog). Želja je bila da sekcija postane mjesto gdje bi se oblikovale teme i povezali suradnici, pretežito mladi istraživači, studenti Filozofskog fakulteta. Već 1962. godine u program rada Instituta uvrštene su teme *Srednjovjekovno slikarstvo na području Hrvatske i Istraživanje spomenika ranog srednjeg vijeka u Hrvatskoj*. U tim prvim godinama nastavljena su istraživanja starih urbanih cjelina u Istri i na sjevernojadrijskim otocima, što je uključilo i neke posebne teme vezane uz kasnoantičku i ranosrednjovjekovnu arhitekturu i skulpturu, primjerice ranosrednjovjekovni Novigradski ciborij i romaničku skulpturu općinske palače u Puli (Josip Stošić). Temeljni interes proučavanja razvijao se prema urbanizmu i arhitekturi srednjeg vijeka sa skulpturom, kao čimbenicima koji oblikuju kulturni *milieu* srednjovjekovlja i njegov specifičan karakter u formaciji povijesnog prostora Hrvatske, što je uključilo i arhitektonsko doku-

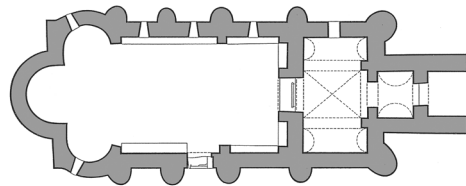
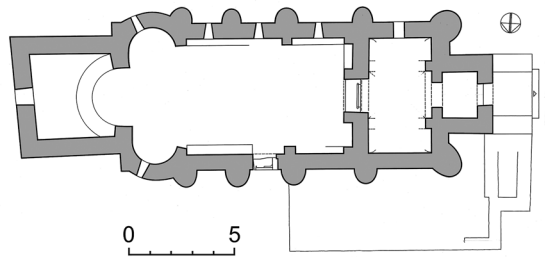
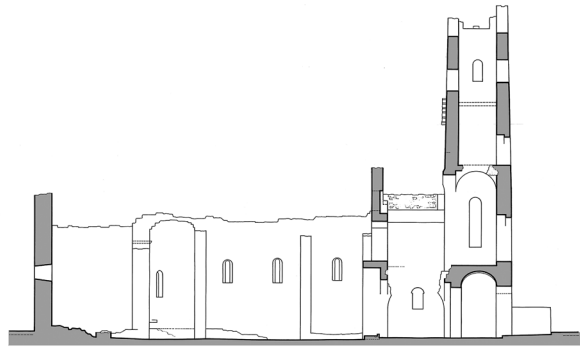


**Novigrad, nekadašnja katedrala sv. Pelagija i Maksima, kript, presjek i tlocrt prizemlja**

Novigrad, the former cathedral of Ss Pelagius and Maximus, the crypt, cross-section and ground plan (1973–1992)



the topics of *Medieval Paintings in the Area of Croatia* and *The Research of the Monuments of the Early Middle Ages in Croatia* were introduced into the Institute's program. In those early years the study of old urban complexes in Istria and on the North Adriatic islands also included some specific topics related to the architecture and sculpture of late Antiquity and the early Middle Ages, such as the early medieval Novigrad ciborium and the Romanesque sculpture of the Pula Communal Palace (Josip Stošić). The principal focus of the study has developed in the direction of the city planning, architecture and sculpture of the Middle Ages, as factors which have shaped the medieval cultural *milieu* and its specific role in the formation of the Croatian historical space, including the development of architectural documentation (I. Prtenjak). This was followed by the first systematic studies of certain corpora of paintings, such as the medieval wall paintings of Istria (Iva Perčić) and paintings on board – icons of Madonna in Dalmatia (Grgo Gamulin).



### Early Research in Istria and Dalmatia

The research plan of the Institute in 1963 was defined according to stylistic-temporal epochs, and for older periods, in particular, it was divided into the topics of *Early Christian and Pre-Romanesque Art in the Adriatic Area*, *the Romanesque period in Croatia*, *the Gothic period in Croatia* and *the Renais-*

*sance in Croatia*. In the same year, the Institute signed a contract with the Federal Institute for the Protection of Cultural Monuments in Belgrade to carry out the project of *Recording monuments, from prehistory to our day, in the area along the route of the Adriatic tourist road between Ston and Dubrovnik*. The purpose of the project was to prepare the spatial development plan of the South Adriatic area and it also

### Sv. Spas na vrelu Cetine, presjek i tlocrt stanja, tlocrt rekonstrukcije objekta

Sv. Spas at the source of the River Cetina, cross-section and floor plan, floor plan of the reconstruction (1980)

mentiranje (Ivan Prtenjak). Tim temama priključila su se i prva sustavnija istraživanja pojedinih korpusa spomenika slikarstva – srednjovjekovnog zidnog slikarstva Istre (Iva Perčić) te slikarstva na tablama – ikone Bogorodice u Dalmaciji (Grgo Gamulin).

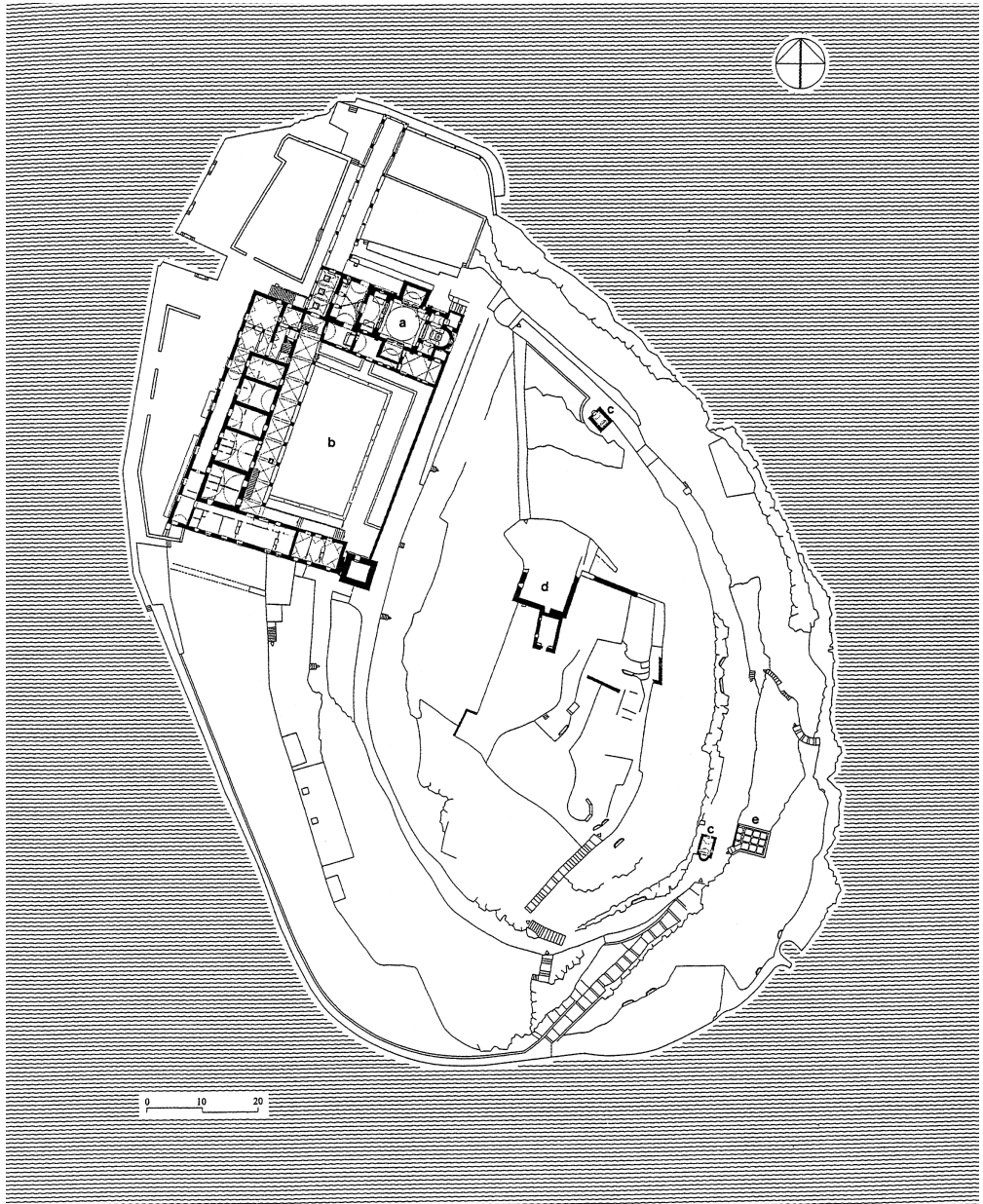
## **Rana istraživanja u Istri i Dalmaciji**

Plan istraživanja Instituta 1963. godine bio je definiran po stilsko-vremenskim epohama, a za starija stara razdoblja podijeljen na teme *Starokršćanska i predromanička umjetnost na Jadranu, Romanika u Hrvatskoj, Gotika u Hrvatskoj i Renesansa u Hrvatskoj*. Iste je godine sa Saveznim institutom za zaštitu spomenika u Beogradu sklopljen ugovor za izradu *Evidencije spomenika od prethistorije do naših dana na području duž trase jadranske turističke ceste između Stona i Dubrovnika*, za potrebe izrade prostornog plana južno-jadranskog područja, što je, među inim, značilo i financijski impuls za istraživanje. Novčana sredstva dobivena u okviru Regionalnog plana Južni Jadran (1964.–1968.) omogućila su boravak velikog broja suradnika na terenu – studenata, asistenata i prvih zaposlenika Instituta – i detaljno proučavanje i dokumentiranje spomenika Dubrovnika i njegova povijesnog teritorija. Istraživanja kasnoantičke i srednjovjekovne arhitekture, zbog činjenice da su izvođena u funkciji cjelovitog sagledavanja povijesti prostorne organizacije, kao i zbog formalnih razloga, otad se vežu uz Sekciju za urbanizam – poslije Odjel za povijest naselja i prostornu organizaciju (1968.).

Kasnoantičko i srednjovjekovno graditeljstvo istraživano je u urbanim cjelinama i izvan njih (pojedinačni spomenici na izvangradskim lokalitetima), pri čemu se vodilo računa o rasprostranjenosti pojedinih vrsta i tipova u cijelom prostoru jadranskog priobalja. Upravo je tada osnažen arhitektonski odjel (Ivan Tenšek, Davorin Stepinac), što je omogućilo integriranje dokumentacije i povezivanje istraživača. Na podlozi prvih akcija prikupljanja svih relevantnih podataka na lokalitetima i objektima, koje je vodio Josip Stošić, oblikovane su u narednim desetljećima opsežne istraživačke teme u kojima su sudjelovali i članovi Odsjeka

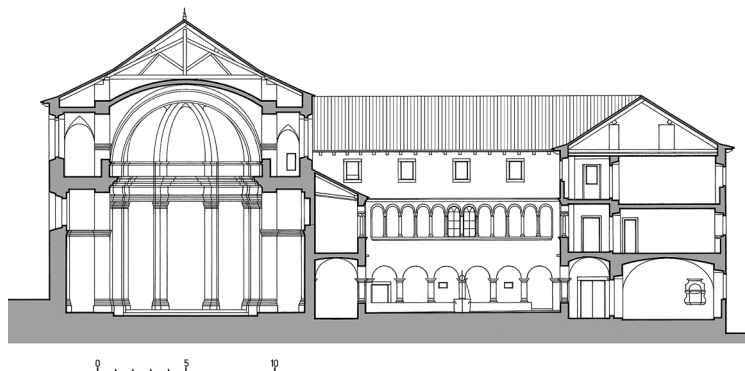
**Mljet, Otočić na  
Velikom jezeru,  
tlocrt benediktinskog  
samostanskog sklopa  
sv. Marije i ostalih  
arhitektonskih  
struktura  
(1971./1998.)**

Mljet, ground plan  
of the Benedictine  
monastery of St. Mary  
and the surrounding  
architectural structures  
(1971/1998)



**Franjevački samostan i crkva svetog Petra u Šumi, presjek crkve i klaustra**

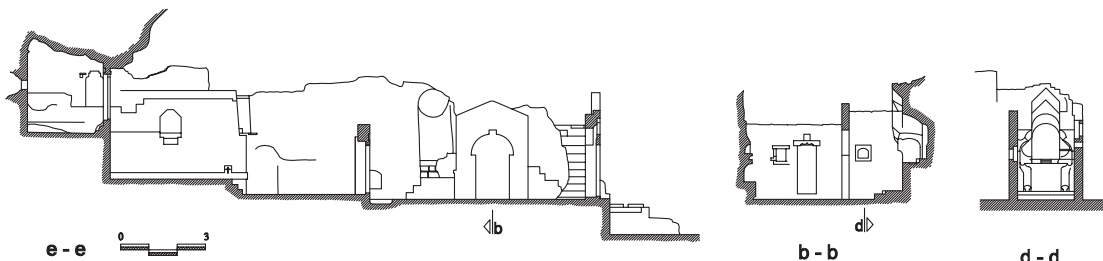
Sv. Petar u Šumi, the church and the monastery's cross section (1969)



**Zmajeva špilja, kod Murvice na otoku Braču, uzdužni presjek te uzdužni i poprečni presjek bočne prostorije kapele**

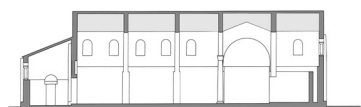
Zmajeva špilja, near Murvica on the Island of Brač, longitudinal cross section and longitudinal and transverse cross section of the chapel's side room (1969)

za povijest umjetnosti Filozofskog fakulteta i vanjski suradnici Instituta: Predromaničke crkve južnog Jadrana (Igor Fisković); Kasnoantička palača u Polačama na Mljetu i Romaničko-renesansni sklop crkve i samostana sv. Marije na otočiću na Mljetu (Josip Stošić); Ranokršćanski spomenici otoka Brača (Igor Fisković); Ranosrednjovjekovna sakralna arhitektura u priobalju i na otocima srednje i južne Dalmacije; Dalmatinska zagora – Ravni kotari; Romanička sakralna arhitektura na gornjojadranskim otocima, Romanička stambena arhitektura u Trogiru, Romanička sakralna arhitektura u Istri – klaustar crkve sv. Petra u Šumi, Zmajeva špilja na Braču, Kasnoantičko naselje Fulfinum i ranokršćanski kompleks Mirine, gdje su provedena preliminarna istraživanja zbog gradnje naftnog terminala



provided a financial impetus for the research. Funds received under the Regional Spatial Plan for the South Adriatic (1964–1968) project enabled an on-field presence of a large number of associates – students, assistants and the first employees of the Institute – as well as a detailed study and the recording of the monuments in Dubrovnik and its historic territory. Since their purpose was to provide a complete picture of the history of spatial organisation, and also for some formal reasons, the studies of the architecture of late Antiquity and the Middle Ages were from then on associated with the Section for Urban Development, which later became The Department for the History of Settlements and Spatial Organisation (1968).

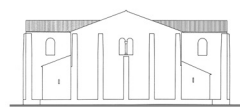
The architecture of late Antiquity and the Middle Ages has been explored in urban areas and outside of them (individual monuments in non-urban localities), taking into account the distribution of certain kinds and types of this architecture in the entire area of the Adriatic coast. At this time, the Architectural Department was reinforced with new personnel (Ivan Tenšek, Davorin Stepinac), which allowed for the integration of documentation and the connecting of researchers. Based on initial actions aimed at collecting all relevant data on localities and buildings, led by Josip Stošić, some extensive research topics emerged in the following decades. The staff members of the Department of Art History of the Faculty of Humanities and



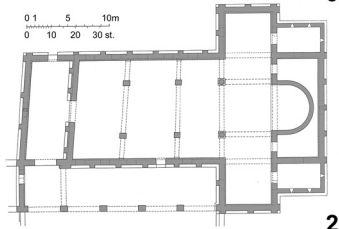
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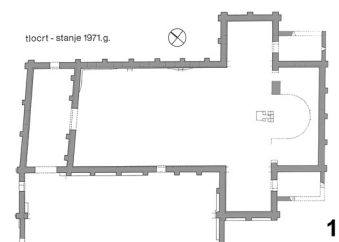
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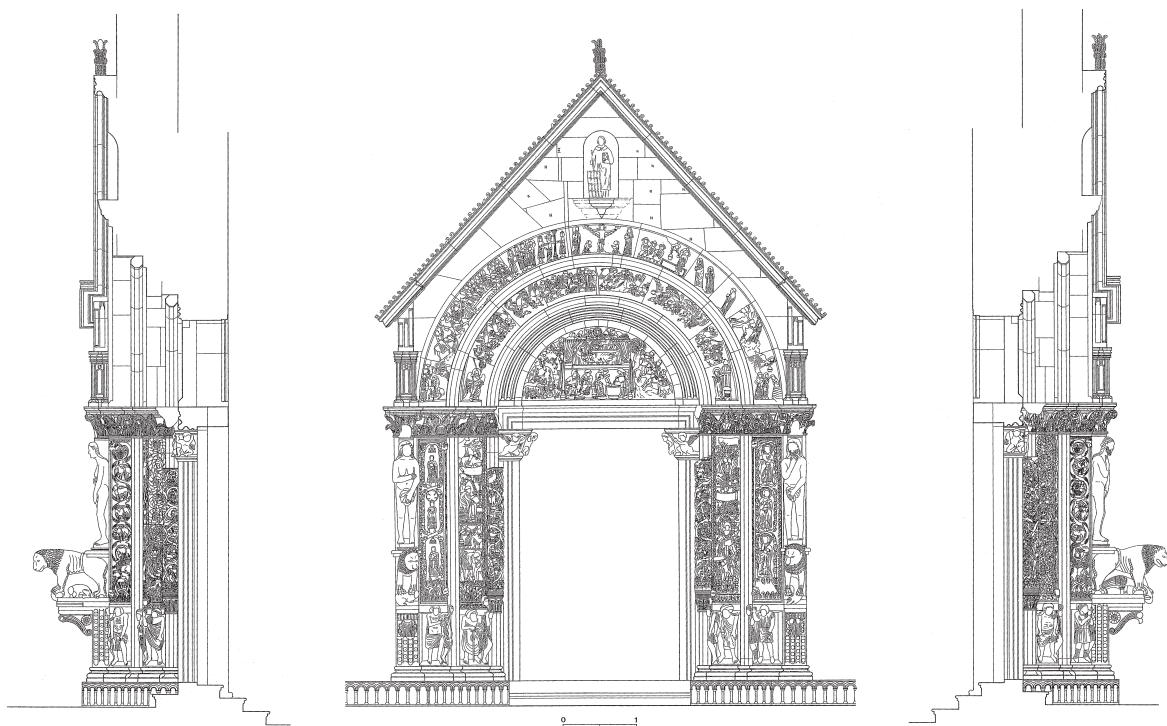


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**Mirine, Omišalj,  
otok Krk,  
ranokršćanska bazilika  
– stanje (tlocrt) i  
rekonstrukcija (tlocrt,  
uzdužni presjek, pogled  
na južno i istočno  
pročelje)**

Mirine, Omišalj, Island of Krk, actual state (ground plan) and the reconstruction (ground plan, longitudinal cross section, a view of the south and east facade) of early Christian basilica (1971)

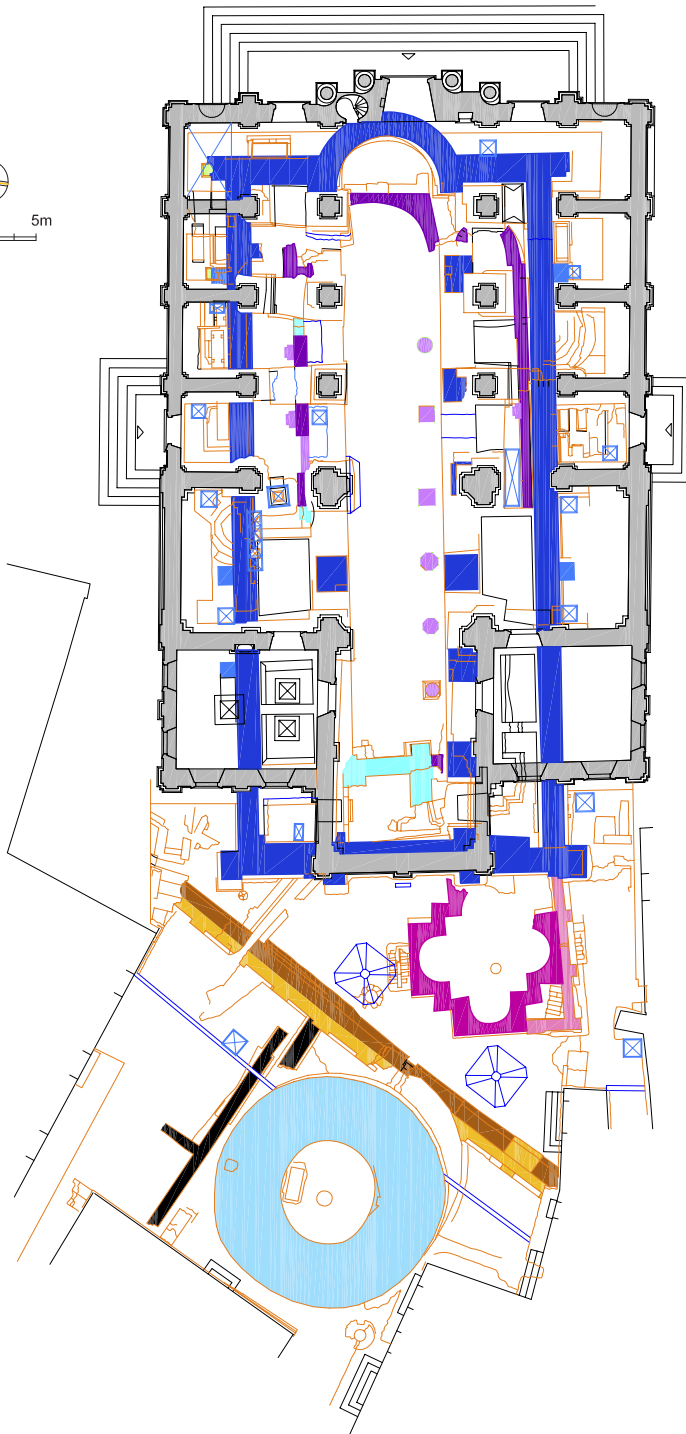
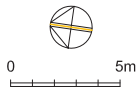




**Trogir, katedrala sv. Lovre, zapadni portal, pogled i presjeci**  
 Trogir, Cathedral of St. Lawrence, west portal, frontal view and cross sections (1976)

u Omišlju. Arhitektonska snimanja romaničkih i gotičkih sakralnih građevina u Istri i na gornjojadranskim otocima (Krk, Cres, Lošinj, Pag i Rab) bila su podloga za izradu magistarskih i doktorskih radova: Radovan Ivančević, *Gotička sakralna arhitektura u Istri*, D. Demonja, *Tipologija romaničkih crkava u Istri*, Miljenko Jurković, *Romanička sakralna arhitektura na gornjojadranskim otocima*, Damir Demonja, *Franjevačke crkve na hrvatskoj obali do kraja XVI. stoljeća*.

Srednjovjekovna skulptura istraživala se u Istri i Dalmaciji, poglavito u Trogiru i Šibeniku. Na šibenskoj katedrali i na zapadnom portalu trogirске katedrale po prvi put je u istraživanjima skulpture primijenjena metoda fotogrametrijskog snimanja (*Trogir – Trogirská katedrala i njezin zapadni portal 1964.–1990. g.*, izložba, Zagreb, 1990.). Izučavanje trogirskog portala, djela majstora Radovana, njegovih suradnika, učenika i nastavljača stvorilo je neke parametre u istraživanju romaničke skulpture hrvatskog



**OBRAMBENI ZID**

- kasna antika
- predromanička

**BIZANTSKA KATEDRALA**

- izvorna bazilika
- predromaničke interpolacije
- roman, nadogradnja i redukcija
- memorija - krsionica - kapela
- kasniji predromanički objekt

**ROMANIČKA KATEDRALA**

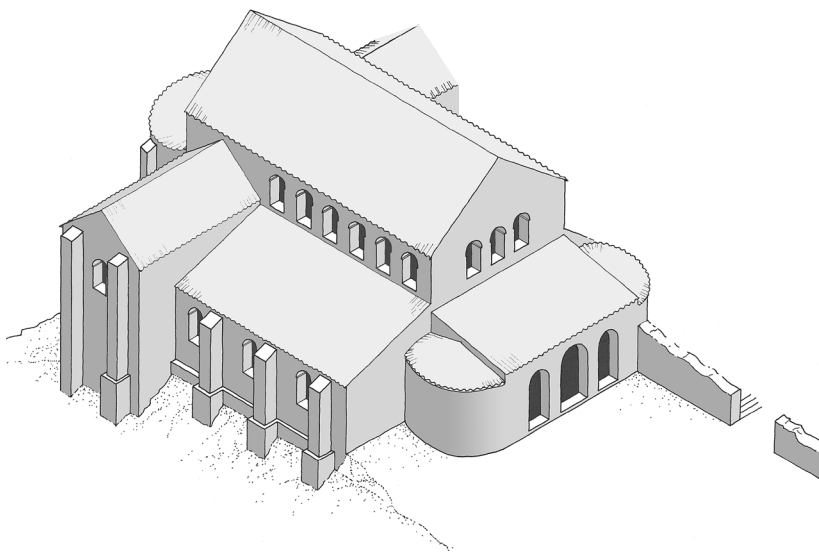
- izvorna bazilika
- nosači dograđenih galerija
- temelj gotičkog zvonika - krsionice
- ostaci gotičke sakristije
- ROMANIČKE KUĆE

**BAROKNA KATEDRALA**

- crkva i temelji

◀  
**Dubrovnik, katedrala  
 sv. Marije, analitički  
 prikaz arheoloških  
 nalaza**

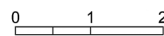
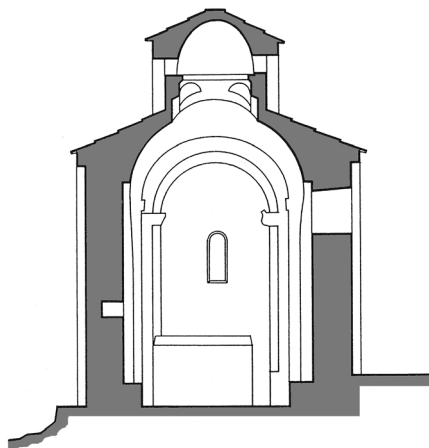
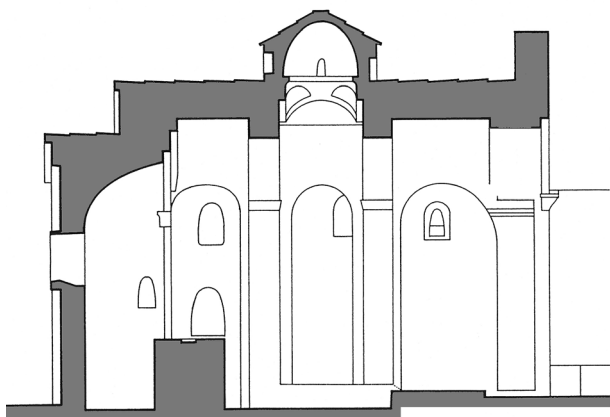
Dubrovnik, Cathedral  
 of St. Mary, an analy-  
 tical overview of the  
 archaeological remains  
 (1981–1986 / 2009)



**Lovrečina, aksonometrijski  
 prikaz rekonstrukcije**  
 Lovrečina, taxonometric  
 projection of the  
 reconstruction  
 (1969)

**Lopud, crkva  
 sv. Ivana, uzdužni  
 i poporečni presjek**

Lopud, church of  
 St. John, longitudinal  
 and transverse cross-  
 section  
 (1969)

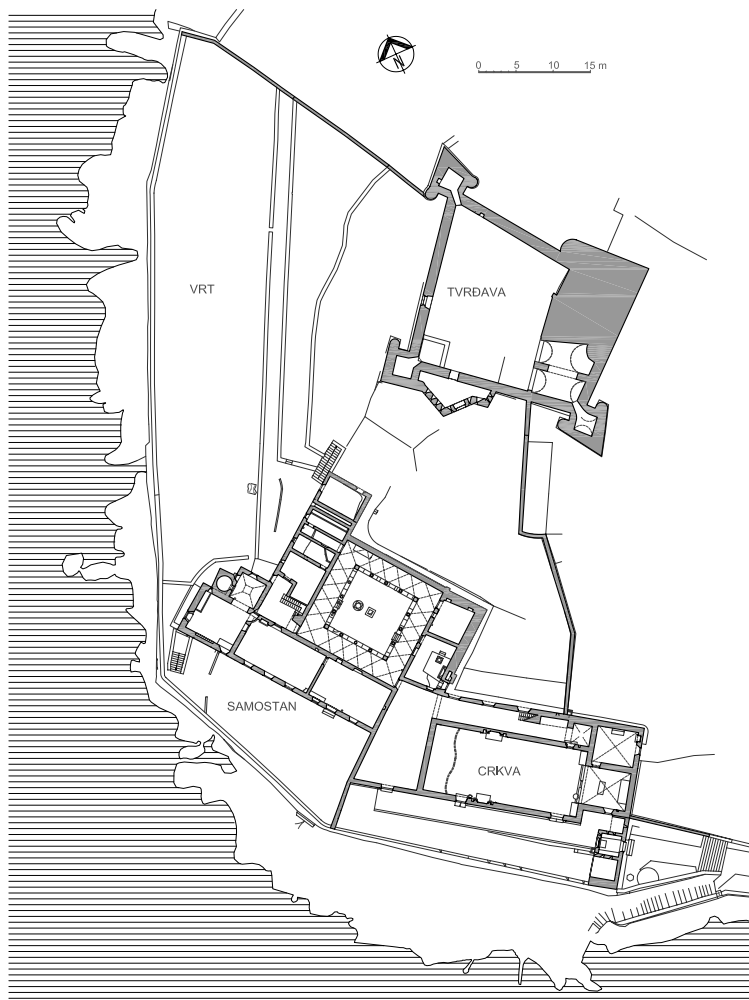






▶  
**Lopud, kompleks  
franjevačkog  
samostana s  
utvrdama**

Lopud, complex of the  
Franciscan monastery  
with fortifications  
(1966)

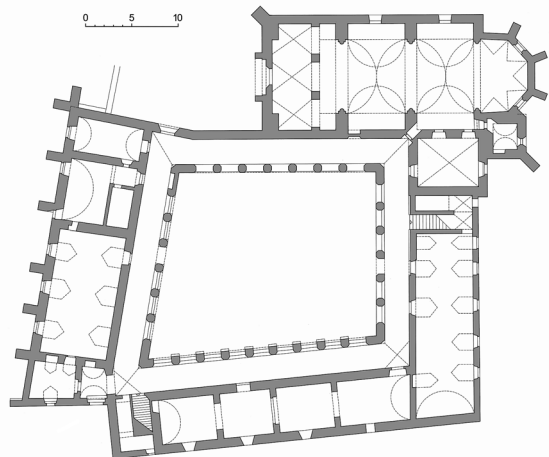
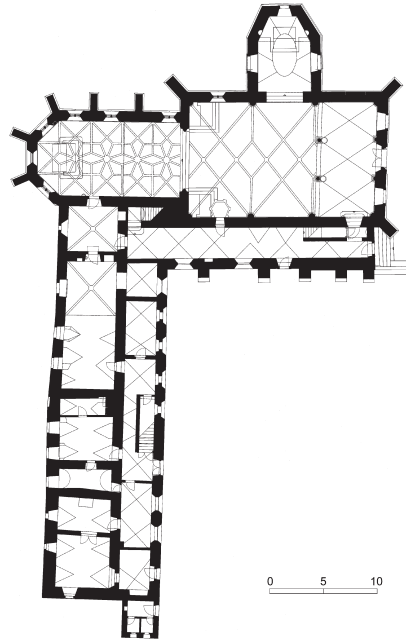


◀  
**Trogir, katedrala  
sv. Lovre, nacrt  
zvonika urezan u  
kamenom popločenju  
terase nad južnim  
brodom, terenski  
crtež, Ivo Tenšek**

Trogir, Cathedral of  
St. Lawrence, a bell-  
tower drawing incised  
in the stone-paved  
terrace over the south  
nave, a field drawing  
by Ivan Tenšek  
(1992)

priobalja i dalo poticaje za traženje njezinih izvorišta. Zbog slutnje da je upravo Dubrovnik bio početno mjesto difuzije romaničke skulpture na istočnojadranskoj obali, njegova romanička katedrala, izgubljena u potresu 1667. godine, postala je željeni cilj istraživanja. U obnovi Dubrovnika, nakon potresa 1979. godine, sredstvima Zavoda za obnovu Dubrovnika omogućena su sustavna istraživanja (Josip Stošić). Arheološki zahvat u podzemlju tamošnje barokne katedrale, proveden u suradnji s arheologom Ivicom Žilom i uz sustavno arhitektonsko snimanje (I. Tenšek), doveo je do spoznaja o slijedu gradnje sakralnih zdanja na tom mjestu i omogućio da se rekonstruiraju oblik i dimenzije romaničke katedrale. Neočekivano otkriće do tada nepo-

1990). The study of the Romanesque Trogir portal, the work of Master Radovan, his associates, disciples and followers, set some parameters for the subsequent research of Romanesque sculpture of the Croatian coastal area and presented incentives for the tracing of its sources. Based on a presumption that Dubrovnik was the starting point of the diffusion of Romanesque sculpture to the eastern coast of the Adriatic Sea, its Romanesque cathedral, lost in the earthquake of 1667, has been seen as an interesting research aim. The funds needed for a systematic research project (J. Stošić) were provided by the Institute for the Restoration of Dubrovnik after the 1979 earthquake. The archaeological investigation conducted in cooperation with archaeologist Ivica Žile and systematic architectural survey (I. Tenšek) in the underground of a Baroque cathedral provided insights into the sequence of the construction of several buildings at the site and made it possible to reconstruct the shape and dimensions of the lost Romanesque cathedral. However, an unexpected discovery of the traces of an even older, hitherto unknown basilica during the course of the same research resulted in some completely new knowledge about the history of Dubrovnik. This first cathedral, which was archeologically documented and inscribed in the inventory of the city's monuments, raised new questions about the early urban development of Dubrovnik. In addition to the studies of the Dubrovnik cathedrals dating from late An-



◀ **Remetinec, franjevačka crkva sv. Marije i samostansko krilo, presjek i tlocrt**  
Remetinec, Church of St. Mary and a monastery wing, cross section and ground plan (1972)

◀▼ **Šarengrad, Franjevački samostan sv. Petra i Pavla, tlocrt prizemlja**  
Šarengrad, Franciscan monastery of Ss Peter and Paul, ground floor plan (1975)

▼ **Zagreb, Kaptol, biskupska kapela sv. Stjepana Prvomučenika, freska**  
Zagreb – Kaptol, Episcopal chapel of St. Stephen Protomartyr, frescoes

znate starije bazilike dalo je i sasvim nova znanja o dubrovačkoj povijesti. Prva katedrala, arheološki fiksirana i upisana u inventar spomenika, postavila je nova pitanja o prvom urbanitetu Dubrovnika. Osim istraživanja dubrovačke srednjovjekovne i kasnoantičke katedrale priređena je i arhitektonska dokumentacija za katedrale u Novigradu i Rabu, sv. Lovre u Trogiru, sv. Jakova u Šibeniku i sv. Stjepana u Zagrebu i Hvaru.

## Istraživanja u sjevernoj Hrvatskoj

Iako su prva istraživanja srednjovjekovne arhitekture u sjevernoj Hrvatskoj u kapeli sv. Stjepana zagrebačke katedrale Ane Deanović (1955.–1963.) formalno bila vezana uz Konzervatorski zavod u Zagrebu, dokumentacija i arhiv Deanović poklonjeni su Institutu gdje je obrađena arhitektonska dokumentacija i snimljene fotografije za publikaciju Ane Deanović, *Biskupska kapela sv. Stjepana Prvomučenika* (1996.). U kapeli sv. Stjepana istraženo je i gotičko zidno slikarstvo, a cjelovito objavljeni rezultati tog istraživanja relevantni su i danas. U doba osnivanja Instituta prva



tiquity and the Middle Ages, architectural documentation for the cathedrals in Novigrad and Rab, St. Lawrence in Trogir, St. James in Šibenik and St. Stephen in Zagreb and Hvar was also prepared.

### Research in Northern Croatia

Although the first studies (1955-1963) of medieval architecture in northern Croatia, which were carried out in the Zagreb cathedral's Chapel of St. Stephen by Ana Deanović, were formally connected to the Conservation Institute in Zagreb, the documentation and the Deanović archive were donated to the Institute.

The Institute processed the architectural documentation and took photographs for the publication: A. Deanović, *The Bishop's Chapel of St. Stephen Protomartyr* (1996). Also explored were the Gothic wall paintings in the Chapel of St. Stephen and the results of this research, published in full, have remained relevant even today. At the time when the Institute was founded, the first studies of medieval architecture of Continental Croatia dealt with the castles and fortified cities of northern Croatia and the Croatian Littoral (Sena Sekulić Gvozdanović and Vladimir Gvozdanović).

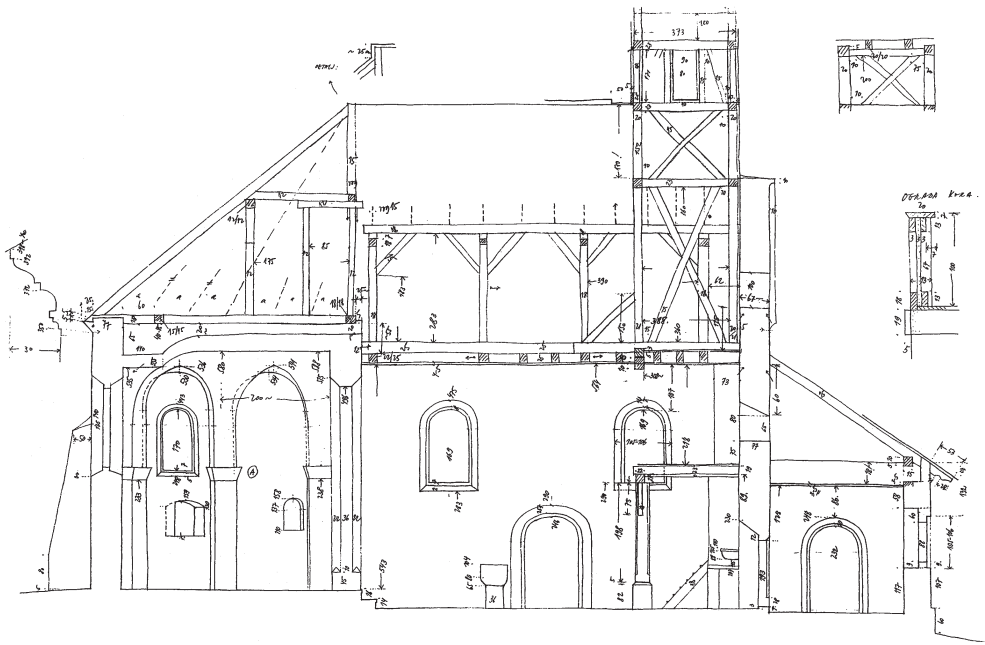
In the 1970s, the great theme of northern Croatia's medieval art, and especially the corpora of Gothic and Romanesque architectural works, was completely open and in some segments almost untouched. In 1973, more intensive study of the religious Gothic architecture in Continental

Croatia, in particular the regions of Croatian Zagorje (Diana Vukičević-Samaržija, 1973) and Slavonia (D. Vukičević-Samaržija, 1979) began. Extensive architectural study documentation was developed at the Institute (D. Stepinac). Seventy churches were surveyed, including their floor plans, selected cross-sections and architectural details. All facilities were photographically recorded (Slobodan Tadić and Krešimir Tadić). For the first time we got an overview of the late-Gothic religious architecture in Slavonia and a layered analysis of the Gothic architecture in Hrvatsko Zagorje, based on written material, architectural documentation and the buildings' spatial placement.

Although the Institute's section for the Middle Ages was devoted more to architecture, it also produced, thanks to Anđelko Badurina, the first studies of illuminated manuscripts, i.e. an overview of the medieval illuminated manuscripts in Croatia. In addition, the first explorations of newly discovered Gothic frescoes on the walls of the sanctuary of the Church of St. Peter in Petrovina were organised.

In the mid-eighties, the method of research changed. It is almost as if the last major team work, commissioned by the newly established Institute for the Restoration of Dubrovnik and conducted after the earthquake in 1979 for the purpose of the reconstruction of the city, concluded an epoch in the work of the Institute. Studies of architecture have become oriented more





▲  
**Jezero, crkva  
 sv. Jurja, uzdužni  
 presjek, terenski  
 crtež, Davorin  
 Stepinac**

Jezero, Church of  
 St George, longitudinal  
 cross section, a field  
 drawing by Davorin  
 Stepinac  
 (1973)

istraživanja srednjovjekovne arhitekture u kontinentalnoj Hrvatskoj bila su posvećena burgovima i tvrđim gradovima sjeverne Hrvatske i Hrvatskog primorja (Sena Sekulić Gvozdanović i Vladimir Gvozdanović).

Sedamdesetih godina prošlog stoljeća velika tema srednjovjekovne umjetnosti sjeverne Hrvatske, prije svega korpusi gotičke i romaničke arhitekture, bila je potpuno otvorena, u nekim segmentima gotovo netaknuta. Od 1973. godine započinje intenzivnije istraživanje sakralne gotičke arhitekture u kontinentalnoj Hrvatskoj u okviru regija Hrvatskog zagorja (Diana Vukičević-Samaržija, 1973.) i Slavonije (Diana Vukičević-Samaržija, 1979.). U Institutu je izrađena opsežna studijska arhitektonska dokumentacija (Davorin Stepinac). Snimljeno je 70 crkava s tlocrtima, izabranim karakterističnim presjecima i arhitektonskim detaljima. Svi su objekti fotografski snimljeni (Slobodan Tadić i Krešimir Tadić). Po prvi put dobili smo pregled kasnogotičke sakralne izgradnje u Slavoniji te slojevitu analizu gotičke arhitekture u Hrvatskom zagorju, baziranu na pisanoj građi, arhitektonskoj dokumentaciji i prostornom smještaju.

Iako je sekcija Instituta za srednji vijek bila više posvećena arhitekturi, u odjelu su, zahvaljujući Anđelku Badurini,

toward the deepening of the existing knowledge, thereby ushering in a period of individual scholarly projects. In the period of 1990–1995, due to the Croatian War of Independence and the ensuing difficulties in communication, the study of the architecture of the Middle Ages was focused more on northern Croatia. To this end, the project *Medieval Art from the 9<sup>th</sup> to the 16<sup>th</sup> century in Continental Croatia* was initiated, which also involved many external associates. The fundamental research was conducted in the Church of St. Mary Magdalene in Čazma – the most important Romanesque church in the continental Croatia. The phases in the construction of the church were presented in a restoration study containing proposed guidelines for conservation works: *The Parish Church of St. Mary Magdalene in Čazma: A Monument of the first order* (1991). During this project period, the locating and revision of the then known corpus of Romanesque religious architecture and the monuments of Renaissance art in northern Croatia were undertaken. The results of this research were presented at the exhibition *The Sacred Token: Nine Hundred Years of Art in the Zagreb Archdiocese* (1994). The systematic revision and re-evaluation of Romanesque and Gothic architecture and architectural sculpture in Lika region was also conducted.

The research program *Art Heritage from Antiquity to Modern Times* covered a broad chronological span and involved numerous external associates. The documentation for the first synthetic

publications – *The Prehistory* (Stojan Dimitrijević, Nives Majnarić Pandžić, Tihomila Težak Gregl) and *The Antiquity* (Nenad Cambi), published within the series “The History of Art in Croatia”, was collected and developed under this program. The logistics for these publications was based in the Institute. In other words, the program associates, i.e. the Institute’s staff – art historians, architects and photographers – took part in the collection and processing of the documentation.

In the meantime, much attention has been devoted to monuments damaged during the Croatian War of Independence, such as a medieval church in Nijemci village in eastern Slavonia. The project team members published a series of articles in relevant professional journals and in the catalogues of the exhibitions on whose preparation they collaborated, for instance *Pax et bonum – the Art and Cultural Heritage of Croatian Provinces of St. Cyril and Methodius* (2000). This period saw a creation of comprehensive architectural documentation, along with the research of written material for the purposes of creating commissioned conservation studies: *Požega – the Early Romanesque Portal of the Church of the Holy Spirit* (1996); *Dubrovnik – a proposal of activities needed to construct an underground museum beneath the Cathedral and Bunićeva Poljana* (1998); *The Church of St. Vincent and St. Elijah in Vinkovci: a study for the reconstruction and presentation with the program of conservation guidelines* (1998); *The Chapel of St. Wolfgang*

nastale i prve studije o iluminiranim rukopisima, odnosno pregled srednjovjekovnih iluminiranih rukopisa u Hrvatskoj. Organizirana su, k tomu, i potaknuta prva istraživanja tek otkrivenih gotičkih fresaka na zidovima svetišta crkve sv. Petra u Petrovini.

Polovicom osamdesetih godina način istraživanja se promijenio. Posljednji veliki ekipni rad s ciljem obnove Dubrovnika naručen od novoosnovanog Zavoda za obnovu Dubrovnika nakon potresa 1979. godine gotovo kao da zaključuje jednu epohu Instituta. Istraživanja arhitekture više teže produbljavanju postojećih spoznaja i uvode nas u razdoblje individualnih znanstvenih projekata.

U razdoblju od 1990. do 1995. godine proučavanje umjetnosti srednjeg vijeka bilo je zbog Domovinskog rata i otežanih komunikacija više usmjereno na sjevernu Hrvatsku, pa je u tom smislu utemeljen projekt *Srednjovjekovna umjetnost od 9. do 16. st. u kontinentalnoj Hrvatskoj*. Na projektu su sudjelovali i mnogi vanjski suradnici. Fundamentalno istraživanje provedeno je u crkvi sv. Marije Magdalene u Čazmi – najznačajnijoj romaničkoj crkvi u kontinentalnoj Hrvatskoj. Faze nastanka crkve prezentirane su u elaboratu za obnovu s prijedlogom konzervatorskih smjernica *Župna crkva Sv. Marije Magdalene u Čazmi: spomenik kulture "O" kategorije* (1991.). Produbljena su istraživanja gotičke sakralne arhitekture u Hrvatskom zagorju (Diana Vukičević-Samaržija, 1993.). U tom projektnom razdoblju provedena je ubikacija i revizija do tad poznatog korpusa romaničke sakralne arhitekture i spomenika umjetnosti renesanse u sjeverozapadnoj Hrvatskoj. Rezultati tog istraživanja prezentirani su na izložbi *Sveti trag* (1994.). Također je provedena ubikacija romaničko-gotičke arhitekture i arhitektonske plastike u Lici.

Istraživački program velikog kronološkog raspona *Umjetnička baština od antike do novog vijeka* uključio je i brojne vanjske suradnike. U njegovim okvirima izrađena je i prikupljena dokumentacija za prve sintezne publikacije – *Pretpovijest* (Stojan Dimitrijević, Nives Majnarić Pandžić, Tihomila Težak-Gregl) i *Antika* (Nenad Cambi), objavljene u seriji "Povijest umjetnosti u Hrvatskoj". Logistika tih publikacija bila je u Institutu. Naime, suradnici programa, odnosno djelatnici Instituta,



– Vukovoj near Klenovnik: conservation study for the reconstruction, renovation and presentation of the chapel (2000); Čazma – The Church of St. Mary Magdalene, the proposal for restoration and presentation with research results and documentation (2001).

## Focus: Gothic and Renaissance Periods

Studies of religious Gothic architecture and its position in space, its relation to the ecclesiastical and administrative organisation, the environment and urban

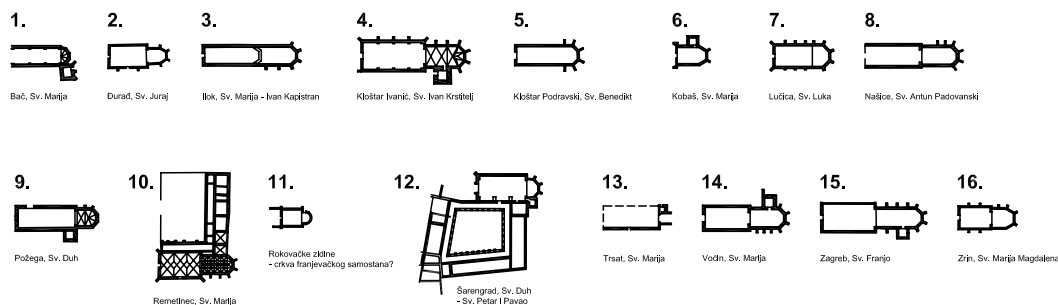
### SREDNJOVJEKOVNI FRANJEVAČKI SAMOSTANI

(Od XIII. stoljeća do 1526. godine)



- Mjesta na kojima su bili ustanovljeni samostani (svi ogranci franjevačkog reda)
- Sačuvane samostanske građevine ili njihovi dijelovi
- Samostani koji su pripali sadašnjoj franjevačkoj provinciji Sv. Cirila i Metoda ustanovljenj 1900.
- Sadašnja provincija Sv. Cirila i Metoda

#### SCHEMATSKI PRIKAZ SAČUVANIH SREDNJOVJEKOVNIH SAMOSTANA ILI NJIHOVIH DIJELOVA KOJI SU PRIPALI PROVINCIJI SV. CIRILA I METODA



povjesničari umjetnosti, arhitekti i fotografi, sudjelovali su u prikupljanju i obradi dokumentacije.

Istodobno, pažnja je posvećena spomenicima koji su stradali u Domovinskom ratu, primjerice srednjovjekovnoj crkvi u Nijemcima. Suradnici na projektu objavili su niz članaka u relevantnim stručnim časopisima i u katalozima izložbi na kojima su surađivali, primjerice *Mir i dobro – Umjetničko i kulturno naslijeđe hrvatske provincije sv. Ćirila i Metoda* (2000.). U tom razdoblju nastala je opsežna arhitektonska dokumentacija te su obavljena istraživanja pisane građe za izradu naručenih konzervatorskih studija: *Požega – Ranoromanički portal crkve sv. Duha*, 1996.; *Dubrovnik – prijedlog potrebnih aktivnosti za uspostavljanje podzemne muzejske etaže ispod katedrale i Bunićeve poljane*, 1998.; *Crkva sv. Vinke i sv. Ilije na Meraji u Vinkovcima: studija obnove i prezentacije s programom konzervatorskih smjernica*, 1998.; *Kapela sv. Wolfganga – Vukovoj nad Klenovnikom: konzervatorska studija za obnovu, uređenje i prezentaciju kapele*, 2000.; *Čazma – Crkva sv. Marije Magdalene, Koncepcija obnove i prezentacije s rezultatima istraživanja i dokumentacijom*, 2001.

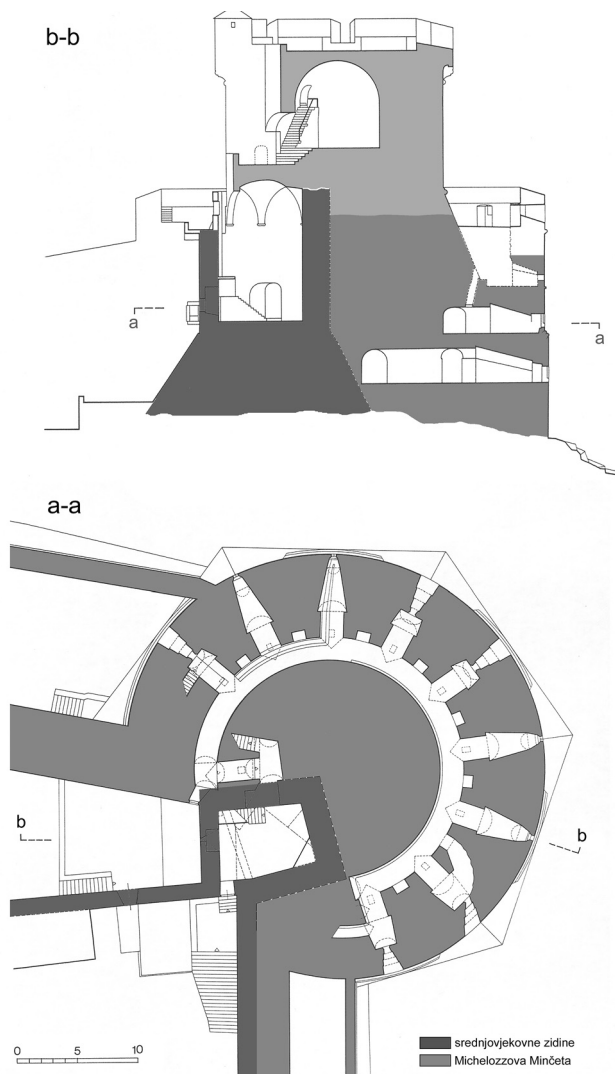
### **Težište: gotika i renesansa**

Proučavanja sakralne gotičke arhitekture i njezina mjesta u prostoru, odnosa prema crkveno-administrativnoj organizaciji, pejzažu i urbanitetu pružaju na teritoriju sjeverne Hrvatske sliku kulturnog srednjovjekovnog pejzaža. Uzevši u obzir spoznaju da su sakralne građevine nastale unutar ruralne sredine koja se kroz povijest gubi i zadržava se u otisku, može se reći da upravo one postaju nositeljima urbaniteta, što je posebno znakovito za franjevce u kasnom srednjem vijeku. U tom smislu nastali su pregledi (“karte”) rasprostiranja arhitekture franjevačkog i dominikanskog reda na prostoru sjeverne Hrvatske za izložbe *Mir i dobro – Franjevci Provincije sv. Ćirila i Metoda* (2000.) te *Dominkanci u Hrvatskoj* (2007.). Za pojedine sakralne spomenike: Sv. Trojstvo u Visokom, kapelu sv. Mihovila u Ratkovici (2007.) i župnu crkvu sv. Augustina u Velikoj (2009.) priređena je detaljna arhitektonska dokumentacija za izradu konzervatorskih studija.

**Karta  
rasprostranjenosti  
srednjovjekovnih  
franjevačkih  
samostana (od 13. st.  
do 1526. godine)**  
Distribution map of  
medieval Franciscan  
monasteries (from the  
13th century until 1526)

development, provide a picture of the cultural medieval landscape in the territory of northern Croatia. Given the knowledge that the religious buildings of that area emerged within a rural environment which has through history faded away with only traces of it remaining, one could say that exactly those buildings have become the bearers of urban development, which is particularly relevant for the Franciscan convents in the late Middle Ages. In this context, the overviews (“maps”) of the prevalence of the architecture of Franciscan and Dominican orders in the area of northern Croatia were created for the exhibition *Pax et bonum – The Franciscans of the Province of St. Cyril and Methodius* (2000) and *The Dominicans in Croatia* (2007). A detailed architectural documentation for purposes of architectural conservation was also prepared for the churches of the Holy Trinity in Visoko, the Chapel of St. Michael in Ratkovic a (2007) and the Parish Church of St. Augustine in Velika (2009). The study of Renaissance art was, in terms of organisation, sometimes conducted in relation to the research of the medieval, and sometimes to the monuments of the Baroque period, to later become an independent project, which was determined by the interests of the researchers who were mostly from the Faculty of Humanities and Social Sciences or external associates from other institutions.

At the time of the Institute’s founding, the study of the art of the 15<sup>th</sup> and 16<sup>th</sup> century was pri-



**Dubrovnik, kula Minčeta, analitički prikaz vremena izgradnje, poprečni presjek i tlocrt**

Dubrovnik, Minčeta tower, analysis of the construction periods, transverse cross-section and ground plan (1974/1985)



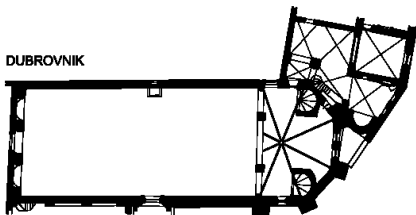
**Dubrovnik, kuća  
Isusović, stanje i  
rekonstrukcija  
južnog pročelja**

Dubrovnik, Isusović  
-house, condition and  
reconstruction of the  
south facade  
(1971/1987)

Istraživanje umjetnosti renesanse organizacijski je ponekad bilo vezano za srednji vijek, ponekad za barok, da bi kasnije postalo samostalni projekt, što je bilo određeno interesima istraživača, koji su uglavnom bili s Filozofskog fakulteta ili vanjski suradnici iz drugih ustanova.

Proučavanje umjetnosti 15. i 16. stoljeća u doba osnivanja Instituta prvenstveno je bilo usmjereno na slikarstvo renesanse i manirizma (Grgo Gamulin) te arhitekturu i skulpturu. Prve studije iz 1961. godine – Milana Preloga o skulpturi Bonina da Milana i Jurja Dalmatinca, upoznaju nas s problemom gotike i njezina trajanja u renesansi. Prelogova studija uvodi u problematiku kiparstva sredinom 15. stoljeća u Dalmaciji, o kojoj se poslije mnogo raspravljalo. Nadalje, u tom su okviru obrađivane pojedine teme

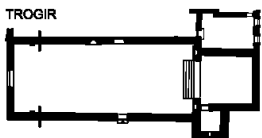
DUBROVNIK



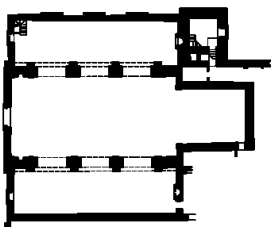
ZADAR



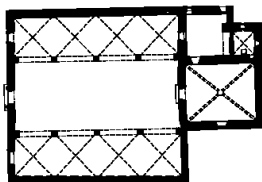
TROGIR



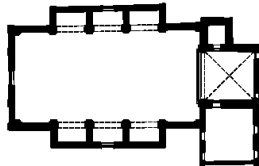
SPLIT



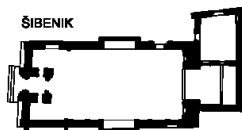
HVAR



STARIGRAD



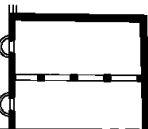
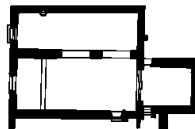
ŠIBENIK



PAG



BOL

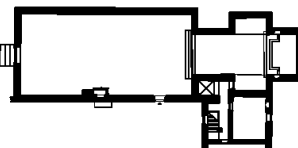


KORČULA

ČIOVO



LOPUD



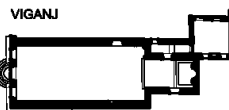
ČELOPECI



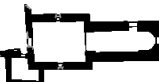
BROCE

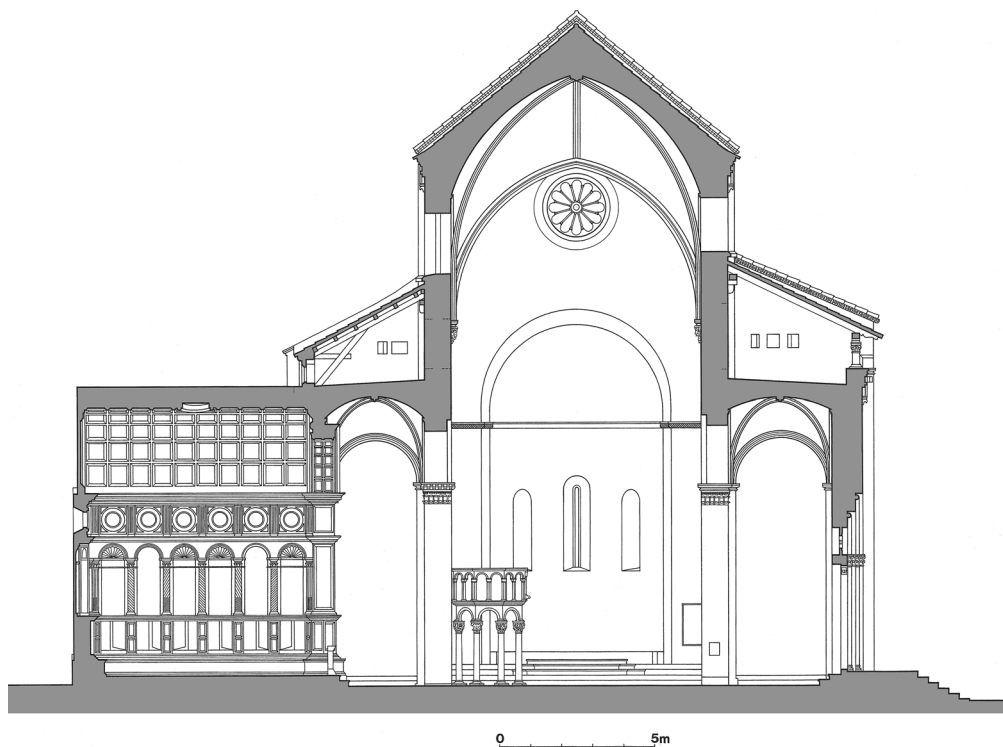


VIGANJ



ŠĆEDRO





**Trogir, katedrala sv. Lovre, poprečni presjek zdanja s uzdužnim presjekom kapele bl. Ivana Trogirskog**

Trogir, Cathedral of St. Lawrence, transverse cross section of the nave and longitudinal cross section of the Chapel of Blessed John of Trogir (1973)

**Tabla s prikazom tlocrta dominikanskih crkava u Hrvatskoj**  
Ground floors of Dominican churches in Croatia (1967)

renesansne profane arhitekture na južnom Jadranu i otocima: Gotičko-renesansna stambena arhitektura Korčule, Kuće s kulama na Visu, Braču i Konavlima, Ljetnikovci u Lombardi, Renesansna i barokna stambena arhitektura Korčule, Sakralna arhitektura u Dalmaciji – enterijeri, i druge.

Osobito su važna bila temeljita istraživanja ladanjske arhitekture na prostoru Dubrovačke Republike, vezana uz Sekciju za povijest naselja i prostornu organizaciju (Nada Grujić). Sedamdesetih godina u okviru istraživanja katedrale u Trogiru izrađena je arhitektonska i fotografska dokumentacija renesansne kapele bl. Ivana Trogirskog i sakristije. Karakteristični poprečni presjeci kapele bl. Ivana Trogirskog postali su osnova za istraživanje renesanse u Trogiru.

Središnja tema koja je zaokupljala istraživače na Institutu bila je šibenska katedrala i njezini graditelji Juraj

marily focused on Renaissance and Mannerism painting (G. Gamulin), as well as architecture and sculpture. Studies by Milan Prelog – on Bonino de Milan and Juraj Dalmatinac's sculpture – published in 1961, acquainted us with the subject of Gothic art and its continuance in Renaissance as well as the general issues of sculpture in mid-15<sup>th</sup> century Dalmatia, which were much discussed later on. Furthermore, certain themes of Renaissance secular architecture of the southern Adriatic coast and islands have also been dealt within this framework: Gothic-Renaissance residential architecture of Korčula; the tower houses on Vis and Brač islands and in Konavle region; villas in Lumbarda; Renaissance and Baroque residential architecture in Dalmatia – and other.

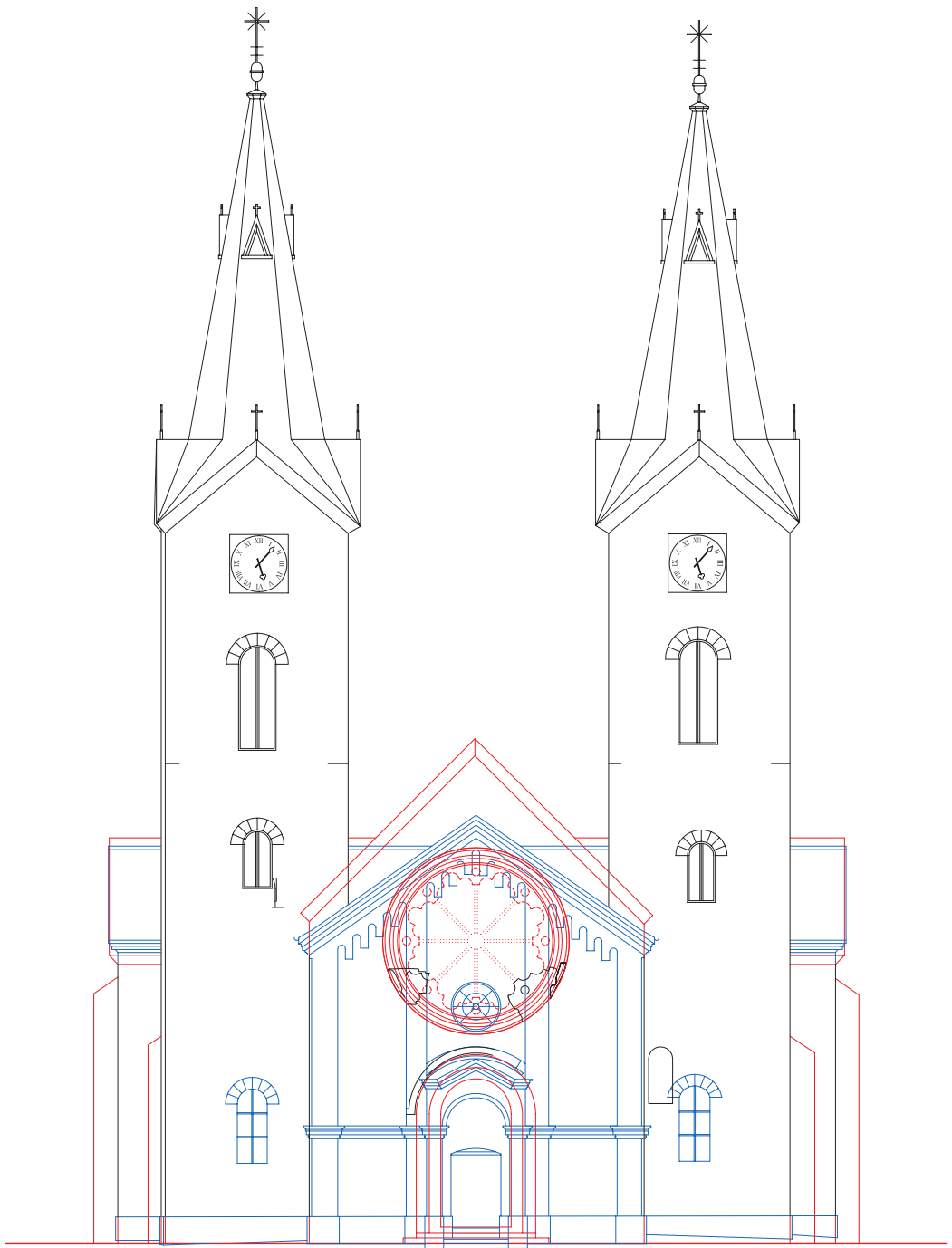
Particularly important were the thorough explorations of the architecture of villas in the area of Dubrovnik Republic, associated with the Section for the History of Settlements and Spatial Organisation (Nada Grujić). In the 1970s, as part of the research of Trogir cathedral, the architectural and photographic documentation of the Chapel of St. John of Trogir and the sacristy were developed. Detailed architectural recordings of that important monument became the basis for the study of the Renaissance in Trogir.

The central topic that preoccupied the Institute's researchers was that of the Šibenik cathedral and its master builders, Juraj Dalmatinac (Giorgio Dalmata) and Nikola Firentinac (Niccolò Fiorentino). The Institute has

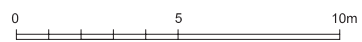
therefore organised a research and the collection of material aimed at gaining knowledge on Juraj's work. To this end, architectural (I. Tenšek, D. Stepinac) and photogrammetric surveys (The Institute for Photogrammetry of the Faculty of Geodesy in Zagreb) as well as photographic recording (Krešimir Tadić) were carried out. The study documentation was presented at the exhibition *Juraj Matejev Dalmatinac – the Master Builder and Sculptor* organised in Šibenik in September 1975. In addition to this, an homonymous conference was held on the same occasion. Also, the front of the Šibenik cathedral served as an inspiration for the publication *The Trefoil Fronts of Renaissance Churches* (R. Ivančević).

The earliest studies of the Renaissance in Continental Croatia started in the Zagreb Diocese's area and were displayed at the exhibition *The Sacred Token* in 1994. Extensive explorations of the fortifications from the time of the wars with the Ottomans were conducted. The Renaissance fortresses of the Zagreb Diocese and the complex of the fortified Renaissance residence of Zagreb Bishops for the topic *The Renaissance in Zagreb* (Lelja Dobronić, 1994) were also studied. Also explored and documented were Veliki Tabor, a Medieval-Renaissance castle (1991), and Kaštel Nehaj near Senj (Andrej Žmegač, 2003). Bastions and bastion forts, erected from the 15<sup>th</sup> to the 18<sup>th</sup> century during the wars with Turks and later, to which A. Žmegač devoted his research, were studied as a peculiarity of

**Čazma, crkva sv. Marije Magdalene, prikaz rekonstrukcije pročelja prema rezultatima istraživanja**  
Čazma, Church of St. Mary Magdalene, the presentation of the facade reconstruction based on research results (1999)

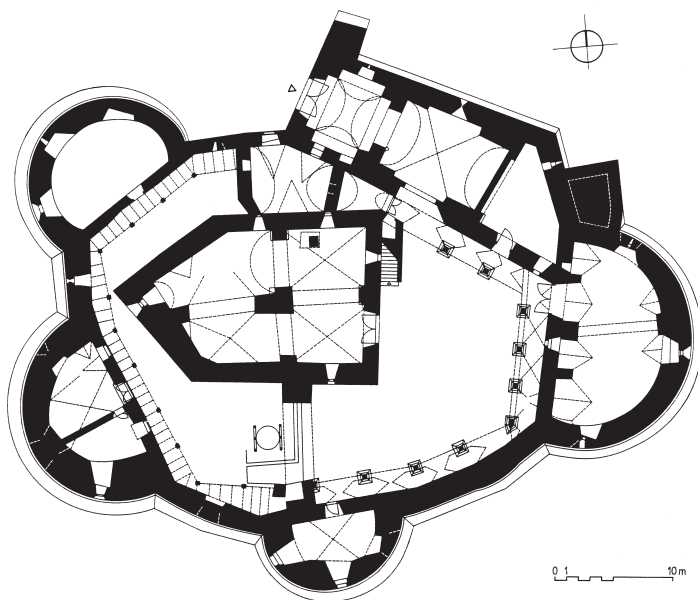


- Prijedlog rekonstrukcije
- Postojeće stanje - mijenja se
- Postojeće stanje - nepromijenjeno

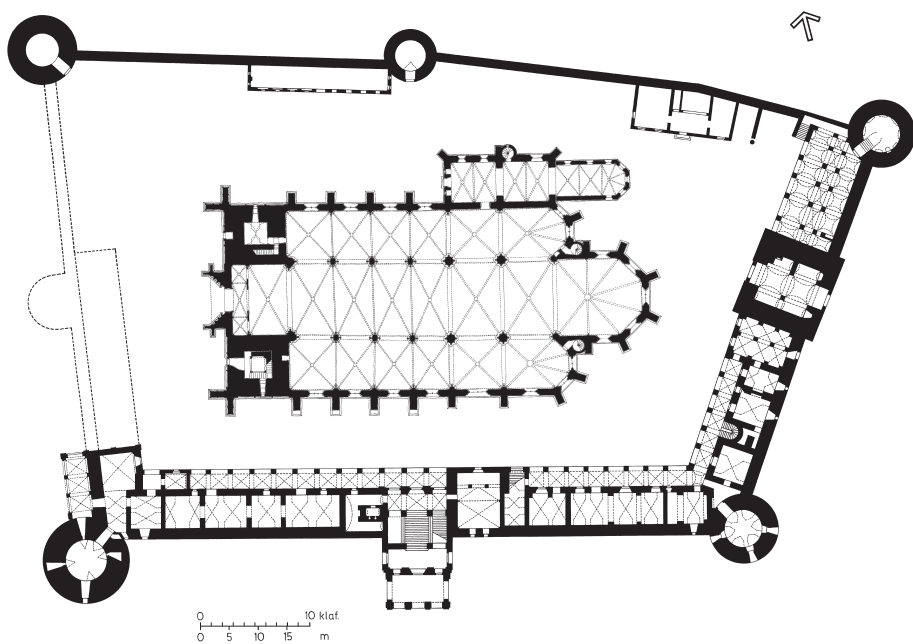


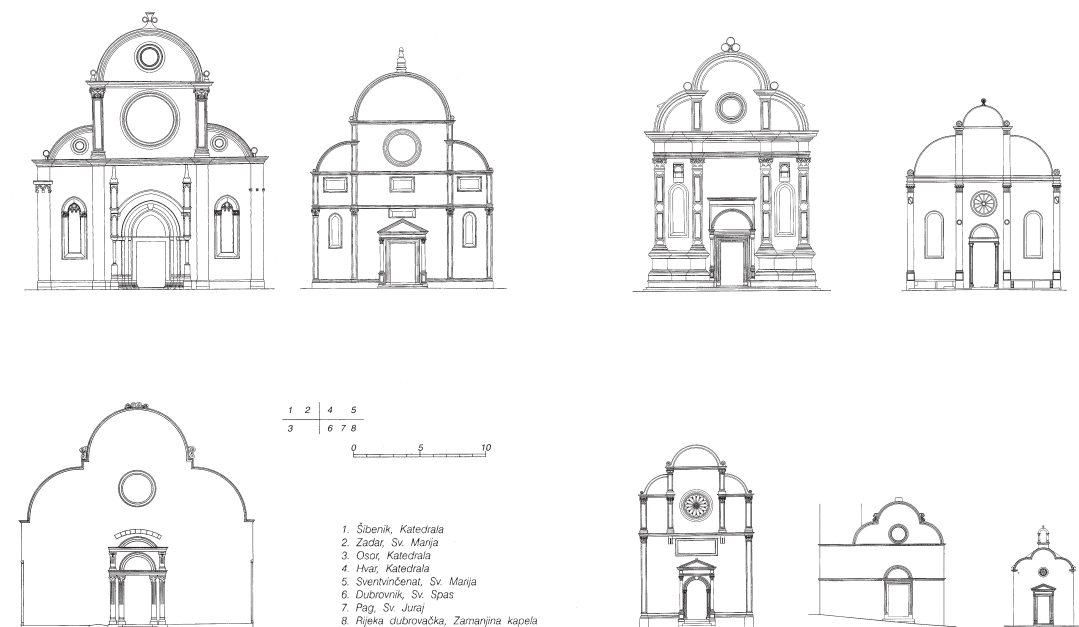


**Veliki Tabor,  
tlocrt prizemlja**  
Veliki Tabor,  
ground floor plan  
(1992)



**Zagreb, utvrđeno  
(nad)biskupsko  
sjedište na Kaptolu,  
tlocrt prizemlja**  
Zagreb, the fortified  
(arch)bishop's  
residence on Kaptol,  
ground floor plan  
(1983)





**Pročelja renesansnih crkava s trolisnim zabatima u Hrvatskoj**  
 Renaissance churches with trefoil facades in Croatia  
 (1995)

Dalmatinac i Nikola Firentinac. U organizaciji Instituta provedeno je istraživanje i prikupljanje građe radi upoznavanja Jurjeva djela. Izvršena su arhitektonska (Ivan Tenšek, Davorin Stepinac) i fotogrametrijska snimanja (Zavod za fotogrametriju Geodetskog fakulteta u Zagrebu) te fotografsko snimanje (Krešimir Tadić). Studijska dokumentacija postavljena je na izložbi *Juraj Matejev Dalmatinac – graditelj i kipar*, u Šibeniku, u rujnu 1975. Tom prilikom održan je i simpozij pod istim naslovom. Pročelje šibenske katedrale bilo je poticaj za publikaciju *Trolisna pročelja renesansnih crkava* (Radovan Ivančević).

Najranija istraživanja renesanse u kontinentalnoj Hrvatskoj započeta su na prostoru Zagrebačke biskupije te su prikazana na izložbi *Sveti trag* 1994. godine. Provedena su opsežna istraživanja fortifikacija iz vremena ratova s Osmanlijama. Istražene su renesansne utvrde Zagrebačke biskupije te kompleks biskupske renesansne utvrde zagrebačke katedrale za temu *Renesansa u Zagrebu* (Lelja Dobronić, 1994.). Istraživan je i arhitektonski dokumentiran Veliki Tabor, srednjovjekovno-renesansni burg (1991.), te kaštel Nehaj kod Senja (Andrej Žmegač, 2003.). Bastioni i



the monumental landscape of Croatia. According to their spatial features, they were divided into two groups, published in monographs *The Bastions and Bastion Forts of Northern Croatia* (2000) and *The Bastions of Adriatic Croatia* (2009). The researchers of the Renaissance have participated in the preparation of the catalogue and the exhibition *The Croatian Renaissance* (Zagreb and Écouen, 2004). In the last two decades, along with the dominant

themes of architecture and sculpture, the explorations of painting, graphic arts and crafts have been more intensive.

Milan Pelc researched the opus of the Renaissance engravers Natale Bonifacio (1997) and Martin Rota Kolunić (2001) as well as the miniature painter Julije Klović (Giulio Clovio) in the documents of his times (*Fontes Clovianae, Julije Klović in Printmaking*, 1998). The works of the Šibenik goldsmith Horacijje

**Martin Rota Kolunić,**  
**Posljednji sud (prema**  
**Michelangelu),**  
**bakrorez**  
 Martin Rota Kolunić,  
 The last Judgement  
 after Michelangelo,  
 engraving  
 (1569)  
 Steiermärkisches  
 Landesmuseum  
 Joanneum, Graz

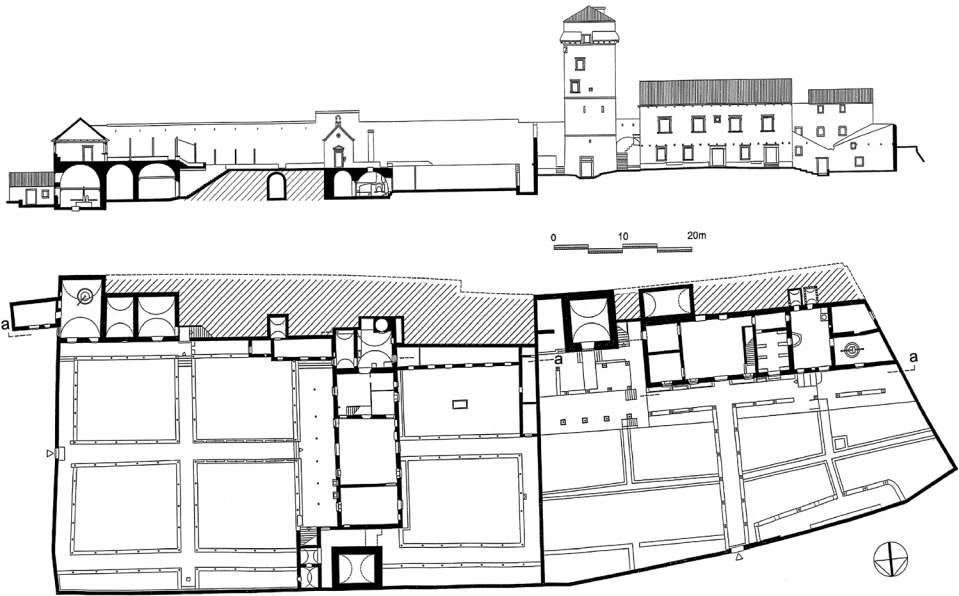
bastionske utvrde kojima se posvetio Andrej Žmegač, podizani od 15. do 18. stoljeća za turskih ratova i nakon njih, istraživani su kao posebnost monumentalnog pejzaža Hrvatske. Podijeljeni su u dvije grupe po prostornim odrednicama: *Bastioni i bastionske utvrde sjeverne Hrvatske* (2000.) i *Bastioni jadranske Hrvatske* (2009.). Istraživači renesanse sudjelovali su na izradi kataloga i izložbe *Hrvatska renesansa* (2004.). Uz dominantne teme arhitekture i skulpture, slikarstvo, grafika i umjetnički obrt istražuju se intenzivnije u posljednja dva destljeća. Milan Pelc obradio je opuse renesansnih grafičara Martina Rote Kolunića (1997.) i Natalea Bonifacija (1997.) te minijaturista Julija Klovića u dokumentima njegova vremena (*Fontes Clovianae, Julije Klović u grafici*, 1998.). Obraden je i zlatarsko-graverski opus šibenskoga zlatara Horacija Fortezze (Milan Pelc, 2004.).

Specifični iskazi umjetnosti renesanse u sjevernoj Hrvatskoj istražuju se u okviru projekta *Panonska renesansa i gotička tradicija u sjevernoj Hrvatskoj i Primorju* (od 2007.) U okviru teme *Renesansa na sjeveru Hrvatske* obrađuje se umjetničko razdoblje od 1450. do 1526. godine kao i fenomen dugog trajanja kasnogotičkih oblika. Da bi se odredila izvorišta stila, njegova prihvaćanja i prilagodbe te pojedinosti koje su kulturološki i stilski povezivale sjever i jug uključen je prostor Primorja. Duž tog prostora protežu se imanja feudalne obitelji Frankopan koja je bila spona između priobalja i kontinenta. Istražuje se profana arhitektura, slikarstvo, umjetnički obrt te humanistička pisana baština. Monografija *Renesansa* (Milan Pelc, 2007.) sažeto iznosi sva dotadašnja znanja o renesansi u Hrvatskoj.

## **Recentna istraživanja srednjega vijeka**

Od 2007. godine istraživanja spomenika starijih razdoblja okupljena su oko projekta *Arhitektura i urbanizam hrvatskog kasnog srednjovjekovlja*, zasnovanog na pretpostavci da su spomenici sakralne i svjetovne arhitekture i urbanističke cjeline nastali odnosno oblikovani u vremenu između 13. i 16. stoljeća ne samo najvažniji formativni element monumentalnog pejzaža Hrvatske, nego i bitna sastavnica





Fortezza were also explored (M. Pelc, 2004).

Specific expressions of Renaissance art in northern Croatia have been researched in scope of the current *Pannonian Renaissance and Gothic Tradition in Northern Croatia and Croatian Littoral* project. The theme of the Renaissance in northern Croatia has dealt with the period between 1450 and 1526, as well as the phenomenon of the longevity of late Gothic forms. In order to determine the sources of the style, its acceptance and adaptations, as well as details that have culturally and stylistically connected the Country's north and south, the Croatian Littoral area has also been included. Along this area were spread the estates of the feudal Frankopan family, which acted as a connection between the coastal and mainland

Croatia. The secular architecture, painting, arts and crafts and the written tradition in the field of humanities have also been examined. The monograph *The Renaissance* (M. Pelc, 2007) provided a concise overview of all the existing art-historical knowledge about the Renaissance in Croatia.

### Recent Studies of the Middle Ages

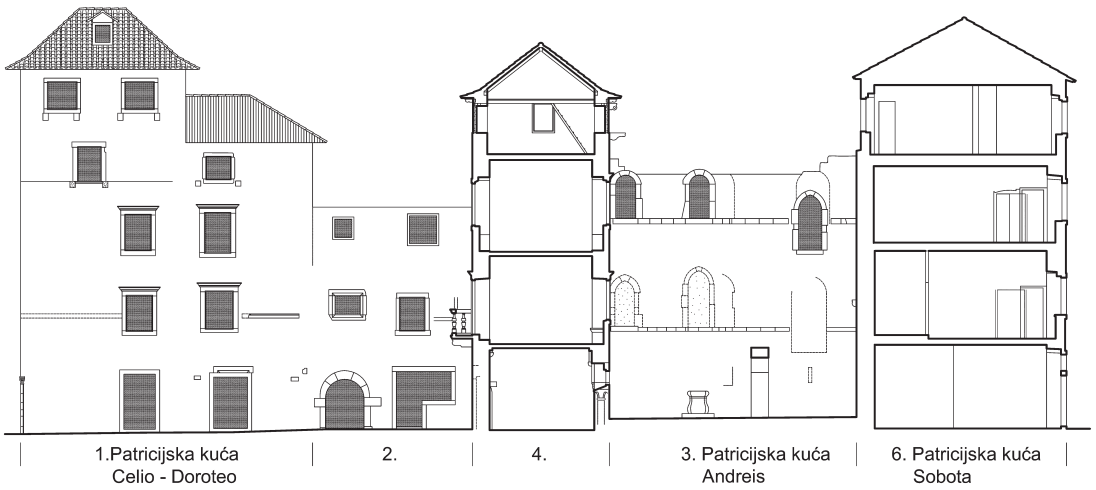
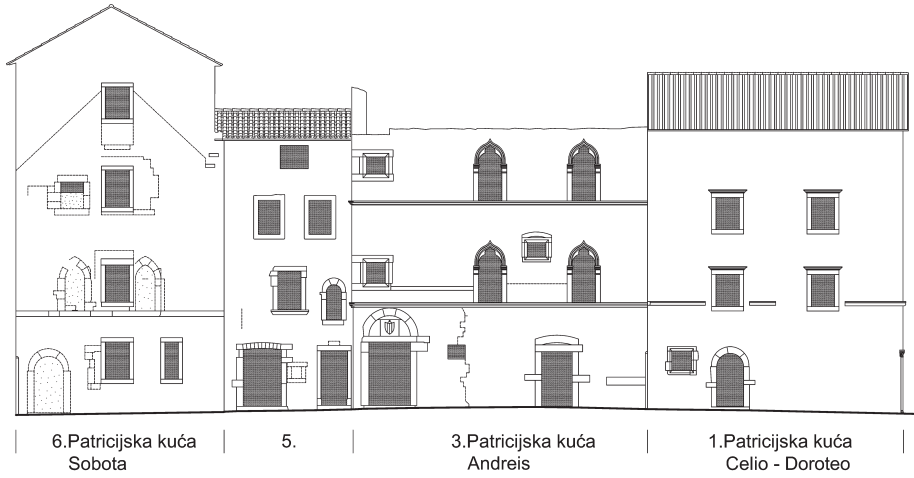
Since 2007, the research of the monuments of earlier periods has been grouped around the project *The Architecture and Urban Development of the Late Medieval Period in Croatia*, based on the assumption that the monuments of religious and secular architecture, as well as urban complexes, which were created in the period

### ▲ Sudurađ na Šipanu, ljetnikovci Tome i Vice Stjepovića Skočibuhe, presjek i tlocrt

Sudurađ on Šipan Island, villas of Tomo and Vice Stjepović Skočibuha, cross section and ground plan (1966–1969)

### ► Trogir, blok Andreis, istočno i zapadno pročelje, presjeci B i C

Trogir, Block Andreis, east and west facade, sections B and C (2002)



between the 13<sup>th</sup> and the 16<sup>th</sup> century, were not only the most important formative elements of the monumental landscape of Croatia, but also an essential component of the European history of art and culture. The explorations have focused on the most significant phenomena of the Croatian late Middle Ages – the old urban structures of Trogir and Dubrovnik on the Adriatic coast. A great deal of attention has been devoted to the archival evidence. An interpretative interaction of the documentary sources, historiography and the works of art has opened a new way of approaching the issue of space and time. The theme of Trogir has served as a basis for the master's thesis: *Trogir – Romanesque Residential Architecture Based on the Example of the Andreis Block* (Ana Plosnić) and the dissertation: *The Gothic Residential Architecture of the City of Trogir* (A. Plosnić) which, among other things, has provided an insight into the unpublished archival material of the medieval commune of Trogir.

Through the project the architectural and urban development history of Dubrovnik has continued to be explored using written sources. Owing to the abundance of all sorts of data recorded systematically over several centuries, the municipal real estate books of Dubrovnik have served as a precious testimony of various segments of the city's history. The real estate books of the medieval municipality of Dubrovnik (13<sup>th</sup>–18<sup>th</sup> Century) are a unique monument of medieval urban civilisation of the West, since similar material does not exist elsewhere. Danko Zelić dedicated himself to the publication of this valuable archival material (2007). An interpretation of the tradition of these monuments gains full significance only when the study of archives and documents is combined with fieldwork, which was precisely the methodological backbone of the Institute's work on the study of monuments not only of the Middle Ages and Renaissance, but of other stylistic and historical periods too.

europske povijesti umjetnosti i kulture. Istraživanja su usmjerena na najistaknutije fenomene hrvatskog kasnog srednjovjekovlja, starih urbanih struktura na jadranskoj obali Trogira i Dubrovnika. Velika pažnja posvećena je pisanoj građi. Interpretativna interakcija pisanog izvora, historiografije i umjetničkog djela otvara novi način pristupa vremenu i prostoru. Na temi *Trogir* izrađen je jedan magistarski rad, "*Trogir – Romanička stambena arhitektura na primjeru Bloka Andreis*" (Ana Plosnić), te disertacija "*Gotička stambena arhitektura grada Trogira*" (Ana Plosnić), koja, između ostalog, daje uvid u neobjavljenu arhivsku građu srednjovjekovne komune Trogira.

U okviru projekta nastavljeno je istraživanje građevinske i urbane povijesti Dubrovnika u pisanim izvorima. Zbog obilja raznorodnih, stoljećima sustavno bilježenih podataka, dubrovačke knjige općinskih nekretnina dragocjena su svjedočanstva različitih segmenata povijesti Grada. Knjige nekretnina srednjovjekovne dubrovačke općine (13.–18. st.) jedinstven su spomenik urbane civilizacije srednjovjekovnog Zapada, budući da srodna građa drugdje ne postoji. Objavljivanju te vrijedne arhivske građe posvetio se Danko Zelić. Interpretacija spomeničke baštine svoju punu težinu postiže tek onda kad se arhivska i dokumentarna istraživanja objedine s radom na terenu. Upravo to je glavna metodološka okosnica rada Instituta na proučavanju spomenika, ne samo srednjega vijeka i renesanse, nego i drugih stilsko-povijesnih razdoblja.