



TECHNISCHE
UNIVERSITÄT
WIEN

Vienna University of Technology

DISSERTATION

*The Franciscan architecture in
OFM Bosna Argentina in the XIX and XX century*

ausgeführt zum Zwecke der Erlangung des akademischen Grades eines
Doktors der technischen Wissenschaften unter der Leitung von

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E251 – Institut für Kunstgeschichte, Bauforschung und Denkmalpflege

E251/3 – Kunstgeschichte

eingereicht an der Technischen Universität Wien

Fakultät für Architektur und Raumplanung

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Wien, 12.10.2015

To my dearest family!

KURZFASSUNG

Diese vorliegende Dissertation beschäftigt sich mit der Architektur der Klöster und Klosterkirchen in der franziskanischen Provinz OFM Bosna Srebrena, (Bosna Argentina lat.). Sie umfasst 19 Standorte in Bosnien und Herzegowina, Serbien, Kroatien und im Kosovo (UN Res 1244). Die Bauten befinden sich innerhalb von fünf Diözesen: Erzdiözese von Vrhbosna, Erzdiözese von Belgrad, Erzdiözese von Zagreb, Erzdiözese von Priština und der Diözese Banja Luka und sind von der Mitte des XIX. Jahrhunderts bis zur Gegenwart errichtet worden.

Die Forschungsarbeit über die franziskanische Architektur in OFM Bosna Argentina im XIX. und XX. Jahrhundert beschäftigt sich zuerst mit den allgemeinen historischen Fakten auf bosnischem Territorium, mit den Franziskanern im Allgemeinen und insbesondere mit den Franziskanern in Bosnien. Der Analyse der Architektur in dieser Provinz wird eine grundlegende Diskussion über das Mönchtum, die Bettelorden, die Franziskaner und ihre Architektur vorangestellt. Darauf folgend wird die europäische Sakralarchitektur mit der bosnischen sowie genauer mit der franziskanischen, bosnischen Architektur untersucht und verglichen. Den Kern der Arbeit bildet eine Auswahl von sechs repräsentativen, bedeutenden und typischen Klöster in diesem Gebiet die ausführlich analysiert werden; die Wahl wurde sorgfältig getroffen, um die bunte Vielfalt der Architektur in dieser Provinz zu veranschaulichen. Neben der untersuchten Epoche in dem Gebiet der OFM Bosna Srebrena beschäftigt sich die Dissertation auch mit allen mittelalterlichen, nicht mehr bestehenden Vorgängerbauten sowie mit einigen anderen interessanten, einflussreichen Stätten in dieser Provinz, die für die Wahl der jeweiligen Klosterstandorte ausschlaggebend waren.

Die Ergebnisse basieren auf vielen erstmals offiziell veröffentlichten Archivalien, dokumentieren gebaute und abgelehnte Projekte, Zahlen und Fakten, sowie Daten über die beteiligten Architekten, Bildhauer, Maler und Kunsthandwerker. Das grundlegende Anliegen dieser Arbeit bestand in einer detaillierten Forschung und Präsentation der architektonischen Werte und Highlights der Klosterarchitektur in diesem Gebiet, die ehemals einen Beitrag zur bosnischen Architektur leisteten und bislang nicht umfassend erforscht sind. Die aufgestellten Hypothesen überprüfen nicht nur einige der wichtigsten Fragen in Bezug auf die Architektur, sondern diskutieren auch die kritischen wegweisenden Einstellungen zur Architektur der Klöster und Klosterkirchen in OFM Bosna Argentina im räumlichen, zeitlichen und architekturhistorischen Kontext. Der Fokussierung der Forschungsarbeit auf die Architektur zuliebe wurden manche Einflussfaktoren bewusst ausgeklammert. Wegen der oft schwierigen, angespannten Situation zwischen den verschiedenen Religionen, Nationalitäten und Minderheiten in Bosnien nimmt die Arbeit explizit dazu keine politische Stellung.

Die angewandten Methoden befassen sich mit den etablierten Methoden der Architekturforschung: Feldarbeit, Archiv- und Bibliotheksforschung, vergleichende Analysen, Befragungen beteiligter Personen und die systematische Bewertung der abgerufenen Daten.

Schlagwörter: Architektur, Mönchtum, Franziskaner, OFM, Bosna Srebrena, Bosna Argentina

ABSTRACT

This dissertation deals with the architecture of convents and convent churches in the Franciscan Province OFM Bosna Srebrena (*Bosna Argentina lat.*) embracing thus 19 existing sites in Bosnia and Herzegovina, Serbia, Croatia, and Kosovo (UN Res 1244). The sites are located within five dioceses: Archdiocese of Vrhbosna, Archdiocese of Belgrade, Archdiocese of Zagreb, Archdiocese of Priština, and the Diocese of Banja Luka, and have been erected from the mid-XIX century until the present time.

The topic *The Franciscan architecture in OFM Bosna Argentina in XIX and XX century* is first introduced with records of the general facts of Bosnian history, about the Franciscans in general, and particularly the Franciscans in Bosnia. Before the intricate analysis of the architecture in the Province, the work focuses on fundamental discussion about the monasticism of mendicant orders and the Franciscan architecture. Furthermore, some insights are given about the European and Bosnian surrounding context of Franciscan and overall Catholic architecture, along with the overview of local sacred architecture. The main scope of the work is the selection and portray of the most representative and illustrative convent sites in the Province, from which six particular study cases were found highly relevant. The selection was made cautiously in order to properly represent the colourful variety of architecture in the Province. Besides the target era and area, the dissertation deals with all known previously demolished layers of the Medieval architecture, as well as with some other interesting influencing sites in the Province, which set the ground for the addressed buildings.

The findings include a number of never before published materials and archive documents, built and rejected projects, facts and figures, as well as data about the involved architects, sculptors, painters, and artistic workshops. The foremost idea of the work is detailed research and presentation of the architectural values and highlights in the Province, originally contributing to this field of history of Bosnian architecture, which is not comprehensively researched until today. Established hypotheses examine not only some of the most important questions of the sole architecture, but also discuss the crucial architectural settings of the convents and convent churches belonging to OFM Bosna Argentina, within the surrounding spatial and historical context. Besides being conscious of the numerous other side-influencing ideas, that were excluded from the research, the work concentrates on the architecture only, underlining the seclusion from possible misinterpretations of politics, nationalistic and religious relationships, due to often clashing situation between different religions, nationalities, and minorities in Bosnia.

The methods of research include established models of examining the history of architecture: mostly the fieldwork, archive and library research, comparative analysis, interviews with involved figures, and the systematic evaluation of retrieved data.

Keywords: architecture, monasticism, Franciscans, OFM, Bosna Srebrena, Bosna Argentina

SAŽETAK

Disertacija se bavi arhitekturom samostana i samostanskih crkvi franjevačke provincije OFM Bosna Srebrena (*Bosna Argentina lat.*), koju čini 19 samostanskih kompleksa u Bosni i Hercegovini, Srbiji, Hrvatskoj i Kosovu (UN Res 1244). Kompleksi su locirani u pet biskupija: Vrhbosanska nadbiskupija, Beogradska nadbiskupija, Zagrebačka nadbiskupija, Prištinska nadbiskupija i Banjalučka biskupija, a građeni su od sredine XIX vijeka do danas.

Uvod u temu franjevačke arhitekture u provinciji OFM Bosna Sreberena u XIX i XX vijeku je predstavljen kroz pregled opštih historijskih činjenica o događajima koji su se odigrali na teritoriji Bosne, o franjevcima uopšte, te posebno bosanskim franjevcima. Prije analize arhitekture u Provinciji, dati su fundamentalna diskusija o monasticizmu prosjačkih redova i franjevačkoj arhitekturi. Takođe, prikazan je kontekst franjevačke arhitekture u okruženju i Evropi, katoličke i franjevačke arhitekture uopšte, te slika lokalne sakralne arhitekture. Srž rada je selekcija šest najreprezentativnijih i najilustrativnijih samostanskih kompleksa u Provinciji; selekcija je urađena pažljivo kako bi se pravilno predstavila šarolika raznovrsnost arhitekture u Provinciji. Pored predmetnog vremenskog i prostornog obuhvata, rad se bavi i svim poznatim ranije uništenim slojevima srednjovjekovne arhitekture, kao i drugim uticajnim lokacijama u Provinciji, koje su formirale osnovu za istraživane objekte.

Nalazi uključuju mnoge prvi put javno objavljene arhivske dokumente, izvedene i odbijene projekte, činjenice i brojke, kao i podatke o uključenim arhitektima, kiparima, slikarima i umjetničkim radionicama. Prevedeno, tema rada je detaljno istraživanje i prezentacija arhitektonskih vrijednosti i akcenata u Provinciji, čime se originalno doprinosi ovom polju istorije arhitekture u Bosni, koje nije sveobuhvatno istraženo do danas. Postavljene hipoteze ispituju ne samo neka od najznačajnijih pitanja o samoj arhitekturi, nego i krucijalne stvari o postavkama arhitekture samostana i samostanskih crkvi OFM Bosne Srebrene, a u okviru pripadajućeg prostornog okruženja i historijskog konteksta. Radom su svjesno zanemarene mnogobrojne sporedne ideje, te se rad koncentriše samo na arhitekturu, naglašavajući distancu od mogućih pogrešnih interpretacija političkih, nacionalističkih i religijskih odnosa, uzrokovanih često napetom atmosferom između različitih religija, nacionalnosti i manjina u Bosni.

Primjenjeni metodi istraživanja uključuju ustaljene modele ispitivanja istorije arhitekture: prevashodno terenski rad, istraživanje arhiva i biblioteka, komparativnu analizu, intervju s uključenim osobama, i sistematsku evaluaciju prikupljenih podataka.

Ključne riječi: arhitektura, monasticizam, franjevci, OFM, Bosna Srebrena, Bosna Argentina

ACKNOWLEDGEMENTS

I would like to express my greatest appreciation to my dear professor and mentor, Ao. Univ. Prof. Dr. phil. Sabine Plakolm for everything she has done to help me produce and improve not only this dissertation, but also approach towards the methodology, research and understanding the fundamentals of history of architecture, in general. After completing master's degree under the mentorship of professor Plakolm, it did not take long before I have decided to undertake the next step. Without any false courtesy, it was a great honour and pleasure to have the opportunity to work with and learn from professor Plakolm.

Furthermore, I would like to thank to Ao. Univ. Prof. Dipl.-Ing. Dr.techn. Caroline Jäger-Klein. Professor Jäger-Klein gave decisively important support and corrective measures for improvement of this dissertation. Just like with my master's thesis, professor Jäger-Klein invested much time and patience, pointing out both structural and contextual places within which the corrections and improvements should be made. Moreover, professor Jäger-Klein generously organized external help for the research and fieldwork in remote sites in Kosovo. Thanks!

Besides my teachers, I would like to thank to people, in majority belonging to monastic and secular clerical circles, who made strong efforts and provided me with their personal help and assistance, archive documents, valuable information, further contacts, guidelines, etc. Nevertheless, first I would like to thank and express my appreciation to my dear friend Mr. Igor Maglov who gave outstandingly strong support from the very beginning of the work, forming the target and the extent of the topic and later during the research and actions on the fieldwork. Second, I would especially like to thank to the Provincial Superior of OFM Bosna Argentina, Friar Lovro Gavran, who made possible the work and activities in the Province and in its institutions. Furthermore, I would like to thank to guardians, parishioners, other friars, priests and their assistants, both clerical and secular, from each of the visited convents for providing the information, allowing high quality work and research, as well as offering the accommodation and nice stay in the convents during the work:

Convent of Exaltation of the Holy Cross and the Sanctuary of Saint Nikola Tavelić, Kovačići, Sarajevo – Guardian, Friar Jozo Marinčić

Convent and Church of Saint Paul, Nedžarići, Sarajevo – Guardian, Friar Dr. Mile Babić, Friar Dr. Marko Karamatić

Convent of Saint Anthony of Padua, Bistrik, Sarajevo – Guardian, Friar Dr. Ivan Šarčević, Friar Dr. Petar Perica Vidić

Convent of Saint Anthony of Padua, Belgrade – Guardian, Friar Benedikt Vujica, Friar Ilija Alandžak

Convent of Saint Anthony of Padua, Dubrave – Guardian, Friar Marko Antić, Friar Dr. Mirko Jozić, Friar Ivo Bošnjak, Friar Tihomir Sadrić

Convent of Saint Peter and Paul, Đakovica – Guardian, Friar Nuhi Kajtazi

Convent of the Holy Spirit, Fojnica – Guardian, Friar Nikica Vujica

Convent of Saint Peter and Paul, Gorica – Guardian, Friar Miroslav Ištuk, Friar Dr. Miroslav Vrgoč

Convent of Saint Francis of Assisi, Guča Gora – Guardian, Friar Drago Pranješ - Čarli

Convent of Saint Luke the Evangelist, Jajce – Guardian, Friar Zoran Mandić, Friar Ivanko Vuk

Convent of Saint John the Baptist, Kraljeva Sutjeska – Guardian, Friar Zoran Jaković, Friar Dr. Stjepan Duvnjak

Convent of Saint Catherine, Kreševo – Friar Miro Rajič

Convent of the Holy Trinity, Petrićevac – Guardian, Friar Ivo Orlovac, Friar Dr. Velimir Blažević, Friar Miroslav Kljajić

Convent of Saint Marc, Plehan – Guardian, Friar Ilija Kovačević, Friar Mirko Filipović

Convent of the Assumption of Mary, Rama-Ščit – Guardian, Friar Tomislav Brković

Convent of Saint Elias, Sesevetska Sopnica – Guardian, Friar Božo Lujčić, Friar Zdravko Dadić

Convent of the Assumption of Mary, Tolisa – Guardian, Friar Marijan Živković

Convent of Saint Peter and Paul, Tuzla – Guardian, Friar Mario Divković

Convent of Saint Bonaventure, Visoko – Guardian, Friar Josip Ikić, Friar Franjo Radman

I would like to thank to a number of people who also gave priceless help during the research, among which are: Friar Marijan Karaula, the Provincial Vicar and Provincial Archive Manager; Reverend Marko Zubak, the rector of the Theological Seminary of Archdiocese of Vrhbosna; father Dragan Šučur, Orthodox priest from Banja Luka; Mrs Ružica Barišić, librarian and archivist in the Franciscan Museum and Gallery Gorica Livno; Reverend Davor Klečina, Banja Luka; Reverend Dr. Petar Vrankić, University Augsburg; architect Radivoje Rajko Mandić, Sarajevo; architect Srećko Kreitmayer, Studio Kreitmayer, Ljubljana; architect Verona Ymeri Hoxha, Priština; architect Visar Haxhibeqiri, Đakovica; architect Mr. Sci. Dubravko Bačić, University Zagreb; Dr. Zlata Živaković Kerže, Osijek; Mr Igor Andrijević, Kakanj; journalist Mr. Darko Rubčić, FMC Svjetlo riječi, Sarajevo; Mr. Pero Matkić, working associate of Friar Marijan Živković, Tolisa; Mr Miran Križanac, working associate of Friar Zoran Mandić, Jajce; Msgr. Ante Meštrović, Prebendery and Rector of the Cathedral of Sacred Heart, Sarajevo and Manager of the Archive of Archdiocese of Vrbosna, Sarajevo; Dr. Christoph Tepperberg, Austrian State Archives, Vienna. Moreover, without exception, I would like to thank to others who helped, and have not been unintentionally mentioned here.

I would like to give special gratitude to my dear friends, language experts, who did extensive and decisively important work on proofreading, grammar corrections, translations, and language miscellaneous: Mrs Dr. Bojana Carić, Miss Mr. Sci. Jelena Ljubojević, Miss DI Carmin Ansari, Miss DI Neda Krčić, Mrs Jelena Malinović Pančić, Mr Mr. Sci. Bojan Radević, and Mr Igor Maglov.

Last but not the least, I would particularly like to thank to all other pleasant people who offered me help and gave a hand during the years of research and work on this dissertation. Besides them, I would like to thank to all people that I met during the work, and reached very nice contacts, improving myself and the work even more, setting it on a higher level.

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Domestic Alphabet in Latin script	Sound	Pronunciation Example
A a	/a/	a as in car
B b	/b/	b as in bat
C c	/ts/	c as in cats
Č č	/tʃ/	č as in chalk
Ć ć	/tɕ/	ć as in church
D d	/d/	d as in dig
Dž dž	/dʒ/	dž as in gin
Đ đ	/dʒ/	đ as in jack
E e	/ɛ/	e as in let
F f	/f/	f as in fit
G g	/g/	g as in game
H h	/x/	h as in heaven
I i	/i/	i as in east
J j	/j/	j as in year
K k	/k/	k as in cut
L l	/l/	l as in love
Lj lj	/ʎ/	lj as in million
M m	/m/	m as in mice
N n	/n/	n as in nice
Nj nj	/ɲ/	nj as in onion
O o	/ɔ/	o as in autumn
P p	/p/	p as in pick
R r	/r/	r as in Fritz
S s	/s/	s as in sound
Š š	/ʃ/	š as in shut
T t	/t/	t as in time
U u	/u/	u as in shoot
V v	/v/	v as in verb
Z z	/z/	z as in zero
Ž ž	/ʒ/	ž as in pleasure

Table 1 Domestic alphabet with Latin script and corresponding pronunciation in English

FOREWORD

The topic of this PhD dissertation, *The Franciscan architecture in OFM Bosna Argentina in the XIX and XX century*, is developed from part of previous author's research works, prevalently concerning the history of the architecture in Bosnia and Herzegovina during the rule of Austro-Hungarian Empire in Bosnia and Herzegovina (1878-1918), and the development of Catholic sacred buildings in Bosnia, in general. Another trigger that partly led to the definition of the topic outline is the author's master's thesis, which comprised the architecture and the urban development in Banja Luka during the Austro-Hungarian rule in Bosnia and Herzegovina between 1878 and 1918. One of the conclusions reached there concerned the need for the architectural and historical review of the Catholic sacred buildings in Bosnia, which are often neglected and downgraded, mainly due to the specific social and political situation in the country. Furthermore, certain personal wishes on documentation and the evaluation of the representative Franciscan architecture in Bosnia contributed to the final shape and the predefined goals of the work.

The discussion on a detailed definition of the dissertation is provided in the *INTRODUCTION*, resolving the main questions about the work and expected results. Beyond that formal outline of the work, there was the wish to present the comprehensive image of the architecture of the convents and convent churches in Bosnia. The outstanding quality of the architectural production of the Franciscan Province OFM Bosna Argentina, one of the oldest sacred organizations in the Balkans, is often recognized only formally, without any detailed review of its historical qualities in the context of the contemporary architecture in Bosnia, and Europe, as well.

The discernible lack of official and published documentation about this large amount of building heritage, concentrated on rather small area in the European framework, is the one of the fundamental guidelines that steered the direction of this dissertation. Outline settings of the work were led by further research about the details, the architects, and the historical events that were directly linked to the milestones in the history of architectural production in the Province.

It is important to stress out that this work does not have intentions to point out any of the historical events in the context of relationships between present national, religious, and social groups, but to link them to key moments in the historical timeline of the architectural production in this Franciscan Province. The extensive timeline of the Province's existence certainly required an extensive historical overview of the major events, without the wish to underestimate some of them, which are not mentioned here, for the sake of concentrating on the topic itself. The same counts for persons and their roles in the history of the Province.

The first topic draft included the overall architectural production of the Bosnian Franciscans, which soon resulted in enormously huge volume of the buildings, churches, convents, parish houses etc. overcoming the usual outlines of this kind of research. Therefore, the final timeline and spatial outline are the result of the compromise, between the form of the work, the quality of the research, and the expected range of the results.

Official approval for visiting all convents and belonging churches, provincial archives and libraries, etc., was issued in June of 2013, by the Provincial Superior of OFM Bosna Argentina, Friar Lovro Gavran.

INTRODUCTION

TOPIC BACKGROUND

The dissertation *The Franciscan architecture in OFM Bosna Argentina in the XIX and XX century* deals with the architecture of the convents and convent churches in the Franciscan Province of the Assumption of the Holy Cross OFM Bosna Srebrena. The dissertation framework comprises two highlighting layers. First layer corresponds to subjective appreciation, that basically triggered the first drafts of the topic and led to the final outline of the research – it essentially concerns the fundamental idea to gather, process, present, review, and evaluate the architectural production of the Franciscan Province of Bosna Srebrena (also Bosna Argentina; officially in Latin: *Provincia OFM Exaltationis S. Crucis - Bosna Argentina*). This is not a usual theoretical work, at least not in its greater part, supposed to, for example, confirm or disapprove the raising questions in a certain scientific field. On contrary, this dissertation is supposed to be devoted to thorough documentation, presentation, and evaluation of the important field of sacred architecture in Bosnia, and to examine its true values in local and European context.

The initial idea of researching the overall architecture of the Bosnian Franciscans in the very beginning shown the quality of the comprehensive research, but soon projected to lose itself in a large number of parish churches and houses, local chapels, and convents with belonging churches, as the very peaks of the architecture in the Province. Nevertheless, some architecturally valuable parish churches and parish ensembles were, or still are being, built as individual sites in the Province, rather than along with the convent sites. That is why it is important to explain that the choice of the convents and belonging churches in the Province is only the formal filter for defining the outline of this work. Some further research, which is expected to be one of the recommendations for future work could, however include the “second” layer of the architectural production in the Province. It should lead to the ultimate and in-depth view on the qualities and outstanding values of vast extent of architecture in OFM Bosna Argentina.

The tumbling stream of historical events left the diocesan and Franciscan architecture as the predominant ecclesiastical factors, which are forming the image of Catholic architecture in Bosnia and Herzegovina. The Franciscans hold two provinces in the country: beside Bosna Argentina, the other actually became independent from it in 1843. It covers Herzegovina and is devoted to the Assumption of the Blessed Virgin Mary. Truth to be said, it is now complicated to separate the Bosnia from Herzegovina, but the complexity of the situation between these two parts of the country overreaches the level of available space for the depiction, and yet is in a certain manner self-explanatory when presented historical facts are taken into account.

In terms of historically based strength of the Bosnian Franciscans in comparison to Diocesan hierarchy in Bosnia, it is clear from the very beginning that the Franciscans are almost 600 years ahead of Diocesan structure, which was founded just after the arrival of the Austro-Hungarian authorities in 1878. It stands the same for the architecture, too. Besides that, if number of parishes, clerical members, and the space covered are taken into account, the Franciscan prevalence is remarkably large.

EXTENT AND SCOPE

As it will be presented in the historical overview in *Chapter 2 - THE FRANCISCANS*, section 2.3 *THE FRANCISCANS IN BOSNIA*, the timeline that is covered with the uninterrupted existence of the Province is set back to the XIV century, and defines the time span of the dissertation. In addition to that, during the period, many convents lost their canonical status, or were lost, meaning demolished or burnt down, so that their currently corresponding location is not known today. According to inexact historical data, at least 20 convents and belonging churches of the OFM Bosna Argentina were, during the centuries, demolished and therefore put aside in this research. Comprising all possible combinations with past and present sites, the work covers only existing official Franciscan convents with belonging churches in the territory of OFM Bosna Argentina. Although the historical overview of each of the sites covers their beginnings, the oldest architectural heritage preserved up until nowadays on the convents' sites is dated after 1850 – the period of great and important changes in the Ottoman Empire.

According to the aforementioned reasons and topics that led to the final definition of the work, and foreshadowed results, research officially covers the territory of the current establishment of OFM Bosna Argentina, with its belonging convents and convent churches. In the timeline, the work comprises officially recognized and documented era of the Province and its legal predecessors, with the architectural discussion concerning the period since mid-XIX century onwards.

The point that has to be stressed once more: the spatial volume comprised with the research is obviously the area covered with OFM Bosna Argentina. It does not cover whole Bosnia and Herzegovina, but the part that is usually named only Bosnia, without Herzegovina, which is in its south and south-east. Furthermore, there are three more remote locations, which hold the seats of the Franciscan convents: Zagreb in Croatia, Belgrade in Serbia, and Đakovica in Kosovo (according to UN resolution 1244). It is important to bear this in mind, in order to avoid misleading in conclusions and interpretation of facts.

HYPOTHESES

The formal definitions of the hypotheses are the second layer of this work. Beyond the most important task, regarding the comprehensive history of architecture of the most prominent projects in OFM Bosna Argentina, stands another important underlining discussion. It concerns several points, which often represent the unprecedented stories on architectural settings of the convents and convent churches belonging to OFM Bosna Argentina within the Bosnian establishment.

The hypotheses underline some of the culminating questions that even more reflect the importance of the research and help resolve some of the leading disputes. It is, however complicated to give knowledgeable hypotheses in form of usual terms when one takes the complicity of the topic into account. Therefore, the hypotheses are defined without omitting some of the, on the first sight, irrelevant factors in the research. In addition, the definitions are not strictly architectural, or so to say architecture-historical, but more in-depth oriented towards the proper understanding and unveiling the architecture of OFM Bosna Argentina.

The Franciscan convents and convent churches create the image of Catholic sacred architecture in Bosnia

This hypothesis examines the importance of the Franciscan presence in Bosnia for the contribution to the overall image of Catholic sacred architecture in Bosnia. Nevertheless, it is important to know the basics of sacred architecture in Bosnia, in order to display the correlations between each of the religious groups in Bosnia. Furthermore,

the difference between the secular - diocesan hierarchy in Bosnia and monastic orders has to be analysed, possibly leading to more conclusions on this topic. The majority of all leading facts that determine the importance of a certain group of buildings within one regional context are to be overviewed completing the discussion on this question.

There is continuity in the architectural expression of convents and convent churches in OFM Bosna Argentina

This hypothesis subjects the strength of the chain of historical events in the Province, and puts it into the counter-position to the similar order in the sequences of the architectural production. This also doubts the presence of relevant causes that led from the architectural features of one project to another. Besides that, it opens other questions, mainly regarding the physical links between each of the convents and the churches, and its treatment during the history. It is also the question of presence of general politics in the Provincial architecture.

The continuity will be examined on the given convents and belonging churches, especially in their design principles, artistic decoration, and approach towards the relationship between the clerics and religious adherents. That discussion is even more important in cases where parts of the complexes were rebuilt or reconstructed recently – where the relationship between two adjacent historical layers of architecture can be examined.

The convents and the convent churches are incoherent building ensembles

The Franciscan sites in Bosna Argentina are often presented as individually homogeneous building ensembles, and in addition to that, by default often given very same attention, in terms of their architectural values. This hypothesis questions a simple term of the relationship between different functional units, and their role during the history, for example the convent in favour of the church and vice versa. This question is the reasonable for examining the qualities of different layers of architecture existing on one site, with their roots often spanning through more than several decades.

Even though this question one could consider as a pure formality, and not the term to which the discussion should be raised, it is quite interesting to test the relations between the awareness that is given to the churches or the convents, or to test if the relations even existed, especially when a large time span has passed between the erection of different building parts. Often, it resulted in incoherent and loose links in quality of architecture between the church and the convent, or the parts of the convent buildings between each other.

The architecture of convents and convent churches in OFM Bosna Argentina has been under political influence

As for many topics regarding the clerical questions, some are taken for granted. One of them concerns the presence of political influence in the architecture of OFM Bosna Argentina. It is not for sure the shallow doubt, whether the politics directly was or still is, involved in the Province, or not. It is more the discussion on relationships between the ruling regimes and their possible reflections to the atmosphere in the Province. This topic could also examine the terms of possible influence, like earlier set design guidelines, involvement of the “regime” architects, politics in conflicted situations etc.

This hypothesis is not supposed to give political discussion; just to verify if any ruling party, whether one of the Royal Courts, foreign authorities, or domestic ruling regime, had any kind of possibility to influence the architecture in the Province, directly or indirectly.

LITERATURE REVIEW: MATERIALS AND RELATED WORK

The initial steps on the work, taken even before the shaping of the topic outline, included pre-research in order to identify the possible range of the work, already existing relevant works, as well as potentially available documents and archive collections.

The first phase of data collection soon followed: not only in clerical institutions, like the Provincial Headquarters, convents, and Archdiocesan Archive in Sarajevo, but also in national and private archives of different institutions, like the National Archive of Bosnia and Herzegovina in Sarajevo, National Archive of Republic of Srpska, National Archive of Austria and University libraries in Bosnia, Croatia, Slovenia, and Austria; and architects like Radivoje Mandić and Srećko Kreitmayer. Interviews with persons involved in the Province were part of the research, among which some were highly important like Friars dr Velimir Blažević, dr Marko Karamatić, Dr. Mirko Jozić, Dr. Mile Babić, Dr. Ivan Šarčević, Friar Dr. Petar Perica Vidić, Dr. Miroslav Vrgoč, Ivo Orlovac, Tomislav Brković, Zdravko Dadić Nikica Vujica, Drago Pranješ, or Ilija Kovačević. Parallel to this, several visits to each of the researched convent sites was done and important part of the visual inspection, immediate data collection, and on-site research was undertaken, filling some of the gaps remained after the initial visits to the aforementioned archives – more thoroughly visible in aforementioned paragraphs and in the *BIBLIOGRAPHY*.

The research for data sources for common historical facts, history of the mendicant orders, the Franciscans and their architecture, as well as all other background stories, was done predominately in the university libraries of Vienna University of Technology, University of Vienna, Vienna University of Economics and Business, University of Banja Luka, and in Austrian National Library.

Afterwards, the processing of all written and reported data was done, and prepared for analysis and use in the work. Analysis and evaluation of each of the convent sites in the Province followed this, and later constantly updated with findings that are more recent and newly found documents. The evaluation of the architecture prepared the ground for the discussion and some further research, as it was expected and obvious in terms of the extent of the work.

Used literature comprises more than 320 different entries, including books, conference papers, research papers, magazine articles, archive documents and collections, web publications, and unpublished works, retrieved prevalently from aforementioned libraries, archives, and institutions.

The books that were used as the source of the written information are varying from the XIX-century releases to the contemporary publications, or even some early Modern age handwriting and manuscripts – always containing the relevant information on the topic and the research. Not every book holds the data about the Province only, but sometimes about a specific convent, architect, event, or other important historical fact for the research. Some of the books should be outlined, as a mean of the recommended source of large volume of useful data and information. In the first line those are for sure *Franjevačka Provincija Bosna Srebrena: Šematizam* done by Marko Karamatić, published by The Provincial Headquarters in Sarajevo in 1991, and *Blago franjevačkih samostana Bosne i Hercegovine: povijest, kultura, umjetnost, turizam, prirodne znamenitosti* by Marko Karamtić, Andrija Nikić, Matko Njavro, and Milena Studen, published by Privredni vijesnik, Zagreb in 1990, giving the entry data on each of the sites and their historical and current status. These are also the leading sources for the basic research, as they hold information on some common data. The major number of convents was processed in individual books, which can be easily detected by keywords. The common discussion, historical discourse, and some general data are retrieved from a number of other books, out of which Petar Vrankić's *Religion und Politik in Bosnien und der Herzegovina (1878-1918)*, published by F. Schöningh, Paderborn in 1998, Ivan Stražemanec's *Povijest franjevačke provincije Bosne Srebrne =: Expositio Provinciae Bosne Argentianae*,

published by Matica hrvatska, Zagreb in 1993, and Ibrahim Krzović's *Arhitektura Bosne i Hercegovine, 1878-1918*, published by Artistic Gallery of Bosnia and Herzegovina, Sarajevo in 1989, should be outlined.

The most important book that comprises the general history of Western European monasticism and its architectural qualities, used in this work is written by Wolfgang Braunfels, *Abendländische Klosterbaukunst*, published by DuMont, Köln in 1985. The highlights in the field of history of architecture, both common and sacred are certainly given in books written by Wolfgang J. Stock and Klaus Kinold *Architekturführer: Christliche Sakralbauten in Europa seit 1950 = Architectural Guide: Christian Sacred Buildings in Europe since 1950*, published by Prestel, Munich in 2004, Wolfgang J. Stock, Albert Gerhards, Horst Schwebel and Klaus Kinold *Europäischer Kirchenbau: 1900-1950: Aufbruch Zur Moderne*, published by Prestel, Munich in 2006, Rudolf Stegers and Dorothea Baumann *Entwurfsatlas Sakralbau*, published by Birkhäuser, Basel in 2008, Spiro Kostof and Greg Castillo *A History of Architecture: Settings and Rituals*, published by Oxford University Press, New York in 1995, and Banister F. Fletcher *A History of Architecture on the Comparative Method for the Student, Craftsman, and Amateur*, published by Batsford, London in 1905. Other than these, books contain nothing less valid and valuable information than the aforementioned references; it is just a question of density of useful and straightforward information for the concerned research.

Conference papers, research papers and magazine articles are the corpus of more detailed information on some specific topic, as the nature of these works suggests. Luckily, some of the friars who are currently active and once were involved in important situations in the Province, were also active in the writing and publishing works of such volume. By publishing date, these papers are older no more than 50 years, and often were published for the occasion of important anniversaries in the Province or specific convent, and in some cases for leading magazines in the field of the work. It is quite complicated to outline the most important, as each holds very valuable information, nevertheless some of those hold original and elsewhere unavailable data: Barun Anđelko. "Franjevci na području sjeverozapadne Bosne do osnutka samostana," published in the conference *Franjevački samostan i župa Petrićevac - Banja Luka* held in Banja Luka in 2006; Damljanović T. "Dva hrama za dve konfesije - traganje za moderno-vizantijskim," published in Serbian magazine *Nasleđe* in 2005; Gavranović Berislav "Povijest franjevačkog samostana Petrićevac i franjevačkih župa u Bosanskoj Krajini," published in the provincial magazine *Dobri pastir*, Sarajevo in 1959; Klaić Vjekoslav "Građa za topografiju i historiju Hlivanjske županije i grada Hlivna," published by *Vjesnik Arheološkog muzeja*, the magazine of the Museum of Archaeology, Zagreb in 1928, or Markušić Josip "Prilog o crkvenoj umjetnosti," published in *Dobri pastir*, Sarajevo in 1957. In addition, one paper done by foreign author has to be mentioned. It concerns the monasticism and the Franciscan architecture in the world and is written by Art History professor at Duke University, Caroline Bruzelius "The architecture of the mendicant orders in the middle ages: An overview of recent literature," published in *Perspective: la revue de l'INHA* in 2012.

Archive documents and collections represent the most valuable and in the most cases, until now, not officially released documents. The collections include all the convents, as well the main Provincial Archive, and personal archives of involved institutions, architects, and legal authorities. The most valuable archive documentation is held in the oldest convents: Fojnica, Kraljeva Sutjeska, and Kreševo, as well as in Gorica, Petrićevac, Tolisa, and Bistrik. Convents in Tolisa and Gorica hold many documents with personal correspondence, once belonging to important friars. In major number of references, those are the original projects, detailed drawings, and figure sheets for specific sites. Besides those, the data about many other documents remain unavailable, prevalently due to the complicity in reaching the opportunity to retrieve personal documents from, for an instance, architects Zlatko Ugljen and Ivan Štraus, who have produced the most

in the contemporary era in the Province. Some other architects, like Srećko Kreitmayer and Radivoje Mandić, were however, available for cooperation.

As it is expected in the real-world works, where complete legal systems are based on the virtual networks and cloud-based technologies, some of the used information was retrieved from the Internet. It is, however important to mention that non-institutional websites, personal writings, blog-posts, forum discussions, and other less professional sources are entirely omitted from the work. Speaking of nature of the content, those are prevalently some common images and well-known data, once more exercised and tested by referred authors of the sites: the official website of the OFM Bosna Argentina, the official sites of the convents, as well as sites dedicated to a certain historical research project, historical event, building, or the architect. However, some of the papers and books that are used as a source of original information are published online, like for an example: Jean Sorabella "Monasticism in Western Medieval Europe," published in *Heilbrunn Timeline of Art History*, New York, The Metropolitan Museum of Art in 2000, and Noel Muscat "History of the Franciscan Movement..." Volume 1 and 2, published by Washington Theological Union, Washington DC in 2008.

As far as the formal questions are concerned, all used and cited data are correctly referred according to the 7th revision of MLA standard. The individually possessed data, by specific a Friar, architect, institution, etc., like personal documents, images, or projects, are also correctly mentioned and used with consent and permission of the holder. Moreover, other sources, not publicly available, are also used with prior consent of the holder. Publicly available books and papers are used within the academic rules, and wherever possible cross-referenced and double-checked in order to maintain the quality and consistency of given data.

1.

OVERVIEW OF GENERAL HISTORICAL EVENTS ON THE TERRITORY OF BOSNIA AND HERZEGOVINA

Chapter 1 introduces the underlining historical events on the territory of Bosnia and Herzegovina, in order to present properly a colourful background in which the Franciscans commenced and developed their activities. As noted, it does not put the Franciscans in focus, but Bosnia in general: common historical discourse about the most important events that followed the first known stages of inhabitation in Bosnia. In order to understand clearly the position of the Franciscans in Bosnia, and the surroundings, it is important to embrace general ideas of politics, religion, wars, social movements etc.

This chapter does not introduce any original data – only a modest selection of already published books, articles, and papers containing the most interesting and turning points – milestones in the historical timeline on the crossroads of the East and West – Bosnia. Therefore, no discussions are opened within this short overview, nor any of the facts should be the question of analysis, just an opportunity for introduction.

1.1. PREHISTORY

The material traces of Palaeolithic in Bosnia are characterized by the oldest Palaeolithic monument in southeastern Europe, the engravings in Badanj Cave near Stolac in Herzegovina. A magnificent one is *Horse attacked by arrows*, preserved in fragments and dated around 14-12.000 BC.

During the time when Neolithic cultures were appearing in Bosnia and Herzegovina, there existed fascinating mixtures of the Mediterranean and Pannonian cultures. Herzegovina was under the influence of impresso ceramics from the western Mediterranean, as seen in *Green Cave* near Mostar, *Čairi* near Stolac, *Lisičići* near Konjic and *Peć Mlini* near Grude. People then lived in caves or simple settlements on hilltops. On the upper mainstream of the Bosna River and in the northeastern parts of Bosnia, people lived in wooden houses built by the river. In this culture, influences from Adriatic cultures in the south and the *Starčević culture* in the northeast can be seen. Original expressions of this culture are ceramic pots on four legs, called *riton*. These can be found in the *Danilo culture* on the Croatian coast. Due to these objects, *Kakanj culture* is considered a part of the wide circle of Neolithic populations that followed a cult of life force - from northern Italy, Dalmatia, and Epirus to the Aegean. The *Butmir culture* near Sarajevo is distinctive, with fine glazed ceramics and miscellaneous geometrical decorations. Figures from Butmir are unique sculptures modelled by hand; heads are almost like portraits with emphasized parts of the body. ("Bosnia and Herzegovina")

Bronze Age settlements in Herzegovina were built like citadels (natively named *gradina*), and in Bosnia there were necropolises with stone tumuli. During this time, bronze arms, decorated plates, flat necklaces, and fibulas were ornamented with a specific geometrical style of engraved ornament.

The earliest Neolithic population became known in the Ancient times as the Illyrians. Celtic migrations in the IV century BC were further notable. Concrete historical evidence for this period is scarce, but overall it appears that the region was populated by a number of different tribes speaking distinct languages. Conflict between the Illyrians and Romans started in 229 BC, but Rome did not complete its annexation of the region until AD 9.

“It was precisely in what is now Bosnia and Herzegovina that Rome fought one of the most difficult battles in its history since the Punic Wars, as described by the Roman historian Suetonius.” This was the Roman campaign against the revolt of indigenous communities from Illyricum, known in history as the Great Illyrian Revolt, and as the Pannonian revolt, or *Bellum Batonianum* lat, the latter named after two leaders of the rebellious Illyrian communities, Bato of the Daesitiates, and Bato of the Breuci. (Tacitus and Miller, 2002)

The Great Illyrian revolt was an uprising of Illyrians against the Romans, more specifically a revolt against Tiberius’ attempt to recruit them for his war against the Germans. The Illyrians put up a fierce resistance to the most powerful army at the time for four years (AD 6 to AD 9), but they were ultimately subdued by Rome in AD 9.



Figure 1 Illyrian countries on the western Balkan Peninsula after Roman conquest (Malinović 2014a, 29)

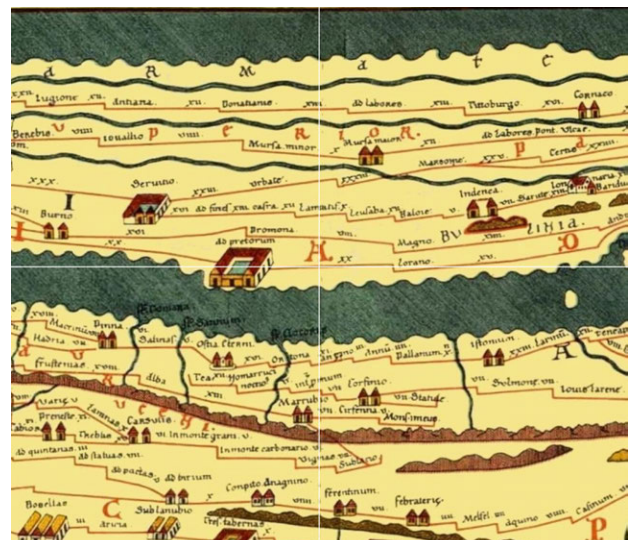


Figure 2 Tabula Peutingeriana, part of segment VI (“Tabula Peutingeriana”)

The last Illyrian stronghold, of which their defence won the admiration of Roman historians, is said to have been Arduba. (Stipčević, 1974) Bato of Daesitiates was captured and sent to Italy. It is alleged that when Tiberius asked Bato of the Daesitiates why they had rebelled, Bato was reputed to have answered: “*You Romans are to blame for this; for you send as guardians of your flocks, not dogs or shepherds, but wolves.*” Bato spent the rest of his life imprisoned in the Italian town of Ravenna. (Smith, 1849)

In the Roman period, Latin-speaking settlers from the entire Roman Empire settled among the Illyrians, and Roman soldiers were called upon to retire in the region. (Noel)

The land was originally part of the Illyria up until the Roman occupation. Complying with the split of the Roman Empire between 337 and 395 AD, Dalmatia, and Pannonia became parts of the Western Roman Empire. Some claim that the region was conquered by the Ostrogoths in 455 AD. It subsequently changed rulers between the Alans and the Huns. By the VI century, Emperor Justinian had reconquered the area for the Byzantine Empire. The Illyrians were conquered by the Avars in the VI century.

However, the Illyrians did not entirely vanish from Bosnia and Herzegovina with the arrival of new cultures. A large part of the remaining Illyrian culture blended together with those of new settlers, some of it is believed to have been adopted by the latter, and some survived up to date, such as architectural remains, certain customs and traditions, place names etc. ("Bosnia and Herzegovina")

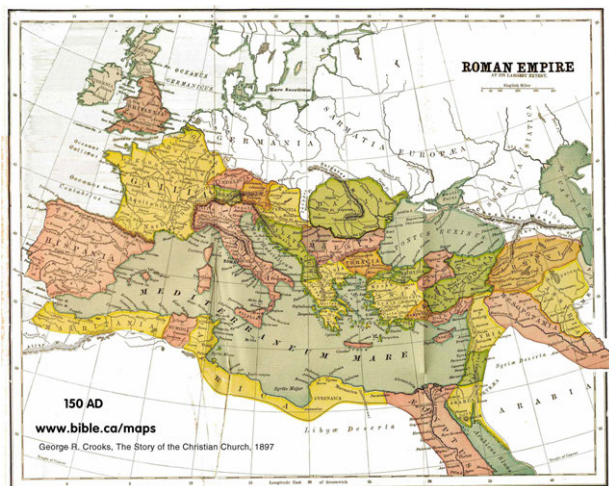


Figure 3 Roman Empire in 150 AD ("PCL Map Collection")

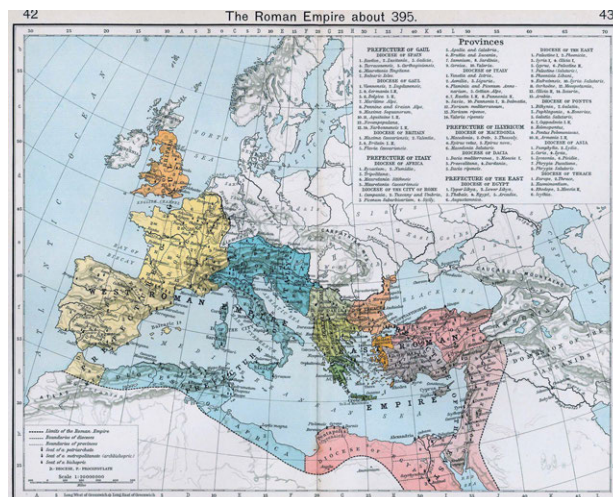


Figure 4 Roman Empire in 395 AD ("PCL Map Collection")

1.2. MIDDLE AGES

The Slavs, a migratory people from southeastern Europe, were allied by the Eurasian Avars in the VI century, and together they broke into the Eastern Roman Empire in the VI and VII century, settling in what is now Bosnia and Herzegovina and the surrounding lands. More South Slavs came in the second wave and, according to some scholars, were invited by the Emperor Heraclius to push the Avars from Dalmatia. (Noel)

Very little is known about the period between years of 700 and 1000. The Slavs, who had originated in areas spanning modern-day southern Poland together with Avars, invaded the Byzantine Empire starting in the VI century, settling in lands southern of the Sava River to Adriatic Sea, including Bosnia, and the Hum, which is later known as Herzegovina. ("The Slavs")

In the early Middle Ages, the earliest preserved mention of the name Bosnia comes from the book *De Administrando Imperio*, which, in Chapter 31 mentions the "small country" (*χωριον gre.*) of "Bosona" (*Boawva gre.*), located around the river Bosna in the modern-day fields of Sarajevo and Visoko. (Ćorović 1935, 10-3) The area is believed to have been previously inhabited by the Illyrian tribe of the Daesitiates.

The Chronicle of the Priest of Duklja, dating probably from the late XII century, also names Bosnia as a rath-



Figure 5 Synthesis map of Bosnia in the Middle Ages ("Bosnia Maps")

er larger region, referencing an earlier source from the year of 753 - the *De Regno Sclavorum* – Of the Realm of Slavs.

The Romanised population of Roman Bosnia, after the arrival of the Slavs and massacres done by the Avars, began to be represented mostly by shepherds in the mountains called Vlasi (Vlachs). However, they existed in huge numbers in Bosnia and Herzegovina until the XIV century, according to scholar Marko Veo.

EARLY SLAVIC ERA

Modern knowledge of Bosnia in the western Balkans during the Dark Ages of Medieval is inconsistent. The invasions of the Avars and Slavs from the VI through IX century, bringing Slavic languages, both probably gave way to feudalism only with the might by the Frankish penetrating into the region in the late IX century. It was close to this time that the Bosnians were Christianized. Bosnia, fitting to its geographic position and terrain, was probably one of the last areas to undergo this process, which presumably originated from the urban centres along the Dalmatian coast. (Noel)

Term Bosnia would later extend to cover most of what is today Bosnia and Herzegovina. The Byzantines restored control over Bosnia at the end of the X century, but not for long, as it was soon taken by Emperor Samuel of Bulgaria. In 1019, the Byzantine Emperor Basil II, after the defeat of Samuil, Bosnia had to acknowledge Byzantine sovereignty. During the middle of the XI century, the Byzantine Empire's influence had been changed with the influence of Petar Krešimir IV of Croatia but with his death in 1074, Croatian control of the Bosnian region had failed. Grand Prince Mihailo I Vojislavljević from Duklja was ordained King by Pope Gregory VII in 1077. (Ćorović 2011)

Mihailo's son Constantin Bodin conquered Bosnia in 1082, and placed Stephen, one of his courtiers, as Prince. After King Bodin's death in 1101, discords erupted, and by the end of the XII century, Bosnia found itself completely detached from Serbia. Some attempts to reunite Bosnia and Serbia were made, especially by King Kočopar (1102–1103) of Duklja who forged an alliance with Bosnia against Raška and Zahumlje, but utterly failed with his death. (Ćorović 2011)

After Croatia entered an individual union with the Hungarian kingdom in 1102, most of Bosnia became vassal to Hungary as well. Since 1137, King Bela II of Hungary has claimed the Duchy of Rama – a region of northern Herzegovina. His title included *rex Ramae lat.* since the Council of Ostrogon 1138, likely referring



Figure 6 Bosnia in the Middle Ages spanning the Banate of Bosnia and the succeeding Kingdom of Bosnia ("Bosnia and Herzegovina")

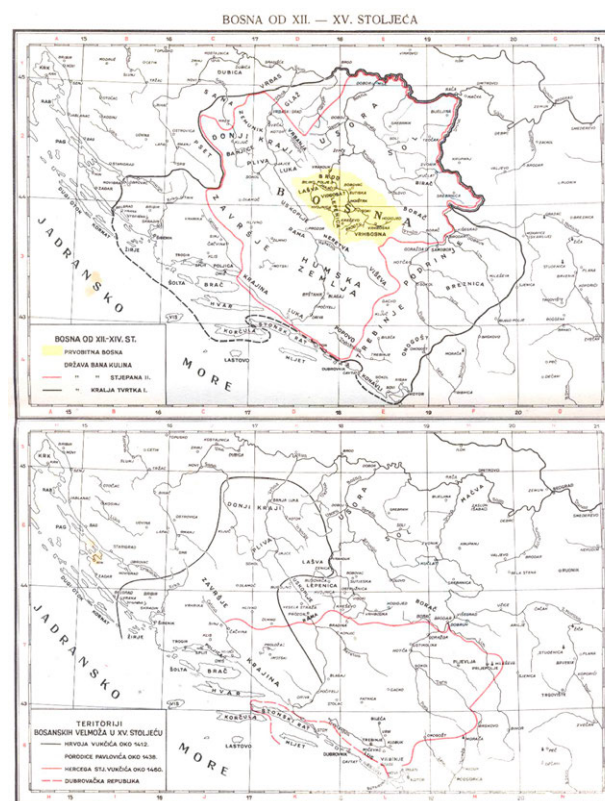


Figure 7 Bosnia in period between XII and XV century ("Bosnia Maps")

to all of Bosnia. However, by the 1160s, the Byzantine Emperor Manuel I Comnenus defeated Hungary and restored Bosnia to the Eastern Roman Empire for a time.

BANATE OF BOSNIA

With Croatia acquired by the Hungarian Kingdom, and the Serbian state in a period of stagnation, control over Bosnia was subsequently contested between the Kingdom of Hungary and the Byzantine Empire. By the year of 1154, Hungary appointed Ban Borić from the noble house of Berislavići Grabarski as the Bosnia's first own ruler and Viceroy. Borić was the direct ancestor of all subsequent rulers of Bosnia. (Karbić) Under the pressure from the Byzantine, a succeeding King of Hungary appointed Kulin, founder of the House of Kulinčić, as a Ban to rule Bosnia under the eastern vassalage. However, this vassalage was largely nominal.

The second Bosnian ruler, Ban Kulin, allegedly presided over nearly three decades of peace and stability during which he strengthened the country's economy through treaties with Dubrovnik and Venice. His rule also marked the beginning of a controversy with the Bosnian Church, an indigenous Christian fraction, considered heretical by both the Roman Catholic and Eastern Orthodox churches. In response to Hungarian attempts to use church politics relating to the question as a way to reclaim sovereignty over Bosnia, Kulin held a council of local church leaders to renounce the heresy in 1203. Despite this, Hungarian ambitions remained unchanged long after Kulin's death in 1204, waning only after an unsuccessful invasion in 1254.

KINGDOM OF BOSNIA

Bosnian history from the mid-XIII until the early XIV century saw an occasional power struggle between the Šubić and Kotromanić families. This conflict ended in 1322, when Stephan II Kotromanić became ban. By the time of his death in 1353, he had succeeded in annexing territories to the north and west, as well as Zahumlje and parts of Dalmatia. He was succeeded by his nephew Tvrtko I who, following a prolonged struggle with nobility and inter-family conflict, gained full control of the country in 1367. Under Tvrtko, Bosnia grew in both size and power, finally turning into an independent kingdom in 1377. Following his death in 1391, however, Bosnia fell into a long period of decline.

The Ottoman Empire had already commenced its conquest of Europe and posed a major threat to the



Figure 8 Kingdom of Bosnia: Flag ("Bosnia and Herzegovina")



Figure 9 Ottoman Empire advance in period 1481-1683 ("PCL Map Collection")

Balkans throughout the first half of the XV century. For an instance, great Battle of Kosovo, in which Serbia's ultimate defeat was foreshadowed, took place in 1389. Finally, after decades of political and social instability, the Ottomans captured and executed the King Stephen Tomašević of Bosnia in 1463, while resistance remained active and ardent for a few more decades to the north and to the west under the command of the Berislavići. Southern regions of Bosnia, nowadays known as "Herzegovina" followed in 1483, with a Hungarian-backed reinstated "Bosnian Kingdom" being the latest to succumb in 1527. ("Bosnia and Herzegovina")



Figure 10 Position of Bosnia in Hungarian Empire, shortly before Ottoman conquests (Papp-Váry 43-4)

1.3. OTTOMAN ERA (1463-1878)

The Ottoman conquest of Bosnia marked a new era in the country's history and introduced tremendous changes in the political and cultural landscape of the region. Although the kingdom had been crushed and its high nobility executed, the Ottomans nonetheless allowed for the preservation of Bosnia's identity by incorporating it as an integral province of the Ottoman Empire with its historical name and territorial integrity. Within this *sanjak tur.* - *sandžak*, later *vilayet tur.* of Bosnia, the Ottomans introduced a number of key changes in the territory's socio-political administration; including a new landholding system, a reorganization of administrative units, and a complex system of social differentiation by class and religious affiliation. (Noel)

Four centuries of Ottoman rule had a drastic impact on Bosnia's population formation, which changed several times because of the empire's conquests, frequent wars with European supremacies, migrations, and epidemics. (Noel) A native Slavic-speaking Muslim community emerged and eventually became the largest ethno-religious group (Noel 71), while a significant number of Sephardi Jews arrived following their expulsion from Spain in the late XV century. The Bosnian Christian communities also experienced major changes. The Bosnian Franciscans, and the Catholic



Figure 11 Political map of Europe around 1560 ("PCL Map Collection")

population as a whole, were officially protected by official imperial decree - firman, which is about to be later thoroughly depicted, regardless of the fact that on the ground these guarantees were often disregarded and their numbers dwindled. The Orthodox community in Bosnia, initially confined to Herzegovina and southeastern Bosnia, spread throughout the country during this period and went on to experience relative prosperity until the XIX century. Meanwhile, native schismatic Bosnian Church disappeared altogether. (Noel)

As the Ottoman Empire thrived and expanded into Central Europe, Bosnia was relieved of the pressures of being a frontier province and experienced a prolonged period of general welfare and prosperity. A number of cities, like Sarajevo, was established and grew into major regional centres of trade and urban culture. Within these cities, various Sultans and governors financed the construction of many important works of Bosnian architecture (such as the Stari Most



Figure 12 Map of Sandžak of Bosnia within the Ottoman Empire in XVII century ("Bosnia and Herzegovina")



Figure 13 Stari Most (Old Bridge), Mostar: UNESCO World Heritage Site, a 29-meter high bridge reconstruction built in 2004; the original bridge was built in XVI century by Mimar Hayruddin, a student and apprentice of the famous Ottoman royal architect, Mimar Sinan ("Stari Most")



Figure 14 Mehmed Paša Sokolović Bridge, Višegrad: UNESCO World Heritage Site, a 180-meter long arched bridge, one of the masterpieces of Mimar Sinan, built in 1577. This bridge remains as the main topic of *The Bridge Drina (Na Drini ćuprija)*, a novel written in 1945 by Ivo Andrić, awarded with the Nobel Prize in 1961 ("Mehmed Paša Sokolović Bridge")

in Mostar, Mehmed Paša Sokolović Bridge in Višegrad and Gazi Husrev-beg's Mosque in Sarajevo). Furthermore, numerous people from Bosnia played influential roles in the Ottoman Empire's cultural and political history during this time. Soldiers coming from Bosnia, formed a large component of the Ottoman ranks in the battles of Mohács and Krbava field, two decisive military victories, while numerous other Bosnians rose through the ranks of the Ottoman military bureaucracy to occupy the highest positions of power in the Empire, including admirals, generals, and grand viziers. Many Bosnians also made a lasting impression on Ottoman culture, emerging as mystics, scholars, and celebrated poets in the Turkish, Arabic, and Persian languages. ("Bosnia and Herzegovina")

By the late XVII century, however, the Ottoman Empire's military misfortunes caught up with the country, and the conclusion of the Great Turkish War with the Treaty of Karlowitz in 1699, once again made Bosnia the empire's westernmost province. The following hundred years were marked by further military failures, numerous revolts

within Bosnia, and numerous outbursts of plague. The Sublime Porte's efforts at modernizing the Ottoman state were received with great hostility in Bosnia, where local aristocrats stood to lose much through the proposed reforms. This, combined with frustrations over political concessions to nascent Christian states in the east, culminated in a famous, albeit ultimately unsuccessful, revolt by Husein Gradašević in 1831. Related rebellions were terminated by 1850, but the situation continued to deteriorate. Later, agrarian unrest eventually sparked the Herzegovinian rebellion, a widespread Herzegovina uprising named *Nevesinjska puška* (1875-1877). The conflict rapidly spread and came to involve several Balkan states and Great Powers, which eventually forced the Ottomans to cede administration of the country to Austria-Hungary through the Treaty of Berlin in 1878. (Noel)

1.4. AUSTRO-HUNGARIAN ERA (1878-1918)

Without pretensions to simplify one of the most important periods in Balkans' history, century when the Ottoman Empire finally lost its power over this region, and many other interlinked events, here will be pointed out only the Treaty of Berlin, established during the Congress of Berlin, happening between 13th June and 13th July 1878. It was in fact the revision of the Treaty of San Stefano from 3rd March 1878.

Acting in accordance with the Treaty, precisely article 25, Vilayet of Bosnia and Sanjak of Novi Pazar, today region in Serbia, remained in Ottoman territory and under its formal sovereignty, but the Austro-Hungarian Empire got the permission to control the areas. Article 25 stated: "[...] *The provinces of Bosnia and Herzegovina shall be occupied and administered by Austria-Hungary [...]*" and continued "[...] *Austria-Hungary reserves the right to maintain garrisons and to have military and trading roads over the whole area of that portion [...]*" (the Sandžak of Novibazar) "[...] *of the ancient Vilayet of Bosnia.*" (Luigi 22-3)

The occupation started just a week after the meeting in Berlin. Among others, the fiercest combat around Banja Luka was on 14th August 1878. Fights lasted until 15th November 1878, when King Franz Joseph I officially proclaimed the end of the occupation fights. The fights resulted in 178 corporals and officers, as well as with 5000 soldiers killed during the numerous battles, in which mostly Muslims and Orthodox people shown resistance. (Bauer 188-90; Vrankić 1998, 24-5; Vrankić 2011, 135)



Figure 15 The Ottoman Empire coat of arms (1299-1923) („Ottoman Empire“)



Figure 16 Ottoman Empire at the beginning of the XIX century (Keßelring et al. 17)

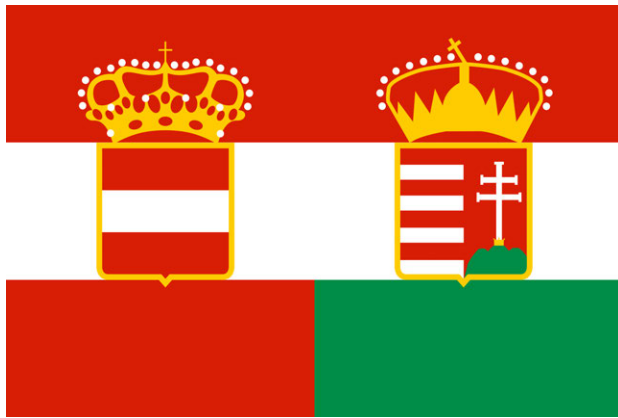


Figure 17 Flag of Austro-Hungarian Monarchy (1869-1918) ("Austria-Hungary")



Figure 18 A cover of the French periodical *Le Petit Journal* on the Bosnian Crisis: Prince Ferdinand of Bulgaria declares independence and is proclaimed Tsar, and the Austrian Emperor Franz Joseph annexes Bosnia and Herzegovina, while the Ottoman Sultan Abdul Hamid looks on ("Bosnian Crisis")

Though the Austro-Hungarian military force quickly subjugated initial armed resistance upon takeover, tensions remained in certain parts of the country (particularly Herzegovina) and a mass emigration of predominantly Muslim dissidents occurred. However, a state of relative stability was reached soon enough and Austro-Hungarian authorities were able to embark on a number of social and administrative reforms, which intended to make Bosnia and Herzegovina a "modern colony." With the aim of establishing the province as a stable political model that would help dissipate rising South Slav nationalism, Habsburg rule did much to codify laws, to introduce new administrative practices, and generally to provide for modernization. ("Bosnia and Herzegovina," Vrankić 2001, 135-7)

Although successful economically Austro-Hungarian policy, which focused on advocating the ideal of a pluralist and multi-confessional Bosnian nation largely favoured by the Muslims, failed to curb the rising tides of nationalism. The concept of Croat and Serb nationhood had already spread to Bosnia and Herzegovina's Catholics and Orthodox communities from neighbouring Croatia and Serbia in the mid-XIX century, and was too good entrenched to provide for the widespread acceptance of a parallel idea of Bosnian



Figure 19 Imperial & Royal Coat of arms of Austro-Hungarian Monarchy (1869-1918) ("Austria-Hungary")

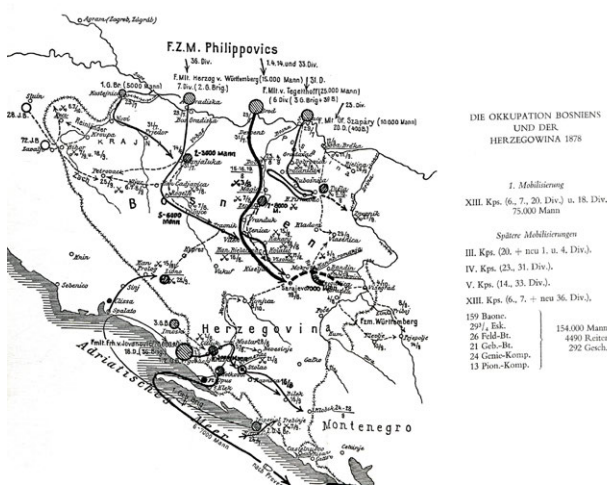


Figure 20 Occupation plan and military disposition in fights between 20th July and 15th November 1878 (Bauer, hardcover)



Figure 21 Balkans composition in period 1878-1914 (Keßelring 25)

nationhood. By the latter half of the 1910s, nationalism was an integral factor of Bosnian politics, with national political parties corresponding to the three groups dominating elections. ("Bosnia and Herzegovina," Noel)

The Austro-Hungarian government's decision formally to annex Bosnia-Herzegovina in 1908, era known as the Bosnian Crisis, added to a sense of urgency among these nationalists. The political tensions caused by, among other, all this culminated on 28th June 1914, when a member of *Mlada Bosna* Gavrilo Princip assassinated the heir to the Austro-Hungarian throne, Archduke Franz Ferdinand of Austria in Sarajevo - an event that was later proved the spark that set off World War I.



Figure 22 Flag of Bosnia under the Austro-Hungarian Empire (prior to Annexation, (1878-1908) ("Bosnia and Herzegovina")

1.5. KINGDOM OF YUGOSLAVIA (1918-1941)

Following WWI, Bosnia was integrated into the South Slav Kingdom of Serbs, Croats and Slovenes, later renamed to Kingdom of Yugoslavia. Political life in Bosnia at that time was marked by two major trends: social and economic unrest over the Agrarian Reform (1918–1919) manifested through mass colonization and property confiscation; also formation of several political parties that frequently changed coalitions and alliances with parties in other Yugoslav regions. The dominant ideological conflict of the Yugoslav state, between Croatian regionalism and Serbian centralization, was approached differently by Bosnia's major ethnic groups and was dependent on the overall political atmosphere. Although the initial split of the country into 33 regions, named banates, erased the presence of traditional geographic entities from the map, the efforts of Bosnian politicians such as Mehmed Spaho ensured that the six regions carved up from Bosnia and Herzegovina corresponded to the six sanjaks from Ottoman times and, thus, matched the country's traditional boundary as a whole. (Noel)

The establishment of the Kingdom of Yugoslavia in 1929, however, brought the redrawing of administrative regions into banates that purposely avoided all historical and ethnic lines, removing any trace of a Bosnian entity. Serbo-Croat tensions over the structuring of the Yugoslav state continued, with the concept of a separate Bosnian division receiving little or no consideration. The famous *Cvetković-Maček* agreement that created the Croatian banate in 1939, encouraged what was essentially a partition of Bosnia between Croatia and Serbia. However, external political circumstances forced Yugoslav politicians to shift their attention to the rising threat posed by Adolf Hitler's Nazi Germany. Following a period that saw attempts at appeasement, the joining of the Tripartite Pact, and a *coup d'état*, Yugoslavia was finally invaded by Germany on 6th April 1941. (Noel)

1.6. WORLD WAR II (1941-1945)

Once the Kingdom of Yugoslavia was conquered by Nazi forces in World War II, Bosnia was ceded to the Independent State of Croatia (NDH). The NDH rule over Bosnia led to widespread persecution and genocide. Starting in 1941, Yugoslav communists under the leadership of Josip Broz Tito organized their own multi-ethnic resistance group, the Partisans, who fought against Forces of Axis, Ustaše, and Četnik forces, which were thriving the country from the in-



Figure 23 Kingdom of Yugoslavia 1918-1945, country names from period 1919-1921 (Keßelring 61)



Figure 24 Yugoslavian countries during the WWII (Keßelring 109)

side. They too, like Ustaše and Četniks, committed numerous atrocities, mainly against political opponents of all ethnicities. On 29th November 1943, the Anti-Fascist Council of National Liberation of Yugoslavia (AVNOJ), in fact a government, with Tito at its helm, held a founding conference in Jajce, where Bosnia and Herzegovina was re-established as a republic within the Yugoslavian federation in its Ottoman borders. Military success eventually prompted the Allies to support the Partisans. On 6th April 1945, Partisans entered Sarajevo. The end of the war resulted in the establishment of the Federal People's Republic of Yugoslavia, with the Constitution of 1946 officially making Bosnia and Herzegovina one of six constituent republics in the new state.



Figure 25 Socialist Federal Republic of Yugoslavia, political map in period 1945-1991 (Malinović 2014a, 190)

1.7. YUGOSLAVIA (1945-1992)

Because of its central geographic position within the Yugoslavian federation, post-war Bosnia and Herzegovina was strategically selected as a base for the development of the military defence industry. This contributed to a large concentration of arms and military personnel in Bosnia, a significant factor in the war that followed the breakup of Yugoslavia in the 1990s. However, Bosnia's existence within Yugoslavia was, for the most part, peaceful and prosperous. While it was one of the poorer republics in the early 1950s, Bosnia's economy recovered quickly, as its extensive natural resources were exploited to stimulate industrial development. The Yugoslavian Communist



Figure 26 Flag of Socialist Republic of Bosnia and Herzegovina within Socialist Federal Republic of Yugoslavia ("Bosnia and Herzegovina")

doctrine of “brotherhood and unity” particularly suited Bosnia’s diverse and multi-ethnic society that, because of such an imposed system of tolerance, thrived culturally and socially. (Noel)

Though considered a political backwater of the federation for much of the 1950s and 1960s, the 1970s saw the ascension of strong Bosnian political elite. While working within the communist system, politicians such as Džemal Bijedić, Branko Mikulić and Hamdija Pozderac reinforced and protected the sovereignty of Bosnia and Herzegovina. Their efforts proved to be key during the turbulent period following Tito’s death in 1980, and are today considered some of the early steps towards Bosnian independence. However, the republic could not escape the increasingly nationalistic climate of the time unharmed. With the fall of communism and the start of the breakup of Yugoslavia, the old communist doctrine of tolerance began to lose its effectiveness, creating an opportunity for nationalist elements in the society to spread their influence. (“Bosnia and Herzegovina”)



Figure 27 Contemporary map of Bosnia and Herzegovina with surrounding countries (Malinović 2014a, 27)



Figure 28 Bosnia and Herzegovina with surrounding countries; contemporary map (Malinović 2014a, 194)

1.8. CIVIL WAR IN BOSNIA AND HERZEGOVINA (1992-1995)

The first multi-party parliamentary elections in Yugoslavia, held on 18th and 25th November 1990, led to a National Assembly dominated by three ethnically based parties, which had formed a loose coalition to oust the communists from power. Croatian and Slovenian subsequent declarations of independence and the warfare that ensued, placed Bosnia and Herzegovina and its three constituent groups in an awkward position. A significant split soon developed the issue of whether to stay with the Yugoslav federation (overwhelmingly favoured among Serbs) or seek independence (overwhelmingly favoured among Bosnian Muslims and Croats). A declaration of sovereignty on 15th October 1991, was followed by a referendum for independence from Yugoslavia on 29th February and 1st March 1992. The referendum was boycotted by the great majority of Bosnian Serbs, so with a voter turnout of 64%, 98% of which voted in favour of the proposal. Bosnia and Herzegovina became an independent state on 3rd March 1992. (Noel)

Unfortunately, in the years that followed, the war was not avoided, and on almost the whole territory of Bosnia fights were undergoing until the end of 1995, leading to huge number of innocent casualties, crimes and number of demolitions of buildings and in few cases, whole towns. In March 1994, the signing of the Washington agreement between the Bosnian and ethnic-Croatian leaders led to the creation of a joint Bosnian-Croat Federation of Bosnia and Herzegovina. The fights ended upon the signing of the Dayton Agreement on 21st November 1995, at the Wright-Patterson Air Force Base, and its official signing on 14th December 1995, in Paris by the presidents of Bosnia and Herzegovina (Alija Izetbegović), Croatia (Franjo Tuđman), and Yugoslavia (Slobodan Milošević), roughly establishing the basic structure of the present-day state. The years of war and bloodshed had left between 90,000 and 110,000 people killed and more than 2 million put out of home.

1.9. CONTEMPORARY BOSNIA AND HERZEGOVINA (1995-)

Since its independence in 1992, and the Constitutional framework of the Dayton Agreement in 1995, Bosnia and Herzegovina has followed a path of state building, while remaining under final international supervision through the figure of the High Representative for Bosnia and Herzegovina. Bosnia and Herzegovina, with the capital in Sarajevo, is composed of two Entities - the Federation of Bosnia and Herzegovina and the Republika Srpska, as well as the District of Brčko. Each of the Entities has its own constitution and extensive legislative powers. The broad elaboration on the historical prospective and perspectives of Bosnia and Herzegovina inevitably includes the political engagement of raising national streams within all three constitutional parties: Serbs, Croats, and Bosnians. The objective review is far from conceivable, as the situation is still undergoing and everything beyond the pure recognition of the basic facts would be rough estimation of the "dangerous" material. Therefore, it is left to further work to discuss about these topics.

2.

THE FRANCISCANS

Chapter 2 briefly overviews selection of main historical events in the Franciscan Order, both in general and in Bosnia. This chapter is meant to present the Franciscan movement as a new energy and its meaning for the Roman Catholic Church, as well as its reflections to the sacred world overall. The experiences of the Franciscans in Bosnia, as the holders of one of the most important historical roles in Bosnia are also presented, underlining their importance in the creation of the country in its current shape and condition.

Furthermore, it is important to mention that a comprehensive overview of the historical events in the Order and the Province demands much more extensive and detailed research in comparison to this done in this dissertation. That is why is crucial to appreciate that only some of the highlights underlining the Franciscans mentioned here, are far away from the complete and thorough analysis.

The sources used for this chapter are common publications about life of the Franciscans in world and Bosnia. In its major volume, this chapter does not represent the original contribution to the topic, as it does not unveil any new, until today, unknown information, and data – it is carefully selected compilation of already published and available facts, retrieved from books, papers, articles, etc.

2.1. ORDER OF FRIARS MINOR

EARLY LIFE OF YOUNG FRANCIS

Founder of the Franciscan Order, Giovanni di Pietro di Bernardone, later named Francesco, *Francis engl*, was born as one of seven children of Pietro Bernardon and Pica de Bourlemont, in Assisi, Duchy of Spoleto, Holy Roman Empire – nowadays located



Figure 29 Assisi in the time of Saint Francis (Duff et al)



Figure 30 Birthplace of Francis in Assisi ("Francis of Assisi.")

in Italy. Young Francis had usual everyday long-term life goals: to be appreciated, rich, successful, but also he dreamt of becoming a famous knight or even nobleman. One of his wishes was also to become even better silk merchant than his father was. In the end, all dreams and their ideas were outgone.

Francis was born in 1182, and first years of life he spent with his father in Assisi. After one fight clash in 1202, young Francis was held imprisoned for several months, during which he was thinking about his role in the life. (Gavran 1990, 9-10) According to some other sources, it was in 1201, when he joined a military expedition against Perugia. In the fight, he was taken as a prisoner at Collestrada, spending a year as a captive. (Bonaventure and Manning 190)

When he got out of prison, Francis left Assisi looking for new adventures in a military campaign, but soon after several dreams and prayers to Jesus Christ, voices and communications with God helped him to recognize the true values in life: religion and belief, giving up of material things in life, like money, wealth, and even clothes. (Gavran 1990, 9-12) It is possible that his spiritual conversion was a gradual process rooted in this experience. Upon his return to Assisi in 1203, Francis returned to carefree life. In 1204, a serious illness led to a spiritual crisis. In 1205, Francis left for Puglia to enlist in the army of the Count of Brienne. A strange vision made him return to Assisi, deepening his ecclesiastical awakening (Robinson 1913).

Once, he went to pray in a small church of Saint Damian, and God requested him to repair the church. All of a sudden, he realized that church is damaged and he invested his and his father's money in the church. Soon after, when his father discovered that, he sued him and requested to get the money back. Not only that Francis had returned the money, but also his clothes – definitely breaking up his family connections and turning towards Christ.

Afterwards, even though he was persistent in the works and restoration of the church, people laughed at and mocked him. That did not make him stop, on contrary, it gave him more strength and power to overcome the problems, gaining from day to day more of their respect and attention. Soon after, Francis repaired two more churches. (Gavran 1990, 12)

FRANCIS'S DEVOTION TO CHRIST

During a Eucharist, on 24th February 1209, Francis heard the gospel of the mission of the apostles: they should announce the Kingdom of Heaven not having



Figure 31 Francis of Assisi renouncing to his father and his patrimony, laying aside even the garments he had received from him in front of the public ("Francis of Assisi")



Figure 32 Habit of Francis of Assisi ("Francis of Assisi")

the money, bag, suites, not even the shoes or the stick. That was the command for Francis. Immediately he threw away his shoes, belt and overcoat, and fastened his tunic with the rope – he started to preach in Assisi. Even though he was not educated to be the preacher, he talked straight out of the heart, attracting a number of people to listen to him talking about Christ and his religion.

Eleven people joined him a year after, with the wish to live with him and follow his words. Francis refused to set up the convent, as he did not want to have anything with the material world, and there was already a substantial number of existing convents around the Christian world. Francis truly wanted to keep up with the gospels, as they were told, not their interpretations. Therefore, Francis and his followers visited the Vatican in 1209, with the recommendation of the Bishop of Assisi. They wanted to get permission to preach God’s words, but in a manner they did it already. Pope Innocent III refused the appeal, in the light of the huge number of already existing orders and Francis’s suspicious acts. Soon after, Innocent III had a dream with the terrible scenario: the act of demolition of Lateran Palace – Archbasilica of Saint John Lateran in Rome, with Francis preventing it to be torn down. Soon after, he called for Francis, and finally allowed him to continue preaching. (Gavran 1990, 13)

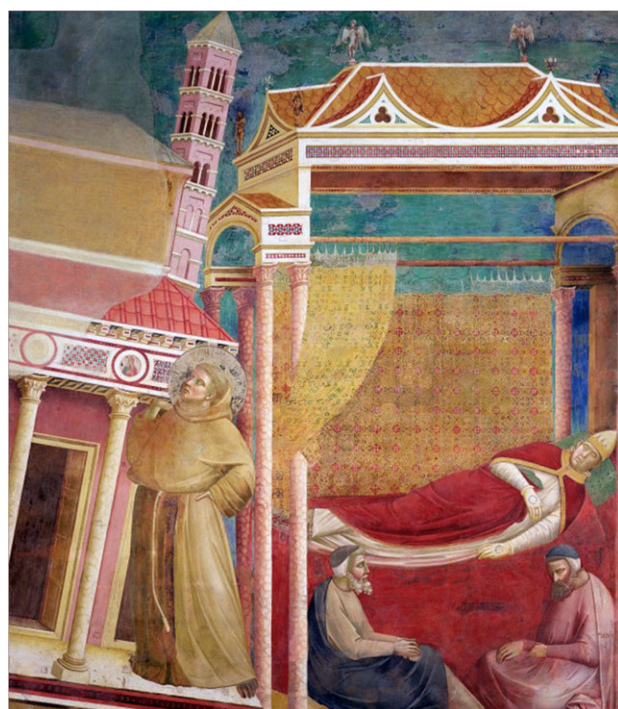


Figure 33 Pope Innocent III has a dream of Saint Francis of Assisi supporting the tilting church, painting attributed to Giotto (“Francis of Assisi.”)

FRANCISCAN ORDER

From then on, his new Order grew quickly with new vocations. When hearing Francis preaching in the church of San Rufino in Assisi in 1209, Clare of Assisi became deeply touched by his message and she realized her calling. Her cousin Rufino, the only male member of the family in their generation, also joined the new Order. On the night of Palm Sunday, 28th March 1211, Clare sneaked out of her family’s palace. Francis received Clare at the Porziuncola and at that moment established women Order of Poor Ladies, later called the Poor Clares. Francis gave them a religious habit, similar to his own. Soon after, he lodged her and a few companions in a nearby monastery of Benedictine nuns. Later he transferred them to the church and convent of San Damiano, another important Franciscan site near Assisi. The Poor Clares stayed there until the death of Saint Clare in 1253; Saint Clare was first buried at Chapel of San Giorgio, but the permanent burial place was, however built later, 1257-1263, also in Assisi – the Basilica of Saint Clare.



Figure 34 Clare of Assisi (1194-1253), founder of the Poor Clares, in a painting by Simone Martini (1284-1344) in the Basilica of San Francesco d’Assisi (“Franciscan”)

For those who could not leave their homes and adhere, Francis later formed the Third Order of Brothers and

Sisters of Penance. This was a fraternity composed of either laity or clergy, whose members neither withdrew from the world nor took religious vows; instead, they carried out the principles of Franciscan life in their daily lives. Before long, this Order grew beyond Italy. (Chesterton 110-1; Hattstein and Lehmann 61; Plakolm-Forsthuber 94-5)

Francis and his brothers lived in a hut made out of adobe located near the church of the Our Lady. In the period of next 10 years, the Order counted much more than 10.000 brothers, but without any internal establishment. They only had two annual meetings, named Chapters - *capitulum lat*, on the day of Saint Michael and the Pentecost. In 1217, it was decided to divide their area of activity into the provinces or counties. In addition, each of the provinces got one chief brother, Provincial Superior and one brother was responsible for all the provinces, Minister General. (Gavran 1990, 13-4)

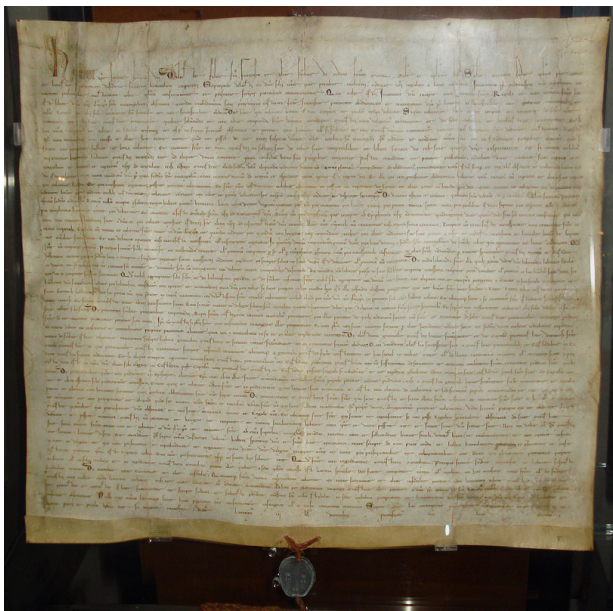


Figure 35 The Confirmation of the Franciscan Rule by Domenico Ghirlandaio (1449-1494), Capella Sassetti, Florence ("Franciscan")

Figure 36 *Regula bullata*, the Rule confirmed by Honorius III ("Franciscan")

At Greccio near Assisi, around 1220, Francis celebrated Christmas by setting up the first known Nativity scene – *presepio* or *crèche lat*. His nativity imagery reflected the scene in traditional paintings. He used real animals to create a living scene so that the worshipers could contemplate the birth of the child Jesus in a direct approach, making use of the senses, especially sight. Thomas of Celano, a biographer of both Francis and Saint Bonaventure, told how he used only a straw-filled manger - feeding trough set between a real ox and donkey. According to Thomas, it was beautiful in its simplicity, with the manger acting as the altar for the Christmas Mass. (Bonaventure and Manning 178)

Soon, first provinces outside Italian territory were founded: Portugal, Spain, France, Germany, Hungary, Syria, etc. Francis left to Egypt to try to spread the Christian word even there and to end the conflict of the Crusades. However, brothers that stood in Europe had severe difficulties without written guidelines. Although Francis wanted to live according to the gospels only and without strict orders, some rules were meant to be written. Cardinal Ugolino di Conti, later Pope Gregory IX, helped Francis to arrange the rules into the chapters, outlining the Franciscan order as an official Latin Christian Order. Precisely, Francis prepared new and more detailed Rule, the "First Rule," or "Rule without a Papal Bull" – *Regula prima Regula non bullata lat*, which again asserted devotion to poverty and the apostolic life. However, it introduced greater institutional structure, regardless of the fact that this was never officially endorsed by Pope. (Gavran 1990, 14; "Saint Francis of Assisi.") The "First Rule" is given in the APPENDIX.



Figure 37 Assisi cityscape with Basilica, as seen from the valley below ("Basilica of San Francesco d'Assisi")

Figure 38 Legend of St Francis: Stigmatization of St Francis (1297-1300); fresco number 19, done by Giotto di Bondone in the Upper Basilica ("Legend of St Francis;" „Franciscan Art & Architecture")

On 29th September 1220, Francis handed over the governance of the Order to Friar Peter Catani at Porziuncola. However, Friar Peter died only five months later, on 10th March 1221, and was buried in Porziuncola. When numerous miracles were attributed to the deceased friar, people started to congregate in Porziuncola, disturbing the everyday life of the Franciscans. Francis then prayed, asking Peter to stop the miracles and to obey in death as he had obeyed during his life. The reports of miracles ceased. Friar Peter was succeeded by Friar Elias as Vicar of Francis. Two years later, Francis modified the "First Rule," creating the "Second Rule" or "Rule with a Bull," and Pope Honorius III approved it on 29th November 1223. As official Rule of the Order, it called on the friars "to observe the Holy Gospel of our Lord Jesus Christ, living in obedience without anything of our own and in chastity." In addition, it set regulations for discipline, preaching, and entry into the order. Once the Rule was approved by Pope, Francis withdrew increasingly from external affairs. ("Saint Francis of Assisi") The "Second Rule" is given in the APPENDIX.

In 1224, he received the stigmata, making him the first recorded person to bear the wounds of Christ's Passion. (Cross and Livingstone 2005) While he was praying on the mountain of Verna, during a forty-day feast in preparation for Michaelmas - feast of St. Michael the Archangel, 29th September, Francis has said to have had a vision on or about 14th September 1224, the Feast of the Exaltation of the Cross, as a result of which he received the stigmata. Brother Leo, who had been with Francis at the time, left a clear and simple account of the event, the first definite account of the phenomenon of stigmata: "Suddenly he saw a vision of a seraph, a six-winged angel on a cross. This angel gave him the gift of the five wounds of Christ." Suffering from stigmata and trachoma, Francis received care in Siena, Cortona, and Nocera to no avail. In the end, he was brought back to a hut next to Porziuncola. There, in the place where it all began, feeling the end approaching, he spent the last days of his life dictating his spiritual testament. (Chesterton 131; Robinson 1913) In the end, his voyage to Egypt, outstanding efforts and severe illness lead to his early death, on 4th October 1226, in the age of 44, while listening to a reading he had requested of singing Psalm 142 (141) – "Voce mea ad Dominum." (Gavran 1990, 14; Robinson 1913). Some refer that there were around 200.000 Francis' followers at the moment of his death. (Gavran 1990, 15)

On 16th July 1228, he was proclaimed a Saint by Pope Gregory IX, once friend of Saint Francis and Cardinal Protector of the Order, earlier mentioned. The next day, the Pope laid the foundation stone for the Basilica of Saint Francis in Assisi. He was buried on

25th May 1230, under the Lower Basilica – *Basilica Inferiore lat*, but his tomb was soon hidden after the request of Brother Elias to protect it from Saracen invaders. His burial place remained unknown until it was rediscovered in 1818. Pasquale Belli then constructed a crypt in neo-classical style for his remains in the Lower Basilica. It was redesigned between 1927 and 1930 into its present form by Ugo Tarchi, stripping the wall of its marble decorations. In 1978, the remains of Saint Francis were examined and confirmed by a commission of scholars appointed by Pope Paul VI, and put into a glass urn in the ancient stone tomb. The Upper Basilica – *Basilica Superiore lat*. was built in 1259 and, along with lower church, belongs to the most important Catholic buildings in the world. (Fletcher and F. Fletcher 419; Hattstein and Lehmann 61)

Saint Francis is considered the foremost Italian poet by literary critics. He believed that commoners should be in a position to pray to God in their own language, and he wrote often in the dialect of Umbria instead of Latin. His writings are considered to have great literary and sacred value. (Brand and Pertile 5ff; Chesterton 160)

FRANCIS'S LEGACY AND FEAST DAY

Saint Francis is considered the patron Saint of animals, the environment, and is one of the two patron saints of Italy (with Catherine of Siena). It is customary for Catholic and Anglican churches to hold ceremonies blessing animals on his feast day of 4th October. He is also known for his love of the Eucharist, his sorrow during the *Via Crucis*, and for the creation of the Nativity Scene.

He and his followers celebrated and even venerated poverty. Poverty was so central to his character that in his last written work, the Testament, he said that absolute personal and corporate poverty was the essential lifestyle for the members of his Order ("Saint Francis of Assisi")

He called all creatures his "brothers" and "sisters," and even preached to the birds. In his "Canticle of the Creatures" ("Praises of Creatures" or "Canticle of the Sun"), he mentioned the "Brother Sun" and "Sister Moon," the wind and water, and "Sister Death." He referred to his chronic illnesses as his "sisters." His deep sense of brotherhood under God embraced others, and he declared that *"he considered himself no friend of Christ if he did not cherish those for whom Christ died."* Francis' visit to Egypt and attempted rapprochement with the Muslim world had far-reaching consequences, long past his own death, since after the fall of the



Figure 39 Rest place of Saint Francis at the Basilica in Assisi ("Francis of Assisi")

Crusader Kingdom, it would be the Franciscans, of all Catholics, who would be allowed to stay in the Holy Land and be recognized as "Custodians of the Holy Land" on behalf of the Catholic Church. (Bonaventure and Manning 78-85; "Saint Francis of Assisi")

Saint Francis' feast day is celebrated on 4th October. A secondary feast in honour of the stigmata received by Saint Francis, celebrated on 17th September, was included in the General Roman Calendar in 1585 (later than the *Tridentine Calendar*) and suppressed in 1604, but was restored in 1615. In the New Roman Missal of 1969, it was removed, as something of a duplication of the main feast on 4th October from the General Calendar and left to the calendars of certain localities and of the Franciscan Order. Wherever the traditional Roman Missal is used, however, the feast of the Stigmata remains in the General Calendar. (Calendarium Romanum 1969)

On 18th June 1939, Pope Pius XII named Francis a joint Patron Saint of Italy along with Saint Catherine of Siena with the apostolic letter "Licet Commissa," Pope Pius mentioned two saints in the laudative discourse he pronounced on 5th May 1949, in the Church of Santa Maria sopra Minerva. (Pope Pius XII 256-257)

On 13th March 2013, upon his election as Pope, Cardinal Jorge Mario Bergoglio of Argentina chose Francis as his papal name in honour of Saint Francis of Assisi, becoming the first Pope Francis.

THE ORDER AFTER THE DEATH OF FRANCIS

In XIII century, the Franciscan Order had more than 30.000 brothers, not counting the second order (Poor Clares, female order), and the third order (profane members). In fact, all three Orders were founded during Francis's life: Franciscans in 1209, Poor Clares in 1212, and Third Order in 1221. (Stražemanac and Sršan 5)

Unfortunately, huge number of members brought unexpected problems within the Order, due to inconsistency in the interpretation of the Rules and Francis's ideas. In later era, throughout the XIV, XV and XVI century internal disputes lead to differentiation on: *observants*, devoted to strict guidance of Francis's ideas, and *conventuals*, devoted to changed way of life in comparison to the Rules, in convents, with some material background. None of them wanted to have the Order separated, so they had double organization structure and only Minister General in common. In 1517, Pope Leo X completely divided two groups. In the meantime, in the XVI century, the third order, *capuchins* appeared, as well as the number of other smaller groups within the existing Order's structure.

Pope Leo XIII reunited the three orders into Franciscan Order in 1897, and officially recognized only: observants, conventuals, and capuchins. (Gavran 1990, 16-7; Stražemanac and Sršan 18)

The Franciscans have popularized several devotional practices in the Roman Catholic Church. Among the best known are the Christmas crib, the Stations of the Cross, and the Angelus. Besides their traditional role of preaching, Franciscans have been active in the work of foreign missions and have made many contributions to the field of education and scholarship.

THE FRANCISCAN ORDER TODAY

The official Latin name of the Order of Friars Minor is *Ordo Fratrum Minorum*. Saint Francis thus referred to his followers as *Fratricelli ital.* meaning "Little Brothers." Franciscan brothers are informally called friars or the Minorites, or even in English-speaking countries mendicant or grey Friars. The modern organization of the Friars Minor, now comprises three separate branches: the "Friars Minor" (OFM) - *Ordo*



Figure 40 Tau cross, the symbol of the Franciscan Order ("Tau Cross")

Fratrum Minorum lat, the "Friars Minor Conventual" (OFM Conv) – *Ordo Fratrum Minorum Conventualium lat*, and the "Friars Minor Capuchin" (OFM Cap) – *Ordo Fratrum Minorum Capuccinorum lat*. (Fletcher and F. Fletcher 220; Robinson 1913)

The women who comprise the "Second" Order of the movement are most commonly referred to Poor Clares in English-speaking countries. The order is known as the "Order of Saint Clare" (O.S.C.) – *Ordo sanctae Clarae lat*.

The Franciscan Third Order, the Third Order of Saint Francis or Third Order of Penance, has many men and women members, whether in religious communities under the traditional religious views, or in those who tried to live the ideals of the movement in their daily lives outside of religious institutes. The Franciscan Order is also sometimes referred to as the Seraphic Order. (Gavran 1990, 20) The Franciscan Order is today known as the most important and famous "praying" - mendicant Catholic order in the world. (Homburg and Lucke-Huss 136-7)



Figure 41 General Chapter – Capitulum Generale, held in Assisi, 10th May – 7th June 2015 ("Capitulum Generale")

2.2. THE FRANCISCANS IN BOSNIA

In general, the period of the Franciscan activity in Bosnia can be divided into pre-Ottoman era (1291-1463), Ottoman era (1463-1878), and post-Ottoman era (1878-). However, it would be obviously too rough not to give further, in-depth sections according to more detailed analysis in the perspective of the actual topic of the work, concerning the built heritage itself.

However, it is important to emphasize that all historical discussions have nothing to do with confirming or negating the establishment of any of the ethnical groups living on Bosnian territory during the ages: only to support the core topic of the work, and give an appropriate introduction to the historical legacy in Bosnia, with the Franciscan background. In addition, any political connections and interrelations from later period were not the intended research focus.

In the very beginning, it is important once more to state that Bosnia (and Herzegovina) has always been historically tumbling zone, with a number of turning points, different rulers, and governors, as well as various differences and opposing interpretations of those events. Therefore, in some formally relevant sources, one can often find completely different descriptions of the very same event or person.

Nevertheless, presenting the history of one country, Bosnia especially, from one certain point in time, without giving its past background could also cause some misunderstandings and false interpretation of later presented facts. Therefore, short overview of the events on Bosnian territory before the arrival of the Franciscans will be given, and then along with the corresponding periods in the Franciscan development in Bosnia, some general data, too.

THE FRANCISCANS IN BOSNIA BEFORE TURKISH ERA

The territory that is known today as Bosnia and Herzegovina, one country, is quite young term if the existence of Medieval Bosnia is taken into account. Today's Bosnia and Herzegovina is formed just after the Congress of Berlin 1878, and the occupation done by Habsburg Monarchy. More or less, those borders are preserved up until today and country inside is officially named Bosnia and Herzegovina.

Even though important prehistorically dated traces of human settlements all around Bosnia exist, and are confirmed in a number of archaeological excavations and disputes, presence of precise tribes and people groups was recorded in the VII century. Still, until the XI or XII century, the situation is not clear enough, in the perspective of religion and ethnical affiliations. South Slavs, arrived by then on the Balkans, have been in the period between the VII and IX century baptized; so first evidences of Bosnian Diocese appear in the XI century as a diocese liable first to Archdiocese in Split, later Bar, and finally Dubrovnik. (Gavran 1990, 24)

As soon as in the XII century, topic of the so-called Bosnian Church has been opened, and still represents one of the turmoil points in discussion between historians in Bosnia. However, a certain number of Bosnian inhabitants, self-named simply Christians (*Krstjani*) belonged to that church that was even back then supposed to be indigenous part of the Bogomils, who were also in Bosnia in the Medieval.

At the end of the XII century Vukan Nemanjić of Serbia, Grand Prince of the Grand Principality of Serbia wrote to Pope Innocent III to lament on heretics that were to take over Bosnia. He said that even the ruler, Ban Kulin, was influenced. Soon, Pope sent his legate, Ivan de Casamare, to investigate into the situation. Supposedly, in 1203 he made the agreement with the heretics to deny their past activities. (Gavran 1990, 24) That agreement did not last long, and by the middle of the XIII century, new heretic activities were recorded. Pope then dismissed the bishop, separated the Diocese of Bosnia

from Archdiocese of Dubrovnik, and put it under the direct jurisdiction of Rome, and since 1247, under the Archdiocese of Kalocsa, Hungary. Ivan Wildehausen, a Dominican, was appointed the new bishop. In the meantime, Hungarians organized Crusades to Bosnia, in order to solve problems with heretics, 1225-1227, and 1234-1239. Not all those methods however, provided any results. The situation only worsened and by the end of XIII century, the Bishop's chair had to be transferred to Đakovo. Besides that, Tatars shortly entered Bosnian territory 1241-1242, ruining the activities of the Dominicans. (Gavran 1990, 24-5)

ARRIVAL OF THE FIRST FRANCISCANS TO BOSNIA

First Franciscan community in the wider region of Bosnia was recorded in the XIII century, when the Province of Slavonija (*Provinciae Sclavoniae lat.*) was founded; it had headquarters in Split and covered convents along the Croatian part of Adriatic coast, like Dubrovnik, Trogir, Zadar or Pula.

Visit of the first Franciscan monk to Bosnia happened in 1248, when the Provincial Superior from Split visited Bosnian ban Ninoslav, because of his squabble with Archbishop from Calocsa, Benedict.

Second official visit of Franciscans happened in the contacts between former Serbian king Stephen Dragutin of Serbia and Pope Nicholas IV, former Provincial Superior of the aforementioned Province of Slavonija. The latter sent two Franciscans in Stephen Dragutin's countries, in order to solve problems with heretics, problem consequently happening during the centuries in the Balkans. Officially, year of 1291 is recorded as the year of the permanent settlement of Franciscan Friars in Bosnia. (Karamatić 1991, 7)

Their work finally gave a positive outcome, and in 1327, Pope forbid to the Dominicans to interfere into Franciscans' work in Bosnia. In fact, the Dominicans came to Bosnia as early as in 1232, also in the role of the inquisitors, but the Franciscans managed to expel them from the country following the privileges given by Pope himself. (Vrankić 2011, 152)

Furthermore, Minister General of the Franciscan Order, Friar Gerardus Odonis visited King Stephen Tomašević of Bosnia to agree on the method how to solve permanently heretics' problem in Bosnia. None of them was for the military action, but for the peaceful solution: to enroot the Franciscans in Bosnia, which led to founding of Bosnia Vicariate. (Gavran 1990, 28-30)



Figure 42 Bosnian vicariate: custodies and convents in 1375; map done by Nikola Badanković in 1989 according to data composed by Đuro Basler ("Bosna Srebrna kroz povijest - karte")

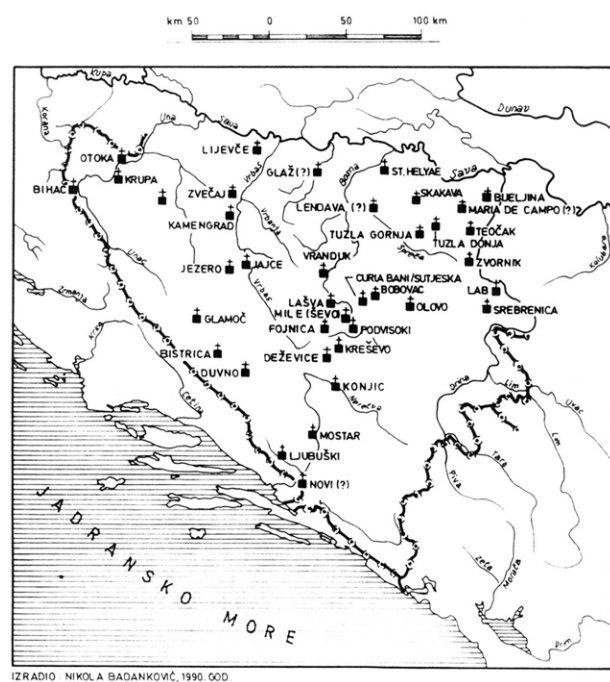


Figure 43 Convents in Bosnia in XV century; map done by Nikola Badanković in 1989 ("Bosna Srebrna kroz povijest - karte")

It was actually the point in time when the Franciscans enrooted themselves as exclusive ecclesiastical representatives of the Catholic religious denomination in Bosnia, which will later lead to consequences including opened disagreements and disputes between the secular diocesan and clerical Franciscan authorities in Bosnia. The Vatican will become aware of the situation just at the end of the XIX century. (Vrankić 2011, 152-3)

FOUNDING OF BOSNIAN VICARIATE

Even though a Vicariate is not on the top hierarchical level – as the province is, Bosnian Vicariate was under direct jurisdiction of Minister General, holding certain level of autonomy, like a province. First vicar of the Vicariate was Friar Gerald Peregrini. During his period on the head of the Vicariate, until 1349, there were two custodies holding twelve convents. In next 40 years, there were 7 custodies and 35 convents, and very soon, a number of convents only in Bosnia reached over 30. Moreover, Bosnian Vicariate had spread its influence to Slavonia and Serbia, as well as to parts of Croatia, Dalmatia, Southern Hungary, and Wallachia. (Gavran 1990, 30)

First convent was built in a village of Mile, nearby Visoko, in the mid-XIV century. It was devoted to Saint Nicholas, and later became the crowning and tomb-church of Bosnian rulers. (Karamatić 1991, 7)

By the middle of the XV century, Bosnian Vicariate was so large that it caused further separations: Hungarian founded their own Province in 1444, Apulian custody was taken away by Italians in 1446, in Dalmatia new province was founded... (Gavran 1990, 30-5)

THE FRANCISCANS IN BOSNIA DURING THE TURKISH ERA

After the fall of Bosnia until the division of Province (1463-1514)

After the successful Ottoman campaign in the Balkans, Bosnia became first temporarily, and later permanently, part of the great Ottoman Empire, which was one of the greatest empires in the world ever, holding the much of Southeast Europe, Western Asia, the Caucasus, North Africa and the Horn of Africa.

According to the Ottoman rules, it was strictly forbidden to anyhow influence to Islam as the religion and the Muslims as the people, in all points of view. Therefore, any eventual activities on the transfer of the Muslims to Christianity were unimaginable. Though, vice versa was acceptable, which lead to great conversion of many generations and uncountable number of thousands of Christians, both Catholics and Orthodox, to Islam, permanently changing religious and national structure in the whole Balkans, but foremost in Bosnia and Serbia. Consequently, activities of the non-Muslim sacred organizations in Bosnia were put under the question.

It was quite clear what the aspirations of the Ottoman rulers had been, and the only question was whether they would stay in the Balkans for centuries or even permanently. In that situation, it was crucial for all non-Muslims to find their role and place in the newly formed system. Luckily for the Franciscans and Catholics in general in Bosnia, one of the first to realize that far-reaching consequences, was Friar Anđeo (Angel), later known as Friar Anđeo Zvizdović.

In 1463, when the city of Jajce fell in front of the Ottoman army, Friar Anđeo used the opportunity to meet the Sultan Mehmed the Conqueror, who had been on his way from Jajce, where he executed the last Bosnian king, Stephen Tomašević of Bosnia. They met on Milodraž, near Kiseljak in central Bosnia, where Friar Anđeo offered the Franciscan and Catholic recognition of their rule in Bosnia, while Mehmed II gave his word to protect the right to Catholics and Franciscans, as their official representatives, to employ their religion and maintain their freedom as well as the buildings and possessions.

It was officially confirmed in the *Ahidnâme tur*, written at the time and place where two of them met. (Gavran 1990, 39-40) An Ahdname, (*achtiname* or *ahidnâme tur*.) is a type of Ottoman charter commonly referred to as a capitulation. During the early modern period, the Ottoman Empire called it *Ahidname-i-Humayun tur*. or an imperial pledge, and the Ahdname functioned as an official agreement between the Empire and various European states. (Aksan and Goffman 63-4).

The Oath (ahidnâme) of Sultan Mehemt II the Conqueror

Mehmet the son of Murat-Khan

Always victorious!

I the sultan Mehmet-Khan inform all the world that the ones who possess this imperial edict, the Bosnian Franciscans, have got into my good graces, so I command:

Let nobody bother or disturb those who are mentioned, not their churches. Let them dwell in peace in my Empire. And let those who have become refugees be, and safe. Let them return and let them settle down their monasteries without fear in all the countries of my Empire.

Neither my royal highness, nor my viziers or employees, nor my servants, nor any of the citizens of my empire shall insult or disturb them. Let nobody attack, insult or endanger neither their life nor the property of their church. Even if they bring somebody from abroad into my country, they are allowed to do so.

As, thus, I have graciously issued this imperial edict, hereby take my great oath.

In the name of the Creator of the earth and heaven, the one who feeds all creatures, and in the name of seven Mustafas and our great Messenger, and in the name of sword I put, nobody shall do contrary to what has been written, as long as they are obedient and faithful to my command.

Written on 28th May 1463

In Milodraž

Even though the *ahidnâme tur*. formally ensured all the privileges and freedom for the Franciscans, the actual situation was quite different. Even before the official Bosnian fall in 1463, Ottoman troops invaded Bosnian territory damaging some sacred buildings. For example, in 1435, all convents belonging to the Bosnian Vicariate were either damaged and robed or demolished, according to information given in the papal bull written in 1473, by Pope Sixtus IV. Afterwards, relatively quiet period was recorded, and almost all the Franciscan belongings that were moved to free territories, were returned back to the Vicariate. Overall, some would say that the period between 1463 and 1514, was the most peaceful era of Turkish rule in Bosnia. (Gavran 1990, 42)

Another important undergoing situation in the Vicariate is the territorial division of the Vicariate: one part of the Bosnian Franciscans was under Ottoman rule and loyal to them, following friar Zvizdović's affiliation towards the Sultan, and the second part of Franciscans were protected by Catholic rulers, thus devoted to the fights against the Turks. Not only that there existed such territorial divisions, but true problems like organization of annual Chapters due to not very convenient transport circumstances and the overall political situation between the Ottoman Empire and the surrounding countries. (Gavran 1990, 43)

At the Annual Chapter held in Assisi in 1487, it was concluded that Bosnian Vicariate should remain as a single ecclesial unit, but the Franciscans under Ottoman rule should gain more autonomy, in order to avoid problems when they cannot travel to free parts of the Vicariate. Unfortunately, even that did not resolve the issues, because fights between Turks and Christians were progressively frequent, leading to an official request of "Ottoman" Friars to the Vicariate division in 1512. Just in 1514, after the second request, it was accepted and the Vicariate was divided to Bosna-Croatia and Bosna-Argentina, where the latter was in the territory under the Ottoman rule. Nonetheless, convents belonging to Bosna-Croatia were soon affiliated to Bosna-Argentina, after Ottoman expansion to surrounding countries. (Gavran 1990, 43-4)

Hereby is important to mention the etymology of the name Bosna Argentina. In Srebrenica, which literally means the "silver mine," near the Drina River on the far eastern border of Bosnia, once there was the convent and the church of Saint Mary. According to its initial Roman name – *Argentaria lat*, the name of the settlement gave its descriptive adjective to the whole Province, it testifies on importance of this to the Province: *Bosna Srebrena*, or Bosna Argentina, virtually meaning *silver Bosnia*. Moreover, the fortress that was located above the convent was named Argentina. The Convent of Saint Mary was visited by Sultan Mehmed the Conqueror during his return to Istanbul. At that occasion, he confirmed the future privileges to the Franciscans, which will not be later respected. (Karamatić 1991, 7; Stražemanec and Sržan 176-7)

After the division of Province until the 2nd Siege of Vienna (1515-1683)

At the very beginning of this period, in 1517, both of the newly formed Vicariates - Bosna-Argentina and Bosna-Croatia were brought to Provincial level, at the occasion of the separation of Franciscans observants and conventuals, done by Pope Leo X.

By the beginning of the XVI century, the Ottoman Empire gained in momentum and fought in some important battles, winning most of them: Belgrade in 1521, and Mohács in 1526, leading to the first Siege of Vienna in 1529. It resulted in severely compromised position of Catholics in the Empire. In 1524, several convents were demolished: Visoko, Fojnica, Sutjeska, Kreševo, and Konjic. (Gavran 1990, 47-9)

The situation did not get any better in the XVII century. Moreover, it worsened: number of extortions, unfair trials, racketeering etc. was recorded, besides demolition of convents, convent churches, and parish churches. (Gavran 1990, 50-5)

In the organization of the Province, situation was changing according to the Ottoman expansion. The Sultan Suleiman II conquered great parts of Slavonia and Hungary. Hungarian Franciscans left their convents, with Bosnian Franciscans replacing them. Similarly, the Province expanded even to some Venetian territories.

By the third quarter of the XVII century, the Province held 19 convents, where 375 friars were situated. In Bosnia, there were only ten convents, in Dalmatia five, and on the northern countries four remaining convents. (Gavran 1990, 60-1)

Regarding the architecture and structural properties of the Franciscan facilities at the beginning of the XVI century, its characteristics entirely reflected the situation in the Province. Beside ten convents, on the Bosnian territory there were 22 parish houses and 25 churches in 18 sites. By the beginning of the XVI century, Ottoman authorities already determined that convent buildings should be built out of inconsistent materials: walls made out of two layers of the undergrowth filled with clay ground. Just later, it was allowed to build durable walls in churches, but only to the half of the height, and then with undergrowth and clay in the second half. In general, churches were by far more prominent in comparison to convent buildings. (Gavran 1990, 62-3)

After the Siege of Vienna until the final division of the OFM Province Bosna Argentina (1683-1757)

As it was aforementioned, the most important historical event in this period that affected not only Balkans' politics, but also life in general is the unsuccessful Siege of Vienna (1683-1699). Many latter events lead to the breakdown of the Ottoman Empire. It was not that the Empire entirely lost its strength, but it was quite clear that Turkish influence would not ever be as strong as before.

Due to many migrations, the Province experienced some changes in internal organization; it was divided into three smaller areas: Dalmatia, Bosnia, and area northern of the Sava River. The great number of Turks from areas that were once under Ottoman rule, and on the beginning of the XVII century returned back to Austria or Venice, migrated to Bosnia, causing fights with local, non-Muslim people. Moreover, the friars were attacked the most, as the representatives of the Catholics. It led to abandoning of many convents, when friars left to Dalmatia or Hungarian lands to the north, along with the Catholic population. (Gavran 1990, 66)

Those events caused by far unrecorded low number of the Catholic population in Bosnia: only 17.000 people, 26 priests, three friars and three convents: great convents in Kraljeva Sutjeska, Fojnica, and Kreševo. The situation got better just in the mid-XVIII century, but it was still quite disappointing. (Gavran 1990, 67-8)

Another event that heavily influenced the Province was new territorial segregation. Even though political situation was settled, great number of former Ottoman territories was retrieved to Catholic countries: Republic of Venice in Dalmatian area and northern from the Sava River, Archduchy of Austria – Province remained fragmented. Communication between the different parts of the Province was insecure and painful, and slow as well. It led to the final and official division of the Province into three aforementioned parts in 1735. First, Bosnian core lost the status of the Province, but soon in 1758, regained it, which was the merit of Friar Filip Lastrić and his activities in Rome. (Gavran 1990, 71; Stražemanec and Srčan, 17)

Along with the establishment of Bosna Argentina, within new, Bosnian borders, Pope founded new institution – Apostolic Vicariate, in order to avoid collision with Austria in the election of Bosnian bishops. The problem rose from year to year, because there was not an official diocesan hierarchy in Bosnia, and it opposed to Franciscan establishment as well.

Even in the XVII and at the beginning of the XVIII century, the situation did not get better. Convent buildings and churches remained in quite poor outlines, without significant and prominent architectural values. (Gavran 1990, 74-6)

After the final division of the OFM Province Bosna Argentina until the death of Bishop Miletić (1757-1831)

This period in the life of the Province was marked with the extension of the cruel situation, in terms of Ottoman relationship to the Franciscans and Catholics in general. Again, there was number of unfair trials for unjust accusations for friars, new taxes for non-Muslims, as well as unpunished crimes against them.

Some positive events that could be pointed out on this outline of Franciscan timeline in Bosnia were the activities of apostolic vicars. During the existence of this institution (1737-1881) until the establishment of the regular secular diocesan establishment in Bosnia and Herzegovina, all vicars were Bosnian Franciscans, mainly influential friars – former Provincial Superiors or Guardians. The most prominent was Augustin Miletić, who was first a suffragan (1803-1813) and later Apostolic Vicar (1813-1831).

The period at the turn of the centuries, marked with the era of Bishop Miletić, did not bring many construction activities in the Province. Ottoman authorities firmly held their attitude towards taxes and fees for permits, even for reparation works on the remaining churches and convents. (Gavran 1990, 88-90) Even if the friars managed to put across the required permits, eventually local authorities would find something wrong in their performances, and further penalties, fines, or even jail sentences were commanded to the Franciscans.

In fact, the Ottoman authorities allowed the Franciscans to rebuild destroyed or damaged buildings and churches, but only in their previous volumes. It is formally clear but actually, it was much more complicated. The friars had to work out through the complicated local administration, sometimes even go to royal capital, Istanbul, and eventually get the permits from the Sublime Porte. It was all followed by high fees, corrupted administrative workers, and greedy local nobles involved in the process. During the whole period of Ottoman rule in Bosnia, as it will be depicted, only three convents: Kreševo, Kraljeva Sutjeska, and Fojnica, as well as their belonging churches with additional parish churches in Vareš and Podmilačje, retained its continuity of existence. (Jelenić 592-3) Those were the only sites where Franciscans managed to provide substantial financial volume for reconstructions.

After the death of Bishop Miletić until the Austro-Hungarian occupation (1831-1878)

Even though the Ottoman Empire undertook some important reforms, under the pressure of European trends after the French Revolution, most of the measures were only formal. For instance, *Hatt-ı Şerif of Gülhane tur.* - Edict of Gülhane, proclaimed by Ottoman Sultan Abdülmecid I in 1839, guaranteed greater freedoms for Christians, but in Bosnia situation was not as it was supposed to be. It took quite a long period to establish the reforms and the reorganization. It was all under the wave of great reforms, also known as *Tanzimât tur.*, which lasted between 1839 and 1876 – the time of the First Constitutional Era. (Cleveland and Bunton 82) The reforms in general, were sup-

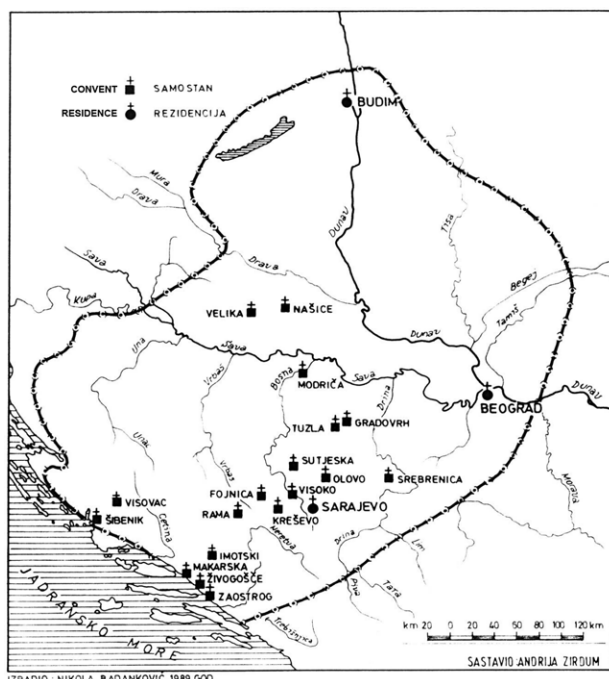


Figure 44 Bosna Argentina: convents in 1679; map done by Nikola Badanković in 1989 according to data composed by Andrija Zirdum ("Bosna Srebrena kroz povijest - karte")

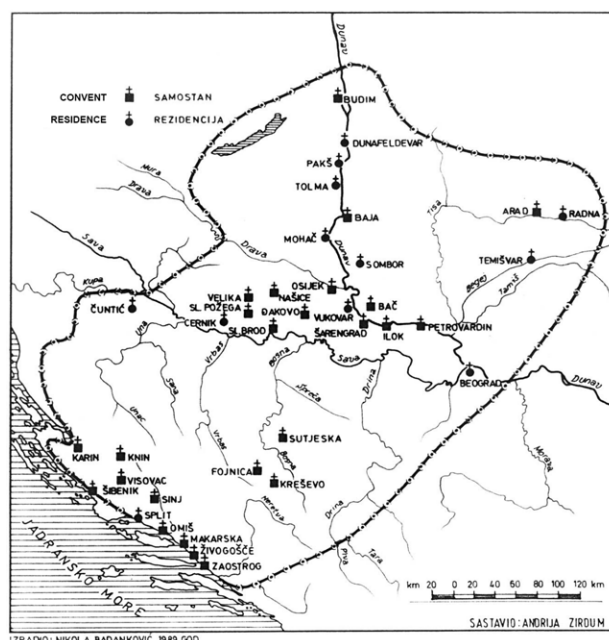


Figure 45 Bosna Argentina: convents in 1729; map done by Nikola Badanković in 1989, according to data composed by Andrija Zirdum (Gavran 1991, 70)

posed to fight against rising tides of national movements all over the Empire, and especially to integrate the non-Muslims within the existing administrative and social structure of the country. It was obviously quite clear that it virtually led to the final and absolute dissolution of one of the greatest empires of all time.

It was the era of constant increase of the Christian population of Bosnia, especially Catholics. Also, besides three existing convents, new were built in Goriča, Guča Gora, Plehan, Tolisa, and Rama-Šćit. (Gavran 1990, 104-5) By the end of the 1820s and in the years before the *Tanzimât tur*, even new parish houses were built: Žepče (1826), Osova (1830), Čuklić (1836), Dubrave (1846), Dobretići (1850) etc. (Jelenić 594-5)

By the mid-XIX century, permits for new constructions and reconstructions were issued easier. The most active bishops Marijan Šunjić and Paškal Vujičić, take the merits for great construction activities. Šunjić, for the period of six years, managed to build nine churches, at least five parish houses, convents in Livno and Guča Gora, and to start the project for the convent in Plehan. Vujičić takes credits for 40 churches all over Bosnia. The most of the projects were, besides strong support from Bosnian Catholics, directly financed from abroad: Austria, France, and even Serbia. Austrian bishops, for example, forwarded several annual charities and donations to the Province. (Gavran 1990, 105-6; Jelenić 597) Moreover, the influence of the Austro-Hungarian Empire was even stronger in the last decades of Ottoman rule in Bosnia, as it was quite clear what their pretensions in the Balkans had been.

AUSTRO-HUNGARIAN OCCUPATION AND PERIOD DURING WWI (1878-1918)

The Catholicism is, as some sources state, the oldest recorded religious denomination in Bosnia and Herzegovina, with first dioceses founded in Bosnia before the arrival of Slavs. (Vrankić 2011, 151) At the time of Austro-Hungarian occupation, the Catholics took 18,08% of the total population in occupied territory, or 219.391 people.

At first, many would say that Austro-Hungarian authorities by default brought prosperity to all Catholics in Bosnia and Herzegovina. Truth to be said, social freedoms and atmosphere overall was put into a completely different level, in comparison to the Ottoman era. However, political strategies of the Monarchy were more oriented towards choking the national spirit in each of its countries, in this case Serbian and Croatian national ideas. It was all for sure connected with ecclesial life, as these nationalities were always



IZRADIO: NIKOLA BADANKOVIĆ, 1989. GOD.

Figure 46 Bosna Argentina: convents in 1762; map done by Nikola Badanković in 1989 according to data composed by Andrija Zirdum ("Bosna Srebrena kroz povijest - karte")



Figure 47 Apostolic Vicariate in the XVIII and XIX century; map done by Nikola Badanković in 1989 according to data composed by Andrija Zirdum ("Bosna Srebrena kroz povijest - karte")

tightly linked with their Churches: Serbs with Orthodox and Croats with the Catholic Church. Some would say that a major strategy of newly arrived foreign rulers was to promote Bosnian identity and attach it to all ethnic groups in the country.

Catholics had already their religious leaders in Bosnia: Franciscan friars. Some say it was not in accordance with Austro-Hungarian plans, particularly because authorities did not have any jurisdiction on Provincial heads. Moreover, probably that is why the new Bosnian Government, along with Rome and Vienna, worked so hard to introduce secular diocesan hierarchy in Bosnia and Herzegovina, which actually vanished after the arrival of the Franciscans in the XIII century. (Gavran 1990, 111) It became clear that the centuries of tight relationships with South-Slavic national movement and loose system of election in the Province, made them an unreliable partner in the Monarchy. (Vrankić 2001, 154)

Moreover, apostolic vicars were introduced in the XVIII century to bridge the gap between direct papal jurisdiction and ecclesial headquarters in Bosnia. It was not, however, as formal as a regular diocesan structure that was supposed to be introduced later and replace the Franciscan structures in Bosnia – the only true religious shepherds of Bosnian Catholics.

After the series of negotiations between the representatives of the Vatican and the Royal Crown, that took place in Vienna in 1880, it was decided to introduce the diocesan structure in Bosnia, awarding it with the crowning place – above Franciscans in the hierarchy. Very soon, the detailed plan on structuring the Archdiocese in Sarajevo, and Suffragan dioceses in Banja Luka, Tuzla, Mostar, and Trebinje was sketched. Besides the very establishment, even details on buildings were drawn and planned. It is also quite clear why the Vatican and Vienna joined their forces to create five dioceses for only 220.000 Catholics – to strengthen Catholicism in the southeastern Europe, as the final frontier towards Russia-supported Balkan Orthodoxy. (Vrankić 2011, 154-6)

Shortly after, Pope Leo XXIII, with his bull *Ex hac augusta* of 5th July 1881, proclaimed that a regular Catholic hierarchy in Bosnia and Herzegovina was established. Friar Paškal Vujičić, Apostolic Vicar of Bosnia at the time, was simply eliminated from the chair and denoted as an untrustworthy person. (Vrankić 2011, 157-8)

The first Archbishop of Vrhbosna, Dr Josip Stadler was awarded with this title in 1881, and was heavily engaged in actions to introduce secular diocesan priests and parishes in Bosnia and Herzegovina – where Franciscans have been already active and enrooted for centuries. In fact, he brought with him a number of priests from Croatia, Dalmatia, and Slovenia, due to the missing secular priests in Bosnia. (Vrankić 2011, 158)

As Friar Ignacije Gavran depicts, Archbishop Stadler defined two goals in order to fulfil his plans: to take over the Franciscan parishes from friars and hand those over to his priests, and to undertake so called secularization of Franciscan friars into diocesan priests. (Gavran 1990, 111-3) Stadler “[...] saw his mission to gently dissolve the Franciscan province and to fill the position the Franciscans had taken in church and society with a new clergy and to expand it according to the model of new churchlines [...] The Franciscan province, which felt threatened by this treatment, offered fierce resistance. The conflict has not ended to this day in Catholic Church of Bosnia-Herzegovina.” (Vrankić 2011, 159)

After discussions in Rome and mutual disputes, Franciscans handed over their 35 parishes to diocesan priests, retaining another 59 for themselves. It was officially confirmed on 14th March 1883, when the Roman Congregation for extraordinary ecclesiastical affairs accepted the agreement. Archbishop however tried to change the situation afterwards, but unsuccessfully. (Gavran 1990, 113-4)

Aforementioned secularization of friars was actually the only plausible way of providing diocesan priests, as it regularly took at least 12 years to educate new priests. Archbishop used different situation to persuade the friars to do that. Surprisingly, he managed to do so. That resulted in severe loss of friars in the hierarchy of OFM Bosna Argentina: in 1887, there were 225, and in 1916, only 155.

The opposing attitude towards Franciscans was by far the most obvious in the Archdiocese of Vrhbosna. In Diocese of Banja Luka, where bishops were friars, Friar Marijan Marković and later Friar Jozo Garić, as well as in Diocese of Herzegovina with the Franciscan bishops, Friar Paškal Buconjić and Friar Alojzije Mišić, the situation was different, and conflicts were not the case. However, those disputes initiated back then were retained in certain level between diocesan and Franciscan hierarchy even nowadays. (Gavran 1990, 115-6)

In other activities, Province experienced some important highlights, primarily in the education process. After the Provincial Chapter held in Fojnica in 1882, it was decided to unite all Provincial schools and move them to Kreševo. Due to uninhabitable conditions in the Convent, the school was moved to Guča Gora in 1883, but even there conditions did not get better. It all led to decision to build new Gymnasium complex in Visoko, where it was expanded afterwards, and remained one of the most noticeable Bosnian schools up until nowadays. (Gavran 1990, 117-9)

Other than gymnasium education, the Province managed to re-establish the theological education at university level. By the beginning of the Austro-Hungarian era, future friars were, not by their will, sent to Hungary to receive degrees. Just after 1898, OFM Bosna Argentina succeeded to provide full educational process within its borders: first in Gorica, then after 1909, in Sarajevo.

The most important for this modest discussion are of course construction activities undertaken during the four decades of foreign rule in Bosnia and Herzegovina. Overall six new convent buildings in: Kraljeva Sutjeska, Kreševo, Bistrik, Jajce, Petrićevac, and Visoko were built, along with nine new convent churches in: Fojnica, Kraljeva Sutjeska, Kreševo, Guča Gora, Jajce, Petrićevac, Plehan, Bistrik, and Visoko. Besides those major undertakings, 54 parish churches and 33 parish houses were built. The costs were covered by voluntary donations of poor Bosnian Catholics, but also with substantial financial support from abroad, often directly from the rulers of surrounding countries. (Gavran 1990, 120-2)

PERIOD BETWEEN THE WORLD WARS AND PERIOD DURING WWII (1918-1945)

The period after the Great War was not ruinous only for the economy, but for all social fields. At the change of the authorities, from Austro-Hungarian Catholicism to Kingdom of Serbs, Croats, and Slovenians, where ruling dynasty was Orthodox family Karađorđević, it was by far expected that all non-Orthodox religious communities would find themselves in the shadows of the Orthodox hierarchy. The problems were reflected mainly in financing prospects, because Government referred most of the budget for the Orthodox Church only.

Unfortunately, that was not the only problem; Franciscans were still occupied with bad relationship with the ruling Archbishop in Sarajevo, Dr Ivan Šarić. (Gavran 1990, 126-7)

In the field of education, two major facilities remained Gymnasium in Visoko and Theology in Sarajevo. Gymnasium in Visoko was enriched with convict, built in 1928, devoted to "external" pupils – operating like a regular gymnasium with additional Catholic education.

Students of Theology have been exercising their university commitments in Bistrik – the Convent of Saint Anthony of Padua. Just in 1942, the Province managed to build new complex for students, along with Provincial headquarters, but unfortunately, it was not occupied with the Franciscans for long: after WWII, it got new temporary owners. (Gavran 1990, 128-9)

Even though the construction activities were not as intense as before WWI, some extraordinary projects were implemented. Besides convent in Visoko, new church and convent in Banja Luka, extension of the convent building in Fojnica, convent in Rama-Šćit etc. were built. However, those projects remain in shadow of church in Belgrade, magnificent project done by architect Jože Plečnik.

COMMUNIST REGIME (1945-1991)

If all possible economic downgrading circumstances raised after the war could be put aside, the Church in general was put into the unenviable position in front of the new authorities. Unlikely from past periods, when for example, Islam religion was protected during the Ottoman rule, in communist regime all religious communities were put aside. Besides political relationship towards the Catholic Church, which was quickly changed from their active role to absolute exclusion, in several reforms new regime introduced fierce measures including violent seizure and confiscation of ecclesial facilities. (Gavran 1990, 133-5)

However, first two decades of the new era of Bosnia and Herzegovina, within the borders of newly formed Socialist Federal Republic of Yugoslavia, have been not so devastating, as far as the relationship between Franciscan and Diocesan structures are concerned. Two Archbishops Dr Marko Alaupović (1945-1967) and Dr Smiljan Čekada (1697-1976) had exceptionally good communication with the friars. (Gavran 1990, 135) Just in the period between 1976 and 1991, when Archbishop of Archdiocese Vrhbosna was Dr Marko Jozinović, certain problems evolved between the diocesan and the Franciscan structures.

Concerning the education of young Catholics, other problems were on stage. Due to confiscation of the school facilities in Visoko, the Gymnasium was jeopardized: public part of the Gymnasium lost its working permit, and the Franciscan part was reduced to the minimum number of rooms. Afterwards, the situation got better, but just after 20 years, and after a number of painful procedures, undertaken in order to regain the old premises. (Gavran 1990, 141)

Theology, after moving to new premises in Kovačići, was again moved out to Bistrik in 1947. The following years were extremely complicated – Bistrik was overcrowded with regular friars and two institutions: Archive and Theology of OFM Bosna Argentina. In 1968, new complex for Theology was built in Nedžarići, also in Sarajevo, where it remained up until nowadays.

PERIOD DURING THE CIVIL WAR IN BOSNIA AND POST-WAR PERIOD (1991-2000)

After horrifying war fights during WWII, none could imagine that another combat will follow shortly after, in terms of large-scale historical relationships. Once united and, so to say unified, Yugoslavia, fell apart on the beginning of the 1990s. After the separation of Slovenia, Croatia, and Macedonia in 1991, Bosnia and Herzegovina did the same in 1992. The latter separation was followed by the horrors of civil war that lasted until the 1995. The seclusion continued in 1999 in Serbian region of Kosovo, where Albanian majority have eventually proclaimed unilateral independence of Kosovo in 2004.

It is quite complicated to describe all the events that took place during the war, and objectively give an overview. Some of the most terrible facts are concerning huge migrations of hundreds of thousands of people - happening with all ethnic groups, in this case Bosnian Catholics - Croatian people. Besides the number of demolitions that followed fierce combats, including many parish churches and parish houses, belonging both to secular diocesan and the Franciscan hierarchy, the most horrendous are total demolitions of sites in Banja Luka - convent church of Saint Anthony of Padua in Petrićevac, Plehan – the convent complex of Saint Marc, Jajce – the convent church of The Assumption of the Blessed Virgin Mary. In addition, hundreds of acts of desecration of sacred buildings were recorded all over Bosnia.

Concerning the education process in Visoko, pupils did not suffer much, because the events that were to come, were anticipated on time, and as soon as in April 1992, they were moved first to Italy, and then to Croatian seaside, where have stayed until 1996. Buildings in Visoko were not damaged in great volume.



Figure 48 Bosna Argentina: convents and parishes in Bosnia; map done by Nikola Badanković in 1989 ("Bosna Srebrna kroz povijest - karte")

On contrary, Franciscan Theology in Nedžarići, Sarajevo suffered a lot. By mid-1992, military forces took control of the complex, and soon banished the friars, nuns, and students. The faculty was moved to Samobor, Croatia until 1997, when the site in Nedžarići was reconstructed and adapted. In the meantime, all the treasures and pieces of art were either damaged or stolen.

The time that followed the Dayton Agreement, the peace treaty that ensured the end of war fights in Bosnia, was marked by constant efforts in the process of the return of the refugees, who were once moved or banished from Bosnia. Along with that process, the Church was, and still is, active in the reconstruction and recovery of demolished buildings or damaged sites.

THE FRANCISCANS IN CONTEMPORARY BOSNIA AND HERZEGOVINA (2001-)

The most recent era in the development of OFM Bosna Argentina is certainly the contemporary age, which rests in incorrect historical distance to be adequately commented nowadays. However, it is the time of recovery of recent wounds, followed by important projects and activities all over the Province. Now, more than ever, construction activities, on both the convent and parish sites, are undergoing, highlighting this period in time as an important one.

All the institutions, cultural activities, journals, museum exhibitions, etc. are on the way to become recognizable not only in Bosnia, but in the wider area. Regarding the architecture, the friars managed to preserve the mainstream of engaged architects, as only the most prominent names are commissioned for the projects and reconstruction activities. Many cases involve not only convents or belonging churches, like in Petrićevac or Jajce, but other projects like museums for instance, in Fojnica, Kraljeva Sutjeska, and Gorica, or libraries in Fojnica, Tolisa, and Gorica, public schools in Visoko, and many others. Besides single projects, a couple of great undertakings are undergoing like cultural centre in Plehan, pastoral centre in Sesevetska Sopnica, or international centre for students in Kovačići - their importance is far beyond the local influence.

It is still to wait and give a critical overview on the contemporary state in the Province, but as long as the current perspectives are concerned, it seems that architecture being created right now will provide a prominent position in the overall corpus of built heritage in Bosnia, and remote locations as well. Nonetheless, not all projects can be graded on the same scale, taking into account the funding, the relationship towards the recent historical events, economics etc.

3.

THE SACRED ARCHITECTURE WITHIN THE EUROPEAN AND BOSNIAN CONTEXT

Chapter 3 introduces wider historical context relevant to understand the position of the Franciscan architecture within the Bosnian Province. The first part of the chapter introduces the etymology and general ideas about the monasteries and churches, as sacred places in a common historical discourse. Besides that, the idea of monasticism, as a way of life is shortly presented in the context of Western Europe, evolving the architecture of mendicant orders and the process of conventualization. More specifically, the Franciscan architecture, theoretical guidelines, as well as a short selection of the most prominent projects of convents and convent churches worldwide is given, too. Afterwards, reaching the focal point, are presented basics of contemporary European Catholic sacred architecture, within the same period as dissertation – since mid-XIX century until present time. Again, same period underlines the representative architecture in surrounding Provinces, which cover Bosnia and Herzegovina, Croatia, and Serbia. Following this overview, another short review of principles of sacred architecture in Bosnia is given, completing the part on the Bosnian background.

3.1. ETYMOLOGY: MONASTERIES AND CHURCHES

"...in the 1 century BC, Roman architect and architecture theoretician Vitruvius, written that every building consists of two parts: building itself and the idea, which architect wanted to express. It concerns the churches at its most..." (McNamara 7-8)

The term *monastery* is used in general to refer to any of a number of types of religious communities. In the Roman Catholic religion and to some extent in other branches of Christianity, there is a more specific definition of the term and many related terms. *"Convents and monasteries are residential buildings used by members of Christian communities so that they can live a daily religious life detached from everyday pressures."* (Introduction to Heritage Assets)

"Monasteries, which function as a place of prayer and are inhabited by people separated from the secular world, are found in many religions, including Buddhism, Hinduism, and Christianity. When the more hermetic form of individual Christian monasticism began to develop in the third century into a larger, more codified community of members, the monastery became an architectural entity as well as a way of life." (Palmer 187)

The word "monastery" comes from the Greek word *μοναστήριον*, neut. of *μοναστήριος* – *monasterios* from *μονάζειν* – *monazein* "to live alone" from the root *μόνος* – *monos* "alone" (originally all Christian monks were hermits); the suffix "-terion" denotes a "place for doing something." The early recorded use of the term *monastērion* is around the 1 century AD by Jewish philosopher Philo.

The English language word “church” is from the Old English word *cirice*, derived from West Germanic **kirika*, which comes from the Greek term *κυριακή kuriakē*, meaning “of the Lord.” *Kuriakē* in the sense of “church” is most likely a shortening of *κυριακή οἰκία kuriakē oikia* (“house of the Lord”) or *ἐκκλησία, κυριακή ekklēsia-kuriakē* (“congregation of the Lord”).

The convent complexes - monasteries, also named abbeys under the rule of abbot, priories under the rule of a prior, hermitages under the rule of hermit etc., depending on the specific order to which they belong and the exact Christian denomination, throughout the history consisted some basic entities. Points of interests here are Roman Catholic convents, which mostly share the grounding properties. Two elementary parts are the church and the convent itself: the public and the private part. The convent usually had a *dormitorium*, *refektorium*, *capitulum*, *kalefaktorium* lat. The *dormitorium* stands for the sleeping chambers for Order members, spanning from huge sleeping rooms to single solitary praying cells, depending of the Order. The *refektorium*, or dining room, is the room or setting of several rooms, usually combined with food-preparing rooms. The properties also vary from order to order. The *capitulum*, or the Chapter room stands for meeting room, today more common for conference hall. It is used for daily meetings of monks, as well as for ceremonial chapters of the Order or Province. In the distant history, not all rooms in the convents were heated, and therefore *kalefaktorium* was used as one of the rarely heated rooms for monks to rest and prepare for prayers and further work. The church is the most prominent and the most important part of the complex, especially in terms of the relationship between the believers and God, as it is the place of virtual meeting. The properties also vary from many different facts, the aforementioned – depending on the location, the monastic order and the occupation of its inhabitants, the complex may include a wide range of buildings that facilitate self-sufficiency and service to the community. These may include a hospice, a school, and a range of agricultural and manufacturing buildings such as a barn, a forge, or a brewery. (Homburg and Lucke-Huss 75-83)

In general, being the most constructed buildings in the Medieval, the convents left an inerasable mark to the later understanding and approach towards the Catholic sacred architecture. The rethinking of the design began as early as with the foundation of the Cistercian Order. They virtually cut off all unnecessary elements in the layout, relieving it for prayers and prayers only. The process continued by Dominicans and Franciscans who also tried to redefine what church should be. (Kostof 343-4) It also led to a current separation between the monastic and ecclesial churches.

3.2. MONASTICISM IN WESTERN MEDIEVAL EUROPE

According to an early biography, young Saint Anthony who died in the year of 356, led a conventional Christian life until the day when, on the way to church, he “[...] *communed with himself and reflected as he walked how the Apostles left all and followed the Saviour; and how they in the Acts sold their possessions and brought and laid them at the Apostles’ feet for distribution to the needy, and what and how great a hope was laid up for them in heaven.*” (Athanasius) Anthony chose to give up his worldly routine in order to embrace Christ’s example as fully as possible, and in the IV century, growing number of men and women embarked on the course that he charted. Monasticism, as a way of life, imposed rigors and privations, but offered spiritual purpose and a better hope of salvation. In Western Europe, it exercised a powerful influence on society, culture, and art and was one of Medieval Christianity’s most vigorous institutions. (Sorabella)

Every monastic community consisted of men or women vowed to celibacy and bound by a set of regulations. In the V and VI century, the founders of new houses often codified new rules, but these seldom extended far from their origins. One remarkable exception is the rule devised by Benedict of Nursia (ca. 480–534) for the monastery at Monte Cassino in Italy, which was widely adopted in religious communities throughout Western Europe, encouraged by such powerful promoters as Pope Gregory and the emperor Charlemagne. The Benedictine Rule is addressed “[...] to you [...] whoever you may be, who are renouncing your own will to do battle under the Lord Christ, [...] taking up the strong, bright weapons of obedience.” The Benedictine Rule is often summarized by the Latin motto “*Ora et labora*” – pray and work, for it enumerates the essential obligations of monastic life, emphasizing manual labour, daily reading, and, above all, communal prayer, called the “*opus Dei*,” the work of God. (Sorabella)

Monasticism posed a continual challenge for builders, for there was always a conviction that monastic life would flourish best in surroundings most conducive to it. The authors of the V and the VI century rules left little about the design and disposition of buildings, but later authorities devised careful instructions for the form and arrangement of monastic communities. Some monastic churches were intended only for the resident nuns or monks, but others had accommodations for visiting pilgrims or lay worshippers as well. (Sorabella)

Interesting is the external influence to the strict Rules of the Orders, prevalently the Franciscans and Dominicans, which were close or inside the town. Even those strict rules were soon put aside, not entirely forced by friars, prevalently by congregation and wealthy donors, who wanted to secure their salvation and position within the historical context, by introducing great investments and giving luxury for the convents, and obviously to friars directly. (Sorabella) The glittering treasuries and magnificent architecture of the wealthiest monasteries struck some as incompatible with the ideals of poverty and humility, and many attempts to reform monasticism aimed to purge it of perceived excess.

3.3. ESSENTIALS OF ARCHITECTURAL SETTINGS IN THE FRANCISCAN ORDER

BASIC CONCEPTS IN MONASTIC ARCHITECTURE

All of 41, by now recognized, orders by the Holy See have their own rules, but they are more or less derived from five the most important rules in the Christian Church altogether. Those are the rules of Saint Bazile the Great, who written the rules for the Orthodox monks, the rules of Saint Augustin, Benedict and Francis, and the rule of Ignatius Loyola, the leader of the Jesuits. (Braunfels 12)

The role model for written rules for succeeding Orders in the Roman Catholic Church, was according to many criteria the Rule of Saint Benedict - Benedict from Nursia, who founded the Abbey in Monte Cassino, on the old road between Rome and Naples, where monks lived according to strictly organized rules.. Consequently, that was also the case for the basic principles of a building program. Saint Benedict did not precisely write which functional units are supposed to be in the convent, but the daily scheme of the labour and pray shows that in detail: sleeping, eating, working, mediating, contemplating etc. (Braunfels 15, 18) “*The usual arrangement consisted of a square cloister having on one side a church of cruciform plan with aisles, the transept forming a part of one side of the cloisters. The refectory was usually parallel to the nave, on the opposite side of the cloister. The dormitory was generally placed on another side with a staircase in connection with the church for night service.*” (Fletcher and F. Fletcher 219)

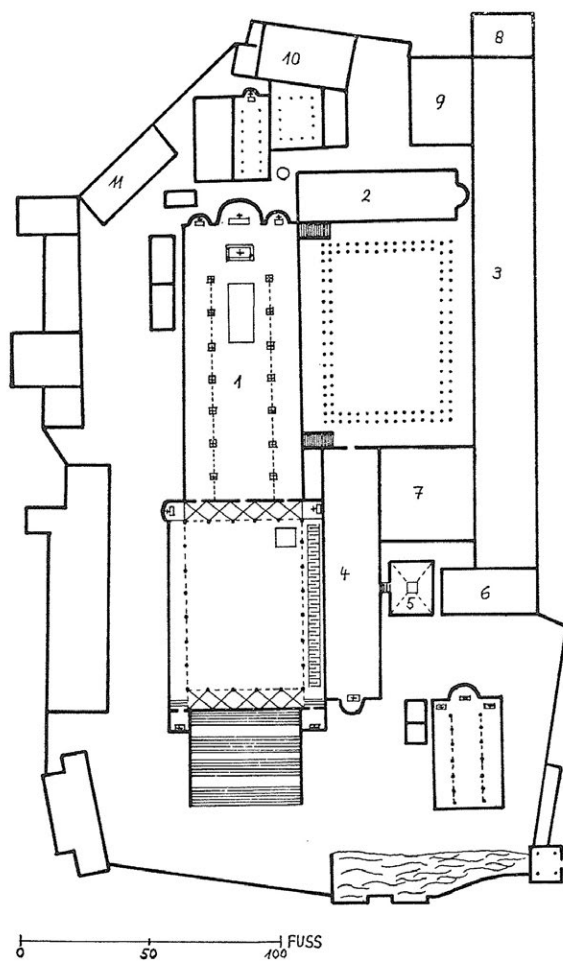


Figure 49 Monte Cassino Abbey: floor plan of the complex according to J. v. Schlosser (1. Church, 2. Chapter room, 3. Dormitorium, 4. Refektorium, 5. Kitchen, 6. Cellar, 7. Cells for novices, 8. Vestiarium, 9. Old Infirmarium, 10. New Infirmarium, 11. Palatium Richers) (Braunfels 50)

The ideal floor plan is however linked to drawing of a utopian convent from Saint Gall, *Saint Gallen ger*. It was developed by Eginhard, an architect of Charles the Great – Charlemagne. (Fletcher and F. Fletcher 261) It is the plan of an ideal monastery prepared in Carolingian court for the guidance of abbots during synods held at Aachen in 816-817. This drawing represents the only preserved European architectural drawing dated before XIII century. (Braunfels 52; Kostof and Castillo 282) Even though it was a pure utopia, its basic principles were used in more or less all Medieval convents. (Braunfels 39)

On the building development path, *Monte Cassino Abbey* is only the first station. Many of them, built afterwards, take credits for some traces of sites that were still to be built in future. It is important to mention two sites: *Jumièges Abbey* and *Fontenelle Abbey*, both of which were erected under the Carolingian state in the VII century. The floor plan of *Fontenelle Abbey* shows what became the rule for hundreds of convents, belonging to not only Benedictine Order, built in the Medieval: elongated church that shared one of its longer walls with the square-shaped cloister holding, besides others, sleeping room, dining room, archive, cellar, library... However, the links between the rooms, the height of the wings, and the composition overall was far away from fixed. (Braunfels 42-3) The position of the chapter room was the key point, which developed afterwards, probably by the X century under the Carolingians. The *Cluny Abbey*, one of the greatest built in the Medieval, was the first to have originally designed chapter room. (Braunfels 43, 49-51, 68)

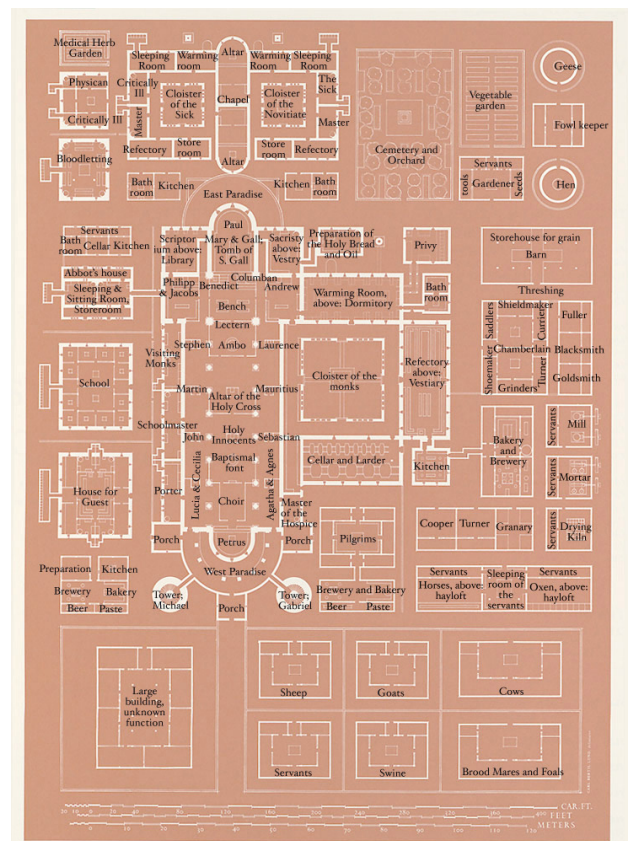


Figure 50 Saint Gall Abbey, Switzerland: contemporary reproduction of the IX-century *St. Gall Plan* ("St. Gall Monastery Plan")

ARCHITECTURE OF MENDICANT ORDERS

The mendicant movement in Church history took place primarily in the XIII century in Western Europe. This spiritual movement generated the religious orders like the Augustinians, Carmelites, Franciscans, Dominicans and many more. The mendicant movement of the XIII century was a revolutionary response to a revolutionary situation: it was a socio-political force of incalculable importance, orienting or influencing the energies of Europe from the intellectual and artistic to the economic and institutional level. ("Mendicant movement") Between the V and the XVIII century, there were around 40.000 mendicant convents built in Western Europe. (Braunfels 8)

"The mendicant friars were bound by a vow of absolute poverty and dedication to an ascetic way of life." They lived as Christ did, renouncing property and traveling the world to preach. Their survival was dependent upon the good will of their followers – religious adherents. That way of life gave them their name, "mendicant," derived from the Latin word *mendicare*, meaning, "to beg." Unlike monks of the Cistercian or Benedictine orders, mendicants spread God's word in the cities. They were active in community life, teaching, healing, and helping the sick, poor, and destitute. Their personal maxim was *sibi soli vivere sed et aliis proficere, lat* - "not to live for themselves only but to serve others". (Labatt and Appleyard)

It is widely considered that the Medieval convents, along with large strategic and warfare structures – fortresses, are the only facilities built with the same devotion to form and function. The convents were actually built separately from their belonging churches, as they developed their own "type" of secular architecture, with the highest ideals for functionality, unlikely to the connected churches. (Braunfels 14) Besides shaping new suburbs, mendicants often settled in the heart of a city, irreversibly changing the neighbourhoods in development. By the end of XIII century, friars increasingly inserted large conventual complexes within densely inhabited urban space. (Bruzelius 365)

The architectural legislation was the reasonable outcome of the need to reflect the concept of poverty in the architectural structures of new orders. Their articulation and design was hard to control by regulations. (Bruzelius 365-6) The monks themselves often were the subjects to be included in the architecture the most, which was expected for the time being. *"Schools attached to certain monasteries discharged to some extent the functions of universities, as those at S. Gall, Tours, and Rheims [...] architecture was prac-*

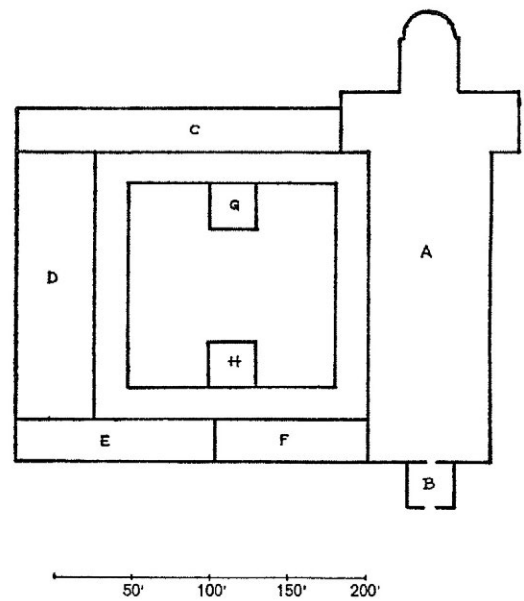


Figure 51 Fontenelle Abbey, France: schematic floor plan according to G. Hager (A. Church, B. Entrance room, C. *Dormitorium*, under the Chapter room, D. *Domus Maior* with *Camera* and *Caminata*, E. *Refektorium*, F. Cellar, G. Archive, H. Library) (Braunfels 42)

tised largely by the clergy and came to be regarded as a sacred science [...]” (Fletcher and F. Fletcher 218)

If one has to link the pairs of certain styles in architecture with typological preferences, like Gothic Revival with XVIII century town halls, then it is easy to connect world leading Orders with their architectural preferences: the Cistercians and the Cluniacs propagated Romanic architecture, Franciscans and Dominicans were devoted to lyric and logic of Gothic style, Jesuits were all about Mannerism etc. This clearly shows the role of the Roman Catholic Orders as the patrons of the artistic styles over time. (Braunfels 12) Even in cases when local secular architecture was leaned towards the vernacular settings, the ecclesiastic architecture was set back in the international tracks.

As it can be seen in the cases of other mendicant and non-mendicant orders, only some of them had devoted their attention specifically to written rules for shaping the architecture belonging to their order. Moreover, if one takes a closer look to the Rules of any order, it can be noticed that rarely any of them mentioned the rules for buildings, strictly under the name of building rules or building codes. Those were more, for instance, guidelines and restrictions in construction works of some spaces and functional units needed for liturgy or daily life. And even then, they were obeyed differently, from case to case; and in many examples it was not taken care of the architectural background. (Braunfels 9, 14)

As it is aforementioned, the mendicant orders take merits for introduction of the hall churches - like Bruzelius refers to as *“rectangular boxes.”* The inspiration for the hall church may have originated from monastic refectories; after the Cistercians first introduced new layouts, the mendicant orders, prevalently the Dominicans and the Franciscans opted for hall churches, rather than for usual Medieval aisles and naves hierarchy: demanding the place and views for the long sermon, the high point of the liturgical pageantry. At first, friars’ churches did not have towers, but as soon as in XIV and XV century, towers became an unavoidable element between the nave and the choir. (Chisholm 21; Kostof and Castillo, 343-4) Consequently, the success of the mendicant orders left its marks even on the general architecture. Transepts, ambulatories, and radiating chapels lost their allure in favour of more simple and decisive floor plans directed towards the pulpit, rather than spread around in both, decoration and orientation. (Kostof and Castillo, 344) As Braunfels notes, the importance of mendicant orders for sacred architecture is even higher, when one takes into account their abilities to reintroduce the elements of architecture already seen in Cistercians or Benedictines, and their future influence even on cathedrals and other diocesan churches, like in Milan, Florence, or Strasbourg. (Braunfels 181) *“Their churches were large, plain, and without aisles, being designed for preaching purposes.”* Fletcher and F. Fletcher 220)

DEVELOPMENT OF THE FRANCISCAN BUILDING CODES AND ARCHITECTURE

Unlike the architecture of other Orders, which was set remotely from town walls, the Franciscans were tightly linked to the belonging site. Nevertheless, every site developed three zones: private for friars, semi-private inside the convent, and public inside and in front of the church, which has to be observed as a part of the immediate context, rather than formal part of a certain complex. (Braunfels 192)

The early beginnings of written rules for the official establishment of any specific Franciscan site go along with the Rules of the Franciscan Order, and the Saint Francis’ Admonitions, all of which are given in the *APPENDIX* of this dissertation. Unfortunately, none of that point out the material facts like buildings, churches, convent sites, as they are prevalently devoted to mendicant life, relationship towards the other members and congregation etc. Not even the excerpts of these rules can be outlined and related

to the translation of their meaning to the language of architecture, unless the general facts like having nothing personal and living only from alms and charity, can be taken as the basic principles.

Early written traces of rules that lead to better understanding of the establishment of apostolic poverty are linked to General Chapters of 1239 and 1242, during the generalate of Haymo of Faversham. It is to note that he was influenced by very well organized legislation of Dominicans. (Muscat, Vol 1, 33) Their cooperation is confirmed in many evidences, and it is quite clear that the Franciscans often turned to the Dominicans for help in exceptional circumstances. (Brooke 226-8) In comparison to the Dominicans, the Franciscans were less systematic and more conflicted about developing administrative and institutional structures. Moreover, a systematic approach to the planning and construction of churches and convents was not one of their foremost concerns.

John of Parma, Minister General 1247-1257, was instrumental in enforcing beneficial laws in the Order, particularly regarding the poverty of the friars' buildings, fasting, and Divine Liturgy celebration principles, which was already supported by Haymo of Faversham. (Muscat, Vol 1, 45)

Following regulations in the Franciscan architecture are dated in 1260, for which the credits holds Bonaventure; was the Minister General after John of Parma (1257-1274), and he was the one who indicated the abuses of Order's Rules (Bonaventure 59-60). His intentions to rule out discordances with original Rules began in 1257, and culminated in Narbonne in 1260. The Chapter of Narbonne propagated the statutes of the Order known as the *Constitutiones Narbonenses*. This was first written document concerning the fight against luxurious architecture, but unfortunately focused only on churches, without guidelines for convents. Although the entire code did not remain long in force, many of the provisions were retained and served as a model for later constitutions. The most important directives, as far as the building rules are concerned, were linked to the poverty and the mendicant way of life and work. It strictly forbids the squandering in the constructions, paintworks, tabernacles, windows, and rooms, as well as the oversizing in the length, width, and height of the buildings and their parts. The guidelines were the outcome of his concerns to affirm institutional identity through the Order's most visible elements, their buildings. It opposed raising pressures of lay donors, who tried to direct the architecture according to their personal wishes. (Bruzelius 372) The Chapter provided the list of punishments for those who neglected the rules. The churches were to be built without arches and vaults, with exception in presbytery. The bell towers were also limited to a very basic outline, rather than to a regular tower. The windows were not allowed to be painted, except the large windows behind the main altar, that could be decorated with *Saint Mary, the Crucifixion, Saint John, Saint Francis, and Saint Anthony*. (Braunfels 307-8; Bruzelius 372; Cannon 215-62; Mortet and Deschamps 285-7; Volti 61-2) Not only Minister Generals took care about the poverty of the Franciscan mendicants. During the papal pontificate of Benedict XI and Clement V, one of the issued documents concerned built structures: "[...] they could not build sumptuous churches and friaries; the church furnishings were to be poor and not match those of cathedral churches." (Muscat, Vol 1, 86)

The apostolic poverty, although being the foremost principle of establishing and initial functioning of mendicant orders, remains a question for discussion even today. As it is mentioned, Bonaventure managed to outline the ideas for upcoming extensions and new Franciscan sites in the mid-XIII century. However, the transformation of such rules and guidelines followed afterwards, as many recent researches shown and confirmed – the Franciscan poverty was exacerbated over time. (Burr, 1989, 2001; Mäkinen)

Both Saint Francis and Saint Dominic have indirectly defined the building code, as aforementioned. It led to a simple "take over" of the Benedictine scheme of the floor plans. Already developed floor plan by and for the Benedictines was put into use, and both

the Franciscans and Dominicans had to adapt themselves to the situation. The architecture itself, the disposition of the volumes and the site plan, changed according to certain situation. (Braunfels 185) In the majority of first Franciscan convents, the Benedictine architectural practice was not altered: chapter house, *refektorium*, and cloister were present in its original form, only *dormitorium* got a new shape. The mode of sleeping as well as daily jobs claimed from the Franciscans to spend time alone, rather than together like Benedictines, therefore each of the friars got his own room, elsewhere named also a cell. (Braunfels 186)

The Franciscans have replaced *dormitorium* with single cells as soon as in late XIV and XV century, emphasizing the need for accommodation for ever-growing number of friars in convents. In contrast to first buildings, where in majority, all rooms were displaced around the cloister and on one floor, the situation very soon changed to projects for new convents where cells enclosed whole cloister, in all three buildings. Such newly established type of convents has its best examples in Dominican convents *San Domenico* (1406-1435) in Fiesole and *San Marco* (church consecrated in 1443) in Florence, both of which were founded by famous Fra Angelico and the preacher Girolamo Savonarola. (Braunfels 187) Michelozzo Michelozzi, who besides other prominent Florentine Renaissance buildings has designed Palazzo Medici Riccardi, was entrusted the project for *San Marco*. He established consistent and unified scheme that was adopted not only by mendicants, the Dominicans and the Franciscans, but also by Benedictines and Cistercians. (Braunfels 187)

The typical models of Medieval Franciscan convents of new type are to be found in the Order's motherland – Italy. The most obvious characteristic of such structures is their influence on the town where they were built: like Franciscan *Santa Croce* (1294/95-1385) and Dominican *Santa Maria Novella* (1279-XIV century), both in Florence, as well as *San Domenico* (1226/65-XIV century) and *San Francesco* (1228/55-XIV/XV centuries), both in Siena, or *San Francesco* (1228-1253) in Assisi. The novelties introduced during the time were only in the relationship between the convent and the town, but also inside the convent. The *cloister* lost its primate as the central place, in favour to friars' cells, where they were not only sleeping, but also working. That provided opportunity for changes in the use of other rooms in the convent: chapter room, *refektorium*, and the church itself, became more public (Braunfels 189-190) As Braunfels stated, the churches of new orders became the subject of desacralization (secularization), and the chapter rooms and *refektorium* the subject of re-sacralisation. (Braunfels 191-2)

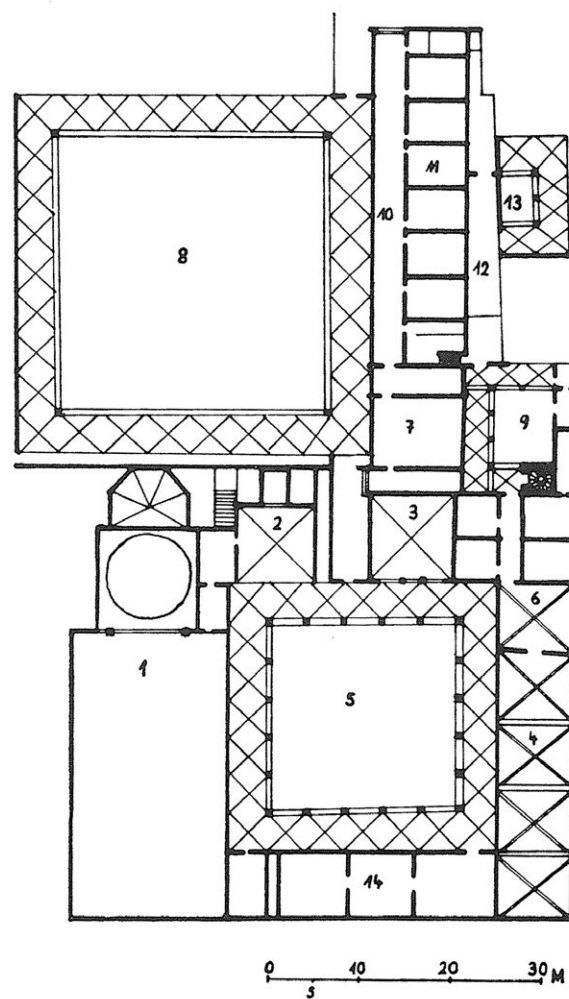


Figure 52 San Marco, Florence: schematic site plan according to Niccoli-Zanetti and Giorgio Vasari (1. Church, 2. Sacryscy, 3. Chapter room, 4. Large *refektorium*, 5. Cloister of Saint Anthony, 6. Washbasin, 7. Small *refektorium*, 8. Cloister of San Domenico, 9. Cloister *della Spesa*, 10. Hallway of former guesthouse, 11. Former guesthouse, 12. Courtyard *del Granajo*, 13. Cloister *de' Salvestrini*, 14. Former hospital, now Museum of Fra Angelico) (Braunfels 188)

The complex in Assisi is by far the most important Franciscan site in the Roman Catholic world, not only because of its pure existence and tight links with the founder of the Order, but also because of its prominent place in terms of architecture and art. The church consists of Lower and Upper Church (*Basilica Inferiore lat.* and *Basilica Superiore lat.*), which were completed in 1239 and 1259, respectively. The Upper Church holds the oldest series of frescoes with the themes from the early stages of the Franciscan Order and Saint Francis, himself, done by Giotto di Bondone (1266-1337). (Fletcher and F. Fletcher 419; Hattstein and Lehmann 61)

In later eras of development of the Franciscan Order, some of the official documents tackled the topic of return to the strong Franciscan roots: *“The intention to re-propose the “Franciscan model of the origins” is to be found in many other rules. Examples include the location of the hermitages outside the towns, the precarious stability of the same buildings, the modest quality of materials used for construction, the small dimensions of the churches and rooms of the friars, the reduced quantity and poor quality of sacred furnishings and liturgical ornaments.”* (Muscat, Vol 2, 5) Surprisingly, these intentions were followed instantly, during the beginning of the XVI century, but in the decades that followed, again put against the natural route of development, noted before – when religious architecture leaned towards international conventions that were contemporary at the time. (Kostof and Castillo, 379)



Figure 53 The Lower and Upper basilicas and the portico, as seen from the Lower Plaza of Saint Francis (“Basilica of San Francesco d’Assisi.”)



Figure 54 Santa Maria Assunta – Madonna del Sasso: view of the church and part of the cloister (“Madonna del Sasso, Switzerland”)

While the beginnings of the mendicant orders are linked to Romanesque and Gothic architecture, and their role was predominately in fight against heresy, next important period, Renaissance, linked them to Counter-Reformation, or Catholic Revival. It formally followed after the Council of Trent (1545–1563).

Interesting example of Franciscan architecture from this period is located in Switzerland, in one pilgrimage town – Madonna del Sasso, near Locarno in Lugano region. It was first a chapel, devoted to *Santa Maria Avvocata* that was founded by a friar Bartolomeo Piatti d’lvrea, in 1480. He founded also a small Franciscan convent, which was soon enlarged in a big residence. The small chapel was enlarged and upgraded to a church devoted to *Santa Maria Assunta – Madonna del Sasso*. (Hattstein and Lehmann 86)

Another important Franciscan site is the complex in Check city of Pilsen. The complex is believed to be one of the oldest sites in the city, as it is erected along with the city itself in 1295. The site was demolished during the Medieval fights especially in Hussite wars. The church is preserved in its original early Gothic style, while the chapel of Saint

Barbara, fresco-decorated along with the convent's restoration in 1460, was rebuilt in early XVIII century in Baroque style. (Hattstein and Lehmann 86)

The Franciscan Convent and Church of the Annunciation in Ljubljana is a prominent example of the Franciscan architecture originally erected in early Baroque. Initially, it was built between 1646 and 1660, for the Augustinians. The front façade was built in 1703-1706, and redesigned in the XIX century, after the Franciscans took over the site. The front façade design reminds to Jesuit churches, with the plains coloured in Franciscan-red colour. Next to the church is the Franciscan convent, founded in XIII century and moved to this site in late XVIII century.

Illustrative examples of the Franciscan sites can be found in Hungary, too. Some of Baroque sites include complexes in Szolnok, built by Giovanni Battista Carlone in 1723-1757, Simontornya built in 1728-1771, and XVIII-century sites in Baja and Budapest.

The role of the Franciscans was very important in overseas, too. They followed their Royal conquerors, and settled in new territories. It was also the case of Mexico, where they came in already converted and settled city. In the first round, a small group of 12 friars came in 1524, before Dominicans and Augustinians. *"It was this small band of brave, compassionate, enterprising men who planned the towns, built the churches, and governed the communities."* (Kostof and Castillo 442-3) The reflections of such an establishment



Figure 55 Church of the Assumption of the Virgin Mary, Pilsen: the Chapel of Santa Barbara in the foreground and the old bell tower in the background ("Church of the Assumption of the Virgin Mary (Plzeň)")



Figure 56 The Franciscan convent and the church in Szolnok (Hungary) ("Szolnok")

Figure 57 The Franciscan Convent and Church of the Annunciation, Ljubljana: aerial view of the site ("Franciscan Church of the Annunciation")



Figure 58 The Franciscan church and the convent of San Gabriel Archangel (1549-1552), Puebla ("Templos y conventos franciscanos, joya arquitectónica de Puebla")

were seen in every white "town," where the core was represented by a monastery. Actually, it is considered that the conquests of the Central and Southern Americas are the last of Medieval crusades, and the conversion that followed it, one of the great triumphs of Roman Catholic history. *"But what overweighed these limitations was the almost intuitive genius of the three mendicant orders, the Franciscans perhaps especially, in achieving a dignified, monumental form without relying on theory or stylistic consistency. They did so by remembering eclectically the moods and modes of Christian architecture, trusting their individual brand of monasticism and their instinct for effective improvisation, and keeping in mind that the situation they were providing for was special, indeed unparalleled."* (Kostof and Castillo 446-7)

Prominent architecture that retained its original shape is located in largest Spanish colonies in Mexico, like the State of Puebla. There exist many Franciscan sites, some of which became the role models for other buildings of Roman Catholic clergy arriving to Mexico afterwards.

Besides Mexico, many other South American states have late Medieval or early Modern Age Franciscan sites, preserved up until nowadays. Moreover, the



Figure 59 The Franciscan convent and the church of Saint Francis, Quito (Ecuador): view of the inner cloister, site constructed 1534-1604 ("Church and Convent of St. Francis")

Franciscan presence in South and Central America was strongly enrooted during the time, so it resulted in expansion of the local provinces back to Europe.

The stream of historical events that followed, gave the pace to architecture, too. The goal of this dissertation is not to present the Franciscan architecture in its total extent, which would consider extremely extensive work, but to present the architecture of Bosnian Franciscans. As aforementioned, the understanding of its position within the European and world architectural context would be meaningless if one would omit to present at least the highlights of those projects. Therefore, an unconstrained selection of different projects dating after mid-XIX century follows. After the historical styles, which were presented previously, era of new approaches in the architecture followed. Not all of the Franciscan clients immediately accepted new streams in the architecture, and the same counts for Roman Catholic Church in general – and that can be seen in *3.4 FEATURES OF EUROPEAN CATHOLIC ARCHITECTURE AFTER MID-XIX CENTURY* - section of this *Chapter 3*, the transition towards Modernism, and later towards vast range of contemporary movements was slow and gradual.

FRANCISCAN ARCHITECTURE SINCE LATE XIX CENTURY

The following selection of projects includes different varieties: from reconstructions of demolished or earlier closed sites and partial reconstructions, to completely new constructions and erections of new Franciscan sites. This section is important to be paid attention to, in order to consequently understand the discourse on the topic of the Franciscan architecture in Bosnia in terms of this general context, which follows in *Chapter 4*, under *4.7 BOSNIAN FRANCISCAN ARCHITECTURE IN EUROPEAN FRANCISCAN CONTEXT AFTER MID-XIX CENTURY*.

In Germany, extensive number of Roman Catholic sites was reconstructed starting with mid-XIX century, after many of those were either closed down or demolished during the Reformation. In majority, they were done in manner of Expressionism, which was one of the most prominent styles in German architecture, after the age of Historicisms. Some of the examples, preserve up until nowadays are sites in Mönchengladbach (1889) or Gelsenkirchen (1894), including the churches and convents built as a single complex.

Not all revivifications of old convents, as well as new convents in Germany, were up-to-date with contemporary architecture. At the beginning of XX century, many of them were built in revival styles of Historicisms, like Romanic Revival in Steinfeld-Mühlen (1908-1909) or Baroque Revival in Mörmter near Xanten (1921-1922).



Figure 60 The Franciscan church of Saint Barbara and the convent of Fourteen Holy Helpers, Mönchengladbach (Germany): view of the complex built in 1889 ("Franziskanerkirche St. Barbara mit Kloster (Mönchengladbach)")



Figure 61 The Franciscan convent and the church of Saint Josef, Gelsenkirchen (Germany): view of the convent and part of the church; site founded in 1894 ("Kloster Gelsenkirchen")



Figure 62 The Franciscan convent and the church of Saint Bonaventure, Steinfeld-Mühlen (Germany): view of the complex built in 1908-1909 ("Franziskanerkloster Mühlen")



Figure 63 The Franciscan convent and the church Mörmter, Xanten (Germany): view of the church and part of the convent, built in 1921-1922 ("Kloster Mörmter")

Outside Europe, new congregations were founded by new settlers freshly arrived from Europe or local friars that managed to organize vast groups of adherents to finance the congregations. In some examples in the USA, like the complex devoted to Holy Sepulchre in Washington D.C., done by Aristide Leonori (1898-1899) or Shrine of Saint Anthony in Ellicott City, done by Benedict Przemielewski (1930-1931), the architecture was based on revival styles: Byzantine Revival or Renaissance Revival.



Figure 64 The Franciscan convent and church of the Holy Sepulchre, Washington, D.C. (USA): church done by Aristide Leonori in 1898-1899 ("Mount St. Sepulchre Franciscan Monastery")



Figure 65 The Franciscan Shrine of Saint Anthony in Ellicott City, Maryland (USA): view of the site done by Friar Benedict Przemielewski in 1930-1931 ("Shrine of St. Anthony (Maryland)")

"The traditional monastery, which has served so often as the inspiration for contemporary seminaries, was focused inward upon the cloisters, grouping the church, refectory, communal dormitory, and chapter house around this central court. Granaries, dairies, and other working buildings, operated mainly by lay brothers, were placed away from the main grouping and schools were either nonexistent, or decidedly secondary in importance. This cloistered plan, reinforced by the massive stone building system characteristic of past ages, expressed the concept of complete withdrawal from the world into a life of religious contemplation. But few Catholic monasteries [...] are so withdrawn today. The education and training of students for work in the world is one of their primary functions; many are centers for missionary operations that circle the globe. Their purposes and their responsibilities far exceed those of the monasteries of a simpler past. Because

of these changes, the simple, contained, and essentially rigid site plan that served traditional monastic life so well is no longer a functional one. Nor is its fortress-like architecture expressive of today's religious outlook." (Christ-Janer and Foley 280)

After WWI, new constructions were disconnected from historical chains, and that was visible all over Europe. The projects were implemented with new materials, structural sets, functions etc. Some of the interesting sites can be pointed out: German sites in Bardel, Bad Bentheim (1922), site in Halle with the church done by Wilhelm Ulrich (1929-1930), former complex devoted to Saint Anthony in Hannover, with the church done by Ernst Vetterlein (1927-1928), or site in Budapest done by Rimanóczy Gyula (1930-1934).

The adoption of new architecture was not equally intense everywhere, and the process depended on various factors: previous layers of architecture, surrounding context, relationship of local friars towards new streams in architecture, available finances etc.

The era after WWII, saw colourful variety of architectural language, which was in accordance to overall framework in European architecture in post-War ages. Some of the projects had reminiscence to



Figure 66 The Franciscan convent and the church in Bardel, Bad Bentheim (Germany): view of the complex founded in 1922 ("Kloster Bardel")



Figure 67 The Franciscan convent and the church of the Holy Trinity, Halle (Germany): view of the church done by Wilhelm Ulrich in 1929-1930; site founded in 1923-1924 ("Franziskanerkloster Halle")



Figure 68 The Franciscan convent and church of Saint Anthony of Padua (Pasaréti téri templom), Budapest: view from the Pasaréti square, project done by Rimanóczy Gyula in 1930-1933, constructed 1930-1934 ("Pasaréti téri templom")



Figure 69 The former Franciscan convent and the church of Saint Anthony, Hannover (Germany): view of the church done by Ernst Vetterlein in 1927-1928 (St. Antonius (Hannover))



Figure 70 The Franciscan convent and the church of Blessed Virgin Mary the Immaculate (Shrine of St Maximilian Kolbe) in Niepokalanów, Teresin near Warsaw (Poland): view of the church erected 1948-1954 by Zygmunt Gawlik; site founded in 1927 ("Niepokalanów")



Figure 71 The Franciscan Sanctuary of Arantzazu, in Oñati, Basque Country (Spain): view of the Pilgrimage Church of Our Lady done by Francisco Javier Sáenz de Oiza and Luis Laorga in 1950; site founded in 1514 ("Sanctuary of Arantzazu")

historical terms, like the one in Niepokalanów near Warsaw done by Zygmunt Gawlik (1948-1954), but generally speaking many received decent and original designs. Some examples are sites in Oñati, Basque Country done

by Francisco Javier Sáenz de Oiza and Luis Laorga (1950), site in Köln done by Karl Schellen (1893-1900), and remodelled by Emil Steffann (1952-1958). Perplexing of traditional floor plan and new church can be seen in Düsseldorf in the work of Heinz Thoma (1955), which is set to be demolished soon; addition to the old site is the case in Olpe, in the work of Hans Schilling (1966). Completely new sites are in Hürtgenwald



Figure 72 Former Franciscan convent and the church of Saint Mary, Köln: view of the complex done by Karl Schellen in 1893-1900, and remodeled by Emil Steffann in 1952-1958 ("Franziskanerkloster Köln")

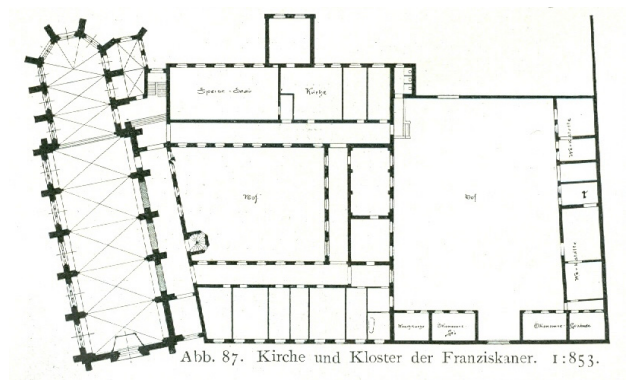


Figure 73 The Franciscan convent and the church of Saint Anthony of Padua in Düsseldorf (Germany): floor plan dated in 1904 ("St. Antonius (Düsseldorf-Stadtmitte)")



Figure 74 The convent of Franciscan Nuns, Sisters of St. Francis of Perpetual Adoration, Olpe (Germany): "Motherhouse" done by Hans Schilling in 1966 ("Sisters of St. Francis of Perpetual Adoration")



Figure 75 The Franciscan convent and the church Vossenack in Hürtgenwald (Germany): view of the church built in 1967, along with the complex ("Franziskanerkloster Vossenack")

(1967) and in Bonn, where the seat of German Provincial General is built in 1969, not differing much from regular residential buildings. Many prominent architects were included in designs for the Franciscans, like Gottfried Böhm for the convent church in Neviges (1972) and Hans van der Laan for the convent in Belgian Waasmunster (1975).

New tendencies shown much more devotion towards unexplored areas of architecture, and the transitions from one development stage to another are clearly visible. The momentum of development started decreasing in the 1970s, when already most of war-demolished sites was reconstructed. The activities on new architecture on the turn of the centuries were reduced to individual sites, rather than whole Provinces like earlier. Moreover, traditional overwhelming projects including at least a church and a convent cannot be easily identified. Those are mostly cases of reconstruction, partial extensions and modernisations.



Figure 76 The Franciscan convent and the Pilgrimage church of Mary, Neviges (Germany): view of the new parish church done by Gottfried Böhm in 1972 and the old convent buildings (Sveiven)

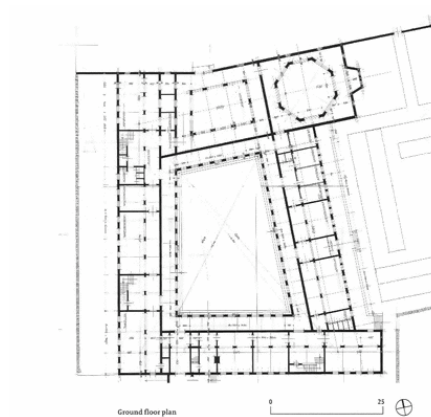


Figure 77 Franciscan Convent Roosenberg, Waasmunster (Belgium): ground floor plan of the complex done by Hans van der Laan (1975) (Stegers and Baumann 182)

3.4. FEATURES OF EUROPEAN CATHOLIC ARCHITECTURE AFTER MID-XIX CENTURY

This section shortly overviews the highlights of Catholic sacred architecture in Europe since mid-XIX century. It is meant to show the features of the architectural settings in the Catholic Church, regardless of their specific adherence to a clerical order, or to secular clergy.

The overview of two major parts of architectural production in Europe, as far as the Catholic sacred buildings are concerned: first, period spanning between mid-XIX until mid-XX, and since mid-XX century until the beginning of the XXI century. It is supposed to present the colourful range of sacred architecture, and its transformation throughout time. In addition, the importance of new materials and structural systems will be emphasized through some of the projects.

Prominent projects in period between mid-XIX century and 1950s

In the XIX century, on the turn between the Modern Age and contemporary era, Europe ran into the tumbling time of the industrial revolution, capitalism, and overwhelming changes in the society overall. The architecture was, on the other hand enrooted in the past, with the glorification of the Historicism and its variations. (Stock et al. 8-9) Another interesting observation concerns people involved in the design of churches and other sacred facilities, as just after the mid-XIX century the real professional architects, university professors, and emerging stars got the leading roles, rather than self-educated or *Homo universale lat.* architects from the Medieval, by the rule directly patroned by the Church, or even originating from the Church itself, as the members of certain monastic order etc.

The depth of the strife between the emerging working class of growing Capitalism, and enormous progress of new technologies, was by far the most obvious in architecture, which was still firmly enrooted in past. New materials and structural sets developed in the XIX century, like iron and reinforced concrete, were still far away from usage in both secular and ecclesiastic buildings. Only new, so called engineer-based projects, like halls, railway stations, large bridges – facilities that did not exist before, received new properties, and made an entry to the architecture with new background.

Another element that effected the Church from the outside was the movement of the Enlightenment (1620s-1780s), which brought dramatic revolutions in science, philosophy, society and politics, too. In its reflections to the architecture, it eliminated elements of Baroque piety that expressed community. XIX-century Historicism once again reintroduced accents by reproducing the Medieval elements, once eliminated by Enlightenment liturgists. *“Nothing changed with regard to unified space of the Baroque counter-reformist liturgy, in much the same way as nothing had fundamentally changed in liturgical practise since the Council of Trent.”* (Stock et al. 73) Medieval architecture was practised in contemporary era with the elements and spatial concepts that supported another liturgical practices, and social conditions in general. Baroque lent the elements like: seating arrangement in the nave, accentuated placement of the pulpit, the communion bench, the position of the tabernacle on the high altar, the confessionals, and the location of the baptismal font near the entrance. Therefore, understanding of the Historicism in the XIX century is more convenient in terms of style, rather than in terms of special context. Further dissolution of Medieval polycentrism into Baroque unified space, while rejecting its stylistic elements continued until the late XIX century.

The greater and more visible turn from the Historicisms towards Modernism began around 1890, when the eminent architects became the main supporters of new architecture, not only in their projects, but in public appearances and university lectures they performed.

The decades after the turn of the centuries “witnessed the dramatic birth of Modernism, liberating the society from external and internal constraints.” The church, even officially in written propaganda, refused upcoming changes and promotion of new theories and technologies. One example of these actions was “anti-modernist oath,” which stood in action until 1967. (Stock et al. 71) First sights of possible reforms inside the church and the liturgy itself were foreshadowed during the pontificate of Pope Pius X (1903-1914), and adopted by Pius XII (1939-1958). However, the changes were entirely implemented just during the Second Vatican Council (1962-1965). Reasonably, the beginning of a new way of judging and understanding the sacred space, was not accepted everywhere in the same manner, which led to a huge disparity in the sensibility towards the new designs, or even redesigns of old churches.

The dissolution of the Medieval polycentrism in the sacred space, started as early as in the Baroque, and some of its heritage was adopted in the Historicism-based designs. The rethinking on the historical establishment continued in the Modern Movement. (Stock et al. 74-5)

“The evolution of modern church architecture in Europe between 1900 and 1950 confirms three fundamental realisations [...] Firstly, the Modern Movement developed out of an opposition to Historicism, albeit not through a complete break with history but in a gradual process of overcoming nineteenth century views. Secondly: Modern architecture did not move towards Functionalism in an uninterrupted linear fashion; instead, it evolved in a pluralistic manner along several ‘highways and byways’ over the course of fifty years. And thirdly: the frequently bemoaned ‘weakening’ of the Modern Movement through the incorporation of regional traditions often – although not always – constituted an enrichment because it helped to dispel dogmas and established these new buildings as part of everyday culture.” (Stock et al. 6)

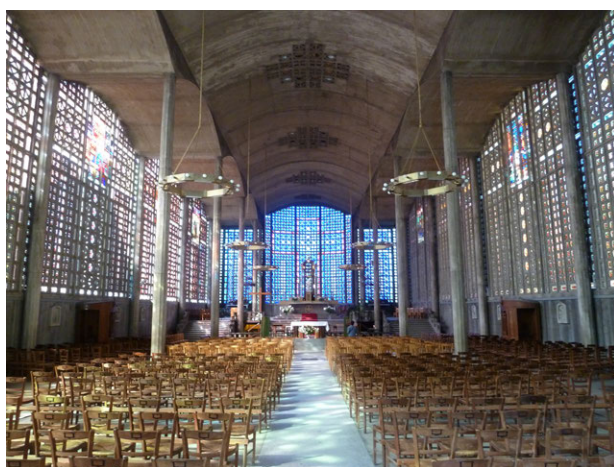


Figure 78 Notre-Dame-du-Raincy: Interior view of the main nave, church done in 1923 by Auguste Perret (“Kościół Notre-Dame w Le Raincy”)

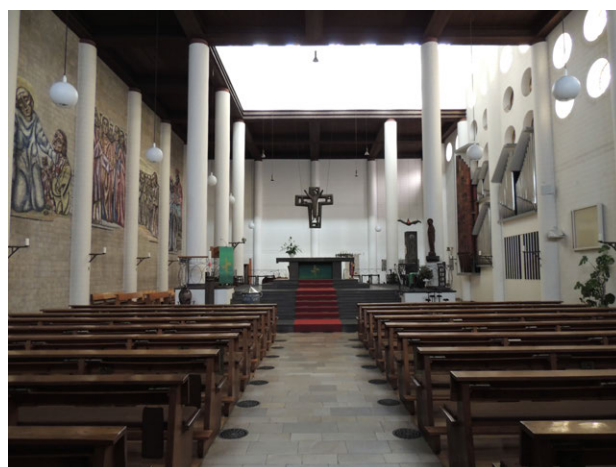


Figure 79 The Church of the Holy Spirit, Frankfurt am Main: view of the main altar, designed by Martin Weber and completed in 1931 (“Heilig-Geist-Kirche (Frankfurt am Main)”)

In general, the theory of leading architects led to a basic idea of understanding the church as a *gesamtkunstwerke ger*. It was followed sometimes with fruitful collaboration of architects with other visual artists. (Stock et al. 76-81) The question of the relationship to Christ during the liturgy, and the relationship between the congregation in its questionable form, remained unsolved in the Liturgical Movement. The designs that followed obviously sought the proper dimension to suite the Church, the congregation, and the ideas and ideals of Christianity. (Stock et al. 81-85)

In comparison to historical models, the awakening of Modern Movement virtually lost its connection with the stylistic canons: proclaiming the plurality and the newly

received freedom in design and construction. (Stock et al. 11) "After a long phase of looking to the past for inspiration, both major denominations rose to the forefront of the architectural evolution with a series of church buildings and thus played a crucial role in the architectural evolution at that time." (Stock et al. 86-7) Something that could have never been even imagined, took over the stage: use of iron and concrete in church architecture – erasing constraints of historicism-based models. Even the first church to be built out of these materials, a Parisian *Saint-Jean-de-Montmartre*, designed by Anatol de Baudot, hid itself being the Gothic Revival façade, was meant to be demolished even before the end of construction in 1904. It was the precursor of "truly contemporary clarity" in the expression of the interior use of iron – *Notre-Dame-Du-Travail* by Jules Astruk completed in 1902, and fully exposed reinforced concrete *Notre-Dame-du-Raincy* by Auguste Perret in 1923. (Stock et al. 14-5)

The full embracement of the new materials was marked in 1928, when a prefabricated Protestant church made out of steel trusses, glass plains, and copper roof on the parabolic floor plan, broke the ground in Cologne, for the purpose of *Pressa Exhibition*. It was made by Otto Bartning, another prominent ecclesiastic architect in Germany, at the time. (Stock et al. 150-1)

The leading name in the ecclesiastical architecture of the 1920s was Dominikus Böhm (1880-1955), a German architect, previously collaborated with Martin Weber. They even managed to anticipate some of the changes that will be established in the Second Vatican Council, 40 years afterwards. At the time, they were so avant-garde, that one of the churches, the Church of the Holy Spirit, was not consecrated by the bishop due to the extreme redefinition of the main altar and the relationship towards the congregation. (Stock et al. 16-7)



Figure 80 The hospital church of Saint Elisabeth, Cologne – Hohenlind: exterior view, designed by Dominikus Böhm and completed in 1932 ("St. Elisabeth Hohenlind Krankenhauskirche")



Figure 81 The church of Saint Charles, Lucerne: designed by Fritz Metzger and completed in 1934 ("St. Karl (Luzern)")

Period between the 1930s and WWII was marked with different approaches around the Europe, associated with the relationship between the Church and the legal authorities. In Germany, for example, both Roman Catholic and Protestant church embraced the National Socialist regime as early as 1933. (Stock et al. 20-1) However, the Modern Movement was already established as the regular architectural language. Besides others, one of the prominent examples was built in 1934 by Fritz Metzger, Church of Saint Karl in Lucerne. (Stock et al. 24-5) The churches built in the 1930s, transferred the accent of the avant-garde that Modernism had, towards its role as a widely recognized cultural component.

Prominent projects after 1950

"The most decisive turning point in the history of church architecture in the modern age was the "ground zero" after the Second World War. The experiences of fascism and war awoke a strong desire for spirituality and new spiritual orientation. This desire overrode all previous debates on the search for communal space in church architecture from the twenties and early thirties. [...] More so than the design of museum or theatre buildings, which were far less common at that time, church architecture was the medium through which the avant-garde architect expressed himself." (Stegers and Baumann 23)

The progress shown in the second half of the XX century is what has been expected after the ecclesiastic architecture finally cut the chains of looking into the past for inspiration. Moreover, it was all aligned with the revival inside the Church, and the formal changes that were still to come. The architecture itself became a question of balance between the functional and the atmospheric, as two different fields of aesthetic expression and experience of religion were created in Modernism – something that did not exist before.

"No other building type reflects the colourful development of modern architecture since the Second World War better than the church architecture [...]" (Stock and Kinold 6-7) The early post-war period introduced less monumental design, far more modest churches than in period before WWII. Early produced designs with new materials, like reinforced concrete, were again on the stage, now reinterpreted with new approaches towards the possibilities that such materials offered. *"Thus the "new" treasures of Romanesque, Gothic, Renaissance, and Baroque could be expressed by the architectural styles of each of these succeeding periods; whereas these same styles are now "old" and "traditional". The main thing to be understood is that new architectural treasure must be authentic and genuine. If it is so, living people will embrace it as their own."* (Christ-Janer and Foley 1-2)

By far, the most important projects of that time were Le Corbusier's Chapel of Notre Dame du Haut in Ronchamp (1955) and Convent of Sainte Marie de La Tourette in Éveux-sur-Arbresle (1960), which were the turning points in the understanding of sculptural treatment of the forms – not only in sacred architecture, but some would say in architecture in general. Not only did Le Corbusier make an outstanding piece of his theological architecture, but also with the choice of materials and strictness of the form, he strongly influenced the projects to follow in later era.



Figure 82 Roman Catholic Convent of La Tourette, Eveux-sur-Arbresle, near Lyon, France: Le Corbusier (1960) (Ludwig Samuel)



Figure 83 Roman Catholic Chapel of Notre Dame du Haut in Ronchamp (France): Le Corbusier (1955) ("Ronchamp")



Figure 84 Benedictine Abbey of the Santísima Trinidad de Las Condes, Santiago (Chile): Martin Correa and Gabriel Guarda (1961-1964) ("Monasterio Benedictino de la Santísima Trinidad de Las Condes")

"The ongoing "flamboyance without spiritual reason" [...] reached its zenith in 1960. From then on, a sculptural architecture emerged [...] At the same time, however - in the wake of Le Corbusier's Sainte Marie de La Tourette on the one hand and the work of the American architect Paul Rudolph on the other - numerous churches arose in the form of hard grey cubes and rectangles with circular roof-lights, sturdy rainspouts and with a liberal use of decorative shuttering on bare concrete." (Stegers and Baumann 24)

One of the projects influenced by La Tourette, is Benedictine Abbey of the Santísima Trinidad de Las Condes, in Chilean capital, Santiago. The residence was founded in 1938 by English monks. The new complex was designed by its future residents, two monks and architects: Martin Correa and Gabriel Guarda in 1961-1964.

An especially interesting question is the relationship between the functional and atmospheric expectations of the contemporary congregation; it is far away from a new discussion, but it actually rose to a completely new level just in the recent time, when the places of worship are transferred from churches to shopping malls and cinemas. *"Even today, spaces of worship with architectural aspirations must fulfil not only functional but also atmospheric expectations. They should help the 'user' to reach what the protestant theologian Paul Tillich described as "the state of being grasped by an ultimate concern." (Stegers and Baumann 9)*

Subsequent changes in the Church, especially Liturgical Movement inspired the Second Vatican Council to decree the formal changes in the layouts. *"The guiding principle of the new liturgy was the conscious, devout and active participation of the faithful..."* (Stock and Kinold 8-9) It meant moving the altar with the mensa stone in the centre of the congregation, and virtually erasing the borders between the congregation and the priests. This is a part of the intangible yet incredible aura and attraction of religion.

Not only that ecclesiastical architecture became the question of Church itself, but more and more architects found this topic as a raising challenge in their work. Moreover, many prominent architects, not even belonging to a certain denomination, worked on redefining and rethinking the sacred space as the last shelter from the striving economic drive and age of entertainment - so called "consumer society." As one of the most prominent theoreticians in this field states, the upcoming architecture rests on the shoulders of four principal ideas and its materializations from earlier period - four ground-breaking churches of Modernism: *The New Material* with Auguste Perret's church Notre-Dame-du-Raincy, *The New Space* with Rudolf Schwartz's church Corpus Christi in Aachen, *The New Ground Plan* with Otto Bartning's Church of Resurrection in Essen, and *The New Opening* with Erik Bryggman's Chapel of Resurrection in the cemetery at Turku, Finland. (Stock and Kinold 11-20)

Others differentiate five pillars of contemporary church architecture. *"It becomes evident that five major streams of development have been following their separate but parallel courses: the renewal of the liturgy that demands new plans and forms in architecture; the investigation of structure by which new plans can be most forcefully expressed in new forms; the regaining of the traditional position of the Church as patron of contemporary arts; the search for simplicity in architecture, which can make of the church building a subordinate background to both liturgy and works of art; and, finally, the expansion of the contemporary philosophy of design to permit suitable decorative enrichment." (Christ-Janer and Foley 102)*

The situation in the Central and Eastern Europe during the second half of the XX century was complicated and the Church faced an incomparably more difficult situation than in the pre-War years. The communist regimes invested significant efforts to make a void between the Church, and by Church it is meant all denominations of Catholic Church, Orthodox Church, as well as Jewish and Muslim religious communities, and the believers. Unfortunately, they succeeded very well, resulting in massive "fall of popularity" towards religion. Moreover, the public interest for new constructions was miss-



Figure 86 Protestant Church of the Light, Ibaraki, Japan: Tadao Ando (1989) ("Church of the Light")

Figure 85 Roman Catholic Chapel of Saint Benedict, Somvix: Peter Zumthor (1988) (Samel Ludwig)

ing, and all that local religious authorities could do, were only the basic repayments of damaged and demolished facilities; new churches and convents were rare.

The diversity of new styles and movements in architecture, foremost the High-tech, Postmodernism, or Deconstructivism was visible even on ecclesiastic architecture in the 1990s, and onwards. It would be exceedingly complicated to set the high points in the architecture of that time, but if one has to show-case projects that set the path for further work, than those are works of Peter Zumthor for Roman Catholic Chapel of Saint Benedict in Somvix, Switzerland (1988) and Tadao Ando for Protestant Church of the Light in Ibaraki, Japan (1989). (Stegers and Baumann 27) *"Both buildings exercise a combination of the archaic and the modern, and exhibit a radical aesthetic restraint, both in terms of their geometry as well as their materiality and construction. Put simply, for Zumthor this approach results in a wooden droplet, for Ando a concrete box."* (Stegers and Baumann 27) These two projects were not left alone as the representatives in radical conception of church design: in further projects, especially in Western Europe, other architects proposed advanced concepts, like for instance Richard Maier for Roman Catholic Jubilee Church - Chiesa di Dio Padre Misericordioso, in Rome.

Some of the changes in the Church, already anticipated by the Liturgical Movement, and by some architects even before WWII, like Rudolf Schwarz and Dominikus Böhm, came officially into force after the Second Vatican Council (1962-1965), the most important meeting of such kind for the Roman Catholic Church since the Council of Trent. As far as the architecture itself is concerned, guidelines that were reached were in their absolute extent obligatory for each Roman Catholic Church: *"Of particular importance was a paradigm shift from the viewpoint of the clergy to the viewpoint of the people, from the cleric's church to the people's church. [...] From this point onwards, the altar was to be placed apart from the apse wall and emphasised only by a low podium. The ambo replaced the pulpit and was to be placed to the left or right of the altar. Fixed seating for the priest, the deacon and altar boys were to be positioned slightly behind or beside the altar. Likewise, the tabernacle for the safekeeping of the consecrated Hosts, which represent the bread of the Last Supper, was to be placed behind or beside the altar."* (Stegers and Baumann 28)

Many opened questions remain in the sacred architecture, and even more are still to come. Aforementioned architect *"[...] Otto Bartning entitled the penultimate chapter of his book "Von neuen Kirchbau" (On New Church Architecture, 1919), "Sign of the Times".*

In it he asks, "Is the longing for sacred buildings perhaps just a longing for architecture, an aesthetic avatism? Will the new church also have a new congregation? Are we perhaps nurturing the seed just for the sake of the skin or do we really want the skin without the seed?" And then, more unequivocally: "Only where a seed is germinating will a skin form organically, only where there is an idea, will a living form arise." [...]" (Bartning; Stegers and Baumann 35)

3.5. FEATURES OF THE FRANCISCAN ARCHITECTURE IN BOSNIAN SURROUNDING AFTER MID-XIX CENTURY

Once being the greatest Province in this part of Europe, Bosna Argentina covered very large area, which later became parts of other, newly formed provinces. As it represents the border between the Orthodox east and Catholic west, the most important neighbours, in terms of the Franciscan background, are located on the western borders of Bosna Argentina. Those are provinces in Bosnia and Herzegovina and Croatia. In Bosnia, there is the Franciscan province of the Assumption of the Blessed Virgin Mary with the seat in Mostar, and in Croatia: the Franciscan Province of the Most Holy Redeemer with the seat in Split, the Franciscan Province of Saint Cyril and Methodius with the seat in Zagreb, and the Franciscan Province of Saint Jerome with the seat in Zadar.

Historical circumstances in Bosnia and western surrounding countries have never been easily comparable. The influence on the architecture, especially during the Ottoman



Figure 87 The complex of Convent of Saint Anthony of Padua, Humac: convent built 1867-1870, church built 1867-1869 (Jolić 40)



Figure 88 The complex of Convent of Saint Anthony of Padua, Humac: convent built 1867-1870, church built 1867-1869 (Jolić 42)

rule was, therefore very weak. However, some similar patterns in development after the XIX century can be noticed, which helps in more thorough understanding of the architecture in the Bosnian Province. Illustrative examples are overviewed in following sections, according to their affiliations to specific Province, setting the background for evaluation of Bosnian Franciscan architecture within its closest surrounding.

Franciscan province of the Assumption of the Blessed Virgin Mary, Mostar

Second Franciscan Province in Bosnia and Herzegovina was founded after dissolution of great Bosna Argentina in mid-XIX century. Important construction activities took place during the *Tanzimât, tur*, simultaneously with such period in Bosnia, too. The Province does not hold many convents in Herzegovina, but some of them give illustrative presentation of architectural development.

The Convent and the Parish Church of Saint Anthony of Padua in Humac, near Ljubuški, was the first to be built in newer age. The convent was built between 1867 and 1870, while the church was completed in 1869. Western wing was completed in 1876, and eastern wing, enclosing the cloister, in 1895. Besides war damages, especially during WWII, the site survived in its initial state until today. The complex was thoroughly reconstructed in several stages during the XX and XXI century. The church is done in Romanesque Revival with single bell tower, with obvious influence of Dalmatian practise in sacred architecture. The convent is attached to the church enclosing a traditional rectangular cloister. (Jolić 40-52)

The headquarters of the Herzegovinian Province are situated in Mostar, in the Convent of Saint Peter and Paul. Its construction took place between 1890 and 1894. The old church was built 1866-1872, and demolished during the Civil war in 1992. On its place, new monumental church is currently erected. (Jolić 58-65) The old church was traditional basilica with three naves and single bell-tower, situated behind the apse. Its architecture is easily comparable to Dalmatian role-models, built since the Medieval. The convent itself does not hold significant architectural values. New church represents translation of the old architecture into contemporary age with monumental proportions and exaggerated bell tower.

Another interesting site belonging to this Province is situated in Zagreb – The Convent and the Convent church of Immaculate Conception of the Blessed Virgin Mary. Even though it is canonically established before WWII, it received its own buildings just recently.



Figure 89 The complex of Convent of Saint Peter and Paul, Mostar: state of the complex around 1867 (Jolić 60)



Figure 90 The complex of Convent of Saint Peter and Paul, Mostar: present state (Jolić 65)



Figure 91 The complex of Convent of Immaculate Conception of the Blessed Virgin Mary. Zagreb present state (Jolić 292)

The construction of the new complex started in 1993, according to project done by Ivan Antolić, and was completed in 2005. (Jolić 288-92)

Franciscan Province of the Most Holy Redeemer, Split

Croatian Franciscan Province with the seat in Split is was founded in early XVI century, after a dissolution of Bosna Argentina into two parts: one that was under Ottoman rule, and the second belonging to "free" Catholic countries.

The Convent of Our Lady of Health in Split was founded as early as in 1718; over the time enlarged, extended and reconstructed several times. In 1984, the Provincial authorities decided to build completely new convent according to project done by architect Slaven Rožić (1943-2015). It was completed in 1986. The old church could not receive all adherents, which number was rapidly growing in all-Catholic city of Split. Therefore, new church was built in 1936-1937 according to project done by prominent Croatian academic architect Lavoslav Horvat (1901-1989), and later decorated by Ivo Dulčić in 1958. The church is considered one of the most illustrative representatives of Modern sacred architecture in Croatia. ("Split - samostan i župa Gospe od Zdravlja")

Another important project dated in inter-war era is the Sanctuary of Our Lady of Lourdes belonging to homonymous convent with the seat in Zagreb. The project was done by Jože Plečnik in 1933-1934, and first part was completed and consecrated in 1937. The works continued in 1940, according to Plečnik's project, while extension works on entrance vestibule and the church initiated later. In 1965, architects Zvonimir Vrkljan, Valdemar Balley and Aleksandar Zimmermann done project for the vestibule, and Vrkljan for the church in 1970-1971. Additional extension works were done in 1989-1990, according to project done by Duško Dropulić. („Povijest Svetišta Majka Božja Lurdska – Zagreb“)

The most recent project in the Province is also erected in Split. It is completely new Convent – Franciscan Clericate of Friar Ante Antić, which is completed in 2007, according to project done by local architect Jerko Rošin. It is by far one of the largest Croatian sacred complexes enclosing 15.000 m². ("Samostan – Trstenik")

Franciscan Province of Saint Jerome, Zadar

The Franciscan Province of Saint Jerome with the seat in Adriatic city of Zadar is ancestor of Medieval province founded in XIII century, enclosing Dalmatia



Figure 92 The Convent and the Parish Church of Our Lady of Health, Split: church done 1936-1937 by Lavoslav Horvat and convent done 1984-1986 by Slaven Rožić ("Split - samostan i župa Gospe od Zdravlja")



Figure 93 The Sanctuary of Our Lady of Lourdes, Zagreb initial project by Jože Plečnik (1933-1934), extensions in 1965 by Zvonimir Vrkljan, Valdemar Balley and Aleksandar Zimmermann



Figure 94 The Franciscan clericate of Friar Ante Antić, Split: completed in 2007, according to project done by Jerko Rošin ("Samostan – Trstenik")

and Istria, along with convents in mainland, coastline and islands between Rovinj, on the westernmost point of Croatian Adriatic coast and Kotor, in Kotor Bay in Montenegro. The major number of convents and belonging churches were built during the Medieval. Recent works include mostly their reconstructions and renovations, while new constructions are rare.



Figure 95 The complex of Convent of Saint Nicholas, Rijeka: built 1986-1988, according to project done by Boris Magaš ("Galerija-Crkva")



Figure 96 The complex of Convent of Saint Nicholas, Rijeka: built 1986-1988, according to project done by Boris Magaš ("Galerija-Crkva")

The Convent of Saint Nicholas situated in Rijeka, originates from homonymous parish founded in 1947. The activities on the new convent and the church were initiated in 1961, but the works were done in 1986-1988, according to project done by prominent contemporary Croatian architect with colourful architectural opus, Boris Magaš (1930-2013).

Franciscan Province of Saint Cyril and Methodius, Zagreb

This Croatian Franciscan Province is the youngest province in Croatia. It was founded in 1900, and encloses large continental part of Croatia and part of northern Serbia. Nonetheless, many convent sites date back to Medieval and Modern era. Since early XIX century, none of the convents and convents churches have been erected as completely new buildings.

3.6. FEATURES OF BOSNIAN SACRED ARCHITECTURE

This section of *Chapter 3* is dedicated to Bosnia with the selection of the most representative buildings; such are major cathedrals, mosques, churches, and synagogues. In difference to the rest of the Western Europe, where Catholic denominations make the majorities, in Bosnia there is a unique mix of four leading religions, with all their personal characteristics, tumbling historical events, adventurous relationships towards other religions and authorities etc. Therefore, the Roman Catholic Church was only one participant in the creation of image of sacred architecture in Bosnia.

This section is not intended to compare the general European with the Bosnian context, as their architecture in general is from comparable. It should only point out the state of the architecture in Europe in difference to almost non-existing production in Bosnia, particularly in some periods during the timeline of this work.

Like nowhere in the surrounding of so to say single-religious countries, Bosnia and Herzegovina represents one of a kind example of truly multi-confessional country with



Figure 97 Cathedral of Jesus' Heart, Sarajevo: Josip Vancaš (1884-1889) (Malinović 2014, 60)



Figure 98 New Cathedral of Saint Bonaventure, Banja Luka: Janez and Danilo Fürst (1972-1991) (2015)

a significant number of built structures belonging not only to major confessions: Islam, Roman Catholicism, Orthodox, but also to others like Reformed Catholic Churches or Judaism. Some would say that the originality of the context of the sacred architecture in Bosnia should be compared to the surrounding countries, but only a glimpse on the statistics lead towards the quick conclusions. Throughout the centuries, all surrounding countries maintained the single-religious orientation, like for instance Croatia stood and stands for mainly Catholic, or Serbia for mainly Orthodox country; it is clear that the presence of the other sacred architecture within such a context is pure minority. It is the case, however, in the major number of European countries. The unique "mix" of confessions and live relationships between each others was actually maintained in Bosnia and Herzegovina, and lives up until nowadays.

Currently, the number of religious adherents in Bosnia and Herzegovina is more or less equally distributed in three great religions: Eastern and Western Christian Church – Orthodox and Roman Catholic, and Islam. Speaking of religions and nationalities in Bosnia, in terms of affiliation with a certain ethnical group in the Bosnian case is a very delicate question. Some say that the people of Bosnia are Bosnians, declaring themselves, for example, to belong to the Orthodox Church, or Islam. However, more common is the declaration tightly linked between the religious and ethnical affiliations: Croats are Catholics, with mainstream in Croatia, Serbs are Orthodox Christians with mainstream country in Serbia, and Bosnians are Muslims.

As for the organization, the territorial organization is not in all cases arranged according to some common territorial or even national borders. Catholics have Archdiocese of Vrhbosna, as well as dioceses of Banja Luka, Mostar-Duvno, and Trebinje-Mrkan; Orthodox Church in Bosnia and Herzegovina is part of the Serbian Orthodox Church headed by His Holiness the Archbishop of Peć, Metropolitan of Belgrade and Karlovci, Serbian Patriarch, with residence in Belgrade. The territory of Bosnia and Herzegovina is divided into episcopacies and metropolitan areas: Dabrobosanska Metropolitan area, seat in Sarajevo, Banjalučka episcopacy, seat in Banja Luka, Bihaćko-petrovačka episcopacy seat in Petrovac, Zvorničko-tuzlanska episcopacy, seat in Tuzla, temporary transferred to Bjeljina, and Zahumsko-hercegovačka episcopacy, seat in Mostar. Bosnian Muslims - Sunnis belong to the Islamic Community of Bosnia and Herzegovina, as it is officially named today. It is organized just after the arrival of Austro-Hungarian authorities to Bosnia in 1878. Before that, the questions of Islam and the organizational matters were under the Ottoman jurisdiction. Regarding the hierarchy, the Community is headed by *reisu-l-ulema tur*, who is seated in Sarajevo, as many other main Islamic authorities in Bosnia, like Rijaset.



Figure 99 Orthodox Cathedral of the Nativity of the Theotokos, Sarajevo: Andreja Damjanov (1874) (2013)



Figure 100 Orthodox Cathedral of Christ the Saviour, Banja Luka: Dušan Živanović (1925-1929), demolished in 1941, reconstructed in 2004 (2015)

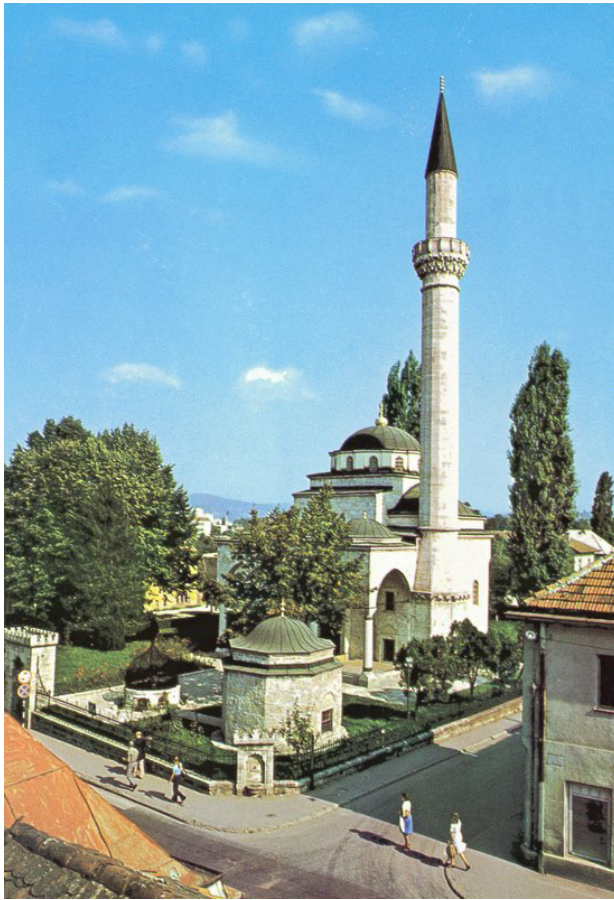


Figure 102 Ashkenazi synagogue, Sarajevo:
Karel Pařík (1902) (2013)

Figure 101 Ferhat Pasha Mosque, Banja Luka: built 1579,
listed on UNESCO World Heritage List in 1950, demolished
in 1993, now under reconstruction (Ferhadija)

Other religious communities in Bosnia and Herzegovina have majority in Jews. The Jewish Community of Bosnia and Herzegovina is today a small organization in comparison to the situation during the XIX century: back then, Jews had prominent synagogues in Sarajevo and Banja Luka, and were part of all fields of life. Today, only synagogue in Sarajevo remained to testify on Jewish importance for development in Bosnia.

Besides these, that make the majority in Bosnia and Herzegovina, there is a number of other religious minorities inhabited in Bosnia. Their sacred buildings are insignificantly essential for the history of architecture, or built recently, and therefore set in the timeline where it is too early to be analysed from this point of view.

The basics of architecture of other religious denominations in Bosnia and Herzegovina

The aspect of architecture in major, aforementioned religious communities in Bosnia is a quite distinct question. Each of the groups has their distinguishing architectural settings, which are quite original and unique, making it complicated for comparison between each other.

The Orthodox Church is influenced by Eastern role models, which affected the Medieval styles formed in Serbia before the arrival of the Ottomans in Serbia in 1389. The architecture stagnated during the Ottoman rule, but was not forgotten, as many of those prominent undertakings represent the main outline even for the contemporary churches and monasteries. Besides those, the newer interpretations of the Byzantine revival enrich the language of the architecture that is used nowadays. Due to the historical relationship between the Catholic and Orthodox churches in general, and in the Balkans particularly, any kind of association between these two groups leads to nonsens-

es in theory. The most prominent examples of Orthodox sacred buildings: churches, monasteries, residencies, etc. are hard to point out. The churches in all episcopacies, preserved Medieval monasteries, reconstructed churches, etc. are all outstanding examples of both architecture and belonging artistic decoration.

The Islamic architecture is even less comparable to the Catholic churches, owing to structural differences in their design. Even though the history showed that many churches were transformed into mosques, and many of them remained like that up until nowadays, the actual comparison between each of them is not meaningful. There are quite a few mosques that are examining the newer concepts towards the contemporary architecture. One of the most prominent examples is the White mosque in Visoko, designed by Zlatko Ugljen.

The same counts for Jewish architecture. Actually, the only remaining synagogue in Bosnia is the Ashkenazi Synagogue located in Sarajevo, constructed in combination of elements of predominately Moorish Revival and Classic Revival styles by Karel Pařík in 1902. Unfortunately, during the Holocaust and partly during the civil war in the 1990s' in Bosnia, colossal number of Jews permanently left the country, or was murdered, leaving the care of building heritage to the unknown. That produced the contemporary image of sacred architecture in Bosnia, mainly without the influence of outstanding synagogues.

Even though the question of analysis of each of the groups in the context of general architecture in Bosnia is not the aim of the work, it is a very interesting topic to discuss, especially in terms of contemporary undertakings, where sincerely, only the Franciscans showed appreciation on current theories of new approaches to design of sacred spaces, but still based on the major historical principles.

Catholic Church and the Orders in Bosnia and Herzegovina

As of Catholic Church in Bosnia, it is shown before that the roots of Catholic presence in Bosnia are tightly linked to the Franciscans, and remained like that up until 1878, and the arrival of Austro-Hungarian authorities - the formation of the diocesan hierarchy. The Franciscans are not, however, the only Catholic order that is present in Bosnia today. There is a number of other orders, both male and female.

Male orders that have the headquarters in Bosnia and Herzegovina are only Franciscans:

- OFM Bosna Argentina - Province of the Holy Cross, seat in Sarajevo
- OFM Province of the Assumption of the Blessed Virgin Mary, seat in Mostar.
- Female orders, with the seat in Bosnia and Herzegovina are:
- School Sisters of Saint Francis - Bosnian-Croatian Province of the Immaculate Heart of Mary
- Franciscan School Sisters of Christ the King - Province of the Holy Family
- Congregation of the Sisters of Charity of St. Vincent de Paul - Province Wonderful Mother
- Congregation of the Sisters Servants of the Infant Jesus - Province of the Immaculate Conception of the Blessed Virgin Mary.
- Besides those, Catholic clergy in Bosnia holds members in many other orders that do not have headquarters in Bosnia, just the branches - single convents, abbeys, churches, or simply missions.

Male orders, without the seat in Bosnia and Herzegovina:

- The Dominicans - Croatian Dominican Province of the Annunciation of the Blessed Virgin Mary
- The Jesuits - Croatian province of the Society of Jesus
- The Carmelites - Croatian Carmelite Province of Saint Joseph
- The Salesians - Croatian Salesian Province of Saint John Bosco

- The Trappists - Order of Cistercians of the Strict observance
- Female orders, without the seat in Bosnia and Herzegovina:
- Daughters of Divine Charity - Province of Divine Providence
- Daughters of Charity - Province of Christ the King
- Adorers of the Blood of Christ - Zagreb Region
- Carmelite Sisters of the Divine Heart of Jesus - Province of Saint Therese of the Child Jesus
- Franciscan Missionaries of Mary
- Franciscan Sisters of the Immaculate Conception in Dubrovnik
- Missionaries of Charity
- Mary's Sisters
- Sisters of Mercy of Saint Vincent de Paul
- Servants of the Infant Jesus - Province of St. Joseph, Split
- Ursuline - Croatian provinces
- Cloistered - closed communities
- Clares - Convent of Saint Clare, Brestovsko
- Carmelite Sisters - Convent of the Immaculate Queen of Carmel, Sarajevo

Out of these outlined orders, not all have their own especially dedicated buildings or even complexes in Bosnia and Herzegovina. Some of them are located in regular residential buildings, or use diocesan parish houses or churches for exercising the pastoral care of the believers. Therefore, very few can commend themselves with the renowned architecture. Nonetheless, the majority of the facilities of the aforementioned orders were built during the Austro-Hungarian regime in Bosnia. For instance, in Banja Luka everything began with the arrival of one Trappist abbot, Franz Pfanner, who first founded a Trappist congregation in Delibašino Selo, later to become the world's largest congregation, afterwards Pfanner attracted nuns belonging to orders Adorers of the Blood of Christ and Sisters of Mercy of Saint Vincent de Paul to come to Banja Luka and set the roots for their later work. (Malinović 2014, 118-39) During the era of strong foreign financing, mostly Austrian and German orders arrived to Bosnia, Austro-Hungarian regime managed to provide facilities for them, which are mostly used even today. Other than those, later, newer constructions or even completely new projects in the field of sacred architecture, besides schools or boarding schools, are not recorded in substantially greater volume.

4.

THE ARCHITECTURE OF CONVENTS AND CONVENT CHURCHES IN OFM BOSNA ARGENTINA

Chapter 4 represents the most voluminous part of the work; it comprises general architectural background and architecture of selected Franciscan sites. The main corpus of this chapter consist of selection of six the most prominent, representative and self-explaining convents and convent churches in the Province along with all known belonging layers of past architecture. It is followed by overview of typological properties of churches, convents and their mutual relationship over the time.

A short presentation of few very important sites in the Province, which do not belong to any of the convent locations, but have as well contributed to the development of the architectural values and the architectural image of the Province is given, too. It is followed with the discussion concerning the architects' role in the Province in the period that is structurally covered with the work: from mid-XIX century onwards. The concluding discussions in this chapter comprise questions regarding the Bosnian Franciscan architecture in European and surrounding context in that same period.

SELECTION OF THE CONVENTS AND CONVENT CHURCHES OF THE OFM BOSNA ARGENTINA

As it is aforementioned, the Province holds 19 convent sites, all of which hold at least one convent and one church, and many of them even several layers of both existing and demolished, churches and convent buildings. The display of each architectural value is unique and original, especially when the sacred architecture is concerned, but understanding the true development of the architecture belonging to Bosnian Franciscans is possible within careful selection of representative examples.

Once more, without underestimation of other sites in the Province, the following selection comprises the original and the most representative examples of the concerned architecture. Not only is the architecture itself taken into account with this group, but also the possibility to follow the hypotheses and all relevant historical contributing facts that overall resulted in current image of the Franciscan architecture in the Province.

From the early beginning of the modern age of the OFM Bosna Argentina, meaning after the arrival of Austro-Hungarian authorities in 1878, two very important sites stand out: Convent and the Parish Church of the Holy Spirit in Fojnica and the Convent and the Parish Church of Saint John the Baptist in Kraljeva Sutjeska, both of them built on the turn of the centuries and preserved in original state with some recent extensions. The time between the world wars was definitely marked with the project done in 1926, for Parish Church of Saint Anthony of Padua in Belgrade. The era after WWII is linked to few new projects, some of them completely new, like The Convent and the Parish Church of Saint Peter and Paul in Tuzla, or some new constructions on the place of de-

molished and damaged sites, like the Convent of the Holy Trinity and the Parish Church of Anthony of Padua in Petrićevac, which, besides these, holds even demolished layers from late XIX century, and new church from early XXI century. The most recent period in the historical timeline, the era after the Civil war in Bosnia (1995-) is enriched again with projects for reconstruction of demolished sites. The most representative, and the biggest by its volume and extent, is the project for The Convent and the Parish Church of Saint Mark in Plehan.

These six sites however, do not embrace all architects involved in the projects during the XIX, XX, and XXI century, nor they feature all the novelties and specific details, but strongly support the overall idea for creating something that could be named the framework of the typical Franciscan convent site in the OFM Bosna Argentina. Other 13 sites are thoroughly depicted as well, and given in the *APPENDIX*.

4.1. THE CONVENT AND THE PARISH CHURCH OF THE HOLY SPIRIT, FOJNICA

Samostan i župna crkva svetog duha, Fojnica

Fra Anđela Zvizdovića 4, 71 270 Fojnica, Bosnia and Herzegovina

Roman Catholic Archdiocese of Vrhbosna, Sarajevo

The Convent and the Parish Church devoted to the Holy Spirit are located on the eastern slope of the glade named *Križ* that is rising above the Fojnica River valley, in the town of Fojnica in Central Bosnia.

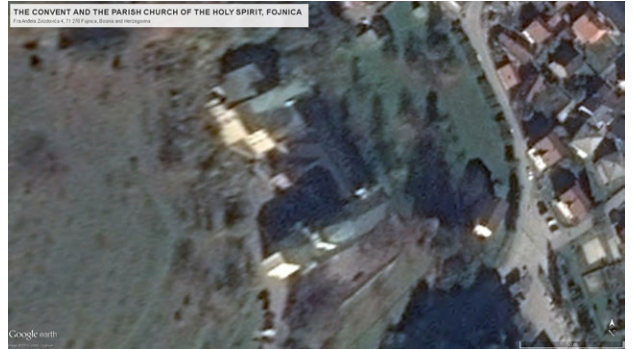


Figure 103 The Convent and the Parish Church of the Holy Spirit, Fojnica: aerial site plan (Google Earth)

INTRODUCTION

The first convent and the parish church, once devoted to Saint Mary, were built in Fojnica by the end of the XIV century. That first site, however, differs from the current location, as it was once situated in Pazarice, on the other side of the valley of the Fojnica River. It remains not entirely clear when and how exactly the first Franciscan site was erected there, but it is quite possible that the miners, arrived from Western countries in central Bosnia, influenced and even financially helped the foundation of the site in Fojnica, where important mines were ever since located. (Batinić, 15-6) To be more precise, Catholics from Dubrovnik, Dalmatia, and even Saxons, as well-experienced and professional miners came along with their priests, whose task was to retain pastoral care in their own languages: German and Italian. (Batinić 17) They were heavily

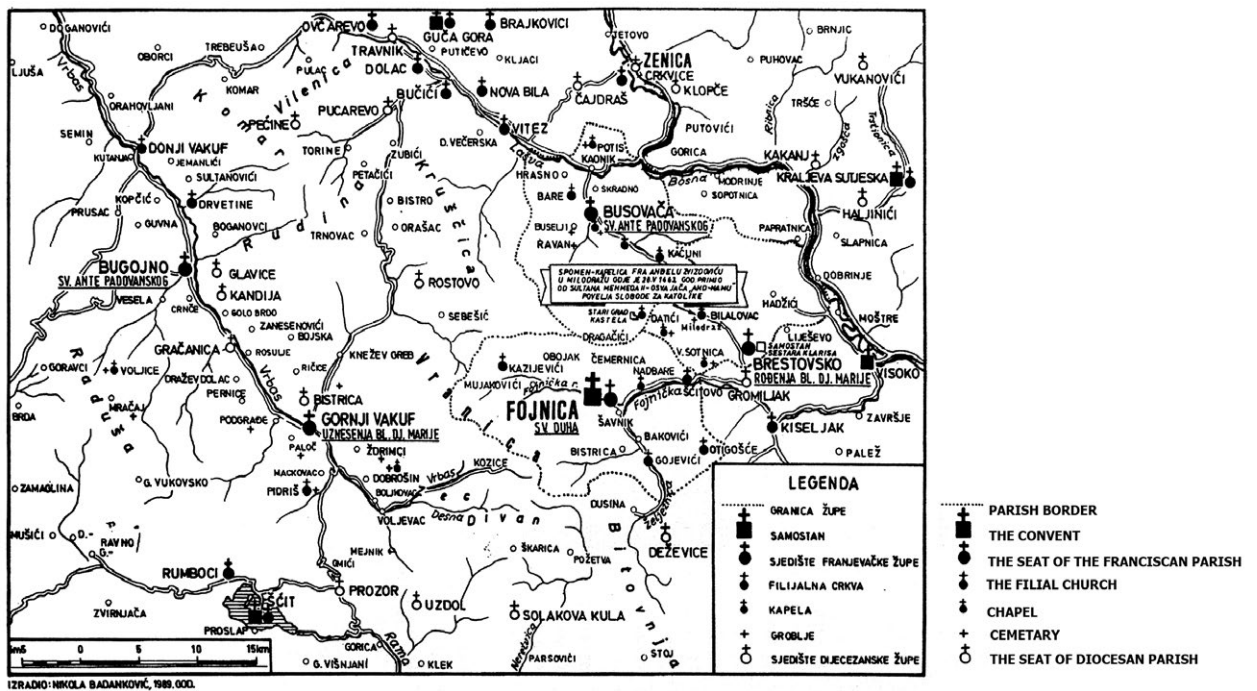


Figure 104 Convent area Fojnica with belonging parishes. Map done by Nikola Badanković 1989 (Karamatić 1991, 70)

included in the construction of new convents and churches, not only in Fojnica, but also in Srebrenica, Olovo, Zvornik, and Kreševo, nearby Fojnica.

It is unknown whether the site was destroyed during the first Ottoman campaign in Bosnia in 1463, but one demolition was recorded between 1521 and 1524, when both the convent and the parish church were torn down. Afterwards, permits for new convent and church were requested in 1527, and only in 1594-1598 they were built. In the meantime, according to other sources, the convent was repaired in 1478, but remained in modest proportions and not so important architectural condition. Later on, at the turn of the centuries, the friars moved to their current location, on the hill named Križ. (Batinić 23-6; Stražemanec and Sršan 224-7)

Unfortunately, even this new site was destroyed soon: in the great fire that took place on 10th April 1664. Friars again managed to rebuild the site: convent in 1666-1668, and the church in 1669. It was consecrated on 31st August 1669. (Stažemanec and Sršan 226-7) More than a century afterwards, the site was reconstructed, followed by the painful process of receiving the permits from the Ottoman authorities. Except for the details of the new reconstruction that followed in 1798, guided by Friar Mirčetić and in 1830, no special properties, not to mention architectural data and characteristics were recorded for these buildings. (Batinić; Jelenić 601; Karamatić, 1991, 56-7) The site was for sure more oriented towards pure survival in that complicated period, than to the introduction of novelties in architecture and art production. Just in the supervening period, friars in Fojnica managed to undertake some outstanding architecture that was preserved up until nowadays.

Even though the basic rights and freedoms were secured to the Catholics in Bosnia, as it was afore described, huge migrations followed the arrival of Ottoman authorities in Bosnia. Fojnica, along with convents in Kreševo and Kraljeva Sutjeska, managed to retain the formal and official status of the Franciscan convent, and along with them represented the only shelters for the Catholics in Bosnia during the centuries of Ottoman era. That caused the great responsibilities for the friars, who had to exercise the pastoral care of Roman Catholics all over the central and western Bosnia. The Convent in Fojnica had a significant role in the education of the illiterate people in Bosnia: in 1847, Ivan Franjo Jukić founded a public school in Fojnica, which later raised to the status of the junior Gymnasium.

The convent area Fojnica currently holds parishes in Brestovsko, Bugojno, Busovača, and Gornji Vakuf/Uskoplje.



Figure 105 The Convent and the Parish Church of the Holy Spirit, Fojnica: Display of the complex with the side images of Bishop Miletić and Friar Anđeo Zvizdović in the meeting with Sultan, receiving the *Ahidnâme*, in the Croatian Catholic calendar in Bosnia and Herzegovina for May 1930 (Archive collection Fojnica)



Figure 106 The Convent and the Parish Church of the Holy Spirit, Fojnica: landscape view from Fojnica downtown (2013)

CONVENT OF THE HOLY SPIRIT

The convent of the Holy Spirit in Fojnica has been in the uninterrupted function since the very beginning of its existence, unlike numerous other Franciscan convents all over the Province. The convent is distinctive due to its remarkable role in the history of not only Bosnian Catholics, but in Bosnian history in general. One of the most valuable and important documents for OFM Bosna Argentina, *Ahidnâme tur.*, given to friar Anđeo Zvizdović is just one of the highlights linked with the Convent in Fojnica.

The site currently consists of the church and two convent wings: placed on the site linearly, aligned with the slope of the *Križ* hill. Between the upper retaining walls, on the western side, and the convent, there is a one of a kind inner courtyard enclosed with the building on one side and natural environment on the other.

The construction of the latest, and the most important sequence in the history of the Convent began in 1863, following the journey of Friar Mijo Zubić to Bavaria and Vienna in 1860. As it is afore described, after 1839, the situation for non-Muslims was far better than before, so Bishop Šunjić managed to provide the permits for new convents and churches. In order to rise as much as possible for the funding of the construction works Fojnica, Friar Zubić left to Western Europe. Soon, he got the most of needed funding, as well as some clerical clothes. On 18th August 1863, the birthday of Franz Joseph I of Austria, the foundation stone of the new convent was laid.

The project was done by Ante Ciciliani from Trogir, Croatia. The same one participated in the construction campaign of the convent of Saint Peter and Paul in Gorica, Livno and the convent and the parish church of Saint Francis of Assisi in Guča Gora. Until 1865, works were led by Matija Lovrinović, but not everything went on by the plans. Lovrinović managed, from spring 1864 until 14th September 1864, to build the convent and put it under the roof, but soon supporting walls started to collapse and the convent was endangered. Two specialists, involved in construction campaigns all over the province, uncle and nephew, Johann and Franjo Holz inspected the site and brought up the measures that should be implemented in order to secure the buildings. Friars fired Lovrinović, and hired Špiro Marić from Vis Island, Croatia, also involved in construction works in Gorica. He continued works in 1865, and built additional supporting walls, making the surrounding ground more solid and firm. (Karamatić, 1991, 57; Batinić, 115-7)



Figure 107 *Ahidnâme*, gouache painting done by Ćiro Truhelka (Rudolf 244)

In 1913, along with the reconstruction of the church built in 1888-1889, the convent was thoroughly repaired, too: housing premises, the museum with the library, furnishings etc. (Batinić, 128)

The second wing, attached to the northern side of the first one, was built in 1940, according to a project done by architect Franjo Lavrenčić. (Karamatić, 1991, 57) Just after the thorough analysis of poorly available data about the first wing, afore described, it can be concluded that anyhow after the construction of the first wing and second one, in 1940, one part of the first building was demolished: it matches to three additional window axes – which are now visible on the main façade. Nevertheless, Lavrenčić, who was at the same time engaged in a project of the new convent and theology in Kovačići, Sarajevo, did the project for the second wing. It is connected to the first one, on the place of the demolished building part, and polygonally placed on site to close the third side of the inner courtyard. However, not even this second wing did not introduce any novelties, regardless of the fact that it was already the era that got under way in the Modern architecture. Separately analysed, it does not hold any of the illustrative details, which could be related to the sacred background of the project. The prominent façade is the one oriented towards the town, facing the east. It reveals the central corpus, made as an Avant-corps. This part of the façade holds interesting three vertical stripes of rectangular windows, outlined with arched decoration in plaster, crowned with three aligned oculus on top of each stripe. It is something that will later be heavily used in the architecture of Postmodernism. It is not clearly indicated whether here it was the idea of the reminiscence to some of the revival styles, like Renaissance Revival in this case, or completely new idea. The rest of the building lacks the identity, and one could easily misplace it with a residential house.



Figure 108 The Convent and the Parish Church of the Holy Spirit, Fojnica: view of the link between the church and first wing from the inner courtyard (2013)



Figure 109 The Convent of the Holy Spirit, Fojnica: view of the link between the first and second wing from the inner courtyard, on the left, wing built by Franjo Lavrenčić in 1940, on the right re-built building of the first wing, built in 2001 (2013)

In the period between 1949 and 1959, the local authorities sieged one part of the Convent, according to the policies of the communist regime in the former Yugoslavia. In the period between 1987 and 1990, the housing wing of the Convent was thoroughly repaired and renovated, as well as in the post-War era, when all façades were refreshed and recolored.

Interestingly, the first wing of the convent was demolished in 2001; it was rebuilt retaining the main principles of the design, which was originally introduced in 1864. The project was done by Krešimir Kolovrat from Bugojno. In fact, the arcades from the ground floor are retained and incorporated in the museum. Furthermore, modern design consists of one single wing, oriented with its longitudinal axis in the direction south-east – north-west. On the south-eastern side, it is attached to the church, and



Figure 111 The Convent of the Holy Spirit, Fojnica: view of the exhibition displays in the library (2013)

Figure 110 The Convent of the Holy Spirit, Fojnica: view of the preserved arcades from the old convent in the ground floor of the first wing – currently museum's exhibition (2013)

on the north-western side to the addition built in 1940. The architecture does not reveal any noteworthy highlights: it is rather simple rectangular building, with the basement, two storeys, and an attic. The basement has a direct approach from the eastern side. The northeastern façade holds ten symmetrically aligned window axis, horizontally divided with hidden cornices marking the floor levels. The matching principle in window disposition, and overall decoration was used on the opposite, entrance side of the inner courtyard, with the exception of the polygonal bay addition to the ground and second floor. The roof has traditional, gabled construction, hipped towards the northern wing. The outer decoration is reduced to coloured plaster on walls and copper, applied in sheets of tin on the roof.

The Convent holds a huge collection of different artefacts and pieces of different art. After the fire in 1664, the library was gradually enriched, and among other, the most valuable books are for sure 13 incunabula – books printed before 1500, as well as series of important volumes of both contemporary and old books, magazines, and other documents. The most important paintings are dated in Baroque time – in the XVIII century: paintings *St. Anne and Mary*, *Madonna with Christ*, *The Crucifixion*, *St. George*, *St. Andrew*, etc. Other interesting collection is the *Fojnica coat of arms* collection, including dozens of coat of arms of different royal families, countries, noble families, and institutions. (Karamatić, Nikić et. al, 1990, 11-3; Oršolić et. al. 1984, 19-27)

The Convent Archive, due to the decisive role of the Convent in the history, holds the great number of important documents, and besides the reprint of the original *Ahid-nâme* from 1463, there are other firmans like the one given by Sultân Bayezid-î Velî in 1483, and many other documents, maps, handwritings, etc. (Karamatić 1991, 58)

Not to forget to mention a valuable number of notable items, once intended for both common use and sacred events, which are kept in the Museum that operates within the site. Besides the colourful collection, linked for common Bosnian and Provincial history, probably the most valuable is the fabric given to Friar Anđeo Zvizdović, during the ceremony of the delivery of *Ahidnâme* in 1463. (Oršolić et. al. 1984, 19-27)

PARISH CHURCH OF THE ASSUMPTION OF THE BLESSED VIRGIN MARY

The history of today known convent church began just after the occupation crisis in 1878. On 26th August, Bishop, Provincial Superior of OFM Bosna Argentina, Friar Nikola Krilić, Guardian, Friar Bono Milišić, along with two other friars from Fojnica paid a visit to Josef von Philippovich, commanding general of the Austrian troops that invaded Bosnia. Later on, one large delegation of all ethnic groups from Bosnia went to Vienna, to meet Franz Joseph I of Austria, Emperor of Austria and Apostolic King of Hungary, in order to thank him for the liberation of the country;



Figure 112 The Parish Church of the Holy Spirit, Fojnica: view of the dome from the hill above (2013)

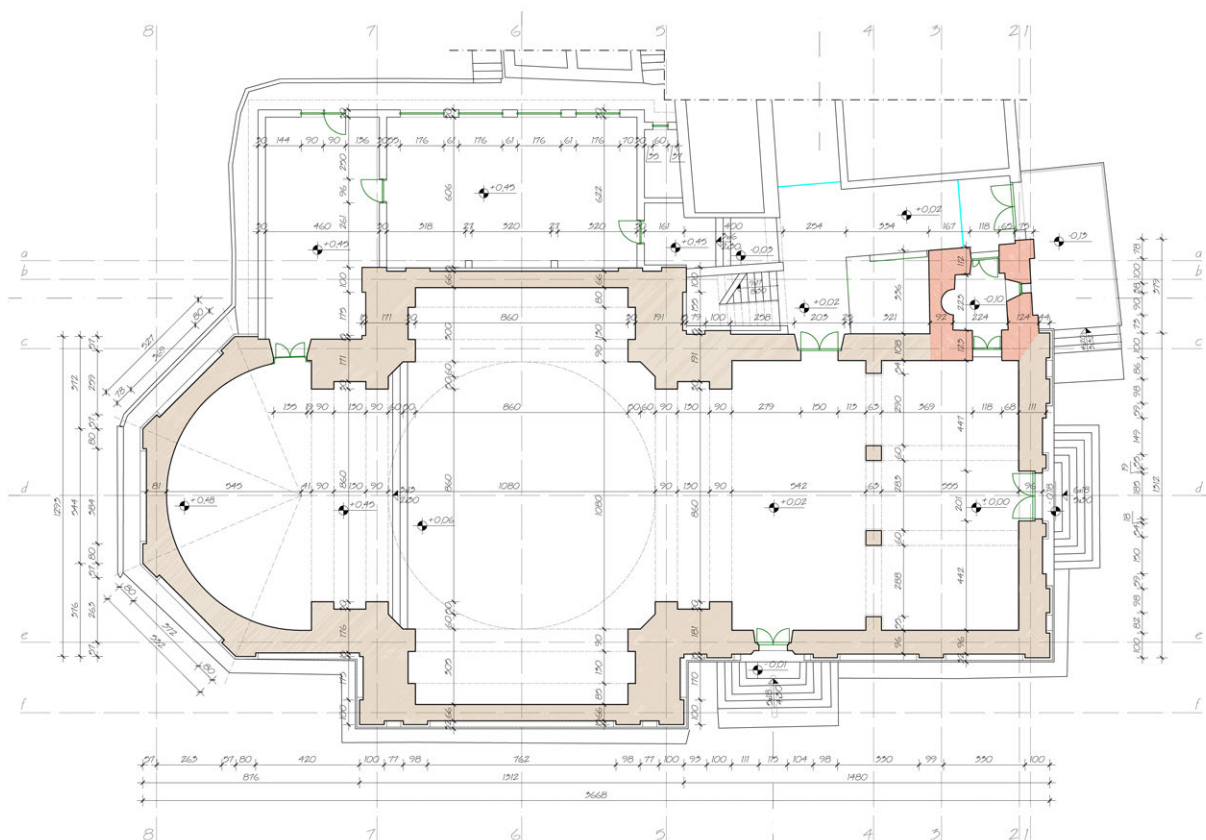


Figure 113 The Parish Church of the Holy Spirit, Fojnica: plan of the ground floor, segment of the project of the current condition, done after the original project by Josip Vancaš in 1886 (Geotehnika '94, 3_18)

two friars from Fojnica were representing the Bosnian Franciscans. It was all followed by the invitation from Rome in 1880, when two friars from Fojnica were sent there to submit a report on the situation in the country. It was then agreed that Minster General of the Order of Friars Minor should come to Bosnia. Indeed, it happened in 1882, when Bernardino dal Vago da Portogruaro (Porto Romantino) came to Fojnica and held the General Chapter of the Province. On that occasion, it was decided to construct a new church in Fojnica, as well as new convents in Jajce and Rama-Šćit. (Batinić, 123-6)

At first, friars offered a project to Johann Holz, after which he did an additional inspection of the site and proposed constructing the church in the place where it stands now. Due to his serious occupation with other construction sites, he refused the job and it was later assigned to Franjo Moyses, an architect from Dalmatia, who was 30 years before commissioned in Gorica. Shortly after the construction in 1884, the church was demolished, owing to inconsistent and poor quality of the works. Even though it all seemed in order, by the moment the dome was erected, the walls cracked and the construction site was immediately closed. Soon, Government from Sarajevo sent the architect Josip pl. Vancaš to inspect the site and proceed to take action on further actions. (Batinić, 126)

The new church, which exists on the site currently, was done according to a project done by Josip pl. Vancaš in 1886. Construction works were done between 1888 and 1889. He decided to demolish virtually all works done by his predecessor, and first to start construction of new retaining walls, just under the plateau where the church stands, and then erect the church. By the end of 1889, the majority of works were completed. (Batinić, 126)

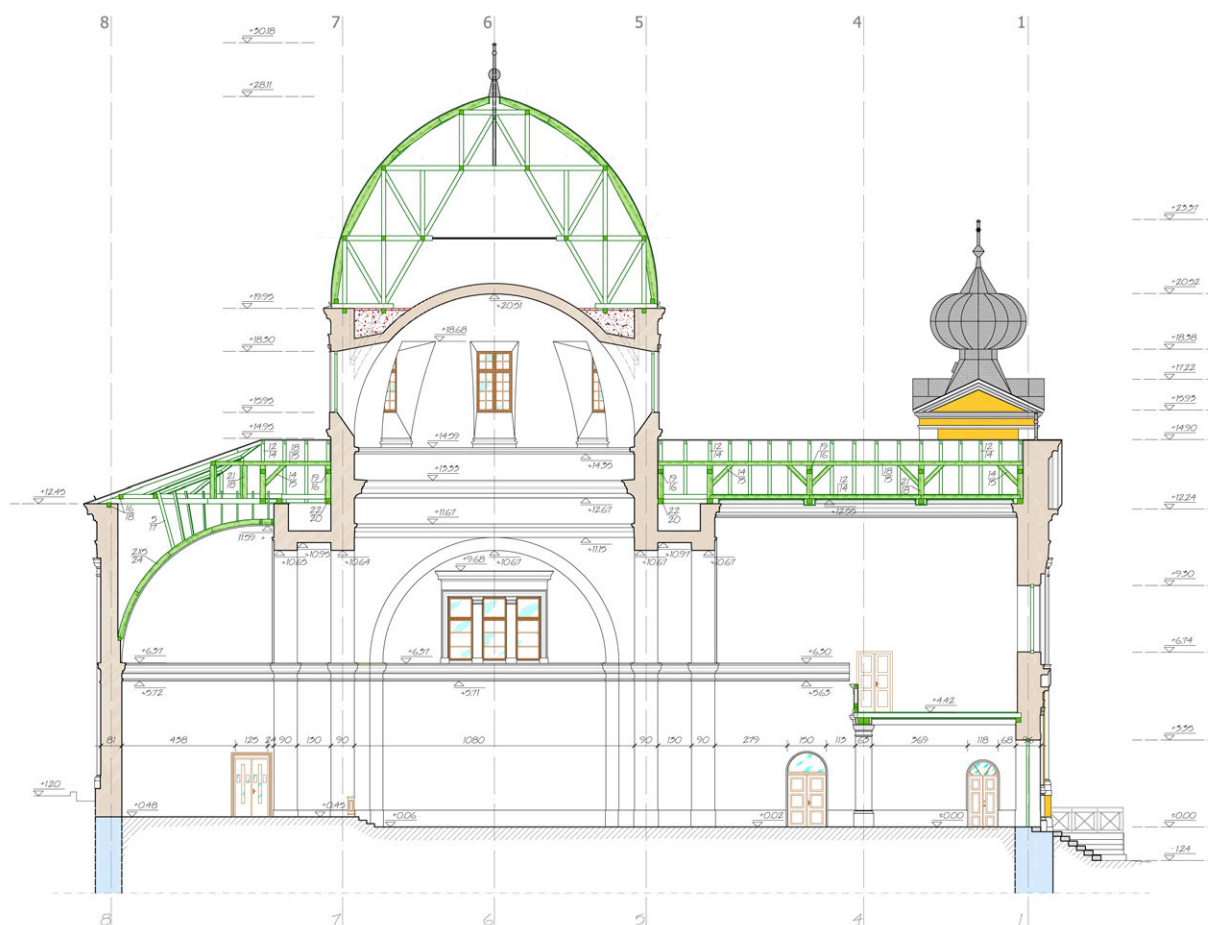


Figure 114 The Parish Church of the Holy Spirit, Fojnica: longitudinal section view, segment of the project of the current condition, done after the original project by Josip Vancaš in 1886 (Geotehnika '94, 8_18)

This project is by far one of the most noteworthy projects done in OFM Bosna Argentina at the turn of the centuries. Compared to some other Vancaš's projects, this is one of the most distinctive projects, and is for sure the foremost example of the use of revival styles in Bosnian architecture.

The floor plan is cross-shaped, with the central dome on the intersection between the main nave and transept. The main entrance is through the narthex, which is a simple add-on attached to the axis of the main nave. On the northern side of the narthex, towards the convent wings, there is a bell-tower, practically linking the church with the first convent's wing.

The core of the structure and inner organization is the central area: the intersection. On each of the corners of this square space, there are two pairs of pilasters, which are holding the semi-circular arches supporting the upper construction. Inner pilasters and corresponding arches are holding the square tambour, which forms the basis for the polygonal dome, while outer pilasters, along with opposite façade walls are forming the narthex, transept, and the apse. Narthex holds, besides the main entrance from the east, also side entrances from the south and north, directly from the convent, while other communications, also from the entrance zone, leads to the bell tower. The narthex is virtually separated from the main nave with two columns, holding the choir platform above it. In the apse, which is semi-circular, there is the communication towards the sacristy, located in later added building part, on the north-western corner between the apse and the transept.

On the second level, there is the aforementioned choir, which is additionally enlightened with three southern-oriented rectangular windows. On the identical height, other windows are located: above the entrance door on the east, and on the southern and northern side of the transept. Furthermore, the structure of the whole church is at that height at its top, while only central area rises above the side structure, erecting the polygonal dome structure out of the circular basis. The entire roof structural system is covered with traditional wooden trusses: gabled trusses above the narthex and transept, and adapted wooden trusses above the apse, which here form the polygonal roof structure - similar outcome is on the main dome.

The symmetry of the floor plan is disturbed with the addition of the bell-tower. Its square foot is directly attached to the north-eastern corner of the narthex, bridging the gap between the convent and the church. Just above the roof-level, it has its own fourth wall, allowing it to rise above the church. It has completely

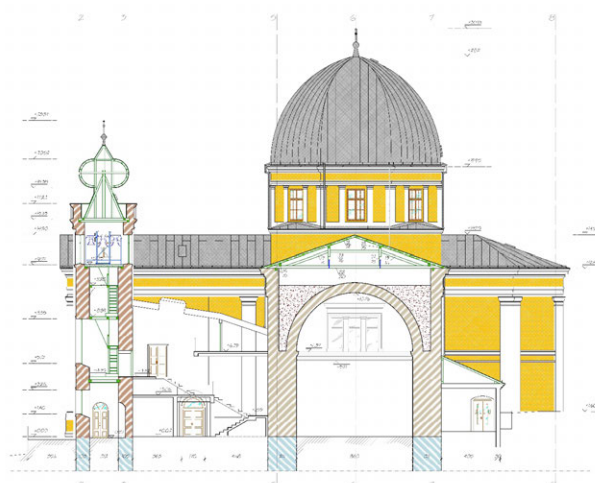


Figure 115 The Parish Church of the Holy Spirit, Fojnica: longitudinal section view through bell tower, segment of the project of the current condition, done after the original project by Josip Vancaš in 1886 (Geotehnika '94, 9_18)



Figure 116 The Parish Church of the Holy Spirit, Fojnica: elevation view from the east, segment of the project of the current condition, done after the original project by Josip Vancaš in 1886 (Geotehnika '94, 13_18)



Figure 117 The Parish Church of the Holy Spirit, Fojnica: elevation view from the south, segment of the project of the current condition, done after the original project by Josip Vancaš in 1886 (Geotehnika '94, 14_18)

different dome, in comparison to the main one: here is the case of the onion shaped dome sitting at the intersection of two small gabled roofs.

Used materials are stone in lime mortar for the church walls, and brick for the bell-tower, wooden beams for horizontal spans of the choir and roof trusses, and sheets of metal tin for roof covers. The walls are clearly plastered and coloured in dark yellow and white, depending on the type of the element on the façade.

The floor of the church is made in two segments: the upper one includes the sanctuary within the apse, and the lower one includes the rest of the church. This is done probably because of two reasons. First, to emphasize the holy place of the sanctuary and discretely raise it above the people, and second to follow the configuration of the terrain, as it is place of elevated zone oriented towards the western retaining wall. Those modifications form the basis for the variable height of the stone plinth wall surrounding the perimeter of the church. The exterior decoration is done in accordance to the interior. Each of the façade parts is outlined with hidden pilasters: the polygonal outer



Figure 118 The Parish Church of the Holy Spirit, Fojnica: elevation view from the north, segment of the project of the current condition, done after the original project by Josip Vancaš in 1886 (Geotehnika '94, 16_18)



Figure 119 The Parish Church of the Holy Spirit, Fojnica: interior view of the main nave, with the main altar and apse in the background (2013)



Figure 120 The Parish Church of the Holy Spirit, Fojnica: interior view of the entrance and the choir level (2013)

wall of the apse holds one pilaster on each of the corners, while narthex and transept have two pairs of pilasters, everything virtually supporting the crown cornice. Then, there is a certain break in the plastics, so that another, almost the same cornice is put above and it is the foot for the tympanums, obviously corresponding to the gabled roofs just behind the gable wall. Transept walls are holding rectangular triforas, while entrance façade, above the entrance door, in the same level holds a semi-circular window. Additional pilasters are distributed along the southern wall of the narthex, dividing the space between the aforementioned side windows. Rising more above the roofs, there is a discrete change between the square dome foot and octagonal dome shape, where each of the eight walls holds small hidden pilasters and windows in between.

The bell-tower, enclosed with its own pilasters has three discretely elongated arched windows on its eastern façade. At the same height of the turn between the dome foot and the dome, the bell-tower structure changes to aforementioned intersected roofs, decorated with tympanums and crowned with onion shaped dome. All the foreground plastics, meaning the pilasters, cornices, tympanums etc., are white, while the façade plains are coloured in dark yellow.

The inner decoration was done by the painter Josip Oisner in 1894. It is among the rarest remaining examples of retained "*Austrian sacred paintworks*" in Bosnia. (Batinić 126-7; Karamatić, Nikić et. al, 1990, 11-2) Some sources, however, refer to the painter Marko Antonini and his son Otto, as the authors of the work, but it remains less possible, due to the missing distinctive signature on the entrance, which Antonini usually put in other churches. (Oršolić et. al. 1984, 8)

Even though it is one of the smallest convent churches in the OFM Bosna Argentina, besides the convent church in Visoko and Nedžarići, inner decoration was brought to an equally high level as the general architecture. Like told, Oisner did beautiful paintwork, separating the inner space into two ensembles: lower one, corresponding to the total height of the choir with the railing, and the upper one, including all the rest above. The lower zone is simple, painted in beige and crowned with strong cornice following the total inner perimeter. The contrast to the plain colour is made with hanging paintings, altars and other furnishing, even more accenting it. The more prominent is for sure sanctuary, where a heavily decorated altar is brought to the foreground. Zones above are also richly decorated with floral motives and adequate displays of the saints. On all arches, separating the central space from the surrounding zones, there are inspiring Christian inscriptions – something that can be found in the majority of Vancaš's churches.

First organ was installed in 1801 – the first organ in Bosnia. In 1894, workshop "Ferdinand Stuflesser" from South Tirol made three altars, a new organ was built by "Rieger Orgelbau" from Voralberg in 1896, and afterwards the church was equipped with *Via Crucis* done in Vienna and two bells done in Innsbruck. Later, the other bell equipment from Austria and Slovenia was installed. (Batinić 126-7; Karamatić, 1991, 58) Currently, the church holds two bells from Slovenia, bigger and smaller, and the middle one from Austria.

On 15th August 1895, Dr Josip Stadler, Archbishop of the Archdiocese of Vrhbosna, consecrated the church. (Batinić, 128)

The church was reconstructed in 1913, and so to say finalized by laying down the ceramic tiles on the floor and furnishing the rest of the interior. (Batinić 128) Recently, the façades were reconstructed and restored in 2010, and the inner reconstruction of the paintwork and furnishing is undergoing under the leadership of prof. Suzana Damiani, as well as the projects for roof restoration and reparation.

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As some would say, the Franciscan site in Fojnica represents the most significant place for the Catholics from western and central Bosnia, and even further – decisively influencing the historical streams of not only OFM Bosna Argentina, but also Bosnia in general. (Batinić 7) Indeed, with its unique position in the valley, rising prominently above the town, dominating the landscape, the Convent and the Parish Church of the Holy Spirit, are one of the most outstanding sites in the Province. Not only that architecture from the mid-1860s is preserved, but also the later additions – church and another convent's wing, which both introduced original novelties to the range of architectural heritage in the Province.

The Convent and the Parish Church of the Holy Spirit are as a building ensemble, as well as the movable goods situated within the library and museum, listed as the national monument of Bosnia and Herzegovina. The ensemble comprises the surround retaining walls, movable goods, and the graveyard with the chapel of Saint Michael. The latest addition, the third wing, is excluded from the status of the national monument. ("Nacionalni Spomenici")

4.2. THE CONVENT AND THE PARISH CHURCH OF SAINT JOHN THE BAPTIST, KRALJEVA SUTJESKA

Samostan i župna crkva Svetog Jovana Krstitelja, Kraljeva Sutjeska

72244 Kraljeva Sutjeska, Kakanj, Bosnia and Herzegovina

Roman Catholic Archdiocese of Vrhbosna, Sarajevo

The Convent and the Parish Church, devoted to Saint John the Baptist, are located on the right bank of the Trstionica River, in a rather small settlement Kraljeva Sutjeska, situated nearby Kakanj in Central Bosnia.



Figure 121 The Convent and the Parish Church of Saint John the Baptist, Kraljeva Sutjeska: aerial site plan (Google Earth)

INTRODUCTION

The convent in Kraljeva Sutjeska is one of three Franciscan convents, besides Kreševo and Fojnica, which have functioned continuously, even during the Ottoman era, which is very well verified in the series of different papers, archive documents, journals articles, etc. (Vrgoč, 185-200)

The first Franciscan convent in Kraljeva Sutjeska was erected probably in the first half of the XIV century, and ever since has been a prominent cultural, spiritual, pastoral, and artistic centre in the area. As far as written sources are concerned, it was initially mentioned in the chronicles, dated in 1385-1390, of Friar Bartholomeus Pisanus, known also as the biographer of Saint Francis. One of the throne fortresses of the Kingdom of Bosnia, Bobovac, located near Kraljeva Sutjeska, was the first town to fall in front of the Ottoman campaign in 1463. The last Bosnian king,

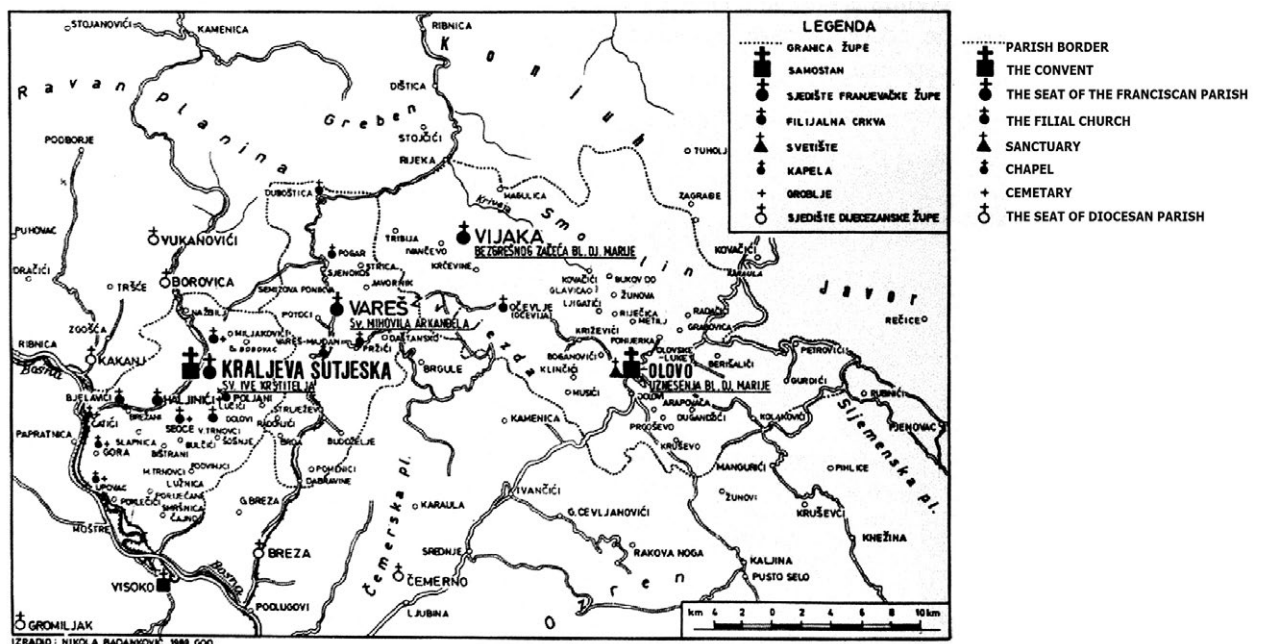


Figure 122 Convent area Kraljeva Sutjeska with belonging parishes. Map done by Nikola Badanković 1989 (Karamatić 1991, 126)



Figure 124 The Convent and the Parish Church of Saint John the Baptist, Kraljeva Sutjeska: landscape view from the east (2013)

Figure 123 The Convent and the Parish Church of Saint John the Baptist, Kraljeva Sutjeska: brush and ink drawing done before 1902 by Háy Gyula (Rudolf 225)

Stephen Tomašević of Bosnia, left to Ključ, and soon, the area was placed under the Turkish control. The convent was demolished, too. However, very soon, in 1469, in one of the Ottoman inventories, the convent was mentioned, so it implied that it was revitalized soon after the initial demolition. Still, the succeeding era was overwhelmed by a series of new demolitions, fires, and other unfortunate events, but the Franciscans consistently managed to rebuild their headquarters from the scratch. In 1521-1524, the convent was again torn down. It was rebuilt later, but again demolished in fire on 6th September 1658. Soon after, new one was built in 1664, but the friars had to leave their home during the Siege of Vienna in 1683. (Karamatić 1991, 118; Karamatić et al. 1990, 39; Oršolić et. al. 1984, 6-7; Stražemanec and Sršan 220-5)

As it was always situated along with the convent, the parish church had a similar historical stream. The first church, dated in the XIV century was demolished between 1521 and 1524. It was restored in 1530, and later reconstructed and repaired in 1596. It was consecrated in 1607, and afterwards, reconstructed twice in the XVIII century: 1728 and 1784-1785. (Karamatić 1991, 119; Oršolić et. al. 1984, 7; Stražemanec and Sršan 222-3) Some sources also mention 23rd April 1667, as the later consecration date of the church. (Stražemanec and Sršan 222-3) It is recorded that it had three stonewalls, in contrast to the state before reconstruction, when it was made out of simple brick, dried on the sun. In one segment, it was covered with a wooden barrel vault, and the rest was covered just during the reconstruction 1784-1785. In the meantime, in 1738, the floor was paved with stone. New consecration was done by Bishop Dobretić on 24th August 1780. (Oršolić et. al. 1984, 7)

The convent area Kraljeva Sutjeska, besides parish in Kraljeva Sutjeska, currently holds parishes in Olovo, Vareš, and Vijaka.

CONVENT OF SAINT JOHN THE BAPTIST

More recent history of the convent in Kraljeva Sutjeska began after the return of the Franciscans in 1704. The Convent was restored in 1821, by Friar Ilija Starčević; later in 1833, Friar Marijanović built additional tract. It was all until 1889, when all buildings, except later mentioned tract, were demolished, and new construction works were undertaken. (Jelenić 601; Karamatić 1991, 118-9)

One of the most engaged construction masters in the Province, Johann Holz from Požega, carried out the project for a new convent building, existing even nowadays. The construction started on 19th April, and the foundation stone was blessed on 13th May 1890. The Convent was consecrated on 20th July 1892, even though the works lasted additional five years. The works were controlled by the Guardian, Friar Franjo Komadanović. (Karamatić 1991, 118-9)

Unfortunately, there is no precise data regarding the parts of the aforementioned tract, which were retained after Holz's intervention. Judging from the available project data, the construction was implemented in two stages. First one included the south-eastern wing, the one aligned with the façade of the afterwards constructed church, while the north-eastern wing was built after 1895, when the accessible project was dated. Anyhow, Holz developed usual design, shaping the outline of the convent in L. The interior organization was carried out in accordance with some common examples: straight hallway communication running down the wings, with the view to the inner garden and links to side rooms and technical facilities. The building has a basement, visible from the entrance zone, ground, and two additional floors. The materials used also accord to already seen models: stone for underground structures, brick for the walls,



Figure 125 The Convent of Saint John the Baptist, Kraljeva Sutjeska: inner courtyard, view from the west (2013)

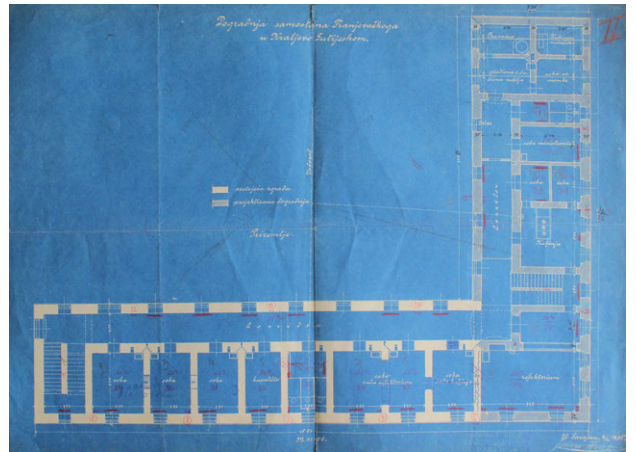


Figure 126 The Convent of Saint John the Baptist, Kraljeva Sutjeska: ground floor plan, segment of the project done by Johann Holz in 1895 (Stari planovi crkve, Archive Kraljeva Sutjeska)

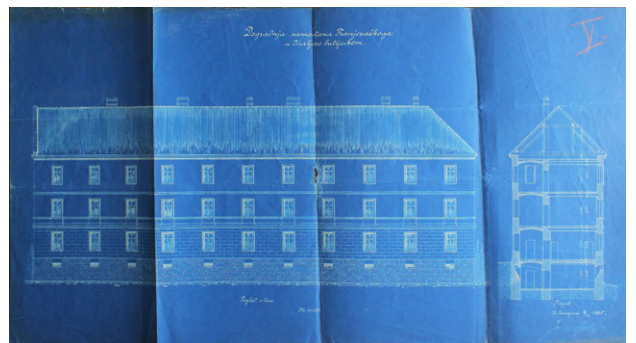


Figure 127 The Convent of Saint John the Baptist, Kraljeva Sutjeska: elevation view from the south-east and cross section, segment of the project done by Johann Holz in 1895 (Stari planovi crkve, Archive Kraljeva Sutjeska)



Figure 128 The Convent of Saint John the Baptist, Kraljeva Sutjeska: elevation view from the north-east and longitudinal section, segment of the project done by Johann Holz in 1895 (Stari planovi crkve... Kraljeva Sutjeska)

and wood for horizontal spans and roof trusses. The roof is gabled, hipped on the end part of the north-eastern wing. The building is plastered and covered with sheets of copper tin.

According to Holz's project, the south-eastern wing had 11 window axis, displaced along the façade, while the wing perpendicular to it had 9 of them. The north-eastern wing had an extension only on the ground floor, used for technical rooms. After one of the reconstruction works, even this ground floor addition was extended with two additional floors, as well as one more structure attached to its north-western façade. The latter addition was done for sure in 1895-1904, because Holz did not design it, and Vankaš has already put it in the site plan for his church in 1904. The addition to the bigger wing was done probably during the reconstruction works 1982-1988: the added part is virtually cropped on the place where the retaining wall was erected, so the conclusions lead from one to another. It means that the former ground floor extension got additional floors, but also other ground floor extension towards the courtyard, too.

The convent was completed and consecrated in 1897 - on the feast day of the patron, Saint John the Baptist, 24th June.

Exterior decoration follows the time of the initial construction, and it was not changed during the time. The most dominating elements on the convent are windows, decorated with simple cornices and framed, but just on the south-eastern, main façade. Horizontal cornices are dividing the horizontal parts of the building, emphasizing the floor divisions. Basement walls, visible just from the outside are done as high plinth walls, so that they give the impression of a strong foot for the superstructure. The colour combination is slightly different, in comparison to the church: cornices and second-level decorations are done in white, the façade plains in bright green, while plinth stone is coloured in pale red.

The convent was equipped with water installations in 1914, and electrical power as soon as in 1920, from its own hydropower plant. (Karamatić 1991, 118-9)

The convent was thoroughly restored in the period 1982-1988. (Karamatić 1991, 118-9) This project comprised entire reconstruction of all façades, interior works as well as modern facilities around the church. The works were supervised by the Guardian, Friar Ruđer Radoš. During the works, a huge retaining wall was built, girding the inner courtyard. Before this intervention, the inner courtyard was closed from the north-west with the ground and a small retaining wall. The main entrance to the Convent was over the main staircase in front of the church. Just after the mentioned works, the inner courtyard is extended and a new retaining wall was built, allowing the direct approach to the convent from the backside.

By the beginning of the XX century, the Convent held the studies of philosophy and the seminary. Later, the novitiate was conducted in the convent, where it stood until 1973. (Karamatić 1991, 118-9)

The convent holds a huge collection of different artistic and other artefacts, like common life items or traditional clothing, etc. which are recently organized in a newly designed museum. Talking about the paintings, the most interesting are: *Adoration of the Magi/Christ falling under the Cross* - painted on both sides, the only preserved part of the Gothic foldable altar dated in the XV century, oldest and probably the most valuable in the Convent, *Crucifixion* (1597) and *The Sinless Conception* (1621), both done by Stjepan Dragojlović, and furthermore some XVII-century Venetian paintings: *The Baptism of Jesus*, *The Proclamation - The Nativity - The Entry into Jerusalem* – triptych, *The head of Christ with a Thorn Crown*, *Saint Catherine* etc. The sculptures are not that numerous; the most important is, however, *The Assumption of Mary* bought in Italy, in 1839.

Convent also holds a number of other valuable and important artefacts once used in a liturgical procession like chalices or crosses, as well as ceremonial clothing and many others.

The archive holds a remarkable number of old and rare books, as well as the oldest registry books in Bosnia, dated in 1641. Among huge number of handwritings, documents, archive records, the most important is for sure collection of 31 incunabula, more than a half of their total quantity in Bosnia. (Karamatić 1991, 120-1; Oršolić et. al. 1984, 13-17)



Figure 129 The Convent and the Parish Church of Saint John the Baptist, Kraljeva Sutjeska: landscape view of the former complex, photograph taken in 1899 (Archive collection Kraljeva Sutjeska)

PARISH CHURCH OF SAINT JOHN THE BAPTIST

The old church, last time repaired in the XVIII century, was demolished in 1821, due to its deterioration. It was rebuilt, allegedly in the same dimensions and design, and consecrated on 20th May 1822. The works were supervised by Friar Ilija Starčević. (Jelenić 601) during the time of a Guardian, Friar Dominik Andrijić, it was torn down again, and replaced by a new church in 1858. This church was in function until the beginning of the XX century, when a new one was build. Unfortunately, more detailed information on these churches



Figure 130 The Convent and the Parish Church of Saint John the Baptist, Kraljeva Sutjeska: view from the north-west (2013)

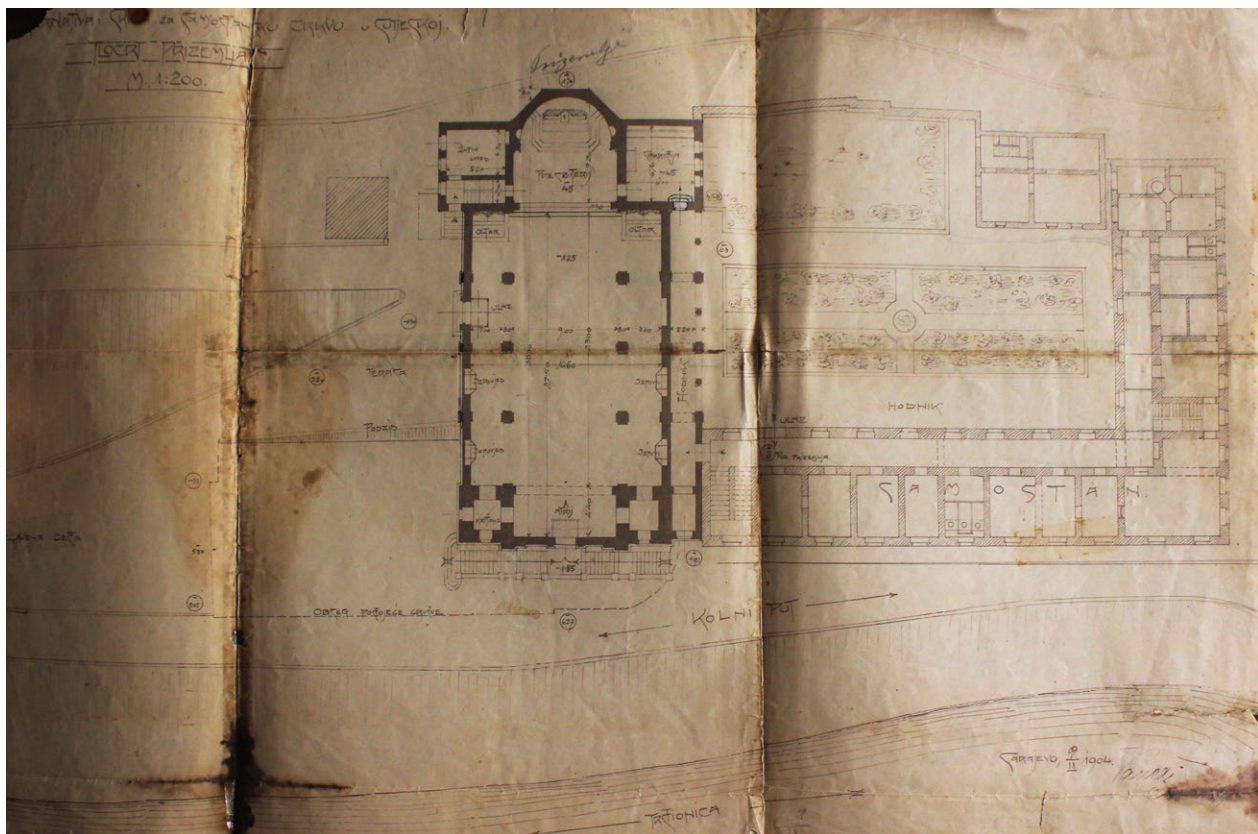


Figure 131 The Parish Church of Saint John the Baptist, Kraljeva Sutjeska: ground floor plan with the ground floor plan of the Convent, segment of the first project done by Josip Vancaš, dated on 9th September 1904 (Stari planovi crkve, Archive Kraljeva Sutjeska)

was not preserved, not to say projects, if they existed. Only one photography has been made, here presented, in 1889 and one year later published in the *Bulletin of the Land Museum of Bosnia and Herzegovina*. (Karamatić 1991, 119; Oršolić et. al. 1984, 7)

Another interesting curiosity about this church is the bell-tower. It was erected in 1860, and was the first bell-tower in Bosnia built after 1463. (Oršolić et. al. 1984, 7)

Some information about furnishing and interior decoration of the old church exists: in the XVII and XVIII century the main and five side altars were installed in the church; they were demolished after 1905. The choir in the church built 1858, was painted by Friar Stjepan Nedić. The church was equipped with an organ built in 1865, by Budapest-based workshop "Orszag Sandor Ifju." It was mounted in the church on 8th September 1865. (Oršolić et. al. 1984, 7)

After the demolition of the old church, architect Josip pl. Vancaš was commissioned for the new project, which he did in 1904-1905. Even though it was not recorded on the drawings, his associate in this project was architect Karel Pařík. (Božić 41) The construction works took place in 1906-1908. The foundation stone was laid and blessed on 10th June 1906. The construction works were taken care of by Friar Franjo Komadanović, who holds the credits for the deal with Vancaš, and the construction master Franjo Holz, the uncle of Johann Holz, who built the Convent. Komadanović, once guardian, during the works on the Convent, was promoted to the rank of the Provincial Superior of OFM Bosna Argentina, but retained high level of activities in Kraljeva Stujeska. Guardian in charge was Friar Rafo Babić.

Almost all works were conducted by locals, but in 1908, Holz brought specialists from Styria to complete the advanced tasks. Masters from Vienna were brought to undertake the concrete vault above the main nave. The church was covered on 25th October

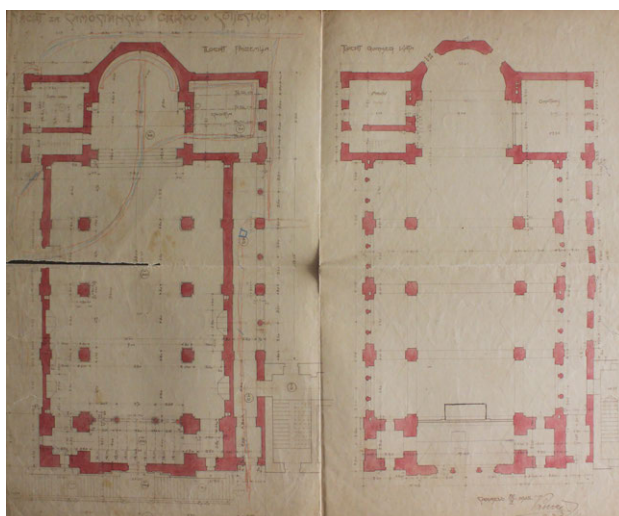


Figure 132 The Parish Church of Saint John the Baptist, Kraljeva Sutjeska: ground floor plan and floor plan of the choir level; segment of the second project done by Josip Vancaš, dated on 20th April 1905 (Stari planovi crkve, Archive Kraljeva Sutjeska)



Figure 133 The Parish Church of Saint John the Baptist, Kraljeva Sutjeska: elevation view of the main façade from the south-east and cross section through the main nave viewing the bell towers in the background; segment of the second project done by Josip Vancaš, dated on 20th April 1905 (Stari planovi crkve, Archive Kraljeva Sutjeska)

1907. 45-meter high bell-towers were erected very soon, in the summer of 1908, and on 6th July the ceremony of bell hoisting took place. Some additional works lasted until 1910, when some sources refer to additional costs for construction material and workers. ("Nacionalni spomenici")

If one could draw attention to the best projects that Vancaš developed in OFM Bosna Argentina, then the Parish Church of Saint John the Baptist would certainly be one of those. Although Vancaš had some certain restrictions, in the first line, the already existing convent buildings, site location, etc., he was able to use them as the strengths, and design remarkable architecture, outstanding not only in the surrounding hills, but in the Province overall.

In the floor plan, the church had the outline of an elongated cross with small transept and the apse. The church is connected with the Convent, so that their south-eastern façades are aligned. It is approached over the staircase, connecting the entrance platform and the ground floor level. From the entrance platform, it is possible to enter the crypt, which is located in the basement, and use the elevated ramp to enter the inner courtyard. Not to be confused, according to a project, the inner courtyard did not have direct connection to the outside; it was done just after the reconstruction in 1982-1988.

The main corps is developed around the main nave and two side aisles, in the width of bell towers located on the main façade and incorporated within the church. The main nave is separated from the side aisles with three pairs of polygonal columns. Addi-

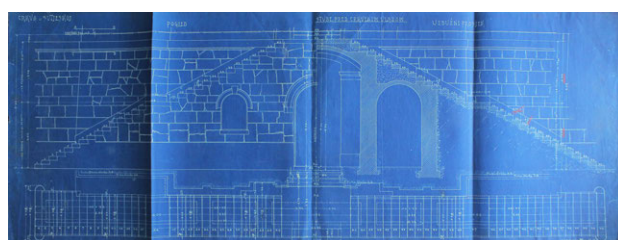


Figure 134 The Parish Church of Saint John the Baptist, Kraljeva Sutjeska: sections of the elevation and section views of the entrance staircase to the Parish Church; segment of the second project done by Josip Vancaš, dated on 20th April 1905 (Stari planovi crkve, Archive Kraljeva Sutjeska)

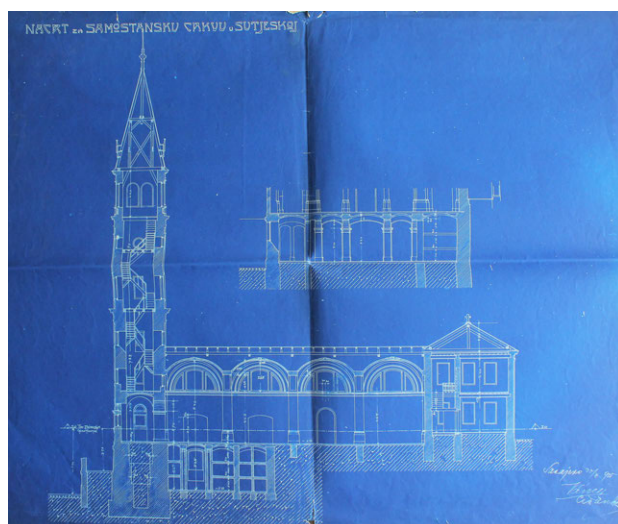


Figure 135 The Parish Church of Saint John the Baptist, Kraljeva Sutjeska: longitudinal section view through the eastern bell tower and the side aisle; segment of the second project done by Josip Vancaš, dated on 20th April 1905 (Stari planovi crkve, Archive Kraljeva Sutjeska)

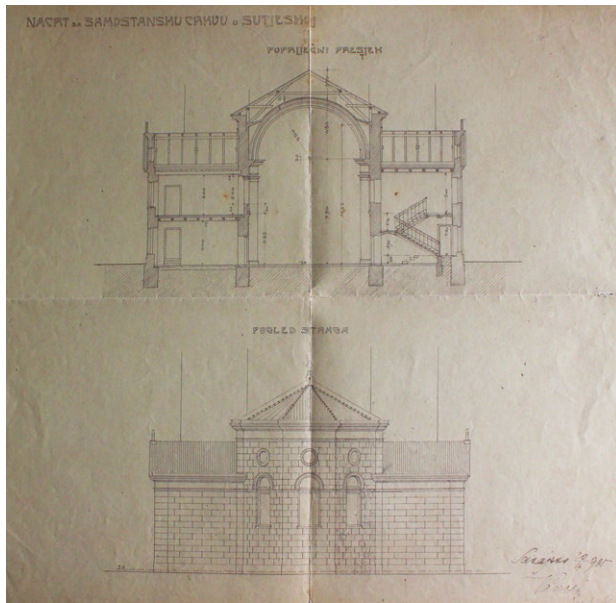


Figure 136 The Parish Church of Saint John the Baptist, Kraljeva Sutjeska: cross section through the transept and elevation view of the apse from the north-west viewing the outlines of the bell towers; segment of the second project done by Josip Vancaš, dated on 20th April 1905 (Stari planovi crkve, Archive Kraljeva Sutjeska)



Figure 137 The Parish Church of Saint John the Baptist, Kraljeva Sutjeska: elevation view from the north-east; segment of the second project done by Josip Vancaš, dated on 20th April 1905 (Stari planovi crkve, Archive Kraljeva Sutjeska)



Figure 138 The Parish Church of Saint John the Baptist, Kraljeva Sutjeska: perspective view of the main façade from the west; segment of one of the alternative preliminary projects done by Josip Vancaš, dated on 19th August 1904 (Stari planovi crkve, Archive Kraljeva Sutjeska)



Figure 139 The Parish Church of Saint John the Baptist, Kraljeva Sutjeska: elevation view of the main façade from the south-east; segment of one of the alternative preliminary projects done by Josip Vancaš, dated on 9th August 1904 (Stari planovi crkve, Archive Kraljeva Sutjeska)

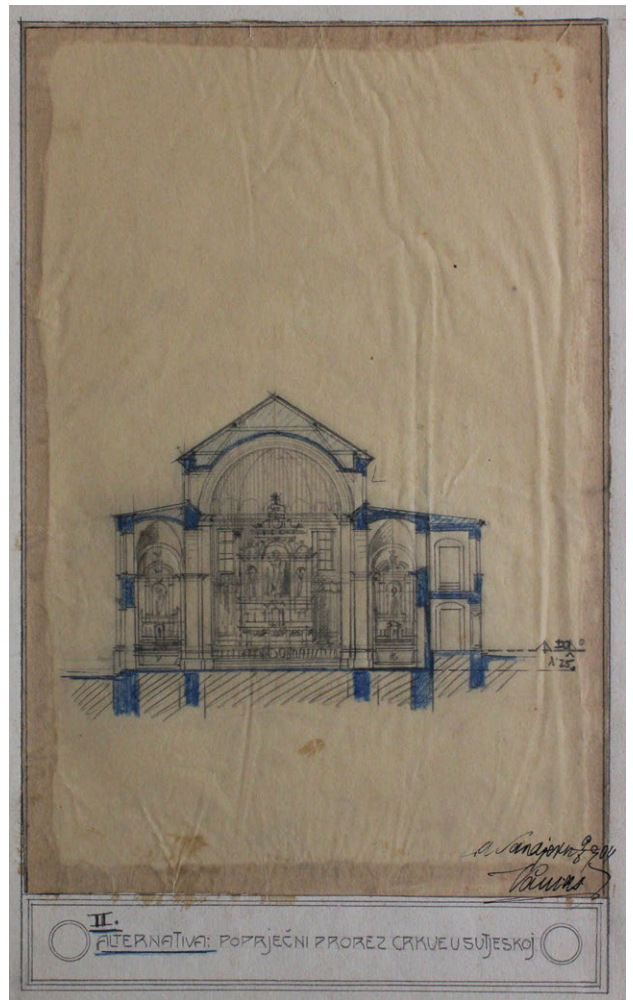


Figure 140 The Parish Church of Saint John the Baptist, Kraljeva Sutjeska: cross section through the main nave and side aisles viewing the sanctuary; segment of one of the alternative preliminary projects done by Josip Vancaš, dated on 9th August 1904 (Stari planovi crkve, Archive Kraljeva Sutjeska)

tional pair of columns and two smaller circular columns are separating the main nave from the entrance vestibule, and holding the choir platform above. The main columns are connected with arches, making the support construction for both main nave and side aisles. Columns hold small arches connected to the side facade walls. One big arch, separating the main from side aisles, two smaller arches, and corresponding arched window on the side facade wall are the rectangular base for the groined vaults with pointed arch in the section, covering the side aisles. Three sets of those exist in each of the aisles. The main nave is covered with vaults supported with arches stretching between the main columns and additionally opened with arched windows, aligned with the same type of openings on the level below. In the width of the main nave, there is the apse holding the elevated sanctuary, everything covered with a vault built above the semi-circular apse walls, which are taking the polygonal outline on the façade. The transept holds two rooms on the ground floor. The western one was, according to the original project, designed to be parish office, but it was later moved to the convent building, and the eastern one holds the sacristy. The staircase from the parish office leads to a room on the floor, designed to be the archive room. The corresponding room on the eastern side of the transept is the oratorio, which can be approached through the convent only. The sacristy is linked both to the church and one elongated hallway leading



Figure 142 The Parish Church of Saint John the Baptist, Kraljeva Sutjeska: view from the west (2013)



Figure 141 The Convent and the Parish Church of Saint John the Baptist, Kraljeva Sutjeska: view of the south-eastern wing of the Convent and the Church (2013)

directly from the convent. Above that hallway, another one, concealed within the south-eastern façade wall is linking the convent with the aforementioned oratorio, and the choir platform as well. From the choir platform, the bell towers can be approached, too.

One of the interesting parts of the project is the crypt that can be approached directly from the outside. It is covering only one part of the floor plan. Its entrance was once prominently located in the vertical axis of the main façade, but now flanked with the platform that was recently added to the entrance staircase built by Vancaš.

The interior decoration is mostly done within the paintwork, but some additional plastics exist, too. Those are mostly the cornices, like crown cornices on the columns or great cornice separating the vaults from the vertical elements, hidden pilasters, like small ones on the columns or bigger on the portal between the sanctuary and the main nave etc. Painter Marko Antonini was chosen to do the paintwork, which he completed on 7th October 1908.

Viewed from the outside, the design holds the overall impression of the Renaissance revival, although it is not very clear example of the use of some characteristic elements, proportions, and a link between the interior and the exterior. Vancaš, besides this project that was carried out, developed few other designs, like the one with a central bell-tower, holding the reminiscence to his design for the Parish Church of Saint Anthony of Padua in Bistriak, Sarajevo. In the final project, Vancaš gave quite reasonable design, in terms of links



Figure 143 The Parish Church of Saint John the Baptist, Kraljeva Sutjeska: interior view of the main nave and the sanctuary in the background (2013)

between the interior disposition and the reflections of that organization to the façades. The main nave is reflected on the façade as one great Avant-corps, with centrally located entrance door and a semi-circular window above. It is covered with a tympanum holding one oculus, underlined with horizontal cornice, and framed by hidden pilasters on both sides. The main entrance is also emphasized with smaller tympanum above the door, and small pilasters.

The bell-towers are slightly detached, located behind the plane of the façade of the Avant-corps. Both of them also hold additional entrance portals, as well as the small linking building part, which is actually an extension of the communication hallway between the church and the convent.

Side façade walls are both different. The south-western wall, which is facing the entrance platform, is clear: it holds four semi-circular windows, corresponding to four groined vaults inside. On the level above, on the wall corresponding to the main nave, there is also the same set of windows. They are all vertically divided with hidden pilasters, which make the entirety along with the main Avant-corps. The transept is furthermore modelled as a smaller Avant-corps, with crowning tympanum and edging hidden pilasters. It holds three rectangular windows on both the ground and first floor. The polygonal apse is done in a similar manner, with pairs of windows and oculus windows above them. The north-eastern façade wall is actually aligned with the eastern transept extension, due to the existence of the convent hallway. However, it is done discretely, and that composition, both in terms of architecture and ambient impression is very well done. The main cornice, which underlines the tympanum on the main façade, outlines the whole church, and represents the foot for the gabled roof, hipped above the apse. The bell towers, rising prominently above the surrounding landscape, are also done in a similar manner as the rest of the church. Even though Vancaš previously designed one project that was supposed to have more decorated bell-towers, those are simple. The outline is framed with corner decoration, analogue to the pilasters, and divided into three zones. First one belongs to the body of the church, and begins with entrance portal and one simple horizontal cornice; above are only rectangular windows. Between the main cornice and the crown of the tower, there are bigger rectangular windows, one on each of the sides, and clock mechanisms, but only on the western tower. The crowning part holds pairs of arched windows on each of the sides, which, along with blind arcades above and fake balustrade below the windows, represent one of the clear elements of



Figure 144 The Convent and the Parish Church of Saint John the Baptist, Kraljeva Sutjeska: scenes from the life of Saint Francis done by Vladimir Blažanović in 1988, mosaic on the retaining wall in the inner courtyard (2013)



Figure 145 The Parish Church of Saint John the Baptist, Kraljeva Sutjeska: interior view of the main nave and the choir platform in the background (2013)

Renaissance revival. Roofs are done as steep, pyramidal-shaped constructions.

All mentioned decorative elements are done in white stucco, while the façade plains are plastered and coloured in pale beige. The lower zones are additionally decorated with the fake stone partitions, comprising the whole design idea. Besides mentioned plaster as the covering material, the roof and all other horizontal, rain-protected surfaces are covered with sheets of copper tin. Structural properties are advanced for the time of construction, considering the influencing factors. It is done in combination of brick, reinforced concrete, and wood. The materials inside the church are plaster, ceramic tiles on floor, and wood for furnishings.

The final touches were the construction of choir platform and belonging columns, as well as laying down the ceramic tiles, all done in 1908. The church was finally consecrated by Friar Rafo Babić.

Very interesting are the contemporary artistic installations. In the church, there is the bronze sculpture of Blessed Catherine of Bosnia, the last Bosnian Queen, who died in Rome 1478, done by Josip Marinović. Behind the church, on the beginning of the retaining wall, there is Saint Catherine's sculpture, done by Ana Kovač. On the retaining wall, behind the church there is a prominent mosaic with scenes from Saint Francis's life, done by Vladimir Blažanović. Another mosaic of Saint Nikola Tavelić was done by Svjetlana Bajanović. (Karamatić 1991, 119)

Previously used Hungarian organ, built in 1865, is not anymore in use. A new one was built by workshop "M. Heferer" from Zagreb in 1909.

After the construction, several reconstructions were undertaken. During the works 1982-1988, when the Convent was restored, the church also got a new entrance terrace, added to the staircase done previously by Vančaš, parking lot, and retaining wall behind the church, which later received the aforementioned mosaics. The entrance terrace, with the supporting arcades was done according to a project done by Vinko Grabovac. ("Nacionalni spomenici")

Important structural repairs on foundations below the southern façade walls and foundation of the bell towers successfully took place in 2010-2012.

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Besides being enormously important because of its role in the history of OFM Bosna Argentina as one of three Franciscan convents that incessantly operated from its very beginning in the XIV century, this site proved its importance and strong influence during the ages in many other different fields. Speaking of architecture, none of the Medieval structures were preserved, so that built heritage can be analysed only from the end of the XIX century. Truth to be said, the design is not as original as some would often say, but it still represents a completely carried out project, very well fitting into the surrounding countryside. Even if one puts those facts out of the focus, a huge outstanding volume of incunabula, important books, archive documents, artefacts, museum exhibition and the belonging fundus, as well as the non-physical meaning of the site for the local people and the Province, really confirm its importance. The current architecture here is very well connecting the material with non-material background, comprising one of the most prominent sites in OFM Bosna Argentina.

The Convent and the Parish Church of Saint John the Baptist are, as a building ensemble listed as the permanent national monument of Bosnia and Herzegovina, along with its movable goods. ("Nacionalni spomenici")

4.3. THE CONVENT AND THE PARISH CHURCH OF SAINT ANTHONY OF PADUA, BELGRADE

Samostan i župna crkva Svetog Ante Padovanskog, Beograd

Bregalnička 14, 11 000 Belgrade, Serbia

Roman Catholic Archdiocese of Belgrade

The Convent and the Parish Church are located in Belgrade downtown, district Crveni krst, near Zvezdara. Precisely, location of the lot is between streets Pop Stojanova and Bregalnička. The official address of the convent is Bregalnička 14, while the church is in Pop Stojanova 19. This complex is besides convents in Sarajevo and Tuzla, the only one that is situated in a dense urban environment. Particularly in Belgrade, it is the case of the immediate contact of not so important urban fabric, without any architectural values, with vigorously important ecclesial complex.

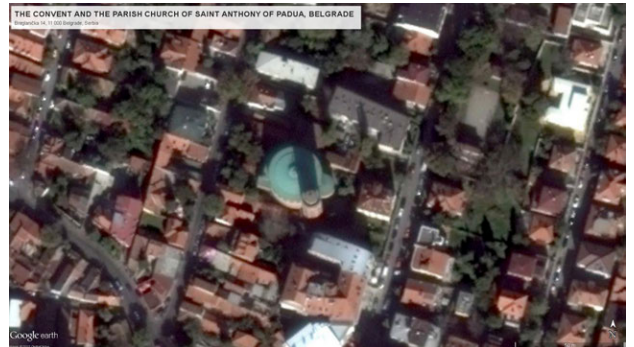


Figure 146 The Convent and the Parish Church of Saint Anthony of Padua, Belgrade: aerial site plan (Google Earth)

INTRODUCTION

Although the present convent and parish in Belgrade belong to the group of newer convents in the hierarchy of OFM Bosna Argentina, the Franciscan presence in the wider area of Belgrade is recorded even before the Ottoman campaign on the Balkans, when this Catholic Order had at least one convent and church there. The Franciscan facilities were not sole there, a number of convents and churches belonging to the other Orders: Jesuits, Conventuals, and Capuchins were present, too.

Even though very few reliable sources are available to let us into in-depth analysis, some of them are nonetheless sufficient for understanding the early Franciscan establishment in Belgrade. The first Franciscan convent in Belgrade was the Convent of Saint John of Capistrano. It was situated just under the Kalemegdan – Belgrade Fortress. Saint John of Capistrano, Franciscan Friar, who led the crusade against the Ottoman Empire in 1456, and fought at the siege of Belgrade, restored the convent, and it was later on named after him. It remains unknown whether that convent had some remarkable architectural qualities or not.

Unfortunately, the Ottoman campaign in 1521 was successful and Belgrade was sieged. The convent was demolished and the belonging church was transformed into a mosque. Later, in 1688, Holy Roman Emperor, Leopold I, after a number of other vital victories, set city of Belgrade free. After the Treaty of Passarowitz on 21st July 1718, the Franciscan friars from OFM Bosna Argentina built a new convent consisting of two wings and laid down foundation stones for a

new church. Actually, old site, where the convent was located, was abandoned due to military and strategic reasons, and the Franciscans got the permission to temporary convert one of the mosques and side buildings into a facility where they could perform the liturgies and exercise the pastoral care. After three years, on 13th April 1721, the converted complex was officially blessed as the church. Soon after, on 12th March 1728, Friar Grga Martić, former Provincial Superior of OFM Bosna Argentina, laid down the foundation stone for the new convent. Friar Ivan Stražemanac, who later became Provincial Superior of OFM Bosna Argentina, was named the Guardian of the Convent in 1728. In just one year, he was in a position to build the eastern wing, and by 1730, whole cloister was completed. The same year, on 13th June, on the feast of Saint Anthony of Padua, construction works on the new church began. Just 9 years afterwards, Belgrade has been again sieged by Ottoman forces, and the Franciscan facilities consequently were demolished; after 1739 Franciscan activities in Belgrade were not recorded. (Karamatić, Nikić et al. 103; Stražemanac and Sršan 75, 329-37)

As it was expected to happen, after the Austro-Hungarian occupation of Bosnia in 1878, and their strong influence in overall ecclesial life in the region, the Holy apostolic See entrusted Bosnian Franciscans to exercise the pastoral care in Serbia. Even



Figure 148 The Convent and the Parish Church of Saint Anthony of Padua: air view from the east; photograph taken before 2011 (Tucić et al. 4)

Figure 147 Saint John of Capistrano on the illumination done by unknown Bamberg painter (Niederstätter)

though it formally happened in 1897, due to many complicated political and other issues, it was allowed just after WWI. On 5th May 1919, The Holy Apostolic See requested from Bosna Argentina once more to take over the pastoral care in Serbia, and luckily, new parishes were organized, besides Belgrade, in: Glođani, Kraljevo, Niš, Peć, Smederevo, Šabac, Zjum, and Zlokućani. (Karamatić 1991, 42)

CONVENT OF SAINT ANTHONY OF PADUA

During the first time of engagement of Friar Josip Markušić on the place of the Provincial Superior of OFM Bosna Argentina, 1928-1931, projects for the convent, and church as well, were approved. (Markušić 7) Construction of the new convent in Belgrade was assigned to the architect Blaž Misita-Katušić. Works started on 3rd August 1926, and completed in November 1927, when the friars moved in. (Karamatić 1991, 42)

Even though comparison on the level of importance between each of the convents in the Province is absurd, the size of the convent building is pointing to other circumstances in which it was built. As it can be noted in some other sites, Petrićevac or Dubrave, for an instance, design is not standing out of the overall impression of the urban environment. Moreover, it is quite well interpolated in the cityscape, following horizontal and vertical street regulation. Moreover, very few details introducing the ecclesial character of the building were used.

Blaž Misita-Katušić, an architect heavily engaged in restoration and reconstruction of building heritage all over the Yugoslavia, did a design appropriate to his current work. The convent is semi-detached house, with the entrance from Bregalnička Street, located in the very same courtyard as the church. It has three ground floors and a cellar, containing the basic rooms usually found in the Franciscan convent. (Badurina and Baričević 17)

Entrance to the convent is on the northern side, over a porch, extending from the ground level for a couple of steps. Entrance porch is emphasised with the simple cubical form just beside it, reaching over the top roof-line, flanking the view to the garden. Its street façade, eastern oriented, is the only one treated appropriately and in accordance to the function. Pretty simple and fairly empty façade is divided to background and foreground zones, discretely emphasized with one shallow angular Avant-corps, located on the corner of the house, and extending to the end of the roof line. It is

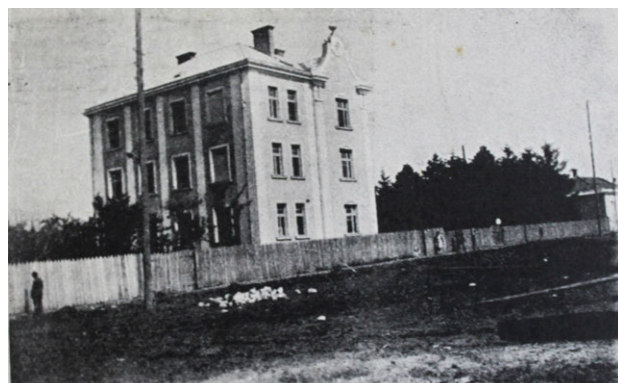


Figure 149 The Convent of Saint Anthony of Padua: view of the southeastern corner from Bregalnička Street; photograph taken shortly after construction 1926-1927 (Archive collection Petrićevac)



Figure 150 The Convent of Saint Anthony of Padua: view of the entrance from the northeast, from Bregalnička Street, the bell-tower is rising prominently in the background (2013)

finalized with a gable wall of the façade roof dormer, and treated in a simplified baroque manner. It is, however decorated with two sets of secession-like stucco decorations, below the roofline. On the top, a bronze bust of Saint Anthony of Padua holding the Christ is emerging out of the wall plain; above it simple Latin cross is installed. Besides simple roof cornice, outlining the house, those are actually the only significant, worth of mentioning, architectural details. The rest of the building is plastered and coloured in pale beige colour. Southern façade, oriented towards garden has symmetrically displaced windows, while the western façade holds only two simple balconies. The house has complex roof, covered with sheets of metal tin.

As far as the general design is concerned, convent building did not change the main characteristics over the time. In 1990, it was reconstructed and renovated, according to a project done by architect Vinko Grabovac, also engaged in some other projects in the Province.

PARISH CHURCH OF SAINT ANTONY OF PADUA

For sure, the greatest architect from the Balkans, Slovenian Jože Plečnik was awarded with the project for the new Franciscan Parish Church in Belgrade. Besides being heavily included in all kinds of designs, and having one of his brothers devoted his life to church, Plečnik was especially devoted to ecclesial architecture; along with many successful designs all over the Europe, this church in Belgrade is often considered to be the one of his best.

Like presented, after Friar Markušić consigned the church project to Plečnik, famous sculptor Ivan Meštrović, who will be later on engaged in church furnishing, gave his thoughts that Plečnik was the best possible choice; and even if he does not do his best, it will be still better than the rest of the other Yugoslav architects. (Markušić 7) And, it certainly was!

Josip Markušić who was wholly devoted to his architect, used to say: *"I will do everything as you say. If you say that something should be made from clay, I will make it of clay, because I know that this will be the best way to make it."* (Krečič 1993, 108)

Therefore, everything started in 1926, after the friars bought the construction lot, and built the aforementioned convent. Shortly before, after the end of WWI, Franciscan province in Slovenia got autonomy, and engaged Jože Plečnik to build the Franciscan church in Šiška. Certainly, that project for the church of Saint Francis was one of the recommendations for



Figure 151 The Convent and the Parish Church of Saint Anthony of Padua: view from the southeast from Bregalnička Street (2013)



Figure 152 The Parish Church of Saint Anthony of Padua: 3D drawing; a segment of the first project done by Jože Plečnik in 1929



Figure 153 The Parish Church of Saint Anthony of Padua: the entrance portico (2013)



Figure 154 The Parish Church of Saint Anthony of Padua: view from the southeast from inner courtyard (2013)

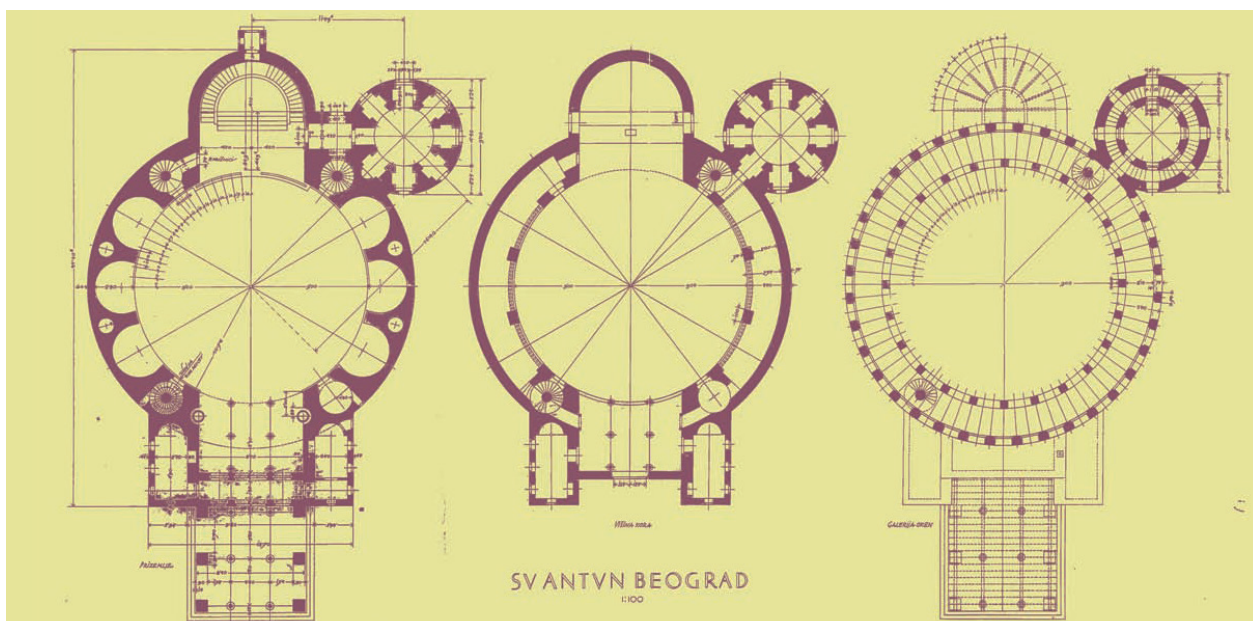


Figure 155 The Parish Church of Saint Anthony of Padua: Floor plan; a segment of the second project done by Jože Plečnik (Tucić et al. 2)

Bosnian Franciscans, if not the number of prominent outstanding designs done all over the Europe. Parish priest, Friar Grgić was supposed to talk Plečnik into the project in 1928, but Plečnik at first refused. Just after numerous appeals and request, Plečnik accepted the project.

In general, the latest projects that Plečnik did before Belgrade influenced the most to this design. Those were churches of The Holy Spirit in Vienna, Ascension of our Lord in Bogojina, Saint Francis in Ljubljana and Sacred Heart of Jesus in Prague. Some more apparent archetypes are for sure Roman Pantheon, the basilica of San Vitale in Ravenna, church of Saint Sergius and Bacco in Istanbul, and many other Byzantine churches of central type.

Initial project, done in 1929, was in a little while changed by Plečnik himself, and soon after, construction started according to the second project. The foundation stone was laid on 6th October 1929; the church was consecrated on 8th December 1932. (Kar-

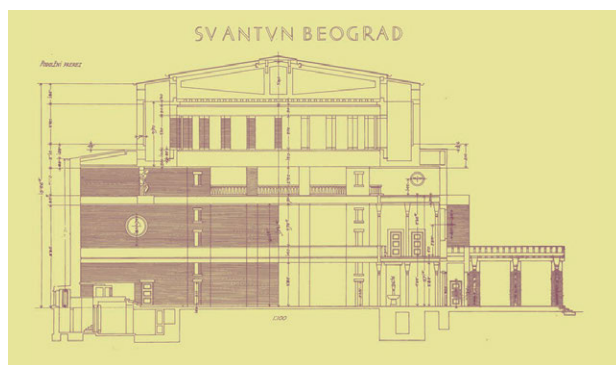


Figure 156 The Parish Church of Saint Anthony of Padua: Section view through the entrance portico and the crypt; a segment of the second project done by Jože Plečnik (Tucić et al. 11)

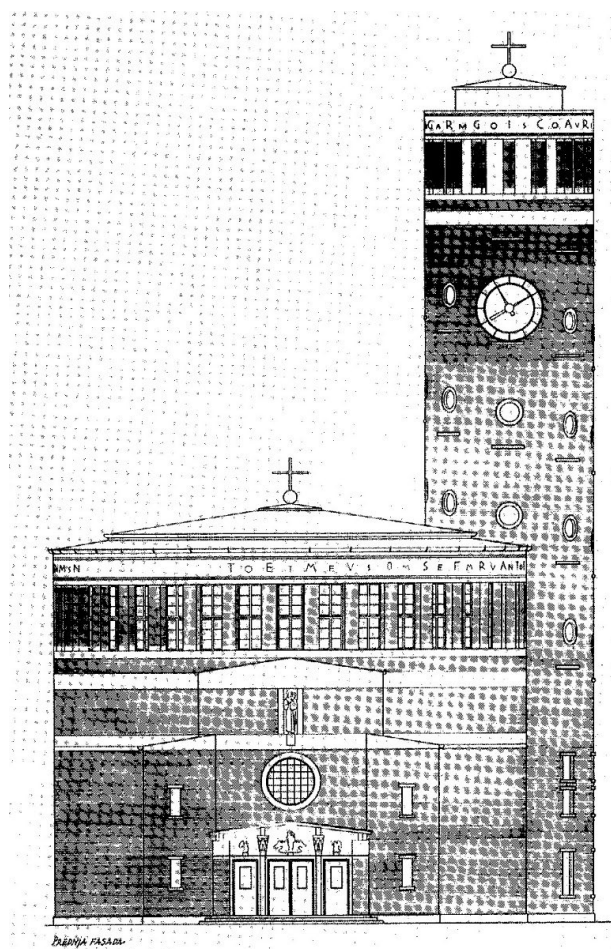


Figure 157 The Parish Church of Saint Anthony of Padua: elevation view from the west; a segment of the second project done by Jože Plečnik (Krečič 2005, 200)

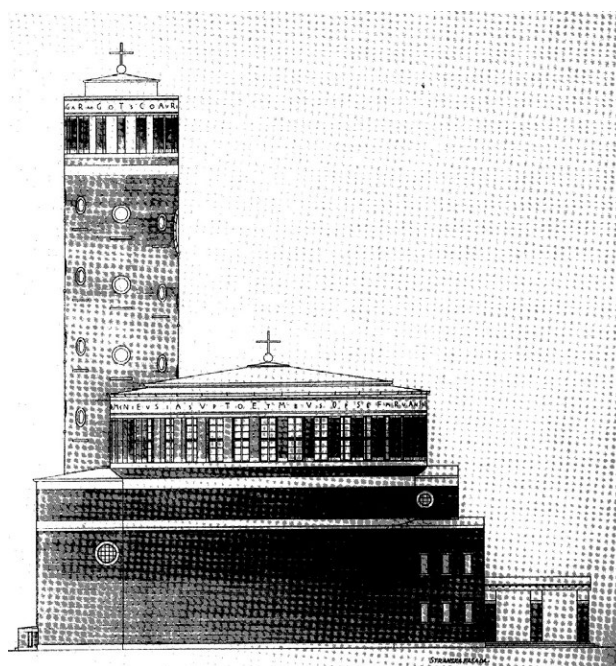


Figure 158 The Parish Church of Saint Anthony of Padua: elevation view from the north; a segment of the second project done by Jože Plečnik (Krečič 2005, 201)

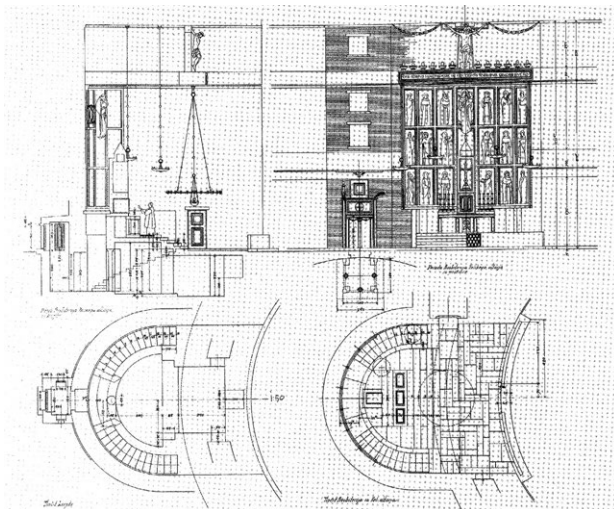


Figure 159 The Parish Church of Saint Anthony of Padua: design of the main altar with the 14 stations of the Calvary; a segment of the second project done by Jože Plečnik (Krečič 2005, 200)

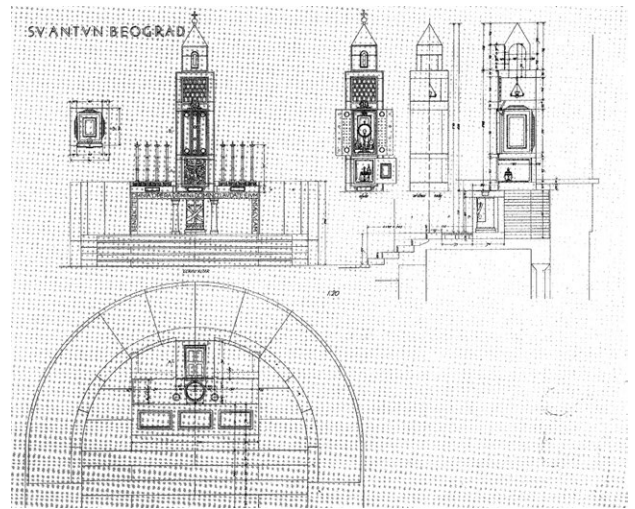


Figure 160 The Parish Church of Saint Anthony of Padua: main altar details; a segment of the second project done by Jože Plečnik (Krečič 2005, 200)

amatić 1991, 42; Krečič 1993, 109) The church is obviously devoted to Saint Anthony of Padua, and the commemoration of 700 years of the saint's demise and canonization. (Karaula 2008, 149; Tucić et al. 3)

The main characteristic of the first project was the dome on a circular base with slightly detached bell-tower: something that strongly refers to mosque or, when Belgrade is the case, traditional central type of the Orthodox church. That is perhaps the reason why Plečnik abandoned that design, and not the costs or fear of improper construction, as it is usually told. (Krečič 2005, 196)

It is quite complicated to give an in-depth depiction of the church, without referring some external to other internal elements, that Plečnik used creating this masterpiece of ecclesial architecture.

The church consists of main 25-meter wide cylindrical volume, with covered entrance porch, oriented towards the west, and the bell-tower, cylindrical as well. It is connected with the church and located on its southeastern side. Main cylinder, which is actually making this rotunda, is intended to be the key point for understanding the design of this church. It is dual, divided on the inner and the outer cylinder. On the first floor in-between are located: on both northern and southern side, three apses, staircases to the bell-tower and further levels, as well as the big apse, eastern oriented. It is extending beyond the outer wall of the big cylinder and above the height of the ground floor: reasonably holding the altar. On the opposite, western side, there is the entrance. It is made in the simple cubical form attached to the main volume. Centrally aligned, there is a rounded window and is covered with a discrete gabled roof. On each of the sides, left and right two additional volumes are added, making the niche on the main entrance cube. In niches, there are two chapels with apses. In front of the building, entrance porch is located. Two rows of columns are holding the gabled roof, covering the entrance. Columns are not interrupted and are moved towards the interior, so that the last pair of columns is actually a part of the inner cylinder.

Outer cylinder is extending to the height of the roof. In the first, ground level, main cylinder is holding the aforementioned apses on both of the sides. In height, they are reaching until the 2nd level of horseshoe-shaped ambulatory, which is here actually a viewing gallery, but parted with the apse on the eastern side. Circular staircases, also hidden between the outer and inner cylinder lead to this level. Main apse surpasses the side apses with the height of the viewing gallery; its footprint is reaches outside the outer cylinder and is covered with a simple plain roof.



Figure 161 The Parish Church of Saint Anthony of Padua: the interior view of the entrance with the organ on 2nd level (2013)



Figure 162 The Parish Church of Saint Anthony of Padua: the interior view of the main altar (2013)

The height of the first floor is subdivided on two levels with solid white concrete cornice outlining the inner perimeter. Only the next cornice, dividing the gallery and lower level is visible from the outside, but not extending to the bell-tower perimeter. Another cornice is dividing the upper level of the gallery and is sitting on top of the outer apse marking the 3rd level ambulatory, outlining the perimeter of the whole church. The main cylinder is crowned with two more cornices, framing the window stripe. On the top, there is simple circular roof, completing the outline.

The bell-tower, in typology on the half way between campanile and traditional one, is placed on the southeastern side of the church. It is 52 meters high, and has 9 meters in diameter. Instead of windows following the outline of the staircase giving way to the top, like first planned, rectangular windows are held in horizontal stripes. On the very top, one western oriented rounded window is sitting just below the circular cornices framing the end of the bell-tower. Like the main volume, capital of the tower is finished with a horizontal strip of windows and one detached volume holding the cross.

The plan of the entire church recalls the well-known image of Saint Anthony with the infant Jesus, where the nave, apse, and portico together represent Saint Anthony, and the bell-tower stands for Jesus. (Krečič 1993, 108)

Used materials are brick and reinforced concrete, which is even more emphasizing the strength and strictness of the project. Some would even say that the combination of the construction frames and materials corresponds to the mid-1970s or 1980s. (Tucić et al. 5) Roofs are covered with sheets of metal tin.

Inside, the main structural materials are the same, but the interior along with its furnishing is far more desegregated, and is all about making special ambient and scenarios. Interior furnishing started in 1934, according to Plečnik's the most detailed projects.

Like described, inner cylinder is reserved for the congregation and space between the inner and outer for the apses. Main altar is located in the eastern apse, more or less decorated according to Plečnik's project. In the foreground, on the height of the second perimeter cornice there are a transversal beam and a column hidden behind the vertical part of the cross, which is on the outline of the scene. In the background, there is a statue done by the best and most prominent sculptors from the Balkans, Ivan Meštrović. His 2,75-meter high sculpture of Saint Anthony on the main altar is put in 1956, shortly before Plečnik's death in 1957. Even though Plečnik designed his own version of Saint Anthony holding the Christ in front of the people – congregation, no adequate sculptor could be found to produce it. (Markušić 4, Karaula 2008, 152) It remains unknown how exactly how Meštrović got the project – but in the end, the sculpture was made according to his own idea, reasonably.



Figure 163 The Parish Church of Saint Anthony of Padua: the interior view (2013)

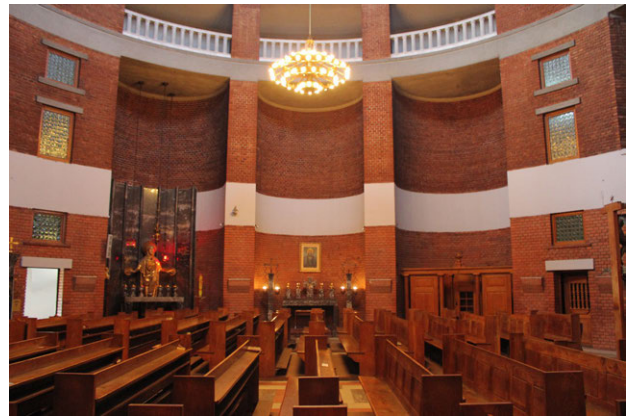


Figure 164 The Parish Church of Saint Anthony of Padua: the interior view of the southern apses (2013)

However, two other altars were done according to Plečnik's ideas: first altar from the right side of the main apse is devoted to the Mary's Annunciation and the other to the Sacred Heart, first from the left side. Statues for both altars were done by Božidar-Bože Pengov, noticeable Slovenian sculptor. *Sacred Heart* was installed at the end of 1935, while *Mary's Annunciation* was set in August of 1938. Afterwards, in 1939 Pengov did altar of Our Lady, with her image. (Karamatić, Nikić et al. 103; Krečič 2005, 196)

By the beginning of WWII, only main altar and two side apses were decorated. Interior works were obviously stopped during WWII, but continued in post-war era, with even stronger momentum.

After Markušić's engagement, Friar Eduard Žilić replaced him in the position of the Guardian, continuing the works. Plečnik engaged his assistant Anton Bitenc and another architect Bilinić from Belgrade to work on remaining altars in the middle apses, second from the right and left: Saint Joseph and Saint Francis. In the third apse from the right side in 1953, big confessional was put, and in 1954, a new statue of Saint Joseph. (Krečič 2005, 197)

Soon after, in 1957, Plečnik died in Ljubljana and Janez Valentinčič, one of his most devoted pupils and close associate, gave his best to ensure the church to be completed. Even Meštrović was engaged in plans for the presbytery.

In 1959, Valentičič did the project of the marble stone floor, benches, and the entrance portico. Even though Plečnik did his own project for the floor, it remains unknown why the contractors did not follow it. Nonetheless, the existing one is appropriate, and is

in direct link to the functions and movements in the church. (Krečič 2005, 197)

In 1960, Valentičič completed the project for the bell-tower, slightly changing Plečnik's project from 1939. Construction works were completed in 1962 (Krečič 2005, 197), even though the bell was prepared as early as in 1940. (Karamatić 1991, 42) There is another interesting fact about the tower, which is actually leaned, due to inconsistency in soil subsidence over the time. Concrete slab connecting the floor constructions of the church and the bell-tower was later cut apart, and problem was solved.

Speaking of some particular details about furnishing, Valentičič did the design for organ in 1965, which was done by Slovenian builder Jenko in 1966. Two octagonal chandeliers were also done by Valentičič in 1972. (Krečič 2005, 197)

Among other interesting furnishing details, confessionals are important. This church holds first confessional for deaf people, as well as other confessionals that are fully designed in accordance with corresponding sacraments, maintaining the privacy and trust between the single believer and the priest, and the rest of the congregation. (Markušić 3-4) Moreover, it is bringing the understanding of the confession and relationship to the church into a new level.

On top of everything, unlike the first dome idea, space is covered with flat, coffered wooden ceiling, crowned with the shallow cone outside.

Not to forget the number of interesting details all over the church, like outer ironwork on the window decoration, stucco decoration of the entrance portico columns and many other.

After subsequent changes from the Second Vatican Council, some details in altar have been changed, (Karaula 2008, 153) but unfortunately all Plečnik's endeavours to complete the interior fully, failed in the end. The absence of the missing altars and other details is apparent. Some would even say that all the works that were not done by Plečnik directly, are not worth of being in the church. (Krečič 2005, 205)

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History of the Franciscan site in Belgrade was set off by famous Saint John of Capistrano, who marked its future position in terms of ecclesial life. None could even imagine the future artistic reflections of the site that was still to be built in Belgrade, though.

Even though Misita-Katušić's convent in Belgrade has certain architectural values, they remain actually and



Figure 165 The Parish Church of Saint Anthony of Padua: bell-tower during the construction (Private archive)



Figure 166 The Parish Church of Saint Anthony of Padua: close-up view of one oculus (2013)

virtually in the shadow of the magnificent church. Plečnik shown his genius, making this monumental, and yet revolutionary simple building, full of multi-layered meanings, perfectly fit into the Franciscan ideas, as well as the guidelines of Christianity overall.

This church for sure represents a certain milestone in the history of sacred architecture, as far as the true architectural values of the sacred rooms are concerned. With each of his designs, Plečnik set a unique study for that kind of project, and Saint Anthony of Padua in Belgrade is for sure "central" masterpiece. Nothing is left incomplete: structure, form, materials, scenarios inside the church, overall atmosphere...

There are several interesting aspects and coincidences engaged to project of the parish church in Belgrade, but certainly the most interesting is the one concerning the simultaneous construction of the greatest Orthodox church in Belgrade; the church of Saint Sava on Vračar, the biggest church in the Balkans and one of the biggest in the world, which construction is still undergoing. There are many opposing viewpoints addressing the success of each of the churches. Even though architects that won the competition for Saint Sava, Bogdan Nestorović and Aleksandar Deroko, were masters of the architecture and had numerous successful projects behind, Jože Plečnik remained probably the only one to be recognized as genuinely the greatest.

"An interesting fact is that one of the designers of St Sava's church, Aleksandar Deroko, spoke affirmatively of St Anthony's at the very moment that other Belgrade architects and public opinion criticized his project for St Sava's church and made jealous comments on the erection of the Franciscan church. Perhaps the most paradoxical of all is the fact that in spite of all differences – from those in the attitude towards the creative process to the different confessions the two churches represented – it was in the same, the earliest and the most sumptuous, period of Byzantine art that models for both modern Byzantine churches were found: Justinian's. And while Belgrade became happy with the outcome of the realization of the church of St Anthony of Padua as early as the 1930s, now, at the beginning of the twenty-first century, we still cannot know when it will become happy with the outcome of the realization of the church of St Sava, the greatest Serbian educator." (Damljanović 84)

Church of Saint Anthony of Padua is the Monument of the Culture in Republic of Serbia. (Tucić et al. 6; Archive Belgrade Heritage)

4.4. THE CONVENT OF THE HOLY TRINITY AND THE PARISH CHURCH OF SAINT ANTHONY OF PADUA, PETRIĆEVAC

Samostan Svetog Trojstva i župna crkva Svetog Ante, petrićevac
 Marije Dimić 4, 78 000 Banja Luka, Bosnia and Herzegovina
 Roman Catholic Diocese of Banja Luka

The complex of the Convent of the Holy Trinity and the Parish Church of Saint Anthony of Padua is located in Petrićevac, neighbourhood on the northern exit from Banja Luka, in the western part of Bosnia.



Figure 168 The Convent of the Holy Trinity and the Parish Church of Saint Anthony of Padua, Petrićevac: aerial site plan (Google Earth)

INTRODUCTION

The history of the convent in Petrićevac does not reach as far as the history of the Province itself, but that certainly does not make it less remarkable. On the contrary, huge amount of interesting and tumbling activities in Petrićevac, compressed to approximately 150 years long history by now, make everything even more impressive and attractive. Due to many cases of misfortune and severe war fights during the past decades, Petrićevac became the convent with the highest number of built churches and convent buildings on the same place, in the whole OFM Bosna Argentina. (Barun 63-94; Gavranović 111-226; Lipovac 95-126; Marić and Orlovac 130-40, 532-9)

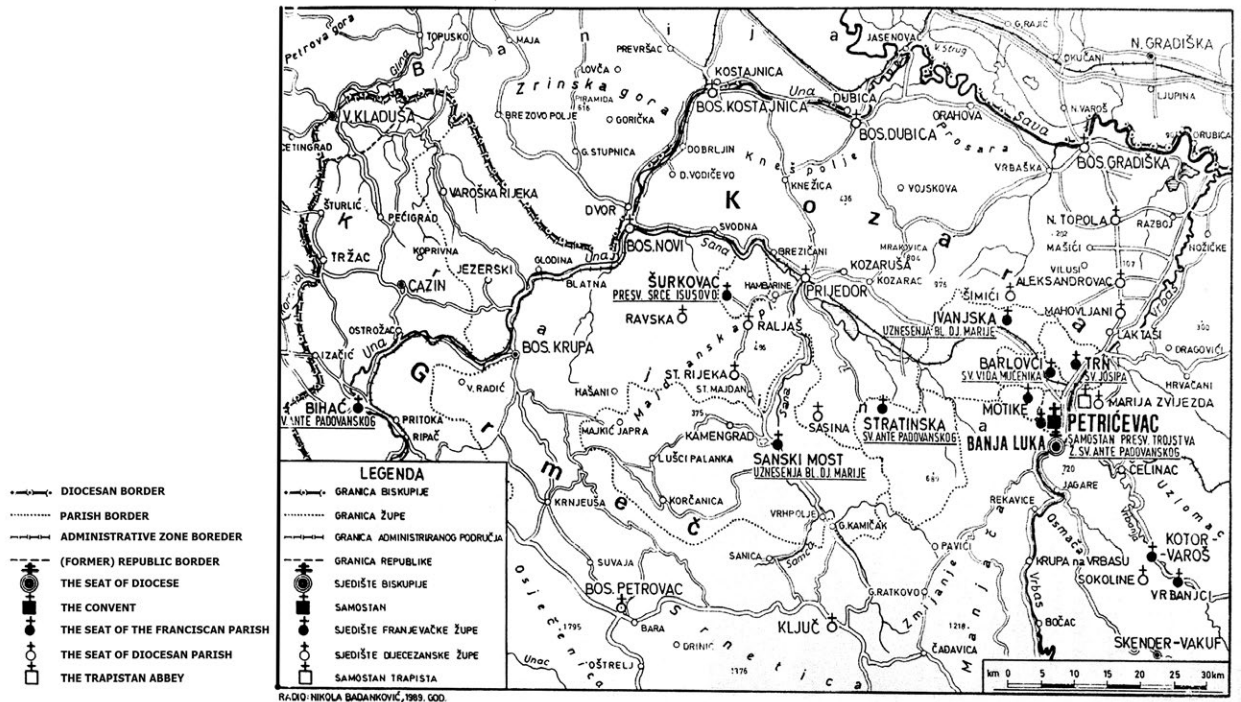


Figure 167 Convent area Petrićevac with belonging parishes. Map done by Nikola Badanković 1989 (Karamatić 1991, 160)

Franciscan presence in Krajina is dating back to the Medieval. Between the XIV and XVI century there were several Franciscan convents: Bihać, Bijela, Stijena, Bosnaska Krupa, Greben near Krupa na Vrbasu, Kamengrad, Lijevo, Obrovac, Otoka, and Zvečaj, but they were all unfortunately demolished and destroyed afterwards, during the time of Ottoman rule in Bosnia. (Karamatić 1991, 144) The first written mentioning of the Franciscans in Banja Luka is linked to period 28th July 1494 - 15th July 1495, when the Hungarian royal chamber recorded financial amount dedicated to the Franciscans in Banja Luka. (Čošković 62)

Before the Great Turkish War 1683-1699, there were 13 parishes in Krajina; after the War only two remained: Banja Luka and Motike. Parish Motike covered the territory of Petrićevac back in the XVII and XVIII century. Due to the persecution, in 1736, the parish seat was transferred from Banja Luka to Petrićevac. Even that parish was shut down after the Austro-Turkish War 1737-1739, and the great battle in Banja Luka in 1737. The parish was re-established in 1742, but transferred to Rakovac at the beginning of the XIX century. Finally, in 1859, separate parishes in Banja Luka and Petrićevac were (once again) founded. (Karamatić, Nikić et al. 58; Orlovac 2006, 45)

The Franciscans made to continue their work in Krajina during the Ottoman era. It was waited for centuries for a chance to build a new convent. During the General Chapter held in Kraljeva Sutjeska on 23rd April 1863, the final decision to build a convent in Krajina, besides the others, was reached. Definitorium of OFM Bosna Argentina in 1864, made a request to the Holy Apostolic See and the Minister General of the OFM to start construction of the new convent at the location named Petrićevac, near Banja Luka, once a small Ottoman provincial city in Bosnia Villayet. The permission was officially issued in 1865, and friars started with the construction works. (Čavarović)

Today, convent covers area of Krajina and holds Franciscan parishes, besides Petrićevac, in: Motike, Barlovci, Trn, Ivanjska, Stratinska, Sanski Most, Šurkovac and Bihać.

CONVENT OF THE HOLY TRINITY

The residence has been, since its establishment, devoted to the Holy Trinity. That first residence, which unfortunately was not destined to be a canonically established convent, was built in 1873. A construction lot, where the convent was built, was bought from local merchandizer Jusuf Šibić. It was partly completed in 1875, and first friars moved in in May of 1876. Those were friars from the Franciscan residence in Ivanjska, in the outskirts of Banja Luka. (Barun 91-2; Čavarović; Gavranović 147) The Franciscan residence in Ivanjska has been since 1757, only titular residence and a real residence since 1865. (Gavranović 146-8; Orlovac 2006, 48)

Not many confident sources regarding this building remained up until nowadays. Unfortunately, only one rough painting is preserved, and not much descriptive information can be retrieved from it. It was one rather small and simple, single-volume rectangular building, without any particular style definitions characteristic for late-XIX-century convent buildings. That is, however reasonable due to the social and political situation in the Ottoman Empire, as it was at its far end of existence, and not to mention the payments or strict procedures and taxes for constructing the non-Muslim sacred mansions. It had 12 rooms; construction supervisor was Friar Anđeo Ćurić, Guardian from convent in Gorica, and constructor was Ivo Šuhak from Ovčarevo. (Barun 91; Gavranović 147-8; Malinović 2014b, 565)

The unfortunate historical stream of the convent started at its very beginning. Although friars, and the Catholic Church in general, were supported by Austro-Hungarian Empire (Vrankić 561-9), a case of accident led to the convent destruction in 1878. Austro-Hungarian troops crossed the Sava River on 29th July under the leadership of Duke

Württemberg, and on 31st July 1878, Archduke Ivan Salvator arrived in Banja Luka. It took until 14th August, while local rebels managed to organize themselves and give some resistance. Arriving in a group of around 6.000 people from the western neighbourhoods, they first came to Petrićevac, which was actually a good strategic point. (Reiserouten 120) In the meantime, friars managed to run away and found a shelter in Mariastern Abbey, Trappist Abbey located in Delibašino selo near Banja Luka. Army bombed the buildings in order to eliminate the locals, leading to complete destruction of the facility, (Gavranović 154) while some sources lead to fact that local Muslim forces have destructed the convent. (Baltić and Zirdum 291) Abbot Franz Pfanner, who was in charge at Trappist Abbey at the time, made a special report later printed in "Tir. Volkblatt," and a local paper "Obzor." According to that report, the convent was on fire around 10:20 in the morning until at least 8 in the evening. (Gavranović 155-7; Malinović 2014b, 565)



Figure 169 The Convent of the Holy Trinity: first convent; reconstructed view on the painting, probably from the north-west (Spomenica 1976)



Figure 170 The Convent of the Holy Trinity: second convent, view from the south-east; postcard dated between 1880 and 1884 (Archive Petrićevac)

Friars waited two years for a new residence, when finally in 1880, construction works started. The first buildings were finished in 1882 (Gavranović 159), and later various extensions were undertaken in 1885, 1887, 1903-1907. (Malinović 2013, 149; Malinović 2014a, 131)

On 8th May 1885, during the Provincial Chapter in Kraljeva Stujeska, Friar Anto Čurić was elected to be new Provincial Superior, while Friar Ilija Čavarović left to Tramošnica. Provincial Superior sent an appeal to Minister General and further to the Pope, to establish the convent finally. Pope Leo XII issued the decree on 7th June. Čavarović wrote to Petrićevac on 27th July that he received a letter from the Minister General from Rome, allowing the convent to be officially announced. Later, on 18th October 1885, Provincial Superior of OFM Bosna Argentina, Friar Anto Čurić canonically declared and established the convent, which is also stated in the document of ex-provincial Friar Čavarović. (Čavarović; Gavranović 152-61; Lipovac 96-7)

However, even this second building was not a particularly important piece of architecture. Its main volume was formed as one wing, oriented towards the east, and covered with a simple gable roof. Characteristic cloister surrounded by four buildings has never been formed: the courtyard was closed only on the south with the convent extension and on the north with the first church that was built in 1884. (Malinović 2014b, 566)

Not being different from the most of the convents in OFM Bosna Argentina, that also mainly do not have fourth wing, supposedly closing the cloister area, even Petrićevac never got one; the composition of the convent and church, and their relation are preserved like that up until nowadays. Here is even more important to notice one more thing: relation of the convent and church to a local area: once set position and crucial points of the complex, they have never changed in later phases of development. There-

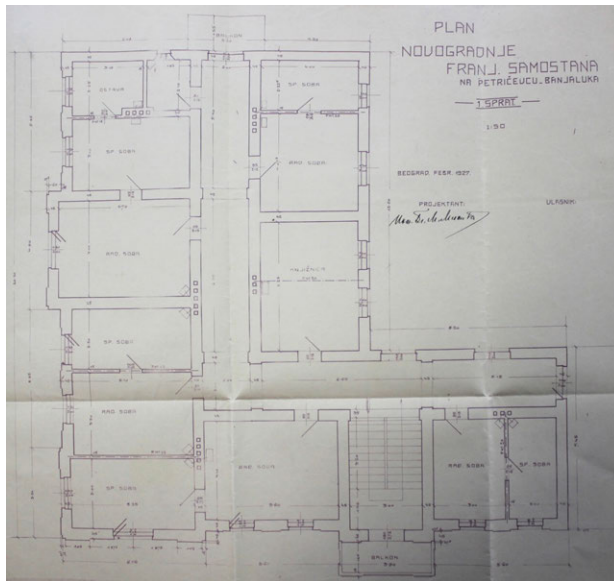


Figure 171 The Convent of the Holy Trinity: third convent, floor plan of the ground floor, segment of one of the rejected projects, dated in February 1927 (Convent and church projects, Banja Luka)

fore, the complex was organized in U-shape with the longer wing oriented to the east, it had an extension to the south, and on the other, northern side attached position of the church. (Malinović 2014b, 566)

During the end of the second decade of the XX century, when the convent was not able to handle the needs with available space anymore, new, third convent was built (1928-1929); and a little time later, a new, second church was built. It was all done by a project of architect Blaž Misita-Katušić. (Ljevar) Old convent was demolished on 18th February 1928. (Lipovac; Malinović 2013, 149; Malinović 2014a, 128-32)

The church was incorporated with the convent building and the whole complex was, first time in its history, represented as an architectural ensemble. Doubtless, it was the biggest project in Banja Luka done after WWI by the Catholic Church and, at least, as important as the new complex Mariastern Abbey, built in 1926. Disposition on the site and articulation of the volumes retained historically established manner, which will be the case even in two subsequent designs. (Malinović 2014b, 566-7)

Although the Catholic Church already had some more advanced approaches to the architecture even before, elsewhere in Bosnia, Misita-Katušić used very well-known historical language of eclecticism and combination of various elements from revival styles. It is, however consequent if one takes a deeper look into Misita-Katušić's work. (Malinović 2014a, 132)

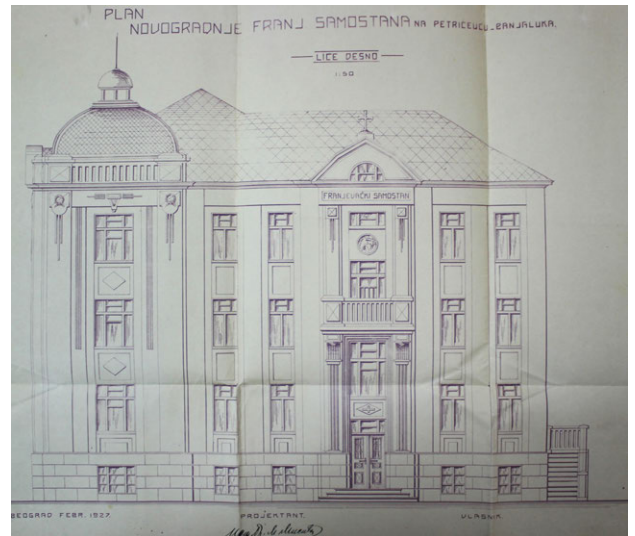


Figure 172 The Convent of the Holy Trinity: third convent, elevation view from the east, segment of one of the rejected projects, dated in February 1927 (Convent and church projects, Banja Luka)



Figure 173 The Convent of the Holy Trinity: third convent and the first Parish Church of Saint Anthony of Padua, view from the south-east; photograph taken before 1930, when the old church was still standing and new convent already built (Spomenica 1976)

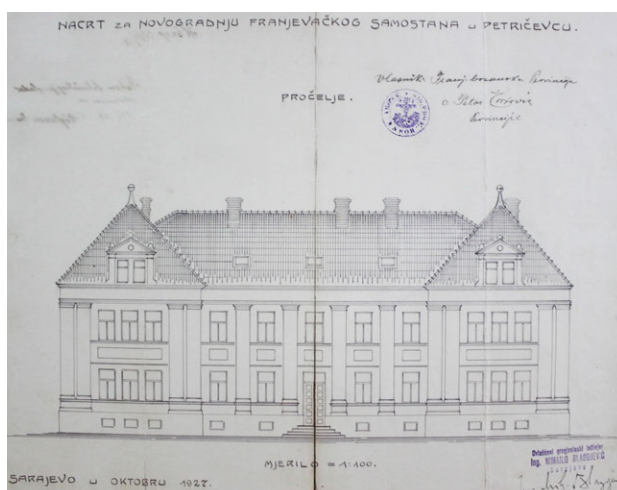


Figure 174 The Convent of the Holy Trinity: third convent, elevation view from the east, segment of the project done by architect Blaž Misita-Katušić, dated in October 1927 (Convent and church projects, Banja Luka)

After many refused proposals and projects done by other authors like Franjo Holz, who was heavily involved in projects all over the Province, just for example in Kraljeva Sutjeska and Tolisa, in the year of 1927, the Provincial Superior of OFM Bosna Argentina, Friar Petar Ćorković accepted project by Misita-Katušić. It included two wings of the convent and a church, everything at the very exact location of the previous buildings. (Malinović 2014b, 567-8)

Old, second convent built after 1880, was the first building that was torn down, and on its place new, third convent was built. The foundation stone was blessed by Provincial Superior Josip Markušić on 10th May 1928, and until September 1928, it was already fully built. On 17th January 1929, a new convent was blessed and the friars moved in. It had a cellar, ground floor, one floor above and usable area in the roof section. All the rooms were typically organized around one L-shaped corridor: in the cellar service areas and storage rooms, in the ground floor library and dining room with rooms for friars, which were also on the first floor, as well as the other common spaces for convents. (Badurina and Baričević 17)

Like mentioned, Misita-Katušić used eclecticism-based design to set a firm base for the new complex. It is rather hard and complicated to give detailed stylistic designation to the convent building, and that is the case of the church, which will be depicted later on. The main motive was the use of strict vertical façade divisions, in a form of hidden pilasters, with a strong plinth wall under the whole perimeter. Each of the façade tops were completed with shallow Avant-corps extensions which were in accordance to roof design, as each Avant-corps got its own hipped



Figure 175 The Convent of the Holy Trinity: third convent, elevation view from the south, segment of the project done by architect Blaž Misita-Katušić, dated in October 1927 (Convent and church projects, Banja Luka)

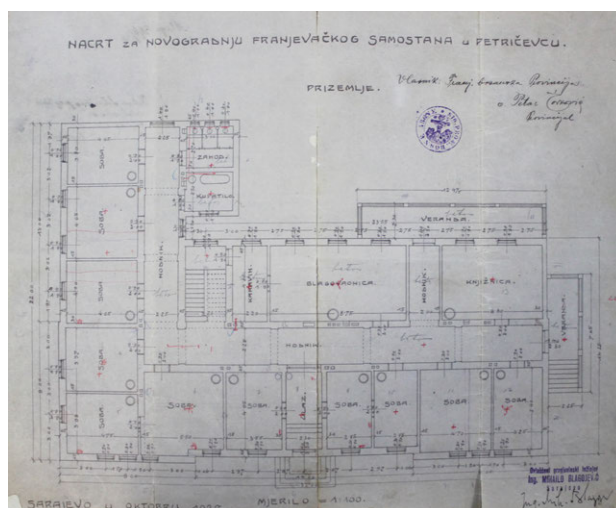


Figure 176 The Convent of the Holy Trinity: third convent, floor plan of the ground floor, segment of the project done by architect Blaž Misita-Katušić, dated in October 1927 (Convent and church projects, Banja Luka)

roof and Baroque-like decorated dormer. Quite a symmetrical design and disposition was retained even in the interior.

After just 40 years of existence, this complex was heavily damaged in the series of earthquakes that happened in 1969. The strongest one took place on 27th October and finally led to subsequent destruction and demolition of the convent and the church.



Figure 177 The Convent of the Holy Trinity: third convent, close up view of the link between the third Convent and the second The Parish Church of Saint Anthony of Padua; photograph taken probably after WWII (Spomenica 1976)

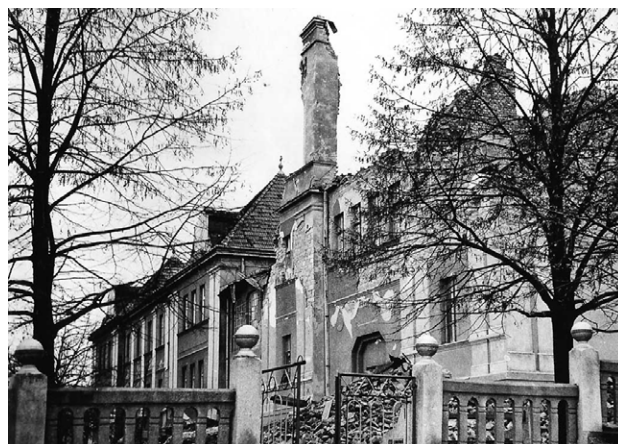


Figure 178 The Convent of the Holy Trinity: third convent, close up view of the link between the third Convent and the second The Parish Church of Saint Anthony of Padua just after the earthquake; photograph taken 1969 (Archive of RS)

In the year of 1974, construction of the new convent started. It was the fourth convent built in Petrićevac. Janez Fürst, a young architect from Slovenia, was engaged in the construction of both convent and new church, which construction started one year earlier 1973. (Marić and Orlovac 533)

The new complex has to be observed along with the complicated social situation in the country, as many would say that quite unusual and strange design had to do something with concealing the church and convent into something completely different from known sacred design, even for that era.

On the remaining foundations of the old convent, new one was built and designed in almost the same manner as the new church. This convent building still exists. It is one simple mansion, with characteristics of regular residential building with brick façade, without any detail devoted to its basic function: convent. The only connection with the church was similar roof design, which was done out of thin, flat concrete plates covered



Figure 179 The Convent of the Holy Trinity: fourth convent, view from the church entrance courtyard, from north-west; photograph taken probably after 1976 (Spomenica 1976)



Figure 180 The Convent of the Holy Trinity: fourth convent after post-war reconstruction, view from the church entrance courtyard, from the northwest (2013)



Figure 182 The Convent of the Holy Trinity and the Parish Church of Saint Anthony of Padua, Petričevac: the second Convent and the first Parish church, view from the south-east; photograph taken after 1907 (Spomenica 1976)

Figure 181 The First Parish Church of Saint Anthony of Padua, Petričevac: view from the south-east; photograph taken between 1891 and 1894 (Spomenica 1976)

with sheets of metal tin. Plates were left “hanging” over the walls and in a position as if they were supposed to wrap up the building. Due to its position and maintaining the L-shaped layout on the ground floor, it held a certain level of reminiscence to the old one. The convent was officially completed and put into use on 12th January 1976. (Lipovac)

In 1995, during the last civil war in Bosnia, extremists damaged the convent, and in 1997, during the repair works, the old concept of flat roof design was abandoned, and another storey was added, later covered with a simple gable roof, virtually erasing the initial idea and design principles. At the same time, in 1995 the church was damaged even more heavily than convent, and it was demolished. New parish church, being built now is being physically connected to the convent, with a bridge, as it was in the old project done by Misita-Katušić.

CHURCH OF THE SAINT ANTHONY OF PADUA

The first church was built on the site in 1884 and, according to the poor photo documentation, was slightly different from Roman Catholic churches built at that time in Banja Luka (parish churches in downtown, Barlovci, Ivanjska, Nova Topola, Aleksandrovac). A bell-tower, which was erected in 1893, was standing alone, on the southern side of the apse. As



Figure 183 The Convent of the Holy Trinity and the Parish Church of Saint Anthony of Padua, Petričevac: the third Convent and the second Parish Church, view from the south; photograph taken after 1930 (Spomenica 1976)

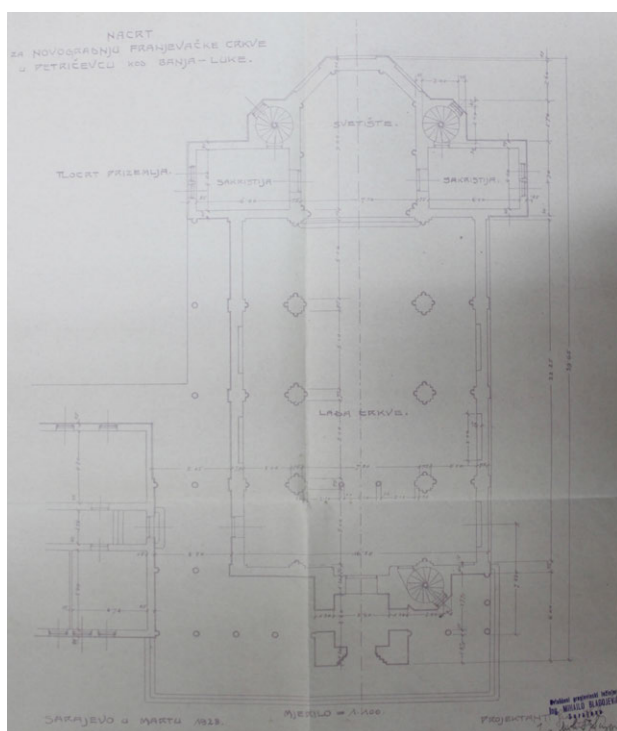


Figure 184 The Parish Church of Saint Anthony of Padua, Petrićevac: ground floor plan, segment of one of the rejected projects done by Franjo Holz, dated in March 1928 (Convent and church projects, Banja Luka)



Figure 185 The Parish Church of Saint Anthony of Padua, Petrićevac: longitudinal cross section viewing the southern aisle, segment of one of the rejected projects done by Franjo Holz, dated in March 1928 (Convent and church projects, Banja Luka)

the northern bell-tower was never erected, it became obvious that it was supposed to make a symmetry. When the convent building was enlarged, it was interpolated in the convent building creating one whole. The same year, in 1893, a bell weighting 124 kg was installed everything during the time of a Guardian, Friar Alojzije Mišić. (Karamatić 1991, 144; Lipovac 97) The bell-tower had interesting onion-shaped dome, one of a kind in Banja Luka and the wider area. Interpolation and linking to convent buildings was probably done in extension works from 1903-1907, when the church was reinforced and decorated. Same year, 1907, new sacristy was built according to a design done by engineer Josip Dubskey from Zagreb-based company "Josip Dubskey i sin". (Damjanović 2003, 11-31; Marić and Orlovac 535)

This church was demolished and in its place, between 1930 and 1931 new, second parish church was erected, now with two bell-towers, which denoted this space as a unique spatial marker for the whole Banja Luka. (Karamatić, Nikić et al. 61) The project was done in 1928, by architect Blaž Misita-Katušić, the architect that provided design for earlier mentioned convent built in 1927. The church is obviously, built within the same general framework: based mainly on eclecticism and revivals of historical styles. As for the convent, several projects were turned down, before this one was accepted and undertaken.

In project development, one of the designs that was turned down, done by Franjo Holz in 1928, provided a solution that was not that much different from finally constructed church, in overall comparison. (Convent 1927-1997)

According to Holz's proposal, church was designed as a typical basilica, with one central nave, subdivided by two rows of three polygonal columns, oriented with the entrance and two bell-towers towards the east, and polygonal apse on the west. Apse held, as usual, sanctuary and two sacristy rooms, on both northern and southern side. Spiral staircases were connecting sacristies and oratorios on the first floor. In the en-

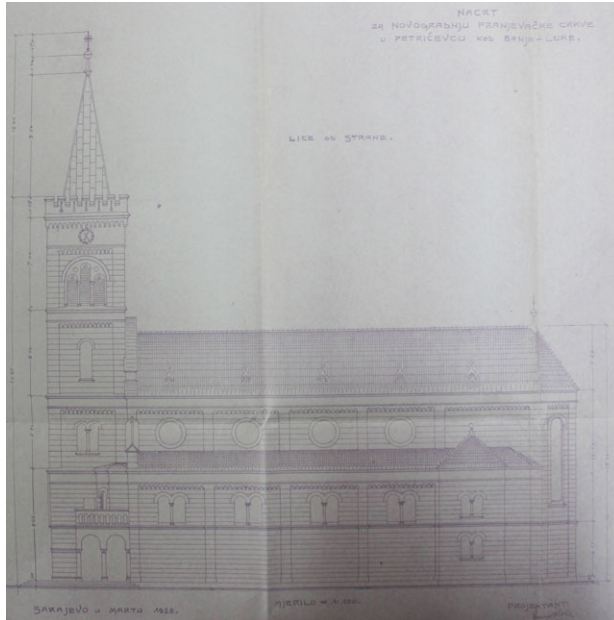


Figure 186 The Parish Church of Saint Anthony of Padua, Petrićevac: cross section viewing the apse, segment of one of the rejected projects done by Franjo Holz, dated in March 1928 (Convent and church projects, Petrićevac)

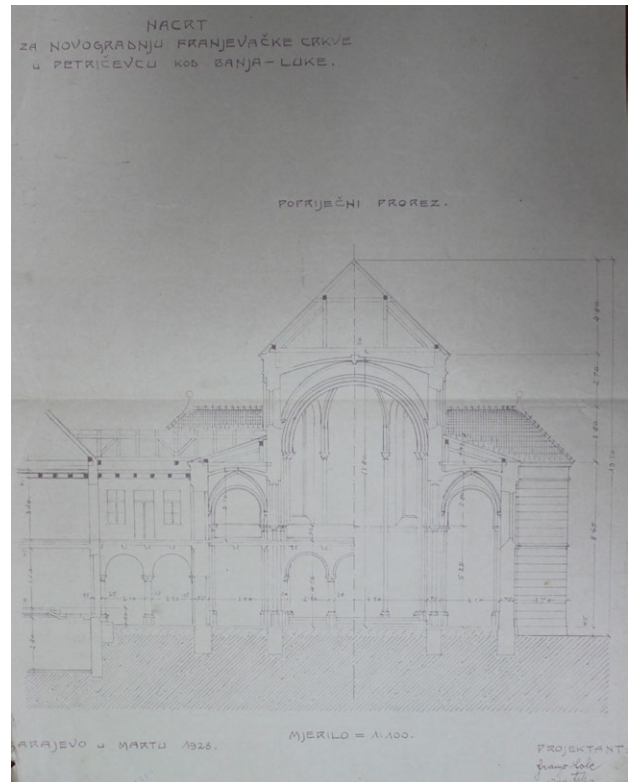


Figure 187 The Parish Church of Saint Anthony of Padua, Petrićevac: elevation view from the north, segment of one of the rejected projects done by Franjo Holz, dated in March 1928 (Convent and church projects, Banja Luka)

trance zone, another spiral staircase provided the link to the choir and further to the bell-towers.

Structural design was, as the external, combination of different approaches. Main vault was designed as a simple barrel vault extending from the bell-towers towards the apse, and leaning on four arcades on both sides, towards side aisles. Apse, due to its polygonal floor plan was covered with complex ribbed semi-vault. Side naves were on contrary covered with four ribbed vaults, corresponding to each of the arcades, reaching all the way to the roof. In the same width of the side naves, on the entrance façade two bell-towers were erected in total height of around 30 m.

Façades were designed with horizontal strips, probably in stucco, along with groups of biforas, triforas, and round widows. Biforas and corresponding oculi were aligned to ribbed vaults in side aisles, while bell-towers had combination of biforas and simple arched windows, as well as the sacristy. Bell-towers were completed with sharp and steep spire roof, along with the characteristic jagged wall as a fence at the foot of the roof. This design was similar to design of second church of Trappist Abbey Mariastern in Delibašino selo.

A project that was constructed at the end was done, as mentioned, done by architect Misita-Katušić. Blaž Misita-Katušić, who was commissioned for the project of the new convent, built some three years before, actually used his own design on the, by then already built, convent to emerge harmoniously linked church. Eclectic design, with properties of different revivals all over it, was repeated on the eastern façade of the church, with typical hipped roof and decorated dormer above the main entrance, like on the convent. (Convent and church projects, Banja Luka)

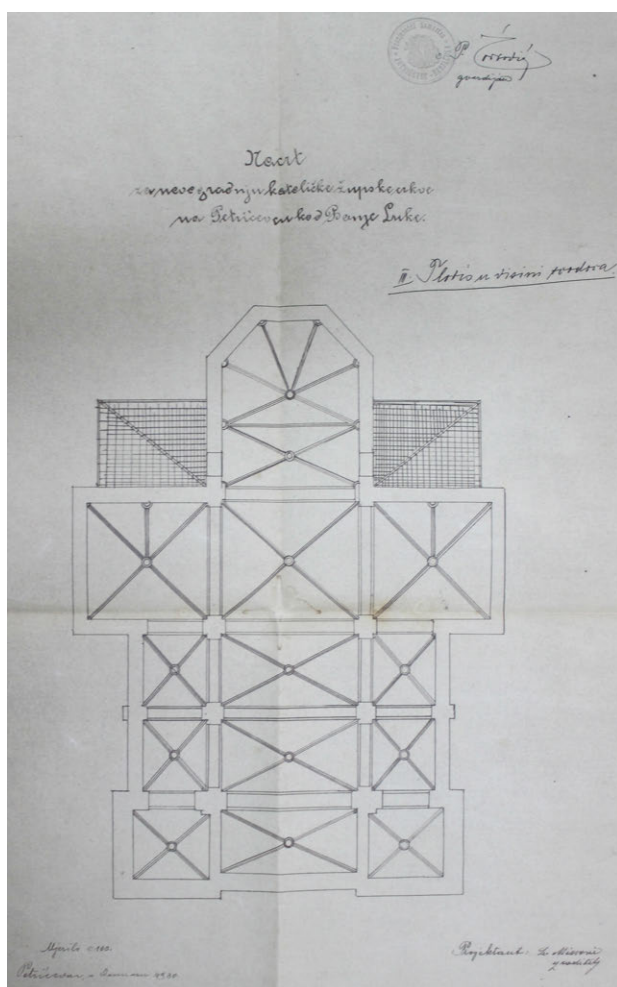


Figure 188 The Parish Church of Saint Anthony of Padua, Petrićevac: plan of the ground floor in the height of the vaults, segment of one of the rejected projects done by architect Misioni, dated in 1930 (Convent and church projects, Banja Luka)

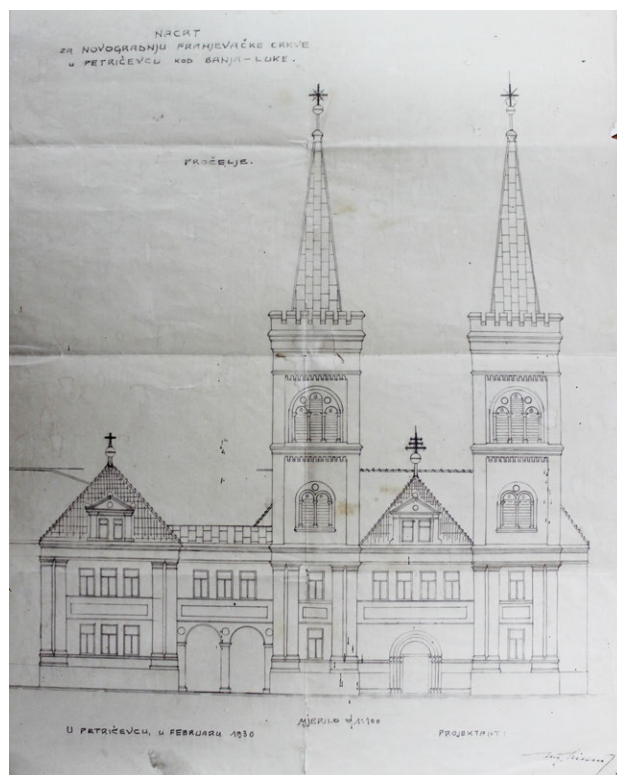


Figure 189 The Parish Church of Saint Anthony of Padua, Petrićevac: second church, elevation view from the east, segment of the project done by Blaž Misita-Katušić, dated in February 1930 (Convent and church projects, Banja Luka)

Inside, only two pairs of free columns were separating main nave from the side aisles. In comparison to Holz's project, a design done by Misita-Katušić was more consistent, as all free spaces inside were covered with ribbed vaults only, from the entrance all the way to the apse. In addition, the floor plan was shaped typically with strong northern and southern transepts, which were closing the sacristy rooms, in the corners, with elongated the apse.

Entrance, as mentioned, was designed similar to one Avant-corps on the convent, and was even more emphasised with two bell-towers, stretching not as high as in Holz's project. Even towers had same hidden pilasters, like the convent, and in overall: windows, disposition, and symmetry. On rest of the church, decoration was much more simplified in comparison to the earlier proposal, but in correspondence to the convent. Simple plain zones were done only in stucco, and double colour combination was emphasized with hidden pilasters on transepts, simple cornices below the roofline and small arcades on the floor zones, dividing the bell-tower on the vertical level. Capitals of the bell-tower walls were done, as earlier proposed, as strongly jagged decorated walls holding the steep spire roof. Besides rectangular windows on the entrance façade, only arched windows were designed on other façades: simple arched windows on sacristies and elongated windows on the polygonal apse, two pairs of biforas on aisle walls and



Figure 190 The Convent of the Holy Trinity and the Parish Church of Saint Anthony of Padua, Petričevac: the third Convent and the second Church, view from the north-east; photograph taken after 1930 (Spomenica 1976)

first level of the bell-tower, and more detailed triforas, on the transept walls and second level of the bell-tower. The roof was, as described, hipped and covered with clay tiles and metal tin on the towers.

Simple bridge, leaning on two pairs of arcades on the ground floor level, was connecting the convent and church. It corresponded to the far northern part of a convent and the outer side of the southern bell-tower, just near the choir, both on the first floor.

Shortly after the construction works were completed, the church was decorated by artists from Ars Sacra group from Prague. Furthermore, the bells were delivered in 1932 and 1935, as well as the organ from the organ builder "Brandt," from Maribor, Slovenia. (Karamatić 1991, 146) Other important interior works were done by already mentioned architect Missioni: stone altar in 1931, and pulpit in 1935.

In the earthquake in 1969, this church was demolished along with the convent. One year ahead of construction of the new convent, in 1973 construction of new church started. New third church, just like the convent building, was designed by architect Janez Fürst. Luckily, the convent was completed soon, but church construction lasted longer. On the feast day of Saint Anthony of Padua, 13th June 1973, during the ceremony of consecration of the foundation stone, the parish church changed its patron in favour of this saint, due to great worship in parish Petričevac. (Lipovac 100)

In the meantime, in a car crash accident in 1981, young Fürst died and his father, Danilo Fürst took over the project. As a curiosity, Danilo Fürst (1912-2005) was one of the most prominent Slovenian architects in the XX century; he completed Jože Plečnik's school of architecture, and was involved in the huge number of important projects all over the Yugoslavia



Figure 191 The Parish Church of Saint Anthony of Padua, Petričevac: view of the northern façade; photograph taken after WWII (Spomenica 1976)



Figure 192 The Parish Church of Saint Anthony of Padua, Petričevac: close-up view of the bell-towers; photograph taken after WWII (Spomenica 1976)

and Europe. Danilo Fürst then completed the interior decoration, and the bell-tower. (Atlija 1984)

Composition of the convent and church was quite clear and understandable: moderately simple cubical form was opened on the sides, corresponding the side openings of the altar area in the interior. Entrance was now oriented towards the west, so that the believers were approaching the church from the courtyard, the old fence and entrance staircase, built in the 1930s, were retained, though. Like on the convent, the roof was one of a kind design composed of complex concrete slabs covered with narrow sheets of metal tin. In difference to old designs, the church was not connected to the convent, and walls were retained in rough natural concrete.

From the structural point of view, large-span steel trusses bore the weight of free space inside. It was all but not traditional Roman Catholic church inside; it was quite low, and small in comparison to past churches in Petrićevac. Central space held the sanctuary and the tabernacle, designed by Danilo Fürst. (Karamatić 1991, 146) Behind the main altar, there were winter chapel, two small chapels of the Blessed Virgin Mary and Saint Anthony of Padua, and a sacristy. (Lipovac 100-1) Above the entrance, the building had another storey that was actually the wood panelled chorus. On the lower level, wood panels were retained on the ceiling only, while the walls were made out of rough concrete. Only altar and sacristy walls were covered with bricks, making the open plan that was dominating inside, a bit more intuitive and understandable. Light was penetrating through the earlier mentioned, side openings. It was actually the first church in Petrićevac designed more or less completely under strict regulations given by Saint Francis himself, (Badurina and Baričević 31) meaning simple open-space central area, with a focus to the sanctuary. Under the church, there were crypt, two equally large rooms, and other rooms, in total area of cca 700 m² for the public needs of the convent and parish. (Lipovac 100-1)

Another part of the project that was not completed by its deceased meant-to-be author is the bell-tower. On 27th August 1984, construction works were completed after a project done by Danilo Fürst. (Atlija 1984) It was not built alongside the church, but just behind the convent. One of a kind campanile was rising 30 m high above the ground, completing the initial idea of the complex. It was made fully out of concrete, and with the same level of the final treatment as on the church. The body of the tower consisted of two strong walls with vertical cannelures stretching up to the capital zone. Walls were connected by internal staircase that



Figure 193 The Parish Church of Saint Anthony of Padua, Petrićevac: view of the second church after the earthquake; photograph taken in 1969 (Archive Petrićevac)



Figure 194 The Parish Church of Saint Anthony of Padua, Petrićevac: view of the third church from southwest, entrance facade; photograph taken shortly after construction (Samostan Petrićevac 100 godina, 1977)



Figure 195 The Convent of the Holy Trinity and the Parish Church of Saint Anthony of Padua, Petrićevac: the third Church and the fourth Convent; photograph taken after 1984 (Karamatić, Nikić et al. 59)



Figure 196 The Convent of the Holy Trinity: close up view of the campanile, view from the east; photograph taken after 1984 (Gradnja tornja 1984)



Figure 197 The Parish Church of Saint Anthony of Padua, Petrićevac: interior view on altar area of the third church; photograph taken after 1984 (Karamatić, Nikić et al. 58)

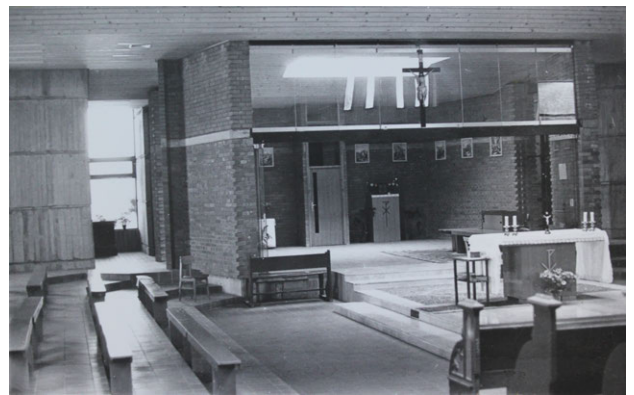


Figure 198 The Parish Church of Saint Anthony of Padua, Petrićevac: interior view on altar area of the third church; photograph taken after 1984 (Archive Petrićevac)

was not that emphasised in comparison to the width of the walls: everything emerging into strong any heavy capital, which held the bells. Capital had a hexagonal profile and pretty much looked alike to a honeycomb unit, along with its dense net of concrete horizontal and vertical divisions that formed the cross, symbolising the Church.

Later, shortly before the civil war in Bosnia, the church was equipped with valuable pieces of art, most important are: *Via Crucis* done by Đuro Seder in 1987, in a 125 cm-high frieze in total area of cca 20 m², and bronze sculptures of *The Last Supper* and *The Pentecost* by sculptor Mile Blažević in 1988. Seder did design for two stained glass



Figure 199 *Via Crucis* done by Đuro Seder in 1987 (Karamatić, Nikić et al. 61)



Figure 200 *The Pentecost*, bronze sculpture done by Mile Blažević in 1988 (Karamatić, Nikić et al. 62)

windows with the topics from the life of Saint Francis: *The Stigmatization* and *Canticle of the Creatures* in 1989. (Karamatić, Nikić et al. 61-62; Karamatić 146; Marić and Orlovac 535)

Finally completed, even this church made it just over a decade. On 7th May 1995, extremists set explosive devices on the church, bell-tower, and convent. The church and the tower were demolished, along with its belonging objects, art pieces, and liturgical equipment. Unfortunately, the ruins stood on the very same place until 2003, when on 22nd June Pope John Paul II visited Banja Luka, beatified Ivan Merz, and gave his blessing to foundation stone of the future church. (Malinović 2015a, 320)

The fourth church in Petrićevac is being built according to one of the most prominent living and Bosnian architects at all, Ivan Štraus. Project for the new church in Petrićevac is currently last big project done by Štraus, and after several decades, the first one that he is doing in city where he grew up. (Malinović 2015a, 320)

It is one project of total design, within which Štraus did design not only for church, but also for all the details, interior design, furniture, equipment. Along with some other new convent churches in Bosna Argentina that are being built at the moment: church in Sesevetska Sopnica by Srećko Kreitmayer and church in Plehan by Zlatko Ugljen, this represents certainly masterpiece of the sacred architecture in the Province. Actually, it is a smart project, very well thought out in the context of earlier churches, historical events, status of the site and liturgical question in general. (Malinović 2015a, 320)

Design preserved some of the details from the last demolished church: position of the two main entrances on the west, entrances, and the actual crypt, which survived the demolition, as well as the relationship of the sanctuary within the context of the altar and the rest of the church. In addition to that, two bell-towers and connection to the convent with an appropriate bridge is the reminiscence to the project done by Misita-Katušić. (Štraus 2007)

Structural system and chosen material: concrete, are not separated from the general concept and the idea of creating contemporary church that offers same impression both inside and outside, satisfying the liturgical requests and architect's personal ideas. Single, opened space in the floor plan is similarly treated as in the old church, but now on significantly larger scale. Only six rounded concrete columns are hiding in the space: four of them are holding the enormously huge arched beams, which are crossing each other just

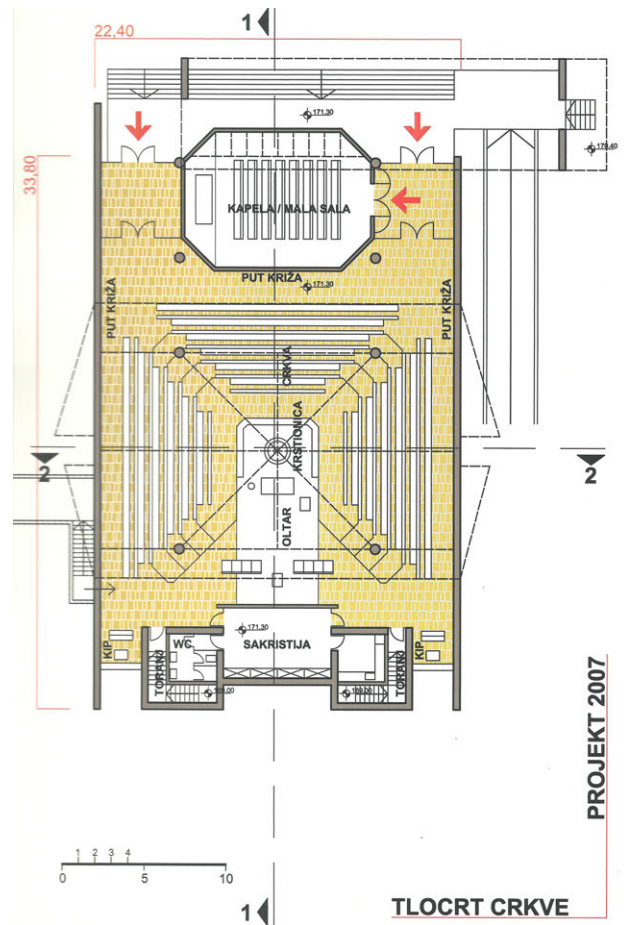


Figure 201 The Parish Church of Saint Anthony of Padua, Petrićevac: ground floor plan; segment of the project done by Ivan Štraus in 2007 (Štraus 2007)

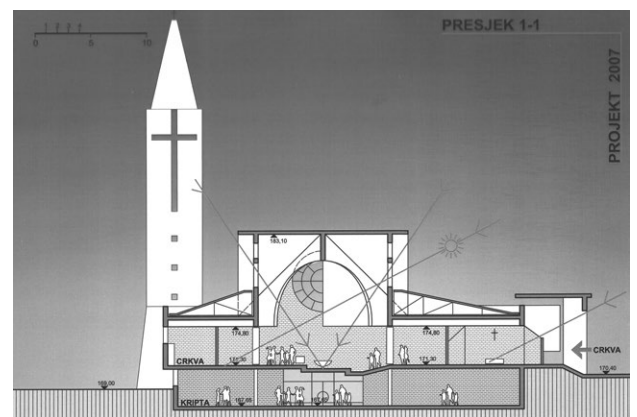


Figure 202 The Parish Church of Saint Anthony of Padua, Petrićevac: longitudinal section view; segment of the project done by Ivan Štraus in 2007 (Štraus 2007)

above the sanctuary and holding the entire multipart gabled roof. Behind the sanctuary are the altar and sacristy, concealed behind the wall; sacristy holds the entrances to the bell-towers, which are located on its sides. At the entrance to the church is located small chapel, which will probably be devoted to the latest deceased Pope, Saint John Paul II. Some usual parts of the church are missing, like the choir. *Via Crucis* is proposed to be set on sidewalls, which is still to be completed. Under the church, old and adapted crypt is also being equipped. (Malinović 2015a, 321)

Outside, façades and structural elements have the similar role, very important effect and contribute to overall impressions. Rough concrete, now being fine plastered is, besides glass and sheets of metal tin, the only material used for design. Used elements were not applied because of their pure utilitarian role, but in order to support the design ideas. Some would say even too trivial, maybe the most important are the cross details, that are repeated all over the church, especially at the entrance to the church and on the bell-towers, restoring the identity of existence of two bell-towers on that very location. In addition, surrounding landscape design, with slopes around the church that are meant to be a path for certain liturgical celebrations, is another important element of the design. (Malinović 2015a, 321)

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The overview of the important events in Petrićevac, in appropriate correspondence with actual political and social situation in region, shows the tumbling flow of the convent's development. Each of ruling regimes had its significant influence to the course of the history, but nevertheless the Franciscan authorities managed to steer the key points as they were supposed, making one of a kind ensemble of multi-layered architectural fabric. Besides its extraordinary architectural values, and outstanding original stylistic characteristics, very important architects signed the projects, making everything even more impressive and original. Unfortunately, not all built heritage of the convent is preserved up until nowadays. However, remaining parts encourage us that the Franciscan complex in Petrićevac, once completed, will remain standing as one of the brightest architectural stars in Bosna Argentina.



FASADA ZAPAD

Figure 203 The Parish Church of Saint Anthony of Padua, Petrićevac: elevation view from west; segment of the project done by Ivan Štraus in 2007 (Štraus 2007)



Figure 204 The Parish Church of Saint Anthony of Padua, Petrićevac: fourth church, view of the entrance zone from the northwest (2013)

4.5. THE CONVENT AND THE PARISH CHURCH OF SAINT PETER AND PAUL, TUZLA

Samostan i župna crkva Svetog Petra i Pavla, Tuzla
 Franjevačka 26, 75 000 Tuzla, Bosnia and Herzegovina
 Roman Catholic Archdiocese of Vrhbosna, Sarajevo

The Convent and the Parish Church devoted to Saint Peter and Paul are located in downtown of Tuzla, town in the northeastern part of central Bosnia. The site is situated by the Jala River, surrounded with streets Franjevčka, Hendek, and Fra Grge Martića.



Figure 205 The Convent and the Parish Church of Saint Peter and Paul, Tuzla: aerial site plan (Google Earth)

INTRODUCTION

Town of Tuzla, formerly known as Soli, domestic word for salt, is famous for its salt reserves spread all over the town and surrounding landscape. During the time, huge excavation of the salt layers led to uneven soil subsidence. It caused irreversible process of numerous building demolitions, one of which will later be the parish church in Tuzla.

Just like for the other convents in Bosnia in the XIV and XV century, very few certain evidences regarding the founding of the exact convents exist. Many lead to the existence of the Franciscan convent in Tuzla as early as at the end of the XIV or at latest on the

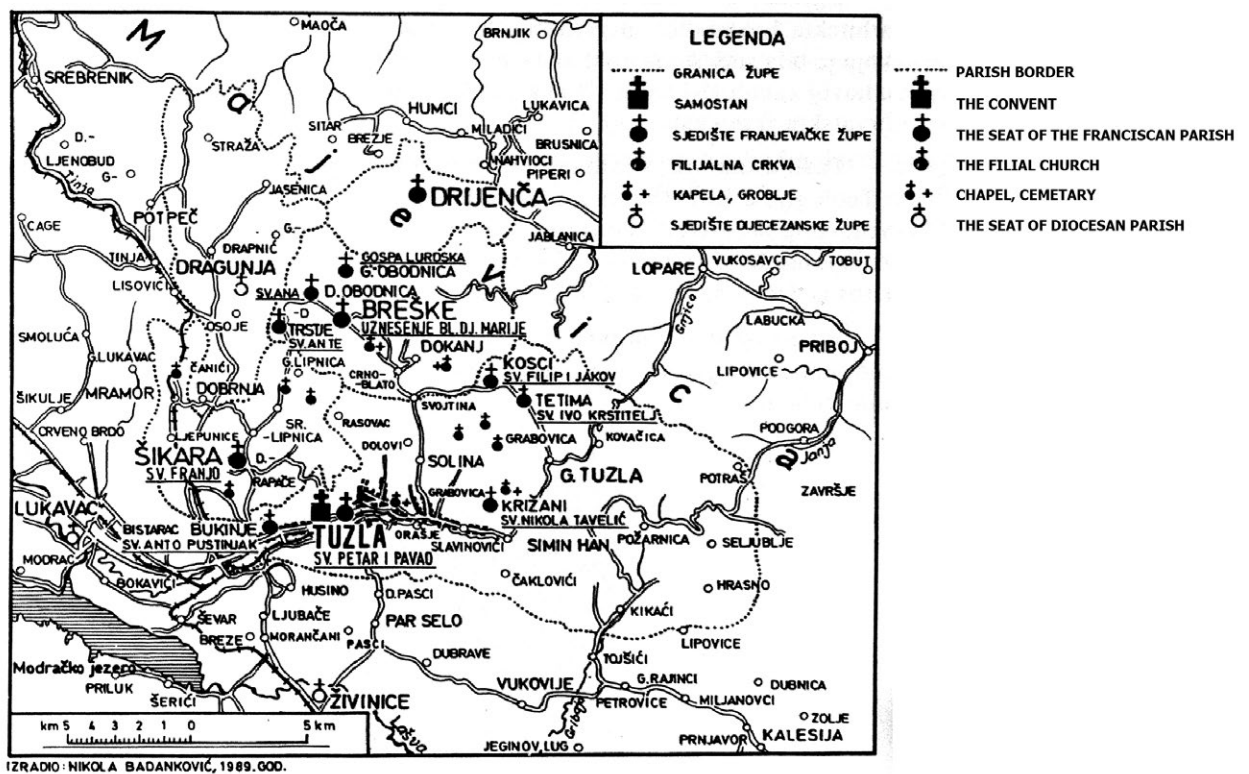


Figure 206 Convent area Tuzla with belonging parishes. Map done by Nikola Badanković 1989 (Karamatić 1991, 209)

beginning of the XV century. Even some historians mentioned convents in Gornji and Donji Soli, corresponding to Gornja and Donja Tuzla today. Both convents were first mentioned in written sources in 1506, later in 1514 only the convent in Gornja Tuzla, and in Ottoman documents, a church in Donja Tuzla was mentioned in 1533, and in 1548, both the convent and the parish church devoted to Saint Peter. (Karamatić 1991, 201)

By the beginning of the XVI century, many Franciscan convents in this part of Bosnia were ruined, causing the great migration of the Catholics. Friars from Zvornik moved to Gradovrh along with their brothers from Gornja Tuzla. Some sources even refer to the convent in Gradovrh, as the convent in Gornja Tuzla, which is not the truth. The Franciscans stood there until the beginning of the Siege of Vienna in 1683, when they were all compelled to move to the Franciscan convent in Bač, in Serbia today. (Karamatić 1991, 202)

A similar situation was for the friars in the convent in Donja Tuzla. In 1570, they moved to the convent of Saint Elias in Modriča, but returned shortly after. In 1580, the convent was burned to the ground, but luckily soon after restored. The Siege of Vienna was the ultimate challenge for the Franciscans and Catholics, in general, as they were ought to move to free Croatian lands under Austrian and Hungarian control. (Karamatić 1991, 202-3)

The convent area Tuzla currently holds parishes, besides the homonymous parish in the seat of the convent, in Breške, Drijenča, Šikara, and Zvornik-Srebrenica.

CONVENT OF SAINT PETER AND PAUL

The history of the convent is not less tumbling than the rest of the Franciscan activities in Tuzla. After the period of discontinuity in the existence, the parish house was constructed in 1899, as the predecessor of the convent that will later be revived. Communist regime confiscated the facility after WWII. After fierce struggles, the Franciscan authorities managed to inscribe their residence in Tuzla as the official and canonically established convent in 1964, and move back to the old building. (Karamatić 1991, 204)

The seat of the convent was relocated to the new complex in 1986. The local authorities took over the old building again, marking the new milestone in the history of the Convent of Saint Peter and Paul in Tuzla. Ever since, the new complex, built on the other site, will become the visual symbol of the Franciscan presence in Tuzla. (Malinović 2014c, 82)

PARISH CHURCH OF SAINT PETER AND PAUL

Just in the XVIII century, the Franciscans had succeeded in return to Tuzla, and reorganize their pastoral activities; that produced the only active parish in the whole north-eastern Bosnia at the beginning of the XVII century. After decades of moving from one to another home of parishioners living in Tuzla, the parish seat was finally moved to its own house in Tuzla downtown in 1852. The parish church was constructed in Trnovac, in the suburbs of Tuzla, as Ottoman authorities did not allow the construction works on the location of the former convent. It was built in 1871-1872, according to project done by the local construction master, Antun Lindarević. It was used for only two decades and soon after got damaged, leading to final demolition. (Karamatić 1991, 203)

The new church was built in 1893-1894, on the site of the former Franciscan convent, in Tuzla downtown, according to a project done by Josip pl. Vancaš. Its Gothic revival style was characteristic for Vancaš at the beginning of his work in Bosnia, but not comparable to other convent churches in OFM Bosna Argentina, as it was fairly small. Some inconsistencies are recorded regarding the ownership of this project, as some unofficial sources lead to the name of Frano Mihanović as the architect of

this church. Nevertheless, it was decently decorated and equipped: wooden sculptures of *Mary with Christ* (1854) and *Saint George* done by "F. Stuflesser," and later with several other sculptures *Heart of Jesus*, *Saint Joseph*, *Saint Anthony*, *Our Lady*, *Saint John the Apostle and Saint Michael*. The interior was painted by Josip Pellarini in 1930. (Karamatić 1991, 203)

Due to aforementioned uneven soil subsidence, even this church was damaged during the time. It was first reconstructed in 1964, before the friars decided to pursue for a completely new project in the following time. It was, however, prolonged by the local authorities, as the relationship between the Catholic clergy and the communist regime was not as desired. The church was declared for demolition in 1983, and finally demolished in 1987, after completely new Franciscan complex was already erected on the other location. (Malinović 2014c, 82-3)

Recently, a new project was started on this former Franciscan site. A cultural centre "Saint Francis" is currently under construction, according to a project done by resident architect Juro Pranjić. It is the recall of the demolished church and the former convent-parish house, as the disposition of the site revives the prior relations. The main building – multifunctional hall is shaped as former, demolished church, emphasizing the historical aspect of the site. (Malinović 2014c, 83)

NEW COMPLEX OF THE CONVENT AND PARISH CHURCH OF SAINT PETER AND PAUL

Even before the official decision and announcement for the demolition of the old parish church, and the leaving of the old convent in downtown was reached, the Franciscans stepped into the process of project development. The architect Zlatko Ugljen, whose greater involvement in the constructions for OFM Bosna Argentina initiated in 1980s, was commissioned for this project back in 1977. As far as the archive documentation available for public research is concerned, before the final project is approved, at least three more projects were done. They are all configured around the same idea, but developed with different details. (Malinović 2014c, 84)

The complex consists of three visually semi-separated, but functionally entirely connected, building parts: the parish church on the northeast, the convent on the southwest, and the oratorio on the northwest, which is recently converted into a gallery. The complex is surrounded by three streets, whose configuration decisively influenced the concept. The architect used a

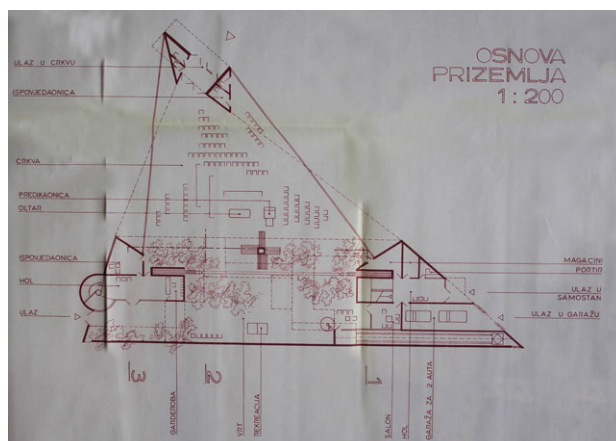


Figure 207 The Convent and the Parish Church of Saint Peter and Paul, Tuzla: ground floor plan, segment of one of the preliminary projects done by Zlatko Ugljen (Ugljen and Perušić, 1980)

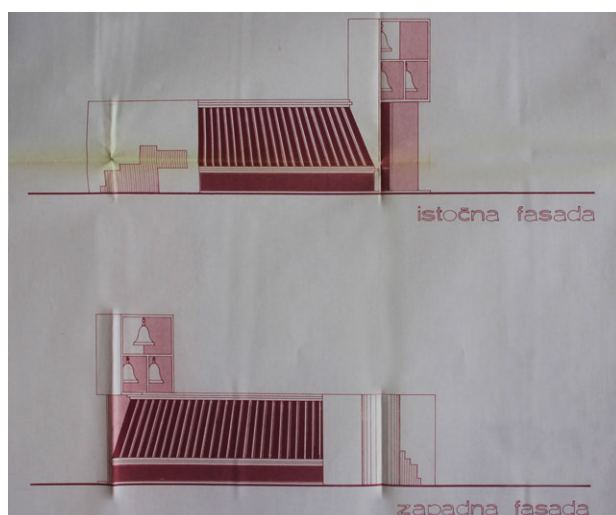


Figure 208 The Convent and the Parish Church of Saint Peter and Paul, Tuzla: elevation views, segment of one of the preliminary projects done by Zlatko Ugljen (Ugljen and Perušić, 1980)

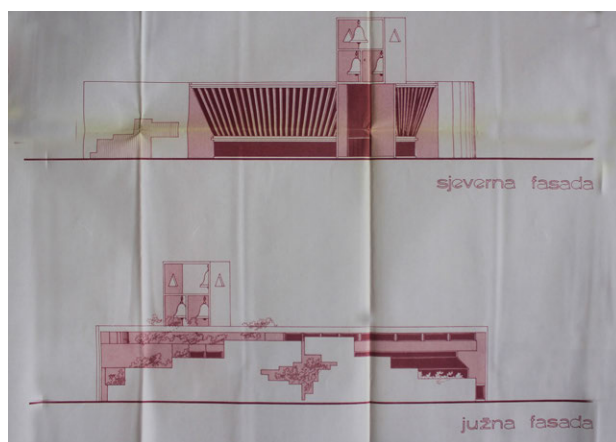


Figure 209 The Convent and the Parish Church of Saint Peter and Paul, Tuzla: elevation views, segment of one of the preliminary projects done by Zlatko Ugljen (Ugljen and Perušić, 1980)

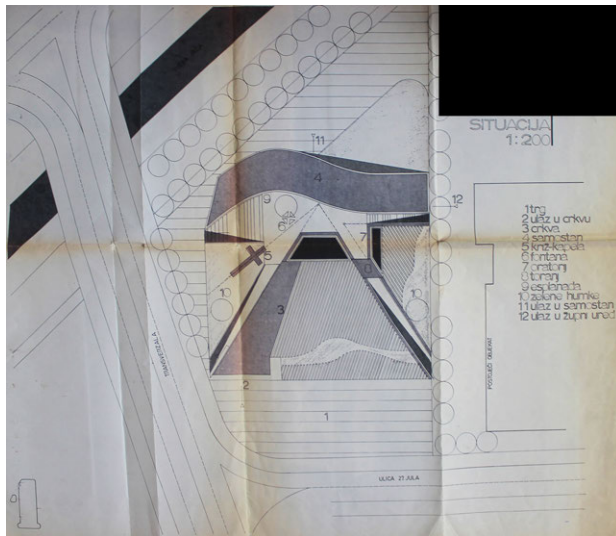


Figure 210 The Convent and the Parish Church of Saint Peter and Paul, Tuzla: site plan, segment of one of the preliminary projects done by Zlatko Ugljen (Ugljen, undated)

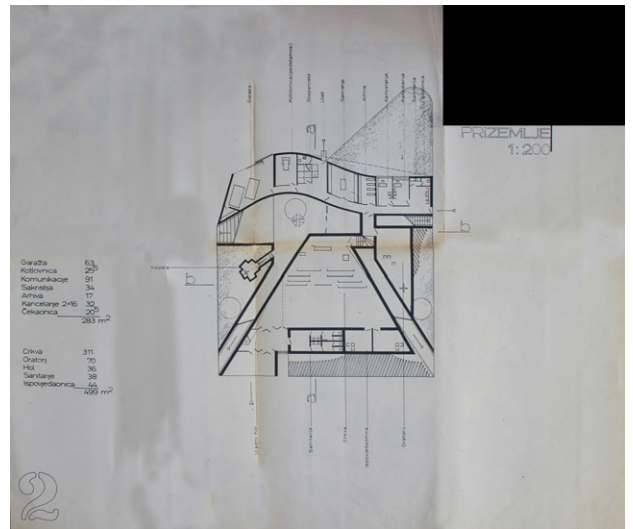


Figure 211 The Convent and the Parish Church of Saint Peter and Paul, Tuzla: ground floor plan, segment of one of the preliminary projects done by Zlatko Ugljen (Ugljen, undated)

new axis in the space in order to create the sculptural effect and visually dissolve the complex on three aforementioned blocks. The complex therefore became the crossing of new pedestrian routes, as they are directed through the site, over the elevated roof ramps. One huge ramp is making the shortcut over the complex, and guides visitors to the elevated central courtyard, which is actually the public square – inside the very complex, on top of the church. It also separates the vast corpus of the convent from the church. Two other ramps are separating the church from the oratorio and the bell tower, and at the same time make the circular scenography for the procession of the *Via Crucis*. The language used is more sculptural than architectural, providing the correct understanding of the project only if everything is observed together. The convent has irregular outlines, curved main façade walls, emphasizing different use in comparison to the church and the oratorio. The church is developed around the trapezoid, set in the base, as well as in the section through the altar. There is hidden another highlight of the project: cable suspended roof, with the outstanding light and shadow effects

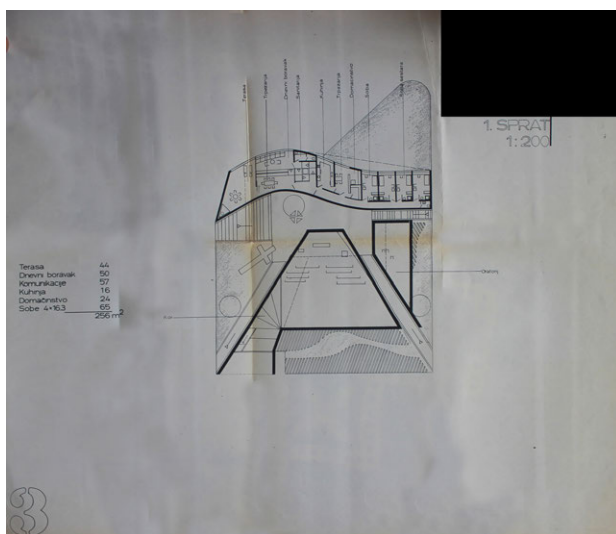


Figure 212 The Convent and the Parish Church of Saint Peter and Paul, Tuzla: first floor plan, segment of one of the preliminary projects done by Zlatko Ugljen (Ugljen, undated)

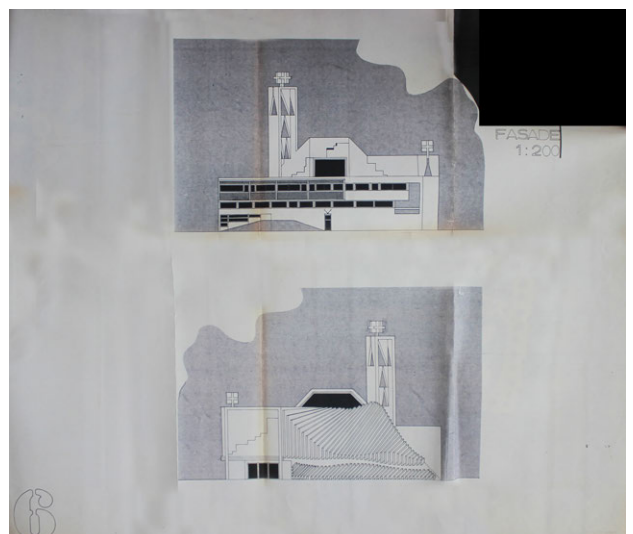


Figure 213 The Convent and the Parish Church of Saint Peter and Paul, Tuzla: elevation views, segment of one of the preliminary projects done by Zlatko Ugljen (Ugljen, undated)

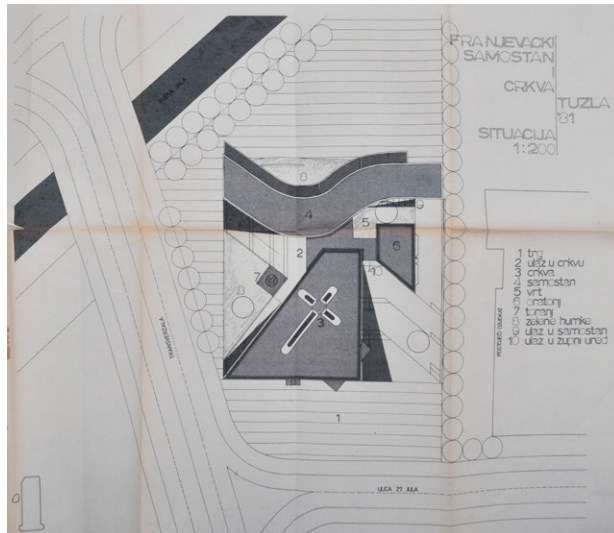


Figure 214 The Convent and the Parish Church of Saint Peter and Paul, Tuzla: site plan, segment of one of the preliminary projects done by Zlatko Ugljen (Ugljen, 1981)

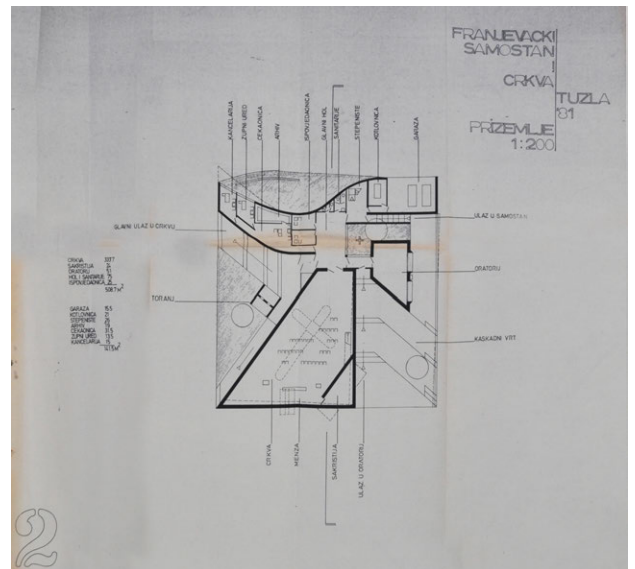


Figure 215 The Convent and the Parish Church of Saint Peter and Paul, Tuzla: ground floor plan, segment of one of the preliminary projects done by Zlatko Ugljen (Ugljen, 1981)

in the interior. The structural decoration, like fake dual-layered walls, with the stepped outlines, or extruded crosses that are used on the façades, too, is also the part of the interior. The entrance to the church is not traditional, along the elongated axis, linking the entrance to the altar: on contrary, moved entrance allows even better perspective view of the interior from the point where exterior meets interior, if any border even can be drawn. (Malinović 2014c, 84-5)

Structural concept covers the clean story and supports it with bright and defined lines of reinforced concrete elements, but designed in a way to delete the difference between the floor and the wall, the wall and the beam, etc. Everything is coloured in white, and was supposed to be one of a kind composition with the artificial landscape architecture design of the roof-placed square. So it is, in the interior. The church is especially

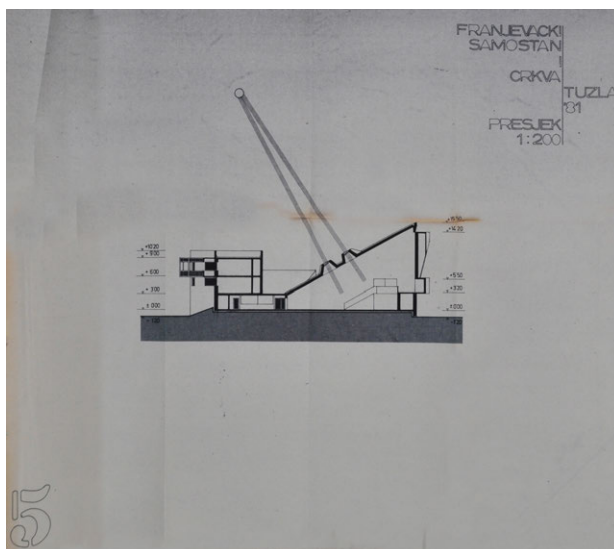


Figure 216 The Convent and the Parish Church of Saint Peter and Paul, Tuzla: section view through the convent and the church, segment of one of the preliminary projects done by Zlatko Ugljen (Ugljen, 1981)

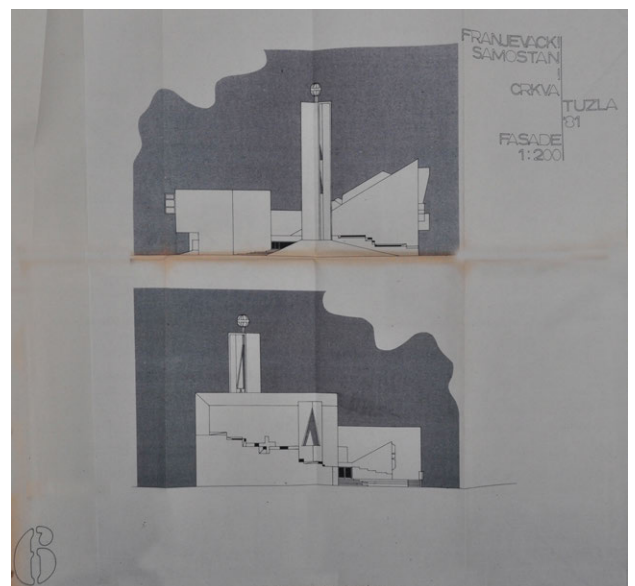
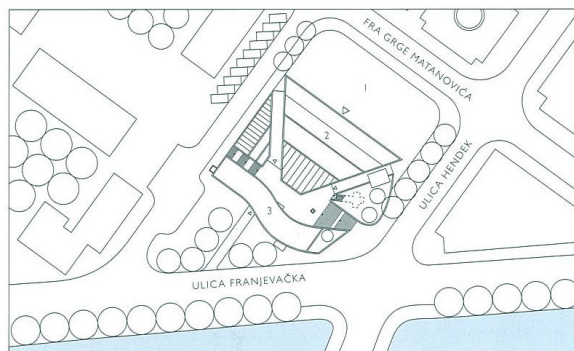


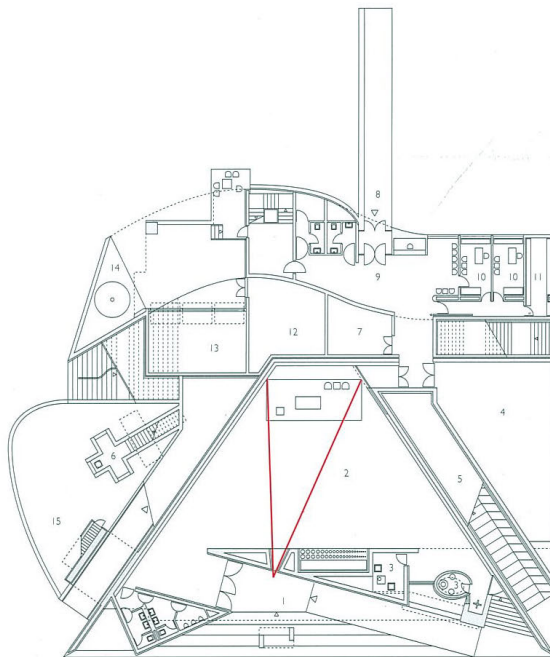
Figure 217 The Convent and the Parish Church of Saint Peter and Paul, Tuzla: elevation views, segment of one of the preliminary projects done by Zlatko Ugljen (Ugljen, 1981)

interesting, with its with shining walls, designed wooden furnishing, and simplified, yet well-thought, altar equipment. (Malinović 2014c, 85)

From the functional point of view, the convent is organized as follows: on the ground floor there is the public part of the convent holding the parish offices, archive, and links to the oratorio, church and the sacristy. First floor is residential, with the rooms for nuns, kitchen, dining, and living rooms, as well as the direct link to the public square outside, while the second floor is reserved for residential needs of the friars. (Malinović 2014c, 85)



Situacija / Site:
1. Trg / Square
2. Crkva / Church
3. Samostan / Monastery

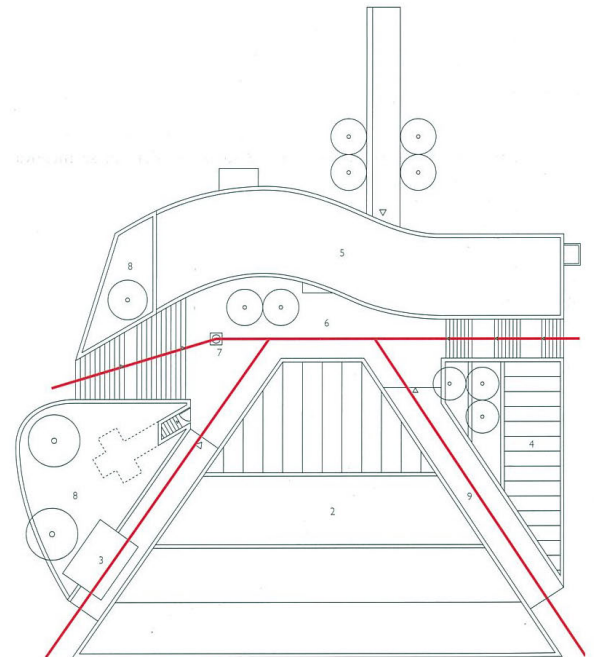


Osnova prizemlja / Ground plan, ground floor:

1. Narteks / Narthex
2. Crkva / Church
3. Ispovjedaonica / Confessional
4. Oratorij / Oratory
5. Via Dolorosa / Via Dolorosa
6. Kapela / Chapel
7. Sakristija / Sacristy

8. Ulaz u samostan / Entrance to monastery

9. Hol / Hall
10. Ured / Office
11. Arhiv / Archives
12. Kotlovnica / Boiler-room
13. Garaže / Garage
14. Dvorište / Courtyard
15. Vrt / Garden



»Peta fasada« / "Fifth façade"

1. Trg / Square
2. Crkva / Church
3. Zvonik / Bell-tower
4. Oratorij / Oratory
5. Samostan / Monastery
6. Pjacetica / Piazzetta
7. Fontana / Fountain
8. Vrt / Garden
9. Križni put / Way of the cross

Figure 218 The Convent and the Parish Church of Saint Peter and Paul, Tuzla: site, ground floor, and roof floor plans, segments of the final project done by Zlatko Ugljen (Ugljen et al, 142)

The construction works on the church started in September 1983, during the era of Guardian, Friar Josip Zvonimir Bošnjaković. The church was blessed by Provincial Superior, Friar Luka Markešić in 1987; and finally consecrated on 28th June 2008, by Archbishop of Vrhbosna, Cardinal Vinko Puljić. Construction works in the convent started in 1984, and completed in 1986. (Malinović 2014c, 86-7)

Today, the complex is more or less completed, and carried out in accordance with most of the designed ideas, but unfortunately, its highlights are thrown away and virtually closed. The concept of the open space on the roof is abandoned, and the complex is actually put inside a traditional fence, reducing its potential for intentional visitors only. (Malinović 2014c, 87)

The interior was done also by Ugljen, and conducted by several different artists. The painter, Ivan Lacković Croata produced stations of *Via Crucis* in 1989, which were mounted in 1990. The only altar painting was done by Vasilije Jordan, also set in the church in 1990. The church also holds some parts of the demolished church: three bells, produced in 1927, and Jenko's organ from 1961. (Karamatić 1991, 203-4) Just recently, the church was equipped with new stations of *Via Crucis*, done by sculptor Antun Babić. The installation was consecrated on 29th January 2012. (Malinović 2014c, 88; Radman et al, 24)

The convent holds many valuable pieces of art. The most important are the works dated in the contemporary time: *The Last Supper*, one of the last works of Ivo Dulčić, and others done by Zdenko Grgić, Slavko Šohaj, Nada Pivac, Đuro Seder, Ljubo Lah etc. (Karamatić 1991, 204)

The complex holds the exhibition gallery, organized on the ground floor. Gallery „Kristian Kreković“ is named after one of the most prominent XX-century

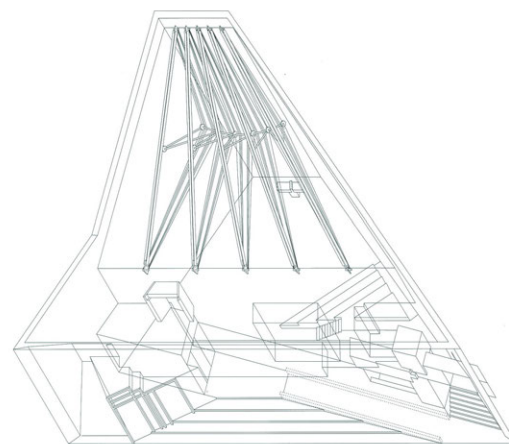


Figure 219 The Parish Church of Saint Peter and Paul, Tuzla: axonometric view of the main corps, segment of the project done by Zlatko Ugljen (Ugljen et al, 142)



Figure 220 The Convent and the Parish Church of Saint Peter and Paul, Tuzla: view of the main entrance to the convent from the south (2013)



Figure 221 The Convent and the Parish Church of Saint Peter and Paul, Tuzla: view of the chapel and the base of the bell tower with the public roof elevation from the east (2013)



Figure 222 The Convent and the Parish Church of Saint Peter and Paul, Tuzla: view of the complex from the south (2013)



Figure 223 The Convent and the Parish Church of Saint Peter and Paul, Tuzla: interior view of the church (2013)



Figure 224 The Convent and the Parish Church of Saint Peter and Paul, Tuzla: close-up view of the bell tower from the east (2013)

Bosnian portrait masters and was opened on 10th October 2006; it often hosts interesting exhibitions of prominent national artists, as well as some cultural events and meetings.

The most recent artworks installed in the complex include *The Cross*, copper sculpture situated in the front courtyard of the church, and was done by Ilija Skočibušić, as the monument of the 800th anniversary of the foundation of the Franciscan order. (Malinović 2014c, 89-90)

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Figure 225 The Convent and the Parish Church of Saint Peter and Paul, Tuzla: close-up view of the organ on the northern wall of the main nave in the church (2013)

The historical overview of the construction activities on the Franciscan sites in Tuzla comprises the period since the end of the XIX century, but here more than in the other examples, only recent pieces of architecture remain as the recognizable visual elements. Even though the old church remained in its place until the late 1980s, it never received full attention, maybe because of late convent establishment, or simply because of its poor architectural proportions and insignificant monumentality in comparison to other “top” convent churches in OFM Bosna Argentina.

Nevertheless, the new complex is making up the gap. Zlatko Ugljen’s project is internationally recognized as one of his greatest entry projects in OFM Bosna Argentina. Its unique sculptural approach to the entire project - from the global to the detailed context, provides original and self-explaining designs. And indeed, so it was especially the case here. The comprehensive project, developed around the local spatial guidelines, was shaped to accommodate both sacred and public functions of such a complex, and yet be well composed with the surroundings. Zlatko Ugljen here set some of the design principles that will be later followed in his other projects in OFM Bosna Argentina, thus improved, and even brought to another level.

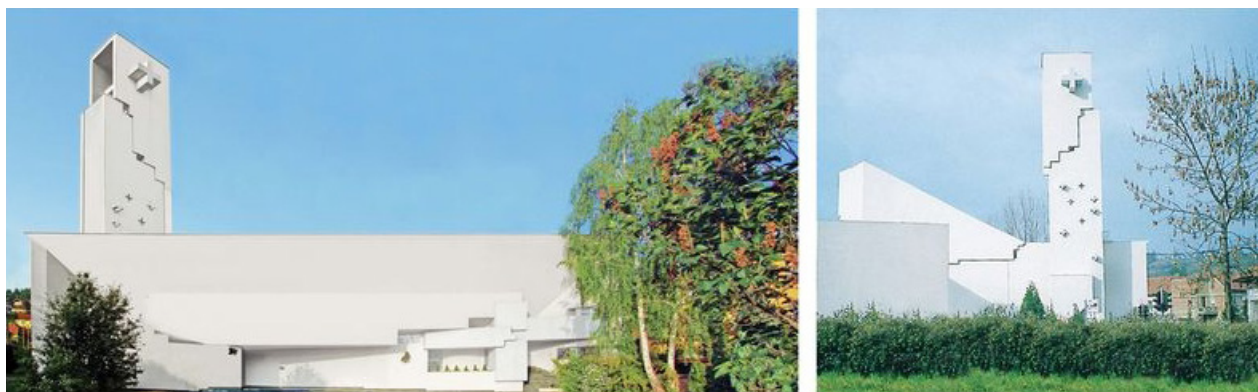


Figure 226 The Convent and the Parish Church of Saint Peter and Paul, Tuzla: view of the complex (Stojić)

4.6. THE CONVENT AND THE PARISH CHURCH OF SAINT MARC, PLEHAN

Samostan i župna crkva Svetog Marka, Plehan

Kovačevci 36, p.p. 47, Plehan, 74400 Derвента, Bosnia and Herzegovina

Roman Catholic Archdiocese of Vrhbosna, Sarajevo

The Convent and the Parish Church devoted to Saint Marc are located in Plehan, on an eponymous hill, 10 km away from Derвента, town in the northern Bosnia, near the Sava River.



Figure 227 The Convent and the Parish Church of Saint Marc, Plehan: aerial site plan (Google Earth)

INTRODUCTION

Numerous evidences report about the Christian presence in this area, from the very beginning of the Christianization of Bosnian inhabitants. The Franciscan presence in the wider area of Plehan has been recorded since the Medieval. It is not precisely known if a certain Franciscan convent existed here

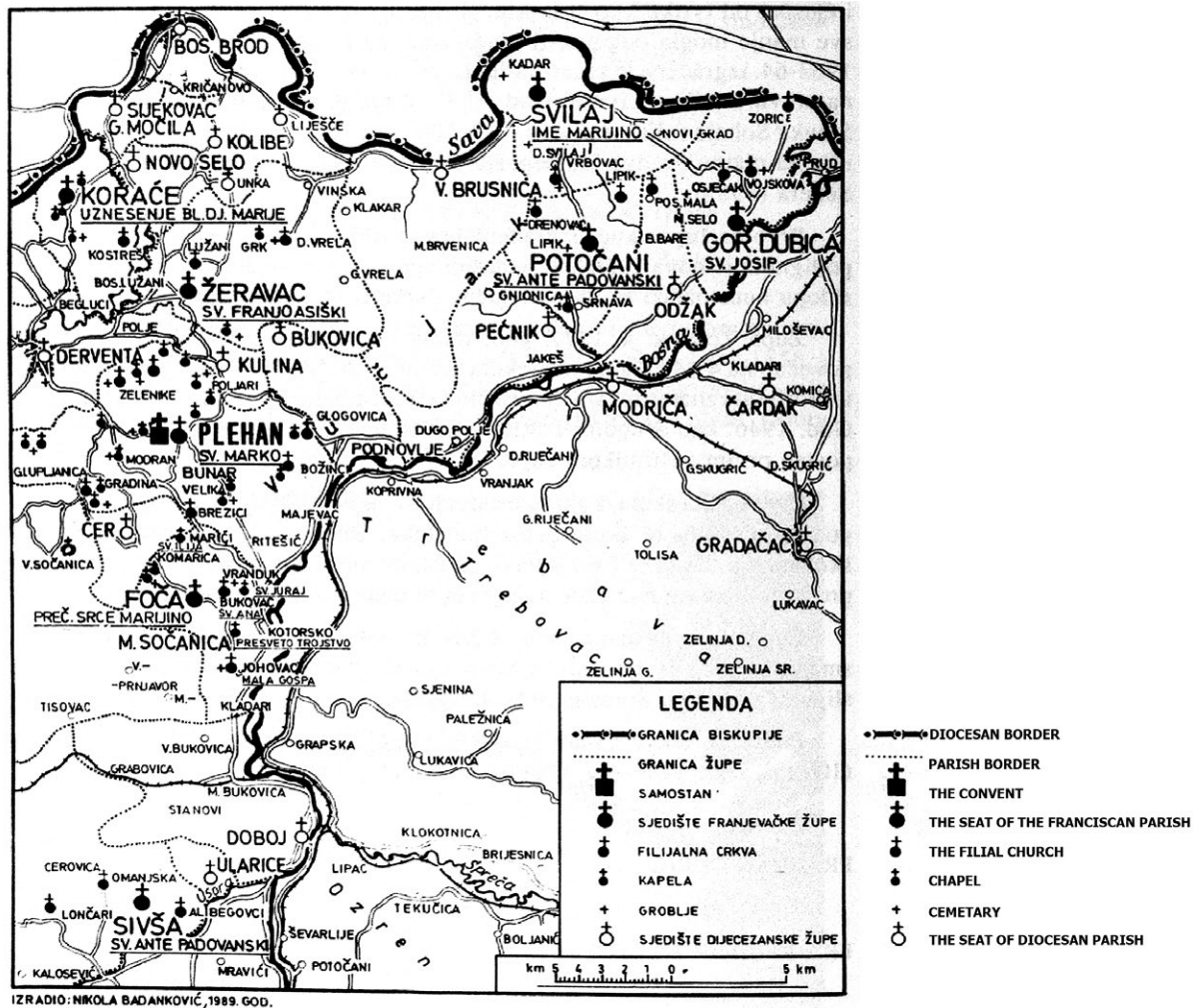


Figure 228 Convent area Plehan with belonging parishes. Map done by Nikola Badanković 1989 (Karamatić 1991, 180)

before 1853, when the decision for the foundation of the new residence was reached. However, the construction of a new convent did not follow even after 1853. Just two decades afterwards, the friars managed to set off the works on a new Franciscan site in Plehan that will soon become a distinctive place in OFM Bosna Argentina. (Zirdum et al. 13-34)

The convent area Plehan currently holds, besides the parish in the Convent, parishes in Foča, Gornja Dubica, Koraće, Potočani, Sivša, Svilaj, and Žeravac.

CONVENT OF SAINT MARC

The foundation of a convent in Plehan was based on a series of firmans issued by the Ottoman Sultan Abdülmecid I for convents in Gorica, Guča Gora, Zovik, and Plehan. Eşref Efendi, Royal geometer from Istanbul, paid the visits to the sites and outlined the future volumes of new convents and convent churches on aforementioned locations. (Zirdum et al. 31)

The works on the first parish house on the site started in 1853, and unexpectedly and violently interrupted in 1855, when a hodja from Derventa, Mula Sali Hasanija, was executed in Plehan. As some sources claim, Hasanija was recruited to impede the friars and construction works on site, which he did. On one of those occasions, on 5th November 1855, Friar Luka Kovačević lethally wounded Hasanija in defence, after the armed attack near the present convent. It resulted in a series of imprisonments for friars, leading to obstructions on construction works on the site in Plehan. (Zirdum et al. 33)

The activities were re-established in 1869, when Friar Lovro Grlić was chaired as the parishioner in Plehan. He very well used the firman received in 1853, and started the works. The convent, devoted to Marc the Evangelist - Saint Marc, was erected very soon - in the period between 1870 and 1873, and officially established in 1875. Soon after, 1881-1882, the convent was enlarged in order to host an increasing number of different users. (Karamatić 1991, 161; Dimitrijević 201)

Shortly after the end of WWI Franciscans decided that something had to be done with the convent building, as it had not the possibility to host all the users and activities that were undergoing. In one of the reference letters, on 12th May 1929, the friars from Plehan reported to the Provincial Superior that the convent should be either repaired, or demolished and built from the scratch – depending on the decision reached by the expert. Soon, Karel Pařík estimated that the convent should be built as the new building,



Figure 229 The Convent and Church of Saint Marc, Plehan: Display of the complex with the side images of King Tvrtko I and The Franciscans fight against heresies in the Croatian Catholic calendar in Bosnia and Herzegovina for April 1932 (Archive collection Plehan)



Figure 230 The Convent of Saint Marc, Plehan: view of the northern façade, image taken in 1988 (Dimitrijević 102d)



Figure 231 The Convent of Saint Marc, Plehan: view of the northern façade, with the bell-towers in the background, image taken in 1988 (Dimitrijević 102e)

tion. It is to be regretted because the site was not preserved up until nowadays. (Malinović 2015b, 164)

The convent held a huge collection of different artworks, library possessions, archive documents, as well as a number of important artefacts of different background. Besides others, the most important authors of the artworks that were kept in Plehan, according to Friar Dr Marko Karamatić, were: Meštrović, Medović, Frangeš-Mihanović, Gecan, Kljaković, Rački, Šulentić, Hegedušić, Dulčić, Michieli, Augustinčić, Kršinić, Šimunović, Šohaj, Murtić, Vulas, Mujadžić, Jordan, Pivac, Grgić, Seder, Lah, Reiser, Keser, Poljan, Šiško, Kantoci, Bifel, Ujević, Janeš, Marinović, Selmanović, Jurkić, P. Perić, Š. Perić, Lovrenčić, Prica, Bošnjak, Šegović, Kulmer, Restek, Svečnjak, Todorović, Čurić, Likar, Uzelac, Vojvodić etc. (Karamatić 1991, 163-4)

Regarding facilities that the convent hosted, those were: junior Gymnasium until 1882, school for philosophy 1888-1895, later home for elderly people 1951-1955, and clinic for pulmonology 1956-1965, when the communist regime finally returned all the facilities to the Franciscan authorities. (Karamatić 1991, 161)

PARISH CHURCH OF SAINT MARC

At the same time with the establishing of the residence, friars organized the construction of the convent church on the same site. Unfortunately, just like for the convent, the situation was not an ease, and the preparations that began in the 50s were prolonged for 1869, when the works on a new church started, under the guidance of a new parishioner, Friar Lovro Grlić. It was completed following year, and in use until 1898, when a new one was erected. (Dimitrijević 201; Karamatić 1991, 161)

As far as the official sources are concerned, two different projects were done for the new church. One was made by prominent architect Josip pl. Vančaš, who designed a project typical for his “early” sacred phase for OFM Bosna Argentina: traditional basil-

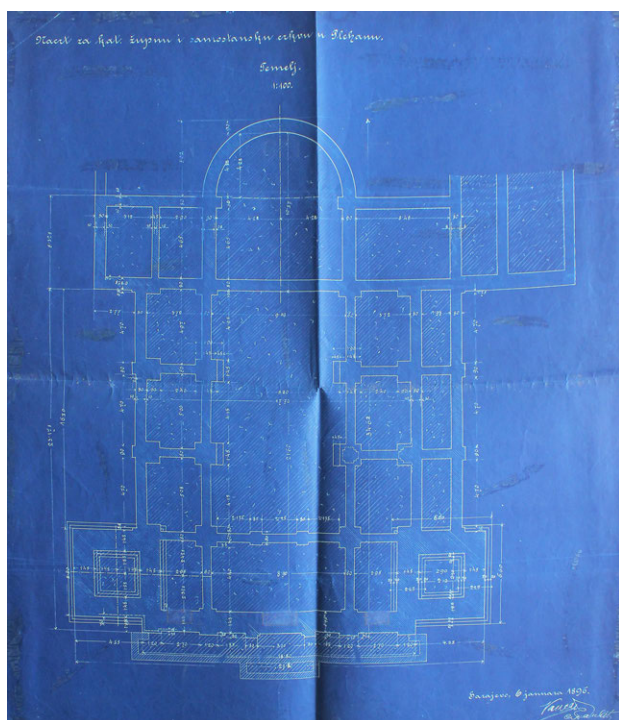


Figure 235 The Parish Church of Saint Marc, Plehan: foundation floor, segment of the rejected project done by Josip Vančaš in 1896 (Archive Kraljeva Sutjeska)

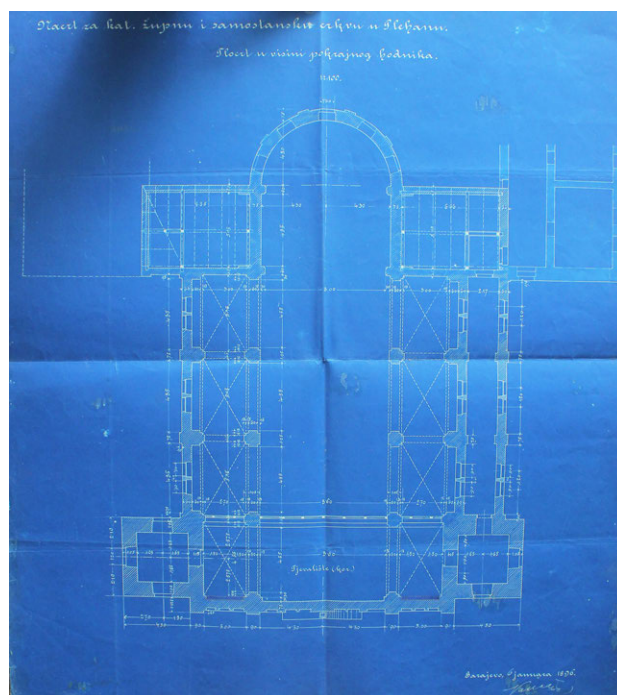


Figure 236 The Parish Church of Saint Marc, Plehan: ground floor plan in the height of side hallway, segment of the rejected project done by Josip Vančaš in 1896 (Archive Kraljeva Sutjeska)

ica with a central nave, main apse, and corresponding side aisles. The main façade was supposed to be composed of wide front – huge Avant-corps in the width of the main nave and side aisles, and side-positioned bell-towers. The church was designed with traditional orientation: west – east, with the entrance and bell-towers composition on the west – *westwerk* *ger*. The rest of the design remains unknown, due to missing and inaccessible archive data. (Archive Kraljeva Sutjeska; Archive Plehan)

The project done by Vancaš was not the one that was carried out; it was the project by Johann Holz. The construction works started in 1898, and completed in 1902. The design done by Holz is similar to Vancaš's proposal, at least when the general properties are taken into account. The church was done as a simple basilica: with main nave and two side aisles, the apse on the east and the bell-towers on the west. The decorations were done in a simple manner: façade plains were plastered and painted in a pale shade of rose, while the decorative plastics were done in white. Main façade was dominated with two bell-towers, small tympanum, and rosette window between. The portal was not that emphasised and was in a way lost among all other solid building elements. Just shortly before the demolition in 1992, the reconstruction and remodelling of the entrance portal were underway. At the height of the entrance, there were only small arched windows, aligned to the vertical axes of the bell-towers. In the upper zones, in the line with the choir platform, large arched windows were placed, on central corpus, both bell-towers and side aisle's walls. The zones were subdivided with small horizontal cornice. The upper zone was actually the bottom roof-line, and the strong horizontal cornice emphasized it even more. Above, the roof was completed as hipped construction with the semi-circular hip over the apse, while bell-towers got two additional levels. Each of them was marked with small horizontal cornice, and equipped with blind biforas. The steep spire roof, built on a square base with typical tympanums on each of the sides, was crowning the church. (Malinović 2015b, 165-7) Even though the towers were substantially high, the church conveyed the impression of stocky building, with questionable proportions between the building parts.

The artistic decoration started immediately after the construction works ended. The stations of *Via Crucis* were carried out by Benedetto Giove, painter from Rome, and installed in the church in 1902. The paintwork was done by Marco Antonini and his son Otto, in 1909. Like in other churches, where Antonini was involved in artworks, even here everything was done



Figure 237 The Parish Church of Saint Marc, Plehan: interior view of the main nave, with the apse in the background (Kudrić)



Figure 238 The Convent of Saint Marc, Plehan: view of the former farm building, currently used as the convent (2013)

quite fast. The *Annunciation* is, as some refer, one of his best works for OFM Bosna Argentina. The main altar and the confessionals were manufactured in the workshop "Ferdinand Stuflesser" in 1915.

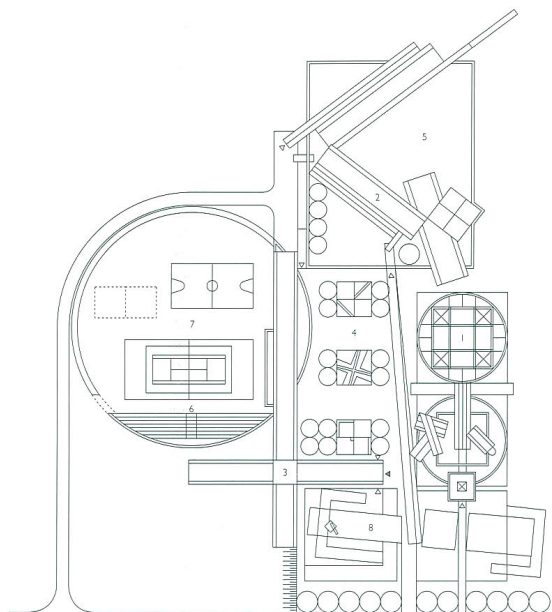
The roof replacement, as well as the reconstruction and renovation of interior decorations, artworks, and furnishing began in 1979. Some very interesting pieces of art done by the most important domestic artists were installed afterwards: three stained glass windows in the presbytery done by Ivo Dulčić in 1984, and three stained glass windows on the entrance façade designed by Đuro Seder in 1985, as well as windows done by Zlatko Prica and Zlatko Šulentić. Huge mosaics in the apse were done by Ivica Šiško in 1982, Đuro Seder in 1985, Zdenko Grgić in 1979, Ivo Dulčić, Željko Šegović in 1989, and one was done by Zlatko Prica in 1990. In the presbytery, there was also a huge painting of *The Last Supper* done by Đuro Seder in 1983. Some of the most important sculptures were: *The Cross* done by Frano Kršinić in 1979, *Pieta* and *The Our Lady with the child* done by Josip Marinović in 1986. Zdenko Grgić done: the marble altar stone of Saint Anthony in 1986, the altar of Saint John the Baptist as the relief in copper in 1979, *The Creation* as the wooden relief in 1989, and the wooden mensa of the main altar in 1988. Shortly before the destruction of the site, Grgić started the works on a new *Via Crucis* in 24 themes, the wooden sculpture of Saint Augustin, and the corrections on the main façade: entrance portal and window cornices. The organ was built by the famous Slovenian organ builder Jenko in 1964. The church was equipped with three bells weighting 1.268 kg, 500 kg, and 300 kg. (Karamatić 1991, 162-3; Malinović 2015b, 163-5; Zirdum et al. 121-4)

PLEHAN RELIGIOUS AND CULTURAL CENTRE

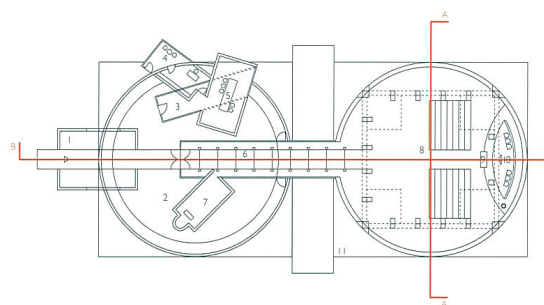
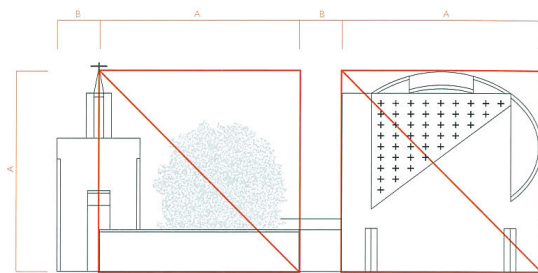
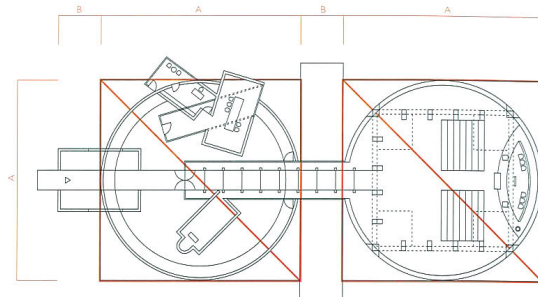
The unfortunate stream of historical events in the last civil war in Bosnia heavily influenced the Convent of Saint Marc. On 2nd July 1992, extremists dynamited the site and destroyed both the convent and the parish church, which represent an unprecedented event in the newer Balkans' history. This was the most wide-ranging destruction of one Franciscan site in Bosnia during the last civil war. Truth to be said, many others were also demolished, like convent churches in Jajce or Petrićevac, but in Plehan, the case was that the whole complex was destroyed, along with the majority of movable possessions, museum artefacts, artworks, archive documents etc. (Malinović 2015a, 318-9)



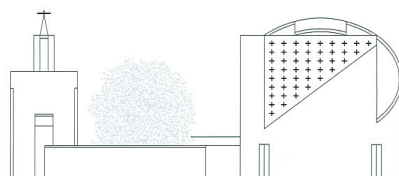
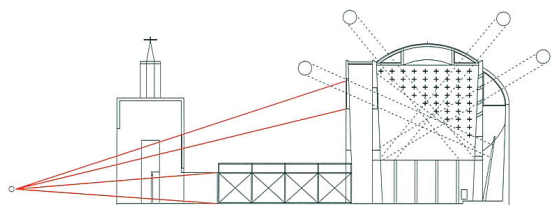
Figure 239 Plehan Religious and Cultural Centre: elevation view of the future complex from the south, segment of the project done by Zlatko Ugljen (Archive Plehan)



- Situacija / Site:
1. Crkva sv. Marka / St Mark's Church
 2. Samostan / Monastery
 3. Kulturno središte / Cultural centre
 4. Trg Lapidanj / Lapidanj square
 5. Samostanski vrt / Monastery garden
 6. Tribine / Rostrums
 7. Sportski teren / Sports field
 8. Prostor za bogoslužje na otvorenom / Area for open-air worship



- Tlocrt / Ground plan:
1. Zvonik (glavni portik) / Bell-tower (main doorway)
 2. Vrt (izložbeni prostor ostatka porušene crkve) / Garden (display area for remains of destroyed church)
 3. Hol župnog ureda / Hall of parish office
 4. Ured župnika / Parish office
 5. Prostor za sastanke / Meeting area
 6. Nartekst (izložbeni prostor) / Narthex (display area)
 7. Kapela / Chapel
 8. Crkva / Church
 9. Oltar / Altar
 10. Raspelo / Crucifix
 11. Plinta sa ostatka porušene crkve / Plinth with remains of destroyed church



Presjeci / Sections

Figure 240 Plehan Religious and Cultural Centre: site plan and church plans, segment of the project done by Zlatko Ugljen (Ugljen et al. 177)

Shortly after the demolition, the architect Zlatko Ugljen was commissioned for the project for the new complex. In 1993, Ugljen did one of his the foremost important projects for OFM Bosna Argentina. Later, the final project was done by Ugljen himself, and his close associates, Nina Ugljen-Ademović and Husejin Dropić, architects that are the co-authors of a number of his recent projects. The Convent of Saint Marc is temporary situated in the former farm building northern from the initial complex. (Malinović 2015a, 319)

The works on the complex started just in 1998, when Friar Ivan Ćurić set off with the preparation works on the cleaning of the remains of the old buildings. The foundation stone was blessed by Pope John Paul II, and laid down on 23rd June 2001 by Archbishop of Vrhbosna, Cardinal Vinko Puljić. (Malinović 2015a, 319)

The complex that was designed in 1993, is still under the construction – precisely on its beginning. Therefore, that makes it rather complicated to analyse partly built complex of extreme importance. The proposed ensemble consists of three built structures: Parish Church, Convent, and the Cultural Centre, set in a way to outline the central lapidary designed to be the multifunctional opened space. (Malinović 2015a, 319)

The convent and the cultural centre are virtually spilled over the landscape, following its shape and maintaining its immediate course – making the landscape opening for the church complex that should dominate the surrounding area. The church comprises several parts. First one is the introductory bell-tower, in the form of the campanile, detached from the church, but linked to it with huge glass-covered narthex. On each of the sides, smaller structures are designed with functions of administrative zone on the northern, and the chapel on the southern side of the narthex. These buildings, along with the western church facade will be outlined with the wall, marking one of a kind inner courtyard as the front scene of the church.

The church is a superstructure with the circular floor plan that transforms to an irregular square on its top base, which is done by cutting southern and western sides of the ground circle – or to present it more precisely: it is a partial intersection between huge cylinder and inscribed cube. That structural detail, along with suspended square glass openings on the roof, allowed Zlatko Ugljen to produce a unique atmosphere inside with the magnificent effects of zenith illumination – the topic that is represented all over the complex. Furthermore, the inner floor plan

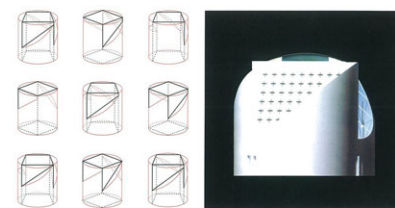


Figure 241 Plehan Religious and Cultural Centre: form analysis of the church and the 3D model with the view from the south-east (Ugljen et al. 179)



Figure 242 Plehan Religious and Cultural Centre: view of the sacristy and administrative buildings on the left and the Parish Church on the right (2013)

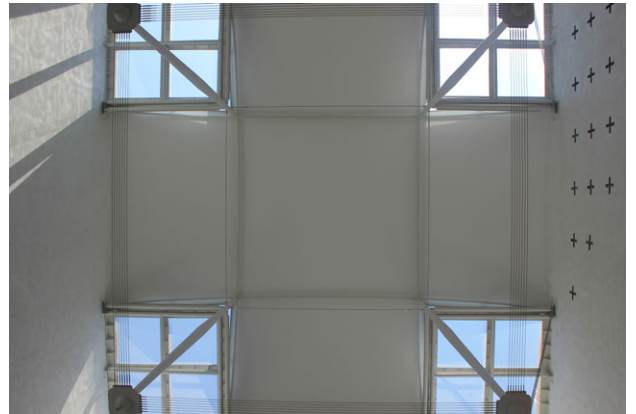


Figure 244 Plehan Religious and Cultural Centre: interior view of the suspended roof in the Parish Church of Saint Marc (2013)

Figure 243 Plehan Religious and Cultural Centre: interior view of the sanctuary in the Parish Church of Saint Marc (2013)

reveals the square base and interesting structural and decorative details of wall design and roof suspension systems. (Malinović 2015b, 169)

Another part of the complex is the convent, situated eastern from the church, linked to it over the covered porch behind the main altar – similar was seen in a demolished project. The convent consists of three buildings, which could be seen as independent ensemble, also outlined by a square wall that should mimic the historical archetype of a cloister. The buildings have variable number of levels, as some of them have different treatment in the basement – but above the ground, they are all even and in accordance to landscape configuration. (Malinović 2015b, 170)



Figure 245 Plehan Religious and Cultural Centre: view of the side chapel in the future front courtyard of the Parish Church of Saint Marc (2013)

Figure 246 Plehan Religious and Cultural Centre: interior view of the side chapel in the future front courtyard of the Parish Church of Saint Marc (2013)



Figure 248 Plehan Religious and Cultural Centre: view of the eastern part of the complex that is still under construction (2013)

Figure 247 Plehan Religious and Cultural Centre: interior view of the eastern part of the complex that is still under construction (2013)

The cultural centre is, according to project, situated on the north of the complex, where today stands the temporary convent building – former farming facility. It is shaped as a huge cross, extending over the site, dominating over the surrounding landscape. The overall idea of comprehensive project is shown here properly, both in spiritual and physical manner. The cultural centre “hugs” the church and the convent, outlining the site as a unique complex and accent in space. With its longitudinal axis it is oriented the same way as the church, and on site plan, it takes the parallel place to the axis bell-tower – apse. Southern side of cross-shaped floor plan, along with the church and the convent, outlines the lapidary – big flattened area with sacred character. Northern, public facilities are designed: sports sites in circular floor plan and spectators’ tribunes that follow the terrain configuration. ((Malinović 2015b, 171)

On this project of architect Zlatko Ugljen, one can look up for his architectural conclusions about super-sacred projects, which he developed not only for the Franciscans. Zlatko Ugljen put in foreground physical elements of his architecture that he easily transforms



Figure 249 Plehan Religious and Cultural Centre: view of the side administrative buildings and the parish office in the future front courtyard of the Parish Church of Saint Marc (2013)

from project to project: white colour, contrast to landscape, sculptural treatment of structural units, innovative structural solutions, total interior design etc. Nevertheless, more important is Zlatko Ugljen's translation of historical elements of sacred architecture into completely new forms, maintaining its archetype meaning. Traces of such design are visible both on site plan, foremost the cloisters and the surrounding walls, and in details of the form and the relationship between the congregation and the sacred space. The synergy of these contemplations resulted in this project, which cannot be comprised as a set of individual buildings, but only as a whole – similar to Zlatko Ugljen's project in Tuzla. Although this project is already unique, that time will show whether it might have been the "test-lab" for some future projects. (Malinović 2015b, 171-2)

It remains to see how the complex will develop in future. By now, only the chapel and administrative buildings in front yard are built and partially furnished according to the project. The church is built and its envelope is completed entirely, as well as the very basic structural segment of two convent buildings. All the rest, surrounding walls, the third convent building, the cultural centre, the bell-tower, as well as the elements of landscape design are still to be built. (Malinović 2015a, 320)

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Unfortunately, this Franciscan site in Plehan holds the title of the most demolished site in the last century in whole OFM Bosna Argentina. If not because of its representative architecture, then because of all belonging pieces of art, paintwork, sculptures, furnishing, it certainly represents one of the biggest losses in the recent history of the Province. Truth to be said, there was nothing extremely original in the demolished buildings, but their importance on the local, Bosnian level, made them specific and outstanding for the time being. New complex that is being built is nevertheless even more magnificent and, some would say, incomparable to the rest of contemporary architecture in OFM Bosna Argentina. Once it is finished, it will certainly be the biggest site in the Province, but it is still to wait and comprise all the effects that it is bringing, in order to properly analyse it and understand its values.

The movable properties belonging to the Franciscan convent of Saint Marc in Plehan are registered as the permanent national monument of Bosnia and Herzegovina. It consists of: painting gallery with 395 pictures, sculpture gallery with 35 sculptures, two items of holy mass dishes, and five items in archive records. ("Nacionalni spomenici")

TYPOLOGY OF THE FRANCISCAN ARCHITECTURE IN BOSNA ARGENTINA

The typological summary of architectural properties of six selected sites are overviewed in *Table 1*. It is important to note that the language of this specific typology does not cover all architectural properties, which define one sacred facility in its total extent. Obviously, only the most common patterns, like floor plans and façade variations are selected to represent one type. Moreover, some specific details in each of the categories are omitted from the typological classification and recognition of the outlining properties, in order to produce straightforward and easily understandable overview.

The table shows the timeline of the Province in its full extent: from the foundation up until the contemporary time; however, the post-Ottoman eras are presented with more accuracy. Presentation of each site shows a versatile set of events that took place there, and directed the later development. In the timeline, the table is defined in accordance to already recognized historical milestones, and wherever possible additionally punctuated with the year of a specific event that took place within that period. In stages where many events occurred, only the most important were accentuated. The timeline is coloured differently, in relation to its existence prior to specific event, presence of known information, and existence of significant changes in following period. The architectural properties of the convent and the church are separated. They are both defined in relation to the major events. The church is defined in accordance to its floor plan (three naves with apse, free-form rectangular or free-form rounded) and main facade (revival with two towers, revival with one bell tower, detached bell tower, and free-form facade). The convent is characterised by its floor plan (rectangular, L-shaped and cloistered). It is to note that both buildings are depicted with the category of state – presence, whether the building even exists or not. Mutual relationship between the church and the convent is recognized through three categories: church attached to the convent, church detached from the convent, and church and convent as single building.

Each of the categories reveals common patterns in development of typical and representative models – typological framework of convent sites in the Province. In the beginning, churches and convents were very simple, architecturally insignificant, and for most of them any specific data are missing. Regarding characteristics of churches since mid-XIX century, it can be concluded that their floor plan altered from traditional layout with three naves and the apse (in some cases, side naves were actually the sets of side chapels) in the mid-XIX and on the beginning of the XX century, towards the central and free-form floor plan in the most recent age. It is similar with the main façade: it was first typically designed with single or dual bell-towers in combination with traditional layout in late-XIX and early-XX century, and later the situation changed in favour of free-form facades with single bell tower, often detached from the main corpus. The convents in early stages formed simple single-winged rectangular shapes, which later changed to L-shaped facilities and in very few cases, cloistered buildings. Speaking of relationship between the building parts, earliest models were built as attached buildings, but without stylistic and compositional coherence. That aspect did not change before 1970s, when first projects introduced either detached or completely built-in complexes, entirely coherent in all terms – the consequence of designing the site as a single functional and visual entity, in latter case.

This briefly shows that floor plans and the main façades of the churches and the convents are in direct correlation, and almost as a rule directed their mutual relationship. The characteristic regarding the current state of a specific site, whether it was demolished, or even partially preserved, cannot be taken as a true typological reference, as it stands out of natural stream of development, and is individual for all sites. Later development of such sites is however, typical in whole Province.

Taking into account some basic historical settings and contemporary facts on the life within any province in the Catholic world, and by that not only the Franciscans are concerned, the convents represent the focal points in the areas where the members of the specific monastic order live. Besides that, convents represent certain headquarters on the regional level, holding not only the formal ecclesiastic functions, but also many other responsibilities. Indeed, it is the case in OFM Bosna Argentina. Beside 19 existing convents in the Province, which faithfully display the varieties of the architecture in the Province, several other places should be mentioned as the sites with outstanding ambient, architectural, and historical background, which altogether brought them to the contemporary status of well-known and recognizable sites in OFM Bosna Argentina.

Not to be confused with the main scope of the work, a couple of following sites display the highlights of the Franciscan architecture in Bosnia, outside the selected convent sites. Primarily, those are two famous sanctuaries: the Sanctuary of Saint John the Baptist in Podmilačje and the Sanctuary of Mother of God in Olovo.



Figure 250 The Parish Church and the Sanctuary of Saint John the Baptist, Podmilačje (2014)



Figure 251 The Sanctuary of Mother of God, Olovo: Initial project done by Karel Pařík and Marija Pařík in 1925 (Dimitrijević 78.k)

The church in Podmilačje, near Jajce, was one of two churches to survive the Ottoman period in Bosnia. It was built in XV century, and comparable to similar Medieval sacred architecture, at least when its style is concerned. It was reconstructed and reinforced several times: in 1705, 1822, and 1872. Unfortunately, the church was demolished in 1992, along with the greater parish church, which was its part. The reconstruction of the site was soon undertaken, and again consecrated in 2000. The bigger church was built in 1910, and during the latter period decorated with the pieces of art done by the most prominent artists included in the other projects in the Province: Ivo Dulčić, Frano Kršinić, Kruno Bošnjak, Zdenko Grgić etc. The other part of the complex hosts the new parish church and the parish house, which represent the part of the greater landscape complex done by Slovenian architect Marko Mušič. Mušič designed a huge platform with belonging facilities, which are able to host a couple of thousand pilgrims, who come every year to Podmilačje, on the feast day of Saint John the Baptist, 24th June. (Karamatić 1991, 113-5)

The other sanctuary is located in Olovo, Central Bosnia. It represents one of the oldest Franciscan sites in the Province, dated back to the XIV century – referring to the erection of the convent, devoted to the Assumption of Mary, and the belonging church. The later events, that took place during the Ottoman era, ruined the site and led to its destruction in the beginning of the XVIII century. The new church was built in 1866, but in collapsed 1913. In 1923, the initiative for the erection of the sanctuary was carried out and finally resulted in the project for the new church. The architect Karel Pařík did the project, which was never undertaken completely. Only the central corps, and two front towers were erected in the period 1930-1932. Afterwards, the artistic decoration



Figure 253 The Parish Church of the Holy Spirit; built 1975-1977 by Vlado Dobrović ("Crkva Nova Bila")

Figure 252 The Parish Church of Saint Michael, Vareš ("Vareš – župa sv. Mihovila Arkandela")

was done by Karel Pařík himself, and recently Kruno Bošnjak, Slavko Šohaj etc. In the period between the wars, 1972-1973, the architect Rajko Mandić did the project for the administrative rooms, and afterwards the project for landscape decoration and the Pilgrim House. (Karamatić 1991, 141-3; Karamatić et al, 1990, 55-7)

Furthermore, speaking of the first convents in Bosna Argentina, which later lost its status, one cannot avoid the convent and the church of Saint Mary in Klisa, Srebrenica. The name Srebrenica means "silver mine" – according to its initial Roman name, *Argentaria lat.* The importance of this convent testifies the fact that the Province was named after it: *Bosna Srebrena*, or *Bosna Argentina*, virtually meaning *silver Bosnia*. (Karamatić 1991, 7) On the site, today there is only a chapel devoted to Saint Mary, which was constructed in 1991.

Among other important churches from the early phase of the Province, very important is the one in Vareš, devoted to Saint Michael. It represents the only remaining Catholic church in Bosnia, built before 1850. Before the demolition of the church in Podmilačje, those two represented the only Catholic sacred monuments in Bosnia that survived the Ottoman era, in its continuity. Its roots date in the XVI century, and the first church



Figure 254 The Parish Church of Saint Francis, Zovik; built 1988-1997 by Ivan Štraus ("Zovik – župa sv. Franje")



Figure 255 The Parish Church of Birth of Mary, Kotor Varoš; built 1987-1991 by Marko Mušič, demolished in 1992-1993 and 1998, reconstructed afterwards (2015)

built on the site was often named *Mala crkva* – small church. After several demolitions and fire damages, the church was thoroughly reconstructed in 1819. Today it represents one of the finest examples of the local architecture combining the local stone and the wood for structural elements. It was restored in 1990-1991, and now hosts the art gallery. (Karamatić 1991, 123-4)

Besides those, prevalently built in XIX and at the turn of the centuries, the Province holds interesting sites built recently. Those are various parish churches, which also support the idea of colourful architectural diversity in the Province, which will be later depicted thoroughly. Some of them are: Parish Church of the Holy Spirit in Nova Bila, built 1975-1977, according to project done by Vlado Dobrović, Parish Church of the Birth of Mary in Kotor Varoš, built 1987-1991, according to project done by Marko Mušič, Parish Church of Saint Francis of Assisi in Zovik, which construction started in 1988, according to project done by Ivan Štraus, Parish Church of Saint Elias the Prophet in Kiseljak, built in 1984, by Antun Karavanić etc.

PERSONAL CONTRIBUTION OF THE INVOLVED ARCHITECTS TO THE ARCHITECTURE IN OFM BOSNA ARGENTINA

The contribution of the architects is another aspect of understanding of this topic. The discussion about the influence of certain architects to the architectural image in the Province is directly linked to a short discussion about the connections between the European and Bosnian context. As it is once aforementioned, some of the historical events made virtual divisions – a sort of immediate interruptions in the history of architecture in the Province. Unfortunately, those historical events are more or less wars and political turns on the ruling stage - the most painful of such kind was Ottoman campaign in 1463, and not for example, ruling periods of Provincial Superiors or Bishops.

The first stages of known architectural productions did not involve educated architects, as far as the archive sources and other written knowledge are concerned. These stages include the major part of the historical timeline, meaning since the Province establishing up until the mid-XIX century. Due to many influencing factors and restrictions in general, the Province was able to build only very modest and cheap buildings, often designed by local parishioners or “architecture-aware” friars. The designs were based on local tradition, using the available construction



Figure 256 The Parish Church of Saint Elias the Prophet, Kiseljak; built in 1984 by Antun Karavanić (2013)

materials without any specific architectural values that could make those projects exceptional by any of the important criteria – as it is aforementioned and will be depicted in details afterwards.

Slight improvements were recorded after 1839, when the Ottoman rulers introduced reforms that were supposed to improve life conditions for non-Muslims. That influenced architectural production in the Province. In those first projects, the friars employed local construction masters, like Ante Ciciliani in Guča Gora and Gorica, Franjo Moyses in Gorica and Fojnica, or Georg Eichorn in Tolisa, as they were actually only available educated personnel in the surrounding. On contrary, the Ottoman authorities had very well educated and experienced architects, but their commissions were restricted to the public buildings, infrastructure and obviously to Muslim religious buildings.

Just after the arrival of Austro-Hungarian authorities, first degree-architects, with European practice and experience arrived to Bosnia. The precise number of architects, civil engineers, and technicians varies depending on their confessional and national affiliation: some written sources actually mix Bosnian natives people educated in Vienna or Graz, with other foreigners also arrived in the same period. Nonetheless, the volume of the importance of this moment for the architecture in the Province is immeasurable.

By observing the projects and the most outstanding commissions, it is quite easy to understand that only two architects, Josip pl. Vancaš and Karel Pařík formed the majority of the architecture of the Austro-Hungarian period. Their background, with experience in the capital and education received from the best Viennese professors certainly affected their designs not only in the Province, but also for all other public and private designs. They were not the only to be commissioned for the projects of churches and convents in the Province; several other, prevalently local construction masters were also on the stage, but overall production was more or less similar: the spirit of the reconstruction of Historicisms like Renaissance revival, Gothic revival or most often, eclectic combination of a couple of different styles. It is more than obvious that foreign architects set the pace of the leading styles that were applied in their designs, and their personal intentions were probably the key fact that produced the architecture that can be seen today.

The era of the Kingdom of Yugoslavia (1918-1945) was not marked by any substantial number of design projects. Those were already anticipated projects from the time before WWI, or reconstructions of damaged and demolished buildings. The only project that has to be emphasized from this era is the design of Jože Plečnik for the church in Belgrade. This project is not important only for the Province itself, but for the sacred architecture in general. According to many historians of contemporary architecture, it is Plečnik's the most outstanding church: crowning design of a perfect rotunda with a number of details and hidden symbolism that anticipated the future treatment of the advanced sacred spaces.

Greater involvement of local architects, that were to become star names in a later era, was recorded just after the 1970s. Even though this work deals with the convent sites only, it is interesting to mention that even some parish churches and sanctuaries, which are in the lower position in the Provincial hierarchy, received decent treatment and recognized later as important architecture in the regional context. If one has to point out the names, then Zlatko Ugljen would be the accent that brought novelties to the Province. As described earlier, only from that point in time, the architecture in the Province can be observed as contributing factor to the world of sacred architecture. It is not to thank to the architecture only, but also to the greater involvement of the sculptors, painters and other artists, who provided complete and overwhelming projects.

Truth to be said, not everything can be declared as the absolute hit in the Province. There are few projects that are questionable, not because of their design, but because of the position of such design in time and space. Moreover, many of those are still under con-

struction and it is to wait and see afterwards how will they interact with the surrounding and, more important, with the congregation. The latest projects in the Province include, besides architect Zlatko Ugljen, another local prominent author, architect Ivan Štraus. Even though his involvement in the Catholic Church before the 1980s actually did not exist, he jumped onto the tracks very fast and produced some interesting designs. It is obvious that very few architects got almost all important commissions, and it would have been interesting to follow up how would the image of the architecture look like, if, for example, some of the younger authors got more chances to design.

Another topic for discussion includes the importance of both existing and demolished layers of architecture, and their influence to later projects. Like in all other fields of life, the most important influence was the human factor, and one cannot avoid its presence in this discussion. It is quite clear that from the very beginnings, within the Provincial authorities existed different streams, supporting diverse approaches in the architecture, and exist even nowadays. One of the most obvious questions is the treatment of damaged and demolished layers of architecture, and this became even more apparent after the last civil war (1991-1995), when many buildings or building parts got either ruined or destroyed completely. The more conservative parties support the idea of reconstruction and restoration of the old buildings, as they once were, according to the principles of building restoration and conservation science. They stand for strong ideas of the exact reconstruction of violently demolished building heritage. In these cases, the truth to be said, these are not the consequences of the natural life of the building, but planned and inhuman actions, and therefore those ideas support bringing demolished buildings back to life. On the other hand, others think that the demolished sites should open the opportunities for new and advanced buildings, in order to mark properly the time in which they would be erected; after all, it was the way of understanding the facts at the end of the XIX century. In places where contemporary buildings are or being erected, without reminiscence to the old layers, presence of this stream is obviously noticeable.

In the atmosphere of the overwhelming existence of many background non-relevant and relevant contributing influencing facts, the architecture in the Province is being developed up until nowadays. The persons that should actually create it – the architects, sometimes do not seem like the main actors in the process, but more likely the executors of very complicated background ideas burdened with historical facts, past layers of architecture, personal inspirations, as well as social and ruling political ideas.

4.7. BOSNIAN FRANCISCAN ARCHITECTURE IN THE EUROPEAN CONTEXT AFTER MID-XIX CENTURY

The formal existence of building codes followed by Bosnian Franciscans is poorly documented. One of such documents could be found in one of the conclusions given by the General Chapter of the OFM Bosna Argentina in 1853, in the time when the Ottoman authorities provided by far better situation for non-Muslims:

"...because those new buildings, that are about to be built, whether those are churches or withal the convents, will not serve to one person only or for one or two years but for many years – throughout the centuries, that is why, they are to be arranged, if it is possible, so that they do not lack with anything, both concerning comfort or need, or taste, meaning the architecture..." (Jelenić 601)

Even in later period, there cannot be seen any kind of establishment towards the questions of architecture. It seems that all the cases of both new constructions and reconstructions were the individual projects, with different approach.

The importance of relationship between Bosnian and European Franciscan context is as strong as one of the hypothesis, and deserves a certain amount of attention, in order to contribute properly to the overall discussion. When one takes a closer look to presented data about the historical background and facts on Bosnian past, the comparison of architecture with the European models, especially in the period since mid-XIX century, becomes questionable. There are not many contributing facts that can be related both to Europe and Bosnia, at least when the architecture is concerned, and comparison therefore becomes complicated. This, however, makes everything more challenging to relate and to introduce in the light of the main topic, and represents even more significant task than it seems.

It is essential to know at least the basics of historical development on the Bosnian territory, in order not to be confused with some, at first, illogical, and contradictory facts. It is given in *Chapter 1 - OVERVIEW OF GENERAL HISTORICAL EVENTS ON THE TERRITORY OF BOSNIA AND HERZEGOVINA*. Nonetheless, the knowledge about the milestones in the general European history is prerequisite for such a discussion.

Cross-referencing not only the Franciscan architecture in Bosnia that is here presented, but also other sites, makes an obvious introduction into the timeline of the Franciscan architecture in Bosna, and it is more or less congruent to main historical timeline. Those sections are: era before Ottoman rule – until 1463, Ottoman rule – 1463-1878, Austro-Hungarian period – 1878-1918, Kingdom of Yugoslavia and WWII – 1918-1945, (Communist) Yugoslavia – 1945-1992, Civil war in Bosnia – 1991-1995, and contemporary (Post-Dayton) Bosnia and Herzegovina – 1995-onwards.

The time between the arrival of the first Franciscans in Bosnia in 1291, and the beginning of the Ottoman rule in 1463, is followed by architecture that is unfortunately poorly documented. Only archaeological traces and very few remains of the earliest Franciscan sites are preserved until nowadays. For the majority of the sites, only roughly determined locations are known. Therefore, anything besides assumptions about the features of that architecture would be frivolous. It can be assumed that the earliest Franciscan sites were modest, small, and not very prominent in terms of architecture, in its earliest development stages. It is known however, that by the end of Bosnian kingdom, the Franciscans had circa 30 convent sites in Bosnian territory only. As it is already depicted, after the horrors of Ottoman conquests, only three sites – Kreševo, Kraljeva Sutjeska, and Fojnica remained. Their exact architectural properties remain unknown.

One site, dated in this period has received decent attention – Convent and the Church of Saint Nicholas, locality Zidine, in Arnautovići, formerly known under Medieval name Mili, near Visoko. This site was the burial church of Stephen II, Ban of Bosnia and Stephen Tvrtko I, and coronation church of all Bosnian kings from Stephen Tvrtko I to Stephen Thomas of Bosnia, as well as the first convent and the headquarters of Bosnia Vicariate. (Zadro 59) Curator of *Landesmuseum* in Sarajevo, Karlo Patsch did first excavations on site in 1909-1910, discovering the complex. One of the most appreciated Bosnian historians, archaeologist, and conservators, Đuro Basler, made initial research after the excavations done in 1969. He identified gothic church of modest proportions, dated it in 1339, and gave an ideal reconstruction sketch. Out of many other researches and repeated excavations, Pavao Anđelić's work from 1976-1978 is also important. He identified multi-layered structure with both Romanic and Gothic churches. (Zadro 59-100)

Another interesting Franciscan site is XII or XIII-century church of Saint Mary and the campanile of Saint Luke in Jajce, which represent the only preserved pre-Ottoman Roman Catholic church in Bosnia. As it is depicted in details in the *APPENDIX*, the campanile represents prominent piece of the Romanesque architecture, and obviously the only preserved in Bosnia.

According to the facts only, any general conclusions about other sites are impossible. Comparison of architectural qualities between Bosnian and European models in this period, due to such inconsistency in archive information is useless. Following the individual findings, only presumptions are possible. The practiced architecture of Bosnian Franciscans was in accordance to European models, but scaled in size and rare in volume. Travellers, merchandizers, and missionaries brought the influences from Western Europe. Friars, many of which came in official visitations, must have brought some of the experiences from the Franciscan sites in Europe. Anyhow, the development was violently stopped in 1463, after the Ottoman Empire took over the control.

The second era that is to be noticed in this discussion is the period that covers the time of Ottoman rule in Bosnia. Although the Franciscan Province in Bosnia had several development stages during this period from 1463 until 1878, which is depicted in section 2.3 *THE FRANCISCANS IN BOSNIA* of *Chapter 2*, the architecture did not advance much. In the same time, in Europe was already developed the practise of construction of the Franciscan sites, along with defined floor plans for large convents and churches. In Bosnia, the Franciscans first had to receive a unique permit to work and spread the Christian word, which was extremely complicated to get in a harsh Muslim environment. Only three convents were retained, and all other sites were subsequently demolished. Later, sporadically new parish churches were erected, but always made out of wood and as temporary structures without bell-tower. Convents also had to be built as friable buildings. Not belonging to Muslim sacred buildings, they could not hold any Christian signs. Therefore, the image of the Bosnian Franciscan architecture under the Ottoman rule consisted of churches, sized as today burial chapels, and convents not larger than wealthier houses. Cloisters, traditional rooms, large properties, transepts, preaching squares etc., were not part of the architecture under the Ottomans.

Only the *Tanzimat tur*, (1839-1876) brought the breeze of fresh European air. At that time, in Europe was being introduced the overwhelming flow of new materials, like steel and reinforced concrete, structural systems, like large spanning steel trusses or reinforced concrete slabs and panels, design approaches, which included sophisticatedly educated architects, civil engineers or mechanical engineers. Other novelties were advanced projects, for example industrial halls, railway stations, theatres, etc. It all obviously represented the logical outcome of the transformation of science and society after the industrial revolution and changes in the political systems of European leading countries, like Austro-Hungarian, French or German Empire. Besides other influencing factors, Bosnia was still stuck between the strictness of the Ottoman rule, which denied all initiatives that opposed to the Muslim customs, and decisive uprising determination of the locals to make changes. Truth to be said, the era of *Tanzimat tur*, brought certain improvements, but still nothing that important to bring Bosnia, as well as Serbia and Greece, which were also under the same rule, within the comparable European context. Therefore, speaking of architecture between the mid-XIX century and late XIX century, Bosnia was still noticeably behind European practise. New architecture was improved in comparison to earlier centuries, but still so modest and insignificant, that it was later used only as the physical foundation for newer constructions. As far as the sacred architecture in general is concerned, the Ottoman rules invested in Islamic-background buildings, such as prominent mosques, along with madrasas, shari'a schools, public baths – *hamam tur*, facilities for public use, financed as personal endowments – waqf or mortmain, etc. The nature of Ottoman building code for all other buildings, like residential houses, did not allow longevity buildings. Therefore, the only comparison could be made with other local architecture from older periods, but not with the European role models.

New constructions on sites that had the status of a convent were recorded in: Bistrik (1853), Gorica (1854), Rama-Šćit (1856), Guča Gora (1857), Tolisa (1861), Fojnica (1863), Petrićevac (1865), Plehan (1869), and Jajce (1877), while convent churches

were built in Kreševo (1853), Gorica (1854), Guča Gora (1856), Kraljeva Sutjeska (1858), Tolisa (1864), Jajce (1866), Plehan (1869), and Rama-Šćit (1873). The architecture of convents was noticeably poor and fulfilled only basic friars' demands. The cloisters or any specific details of clerical architecture were also unavailable for use, as Royal Ottoman officers gave strict orders and floor plan outlines for all new constructions after 1839. The churches were however, bigger in the floor plan and roughly took the shape of present buildings, like in Guča Gora, Gorica, or Tolisa. Distinctive properties, comparable to the general Franciscan architecture in Europe did not exist. The constructions were poor and modest, something that should be the elemental property of typical Franciscan facility; but circumstances in the real world changed since the establishment of those building codes. The transfer of ideas and influencing architecture from abroad was reduced obviously due to tense situation in the surrounding, and that was visible in the architecture, too.

The Austro-Hungarian rule (1878-1918) brought significant improvements and the fresh European tradition in rough and solid Bosnian local customs. The "clash" between two worlds of, for example reinforced concrete and wooden beams, cane walls and stained glass windows etc., had more to do with the leftovers of the Ottoman bigotry than to local traditions, but it was quite noticeable that Austro-Hungarian authorities and foreign architects had a very difficult task of spanning more than four centuries of hollow architectural space. Moreover, what has been already shown in this work in hints, and still will be shown in details, the architecture at the turn of the centuries had been more than just late application of Historicisms; it had been rough fight with local spirits in order to set Bosnian image in the European tracks. The most advanced approach was visible in the Catholic Church, as the Orthodox and especially Muslim religions did not follow the wave of revision of the historical role models in sacred architecture. Those two accepted some of the new principles many decades later. Another fact is that the Viennese court was more than well liable towards the Roman Catholic Church in Bosnia. So, only starting at that point in time, the architecture of the Catholic Church, meaning the Franciscan architecture in Bosnian case, first time after the XV century, became comparable with something that has been built in Europe. Still, the time span has a shifted period, as the contemporary architecture in Bosnia actually had been already past architecture in Europe.

As presented in 3.3 *ESSENTIALS OF ARCHITECTURAL SETTINGS IN THE FRANCISCAN ORDER* and 3.4 *FEATURES OF EUROPEAN SACRED ARCHITECTURE AFTER MID-NINETEENTH CENTURY*, the turn of the centuries in Europe was caught in rip between historical styles and upcoming Modernism. In German examples, the Franciscan sites that were reconstructed after the Reformation were designed either in local Expressionism or in Romanesque Revival, partly based on Revival architecture. Revival architecture of historical styles was the case in all sites in Bosnian Province. During the Austro-Hungarian time following convents were done: Kraljeva Sutjeska by Johann Holz (1890), Kreševo by Johann Holz (1889), Bistrik by Carl Panek (1893), Visoko by Johann and Franjo Holz (1899 and 1913), and Šćit-Rama done by Franjo Holz (1913). Convent churches were built in Petrićevac (1884), Fojnica by Josip pl. Vancaš (1886), Tuzla (1893), Guča Gora by Josip pl. Vancaš (1894), Plehan by Johann Holz (1898), Gorica by Josip pl. Vancaš (1903), Kraljeva Sutjeska by Josip pl. Vancaš (1904-1905), Tolisa by Josip pl. Vancaš (1910), and in Bistrik by Josip pl. Vancaš (1911). Not all convents were on the same level; the convents in Bistrik and Visoko went a step further in originality and style consistency. It is the same situation for churches, where only projects in Fojnica, Kraljeva Sutjeska, and Bistrik can be emphasized as proper examples of Renaissance, Romanesque, or Gothic Revival.

With the creation of a new country, Kingdom of Yugoslavia, which comprised the nations on the Western Balkans (Serbs, Croats, Slovenians as majority), and the arrival of new authorities that were more dedicated to the Orthodox Church, the Catholic Church

and its architecture did not maintain the same level of state's support as before WWI. Therefore, very few new Catholic buildings were erected, in comparison to past time. European architects, awakening after WWI, heavily introducing modern architecture and new urban planning, were again light years away from their colleagues in Yugoslavia. Nonetheless, the image of the most developed towns in the country like Belgrade, Zagreb, or Ljubljana started to receive the European outlines, in first line thanks to many Russian architects immigrating after the October Revolution, and young domestic architects educated in Vienna or elsewhere in former Empire; still, the sacred architecture did not follow the trends.

In Europe, very few new projects retained historically based principles, as presented before. Both Franciscan and secular clergy sought to find new forms, appropriate for Modern age. The Franciscan architecture in post-war Bosnian era recorded both Modern and Historic-Revival constructions. The most important piece of Modern architecture is the Convent church of Saint Anthony of Padua in Belgrade (1929), done by Jože Plečnik. Other projects from this era are convents Plehan (1930) and Jajce (1933-1934), both done by Karel Pařík and convents in Fojnica and Kovačići, both done by Franjo Lavrenčić shortly before WWII. Plečnik proposed an outstanding project, comprising both Christian and Franciscan tradition, as well as simple and minimalistic design, widely recognized in Europe. Lavrenčić managed to foreshadow even some traces of post-modernism, combining the modern forms with "historical" details in projects in Fojnica and Sarajevo. Pařík tried to reinvent some of the local architectural elements, such as roofs and stonewalls, and reintroduce them through new materials and compositions. His project for Convent church in Kreševo (1921) had more to do with Historicism, than to Modernism. Projects for convent and convent church in Petrićevac (1927 and 1930) done by Blaž Misita-Katušić, had strictly Historicism-based approach, and consistent outcome. Some others, which also did not follow any of new principles, were few steps behind: Blaž Misita-Katušić's projects for convent in Belgrade (1926) and convict in Visoko (1927-1928), church in Dubrave (1927), reconstruction of convent in Gorica by Josip pl. Vancaš (1921), and convent in Tolisa done by Florian Strauss (1923). None of new experiments from Belgrade or Jajce was visible in later projects. In general, new streams of Modernism were present in the Province, but still, the general politics either did not exist or were unable to support the progressive ideas.

It was WWII starting in 1941 in Yugoslavia, which violently interrupted development, but soon after the war, European tradition made its way in. The local interpretation of Modern architecture through the language of Socialist realism is a huge field in the history of architecture, and still a question of raising discussions. Even though the leading communist regime was the antithesis of religion, the power of the Church rose and enabled more advanced approaches in the design, at least when the architecture is concerned. In Europe, in the same time, the consequences of war damages influenced the speed of recuperation. The architecture definitely turned its back to history and, especially after the Second Vatican Council, went through significant changes. As it is easily seen in selected Franciscan examples, Olpe, Düsseldorf, Neve, Bonn, or Waasmunster, the architecture was combined of traditional cloistered layouts and attached churches – but outlined in contemporary form, new materials, advanced structural solutions etc.

Although this era in Bosnia (1945-1991) is related more with individual works of specific architects, than to general styles and agreed approach, it can be discussed whether some of the established styles could be found in Bosnia or not. Reviewing the public architecture in Yugoslavia in general, the most obvious is the style of Social Realism, which obviously marked this era with the largest number and volume of production. It was that strong that even some of the sacred buildings started to receive, so to say, non-sacred shape. By the mid-1970s, the local schools of architecture already produced architects capable to design in local context, using the contemporary structural principles, and still to maintain "Bosnian course." Besides all political turns and

tumbling points in the history, this was probably the most important moment for the local architecture. Just afterwards, the unique design could be noticed, relieved from imposed European tradition. Unfortunate stream of events did not allow us to follow the stream of events, and another war destruction made impossible any further development. Projects, besides reconstructions and extensions of smaller volume, dated in this era are: reconstruction of convent in Guča Gora by Romeo Tiberio and Vlado Smoljan (1957), convent and sanctuary in Đakovica (1961), convent church in Kreševo done by Antun Karavanić (1964-1965), complex in Nedžarići done by Zdravko Ćuk and Zlatko Ugljen (1966 and 1984), complex in Petrićevac done by Janez and Danilo Fürst (1973-1974), complex in Tuzla done by Zlatko Ugljen (1977-1981), convent in Dubrave (1978), one wing of the convent in Gorica by Zlatko Ugljen (1982), a convent building in Šćit-Rama done by Vinko Grabovac (1985), and convent in Tolisa done by Branko Tadić (1986). The most advanced approach had Zlatko Ugljen in Tuzla, comprising new ideas of setting the Franciscan sites in dense urban environment and designing them in its own time, without recalling the historical images. Father and son Fürst built a complex in Petrićevac with strong Social Realist background, discharging the ecclesial function in external architecture, but maintaining a proper Franciscan spirit inside. Karavanić's project in Kreševo successfully foreshadowed a new age, employing new materials and deleting all unneeded elements from the project. Projects in Šćit-Rama, Dubrave, and partly in Nedžarići properly belong to regular residential buildings with weak and pale architecture, observed both individually and in connection with belonging churches.

While the beginning of the 1990s meant positive political changes in Europe, great formation of the European Union, and even stronger progress, the same period in Bosnia was marked by the absolute absence of any architectural production caused by civil war, and those years heavily influenced the current image of the architecture in the Province. Effectively, new projects and ideas were introduced only after the war – on the turn of the centuries, and that makes clear why it is again complicated to compare the projects in contemporary Europe and Bosnia. There are many influencing factors why projects in Bosnian ground cannot be easily compared with the representative models from the Western civilizations, and that is least connected to the religion. Although this field of discussion is the matter of economics, politics, and historical background, it has to be emphasized that the country has never been in a good shape to provide the prime position for its architectural products. However, it is important to observe the architectural qualities beyond their physical outcome: meaning the used materials, structural sets, advanced building systems, which currently adorns many contemporary sacred buildings all over the world. It is easy to understand that the architecture in the Province has always been torn between two strong streams: first involve the supporters of reconstruction of damaged or demolished churches and convents, or even the construction of new buildings according to earlier historical models, while the second one supports more progressive ideas and provided the opportunity for new and advanced projects to be realized. It links back to the 1970s and 1980s, when the first of those projects were developed by, once young and unrecognized architects such are Zlatko Ugljen, Ivan Štraus, or even Radivoje Mandić. They managed to set their names in the tracks for some future projects. It is the point when new and original potentials of those projects can be recognized and identified as a contribution to the sacred architecture in general. It is a pity that their number and volume is not in outstanding definition, because their low quantity produces the ignorance of their existence.

The volume of projects in this, current and contemporary, phase is under direct influence of demolished sites from civil war. The projects initiated in this era are: Convent in Đakovica (1990), complex in Plehan by Zlatko Ugljen (1993), church in Petrićevac by Ivan Štraus (1997), large reconstruction of complex in Kovačići by Radivoje Mandić (1997), complex in Sesevetska Sopnica by Srećko Kreitmayer (1999), church in Đakovica (2000), church in Jajce by Zvonimir Krznarić and Marijan Hržić (2001), and church in Dubrave by Ivan Štraus (2001). With the exception of convent in Đakovica and complex

in Zagreb, all projects represent either reconstructions, or new constructions of demolished sites. The colourful outline of these projects represents the variety of architects included in their development. Known names, like Zlatko Ugljen and Ivan Štraus, continued their earlier phases and projects in Plehan, Petrićevac, and Dubrave represent logical extension to previous projects in Tuzla, Nedžarići, and Zovik. Radivoje Mandić produced large reconstruction of Provincial headquarters in Sarajevo, with extension for sanctuary, which is, like other sites, still under construction. Particularly interesting project is Kreitmayer's complex in Zagreb's suburb of Sesvetska Sopotnica, in which the vicinity of western tradition is seen the most, as it totally discharges the Bosnian background and possibly inherited values. The least architecturally valuable and incomparable to current world examples is new church in Đakovica. It has obvious historical background and represents not very clear interpretation of earlier styles in combination with reinforced concrete and large-span beams.

4.8. BOSNIAN FRANCISCAN ARCHITECTURE IN CONTEXT OF SURROUNDING PROVINCES AFTER MID-XIX CENTURY

The comparison of the Franciscan architecture in Bosnia and surrounding does not reveal as many interesting findings as one could expect. The current surrounding spatial context of Bosnian Franciscans was once in fact a part of the Bosnian Province – therefore, development stages before Ottoman conquests were similar for the whole territory. The addressed timeline – after the mid-XIX century, confirms that Bosnia was indeed in completely different situation, even in comparison to its close surroundings, which once were its parts. As it was briefly overviewed in *3.5 FEATURES OF THE FRANCISCAN ARCHITECTURE IN BOSNIAN SURROUNDING AFTER MID-XIX CENTURY*, the architecture of the surrounding Franciscan Provinces was brought close to the level of present image already by the mid-XIX century, when in the same time Bosna Argentina, once their Mother-Province, started to build up the momentum for the same activities, after centuries of the Ottoman rule.

Overall, only the Herzegovinian Province, which covers the rest of Bosnia and Herzegovina, got a major number of convent sites after 1850 – only five of them in total, however. In their architecture, some common patterns can be found, when compared to OFM Bosna Argentina. Foremost example is the site in Mostar. However, the prevalent was the Dalmatian influence, rather than Bosnian, and it is visible in the architecture of the site in Humac, for instance. It is reasonable and expected, especially when the continuity and unbroken chain of consistent architecture in Dalmatia is taken into account, and Herzegovinian historical adherence to the South, as well. Some parish churches received the projects signed by architects commissioned mostly by OFM Bosna Argentina, but very few in comparison to total extent. Only the most recent project, erected in Zagreb is, by its extent and size, comparable to latest projects belonging to OFM Bosna Argentina, like Plehan and Sesvetska Sopotnica.

When comparing Croatian Franciscan provinces, it becomes clear that the peak moments in architectural development in Croatia and Bosnia happened in time distance of few centuries – in Croatia during the Medieval and Modern age, and in Bosnia, in late XIX and XX century. Only the architecture since the 1930s' could be compared within the same timeline. It is very important to understand that once great area of Bosna Argentina, produced so many Provinces, which during the time manage to overcome the initial problems and go many steps further away than the Mother-Province. Again, historical background reveals the factors, which resulted in such consequences. After the dissolution of immense Bosna Argentina, smaller provinces, among which are Cro-

atian, continued to develop inside Catholic empires. None of the obstacles that Bosnia had in late Medieval and in Modern Age, were the case elsewhere in surroundings. Nevertheless, observed period after 1850, is not as outstanding as previous historical periods, at least not in comparison to Bosna Argentina. Not only that in aforementioned section about the architecture of that period were presented the most representative examples of recent architecture, but the presented volume makes the major part of it: complexes in Split, Zagreb and Rijeka. In each of the stages; Modernism, Communist regime, post-war era, there is only one prime complex that undoubtedly confirms the quality of the Franciscan devotion to contemporary architecture. It however shows that volume of new constructions was by far incomparable to activities in OFM Bosna Argentina.

Whether the Bosnian architecture is more valuable than Croatian in the Franciscan framework, it is ungrateful to discuss about. It is however certain, that Croatian Franciscans had the situation where they only had to upgrade and build new sites, along with older layers of architecture dating from period of their belonging to Bosna Argentina. On the other hand, Bosnian Franciscans had several outsets, and many of them had to start with completely new establishment beginning in mid-XIX century. That severe and harsh history, in combination to devoted and capable friars, is the main reason why OFM Bosna Argentina experienced so many cases of florescence after mid-XIX century.

The level of architectural uniqueness of OFM Bosna Argentina is confirmed in this short comparison, too. The historical circumstances are the key facts that influenced the most to the state of the architecture in OFM Bosna Argentina. Such integrity in architecture and persistence in construction activities, in spite of vigorous foreign rule can be found in neighbouring Serbia, where Orthodox Church somehow managed to preserve the authenticity and continue the development afterwards, everything taking place simultaneously as in Bosnia. Comparison of Orthodox architecture with Catholic, especially in earlier periods does not commute with common sense, at least when known methods are considered.

RESULTS AND DISCUSSION

The broad discussion about the architecture of convents and convent churches, which is the foreground of this work, would be absurdly huge and extensive if some principles in its form and outline are not to be introduced. Yet, it makes it even more difficult to define the discussion topics on such a comprehensive field, as this one for sure is one of those.

The aforementioned chapters and their parts were, as underlined earlier, introduced in order to create a firm image of the overall situation in the wider territory covered by different settings of OFM Bosna Argentina. Even though the architecture and construction activities, as well as the artistic movements, were set as the main guideline for the introductory chapters, omitted context of for instance social features, religious questions, demography, politics, etc., are not put aside just to be able to stress the architecture only. On contrary, just a glimpse of those facts is shown to display the overwhelming presence of different kinds of influences that affected the architecture in the Province.

Another thing that has to be repeatedly stated: this work left out discussion about the questions of interreligious relationships, as well as the mutual position of different national groups during the time, as those often produce negative effects, and usually raise irrelevant questions about concerned topic. Furthermore, even some distant historical events are still the topic of discussion of different historians, ethnic groups, and politicians, and are not to be concerned within this work, or its results.

Short overview of historical events in Bosnia, given in *Chapter 1 - OVERVIEW OF GENERAL HISTORICAL EVENTS ON THE TERRITORY OF BOSNIA AND HERZEGOVINA*, the development of the Franciscan Order in general, and in Bosnia particularly given in *Chapter 2 - THE FRANCISCANS*, are both supposed to bring the status of the Province in the close-up view – as it for sure represents the strongest Catholic origin in the Balkans. Its survival over the centuries of demolitions, migrations, natural catastrophes, and warfare makes its strength more admirable and fascinating, even in comparison to Western countries. Even though some points in historical discourses are not directly linked to researched places, people, and events, they are for sure crucial to understand the whole image. This overview represents an important point in the, so to say, a dictionary of the Franciscan architecture in the Province.

Furthermore, *Chapter 3 - THE SACRED ARCHITECTURE WITHIN THE EUROPEAN AND BOSNIAN CONTEXT*, introduces important facts about general ideas of monasticism, mendicant orders, the Franciscan building code, and development highlights of the Franciscan architecture worldwide. This dissertation's key period, after the mid-XIX century until current time, is contextualised within general features of world and neighbouring Franciscan, as well as European Catholic and Bosnian common sacred architecture. Along with *Chapter 1* and *Chapter 2*, which represent historical introduction without any architectural key facts, *Chapter 3* outlines the Province OFM Bosna Argentina within the field of the dissertation, making the proper introduction for the most important part of the work.

The largest, and the most essential part of this work, *Chapter 4 - THE ARCHITECTURE OF CONVENTS AND CONVENT CHURCHES IN OFM BOSNA ARGENTINA*, is comprehensive overview and architectural evaluation of selected sites in Fojnica, Kraljeva Sutjeska, Belgrade, Petrićevac, Tuzla, and Plehan, which feature the typical framework of the Franciscan architecture in the Province. Other than these sections, this chapter gives short discussion about few other architecturally influential sites in the Province, the role of the involved architects, and the comparative overview of the Bosnian Franciscan architecture within European and surrounding Franciscan context. Besides pure presentation of crucial facts and data about each of the sites, this chapter completes the first fragment of the dissertation, before advancing to the actual discussion outlined with hypotheses and other subjects opened continuously in previous chapters.

Besides six sites selected in *Chapter 4*, other 13 sites are equally depicted and presented as a part of the *APPENDIX*, which does not make them however less valuable. The *APPENDIX* also holds information about involved architects, painters, sculptors, and artistic workshops that actually materialized the contemporary trends into the tangible structures.

One of the first topics that has to be discussed about is the question of a specific style in architecture of the convents and belonging churches. As it was obviously described and presented, it is quite complicated to stress if the Province ever had structured and defined approach towards the architectural expression in its leading projects for convents and convent churches. It is, however, necessary to follow the sequence of historical events and each of the projects to understand correctly this question. Starting in the mid-XIX century, the architectural production in the Province finally started to receive at least parts of what can be named thoughtful and deliberated architecture, foremost in projects for convent churches in Gorica (1854), Guča Gora (1856), and Tolisa (1864). At first, the projects were far away from remarkable undertakings, but during the two last decades of the XIX century, with the arrival of Austro-Hungarian authorities in 1878, the quality was rapidly improved. The architects introduced some of, by then, never seen historical models in Bosnia, although trotting almost a century after the European practices. The best examples of local Romanesque, Renaissance, or Gothic Revival architecture belong to the Franciscan convent churches in Kraljeva Sutjeska (1904-1905), Fojnica (1886), and Bistrič (1911), all done by Josip pl. Vančaš. As it is depicted in *Chapter 4*, section 4.7 *BOSNIAN FRANCISCAN ARCHITECTURE IN EUROPEAN FRANCISCAN CONTEXT AFTER MID-XIX CENTURY*, early Modernism was introduced just after WWI, foremost in projects for church in Belgrade by Jože Plečnik (1929), and convents in Plehan (1930) and Jajce (1933-1934), both done by Karel Pařík. It was not, however a strong wave, as many projects were still representing the Historical models, like the complex in Petrićevac done by Blaž Misita-Katušić (1927 and 1930). Proper influence of Bosnian soil became visible just after WWII, when primarily local architects got commissioned for projects, designing some of the most interesting undertaking in the Province; some of those are sites in Petrićevac done by Janez and Danilo Fürst (1973-1974) and Tuzla done by Zlatko Ugljen (1977-1981).

Again, the architectural image was inconsistent, and was a mixture of local interpretation of Modernism through the language of Social Realism, early Brutalist architecture – “soft” Le Corbusier’s Brutalism, and in some cases insignificant residential architecture typical for communist countries. Examples of latter mentioned, which in fact downgrade the overall impression, are convent buildings in Dubrave (1978), Šćit-Rama by Vinko Grabovac (1985), Tolisa by Branko Tadić (1986). Early Brutalism played an important role along with the influence of “white architecture,” practiced for example by Richard Meier, Alvaro Siza, or Steven Holl, in work of Zlatko Ugljen: with “white” projects such are Tuzla and Nedžarići, Ugljen progressed to very distinctive personal expression in architecture of Bosnian Franciscans. Zlatko Ugljen formed his own original signature on plastic modelling of basic geometrical forms made out of strong and firm reinforced

concrete, equipped with special light effects and natural materials inside; confirming it in latest project in Plehan (1993). Architect Ivan Štraus, who initiated his campaign in the Province with exposed-concrete parish church in Zovik, emerged its approach into strong and recognizable concrete architecture, like in Petrićevac (1997) and Dubrave (2001).

Doubtless, the Province tried to commission prominent architects for the most important projects, but anyhow without any understandable strategy and structured approach. In many cases the architects were the subject to dictate the approach to the projects. In each of the development stages, from Austro-Hungarian time until now, architects like Josip Vancaš, Jože Plečnik, Zlatko Ugljen or Ivan Štraus, provided original projects in Kraljeva Sutjeska, Bistrik, Fojnica, Belgrade, Tuzla, Petrićevac. There are, however others, whose projects do not stand out from the average architecture, like convents in Dubrave, Tolisa or Šćit-Rama, built by Branko Tadić and Vinko Grabovac. It is certainly important to understand that none of the historical stages cannot be avoided or skipped in the process of understanding the architectural development in the Province; and that is why the Austro-Hungarian time was by far the most important for filling the gaps of four centuries of the Ottoman black hole. Unfortunately, further changes of the political regimes, first Kingdom of Yugoslavia (1918-1945), then Communist Yugoslavia (1945-1991), and the Civil war (1991-1995) again caused numerous drawbacks in the development of the Province, causing the architecture to suffer. Moreover, the Communist regime also introduced aggravating policies. Just after two star-architects of the former Communist regime got the opportunity to design for the Province, first Zlatko Ugljen, and afterwards Ivan Štraus, followed with the commissions for best sculptors and painters, the architecture found its way in the European tracks. Ivan Štraus, before being commissioned by the Province, designed hotel "Holiday Inn" (1983), Business centre UNIS (1986), both in Sarajevo, Museum of Aviation in Belgrade (1989); Zlatko Ugljen was earlier in carrier engaged in projects like: hotel "Visoko" in Visoko (1969-1974), hotel "Ruža" in Mostar (1972-1975), hotel "Bregava" in Stolac (1973-1975), Šefarudin's Mosque in Visoko (1969-1979), "National theatre" in Zenica (1972-1974), etc. Prominent sculptors and painters that contributed to the establishment of convents and convent churches in that era were: Ivan Meštrović, Antun Augustinčić, Bože Pengov, Frano Kršinić, Mile Blažević, Gabriel Jurkić, Zdenko Grgić, Đuro Seder, Ivo Dulčić, Josip Marinović, Kruno Bošnjak, Slavko Šohaj, and Zlatko Keser. It might be the only point in time, when the architecture in the most important sites in the Province, became truthfully comparable to some of the leading worldwide projects – Le Corbusier's Chapel of Notre Dame du Haut (1955) and Convent of Sainte Marie de La Tourette (1960), Martin Correa and Gabriel Guarda's Benedictine Abbey of the Santísima Trinidad de Las Condes, Santiago (1961-1964), Gottfried Böhm's Franciscan convent and the Pilgrimage church of Mary, Neviges (1972), Rainer Disse's Roman Catholic Church of Saint John the Baptist, Hornberg (1972), Hans van der Laan's Franciscan Convent Roosenberg, in Waasmunster (1975), and in more recent era: Alvaro Siza's Roman Catholic Church of Saint Mary, Marco de Canaveses (1997), Richard Meier's Chiesa di Dio Padre Misericordioso, Rome (2003), and John Pawson's Cistercian Abbey of Our Lady of Nový Dvur, Teplá, Czech Republic (2004).

One of the conclusions that can be reached from the research analysis, and could be fruitful question to discuss, is the possible treatment of the architecture in future. Further development can be predicted if the past events are analysed: until now, nothing has managed to retard significantly the Province in its growth and deployment, and Bosnia is definitely one of the definitions of tumbling regions and unsecure zones. Even when the friars were under the foreign rule for centuries, under the direct aggression of neighbourhoods, or even lost sovereignty, they always managed to survive the obstacles and emerge even stronger afterwards. That is, for sure, one of the qualities that provided the image of what the Province is now. The architecture will obviously

continue to develop, mainly on sites where the construction works are currently undergoing. The Provincial authorities, with the Provincial Superior seated in Sarajevo, look after not only convent sites, but also all other Franciscan sites in the Province. Some of them however take important place in Bosnia and Herzegovina, when both tangible and intangible heritage is concerned. Those are mostly sites of significant architecture, rich museums, places of historical milestones etc. Therefore, that Franciscan heritage is always under strict surveys of the national *Commission to Preserve National Monuments* with the seat in Sarajevo and at any time, at least some sites are being restored, reconstructed, or repaired, mainly under direct supervision of the Provincial Headquarters and respective convent authorities. It resulted in numerous monument-declarations for convents and convent churches, as it is depicted in *Chapter 4 - THE ARCHITECTURE OF CONVENTS AND CONVENT CHURCHES IN OFM BOSNA ARGENTINA* and in *APPENDIX*. Furthermore, recent archaeological excavations pave the path towards inconceivable scenarios, like the restoration of long forgotten XIII and XIV-century convents. The momentum of the new production can hardly be precisely predicted. It depends mainly from the needs for new churches, and that is prevalently influenced by the volume of the congregation – and the prognosis is not the brightest.

Another important thing to mention and underline is the course of this discussion. It is understandable that anyone could steer such work in a completely different direction, cleverly using some of, possibly, political or nationalistic and chauvinistic terms to highlight any of the ideas from the Province in completely different and negative tone. This dissertation is not intended to promote or defend any of those, but only correctly to comprise, present, and modestly discuss about the architecture of the convents and convent churches in OFM Bosna Argentina.

The discussion will follow with the hypotheses and their explanative discourse, according to aforementioned and presented principles.

THE FRANCISCAN CONVENTS AND CONVENT CHURCHES CREATE THE IMAGE OF CATHOLIC SACRED ARCHITECTURE IN BOSNIA

In order to understand carefully the image of Catholic sacred architecture in Bosnia, it is expected to consult the series of capital ecclesiastic works of the historical importance of the Church in Bosnia, overall. Without the underestimation of such prominent writings, in the main chapters, the basics of Catholic and other denominations in Bosnia were explained, giving the in-sight view to the discussed topic. It is also important to underline that Bosnia is multi-ethnic and multi-religious country, ever since contemporary religions were, so to say, introduced, and this makes the discussion even more complicated.

The development of Bosna Argentina can be followed from the XIII century, and the pure existence of such sequence in one certain group of users is quite a success, especially in Bosnian terms. Harsh history, crime, wars, and a number of other drawbacks brought the Province to the situation where only recent building heritage is preserved – but still based and located on the old foundations. Another important fact to mention is the existence of numerous other sites where the Franciscans had their rooms or sacred facilities, that are still to be discovered or virtually being discovered at the moment of this research.

Such a long historical timeline, unbroken chain of perplexed persons, events, and sites does not exist in Diocesan hierarchy. Virtually one of the youngest Roman Catholic structures in Bosnia, Archdiocese of Vrhbosna, and belonging Dioceses have only the part of aforementioned tradition. It is the fact that steered the architecture and its range. Only the extent of sacred facilities is the fact that outlasts the comparison of the

Franciscan and Diocesan architecture. Before 1878, only the Franciscan buildings had been present in Bosnia; just afterwards Diocesan parishes were enriched with parish churches and houses, as well as cathedrals. The range of the influence that those sites brought to the image of sacred architecture is however, questionable. Even though in most of the cases the architects that were involved, were the same prominent names commissioned for the Franciscans, very few projects did manage to reach an internationally recognizable ensemble. Truth to be said, there are examples of prominent diocesan architecture: Josip Vancaš designed seminaries in Sarajevo and Travnik, which were later constructed by Johann Holz in 1895 and 1889, respectively. Vancaš did the project of the Cathedral of Sacred Heart in Sarajevo in 1883. The project for the new Cathedral in Banja Luka was done by Janez and Danilo Fürst in 1972. Another interesting church is the one in Kulina, Archdiocese of Vrhbosna, in the northern part of Central Bosnia: first built in 1967-1974, and recently reconstructed after the demolition in the civil war. These few projects represent the reaches of the contemporary thoughts in the diocesan architecture, but not much further.

It is not the question of arguing whether the Franciscans managed to build “better” churches than the other Catholic clergy in Bosnia; those criteria cannot be set that easy. It is the question of devotion to new ideas, continuous presence, support for artistic production, and examination of contemporary relationship between the church and the congregation. That is the point where the Franciscans breeze through the historical timeline. Their importance is even larger, when one takes into account the results of their support to certain architects and artists. Their later commissions, for both sacred and profane designs have been certainly enriched with the design principles, which were once set in their Franciscan projects, and that was felt especially in works of Jože Plečnik, Josip pl. Vancaš, and Zlatko Ugljen.

Some would also dare to compare the Orthodox churches and monasteries with the Franciscan convents, or mosques and *khanqahs tur. – tekkes*, but such discussion would lead to numerous nonsenses. For example, the comparison between the Roman Catholic and reformed churches is possible and fruitful, especially in the recent time when number of so to say mixed or multi-confessional churches is being designed, like prominent Roman Catholic and Lutheran-evangelistic Church of Mary Magdalene in Freiburg im Breisgau, Germany, done by Johannes Kister, Reinhard Scheithauer, and Susanne Gross in 2004. The comparison between the Modern Age Royal courts in Europe is also interesting, but comparison between Royal pavilions from the Far East and architecture in Southern Africa is, doubtless a loss of time, as far as the known principles in the history of architecture are concerned. It is the case so with the confessions in Bosnia. Paradoxically, they all grew under the same Sun, but emerged in completely different, so to say, final products. The differences in liturgies and confession are not the prevailing factors, but the overall approach towards the sacred life, that once steered the life in general. Moreover, the relations inside denominations are so complicated, which is seen here, that it is reasonable to state that every religion in Bosnia is a single body, and not just the part of something bigger.

THERE IS CONTINUITY IN THE ARCHITECTURAL EXPRESSION OF CONVENTS AND CONVENT CHURCHES IN OFM BOSNA ARGENTINA

The hypothesis that is widely accepted concerning the existence of the continuousness in the architectural expression in OFM Bosna Argentina is highly disputable. It is needed to take a closer and in-depth view into the certain construction on each of the representative sites of Franciscan convents in Bosnia in order to draw some conclusions.

As it is displayed here, one can recognize few categories, so to say, in the unofficial hierarchy in the Province.

The first is obviously the group of three oldest convents in Kraljeva Sutjeska, Kreševo, and Fojnica. Out of all convents preserved up until nowadays, and overall, since the Ottoman authorities started their campaign in the Balkans, these three ensured their prosperity even during this harsh period. The built parts from that era, unfortunately, are not preserved, and only the buildings constructed during the late XIX century, or shortly before the arrival of new foreign authorities, exist on the site. Kraljeva Sutjeska preserved the values of the original projects – Johann Holz (1890) and Josip Vancaš (1904-1905), in spite of some additions and extensions undertaken during the XX century. In the cases of Kreševo and Fojnica, the layers of different styles and approaches are strongly visible. It would be completely different if those sites are not remotely located in the surrounding landscape, providing the opportunity for the new architecture to “breathe and work” along with the older layers.

It is to notice that every extension was done in contrast to existing structure, which is one of the principles that can be followed; and different approaches in close time periods are indicative.

In addition, the cases of physical discontinuousness in the architecture are present not only in the oldest convents. The other group of the convents are the sites that were temporarily closed during the Ottoman era. One part of them represents the exact revival on the very same sites where they once existed and the other part are convents erected near the closed convents. Those the convents in: Dubrave, Gorica, Guča Gora, Jajce, Petrićevac, Plehan, Rama-Šćit, Tolisa, and the most recent from this category, Tuzla.

By the end of the Ottoman era in Bosnia, the final collision of the regime, and the Empire in general, was foreshadowed. As it is more clearly shown in *Chapter 1 - OVERVIEW OF GENERAL HISTORICAL EVENTS ON THE TERRITORY OF BOSNIA AND HERZEGOVINA* and *Chapter 2 -THE FRANCISCANS*, Ottoman authorities were enforced to allow more freedoms for non-Muslim clergy. After 1839, several new convents and convent churches got construction permits. In each one of those convents, the sequence of the initial construction and later preservation of the original site was broken. During civil war in Bosnia (1991-1995), serious demolitions were present in Dubrave, Guča Gora, Petrićevac, and Plehan, but the sites bore the weight of the historical events, and later reconstructed. In cases of Dubrave, Jajce, Petrićevac, and Rama-Šćit either whole church or whole convent were destroyed during the war fights and following criminal activities, or natural disasters. Church in Rama-Šćit was demolished during WWII. Churches in Dubrave and Jajce were demolished during the civil war (1991-1995), whole complex in Petrićevac was first demolished in earthquake in 1969, and new church again in 1995, during the civil war. Complex in Plehan is the showcase for unfortunate example of total demolition during the last civil war in Bosnia (1991-1995). Even in the case of natural causes, like in Tuzla, the complex was demolished in 1987, and completely different design introduced in the same town. As told, in all cases, original designs were taken through the series of serious redesigns. Some of them resulted in opposingly different ideas to initial architecture, like in Plehan, Petrićevac, Dubrave, and Tuzla, while some were only redefined like Rama-Šćit and Jajce, for an instance.

In cases of completely new convents, erected first time on a specific site: Kovačići, Nedžarići, Bistrik, Belgrade, Đakovica, Sesevetska Sopnica, and Visoko, there are, on contrary, more examples of preserved initial ideas. Taking into the account the historical timeline that is reasonable and expected, in these projects, some of the most prominent and least valuable convents and churches can be seen. Some of the sites were opened for the sake of the institutions of OFM Bosna Argentina, like first three convents in Sarajevo. Only Bistrik survived in original design and maintained its initial spirit, with remarkable architecture done by Karl Panek (1893) and Josip pl. Vancaš

(1911). Kovačići (confiscated in 1945) and Nedžarići (demolished 1991-1995), after the Communist era and the latest civil war, were returned to the Franciscans, but very few novelties were introduced in their reconstructions. Visoko is also the example of the convent established to be the seat of one of the institutions, and luckily preserved in the original design, done by Johann and Franjo Holz (1899 and 1913) and Blaž Misi-ta-Katušić (1927-1928). The convent Sesevetska Sopnica (project commenced in 1999), actually the complex of the Franciscan site there, represents the direction in which the Province develops its architecture. Along with Plehan, its approach is the symbol of new advanced and progressive thoughts in the Province, bringing it to the level of other world-famous sacred sites, incorporating within the site more contents than just a church and a convent.

Convents in Belgrade and Đakovica, indicatively, both located outside Bosnia, represent two diametrically different projects in the Province. The state of the art, outstanding and world-famous project of Slovenian architect Jože Plečnik for the Convent and Parish church of Saint Anthony of Padua in Belgrade (1929), unique sacred project in the Balkans, represents the peak of the devotion of OFM Bosna Argentina to the art and architecture in the XX century. It is probably the only project that completely abandoned Historicism-based typologies, and provided new language of symbols, architectural elements, and understanding of what sacred space should be based on - the Church as the institution, and not on its buildings. Opposing to that, the newest church in Đakovica (2000), on the southern gate of the Province is still unreachable for historical analysis, prevalently due to complicated political situation, frequent hostility towards the foreigners in some parts of Kosovo, and unpredictable overall situation in the country. Its design is based on afore-established principles, some of them older than 150 years, and now "translated" to the contemporary era. It is the best showcase of huge differences happening at the same time in the Province, and sets further questions about architectural principles to be analysed. In that context, it is unimaginable to discuss about this topic, disregarding the politics and some other situations, which are following this writing.

Therefore, the disparity in the architecture is not present only on one site and one period, but across the Province and constantly. The only continuousness in the architecture is its presence; general and structured approach, its stylistic characteristics, guidelines, decoration, common symbols, relationship towards the older layers etc., are entirely subordinated to other, both external and internal, influences.

THE CONVENTS AND THE CONVENT CHURCHES ARE INCOHERENT BUILDING ENSEMBLES

Another interesting question on examining the relationship between the convents and convent churches in OFM Bosna Argentina concerns the spatial and contextual relationship between churches and convents. It is often considered to present as correct the statement that the Franciscan sites represent unique and uniform building ensembles, as if the church and the convent have been always built together, and in respect to each other.

Actually, when one follows the stream of the construction activities on each of the sites, the analysis shows different facts. Each of the sites, foremost the sites with the strong historical background, shows a huge disparity between the treatment of the church and the convent. It is no one to judge why the friars once invested in the church more than in the convent, or vice versa. It is more to discuss on the approach towards the design of each of the sites.

It is clear that a convent represents residential building for the friars, and hosts the functional elements needed for clerical life. More advanced functions include public fa-

cilities like libraries, exhibition displays, and halls. Even though the convents were often used as the shelters for the refugees or fugitives, they are all treated as the closed communities reserved for the friars only. The churches traditionally represent the meeting place of the congregation with God, where clerics act as intermediaries in that contact. That, historically based concept was heavily accepted and carried out in the majority of the projects even in some late XX-century projects. It resulted in two different approaches in the design of the sites: the buildings were erected in the different eras, often not esteeming the basic ideas and settings of the previously built parts.

By the end of the XX century, probably after the decisions of the Second Vatican Council, and its questioning of the relationship and distance between the church and the congregation, in both physical and spiritual dimensions, the architects were able to introduce the single buildings, erasing the borders between the church and the convent. The most advanced approach, so to say the sculptural-based treatment, had architect Zlatko Ugljen in projects for Tuzla in 1981, and Plehan in 1993. Besides regular functions, here were first introduced more public functions of cultural and spiritual character, allowing the people to spend some time in the church without being present at the liturgy, for instance. The similar situation is in the project for Sesevetska Sopnica done by Srećko Kreitmayer in 1999, where the convent is designed to host arriving guests, people at the courses for spiritual revival, etc.

It is complicated to comprise the conclusion on this question, as it had changing courses throughout the time. In general, the convents and the churches were, at first, not treated as ensembles, even though they were usually built alongside each other. Even in the cases of later additions and extensions, the presence and the authentic influence of the remaining part was often neglected, which is illustrative in Fojnica, Šćit-Rama, Kreševo, Jajce, and Dubrave. Just in the latest projects, Plehan and Sesevetska Sopnica, this question has been re-opened and the treatment of the complexes got to another level. It is true that only few recent designs exercised new relations between the buildings, and the distance between the believers and the clerics - not enough cases to become the rule, but it is still left to analyse further reflections of this approach to upcoming projects.

This question relates also the interactions of the typology of the convent church and the convent itself, in a way to doubt the difference between the regular parish church and the convent church. It is obvious that the physical size was one of rare factors to determine the difference between these two "types" of churches. The past models were not aware of the importance of the convent churches or did not have tools to put them in front of all other parish churches. Of course, there were some technical properties, like the doors to the convent or choir link to the convent, but nothing more, from the architectural point of view. Only in the recent projects, starting with original project of Convent in Kovačići (1940), a later with convents in Tuzla (1977-1981), Petrićevac (1973-1974, and 1997), Plehan (1993), and Sesevetska Sopnica (1999), the churches within were treated as convent churches, and not any kind of church with doors to the other building. In these projects, convents live along with the church, and this is the point where the architectural treatment has evolved the most.

THE ARCHITECTURE OF CONVENTS AND CONVENT CHURCHES IN OFM BOSNA ARGENTINA HAS BEEN UNDER THE POLITICAL INFLUENCE

The Church had great influence to the ruling authorities in major part of the Christian Europe until the turn of the ruling parties: different revolutions over overturns, where royal dynasties were replaced by early republic establishment. Afterwards, the Church was officially separated from legal, public administration, and social hierarchy.

In the case of Bosnia, the situation changed from period to period: in the Medieval, the Royal family was very well linked to both Orthodox and Catholic Church. During the Ottoman era, the only sacred organization that was privileged was Islamic religious community; even though the Ottoman Empire introduced the model in which Royal hierarchy was not influenced by religious rulers, which was rather official, and not actual state. The period where Catholic Church for sure had the best treatment, was reasonably the Austro-Hungarian era (1878-1918). Later, with the arrival of Royal Court of Karađorđevići from Belgrade in the ruling throne of newly formed Kingdom of Yugoslavia, it became clear that support would be provided to Orthodox Church foremost. In the communist regime that followed, the clergy of all confessions was equally suppressed and expelled from the public life, even in education, art, culture, architecture, etc. The situation, however, got better by the end of the 1990s. In contemporary, multi-religious Bosnia, as shown in *Chapter 1 - OVERVIEW OF GENERAL HISTORICAL EVENTS ON THE TERRITORY OF BOSNIA AND HERZEGOVINA*, the position of three leading confessions is respectable, but only where they make the majority. It is not the situation that can be described as equally decent for all confessions, nor equally ruthless – somewhere in-between.

In this atmosphere, one can clearly draw conclusion that the politics had only minor influences in the architecture in the Province. However, the turns of the ruling hierarchies show the best how they actually put their stamp to almost all projects in OFM Bosna Argentina – refuting the common fact that politics did not develop its influence in the Church.

During the Ottoman regime (1463-1878), the major part of the Franciscan sites was demolished. The remaining ones had to be impoverished in order to break the links between the characteristic sacred symbols: crosses, bells, decoration etc. In the cases of natural disasters or fires, for example, the Ottoman authorities had to release the guidelines for new constructions, also with clear absence of religious background and possibility for a long lasting and durability. In the last years of Ottoman rule, they even provided Royal engineers to draw the outlines and basic design for convents and churches.

With the arrival of the Viennese administration (1878-1918), the role models of long ago established architecture were introduced through architects sent to occupied territories mainly from Vienna. Those architects were in the same time commissioned for Government-financed public and sacred projects, providing the chance to introduce the general approach to all undergoing projects. Indeed, it happened. One of the leading architects at the time, Josip pl. Vancaš was not only the most commissioned foreign architect in Bosnia of all time, but also an active politician and the deputy in the Parliament. The influence of the Austro-Hungarian regime to the built heritage is in this case more than obvious as it was directly steered by people from authorities.

Later influences are also linked to the architects. During the period between the wars, the constructions were not that frequent, but most of the architects had a background in the public offices and institutions, like Blaž Misita-Katušić who did designs for Petrićevac, Belgrade, and Visoko.

The communist era marked the time of successful architects who were, by default, recognized by the regime and heavily involved in a number of other public projects. There is a group of architects who were occasionally commissioned for extensions or smaller additions, like Vinko Grabovac in Rama-Šćit and Visoko, Rajko Mandić in Olovo, and star-architects Zlatko Ugljen and Ivan Štraus, commissioned for big projects. Another influence based on current politics was concealed behind the uprising ideas of new approaches in sacred architecture in world, in general. The architects did not have a clear freedom of design: for example, in Petrićevac, later demolished complex, built by Janez and Danilo Fürst from 1971 to 1986 – the architects straightforward expurgated

the symbols of the Catholic Church, and borrowed characteristics of Modernism under strong influence of Social Realism. Another interesting data is the case of Slovenian architect Jože Plečnik, commissioned for the church in Belgrade. Due to his tight links with the Catholic Church, soon after the Communists took over the rule, he got expelled from University and his commissions were reduced to minimum.

The most recent era, condemned to poor financial situation, lack of social equality and the huge cultural gaps, did not leave much place for political influences. However, some could say that cases of clear participation or open support of some friars to certain politics makes differing approaches to the undergoing projects. It is the point where many raise the question of the financing the projects in the Province.

In history, the situation was by far the most obvious: the locals provided the majority of the funding – but it was paid in work, professional services, construction material, etc. The costs that were to be paid in money, were mostly financed by the Province, through the alms and donations given all over the Province, or by foreign financiers: the Holy See, the Pope, Provinces and Dioceses from the surroundings, Royal Courts from, for an instance, Vienna or Paris, individual members of Royal families, highly ranked military officers, and other representative figures from abroad. Later, when the situation in the country got better, the Province was able to raise more funds from the congregation, and therefore finance more by themselves, becoming more independent from foreign charity.

In the most recent era, both the Province and the Archdiocese are facing the problem of a huge number of emigrating religious adherents, and therefore the problem of lowered alms. If very rare cases of public funding directly from legal authorities are excluded, then the Province has only low amount of alms to put in the funds. Still, the Provincial authorities manage to maintain a number of opened construction sites, restoration works, paintwork repairs, museum exhibitions, etc., which obviously exceed far more direct financing than presented. There emerges another opened topic, which obviously is not the topic of the work – how does Province raise so large funds? One could only speculate, and provide unsupported facts without the proper research. Therefore, it is left for future works to develop the discussion about this topic.

Overall, the background presence of the politics was not the leading factor in the design, but it certainly drove the development in the Province. It is, however, the question to dispute, whether the Church approached to the politics to provide the privileges, or politics entered the Church in order to come closer to the people, or politics and the Church are in a certain way the same? It is for sure the topic for more detailed discussion.

CONCLUSIONS AND FURTHER WORK

This dissertation emerged from one of the guidelines given in one of the preceding author's works, a concrete need to document the Franciscan architecture in OFM Bosna Argentina, and a personal wish to contribute to this unexplored field of history of Bosnian architecture. It summarizes broad topic of architecture of the Franciscan convents and belonging churches in OFM Bosna Argentina. It has to be admitted that the extent of the topic, and the conducted research, might have caused somehow lowered results, simply because of the enormous volume of information, data, archive documents, and obviously missing data for some places, events, buildings, and involved persons.

The tasks that were introduced before this research has even begun, are comprised in most of their volume, hopefully satisfying the principles for writing a proper and correct dissertation in this field of architecture. Clearly, the work itself steered its development, as some previously unknown facts and information, were discovered, and influenced the work afterwards. Besides that, few unknown facts were revealed during the research and imposed themselves as important discussion questions.

Besides satisfied tasks, some others were not fulfilled, and those were supposed to improve the work even more. They mostly include personal contacts with persons involved in the construction activities in the Province, prevalently the architects. Not all of them were reachable at the time of the research, prevalently caused by private reasons – disallowing the research to reach few steps further in analysis and discussion.

If some drawbacks of the work could be outlined, then they should definitely include the following. One of the tasks that were in the draft version of the proposal, the research on influential parish churches, was later omitted from the work in its designated volume. It remains to regret for not being able to include that aspect in the work, but it is to find some other opportunity and work out this topic, too. Furthermore, the Convent in Đakovica was not personally visited, due to the complicated security situation in Kosovo, but the architectural survey was undertaken by two local architects who generously invested time and efforts to provide the needed information. Many undergoing archaeological excavations on the Medieval sites were omitted from the work, and they could possibly fill the historical gaps in understanding the complete timeline of the Province.

Concluding this work without any learned lessons would mean that the work on dissertation was virtually loss of time. First thing to emphasize is the original contribution to this field of scientific work, as it is actually the only that comprised this period in architecture of OFM Bosna Argentina, covering the whole Province in its total extent: 19 sites in four countries, belonging to four Archdioceses and one Diocese. Only a simple presentation of unpublished archive data, forgotten projects, handwritings, and contemporary writings about the architecture in the Province, itself contributes to the values of the work. Moreover, addressing the total volume of the architectural production, both valuable and less valuable, widely known buildings and the novelties, old heritage and contemporary architecture, enormously big and quite small, including all disparities and differences all over the Province in a completely unbiased manner, and without any underestimation of some previously respected data, makes this work even more

important. History of architecture, when examining one specific group of projects, like castles, churches, courts, often omit numerous projects, without giving a reasonable explanation supporting the ideas for exclusion. Here, on the contrary, none of the biased attitudes went further than the entrance gate of the first visited convent, and the work was entirely devoted to the unabridged extent of the Province.

Besides visiting and proper getting-to-know with numerous fantastic sites in the Province, experiencing stunning landscapes and natural settings, reading the oldest books in the country, acquainting with works of domestic leaders in architecture, sculpture, and painting, this dissertation was a magnificent opportunity to meet the most of the involved persons in the creation of the architectural image of the Province. The most adventurous part was, however, the work on summarizing the collected data. It provided a good basis for making the major part of this work – the architectural evaluation of the convents and belonging churches. Drawing links between the perplexed influencing factors and making the hypothesis come to resolve, was the part of the work that drew the most attention, and obviously led from one to another section, making the story complete.

It is still to work on the topic even more, in order to produce more quality work for each of the sites, but also to find possible errors and opposing facts. It should be done in a series of target-based researches, about not only single buildings, but also the involved architects, defined historical periods, etc. Some further work should include specific architects commissioned for projects in OFM Bosna Argentina, as obviously few of them created vast part of their opus for the Province. The questions of perception of building heritage is also the topic to deliberate in more focused works, prevalently because many sites are officially recognized as national monuments and still are to be acclaimed and protected.

Nonetheless, the author lives in the hope that this work satisfied the expectations that drew the attention to this specific topic and the text itself. If the content itself does not reach the expected borders, then at least it should lighten the way to the correct discussion and some better results in future.

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Figure 199 *Via Crucis* done by Đuro Seder in 1987 (Karamatić, Nikić et al. 61)

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Figure 201 The Parish Church of Saint Anthony of Padua, Petrićevac: ground floor plan; segment of the project done by Ivan Štraus in 2007 (Štraus 2007)

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NOTE: if not stated otherwise, figures are author's property and belong to the personal archive.

APPENDIX

APPENDIX gives in-sight view into 13 convent sites, which are not included into the main selection given in the main segment of this dissertation. Those are convents in Kovačići, Nedžarići, Bistrik, Dubrave, Đakovica, Gorica, Guča Gora, Jajce, Kreševo, Ščit-Rama, Sesevetska Sopnica, Tolisa, and Visoko.

Besides this, APPENDIX holds additional sections about major architects, artists, and artistic workshops, which were involved in the projects in OFM Bosna Argentina, with their basic biographies and representative projects.

Last, but not the least, the last section devoted to the Rules and Admonitions of the Franciscan order, which are given in English translation dated in 1906, done according to original Francis's writings.

A.1. OTHER CONVENT SITES IN OFM BOSNA ARGENTINA

A.1.1. THE CONVENT OF EXALTATION OF THE HOLY CROSS AND THE SANCTUARY OF SAINT NIKOLA TAVELIĆ, KOVAČIĆI, SARAJEVO

Samostan uzvišenja Svetog Križa i Svetište Svetog Nikole Tavelića

Zagrebačka 18, 71 000 Sarajevo, Bosnia and Herzegovina

The Convent of Exaltation of the Holy Cross and the Sanctuary of Saint Nikola Tavelić, complex formerly known as the Franciscan Theology, is located in one of Sarajevo downtown neighbourhoods, Kovačići, on the left bank of the Miljacka River.

INTRODUCTION

The historical stream of events linked to this Franciscan site in Sarajevo began as early as in 1931, when the leading professors in OFM Bosna Argentina discussed the needs for new facilities for students and themselves. The basic idea was to provide new spatial capacities for enlarging number of students, who were before located in the Convent of Saint Anthony of Padua in Bistrič, also in Sarajevo. And indeed, in 1942 the classes started in a new building in Kovačići, but soon after broke after the beginning of WWII. The communist regime made sure to close the complex entirely for the Franciscans, as it was emerging symbol of their activities not only in the capital, but also in whole OFM Bosna Argentina. Even during the civil war in Bosnia (1991-1995), complex survived significant damages leading almost to total destruction. Just in the recent era, the Franciscan authorities are investing strong efforts to put things where they belong.

The Convent is not the seat of the parish, therefore the convent of Exaltation of the Holy Cross is not formally covering any parish territories.

CONVENT OF SAINT NIKOLA TAVELIĆ

As it is aforementioned, the Theology was located in Bistrič, where available capacities were barely adequate for regular convent, not to say any additional institutions. First aid, so to say, was the construction of an additional floor, and the extension of capacities, but that was just the short-term solution. After several written urgencies from all over the Province, confirming the objective need for the new building for Theology, leading teachers in the Province finally met



Figure A.1 The Convent of Exaltation of the Holy Cross and the Sanctuary of Saint Nikola Tavelić, Kovačići, Sarajevo: aerial site plan (Google Earth)

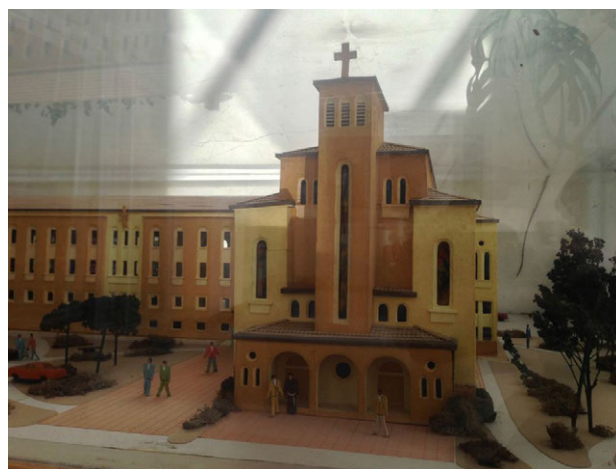


Figure A.2 Convent of Saint Nikola Tavelić, Sarajevo: model view of the old complex from the southeast ("Svetište")

in the Convent of Saint Bonaventure in Visoko, on 14th March 1931. At that occasion, the conclusion was reached to establish the initiative for the construction of new building for the aforementioned purposes. Afterwards, it was not so easy to provide the funds, location, and define any of the details.

Another undergoing idea, linked to this complex, related to the need to build a sanctuary devoted to Saint Nikola Tavelić (Šibenik, Croatia 1340 – Jerusalem, 1391). He was the first Croat to be beatified in 1889, and later canonized in 1970; he lived in the XIV century and devoted his life to the Catholic Church and the Franciscan Order. He spread Catholicism in Bosnia, and converted more than 50.000 people to Catholic religion. After his last move to Jerusalem, he was punished by death along with his three accompanying friends - missionaries. For the anniversary of 1300 years of relations between the Holy See and the Croatian Episcopate, the latter decided to build a decent sanctuary devoted to Saint Nikola Tavelić, which ultimately led to a unified idea of great project consisting the scholar functions, and the sanctuary as well.

Indeed, soon after, the Franciscans stepped into the project. Three proposed designs were offered, among which, one was made by prominent architect Jože Plečnik. Unexpectedly, the friars chose the project done by Franjo Lavrenčić, who was at the time commissioned for the new wing of the Convent of the Holy Spirit in Fojnica. The construction started on 12th April 1940, and the foundation stone was blessed on 4th August 1940. The site is located in Kovačići, on the place of former football court belonging to "SAŠK." Friar Karlo Ivan Noa, the General Visitor at the time, consecrated the complex on 27th August 1942, along with the Provincial Superior, Friar Anđeo Kaić. Soon after, the complex virtually exploded with its variety of designated functions, both for secular and sacred world, marking itself as one of the most important educational facilities of OFM Bosna Argentina in the recent time. The Theology was the teaching place for young priests from five different Provinces, and the facility itself was the seat of different other institutions.

The preserved archive documentation, not to say whole collections, are during the wars and communist regime either lost, burned down, stolen, or confiscated - therefore not entirely available for research. So is the case with the documents about this site.

The project done by Franjo Lavrenčić foreshadows the similar approach seen in his project for Fojnica but in scale that is much more modest. The complex was designed as a T-shaped, three-winged building, oriented with its longitudinal axis in direction south-west – north-east. The longer wing and its northern extension were used for the aforementioned purposes of the convent and its following functions. The southern extension was the church of Saint Nikola Tavelić. The ensemble can be split into two components.

First whole was the residential part, designed as a simple building, more suitable for cheap residential design, than to its initial function, as far as its architecture is concerned. It held some of already seen historic revival models, like arched windows, but the clear reminiscence to any of these models did not exist. The façades were covered with two virtual layers, so that they created the effect of hidden layers below the visible ones, and divided along main façade to smaller partitions. Only the main entrance had an interesting approach: it was developed as a two-layered detached corps, with its main volume moved into the actual building. The main façade plain was formed with three huge opened arcades, making the gallery stretching all the way to the roof – actually a small courtyard placed directly on the main façade.

The additional part of the ensemble was the church of Saint Nikola Tavelić. Its main façade design is comparable to the convent of the Holy Spirit in Fojnica, with its central corps rising above the side aisles and prominently going a step forward into the frontal space, creating the jagged structure of the main façade. The arched elements were used also for the entrance vestibule, which was half-opened and combined with the tall

Avant-corps. The side aisles were integrated within the parts of the convent, with free zones decorated with rows of arched windows aligned with smaller windows on higher zones. The foreground walls were done in dark orange colour, and the foreground, along with decorative elements, in dark yellow. The complex was covered with a complex hipped roof. The structural system combined reinforced concrete and brick walls, which is today clearly noticeable during the reconstruction works.

The architectural properties of this complex, however, cannot be compared to contemporary architecture at the time, as they were a kind of a drawback: even the local architecture in Sarajevo was not the state of the art, it still followed the guidelines of the European rising spirit of Modernism. Nonetheless, even in this site, it will be the case, where another transformation violently caused by war destruction, led to ultimate reconstruction and ongoing extension of the site.

Unfortunately, new communist regime converted the site to exchange for the payment of war damages, for which the Provincialate was condemned by the Supreme Court of People's Republic of Bosnia and Herzegovina. It led to ultimate throw-out from the premises on 3rd May 1947. The Convent of Saint Nikola Tavelić was transferred to the Convent of Saint Anthony of Padua in Bistrik. Ever since, the friars were entirely moved out from the building, which was handed over to the University of Sarajevo. During the last civil war in Bosnia, the building was a few times set on fire, and almost got demolished in its entire volume.

CONVENT OF EXALTATION OF THE HOLY CROSS

The Franciscan authorities managed to bring the complex to their possession just 70 years after the violent seizure. In 1997, the great project of reconstruction and restoration was commissioned to the team of architects from Medico Inženjering under the leadership of architect Radivoje Mandić. Besides the huge building of the former convent, which in the meantime became the seat of many Catholic organizations and agencies, the part of the complex is the Sanctuary of Saint Nikola Tavelić.

In the meantime, the Convent itself changed its patron, so it is today the Exaltation of the Holy Cross. The Convent is also the seat of the Minister General of the OFM Bosna Argentina, so called Provincialate.

The disposition of the functional units remained the same: the convent with other institutions in the main longitudinal building and in the northern extension, and the Sanctuary of Saint Nikola Tavelić in the eastern wing, in its southern extension, on the place where the church was before.

The basic idea that was formed within this project can also be divided in two wholes: each concerning the aforementioned traced building parts.

First, Convent building is entirely stripped of any decorative details and structural façade that were the initial parts of the design from the 1940s. Only the background/foreground relationship on the façade, pictured with fake arcades and blind pilasters remained. The entire building, including its extension on the north got additional floor, following the existing proportion rules on the façade, window disposition, and the earlier roof design. The devastated and ruined wing with the church was entirely demolished in order to open the site to the new design. The function remained, however, the same, with completely altered project. First of all, the design of the linking part between the church and the convent, the entrance point with the vertical dual-façade gallery is remodelled, so that the gallery is now closed, and incorporated into the building itself. The church - sanctuary holds some visions of earlier design: side corpses, the central axis emphasized with two huge vertical semi-columns and the overall idea of emerging linear structure. The rest of the structure, longitudinal shape, side extensions and



Figure A.3 Convent of Saint Nikola Tavelić, Sarajevo: model view of the new complex from the southeast („Svetište“)



Figure A.4 The Convent of Exaltation of the Holy Cross and the Sanctuary of Saint Nikola Tavelić, Kovačići, Sarajevo: view of the eastern corner of the Sanctuary („Svetište“)

the link to the back-side extension of the convent, are practically very similar to the original project, but yet translated to the current age. As it is the case with some other undergoing projects in the OFM Bosna Argentina, the project is still far away from its completion, so some further analysis would be only hypothetical.

Most of the interior works, especially in the Convent and in the International Franciscan Student Dormitory, which is also a part of the project, are completed. Even some other rooms in the northern wing were reconstructed and furnished. The exterior is however in the first stage: both on the convent and the sanctuary. The sanctuary is completed, as far as the majority of interior works is concerned. It was consecrated on the feast day of Saint Nikola Tavelić, 14th November 2013 – the holy mass was led by Archbishop of Vrhbosna, Cardinal Vinko Puljić with other highly ranked friars and priests.

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The Franciscan site in Kovačići represents the core of the Province, so to say the headquarters of the most prominent institutions that operate in the Province. It is one of a kind symbol of what was happening in the Province during the past decades. Its lifetime presents the tumbling historical events, full of fluctuations.

Its architecture clearly is not as advanced as the most prominent projects done in the Province, but it is reasonable due to many other drawbacks and background events that led to current situation. It is still to see how the project will be developed and inspect its potential to underline the importance of this complex, not only for the Franciscans, but also for Bosnia in general.

A.1.2. THE CONVENT AND THE CHURCH OF SAINT PAUL, NEDŽARIĆI, SARAJEVO

Samostan i crkva Svetog Pavla, Nedžarići, Sarajevo

Aleja Bosne Srebrene 111, 71 000 Sarajevo, Bosnia and Herzegovina

The Convent and the Church of Saint Paul are located in the southern suburbs of the Bosnian capital, Sarajevo – Nedžarići, close to the Sarajevo International Airport, on the corner of the Alley of Bosna Srebrena and the Street of Republic of Bulgaria.

INTRODUCTION

Convent of Saint Paul in Nedžarići is the seat of the Franciscan theology, the main, and the most important educational institution in OFM Bosna Argentina. Its headquarters are there since 1968, but the history of the school reaches far more beyond.

During the Ottoman era, Bosnian Franciscans attended their own education institutions, those in Croatian and Hungarian countries, as well as those in Austria and Italy. After the final dissection of OFM Bosna Argentina in 1757, it lost its own education capacities, and young Franciscans ought to leave to Austria, Italy, or Croatia to seek the education. In the year of 1785, Joseph II, Holy Roman Emperor, established the foundation for education financing of the Bosnian Franciscans. It was utilized until the end of XIX century. In 1841, Rome officially prohibited them to study in Austria, and forced schooling in Italy. (Karamatić 1991, 28)

It encouraged Bosnian Franciscans to re-establish their own education institutions, and first started to work in 1851, in Convents of Saint Catherine in Kreševo and the Holy Spirit in Fojnica. Since 1853, large number of candidates has left to Đakovo, Croatia, thanks to Bishop Josip Juraj Strossmayer. Then, they moved to Esztergom, Hungary and stood there until 1880, when they left to Pèch, also in Hungary.

It was all until 1905, when all domestic institutions were united and moved to the Convent of Saint Peter and Paul in Gorica, Livno. Four years later, seminary definitely moved to Sarajevo, in the Convent of Saint Anthony, Bistrik. (Karamatić 1991, 28)

In 1940, construction works started on the new building for seminary in Kovačići, Sarajevo. Franciscans moved in in 1942, and the seminary was raised to the level of the theology university in 1944. Unfortunately, on 3rd May 1947, Franciscans had to leave the facility, forced by new communist authorities. Theology was then moved again to the Convent in Bistrik. (Karamatić 1991, 28-9)



Figure A.5 The Convent and the Church of Saint Paul, Nedžarići, Sarajevo: aerial site plan (Google Earth)



Figure A.6 The Convent of Saint Paul, Nedžarići: view of the entrance yard (2013)

CONVENT OF SAINT PAUL

The Franciscans waited until 1968 for the new facility. Construction works on the new building started on 22nd April 1966, according to the project done by architect Zdravko Ćuk. Until 1968 wings for students were completed, part for the professors between 1971 and 1972, and the church and the auditorium 1974-1975. The auditorium was completed in 1989, according to a project done by architect G. Jovanović. Sometime before, courtyard was fenced with the concrete structures done according to a project by Zlatko Ugljen in 1984. (Karamatić 1991, 29-31)



Figure A.7 The Convent of Saint Paul, Nedžarići: view of the north-eastern façade (2013)



Figure A.8 Convent of Saint Paul, Nedžarići: view of the inner courtyard (2013)

The building is designed as the simple cubic form with the cloister. It is situated in the middle of the site, with enough space for the building to breathe, and yet to be compactly composed with the surroundings. In the floor plan, the outline is almost a proper square, with slight recesses on each of the sides, emphasizing the entrances to each of the parts of the complex. Both north-eastern and north-western wings have besides the ground floor, two additional floors, while two southern wings have only one extra floor. In fact, the design has not much to do with the sacred background of the complex, except the inner courtyard, which has reminiscence to the cloister. In respect to that, this is beside Convent of Saint Peter and Paul in Gorica, the only convent in OFM Bosna Argentina to have the regular cloister.

Materialization and overall treatment of the architectural elements do not however hold outstanding values, neither original nor linked to the Franciscan architecture in Bosnia. It is reasonable, when the context of the time the convent was being built at, and the overall background are taken into account. Nevertheless, artistic values and spiritual richness that are outlined here are even more important.

Besides a number of valuable pieces of art in the Church of Saint Paul, convent also held some of the masterpieces of contemporary sacred art. Among sculptures interesting are: *Crucifixion* in bronze done by Valerije Michieli and *Friar Ivan Franjo Jukić* in marble by Kruno Bošnjak. Valuable paintings are: *Saint Augustin* by Vasilije Jordan, *Ivan Duns Scot* by Ljubo Ivančić, *Saint Nikola Tavelić* by Ante Kajinić, *Saint Francis* by Nada Pivac, as well as other works by painters like Ljubo Lah, Đuro Seder, Mario Mikulić etc. (Karamatić, Nikić et. al, 83)

During the last civil war in Bosnia, (1991-1995) complex had been occupied, and friars and students were forced to leave it. For almost five years, school was working in Samobor, Croatia, and the facility in Sarajevo in the meantime was robbed and devastated. A number of earlier mentioned pieces of art were stolen and taken away. Restoration was undertaken in 1997, and officially completed on 20th March 1997, when Theology continued its work there.

After the war, and the aforementioned robbery, convent lost its outstanding art masterpieces. Yet, after the restoration, new sculptures and paintings were displayed in convent: works by Ljubo Ivančić, Đuro Seder, Kuzma Kovačić, Igor Rončević, Miroslav Šutej, Mile Blažević, Dražen Trogrlić, Vladimir Blažanović, Zlatko Keser, Affan Ramić, Josip Marinović etc.

CHURCH OF SAINT PAUL

Church of Saint Paul, located inside the building of the Convent, on its far south-western corner, was built 1974-1975 along with the auditorium according to project by architect Zdravko Ćuk. However, its the most important part is the interior decoration done in 1984 according to a project by architect Zlatko Ugljen. (Karamatić 1991, 29-30)

This project is definitely the smallest design in volume, implemented by Zlatko Ugljen in OFM Bosna Argentina, but certainly not the least notable. On the contrary, it is one of the projects where the architect managed to use the disadvantages and convert them to the focus points, producing an outstanding architectural and spiritual value.

If artistic items, painting of the *Via Crucis* and the sculptures are excluded, all used elements of the interior are white: floor, walls, benches, altar furnishing. The only difference made is on the various textures of materials: stone, marble, wood, stucco, and metal. Like nowhere else, Ugljen managed to form the sacred space with as strong as possible atmosphere of the holy place, yet simple, readable and overwhelming with the purity and cleanness. In fact, simple rectangular room is the floor plan of this church. The displacement of elements and space articulation using the interior furnishing only, is what makes this project unique.

Besides other, the most prominent sculptures inside are bronze *Cross* and the outstanding monumental wooden relief *Monument to Christ's Via Crucis*, done by sculptor Šimo Vulas in 1976 and 1978, respectively. *Via Crucis* was made by painter Zlatko Prica in 1990. (Karamatić 1991, 30; Karamatić, Nikić et. al, 82-3) Others are two bronze statues were done by Marija Ujević, as well as the tabernacle done by Zlatko Ugljen himself, in 1999. Recently, *Cross* was moved to the entrance hall of the convent, leaving the tabernacle in the focus.



Figure A.9 Church of Saint Paul, Nedžarići: altar area, interior design done according to project by Zlatko Ugljen (2013)



Figure A.10 Church of Saint Paul, Nedžarići: altar with the *Monument to Christ's Via Crucis* in the focus and *Via Crucis* up on the right side, interior design done according to a project by Zlatko Ugljen (2013)



Figure A.11 Convent of Saint Paul, Nedžarići: entrance hall, bronze *Cross* done by Šimo Vulas, moved from church (2013)

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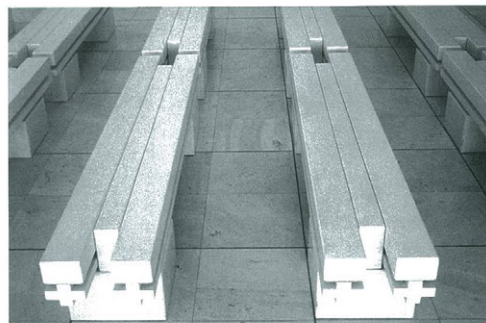
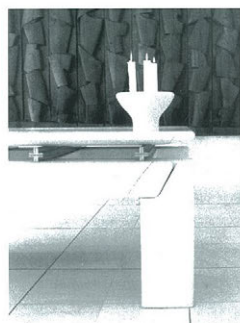


Figure A.12 Church of Saint Paul, Nedžarići: details, interior design done according to project by Zlatko Ugljen (Ugljen, Bernik et. al, 224)

Like aforementioned, even though this site does not hold historical legacy, as rich as the rest of the convents and churches in the Province, it still represents one of the most important places for OFM Bosna Argentina. At the outset, its education character and the influence it has to the whole Province are outstanding facts. In addition to that, professors employed at the Theology and the roles they once had in the development of the Province are even more emphasizing that.

The project done by Zlatko Ugljen, implemented in the Church is the focal point of the complex. Its complexity of the background meanings and still the simplicity in which it was developed constitute one of the best examples of Ugljen's genius. This project partly set the future development guidelines in the Province OFM Bosna Argentina, as it is clearly understandable that it steered the evolution of the several other new projects that were to be built afterwards.

A.1.3. THE CONVENT AND THE CONVENT CHURCH OF SAINT ANTHONY OF PADUA, BISTRİK, SARAJEVO

Samostan i samostanska crkva Svetog Ante, Bistrić, Sarajevo

Franjevačka 6, 71000 Sarajevo, Bosnia and Herzegovina

The site is in Bosnian capital, Sarajevo, in the immediate vicinity of the Sarajevo Brewery, and some 130 m northern from famous Emperor's mosque. Site set between Franjevačka Street on the north, Hulusina Street on the south and Hendina Street on the south-east.

INTRODUCTION

This site has an extremely important historical legacy with respect to the institutions that it held over the time, or still holds, as well as the important events that took place here in the last century. Furthermore, architectural and artistic heritage, as the tangible heritage values are also outstanding examples of their kind, not only in the OFM Bosna Argentina, but also in sacred art in general.

It is famous as a worship site of religious adherents belonging to other denominations. As many would say, this is the sole sacred facility in Sarajevo that really belongs to all ethnic and religious groups in Sarajevo.

CONVENT OF SAINT ANTHONY OF PADUA

Even though the Franciscan presence in Sarajevo is reaching far beyond; the founding of the convent followed at the end of the XIX century. First parish was mentioned as early as in the XVI century. The first written source is dated in the year of 1581, when the first chaplain was mentioned. It was one of the most important Franciscan writers in Bosnia, Friar Matija Divković, who was the first to publish the book written in Croatian language in Bosnia. (Blažević F. M, 7; Fermezđin 314)

During the XVII century, the Franciscans were exercising their activities in the church of the Sinless Conception that was later demolished during one of the war campaigns of Prince Eugene of Savoy in 1697. It was followed by huge emigration of the Catholics from Sarajevo. Just in the XVIII and XIX century, their number modestly raised: in 1777, there were 624 registered believers, in 1813 only 557, and in 1877 no more than 768. (Blažević F. M, 92; Karamatić 1991, 32)



Figure A.13 The Convent and Church of Saint Anthony of Padua are located in Bistrić, one of the downtown urban neighbourhoods in municipality Stari Grad in Sarajevo, on the left bank of the Miljacka River (Google Earth)



Figure A.14 The Convent and the convent church of Saint Anthony of Padua, Bistrić: view of the entrance staircase from the north-east (2013)



Figure A.15 The Convent of Saint Anthony of Padua, Bistrik: view of the northern façade (2013)



Figure A.16 The Convent of Saint Anthony of Padua, Bistrik: view of the south-western corner from the southern terrace above the complex (2013)

After the Archdiocese of Bosnia was established, with the seat in Sarajevo, the Franciscans obviously had to leave Sarajevo in 1882, and hand over the Parish of Sarajevo to the Archbishop. Fortunately, it lasted until 1886, when the Land Government managed to pursue the Franciscan authorities to come back to Sarajevo. In the meantime, they also started the preparations for construction of the new convent.

The foundation stone for the convent in the Hendina Street was laid on 18th September 1893, and construction works were undertaken under the supervision of Ivan Holz, construction master involved in a number of projects in OFM Bosna Argentina. The project was made by architect Carl Panek.

According to the first Panek's project, the convent should have been constructed as a regular square with the side dimension of 25 m, and two inner courtyards. Later accepted project dating on 11th August 1893, which was the main project afterwards, provided slightly different design: rectangular floor plan 27,30 x 23,00 m with single inner courtyard. Rooms oriented towards outside were hosting bedrooms, library, workrooms and halls, as well as the sanitary rooms and communications. Hallways were planned to be oriented towards inner courtyard. Service areas were, according to the project, in the cellar. Overall, only the southern wing had the second floor.

Structural system was based on traditional methods and materials: wooden beams supported by brick walls resting on stone foundations.

On 31st August 1894, the convent has been already built: the second floor was built only on the southern side of the convent. On 16th September, the Archbishop Stadler blessed the building. (Karamatić 1991, 34)

After the first round of construction works, northern façade, oriented towards the main street, had two corner Avant-corpses, with the extruded crow-stepped gable wall outlined with the tympanum capitals, and plain roof tiles, with crosses on top. Side Avant-corpses were emphasized with *bossage* stones. The roof was also traditional wooden construction covered with plain roof tiles.

By the end of 1912, it was decided to construct additional floors on the eastern, northern, and western side, to level them up with the southern side of the convent building. After the construction, earlier crow-stepped gable wall tympanums were replaced by far more simple gables, like on the bell-tower.

Façades are divided on both vertical and horizontal plains with Avant-corps and cornices. First cornice is dividing the daylight basement and first floor, and the second one is actually the roof cornice. Avant-corpses are emphasized with *bossage* stones, all coloured in white.



Figure A.17 The Convent of Saint Anthony of Padua, Bistrik: ground floor hall, done 1983-1985 according to project by Zaga Dobrović (2013)



Figure A.18 The Convent of Saint Anthony of Padua, Bistrik: first floor hall, done 1994-1996 according to project by Ivan Štraus (2013)

Widows are rectangular on the daylight basement zone, ground-floor windows are done with pointed arch decorations, while first and second floor have simpler, semi-arched decorations, also all coloured in white.

The convent was thoroughly restored in 1983-1985, and the inner courtyard was covered, outlining the hall in the ground floor. Hall was built according to a project done by Zaga Dobrović. At the same time, in front of the main convent building, modest single-story building was added – holding the souvenir shop nowadays. (Karamatić 1991, 34; Karamatić, Nikić et al, 74)

Between 1994 and 1996, additional hall was built on top of the first courtyard hall, extending through floors and roof height. It was built according to a project done by Ivan Štraus. It was done as the combination of traditional material – wood, used with rather complicated set of trusses, supporting the glass roof.

After 2000, reconstruction of roof zone above the main convent building was started and recently completed: replacing the old wooden trusses with reinforced concrete and covering with copper tin.



Figure A.19 The Convent of Saint Anthony of Padua, Bistrik: *Mowers (Kosci)*, oil on canvas, 129,5x179,5 cm, painting done in 1916 by Gabrijel Jurkić (2013)

Besides significant pieces of art that are held in church, convent also holds valuable works – more than 100 sculptures and paintings belonging to different genres and styles. More prominent are *Mowers* by Gabrijel Jurkić and *Christ* by Celestin Medović. Others are: Ivan Meštrović, Frano Šimunović, Kljaković, Šohaj, Gliha, Murtić, Lovrenčić, Lah, Reiser, Seder, Poljan, Likar, Čurić, Pivac, Despić, Grgič, Kregar etc. (Karamatić 1991, 34)

In the period between 1909 and 1986, with the short interruption period, the convent was the seat of the Seminary of the OFM Bosna Argentina. In addition, another important institution, The Novitiate was in the convent: 1942-1943 and 1986-1992. Editorial offices of the magazine “Svjetlo riječi” were also here in the period between 1984 and 1992. Central Archive of the OFM Bosna Argentina was in the convent until 2008, when it was transferred to the convent of Exaltation of the Holy Cross in Kovačići, Sarajevo. (Karamatić 1991, 34; Karamatić, Nikić et al, 74)

In June 1992, during the shelling of Bistrik in civil war, convent, just like the church, survived damages: on 19th June, one grenade hit the southern wall and damaged all windows on the southern side of the convent, and on 22nd June 1992, another grenade damaged the roof.

CHURCH OF SAINT ANTHONY OF PADUA

In Latin quarter (*Latinluk*), as it was once the name for this part of the left bank of the Miljacka River, first there was the parish house and a small chapel devoted to the Birth of the Blessed Virgin Mary, but it was demolished in a fire in 1852.

An officer in the Austrian Consulate in Sarajevo, Antun Vranyczany Dobrinović actually initiated the campaign for construction works on the church in 1851. In the letter sent on 13th June 1851, he contacted Friar Andrija Kujundžić, Provincial Superior of OFM Bosna Argentina, expressing his will to support the construction of the new church. Parishioner, Friar Luka Dropuljić was heavily engaged in the construction preparations, but he died by the end of 1851; after his death along with the mentioned fire in 1852, everything was moving very slow. (Blažević, F.M, 18) New parishioner, famous Friar Grga Martić, managed in April of 1853 to negotiate the permission – *ferman tur*, allowing the construction works on the church.

The foundation stone of the new church in Koturova Street (today Street of Simo Milutinović) was laid in July and devoted to Saint Anthony of Padua. Soon after, in 1854,

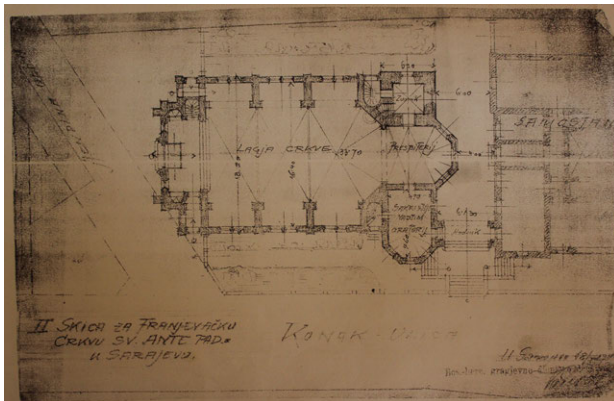


Figure A.20 The convent church of Saint Anthony of Padua, Bistrik: ground floor plan, segment of the first project, with apse on the west and access bridge on the south, done by Josip Vancaš (The Convent and the convent church projects, Bistrik)

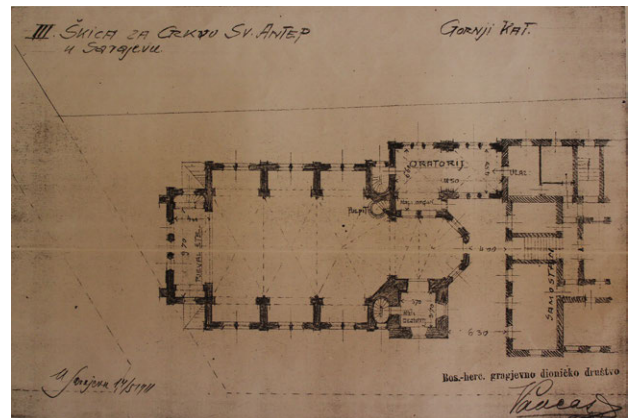


Figure A.21 The convent church of Saint Anthony of Padua, Bistrik: floor plan on the height of chorus, segment of the first project, with apse on the west and access bridge on the south, done by Josip Vancaš (The Convent and the convent church projects, Bistrik)

it was partly completed and completely finished in 1856. It was blessed on 8th December 1855. (Jelenić 597) Some later works included roof replacement in 1869, and one of the patrons, Antun Vranyczany Dobrinović, gifted a gold-plated cross. Besides him, there were many foreign patrons: Empress Eugénie de Montijo - wife of Napoleon III, French Government, and of course, Emperor Franz Joseph I of Austria. (Karamatić, Nikić et al, 74; Karamatić 1991, 32)

In addition, besides Franciscan Convent of Saint Catherine in Kreševo, that was main commissioner and financier, some locals and institutions helped the construction and decoration works on the church: Orthodox furrier cooperative gave financial help; Orthodox locals gave some furnishings like doors and windows, and a number of others with all kinds of contributions. (Lucić 1997, 239-60)

There is not so much information about the church and its characteristics. However, it is known that Friar Grgić asked Stojan Vazenković from Bitola, Macedonia, to supervise the vault construction, as he was commissioned to build new military campus in Sarajevo, at the same time.

In the great fire, that caught Sarajevo in 1879, church was damaged and later demolished. (Blažević, F. M, 32; Krzović 1987, 14; Lucić 1997, 239-60) The new one was built on the place nearby Vizier's mansion in Bistrik, even though it was supposed to be at another place that was later seized by the authorities. On 17th August 1881, stone foundations were laid, and blessed by famous Bishop Paškal Vuičić, along with Franjo pl. Stransky of Dresdenberg. In addition, a number of foreign representatives and consuls attended the ceremony. The church was built very quickly, but not in a high quality: it was a *fachwerk ger.* based structure - timber trusses with brick infill, 18 m long, and 9 m wide, with semi-circle based sacristy on the east and the small wooden tower (probably on the west). Valuable was however the organ, imported from Zagreb church of Saint Marc. (Blažević, F. M. 44-5)

Soon after, the Archdiocese of Bosna was founded; the Franciscans left Sarajevo and handed over the church to the Archbishop in 1882. On 2nd January 1882, the church was consecrated, and on 15th January, new Archbishop of Archdiocese Vrhbosna, Dr Josip Stadler, was enthroned. (Božić 189) In the meantime, Cathedral of The Sacred Heart was constructed, and by the time it was completed in 1889, he Franciscans again got into the possession of their church. (Karamatić 1991, 32-3)

As it was supposed to happen, dilapidated church built 1881-1882, was not able to handle the growing



Figure A.22 The convent church of Saint Anthony of Padua, Bistrik: 3D sketch, segment of the first project, with apse on the west and access bridge on the south, done by Josip Vancaš (The Convent and the convent church projects, Bistrik)



Figure A.23 The convent church of Saint Anthony of Padua, Bistrik: construction works on retaining walls (Archive collection, Petrićevac)

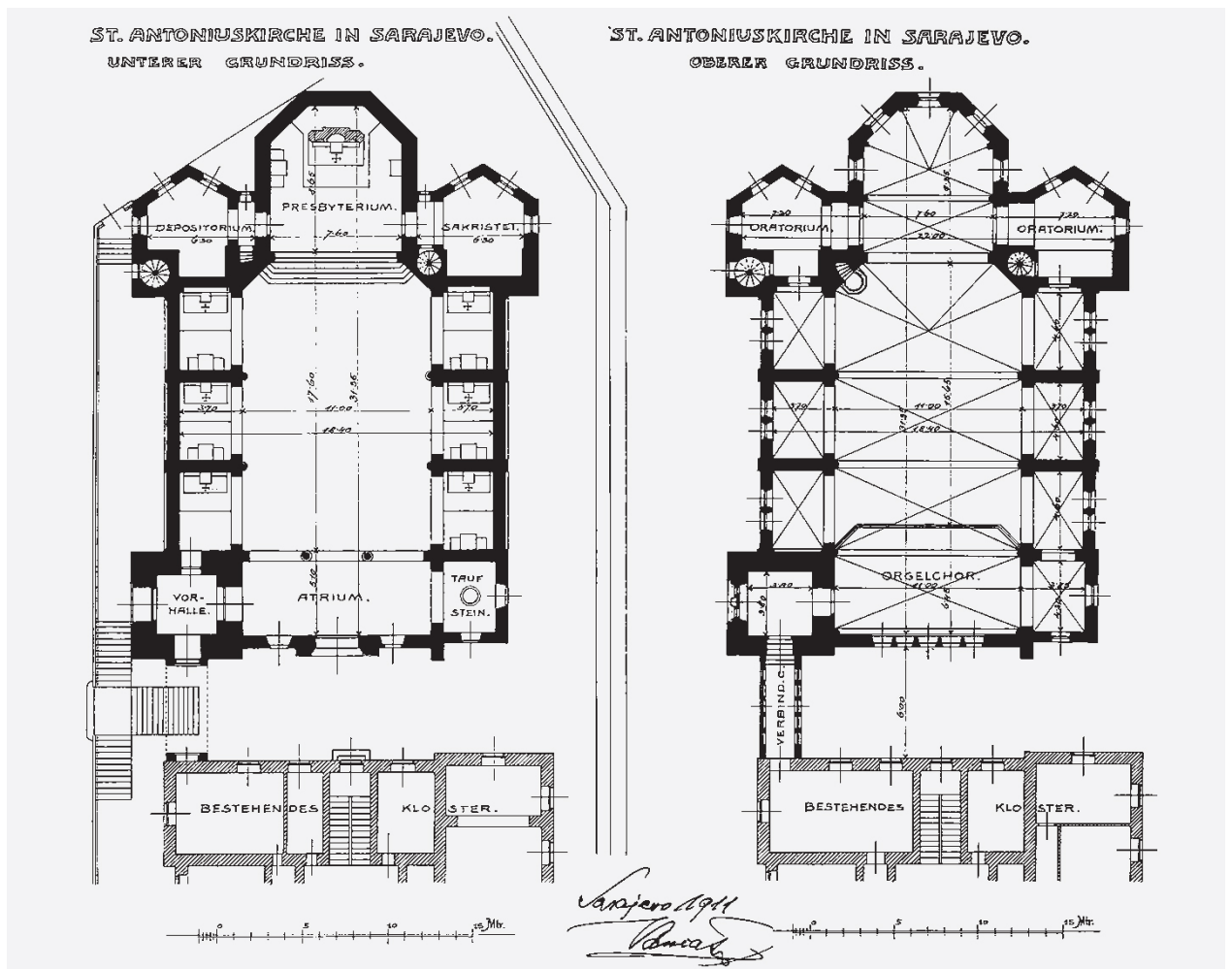


Figure A.24 The convent church of Saint Anthony of Padua, Bistrik: ground and first floor plan, segment of the second project, with apse on the east and access bridge on the north, done by Josip Vancaš (Damjanović 2014, 106)

needs of the Catholics in Sarajevo, and plans for new construction were made. It was quite a long process, lasting more than 15 years, culminating with the construction of new church according to the project done by architect Josip pl. Vancaš. It was constructed between 1912 and 1913. (Karamatić 1991, 34)

It all began in 1896, on the initiative of Đakovo Bishop Josip Juraj Strossmayer, when he started the campaign for financing the construction of the new church. (Lucić 1997, 239-60) Soon after, an association devoted especially for the construction campaign was founded and a number of the members increased quickly. By the beginning of 1911, Josip pl. Vancaš was commissioned for the new project, and on 3rd July 1911, his project was accepted and put into the further procedure.

On 27th September 1911, a contract with a local contractor was agreed, and excavation works, retaining walls, and terrain levelling started. Due to significant problems that emerged later, regarding steep terrain and landsliding, Ivan Holz was commissioned to continue the works. (Blažević 1917, 63) On 15th March 1912, the last Eucharist was held in the old church, and the demolition followed on 16-19th March 1912.

Excavations for foundations started on 26th March 1912. The foundation stone was laid on 13th June, and by September 1912, masonry works were done, and bell-tower was completed in July 1913. (Blažević 1917, 67) On 20th September 1914, church was

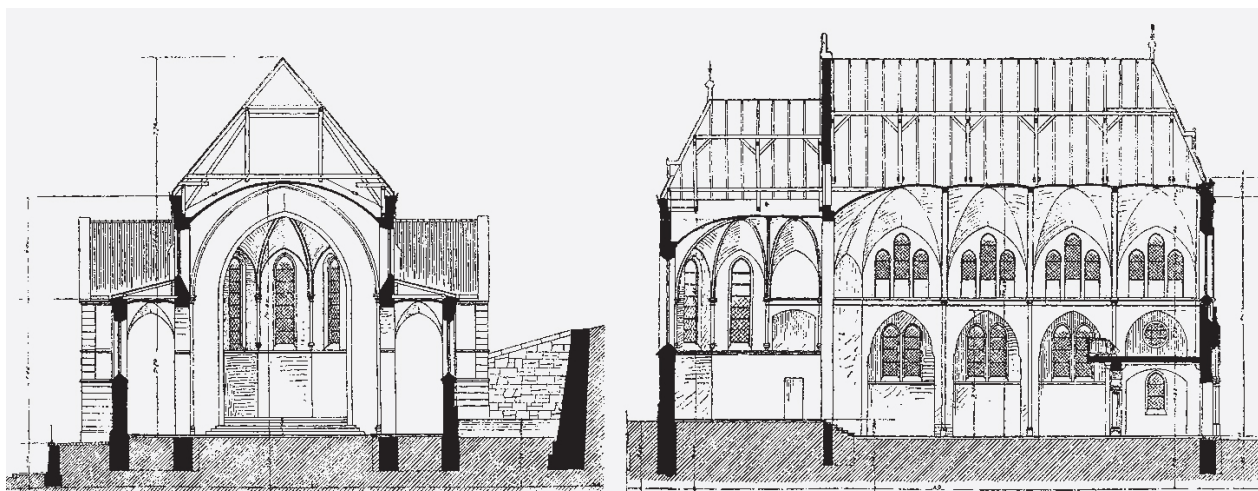


Figure A.25 The convent church of Saint Anthony of Padua, Bistrik: cross and longitudinal section view, segment of the second project, with apse on the east and access bridge on the north, done by Josip Vancaš (Damjanović 2014, 106)

consecrated and put into official use. (Božić 189) Water-drainage system and retaining walls were built by a company "Hans Dimnböck."

The project, which was actually the last Vancaš's sacred one to be built in Sarajevo, was done in 1911. According to initial design, the apse was situated on the western side, obviously with the main entrance on the east, allowing the already built convent to communicate with the church over the bridge that was supposed to connect the oratory and convent itself on the first floor. The second design included kind of a mirror on the ground floor plan, so that apse was on the east and the entrance on the west, nearby the main entrance to the convent. Communication bridge was nevertheless the same, but now connecting the convent with the choir. In the later corrections of the project, which can be concluded after in-depth analy-

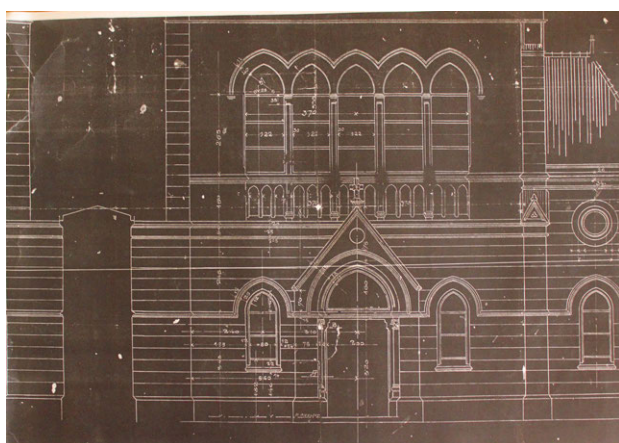


Figure A.26 The convent church of Saint Anthony of Padua, Bistrik: entrance façade detail, segment of the second project, with apse on the east and access bridge on the north, done by Josip Vancaš (The Convent and the convent church projects, Bistrik)



Figure A.27 The convent church of Saint Anthony of Padua, Bistrik: perspective sketch, segment of the second project, with apse on the east and access bridge on the north, done by Josip Vancaš (Archive collection, Petrićevac)



Figure A.30 The convent church of Saint Anthony of Padua, Bistrik: view of the main nave, apse and side chapels from chorus level (2013)

Bell-tower, in the total height of around 43 meters is extending from the north-eastern corner of the church, and holds significant decorations, which will be depicted later. Its roof is a simple cross-gabled roof on a square base.

All walls were made out of stone, vaults of reinforced concrete, and roofing was made out of wood with traditional joints and structural disposition. Some of the higher platforms on the bell-tower were built up of wood.



Figure A.31 The convent church of Saint Anthony of Padua, Bistrik: view of the entrance vestibule and chorus (2013)



Figure A.32 The convent church of Saint Anthony of Padua, Bistrik: view of the main nave from chorus level (2013)

Decoration of the church facades was mainly developed in the correspondence to the language introduced by Carl Panek's design on the convent. Some rules can be however identified: all facade plains are coloured in dark red colour, while decorative elements are white. Roof cover is, since recent reconstruction, fully made out of copper tin. Horizontal cornices are making the first layer of decoration: below the windows on the ground floor, below the windows of the apse, roof cornice corresponding to the side chapels – aisles and crown roof cornice of the main nave. Vertical decorations are not that strong, as all hidden pilasters are quite small and are not coloured in white. All the windows are, just like corresponding arches above, coloured in white and that is what makes the vertical orientation so obvious.

Façade decoration is by far the most interesting on the bell-tower and the western facade. Bell-tower holds gradation of the openings: portals on the lower level, triforas outlined in an opening with the pointed arch and floral decoration on top of the second level, high semi-arched biforas with clocks on the third level. Fourth, top level is separated with the rustic balustrade making one of a kind foundation for the tower capital: tympanums with triphorated windows and crow-stepped blind outline cornice below the roof. Communication bridge was designed with a similar approach: framed in one tympanum, making the entrance to both, church and the convent, more obvious, and yet enclosing the whole complex in an adequate whole.



Figure A.33 The convent church of Saint Anthony of Padua, Bistrik: view of the northern chapels (2013)

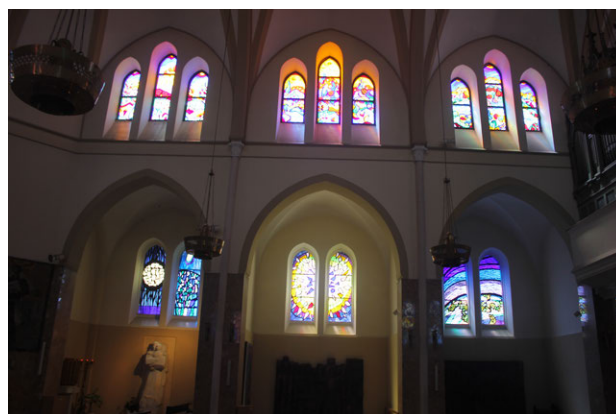


Figure A.34 Church of Saint Anthony of Padua, Bistrik: view of the southern chapels (2013)

Inner decoration and history of the furnishing have also several important layers. First is obviously dating in the construction time. By the end of 1913, four altars and a pulpit were installed; all produced by the famous workshop "Ferdinand Stuflesser" from Tirol. Austrian painter Ferdinand Bender did the painting in the sanctuary, the main altar was built in the Viennese workshop "Jung & Russ," and given as a gift from Franz Joseph I of Austria. Stained glass windows were designed by another Viennese company "Rudolf Leudg," and the statue of Saint Anthony was made in the artistic workshop "Mayer" from Munich. Four bells, devoted to Saint Anthony, Saint Francis, Saint Joseph, and Saint Teresa of the Infant Jesus, beside the existing one devoted to Our Lady, were delivered by "Herold" from Chomutov, today Czech Republic, and put into use in 1926. (Karamatić 1991, 34-5; Karamatić, Nikić et al, 74) The organ was built in 1925, by company "Rieger" from Schwarzach, Voralberg; it was refurbished in 1990.

By the beginning of the Second Vatican Council in 1962, artistic restoration of the church started – leading to total replacement of the most of the furnishings and decoration. New stained windows were made according to projects done by Ivo Dulčić, with the main topic on *Christ's life* and *The Creation*, 1969-1970. Dulčić also did the wall fresco of Saint John Chrysostom. Statue *Madonna with the child* was made by Frane Kršinić. The sculptor that was in charge, Zdenko Grgić, did also some pieces of art

himself. The most renowned is for sure wooden relief of *Via Crucis* 1980-1983. It replaced his earlier work of relief in copper, made 1968: later moved to the Church of Saint Bonaventure in Visoko. Other exceptional works displayed in the church are: sculptures *Sermon on the Mount* in bronze, *Saint Anthony* in marble, *Canticle of the Sun* and *The mission of St. Anthony* mosaic, all works by Grgić, *The Last Supper* painting set in the presbytery, by Đuro Seder, *The Sermon on the Mount* in bronze done by Valerije Michielli, *Mary Gioretti* wooden incrustation by Janeš Lovrenčić, *Vox Clamantis* fresco by Zlatko Keser, and *The Cross* in wood by Šime Vulas. (Karamatić 1991, 34-5)

In the last civil war in Bosnia, 1992-1995, church survived damages: on 13th June 1992, certain number of windows and stained glass windows cracked. On 19th June 1992, two stained glass windows done by Ivo Dulčić, in presbytery: *The Crucifixion* and *The Resurrection* were damaged. (Karaula 2002, 123-4)

In the recent restoration works on the stained glass windows damaged in the war, one of the Franciscans, Friar Perica Vidić, former Guardian of this convent and Provincial Superior of OFM Bosna Argentina, a painter by profession and a member of the Bosnian Academy of Sciences and Arts, did new designs. He produced 27 stained glass windows with four main topics: *Canticle of the Creatures*, *Bosnian landscapes*, *Sarajevo*, *Famous monuments of Bosna Argentina*. (Špoljarić 254-272)

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The complex in Bistrik remained as one of the focal points of OFM Bosna Argentina at different levels and contexts, throughout the time, and still represents distinctive place, especially when it comes to one of a kind architecture and art displayed in both, church and convent. Unlike some convents that had layers from different eras, this one managed to preserve more or less everything important from its initial state and even upgrade it over the time.

The convent and the church of Saint Anthony of Padua are as a building ensemble listed as the permanent national monument of Bosnia and Herzegovina, along with its movable goods: 76 paintings, 11 sculptures, organ, and archive documents. ("Nacionalni spomenici")

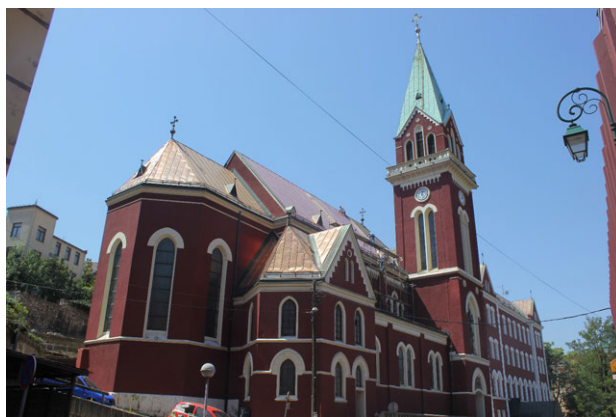


Figure A.35 The Convent and the convent church of Saint Anthony of Padua, Bistrik: view of the complex from west (2013)

A.1.4. THE CONVENT OF SAINT ANTHONY OF PADUA AND THE PARISH CHURCH OF SINLESS CONCEPTION OF THE BLESSED VIRGIN MARY, DUBRAVE

Samostan Svetog Ante Padovanskog i župna crkva Bezgrešnog Začeća Blažene Djevice Marije, Dubrave

76205 Seonjaci, Dubrave, Bosnia and Herzegovina

Roman Catholic Archdiocese of Vrhbosna, Sarajevo

The Convent of Saint Anthony of Padua and The Parish Church of Sinless conception of the Blessed Virgin Mary are located in Seonjaci, Dubrave, small settlement nearby road connection between Tuzla and Brčko, in the north-eastern part of Bosnia and Herzegovina.

The site is near the Medieval Franciscan convent in Skakava, which ruins are recently discovered in archaeological excavations.



Figure A.36 The Convent of Saint Anthony of Padua and the Parish Church of Sinless Conception of the Blessed Virgin Mary, Dubrave: aerial site plan (Google Earth)

INTRODUCTION

Even though convent in Dubrave is one of the youngest convents in OFM Bosna Argentina, historical legacy on which it was built, is reaching to the very beginnings of the Franciscan presence in Bosnia. In fact, it represents sort of extension of recently rediscovered Franciscan convent in Skakave, dating back to the XIV

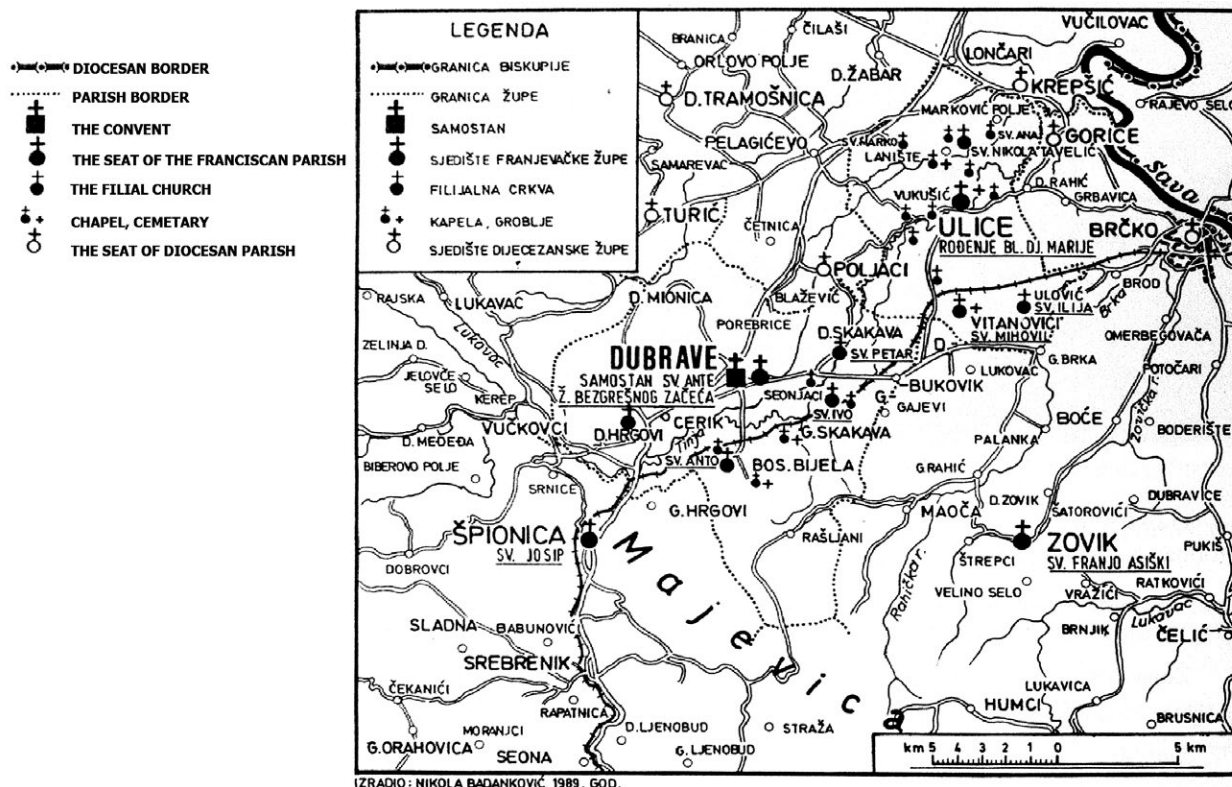


Figure A.37 Convent area Dubrave with belonging parishes. Map done by Nikola Badanković 1989 (Karamatić 1991, 52)

century. First mentioned in 1385, it fell under Turkish rule in 1463, along with the other parts of Bosnia, and did not survive much afterwards. After the fall of Srebrenik 1512, it was probably demolished or destroyed. Later, in the XVII century, new parishes appear in historical sources: Bijela and Skakava. After the Great Turkish War (1683-1699), most of the Catholics from this area, as well as many Catholics from Tolisa convent area, located northern, broke out to the left bank of the Sava River. By the beginning of the XVIII century, whole Posavina region was included in one parish – Ravne in Štrepci. Since 1742, name Ravne has extinguished, and appeared parishes Bijela and Štrepci, today known as Zovik. In the year of 1834, the parish was moved to Dubrave, where the parish headquarters was built. Soon after, in 1869, old wooden church was replaced with a stone church, which will also be replaced by a new one, sometime later. (Karamatić 1991, 45)

Besides parish in Dubrave, convent area covers parishes in Špionica, Ulice, and Zovik.

CONVENT OF SAINT ANTHONY OF PADUA

Like mentioned, after the first parish seat was built in 1834, Dubrave became the seat of Dubrave parish. New parish house was built in 1906. Dubrave retained its status of just a parish until 1982. In the year of 1978, construction works on the new convent started and were completed in 1982, when it was officially consecrated and canonically established as the convent in OFM Bosna Argentina. (Karamatić 1991, 45-6)

In the first stage of construction 1978-1982, there were built two buildings - houses, slightly detached from each other. Just like it was the case in some other convents built during the Communist regime, for e.g. in Petrićevac, Tolisa, or Rama-Šćit, even this architecture does not hold interesting design outlines that would appear to be characteristic for sacred mansion, not to say that some contemporary architecture was not developed at all. A project is designed with a common language of residential dwellings: simple rectangular forms with an elevated ridge on the gabled roof. Used materials support basic design: red façade brick laid in vertical stripes in combination with white plaster, and traditional roof clay tiles in matching red colour.

During the last civil war in Bosnia, 1992-1995, convent was slightly damaged. In the years of 2001-2002, convent building was refurbished and extended according to a project done by architect Zlatko Čolić.



Figure A.38 The Convent of Saint Anthony, Dubrave: view of the convent buildings from the south-east; condition of the complex before 1990 (Karamatić, Nikić et. al, 6)



Figure A.39 The Convent of Saint Anthony, Dubrave: view of the convent buildings from the south (2013)



Figure A.40 The Convent of Saint Anthony, Dubrave: close-up view from the south-east (2013)

In fact, added part, which was built after the war, was not designed to emphasize the difference between the old and new: on the contrary, it was fully blended into the complex, so it looks today as if they were all built together. Current disposition on the site has an L-shape, outlining the western side of the Parish Church that definitely overpowers the surrounding.

Convent itself does not hold many exceptional pieces of art: *The Last Supper* by Josip Bifel, *Our Lady and Saint Francis* by Slavko Šohaj, *The Crucifixion* in bronze done by Kruno Bošnjak, *Jesus meets his mother* by Zlatko Keser. However, gallery "Šimun" certainly makes it up. In June 1983, small gallery of arts was opened in the restored parish house built in 1906. First, it was rather a small project done mainly by Friar Stjepan Pavić, who donated the majority of the paintings and sculptures, collected over the decades. At the very beginning gallery had outstanding art pieces done by Ivan Meštrović, Frano Kršinić, Ivan Lovrenčić, Omer Mujadžić, Edo Murtić, Slavko Šohaj, Mirko Rački etc. (Karamatić 1991, 46; Karamatić, Nikić et al, 8-9)

In 2010, new gallery was built according to a project done by famous Croatian architect, based in Brussels, Ivan Prtenjak. Famous art historian Željka Čorak is the author of the presentation selection and display.

Prtenjak situated the gallery just behind the north-eastern façade of the church, virtually setting it in its shadows. It has simple and easily understandable architecture language. Everything is organized in cca 290 m² of a single ground floor: main gallery zone is the most elongated part of the floor plan, while the other three side compartments, on both left and right side are all gradually decreasing in length, making the crow-stepped outline of the back-yard façade. Entrance is clean and clear, done in strong and rustic sand-coloured stone, with centrally aligned entrance door. Sidewalls are also done in natural stone, but in notably smaller displacement, referring to the interrelation between their roles. The exhibition space is indirectly enlightened through seven skylights, aligned with the position of each of the exhibition compartments. In addition, north-western façade has some glass slits offering also the view to the outer space.

In general, gallery building has virtually nothing in common with the rest of the complex, but its function also does not require any of the links, even though some would say it is not blended with the surrounding, especially with the church.

"In the restored convent, collection from 1983, grew itself several times. Its creator, Friar Stjepan Pavić, from the beginning did not close it in the tight boundaries, but he has set high standards and intended field and

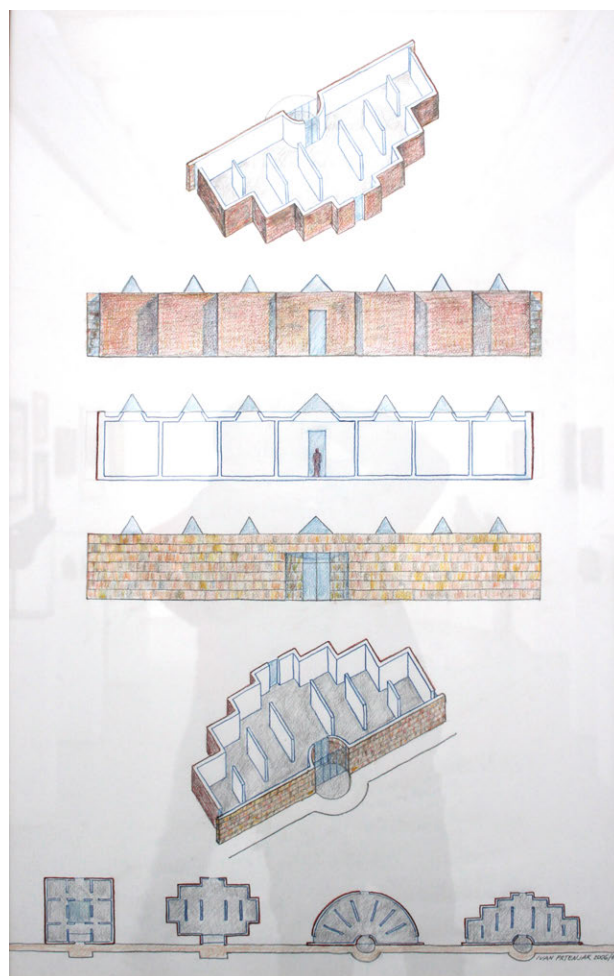


Figure A.41 Gallery "Šimun," Dubrave: project and floor-plan development; segment of the project done by Ivan Prtenjak in 2006 (Gallery "Šimun" project, Dubrave)

direction. He included in the collection, and kept up to date, not only the Serbian and Muslim artists from Bosnia, but the Serbian and Slovenian artists whose residence, schooling, or some other form of presence were associated with Bosnia. Collection of Friar Stjepan Pavić is the Bosnian Croatian collection of modern art, with its breadth and collaterals, which such designation, entails. Its bulk represents Croatian sculptors and painters of the twentieth century.” (Čorak)

Outstanding list of the authors and some of their very best works are included in the current display of around 190 works, out of 700 that “Šimun” has. The older authors are: Celestin Medović, Miroslav Kraljević, Ivan Meštrović, Gabrijel Jurkić, Mirko Rački, Karlo Mijić, Nasta Rojc; modernism: Vilko Gecan, Marko Rašica, Zlatko Šulentić, Ivo Režek, Omer Mujadžić, Ljudevit Šestić, Antun Augustinčić, Frano Kršinić, Ernest Tomašević; second half of the XX century: Vanja Radauš, Ljubo Ivančić, Slavko Šohaj, Branko Ružić, Edo Murtić, Zlatko Prica, Antun Maslo, Đuro Pulitika, Nives Kavurić-Kurtović, Ivan Lovrenčić, Mladen Veža, Vasilije Jordan, Đuro Seder, Zlatko Kauzlarić-Atač, Zlatko Keser, Zlatan Vrkljan, Šimo Vulas, Marija Ujević, Željko Lapuh, Kuzma Kovačić, Mile Blažević and many many others. (Čorak)

“It should be noted that the collection, although it contains many works on religious themes, is not on it reduced. This is not a collection of sacred art, though, within it, can systematically be read the outline of such units. The collection, however, radiates spirituality, from deep devotion to public purpose, the lyrical and dramatic tension incentives collector, the perfect quality control of exclusivity.” (Čorak)

THE PARISH CHURCH OF SINLESS CONCEPTION OF THE BLESSED VIRGIN MARY

Old wooden church that was located in Dubrave, even before the seat of the parish was transferred there in 1834, was replaced with a new church, made out of stone, in 1869. Unfortunately, not much information remained about this church, which was soon after replaced by a new one.

The new church was built in 1927. It was belonging to typical parish church type that was built in Bosnia during the Austro-Hungarian rule 1878-1918, and truth to be said was not an exceptional piece of architecture. It was 35 m long and 15 m wide, with the main nave oriented south-west – north-east, with the entrance and the bell-tower on the south-western side. Main nave was covered with a simple gabled roof, out



Figure A.42 The Parish Church of Sinless conception of the Blessed Virgin Mary in Dubrave: view of the church from south; condition before 1990 (Karamatić, Nikić et. al, 6)

of which the bell-tower, aligned with it, was erected. Main façade, just as the rest of the church, was poorly decorated: entrance portal emphasized with semi-circular arch and tympanum above, bell-tower outlined as the small Avant-corps with hidden pilasters and arched windows on several levels. Bell-tower was covered with an octagonal gabled roof, with corresponding tympanums in the base of each of the gables, making a sort of crown on the top of the church. The church was painted in a combination of dark yellow and white, where white was used for decorative elements, portal, window arches etc. In the years after the construction, the church was restored several times.

Church was decorated, besides others, with two paintings *Resurrection* and *Nativity of Jesus* by Ljubo Lah and altar stone done by S. Maksimović. (Karamatić 1991, 46-7; Karamatić, Nikić et al, 6)

During the last civil war in Bosnia, 1992-1995, church was heavily damaged and its restoration was almost impossible, so it was demolished in order to provide space for the new church.

In 2005, the construction works started on the new church, done according to a project done in 2001, by Ivan Štraus.

Ivan Štraus, which is a characteristic of his phase of sacred buildings designed in OFM Bosnia Argentina, convent church in Petrićevac and the Parish Churches in Zovik and Dobrinja, used strong geometrical forms to create unique sacred space within one building, corresponding to its historical legacy, importance to the parishioners and overall understanding of the sacred space.

Even though the impression of the central space is leading to quite a straightforward combination of the elements that architect Ivan Štraus used to support the design, the actual situation is far from it.

The building consists of three main elements: the central cube, complex roof and side chapel, as well as the detached bell-tower - campanile. Central cube is approached via an entrance staircase that is covered with the longitudinal roof extending from the very place to the zone above the sanctuary; it is not, however, traditional gabled roof, as its ridge is disjointed making space for huge skylight slit, providing the light into the inner space.

In the very entrance zone, just around the linear staircase, huge cylinder is extending from the cellar area, throughout the roof. It represents sort of the entrance vestibule, but also hides the semi-circular staircases, in its inner perimeter, leading to the cellar, where the

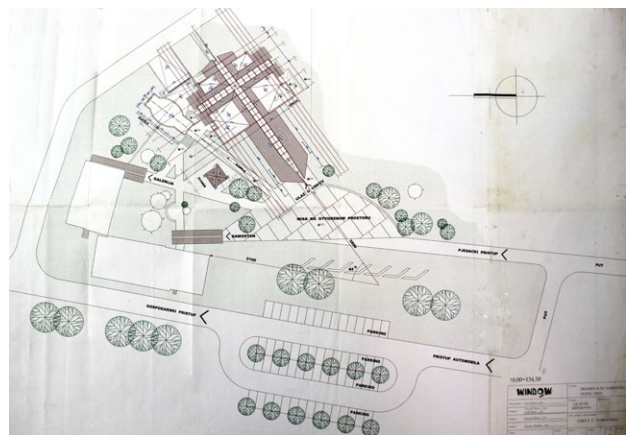


Figure A.43 The Parish Church of Sinless conception of the Blessed Virgin Mary, Dubrave: site plan; segment of the project done by Ivan Štraus in 2001 (Church project, Dubrave)

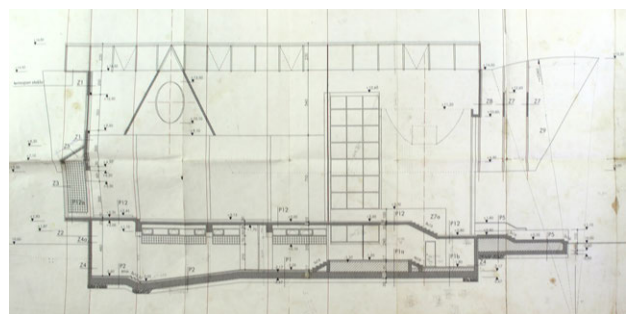


Figure A.44 The Parish Church of Sinless conception of the Blessed Virgin Mary, Dubrave: longitudinal section; segment of the project done by Ivan Štraus in 2001 (Church project, Dubrave)

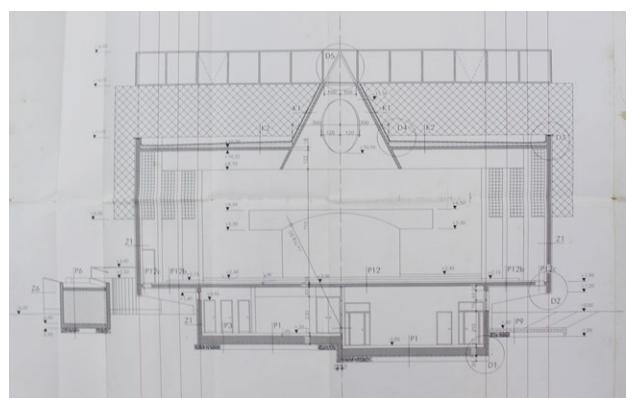


Figure A.45 The Parish Church of Sinless conception of the Blessed Virgin Mary, Dubrave: cross section; segment of the project done by Ivan Štraus in 2001 (Church project, Dubrave)

crypt is designed to be. Crypt itself extends below the entire floor plan of the church, and offers linear motion through it, with another entrance on the north-eastern side, near the gallery "Šimun."

The entrance to the church is achieved through the glass door, which is aligned with the roof skylight and its fanlight is extending to it. Structural system is the most important when it comes to the interior, as it virtually makes the scenario: each of the corners holds two huge beams, parallel to the side walls. At the place where two beams, from each of the corners intersect, another beam is created, but following the diagonal axis: four of the diagonal beams intersect on the very centre of the church, making another cross inside.

The space inside is therefore clear, and without any vertical obstacles that would possibly prevent the clear impression of the church. The main cube is not, however solid, as there is one rectangular opening in it, on the place where the apse is supposed to be. Behind the opening, shallow niche is designed; it extends into the outer space with its corresponding side slit windows, making yet another scenario inside.

Another part of the roof, which makes the cross extensions over the cube, also has one of a kind wing-shaped awnings - making the roof in total longer than the church itself. Each of the gable walls, except the south-eastern that holds the vertical glass strip, has round rosettes, possibly certain reminiscence to the early Gothic churches in a new interpretation. Rosettes have virtual extension in the inner space, making the outstanding effect on the inner cross beams: heart-shaped hole.

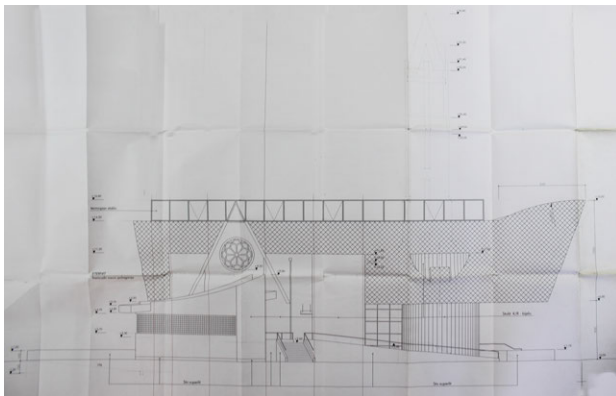


Figure A.46 The Parish Church of Sinless conception of the Blessed Virgin Mary, Dubrave: elevation view from north-west; segment of the project done by Ivan Štraus in 2001 (Church project, Dubrave)

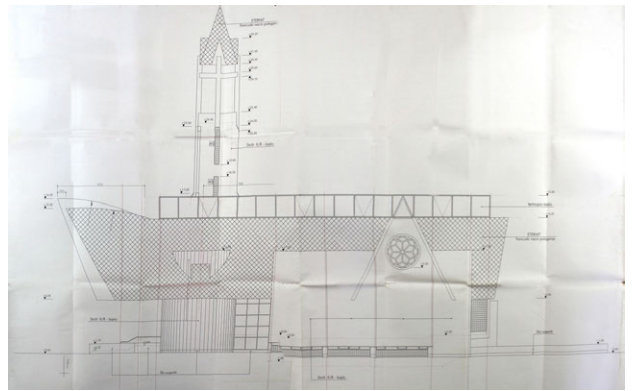


Figure A.47 The Parish Church of Sinless conception of the Blessed Virgin Mary, Dubrave: elevation view from the south-east; segment of the project done by Ivan Štraus in 2001 (Church project, Dubrave)

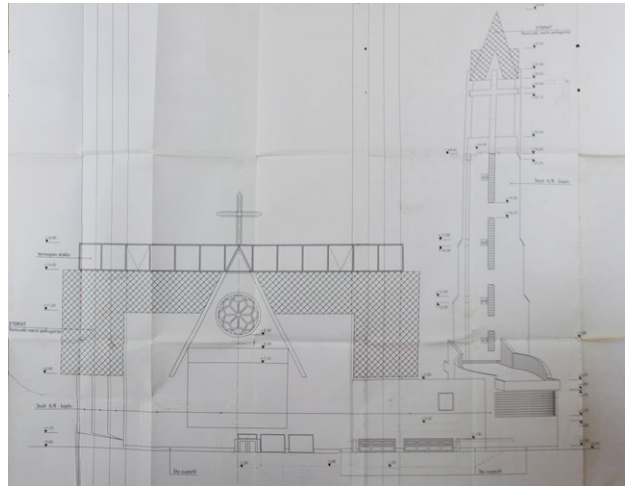


Figure A.48 The Parish Church of Sinless conception of the Blessed Virgin Mary, Dubrave: elevation view from the north-east; segment of the project done by Ivan Štraus in 2001 (Church project, Dubrave)

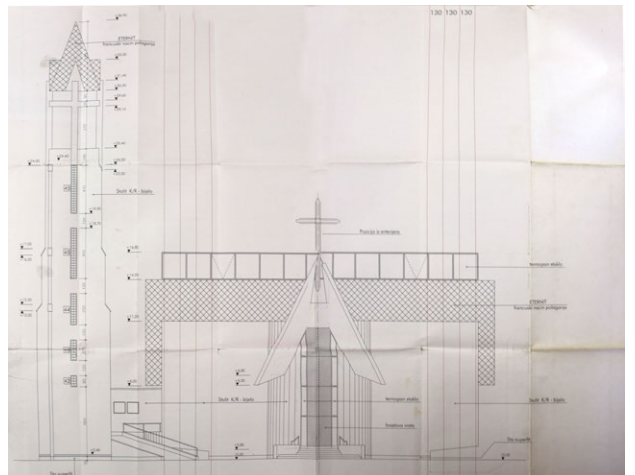


Figure A.49 The Parish Church of Sinless conception of the Blessed Virgin Mary, Dubrave: elevation view from south-west; segment of the project done by Ivan Štraus in 2001 (Church project, Dubrave)



Figure A.50 The Parish Church of Sinless conception of the Blessed Virgin Mary, Dubrave: view from the south; photograph taken during the construction works on the church in 2006. Photo credit: Goran Vranić, Zagreb (Archive collection Dubrave)



Figure A.51 The Parish Church of Sinless conception of the Blessed Virgin Mary, Dubrave: view from the south (2013)

Inner decoration is done according to project by Ivan Prtenjak, same architect that did the design for the gallery "Šimun." It follows the guidelines given by Štraus, although some would say it is by far simple and not sacred enough: everything is reduced to *Via Crucis* located in an unusual place - entrance wall, so that is visible just when one turns his back to the sanctuary. Another thing is that it is set at the height of the eyes, unlike it is usual, at least above the human height, leading the believer's sight towards the heights.

Besides that, behind sitting area, two statues of Saint Francis of Assisi and Saint Anthony of Padua, founder of the Order and the patron of the parish, were placed on small pedestals. These are also one of kind examples of freestanding sculptures in whole OFM Bosna Argentina.



Figure A.52 The Parish Church of Sinless conception of the Blessed Virgin Mary and Gallery "Šimun," Dubrave: view from the south-east(2013)

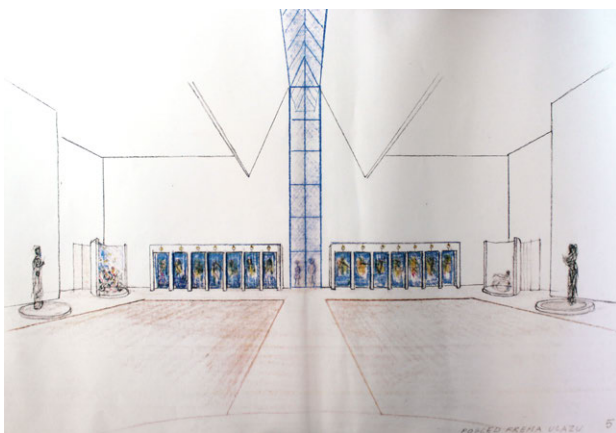


Figure A.53 The Parish Church of Sinless conception of the Blessed Virgin Mary, Dubrave: 3D sketch of the entrance zone with the *Via Crucis* and statues of Saint Francis of Assisi and Saint Anthony of Padua; segment of the project of interior decoration done by Ivan Prtenjak (Church project, Dubrave)

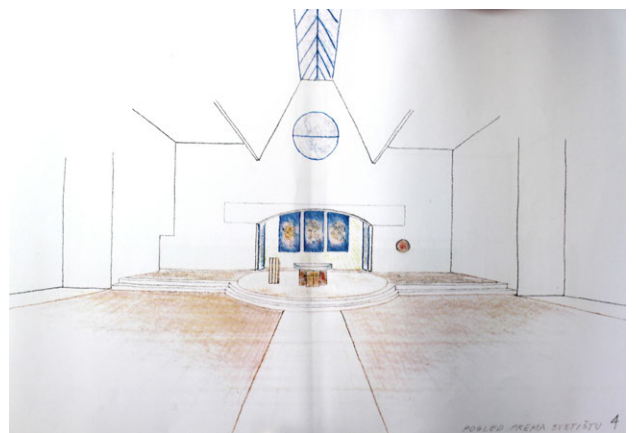


Figure A.54 The Parish Church of Sinless conception of the Blessed Virgin Mary, Dubrave: 3D sketch of the sanctuary; segment of the project of interior decoration done by Ivan Prtenjak (Church project, Dubrave)



Figure A.55 The Parish Church of Sinless conception of the Blessed Virgin Mary, Dubrave: interior view of the entrance zone with *Via Crucis* (2013)



Figure A.56 The Parish Church of Sinless conception of the Blessed Virgin Mary, Dubrave: interior view of the sanctuary and central area (2013)

The sanctuary is also simple, in comparison to the expected: Prtenjak made project with simple altar stone in the middle of the altar and, the most prominent part of the design, spherical tabernacle hanging on the wall, done by sculptor Petar Barišić from Zagreb, Croatia.

Side chapel, set on the north-western side of the church has a link to it over the sacristy, so that its position is wisely hidden in-between. The chapel has an elliptical shape in the floor plan, deviating from the overall design of the church, but still very well standing out and speaking for itself. It is set on the axis between the entrance and the campanile, having its own part of the entrance zone. Inside, it is still not furnished according to the project, so plain white-coloured walls and glass are dominating.

Detached bell-tower - campanile is also in contrast to the church: it is also done in white colour, but with interesting corner pilasters that are reduced in their cross section with the greater height. Centrally aligned windows are setting the axis of four crosses that emerge out of them and furthermore hold the roof. The bell-tower roof is maybe the only place with the true reminiscence of the old church, as it is de-



Figure A.57 The Parish Church of Sinless conception of the Blessed Virgin Mary, Dubrave: interior view of the chapel (2013)

signed as the complex four-sided gable roof with small tympanum walls around the upper sides of the crosses.

The structural system that was used to support the design consists completely out of the large-span reinforced concrete walls, slabs, and beams. The structure is however fully covered with finishing layers: the walls are insulated outside and covered with an appropriate façade layer in white colour. All roof surfaces are covered with bright red fibre cement slates, laid down according to the French scheme, and combined with white and blue plates on some parts of the roof, referring probably to the colours of the Croatian flag.

Materials that are utilized inside are, as well as the interior itself, reduced to the very minimum: stone plates on the floor, wooden and stone furnishing and metal tabernacle and statues. In addition, glass openings are clear and fully transparent, without stained decorations.

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The complex of the Franciscan Convent and the Parish Church in Dubrave represents an outstanding example of the contemporary treatment of the sacred spaces, as well as the display of several masterpieces belonging to some of our the most important painters and sculptors.

The gallery "Šimun" itself represents one of the most important brunt of the art in OFM Bosna Argentina. However, the piece of the architecture within it is being held, is not to be neglected.

Even though that the project of internal decoration of the church can be the topic of the discussion, due to its questionable treatment in terms of what is usually considered to be appropriate for a church, it still represents a step towards defining current comprehension of the sacred space. Regardless of the fact that many do not find Štraus's work to be as exceptional as it is, once more he managed to put forward simple and clear idea, nevertheless linked to the complex background and the historical legacy.

A.1.5. THE CONVENT AND THE PARISH CHURCH OF SAINT PETER AND PAUL, ĐAKOVICA

Samostan i župna crkva Svetog Pavla, Đakovica

Rr. Gjon Nikollë Kazazi, 400, F. p. 22, 50 000 Đakovica, Kosovo, Serbia

Roman Catholic Archdiocese of Priština

The site is located on the western part of Đakovica, near the former military camp of the Yugoslav National Army. Đakovica is a town in the western part of Kosovo, on the half distance between Peć and Prizren, two important and famous towns in Kosovo.

INTRODUCTION

The presence of Bosnian friars among the Albanians, not only in recent history, is not the novelty. Before the abolition of the Albanian Franciscan Province in 1832, the presence was far more vital than afterwards, when in fact Italian Franciscans took over the territory. Bosnian friars returned in 1883, to keep the Franciscan Gymnasium in Troshan, and Albanian Franciscan clerics left to Bosnian convents to carry out the studies. The Albanian Franciscan Province was established again in 1906, and the first Provincial Superior was one of the Bosnian Friars, Friar Lovro Mihačević. (Karamatić 1991, 53)

Albania got its independence in 1912, shortly before the beginning of WWI. After the establishing of the Kingdom of Serbs, Croats and Slovenians, later Kingdom of Yugoslavia, it was agreed to synchronize the administrative border between the newly formed Albania, and Yugoslavia, with the Provincial borders. After the mutual agreement of the Holy See and the royal administration, the parishes that were once in the Albanian Province, and on the territory of the Kingdom, were handed over to the administration of Bosnian Friars. In 1925, Bosnian friars officially took over the pastoral care in Peć, Zlokućani, Zjum, and Glođani, and the sanctuary in Đakovica, without the parish, which was under the diocesan administration of Bishop of Skopje. (Karamatić 1991, 53)

The actual parish remained within the diocesan structures until 1948, when Bishop of Skopje and friars consented to hand over four parishes to him, in return to parish in Đakovica. The agreement was implemented just 10 years afterwards, on 10th October 1958.



Figure A.58 The convent and The Parish Church of Saint Peter and Paul, Đakovica: aerial site plan (Google Earth)

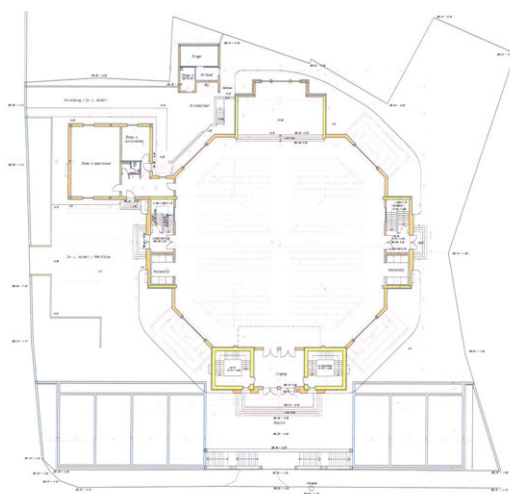
CONVENT OF SAINT PETER AND PAUL

This Franciscan complex is actually divided into two sites: the northern site, holding the parish church and once the old church with the convent, and the southern one, holding the new convent and the sanctuary.

The first convent of Saint Peter and Paul was built 1961-1964, shortly after the Bosnian Franciscans took over the parish in the town of Đakovica. It did not hold enough capacities to serve the needs of the growing Franciscan community in Đakovica, so it was later replaced with a new building. Its construction took place 1990-1996.

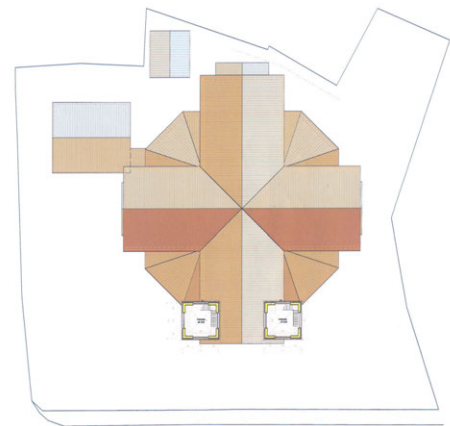
Unfortunately, during the war in Kosovo in 1999, it was heavily damaged, because of the strong missile fire, aiming the military campus in the immediate vicinity. The thorough reconstruction was done just after the end of the war, 1999-2000.

The architectural values of this building are truth to be told, light years away from all other convents in the OFM Bosna Argentina. It is monotonous residential building, deprived of a proper architectural treatment in the context of its sacred background. If it can be mentioned as a positive side, it is at least well visually composed with the sanctuary church, with the same colour scheme. Nevertheless, it does not hold enough outstanding values, in comparison to the surrounding and general context, to be emphasized in any way, not to mention in comparison to other convents in the Province. According to some unofficial and unconfirmed sources, the author of the project is the architect Ivan Grabovac. It was Friar Miroslav Cvitković, who ordered the project in 1973.



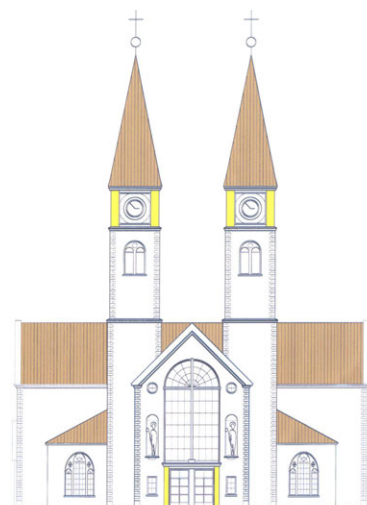
KIRCHENNEUBAU ST. PETER & ST. PAUL IN GJAKOVË KOSOVË ERDGESCHOSS M 1:250

Figure A.60 The Parish Church of Saint Peter and Paul, Đakovica: ground floor plan, segment of the project done in 2000 (Archive Đakovica)



KIRCHENNEUBAU ST. PETER & ST. PAUL IN GJAKOVË KOSOVË TÜRME UND DACHAUFSICHT M 1:250

Figure A.59 The Parish Church of Saint Peter and Paul, Đakovica: ground floor plan, segment of the project done in 2000 (Archive Đakovica)



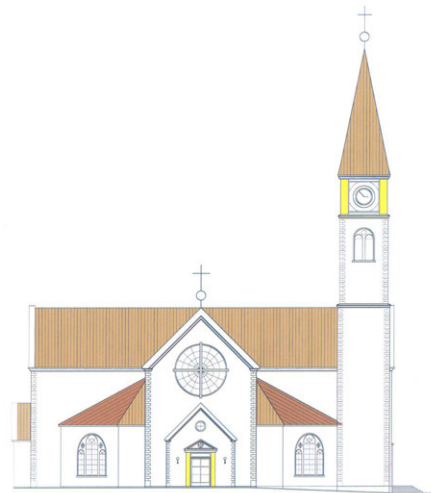
KIRCHENNEUBAU ST. PETER & ST. PAUL IN GJAKOVË KOSOVË SÜDANSICHT M 1:250

Figure A.61 The Parish Church of Saint Peter and Paul, Đakovica: elevation view from the north-west, segment of the project done in 2000 (Archive Đakovica)



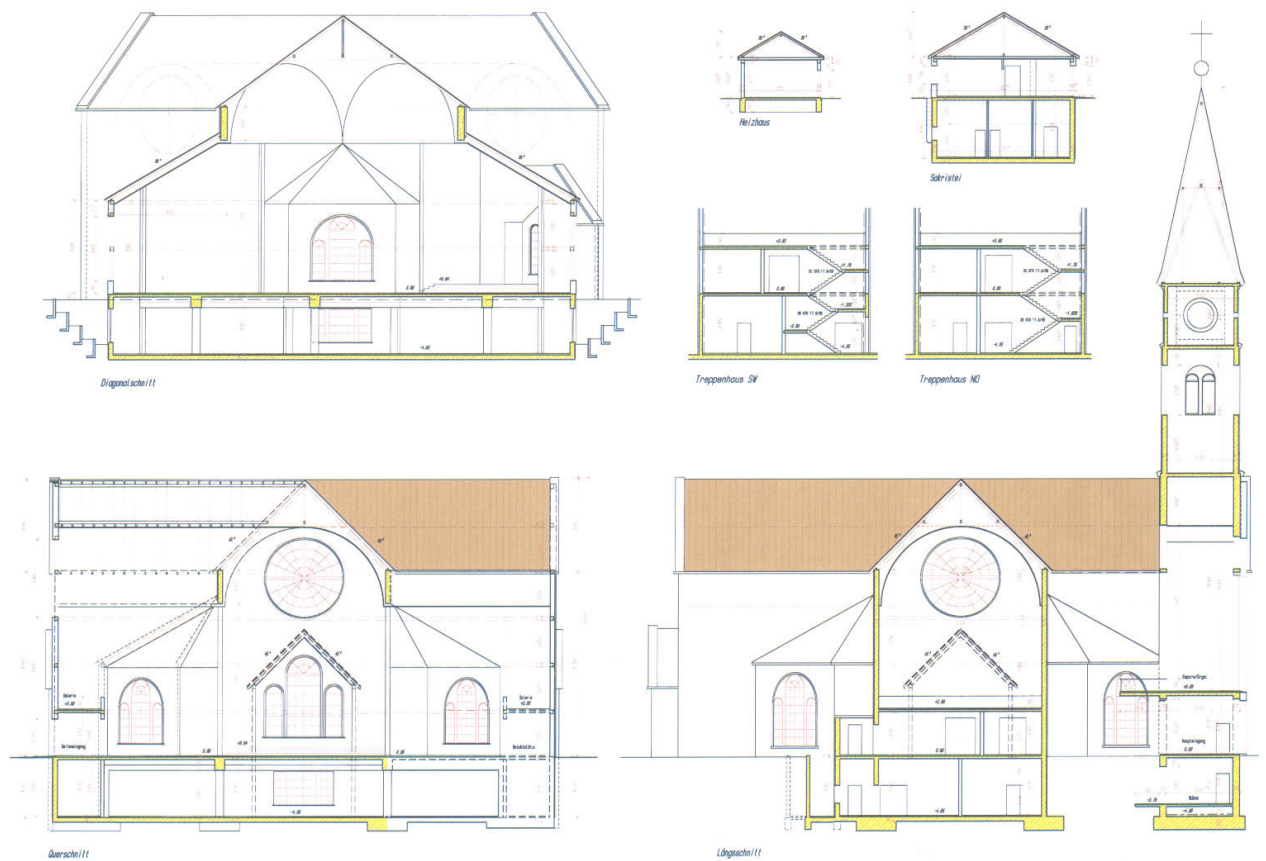
KIRCHENNEUBAU ST. PETER & ST. PAUL IN GJAKOVË KOSOVË KELLERGESCHOSS M 1:250

Figure A.62 The Parish Church of Saint Peter and Paul, Đakovica: basement floor plan, segment of the project done in 2000 (Archive Đakovica)



KIRCHENNEUBAU ST. PETER & ST. PAUL IN GJAKOVË KOSOVË WESTANSICHT M 1:250

Figure A.63 The Parish Church of Saint Peter and Paul, Đakovica: elevation view from the south-west, segment of the project done in 2000 (Archive Đakovica)



KIRCHENNEUBAU ST. PETER & ST. PAUL IN GJAKOVË KOSOVË SCHNITTE M 1:250

Figure A.64 The Parish Church of Saint Peter and Paul, Đakovica: section views (starting with upper left, horizontally); diagonal cross section viewing one of the truncated sides, detailed section views of sacristy and side building and staircases in side corps, cross section viewing the apse, longitudinal section viewing the north-eastern side corps, segment of the project done in 2000 (Archive Đakovica)

The old convent, built 1961-1964 was demolished in 2000, after the Kosovo war, along with the old parish church. New convent holds some remarkable pieces of art: the sculpture *Saint Anthony* done in the workshop "F. Stuflesser" and the copper bust of Shtjefën Gjeçovi, a famous Albanian friar, done by Kruno Bošnjak. (Karamatić 1991, 54)



Figure A.65 The Parish Church of Saint Peter and Paul, Đakovica: view of the entrance facade from the south-west (Archive Đakovica)



Figure A.66 The Parish Church of Saint Peter and Paul, Đakovica: view of the southern corner (Archive Đakovica)

PARISH CHURCH OF SAINT PETER AND PAUL AND THE SANCTUARY OF SAINT ANTHONY OF PADUA

The first parish church of Saint Peter and Paul in Đakovica was erected in 1928-1938. It was reconstructed and repaired in 1959 and 1969. In the interior, it was decorated with terracotta sculpture of *Saint Peter and Paul* done by Lojzika Ulman, and sculptures of *The Sacred Heart and the Sacred Heart of Mary*, *Via Crucis* done in relief, *The Dead Christ* etc. (Karamatić 1991, 54) Those sculptures were preserved and installed in the new church.

Due to heavy structural damages on the church, gained during the war in 1999, the church was demolished, along with the old convent, in 2000. In May of 2001, the construction of a new parish church started, and is still undergoing.

The project was done by one Polish friar in the post-war era. It is a monumental church, with the footprint over 1.000 square meters large. It is situated on the northern part of the site, across the street, viewed from the southern site. The church is built over the truncated square at the base, with the extensions to each of the sides. The axis of the entrance-altar line is irregular and oriented south-east – north-west, with the entrance on the southern side. The whole church is elevated on the huge platform, allowing setting of the crypt in the virtual basement. The ground floor is a simple, column-free space, done more as a stunt structural set, rather than a deliberated sacred space. Each of the square sides is extended with a particular function. As expected, the en-

trance is emphasized with two bell-towers, the altar zone with the polygonal apse, and the side parts are done as small chapels with staircases to the basement and the choir gallery. The sacristy was done as the detached building on the western part of the church.

The exterior design is done in the total absence of the logical connection with the structural system and the clean interior space. The architect used the historical language, and symbols of revival architecture of the late XIX century – making the entire situation hard to understand. Maybe the author tried to recall the architecture of the sanctuary church, located just across the street, but even that is hard to understand and set in known theory relations. The square base is covered with cross-shaped roof, which is emphasized with earlier mentioned extensions, and outlined with the strong façade plains, with corresponding portals holding rosette windows etc. The bell-towers follow this concept, too; and are done as traditional towers with the steep spire roofs on the top.

This sacred space gets even more difficult to understand, when structural system is thoroughly analysed. The prevailing material is reinforced concrete, and the whole structure is done as a single volume, with number of beams, supporting the roof structure, allowing the inner space to breathe and communicate visually without obstacles. This is undoubtedly one value of this project. Nevertheless, everything else that is designed is opposing to this idea. Maybe additional time is needed to set properly this design within the known methods of architectural analysis, in order to make definite assumptions.

The sanctuary of Saint Anthony of Padua was established in 1882, by Tyrolean Franciscan, Friar Lorenzo Emilio di Cles. He built the hospice and the chapel devoted to that saint. The new sanctuary was built by Friar Lovro Mitrović before WWII. It was renovated in 1987. Its main artistic highlights were the stained glass windows done by Đuro Seder.

The sanctuary was thoroughly restored in 1996, but soon heavily damaged during the bombing raids in Kosovo war in 1999. Stained glass windows done by Đuro Seder were completely demolished.

In general, even this church represents a pale reproduction of earlier seen historical models, when its time of construction is taken into consideration. Truth to be said, some late examples of revival styles can be found in other parts of the Province, but here the architecture is by far the least convincing. The church is formed as the elongated cross, oppositely oriented to the parish church, so that their entrance façades



Figure A.67 The Convent of Saint Peter and Paul and the sanctuary of Saint Anthony of Padua, Đakovica: view of the ensemble from the south-east (Archive Đakovica)

are virtually facing each other along the street front. The main façade is outlined with the *westwerk ger*, behind which short main nave, with the semi-circular apse and the side-located sacristy are located. The language of applied decorative details are arched windows, hidden pilasters, and blind arcades below the roof line, as well as the biforas and spire roof structures on the bell-towers.

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This Franciscan site cannot be easily set within the borders of outstanding architecture driven by OFM Bosna Argentina. Many factors contribute: the vicinity of two other prevailing ethnical groups – Serbs and Muslims, strong historical legacy of the Orthodox Church, as well as tumbling political, religious, ethnical etc. situation that obviously started in the XIV century, with the Battles of Marica (1371) and Kosovo (1389). Those reflected on the strength of the architectural guidelines that were to be followed, and the freedom that was to be enjoyed.

one bell dated in the XV century, once found in Livno and nowadays kept in the Convent of Saint Peter and Paul in Gorica. (Karamatić 1991, 71)

Livno is first mentioned on 28th September 892, during the time of Muncimir of Croatia, member of House Trpimirović, a duke of the Duchy of Croatia, reigning from 892 to 910. (Klaić 16)

Being judged by the different sources and historical cross-references, from the end of the IX century until the year of 1326, Livno was continuously under the rule of Croatian dynasties. Livno entered Banate of Bosnia in 1326, during the rule of Stephen II, Ban of Bosnia. It officially remained in Bosnian territory until the Bosnian fall in 1463. The interesting thing is that it was belonging to the Archdiocese of Split until the year of 1736. Later, it was temporary joined to the Bosnian Vicariate until 1757, and afterwards permanently. (Vrdoljak 115-6)

The first Franciscan convent in Livno was built probably between 1340 and 1375, when first ten Franciscan convents were built in Banate of Bosnia. It was however, later damaged in 1463, during the Ottoman campaign in Bosna. (Gavran 1995, 3) In the meantime, the area was temporarily liberated, and the Franciscans came back. Unfortunately, peace lasted only until 1485, when Franciscan properties were again demolished and later destroyed. Here, however, some opposing facts are often found: especially in debates on founding the first convent in Livno. Some of them are expected to result in the fact that the convent of Saint John the Baptist in Livno is the oldest Franciscan convent in today's Bosnia and Herzegovina. Back then, it was belonging to the Franciscan Province *Sclavoniae*. Livno was territorially in Dalmatia, which had a Franciscan convent, near Trogir, founded as early as in 1214, while Saint Francis of Assisi was still actually alive. (Karaula 2009, 37-8)

Regarding the very church of Saint John the Baptist, it was once located in downtown, by the Bistrica River. Many centuries after the Ottoman conquests, in 1885, the Franciscans built a kind of memorial church to the demolished one, on the same location.

By the end of the XVII century, the Franciscan houses and churches in Livno were demolished. It was the era of constant immigration to Catholic lands in front of the Ottoman war campaigns. During the XVII century, pastoral care of the remaining Catholics in Livno was done by the Franciscan friars from Rama-Šćit, and after that Convent was virtually extinguished in 1687, friars from Fojnica took care of the pastoral exercises in Livno. Soon, first parish house in Čuklić was recorded in 1741, and afterwards in Ljubunčić, Vidoši



Figure A.70 Livno: landscape view before 1901; pencil drawing done by Zygmunt Ajdukiewicz (Rudolf 85)

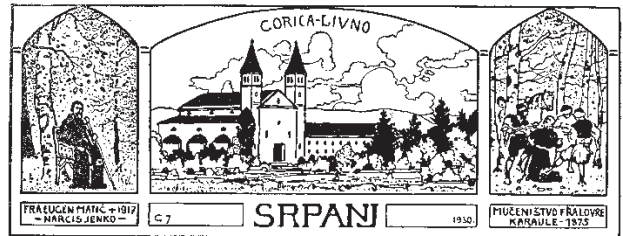


Figure A.71 The Convent and Church of Saint Peter and Paul, Gorica: Display of the complex with the side images of Friar Eugen Martić († 1917) and martyrdom of Friar Lovro Karaula († 1875) in the Croatian Catholic calendar in Bosnia and Herzegovina for July ("Samostan Gorica")

and Miši. By the end of the XVIII century, the seat of Livno parish was established in Vidoši, and from its territory, many others were created afterwards: beside Ljubunčić and Čuklić, Livno, Lištani, Grabovica, Grahovo, and Glamoč. (Karamatić 1991, 71-2; Karaula 2009, 37-42)

Currently, convent area Gorica covers Franciscan parishes in Bila, Čuklić, Livno, Ljubunčić, Podhum, Vidoši and Suho Polje.

CONVENT OF SAINT PETER AND PAUL

History of the Franciscan convent in Livno started back in 1833, when the Franciscans bought a land lot in Brina, site later named Gorica, near Livno. Friar Lovro Karaula holds the credits not only for land acquisition, but also for all needed permits for construction works. In fact, he is considered the founder of the Convent in Gorica. (Gavran 1995, 4)

Besides the existing house on the land that was bought, they built additional mansion that served as the church. In the year of 1849, site in Gorica became the branch of the parish Vidoši; in 1851, it became the independent chaplaincy, and finally a parish in 1858. Later, in the year of 1900, the seat of that parish was transferred to the town of Livno, where it exists today. That is why the convent church in Gorica is not a parish church. (Karamatić 1991, 73)

In 1853, Karaula got the permit from the Ottoman authorities to build the convent and church in Gorica. Two years later, construction works started. During the first construction campaign only the north-western wing, aligned with main façade, was built, the south-eastern was built in the period between 1861 and 1866, and afterwards north western got additional floor in 1873-1855. (Karamatić 1991, 73; Barun 2011, 14; Karaula 2009, 98)

The convent was canonically established on 30th May 1859, by Friar Bernardino Trionfetti de Montefranco, Minister General of Order of Friars Minor. Friar Lovro Karaula was elected as the first Guardian of the Convent (Barun 2011, 12; Gavran 1995, 4)

During the first construction campaign, only the northwestern wing, aligned with the church's façade, was built. It was finished in 1858, when the friars moved in. Later, due to need for more space and living areas for friars, this wing got additional floor afterwards, so that in 1873, it had a cellar, ground floor and two floors above. This influenced the height of rooms and uncomfortable space inside. Just after WWI, these additional floors were restructured: in 1923, the



Figure A.72 The Convent and the Church of Saint Peter and Paul, Gorica: View from the south in 1879 ("Samostan Gorica")

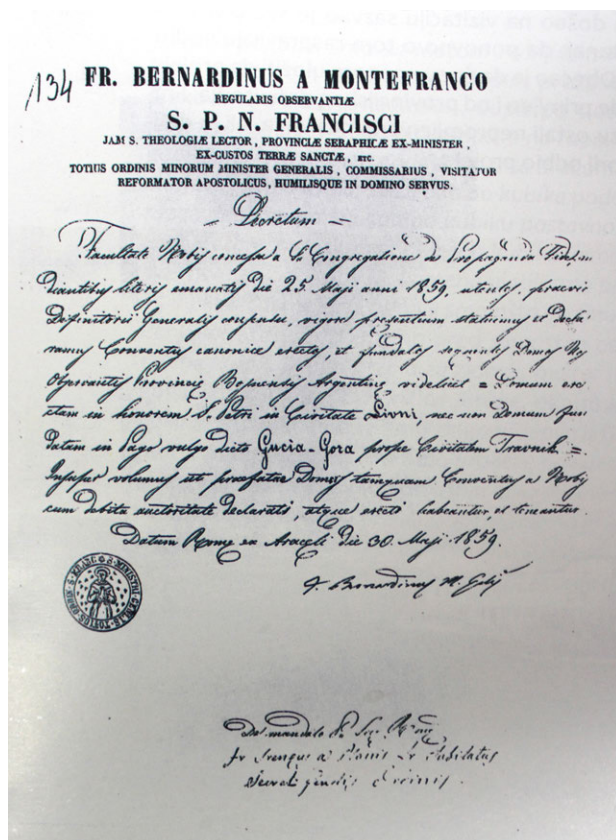


Figure A.73 Decree issued by Friar Bernardino Trionfetti de Montefranco, Minister General of Order of Friars Minor, approving the founding of the Convent of Saint Peter and Paul in Gorica, Livno (Archive Gorica)

ground floor was extended in height, and only one floor above was built, according to a project done by architect Josip pl. Vancaš. Vancaš's project for the convent reconstruction was accepted on 6th December 1921. In the years between 1861 and 1866, the south-eastern wing was built, containing the ground floor and the floor. The interior decoration was made by the end of 1868. (Karamatić 1991, 73; Karamatić 2009, 219)



Figure A.74 The Convent of Saint Peter and Paul, Gorica: Close up view of the southern corner (2013)



Figure A.75 The Convent of Saint Peter and Paul, Gorica: Close up view of the eastern corner (2013)

Unlike some other convents in OFM Bosna Argentina, convent in Gorica had numerous different roles in its history. During the Austro-Hungarian occupation of Bosnia in 1878, military headquarters of Austrian forces, as well as some civil institutions, were seated in the convent. Until 1884, a part of the convent was used as a military warehouse. (Karamatić 1991, 73-4) Furthermore, the Convent was the seat of the Seminary of OFM Bosna Argentina between 1905 and 1909. Communist regime held the parts of the Convent in the period between 1942 and 1965; between 1944 and 1945, it also held a military hospital and a jail. Owing to damages dating from that period, the convent was repaired in the period 1956-1976. (Barun 2011, 14-5)

Beside its basic and initial function, the Convent is, since 1997, the seat of the Novitiate of OFM Bosna Argentina. Interestingly, Novitiate was transferred here from Italy, where novices were during the civil war in Bosnia. First, it was located in the Convent of San Francesco da Paola in Monopoli, Bari (1992-1995), and later Convent of Belmonte in Valperga, Torino.

All existing convent buildings were restored in 1987, simultaneously with the construction works on the missing north-eastern wing, which closed the inner courtyard. It was built between 1982 and 1986 according to a project done by Zlatko Ugljen and Rodoljub Mikulić. (Karamatić 1991, 74; Gavran 1995, 5)

Some important works on the old wings were undertaken even later. In the period 1991-1995, north-western wing, once reconstructed by Josip pl. Vancaš, was reconstructed once more. Old floor constructions, worn out and obsolete, as well as old traditional roof trusses were replaced. In the cellar, the lower floor construction was lowered by 1 m, allowing the foundations to be enlarged and reinforced, as well as to be protected from ground soil moisture. The project was designed to restructure the old building into a library, a museum and a gallery devoted to a painter Gabriel Jurkić. It was all done according to a project done by architect Zoran Jeramaz from Split, Croatia. Jeramaz also did a later reconstruction of the south-eastern wing in 1996.

Regarding the architecture of the convent, two ensembles are distinctive, even though the convent is now a single building composition. Just as a curiosity, Convent of Saint Peter and Paul in Gorica, Livno is actually, beside the convent in Nedžarići, the only one in OFM Bosna Argentina that has a traditional cloister composition enclosed with three

wings of the convent and a church. The older part of the corpus is built in the XIX century, with additional works and reparations as described. It consists of the north-western wing aligned with the north-western façade of the church and another, south-western, perpendicular to the first one. Both wings are simple structures. Its external materialization is done in stone, and its cutting style is the only decoration applied. It reveals the background of the era when it was first built, which is expected. The roof is covered with clay tiles. Even though the building does not hold any interesting architectural elements, its pure existence is important, because it successfully displays traditional concepts in design and structural treatment of these types of buildings. The north-western part holds exhibition area devoted to Gabrijel Jurkić, library and archive. In the south-western are service areas like kitchen, as well as living rooms and administrative zone. In the southern part, roof level holds additional rooms for novices.

The south-eastern wing is oriented towards the backyard, and is not therefore exposed. It was built according to a project done by architect Zlatko Ugljen. Ugljen considered that the existing convent buildings had not hold the impressive architectural values, so he insisted to create the dual design: reminiscence to certain traditional models, interpreted through the contemporary architectural language. The things that were followed from the old project were overall concept, proportions, rhythm, and structural elements. This wing consists of ground and additional floor above, predominantly reserved for friars' rooms. On the ground floor, small chapel is built, and this is probably the only part of the project, where architect Ugljen definitely gave his distinctive touch: white space, an effect of the natural light, wooden furnishing, and comprehensive, spiritual environment overall. The chapel is oriented towards the inner courtyard, preserving the majority of the possible quietness and peace needed. Like already said, Ugljen retained the roof type and overall concept of existing convent wings; similarly, he used the connatural stone for façade decoration, only discretely combining it with parts of plastered façade, coloured in white and dark-yellow, emphasizing the new structure hiding behind the earlier established shell.

Convent holds a huge amount of valuable art pieces, as well as important archival documents, rare books, handwritings etc. The most important are however, paintings done by Gabrijel Jurkić, who was born in Livno and many years after returned to Livno, where he spent the rest of his life. Besides Jurkić, there are many other interesting contemporary art pieces done by Nada Pivac, Ljubo Lah, Ivica Šiško, Josip Konta,



Figure A.76 The Convent and the Church of Saint Peter and Paul, Gorica: View of the complex from southeast (2013)



Figure A.77 The Convent and the Church of Saint Peter and Paul, Gorica: Close up view of the eastern corner of inner courtyard (2013)



Figure A.78 The Convent of Saint Peter and Paul, Gorica: View of the Convent chapel (2013)

Ivica Propadalo, Anto Pervan, Momir Rosić etc. (Karamatić 1991, 74-5)

Besides outstanding artistic collection in Convent, there is also Franciscan museum and gallery Gorica, Livno, which is located in the neighbourhood, near the old school building. It also has an exceptional collection of different artefacts from almost all important periods in human history, everything displayed in a state-of-the-art exhibition space, built 2000-2010.

CHURCH OF SAINT PETER AND PAUL

The history of the construction works of the convent church in Gorica is long and interesting. First, on 29th April 1852, during one of the Provincial Chapters, it was decided to appeal for the construction of new convents and churches all over the OFM Bosna Argentina. Those were convents and convent churches in Livno, Guča Gora, Zovik, and Podvučijak, and new churches in Vidoši, Dolac near Travnik, Sarajevo, as well as repair and enlargement convent churches in Kreševo, Kraljeva Sutjeska and Fojnica. The most important friars at that moment in OFM Bosna Argentina, Andrija Kujundžić, Provincial Superior, Marijan Šunjić, former Provincial Superior, and Lovro Karaula, Provincial Curator were involved and hold most of the credits for this process. (Karaula 2009, 94-6)

On 24th June 1852, official approval for the project was received from the Minister General of the Order. Members of the Province appealed all over the Europe for help and financial assistance for the works. It led to their pressure on Sublime Porte and the Sultan Abdülmejid, who instructed Hurşid Pasha, Bosnian Wali, to allow the construction works. Imperial engineer, Eşref Efendi, then visited all the sites. On 23rd and 24th January 1852, he was in Livno and Vidoši with Friar Lovro Karaula, when he made the outlines of the new church and convent. (Karaula 2009, 95-7)

Construction works on the church started simultaneously with the convent construction in 1854. Two years later, construction works were executed according to a project done by Franjo Moyses from Split, Croatia. Construction works were led by Ante Ciciliani, from Trogir, who was in 1856 succeeded by Špiro Marić from Vis Island, Croatia. (Karamatić 1991, 73) Church was put under the roof by 1859: it had a simple ceiling and was at first covered with shingle only. As soon as in 1860, the Eucharist celebrations were held inside. In 1874, the roof was replaced. (Gavran 1995, 9; Karamatić 2009, 219)

In later era, the construction works were slowed down due to a huge uprising in Herzegovina (1875-1878), and Austro-Hungarian occupation in the summer of

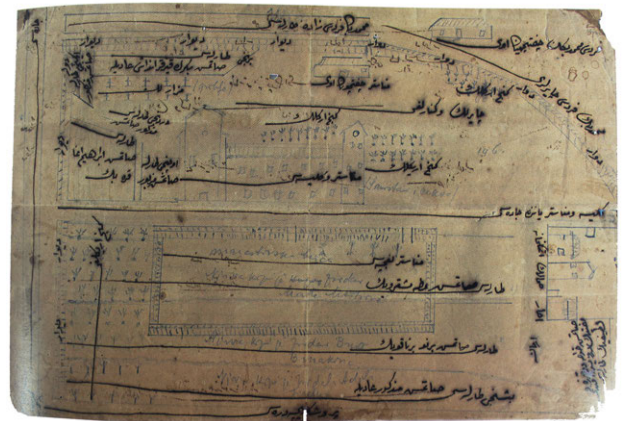


Figure A.79 The Convent and the Church of Saint Peter and Paul, Gorica: Regulation drawing done by Eşref Efendi on 23rd/24th January 1852, with dimensions, location and the outline of future convent and church (Karaula 2009, 95)



Figure A.80 The Convent and the Church of Saint Peter and Paul, Gorica: View of the complex from the north (2013)



Figure A.81 The Church of Saint Peter and Paul, Gorica: Fish-eye close-up view of the entrance façade (2013)

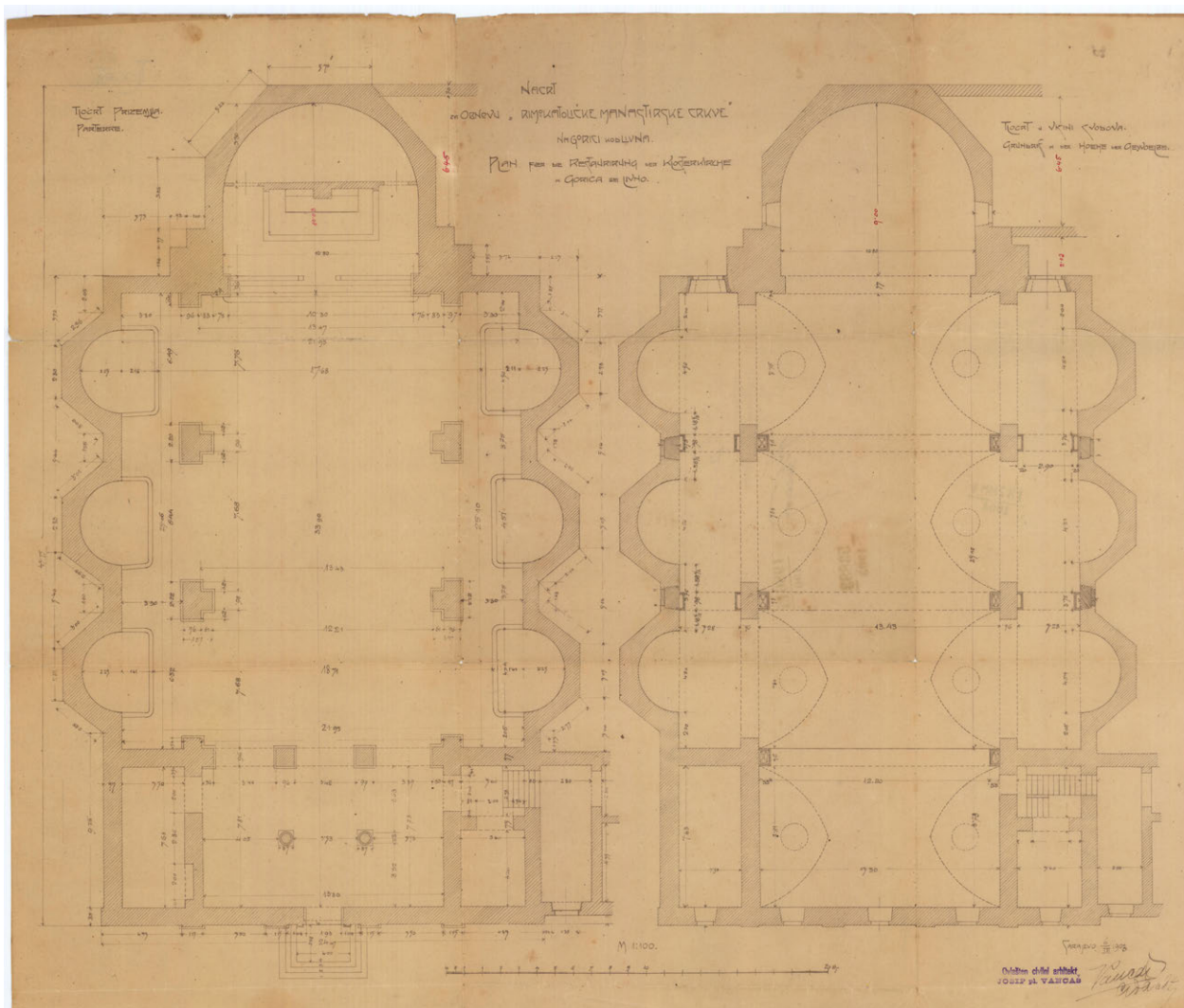


Figure A.82 The Church of Saint Peter and Paul, Gorica: floor plan on the level of ground floor and chorus level, segment of the project done by Josip Vancaš on 6th March 1903 (Graditeljsko-građevinski spisi i nacrti, Box 16/1-13, Arhive Gorica)

1878. It was recorded however, that main altar, with a huge painting of Saint Peter and Paul, was built in 1876, by Dalmatian Jozo Roko. (Karamatić 1991, 73) Afterwards, inner decoration was continued in 1885. Franjo Lach from Ljubljana, built six side altars, which were equipped with paintings done in Künstlerverein "St. Lukas" in Vienna, along with a number of other pieces of furniture and the holy liturgy equipment. The church was also equipped with the organ built in 1891, by workshop "Braća Zupan" from Kamna Gorica, Slovenia. One of the most important undertakings was the construction of the southern bell-tower in 1887-1888, and installation of the huge bell weighting 1024 kg. The church was consecrated in 1891.

The most important period in the history of the church is probably the turn between the centuries: in 1903, it was decided to commission the architect Josip pl. Vancaš to finally complete and decorate the church. In the period between 1905 and 1906, church was thoroughly restored and reconstructed according to his project. Vancaš also replaced the old ceiling with new vaults, decorated the floors with colourful ceramic tiles, and built the north-ern bell-tower in 1906. Construction works on church were run by Franjo Holz, bell-tower was done by Petar Bradarić, furnishing was done by a Viennese company "Wayss", side altars were restored by the Franciscan Friar Klarenz Hemmerlmayer from Tyrol, entrance door was built in Trappistan Abbey Mariastern in Delibašino

Selo near Banja Luka in 1906 etc. Afterwards, on 28th October 1906, church was officially opened. (Glibić, Čolak and Akmadžić)

A couple of years later, some additional works were done. In 1907 a pulpit was done, in 1908 main altar was built by the famous workshop “Ferdinand Prinoth” from St. Ulrich – Gröden, South Tirol, Italy.

Some of the important structural works on church followed at the turn of the centuries. In 2001, Alen Harpin from Split built the steel staircases inside the bell-towers. In 2004, Drago Rimac did the project for chorus removal and its new construction. The old wooden chorus was removed and replaced with the new one made out of reinforced concrete.

Analysing more the architecture of the church, it all comes to pretty clear and simple design. It is simple basilica, with the main nave, two side aisles, apse, and two bell-towers in the width of the aisles. Its longitudinal axis is oriented north-west – south-east. Entrance vestibule holds the communication to the convent and the choir platform. Main nave and side aisles are all 24 m long and divided into three equal fields. Two pairs of polygonal columns divide the nave from the aisles, which additionally have niches – small apses

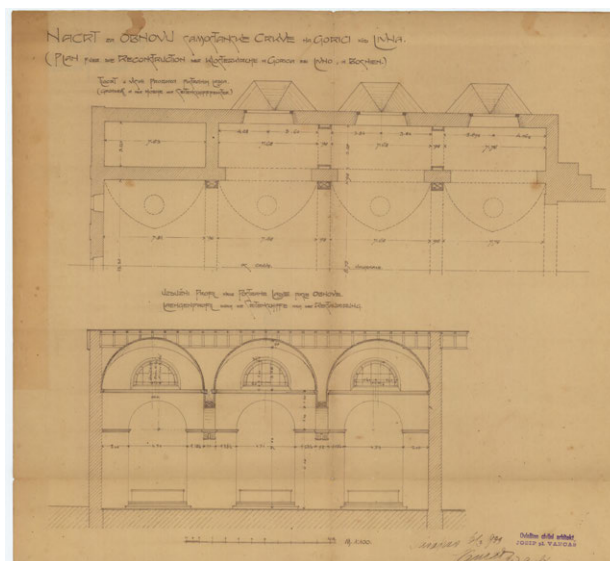


Figure A.83 The Church of Saint Peter and Paul, Gorica: plan of ground floor in the height of the side-aisle windows and corresponding longitudinal section viewing the south-western side aisle, segment of the project done by Josip Vancaš in 1903 (Graditeljsko-građevinski spisi i nacrti, Box 16/1-13, Arhive Gorica)

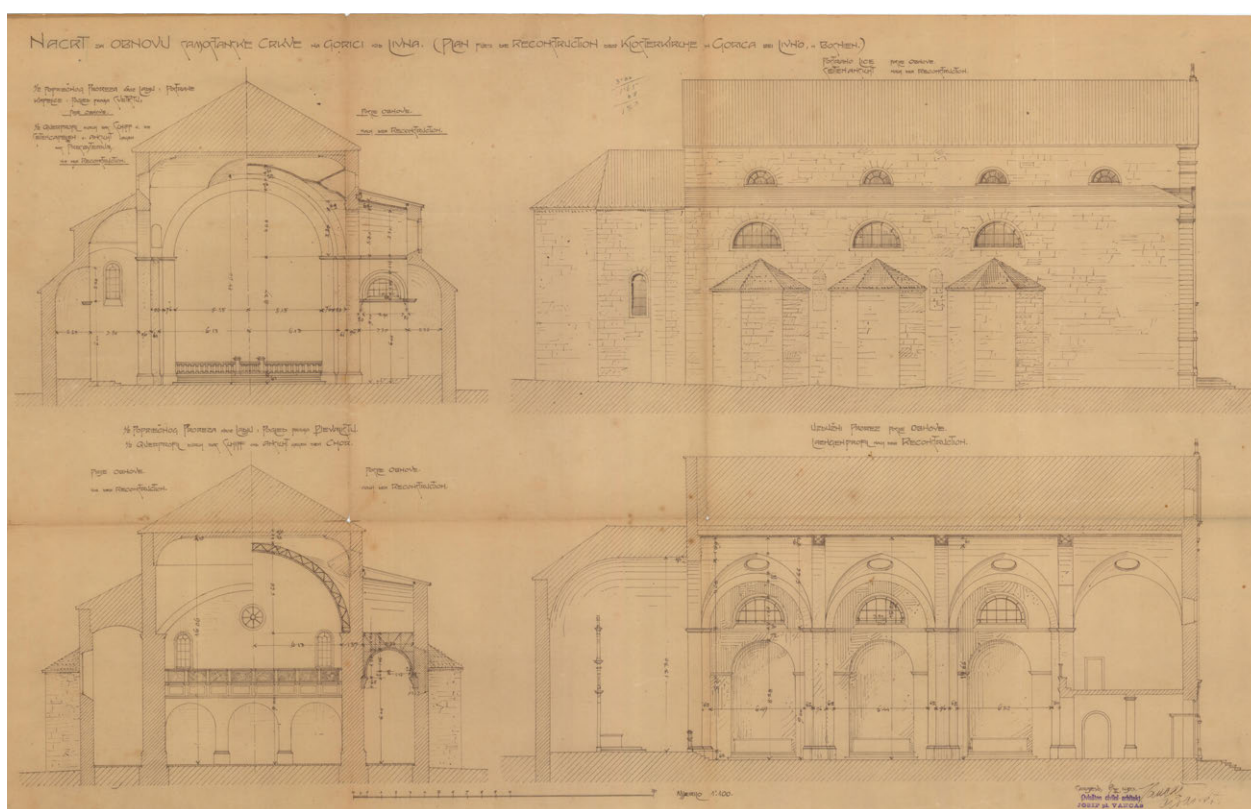


Figure A.84 The Church of Saint Peter and Paul, Gorica: on the left, cross-sections viewing the apse and the chorus; on the right, elevation view from the north-east and corresponding longitudinal section viewing the south-western aisle, segment of the project done by Josip Vancaš on 6th March 1903 (Graditeljsko-građevinski spisi i nacrti, Box 16/1-13, Arhive Gorica)

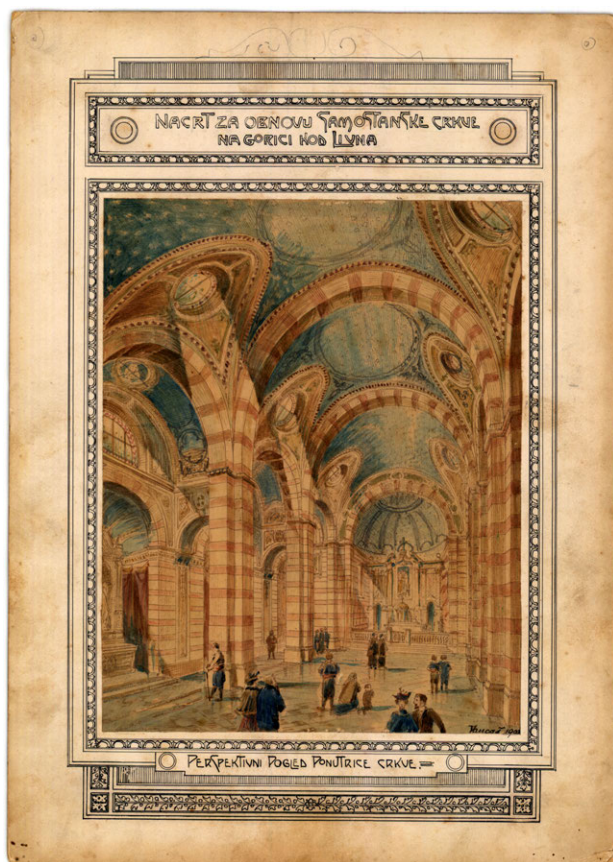


Figure A.85 The Church of Saint Peter and Paul, Gorica: perspective view of the interior design, segment of the project done by Josip Vancaš on 6th March 1903 (Graditeljsko-gradevinski spisi i nacrti, Box 16/1-13, Arhive Gorica)

holding the side altars. Each of the columns is linked by arches supporting the barrel vaults perpendicular to aisles, and on the other side, to domes. Arches supporting the domes are made out of cast iron spatial trusses covered with plaster, in order to fit into the concrete dome slabs. Cast steel trusses were made in Vienna, according to “Nonier” system. The traditional gabled roof is laid on the roof structure bolted to the upper side of the domes. In the width of the main nave, apse extends offering the rich sanctuary space. It is covered with semi-dome, and polygonal gabled roof. Bell-towers, in total height of 45 m, are situated on the western side, and are actually later erected out of the church after it was constructed. (Glibić and Čolak 76)

Concept of external decoration is not directly in accordance to the inner design, which is actually expected due to different time of the construction of each of the parts. Main façade and bell-towers are made out of fine-cut stone, while side aisle walls and apse walls are made out of gradually rough stone. Main façade

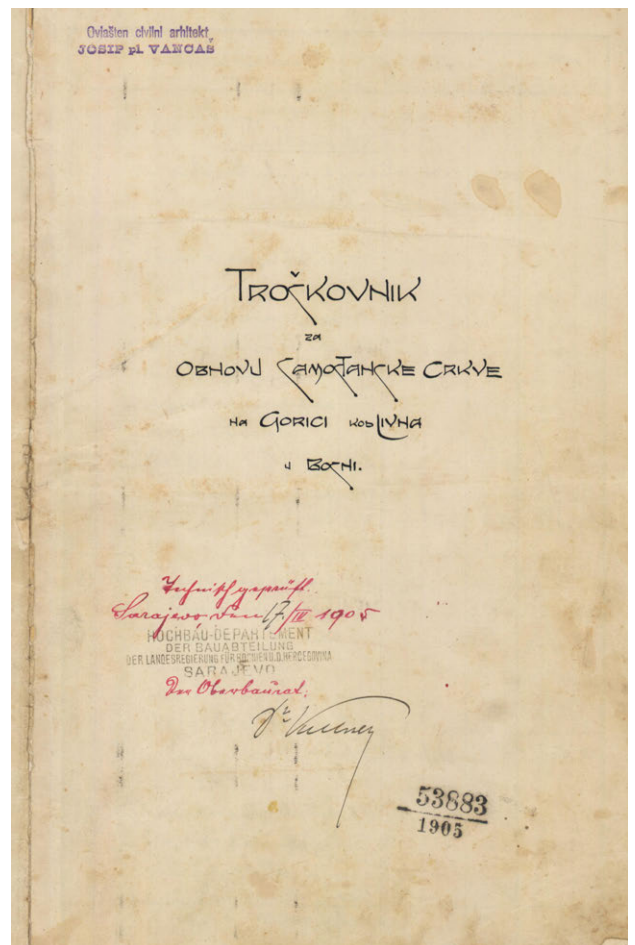


Figure A.86 The Church of Saint Peter and Paul, Gorica: cover page of the Calculations for reconstruction of the church done by Josip Vancaš on 17th April 1905 (Graditeljsko-gradevinski spisi i nacrti, Box 16/1-13, Arhive Gorica)



Figure A.87 The Convent and the Church of Saint Peter and Paul, Gorica: Close up view of the northern corner of inner courtyard (2013)



Figure A.88 The Church of Saint Peter and Paul, Gorica: Interior view of the main nave with the apse and side aisles in the background (2013)



Figure A.89 The Church of Saint Peter and Paul, Gorica: Interior view of the main nave with the choir platform in the background (2013)

is simple: the width of the main nave is emphasized as the single corpus decorated with four pilasters, on the corners and on the side of the entrance portal. Speaking of windows, a small rosette window is put in the central axis, while two arched windows are located in the plains between the corner and middle pilasters, at the height of the choir platform. Pilasters are capitalized with a simple cornice, which is actually the foot of the tympanum decorated only with one statue and the cross above.

Bell-towers are symmetrical: done as 45 meter-high square-based structures and covered with a steep pyramidal roof. On the ground floor level, there are two arched windows facing the entrance. There are not many decorative elements on the towers: cornices above the choir level, and additional ones on the top third of the height. Top section holds blinds-covered arched windows on all four sides, as well as very simple, almost plain pilasters on the corners. One level lower, there are additional pilasters marking the position of the small rosette window, analogue to the principles of design of main façade. The rest of the church represents only simple translation of structural elements found inside the church: three three-sided chapels on the side aisles and the main polygonal apse on the south-eastern façade. Above each of the side apses there are pairs of semi-circular windows, on both, the walls of the side and main naves.

The church was restored in 1980-1981, when external masonry walls were repaired and the roof cover replaced with the sheets of copper tin. In addition, some technical measures preventing the wall moisture problems, sacristy reconstruction and furnishing refurbishment were done recently. (Gavran 1995, 10)

Lately, full restoration of wall paintings was completed in 2013. It was initiated in early 2000s' and done by a team led by Suzana Damiani, art professor and restaurateur from Zagreb, Croatia.

OLD SCHOOL

The building situated nearby represents the oldest and obviously the first public school in Livno, dated in the period 1850-1859. It has ground and one floor above, all done in local, traditional materials and structural systems: rough-cut stone, wooden ceiling, and steep roof covered with wooden shingle. During the XX century, it was mainly used as the auxiliary facility. During the development of the independent project for the Franciscan museum and Gallery Gorica, Livno it is decided to restore the building and include it in the museum's offer. It was restored in the period between 2006 and 2007. After 2010, and completion of the works on the main museum building, it was included in the museum as the permanent exhibition space.



Figure A.90 Franciscan museum and Gallery Gorica, Livno: View of the eastern corner of the complex, old school in the foreground (2013)



Figure A.91 Franciscan museum and Gallery Gorica, Livno: View of the inner courtyard (2013)

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As depicted, the convent in Livno is one of the convents in OFM Bosna Argentina that was from its very beginnings, heavily influenced by many surrounding factors and historical events contributing to the colourful historical legacy and architectural values, luckily preserved up until nowadays. It is hard to conclude whether the art masterpieces or the architecture itself are more valuable, but they all certainly make one of a kind Franciscan complex in the Province. The church, one of the oldest and best preserved Vancaš's projects, holds outstanding architectural heritage values, like the use of reinforced concrete, cast iron trusses, etc. Moreover, art pieces, not as much those wall paintings in the church, as those paintings and sculptures in the Convent and Museum, represent the peak points in the artistic image of Bosnia nowadays. It is hard not to notice that this Convent is one of the most active convents in the Province, in terms of a number of external visitors, sacred and profane events being organized all over the year, and influence on various fields of life in Bosnia.

The convent and the church of Saint Peter and Paul, as well as the building of the old school, are as a building ensemble listed as the permanent national monument of Bosnia and Herzegovina, along with its movable goods: 128 paintings done by Gabriel Jurkić, 49 drawings done by Gabrijel Jurkić, 11 paintings done older painters, archaeological collection of 265 artefacts, numismatic collection of 142 items, 11 sculptures, 77 metal dishes, 21 textile items, old library, and ethnological collection. ("Nacionalni spomenici")

A.1.7. THE CONVENT AND THE PARISH CHURCH OF SAINT FRANCIS OF ASSISI, GUČA GORA

Samostan i župna crkva Svetog Franje Asiškog, Guča Gora

72 277 Guča Gora, Travnik, Bosnia and Herzegovina

Roman Catholic Archdiocese of Vrhbosna, Sarajevo

Convent and the Parish Church devoted to Saint Francis of Assisi are situated in Guča Gora, countryside near Travnik, a town in the Central Bosnia; former Ottoman centre of Bosnian Villayet.



Figure A.92 The Convent and the Parish Church of Saint Francis of Assisi, Guča Gora: aerial site plan (Google Earth)

INTRODUCTION

The existence of the first Franciscan site in the wider area of Lašva valley, named after the Lašva River, is recorded as soon as in XIII century. It was one parish church in Lašva, which was once only a small settlement. In the XIV century, the Franciscans erected first convent there. However, its later history was poorly documented; it is known that it was demolished by the end of XV century, after the arrival of Ottoman troops in Bosnia. The historical events that are linked to the Medieval Bosnia are common to this area, too; therefore, no important Catholic activities took place until the XVIII century. Just in the first half of the century, the situation got better and friars started to step up their presence in Lašva valley

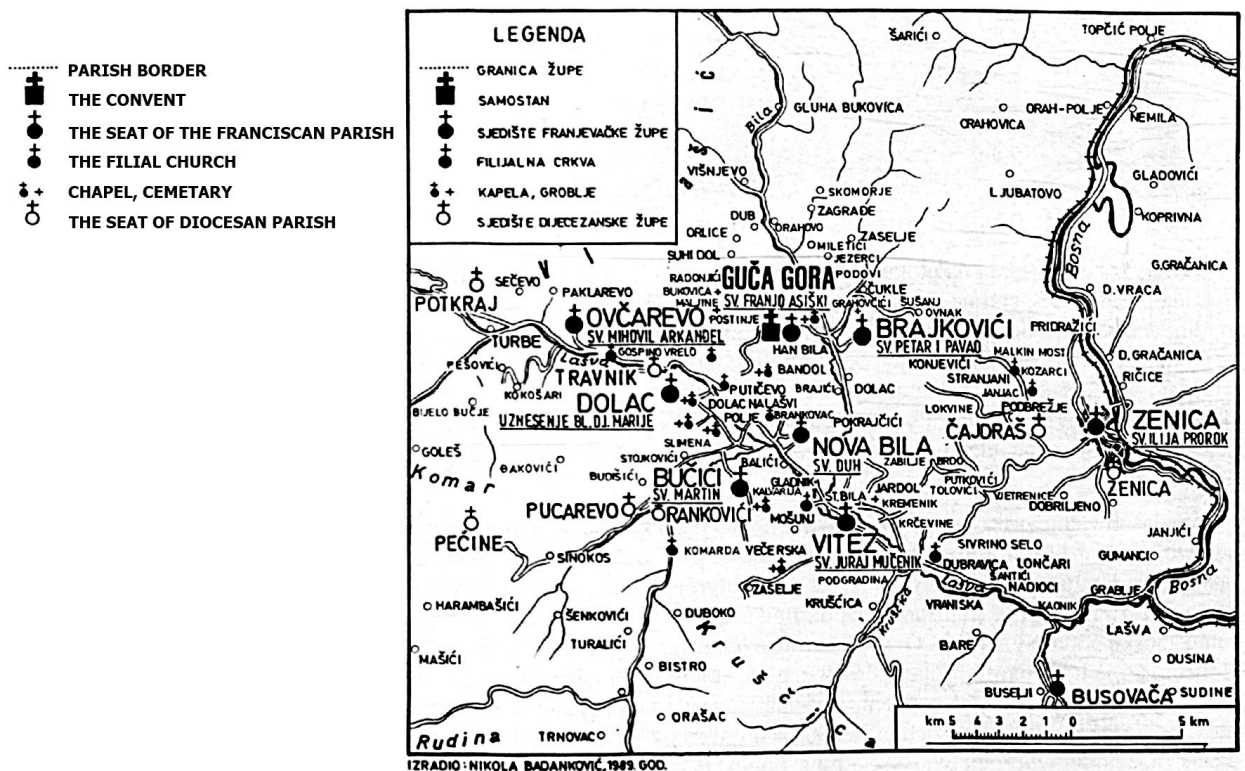


Figure A.93 Convent area Guča Gora with belonging parishes. Map done by Nikola Badanković 1989 (Karamatić 1991, 105)

– first parish house was built in Guča Gora, back then in the Convent area of Fojnica. (Karamatić 1991, 89)

The mentioned site was brought to the level of the hospice in 1757, but soon damaged and demolished in the fire that took place in 1764. Soon, new one was erected, and in 1768, named as the official Franciscan residence. (Karamatić 1991, 89) Anyhow, the formal history of the convent in Guča Gora started just in the XIX century, in the time of a Friar Marijan Šunjić, who will later become a bishop.

The convent area Guča Gora currently holds, besides the parish at the very convent, the parishes in Brajkovići, Bučići, Dolac, Nova Bila, Ovčarevo, Vitez, and Zenica.

CONVENT OF SAINT FRANCIS OF ASSISI

By the middle of the XIX century, Franciscan authorities arranged activities on construction of several new parish churches, convents and convent churches all over the Province. In the area of Travnik, which was the seat of Bosnia Villayet until 1850, it was decided to set up the convent in Guča Gora.

It is almost impossible to avoid mentioning Friar Marijan Šunjić, when analysing the history of Franciscan existence in Guča Gora, and in the history of OFM Bosna Argentina in general. After elementary education in Guča Gora and Fojnica, Šunjić left to Zagreb and Mohács, and later to Vienna, where he studied oriental languages. He became widely famous because of his broad knowledge and capabilities, and especially strong language skills in Arabic, Turkish, Farsi, Italian, German, French, Classical Greek, and Latin. Since 1832, Šunjić was always in top of the Franciscan hierarchy in the Province, crowned by the chair of Provincial Superior 1845-1851, and later chair of the Bishop and Apostolic Vicar, until his death in 1860. Taking into account that Šunjić was born near Guča Gora, and his high ranking in the Province, it becomes understandable his storing engagement in the construction works in Guča Gora. According to some sources, Šunjić himself gave ideas for the design of a new convent. (Karamatić 1991, 89-90; Valjan 2009, 37-8)

It was a rather painful process to find an appropriate location for the church: construction works first started on the site that was chosen even before 1852, but Šunjić soon dismissed the works, until the new site was found. Just in 1854, he managed to buy the new site that was later expanded after merging with surrounding lots. By the end of 1855, it was ready, and



Figure A.94 The Convent and the Parish Church of Saint Francis of Assisi: Display of the complex with the side images of Stephen II Kotromanić, Ban of Bosnia, and former Minister General of the Franciscan Order, Gerardus Odonis in the Croatian Catholic calendar in Bosnia and Herzegovina for March 1930 (Archive collection Fojnica)



Figure A.95 The Convent and the Parish Church of Saint Francis of Assisi, Guča Gora: landscape view from the southwest (2013)



Figure A.96 The Convent of Saint Francis of Assisi, Guča Gora: inner courtyard, view from the west (2013)



Figure A.97 The Convent of Saint Francis of Assisi, Guča Gora: inner courtyard, view from the south-west (2013)

involved person, Friar Augustin Dembić, started arranging the crew, material, etc. Foundation stone was laid and blessed on 17th May 1857. Friar Jako Baltić, author of one of the most significant journals in the history of OFM Bosna Argentina, was engaged in the construction works between 1857 and 1864, first as the president of the residence, and later as the guardian. (Karamatić 2009, 222)

In 1857, the construction works started, leading to a formal declaration of the Franciscan convent on 30th May 1859, by Bernardino Trionfetti de Montefranco, Minister General of the Order of Friars Minor.

As for the first convent, the idea was to build a typical convent site, consisting of three wings, enclosing the cloister along with the church on the fourth side. And indeed, it was done so. As soon as in 1858, it was the biggest Franciscan facility in Bosnia, and some would say, the most prominent one. (Karamatić 1991, 90-1) It was, like expected from architectural point of view, rather simple, two-storey tall convent building. Its 58 arched columns enclosed aforementioned inner courtyard, one of few examples of such kind in the OFM Bosna Argentina. The building itself was structured according to traditional layouts and circular functional scheme. It had a ground floor, on the façade marked with simple rectangular windows, and just one floor, with aligned arched windows; everything covered with a hipped roof.

During the final fights in WWII, the army set the site on fire, on 21st February 1945, demolishing both the church and the convent. (Neimarević 239-40; Džaja 2009, 241-6)

Along with the building itself, the fire took over a huge and priceless inheritance left in the Convent, once belonging to Marijan Šunjić, as well the great treasure held in archive, library etc. Soon after WWII, plans for reconstruction were done. New convent was erected on the foundations of the southern wing of the old convent building in the period 1957-1959. (Karamatić 1991, 90-1)

The artistic goods kept in the Convent were decimated during WWII; nevertheless, some of the important works were preserved: among around 100 paintings, the most important are works done by Gabriel Jurkić, Ljubo Lah, Mario Mikulić, Behaudin Selmanović, Petar Waldegg etc. (Karamatić 1991, 91-2)

The Convent was the seat of some important Provincial institutions: Franciscan Gymnasium 1883-1900, and Noviciate 1911-1913. (Karamatić 1991, 91)

After the war, repair works on the church and convent were undertaken, even though it was shortly questioned whether the convent should be rebuilt in Guča Gora, due to its remote and so to say godforsaken location. Just after the great Chapter of all priests belonging to Convent area of Guča Gora, held on 1st March 1955, it was finally decided to rebuild the convent on the old location. (Valjan and Lovrenović 2009, 119-21)



Figure A.98 The Convent of Saint Francis of Assisi, Guča Gora: western cloister hallway (2013)



Figure A.99 The Convent and the Parish Church of Saint Francis of Assisi, Guča Gora: Sculpture of Saint Francis of Assisi done by Franjo Križanac in 1985, damaged during the civil war in Bosnia (2013)

The project was made by architect Romeo Tiberio and civil engineer Vlado Smoljan, both from Mostar, Bosnia and Herzegovina. The foundation stone was set and blessed on 10th June 1957. By the end of 1959, the works were completed and friars moved in. They did the reconstruction of the southern wing, which was obviously less damaged in the fire. The cloister hallway with columns and belonging arches was retained, and very well composed with the rest of the building. Truth to be told, the project did not bring anything new to the overall design, as the site was after all put to the earlier state and display. (Valjan and Lovrenović 2009, 120-2)

Projects for further reconstruction and revival of the convent's site were continued even afterwards, and the works virtually lasted until the beginning of a new civil war in Bosnia, 1991-1995. The project for the eastern wing was completed in 1990, by architect Vinko Grabovac, but unfortunately put on hold.

In the meantime, the bronze sculpture of Saint Francis of Assisi, done by Ivan Križanac in 1985, was put in the inner courtyard, for the occasion of celebrating the 800th anniversary of the foundation of the Franciscan order.

After the recovery in the post-war era, new demolition followed during the last civil war in Bosnia. Not only that the construction of the eastern wing was put on hold because of the war, but also complete reconstruction of existing buildings was to be done. Just in the period between 2005 and 2009, friars managed to build a new wing. It was also done on the foundations of the old eastern wing, retaining the original cloister columns,

bringing at least one sight of the old atmosphere back to life. It however, differs from the existing, southern wing, as it has ground and two additional floors. It did not introduce any novelties in architecture and relationship towards existing site.

Just recently, in 2014, the new project for the second additional floor of the southern wing was put into the execution. After the construction, the southern wing should be elevated, equalizing the top level of the hipped roof with the eastern wing.

Unfortunately, the northern wing once destroyed in WWII, still remains absolutely in the shadows. Only few existing columns raising from the courtyard are the reminiscence to the lost heritage.

PARISH CHURCH OF SAINT FRANCIS OF ASSISI

Simultaneously with the construction of the new convent in Guča Gora, works on the new church took place, precisely 1856-1857. The foundation stone for the church was laid before the convent, on 5th May 1856. The works, both on church and convent, were first guided by Ante Ciciliani, from Trogir, Dalmatia, and later by one local, Matija Lovri-
nović. The church was built in the form of typical basilica, with the elongated cross in the floor plan, with only one bell-tower erected. (Karamatić 1991, 91; Valjan 2009, 37-8)

As a curiosity, this church was for a short time a cathedral church, as Friar Sebastijan Franković was here awarded with the chair of the Bishop of Sion in 1861. (Valjan 2009, 39)

In 1894, it was to note that structural properties of the church were not going to be strong enough to support all the loads, so Friar Josip Ćurić started the reconstruction



Figure A.100 The Convent and the Parish Church of Saint Francis of Assisi, Guča Gora: landscape view from the north-east (2013)



Figure A.101 The Parish Church of Saint Francis of Assisi, Guča Gora: the close-up view of the main facade from the southwest (2013)

process. (Valjan and Lovrenović 2009, 113) The church was partly demolished and rebuilt according to a project done by Josip pl. Vancaš. Construction works were led by Italian, Blaž Zearo. (Maslić 412-3)

According to Vancaš's project, wooden part of the structure was removed, as well as some segments of walls and a bell-tower, which were not actually completed. Just after Vancaš's intervention, the church got the design that has today.

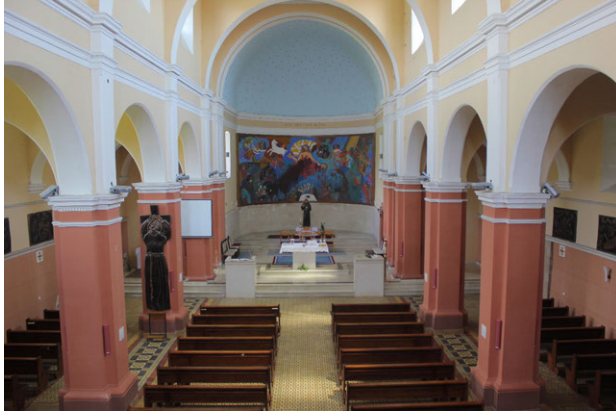


Figure A.102 The Parish Church of Saint Francis of Assisi, Guča Gora: the interior view of the main nave from the choir (2013)



Figure A.103 The Parish Church of Saint Francis of Assisi, Guča Gora: the interior view of the entrance vestibule and choir (2013)

The works officially started on 28th March 1894, and completed on 4th October 1894. The dates were inscribed on the memorial plate located on the southern façade.

The original project is not preserved, or is unavailable for research, so some concealed structural details like roof trusses or arch properties are exempted from this analysis, in order to avoid any possible irregularities in the definition of some particular building parts.

In the floor plan, the church has elongated shape, with two bell-towers on the southern façade, two visible side aisles on the western and eastern side, and semi-circular apse on the north. The main axis, entrance – apse, is obviously oriented in the direction south – north.

The interior organization looks similar to some churches that Vancaš previously or afterwards done in OFM Bosna Argentina, like Gorica, Tolisa, or Kraljeva Sutjeska. It is obviously separated into sections: the entrance vestibule, covered with a choir platform above, central nave, two side aisles and the sanctuary located in the apse zone. The choir is put on five arches; three central arches correspond to the main nave and are a sort of internal entrance to the main nave, while two side arches are opening space towards side aisles. Central nave is outlined with two rows of four solid, square columns. Each of them is strong support for the corresponding arch spanning between the column and a side façade wall forming the side aisles, and in the combination with the corresponding column from the other side, it holds the arches raising above the whole structure. Unlike some other examples, those crown arches are covered with flat, probably concrete slab, and not barrel vault as it is done for example in Gorica, Livno, also after Vancaš's reconstruction. The apse is separated from the main nave with additional pair of columns, actually pilasters, as they are the starting point for apse's perimeter wall. The entire sanctuary is slightly elevated.

As it is usually seen in similar convent churches that are fully enclosed with cloister hallway: the eastern façade, belonging to the eastern side aisle, is actually covered with part of the convent, approached through the convent building itself, and corresponds to the vertical level of the choir, and the width of the eastern bell-tower. At the moment, that elongated room hosts remaining paintings and sculptures, as well as some library parts, which are currently being established.

Another interesting detail in the floor plan is the bell-towers. In similar concepts, they were usually erected in the width of the side aisles. Here, they are simply added to each of the side façades, but still aligned with the main façade made in local stone.

The main façade is, however, certainly the place, which reveals the Romanic revival background of the overall design. It consists of the central corps extending through three levels: ground floor, choir zone and the level above the side aisles, obviously in the width of the main nave. The outline of side aisles is clearly visible on the main façade, as the roofline is the crown cornice, which steeply runs towards the bell-towers. Each of the vertical zones: central, side and bell-towers are holding one entrance portal. They are aligned with corresponding windows, either on bell-towers or on central corps. The crown of the central corps, in the height of top arches in the interior is decorated with arched windows, emphasizing the height of the whole structure. The bell-towers hold elongated arched windows in the height of the choir, and biforas on the level above. On the crown, they are completed with sets of triforas windows, with the tympanums above and high, steep pitched roof – a “soft” version of the bell-tower erected also by Vancaš for the convent church of Saint Anthony of Padua in Bistriak, Sarajevo.

The second layer of the decoration on the main façade, which is also made in stone are only discrete tympanums above entrance portals; memorial plates are located above entrance portals on the bell-towers. Furthermore, the central corps is divided from side corpses with blind pilasters, and whole ground level is crowned with a simple horizontal cornice. The zone around top windows on a central corps is particularly decorated, as the zones around the windows are virtually imprinted, which, in combination with pilasters and cornices create decent decoration for entrance façade. The top outline of the central zones, as well as the top levels of the bell-towers, is decorated with blind arcades, outlining the main façade.

Unfortunately, the main façade is the only part of the church that holds any kind of stone decoration. The rest of the building is simple, covered with white plaster, and marked with corresponding windows aligned with spaces between the main arches inside. The towers are covered with sheets of copper tin, unlike the usual metal tin, which is on the rest of the church.

In the spring of 1895, the roof was covered, and Friar Filip Dujmušić, new Guardian, continued interior decoration. The floors were covered with ceramic tiles delivered from Zagreb. Marko Antonini did the paintworks. He was, along with his son Otto, heavily



Figure A.104 The Parish Church of Saint Francis of Assisi, Guča Gora: the close-up view of the sanctuary with the fresco painting *Christ Pantocrator* done by Zlatko Keser, damaged during the civil war in Bosnia (2013)

engaged in different projects all over the Province, and Croatia also, where they painted more than 200 churches. (Karamatić 1991, 91; Maslić 413)

Five altars, including the main one, were built in the workshop "Ferdinand Stuflesser" from Tirol, on the turn of the centuries. (Karamatić 1991, 91; Maslić 414) Organ was built by the workshop "Braća Zupan" from Kamna Gorica, Slovenia in 1889. The old organ was installed in 1860, and was the gift from the church in Alterchenfeld, near Vienna. It was later disassembled and sent to Parish Church in Rama-Šćit, after the church was awarded with a new one. (Jelenić 586; Valjan and Lovrenović 2009, 62)

In the meantime, the mortal remains of eminent Bishop Šunjić were transferred to the new crypt in the church. After the death, on 28th September 1860, in Vienna, he was buried in the church, but during the reconstruction, it was decided to dedicate a new place for his crypt. The ceremonial burial took place on 10th July 1896.

In 1945, at the same time when the Convent was set on fire, the church was damaged, too. All the liturgical equipment, furnishing, paintwork, altars, etc. were demolished. The works started as soon as in 1946, and virtually lasted until the period before the last civil war in Bosnia. (Karamatić 1991, 90-1; Maslić 414)

In the reconstruction works, that followed fire damages from WWII, Friar Ivo Marković took the main role. Beside others, he repaired western bell-tower and covered the roofs of both, towers and church. After him, Friar Edvard Lončar completed the interior reconstruction, 1947-1952. Just after the Second Vatican Council, and new regulations on interior decoration and disposition of the liturgical equipment, interior decoration followed. Friar Drago Kolar led the works during the 1970s. The project was done by Srebrenka Sekulić-Gvozdanović, who managed to unite several artists to produce different contemporary pieces of art, to be combined with the remaining parts of the old church. At the time, the approach was quite new, but soon accepted and followed. Sculptor Zdenko Grgić made *Via Crucis* in copper, as well as *Saint Francis* in the same material. Another prominent artist, Ivo Dulčić made *Our Lady of Sorrows* in fresco, and *Healing the Blind* in mosaic. The most important piece of contemporary art is for sure *Christ Pantocrator* done by Zlatko Keser in the apse. (Maslić 423; Jozić 433)

Unfortunately, new demolition of the site followed. During the last civil war in Bosnia 1991-1995, besides damages done to the organ, paintwork, library, and the destruction of the *Christ Pantocrator* in the apse, several unbelievable cases of desecration were recorded. The church still waits on thorough reconstruction and refurnishing.

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Even though the Convent in Guča Gora is not among the oldest original Franciscan sites in Bosnia, in a quite short period, it emerged to be one of the most prominent Catholic confluences in this part of Bosnia. The importance of the place as the spiritual and religious destination is doubtless. The facts that are raising this particular site towards the top are for sure preserved architecture from the end of the XIX century, concerning both the Convent and the Parish Church. Engagement of Josip pl. Vancaš was not the only important commission; a number of important artists was and still is successfully involved in artistic decoration, or their works are part of the treasury. Taking into account all the demolitions and desecrations that took place in the last century proves the point even clearer.

The Convent and the Parish Church of Saint Francis of Assisi are listed as the provisional national monument of Bosnia and Herzegovina. ("Privremena lista nacionalnih spomenika")

A.1.8. THE CONVENT OF SAINT LUKE THE EVANGELIST AND THE PARISH CHURCH OF THE ASSUMPTION OF THE BLESSED VIRGIN MARY, JAJCE

Samostan Svetog Luke i župna crkva Uznesenja Blažene Djevice Marije, Jajce

Fra Antuna Kneževića 6, 70 101 Jajce, Bosnia and Herzegovina

Roman Catholic Diocese of Banja Luka

The Convent and the Parish Church are located in Jajce, eastern from Jajce Fortress, on the left bank of the Vrbas River, just 500 m downstream from Pliva Waterfall.

INTRODUCTION

Current convent in Jajce was founded in 1885, but the Franciscan presence in Jajce is for sure long-standing. Once, in the intermediary vicinity, convents existed in Jajce, Greben, and Jezero. As early as in the XV century, in Jajce was a convent church devoted to Saint Mary. It was built in the XII or XIII century in Romanesque style, and was restored by the beginning of the XV century in Gothic style. Sources declare that it was painted inside, and one of the pre-



Figure A.105 The Convent of Saint Luke the Evangelist and the Parish Church of the Assumption of the Blessed Virgin Mary, Jajce: aerial site plan (Google Earth)

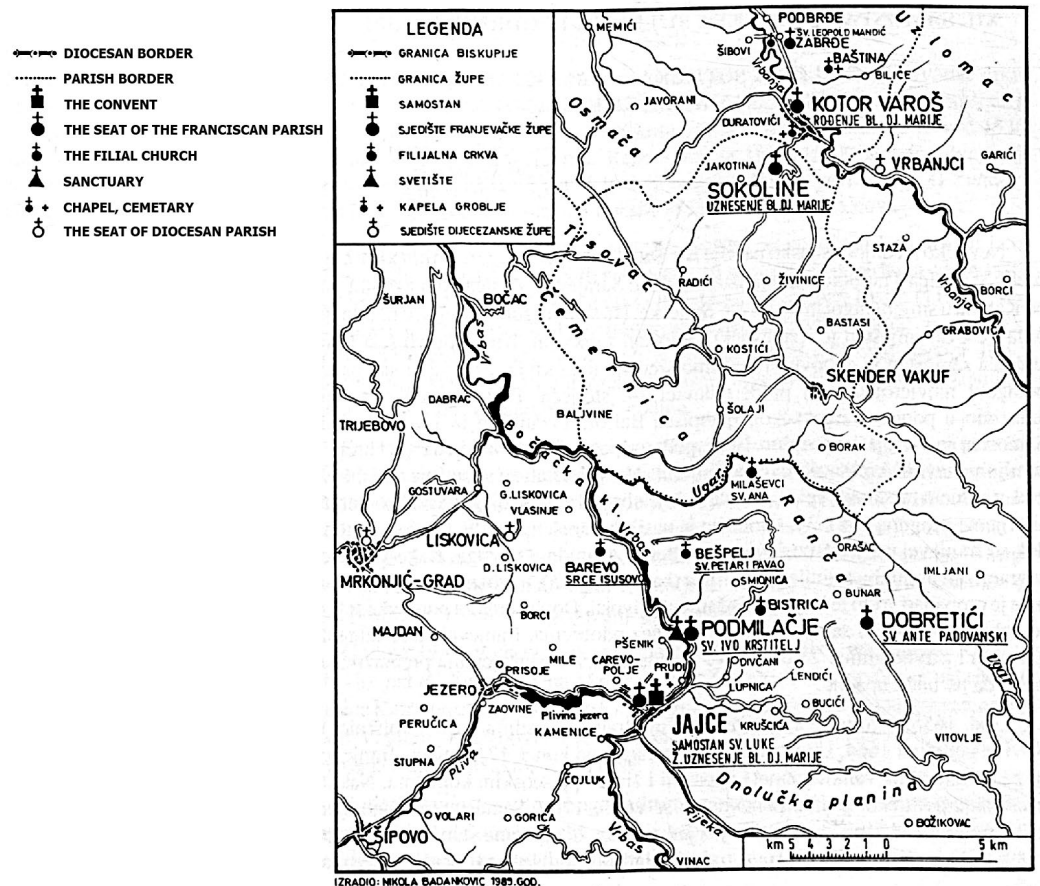


Figure A.106 Convent area Jajce with belonging parishes. Map done by Nikola Badanković 1989 (Karamatić 1991, 117)

served compositions was *Dance of Death*, which was characteristic for the Medieval Franciscan churches. Between 1460 and 1463, bell-tower devoted to Saint Luke the Evangelist, was erected by the church. The relics of Saint Luke were held in the church, and that is why the tower was dedicated to this saint. It was Helena of Serbia, who brought the relics there. She was later known as Maria (Marija Branković-Kotromanić) (1447–1498), the last Queen of Bosnia and Despoina of Serbia – she was born as the eldest of three daughters of Lazar Branković, Despot of Serbia, and Helena Palaiologina, daughter of Thomas Palaiologos and granddaughter of Byzantine Emperor John VIII Palaiologos; the spouse of the last Bosnian King, Stephen Tomašević of Bosnia. After the Ottoman take-over, the relics were placed on the market to the Venetians, and are being kept nowadays in the Church of Saint Job (*San Giobbe*) in Venice. (Karamatić 1991, 106) Unfortunately, the complex did not survive the Ottoman era, and after 1528, when Jajce has definitely became part of the Ottoman territory, it was reconstructed to serve as a mosque. In the meantime the church was demolished, remaining only with external walls and the tower. (Karamatić 1991, 106-7)

Besides this church in Jajce, the Franciscans had a church of Saint Catharine, which was probably built by Queen of Bosnia, Blessed Catherine of Bosnia (1425-1478). The Ottoman forces demolished this one, and as well as churches and convents in Jajce, Greben (near Krupa na Vrbasu, Banja Luka), and Jezero (western from Jajce). (Karamatić 1991, 107)

At the beginning of the Ottoman era, the Franciscans from the convent of the Holy Spirit in Fojnica were exercising the pastoral care of the remaining Catholics in Jajce. They were seated in Lučina, on the right side of the Vrbas River. In 1741, the parish was moved to Kozluk, also on the right side of Jajce, and the church of Saint John the Baptist in Podmilačje, northern from Jajce, was used as the parish church.

The convent area Jajce currently holds parishes in Dobretići, Kotor Varoš, Podmilačje, and Sokoline.

CONVENT OF SAINT LUKE THE EVANGELIST

By the end of the Ottoman rule in Bosnia, the Franciscans managed to build a new convent and church in Jajce. Construction works on convent started in 1877, and lasted until 1885, when the convent was canonically established. (Karamatić 1991, 108)

Actually, some archive documents lead to the date of 1st August of 1882, as the date of official approval

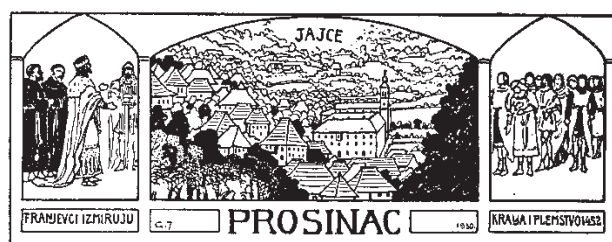


Figure A.107 The Convent of Saint Luke the Evangelist and Parish Church of the Assumption of the Blessed Virgin Mary, Jajce: Display of the complex with the side images Franciscans settling down the fights between the King and nobility in the Croatian Catholic calendar in Bosnia and Herzegovina for December 1930 (“Samostan Gorica”)



Figure A.108 Jajce cityscape on one of the greeting cards with the Convent of Saint Luke the Evangelist and the Parish Church of the Assumption of the Blessed Virgin Mary in the foreground; greeting card dated app. before 1914 (Dimitrijević 104.a)



Figure A.109 Jajce cityscape on one of the greeting cards with the Convent of Saint Luke the Evangelist and the Parish Church of the Assumption of the Blessed Virgin Mary in the lower right corner; greeting card dated app. before 1914 (Dimitrijević 104.a)

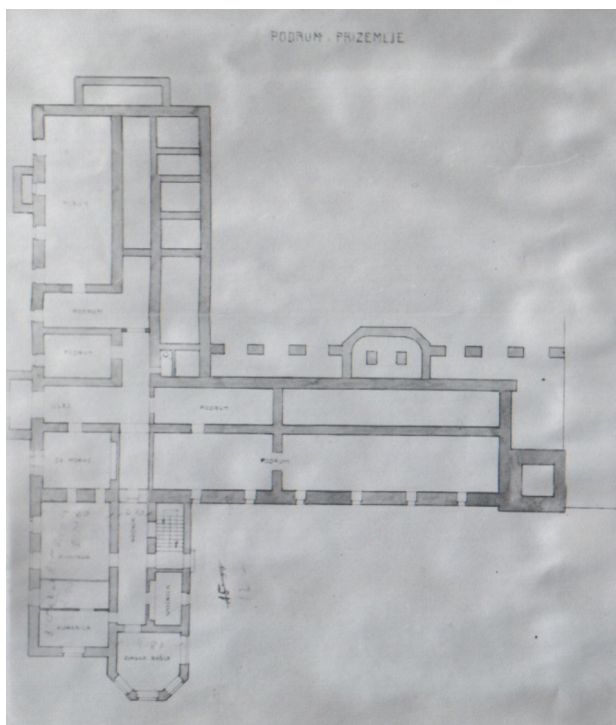


Figure A.110 The Convent of Saint Luke the Evangelist, Jajce: floor plan of the basement and ground floor, segment of the first proposed project done by Karel Pařík (Dimitrijević 104.d)

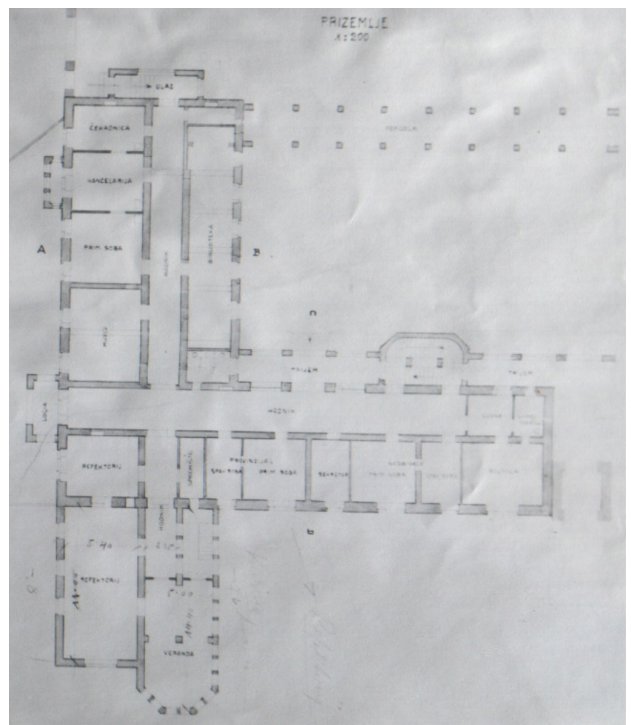


Figure A.111 The Convent of Saint Luke the Evangelist, Jajce: floor plan of the ground floor, segment of the first proposed project done by Karel Pařík (Dimitrijević 104.e)

given by Minister General of the Order of Friars Minor – it is doubtless that construction of the building that was supposed to be convent started as early as in 1877. By 26th February 1885, when friars made the official request to Provincial Superior, Friar Ilija Čavarović, they managed to build two wings of future convent: one attached to the church consisting of 17 rooms and the other one, perpendicular to the first, was completed and put under the roof. Later, on 14th March 1885, Friar Čavarović forwarded the request to Minister General, Friar Bernardino dal Vago da Portogruaro. (Archivium Generale OFM, Bosna, Vol. 3, fasc. 421.r) Appeal was approved and convent in Jajce was canonically established by the end of 1885.

The convent was constructed under the guidance of Jakov Koljanin, allegedly architect from Sinj, Croatia. There was no official architectural drawing - everything was done according to the agreement between Koljanin and Friar Stipo Ladan, who was heavily involved in the construction works. (Knežević) It was one simple L-shaped building with the basement and two floors above ground. Once, it created a half-closed cloister, which is now even more opened due to the changed position of the new church. Something similar was constructed at the same time in Petrićevac, another Franciscan convent of OFM Bosna Argentina, founded simultaneously. Truth to be told, the building was not an important representative of the architectural values.

In the period 1934-1935, convent building was refurbished according to project by Karel Pařík. It all began in February 1932, when Guardian Jaroslav Jovanović sent the Pařík's proposal to the headquarters of OFM Bosna Argentina in Sarajevo. Later, the project was approved; authorized construction permit was issued on 19th July 1933, by local authorities of Vrbas Banate in Banja Luka (Archive Jajce), and on 7th July 1934, the decision to start the works was made. Franjo Holz was commissioned for the project implementation. (Dimitrijević 203)

Preserved drawings of the first project proposal done by Pařík, reveal some interesting details. On the wing attached to the church changes on windows were planned, as well

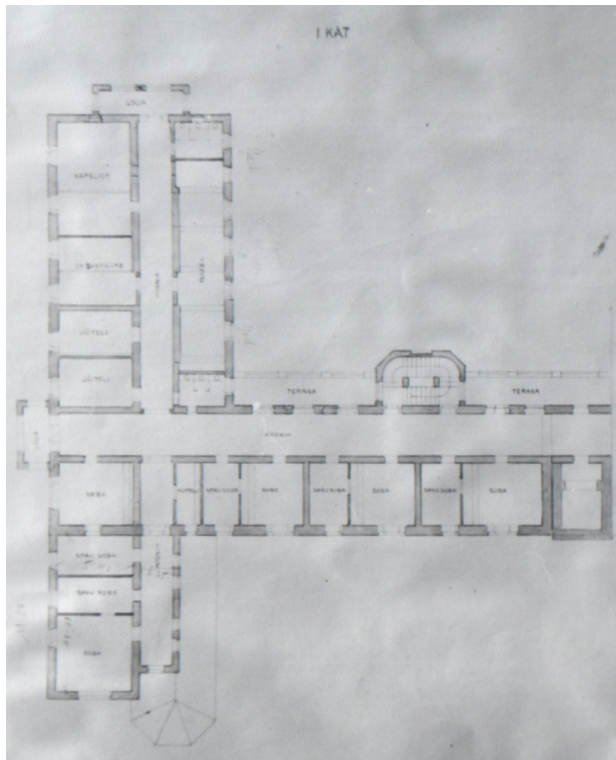


Figure A.112 The Convent of Saint Luke the Evangelist, Jajce: floor plan of the 1st floor, segment of the first proposed project done by Karel Pařík (Dimitrijević 104.f)

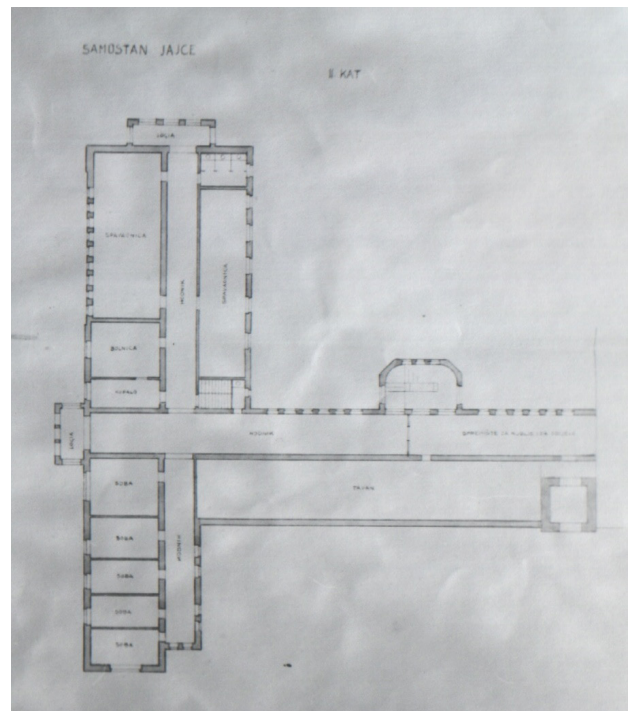


Figure A.113 The Convent of Saint Luke the Evangelist, Jajce: floor plan of the 2nd floor, segment of the first proposed project done by Karel Pařík (Dimitrijević 104.g)

as the addition to the western wing in the form of the smaller wing with the kitchen and winter garden in the ground floor and rooms on the floor, and the addition of the porch towards the garden. Western wing was supposed to get another floor and balconies, and remodelled window decorations. On the level of the ground floor, Pařík designed the pergola that was intended to enclose the area of the internal – cloister garden.

Unfortunately, not all details proposed in the first project were implemented. Additional wing with the kitchen and rooms was removed in the final project, as well as another floor on the western wing, the pergola in the ground floor level, and fine-decorated windows. Instead, the top floor was concealed in a remodelled mansard roof, windows received simple decorations, and façades oriented towards the garden got only decent treatment.



Figure A.114 The Convent of Saint Luke the Evangelist, Jajce: elevation view from the east, segment of the first proposed project done by Karel Pařík (Dimitrijević 104.i)

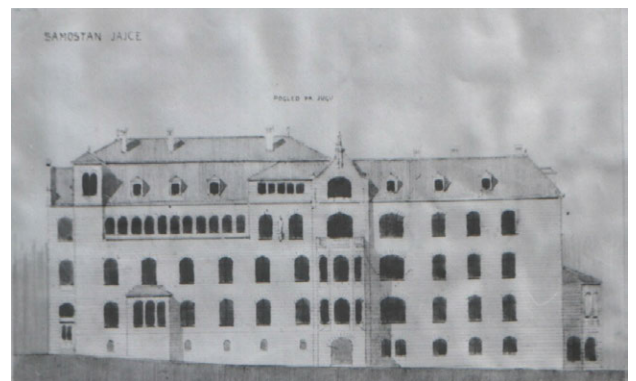


Figure A.115 The Convent of Saint Luke the Evangelist, Jajce: elevation view from the south, segment of the first proposed project done by Karel Pařík (Dimitrijević 104.h)

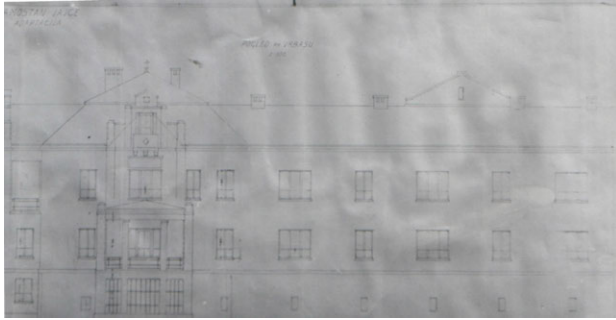


Figure A.116 The Convent of Saint Luke the Evangelist, Jajce: elevation view from the east, segment of the final project done by Karel Pařík (Dimitrijević 104.k)



Figure A.117 The Convent of Saint Luke the Evangelist, Jajce: elevation view from the south, segment of the final project done by Karel Pařík (Dimitrijević 104.k)

The western façade on the southern wing got two prominent tower-shaped additions with the combination of a porch and a balcony in-between. On the opposite, eastern side, oriented towards the gardens, similar balcony was added. Both of them are capitalized with the gable walls, belonging to the dormers built just above the balconies. The eastern one has the bridged connection, extending from the balcony on the ground floor level and leading towards the service buildings in the courtyard. On the southern façade, that was supposed to be longer, only Avant-corps with corresponding dormer and gable wall was retained. The other wing, connected to the church, which holds the retained classic gabled roof is also emphasized with a tower-shaped Avant-corps with the internal staircase, outlining the reconstructed identity of the convent building. Everything was consequently decorated with the local stone, with distinctive porous structure. Roofs are covered with traditional red clay tiles. Moreover, Pařík's design was intentionally focused towards local customs and available materials in Jajce region, first and foremost stone of different



Figure A.118 The Convent of Saint Luke the Evangelist, Jajce: view from the south; photograph taken before 1991 (Archive Tolisa)



Figure A.119 The Convent of Saint Luke the Evangelist, Jajce: close-up view of the tower-shaped Avant-corps on the western façade; photograph taken in 1988 (Dimitrijević 104.o)



Figure A.120 The Convent of Saint Luke the Evangelist, Jajce: view of the western courtyard (2013)



Figure A.121 The Convent of Saint Luke the Evangelist, Jajce: close-up view of the balconies on the southern façade; photograph taken in 1988 (Dimitrijević 104.r)

porous structures applied to the façades. The stone was used both, to decorate and emphasize the added building parts, and all used structural elements were subordinated to the stone, making an excellent design.

Some would say that this is one of Pařík's the most prominent projects in his post-Historicism era, where he tried to move his principles away from earlier set style guidelines, in favour of the local traditions and existing focal points like existing building heritage, landscape or building materials.

Convent building was restored again in 1973. (Karamatić 1991, 108)

Convent held significant pieces of art: both paintings and sculptures, as well as the archaeological remains and items from earlier phases of Jajce development (Roman era, early Christianity and Medieval). (Karamatić 1991, 108-9)

In the last civil war in Bosnia (1991-1995), building luckily survived the destruction of the church and the bell-tower attached to it, although the wing that was attached to the church was almost completely destroyed, all the way to the Avant-corps. Moreover, the art heritage inside the convent is lost forever, out of which the greatest part was stolen.

After the war, another restoration followed, when damaged building parts were reconstructed and brought to function. Nowadays, the convent is working on a project for museum and exhibition area for recently collected artefacts, sculptures, paintings, and documents.

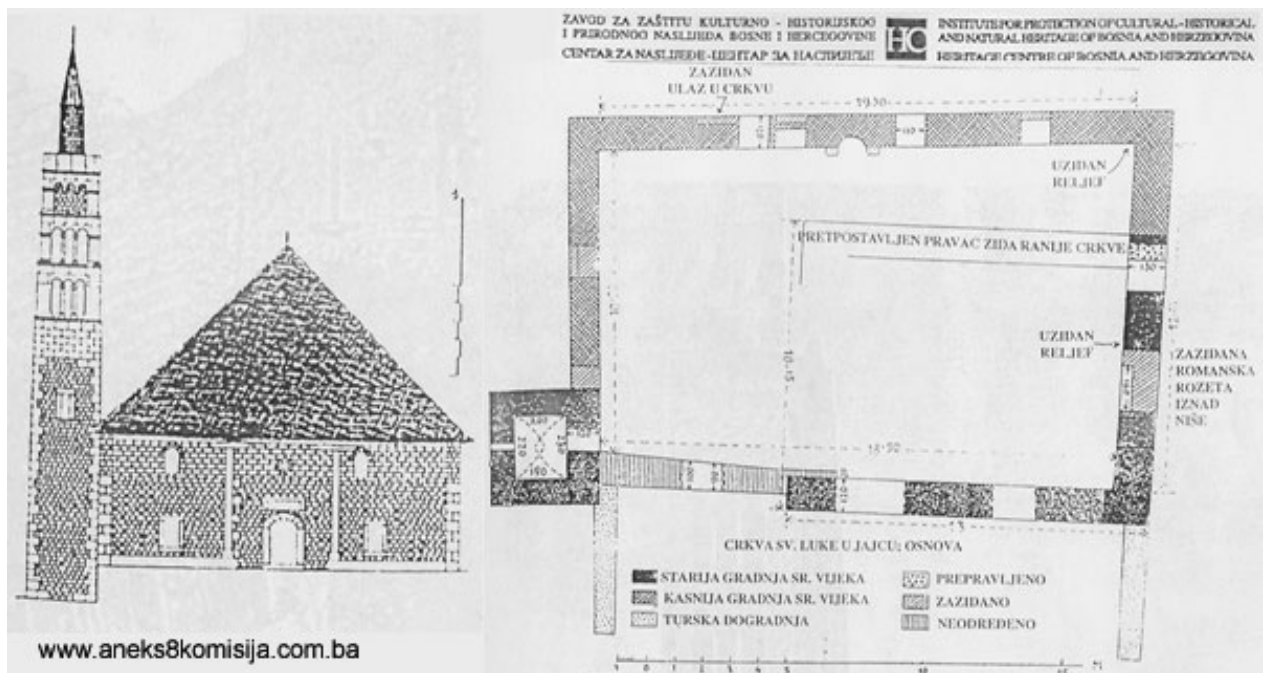


Figure A.122 The Church of Saint Mary and campanile of Saint Luke, Jajce: elevation view from the south and the floor-plan transformation throughout the time, along with Ottoman mosque adaptation ("Nacionalni spomenici")

PARISH CHURCH OF THE ASSUMPTION OF THE BLESSED VIRGIN MARY

Even though the church of Saint Mary is not located on the place where convent complex stands today, it is however important to understand the basics of that church, as it represents one of the masterpieces of the Medieval architecture in Bosnia, maybe in the whole Balkans, and is partly preserved.

According to archaeological excavations done by Pavo Anđelić in 1961, it was confirmed that on the same site was first built Romanesque church, probably in the XII or XIII century. Before the Ottoman conquests in the Balkans, the church was damaged, but soon after, restored and new parts were added in the Gothic style. When the Otto-

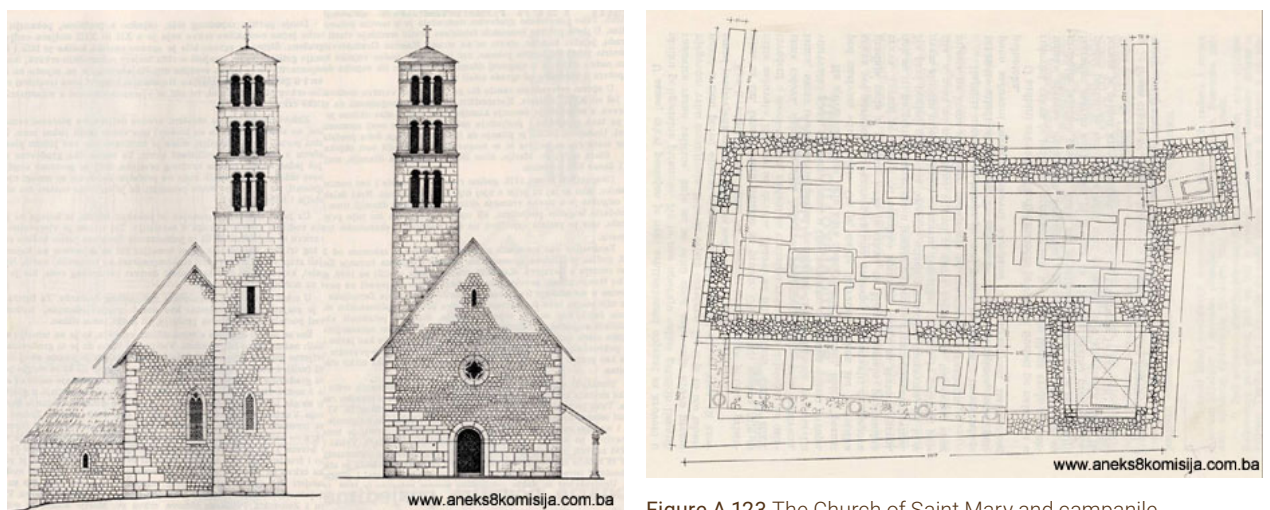


Figure A.124 The Church of Saint Mary and campanile of Saint Luke, Jajce: elevation views from the east and the west; condition before the Ottoman transformation ("Nacionalni spomenici")

Figure A.123 The Church of Saint Mary and campanile of Saint Luke in Jajce: floor plan from one of the stages of construction ("Nacionalni spomenici")



Figure A.125 The Cathedral of Saint Lawrence, Trogir, Croatia: Close-up view of the bell-tower; present condition (2013)

mans came, they partly demolished it, and converted it into a mosque - a usual phenomenon during the Ottoman era in conquered countries.

The church itself had long chorus area, rectangular apse, and sacristy, added afterwards to the southern wall. Already mentioned, campanile of Saint Luke is located on the eastern side of the church. It has square basis, and in vertical disposition two zones can be distinguished: lower one – without decorations, and the higher one with three galleries with important decorations. In the lower part, walls are virtually flat, only with door and windows enlightening the internal staircase. The upper zone is split into three galleries: each of the galleries has four triforas on each side of the tower. Windows are split into the mullions with the same heights and therefore have single horizontal architraves above. Some similar examples can be also found on the Croatian part of the Mediterranean coast. (Mikulić 71)

After the Gothic upgrade, the width of the church was retained, but its eastern wall was significantly changed. On the western wall, there is a rosette win-



Figure A.126 The Church of Saint Mary and campanile of Saint Luke in Jajce: close-up view of the campanile (2013)



Figure A.127 The Church of Saint Mary and campanile of Saint Luke in Jajce: view from the west (2013)

dow, which is apparently added later on, because there is no visible support structure in the wall above.

On the tower, even though it is a bit unusual, top galleries are done in Romanesque style, although they are supposed to be done entirely in Gothic; some would say that is due to the huge time and spatial distance between the Western Europe and Bosnia, which could be the only rational reason. The tower has gradually reduced square basis all the way to the top, where simple four-gabled roof was constructed. Also, some parallels to the Mediterranean churches can be drawn, like to Cathedral of Saint Lawrence in Trogir, mainly done by (Master) Radovan: tower has galleries obviously done in Romanesque, early Gothic, (flower) Gothic and Renaissance. In that context, transformation between the styles can be followed even on the tower of Saint Luke in Jajce. (Mikulić 71-3)

As several archive documents testify, in 1865, Friar Nikola Krilić, later Provincial Superior of OFM Bosna Argentina, following the will of the Catholics from Jajce made request to the local Majlis to allow the construction of a Catholic church in Jajce. Bosnian vizier from Sarajevo then forwarded the request to Sultan Abdülaziz in Istanbul. Very soon, Sultan approved the request and allowed the construction works, issuing a special permit – firman (*ferman tur.*), allowing the Catholics to build the church in Jajce, without any possible consequences to their safety. In addition, firman gave the exact location in Selišće, as well as the dimensions of the church: 40 aršins in length, 22 in width, and 15 in height, which corresponded to the approximate measure 30 m x 17 m x 11 m. On 3rd July 1866, Friar Nikola Krilić laid the foundation stone for the church devoted to the Nativity of the Blessed Virgin Mary. (Glavadanović) Works lasted until the mid-1870s'. The church changed its patron in 1906, in favour to the Assumption of the Blessed Virgin Mary.

Main axis had east – west orientation, where the main entrance was on the east. The axis was however, slightly clockwise rotated to the south. The main façade and the single bell-tower were aligned with the convent building. The church consisted of simple main nave with two side aisles, with the emphasis to the longitudinal disposition of the naves. On the western façade, there were the apse and the attached building parts in the corners between the apse and the side aisles, probably used as the sacristies. The church was approached from the east, where were located the prominent entrance staircases stretching through the lower positioned garden.

Although no clear role model for this church exists, and was a pure product of the local masons, a certain reminiscence can be recognized to the Leon Batista



Figure A.128 Jajce cityscape on one of the greeting cards with the Parish Church of the Assumption of the Blessed Virgin Mary in the lower left corner; greeting card dated app. before 1914 (Archive Jajce)



Figure A.129 The Convent of Saint Luke the Evangelist and the Parish Church of the Assumption of the Blessed Virgin Mary, Jajce: view from the eastern garden; photograph taken 1937 (Archive Jajce)



Figure A.130 The Convent of Saint Luke the Evangelist and the Parish Church of the Assumption of the Blessed Virgin Mary, Jajce: aerial view of the complex from the west; photograph taken 1940 (Archive Jajce)



Figure A.131 The Convent of Saint Luke the Evangelist and the Parish Church of the Assumption of the Blessed Virgin Mary, Jajce: view of the complex from eastern garden; photograph taken before 1991 (Archive Tolisa)



Figure A.132 The Parish Church of the Assumption of the Blessed Virgin Mary, Jajce: view of the main façade from the east; photograph taken before 1991 (Archive Tolisa)

Alberti's Renaissance design of the Basilica of Santa Maria Novella in Florence; but only in the design of the main façade.

The design of the bell-tower, attached to the southern aisle, however, did not comply with the overall design. Actually, it did in its first design, which was reconstructed and changed before 1931. Once, it had a combination of a four-gabled roof and the onion-shaped dome over it. Afterwards, it was reconstructed to hold more Gothic revival elements, especially spire roof with four corner roof add-ons. Actually, these roof elements will be later used as one of the reminiscence elements on the design for the new church in Jajce.

The church was painted by Marko Antonini in 1911. On side walls there were 12 paintings from the life of the Blessed Virgin Mary: *The vision of angel announcing to Joachim and Anne that Mary will be born, Saint Anne with Mary, Annunciation, Mary and Elisabeth*, in the altar there was the painting of Mary's coronation, while on the huge arch dividing the main nave and the apse there was the motive of Saint Francis preaching to the people in front of Jajce landscape. The church held the remains of the last Bosnian king, Stephen Tomašević of Bosnia, that were later transferred to the convent of Saint Luke. (Karamatić 1991, 108)

Famous organ builder from Ljubljana, Slovenia – Jenko, designed and built the organ for church in 1951.



Figure A.133 The Convent of Saint Luke the Evangelist and the Parish Church of the Assumption of the Blessed Virgin Mary, Jajce: view from the virtual eastern side of the scaled model of the complex as it was before 1991, displayed in the Convent



Figure A.134 The Convent of Saint Luke the Evangelist and the Parish Church of the Assumption of the Blessed Virgin Mary, Jajce: view from the virtual western side of the scaled model of the complex as it will be after the construction of the new church, displayed in the Convent

Refurbished by Marko Čurić, the stations of *Via Crucis* were installed in 1969. Altar stone was built according to the design of Zdenko Grgić in 1977. During the reconstruction in 1973, façades were restored, and bell-tower was equipped with the bell. (Karamatić 1991, 108)

In 1992, during the last civil war in Bosnia church was destroyed and afterwards torn down. Clergy returned to Jajce in 1995, and continued pastoral care of the Catholics in Jajce. Until the year of 2000, Franciscans were seated in one of the elementary schools in the convent's neighbourhood.

Soon, project for the new church was done and the foundation stone was laid on 16th April 2001, and consecrated by Bishop of Banja Luka, Msgr. Franjo Komarica.

The project for the new church was commissioned to prominent Zagreb-based architects Zvonimir Krznarić and Marijan Hržić. They managed to preserve all characteristic elements of the old church, retain a certain level of reminiscence of the old complex, and yet create one completely new design, very smart and sensitive.

One of the first introduced changes is the reversing of the entrance, in favour to the former cloister courtyard. Like mentioned, the church was earlier approached over the series of prominent staircases from the east. Architects reversed the situation, turning the entrance to the west, and opening the convent and the church itself to the believers. Actually, the church was translationally moved along its axis more to the east, moving its footprint to the position of the

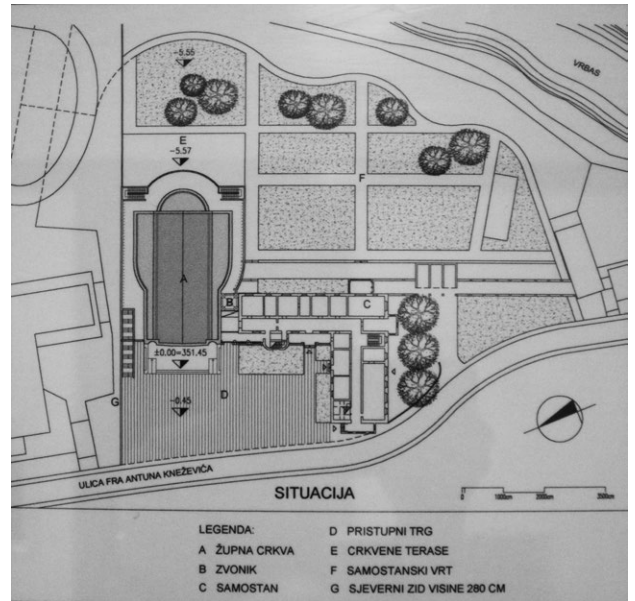


Figure A.135 The Parish church of the Assumption of the Blessed Virgin Mary, Jajce: site plan, segment of the project done by Zvonimir Krznarić and Marijan Hržić (Archive Jajce)

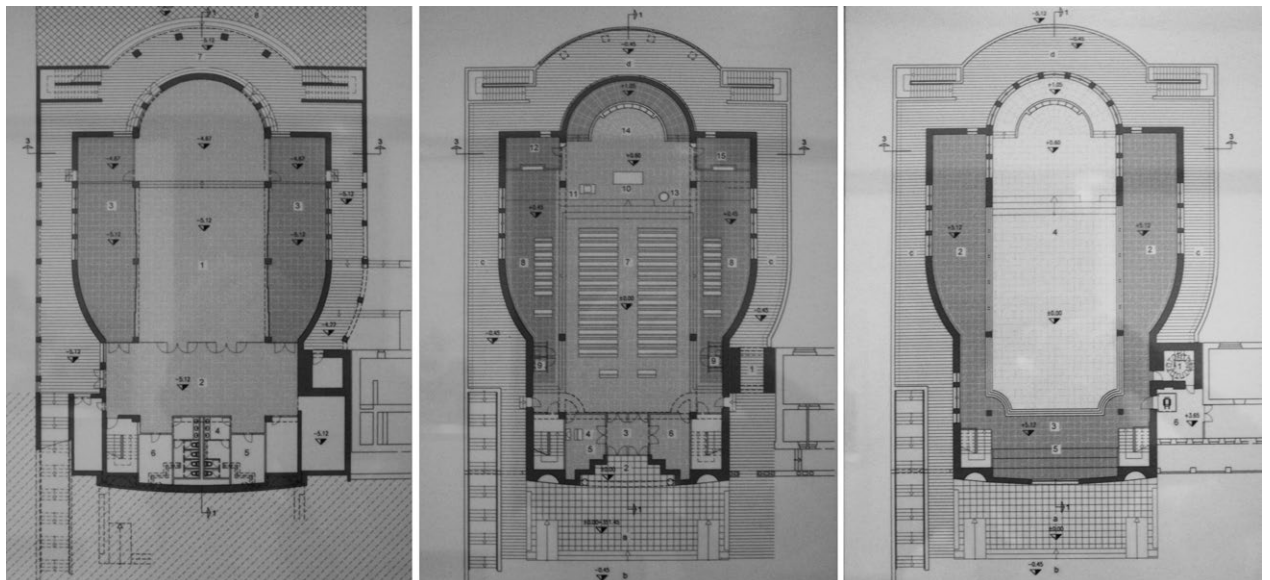


Figure A.136 The Parish Church of the Assumption of the Blessed Virgin Mary, Jajce: floor plans of crypt, main nave and the chorus, segment of the project done by Zvonimir Krznarić and Marijan Hržić (Archive Jajce)



Figure A.137 The Parish Church of the Assumption of the Blessed Virgin Mary, Jajce: elevation view from the east, segment of the project done by Zvonimir Krznarić and Marijan Hržić (Archive Jajce)



Figure A.138 The Parish Church of the Assumption of the Blessed Virgin Mary, Jajce: elevation view from the south, segment of the project done by Zvonimir Krznarić and Marijan Hržić (Archive Jajce)

former entrance staircases. Therefore, needed space for open-air liturgies, in front of the church and convent, was created and united on the same horizontal level and potentially linked to the one of a kind external ambulatory, which runs all around the church.

The church consists of the crypt, located in the basement level, elevated around 5,35 m from the ground floor level and the main church, with the entrance on the ground floor level.

The crypt was blessed on 18th November 2002, when the liturgies started to take place there.

The main façade is actually discretely remodelled façade of the former church, but as architects claim, it will hold some additional elements that are supposed to bring the architecture to a higher level: according to the project, the church will be decorated with the traditional porous stone, similar like the convent. The most prominent part is the rosette window, which, along with the curved lines of the gable wall, gives a discrete amount of the reminiscence of the old church. Another interesting part of the design is the fact that architects used the moved position of the new church to emphasize the demolished church, as its demolished foundations and some columns will remain visible in the open space in front of the entrance.

Aforementioned crypt can be approached from the church, from staircase hidden on the northern side of the entrance vestibule, or from the external ambulatory and directly from the lower level using external staircases. The crypt is naturally enlightened, because the eastern and the sidewalls are not completely in the ground.

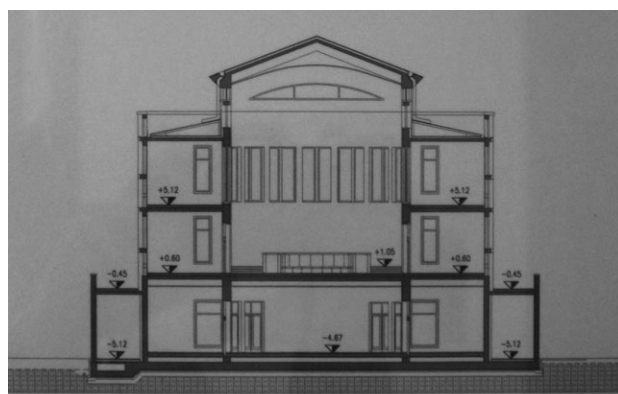


Figure A.139 The Parish Church of the Assumption of the Blessed Virgin Mary, Jajce: cross-section through the main nave viewing the apse, segment of the project done by Zvonimir Krznarić and Marijan Hržić (Archive Jajce)



Figure A.140 The Parish Church of the Assumption of the Blessed Virgin Mary, Jajce: elevation view from the west, segment of the project done by Zvonimir Krznarić and Marijan Hržić (Archive Jajce)

Main nave has one of a kind outline, as it has a traditional floor plan of the main nave and two side aisles, but entrance vestibule is narrower than the nave and aisles and joined with each other with the curved walls. It all comes understandable when the proportion of the rounded apse is taken into account: church outline has an appearance of the crucified Christ, rather than just the Cross. In front of the apse, there will be an altar stone, along with the sacristies on both northern and southern corners in the aisles. The entrance vestibule holds the staircases for the chorus platform and the crypt, as well as the direct link to the convent at the ground floor level.

The choir platform outlines the main nave zone and is very plentiful with the space for visitors, allowing better visual and physical communication with the altar. From the chorus level, there is a staircase to the bell-tower and connection to the convent.

The main nave is enlightened with the glazing located on the apse and curved parts of the sidewalls, as well as with the aforementioned rosette window on the western façade.

The bell-tower is the only element that did not change any of its external properties in comparison the old church: it remained in the same position and according to a project description - it represents the exact reconstruction of the original tower.

As it is presented in the project, architects proposed simple materialization of the structure, allowing the basic outline to be visible even afterwards; porous stone for walls and (stained) glass for opened zones. The roofs are covered with sheets of copper tin.

Actually, in 2003, roofs were covered with copper and that is currently the only building part that is completed; the rest of the works are currently undergoing.

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Even though Jajce in general lost its historical position, which it held over the past centuries, the complex of the Franciscan convent in Jajce managed to preserve at least the bits of its former legacy. The first and foremost, it represents one of a kind extension to the old church of Saint Mary with the campanile of Saint Luke, which are certainly the most prominent Catholic Medieval heritage sites in Jajce. Unfortunately, original church, furnished and decorated on the beginning of the XX century is not preserved, but the new one set the very good route to replace it decently and offer some new experiences in the contemporary era, and yet hold the reminiscence of the demolished church.

The Convent of Saint Luke the Evangelist and the Parish Church of the Assumption of the Blessed Virgin Mary are as a building ensemble listed as the provisional national monument of Bosnia and Herzegovina. ("Privremena lista nacionalnih spomenika")

A.1.9. THE CONVENT OF SAINT CATHERINE AND THE PARISH CHURCH OF ASSUMPTION OF MARY, KREŠEVO

Samostan Svete Katarine i župna crkva Uznesenja Marijina, Kreševo

Fra Grge Martića 1, 71 260 Kreševo, Bosnia and Herzegovina

Roman Catholic Archdiocese of Vrhbosna, Sarajevo

The Convent of Saint Catherine and the Parish Church of the Assumption of Mary are located in a small town of Kreševo, situated in central Bosnia, near other two prime convents belonging to OFM Bosna Argentina, Fojnica, and Kraljeva Sutjeska. Within the context of the town of Kreševo, the site is located on the slope of the hill Kamenik, near the Kreševića Streamlet, on the far east of the town.



Figure A.141 The Convent of Saint Catherine and the Parish Church of Assumption of Mary, Kreševo: aerial site plan (Google Earth)

INTRODUCTION

Kreševo is one of the oldest settlements in Bosnia. Written records refer that its early beginnings are linked to ore extraction activities in the town: the mining is still the most prominent activity in the area of

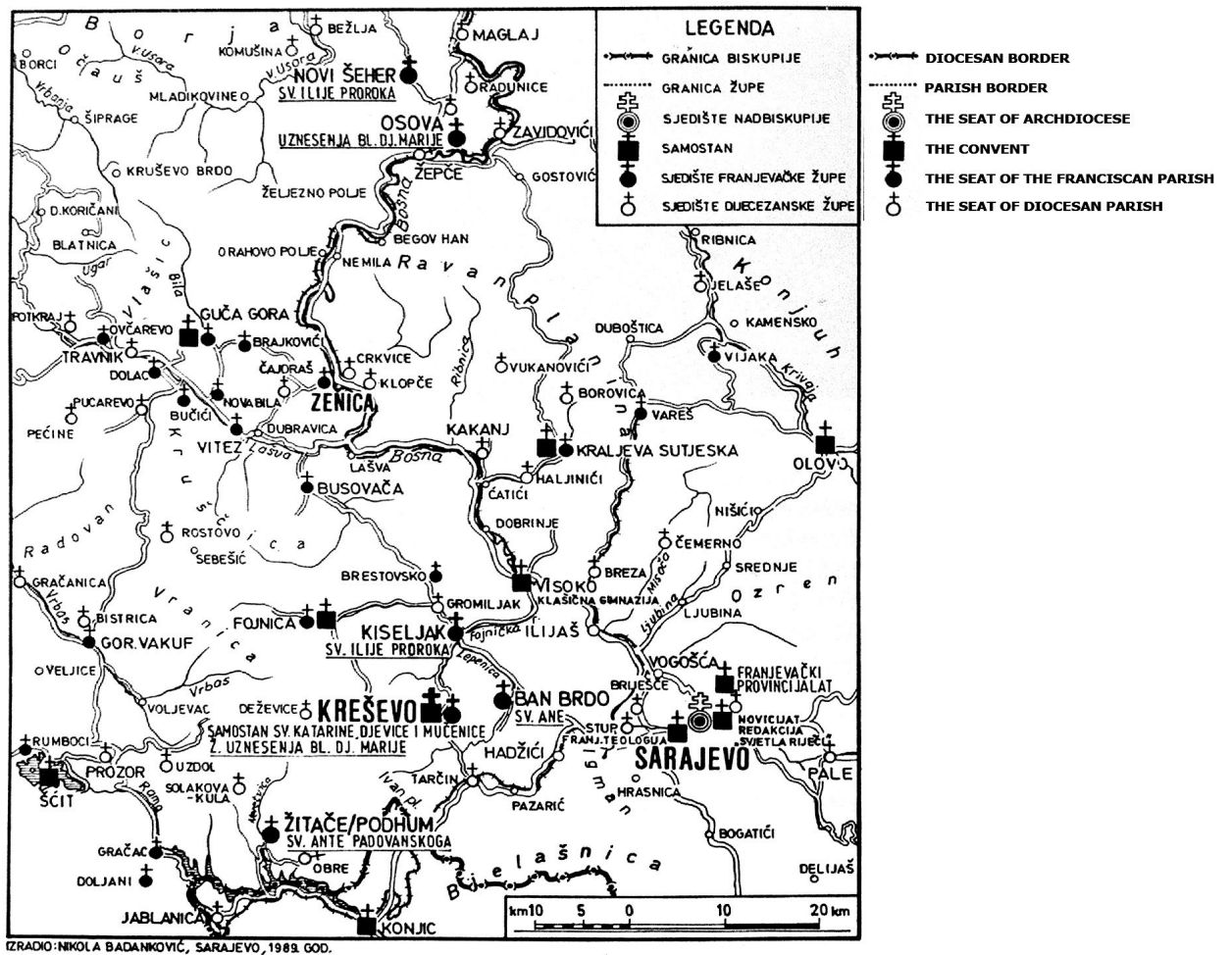


Figure A.142 Convent area Kreševo with belonging parishes. Map done by Nikola Badanković 1989 (Karamatić 1991, 140)

Kreševo. Moreover, this Franciscan site in Kreševo is one of three the most important Medieval convents in OFM Bosna Argentina.

The Franciscan convent in Kreševo was founded as early as in the XIV century. Some refer that Blessed Catherine of Bosnia, the last Bosnian queen, founded the convent. The site, consisting of Gothic church and convent, was demolished in 1521-1524, during the prosecution campaign done after the Ottoman arrival in Bosnia. Both church and the convent were restored in 1720, and later reconstructed in 1763. New mishap took place on Easter, 7th April 1765, when the convent and church, along with all belonging furnishings, treasury, library etc. were demolished in a big fire. (Karamatić 1991, 127; Stražemanec and Sršan 226-31; Strukić 37)

The convent area Kreševo, besides the convent's parish in Kreševo, currently holds parishes in Banbrdo, Kiseljak, Novi Šeher, Osova, and Podhum/Žitače.

CONVENT OF SAINT CATHERINE

After a restless period, in the XVII century followed more relaxed time. New convent was built between 24th June and 4th November 1767; it was in use for following 120 years. Unfortunately, due to the Ottoman restrictions on choice of building materials and structural properties, everything was built inconsistently, leading to later progressive damages or demolitions. By the beginning of the XIX century friars undertook repairs: roof replacement on convents' buildings in 1822, and reconstruction of the convent and church by the end of 1827 – everything with the generous help of the foreign benefactors. (Karamatić 1991, 127; Strukić 57-60, 105)

Due to the dilapidated condition of the convent buildings, on 12th December 1888, it was decided to remove the parts of the old building. Basing on some written sources, the convent consisted of one building outlining two square cloisters. Not many referent sources are accessible to research on this building, so that the architectural analysis of the convent buildings in Kreševo can begin only at the end of the XIX century. That convent was, as told, partly demolished in 1889, and replaced by a new structure built according to a project done by Johann Holz. The other part of the convent was demolished in 1893, when the construction works were continued, leading to the ultimate completion of the new convent building, in 1896. (Buljan 18; Karamatić 1991, 128; Strukić 147-8)

According to accessible data and preserved drawings, Holz made at least three projects for the new

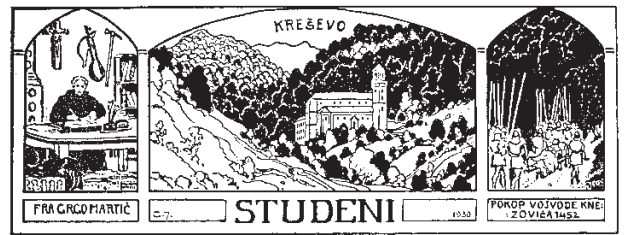


Figure A.143 The Convent of Saint Catherine and the Parish Church of Assumption of Mary, Kreševo: Display of the complex with the side images of Friar Grgo Martić and the burial ceremony of Duke Knezović in 1452 in the Croatian Catholic calendar in Bosnia and Herzegovina for November 1930 (Archive collection Kreševo)



Figure A.144 The Convent of Saint Catherine and the Parish Church of Assumption of Mary, Kreševo: the painting done before 1902 by Gyula Hány (Rudolf 223)

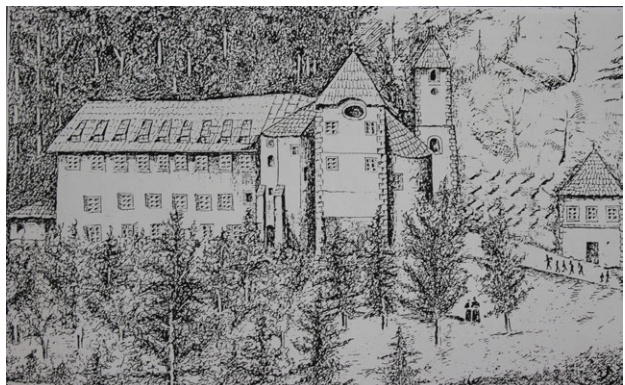


Figure A.145 The Convent of Saint Catherine and the Parish Church of the Assumption of Mary, Kreševo: view of the complex from the south, sketch taken probably before 1878 (Archive Kreševo)

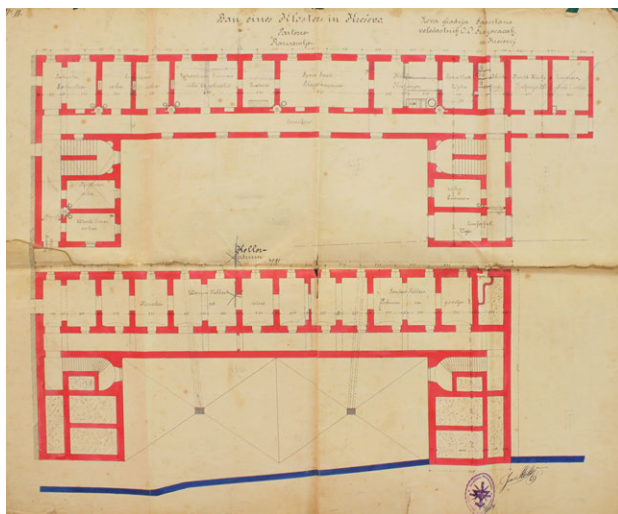


Figure A.146 The Convent of Saint Catherine: ground floor and basement floor plan, segment of one of the rejected projects done by Johann Holz in 1889 (Gradnja crkve i samostana, nacrti. Gr.Gr.Sp.4)

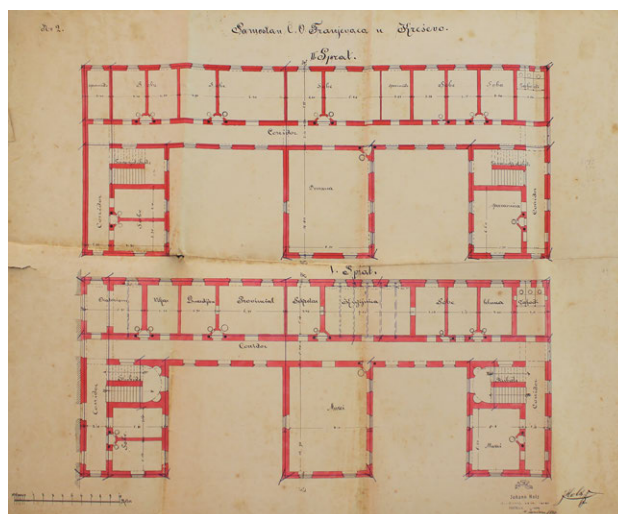


Figure A.147 The Convent of Saint Catherine: second and first floor plan, segment of one of the rejected projects done by Johann Holz in 1889 (Gradnja crkve i samostana, nacrti. Gr.Gr.Sp.4)

convent. All of them were very similar: they consisted of elongated wing oriented east – west, perpendicular to the church, and parallel to the slope of the hill Kamenik on which the complex rests. They all also provided basement, reasonably, when the position on the slope of the surrounding terrain is taken into consideration. One project had attached two small add-ons, with staircases and small rooms on the ground floor. The eastern wing had a link to the parish church, which, at that moment, retained its position. Another proposal was similar – just between two side wings, Holz designed another add-on with the functions of a museum and the hall.

The third design, later conducted in two stages, anticipated a great position for a new church that will be built some 80 years afterwards, but also respected the position of the current church, later reconstructed and repaired by architect Karel Pařík. Therefore, the main wing got one centrally positioned staircase, attached to the northern façade. The western side has bigger add-on, so that the building outline has the L-shape, and along with the former church, framed kind of inner courtyard between the church, convent, and the northern retaining wall.

The drawings dated in 1894, do not represent any especially interesting data, except the mentioned phases in the construction and some particular functional zones. That was particularly the case with the general design. The structure was built as the traditional combination of stone, brick, and wood, but differently from some other convent buildings in OFM Bosna Argentina, it was built with local materials and labour force. It has the basement, visible from the south, a ground



Figure A.148 The Convent of Saint Catherine: basement and ground floor plan, segment of the final project done by Johann Holz in 1894 (Gradnja crkve i samostana, nacrti. Gr.Gr.Sp.4)



Figure A.149 The Convent of Saint Catherine: view of the south-eastern corner with the link to the church on the far right (2013)



Figure A.150 The Convent of Saint Catherine: view of the northern façade, with the entrance on the far left (2013)

floor, and two upper floors, with a traditional hipped roof. Interestingly, the entrance façade was not treated as the main façade: the prominent one was the southern façade plain, elongated, and oriented towards the slope. The windows have discrete stucco decoration with small cornices at the top, which, along with strong cornice above the ground floor and the crown cornice, make the only decorative plastics in the design. The entrance façade, truth to be said, holds some interesting details, like stucco busts, but overall represents typical design for the time built. The walls are entirely plastered and coloured in dark red, while the stucco decorations are made in white. Other than that, the other visible materials are wood, primarily for windows and doors, and sheets of copper tin, used for roof covering. (Gradnja crkve i samostana, nacrti. Gr.Gr.Sp.4)

Luckily, the convent was not structurally damaged during WWII; it was, however confiscated by the communist authorities, and held away from the Franciscan reach until 1954, when it was returned to the friars. (Buljan 28-9)

The convent was thoroughly reconstructed in the period 1975-1981, according to the project done by the architect, Friar Božidar Borić. (Muzej: nacrti fr. Božo Borić Gr.Gr. Sp.69; Samostan: prijedlog sanacije, adaptacije i investicionog ulaganja, fr. Božo Borić. Gr.Gr.Sp.70-2)

In 2007, the conference and the dining hall were added on the first floor, which is along with some changes to the original project, like another hall on the ground floor and in the roof zone - few accommodation apartments, the only significant change to the original Holz's project.

The treasures held in the convent are not that old and numerous, in comparison to Kraljeva Sutjeska and Fojnica, but still present a remarkable variety of different valuables.

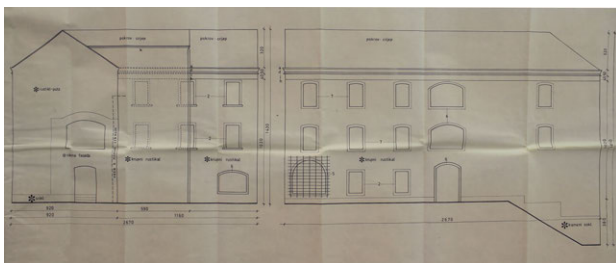


Figure A.151 The Convent of Saint Catherine: elevation views from the east and west, segment of the project for reconstruction and renovation done by Božidar Borić (Samostan: prijedlog sanacije, adaptacije i investicionog ulaganja, fr. Božo Borić. Gr.Gr.Sp.70-2)

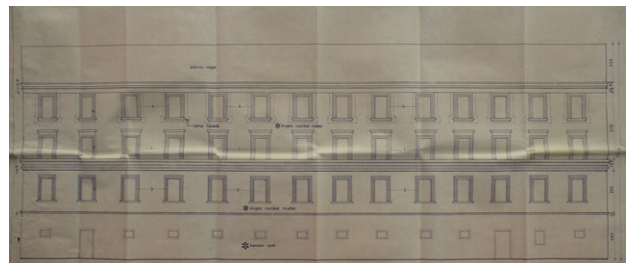


Figure A.152 The Convent of Saint Catherine: elevation view from the south, segment of the project for reconstruction and renovation done by Božidar Borić (Samostan: prijedlog sanacije, adaptacije i investicionog ulaganja, fr. Božo Borić. Gr.Gr.Sp.70-2)

In the library, there is only one incunabula, dated in 1480, one rare book about manual forging - *De re metallica* written by Georgius Agricola, published in Basel in 1657, and furthermore a number of registry books, handwritings, letters, journals, documents, and even personal correspondences etc. (Karamatić 1991, 129; Oršolić et al. 1984, 29-33)

Among different pieces of art, some would say that the most important is a wooden statue of Saint Catherine done by an unknown Italian sculptor on the turn between the XV and XVI century. There is also a number of the XVII-century paintings done by unknown Italian painters like: *Saint Jerome, Saint Anne, Joachim and Mary, Crowning of Mary with Saint Rochus and Saint Elijah, The Last Supper, Crucifixion, Madonna with Christ, The Holy Family with Saint John the Baptist, Saints of the Franciscan Order* etc. There are some contemporary pieces of art, too: *Crucifixion* done by Ivan Meštrović and *The Last Supper* done by Đuro Seder etc. (Karamatić 1991, 129-30; Karamatić et al. 1990, 51-3)

Besides aforementioned, the Convent holds a number of other valuable liturgical items: crosses, chalices, candlesticks, icon lights, priests' clothing etc. Along with the museum exhibition, which equally displays sacred and secular background of the Convent's role in the history, there is a separate room dedicated to Friar Grga Martić, famous Bosnian writer, poet, collector of folk songs, who spent most of his life and died in Kreševo. (Oršolić et al. 1984, 29-33)

PARISH CHURCH OF THE ASSUMPTION OF MARY

After the fire in the XVIII century, thanks to generous help received in Italy, friars managed to raise funds for church restoration. By the year of 1827, it was completed. As a curiosity, the parish church in Kreševo got organ in 1804 - just the second organ in Bosnia, besides the one installed in Fojnica. (Karamatić 1991, 127; Strukić 57-60, 105) Other sources mention that parish church in Kreševo had organ as early as in 1806. (Jelenić 586)

Just like it happened in Kraljeva Sutjeska for instance, due to the low quality of structural components, the church was demolished and a new one was carried out. In the year of 1853, the project started, and lasted until 1860. (Jelenić 597-8) The project was done by Friar Andrija Kujundžić, in the absence of legal architects. Even though the detailed information on the church is not entirely preserved, some general data is known. It was oriented perpendicularly to the convent building, with the main axis in the direction

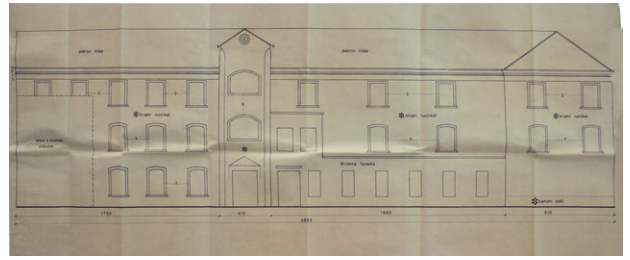


Figure A.153 The Convent of Saint Catherine: elevation view from the north, segment of the project for reconstruction and renovation done by Božidar Borić (Samostan: prijedlog sanacije, adaptacije i investicionog ulaganja, fr. Božo Borić. Gr.Gr.Sp.70-2)



Figure A.154 The Convent of Saint Catherine: view of the western façade (2013)



Figure A.155 The Parish Church of Assumption of Mary, Kreševo: elevation view of the eastern façade of the old church – before Pařík's intervention, segment of the project done by Karel Pařík in 1921 (Gradnja crkve i samostana, nacrti. Gr.Gr.Sp.4)



Figure A.156 The Parish Church of Assumption of Mary, Kreševo: interior view of the main nave and the sanctuary in the background, before the reconstruction (Strukić 137)

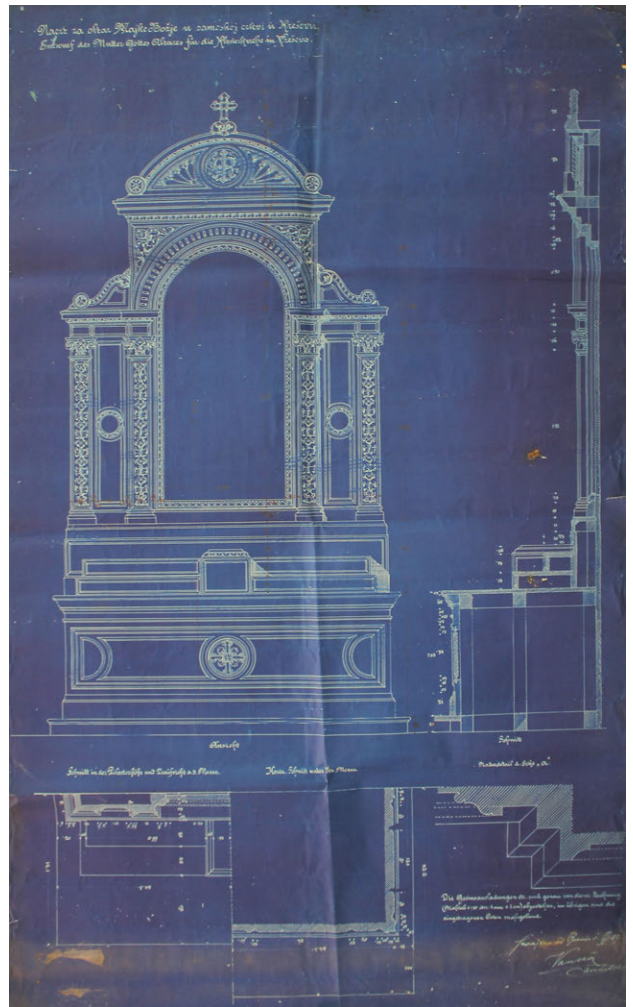


Figure A.157 The Parish Church of Assumption of Mary, Kreševo: the project for the main altar done in 1887, by Josip Vancaš (Gradnja crkve i samostana, nacrti. Gr.Gr.Sp.4)

north – south; the main entrance was on the north. It was a Romanic revival church with a main nave and two side aisles: divided in six vaults with two rows of seven slim columns, and corresponding barrel vaults with circular arches. Later, additional works followed: the bell-tower construction in 1872, retaining pilasters in 1879, and the re-covering of the side aisles with sheets of metal tin in 1883. (Buljan 53-4; Karamatić 1991, 127-8; Strukić 127, 39) Some refer that Kujundžić made the project in reminiscence to the church of San Pietro in Vincoli in Rome, but in fact, it is far away from the proper role model.

As a curiosity, the church in Kreševo is one of few that did not get significant changes after the arrival of Austro-Hungarian rule – the changes followed just a couple of decades later. First, in 1887, Josip pl. Vancaš did the project for the concrete altar of *Our Lady*, poured in Graz. Altar painting *Sinless Conception* was done the same year by Alexander Seitz. (Karamatić 1991, 127)



Figure A.158 The Parish Church of Assumption of Mary, Kreševo: interior view of the main nave and the sanctuary in the background, before the reconstruction (Strukić 129; Jelenić 599)



Figure A.159 The Parish Church of Assumption of Mary, Kreševo: interior perspective view of the main nave, segment of one of the non-realised projects done by Franjo Holz, dated on 28th October 1913 (Gradnja crkve. Nacrti (neizvedeni), ugovori, dopisi. Gr.Gr.Sp.18)

Another prominent architect that came along with the Viennese administration, Karel Pařík did the project for new reconstruction. Even though the friars started preparations for the new construction before WWI, it took another decade to start the project. According to some sources, architect Josip pl. Vančaš was Pařík's associate in this project. (Božić 41)

In fact, it was first Franjo Holz, who introduced new projects in 1913-1914, but none of them were accomplished, probably because of the beginning of WWI. It is interesting that Holz actually proposed rotated position of the church, as it will be undertaken during the 1960s'. (Gradnja crkve. Nacrti (neizvedeni), ugovori, dopisi. Gr.Gr.Sp.18)

In 1921, Pařík proposed a project of structural reconstruction and remodelling of the old church with some significant changes: columns were enlarged, and the sanctuary decreased, the choir was moved to one of the convent buildings attached to the side aisle on the west. It was in fact completely remodelled church, retaining only the main walls in the floor plan. The works were led by construction master Davišek.

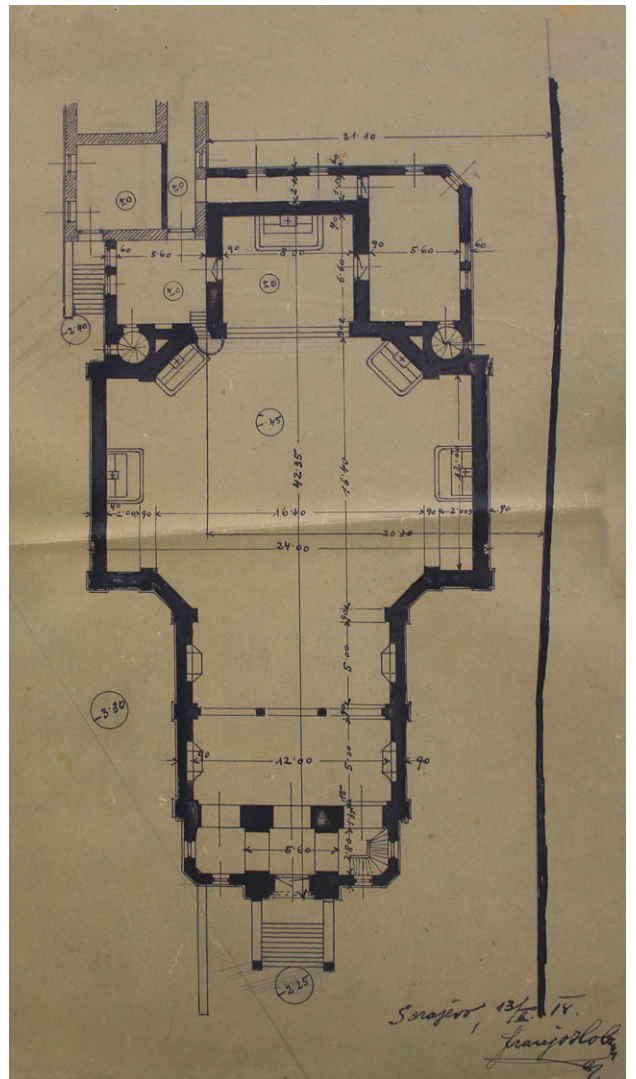


Figure A.160 The Parish Church of Assumption of Mary, Kreševo: ground floor plan, segment of one of the non-realised projects done by Franjo Holz, dated on 13th February 1914 (Gradnja crkve. Nacrti (neizvedeni), ugovori, dopisi. Gr.Gr.Sp.18)

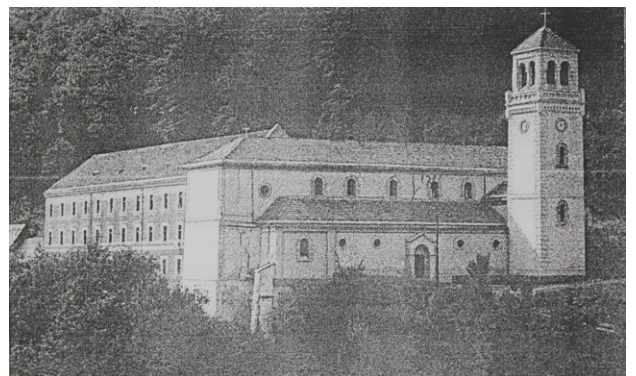


Figure A.161 The Convent and the Parish Church of Assumption of Mary, Kreševo: landscape view of the complex from the south-east, the photograph was taken shortly before the demolition (Archive Kreševo)

Afterwards, the new bell-tower was built. Actually, it was the reconstruction of the old bell-tower built in 1872, with certain add-ons. The works took place between September and November 1924. The bells, poured in Ljubljana, were installed in 1928. The same year, the altars were built. Pařík did the project for new main 40-ton altar: some would say that its heavy weight led to later damages in the link between the sanctuary and the main nave – the altar was installed without and structural reinforcements neither to the foundations nor to the retaining wall below. (Karamatić 1991, 128)

The organ was built by “M. Hefer,” and installed in 1957, and it was preserved after the demolition of the church in 1963.

The project, in spite of its basis in the old church, introduced novelties and decent architecture. It was not the interpretation of the revival models, although Pařík did use the Renaissance Revival elements. Pařík used the language of the Revival models: arched windows, oculus, blind arcades, visible stone façade finishing, but remained within the proportions of the old church, without interrupting the relationship between the convent buildings and the surrounding landscape. However, the outcome was original and expected in the group of last Pařík’s project for the Province: convents in Jajce and Plehan, which expressed his determination to come closer to the local tradition.

The church was designed with the longitudinal main nave with two side aisles, without traditional apse; with the main axis oriented north – south. The main entrance was on the north, but actually approached either from the east, from the courtyard, or from the

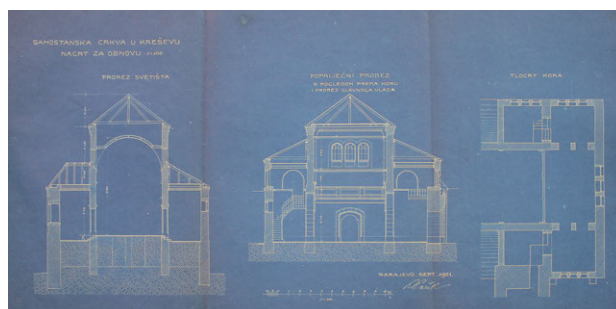


Figure A.162 The Parish Church of Assumption of Mary, Kreševo: cross sections through the sanctuary viewing the apse, through the main nave viewing the entrance and the choir platform, and the floor plan of the choir platform, segment of the project done by Karel Pařík in 1921 (Gradnja crkve i samostana, nacrti. Gr.Gr.Sp.4)

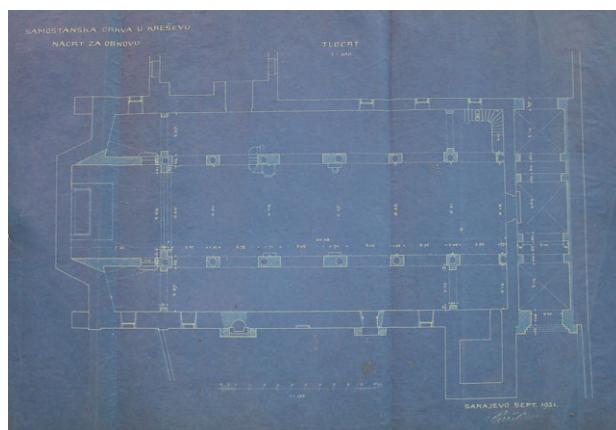


Figure A.163 The Parish Church of Assumption of Mary, Kreševo: ground floor plan, segment of the project done by Karel Pařík in 1921 (Gradnja crkve i samostana, nacrti. Gr.Gr.Sp.4)



Figure A.164 The Parish Church of Assumption of Mary, Kreševo: longitudinal and cross sections through the main nave, viewing the western aisle and the apse, respectively, segment of the project done by Karel Pařík in 1921 (Gradnja crkve i samostana, nacrti. Gr.Gr.Sp.4)

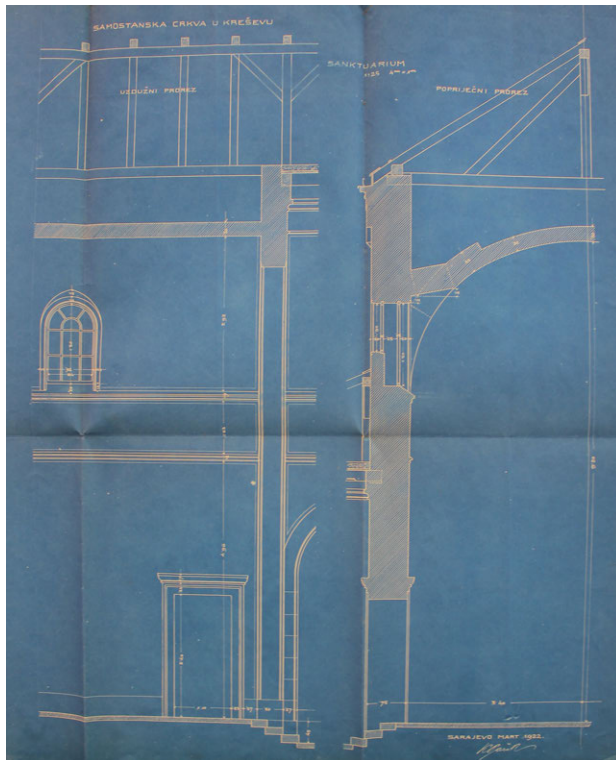


Figure A.165 The Parish Church of Assumption of Mary, Kreševo: details of the façade walls, windows, and vaults, segment of the project done by Karel Pařík in 1921 (Gradnja crkve i samostana, nacrti. Gr.Gr.Sp.4)

west, from the entrance road. That is why the main façade was facing the retaining wall and the hill above. The entrance vestibule was vaulted with three groined vaults, each of them corresponding to the central nave and side aisles. The space inside was already predefined, so that the architect only outlined the earlier design. The main nave was framed with six pairs of polygonal columns. Columns supported the arches: smaller towards the eastern and western façades, forming the side aisles and bigger, over the main nave. Above the arched structures, Pařík designed simple wooden trusses as the base for the hipped roof plains. The main apse, conversely to some traditional design was just the extension to the main nave, and done with a partially framed square zone within. The traditional sacristy and the oratorio were exempted from the functional zones. The choir platform, situated above the entrance vestibule vaults, was approached from the staircase situated near the entrance.

The most prominent façade was the one facing the access road to the site. It was additionally emphasized with the bell-tower. Pařík retained the rhythm of the existing windows, but in a more arranged, aligned relationship to other elements. He used only a couple of elements, which were at the same time the struc-

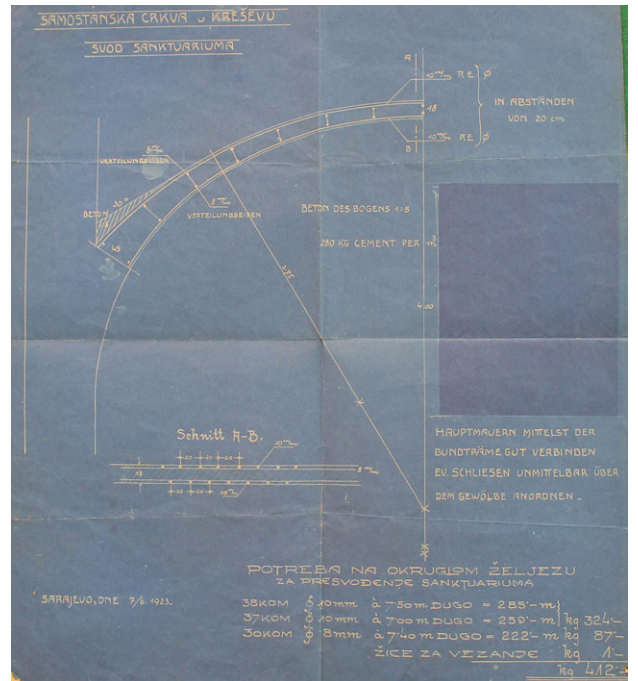


Figure A.166 The Parish Church of Assumption of Mary, Kreševo: detail of the concrete vault above the sanctuary, with the specification of the reinforcing steel and concrete, segment of the project done by Karel Pařík in 1921 (Gradnja crkve i samostana, nacrti. Gr.Gr.Sp.4)



Figure A.167 The Parish Church of Assumption of Mary, Kreševo: elevation view of the eastern façade, segment of the project done by Karel Pařík in 1921 (Gradnja crkve i samostana, nacrti. Gr.Gr.Sp.4)



Figure A.168 The Parish Church of Assumption of Mary, Kreševo: idealized perspective view from the north-east, segment of the project done by Karel Pařík in 1921 (Dimitrijević 74g)

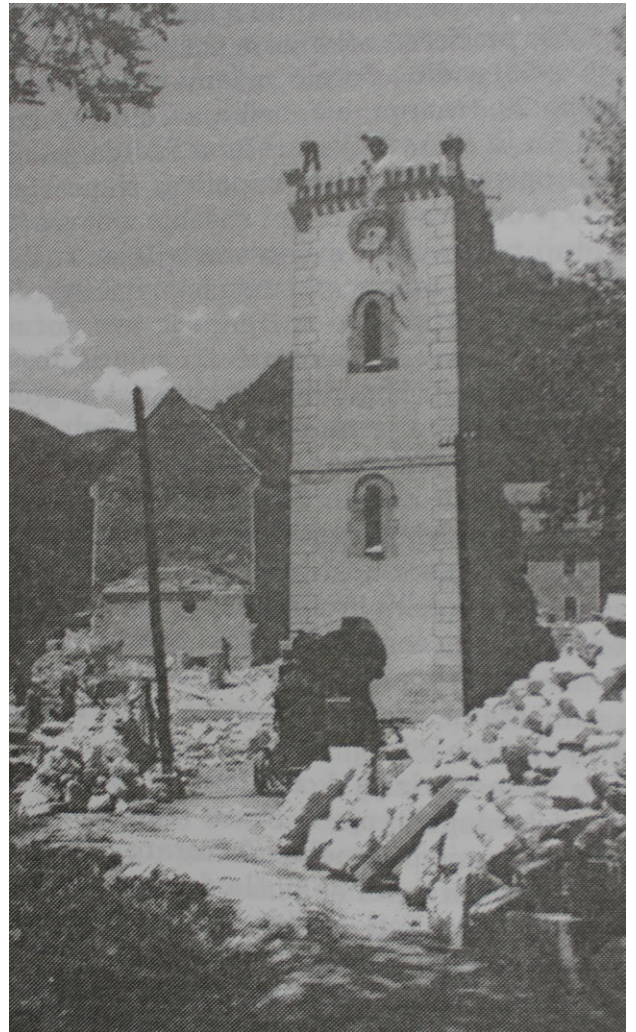


Figure A.169 The Parish Church of Assumption of Mary, Kreševo: demolition of the old bell-tower in 1962 (Buljan 64)

ture and the decoration: arched windows and arched portals with small pitched roofs above, triforas and lines of blind arcades. All the wall plains were done with visible stone structure, something that is traditional for Pařík's designs. The main façade, or the small visible part of the main, formally named entrance façade, oriented towards the hill, held only single trifora, just like the eastern and western walls of the choir platform. The continuity of the eastern façade is interrupted with the bell-tower, holding two aligned single arched windows and an oculus, crowned with the decorative balcony-shaped extension on the top. Just below the four-ridge roof, built over the square base, the tower is additionally decorated with four triforas, on each of the sides. The western façade, oriented towards the inner courtyard, was only partially "opened," as it held the connection to the convent building. The first layer of decorative plastics was a visible stone structure of the façade walls; the second layer consists of openings with evenly allocated decoration, while the final touches are blind arcades underlining the rooflines and *bossage*-framed corners of all building parts. In comparison to the Pařík's first project, and undertaken construction, and some final renders done by Pařík, some differences are visible, like biforas on the bell-tower, instead of triforas, shallow instead of spire roof on the bell-tower etc.

As aforementioned, due to high inconsistency in the quality of the surrounding terrain and the ground, as well as because of improper foundation structure, the walls started to crack, and the vaults to concave. By the year of 1960, it was quite clear that the church has to be demolished in order to avoid possible catastrophe. It was confirmed

by the experts on 16th May 1961, when they inspected the church. Moreover, in one of the reports, it was stated that the church was probably in similar condition as in 1924, when the reconstruction was undertaken. (Dimitrijević 1960) Friars soon held the convent's Chapter and decided to look for a new project. The first sketches were done by architects Evangelos Dimitrijević from Sarajevo, Janez Valentinčič and Janko Omahen from Ljubljana, both the pupils of Jože Plečnik, but soon rejected. Unfortunately, these designs are not available for the research now, but corresponding reports exist, like for an instance for the project done by architect Omahen. (Slugić 1963) The friars accepted the design done by the architect Antun Karavanić from Zagreb. It was later modified by Zdravko Ćuk and Slavo Malkin from Sarajevo. The works on demolition and construction were led by Ante Džolan. (Buljan 61-3, 9)

The demolition of the church began in 1963. On 29th April, the organ was disassembled and later took out of the church; the rest of the furnishing was taken out on 5th May. By 8th June 1963, everything was already demolished. The construction works officially started on 13th October 1963, when the foundation stone was blessed and laid in 6-meter deep foundation pit. (Gradnja crkve. Razni dopisi. Blagoslov temeljca) Even though it was supposed to complete the works by the feast of Saint Catherine on 25th November 1964, everything took much longer. Just in June of 1965, the finishing works started, and in the meantime, the concrete works on the campanile, too. The church was finally blessed on 25th November 1965 by the Provincial Superior, Friar Vjekoslav - Vjeko Zirdum. (Buljan 61-3; Gradnja crkve. Razni dopisi. Blagoslov temeljca)

The works on interior decoration and other final touches lasted an additional decade: plastering, glazing, tiling, wooden works, etc. In 1969 new, 150-kilogram tabernacle was installed, followed by mounting of new confessionals and other furnishing in 1970. On 2nd August, the organ was reassembled in the presbytery. The church was officially consecrated on 16th August 1970. (Buljan 68-9)

The architecture of the new church, built according to Karavanić's project, gave different approach to the understanding of the site and the overall comprehension of the complex. Conversely to the previous architects, Karavanić was not under the pressure



Figure A.170 The Parish Church of Assumption of Mary, Kreševo: top perspective view from the south-east, segment of the project done by Antun Karavanić in 1963 (Karavanić Gr.Gr.Sp.25-8, 29-34)



Figure A.171 The Parish Church of Assumption of Mary, Kreševo: perspective views of different design variations, segment of the project done by Antun Karavanić in 1963 (Karavanić Gr.Gr.Sp.25-8, 29-34)



Figure A.172 The Parish Church of Assumption of Mary, Kreševo: view of the main façade from the north-east (2013)

of the Turkish regulations, drawbacks of the available materials, or some prepositions set before.

First of all, Karavanić used the location of the site – at the far end of Kreševo, and the fact that the main road that runs through Kreševo virtually ends at this Franciscan site. Before, the church did not relate to Kreševo on that level; but now, Karavanić opened the site in favour of architecture and qualities of the surrounding landscape. The approach direction was now aligned with the entrance to the church, so the road virtually continued its way in the interior.

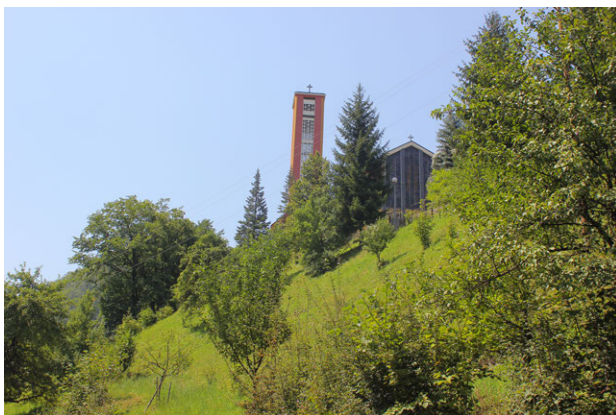


Figure A.173 The Parish Church of Assumption of Mary, Kreševo: landscape view from the east (2013)



Figure A.174 The Convent and The Parish Church of Assumption of Mary, Krševo: close-up view of the back side of the church and the link to the convent, with the bell-tower in the background (2013)

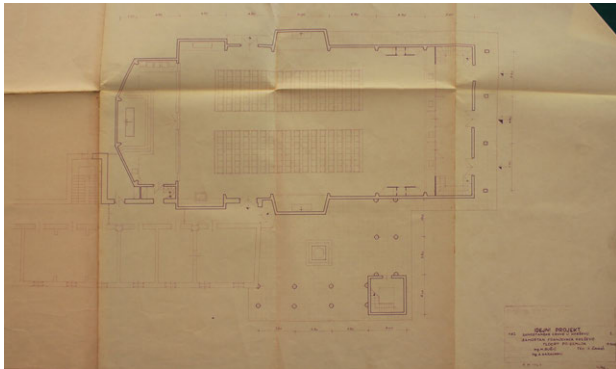


Figure A.175 The Parish Church of Assumption of Mary, Kreševo: ground floor plan, segment of the project done by Antun Karavanić in 1963 (Karavanić Gr.Gr.Sp.25-8, 29-34)

The church is set in parallel to the main convent building, with the main axis oriented east – west, with the entrance on the east, in the extension of the aforementioned main road, and approach alley. It is designed as a single-nave building, with a detached bell-tower – campanile.

In the floor plan, the church has the shape of an elongated rectangle, and even though some would even recognize the hidden cross within, it is not in the first plan at all. The entrance is divided into two sections: covered vestibule in the composition with six strong columns holding the prominent main façade plain, and the traditional closed vestibule – inside the church. The main corps is single, rectangular space interrupted only by the side chapels, where the confessionals are located. In the extension to the main corps, the polygonal monumental apse is designed, but more in a way to be entirely visible from the whole church, rather than to be concealed or even displaced. Just before the apse, additional side chapels are put on the sidewalls, one on each of the sides. The whole sanctuary is elevated from the main horizontal level, with additional elevation of the platform where the altar stone is set. In the very background, conversely to some historical archetypes, is the organ, actually the only structural furnishing of the old church preserved within the new design. In comparison to the project data available for the research, some changes are visible when the sanctuary is observed. It is indirectly enlightened with the side vertical windows, giving the special atmosphere to the altar. Behind the southern windows, where the sacristy is located, the passage to the convent is concealed.

The whole image of the design is understood when the choir is explained. The approach to it is over the staircase in the entrance vestibule. It covers the U-shape of the main corps – allowing completely new views on the sanctuary and the church, overall. Something

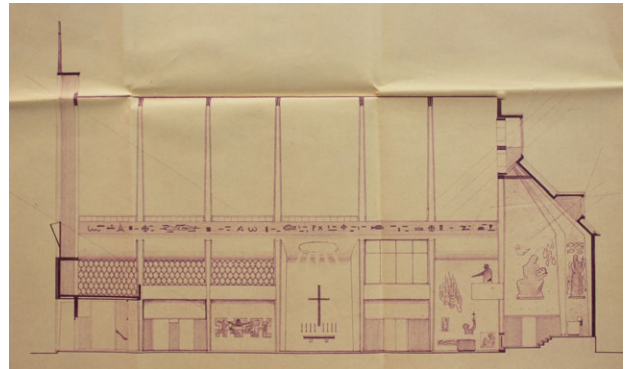


Figure A.176 The Parish Church of Assumption of Mary, Kreševo: longitudinal section view of the main corps, viewing the southern side aisle, segment of the project done by Antun Karavanić in 1963 (Karavanić Gr.Gr.Sp.25-8, 29-34)

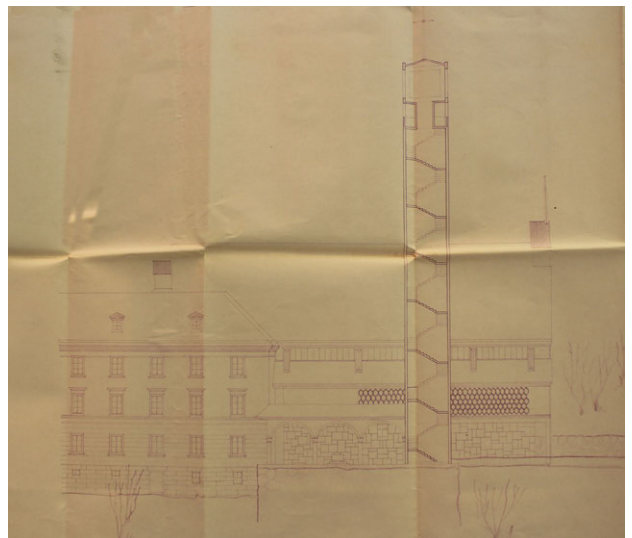


Figure A.177 The Parish Church of Assumption of Mary, Kreševo: section view through the bell-tower viewing the southern façades of the Convent and the Church, segment of the project done by Antun Karavanić in 1963 (Karavanić Gr.Gr.Sp.25-8, 29-34)



Figure A.178 The Parish Church of Assumption of Mary, Kreševo: interior view from the choir platform (2013)

similar will be done later by architect Srećko Kreitmay-er for the Convent Church in Sesvetska Sopnica. The concrete wall, which has the role of the fence for the choir platform, is the base for the *Via Crucis*, which is painted on it. The choir platform is enlightened with the side windows, on the southern and northern side-walls, which are on this level divided with single-slope roofs, making the impression of the existence of side aisles inside. That strip of windows, as well as the ad-ditional strip on the very top of the sidewalls is done in stained glass with non-sacred motives. Before the main decorative façade is depicted, the impression of inner space will be concluded with the structural elements of the reinforced concrete frames outlining the main corps and forming the roof slopes. They are actually done in a way to enter to interior space, form-ing certain sections in the design and the hierarchy of the elements inside. The main frame, dividing the main corps from the apse, has substantially larger dimensions than the other frames, emphasising the altar zone even more.

The main difference between the first version of the project and undertaken situation is in the design of the main façade and the first strip of windows, sur-rounding the choir platform. It was supposed to be the composition of four huge hexagonal fields with the displays of four evangelists. On the sidewalls, the hexagonal fields were supposed to transform to rather smaller units. The composition should represent the unity of the Catholics in the perspective of bees and their organization. Something similar, but actu-ally developed afterwards, will be seen in the parish church in Petrićevac, done by Janez and Danilo Fürst, where they designed the bell-tower crown with the similar symbols. Out of the central fields, one elon-gated field was designed to raise above the top of the roof, and along with the prominent campanile, outline the design.

Unfortunately, the design was changed, and the hex-agonal motive was abandoned. The outline was, how-ever, retained, but now far more decent and reduced, so to say. Six, instead of four columns are holding the main façade, and in the extension to the four central columns, five great fields are defined: five square fields done in mosaic, and five elongated striped with stained window decoration, everything closely depicted afterwards. The cross motive is hidden, so that the horizontal beams, connecting the vertical stripes are located inside the church, providing another impres-sion in the interior. The bell-tower, however provides some clearer sacred character, but also reduced to the repetitive decorative cross details.

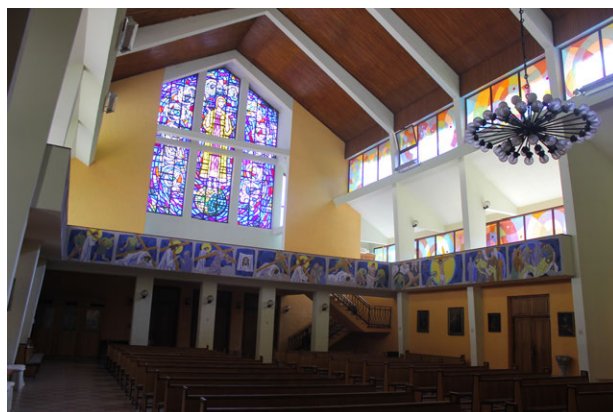


Figure A.179 The Parish Church of Assumption of Mary, Kreševo: interior view of the choir level with the *Via Crucis* and the stained glass window decoration (2013)



Figure A.180 The Parish Church of Assumption of Mary, Kreševo: elevation view of the eastern façade, segment of the project done by Antun Karavanić in 1963 (Karavanić Gr.Gr.Sp.25-8, 29-34)



Figure A.181 The Parish Church of Assumption of Mary, Kreševo: elevation view of the southern façade, segment of the project done by Antun Karavanić in 1963 (Karavanić Gr.Gr.Sp.25-8, 29-34)

Some details around the bell-tower are also changed during the construction: Karavanić designed a covered vestibule with the arcades connecting the convent, the church, and the campanile, but the structure was exempted from the final project. It was probably supposed to give a certain reminiscence to arcades that were once on that place in the old church, and also introduce the old architecture into the new project.

As provided by the project, the church was done in reinforced concrete. Even though the architect designed the interior structural elements to be uncovered and raw, they were later plastered, just like the rest of the church. Only the ceiling is decorated with the wooden panelling. Outside, except the main columns, done in marble, everything is plastered and coloured in dark shades of red and ochre; the outlines of the structural elements and decorated fields are done in white. The roof is done out of the wooden sub-structure with rafters sitting on the concrete frames and corresponding wooden skin, as the base for the sheets of copper tin.

Other than decorations on the main façade, some particular details do not exist. Truth to be said, the structural concept of the overall design provided the details like the side-walls' vertical divisions, which are actually the parts of main concrete frames, or covered spaces around the entrance, formed with the side choir galleries.

The new church is equipped with a series of pieces of contemporary art done only by the most remarkable artists: Ivo Dulčić made five mosaics in 1974, with the motives of: *Saint Nikola Tavelić*, *Saint Francis preaches the birds*, *The Holy Trinity*, *Saint Catherine*, and *Saint Leopold Mandić*. The great stained window of *Our Lady*, also done by Ivo Dulčić and modified by Đuro Pulitika, was done in 1981. *Via Crucis* was done by Đuro Seder in 1986, the statue of *Our Lady* by Ante Starčević, and painting *Saint Catherine* by Gabriel Jurkić. (Karamtić et al. 1990, 51; Buljan 69-70)

Shortly before the reconstruction of the convent in 1976, the copper bust of Friar Grga Martić, placed in front of the church, was done by Ivan Meštrović. Copy of that sculpture was held in the courtyard of other Franciscan convent, in Visoko, but was recently demolished by unknown perpetrators.



The Franciscan site in Kreševo is, as mentioned, one of three most important convents in OFM Bosna Argentina, from the historical point of view. It is also one of the most original sites, when the history of architecture is taken into account, especially the tumbling flow of the events that took place over the past decades. Just as it was seen in many other locations, parts of old ensembles were not preserved, and the current situation holds both old and new facilities, making the atmosphere even more exciting. Even though it was built during the communist regime, new church maintained a certain level of sacred design, not always understandable during the time. It is certainly one of the churches with the best artistic decorations, which fulfil architecture and make the project even more comprehensive. In general, the site holds significant pieces of art, furnishing, and decoration, which even formally bring it to important place in the OFM Bosna Argentina.

The Convent of Saint Catherine is listed as the permanent national monument of Bosnia and Herzegovina, along with its movable goods: paintings, sculptures, metal artefacts, library, organ, room of Friar Grga Martić etc. ("Nacionalni spomenici") The Parish Church of the Assumption of Mary is not the part of the Monument, but enjoys the status of protected heritage as a part of the building ensemble.



Figure A.184 The Convent and the Parish Church of Assumption of Mary, Rama-Šćit: landscape view of the site from the south-east, photograph taken before WWII (Fotogalerija Rama-Šćit)

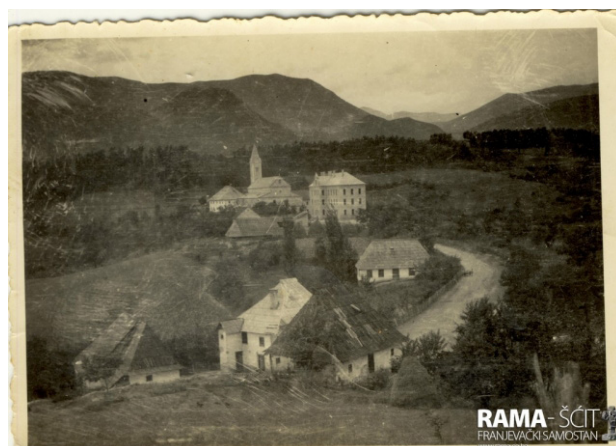


Figure A.185 The Convent and Parish Church of Assumption of Mary, Rama-Šćit: landscape view of the site from the north-east, photograph taken before WWII (Fotogalerija Rama-Šćit)

Evidences reporting on the Christian presence in Rama area are pointing to early Medieval as the period when Christians were there for sure, even before the arrival of Slavic tribes. Numerous evidences, both built and written are testifying on these findings. (Brković et al. 9-13) The Franciscans built the first convent in Šćit probably in the XIV century, shortly before the Ottoman campaign in Bosnia. Rama stood free until 1482, some 20 years after the fall of Jajce. As early as in 1557, both the convent and the parish church were destroyed by the Ottoman army. It was obviously soon repaired or rebuilt, because another mention of its existence followed in 1587. In 1653, the convent was robbed, and at that occasion, a few friars were executed. Even in the later period, series of demolitions and huge damages on the site were recorded: fires in 1667 and 1682, and another fire after the Ottoman Siege of Vienna 1683-1699. (Karamatić 1991, 181-2) Leaving their home in Šćit in 1687, friars brought only the most important items, of which is the most important painting of *Our Lady*, today located in Sinj, Croatia, often named *Our Lady of Sinj*, very important painting for Catholics in Bosnia, Croatia, and wider – often worshipped and visited by a number of pilgrims. (Brković et al. 16-20)

The convent got its official status in 1939, until when it has been officially just a Franciscan residence. At first, it was devoted to Saint Peter the Apostle, but due to the great esteem for Mary, the patron was later changed to the solemnity devoted to the Assumption of Mary.

The convent area Šćit-Rama currently holds, besides the homonymous parish, parishes in Rumboci, Doljani, Uzdol, Rama, and Gračac.



Figure A.186 The Convent and the Parish Church of Assumption of Mary, Rama-Šćit: Display of the complex with the side images of Muslims murdering the Guardian, Friar Bernardin Galijaš in 1663, and the motive of the friars with the miraculous painting on the hill in the Croatian Catholic calendar in Bosnia and Herzegovina for August 1931 (Archive collection Rama-Šćit)

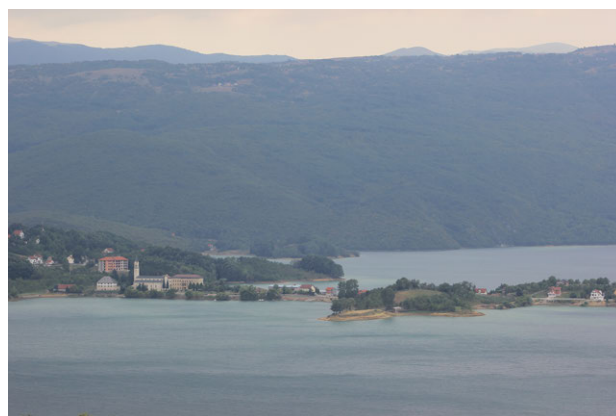


Figure A.187 The Convent and Parish Church of Assumption of Mary, Rama-Šćit: landscape view from the eastern coast of the Rama Lake (2013)

CONVENT OF THE ASSUMPTION OF MARY

The recent history of the convent in Šćit begins in the mid-XIX century, when the friars managed to reclaim the ownership of the former Franciscan site, after Friar Franjo Franjković repurchased the land from Turkish Bey Dugalić. They first bought one in 1855, and in 1857 another part of the site, completing the outline for the future and current site.

There are three buildings or building sets that were or still are, used as the convent buildings at the site: the first was built 1856-1857, situated on the southern side of the church, the second built 1913-1930, located on the northern side of the church, and the third with later additions built in 1986, located on the western side of the church.

In 1856, under the leadership of Friar Pavao Vujčić, the friars started the construction of the first convent after the period of exile. The convent building, in the form of the traditional Dinara Mountain area house, was built on the foundations of the earlier demolished convent, as the remains were in a quite good condition. Vujčić built half-concealed basement, ground floor, which was completed by 16th May 1856, and afterwards first floor and a high roof zone. The convent had 12 rooms, which was a huge comfort for that time. The basement and ground floor were made out of stone, in the width of 0,75 m in the basement. The first floor structure was made out of traditional wooden sets – timbered construction in combination with earth bricks and stone. The hipped roof construction was made out of strong wooden beams and rafters, covered with the wooden shingle. (Vladić, Uspomene, 167-9)



Figure A.188 The Convent of Assumption of Mary, Rama-Šćit: the first convent, currently used as the museum, built 1856-1857, view from the northeast (2013)



Figure A.189 The Convent of Assumption of Mary, Rama-Šćit: the second convent, built 1913-1930, view of the eastern facade (2013)

The building collapsed in 1980, but luckily, the project of the building state at that time was made before, so that the subsequent restoration works could be made as precisely as possible. The collapse resulted in the demolition of the wooden parts of the building, meaning that only basement and ground floor survived. Unfortunately, it took almost three decades to undertake any works. In 2007, reconstruction, repair, and restoration works took place and the building was again put into use. The project was produced in 2005, by architect Ante Tomić, who later did the project of reconstruction and sacristy extension of the church. It is now the seat of the “Museum of Franciscan Convent Rama-Šćit.” The museum is predominately homeland museum: holds ethnographic and natural collections displayed in four levels. (Brković et al. 22-3, 153)

Shortly before WWI, Franciscans decided to undertake the project for a new convent building, which is located on the northern side of the church, opposite to the old convent. The construction works on the new convent building began in 1913, according to the project done by Franjo Holz. In April of 1913 the works were already undergoing,

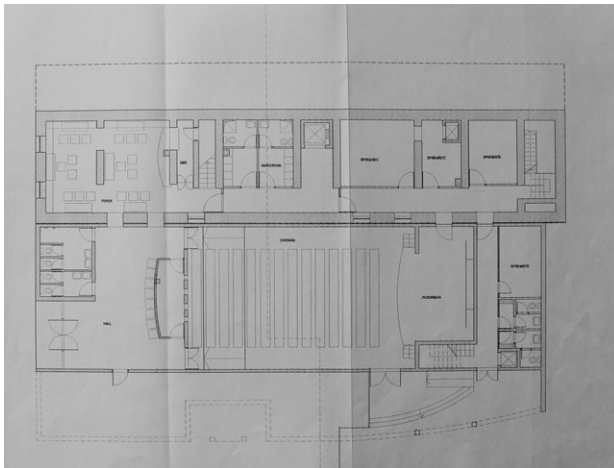


Figure A.190 The Convent of the Assumption of Mary, Rama-Šćit: basement floor plan, segment of the project of the reconstruction and extension of the second building, done by Damir Derjanović and Emil Besrak in 2008 (Derjanović et al)

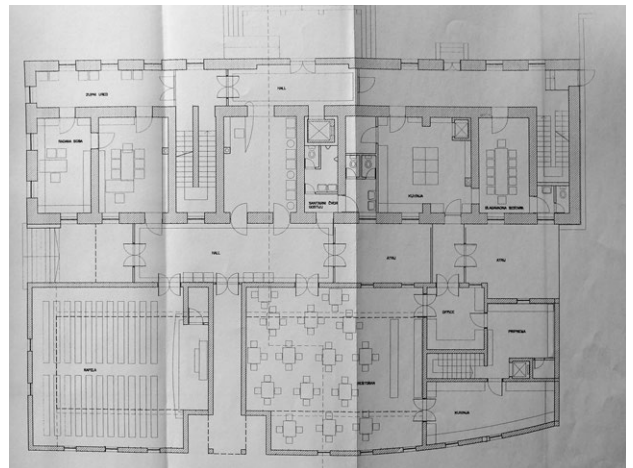


Figure A.191 The Convent of the Assumption of Mary, Rama-Šćit: ground floor plan, segment of the project of the reconstruction and extension of the second building, done by Damir Derjanović and Emil Besrak in 2008 (Derjanović et al)

and the basement and floor structure were completed before WWI began, causing the works to be prolonged. The first floor was completed in 1917, and the rest of the building parts in 1920. All construction works were completed in 1930, when the first friars moved in. Provincial Superior, Friar Josip Markušić consecrated the convent on 4th November 1930. (Karamatić 1991, 183)

In the year of 2008, architects Damir Derjanović and Emil Bersak, both from Zagreb, designed the adaptation and addition to the convent building – everything in the background of the project “Kuća mira.” The project provided additional roof level, and interpolation of cinema, kitchen, chapel, and guest dining room, between the convent and the garage facilities, on the western side of the site. (Derjanović et al)

This building is hereby described in the context of subsequent addition. It consists of a basement, ground floor, two floors, and the roof level. In the floor plan, it has the elongated shape with traditional linear hallway, to which corresponding rooms are attached. The levels are connected to each other with two staircases; only the northern staircase dates from the original project from 1913. In the basement, there are mainly

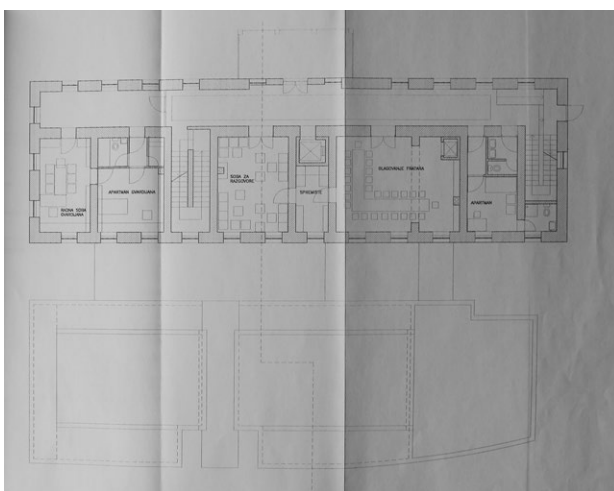


Figure A.192 The Convent of the Assumption of Mary, Rama-Šćit: first story floor plan, segment of the project of the reconstruction and extension of the second building, done by Damir Derjanović and Emil Besrak in 2008 (Derjanović et al)

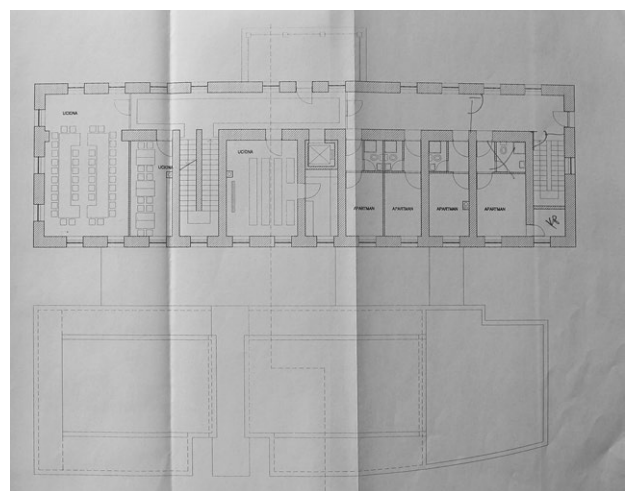


Figure A.193 The Convent of the Assumption of Mary, Rama-Šćit: second story floor plan, segment of the project of the reconstruction and extension of the second building, done by Damir Derjanović and Emil Besrak in 2008 (Derjanović et al)

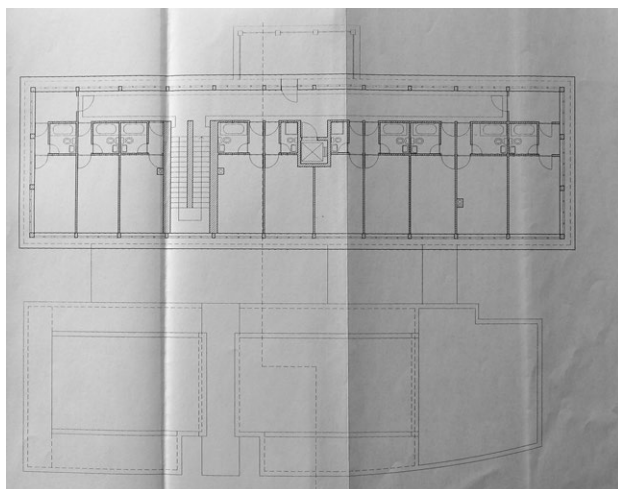


Figure A.194 The Convent of the Assumption of Mary, Rama-Šćit: roof level floor plan, segment of the project of the reconstruction and extension of the second building, done by Damir Derjanović and Emil Besrak in 2008 (Derjanović et al)

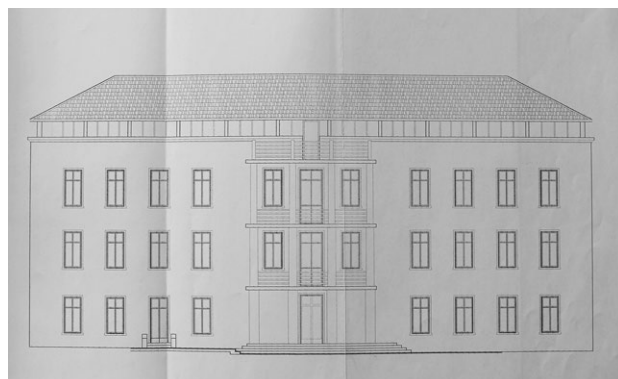


Figure A.195 The Convent of the Assumption of Mary, Rama-Šćit: elevation view from the east, segment of the project of the reconstruction and extension of the second building, done by Damir Derjanović and Emil Besrak in 2008 (Derjanović et al)

service rooms: storage depots and sanitary units, and one small gathering hall. The later addition provided additional hall and the cinema, also in the basement. On the ground floor, there are: the parish office, living room, sanitary units for friars and kitchen, as well as a separate dining room and sanitary for nuns. The aforementioned western addition is linked to the ground floor, and above the hall and the cinema, there are the chapel and the restaurant with additional kitchen and service rooms. The first floor holds only private rooms and apartments for friars, the second floor holds, besides private rooms, the study and meeting rooms, too, while the recently added roof level is equipped with private rooms only. As it will be later described, this building is recently redesigned to host the project of “Kuća mira – House of Peace,” and is enriched with a number of important pieces of art.

The architectural treatment follows the local tradition of massive use of stone – available in the surroundings. The façades are fully made out of stone, and decorated only with the horizontal cornices and flat details around the windows. The main, representative façade is the eastern one, holding the covered entrance in the form of a shallow porch. Above it, two balconies supported by rectangular columns are holding three symmetrical windows marking the equal displacement of the left and right part of the

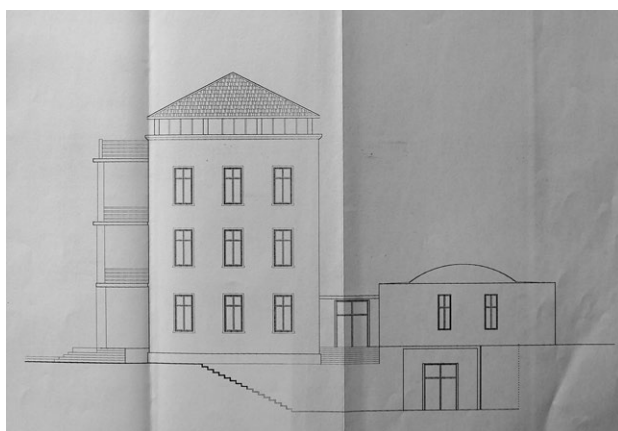


Figure A.196 The Convent of the Assumption of Mary, Rama-Šćit: elevation view from the north, segment of the project of the reconstruction and extension of the second building, done by Damir Derjanović and Emil Besrak in 2008 (Derjanović et al)

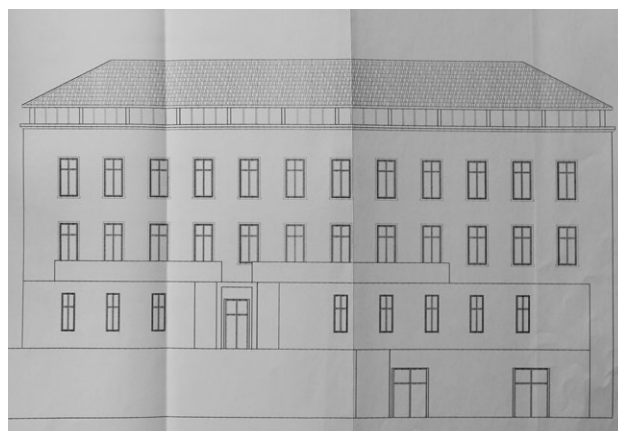


Figure A.197 The Convent of the Assumption of Mary, Rama-Šćit: elevation view from the west, segment of the project of the reconstruction and extension of the second building, done by Damir Derjanović and Emil Besrak in 2008 (Derjanović et al)



Figure A.198 The Convent of Assumption of Mary, Rama-Šćit: view of the most recent extension the old convent, and the part of the new convent on the far right (2013)



Figure A.199 The Convent of Assumption of Mary, Rama-Šćit: view of the link between the old and new convent (2013)

façade, with additional four windows on each of the sides. Shorter façades, oriented northern and southern, as well as the western façade, are addressed in the same manner – equally symmetrical and linear.

The structural properties of the old part of the building are corresponding to contemporary conditions in Bosnia, and already seen project done by Franjo Holz for OFM Bosna Argentina. The stonewalls are laid down with mud joints and connected with the wooden floor structures, with the exception of concrete floors below the sanitary rooms and hallways. The horizontal rigidity is provided with metal fasteners, set in the height of the wooden floors. Former roof was traditional hipped wooden structure, later replaced with a similar hipped structure, but providing the higher roof zone, in order to host the private rooms. The wooden floor was also replaced with Yugoslav-based “fert” system, combining the prefabricated clay elements and reinforced concrete slab.

The complex, meaning the complex as it was after WWII, was in possession of the communist regime until 15th November 1962, and just on 23rd October 1964, the last temporary users left the other buildings. (Lucić 116)

Due to vast enlargement of convent’s possessions, like archive documents, museum artefacts, and friars after all, the convent stepped into the new project. First, in May of 1985, a project of the current condition of the convent was done by Predrag Krošnjar, and students of architecture Bojan Jovanović and Goran Tijanić. It provided the basis for the project of adaptation and addition to the convent building, made in December of 1984. The project took care of the addition to the southern side of the existing building, which was not accomplished in the end. In 1986, the construction of the new wing began according to a new project done by Vinko Grabovac and R. Marković. That

project allowed designing new residential rooms for friars, and moving more public functions like exhibitions, and museum displays into the old convent building. (Archive Rama-Šćit; Karamatić 191, 183)

The building is virtually separated into two corpses: 2-storey building part, which is the link between the church and the old convent, and 6-storey high main building, situated on the western side of the church. Besides the entrance hall, which is dedicated to the exhibition area, this building is mainly designed to be a more private area than the other zones in the old convent. It has a basement, fully visible from the west, ground floor, mezzanine, and two floors. Its structure is made out of reinforced concrete. The architectural treatment follows the ideas of architect Grabovac, and can be related to his designs for instance in Visoko, or even in Brestovsko, where he designed the convent building for the Poor Clares. The main characteristic is the use of yellow façade brick, which is main façade material. Structural details and windows are emphasized with plastered elements painted in white.



Figure A.200 The Convent and Parish Church of Assumption of Mary, Rama-Šćit: view of the complex from the south-east (2013)



Figure A.201 The Convent and Parish Church of Assumption of Mary, Rama-Šćit: view of the Rama Cross and The Last Supper located in the northeastern part of the courtyard (2013)

In the large courtyard, which is landscape-formed part of the immediate surrounding, few impressive pieces of contemporary were recently mounted: *Ramski križ* (Rama Cross), *The Last Supper*, *Ramska majka* (Mother from Rama), and *Diva Grabovčeva* (Diva of Grabovac). (Brković et al. 33) Everything began in the time of the Guardian, Friar Živko Petričević, Friar Mijo Džolan and Božo Mišur. They initiated the most recent stage of the aforementioned construction activities, and artistic enrichment of the site. The background idea was the erection of the monument dedicated to the victims of war crimes in WWII. After the liturgy held in 1990, very soon the council for the monument erection was established. The competition, which was opened for that purpose, was followed by applied designs of sculptors Josip Marinović, Stipe Sikirica, Ilija Dumančić-Kid, and Mile Blažević. (Brković et al. 91-3)

Mile Blažević, with his *Rama Cross*, won the competition, but the project development waited until 1994, owing to civil war in Bosnia. The design consists of ground stone with the motives of traditional local dance, and the dual-faced copper cross: on the front side is Christ, and on the backside are the motives of New Testament. During the time of the Guardian, Friar Mato Topić, along with *The Cross*, the copper plates with the inscribed names of victims, were installed on the retaining wall facing the lake coast. (Brković et al. 95-6)

Mile Blažević is the author of another sculpture in the courtyard - near the entrances to the church and the convent – “House of Peace”. The 2,5 meter-high copper sculpture named *Mother from Rama*, was installed in 1999. Kuzma Kovačić did the sculpture of *Diva Grabovčeva* (Diva of Grabovac), after one of the Medieval testimony. Kovačić did



Figure A.202 The Convent and Parish Church of Assumption of Mary, Rama-Šćit: close-up view of the Rama Cross (2013)



Figure A.203 The Convent and the Parish Church of Assumption of Mary, Rama-Šćit: view of the site from the north after the demolition in WWII (Fotogalerija Rama-Šćit)

also a huge copper sculpture of the *Last Supper*, also located outside. (Brković et al. 104, 108, 117)

The initiative for artistic enrichment of the convent that started at the end of the 1980s, was even strongly continued and followed by later guardians in charge: Friar Mijo Džolan, Friar Mato Topić, Friar Marijan Brković. It is all outlined in the project "Kuća mira - House of Peace," which was opened by Friar Mato Topić in 2001, in the convent built in 1920s. It now holds a huge collection of portraits of famous Rama friars done by a number of prominent authors: Gabrijel Jurkić, Đuro Seder, Loara Blažević, Nada Pivac, Robert Alilović, Boris Jovanović, Vlatko Blažanović, Franjo Primorac, Josip Biffel, Rudi Labaš, Robert Alilović, Novak M. Demonjić Ozrenski, Dražen Trogrlić, Igor Rončević, Irfan Hozo, Josip Botteri, Anđelko Mikulić, Anto Mamuša, Petar Jakelić, Ivica Vlašić, Mladen Mikulin, Blaženka Salavarda, Pavao Vojković. Besides those, the exhibition holds important works by Đuro Seder, Zlatko Keser, Edo Murtić, Vlatko Blažanović, Matko Vekić, Mile Blažević, Blaženko Salavarda, Igor Rončević, Ivan Lacković Croata etc. (Brković et al. 124-31)

PARISH CHURCH OF THE ASSUMPTION OF MARY

The construction works on the parish church started in 1873. The foundation stone was laid on the feast day of Saint Anthony of Padua, 13th June. It is recorded that Friar Antun Vladić, former Provincial Superior of OFM Bosna Argentina, gave some initial ideas on the design of the church, according to some Italian role models, seen earlier. It is recorded that no plans for the construction existed. The works were led by friars Antun Vladić and Josip Ćurić, and counselled



Figure A.204 The Convent and the Parish Church of Assumption of Mary, Rama-Šćit: view of the site from the south-west after the demolition in WWII (Fotogalerija Rama-Šćit)



Figure A.205 The Parish Church of Assumption of Mary, Rama-Šćit: interior view of the main nave after the demolition in WWII (Fotogalerija Rama-Šćit)

by Jeronim Vladić. Engaged construction masters were first Jure Radoš, and later Ivan Božić, both from Travnik. It was completed in 1881, but the works on interior and exterior decoration started just in 1893. Very soon, the bell-tower and roof were completed, and the painter Albert de Rhoden has done the painting with the motive of angles returning the painting *Our Lady of Sinj* to Šćit. Rhoden painted also *Saint Francis*. Soon after, in 1903, the main altar, done by Friar Jerko Pavelić, was installed; at that occasion - on 15th August, on the feast day of the Assumption of Mary, the church was consecrated by Archbishop of Vrhbosna, Dr Stadler. The most important sponsors of the construction works were Franz Josphe of Austria and his aunt Princess Maria Josepha of Saxony. (Brković et al. 22-4; Karamatić 1991, 183; Lucić 53; Vladić, Urežnjaci, 105; Vladić, Uspomene, 175-7)

After the consecration, the interior decoration was continued: workshop "Ferdinand Stuflesser" did the wooden decoration above the altar mensa, Friar Klemenc Hemmelmayr from Tirol, built the side altars, in 1909 equipped with sculptures. (Lucić 53)

The church was burned down during WWII, when the army set it on fire on 13th July 1942. Whole church, sacristy, library, and valuable belongings like paintings and holy mass items, were destroyed. Before the reconstruction and restoration began in 1956, friars built a temporary wooden church - so called basilica. The wooden church was in use until 20th June 1956, when the friars demolished it in order to start the works on restoration of the old church.

Even those works, that took place between 20th June and 4th November 1956, were not undertaken properly, especially when the roof structural elements were concerned. The works were led first by the Guardian, Friar Jerko Petričević, later succeeded by Friar Marijan Brkić. Brkić accepted the proposal of the engineer, Friar Pijo Nujić from Mostar, to make the simplest solution - basic ridged roof, which soon caused many problems with water leakage. Therefore, in 1965, a thorough reconstruction started - roof replacement, construction of a new choir platform, foundation restoration, with the construction of a new bell-tower, and later in 1966, construction of two side sacristies. (Brković et al. 25-9; Karamatić 1991, 183-4)

Friar Eduar Žilić, new guardian, freshly arrived from Belgrade, where he introduced strong momentum in completion of the Plečnik's Convent and Parish Church of Saint Anthony of Padua. He commissioned civil technician Željko Mirković and a mason Ivan Gregović from Belgrade to undertake the reconstruction. On 13th July 1965, they removed the old roof structure, after which concrete foot-slab was poured



Figure A.206 The Parish Church of Assumption of Mary, Rama-Šćit: view of the access alley from the north (2013)



Figure A.207 The Parish Church of Assumption of Mary, Rama-Šćit: view of the main - northern façade with the link to the convent buildings and the sculpture *Mother of Rama* in front (2013)

on top of the columns, making the base for new main nave wall. That wall supported new concrete roof slab, and by 10th November, the roof was covered. The rough construction works were completed on 20th November 1965. Afterwards, the architect Emil Vičić, employed at the Institute for Conservation in Zagreb gave additional advices on water insulation, moisture protection, and other specific engineering details. (Lučić 120-5)

In the most recent period, the architect Ante Tomić produced the project for restoration and improvement of the façade decorations, including the renewal of some façade plains with local stone. ("Plan" doo)

The church is described as it stands today, with all additional works, undertaken reconstructions, and adaptations. The church is oriented with its longitudinal axis in the direction north – south, with the entrance on the north. It is situated between the first convent building dated in the mid-XIX century and the newer complex, built in the XX and XXI century. It has simple, cross-shaped floor plan, which was, during the latest extension works, outlined with southern sacristies, making the footprint more firm and solid. It is interesting that traditional elements like the main apse or side chapels do not exist. The main nave is separated from side aisles with two rows of six square-based columns, and stretched to the altar wall, which is actually the southern façade wall. Side aisles are equipped with two outlined chapels, making a small transept in the floor plan. Both, nave and aisles have corresponding entrance doors. The entrance vestibule is formed in the zone of the first pair of columns, so that the platform above is used as the choir and the link to the convent – the latest building constructed in 1986. The interior alignment of columns and façade windows is almost perfect and symmetrical. Aligned with the columns are the sets of cross beams, which are supporting on one level the reinforced concrete slab above the side aisles, and on the upper level the similar slab above the main nave. In the section between the columns, each of the main nave walls, their extensions above the side aisles, has semi-circular windows. The last pair of windows, above the altar, is closed and the ceiling above the altar is formed as the section of the barrel vault, making up the lack of the main apse in the interior. On the southern side, behind the altar, there is attached bell-tower. The tower is, after the latest extension works led by Friar Eduard Žilić, outlined with two rectangular rooms on the ground floor, with the external entrance, used as the sacristies.

In the exterior, the entrance façade is representative, which is the single element with more or less preserved

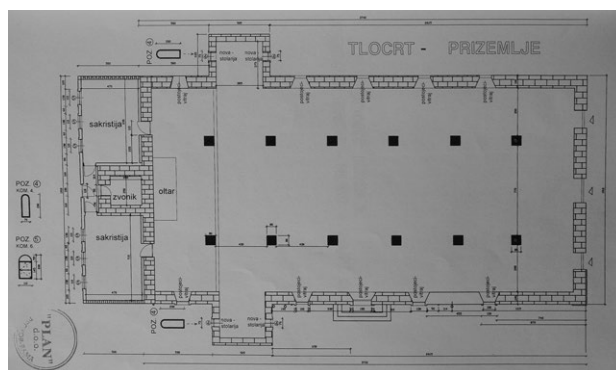


Figure A.209 The Parish Church of the Assumption of Mary, Rama-Šćit: ground floor plan, segment of the project of the reconstruction done by Ante Tomić in 2008 („Plan“ doo)

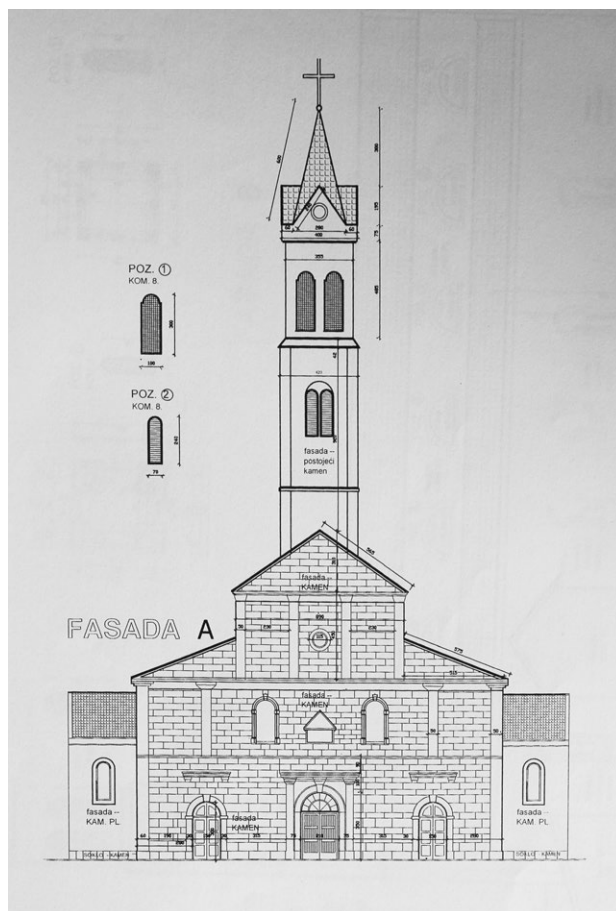


Figure A.208 The Parish Church of the Assumption of Mary, Rama-Šćit: elevation view from the north, segment of the project of the reconstruction done by Ante Tomić in 2008 („Plan“ doo)

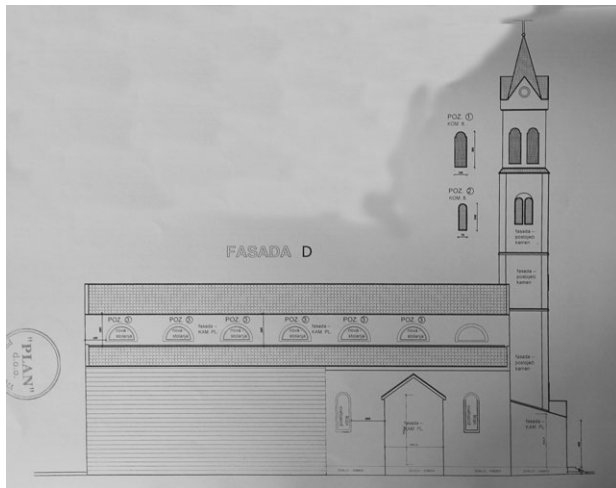


Figure A.210 The Parish Church of the Assumption of Mary, Rama-Šćit: elevation view from the west, segment of the project of the reconstruction done by Ante Tomić in 2008 („Plan“ doo)

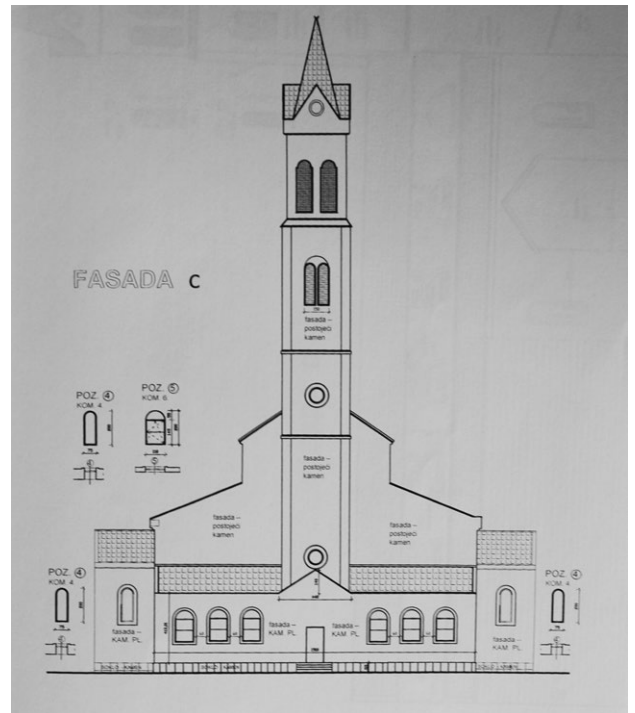


Figure A.211 The Parish Church of the Assumption of Mary, Rama-Šćit: elevation view from the south, segment of the project of the reconstruction done by Ante Tomić in 2008 („Plan“ doo)

initial integrity and design, in comparison to the original design. It is formed as the combination of the main rectangular corps, and the extension in the width of the main nave, crowned with the steep tympanum. In the second plan, kind of hidden tympanum, corresponding to the roof slopes, is integrated into the façade. The already mentioned entrance portals are discretely decorated with horizontal cornices and outlined with portal decorations. The main portal, sitting in the central position, is additionally marked with hidden pilasters. Hidden pilasters are repeated on the higher zones, above the side portal, and on the final extension. In the height of the choir, two arched windows are set on the sides, making the pyramidal structure leading to rather small oculus on top of the façade. The whole façade is done out of „munjika,” local-available stone, with distinctive structure and colour. Side façades are far simpler in comparison to the main. The windows are decorated with plastered outlines, putting even more accent to the rustic surface of the plains. The side chapels and backside sacristies were done in the period after 1966, which is visible in the level of final stone decoration and surface treatment. The sacristies do not reveal the foot of the bell-tower, which rises more than 40 m above the ground. It equally decent as the rest of the church, but still prominent and elegant: horizontally divided with two small cornices and decorated with biforas on the level before the bell crown. The bell platform is opened with pairs of elongated arched windows, and finally crowned with a complex spire roof with the small tympanums on the lower roofline.



Figure A.212 The Parish Church of Assumption of Mary, Rama-Šćit: view of the main nave (2013)



Figure A.213 The Parish Church of Assumption of Mary, Rama-Šćit: interior view of the entrance and choir platform (2013)



Figure A.214 The Parish Church of Assumption of Mary, Rama-Šćit: interior view of the main nave from the vestibule (2013)



Figure A.215 The Parish Church of Assumption of Mary, Rama-Šćit: close-up view of the altar (2013)

The first project of interior decoration was done by Gabrijel Jurkić in 1955. During the time of guardian, Friar Marijan Brkić, Jurkić did his own restored version of de Rhoden's *Lady of Sinj*, demolished in WWII. Friar Eduard Žilić, once involved in works on the Convent and Parish Church of Saint Anthony of Padua in Belgrade, is responsible for the following steps in the reconstruction and interior decoration. (Brković et al. 81-5)

The interior decoration took place in the period 1967-1969. Friar Eduard Žilić first talked with a few local and international artists, like Augusto Ronaechi from Rome and Pavle Sušilović from Zagreb, for commission for stained glass windows. The painter Josip Biffel first did *Via Crucis* in 1967. In 1968, he did a huge altar painting, devoted to Our Lady, and afterwards the paintings in the choir and the painting of Saint Theresa. In 1967, stained glass windows with the motives from Christ and Mary's life were done according to a design by Josip Poljan. Poljan also did the bronze tabernacle, combined with the altar stone and side altars done by architect and conservator Mladen Fučić. Other than those, church holds other prominent pieces of art, like paintings done by Gabrijel Jurkić and Ljubo Lah. (Brković et al. 81-9; Karamatić 1991, 184; Lucić 121)

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Giving the summing overview of this Franciscan site is quite a complicated task. It is not easy to sum up one and a half century of the existence of this complex, which established three convent buildings and a parish church, all of them existing nowadays. The artistic treasures of the church itself cannot be compared to some prominent examples in the rest of the OFM Bosna Argentina, and the architecture as well. Nevertheless, the concept within the convent buildings, which are more museums and



Figure A.217 The Convent and the Parish Church of Assumption of Mary, Rama-Šćit: aerial view of the site from the south-east (Fotogalerija Rama-Šćit)

exhibition areas than traditional convents, is certainly the important highlight in the whole region. The architecture of the convent buildings does not stand out in front of some other contemporary role models, but are however, preserved and properly displayed in the surrounding context. The immediate landscape design is another characteristic, which brings the complex to a completely different level in terms of artistic treatment and overall concept of the contemporary Franciscan convent.

The cultural landscape and area placed the site of the Convent and the Parish Church of Assumption of Mary in Rama-Šćit on the list of the permanent national monument of Bosnia and Herzegovina. The ensemble consists of the old convent building, the exterior of the parish church, movable heritage, and cultural landscape. ("Nacionalni spomenici")



Figure A.216 The Convent and the Parish Church of Assumption of Mary, Rama-Šćit: aerial view of the site from the east (Fotogalerija Rama-Šćit)

A.1.11. THE CONVENT OF SAINT ELIAS AND THE PARISH CHURCH OF OUR LADY OF ANGELS, SESVETSKA SOPNICA

Samostan Svetog Ilije i župna crkva Marije Anđeoske, Sesevetska Sopnica

Roberta Močiljanina 14A, 10 040 Dubrava, Zagreb, Croatia

Roman Catholic Archdiocese of Zagreb

The Convent of Saint Elias and the Parish Church of Our Lady of Angels are situated in the Croatian capital, Zagreb - in a suburban neighbourhood Sesvete, on the eastern part of the city.

INTRODUCTION

The history of this Franciscan site, within the context of OFM Bosna Argentina, is the most recent in the whole Province.

The parish was established by Archbishop of Zagreb, Cardinal Franjo Kuharić on 6th June 1991, and immediately entrusted to the friars of OFM Bosna Argentina. For almost 10 years, this parish did not have its own parish church, nor a parish house, so that the local Cultural centre was used for those purposes. (Malinović 2015b, 173)

In the meantime, with the civil war outbreak in Bosnia in 1991, a large number of highly ranked friars and many other Province members found their shelter in Zagreb. The Province soon bought one administrative building in Podsused, which was canonically established as the official Franciscan Convent of OFM Bosna Argentina on 25th March 1994, and later consecrated and devoted to Saint Elias by Cardinal Kuharić, on 7th May 1994. (Malinović 2015b, 174)

Due to the former insignificant historical background of the site, there are not many documents about it. It was obvious that the chosen solution was temporary, so its later development becomes understandable. It is to remark that the convent had a chapel decorated by the sculptor Mile Blažević.

In November 2000, the friars managed to buy a new construction lot in Sesvete, and initiate one of the largest construction and spiritual projects in the Province ever. It is a huge project comprising the parish church and the parish house, convent and pastoral and cultural centre, done by Slovenian architect Srećko Kreitmayer. It announced the ultimate moving of the Convent of Saint Elias from Podsused to Sesvete, which happened recently.

The area in Croatia that is today patronized by the Bosnian friars, belonging to OFM Bosna Argentina comprises, besides the parish in Sesevetska Sopnica, parishes in Podsused, Gvozd, Vojnić, Okučani, Gornji Bogičevci, Zaton veliki, Orašac, and Sućuraj.



Figure A.218 The Convent of Saint Elias and the Parish Church of Our Lady of Angels, Sesevetska Sopnica: aerial site plan (Google Earth)



Figure A.219 The Convent of Saint Elias, Podsused: view of the former convent's building in Podsused ("Foto galerija")

PASTORAL AND CULTURAL CENTRE - CONVENT, PARISH CHURCH, AND PARISH HOUSE

The project for the new complex comprises a number of functions and facilities, organized together to make one of a kind centre, probably unique in the region. It could be however, compared to the new project for a multi-purpose centre in Plehan.



Figure A.220 The Convent of Saint Elias and the Parish Church of Our Lady of Angels, Sesvetska Sopnica: model, segment of the project for Pastoral and Cultural Centre done by Srećko Kreitmayer in 1999 (Archive Kreitmayer)



Figure A.221 The Convent of Saint Elias and the Parish Church of Our Lady of Angels, Sesvetska Sopnica: computer simulated view of the initial idea of the church interior, segment of the project for Pastoral and Cultural Centre done by Srećko Kreitmayer in 1999 (Archive Kreitmayer)

Architect Srećko Kreitmayer is the author of the final project, which is dated in 1999, and followed with a comprehensive textual document depicting the author's ideas on the general theory of sacred facilities in the contemporary era, as well as its reflections to the approach to this certain project. (Kreitmayer)

Kreitmayer, according to his words, tried to reproduce the scenes from the historical models, and reinvent them in contemporary context, using the present structures, instead of already known visual symbols – creating a unique sacred space. One of the ideas was to maintain the relationship between the sacred and public space, which is recently questioned in the context of changed life terms and human needs. (Malinović 2015a, 317; Malinović 2015b, 174)

The complex consists of the parish church and multifunctional 2-winged convent, linked with the parish house. The church is oriented south-east – north-west, with the entrance on the south-eastern side, and the altar on the north-western side. On its southern side, the semidetached bell-tower is set, as well as the chapel, positioned on the ground floor level. The eastern side of the church holds the link to the parish house, which connects two wings of the convent, and all together outline two small cloisters. (Malinović 2015a, 317; Malinović 2015b, 175)

The church is conceived as an irregular, leaning, truncated cone, built over an egg-shaped base, and erected in the outlines of the historical human shelter – tent. The truncation on the top provides not only the natural light, but also the direct link to the heavenly heights, symbolizing overwhelming motive of the direct link of the congregation with God. As Kreitmayer says, the glass dome on top of the cone represents the non-materialistic crown of the building and the human movement towards the spiritual. The inner shell is perforated: in the altar zone, the perforations are on decorative level, growing to huge structural openings towards the chapel, entrance galleries, and the parish house – surrounding the main nave. Other light sources, important to comprehend the idea, are set behind the altar. At the height of the human eyes, directly behind the priest, the altar zone is discretely closed with the stained glass windows, allowing



Figure A.222 The Convent of Saint Elias and the Parish Church of Our Lady of Angels, Sestvetska Sopnica: computer simulated view of the church's interior, segment of the project for Pastoral and Cultural Centre done by Srečko Kreitmayer in 1999 (Archive Kreitmayer)



Figure A.223 The Parish Church of Our Lady of Angels, Sestvetska Sopnica: interior view of the central nave with the altar in the background (2013)

the diffused lightening, and still providing the link between the outer and inner space. In the vertical axis of the altar, the outer shell of the cone is dramatically cut with huge vertical opening. In the altar zone, just below the opening, *The Crucifixion* is set. According to initial project, the altar should have held additional stained glass windows, standing in front of the façade wall, and flank the direct light and the view towards the outer space, instead of the stained glass windows set directly on the façade. Besides

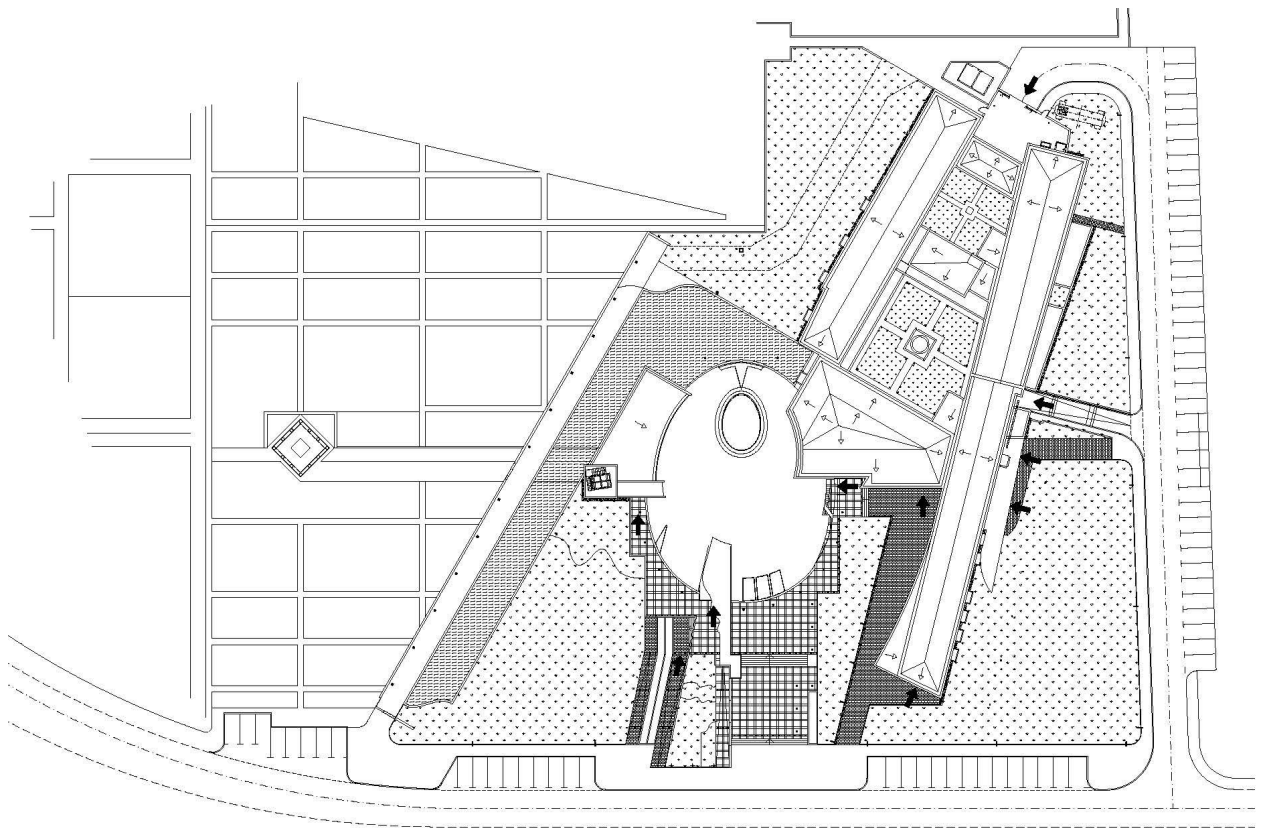


Figure A.224 The Convent of Saint Elias and the Parish Church of Our Lady of Angels, Sestvetska Sopnica: site plan, segment of the project for Pastoral and Cultural Centre done by Srečko Kreitmayer in 1999 (Archive Kreitmayer)

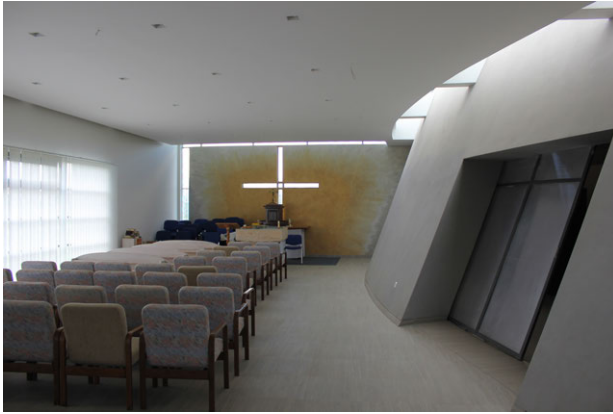


Figure A.225 The Parish Church of Our Lady of Angels, Sesvetska Sopnica: interior view of side chapel (2013)



Figure A.226 The Convent of Saint Elias and the Parish Church of Our Lady of Angels, Sesvetska Sopnica: interior view of the central nave from the choir platform (2013)

those details, some others are also interesting, like one of a kind, horseshoe-shaped choir platform, allowing the insight view of the interior and the altar from completely reinvented positions. The overall impression of light and simple space inside is supported with discrete shades of white and grey colour, delivering the initial architect's idea. (Malinović 2015a, 317; Malinović 2015b, 175-6)

The church, with the semidetached bell-tower, is the central figure in the project. The bell-tower raises prominently in the surrounding landscape of post-war violently urbanized neighbourhood, defining probably the least regular line within the context. In



Figure A.227 The Convent of Saint Elias and the Parish Church of Our Lady of Angels, Sesvetska Sopnica: view of the present ensemble from the southwest (2013)



Figure A.228 The Parish Church of Our Lady of Angels, Sesvetska Sopnica: view of the church from the north-east (2013)

the corner between the tower and the church, there is the chapel, with the similar light treatment and the impression of a link between the interior and the exterior space. The entrance to the very church is done over the transparent vestibule, actually the ciborium, reflecting the initial architect's idea of returning to the early Christian roots. The whole ensemble is slightly elevated from the immediate surrounding allowing prominent position and adequate viewing of the site, from visitor's perspective. The church is covered with the sheets of stainless steel, supporting the virtual image of the only shining star in the skyline. (Malinović 2015a, 317-8; Malinović 2015b, 177)

The south-western side of the complex is outlined with the linear water ditch with the installations of the *Via Crucis*, shimmering above the water, with the Cross as the final element, set in the extended position of the ditch, and visible from the church, through the altar openings. On the western side of the *Via Crucis*, the geometrical garden is proposed in the project. (Malinović 2015a, 318; Malinović 2015b, 178)

The rest of the complex, the parish house and the convent, is set on the north-eastern side of the ensemble. The parish house is directly linked to the

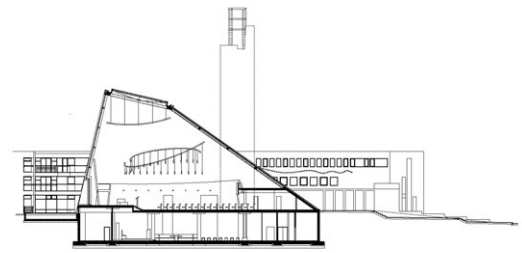


Figure A.229 The Convent of Saint Elias and the Parish Church of Our Lady of Angels, Sesevetska Sopnica: longitudinal section view through the church, segment of the project for Pastoral and Cultural Centre done by Srećko Kreitmayer in 1999 (Archive Kreitmayer)

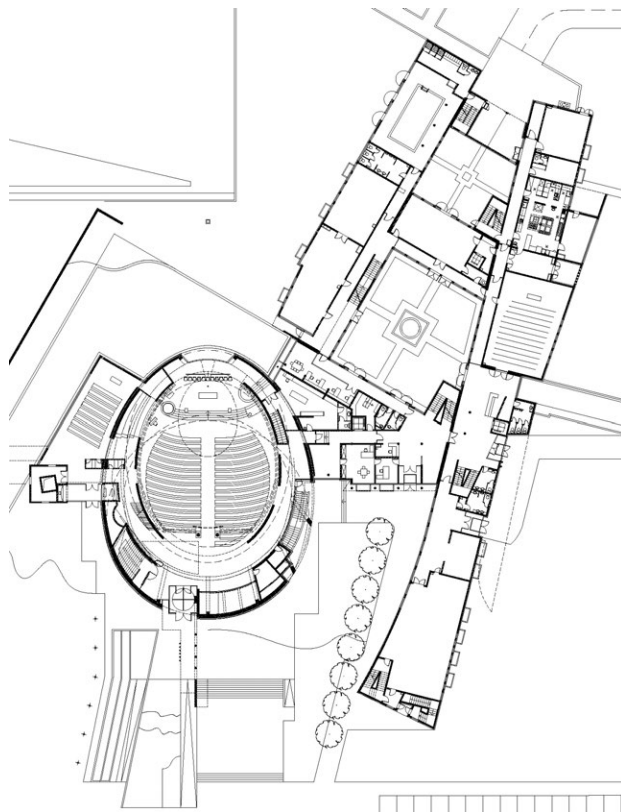


Figure A.230 The Convent of Saint Elias and the Parish Church of Our Lady of Angels, Sesevetska Sopnica: ground floor plan with the surrounding, segment of the project for Pastoral and Cultural Centre done by Srećko Kreitmayer in 1999 (Archive Kreitmayer)

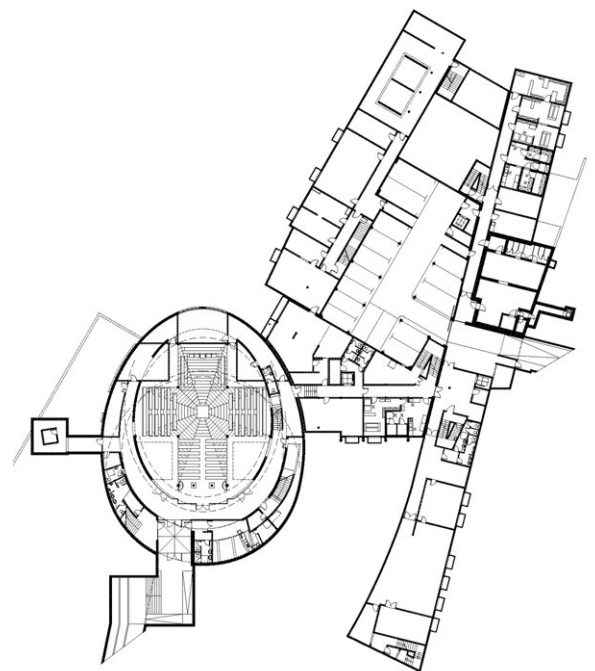


Figure A.231 The Convent of Saint Elias and the Parish Church of Our Lady of Angels, Sesevetska Sopnica: basement floor plan, segment of the project for Pastoral and Cultural Centre done by Srećko Kreitmayer in 1999 (Archive Kreitmayer)

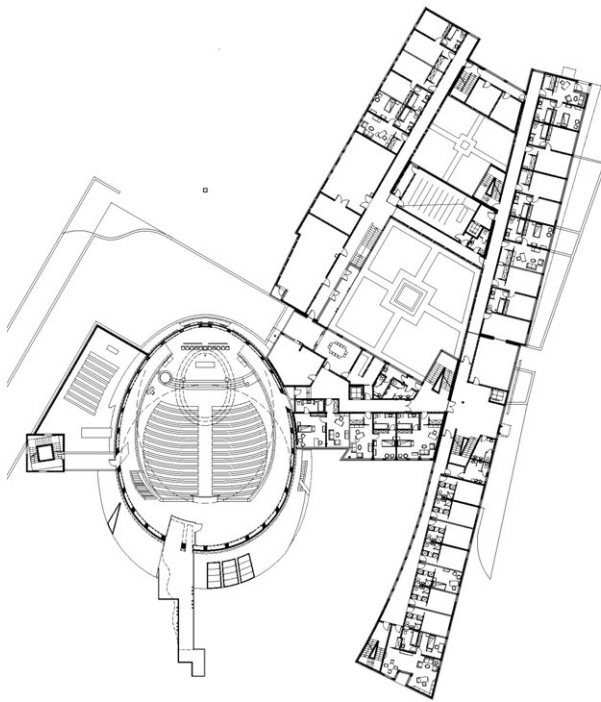


Figure A.232 The Convent of Saint Elias and the Parish Church of Our Lady of Angels, Sesevetska Sopnica: first floor plan, segment of the project for Pastoral and Cultural Centre done by Srećko Kreitmayer in 1999 (Archive Kreitmayer)

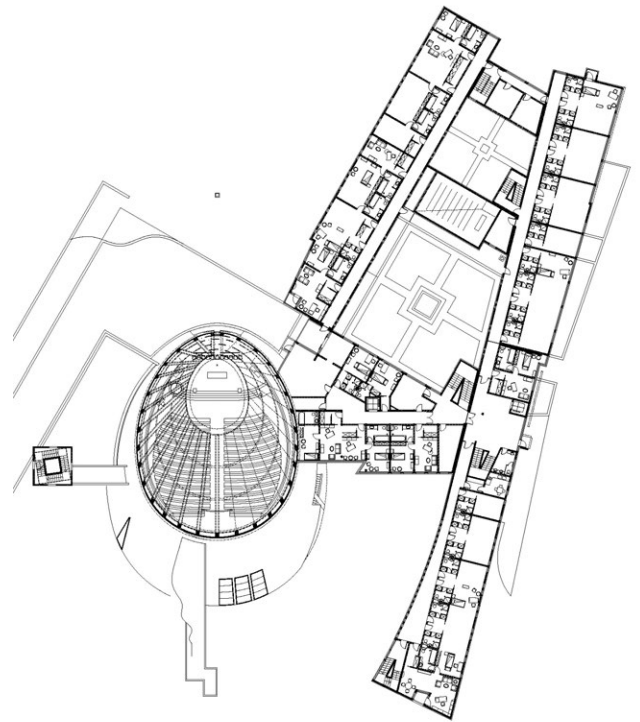


Figure A.233 The Convent of Saint Elias and the Parish Church of Our Lady of Angels, Sesevetska Sopnica: second floor plan, segment of the project for Pastoral and Cultural Centre done by Srećko Kreitmayer in 1999 (Archive Kreitmayer)

church, representing the virtual bridge to the convent. Convent comprises two linear wings, which are oriented to the private side of the future complex. All buildings have the basement, ground floor, and two upper floors. The architecture of those buildings is carefully designed not to prevail over the church and its own visual integrity. Two wings of the convent are interconnected with smaller building parts, making two cloisters, with similar geometrical structure as the generous enclosure. Even here, Kreitmayer tried to preserve a certain level of reminiscence to the historical models of the sacred housing facilities, but in reinvented language and mutual position within the overall context. (Malinović 2015b, 178)

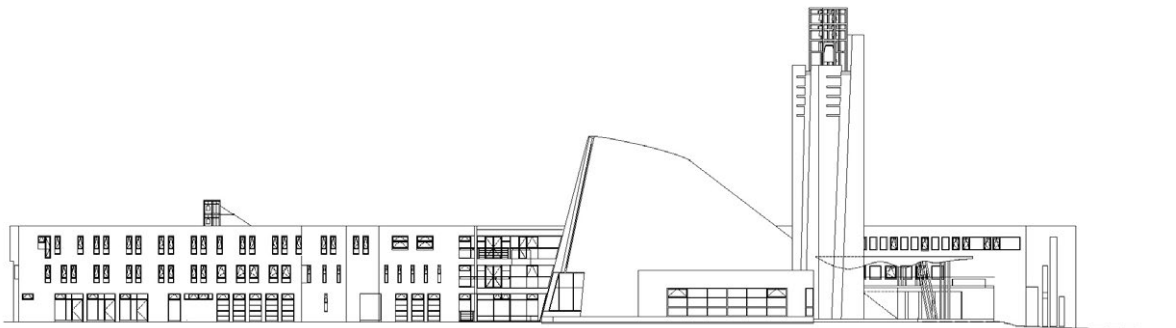


Figure A.234 The Convent of Saint Elias and the Parish Church of Our Lady of Angels, Sesevetska Sopnica: elevation view from the south-west, segment of the project for Pastoral and Cultural Centre done by Srećko Kreitmayer in 1999 (Archive Kreitmayer)

The convent holds collection of paintings, sculptures and other pieces of art done by recognized domestic artists, like: Vladimir Vlatko Blažanović, Anto Mamuša, Zdenko Grgić, Ivan Lacković Croata, Ljubo Lah, Anto Jurkić, Ivan Rončević, Blaženka Salavarda, and Slaven Miličević.

After the acquisition of the construction site, the works started very soon. The site was blessed by Archbishop of Zagreb, Cardinal Josip Bozanić, on 15th July 2001. The convent was blessed on 5th May 2014, also by Cardinal Bozanić. As expected, the construction of such an ensemble is feasible only in stages: by now, the church with the underground crypt and the side chapel is erected, as well as the parish house, now used as the convent, too. The prominent entrance, ciborium-based idea, also got its shape. The rest of the building parts, landscape architecture, surrounding roads, and parking lots are still to be done. (Malinović 2015a, 318)

In the interior of the church, artistic decoration and some detailed projects are still undergoing. Stained glass window with the motive of *Annunciation of the Lord* was done by Đuro Seder, while Mile Blažević did the sculpture of *Saint Anthony of Padua* and the bronze entrance door. Just recently, the inner shell of the church, with a perforated structure, was installed. (Malinović 2015a, 318)

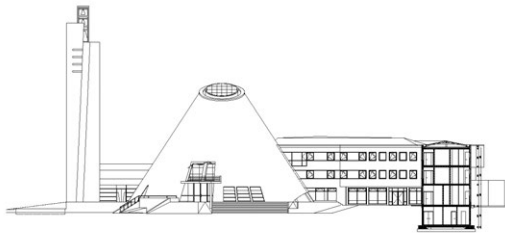


Figure A.235 The Convent of Saint Elias and the Parish Church of Our Lady of Angels, Sesevetska Sopnica: elevation view from the south-east, segment of the project for Pastoral and Cultural Centre done by Srećko Kreitmayer in 1999 (Archive Kreitmayer)

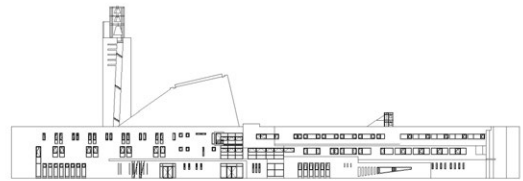


Figure A.236 The Convent of Saint Elias and the Parish Church of Our Lady of Angels, Sesevetska Sopnica: elevation view from the northeast, segment of the project for Pastoral and Cultural Centre done by Srećko Kreitmayer in 1999 (Archive Kreitmayer)

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Similar to the complex in Plehan, here is quite difficult to give unbiased thoughts on non-finished architecture, and its possible reflections to the initial idea and use. It is, however, one huge concept, made from scratch and designed to be a complex that will serve as not only a simple Sunday-gathering place, but also important ecumenical meeting point within the regional context. In the perspective of the OFM Bosna Argentina, this project represents an outstanding legacy for the future generations that are still to come and enjoy the fruits of the present labour.

From the architectural point of view, this remote site, set on the far western part of the Province, represents its worthy entrance gate, and maybe traces the path of the future design principles in the Province. It is clear that the distance from the Provincial headquarters, and the completely different context within which the site is being built, is reflected on the architecture, but that is the only precedent in the era of, some would often say, repeating and dull theories in the contemporary architecture.

Only during one short period, between the Treaty of Passarowitz in 1718, and the Treaty of Belgrade in 1739, Posavina existed formally as an Austrian territory. Later on, after 1878, and Austro-Hungarian occupation, Posavina entered official Bosnia and Herzegovina, where it remained up until nowadays. (Oršolić 5-15)

PARISH HOUSE, FIRST CHAPELS, AND THE CONVENT

History of the Christianity in Posavina is one of the topics that are not yet quite clear historically determined, but it is quite sure that is associated to the first centuries after Christ, when Posavina was in Roman province Pannonia. Christianization of newly settled Avars and Slavs happened in the VII and VIII century. (Oršolić 7)

The Franciscans were present in Posavina earlier in the history, and had several convents: Modriča, Skakava, Saint Mary in Polje, etc., (Karamatić 1991, 190) but were all torn down in the XV century during the Ottoman conquests.

Afterwards, region of Posavina was under continuous pressure, and demolitions of many convents were recorded along with migrations of great number of Catholics to Slavonia – region northern to the Sava River. In the XVIII century, Tolisa was in parish Ravne, later Bijela, and just in 1784, it became independent chaplaincy. Shortly after 1768, and chrism of Bishop Marijan Bogdanović, the first parish house in Tolisa was mentioned. (Nedić 12) In the same time, it served as a chapel. Later, during the migrations, 1788-1792, this parish house was destroyed. The new one, where lived famous founder of the first public elementary school in Bosnia and Herzegovina, Friar Ilija Starčević, was erected by Friar Ambroža Vučković in 1792. Also in the same house, chapel was built and served its initial function until 1820. (Jelenić 306; Oršolić 7-16)

According to the decision of the Sacred Congregation, and its confirmation done by Provincial Definitorium on 25th June 1802, Tolisa finally got status of a parish; (Karaula 2002, 304) in 1819, Friar Ilija built the second parish house. In 1820, Friar Blaž Pejić built separate chapel, which has been afterwards dislocated to Raščica, where the complex is still located. (Benković et al 7-8; Jelenić 601)

In the same time, in Raščica, new, third parish house, according to plans done by Georg Einhorn from Osijek was built; construction works started in 1855, and lasted until 18th July 1856, when the parish house was set up. (Jelenić 597; Nedić 46-7) Third parish house was modest mansion with rather poor dimensions, holding 10 living rooms, big dining room, and auxiliary facilities. That convent building had, besides others, 24 living rooms. (Oršolić 18-9) Main façade, although parallel to church façade was put around 9 meters in front of it.



Figure A.239 E. Romić (oil on canvas): The Parish Church and the first Convent of the Assumption of Mary, Tolisa (1855-1856); view from the north (Benković et al. 21)



Figure A.240 The Church and the second Convent of the Assumption of Mary: view from the west; photograph taken in 1930 (Marić 1121)

This building was not preserved, but truth to be said, it did not hold any special architectural values: reasonable, when one takes into account historical and social background context, and the fact that time in which it was built was not certainly appropriate for serious construction undertakings.

CONVENT OF THE ASSUMPTION OF MARY

In 1861, in Tolisa arrived Friar Martin Nedić who, after certain initial problems with church erection, started construction of the convent. Foundations of the first convent building, next to the parish house, were laid down in 1862. Construction works were completed in 1865, and in 1866, it got the status of the Franciscan residence (Archivium... 301.r), which was later confirmed on 3rd March 1869 by General Definitorium. Friar Martin Nedić, in the meantime, on 23rd August 1873 sent an appeal to the Apostolic Vicar, Friar Paškal Vuičić, to speed up the process of declaration of the residence in Tolisa as an official Convent. (Archivium... 302.r) On 24th September 1874, Provincial Superior, Friar Mato Čondrić, sent an official request in that purpose, and it was later accepted (Archivium... 313.r), even though earlier requests can be found, like the one dated on 3rd March 1874. (Archivium...310.r; Archivium...312.r) Soon after, on 12th January 1876, Tolisa was canonically established as a convent belonging to the hierarchy of OFM Bosna Argentina.

More than 60 years after, on an initiative of a prominent professor and a priest Dr. Julijan Jelenić, during the Convent Chapter, construction of a new, second convent building is proposed.

Similarly oriented as the first building, but slightly detached and aligned to *westwerk*, the new building was done according to project done by Florian Strauss from Tuzla, made in March 1923. Construction works were done by Johan Bernhardt from Novi Sad, and concluded on 15th November 1923. (Benković et al. 21) Between the church

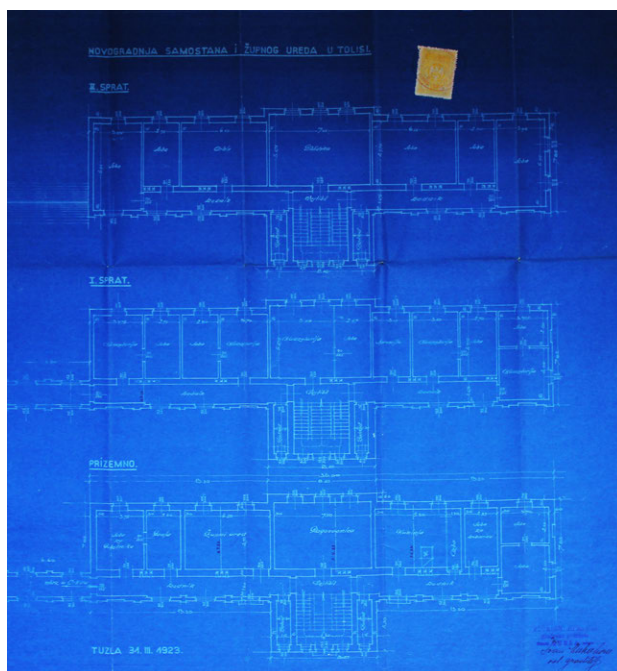


Figure A.241 The Convent of the Assumption of Mary: floor plans of ground floor and 1st and 2nd story, segment of the project „Novogradnja samostana i župnog ureda u Tolisi“ (New construction of convent and parish office in Tolisa) done by architect Florian Strauss, dated on 31st March 1923 (Archive Tolisa)

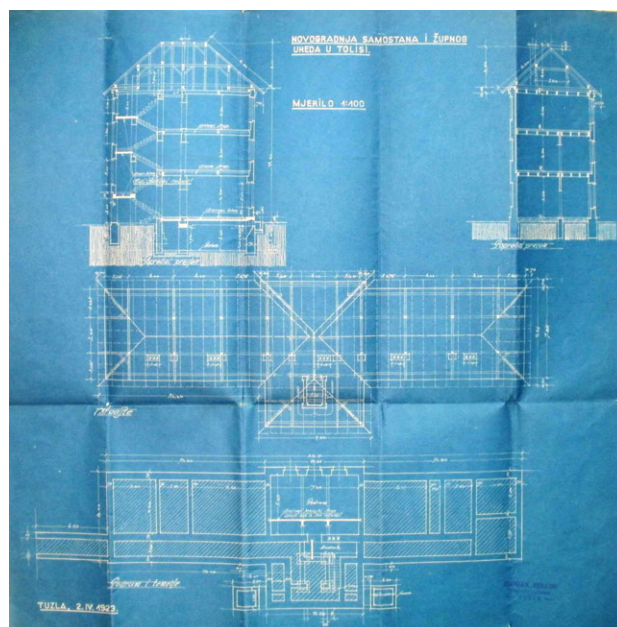


Figure A.242 The Convent of the Assumption of Mary: floor plans of foundations and roof plan, and cross sections, segment of the project „Novogradnja samostana i župnog ureda u Tolisi“ (New construction of convent and parish office in Tolisa) done by architect Florian Strauss, dated on 2nd April 1923 (Archive Tolisa)

hall and the building of a new convent was located one small building housing the old electrical power plant. It was subsequently destroyed during one of the reconstructions, and on its place convent was extended in the same style it was built. Symmetrical design was retained by extension works undertaken on the south-western side.

The convent was designed in the style of late, simple Renaissance Revival, deprived of all undersized decorative elements. Main façade is symmetrical, with large Avant corps emphasising the entrance, and with hidden pilasters displaced along. Avant corps completes the design of a complex hipped roof, covered with traditional plain clay tiles. Floor plans are structured according to typical designs: vertical communication core with a prominent double return staircase is located in the aforementioned Avant corps and linked to long hallway, which leads to rooms oriented towards the south-eastern garden. The same situation is on all three above-ground storeys, while cellar is located only in the central part of the building, in the width of the Avant-corps. Consequently, symmetrical design is found also on the garden façade, oriented towards the south-east; the difference is that Avant-corps is quite shallow. Structural properties are somewhat outdated, but on the other hand, even understandable, concerning the huge wooden resources located nearby: all walls are made out of traditional bricks with all floor and roof constructions made in massive wood.

In the last reconstruction, façade colours and elements in the fore and background were harmonized with church design, so they appear now as a single design. In addition, with later construction of the third convent, this old convent got new functions: parish house in the part of ground floor, and museum "Vrata Bosne - Door to Bosnia" with very attractive and prominent displayed items, as well as the archive and library on the first and second floor respectively. The main project, conducted in accordance with earlier accepted design, was done by architect Nada Džankić and the civil engineer Željko Curić.

Along with the convent expansion and development during the time, spatial requisites grew: parish house, because convent is also the parish seat, library enriched its catalogue, and the same counts for the museum and archive. Because of that in 1986, the construction of new, third convent is undertaken, in order to provide finally a decent home for its initial function: friars' housing. Besides several proposed projects, architect Branko Tadić was assigned for the work, with interior design done by architect Ivo Boras.



Figure A.243 The Convent of the Assumption of Mary: elevation views from south-east and north-west: garden and entrance façade, segment of the project „Novogradnja samostana i župnog ureda u Tolisi“ (New construction of convent and parish office in Tolisa) done by architect Florian Strauss, dated on 31st March 1923 (Archive Tolisa)

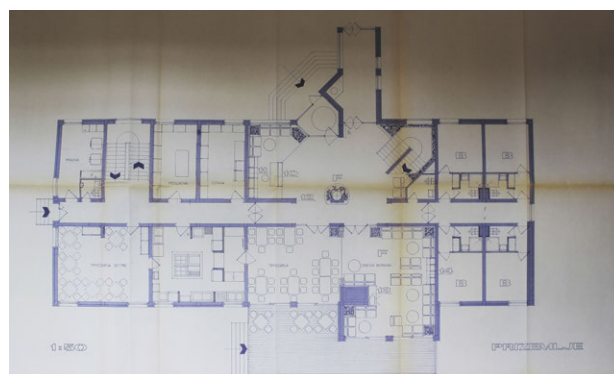


Figure A.244 The Convent of the Assumption of Mary: ground floor plan of the third convent; segment of the project “Stambena zgrada u Tolisi, projekat enterijerskog uređenja” (Residential building in Tolisa, project of interior design) done by architect Ivo Boras, dated in August 1987 (Archive Tolisa)



Figure A.245 The Convent of the Assumption of Mary, Tolisa: second and third convent, view from the north; photograph taken in 2013

Due to war-caused circumstances, moving to new facilities was prolonged for the post-war time. (Benković et al. 21; Karamatić et al. 1990, 84; Karamatić 1991, 191)

Main building volume is rectangular and is perpendicular to the old convent building, on its south-western façade. The building comprises apartment rooms for friars, auxiliary service areas, as well as other rooms needed for regular life in a convent: chapel, speaking room, living room, dining room, etc. (Badurina and Baričević 17)

The building has a cellar, ground floor, and two storeys. It is structured with a typical massive system, façades are made out of yellow bricks, while the roof is a traditional gable with wooden construction covered with clay tiles; some similar designs can be found in other Franciscan facilities in Brestovsko or Visoko. Simple rectangular shape is covered with a gabled roof, extending with one of the ridges to the roof of a second convent. Unlikely from the old building, architect tried to emphasise both horizontal and vertical outlines of the design: horizontal stripes of façade bricks are underlined with dark brown lines at the level of floor construction, while vertical stripes of windows are kind of an adjustment to the old building. It obviously stands out of the complex, but it is not quite clear that this kind of visual communication is intended by the architect, or is simply not high quality design, strong enough to oppose or even contrast to the older parts of the complex.

It is however not very expressive piece of architecture, especially when an overall relationship to the rest of the complex is taken into account. Functionally, it is appropriate for the use, but it surely does not offer architectural qualities equal to the second convent and the church together.

Like a number of other cases, some interesting projects were not implemented in Tolisa. Like mentioned, inner courtyard does not exist in physical borders, but foundations and ground concrete outline are visible on the far southern side of what is supposed to be a cloister, connected to the apse. After the initial extension project, done in the 1970s,' another project proposal for a multi-purpose hall with sacred, cultural, social, and other activities of the parish members was done in 2001, by architect Ivan Štraus. (Štraus 2001) The latter was not undertaken.

PARISH CHURCH OF THE ASSUMPTION OF MARY

History of the parish church in Tolisa, the biggest church in Bosnia (Gavran and Lacković 106; Marić 1118) began with Province Chapter in 1855, held in Kraljeva Sutjeska, where was decided to start the construction of a parish church in Tolisa. Albeit, efforts of Bishop Marijan Šunjić were not sufficient, and Ottoman authorities did not allow the works. Fortunately, after arrival of Friar Martin Nedić in 1861, new attempts to build the church were recorded. (Benković et al. 89) New obstructions followed, but with the great help of Austro-Hungarian consul in Bosnia, Baron Stjepan Jovanović, a permit – firman, *ferman tur.*, was finally signed in Istanbul, in December of 1863; Friar Martin got it on 24th February 1864.

The construction works started on the feast day of the Assumption of Mary, 11th July 1864. Foundation stone was set on 17th July 1864, and construction was led, as for the parish house, by Georg Eichorn. Therefore, he is considered the author of the project; albeit it is less known that the actual model for this church was an old Jesuit church of Saint Michael in Osijek, Croatia, built 1725-1766. (Horvat-Levaj and Turkalj Podmanicki 207) It is, in that perspective, important to emphasise that similarity is linked to approach to the *westwerk ger.*: entrance façade, oriented towards north-west with characteristic

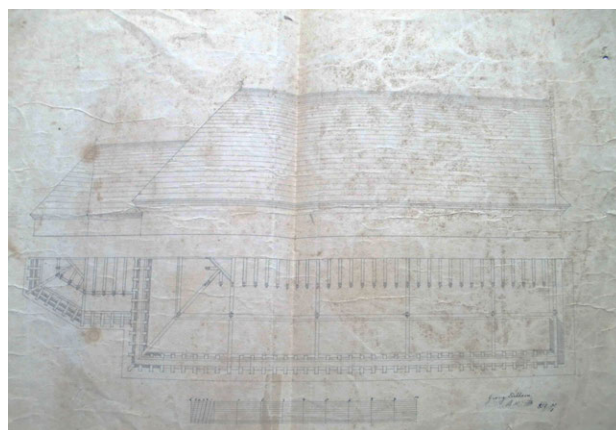


Figure A.247 The Parish Church of the Assumption of Mary, Tolisa: Segment of the roof plan and elevation view from the north-east, part of the project done by Georg Eichorn (Archive Tolisa)

Figure A.246 Friar Martin Nedić with the firman for church construction (Archive Tolisa)

bell-towers, and not to internal structural and architectural disposition. Moreover, projects for bell-towers were done by two other architects: Dausch and Pietro Rimaldi, and are unique in the whole Province. (Karamatić et al. 1990, 84; Oršolić 20-2)

Seminal Eichorn's project of traditional basilica, with arches and oval vaults, as well as the flat ceilings, gave the outlines for the present church, emerged after the reconstruction. Despite the fact that masses were held starting from 5th December 1873, construction works were completed just in August of 1881. In harmony with the time and structural elements, the church was made out of simple clay brick, later plastered, while wooden structure, covered with clay tiles, was used for roofing. Only bell-towers were covered with sheets of metal tin. (Oršolić 21)

Inside, the church is designed with simple and straightforward linear communication between the congregation and the presbytery, which is located in the apse on the south-east. Overall, five side altars – chapels are located in the side aisles, separated from the main nave with two rows of five solid square columns. Columns were connected with side walls belonging to the aisle with corresponding arches and pilasters, and between each other arches spanning over the main nave. Consequently, five arches created four oval vaults, while apse and the entrance zone below the choir had the flat ceilings. (Oršolić 20-1)

Ivan Tordinac, an artist from Đakovo, Croatia, author of the furnishings and liturgical equipment in the Đakovo Cathedral of Saint Peter and Paul, was engaged in design of equipment in Tolisa, also. Here, he made the main altar and one side altar, windows, confessionals, altar screen, and the choir. Some important furnishings: two side altars and *The Crucifixion* were done by Ivan Rendić and three paintings, and were given as presents from Bishop Josip Juraj Strossmayer from Đakovo. Those items were actually beforehand belongings of the old Cathedral in Đakovo. (Karamatić 192-3)

Completely different situation was outside, where façades were totally deprived of any decorations, which was a similar situation to present. During the construction, several parish priests and guardians were interchanged: after Friar Martin Nedić in 1873, Friar Bono Nedić came, and from 1879, the first Guardian, Friar Mato Oršolić was engaged in construction works. (Benković et al. 10)

Number of defects, some of them dating back to time of initial construction, and some occurring during the exploitation, were removed in a big reconstruction. The decision for it was reached in the spring of 1909;

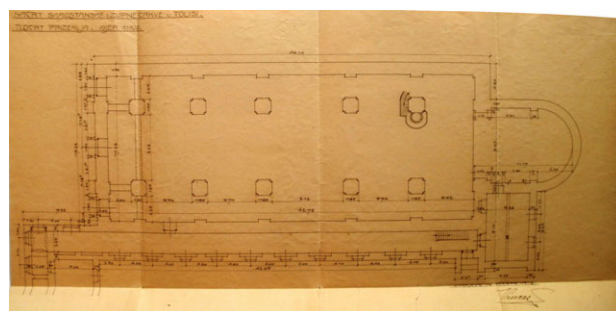


Figure A.248 The Parish Church of the Assumption of Mary, Tolisa: floor plan of the first church, before reconstruction; segment of the project „Nacrt samostanske i župne crkve u Tolisi“ (Project for reconstruction of convent and parish church in Tolisa) done by architect Josip pl. Vacaš dated on 16th March 1910 (Archive Tolisa)

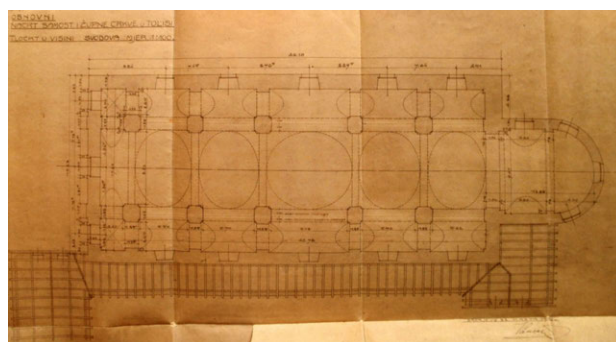


Figure A.249 The Parish Church of the Assumption of Mary, Tolisa: floor plan in the vaults' height; segment of the project „Obnovni nacrt samostanske i župne crkve u Tolisi“ (1st project for reconstruction of convent and parish church in Tolisa) done by architect Josip pl. Vacaš dated on 23rd March 1910 (Archive Tolisa)

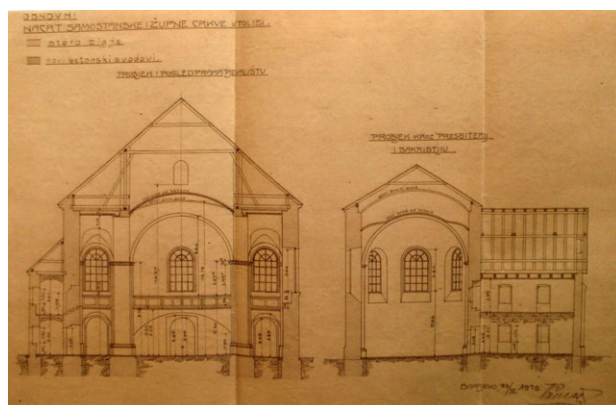


Figure A.250 The Parish Church of the Assumption of Mary, Tolisa: section views through main nave viewing the choir, presbytery and sacristy viewing the apse; segment of the project „Obnovni nacrt samostanske i župne crkve u Tolisi“ (1st project for reconstruction of convent and parish church in Tolisa) done by architect Josip pl. Vacaš dated on 23rd July 1910 (Archive Tolisa)

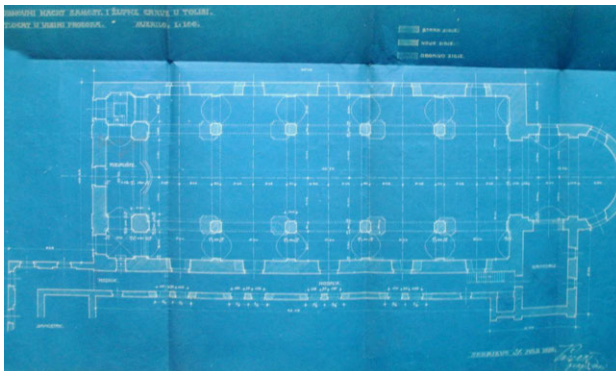


Figure A.251 The Parish Church of the Assumption of Mary, Tolisa: floor plan in the window height; segment of the project „Il obnovni nacrt samostanske i župne crkve u Tolisi“ (2nd project for reconstruction of convent and parish church in Tolisa) done by architect Josip pl. Vacaš dated on 21st July 1910 (Archive Tolisa)

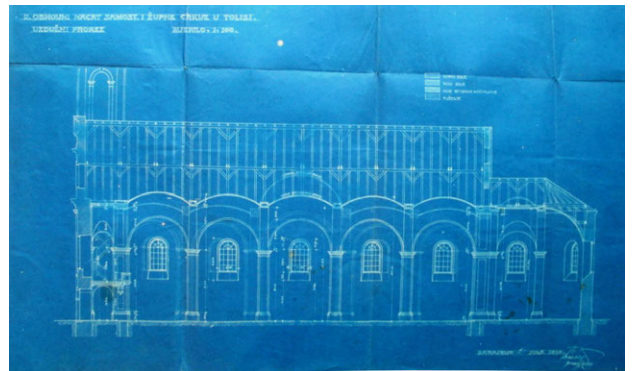


Figure A.252 The Parish Church of the Assumption of Mary, Tolisa: section views through main nave viewing the north-eastern aisle; segment of the project „Il obnovni nacrt samostanske i župne crkve u Tolisi“ (2nd project for reconstruction of convent and parish church in Tolisa) done by architect Josip pl. Vacaš dated on 21st July 1910 (Archive Tolisa)

the Guardian, Friar Grgo Došen assigned architect Josip pl. Vancaš for the job. Vancaš first time visited Tolisa in July 1909, and the project was done just in spring 1910, with some later alterations, as defined in the 1st and 2nd project for reconstruction. Construction works, entrusted to Johann Pimperl, from Zavidovići, Bosnia, began on 21st February 1911. (Oršolić 37-8)

Vancaš proposed radical changes in the interior, demolishing all but exterior walls: columns with a huge square section of 190/190 cm were replaced by slim columns with square section of 120/120 cm, and everything was covered with reinforced concrete arches and barrel vaults. Indeed, in March 1910, one less radical proposal was made (1st project for reconstruction of the convent and parish church in Tolisa), while later on,

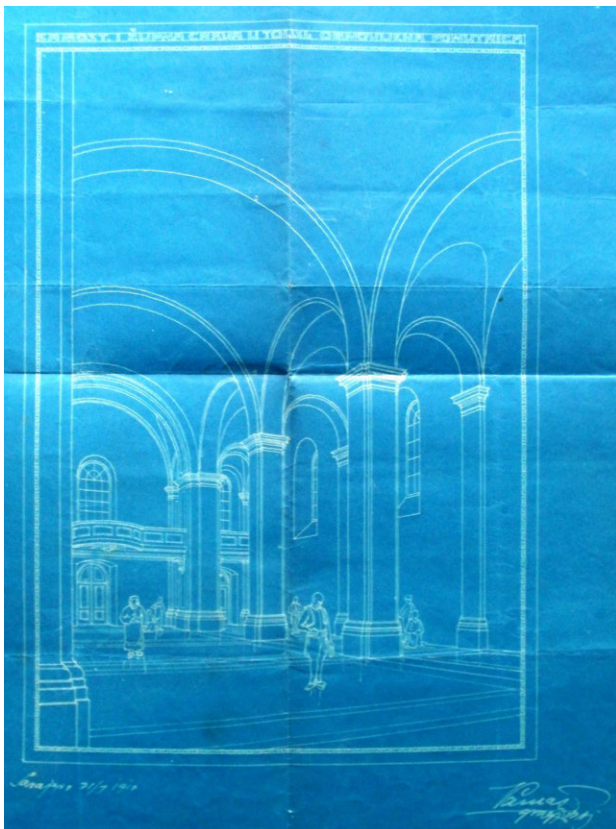


Figure A.254 The Parish Church of the Assumption of Mary, Tolisa: section views through main nave viewing the choir, presbytery and sacristy viewing the apse, and main nave viewing the apse; segment of the project „Il obnovni nacrt samostanske i župne crkve u Tolisi“ (2nd project for reconstruction of convent and parish church in Tolisa) done by architect Josip pl. Vacaš dated on 21st July 1910 (Archive Tolisa)

Figure A.253 The Parish Church of the Assumption of Mary, Tolisa: interior view of main nave, side aisle and chorus; segment of the project „Il obnovni nacrt samostanske i župne crkve u Tolisi“ (2nd project for reconstruction of convent and parish church in Tolisa) done by architect Josip pl. Vacaš dated on 21st July 1910 (Archive Tolisa)

another one was given to be implemented. Just after this reconstruction, the church was consecrated on the Feast of the Assumption in 1912; before, it was only blessed. (Oršolić 39)

Only two initial columns were retained, holding the choir platform below the bell-towers. Structurally, two rows of four columns and one additional, below the choir platform, are setting the inner division between the main nave and side aisles. In side aisles, there are five smaller and consequently in the main nave, five big groin vaults, above which is the roof construction. Disposition of the altar and the choir remained like in the first church, with the addition of the barrel vaults above each. Floor, unique for Vancaš's projects, was covered with small format ceramic tiles, imported from Hungary. Newly formed vaults and ceilings were painted by Anton Huber from Bruneck, Tirol. (Benković et al. 11, 16)



Figure A.255 The Parish Church of the Assumption of Mary, Tolisa: interior view towards main altar (2013)



Figure A.256 The Parish Church of the Assumption of Mary, Tolisa: interior view towards choir (2013)

Observed from the exterior; *westwerk ger.* is formed with the outlines of two bell-towers, which correspond to width of side aisles, and with the outline of the main nave as well. Like depicted, any additional decoration, besides impoverished stucco on bell-towers and around the windows, do not exist. Only blind horizontal cornices in the levels corresponding to the choir, wall peaks and on the joints of the bell-tower and façade were introduced. Vertical divisions were achieved with hidden pilasters. Façades are coloured in dual combination: elements in the foreground in white, and plains and background in bright beige.

On the ground floor level, three entrance doors, symmetrically displaced, are aligned with windows on the choir platform, all completed with a simple arch. There is only one more rather simple window at the very top of the central corpus, along with the tympanum on the far peak. The aforementioned bell-towers, with onion-shaped domes, are the solitary elements containing valuable decorations. They are, however symmetrically designed with blind windows on all four sides, and profiled corner pilasters and crowning tympanums. Also interesting are other exterior walls: sidewalls of the aisles are not symmetrical. Structurally, they are the same, because each of them is opened with five arched windows, analogous to inner vaults. Albeit, on the façade, only the north-eastern wall is visible, while the opposite is concealed with the small hallway leading to sacristy, attached to the southern wall of the apse. The apse holds also similar windows, four of them are visible and the fifth is actually a portal to the sacristy. Mentioned hallway has the direct entrance from the main façade. The corresponding window, in the same time, is the point where total symmetry is lost and interrupted between church and convent building. Above it, on the first floor, there is another hallway linking the convent with oratory, above sacristy, and the choir platform above the entrance.



Figure A.257 The Parish Church of the Assumption of Mary, Tolisa: interior view from chorus towards main altar (2013)

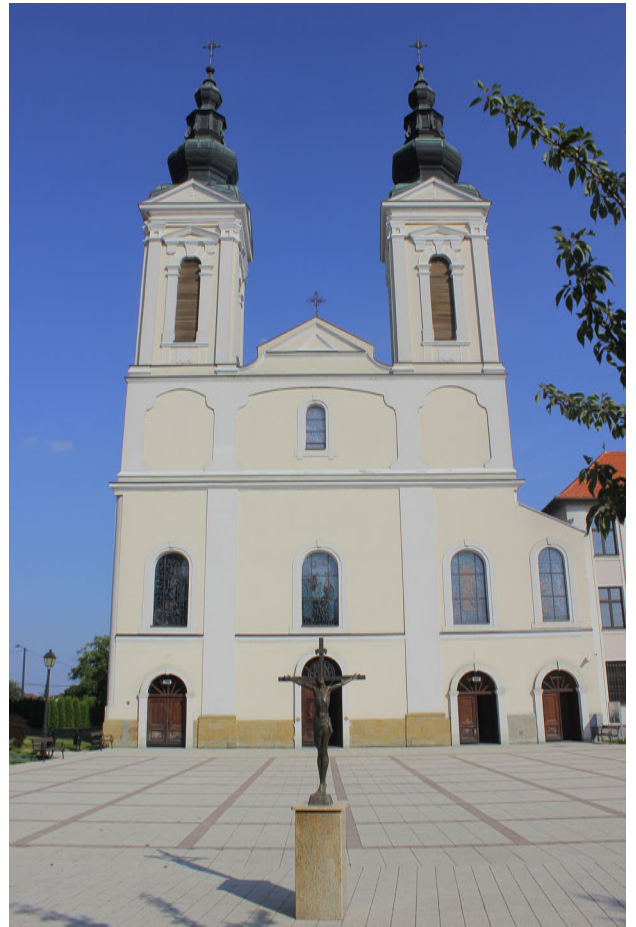


Figure A.258 The Parish Church of the Assumption of Mary, Tolisa: view of the north-western entrance façade (2013)

A general, afore established opinion, is that church is built in the spirit of the Romanesque revival, but it is far from true and fact-founded. Sacred architecture in the era of Austro-Hungarian rule (1878-1918), and overall in Bosnia represents a complex set of influences from all means of art, fields of life and number of other contemporary facts. That is, after all, characteristic of not only Vancaš's production in occupied Bosnia, but also the work of major part of other architects, who tried to accomplish the compound between revival Historicisms and actual trends in late-Ottoman period in Bosnia. Romanesque revival disposition is visible, but there is an undoubtable influence of late-Baroque decorated onion domes, characteristic for churches belonging to all confessions in the wider area of the Danube Basin, under the Austro-Hungarian rule.

In the fire in 1917, church went through severe demolitions, mainly on furnishings of altars and windows, and wall paintings. Reconstruction is undertaken in 1930-1935, and paintings were restored by Josip Pelarini, from Vinkovci, Croatia. (Karamtić 193; Benković et al. 12)

In contemporary time, starting with the Guardian, Friar Pero Martinović, different reconstruction, and



Figure A.259 The Convent and The Parish Church of the Assumption of Mary, Tolisa: view of the backyard from the south (2013)

maintenance works were undertaken: structural repairs, wall moisture removal, reconstruction of roof construction and placing the new copper cover, and wall paintings restoration. Friar Blaž Marković holds the credits for stained glass decoration done by Vlatko Blažanović, while Friar Marijan Živković did a thorough reconstruction of the façades of the second convent and the church, and landscape decoration around the complex, as well. During the reconstruction between 1981 and 1985, the stone panels in height of 90 cm were mounted on the walls and columns inside, faking the plinth wall and representing a simple transition from impoverished façades to the surroundings. It is important to mention painters from Zagreb, Zlatko Modrić and Dubravko Gluhinić, who in 2005 did a thorough reconstruction of Huber's wall paintings restoring their initial design, partly covered in reconstruction 1930-1935. (Benković et al. 12-8)

Among other valuable items, church holds a significant number of items with great artistic values, foremost statues, and altars like the altar initially done by Ivan Tordinac, later reconstructed by Friar Elekto Maruzzi, and *The Crucifixion* done by Ivan Rendić. Tordinac did also one side altar, choir, all doors and windows, as well as the altar fence, and the confessionals. In addition to that, organ is the oldest organ in



Figure A.260 The Parish Church of the Assumption of Mary, Tolisa: close-up view of the main altar done by Ivan Tordinac (2013)



Figure A.261 The Convent and The Parish Church of the Assumption of Mary, Tolisa: complex, view from the north (2013)

Bosnia and Herzegovina, constructed by Caspar Fischer from Apatin, Serbia. It is made in 1800, for the church of Saint Peter and Paul in Osijek. After the demolition of that church, the Franciscans from Tolisa bought the organ and two side altars. At the end of the century, in 1896, the organ was reassembled by Ferdinand Heferer from Zagreb, Croatia. The station of *Via Crucis* were made by an unknown author in 1764, and they were installed in 1822. Bells are dating in 1923 and 1927. (Benković et al. 13-8, 25-6; Karamatić 1991, 191-3; Karamatić et al. 1990, 84-9)

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Current disposition of convent buildings and the church represents, in the context of convent complexes, an unusual design: it has an open plan, without formed cloister and any kind of closed inner courtyard, and is more than obvious primarily oriented towards public space.

Regardless of the fact that the oldest parts of the complex are not preserved anymore, three existing segments, each of them from three different eras and with different story, are strong enough to narrate one interesting chronicle. Probably the most important is the church: it represents one of several stars given by architect Josip pl. Vancaš to occupied Bosnia. Movable goods, and even more wall paintings, comprise the importance of the ensemble. Even though past centuries were overwhelmed by a series of tumbling events, they did not manage to prevail the Franciscan activities in Tolisa, and their strong determination to create one of a kind stronghold in Posavina.

Furthermore, the convent still has a principal role in the significant task of pastoral care in Tolisa, and bell-towers that rise prominently in the Posavina proudly confront challenges of time that is yet to come.

The Convent and the Parish Church of the Assumption of Mary in Tolisa, along with its movable heritage: paintings, archaeological artefacts, numismatic collection, collection of the textile items, library, the firman for the church construction, and the organ, are listed as the National Monument of Bosnia and Herzegovina. The newest convent building and surrounding facilities are exempted from the monument status, but are integral part of the architectural ensemble. ("Nacionalni Spomenici")

A.1.13. THE CONVENT AND THE CONVENT CHURCH OF SAINT BONAVENTURE, VISOKO

Samostan i samostanska crkva Svetog Bonaventure, Visoko
Bosne Srebrene 4, 71 300 Visoko, Bosnia and Herzegovina

The Convent of Saint Bonaventure is situated in Visoko, a town in central Bosnia, near the capital Sarajevo, in the valley of the Bosna River, in the virtual triangle formed by three oldest convents in OFM Bosnia Argentina: Kreševo, Kraljeva Sutjeska, and Fojnica.

INTRODUCTION

The importance of the convent in Visoko reaches far more beyond its current role. In its neighbourhood, namely first Franciscan convent was erected at the beginning of the XIV century. It was the convent of Saint Nicholas in Mile, the village today named Arnavtovići in the outskirts of Visoko, where was also the crowning church of Bosnian rulers, devoted to Saint Nicholas. It was actually Minister General of the Franciscan Order, Gerard Odonis, who influenced its erection during his visit to Bosnia. The church was already on site, and according to some archaeological evidences was built in Gothic style. (Gavran 2000, 13, 18) Even before official Ottoman arrival in Bosnia, this convent was demolished, but soon after repaired and revived. By the beginning of the XVI century, new demolitions of the Franciscan properties were recorded, and among others convent in Visoko. The convent was partly abandoned during the Vienna Siege in 1688, and finally abandoned in 1697, when the friars joined Prince Eugene of Savoy, on his return from Sarajevo mission. (Karamatić 1991, 37)

It is important to mention that another Franciscan site once existed in Visoko, back then called Podvisoko, on the site named Klisa – the church was devoted to Saint Mary.

Since the establishment of Gymnasium in 1900, Visoko did not become an independent parish, just a parish branch, belonging to parish Kiseljak. Therefore, convent area Visoko does not cover any other parishes in the neighbourhood.

CONVENT OF SAINT BONAVENTURE

After extortion, it took another two centuries for the friars to return to Visoko and restart their activities and pastoral care for Catholics in the neighbourhood. The revival of the convent in Visoko was beside the others, used as the opportunity to gather young Franciscans who were educated in different other con-



Figure A.262 The Convent and the Convent Church of Saint Bonaventure, Visoko: aerial site plan (Google Earth)



Figure A.263 The Convent of Saint Bonaventure, Visoko: view of the Gymnasium from the west (2013)

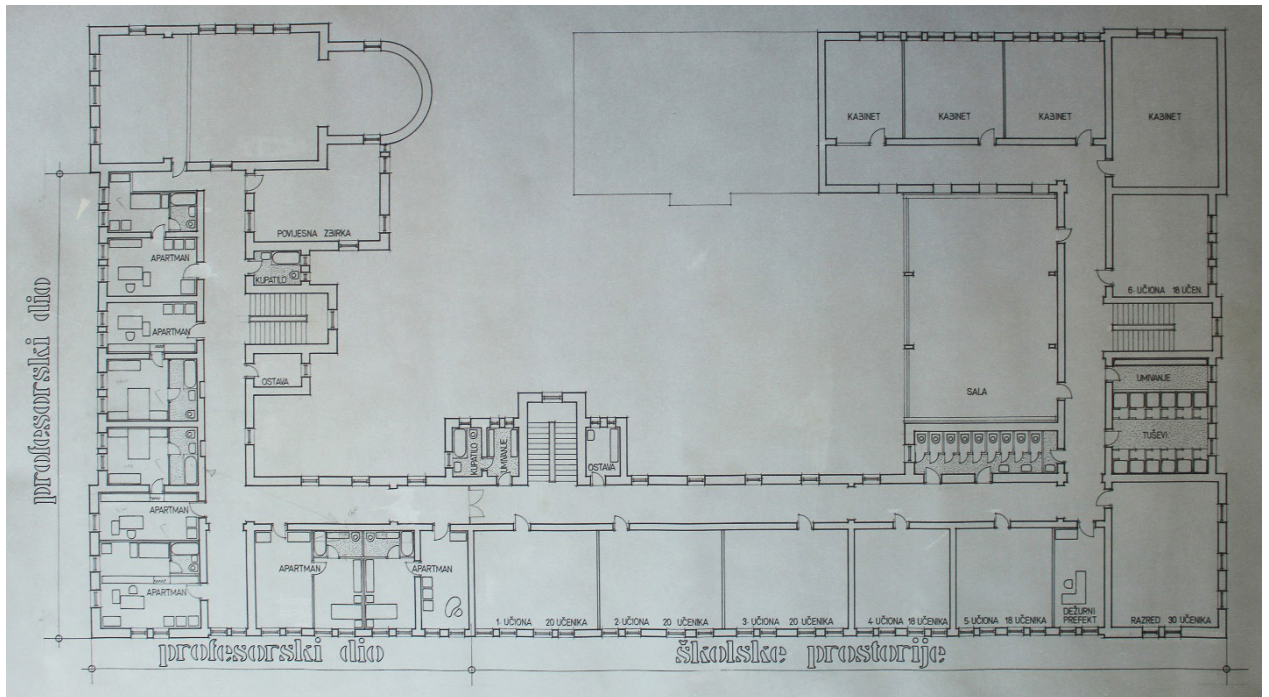


Figure A.264 The Convent of Saint Bonaventure, Visoko: first floor plan, segment of the project for extension and reconstruction done by Vinko Grabovac in 1985 (Archive Visoko)

vents in OFM Bosna Argentina, in one place: the new Franciscan Gymnasium with the seat in Visoko.

The building ensemble of the Franciscan site in Visoko consists of three important buildings: Convent with the Gymnasium and the Church, Convict, and Gym hall.

The first building that was erected on the site was the Gymnasium building, holding actually the seat of the parish, convent church, gymnasium, and the convent – all together. The building was designed and its construction was carried out by Johann Holz, who was involved in several other projects in OFM Bosna Argentina, at the time. The initial campaign was undertaken in 1899-1900. Works concluded on 10th August 1900. Soon after, the building was extended to the north, by Johann's nephew, Franjo Holz in 1913. (Gavran 2000, 23; Karamatić 1991, 37-8)

Further additions were done in 1934, 1953, 1959, and 1968. (Karamatić 1991, 38) In the extension works in 1953, the Gymnasium got the extension of the north-western wing, which is today easily recognizable – it has only the ground floor. In 1959, the church got the sacristy, with the oratorio above it, today used as exhibition space for the muse-

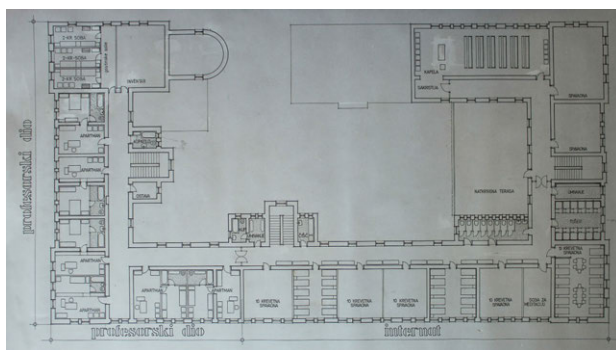


Figure A.265 The Convent of Saint Bonaventure, Visoko: second floor plan, segment of the project for extension and reconstruction done by Vinko Grabovac in 1985 (Archive Visoko)

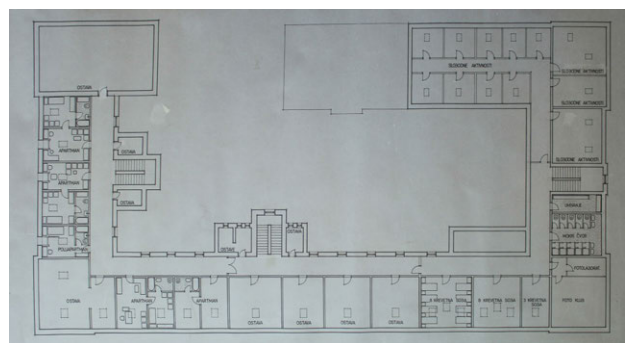


Figure A.266 The Convent of Saint Bonaventure, Visoko: attic floor plan, segment of the project for extension and reconstruction done by Vinko Grabovac in 1985 (Archive Visoko)



Figure A.267 The Convent of Saint Bonaventure, Visoko: view of the Gymnasium's main facade from the southwest (2013)



Figure A.268 The Convent of Saint Bonaventure, Visoko: view of the Gymnasium from the south (2013)

um display. Same year, whole exterior paint works were restored. In the reconstruction works that took place between 1968 and 1974, dining room for pupils was built on the ground floor, and whole building got a plaster replacement in the interior and the exterior, and redecorations in the exterior.

The recent reconstructions and additions belong to the project from 1985-1990, when the Gymnasium was thoroughly reconstructed, and along its northwestern side new facilities for technical equipment, heating installations, workshops, as well as guestrooms, garages, and capacities for nuns were planned. On 16th October 1985, on the meeting of the Convent's Chapter it was decided to undertake the project and commission the architect Vinko Grabovac. (Gavran 2000, 26-30; Karamatić 1991, 38)

The overwhelming project included numerous additions, extensions, new facilities, and surrounding technical buildings. First, the attic space above the south-eastern, north-eastern, and north-western wings was redesigned to host the residential units for seminarians. Professors' rooms were also redesigned, so that two former rooms were merged in an apartment with a comfortable atmosphere. Some technical facilities, like kitchens and dining rooms were also restructured and better connected to the other parts of the complex, and between each other, too. In the courtyard, on the western side, nuns got a new building with maintenance rooms for the Gymnasium. On the northern side of the site, former sports hall – Dom Svetog Ante, designed and built by Karel Pařík in 1935, got a performance stage, so that the building was later used both as gym hall and the performance hall. (Gavran 2000, 26-30; Karamatić 1991, 38)

In general, the reconstruction project of the Gymnasium itself does not hold any of the trademarks of the architecture of the late 1990s. The project did not leave any scars on



Figure A.269 The Convent of Saint Bonaventure, Visoko: view of the Gymnasium from the north-east (2013)



Figure A.270 The Convent of Saint Bonaventure, Visoko: view of the Gymnasium from the north (2013)

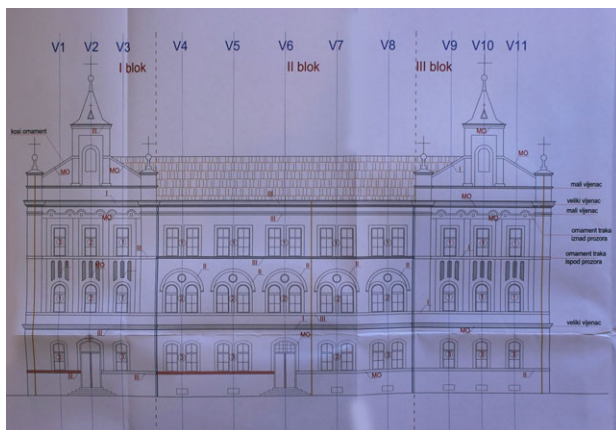


Figure A.271 The Convent of Saint Bonaventure, Visoko: elevation view from the southwest, segment of the project for façade reconstruction done by team of authors led by Merima Kapetanović (3N Kuća)

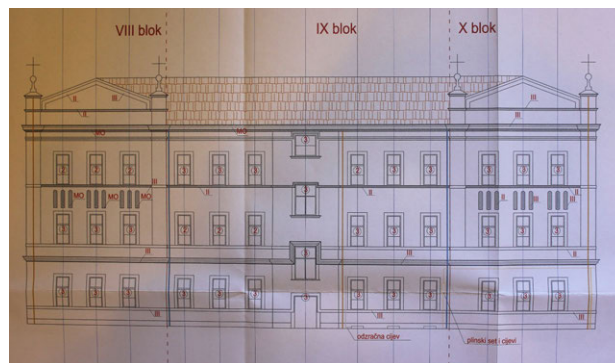


Figure A.272 The Convent of Saint Bonaventure, Visoko: elevation view from the northeast, segment of the project for façade reconstruction done by team of authors led by Merima Kapetanović (3N Kuća)

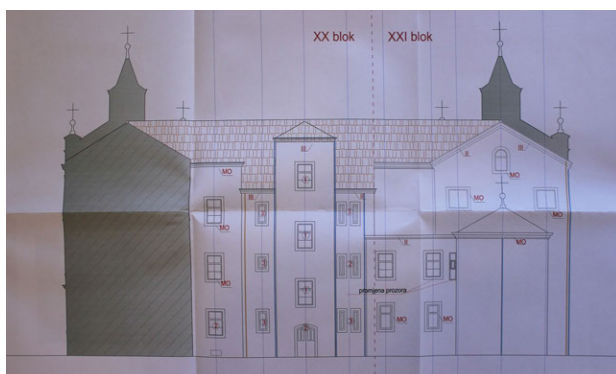


Figure A.273 The Convent of Saint Bonaventure, Visoko: elevation view from the northeast side of inner courtyard, segment of the project for façade reconstruction done by team of authors led by Merima Kapetanović (3N Kuća)

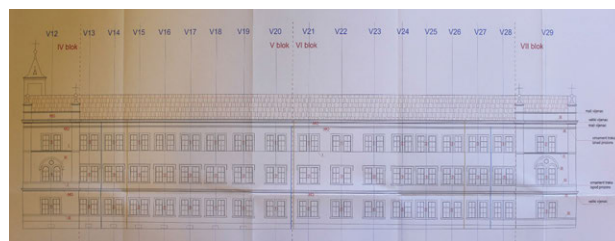


Figure A.274 The Convent of Saint Bonaventure, Visoko: elevation view from the southeast, segment of the project for façade reconstruction done by team of authors led by Merima Kapetanović (3N Kuća)

the old fabric, allowing the basic idea to withhold the initial atmosphere. Even the redesign of the interesting project of the sports hall did not provide any novelties. Only the side structure, nun's house holds the design characteristic to architect Vinko Grabovac, who did besides other, a project for new convent building in Rama-Šćit – promoting the concepts of regular residential buildings, with firm side envelopes, distinctively materialized with white flat surfaces and predominately yellow façade bricks.

In 2002, additional reconstruction works on the façades of the Gymnasium building were undertaken, including the replacement of the windows, and repair works on ground floor walls taken over with moisture problems.

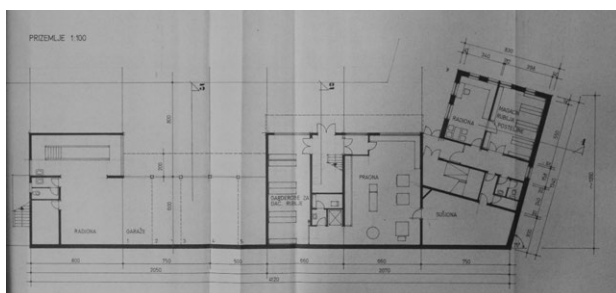


Figure A.275 Nuns' house: ground floor plan, segment of the project for extension and reconstruction done by Vinko Grabovac in 1986 (Grabovac)

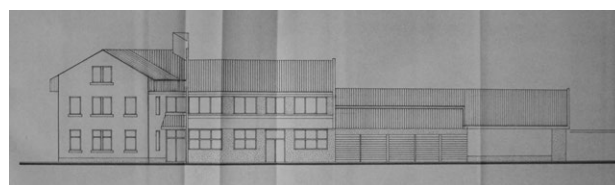


Figure A.276 Nuns' house: elevation view from the southeast, segment of the project for extension and reconstruction done by Vinko Grabovac in 1986 (Grabovac)

As it exists today, the architectural properties of the Gymnasium building decently reflect the state of events in the contemporary Province at the time. The project was done to host the most important, and later, the only Franciscan Gymnasium in the Province, allowing the professors and the seminarians to examine and give their best in the corresponding activities. The design is probably the most advanced done by Johann Holz, among all his projects in OFM Bosna Argentina; and even more important, later additions, extensions and reconstruction did not ruin the basic ideas and plans.

The building can be contemplated as the composition of two big building parts: main, L-shaped building part, holding the church as well, and its northern extension with later additions. Except the latest, ground floor addition on the western side of the complex, current state displays seamless link between each of the parts, reflecting the integrity of the architectural styles and used principles. The main façade, oriented towards the south-west is the most prominent part of the design. It faces the entrance courtyard and the Bosna River, rising with its two Avant-corpses prominently through the surrounding green landscape. It clearly shows the floor plan ideas, as the side Avant-corpses give hints on the background stories. The symmetrical design of the main façade is well composed of the central part and side corpses. The central part has three-layered structure developed horizontally: same pairs of windows are on each of the floors decorated differently, on the ground floor they are semi-arched, on the first floor are arched and outlined with face archivolts with medallions in the middle, and on the second floor are done as simple rectangular windows. The same structural principle is used on the side plains, just the windows are set in three vertical lines, emphasizing the other dimension. Side Avant-Corpses are crowned with a combination of small tympanum and the segmented bell-tower, pointing to the dual idea of both a fortress-like corner towers and church bell-towers. Indeed, behind the western corps, there is a small church. Ground floor is also horizontally outlined with the cornice, while the windows on the first and second floor have underlining horizontal cornice, well composed with decorative elements around the windows. Crowning cornice is traditionally pointing to the classic revival architecture of the project.

The rest of the complex is treated with almost equal architectural language set on the main façade. Eastern and both of the northern corners are marked with the small edge towers with tympanums crowing the corresponding Avant-Corps. The structural decora-



Figure A.277 The convent of Saint Bonaventure, Visoko: view of the Gymnasium's inner courtyard from the west (2013)



Figure A.278 Nuns' house: view from the south (2013)



Figure A.279 Sports hall – Dom svetog Ante: view of the main facade from the west (2013)

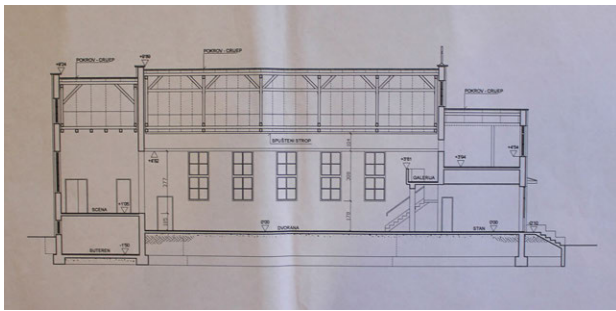


Figure A.280 Sports hall – Dom svetog Ante: longitudinal section view, segment of the reconstruction proposal done by Radivoje Mandić in 2005 (Mandić)

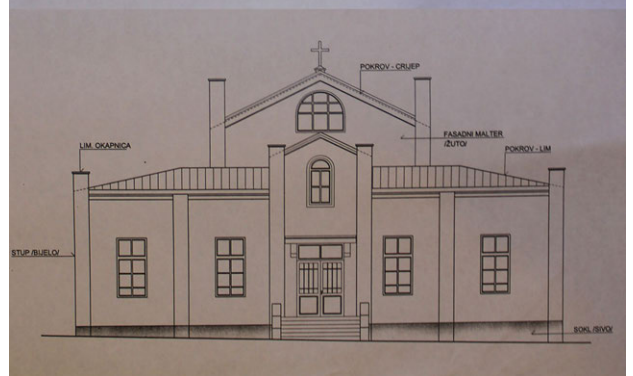


Figure A.281 Sports hall – Dom svetog Ante: elevation views from the southeast and the northwest, segment of the reconstruction proposal done by Radivoje Mandić in 2005 (Mandić)

tion and difference between the windows are not retained; only horizontal cornices provide the continuity of the decorative plastic on the whole building. The inner envelope – façades facing the inner courtyard, are on the contrary made as simple regular façades, convenient for usual residential or even industrial buildings.

The building has a basement, ground, two floors, and the attic, which is after recent works, also in use. The building is covered with a complex hipped roof. Materials used for the structure are stone for basement walls, brick for the walls above the ground, and reinforced concrete and wood for floor and roof structural sets. The complex is plastered in dark sienna colour, combined with white stucco decorations. The roof is covered with traditional clay tiles.

The scholar events in Gymnasium were no less adventurous than the prior history of the site. The Gymnasium was not exclusively opened for seminarians – other, so to say, public pupils also attended it. It was recognized as a public school in 1920, and like that operated until 1946. The authorities allowed its work again in 1948, but took under its rule some of the facilities. Other schools were temporary, but with the compulsion of the communist regime, moved into the Franciscan buildings, and stood there until 1964. (Karamatić 1991, 38-9; Karamatić et al. 1990, 95-101)

The Convent holds large collections of different art. Few Baroque paintings are the oldest pieces of painted art, followed with prominent works of domestic au-

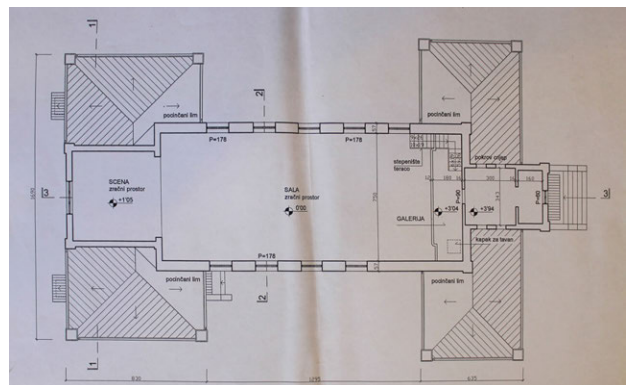


Figure A.282 Sports hall – Dom svetog Ante: floor plan in the height of the gallery, segment of the reconstruction proposal done by Radivoje Mandić in 2005 (Mandić)

thors: Slavko Šohaj, Đuro Seder, Nada Pivac, Josip Biffel, Ismet and Ismar Mujezinović, Mersad Berber, Anto Kajinić, Zdenko Grgić, Rudi Labaš, Josip Marinović, Franjo Likar, Ivan Lovrenčić, Radneko Mlšević, Zlatko Keser etc. The courtyard is decorated with the copper sculpture of *Saint Francis* done by Ante Starčević and the copy of the copper bust of Friar Grga Martić, originally located in Kreševo, done by Ivan Meštrović. (Karamatić 1991, 40; Karamatić et al. 1990, 95-101)

Beside these, the Convent holds more than 50 thousand valuable books, as well as a number of periodicals, papers, etc. Lapidarium, another part of the complex, also holds some original artefacts and pieces of early art: items dated in Illyricum, Roman period, Medieval Bosnia etc. (Karamatić 1991, 40; Karamatić et al. 1990, 95-101)

CONVENT CHURCH OF SAINT BONAVENTURE

The convent church is located within the large Gymnasium building, on its western corner. It is by far one of the smallest churches built along any of the convents in OFM Bosna Argentina, and that is absolutely justified with its initial purpose, within the Gymnasium context.

The church is actually concealed behind the main façade, and only careful visual examination of the complex reveals the massive arched windows on side façade, and the apse oriented towards the inner courtyard. The church is oriented south-west – north-east, with the entrance on the south-west. It is extending through the ground and first floor, with the choir platform directly accessed from the first floor of the convent. The ground level can also be directly approached through the convent. It has a rectangular shape with attached apse on the shorter side. There is not much to be discussed on architectural properties, as its basic structure has nothing particularly noteworthy and



Figure A.283 The Church of Saint Bonaventure, Visoko: view of the central zone with the apse in the background (2013)

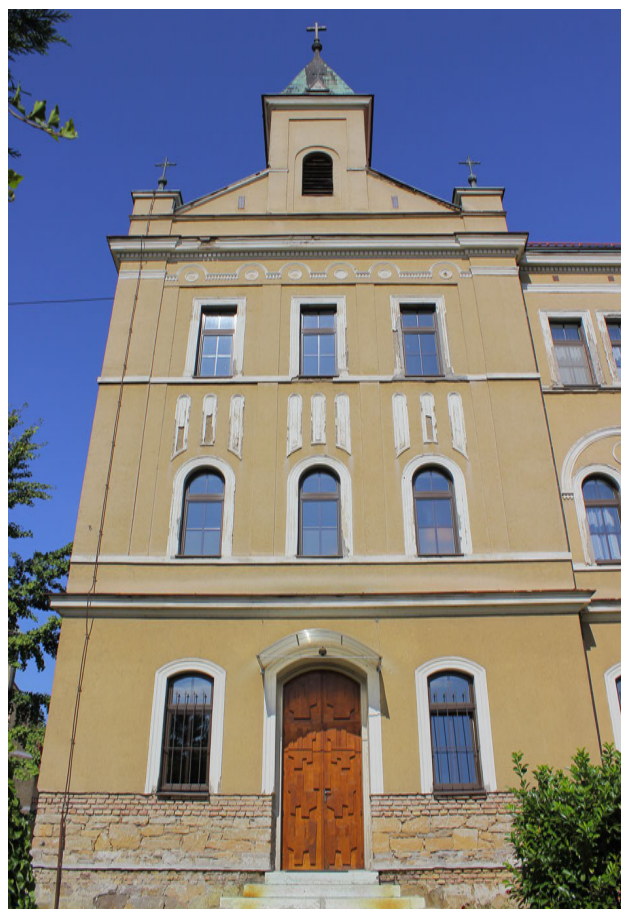


Figure A.284 The convent of Saint Bonaventure, Visoko: view of the Gymnasium's main facade corresponding to the church (2013)

especially linked to this design only. Its artistic decoration is its, by far, the most interesting property.

The interior decoration was carried out in two stages. Initial stage was undertaken during the initial construction of the complex. Shortly before WWI, the interior was done by Marco Antonini. Poorly furnished interior was provided with four altars, done by Klarenz Hemmerlmayr, a friar from Tyrol. The main altar painting was done by Viennese painter Josef Kleinert. (Gavran 2000, 109)

Just in the 1970s and 1980s, the church was revived and artistically decorated according to the guidelines and regulations reached on the Second Vatican Council. Austrian altars were removed from the church, as well as the main altar, which was replaced with new altar stone, with relief in copper and the motive of *The Lamb*, done by Zdenko Grgić. Great mosaic in the sanctuary is also the work of Grgić, with the motive of *The followers of St. Francis gathered around Our Lady*. Grgić also did reliefs in copper of *Via Crucis*. Actually, first Slavko Šohaj did oil on canvas paintings for *Via Crucis*, replacing the installation that was in use until the 1960s. Afterwards Convent of Saint Bonaventure gave the paintings to the church in Olovo, and got these reliefs done by Grgić. He also did a huge wooden *The Crucifixion*, which is not currently displayed in the church. Slavko Šohaj did the design of stained glass windows; four of them with traditional Christian themes and two abstract windows, one of which was damaged during the war. Zlatko Keser did two frescos on the sides where once were the side altars. The new tabernacle was done by Josip Poljan, with the motives of *The Supper at Emmaus*. Last, but not the least, a prominent entrance door was done according to the design of Zdenko Grgić, who was obviously predominant in the redesign of this church. (Gavran 2000, 109-11; Karamatić 1991, 38-9) The whole interior is now painted in yellow with the combination of rich coloured stucco decorations: horizontal cornices, wall outlines... The only remaining parts of the paintings that were once done by Antonini, are decently outlined in the medallion-shaped fields on the flat ceiling and in the apse dome.

The church is equipped with the organ built in 1914, by Czech Jan Tuček from Kutná Hora. (Karamatić 1991, 39)



Figure A.285 The Church of Saint Bonaventure, Visoko: close-up view of last stations of *Via Crucis* and stained glass windows on the northwestern facade wall (2013)



Figure A.286 The Church of Saint Bonaventure, Visoko: view of the entrance and the choir platform (2013)



Figure A.287 The Church of Saint Bonaventure, Visoko: ceiling view of the preserved paintings done by Marco Antonini (2013)



Figure A.288 The Convict of the Convent of Saint Bonaventure, Visoko: view of the main facade from the west (2013)

CONVICT

Second largest building on the site is so-called Convict, now used as the Gymnasium for the external pupils, who are not educated as seminarians for the OFM Bosna Argentina. Due to high and raising demand for education in this prominent gymnasium, the Franciscan authorities decided to extend their capacities, and build additional facilities. In 1927-1928, they commissioned the architect Blaž Misita-Katušić to design and build the building for so-called external pupils, or the public pupils – The Convict. (Karamatić 1991, 39)

During WWII, German forces used the building as the military facility, marking its use for future 75 years. Since 1945, the Convict was taken over by the Yugoslav National Army, and held until the beginning of the latest civil war in 1991, when local forces took over the facility. Just in 2005, the building was finally returned to its initial owners.

During the time, the building survived substantial changes in comparison to the initial project, as well as significant damages, especially in the last civil war (1991-1995). The Franciscan authorities were able to approach the reconstruction only after they entered the possession of the facility. And indeed, in 2007, a



Figure A.289 The Convict of the Convent of Saint Bonaventure, Visoko: view from the southeast of the main facade in the foreground, with the Gymnasium building in the background (2013)

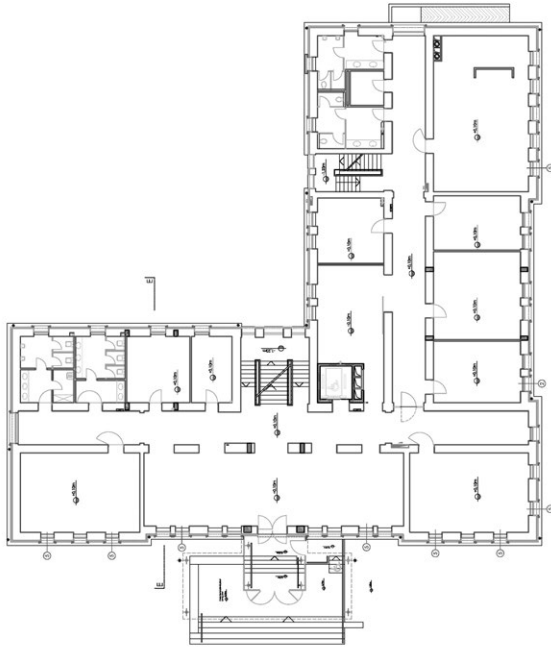


Figure A.290 The Convict of the Convent of Saint Bonaventure, Visoko: ground floor plan, segment of the project done by Zlatko Ugljen and Husejn Dropić in 2012 (Ugljen and Dropić)

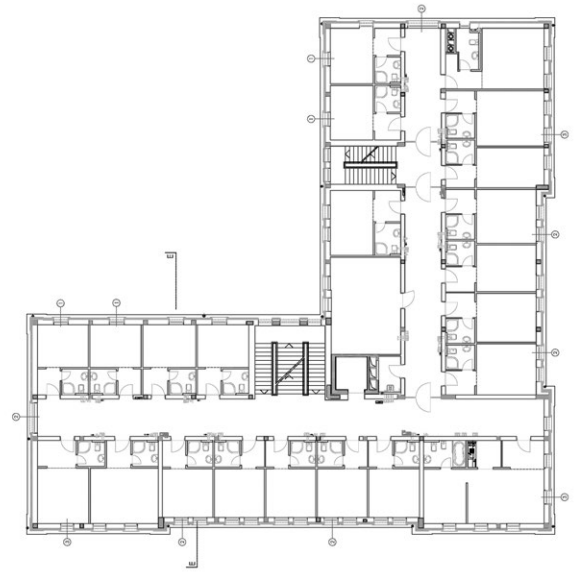


Figure A.291 The Convict of the Convent of Saint Bonaventure, Visoko: second floor plan, segment of the project done by Zlatko Ugljen and Husejn Dropić in 2012 (Ugljen and Dropić)

huge project of structural reconstruction, extension and additional works, combined with artistic redecorating and functional redesign were initiated.

The project team commissioned for the project included Zlatko Ugljen and, often accompanied architect, Husejn Dropić. It is not a typical project of this architect. It does not hold any of his trademarks, nor does it correlate to contemporary architecture. In fact, project deals more with careful treatment of existing architecture and its appropriate preservation, rather than with newer interpretation or even less some remodelling.

Blaž Misita-Katušić's design is copied project of Gymnasium, which is easily visible on the main façade. It is actually perfectly aligned with the main façade of the Gymnasium.



Figure A.292 The Convict of the Convent of Saint Bonaventure, Visoko: elevation view from the southeast, segment of the project done by Zlatko Ugljen and Husejn Dropić in 2012 (Ugljen and Dropić)

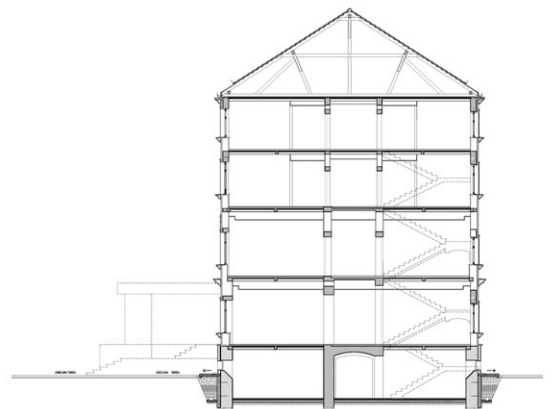


Figure A.293 The Convict of the Convent of Saint Bonaventure, Visoko: cross section, segment of the project done by Zlatko Ugljen and Husejn Dropić in 2012 (Ugljen and Dropić)

It holds exactly the same treatment in the proportions and the communication to the surrounding landscape. After the last reconstruction, architects Ugljen and Dropić provided an additional floor, so that the current Convict has a basement, ground, and three floors with the attic used for residential purposes. The only part of the project that is not built is the multifunctional hall that is supposed to close the L-shaped footprint on the western corner of the site.

Only the colour scheme that is used on the façades and the missing northern extensions are making this project different from the original Gymnasium design. Ugljen and Dropić proposed total and thorough structural and decorative reconstruction, providing the contemporary high-end thermal insulation and adequate treatment of structural weak points. Convict now represents the virtual and the actual highlight of the site, as it shines in a bright orange colour, with white decorative plastics, revealing the basic design. Even though the proportions are now substantially changed, that does not ruin the integrity of the overall ensemble.



Figure A.294 The Convict of the Convent of Saint Bonaventure, Visoko: elevation view from the southwest, segment of the project done by Zlatko Ugljen and Husejn Dropić in 2012 (Ugljen and Dropić)

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The treatment of historical layers is what makes this Franciscan site specific. Even though it holds projects and extensions that were undertaken in continuity during its existence, quite few facts are pointing towards the jeopardizing the initial architectural language introduced in the last years of the XIX century. Even one of the greatest, if not the greatest Bosnian architect, Zlatko Ugljen, did not mix its traditionally unique, sculptural, and advanced architecture with these preserved buildings. It is a shame because not all parts of the complex are treated as their architectural potential deserves; however, the overall atmosphere of valuable and original ensemble is bringing its values in the foreground. Moreover, the specific artistic treatment, both inside and outside, makes this complex even more valuable.

The Convent of Saint Bonaventure, along with its embedded parts: Gymnasium, church and movable heritage, is listed as the permanent national monument of Bosnia and Herzegovina. ("Nacionalni spomenici")

A.2. IMPORTANT ARCHITECTS, SCULPTORS, PAINTERS, AND ARTISTIC WORKSHOPS INVOLVED IN PROJECTS IN OFM BOSNA ARGENTINA

First part of this section comprises the most of the architects involved in the projects in OFM Bosna Argentina. The level of their engagement in the Province varies from short-term jobs to big commissions. According to available documentation, where accessible, and certainly depending of the relevance of each of the architects to the Province itself, short overview of general activities and a biography are given. The list includes the construction masters and engineers that were involved in the design, too. Besides them, following sections include the register of contributing sculptors, painters, and artistic workshops who heavily influenced the image of the architecture in the Province.

A.2.1. ARCHITECTS

Ante Ciciliani

Ante Ciciliani was born on 17th February 1815, in Trogir, Croatian town in Dalmatia. There is quite few known information on Ciciliani's life. He participated in several constructions in Trogir as well as convent and parish church in Imotski, Dalmatia (1863-1867), but projects in Guča Gora and Gorica for OFM Bosna Argentina remain his the most prominent works. (Ivanišević 356; Karamatić 2009, 218)

Franjo Moyses

Construction master, also recorded as Franjo Moyses, sometimes mentioned as the architect, from Split, worked roughly during the second half of the XIX century.

Matija Lovrinović

Construction master from Fojnica, worked approximately during the mid-XIX century.

Antun Lindarević

Construction master from Tuzla, worked roughly during the second half of the XIX century.

Georg Eichorn

Osijek, Croatia, worked roughly during the second half of the XIX century.

Johann Pimperl

Construction master from Zavidovići, worked roughly at the turn of the XIX and XX century.

Dausch and Pietro Rimaldi

Architects, worked roughly during the second half of the XIX century.

Josip Dubsky

A famous civil engineer from Zagreb, involved in series of projects for industrial facilities, worked in Zagreb and constructed all over Croatia at the turn of the XIX and XX century.

Johann Holz and Franjo Holz

Construction masters, uncle and nephew, often named also as the architects, from Slavenska Požega, worked at the turn of the centuries, mostly in Croatia and Bosnia.

Florian Strauss

Construction master from Tuzla, worked roughly during the first half of the XX century.

Johann Bernhardt

Construction master from Novi Sad, Serbia, worked roughly during the first half of the XX century.

Josip pl. Vancaš

Josip Vancaš was born on 22nd march 1859, in Šopronj (Ödenburg) in Austro-Hungarian Empire, place today located in Hungary, near Austrian border on Neusiedler See. He was Czech by nationality.

First, he studied at *Technische Hochschule* in Vienna in the year of 1881, under mentorship of Professor Heinrich von Ferstel. Afterwards, in the period between 1882 and 1884, he attended studies at *Akademie der Bildenden Künste*, at the department for architecture with Professor Freidrich Schmidt, a renowned specialist for Gothic revival style in architecture. During his studies, besides Schmidt, Vancaš co-worked with



Figure A.296 Government administration building I, Sarajevo: built 1884-1885 according to plans by Josip Vancaš; photograph taken in the first years after the construction (Dimitrijević XVI)

Figure A.295 Josip pl. Vancaš (1859-1932) (Donia 49)



Figure A.298 The Grand Hotel in Sarajevo: built 1892-1895, according to project done by Josip Vancaš and Karel Pařík (Dimitrijević 18.d)

Figure A.297 Government administration building I, Sarajevo: built 1884-1885 according to plans by Josip Vancaš; present condition ("Building of the Presidency of Bosnia and Herzegovina")

famous Viennese architects Ferdinand Fellner and Hermann Helmer (they were specially admitted to concert halls and theatres, their project is *Volksteatar* in Vienna). (Krzović 253)

Afterwards, in 1883, Government in Bosnia invited Vancaš to come to Sarajevo and participate in the construction of new Cathedral and Government administration building. Professor Schmidt recommended Vancaš to perform Schmidt's project, but when the authorities realised that Schmidt's project is too expensive, Vancaš was assigned as a chief architect.



Figure A.299 Main Post office in Sarajevo: designed 1907-1910, and built 1913 according to plans by Josip Vancaš: present condition (2013)

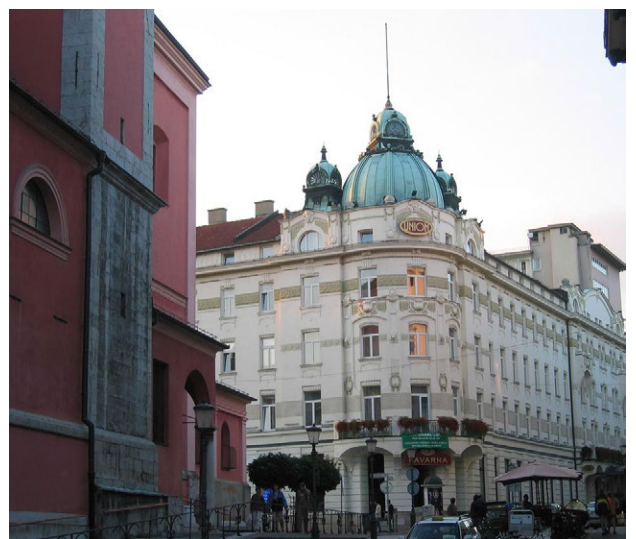


Figure A.300 The Grand Hotel Union in Ljubljana: built 1903-1905, according to plans by Josip Vancaš: present condition ("Grand Hotel Union Ljubljana")

In the first years of his stay in Sarajevo, which lasted until 1921, he designed mainly Historicisms, and then slowly changed the course towards secession and later on, to so called "Bosnian style." Among all foreign architects that worked in Bosnia, and maybe until nowadays comparable to all contemporary ones, Vancaš left the biggest opus of works and ingenious amount of different approaches, designs, and implemented ideas. Overall, Vancaš designed and built more than 240 buildings: 102 houses, 70 churches, 12 institutes and schools, 10 state and municipal buildings, 10 banks, 7 palaces, 6 hotels and coffee-shops, 6 factories, 7 interior designs and altars and 10 adaptations. (Božić 36)

Vancaš's best profane designs are, besides others: Government administration building I (currently The Presidency building) (1884-1886), Grand Hotel, together with Karel Pařík (1893-1895), Central Post office (1913) all in Sarajevo, and The Grand Hotel Union (1903-1905) and The Municipal Savings Bank (1903-1904), both in Ljubljana, Slovenia.

So, most of his designs were carried out in Sarajevo, but many others also all around Bosnia and Herzegovina, Croatia and Slovenia as well. Even though his enormous talent and dedication to architecture in all spheres of life led him to outstanding designs of all kinds of projects, sacred architecture was his speciality. Most of the churches were actually different parish churches belonging to newly formed dioceses in Bosnia and Herzegovina: Archdiocese of Vrhbosna, Diocese of Banja Luka, and Diocese of Herzegovina.

Moreover, during the construction of the Cathedral, he was involved in projects for parish churches in Brčko (1884-1885), Brestovsko, Bijeljina, Gradačac (1886), Modriča 1887 and Žepče 1889. Later, other churches were built according to Vancaš's projects: Tuzla (1893), Domaljevac (1892-1894), Komušina (1893), Gornji Vakuf, Guča Gora, Podhum (1894), Šivša (1895), Kiseljak (1895-1897), Brajkovići (1894-1897), Pećnik (1896-1899), Banbrdo (1899), Vitez (1900), Plehan (1898-1902), Lukavac near Tuzla (1907), Bosanski Brod, Doboj (1909), Zenica (1908-1910), Podmilačje (1910), Tešanj (1910), Svilaj, Vidovice, Morančani, Odžak, Olovo (1911), Konjic (1912), Crkvica (1913), Maglaj (1919), Pećnik, Uzdol and Novo Selo (1921) (Božić 40).

Besides churches, Vancaš was involved in designs of numerous convents and parish houses, where the most important are the Franciscan convents belonging to OFM Bosna Argentina.

Regarding the ecclesial architecture, Vancaš was strongly devoted to Historicisms: Gothic and Roman-



Figure A.301 The Municipal Savings Bank in Ljubljana: close-up view, built 1903-1904 according to plans by Josip Vancaš; present condition ("Zadružna sveža")



Figure A.302 Cathedral of Jesus' Heart in Sarajevo: built 1884-1889, according to project by Josip Vancaš; present condition ("Bosnian catholic church in Sarajevo")

ic revivals, but with tumbling combinations of numerous stylistic elements from other architectural styles. It was because of not only Vancaš's Viennese education and international contacts, but also owing to Church's decision to direct the architectural guideline to Western European trends, emphasizing and affirming its roots.

Vancaš deceased on 15th December 1932 in Zagreb.

Karel Pařík

Karel Pařík was born on 5th July 1857 in Weliš, near Jičín (Titschein) in Austro-Hungarian Empire, today on territory of Czech Republic.

He completed *Baugewerbeschule* in Vienna and enrolled in *Akademie der Bildenden Künste* in 1878, at the department of architecture, under mentorship of Professor Theophil von Hansen. Although no clear evidences exist, during his stay in Vienna 1874-1884, he was employed as an architect. However, his education at the Academy was graded with success. (Dimitrijević 7)

In 1884, Pařík came to Sarajevo, and his first employment was in Construction council for the new Government building. In the early ears, until 1886 he was partner with Josip Vancaš, after which they separated, still remained good friends, but rivals and competitors. On 24th March 1886, Pařík got the job in Building department in Government. In succeeding decades, he produced more than 150 projects that are confirmed to be his designs, and probably a number of others, smaller ones, that are hardly going to be ever identified. He went into retirement in 1916, but stood in Sarajevo and continued his architectural activities. In addition to that, in several occasions, he worked in Public technical school in Sarajevo. (Krzović 251) After retirement in 1916, he stood in Sarajevo until his death.

In the period between 1921 and 1937, he was engaged



Figure A.303 Karel Pařík (1857-1942) (Dimitrijević ill. 1)



Figure A.304 Shariah School in Sarajevo: perspective drawing, built 1888, according to project by Karel Pařík; project drawing (Dimitrijević 3.d)

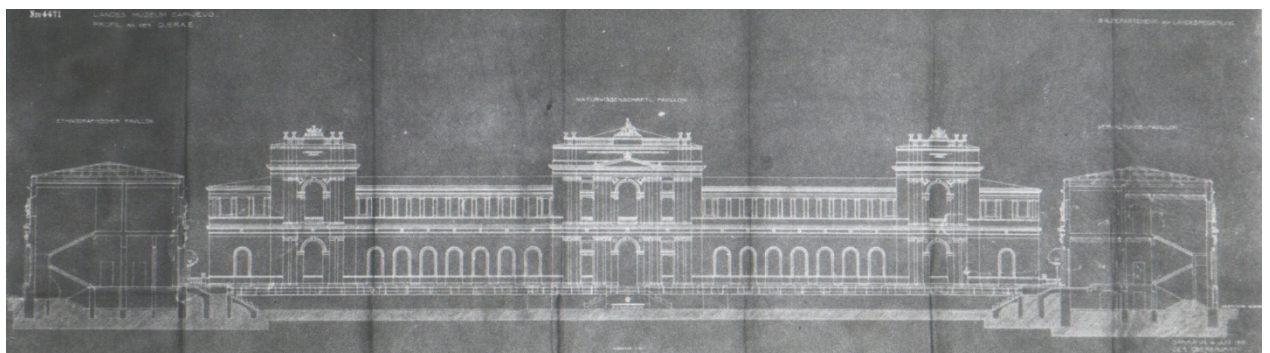


Figure A.305 National Museum of Bosnia and Herzegovina: main façade elevation view and side section views, built 1888-1913 according to project by Karel Pařík; project drawings (Dimitrijević 52.i)



Figure A.306 Evangelistic church and parish house: view from the opposite side of the Miljacka River, built 1899-1911, according to project by Karel Pařík; present condition of the complex, currently the seat of Academy of Arts in Sarajevo ("Akademija likovnih umjetnosti u Sarajevu")



Figure A.307 Evangelistic church and parish house: view from the opposite side of the Miljacka River, built 1899-1911, according to project by Karel Pařík; photograph taken in the first years after the construction (Dimitrijević 26.e)

in several projects for the Archdiocese of Vrhbosna (Dimitrijević 1), and for many others for the Franciscan Province OFM Bosna Argentina, as a counsellor.

Among his the most important projects several could be emphasised to shortly illustrate the richness of his talent: National Museum of Bosnia and Herzegovina (1888-1913), palace Marijin Dvor (1885-1899), Shariah School (1888), Sarajevo Synagogue (1901-1902), and Evangelistic church (1899-1911); but also number of other public and sacred buildings.

From the very beginning of the professional engagement, Pařík was dedicated to the guidelines set by his former professor, Theophil von Hansen: he was also the only member from Bosnia to be the part of "Hansen-Club" in Vienna. His successful career was internationally confirmed with golden medal on Hungarian National Millennium Exhibition in Budapest 1896. (Dimitrijević 1-7)

On 16th June 1942, Pařík deceased in Sarajevo.

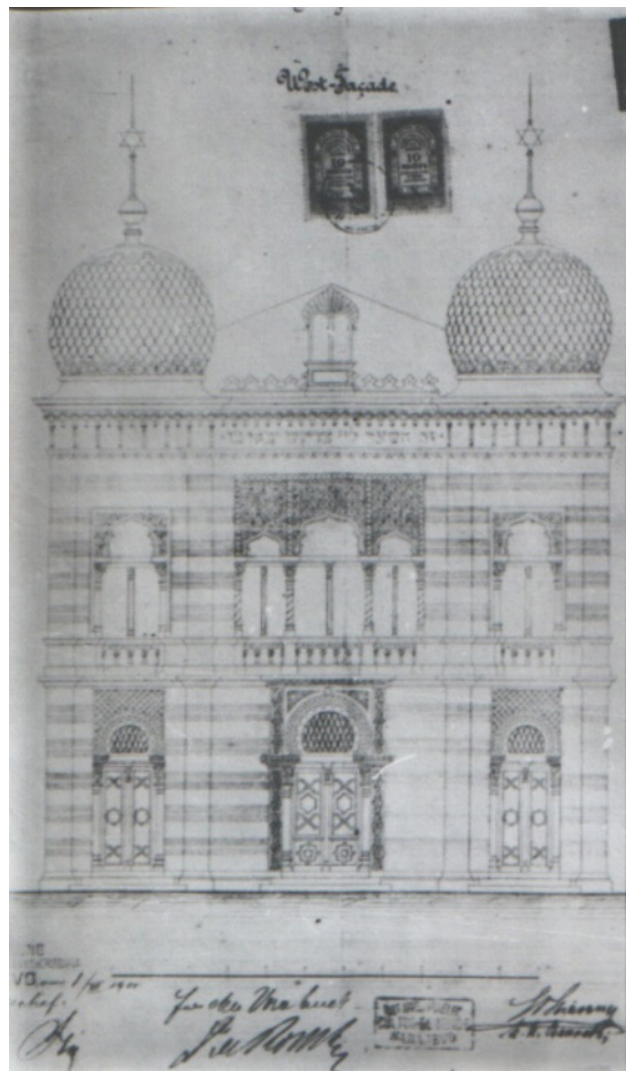


Figure A.308 Ashkenazi Synagogue in Sarajevo: main façade elevation view, built 1901-1902, according to project by Karel Pařík; project drawing (Dimitrijević 32.e)

Carl Panek

Carl Panek was born on 11th June 1860 in Místek, now part of the single city Frýdek-Místek in Czech Republic. He completed the studies of architecture at the *Technische Hochschule* in Vienna in 1883.

Panek worked in Bosnia in the sector for building constructions, Department for civil engineering, belonging to the Land Government with the seat in Sarajevo. Besides that, he was engaged in the teaching process in State's senior technical school in 1898/1899, on the courses for freehand drawing. (Krzović 1987, 251)

Some of his most important projects done in Bosnia are: Gymnasium in Sarajevo, done in 1890 with Karl Pařík, Kursalon in Ilidža, done in 1899-1890, later upgraded by Pařík, house „A” in Džidžikovac, Sarajevo done in 1894 etc. (Dimitrijević, Dimitrijević 60)

His the most important project done for OFM Bosna Argentina is the project done in 1896, for the Convent of Saint Anthony of Padua in Bistrik, Sarajevo.

Jože Plečnik

Jože Plečnik was born on 23rd January 1872, in Ljubljana in Austro-Hungarian Empire, today Ljubljana, Slovenia. Plečnik was born as the third surviving child in a family of Andrej and Helena. The eldest sister Marija was born in 1864. Andrej, born in 1865 studied theology and became a priest, while Janez, born in 1875, studied medicine in Vienna. (Krečič 1993, 13)

Plečnik was even during his life and especially today concerned as the best domestic architect, and is often indicated as the best architect from the region.

Jože was not an exceptional pupil, and failed first year at the Gymnasium. Afterwards, his father, a carpenter by profession, hired him as an apprentice in his shop. His later engagement at the School of Applied Arts in Graz, where he was enrolled in 1892, was obviously not in architecture but in furniture design. His teacher Leopold Theyer, the architect, soon noticed Jože's marvellous talent. Theodor Mueller, Viennese industrialist offered him work in the project office in Vienna. He stayed in Graz for two years, until his brother managed to persuade him to enrol at the *Akademie der Bildenden Künste* in Vienna. He finally submitted portfolio to Otto Wagner, who recently succeeded Karl Hassenauer as the head of the Academy. (Krečič 1993, 14-5)

Obviously not ready enough, Wagner did not enrol him to the Academy, it happened just a year after, which he spend working for him. Being older more than four or five years than other students, did not bother Plečnik.



Figure A.309 Gymnasium, Sarajevo: View of the main façade on the right side of the photograph, done according to a project by Karel Pařík and Carl Panek in 1890; photograph taken in the first years after the construction (Dimitrijević 5.a)

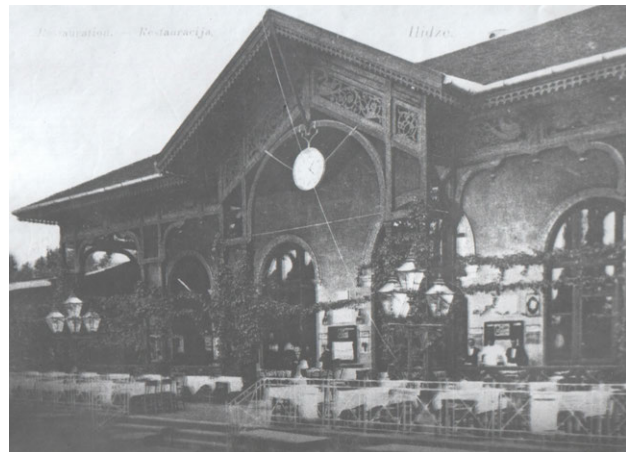


Figure A.310 Kursalon, Ilidža: View of the main façade before reconstruction in 1894, done according to a project by Carl Panek in 1899-1890; photograph taken in the first years after the construction (Dimitrijević 12.a)

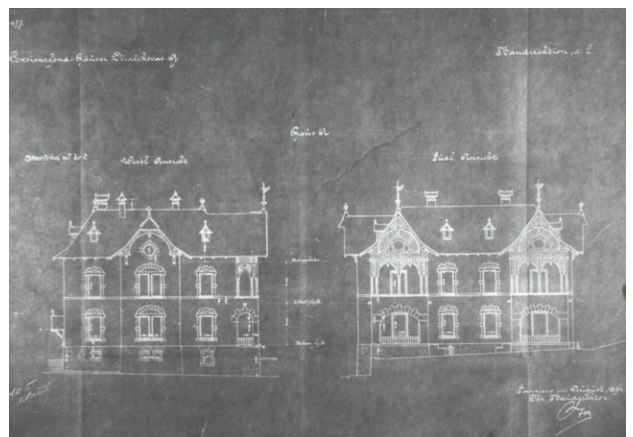


Figure A.311 Private houses in Džidžikovac, Sarajevo: elevation views of the main façades of houses „A” and „B.” Project done for house „A” done by Carl Panek in 1894 (Dimitrijević 14.c)



Figure A.312 Jože Plečnik (1872-1957); photograph taken in 1930 (Krečič 1993, 72)



Figure A.313 Zacherlhaus in Vienna: built 1903-1905, according to project done by Jože Plečnik (2014)

He soon became the best student in class: Marco Pozzetto, who was one of the first to publish decent work on Plečnik's life in 1968 in Turin, states that he "[...] managed to advance from a façade for a housing block to a parish church." (Krečič 1993, 16)

Later, when Plečnik started his private practise, he undertook all kinds of commissions, of various sizes, locations, and types, trying not to compete with mainstream famous Viennese architects, but to develop his own course. Besides Zacherlhaus (1903-1905)



Figure A.314 Langerhaus in Vienna (1900): according to project done by Jože Plečnik (2014)



Figure A.315 Heilig-Geist-Kirche in Ottakring, Vienna: external view, built 1910-1913 according to project done by Jože Plečnik (2014)



Figure A.316 Heilig-Geist-Kirche in Ottakring, Vienna: view of the main nave; present condition (2014)

in Brandstätte 6, in Vienna's 1st district, most of his designs were quite away from the city centre like Langerhaus (1900) in Beckgasse 30, 13th district. His engagement as the family architect of Zacherl family helped him to improve his skills in various types of design and strengthen contact with their strong Catholic connections. (Krečič 1993, 29)

In period 1910-1913 he did a project for the *Heilig-Geist-Kirche* located in Ottakring district in Vienna. It is actually the foremost church in Austria to be made out of reinforced concrete, which was used both for construction and for façade decoration.

After unsuccessful attempt to succeed Wagner at the Academy of Fine Arts in Vienna, Plečnik left in 1911 to Prague. His friend, Jan Kotěra invited him to come and teach at the university. One of his the most significant projects in Prague was the renovation of the Prague Castle - Hradčani (1920-1934), after Czech president Tomáš Masaryk awarded him with the project.

Plečnik stood in Prague until 1921, when he moved to his hometown Ljubljana, again to teach, at the newly founded faculty of architecture. Besides many other notable masterpieces, some of his the best projects are designed for his home town: Slovene National and University Library (1930-1941), Tromostovje - bridges over the Ljubljanica River (1929-1931) in the very centre of Ljubljana, Ljubljana open market (1939-1942) and many others. Due to his strong connection with Church and ecclesial orders, during the communist regime his engagement at the university was heavily reduced.

Speaking of Plečnik's general idea and contribution, just until recent years his work was not as appreciated as it is now; mainly owing to not being part of mainstream CIAM in 1928, which carried its consequences. However, he is today a recognized representative of the XX-century Modernism as a whole. (Krečič 1993, 7-11)

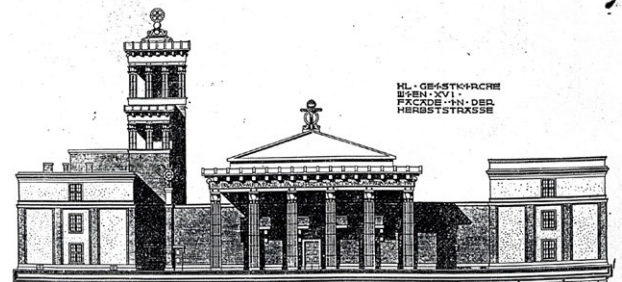


Figure A.317 Heilig-Geist-Kirche in Ottakring, Vienna: elevation view of the entrance façade, segment of the project done by Jože Plečnik (Krečič 1993, 29)



Figure A.318 Slovene National and University Library (1930-1941): elevation view of the entrance façade, built according to project done by Jože Plečnik ("Jože Plečnik - Narodna in univerzitetna knjižnica")



Figure A.319 Slovene National and University Library (1930-1941): close-up view of the façade; present condition ("Jože Plečnik - Narodna in univerzitetna knjižnica")

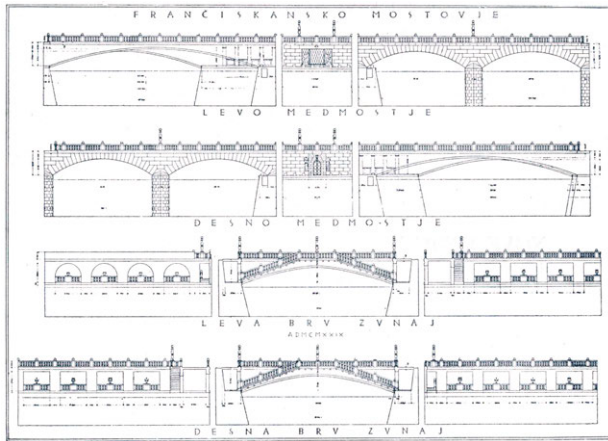


Figure A.320 Tromostovje – Triple Bridge in Ljubljana downtown (1929-1931): elevation view of the bridges, segment of the project done by Jože Plečnik ("Fračiškansko mostovje, 151)



Figure A.321 Tromostovje – Triple Bridge in Ljubljana downtown (1929-1931): view on the bridges from the bank of the Ljubljanica River; present condition ("Jože Plečnik - Tromostovje")

His the most important ecclesial commissions are, besides here depicted Parish Church of Saint Anthony of Pauda in Belgrade, are: *Heilig-Geist-Kirche* in Ottakring, Vienna (1910-1913), the Church of the Most Sacred Heart of Our Lord in Prague (1928-1939), the church of St. Francis of Assisi in Šiška, Ljubljana, (1925–1927), Church of the Archangel Michael on the Marsh in Črna vas near Ljubljana, (1925–1939), the church of the Assumption of the Lord in Bogojina (1925-1954) etc.

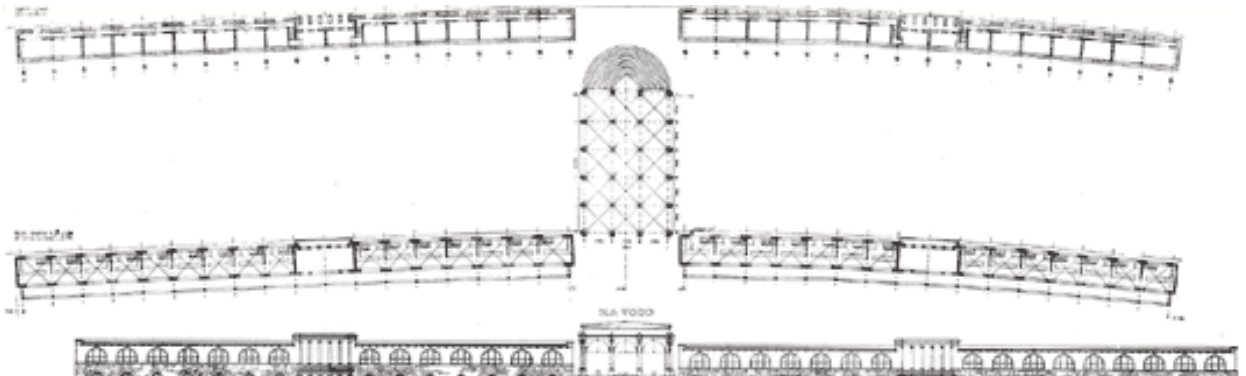


Figure A.322 Ljubljana open market (1939-1942): ground-floor plans and elevation views, segment of the project done by Jože Plečnik ("Jože Plečnik - Ljubljanska tržnica, Ljubljana, Trgovska stavba")



Figure A.323 Ljubljana open market (1939-1942): view on the side facing the river, from the bank of the Ljubljanica River; present condition ("Jože Plečnik - Ljubljanska tržnica, Ljubljana, Trgovska stavba")

Some would often compare Plečnik to Antonio Gaudí, not because of his dedication to form Ljubljana as the new Acropolis, which was actually one of his greatest ideas, just like Gaudí's to Barcelona, but because of strong dedication to ideas Christianity and strict life of a Catholic religious adherent. His older brother Andrej obviously had a strong influence here. In fact, Jože Plečnik is now officially the candidate for the saint of the Roman Catholic Church.

Plečnik died on 7th January 1957, in Ljubljana, and received an official state funeral in Žale cemetery, part of which Plečnik himself designed in 1942. Many notable people, architects, and some politicians were present at the funeral.

Blaž Misita-Katušič

Blaž Misita-Katušič was born on 15th September 1886, in Kostajnica, Austro-Hungarian Empire, today in Croatia.

Misita-Katušič started his elementary and part of the Gymnasium in Mostar, and afterwards completed Great Real Gymnasium in Banja Luka in 1907, with admirable success, after which he started his university education, as the fellow of the Bosnian Government. First, he enrolled in studies of architecture in Vienna, then in Prague. He graduated in architecture at the Higher technical and commercial school in Liège, Belgium in 1910. (Pinterović 353; Živaković-Kerže 182)

Before WWI, he was first a technical consultant in army railways, staying in Turkey in 1913, and Egypt in 1914. Just before the beginning of WWI, he was employed in Belgrade in French-Serbian Community for railway construction. He spent the War in fights, and remained active, as the Captain First Class in the Ministry of the Army until 1925. Afterwards, 1925-1927, Katušič worked for one Serbian-Slovenian construction company, after which he founded his own company "Misita." (Cecić 185, Pinterović 353-4)

Since 1941, Misita-Katušič has lived in Osijek, Croatia. During 1946 and 1947, he was involved in the supervision of the restoration of war-damaged facilities in Slavonija, the Croatian region with the capital in Osijek. In the period of his retirement between 1948 and 1953, Misita-Katušič was employed in Technical School in Osijek. (Živaković-Kerže 182)

In the period between 1st February 1954 and his death on 4th February 1961, he was employed as the architect conservator and commissioned for production of technical and conservation documentation of monuments of culture like Pejačevića mansion in Strossmayer Street in Osijek or chapel of Saint Rochus in



Figure A.324 Church of the Most Sacred Heart of Our Lord in Prague (1928-1939): view from the backside; present condition ("Church of the Most Sacred Heart of Our Lord")



Figure A.325 Church of St. Francis of Assisi in Šiška, Ljubljana, (1925–1927): close-up view of the entrance façade; present condition ("Jože Plečnik - Cerkev Sv. Frančiška v Šiški")



Figure A.326 Church of the Archangel Michael on the Marsh in Črna vas near Ljubljana, (1925–1939): view of the entrance façade; present condition ("Jože Plečnik - Cerkev Sv. Mihaela na Barju")

Osijek downtown. In addition, he was heavily devoted to research and documentation on old Turkish and Austro-Hungarian fortress in Osijek, as well as to the regular promotion of building and cultural heritage overall. (Balić 146-7, Živaković-Kerže 182)

Some of his important projects from period the 1914-1941 are: Officer's home in Topčider, Belgrade (1925-1927), Belgrade cathedral (1925) and competition projects for Avala Sanatorium (1931) and Aero club in Belgrade (1932), as well as Catholic churches in Kraljevo and Belgrade's municipality Čukarica. (Kadijević 466-77)

In addition to that, he worked on reconstruction projects for churches, castles, and fortresses. Some of the most important projects were in: Kneževi Vinogradi, Beli Manastir, Topolj, Bolman, Valpovo, Đakovo, Gorjani, Levanjska Varoš, Bijelo Brdo, Aljmaš, Dalj, Erdut etc., as well as here depicted projects in OFM Bosnia Argentina: second church of Saint Anthony of Padua and third convent of the Holy Trinity in Petrićevac (1930-1931 and 1927-1929), convent of Saint Anthony of Padua in Belgrade (1926-1927), and convict for external pupils in Franciscan Gymnasium in Visoko (1927-1928). (Živaković-Kerže 182)

Misita-Katušić deceased on 4th February 1961 in Osijek. (Balić 147)

Janez Valentičič

Janez Valentinčič was born on 17th November 1904, in Slovenian capital, Ljubljana. After the graduation in 1927, under the mentorship of Jože Plečnik, he started working as an architectural supervisor in Ljubljana. In 1931, his university career initiated, first on the place of Plečnik's assistant, and afterwards as an independent professor. Moreover, he was three times selected on the Dean's position.

Besides his university engagements, his architecture was almost entirely devoted to the sacred architecture. On the place of Plečnik's assistant, Valentičič was engaged in projects in: first project for NUK (1930-1931), chapel in Preska near Medvodah (1934), church in Zg. Rečics (near Laško 1935), enlargement of parish church in Rakek (1935), Verčon's vila in Lapad near Dubrovnik (1936), new bell tower for church in Martinjak near Cerknica (1939), regulation of walls of Medieval Ljubljana in Vegova Street (1939), enlargement of church in Mokronog (1940), Bajlečev's vila in Murska Sobota (1943), Capuchin convent in Štepanja vas (1944) etc.

By the end of 1930s, Valentinčič already had his own private projects. The most important are: reconstruction of local square in Tržič (1937), Zajčev's villa in Šmarci near Kamnik (1938), Vilharjev and Pengalov's vila in Stožice (1940), laboratory for University Ljubljana (1946-1949), NOB monument in Šmartnem ob (1950), Bevkov's house in Vikrča (1952), facade of music school in Ljubljana (1952), Hančič's house in Kamnik (1954), Gostiš's house in Ježica (1955), extension of parish church in Lenart (1959), adaptation of parish church in Šmarje near Kopar (1961), bell tower of parish church in Tuhinj (1963), interior redesign of church of Saints Cyril and Methodius in Čukarica, Belgrade (1964).

Janez Valentičič deceased on 7th June 1994 in Ljubljana. (Prelovšek, Gspan et al)

Franjo Lavrenčić

Franjo Lavrenčić was born in 1904, in Ljubljana and died in 1965, in Austria. In 1923, Lavrenčić started Senior Technical School in Ljubljana, and in 1928, Faculty of Architecture in Prague. He studied only one year, after which he abandoned the studies in favour of "*will to create the architecture.*" Ever since, from 1931, he lived and worked in Sarajevo, producing a number of designs in not only Sarajevo, but also Zagreb and Belgrade, practicing early Modern style in domestic architecture. Besides two projects for OFM Bosna Argentina - Extension of the Convent of the Holy Spirit in Fojnica, and

he complex of Convent of Saint Nikola Tavelić, today Convent of the Exaltation the Holy Cross in Kovačići, the majority of his project were residential and public buildings.

One of his the most prominent commissions was the series of projects for residential complex Crni Vrh, which included other designs of very well-known architects at the time: Dušan Smiljanić, Bruno Tartalja, Danilo Kocijan, Franc Novak, Mate Bajlon, and Stjepan Planić. His other single-family houses are: house for I. Kapetanović in Podhrastovi, house for Leon Kahij, house for brothers Finci etc. In the post-war era, he was commissioned for several projects in Zagreb and Tuzla. (Commission to Preserve National Monuments)

Romeo Tiberio

Tiberio was born in 1912, as the son of Antonio Tiberio. He was mainly engaged in projects of different kind in Mostar, which is regarded as his greatest legacy to the hometown. Some of his the most prominent projects include the residential complex with first Mostar high-rise building in *Glavna ulica* in 1956, *Sokol's building*, a bank with restaurant in the Boulevard, building for Social insurance company in Fejić Street etc.

His work in OFM Bosna Argentina, as far as the convents are concerned, is registered in Convent in Guča Gora.

Danilo Fürst

Danilo Fürst was born on 6th April 1912 in Maribor. He was one of the best students of famous Jože Plečnik, and alongside architect Edvard Ravnikar is consider the most prominent representative of Modern architecture in Slovenia. He had vast opus of architecture: social dwellings, innovative prefabricated residential buildings, industrial facilities, landscape design, hotel resorts, school and administrative buildings, as well as furniture design etc. Among all, some of built projects should be mentioned: prefabricated houses in Ljubljana, škofja Loka, Kranj, cultural centre in Bled, skyscraper and brewing facility in Rogaška Slatina, industrial complexes in Maglaj, Banja Luka, Drvar, summer resorts in Montenegro.

His prominent sacred projects include parish house Grosuplje (1977), parish church in Kisovac (1982), and the Franciscan complex in Petričevac, depicted in this work, which he done along with his son Janez.

Danilo Fürst died on 4th August 2005 in Ljubljana.

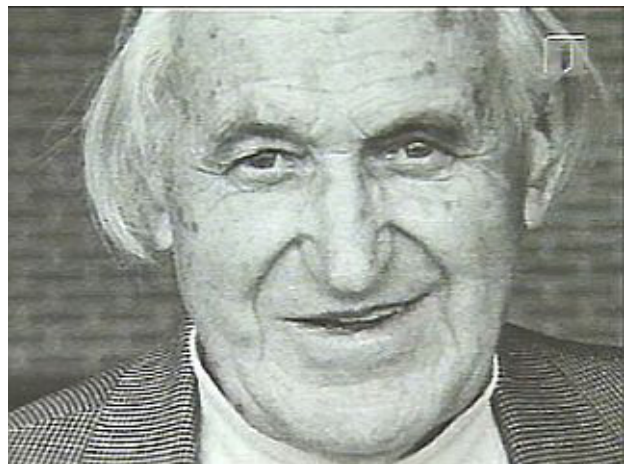


Figure A.327 Danilo Fürst (1912-2005) (RTV SLO)

Mladen Fučić

Fučić is a famous Croatian architect and monument conservator born on 10th February 1922, in village Bogovići, Dubašnica on Krk Island in the Adriatic Sea. His brother is a famous Croatian historian of art, academician Branko Fučić.

Mladen Fučić is based in Zagreb, but his work is spread all over Croatia, and in the case of commission for OFM Bosna Argentina, also in Rama-Šćit. His first post-war commissions were student works of documentation on war damages in western Croatia – Istra. He graduated architecture in Zagreb in 1948, after which he began working as an architect-conservator in a local institute in Zagreb. His the most prominent works include buildings for Harbour authorities in Senj, Jablanac, and Punat, restoration projects for roof structure of the Chapel of Saint Jacob in Očura, palaces Fanjfonja in Zadar, and Carina, Prpić, and Ježić in Senj, as well as the main façade and the bell tower of the Senj Cathedral of the Assumption of the Blessed Virgin Mary. Other than that, his important works were the restoration and preservation of traditional wooden chapels and churches; Saint Barbara in Velika Mlaka, Saint Lucy in Lijevi Štefanki, and Saint John in Gustelnica near Dubranec, all of them located in Croatia. (Vijesti muzealaca i konzervatora Hrvatske 1954: 2, 1961: 5)

Vlado Smoljan

Zagreb, 1926 – Mostar, 2008

Ivan Štraus

Ivan Štraus was born in 1928 in Kremna in Zlatibor County, Kingdom of Serbs, Croats and Slovenians, today located in Serbia.

Štraus spent early childhood in Banja Luka. He started his architectural education in Zagreb 1947, and continued in Sarajevo, where he graduated in 1958. Since May 1984, he has been the corresponding (Štraus, Kurto et al. 1986), and since 1995, the regular member of the Academy of Sciences and Arts of Bosnia and Herzegovina. Since 2012, Štraus is the regular member of SANU - Serbian Academy of Sciences and Arts. ("Ivan Štraus")

During his successful career, he got a number of important awards, medals, diplomas, and international recognition, officially marking him as one of the best and the most prominent domestic architects today. (Štraus, Kurto et al. 1986)

Among numerous erected buildings, several are representing his masterpieces: General Post Office and

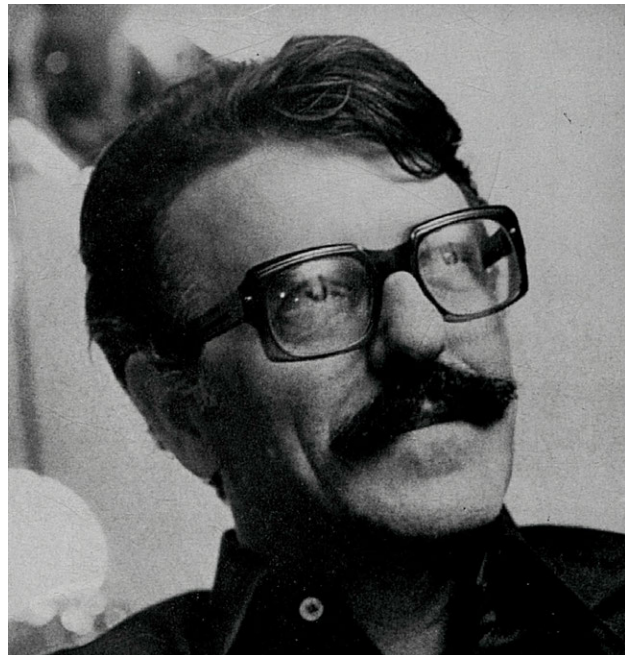


Figure A.328 Ivan Štraus (1928-) (Štraus, Kurto et al. 1986)



Figure A.329 General Post Office, Ministry of PTT and Imperial Board of Telecommunications in Adis Ababa, Ethiopia; done according to project by Ivan Štraus and Zdravko Kovačević in 1969 (Štraus, Kurto et al. 1986)



Figure A.330 BH Electric Power company headquarters, Sarajevo; done according to project by Ivan Štraus in 1978 (Štraus, Kurto et al. 1986)

Ministry of Telecommunication, Adis Ababa, Ethiopia (1969), BH Electric Power company headquarters, Sarajevo (1978), Hotel "Onogošt," Nikšić (1982), Hotel "Holiday Inn," Sarajevo (1983), Business centre UNIS, Sarajevo (1986), Museum of Aviation, Belgrade (1989). (Štraus, Kurto et al. 1986)

Even though Štraus designed even mosques, his the best ecclesial buildings belong to the Franciscans from OFM Bosna Argentina: parish church in Dubrave (2002-) and fourth parish church of Saint Anthony of Padua, Petrićevac (2003-), both depicted here,



Figure A.331 Hotel "Onogošt," Nikšić; done according to project by Ivan Štraus and Tihomir Štraus in 1982 (Štraus, Kurto et al. 1986)



Figure A.332 Business centre UNIS, Sarajevo; done according to project by Ivan Štraus in 1986 (Štraus, Kurto et al. 1986)

and parish church in Zovik (1996), parish church and parish house in Dobrinja, Sarajevo (2010-).

His enormous talent and ability to “see” different social, economic, ethnical, and architectural aspects of his surroundings can be perceived not only in his architecture, but also in written works. Some of them are books: *Arhitektura Jugoslavije 1945-1990 - Architecture in Yugoslavia 1945-1990* (1991), *Arhitekt i barbari - Architect and the barbarians* (1995), *Arhitektura Bosne i Hercegovine 1945-1995 - Architecture in Bosnia and Herzegovina 1945-1995* (1998), *99 arhitekata sarajevskog kruga 1930-1990 - 99 architects of Sarajevo circle 1930-1990* (2010).

“The I. Štraus’s architecture represents an anthology of the geometric forms, of proportions, of the sever discipline in the composition and deared construction-relating-solutions. Rational yet sensible, he proves us by sincereness of the used materials, by the clear constrictive idea, visual beautiness of the form that is both functional and rhetoric, the existence of a new aesthetics - the aesthetics of our age, the aesthetics of the machine design” (Štraus, Kurto et al. 1986).

Academician Husref Redžić, famous historian of architecture, wrote in his referral in 1984, when Ivan Štraus was proposed for membership in the Academy of Sciences of Bosnia and Herzegovina: *“[...] Ivan Štraus is a solid architectural and artistic personality. First and foremost, he is the man of the idea and the space designer, but he is also the architect-builder and architect-writer... The buildings that Ivan Štraus designed in recent times, in the years of mature architectural activities, represent a small anthology of specific forms – in its pure geometry, strong in its proportions, playful but disciplined in their rhythmic compositions and often bold in constructive solutions. Especially in the period of his maturity as an artist, forms of its buildings are bolder, perfection of detail even more stressed, visual vocabulary that shapes its world architecture richer [...]”* (Štraus 2002)

Zlatko Ugljen

Zlatko Ugljen was born on 15th September 1929, in Mostar. He moved from Mostar to Breza in 1938, and there completed his elementary education. Afterwards, he was enrolled in the Franciscan Gymnasium in Visoko in 1941, but just a year after he transferred to Mostar gymnasium. After his father joined the partisans in 1943, in the middle of WWII, Ugljen interrupted his education. Along with his mother, sister, and brother, he illegally lived in Sarajevo, with the family of the greatest Bosnian architect of that era, Juraj Neidhardt. For sure, that was the point in time when



Figure A.333 Hotel “Holiday Inn,” Sarajevo; done according to project by Ivan Štraus in 1983 (Štraus, Kurto et al. 1986)



Figure A.334 Hotel “Holiday Inn” and business centre UNIS, Sarajevo: cityscape; present condition (“Bosnia and Herzegovina art”)



Figure A.335 Museum of Aviation, Belgrade; done according to project by Ivan Štraus in 1989; present condition (“Belgrade Aviation Museum”)

Neidhardt's company decisively influenced Zlatko Ugljen. (Ugljen, Bernik et. al, 235)

After WWII, Ugljen had continued his education in Sarajevo, and afterwards completed Technical school in 1949. In 1950, Ugljen joined the study course of architecture at the School of Engineering of Sarajevo University. As a student, he worked with professor Neidhardt, in designing worker's homes in Zenica, the Museum of Young Bosnia, and the Assembly Building of the Federal Republic of Bosnia and Herzegovina. Just as a curiosity, Neidhardt attended Vienna Academy of Fine Arts, graduating under the mentorship of Peter Behrens in 1924. From 1930 to 1932, he worked for Behrens in Berlin and between 1932 and 1936, was the single paid assistant in the Paris studio of Le Corbusier. During this period, Neidhardt was a partner in several major projects, including a department store located in Alexanderplatz, Berlin. He was at the same time a recipient of the second prize in a competition for the Yugoslav Pavilion at the *Exposition Internationale des Arts et Techniques dans la Vie Moderne*, in Paris (1937).

Ugljen graduated in 1958, and soon after began working as both an architect and a teacher. Between 1959 and 1962, he worked as an independent designer in the Design Agency of Sarajevo Military District. At that time, in November 1960, he began working for the Department of Architecture, University in Sarajevo. There, he rose to the position of a regular professor in 1975. 25 years after, he went into retirement. Nevertheless, Ugljen is still a regular professor at the Academy of Fine Arts in Sarajevo, where has been teaching since 1986. (Ugljen, Bernik et. al, 235-6)

Since 1990, Ugljen has been corresponding, and since 2002, has been a regular member of Academy of Sciences and Arts of Bosnia and Herzegovina; besides that, he is corresponding member of HAZU - Croatian Academy of Sciences and Arts and SAZU - Slovenian Academy of Sciences and Arts. ("Zlatko Ugljen")

"As an architect, Zlatko Ugljen is a builder and a teacher whose entire being expresses the unity of the quest and creation; he is simultaneously architect, designer and town planner, the prerequisite of sovereign rule over the entirety of visual spatial organisms.

All his buildings, whether intended for public use or residential purposes, are designed and constructed in the sometimes pleasant, at times dramatically tempestuous, picturesque and visually conflicting cultural and social space of the ever restless Bosnia and Herzegovina, that ancient and at the same time contemporary western forecourt of the Balkans, with their ori-

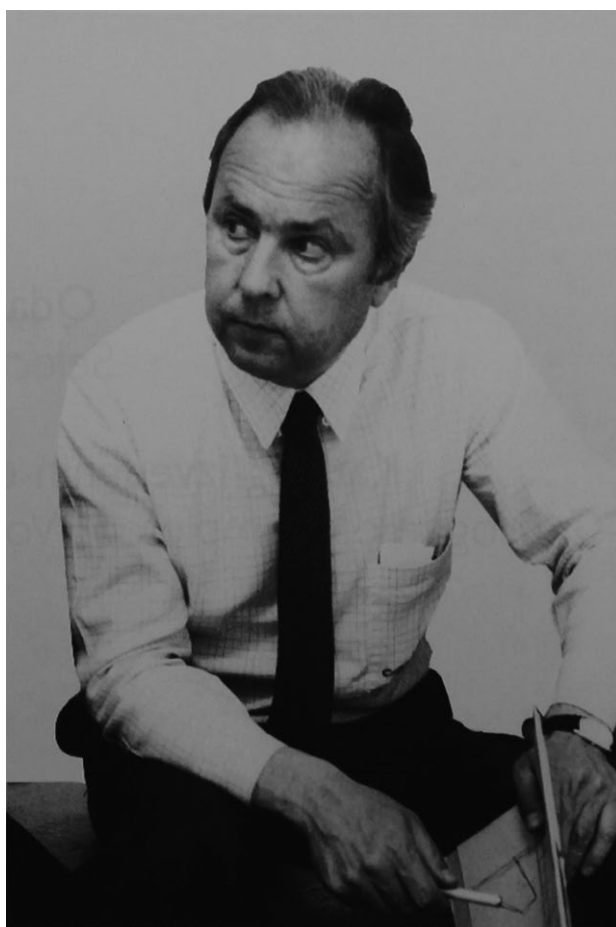


Figure A.336 Zlatko Ugljen (Ugljen, Bernik et. al, 234)

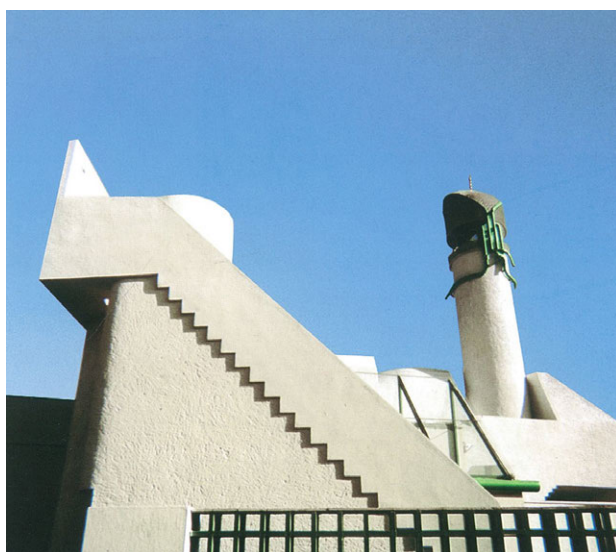
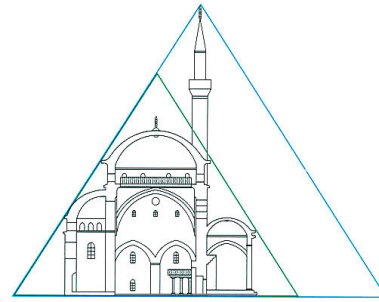
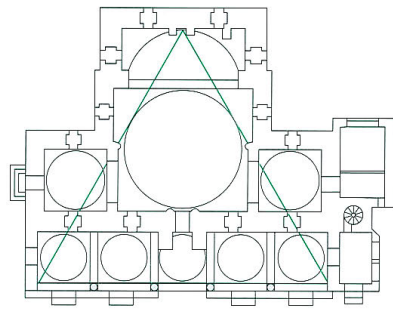
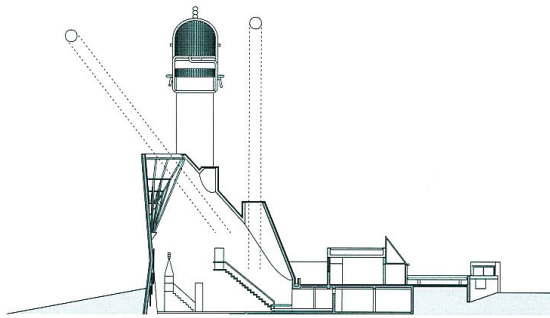


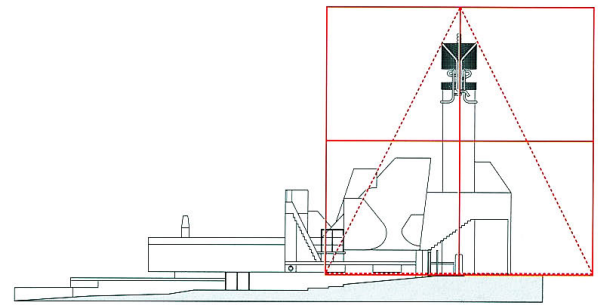
Figure A.337 Šefarudin's Mosque, Visoko; big and small minaret, details; done according to project by Zlatko Ugljen (1969-1979) (Ugljen, Bernik et. al, 61)



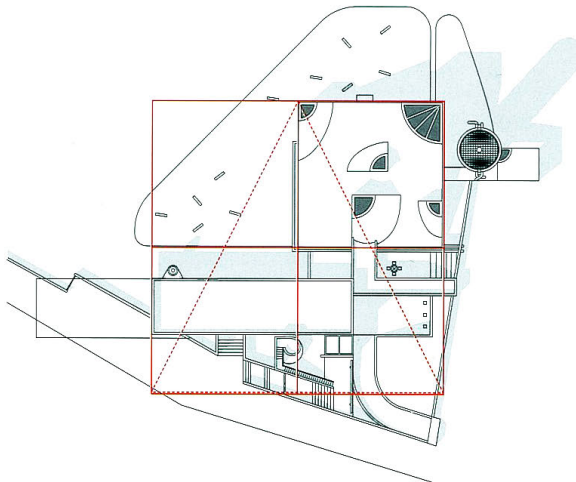
Kompozicijske studije Begove džamije u Sarajevu / Compositional study of the Bey's Mosque in Sarajevo



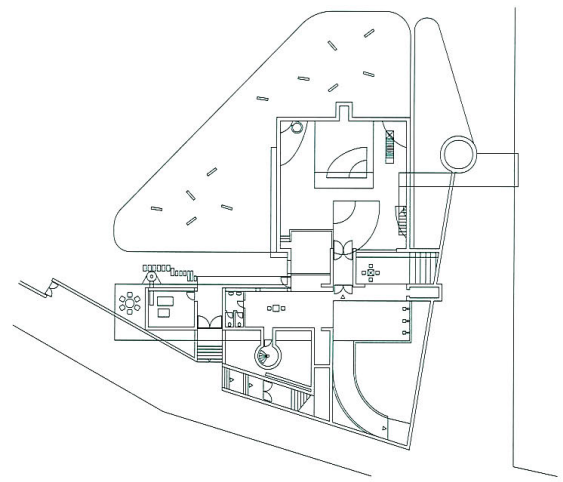
Presjek / Section



Studija visinskih proporcija / Study of elevational proportions



Studija proporcija u osnovi / Study of ground plan proportions



Osnova prizemlja / Ground plan, ground floor

Figure A.338 Šefarudin's Mosque, Visoko; studies, details; done according to project by Zlatko Ugljen (1969-1979) (Ugljen, Bernik et. al, 57)

ental stamp, which is also, conversely, the oriental portal of Western Europe, depending on where one stands and which geopolitical and cultural lenses one looks through. Despite the exceptional power of its modern idiom, his architecture radiates an identity of which the Bosnian origin is discernable, so that one grasps at first glance the meaning of the statement: "The Bosnian character, as the common denominator of the conceptual content expressed by the term Bosnia, is a specific identity." I stress this for the simple reason that this contradictory geographic position itself tells us that there lies before us an arena of syntheses - civilizational, cultural, urbanogenic, architectural, visual ... and primarily existential - which are invariably located in the kernel of each solution, until one comprehends that these historical landscapes are generically wholly imbued by the

challenges, stimuli, and creative energy in which their rich and tempestuous past can be identified." (Ugljen, Bernik et. al, 241-6). Besides a number of great awards and recognitions, one of the most significant that Ugljen got is Aga Khan Award for Architecture received in 1983 for the design of Šerefudin's White Mosque, Visoko (Ugljen, Bernik et. al, 8).

Ugljen has colourful and extremely rich opus in his ongoing career. Some of the most interesting designs are: hotel "Visoko" in Visoko (1969-1974), hotel "Ruža" in Mostar (1972-1975), hotel "Bregava" in Stolac (1973-1975), Šefarudin's Mosque in Visoko (1969-1979), "National theatre" in Zenica, co-author Jahiel Finci, (1972-1974), hotel "Vučko" on Jahorina mountain (1983), Spiritual and cultural centre of Diocese in Mostar (1988-1990), mosque of the Behrambeg's madrasa in Tuzla, co-author Husejn Dropić (1996-) and the headquarters of the Islamic Community in Bosnia and Herzegovina, in Kovači, Sarajevo, which is being built. (Ugljen, Bernik et. al, 241-6)

Moreover, his strong engagement in architecture of OFM Bosna Argentina includes projects in Convent of Saint Peter and Paul in Gorica, Livno, Convent of Saint Bonaventura in Visoko, Convent of Saint Mark in Plehan, Convent of Saint Peter and Paul in Tuzla, as well as the chapel in Convent of Saint Paul in Nedžarići, all depicted and documented in this dissertation.

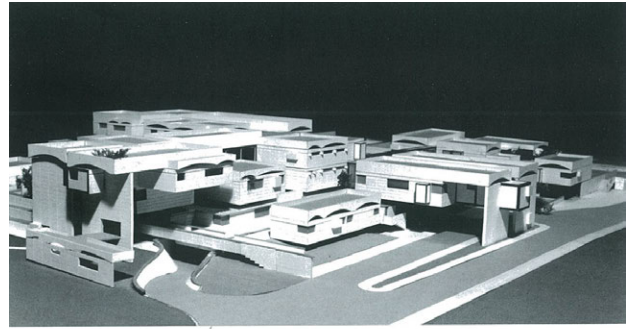


Figure A.339 Hotel "Ruža," Mostar; model and street view; done according to project by Zlatko Ugljen (1972-1975) (Ugljen, Bernik et. al, 96)



Figure A.340 Mosque of the Behrambeg's madrasa, Tuzla: close-up views of the interior details; done according to project by Zlatko Ugljen and Husejn Dropić (1996-) (Ugljen, Bernik et. al, 196)

Figure A.341 Mosque of the Behrambeg's madrasa, Tuzla: close-up views of the exterior details; done according to project by Zlatko Ugljen and Husejn Dropić (1996-) (Ugljen, Bernik et. al, 194)

Branko Tadić

Architect from Sarajevo

Ivo Boras

Architect from Sarajevo

Ivan Prtenjak

Ivan Prtenjak was born in Plavić near Klanjac in Croatia, on 9th June 1939. Prtenjak completed studies of architecture in 1965, in Zagreb, where he worked at the Institute for art history. Since 1968, Prtenjak has been working and living in Brussels.

His architectural production is wide and comprises different types of projects like: social dwellings in Belgium, tourist and dwelling facilities in Tunisia and Saudi Arabia, as well as the building of the Belgian telecommunication company in Mons. His the most significant projects in Croatia are: Church of Saint Peter in Boninovo (1979), reconstructions of the Assumption Cathedral in Dubrovnik (1986), Museum Rupe and fortress Revelin (1990). In Zagreb, Prtenjak did the reconstruction of the Museum of Arts and Crafts (1986), and in Split, Gallery of Ivan Meštrović (1991). ("Prtenjak Ivan")

Even though an architect, Prtenjak's project that is considered his masterpiece is the design of the sculpture representing the North Atlantic Treaty Organization – NATO in Brussels.



Figure 257 The sculpture at the entrance to NATO Headquarters, Brussels, Belgium; done according to a project by Ivan Prtenjak ("Sculpture – NATO")



Figure A.342 Ivan Prtenjak (1939-); photograph taken in 2010, in the Gallery Šimun, Dubrave (Veličanstveni muzej)

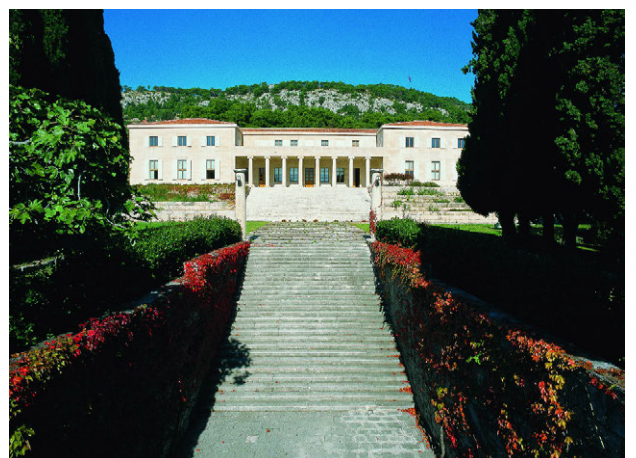


Figure A.343 Gallery Meštrović, Split: view of the entrance staircase and main façade, reconstructed in 1991 by Ivan Prtenjak ("Galerija Meštrović")

Prtenjak did two projects for OFM Bosna Argentina, both of them located in Dubrave: Gallery Šimun and the interior decoration of the Parish church of Sinless conception of the Blessed Virgin Mary.

Zvonimir Krznarić

Zvonimir Krznarić was born on 2nd June 1938 in Berovo, FYR of Macedonia. Krznarić graduated in Zagreb, in 1963. He did specialization studies in Paris in 1970-1971 and 1975. Since 1964, he was engaged in teaching process at University of Zagreb, and in the period 1965-1993, he was employed at the Croatian Urban Planning Institute. In 1993, he founded his own architectural office "Architectural atelier Krznarić," where he worked until the death. Krznarić died in Zagreb on 23rd June 2011. The farewell was conducted at the crematorium at Mirogoj, which is his design.

Krznarić was one of the most prolific Croatian architects in the XX century: he was both outstanding urban planner and architect, which brought him a huge number of important commissions. It is exceedingly complicated to underline his the most important projects, since they are spanning between small interior designs to huge urban plans. However, most distinctive and prominent projects are: Crematorium at Mirogoj graveyard in Zagreb, done with Marijan Hržić and Davor Mance (1981-1985) and National and University library Zagreb, done with Marijan Hržić, Davor Mance, and Velimir Neidhardt (1987-1992)

His sole project done for OFM Bosna Argentina is the Parish church of the Assumption of the Blessed Virgin Mary in Jajce, done also with Marijan Hržić (1999-).

Marijan Hržić

Marijan Hržić was born in 1944 in Zagreb; graduated in 1967, completed master's and PhD in 1988, at Faculty of Architecture, University of Zagreb. He was shortly included in research at Centre for Metropolitan Planning and Research Institute of Johns Hopkins University, Baltimore, USA (1979-1980).



Figure A.344 Crematorium at Mirogoj graveyard, Zagreb: view of the complex built according to a project done by Zvonimir Krznarić, Marijan Hržić and Davor Mance (1981-1985) (Atelier Hržić - Projects)



Figure A.345 National and University library, Zagreb: view of the complex built according to a project done by Zvonimir Krznarić, Marijan Hržić, and Velimir Neidhardt (1987-1992) (Atelier Hržić - Projects)

He is one of the architects from pleiad of once young authors, like Krznarić and Neidhardt, who contributed to the architectural image of contemporary Zagreb. Of course, Hržić was commissioned for a number of projects all over Croatia, with a number of individual buildings, complexes, as well as large urban plans. Besides, he is the holder of all significant awards and prizes given in former Yugoslavia and Croatia. Currently he is engaged in his private praxis and teaches at his home university in Zagreb.

Hrčić's huge opus makes it complicated to define his best commissions. Some of them are: Crematorium at Mirogoj graveyard, Zagreb: view of the complex built according to a project done by Zvonimir Krznarić, Marijan Hrčić and Davor Mance (1981-1985), National and University library in Zagreb, done with Davor Mance, Zvonimir Krznarić and Velimir Neidhardt (1987-1992), Sports centre Cibona in Zagreb (1985-1987), Sports Hall "Krešimir Ćosić" in Zadar (2002-2008) and Commercial complex Eurotower - Erste Bank also in Zagreb (2003-2008).

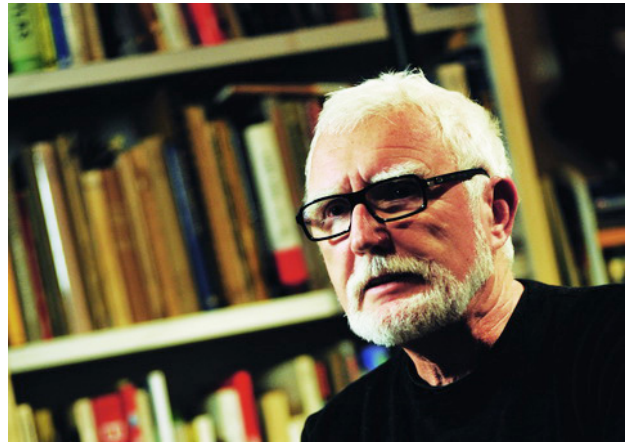


Figure A.346 Marijan Hrčić (1944-) (Hrčić Marijan)

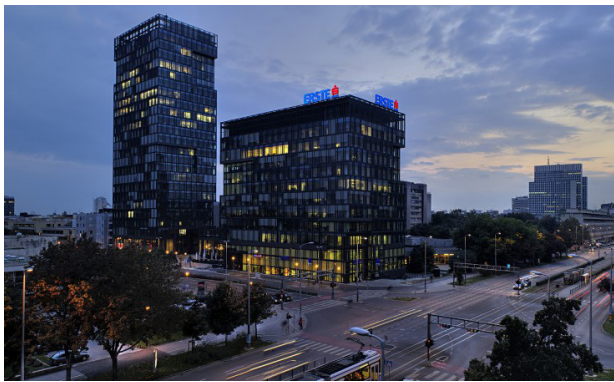


Figure A.347 Commercial complex Eurotower - Erste Bank, Zagreb (2003-2008): view of the commercial complex done according to a project by Marijan Hrčić (2003-2008) (Atelier Hrčić - Projects)



Figure A.348 Sports Hall "Krešimir Ćosić," Zadar: view of the multipurpose sports hall done according to a project by Marijan Hrčić (2002-2008) (Atelier Hrčić - Projects)

Janez Fürst

Janez Fürst, Slovenian architect, a son of architect Danilo Fürst, died in a car crash in 1981.

His important sacred projects include parish church in Grosuplje (1972), parish church in Senovo (1972), and the Franciscan complex in Petričevac, depicted here.

Srećko Kreitmayer

Bosnian architect, lives and works in Ljubljana, Slovenia.

Zoran Jeremaz

Jeremaz was born on 5th May 1950 in Metković, Croatia. He completed Faculty of Architecture at the University of Sarajevo. Since 1978, he has lived and worked in Split, Croatia, where his major part of the work is concentrated: different residential and commercial projects. His engagement for Bosnian friars is linked to the extension project on one wing for Convent in Gorica, Livno.

Drago Rimac

Architect from Livno

Zlatko Čolić

Radivoje-Rajko Mandić

Mandić was born in 1947, in Risovac, Bosanska Krupa. In the early 1970s, he graduated from Faculty of Architecture at the University of Sarajevo, where he stood afterwards. Soon after, he was involved in a number of notable projects, among which, the most important is University hospital in Banja Luka.

For OFM Bosna Argentina, Mandić did projects of Parish Church in Doljani, parish house in Olovo, as well as not built Pilgrim House also in Olovo. Two latter projects Mandić did with architect Stjepan Roš. His design is also a branch church in Stranjani near Zenica, Convent area Guča Gora. His the most prominent project, done in the Province is, however, Convent of Exaltation of the Holy Cross and the Sanctuary of Saint Nikola Tavelić, Kovačići, Sarajevo, which is under construction.

Mandić works and lives in Sarajevo.

Vinko Grabovac

Architect from Zagreb

Zdravko Ćuk

Architect from Zagreb

Antun Karavanić

Architect from Zagreb

G. Jovanović

Husejn Dropić

Architect from Tuzla, 1950 –

Nada Džankić

Architect from Sarajevo

Božidar Borić

Božidar Borić was born in Sarajevo on 18th October 1934, and died in the same city on 23rd November 2012. He was the Franciscan friar belonging to the OFM Bosna Argentina, where he was first active in theological education: Franciscan classical Gymnasium in Visoko 1948-1955, and Franciscan Theology in Bistrik 1955-1959. After being transferred shortly to Kreševo 1963-1965, he was transferred back to Sarajevo in 1965-1976. During that period, actually 1965-1970, he completed studies of architecture in Sarajevo. He was commissioned for numerous projects in OFM Bosna Argentina, and was the member of the Provincial Commission for construction and design of sacred facilities.

His enrolment in convent projects in linked for Convent in Kreševo. In the meantime, he was at the same time enrolled as the professor at his home Franciscan Theology and Vrhbosna Catholic theology.

Nina Ugljen-Ademović

Architect from Sarajevo, 1967 –

Damir Derjanović

Architect from Zagreb, 01st January 1961 –

Emil Bersak

Architect from Zagreb

Anto Tomić

Krešimir Kolovrat

Architect from Bugojno

A.2.2. SCULPTORS

Anica - Ana Kovač

Sarajevo, 1943 –

Lives and works in Zagreb

Anto Jurkić

Tramošnica, 29th January 1965 –

Lives and works in Zagreb

Antun Augustinčić

Klanjec, Croatia 4th May 1900

– Zagreb, 10th May 1979

Antun Babić

Bijeljina, 30th January 1931 –

Božidar-Bože Pengov

Ljubljana, 24th October 1910 –

Ljubljana, 13th July 1985

Branko Ružić

Slavonski Brod, Croatia, 4th March

1919 – Zagreb, 27th November 1997

Dražen Trogrlić

Varaždin, Croatia, 19th July 1958 –

Franjo Lach

Ljubljana, roughly second

half of XIX century

Frano Kršinić

Lumbarda, Croatia 24th July 1897

– Zagreb, 01st January 1982

Ilija Skočibušić

Široki Brijeg, 1981 –

Ivan Križanac

Vedašić, Croatia, April 1942 –

Lives and works in Vinkovci, Croatia

Ivan Meštrović

Vrpolje, Croatia 15th August 1883 – South

Bend, Indiana, USA 15th January 1962

Ivan Rendić

Imotski, Croatia 27th August 1849

– Split, Croatia, 29th June 1932

Želimir Janež

Sisak, 12th December 1916 –

Zagreb, 22nd January 1996

Josip Marinović

Skopje, 1937 –

Works and lives in Zagreb

Josip Poljan

Zagreb, 24th November 1925 –

Kruno Bošnjak

Lovreć, Imotski, Croatia,

4th October 1936 –

Kuzma Kovačić

Hvar, Croatia, 6th June 1952 –

Works and lives in Split, Croatia

Alojzija - Lojzika Ulman

Vinkovci, Croatia, 17th May 1926 –

Split, Croatia, 27th September 1994

Marija Ujević-Galetović

Zagreb, 20th October 1933 –

Mile Blažević
Maovice, Vrlika, Croatia, 1954 –
Works and lives in Zagreb

Mladen Mikulin
Velika Gorica, Croatia, 1958 –
Works and lives in Rijeka, Croatia

S. Maksimović

Slaven Miličević
Tramošnica, 1966 –
Works and lives in Zagreb

A.2.3. PAINTERS

Affan Ramić
Derventa, 05th June 1932 –
Sarajevo, 19th May 2015

Albert de Rhoden

Anđelko Mikulić
Široki Brijeg, 1959 –

Anka Krizmanić
Omilje near Sv. Ivan Zelina, Croatia, 10th
March 1896 – Zagreb, 2nd November 1987

Ante Antunović Lešić
Kijevo, Croatia, 02nd August 1939 –
Works and lives in Vancouver, Canada

Ante Starčević
Zagreb, 29th August 1933 –
Zagreb, 2nd November 2007

Anto Kajinić
Modriča, 19th June 1953 –
Works and lives in Široki Brijeg

Anto Mamuša
Novi Travnik, 18th May 1956 –

Anto Pervan
Lopatinac, Livno
Works and lives in Žabljak, Livno

Anton Huber
Bruneck, Tirol, Austria, turn
of the centuries XIX-XX

Šime Vulas
Drvenik Veli, Trogir, Croatia,
17th March 1932 –

Valerije Michieli
Pučišća, Brač, Croatia,
1922 – Zagreb, 1981

Zdenko Grgić
Kandija, Bugojno, 1927 – 2007

Antun Maslo
Orašac, Dubrovnik, Croatia, 1st September
1919 – Zagreb, 20th August 1967

Behaudin Selmanović
Pljevlja, Montenegro, 4th July 1915
– Sarajevo, 1st February 1972

Benedetto Giove

Blaženka Salavarda
Knešpolje, 1960 –
Works and lives in Zagreb, Croatia

Boris Jovanović

Dean Pranjković
Vitez

Đuro Pulitika
Bosanka, Dubrovnik, Croatia,
26th January 1922 – Dubrovnik,
Croatia, 14th February 2006

Đuro Seder
Zagreb, 29th November 1927 –

Dubravko Gluhinić
Zagreb

Duško Abramušić
Zenica, 1960 –

Edita Dević
Kotor, 1956 –
Works and lives in Brnjaci, Kiseljak

Edo Murtić
Velika Pisanica, Croatia, 4th May
1921 – Zagreb, 2nd January 2005

Ela Lesijak

Ernest Tomašević
Krapina, Croatia, 12th January
1887 – Zagreb, 8th May 1980

F. Haberl

Ferdinand Bender
Schweidnitz Preusen, Austria,
29th December 1874 – Unknown
place and date of death

Franjo Likar
Varaždin, Croatia, 22nd January 1928 –
Works and lives in Klagenfurt,
Brela, and Sarajevo

Franjo Primorac
Čitluk

Frano Šimunović
Dicmo, Croatia, 10th October 1908
– Zagreb, 28th March 1995

Gabriel Jurkić
Livno, 24th March 1886 – Livno,
25th February 1974

Igor Rončević
Zadar, Croatia, 1951 –
Works and lives in Zagreb, Croatia

Irfan Hozo
Sarajevo, 15th December 1957 –

Ismar Mujezinović
Osijek, Croatia, 17th April 1942 –
Works and lives in Sarajevo

Ismet Mujezinović
2nd December 1907 – Tuzla,
7th January 1984

Ivan Lesijak

Ivan Lovrenčić
Začretje, Croatia, 28th December
1917 – Zagreb, 1st January 2003

Ivan Lacković Croatia
Batinske, Kalinovac, Croatia, 1st January
1932 – Zagreb, 29th August 2004

Ivica Propadalo
Livno, 13th March 1950 –
Works and lives in Zagreb

Ivica Radoš

Ivica Šiško
Livno, 24th January 1946 –
Works and lives in Zagreb

Ivica Vlašić
Vareš, 1954 –
Works and lives in Livno

Ivo Dulčić
Dubrovnik, Croatia, 11th August
1916 – Zagreb, 02nd March 1975

Ivo Režek
Varaždin, Croatia, 22nd May 1898
– Zagreb, 02nd May 1979

Josip Biffel
Zagreb, 1933 –

Josip Botteri Dini
Zagreb, 3rd June 1943 –

Josip Generalić
Hlebine, Croatia, 19th February 1936 –
Koprivnica, Croatia, 22nd December 2004

Joseph Edgar Kleinert
Vienna, 14th April 1859 – Vienna,
Hadersdorf, 26th May 1949

Josip Konta
Livno, 1946 –

Josip Mijić
Travnik, 11th April 1975 –
Works and lives in Split, Croatia

Josip Pellarini
Vinkovci, Croatia, turn of
the centuries XIX-XX

- Josip Oisner
Graz, Austria, second half
of the XIX century
- Joza Kljaković
Solín, Croatia, 10th March 1889
– Zagreb, 1st October 1969
- Jože Kramberger
Stražeh near Lenart, Slovenia, 21st April
1945 –
Works and lives in Mozirje, Slovenia
- Karlo Mijić
Bileća, 7th February 1887 –
Zagreb, 5th February 1964
- Ljubo Ivančić
Split, Croatia, 18th January 1925
– Zagreb, 20th April 2003
- Ljubo Lah
Sarajevo, 13th January 1930 –
Sarajevo, 5th November 2010
- Ljubomir Stahov
Kamičani, Prijedor, 7th January 1944 –
Works and lives in Zagreb, Croatia
- Ljudevit Šestić
Đakovo, Croatia, 4th August 1900
– Zagreb, 12th August 1962
- Loara Blažević
Split, 1959 –
- Marco Antonini
Gemona del Friuli, Italy, 7th September
1849 – Zagreb, 25th May 1937
- Mario Mikulić
Korčula, Croatia, 1924 – Sarajevo, 1991
- Marko Rašica
Dubrovnik, Croatia, 13th November
1883 – Koločep, Croatia, 1963
- Matko Vekić
Zagreb, 1970 –
- Mato Celestin Medović
Kuna at Pelješac, Croatia 17th November
1857 – Sarajevo, 20th January 1920
- Mersad Berber
Bosanski Petrovac, 1st January
1940 – Zagreb, 7th October 2012
- Mica Todorović
Sarajevo, 1900 – Sarajevo, 1981
- Mirko Čurić
Sarajevo, 1927 –
- Mirko Rački
Novi Marof, Croatia, 13th October 1879
– Split, Croatia, 21st August 1982
- Miroslav Bilać
Travnik, 24th February 1931 –
Sarajevo, 21st August 2003
- Miroslav Kraljević
Gospić, Croatia, 14th December
1885 – Zagreb, 16th April 1913
- Miroslav Šutej
Duga Resa, Croatia, 29th April 1936 –
Krapinske Toplice, Croatia, 13th May 2005
- Mladen Veža
Brist, Croatia, 7th February 1916
– Zagreb, 19th February 2010
- Momir Rosić
- Muhamed Kulenović
Bosanski Petrovac, 1900 –
Kerestinec, Zagreb, 1941
- Narcis Burić
Knin, Croatia, 4th August 1893
– Zagreb, 13th May 1950
- Nada Pivac
Čapljina, 11th January 1926 –
Nova Bila, 26th February 2008
- Nasta Rojc
Bjelovar, Croatia, 6th November 1883
– Zagreb, 6th November 1964
- Nikola Čipur

Nikola Reiser
Mirnovec, Samobor, 14th October
1918 – Zagreb, 23rd March 2010

Nives Kavurić-Kurtović
Zagreb, 18th January 1938 –

Omer Mujadžić
Bosanska Gradiška, 1st February
1903 – Zagreb, 1991

Otto Antonini
Zagreb, 1892 – Zagreb, 1959

Pavle Vojković
Žiberica, Slovenia, 1912 – 2006

Petar Jakelić
Prugovo, Croatia, 1938 –
Works and lives in Split, Croatia

Petar Perica Vidić
Sarajevo, 1938 –
Works and lives in Sarajevo

Petar Waldegg
Travnik, 1950 –
Works and lives in Klagenfurt, Austria

Radneko Mišević
Rogatica, 14th July 1920 –
Belgrade, 15th February 1995

Robert Alilović
Ljubuški, 1969 –

Novak M. Demonjić Ozrenski
Lozna, Banovići, 19th February 1966 –
Works and lives in Belgrade

Rudi Labaš
Stari Golubovac, Croatia, 1946 –
Works and lives in Zagreb

Slavko Šohaj
Zagreb, 8th June 1908 –
Zagreb, 1st March 2003

Stane Kregar
Zapužah, Slovenia 10th November
1905 –Ljubljana, 1st August 1973

Stipe Ivanišević
Split, Croatia, 19th May 1960 –

Suzana Damiani
Osijek, Croatia, 1965 –
Works and lives in Zagreb

Svjetlana Bajanović

Vanja Radauš
Vinkovci, Croatia, 29th April 1906
– Zagreb, 24th April 1975

Vasilije Jordan
Zagreb, 1934 –

Vilko Gecan
Kuželj, Croatia, 16th June 1894
– Zagreb, 25th June 1973

Vladimir Vlatko Blažanović
Donji Hasić, Bosanski Šamac, 6th
December 1953 –
Works and lives in Zagreb

Vladimir Meglić
Donji Pustakovac, Croatia,
15th April 1955 –

Vlado Puljić
Zagreb, 18th August 1934 –
Mostar, 21st November 2008

Zdravko Đerek
Labin, Croatia, 25th January 1965 –
Works and lives in Zagreb

Želimir Janeš
Sisak, Croatia, 12th December 1916
– Zagreb, 23rd January 1996

Željko Jurišić

Željko Lapuh
Split, Croatia, 27th May 1951 –

Željko Šegović
Gornje Makoišće, Croatia, 1951 –
Works and lives in Mala Ostrna, Croatia

Zlatan Vrkljan
Zagreb, 17th February 1955 –
Works and lives in Zagreb

Zlatko Dević
Kiseljak, 1955 –

Zlatko Kauzlarić-Atač
Koprivnica, Croatia, 1945 –
Works and lives in Zagreb

Zlatko Keser
Zagreb, 23rd January 1942 –
Works and lives in Zagreb

Zlatko Modrić
Leskovac Toplički, Croatia, 1959 –
Works and lives in Zagreb

Zlatko Prica
Pécs, Hungary, 1916 –
Rijeka, Croatia, 2003

Zlatko Šulentić
Glina, Croatia, 16th March 1893
– Zagreb, 9th July 1971

Zoran Kačarević-Kruševac

A.2.4. WORKSHOPS: ARTISTIC GROUPS AND ORGAN BUILDERS

“Ars Sacra” and František Martiny
Prague, Czech Republic

“Braća Zupan”
Kamna Gorica, Slovenia

“Brandt”
Maribor, Slovenia

“Ferdinand Stuflesser”
Ortisei, Bolzano, South Tyrol, Italy

“Ferdinand Prinoth”
St. Ulrich, Gröden, South Tyrol, Italy

“Jan Tuček”
Kutná Hora, Czech Republic

“Jung & Russ”
Vienna, Austria

„Künstlerverein St. Lukas”
Vienna, Austria

“M. Heferer”
Zagreb, Croatia

“Mayer”
München, Germany

“Orszag Sandor Ifju”
Budapest, Hungary

“Rieger Orgelbau”
Schwarzach, Voralberg, Austria

“Rudolf Leudg”
Vienna, Austria

“Wayss”
Vienna, Austria

Caspar Fischer
Apatin, Serbia, 1772 –
Apatin, Serbia, 1828

Ivan Tordinac
Đakovo, Croatia, worked in the
second half of the XIX century

Klarenz Hemmerlmayr
Tirol, Austria, worked on the
turn of the centuries XIX-XX

NOTE: if not stated otherwise, all places are located in Bosnia and Herzegovina.

A.3. THE RULES AND ADMONITIONS OF SAINT FRANCIS OF ASSISI

FIRST RULE OF THE FRIARS MINOR

(Franciscus and Robinson, 31-64)

SOLET ANNUERE

Pope Honorius III

The Bull on the Rule of the Friars Minor given November 29, 1223 A. D.

In the Name of the Father and of the Son and of the Holy Ghost. Amen. This is the life that Brother Francis begged might be conceded to him and confirmed by the Lord Pope Innocent. And he [the Pope] has conceded and confirmed it to him and to his brothers present and future.

Brother Francis, and whoever may be at the head of this religion, promises obedience and reverence to our Lord Pope Innocent and to his successors. And the other brothers shall be bound to obey Brother Francis and his successors.

1. That the Brothers ought to live in Obedience, without Property and in Chastity

The Rule and life of these brothers is this: namely, to live in obedience and chastity, and without property, and to follow the doctrine and footsteps of our Lord Jesus Christ, who says: "If thou wilt be perfect, go sell what thou hast, and give to the poor, and thou shalt have treasure in heaven, and come, follow Me." And: "If any man will come after Me, let him deny himself and take up his cross and follow Me," in like manner: "If any man come to Me, and hate not his father, and mother, and wife, and children, and brethren and sisters, yea, and his own life also, he cannot be My disciple" "And everyone that hath left father or mother, brothers or sisters, or wife, or children or lands, for My sake, shall receive an hundredfold, and shall possess life everlasting."

2. Of the Reception and Clothing of the Brothers

If any one, wishing by divine inspiration to embrace this manner of life, comes to our brothers, let him be kindly received by them. And if he be firmly resolved to undertake our life, let the brothers take great care not to meddle with his temporal affairs, but let them present him as soon as possible to their minister. Let the minister receive him kindly, and encourage him, and diligently explain to him the tenor of our life. This being done, if he be willing and able, with safety of conscience and without impediment, let him sell all his goods and endeavor to distribute them to the poor. But let the brothers and the ministers of the brothers be careful not to interfere in any way in his affairs, and let them not receive any money, either themselves or through any person acting as intermediary; if however they should be in want, the brothers may accept other necessities for the body, money excepted, by reason of their necessity, like other poor. And when he [the candidate] shall have returned, let the minister grant him the habit of probation for a year; that is to say, two tunics without a hood and cord and breeches and a chaperon reaching to the girdle. The year of probation being finished, let him be received to obedience. Afterwards it shall not be lawful for him to pass to another Order, nor to "wander about beyond obedience," according to the commandment of the Lord Pope. For according to the Gospel "no man putting his hand to the plough, and looking back, is fit for the kingdom of God." If, however, anyone should present himself who cannot without difficulty give away his goods, but has the spiritual will to relinquish them, it shall suffice. No one shall be received contrary to the form and institution of the holy Church.

But the other brothers who have promised obedience may have one tunic with a hood, and another without a hood, if necessity require it, and a cord and breeches. And let all the brothers be clothed with mean garments, and they may mend them with sackcloth and other pieces, with the blessing of God, for the Lord says in the Gospel: they that are in costly apparel and live delicately and they that are clothed in soft garments are in the houses of kings. And although they should be called hypocrites, let them not cease to do good; let them not desire rich clothes in this world, that they may possess a garment in the kingdom of heaven.

3. Of the Divine Office and of the Fast

The Lord says: "This kind [of devil] can go out by nothing but by fasting and prayer"; and again: "When you fast be not as the hypocrites, sad." For this reason let all the brothers, whether clerics or laics, say the Divine Office, the praises and prayers which they ought to say. The clerics shall say the Office, and say it for the living and the dead, according to the custom of clerics; but to satisfy for the defect and negligence of the brothers, let them say every day *Miserere mei*, with the *Pater noster*; for the deceased brothers let them say *De profundis*, with *Pater noster*. And they may have only the books necessary to perform their Office; and the lay-brothers who know how to read the Psalter may also have one; but the others who do not know how to read may not have a book. The lay-brothers however shall say: *Credo in Deum*, and twenty-four *Paternosters* with *Gloria Patri* for Matins, but for Lauds, five; for Prime, Tierce, Sext, and Nones, for each, seven *Paternosters* with *Gloria Patri*; for Vespers, twelve; for Compline, *Credo in Deum* and seven *Paternosters* with *Gloria Patri*; for the dead, seven *Paternosters* with *Requiem aeternam*; and for the defect and negligence of the brothers, three *Paternosters* every day.

And all the brothers shall likewise fast from the feast of All Saints until the Nativity of our Lord, and from Epiphany, when our Lord Jesus Christ began to fast, until Easter; but at other times let them not be bound to fast according to this life except on Fridays. And they may eat of all foods which are placed before them, according to the Gospel.

4. Of the Ministers and the other Brothers: how they shall be ranged

In the Name of the Lord let all the brothers who are appointed ministers and servants of the other brothers place their brothers in the provinces or places where they may be, and let them often visit and spiritually admonish and console them. And let all my other blessed brothers diligently obey them in those things which look to the salvation of the soul and are not contrary to our life. Let them observe among themselves what the Lord says: "Whatsoever you would that men should do to you, do you also to them," and "what you do not wish done to you, do it not to others" And let the ministers and servants remember that the Lord says: I have not "come to be ministered unto, but to minister," and that to them is committed the care of the souls of their brothers, of whom, if any should be lost through their fault and bad example, they will have to give an account before the Lord Jesus Christ in the day of judgment.

5. Of the Correction of the Brothers who offend

Therefore take care of your souls and of those of your brothers, for "it is a fearful thing to fall into the hands of the living God." If however one of the ministers should command some one of the brothers anything contrary to our life or against his soul, the brother is not bound to obey him, because that is not obedience in which a fault or sin is committed. Nevertheless, let all the brothers who are subject to the ministers and servants consider reasonably and carefully the deeds of the ministers and servants. And if they should see any one of them walking according to the flesh and not according to the spirit, according to the right way of our life, after the third admonition, if he will not amend, let him be reported to the minister and servant of the whole fraternity in the Whitsun Chapter, in spite of any obstacle that may stand in the way. If however among the brothers, wherever they may be, there should be some brother who desires to live

according to the flesh, and not according to the spirit, let the brothers with whom he is admonish, instruct, and correct him humbly and diligently. And if after the third admonition he will not amend, let them as soon as possible send him, or make the matter known to his minister and servant, and let the minister and servant do with him what may seem to him most expedient before God.

And let all the brothers, the ministers and servants as well as the others, take care not to be troubled or angered because of the fault or bad example of another, for the devil desires to corrupt many through the sin of one; but let them spiritually help him who has sinned, as best they can; for he that is whole needs not a physician, but he that is sick.

In like manner let not all the brothers have power and authority, especially among themselves, for as the Lord says in the Gospel: "The princes of the Gentiles lord it over them: and they that are the greater exercise power upon them." It shall not be thus among the brothers, but whosoever will be the greater among them, let him be their minister and servant, and he that is the greater among them let him be as the younger, and he who is the first, let him be as the last. Let not any brother do evil or speak evil to another; let them rather in the spirit of charity willingly serve and obey each other: and this is the true and holy obedience of our Lord Jesus Christ. And let all the brothers as often soever as they may have declined from the commandments of God, and wandered from obedience, know that, as the prophet says, they are cursed out of obedience as long as they continue consciously in such a sin. And when they persevere in the commandments of the Lord, which they have promised by the holy Gospel and their life, let them know that they abide in true obedience, and are blessed by God.

6. Of the Recourse of the Brothers to their Ministers and that no Brother may be called Prior

Let the brothers, in whatsoever places they may be, if they cannot observe our life, have recourse as soon as possible to their minister, making this known to him. But let the minister endeavor to provide for them in such a way as he would wish to be dealt with himself if he were in the like case. And let no one be called Prior, but let all in general be called Friars Minor. And let one wash the feet of the other.

7. Of the Manner of serving and working

Let the brothers in whatever places they may be among others to serve or to work, not be chamberlains, nor cellarers, nor overseers in the houses of those whom they serve, and let them not accept any employment which might cause scandal, or be injurious to their soul, but let them be inferior and subject to all who are in the same house.

And let the brothers who know how to work, labor and exercise themselves in that art they may understand, if it be not contrary to the salvation of their soul, and they can exercise it becomingly. For the prophet says: "For thou shalt eat the labors of thy hands; blessed art thou, and it shall be well with thee"; and the Apostle: "If any man will not work, neither let him eat." And let every man abide in the art or employment wherein he was called. And for their labor they may receive all necessary things, except money. And if they be in want, let them seek for alms like other brothers. And they may have the tools and implements necessary for their work. Let all the brothers apply themselves with diligence to good works, for it is written: "Be always busy in some good work, that the devil may find thee occupied;" and again: "Idleness is an enemy to the soul." Therefore the servants of God ought always to continue in prayer or in some other good work.

Let the brothers take care that wherever they may be, whether in hermitages or in other places, they never appropriate any place to themselves, or maintain it against another. And whoever may come to them, either a friend or a foe, a thief or a robber, let them receive him kindly. And wherever the brothers are and in whatsoever place they may find themselves, let them spiritually and diligently show reverence and honor toward

one another without murmuring. And let them take care not to appear exteriorly sad and gloomy like hypocrites, but let them show themselves to be joyful and contented in the Lord, merry and becomingly courteous.

8. That the Brothers must not receive Money

The Lord commands in the Gospel: "Take heed, beware of all malice and avarice and guard yourselves from the solitudes of this world, and the cares of this life." Therefore let none of the brothers, wherever he may be or whithersoever he may go, carry or receive money or coin in any manner, or cause it to be received, either for clothing, or for books, or as the price of any labor, or indeed for any reason, except on account of the manifest necessity of the sick brothers. For we ought not to have more use and esteem of money and coin than of stones. And the devil seeks to blind those who desire or value it more than stones. Let us therefore take care lest after having left all things we lose the kingdom of heaven for such a trifle. And if we should chance to find money in any place, let us no more regard it than the dust we tread under our feet, for it is "vanity of vanities, and all is vanity." And if perchance, which God forbid, it should happen that any brother should collect or have money or coin, except only because of the aforesaid necessity of the sick, let all the brothers hold him for a false brother, a thief, a robber, and one having a purse, unless he should become truly penitent. And let the brothers in no wise receive money for alms or cause it to be received, seek it or cause it to be sought, or money for other houses or places; nor let them go with any person seeking money or coin for such places. But the brothers may perform all other services which are not contrary to our life, with the blessing of God. The brothers may however for the manifest necessity of the lepers ask alms for them. But let them be very wary of money. But let all the brothers likewise take great heed not to search the world for any filthy lucre.

9. Of asking for Alms

Let all the brothers strive to follow the humility and poverty of our Lord Jesus Christ, and let them remember that we ought to have nothing else in the whole world, except as the Apostle says: "Having food and wherewith to be covered, with these we are content." And they ought to rejoice when they converse with mean and despised persons, with the poor and the weak, with the infirm and lepers, and with those who beg in the streets. And when it may be necessary, let them go for alms. And let them not be ashamed thereof, but rather remember that our Lord Jesus Christ, the Son of the Living and Omnipotent God, set His face "as a hard rock," and was not ashamed, and was poor, and a stranger, and lived on alms, He Himself and the Blessed Virgin and His disciples. And when men may treat them with contempt, and refuse to give them an alms, let them give thanks for this to God, because for these shames they shall receive great honor before the tribunal of our Lord Jesus Christ. And let them know that the injuries shall not be imputed to those who suffer them, but to those who offer them. And alms is an inheritance and a right which is due to the poor, which our Lord Jesus Christ purchased for us. And the brothers who labor in seeking it will have a great recompense, and they will procure and acquire a reward for those who give; for all that men leave in this world shall perish, but for the charity and alms-deeds they have done they will receive a reward from God.

And let one make known clearly his wants to another, in order that he may find and receive what are necessary for him. And let everyone love and nourish his brother as a mother loves and nourishes her son, in so far as God gives them grace. And "let not him that eateth despise him that eateth not; and he that eateth not, let him not judge him that eateth." And whensoever a necessity shall arise, it is lawful for all the brothers, wherever they may be, to eat of all food that men can eat, as our Lord said of David, who "did eat the loaves of proposition, which was not lawful to eat but for the priests." And let them remember what the Lord says: "and take heed to yourselves, lest perhaps your hearts be overcharged with surfeiting and drunkenness, and the cares of this life: and

that they come upon you suddenly. For as a snare shall it come upon all that sit upon the face of the whole earth." And in like manner in time of manifest necessity let all the brothers act in their needs, as our Lord shall give them grace, for necessity has no law.

10. Of the sick Brothers

If any of the brothers fall into sickness, wherever he may be, let the others not leave him, unless one of the brothers, or more if it be necessary, be appointed to serve him as they would wish to be served themselves; but in urgent necessity they may commit him to some person who will take care of him in his infirmity. And I ask the sick brother that he give thanks to the Creator for all things, and that he desire to be as God wills him to be, whether sick or well; for all whom the Lord has predestined to eternal life are disciplined by the rod of afflictions and infirmities, and the spirit of compunction; as the Lord says: "Such as I love I rebuke and chastise." If, however, he be disquieted and angry, either against God or against the brothers, or perhaps ask eagerly for remedies, desiring too much to deliver his body which is soon to die, which is an enemy to the soul, this comes to him from evil and he is fleshly, and seems not to be of the brothers, because he loves his body more than his soul.

11. That the Brothers ought not to speak evil or detract, but ought to love one another

And let all the brothers take care not to calumniate anyone, nor to contend in words; let them indeed study to maintain silence as far as God gives them grace. Let them also not dispute among themselves or with others, but let them be ready to answer with humility, saying: "we are unprofitable servants." And let them not be angry, for "whosoever is angry with his brother shall be in danger of the judgment. And whosoever shall say to his brother, *Raca*, shall be in danger of the council. And whosoever shall say, Thou fool, shall be in danger of hell fire." And let them love one another, as the Lord says: "This is My commandment, that you love one another, as I have loved you." And let them show their love by the works they do for each other, according as the Apostle says: "let us not love in word or in tongue, but in deed and in truth." Let them "speak evil of no man," nor murmur, nor detract others, for it is written: "Whisperers and detractors are hateful to God." And let them be "gentle, showing all mildness toward all men." Let them not judge and not condemn, and, as the Lord says, let them not pay attention to the least sins of others, but rather let them recount their own in the bitterness of their soul. And let them "strive to enter by the narrow gate," for the Lord says: "How narrow is the gate, and strait is the way that leadeth to life, and few there are that find it!"

12. Of avoiding unbecoming Looks and the Company of Women

Let all the brothers, wherever they are or may go, carefully avoid unbecoming looks, and company of women, and let no one converse with them alone. Let the priests speak to them honestly, giving them penance or some spiritual counsel. And let no woman whatsoever be received to obedience by any brother, but spiritual counsel being given to her let her do penance where she wills. Let us all carefully watch over ourselves, and hold all our members in subjection, for the Lord says: "Whosoever shall look on a woman to lust after her, hath already committed adultery with her in his heart."

13. Of the Punishment of Fornicators.

If any brother by the instigation of the devil should commit fornication, let him be deprived of the habit of the Order which he has lost by his base iniquity and let him put it aside wholly, and let him be altogether expelled from our religion. And let him afterwards do penance for his sins.

14. How the Brothers should go through the World

When the brothers travel through the world, let them carry nothing by the way, neither bag, nor purse, nor bread, nor money, nor a staff. And whatsoever house they shall enter, let them first say, "Peace be to this house," and remaining in the same house, let

them eat and drink what things they have. Let them not resist evil, but if anyone should strike them on the cheek, let them turn to him the other; and if anyone take away their garment, let them not forbid him the tunic also. Let them give to everyone that asketh them, and if anyone take away their goods, let them not ask them again.

15. That the Brothers may not keep Beasts nor ride

I enjoin all the brothers, both clerics and laics, that when they travel through the world, or reside in places, they in no wise, either with them or with others or in any other way, have any kind of beast of burden. Nor is it lawful for them to ride on horseback unless they are compelled by infirmity or great necessity.

16. Of those who go among the Saracens and other Infidels

The Lord says: "Behold, I send you as sheep in the midst of wolves. Be ye therefore wise as serpents and simple as doves." Wherefore, whoever of the brothers may wish, by divine inspiration, to go among the Saracens and other infidels, let them go with the permission of their minister and servant. But let the minister give them leave and not refuse them, if he sees they are fit to be sent; he will be held to render an account to the Lord if in this or in other things he acts indiscreetly. The brothers, however, who go may conduct themselves in two ways spiritually among them. One way is not to make disputes or contentions; but let them be "subject to every human creature for God's sake," yet confessing themselves to be Christians. The other way is that when they see it is pleasing to God, they announce the Word of God, that they may believe in Almighty God,—Father, and Son, and Holy Ghost, the Creator of all, our Lord the Redeemer and Saviour the Son, and that they should be baptized and be made Christians, because, "unless a man be born again of water and the Holy Ghost, he cannot enter into the kingdom of God."

These and other things which please God they may say to them, for the Lord says in the Gospel: "Everyone that shall confess Me before men, I will also confess him before My Father who is in heaven;" and "he that shall be ashamed of Me and My words, of him the Son of Man shall be ashamed, when He shall come in His majesty and that of His Father, and of the holy angels."

And let all the brothers, wherever they may be, remember that they have given themselves, and have relinquished their bodies to our Lord Jesus Christ; and for love of Him they ought to expose themselves to enemies both visible and invisible, for the Lord says: "Whosoever shall lose his life for My sake, shall save it" in eternal life. "Blessed are they that suffer persecution for justice' sake, for theirs is the kingdom of heaven." "If they have persecuted Me, they will also persecute you." If however they should persecute you in one city, flee to another. "Blessed are ye when they shall revile you, and persecute you, and speak all that is evil against you, untruly, for My sake." "Be glad in that day and rejoice, for your reward is great in heaven." "I say to you, my friends, be not afraid of them who kill the body, and after that have no more that they can do." "See that ye are not troubled." "In your patience you shall possess your souls." "But he that shall persevere unto the end, he shall be saved."

17. Of Preachers

Let none of the brothers preach contrary to the form and institution of the holy Roman Church, and unless this has been conceded to him by his minister. But let the minister take care that he does not grant this leave indiscreetly to anyone. Nevertheless, let all the brothers preach by their works. And let no minister or preacher appropriate to himself the ministry of brothers or the office of preaching, but let him give up his office without any contradiction at whatever hour it may be enjoined him. Wherefore I beseech in the charity which God is all my brothers, preachers, prayers, or laborers, both clerics and laics, that they study to humble themselves in all things and that they glory not, nor rejoice, nor inwardly exalt themselves on account of good words and works,

nor indeed for any good which God may sometimes say or do and operate in them or by them, according to what the Lord says: "But yet rejoice not, in this that spirits are subject unto you" And let us know for certain that nothing belongs to us but vices and sins. And we ought rather to rejoice when we "fall into divers temptations," and when we bear some afflictions or sorrows of soul or body in this world for the sake of eternal life Let us then all, brothers, avoid all pride and vainglory. Let us keep ourselves from the wisdom of this world, and the prudence of the flesh; for the spirit of the world wishes and cares much for words, but little for work; and it seeks not religion and interior sanctity of spirit, but wishes and desires a religion and sanctity appearing from without to men. And these are they of whom the Lord says: "Amen, I say unto you, they have received their reward." But the spirit of the Lord wishes the flesh to be mortified and despised, and to be considered vile, abject, and contemptible; and it studies humility and patience, pure simplicity, and true peace of mind, and always desires above all things divine fear and divine wisdom, and the divine love of the Father, and the Son, and the Holy Ghost.

And let us refer all good to the Lord God most High and Supreme; let us acknowledge that all good belongs to Him, and let us give thanks for all to Him from whom all good proceeds And may He, the most High and Supreme, only True God, have, and may there be rendered to Him and may He receive, all honors and reverences, all praises and benedictions, all thanks and all glory, to whom all good belongs, who alone is good. And when we see or hear evil said or God blasphemed, let us bless and thank and praise the Lord who is blessed for ever. Amen.

18. How the Ministers should meet together

Each minister may assemble with his brothers every year wherever he may please on the Feast of St. Michael the Archangel, to treat of those things which belong to God. And let all the ministers who are in parts beyond the sea and beyond the mountains come once in three years, and the other ministers once every year to the chapter on Whit Sunday, at the Church of St. Mary of the Portiuncula, unless it be otherwise ordered by the minister and servant of the whole brotherhood.

19. That all the Brothers must live in a Catholic way

Let all the brothers be Catholics, and live and speak in a Catholic manner. But if anyone should err from the Catholic faith and life in word or in deed, and will not amend, let him be altogether expelled from our fraternity. And let us hold all clerics and religious as our masters in those things which regard the salvation of souls, if they do not deviate from our religion, and let us reverence their office and order and administration in the Lord.

20. Of the Confession of the Brothers and of the Reception of the Body and Blood of our Lord Jesus Christ

Let my blessed brothers, both clerics and laics, confess their sins to priests of our religion. And if they cannot do this, let them confess to other discreet and Catholic priests, knowing firmly and hoping that from whatever Catholic priests they may receive penance and absolution, they will undoubtedly be absolved from these sins if they take care to observe humbly and faithfully the penance enjoined them. If however they cannot then have a priest, let them confess to their brother, as the Apostle James says: "Confess your sins to one another;" but let them not on this account fail to have recourse to priests, for to priests alone the power of binding and loosing has been given. And thus contrite and having confessed, let them receive the Body and Blood of our Lord Jesus Christ with great humility and veneration, calling to mind what the Lord Himself says: "He that eateth My Flesh and drinketh My Blood hath everlasting life," and "Do this for a commemoration of Me."

21. Of the Praise and Exhortation which all the Brothers may make

And this or the like exhortation and praise all my brothers may announce with the blessing of God, whenever it may please them among whatever men they may be: Fear and honor, praise and bless God, give thanks and adore the Lord God Almighty in Trinity and Unity, Father, and Son, and Holy Ghost, the Creator of all. "Do penance," bring forth fruits worthy of penance, for know that we must soon die. "Give and it shall be given to you," "Forgive, and you shall be forgiven." And if you do not forgive men their sins, the Lord will not forgive you your sins. Confess all your sins. Blessed are they who shall die in penitence, for they shall be in the kingdom of heaven. Woe to those who do not die in penitence, for they shall be the children of the devil, whose works they do, and they shall go into eternal fire Beware and abstain from all evil, and persevere in good until the end.

22. Of the Admonition of the Brothers.

Let us all, brothers, give heed to what the Lord says: "Love your enemies, and do good to them that hate you." For our Lord Jesus, whose footsteps we ought to follow, called His betrayer friend, and offered Himself willingly to His crucifiers. Therefore all those who unjustly inflict upon us tribulations and anguishes, shames and injuries, sorrows and torments, martyrdom and death, are our friends whom we ought to love much, because we gain eternal life by that which they make us suffer. And let us hate our body with its vices and sins, because by living carnally it wishes to deprive us of the love of our Lord Jesus Christ and eternal life, and to lose itself with all else in hell; for we by our own fault are corrupt, miserable, and averse to good, but prompt and willing to evil; because, as the Lord says in the Gospel: from the heart of men proceed and come evil thoughts, adulteries, fornications, murders, thefts, covetousness, wickedness, deceit, lasciviousness, an evil eye, false testimonies, blasphemy, foolishness. All these evils come from within, from the heart of man, and these are what defile a man.

But now, after having renounced the world, we have nothing else to do but to be solicitous, to follow the will of God, and to please Him. Let us take much care that we be not the wayside, or the stony or thorny ground, according to what the Lord says in the Gospel: The seed is the word of God. And that which fell by the wayside and was trampled under foot are they that hear the word and do not understand, then the devil cometh, and snatcheth that which has been sown in their hearts and taketh the word out of their hearts, lest believing they should be saved. But that which fell upon the rock are they who, when they hear the word, at once receive it with joy; but when tribulation and persecution arise on account of the word, they are immediately scandalized, and these have no roots in themselves, but are for a while, for they believe for a while, and in time of temptation fall away But that which fell among thorns are they who hear the word of God, and the solicitude and cares of this world, the fallacies of riches, and the desire of other things entering in choke the word, and it becomes unfruitful. But that sown on good ground are they who, in a good and best heart, hearing the word understand and keep it, and bring forth fruit in patience.

And for this reason, brothers, let us, as the Lord says, "let the dead bury their dead." And let us be much on our guard against the malice and cunning of Satan, who desires that man should not give his heart and mind to the Lord God, and who going about seeks to seduce the heart of man under pretext of some reward or benefit, to smother the words and precepts of the Lord from memory, and who wishes to blind the heart of man by wordly business and cares, and to dwell there, as the Lord says: "When an unclean spirit is gone out of a man, he walketh through dry places seeking rest and findeth none; then he saith: 'I will return into my house whence I came out.' And coming he findeth it empty, swept, and garnished. Then he goeth and taketh with him seven other spirits more wicked than himself, and they enter in, and dwell there; and the last state of that man is made worse than the first." Wherefore let us all, brothers, watch much, lest under pretext of some reward or labor or aid we lose or separate our mind and heart from

the Lord. But I beseech all the brothers, both the ministers and others, in the charity which God is, that, overcoming all obstacles and putting aside all care and solicitude, they strive in the best manner they are able, to serve, love, and honor the Lord God with a clean heart and a pure mind, which He seeks above all. And let us always make in us a tabernacle and dwelling-place for Him, who is the Lord God Omnipotent, Father, and Son, and Holy Ghost, who says: "Watch, therefore, praying at all times, that you may be accounted worthy to escape" all the evils "that are to come, and to stand before the Son of Man." And when you stand to pray, say, "Our Father, who art in heaven." And let us adore Him with a pure heart, for "we ought always to pray, and not to faint," for the Father seeks such adorers. "God is a Spirit, and they that adore Him, must adore Him in spirit and in truth" And let us have recourse to Him as the "Shepherd and Bishop of our souls," who says: "I am the Good Shepherd," who feed My sheep, "and I lay down My life for My flock." But all you are brothers. "And call none your father upon earth; for one is your Father who is in heaven. Neither be ye called masters, for one is your master, who is in heaven, Christ." "If you abide in Me, and My words abide in you, you shall ask whatever you will, and it shall be done unto you" "Where there are two or three gathered together in My Name, there am I in the midst of them." "Behold, I am with you all days, even to the consummation of the world." "The words that I have spoken to you are spirit and life." "I am the Way, the Truth, and the Life."

Let us therefore hold fast the words, the life and doctrine and holy Gospel of Him who deigned for us to ask His Father to manifest to us His Name, saying: Father, I have manifested Thy Name to the men whom Thou hast given Me because the words which Thou gavest Me I have given to them, and they have received them, and have known in very deed that I came forth out of Thee, and they have believed that Thou didst send Me. I pray for them, I pray not for the world, but for them whom Thou hast given Me, because they are Thine and all My things are Thine. Holy Father, keep them in Thy Name whom Thou hast given Me, that they may be one, as We also are. These things I speak in the world that they may have joy filled in themselves. I have given them Thy word, and the world hath hated them, because they are not of the world, as I also am not of the world. I pray not that Thou shouldst take them out of the world, but that Thou shouldst keep them from evil. Sanctify them in truth. Thy word is truth As Thou hast sent Me into the world, I have sent them into the world. And for them I do sanctify Myself, that they may be sanctified in truth. Not for them only do I pray, but for them also who through their word shall believe in Me, that they may be consummated in one, and that the world may know that Thou hast sent Me, and hast loved them, as Thou hast also loved Me. And I have made known Thy Name to them, that the love wherewith Thou hast loved Me may be in them, and I in them. Father, I will that where I am, they also whom Thou hast given Me may be with Me, that they may see Thy glory in Thy kingdom.

23. Prayer, Praise, and Thanksgiving

Almighty, most Holy, most High and Supreme God, Holy and Just Father, Lord King of heaven and earth, for Thyself we give thanks to Thee because by Thy holy will, and by Thine only Son, Thou hast created all things spiritual and corporal in the Holy Ghost and didst place us made to Thine image and likeness in paradise, whence we fell by our own fault. And we give Thee thanks because, as by Thy Son Thou didst create us, so by the true and holy love with which Thou hast loved us, Thou didst cause Him, true God and true Man, to be born of the glorious and ever-Virgin, most Blessed holy Mary, and didst will that He should redeem us captives by His Cross and Blood and Death. And we give thanks to Thee because Thy Son Himself is to come again in the glory of His Majesty to put the wicked who have not done penance for their sins, and have not known Thee, in eternal fire, and to say to all who have known Thee and adored Thee, and served Thee in penance: "Come, ye blessed of My Father, possess the kingdom prepared for you from the beginning of the world."

And since all we wretches and sinners are not worthy to name Thee, we humbly beseech Thee, that our Lord Jesus Christ, Thy beloved Son, in whom Thou art well pleased, together with the Holy Ghost, the Paraclete, may give thanks to Thee as it is pleasing to Thee and Them, for all; He suffices Thee always for all through whom Thou hast done so much for us. Alleluia. And we earnestly beg the glorious Mother, the most Blessed Mary ever-Virgin, Blessed Michael, Gabriel, Raphael, and all the choirs of the blessed spirits, seraphim, cherubim, and thrones, dominations, principalities and powers, virtues, angels and archangels, blessed John the Baptist, John the Evangelist, Peter, Paul, the blessed patriarchs and prophets, innocents, apostles, evangelists, disciples, martyrs, confessors, virgins, blessed Elias and Enoch, and all the Saints who have been and are, and shall be, for Thy love, that they may, as it is pleasing to Thee, give thanks for these things to the most high, true God, eternal and living, with Thy most dear Son, our Lord Jesus Christ, and the Holy Ghost, the Paraclete, for ever and ever. Amen. Alleluia.

And all we, brothers minor, useless servants, humbly entreat and beseech all those within the holy Catholic and Apostolic Church wishing to serve God, and all ecclesiastical Orders, priests, deacons, subdeacons, acolytes, exorcists, lectors, door-keepers, and all clerics; all religious men and women, all boys and children, poor and needy, kings and princes, laborers, husbandmen, servants and masters, all virgins, continent, and married people, laics, men and women, all infants, youths, young men and old, healthy and sick, all small and great, and all peoples, clans, tribes, and tongues, all nations and all men in all the earth, who are and shall be, that we may persevere in the true faith and in doing penance, for otherwise no one can be saved. Let us all love with all our heart, with all our soul, with all our mind, with all our strength and fortitude, with all our understanding and with all our powers, with our whole might and whole affection, with our innermost parts, our whole desires, and wills, the Lord God, who has given, and gives to us all, the whole body, the whole soul, and our life; who has created and redeemed us, and by His mercy alone will save us; who has done and does all good to us, miserable and wretched, vile, unclean, ungrateful, and evil.

Let us therefore desire nothing else, wish for nothing else, and let nothing please and delight us except our Creator and Redeemer, and Saviour, the only true God, who is full of good, all good, entire good, the true and supreme good, who alone is good, merciful and kind, gentle and sweet, who alone is holy, just, true, and upright, who alone is benign, pure, and clean, from whom, and through whom, and in whom is all mercy, all grace, all glory of all penitents and of the just, and of all the blessed rejoicing in heaven. Let nothing therefore hinder us, let nothing separate us, let nothing come between us. Let us all, everywhere, in every place, at every hour, and at all times, daily and continually believe, truly and humbly, and let us hold in our hearts, and love, honor, adore, serve, praise and bless, glorify and exalt, magnify and give thanks to the most High and Supreme, Eternal God, in Trinity and Unity, to the Father, and Son, and Holy Ghost, to the Creator of all, to the Saviour of all who believe and hope in Him, and love Him, who, without beginning or end, is immutable, invisible, unerring, ineffable, incomprehensible, unfathomable, blessed, praiseworthy, glorious, exalted, sublime, most high, sweet, amiable, lovable, and always wholly desirable above all forever and ever.

In the Name of the Lord, I beseech all the brothers that they learn the tenor and sense of those things that are written in this life for the salvation of our souls, and frequently recall them to mind. And I pray God that He who is Almighty, Three in One, may bless all who teach, learn, hold, remember, and fulfil those things as often as they repeat and do what is there written for our salvation. And I entreat all, kissing their feet, to love greatly, keep and treasure up these things. And on the part of Almighty God and of the Lord Pope, and by obedience, I, Brother Francis, strictly command and enjoin that no one subtract from those things that are written in this life, or add anything written to it over and above, and that the brothers have no other Rule.

Glory be to the Father, and to the Son, and to the Holy Ghost As it was in the beginning, is now and ever shall be, world without end. Amen.

SECOND RULE OF THE FRIARS MINOR

(Franciscus and Robinson, 64-74)

1. In the Name of the Lord begins the life of the Minor Brothers

The Rule and life of the Minor Brothers is this, namely, to observe the holy Gospel of our Lord Jesus Christ, by living in obedience, without property and in chastity. Brother Francis promises obedience and reverence to the Lord Pope Honorius and to his successors canonically elected and to the Roman Church. And let the other brothers be bound to obey Brother Francis and his successors.

2. Of those who wish to embrace this Life and how they ought to be received

If any wish to embrace this life and come to our brothers, let them send them to their provincial ministers, to whom alone and not to others is accorded the power of receiving brothers. But let the ministers diligently examine them regarding the Catholic faith and the Sacraments of the Church. And if they believe all these things, and if they will confess them faithfully and observe them firmly to the end, and if they have no wives, or, if they have and their wives have already entered a monastery, or have, with the authority of the diocesan bishop, given them permission after having made a vow of continence, and if the wives be of such an age that no suspicion may arise concerning them, let them [the ministers] say to them the word of the holy Gospel, that they go and sell all their goods and strive to distribute them to the poor. If they should not be able to do this, their good will suffices. And the brothers and their ministers must take care not to be solicitous about their temporal affairs, that they may freely do with their affairs whatsoever the Lord may inspire them. If, however, counsel should be required, the ministers shall have power of sending them to some God-fearing men by whose advice their goods may be distributed to the poor. Afterwards, let them give them clothes of probation, to wit, two tunics without a hood and a cord and breeches and a chaperon reaching to the cord, unless at some time the same ministers may decide otherwise according to God. The year of probation being finished, they shall be received to obedience, promising to observe always this life and rule. And according to the command of the Lord Pope in no wise shall it be allowed them to go out of this religion, because, according to the holy Gospel: "No man putting his hand to the plough and looking back is fit for the kingdom of God." And let those who have already promised obedience have one tunic with a hood, and if they wish it another without a hood. And those who are obliged by necessity may wear shoes. And let all the brothers be clothed in poor garments and they may patch them with pieces of sackcloth and other things, with the blessing of God. I admonish and exhort them not to despise or judge men whom they see clothed in fine and showy garments using dainty meats and drinks, but rather let each one judge and despise himself.

3. Of the Divine Office, and of Fasting; and how the Brothers must go through the world

Let the clerics perform the Divine Office according to the order of the holy Roman Church, with the exception of the Psalter; wherefore they may have breviaries. But let the laics say twenty-four *Paternosters* for Matins; five for Lauds; for Prime, Tierce, Sext and Nones,—for each of these, seven; for Vespers, however, twelve, for Compline seven; and let them pray for the dead.

And let them fast from the feast of All Saints until the Nativity of the Lord. But the holy Lent which begins from Epiphany and continues for forty days, which the Lord has consecrated by His holy fast,—may those who keep it voluntarily be blessed by the Lord and those who do not wish may not be constrained. But they must fast during the other one until the Resurrection of the Lord. At other times, however, they shall not be obliged to fast, except on Fridays. But in time of manifest necessity the brothers shall not be bound to corporal fasting.

I indeed counsel, warn, and exhort my brothers in the Lord Jesus Christ that when they go through the world they be not litigious nor contend in words, nor judge others; but that they be gentle, peaceful, and modest, meek and humble, speaking honestly to all as is fitting. And they must not ride on horseback unless compelled by manifest necessity or infirmity. Into whatsoever house they may enter let them first say: Peace be to this house! And, according to the holy Gospel, it is lawful to eat of all foods which are set before them.

4. That the Brothers must not receive money

I strictly enjoin on all the brothers that in no wise they receive coins or money, either themselves or through an interposed person. Nevertheless, for the necessities of the sick and for clothing the other brothers, let the ministers and custodes alone take watchful care through spiritual friends, according to places and times and cold climates, as they shall see expedient in the necessity, saving always that, as has been said, they shall not receive coins or money.

5. Of the manner of working

Let those brothers to whom the Lord has given the grace of working labor faithfully and devoutly, so that in banishing idleness, the enemy of the soul, they do not extinguish the spirit of holy prayer and devotion, to which all temporal things must be subservient. They may, however, receive as the reward of their labor, the things needful for the body for themselves and their brothers, with the exception of coins or money, and that humbly, as befits the servants of God and the followers of most holy poverty

6. That the Brothers shall appropriate nothing to themselves: and of seeking Alms and of the Sick Brothers

The brothers shall appropriate nothing to themselves, neither a house nor place nor anything. And as pilgrims and strangers in this world, serving the Lord in poverty and humility, let them go confidently in quest of alms, nor ought they to be ashamed, because the Lord made Himself poor for us in this world. This, my dearest brothers, is the height of the most sublime poverty which has made you heirs and kings of the kingdom of heaven: poor in goods, but exalted in virtue. Let that be your portion, for it leads to the land of the living; cleaving to it unreservedly, my best beloved brothers, for the Name of our Lord Jesus Christ, never desire to possess anything else under heaven.

And wheresoever the brothers are and may find themselves, let them mutually show among themselves that they are of one household. And let one make known his needs with confidence to the other, for, if a mother nourishes and loves her carnal son, how much more earnestly ought one to love and nourish his spiritual brother! And if any of them should fall into illness, the other brothers must serve him as they would wish to be served themselves.

7. Of the Penance to be imposed on Brothers who sin

If any of the brothers, at the instigation of the enemy, sin mortally by those sins for which it has been ordained among the brothers that recourse should be had to the provincial ministers alone, the aforesaid brothers are bound to have recourse to them as soon as possible, without delay. But let the ministers themselves, if they are priests, impose penance on them with mercy; if however they are not priests, let them have it imposed by other priests of the Order, as it may seem to them most expedient, according to God. And they must beware lest they be angry or troubled on account of the sins of others, because anger and trouble impede charity' in themselves and in others.

8. Of the Election of the Minister General of this Brotherhood, and of the Whitsun Chapter

All the brothers are bound always to have one of the brothers of this religion as minister general and servant of the whole brotherhood, and they are strictly bound to obey him. At his death the election of a successor must be made by the provincial ministers and custodes in the Whitsun Chapter, in which the provincial ministers are always bound to convene at the same time, wheresoever it may be appointed by the minister general, and that once in three years or at a longer or shorter interval as may be ordained by the said minister. And if at any time it should be apparent to the whole of the provincial ministers that the aforesaid minister general is not sufficient for the service and the common welfare of the brothers, let the aforesaid ministers, to whom the election has been committed, be bound to elect for themselves another as custos in the name of the Lord. But after the Whitsun Chapter the ministers and custodes may each, if they wish and it seem expedient to them, convoke their brothers to a chapter in their custodies once in the same year.

9. Of Preachers

The brothers must not preach in the diocese of any bishop when their doing so may be opposed by him. And let no one of the brothers dare to preach in any way to the people, unless he has been examined and approved by the minister general of this brotherhood, and the office of preaching conceded to him by the latter. I also warn and exhort the same brothers that in the preaching they do their words be fire-tried and pure for the utility and edification of the people, announcing to them vices and virtues, punishment and glory, with brevity of speech because the Lord made His word short upon earth.

10. Of the Admonition and Correction of the Brothers

Those brothers who are ministers and servants of the other brothers, shall visit and admonish their brothers, and shall humbly and charitably correct them, not commanding them anything against their souls and our Rule. The brothers however who are subject must remember that, for God, they have renounced their own will. Wherefore I order them strictly to obey their ministers in all things which they have promised the Lord to observe and are not against their souls and our Rule. And wheresoever there are brothers who see and know that they are not able to observe the rule spiritually, they ought to and can recur to their ministers. And let the ministers receive them charitably and kindly and show so great familiarity toward them that they [the culprits] may speak and act with them as masters with their servants, for thus it ought to be, since the ministers are the servants of all the brothers.

I also warn and exhort the brothers in the Lord Jesus Christ that they beware of all pride, vainglory, envy, covetousness, the cares and solitudes of this world, of detraction and murmuring. Let not those who are ignorant of letters care to learn letters, but let them consider that, beyond all, they should desire to possess the spirit of the Lord and His holy operation, to pray always to Him with a pure heart and to have humility, patience in persecution and in infirmity and to love those who persecute, reprove, and accuse us, because the Lord has said: "Love your enemies . . . and pray for them that persecute and calumniate you" "Blessed are they that suffer persecution for justice' sake, for theirs is the kingdom of heaven." "But he that shall persevere to the end, he shall be saved."

11. That the Brothers must not enter the Monasteries of Nuns

I strictly command all the brothers not to have suspicious intimacy, or conferences with women, and let none enter the monasteries of nuns except those to whom special permission has been granted by the Apostolic See. And let them not be godfathers of men or women, that scandal may not arise on this account among the brothers or concerning the brothers.

12. Of those who go among the Saracens and other Infidels

Let all of the brothers who by divine inspiration desire to go amongst the Saracens or other infidels, ask leave therefor from their provincial ministers. But the ministers must give permission to go to none except to those whom they see are fitted to be sent.

Moreover, I enjoin on the ministers, by obedience, that they ask of the Lord Pope one of the Cardinals of the holy Roman Church to be governor, protector, and corrector of this brotherhood, so that being always subject and submissive at the feet of the same holy Church, grounded in the Catholic faith, we may observe poverty and humility and the holy Gospel of our Lord Jesus Christ, which we have firmly promised.

ADMONITIONS

(Franciscus and Robinson, 3-19)

1. Of the Lord's Body

The Lord Jesus said to His disciples: "I am the Way, and the Truth, and the Life. No man cometh to the Father, but by Me. If you had known Me you would, without doubt, have known My Father also: and from henceforth you shall know Him, and you have seen Him. Philip saith to Him: Lord, show us the Father, and it is enough for us. Jesus saith to him: Have I been so long a time with you and have you not known Me? Philip, he that seeth Me seeth [My] Father also. How sayest thou, Shew us the Father?" The Father "inhabiteh light inaccessible," and "God is a spirit," and "no man hath seen God at any time." Because God is a spirit, therefore it is only by the spirit He can be seen, for "it is the spirit that quickeneth; the flesh profiteth nothing." For neither is the Son, inasmuch as He is equal to the Father, seen by any one other than by the Father, other than by the Holy Ghost. Wherefore, all those who saw the Lord Jesus Christ according to humanity and did not see and believe according to the Spirit and the Divinity, that He was the Son of God, were condemned. In like manner, all those who behold the Sacrament of the Body of Christ which is sanctified by the word of the Lord upon the altar by the hands of the priest in the form of bread and wine, and who do not see and believe according to the Spirit and Divinity that It is really the most holy Body and Blood of our Lord Jesus Christ, are condemned, He the Most High having declared it when He said, "This is My Body, and the Blood of the New Testament," and "he that eateth My Flesh and drinketh My Blood hath everlasting life."

Wherefore [he who has] the Spirit of the Lord which dwells in His faithful, he it is who receives the most holy Body and Blood of the Lord: all others who do not have this same Spirit and who presume to receive Him, eat and drink judgment to themselves. Wherefore, "O ye sons of men, how long will you be dull of heart?" Why will you not know the truth and "believe in the Son of God?" Behold daily He humbles Himself as when from His "royal throne" He came into the womb of the Virgin; daily He Himself comes to us with like humility; daily He descends from the bosom of His Father upon the altar in the hands of the priest. And as He appeared in true flesh to the Holy Apostles, so now He shows Himself to us in the sacred Bread; and as they by means of their fleshly eyes saw only His flesh, yet contemplating Him with their spiritual eyes, believed Him to be God, so we, seeing bread and wine with bodily eyes, see and firmly believe it to be His most holy Body and true and living Blood And in this way our Lord is ever with His faithful, as He Himself says: "Behold I am with you all days, even to the consummation of the world."

2. The Evil of Self-will

The Lord God said to Adam: "Of every tree of paradise thou shalt eat. But of the tree of knowledge of good and evil thou shalt not eat." Adam therefore might eat of every tree of paradise and so long as he did not offend against obedience he did not sin. For

one eats of the tree of knowledge of good who appropriates to himself his own will and prides himself upon the goods which the Lord publishes and works in him and thus, through the suggestion of the devil and transgression of the commandment, he finds the apple of the knowledge of evil; wherefore, it behooves that he suffer punishment.

3. Of Perfect and Imperfect Obedience

The Lord says in the Gospel: he "that doth not renounce all that he possesseth cannot be" a "disciple" and "he that will save his life, shall lose it." That man leaves all he possesses and loses his body and his soul who abandons himself wholly to obedience in the hands of his superior, and whatever he does and says—provided he himself knows that what he does is good and not contrary to his [the superior's] will—is true obedience. And if at times a subject sees things which would be better or more useful to his soul than those which the superior commands him, let him sacrifice his will to God, let him strive to fulfil the work enjoined by the superior. This is true and charitable obedience which is pleasing to God and to one's neighbor.

If, however, a superior command anything to a subject that is against his soul it is permissible for him to disobey, but he must not leave him [the superior], and if in consequence he suffer persecution from some, he should love them the more for God's sake. For he who would rather suffer persecution than wish to be separated from his brethren, truly abides in perfect obedience because he lays down his life for his brothers. For there are many religious who, under pretext of seeing better things than those which their superiors command, look back and return to the vomit of their own will. These are homicides and by their bad example cause the loss of many souls.

4. That no one should take Superiorship upon himself

I did "not come to be ministered unto, but to minister," says the Lord. Let those who are set above others glory in this superiority only as much as if they had been deputed to wash the feet of the brothers; and if they are more perturbed by the loss of their superiority than they would be by losing the office of washing feet, so much the more do they lay up treasures to the peril of their own soul.

5. That no one should glory save in the Cross of the Lord

Consider, O man, how great the excellence in which the Lord has placed you because He has created and formed you to the image of His beloved Son according to the body and to His own likeness according to the spirit. And all the creatures that are under heaven serve and know and obey their Creator in their own way better than you And even the demons did not crucify Him, but you together with them crucified Him and still crucify Him by taking delight in vices and sins. Wherefore then can you glory? For if you were so clever and wise that you possessed all science, and if you knew how to interpret every form of language and to investigate heavenly things minutely, you could not glory in all this, because one demon has known more of heavenly things and still knows more of earthly things than all men, although there may be some man who has received from the Lord a special knowledge of sovereign wisdom. In like manner, if you were handsomer and richer than all others, and even if you could work wonders and put the demons to flight, all these things are hurtful to you and in nowise belong to you, and in them you cannot glory; that, however, in which we may glory is in our infirmities, and in bearing daily the holy cross of our Lord Jesus Christ.

6. Of the Imitation of the Lord

Let us all, brothers, consider the Good Shepherd who to save His sheep bore the suffering of the Cross. The sheep of the Lord followed Him in tribulation and persecution and shame, in hunger and thirst, in infirmity and temptations and in all other ways; and for these things they have received everlasting life from the Lord. Wherefore it is a great shame for us, the servants of God, that, whereas the Saints have practised works, we should expect to receive honor and glory for reading and preaching the same.

7. That Good Works should accompany Knowledge

The Apostle says, "the letter killeth, but the spirit quickeneth." They are killed by the letter who seek only to know the words that they may be esteemed more learned among others and that they may acquire great riches to leave to their relations and friends. And those religious are killed by the letter who will not follow the spirit of the Holy Scriptures, but who seek rather to know the words only and to interpret them to others. And they are quickened by the spirit of the Holy Scriptures who do not interpret materially every text they know or wish to know, but who by word and example give them back to God from whom is all good.

8. Of avoiding the Sin of Envy

The Apostle affirms that "no man can say the Lord Jesus but by the Holy Ghost," and "there is none that doth good, no not one." Whosoever, therefore, envies his brother on account of the good which the Lord says or does in him, commits a sin akin to blasphemy, because he envies the Most High Himself who says and does all that is good.

9. Of Love

The Lord says in the Gospel, "Love your enemies," etc. He truly loves his enemy who does not grieve because of the wrong done to himself, but who is afflicted for love of God because of the sin on his [brother's] soul and who shows his love by his works.

10. Of Bodily Mortification

There are many who if they commit sin or suffer wrong often blame their enemy or their neighbor. But this is not right, for each one has his enemy in his power,—to wit, the body by which he sins. Wherefore blessed is that servant who always holds captive the enemy thus given into his power and wisely guards himself from it, for so long as he acts thus no other enemy visible or invisible can do him harm.

11. That one must not be seduced by Bad Crample

To the servant of God nothing should be displeasing save sin. And no matter in what way any one may sin, if the servant of God is troubled or angered—except this be through charity—he treasures up guilt to himself. The servant of God who does not trouble himself or get angry about anything lives uprightly and without sin. And blessed is he who keeps nothing for himself, rendering "to César the things that are César's and to God the things that are God's."

12. Of Knowing the Spirit of God

Thus may the servant of God know if he has the Spirit of God: if when the Lord works some good through him, his body—since it is ever at variance with all that is good—is not therefore puffed up; but if he rather becomes viler in his own sight and if he esteems himself less than other men.

13. Of Patience

How much interior patience and humility a servant of God may have cannot be known so long as he is contented. But when the time comes that those who ought to please him go against him, as much patience and humility as he then shows, so much has he and no more.

14. Of Poverty of Spirit

"Blessed are the poor in spirit: for theirs is the kingdom of heaven" Many apply themselves to prayers and offices, and practise much abstinence and bodily mortification, but because of a single word which seems to be hurtful to their bodies or because of something being taken from them, they are forthwith scandalized and troubled. These are not poor in spirit: for he who is truly poor in spirit, hates himself and loves those who strike him on the cheek.

15. Of Peacemakers

"Blessed are the peacemakers: for they shall be called the children of God." They are truly peacemakers who amidst all they suffer in this world maintain peace in soul and body for the love of our Lord Jesus Christ.

16. Of Cleanness of Heart

"Blessed are the clean of heart: for they shall see God." They are clean of heart who despise earthly things and always seek those of heaven, and who never cease to adore and contemplate the Lord God Living and True, with a pure heart and mind.

17. Of the Humble Servant of God

Blessed is that servant who is not more puffed up because of the good the Lord says and works through him than because of that which He says and works through others. A man sins who wishes to receive more from his neighbor than he is himself willing to give to the Lord God.

18. Of Compassion toward one's Neighbor

Blessed is the man who bears with his neighbor according to the frailty of his nature as much as he would wish to be borne with by him if he should be in a like case.

19. Of the Happy and Unhappy Servant

Blessed is the servant who gives up all his goods to the Lord God, for he who retains anything for himself hides "his Lord's money," and that "which he thinketh he hath shall be taken away from him."

20. Of the Good and Humble Religious

Blessed is the servant who does not regard himself as better when he is esteemed and extolled by men than when he is reputed as mean, simple, and despicable: for what a man is in the sight of God, so much he is, and no more. Woe to that religious who is elevated in dignity by others, and who of his own will is not ready to descend. And blessed is that servant who is raised in dignity not by his own will and who always desires to be beneath the feet of others.

21. Of the Happy and the Vain Religious

Blessed is that religious who feels no pleasure or joy save in most holy conversation and the works of the Lord, and who by these means leads men to the love of God in joy and gladness. And woe to that religious who takes delight in idle and vain words and by this means provokes men to laughter.

22. Of the Frivolous and Talkative Religious

Blessed is that servant who does not speak through hope of reward and who does not manifest everything and is not "hasty to speak," but who wisely foresees what he ought to say and answer. Woe to that religious who not concealing in his heart the good things which the Lord has disclosed to him and who not manifesting them to others by his work, seeks rather through hope of reward to make them known to men by words: for now he receives his recompense and his hearers bear away little fruit.

23. Of True Correction

Blessed is the servant who bears discipline, accusation, and blame from others as patiently as if they came from himself. Blessed is the servant who, when reprov'd, mildly submits, modestly obeys, humbly confesses, and willingly satisfies. Blessed is the servant who is not prompt to excuse himself and who humbly bears shame and reproof for sin when he is without fault.

24. Of True Humility

Blessed is he who shall be found as humble among his subjects as if he were among his masters. Blessed is the servant who always continues under the rod of correction. He is "a faithful and wise servant" who does not delay to punish himself for all his offences, interiorly by contrition and exteriorly by confession and by works of satisfaction.

25. Of True Love

Blessed is that brother who would love his brother as much when he is ill and not able to assist him as he loves him when he is well and able to assist him. Blessed is the brother who would love and fear his brother as much when he is far from him as he would when with him, and who would not say anything about him behind his back that he could not with charity say in his presence.

26. That the Servants of God should honor Clerics

Blessed is the servant of God who exhibits confidence in clerics who live uprightly according to the form of the holy Roman Church. And woe to those who despise them: for even though they [the clerics] may be sinners, nevertheless no one ought to judge them, because the Lord Himself reserves to Himself alone the right of judging them. For as the administration with which they are charged, to wit, of the most holy Body and Blood of our Lord Jesus Christ, which they receive and which they alone administer to others—is greater than all others, even so the sin of those who offend against them is greater than any against all the other men in this world.

27. Of the Virtues putting Vices to flight

Where there is charity and wisdom there is neither fear nor ignorance. Where there is patience and humility there is neither anger nor worry. Where there is poverty and joy there is neither cupidity nor avarice. Where there is quiet and meditation there is neither solicitude nor dissipation. Where there is the fear of the Lord to guard the house the enemy cannot find a way to enter. Where there is mercy and discretion there is neither superfluity nor hard-heartedness.

28. Of hiding Good lest it be lost

Blessed is the servant who treasures up in heaven the good things which the Lord shows him and who does not wish to manifest them to men through the hope of reward, for the Most High will Himself manifest his works to whomsoever He may please. Blessed is the servant who keeps the secrets of the Lord in his heart.

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Figure A.251 The Parish Church of the Assumption of Mary, Tolisa: floor plan in the window height; segment of the project „Il obnovni nacrt samostanske i župne crkve u Tolisi“ (2nd project for reconstruction of convent and parish church in Tolisa) done by architect Josip pl. Vacaš dated on 21st July 1910 (Archive Tolisa)

Figure A.252 The Parish Church of the Assumption of Mary, Tolisa: section views through main nave viewing the north-eastern aisle; segment of the project „Il obnovni nacrt samostanske i župne crkve u Tolisi“ (2nd project for reconstruction of convent and parish church in Tolisa) done by architect Josip pl. Vacaš dated on 21st July 1910 (Archive Tolisa)

Figure A.253 The Parish Church of the Assumption of Mary, Tolisa: interior view of main nave, side aisle and chorus; segment of the project „Il obnovni nacrt samostanske i župne crkve u Tolisi“ (2nd project for reconstruction of convent and parish church in Tolisa) done by architect Josip pl. Vacaš dated on 21st July 1910 (Archive Tolisa)

Figure A.254 The Parish Church of the Assumption of Mary, Tolisa: section views through main nave viewing the choir, presbytery and sacristy viewing the apse, and main nave viewing the apse; segment of the project „Il obnovni nacrt samostanske i župne crkve u Tolisi“ (2nd project for reconstruction of convent and parish church in Tolisa) done by architect Josip pl. Vacaš dated on 21st July 1910 (Archive Tolisa)

Figure A.255 The Parish Church of the Assumption of Mary, Tolisa: interior view towards main altar (2013)

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Figure A.259 The Convent and The Parish Church of the Assumption of Mary, Tolisa: view of the backyard from the south (2013)

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Figure A.261 The Convent and The Parish Church of the Assumption of Mary, Tolisa: complex, view from the north (2013)

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Figure A.263 The Convent of Saint Bonaventure, Visoko: view of the Gymnasium from the west (2013)

Figure A.264 The Convent of Saint Bonaventure, Visoko: first floor plan, segment of the project for extension and reconstruction done by Vinko Grabovac in 1985 (Archive Visoko)

Figure A.265 The Convent of Saint Bonaventure, Visoko: second floor plan, segment of the project for extension and reconstruction done by Vinko Grabovac in 1985 (Archive Visoko)

Figure A.266 The Convent of Saint Bonaventure, Visoko: attic floor plan, segment of the project for extension and reconstruction done by Vinko Grabovac in 1985 (Archive Visoko)

Figure A.267 The Convent of Saint Bonaventure, Visoko: view of the Gymnasium's main facade from the southwest (2013)

Figure A.268 The Convent of Saint Bonaventure, Visoko: view of the Gymnasium from the south (2013)

Figure A.269 The Convent of Saint Bonaventure, Visoko: view of the Gymnasium from the north-east (2013)

Figure A.270 The Convent of Saint Bonaventure, Visoko: view of the Gymnasium from the north (2013)

Figure A.271 The Convent of Saint Bonaventure, Visoko: elevation view from the southwest, segment of the project for façade reconstruction done by team of authors led by Merima Kapetanović (3N Kuća)

Figure A.272 The Convent of Saint Bonaventure, Visoko: elevation view from the northeast, segment of the project for façade reconstruction done by team of authors led by Merima Kapetanović (3N Kuća)

Figure A.273 The Convent of Saint Bonaventure, Visoko: elevation view from the northeast side of inner courtyard, segment of the project for façade reconstruction done by team of authors led by Merima Kapetanović (3N Kuća)

Figure A.274 The Convent of Saint Bonaventure, Visoko: elevation view from the southeast, segment of the project for façade reconstruction done by team of authors led by Merima Kapetanović (3N Kuća)

Figure A.275 Nuns' house: ground floor plan, segment of the project for extension and reconstruction done by Vinko Grabovac in 1986 (Grabovac)

Figure A.276 Nuns' house: elevation view from the southeast, segment of the project for extension and reconstruction done by Vinko Grabovac in 1986 (Grabovac)

Figure A.277 The convent of Saint Bonaventure, Visoko: view of the Gymnasium's inner courtyard from the west (2013)

Figure A.278 Nuns' house: view from the south (2013)

Figure A.279 Sports hall – Dom svetog Ante: view of the main facade from the west (2013)

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Figure A.283 The Church of Saint Bonaventure, Visoko: view of the central zone with the apse in the background (2013)

Figure A.284 The convent of Saint Bonaventure, Visoko: view of the Gymnasium's main facade corresponding to the church (2013)

Figure A.285 The Church of Saint Bonaventure, Visoko: close-up view of last stations of *Via Crucis* and stained glass windows on the northwestern facade wall (2013)

Figure A.286 The Church of Saint Bonaventure, Visoko: view of the entrance and the choir platform (2013)

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Figure A.288 The Convict of the Convent of Saint Bonaventure, Visoko: view of the main facade from the west (2013)

Figure A.289 The Convict of the Convent of Saint Bonaventure, Visoko: view from the southeast of the main facade in the foreground, with the Gymnasium building in the background (2013)

Figure A.290 The Convict of the Convent of Saint Bonaventure, Visoko: ground floor plan, segment of the project done by Zlatko Ugljen and Husejn Dropić in 2012 (Ugljen and Dropić)

Figure A.291 The Convict of the Convent of Saint Bonaventure, Visoko: second floor plan, segment of the project done by Zlatko Ugljen and Husejn Dropić in 2012 (Ugljen and Dropić)

Figure A.292 The Convict of the Convent of Saint Bonaventure, Visoko: elevation view from the southeast, segment of the project done by Zlatko Ugljen and Husejn Dropić in 2012 (Ugljen and Dropić)

Figure A.293 The Convict of the Convent of Saint Bonaventure, Visoko: cross section, segment of the project done by Zlatko Ugljen and Husejn Dropić in 2012 (Ugljen and Dropić)

Figure A.294 The Convict of the Convent of Saint Bonaventure, Visoko: elevation view from the southwest, segment of the project done by Zlatko Ugljen and Husejn Dropić in 2012 (Ugljen and Dropić)

Figure A.295 Josip pl. Vancaš (1859-1932) (Donia 49)

Figure A.296 Government administration building I, Sarajevo: built 1884-1885 according to plans by Josip Vancaš; photograph taken in the first years after the construction (Dimitrijević XVI)

Figure A.297 Government administration building I, Sarajevo: built 1884-1885 according to plans by Josip Vancaš; present condition ("Building of the Presidency of Bosnia and Herzegovina")

Figure A.298 The Grand Hotel in Sarajevo: built 1892-1895, according to project done by Josip Vancaš and Karel Pařík (Dimitrijević 18.d)

Figure A.299 Main Post office in Sarajevo: designed 1907-1910, and built 1913 according to plans by Josip Vancaš: present condition (2013)

Figure A.300 The Grand Hotel Union in Ljubljana: built 1903-1905, according to plans by Josip Vancaš: present condition ("Grand Hotel Union Ljubljana")

Figure A.301 The Municipal Savings Bank in Ljubljana: close-up view, built 1903-1904 according to plans by Josip Vancaš: present condition ("Zadružna sveza")

Figure A.302 Cathedral of Jesus' Heart in Sarajevo: built 1884-1889, according to project by Josip Vancaš; present condition ("Bosnian catholic church in Sarajevo")

Figure A.303 Karel Pařík (1857-1942) (Dimitrijević ill. 1)

Figure A.304 Shariah School in Sarajevo: perspective drawing, built 1888, according to project by Karel Pařík; project drawing (Dimitrijević 3.d)

Figure A.305 National Museum of Bosnia and Herzegovina: main façade elevation view and side section views, built 1888-1913 according to project by Karel Pařík; project drawings (Dimitrijević 52.i)

Figure A.306 Evangelistic church and parish house: view from the opposite side of the Miljacka River, built 1899-1911, according to project by Karel Pařík; present condition of the complex, currently the seat of Academy of Arts in Sarajevo ("Akademija likovnih umjetnosti u Sarajevu")

Figure A.307 Evangelistic church and parish house: view from the opposite side of the Miljacka River, built 1899-1911, according to project by Karel Pařík; photograph taken in the first years after the construction (Dimitrijević 26.e)

Figure A.308 Ashkenazi Synagogue in Sarajevo: main façade elevation view, built 1901-1902, according to project by Karel Pařík; project drawing (Dimitrijević 32.e)

Figure A.309 Gymnasium, Sarajevo: View of the main façade on the right side of the photograph, done according to a project by Karel Pařík and Carl Panek in 1890; photograph taken in the first years after the construction (Dimitrijević 5.a)

Figure A.310 Kursalon, Ilidža: View of the main façade before reconstruction in 1894, done according to a project by Carl Panek in 1899-1890; photograph taken in the first years after the construction (Dimitrijević 12.a)

Figure A.311 Private houses in Džidžikovac, Sarajevo: elevation views of the main façades of houses "A" and "B." Project done for house "A" done by Carl Panek in 1894 (Dimitrijević 14.c)

Figure A.312 Jože Plečnik (1872-1957); photograph taken in 1930 (Krečič 1993, 72)

Figure A.313 Zacherlhaus in Vienna: built 1903-1905, according to project done by Jože Plečnik (2014)

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Figure A.315 Heilig-Geist-Kirche in Ottakring, Vienna: external view, built 1910-1913 according to project done by Jože Plečnik (2014)

Figure A.316 Heilig-Geist-Kirche in Ottakring, Vienna: view of the main nave; present condition (2014)

Figure A.317 Heilig-Geist-Kirche in Ottakring, Vienna: elevation view of the entrance façade, segment of the project done by Jože Plečnik (Krečič 1993, 29)

Figure A.318 Slovene National and University Library (1930-1941): elevation view of the entrance façade, built according to project done by Jože Plečnik ("Jože Plečnik - Narodna in univerzitetna knjižnica")

Figure A.319 Slovene National and University Library (1930-1941): close-up view of the façade; present condition ("Jože Plečnik - Narodna in univerzitetna knjižnica")

Figure A.320 Tromostovje – Triple Bridge in Ljubljana downtown (1929-1931): elevation view of the bridges, segment of the project done by Jože Plečnik ("Fračiškansko mostovje, 151)

Figure A.321 Tromostovje – Triple Bridge in Ljubljana downtown (1929-1931): view on the bridges from the bank of the Ljubljanica River; present condition (“Jože Plečnik - Tromostovje”)

Figure A.322 Ljubljana open market (1939-1942): ground-floor plans and elevation views, segment of the project done by Jože Plečnik (“Jože Plečnik - Ljubljanska tržnica, Ljubljana, Trgovska stavba”)

Figure A.323 Ljubljana open market (1939-1942): view on the side facing the river, from the bank of the Ljubljanica River; present condition (“Jože Plečnik - Ljubljanska tržnica, Ljubljana, Trgovska stavba”)

Figure A.324 Church of the Most Sacred Heart of Our Lord in Prague (1928-1939): view from the backside; present condition (“Church of the Most Sacred Heart of Our Lord”)

Figure A.325 Church of St. Francis of Assisi in Šiška, Ljubljana, (1925–1927): close-up view of the entrance façade; present condition (“Jože Plečnik - Cerkev Sv. Frančiška v Šiški”)

Figure A.326 Church of the Archangel Michael on the Marsh in Črna vas near Ljubljana, (1925–1939): view of the entrance façade; present condition (“Jože Plečnik - Cerkev Sv. Mihaela na Barju”)

Figure A.327 Danilo Fürst (1912-2005) (RTV SLO)

Figure A.328 Ivan Štraus (1928-) (Štraus, Kurto et al. 1986)

Figure A.329 General Post Office, Ministry of PTT and Imperial Board of Telecommunications in Adis Ababa, Ethiopia; done according to project by Ivan Štraus and Zdravko Kovačević in 1969 (Štraus, Kurto et al. 1986)

Figure A.330 BH Electric Power company headquarters, Sarajevo; done according to project by Ivan Štraus in 1978 (Štraus, Kurto et al. 1986)

Figure A.331 Hotel “Onogošt,” Nikšić; done according to project by Ivan Štraus and Tihomir Štraus in 1982 (Štraus, Kurto et al. 1986)

Figure A.332 Business centre UNIS, Sarajevo; done according to project by Ivan Štraus in 1986 (Štraus, Kurto et al. 1986)

Figure A.333 Hotel “Holiday Inn,” Sarajevo; done according to project by Ivan Štraus in 1983 (Štraus, Kurto et al. 1986)

Figure A.334 Hotel “Holiday Inn” and business centre UNIS, Sarajevo: cityscape; present condition (“Bosnia and Herzegovina art”)

Figure A.335 Museum of Aviation, Belgrade; done according to project by Ivan Štraus in 1989; present condition (“Belgrade Aviation Museum”)

Figure A.336 Zlatko Ugljen (Ugljen, Bernik et. al, 234)

Figure A.337 Šefarudin’s Mosque, Visoko; big and small minaret, details; done according to project by Zlatko Ugljen (1969-1979) (Ugljen, Bernik et. al, 61)

Figure A.338 Šefarudin’s Mosque, Visoko; studies, details; done according to project by Zlatko Ugljen (1969-1979) (Ugljen, Bernik et. al, 57)

Figure A.339 Hotel “Ruža,” Mostar; model and street view; done according to project by Zlatko Ugljen (1972-1975) (Ugljen, Bernik et. al, 96)

Figure A.340 Mosque of the Behrambeg’s madrasa, Tuzla: close-up views of the interior details; done according to project by Zlatko Ugljen and Husejn Dropić (1996-) (Ugljen, Bernik et. al, 196)

Figure A.341 Mosque of the Behrambeg’s madrasa, Tuzla: close-up views of the exterior details; done according to project by Zlatko Ugljen and Husejn Dropić (1996-) (Ugljen, Bernik et. al, 194)

Figure A.342 The sculpture at the entrance to NATO Headquarters, Brussels, Belgium; done according to a project by Ivan Prtenjak (“Sculpture – NATO”)

Figure A.343 Ivan Prtenjak (1939-); photograph taken in 2010, in the Gallery Šimun, Dubrave (Veličanstveni muzej)

Figure A.344 Gallery Meštrović, Split: view of the entrance staircase and main façade, reconstructed in 1991 by Ivan Prtenjak ("Galerija Meštrović")

Figure A.345 Crematorium at Mirogoj graveyard, Zagreb: view of the complex built according to a project done by Zvonimir Krznarić, Marijan Hržić and Davor Mance (1981-1985) (Atelier Hržić - Projects)

Figure A.346 National and University library, Zagreb: view of the complex built according to a project done by Zvonimir Krznarić, Marijan Hržić, and Velimir Neidhardt (1987-1992) (Atelier Hržić - Projects)

Figure A.347 Marijan Hržić (1944-) (Hržić Marijan)

Figure A.348 Commercial complex Eurotower - Erste Bank, Zagreb (2003-2008): view of the commercial complex done according to a project by Marijan Hržić (2003-2008) (Atelier Hržić - Projects)




Figure A.349 Sports Hall "Krešimir Ćosić," Zadar: view of the multipurpose sports hall done according to a project by Marijan Hržić (2002-2008) (Atelier Hržić - Projects)

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Sex Male | Date of birth 15/06/1988 | Nationality Bosnia and Herzegovina

WORK EXPERIENCE

01/10/2013 –

Senior teaching assistant

University of Banja Luka, Faculty for Architecture, Civil engineering and Geodesy, Bosnia and Herzegovina

Department for **architecture**:

- History of Architecture and Urban development 1; 3 ECTS, Mandatory, I semester (2013-)
- History of Architecture and Urban development 2; 3 ECTS, Mandatory, II semester (2013-)
- History of Architecture and Urban development 3; 3 ECTS, Mandatory, III semester (2013-)
- History of Architecture and Urban development 4; 3 ECTS, Mandatory, IV semester (2013-)
- Building Heritage Preservation; 5 ECTS, Mandatory, VII semester (2013-)
- Architectural design 10 – Buildings for Culture; 5 ECTS, Mandatory, VII semester (2013-)
- Computer sciences in Architecture 1; Mandatory soft skill, I semester (2013-15)
- Computer sciences in Architecture 2; Mandatory soft skill, II semester (2013-15)
- Computer sciences in Architecture 3; Mandatory soft skill, III semester (2013-15)

Department for **Civil engineering**:

- Computer sciences in Civil engineering 1; Mandatory soft skill, III semester (2013-15)
- Computer sciences in Civil engineering 2; Mandatory soft skill, IV semester (2013-15)

Department for **Geodesy**:

- Computer sciences in Geodesy 1; Mandatory soft skill, I semester (2013-15)

25/02/2013 – 30/09/2013

Teaching assistant

University of Banja Luka, Faculty for Architecture, Civil engineering and Geodesy, Bosnia and Herzegovina

Department for architecture:

- Computer sciences in Architecture 3; Mandatory soft skill, III semester
- Computer sciences in Architecture 1; Mandatory soft skill, I semester

Department for Civil engineering:

- Computer sciences in Civil engineering 1; Mandatory soft skill, III semester

Academic year 2008/2009

Student assistant

University of Banja Luka, Faculty for Architecture, Civil engineering, Bosnia and Herzegovina

- Volunteer work and engagement in teaching process on courses Urban design principles 1 and Urban design principles 2, responsible teacher: doc. Dr Aleksandra Đukić

EDUCATION

- July 2013 – **PhD studies** 180 ECTS
Vienna University of Technology, Faculty of Architecture and Regional Planning
- Dissertation concerning architecture of the Franciscan convents and convent churches in Province Bosnia Argentina, under mentorship by Ao.Univ.Prof. Dr.phil. Sabine Plakolm
- October 2011 – November 2012 **Diplom-Ingenieur (engl. MSc)** 120 ECTS
Vienna University of Technology, Faculty of Architecture and Regional Planning
- Master studies in field of architecture (Masterstudim Architektur) in value of 120 ECTS and duration of two years
 - Studies completed one year ahead of regular term with average grade 1,24 (max. 1,00)
 - Presented and defended thesis with theoretical work on „Architecture and urban development in Banja Luka during Austro-Hungarian rule in Bosnia and Herzegovina between 1878 and 1918“
 - Award winning thesis selected for public presentation and publication in “archdiploma 13”, selection by Vienna University of Technology, Faculty of Architecture and Regional Planning
- October 2007 – May 2011 **Diploma Engineer of Architecture (240 ECTS)** 240 ECTS
University of Banja Luka, Faculty for Architecture and Civil engineering, Bosnia and Herzegovina
- First level of studies in field of architecture in value of 240 ECTS and duration of four years
 - Studies completed ahead of regular term with average grade 9,89 (max. 10,00)
 - Presented and defended final work with design project “Conceptual design of ski-jumping hill and supporting facilities with an emphasis on the structure and review of the jump physics and geometry conditions“
- September 2003 – May 2007 **Technician in field of architecture** High School
 High school for Civil engineering, Banja Luka, Bosnia and Herzegovina
- School completed with average grade 5,00 (max 5,00) as best student in school and student of the generation
- September 1995 – May 2003 **Elementary education** Elementary school
 Elementary school “Branko Ćopić”, Banja Luka, Bosnia and Herzegovina
- School completed with average grade 5,00 (max 5,00) with honours and Vuk diploma

PERSONAL SKILLS

Mother tongue(s) Serbian language

Other language(s)

	UNDERSTANDING		SPEAKING		WRITING
	Listening	Reading	Spoken interaction	Spoken production	
English language	B2	B2	B2	B2	B2
Cambridge ESOL Level 1 Certificate in ESOL International – First Certificate in English B2 (Grade A)					
Italian language	B2	B2	B2	B2	B2
CILS – Certificazione di Italiano come Lingua Straniera, Università per Stranieri di Siena – Livello DUE – B2					
German language	B2	B2	B2	B2	B2

Levels: A1/2: Basic user - B1/2: Independent user - C1/2 Proficient user
 Common European Framework of Reference for Languages

Communication skills	Significant communication skills gained during work with students, within teams and study groups, studio projects, as well as daily communication with colleagues and teachers from the region and abroad
Organisational/managerial skills	Expressed organizational skills, proven especially in coordinating of development of several student papers and projects in multi-member international teams
Computer skills	<p>Advanced knowledge in everyday working tools and communication in modern computer systems in Windows, Linux and Android environments.</p> <p>Advanced knowledge and daily work in the software packages are closely related to the field of scientific research and work:</p> <ul style="list-style-type: none"> ▪ Technical production: Graphisoft ArchiCAD and Autodesk AutoCAD ▪ Energy certification of buildings and simulation of all parameters of building physics: ArchiPHYSIK, EDSL Tas, AnTherm, DIALux, DAYSIM, Odeon ▪ Processing text, images video, layout and pre-press design and visualization: Adobe Creative Suite, CorelDRAW, Artlantis
Driving licence	▪ B

ADDITIONAL INFORMATION

Published books	<ul style="list-style-type: none"> ▪ Malinović, Miroslav. <i>The Architecture in Banja Luka during the Austro-Hungarian rule in Bosnia and Herzegovina between 1878 and 1918</i>. Banja Luka: University of Banja Luka, 2014. p. 240 ▪ Stanković, Milenko, Miroslav Malinović et al. <i>Nedosanjan san o Izraelu vjera, ljubav i nada : Iskustva, impresije i vizije graditelja o zemlji na tri mora : monografija</i>. Banja Luka: Academy of sciences of Republic of Srpska, University of Banja Luka, Faculty of Architecture and Civil Engineering Banja Luka, 2013. p. 264 (<i>An unfulfilled dream of Israel, faith, love and hope: The experiences, impressions and visions of the builders of the country on three seas: the monograph</i>)
Published papers in books of Proceedings	<p>Complete works</p> <p>Malinović, Miroslav. "Contribution to discussion on recent architecture in OFM Bosna Argentina." XI international scientific technical conference Contemporary theory and practice in building development. Banja Luka: Institute for Construction Banja Luka, Faculty of Architecture and Civil Engineering, 2015. p. 315-322.</p> <ul style="list-style-type: none"> ▪ Malinović, Miroslav. „The architecture of Catholic sacred and public buildings in Banja Luka between 1878 and 1918.“ <i>Art and its role in the history: between durability and transient –isms</i>. Kosovska Mitrovica: Faculty of Philosophy in Priština, 2014. p. 595-622. ▪ Malinović, Miroslav and Ljubiša Preradović. „Softver za simulaciju parametara fizike zgrade: savremena upotreba i višeplatformska saradnja sa CAAD-om.“ <i>Rezimei / Međunarodni simpozijum Tehnologija, informatika i obrazovanje</i>. Banja Luka: Filozofski fakultet, Univerzitet u Banjoj Luci; Institut za pedagoška istraživanja, Beograd; Centar za razvoj i primenu nauke, tehnologije i informatike, Novi Sad, 2013. p. 423-440 (<i>International Symposium „Technology, IT and education“ with the work „Software for the simulation of the building physics parameters: contemporary role and multi-platform cooperation with CAAD“</i>) <p>Abstracts</p> <ul style="list-style-type: none"> ▪ Malinović, Miroslav. "Architecture and Urban Development in Banja Luka during Austro-Hungarian Rule in Bosnia and Herzegovina, 1878-1918." Archdiploma '13: People who studied here. Ed. Christian Kern and Kathrin Dörfler. Wien: Dekanat der Fakultät für Architektur und Raumplanung, 2013. p. 100 ▪ Malinović, Miroslav. "Idejno rješenje skijaške skakaonice HS100 i pratećih sadržaja sa naglaskom na konstrukciju uz osvrt na fiziku skoka i uslove geometrije." <i>Knjiga sažetaka / 4. naučno-stručni skup sa međunarodnim učešćem "Studenti u susret nauci"</i>. Banja Luka: University of Banja Luka, 2011. p. 32-33 (<i>"Conceptual design of ski-jumping hill and supporting facilities with an emphasis on the structure and review of the jump physics and geometry conditions. "Book of Proceedings / 4th science congress with international participation "Students encountering science"</i>) ▪ Malinović, Miroslav. "Kulturno i graditeljsko nasljeđe opštine Šipovo." <i>Knjiga sažetaka / 3. naučno-stručni skup sa međunarodnim učešćem "Studenti u susret nauci"</i>. Banja Luka: University of Banja Luka, 2010. p. 52-53

(*"Cultural and Building Heritage of Šipovo. "Book of Proceedings / 3rd science congress with international participation "Students encountering science"*)

- Malinović, Miroslav. "Kompoziciono rješenje urbanističkog fragmenta centra Banja Luka." Knjiga sažetaka / 2. naučno-stručni skup studenata sa međunarodnim učešćem "Studenti u susret nauci". Banja Luka: Univerzitet u Banjoj Luci, 2009. p. 52-53
(*"Compositional Solution of Urban fragment in Banja Luka." Book of Proceedings / 2nd science congress of students with international participation "Students encountering science"*)

Published papers in magazines

- Malinović, Miroslav. "Prilog razmatranjima o novijoj arhitekturi u Bosni Srebrenoj: Plehan i Sesvetska Sopnica." Bosna Franciscana Volume 42. Sarajevo: Franciscan Theology, 2015. p. 161-184
(*"Contribution to discussions about recent architecture in Bosna Argentina: Plehan and Sesvetska Sopnica."*)
- Malinović, Miroslav. „Zlatko Ugljen in Tuzla: a contribution to discussion on the architecture of convent and church of Saint Peter and Paul. " AGG+ Volume 2. Banja Luka: Faculty of Architecture, Civil Engineering and Geodesy, 2014. p. 80-93
- Malinović, Miroslav. „The architecture and historical development of the convents in Banja Luka in the period between 1878 and 1918. " AGG+ Volume 1. Banja Luka: Faculty of Architecture and Civil Engineering, 2014. p. 137-55
- Malinović, Miroslav. „Prostorno održiv razvoj ili kako da pomognemo sami sebi.“ Limfa (December 2009): 88-89 (*"Sustainable development or how to help ourselves."*)
- Malinović, Miroslav. „Car free cities. "Limfa (December 2009): 90-91
- Malinović, Miroslav. „Car free cities. "Eho prostora (November 2009): 22-24
- Malinović, Miroslav. „Boja kao oružje!“ Limfa (June 2009): 56-57 (*"Colour as a weapon"*)

Published works in other publications

- Article on personal studio design project in web-article: Groh, Stefan. „Medizinuni in die Tabakfabrik? – In einer zweiten Stadtebene?“ umbauwerkstatt, linzukunft, Think Tank für selbstinitiierte und projektintegrierte Stadtentwicklung, 10/08/2012

Projects (current selection)

- Austrian Pavillon for the EXPO 2015 in Milan. Mentors: Wolfgang Winter, Christa Illera, Vinzenz Sedlak (TU Wien)
- The Mediterranean City. Mentor: William Alsop (TU Wien, Alsop Architects)
- In der zweiten Stadtebene - Bauen für die Multitude. Hörsaal- und Lernzentrum einer neuen medizinischen Universität Linz. Mentor: Michael Hofstätter (Pauhof, TU Wien)

Congresses

- Active participation and presentation of work "Contribution to discussion on recent architecture in OFM Bosna Argentina" On XI international scientific technical conference Contemporary theory and practice in building development, Banja Luka, 2015
- Active participation and presentation of work "Razvoj i arhitektura franjevačkih samostana i samostanskih crkvi u Provinciji Bosna Srebrena za vrijeme Austro-ugarske vlasti 1878-1918. u BiH." Savremene percepcije kulturnog naslijeđa Austro-Ugarske u Bosni i Hercegovini. Sarajevo: NK ICOMOS u BiH, 2014
(*"Development and architecture of the Franciscan convents and convent churches in Bosna Argentina during the Austro-Hungarian rule in Bosnia 1878-1918," conference Contemporary perceptions of Austro-Hungarian cultural heritage in Bosnia and Herzegovina*)
- Active participation and presentation of work „Software for the simulation of the building physics parameters: contemporary role and multi-platform cooperation with CAAD“ on International Symposium „Technology, IT and education“, Banja Luka, 2013
- Active participation and presentation of work "Cultural and Building Heritage of Šipovo" in "Study-tour on the Sustainable Management of Cultural Heritage Sites" organized by UNESCO, Ministry of Culture, Media and Information Society of Serbia, and with support of the Italian Development Cooperation, Serbia 5-11 June 2011
- Active participation in "Students encountering science", 4th international congress held by University of Banja Luka, with individual work "Conceptual design of ski-jumping hill and supporting facilities with an emphasis on the structure and review of the jump physics and geometry conditions" (2011)
- Active participation in "Students encountering science", 3rd international congress held by University of Banja Luka, with individual work "Cultural and Building Heritage of Šipovo" (2010)
- Active participation in "Students encountering science", 2nd international congress held by University of Banja Luka, with individual work "Compositional Solution of Urban fragment in Banja Luka" (2009)
- Active participation in series of World congresses for peace, Education for peace, with special awards and honours, Sarajevo 2006 and 2007

- Exhibitions**
- Award winning exhibition of master thesis “Architecture and Urban Development in Banja Luka during Austro-Hungarian Rule in Bosnia and Herzegovina, 1878-1918.” At exhibition of the selected thesis from TU Wien, Archdiploma ‘13 : People who studied here. Architekturzentrum Wien, 16-26.10.2013
 - Participation with individual work “Flexibility of Space for Living” on exhibition of students' work Inside Out, course Interior Architecture 2, University of Banja Luka, Faculty of Architecture and Civil engineering, Banja Luka, (June, 2011)
 - Participation with individual work “Tereza: Idea Storage” on exhibition of students' work Inside Out, course Interior Architecture 1, University of Banja Luka, Faculty of Architecture and Civil engineering, Banja Luka, (June, 2011)
 - Participation with individual work “Clinic for Reconstructive Surgery” on exhibition of students' work, course Architecture design 12 – facilities for medicine, University of Banja Luka, Faculty of Architecture and Civil engineering, Banja Luka, (May, 2011)
 - Participation with individual work “Green Business Hotel” on exhibition of students' work, course Architecture design 7 – facilities for tourism, University of Banja Luka, Faculty of Architecture and Civil engineering, Banja Luka, (February, 2011)
 - Participation with several individual projects in permanent exhibitions of Faculty of Architecture and Civil engineering, University of Banja Luka, (2007-2011)

- Awards, honours and competitions**
- Award for the best theoretical master thesis “Architecture and Urban Development in Banja Luka during Austro-Hungarian Rule in Bosnia and Herzegovina, 1878-1918.” at exhibition of the selected thesis from TU Wien for 2011-2013, Archdiploma ‘13: People who studied here. Architekturzentrum Wien, 16-26.10.2013
 - Award for best success during the university education on first level of studies in Study Program Architecture, University of Banja Luka, Faculty of Architecture and Civil engineering, Banja Luka, December 2011
 - Golden medal for success during the university education, completing the studies with average grade 9.89 out of 10 and in regular time on Faculty of Architecture and Civil engineering, University of Banja Luka, Banja Luka, November 2011
 - Award to student with best grades in study program Architecture, for academic year 2009/2010, University of Banja Luka, Faculty of Architecture and Civil engineering, Banja Luka, December 2010,
 - First prize and financial award for work “Compositional Solution of Urban fragment in Banja Luka” on congress “Students encountering science” (2009)
 - Special Tondach award for excellent results in faculty from roof tiles production company “Tondach” (2009)
 - Saint Sava Award from Mayor of Banja Luka for best student in High school, finished with straight A (2007)
 - Participation on Federal competition of schools for civil engineering, Novi Sad, Serbia (2006)
 - Award from “English reader competition” held by University of Cambridge (2006),
 - Bronze medal for “Wooden model of roof truss” on State congress of innovations “Mali inost 2006”, Banja Luka (2006)
 - Saint Sava Award from Mayor of Banja Luka for best student in elementary school, finished with straight A (2003),
 - State congress of innovations “Mali inost 2001”, Banja Luka (2001)
 - Diplomas and awards from series of Competitions and exhibitions in Mathematics, Science, History, Drawing etc. from all levels of education.

- Scholarships**
- PhD scholarship of city of Vienna, MA35 (2014)
 - PhD scholarship of Government of Republic of Srpska (2014)
 - Leistungsstipendium 2012, Vienna University of Technology, (2011/2012),
 - Three years in a row receiving scholarship from state's President foundation “Milan Jelić”, as one of the 15 best students of technical faculties in state (2008-2009, 2009-2010, 2010-2011),
 - Three years in a row receiving scholarship from foundation „Petar Kočić“ (2004/2005, 2005/2006, 2006/2007)

- Memberships**
- TU Wien Alumni Club (2012-)
 - ICOMOS, Sarajevo (2007-)
 - Scientific Council of Faculty of Architecture and Civil engineering, University of Banja Luka, 2007/2008
 - Teacher's Council of High School for civil engineering, Banja Luka, (2004/2005, 2005/2006)
 - President of Pupil's Council of High School for civil engineering, Banja Luka, (2004/2005, 2005/2006)