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STONE ALTARS, RETABLES, ALTAR RAILS, BAPTISMAL FONTS AND OTHER LITURGICAL INSTALLATIONS ON QUARNERO ISLANDS BETWEEN LATE 15TH AND EARLY 16TH CENTURY

We can identify two groups of different provenance among the sheer number of preserved stone sculpture in Quarnero region, dated from the end of the 15th to the beginning of the 16th century that can be attributed to the two names of masters-leaders of workshops that are confirmed in archives. The first is Francesco, whose work is most connected to Cres and Krk and the second is Petar Radov, established on Rab. Both masters consistently promoted the ornamental and figural repertoire *all'antica* on the Quarnero islands, Francesco of mostly Venetian origins and Petar of Tuscan. In the wider Quarnero region, we have several examples of exceptional quality from both provenances. The Venetian examples are from Osor and the examples of the so-called Corvinus' renaissance are from Senj. However, the works of Francesco and Petar Radov are notable because they are established masters that have left behind a whole array of architecturally and sculpturally integrated compositions or their remains, not only a few isolated examples of sculpture or reliefs. Among their considerably wider production of sculpture and decorative architectural plastic, we will focus on the liturgical installations. They partly belong to the best works done by both workshops, with some exceptions. Templates used by both masters are interesting from an art-historical point of view, because both masters were trying to appease different demands of the peripheral area. While the sculptural production of Petar Radov was tied to local quarries of the special type of sedimentary reddish *breccia*, material for which Rab and northeastern Krk are well known for, Master Francesco relied on the imported materials. Therefore, this phenomenon is much more complex from seemingly similar situations in areas with more developed tradition of stonemasonry that were using exclusively imported materials. As comparative examples, we can use the renaissance stone altars from the island of Brač.

All of the examples used here belong to the Renaissance, from the stylistic point of view. The applied ornamental solutions differ completely from the similar ones on the late Gothic installations, as the ones made by Andrija Aleši (Andrea Alessi), known to us not only from the remains, but also from the quite precisely defined notarial contracts. Moreover, a few more examples can be attributed to Aleši's stylistically extremely late Gothic production, related to the furnishing of the churches on Rab Island. Some deviations that are typical for the conservative taste of the periphery can be attested in the somewhat later production of Master Francesco and Petar Radov, especially in their following of older templates. If we analyse the chosen works in wider chronological span: of fragmentary preserved or archived heritage from Quarnero region belonging to Gothic or Late Gothic style, or central Renaissance which followed, they



typologically belong to the pre-Trident manner of production of liturgical installations. We can define it as the typological continuity that also reflects the taste of the local community, in which Venetian influences intertwined with ones from the greater Dalmatian urban centres. Naturally, the consistency of the realizations of the liturgical installations depended on the different criteria of donors and investors, from the *providurs* (*provveditore*) and the feudal lords, the bishops and other higher clergy to the local gentry and confraternities. It is important to mention, concerning the topic of this discussion, the short-lived influx of the Tuscan renaissance, brought *via* Senj by the workshops that were influenced by the court art of Matthias Corvinus.