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The Cathedral Church of the Assumption in Koper: A History of the Building and an Overview of the Renovation of the Southern Wall

Key words: Koper cathedral, Church of the Assumption, southern wall, Romanesque architecture, Romanesque basilica, Baroque, Giorgio Massari, fortification of foundations

Introduction

This article presents the church building's development through history, with an emphasis on the main construction phases; it is based above all on archival research and on comparative studies done by art historians to date. The presentation of the building's history is followed by a review of restoration work carried out on the southern wall of the cathedral church in the 1980s, when the first conservation-restoration research was carried out on the exterior of the southern wall, with the help of documentation kept by the Piran Regional Unit of the Institute for the Protection of Cultural Heritage of Slovenia (the Institute).

A description of the architectural history of Koper cathedral

The church in Koper was first mentioned at the end of the 11th century, when archival sources described it as the main church, having an altar devoted to Our Lady, probably the main altar, and an (open) atrium.¹ The year 1380 is an important turning point in the history of the cathedral, when the Genoese robbed and devastated the town, taking with them the relics of the town's patron saints Nazarius and Alexander and also burning down the atrium in front of the façade of the old basilica, which measured 23 Venetian passos, as recounts Nicolò del Bello.² Soon after, it was proposed that the church, which up until then had stood about eight metres away from the free-standing bell-tower,³ be extended westwards. In a document dated 27 June 1385, the Venetian Doge Antonio Venerio confirmed that the owner of the land in front of the aforementioned portico or atrium of the Romanesque church was the bishop of Koper, Lodovico Morosini (16 October 1364–21 November 1391).⁴ According to Naldini's account, during the time of Bishop Francesco Biondi (23 February 1428–29 March 1448) three charming arched arcades connecting the church with the bell-tower were built where the old Romanesque atrium, which the Genoese had burned down a century before, had once stood.⁵ In 1422, in the time of Bishop Geremia Pola (2 December 1420–1424), the stolen relics of the town's patron saints Nazarius and Alexander were returned from Genoa to Koper; then on 7 November 1445 the bishop of Koper, Francesco Biondi, of Florentine origin, consecrated the church and altar of Saint Nazarius.⁶

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Nicolò Manzuoli, a historian and doctor of law from Koper, dedicated his work from 1611 *Nova descrizione della provincia dell'Istria* to the podestà of Koper, Nicolò Dandol. In it he wrote the following words about Koper cathedral: "La Chiesa Cathedrale intitolata S. Maria maggiore è la più bella che sia nella Città. Hà la facciata tutta di pietre bianche, & entro è diuisa in tre parti. Le muraglie che fanno questa separatione stano à volto sopra 18. colonne di bellissimi marmi. In essa sono tre Corpi Santi di S. Alessandro Papa, del beato Nazario, & del B. Elio."⁷ In the beginning of the second decade of the 17th century, the cathedral devoted to Our Lady was the most beautiful church in town. It had a façade of white stone, which we can still see nowadays. The Romanesque interior of the basilica at the time was divided into three parts: the nave and two side aisles. The arcades, which separated the nave from the aisles, were supported by 18 marble columns. Besides describing the cathedral, Manzuoli also provides some information, which gave writers on Koper's central sacral monument some key information for piecing together the architectural history of the church: "1480 si finì il campanile del Domo principiato 1418 et 1490 si allungò esso Domo vnendolo con detto campanile che prima era in isola, come e quello di S. Marco a Venetia, et 1498 si fece la facciata di esso Domo."⁸

Eight years later on 25 May 1619, the podestà of Koper, Captain Bernardo Malipiero, received an order from Venice to organise the renovation of the surrounding wall, so he ordered engineer Giacomo Fino to draw up a plan⁹; Fino had it drawn up by 1 August of the same year.¹⁰ His drawing included not just a plan of the town's surrounding wall, but also a plan of the town itself. He drew in among the buildings the two main communicational arteries and the sacral buildings that existed at the time. The central position on this plan is taken up by the cathedral (*Domo*), which is marked as a single rectangular shape without a transept and ends in the east with three apses, the central one being somewhat larger and extending further into what is nowadays the square called Brolo Trg. On the western side, the building's body already includes the bell-tower (*Campanile*),¹¹ and on the sketch three entrances are marked: a portal on the main western façade and entrances in the middle of the northern and southern church walls. In 1661, the cathedral in Koper dedicated to Our Lady's assumption was visited by Bishop Francesco Zeno, who in his account recorded the former appearance of the church; he wrote that it was a beautiful, grand and ancient building.¹² The record of the visit is the first report on the actual, although only approximate, dimensions of the cathedral from the period prior to it undergoing a Baroque makeover, and represents a precious starting point for the latest reconstruction of the Romanesque basilica published by Helena Seražin.¹³

The famous *Corografia ecclesiastica*,¹⁴ written by Bishop of Koper Paolo Naldini (1632–1713), which was published in 1700 in Venice on the threshold of the radical Baroquisation of the medieval church, recorded the untouched appearance of the pre-Baroque cathedral shaped by the Romanesque, Gothic and Renaissance periods. In his comprehensive account of the origins and structure of the Koper cathedral, the bishop included a description of the existing state, which serves as a precious source for the reconstruction of the pre-Baroque church.¹⁵ The cathedral, which even at the beginning of the 18th century was the most outstanding (sacral) building in the city, standing between two central town squares, was therefore a basilica with a nave and two side aisles in harmonious proportions. The nave was higher than the side aisles; its eastern end housed the chancel. The floor was of marble, while the ceiling was of carved wood. The side aisles were covered with a flat wooden ceiling, while the nave had a vaulted wooden ceiling, probably in the form of an open wooden framework. The nine arches of the arcades separating the side aisles from the nave were supported by 18 fine marble columns. At the end of the nave (in front of the chancel) stood a marble ciborium with carved and gilded foliage, under which lay the precious sarcophagus of St Nazarius, acting as an altar table. On both sides, almost under the arcades, stood two small marble pulpits, from which the Gospel was read during mass. Between the pulpits and the altar of St Nazarius, two broad marble staircases connected the nave with the upper chancel, surrounded on both sides by choir stalls, and in the main apse stood the main altar. Below the chancel there was a vaulted columnated crypt, into which led stairways from both side aisles.

The Romanesque period: reconstructing the floor plan of the Romanesque basilica from the second half of the 12th century

From technical literature we are acquainted with three attempts to reconstruct the old Romanesque columnated basilica cathedral with columnated crypt and wooden (probably) open ceiling. While taking into account the preserved remains of the building, it was above all the secondary sources, which we have presented above and which are included by all art history monographs on this building, which were important in reconstructing the old basilica.¹⁶

The first person to attempt to reconstruct the floor plan of the old Romanesque basilica was Marijan Zadnikar. In his comprehensive work on Romanesque architecture, *Romanika v Sloveniji*;¹⁷ he offered his thoughts on one of the oldest phases in the architectural history of the main church in town. His contribution was based above all on older literature and sources, and on the modest remains of the Romanesque façade which could be peeled out from underneath the Baroque covering. Following the radical Baroquisation in the first half of the 18th century, the only things that remained of the original Romanesque basilica were part of the northern side aisle wall and the southern wall of the southern aisle with walled-up Romanesque windows and fragments of the portal, kept in the Koper Regional Museum, which supposedly belonged to the south side entrance into the church (the bishop's portal). On the basis of the then-visible architectural remains, which were preserved in the Gothicised and above all Baroquised church, and especially with the help of visitation reports and Naldini's description of the old cathedral, the author was able to reconstruct the appearance and essential characteristics of the Romanesque basilica, for he could only determine with certainty the breadth of the church, while due to Baroque interventions in the eastern end of the cathedral he was not yet able to establish the length.

The western façade of the Romanesque basilica was probably in harmony with the basilica church design. In a parchment codex from around 1425, which is kept in the Chapter Archive in Koper, folio 88v features an illuminated figurative initial, on which is depicted the patron saint of the town and the first bishop of Koper, St. Nazarius, above a model of the church which bears probably only a basic resemblance to the old cathedral.¹⁸ On the south wall of the south aisle, the church had a series of upright Romanesque semicircular-headed chamfered windows, and there were probably corresponding windows in the clerestory of the nave. The north aisle was very probably without windows, the church being illuminated from the north by windows in the clerestory. Approximately in the middle of the north wall there was an entrance, which was later walled up, and its pendant on the south wall was the bishop's portal, which connected the cathedral with the bishop's house.

In the proposal for the reconstruction of the ground plan of the old cathedral, the author was surprised at the large number of marble columns considering the church's size. Zadnikar wrote that the density of the columns, which correspond to the distances between the axes of the Romanesque windows on the south wall, reflects the desire to make a rich interior. He sought meaningful comparisons with some early Christian churches nearby, for example the Euphrasian basilica in Poreč, the church S. Maria delle Grazie and the cathedral of St Euphemius in Grado. Densely arranged columns are generally characteristic of early Medieval architecture.¹⁹

Marijan Zadnikar classed the old Koper cathedral in the group of Romanesque basilicas which have a central nave and two side aisles but no transept, having three semicircular apses in a straight line at the east, the middle one being wider and deeper than the two side apses. He considered the marble columns of the arcades between the aisles and the nave, and the Romanesque columnated crypt typical of early and mature Romanesque architecture, an individual particularity, and the old Koper basilica as a variation of this type of building.

The new reconstruction of the ground plan of the Romanesque basilica, which was contributed by Matej Župančič, the archeologist of the Koper Regional Museum, was based on the results of archaeological excavations carried out under his leadership between the years 1986 and 1991. In 1986 the southwestern corner of the old Romanesque basilica was unearthed, so the archeologist discovered that the main church building was 8.1 m from the bell-tower. He also discovered the expected position of the Romanesque façade. With the help of thermoluminescence,²⁰ the Romanesque windows in the south side aisle were dated to 1137 (±28). While excavating the chancel in 1991, they discovered the foundations of

the semicircular apse, which initially led Župančič to jump to overhasty conclusions about the position of the original Romanesque apse – he took the origin of the new reconstruction to be the southwestern corner of the Romanesque church which was excavated in 1986, and measured 155 Venetian passos (53.89 m) from it, which is the length of the basilica recorded by Bishop Francesco Zeno in his visitation report.²¹ On the basis of this information, he did not succeed in unearthing the foundations of the southern apse; this was only discovered during excavations in 1994 in the sacristy, so Župančič's reconstruction of the plan of the Romanesque basilica was shifted eight metres towards the west.

The last reconstruction of the ground plan of the Romanesque basilica was published by Helena Seražin in a jubilee edition marking the 80th birthday of the academic Marijan Zadnikar. On the basis of the previous two attempts and valuable new findings connected with the Baroque renovation of the cathedral, she found a new solution.²² For her point of departure she took the reproduction of the original plan for the new choir from 1690,²³ which alongside a new solution for the eastern part of the cathedral also includes an accurately drawn plan of the existing state of the nave and aisles – therefore the Romanesque or Gothic interior – which fits the descriptions of Nicolò Manzuoli and bishops Francesco Zena and Paolo Naldini.²⁴ In the naves and aisles, 18 columns can clearly be made out. They separate the nave from the aisles and are mentioned by both bishops, while instead of the newly planned choir, one can see where the original Romanesque main apse used to be. It is drawn in faintly on the plan. The plan shows three entrances into the church: the main portal in the middle of the main façade and two side portals, which are located exactly in the middle of the side aisle walls. Helena Seražin believes that all three portals were probably made around 1498, when the church was extended towards the west as far as the bell-tower and got a new façade.²⁵ The main portal stands *in situ* to this day, while the side portals are supposed to have been shifted to the wall of the northern side aisle during reconstruction work in the 18th century.²⁶ The length of the church from the western façade to the Romanesque apse, faintly drawn in on the plan from 1690, is 155 Venetian passos, which is the length cited by Bishop Zeno in his description.²⁷ In front of the old Romanesque apse, a sacristy is drawn in and four columns are marked, for which Gabriella Serdi²⁸ believed that they emphasised the ciborium above the sarcophagus of St Nazarius, while Helena Seražin believes that the plan shows the plan view of the crypt with four columns²⁹; this would seem to be more likely, because according to the accounts of Bishop Naldini, the ciborium above the sarcophagus of the town's patron saint stood in front of the high chancel.³⁰

Regarding the density and placement of the 18 columns along the length of the Romanesque basilica which Marijan Zadnikar was unable to satisfactorily back up with well-founded arguments, I believe that Helena Seražin did not find a satisfactory answer either. All three writers mentioned above saw the Gothic-Renaissance (pre-Baroque) church, which was extended towards the west as far as the bell-tower, so it should be taken into account that the eighteen marble columns were arranged along the entire length of the pre-Baroque church and not only around the periphery of the Romanesque basilica. On the plan from 1690, 18 columns are arranged along the entire length of the nave of the pre-Baroque church, including the extension as far as the bell-tower in the west. That is why I believe that the latest attempt to reconstruct the Romanesque basilica should come to some conclusions regarding the arrangement of the 18 marble columns.

The Baroque renovation of the Koper cathedral in the first half of the 18th century

The architectural renovation of the Koper cathedral in the first half of the 18th century and its individual phases, which out of all the history of the building is the best documented, was presented to the expert public by Helena Seražin, together with an exhaustive study of the preserved archival material and a comparison of the preserved original plans with the existing state of the building.³¹ Alongside the open question of the cathedral's main façade, with the ground floor section in Venetian *gotico fiorito* style and the upper Renaissance forms without the topmost decoration, many questions related to the Baroque renovation of the cathedral in the first half of the 18th century remain unanswered. New discoveries confirmed Antonio Massari's findings³² that the radical Baroque renovation which had the most bearing on the church's appearance was carried out in three separate construction phases; the latter two are ascribed to the leading Venetian architect of the first half of the 18th century, Giorgio Massari (1687–1766). He

created many important Venetian architectural monuments such as the Palazzo Grassi and the Gesuati and Pietà churches.

The origins of the planned Baroque renovation reach back to the time of Bishop Paolo Naldini. In 1690 a plan was ordered for the enlargement of the church in the east, which is confirmed by a preserved entry in the cathedral's ledger; on folio 28 it is written that on 25 April 1690 *proto* Francesco from Venice was paid 121 lira for drawing the church and a plan for the construction of the new section, as well as a design for the altar of the Blessed Sacrament with a chapel and altar of St Nazarius.³³ The description of the plans from the above ledger fits the main features of the plan from the end of the 17th century kept in the seminary library in Trieste.³⁴ The plan of the old columnated basilica with its crypt can be made out, this being the state of the cathedral at the end of the 17th century as described by bishops Francesco Zeno and Paolo Naldini,³⁵ as well as the newly planned eastern section in place of the old Romanesque choir, with a transept and chancel with apse drawn in. Due to the record of the existing state, the plan is of key importance for the reconstruction of the old Romanesque basilica.

On the basis of the preserved fragments of the severely damaged upper left plan of the cathedral as drawn up by *proto* Francesco, Helena Seražin assumes that from the very beginning they had thought about renovating the entire building, therefore also the nave and aisles, and not just the eastern section. On the missing part of the plan, there was a faintly sketched cross-section of the nave and aisles; however, it does not correspond to the ground plan of the columnated basilica, but is a new solution for the nave and aisles, namely to create a rhythm between the walls of the nave according to the principle of the antique triumphal arch, which in the author's opinion would be comparable with the church of Il Redentore in Venice by Andrea Palladio (1508–1580).³⁶

Although the plans were ready, the construction of the new eastern section with the transept and chancel was postponed for more than two decades when in 1713 the eastern part of the south-side aisle collapsed, probably due to unsuitable weight distribution during the reconstruction of the roof and ceiling a few years earlier.³⁷ This event probably influenced the decision to modernise the cathedral's eastern section, which was accepted on 31 December 1715. Two days later, with the permission of Bishop Antonio Maria Borromeo and Podestà Nicolò Contarini, they began demolishing the old (Romanesque) chancel and building the large pilasters of the planned transept.³⁸

On 2 May 1716, the wood-carver Fra Vincenzo delle Scuole Pie was paid for making a wooden model of the cathedral, and in September 1720 *proto* Bernardino Martinuzzi (1669–1735) began building a new choir in cooperation with master Carlo Milanese. They began building the sacristy on the south side of the chancel in July of the following year,³⁹ and this also marked the end of the first phase of the Baroque renovation in the first half of the 18th century.

After building the new chancel and transept, engineering difficulties arose in the place where the new eastern section and the old nave and aisles met (perhaps where the transept met the side aisles), so the architect Giorgio Massari from Venice was sent a wooden model of the church on 23 August 1737; Massari then sent the plans (ground plan and longitudinal and transverse cross-sections) with an explanation back to Koper on 5 February the following year.⁴⁰ From the preserved letters and records in the cathedral ledgers, it is not possible to know if the architect ever visited Koper. He probably followed the course of the construction by means of letters. The construction was overseen for a short period by Lorenzo Martinuzzi (1704–1779), son of Bernardino Martinuzzi, mentioned above.

Of the aforementioned plans which Massari sent to Koper, only the plan marked A is preserved. This is the plan which the cathedral custodians Francesco Barbabianca and Alvise Tarsia sent to Giovanni Poleni on 10 August 1748 for him to advise them in connection with the construction of the new choir.⁴¹ The preserved letter is a precious document, as on the basis of Massari's explanation of the plans, *Spiegazione delli Disegni fatti per la Continuazione del Duomo di Capod: a adatandosi all' Idea già principiata*, we can reconstruct the architectural plans in their entirety.

Massari's plans were accepted in Koper. In summer of 1738 they began demolishing the old nave, and on 23 July of the same year they dug the foundations for four pilasters in the nave; in just over a month's time, they sold the twelve pillars and six capitals of the old Romanesque basilica to the Poor Clares in Koper.⁴² The existing state of the cathedral shows that for the most part they stuck to Giorgio Massari's plans. From a comparison of Francesco's ground plan for the cathedral from 1690⁴³ and Massari's from 1738, we can find that the architect kept the transept and choir from the years 1720–1722 and added

a nave and two aisles supported on pilasters.⁴⁴ This solution, which meant that the two side aisles were of the same height as the nave, is unusual in Massari's opus and certainly had something to do with the fact that the architect adapted to the proportions of the already existing transept from the first phase of renovation in the 18th century, as the large corner columns of the transept dictated the proportions of the rest of the cathedral building. Massari's opus is otherwise dominated by a characteristic type of sacral architecture: a nave-only church with side chapels and no transept, which ends in the east with a flat choir, such as the Gesuati church in Venice, in which the nave has three chapels with altars along each side.⁴⁵ Despite this new solution, Massari actually followed his usual canon in the case of the Koper cathedral, because by walling up the side arches of the first and last spans, which are narrower than the middle three, he cleverly regulated the light in the nave, thereby creating the impression that this was a nave-only church with three side chapels that are part of the same space. He planned the windows to be just beneath the arches of the side aisles, with the intent that the light should reflect off the arches and evenly and softly disperse around the main space, making it seem as one. The large upright Baroque windows, which are topped with a slight arch and illuminate the nave, are identical to the planned window in the transept on the plan from 1690, while the large circular façade window on the western wall of the nave can be compared to the motif of the circular frame in the lunette on the western wall of Massari's Venetian church Gesuati – the Renaissance oculus motif in a lunette, which the architect often used.⁴⁶ He designed the nave with a semicircular arch and arcades which emerge from an ornament protruding from a richly profiled wreath wall, which surrounds the individual pilaster. The space surrounded by such arcades feels airy, while the pilasters reaching up high are both elegant and monumental. Helena Seražin believes that the architect probably solved the problem of the pilasters by polychroming them; in this way, he created an effect of upward movement and monumentality, but due to the cathedral being whitewashed twice during the 19th century, this effect is lost.⁴⁷

In his plans, Massari also envisaged a new main façade with colossal columns and three portals, whose appearance would in all likelihood be based on the model of the Palladian temple façades, for example the façade of the Venetian church San Pantalon by the architect Francesco Comina.⁴⁸ They probably did not choose Massari's proposal due to the radical way in which it would encroach on the market square. Due to the symmetrical arrangement of the individual architectural elements of the façade, not only the old façade would have had to be demolished, but also the bell-tower. The old façade remained untouched with the exception of the missing ornament, which was added at the top because of the new height of the church; in this way the upper "Renaissance" part of the façade corresponds to the new nave plus two-aisle arrangement from the first half of the 18th century, which following Helena Seražin's discoveries must date back to the time after 1745.⁴⁹

The construction work on the building's exterior in 1738 was overseen by local building experts; in her exhaustive contribution, Helena Seražin supports this with the studied archival documents, and the work included the following operations: they demolished the vaults of the side aisles and the basilica walls of the nave, as well as the façade to the height of the large oculus. The outside walls of the side aisles were then built higher, and four large Baroque windows were incorporated in each one. The cathedral ledger records the payment of stonemasons Giacomo Toffoletti and Alessio Guzi for their work on the side portals of the northern wall; Helena Seražin identifies these two side portals with the side portals of the old basilica, which on the plan from 1690 are marked in the middle of the side aisles.⁵⁰ As the entries in the ledgers prove,⁵¹ the two side portals in the south wall were also built by master Giacomo Toffoletti (although the origin of the door frames is not yet clear).

In 1738, Massari also drew up a plan⁵² for a new, more spacious choir. Of the old choir (from the years 1720–1722) he kept only the chancel and extended it by a narrow span with two passages to the sacristy and the chapel of the Blessed Sacrament. He finished off the choir in the shape of an apse with a circular plan view, which was a repetition of his solution to a problem in the monastery church of Our Lady of Sorrows in Udine only a few years earlier.⁵³ The proposed new choir was to be 55 Venetian passos long (19 m), 27 Venetian passos (12.5 m) longer than the old one. They began digging the foundations for the new choir in 1742 when construction work in the nave and aisles was completed, but due to the exhausted financial means, the town council stopped construction work with an order to stop the construction of the new choir,⁵⁴ dated 18 April 1744. The construction was passionately defended by the cathedral custodians Alvisè Tarsia and Francesco Barbabianca, who thought the existing incongruity

between the nave and aisles and the choir was unacceptable; in their fervour, they turned to Giovanni Poleni (1683–1761), a professor at the University of Padua, with a letter⁵⁵ dated 10 August 1748 and asked him for his expert opinion.

Poleni found that with the new choir, the cathedral would be too long in relation to the width of the nave, and therefore proportionally discordant. He therefore proposed a solution by setting up optical barriers, which would appear to shorten the length of the church; as examples of the proposed solution, he mentioned the church of San Giustina in Padua and Palladio's Church of San Giorgio Maggiore in Venice. Massari did not fully keep to Poleni's advice.⁵⁶

To fulfil the wishes of the people in Koper, he altered the plan for the new choir: to the presbytery, which was almost square in shape, he added a regular semicircular apse and in this way narrowed the choir and shortened it by two metres. On 5 July 1749, the construction of the new choir at last began under the leadership of the Friuli master builder Domenico Schiavi (1718–1795); as can be seen from the cathedral ledgers, his workshop succeeded in building the choir in only four months. Then Domenico's brother Francesco Schiavi (1721–1798) led the stuccoing of the vaults in the choir and transept, which were also gilded to begin with.⁵⁷

Giorgio Massari is considered to be an architect who dealt with all aspects of a building – not just the building's exterior, but also the altar furnishings and the sculptures and paintings decorating the interior. In this way the building and its individual components gave the impression of being a harmonious whole. With the completion of the new choir, the third construction phase of the Baroque renovation was finished in the first half of the 18th century. The successful renovation of the old basilica and the masterful solution of the problem of light and proportion helped build the architect's reputation and brought him new orders.

The problem of the history of the Koper cathedral in the 19th and 20th centuries

The question of the building's architectural history in the 19th and 20th centuries remains open for now and represents a great challenge for future study, because from the older local literature we can find many valuable details which show lively activity and work on the cathedral's architecture in close connection with the social and political events at that time. I would like to draw attention here to the problem of the preserved (and also unpreserved) altar fittings. Together with the insufficiently studied history of architectural development in the two centuries following the instauration of the new Baroque cathedral, they are waiting to be systematically studied, along with the preserved archive documents.

In 1806, at the time of French administration in Koper headed by Prefect Angelo Calafati, big changes were effectuated in Koper; I will limit myself to mentioning just two fundamental ones, which in one way or another are directly connected with the cathedral architecture and its central position in the urbanistic plan of the city. Alongside radical changes to the urbanistic (still medieval) organic plan of the former island, which resulted in a new course for today's Cankarjeva Ulica from Trg Brolo to the far eastern end of the town centre,⁵⁸ it is also an important fact for the historic reconstruction of work carried out on the cathedral that in that same year the French authorities in Koper dissolved all the monasteries, except for the Franciscan monastery of St Anne in the northeastern part of the town, known as Bošadraga. So the rich altar fittings together with many artistic objects (paintings, sculptures and carvings, craft objects and library material) either came into the permanent custody of those churches in Koper that had not been closed down – above all the cathedral and the Franciscan church and monastery of St Anne – or were sold or simply lost. These historical events also saw the interior of Koper cathedral receive new furnishings, and three Baroque stone altars were placed against the side of the south aisle, which are preserved *in situ* to this day.

We can gather only a few precious details about the different (restorative and preventative) measures carried out during the twentieth century from the contribution by Daniela Milotti Bertoni,⁵⁹ conservator for the Piran Regional Unit of the Institute. While carrying out a study entitled *Delovanje tržaške Soprintendenze v Slovenski Istri v letih 1918–1945. Evidentiranje in obdelava arhivskega gradiva* (The functioning of the *Soprintendenza* in Slovenian Istria in the years 1918–1945: A study of archival material), she carefully examined, recorded and put in order the “old” archive of the Trieste Inspectorate

(*Soprintendenza*), which is no longer accessible nowadays. The study, which was limited to the period between the two world wars and the region of the three coastal municipalities, was conceived on the basis of concrete needs of the then-MZVNKD Piran – the necessity of collecting and studying necessary documentation, which would give an insight into restoration work carried out in the past in the region covered by the Piran inter-municipal institute.

In the period between the two world wars, when the Soprintendenza (founded in 1923) of Trieste was responsible for the protection of cultural heritage in Koper, we come across the first works on the cathedral led by the Venetian architect Ferdinand Forlati.⁶⁰ He restored the window on the (main) façade, covered the walls of the Chapel of the Most Holy Sacrament (Cappella del SS. Sacramento/Cappella del Santissimo) with marble,⁶¹ renovated the arches of the arcades (which ones?), and commissioned a fresco depicting the Glorification of the Holy Eucharist for the cupola (the Chapel of the Most Holy Sacrament) from the painter Cesarini.⁶²

Following Forlati's departure from the Trieste inspectorate and two further changes in leadership, the architect Fausto Franco was named as its director in 1939, and it was under his leadership that the Koper cathedral was renovated between 1939 and 1943. The "old" archive of the Trieste Soprintendenza still keeps Franco's report on the work done between May 1939 and May 1949, and from it we gather that the roof was renovated, the foundations of the main apse were fortified, the triangular top of the façade was completed, the organ, vaults and interior walls were renovated, the main altar was restored and other works were carried out.⁶³

The Soprintendenza, which was active in the region of the three coastal municipalities for a number of years after that, foresaw renovation work on the monuments in Koper in the years 1947–1948 and partly in the years 1948–1949. To finish the restoration work on the cathedral that had been started prior to 1940, six million lira were earmarked.⁶⁴

Renovation work on the south wall of the cathedral Church of the Assumption in Koper

In connection with the architectural studies, renovation and presentation of the Romanesque elements of the south wall, I found only the detailed report by restorer Jure Bernik in the archive of the Piran Regional Unit of the Institute. He probed the south façade in November 1985. Only in February 1994 do we come across documents covering renovation work on the south wall of the cathedral. It was then that the director of the Koper Regional Museum, Salvator Žitko, informed the excavation commission at the Institute about the intention of performing (two) archaeological excavations next to the south wall of the cathedral, on the basis of a conversation on 4 February 1994 in the parish house in Koper, in the presence of a representative of the Piran inter-municipal institute for the protection of natural and cultural heritage, who is not named in the letter.⁶⁵ In April of the same year, engineer Stojan Ribnikar drew up a project⁶⁶ for the fortification – injection of concrete under the foundations of the southern wall – which was based on a geotechnical report⁶⁷ on the reasons for the damage caused to the cathedral building with a proposal for fortification prepared by the Institute for Geology, Geotechnics and Geophysics in Ljubljana. Following a suggestion by the Diocesan ordinariate in Koper, the institute carried out an inspection of the damage to the south wall on 7 March 1994 and prepared a report on the basis of the results of four archaeological probes; the report clearly set out the geotechnical findings and the state of the building (the composition of the foundation soil and the nature of the foundations), and gave an expert opinion on the causes of the damage and the fortification measures. In all four probes the depth of the foundations was established, as well as the composition of the soil underneath the foundations, right down to the flysch bedrock. From the report we gather that the south (peripheral) wall is built of blocks of sandstone with a thickness of approximately 75 cm; the depth of the strip foundation of the wall, made of blocks of sandstone in lime mortar, increases gradually from the bell-tower in the west to the sacristy in the east. The foundation stands on hard flysch bedrock with two intermediate layers of clay and clayey marl sediments. Severe (primary) diagonal cracks were discovered on the outside of the south wall, as well as damage to the inside of the wall – secondary cracks of the arch and floor. Due to the subsidence of the south wall, the foundations were weakened, with large gaps between the sandstone

blocks, the mortar having fallen away in places. Foundations constructed in this way are very sensitive to differential movement (settling), which is a result of the additional burdening of the compressible layers of clay above the hard flysch bedrock. Therefore, bearing in mind the fact that the damage appeared on the southern part of the building (on the south wall and the sacristy), the institute concluded that the damage was a result of the additional burdening of the compressible layer under the foundations of the sacristy caused by the subsequent construction of the sacristy as an extension of the church. Also, in replacing the original wooden ceiling of the sacristy with a reinforced concrete slab,⁶⁸ additional burdening of the ground underneath the sacristy was caused, which also caused compression of the clay layer. According to the experts, the subsidence of the sacristy foundations was transferred to the foundations of the south wall of the nave and thereby caused damage to the south wall in the form of large cracks. Another contributing cause to the damage was the inadequate drainage of rainwater from the roof, which flowed directly into the ground below the foundations, soaking it and probably also washing it away. Taking into account the established circumstances and the opinions on the causes of the damage to the building, experts proposed injecting concrete underneath the strip foundations of the south wall and sacristy (to reach the flysch bedrock), injecting the peripheral stone walls (the south wall of the nave and sacristy, above all where the cracks are), and using gutters to properly drain away the rainwater from the roof. The project drawn up by engineer Stojan Ribnikar foresaw the injection of concrete underneath the foundations of the south wall from the southeastern side portal to the sacristy, including the protruding west wall of the sacristy.

In August 1994, the Koper Regional Museum took over the archaeological probes of the sacristy and south wall.⁶⁹ There is no documentation covering the course and extent of the injection of concrete under the foundations of the south wall and sacristy in the archive of the competent service for the protection of cultural heritage.

In November 2003, two conservators of the Piran Regional Unit of the Institute gave the conditions related to the protection of cultural heritage for the renovation of the cathedral's foundations and the south wall /EŠD 239/ (parc. No. 643, k.o. Koper). In the explanation of the need for the renewed fortification of the foundations and the south wall of the cathedral, it is written that the damage (cracks) in the south wall appeared despite the fact that the foundations of the south wall had already been partly fortified in 1994. The conservator stressed the importance of the south wall, in whose Baroque upper section one can still make out the south wall of the Romanesque basilica, making it a precious witness of the Romanesque phase of Koper's central sacral monument.

The go-ahead for the fortification of the foundations and the south wall was given by the cultural heritage protectors on 21 November 2003 in Koper (/EŠD 239/) (parc. No. 642, k.o. Koper) as a response to the submitted project (PGD – reconstruction project) “The Renovation of the South Wall of the Koper Cathedral”, No. 21/03, responsible project manager Mojmir Sajinčič, B.Eng. The work carried out in 1994 – injecting concrete under the foundations of the south wall and the sacristy according to Stojan Ribnikar's plan – was not completed in its entirety. Concreting underneath the foundations was completed to a length of approximately 13.5 m from the southeastern portal to the sacristy. The remainder of the south wall, approximately 35 m in length, was not renovated at the time, so it was dealt with by the cited project (No. 21/03) from 2003, which foresaw the injection of concrete (in order to create contact pressure between the existing foundations and the hard flysch bedrock) and the injection of the south wall in the length of 35 m from the bell-tower to the southeastern portal, as well as the drilling of four vertical “perfo” anchors with the aim of improving the connection between the Romanesque wall and the Baroque wall above it.

Obtaining the necessary documentation and carrying out preparations for the renovation work on the south wall of the cathedral was begun on 30 May 2006, when the Parish of Koper reported the renovation work to the Piran Regional Unit of the Institute with the following supplements: Findings of the survey of the construction of the cathedral of Our Lady in Koper, no. eng. KOS/DOP/PC, from 28 December 2005, and the Offer to carry out the renovation work on the Church of the Assumption in Koper with the code GRAS-BER-90/2006, from 15 May 2006, from the chosen contractor GRAS, d.o.o. The letter was treated as an application to receive conditions relating to the protection of cultural heritage, so the institute asked for a copy of the project, which became the basis for the enclosed list of works. The conditions relating to the protection of cultural heritage for the renovation of the south wall

of the cathedral /EŠD 239/ (P/V-1488-06, from 28 June 2006) were issued on the basis of project No. 21/03, PGD – reconstruction project, project manager Mojmir Sajinčič (which had already served as the basis for permission from the Institute in 2003), the aforementioned findings of the survey of the construction, and the offer to carry out the renovation work from the contractor Gras, d.o.o., which differs fundamentally from project No. 21/03 in the way it foresees the fortification of the south wall with transverse steel anti-earthquake cables. Project No. 21/03 foresaw the fortification of the south wall with four vertical steel “perfo” anchors. On the basis of the terms set out by the Institute, the Piran Regional Unit issued an agreement for the renovation of the south wall /EŠD 239/ (S/III-1816-06, from 10.7.2006).

After the completed archaeological studies on the exterior of the south wall in autumn 2006, a consultation and conservation group for the renovation of the south wall met on 25 October 2006 in Koper. On the basis of a presentation by the chief archaeologist, Matej Župančič, (of Koper Regional Museum) and Branko Hlača (chief representative of the investor – the Diocese of Koper), the group drew attention to the main problems in renovating the south wall: the structural renovation of the south wall on the outside and the structural renovation of the south wall and altar of Sts Peter and Paul within the church. The group drew attention to the severely damaged stone altar of Sts Peter and Paul and proposed a suitable solution to the problem.

The renovation work on the cathedral, which began in summer 2006, is documented in the following project: *Strokovno mnenje o ustreznosti pristopa k utrditvi južne fasadne stene Stolnice Marijinega vnebovzvetja v Kopru s predlogom za izvedbo dodatnih ojačitvenih del v območju dveh globinskih sond ob notranjih oltarjih*, from 20 February 2007, which was prepared by Gradbeni inštitut ZRMK, d.o.o.: “The renovation began in summer 2006. The building was tied together transversally with a system of steel stretch cables, and the whole wall and foundations were fortified by the systematic injection of concrete. Finally, concrete was injected underneath the foundations until contact was made with the load-bearing strata.” The expert report also mentions the differences from project 21/03, on the basis of which the Piran Regional Unit of the Institute issued an agreement for the works to be carried out – the altered system of tying together the building with (visible) steel cables, while the planned solution of fortifying the south wall with four vertical “perfo” anchors was deemed unsuitable.

In January 2007, protective archaeological investigations ordered by the Piran Regional Unit of the Institute were carried out under the leadership of archaeologist Matej Župančič by the Koper Regional Museum along the south wall and the severely damaged side Baroque stone altar of Sts Peter and Paul (two probes). The Institute named an expert commission for the evaluation of the investigations and work carried out on the cathedral (EŠD 239). The commission met on 25 January 2007 in the cathedral itself; after inspecting the situation, it agreed to continue renovating the south wall and the altar of Sts Peter and Paul. Under point 5, it was agreed that the Institute would provide for an independent expert to evaluate the work already accomplished and propose how best to continue the work on the south wall, and if necessary also the altar. After seeing the work that had been accomplished and the initial results of the archaeological investigations, and after having surveyed the project documentation, the independent expert who was chosen, Prof. Dr. Jože Kušar (director of the Department of Construction at the Faculty of Architecture of the University of Ljubljana), advised that the work on the south wall should be continued and finished according to project 21/03, and also gave guidelines for the repair and renovation of the side altar of Sts Peter and Paul.

Due to the discrepancy between the project documentation and the work accomplished on the south wall, the Piran Regional Unit of the Institute decided, in accordance with its rights and duties and on the basis of Article 67 of the Cultural Heritage Protection Act (Ur. l. RS, No. 7/99), to involve the inspectorate, which is competent for resolving matters connected with construction work on protected buildings. On 26 March 2007, a meeting took place in the cathedral led by Mateja Zupan, a member of the inspectorate; alongside the chief inspector of IRSKM, Aleksander Vidmar, the meeting was also attended by representatives of the investor, the project manager and two representatives of the Piran Regional Unit of the Institute. The decisions reached at the meeting, which were proposed by the members of the inspectorate, provide guidelines for renovating the south wall of the cathedral in the coming years and also determine that in all future work the investor will cooperate with the Piran Regional Unit of the Institute. Also, in accordance with the legal basis, the investor will acquire all necessary administra-

tive permission before continuing work on the building. He will inform the Piran Regional Unit of the Institute about all work accomplished which differs from that foreseen in the PGD project, and will submit planned changes as part of the necessary documentation on work carried out on the protected building. All work foreseen in project PGD No. 21/03 from October 2003 will not be carried out due to a lack of financial means. On the basis of a request by the investor, the Piran Regional Unit of the Institute will, foreseeably in 2008, prepare a conservation programme for the comprehensive renovation and presentation of the building. The programme will set out the terms and guidelines for all further work and the preparation of project documentation, with which the investor will try to acquire financial aid on the state or European level.

Between the years 1986 and 2007, six preventative archaeological probes were carried out on the site of the cathedral and along its south wall. With the help of these, we have acquired precious information on the building's history and the reasons for the damage that has arisen. Four archaeological probes directly alongside the south wall were carried out, and all the investigations were led by Matej Župančič, archaeologist at the Koper Regional Museum.⁷⁰

The aim of the archaeological investigations in October 2006 and January 2007 was not only to document and protect the preserved older structures and cultural layers with the help of archaeological methods, but above all to find the causes for the large cracks in the eastern part of the south wall and the stone altar of Sts Peter and Paul, which is now severely damaged. The latest archaeological research again found that the cause of the damage, which is a result of the subsidence of the south wall, lies in the fact that the groundwork for the foundations is not sufficiently firm. As a result, the foundations on which the wall stands are weakened. The results of the investigation showed that in parallel with the south wall, in the church itself, there is a preserved old wall, and the space in between is filled only with gravel. This could be the heart of the problem of damage to the wall and altar of Sts Peter and Paul. The altar, which bears visible signs of serious damage in the form of cracks (with thicknesses of up to approximately two centimetres), leans on the south wall; the outer edge of the altar table leans on the open parallel wall, while what is in between stands on a foundation which is severely subsiding. The latest construction work was connected with the interior foundations of the south wall, where the archaeological probes were carried out.

Notes

- 1 Marijan Zadnikar, *Romanika v Sloveniji. Tipologija in morfologija sakralne arhitekture*, Ljubljana 1982, pp. 134–135.
- 2 Nicolò del Bello, Capodistria, la Piazza del Comune nel secolo XV, *Pagine istriane*, anno III, no. 11–12, Koper, November–December 1905, pp. 245–246: "A breve distanza dalla torre, di fronte all'Albergo novo ed all'Armeria, su una lunghezza di ventitre passi, si estendeva il portico della Basilica."
- 3 Cf. Matej Župančič, Il Duomo romanico di S. Maria di Capodistria, *Atti e memorie della Società istriana di archeologia e storia patria*, n.s. XXXIX, 1991, p. 269.
- 4 Edvilijo Gardina, Koper, Stolnica Marijinega Vnebovzetja, prtilični del pročelja, *Diocesis Justinopolitana. Spomeniki goske umetnosti na območju koprške škofije*, Koper 2000, p. 114.
- 5 Paolo Naldini, *Corografia Ecclesiastica o sia Descrizione della Città e della Diocesi di Giustinopoli detto volgarmente Capo d'Istria*, Benetke 1700 (Reprint: *Historiae urbium et regionum Italiae rariores*, XXXIX, Bologna 1967), p. 19: "... A questa Torre, che s'alzava in Isola, si concatenò mol'Anni prima la Chiesa, con l'aggiunta fattale di tre Archi per parte, drizzati à tempi di Francesco Biondi nel sito medesimo dell'Atrio antico, un secolo prima dall'Armi Genovesi incenerito."
- 6 Cf. Naldini 1700 (n. 5), p. 93; Gardina 2000, pp. 114–116.
- 7 Nicolò Manzuoli, *Nova descrizione della provincia dell'Istria*, Benetke 1611 (Reprint: Bologna 1979), p. 77.
- 8 *Ibid.*, p. 69.
- 9 The ink drawing is kept by the Venice State Archive in the Senato Mare fund, f. 223, format 56.5 x 42 cm.
- 10 Salvator Žitko described Fino's preserved plan as the most important urbanistic document from the Venetian period, as besides describing the surrounding walls, it also portrays the basic urbanistic characteristics of the town plan which remained more or less the same until the downfall of the Venetian republic in 1797. For art historians, the drawing is a precious document for reconstructing the concept of the island town and its numerous sacred buildings at the end of the second decade of the 17th century. Cf. Salvator Žitko, *Koprski obzidni pas in mestni tloris na karti Giacoma Fina iz leta 1619*, *Kronika*, 37. letnik, no. 1–2, Ljubljana 1989, pp. 37–45.
- 11 On the sketch, the bell-tower is marked with the abbreviation *Cap.*, and above it the abbreviation is explained.
- 12 Francesco (Franciscus) Zeno, Status Dioecesis Justinopolitanae sub Episcopo Francisco Zeno – anno 1661, *Folium Dioecesanum Tergestinum*, 6, Trst 1870, p. 85: "Urbis in medio tamquam in centro collocata est cathedralis ecclesia, quae sub titulo Assumptionis S. Mariae Majoris nomine appellatur: aedificium sane pulchrum, majestate et antiquate decorum, tres in naves distinctum, decem et octo marmoreis columnis sussultum. Ejus longitudo est pedum 155, latitudo 75, et altitudo 80 circiter. Quatuordecim obtinet altaria, quorum

- aliqua diversis a confraternitatibus aluntur...Chorus ab Ecclesiae planitie gradibus decem elevatur, et altare majus ab ipso choro gradus quatuor supereminet sub sacello quatuor sussulto columnis, variorum sanctorum imaginibus in ligno inaurato excisis.”
- 13 Helena Seražin, Rekonstrukcija tlorisa romanske stavbe koprške stolnice, “*Hodil po zemlji sem naši ...*”. *Marijanu Zadnikarju ob osemde-setletnici*, Ljubljana 2001, pp. 171–176.
- 14 Paolo Naldini, *Corografia Ecclesiastica o sia Descrizione della Città e della Diocesi di Giustinopoli detto volgarmente Capo d'Istria*, Venice 1700.
- 15 Naldini 1700 (n. 5), pp. 19–21: “Non v'è Fabbrica in Giustinopoli, nè più alta, ne più vasta, ne più riguardevole del Duomo. Posa questi trà le due Piazze maggiori poco fa accennate; e porgendo la fronte alla prima verso Ponente, e il tergo alla seconda verso Levante, coll'interposta sua mole, e le segrega, e le congiunge. Ai di lui fianchi allargarsi due dritte strade, che pure aprono doppio transito dall'uno all'altro Foro. Consta di tre Navate à giusta proportione larghe, e lunghe; Mà quella di mezzo, che in altezza le altre eccede, accorciassi al quanto per il sito in essa occupato dal Choro. Il Pavimento e di marmorino battuto, ed il Cielo di legname intagliato, lavoro disteso in piano nelle Navate minori, e nella maggiore inarcato à giusta d'un mezzo Cielo; opera antica, ma durevole, e ben'ordinata. Le muraglie divisorie di queste Navate, col beneficio di nove Archi per parte s'appoggiano a diciotto Colonne, di Marmo fino, trà le quale le prime si dissero dal Sansovino; *Serpentino nero*; e dello Sterllo, *Marmo d'Antiocchia*. A capo della Navata maggiore, grandeggia maestosa Tribuna di marmi, piegati dallo scalpello in varj fogliami, fregiati d'oro; Qui la pretiosa Tomba del Santo Vescovo Nazario serve di Mensa al Sacro Altare, sopra di cui il zelo di Francesco Zeno l'anno mille seicento sessanta due collocò l'Augustissimo Sacramento. ... Ai lati di questa Tribuna, quasi sotto gli Archi delle Navate, s'ergono due altre Tribune minori, ò siano piccoli pulpiti di marmo, donde anticamente costumossi nelle Messe solenni annunciare al Popolo il Sacro Evangelio. Frà queste Tribune, e la grande preaccennata, dimmezzano due ampie scale marmoree, di più gradini entrambe, e servono alla salita dal piano della Chiesa, à quello del Coro. Questo spalleggiato dalle Sedie Canonicali, chiudesi con altra Tribuna di marmo fino, ma più bassa, benche in sito più eminente della prima; ed e l'Altar Maggiore, ... Sotto del Coro, come che sostenuto da piccoli Archi con sue Colonne, v'è un Oratorio sotterraneo, che direbbesi nell'Insurbria lo Scurolo; se bene egli è à sufficienza luminoso; e se gli scende per due scale corrispondenti nelle Navate minori.” Extract from Naldini's description of the cathedral. The Slovene translation and interpretation was published by Marijan Zadnikar in the book *Romanika v Sloveniji* (Zadnikar 1982, pp. 136–138, op. 172). The Slovene translation of Naldini's work: Pavel Naldini, *Cerkveni krajepis ali opis mesta in škofije Justinopolis ljudsko Koper* (ed. Darko Darovec), Koper 2001, is not consistent in all details so I am quoting from the original.
- 16 Antonio Alisi, *Il Duomo di Capodistria*, Rim 1932-X; Francesco Semi, *Il Duomo di Capodistria*, Parenzo 1934-XII; Janez Mikuž, *Stolnica v Koprju*, Ljubljana 1980 (Kulturni in naravni spomeniki Slovenije, 104).
- 17 Zadnikar 1982 (n. 1), pp. 134–146, reconstructed plan of the Romanesque basilica on p. 142.
- 18 Tiziana Franco, “Koral,” *Gotika v Sloveniji* (Ljubljana, Narodna galerija, 1.6.–1.10.1995, ed. Janez Höfler), Ljubljana 1995, pp. 348–350, cat. No. 202.
- 19 Zadnikar 1982 (n. 1), pp. 138, 143.
- 20 The study was carried out by experts from the University of Milan: Dipartimento di Fisica, Università degli Studi di Milano, Župančič 1991 (n. 3), p. 275.
- 21 Zeno 1870 (n. 12), p. 85.
- 22 Seražin 2001 (n. 13), pp. 171–176.
- 23 A reproduction of the plan to reconstruct the choir of the cathedral was first published by Gabriella Serdi in an article on the statues on the façade of Koper cathedral: Gabriella Serdi, Le sculture sulla facciata del Duomo di Capodistria, *Atti e memorie della società istriana di archeologia e storia patria*, n. s. XXXVI, 1988, pp. 123–133. The plan, which is now kept by the seminary library in Trieste (Biblioteca del Seminario di Trieste [BST], Archivio del Duomo di Capodistria [ADC], b. 271/1), is reproduced on p. 127.
- 24 Manzuoli 1611 (n. 7), p. 77; *Folium Dioecesanum Tergestinum* 1870 (n. 12), pp. 84–92; Naldini 1700 (n. 5), pp. 19–21.
- 25 Manzuoli 1611 (n. 7), p. 69.
- 26 Seražin 2001 (n. 13), p. 173. The assumption is not backed up by suitable arguments, as the question of the arcade openings on the ground floor of the main façade has not yet been satisfactorily solved and we do not know for certain where the portals which are now on the north side of the church stood originally.
- 27 Seražin 2001 (n. 13), p. 174.
- 28 Serdi 1988 (n. 23), p. 128.
- 29 Seražin 2001 (n. 13), p. 174. Cf. Naldini 1700 (n. 5), p. 21; Antonio Alisi, *Il Duomo di Capodistria*, Rome 1932-X, p. 30.
- 30 Naldini 1700 (n. 5), p. 20.
- 31 The ZRC SAZU researcher presented the question of the renovation of the Koper cathedral for the first time with a talk at the international conference marking 1,400 years of the diocese of Koper and the mention of Slavs in Istria, which took place between the 12 and 14 October 2000 in Koper (Helena Seražin, Arhitekturna prenova koprške stolnice v prvi polovici 18. stoletja, *Mednarodna znanstvena konferenca 1400-letnica koprške škofije in omembe Slovanov v Istri*, Koper, 12–14 October 2000, Koper 2000, pp. 68–69); the article was published the following year: Helena Seražin, Arhitekturna prenova koprške stolnice v prvi polovici 18. stoletja, *Acta Histriae*, IX/2 (*Prispevki z mednarodne znanstvene konference. 1400-letnica koprške škofije in omembe Slovanov v Istri*), 2001, pp. 489–504.
- 32 Antonio Massari, *Giorgio Massari. Architetto veneziano del Settecento*, Vicenza 1971, pp. 79–83.
- 33 The document was first published by Francesco Semi in a monograph on the cathedral: Francesco Semi, *Il Duomo di Capodistria*, Parenzo 1934-XII, p. 28: “il proto Fran.co ... (sic!) venuto à posta da Venetia p. leuar la pianta della Chiesa, e disegnar la Fabrica che si deue fare, hauer anco fatti gli disegni delli altari del Santissimo con la Capella et quello di San Nazario”. The same document was then published by Helena Seražin, Massarijeva prenova koprške stolnice, *ZUZ*, 2004, p. 180, cit. n. 14, who transcribed the text a little differently: “L. D. 1690. 25. Aprile. Al Protto Fran:o uenuto à posta dà Venetia [per] leuar la pianta della Chiesa, e disegnar la Fabrica, che si deue fare, hauer anco fatti li disegni degl'Altari del Santissimo con la Capella, et anello di S. Nazario in tutto lire cento uinti nua, compreso il nollo pagato alle Barche, che lo conduse qui, et à Venetia L 121:-”.

- 34 The plan is published in the article by Gabriella Serdi, *Le sculture sulla facciata del Duomo di Capodistria*, *Atti e memorie della società istriana di archeologia e storia patria*, n. s. XXXVI, 1988, p. 127.
- 35 Zeno 1870 (n. 12), p. 85; Naldini 1700 (n. 5), pp. 19–21.
- 36 Seražin 2004 (n. 33), p. 181.
- 37 *Ibid.*, pp. 181–183, cit. n. 21.
- 38 *Ibid.*, pp. 182, cit. n. 24, 25, 26.
- 39 *Ibid.*, pp. 182–183.
- 40 Seražin 2004 (n. 33), pp. 183–184. Cf. supplement 5, pp. 210–211, where the author of the article quotes Massari's entire explanation of the plans, of which only the plan marked A was enclosed with the letter sent by the cathedral custodians Francesco Barbabianca and Alvisce Tarsia, when after 10 years they sent the plans to Giovanni Poleni for him to check over. The letter, together with the explanation of the plans, is kept by the Museo Biblioteca Archivio di Bassano del Grappa (ABG), *Opuscoli Poleni* 31, c. 9, 10.
- 41 Seražin 2004 (n. 33), pp. 184–185.
- 42 *Ibid.*, pp. 185–186, cit. n. 44.
- 43 Serdi 1988 (n. 22), p. 127.
- 44 Seražin 2004 (n. 33), p. 187. Helena Seražin compares Massari's position with that of Giovanni Dozzi, who in 1724 took over responsibility for enlarging the basilica of St Euphemius in Rovinj and therefore found himself faced with a similar problem: the apses built at the beginning of the century had to be joined to the nave and aisles, and to do this he chose a pseudo-basilican layout. The model for the renovation of both churches was supposed to have been the renovated cathedral in Udine by Domenico Rossi (1657–1737).
- 45 Seražin 2004 (n. 33), pp. 187–188; cf. also Helena Seražin, *Arhitekturna prenova koprške stolnice v prvi polovici 18. stoletja*, *Acta Histriae*, IX/2 (*Prispevki z mednarodne znanstvene konference. 1400-letnica koprške škofije in omembe Slovanov v Istri*), 2001, p. 496, cit. n. 12.
- 46 Seražin 2001 (n. 46), p. 496 and sl. 5 on p. 498; Seražin 2004 (n. 33), p. 189.
- 47 *Ibid.*, p. 496, cit. n. 13.
- 48 Seražin 2004 (n. 33), p. 189; Seražin 2001 (n. 46), p. 499, sl. 6.
- 49 Seražin 2004 (n. 33), p. 69, 207 (supplement 2: *Izjava gradbenih mojstrov in zidarjev o stanju koprške stolnice konec leta 1743*) and p. 195.
- 50 *Ibid.*, p. 190, cit. n. 60, 61. I believe that the question of the northern side portals is not entirely clear, but the author's reasoning is nevertheless possible.
- 51 *Ibid.*, p. 191, cit. n. 62, 63.
- 52 The plan is kept by the Museo Biblioteca Archivio di Bassano del Grapa (ABG), *Opuscoli Poleni* 31, c. 10, Seražin 2004 (n. 33), pp. 196 and 200 (illustration 6).
- 53 Seražin 2004 (n. 33), pp. 196.
- 54 *Ibid.*, pp. 208–209 (supplement 3).
- 55 *Ibid.*, pp. 210–211 (supplement 5).
- 56 Seražin 2004 (n. 33), p. 203.
- 57 *Ibid.*, pp. 204–205, cit. n. 119.
- 58 Today's Cankarjeva Ulica, which at the beginning of the 19th century was newly regulated and widened, connects the far eastern end of the old town centre (where at the end of today's Kidričeva Ulica stood the first of 12 city gates – The Gate of St Martin/The Sea Gate – The Harbour Gate/Porta maritima) with the central highest point in the town, Trg Brolo and Titov Trg. The original course of the street, which like a pendant of today's Kidričeva Ulica co-formed the horizontal part of the town's "crossed" streets, ran from the central square along the northern side of the existing Cankarjeva Ulica before turning onto today's Goriška Ulica and running past Giordanov Trg through the historical part of St Peter to today's Gramscijev Trg (originally *Piazzale S. Pietro*), which was one of the eight peripheral squares also incorporated the harbour, called *Mandracchio Porta S. Pietro*.
- 59 Daniela Milotti Bertoni, *Delovanje tržaške Soprintendenze v Slovenski Istri 1918–1945*, in: *Kultura na narodnostno mešanem ozemlju Slovenske Istre. Varovanje navadne in kulturne dediščine na področju konservatorstva in muzeologije*, Ljubljana 2002, pp. 51–85.
- 60 Venetian architect Ferdinando Forlati (Verona 1882–1976 Venice) worked for the Venetian Soprintendenza from 1910, then led the Trieste Soprintendenza between 1926 and 1935, after which he returned to the Venetian Soprintendenza and worked there until 1940. With his ideas about modern conservation and his pioneering implementation of the fundamental principles of conservation, he had a profound influence on France Stelè and the development of the Slovenian conservation institution.
- 61 In his monograph from 1934, *Il Duomo di Capodistria*, Francesco Semi described the Chapel of the Most Holy Sacrament as follows: "A sinistra è la cappella del Santissimo, nella quale ora, su progetto dell'arch. Ferdinando Forlati, si deve compiere una vasta opera di decorazione marmorea e pittorica, grazie al cospicuo lascito di un benemerito sacerdote capodistriano." Francesco Semi, *Il Duomo di Capodistria*, Parenzo 1934-XII, p. 37. In the archive of the Trieste Soprintendenza (Soprintendenza archeologica e per i beni ambientali, architettonici, artistici e storici del Friuli Venezia Giulia, Trieste) there is a drawing/plan with a cross-section of the the Chapel of the Most Holy Sacrament, which is probably the same plan as the one mentioned by Semi: Archivio Disegni, Cartella 1, Scheda N.o: 22. Capodistria, Duomo (XVIII/99), found by Daniela Milotti Bertoni.
- 62 Milotti Bertoni (n. 59), pp. 60–61. The Koper cathedral and some other Istrian churches, e.g. the cathedral and church of St Francis in Pula, were listed as being important historical and art historical sacral buildings. Only the Euphrasian basilica in Poreč was designated a monument of national importance.
- 63 Milotti Bertoni (n. 59), p. 66 and cit. n. 66.
- 64 *Ibid.*, pp. 67–68, cit. n. 72.
- 65 Doc. No. 75/1994, from 7. 2. 1994, cf. supplement.

- 66 O/II-847-94, from 15. 4. 1994: Stolnica Koper. Sanacija temeljev stranske ladje, I. faza, Ljubljana, April 1994, author: Stojan Ribnikar, B.Eng.
- 67 Geotehnično poročilo o vzrokih poškodb na objektu stolne cerkve v Kopru s predlogom sanacije, GZL – Inštitut za geologijo, geotehniko in geofiziko, no. D.N.: 1210-1165/94, Ljubljana, 16 March 1994, ed: Peter Bizilj, B.Eng.
- 68 The documentation of the Piran Regional Unit of the Institute holds the permission to renovate the ceiling above the sacristy of the Koper cathedral according to the project drawn up by Invest-biro, No. 75-20/130, under the number S/III-218/TM-76 from 26.3.1976. I could not find a conservation report on the renovation work carried out on the sacristy ceiling among this documentation.
- 69 In the intermediate report on the archaeological work carried out on the Koper cathedral from 27.8.1994 written by Matej Župančič, the exact location of the probe is not given, and there is no final report on the archaeological excavations in the documentation of the Piran Regional Unit of the Institute.
- 70 1986: the archaeological probe in the southwestern corner outside the church, with the help of which the original length of the Romanesque nave was calculated; August 1994: archaeological probes along the southeastern corner of the southern aisle and sacristy, and in the sacristy; October 2006: archaeological probe along the middle section of the south wall outside the church; January 2007: archaeological probes west and east of the altar of Sts Peter and Paul inside the church.

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