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The Iconography of the Madonna of the Polyptych by Girolamo da Santa Croce in the Franciscan Church on the Island of Košljun

The iconography of the altarpiece executed by the Venetian painter Girolamo da Santa Croce for the Franciscan church of Košljun, reflects its complex and elaborated structure, while, through specific figurative subjects, close to the Franciscans, it manifests the Franciscan religious affairs and ideology of the sixteenth century. Considering that the altarpiece contains eight scenes that depict the Virgin Mary, composed with distinctive iconographic schemes, we can conclude that minor Marian cycle is presented which reveals the attitude of the Franciscans towards Madonna.

There was an attempt to indicate models and pictorial sources in this work for the cycle dedicated to the Madonna in the fifteenth and early sixteenth century Venice, beginning with the works of Jacopo Bellini di Giambono in the chapel Mascoli up to the works of Cima da Conegliano, Carpaccio or Titian who Girolamo adapted in his artistic expression. But beyond the sources just mentioned, it also highlighted the probable use of prints that were very popular from the late fifteenth and early sixteenth century and were printed in a variety of prayer books, mostly for private use. Studies carried out up to date reveal significant similarities, especially in composition, with the *vignettes* that embellish the poem by Antonio Cornazzano dedicated to the Virgin. It is a short poem *Vita di nostra donna in terza rima vulgare* edited in Venice in 1495 by Manfredo da Monferrato. The same applies to the illustrations similar to those of Kerver contained in a prayer book of Rome, served as an inspiration in the representation of the Immaculate within the symbolism of the litanies and the Song of Songs.