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UNESCO Region: EUROPE AND THE NORTH AMERICA

SITE NAME: Cathedral of St James in Šibenik

DATE OF INSCRIPTION: 2nd December 2000

STATE PARTY: CROATIA

CRITERIA: C (i)(ii)(iv)

DECISION OF THE WORLD HERITAGE COMMITTEE:

Criterion (i): The structural characteristics of the Cathedral of St James in Šibenik make it a unique and outstanding building in which Gothic and Renaissance forms have been successfully blended.

Criterion (ii): The Cathedral of St James is the fruitful outcome of considerable interchanges of influences between the three culturally different regions of Northern Italy, Dalmatia, and Tuscany in the 15th and 16th centuries. These interchanges created the conditions for unique and outstanding solutions to the technical and structural problems of constructing the cathedral vaulting and dome.

Criterion (iv): The Cathedral of St James in Šibenik is a unique testimony to the transition from the Gothic to the Renaissance period in church architecture.

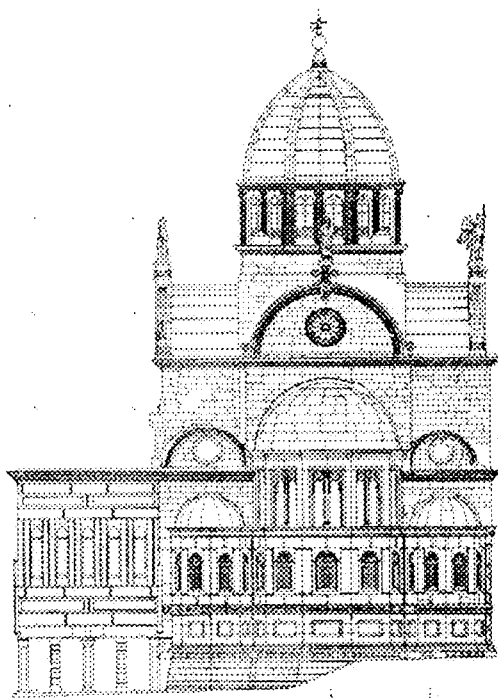
BRIEF DESCRIPTIONS

The Cathedral of St James in Šibenik (1431-1535) on the Dalmatian coast, bears witness to the considerable exchanges in the field of monumental arts between Northern Italy, Dalmatia and Tuscany in the 15th and 16th centuries. The three architects who succeeded one another in the construction of the Cathedral, Francesco di Giacomo, Georgius Mathei Dalmaticus and Niccolò di Giovanni Fiorentino, developed a structure built entirely from stone and using unique construction techniques for the vaulting and the dome of the Cathedral. The form and the decorative elements of the Cathedral also illustrate the successful fusion of Gothic art and that of the Renaissance.

1.b State, Province or Region: County of Šibenik-Knin, Town of Šibenik

1.d Exact location: 45° 44' N, 15° 53' E

CATEDRAL OF ST. JAMES IN ŠIBENIK
PROPOSAL FOR AN ADDITION TO THE LIST
OF SITES OF WORLD CULTURAL HERITAGE



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PROPOSAL FOR AN ADDITION TO THE LIST OF SITES OF WORLD CULTURAL HERITAGE

1. Description of site

a. Country (and member country if different)	REPUBLIC OF CROATIA
b. State, province or region	COUNTY OF ŠIBENIK-KNIN
c. Name of site	Cathedral of St. James
d. Exact geographical location with latitude and longitude to the nearest second	REPUBLIC OF CROATIA COUNTY OF ŠIBENIK-KNIN TOWN OF ŠIBENIK longitude 15° 53' 45" latitude 45° 44' 00"
e. Maps and/or plans showing boundaries of the area proposed for enlisting, with buffer-zones if any	Map of the Republic of Croatia, scale 1:1,750,000 State map of the County of Šibenik-Knin, scale 1:300,000 Map of Town Šibenik, scale 1: 25 000 Map of the historic centre of Šibenik, scale 1:5,000 (see appendix 1) Architectural plans of the cathedral, scale 1:50 ; 1: 10; 1:1 Architectural drawings (see appendix 1): 1. Floor plan 2. Longitudinal section F-F with north elevation of the nave 3. Longitudinal section F-F with south elevation of the nave 4. Longitudinal section R-R through the south aisle and the 5. Transverse section I-I through the transept with elevation of the triumphal 6. View of the intrados of the vaults and dome 7. East facade 8. West facade 9. North facade 10. Plan of the drum 11. Section through the dome 12. Drum and dome 13. Detail of joining of the monoliths of the drum 14. Sequence of building up of the dome elements 15. Detail of joggling and wedging of the slabs and 16. Axonometric view of the apses
f. Area of site proposed for enlisting (ha.), and of proposed buffer-zones (ha.) if any	Cathedral with sacristy P = 0.1 ha. The historic centre of the town of Šibenik P = 15 ha.

2. Further details of the proposal

a. Explanation of the site's significance	<p>Despite the presence of a variety of architectural styles, the Cathedral displays an exceptional harmony of form and a perfect balance between its constituent parts. The Cathedral has several characteristics which are either distinctive or unique in respect of the architecture of its period or of Europe's architectural heritage in general.</p> <p>I. The Cathedral of St. James is the only monumental construction built exclusively of stone.</p> <p>II. Before the 19th century and the first use of metal and reinforced concrete in construction, major buildings in Europe were of masonry structure. However, in the Cathedral of St. James, the stones of the walls of its apses, of the nave, aisles, of transept and chancel vaults, and of the dome, are joggled using a carpentry technique, adapted for building in stone by the Cathedral master builder Juraj Matejev Dalmatinac (1441). Each large stone slab has a projecting edge which fits into a corresponding groove in its neighbour, for example in a pilaster (for the apse or drum) or in a rib (for the vaults and dome).</p>
a. Explanation of the site's significance (continued)	<p>III. As a consequence of the uniform stonework and unique construction method, the Cathedral of St. James represents a perfect union of interior and exterior, an identity between the shape of its interior and that of the fabric forming its shell.</p> <p>(The exterior volume of the building is exactly equal to that of its interior: the internal space and its stone "shell" are identical in shape. The rounded external roofs and the barrel vaults within have the same size and shape; the barrel vault of the nave is formed by the same stone slabs which make the outside roof; the rounded stone roofs of the aisles correspond to the quadrant vaults above the galleries. Similarly, the inside and outside of each structural part of the dome and drum - the pilasters and the window arches, the ribs and slabs of the dome - are identical.)</p> <p>IV. As a result of this singular method of construction, the gable forming the main <i>trefoiled</i> facade of the Cathedral, the oldest in Europe, results logically and intrinsically as a projection of the <i>three-part internal volume</i> of the church. It follows the contour of the vaults, and hence is called a <i>functional trefoiled facade</i>.</p> <p>(Many churches in which the interior shapes of the vaults and ceilings or roofs are quite different have a trefoiled gable "attached" to form a facade, like a <i>stage-scenery facade</i>. Šibenik Cathedral is unique in that the semicircular section of the gable aligns precisely with the outline of the barrel vaulting of the central nave; similarly those of the side gables align with the quadrant vaults over the galleries of aisles.)</p> <p>V. The Cathedral of St. James also introduces several innovations in the relationship between architecture and sculpture - in its iconography. For example, the row of 72</p>

	<p>sculpted heads on the string course of the apse or the sculpture of God the Father with the dove of the Spirit and with angels on the vault of the baptistry (instead of a the usual representation of the Baptism of Christ). The Cathedral is a culmination of the humanistic spirit and of early Renaissance aspirations in Europe.</p> <p>The most important attribute of the Cathedral of St. James, as regards the history of church architecture, is certainly the functional trefoiled facade which was a natural consequence of the method of joining its stone elements. It was a precursor in the development of form for the main facades of many churches of western Christianity: without Šibenik Cathedral it is impossible to imagine the history of Renaissance sacred architecture in Europe.</p>
<p>b. Comparative classification (with reference also to the state of preservation of similar sites)</p>	<p>It has been the peculiar fate of the 15th century Renaissance facade designs that the earliest or most significant of them remained uncompleted (Florence Cathedral, Brunelleschi's San Lorenzo and Santo Spirito). Thus the complete structure of Šibenik Cathedral is especially valuable, the more so since its trefoiled facade is the only functional European facade of this type, which is a "trade-mark" of early Renaissance sacred architecture. All other churches with trefoiled gables in Italy and Croatia are "false" or so-called stage-scenery facades. There the tri-lobed shape does not agree with the form of the vaults inside the church as it does in Šibenik, but instead is "attached" to the conventional facade of an aisled church, the nave being covered with a pitched roof, and the aisles with lean-to roofs.</p>
<p>c. Authenticity and completeness</p>	<p>Šibenik Cathedral is among the few buildings which have not been altered over the course of time (as was especially frequent during the Baroque period). It is preserved in its original form, so that its unique stone construction has only increased in value along with its silvery patina. Viewed from above it appears as though cast in a single piece, a "priceless silver reliquary" (R. Ivančević).</p> <p>Each part of the Cathedral authentically reflects the period in which it appeared. The small amount of stonework which has needed replacement from time to time was brought from the same quarries and shaped exclusively by the method of <i>facsimile</i>, demanded by its specific construction method.</p>
<p>d. Criteria according to which the enlisting is proposed (with detailed explanation)</p>	<p>The Cathedral of St. James is an exceptional artistic achievement, which had a tremendous influence on the architecture of the 15th and 16th centuries. It is an exceptionally fine example of its architectural type.</p> <p>The significance of Šibenik Cathedral lies in the harmony of its form despite the incorporation of various styles and in the perfect balance of architectural parts within the whole. The Cathedral has several specific and unique characteristics not only within the framework of the architecture of its period but also within European architectural heritage as a whole. The</p>

	<p>Cathedral of St. James is an extraordinary example of Gothic-Renaissance construction using only stone. Structural elements simultaneously serve architectural and decorative purposes (e.g. the apse and the vaulted roofing). A complete unity of interior and exterior is thereby achieved, encompassing architecture, structure and decoration.</p>
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3. Description

<p>a. Description of the site</p>	<p>The Cathedral of St. James has become part of the very fabric of the town. Its main facade borders a small square to the west and its northern face forms one side of the main town square. No single building or tower competes with its slender, high cupola, which dominates all aspects of the lower part of medieval and Renaissance Šibenik.</p> <p>The overall dimensions of the fabric are 42 x 16 metres, height 36 metres. The Cathedral is an aisled, three-apse basilica with galleries over the side aisles, an inscribed transept and a dome on an octagonal drum above the crossing. The nave terminates with a raised presbytery. Below the southern apse there is a quadrilobed baptistry. A rectangular sacristy was built above three columns, between the southern apse and the Bishop's Palace. The Palace, which follows the line of the medieval town walls towards the sea, was added to the southern side of the Cathedral during the 16th century.</p> <p>From the sea-front, wide steps lead to a small square in front of the main facade, while its northern face forms the southern side of the main town square. On the north side of the square is the Renaissance town hall (16th century), with arcades on the ground floor and a colonnaded gallery above. The eastern side of the square is formed by a small town loggia. A steep narrow street runs down the eastern side of the square past the apses, the baptistry and the sacristy of the Cathedral, then along the Bishop's Palace and through the small sea-gate to the sea front.</p> <p>The church was built between 1431 and 1535, in three phases and three styles by three masters. These phases are evident in both the interior and exterior of the Cathedral; yet the whole is exceptionally harmonious and unified. This impression of wholeness arises primarily from the uniformity of the building material: from the base of its walls to the vaults and the top of its dome the Cathedral is built exclusively of stone. It was constructed (apart from the nave and aisles walls) by joggling the stone slabs with adjoining parts of the pilasters and ribs according to an original method of Juraj Dalmatinac who applied the tongue and groove technique used in shipbuilding to key the stone elements together.</p> <p>Of the first phase (1431 to 1441), constructed according to the design of the master builder Francesco di Giacomo working with colleagues Pincino and Busato, three walls of the basilica</p>
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have been preserved, from the west façade to the transept and up to the lower cornice. The blind arcades of the cornice and the mouldings of the pointed-arched windows and portals are of northern Italian Gothic style. The sculptures of the portals (the western of the Last Judgement and the northern of the Original Sin) are mainly the work of the Lombard sculptor Bonino da Milano.

The second phase (1441 to 1473) is based on the design by Juraj Dalmatinac, son of Matej from Zadar, who enlarged and lengthened the original plan of the church and envisaged a Renaissance dome above an inscribed transept, borne on four compound piers. Juraj made the following inscription on the north-eastern pilaster below the two putti: "HOC OPUS CUVARUM FECIT GEORGIUS MATHEI DALMATICUS 1443". This relates to the building of the eastern part of the Cathedral up to the top of the polygonal apses. The central apse is pentagonal (5/8), while the side apses are quadrilateral (4/6). They were made from huge monolithic blocks using Juraj's original method, which brought techniques from carpentry into stone-masonry. The corner pilasters had grooves on each side, into which stone slabs were inserted. Fluted shallow niches with shells were sculpted both on external and internal surfaces of the monolithic stone panels, giving an appearance of perspective. This is a very early example of Renaissance geometrical perspective in 15th century European architecture. The side members are joined above and below by horizontal stone beams and the side apses are vaulted with slice-shaped conches. The three apses are joined by a decoration of 72 sculpted heads of men, women, youths and maidens - a unique example of Renaissance realism and humanism in the history of architecture. The baptistry, with four semicircular niches below the southern apse, was built exclusively of stone using the same assembly method. It is richly decorated with Gothic and Renaissance sculptures (three putti carrying a baptismal font, sculptures of two prophets and a medallion of God the Father amongst angels in a relief on a circular shallow dome). This is an original work in a mixture of Gothic and Renaissance styles. The sacristy is placed boldly at first-floor level on three pillars, allowing access to the baptistry below, and is also made of large stone beams and shallow niches sculpted on the stone panels in a manner to give an impression of perspective foreshortening (1452). Many local artisans who worked with Juraj became well-known elsewhere by their works and through their association with Juraj (Ancona); the best known are Andrija Aleši and Ivan Pribislavić.

The third phase was conducted by the master builder Niccolo di Giovanni Fiorentino (1475 - 1505). Following Juraj's design, he constructed the nave walls with its windows and barrel vaults, the quadrant vaults over the galleries of the aisles and the octagonal drum and dome. Juraj's method of

	<p>assembly was used throughout and the structure was exclusively of stone, without any bonding material. The stone slabs were fitted into slots in the ribs to form a "tongue and groove" joint. Niccolo also made five Renaissance sculptures in natural size above the presbytery and transept: St. Michael, St. James, St. Mark, and a group of the Annunciation. He also completed the western façade, apart from the rose windows, which were added later (by 1536).</p> <p>In the interior, the style of the first phase is reflected in the nave arcades, and in the cross-ribbed vaults of the aisles. Juraj's work is wound in the string course with a double row of foliage and in the openings of the tribunes, in the assembly method of construction, and in the illusionistic niches on the apses walls. The final phase of the work of Niccolo di Giovanni Fiorentino is marked by the smoothness of the walls and the clean lines of the barrel vaults (which on the outside form a convex roof) and the dome. The interior gives an air of grandeur and spaciousness, with an abundance of light.</p> <p>The interior was adorned with a Renaissance choir and pulpits (N. Fiorentino), the bishop's throne, with numerous grave-stones from the Renaissance (a monument with an effigy of the bishop Juraj Šišgorić, by Juraj Dalmatinac) and Baroque periods, and with sculptures and altars</p>
<p>b. History and development</p>	<p>The Cathedral was built in three stylistic phases, in a mixture of Gothic and Renaissance, between 1431 and 1535:</p> <p>I. from 1431 to 1441 in the late Lombard Gothic style, the work of the master builder Francesco di Giacomo together with colleagues Pincino and Busato. The sculpture of the main and northern portals was made by Bonino da Milano. This phase saw only the commencement of the nave and aisles, without vaulting.</p> <p>II. from 1441 to 1475 in Gothic-Renaissance style, the work of Juraj Dalmatinac (Georgius Mathei Dalmaticus), who designed the new east end with three apses and a dome on an octagonal drum above the crossing. This period saw the completion of the nave arcades, of the vaults over the aisles, of the baptistry beneath the chancel of the southern aisle, the three apses with 72 human and three lions' stone heads in natural size, and of the sacristy on pillars.</p> <p>III. from 1475 to 1505 in pure early Renaissance style by the master builder Nicholas of Florence (Niccolo di Giovanni Fiorentino): the vaults of the aisles, of the nave, of the presbytery and of the transept with its roof sculptures, the octagonal drum with the dome and the main façade with the trefoiled gable.</p> <p>IV. The last phase saw the completion of the construction, with a rose on the main facade (1535). The church was consecrated in 1555.</p>

c. Form and dates of the most recent ownership documents	Record number 5247/98 dated 22.7.1998, from the land register of the Municipal Court in Šibenik
d. Present state of preservation	<p>The Cathedral of St. James is completely preserved in its original state. The specific method construction and the use of stone as the sole material ensured that architectural elements were simultaneously structural and decorative. The nature of structural design led to technically complex operations when individual structural elements had to be renovated.</p> <p>Historic sources show that the Cathedral has been renovated several times over the course of time, and the results of these works are visible on the site. The first record, from 1562, describes repairs to the dome. The next restoration was in 1566 when a mason from Šibenik, Frane Dismanić, was given the task of repairing parts of the stone roof, which was letting water into the interior of the Cathedral. The repair involved filling the leaks with lime mortar. Penetration of rain water was also the reason for work in the years 1616, 1640, 1659, 1672 and 1694. Lightning struck and significantly damaged the dome on 9th November 1773. It was repaired the following year. Further restoration work is known to have been undertaken in 1797. However, all these works failed to stem permanently the intrusion of rainwater, and further work was undertaken in 1828. The sealing of the joints of the dome and vaults was then attempted using a new material consisting of a mixture of quicklime, a fine powder of ground glass and bricks with the addition of linseed oil. This material proved unsatisfactory. The frequent and unsuccessful repairs to the roofs and dome led engineer Paolo Bioni to propose plans for the disassembly of the dome and of the nave and aisles vaults. These plans have not been preserved but reports of the completed work have survived and show that the work was very extensive. Renovation of the Cathedral continued from 1850 until 1860 during which time the dome and the vault slabs and ribs were dismantled. A number of slabs and ribs and several elements of the architectural decoration were replaced, including some of the stone heads on the string course of the apses and parts of the northern and western portals. Substantial work was also done on the Cathedral's structural fabric in 1947, and on the sacristy in particular. The latter was completely disassembled, the foundations of the pillars supporting it were replaced, and damaged stonework was repaired. There were further works on the Cathedral between 1954 and 1963 when the ties were renewed, and the south wall of the transept was made structurally safe. In parallel there were continuing investigations to discover the causes for the deterioration of the stonework.</p> <p>Most recently, damage resulting from the last war has required yet further work on the Cathedral, which was the target for attacks by the Yugoslav Army in September 1991. The stone facades of the building and parts of architectural decoration</p>

	were damaged by shrapnel, and the dome was hit four times by shells. One shell pierced a stone slab of the dome, also damaging adjacent slabs. Another one badly damaged two elements of a stone rib; a third shell severely damaged the central pilaster of the eastern section of the (more than 30% of the cross-section was destroyed and the rest had vertical cracks). Repairs required the dismantling of the dome from the top down to the lowest damaged slabs and segments of the ribs to allow their replacement. The damaged pilaster of the drum was made good by inserting a new piece of stone. All new material was selected from the same quarries which were used when the dome was constructed.
e. Programme of measures for management and promotion of the site	

4. Administration

Ownership	The Bishopric of Šibenik, address: Obala palih omladinaca 1, Šibenik. The Church of St. James in Šibenik.
b. Legal status	The Decree of the Conservation Institute for Dalmatia, Split, number 35/93 - 1963 dated 14.5.1963 which places the Cathedral of St. James in the register of sites of cultural importance
c. Protective measures and means for their implementation	<ul style="list-style-type: none"> • the Law of Protection of Cultural Sites (NN no. 52/94) • the Basic Law of Protection of Cultural Sites (NN no. 52/71) • the Law of Management of Establishments for Culture and for Protection of Cultural Sites (NN no. 96/93) • the Decree of Renovation of Croatian Cultural Heritage (NN no. 34/92) • international and European conventions and recommendations regarding the protection of cultural and natural heritage • the Criminal Law of the Republic of Croatia (NN no. 30/94; Article 237) • the Law of Urban Planning (NN no. 30/94; various articles of the Law) • the Law of Construction (NN no. 33/95; various articles of the Law) • the Law of Expropriation (NN no. 35/94; various articles of the Law)
d. Bodies (Agencies) authorised to manage the site	<ul style="list-style-type: none"> • the Ministry for Culture, Administration for the Protection of Cultural Heritage, Conservation Department, Šibenik, address: Stube J. Čulinovića 1/3, Šibenik • the Bishopric Office for Building Works, address: Obala palih omladinaca 1, Šibenik

e. Level of management (for example, at the level of the site itself, regionally etc.), and the name and address of the responsible individual for contact	Management is conducted at the level of the site itself. Josip Ćuzela MA, Director of the Conservation Department in Šibenik
f. Plans adopted in connection with the site (for example, regional, local, conservation plans, tourist development plans)	The General Urban Plan for the Town of Šibenik, the Historic centre analysis of development and conservation proposals by the Institute for Historical Sciences, Department for the History of Art (Zagreb 1990)
g. Sources and level of finance: the budget of the Republic of Croatia	the budget of the Republic of Croatia the Bishopric of Šibenik
h. Sources of professional training and competence in the techniques of conservation and management	the Faculty of Architecture, University of Zagreb. the Faculty of Philosophy, Department for the History of Art. Postgraduate studies in architectural heritage at the University of Zagreb.
i. Buildings intended for visitors and relevant statistical information	
j. Plans for site management (give an example as an appendix)	
k. Organisational profile of employees (professional and technical staff; staff responsible for maintenance work)	Civil engineer (Bishopric Office for Building Works) Architects (3), art historians (2) at the Conservation Department in Šibenik

5. Influences on the site

a. consequences of development	
b. Ecological conditions	Degradation of stonework by sulphates, iron, manganese and fluorine compounds Micro-climatic conditions: Frequent alternation of wet and dry air conditions with presence of salt (the site is close to the sea) and exposure to extreme insolation.
c. Natural catastrophes and degree of readiness for same	

d. Use of the site	
e. Number of residents within the area of the site or buffer zone	
f. Other	

6. Monitoring the state of the site

a. Key indicators for measuring the state of preservation	Petrological analysis of the portals - RZH Study of micro-climatic conditions - RZH Study of air-conditioning and moisture extraction. Non-destructive examinations of the dome - SER.CO.TEC. Trieste
b. Administrative arrangements for monitoring the state of the site	Ministry of Culture - Conservation Department in Šibenik
c. Results accruing from previous reports	Results kept at the Croatian Restoration Institute (RZH) in Zagreb

7. Documentation

a. Photographs, slides and video film	<p>Photographs: (see Appendix 3)</p> <ol style="list-style-type: none"> 1. View of the Cathedral from the north west (D. Fabijanić, May 1998) 2. Areal view of the Cathedral from the north east (D. Fabijanić, May 1998) 3. West trefoiled façade (D. Fabijanić, May 1998) 4. View from the north west (D. Fabijanić, May 1998) 5. The central apse (D. Fabijanić, May 1998) 6. A relief pannel from the central apse with a niche carved in perspective (D. Fabijanić, May 1998) 7. The polygonal apse of the south aisle (D. Fabijanić, May 1998) 8. The polygonal apse of the north aisle (D. Šarić, May 1999) 9. The sacristy and the apsidal part of the Cathedral (D. Fabijanić, May 1998) 10. Transept with dome and sculptures above transept (D. Fabijanić, May 1998) 11. Relationship of the octagonal drum and its cubic (D. Fabijanić, May 1998) 12. Superposition of volumes of the east part of the Cathedral with the dome (D. Fabijanić, May 1998) 13. Detail of the vault-roof of the north transept (D. Fabijanić, May 1998) 14. Dome – detail of ribs and slabs (D. Fabijanić, May 1998)
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15. Interior view of the nave vault towards east
(D. Fabijanić, May 1998)
16. Interior view of the nave vault towards west
(D. Fabijanić, May 1998)
17. Interior view of the intrados of the nave vault
(D. Fabijanić, May 1998)
18. Interior view of the crossing with the dome
(D. Fabijanić, May 1998)
19. Interior view of the central apse and the dome
(D. Fabijanić, May 1998)
20. Interior view of the baptistry (D. Šarić, May 1999)
21. Baptistry – detail of the vault with God the Father
(D. Šarić, May 1999)
22. Pilaster and capital-bracket carved “in negative”
(D. Fabijanić, May 1998)
23. Pillar of the crossing with the pulpit
(D. Fabijanić, May 1998)
24. Putti with the scroll (D. Fabijanić, May 1998)
25. Heads of bearded men (D. Fabijanić, May 1998)
26. Heads of boys and youngsters
(D. Fabijanić, May 1998)
27. Female head (D. Fabijanić, May 1998)
28. Boys and male heads (D. Šarić, May 1999)
29. Relief pannels with negative niche carved in
perspective (D. Šarić, May 1999)

Slides (see appendix 4) :

1. Areal view of the Cathedral from the north west
(D. Fabijanić July 1998.)
2. Arial view of the Cathedral and the square with the Town
Hall
3. West trefoiled façade (D. Fabijanić 1998.)
4. View from the north west
5. Sculpture above north transept (D. Fabijanić July 1998.)
6. The polygonal apse of the south aisle
(D. Fabijanić July 1998.)
7. Heads on apsis
8. A relief pannel from the central apse with a niche carved
in perspective (D. Fabijanić July 1998.)
9. The dome and the statue of St James
(M. Škugor May 1998.)
10. Interior view of the intrados of the nave vault
(D. Fabijanić July 1998.)
11. Interior view of the nave vault towards east
(D. Fabijanić July 1998.)
12. Interior view of the crossing with the dome
(D. Fabijanić July 1998.)
13. Interior view of the baptistry toward north

	<p>14. Baptistry - detail of the vault with God the Father (D. Fabijanić July 1998.)</p> <p>15. Interior view of the baptistry toward east (D. Šarić May 1999.)</p> <p>16. Baptistry – detail of the vault (D. Šarić May 1999.)</p> <p>17. Detail of the vault-roof of the nave and dome (M. Škugor May 1997.)</p> <p>18. Detail of the vault-roof of the nave toward west (M. Škugor May 1997.)</p> <p>19. Detail of the vault-roof of the south aisle (M. Škugor May 1997.)</p> <p>20. Repair of dome of the Cathedral St. James - areal view</p> <p>21. Repair of dome of the Cathedral St. James - detail of destroyed rib segment (M. Škugor May 1997.)</p> <p>22. Dome of the Cathedral St. James - detail of destroyed slabs (M. Škugor January 1997.)</p> <p>23. Repair of dome of the Cathedral St. James - detail of destroyed slabs (M. Škugor January 1997.)</p> <p>24. Repair of dome of the Cathedral St. James - detail of replace destroyd rib segment (M. Škugor April 1997.)</p>
<p>b. Examples of management plans for the site and extracts of other plans of importance for the site</p>	<p>Preliminary conservation study - D&Z Zadar, October 1993</p>
<p>c. List of relevant literature</p>	<p>THE CATHEDRAL IN HISTORY OF ART SURVEYS OF THE 15TH AND 16TH CENTURIES:</p> <p>JACKSON T.G., Dalmatia, the Quarnero and Istria... Oxford 1887</p> <p>EITELBERGER R., Die Mittelalterlichen Kunstdenkmalen Dalmatiens, Wien 1861</p> <p>PAOLETTI P., L'architettura e la scultura del Rinascimento in Venezia 1, Venezia 1983</p> <p>KARAMAN LJ., Umjetnost u dalmaciji XV i XVI vijeka (Art in Dalmatia in the 15th and 16th Centuries), Zagreb 1933</p> <p>KARAMAN LJ., Pregled umjetnosti u Dalmaciji (An Overview of Art in Dalmatia), Zagreb 1952</p> <p>KARAMAN LJ., Problemi periferijske umjetnosti (Problems of Peripheral Art), Zagreb 1963</p> <p>IVANČEVIĆ R., Art Tresures of Croatia, Zagreb 1993.</p> <p>HISTORICAL SOURCES:</p> <p>Quaderne communitatis Sibencensis (1441-1498) in the archives of the "podestá" šib. (Kuk, 262)</p> <p>Libro d'Oro p. 441, archives of the Municipality of Šibenik (Kuk, 262)</p>

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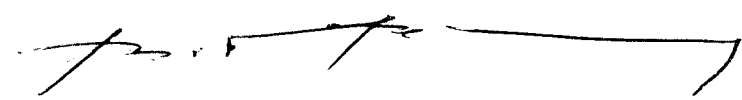
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<p>d. Documentation and archive data kept in the cadaster</p>	<p>Conservation Department in Šibenik Stube Jurja Čulinovića 1/3, Šibenik</p>

8. Signature and name of member country

Signature (in the name of member country)

Full name



Occupation

mr. Božo Biškupić
 Minister of Culture

Date

13 May 1998



APPENDIX

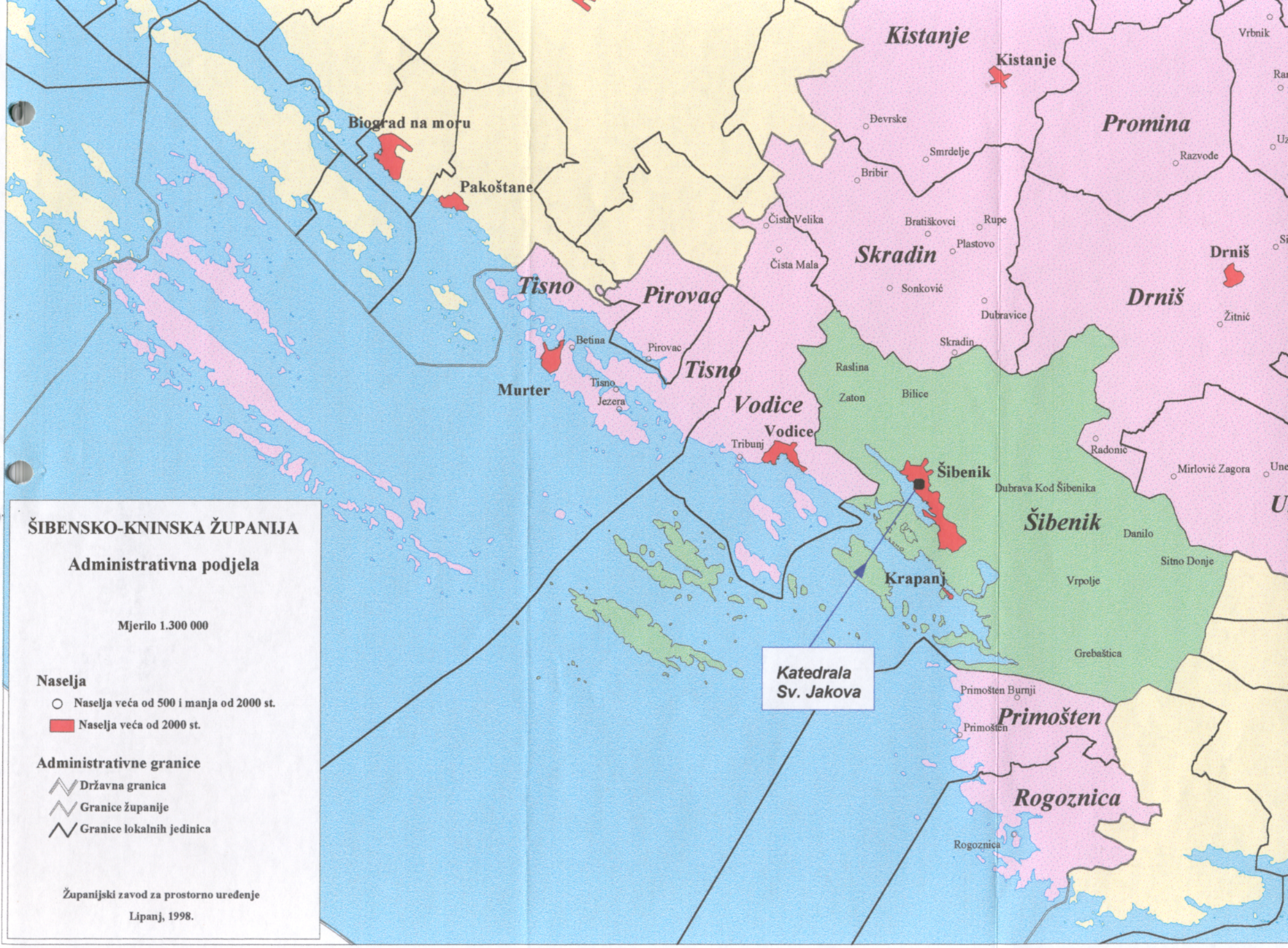


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Teramo
Ascoli
Teramo



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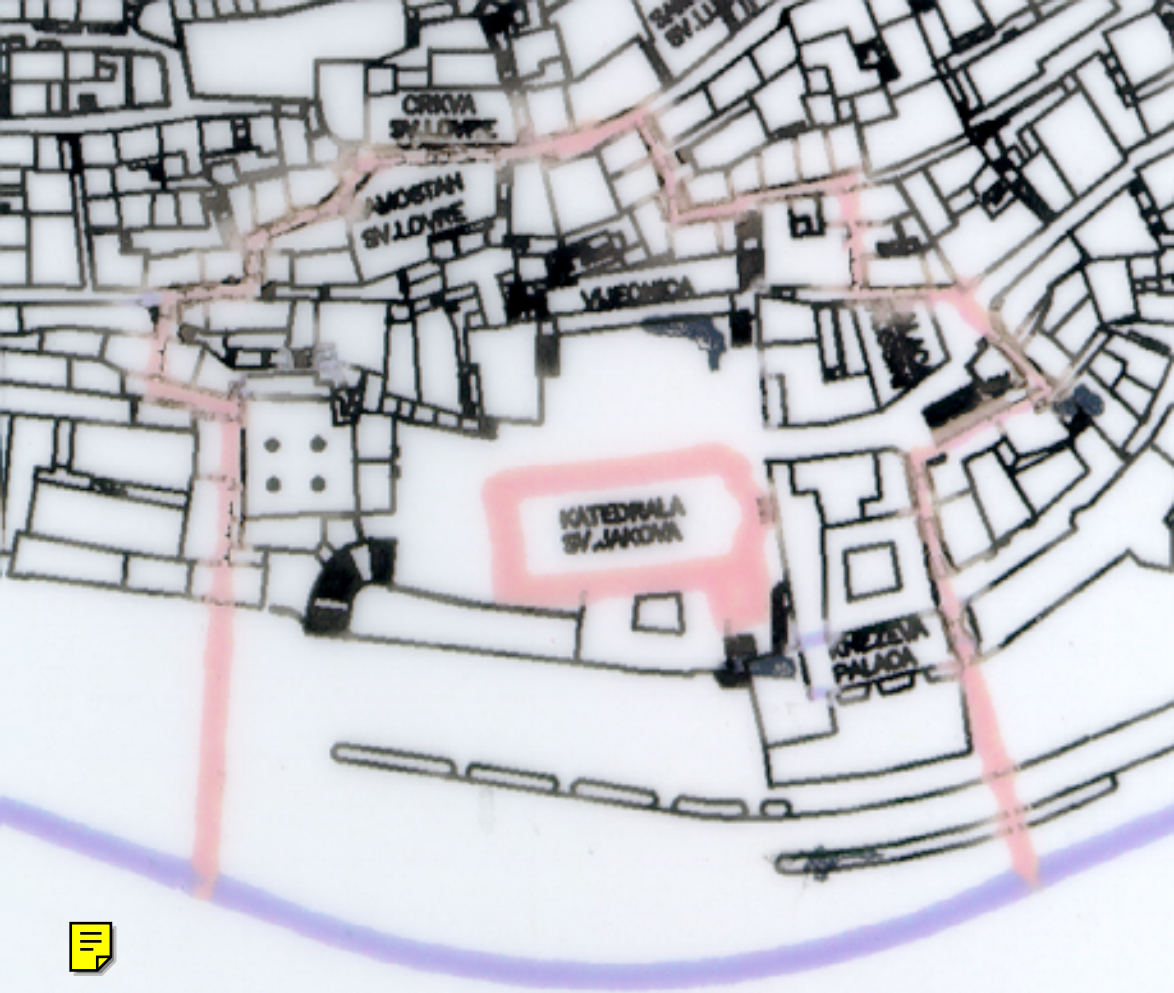


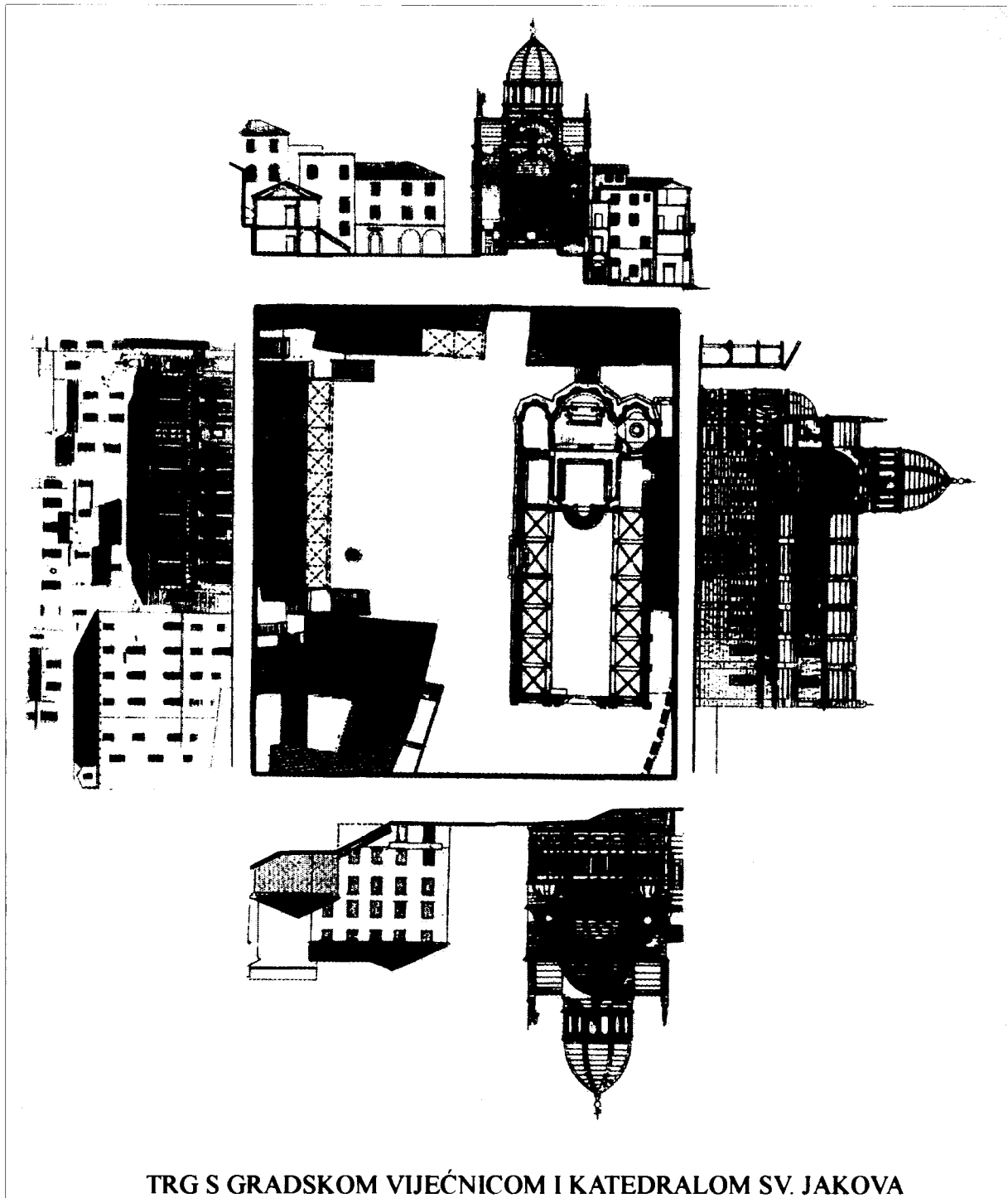
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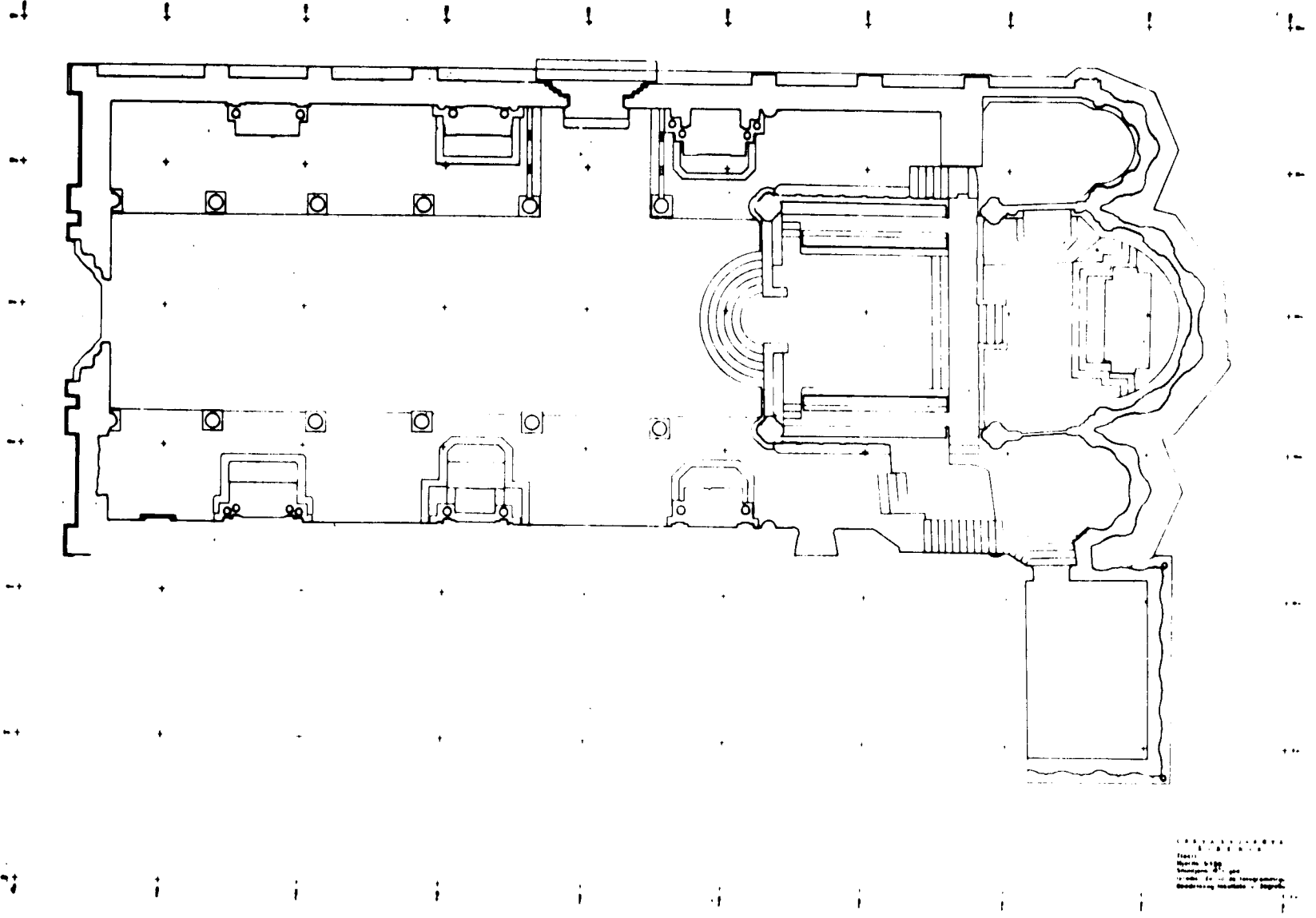
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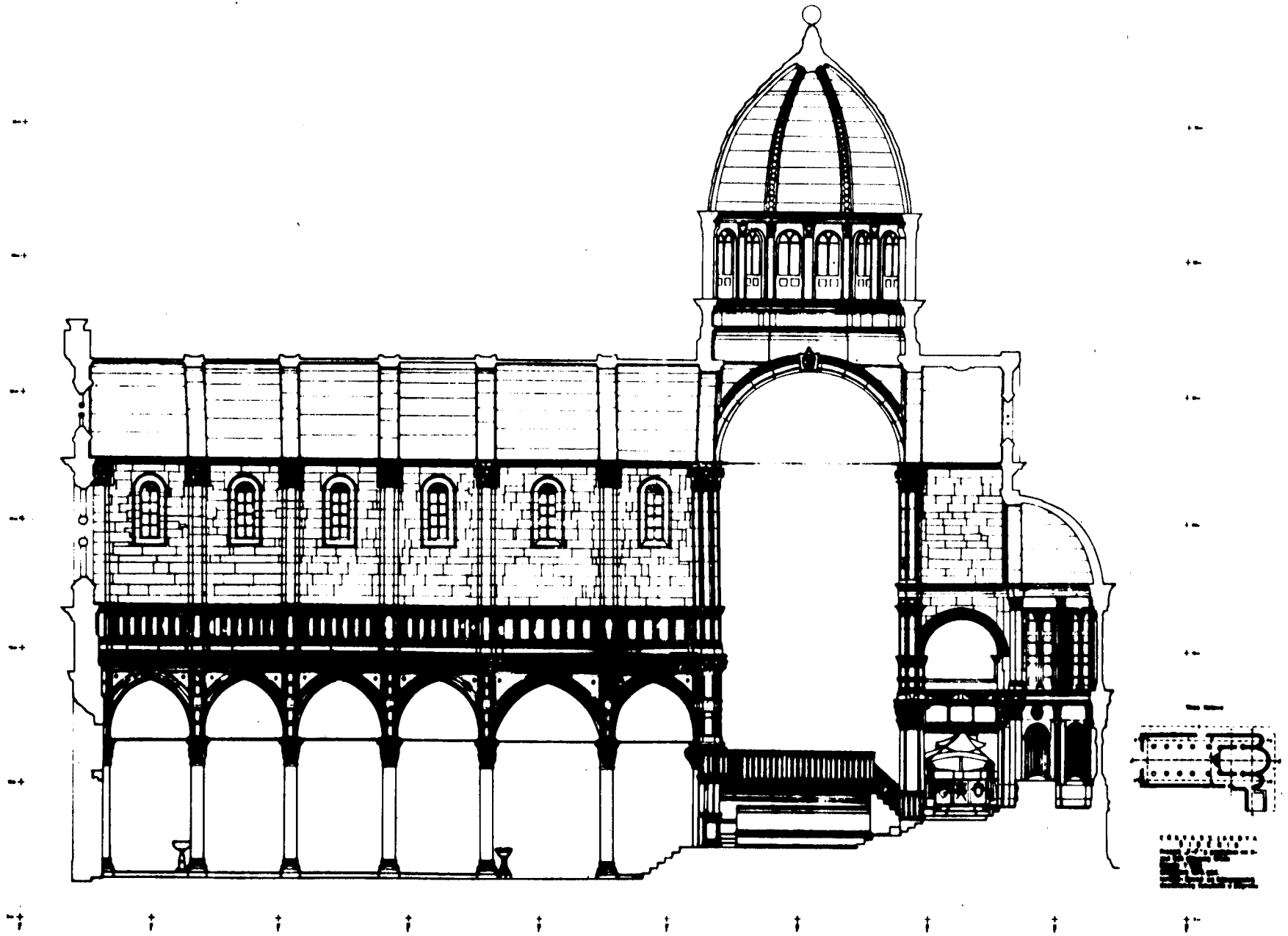


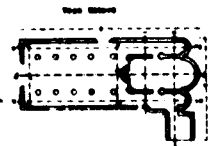
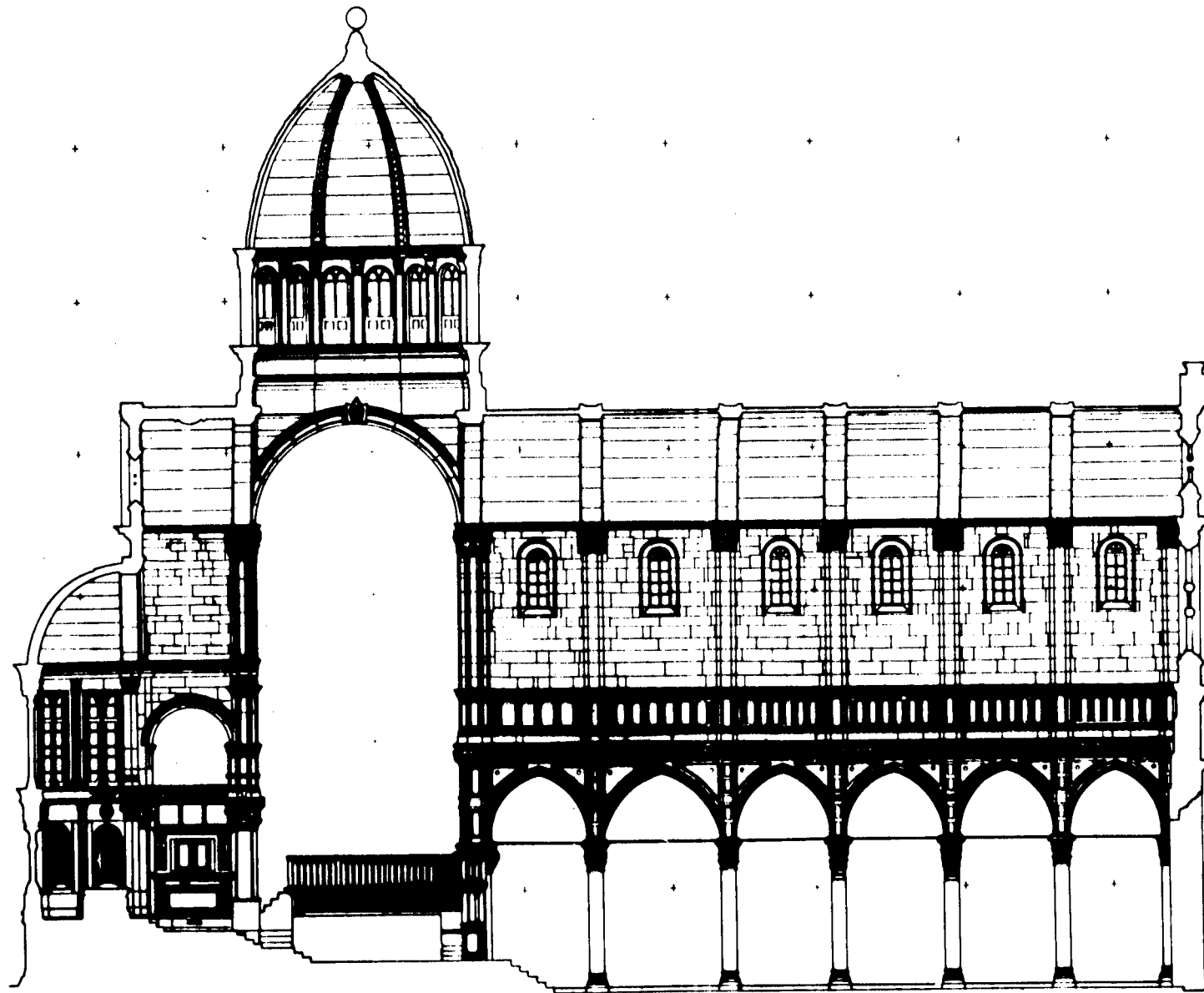


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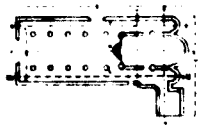
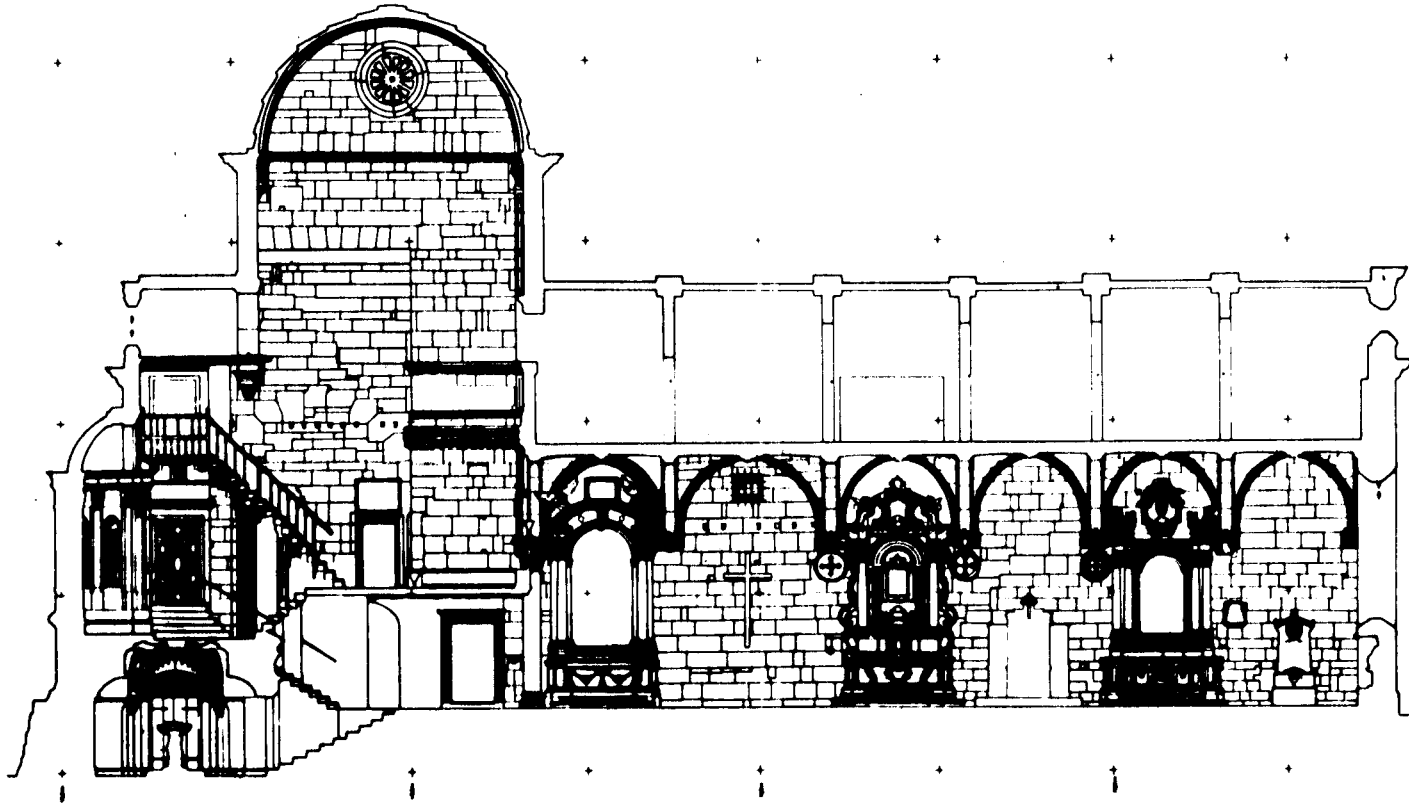


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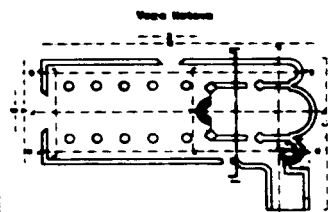
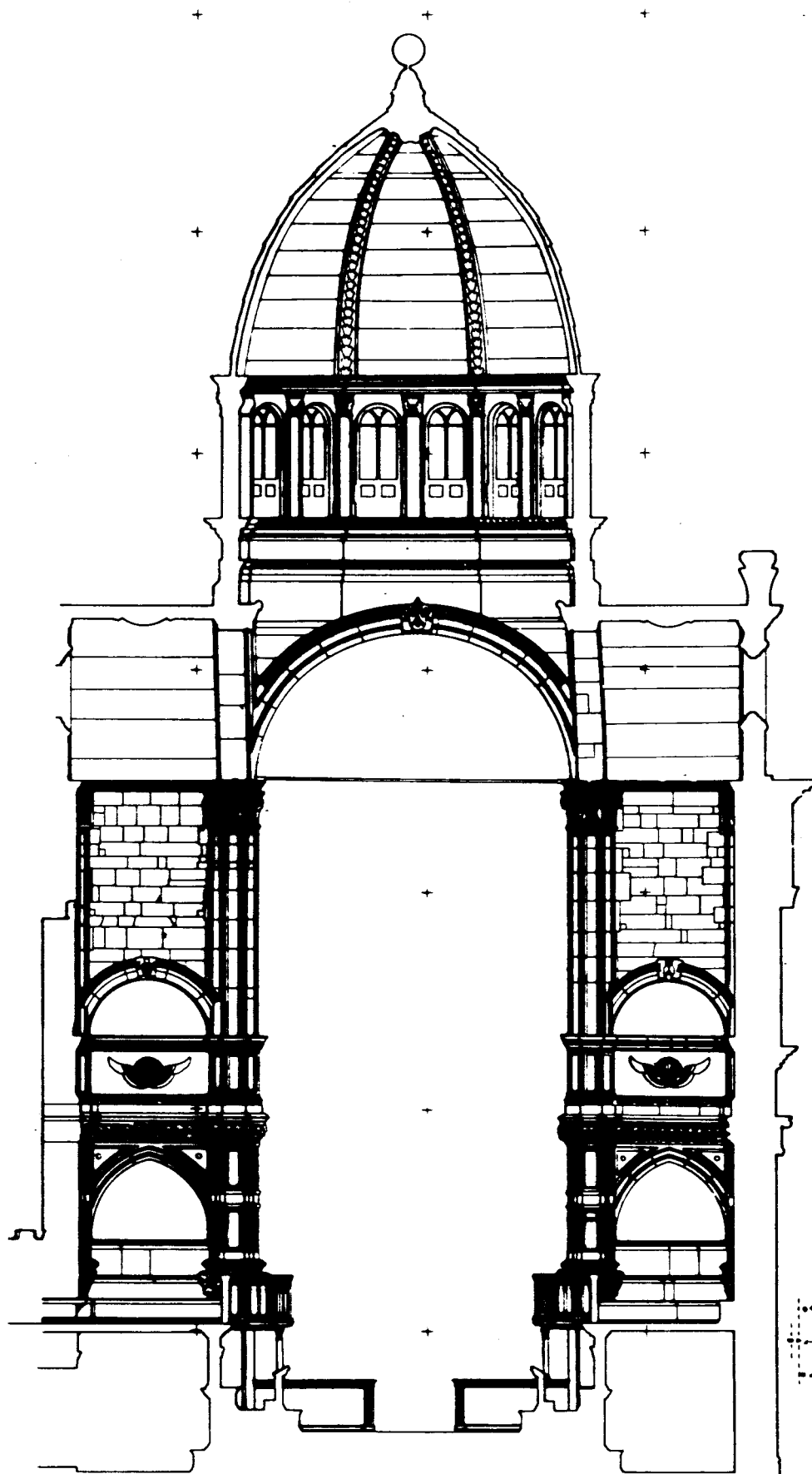




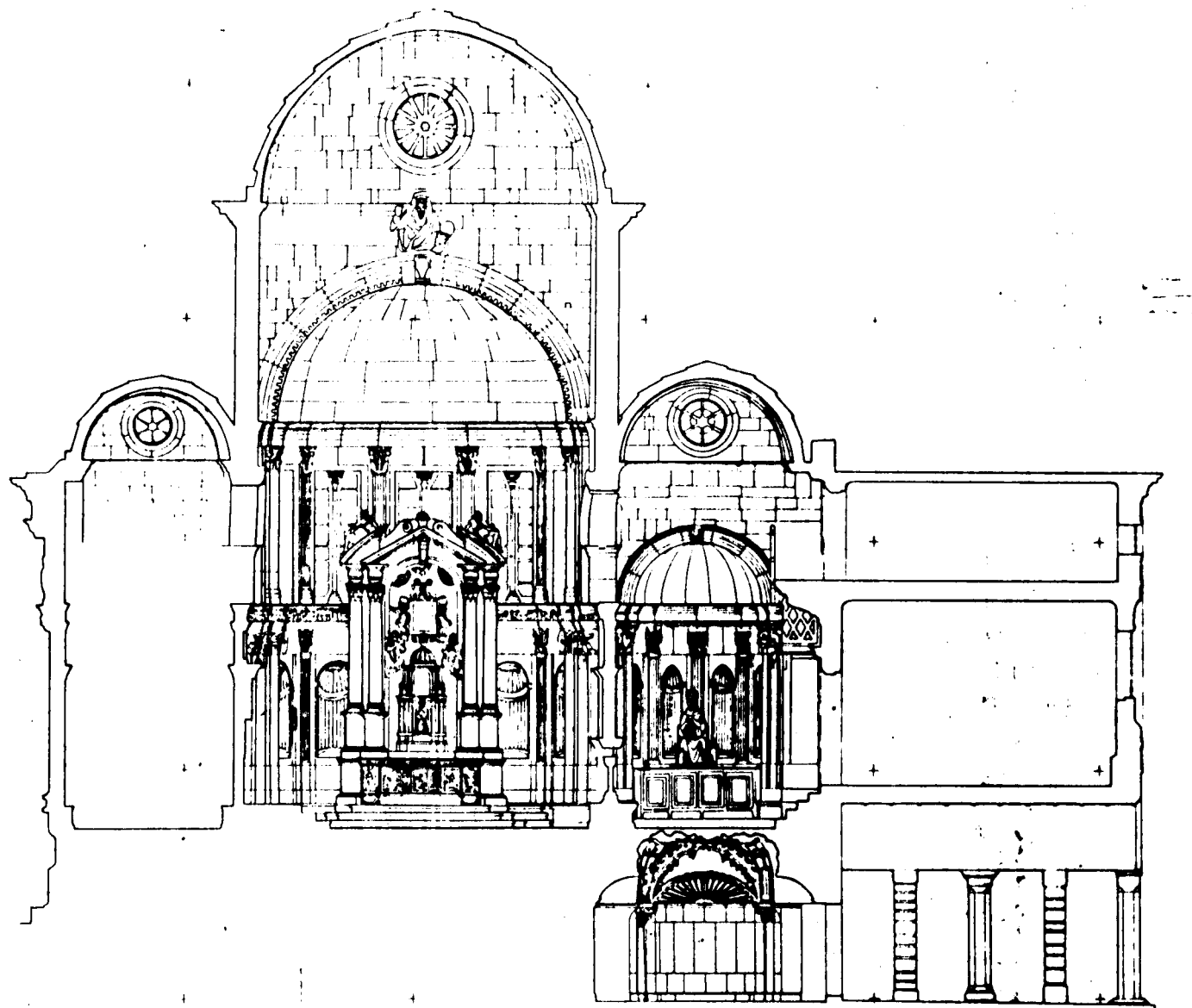
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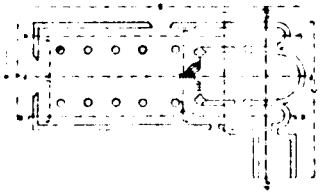
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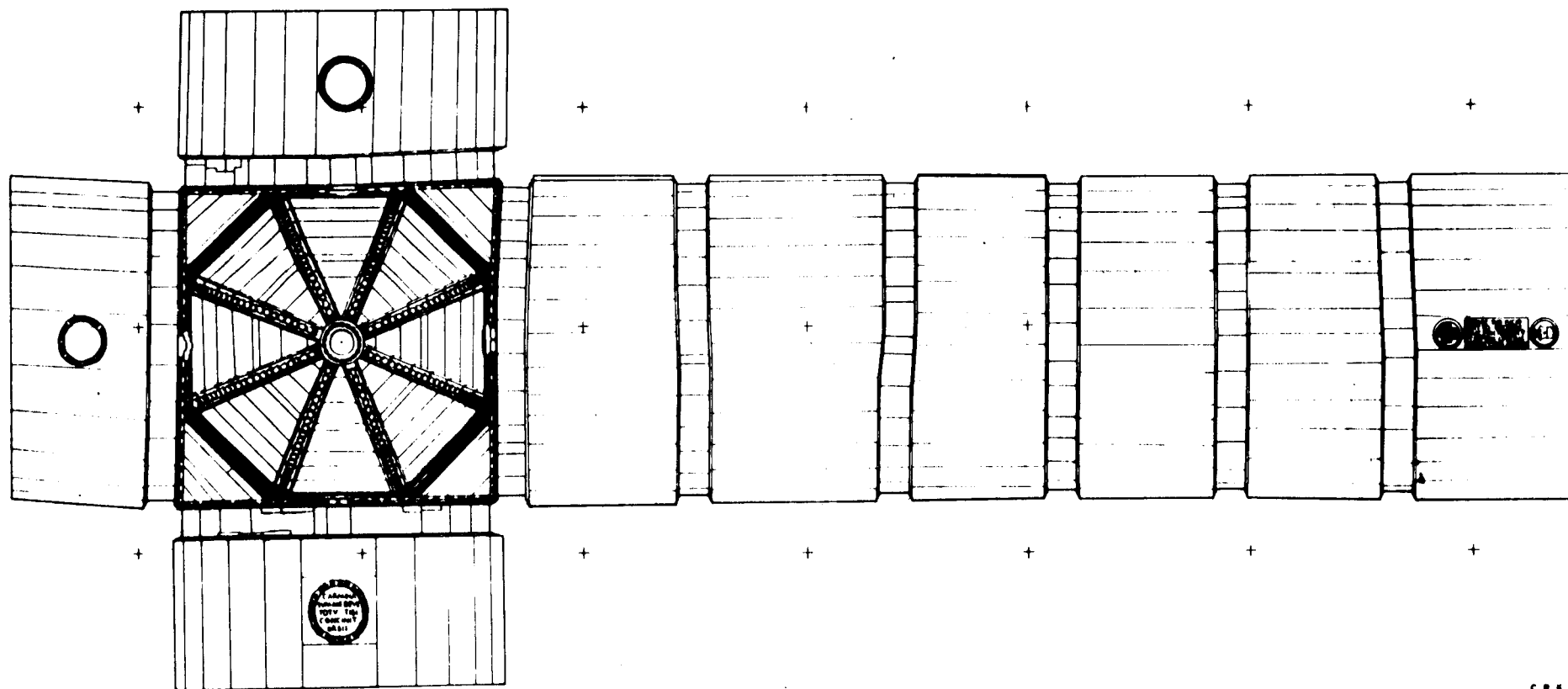
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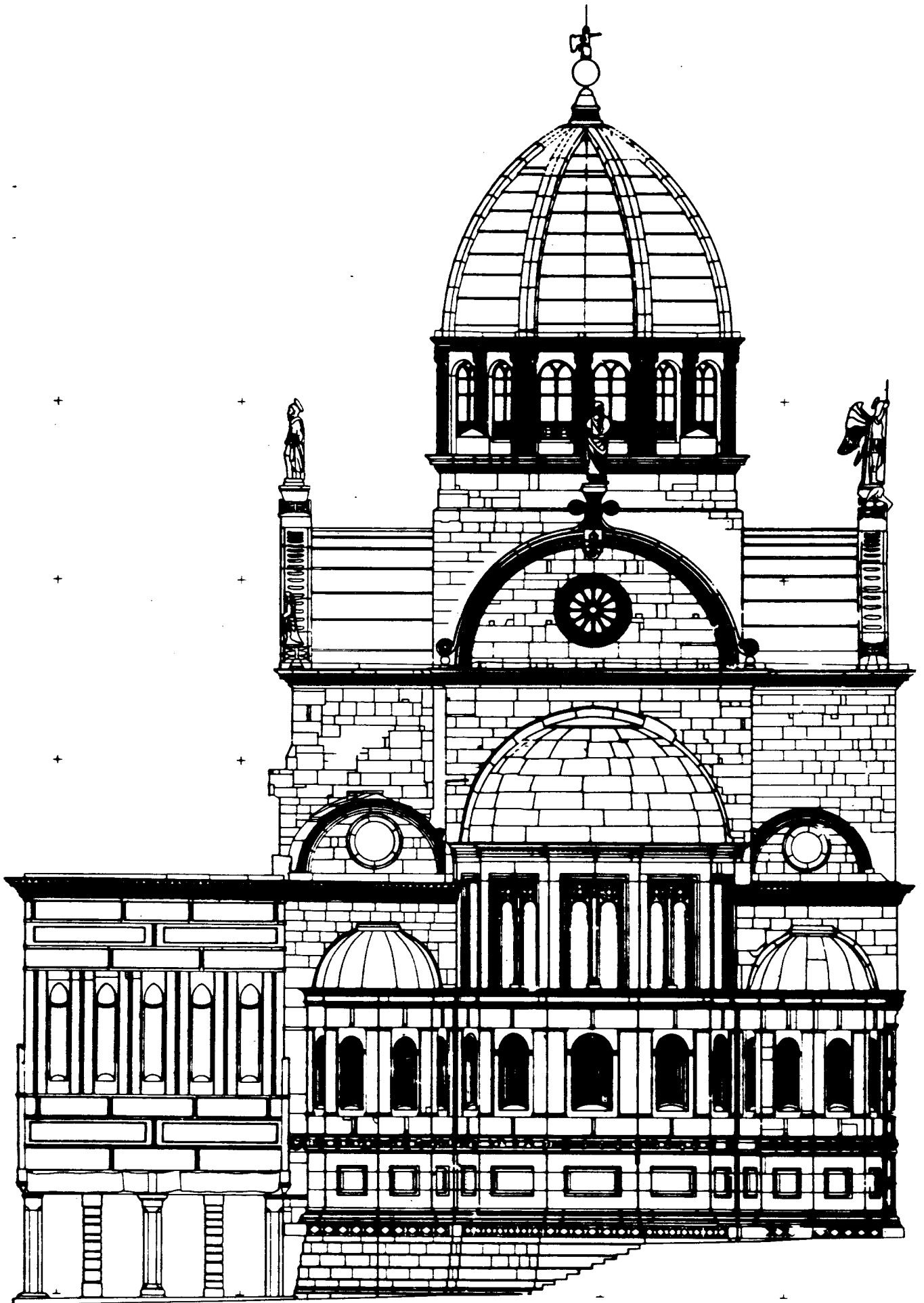
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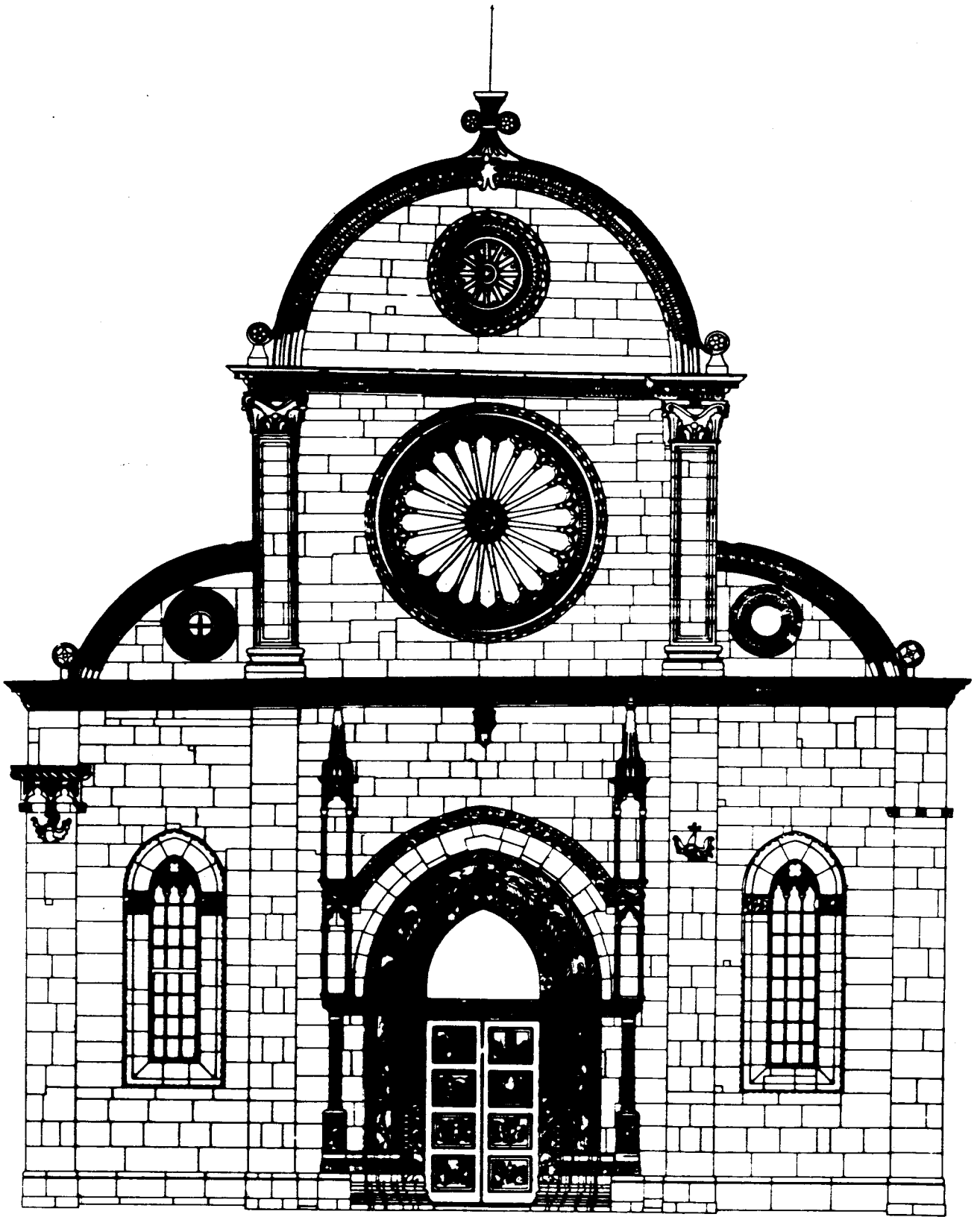


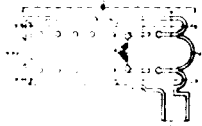
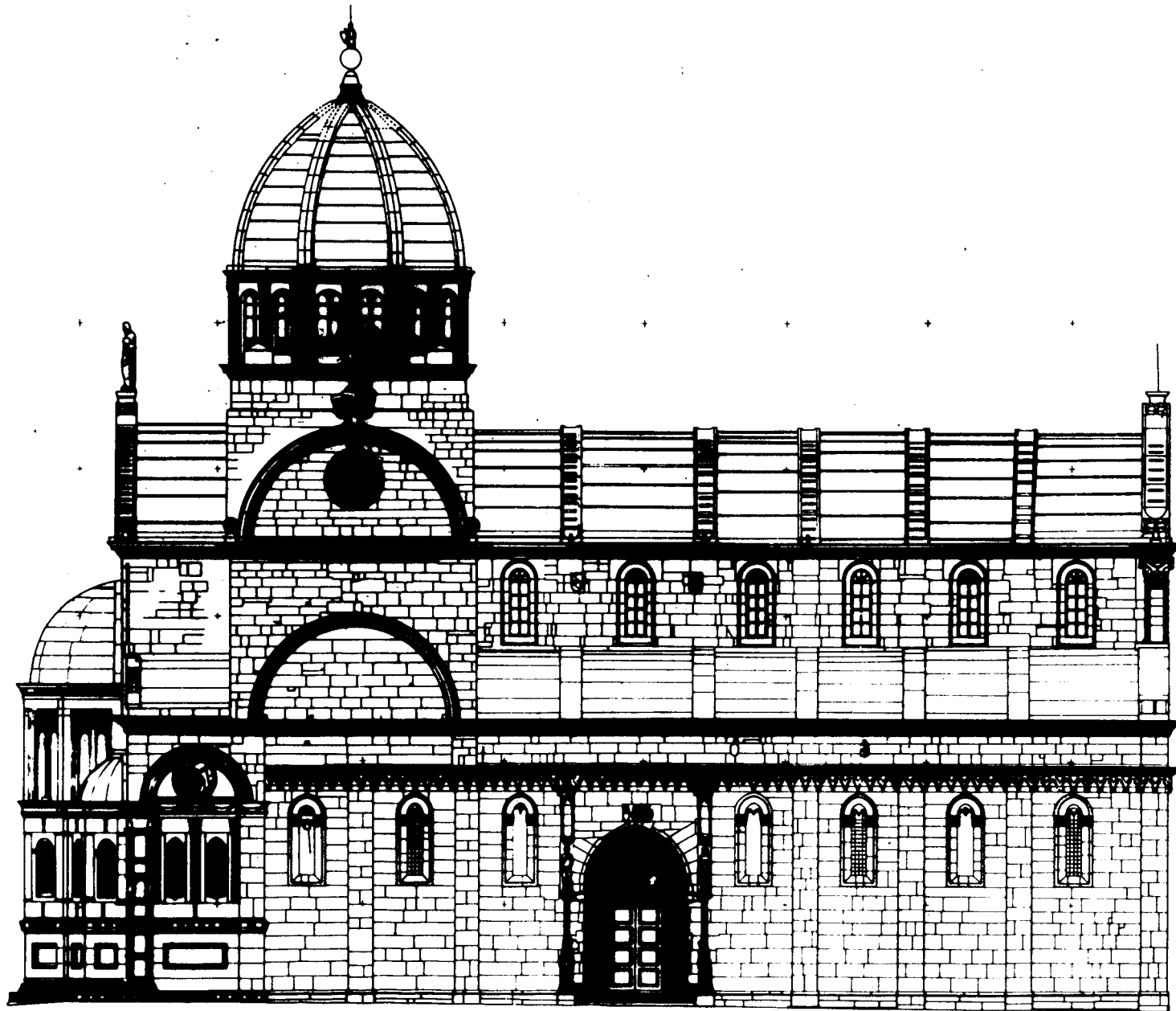
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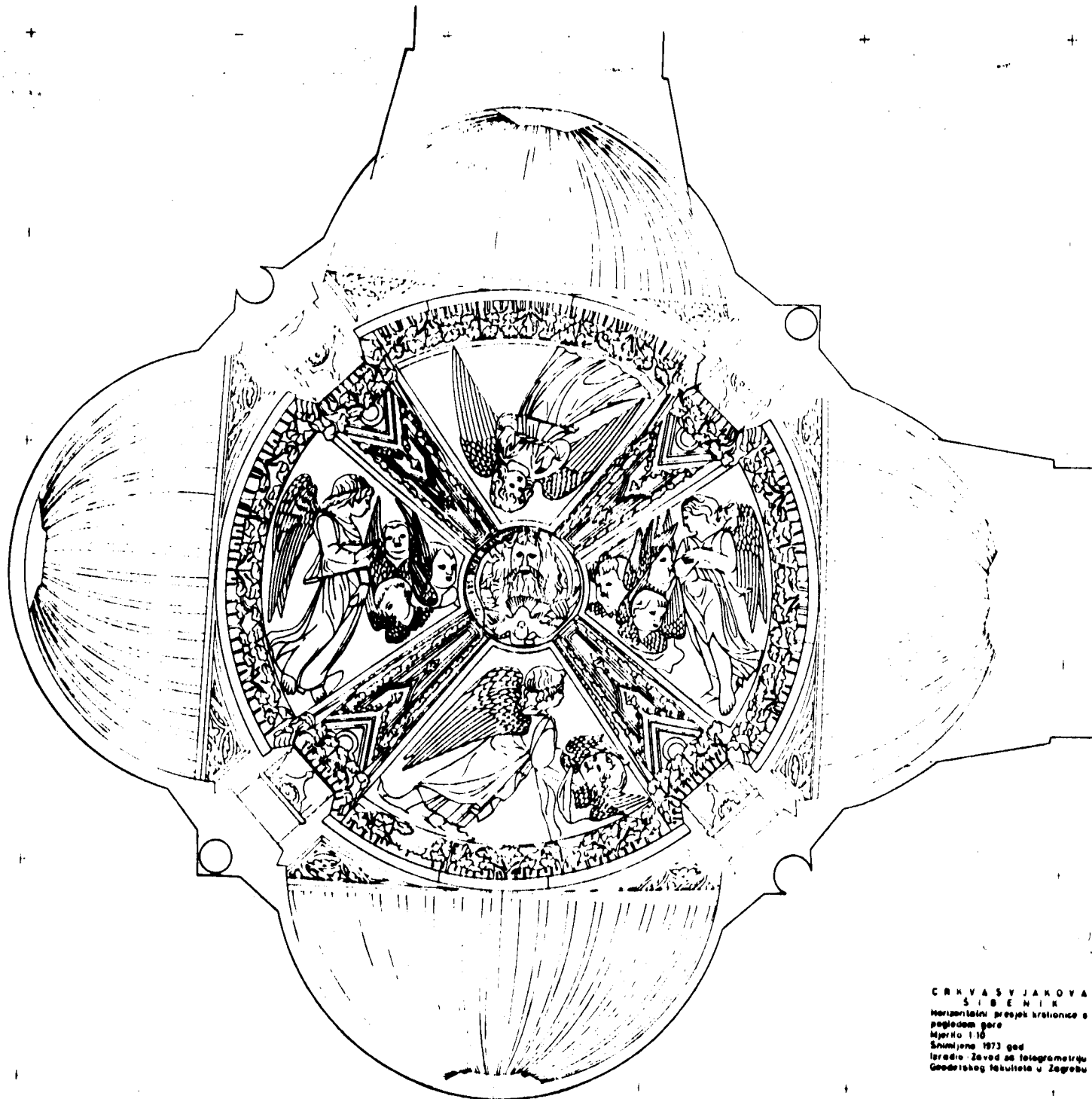
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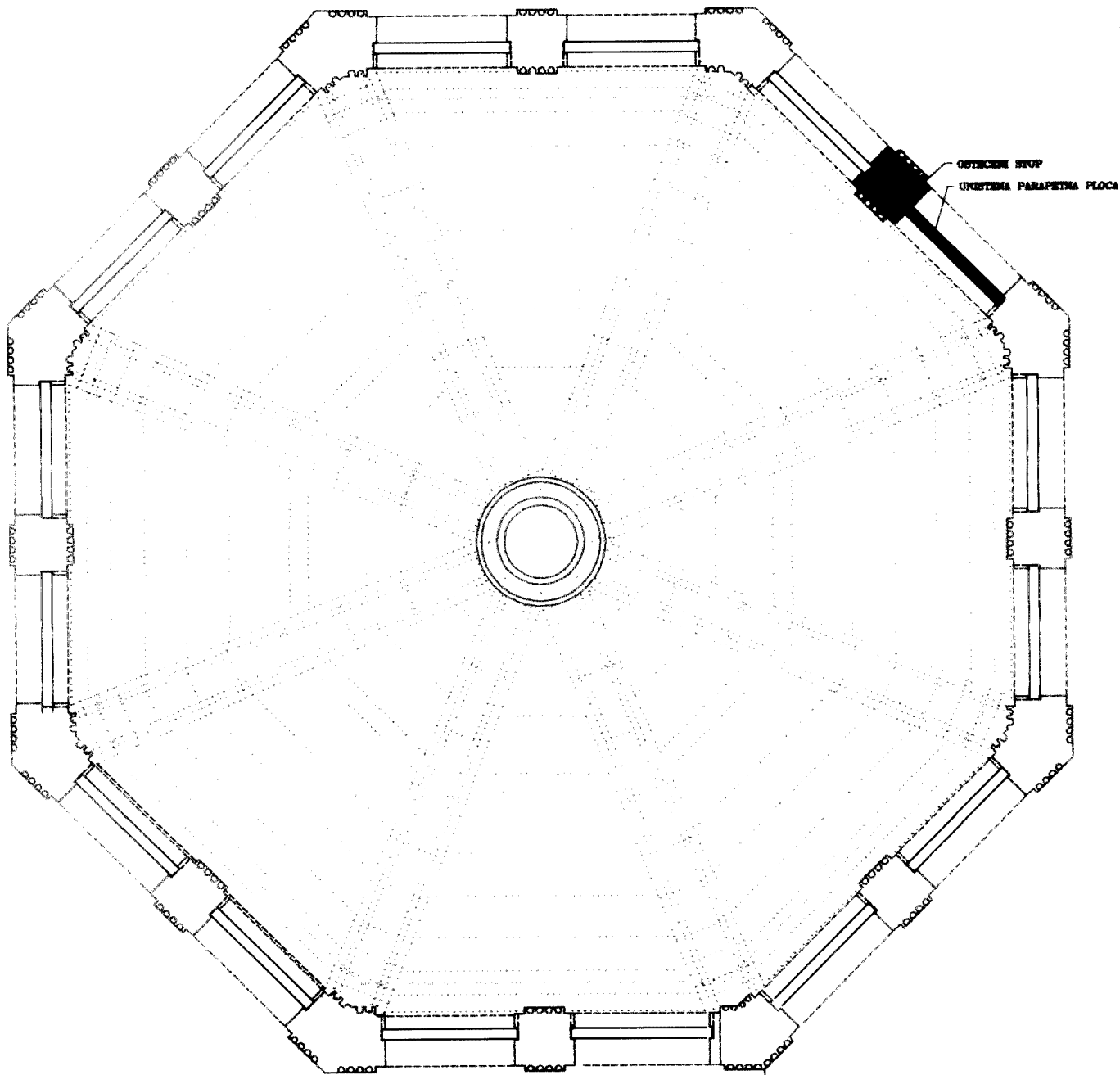




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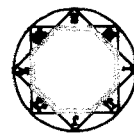


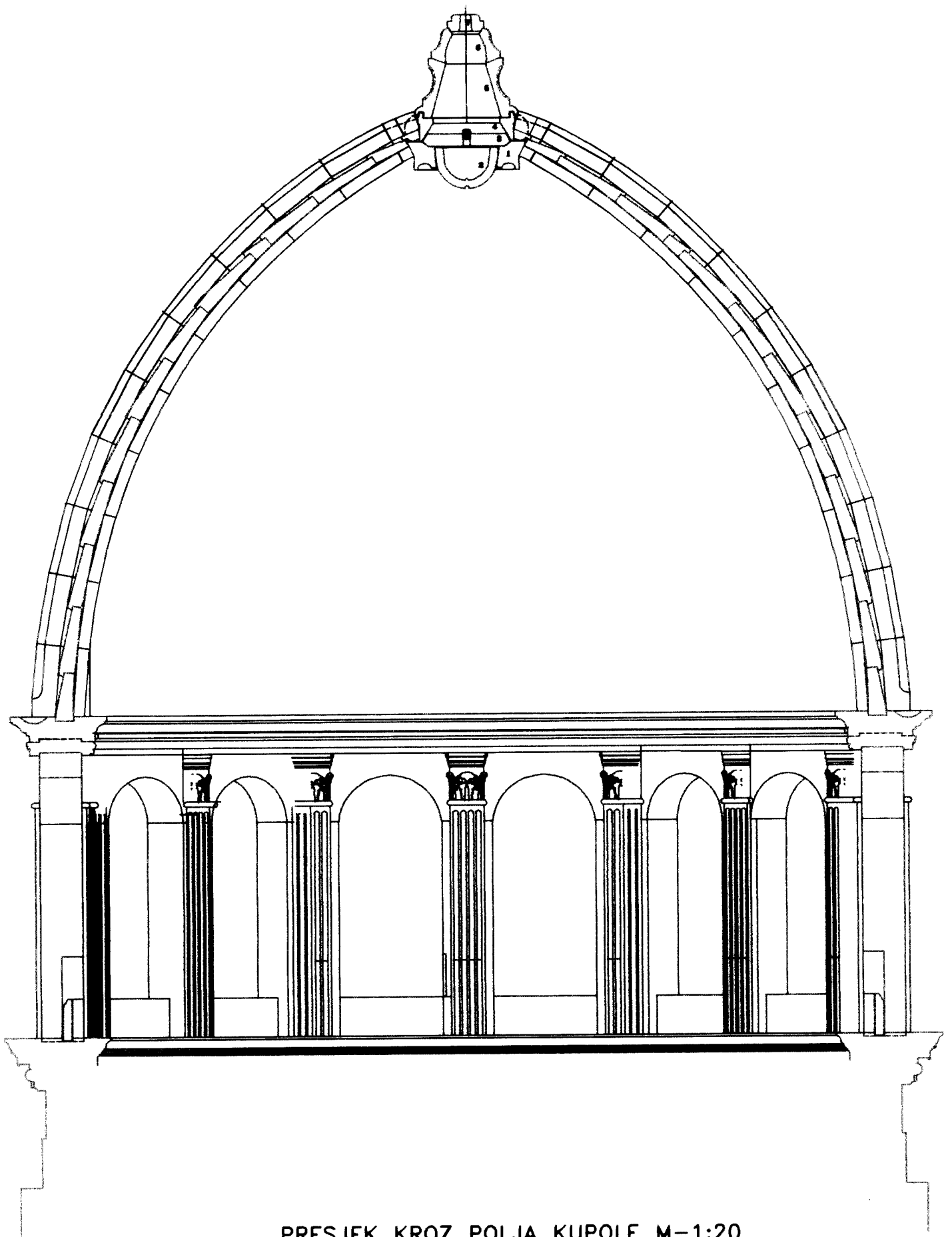
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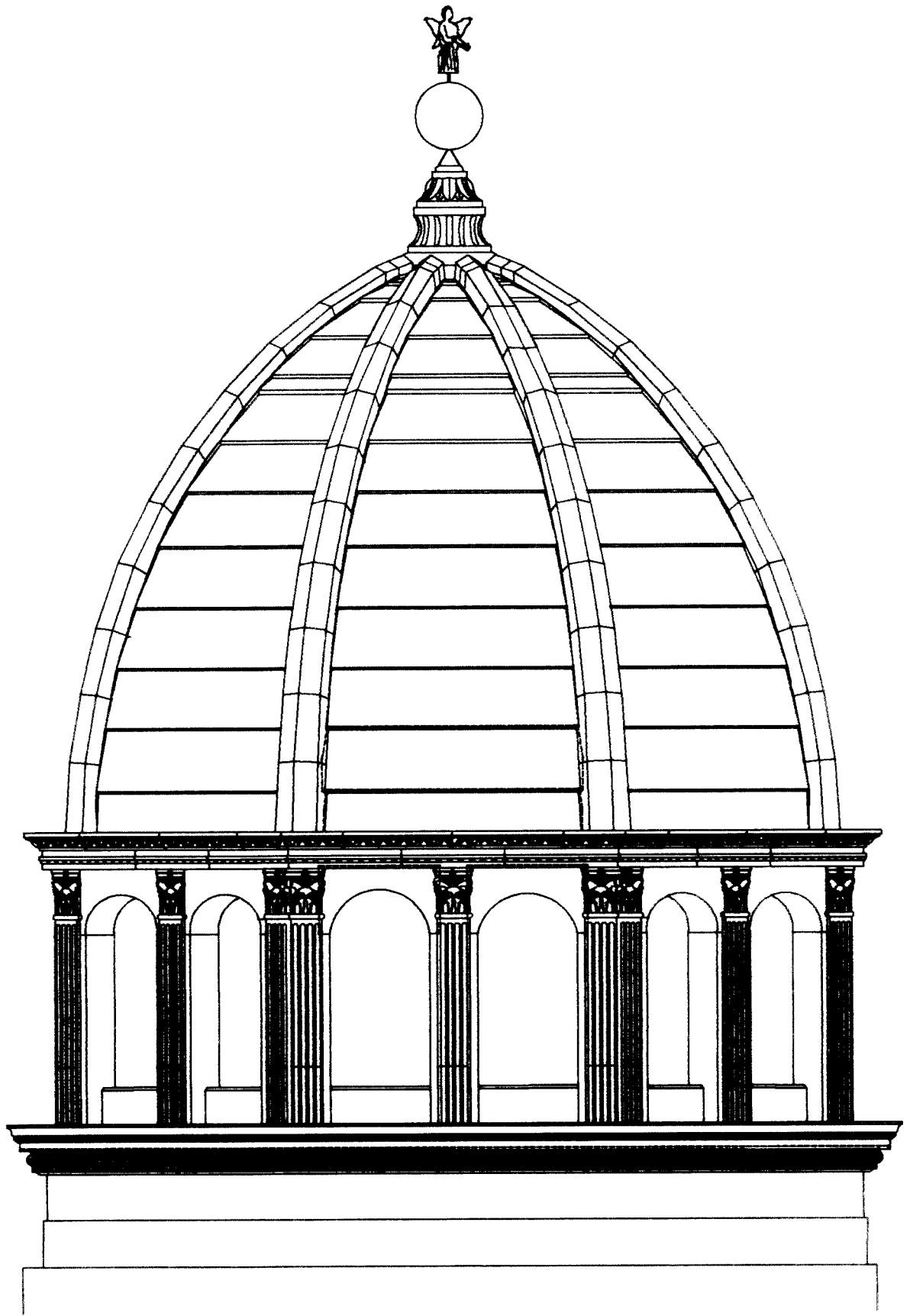
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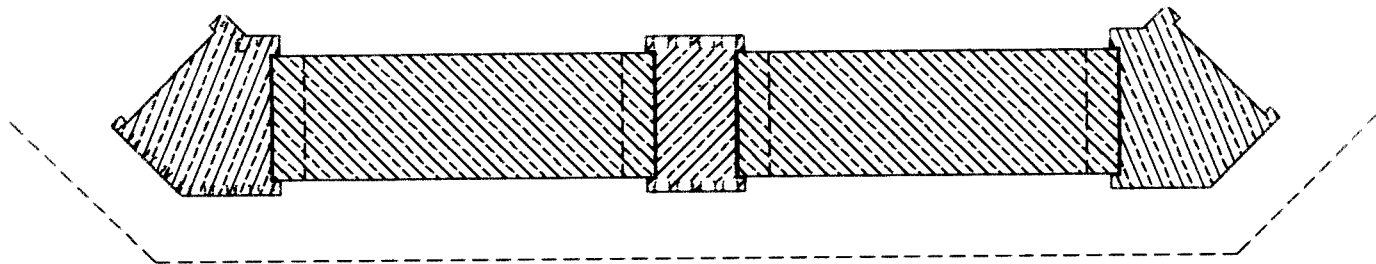




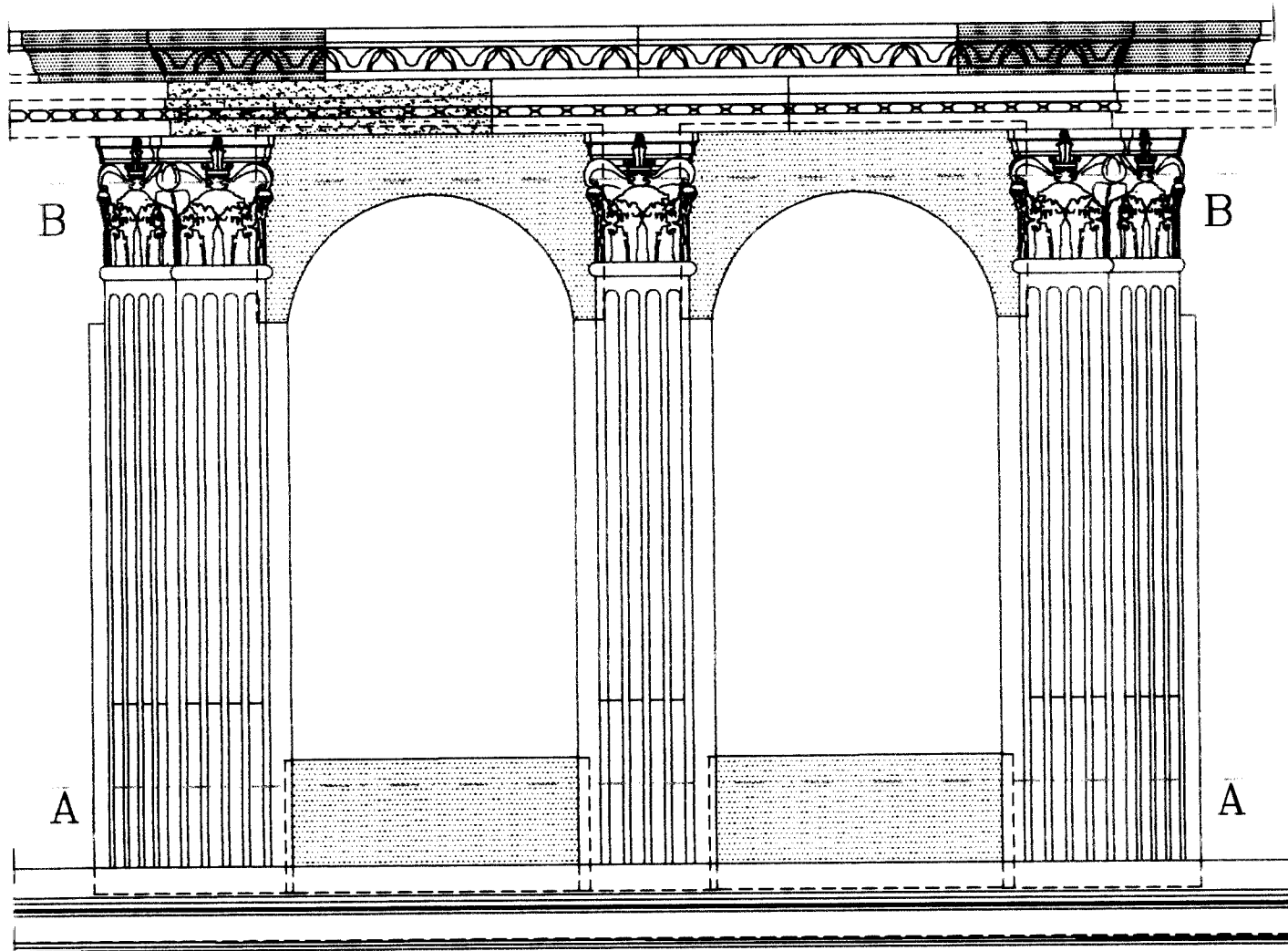
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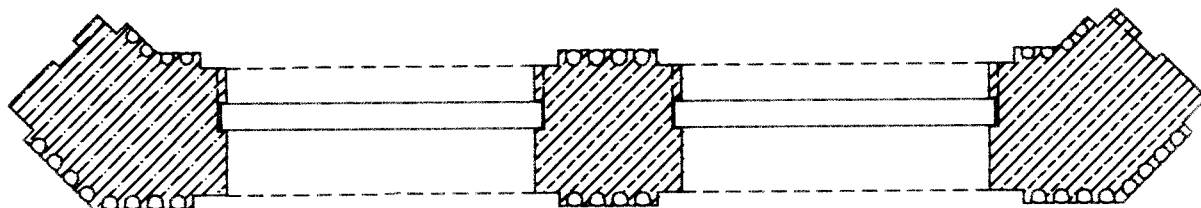
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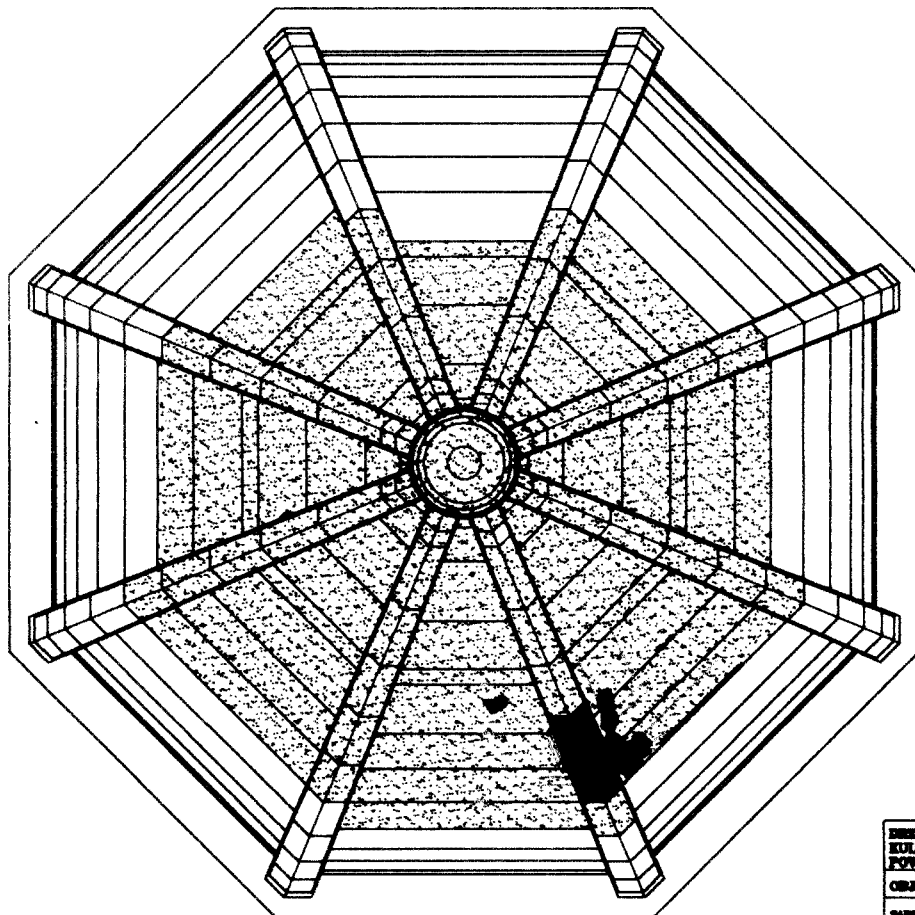
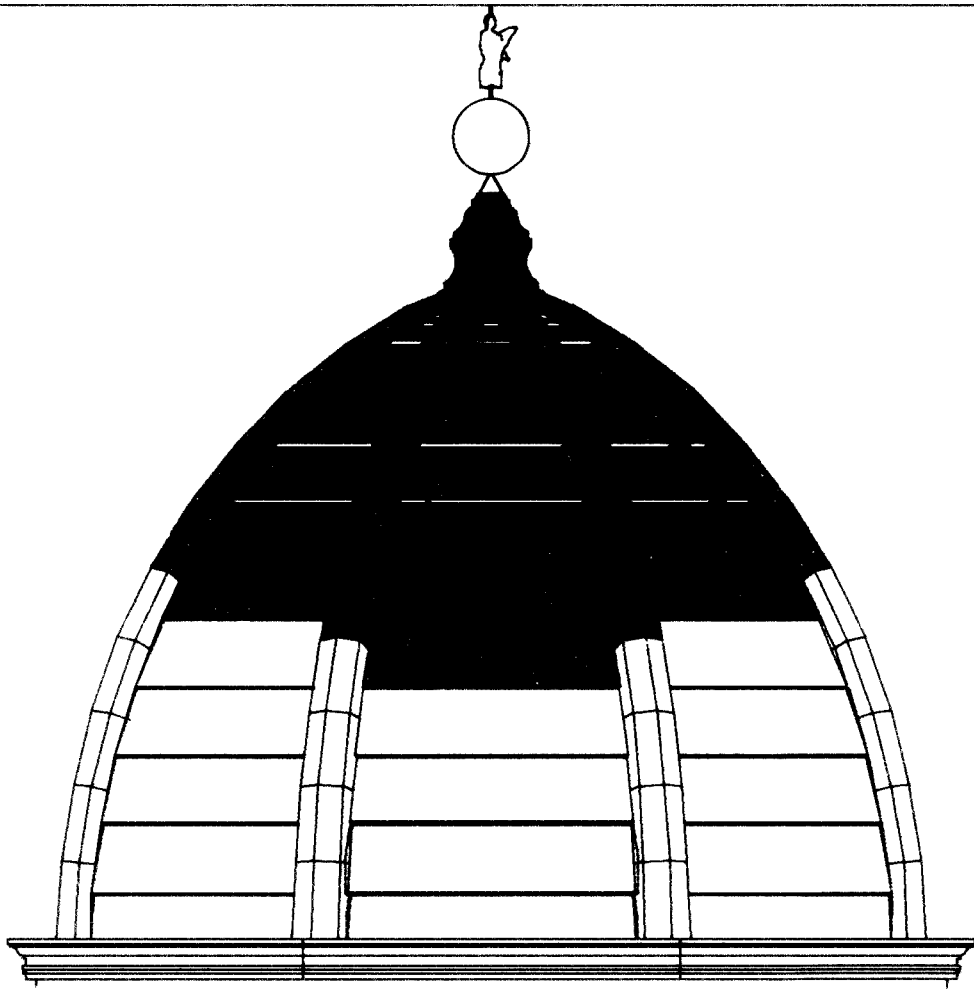
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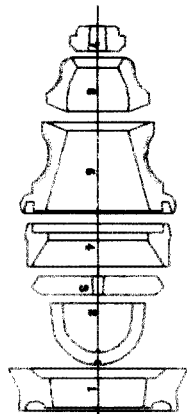
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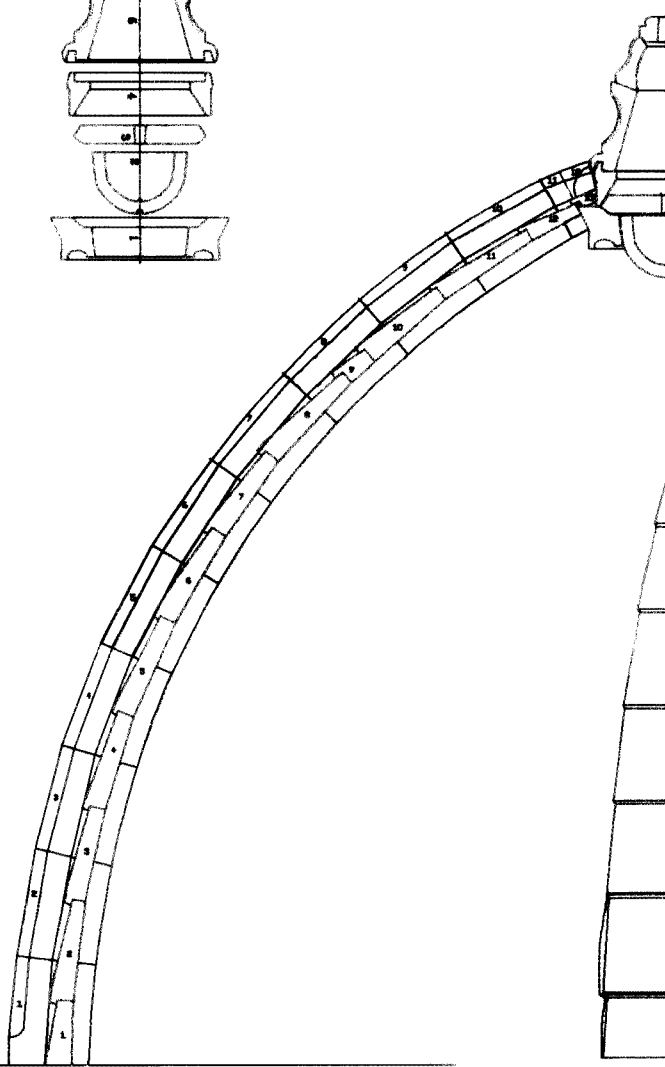
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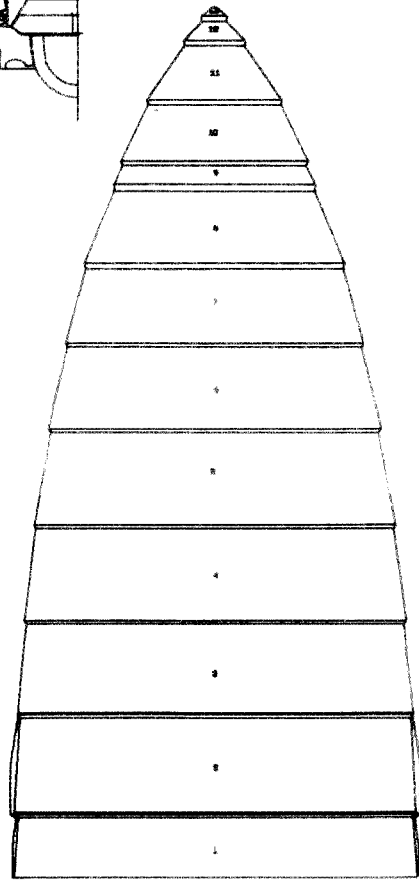
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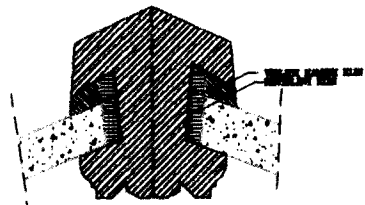


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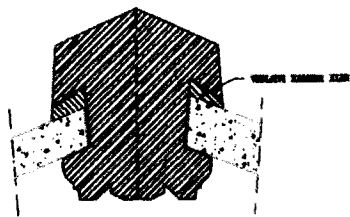


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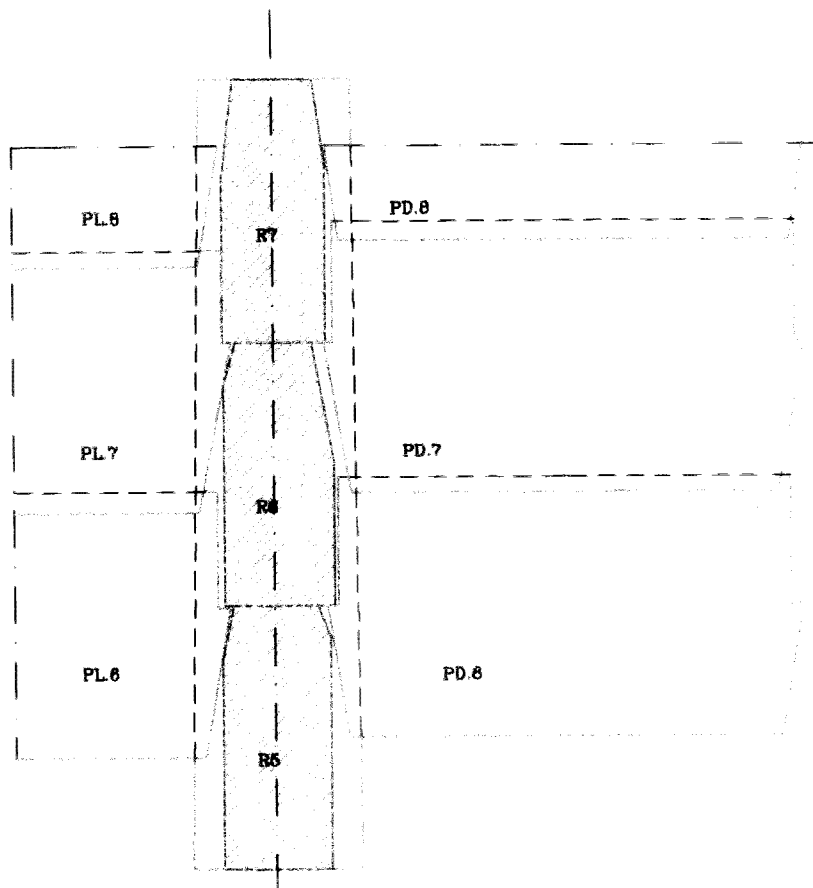
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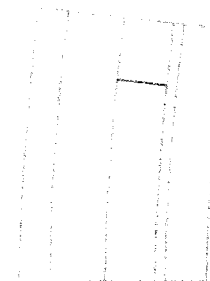
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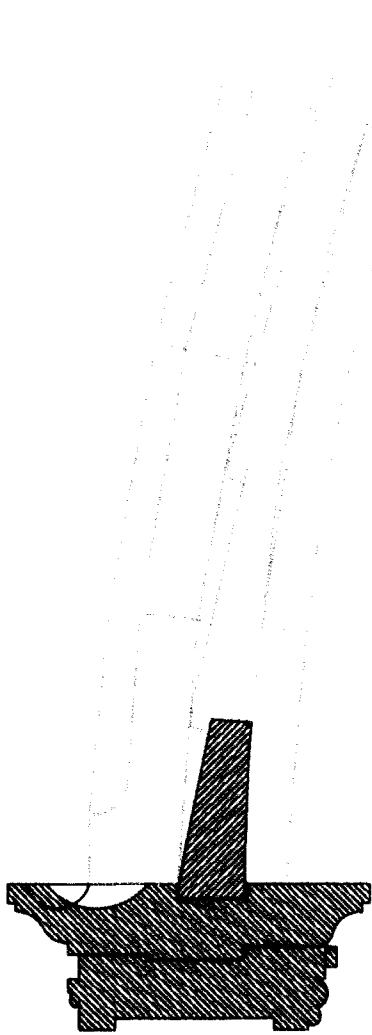


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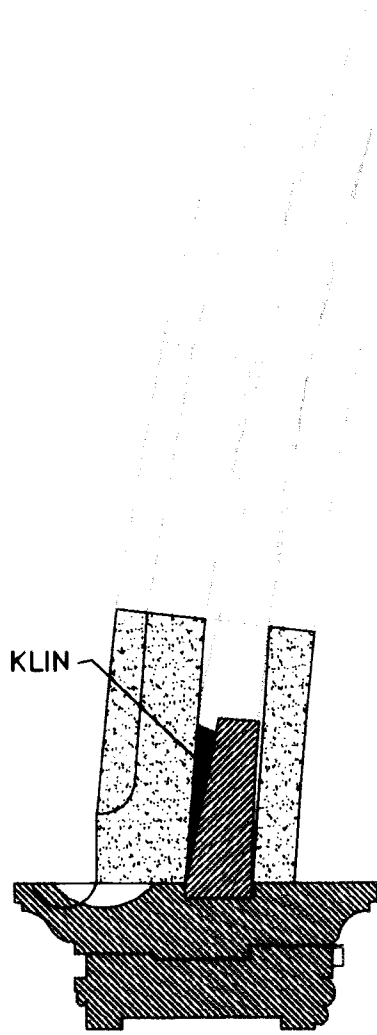


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ISCRTAO	MIRO SKUGOR, dia	

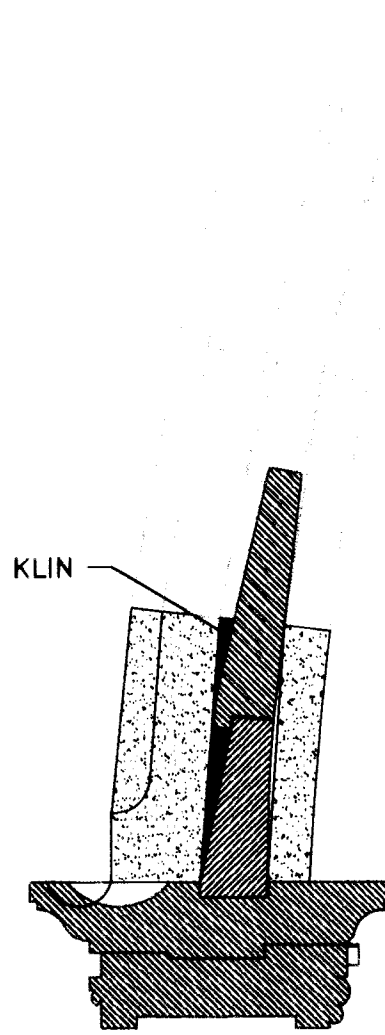


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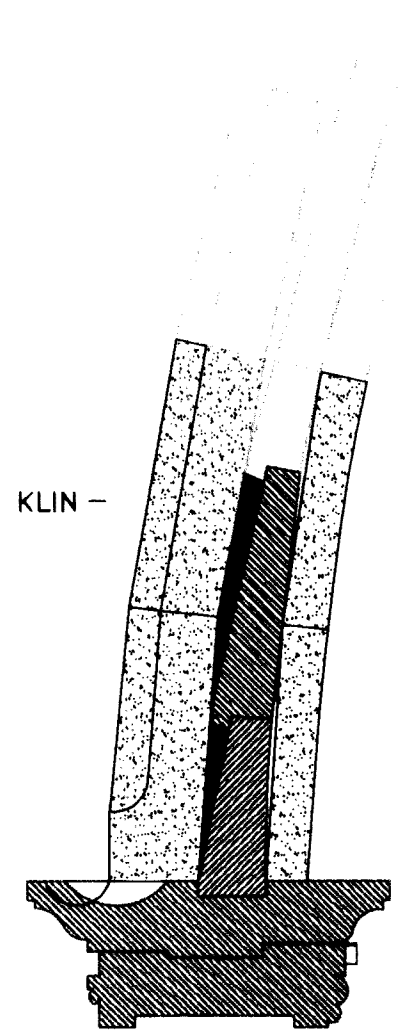
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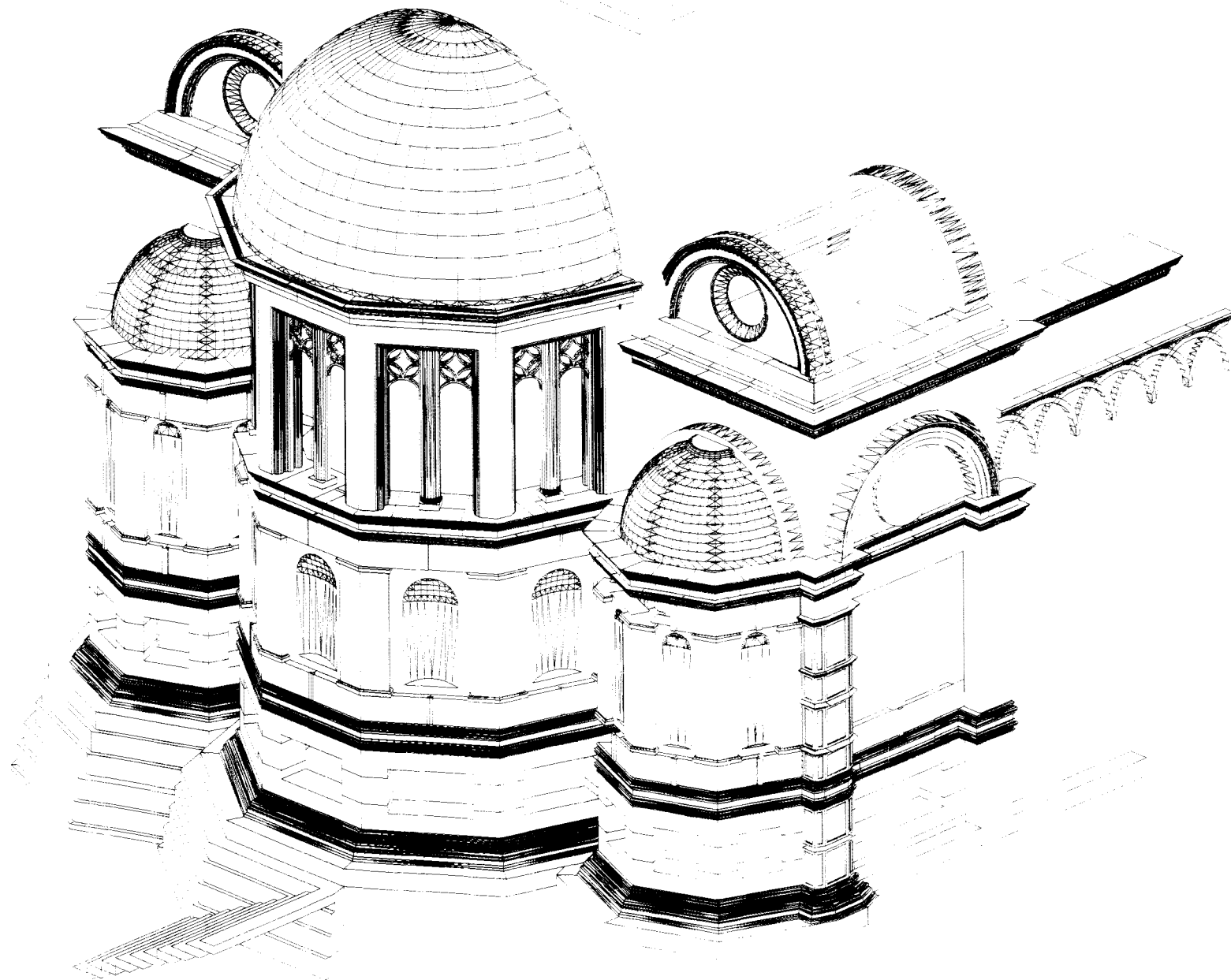
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IV

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SNIMIO I ISCRTAO : MIRO SKUGOR dia veljaca 1997.









OFFICIAL GAZETTE
Wednesday, February 15, 1967
Law on Protection of Cultural Monuments
(revised text)

I. General Provisions

Article 1

Cultural monuments shall be protected in compliance with the provisions of this Law.
Cultural monuments are entitled to protection under this Law, regardless of whether they are socially or privately owned, registered or unregistered.

Article 2

As cultural monuments - cultural treasures - (hereinafter called Monuments) are understood immobile and mobile objects and groups of objects which, due to their archaeological, historical, sociological, ethnographic, artistic, architectural and other scientific or cultural value, are important for the community.

Article 3

The purpose of the protection of Monuments is to:

- conserve Monuments in their integral and original state;
- to create the best possible conditions for their survival and to take actions needed for their regular maintenance;
- to prevent any actions which may directly or indirectly affect their quality, form, meaning or appearance and thereby their value as a cultural treasure;
- to provide conditions for Monuments to meet the cultural requirements of the community in compliance with their purpose and meaning.

Article 4

The protection of cultural monuments is mandatory on the whole territory of the Socialist Republic of Croatia.

Article 5

The present Law defines the rights and duties of state and social authorities as well as the rights and obligations of the holders of Monuments.

Article 6

As holder of a monument under the present Law is considered any person or legal entity, authority, institution, association or other organization owning or possessing it or having the right to administer it or holding it on any other legal ground.

Article 7

The right to use a socially owned monument not assigned to an authority, institution or organization through a special act of the competent authority belongs to the district in the territory of which the monument is located.

Article 8

The responsible authority of the district assembly shall define the purpose and the way of using a socially owned immobile monument, subject to prior opinion by the Republic's Institute for Protection of Cultural Monuments.

Article 9

Conservation and maintenance of a monument whose holder is unknown and pending a decision vesting an authority, institution or organization with the right to use the monument or pending the determination of its owner shall be entrusted to the district authority in charge of protection of cultural monuments.

Article 10

All monuments recovered from the ground or water after July 31, 1945, or found during excavation or research works shall be considered as social property.

If a recovered or discovered Monument is claimed by a private person, the appropriate body of the district assembly responsible for protection of monuments shall administer the monument until its rightful owner has been determined.

Article 11

For one or more monuments, a complex of monuments or an architectural entity which are of special importance for the community the district assembly can appoint citizens' councils, commissions etc. as bodies of social management. These councils or commissions can be entrusted with certain affairs regarding the management and supervision of proper maintenance of and repairs on the monument concerned.

The members of these councils or commissions shall be appointed by interested social and professional organizations, whereas a certain number of members shall be appointed by the district assembly. The district assembly shall also decide which social and professional organizations can appoint the said members.

Article 12

The district assembly can assign a part of its responsibilities in connection with the care for and proper maintenance of one or more socially owned monuments or monument complexes to certain associations and social organizations engaged in the protection of monuments.

Article 13

The conservation service shall be performed by the Republic's institute for Protection of Monuments (hereinafter called Republic's Institute), regional institutes for protection of cultural monuments in Osijek, Rijeka, Split and Zagreb (hereinafter called Regional Institutes) and district institutes for protection of cultural monuments (hereinafter called district institutes), unless some tasks of this service have been assigned to the competence of other authorities or institutions through an act of legislation or other regulations.

The activities of the institutes for protection of cultural monuments are of special social interest.

Article 14

Specialized institutions (museums, galleries, libraries, archives etc.) organized in compliance with the principles of social self-management are also engaged in conservation, study and proper maintenance of monuments.

Article 15

In the implementation of conservation policies the state authorities and institutions for protection of monuments shall rely on the co-operation of the holders of monuments as well as other citizens and interested social organizations and shall encourage them to do their best in their conservation efforts and to co-operate in actions designed to identify objects qualifying for a cultural treasure.

Article 16

The holders of monuments shall enjoy certain tax, customs and other reliefs subject to special regulations.

II. Rights and duties of the holders of monuments

Article 17

The holder of a monument or an object for which it can be reasonably supposed that it has the quality of a monument is obligated to register such monument or object with the competent body of the district assembly in charge of conservation or with the responsible institute for protection of cultural monuments. The respective body shall immediately forward such notification to the competent institute for protection of cultural monuments.

The holder of a monument is also obligated to report on all changes which may have occurred on the monument after its registration as well as any legal changes in connection with it.

A person or an organization trading in cultural treasures shall notify the competent institute for protection of cultural monuments on any monument taken over for sale.

Article 18

The holder of a monument shall keep it with care, ensure its proper maintenance and repair and shall take timely safety and other measures needed for its conservation.

The costs of conservation and safety measures shall be borne by the holder of the monument concerned.

Should the maintenance or repair or conservation of a monument require additional costs exceeding the revenue or other benefits the holder may draw from it, then the holder is not responsible to cover the costs in excess of such revenue or benefits.

The additional costs referred to in the above provision shall be borne by the competent institute for protection of monuments. If the institute is short of necessary funds, it shall propose to the competent state authority that the costs be covered from public funds.

Article 19

If the holder of a monument fails to take timely conservation measures, the competent institute for protection of monuments shall issue a warning to this effect and set the time within which the holder must take the required measure with the note that otherwise the measure shall be taken at his cost.

If the holder fails to take the ordered measure even after such a warning or fails to execute it within the set time, the measure can be executed by the institute for protection of cultural monuments at the expense of the holder.

The administrative body of the district assembly responsible for conservation affairs shall determine the amount of costs involved in the implementation of the respective measure. These costs must be reimbursed by the holder of the monument concerned.

Article 20

In case of alienation of a privately owned monument for whose maintenance, repair or conservation significant public funds have been spent, the owner shall compensate the amount thus invested by the community. This amount to be compensated by the owner shall be determined by the Republic's Institute for Protection of Cultural Monuments.

Compensation for public funds invested in an immobile monument referred to in the above paragraph shall be claimed by raising a mortgage on it even without the owner's consent. Such mortgage shall be requested by the authority investing the public funds.

Article 21

The holder of a monument shall allow research and study of the monument for scientific and artistic purposes to any person authorized by the Republic's Institute for Protection of Cultural Monuments.

The holder of an object presumed to be a cultural treasure shall allow inspection, research and study of the object to any institution or a person authorized by the Republic's Institute for Protection of Cultural Monuments.

Article 22

The council of the district assembly responsible for conservation can decree that the holder of a monument is obligated to make the monument accessible to the public in a way and under the condition as set out in the respective decree, provided that this is a necessary measure designed to meet the cultural needs of the community in view of the nature and importance of the monument.

In making a decision to this effect allowance shall be made of the living circumstances of the holder, of the premises on which the monument is situated, of the holder's possibilities to make the monument accessible to the public and of the resulting costs that may be caused to the holder.

Article 23

In cases involving important cultural events (memorial collective exhibitions, retrospective exhibitions, anniversaries and the like) the holder of a monument shall enable the institute for protection of cultural monuments at its request to use the monument concerned for the said purpose.

The institute for protection of cultural monuments and the holder of the monument shall sign an agreement which shall include a warranty in case of damage or destruction caused on the monument (such as bank deposit with a bank, insurance or payment of the full value of the monument).

The holder of the monument can decide request that on the evaluation of the monument as well as the need to display it and safety measures to be taken be decided by a special commission of experts being appointed among professionals by the Republic's secretary responsible for culture.

All costs related to the use of the monument shall be borne by the organizers of the respective event at whose request the institute has asked the holder to make the monument available.

Article 24

If damage is caused on the monument as a result of its regular use, the council of the district assembly responsible for conservation at the suggestion of the institute for protection of cultural monuments can order the holder to use the monument only in a specific way which will spare it of damage and, if needed for the protection of the monument, the use of the monument can be limited or prohibited for certain purposes.

Should the decreed measures described in the above paragraph cause financial damage to the holder of the monument, the council of the district assembly responsible for conservation can mete out appropriate compensation to the holder.

Article 25

In case of neglectful or improper treatment of the monument by its holder to an extent that the monument may be damaged or destroyed and if the holder fails to ensure conditions for its proper keeping and maintenance even after receiving a warning by the responsible institute for protection of cultural monuments, the competent body of the district assembly responsible for

conservation, at the suggestion of the responsible institute for protection of cultural monuments, can issue a decision assigning the monument to a trustee for management.

The trustee shall be authorized to take all measures necessary for conservation of the monument for the account and at the expense of the holder. The responsible institute for protection of cultural monuments shall decree measures to be taken by the trustee only with the permission of the said institute.

The costs involved in the foregoing paragraphs shall be charged to the holder of the monument and shall be covered by the district administration on a temporary basis with the right of remuneration from the holder of the monument.

The body of the district assembly responsible for conservation, at the suggestion of the responsible institute for protection of cultural monuments, shall relieve the trustee of these duties, if the holder proves that conditions have been created for proper maintenance of the monument.

Article 26

Monuments cannot be exported or taken abroad.

In exceptional cases a monument can be exported or taken abroad only on the basis of a permission to be issued by the Council for Culture and Science or the Republic's Institute for Protection of Cultural Monuments.

The Council for Culture and Science shall issue instructions specifying the monuments for which the Republic's Institute for Protection of Cultural Monuments can issue permissions referred to in the second paragraph of this Article.

The Council for Culture and Science shall issue such permissions after a formerly obtained opinion by the Republic's Institute for Protection of Cultural Monuments and the Republic's Institute for Protection of Cultural Monuments shall do so after a formerly obtained opinion by a professional commission appointed by the Republic's Institute for Protection of Cultural Monuments itself.

If a monument originates from another Socialist Republic, prior to issuing a permission for exporting or taking the monument abroad an opinion shall be obtained from the Republic's Institute for Protection of Cultural Monuments of the Republic concerned.

Article 27

The transfer of a monument is subject to an approval by the responsible institute for protection of cultural monuments.

Article 28

Actions which may lead to changes on the monument or impair its integrity can be undertaken only if previously approved by the responsible institute for protection of cultural monuments.

Considered as such actions are in particular: conservation, restoration, rebuilding and other related works on the monument as well as construction and operation of industrial plants and workshops or building sites and, generally, any buildings and facilities in close proximity to the monument.

The responsible the institute for protection of cultural monuments has the right and duty to take safety measures to protect a cultural monument.

For this purpose the institute can suspend works being performed without its prior permission or performed in contravention to the permission.

A complaint lodged against such suspension of works does not delay the compliance with the decision to suspend works.

The implementation of such decision is entrusted to the institute which has issued the decision to this effect.

Contractor of the works shall be held responsible for any damage caused by the works performed in contravention to the foregoing provisions.

Article 29

A permission by the responsible institute for protection of cultural monuments is also required for construction works in places or parts thereof entered as architectural entities in the Register of Cultural Monuments; the same applies to posting advertisements, arranging shop windows, putting up signs or announcements and other similar use of monuments.

A building licence for works specified in Article 28, para. 1 and 2, and the works described under para 1 of this Article can be issued only if a permission by the responsible institute for protection of cultural monuments is available.

III. Registration of monuments and other administrative measures

Article 30

Any monument and any object found to possess the qualities of a monument shall be entered in the Register of Cultural Monuments. Whether or not an object has the qualities of a monument shall be decided by the institute for protection of cultural monuments.

A decision to this effect also prescribes entering the object in the Register of Cultural Monuments.

A complaint can be lodged against such a decision, which, however, shall not delay the implementation of the decision.

Pending a decision to enter an object supposed to be a monument in the Register, the responsible institute for protection of cultural monuments can issue a decision on preventive protection of the would-be monument.

A decision defining the properties of an immobile monument also defines the boundaries of the area of such protected monument.

Article 31

The Register of Cultural Monuments is kept by the Regional Institute in its area.

The Republic's Institute for Protection of Cultural Monuments shall keep file on all cultural monuments.

Article 32

Entered in the Register are basic data on a monument as well as those on the costs of maintenance, repair or conservation of privately owned monuments covered from public funds.

Entries, changes or deletions in the Register are subject to appropriate decisions by institutes for protection of cultural monuments.

Article 33

Objects and collections of museums, archives, libraries, galleries and other similar institutions are entered in the Register as a whole according to their inventories and on the basis of a report submitted by the institution concerned.

The above mentioned institutions shall notify the respective institute for protection of cultural monuments in charge of the Register where they are registered on any changes in their inventories.

Article 34

All decisions qualifying an item for entry in the Register of Cultural Monuments shall be submitted to the Republic's Institute for Protection of Cultural Monuments in Zagreb.

Article 35

Entries of immobile monuments in the Register as well as their deletions from the Register shall be reported by the responsible institute for protection of cultural monuments to the competent court for entry in the land-book.

Article 36

The Council for Protection of Cultural Monuments of Croatia shall define regulations on the content and method of keeping the Register of Cultural Monuments.

Article 37

The institutions engaged in keeping, study and professional maintenance of monuments (museums, galleries, libraries, archives etc.) as well as those engaged in restoration and conservation of monuments are obligated to reports to the Republic's Institute for Protection of Cultural Monuments on their inspection tours of monuments and annual reports on restoration and conservation of monuments within their collections or entrusted to them for restoration and conservation.

Article 38

Archaeological excavation and research can be undertaken only if permitted by the Republic's Institute for Protection of Cultural Monuments.

A licence for archaeological excavation and research is issued to scientific or professional institutions and organizations or persons qualified for the performance of such works.

A licence for archaeological excavation and research can be issued only if required finances have been ensured for the performance of works and conservation of excavated items as well as proper staff needed for such works.

A licence for archaeological excavation and research should define the area of such works, the direction and extent of works and the conditions under which such works can be performed.

After performed archaeological excavation and research works the licensee shall submit a report to the Republic's Institute for Protection of Cultural Monuments on the result of works and the conservation of retrieved items.

The Council for Culture and Science shall issue a decision defining the party entitled to use the objects excavated or found during archaeological excavation and research. The decision can rule that the found objects be transferred from the district where they were found to another location only a previously obtained opinions of the Republic's Institute for Protection of Cultural Monuments and the council of the district assembly responsible for protection of cultural monuments of the district where they were found.

Article 39

If the licensee performs the archaeological excavation and research works in contravention to the prescribed conservation measures or to the content of the licence itself, the responsible Regional Institute can suspend the works and notify the Republic's Institute thereon.

Final decision on this matter shall be made by the Republic's Institute.

Article 40

If an archaeological site or archaeological objects are encountered during construction or other works, the respective contractor, institution or person performing the works shall without delay notify on it the authority of the district assembly responsible for conservation which, for its part, shall notify the Republic's Institute.

In case of immediate danger for such a site or objects to be damaged or destroyed, the authority of the district assembly responsible for conservation can suspend further works pending a decision by the Republic's Institute or take other measures needed to secure the archaeological site or found objects.

The Regional Institute, in dependence on the nature of the site, can suspend contracting works on the land being an archaeological site.

Such decision shall be made by the Institute within 3 days after receiving the notice on the archaeological site.

Suspension of contracting works cannot be longer than 30 days. On the basis of excavation and research results, and if the respective land is found to be of particular archaeological importance, the Republic's Institute for Protection of Cultural Monuments shall propose to the authority which has issued the building licence to change the licence.

The costs of such archaeological excavation works shall be covered by the Investor and compensated to the Investor by the institute at whose request the excavation works have been undertaken.

An approval for a limited location in a protected area can be issued upon previous consent by the Republic's Institute for Protection of Cultural Monuments.

If the works are being performed on an archaeological site already entered in the Register, the costs related to the suspension of works and protection of excavated objects shall be borne by the Investor

Article 41

The provisions of Articles 38 thru 40 shall be accordingly applied to underwater archaeological excavation and research.

Article 42

An honest discoverer of a monument is entitled to a reward in dependence on the value of the monuments, efforts put and costs incurred. The reward shall be settled by the authority, institution or organization which has collected the found monument for further use.

Article 43

In preparing reconstruction plans for places or parts thereof entered in the Register as urban entities the responsible authority is obligated before making detailed town planning drawings to obtain an opinion by the competent Republic's Institute for Protection of Cultural Monuments.

The institutes for protection of cultural monuments shall co-operate in preparing regional construction plans.

Any disputes between the institutes for protection of cultural monuments and the authorities responsible for construction plans shall be settled by the Executive Council of the Croatian Parliament.

IV. Institutes for protection of cultural monuments

Article 44

A district institute can be founded, if proper conservation staff is available.

The existence of conditions needed for the start of the institute shall be determined by the Council for Protection of Cultural Monuments of Croatia on the basis of opinions given by a special commission of experts set up for the purpose.

Article 45

An institute for protection of cultural monuments has its own statute.

The statute is passed by the working community (employees) and the Institute' Council.

Before its final adoption the statute must be approved by district assembly. The statutes of regional institutes shall also be submitted to the Croatian Parliament for consideration.

Before its final adoption the statute of the Republic's Institute shall be submitted to the Croatian Parliament for consideration.

If the Croatian Parliament and a district assembly fail to give their opinions within 2 months, the statute can be finally adopted.

Article 46

The institutes are financed from the income obtained through their activities, in dependence on the implementation of their programmes and the results of work.

Funds needed for the performance of their tasks which are mandatory under the present Law shall be provided by districts for district institutes and by the Republic for the Republic's Institute.

Funds needed for the performance of the mandatory tasks entrusted to regional institutes shall be provided by the Republic and the district in the area of which the regional institutes are operating; jobs described under Articles 26, 27, 30, para 1, 31, 32, 39 and 40 of this Law shall be provided by the Republic, whereas the rest of them by districts.

Article 47

The institutes for protection of cultural monuments consider, study and scientifically deal with the questions of conservation; they are using socially owned monuments and performing technical, administrative and other duties in the area conservation and within powers legally vested in them.

Article 48

The Republic's Institute is specifically entrusted with the following tasks:

- to give opinions on conservation priorities in terms of protective works to be performed on monuments;
- to supervise conservation works being performed in institutions where monuments are accommodated ;
- to provide expertise to institutions engaged in the protection of cultural monuments;
- to propose regulations on conservation;
- to care for extra training of the conservation staff;
- approve proposals on the recovery of sunk monuments or objects supposed to be monuments:
- to perform duties in the area of conservation entrusted to it by other laws.

Certain duties in the area of conservation can be entrusted by the Republic's Institute to regional institutes concerned.

Article 49

In addition to certain duties prescribed by this Law the regional institutes are entrusted with the following duties:

- keeping file on monuments in areas where no district institute has been founded;
- preparing conservation documents for regional town planning and zoning;
- supervising conservation works in areas where no district institute has been founded;
- supervising the work of district institutes for protection of cultural monuments;
- doing jobs described under Articles 8, 17, 18, 19, 24, 25, and 29 of this Law in areas where no district institute has been founded.

Article 50

In addition to certain duties prescribed by this Law the district institutes are entrusted with the following duties:

- keeping file on monuments and proposing to the regional institutes which monuments should be registered;
- supervising conservation and other works on monuments and in their immediate vicinity;
- co-operates with regional institutes in the preparation of conservation studies for town planning and zoning.

Article 51

In the performance of their conservation duties the institutes co-operate mutually, in conjunction with the authorities and institutions engaged in conservation and with other interested authorities, organizations and services.

Article 52

The Institute is run by the employees directly or through its managing bodies: the managing board, Director and the councils of the Institute.

The Institute is also run by the representatives of the socio-political community, interested organizations and individual citizens as Council members (hereinafter called representatives of the community)

Special professional bodies can be set up under the Institute's statute for dealing with scientific and technical matters.

Article 53

The members of the Institute's working community (employees) make decisions through assemblies, referendums and other forms of direct decision-making.

The working community elects the chairman and his deputy of the working community at the beginning of every year

Director cannot be the chairman of the working community.

The method of work of the working community and the way of holding its assemblies and the exercise of other forms of direct decision-making shall be defined in the Institute's statute.

Article 54

The Institute's working community shall organize the Institute's activities, care for its development, define its programmes and development plans, decide on the use and distribution of funds, regulate employment and other mutual relations and elect its management bodies.

The working community is passing is passing general regulations and deciding on all other issues which under the Institute's statute are not in the competence of another Institute's body.

Article 55

The managing board decides on the Institute's operations, prepares proposals on its general acts and plans, supervises the implementation of these acts and the decisions made by the working community and council, and performs other duties entrusted to it by current legislation and the Institute's statute.

Article 56

As Director of the Institute can be appointed a person with university qualifications. The Institute's statute can also define special conditions for the Institute's Director.

Article 57

The Institute's Director is appointed on the basis of a publicly announced vacancy by the Institute's Council at the proposal submitted by the employment commission set up for the purpose.

Director of the Republic's Institute for Protection of Cultural Monuments is appointed and discharged by the Executive Council of the Croatian Parliament.

Article 58

Appointing and discharging of the Institute's Director are subject to general regulations on appointing and discharging directors of institutions, unless otherwise provided for by this Law.

Article 59

The Institute's Council is composed of a certain number of members being elected by the working community, members being appointed by the district assemblies of the respective area and a certain number of representatives from interested organizations.

The representatives of the social community are elected to the Council of the Republic's Institute for Protection of Cultural Monuments by the Executive Council of the Croatian Parliament.

The Council's members are elected or appointed for a two-year term.

A half of the Council's members are elected or appointed every year.

The Council's Chairman is elected by the Council's members amongst themselves.

The Institute's statute defines the number of members being elected to the Council by the district assemblies and the number of Council members being elected by the Institute.

Article 60

The responsibilities of the Institute's Council:

- reviewing the Institute's situation and the results of its work;
- reviewing financial conditions and encouraging responsible social agents and interested organizations to create the best possible conditions for the implementation of the Institute's tasks;
- reviewing proposals of common interest for the successful work of the Institute;
- helping in organization and development of cultural and public activities of the Institute;
- giving opinions on and proposals for the Institute's yearly programme and financial plan;
- appointment and discharging of the Institute's Director;
- passing the Institute's statute in conjunction with the working community;

The Institute's Council can request the working community, the managing board, Director and other Institute's bodies to submit a report on the Institute's status, results of work and other issues of social interest and can give recommendations to the Institute's managing bodies.

Article 61

At the Proposal of the Republic's Institute for Protection of Cultural Monuments the district assembly shall appoint a trustee for protection of monuments in a district where no district institute has been founded, provided that a number of important monuments is located in the respective district area.

The trustee shall inform the responsible district authorities and the Republic's Institute for Protection of Cultural Monuments on all question concerning the monuments entrusted to him.

Article 62

The affairs concerning the protection of monuments within the scope of the Institute's responsibility are dealt with by the Institute's Director within the regular administrative procedure.

Complaints against the decisions made in the regular administrative procedure are dealt with in the second degree procedure by the Republic's authority responsible for cultural affairs.

Article 63

Should the Council for Protection of Cultural Monuments of Croatia find, on the basis of opinions given by a special commission, that an institute can no longer operate, it can suspend its work and set the period of time within which the institute must eliminate its shortcomings.

In case of failure to eliminate these shortcomings within the set period of time, he Council for Protection of Cultural Monuments of Croatia can propose to the assembly of the responsible socio-political community to discontinue the work of the institute.

Article 64

The Institute's legality of work shall be supervised by the district authority responsible for conservation.

The Republic's Institute for Protection of Cultural Monuments shall be supervised by the Republic's authority responsible for cultural affairs. Should the Republic's authority feel that an act of the Republic's Institute for Protection of Cultural Monuments contravene the Constitution and current legislation, the Republic's Secretary for Culture can suspend the implementation of the act pending appropriate decision by the Constitutional Court.

In supervising the legality of the Institute's work the supervising authority can request from the Institute any information needed for supervision.

V. Council for Protection of Cultural Monuments of Croatia

Article 65

The Council for Protection of Cultural Monuments of Croatia (hereinafter called: Council) shall be founded

The Council's responsibilities:

- discussing general questions concerning the protection of cultural monuments, giving recommendations and opinions on the promotion of conservation services;
- reviewing annual programmes and reports on conservation issues;
- discussing disputable questions in the area of conservation and giving recommendations for dealing with them;
- performing other duties entrusted to it under the Law.

Article 67

The Council has its Chairman and a certain number of members.

The Council's Chairman and six members are appointed by the Parliament of the Socialist Republic of Croatia.

The following institutions shall appoint one member each: Yugoslav Academy of Science and Art, Zagreb University, The Republic's Institute for Protection of Cultural Monuments, regional institutes for protection of cultural monuments in Osijek, Rijeka, Split and Zagreb, the Republic's Institute for Protection of Natural Environment, Conservation Society of Yugoslavia - Croatian branch, Restoration Institute of Croatia, Institute for Town Planning, Communal Works

and Housing, Croatian Association of Artists, Archaeological Society, Union of Town Planners of Croatia, Union of Architects of Croatia, Tourist Union of Croatia, and Ethnographic Society of Yugoslavia - Croatian branch.

The Council's Chairman and members are appointed for a two-year term.

Article 68

The Council can make decisions at its sessions attended by more than a half of its members.

The Council can make decisions by majority vote of its members attending the session. For certain jobs within its competence the Council can set up special commissions of experts.

The Council shall pass regulations on its work.

The regulations being passed by the Council shall be published in "Narodne novine".

Article 69

The Council shall be financed from the Republic's budget.

The Council's technical and administrative jobs shall be performed by the Republic's Institute.

VI. Penalties

Article 70

A person who inflicts damage to or destroys a cultural monument shall be fined or imprisoned.

If an act to this effect has caused considerable damage or if it has been committed with the intent to damage or to destroy a monument, the perpetrator shall be sentenced to at least 6 month- and maximum 5-year imprisonment.

Article 71

A person who has performed conservation, restoration or research works on a monument to the effect that the monument has been destroyed or heavily damaged or that it has lost its property as a cultural treasure shall be fined or punished with a prison sentence of up to 6 months.

The same punishment will be ruled against a person who has performed archaeological excavation or research works without a licence or contrary to the prohibition ordered by the competent authority to the effect that the monument has been destroyed or heavily damaged or that it has lost its property as a cultural treasure.

Article 72

A prison sentence of at least 3 months or maximum 5 years shall be meted out to a person who during archaeological works or otherwise has appropriated excavated or discovered objects representing a cultural treasure.

Article 73

A prison sentence of up to 1 year shall be meted out to a person who has exported or taken abroad a monument without a licence issued by the competent authority.

Attempted acts of this kind are also punishable.

Article 74

A fine of up to 500 dinars shall be ruled against the holder of a monument who:

1. fails to report changes undertaken on a monument in accordance with para. 2 of Article 17 of this Law;

2. neglects the monuments or fails to take prescribed maintenance and protection measures (Article 18);
3. refuses to allow access for research and study (Article 21);
4. refuses or to make the monument accessible to the public (Article 22);
5. makes use of the monument in a manner contravening a decision made in compliance with Article 24 of this Law;
6. refuses to make the monument available to the trustee appointed according to Article 25 of this Law
7. transfers the monument without a permission (Article 27);

The same punishment shall be ruled against a person who:

1. fails to notify the responsible institute for protection of cultural monuments on the monument taken over for sale (Article 17, para, 3);
2. undertakes research and study on a monument without a permission (Article 21);
3. posts advertisements, arranges shop windows, puts up signs or announcements and uses the monument in other similar ways (Article 29);
4. fails to report on an archaeological site or found objects of archaeological importance (Article 40);

The commercial and social organizations, institutions and other legal entities shall be fined for the above acts up to the amount of 3,000 dinars and the responsible persons of such organizations, institutions or legal entities up to 500 dinars.

VI. Transitory and final provisions

Article 75

The monuments protected under the regulations valid up to the moment of the enforcement of this Law shall remain protected and their holders shall enjoy all rights and have all obligations as prescribed by this Law.

Article 76

Applications for registration of monuments and objects presumed to be monuments shall be submitted by their holders within a time publicly announced by the council of the district authority responsible for protection of cultural monuments. This time cannot be shorter than one nor longer than six months.

Article 77

The Conservation Institute in Zagreb shall continue to operate as the Republic's Institute and shall bring its organization in line with the provisions of this Law within 6 months from the date of enforcement thereof.

The conservation institutes in Rijeka and Split shall continue to operate as regional institutes and shall bring their organization in line with the provisions of this Law within 6 months from the date of enforcement thereof.

The Executive Council of the Croatian Parliament shall define areas of operation of the regional institutes in Osijek, Rijeka, Split and Zagreb.

Šibenik (Croatia)

No 963

Identification

<i>Nomination</i>	Cathedral of St. James, Šibenik
<i>Location</i>	Town of Šibenik, County of Šibenik-Knin
<i>State Party</i>	Croatia
<i>Date</i>	10 June 1999

Justification by State Party

The Cathedral of St James is an exceptional artistic achievement which had a tremendous influence on the architecture of the 15th and 16th centuries. It is an exceptionally fine example of its architectural type.

The significance of Šibenik Cathedral lies in the harmony of its form, despite the incorporation of various styles, and in the perfect balance of architectural parts within the whole. The Cathedral has several specific and unique characteristics, not only in the framework of the architecture of its period but also within European architectural heritage as a whole. The Cathedral of St James is an extraordinary example of Gothic-Renaissance construction using only stone. Structural elements simultaneously serve architectural and decorative purposes (eg the apse and the vaulted roofing). A complete unity of interior and exterior is thereby achieved, encompassing architecture, structure and decoration.

[**Note** The State Party does not make any proposals in the nomination dossier concerning the criteria under which it considers this property should be inscribed on the World Heritage List.]

Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *monument*.

History and Description

History

Šibenik is a small town on the Dalmatian coast, opening out on a bay separated from the Adriatic by the Sveti Ante (St Anthony) channel and a multitude of tiny islands.

The town was founded in the 10th century by the Subic family, who were very influential in Croatia at this period. Early in the 12th century it came under the sway of the Kings of Hungary, who granted its independence. In 1116 and 1378 Šibenik suffered at the hands of the Venetians, who were vying with the kingdom of Hungary for control of the Dalmatian coast. In 1298 a papal bull issued by Boniface VIII created the Diocese of Šibenik. The Venetians took the town in 1412, renaming it Sebenico and holding it until the fall of the Venetian Republic in 1797.

The cathedral of St James owes its present appearance to three successive periods of construction between 9 April 1431, when the first stone was laid, and 1535. The first phase (1431-41) was carried out under the supervision of master mason Francesco di Giacomo and his journeymen Pincino and Busato, who began raising the west front and the walls of the nave and aisles as far as the first cornice. This first phase of construction in the Gothic style of northern Italy was completed by the west and north doors, the work of Lombard sculptor Bonino da Milano.

In 1441 Dalmatian architect and sculptor Georgius Mathei Dalmaticus (Juraj Matejev Dalmatinac) was charged with the resumption of work, which he continued until just before his death in 1473. In order to transform the simple basilica into a more imposing edifice, he drew up new plans for a more ornate east section (transept, three apses, a baptistery, and a sacristy) and thought of raising a dome over the transept crossing. His projects were only partially executed, however, and came to a halt once the apses were complete. This period also saw the completion of the nave and the vaulting over the aisles. Georgius Mathei Dalmaticus mingled the forms of late Gothic with those of the early Renaissance. Many artists came to join him in working on the Cathedral, the most famous being the architect Andrija Aleši, originally from Durrës (Albania), who worked with the successor to Georgius Mathei Dalmaticus on the third phase of the cathedral's construction.

This final phase was directed between 1475 and 1505 by Niccolò di Giovanni Fiorentino, an Italian architect and sculptor (active from 1467 to 1506) who retained the overall conception of the structure, the use of stone as the only material, and the method of joining the slabs of stone developed by his predecessor. He raised the wall studded with windows and the vaults of the nave, the vaulting over the galleries on the aisles, choir, and transept, the octagonal drum, and the dome in the early Renaissance style. He completed the trefoil of the west front (1475-1505), to which a rose window was added in 1555. The Cathedral was consecrated in 1555.

Description

Šibenik consists of a labyrinth of narrow streets and small squares climbing from the level of the Cathedral to the fortress at the summit of the old town. The Cathedral of St James stands down by the sea, on a small square that was once the ancient heart of the town, with the town hall on the north side of the square and the municipal loggia on the east, both buildings in Renaissance style. The episcopal palace,

built in the 16th century, runs alongside the southern flank of the cathedral.

The Cathedral of St James takes the form of a basilica consisting of three aisles, each ending in an apse, after a non-salient transept surmounted by a dome. A rectangular sacristy raised on pillars under which runs a passage leading to the baptistery stands between the southern apse and the episcopal palace.

The interior of the Cathedral is striking in the height of the nave and the richly decorated stonework. The three aisles are separated by two rows of Gothic columns, the capitals of which are decorated with plant motifs. Above them the fillet decorated with two rows of leafwork motifs and the openings in the galleries, where short fluted pilasters alternate with columns, bear witness to the second phase of construction. This ensemble contrasts with the smooth surface of the walls into which the windows are set and the sharp lines of the barrel vault that forms the convex roof seen from the exterior. The side aisles are surmounted at the level of the galleries by a quartered dome which is echoed on the exterior. There is thus a close correspondence between the interior and exterior forms of the building.

The nave extends into a raised choir reached by means of a circular stairway. The altar stands at the rear of the central apse and there is a quatrefoil baptistery below the southern apse.

The baptistery, designed as a circle within a square, is surrounded by four semi-circular niches topped with a shell design. The circular ceiling is made up of nine slabs of stone whose surface is decorated on the underside and smooth on the upper side, to form the pavement of the south aisle. The decoration of the baptistery, also the work of Georgius Mathei Dalmaticus, combines Gothic forms such as the patterns of interlacing with decorative relief work on the vaulting, which reveals the influence of the very early Renaissance, as do the three cherubim supporting the basin of the font. At the summit of the arch a laurel wreath concealed by an inscription frames the head of God the Father and the dove of the Holy Spirit, flanked by angels and seraphim.

On the exterior, the gable wall that forms the trefoil west front offers a direct projection of the tripartite interior volume of the Cathedral, following the contour of the vaulting to form a remarkable yet functional trefoil front. The west door, which illustrates the theme of the Last Judgement, is flanked by pierced belfries supported by cable columns and framed by two Gothic windows edged with a fine carved cord design. The oculi and rose windows are surrounded by finely worked cornices and arches reflecting the Renaissance style. The Gothic north door is flanked by columns supported by lions and surmounted by Adam and Eve. The north and south fronts of the Cathedral are pierced by broken barrel-arch windows over which run the blind arcades of the cornice.

The chevet consists of a central pentagonal apse and two rectangular side apses. The surfaces of both inside and outside walls of all three apses are decorated with

a row of shallow semi-circular niches carved into monolithic stone slabs. The niches are fluted and surmounted by a shell arch, while their interiors are framed by fluted columns topped with capitals. To accentuate the impression of depth, the base of the niches is raised and the upper section lowered as if converging towards the interior, creating an effect of perspective. Under this short row, at head-height, runs a remarkable frieze decorated with 72 faces of men, women, and children, emphasizing the monumental nature of the Cathedral chevet. The walls of the sacristy are given a simpler treatment with a mid-height row of narrow concave niches. The dome is supported by an octagonal drum pierced by windows divided on the outside by fluted pilasters topped with acanthus-leaf capitals under a cornice ornamented by ovates and stylised palm-leaves. Niccolò di Giovanni Fiorentino himself sculpted the figures of St Michael, St James, St Mark, and the Annunciation group crowning the central apse and the transept.

Although the cathedral was built in three stages, the styles of which can be distinguished in both interior and exterior, the whole partakes of a certain unity. The use of a single material, stone, from the footing of the walls through the vaulting to the dome itself, is no doubt largely responsible.

Georgius Mathei Dalmaticus built the Cathedral, with the exception of the nave and the aisle walls, by assembling slabs of stone and the contiguous sections of pilaster and ribbing using a particular technique for the joints. The roofing of the aisles, as well as that of the apses and the dome, is made from stone "tiles" of between 7 and 12 cm thick. These roofing tiles are laid side by side with their horizontal edges overlapping, and the joints are made by the perfect fit. On the dome the tiles are held in place by stone wedges fitted with great precision and are inserted into the ribs as into a portcullis. This type of construction could well have taken its inspiration from shipbuilding, or from the experience of many artists whose first trade was the working of wood as joiners, cabinet-makers, or model-makers. The solution adopted for the Cathedral at Šibenik was made possible by the outstanding quality of the stone used, which came from the stone quarries of Veselje, on the island of Brac, which are still in operation to this day.

Management and Protection

Legal status

The Cathedral of St James, which is the property of the Diocese of Šibenik, has been classified as a listed monument since the promulgation of Decree No 35/93-1963 by the Dalmatian Institute for Conservation on 14 May 1963. Like the historic centre of Šibenik itself, it is subject to the provisions of several acts of parliament and regulations governing its protection. Certain of these have now been replaced, however, by the new law on the protection and conservation of heritage buildings passed by the Republic of Croatia on 18 June 1999, which includes new measures for the financing of

restoration work and defining the responsibility of owners of heritage buildings.

Management

The property nominated for inscription on the World Heritage List is managed by the Ministry of Culture (Bureau of Heritage Protection) and the Office of Works of the Diocese of Šibenik. Measures for the protection of the Cathedral of St James are implemented by the Šibenik Department of Conservation, the local representative of the Ministry of Culture. The Department is responsible for evaluating and approving projected interventions on the monument. It works in co-ordination with the Croatian Institute of Restoration (Zagreb), a body attached to the Ministry of Culture, which is currently carrying out a series of tests and studies of petrography and micro-climate.

The Cathedral of St James attracts many tourists visiting the region of Šibenik. The church authorities have therefore taken steps to preserve the sacred nature of the monument and the municipal authority applies strict restrictions on parking, which is permitted only on the sea front and prohibited in the historic town centre.

The buffer zone for the property nominated for inscription on the World Heritage List corresponds to the entire old town of Šibenik, the historic centre covering some 15ha. Following an historical analysis of urban development carried out in 1990, at the request of the municipality, by the Zagreb Institute of Historical Sciences (Art History Department) in conjunction with the Šibenik Department of Conservation, the same protection measures were extended to the whole historic centre as forming part of a single heritage entity. The town has an overall development plan.

The Cathedral of St James and the historic centre of Šibenik are protected by a specific policy based on four indicators: the significance and authenticity of the heritage property, the effectiveness of the management plan, control over risk factors such as visitor numbers, and compliance with the most stringent international standards of conservation.

Conservation and authenticity

Conservation history

Historical sources refer to periodic restoration work carried out on the Cathedral of St James from 1562 onwards. In many cases, this can be considered as no more than running maintenance, since it consisted of the replacement of damaged stones by others of the same material, design, and dimensions.

In 1846 problems with water run-off from the roof made it necessary to remove the dome and roof vaulting and fill the joints before replacing the same stones. After World War II major work was undertaken (1947-55) to reinforce the roof of the south aisle, which was in poor condition, and replace the stones of the sacristy.

During the hostilities of September 1991 some of the exterior decoration, the vaulting, and one side of the dome were damaged. The safety of the dome's structure giving some cause for concern, it was once again removed and the damaged elements were replaced by others, still of the same design and same material, before reconstruction. This intervention was carried out with the fullest respect for the techniques employed in the past, both at the time of dome's construction and at the time of the 19th century restorations. Work is currently under way to clean the stone cladding of the exterior, a task made necessary by the pollution caused by two major industrial complexes, now closed down. Current restoration work – in common with the dome restoration in 1992 – has played an important role in keeping the Veselje stone quarry in operation and in providing training for young workers on the restoration project. The Croatian Institute of Restoration is carrying out a series of studies, one of which is dedicated to dealing with the humidity that forms on the surface of the intrados of the roof.

Authenticity

In terms of fidelity to the initial model and respect during restoration for the criteria characteristic of the cultural context to which the building belongs, this property satisfies the test of authenticity to a degree rarely attained by constructions in stone.

Evaluation

Action by ICOMOS

An ICOMOS expert mission visited Šibenik in January 2000.

Qualities

The Cathedral of St James in Šibenik is a monument that documents the transition from Gothic to Renaissance architecture. It is distinctive in the type of construction adopted, in its forms and decorative features, but most of all in the nature of its construction.

Comparative analysis

The Cathedral of St James in Šibenik has no equal in the context of European architecture of the 15th and 16th centuries by virtue of the nature of its construction.

ICOMOS comments

According to the text of the nomination for inscription, the property nominated is the Cathedral of St James and the buffer zone covers the historic centre of Šibenik. On inspection of the site plan, however, it appears that the buffer zone consists solely of those blocks of buildings forming the square on which the Cathedral stands. ICOMOS would therefore appreciate clarification from the State Party that the buffer zone around the property nominated for inscription on the World Heritage List does in fact correspond with the historic centre of Šibenik.

ICOMOS recommendations for future action

In order to highlight the importance of the cathedral, for didactic as well as scientific purposes, it would be desirable to establish a Cathedral Museum, or at least a Diocesan Museum, to bring together a significant collection of works of art and the scale model of the dome currently kept in storage. The historic town centre has many unused convent buildings, as well as the church of St Barbara, which could be used to house the museum.

Brief description

The Cathedral of St James in Šibenik (1431-1535) bears witness to the considerable exchanges in the field of monumental arts between Northern Italy, Dalmatia, and Tuscany in the 15th and 16th centuries. The three architects who succeeded one another in the construction of the Cathedral, Francesco di Giacomo, Georgius Mathei Dalmaticus and Niccolò di Giovanni Fiorentino, developed a structure built entirely from stone and using unique construction techniques for the vaulting and the dome of the Cathedral. The form and the decorative elements of the Cathedral also illustrate the successful fusion of Gothic art and that of the Renaissance.

Recommendation

At the meeting of the Bureau in June 2000, this nomination was referred back to the State Party requesting a detailed plan of the perimeter of the buffer zone. This information has been provided and the buffer zone corresponds with the historic centre of Šibenik. ICOMOS therefore recommends that this property be inscribed on the World Heritage List on the basis of *criteria i, ii, and iv*:

Criterion i The structural characteristics of the Cathedral of St James in Šibenik make it a unique and outstanding building in which Gothic and Renaissance forms have been successfully blended.

Criterion ii The Cathedral of St James is the fruitful outcome of considerable interchanges of influences between the three culturally different regions of Northern Italy, Dalmatia, and Tuscany in the 15th and 16th centuries. These interchanges created the conditions for unique and outstanding solutions to the technical and structural problems of constructing the cathedral vaulting and dome.

Criterion iv The Cathedral of St James in Šibenik is a unique testimony to the transition from the Gothic to the Renaissance period in church architecture.

ICOMOS, October 2000

Šibenik (Croatie)

No 963

Identification

<i>Bien proposé</i>	Cathédrale Saint-Jacques de Šibenik
<i>Lieu</i>	Ville de Šibenik, comté de Šibenik-Knin
<i>État partie</i>	Croatie
<i>Date</i>	10 juin 1999

Justification émanant de l'État partie

La cathédrale Saint-Jacques est une œuvre d'art exceptionnelle, qui a énormément influencé l'architecture des XVe et XVIe siècles. C'est un exemple remarquable et magnifique de son style architectural.

L'importance de la cathédrale de Šibenik réside dans l'harmonie de sa forme, harmonie maintenue en dépit de la fusion de styles variés, et dans l'équilibre parfait des parties architecturales qui composent ce tout. La cathédrale présente plusieurs caractéristiques qui n'appartiennent qu'à elle, non seulement par rapport à l'architecture de son époque, mais aussi par rapport au patrimoine architectural européen dans son ensemble. La cathédrale Saint-Jacques est un exemple extraordinaire de construction gothique-Renaissance n'utilisant que la pierre. Les éléments structurels servent tant des fins architecturales que décoratives (citons pour exemple l'abside et les voûtes). D'où une unité parfaite de l'intérieur et de l'extérieur, du point de vue de l'architecture comme de celui de la structure et de la décoration.

[**Note** Dans le dossier de proposition d'inscription, l'État partie n'émet aucune proposition sur les critères motivant selon lui l'inscription du bien sur la Liste du patrimoine mondial.]

Catégorie de bien

En terme de catégories de biens culturels telles que définies à l'article premier de la Convention du patrimoine mondial de 1972, le bien proposé est un *monument*.

Histoire et description

Histoire

Šibenik, petite ville de la côte dalmate, s'ouvre sur une baie que le canal Sveti Ante (canal Saint-Antoine) et une multitude de petites îles séparent de la mer Adriatique.

La ville fut fondée au Xe siècle par les Subic, une famille très influente à cette époque en Croatie. Au début du XIIe siècle, la ville passa sous l'autorité des rois de Hongrie qui lui accordèrent son autonomie. En 1116 et 1378, Šibenik fut durement éprouvée par les Vénitiens qui s'étaient engagés dans un conflit avec le royaume de Hongrie pour le contrôle de la côte dalmate. En 1298, une bulle du pape Boniface VIII érigea le diocèse de Šibenik. Les Vénitiens s'emparèrent de la ville en 1412 qu'ils nommèrent Sebenico et conservèrent jusqu'à la disparition de la République de Venise en 1797.

La cathédrale Saint-Jacques, telle qu'elle apparaît aujourd'hui résulte de trois chantiers qui se succédèrent entre le 9 avril 1431, date de la pose de la première pierre, et 1535. Le premier chantier (1431-1441) fut conduit par le maître maçon Francesco di Giacomo et ses compagnons Pincino et Busato qui commencèrent à élever la façade occidentale et les murs de la nef et des collatéraux jusqu'au niveau de la première corniche. Cette première phase de construction de style gothique du nord de l'Italie fut complétée par les portails occidental et nord que réalisa le sculpteur lombard Bonino da Milano.

En 1441, l'architecte et sculpteur dalmate, Georgius Mathei Dalmaticus (Juraj Matejev Dalmatinac), fut chargé de reprendre les travaux qu'il poursuivit jusqu'à la veille de sa mort en 1473. Afin de transformer la simple basilique en un édifice plus imposant, il établit de nouveaux plans pour la partie orientale plus développée (transept, trois absides, un baptistère et une sacristie) et il envisagea d'élever une coupole sur la croisée du transept. Mais ce projet fut partiellement réalisé et s'arrêta au sommet des absides. Cette période vit également l'achèvement des arcades de la nef et des voûtes des collatéraux. Georgius Mathei Dalmaticus associa les formes du gothique tardif à celles du début de la Renaissance. Plusieurs artistes le rejoignirent sur le chantier de la cathédrale Saint-Jacques dont le plus connu, l'architecte Andrija Aleši, originaire de Durrës (Albanie), qui travailla avec le successeur de Georgius Mathei Dalmaticus au troisième chantier de la cathédrale.

Ce dernier fut dirigé entre 1475 et 1505 par Niccolò di Giovanni Fiorentino, architecte et sculpteur italien (actif à partir de 1467- +1506) qui conserva la conception d'ensemble de la structure, l'emploi de la pierre comme unique matériau et la méthode d'assemblage des dalles de pierre mise au point par son prédécesseur. Il éleva le mur percé de fenêtres et les voûtes de la nef, les voûtes des galeries des collatéraux, du chœur et du transept, le tambour octogonal et la coupole dans le style du début de la Renaissance. Il compléta la façade occidentale

trilobée qui fut percée d'une rosace en 1535. La cathédrale fut consacrée en 1555.

Description

Šibenik est formée d'un dédale de ruelles et de petites places qui, du niveau de la cathédrale montent vers la forteresse située au point le plus haut de la vieille ville. La cathédrale Saint-Jacques s'élève en bordure de mer, sur une petite place, l'ancien cœur de la ville, qui est bordée par l'hôtel de ville au nord et la loggia municipale à l'est, deux édifices de style Renaissance. Le palais épiscopal construit au XVI^e siècle longe le flanc sud de la cathédrale.

La cathédrale Saint-Jacques est un édifice de plan basilical composé de trois vaisseaux qui se terminent chacun par une abside, au-delà d'un transept non-saillant dont la croisée est coiffée d'une coupole. Une sacristie rectangulaire qui repose sur des piliers sous lesquels s'ouvre un passage vers le baptistère est placée entre l'abside méridionale et le palais épiscopal.

L'intérieur de l'édifice frappe par la hauteur de la nef et la richesse du décor de pierre. Les trois vaisseaux sont séparés par deux rangées de colonnes gothiques aux chapiteaux ornés de motifs végétaux. Au-delà, le bandeau décoré de deux rangs de feuillages et les ouvertures des tribunes où alternent de courts pilastres cannelés et des colonnettes témoignent de la deuxième phase de construction. Cet ensemble contraste avec la surface lisse des murs où sont percées les fenêtres et les lignes claires de la voûte en berceau qui forme la couverture convexe à l'extérieur. Les collatéraux sont couverts au niveau des galeries d'une voûte en quart-de-rond qui se retrouve à l'extérieur. Une correspondance étroite est ainsi établie entre l'espace intérieur et l'extérieur du monument.

La nef se prolonge par un chœur surélevé auquel on accède par un escalier circulaire. L'autel est installé au fond de l'abside centrale et un baptistère quadrilobé est aménagé sous l'abside méridionale.

Le baptistère conçu comme un cercle inscrit dans un carré est cantonné de quatre niches semi-circulaires coiffées d'une coquille. Le plafond circulaire est composé de neuf dalles de pierre assemblées dont la surface est décorée au-dessous et lisse au-dessus pour servir de pavement au collatéral sud. La décoration du baptistère elle aussi réalisée par Georgius Mathei Dalmaticus associe les formes du gothique tels les réseaux d'entrelacs et des reliefs ornant la voûte qui révèlent l'influence de la Renaissance à ses débuts tout comme, d'ailleurs, les trois chérubins qui soutiennent la vasque des fonts baptismaux. Au centre de la voûte, une couronne de laurier cachée par une inscription encadre la tête de Dieu le père et la colombe du Saint-Esprit qui sont entourés d'anges et de séraphins.

À l'extérieur, le pignon qui forme la façade occidentale trilobée propose une projection directe du volume intérieur tripartite de l'édifice en suivant le contour des voûtes pour former une remarquable façade trilobée fonctionnelle. Le portail ouest qui illustre le thème du Jugement dernier est entouré de clochetons ajourés

portés par des colonnes torsadées et encadré par deux fenêtres gothiques cernées d'un fin cordon sculpté.

Les oculi et les rosaces sont entourés de corniches et d'arcs finement travaillés qui témoignent du style Renaissance. Le portail nord, de style gothique est orné de colonnes qui reposent sur des lions et sont surmontées par les statues d'Adam et Ève. Les flancs nord et sud de la cathédrale sont percés de fenêtres en arc brisé ornées de moulures au-dessus desquelles courent les petites arcades aveugles de la corniche.

Le chevet est composé d'une abside centrale pentagonale et de deux absides latérales en forme de quadrilatères. La surface des murs extérieurs et intérieurs des trois absides est décorée d'un registre de niches semi-circulaires peu profondes sculptées dans des dalles de pierre monolithiques. Ces niches sont cannelées et couvertes par une voûte en coquille alors qu'à l'intérieur ces niches sont encadrées par des piliers cannelés coiffés de chapiteaux. Pour accentuer l'effet de profondeur, la base des niches est surélevée et la partie supérieure est abaissée comme si elles convergeaient vers l'intérieur pour créer un effet de perspective. Sous ce registre court à hauteur d'homme une remarquable frise décorée de soixante-douze visages de femmes, d'hommes et d'enfants qui vient mettre l'accent sur la monumentalité du chevet de la cathédrale. Le traitement des murs de la sacristie est plus simple avec un registre médian de niches concaves élançées. Le dôme repose sur un tambour octogonal percé de fenêtres qui sont cantonnées à l'extérieur de pilastres cannelés coiffés de chapiteaux à feuilles d'acanthe sous une corniche ornée d'oves et de palmettes stylisées. Niccolò di Giovanni Fiorentino a sculpté les figures de saint Michel, saint Jacques, saint Marc et le groupe de l'Annonciation qui couronnent l'abside centrale et le transept.

Bien que la cathédrale ait été construite en trois étapes dont les styles sont perceptibles tant à l'extérieur qu'à l'intérieur, une certaine unité se dégage de l'ensemble. L'emploi d'un matériau unique, la pierre, utilisée de la base des murs jusqu'à la coupole en passant par les voûtes, n'est probablement pas étranger à cet effet.

Georgius Mathei Dalmaticus a élevé l'édifice, à l'exception de la nef et des murs des collatéraux, en assemblant les dalles de pierre et les parties contiguës des pilastres et des nervures suivant une technique de jointure particulière. La couverture des nefs, ainsi que celle des absides et de la coupole, a été réalisée avec des plaques de pierre d'une épaisseur comprise entre 7 et 12 centimètres. Ces éléments de couverture sont posés côte à côte, leurs marges horizontales superposées, et se joignent en coïncidant parfaitement. Dans la coupole, ceux-ci sont maintenus par des coins de pierre, encastrés de façon très précise, et sont insérés dans les côtes comme dans une sarrasine. Cette typologie constructive pourrait s'inspirer de la charpenterie navale, ou de l'expérience de nombreux architectes des XV^e et XVI^e siècles qui s'étaient préalablement formés dans les métiers du bois comme menuisiers, ébénistes ou maquetistes. La solution structurelle adoptée dans la cathédrale de Šibenik a été possible grâce à la qualité vraiment exceptionnelle de la pierre qui a été employée

et qui provient de la carrière de Veselje, dans l'île de Brac, toujours exploitée.

Gestion et protection

Statut juridique

La cathédrale Saint-Jacques, propriété du diocèse de Šibenik, est classée site culturel depuis la promulgation du décret n°35/93-1963 par l'Institut de conservation de Dalmatie le 14 mai 1963. Elle est soumise tout comme le centre historique de Šibenik aux prescriptions de plusieurs législations et réglementations de protection. Certaines d'entre elles ont cependant été remplacées par la nouvelle loi de protection et de préservation des biens culturels promulguée par la république de Croatie le 18 juin 1999 qui comprend des nouveautés en matière de financement des travaux de restauration et de responsabilité des propriétaires de biens culturels.

Gestion

La gestion du bien proposé pour inscription sur la Liste du patrimoine mondial est assurée par le ministère de la Culture (Bureau pour la protection du patrimoine culturel) et le Bureau des travaux du diocèse de Šibenik. La mise en œuvre des mesures de protection de la cathédrale Saint-Jacques est assurée par le département de conservation de Šibenik représentant local du ministère de la Culture. Ce département a la charge d'évaluer et d'approuver les projets d'intervention sur le monument. Il travaille en coopération avec l'Institut de restauration de Croatie (Zagreb), organisme public rattaché au ministère de la Culture, qui procède actuellement à diverses analyses et études pétrographiques et micro-climatiques.

La cathédrale Saint-Jacques attire de nombreux touristes qui séjournent dans les environs de Šibenik. Aussi, les autorités religieuses ont pris des mesures visant à sauvegarder le caractère sacré du monument et l'administration municipale fait appliquer des dispositions sévères en ce qui concerne le stationnement des véhicules ; celui-ci n'est autorisé en partie que sur le bord de mer et interdit dans le centre historique.

La zone tampon du bien proposé pour inscription sur la Liste du patrimoine mondial correspond à toute la vieille ville de Šibenik, le centre historique, qui couvre une superficie de 15 ha. À la suite d'une analyse historique du développement urbain réalisée en 1990, à la demande de la municipalité, par l'Institut des sciences historiques (département d'histoire de l'art) de Zagreb en collaboration avec le département de conservation de Šibenik, l'ensemble du centre historique a été soumis, en tant que seul et même bien culturel, aux mêmes dispositions de protection. Il existe un plan d'urbanisme général pour la ville.

La cathédrale Saint-Jacques et le centre historique de Šibenik sont protégés par une politique spécifique articulée autour de quatre indicateurs : la signification et l'authenticité du patrimoine, l'efficacité du plan de gestion, la maîtrise des facteurs de risque, tel la

fréquentation des visiteurs et la conformité aux normes internationales de conservation les plus exigeantes.

Conservation et authenticité

Historique de la conservation

Les sources historiques font état de travaux de restauration périodiques dans la cathédrale Saint-Jacques à partir de 1562. Ces interventions peuvent souvent être considérées comme des opérations d'entretien courant car elles se sont limitées à changer quelques éléments en pierre abîmés par d'autres exécutés dans le même matériau et ayant le même dessin et les mêmes dimensions.

En 1846, pour faire face à un problème d'écoulement des eaux au niveau de la toiture, il s'est avéré nécessaire de démonter la coupole et les voûtes de couverture et de remonter les mêmes pierres dont on a colmaté les jointures. À la suite de la Seconde Guerre mondiale, de grands travaux sont entrepris (1947-1955) pour consolider la toiture du collatéral sud en mauvais état et remplacer les pierres de la sacristie.

Au cours des hostilités de septembre 1991, quelques décorations des revêtements extérieurs, les voûtains et une côte de la coupole sont endommagés. La stabilité de la coupole ayant été remise en question, elle a été de nouveau démontée et des éléments abîmés ont été remplacés par d'autres, toujours du même dessin et du même matériau, lors de son remontage. Cette dernière intervention a été menée en tenant compte de toutes les techniques adoptées par le passé, aussi bien au moment de la construction de la coupole que lors des restaurations entreprises au XIXe siècle. Des travaux de décapage des revêtements en pierre de la cathédrale sont en cours. Ils ont été rendus nécessaires par les exhalaisons nocives de deux grands ensembles industriels, aujourd'hui abandonnés. Le chantier de restauration actuel – tout comme le chantier de restauration de la coupole en 1992 – a constitué une occasion importante pour maintenir en activité la carrière de Veselje et pour la formation des jeunes employés dans les travaux. L'Institut de restauration de Croatie mène une série d'études dont une porte sur le traitement de l'humidité qui se forme à la surface de l'intrados de la couverture de l'édifice.

Authenticité

La fidélité au modèle initial et le respect de la restauration aux critères qui caractérisent le contexte culturel auquel l'œuvre appartient répondent parfaitement au test d'authenticité et à un degré rarement atteint pour des constructions en pierre.

Évaluation

Action de l'ICOMOS

Une mission de l'ICOMOS s'est rendue à Šibenik en janvier 2000.

Caractéristiques

La cathédrale Saint-Jacques de Šibenik est un monument qui documente le passage de l'architecture gothique à celle de la Renaissance. Elle se distingue par la typologie adoptée, par les formes et les éléments décoratifs mais surtout par ses caractères constructifs.

Analyse comparative

La cathédrale Saint-Jacques de Šibenik est sans équivalent dans le contexte de l'architecture européenne des XVe et XVIe siècles en raison de ses caractères constructifs.

Observations de l'ICOMOS

D'après le texte du dossier de proposition d'inscription, le bien proposé est la cathédrale Saint-Jacques et la zone tampon couvre le centre historique de Šibenik. Toutefois, à la lecture du plan de délimitation qui est joint au dossier, il semblerait que la zone tampon comprenne uniquement les îlots de bâtiments formant la place sur laquelle la cathédrale est implantée. L'ICOMOS souhaiterait par conséquent que l'État partie confirme que la délimitation de la zone tampon du bien proposé pour inscription sur la Liste du patrimoine mondial correspond bien au centre historique de Šibenik.

Recommandations de l'ICOMOS pour des actions futures

Pour souligner l'importance de la cathédrale, tant sur le plan didactique que scientifique, il serait bon de prévoir l'ouverture d'un musée de la cathédrale ou du moins d'un musée diocésain qui rassemblerait l'importante collection d'œuvres artistiques et la maquette de la coupole conservées actuellement dans des entrepôts. Le centre historique dispose de plusieurs ensembles conventuels non utilisés et de l'église Sainte-Barbara qui pourraient accueillir ce musée.

Brève description

La cathédrale Saint-Jacques de Šibenik (1431-1535) témoigne des échanges considérables dans le domaine des arts monumentaux entre l'Italie du Nord, la Dalmatie et la Toscane entre le XVe et le XVIe siècle. Les trois architectes qui se sont succédés sur le chantier de la cathédrale, Francesco di Giacomo, Georgius Mathei Dalmaticus et Niccolò di Giovanni Fiorentino, ont développé une structure bâtie entièrement en pierre et des techniques de constructions uniques notamment pour les voûtes et la coupole de l'édifice. Les formes et les éléments décoratifs de la cathédrale illustrent également la fusion réussie de l'art gothique et de la Renaissance.

Recommandation

A la session du Bureau en juin 2000, cette proposition d'inscription avait été renvoyée à l'État partie en lui demandant de fournir un plan précis de délimitation de la zone tampon. Cette information a été fournie et la délimitation de la zone tampon correspond bien à celle du centre historique de Šibenik.

Il est par conséquent recommandé que ce bien soit inscrit sur la Liste du patrimoine mondial sur la base des *critères i, ii et iv* :

Critère i Les caractères constructifs de la cathédrale Saint-Jacques de Šibenik en font un édifice unique et exceptionnel qui réalise avec succès la fusion des formes du gothique et celles de la Renaissance.

Critère ii La cathédrale Saint-Jacques est le résultat fructueux d'échanges d'influences considérables entre trois aires culturelles différentes qu'étaient l'Italie du Nord, la Dalmatie et la Toscane entre le XVe et le XVIe siècle. De tels rapports ont permis d'affronter et de résoudre des problèmes d'ordre technologique et structurel avec des solutions uniques et exceptionnelles en ce qui concerne la construction des voûtes et de la coupole de la cathédrale.

Critère iv La cathédrale Saint-Jacques de Šibenik documente de manière unique le passage de l'architecture religieuse gothique à celle de la Renaissance.

ICOMOS, octobre 2000