

Kalnik, Church of St. Brice / Conservation of Wall Paintings

Amongst numerous medieval architectural monuments Kalnik Mountain is famous for, the parish church of St. Brice stands out. The church is located in the centre of present-day Kalnik, at the foot of the old town Veliki Kalnik. Somewhat unusual patron saint, St. Brice (*Briccius*) is a Gallic saint, a student of St. Martin, to whom the former parish church located on the archaeological site Kalnik-Igrišće is dedicated to. The Church of St. Brice is first mentioned in 1421. A new, massive polygonal shrine and a defensive tower that dominated the south façade were built in 1518, at the time when Veliki Kalnik was ruled by the Alapić noble family. The church also had an important baroque (when the south side chapel was built and painted) and a classicist phase, when the north side chapel was constructed. At the end of the 19th century, the final trave with a choir and a new neo-renaissance façade was built.

The Church of St. Brice in Kalnik is an exceptionally valuable ecclesiastical monument, both because of its preserved historical layers and because of the artistic quality of preserved 14th-century wall paintings in the nave, as well as rare integrity of the late medieval wall painting in the shrine. The shrine has a cross-ribbed vault and is completely painted in figural depictions: Christ in Majesty, Holy Trinity, symbols of the Evangelists, Saint Apostles, St. Dorothy, St. Barbara, St. Apollonia, St. Magdalene, and the donor, noble Gašpar Alapić. The wall paintings are rustic in style, indicating they were made by a local painter. Four wall paintings, divided into cassettes, were discovered on the north wall of the nave with characteristics of late Trecento. Best preserved is a depiction of the

martyrdom of St. Peter of Verona, incorporating the figure of the praying donor, dressed in finery. The remaining three depictions are only partially preserved: St. Benedict teaching the rules of the order, fragment of an angel with a closed book in his left hand, and a small fragment of the right hand, probably a saint giving a blessing. The donor in the painting of the martyrdom of St. Peter of Verona is usually identified as King Louis the Great, who was the owner of Veliki Kalnik in the 14th century.

The author is traditionally considered to be from the Sienese school of painting, a follower of Simone Martini. However, it is quite possible that the painter was amongst the Italian masters commissioned to create most important paintings in Hungary proper, which would move the date of this artwork to the beginning of the 15th century.

South wall of the nave had similar depictions to the ones on the north wall. Although the paintings are very damaged, it is possible to recognize a saint's figure dressed in a brown habit and an exceptionally rare and very interesting depiction of a donor with his family. Furthermore, a partial inscription, *S. Fr...*, can be discerned, suggesting that it is in fact St. Francis.

The wall paintings from Kalnik depicted monastic communities represented by founding saints, worshipped by nobility and, perhaps, royalty. Motifs of saintly figures display a surprising modernity and representativity, comparable in quality to wall paintings from the Church of St. Lawrence in Požega or Bishop's Chapel of St. Stephen in Zagreb.



KALNIK, CRKVA SV. BRCKA / Konzervatorsko-restauratorski radovi na zidnom osliku



KALNIK, CHURCH OF ST. BRICE / Conservation of Wall Paintings

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Među mnogim spomenicima srednjovjekovnog graditeljstva po kojima je poznata gora Kalnik, ističe se župna crkva sv. Brcka. Crkva se nalazi u središtu današnjeg mjesta Kalnik, u podnožju Starog grada Velikog Kalnika. Ponešto neuobičajen patrocinijski sv. Brcko (*Briccius*), galjski je svetac, učenik sv. Martina, kojemu je posvećena nekadašnja župna crkva smještena na arheološkom nalazištu Kalnik-Igrišće. Crkva sv. Brcka prvi put se spominje 1421. godine. Novo, masivnije poligonalno svetište i obrambeni toranj koji dominira južnim pročeljem sagrađeni su 1518. godine, u vrijeme kad je Velikom Kalnikom upravljala velikaška obitelj Alapić. Crkva je imala i važnu baroknu fazu (u kojoj joj je, među inim, dograđena i oslikana južna bočna kapela) te klasicističkom, u kojoj je dograđena sjeverna bočna kapela. Potkraj 19. stoljeća dograđen je završni travaj s pjevalištem i novim neorenesansnim pročeljem.

Shodno navedenom, kalnička crkva sv. Brcka iznimno je vrijedna crkvena cjelina, i zbog sačuvane povijesne slojevitosti i zbog umjetničkog dosega fragmentarno očuvanog zidnog oslika iz 14. stoljeća u lađi te rijetke cjelovitosti kasnosrednjovjekovnog oslika u svetištu. Svetište je svedeno križno-rebrastim svodom te je u cijelosti oslikano figuralnim prikazima: Krist u slavi, Sv. Trojstvo, simboli evanđelista, apostoli te svetece Doroteja, Barbara, Apolonija i Magdalena, uz donatora, velikaša Gašpara Alapića. Oslík je rustičnog stila, što upućuje na rad lokalnog slikara.

Na sjevernom zidu broda pronađene su četiri slike s odlikama kasnog trećenta,

podijeljene u kasete. Najbolje je očuvan prikaz mučeništva sv. Petra iz Verone, u koji je ukomponiran lik raskošno odjevenog donatora koji se moli. Preostala tri prikaza sačuvana su vrlo fragmentarno: sv. Benedikt koji predaje pravila reda, fragment anđela sa zatvorenom knjigom u lijevoj ruci te mali fragment prikaza desne ruke, vjerojatno prikaz sveca u blagoslovu. Prikazani donator na slici mučeništva sv. Petra iz Verone uobičajeno se atribuirao kao kralj Ludovik Anžuvina, koji je bio i vlasnik Velikog Kalnika u 14. stoljeću.

Autor se uobičajeno smješta u krug sijenjskih majstora, sljedbenika Simonea Martinija. No podjednako je moguće da je autor oslika pripadao krugu talijanskih majstora koji su bili angažirani za izradu najvažnijih oslika na području uže Ugarske, što dopušta pomicanje datacije na početak 15. stoljeća.

Južni zid broda crkve također je bio oslikan prikazima srodnim onima na sjevernom zidu. Iako je oslik vrlo oštećen, i tu je moguće prepoznati svetački lik odjeven u smeđi habit te iznimno rijedak i vrlo zanimljiv prikaz donatora s mnogobrojnom obitelji. Također se prepoznaje i djelić sačuvanog natpisa *S. Fr...*, što upućuje na to da je riječ o sv. Franji.

Kalnički oslik prikazivao je redovničke zajednice predstavljenim svecima osnivača koje štiju velikaške, a možda i kraljevsku obitelj. Iskorišteni motivi svetačkih likova pokazuju iznenađujuću suvremenost i reprezentativnost, kvalitativno usporedivu s oslikom crkve sv. Lovre u Požegi ili biskupske kapele sv. Stjepana u Zagrebu.





Otkrivanje, restauriranje i valoriziranje zidnih slika polovicom prošlog stoljeća provela je Ana Deanović te je na tragu njezina nedovršenog rada 2012. godine Hrvatski restauratorski zavod počeo opsežna arhivska, prirodnoznanstvena i konzervatorsko-restauratorska istraživanja. Njima su potvrđene pretpostavke o graditeljskoj genezi crkve od 14. do 20. stoljeća, utvrđeni izvorni materijali i tehnologije izvedbe najranijih slojeva u crkvi te su, uz dotad nepoznate arhitektonske elemente, otkrivena još četiri fragmenta zidnog oslika koja pripadaju istom ciklusu iz 14. stoljeća s odlikama kvalitetnog talijanskog trečenta.

Konzervatorsko-restauratorski radovi koji su počeli 2014. godine uključivali su uklanjanje

nje naknadnih slojeva žbuke i naliča u lađi, konzerviranje novootkrivenih fragmenata zidnih slika, odsoljavanje sjevernog zida lađe i svetišta, čišćenje i konsolidaciju oslika te nanošenje završne žbuke na dijelove zidova s oslicima u svrhu kvalitetnije prezentacije. Zidni oslik u svetištu je površinski očišćen i po potrebi učvršćen poštujući prijašnju povijesnu restauraciju. Novootkriveni graditeljski elementi prezentirani su *in situ* samo djelomično.

Dovršetakom konzervatorsko-restauratorskih radova u crkvi sv. Brcka na Kalniku, upravo će se u Europskoj godini kulturne baštine prezentirati izuzetna i rijetko sačuvana spomenička cjelina srednjovjekovnog zidnog slikarstva sjeverozapadne Hrvatske.



Ana Deanović discovered, restored, and evaluated the wall paintings in the mid-20th century. The staff of the Croatian Conservation Institute continued her work in 2012 and started extensive archival, scientific, and conservation research. They confirmed the assumptions about the architectural genesis of the church from the 14th to the 20th century, and the original materials and techniques used in the earliest phases of the church. Along with the previously unknown earlier architectural elements, four new fragments of wall paintings belonging to the same series characterized by quality Italian Trecento were discovered.

Conservation and restoration started in 2014. The work included the removal of sub-

sequently added layers of plaster and paint in the nave, conservation of the newly discovered fragments of wall paintings, desalination of the north wall of the nave and shrine, and cleaning and consolidation of wall paintings so they can be adequately presented. The surface of the wall paintings in the shrine was cleaned and, where necessary, fixed, considering previous historical restorations. Only parts of the newly discovered construction elements were presented *in situ*.

With the completion of conservation in the Church of St. Brice in Kalnik, an exceptional and rare example of a preserved monument of medieval wall painting in northwestern Croatia will be presented during the European Year of Cultural Heritage.