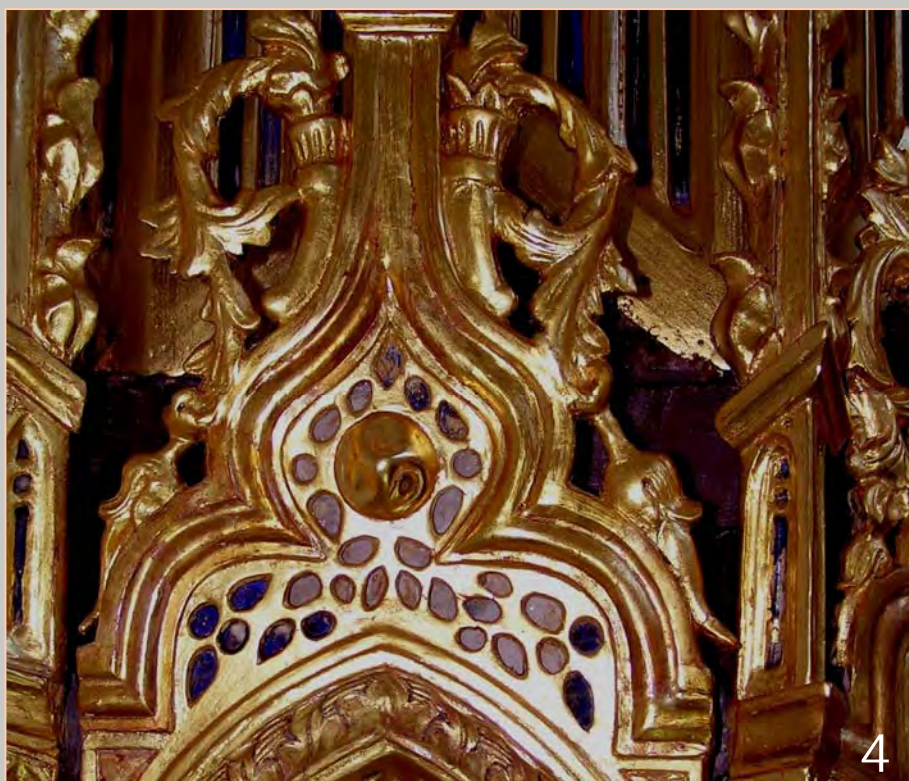
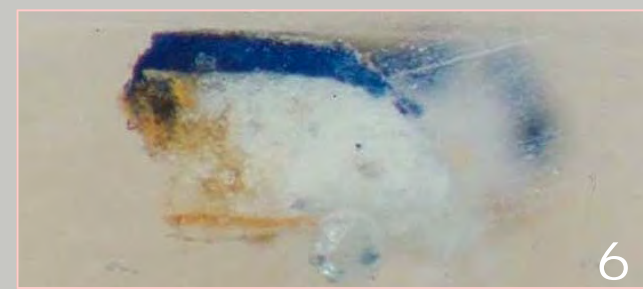


PULA, POLIPTIH BOGORODICE



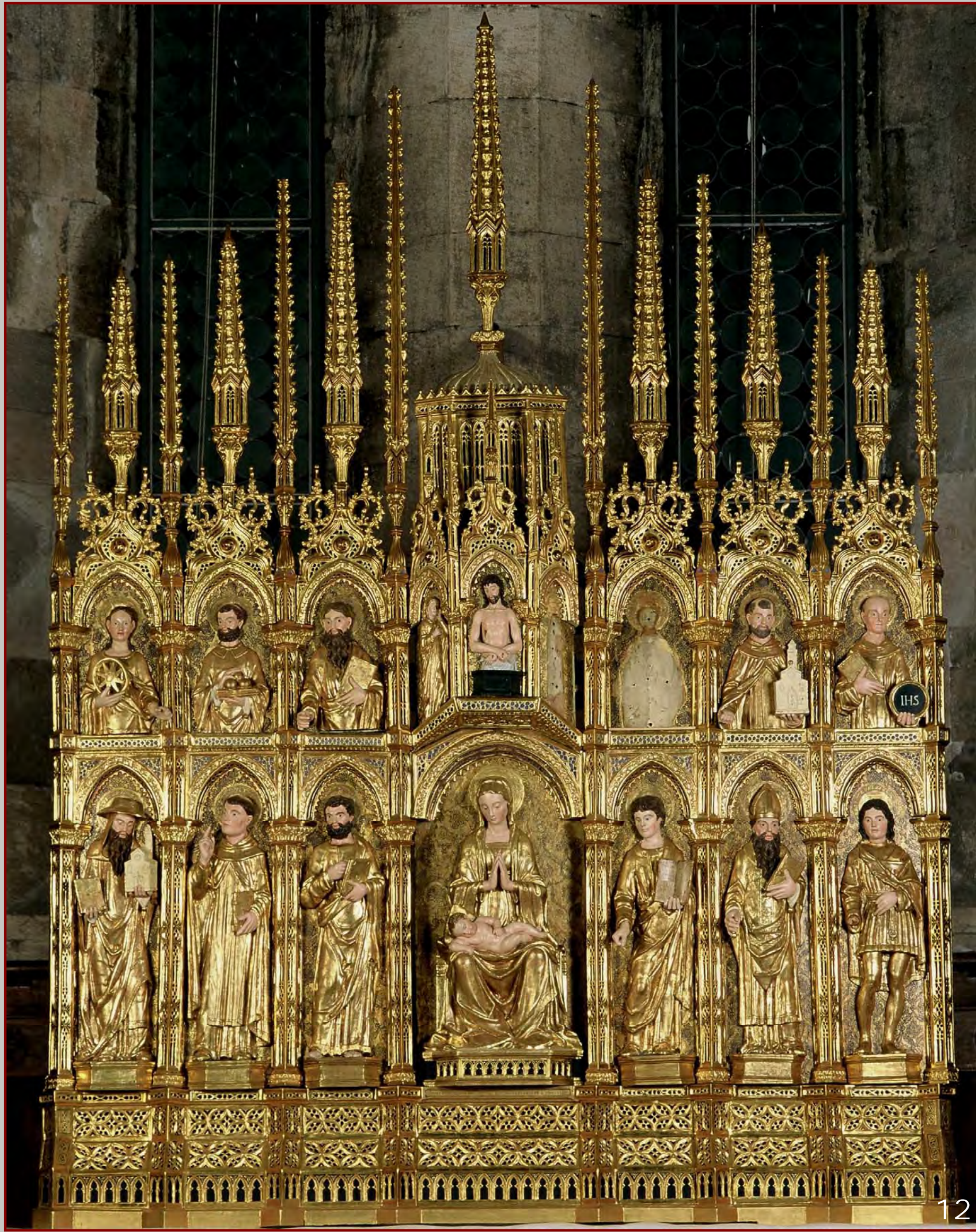
ROMANA JAGIĆ



HRVATSKI RESTAURATORSKI ZAVOD

Kasnogotički poliptih iz crkve sv. Franje u Puli nastao je u drugoj polovini XV st. i poseban je primjer djela koje je višekratno popravljano i prekranjano. Poliptih je jedna od najznačajnijih umjetnina iz tog razdoblja na širem prostoru, pa je, upravo zbog iznimne kvalitete, nekoliko puta preseljavan i popravljan. Izrada upućuje na mletačku školu, a bilo je mišljenja da je to djelo Antonija Vivarinija koji je zajedno s Bartolomeom Vivarinijem izveo poliptih koji se nalazi u bolonjskoj pinakoteci, a ta dva poliptiha imaju nedvojbene sličnosti. Puliški poliptih je razboren u aršiu, skulpture u lipovini. Visine je 370cm. a širine 267cm. Samostan je izgrađen koncem XIII stoljeća, a predaja pripisuje osnutak samostana sv. Antunu Padovanskome, koji je u to doba bio starješina sjevernotalijanskih samostana. Svakako je dijelom sagrađen prije 1241. jer je u njemu djelovao bl. Oton koji je preminuo 14.XII 1241. Samostan je sa crkvom tijekom srednjeg vijeka imao veliku ulogu u, ne samo vjerskom, već i u kulturnom i socijalnom životu Pule. Tako znamo da je u vrijeme nastanka poliptiha samostan materijalno bio dobro zbrinut i dugo vremena je bio jedan od najvećih i najznačajnijih samostana u Istri u doba, kad su posvuda, a osobito žestoko u Istri, harale kuge. Mletačka je uprava zaprijčila razvoj u XVIII stoljeću ograničivši broj samostana i broj redovnika. 1805. dokončala ga je francuska uprava, a pod Austrougarskom upravom je crkva od 1814. do 1818. bio pretvoren u vojni magazin i za tu potrebu preinačena. Tako je 1805. poliptih prenesen u katedralu, a 1938. vraćen je u crkvu sv. Franje. Kod preseljavanja i postavljanja na drugo lokaciju poliptih je prepravljan. Za vrijeme II svjetskog rata prenesen je u Udine i tek je 1982. vraćen na svoje staro mjesto u Puli. Izzuzetno fina rezbarija samog okvira bila je već izjedena cvrčotinom i oštećena tako je da je restaurator Zvonimir Wyrubal iz Zagreba otputovao u Pulu i uz pomoć stolara Arheološkog muzeja iz Pule obavio radove na konsolidaciji poliptiha i ponovno postavljenje. U jesen 1991., pod prijetnjom agresije koja se obrušila na spomenike kulture Hrvatske, preventivno je demontiran i pohranjen na sigurno mjesto. Kad je opasnost minula, pokazalo se da je polikromija i pozlata u derutnom stanju, a noseći dijelovi u raspadu te bi njegova montaža u crkvu u takvom stanju izazvala brzo propadanje. 1995. preventivno je zaštićen u istarskoj radionici HRZ-a (radio djelatnik HRZ-a Mario Miočič uz pomoć suradnice Elze Damjančić), a sljedeće godine započeti su konzervatorsko-restauratorski radovi podijeljivanja odvojenih slojeva polikromije i pozlate i konsolidacije nosioca. Tom su prilikom izrađeni mikropresjeci slikanih slojeva (sl. 5, 6) i testovi topivosti na temelju kojih je napravljen plan cjelovitog zahvata. Svi dijelovi poliptiha bili su pažljivo zapakirani i transportirani na dezinsekciju radijacijom u Institut Ruđer Bošković. Kako je cjelina sastavljena od različitih vrsta drva (arš, topola, jela, lipa), bila upila veliku količinu vlage u skloništu, poliptih je deponiran u istarskoj radionici u potrebne mikroklimatske uvjete radi polaganog i kontroliranog sušenja. Skidanjem gornjih slojeva voska (sl. 1) bronze imitacije zlata (sl. 7) i sloja krede ustanovljeno je da ispod postoji kvalitetna pozlata iz XV st. na tankoj krednoj osnovi koja vjerno odražava originalnu formu gotičkog oltara (sl. 2,3). Osim što je uklonjen sloj krede deblje 2-4 mm koji je mjestimice u potpunosti promijenio originalnu formu, također je odstranjen natopljeni sloj voska i tamni crveni nanos (kamijeli netopiv) koji je bio podloga ružniranoj pozlati pretposljednje obnove (sl. 3). Rezbarija je po rubnim dijelovima bila izjedena od cvrčotine do nečitljivosti forme pa su izvršene rekonstrukcije forme modeliranjem i rezbarjenjem u lipovom drvu te spajanjem drvenim tiplima za original. Nakon toga su rekonstruirana oštećenja u sloju podloge tako da su klom za drvo zapunjeni cvrčotini kanali, a kredno tuklanih klom plitke pukotine i oštećenja. Nakon obrade lita, na cijelu rekonstruiranu površinu naneseena je kredna podloga. S obzirom da se oltar vraća u crkvu, reću zlatnim listićima (sl. 4, 8, 11) i zlatom u prahu izveden je tako da pokrije sva oštećenja i rekonstrukcije, poštujući proces starenja slikanog sloja (sl. 10,11). Za potrebe montaže u crkvi bilo je potrebno zamijeniti željeznu korodiranu konstrukciju poledine (sl. 9). U istarskoj radionici HRZ-a izrađena je nova konstrukcija držača filala od lipovine (sl. 13,14,15). Svi zahvaćeni kovani čavili su izvađeni i spojevi učvršćeni drvenim tiplima. Nakon reću floralnih motiva i nanašanja zaštitnog sloja, poliptih u prosincu 2004. montiran u apsidu crkve sv. Franje u Puli (sl. 12). Konzervatorsko-restauratorski radovi izvedeni su u Hrvatskom restauratorskom zavodu od lipnja 2002. do prosinca 2004. Voditelj: Romana Jagić sa suradnicima: Tomislav Bajk, Vidosav Barac, Aleksandar Beznović, Siniša Cvetković, Tiha Dabac Golubić, Dragutin Furd, Devor Filipčić, Darko Ivč, Nada Novosel, Petra Orlić. Preventivna: Toddy Cesar, Bianca Madden, Katie Williams, Chris Young.

A late Gothic polychrome from a church of St. Francis in Pula (made in the second half of XV c.), is an example of the works of art that was repeatedly repaired. Its origin refers to the Venetian school of XV c. Pula polychrome is carved of larch, the sculptures of lime wood. The height is 370cm. a width 267cm. The monastery was built in the late thirteenth century, and a legend tells that the founder was St. Anthony of Padua, who was the principal of all North Italian monasteries at that time. The monastery was built before the 1241st because Blessed Oton, who was active in it, died 14.XII 1241. During the middle Ages the monastery with the church had a big influence, not only at the religious, but also at the cultural and social life of Pula. We know that, when the polychrome was made, the monastery was wealthy and for a long time it was of the largest and most important monasteries in Istria in times when epidemics of plague were really. Venetian authorities banned further development by cutting down the number of monasteries and monks in the eighteenth century. It had been closed by the French government in 1805, and later on Austro-Hungarian authority converted the church into a military magazine and modified it for that purpose. Thus, in the 1805th polychrome was transferred to the cathedral and in the 1938 returned to the church of St. Francis. For relocation and installation to another location polychrome was renovated. During World War II polychrome had been brought in Udine, and stayed there until in the year 1982 when it was returned to its original place in Pula. Extremely fine carving of the frame was already bitten by woodworms and badly damaged so the restorer Zvonimir Wyrubal traveled from Zagreb to Pula to restore polychrome in a church, what he did with a help of a carpenter from Archaeological Museum in Pula. In late autumn of 1991 polychrome was dismantled and stored in a safe place due to the threats of aggression that was demolishing Croatian cultural monuments in that moment. When danger had disappeared, the polychrome was carefully examined. It was in such a poor condition that the installation in the church would not be possible. In 1995 the preventive conservation of polychrome took place in Istrian workshop of the Croatian Conservation Institute (conservator Mario Miočič and asistent Elze Damjančić). On that occasion the cross-section (pic. 5, 6) and solubility tests of painted layers were made. All parts of polychrome were carefully packed and transported to desinsection by gamma radiation to Ruđer Bošković Institute. The polychrome, (composed of different types of wood: larch, poplar, fir, linden) had absorbed a large amount of moisture during years in the shelter, therefore it was deposited in the depot of Croatian Conservation Institute's Istrian workshop in microclimate conditions required for a controlled drying. After removal of the top layers of wax (pic. 1) and retouch, bronze (pic. 7) and a layer of gesso it was found that there was original gliding underneath on the fine thin ground that faithfully present the original shapes of the fine Gothic carvings (pic.2,3). 2-4 mm thick layer of gesso was removed from the top of fine older gliding, a layer of wax-coated and dark red coat with a false gold were also removed (pic. 3). The peripheral parts of the carvings were destroyed by woodworms, so reconstructions of missing forms were executed by modeling and carving in wood and connecting by wooden dowels. Defects in the surface layer (cracks and damages) were repaired with putty. For the function of the altar in the church, retouch with golden leaves and gold powder (pic. 4, 8,11) was carried out to cover all the damages and new reconstructions. For assembling it in the church, it was necessary to remove the corroded iron structure of the back (pic. 9) and replace it. In the carpentry workshop of the HRZ new construction was made of wood (pic. 13,14,15). All rusty wrought iron nails were pulled and the joints are connected with wooden dowels. After retouch and application of protective layer, polychrome was built in the apse of the church of St. Francis in Pula (pic. 12). Conservation and restoration works were carried out in the Croatian Conservation Institute from June 2002 till December 2004. Head conservator: Romana Jagić The team: Tomislav Bajk, Vidosav Barac, Aleksandar Beznović, Siniša Cvetković, Tiha Dabac Golubić, Dragutin Furd, Devor Filipčić, Darko Ivč, Nada Novosel, Petra Orlić. Preventive conservation: Toddy Cesar, Bianca Madden, Katie Williams, Chris Young.



RADIJACIJSKE METODE U ZAŠTITI KULTURNE BAŠTINE
Zagreb, muzej "Mimara", 4. i 5. listopada 2011.

IRRADIATION METHODS IN CULTURAL HERITAGE PROTECTION
Zagreb, Museum "Mimara" October 5th - 6th 2011