

Naslovna strana: skulptura sv. Karla Boromejskoga prije konzervatorsko-restauratorskih radova
Preklap: pil Svetoga Trojstva krajem 19. stoljeća
Cover: the statue of St. Charles Borromeo before conservation- restoration works
Fold: The Holy Trinity votive monument at the end of the 19th century

Za konzervatorsko-restauratorske radove na pilu financijska sredstva iz državnoga proračuna osiguralo je Ministarstvo kulture Republike Hrvatske uz participaciju Agencije za obnovu osječke Tvrđe. Financial resources for conservation and restoration work on the monument are covered from the state budget by the Ministry of Culture of the Republic of Croatia with participation of the Agency for the Renovation of Osijek Fortress.

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KONZERVATORSKO –
RESTAURATORSKI RADOVI NA
PILU SV. TROJSTVA U OSIJEKU

CONSERVATION AND RESTORATION
WORK ON THE HOLY TRINITY VOTIVE
MONUMENT IN OSIJEK

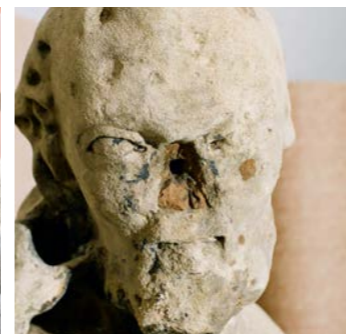


Skulptura Krista prije i nakon konzervatorsko-restauratorskih radova
The statue of Christ before and after conservation-restoration works

ZAVJETNI PIL SVETOGA Trojstva ubraja se među najrepresntativnije arhitektonsko-skulpturalne spomenike baroknoga razdoblja u kontinentalnoj Hrvatskoj. Podignut je 1729. godine na poticaj barunice Marije Ane Petraš, udovice zapovjednika osječke tvrđave - generala Petraša, kao zavjetni spomenik u svrhu zaštite od epidemije kuge zbog čega su u središnjem dijelu kompozicije prikazani likovi svetaca zaštitnika od kuge: sv. Roka, sv. Karla Boromejskog, sv. Franje Ksaverskoga, sv.

Sebastijana i sv. Rozalije. Prema arhivskim je spisima ustanovljeno da su 1784. godine postojećoj arhitektonsko-skulpturalnoj cjelini dodane još četiri skulpture na postamentima uz kutove: Bogorodice bezgrešnoga začeca (Immaculate), sv. Katarine, sv. Ivana Nepomuka i sv. Josipa. U skladu s tradicijom podizanja zavjetnih pilova, smješten je u sredini glavnoga trga Tvrđe. Zbog brojnih oštećenja koja su nastala kao posljedica atmosferskih utjecaja, propadanja materijala te ljudskoga čimbe-

nika, Hrvatski restauratorski zavod proveo je konzervatorsko-restauratorske radove da bi se adekvatno prezentirao taj vrhunski spomenik te zaštitio od daljnjega propadanja. Radovima su prethodila detaljna istraživanja u svrhu lociranja svih dubinskih i površinskih oštećenja kamenih i metalnih dijelova spomenika. Gornji su dijelovi pila sa skulpturama Boga Oca i Krista demontirani kako bi se potrebni konzervatorsko-restauratorski zahvati izveli u radionici, dok su na ostalim dije-



Gore: polje s natpisom na podnožju pila prije i nakon konzervatorsko-restauratorskih radova
Dolje: glave anđela, Boga Oca i sv. Josipa s vidljivim oštećenjima
Above: inscription on the high stand before and after conservation-restoration works
Below: heads of an angel, God the Father and St. Joseph with visible damages

lovima radovi izvedeni *in situ*. Radovi su obuhvatili mehanička čišćenja vodom, mikropjeskarnikom i laserom, a kamen je tretiran i kemijskim sredstvima da bi se umanjila količina štetnih soli u strukturi materijala te uklonile zelene mrlje od bakrenih čestica. Na dijelovima spomenika je kamen učvršćen vakuumskom metodom. Pozlaćeni i posrebrjeni dijelovi na vrhu pila također su restaurirani. Izvorna je golubica, prikaz Duha Svetoga, pohranjena u muzej, a na njezino je mjesto postavljena kopija. Četiri

su donje kamene skulpture već prije zamijenjene kopijama zbog vrlo lošega stanja originala koji su izloženi u zgradi rektorata Sveučilišta u Osijeku.

THE HOLY TRINITY votive monument is considered one of the most representative architectural and sculptural monuments of the baroque period in continental Croatia. It was erected in 1729 on the initiative of the Baroness Maria Ana Petraš, widow of the commander of the Osijek Fortress, as a votive monument

to protect against the plague epidemic. This is why in the central part of the composition the figures of the saints invoked against the plague are presented: St. Roch, St. Charles Borromeo, St. Francis Xavier, St. Sebastian and St. Rosalia. Archival records show that in 1784 additional four statues on stands were added on the corners of the architectural and sculptural unit: of Mother of God (Immaculata) St. Catherine, St. John of Nepomuk and St. Joseph. Following the tradition observed



Skulptura sv. Roka prije i nakon konzervatorsko-restauratorskih radova
Statue of St. Roch before and after conservation-restoration works

in erecting votive monuments, it was placed in the middle of the main square of the Fortress. Due to extensive damage caused by weathering, decay of the material and the human factor, the Croatian Restoration Institute carried out conservation and restoration work in order to adequately present this exquisite monument, and prevent further dilapidation. The work was preceded by further examinations with aim to locate all the deep and surface damage to the stone

and the metal parts of the monument. The upper parts of the monument, with the statues of God the Father and Christ were dismantled, in order to carry out necessary conservation and restoration procedures in the workshop, whereas on other parts the work was done *in situ*. The work comprised mechanical cleaning using water, micro sandblaster and laser, and the stone was further treated chemically, to reduce the amount of harmful salts in the structure of the material, and remove

green staining caused by copper particles. On parts of the monument the stone was reinforced using vacuum. The silver and gold plated elements on the top of the monument were also restored. The original dove, the depiction of the Holy Spirit, was deposited in a museum, and a replica was fitted in its place. The bottom four stone statues were replaced with replicas previously due to a very bad condition of the originals, exhibited in the building of the University of Osijek Rector's Office.