

Chapel of St. Wolfgang in Vukovoj Conservation of the Altar of the Blessed Virgin Mary

Chapel of St. Wolfgang, located on top of Malečkovec hill above Vukovoj, is an exceptional monument of Croatian pilgrimage tradition. A stone, late-Gothic building with a polygonal sanctuary, enclosed by an arched porch characteristic of pilgrim churches in north-western Croatia, is the only preserved chapel dedicated to St. Wolfgang, bishop of Regensburg and one of the first German saints canonized in 1052. It became an important pilgrimage destination at the end of the 17th century when Count John IV Drašković of Klenovnik built 15 stations of the Blessed Virgin Mary on the access road from Klenovnik to the chapel. Reliefs from several preserved stations are evidence of a unique group of Baroque stone monuments.

The uniqueness of the chapel of St. Wolfgang is its very valuable movable inventory, two altars and pulpit from the middle of the 17th and the first half of the 18th century. Both altars were restored as part of the protection work on the Chapel of St. Wolfgang carried out by the Croatian Conservation Institute. Conservation of the high altar was completed in 2011, and in 2018, after conservation and restoration, the side altar of the Blessed Virgin Mary was returned to its original position next to the north wall of the chapel.

Although the preserved inscription on the altar of the Blessed Virgin Mary confirms that the Brotherhood of St. Wolfgang commissioned the altar in 1674 from sculptor John Jacob Altenbach, the only preserved elements are the cartouche with the inscription and the statue of the Virgin with the Child surrounded by a floral wreath, today located in the central niche of the altar retable. The inscription also refers to the care of local people for the chapel listing the names of the members of the Brotherhood, members of the Pintarić, Jurinec, Čeliga and Cingesar families from the nearby Pintarić hamlet.

Around 1729, the original altar of the Blessed Virgin Mary was replaced with a new one. The statue of the Virgin with Child was placed in the centre of the new altar. Statues of

St. Catherine and St. Barbara were placed on the consoles next to the 1674 statue of the Virgin standing on clouds and half-moon, with a sceptre in her right hand, surrounded by a wreath of stylized clouds and rays of sunlight. The altar, decorated with beautifully carved acanthus leaves, and statues were made in the workshop of John Adam Rosemberg, a sculptor from Varaždin, whose artworks can be found in the Klenovnik parish church and chapel.

Authors of the altar of the Blessed Virgin Mary, John Jacob Altenbach and John Adam Rosemberg, two very important sculptors from Varaždin, brought new characteristics of the Baroque style to north-western Croatia through their sculptural craftsmanship and art. The altar is a testimony to the development of sculpture during a 50-year period.

The architecture of the altar of the Blessed Virgin Mary was covered with extremely thick, yellow layers of varnish. They were carefully removed and the original delicate polychromy was finally highlighted. Visual harmony was completed with a harmonious relationship between polychromy of the stucco marble, gilded details and silver-plating painted with a layer of wood stains. The painted layer and gilding were reconstructed imitating the patina produced by age.

The inscription on the cartouche, that listed the names of the altar donors, was also carefully restored since it was almost completely illegible before conservation.

The most important source during the reconstruction of the missing parts of the carvings, and the return of the altar *in situ* was a photograph by Artur Schneider made between two world wars as the most complete and oldest portrayal of the artwork.

Conservation of the wooden inventory of the chapel of St. Wolfgang was finished with the conservation of the altar of the Blessed Virgin Mary. However, the unity of the chapel will be achieved through the conservation of the pulpit.



KAPELA SV. WOLFGANGA U VUKOVOJU Konzervatorsko-restauratorski radovi na oltaru Blažene Djevice Marije



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Kapela sv. Wolfganga, smještena na vrhu brda Malečkovec iznad Vukovoja, izuzetan je spomenik hrvatske hodočasničke tradicije. Kamena, kasnogotička građevina s poligonalnim svetištem, ograđena cinktorom karakterističnim za proštenjske crkve sjeverozapadne Hrvatske, jedina je do danas sačuvana kapela posvećena regenburškom biskupu sv. Wolfgangu, jednom od prvih njemačkih svetaca koji je kanoniziran 1052. godine. Svoj značaj hodočasničkog odredišta kapela sv. Wolfganga stekla je krajem 17. stoljeća, kad je grof Ivan IV. Drašković od Klenovnika na prilaznom putu koji vodi od Klenovnika do kapele dao postaviti 15 postaja otajstva Blažene Djevice Marije. Nekoliko sačuvanih postaja svojim reljefima svjedoči o jedinstvenoj skupini baroknih kamenih spomenika.

Posebnost kapele sv. Wolfganga svakako je vrlo vrijedan pokretni inventar, dva oltara i propovjedaonica, koji su datirani u sredinu 17. i prvu polovicu 18. stoljeća. U sklopu zaštitnih radova na kapeli sv. Wolfganga, koje je provodio Hrvatski restauratorski zavod, oba oltara su obnovljena: 2011. završeni su konzervatorsko-restauratorski radovi na glavnom oltaru, dok je bočni oltar Blažene Djevice Marije, nakon dovršenih konzervatorsko-restauratorskih radova, 2018. godine vraćen na izvornu poziciju uz sjeverni zid kapele.

Premda sačuvani natpis na oltaru Blažene Djevice Marije potvrđuje da je Bratovština sv. Wolfganga 1674. godine kod kipara Ivana Jakova Altenbacha dala izraditi oltar, od prvotnog oltara sačuvana je samo kartuša s natpisom i kip Bogorodice s Djetetom u cvjetnom vijencu koji se danas nalazi u središnjoj niši tabala oltara. Natpis također govori i o brizi domaćih ljudi za kapelu, vrlo detaljno navodeći imena članova Bratovštine, članova obitelji Pintarić, Jurinec, Čeliga i Cingesar iz obližnjeg zaseoka Pintarić.

Oko 1729. godine prvotno postavljen oltar Blažene Djevice Marije zamijenjen je novim, u čije je središte

uklopljen kip Bogorodice s Djetetom. Uz Bogorodicu koja stoji na oblacima i polumjesecu, sa žezlom u desnoj ruci, okružena vijencem stiliziranih oblaka i sunčanih zraka, iz 1674. godine, na konzolama su postavljeni kipovi sv. Katarine i sv. Barbare. Brižljivo rezbarenu ornamentiku oltara čini lišće akanta. Oltar i kipovi potječu iz radionice varaždinskog kipara Ivana Adama Rosemberga, čiji se radovi nalaze u klenovničkoj župnoj crkvi i dvorskoj kapeli.

Važno je istaknuti da su autori oltara Blažene Djevice Marije, Ivan Jakov Altenbach i Ivan Adam Rosemberg, dvojica iznimno važnih kipara (obojica građani Varaždina), svojim kiparskim umijećem i djelima uveli nova barokna stilska obilježja na područje sjeverozapadne Hrvatske. Sam oltar svjedočanstvo je razvoja skulpture u rasponu od 50 godina.

Arhitektura oltara Blažene Djevice Marije bila je prekrivena izrazito debelim, požutjelim premazima laka. Njegovim je pažljivim uklanjanjem došla do izražaja profinjenost izvorne polikromije. Vizualna usklađenost zaokružena je skladnim odnosom polikromnosti štukomramora i sjajnih pozlaćenih akcenata te njihova zaokružena lazuriranim srebrom. Rekonstrukcija oslika i pozlate svedena je na vizualno povezivanje uz uvažavanje patine vremena.

Pažljivo je rekonstruiran i natpis na kartuši, s navedenim imenima donatora oltara, koji je prije radova bio gotovo u cijelosti nečitak.

Pri rekonstrukciji nedostajućih dijelova rezbarije, kao i pri povratku oltara *in situ*, vrlo je važna bila fotografija Artura Schneidera iz vremena između dva svjetska rata, kao najcjelovitiji i najstariji poznati prikaz umjetnine.

Završetkom obnove oltara Blažene Djevice Marije upotpunjena je obnova drvenog inventara kapele sv. Wolfganga, no njegova cjelina bit će zaokružena tek obnovom propovjedaonice koja predstoji.





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