

Križevci, Church of the Holy Cross

Conservation of the Baroque Altar of the Holy Cross

Church of the Holy Cross, as the old parish church in the city of Donji Križ (*Cris, Crisa*), was built inside a separate fort outside its walls. Written sources mention it for the first time in 1232. A Romanesque church was originally built on the site. The basic layout and spatial organization of today's building was created in the Gothic period, during the 14th and 15th centuries. The properly oriented, polygonal sanctuary is opened with a triumphal arch, surmounted by a rib vault and illuminated by high biforas. The entrance to the rectangular nave of the church is through portals on the west and south façades. The nave was covered with a Baroque vault between 1714 and 1718, and each of the four vaulted fields is illuminated by a Baroque window. The bell tower was built in mid-17th century. Its design with Art Nouveau elements, as well as the design of the sacristy, was created during the renovation of the church in early 20th century, based on the project of architect Stjepan Podhorski.

The most important Baroque feature – stone altar of the Holy Cross, the last and one of the finest pieces by the Italian sculptor Francesco Robba (1698-1757) – is located in the church sanctuary. The altar was built in 1756 for the Cathedral of the Assumption of the Blessed Virgin Mary and Sts. Stephen and Ladislaus in Zagreb. During the renovation of the cathedral, after it was damaged in the 1880 earthquake, the altar was moved to the Church of the Holy Cross in Križevci.

The atectonic altar, whose comparative examples date from the end of the first and second half of the 18th century and can be found in Central Europe and some parts of northern Italy or Slovenia, was made using several types of marble. The central part of the retable is dominated by the *Christ Crucified* painting.

Sculptural groups *Moses and the brass serpent* and *Abraham sacrifices Isaac* are located on the left and right side of the stipes on side pedestals, while the antependium is decorated with the *Souls in Purgatory* relief.

Conservation of the altar of the Holy Cross began in 2016 on the initiative of Rev. Stjepan Soviček, parish priest of the St. Anne parish in Križevci, Conservation Department in Bjelovar (Ministry of Culture of the Republic of Croatia) and Croatian Conservation Institute. The work included conservation research (archival and art historical research, laboratory analyses, photo documentation and architectural drawings of the condition before conservation, development of graphic documentation, i.e. mapping of damage and dirt, etc.), as well as conservation of stone sculptures (static repair of displaced or cracked stone elements of the altar, mechanical cleaning, cleaning with distilled water, steam and chemical cleaning, reconstruction of missing elements, tonal adjustment of reconstructed parts, restoration of gilding, etc.). During the work, *suppedaneum* and tabernacle of the altar were dismantled and transported to a workshop of the Croatian Conservation Institute in order to carry out the process of extraction or stabilization of harmful water-soluble salts on stone elements, and to continue the cleaning, reconstruction and assembly. Afterwards, they were returned to their original places on the altar of the Holy Cross. During the entire conservation process, work was carried out on metal (tabernacle door) and wooden parts of the altar (pelican sculpture on top of the altar).

The conservation of the altar of the Holy Cross was completed in 2019, presenting this majestic example of Baroque sculpture and masonry at its finest.



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Križevci, crkva Svetoga Križa

Konzervatorsko-restauratorski radovi na baroknom oltaru Svetoga Križa

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Crkva Svetoga Križa, kao stara župna crkva Donjega grada Križa (*Cris, Crisa*), podignuta je izvan njegovih zidina, unutar zasebne utvrde, a spominje se prvi put u pisanim izvorima 1232. godine. Na tom mjestu prvotno je bila sagrađena romanička crkva. Osnovna tlocrtno-prostorna organizacija današnje građevine nastala je u gotičkom razdoblju, tijekom 14. i 15. stoljeća. Pravilno orijentirano, poligonalno zaključeno svetište rastvoreno je trijumfalnim lukom, nad-svođeno križno-rebrastim svodom i osvijetljeno visokim biforama. U pravokutni brod crkve ulazi se kroz portale na zapadnom i južnom pročelju. Brod je presvođen svodom baroknog obilježja između 1714. i 1718. godine, a svako od četiri svodna polja osvijetljeno je baroknim prozorom. Zvonik je sagrađen sredinom 17. stoljeća, a njegov izgled sa secesijskim elementima, kao i izgled sakristije, nastao je tijekom obnove crkve početkom 20. stoljeća, prema projektu arhitekta Stjepana Podhorskog.

Unutar svetišta crkve nalazi se najvažniji barokni akcent – kameni oltar Svetoga Križa, posljednje i jedno od najkvalitetnijih djela talijanskoga kipara Francesca Robbe (1698.-1757.). Oltar je izrađen 1756. godine za zagrebačku katedralu Uznesenja Blažene Djevice Marije i svetih Stjepana i Ladislava. Nakon njezina stradavanja u potresu 1880. godine, a tijekom obnove katedrale, oltar je preseljen u križevačku crkvu Svetoga Križa.

Takav atektonski tip oltara, čiji se komparativni primjeri datiraju potkraj prve i u drugu polovicu 18. stoljeća te se mogu pronaći na srednjoeuropskom području, u nekim krajevima sjeverne Italije ili Slovenije, izrađen je kombinacijom nekoliko vrsta mramora. Središnjim dijelom njegova retabla dominira prikaz *Raspetog Krista*, lijevo i desno od stipesa na bočnim postamentima stoje skulpturalne grupe *Mojsije s*

mjedenom zmijom i *Abraham žrtvuje Izaka*, dok je antependij ukrašen reljefnim prikazom *Duša u čistilištu*.

Konzervatorsko-restauratorski radovi na obnovi oltara Svetoga Križa počeli su 2016. godine na inicijativu župnika Župe sv. Ane u Križevcima, vlč. Stjepana Sovičeka, Konzervatorskog odjela u Bjelovaru (Ministarstvo kulture RH) te Hrvatskog restauratorskog zavoda. Njima su bila obuhvaćena konzervatorsko-restauratorska istraživanja (arhivska i povijesno-umjetnička istraživanja, laboratorijske analize, izrada fotodokumentacije i arhitektonskih nacрта postojećeg stanja, izrada grafičke dokumentacije, tj. mapiranje oštećenja i onečišćenja i dr.), kao i izvedba konzervatorsko-restauratorskih radova na kamenoj plastici (statička sanacija izmaknutih ili napuklih kamenih elemenata oltara, mehaničko čišćenje, čišćenje destiliranom vodom, vodenom parom i kemijskim sredstvima, rekonstrukcije nedostajućih formi, tonsko ujednačavanje domodeliranih dijelova, obnova slojeva pozlate itd.). Tijekom radova su supedanej i svetohranište oltara demontirani i prevezeni u radionicu Hrvatskog restauratorskog zavoda da bi se mogao provesti proces ekstrakcije ili stabilizacije štetnih vodotopljivih soli u kamenim elementima i da bi se moglo nastaviti s radovima čišćenja, rekonstrukcije i spajanja dijelova u cjelinu, a nakon toga s radovima montaže na njihova izvorna mjesta na oltaru Svetog Križa. Isto tako su tijekom cjelovitog konzervatorsko-restauratorskog postupka obnove izvedeni radovi na metalnim (vrata svetohraništa) i drvenim dijelovima oltara (skulptura pelikana na vrhu oltara).

Radovi obnove oltara Svetoga Križa dovršeni su 2019. godine, čime je to vrhunsko djelo baroknog kiparstva i klesarstva ponovno prezentirano u punom sjaju.



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