

Znanstveno-stručni skup

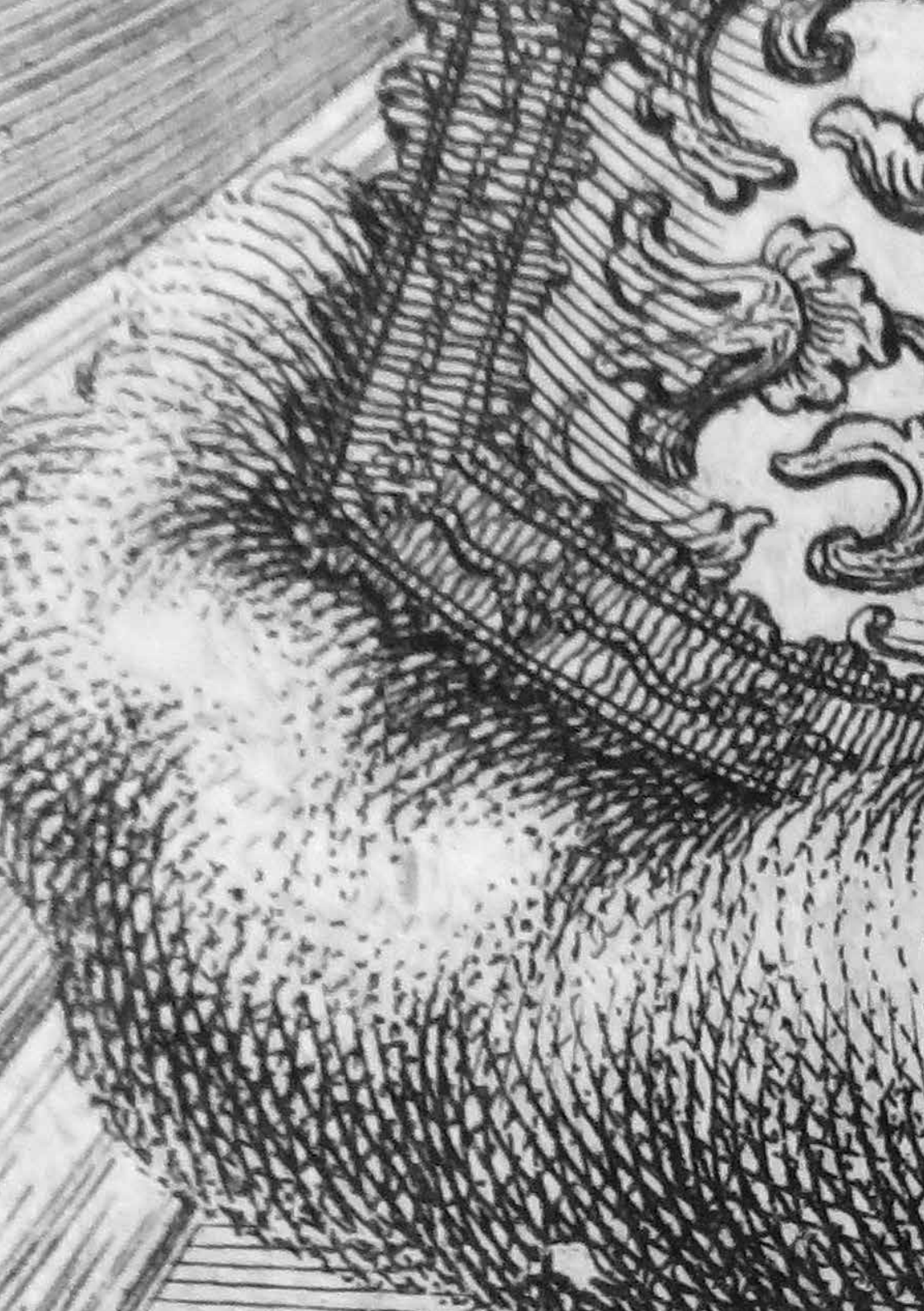
# O KAPELI SVETOGA JAKOBA

iliti

Bl. Marie Devicze  
zvêrhu Hotchure  
milosche  
izkazujuche

posvećen dr. sc. Miji Koradeu (1947. – 2020.)  
istraživaču i promicatelju hrvatske povijesti, kulture i sakralne baštine

Radoboj, Muzej Radboa – Gorjani Sutinski, kapela sv. Jakoba  
20. – 21. listopada 2022.



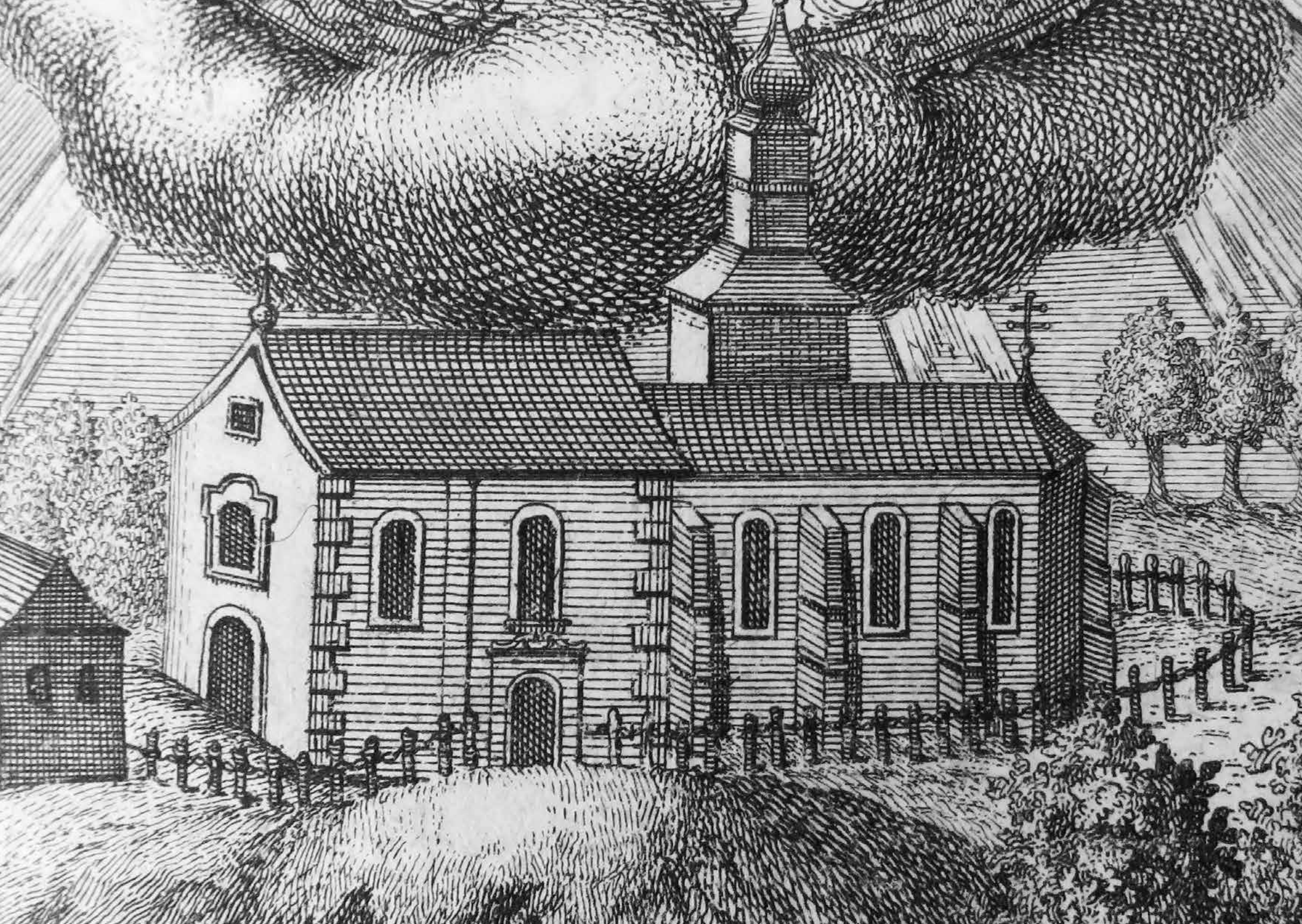
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O KAPELI SVETOGA JAKOBA

iliti Bl. Marie Devicze zvéhu Hotchure milosche izkazujuče

posvećen dr. sc. Miji Koradeu (1947. – 2020.) istraživaču i promicatelju  
hrvatske povijesti, kulture i sakralne baštine

Radoboj, Muzej Radboa – Gorjani Sutinski, kapela sv. Jakoba  
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mr. art. Zvezdana Jembrih, red. prof.,  
Odsjek za konzerviranje i restauriranje umjetnina  
Akademije likovnih umjetnosti Sveučilišta u Zagrebu  
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Krapinsko-zagorska županija

Znanstveno-stručni skup

# O KAPELI SVETOGA JAKOBA iliti

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# PROGRAM SKUPA

## 20. listopada 2022., četvrtak:

### I. sesija — Muzej Radboa, 09.30 – 11.30 (moderator: dr. sc. Franko Ćorić)

Otvaranje skupa

Pozdrav i uvod (dr. sc. Alojz Jembrih, prof. emer.)

Život i djelo dr. sc. Mije Koradea (dr. sc. Dejan Pernjak)

*O arheološkim nalazima na Očuri i u okolici* (dr. sc. Davor Špoljar)

*Pregled povijesti očurskoga kraja* (Ivana Hazulin Pospiš, prof. mag. hist.)

*Majka Božja Očurska u djelu Hilariona Gašparotija* (dr. sc. Alojz Jembrih, prof. emer.)

*Nije zmija lepša nek Marija: etnološki ogledi o podacima s recentnih terenskih istraživanja u radobojsko-očurskom kraju* (dr. sc. Lidija Bajuk, doc.; mr. art. Zvezdana Jembrih, red. prof.)

Stanka

### II. sesija — Muzej Radboa, 12.00 – 13.30 (moderator: Ana Božičević, mag. art.)

*Gotička crkva sv. Jakoba (sv. Marije) na Očuri* (dr. sc. Ivana Tomas, doc.)

*O ostatcima gotičkoga zidnoga slikarstva u kapeli sv. Jakoba* (dr. sc. Rosana Ratković, doc.)

*O barokizaciji kapele sv. Jakoba* (dr. sc. Dubravka Botica, red. prof.)

*O baroknoj opremi kapele sv. Jakoba* (dr. sc. Danko Šourek, izv. prof.)

Rasprava

### 14.00 Posjet kapeli sv. Jakoba

14.30 – 15.30 Otvorenje izložbe i predstavljanje kataloga izložbe *SOS za svece u kapeli sv. Jakoba*

### Proslava Dana Općine Radoboj

### Prigodni program uz Dane Općine Radoboj

15.30 – 17.00 Posjet Stazi orhideja i lokalitetu Podstenje (tumuli) (uz vodstvo dr. sc. Davora Špoljara)

## 21. listopada 2022., petak:

### III. sesija — Muzej Radboa, 09.30 – 11.15 (moderator: Valentina Šaš Bakša, mag. art.)

*O devastacijama i konzervatorsko-restauratorskim zahvatima na kapeli sv. Jakoba* (mr. sc. Lana Križaj)

*O devastacijama i spašavanju inventara kapele sv. Jakoba* (mr. art. Zvezdana Jembrih, red. prof.)

*Prikaz recentnih konzervatorsko-restauratorskih radova na skulpturama iz kapele sv. Jakoba* (mag. art. Ana Božičević, doc.)

*O konzervatorsko-restauratorskim radovima na kapeli sv. Marije Magdalene u Kuzmincu Veterničkom* (mr. art. Suzana Damiani, red. prof.)

*O izradi kopije skulpture Bogorodice s Djetetom (Luka Krešimir Stipić, mag. art.; Marko Rizvić, mag. art.)*

*O istraživanju srednjovjekovnih pigmenata (dr. sc. Vladan Desnica, red. prof.; dr. sc. Domagoj Šatović, doc.; mag. art. Ivan Vanja Martinović, as.)*

Rasprava

Stanka

**IV. sesija — Muzej Radboa, 11.30 – 13.00** (moderator: dr. sc. Danko Šourek)

*Interdisciplinary and Multi-Technique Study of a Painted Polychrome Coffin from Late Egyptian Period (Mohamed Moustafa, mag. art.) on-line*

*O kulturnom krajoliku Očure (dr. sc. Franko Ćorić, izv. prof.)*

*O Putu sv. Jakova i hrvatskim doprinosima Caminu (mons. Nedjeljko Pintarić; Radovan Librić, prof.)*

*O revitalizaciji kapele sv. Jakoba i ulozi Muzeja Radboa (Ivana Hazulin Pospiš, prof. mag. hist.)*

*O arheološkim istraživanjima na lokalitetu kapele sv. Jakoba (dr. sc. Ana Azinović Bebek) \*dio izlaganja bit će prezentiran prilikom posjete lokalitetu kapele sv. Jakoba*

Rasprava

Zatvaranje skupa



Ilustracija: Majka Božja Očurska, bakrorez u knjizi: Hilarion Gašparoti, *Czvet szveteĥ*, sv. IV., Beč, 1761.



# SAŽETCI ABSTRACTS

## Život i djelo dr. sc. Mije Koradea

Prof. emer. dr. sc. Mijo Korade rođen je 11. rujna 1947. u Delkovcu (župa Lobor) u Hrvatskom zagorju kao četvrto dijete. Nakon završenoga studija na Filozofsko-teološkom institutu Družbe Isusove u Zagrebu, magistrirao je i doktorirao na Fakultetu crkvene povijesti Papinskoga sveučilišta *Gregoriana* u Rimu. Vraća se u Hrvatsku, te se zapošljava kao nastavnik u gimnaziji Nadbiskupskoga dječakškoga sjemeništa u Zagrebu, gdje je predavao povijest. Kao profesor crkvene povijesti radio je i na Filozofsko-teološkom institutu Družbe Isusove u Zagrebu. U Povijesnom zavodu Družbe Isusove u Rimu bio je urednik i autor članaka enciklopedijskoga djela *Diccionario de Historia de la Compañia de Jesús*. Bio je suosnivač i prvi pročelnik Hrvatskoga povijesnoga instituta u Beču. Na Hrvatskom institutu za povijest u Zagrebu vodio je projekte *Hrvatska latinistička historiografija*, *Historiografija hrvatskoga redovništva u XVII. i XVIII. stoljeću* i *Civilna Hrvatska ranoga novovjekovlja – politički, društveni i kulturni aspekti*.

Od 1997. godine Mijo Korade predavao je na današnjem Fakultetu hrvatskih studija Sveučilišta u Zagrebu. Bio je voditelj preddiplomskoga, diplomskoga i poslijediplomskoga doktorskoga studija povijesti. Prema podacima Repozitorija Fakulteta hrvatskih studija sudjelovao je u mentoriranju i obrani osamdeset i šest diplomskih radova i četrdeset i jedne doktorske disertacije, dok je mentorom bio na deset doktorskih radova. Budući da je imao priznati međunarodni i domaći znanstveni prinos, jer je istražio više tema i osvijetlio razne neistražene vidove hrvatske povijest, u srpnju 2019. godine Senat Sveučilišta u Zagrebu jednoglasno ga je izabrao za *professora emeritusa*. Objavio je četrnaest knjiga i više od stotinu znanstvenih i stručnih članaka. Umro je u Zagrebu, 1. studenoga 2020.

## The Life and Work of Dr. Mijo Korade

Professor Emeritus Dr. Mijo Korade was born on the 11th of September 1947 in Delkovec (parish of Lobor) in Hrvatsko zagorje (Croatian Zagorje; North-western Croatia), as the fourth child in the family. Having graduated from the Institute of Philosophy and Theology of the Society of Jesus in Zagreb, he pursued postgraduate studies in Rome and obtained a doctorate from the Pontifical Gregorian University, Faculty of History and Cultural Heritage of the Church. He returned to Croatia and started teaching history at the Archbishopric Seminary in Zagreb. As a specialist on the history of the Church he also worked at the Institute of Philosophy and Theology of the Society of Jesus in Zagreb. At the Jesuit Historical Institute in Rome he collaborated on the *Diccionario de Historia de la Compañia de Jesús* and contributed numerous articles to the encyclopedia. Korade was a cofounder and the first director of the Croatian Historical Institute in Vienna. At the Croatian Institute of History in Zagreb he led several projects: *Croatian Latinist Historiography*, *Historiography of Croatian Monasticism in the 17th and 18th centuries*, and *Civilian Croatia in the Early Modern TimeS – Political, Social and Cultural Aspects*.

In 1997, Mijo Korade started teaching at the Faculty of Croatian Studies, University of Zagreb. He was the programme director of undergraduate, graduate and postgraduate studies in history. According to the records of the Faculty of Croatian Studies, he was either a mentor or examiner for eighty-six candidates in graduate programmes. He mentored ten doctoral dissertations. In July of 2019 the Senate of the University of Zagreb unanimously appointed Mijo Korade as *professor emeritus* in recognition of his valuable scientific contributions, his international renown, and his interest in a wide range of previously neglected aspects of Croatian history. He published fourteen books and more than a hundred scientific and professional papers. He died in Zagreb on the 1st of November 2020.



## O arheološkim nalazima i nalazištima Očure i okolice

Područje Očure i okolice izuzetno je bogato arheološkim nalazima i nalazištima. Iako je do otkrića prvih arheoloških nalaza došlo još početkom XIX. stoljeća, a u Radoboju se nalazi i prvo istraživano arheološko nalazište u kontinentalnom dijelu Hrvatske, područje Očure i okolice tek je u posljednjih desetak godina ponovno privuklo pozornost arheologa. Od 2013. godine na ovome su prostoru provedene različite vrste arheoloških istraživanja, od arheološkog pregleda terena (rekognosciranja), preko revizijskih iskopavanja do probnih sondiranja na novootkrivenim arheološkim nalazištima. Zbog reljefnih specifičnosti i posebnosti područja, ovo je jedan od rijetkih prostora u Hrvatskoj na kojima imamo uvid u povijest naseljavanja u svim visinskim pojasevima, od močvarnih dolina potoka, preko karakterističnih brežuljaka do prigorskog i gorskog područja Strahinjščice. U radu su predstavljeni najstariji arheološki nalazi i nalazišta s područja Očure i okolice, koji donose nove spoznaje o životu ljudi na ovome prostoru tijekom prošlosti.

## Archaeological Finds and Sites in Očura and its Surroundings

The area of Očura and its surroundings is extremely rich in archaeological finds and sites. Although the first archaeological finds were discovered in Očura at the beginning of the 19th century and the nearby Radoboj is home to the first archaeological dig in the continental part of Croatia, Očura and its surroundings have only attracted archaeologists' renewed attention in the last ten years. Since 2013, various types of archaeological research have been carried out in this area, from archaeological surveys of the terrain (reconnaissance) and audit excavations to test probes at newly discovered archaeological sites. The specific and unique relief features of the area allow a rare insight into settlement history in all altitude zones, from swampy stream valleys and hillocks to the foothills and slopes of Strahinjščica mountain. The paper presents the oldest archaeological finds and sites from the Očura area and its surroundings, introducing new information about the life of people from this area in the past.

## Pregled povijesti očurskog kraja

Povijest očurskog kraja u ovom radu biti će predstavljena iz perspektive koja obuhvaća zapadnu granicu pavlinskih posjeda vezanu uz najznačajniji pavlin-ski samostan u Lepoglavi i njegovo djelovanje. Pavlin-ski samostan u Lepoglavi utemeljio je 1400. godine grof Herman Celjski, a zahvaljujući hrvatskom plemstvu koje lepoglav-ske pavline obdaruje brojnim posjedima i privilegijima, a također i njihovu samostalnom poduzetništvu putem kojeg su također stekli mnoge posjede, njihov se teritorij proširio sve do mjesta Gorjani Sutinski koji danas teritorijalno pripada Općini Radoboj. Posebnost ovog mjesta jedinstvena je po crkvi sv. Jakoba (na Očuri), najvećoj gotičkoj kapeli Hrvatskog zagorja koja je možda pripadala pavlinskom samostanu u Lepoglavi. Veličina crkve svojom impozantnošću ukazuje na značajnost nekad istaknutog proštenjarskog mjesta koje je pozornost zadobilo i u pavlinskoj književnosti. Putem ovog rada prikazati će se pregled povijesti očurskog kraja s posebnim osvrtom na prostor koji je nekad činio granicu pavlinskih posjeda, a danas je dio Općine Radoboj.

## Overview of the history of the Očura region

The history of the Očura region will be presented from the perspective that includes the western border of the Pauline estates, the most important Pauline Monastery in Lepoglava and its activities. The Monastery was founded in 1400 by Count Herman of Celje. While the Croatian nobility endowed the Lepoglave Paulines with numerous estates and privileges, the Paulines acquired additional estates through their independent entrepreneurship. Consequently, their territory expanded all the way to the town of Gorjani Sutinski, which presently belongs to the Municipality of Radoboj. The region is unique for its church of St. Jacob (on Očura), the largest Gothic building in Hrvatsko zagorje (Croatian Zagorje). The imposing size of the church, which used to belong to the Pauline Monastery in Lepoglava, and Pauline writings testify to the importance of the once-prominent shrine. An overview of the history of the Očura region will be presented in this paper, with a special focus on the area that once formed the border of the Pauline estates, and today is part of the Municipality of Radoboj.

## Lik Majke Božje Očurske u *Cvetu sveteh* Hilariona (Ivana) Gašparotija

Hilarion Gašparoti, jedan od znamenitih lepglavskih pavlina, danas ima svoj zbornik koji je posvećen upravo njemu i njegovu djelu *Cvetu sveteh*. U njemu su predočeni radovi sa znanstvenoga skupa u povodu 250. obljetnice njegove smrti 1762. godine, održanoga 25. listopada 2012. u Samoboru, gdje je pisac i rođen 1714. godine. Stoga smatram da je čitatelju moguće o Gašparotiju saznati više, čitajući taj zbornik koji je objavljen 2014. godine.

No kako je ovaj znanstveni skup posvećen očurskoj kapeli sv. Jakoba (prvotno crkva Bl. Dj. Marije koja je bila pod jurisdikcijom pavlina u Lepoglavi), mislim da je u toj prigodi, opravdano nešto više reći o četvrtoj knjizi *Cveta sveteh* koju je Gašparoti posvetio »Blažene Marie Device zverhu Hotčure milošče iskazujuče«. Knjigu je završio 1760., a dao tiskati u Beču 1761. godine. Gašparoti je dakle, napisao četiri knjige *Cveta sveteh* (na preko 3800 stranica). Prva je posvećena »najsveteše neba i zemlje kraljice Bl. Device Marije na Bistrici milošče iskazujuče« i tiskana je u Grazu 1752. godine. Druga, posvećena »presvetle neba i zemlje kraljice Blažene Marije Device zverhu Lobora milošče iskazujuče«, tiskana je također u Grazu 1756. godine. Treća je knjiga *Cveta sveteh* posvećena »prežalostne vseh mučenikov kraljice Blažene Marije Device na Veternice milošče iskazujuče«, a tiskana je u Beču 1760. godine. Dakle, kao što navedene posvetne rečenice u naslovu pokazuju, Gašparoti je time čitatelju uprizorio četiri, tada nadasve važna marijanska svetišta: ono u Mariji Bistrici, koje je u XX. stoljeću postalo i hrvatsko nacionalno marijansko svetište, u Loboru (Majka Božja Loborska), na Veternici (točnije u Kuzmincu) i na Očuri. U svakoj je knjizi *Cveta sveteh* priložen i bakropis dotičnoga marijanskoga svetišta (crkve) pa nam je to još jedan vrijedan povijesno-vizualni podatak. Svaka knjiga sadrži život svetaca raspoređenih u tri mjeseca kroz godinu. Dakle, blagdani (spomendani) svetaca kroz svaki mjesec koji su se prema katoličkom kalendaru štovali u Zagrebačkoj biskupiji, ili kako veli Gašparoti »vu našem horvatckem, iliti slovenskem orsagu«, tj. u horvatskom (kajkavskom) i slavonskom orsagu (zemlji). Sva četiri velika toma knjige *Cveta sveteh* Gašparoti je namijenio »duhovnem pastiom za polehčicu prodekuvanja«,

to pak znači da su svećenici iz tih knjiga slagali propovijedi, što im je bilo od velike koristi, jer ih nisu trebali tražiti po raznim knjigama.

Gašparoti je opisao kip Majke Božje očurske (on veli *zverhu Hotčure* – iznad Očure) u tekstu posvete u kojoj na nekoliko mjesta predočuje njezina milosna uslišanja pojedinih vjernika. On će još istaknuti i svoj pavlinski kloštar i Marijinu pomoć lepglavskom kotaru. Time zapravo želi u pobožnih vjernika pobuditi želju za hodočašćem Majci Božjoj Očurskoj. No neće izostaviti niti svoj osobni porod. Uz ostalo, Gašparoti u posveti piše: »Anda spomenem Tvoje milošče meni, kloštru lepglavskomu i vsemu redu bolje rekuč Tvojemu, nego mojemu obilno podeljene. I akoprem ljudi zbog vnogeh miloščih Tebi zavezani jesu, ja vendar med vsemi najbolje, koteri za dugemi matere moje trudi, po pomoči Tvoji, pod zvonjenjem na pozdravljenje angelsko, kada Te ljudstvo je pozdravljalo, ja onda narodjen jesem; s Tvojum milošču i darežlivostjum akoprem ja nevreden, vu ov sveti red prijet, i vu njem ostal jesem, ter vu redu reku Tebi kruto pobožen, kojega osebujna Pomočnica i zagovornica jesi. [...] Opomina takaj mene na pobožnost proti Tebi isti klošter lepglavski, vu kojem *Cvet ov* skupa spravil jesem. Pokehdob leto 1724. ves okolu kotar njegov vu veliki suši postavljen, k Tebi kakti občinski Orsaga Pomočnici po zagovoru je se vtekel u občinskem obhodom ili procešijum proseči, da bi vugodnu rosicu žedjajučoj zemljici bil mogel zadobiti. I nut posluhнула jesi Zavetnica naša, posluhнула i pogibajučem od glada pomogla. Ar po zapovedi Tvoji vugodna godina [kiša, A. J.] suhu zemlju je zelenu vučinila, kak zagovorna na steni tvoji obešana svedoči tablica. [...] od kojega vremena vsako leto na zahvalnost i po letine blagoslov k tebi dohaja, ter segurnu sebe pod Tvojum obrambum občina lepglavska spoznava.«

Gašparoti, potom, spominje milosna uslišanja Majke Božje Očurske što su ih zadobili neki pojedinci: »Niti menše milošče vu ovom Tvojem milostivnom kipu hotčurskom iskazuješ, to samo žalujem: da vredno nesu na vekivečni spomenek odvetku zapisane; jedini zagovori vojščeni i tablice zmalane tebe valuju dosti vekov čudnovitu. Dapače, vnogi vezda živuči svedoče. Kakti jeden plemeniti gospon Ignacijuš Jagušič, koji z betegov bremenom pritisnjen i na skradnje borenje svetimi sakramenti objačen, da bi vre vumirajučem navadnu sveču vu rukah držal, ovo okolu stoječi za zvun sebe postavljenoga vučine k Tebi zagovor, Obranelica nevoljneh, kojemu kmestu pomoč podelila jesi, ter čez malo zvrachenoga do dneva današnjega, gda ovo pišem zdravoga zderžavaš.

Svedoči zavjetje Tvoje o Marija, i ženska glava ona iz fare Visoko zvane, cel mesec dan kervno prolejanje podnašajuča, ali s Tvojum pomočjum po zagovoru, i Tvojem zazavanju k zveršenomu zdravju taki povernjena. I kajti vu treh svedokeh vsa stoji istina, iz iste malo prvo imenuvane fare, nekojega človeka hižu

požerušni zažge ogenj. Ah, gde tužni med redkemi susedov hižami bi pomoč iskal, vu pomenkanju vode na bregu? Ali nut zazove Blaženu vu ovom hotčurskom kipu čudnovitu Mater Mariju, naj ona silu stegne ognjenu. O čudo! Taki čez malo ves pogasne ogenj.« Svoju posvetu Gašparoti završava riječima: »Zadosta mi bude, ako me med broj ne velim sinov i prijatelov tvojeh, nego služic najmenšeh zapisati dostojaš. Vse pako pomočnike *Cveta ovoga*, i verne čtavce žitek svetcov nasledujuče, z menum zakupa med istemi nastani svetcu.

Anda *Vale Mater benedicta*. Ostani na mestu ovom milošče iskazujuča o mati blagoslovljena, i zmed jezero zebrana! Ostani Mati i Devica, vekivečna Mati, s čudom neizgovornem Devica. Ostani zaručnica najdragša Bogu, tak lepa, da z lepotum očih tvojeh istoga Sina Božjega iz neba na zemlju jesi pozvala. Tak neoskrunjena, da za porodom Devica jesi ostala. Tak Blažena, da nebo i zemlja nad hvalum tvogum mora zamuknuti. [...] Čuvaj dušu moju, koju Tebi o Marija zadnjič izručam, darujem i prikazujem.

Vu Lepiglavi leto starosti moje 46.

Od Poroda Tvojega Divojačkoga 1760.

Najprosteše Sina Tvojega stvorjenje

Fr. HILARION GAŠPAROTI

R.[eda] Sv. Pavla p.[ervoga] Puščenika«

Posvetu četvrte knjige *Cveta sveteh*, Gašparoti je završio s nadnevkom u kojemu čitamo da je tada bio star četrdeset i šest godina.

**Alojz Jembrih**, PhD, Professor Emeritus

Faculty of Croatian studies, University of Zagreb, Department of Croatology

## The Image of Mother of God from Očura in *Cvet Sveteh* (Flower of the Saints) by Hilarion (Ivan) Gašparoti

Hilarion Gašparoti (born in 1714), one of the renowned Pauline fathers from Lepoglava, and his collection *Cvet Sveteh* (*The Flower of the Saints*) have already been comprehensively appraised in the proceedings containing papers delivered on the 25th of October 2012 in Samobor, Gašparoti's native town, at a scientific conference commemorating the 250th anniversary of his death in 1762. The proceedings were published in 2014 and the interested public can, therefore, easily amend their knowledge about Gašparoti.

Still, since this conference is dedicated to the chapel of St. Jacob in Očura (originally the church of the Blessed Virgin Mary under the rule of the Paulines from Lepoglava), I believe it is fully justified to reflect more closely on the fourth book of *Cvet sveteh*. Gašparoti dedicated it to »the Blessed Virgin Mary showering her grace upon Očura«. The book was completed in 1760 and printed in Vienna in 1761. Altogether four books (over 3,800 pages) make up Gašparoti's *Cvet sveteh*. The first book, printed in Graz in 1752, is dedicated to »the holiest queen of heaven and earth, the Blessed Virgin Mary showering her grace upon Bistrica«. The second book, printed in Graz in 1756, Gašparoti dedicated to »the illustrious queen of heaven and earth, the Blessed Virgin Mary showering her grace upon Lobar«. The third book of *Cvet sveteh*, printed in Vienna in 1760, is dedicated to »the sorrowful queen of all martyrs, the Blessed Virgin Mary showering her grace on Veternica.« Clearly, Gašparoti uses the four dedicatory sentences to present to his readers four prominent Marian shrines of his time: the shrine in Marija Bistrica (which became Croatia's national Marian shrine in the 20th century) and the shrines in Lobar, on Veternica (more precisely in Kuzminec) and in Očura. Each of the four books comprising *Cvet sveteh* contains an etching of the respective Marian shrine (the church), meaning that we are also granted a visual record of the past. Every book presents lives of saints for three months of the year. Namely, there is a story about a saint for every day of the year, i.e. for every feast day celebrated according to the Catholic calendar of saints of the Zagreb diocese. Gašparoti himself speaks of

saints celebrated »in our Croatian, or Slavonian land«, i.e. in both our Croatian (kajkavian) and Slavonian land. Gašparoti wrote the four volumes of *Cvet sveteh* to make the work of priests easier, to »help spiritual shepherds with their sermons.« Indeed, it was no longer necessary to look the stories up in different books.

Gašparoti described the statue of the Mother of God from Očura (he refers to her as being *above* Očura) in the dedicatory text containing several accounts of her merciful interventions. Having emphasized the role of his Pauline monastery, he praised Mary for her help to the area around Lepoglava and, no less, for mercifully intervening at his own birth. Clearly, he wished to motivate pious believers and inspire pilgrimages to the Mother of God in Očura. Here is an excerpt from his dedication: »I cite, therefore, the manifold mercies you have bestowed upon me, the monastery in Lepoglava, and, it is better to say, upon your own, rather than my order. And although these people are greatly indebted to you for your many mercies, my debt to you, however, is the greatest for I was born after many an hour my mother was in painful labor and only through your intervention, when the Angelus bells rang and people were hailing you. It is through your mercy, although myself unworthy, that I was admitted into this holy order, one that enjoys your singular assistance and protection, and where I remain your most devoted servant. [...] This very same Lepoglava monastery, where I have composed this *Flower*, admonishes me to be your pious servant. For in 1724 the whole of its district, hit by a big drought, sought salvation by vowing to you, Mary, Help of this land, and praying in a procession so that thirsty soil would gain some pleasant dew. And lo, you heard us our Patroness, you heard and you helped your starving flock. For you commanded that pleasant rains should turn the dry earth into green fields, as is witnessed by the votive tablet hanging on your wall. [...] from which time the community of Lepoglava undertakes pilgrimages to thank you and obtain your blessing for the harvest, feeling safe under your protection.

Gašparoti then goes on to mention several miraculous interventions of the Mother of God in Očura: »You do not show us fewer mercies in your merciful image from Očura, it is only that I regret [they] have not been duly recorded for progeny's eternal remembrance; your miraculous doings have for plentiful centuries been commemorated only by votive wax offerings and painted plaques. Moreover, many of those who live now also testify. One of them is Ignatius Jagušič, a noble gentleman, who, suffering under the burden of illness and fortified by the holy sacrament for the last struggle, already holding in his hands a lit candle, as is a custom on such occasions, (when) there, (they) who stood around him, asked you, Defender of the weak, to help the one whose soul had already left his body, to whom you immediately helped and whom, so quickly healed, you have kept in good health to the day I am writing this. A testimony of your protection, oh Mary, is also given by the woman from Visoko Parish who suffered from heavy bleeding

for a month but who asked for your help and was restored to perfect health after making a vow to you. It is also the undeniable truth (confirmed by) three witnesses that a voracious fire caught the house of a man from the just mentioned parish. Ah, where should he, among the few neighboring houses, on top of a hill where water is scarce, where should he seek help? But he called the Blessed Virgin, in her miraculous image from Očura, and asked her to vanquish the fiery force. Oh, miracle! In an instance, the fire died down.« And so on. Gašparoti closes his dedication as follows: »I will be satisfied if you deign to consider me as one among your, not sons or friends, but the least servants. All of the sponsors of this *Flower*, however, and the faithful readers who imitate the lives of saints, together with me, please, put among the same saints. Finally, *Vale Mater benedicta* [lat. Fare thee well, our blessed Mother]. Do continue showing your mercy in this place. You, our blessed mother who was chosen among thousands! Remain a Mother and a Virgin, the eternal Mother, a miraculous Virgin. Remain the dearest fiancée of the Lord, so beautiful that your beautiful eyes induced the Lord's Son to descend from the sky. So pure that you remain a virgin after giving birth. So blessed that heaven and earth alike fall silent when you are praised (glorified). [...] Keep safe my soul! It is to you that I finally surrender, present, and offer it, o Mary!

In Lepoglava, in the year when I am 46 of age.

1760 years from your virgin birth.

The simplest creature of Your Son,

Friar HILAORIN GASPAROTTI

The Order of Saint Paul the First Hermit.”

Gašparoti concludes the dedication of the fourth volume of the *Flower of the Saints* with a note revealing that he was forty-six years old at the time.

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## *Nije zmija lepša nek Marija:* etnološki ogledi o podacima s recentnih terenskih istraživanja u radobojsko-očurskom kraju

Tijekom projektnih terenskih istraživanja *Animal. Kulturna animalistika: interdisciplinarna polazišta i tradicijske prakse* (2020. – 2023.) Hrvatske zaklade za znanost, pri Institutu za etnologiju i folkloristiku, kao i tijekom prethodnih osobnih i zajedničkih istraživanja *in situ* od 2012. godine do danas, zabilježena su i obrađena kazivanja nekoliko kazivačica očursko-radobojskoga kraja, kojima se propitkuje susretanje i prožimanje pretkršćanskih i kršćanskih elemenata izvanliturgijske i (para)liturgijske običajno-obredne prakse u svjetlu toponomastičkih, kulturnih, botanističko-animalističkih i mitoloških razmatranja. Lokalnu kulturu toga kraja obilježava *između gotike i baroka* (internacionalna) uljudba posredovanjem pavlinske sakralne umjetnosti – graditeljstva, slikarstva, kiparstva, liturgijskih tekstova i glazbe – re/sakralizirano naslojene na izdašne starije (pred) povijesne slojeve. Ljudi radobojsko-očurskoga kraja, tu *od navek*, stoljećima su preoravali očursko-radobojski krajolik, upijajući, preslagujući i prenoseći (*traditio*) naslijeđeno materijalno i duhovno blago. Koliko je od tisućljetnoga konglomerata ostalo i opstalo – iznenađuje i danas, zapretno u svakodnevici i imaginarij ovdašnjih, mahom (ne slučajno) kazivačica. U izlaganju se predstavljaju i nastoje interpretirati nadnaravna bića *kača, vile, cop(e)rnice, bieli frater i smert*, također i mikrotoponimi *Sveti Jakob, Prijesečina, Hajdine Zerne (Sekolje), Pisane Pečine, Turmek, Miholjevo, Pizdelukač, Pizdehara, Sunce, Černi jarek*. A lokalno prapamćenje kazivačice »da je zmija lepša nek Marija – ali zmija je u prolazu, a Marija je zaviiek«, zabilježeno u obližnjem naselju Brdo Jesenjsko, sugerira da po ovome krajoliku pod zaštitom Majke Božje Očurske, još uvijek gmiže i vijuga *kača* – svezremani, samoobnavljajući uroboros.

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## *The Serpent is no Match for Mary's Beauty:* Ethnological Analysis of Data from Recent Field research in the Radoboj-Očura Area

Field research carried out as part of the Institute of Ethnology and Folklore Research project *Animal. Cultural Animal Studies: Interdisciplinary Perspectives and Traditional Practices* (2020 – 2023), funded by the Croatian Science Foundation, and *in situ* studies (starting from 2012) conducted by the authors individually or in collaboration, recorded tales told by several female narrators in the Radoboj-Očura region. The authors explore the touching points between and the fusion of pre-Christian and Christian elements in non-liturgical and paraliturgical custom-based and ritual practices in the light of toponymy and cultural studies focusing on animalistic, botany and mythology elements. The local culture is characterized by a mix of (international) Gothic and Baroque influences mediated by religious art (architecture, painting, sculpture, liturgical texts and music) which was introduced into the region by the Pauline Fathers. The rich (pre)historic cultural layers, however, have not entirely given way to the beliefs and practices introduced by the influential order. The people of the Radoboj-Očura have been around *since the dawn of time*. For centuries they have plowed the Očura-Radoboj landscape, absorbing, reorganizing and passing on (*traditio*) the inherited material and non-material wealth. It is surprising how much of this ancient cultural conglomerate still survives, woven into the daily lives and imagery of local narrators, all of them (and not by coincidence) women. The authors will present and try to interpret the nature of supernatural beings that populate these tales: serpents, fairies, witches, the white friar and death. Moreover, they will discuss the micro toponyms of St. Jacob, Prijesečina, Hajdine Zerne (Sekolje), Pisane Pečine, Turmek, Miholjevo, Pizdelukač, Pizdehara, Sunce, and Černi jarek. It should finally be mentioned that, according to the ancient saying reported by one of the narrators, »the serpent is more beautiful than Mary – but the serpent is only here for a moment, and Mary is for all time« (recorded in the nearby village of Brdo Jesenjsko). The saying suggests that the serpent, the immortal, self-regenerating Uroboros, has not disappeared from this landscape. It still twists and crawls under the protection of Mother of God in Očura.

## Gotička kapela sv. Jakoba (sv. Marije) na Očuri

Kapela sv. Jakoba na Očuri jedan je od bolje očuvanih spomenika gotičkog doba na prostoru današnje Krapinsko-zagorske županije. Kapela je smještena sjeveroistočno od naselja Radoboj, na visinskom položaju (kota 458 m), ponad tzv. Rimske ceste koja povezuje Radoboj s naseljem Gorjani Sutinski i spušta se u duboku zelenu dolinu rijeke Očure. Prvi spomen srednjovjekovne crkve na Očuri zabilježen je u vizitaciji iz 1639. godine, gdje se navodi kao kapela posvećena Bogorodici: *Beatae Virginis in Hochur*. Premda je gotička građevina doživjela preinake tijekom kasnijih stoljeća, u većoj mjeri sačuvan je njezin prvotni izgled. Riječ je o vrlo prostranom zdanju jednobrodne pravokutne osnove s užim i neznatno nižim poligonalnim svetištem s potpornjacima. Svetište je projektirano na bazi šesterokuta, a nadsvođeno je križno-rebrastim svodom. Osim profiliranih svodnih rebara, očuvano je i sedam reljefno urešenih konzola, te dva ključna kamena. Na jednoj konzoli i ključnom kamenu predočena su i muška lica s bradom. Kapela je bila izvorno osvijetljena samo s južne strane većim prozorskim otvorima, dok se uza sjevernu stranu nalaze zvonik i sakristija. Također, sačuvana su i tri jednostavno profilirana gotička portala – dva vanjska na zapadnom i južnom pročelju – te jedan unutrašnji kao ulaz u sakristiju. Unutrašnje zidne stjenke nekada su resili zidni oslici koji su nažalost gotovo posve uništeni, dok se na glavnom oltaru nalazio vrijedan gotički kip Bogorodice s Djetetom.

Imajući u vidu da se u dosadašnjoj literaturi srednjovjekovna crkva na Očuri različito datirala i interpretirala, cilj je preciznije odrediti vrijeme i kontekst njezina nastanka, te prvotnu funkciju tog ovećeg sakralnog zdanja.

## Gothic Chapel of St. Jacob (St. Mary) in Očura

The chapel of St. Jacob in Očura is among the better preserved Gothic monuments in present-day Krapina-Zagorje County. The chapel, located on an elevated position (elevation point 458 m) to the north-east of the village of Radoboj, rises above the so-called Roman road that connects Radoboj with Gorjani Sutinski and descends into the deep green valley of the Očura river. The Canonical visitation record from 1639 contains the first mention of a medieval church in Očura. More precisely, the record mentions a chapel dedicated to the Blessed Virgin: *Beatae Virginis in Hochur*. Although the Gothic building underwent alterations over the course of centuries, its original appearance has been preserved to a significant extent. The very spacious building consists of a single nave with a rectangular base and a narrower, slightly lower hexagonal sanctuary with buttresses and a rib vaulted ceiling. A number of architectural elements have been preserved to the present day: the contoured ceiling ribs, seven relief-decorated consoles, and two keystones. One console and one keystone also contain reliefs of bearded male faces. The chapel was initially lighted by large windows on the south side of the building. The north wall is flanked by the bell tower and sacristy. Three simply contoured Gothic portals can still be seen on site: the outer portals on the west and south facade and the inner portal to the sacristy. The inner walls used to be decorated with wall paintings. Sadly, they have been almost completely destroyed. The main altar used to feature a valuable Gothic sculpture of Madonna with Child.

Bearing in mind the lack of professional consensus on the dating and significance of the medieval church in Očura, we aim to more precisely determine the time and context of its construction and the original function of this spacious sacral building.

## O ostacima gotičkoga zidnoga slikarstva u kapeli sv. Jakoba na Očuri

Gotičke zidne slike u svetištu kapele sv. Jakoba na Očuri izašle su na vidjelo kada je na kraju Drugog svjetskog rata kapela oštećena bombardiranjem, pa su otpali gornji slojevi žbuke i pokazale se do tada sakrivene slike. Ubrzo nakon njihovog iznenadnog otkrića, zidne slike bile su isto tako iznenadno uništene, u vrijeme restauratorskih radova 1947. godine, kada je zbog nebrige izvođača otučen veliki dio zidnih slika, a Konzervatorski zavod u Zagrebu dobio je zbog toga pokrenuti sudski spor.

Danas se u svetištu kapele sv. Jakoba na Očuri vide samo vrlo mali ulomci zidnog oslika. Veći ulomak sačuvan je na sjevernom zidu lađe, koji je možda dio kompozicije *Poklonstva kraljeva*. Nekoliko fotografija izgubljenih zidnih slika sačuvano je u fototeci nekadašnjeg Konzervatorskog zavoda u Zagrebu. Na osnovu ovih fotografija u izlaganju ćemo pokušati predstaviti ikonografska i likovna obilježja ovog izgubljenog ciklusa.

Na fotografijama se većinom vidi južni zid svetišta s prizorima *Raspeća*, *Susreta Marije i Elizabete* i *Dispute u hramu*, te sv. Dorotejom, sv. Margaretom i sv. Katarinom. Na zidnim slikama uočljivi su neki elementi koji ih povezuju sa sjevernjačkim slikarstvom XV. stoljeća, kao što su gusti oštro lomljeni nabori na Kristovoj haljini na prizoru *Raspeća* i stepenasti zabat kuće u pozadini *Susreta Marije i Elizabete*.

Godine 2010. u depou Gliptoteke Hrvatske akademije znanosti i umjetnosti pronađen je ulomak zidne slike koja je pripadala izgubljenom ciklusu iz Očure, vjerojatno s prikazom sv. Petra. Utjecaji sjevernjačkog slikarstva XV. stoljeća rijetki su na srednjovjekovnim zidnim slikama u kontinentalnoj Hrvatskoj, prisutni još samo na ulomcima zidnih slika iz župne crkve sv. Nikole u Krapini, također pronađenim u Gliptoteci Hrvatske akademije znanosti i umjetnosti, u isto vrijeme kada je pronađen i ulomak s Očure.

## The Remains of Gothic Wall Paintings in the Chapel of St. Jacob in Očura

Gothic wall paintings in the sanctuary of the chapel of St. Jakob in Očura were first discovered when, at the end of the Second World War, the chapel was damaged by bombs and the top layers of plaster fell off to reveal the previously hidden paintings. Not long after this sudden discovery, the wall paintings were suddenly destroyed in the course of restoration works in 1947. Due to the contractors' reckless approach to restoration, a significant portion of the wall paintings was knocked away. The Institute of Conservation in Zagreb subsequently took legal action against the contractor and won the case.

Only very small fragments of the wall paintings can be seen in the sanctuary of the chapel of St. Jacob in Očura. A larger fragment is preserved on the northern wall of the nave, possibly part of a composition depicting adoration of the Magi. The photo collection of the former Institute of Conservation in Zagreb preserves several photographs of the lost wall paintings. In our attempt to present the iconographic and artistic features of this lost cycle we will rely on these photographs.

The photographs mostly show the southern wall of the sanctuary, adorned with the scenes of the Crucifixion, the Meeting of Mary and Elizabeth, and the Dispute in the Temple, as well as the images of St. Dorothea, St. Margaret and St. Catherine. The paintings contain elements characteristic of 15th-century northern painting. For example, we can discern the rich, sharply broken folds of Christ's tunic in the Crucifixion scene and the stepped gable on the house behind Mary and Elizabeth.

A fragment of a wall painting from the lost Očura cycle, possibly depicting St. Peter, was found in the depot of the Glyptothèque of the Croatian Academy of Sciences and Arts in 2010. The influence of fifteenth-century northern painting can hardly be found on medieval wall paintings in continental Croatia. The only other example originates from the parish church of St. Nicholas in Krapina. Fragments of wall paintings from St. Nicholas in Krapina and St. Jacob in Očura were found in the Glyptothèque at the same time.



## O barokizaciji kapele sv. Jakoba na Očuri

U Hrvatskom zagorju, kao i u svim drugim regijama jugoistočnog dijela srednje Europe, XVIII. stoljeće obilježeno je velikim porastom graditeljske aktivnosti koje predstavlja svojevrсни *Bauboom*, kako ga je nazvao Harald Heppner (Graz), istaknuti austrijski povjesničar ove regije. Graditeljska djelatnost intenzivira se uslijed spleta povoljnih okolnosti: od pomicanja ratnih sukoba s Osmanlijama daleko na istok i porasta broja stanovnika, do – na području sakralne arhitekture – intenzivne protureformacije odnosno katoličke obnove.

Tako i u Zagorju od polovice XVIII. stoljeća u gotovo svim mjestima, naseljima i gradovima bilježimo gradnju novih ili, još češće, obnovu postojećih građevina. U tim obnovama – barokizacijama kako ih se uvriježeno naziva u našoj literaturi – unose se novi stilski elementi u postojeće građevine. Pri tome se razlikuju prakse: od potpune obnove uz zadržavanje tek manjih elemenata postojeće građevine, do gotovo novogradnji.

U tom kontekstu raspona različitih rješenja i praksi kao i različitog odnosa prema starijoj gradnji na području Hrvatskog zagorja, bit će u ovome izlaganju razmotrene intervencije na gotičkoj kapeli sv. Jakoba na Očuri. U razdoblju od sredine XVIII. stoljeća pa do kraja 1780-ih, u crkvi se oblikuje novi brod i sakristija, te izvodi nova oprema. Novim intervencijama nastaje zanimljiv spoj srednjovjekovnoga i baroknoga graditeljstva, vrijedan spomenik i svjedok povijesti arhitekture kontinentalne Hrvatske.

## On the Baroquization of the Church of St. Jacob in Očura

The 18th century in north-western Croatia (Hrvatsko zagorje), similar to other regions of the south-eastern part of central Europe, saw a massive increase in building activities. Referring to this trend, Harald Heppner (Graz), the distinguished Austrian historian of the region, dubbed it a *Bauboom*. Building activities intensified as a result of a mix of favorable circumstances: the battle front in the war with the Ottomans moved far to the east and population numbers increased. As for trends in sacral architecture, this is a period of intense Counter-Reformation, i. e. Catholic Restoration.

The Zagorje region was affected by the same historical developments and, starting from the second half of the 18th century, we witness widespread efforts to build new or, more frequently, reconstruct the existing buildings in nearly all villages, towns and cities. These reconstructions, usually dubbed baroquizations in Croatian professional literature, introduced new stylistic elements into the existing buildings. The scale of intervention across the region varied: from complete renovations which preserve only smaller elements of the existing building to approaches that result in all but new buildings.

This presentation will contextualize the interventions on the Gothic chapel of St. Jacob in Očura, examining them against the background of differing building solutions and practices, and varied attitudes toward older buildings in the area of Hrvatsko zagorje. In the period between the mid 18th century and the end of the 1780's, the church received a new nave, sacristy and equipment. The interventions resulted in an interesting blend of medieval and Baroque architecture, a valuable moment revealing the history of architecture in continental Croatia.

## O baroknoj opremi kapele sv. Jakoba na Očuri

Tijekom XVII. i XVIII. stoljeća unutrašnjost kapele Blažene Djevice Marije (kasnije sv. Jakoba) na brdu Očuri zaodijeva se u raskošno barokno ruho o kojem danas svjedoče tek ostaci arhitektonskih, kiparskih i slikarskih fragmenata njezinih nekadašnjih oltara (pohranjeni u Dijecezanskom muzeju Zagrebačke nadbiskupije, Muzeju seljačkih buna u Gornjoj Stubici i župnom dvoru u Radoboju). Obnoviteljski zamah, koji će kulminirati izgradnjom svoda i pjevališta u brodu kapele (1752.), te podizanjem triju bočnih oltara (oko 1754.), moguće je pritom pratiti već od njezinih opisa iz druge polovice XVII. stoljeća. U njima se sve češće koriste latinski pridjevi poput *capax* (prostrana), *elegans* (krasna) i *miraculosa* (čudotvorna), potvrđujući sve intenzivniju ulogu hodočasničke pobožnosti usmjerene na gotički kip Bogorodice s Djetetom koji je na stajao na glavnom oltaru sve do 1948. godine, kada je prenesen u zagrebački Muzej za umjetnost i obrt.

Usporedo s opremanjem kapele novim baroknim oltarima, arhivski izvori bilježe i –danas začuđujuće – bogatstvo ostale crkvene opreme: srebrenoga i pozlaćenoga liturgijskoga posuda, te osobito ruha čija su skupocjena tkanja (svila, atlas, ormesin) pridonosila svečanom ozračju velikih misnih slavija koja su se u kapeli redovito održavala o njezinu posvetilu (prve nedjelje nakon *Male Gospe*), kao i o drugim blagdanima posvećenima Blaženoj Djevici.

Svojevrsni zenit očursko prošteništa doživljava u vrijeme spomenute obnove sredinom XVIII. stoljeća. Čini se kako je pritom osobito važna bila uloga tadašnjega agilnoga mihovljanskoga župnika Ivana Kukuljevića (ubrzo uzdignutoga na čast zagrebačkoga kanonika) koji je, osim za podizanje triju bočnih oltara, zaslužan i za osnutak bratovštine Svete krunice (svečano ustanovljene 2. srpnja 1755.).

Uz prikaz historijata unutrašnjega uređenja kapele u XVII. i XVIII. stoljeću, u radu će se istaknuti i uloga njezinih donatorā (članova velikaške obitelji Keglević i spomenutoga Ivana Kukuljevića), te – na tragu temeljnih istraživačkih napora Doris Baričević (1978., 1997.) – pokušati rekonstruirati povijesno-umjetnički kontekst nekih od sačuvanih skulptura, kao posljednjih materijalnih tragova nekoć bogate barokne opreme.

## Baroque Inventory of the Chapel of St. Jacob in Očura

In the 17th and 18th centuries, the interior of the chapel of the Blessed Virgin Mary (later St. Jacob) on the Očura hill donned luxurious Baroque finery which has been all but lost, save for a few architectural, painted and sculpture fragments from its former altars (stored in the Diocesan Museum of the Archdiocese of Zagreb, the Museum of Peasant Revolts in Gornja Stubica and the Rectory in Radoboj). Renovation efforts, culminating in the construction of the ceiling and the choir loft in the chapel nave (1752), and the construction of three side altars (around 1754), were documented and described already from the second half of the 17th century. The increased frequency of adjectives such as spacious (*capax*), beautiful (*elegans*) and miraculous (*miraculosa*) testifies to the growing significance of pilgrims' devotion directed at the gothic sculpture of Madonna with Child which was standing on the main altar until 1948, when it was transported to the Zagreb Museum of Arts and Crafts.

Besides bearing witness to the furnishing of the chapel with new Baroque altars, archival sources also reveal the (surprising) wealth of church equipment: silver and gold-plated liturgical dishes, and clergy apparel made of luxurious fabrics (silk, atlas, ormesin), which contributed to the celebratory air of grand mass celebrations taking place on the day of the chapel's consecration (the first Sunday after the Nativity of Mary) and on other feast days dedicated to the Blessed Virgin.

The Očura shrine reached the zenith of its popularity and importance at the time of its renovation in the mid 18th century. It appears that the agile parish priest from Mihovljan, Ivan Kukuljević (who was soon elevated to the honor of Zagreb canon), played a particularly important role. Not only was he instrumental in the construction of the three side altars, but he is also responsible for the foundation of the Holy Rosary Fraternity (solemnly established on 2 July 1755).

In addition to presenting the history of the chapel interior in the 17th and 18th centuries, the paper will accentuate the involvement of the chapel's donors (members of the Keglević noble family and the said Ivan Kukuljević), and – following the fundamental research efforts of Doris Baričević (1978, 1997) – attempt a reconstruction of the art-historical context of some of the preserved sculptures, the last material traces of the once rich Baroque inventory.

## O devastacijama i konzervatorsko-restauratorskim zahvatima na kapeli sv. Jakoba na Očuri

Kapela sv. Jakoba na Očuri, jedna od najvećih gotičkih crkvi Hrvatskog zagorja, smještena je na vrhu brijega izvan naselja Gorjani Sutinski, sjeveroistočno od Radoboja, na obroncima Ivanščice. Iako je lokalitet otprije poznat kao pavlinski posjed, kapela se prvi put spominje u kanonskim vizitacijama iz 1639. godine. Diana Vukičević-Samaržija kapelu, unatoč tipologiji po kojoj bi pripadala XIV. stoljeću, datira u kraj XV. stoljeća. Stahuljak i Stelè pak stariji sloj zidnih slika u unutrašnjosti kapele datiraju u prvu polovicu XIV. stoljeća, pa tako ni kapela ne bi mogla biti kasnija od toga doba. Konačno, Drago Miletić i Marija Valjato Fabris smatraju da je kapela sagrađena sredinom XV. stoljeća, da je stradala u turskoj provali 1479. godine, te da je nakon toga temeljito obnovljena.

U lađi je kapela imala tabulat i starije, drveno oslikano pjevalište, koji su barokizacijom zamijenjeni baldahinskim svodom iz 1752. godine i zidanim korom iz istog vremena. Južna sakristija, koja je u međuvremenu uklonjena, bila je sagrađena 1778. godine. Unutrašnjost crkve (čitavo svetište i sjeverni zid lađe) bila je oslikana gotičkim freskama od kojih su danas sačuvani samo fragmenti, a koje su u vrijeme barokizacije bile prebijeljene vapnom.

Kapela je tijekom povijesti, osim osmanlijskih razaranja, te požara 1867. godine, koncem rata 1944. godine pretrpjela i oštećenje krovišta, koje je dovelo do urušavanja gotičkog svoda nad svetištem. Zaštitni radovi započeli su gotovo odmah po završetku Drugog svjetskog rata i s prekidima traju još i danas. Godine 2011. radove je preuzeo Konzervatorski odjel u Krapini, čime su oni dobili jedan novi smjer i zamah, tako da je 2016. godine rekonstruiran gotički svod nad svetištem, što smatramo najzahtjevnijim zahvatom na obnovi ovo kapele. Usporedo, u suradnji s Odsjekom za konzerviranje i restauriranje umjetnina Akademije likovnih umjetnosti u Zagrebu, započeo je rad na spašavanju dotad zanijekanog i devastiranog baroknog inventara kapele, kao bitne komponente ovog gotičko-baroknog ansambla izuzetne vrijednosti.

## Devastations and Conservation-Restoration Interventions on the Chapel of St. Jacob in Očura

The Chapel of St. Jacob in Očura, one of the largest Gothic churches in Hrvatsko zagorje, rests on top of a hill overlooking Gorjani Sutinski, a place to the northeast of Radoboj on the slopes of Ivanščica mountain. Although it is known that the church and its surroundings used to belong to a Pauline monastery long before, the chapel is first mentioned in the Canonical visitation records from 1639. Notwithstanding the typology of the chapel, which is representative of the 14th century, Diana Vukičević-Samaržija dates it to the end of the 15th century. Stahuljak and Stelè, however, date the older layer of wall paintings inside the chapel to the first half of the 14th century. Finally, Drago Miletić and Marija Valjato Fabris maintain that the chapel was built in the mid 15th century, that it was damaged when the Turks raided the area in 1479, and that it was subsequently thoroughly renovated.

In the nave, the chapel had a tabulatum and an older, wooden painted choir. In the process of baroqueisation, both were replaced with a ciborium from 1752 and a brick choir loft from the same period. A southern sacristy was built in 1778, but it was subsequently removed. Church interior (the whole sanctuary and the northern nave wall) were covered with Gothic wall paintings. At the time of baroqueisation they were painted over with limewash and only fragments survive to the present day.

Apart from the Ottoman attacks and the fire in 1867, the chapel was seriously damaged in 1944, at the end of the second world war. Damage to the chapel roof then to the collapse of the Gothic vault over the sanctuary. Protective efforts started as soon as the war was over and intermittently continue to the present. The Conservation Department in Krapina first joined the effort in 2011, taking lead in the project and giving it a new direction and momentum. By 2016 the Gothic vault above the sanctuary was reconstructed, which is considered as the most demanding intervention of all. At approximately the same time, and in collaboration with the Department of Conservation and Restoration of Art of the Academy of Fine Arts in Zagreb, first steps were taken to salvage the previously neglected and devastated Baroque inventory of the chapel, an essential component of this exceptionally valuable Gothic-Baroque ensemble.

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## O devastacijama i spašavanju inventara kapele sv. Jakoba

Mijene su neminovne. Devastacije često ne možemo spriječiti, niti ih predvidjeti. No možemo liječiti.

Kapelu svetoga Jakoba na Očuri obilježile su mnoge mijene, ali i devastacije. Od onih prvih, pretpostavljenih, koje slijede ubrzo nakon njezina nastanka, preko posljedica nevremena, požara, pljački, ratnog bombardiranja, nemara, zapostavljanja, propusta, pogrešnih zahvata, ideja o rušenju i rušenjima u ime građenja, dokumentiranih i onih prešućenih – sve do naših dana, kada još uvijek prazna, premda gotovo obnovljena, čeka ponovne podstreke i (još jedno) oživljavanje.

U ovome se izlaganju iznosi slijed brojnih devastacija i prikazuju njihove posljedice, od kojih je bombardiranje svetišta 1945. godine najžešće poljuljalo opstojnost kapele i njezine bogate opreme. Sve što je slijedilo, ukazuje na začudnu otpornost ovog objekta, ali i na upornost nekolicine stručnjaka i *čuvara* u proteklim desetljećima – poradi čega je do sada pronađen, spašen, dokumentiran, istražen, konzerviran i restauriran, valoriziran, a naposljetku i prezentiran na dvjema dosadašnjim izložbama (1997./1998. i 2022.), te katalogiziran znatan dio baroknog, kao i manji dio ranobaroknog inventara kapele svetoga Jakoba.

Spašene i konzervirane, polikromirane pozlaćene i posrebrene skulpture (makar neke i obezglavljene i nagorjele), kao i dijelovi oltarne arhitekture i ornamente (premda neki od njih krnji i teško čitljivi), govore jasnom porukom izdržljivosti i vrijednosti sakralne baštine svetoga Jakoba, koja nas obavezuje ne samo na čuvanje, već na oživljavanje (i održivost) i najmanjega dijela ove gotovo propale, a iznimne cjeline.

**Zvezdana Jembrih**, mr. art., Full Professor  
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## The Devastation and Salvaging of the Inventory of the Chapel of St. Jacob

Changes are inevitable. Devastation can only rarely be prevented or foreseen. But the wounds can be healed.

Many changes and destructive events have left their mark on the Chapel of Saint Jacob in Očura: the earliest ones, the ones we can only guess about, following closely after its construction, the aftermath of storms, fires, lootings, and bombings, the consequences of neglect, negligence and oversight, erroneous interventions, plans to demolish, and to plans to demolish for the sake of rebuilding... some of them documented and some concealed. And so it continues until the present day. The chapel, still empty, although almost completely restored, awaits new impulses and (yet another) revival.

This talk will outline the sequence of numerous instances of devastation and illustrate their consequences. The bombing of the shrine in 1945 was the most devastating of all, seriously endangering the existence of the chapel and its rich inventory. Everything that has happened since, demonstrates both the remarkable resilience of the building and the unwavering persistence of a small group of experts and *guardians* over decades. As a result, a significant part of the Baroque inventory and a smaller part of the early Baroque inventory of the Chapel of St. Jacob have so far been found, salvaged, documented, analyzed, conserved, evaluated and, last but not least, presented to the public in two exhibitions (1998 and 2022).

The salvaged and conserved, polychrome gilded and silver-plated sculptures (albeit some of them headless and charred), as well as the elements of altar architecture and ornaments (albeit some of them defective and difficult to interpret), speak to us loudly of the endurance and value of the religious heritage of Saint Jacob. Not only have we been sworn to preserve it, we are committed to the revival (and sustainable future) of even the smallest of its exquisite parts.

## Prikaz recentnih konzervatorsko-restauratorskih radova na skulpturama iz kapele sv. Jakoba na Očuri

Kapela sv. Jakoba na Očuri najveća je gotička kapela Hrvatskog zagorja. U XVIII. stoljeću barokizirana je i opremljena vrijednim oltarima, no slijedom niza loših okolnosti inventar kapele devastiran je i gotovo u potpunosti nestao. Istraživački i konzervatorsko-restauratorski radovi na preostalom sačuvanom drvenom inventaru, u suradnji s Odsjekom za konzerviranje i restauriranje umjetnina Akademije likovnih umjetnosti Sveučilišta u Zagrebu, započeli su još 2010. godine u okviru programa zaštite i očuvanja pokretnih kulturnih dobara Ministarstva kulture i medija Republike Hrvatske. Tijekom dosadašnjih dvanaest godina, kroz nastavu, studentsku praksu *in situ* i diplomatske radove, spašeno je, istraženo, konzervirano i restaurirano petnaest drvenih polikromiranih i pozlaćenih baroknih skulptura, te veći broj fragmenata oltarne arhitekture. Skulpture su pronađene na nekoliko lokacija, a bile su zatečene u različitim stadijima oštećenja, s većim ili manjim nedostacima forme (prsti, ruke, stopala, dijelovi postolja i draperije, atributi, pa čak i glave). Aktivna crvotočina, koja je ozbiljno ugrozila stabilnost drvenog nosioca, suzbijena je radijacijskom konzervacijom gama zračenjem na Institutu Ruđer Bošković u Zagrebu. Tijekom istraživačkih radova utvrđeno je da su sve skulpture bile preslikane u više prijašnjih intervencija, no sačuvanih slojeva polikromije i pozlate ostalo je vrlo malo.

Iako se usporedno s konzervatorsko-restauratorskim radovima provode arhivska, ikonografska i povijesno-umjetnička istraživanja, do sada nije prikupljeno dovoljno podataka da bi se mogle izvoditi veće rekonstrukcije forme, oslika i pozlate, stoga je glavni zadatak skulpture konzervirati, te im osigurati cjelovitost i čitljivost u njihovoj povijesnoj slojevitosti.

Izuzetno je važno objediniti sav sačuvani inventar, tretirati ga kao cjelinu, te kroz međuinstitucionalnu suradnju i interdisciplinarni pristup iznaći najbolje rješenje prezentacije tih vrijednih skulptura unutar njihovog domicilnog sakralnog prostora.

## Recent Conservation and Restoration Works Carried Out on Sculptures from the Chapel of St. Jacob in Očura

The Chapel of St. Jacoba in Očura is the largest Gothic chapel in Hrvatsko zagorje (Croatian Zagorje). In the 18th century, the chapel was baroqueized and equipped with valuable altars. Due to a series of unfavorable developments and events, its inventory was moved or devastated, almost to the point of non-existence. Research and conservation-restoration works on the extant preserved wooden inventory began in 2010 in cooperation with the Department for Conservation and Restoration of Art of the Academy of Fine Arts of the University of Zagreb. The effort is part of the program for the protection and preservation of movable cultural assets of the Ministry of Culture and Media of the Republic of Croatia. Over the past twelve years, eleven wooden polychrome and gilded baroque sculptures, and a significant number of architectural altar fragments, have been salvaged, analyzed, conserved and restored under the supervision of the Conservation Department in Krapina. All research, restoration and conservation activities were part of classes, in-situ student training and graduate thesis work under the leadership of Full Prof. Zvezdana Jembrih, mr. art. and Assist. Prof. Ana Božičević, mag. art. The sculptures, found in several locations, exhibited varying stages of deterioration and greater or lesser defects (e.g. missing fingers, hands, feet, parts of pedestals and draperies, attributes and, even, heads). Active wormholes seriously compromised the stability of wooden carriers and were treated with gamma radiation at the Ruđer Bošković Institute in Zagreb. Analyses established that all the sculptures had been painted over during several previous interventions, but very few layers of polychromy and gilding were preserved.

Although conservation and restoration interventions are carried out in parallel with archival, iconographic and art historical research, the amount and quality of collected data do not warrant major reconstructions of the form, paint layers and gilding. The main task, therefore, is to conserve the sculptures and ensure the integrity and legibility of their historical layers.

It is extremely important to treat the preserved inventory as a whole, to ensure inter-institutional cooperation and an interdisciplinary approach to find the best solution for the presentation of these valuable sculptures within their original religious space.

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Akademija likovnih umjetnosti Sveučilišta u Zagrebu, Odsjek za konzerviranje i restauriranje umjetnina

## O konzervatorsko-restauratorskim radovima na kapeli sv. Marije Magdalene u Kuzmincu Veterničkom

Kapela sv. Marije Magdalene smještena u župi Mihovljan, jednobrodna je građevina koja se prvi puta spominje 1456. godine u pavlinskim ispravama. Na tako rano porijeklo kapele podsjeća nas kameni, profilirani otvor ulaza u kapelu, šiljastog nadvoja, vrlo sličan onome na kapeli sv. Jakoba na Očuri. Građena je kao područna ili filijalna kapela oko koje su se nekad održavali sajmovi, a danas tek proštenja na blagdan zaštitnice. U baroku je dograđena sakristija i trijem s vanjskom propovjedaonicom i oltarom uz zapadno pročelje. Pod trijemom smještena je na pročelju iluzionistička zidna slika oltara, a nad vratima slikani medaljon.

Zidna slika je bila vremenom znatno oštećena, te je više puta popravljana i djelomično preslikana. Na dijelu iznad zidane menze kapilarna vlaga utjecala je na osipanje žbuke, te je dio slike nepovratno uništen. Nad vratima, čitavom debljinom zida, vidljiva je bila značajna pukotina. Zidovi crkve bili su ožbukani slojem cementne žbuke koja je zadržavala vlagu u zidu.

Konzervatorsko-restauratorski radovi na zapadnom vanjskom zidu kapele trajali su od 2005. do 2009. godine. Uključivali su istraživanja u unutrašnjosti te istraživanja vanjskog dijela zapadnog zida, koje je obuhvaćalo ambijentalne uvjete, stanje građe i samog oslika. Konzervatorsko-restauratorski postupci obuhvaćali su čišćenje, odsoljavanje, injektiranje, konsolidaciju te reintegraciju žbuke i slikanog sloja. Pitanje prezentacije tako značajno oštećenog oslika pokazalo se kao najkompleksnije. Djelomične rekonstrukcije izvedene su na osnovi starih fotografija i komparativnih primjera. Nastojalo se da metoda prezentacije bude utemeljena na autentičnosti, a da istovremeno pruži dojam estetskog jedinstva slike, minimalizirajući utjecaj kojim oštećenja remete dojam jedinstva.

**Suzana Damiani**, mr. art., Full Professor

Academy of Fine Arts, University of Zagreb, Department of Conservation and Restoration

## Conservation and Restoration Works on the Chapel of St. Mary Magdalene in Kuzminec Veternički

The one-nave chapel of St. Mary Magdalene in Mihovljan parish was first mentioned in 1456 in Pauline documents. Its contoured and pointed stone portal, strongly reminiscent of the portal in the chapel of St. Jacob in Očura, clearly speaks of its antiquity. The chapel of St. Mary Magdalene served as an alternative place of worship around which fairs were held in the past and, nowadays, mass is only celebrated on patron saint's feast day. A sacristy and a porch with an outdoor pulpit and an altar were added to the western wall of the original structure later, in the Baroque period. In the enclosed area of the porch there is an illusionistic wall painting of the altar and a medallion is painted above the door.

Over time, the painting suffered considerable damage, endured several restoration attempts and was partially repainted. On the wall above the brick mensa, the plaster crumbled due to capillary moisture and a segment of the wall painting was irreversibly destroyed. A large crack ran above the door, extending through the entire thickness of the wall. Church walls were plastered with a layer of cement mortar that retained moisture in the wall.

Conservation and restoration works on the outer western wall of the chapel lasted from 2005 to 2009. Research efforts focused on the chapel interior and the outer part of the western wall, including analyses of ambient conditions, the state of materials and the painting itself. Conservation and restoration activities included cleaning, desalination, injection, consolidation and reintegration of the plaster and the painted layer. The presentation of the considerably damaged painting proved to be the most complex and challenging of tasks. Partial reconstructions were performed on the basis of old photographs and comparable models. In choosing the method of presentation, an effort was made to both accentuate the authentic elements and produce the impression of aesthetic unity, i.e. to minimize the disruptive effect of the damaged segments on the aesthetic whole.

**Luka Krešimir Stipić**, mag. art.; **Marko Rizvić**, mag. art.

Akademija likovnih umjetnosti Sveučilišta u Zagrebu, Odsjek za konzerviranje i restauriranje umjetnina

## Izrada kopije skulpture *Bogorodica s Djetetom* iz kapele sv. Jakoba na Očuri

U okviru dvaju diplomskih radova pod mentorstvom red. prof. mr. art. Zvezdane Jembrih izrađena je tehnološka i vizualna kopija drvene polikromirane, pozlaćene i posrebrene skulpture *Bogorodica s Djetetom* iz kapele sv. Jakoba na Očuri. Prvi diplomski rad diplomanta Luke Krešimira Stipića, uz komentorstvo Zvonimire Obad, akad. kiparice, obuhvatio je izradu kopije skulpture u drvu, uključujući pripremu drva, punktiranje prema izvornoj skulpturi, izradu modela u glini, lijevanje kalupa za kopiju u poliesteru, te tesanje i rezbarenje forme skulpture prema odljevu. Drugi diplomski rad diplomanta Marka Rizvića, uz komentorstvo doc. mag. art. Ane Božičević, odnosio se na oslikavanje kopije skulpture, što je podrazumijevalo nanašanje i obradu osnove, pozlaćivanje, posrebrivanje, lazuriranje i polikromiranje, ali i prethodna istraživanja tehnologije oslikavanja, kao i korištenih pigmenta i veziva izvorne skulpture.

Odluka o izradi kopije ove vrijedne kasnogotičke skulpture, izmještene iz svojeg izvornog sakralnog ambijenta još davne 1948. godine, muzealizirane i više puta restaurirane, donesena je nakon zajedničkog višegodišnjeg promišljanja o revitalizaciji kapele sv. Jakoba na Očuri i njezinog preostalog inventara, a podržali su je Zagrebačka nadbiskupija, nadležni konzervatorski odjeli, te suradnici pri znanstvenim i stručnim istraživanjima provedenima u okviru ovih diplomskih radova. Naime, muzealizirana skulptura, danas na pohrani u Muzeju za umjetnost i obrt u Zagrebu, zbog svoje izuzetne vrijednosti, ali i mnogih nepovoljnih uvjeta, više se neće vratiti u kapelu u kojoj je bila čašćena više od pet stotina godina. Njezino mjesto u svetištu je ispražnjeno, a liturgijska funkcija kapele, kao i sjećanje na Majku Božju Očursku se gasi. Kopija će predstavljati svjedočanstvo, pamćenje i oživljavanje liturgijskoga značenja ne samo lika Majke Božje, već i cjelokupnoga sakralnog lokaliteta na Očuri.

Izradu kopije, izazovan i zahtjevan zadatak, pratila su i istraživanja povijesti, povijesti restauriranja i tehnoloških obilježja izvorne skulpture, što je detaljno dokumentirano u ova dva diplomatska rada, a predstaviti će ih u ovom izlaganju, uključujući i video zapise tjeka izrade kopije u svim fazama, iz perspektive vlastitoga iskustva, diplomanti Luka Krešimir Stipić i Marko Rizvić.

**Luka Krešimir Stipić**, mag. art.; **Marko Rizvić**, mag. art.

Academy of Fine Arts, University of Zagreb, Department of Conservation and Restoration

## The Making of a Copy of the Madonna with Child Sculpture from the Chapel of St. Jacob in Očura

Two master thesis projects under the mentorship of Full Professor Zvezdana Jembrih resulted in the construction of a technologically and visually exact copy of the original wooden polychrome painted, gilded and silver-plated sculpture of Madonna with Child from the Chapel of St. Jacob in Očura.

In line with his master project aims, student Luka Krešimir Stipić, co-mentored by sculptor Zvonimira Obad, produced a wooden copy of the sculpture, which process included wood preparation, pointing (from the original), modeling in clay, casting of a mold for a polyester copy, hewing and carving of the sculpture.

In keeping with his master project aims, Marko Rizvić, co-mentored by Assistant Professor Ana Božičević, focused on painting the copy of the original sculpture. His project involved the application and adjusting of the ground layer, gilding, silver-plating, application of coloured glazes, painting and varnishing, as well as painting technology research and study of the pigments and binders used on the original sculpture.

This valuable late Gothic sculpture was removed from its original religious environment in 1948, moved to a museum and subjected to several restoration interventions. The decision to make its copy was reached after years of deliberation on the possible revitalization of the Chapel of St. Jacob in Očura and its remaining inventory. The Zagreb Archdiocese, the relevant conservation departments, expert staff and research associates all helped with the realization of the idea. The original sculpture, currently stored in Zagreb Museum of Arts and Crafts, will not be returning to the chapel where it was cherished and celebrated for more than five hundred years. The sculpture is simply too valuable and the conditions are too unfavorable. There is nothing where it used to stand and the liturgical function of the chapel, as well as the memory of the Mother of God of Očura, are slowly fading. The copy will serve as a testimony, a memory that might revive the liturgical meaning of both the iconic figure of the Mother of God and the totality of the religious site in Očura.

The challenging and demanding process of making the copy was accompanied by comprehensive research of history, previous restoration interventions and technological characteristics of the original sculpture (all of which is meticulously documented in two master theses). The process will be presented by Luka Krešimir Stipić and Marko Rizvić themselves. Their talk will be complemented with video footage documenting the phases in the making of a copy of Madonna with Child from Očura.

dr. sc. **Vladan Desnica**, red. prof.; dr. sc. **Domagoj Šatović**, doc.; mag. art. **Ivan Vanja Martinović**, as.

Akademija likovnih umjetnosti Sveučilišta u Zagrebu, Odsjek za konzerviranje i restauriranje umjetnina

## O istraživanju srednjovjekovnih pigmenata polikromiranih slojeva skulpture Bogorodice s Djetetom iz kapele sv. Jakoba na Očuri

U ovom radu bit će predstavljeno istraživanje pigmenata detektiranih na srednjovjekovnoj skulpturi Bogorodice s Djetetom, a studija korištenih pigmenata provedena je sa zadatkom izvedbe tehnološke kopije koja je u posljednjoj fazi izvedbe polikromirana po uzoru na izvornik. Poseban fokus istraživanja bio je na pigmentu azuritu, slikarskom materijalu naročite intrinzične vrijednosti koji je na originalnoj skulpturi identificiran na području unutarnje plohe Bogorodičinog plašta. S obzirom na to da je riječ o pigmentu osjetljivom na vanjske utjecaje, cilj ovog rada bio je odrediti odgovarajuću tradicionalnu formulaciju azurnog slikanog sloja tehnološke kopije koji će zadovoljiti kriterije kemijske i fizikalne stabilnosti, ali i estetske kompatibilnosti sa srednjovjekovnim idealima plavih nanosa. U tu svrhu istražene su interakcije pigmenta azurita i različitih veziva, odnosno osjetljivost slikanog sloja na ubrzano UV starenje pri povišenoj vlažnosti (RH 80%). Korišten je multianalitički pristup zasnovan na spektroskopskim (FORS – *Fiber Optic Reflectance Spectroscopy*, XRF – *X-Ray Fluorescence* i FTIR – *Fourier-Transform Infrared Spectroscopy*) i površinskim analitičkim metodama (optička mikroskopija, abrazivne metode mjerenje adhezije), a predmet ispitivanja bili su probni oslici sačinjeni od veziva (gumi arabica, tutkalo, žumanjak, cijelo jaje, laneno ulje, emulzija lanenog ulja i tutkala, emulzija lanenog ulja i žumanjka te Laropal A 81) s azuritom u dvije granulacije (krupnozrnati i sitnozrnati). Istraživanjem je ustanovljen utjecaj sitnijih zrnaca pigmenta na pojavu izraženih strukturnih promjena veziva koje su posljedično izazivale značajnije promjene boje slikanog sloja ( $\Delta E = 7 - 9$ ). Također, u pojedinim slučajevima ubrzano starenje je uzrokovalo značajan gubitak veziva i slikanog sloja (50-90%). Ispitivanjem je utvrđeno da slikani sloj sačinjen od tutkalnog veziva i sitnozrnatog azurita u najvećoj mjeri zadovoljava kemijske, fizikalne i estetske kriterije, te je ista formulacija primijenjena pri izvedbi tehnološke kopije.



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## Study of Pigments in the Polychrome Paint Layers on the Sculpture of Madonna and Child from the Chapel of St. Jacob in Očura

The study of pigments detected on the medieval sculpture of Madonna with Child was performed to aid the construction of a technologically exact copy of the original, meaning that the copy was ultimately polychrome painted after the original sculpture. Special research focus was placed on the pigment azurite, a painting material of particular intrinsic value, which was found on the inner surface of Madonna's mantle. Given that azurite is highly sensitive to outside influences, the aim was to determine an adequate traditional formulation of the layer painted with azurite, one that will meet both the criteria of chemical and physical stability and the criterion of aesthetic compatibility with the original medieval blue paint layers. For this purpose we studied the interactions of the azurite pigment with a number of binding agents, i.e. the resistance of the paint layer to accelerated UV aging at elevated humidity (RH 80%). We used a multi-analytical approach based on spectroscopic (FORS – Fiber Optic Reflectance Spectroscopy, XRF – X-Ray Fluorescence i FTIR – Fourier-Transform Infrared Spectroscopy) and surface analysis methods (optical microscopy, abrasive methods for adhesion measurement). Test paint layers were produced using a binding agent (gum arabica, animal glue, egg yolk, whole egg, linseed oil, linseed oil and animal glue emulsion, linseed oil and egg yolk emulsion, and Laropal A 81) and coarse-grained or fine-grained azurite. Analysis showed that the finer-grained pigment contributed to the appearance of pronounced structural changes of the binder, which led to significant changes in the color of the painted layer ( $\Delta E = 7 - 9$ ). Also, in individual cases the accelerated aging produced significant losses to the binder and the paint layer (50-90%). It was established that the paint layer composed of animal glue and fine-grained azurite best satisfies the chemical, physical and aesthetic criteria. Consequently, this paint formulation was used on the technologically exact copy of the original sculpture.

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Veliki egipatski muzej, Konzervatorski centar, Giza, Egipat

## Interdisciplinarna analiza polikromiranog lijesa iz Kasnog razdoblja

Izlaganje se bavi primjenom analitičkih tehnika većeg broja znanstvenih područja u svrhu identifikacije slikanih slojeva, temeljnog sloja i ranijih restauratorskih intervencija na polikromiranom lijesu iz Kasnog razdoblja starog Egipta. Kombinacija multispektralnog snimanja, optičke mikroskopije, rendgenske difrakcije, infracrvene spektroskopije s Fourierovom transformacijom i rendgenske fluorescencije korištena je pri identifikaciji slikarskih materijala i tehnika te utvrđivanju stanja objekta uz nedestruktivan ili mikro-destruktivan pristup. Prema izvršenim analizama, lijes je izrađen od tri vrste drva: *Ficus sycomorus*, *Acacia albida* i *Tamarix* spp. Analize su pokazale i prisustvo dviju vrsta insekata. Primarni rezultati snažno sugeriraju da je na licu božice Neftis korišten cinober, pigment koji se rijetko pojavljuje u kolekciji predmeta iz Kasnog razdoblja.

## Interdisciplinary and Multi-Technique Study of a Painted Polychrome Coffin from the Late Period

The focus of this study is to apply multi-scientific analytical techniques to identify the painted layers, ground layer, and previous restoration interventions of an ancient Egyptian painted polychrome coffin from the late period. A combination of multispectral imaging, optical microscopy (OM), X-ray diffraction (XRD), Fourier transform infrared spectroscopy (FTIR), and X-ray fluorescence (XRF) were utilized in a non-destructive and micro destructive technique to identify the painting materials and techniques and the condition of the object. There are three wooden species used in the coffin and identified as *Ficus sycamores*, *Acacia al-bida*, and *Tamarix sp.* Whereas, the identification of insects' species is included in this study. The primary results provide a strong suggestion for using cinnabar on the goddess Nephthys face, which is considered a rare pigment found in a late period collection.

## Kulturni krajolik Očure

Kulturni krajolik je relativno nova kategorija kulturne baštine koju bi se sažeto moglo opisati kao zajedničko djelo čovjeka i prirode. Čovjek svojim djelovanjem mijenja prirodno okruženje, pa krajolik ima prirodne i antropogene, materijalne i nematerijalne komponente te ne postoji bez čovjekove percepcije.

UNESCO u Aneksu konvencije o svjetskoj kulturnoj baštini iz 1992. godine razlikuje: 1) jasno razgraničeni krajolik nastao svjesnim ljudskim planiranjem i oblikovanjem; 2) spontano/organski nastao krajolik s dvjema potkategorijama: a) reliktni ili fosilni krajolik (krajolik van funkcije čija su karakteristična obilježja nastala u prošlosti) i b) krajolik u kontinuiranom razvoju, te 3) asocijativni kulturni krajolik (u kojem su manje važni materijalni svjedoci, a više religijske, umjetničke ili kulturne konotacije). Kulturni krajolik Očure pripada spontano/organski nastalom tipu krajolika u kojem su prisutni elementi i reliktnog/fosilnog krajolika, ali i krajolika u kontinuiranom razvoju. Kao vrste treba navesti krajolike ustanova (bilo da se radi o tragovima rane metalurgije, eksploatacije kamena i vapna ili o religijskom krajoliku), te povijesni ruralni i poljoprivredni krajolik.

Prema funkcionalno-ekološkim stupnjevima, kulturni krajolik Očure ima karakteristike prirodnog i poluprirodnog krajolika kojega je čovjek svojim djelovanjem promijenio, ali još ima prirodne osobine samoregulacije i samorazvoja te tradicijskog kulturnog krajolika pri oblikovanju kojega su ljudi ovisili o ograničenjima prirodnih uvjeta, ali i o utjecaju tehničkih, vizualnih, vjerskih, političkih i ostalih stavova.

S obzirom na povijesne mijene koje su rezultirale napuštanjem krajolika, ali i kontinuitetom življenja na području, za određivanje vrijednosti i odabir metode prezentacije potrebno je provesti detaljne analize. Daljnja istraživanja svakako će pridonijeti spoznaji slojevitosti, kako materijalnih tako i nematerijalnih sastavnica ovoga krajolika.

## Cultural Landscape of Očura

Cultural landscape is a relatively new category of cultural heritage that could succinctly be defined as a landscape that is co-produced by man and nature. Since human activity transforms natural environments, a landscape features natural and anthropogenic, material and non-material components, and does not exist without human perception.

In an Annex to the Convention on World Cultural Heritage from 1992 UNESCO distinguishes between: 1) a clearly defined landscape which is designed and created intentionally by man; 2) a spontaneously/organically evolved landscape with two sub-categories: a) a relict (or fossil) landscape (whose characteristic features were created in the past and which is currently out of function) and b) a continuing landscape; and 3) an associative cultural landscape (in which religious, artistic or cultural associations prevail over material cultural evidence). The cultural landscape of Očura is a spontaneously/organically evolved type of landscape, characterized by both relict/fossil landscape and continuing landscape elements. We should mention both institutional landscapes (e.g. traces of early metallurgy, stone and lime exploitation and religious landscapes) and the historic rural and agricultural landscapes.

In terms of its functional-ecological traits, the cultural landscape of Očura has the attributes of a natural or semi-natural landscape which has been altered by human activity but still retains its natural characteristics of self-regulation and self-development. Next, it is a traditional cultural landscape, created by people whose efforts were subject to natural and technical limitations, and influenced by religious beliefs, political and other attitudes.

Considering the historical changes resulting in the abandonment of the landscape, and continued human presence in the area, further analyses are necessary before a value assessment can be made and a method of presentation selected. Future research will certainly expand our understanding of the layered nature of both material and non-material elements in the Očura landscape.

## O Putu sv. Jakova i hrvatskim doprinosa Caminu

U Hrvatskoj je zabilježeno da je 1203. godine u Zadru djelovala bratovština sv. Jakova, koja je sve do početka XIX. stoljeća svojim djelovanjem širila kult sv. Jakova, povezivala hodočasnike i pomagala hodočasnici na putu u galicijsko svetište Santiago de Compostela, formirano već u IX. stoljeću. Danas se koristi naziv *Camino*, a kojeg na europskom kontinentu, u različitim dionicima, godišnje prohoda više od 1,5 milijuna, a u Španjolskoj 350.000 sudionika. U europskim državama formirali su se pravci *Camina*, koji su se umrežavali cijelim europskim kontinentom, prema glavnih osam ruta (*Camino Frances*, *Camino Portugues*...). *Camino* je pod zaštitom UNESCO-a i Vijeća Europe.

Brojna mjesta i lokaliteti, uz obalu i u kontinentalnom dijelu Hrvatske, od ranog su srednjovjekovlja nazivana po sv. Jakovu, njemu su podignute brojne kapele, crkve i katedrale. Tradicija *Camina* u Hrvatskoj je gotovo nestala u XX. stoljeću, a Hrvatska je jedna od rijetkih europska zemlja koja nema označenu mrežu puteva sv. Jakova.

U novije vrijeme, osnovana je Bratovština sv. Jakova, 2015. godine u Zagrebačkoj nadbiskupiji, na poticaj hodočasnika iz raznih hrvatskih krajeva koji su hodočastili na grob sv. Jakova u Santiago de Compostela. Nadbratovština Sv. Jakova u Santiagu de Composteli uvrstila je od 10. svibnja 2017. i hrvatsku Bratovštinu među svoje članove, te su postali suosnivači *Europske federacije Camino udruga*. Time su preuzeli i određene obveze suradnje i aktivnosti na području djelovanja u Hrvatskoj: ovlaštteni su izdavati putovnicu *Credential del Pelegrino* na hrvatskom jeziku i pomagati svojim iskustvom hrvatskim hodočasnici *Camina*. Od 2004. godine, otkako Bratovština prikuplja podatke o hrvatskim hodočasnici u Santiago, *Camino* je prohodalo više oko 2.800 hodočasnika.

Na poziv Nadbratovštine sv. Jakova, članovi Bratovštine su 24. svibnja 2022. prvi put službeno sudjelovali u liturgijskom slavlju u bazilici, a u direkciji Fundacije *Jacobeo* predstavili projekt *Camino Hrvatska* s ostvarenim dionicama: *Camino Imota*, *Camino Krk*, *Camino Podravina*.

U planu su daljnja mapiranja i označavanja osnovne dionice Puta sv. Jakova u Hrvatskoj, koja će uključiti sjevernu i južnu dionicu, te spojnu dionicu i četiri otočne dionice. Cilj je u što većoj mjeri u te dionice uključiti što više kulturnih, povijesnih, prirodnih i sakralnih znamenitosti koje se nalaze blizu zadanog pravaca pojedine dionice.

mons. **Nedjeljko Pintarić**  
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## The Way of St. Jacob and Croatian Contributions to Camino

Records show that a confraternity of St. Jacob existed in Zadar as early as 1203. Until the beginning of the 19th century, it spread the cult of St. Jacob, encouraged person to person contact and helped pilgrims on their way to the 9th century Galician shrine of Santiago de Compostela. Today, the pilgrimage to St. Jacob's shrine is known as *El Camino de Santiago*. Its vast popularity in Europe is best illustrated by the fact that every year more than 1,5 million pilgrims walk the different sections of *Camino*. There are eight main *Camino* routes on the continent (*Camino Frances*, *Camino Portugues...*) and the original route through Spain is traveled by 350,000 pilgrims annually. The *Camino* is under the protection of UNESCO and the Council of Europe.

Numerous rural and urban settlements, along the coast and in the continental part of Croatia, have been named after St. Jacob. The practice began in the early Middle Ages. Many chapels, churches and cathedrals were dedicated to him. Still, the *Camino* tradition in Croatia all but disappeared in the 20th century. Croatia is one of the few European countries that does not have a marked network of ways to the shrine of St. Jacob.

More recently, in 2015, a new *Confraternity of St. Jacob* was founded in the Zagreb Archdiocese. The foundation was instigated by pilgrims from different parts of Croatia who had already made a pilgrimage to the grave of St. Jacob in Santiago de Compostela. *Archicofradía Universal del Apóstol Santiago at Santiago de Compostela Confraternity* included the Croatian confraternity among its members on May 10, 2017, which means that they became co-founders of the European Federation of Camino Associations and assumed certain obligations in the territory of Croatia: they are authorized to issue the *Credential del Peregrino* passport in the Croatian language and to help Croatian *Camino* pilgrims with their

experience. Since 2004, when the Confraternity started collecting data on Croatian pilgrims to Santiago, more than 2,800 pilgrims have walked the Camino.

At the invitation of the *Archicofradía Universal del Apóstol Santiago*, members of the Croatian Confraternity for the first time officially participated in the liturgical celebration in the basilica on May 24, 2022. On the occasion, they presented the completed sections of the Camino Croatia project at the directorate of the Jacobean Foundation: Camino Imota, Camino Krk, Camino Podravina.

There are plans to map and mark further main sections of the Way of St. Jacob in Croatia. They will include the northern and southern sections, as well as a connecting section and four island sections. The goal is to include as many as possible cultural, historical, natural and religious points of interest in the vicinity of the planned routes.

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## O revitalizaciji crkve sv. Jakoba i ulozi Muzeja Radboa

Nabava, sabiranje, zaštita, istraživanje, komuniciranje i izlaganje u svrhu proučavanja, edukacije i uživanja civilizacijskih, kulturnih, materijalnih, nematerijalnih i prirodnih dobara te njihova stručna i znanstvena obrada i sistematizacija u zbirke, djelatnost je koja uz kulturno-javnu djelatnost različitih sadržaja predstavlja sastavni dio rada Muzeja Radboa. Crkvi sv. Jakoba posvećen je jedan dio srednjovjekovne povijesti u Muzeju Radboa koja je od iznimnog značaja za povijest radobojskog kraja jer nam govori o nekadašnjem sjaju ovog sakralnog objekta koje svojom vrijednošću nadilazi lokalne okvire. Putem ovog rada prikazati će se značajnost revitalizacije crkve sv. Jakoba koja će doprinijeti bogatstvu muzejske, kulturne, turističke i vjerske ponude Općine Radoboj, Krapinsko-zagorske županije i Republike Hrvatske. Aspekti koji će se prikazati u ovom radu odnose se na revitalizaciju dijela običaja svetkovanja u crkvi, uvrštavanja u interpretacijske rute, te promicanje i njegovanje kulturno – povijesnog naslijeđa, identiteta Radoboja i širega područja Hrvatskog zagorja.

## About the revitalization of the church of St. Jacob and the role of the Museum Radboa

Museum Radboa is involved in the full range of museum activities (e.g. acquisition, collecting, protection, research, communication, and display for the purpose of studying and education, utilization of civilizational, cultural, material, immaterial and natural goods, as well as expert and scientific processing and systematization into collections). Additionally, the museum is involved in numerous cultural and public activities. One part of the medieval history collection in the Museum Radboa is dedicated to the church of St. Jacob. The church is exceptionally important for the history of the Radoboj region as it tells us about the former glory of this valuable sacral object. The significance of the revitalization of the church of St. Jacob, which will contribute to the richness of the museum's offer, as well as the cultural, tourist and religious offer of the Municipality of Radoboj, the Krapina-Zagorje County and the Republic of Croatia, will be presented through this paper. Special attention will be paid to the revitalization of some of the customs related to church festivals, inclusion in interpretive routes, and the promotion and preservation of the cultural-historical heritage, the identity of Radoboj and the wider area of Hrvatsko Zagorje.

## Arheološka istraživanja kapele sv. Jakoba na Očuri

Arheološka istraživanja kapele sv. Jakoba na Očuri proveli su djelatnici Hrvatskog restauratorskog zavoda 2019. godine. Tom prilikom definirane su dvije razine poda u kapeli. Prva postojeća, načinjena od opeke i kamenih ploča, nastala je u vrijeme barokne obnove crkve, vjerojatno 1754. godine kada se grade pjevalište i barokni svod. Baroknom obnovom u potpunosti je odstranjen vapneni estrih koji je bio pod u vrijeme gotike. Tragovi vapnenog estriha utvrđeni su ispod podloge za barokni pod u glavnom oltaru, oba oltara u lađi crkve kao i ispod pjevališta. Uzimajući u obzir radiokarbonsku analizu, stratigrafsku situaciju i činjenicu da je gotički pod u prvoj polovici XV. stoljeća već popravljan, možemo pretpostaviti da je crkva građena zasigurno početkom XV. stoljeća, a vrlo vjerojatno i ranije.

Kako se u vizitacijama spominje da je zemlja oko crkve jalova i nitko na njoj ništa ne može uzgajati, ne začuđuje odsutnost ikakvih pokretnih nalaza. Iako sam položaj crkve sugerira mogući dobro zaštićeni životni prostor, nemogućnost obrađivanja zemlje razlog je zašto u prošlosti položaj nije bio naseljen. Zato je i georadarskim ispitivanjima plato sjeverno od crkve u većem dijelu detektiran kao arheološki sterilan, a s južne strane crkve su definirane jame s vjerojatnim tragovima života u prošlosti (keramika, izgorjeni materijal i sl.), te grobovi.

Ono malo pokretnih nalaza rezultat su građevinske aktivnosti za vrijeme podizanja i obnove crkve i mogu se datirati od XV. do XVII. stoljeća.

## Archeological Exploration of the Chapel of St. Jacob in Očura

Archeological exploration of the Chapel of St. Jacob in Očura was performed by the Croatian Conservation Institute staff in 2019. The effort revealed two floor levels in the chapel. The first existing level, made of bricks and stone slates, dates back to the time when the church was remodeled in Baroque style, probably to 1754, when the choir loft and the Baroque ceiling were built. As part of the Baroque remodeling, the lime screed floor from the Gothic period was removed entirely. Traces of lime screed were also found under the foundation of the Baroque floor in the main altar, both nave altars and under the choir loft. Taking into account the results of radiocarbon analysis, the stratigraphic situation and the fact that the Gothic floor had been repaired in the first half of the 15th century, we can safely assume that the church dates back to the beginning of the 15th century, and very possibly to an even earlier time.

Given that Canonical visitation records state that the land around the church is barren and non-arable, it is no wonder that there are no mobile finds on site. Although the location offers security, the non-arable land was not inhabited in the past. Georadar surveys of the plateau north of the church mostly revealed an archaeologically sterile area. The pits to the south of the church probably contain traces of life from the past (ceramics, burnt material etc.) and graves. The small amount of mobile finds, dated to the period between the 15th and 17th centuries, is related to construction and restoration activities.

