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AMPLIUS VETUSTA SERVARE

Primi esiti del progetto europeo / First results of the European Project
Archivio Storico dei Restauratori Europei
Archives Historiques des Restaurateurs Européens
Historical Archive of European Conservator-Restorers
Historisches Archiv der Europäischen Restauratoren
Archivo Histórico de los Restauradores Europeos
Európai Restaurátorok történeti Adattára

a cura di / editors
Matteo Panzeri, Cinzia Gimondi

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Giuseppe Basile

Associazione Giovanni Secco Suardo
il prato

2006

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IL VOLUME / THE BOOK

A cura di / Editors
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IL PROGETTO / THE PROJECT

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PRESENTAZIONE

PRESENTATION

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PRESENTAZIONE

Con l'avvio del progetto *Archivio Storico di Restauratori Europei* nasce una *Rete europea per lo studio e la documentazione delle vicende conservative del Patrimonio Culturale*. Tale rete coinvolge centri ed istituti di ricerca e formazione di vari Paesi europei al fine di promuovere una sinergia sia per lo studio e la documentazione degli interventi di conservazione e restauro dei Beni Culturali, sia per la nascita di un archivio storico di restauratori europei.

Quando venni a conoscenza del progetto, il mio sostegno è stato immediato, riconoscendo in questa iniziativa di scambio e condivisione delle informazioni un presupposto fondamentale per la promozione di studi e ricerche in un settore ancora così poco esplorato e per una più completa conoscenza delle vicende conservative del Patrimonio europeo.

È perciò un piacere poter premettere queste poche righe al volume contenente gli esiti raggiunti in questo primo anno di lavoro, frutto di una cooperazione in ambito internazionale, sostenuta dalla Commissione Europea.

Insieme a tutti i Partner ci auguriamo che il lavoro iniziato possa continuare trovando l'interesse e il plauso degli addetti ai lavori e il giusto sostegno delle istituzioni preposte.

Non posso che unirmi a quanto enunciato nel *Documento d'Intenti* sottoscritto dai Partner partecipanti e qui pubblicato.

Bruno De Sanctis
Direttore Generale
Direzione Generale per il Patrimonio Storico,
Artistico e Demoetnoantropologico
Ministero per i Beni e le Attività Culturali

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PRESENTATION

Au moment où le projet des A*rchives* H*istoriques des* R*estaurateurs* E*uropéens* voyait le jour, le R*éseau européen pour l'étude et la documentation de la conservation et de la restauration du patrimoine* était constitué. Ce réseau réunit des centres et des instituts de recherche et de formation de divers pays d'Europe afin de promouvoir une synergie autour des problématiques concernant l'étude et la documentation des interventions de conservation et de restauration des biens culturels et de rassembler les archives des restaurateurs européens.

Dès que ce projet fut porté à ma connaissance par le partenaire français, en l'occurrence le Centre de Recherche et de Restauration des Musées de France, mon soutien fut immédiat, reconnaissant dans cette initiative d'échange et de partage des informations, le préalable essentiel pour la promotion d'études et de recherches dans un secteur encore peu exploré et pour une connaissance plus complète de l'histoire de la conservation du patrimoine européen.

Aussi c'est un grand plaisir pour moi d'apporter, par ces quelques lignes, ma contribution à ce volume qui rassemble les conclusions de cette première année de travail, fruit d'une coopération internationale, soutenue par la Commission Européenne. Ces résultats sont publiés à un moment particulièrement significatif pour notre pays où la récente loi des musées de France et ses mesures de décentralisation, ainsi que la création de centres spécialisés répartis sur l'ensemble du territoire vont insuffler à cette discipline une dynamique nouvelle.

Avec l'ensemble de tous les partenaires, nous souhaitons que le travail entrepris puisse continuer et susciter l'intérêt et l'approbation des professionnels de la restauration avec le soutien efficace des institutions concernées. En conséquence, je ne peux que souscrire, avec force et conviction, à la D*éclaration d'*I*ntentions* des partenaires participants publiée dans cet ouvrage.

F*rancine* M*ariani-*D*ucray*
Directrice des Musées de France

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PRESENTATION

In 2005, an EC project on the H*istorical* A*rchive of* E*uropean* R*estorers* was initated, based on a group called E*uropean network for studying and documenting* C*ultural* H*eritage conservation work*. This network involves research and training centres and institutes of various European countries and aims to promote synergism on the problems of studying and researching documents relating to conservation and restoration work of Cultural Heritage, and to promote founding a historical archive of European conservators-restorers.

When the Institute of Conservation learned of this project we were very happy to support it. The fundamental aim of this initiative is of particular relevance in the UK at the moment, given that over the last year six bodies have converged to form our Institute, a new unified body for the conservation community. During this period of transition it is vital that the rich and distinctive history of conservation in our country shoul not be lost to future researchers, whether from the UK or from among our European colleagues. Our country has always made a significant contribution to the development of conservation in Europe and I feel it is very important that researchers from across Europe should be able to access and use the historical archives of our predecessor bodies.

It is therefore with great pleasure that I add my support, and the support of the new Institute of Conservation, to the volume describing this year's results, achieved with the help of international cooperation supported by the European Commission. I hope that as the work continues, it will meet with the approval of our colleagues across Europe, and that it will be able to count on the full sipport of conservation institutions across the continent.

On behalf of Icon, the Institut of Conservation, I fully support the D*eclaration of* I*ntentions* signed by the Partners and published herewith.

Anna Southall
Chair, ICON The Institut of Conservation

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VORWORT

Die Restaurierungen der Vergangenheit prägen das Aussehen und die materielle Substanz unseres kulturellen Erbes. Wenn wir dieses Erbe aus historischer und ästhetischer Sicht richtig verstehen und fachgerecht für uns und spätere Generationen erhalten wollen, müssen wir seine Restaurierungsgeschichte kennen. Auch wenn dies unter Fachleuten unumstritten ist, wurde die europäische Restaurierungsgeschichte bislang nicht richtig erforscht.

Das von der Europäischen Union geförderte Projekt H*istorisches* A*rchiv der europäischen* R*estauratoren* will Grundlagen für eine europäische Restaurierungsgeschichte schaffen und damit einen wichtigen Beitrag für die historische Forschung und vor allem für die Praxis der Restaurierung und der Denkmalpflege leisten. Mit dem Beginn des Projektes im Herbst 2005 ist ein E*uropäisches* N*etzwerk zur* E*rforschung und* D*okumentation von* K*onservierungs- und* R*estaurierungsereignissen am kulturellen* E*rbe* entstanden. Dieses Netzwerk umfasst Forschungsinstitute und Hochschulen mit Restauratorenausbildung aus verschiedenen europäischen Ländern, die gemeinsam unter Nutzung von Synergie-Effekten die Erforschung der Restaurierungsgeschichte voranbringen wollen und die Gründung eines historischen Archivs der europäischen Restauratoren anstreben.

Mit der nun vorliegenden Publikation werden erste gemeinsame Arbeitsergebnisse des europäischen Projektes vorgestellt. Für die Bundesrepublik Deutschland ist der Fachbereich Konservierung und Restaurierung der Hochschule für angewandte Wissenschaft und Kunst Hildesheim/Holzminden/Göttingen mit großem Engagement an dieser Arbeit beteiligt. Die Arbeitsergebnisse der Projektpartner belegen, wie gewinnbringend die Zusammenarbeit auf europäischer Ebene ist: Reger Informationsaustausch und gegenseitige Unterstützung können die Forschung in diesem bislang so wenig beachteten Bereich voranbringen und zu einem für Theorie und Praxis gleichermaßen bedeutsamen Erkenntnisgewinn über europäische Restaurierungsgeschichte führen.

Zusammen mit den beteiligten europäischen Partnern wünsche ich mir, dass die begonnene Arbeit fortgeführt werden kann, im Interesse aller Fachleute und Institutionen, die in der Restaurierung und in der Denkmalpflege tätig sind. Der von den europäischen Projektpartnern unterzeichneten Absichterklärung, die hier publiziert wird, möchte ich mich inhaltlich voll und ganz anschließen.

Prof. Dr. Martin Thren
Präsident
Hochschule für angewandte Wissenschaft und Kunst
Hildesheim/Holzminden/Göttingen

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PRESENTACIÓN

Con el desarrollo del proyecto A*rchivo* H*istórico de los* R*estauradores* E*uropeos* nace una R*ed europea para el studio y documentacion de los acontecimientos conservativos del patrimonio cultural*. Esta red reúne centros e institutos de estudio, investigación y formación de varios países europeos, con el fin de promover una sinergia sobre la problemática relativa al estudio y documentaciónde intervenciones de conservación y restauración de bienes culturales, y la creación de un archivo histórico de restauradores europes-europeos.

Tras conocer el proyecto a través del Partner participante de España - Dra. Pilar Roig Picazo, Directora del Departamento de Conservación y Restauración de Bienes Culturales de la Universidad Politécnica de Valencia -, mi apoyo ha sido inmediato, reconociendo en esta iniciativa de intercambio de la información una premisa fundamental para la promoción en un sector todavía poco indagado en la actualidad, y para un mayor conocimiento de la historia de la conservación del patrimonio europeo.

Por este motivo tengo el gusto de apoyar, a través de este escrito, esta publicación que contiene los éxitos alcanzados en este primer año de trabajo, fruto de una cooperación de ámbito interncional, sostenida por la Comisión Europea.

Junto a todos los Partners esperamos que el trabajo iniciado pueda continuar despertando el interés y el aplauso de aquellos que han trabajado en el proyecto, así como el firme apoyo de las instituciones.

Mi adhesión a lo enunciado en la D*eclaración de* I*ntenciones*, suscrita por los Partners participantes, y aquí publicada.

Justo N*ieto* N*ieto*
Honorable Conseller de Empresa, Universidad y Ciencia
Generalitat Valenciana

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AJÁNLÁS

Amikor az E*urópai Restaurátorok Történeti Adattára* című projekt elindult, egyidejűleg egy E*urópai hálózat"* is született *a kulturális örökség restaurálás-történetének tanulmányozására és dokumentálására*. Ebben a hálózatban számos európai ország oktatási, kutató - és képzőintézete, valamint központja vesz részt, hogy elősegítse a kulturális örökség restaurálás-története dokumentálásával és kutatásával kapcsolatos problémáinak közös megoldását, illetve az európai restaurátorok történeti adattárának létrejöttét.

Amikor a résztvevő hazai partner-intézményen keresztül tudomást szereztem a projektről, rögtön felajánlottam a támogatásomat, felismerve az információcserén és megosztáson alapuló kezdeményezés alapvető célját, hogy elősegítse egy rendkívül fontos, mégis kevéssé kutatott terület vizsgálatát és tudományos kutatását, illetve előmozdítsa az európai örökség restaurálási eseményeinek teljesebb megismerését.

Éppen ezért örömömre szolgál, hogy ahhoz a kötethez járulhatok hozzá e néhány sorral, amely az első év munkáját, az Európai Bizottság által is támogatott nemzetközi együttműködés eredményeit foglalja magában.

A partnerekkel együtt én is azt remélem, hogy a megkezdett munka folytatódni fog a munkatársak további érdeklődése és hozzájárulása mellett, illetve a felelős intézmények hathatós támogatásával.

Tökéletesen egyetértek a partnerek által jegyzett *Szándéknyilatkozatban* foglaltakkal, amely jelen kötetben kerül közlésre.

Dr. *Szili Katalin*
A Magyar Országgyűlés elnöke

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PREMESSA

Con il volume A*mplius vetusta servare* si raccolgono i primi esiti del progetto A*rchivio* S*torico dei* R*estauratori* E*uropei*, che ha visto la partecipazione di istituzioni specializzate di sei diversi paesi (Italia, Francia, Germania, Gran Bretagna, Spagna, Ungheria).

L'attività di questo primo anno di lavoro è stata realmente multiculturale e multilingue, condizione che emerge esplicitamente anche dai materiali delle ricerche qui riprodotti, realizzati secondo assunti teorici e linee guida comunemente definiti. Una linea già intrapresa attraverso altri progetti, sostenuti dalla Comunità Europea, sviluppati in questi anni dall'Associazione Giovanni Secco Suardo.

La precedente iniziativa italiana, l'A*rchivio* S*torico* N*azionale e* B*anca* D*ati dei* R*estauratori* I*taliani*, ha fornito lo spunto per ampliare gli orizzonti della ricerca, formulare in modo più articolato le metodologie delle indagini e mettere a punto i relativi strumenti, secondo un processo che ha collocato il presente progetto in una sua adeguata prospettiva europea.

Il lavoro svolto ha permesso una più precisa individuazione delle prospettive della ricerca e della divulgazione, esplicitate anche nel D*ocumento d'*I*ntenti* finale, del quale non posso che auspicare futuro successo.

Lanfranco Secco Suardo
Presidente Associazione Giovanni Secco Suardo

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1.

IL PROGETTO

THE PROJECT

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1.1. RAGIONI E PROSPETTIVE
REASON AND PROSPECTS

I *coordinatori scientifici/Scientific Coordinators*

"Raccomandazioni" ed indicazioni nazionali ed internazionali da tempo sottolineano la necessità di studi e ricerche integrate ed interdisciplinari sulla storia del restauro come elemento necessario di analisi di ogni critica artistica e di restauro, nonché come indispensabile strumento di indagine di interventi di conservazione e di restauro. Negli ultimi decenni vari sono stati gli studi e le ricerche avviate in tal senso in molti Paesi europei, molti di questi ancora solo in ambito nazionale e non in relazione con quelli degli altri Paesi. In considerazione invece della continua mobilità, durante i secoli, del patrimonio artistico europeo, degli stessi restauratori e quindi anche delle loro pratiche ed esperienze, si è sentita sempre più l'urgenza di costituire una rete di istituzioni e di studiosi già impegnati nel settore per promuovere e facilitare studi e ricerche sull'argomento e favorire gli scambi e la condivisone delle informazioni.

Nel settembre del 2005 prende così avvio il progetto *Archivio Storico dei Restauratori Europei*, promosso dai tre partner italiani, l'Associazione Giovanni Secco Suardo, l'Istituto Centrale per il Restauro e l'Università di Roma "La Sapienza" e con la partecipazione d'altri cinque Partner di cinque Paesi europei, realizzato con il co-finanziamento della Commissione Europea, all'interno del programma quadro *Cultura 2000*, e di ciascun Partner partecipante[1].

Tale partenariato d'istituti e centri di formazione e di studio e ricerca ha portato alla nascita di una *Rete europea per lo studio e la documentazione delle vicende conservative del Patrimonio Culturale*, con lo scopo di promuovere una sinergia tra i diversi Paesi su queste problematiche, di valorizzare i saperi e le conoscenze sulla storia della conservazione e del restauro, risultanti dalle diverse tradizioni e culture europee, in un'ottica di mobilità e condivisione di studi e ricerche, di attività formative, di prassi e tecniche, di politiche di tutela, attraverso la costituzione di un *Archivio Storico dei Restauratori Europei*.

L'archivio storico, opera di consultazione per ricercatori, restauratori e professionisti del settore, si propone quale importante strumento di raccolta informatica dei dati che permette, ottimizzando notevolmente i tempi e aumentando notevolmente la capacità di scambio e di condivisione delle informazioni, di acquisire informazioni sulle vicende conservative del patrimonio culturale europeo, presupposto fondamentale per la promozione di studi e ricerche in un settore ancora così poco esplorato e per l'individuazione di nuovi percorsi di studio e di ricerca in questo settore.

Il progetto allo stato attuale dei suoi lavori non si può considerare esaustivo. Si è trattato di una prima fase del progetto di test e sperimentazione, indispensabile e necessaria per definire le linee guida e standard descrittivi, verificare lo "stato dell'arte", attraverso un censimento di studi e ricerche e materiali, della storia conservativa del patrimonio culturale nei sei Paesi partner partecipanti, progettare e sviluppare il software per la gestione dei dati dell'Archivio Storico dei Restauratori Europei, produrre le prime schede "Biografiche" di conservatori-restauratori europei e le relative schede di "Eventi" di conservazione-restauro.

[1] *Promotori*: Associazione Giovanni Secco Suardo, Lurano - Bergamo (Italia); Istituto Centrale per il Restauro, Roma (Italia); Università di Roma "La Sapienza" - Dipartimento di Storia dell'Arte, Roma (Italia)
Partners: Centre de recherche et de restauration des musées de France - C2RMF, Parigi (France); Hochschule für angewandte Wissenschaft und Kunst, HAWK Hildesheim/Holzminden/Göttingen, Fachbereich Konservierung und Restaurierung, Hildesheim (Deutschland); Universidad Politecnica de Valencia - Departamento de Conservación y Restauración de Bienes Culturales, Valencia (España); Állami Műemlékhelyreállítási és Restaurálási Központ, Budapest (Magyarország).
Partner Associato: IIC - The International Institute for Conservation of Historic and Artistic Works.

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Ogni Partner con il proprio Gruppo di Ricerca, creato nell'ambito del progetto con la partecipazione di personale esperto interno del proprio istituto e, a seconda delle necessità, avvalendosi anche della collaborazione esterna di esperti ricercatori nei vari settori specifici, ha prodotto i primi risultati di questa fase iniziale.

Il gruppo di direzione e gestione costituito all'interno dell'Associazione Giovanni Secco Suardo, ente capofila del progetto, ha svolto, in stretto rapporto con i Partner per quanto riguarda gli aspetti scientifici, metodologici e di ricerca, funzione di gestione e coordinamento delle attività previste dal progetto: le attività di ricerca e schedatura, di raccolta e gestione dei vari materiali raccolti, di gestione e manutenzione della banca dati RES.E.

L'esperienza svolta durante questa prima fase ha permesso di mettere a punto con più precisione alcuni aspetti tecnico-scientifici, di coordinamento e di gestione, e di precisare i punti salienti che appaiono determinanti per un consolidamento e messa a regime del progetto.

Ora ci si auspica che la collaborazione tra gli Organismi e gli Istituti partecipanti alla Rete europea, ed eventualmente di nuovi, possa proseguire anche nel corso dei prossimi anni, come è stato espresso nelle intenzioni della "Dichiarazione d'intenti" votata all'unanimità dai Partner a Budapest durante l'ultima loro riunione, e che il progetto incontri il giusto appoggio e sostegno da parte delle autorità e istituzioni competenti che possano garantire la continuità del progetto. I risultati dei lavori di questa prima fase rischierebbero di essere vanificati se le attività non continuassero nell'arco di un lungo tempo e di non raggiungere l'obiettivo a lungo termine che la rete si è prefissata, ossia poter condividere, attraverso una piattaforma telematica a larga diffusione, i dati e le informazioni raccolti nei diversi Paesi permettendo di avere una visione d'insieme sulle vicende conservative del Patrimonio Europeo e di stimolare nuovi percorsi di studio e ricerca. Ciò che si è realizzato in questo anno di lavoro è solo un primo passo per la costituzione di una rete telematica che unisca virtualmente gli archivi storici dei restauratori europei.

REASON AND PROSPECTS

The international conservation-restoration community has long recognised the need for integrated and interdisciplinary studies and researches on the history of conservation-restoration. These are a necessary tool for every art-critic and conservator-restorer, as well as an indispensable basis for conservation and restoration interventions. In recent years, various studies have been started in many European Countries for such a purpose, but most of these are only at a national level and do not consider the situation in other Countries. Considering, however, the continuous mobility of the European artistic patrimony and of the conservators-restorers themselves, and hence also of their practice and experience during recent decades, there has been a growing urgency to constitute a network of institutions and of researchers already engaged in the field, in order to promote new research and the exchange and sharing of information.

In September 2005 the H*istorical* A*rchive of* E*uropean* R*estorers* project was initiated, promoted by three Italian Partners, the Associazione Giovanni Secco Suardo, the Istituto Centrale per il Restauro and the University of Rome, Università 'La Sapienza', with the participation of five Partners from other European Countries. The project was financed by the European Commission, within the framework program C*ultura* 2000, and by each participating Partners[1].

This partnership between institutes for training and research has led to the formation of a E*uropean network for the study and documentation of the history of conservation-restoration of the* C*ultural* H*eritage*, aiming at pro-

[1] P*romoters*: Associazione Giovanni Secco Suardo, Lurano - Bergamo (Italia); Istituto Centrale per il Restauro, Roma (Italia); Università di Roma "La Sapienza" – Dipartimento di Storia dell'Arte, Roma (Italia)
P*artners*: Centre de recherche et de restauration des musées de France - C2RMF, Parigi (France); Hochschule für angewandte Wissenschaft und Kunst, HAWK Hildesheim/Holzminden/Göttingen, Fachbereich Konservierung und Restaurierung, Hildesheim (Deutschland); Universidad Politecnica de Valencia - Departamento de Conservación y Restauración de Bienes Culturales, Valencia (España); Állami Műemlékhelyreállítási és Restaurálási Központ, Budapest (Magyarország).
A*ssociated* P*artner*: IIC - The International Institute for Conservation of Historic and Artistic Works.

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moting synergy on these issues between the various Countries. It also aims to promote an understanding of the value of historical knowledge of the history of conservation and restoration deriving from the diverse European traditions and cultures. The establishment of the H*istorical* A*rchive of the* E*uropean* R*estorers* is particularly important because of the mobility of practitioners. This Historical Archive offers itself as an important computerised data collection tool that will contain information on the conservation-restoration vicissitudes of the European cultural heritage, and on the conservator-restorers themselves, and is a fundamental basis for the promotion of studies and researches in a field that is still so little explored.

As things stand today, the project cannot be considered exhaustive. It has been a first phase of an experimental project, indispensable in order to define the descriptive guidelines and standards, to verify the current 'state of the art' by means of new research on the conservation-restoration history of the cultural patrimony in the six participating Partner Countries. The project also aims to develop software for the data management of the Historical Archive of the European Restorers, to produce the first 'Biographical' entries of European conservator-restorers and the related 'Events' (entries on their conservation-restoration activities). Each Partner with their Research Group from their own institution, assisted by external specialist collaborators in some cases, has contributed a number of entries for the new database which is one outcome of this initial phase.

The Direction and Coordination Group, constituted within the Association Giovanni Secco Suardo, leading institution for the project, has born a management and coordination function for the activities undertaken by the project as a whole, but acting in close collaboration with the Partners for the scientific, methodological and research aspects of the research. The Association Giovanni Secco Suardo is responsible for archiving the data in RES.E data bank.

The experience gained during this first phase has enabled us to improve the technical-scientific, coordination, and management aspects of the project so that, in the future, the project will be able to run with increased efficiency. Now it is hoped that collaboration between the organisations and institutes participating in the European Network - and eventually new ones - will continue in the future as expressed in the D*eclaration of* I*ntentions* that was unanimously adopted in Budapest by the current Partners during their last meeting. It is also hoped that the project will encounter the necessary support from the relevant authorities and institutions to ensure its continuity. The results of this first phase will risk becoming useless should the activities not continue as the conservation community will not be able to share the data and the information collected in the currently participating Countries. What has been accomplished during this year of operation is just a first step for the constitution of a data transmission network that virtually joins the historical archives of the European conservator-restorers.

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1.2. ASRI, ALLE ORIGINI DI UN PROGETTO EUROPEO

ASRI, AT THE ORIGINS OF A EUROPEAN PROJECT

Giuseppe Basile

La conoscenza degli interventi effettuati in passato sulle opere da restaurare costituisce un vantaggio enorme ai fini di una corretta impostazione delle attuali attività di conservazione e restauro.

Le informazioni che spesso mancano, più che sugli interventi finalizzati a modificare l'aspetto formale delle opere, sono quelle, più strettamente tecniche, sui materiali e i procedimenti usati per rallentare l'accelerazione del naturale processo di degrado.

Raramente tali informazioni sono reperibili nelle strutture deputate (archivi pubblici e privati di normale accesso) dato che per lo più si tratta di carte (e altro materiale di supporto: foto, disegni, etc.) conservate presso il restauratore o i suoi eredi, spesso da integrare (se il restauratore è ancora vivo) ricorrendo al diretto interessato mediante intervista e strumenti simili, ben sapendo comunque che sarà sempre necessario - per valutarne l'attendibilità - ricorrere ad una attività incrociata tra indagini scientifiche, prove sperimentali di intervento e tutti gli altri eventuali riscontri disponibili.

Pur tenendo conto che, generalmente, in passato, le conoscenze di un restauratore erano limitate alla denominazione merceologica dei prodotti utilizzati e ad un impiego delle tecniche relative del tutto empirico, ciononostante questi documenti costituiscono spesso gli unici strumenti informativi disponibili e perciò da tutelare con ogni cura.

Il rischio più grave è infatti rappresentato da una generalizzata sottovalutazione di tali documenti, in quanto prodotti privi di valore intrinseco (i restauratori del passato non erano, salvo rarissime eccezioni, "uomini di lettere") e comunque legati ad attività di tipo artigianale e pertanto, secondo una diffusissima convinzione, senza alcun vero interesse culturale.

D'altra parte potrebbe sembrare di essere in presenza di un modo di procedere piuttosto tortuoso, ma mi confortava l'analogia che in qualche maniera pareva possibile istituire con i metodi impiegati per la ricostruzione dell'attività di un artista: anche il restauratore tradizionale infatti tendeva a crearsi una sua propria "maniera" di operare ed era portato a privilegiare determinate tecniche e materiali di restauro invece di altri.

Appare così necessario uno strumento, da intendersi non come sostitutivo ma complementare a quello più tradizionale (anche se mirato forse piuttosto all'aspetto metodologico che tecnico), consistente nella ricerca finalizzata alla ricostruzione della storia restaurativa di un'opera o di un complesso di opere. È innegabile, d'altra parte, che esso rispecchi una mutata valutazione dell'importanza dell'aspetto conservativo rispetto a quello più ampiamente restaurativo così come una maggiore consapevolezza del valore dell'attività del restauratore ai fini della salvaguardia del nostro patrimonio artistico, di cui comunque esempi precocissimi erano stati alcuni interventi sul primo numero (1950) del Bollettino dell'Istituto Centrale del Restauro (Licia Borrelli, *Restauro e restauratori di dipinti in Francia dal* 1750 *al* 1860; Michelangelo de Azevedo, *Una scuola napoletana di restauro nel* XVII *e* XVIII *secolo*).

Si deve aggiungere, per completezza, che il progetto di un archivio storico dei restauratori faceva parte di un piano più vasto che intendeva costituire presso l'Istituto Centrale per il Restauro un "Museo della conservazione e del restauro", in particolare un museo didattico, soprattutto, anche se non esclusivamente, al servizio di un pubblico non specialistico.

Di esso ho avuto modo di parlare ripetutamente, da un primo accenno del 1982 (in *Musei e Gallerie d'Italia*, 3-4, 1983, 79-81) all'intervento su *Museum* (1984) al più recente *Per un museo didattico della conservazione e del restauro*, Firenze, Le Monnier, 1989.

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A parte una non marginale funzione conservativa (nei confronti, oltre che dei materiali informativi, di attrezzi, utensili, materiali tradizionali legati alle tecniche artistiche ed alle tecniche di restauro, ma anche di apparecchiature scientifiche e per la documentazione meccanica ormai desuete e comunque preziose perché rappresentative di un'epoca pioneristica) il museo avrebbe dovuto rispondere a una funzione documentario-educativa fondata invece sulle più efficaci tecniche didattiche, perché potesse sortirne al più alto grado il risultato al quale in definitiva tutto era finalizzato, voglio dire l'educazione alla salvaguardia del patrimonio.

Vista la difficoltà di realizzazione di un progetto così complesso (non solo e non tanto per motivi di ordine economico ma soprattutto a causa della difficoltà di fare accettare l'idea di un museo non *patrimoniale* ma essenzialmente *funzionale*) non restava che tentare la realizzazione di alcuni aspetti di esso, ed in particolare quelli più innovativi: le mostre didattiche di tecniche artistiche e procedimenti di restauro con annessi "audiovisivi" (come P*ittura a fresco. Tecniche esecutive, cause di degrado, restauro*, mostra didattica a cura di G. Basile, Firenze, 1989), i sondaggi d'opinione sul pubblico interessato al restauro (G. Basile, M. Bottoni, M*arco Aurelio, mostra di cantiere: un sondaggio d'opinione sui visitatori*, in Bollettino d'arte, n. 41/1987, 103-110; I*ndagine sul pubblico visitatore del cantiere di restauro dei dipinti in frammenti della* B*asilica* S*uperiore di* S. F*rancesco in Assisi*, Roma, 2001), o appunto la ricostruzione sotto l'aspetto più strettamente tecnico della attività dei maggiori restauratori: Maratta, Edwards, Secco Suardo, Forni, Moretti, Botti, Brizi, Valentinis, Orfei, Centenari, Venturini Papari, Colarieti Tosti, Trojano, Stano, Crucianelli, Tintori.

Questa operazione si articola sostanzialmente su due aspetti: il primo è rappresentato dai convegni, o comunque dalle occasioni di pubblico confronto, sui temi legati alla storia della conservazione e del restauro, con particolare riguardo ai restauratori, quali G*iovanni Secco* S*uardo. L*a *cultura del restauro tra tutela e conservazione dell'opera d'arte* (Bergamo, 1995), S*toria del restauro dei dipinti a* N*apoli e* R*egno nel* XIX *secolo* (Napoli, 1999), I*l restauro dei dipinti nel secondo* O*ttocento. G*i*useppe* U*berto Valentinis e il metodo* P*ettenkofer* (Udine, 2001).

Fu proprio dal primo di essi che nacque formalmente la proposta di creare un Archivio Storico Nazionale e Banca Dati dei Restauratori Italiani (ASRI), sotto la responsabilità dell'Istituto Centrale per il Restauro, dell'Associazione Giovanni Secco Suardo in collaborazione con la Soprintendenza ai Beni Artistici e Storici di Milano e la Scuola di Specializzazione in Storia dell'Arte dell'Università L*a Sapienza* di Roma inizialmente delimitato geograficamente (restauratori operanti in Italia), cronologicamente (metà Ottocento - metà Novecento) e tipologicamente (solo restauratori di dipinti) per potere meglio concentrarsi sulla messa a punto di uno strumento operativo informatico (RESI) la cui reale duttilità ha permesso di estendere la ricerca ad altri manufatti nonché ad ambiti cronologici più vasti e con una dimensione geografica europea: l' Archivio Storico dei Restauratori Europei.

Sviluppo parallelo ha avuto l'attività specifica di tutela, che si è concretizzata nella acquisizione, conservazione, studio e gestione di archivi di restauratori da parte della Associazione Giovanni Secco Suardo.

ASRI, AT THE ORIGINS OF A EUROPEAN PROJECT

Knowledge of projects undertaken in the past with regard to restoration work is of enormous benefit for adopting the right approach to current conservation and restoration activities.

The information which is often lacking, rather than on activities aimed at modifying the formal aspect of the works, is the more strictly technical information, on the materials and procedures used to slow down the acceleration of the natural process of deterioration.

This kind of information is rarely available from the relevant sources (normally accessible public and private archives) as it usually in the form of paperwork (and other supporting materials: photos, drawings, etc.) kept by the restorer or his heirs, often involving (if the restorer is still alive) approaching the party concerned directly via an interview and similar methods, whilst also being well aware nevertheless that it will always be necessary - in order to validate its reliability - to resort to an activity combining scientific research, experiments and all other possible checks.

Whilst taking into account that, generally, in the past, the restorer's knowledge was limited to the

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marketing names of the products used and to the use of completely empirical techniques, these documents, nevertheless, are often the only means of information available and every care must therefore be taken to protect them.

The most serious risk is in fact represented by a generalised underestimation of these documents, as products of no intrinsic value (restorers in the past were not, with some very rare exceptions, "men of letters") and therefore linked to artisan-type activities and hence, according to widespread belief, lacking in any true cultural interest.

On the other hand it might appear that we are faced with a rather tortuous way of proceeding, but I was comforted by the analogy that it somehow seemed possible to form with the methods used for reconstructing the activity of an artist: even the traditional restorer in fact tended to create his own "way" of operating and came to prefer certain restoration techniques and materials over others.

It therefore seemed necessary to have a tool, to be understood not as a replacement but as a complement to the more traditional one (although perhaps focused a little too much on the methodological rather than technical aspect), consisting of research aimed at reconstructing the restoration history of a work or a set of works.

In cannot be denied, however, that this reflects a change in the level of the importance given to the conservation aspect with respect to the broader restoration aspect as well as a greater awareness of the value of the activity of the restorer in terms of safeguarding our artistic heritage, some exquisite examples of which were certain works featured in the first issue (1950) of the Bulletin of the Istituto Centrale per il Restauro (Licia Borrelli, R*estauro e restauratori di dipinti in* F*rancia dal* 1750 *al* 1860; Michelangelo de Azevedo,U*na scuola napoletana di restauro nel* XVII *e* XVIII *secolo*).

One must add, for completeness, that the project for a historical archive of restorers formed part of a broader plan aimed at building at the ICR a "Museum of conservation and restoration", in particular a teaching museum, and therefore above all (although not exclusively) to serve a non-specialist public.

I have had the opportunity to talk about this repeatedly, from an initial mention in 1982 (in M*usei e* G*allerie d'*I*talia*, 3-4, 1983, 79-81) to the work in M*useum* (1984) to the more recent P*er un museo didattico della conservazione e del restauro*, Firenze, Le Monnier, 1989.

Apart from a non-marginal conservation role (not only in terms of information materials, equipment, tools, traditional materials relating to artistic techniques and restoration techniques, but also in terms of scientific equipment and the now obsolete and thus precious equipment for mechanical documentation, symbolic of a pioneering age) the museum would have had to perform a documentary/educational role based instead on the most effective teaching techniques, so that it could raise to the highest level the goal towards which in short everything was aimed, that is, education with regard to protecting our heritage.

In view of the difficulty in undertaking such a complex project (not only for reasons of a financial nature but moreover due to the difficulty in gaining acceptability for the idea of a non *heritage* but essentially *functional* museum) the only option remaining was to attempt to implement certain aspects of this, and in particular the most innovative: educational exhibitions of artistic techniques and restoration procedures with "audiovisual" aids (such as P*ittura a fresco. Tecniche esecutive, cause di degrado, restauro*, an educational exhibition organised by G. Basile, Florence, 1989), public opinion surveys on restoration (G. Basile, M. Bottoni, M*arco Aurelio, mostra di cantiere: un sondaggio di opinione sui visitatori*, in Bollettino d'arte, no. 41/1987, 103-110; I*ndagini sul pubblico visitatore del cantiere di restauro dei dipinti in frammenti della* B*asilica* S*uperiore di* S. F*rancesco in Assisi*, Roma, 2001), or indeed reconstruction in terms of the most strictly technical aspect of the activity of the greatest restorers: Maratta, Edwards, Secco Suardo, Forni, Moretti, Botti, Brizi, Valentinis, Orfei, Centenari, Venturini Papari, Colarieti Tosti, Trojano, Stano, Crucianelli, Tintori.

This operation essentially centres around two aspects: the first consists of meetings, or events such as public debates, on issues relating to the history of conservation and restoration, with particular regard to restorers, such as G*iovanni Secco Suardo. La cultura del restauro tra tutela e conservazione dell'opera d'arte* S*toria del restauro dei dipinti a* N*apoli e* R*egno nel* XIX *secolo*, Napoli, 1999, I*l restauro dei dipinti nel secondo* O*ttocento. G*iuseppe U*berto Valentinis e il metodo* P*ettenkofer,* Udine, 2001.

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It was indeed from the first of these that the proposal to create a National Historical Archive and Database of Italian Restorers (Archivio Storico Nazionale e Banca Dati dei Restauratori Italiani - ASRI) was born, under the responsibility of the Istituto Centrale per il Restauro and the Giovanni Secco Suardo Association in collaboration with the Artistic and Historical Assets Service in Milan and the School Specialising in the History of Art at the L*a Sapienza* University in Rome, initially limited geographically (conservator restorers operating in Italy), chronologically (mid 1800 - mid 1900) and typologically (only conservator-restorers of paintings) in order to concentrate more on establishing an operational information tool whose actual flexibility has made it possible to extend the research to other works, to a broader chronological range and with a European geographical dimension: The Historical Archive of European Conservator-Restorers.

The specific activity of protection has developed alongside this, in the form of the purchase, conservation, study and management of conservator-restorers' archives on the part of the Giovanni Secco Suardo Association.

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1.3. UN MODELLO CONCETTUALE PER UNA BASE DI DATI MULTILINGUE A SOSTEGNO DELLA STORIA DEL RESTAURO IN EUROPA

A CONCEPTUAL FRAMEWORK FOR A MULTILINGUAL DATABASE DEDICATED TO THE HISTORY OF RESTORATION IN EUROPE

Matteo Panzeri

Presupposti storiografici e orientamenti progettuali

Anche diverse delle schede "evento di conservazione" proposte in questo volume a titolo esemplificativo (cap. 2.2.1.) testimoniano dell'insostituibile importanza della ricostruzione della storia conservativa di ogni singolo oggetto d'arte sia per la lettura storico-critica dell'oggetto stesso sia, con più specificità rispetto alla presente ricerca, per orientare ogni attuale azione rivolta alla conservazione e al restauro del patrimonio culturale.

In effetti, proprio sulla base di questo fondamentale assunto è stata impostata la progettazione di un sistema documentario quale strumento primario per lo sviluppo di una rete europea per la storia del restauro e della conservazione. Fin dalla prima riunione del gruppo internazionale di ricerca, temi di ampia portata storica e, contemporaneamente, di specificità settoriale hanno spinto a concentrare i lavori su due cruciali questioni: come rendere accessibili e condivisibili le principali fonti bibliografiche e archivistiche indispensabili per la narrazione di una storia del restauro secondo orientamenti generali comunemente individuati; quali strumenti specialistici approntare per sostenere lo sviluppo di ricerche, impostate in un'ottica internazionale, su singole figure o su momenti caratteristici della storia del restauro di ciascun paese che ancora richiede di essere profondamente indagata.

Riconosciuto nell'evento "intervento di restauro" l'elemento cruciale di questa storia, in termini operativi si trattava di trovare la via per condividere i metodi della ricerca e della gestione di fonti sia direttamente relative agli interventi di restauro, per precisarne date, protagonisti, tecniche, materiali, orientamenti e offrirne un commento storico-critico, sia riguardanti i più ampi contesti necessari a illuminare il significato culturale degli interventi stessi. Dalla documentazione di archivio sui singoli episodi l'ambito si ampliava così ai testi teorici, spesso diffusi e discussi internazionalmente, alla trattatistica tecnica, fiorita fin dal primo Ottocento, alla documentazione relativa alla nascita e allo specializzarsi delle analisi scientifiche, ai testi normativi e legislativi dei singoli stati fino al più complesso quadro delle storie delle istituzioni (dagli organi di tutela, agli istituti centrali di conservazione e restauro fino ai laboratori dei grandi musei). Un repertorio che permettesse quindi di portare alla luce, su solida base documentaria, i fili di una storia comune, densa di intrecci internazionali, attestata dalle fonti almeno fin dal secondo Settecento.

I selettivi approfondimenti condotti durante questo anno di lavoro confermano infatti una storia di interventi sulle opere d'arte realmente europea, che attraversa l'intero continente anche in relazione ai suoi grandi avvenimenti. Quelli bellici, ad esempio, che dalle sconvolgenti requisizioni di capolavori attuate durante il periodo napoleonico e parallelamente cadenzate da sistematiche campagne di restauro ci portano fino a particolari momenti del secondo conflitto mondiale, con le attività volte alla protezione del patrimonio culturale, con le collaborazioni e gli scambi di esperienze tra governi "amici", con più minuti ma non meno significativi episodi biografici di restauratori inglesi, annoverati tra le truppe degli eserciti in conflitto, specializzatisi nella conservazione dell'arte del vicino oriente. Più specificamente disciplinari sono invece altri fenomeni che rivelano frequenti parallelismi tra le diverse aree. È il caso dell'istituzione dei laboratori scientifici, con il precoce episodio di quello di chimica animato a Berlino da Friedrich Rathgen (scheda n. 31) fin dal 1888 e subito seguito da altri paesi, o i casi, paralleli negli anni trenta del Novecento, dell'istituzione di laboratori in seno all'Istituto Centrale per il Restauro di Roma, al Louvre e al British Museum, tutti caratterizzati anche dall'innovativo impiego dei raggi X.

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Una storia ovviamente animata contemporaneamente dalla discussione e condivisione di teorie e metodi e, soprattutto, dagli scambi internazionali di persone: dai più attivi e dinamici tra i restauratori a una nutrita schiera di studiosi e specialisti. Ben aldilà di ricorrenti movimenti di singole figure, frequenti sono anche i casi "collettivi". Già noti sono ad esempio gli episodi che videro numerosi restauratori dei paesi del nord Europa richiamati in Francia fin dal XVIII secolo, o quelli numerosi relativi agli intensi movimenti determinati, nelle seconda metà del secolo successivo, in occasione delle grandi esposizioni universali, o l'accentuarsi, soprattutto nel corso del Novecento, di una particolare specie di secondo *Grand Tour*, che vedeva restauratori inglesi, tedeschi e spagnoli incontrarsi e specializzarsi a Firenze e a Roma. Ai movimenti dei restauratori corrispondevano quelli dei direttori dei grandi musei (attivi anche in nascenti organismi internazionali per la conservazione), dei teorici del restauro, degli scienziati della conservazione che furono spesso animatori di iniziative sovranazionali: Germain Bazin (scheda n. 38), Cesare Brandi (qui privo di scheda propria ma ricorrente in schede di origine spagnola, tedesca e francese) e Harold Plenderleith (n. 37). In queste dinamiche, ancora nel secondo dopoguerra, laddove non erano le persone a viaggiare, erano le opere che varcavano le frontiere per essere curate in centri ritenuti più specializzati: così, negli anni in cui un gruppo di ebanisti francesi si perfezionava all'ICR di Roma, allo stesso Istituto giungeva anche una delicata tavola del Sassetta da poco entrata a far parte delle collezioni del Louvre[1].

Questo quadro chiarisce altresì la fisionomia internazionale di molti restauratori. Basterà ricordarne alcuni, i cui profili sono anche proposti nelle schede di questo volume: da François-Toussaint Hacquin (n. 6), con i cui interventi si dovettero confrontare i restauratori di più di una nazione europea in seguito alla restituzione, nel periodo della Restaurazione, dei capolavori ai loro paesi di origine; all'ungherese György Kákay Szabó (n. 42), figura centrale dei musei di Budapest che seppe maturare, negli anni attorno al secondo conflitto mondiale, esperienze di ricerca tra le più avanzate in Europa frequentando i laboratori di Milano, Berlino e Vienna, fino a Carlo James (n. 65), olandese di nascita, italiano di formazione, nel secondo Novecento lungamente attivo in Francia per la conservazione di opere grafiche.

Un fenomeno dunque sin dall'origine marcatamente internazionale, specialmente europeo almeno tra Settecento e primo Novecento, e quindi apertosi a un più ampio scenario d'oltreoceano.

Naturalmente, in un quadro di collaborazione in rete e di condivisione di risorse documentarie ispirate comuni criteri generali, il ricorso alle I*nformation and* C*ommunication* T*echnologies* è subito apparso non solo scontato in prospettiva ma anche indispensabile fin dalle fasi iniziali del progetto. In particolare l'impegno applicativo non doveva riguardare lo sviluppo di strumenti tecnologici, per altro per le parti generali della gestione della documentazione già da tempo perfezionati in ambito internazionale, bensì andava rivolto alla definizione concettuale di metodi e modelli che fossero in grado di guidare specialistici sviluppi tecnologici secondo definiti orientamenti storiografici (in parte tratteggiati più sopra) per un settore di indagini ancora sostanzialmente rimasto estraneo a tali applicazioni.

La prima delle due questioni preliminarmente individuate, quella concernente la condivisione di fonti generali, è così subito apparsa specifica per la presente ricerca quanto ai contenuti ma assolutamente generalizzabile riguardo ai metodi e agli strumenti. Essa rinviava in effetti ai tipici sviluppi in rete relativi alla gestione della documentazione archivistica e bibliografica per i quali esistono ormai strumenti di settore e importanti risorse allineati agli standard internazionali ISAD e ISBD. Anche nell'intento di concentrare le risorse disponibili sugli aspetti più specifici e innovativi del presente progetto si è quindi optato, nell'auspicata prosecuzione delle ricerche, per rinviare al futuro il ricorso a tali consolidati strumenti.

Lo schema grafico con il modello generale dei dati (fig. 1) illustra, nella parte a tratteggio, questa prospettiva di sviluppo.

Nel corso dei lavori, e nel presente volume, tale questione ha comunque trovato un primo esito, quale elemento di predisposizione per la futura base di dati documentaria, nei fondamentali repertori bibliografici di orientamento e nelle guide introduttive ai fondi archivistici nazionali proposti, in tradizionale forma testuale, nel terzo capitolo di questo volume.

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[1] Cfr. N. Volle, nel presente volume, cap. 2.1.3.

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Un modello sperimentale

Gli sforzi per lo sviluppo di un sistema informativo sono stati piuttosto concentrati sulla messa a punto di uno strumento prototipale, un sistema di *data entry* e parallelamente di *information retrieval*, mirato ad assistere le ricerche dei diversi gruppi attivi nei singoli paesi e rivolto contemporaneamente alla condivisione degli esiti di tali ricerche. Si trattava cioè di formulare i metadati del modello, di incarnarli in un prototipo di base di dati e di valutarne l'applicabilità e l'efficacia attraverso ricerche aggiornate e specifiche, appositamente condotte.

A fronte delle diversità denunciate dalle varie situazioni storiche e istituzionali caratterizzanti ciascun paese, il modello è stato basato sull'individuazione di un contenuto numero di elementi cruciali e condivisibili, sui quali attestare i dati derivanti dalle ricerche, e sul tentativo del mantenimento, all'interno di questo schema, della caratterizzazione storico-geografica, cioè culturale, di ciascun paese (e talvolta, di ciascuna regione entro i confini di ogni paese).

L'immediato precedente, il modello RESI sviluppato nell'ambito del progetto A*rchivio* S*torico* N*azionale e* B*anca* D*ati dei* R*estauratori* I*taliani*[2] e utilizzato quale punto di riferimento per la presente ricerca, si è rivelato troppo articolato per alcuni aspetti (le entità dedicate alle fonti e alle opere) e da riorientare e ampliare per altri, soprattutto relativi alla ricostruzione di un ampio contesto, appunto europeo.

Alla centralità dell'indagine degli interventi di restauro quali elementi primi sui quali basare lo sviluppo della narrazione storica, è corrisposta così nel modello europeo una prima entità "Evento di restauro/conservazione" (fig. 1).

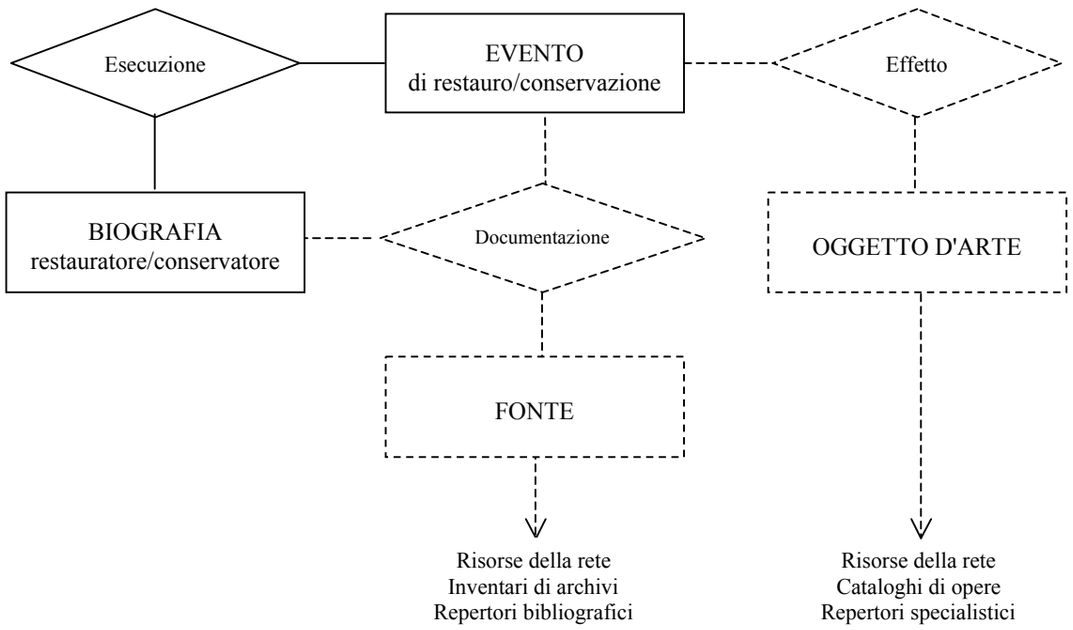

Fig. 1. Schema generale organizzativo del sistema informatico con indicazione delle entità previste; le parti in linee continue sono state realizzate nella base di dati prototipale, quelle a tratteggio indicano i possibili sviluppi e l'apertura alle risorse della rete.

[2] Per una presentazione generale del progetto si veda: Lanfranco Secco Suardo, A*rchivio* S*torico* N*azionale e* B*anca* D*ati dei* R*estauratori* I*taliani*: *genesi e sviluppi di un progetto di ricerca interistituzionale*, in I*l corpo dello stile. Cultura e lettura del restauro nelle esperienze contemporanee*, atti del convegno (Roma, 20-21 febbraio 2004), coordinamento scientifico di M. Dalai Emiliani, O. Rossi Pinelli, M. Di Macco, a cura di C. Piva e I. Sgarbozza, Roma, De Luca, 2005, pp. 145-168, in part. pp. 154- 159 e, per alcuni risvolti teorici, Matteo Panzeri, L'*informatica documentaria per la storia del restauro: strumenti o metodi?*, in I*bidem*, pp. 169-187, in part. pp. 175-176.

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L'originaria idea di circoscrivere le ricerche ai soli interventi realmente attuati è stata ampliata anche ad altri episodi testimonianti della vita fisica delle opere e pur non tradottisi in reali interventi: esiti di indagini di apposite commissioni, periodiche relazioni sugli stati di conservazione, inserimento dell'opera quale caso studio in significativi dibattiti sui metodi e gli strumenti del restauro e della conservazione. Ma la lettura storica e critica dei significati di circoscritti eventi imponeva la loro riconduzione a contesti più ampi: *in primis* la collocazione di tali eventi entro la sequenza dell'opera di ciascun restauratore, caratterizzata anche dai suoi rapporti con i conservatori, gli studiosi, gli scienziati e le istituzioni di conservazione. A tale ricostruzione è stata quindi dedicata la seconda entità del modello, denominata "Biografia", destinata ad accogliere sia i profili dei restauratori, sia di quelli delle personalità che, pur in diversi modi, ne orientarono l'operato. L'apertura della scheda biografica a figure anche diverse dai soli restauratori ha anche concesso l'inserzione di essenziali notizie relative alle istituzioni. Naturalmente in entrambe le entità è stata dedicata la massima attenzione nel definire attributi relativi alle fonti sulla base delle quali sarebbero state redatte le notizie.

Certo, l'individuazione di un comune schema portava con sé l'insidia della potenziale perdita delle peculiarità nazionali. Definiti gli standard di struttura, tale problema è stato affrontato nel corso della definizione degli standard di contenuto (e in quella, solo inizialmente affrontata, relativa agli standard di valore).

Significativi scarti semantici, derivanti dalla natura delle culture proprie ad ogni paese, appaiono infatti evidenti soprattutto in relazione agli elementi qualificanti questa ricerca: tecniche e materiali di intervento, normative, concetti teorici generali, figure professionali e natura delle istituzioni. Lo stesso elemento scientifico fondamentale della ricerca, cioè l'aderenza alle fonti nella redazione delle notizie, rendeva quasi imprescindibile il legame con le lingue originarie.

Tali connotazioni culturali nazionali, ma anche regionali (queste ultime particolarmente evidenti in Italia, Spagna e Germania) si esprimono, soprattutto nella prospettiva storica, in specificità linguistiche. Da qui la scelta del mantenere, all'interno della base di dati condivisa, le lingue originali di ciascun paese. Un'imprescindibile specificità linguistica che diviene nevralgica, ovviamente, nel caso del lessico, sia teorico sia tecnico, del restauro e della conservazione; una specificità tanto complessa e radicata nei territori d'origine da rendere assai dubbio qualsiasi tentativo di traduzione letterale. Anche nel corso di questo progetto ne è stato classico esempio la difficoltà di ridurre a corrispettivi esatti nelle diverse lingue il basilare termine "restauratore", così diversamente connotato ed espresso, secondo i paesi e le epoche, tra le figure del pittore-restauratore, del restauratore-artigiano formatosi in bottega, del conservatore o del curatore o del direttore del restauro o di altre figure, in verità numerose e varie, specializzate nell'applicazione di procedure tecnico-scientifiche per l'indagine e il trattamento delle opere.

Le strutture del modello, il software applicativo e il campione dei dati

Più che fornire una descrizione tecnica e analitica, dal modello dei dati agli standard di valore, per altro definite in termini sperimentali nei documenti di lavoro condivisi[3] dai gruppi e allegati al sistema di *data entry* prototipale "RESE", pare più efficace in questa sede fornire un'essenziale illustrazione dell'organizzazione dei due tipi di schede previsti, e delle voci che le compongono.

La scelta del multilinguismo, ritenuto indispensabile requisito del sistema ai fini del mantenimento delle connotazioni culturali caratteristiche di ogni area storico-geografica, non facilita certo la consultazione trasversale dell'archivio. Per ovviare a tale inconveniente si è così ricorso all'inserimento di alcuni interi campi (contraddistinti dal suffisso "eng.") dedicati a ospitare un riassunto in lingua inglese dei campi a maggior sviluppo testuale.

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[3] Ci si riferisce in part. al "manuale" distribuito in due versioni, italiana e inglese, G*uida alla compilazione delle schede alle principali funzioni del sistema di data entry RESE*, a cura di Matteo Panzeri con la collaborazione di Cinzia Gimondi e Marzia Mazzoleni, ultima ver.: 3.0, 19 giugno 2006.

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Scheda B- B*iografia*

Numero identificativo
Tipo di scheda
Nome
    a-Cognome, b-Nome
Varianti onomastiche
Sesso
Nascita
    a-Luogo, b-Data, c-Prima notizia
Death
    a-Luogo, b-Data, c-Ultima notizia
Qualifiche principali
Cenno biografico
Eventi di restauro/conservazione
    a-Anno, b-Tipo di evento, c-Attribuzione, d-Titolo, e-Luogo di conservazione, f-Numero di inventario
Scritti, manoscritti
    a-Anno, b-Autore, c-Titolo, d-Pagine, e-Tipo di documento
Scritti, pubblicazioni
    a-Anno, b-Autore, c-Titolo, d-Pagine, e-Tipo di pubblicazione
Fonti, manoscritti
    a-Anno, b-Autore, c-Titolo, d-Pagine, e-Tipo di documento
Fonti, pubblicazioni
    a-Anno, b-Autore, c-Titolo, d-Pagine, e-Tipo di pubblicazione
Osservazioni
Cenno biografico (eng.)
Osservazioni (eng.)
Illustrazioni
    a-Nome del file, b-Didascalia
Compilazione
    a-Cognome Nome, b-Ruolo
Data di compilazione
Note di compilazione

Scheda E- E*vent*

Numero identificativo
Tipo di scheda
Tipo di evento
Restauratore/conservatore
Responsabile
Enti/persone
    a-Denominazione ente, b-Nome persona, c-Ruolo nell'evento
Opera
    a-Attribuzione, b-Soggetto, c-datazione, d-Materia e tecnica, e-Dimensioni, f-Collocazione, g-n. inv.
Cronologia dell'evento
    a-Testuale, b-Secolo, c-Frazione di secolo
Stato di conservazione
Descrizione delle procedure
Parole chiave dell'evento
    a-Parole chiave in lingua originale, b-Parole chiave in inglese
Fonti, manoscritti
    a-Anno, b-Autore, c-Titolo, d-Pagine, e-Tipo di documento
Fonti, pubblicazioni
    a-Anno, b-Autore, c-Titolo, d-Pagine, e-Tipo di pubblicazione
Osservazioni
Stato di conservazione (eng.)
Descrizione delle procedure (eng.)
Osservazioni (eng.)
Illustrazioni
    a-Nome del file, b-Didascalia
Compilazione
    a-Cognome Nome, b-Ruolo
Data di compilazione
Note di compilazione

La consultazione trasversale è inoltre efficace in virtù della definizione di alcuni standard di descrizione e valore: per le cronologie, riconducibili e ricondotte tutte a una comune formalizzazione; per i dati di onomastica e toponomastica, per i quali, a fronte di numerose varianti, si è scelto di adottare come forma privilegiata, soprattutto per i campi strutturati, quella espressa nella lingua del paese di origine. Altri circoscritti casi di minimo impatto semantico ma utili per un'efficiente gestione dei dati, in particolare le voci "Tipo di documento" nei gruppi relativi alle fonti e "Ruolo" nel gruppo relativo alla compilazione, sono inoltre stati ricondotti ad un comune lessico in inglese (per la prima voce in parte desunto dal noto repertorio bibliografico di settore BHA). Sulla questione fondamentale della normalizzazione del lessico tecnico, relativa al nodale campo "Parole chiave dell'evento" si è invece optato per una struttura esplicitamente bilingue, lingua originale-lingua inglese, al fine di raccogliere sistematicamente i materiali terminologici utili, come più oltre meglio chiarito, per la futura realizzazione di un più che auspicabile thesaurus multilingue.

Tali scelte hanno preso corpo nello strumento software prototipale RESE, che è stato distribuito ai singoli gruppi di ricerca con un'interfaccia comune in lingua inglese. Si tratta di una personalizzazione[4] del programma CDS/ISIS sviluppato dall'UNESCO, "*an advanced non-numerical information storage and retrieval software*" che vanta da anni numerose applicazioni, nazionali e internazionali, nel settore della documentazione del patrimonio culturale. Tale sistema è stato soprattutto scelto in quanto fortemente

[4] Lo sviluppo, i test tecnici e l'assistenza alla distribuzione si devono a Claudio Perotti.

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orientato al trattamento di dati dal carattere prevalentemente testuale e perché presenta interessanti funzionalità di *information retrieval* e indicizzazione[5] particolarmente utili per il controllo lessicale.

Il prototipo RESE è stato oggetto di applicazione e verifica per le sette particolari ricerche descritte nei loro presupposti scientifici nel secondo capitolo di questo volume. Nel complesso il campione, ovviamente non totalmente esaustivo dell'intera possibile casistica, si è rivelato severo e impegnativo, e per questo maggiormente affidabile, soprattutto per la notevole varietà delle situazioni affrontate.

Ampia è la cronologia indagata. Essa abbraccia un periodo che dal secondo Settecento, incentrato sulle attività svolte a Roma nel quadro dei nascenti musei vaticani, e in Francia, tra le collezioni reali, il Museé Centrale des Arts e il moderno Louvre, giunge fino alle più recenti istituzioni internazionali di collaborazione, quali l'International Institute of Conservation e l'ICOM Conservation Committee, attraversando un Ottocento ricco di formulazioni teoriche, caratterizzato dall'apparizione dei primi manuali, da documentate inchieste nazionali aperte al pubblico dibattito (massime in Inghilterra e Francia), dall'avvento delle prime normative nazionali in materia, e un Novecento che vede il fiorire, pur con diverso grado nei vari paesi, di specifici studi sulla storia della conservazione e del restauro.

Entro questo intervallo diverse figure sono state oggetto di approfondimento, dagli artisti restauratori, ai direttori di musei, ai funzionari della tutela ai teorici e alle personalità del mondo accademico, fino ai *conservation scientists* del XX secolo. Sufficientemente diversificate appaiono le tipologie degli oggetti d'arte: singole tele o tavole, disegni, dipinti murali e affreschi, terrecotte invetriate, sculture in marmo musealizzate da secoli, interi complessi decorativi di edifici sacri, opere d'arte contemporanea in materiali effimeri (che sollevano una particolari problematiche di natura estetica e di etica della conservazione[6]). Il repertorio documentario e bibliografico posto in calce alle schede (par. 2.2.3), come le schede stesse (2.2.1), rivelano infine la varietà delle fonti indagate: da documenti d'archivio, a studi di diversificato livello (monografie su singole figure o opere, pur rare storie del restauro, atti di convegni ricchi di indagini scientifiche su metodi e strumenti), ai necrologi fino alle fotografie che concorrono a sviluppare il corredo multimediale del prototipo, per ora prevalentemente realizzato con le immagini ma già aperto a quella "oral history" da più parti auspicata.

Dal nodo del lessico alle prospettive di sviluppo

Le circa centoventi schede memorizzate, sessantanove della quali sono qui pubblicate in una significativa sequenza cronologica che rende in parte testimonianza del parallelismo di alcuni fenomeni, oltre a servire quale test per il modello hanno contemporaneamente permesso un primo approccio alla cruciale questione del lessico, significativo sintomo culturale e, nelle sue problematiche di controllo, elemento di elezione (e al contempo di crisi) di ogni sistema documentario automatizzato.

Pur condotta portando attenzione a strumenti già esistenti, le *english keywords* del catalogo della Biblioteca dell'ICCROM[7], e a iniziative in corso, l'*Art and Architecture Thesaurus*[8], si tratta di una prima iniziale esperienza, con vistosi limiti di omogeneità negli esiti (cfr. 2.2.2.), che non giunge al livello analitico dell'elencazione di strumenti e materiali, limitandosi piuttosto alle procedure. Essa costituisce però un esperimento assai utile per la prima formalizzazione di un lessico documentario condiviso (in una comparazione tra lingua originale e lingua inglese), nel quale i termini non sono per ora tradotti letteralmente (questo accade sporadicamente) ma ricondotti alle categorie generali di uno schema, relativo alle aree concettuali del restauro, appositamente ideato.

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5 Per il quale si consulterà utilmente: www.unesco.org/webworld/isis/.

6 Cfr. scheda n. 63.

7 ICCROM Library Catalogue, *English Keywords*, all'indirizzo: http://library.iccrom.org/Libris/index.html.

8 *Art and Architecture Thesaurus*, http://www.getty.edu/research/conducting_research/vocabularies/aat/; si è inoltre fatto riferimento al recente repertorio multilingue a stampa: L. Rico Martìnez, C. Martìnez Cabetas (coords.), *Diccionario técnico Akal de Conservación y restauración de bienes culturales*, Madrid, Ediciones Akal, 2003

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1. DOCUMENTAZIONE
   a) Ricognizione tecnica
   b) Ricerche storiche
   c) Indagini scientifiche (esami microchimici, RX, XRF, IR, UV…)
2. PROGETTO CONSERVATIVO E DI RESTAURO
3. INTERVENTO
   a) Ricostituzione dell'adesione tra gli strati (foderatura, etc.)
   b) Ricostituzione della coesione (consolidamento, etc.)
   c) Rimozione elementi estranei (ritocchi, completamenti, etc.)
   d) Rinforzo (parchettatura, inserimento perni, etc.)
   e) Reintegro (integrazione, assemblaggio)
   f) Restituzione della conformazione (riassemblaggio, riformatura, etc.)
   g) Finitura della superficie (verniciatura, politura, patinatura)
   h) Variazione del tipo di supporto (strappo, stacco, trasporto)
   i) Aggiunta (ridipintura, …)
4. PROGETTO DI PREVENZIONE
5. INTERVENTO DI PREVENZIONE
6. PUBBLICIZZAZIONE DEI RISULTATI

1. DOCUMENTATION
   a) Technical assessment
   b) Historical research
   c) Scientific inquiry (sampling, RX, XRF, IR, UV…)
2. PROJECT OF CONSERVATION AND RESTORATION
3. INTERVENTION
   a) Reconstructing adhesion (lining, etc.)
   b) Reconstructing cohesion (consolidation, etc.)
   c) Removal of extraneous elements (touching up, completion, etc.)
   d) Reinforcement (parqueting, inlay inserting, etc.)
   e) Reintegration (integration, assembly)
   f) Reconstructing the conformation (reassembly, reshaping, etc.)
   g) Surface finishing (painting, polishing, patina)
   h) Changing the type of support (tearing, peeling off, transporting)
   i) Addition (repainting, …)
4. PROJECT FOR PREVENTION
5. PREVENTION WORK
6. RESULTS PUBLICITY

Proposto da Giuseppe Basile nel corso delle varie riunioni del progetto e oggetto di una prima comune riflessione tale schema, sopra riportato, è stato utilizzato per il precoordinamento dei 111 termini raccolti, corrispondenti a 265 occorrenze, che sono stati ricondotti a 45 termini generali (proposti in un asettico ordinamento alfabetico tra gli indici della sezione 2.2.2.).

Gli esiti dell'esperienza RESE fin qui condotta sembrano costituire una base sperimentale sufficiente per gli impegnativi sviluppi che la rete europea per il restauro e la conservazione domanda, che sono stati individuati in tre principali prospettive:

- lo sviluppo del prototipo, per ora limitato a stazioni *stand alone*, in un maturo *software* di rete in grado di garantire un lavoro sia dinamicamente cooperativo tra le sette (e più?) parti dell'Europa, sia realmente controllato nel rispetto degli standard definiti;
- l'approfondimento della nodale tematica del lessico tecnico del restauro e della conservazione (storico e attuale) nella sua dimensione multilingue in vista delle sfide che la dimensione globale della documentazione pone ormai in modo impellente;
- il perfezionamento del modello, soprattutto nell'adesione agli standard generali proposti dall'ICOM-CIDOC[9] e in relazione alle prospettive di un web semantic framework offerte dal Conceptual Reference Model[10].

[9] http://www.willpowerinfo.myby.co.uk/cidoc/stand2.htm.
[10] http://cidoc.ics.forth.gr/

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A CONCEPTUAL FRAMEWORK FOR A MULTILINGUAL DATABASE DEDICATED TO THE HISTORY OF RESTORATION IN EUROPE

Historiographical assumptions and project guidelines

The "event of conservation" records shown in this volume by way of example (chap. 2.2.1.), among others, demonstrate the vital importance of reconstructing the conservation history of every single work of art both for a historical and critical literature view of the object itself, and more specifically with respect to current research, in order to aim every current action at the conservation and restoration of cultural heritage.

In fact, this assumption has provided the foundations for the design of a documentation system as a primary tool for developing a European network for the history of restoration and conservation. From the first meeting of the international research group, subjects of broad historical importance and, simultaneously, of a sectorial nature have led the works to be centred around two crucial issues: how the main essential bibliography and archive sources can be accessed and shared in order to recount the history of restoration in accordance with commonly identified general guidelines; what specialist tools need to be prepared in order to support the development of research, from an international perspective, on individual figures or moments which are characteristic of the history of restoration in each country which still requires thorough investigation.

The crucial element of this history being recognised in the "restoration" event, in operational terms it consisted of identifying the channel for sharing methods of research and management of sources, both directly relating to restoration work, to specify dates, protagonists, techniques, materials, approaches and to offer a historical/critical comment, and relating to the wider contexts necessary for highlighting the cultural significance of the projects themselves. From the archive documentation on individual episodes the scope broadened to encompass theoretical texts, often disseminated and discussed internationally, to technical treatises, flourishing since the early 1800s, to documentation relating to the birth and specialisation of scientific tests, to regulatory and legislative texts of individual states up to the more complex picture of the history of institutions (from protective bodies to central institutes for conservation and restoration, to the workshops in major museums). A list which would thus enable the threads of a common history, full of international links, to be brought to light, based on solid documentation, supported by sources from at least the second half of the 1700s.

The selective investigations carried out during this year of work in fact confirm a truly European history of projects on works of art, spanning the entire continent also in relation to its major events. Wars, for example, which from the unsettling requisitioning of masterpieces during the Napoleonic period and in parallel with systematic restoration campaigns, brings us to particular moments in the Second World War, with the activities aimed at protecting cultural heritage, with collaboration and exchanges of experience between “ally” governments, with smaller, albeit no less significant, biographical episodes of English restorers, counted among the troops of the conflicting armies, specialising in the conservation of art from the Near East. More specifically disciplinary are however other phenomena which reveal frequent similarities between the different areas. Such is the case of the institution of scientific laboratories, with the early episode relating to chemistry instigated in Berlin by Friedrich Rathgen (record no. 31) from 1888 and immediately followed by other countries, or parallel cases, in the 1930s, of the institution of laboratories within the Istituto Centrale per il Restauro (ICR) in Rome, the Louvre and the British Museum, all characterised also by the innovative use of x-rays.

A history which was obviously instigated at the same time by the discussion and sharing of theories and methods and, above all, by international exchanges of individuals: from the most active and dynamic of restorers to a rich array of academics and specialists. In addition to the regular movements of individual figures, there were also cases of “group” movement. Well known, for example, are the episodes witnessed by numerous restorers from Northern European countries attracted to France from the 18th century onwards, or the numerous episodes relating to the intense movements resulting, in the second half of the following century, from the great universal exhibitions, or the emphasis, particularly throughout the 1900s, on a particular kind of second *Grand Tour*, which saw English, German and Spanish restorers meeting and specialising in Florence and Rome. The movements of restorers

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corresponded with those of the heads of the major museums, also active in newly-established international conservation bodies, of restoration theorists, of conservation scientists who often encouraged supranational initiatives: Germain Bazin (record no. 38), Cesare Brandi (has no personal record here but appears in records of Spanish, German and French origin) and Harold Plenderleith (no. 37). In these dynamics, still during the period after the Second World War, where people did not tend to travel, works crossed the borders to be treated at more specialised and renowned centres: so, during the years in which a group of French ebony workers specialised at the ICR in Rome, a delicate Sassetta panel, recently becoming part of the collection at the Louvre[11], also arrived.

This picture also clarifies the international features of many restorers. It will be sufficient to remember certain ones, whose profiles are also provided in this volume: from François-Toussaint Hacquin (no. 6), whose projects the restorers from more than one European nation had to consider following the return, in the Restoration period, of masterpieces to their countries of origin, to the Hungarian György Kákay Szabó (no. 42), a central figure of the Budapest museums who knew how to progress, in the years around the Second World War, some of the most advanced research initiatives in Europe by visiting the workshops in Milan, Berlin and Vienna, and Carlo James (no. 65), a Dutchman by birth, but trained in Italy, in the second half of the 1900s active for many years in France in the conservation of graphic works.

A phenomenon, thus, deriving from markedly international origins, particularly European at least between the 1700s and the early 1900s, and then opening up to a wider overseas scene.

Naturally, within a framework of network collaboration and sharing documental resources governed by common general criteria, the use of Information and Communication Technologies was immediately considered to be essential not only for future developments, but also from the outset of the project. In particular, the applicable use did not have to relate to the development of technological tools, moreover for the general parts of documentation management already widely developed on an international scale, but was aimed at the conceptual definition of methods and frameworks which were capable of driving specialist technological developments in accordance with defined historical guidelines (discussed in part above) for an area of study which has still remained substantially removed from such applications.

The first of the two issues identified earlier, concerning the sharing of general resources, has thus become immediately specific to this research in terms of content but can be totally generalised with regard to methods and tools. This returned in fact to the typical network developments relating to the management of documentation, archives and bibliography for which there are now specialist mechanisms and major resources in compliance with ISAD and ISBD international standards. Also in an attempt to concentrate the resources available on the more specific and innovative aspects of this project it has therefore been decided, for the benefit of research, to postpone the use of such instruments to a future date.

The diagram of the general framework of data (fig. 1) shows, with the dotted lines, this approach to development. In the course of the work, and in this volume, this issue has however shown initial success, as an element which can be adapted for the future document database, in the fundamental bibliography lists for guidance and in the introductory guides to the proposed national archive funds, in a conventional textual format, in the third chapter of this volume.

An experimental framework

The efforts invested in developing an information system have been somewhat focused on fine-tuning a prototypal instrument, a system for both data entry and information retrieval, aimed at assisting the research of various groups operating in individual countries and also with the aim of sharing the results of such research. The aim therefore was to create the metadata of the framework, embodying it in a database prototype and assessing its applicability and effectiveness through up-to-date, specific research, undertaken for this purpose.

Faced with the diversity existing between the various historical and institutional situations characterising each country, the framework has been based on the identification of a limited number of

[11] Cfr. N. Volle, in this volume, chap. 2.1.3.

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crucial and common elements, on which to record the data resulting from the research, and on the attempt to maintain, within this framework, the historical and geographical, i.e. cultural, characterisation, of each country (and sometimes, of each region within the borders of each country).

The immediate precedent, the RESI framework developed as part of the *National Historical Archive and Database of Italian Restorers*[12] project and used as a reference point for this research, has proved to be too complex in certain aspects (the sections dedicated to sources and works) and needs to be redirected and broadened in others, especially those relating to the reconstruction of a wide, European context.

At the central role of the restoration projects as initial elements on which to base the development of the historical account, corresponds the initial entity "Event of restoration/conservation" (fig. 1) in the European framework. The original idea of limiting research solely to the works which have actually been undertaken has been expanded to also include other accounts of the physical life of the works and which have not been translated into actual projects: the results of investigations into appropriate commissions, regular reports on the status of conservation work, inclusion of the work as a case study in significant debates on restoration and conservation methods and tools. But the historical and critical investigation on the significance of limited events led to their redirection towards wider contexts: primarily placing such events within the sequence of work of each restorer, characterised also by his relationship with conservators, academics, scientists and conservation institutions. The second entity of the framework, entitled "Biography", is therefore dedicated to this reconstruction, aimed at gathering both the profiles of the restorers, and those of the figures who, in various ways were involved in the work. Opening up the biographical record also to figures other than just the restorers has also allowed for the inclusion of basic information relating to the institutions. The utmost care is of course taken in both entities when defining the attributes relating to sources on the basis of which the information would be produced.

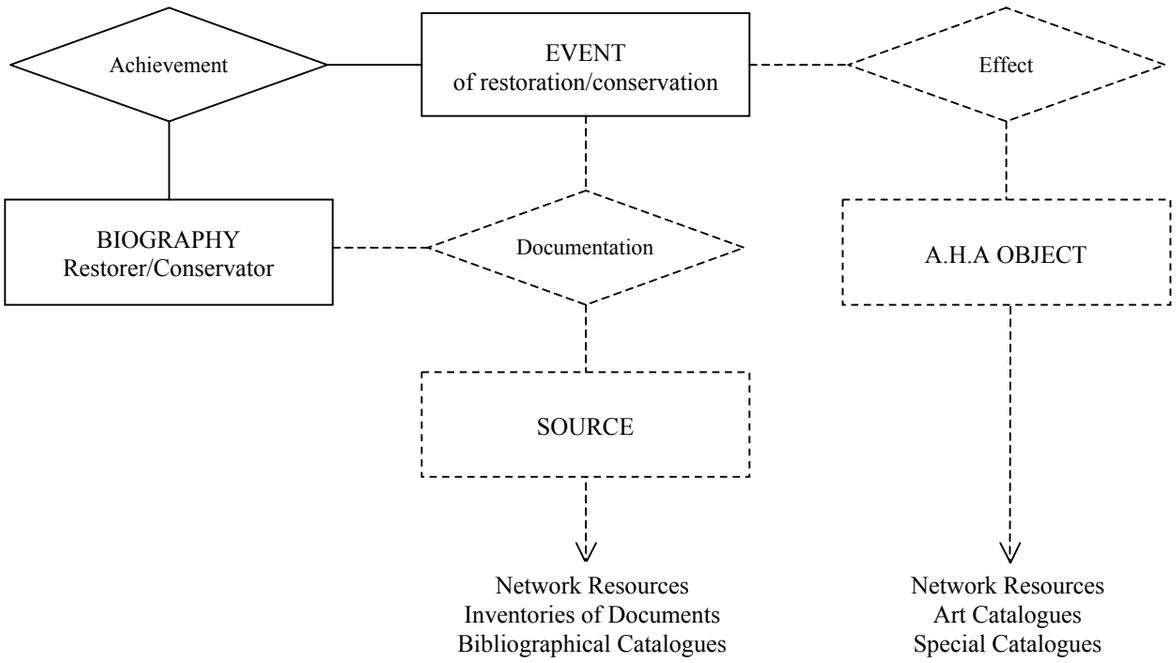

Fig. 1. General organisational structure of the computer system indicating the proposed elements; the parts shown in solid lines have been created on the prototypal database, and the dotted lines indicate the possible developments and access to network resources.

[12] For a general introduction to the project, see: Lanfranco Secco Suardo, *Archivio Storico Nazionale e Banca Dati dei Restauratori Italiani: genesi e sviluppi di un progetto di ricerca interistituzionale*, in *Il corpo dello stile. Cultura e lettura del restauro nelle esperienze contemporanee*, atti del convegno (Roma, 20-21 febbraio 2004), coordinamento scientifico di M. Dalai Emiliani, O. Rossi Pinelli, M. Di Macco, a cura di C. Piva e I. Sgarbozza, Roma, De Luca, 2005, pp. 145-168, in particular pp. 154-159 and, for certain theoretical implications, Matteo Panzeri, *L'informatica documentaria per la storia del restauro: strumenti o metodi?*, in *Ibidem*, pp. 169-187, in particular pp. 175-176.

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Clearly, the identification of a common model incurred the risk of potential loss of national peculiarities. Having defined the structure standards, this problem has been addressed in the process of defining the content standards (and in defining, only initially, the value standards).

Significant semantic differences, deriving from the nature of the cultures relating to each individual country, are in fact evident particularly with respect to the elements qualifying this research: restoration techniques and materials, standards, general theoretical concepts, professional figures and the nature of the institutions. The same essential scientific element of the research, i.e. the adherence to the sources when creating the information, made the link with the original languages almost unavoidable.

These national, and also regional, connotations (the latter being particularly evident in Italy, Spain and Germany) are expressed, above all in the historical context, in linguistic specificities. Thus the decision to maintain, within the shared database, the original languages of each country. An essential linguistic specificity which becomes crucial, of course, in the case of the glossary (both theoretical and technical) of restoration and conservation; a specificity which is so complex and deep-rooted in the lands of origin that it can make any attempt at literal translation rather doubtful. Even in the course of this project a classic example of this has been the difficulty in reducing the basic term "restorer" to the exact equivalents in the various languages, this term being so diversely described and expressed, depending on the country and era, among the figures of the painter-restorer, the restorer-artisan trained in the workshop, the conservator or the curator or director of restoration or other figures, truly numerous and varied, specialising in the application of technical-scientific procedures for the investigation and treatment of works.

The structures of the framework, applicable software and data sampling

Rather than providing a technical and analytical description, from the framework of the data to the standards of value, also defined in experimental terms in the working documents[13] shared by the groups and linked to the prototypal data entry system “RESE”, it would seem more effective in this case to provide a basic illustration of the organisation of the two record types created, and of the items included in them.

Opting for multilingualism, considered to be an essential requirement of the system in order to retain the cultural connotations characteristic of each historical and geographical area, does not of course make transversal consultation of the archive easy. In order to overcome this difficulty it has been decided to insert a number of whole fields (indicated by the suffix "eng.") designed to accommodate a summary in English of the fields with the most textual content.

Transversal consultation has also been rendered effective due to the definition of certain standards of description and value: for dates, which must all follow a common formula; for onomastic and toponymy data, for which, considering the numerous variations, it has been decided to adopt as the preferred form, particularly for structured fields, the one expressed in the language of the country of origin. Other restricted cases of minimal semantic impact but useful for the efficient management of data, in particular the "Document type" items in the groups relating to sources and "Role" in the group relating to the compilation, must also be entered in accordance with a common glossary in English (for the first case partly referring to the well-known BHA bibliography repertory). With regard to the fundamental issue of standardising the technical glossary, in relation to the key field "Event keywords", however, it has been decided to opt for an explicitly bilingual structure, original language-English language, in order to systematically gather useful terminological materials, which will be better clarified later, for the future creation of a crucial multilingual thesaurus.

[13] Reference is made in particular to the "manual" distributed in two versions, Italian and English, G*uide to the compilation of records and to the main functions of the* RESE *data entry system*, edited by Matteo Panzeri in collaboration with Cinzia Gimondi and Marzia Mazzoleni, latest ver.: 3.0, 19 June 2006.

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Record type B - *Biography*

ID number
Record type
Name
  a-Surname b-Name
Onom. variations
Sex
Birth
  a-Place, b-Date, c-First year cited
Death
  a-Place, b-Date, c-Last year cited
Main functions
Biographical notes
Event of cons./rest.
  a-Year of event., b- Type of event c-Attribution, d-Title, e-Place of conservation, f-Inv. number
Writings, manuscripts
  a-Year b-Author, c-Title, d-Pages, e-Type of document
Writings, publications
  a-Year b-Author, c-Title, d-Pages, e-Type of publication
Sources, manuscripts
  a-Year b-Author, c-Title, d-Pages, e-Type of document
Sources, publications
  a-Year b-Author, c-Title, d-Pages, e-Type of publication
Critical evaluations
Biogr. notes (eng.)
Critical evaluations (eng.)
Illustrations
  a-File name, b-Caption
Editing
  a-Surname Name, b-Role
Input date
Editing notes

Record type E - *Event*

ID number
Record type
Event type
Conserv./restorer
Person in charge
Institutions/people
  a-Institution name, b-Person name, c-Role in the event
A. H. A. object
  a-Attribution, b-Subject, c-date, d-Mat. and technique, e-Sizes, f-Location, g-inv. number
Event chronology
  a-text, b-Century, c-Part of the century
Preserv. condition
Event description
Event keywords
  a-kw in original language, b- kw in English
Sources, manuscripts
  a-Year b-Author, c-Title, d-Pages, e-Type of document
Sources, publications
  a-Year b-Author, c-Title, d-Pages, e-Type of publication
Critical evaluations
Preserv. condition (eng.)
Event description (eng.)
Critical evaluations (eng.)
Illustrations
  a-File name, b-Caption
Editing
  a-Surname Name, b-Role
Input date
Editing notes

These decisions have materialised in the RESE prototypal software tool, which has been distributed to the individual research groups with a common interface in English. It is a customised version[14] of the CDS/ISIS programme developed by UNESCO, "*an advanced non-numerical information storage and retrieval software*" which for years has boasted numerous applications, both national and international, in the area of cultural heritage documentation. This system has been chosen above all for its strong focus on processing data of a predominantly textual nature and because it has interesting information retrieval and indexing functionalities[15] which are particularly useful for lexical control.

The RESE prototype has been used and checked in relation to the seven specific research projects described in their scientific assumptions in the second chapter of this volume. On the whole the sample, which of course is not totally exhaustive of all possible case studies, has been shown to be strict and demanding, and thus in the main reliable, above all for the substantial variety of situations addressed.

A wide chronological range was studied. This spans a period from the second half of the 1700s, centred on the activities undertaken in Rome within the framework of the newly-established Vatican museums, and in France, among the royal collections, the Museé Centrale des Arts and the modern Louvre, continuing up to the more recent international collaboration institutions, such as the International Institute of Conservation and the ICOM Conservation Committee, passing through a 19th century rich in theoretical writings, characterised by the appearance of the first manuals, from documented national enquiries open to public debate (mostly in England and France), from the introduction of the first national regulations on the subject, and a 20th century which saw specific studies on the history of conservation and restoration flourish, although to various different levels in the various countries.

[14] The development, technical tests and assistance with distribution are thanks to Claudio Perotti.
[15] Useful information is available at: www.unesco.org/webworld/isis/.

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Within this period, various figures have been subjected to a thorough study, from artist restorers, to museum directors, to preservation officials, to the theorists and figures from the academic world, and even conservation scientists from the 20th century. The typology of the works of art were sufficiently diverse: individual canvases or panels, drawings, murals and frescoes, glazed terracottas, marble sculptures which have installed in museums for centuries, entire decorative complexes of sacred buildings, contemporary works of art in ephemeral materials (which raised particular conservation problems of an aesthetic and ethical nature[16]). The document and bibliography list at the foot of the records (par. 2.2.3), like the records themselves (2.2.1), demonstrate the variety of sources studied: ranging from archive documents, studies at different levels (monographs on individual figures or works, or unusual restoration stories, minutes of meetings rich in scientific research on methods and tools), to obituaries and photographs which contribute to the development of the multimedia materials of the prototype, which to date mainly consist of images but are now open to oral history required in many studies.

From the heart of the glossary to development approaches

The 120 or so records stored, 69 of which are published here in a significant chronological sequence which partly provides evidence of the parallelism of certain phenomena, as well as serving as a test for the framework, have simultaneously allowed for an initial approach to the crucial issue of the glossary, a significant cultural symptom and, in its problems in terms of monitoring, an element of distinction (and also of crisis) of every computerised documentation system. Whilst it has been developed by paying attention to tools already in existence, the English keywords of the ICCROM Library Catalogue[17], and to current initiatives, the Art and Architecture Thesaurus[18], it is a first, initial experience, with clear limitations in the homogeneity of its results (cfr. 2.2.2.), which does not reach the analytical level of listing tools and materials, but being limited to procedures. This however constitutes a rather useful experiment for the initial creation of a shared document glossary (in a comparison between the original language and English), in which the terms for now are not translated literally (this occurs occasionally) but referred to the general categories of an expressly designed table of the conceptual areas of restoration.

1. DOCUMENTATION
   a) Technical assessment
   b) Historical research
   c) Scientific inquiry (sampling, RX, XRF, IR, UV…)
2. PROJECT OF CONSERVATION AND RESTORATION
3. INTERVENTION
   a) Reconstructing adhesion (lining, etc.)
   b) Reconstructing cohesion (consolidation, etc.)
   c) Removal of extraneous elements (touching up, completion, etc.)
   d) Reinforcement (parqueting, inlay inserting, etc.)
   e) Reintegration (integration, assembly)
   f) Reconstructing the conformation (reassembly, reshaping, etc.)
   g) Surface finishing (painting, polishing, patina)
   h) Changing the type of support (tearing, peeling off, transporting)
   i) Addition (repainting, …)
4. PROJECT FOR PREVENTION
5. PREVENTION WORK
6. RESULTS PUBLICITY

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[16] Cfr. record n. 63.

[17] ICCROM Library Catalogue, E*nglish Keywords*, at: http://library.iccrom.org/Libris/index.html.

[18] Art and Architecture Thesaurus, http://www.getty.edu/research/conducting_research/vocabularies/aat/; reference has also been made to the recently published multilingual list: L. Rico Martìnez, C. Martìnez Cabetas (coords.), D*iccionario técnico Akal de Conservación y restauración de bienes culturales*, Madrid, Ediciones Akal, 2003

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Proposed by Giuseppe Basile during the course of several meetings on the project and the object of initial common thoughts, the above table has been used to pre-coordinate the 111 terms gathered, corresponding to 265 occurrences, which have been reduced to 45 general terms (listed in alphabetical order among the indexes of section 2.2.2.).

The results of the RESE experience undergone to date seem to constitute an experimental base which is sufficient for the challenging developments that the European network for restoration and conservation requires, which have been defined under three main approaches:

- the development of the prototype, for the moment limited to stand-alone stations, into a mature network software capable of guaranteeing a performance which is both dynamically cooperative between the seven (or more?) parts of Europe, and properly monitored in accordance with the standards defined;
- the expansion of the thematic core of the technical glossary of restoration and conservation (historical and current) in its multilingual dimension in view of the challenges that the global dimension of documentation now makes a compelling requirement;
- perfecting the framework, especially in its compliance with the general standards established by COM-CIDOC[19] and in relation to the approaches of a web semantic framework provided by the Conceptual Reference Model[20].

[19] http://www.willpowerinfo.myby.co.uk/cidoc/stand2.htm.
[20] http://cidoc.ics.forth.gr/

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2.

DALLE RICERCHE SPERIMENTALI AL PROTOTIPO DELLA BASE DI DATI CONDIVISA

FROM THE EXPERIMENTAL INVESTIGATIONS TO THE PROTOTIPAL DATABASE

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2.1.

LE RICERCHE

INVESTIGATIONS

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2.1.1. INDAGINI E MOMENTI DELLA STORIA DEL RESTAURO IN ITALIA E APERTURE EUROPEE

RESEARCHES AND MOMENTS OF THE HISTORY OF RESTORATION IN ITALY AND EUROPEAN OPENINGS

Orietta Rossi Pinelli

In Italia la storia del restauro e dei restauratori poggia su una tradizione di studi di un certo rilievo, sia per quantità di testi che per qualità di impegno nella ricerca. La letteratura critica consente di ricostruire una storia del restauro con una certa ricchezza di documentazione, almeno a partire dal XVII secolo. Nell'Ottocento il dibattito sul restauro, sia negli aspetti tecnici che teorici, ha conosciuto una notevole fortuna. Dal primo Novecento poi, l'interesse, le polemiche, le proposte si sono moltiplicate e hanno dato vita a scelte operative anche molto diversificate, accompagnate da dibattiti sempre appassionati.

Solo per fare qualche accenno alla letteratura relativa al restauro, soprattutto pittorico e scultoreo, vorrei ricordare alcuni tra i più antichi scritti che hanno affrontato con una certa volontà sistematica la questione del restauro, a partire da Orfeo Borselli nel Seicento, per arrivare a Bartolomeo Cavaceppi, a Pietro Edwards, a Francesco Carradori e a Pietro Palmaroli tra seconda metà del Settecento e primissimo Ottocento. Scritti che hanno concorso, in varia misura, a costituire le fondamenta di una moderna teoria del restauro. Nella seconda metà del XIX secolo e poi nei primi decenni del Novecento è andata definendosi una vera e propria cultura del restauro in Italia che ha visto sostanzialmente due schieramenti principali, entrambi sostenuti da un notevole consenso anche se decisamente antitetici e anche se generatori, entrambi, di una ricca gamma di posizioni intermedie. Due schieramenti che hanno cominciato a formalizzarsi proprio a partire dai due primi, veri e propri, manuali di restauro usciti entrambi negli anni sessanta dell'Ottocento, da quello di Giovanni Secco Suardo a quello di Ulisse Forni, per arrivare alle indicazioni ministeriali di Cavalcaselle, all'impegno di Amico Ricci, di Adolfo Venturi, di Camillo Boito, di Carlo Boni, per ricordare solo le figure più carismatiche, attive sul fronte della tutela e quindi anche del restauro, tra l'Unità d'Italia e l'annuncio della seconda guerra mondiale. I due schieramenti, in Italia come nel resto d'Europa, si scontravano essenzialmente sul valore da attribuire alla nozione di autenticità/originalità delle opere d'arte. L'autenticità/originalità era riconoscibile più nell'immagine o più nella materia? Se nell'immagine era lecita ogni forma di reintegrazione purché attenta alla lettura filologica del testo da recuperare, allora, nella materia non si poteva intervenire se non per consolidarne e attenuarne il naturale processo di degrado.

Nel secondo dopoguerra gli storici dell'arte italiani e i responsabili della tutela hanno seguitato a confrontarsi su questi temi arrivando a studiare con sempre maggiore consapevolezza la storia del restauro, le tecniche relative, le figure dei protagonisti. Risalgono ancora agli anni quaranta del Novecento gli scritti di Roberto Longhi e di Cagiano de Azevedo. Le riviste specialistiche sono ricche di notizie legate ai restauri, di polemiche, di segnalazioni. L'importante volume di Cesare Brandi, uscito nella sua prima edizione nel 1963, ha segnato un ulteriore radicamento di quell'attenzione alle questioni del restauro che credo segnino la cultura italiana più di quella di altri paesi. La ricostruzione delle vicende storiche dei restauri del passato comincia a essere considerata come un'operazione molto utile alla comprensione di quanto accade nel presente e quindi anche delle questioni teoriche. Nel 1968 escono gli atti del IV Convegno Internazionale di Studi cura di M. Salmi e U. Middeldorf su *Il restauro delle opere d'arte*; nel 1970 viene data alle stampe una vera e propria storia del restauro architettonico in Italia, grazie a Carlo Ceschi e, nel 1973, esce la prima storia del restauro pittorico di Alessandro Conti, ripresa negli Ottanta, pubblicata prima nel X volume della *Storia dell'arte italiana* di Einaudi e poi in un più ampio e articolato testo edito dalla Electa di Milano.

Sono anni in cui si susseguono gli studi sui restauratori, sugli aspetti del restauro, sull'elaborazione teorica, sulle antiche controversie, sugli aspetti tecnici che cominciano ad affiorare anche dall'analisi

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delle fonti d'archivio. Se la storia del restauro pittorico ha sempre goduto di grande fortuna, si affiancano con frequenza crescente, scritti sul restauro archeologico e architettonico. Scritti che, spesso, tendono ad affiancare l'analisi storica a prese di posizioni teoriche sul presente.

Negli ultimi venti anni si sono succeduti convegni appositi, con una notevole accelerazione nell'ultimo decennio. Vorrei ricordare innanzi tutto quello dedicato alla figura di Giovanni Secco Suardo e alle coeve posizioni sul restauro, promosso e realizzato dall'allora ancora giovanissima Associazione Giovanni Secco Suardo, tenutosi a Bergamo nel 1995, che raccolse uno straordinario consenso di pubblico: un pubblico di storici dell'arte e di restauratori molto interessati alla storia. Un convegno che terminò con una mozione in cui si auspicava un impegno costante e rilevante per fare emergere sempre di più e sempre meglio la storia del restauro, nella certezza che solo da un'approfondita conoscenza delle vicende del passato si possano trarre indicazioni sul piano della metodologia e maggiore chiarezza sul piano dell'operatività.

Questa ricerca europea, come un'altra intrapresa ormai da sei anni da un gruppo di studiosi facenti capo a quattro atenei diversi (la Sapienza di Roma, Torino, Siena e Udine) e finanziata dal Ministero dell'Università e della Ricerca, costituiscono la materializzazione degli auspici formulati nel convegno di Bergamo, e da quell'impegno collettivo. Rispetto agli studi, pur validissimi e molto nutriti, il salto di qualità rappresentato dalla ricerca italiana e da quella europea, sta nella volontà sistematica di costruire una conoscenza capillare della cultura del restauro che, attraverso una banca dati a profilo biografico, consenta di recuperare informazioni cronologicamente molto ben distribuite ma anche, in virtù dell'informatica, possa consentire la ricerca per monumenti restaurati, con la possibilità di leggere in successione la serie di interventi subiti dal monumento stesso, gli autori degli interventi e - dove esista la documentazione - le modalità. Una banca dati che, credo per la prima volta in Italia, si propone di fare emergere, grazie a specifici campi, anche il lessico storico del restauro, per nulla facile da decifrare e che solo un censimento quantitativo, distribuito cronologicamente e per aree geografiche, può portare a risultati di non piccolo significato. La ricerca europea accresce questo particolare aspetto per il tentativo – non semplice – di individuare termini che possano esprime un minimo comune denominatore delle azioni di restauro nei diversi paesi europei. A quel convegno ne sono seguiti altri, con sempre maggiori approfondimenti sulla storia delle vicende locali relative alle scelte di restauro nel corso del Sette, Otto e Novecento. Vorrei ricordare per tutti, sia quello del 1999, sulla Storia del restauro dei dipinti a Napoli e nel Regno nel XIX secolo, i cui atti, a cura di Maria Ida Catalano e Gabriella Prisco, sono usciti nel 2003; sia quello del 2001, tenuto al Paul Getty Museum di Los Angeles, History of Restoration of Ancient Stone Sculptures, sul restauro della scultura antica in vista delle scelte da farsi per la imminente apertura del nuovo allestimento museale (atti editi nel 2003), sia, infine quello di Viterbo del 2003, curato da Maria Andaloro, su La teoria del restauro da Riegl a Brandi, i cui atti sono stati recentissima pubblicazione.

Nel partecipare a questa ricerca, come gruppo italiano abbiamo voluto privilegiare la scelta di diversi tipi di manufatti (pittura e scultura, esclusa l'architettura per ora estranea al progetto generale) e abbiamo scelto di approfondire momenti cronologici differenti e fondativi per la cultura italiana del restauro. L'attenzione si è concentrata su due casi che ci sono sembrati particolarmente indicativi di due momenti nodali nella storia del restauro nel nostro paese, sia sotto il profilo storiografico che sotto quello cronologico.

Il primo aspetto preso in considerazione coinvolge i protagonisti del restauro a Roma tra fine Settecento e primi anni dell'Ottocento per la straordinaria capacità produttiva che si registra in quell'arco di tempo, come pure per l'attenzione sofisticata dei protagonisti alle metodologie di intervento e alla storicità delle opere su cui si interviene, vale a dire il rispetto della differenziazione stilistica in base all' epoca delle opere. Quindi per questa prima fase si è scelto di pubblicare schede biografiche relative ad interventi eseguiti da due restauratori molto significativi per il loro tempo, nell'ambiente romano, Carlo Antonio Napoleoni e Giovanni Pierantoni. I due, nel loro percorso biografico e nell'attività degli interventi, sono rappresentativi di quella schiera di scultori specializzati in restauri di scultura antica che hanno contribuito non poco a definire l'immagine dell'antico che emerge dalla collezione del Museo Capitolino (Napoleoni) e del Museo Pio-Clementino (Pierantoni). Due interpreti di quella stagione di impegno alla valorizzazione che si andò consolidando nello Stato della Chiesa nel corso del XVIII secolo. Tra i risultati più significativi di questa ricerca va annoverato quello relativo all'individuazione, all'interno del Museo Pio-Clementino, della presenza di un laboratorio di restauro per le sculture, nel quale operava, come sovraintendente ai restauri, lo scultore

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Giovanni Pierantoni. Un laboratorio istituzionale, quindi finanziato e controllato dal Museo e sottratto ai segreti di bottega che, per tradizione, ancora, connotavano l'attività di restauro in altre realtà.

La seconda fase che si è scelto di privilegiare è legata all'attività di intervento nella Roma ormai capitale dello Stato Unitario, soprattutto in relazione alla creazione di una prima amministrazione centrale della tutela. Si è scelto quindi di pubblicare le schede biografiche del restauratore Luigi Bartolucci e del funzionario del Ministero, che molto spesso ha diretto e collaudato i restauri eseguiti da Bartolucci, Giulio Cantalamessa. Assieme a queste, alcune schede di interventi di restauro realizzati in collaborazione tra i due. Le schede prescelte vogliono mettere in luce le tendenze del restauro pubblico, al passaggio tra Otto e Novecento, sia per la stretta connessione che abbiamo verificato tra l'operato degli ispettori del Ministero e i restauratori, sia per quella intercorrente tra le indicazioni emanate dalla Direzione Generale Antichità e Belle Arti e i risultati leggibili nei restauri soprattutto in relazione al trattamento della materia delle opere. Erano anni, questi ultimi in cui era in atto il tentativo di creare un indirizzo centrale statale per il restauro. Un indirizzo che prediligeva la ricerca dell'autenticità della materia, per poi arrivare, soprattutto nel Novecento, a proporre una più sottile modulazione dei criteri di intervento a seconda delle caratteristiche delle opere de della loro funzione. Tuttavia la ricerca di un indirizzo univoco per il restauro pubblico, portata avanti da alcuni funzionari del ministero, si scontrava duramente con la antitetica e antica vocazione di gran parte dei collezionisti e di quegli artisti/restauratori ancora convinti del primato di interventi integrativi e mimetici, capaci di garantire una vera e propria "resurrezione" delle opere.

Infine, durante le ricerche e grazie agli incontri tra i diversi gruppi europei, numerose sono state le informazioni che sono emerse in relazione alla circolazione di molte figure di restauratori italiani in Europa ben al di là dei personaggi più noti come Mauro Pellicioli. Questo scambio naturalmente valorizza molto la scelta di lavorare in una dimensione così ampia, perché per molti protagonisti meno noti o poco studiati, questo genere di riscontri sono altrimenti difficili da realizzare. Poco numerosa invece sembra, a tutt'oggi, la presenza di restauratori stranieri in Italia. Emerge, invece, con sempre maggiore frequenza, che restauratori italiani siano stati chiamati in paesi anche molto lontani come l'Argentina, l'India e gli Stati Uniti. D'altro canto è stato significativo verificare come, per il periodo successivo all'Unità d'Italia, i contatti tra il nostro paese e le altre nazioni non abbiano riguardato solo le figure dei restauratori che venivano richiesti da musei stranieri o da collezionisti importanti, ma coinvolgano anche un ampio schieramento di intellettuali, soprattutto francesi, inglesi e tedeschi, per l'allarme che provocava la scarsa capacità dell' Italia a tutelare il proprio patrimonio.

Infine uno dei risultati, forse tra i più significativi di questa prima fase della ricerca europea, è senza dubbio il lavoro avviato per comparare il lessico del restauro in relazione alle più significative operazioni di intervento. Un confronto che ha richiesto una precisazione da parte di ogni gruppo di ricerca, del senso stesso dei termini più comunemente usati e quindi una riflessione anche su significati che spesso si danno per acquisiti, ma che sono sempre molto problematici e soggetti a frequenti variazioni d'uso.

ABSTRACT

This essay focuses on the critical literature on the history of restoration and restorers in Italy based on a tradition of highly important studies. From at least the 17th century and becoming increasingly apparent from then on, the debate on restoration, both in terms of the technical and theoretical aspects, has in fact developed significantly, involving both the theoretical aspects and the operational options. The essay retraces the fundamental stages of this debate from the first writings which contributed to laying the foundations of a modern theory on restoration, up to the most recent criticism, involving Italian art historians and those responsible for preservation in the face of the increasing amount of knowledge on the history of restoration, on the relative techniques and on the nature of the protagonists.

Within this context the Italian research group, which has been involved for some time in researching the history of restorers in Italy, funded by the Ministry of Education, University and Research, chose to focus on two key moments in the history of Italian restoration, both from the historical-geographical

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and the chronological point of view: on the one hand the protagonists of restoration in Rome between the late 1700s and the early years of the 1800s have been studied, with biographies and information relating to the work of Carlo Antonio Napoleoni and Giovanni Pierantoni. On the other hand it was decided to focus on activities in Rome, the capital of the Unified State, particularly in relation to the creation of the first central administration for preservation, with biographies of the restorer Luigi Bartolucci and the ministry official Giulio Cantalamessa, together with certain documentation on restoration projects undertaken by both of these together.

One of the most significant outcomes of this first phase of European project is without doubt the work carried out in order to compare the lexicon of conservation-restoration with regard to the most significant conservation-restoration events.

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2.1.2. ALLE ORIGINI DELLA STORIA TECNICA DEL RESTAURO IN ITALIA: ULISSE FORNI

AT THE ORIGINS OF THE TECHNICAL HISTORY OF RESTORATION IN ITALY: ULISSE FORNI

Giuseppe Basile

Tra il 10 maggio e il 25 giugno 1864, Giovanni Secco Suardo ebbe a tenere a Firenze il ben noto Corso (oggi lo chiameremmo "corso di aggiornamento" o forse, meglio, di "riqualificazione") su come "trasportare" i dipinti da tavola a tela e su come rimuovere dal loro supporto le pitture murali.

Ma quello che poteva apparire, ed in realtà era, un episodio di enorme portata storica, dato che per la prima volta nella storia del restauro un restauratore offriva di mettere a disposizione degli altri le sue conoscenze e le sue esperienze invece che nasconderle per evitare che altri potesse carpire i propri segreti professionali, segnando così un ineludibile spartiacque con il passato e spianando la strada al futuro, dato che non ci può essere vera trasmissione del sapere se non in modo aperto e controllabile, tutto questo doveva risultare irreparabilmente immiserito dall'atteggiamento miope di Ulisse Forni, che nell'iniziativa seppe vedere soltanto una inaccettabile "invasione di campo" e pertanto fece di tutto per fare fallire l'impresa e poi per cercare di accreditare la tesi che, se mai, avrebbe dovuto essere il Secco Suardo ad andare ad imparare da lui, come avrebbe dovuto dimostrare la pubblicazione del "Manuale di restauro", e la sua asserita priorità cronologica rispetto al Manuale del Secco Suardo.

Ciò che però colpisce di più è la sostanziale coincidenza di atteggiamenti anche da parte di coloro che disponevano senza dubbio di strumenti culturali assai più idonei di quelli di cui poteva disporre un artigiano (o artista che dir si voglia) appena acculturato, anche se dotato di notevoli capacità professionali e lunga esperienza in quello specifico campo di attività.

Intendo riferirmi al Direttore della Galleria degli Uffizi, a quel marchese Ferroni che non poteva non rendersi conto della insostenibilità dell'atteggiamento del Forni, ma che, ciononostante, non fece nulla di serio quanto meno per neutralizzarlo e consentire così a quel precocissimo, e perciò ancora più meritorio, esperimento di andare in porto nel modo migliore.

Tanto da fare sospettare che a monte ci fosse qualcosa di assai più grosso che non una eccessiva suscettibilità o una mera gelosia di mestiere (che certo, in Forni, dovevano pur esserci), qualcosa che investiva il modo stesso di intendere il proprio rapporto con una comunità negli ultimi anni enormemente (e forse troppo rapidamente) estesasi, ben al di là dei confini dei singoli staterelli presenti nella penisola, si trattasse anche del Granducato di Toscana e di Firenze allora capitale dell'Italia appena, a parte Roma, unificata.

Intendo dire la difficoltà a pensare, prima ancora che agire, in termini di nuovo Stato unitario e quindi a mettere da parte particolarismi e campanilismi che non avrebbero potuto che creare disagi e confusione o quanto meno inaccettabili rallentamenti e ritardi.

Sembrerebbe confermarlo ciò che in seguito più di una volta si è verificato e soprattutto le due occasioni in cui ebbe a prodursi come una deflagrazione di due modi radicalmente diversi se non opposti di intendere il rapporto con le opere da restaurare e, di conseguenza, le forme più adeguate di organizzazione in funzione dell'attività di tutela.

La prima occasione fu quella della fondazione dell'Istituto centrale del restauro.

Non è un mistero per nessuno che i pretendenti in campo, almeno i più importanti, erano tre (il Laboratorio di restauro della Soprintendenza di Roma, quello di Capodimonte e il Gabinetto restauri degli Uffizi) ma che quello che si riteneva per così dire predestinato era proprio questo ultimo.

Per la verità Napoli poteva vantare una tradizione di tutto rispetto, per antichità (se non altro dal momento della scoperta di Ercolano e Pompei), complessità (l'interesse volto non solo ai dipinti ma anche, forse ancora di più, ai manufatti "archeologici" o comunque tridimensionali), novità di impianto (basta

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pensare che proprio a Capodimonte aveva operato per molto tempo uno dei pionieri della "diagnostica artistica", Augusto Perez) ma a favore di Firenze giocavano almeno tre fattori di gran peso. Il fatto che la città era diventata alla fine dell'800 e continuava ancora ad essere il centro del commercio antiquario (con tutto ciò che questo ha comportato sul piano dell'approccio al restauro), la valutazione dell'arte rinascimentale quale suprema realizzazione della creatività artistica dell'uomo alla stessa stregua dell'arte greca, per giunta potenziata di una ibrida correlazione con la "romanità" allora imperante, infine la tendenza a porsi come "capitale culturale" del Paese anche quale risarcimento per la cocente delusione sofferta in seguito alla brevissima stagione in cui le era toccato in sorte di svolgere il ruolo di capitale politica, tutto ciò faceva sì che potesse sembrare scontata la "promozione" a dignità nazionale del già molto noto Gabinetto di restauro.

La soluzione prescelta, com'è noto, fu quella di impiantare una realtà completamente nuova, che però non differiva da quelle esistenti solo nella denominazione, Istituto invece che Laboratorio o Gabinetto, ma nella impostazione metodologica, nella funzione, nella organizzazione, nel rapporto con gli altri Uffici della Amministrazione pubblica di tutela.

Infatti l'Istituto Nazionale del Restauro non nasceva come laboratorio a servizio di una Galleria o di un Museo, per quanto grandi e complessi potessero essere, ma come un centro interdisciplinare, dotato di quanto di più avanzato potesse esserci sia nel campo della ricerca scientifica che dei procedimenti operativi, in cui pertanto si potessero affrontare tutti i problemi riguardanti qualsiasi tipo di manufatto artistico (non quelli architettonici per la ferrea opposizione della anche allora potentissima *lobbie* degli architetti e ingegneri civili) in modo da potere offrire adeguate soluzioni a tutti i casi che si avessero a presentare, sia in laboratorio che nel territorio, sia in Italia che all'estero.

Non solo: ma, caratteristica forse ancora più importante perché decisiva ai fini della diffusione di un nuovo modo di fare, nella nuova realtà era compresa anche, come componente essenziale, una finalità didattica senza precedenti, cioè una scuola per restauratori (era prevista anche una attività di tirocinio nei confronti dei funzionari addetti alla tutela, che però purtroppo ebbe brevissima vita).

È importante notare che l'esigenza di formare i nuovi restauratori, che fino allora avevano imparato in bottega vedendo fare i capi bottega ("rubando con gli occhi") e facendo (in genere solo determinate operazioni, a prevenire una eventuale concorrenza), mediante veri corsi strutturati (cioè con durata prestabilita, programmi ben precisi, attività programmate, controlli dei risultati dell'apprendimento, etc.) non trova giustificazione solo nell'ambizione di fare qualcosa di più completo e funzionale rispetto anche ai tanto ammirati laboratori di restauro visitati da Brandi tra la fine del '39 e i primi del '40 (S. Francisco, Chicago, New York, soprattutto il Fogg Art Museum a Cambridge), ma discende direttamente dalla convinzione che solo con una vera e propria scuola sarebbe stato possibile formare dei restauratori veramente nuovi, cioè tali da interpretare e realizzare adeguatamente un approccio al restauro radicalmente opposto a quello allora vigente anche in Italia e che, non a caso, trovava proprio a Firenze il suo centro più importante.

Il rispetto profondo della autenticità dell'opera d'arte, il rispetto della sua storia, l'approccio critico all'opera da restaurare ("prima la testa e poi le mani") costituivano altrettanti aspetti di insuperabile differenza rispetto alla prassi fiorentina di riportare l'opera all'aspetto originario (il cosiddetto "restauro di rivelazione"), di "ricucirla", cioè ritoccarla in maniera mimetica in modo da sembrare come nuova, di mettere in opera un approccio essenzialmente artigianale, cioè impiegando gli stessi metodi, le stesse tecniche e gli stessi materiali, quando invece la distinguibilità e la reversibilità costituiscono due degli anelli fondamentali del sistema brandiano.

Ne venne come risultato che Brandi assunse gli insegnanti di restauro attingendo all'altra grande tradizione italiana cui apparteneva Giovanni Secco Suardo, cioè quella bergamasca, dando vita con essi alla straordinaria esperienza della prima attività dell' Istituto centrale del restauro, che non a caso ha potuto essere definita in senso proprio "creativa" da uno dei massimi specialisti di sociologia del lavoro, Domenico De Masi (nel volume *L'emozione e la regola. Gruppi creativi in Europa tra il* 1850 *ed il* 1950, ripubblicato recentemente a distanza di 20 anni dalla prima edizione).

Il secondo episodio ebbe luogo in occasione dell'alluvione dell'Arno quaranta anni fa, quando la fragilità di fondo di quella tradizione artigianale e antiquariale venne a galla in maniera tragica, scoprendone l'assoluta inadeguatezza non già di fronte all'emergenza (come poi si volle , e si riuscì, a far passare nei confronti di un'opinione pubblica internazionale certamente non in grado, per mancanza di cognizioni

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specialistiche, di rendersene conto e, soprattutto, mossa a pietà grazie ai mass-media di fronte alla "immane tragedia") ma a fronte di qualsiasi problema che appena esulasse dalle prassi imparate a bottega.

Ciononostante ancora una volta il "particolarismo" fiorentino ebbe modo di esibirsi rivendicando una sua capacità di autonoma gestione riguardo a tutti i problemi posti dall'alluvione, di fatto avviando da allora (e ancora non se ne vede la fine) tutta una serie di ricerche scientifiche quasi che l'utilizzazione delle metodologie scientifiche fosse prima ignoto a tutti e facendo passare come un caso atipico e isolato l'intervento dell'Istituto centrale del restauro che riuscì ad imporre che i dipinti su tavola imbevuti d'acqua fossero messi ad asciugare chiusi in un ambiente appositamente preparato e tenuto sotto controllo, la Limonaia, affinché il ritorno a valori di umidità compatibili potesse avvenire senza sollecitazioni.

Bisogna riconoscere che a distanza di un secolo e mezzo la situazione non ha subito sostanziali modifiche, come mostrano i fatti di questi ultimi giorni (la contestazione dell'ipotesi di accorpamento di tutte le strutture del Ministero per i Beni e Attività Culturali che si occupano di restauro, a fini di ottimizzazione delle risorse e di miglioramento dei risultati) e che anzi, a differenza che in passato, quando si preferiva ignorare certe realtà imbarazzanti o comunque poco difendibili giungendo quasi alla rimozione, ora sta prendendo piede un atteggiamento di indiscriminata revisione in positivo come se riscrivendo la storia ne dovesse derivare un cambiamento della realtà.

Di fronte a tentativi di questo genere risulta ancora più utile e doveroso dare prova, con i fatti, di ciò che significa ricerca storica non condizionata da preconcette interpretazioni di parte: portando quindi alla luce e offrendo alla valutazione degli esperti quanto più documenti originali possibile, purché ricercati con metodo e cognizione di causa.

E il risultato è stato che anche questi nuovi documenti hanno confermato quanto già era noto, e cioè - con una sola battuta - che Forni guardava al passato laddove Secco Suardo apre al futuro e che, pertanto, non c'è da cercare nessuna rocambolesca spiegazione al fatto che il Manuale di quest'ultimo continua ad essere vivo, per certi versi, ancora oggi mentre quello del Forni fu subito dimenticato perfino nell'ambiente fiorentino (e non certo a causa della sua origine senese …).

Del resto, non a caso Forni parla ancora di pittore-restauratore, mentre Secco Suardo usa sempre il termine di restauratore. E non si tratta di una differenza soltanto lessicale, perché tutto nei due manuali è diverso: il taglio, la struttura, il modo stesso di esprimersi (e non certo perché il primo era poco più che alfabetizzato e l'altro un uomo colto, e comunque non solo per ruolo sociale).

Resta naturalmente il fatto che, essendo la storia costituita di varie sfaccettature, solo cercando di coglierle al meglio nel loro complesso è possibile tramandare la ricchezza di vicende che, al di là del loro valore strettamente funzionale allo sviluppo della storia del restauro, hanno avuto pur sempre uomini come protagonisti: che costituisce, infine, il percorso di ricerca e approfondimento dal momento del convegno sulla figura e l'opera di Giovanni Secco Suardo (1995) ai recenti contributi (2004) di studiosi ben noti o comunque provetti anche se giovani (come Maria Vittoria Thau).

Senza dimenticare che il primo avvio in tal senso era stato dato qualche anno prima (anno scolastico 1985-86) presso l'ICR mediante lo studio a confronto dei materiali di restauro impiegati dai due restauratori nella concreta attività di restauro (*Materiali tradizionali per il restauro secondo i manuali di Ulisse Forni e Giovanni Secco Suardo.Proposta per una organizzazione delle informazioni storiche e merceologiche*)

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ABSTRACT

It might seem that, on choosing Ulisse Forni as the subject of this research for the history of restoration, one is allowing oneself to be drawn by the love of opposites.
In fact, Ulisse Forni represents a kind of rival force with respect to Giovanni Secco Suardo in many aspects, the main ones being as follows:

1. the typology of the activity of the restorer, still considered to be subordinate to that of painting. It is no coincidence that the title of the publication that Forni intended as a counter to the M*anual* by Secco Suardo was M*anuale del pittore restauratore*
2. the concept of restoration, understood by Forni as a creative activity in the worst sense of the term, that is as an activity aimed at the "repair" of the painting even resorting to arbitrary solutions which would however allow the work to be put on the antique market "as if it were new" (and therefore not "depreciated"): and in this regard it is perhaps not without significance that Forni was of Siena origin, which at that time (and also in the following decades) boasted a deep-rooted and thriving tradition in the field of forgeries in painting (I only mention Federico Icilio Ioni, the most well-known of the Sienese forgers thanks also to his autobiography)
3. the substantial and, I would say, culturally inherent inability to transfer one's own knowledge if not through workshop practice, with all the fortuitousness and indeterminateness that such a procedure necessarily entails (one only needs to consider that the key to such procedure was the well-known "workshop secret") and consequently the impossibility of passing from the trade to the profession, as the times by then demanded (remember that Europe was right in the middle of the industrial age and that, furthermore, the first proposal for a school for the teaching of restoration dates back to Pietro Edwards, who proposed this to the Senate of Venice in 1819). Once again, it would have been no coincidence that Forni himself would openly boycott the first experiment in the public teaching of restoration staged in Florence, then (1865) the capital of the new-born unified Italian State, by Secco Suardo at the suggestion of Giovanni Morelli made officially by the very Ministry responsible as the first initiative in the unification of the various activities of the preunification States in the field of restoration
4. the little consideration, or rather the aversion with respect to the contribution that science would have been able to make towards restoration, as was then clearly becoming evident
5. the underestimation, due to cultural inadequacy, of the necessary international dimension of restoration (Forni, unlike Secco Suardo, never ventured beyond his own land and one also has reason to suspect that the fact that Pettenkoffer was a foreigner must have been of some consequence in the negative appraisal that Forni formed of his method) Counterproof of the weakness of Forni's position is provided, objectively, also by the fact that his Manual was not reprinted after the first edition (until it was recently reproposed with an enforced and decidedly instrumental operation) and that his influence was therefore limited, at most, to the Florentine tradition, which in fact has never lost those fundamental characteristics which I have listed above: yet the truth is that when the problem arises of where to look in order to provide the new Istituto Centrale per il Restauro with the first teachers of restoration, the choice rests between the restorers from Bergamo, that is those who have inherited the tradition inaugurated by Secco Suardo.

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2.1.3. LA RECHERCHE EN HISTOIRE DE LA RESTAURATION DES PEINTURES ET DES ARTS GRAPHIQUES EN FRANCE

THE RESEARCH IN THE HISTORY OF RESTORATION OF PAINTINGS AND GRAPHICS IN FRANCE

Nathalie Volle

Si l'histoire de la restauration est aujourd'hui perçue comme l'une des composantes à part entière de l'histoire de l'art au même titre que l'histoire du goût, des attributions, des collections ou du marché de l'art, elle reste un domaine encore très peu défriché et un terrain de découvertes assez largement vierge.

Actualité de la recherche

Le Centre de Recherche et de Restauration des Musées de France (C2RMF) a eu l'initiative des recherches sur le sujet car il détient une base de documentation considérable. Aussi, le groupe de travail[1] concentré sur l'histoire de la restauration des peintures et des arts graphiques, déjà constitué en son sein, s'est-il engagé résolument dans ce projet européen pour réfléchir, durant cette année écoulée, à la création d'un outil de travail commun.

Ce groupe de travail s'est fixé, pour objectif s'agissant des peintures et des dessins, de rassembler et de classer, dans une base de données, l'immense documentation réunie par le C2RMF, en la complétant par les dépouillement des fonds d'archives existants aux Archives Nationales et aux Archives des Musées Nationaux, avec la collaboration d' étudiants en muséologie et en histoire de l'art.

A ces objectifs sont venus s'ajouter ceux du projet européen: la constitution d'une bibliographie nationale de l'histoire de la restauration, l'ébauche d'un guide des sources archivistiques, la rédaction d'une centaine de fiches biographiques de restaurateurs et de fiches d'intervention sur les oeuvres avec l'intégration immédiate de quelques unes d'entre elles, à titre de test, dans la future base de données européenne RESE.

La documentation du Centre de Recherche et de Restauration des Musée de France

Constamment préoccupés par l'histoire matérielle des œuvres qui leur étaient confiées, les personnels du Service de Restauration ont organisé dès 1937, à l'initiative du Département des peintures du musée du Louvre et en particulier de Germain Bazin, le dépouillement des archives anciennes ainsi que le classement des documents produits au fil des restaurations conduites par le service. Ce travail entrepris par Gilberte Emile-Mâle, qui succéda par la suite à G. Bazin, est axé sur l'histoire de la restauration des tableaux et des dessins du Louvre; il a exploré les fonds d'archives conservés tant aux Archives Nationales qu'aux Archives des Musées Nationaux et a été poursuivi au fil des années en fonction des œuvres traitées et des programmes de restauration.

Un *fichier* manuscrit dit Fichier Munich, du nom de son compilateur, conservé aux Archives des Musées Nationaux rassemble tous ces dépouillements. Il est classé par œuvre et par intervention: chaque fiche indique le nom de l'artiste, le titre de l'œuvre, sa localisation, le type, la date et le prix de l'intervention,

[1] Ce groupe de travail, dirigé par Nathalie Volle est constitué de conservateurs (Gilles Bastian, Natalie Coural, Claire Gerin-Pierre), d'ingénieurs (Isabelle Cabillic, Odile Cortet, Elisabeth Martin), de documentalistes (Clémence Raynaud, Christine Desgrez, Béatrice Lauwick) de stagiaires (Marie-Christine Maréchal), auxquels se sont adjoints Emmanuelle Philippe, titulaire d'un DEA en histoire de l'art et expert pour le projet ainsi que Georges Brunel, conservateur général du musée Cognacq-Jay.

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le nom du restaurateur et la cote du document d'archive. C'est ce fichier que le groupe de travail s'est proposé de saisir informatiquement afin d'en rendre possible une interrogation multiple, par artiste, localisation, restaurateur ou type d'intervention.

L'actuelle documentation de la restauration des peintures du C2RMF est constituée par les dossiers d'œuvres, les procès-verbaux des commissions de restauration et les «fiches de santé» des tableaux: elle est donc le résultat de plus de soixante ans d'accumulation de toutes ces données dont le classement suit celui des œuvres au fur et à mesure de leur traitement dans le Centre.

Les *dossiers* concernent les œuvres de tous les musées de France, nationaux ou territoriaux, traitées dans le Centre, à un moment ou à un autre de leur vie matérielle. Ils renferment en effet, classés par ordre chronologique, les rapports successifs d'intervention ainsi que la documentation photographique afférente, auxquels il faut ajouter les examens du Laboratoire effectués depuis la création de celui-ci.

Certains dossiers sont particulièrement riches en documents originaux ou en références archivistiques: ainsi pour les tableaux les plus prestigieux des collections nationales, ils peuvent contenir, en plus de la copie des pièces d'archives, des documents originaux concernant leur histoire matérielle des années 1930 à nos jours.

Ils renferment pour certains des matériaux recueillis lors des restaurations: échantillons de toile, de papiers etc… qui pourraient constituer, s'ils étaient recensés, un échantillonnage précieux des matériaux anciens de restauration.

Les C*ommissions* N*ationales de* R*estauration* se sont tenues régulièrement de 1882 à 1992 et ont décidé de la politique de la restauration des peintures des musées nationaux et pour une certaine période, des musées de province. Elles ont été à l'origine des travaux entrepris sur les œuvres. Ces procès-verbaux ont été partiellement reversés dans la base de données documentaire du Centre ainsi que certains des rapports des restaurations réalisées à la suite des décisions de ces commissions. Ils sont désormais consultables en ligne.

Les F*iches de* S*anté* ont été créées au lendemain de la guerre; elles récapitulent l'historique des interventions et retracent de façon chronologique, l'état sanitaire des peintures des musées du Louvre et d'Orsay, ces deux collections étant à l'origine confondues. Régulièrement actualisées par les membres du service, elles constituent un outil indispensable pour la surveillance et la maintenance des collections et sont utilisées autant par les conservateurs que par les restaurateurs. Les fiches concernant le Louvre sont également consultables en ligne.

L'étude exhaustive de ce fonds documentaire permettra d'obtenir une vision historique d'ensemble de la restauration des collections des musées de France, qu'ils soient nationaux ou provinciaux.

L'*enseignement*

Des étudiants en histoire de l'art sont associés à ces projets de recherche dans le cadre de leur travaux, monographie et diplôme de recherche appliquée (DRA) pour les élèves de l'Ecole du Louvre en muséologie, maîtrise ou diplôme de recherche approfondie (DEA) pour les étudiants des universités de Paris I ou Paris IV; à partir de la rentrée prochaine, tous ces diplômes seront regroupés sous le vocable de master 1 et 2. Les études ciblées sur un restaurateur, ou une figure importante du monde de la restauration, consistent non seulement dans le dépouillement et l'analyse méthodique des archives mais aussi dans la confrontation de celles-ci avec les dossiers techniques des œuvres. D'autres sujets peuvent également concerner l'histoire des techniques de restaurations aussi bien que l'histoire de la restauration d'œuvres particulières ou de collections de musées.

Une journée d'études, organisée au cours de la précédente année universitaire à l'initiative du C2RMF, en partenariat avec l'Ecole du Louvre et l'université de Paris IV, a permis d'ores et déjà à un dizaine d' étudiants de ces différentes institutions de présenter leurs travaux à un public d'historiens d'art et de restaurateurs séduits par la qualité et la nouveauté des perspectives qu'offraient ces sujets.

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Premier bilan: une restauration française ouverte sur l'Europe

L'ouverture sur l'espace européen est en effet pour la France, l'une des composantes essentielle du panorama de l'histoire de la restauration que l'on peut d'ores et déjà brosser. On constate que, dès le début du XVIIIe siècle, nombre de restaurateurs sont originaires de l'Europe septentrionale, des Flandres ou d'Allemagne, comme le couple Godefroid, spécialiste des supports ou comme François Colins et Mathias-Barthélemy Röser, peintres restaurateurs de grand renom. Cette tradition se perpétue tout au long du XIXe siècle où les patronymes de Michau, Momper, Kiewert, Müller de Schongor….sont éloquents.

L'Angleterre plaque tournante du commerce de tableaux attire non seulement les marchands et experts comme Jean-Baptiste-Pierre Le Brun mais aussi les restaurateurs marchands comme Féréol Bonnemaison.

Les liens avec l'Italie sont moins documentés, même si la technique de la transposition, pratiquée avec virtuosité en France au XVIIIe et au XIXe est très vraisemblablement une importation italienne. Ils se renforceront au XXe quand les restaurateurs de supports bois ou « ébénistes », iront, dans les années soixante, se former à l'Istituto Centrale per il Restauro, aux techniques de collages, de pose de traverses mobiles et de châssis-cadres. Le Louvre n'hésite pas à envoyer le triptyque de Sassetta, nouvellement acquis en 1956, se faire restaurer à Rome.

A partir de la création en 1927 de l'Office International des Musées, la France, à l'instar des autres pays européens, participera à tous les débats internationaux que suscitent la restauration et la conservation du patrimoine.

On se doit d'évoquer naturellement la gigantesque entreprise, de restauration des chefs d'œuvres de l'Europe entière rassemblés à Paris par les conquêtes napoléoniennes, étudiée pour la Belgique et l'Italie par G. Emile-Mâle: c'est au Louvre en effet et par des restaurateurs français, que furent restaurés entre 1798 et 1815 nombre de tableaux rendus par la suite à leur pays d'origine. La restauration à Paris de la M*adone de Foligno* par François-Toussaint Hacquin et Mathias-Barthélemy Röser fit sensation hors de frontières par la virtuosité des techniques mises en œuvre, par le suivi «scientifique» et la décision collégiale des travaux et par la rédaction du compte-rendu de l'intervention.

Le choix des dix fiches publiées dans cet ouvrage, parmi la centaine de fiches rédigées, tient compte de la diversité des époques, des professions, des champs de compétence mais surtout de l'ouverture sur l'Europe: deux restaurateurs des XIXe et le XXe et spécialisés en peinture (F.T. Hacquin) et art graphique (C. James), un historien d'art de stature internationale (G.Bazin) et des œuvres de provenance nationale ou étrangère.

François-Toussaint Hacquin (1756-1832) peut être considéré comme le fondateur de la restauration française: il a vécu l'époque des grands transferts d'oeuvres d'art et de la création des musées. Son extraordinaire habileté manuelle acquise auprès de son père Jean-Louis, son intime connaissance des techniques des maîtres anciens, une grande rigueur professionnelle et une déontologie à toute épreuve ont hissé sa réputation au plus haut niveau européen. Fait assez rare pour être souligné, il a laissé des écrits sur les méthodes qu'il avait mises au point.

Les œuvres présentées illustrent les différents types d'intervention pratiquée sur les tableaux sur toile, rentoilage (Corrège) ou transposition (Poussin) et sur bois, consolidation (Fra Angelico) ou parquetage (Titien); de par leur provenance, elles sont significatives des déplacements d'œuvres en Europe à l'époque, qu'il s'agisse de tableaux saisis lors des conquêtes napoléoniennes ou restitués par la suite, comme pour le Corrège de Parme.

Carlo James (né en 1940), hollandais de naissance, italien de formation a exercé sa profession de restaurateur de dessins en France auprès de la Fondation Custodia qui abrite la collection du grand amateur néerlandais, Frits Lugt. Il est à l'origine de l'enseignement en France de la discipline, en participant à la création de la section arts graphiques de l'Institut Français de Restauration des Œuvres d'Art. Sa carrière témoigne de l'importance des échanges internationaux et sa participation enthousiaste à notre projet européen confirme la nécessité absolue de rassembler la mémoire vivante des restaurateurs ayant juste arrêté leur activité.

Les deux fiches de restauration (Padovanino et Bloemaert) présentées résument assez bien les choix de C. James: méthodes minimalistes de nettoyage et respect des traces matérielles du vécu de l'œuvre.

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Germain Bazin (1901-1990), historien d'art et conservateur, est nommé en 1937 à la tête de l'atelier de restauration des peintures du Louvre. En prise avec tous les grands enjeux de son temps tels que la naissance de la muséologie, l'évacuation et protection des œuvres lors des conflits, le développement de la science au service de l'art, la formation des restaurateurs et la participation aux débats internationaux, il a donné à la restauration française sa stature internationale.

Les deux fiches relatives aux décisions de restauration illustrent la réticence de G. Bazin vis-à-vis des interventions lourdes, qu'il s'agisse de rentoilage (Van Gogh) ou de dévernissage (Vinci).

Perspectives de recherche

Les restaurations en province

La centralisation des institutions françaises facilite grandement les recherches: en effet dès l'époque de la Révolution, le Louvre qu'il se nomme Muséum, Musée Central des Arts, ou par la suite, Musée Napoléon ou Musée Royal, a toujours été considéré comme la référence sinon le passage obligé pour la restauration des peintures de tous les musées des provinces françaises.

Ceux-ci ont été constitués, tout au long du XIXe siècle, au rythme de vagues successives d'oeuvres données ou déposées par l'Etat mais préalablement restaurées à Paris; de plus, leurs conservateurs sollicitaient souvent la venue de tel ou tel restaurateur parisien, généralement un spécialiste du rentoilage, pour venir traiter sur place les tableaux qui le nécessitaient. Au XXe siècle, la direction des musées de France a conservé un rôle centralisateur, par l'organisation des commissions de restauration et de subvention dont les procès-verbaux sont à exploiter.

Néanmoins, un début d' enquête entrepris auprès des grands musées de région, dont les premiers conservateurs ont souvent été des artistes ou des professeurs d'art plastique, laisse deviner la présence d'archives de la restauration des collections, sur place dans les établissements concernés ou dans les fonds d'archives municipaux: des travaux universitaires entrepris pour la région provençale témoignent de la moisson potentielle que peut donner l'exploration de ces gisements d'information sur l'histoire de la restauration.

Dans un souci de décentralisation des compétences, la création récente d'une vingtaine de centres de restauration répartis sur le territoire et dotés de services de documentation -citons pour les peintures, le Centre Inter-régional de Conservation et de Restauration du Patrimoine à Marseille ou l'atelier Normandie-Patrimoine à Caen- constitue désormais de nouvelles sources d'enrichissement pour la connaissance de la vie matérielle des oeuvres.

Les restaurations dans les Monuments Historiques

La séparation administrative au sein du ministère de la Culture entre l'administration des musées et celle des monuments historiques n'a pas lieu d'être maintenue dans une étude globale des archives de la restauration du patrimoine, nombre de restaurateurs ayant travaillé indifféremment pour les deux administrations.

La Médiathèque de l'Architecture et du Patrimoine a entrepris de rassembler dans le même objectif les archives des restaurateurs qui ont œuvré pour ce service. Ainsi le travail initié au sein des musées pourra se poursuivre de façon similaire pour les monuments historiques.

Archiver le XXe siècle

Le temps est également venu de recueillir les témoignages des restaurateurs les plus âgés qui ont cessé leur activité et de rassembler les archives d'ateliers qui pourraient exister, afin qu'elles ne soient pas dispersées.

Les entretiens avec ces restaurateurs permettront de rassembler des informations précieuses à partir du questionnaire mis au point à l'occasion de l'enquête en cours menée par le groupe Théorie et Histoire

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de la restauration de l'ICOM-CC; il concerne la nature de la formation reçue, le déroulement de la carrière, les œuvres traitées, les méthodes utilisées, les innovations techniques, la documentation réunie, les liens et les échanges développés entre collègues français ou étrangers, avec les laboratoires et les scientifiques, la diffusion du savoir-faire, l'activité d'enseignement, les publications, la participation à des réunions nationales ou internationales.

Le C2RMF possède, pour le XXe siècle, de nombreux dossiers de restaurateurs, devis et mémoires en partie dépouillés, qui pourront servir de point de départ à cet enquête.

L'incroyable richesse des fonds existant en France doit permettre de retracer de façon aussi précise que détaillée l'histoire des techniques de restaurations au moins depuis le XVIIIe siècle, de dresser les biographies des restaurateurs et de recenser les nombreux artistes qui ont eu, parallèlement à leur carrière artistique, une activité de restauration.

Il y a là présente toute la matière première pour constituer cette base de recherche indispensable qui pourra être interrogée par nom de restaurateurs, d'artistes, d'oeuvres, de lieux de conservation ou par types d'intervention, et qui sera régulièrement mise à jour au rythme des nouvelles découvertes. Cette base constituera, au même titre que les grands dictionnaires encyclopédiques, une référence et un outil de travail incontournable.

Ce travail devrait ensuite être étendu à d'autres domaines que la peinture et les arts graphiques: la sculpture, l'archéologie et les arts décoratifs. Et dans une perspective ambitieuse, il pourrait également donner lieu à des entrées sur tous les sujets qui ont eu leur importance dans l'élaboration de la discipline: les institutions (écoles de restauration, ateliers…), les évènements (concours de restaurateurs, commissions…) les hommes (directeurs des bâtiments du roi, gardes des collections, conservateurs, scientifiques, marchands de couleurs…) etc… Un répertoire des techniques de restauration ainsi que l'étude du vocabulaire et des termes anciens pourrait y être associé.

Cette année de travail, d'échange d'expériences et de partage de réflexions avec nos collègues européens, nous a conforté dans la certitude de l'importance de ce sujet d'un point de vue historique et sociologique comme de son utilité dans la définition des critères d'authenticité de toute œuvre d'art ancienne parvenue jusqu'à nous.

ABSTRACT

A working group of some curators, documentalists and ingeneers, members of the Centre de Recherche et de Restauration des Musées de France (C2RMF) initiated the research in history of restoration in France, for the resources of its archives and documentation, created in the thirties, are exceptionally abundant. On the other hand, few passionate students of the Ecole du Louvre and universities of Paris I et Paris IV started studying the career of some conservators of the past.

The history of restoration in France cannot be separated from the European context for numbers of conservators from the XVIIIth and XIXth century are originated from northern countries; links with Italy were developed in the XXth century to improve the restoration techniques of wood supports; from 1927, France took an active part in all the international debates on heritage conservation. Last but not the least, most of European painting masterpieces were restored in Paris during the Napoleonic conquests.

The choice of the biographies and interventions published forward is significant of various times (XIXth and XXth centuries), professions (conservators and curators) and specialities (paintings and drawings), and shows this opening toward the European context.

Many other fields are to be studied in the future such as the restoration in the provincial museums and in the historical monuments. It is also time to collect the memories and the archives of the eldest retired conservators.

The same researches could be extended to the history of restoration of sculpture, archeology and decorative arts.

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2.1.4. OUTLINE HISTORY OF CONSERVATION IN THE UNITED KINGDOM AND INTRODUCTION TO THE UNITED KINGDOM DATABASE ENTRIES

Andrew Oddy

Modern scientific conservation was founded in the late 19th C but the practice of conservation goes back much further. Objects were repaired as far back as the Bronze Age, but we can hardly call this 'conservation'. It was a matter of 'repairing' to prolong useful life. The change from 'repair' to 'restoration' awaits a definitive study, but is to be associated with the need to preserve appearance in the face of the ravages of time. Thus re-gilding statues, which goes back at least to the Roman period, is an example of conservation/restoration. However, the restoration particularly of religious figures in shrines and temples may go back a much longer way - perhaps even to antedate the emergence of the use of metal. An interesting project here for a student seeking an archaeologically - based dissertation subject.

Conservation in the sense of 'the preservation of an object or work of art for its own sake and for that of posterity' only emerges after the Renaissance in Europe spawned an interest in the collecting of Classical art. At this period, however, most identifiable 'restoration' was carried out in Italy, and particularly in Rome. It was the contemporary sculptors and artists who were employed in the quest for perfection, and to them 'restoration' was often only a sideline to the main business of creating art.

By the middle of the 19th century, however, restoration was firmly established in the UK, with sculptors such as Sir Richard Westmacott being employed by the British Museum to add missing parts to Classical marble sculpture and John Seguier being used by the recently established National Gallery to restore paintings. At the same time that these high-profile artists were restoring fine and applied art, an army of local craftsmen, most of whom will ever be anonymous, were employed to restore furniture, clocks, fine metal work and ceramic objects in particular. The evidence of their ministrations is usually easy to detect, particularly in the case of ceramics where the normal method of fixing a broken piece was to insert iron rivets. Some of these craftsmen even signed their work and recent stone cleaning in the Lady Chapel of the medieval cathedral of St Albans in Hertfordshire revealed an inscription on a window jamb recording just such a 19th century intervention.[1] So much for the desire for immortality!

Conservation in the UK took a major step forward in 1920 when a laboratory was established at the British Museum to investigate why objects often continue to deteriorate in storage and on display and to research methods for stabilising the decay and for repairing the damage. The National Gallery employed a scientist for the first time in the 1930s, and it was the collaboration between these two institutions, and the Office of Works, that laid the foundations for the modern science of preventive conservation which enabled the treasures from the museums in London to be evacuated to stone quarries in Wales and the West of England during the 1939-45 war with scant harm to the objects.[2]

In 1932, the Fogg Art Museum at Cambridge, Massachusetts, was the home to a conservation and research laboratory which was probably unequalled anywhere in the world. Under the director, Edward Waldo Forbes, they founded the first journal dedicated to the conservation and scientific examination of objects - *Technical Studies in the Field of Fine Arts*. Sadly this journal was an unexpected casualty of the war and ceased publication in 1942. However, it had served to show the museum and art community that communication and the sharing of knowledge about 'restoration' was essential. As a result, in 1947 a

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1 Personal observation.

2 Oddy, A, *The Three Wise Men and the 60:60 Rule*, in Oddy, A, and Smith, S (eds), *Past Practice - Future Prospects*, British Museum Occasional Paper No. 145, London, 2001, pp.167-170.

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meeting at the Fogg Museum decided that an international 'learned society' was needed to publish tried and tested methods of conservation and the results of serious laboratory investigations. They did not want to establish this body in the USA and asked Ian Rawlins of the National Gallery if he would help to set it up in London. As a result, in 1950 the *International Institute for Conservation of Historic and Artistic* Works was formed by a group consisting of George L. Stout, F. I. G. Rawlins, H. J. Plenderleith, Wallace A. Akers, H. Ruhemann, W. G. Constable, Rutherford J. Gettens, Richard D. Buck, Murray Pease, Paul Coremans, and A. van Schendel. The first President, Secretary General and Treasurer were Stout, Rawlins and Plenderleith.[3]

The 1930s also saw the establishment of the first conservation-related department in a university with the creation of a scientific department at the Courtauld Institute of Art of London University. Here scientific methods of examining paintings were researched, and by the 1950s a course leading to a diploma in the restoration of easel paintings was established. At about the same time, the Institute of Archaeology of London University began teaching a formal one year course in the conservation of archaeological artefacts leading to a certificate. At the end of the decade this became a two year course with a diploma, and in the early 1970s it was converted into a three year Batchelor's degree. Thirty years later, conservation is taught in a number of universities and similar private institutions in the UK, mostly leading to Master's level degrees.

By the 1960s, the growing number of UK conservators and students of conservation in London had created a need for somewhere to meet and communicate, with the result that the *United Kingdom Group of* IIC was set up, initially based at the Institute of Archaeology where it was nurtured by the head of the conservation course there, Ione Gedye. For some years in the 1960s and 1970s monthly lectures were held in the winter time, and even occasional one day conferences. This organisation grew rapidly and in 1979 became independent of IIC as the *United Kingdom Institute for Conservation*. In 2005 it merged with a number of other UK conservation organisations to become the *Institute of Conservation* (ICON).

The study of the history of conservation has become increasingly popular in the past 30 years, and we can expect interest to grow. The main forum for this subject is the *Working Group on the Theory and History of Conservation of the Conservation Committee of* ICOM (ICOM CC) which has published an annual newsletter since 1994. There have also been a number of international conferences devoted to the History of Conservation and their proceedings are listed in the attached bibliography.

International cooperation has hitherto depended on interested individuals joining ICOM CC or attending conferences. With the establishment of *the Historical Archive of European Conservator-Restorers* research into the history of conservation has taken a significant step forward. The EC is to be congratulated for supporting what is probably the first international project in this subject to achieve success. Pride of place however, must go the American Institute of Conservation oral history programme which has been active for over 20 years. Now Europe is catching up.

The UK biographies are mainly drawn from those conservation scientists who died or retired in the last few years of the 20th C. The reasoning behind this decision is that long dead conservator/restorers can be researched at any time, but it is always better to either research a life while the biographies is still alive or while those who remember him/her are still alive. The survival of personal archives is so hazardous that personal reminiscences are invaluable. For instance, when Harold Plenderleith died aged 99, his diaries were destroyed by his widow, his books sold and his collection of slides (diapositives) given away. Yet he was, arguably, the most important figure in the world of conservation in the middle half of the 20th C.

In many cases the UK biographies have been edited from obituaries that appeared in the newspapers, but supplemented by additional reminiscences of other colleagues who knew the person. 'Facts' in those published obituaries have been checked when thought necessary, and changed when errors have been found. Even a very few years after the events described it is interesting to find that different contemporary observers sometimes have very different memories of what took place. One example is in the biography of David Baynes-Cope where one significant event in his life was a flight in

[3] Boothroyd Brooks, H, A *Short History of* IIC, IIC, London, 2000.

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an RAF bomber to test the conditions inside a packing case to be used to transport a particularly valuable object. When he died, one friend was absolutely convinced that it had been a Vulcan bomber, and so it appeared in the *Independent* obituary. A few months later another observer, more closely involved with the project in question, was able to correct this to a Camberra bomber, and so it appears here; an insignificant change in one respect, but a further step towards accuracy.

Most difficult are the critical evaluations. Obituaries published in newspapers and magazines within days of the death, and usually written by a close friend, or even family member, rarely step into the realms of serious critical evaluation. Indeed, it could be argued that meaningful critical evaluation can only be achieved after the passing of some years so that the real strengths and failings of a subject can be assessed with mature hindsight. The danger is that the next generation may have engaged in a critical deconstruction of the biographies because of the way that the subject of conservation has moved forward. The attitude to the conservation of corroded 'archaeological' bronzes has changed completely since it was introduced in Germany over a century ago.

In the late 19th C, Rathgen and others advocated the complete stripping (removal) of the corrosion layers as a means of stabilisation. By the 1970s, this was seen as a disaster in many - or even most - cases. Now however, there are other methods of controlling bronze disease that were not available in the 1890s and, if some bronzes had not been stripped then, they would not survive now.

A couple of the older biographies are more historical because of the 'accident' of the preservation of sources. Both were craftsmen restorers at the British Museum, one of whom achieved very transitory fame for one particular piece of conservation and the other who is remembered largely for founding a minor dynasty of craftsmen restorers at the Museum who tended to sign their restoration with inscriptions on the bases or backs of objects

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2.1.5. KURZE DARSTELLUNG DER RECHERCHEN ÜBER RESTAURIERUNGSGESCHICHTE IN DEUTSCHLAND

SHORT INTRODUCTION IN THE HISTORY OF RESTORATION IN GERMANY

Ursula Schädler-Saub

Restaurierungsgeschichte in Deutschland: zur Situation

Wenn wir alte Restaurierungen genauer betrachten, erkennen wir, wie sehr sie in den materiellen Bestand von Kunstwerken eingegriffen und deren Aussehen verändert haben. Auch wenn diese Restaurierungen im Dienste an der alten Kunst erfolgten, so interpretierten sie - bewusst oder unbewusst - die Werke der Vergangenheit doch nach dem Geschmack der eigenen Zeit. In der Tat bildet die Restaurierungsgeschichte ein wichtiges Kapitel der allgemeinen Kultur- und Sozialgeschichte: Exemplarisch lassen sich an ihr das Verständnis für künstlerische Zeugnisse früherer Epochen und deren Stellenwert für die darauf folgenden Generationen nachvollziehen. Zeitgebundene ästhetische Vorlieben und bestimmte Vorstellungen von Vergangenheit sind anschaulich an Retuschen, an plastischen und malerischen Ergänzungen nachvollziehbar, die Kunstwerke im Laufe ihres Lebensweges erfahren haben. Kunsthistorische Forschung benötigt die Kenntnis der Restaurierungsgeschichte, wenn sie die künstlerische Handschrift des Originals identifizieren und von späteren Überarbeitungen und Ergänzungen unterscheiden will. In der Praxis der Restaurierung und der Denkmalpflege liefert die Restaurierungsgeschichte die notwendigen Informationen für die Bewertung des überlieferten Bestandes: Auf diesen Grundlagen können geeignete Methoden und Techniken der Konservierung und Restaurierung entwickelt werden, um die langfristige Erhaltung von Kunst- und Kulturgut zu gewährleisten.

Ungeachtet ihres kulturhistorischen Stellenwertes und ihrer aktuellen Bedeutung für die fachgerechte Bewahrung unseres kulturellen Erbes, führt die Restaurierungsgeschichte in Deutschland ein Schattendasein. Von den meisten Kunsthistorikern wird sie bei der Beurteilung von Kunstwerken viel zu wenig berücksichtigt und selbst im Bewusstsein vieler Denkmalpfleger und Restauratoren hat sie noch nicht den Stellenwert eingenommen, der ihr gebührt. Durch die Fortschritte der Restaurierungswissenschaften lassen sich in jüngster Zeit aber auch positive Entwicklungen verzeichnen. In Publikationen der Denkmalämter und der Museen wird die kunsthistorische Darstellung zunehmend mit Ergebnissen restauratorischer Untersuchungen und mit Verweisen auf die Restaurierungsgeschichte verbunden. Die Frage nach dem kulturhistorischen Stellenwert früherer Restaurierungen wird immer öfter gestellt: Entgegen dem lange Zeit üblichen Automatismus von „Ent-Restaurierung“ und „Re-Restaurierung“ und den Substanzverlusten, die daraus enstanden, bleiben konservatorisch unproblematische ältere Retuschen und Ergänzungen heutzutage häufiger erhalten als dies noch vor einer Generation der Fall war. Vielen Fachleuten ist inzwischen bewusst geworden, dass die Bewertung des überlieferten Erhaltungszustandes von Kunstwerken und Kulturdenkmalen immer zu einer Auseinandersetzung mit früheren Restaurierungen führt und mit den Materialien, die sie in das Original eingebracht haben.

Auch wenn immer mehr Fachpublikationen mit Verweisen auf die Restaurierungsgeschichte einzelner Kulturdenkmäler oder Denkmalgruppen bestimmter Regionen erscheinen, ja sogar einzelne monographische Abhandlungen über historische Restauratorenpersönlichkeiten und deren beruflichen Werdegang, so fehlt in Deutschland doch eine übergreifende Darstellung der Restaurierungsgeschichte, wie sie z. B. für Italien1973 von Alessandro Conti vorgelegt wurde. Ebenso fehlt eine systematische Erfassung historischer Restaurierungsmaterialien und Restaurierungstechniken, obwohl dies für die Praxis äußerst nützlich wäre.

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Auswahlkriterien für die Datenbank: Konservatoren und Restauratoren sowie Konservierungs - und Restaurierungsereignisse in Deutschland

Die Konservierung und Restaurierung entwickelt sich im Laufe des 19. und 20. Jahrhunderts in vielschichtiger und teils auch widersprüchlicher Weise von einer handwerklich und künstlerisch geprägten Arbeit zu einer wissenschaftlichen Tätigkeit. Aus dem Wandel der Aufgaben und Vorgehensweisen und den verschiedenen Personen und Institutionen, die daran beteiligt sind, ergeben sich die wichtigsten Auswahlkriterien für die geplante Datenbank:

- Erfasst werden Persönlichkeiten, die durch wichtige Grundsatzüberlegungen, durch angewandte Forschung und Lehre, durch Publikationen und natürlich durch exemplarisches praktisches Handeln die Restaurierung entscheidend beeinflusst haben. Zu nennen sind hier Restauratoren mit handwerklicher, künstlerischer und/oder wissenschaftlicher Ausbildung, ebenso wie Naturwissenschaftler, Kunsthistoriker, Archäologen, Architekten, Denkmalpfleger, Bauforscher und weitere Fachleute, die sich mit Fragen der Erhaltung und Restaurierung von Kunst- und Kulturzeugnissen befasst haben. Es erscheint nicht sinnvoll, die Auswahl auf Restauratoren zu beschränken, da Entwicklungen in der Restaurierung immer in hohem Maße von Fachleuten anderer Disziplinen beeinflusst waren.
- Fortschritte in der Restaurierung gingen in Deutschland zum Großteil von Museen, Denkmalämtern und naturwissenschaftlichen Forschungsinstituten aus, in jüngerer Zeit zunehmend auch von Hochschulinstituten, die sich mit Maltechnik und Restaurierung befassten. Maßgebliche Persönlichkeiten und wichtige Projekte der angewandten Forschung an diesen Institutionen sollen in der vorliegenden Datensammlung berücksichtigt werden.
- Neben international renommierten Persönlichkeiten sollen auf regionaler Ebene auch weniger bekannte Restauratoren und andere auf dem Gebiet der Restaurierung tätige Fachleute berücksichtigt werden, deren Auffassungen und Vorgehensweisen dem Kenntnisstand ihrer Generation entsprechen und deren Tätigkeit insgesamt fachkompetent und repräsentativ ist für eine bestimmte Gegend und eine bestimmte Zeit. Anhand dieser Lebensläufe können Entwicklungen in der Restaurierungspraxis realistischer aufgezeichnet werden, als wenn man sich auf überregional bekannte Fachleute beschränkte.
- Da eine zu heterogene Datensammlung nicht sinnvoll ist, schließt die Datenbank Personen und Ereignisse aus, die sich auf reine Architekturrestaurierung beschränken. Erfasst werden dagegen wandfeste Architektur - und Raumausstattungsteile: Dazu zählen Architekturoberflächen im Allgemeinen, Architekturpolychromie, Dekorationsmalerei, Bauplastik usw. Ebenfalls berücksichtigt wird die für das 19. Jahrhundert typische Figur des Architekten und Restaurators, sofern er sich nicht nur mit der Erhaltung und nachschöpferischen Ergänzung historischer Bauwerke befasst hat, sondern auch mit deren Ausstattung und allgemein mit der Dokumentation historischer Kunstwerke.
- Nicht berücksichtigt werden Personen, deren Tätigkeit auf dem Gebiet der Restaurierung als bewusst unseriös und für ihre Zeit inkompetent bezeichnet werden muss. Eine Datenbank über Konservatoren und Restauratoren und über wichtige Konservierungs- und Restaurierungsereignisse ist kein Schwarzbuch der Restaurierungsgeschichte. Beschädigungen und Zerstörungen von Kunstwerken und Kulturzeugnissen durch persönliche Willkür, verbrecherische Absichten, politische und gesellschaftliche Fehlentscheidungen etc. gehören im weiteren Sinne auch zur Restaurierungsgeschichte, sie sprengen aber den Rahmen dieser Datenbank.
- Entwicklungen in der Konservierung und Restaurierung von Kunst- und Kulturgut sollen über eine möglichst große Zeitspanne erfasst werden. Durch die Fortschritte in den Natur- und Geschichtswissenschaften und das Entstehen der großen Museen und der institutionalisierten Denkmalpflege im Laufe des 19. Jahrhunderts ergibt sich für diese Datensammlung zur Restaurierungsgeschichte in Deutschland ein Schwerpunkt auf dem 19. und 20. Jahrhundert. Allerdings sollen auch ältere Beispiele der Restaurierung insbesondere von Gemälden und Skulpturen in weltlichen und kirchlichen Sammlungen und Frühformen der Denkmalpflege berücksichtigt werden, soweit dies anhand schriftlicher Quellen und der Befunde am Objekt noch möglich ist.

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- Regionale Besonderheiten sollen aufgezeigt werden. Dies gilt auch für die Situation in der Bundesrepublik nach dem Zweiten Weltkrieg, mit der Kulturhoheit der einzelnen Bundesländer, und - bis zur Wiedervereinigung 1989 - für die Situation in der ehemaligen DDR.
- Wie weit reicht Restaurierungsgeschichte in unsere Gegenwart hinein? Eine objektiv fundierte Beurteilung von Personen und Fakten ist nur mit angemessenem zeitlichem Abstand möglich, wenn man eine „abgeschlossene Epoche" betrachtet. Angesichts der oft spärlichen schriftlichen Quellen und der geringen materiellen Spuren historischer Restaurierungen, die nach späteren Überarbeitungen am Kunstwerk verbleiben, ist die Bedeutung der „oral history" hervorzuheben. Oft bietet mündliche Überlieferung die einzige Chance, Anschauungen und Vorgehensweisen älterer Generationen nachzuvollziehen. Dabei handelt es sich zweifellos um junge Restaurierungsgeschichte: Eine ausgewogene, objektiv begründete Beurteilung dieser Geschichte wird erst in einigen Jahrzehnten möglich sein, ihre Kenntnis ist für die nachhaltige Konservierung unseres Kunst- und Kulturgutes aber schon heute unverzichtbar. Deshalb ist es ein Ziel dieser Datensammlung, möglichst viele pensionierte, nicht mehr aktiv tätige Konservatoren und Restauratoren über ihre frühere Arbeit zu interviewen. Dabei sollen Methoden, Materialien und Techniken früherer Restaurierungen dokumentiert werden, ebenso wie die Rahmenbedingungen, unter denen diese Maßnahmen erfolgten.
- Die Datenbank erfasst Konservierungs- und Restaurierungsereignisse, die exemplarisch den interdisziplinären Charakter der Restaurierung wiedergeben. Deshalb werden nicht nur restauratorische Maßnahmen am Kunst- und Kulturgut und in dessen Umfeld aufgenommen. Berücksichtigt werden auch anwendungsorientierte naturwissenschaftliche Forschungen, historische Recherchen und die Entwicklung von Methoden zur Untersuchung, Dokumentation und Konservierung. Ebenso werden Grundsatzüberlegungen der Restaurierung und Denkmalpflege festgehalten, sofern sie nicht rein theoretischer Natur sind, sondern Bezug auf ein konkretes Objekt nehmen. Diese Einschränkung ist deshalb sinnvoll, weil die geplante Datenbank kein geeignetes Instrumentarium darstellt, um rein abstrakte Konzepte z. B. der Philosophie und der Ästhetik wiederzugeben. Die allgemeinen Querverbindungen zu den Geisteswissenschaften sollen in einer späteren Phase erarbeitet werden.
- Die Datenbank soll auf restauratorischem Gebiet über die „klassische" Gemälde - und Skulpturenrestaurierung hinausgehen und dokumentieren, wie sich Konzepte und Methoden der Konservierung und Restaurierung durch neue Grundsatzüberlegungen und neue Aufgaben in der jüngeren Vergangenheit entwickelt haben:
  - Mit dem weit gefassten Begriff von Kulturgut und Kulturdenkmal, der sich im letzten Viertel des 20. Jahrhunderts durchsetzte, geht eine Erweiterung der Restaurierungstätigkeit einher. Demnach soll die Datenbank Zeugnisse der Konservierung und Restaurierung erfassen, die früher eine rein handwerkliche Renovierung erfuhren, weil man die Notwendigkeit, sie in ihrer materiellen Authentizität zu erhalten, nicht erkannte. Hier sind u. a. Gegenstände der so genannten angewandten Kunst zu nennen (z. B. Möbel, Musikinstrumente, Keramik, Porzellan) und Ausstattungsteile von Kulturdenkmälern (z. B. historische Verputze und Fassungen sowie Fenster und Türen). Hinzu kommen Objektgruppen, deren Erhaltungswürdigkeit erst in jüngerer Vergangenheit erkannt wurde (z. B. technische Kulturdenkmäler und neue Medien).
  - Künstlerische Entwicklungen stellen neue Herausforderungen an die Restaurierung, die sich daher mit ungewohnten Materialien und Techniken und mit einem neuen Kunstverständnis befassen muss. Die Herausbildung von Grundsatzüberlegungen und Methoden für die Erhaltung moderner Kunst in der 2. Hälfte des 20. Jahrhunderts soll in der Datenbank berücksichtigt werden.

Restaurierungsgeschichte in Deutschland und in Europa: historische Verbindungen

Restaurierungsgeschichte als Teilgebiet der Kulturgeschichte kann nur europäische Geschichte sein. In Europa führten politische und gesellschaftliche Verflechtungen, künstlerischer und kultureller Austausch und Gemeinsamkeiten in Mode und Zeitgeschmack meist zu ähnlichen Auffassungen bei der

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Restaurierung von Kunst- und Kulturgut. Dies lässt sich exemplarisch an der Antikenrestaurierung aufzeigen, die von Italien, vor allem von Rom ausgehend ab dem frühen 17. Jahrhundert Kunstsammler, Künstler und Restauratoren in ganz Europa beeinflusste und zu reger Kommunikation führte. Ein klassizistischer Bildhauer mag dies veranschaulichen: Der Däne Berthel Thorvaldsen widmete sich in Rom dem Antikenstudium und dem freien bildhauerischen Schaffen, er feierte über alle Landesgrenzen hinweg große künstlerische Erfolge und betätigte sich auch als Antikenrestaurator, als er 1828 für den bayerischen König Ludwig I. die Ägineten in der Münchner Glyptothek ergänzte.

Der Austausch restauratorischer Kenntnisse und Erfahrungen auf europäischer Ebene und die Tätigkeit insbesondere von italienischen Restauratoren im europäischen Ausland lassen sich ab dem 19. Jahrhundert vielfach belegen. So wurden Spezialisten für Wandmalereiabnahme aus Italien in nordeuropäische Länder gerufen, um dort den *Stacco* und den *Strappo* anzuwenden und diese Techniken anderen Kollegen beizubringen. Italienische Restaurierungsverfahren wurden auch durch Berichte z. B. in deutschsprachigen Fachzeitschriften wie den *Technischen Mitteilungen für Malerei* verbreitet.

Kontakte und Kooperationen zwischen europäischen Restauratoren intensivierten sich ab der Mitte des 20. Jahrhunderts über international bedeutende Restaurierungsinstitute wie dem *Istituto Centrale per il Restauro* (ICR) in Rom, dem *Doerner-Institut* in München oder dem *Laboratoire Central des Musées de Belgique* (heute IRPA) in Brüssel. Auch fachliche Kontroversen wurden auf europäischer Ebene ausgetragen, besonders heftig z. B. 1950 bei dem Streit über Gemäldereinigung, die *Cleaning Controversy*, deren bekannteste Protagonisten Cesare Brandi, Direktor des römischen ICR, und Neil Mac Laren und Anthony Werner von der *National Gallery* in London waren.

Der kontinuierliche Austausch, die Zusammenarbeit und auch die Meinungsunterschiede zwischen Konservatoren und Restauratoren in Europa bezeugen, dass eine fundierte Restaurierungsgeschichte nur aus europäischer Perspektive mit Blick auf regionale Besonderheiten geschrieben werden kann.

Bisherige Ergebnisse und Forschungsdesiderate

Die vorliegende Zusammenstellung von Biographien und Konservierungs - und Restaurierungsereignissen berücksichtigt die oben genannten Kriterien, sie kann jedoch angesichts ihres sehr begrenzten Umfangs die Breite des Spektrums nicht abdecken und deshalb nur einen kleinen Einblick in die komplexen Entwicklungen bieten. Die vorgestellten Persönlichkeiten und Ereignisse sind von den Autoren der Karteikarten zumeist ausgewählt worden, weil sie schon Gegenstand von Hochschularbeiten oder Forschungsprojekten waren. Recherchen über weitere wichtige Beispiele sind derzeit noch nicht abgeschlossen und zum Großteil erst in Planung.

Die Figuren und Begebenheiten der Konservierung und Restaurierung sind facettenreich, jede spätere Generation wird sie nach jeweils anderen Gesichtspunkten bewerten. Es war den Autoren der Karteikarten wichtig, den gesammelten Daten - abgesehen von den zu jungen Beispielen der „oral history“ - jeweils Beurteilungen beizufügen, die natürlich zeitgebunden sind und ihrerseits zum Geschichtszeugnis werden. Sie fließen deshalb klar getrennt von den übrigen Daten als „kritische Evaluation“ in die Karteikarten ein: Hinweise für die zu schreibende europäische Restaurierungsgeschichte.

Alle am Projekt Beteiligten hoffen, dass die erforderlichen organisatorischen und finanziellen Rahmenbedingungen geschaffen werden können, um die Arbeiten in den kommenden Jahren systematisch fortzuführen und weiter zu entwickeln. Dabei sollen die Kooperationen mit Forschungsinstituten, Hochschulen, Denkmalämtern, Museen und Archiven in Deutschland und Europa ausgebaut werden, um ein tragfähiges Netzwerk für eine umfassende Datensammlung zu schaffen. Auf nationaler Ebene wird die Gründung eines deutschen Archivs zur Restaurierungsgeschichte angestrebt, das schwerpunktmäßig Nachlässe von Konservatoren und Restauratoren aufnehmen soll, die durch Unachtsamkeit und Unwissen verloren gehen könnten. Dieses Archiv soll auch Dokumentationsmaterialien der „oral history“ sammeln, die angesichts der oft spärlichen schriftlichen Quellen von großer Wichtigkeit sind. Die „oral history“ mit Interviews nicht mehr aktiv tätiger Konservatoren und Restauratoren soll systematisch ausgebaut und methodisch verfeinert werden. Für die Praxis der Restaurierung und der Denkmalpflege wird als wichtiges Instrumentarium zur

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sachgerechten Erhaltung unseres Kulturerbes eine einfach zu handhabende Datenbank historischer Materialien und Techniken der Konservierung und Restaurierung angestrebt.

Letztendlich soll die nun begonnene Datenbank mit ihren Biographien und Konservierungs- und Restaurierungsereignissen mit allgemeinen geistesgeschichtlichen und gesellschaftlichen Entwicklungen verbunden werden, um auf dieser Basis eine umfassende europäische Geschichte der Restaurierung zu schreiben.

ABSTRACT

The importance of conservation history for the art historical research and for appropriate long term preservation of works of art and cultural assets is not properly recognized until today in Germany. By building up basic principles for an archive of European conservators and restorers, as well as an archive of important events of conservation and restoration, it shall be contributed to collecting data for a European conservation history and to enhancing the awareness for their cultural-historical and practical value. For research in Germany the following selection criteria were considered:

- Innovative personalities should be recorded, who substantially influenced the preservation of historic monuments, art works and cultural assets by applied research of arts and sciences, teachings and publications and of course by practical action. Practical trained conservators are to be named, as well as artist-restorers, scientifically trained conservators, natural scientists, art historians, architects, monument conservators, and all experts, who dealt with questions of conservation and restoration of art works and cultural assets.
- On a regional level also less known conservators should be considered, whose working methods comply with the state of knowledge of their time and whose activities can be generally described as professional and characteristic for their time. Not taken into consideration are all those, who worked consciously dubious and in an incompetent manner for their time.
- Developments of a long time period should be recorded with the main focus on the 19th and 20th century. Regional features should be demonstrated. This also applies to the situation in the federal republic of Germany after the Second World War, with the cultural autonomy of the single federal states, and - until the reunification 1989 - for the situation in the former German Democratic Republic.
- For the most recent conservation history the importance of oral history must be emphasized in view of often scant written sources: as many retired conservators as possible who are not active anymore should be interviewed.
- The conservation - and restoration events do not only affect direct measures on the art work and cultural asset, but they also affect the development of analysis methods, documentation and conservation, as well as basic principle considerations, as long as they are not of pure theoretical nature, but relate to a concrete object. Thus the interdisciplinary character of conservation should be emphasized.
- The database should exceed the "classic" areas of painting and sculpture conservation. It should document that the activity of conservation and restoration expanded in the last quarter of the 20th century through the broadened term of culture, to areas which were only handled as craft or not considered at all.
- Conservation activity in Germany was and is deeply influenced by the developments in other European countries. This should be presented using specific examples.

  We hope that this first work phase will lead to a systematic data collection in co-operation with many other professional institutions on a regional and on a European level and that it will lead to the establishment of a national archive for the history of conservation in Germany.

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2.1.6. LA HISTORIA DE LA CONSERVACIÓN Y RESTAURACIÓN DE BIENES CULTURALES EN ESPAÑA

THE HISTORY OF CONSERVATION AND RESTORATION OF CULTURAL HERITAGE IN SPAIN

Pilar Roig Picazo, Pablo González Tornel

La Historia de la conservación y restauración de bienes culturales en España comienza en el siglo XVIII. Si bien pueden señalarse algunos casos anteriores no será hasta la llegada de los Borbones a la Corona Española cuando se podrá hablar de personajes dedicados al cuidado y restauración de pinturas. En concreto será el incendio del Alcázar de Madrid el que propiciará la aparición de figuras formadas en el ámbito artístico que se dedicarán a la recuperación de las obras de arte afectadas por el fuego. El incendio del Palacio Real, en el que se albergaban buena parte de las colecciones de los monarcas, hizo que muchas de las pinturas y esculturas depositadas en el edificio fueran rescatadas de las llamas de forma apresurada y sufrieran gran cantidad de daños. Por ello, tras la deflagración, se empleó de forma sistemática al pintor real Juan García de Miranda para devolver al ingente número de obras su belleza original y, en algunos casos, adecuar sus medidas a nuevas ubicaciones. Esta labor sería continuada después por el pintor Andrés de la Calleja con el mismo carácter de recuperación del aspecto original de la obra de arte.

Sin embargo, no será hasta el siglo XIX cuando podrá hablarse de la aparición del verdadero conservador/restaurador de obras de arte. En el proceso de definición de esta figura dentro de la monarquía hispánica resultará fundamental la figura de Vicente Poleró y Toledó quien en su *Arte de la restauración. Observaciones relativas a la restauración de cuadros* publicado en 1853 sentará las bases de una teoría española sobre la restauración. Sin embargo hasta finales del siglo XIX no encontramos verdaderos informes de restauración que, aunque algo rudimentarios, se asemejan en mayor medida a los informes técnicos que se realizan hoy en día. Así ocurre con las cartas que se conservan del restaurador Nicolás Gato de Lema con respecto a un Cristo de José Ribera de la Diputación de Vitoria restaurado en 1892.

El siglo XX supone para España la aparición de los restauradores profesionales en el ámbito de la administración pública. En la mayoría de los casos se tratará de profesionales provenientes del mundo de las Bellas Artes. Así ocurre con Francisco Núñez Losada en Madrid, Luís Roig d'Alós en Valencia o Manuel Grau en Barcelona. Todos ellos se habían formado dentro de las Escuelas Superiores de Bellas Artes o en el seno de las Escuelas de Artes y Oficios de sus respectivas ciudades y contaban, por tanto, con una formación de artistas. El acercamiento de estos profesionales, que a la vez que restauradores eran pintores o escultores, al mundo de la conservación de obras de arte se produce durante las primeras décadas del siglo de forma autodidacta y en muchas ocasiones debido a una fuerte voluntad de superar las limitaciones de las que el sistema educativo español adolecía en este área de conocimiento. Así muchos de ellos buscarán un acercamiento a los restauradores que, en ámbito alemán pero sobre todo italiano, contaban con recursos mucho más avanzados que los de sus contemporáneos españoles. Así son frecuentes los contactos con figuras como Cesare Brandi, Mauro Pellicioli, Paolo y Laura Mora, Paul Philipot, Coremans, Torraca y tantos otros.

Sólo en 1939, y debido en gran medida a la presión ejercida por profesionales como Luís Roig d'Alós y Fernando Labrada, el gobierno central de Madrid concede a las Escuelas Superiores de Bellas Artes de Valencia y Madrid la creación de asignaturas de restauración dentro de su programa de estudios. A partir de este momento la situación de la disciplina mejora hasta que en 1942 Francisco Núñez Losada consigue la Cátedra de Restauración de la Escuela de Madrid y en 1948 Luis Roig d'Alós realiza lo propio en la Escuela de Valencia. Aún con la creación de ambas cátedras la práctica de la restauración seguirá ejerciéndose durante muchos años por técnicos formados fuera del ámbito académico.

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Otro paso importante dentro de la evolución de la figura del restaurador será la creación en 1961 del Instituto del Patrimonio Histórico Español. Este centro, con una sede proyectada por los arquitectos Higueras y Moneo y el restaurador Luís Roig d'Alós, comenzará a funcionar pocos años después como institución centralizada encargada de la conservación y restauración del patrimonio hispano, y al mismo tiempo en su sede comenzarán a impartirse cursos destinados a la formación de técnicos restauradores. En 1969 dentro de esta institución se crea la Escuela de Artes Aplicadas a la Restauración mientras que dependiente de la Dirección General de Archivos y Bibliotecas se crea el Servicio Nacional de Restauración de Libros y Documentos. Ambos centros docentes acabarían unificándose en la Escuela Superior de Restauración y Conservación de Bienes Culturales. De este modo quedaba definida la actual situación profesional del ámbito de la restauración y conservación de bienes culturales en España, por un lado las Escuelas de Restauración, con carácter no universitario, y por otra la Especialidad de Restauración integrada dentro de las Facultades de Bellas Artes de la universidad española.

Los estudios sobre la historia de la restauración en España son pocos y de ninguna manera permiten establecer un estado de la cuestión mínimamente completo. Si bien en el campo de la arquitectura se han publicado algunos estudios, las monografías relativas a la historia de la restauración de bienes muebles o de artes aplicadas son muy escasos. Además, las obras de referencia como las de Ana Macarrón Miguel , Mª Dolores Ruiz de Lacanal o Mª José Martínez Justicia han dado una visión de conjunto de los siglos XVIII y XIX sin profundizar en el complejo siglo XX.

El estudio de la historia de la restauración y la conservación de bienes culturales presenta una coyuntura muy concreta y ciertas dificultades que la diferencia de esta misma disciplina en otros países. En primer lugar es necesario hacer referencia a la escasa valoración que de la figura del restaurador se ha tenido en España hasta tiempos muy recientes. Esto ha hecho que durante el siglo XIX las figuras que se dedicaran al arte de la restauración fueran en su mayoría pintores formados en el seno de las Reales Academias de Bellas Artes que, sólo de forma puntual, intervinieron sobre obras de arte deterioradas por el tiempo o por accidentes fortuitos. En pleno siglo XX la Restauración como disciplina teórico-práctica tardó años en implantarse de forma reglada en el ámbito académico, yel derecho español no fomentó y mucho menos obligó a la elaboración de informes técnicos previos a las intervenciones de restauración y conservación de bienes culturales.

Las instituciones que durante décadas proporcionaron los profesionales que se dedicaron a la intervención sobre el patrimonio mueble, las Reales Academias de Bellas Artes, no contemplaron dentro de sus programas de estudio ningún curso dedicado a la restauración, y en sus archivos rara vez se conserva mención a las intervenciones de recuperación de obras antiguas. Las Comisiones Provinciales que aparecen en las diferentes provincias españolas a raíz de las desamortizaciones de los bienes eclesiásticos a mediados del siglo XIX se dedicaron casi exclusivamente a la restauración de arquitectura, y aún así hasta el siglo XX la información conservada en los archivos de dichas instituciones es muy escasa. Por lo que respecta a los museos, las pinacotecas más importantes del territorio peninsular, el Museo del Prado de Madrid, el Museu Nacional d'Art de Catalunya de Barcelona y el Museo de Bellas Artes San Pío V de Valencia no conservan informes de las restauraciones llevadas a cabo por los técnicos de los mismos hasta la década de los años ochenta del siglo XX. Todo ello da como resultado la escasez de documentación conservada sobre las intervenciones de restauración hasta fecha muy reciente y justifica, en parte, la escasez de estudios sobre el tema por la dificultad para acceder a la información. En la actualidad los restauradores profesionales apenas se dedican al estudio de la Historia de la Restauración, la formación de las Escuelas de Restauración es fundamentalmente científica y técnica, y en el seno de la Especialidad de Restauración de las Facultades de Bellas Artes sólo en los últimos años se han abierto líneas de investigación en este sentido dando lugar a publicaciones y tesis doctorales, algo que no ocurre en otros departamentos a excepción de algunos de los de Estética y Composición Arquitectónica. Por otro lado los departamentos de Historia del Arte de las universidades carecen de la especialidad de Historia de la Restauración tal y como ocurre en otros países como Italia por lo que no se fomentan las tesis doctorales e investigaciones sobre este tema.

Este era el punto del que partía el grupo español a la hora de enfrentarse al comienzo del proyecto de un Archivo Histórico de los Restauradores Europeos, un terreno nuevo en el que la localización de

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documentos de archivo sobre las restauraciones históricas de bienes culturales aparecía como el principal problema.

Ante la escasez de estudios sobre Historia de la Restauración, y debido a que esta disciplina no es hasta el momento objetivo prioritario de investigaciones, el grupo español se planteó como fuente principal de información los posibles archivos personales de los restauradores de mayor relevancia. Urgía la localización de los mismos y, en caso de constatar su existencia, evitar que se perdieran. Los archivos institucionales, que por otra parte contenían poca información relativa a bienes muebles, no corrían ningún peligro de desaparecer por lo que se consideraron un objetivo secundario. Por ello en la primera fase de la investigación se procedió a la localización de los descendientes de los restauradores más destacados de los principales focos españoles, Madrid, Barcelona y Valencia, a los que se añadió Granada por la voluntad de incluir uno de los restauradores de mayor relevancia del siglo XX en España, Leopoldo Torres Balbás. El criterio de selección de los restauradores e intervenciones estudiados corresponde pues a una voluntad de recuperación de los archivos privados que corrían grave riesgo de perderse. Por ello los cinco restauradores y las veinte intervenciones estudiadas por el grupo español en esta primera fase del proyecto corresponden al siglo XX, ya que la información existente sobre intervenciones anteriores, si es que se conserva, se encuentra depositada en archivos públicos e institucionales que no corrían ningún peligro.

Se trató pues de una intervención de urgencia que debido al propio carácter de las fuentes de información presentaba dificultades añadidas a las inherentes a cualquier investigación histórica. Por un lado se comenzó con la localización de los documentos personales de los restauradores elegidos, Leopoldo Torres Balbás, Manuel Grau, Luis Roig d'Alós, Francisco Núñez de Celis y Enrique Alarcón Cabrera. Se contactó con los descendientes directos de los restauradores y con algunos de sus colaboradores. En los casos en los que parte de la documentación sobre los restauradores que interesaban a este estudio se había conservado se procedió a actuar como archiveros y a organizar el conjunto de la documentación personal para poder posteriormente extraer la información necesaria. En la mayoría de las ocasiones el grueso del volumen documental consistía en referencias a la vida personal de los restauradores que sólo en algunos puntos aportaban información sobre su actividad profesional.

Una vez entresacados los elementos que podían resultar útiles para el estudio de la historia de la restauración aparecieron nuevos problemas, entre los cuales destaca el hallazgo de imágenes de los procesos de intervención carentes de identificación. En estos casos, la mayoría de las intervenciones estudiadas correspondían a esta situación, se procedió a explorar el patrimonio español en busca de las obras y su localización. Una vez localizadas las obras de arte se procedió al análisis de los procesos de intervención a través de las imágenes y en muchas ocasiones ayudados por anotaciones manuscritas de los restauradores en forma de recetas, apuntes o fórmulas.

Como se ha expuesto brevemente la sistematización de los archivos personales de los restauradores constituyó una ardua labor pero, tal y como puede verse en las biografías y análisis de intervenciones resultantes, ha resultado muy fructífera y gracias a este trabajo hoy se conoce algo más de la Historia de la Restauración en España en el siglo XX.

De los documentos estudiados hasta el momento se han podido localizar intensas relaciones de los restauradores españoles con sus homónimos europeos de diferentes países como Cesare Brandi, Domenico Fiore, Salvatore Liberti, Ada Capasso, Manilio Santini, Maria Motzo, Luigi Pigazzini y Pasquale Rotondi (Roma, I.C.R.) Maria Bazzi (Milán), Mr. Bromelle (Londres, Victoria and Albert Museum), Sr. Corradini (Buenos Aires, Argentina), Srª Gabricevic (Belgrado), Dr. Hermesdorf (Maastricht), Srª. Linard (París), Henri Lebrun (París), Dr. Holbergsgade (Copenaghe), Dr. Ruhemann (Londres), Dr. Straub (Zúrich), Srª. Volkmer (New York), Dr. Werber (Londres, British Museum) Deoclecio Redig de Campos (Direttore dei Musei Vaticani), Juan Carlos Steppe (Universidad de Lovaina), Walter V. S. Cook (Institute of Fine Arts of New York), Clara Mc. Gowan Cioban, Herman Trimbor (Universidad de Bonn), Leandro de Saralegui (Academia de Bellas Artes de San Carlos), Alessandro Strini, Nikos Kessanlis (I. C. R. Roma), Mauro Pellicioli (Pinaoteca di Brera en Milán y en su taller de Bergamo), Paolo y Laura Mora (I. C. R. Roma). De este elenco, que sólo constituye una parte del gran número de nombres de especialistas extranjeros con los que los restauradores españoles

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mantuvieron relación profesional, se desprende la riqueza de los contactos en el ámbito del Patrimonio Cultural entre los países de la Unión Europea, elemento que ha sido voluntariamente buscado por el proyecto de un Archivo Histórico de los Restauradores Europeos.

Gracias a la creación de una red de estudiosos de la historia de la restauración a través del Archivo Histórico de los Restauradores Europeos se ha podido profundizar en el conocimiento de estas intensas relaciones entre los restauradores de distintas naciones. La puesta en común de las investigaciones de cada grupo y su coordinación con la creación de una base de datos sobre Historia de la Restauración han permitido compartir datos y documentos lo que ha posibilitado la profundización en el conocimiento de la trayectoria vital de los restauradores estudiados.

Como se ha expuesto en España el ámbito de la Historia de la Restauración es un campo todavía en fase de desarrollo del que el Archivo Histórico de los Restauradores Europeos es sólo un comienzo. En esta primera fase se han investigado las figuras de algunos de los restauradores más importantes de nuestra historia, pero el camino por recorrer es aún muy grande en un país con reciente interés y poca tradición en el estudio de la historia de las intervenciones sobre el patrimonio.

El grupo español de investigación se propone continuar con la labor comenzada y para ellos se plantea varias vías. En primer lugar, y con el apoyo de la Associazione Secco-Suardo, se planea la creación de un Archivo Histórico de los Restauradores Españoles con sede física en la Universidad Politécnica de Valencia[1]. El objeto de este archivo es impedir que los documentos e información sobre los restauradores españoles y sus intervenciones sobre el patrimonio se pierdan. Con este motivo se potenciará la recogida en esta sede de los archivos personales de los restauradores fallecidos al mismo tiempo que se buscará una sensibilización de los restauradores en activo y de la población en general hacia este tipo de documentación con el fin de que con el fallecimiento de un restaurador la historia de su obra no desaparezca para siempre sino que sea depositada en el Archivo Histórico de los Restauradores Españoles donde cualquier estudioso de la materia pueda consultarlo.

Por otro lado se continuará con la localización y sistematización de los archivos personales de restauradores fallecidos y se pretende, a partir de ahora, comenzar a realizar una labor similar con aquellos restauradores aún vivos que se han retirado del ejercicio profesional. De este modo se intentará recopilar los archivos personales de forma íntegra antes de la dispersión que frecuentemente sucede a cualquier fallecimiento. Además, el trabajo sobre la trayectoria profesional y restauraciones de personas vivas permitirá aumentar el material disponible al poder registrarse los testimonios orales de los propios restauradores.

Se pretende en esta nueva fase que ahora empieza ampliar el radio de acción del grupo español de investigación e incluir los archivos de instituciones como las Reales Academias de Bellas Artes, el Instituto de Patrimonio Histórico Español, el Instituto Andaluz del Patrimonio, así como los archivos de los principales museos. Se buscará en este sentido no sólo la localización de documentos sobre restauradores y restauraciones concretas, sino también profundizar en la Historia de la Restauración desde la perspectiva de las propias instituciones, su historia, la actitud que mantuvieron frente a la conservación del patrimonio a lo largo del tiempo, y la formación que proporcionaron a los restauradores.

Por último, y también como objetivo fundamental de las futuras investigaciones sobre la Historia de la Restauración en España del grupo español, se prevé el fomento de la realización de tesis doctorales, la publicación de artículos y la transcripción y publicación de manuscritos inéditos de los restauradores estudiados con el objeto de difundir en la sociedad española y europea el conocimiento de una materia hasta ahora inexplorada y de este modo sensibilizarla hacia el patrimonio artístico.

Concluyendo, y en consecuencia de lo expuesto, la investigación desarrollada por el equipo español durante el período 2005-2006 ha proporcionado resultados de consideración, sobre todo teniendo en cuenta el estado deficitario del que partía en el estudio de la Historia de la Restauración en España. Se considera especialmente fructífera la colaboración con el resto de países de la Unión Europea que forman parte del proyecto, así como la inclusión de la información recopilada en una base de datos que

[1] En el Instituto Universitario de Restauración del Patrimonio (I.R.P.) con sede en la U.P.V.

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permitirá a los investigadores de cualquier país acceder de forma sencilla a los datos recogidos. Sin embargo aún queda mucho por hacer y este ha sido sólo el primer paso de una profunda investigación que esperamos poder desarrollar en los próximos años.

ABSTRACT

History of Conservation of artistic Heritage in Spain had not been studied except for the research of Macarrón Miguel, Ruiz de Lacanal or Martínez Justicia and they stopped at the XXth Century. Public files achieve little documentation about events of conservation and conservers an so the Spanish group decided to focus their research on personal files of restorers trying to locate families of conservers. Madrid, Barcelona and Valencia were selected as the main cities of Spain, and also Granada was added because of its particular muslim heritage. The Spanish group has located and organised the files of the main restores of the XXth century as Francisco Núñez de Celis, Enrique Alarcón Cabrera or Luis Roig d'Alós including the information of their files in the Database and developing the knowledge of historical restorations in Spain. The research has shown the historical relationships among the different countries of European Union, specially between Italy and Spain. The Spanish group has found documents of Spanish conservers that prove the relationships with European restorers as Cesare Brandi, Mauro Pellicioli or Paolo and Laura Mora, and the project of an European Historical File of conservers has permitted to *establish* a net of these historical relationships.

It has been a productive year, but there is still a lot of work to do. We have still a lot of personal or family files to locate and organise, there are still public and institutional files to research in, and the Spanish group has the project of the creation of a Spanish Historical File of Restorers to *share* with Europe.

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2.1.7. FEJEZETEK A MAGYAR RESTAURALAS TORTENETEBŐL

EVENTS OF THE HISTORY CONSERVATION IN HUNGARY

Lilla Farbakyné Deklava, Manga Pattantyús, Peter Sárossy, Szabolcs Serfőző

A magyarországi műemlékek védelme az 1840-es években indult meg, akkor még civil szervezetek kezdeményezéseként. Közülük legjelentősebbé a Magyar Orvosok és Természetvizsgálók Társasága vált. Más szervezetek is figyelmet fordítottak a magyarországi műemlékekre, így az egész Osztrák-Magyar Monarchiával foglalkozó bécsi központi állami hivatal, a Central-Commission zur Erforschung und Erhaltung der Baudenkmale, vagy a Magyar Tudományos Akadémia Archaeológiai Bizottsága.

A műemlékvédelem hivatalos intézménye, 1872-től a Magyarországi Műemlékek Ideiglenes Bizottsága, 1881-től pedig a Műemlékek Országos Bizottsága (MOB) néven működött, melynek gyakorlati munkáját az 1881-ben megszületett első műemléki törvény szabályozta. Ekkor vette kezdetét a magyarországi műemlékállomány első tudományos igényű feldolgozása: összeírása, jegyzékbe vétele, felmérése és fotózása. Az írásos adatrögzítést számos felmérési és vázlatrajzzal, valamint eleinte akvarellmásolatokkal, majd - a fotótechnika fejlődésével - fotókkal dokumentálták. A munka az akkori, ún. történelmi Magyarország területére terjedt ki. A korszakra jellemzően a nemzeti eszme és öntudat kifejeződéseként főleg a középkori emlékek álltak a figyelem homlokterében. A restaurálások is tükrözték ezt a szemléletet. A műemlékvédelem „hőskorában" gyűjtött anyagot jelenleg a Kulturális Örökségvédelmi Hivatal (KÖH) gyűjteményeiben (Tervtár, Fotótár és a MOB-iratok) őrzik, amely mindenféle műemléki kutatás kiindulási pontja a kutatók számára.

Az I. világháborút lezáró Párizs környéki békeszerződésekkel merőben új helyzet alakult ki. Az ország területeivel együtt műemlékeinek jelentős részét is elvesztette. Mai területére sokkal kevesebb középkori emlék került, az ország központi részén ugyanis ezek a 150 éves török hódoltság, majd az azt követő Habsburg-uralom során jórészt elpusztultak, vagy jelentős átalakításokon estek át. Így a magyar műemlékvédelem figyelme az 1920-as években a későbbi stíluskorszakok, a barokk, a klasszicizáló késő barokk, és a klasszicizmus felé is fordult.

Gerevich Tibor (1882-1954) művészettörténész professzor 1921-ben lett a MOB tagja, majd 1934-ben elnöke. Az ő irányítása alatt vált a testületi alapon működő bizottság jól szervezett szakhivatallá. A húszas években ő szervezte meg a római Magyar Történeti Intézetet, majd igazgatója is lett, s ezért kiváló kapcsolatokkal rendelkezett az olaszországi művészettörténészek, műemlékvédelmi szakemberek, muzeológusok és a fiatal ösztöndíjas művészek között. Meghatározó eseménye volt ennek a két világháború közé eső periódusnak az esztergomi királyi palotakápolna feltárása és falképeinek restaurálására 1934-1935-ben, amelynek elvégzésére a milánói Brera Képtár főrestaurátorát, Mauro Pelliciolit hívták meg (1935, Gesztesi).

A műemlékvédelem II. világháborút követő szervezeti átalakítása hívta életre 1957-ben az Országos Műemléki Felügyelőséget (OMF). Itt a tudományos osztály vezetését Entz Géza művészettörténészre (1913-93) bízták, aki a középkori építészet kiváló ismerőjeként és remek szervezőként látott munkához. Kialakította a MOB-tól örökölt nagy értékű gyűjtemények új rendjét, osztályán a műemléki kutatás új módszertana alakult ki, és itt kristályosodott ki a mai műemlékvédelmi gyakorlat. Eszerint a tudományos kutató, az építésztervező, a restaurátor és a kivitelező komplex egységben dolgozva végzett egy-egy helyreállítást. Ekkor alakult ki az a gyakorlat, hogy a restaurálást mindig tudományos kutatás előzze meg. Magyarország 1964-ben aláírta a Velencei Kartát, amely nemzetközi szinten határozta meg és fogadtatta el a műemlékvédelem általános elveit. Ugyancsak Entz Gézára bízták az intézmény, később a restaurátor osztály megszervezését is. Mikor nyilvánvalóvá vált, hogy a restaurátorképzésnek nincs meg a hazai szakember-utánpótlása (az 1948 óta folyó festőrestaurátor-képzést leszámítva), 1966-ban ugyancsak Entz Géza kezdeményezésére jött létre egy önálló res-

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taurátor tanszék a Magyar Képzőművészeti Főiskolán. 1970-ben kezdődött el a szobor-restaurálás, majd 1972-től a falkép-restaurálás oktatása, 1974 óta pedig levelező tagozatként működik a múzeumi és közgyűjteményi tárgyrestaurátor szak is (2002, Görbe).

Az AGSS Európai Restaurátorok Történeti Adattára számára a magyarországi restaurátorok közül öt prominens személyt választottunk ki. Működésük a magyarországi műemlékvédelem és restaurálás egy-egy jelentős korszakához kapcsolódik, így restaurátori tevékenységük, életművük részletesebb bemutatásán keresztül pontosabb képet kaphatunk az adott korszak restaurálási elveiről és gyakorlatáról, restaurálási módszereiről, eszközeiről, vagy épp annak hiányosságairól.

Gróh Istvánnak a magyar műemlékvédelem említett „hőskorában" a falképrestaurálásban, különösen annak dokumentálásában volt kiemelkedő szerepe. Kákay Szabó György - Pellicioli tanítványaként - életművével a két világháború közötti falkép- és festményrestaurálás olasz irányultságát reprezentálja. Illés János, aki feleségével, a ma is élő Szentesi Rózával közösen dolgozott az ország számos falképének restaurálásában, a háború utáni magyar műemlékvédelmi gyakorlat és falképrestaurálás meghatározó személyisége volt, míg a velük párhuzamosan működő Szakál Ernő életműve a magyarországi kőszobor-restaurálás történetének fontos fejezetét illusztrálja. A könyvben Gróh István, Kákay Szabó György és Illés János életrajza és restaurálásai kerülnek bemutatásra a mellékelt űrlapokon.

GRÓH ISTVÁN (1867-1936) a budapesti Mintarajztanoda Rajztanárképző Intézetében Lotz Károly és Székely Bertalan festőművészek növendékeként szerzett rajztanári képesítést 1890-ben. 1891-96-ig középiskolai rajztanárként, majd 1896-tól az Országos Magyar Királyi Iparművészeti Iskola tanáraként, később igazgatójaként dolgozott.

Együttműködése a Műemlékek Országos Bizottságával az 1890-es évek közepén kezdődött és haláláig tartott. Pályájának első korszakában (1895-1920) tevékenysége elsősorban a Felvidék középkori templomaiban található falképek felkutatására, feltárására, dokumentációjára és restaurálására terjedt ki (Gömörrákos, Martonháza, Mártonhely, Csetnek, stb.). Az első hivatalos falkép-jegyzék összeállításában (1905) az általa felkutatott falképeknek jelentős szerep jutott.

A 19. század második felében Magyarországon - miként Európa más országaiban is - az akvarellmásolatok révén kezdődött el a falképfestészeti emlékek dokumentálása. Az ebben az időben a fotót helyettesítendő akvarellmásolatokon rögzítették a kompozíciót, melyek egyúttal a falképek eredeti színvilágának visszaadására színvázlatként is szolgáltak. A falképekre pauszpapírt téve először 1:1-es méretarányban az ábrázolások körvonalát rögzítették tussal, majd ezekről, immár kicsinyítve (legtöbbször 1:5 arányban) készítették el a színes akvarellt. Gróh István a másolatok készítésekor arra is gondosan ügyelt, hogy a falképek töredékességéről, vagyis állapotáról is minél pontosabb képet adjon, s ezáltal a későbbi helyreállítások során a másolat segítse a restaurátorok munkáját. Az 1920-as évektől azonban szakmai körökben egyre többször kérdőjeleződött meg az akvarellmásolatok dokumentációs értéke, majd Gerevich Tibor elnöksége alatt a MOB-ban az akvarellmásolatokat fényképek váltották fel (1996, Granaszt). Ebből adódóan Gróh István feladatköre is megváltozott. Ettől kezdve a műemlékvédelem hatósági munkájában vett részt, helyszíni szemléket, állapotfelméréseket, vizsgálatokat végzett, szakvéleményeket adott. A '20-as évektől a középkori falképek mellett egyre több barokk falképpel foglalkozott, közülük többet restaurált (Sümeg, r. k. templom, Budapest, Egyetemi templom, stb.). Utolsó munkái már kortárs falképek restaurálását (Budapest, Keleti pu. Lotz Károly freskói, Andrássy út 88. Székely Bertalan sgraffitói) is magába foglalta.

Gróh István - lévén, hogy az intézményes restaurátor-képzés Magyarországon csak a második világháború után kezdődött el - nem volt képzett restaurátor, ahogy a falkép-restaurálásokat végző kollégái sem. Napjainkban is még sok támadás éri, hogy a középkori falképeket restaurálásai során átfestette, miáltal a falképek elveszítették eredeti jellegüket. Ezzel szemben restaurátori tevékenységének jelenleg folyó feldolgozása során egykori leveleiből, és a MOB jegyzőkönyveiből az derül ki, hogy a neki tulajdonított átfestések, durva kiegészítések vádja megalapozatlan, mert felettesei utasításaikban konkrétan tiltották a ma neki feltételezett ilyen jellegű beavatkozásokat, és a restaurálások elkészültével helyszíni szemléken személyesen győződtek meg arról, hogy Gróh az utasításokat betartotta. Noha egy-két restaurátor akvarelljeinek pontosságát megkérdőjelezi, nem vitatható, hogy több mint 200 másolatával elévülhetetlen érdemeket szerzett a történelmi Magyarország falképeinek dokumentálásában. Másolatai nemcsak a restaurátorok, de a művészettörténészek munkáját is segítik, elsősorban az ikonográfiai és stilisztikai összehasonlítások során. Mára az is világossá vált, hogy

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több esetben ezek a másolatok az egyetlen dokumentumai egykor létezett, de mára megsemmisült középkori falképeknek.

Gróh István restaurátori életműve, miként életművének többi része, feldolgozatlan. Az általa feltárt, dokumentált, vagy restaurált falképek jegyzékének összeállítása az AGSS által kezdeményezett program keretében jelenleg még folyamatban van. Tevékenysége mintegy 70 műemléki objektumhoz köthető. A restaurálások folyamatának, illetve részleteinek leírására azonban sajnos a fennmaradt dokumentumok csak ritkán térnek ki, így ezek rekonstrukciója csak kivételes esetekben lehetséges.

KÁKAY SZABÓ GYÖRGY (1903-1964) a budapesti Képzőművészeti Főiskolán Glatz Oszkár festőművész tanítványa volt. A főiskola elvégzése után a Római Magyar Akadémia fiatal ösztöndíjasaként (1929-1930) jó képességei miatt figyelt fel rá Gerevich Tibor. Az ő ajánlatára került 1930-ban a budapesti Szépművészeti Múzeumba azzal a céllal, hogy a múzeum első konzervátorának, Beer József Konstantinnak (1862-1933) az utóda legyen. Restaurátori szaktudását külföldi tanulmányútjai során mélyítette el. 1930-31-ben Pelliciolinál vett részt restaurátor tanfolyamon Milánóban, ezt követően pedig ösztöndíjas restaurátor-növendékként Helmut Ruhemannál a berlini Kaiser Friedrich Museum főkonzervátoránál tanult. 1933-34-ben Petrovits Elek, a Szépművészeti Múzeum igazgatójának támogatásával a bécsi Kunsthistorisches Museum Isepp-műhelyében folytathatta restaurátori tanulmányait. 1932-től haláláig dolgozott a Szépművészeti Múzeum restaurátoraként, illetve 1949-1955-ig a Restaurátor Osztály vezetőjeként.

Kákay Szabó restaurátori elveit tehát a '30-as évek legmodernebb európai műhelyeinek (Milánó, Berlin, Bécs) szelleme formálta. Itt elsősorban a minél kevesebb kiegészítés és újrafestés alkalmazását, illetve általában a „túlrestauráltság" érzetének kerülését kell kiemelni. Csak a szükséges tisztítást végezte el a képen, a korábbi kiegészítések közül is meghagyta azokat, amelyeket a festmény egységéhez hozzátartozónak érzett. Radikálisabban csak akkor avatkozott be, ha ezt indokoltnak látta. Mint később Móré Miklós megállapította, festőművész voltából fakadóan «biztos érzékkel döntötte el a műtárgy esztétikai problémáit» (1977 Móré). Jó példa erre Szinyei Merse Pál *Majális*a, amelyről - az addigi gyakorlattal szemben - eltávolította az úgynevezett "galéria-tónust", életre keltve az eredeti színvilágot. Ez a beavatkozás akkor vitákat váltott ki, de később a restaurátort igazolta. Több felfedezése bizonyítja, hogy különösen nagy jelentőséget tulajdonított az esetleges átfestésekről árulkodó, a kép korára jellemző repedéseknek. Így találta meg például a Szépművészeti Múzeum *Két női fej* című hamis Lorenzo Lotto-képe alatt azt a korábbi - általa Perugino-nak attribuált, ma XVI. század eleji olasz mester alkotásaként meghatározott - festményt, amelyet aztán részben le is tiszított. Kákay Szabó külön érdeme, hogy elsőként alkalmazta módszeresen Magyarországon a természettudományos vizsgálatokat (röntgen-vizsgálat, UV-vizsgálat, infravörös-vizsgálat). 1952-től a Szépművészeti Múzeum röntgengépével egy sor festményt vizsgált meg. Ezek során például Goya *Köszörős* és *Korsós leány* c. képein előző virágcsendéleteket, Giorgione *Férfiképmásának* röntgenvizsgálata során addig ismeretlen részleteket, Lucas Cranach *Levétel a keresztről* c. festményén pedig alul donátor-figurákat fedezett fel. Kákay Szabó a restaurálások során végzett eljárásait jelentéseiben pontosan dokumentálta is, amely az előzetes gyakorlattal szemben szintén modern restaurálási szemléletmódját igazolja. Pályafutása során a képrestaurálásón kívül számos falképrestaurálást is végzett. Milánói tanulmányai idején, majd néhány évvel később az esztergomi palotakápolna falképeinek restaurálásánál (1935) Magyarországon is figyelemmel kísérhette Pellicioli egirányú tevékenységét. Az ő restaurálási elvei adták Kákay Szabó későbbi, a magyar műemlékvédelemben végzett falképrestaurátori tevékenységének alapját (Velemér, Bántornya, Vác, Székesfehérvár, stb.). Műemléki restaurálásai során egész műhely formálódott körülötte fiatalabb restaurátorokból: 1954-1955-ben, a székesfehérvári szemináriumi templom restaurálását megörökítő mezőben feltűnik mellette Illés János, Fenyő György, Czumpf Imre, Varga Dezső és Móré Miklós neve is. Restaurátori tapasztalatait és elveit továbbadta nekik, a szélesebb nagyközönség pedig publikációiból, illetve számos vele készített interjúból értesülhetett a restaurátori „műhelytitkokról". Később Devich Sándor, Kákay Szabó munkatársa róla emlékezve így foglalta össze munkásságát: «1932-től, mint a Szépművészeti Múzeum restaurátora megteremtette Magyarországon a modern, tudományos igényű restaurátori szemléletet» (1969 Frank).

Kákay Szabó életének állomásait viszonylag jól nyomon lehet követni az életrajzi lexikonokban, egyes restaurálásainak pontos kronológiáját azonban szinte csak a korabeli sajtóból lehetett összeállítani. Még kevesebb anyag állt rendelkezésre e beavatkozások mibenlétének feltérképezésére, ezt

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a vele készített interjúkból, restaurátori jelentéseiből, illetve más kiadatlan anyagokból kellett összegyűjteni. Ez a gyűjtés azonban nem teljes, és várat magára még a restaurálások során készített fotók összegyűjtése, illetve kiértékelése is.

ILLES JANOS (1908-1996) és SZENTESI ROZA (1924-), két különböző területről érkezett a restaurátori pályára. Illés János először az Iparrajziskolában tanult Kölber Dezsőnél, majd a Képzőművészeti Főiskolán, festőszakon szerzett diplomát Benkhard Ágost, majd Rudnay Gyula tanítványaként. Szentesi Róza a Képzőművészeti Főiskola első restaurátor osztályán végzett harmadmagával Kapos Nándor osztályában. Az adattár számára mindkettőjük pályája feldolgozásra került, hiszen munkájukat jórészt közösen végezték.

Illés János munkássága feldolgozatlan volt, tevékenységét jórészt levéltári kutatásunk tárta fel. A maga munkáiból csak két restaurálást ismertetett (1969, 1972 illès) és publikált, a siklósi várkápolnában és az esztergomi palotakápolnában végzett falkép helyreállításait. További munkáit javarészben a KÖH Tervtárában őrzött dokumentációk levéltári feldolgozása során ismertük meg. A már elhunyt restaurátor szakmai hagyatékának további megismeréséhez és értelmezéséhez felesége, Szentesi Róza volt számos alkalommal a segítségünkre. Nemcsak a személyes interjúk során elmondott visszaemlékezéseivel támogatta munkánkat, hanem az otthonában őrzött nagymennyiségű iratanyag rendelkezésünkre bocsátásával is. Ez a családi „levéltár" számos ponton kiegészítette, sőt néhol pótolta a közgyűjteményekben hozzáférhető forrásokat.

Illés János a festészeti restaurálás minden területén otthon volt. Múzeumi, különböző technikával készült festményektől az antik római mozaikokig minden műfajban dolgozott. Mégis, munkássága a falképrestaurálások területén szerzett érdemei miatt jelentős. A II. világháború után újjászerveződő műemlékvédelem hivatalos intézményénél, az OMF-nél ő és csoportja kezdte el műemléképületekhez kapcsolódó festészeti díszítések, freskók, seccók, sgraffitók, mozaikok restaurálását 1959-től bő négy éven át. Továbbiakban az intézményből kiválva, önállóan dolgozott feleségével, nagyobb munkák esetében többedmagával, a csapat vezetőjeként.

A tudományos megközelítés igénye kémiai ismereteinek állandó bővítését, elmélyítését hozta magával. Mivel festészeti képzésben részesült, vegyészeti ismereteit önállóan, szívós szorgalommal sajátította el. Ehhez társult még újító kedve is, mely több alkalommal úttörő megoldásokra sarkallta: pl. a siklósi várkápolna fülkéjében elhelyezkedő középkori falképét leválasztás után egy üvegszálas technikával, saját kezűleg készített, az eredeti felületet pontosan leképező imitált fülkére applikálták fel (1961-1964). Ezt a munkát feleségével együtt végezte, itt külön is bemutatjuk.

Sokszor csak a közvetlen „tűzoltást", vagyis a konzerválást tették lehetővé a körülmények, és a hatalmas feladatmennyiség. Munkásságuk által azonban az objektumok típusainak, keletkezési idejének, a feladat jellegének sokféleségén keresztül a háború utáni műemléki gyakorlat és falkép restaurálás minden szegmensébe bepillanthatunk.

SZAKAL ERNő (1913-2002), 1927-33 között kőfaragó inasként, majd segédként dolgozott Sopronban. 1933-39 között a budapesti Iparművészeti Iskola díszítőszobrász tagozatán végezte tanulmányait, majd 1940-42-ben a Magyar Képzőművészeti Főiskolán Simay Imre szobrász tanítványa volt.

Pályáját szobrászművészként kezdte, és noha élete végéig készített önálló műveket is, az 1940-es évek közepétől egyre inkább kőszobrász-restaurátorként tevékenykedett. Első restaurátori munkái szülővárosához, Sopronhoz kötődtek. Az Orsolyita templom kőfaragványainak helyreállítása kapcsán (1946) figyelt föl rá Gerevich Tibor és Dercsényi Dezső, a MOB soproni előadója, akik megbízták a soproni Szent György-templom háborúban megsérült barokk stukkódíszeinek helyreállításával (1947-48), majd a Szent Mihály templom neogótikus főkapubélletének restaurálásával (1949). 1949-ben Mátyás király visegrádi palotája késő gótikus kerengő-boltozatának rekonstrukciójára kapott megbízást. E feladat megoldásakor került először kapcsolatba a gótikus építészet szerkesztési elveivel, melynek tanulságai későbbi pályáját alapvetően meghatározták.

Restaurátori tevékenységének elsődleges területe az épületplasztika, az építészettel kapcsolatos szobrászat, illetve kőfaragóművészet lett. Román kori kapuzatoktól kezdve (Lébény, Sopronhorpács, Csempeszkopács, Litér) gótikus ablakmérműveken és nyíláskereteken át (Sopron, belvárosi lakóházak; Mátraverebély, r.k. templom, stb.) a reneszánsz díszítő és figurális faragványokig (Sárospatak, várkastély) a régi magyarországi művészet számtalan alkotása szó szerint a „kezén" ment át. 1953-ban az OMF újonnan megalakult kőszobrász részlegének vezetőjévé nevezték ki, s ezt a tisztséget egészen nyugdíjba vonulásáig (1973) betöltötte.

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Az 1950-es évek elejétől kezdett foglalkozni a középkori kőfaragó-mesterség tanulmányozásával, a középkori kőfaragványok szerkesztési elveivel, geometriai szabályaival és kivitelezési módszereivel. Ezen műszaki ismeretei tették lehetővé, hogy elvégezze több, a rendkívül töredékes állapotban fennmaradt középkori építmény, ill. épületrész rekonstrukcióját, melyeket Szakál Ernő legjelentősebb műveiként, egyben a második világháború utáni magyar műemlékvédelem kiemelkedő eredményeiként tarthatunk számon (a visegrádi királyi palota késő gótikus, „oroszlános" falikútjának rekonstrukciója, gótikus kútház, valamint gótikus falikút rekonstrukciója). Elméleti tudása, művészi érzéke és gyakorlati, kőfaragómesteri ismeretei révén az összefüggéstelennek látszó kőtöredékekből hitelesen tudta rekonstruálni a régi korok elpusztult kőszerkezeteit. Bravúros rekonstrukcióinak kulcsa, hogy felismerte a középkori kőfaragók szerkesztési elveit, azt a mértani és arány-rendet, melybe a feltárt töredékek beleilleszthetők, s melynek alapján a töredékek kiegészíthetők.

Pályája során közel 90, zömmel középkori műemlék helyreállításán, figurális kőszobrászati emlékek és építészeti tagozatok, faragványok restaurálásán dolgozott, de számos köztéri barokk szobrot is restaurált (Győr, Szent Mihály-szobor, Veszprém, Szentháromság-szobor, stb.) Szoborrestaurálási feladatai között kiemelkedő jelentőségű a budavári gótikus szoborlelet restaurálása (1974-76).

Szakál Ernő rendszeresen publikált a hazai műemlékvédelmi, művészettörténeti folyóiratokban, ezáltal nemcsak életműve, de rekonstrukciós elvei is jól rekonstruálhatók.

ABSTRACT

The elaboration of the lifework of five Hungarian restorers began for the AGSS Historical Archive of the European Conservator-Restorers in the last year. They were all prominent figures of the history of restoration in Hungary, a detailed presentation of whose work gives an insight into the restoring principles, methods and problems of the major periods of Hungarian monument protection and restoration.

István Gróh (1867-1936) played a leading role in documenting and restoring medieval wall paintings in historical Hungary in the "heroic age" of Hungarian monument protection. He copied the medieval murals in nearly 70 churches. His over 160 watercolour copies faithfully perpetuated the composition, condition and colour scheme of the represented mural. His copies therefore lent help later not only to restorers but also to art historians with iconographic and stylistic comparisons.

György Kákay Szabó (1903-1964) acquired his extraordinary expertise in restoration at the most up-to-date European restoring workshops of the 1930s, in Milan, Berlin and Vienna. As the leading restorer of the Museum of Fine Arts in Budapest, he made good use of the acquired modern principles of restoration. His works are characterized by the avoidance of "over-restoration"; he tried to do only the necessary clearning, applied little repainting and left intact earlier additions if he deemed them conducive to the integrity of the painting. He was the first to use scientific examinations in Hungary. He also restored wall paintings, especially as part of monument protection efforts.

The two specialists of the official institution of monument protection reorganized after the war - the Inspectorate of National Monuments (OMF) - who restored the majority of wall paintings was János Illés (1908-1996) and his wife Róza Szentesi (1924-). Their work included nearly all genres of painted ornaments of buildings (fresco, secco, sgraffito, mosaic). In addition to the restorer's competence at painting, they also stressed the need for thorough chemical knowledge. Setting pioneering examples, they introduced several chemical "innovations" to salvage wall paintings damaged in World War II.

Stone sculpture restorer Ernő Szakál (1913-2002) worked parallel with János Illés and Róza Szentesi in time. His work pointed beyond restoration in a strict sense. He contributed to several architectural reconstructions. His theoretical knowledge, artistic sense and practical stone carving expertise enabled him to authentically reconstruct the perished stone structures of bygone ages from apparently incoherent fragments. The key to his bravura reconstructions was his recognition of the constructing principles of medieval stone carvers, the geometrical and proportional order into which the unearthed fragments could be inserted and which helped him complement the fragments.

The biographies and the restoration works of István Gróh, György Kákay Szabó and János Illés are presented in the book on the attached worksheets.

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2. Asre_81_272.qxp:Archivio ASRE 22-02-2007 17:28 Pagina 81

2.2.

LA BASE DI DATI PROTOTIPALE RESE

RESE PROTOTIPAL DATABASE

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2.2.1.

SCHEDE "BIOGRAFICHE"
E DI "EVENTO DI CONSERVAZIONE E RESTAURO"
"BIOGRAPHIC" AND "EVENT OF CONSERVATION–RESTORATION" RECORDS

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N*ota dei curatori*

A *differenza di quanto è possibile in una base di dati la presentazione in stampa obbliga a preventive scelte di selezione dei materiali e di sequenza di ordinamento, che qui deve essere unica.*

Delle centoventi schede presenti nella base di dati se ne pubblicano qui sessantanove, selezionate da ciascun gruppo di ricerca, e ordinate cronologicamente per restauratore-conservatore. Ogni scheda "Biografia" relativa ad un restauratore o conservatore è seguita, sempre in ordine cronologico, dalle schede "Evento" di cui è stato protagonista. Una sequenza dunque "europea", che vede l'alternanza di figure ed eventi di diversi paesi e che pone in luce i possibili parallelismi tra le varie vicende nazionali.

Gli essenziali indici del paragrafo 2.2.2. potranno aiutare consultazioni diversamente orientate.

Rispetto alle voci delle schede previste nel data entry sono stati omessi solo alcuni campi relativi alle note di compilazione e ne sono stati accorpati altri (in particolare per le schede "Evento").

Per omogeneità di consultazione, i nomi delle diverse voci di ogni scheda sono stati sempre mantenuti in lingua inglese indipendentemente dalla lingua di redazione.

E*ditors' note*

Unlike the possibilities available in a database, the printed report is restricted to the prior selection of materials and a collating sequence, which must be unique here.

Of the 120 records existing in the database, 69 are published here, selected from each research group, and arranged in chronological order per restorer-conservator. Each "Biography" record relating to a restorer or conservator is followed, again in chronological order, by the "Event" records in which he or she is involved. A "European" sequence, then, which alternates between figures and events from different countries and which highlights the possible parallelisms between the various national events.

The basic indexes in paragraph 2.2.2. can be of help with consultations structured in a different way.

With regard to the record items provided in the data entry, only certain fields relating to the compilation notes have been omitted and others have been incorporated (particularly for the "Event" records).

In order to standardise the consultations, the names of the various items of each record have always been kept in English regardless of the language in which they were compiled.

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ID number: 01
Record type: Biography

Name: Pierantoni, Giovanni (M).
Birth: Roma (Italia), 1742/02/13.
Death: Roma (Italia), 1817/12/03.



Busto
di Giovanni Pierantoni

Onomastic variations
Lo Sposino; Perantoni Giovanni; Pierantonj Giovanni.

Main functions
Restauratore. Soprintendente ai restauri nel Museo Pio Clementino (1782-1796 c.).

Biographical notes
Poco noto alla critica recente, ma molto apprezzato dai contemporanei, Pierantoni si afferma presto tra i più attivi restauratori di antichità di Roma; stimato da collezionisti come Gavin Hamilton e Thomas Jenkins (1), già nel 1773 è considerato da Ennio Quirino Visconti, insieme a Carlo Albacini e Francesco Carradori, tra i più dotati giovani restauratori romani, possedendo «per ristabilire le teste antiche, anche che sieno in cattivo stato, un'abilità sorprendente e forse unica» (2).
Legato a numerosi scultori e restauratori dell'ambiente romano, eredita metà degli oggetti dello studio di Pietro Pacilli (3), ma presumibilmente deve la sua formazione al legame con la famiglia Cavaceppi, poiché il 24 maggio del 1763 sposa Flavia Cavaceppi figlia di Paolo, fratello del noto restauratore Bartolomeo, con la quale va a vivere in via del Babbuino dal lato di piazza del Popolo (4). A queste frequentazioni si può far risalire la rapida fortuna di Pierantoni, tanto che nel 1799 insieme a Vincenzo Pacetti e Carlo Albacini sarà esecutore testamentario di Cavaceppi, occupandosi di valutare l'immensa collezione che egli conservava nel proprio laboratorio (5). Dopo la morte della prima moglie il 4 agosto 1778, sposa il 4 gennaio 1779 Francesca di Paolo Ambrogi, evento che gli costa l'appellativo di "Sposino", nome con il quale è ricordato da più fonti sia antiche sia moderne. Con Francesca Ambrogi ha quattro figli: Gioacchino e Nicola, entrambi morti a soli due anni d'età nel 1782 e nel 1783, Anna Antonia e Pietro, che proseguirà per breve tempo il mestiere del padre (6).
Dal 1780 abita in via del Corso al numero 12 presso la chiesa di Santa Maria di Montesanto, casa dove passa il resto della vita, costruendo lentamente un grande laboratorio di restauro e modificando l'intero isolato in angolo con vicolo della Fontanella, per edificare un prestigioso palazzo. Si lega a rapporti d'amicizia e collaborazione professionale in particolare con i fratelli Francesco Antonio e Giuseppe Franzoni e con Vincenzo Pacetti, sebbene non manchino occasioni di rivalità e scontro.
Durante gli anni Settanta del Settecento fa parte della schiera di collaboratori saltuari del museo Pio-Clementino, ma nel 1782, in seguito alla morte di Gaspare Sibilla, è scelto da Ennio Quirino e Filippo Aurelio Visconti come "Soprintendente ai restauri" (7).
Con questo incarico dirige il laboratorio di restauro interno al nascente museo Pio-Clementino, non solo realizzando la maggior parte degli interventi sulle sculture del museo, ma anche controllando gli incarichi distribuiti all'esterno, verificando e valutando il lavoro degli altri restauratori. Grazie alla sua attività entra a far parte delle istituzioni cittadine che rappresentano gli artisti: il 16 novembre 1783 è eletto membro dell'Accademia di San Luca insieme a Carlo Albacini (8), mentre il 13 giugno 1790 diventa Virtuoso del Pantheon (9). Gli vengono commissionate alcune sculture originali: nel 1784 porta a termine una grande statua di Pio VI per la Nuova Biblioteca del Collegio Germanico, nel 1790 realizza un medaglione con il ritratto del papa, oggi scomparso, da collocarsi nel museo Pio-Clementino, e ancora a lui si deve attribuire il busto di Pio VI proveniente dalla Biblioteca di Terracina e oggi nel locale Palazzo Comunale (10).
Raggiunta una buona condizione economica si dedica al finanziamento di imprese di scavo archeologico: nel 1784 presta a Gavin Hamilton una somma di denaro ed una squadra di uomini per intraprendere uno sterro nella tenuta Borghese in località Acquatraversa, attività che ha un discreto successo (11). Viene in seguito scelto tra il gruppo di restauratori che intervengono sulle sculture dell'antica città di Gabii, acquistate dalla famiglia Borghese ed allestite in un apposito museo nella villa di famiglia (12). Con l'occupazione francese di Roma e le requisizioni seguite al trattato di Tolentino del 1797 si perdono le sue tracce, ma nel settembre del 1803 è di nuovo nella capitale pontificia per partecipare ad una riunione in casa Franzoni con Pacetti e Albacini, nel tentativo di vendere le rispettive collezioni di antichità al papa (13). Dopo aver chiesto insistentemente a Canova una visita della Commissione per le Antichità nel proprio studio, nel 1816 ottiene che le sue sculture siano esaminate e valutate, riuscendo nel 1817 a venderne parte ai musei Vaticani.
Muore il 3 dicembre 1817 e viene seppellito nella chiesa di Santa Maria di Montesanto, dove il figlio Pietro nella prima cappella a destra allestisce la tomba di famiglia.

(1) 1826, De Rossi Giovanni Gherardo, pp. 34-35.
(2) 1773, Visconti Ennio Quirino, cart.1, f.30.

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(3) Il fatto è riferito in 1773-1803, Pacetti Vincenzo, ff.4v, 29, 29v, 30, 43, 45v.
(4) 1781-86, Stati d'anime, b.X, n.30, c.101v.
(5) 1799, Inventarium bonorum hereditariorum, cc.564-852.
(6) 1781-86, Stati d'anime, ff.73, 76, 80, 93; 1787-91, ff.70, 76, 78, 94, 112, 116.
(7) 1770-1796, Giustificazioni del Museo Clementino Pijano al Vaticano, b.22.
(8) 1783, Registro delle Congregazioni dell'Accademia di San Luca, vol.LIV, f.48r.
(9) 1839, Statuto delle Insigne artistica Congregazione dei Virtuosi del Pantheon, p.53.
(10) A lungo assegnato ad Antonio Canova e più recentemente inserito nel catalogo di Giuseppe Ceracchi, esso è invece con certezza scolpito da G.P., come testimonia la firma apposta sul pieduccio e un documento conservato nell'Archivio di Stato di Roma; vedi 2005, Piva Chiara, p.197.
(11) Lettera del British Archive riportata da 1999, Bignamini Ilaria, p.21.
(12) 2000, Campitelli Alberta, pp.69-84.
(13) 1803-1819, Pacetti Vincenzo, b.645, lettera F e lettera P.

Events of conservation-restoration

1771, intervento di restauro, Anonimo, Testa eroe greco, Città del Vaticano, Musei Vaticani, Museo Pio Clementino, N.Inv. 694.
1773, intervento di restauro, Anonimo, Erma di Antistene, Città del Vaticano, Musei Vaticani, Museo Pio Clementino, N.Inv. 288.
1775, intervento di restauro, Anonimo, Testa colossale di barbaro, Città del Vaticano, Musei Vaticani, Museo Pio Clementino, N.Inv. 651.
1780, intervento di restauro, Anonimo, Testa colossale di Giunone, Città del Vaticano, Musei Vaticani, Museo Pio Clementino, N.Inv. 263.
1780, intervento di restauro, Anonimo, Marte, Città del Vaticano, Musei Vaticani, Museo Pio Clementino, N.Inv.
1780, intervento di restauro, Anonimo, Erma di Eschine, Città del Vaticano, Musei Vaticani, Museo Pio Clementino, N.Inv. 297.
1781, intervento di restauro, Anonimo, Erma di Biante, Città del Vaticano, Musei Vaticani, Museo Pio Clementino, N.Inv. 279.
1781, intervento di restauro, Anonimo, Erma di Pericle, Città del Vaticano, Musei Vaticani, Museo Pio Clementino, N.Inv. 269.
1782-86, intervento di restauro, Anonimo, Sarcofago di Sant'Elena, Città del Vaticano, Musei Vaticani, Museo Pio Clementino, N.Inv. 238.
1783, intervento di restauro, Anonimo, Diana Pamphili, Città del Vaticano, Musei Vaticani, Braccio Nuovo, N.Inv.
1783, intervento di restauro, Anonimo, Esculapio e Igea, Città del Vaticano, Musei Vaticani, Museo Pio Clementino, N.Inv. 571.
1783, intervento di restauro, Anonimo, Testa colossale del Giove di Otricoli, Città del Vaticano, Musei Vaticani, Museo Pio Clementino, N.Inv. 257.
1785, intervento di restauro, Anonimo, Fiume Nilo, Città del Vaticano, Musei Vaticani, Museo Pio Clementino, N.Inv.
1787, intervento di restauro, Anonimo, Augusto di Otricoli, Città del Vaticano, Musei Vaticani, Museo Pio Clementino, N.Inv. 181.
1790, intervento di restauro, Anonimo, Sarcofago di Santa Costanza, Città del Vaticano, Musei Vaticani, Museo Pio Clementino, N.Inv. 237.
1791, intervento di restauro, Anonimo, Discobolo, Città del Vaticano, Musei Vaticani, Museo Pio Clementino, N.Inv.
1793, intervento di restauro, Anonimo, Antinoo Braschi, Città del Vaticano, Musei Vaticani, Museo Pio Clementino, N.Inv. 256.

Sources, manuscripts

1770-96, Giustificazioni del Museo Clementino Pijano al Vaticano, bb.16-30 [mss.].
1782, Visconti Filippo Aurelio, f.30 [letter].
1783, Registro delle Congregazioni dell'Accademia di San Luca, vol.LIV [register].
2003, Piva Chiara, 1-379 [Ph.D. dissertation].

Sources, publications

1826, De Rossi Giovanni Gherardo, 34-35 [analytic (periodical)].
1887, Episodi della storia di Roma nel secolo XVIII, 416-417, 423-424, 428, 430, 437-439 [analytic (periodical)].
1975, Pietrangeli Carlo, 33-39 [analytic (periodical)].
1981, Rossi Pinelli Orietta, 41-56 [analytic (periodical)].
1984, Pietrangeli Carlo, 76-79 [analytic (periodical)].
1985, Pietrangeli Carlo, 78-79, 83, 92-93, 116, 118, 145, 157 [monograph].
1991, Gallo Daniela, 101-122 [analytic (periodical)].

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1999, Bignamini Ilaria, 20-21 [analytic (conference report)].
2000, Campitelli Alberta, 69-84 [analytic (periodical)].
2002, Campitelli Alberta, 238-258 [analytic (monograph)].
2004, Piva Chiara, 97-108 [analytic (periodical)].
2005, Piva Chiara, 193-206 [analytic (conference report)].

Biographical notes (eng.)

Almost unknown to recent scolarship, but extremely appreciated by his contemporaries, Giovanni Pierantoni became one of the most famous restorers of antiques in Rome; he is highly thought of by collectors as Gavin Hamilton and Thomas Jenkins (1). In 1773 he is considered by Ennio Quirino Visconti, together with Carlo Albacini and Francesco Carradori, one of the best young restorers in Rome, because he had, «per ristabilire le teste antiche, anche che sieno in cattivo stato, un'abilità sorprendente e forse unica» (2).
He inherited half of the objects composing Pietro Pacilli's laboratory (3). He was probably educated with Cavaceppi, since on May 24th 1763 he married Flavia Cavaceppi, daughther of Paolo, who was the brother of well-known restorer Bartolomeo. Pierantoni lived with her in Via del Babuino, near piazza del Popolo (4). Thanks to this friendship Pierantoni gained fast advancement and in 1799 with Vincenzo Pacetti and Carlo Albacini he was executor of Cavaceppi's inheritance, estimating his enormous collection (5). After his first wife's death, in August 1778, Pierantoni married on January 4th 1779 Francesca di Paolo Ambrogi and thus gained the nickname "Sposino". With Francesca Ambrogi he had four sons: Gioacchino and Nicola, both dead at the age of two in 1782 and in 1783, Anna Antonia and Pietro; the latter followed in his father's footsteps for some time (6).
Since 1780 he lived in via del Corso 12, near Santa Maria of Montesanto's church; here he spent all his life, building a large laboratory and a new house. He shared a friendship and a professional collaboration with the Franzoni brothers (Francesco Antonio and Giuseppe) and with Vincenzo Pacetti, even though quarrels and rivalry were part of the picture. During the Seventies of the XVIIIth century he occasionally worked for the Pio Clementino Museum; in 1782, after Gaspare Sibilla's death, Ennio Quirino and Filippo Aurelio Visconti chose him as "Soprintendete ai restauri" (Restoration Supervisor) (7).
Thanks to this appointment he directed the museum's restoration laboratory: he made several relevant restorations on ancient sculptures, verified other restorers' works and oversaw projects assigned to external restorers. Thanks to his activity, he became a member of the artists' associations: on November 16th 1783 he joined the Accademia di San Luca (8), and on June 13th 1790 he became Virtuoso del Pantheon (9). He also made some sculptures of his own: in 1784, Pio VI's statue for the New Library of the Collegio Germanico, in 1790 a medallion with the pope's portrait (nowadays disappeared) to be placed in the Pio Clementino Museum. We can now attribute to him a bust of Pio VI in Terracina's Library.
Pierantoni achieved great wealth and was able to finance archeological excavations: in 1784 he gave to Gavin Hamilton financial and human resources in order to excavate in Acquatraversa, with some success (11). He was among restorers working on sculptures from the ancient town of Gabii, acquired by the Borghese family and exhibited in a museum in villa Borghese (12). Pierantoni's traces are lost during the French occupation of Rome and the requisitions following the Tolentino treaty in 1797, but in September 1803 he was living in Rome again and took part in a meeting at Franzoni's house with Pacetti and Albacini, in order to sell their antiques' collections to the pope (13). He asked Canova repeatedly to organize a visit of the "Commissione per le Antichità" to his laboratory and in 1817 he sold most of his sculptures to the Vatican Museums. He died on December 3rd 1817 and he was buried in the church of Santa Maria of Montesanto, where his son Pietro built the family grave.

(1) 1826, De Rossi Giovanni Gherardo, pp.34-35.
(2) 1773, Visconti Ennio Quirino, cartella 1, f.30.
(3) See 1773-1803, Pacetti Vincenzo, ff.4v, 29, 29v, 30, 43, 45v.
(4) 1781-86, Stati d'anime, b.X, n.30, c.101v.
(5) 1799, Inventarium bonorum hereditariorum, cc.564-852.
(6) 1781-86, Stati d'anime, ff.73, 76, 80, 93; 1787-91, ff.70, 76, 78, 94, 112, 116.
(7) 1770-1796, Giustificazioni del Museo Clementino Pijano al Vaticano, b.22.
(8) 1783, Registro delle Congregazioni dell'Accademia di San Luca, vol.LIV, f.48r.
(9) 1839, Statuto delle Insigne artistica Congregazione dei Virtuosi del Pantheon, p.53.
(10) See 2005, Piva Chiara, p.197.
(11) Letter in British Archive see 1999, Bignamini Ilaria, p.21.
(12) 2000, Campitelli Alberta, pp.69-84.
(13) 1803-1819, Pacetti Vincenzo, b.645, lettera F e lettera P.

Illustrations

Busto di Giovanni Pierantoni. Foto famiglia Pierantoni (Roma, Archivio privato). [Pierant.jpg]

Editing

Piva Chiara, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 02
Record type: Event



Sarcofago di Sant'Elena, prima del trasporto in Vaticano

Event type: Intervento di restauro / Restoration.

Event chronology
1782-1786 [XVIII, 07].

Archaeological, Historical and Artistic object
Anonimo, *Sarcofago di Sant'Elena*, 310-320; porfido rosso, cm 242x268x184. Roma, Musei Vaticani, Museo Pio Clementino, n. inv. 238.

Conservator-restorer
Pierantoni Giovanni; Franzoni Francesco Antonio.

Person in charge
Visconti Filippo Aurelio (Commissario alle Antichità e Presidente Museo Pio Clementino); Visconti Ennio Quirino.

Institutions / people
papa Pio VI Braschi, Committente.

Preservation condition
In origine era collocato nel Mausoleo di Elena a Tor Pignattara tra la via Prenestina e la via Labicana; nel 1154 viene trasferito a San Giovanni in Laterano per diventare la tomba di papa Anastasio IV. In Laterano subisce numerosi spostamenti e viene danneggiato a causa di un incendio nel 1308. Al momento del trasporto al Vaticano nel 1777, l'opera era ampiamente lacunosa, mancante di tutta la parte inferiore e di moltissimi dettagli delle figure, quali teste e braccia (eccetto uno dei tre prigionieri inginocchiati a terra); il coperchio risultava rotto a tutti gli angoli, con un vistoso foro sul fronte (per il riferimento alle immagini vedi "osservazioni").

Event description
La cassa del sarcofago è risarcita con un nuovo zoccolo di porfido, rafforzato internamente con un'anima di travertino; nel lato principale tutte le teste e le braccia dei personaggi sono integrate, con elmi e bardature inventati ex-novo (per dettagli sulle parti risarcite, sulle scelte iconografiche delle integrazioni e sugli errori commessi in proposito si veda 2003, Piva, pp. 137-140). Il retro è lavorato assai più sommariamente, tanto che oggi si possono ancora riscontrare alcune integrazioni lasciate in stucco. Sul coperchio viene completata la testa del putto che tiene il festone e si scolpiscono sulla sommità due vittorie e due genietti. Francesco Antonio Franzoni scolpisce ex-novo i due leoni che sostengono il sarcofago.

Event keywords
3e riassemblaggio frammenti antichi / 3e reassembly.
3e integrazione (marmo) / 3e reintegration (marble).
3d rinforzo della cassa (anima interna di travertino) / 3d reinforcement of case (travertine).

Sources, manuscripts
1770-1796, Giustificazioni del Museo Clementino Pijano al Vaticano, bb.18-24 [mss.].
1782, Visconti Filippo Aurelio, c.7274 [letter].
2003, Piva Chiara, 137-140 [Ph.D. dissertation].

Sources, publications
1887, Episodi della storia di Roma nel secolo XVIII, 416 [analytic (periodical)].
1921, Franchi de' Cavalieri Pio Paolo, 15-38.
1987, Pietrangeli Carlo, 147 [analytic (periodical)].
1996-2004, Spinola Ginadomenico, vol.II, 305-306 [monograph].

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Critical evaluations
Caso unico per quest'epoca il sarcofago è documentato da diversi disegni prima e dopo il restauro: l'opera infatti è riprodotta nella "Roma sotterranea" di Antonio Bosio del 1632 e ritorna, sebbene resa sommariamente, nelle illustrazioni in un testo di Giovanni Ciampini; in quest'ultimo, pur recando l'immagine capovolta rispetto all'originale e un tratto molto semplificato, sono riportati chiaramente i segni delle fratture. In questi esemplari grafici, chiaramente tutti derivati dal prototipo di Bosio, il sarcofago si presenta con le figure integrate in modo fantasioso dal disegnatore, mentre le fonti scritte contemporanee parlano di uno stato completamente lacunoso (vedi 1921, Franchi de' Cavalieri, pp. 15-38).
Fondamentale per capire lo stato di conservazione nel Settecento è l'incisione di Giovanni Battista Piranesi delle "Antichità Romane" che riproduce l'urna presa dal vero, restituendo esattamente il suo stato di conservazione, quando era ancora al Laterano «dopo unita insieme (stante che in frammenti ridotta) pure tuttavia è molto maltrattata e guasta, particolarmente nelle figure» (vol. III alla tav. XIX). Il sarcofago viene trasferito al Museo Pio-Clementino nel 1777. Inizia un lungo e dettagliato intervento di restauro mediato da Ennio Quirino Visconti: Sibilla deve aver appena impostato il lavoro (vedi 2003, Piva, pp. 137-139). In seguito il sarcofago viene spostato nel laboratorio di Pierantoni al Popolo (1887, Episodi della storia di Roma nel secolo XVIII, p. 416) e infine in un "casotto" costruito appositamente nel museo. L'intervento di Pierantoni fu coadiuvato dalla collaborazione di 25 scalpellini (vedi 1770-1796, Giustificazioni del Museo Clementino Pijano al Vaticano, bb. 18-24).

Preserv. condition (eng.)
Originally, the sarcophagus was situated in the Mausoleo di Elena at Tor Pignattara, between via Prenestina and via Labicana; it had been moved to San Giovanni in Laterano in 1154, in order to become Pope Anastasio IV's tomb, and it was deteriorated because of fire. Before being moved to the Vatican Museum, the sarcophagus was lacking its lower part and a lot of figures and details, as heads and arms (except for one of the three kneeling prisoners); its cover was broken on angles and had a big hole on the front (for images' references before restoration, see "critical evaluation").

Event description (eng.)
The sarcophagus was consolidated with a porphyry base and travertine core; the warriors' heads, arms and helmets have been completed (for further information see 2003, Piva, pp.137-140). The back side was restored in summary proceedings with stucco reintegration. On the cover the putto's head, the two Victories and the two Genies were reintegrated. Francesco Antonio Napolioni sculpted the lions carrying the sarcophagus.

Critical evaluations (eng.)
As an exception at that time, the preservation conditions had a documentary evidence in a lot of drawings before and after the restoration: the sarcophagus was reproduced in Antonio Bosio's "Roma Sotterranea" in 1632, and in Giovanni Ciampini's book; in those graphical copies, the images illustrated a reintegrated sarcophagus, while contemporary written sources described it missing some parts and broken (see 1921 Franchi de' Cavalieri, pp.15-38).
To understand preservation condition in the 1700's it is necessary to consider Giovanni Battista Piranesi's "Antichità Romane" showing the sarcophagus in detail while it still was in Laterano (vol. III to tav.XIX). The sarcophagus had been moved to the Pio-Clementino Museum in 1777 and there it was restored consulting Ennio Quirino and Filippo Aurelio Visconti. Gaspere Sibilla must have begun this intervention (see 2003, Piva, pp.137-139), later the sarcophagus had been moved to Pierantoni's laboratory in via del Corso (1887, Episodi della storia di Roma nel XVIII secolo, p.416) and finally to a special "casotto" built in the museum. Twenty-five stone-cutters ("scalpellini") worked together on the restoration (see 1770-1796, Giustificazioni del Museo Clementino Pijano al Vaticano, bb.18-24).

Illustrations
Sarcofago di S. *Elena* prima del trasporto in Vaticano, 2003. Foto Chiara Piva (da Giovanni Battista Piranesi, Antichità Romane, Stamperia Salomoni, Roma 1784, vol.III, tav.19). [SElePir.jpg]
Sarcofago di Sant'Elena dopo il restauro, 2003. Foto Chiara Piva (da P.Franchi de' Cavalieri, Il sarcofago di Sant'Elena prima dei restauri del XVIII secolo, in «Nuovo Bullettino di Archeologia Cristiana», XXVII (1921), pp. 15-38). [SEleogg.jpg]

Editing
Piva Chiara, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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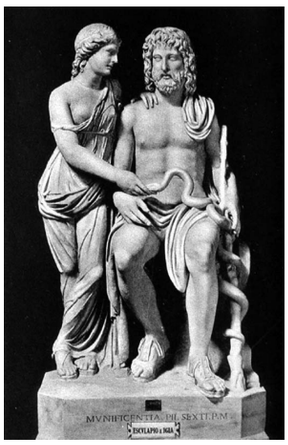
ID number: 03
Record type: Event

Event type: Intervento di restauro / Restoration.

Event chronology
1783 [XVIII, 07].

Archaeological, Historical and Artistic object
Anonimo, E*sculapio e Igea*, II sec.; marmo, 118x?x?. Città del Vaticano, Musei Vaticani, Museo Pio Clementino, n. inv. 571.

Conservator-restorer
Pierantoni Giovanni; Sibilla Gaspare.



E*sculapio e Igea* dopo il restauro

Person in charge
Visconti Filippo Aurelio (Commissario alle Antichità e Presidente del Museo Pio Clementino)

Institutions / people
Papa Pio VI Giannangelo Braschi, Committente.

Preservation condition
Il gruppo proviene dallo scavo pontificio del 1778 a Palestrina. Al momento del ritrovamento mancavano le due teste e numerosi frammenti.

Event description
Sono integrate: testa di Esculapio, testa di Igea, dettagli delle figure (di Esculapio la barba, la veste, un pezzo del bastone, dita, ginocchio sinistro, dita del piede; di Igea naso, occhi, nuca e collo, capelli, dita mano sinistra, mano destra e sedile). In entrambi i volti il marmo risulta rilavorato.

Event keywords
3e integrazioni (marmo) / 3e reintegration (marble).
3f inserimento testa antica non pertinente / 3f reassembly ancient head, but not its own.
3g rilavorazione superficie del marmo (nei volti) / 3g smoothing of marble surface

Sources, manuscripts
1770-1796, Giustificazioni del Museo Clementino Pijano al Vaticano, b.23 [mss.].
2003, Piva Chiara, 119 e n. 94 [Ph.D.dissertation].

Sources, publications
1989, Pietrangeli Carlo, 94 [analytic (periodical)].
1996-2004, Spinola Giandomenico, vol. II, 34 [monograph].

Critical evaluations
La testa di Esculapio, antica ma non pertinente, fu acquistata presso Bartolomeo Cavaceppi nel 1783. G.Spinola atttribuisce l'assemblaggio e il restauro a Gaspare Sibilla, ma lo data al 1783 momento in cui il restauratore era già deceduto; dai mandati di pagamento risulta chiaro che il lavoro fu portato a termine nel 1783 da Giovanni Pierantoni che sostituì Sibilla alla direzione del laboratorio di restauro del museo Pio-Clementino (2003, Piva Chiara, p. 199 e n.94).

Preserv. condition (eng.)
It was found in the papal excavation in 1778 near Palestrina. The sculpture was found lacking in two heads and many fragments.

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Event description (eng.)
Reintegration: Esculapio's head, Igea's head, a lot of details (about Esculapio beard, garment, a piece of stick, fingers, left knee, toes; about Igea nose, eyes, nape and neck, hats, left hand's fingers, right hand and seat). Marble surface was highly smoothed.

Critical evaluations (eng.)
Esculapio's head, ancient but not its own, was bought from Bartolomeo Cavaceppi in 1783. G. Spinola attributes assemblage and restoration to Gaspare Sibilla, but in 1783 when restoration took place, Sibilla was already dead; from the payment reports it is plain that the restoration was finished in 1783 from Giovanni Pierantoni, who replaced Sibilla in the laboratory in Pio-Clementino Museum(2003, Piva Chiara, p. 199 e n. 94).

Illustrations
Esculapio e Igea dopo il restauro, foto Chiara Piva (da Amelung Walter, Die Skulpturen des Vaticanischen Museums, Berlin 1903-1908, vol.II, p.602, n.399, tav.51). [EscIg.jpg]

Editing
Piva Chiara, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 04
Record type: Event

Event type: Intervento di restauro / Restoration.

Event chronology
1785-1790 circa [XVIII, 07].

Archaeological, Historical and Artistic object
Anonimo, *Sarcofago di Santa Costanza*, 340 circa; porfido rosso, 155x233x225. Città del Vaticano, Musei Vaticani, Museo Pio Clementino, n. inv. 237.

Conservator-restorer
Pierantoni Giovanni; Franzoni Francesco Antonio.

Person in charge
Visconti Filippo Aurelio (Commissario alle Antichità e Presidente del Museo).

Institutions / people
Papa Pio VI Giannangelo Braschi, Committente.

Preservation condition
Era in origine nel mausoleo di S. Costanza adiacente alla chiesa di S. Agnese sulla via Nomentana; nel 1467 fu trasportato per volere di papa Paolo II da Galasso di Antonio di Bologna sulla piazza San Marco, ma poi Sisto IV il 30 ottobre 1471 ordinò di riportarlo al suo posto nel mausoleo. Qui rimase fino al XVIII secolo quando nel 1790 passò in Vaticano. Al momento del trasporto nel museo, il sarcofago era in buono stato di conservazione; mancavano piccoli frammenti del bassorilievo figurato e agli spigoli della cassa.

Event description
Integrazione dei dettagli mancanti (piccoli frammenti come i nasi degli eroti e qualche parte terminale della decorazione a girali). Pulitura del porfido. Il restauratore Francesco Antonio Franzoni realizza ex-novo due leonesse che sostengono il sarcofago.

Event keywords
3c pulitura della superficie / 3c removal of corrosion.
3e integrazione frammenti (marmo porfido) / 3e reintegration (marble porphyry).

Sources, manuscripts
1770-1796, Giustificazioni del Museo Clementino Pijano al Vaticano, bb.24-25 [mss.].

Sources, publications
1987, Pietrangeli Carlo, 145 [analytic (periodical)].
1996-2004, Spinola Giandomenico, vol.II, 305 [monograph].

Critical evaluations
Il trasferimento del sarcofago dalla chiesa di S.Costanza lungo la via Nomentana al museo Vaticano è documentato come una delle imprese più significative intraprese da quella amministrazione con un fascicolo «Conto e misura de lavori fatti per ordine della Santità di Nostro Signore Papa Pio Sesto in occasione di levar d'opera l'Urna di Porfido, che esisteva nel Tempio di S.Costanza contigua la Chiesa di S.Agnese fuori le Mura per trasportarla al Museo.» (Giustificazioni, b.26). Il documento firmato da Pierantoni impegna la considerevole cifra di 899 scudi per il solo trasporto, motivandola con la descrizione di tutte le operazioni per imbragare e incassare ciascuna delle parti delicatissime dell'urna. Il restauro doveva essere già in progetto nel 1785 poiché a questa data esiste un pagamento a Filippo Visconti di scudi 20 «per rimborso di una tavola di porfido che dovrà servire per il ristauro dell'Urna di S. Costanza» (Giustificazioni, b. 24). Il restauro fu ultimato da Michele Ilari nel 1819.

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Preserv. condition (eng.)
It was at first in the Mausoleo of S. Costanza, near S. Agnese's church on via Nomentana; in 1467 Pope Paolo II decided to move it to piazza San Marco, then Sisto IV on October 30th 1471 ordered to bring it back to original place in mausoleum. There it stayed until the XVIII century when in 1790 it was moved to the Vatican Museum. The Sarcophagus was well preserved; it lacked small fragments and small part on angles.

Event description (eng.)
Reintegration: some details (noses or decorations). Cleaning up of porphyry. Francesco Antonio Franzoni made two lions carring the sarcophagus.

Critical evaluations (eng.)
The sarcophagus's removal from the S. Costanza church was a very challenging commission of papal administration and we have documents as «Report of works done for Pope Pio VI to move S. Costanza's sarcophagus from the Tempio di S. Costanza near the S. Agnese church to the Museum.» (1770-1796, Giustificazioni, b.26). This report, signed from Pierantoni, engaged 899 scudi for removal and described technique of slinging and packing each fragment of the sarcophagus. A restoration would have already been planned in 1785 because it exists a payment to Filippo Visconti of 20 scudi «for reimbursement of a porphyry table that will be useful for restoration of S.Costanza's sarcophagus» (1770-1796, Giustificazioni, b.24). Michele Ilari did a new intervention in 1819.

Editing
Piva Chiara, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 05
Record type: Event

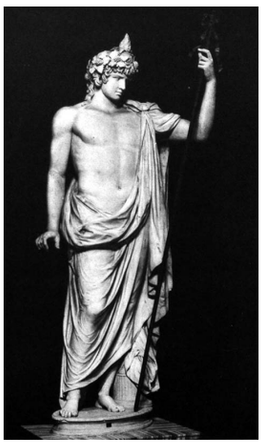
Event type: Intervento di restauro / Restoration.

Event chronology
1793 [XVIII, 08].

Archaeological, Historical and Artistic object
Anonimo, A*ntinoo* B*raschi*, II sec.; marmo lunense, 326x?x?. Città del Vaticano, Musei Vaticani, Museo Pio Clementino, n. inv. 256.

Conservator-restorer
Pierantoni Giovanni.

Person in charge
Hamilton Gavin.



A*ntinoo* B*raschi*
dopo il restauro

Institutions / people
Papa Pio VI Giannangelo Braschi, Committente.

Preservation condition
Rinvenuta tra 1792-93 negli scavi di Gavin Hamilton e Robert Fagan in contrada "La Villa" (o S.Maria della Villa) presso Palestrina. Al momento del ritrovamento mancavano tutta la parte inferiore del mantello, entrambe le gambe e tutti gli attributi.

Event description
Sono integrate: parte delle foglie e delle bacche della corona, la pigna posta alla sommità della corona (che in origine avrebbe dovuto essere un serpente o un fiore di loto), il tirso su cui poggia la mano sinistra (che forse c'era anche in origine), la cista mistica, le gambe e la parte inferiore del mantello. Tutta la superficie è molto pulita.

Event keywords
3e integrazione (marmo) / 3e reintegration (marble).
3c pulitura superficie marmo / 3c removal of corrosion.

Sources, manuscripts
1773-1803, Pacetti Vincenzo, 135r-v [memoir].
2003, Piva Chiara, 163-164 [dissertation].

Sources, publications
1806, Guattani Giuseppe Antonio, VIII-XVII [analytic (periodical).
1987, Pietrangeli Carlo, 133-134 [analytic (periodical)].
1996-2004, Spinola Giandomenico, vol.II, 250 [monograph].
2000, Papini Massimiliano, 125-126 [monograph].

Critical evaluations
La statua venne universalmente riconosciuta dagli eruditi e dai collezionisti dell'epoca come un capolavoro di straordinario interesse, tanto che molti si recarono nello studio di Pierantoni per osservare il modello in creta delle integrazioni che questi aveva ideato (2003, Chiara Piva, pp.163-164). Secondo quanto riferito da Francesco Piranesi il modello di creta elaborato da Pierantoni doveva in un primo momento servire per fondere la veste di bronzo, in modo di restituire alla statua l'effetto polimaterico che si ipotizzava avesse avuto in origine (2000, Papini Massimiliano, pp.125-126).
Sulla scultura restaurata si espresse anche Giuseppe Antonio Guattani (1806, pp.VIII-XVII): «Il più sorprendente che ne abbia tramandato l'antichità [...] Disgrazia per noi non piccola che il simulacro si sia ritrovato mancante di tutto il bronzo, che formava il mezzo della figura: disgrazia compensata in gran parte dal valente scultore Sig.Pierantoni, che il tutto ha egregiamente supplito in marmo carrarino, con la direzione del fu celebre

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Pittore Inglese Gavino Hamilton». Il restauro era stato commissionato da papa Pio VI Braschi per il palazzo Braschi. Fu acquistata da Gregorio XVI per il Laterano nel 1844, pagata 60.000 franchi e venne trasferita nei musei Vaticani nel 1862-63.

Preserv. condition (eng.)
The statue was found in 1792-93 during Gavin Hamilton's and Robert Fagan's excavations on contrada "La Villa" (or S.Maria della Villa) near Palestrina. It was found lacking of the lower part of the cape, both legs and all attributes.

Event description (eng.)
Reintegration: part of crown's leaves and berries, vertex on crown top (in the beginning it should have been a snake or a lotus flower), thyrsus and left hand (perhaps existing originally), mystical cista, legs and lower part of the cape. The surface was heavily polished.

Critical evaluations (eng.)
Scholars and collectors acknowledged it an extremely interesting masterpiece, and also a lot of people went to Pierantoni's study in order to see the clay model of the integrations (2003, Chiara Piva, pp.163-164). According to Francisco Piranesi's opinion the clay model would have been useful to mould a bronze drapery and to give the impression of "polimaterico" that sculpture would have been originally (2000, Papini Massimiliano, pp.125-126). Giuseppe Antonio Guattani (1806, pp.VIII-XVII) wrote: «It is the most remarkable sculpture that antiquity handed down [...] it is a misfortune that it is lacking in all the bronze, but that misfortune is partially offset by talented sculptor Sig. Pierantoni, who, directed by the English painter Gavin Hamilton, restored it with Carrara marble». This restoration was commissioned from Pope Pio VI Braschi for the Braschi Palace. Gregorio XVI bought the statue for Laterano in 1844 for 60,000 franchi and it was moved to the Vatican Museum in 1862-63.

Illustrations
Antinoo Braschi dopo il restauro, foto Chiara Piva (da Massimiliano Papini, Palazzo Braschi: la collezione di sculture antiche, "L'Erma" di Bretschneider, Roma 2000). [AntBras.jpg]

Editing
Piva Chiara, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 06
Record type: Biography

Name: Hacquin, François-Toussaint (M).
Birth: s.l., 1756.
Death: Paris (France), 1832.

Onomastic variations
Haquin.

Main functions
Restaurateur.

Biographical notes
Comme restaurateur, François-Toussaint Hacquin a travaillé une grande partie de sa vie pour le musée du Louvre, dont il a été l'une des principales figures de l'atelier réservé au traitement des supports.
Son acte de mariage stipule qu'il naît en 1756, de l'union de Marie Gillot et de Jean-Louis Hacquin, restaurateur du roi. Les origines géographiques de la famille Hacquin demeurent mystérieuses; tout au moins peut-on préciser qu'elle s'installe rapidement dans le quartier jouxtant le palais du Louvre. C'est en effet rue des Bourdonnais, derrière l'église Saint-Germain-l'Auxerrois, que Jean-Louis Hacquin fonde en 1740 un atelier de restauration.
Pour le reste, quelques informations éparses autorisent à penser que la vie de la famille Hacquin se déroule, pour l'essentiel, dans les limites spatiales d'un grand quadrilatère s'étendant du Louvre vers le Marais, autour des deux paroisses de Saint-Germain-l'Auxerrois et de Saint-Gervais.
Dès son enfance, François-Toussaint Hacquin côtoie le milieu des artistes et des artisans pensionnés par le Roi, qui ont le privilège d'habiter les dépendances du Louvre. C'est en effet dans le logement concédé par la Couronne à son père, au nord de la cour Carrée, qu'il est élevé. Plus tard, il déménagera au-dessus du guichet des Arts, avant de trouver domicile dans l'hôtel d'Angiviller, qui faisait autrefois face à la Colonnade. Cette proximité avec le palais lui permet de nouer des liens durables avec le milieu artistique, comme le montre sa qualité de témoin au mariage du sculpteur Pierre Cartellier (1793).
En 1792, François-Toussaint Hacquin épouse la fille d'un pharmacien - une profession qui était également apparentée au milieu artistique, puisqu'elle faisait commerce de toutes les «drogues» et autres produits que l'on employait à la fabrication de la peinture, des huiles et des couleurs. C'est donc plutôt par tradition familiale que par vocation que François-Toussaint Hacquin vient à la pratique de la restauration.
Sa formation consiste tout d'abord à maîtriser les rudiments du dessin et de la peinture: il est bientôt admis à l'Académie de Saint-Luc, en qualité de peintre. On ne lui connaît pas d'œuvre répertoriée, mais il dit avoir ainsi «*contracté naturellement le goût des tableaux*» (1) et leur respect - qui lui serviront tout au long de sa carrière de restaurateur.
C'est surtout auprès de son père Jean-Louis, ancien ébéniste reconverti dans la restauration des peintures, que François-Toussaint fait l'apprentissage de son métier. Il commence par l'assister dans son travail, en remplissant de modestes tâches au sein de l'atelier familial (le transport des tableaux, la mise en tension des toiles sur leur châssis, ainsi que de menues interventions). Ce n'est qu'en 1781 que François-Toussaint s'établit à son propre compte - sa participation aux chantiers dirigés par son père étant, à cette date, enfin prise en compte dans leur rémunération commune. Les sources restent toutefois fort discrètes sur la collaboration du père et du fils, la plupart des restaurations confiées à la maison Hacquin se faisant sous le nom de Jean-Louis.
Mais ce dernier, affaibli par une longue maladie et une carrière particulièrement remplie au service des Bâtiments du Roi, décède en 1783. Parfaitement informé des travaux en cours, dont il assumait déjà la direction réelle depuis quelques années, François-Toussaint prend immédiatement la succession de l'entreprise familiale. Il termine les restaurations laissées inachevées par son père, comme la transposition des vingt-deux panneaux de la V*ie de* S*aint*-B*runo* d'Eustache Le Sueur - dont Louis XVI venait de faire l'acquisition pour ses collections.
Tout laisse alors présager que François-Toussaint va connaître une carrière de restaurateur aussi féconde que l'avait été celle de son père. Pourtant, son ascension professionnelle est vite entravée par les desseins que forme le comte d'Angiviller pour réorganiser le service de restauration des peintures royales.
Dès 1775, les projets de restructuration du Surintendant de Louis XVI sont servis par la mort de la veuve Godefroid, qui pendant près de quarante années avait détenu un véritable monopole sur l'entretien des collections de la Couronne. Pour éviter que la restauration ne devienne une entreprise détenue par quelques

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familles, le comte décide de supprimer l'exclusivité qu'elles s'étaient octroyées de fait sur le traitement des peintures. Il privilégie désormais l'appel, au cas par cas, aux restaurateurs les plus qualifiés, payés à la journée de travail et étroitement contrôlés. Adepte de la collaboration entre la science et l'art, le surintendant préconise également le recours à des méthodes de restauration éprouvées par l'expérience et réclame plus de transparence, s'opposant ainsi à la transmission des savoir-faire dans le secret des ateliers.

Directement concerné par ces mesures inédites, François-Toussaint ne peut retrouver immédiatement la position qu'avait occupée son père au sein de la Direction des Bâtiments. Pour être de nouveau employé, il se voit contraint de faire ses preuves et de révéler à l'administration les précieuses méthodes qui avaient fait la réputation et la fortune de sa famille. Il traverse alors une période de difficultés financières car les commandes royales se font plus rares. Par désoeuvrement, il tente alors de se procurer d'autres sources de revenus: il se tourne vers la fabrication de toiles toutes prêtes, déjà encollées et de bonne qualité, à l'usage des artistes. Il fonde ainsi, dans le grenier de l'ancien atelier de son père, au nord de la cour Carrée, ce qu'il appelle son «*laboratoire de toiles*» (2).

Ainsi, à l'inverse de son père, que sa formation d'ébéniste avait prédestiné à devenir un spécialiste des supports de bois, François-Toussaint Hacquin se bâtit une réputation durable dans le traitement des toiles. A la vieille de la Révolution, il se met à pratiquer le rentoilage à une cadence très importante. Cette nouvelle spécialité lui permet de reconquérir les faveurs de l'administration royale, pour laquelle il obtient de travailler régulièrement.

Alors qu'il occupe déjà une place enviable dans le service de restauration de la Couronne, Hacquin demande à l'administration l'autorisation de quitter le pays, peut-être pour s'éloigner des troubles politiques, mais plus sûrement pour satisfaire des objectifs professionnels. Il séjourne près d'un an en Angleterre, de 1790 à 1791. Or, Londres est à cette époque en passe de détrôner Paris et de conquérir la première place sur le marché de l'art européen. Les œuvres y affluent de toutes parts, et surtout en provenance des ventes qui dispersent les biens des émigrés. Parallèlement à ce trafic massif, la restauration connaît un essor sans précédent. Profitant de ce contexte inédit, Hacquin tient un commerce lucratif: les sources le montrent travaillant avec profit pour l'aristocratie locale. Sans doute s'initie t-il aussi à quelques nouveautés techniques, avant de retourner en France, pour y vivre un tournant décisif dans sa carrière.

La Révolution constitue en effet une période déterminante pour Hacquin. Avec la nationalisation des collections, c'est désormais devant la communauté toute entière que Hacquin doit se porter garant de leur bonne conservation. Son travail recueille alors une audience inédite: de simple exécutant de la politique des Bâtiments du Roi, il devient, par sa qualité de restaurateur, dépositaire du patrimoine - et à ce titre exposé à de nombreuses critiques.

Durant les premières années de la Révolution, Hacquin restaure les tableaux regroupés dans les dépôts parisiens précédant la formation du Louvre. Il obtient ensuite de travailler pour le premier organe de direction du musée, la Commission du Muséum (1792-1794). Les restaurateurs déjà en poste sous l'Ancien Régime se voient pour la plupart reconduits dans leurs fonctions. Mais cette continuité n'est pas bien accueillie: beaucoup d'artistes, écartés de la nouvelle institution, crient à l'injustice et au favoritisme.

Dans ce contexte, Hacquin est personnellement visé par les attaques du marchand Jean-Baptiste-Pierre Le Brun et du restaurateur Jean-Michel Picault, le fils d'un ancien rival de son père. Ces deux personnages, maintenus à l'écart du musée, condamnent avec la plus grande virulence les restaurateurs employés par la Commission et réclament l'ouverture d'un concours pour leur recrutement, afin que soit publiquement apportée la preuve de leur compétence.

Suite à la publication d'un pamphlet de Jean-Michel Picault particulièrement calomnieux à son égard, Hacquin est contraint de se disculper en rédigeant un petit opuscule intitulé U*n mot au citoyen* P*icault, sur son mémoire relatif à la restauration des tableaux du* M*uséum*. Par écrits interposés, les deux hommes s'opposent violemment sur leurs méthodes, prenant appui sur des tableaux dont ils ont reçu la charge, pour Hacquin au Louvre, et pour Picault à l'hôtel de Penthièvre. Pour la première fois, deux restaurateurs sont amenés à prendre la parole pour justifier publiquement leurs actes - prise de parole inédite dans un univers où les constats de restauration étaient jusque là tenus secrets ou débattus dans le seul cercle restreint des plus hautes instances artistiques.

La querelle se referme, mais non le débat qu'elle a amorcé: après la mise en place d'un Conservatoire au Louvre (1794), Hacquin participe à la réflexion menée sur la nécessité de créer un corps de restaurateurs, professionnels et spécialisés. Avec ses anciens détracteurs, Picault et Le Brun, il élabore en novembre 1794 un projet de concours, qui entérine la distinction désormais admise entre la partie «pittoresque» de la restauration (la couche picturale) et la partie mécanique (les supports).

Par la suite, Hacquin est surtout accaparé par la restauration des saisies étrangères, transférées sur le sol français dans le cadre des victoires remportées par les armées révolutionnaires. Bientôt légitimées par des traités,

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les prises militaires affluent en masse vers le Louvre, pour y être présentées au public. De très nombreuses peintures composent ces convois: pour préparer leur exposition, elles sont restaurées dans l'urgence, le chaos et avec un manque criant de matériel. Mais peu à peu, leur remise en état constitue une occasion unique de structurer le service de restauration du musée.

Hacquin joue un rôle de tout premier plan dans ce vaste chantier: dès 1794, il restaure les chefs-d'œuvre venus de Belgique. Il pose notamment un parquet au dos du triptyque de *l'Incrédulité de saint Thomas* de Rubens (Anvers, Musées Royaux des Beaux-Arts).

En 1795, il rentoile quelques peintures prélevées en Hollande, dans la collection du stathouder Guillaume V d'Orange, à La Haye. Parmi elles, on dénombre le *Renaud et Armide* de Van Dyck (Paris, musée du Louvre).

Enfin, Hacquin contribue très largement à la restauration des saisies italiennes (1796-1798). Il rentoile *la Vierge de la Victoire* de Mantegna (Paris, musée du Louvre) et *la Communion de saint Jérôme* du Dominiquin (Rome, Pinacothèque Vaticane) et restaure quelques unes des plus belles œuvres sélectionnées par les commissaires de la République au palais Pitti, à Florence, en 1799: *la Judith* de Cristofano Allori et les *Quatre philosophes* de Rubens.

A cette occasion, quelques unes de ses restaurations bénéficient d'une publicité inédite: les catalogues édités par le Louvre au moment de l'exposition «des produits de la conquête» consacrent des pages élogieuses à sa transposition du *Saint Pierre martyr* du Titien (disparu) et au transfert de bois sur toile, jugé très réussi, de *la Madone de Foligno* de Raphaël (Rome, Pinacothèque Vaticane).

Mais très vite, des voix s'élèvent pour contester ce discours officiel et souligner combien les tableaux étrangers paraissent avoir souffert de leur transfert en France. C'est ainsi qu'éclate l'«affaire Marin». En décembre 1797, un député du nom de Marin inculpe les dirigeants du Louvre de négligence, leur reprochant d'avoir irrémédiablement abîmé les tableaux venus d'Italie, en leur faisant subir des restaurations hautement critiquables.

Hacquin est alors directement mis en cause à propos d'une œuvre du Corrège saisie à Parme, le *Martyre de quatre saints* (Parme, Galleria), qu'il avait reçu l'ordre de rentoiler. Marin l'accuse d'avoir «*aplati la touche du maître et d'avoir rendu son tableau lisse comme un panneau de voiture*» (3). A nouveau, Hacquin doit rédiger un rapport pour se disculper: il est heureusement innocenté, mais au terme de longues délibérations. La commission chargée d'étudier la véracité des accusations de Marin le reconnaît même comme l'un des rentoileurs les plus habiles d'Europe.

Cette notoriété permet à Hacquin de faire progresser la profession de restaurateur. A partir de 1797, le Louvre se dote d'une administration plus stable (le Conseil d'Administration du Musée Central des Arts) et de moyens accrus pour construire une véritable politique de restauration, planifiée et cohérente. Pour la première fois dans l'histoire du musée, la surveillance des restaurations rentre officiellement parmi les attributions de ses dirigeants (article 7 de l'organisation du Conseil - 22 janvier 1797). Un expert (Jean-Baptiste-Pierre Le Brun) rejoint l'administration et reçoit la charge de réglementer l'activité des restaurateurs et de payer leur travail. Un contrôle plus strict des interventions est organisé. A chaque étape de ce processus, Hacquin est consulté:

- pour définir les prix des restaurations: sous l'Ancien Régime, il n'existait aucun système de rétribution des restaurateurs. Les prix augmentaient ou diminuaient selon la réputation de la peinture à traiter, sa taille, le nombre de journées passées à y travailler, etc. Des indemnités variées coexistaient ainsi dans la plus complète anarchie. Dès 1797, l'administration souhaite y apporter une juste économie. Hacquin l'incite à adopter des prix fixes pour chaque intervention (et ceux-ci sont d'ailleurs calqués sur ses innovations techniques);
- pour faire progresser le travail des restaurateurs vers une plus grande transparence. Hacquin, malgré quelques réticences, accepte de communiquer à la direction du musée ses procédés. Cette évolution conduit logiquement à la rédaction du premier rapport de restauration public, celui de *la Madone de Foligno* de Raphaël (1801-1802). Hacquin avait été chargé de transposer cette peinture venue d'Italie. Une commission nommée par l'Institut (et composée de deux chimistes, Berthollet et Guyton de Morveau et de deux peintres, Taunay et Vincent) suivit toutes les étapes de son travail, qui furent mises par écrit et rendues publiques, jusque dans les ambassades et les délégations françaises présentes à l'étranger.

A partir de 1798, cette démarche s'accompagne au sein du Louvre d'un renouveau pédagogique. Confronté à la perte d'un savoir technique qui fait alors la renommée de la France, le musée décide de créer une école de restauration. Hacquin est sollicité pour y enseigner, dans la section support. Malheureusement, ce projet ne trouve pas d'aboutissement immédiat, par manque de moyens financiers et de volonté politique.

Cette structuration du service de restauration des peintures se poursuit activement sous Dominique-Vivant Denon, nommé directeur du Louvre en 1802. Il prend la décision de centraliser les ateliers à l'hôtel d'Angiviller, au nord de la Colonnade, qu'il transforme en une véritable annexe technique du musée, plus performante. Dans ces locaux réaménagés et équipés, Hacquin conduit sous l'Empire de nombreux chantiers:

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- la restauration des envois aux musées de province, suite à la promulgation de la loi Chaptal (1801): avant d'être répartis sur le territoire français, les tableaux sont remis en état dans les ateliers du Louvre;
- la restauration des saisies impériales en Allemagne (1806-1807): Hacquin répare à cette occasion de nombreux tableaux parvenus à Paris et présentés au public lors de l'exposition des «produits de la conquête» de 1807, commémorant le premier anniversaire de la victoire d'Iéna;
- la restauration des œuvres prélevées lors de l'occupation espagnole (1808-1809);
- et enfin, la restauration des Primitifs rapportés par Denon lors de sa mission dans la péninsule italienne (1811-1812). Confronté à des tableaux très fragilisés, pour l'essentiel sur bois et *a tempera*, Hacquin est contraint de pratiquer des gestes techniques qu'il n'a jamais exécutés auparavant - par exemple sur *le Couronnement de la Vierge* de Fra Angelico (Paris, musée du Louvre).

Pour assumer toutes ces tâches, Hacquin se constitue très vite un atelier: il engage des assistants, auxquels il délègue une partie grandissante de son travail pour ne se consacrer qu'aux restaurations les plus délicates. Il forme un élève, Fouque (mort en 1819). Mais surtout il destine peu à peu à sa succession son gendre, Emile Mortemart (1799-1870), marié depuis 1817 à sa fille Marie-Marceline. A l'origine «marchand de nouveautés», Mortemart devient son plus proche collaborateur et assure la pérennité de son atelier, qui connaît une longue postérité dans le milieu parisien.

Tout au long de sa carrière, Hacquin cherche également à améliorer les procédés de restauration en usage: en se livrant à diverses expérimentations, il aboutit à de véritables innovations techniques.

Comme son père avant lui, il continue à poser des parquets au dos des panneaux, pour les maintenir et les consolider. Il les fabrique à l'aide d'un assemblage de lattes fixes, collées dans le sens du fil du bois et entaillées à espaces réguliers, dans lesquelles viennent coulisser librement des traverses perpendiculaires. Ce système mobile s'adapte au jeu du bois, matériau vivant, hygroscopique et par nature susceptible de se rétracter avec la sécheresse ou de gonfler sous l'action de l'humidité.

Mais c'est surtout la technique du rentoilage que Hacquin cherche à améliorer, en mettant au point un nouvel adhésif. Au moment où il débute sa carrière, le rentoilage est déjà vieux d'un siècle (il semblerait qu'il soit apparu à la fin du 17ème, la première opération répertoriée dans les archives datant de 1688 et ayant été exécutée par la veuve Lange sur la *Vénus de Pardo* de Titien). Il se pratique alors traditionnellement à la colle de pâte, un adhésif (ou maroufle) composé d'un mélange de farines de froment et de seigle.

Mais ce rentoilage classique présente l'inconvénient majeur de se faire avec un apport d'humidité très conséquent. Une fois rentoilés, les tableaux sont très sensibles aux microorganismes. De surcroît, à la fin du 18ème siècle, les possibilités de chauffage des salles du Louvre sont très insuffisantes et ne permettent pas de lutter efficacement contre les variations de température. Il y règne une humidité néfaste pour les peintures. Dans ces conditions, les rentoilages à la colle de pâte ont donc une durée de vie très limitée.

C'est pourquoi Hacquin réfléchit à une manière de les rendre plus durables. En faisant aboutir des expériences menées par son père, il découvre, sans doute dès 1787, que les substances résineuses ou «grasses» possèdent la propriété de résister à l'humidité. Il a donc l'idée de les utiliser comme adhésif dans le rentoilage.

Après quelques tentatives infructueuses, il fabrique en 1798 une maroufle à base de résines, composée de gomme élémi, de résine mastic en larmes, d'essence de térébenthine, d'huile d'oeillette blanche et de blanc de céruse pulvérisé. Cet adhésif, totalement inédit, constitue une excellente barrière contre l'humidité. Hacquin en soumet les résultats à l'administration, qui valide son procédé et accepte que l'on en fasse usage sur les tableaux du Louvre.

Cette méthode «au gras» connaît vite un large succès: dès le début du 19ème siècle, les auteurs la qualifient dans les traités de «*nouveau procédé*» ou de «*procédé en usage à Paris*» (4), consacrant son caractère novateur et le rôle joué par Hacquin dans son invention.

A la fin de sa vie, Hacquin acquiert ainsi une véritable reconnaissance: il obtient le titre officiel et convoité de «rentoileur» du Musée Royal - le nouveau directeur du Louvre, le comte de Forbin, lui renouvelant dès 1816 la confiance désormais sans faille de l'administration. Dès 1825, il est gratifié de deux autres privilèges insignes: celui d'être pensionné par le Roi et de retrouver un atelier au Louvre.

Très sollicité, Hacquin partage son activité entre le musée et sa clientèle privée, qu'il se constitue en s'associant avec de grands marchands-restaurateurs de l'époque (Le Brun, Féréol Bonnemaison, Alphonse Giroux).

Dans les années 1820, il se consacre principalement à la restauration de grands cycles décoratifs. Il travaille notamment au château de Fontainebleau, dans le Cabinet Ovale, dont il rentoile la suite consacrée à l'histoire de Théagène et Chariclée d'Ambroise Dubois. Mais il se montre surtout actif sur le chantier de la galerie des Glaces, à Versailles. Dès 1821, il y établit de minutieux constats et découvre à cette occasion que la structure supportant le plafond de Le Brun est défaillante. Il est l'un des tous premiers à réclamer une réfection complète des plâtres, avant de procéder à des remarouflages et à des transpositions dans la partie nord et la partie centrale du décor.

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Alors que son père était décédé dans la misère, ne laissant que 2000 écus à sa famille pour payer ses dettes, Hacquin termine sa vie dans une relative aisance. Il se constitue même une modeste collection de peintures, dispersée en 1833, un an après sa mort.

2003, Philippe Emmanuelle, t. 1, p. 33.
2003, Philippe Emmanuelle, t. 1, p. 39.
2003, Philippe Emmanuelle, t.1, p. 88.
2003, Philippe Emmanuelle, t. 1, p. 139.

Events of conservation-restoration

1783, transposition de bois sur toile, Le Sueur Eustache, les 22 tableaux de la Vie de saint Bruno, Paris, musée du Louvre, INV 8024 à 8031, INV 8033 à 8035 et INV 8037 à 8046.
1786, rentoilage, Merisi Michelangelo, dit Le Caravage, Alof de Wignacourt, grand maître de l'Ordre de Malte, Paris, musée du Louvre, INV 57.
1786, rentoilage, David Jacques-Louis, Le Serment des Horaces, Paris, musée du Louvre, INV 3692.
1797, rentoilage, Allegri Antonio, dit Corrège, Le Martyre de Quatre saints, Parme, Galleria.
1798, parquetage, Titien, Le Couronnement d'épines, Paris, musée du Louvre, INV 748.
1798, rentoilage, Mantegna Andrea, La Vierge de la Victoire, Paris, musée du Louvre, INV 369.
1798, transposition de bois sur toile, Titien, Le martyre de saint Pierre dominicain, détruit.
1798, rentoilage, Van Dyck Anton, Renaud et Armide, Paris, musée du Louvre, INV 1235.
1798, transposition sur une nouvelle toile, Poussin Nicolas, Jésus-Christ instituant l'Eucharistie, Paris, musée du Louvre, INV 7283.
1799, rentoilage, Zampieri Domenico, dit Le Dominiquin, La Communion de saint Jérôme, Rome, Pinacothèque vaticane, INV 40384.
1799, rentoilage, Caliari Paolo, dit Véronèse, Les noces de Cana, Paris, musée du Louvre, INV 142.
1799, refixage, Rubens Pieter Paul, Les quatre philosophes, Florence, Palais Pitti, galerie palatine, inv. 1912, n° 85.
1799, rentoilage, Allori Cristofano, Judith tenant dans sa main gauche la tête d'Holopherne, Florence, Palais Pitti, galerie palatine, inv. 1912, n° 96.
1800, rentoilage, Reni Guido, La purification de la Vierge, Paris, musée du Louvre, INV 522.
1802, transposition de bois sur toile, Raphaël, La Vierge de Foligno, Rome, Pinacothèque vaticane, 40329.
1805, transposition de bois sur toile, Raphaël et Giulio Romano, Portrait de Jeanne d'Aragon, Paris, musée du Louvre, INV 612.
1808, rentoilage, Allegri Antonio, dit Corrège, Jupiter et Léda, Berlin, Staatliche Museen Preussischer Kulturbesitz, Gemäldegalerie, GG 218.
1812, consolidation, Fra Angelico, Le Couronnement de la Vierge, Paris, musée du Louvre, INV 314.
1813, parquetage, Van Cleve Joos, Le retable de la Déploration du Christ, Paris, musée du Louvre, INV 1996.
1813, transposition de toile sur toile, Collantes Francisco, Le Buisson ardent, Paris, musée du Louvre, INV 924.
1819, refixage, Raffaellino del Garbo, Le Couronnement de la Vierge, Avignon, musée du Petit Palais, 291.
1825, rentoilage, Albani Francesco, dit l'Albane, Actéon métamorphosé en cerf, Paris, musée du Louvre, INV 6f.
1829, rentoilage, Le Brun Charles, L'entrée d'Alexandre dans Babylone et Alexandre et Porus, Paris, musée du Louvre, INV 2897 et 2898.

Writings, manuscripts

1797 décembre, Hacquin François-Toussaint [restoration report].
1798 février 6, Hacquin François-Toussaint [restoration report].
1798 mai 17, Hacquin François-Toussaint [restoration report].
1798 mai 22, Hacquin François-Toussaint [restoration report].
1821 décembre 10, Hacquin François-Toussaint [restoration report].

Writings, publications

1793, Hacquin François-Toussaint [monograph].

Sources, manuscripts

2003, Philippe Emmanuelle [dissertation].
2005, Philippe Emmanuelle [dissertation].

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Critical evaluations

Pour autant que les dossiers de restauration permettent d'en juger, les transpositions et les rentoilages de François-Toussaint Hacquin semblent avoir été de bonne qualité, car une large part d'entre eux n'a jamais nécessité aucune reprise depuis le 18ème siècle. Ils présentent cependant un caractère lourd et irréversible très contraignant, dans l'esprit actuel. Mais ils ont permis, en leur temps, de sauver des oeuvres dont l'existence était menacée, surtout lorsque l'on tient compte des conditions d'exposition du Louvre à l'époque, dont les salles n'étaient à l'abri ni des variations de température, ni de l'humidité. De plus, la contribution de François-Toussaint Hacquin à la restauration ne s'est pas limitée qu'à des innovations techniques et à des expérimentations sur les propriétés des colles.

Il avait aussi une démarche originale, d'une modernité très grande pour son temps: - Avant toute intervention, il examinait attentivement l'oeuvre qui lui était confiée et dressait un constat rigoureux de son état, pour ne pas l'exposer à des risques inutiles. «Je n'ai jamais eu un tableau capital à rentoiler ou à enlever que je n'aye examiné scrupuleusement les causes de sa détérioration, et sans tenir une note exacte de l'état dans lequel il étoit» professait-il (1). Hacquin avait un oeil très exercé en matière de peinture: les techniques des maîtres anciens n'avaient aucun secret pour lui, comme en témoignent ses écrits.

En 1798, il rédigea un long traité sur les différents types de préparations, classées par écoles, nordique, italienne ou française. Il avait donc le souci de traiter les tableaux au cas par cas, en recherchant pour chacun d'entre eux la solution la plus adaptée; - Après intervention, Hacquin se préoccupait de prolonger l'effet de ses restaurations par des mesures de conservation innovantes. En 1819, il conçut ainsi, pour le cycle de la Vie de saint Bruno de Le Sueur, un système de protection qui devait mettre les tableaux à l'abri de la poussière, des moisissures ou des infiltrations d'eau provenant des murs. Il consistait en l'application, au dos des peintures, de trois épaisseurs de toile imperméable, réunies à surjet et calfeutrées au pourtour du cadre. Ces couches successives, étroitement liées entre elles, maintenaient les oeuvres dans un milieu stable, en formant autour d'elles une barrière hermétique. Hacquin ne se concentrait donc pas sur le seul geste technique de restaurer; il avait aussi une pensée globale de tout ce qui le précédait ou le suivait immédiatement. Or, cette démarche était assez novatrice pour son époque. Les écrits laissés par Hacquin montrent qu'il avait conscience du caractère éphémère de ses interventions. Il savait qu'une restauration n'était pas éternelle et qu'en dépit de toutes les précautions que l'on pourrait prendre, elle devrait sans doute être renouvelée: «attendu que nous sommes loin d'être infaillibles, disait-il, il est de la prudence de laisser à nos successeurs les moyens de remédier aux accidents que notre imprévoyance ou notre amour propre pourroient occasionner» (2) Conscient des limites de son travail, il pensait que le plus sûr moyen de protéger un tableau des outrages du temps était encore de bien le concevoir. C'est pourquoi Hacquin développa des recherches sur les techniques des maîtres de la peinture. Se servant des cas pratiques auxquels il avait été confronté, il rassembla, dans un mémoire à l'usage des artistes, des observations sur les propriétés des supports et la qualité des impressions - leur conseillant, par exemple, de ne pas se servir de l'aubier pour fabriquer un panneau, de veiller à soigner leur préparation, d'éviter les pigments trop fugaces ou les combinaisons vicieuses. Ses compétences dépassaient donc le simple domaine de la restauration, pour s'étendre à celui, plus large, de la conservation.

(1) 2003, Philippe Emmanuelle, t. 1, p. 146.
(2) 2005, Philippe Emmanuelle, t. 1, p. 103.

Biographical notes (eng.)

For most of his life the restorer François-Toussaint Hacquin worked for the Louvre Museum, and was the main figure of the restoration workshop concerning the conservation and restoration of supports (panels and canvases). Born in 1756, he was the son of Jean-Louis Hacquin, already restorer for the Royal collections (and also specialized in the conservation and restoration of supports). His family lived in the vicinity of the Louvre Palace and knew quite well a lot of the artists working there at the time.

He was trained as a painter (and became a member of the Academy of Saint Luke) as well as a restorer, and married a pharmacist's daughter in 1792. When his father died in 1783, F.T. Hacqin was able to replace him immediatly, and could finish some important restorations that his father had begun, like the transfer from wood to canvas of the 22 panels by E. Le Sueur about the Life of Saint Bruno.

Because of the new rules instored by the comte d'Angiviller, Directeur des bâtiments du Roy, F.T. Hacquin could not obtain the same privileged situation as his father anymore, but he worked nonetheless very regulary for the King as well as for private clients. He tried to develop new and better methods for lining and transferring (both quite often used at the time, even if they were quite dangerous for the paintings). He became soon quite famous for his talent and was more and more appreciated by the collectors and the experts. In 1790, he travelled to England and stayed there 1 year, but he came back in 1791, and from there had a very important role in the conservation of the French public collections of paintings.

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The French Revolution indeed was very important for his career, for a lot of confiscated paintings came to the newly created Louvre Museum, and many of them badly needed some conservation work. After some problems with other specialists like Jean-Michel Picault (also restorer for the supports), Hacquin was finally recognized as the most proeminent specialist for this matter, and was chosen by the different commissions ruling the museum for all the delicate and important restorations of famous masterpieces, like Rubens's The Incredulity of Saint Thomas (Anvers) in 1794, Van Dyck's Rinaldo and Armida (Paris, Louvre) in 1795, Allori's Judith (Palazzo Pitti, Florence), or Rubens's Four Philosophers in 1799. His most publicized restoration was the transfer from wood to canvas of Rafaello's Madonna di Foligno (Rome, Vatican).
He was also associated to the numerous projects about a special examination for choosing the restorers working for the museum, or the creation of a special school for restorers, even if any of these projects could be carried out. He played an important part too in helping to organize the restoration work for the museum (prices, methods, and so on).
Hacquin worked not alone, but had a real workshop with pupils and assistants: one of his pupils, Fouque, worked with him for the Louvre during the French Revolution and the Empire; his son-in-law, Emile Mortemart (1799-1870), became after his marriage to his daughter in 1817 his main assistant and his true successor.
During all his life, F.T. Hacquin tried to improve the current methods of restoration, and he created important technical innovations: new types of cradles, allowing more freedom to the wood, and better methods of lining, with new kind of adhesives (a mixture of oils and glues), that could work better in humid environmental conditions. This method was called "rentoilage au gras" (oily lining), or "nouveau procédé" (new method).
In his old age, Hacquin gained a new official mark of approval, and was appointed «rentoileur du musée Royal» in 1816, under the new administration following the fall of the Empire. In 1825, he obtained a Royal pension, and a workshop inside the museum. He worked as well for the Louvre Museum, the Royal palaces (he helped to one of the many restorations of the "Galerie des Glaces" in Versailles) and for private clients. He died a respected and quite rich man in 1832.

Critical evaluations (eng.)
The linings and transfers by F.T. Hacquin appear to have been of quite a good quality, for a lot of them didn't need any new work during the 18th century or the beginning of the 19th century.
Even if his methods are too drastic and strong for the modern mind, they certainly helped to preserve the paintings at a time when the surrounding environmental conditions were very often quite bad and dangerous for the works.
F.T. Hacquin was also an important innovator and created new methods of lining and transfer, and his new kind of adhesive was very useful for a better conservation of the lined or transferred paintings.
Finally, his global approach of the restoration was very modern for his time: a very precise observation of the damages before the intervention, an intent to make lasting restorations, a desire to preserve the paintings by protecting them in the best possible way (when he could, he tried to protect the back of the paintings from the humidity, for example).

Editing
Philippe Emmanuelle, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 07
Record type: Event

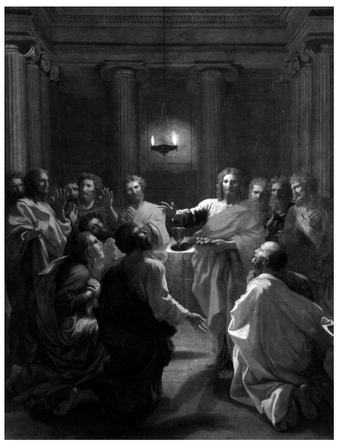
Event type: Intervention de restauration / Restoration.

Event chronology
1795/10/25 - 1799/04 [XVIII, 08].

Archaeological, Historical and Artistic object
Poussin Nicolas, *Jésus-Christ instituant l'Eucharistie*, 1640-1641; huile sur toile, cm 325 x 250. Paris, Musée du Louvre, n. inv. 7283.

Conservator-restorer
Hacquin François-Toussaint;

Person in charge
Le Brun Jean-Baptiste Pierre.



Poussin, I*nstitution de l'Eucharistie*

Institutions / people
Le Conservatoire, puis le Musée Central des Arts, Le Brun Jean-Baptiste-Pierre, commissaire-expert.

Preservation condition
Ce tableau, commandé en 1640 par Louis XIII, pour la chapelle du château de Saint-Germain-en-Laye, entra au Louvre en 1795, après avoir séjourné dans un dépôt de Saint-Germain, où avaient été rassemblés les biens ecclésiastiques saisis. Peu après son entrée au musée, le tableau fit l'objet d'un constat d'état, dressé le 9 octobre 1795 par Jean-Baptiste Pierre le Brun, alors expert du Conservatoire du Muséum: «La Communion par Nicolas Poussin, figures de grandeur naturelle, effet de nuit, d'une grande harmonie, commence à s'écailler et [...] il est urgent de le faire enlever pour en éviter la ruine [...]. Ce tableau peint sur une impression rouge s'écaille [...], le remettage sur toile fera du bien à ce tableau, mais il ne peut suffire à fixer d'une manière constante et solide le faire du maître sur son impression». (1) En raison de la fragilité de son impression, Le Brun préconisa de transposer le tableau sur une nouvelle toile. Mais son avis ne fut pas écouté et le Conservatoire du Muséum ordonna à François-Toussaint Hacquin de ne procéder qu'à un simple rentoilage, avant d'expérimenter tout autre traitement. En 1796, Hacquin rentoila donc le tableau, mais cette opération, ainsi que l'avait prévu le Brun, ne réussit pas à refixer totalement sa préparation. La transposition sur une nouvelle toile fut donc décidée en 1798, sous l'égide de la nouvelle direction du Louvre, le Conseil d'Administration du Musée central des Arts. (1) 1795, Le Brun Jean-Baptiste Pierre, Inventaire..., p. 1.

Event description
Transposition sur une nouvelle toile, à l'aide du procédé "au gras" mis au point par Hacquin en 1798. Régénération de la préparation originale à l'aide de «couches de blanc de céruse appliquées derrière le tableau pour refixer la couleur» (1)

(1) 1799, Hacquin François-Toussaint, Travaux..., p. 2.

Event keywords
3h transposition / 3h changing the type of support.
3b régénération de la préparation / 3b reconstructing cohesion.
3c enlèvement des éléments étrangers / 3c removal of former restoration.

Sources, manuscripts
1795, 9 octobre, Le Brun Jean-Baptiste Pierre, P4 [report].
1798-1799, Le Musée central des Arts, I BB 4, n° 187, 188, 196 et 292 [proceeding].
1799 janvier-avril, Hacquin François-Toussaint, MM, Comptabilité an VII [report].
s.d., Poussin [dossier].

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Sources, publications
1981, Cantarel-Besson Yveline, t. I, 257 et t. II, 52 [monograph].

Critical evaluations
La transposition de Hacquin a été reprise en 1964-1965, puis en 1982. Au moment de ces nouvelles opérations, on a démonté les anciennes restaurations du 18ème siècle et découvert successivement: une toile de rentoilage; puis une demi-toile épaisse et serrée et encore en-dessous, une toile à beurre ou gaze, fine et légère, noyée dans une couche de céruse et posée sur la préparation d'origine, rouge, solide et épaisse. Cette strate de trois toiles présente une grande similitude avec le "procédé au gras" de Hacquin, qui faisait intervenir trois toiles successives, et qu'il employait aussi bien dans les rentoilages que pour les dernières phases des transpositions. Les matériaux retrouvés confirmeraient donc l'intervention consignée dans les archives, qui reste toutefois complexe.

Preserv. condition (eng.)
The painting was very fragile and had a lot of flaking paint that needed to be re-attached. A first lining in 1796 was not enough to consolidate it, and the decision was made to transfer it.

Event description (eng.)
Transfer from canvas to another canvas, according to the "procédé au gras" ("oily method") invented by Hacquin. The groud layers were regenerated with layers of "blanc de céruse"put on the reverse of the canvas.

Critical evaluations (eng.)
The transfer lasted quite a long time but had to be consolidated again in the XXth century, in 1964-65 and in 1982, and it was possible then to discover the 3 layers of canvas used by Hacquin, as he described them in his records: lining canvas, uder it a "half canvas",of stronger material, and finally a very thin gauze,stuck with "ceruse" on the original ground layers.

Illustrations
Institution de l'Eucharistie de Poussin, 1994. [Poussin.jpg]

Editing
Philippe Emmanuelle, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 08
Record type: Event

Event type: Intervention de restauration / Restoration.

Event chronology
1797/10/26 - 1797/12 [XVIII, 08].

Archaeological, Historical and Artistic object
Allegri Antonio, dit Corrège, *Le Martyre de quatre saints*, 1524-1526; huile sur toile, 160 x 185 cm. Parma, Galleria Nazionale.

Conservator-restorer
Hacquin François-Toussaint.

Person in charge
Le Brun, Jean-Baptiste-Pierre.

Institutions / people
Le Conseil d'Administration du Musée Central des Arts, Le Brun Jean-Baptiste-Pierre, commissaire-expert; Le Conseil d'Administration du Musée Central des Arts, Jollain Nicolas-Jean-René, membre du conseil.

Preservation condition
Ce tableau, peint par Corrège en 1524-1526 pour la chapelle del Bono de l'église San Giovanni Evangelista de Parme, fut saisi par les commissaires français en 1796. Il entra au Louvre en 1797. Le 29 octobre 1797, Jollain se rendit dans l'atelier de Hacquin, où se trouvait le tableau du Corrège et constata que «toute la couleur, excepté quelques parties dans les chairs, avait souffert une altération considérable» (1). En décembre 1797, Hacquin dressa son propre constat sur le tableau: «je dois entrer dans quelques détails sur l'état du tableau quand il me fut remis et sur l'espèce de fond sur lequel il fut peint. Avant de faire mon opération, j'invitais le citoyen Jollain, membre de l'administration, à venir examiner ce tableau: il remarqua que toute la couleur (excepté quelques parties dans les chairs) avait souffert une altération considérable, toutes les ombres étaient brûlées par le soleil; dans les draperies, la couleur détruite faisait des sinuosités occasionnées par l'emploi de mauvaises huiles ou par la négligence mise [...]. Enfin, il présentait l'aspect le plus triste, et attestait le peu de soin qu'on avait pris de sa conservation, et surtout à le mettre à l'abri d'un soleil brûlant tel que celui de l'Italie (2)».

(1) 1992, Cantarel-Besson Yveline, p. 169. (2) 1797, Hacquin François-Toussaint, p. 1.

Event description
Rentoilage simple, à la colle de pâte.

Event keywords
3c enlèvement des éléments étrangers / 3c removal of former restoration.
3a consolidation / 3a consolidation.
3d rentoilage / 3d relining.

Sources, manuscripts
1797, décembre, Hacquin François-Toussaint [report].
1797 octobre-décembre, Hacquin François-Toussaint [report].

Sources, publications
1992, Cantarel-Besson Yveline, 169, 171 [monograph].

Critical evaluations
Ce tableau fut directement mis en cause dans l'affaire Marin: le 21 décembre 1797, devant le Conseil des Cinq-Cent, le représentant du peuple Anthelme Marin de Mont-Blanc accusa l'administration du Louvre de négligence, lui reprochant d'avoir soumis certains tableaux saisis en Italie à des restaurations hautement critiqua-

2. Asre_81_272.qxp:Archivio ASRE 22-02-2007 17:28 Pagina 106

bles. Hacquin, qui venait d'achever le rentoilage du Martyre des Quatre Saints du Corrège, fut inculpé «d'avoir aplati la touche du maître et rendu son tableau lisse comme un panneau de voiture» (1). Pour se défendre, il dressa un rapport très détaillé sur le travail qu'il avait accompli: «il s'agit maintenant de justifier le lissé qu'on trouve à ce tableau, et qui est la cause de l'inculpation. Il est peint sur un coutil communément appelé à grains d'orges; j'examinais que toutes les parties saillantes sur toute la surface du tableau étoient concaves par derrière, et qu'au contraire, celles qui étoient concaves par devant étoient saillantes par derrière. J'ai fait cette remarque au citoyen Le Brun. J'examinais ensuite l'impression dans quelques plans dépourvus de couleurs, et je vis qu'elle étoit aussi épaisse sur des parties saillantes que dans les parties creuses, d'où je tirais des conséquences que le tableau présentoit une surface unie en sortant des mains du Corrège, et que les grains qui étoient dessus étoient les suites naturelles des variations du temps, qui tantôt sec et tantôt humide, forçoit le coutil à se tendre, ou à se relâcher et enfin, lui a fait reprendre la forme qu'il avoit en sortant des mains du tisserand. Quant à la dis parution de la touche qu'on me reproche, je crois qu'on peut l'attribuer à l'action du soleil, qui a en quelque sorte fondu les couleurs» (2) Au terme de cette affaire, Hacquin fut lavé de tout soupçon par le rapport que l'assemblée d'artistes et d'experts, spécialement réunie pour examiner les accusations de Marin, rendit le 31 décembre 1797. Cette commission le reconnut comme l'un des rentoileurs les plus habiles d'Europe et affirma que le tableau du Corrège, après son intervention, se trouvait dans «le meilleur état et rendu aux arts» (3).

(1) 1992, Cantarel-Besson Yveline, p. 169.
(2) 1797, Hacquin François-Toussaint, p. 2.
(3) 1992, Cantarel-Besson Yveline, p. 171.

Preserv. condition (eng.)
The painting was token in Italy by the French commissioners in 1796 and brought to the Louvre in 1797; Jolain found the painting «very much damaged, and the colours very altered». Hacquin himself described it «with all the colours like burned because of a too long exposure to the burning sun of Italy».

Event description (eng.)
Simple lining, with traditional adhesive («colle de pâte», a kind of glue with flour.

Critical evaluations (eng.)
Hacquin found the canvas very distorted and tried to make it smoother and more flat by lining. He was accused to have "flattened" the painting, but the artist and experts of the special commission for restorations disagreed and esteemed the painting very well restored and in a much better preservation condition as before.

Editing
Philippe Emmanuelle, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 09
Record type: Event

Event type: Intervention de restauration / Restoration.

Event chronology
1812/10 - 1812/12 [XIX, 02].

Archaeological, Historical and Artistic object
Guido di Pietro, dit Fra Angelico, L*e Couronnement de la Vierge*, 1434-1435; tempera sur bois, cm 209 x 206. Paris, Musée du Louvre, n. inv. 314.

Conservator-restorer
Hacquin François-Toussaint.

Person in charge
Denon Dominique-Vivant.



Fra Angelico, L*e Couronnement de la Vierge*

Institutions / people
Musée Napoléon, Denon Dominique-Vivant, directeur.

Preservation condition
Ce tableau provient de l'église du couvent San Domenico de Fiesole. Un Ange et une Vierge de l'Annonciation, conservés dans la collection Ford de Détroit, en constituaient peut-être les panneaux latéraux. L'ensemble formait donc un retable, à l'origine, avant qu'il ne soit démembré à une date inconnue. La partie centrale du retable fut saisie par Dominique-Vivant Denon à Fiesole en 1811, lors de sa mission dans la péninsule italienne. Elle entra au Louvre en 1812, pour figurer dans l'exposition des Ecoles primitives de 1814, organisée au musée Napoléon. Le 12 août 1812, lorsque ce panneau arriva au Louvre, la caisse qui le contenait, et qui renfermait également le Couronnement de la Vierge de Raffaellino del Garbo, avait durement souffert pendant le voyage: l'eau y avait pénétré et les cahotements de la route avaient fait se détacher les tasseaux qui séparaient les oeuvres, provoquant ainsi des frottements néfastes.

Event description
Retrait des clous anciens, qui saillaient à la surface du panneau. Refixage. Hacquin décrit son intervention en ces termes: «Un tableau peint sur bois par Angelico da Fiesol. Lorsqu'on prépara le panneau pour peindre ce tableau, on mit derrière quatre fortes barres en bois, qu'on attacha avec 32 clous de 6 pouces, les têtes mises du côté du panneau qu'on devait enduire de blanc et les pointes furent recourbées sur les barres de bois. Par suite des variations du panneau, les têtes des clous sortirent de leur place et repoussèrent la couleur en avant, ce qui produisait dans le tableau des sommités dangereuses et désagréables. Ce n'est qu'avec beaucoup de patience, de soins soutenus que je suis parvenu à ôter les clous sans toucher à la couleur et à égaliser les parties qui étaient saillantes» (1).

(1) 1812, Hacquin François-Toussaint, Travaux faits pour le musée Napoléon.

Event keywords
3b stabilisation, refixage / 3b stabilisation.
3f restitution de la conformation / 3f reconstructing the conformation.

Sources, manuscripts
1812, Hacquin François-Toussaint, n° 624 [report].

Sources, publications
1999, Dupuy Marie-Anne, Le Masne de Chermont Isabelle, Williamson Elaine edited by, tome II, 886-887, n° 2545 [monograph].

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Preserv. condition (eng.)
The panel was token in Italy by Vivant Denon in 1811 and brought to the Louvre in 1812; it was severely damaged by water during to the transportation. A lot of old nails had moved forwards and were dangerous for the paint layers.

Event description (eng.)
Removal of the old nails and re-attachment of flaking or loose paint.

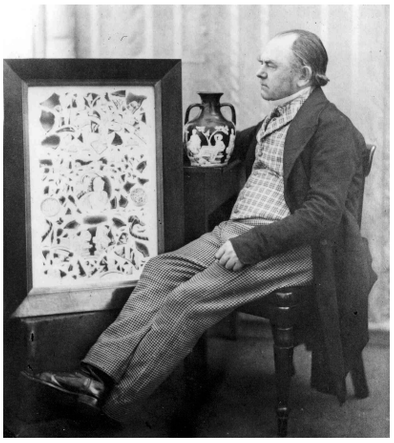
Illustrations
Le Couronnement de la Vierge de Fra Angelico, 1995. [FraAngel.jpg]

Editing
Philippe Emmanuelle, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

2. Asre_81_272.qxp:Archivio ASRE 22-02-2007 17:28 Pagina 109

ID number: 10
Record type: Biography

Name: Doubleday, John (M).
Birth: New York (United States), 1797 circa.
Death: Bloomsbury, London (United Kingdom), 1856/01/25.



John Doubleday with the restored *Portland Vase* in circa 1845

Main functions
Craftsman restorer.

Biographical notes
Nothing known about the family background or education of John Doubleday except that the 1851 UK census indicates that he was born in New York but was a British subject.
John Doubleday first came to the attention of the British Museum in 1830 when he asked to be allowed to make moulds of seals on documents and other antiquities, such as the Rosetta Stone. He was employed as a craftsman restorer at the British Museum for various periods of time between November 1836 and his death 20 years later. He was also a dealer in Antiquities and the British Museum sometimes bought objects from him.
His main claim to fame was that he was chosen to restore the Portland vase after it had been deliberately broken by a member of the public in the Museum gallery. No written records of this procedure exist, but the photograph shows Doubleday with the restored vase and a watercolour drawing of the fragments. His restoration lasted until 1947 when the Portland vase was re-conserved.

Sources, publications
1989, Williams Nigel Reuben Rook [monograph].

Critical evaluations
So little is known about the life and career of John Doubleday that it is impossible to make a meaningful assessment of his contribution to the restoration of antiquities. However, his restoration of the Portland vase must rank him in the forefront of the craftsmen-restorers of his time.

Illustrations
John Doubleday with the restored Portland Vase in circa 1845 (copyright British Museum). [Doubled.jpg]

Editing
Oddy Andrew, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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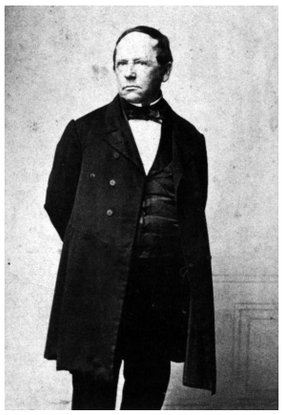
ID number: 11
Record type: Biography



Portrait
des Malers Heinrich Brandes

Name: Brandes, Hans Heinrich Jürgen (M).
Birth: Bortfeld bei Braunschweig (Deutschland), 1803/05/23.
Death: Braunschweig (Deutschland), 1868/10/06.

Onomastic variations
Georg Heinrich Brandes; H. Brandes.

Main functions
Akad. Maler, Professor für Malerei am Collegium Carolinum, Braunschweig.

Biographical notes
Geboren am 23. Mai 1803, beginnt die schulische Ausbildung von Hans Heinrich Jürgen Brandes ab ca. 1813 im Herrnhuter Pensionat in Ebersdorf. 1817 bis 1823 absolviert er eine Ausbildung als Lackmaler in der Manufaktur Stobwasser um anschließend von 1824 bis 1828 an der Kunstakademie in München, in der Klasse für Historienmalerei bei den Professoren Johann Peter von Langer und Peter von Cornelius zu studieren. Nach kurzem Aufenthalt in Braunschweig, wo er trotz seiner Jugend schon ein anerkannter Künstler ist, reist er 1830 für zwei Jahr zu Studienzwecken nach Rom. Daran anschließend folgen Aufenthalte in Florenz, Bologna, Padua, Venedig, Verona, Trient und Innsbruck. Nach einem weiteren, kurzen Aufenthalt in München, während dessen er sich endgültig für den Künstlernamen "Georg Heinrich Brandes" entscheidet, kehrt er als freischaffender Künstler 1833 über Leipzig nach Braunschweig zurück. 1834 tritt er dem Braunschweiger Kunstverein bei, eine Anerkennung nicht nur seiner künstlerischen Leistungen sondern vor allem auch seiner sozialen Akzeptanz. 1835 erhält er eine Daueranstellung als Kunstlehrer am Collegium Carolinum und wird am Herzoglichen Museum zum Galerieinspektor ernannt. Von 1836 bis 1858 ist die aktive Mitgliedschaft in teilweise führenden Positionen u. a. in der Braunschweiger Vereinigung zur Förderung der bildenden Künste, dem Braunschweiger Kunstverein und im Kunstclub "Palette" verzeichnet. 1845 bis 1864 führt er die Arbeiten an den Wandmalereien im Innenraum der Ev. Domkirche St. Blasii in Braunschweig aus. Dazu gehören die Dokumentation, die Freilegung und die Überarbeitung der mittelalterlichen Malereien im südlichen Querschiff, in der Vierung und im Hochchor, sowie die völlige Neugestaltung des nördlichen Querhauses nach eigenen Entwürfen. Am 9. Dezember 1854 wird H. Brandes zum Professor ernannt. 1857 reduziert er seine Tätigkeit als Galerieinspektor auf das Kupferstichkabinett des Herzoglichen Museums, seine Lehrtätigkeit behält er weiterhin unverändert bei.

Events of conservation-restoration
1845 - 1864, Freilegung, Dokumentation, Ergänzung und Konservierung, unbekannte Maler, Wandmalereien, 13. Jh., Ev. Domkirche St. Blasii, Braunschweig, Innenraum.

Writings, manuscripts
1862 circa, Brandes Georg Heinrich [drawing].

Writings, publications
1863, Heinrich Brandes [monograph].

Sources, manuscripts
1941, Krampfe Günther [mss.].
1999, Hentschel Barbara [mss.].

Sources, publications
1913, Kaden Helmut [analytic (periodical)].
1922, Scherer Christian, 55-62 [analytic (periodical)].
1930, Steinacker Karl, 60-90 [analytic (periodical)].
1967, Fink August [monograph].
1973, Müller Theodor [monograph].
1989, Spies Gerlinde [monograph].
2002, Hentschel Barbara, Assmann Caroline, 204-211 [analytic (conference report)].

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Critical evaluations

Der aus bürgerlichen Verhältnissen stammende Heinrich Brandes kann heute wohl als «typischer Mensch des Biedermeiers» bezeichnet werden. Trotz seiner ausgedehnten Studienreisen nach Italien und innerhalb des deutschsprachigen Raumes beschied er sich innerhalb seines Wirkungsspektrums als Portrait - und Landschaftsmaler im Wesentlichen auf seine heimatliche Umgebung um Braunschweig. Als Künstler auch gesellschaftlich höchst anerkannt, lag sein besonderes Interesse in der künstlerischen Ausbildung am Collegium Carolinum (heute TU Braunschweig). Seine aus heutiger Sicht als glücklich zu beurteilende Wahl als Ausführender der Arbeiten an den mittelalterlichen Malereien der Braunschweiger Domkirche St. Blasii verdankte er vermutlich neben seiner Tätigkeit als Galerieinspektor des Herzoglichen Museums, seinen künstlerischen Fähigkeiten und seiner Erfahrung, die er vor allem in Italien gesammelt hatte. Obwohl er sich ausschließlich als Lehrer und Maler sah, war Heinrich Brandes einer der ersten Personen im deutschsprachigen Raum, der im Umgang mit Wandmalereien auch aus heutiger Sicht als Restaurator bezeichnet werden kann.

Biographical notes (eng.)

Born March 23rd 1803 and raised near Brunswick (Germany), Hans Heinrich Jürgen Brandes complets a professional training in painting lacquer ware. Between 1824 and 1828 he studies at the Academy of Art Munich, attends lectures about historical paintings with the professors Johann Peter von Langer and Peter von Cornelius.

After a short return to Brunswick, the despite his youth quite famous landscape and portrait painter goes on a journey to Rome for two years, followed by sojourns at Florence, Trent, Padua, Bologna, Venice, Verona and Innsbruck. He decides to use the name "Georg Heinrich Brandes" as pseudonym and after another stay at Munich he finally returns via Leipzig to Brunswick.

In 1834 he joins the Brunswick Art Society, a sign of recognition for his work and social status. 1835 he becomes a lecturer for art at the Collegium Carolinum (today: Brunswick University) and starts his work at the Herzogliches Museum, Brunswick. 1836 - 1858 he is active in several art societies, partially in leading positions. 1845 - 1864 he carries out the documentation and restoration of the medieval wall paintings at the Brunswick cathedral. On December 9th 1854 he is appointed professor. He dies in the city of Brunswick, October 6th 1858.

Critical evaluations (eng.)

Today Heinrich Brandes may be described as a typical character of the Biedermeier era. Despite his extensive journeys to Italy and within Austria and Germany, he confines his works to landscapes and portraits of the region around his home town Brunswick. As an artist he becomes acknowledged in a high social standing. One of his prior interests is teaching art at the Brunswick University. Probably he is deployed for the restoration of one of the most important art treasures of Lower Saxony because of his works at the Herzogliches Museum, his artistic skills and his experiences gained in Italy. Brandes always sees himself as a painter and teacher. Today he may be referred to as one of the earliest conservator/restorer of mural paintings in Germany.

Illustrations

Portrait des Malers Heinrich Brandes, aufgenommen von Emil Schultz (Städtisches Museum Braunschweig, Mappe Brandes), Mitte des 19. Jh. [bran01.jpg]

Editing

Hentschel Barbara, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 12
Record type: Event

Event type: Restaurierung / Restoration.

Event chronology
1845-1847, 1851-1864 [XIX, 05].

Archaeological, Historical and Artistic object
Anonymous, *Wandmalereien*, 1240/50 (?); Secco-Technik, Proteinbindemittel, plastische Stuckteile. Braunschweig, Ev. Domkirche St. Blasii, Innenraum.

Conservator-restorer
Brandes Georg Heinrich (Maler, Galerieinspektor), Schiller Carl (Privatgelehrter), Eigner Hofrat G. F., Neumann J. H. E. (Porträtmaler).


Blick in den Chor der Ev. Domkirche St. Blasii, Braunschweig vor 1895

Person in charge
Krahe Friedrich Maria (Kreisbaumeister und Architekt).

Institutions / people
Herzogliches Staatsministerium Braunschweig, Projektleitung;

Preservation condition
Gut bis fragmentarisch erhaltene, bindemittelreduzierte Malereien unter mehreren monochromen Tünchen unbestimmter Entstehungszeit. Ursprünglich vorhandene plastische Stuckelemente zumei verloren.

Event description
Freilegung der z. T. gut erhaltenen Malereien auf den Wandflächen, dem Gewölbe und den Pfeilerbereichen des hohen Chores und der Wände des südlichen Querschiffes. Die Malereien an den Pfeilern des Hauptschiffes werden nach ihrer Entdeckung wieder monochrom übertüncht. Anfertigung exakter Pausen der Bildszenen zur Dokumentation und Untersuchung der mittelalterlichen Malereien in Bezug auf Maltechnik, Ikonographie und kunsthistorischer Einordnung. Schließung von Fehlstellen im Verputz, Retuschen und malerische Ergänzungen von unbestimmtem, schriftlichen Aussagen zur Folge eher von geringem Ausmaß. Als Bindemittel für Retuschen und als Konsolidierungsüberzug wird eine Emulsion aus aufgeschäumten Eiweiß und Milch, evtl. unter Beigabe von Kopaiva-Balsam verwendet. Vergoldungen einzelner Bereiche entgegen des ursprünglichen Befundes. Ergänzungen ornamentaler Bereiche im Sockelbereich und Neuausmalung des nördlichen Querschiffes in zeitgenössischer Formensprache, deren Farbgebung sich an den (restaurierten) mittelalterlichen Malereien orientiert. Ein Vorschlag von Brandes zur Neugestaltung der Apsis des Chores kommt nicht mehr zur Ausführung.

Event keywords
1a Technologie und Erhaltungszustand / 1a technical assesment.
2 Konservierungs - Restaurierungskonzept / 2 project of conservation and restoration.
3c Abnahme von Ablagerungen und Beschichtungen / 3c removal of extraneous elements.
3c Freilegung / removal of overpaint / 3c removal of formen restoration.
3d Konsolidierung - strukturelle Verstärkung / 3d reinforcement.
3e Ergänzung / 3e reintegration.
3g Hinzufügungen / 3g surface finishing.
6 Publikation der Ergebnisse / 6 results publicity.

Sources, manuscripts
s.d., Herzig Fritz [report].
s.d., Akten "Braunschweig, Dom" [mss.].
1862 circa, Brandes Georg Heinrich [mss.].
1941, Krampfe Günther [mss.].
1957, Berndt [mss.].
1999, Hentschel Barbara [mss.].

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Sources, publications
1863, Brandes Heinrich [monograph].
1881, Essenwein August von [essay].
1906, Die Bau- und Kunstdenkmäler der Stadt Braunschweig [reference book].
1913, Kaden Helmut [analytic (periodical)].
1926, Die Bau- und Kunstdenkmäler der Stadt Braunschweig [reference book].
1939, Curdt Rudolf [essay].
1989, Spies Gerlinde [monograph].
1992, Dehio Georg [reference book].
1996, Jarck Horst Rüdiger [reference book].

Critical evaluations
Die Entdeckung dieser Malereien im Zuge von Sanierungsarbeiten im Jahr 1845 können auch als Beginn einer Restaurierungsgeschichte betrachtet werden, anhand derer die unterschiedliche Herangehensweise an den Begriff "Restaurierung" im 19. Jahrhundert Beispielhaft nachvollzogen werden kann. Heinrich Brandes wird mit einer im gesamten deutschsprachigen Raum bis dahin Beispiellosen Aufgabe konfrontiert. Trotz der aus heutiger Sich zum Teil zu weitgehenden Eingriffe ist bei der Betrachtung der Vorgehensweise Brandes' und seiner Zeitgenossen im Umgang mit den Malereien vor allem der dokumentarische und konservatorische Ansatz beachtenswert. So wird nicht nur die Entfernung des "zerbrechlichen und durchlöcherten" Bestandes verhindert, der Wert der mittelalterlichen Malereien wird erkannt und für die damalige Zeit in fast fortschrittlicher Weise konservativ behandelt. Neben dem Bemühen, die Maltechnik nachzuvollziehen und Retuschen nur sehr sparsam anzuwenden, ist besonders die Anfertigung genauer Pausen der vorgefundenen Malereien bemerkenswert. Für den deutschsprachigen Raum stellt dies das früheste Beispiel einer solchen Vorgehensweise dar. Konsequent auch die Ausführung neuer Malereien, die sich lediglich farblich an dem mittelalterlichen Bestand orientierten und in erster Linie den Gesamteindruck eines vollständig gefassten Innenraumes wieder herstellen sollen und sich somit vom kopierenden Charakter der nachfolgenden Ausmalungen unterscheiden.

Preserv. condition (eng.)
Some parts of the paintings were in good, other just in fragmentary condition, the binding media was reduced. The complete walls were coated with several monochrome paint layers of unidentified provenience. Original stucco elements were lost.

Event description (eng.)
The overpaint was removed from the medieval paintings from the walls and arches of the choir and the south part of the transept which were in a good condition for the most part. The paintings at the nave columns were coated directly after they were discovered. Exact tracings of the pictures were made and were followed by an investigation of technique, materials and the iconology. Cavities in the plaster were closed, missing parts were retouched to an unknown extent. References in historic comments lead to the assumption, that only few parts of the paintings had to be retouched. As binding agent Brandes used an emulsion of albumen and milk probably with copaiba resin. Some parts were gilded contrary to the original situation. Ornamental parts were completed and the northern transept was decorated with contemporary paintings. For a consistent appearance Heinrich Brandes adapted the medieval colouring in his new creations. A concept for a new arrangement of the choir was not carried out at this time.

Critical evaluations (eng.)
The discovery of these paintings in the course of refurbishment work in 1845 may also be regarded as the starting point of a conservation-restoration history, which enables us to study exemplarily the different interpretations of the term "restoration" in the 19th century. The painter Heinrich Brandes was committed to reveal the paintings. He found himself confronted with a task for which no examples existed in German-speaking countries that could have served as points of reference. Considering these unfavourable terms, his work contains several aspects which may be described as progressive. In particular, this applies to the fact that tracings of the found paintings were made. These sheets, some of which have been preserved until today, are an important source of art-historical research. Furthermore, serving as documentation records, they have been helpful during later conservation-restoration activities.

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Illustrations
Blick in den Chor der Ev. Domkirche St. Blasii, Braunschweig vor 1895, ante 1895 (Brunswick Cathedral before 1895). [bran02.jpg]
Pause der mittelalterlichen Malerei, angefertigt von H. Brandes, zwischen 1845 und 1864, (tracing of the mediaeval paintings made by Heinrich Brandes, 1845-1864). [bran03.jpg]

Editing
Hentschel Barbara, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 13
Record type: Biography

Name: Ready, Robert C W (M).
Birth: Norwich (United Kingdom), 1811.
Death: London (United Kingdom), 1903.

Main functions
Craftsman restorer.



Portrait medallion
of Robert Cooper Walpole Ready

Biographical notes
Robert Ready came from a modest background and nothing is known about his education. He had to earn a living in any way he could. At one time he was the custodian of the public baths in Leeds. He was, however, a keen observer of people and objects and lost no opportunity of adding to his knowledge. He was strongly attracted to the study of the material past and made the collecting of medieval seals his hobby. He made replicas of seals for antiquaries, including Albert Way (1805-1874), whose collection was given to the British Museum after his death.
Ready married early in life, and set up in business as a tobacconist in Norwich; but the work was distasteful to him, for by this time the collecting of medieval seals had become a passion. He decided to leave Norwich, and went to live in Cambridge. In Cambridge, Robert Ready offered his services to the University Library and the College Libraries for making casts of the fine seals attached to the documents preserved in them. Both at Cambridge and Oxford he found plenty of work of this kind and by 1857 he was recognized as an authority on medieval seals. About this time John Doubleday died, and thus the post of repairer to the British Museum became vacant. Supported by Albert Way (collector) and Augustus Franks (British Museum curator), Ready offered his services to the Trustees, but found that another competitor, a Mr. Laing of Edinburgh, was already in the field. After much consultation, the Trustees decided that each competitor should have an opportunity of proving his skill and repairing work was given to each to do. When the results were examined, Birch, Vaux and Franks (curators) agreed that Ready was the better craftsman, and in due course he was appointed 'repairer' at the British Museum.
Robert Ready entered the service of the Trustees of the British Museum in 1858 or 1859, and at once began to work on the tablets and the smaller antiquities from Mesopotamia. He first dealt with the ivory panels of boxes found by Austen Henry Layard at Nimrud in a very fragmentary condition. He cleaned them and treated them by one of his secret methods. The bronzes yielded quickly to another of his treatments and in cases where the oxidization had not consumed the, metal, he obtained good results. The shallow pottery "magical" bowls (ie bowls used for divining) from Babylon were difficult to deal with. Soon after they arrived in England, they effloresced long silky, white, hair-like filaments (salt crystals) from their surfaces that destroyed the inscriptions in Hebrew, Syriac and Mandaitic which covered their inside surfaces. Failed attempts had been made to save the bowls from destruction by covering them with varnish and other substances. Ready analysed the 'filaments', found them to be composed of sodium chloride, and realised that the only way to stop the efflorescence on the bowls was to extract the salt, which he did by keeping them in cool distilled water for several days at a time. Thereupon the efflorescence ceased, and both the bowls and the inscriptions on them were saved. Ready then restored several fragments of the baked clay tablets from Kuyunjik which Edwin Norris (1795-1872), of the Royal Asiatic Society, had been trying to copy. By some means, which he did not divulge, he returned the tablets to the curator with every character legible. He also cleaned successfully many unbaked Babylonian tablets, and found a method of removing the patches of hard crystalline deposit without damaging the inscriptions.
Meanwhile other curators in the British Museum discovered Ready's value in cleaning and repairing miscellaneous antiquities. His skill in putting together pottery vases of all kinds was marvellous. On looking back and considering the large number of tablets that he cleaned, it is clear that the debt Assyriologists owe to this silent and unrecognized worker on their behalf is very great. In the case of George Smith this was especially the case. When Smith was examining the tablets of the Kuyunjik collection and searching for portions of tablets inscribed with the story of the 'Biblical' flood he found that one particular large fragment contained an important part of the legend. One side of it was easily legible, but a large part of the other was covered with a thick white lime deposit that resisted all his brushings and attempts to remove it. At that time, Robert Ready was absent from the Museum on private business for several weeks and there was no one else to whom Samuel

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Birch (curator) would allow the tablet to be given for cleaning. Smith was very irritated at Ready's absence as he thought that the tablet ought to supply a very important part of the legend. At last Ready returned to the Museum, and the tablet was given to him to clean. When he saw the large size of the patch of deposit he said that he would do his best with it but was not very sure as to results. A few days later, he took the cleaned tablet back to Smith, who began to read the lines which Ready had brought to light. When he saw that they contained the portion of the legend he had hoped to find, he said, «I am the first man to read this after more than two thousand years of oblivion». Putting the tablet on the table, he jumped up and rushed about the room in a great state of excitement, and, to the astonishment of those present, began to undress himself ! Ready was paid by the hour and his services, though considered permanent, earned no pension. He worked every hour the Museum was open, but his total earnings made a very meagre salary. During the winter months he lost many hours' work; for no artificial light, except that given by small padlocked lanterns, was allowed in the Museum.
To increase his salary, he did much 'private' work, in the course of which he invented new processes of cleaning and treatment; and his knowledge of practical chemistry stood him in good stead. He refused to divulge his 'trade secrets' to museum officials and his methods were known only to his four sons. He was a fine electrotypist, and the cases of electrotypes (ie copies in metal) of coins and medals made by himself and his son Charles that the Trustees of the Museum presented to institutions and Colleges from time to time are good examples of his skill in this branch of work. Another triumph of his is the cleaned and reconstructed bronze plates of the Gates set up by Shalmaneser at Balawat (still exhibited in the Assyrian galleries in the British Museum). These decorated bronze plates were very corroded and were broken into hundreds of fragments when they arrived from Assyria; the skill shown by Ready and his sons Talbot and Augustus in the cleaning and re-joining of them is beyond all praise.
Robert Ready also invented a process for making flat plaster impressions of the hard stone cylinders seals of the Babylonians and Assyrians. He passed on the secret of his process to his son Augustus, who entered the service of the Trustees of the British Museum in 1873. Robert Ready and his sons often wrote their name in ink on objects they had resored. Examples of their work are to be seen in the Getty Museum, California, and the Salisbury and South Wiltshire Museum, as well as in the British Museum. Robert Ready has four sons who worked as 'repairers' at the British Museum: Talbot Ready, born ?; Charles J Ready, born ca.1850; Augustus P Ready, born ca.1857; William I Ready, born ca.1858. The last of them to work at the British Museum died in the late 1930s.

Sources, publications
1925, Budge Ernest Alfred Thompson Wallis [monograph].

Critical evaluations
The above text is taken largely from the book by E A W Budge and demonstrates the high regard in which the Ready dynasty was held by the curators at the time. Today they would be regarded as craftsmen conservators who would be condemned for the use of 'secret' methods, but this approach was normal at the time they were working. During the 1920s and 30s when Robert Ready's sons were still working at the museum they were allowed to operate totally independently of the official conservation laboratory that had been established in 1920. During this period, Harold Plenderleith, the head of this laboratory, was unable to find out anything about the methods used for conservation by the Readys.

Illustrations
Portrait medallion of Robert Cooper Walpole Ready (copyright British Museum). [Ready.jpg]

Editing
Oddy Andrew, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 14
Record type: Biography

Name: Forni, Ulisse Tommaso Pietro Leopoldo (M).

Birth: Siena (Italia), 1814/12/05.

Death: Firenze (Italia), 1867/05/10.



Frontespizio del M*anuale del pittore restauratore*

Onomastic variations
Forni Ulisse.

Main functions
Restauratore delle RR. Gallerie Fiorentine.

Biographical notes
Ulisse Forni è ai più noto, ancora oggi, per il M*anuale del pittore restauratore*, pubblicato a Firenze nel 1866, per i tipi Le Monnier (1), ma le ricerche condotte in diversi archivi italiani hanno permesso di ricostruire la sua completa attività professionale, qui esposta sinteticamente.
Nato a Siena nel 1814, Ulisse Forni mostra da subito una chiara inclinazione all'arte pittorica. La possibilità di dedicarsi alla propria passione gli è resa possibile dal sostegno economico dato dal suo mecenate, il nobile senese Alcide Marescotti (2). Grazie al fondo da questi aperto a suo nome al Monte de' Paschi, Forni riceve una prima istruzione pittorica all'Istituto di Belle Arti di Siena, sotto le ali didattiche e morali di Francesco Nenci (3). A seguito dell'ottenimento dell'Alunnato Biringucci, borsa di studio che prevede il perfezionamento artistico in una città estera, si specializza a Roma, all'Accademia di San Luca ed ha così l'opportunità di entrare in contatto con il mondo artistico della città papale (4). Nel breve lasso di tempo trascorso tra il termine ultimo dei suoi studi (1844) e l'inizio dell'attività professionale (1845), lavora come copista e partecipa al concorso per un posto di aiuto al Maestro del disegno all'Accademia di Belle Arti di Firenze, il cui esito è negativo ma ha modo d'incontrare Antonio Ramirez di Montalvo, allora Direttore delle RR. Gallerie Fiorentine.
La persona del Direttore in questione è fondamentale perché è proprio Antonio Ramirez di Montalvo, nel 1845, a caldeggiare l'assunzione del senese, sollecitando il Sottosegretario del Dipartimento delle RR. Finanze, Ambrogio Piovacari. La nomina di Forni ad Aiuto ai Restauratori delle RR. Pitture, a fianco di Francesco Acciai, secondo restauratore, viene sancita con decreto granducale del 28 marzo 1845, con provvigione annua di 240 scudi (5). Solamente il 22 settembre 1865, a seguito della morte di Domenico del Podestà, primo Restauratore, Forni viene promosso Secondo Restauratore (6) e, nel 1865, Primo Restauratore (7).
Appena assunto, il senese viene delegato a svolgere un incarico ben preciso, vale a dirsi compilare moduli prestampati con le informazioni pertinenti le opere esaminate, a seguito della richiesta presentata dal privato cittadino affinché possa ottenere il consenso ad esportarle. Il primissimo di questi documenti (12 aprile 1845) riguarda un rapporto fatto dal senese sugli oggetti d'arte (tele, tavole e cristalli) per i quali il Sig. Solicampo Sciavelli richiede il permesso al Direttore della Real Galleria delle Statue di estrarre dal Granducato di Toscana gli appresso Oggetti di Belle Arti (8).
Nel volgere degli anni, Forni si dedica sempre meno a quest'occupazione, perché preso da impegni più gravosi. Nel frattempo, viene impiegato nell'attività di restauro vera e propria. I primi documenti a ciò relativi risalgono al 1847 e si tratta di due note di spese di materiali da lui impiegati per lavori alla Galleria delle Statue, ma non è specificato per cosa siano esattamente serviti (9). Per i primi lavori operati del senese bisogna attenersi alle parole di Luca Bourbon Del Monte che, in una carta del 6 dicembre 1852, riferisce di alcuni interventi di restauro ai quali prende parte il senese, affermando di aver avuto modo di sperimentarlo in «restauri di Quadri importantissimi e specialmente del S. Gio di Raffaello esistente nella Tribuna di questa R. Galleria delle Statue», ma ad esclusione di quanto riportato, nessun altro documento ci viene in aiuto per saperne di più (10).
Un esempio indicativo delle modalità operative di Forni è rappresentato dall'intervento compiuto nel 1852 sulla Venere baciata da Amore, dipinto attribuito a Pontormo, realizzato su cartone di Michelangelo intorno al 1533 (11). Ancora come restauratore, nel 1853 Ulisse Forni è chiamato ad intervenire sul Cenacolo di Foligno, opera concordemente attribuita a Perugino (1485-1490 circa) (12). Esempio di commissione diretta di Leopoldo II, e retribuita in maniera autonoma rispetto allo stipendio, è il restauro compiuto da Forni su una Santa Famiglia di Scuola del Ghirlandaio nel marzo del 1854 (13). Nuovamente dal Granduca in persona, Forni è scelto il 12 gennaio 1856 per il restauro di un quadro di Cosimo Rosselli esistente in una delle Cappelle della Crociera della Chiesa di S. Lorenzo (14).

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Molto numerose sono le perizie fatte da Forni delle opere d'arte proprietà degli enti ecclesiastici, che sono tenuti a rivolgersi alla Direzione delle RR. Gallerie perché venga accordato loro il consenso a restaurarle qualora ce ne sia bisogno, o a venderle. La prassi operativa a questo riguardo si può vedere messa in opera nel 1860 per le pitture rinvenute nel Convento del Carmine: Emilio Burci, Primo Ispettore Compartimentale, Forni e Carlo Pini, Restauratore dei disegni e delle stampe delle gallerie, fanno un esame degli affreschi di Masaccio e i dipinti (da scoprirsi) nelle due lunette della Cappella Brancacci (15). Per le stesse ragioni e secondo le stesse modalità anche i privati sono tenuti a rivolgersi alla Direzione delle RR. Gallerie perché venga loro accordato il permesso a fare quanto richiesto delle opere di cui sono proprietari. Tra queste sono emerse opere quali, ad esempio, i pannelli laterali del polittico Quaratesi di Gentile da Fabriano (1425, oggi agli Uffizi), proprietà della famiglia omonima (16). Ancora una perizia di Forni ci informa su alcuni dipinti oggi dispersi, vale a dirsi quelli realizzati da Giovanni da San Giovanni nel 1630 per il soppresso coro di Annalena (17).
Nella primavera del 1864, Forni è chiamato a partecipare al corso tenuto dal conte Giovanni Secco Suardo a Firenze sul metodo Pettenkofer, ideato per la rigenerazione delle vernici dei quadri antichi, all'epoca divulgato in Italia dal suo agente ginevrino Charles Vogdt. Gli studi condotti su tale soggetto hanno oramai definito il ruolo del senese, che cioè vi partecipò quale esperto rappresentante le RR. Gallerie Fiorentine, e non quale alunno come Secco Suardo volle far credere (18). Pochi anni dopo, il 10 maggio del 1867, Ulisse Forni muore.

(1) Ulisse Forni, Manuale del pittore restauratore, Firenze, 1866.
(2) Archivio storico del Monte de' Paschi di Siena, P.E. (processi economici) 295, XIII, prot. 67 e Anton Francesco Bandini, Diario senese 1831, f. 146 r.,D. I. 6 in Biblioteca Comunale degli Intronati, Siena.
(3) Maria Vittoria Thau, Ulisse Forni, l'artista, in Ulisse Forni, Manuale del pittore restauratore. Studi per la nuova edizione, a cura di Giorgio Bonsanti e Marco Ciatti, Firenze 2004, pp. 251-259.
(4) Guido Pignotti, I pittori senesi della Fondazione Biringucci, 1724-1915, Siena 1916, pp. 59-69.
(5) Archivio Storico delle RR. Gallerie Fiorentine, 1845, Filza LXIX, Parte 1a, fasc. 20.
(6) Archivio Storico delle RR. Gallerie Fiorentine, R. Galleria delle Statue e Palatina, Filza del 1862, fasc. 98 e ACS, Ministero della Pubblica Istruzione (Antichità e Belle Arti), Divisione Arte Antica, Personale, 1860-92, b. 1.
(7) Archivio Storico delle RR. Gallerie Fiorentine, Direzione delle RR. Gallerie, Affari dell'anno 1865, Filza B, Pos. 2 (Galleria delle Statue), fasc. 57.
(8) Archivio Storico delle RR. Gallerie Fiorentine, 1845, Filza LXIX, Parte 2°, fasc. 51.
(9) Archivio Storico delle RR. Gallerie Fiorentine, 1847, Filza LXXI, Parte 1 fasc. 58 bis, nota 47 e Archivio Storico delle RR. Gallerie Fiorentine, 1847, Filza LXXII, Parte 1, fasc. 68, nota 68.
(10) Archivio Storico delle RR. Gallerie Fiorentine, 1852, Filza LXXVI, Parte 1, fasc. 5.
(11) Roberto Bellucci, Cecilia Frosinini, Un mito michelangiolesco e la produzione seriale: il cartone di Venere e Cupido, in Venere e Amore. Michelangelo e la nuova bellezza ideale, a cura di Franca Faletti e Jonathan Katz Nelson, Firenze 2002, pp. 109-146.
(12) Archivio Storico delle RR. Gallerie Fiorentine, 1856, Filza LXXX, Parte1, fasc. 1, all. 2-4 e Vittoria Garibaldi, Perugino. Catalogo completo, Firenze 1999, pp. 108-109.
(13) Archivio Storico delle RR. Gallerie Fiorentine, Cons. R. Palazzi, Filza 1853 - 54, fasc. 14; Egisto Chiavacci, Guida della R. Galleria e del Palazzo Pitti del Commendatore Egisto Chiavacci già soprintendente delle RR. Gallerie di Firenze, riveduta e aumentata da Eugenio Pieraccini conservatore della R. Galleria Palatina, sesta edizione, Firenze - Roma 1853, p. 88 e La Galleria Palatina (Pitti). Guida per il visitatore e catalogo delle opere, a cura di Anna Maria Francini Ciaranfi, Direttrice della Galleria, Firenze, Le guide dei musei italiani, Roma 1937, p. 140; Arturo Jahn-Rusconi, La R. Galleria Pitti in Firenze. Le guide dei musei italiani, Roma 1937, p. 140.
(14) Archivio Storico delle RR. Gallerie Fiorentine, Cons. R. Palazzi, Filza 1855 - 56, fasc. 38, Giuseppe Richa, Notizie istoriche delle chiese fiorentine divise ne' suoi quartieri opera di Giuseppe Richa, Firenze 1754 - 1762, vol. 5, p. 28.
(15) Archivio Storico delle RR. Gallerie Fiorentine, R. Galleria delle Statue e Palatina, Filza del 1862, fasc. 1°, Ornella Casazza, La Cappella Brancacci dalle origini ad oggi, in Umberto Baldini e Ornella Casazza, La Cappella Brancacci, Milano 1990, pp. 306-337.
(16) Archivio Storico delle RR. Gallerie Fiorentine, Direz. delle RR. Gallerie, Affari dell'anno 1865, Filza A, Pos. 2 (Galleria delle Statue), fasc. 14; Emma Micheletti, L'opera completa di Gentile da Fabriano, Rizzoli, Milano 1976, pp. 90-91, n. 33.
(17) Archivio Storico delle RR. Gallerie Fiorentine, Direz. delle RR. Gallerie, Affari dell'anno 1866, Filza A, Pos. 2 (Galleria delle Statue), fasc. 37; Giuseppe Richa, Notizie istoriche delle chiese fiorentine divise ne' suoi

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quartieri opera di Giuseppe Richa, 1754 - 1762, vol. 10, p. 160; Edoardo Hyllyer Giglioli, Giovanni da San Giovanni (Giovanni Mannozzi 1592-1636). Studi e ricerche, Firenze 1949, p. 153.

(18) Maria Vittoria Thau, op. cit., 2004, pp. 251-259.

Events of conservation-restoration

1847, relazione sullo stato di conservazione, Cigoli Ludovico, Martirio di San Pancrazio, Celle (Pistoia), San Pancrazio.

1847, relazione sullo stato di conservazione, Anonimo, Madonna con i ss. Giovanni Battista Pietro Paolo Michele e Caterina della Rota, Sovana, Pieve di San Pietro, Sagrestia.

1848, relazione sullo stato di conservazione, Anonimo, Vergine (detta) della Misericordia, Marradi, Santa Reparata nella Badia al Borgo.

1848, relazione sullo stato di conservazione, Anonimo, San Gualberto, Marradi, Santa Reparata nella Badia a Borgo.

1848, relazione sullo stato di conservazione, Anonimo, Vergine col Bambino, Marradi, Santa Reparata della Badia a Borgo.

1849, relazione sullo stato di conservazione, Anonimo, Natività, Sesto Fiorentino, Pretorio.

1851, intervento di restauro, Raffaello, San Giovannino, Firenze, Uffizi, inv. 1146.

1852, intervento di restauro, Pontormo, Venere baciata da Amore, Firenze, Galleria dell'Accademia, inv. 1570.

1853, intervento di restauro, Allori Alessandro, San Fiacre che risana gli infermi, Firenze, San Spirito, Sagrestia.

1853-1854, intervento di restauro, Perugino, Cenacolo, Firenze, Convento di San Francesco di Foligno, Refettorio.

1853-1854, relazione sullo stato di conservazione, dipinti e sculture, Firenze, Spedale degl'Innocenti.

1854, relazione sullo stato di conservazione, Anonimo, Fatti della vita di San Bernardo degli Uberti, Firenze, Via della Scala.

1854, relazione sullo stato di conservazione, Anonimo, Storie della vita di Cristo e della Vergine, Doccia, Pieve di Sant'Andrea (provenienza), Galleria dell'Accademia (collocazione).

1854, intervento di restauro, Scuola del Ghirlandaio, Sacra Famiglia, Firenze, Galleria Palatina, s.n.

1854, intervento di restauro, Anonimo, Madonna col Bambino e San Giovanni, Firenze.

1855, intervento di restauro, Anonimo toscano XIV secolo, Madonna, Firenze.

1856, intervento di restauro, Rosselli Cosimo, Presepe di Cristo e San Francesco, Firenze, San Lorenzo.

1857, relazione sullo stato di conservazione, Anonimo del XV secolo, Scene della vita della Vergine con Gesù Bambino, Castrocaro, San Niccolò, controfacciata.

1858, relazione sullo stato di conservazione, Anonimo, La vita di un uomo che si distingue nei fatti della Religione, Firenze, Monastero di San Martino, cappella annessa.

1858, intervento di restauro, Giovanni da San Giovanni (Mannozzi Giovanni), San Felice che soccorre San Massimo, Firenze, San Felice in Piazza.

1859, relazione sullo stato di conservazione, Anonimo, Pisa, Camposanto.

1859, relazione sullo stato di conservazione, Lippi Filippino, Storie di San Giovanni Evangelista e San Filippo Apostolo, Firenze, Santa Maria Novella, Cappella Strozzi.

1859, relazione sullo stato di conservazione, Gaddi Taddeo, Storie della vita di San Francesco e San Ludovico, Firenze, Santa Croce, Refettorio.

1860, relazione sullo stato di conservazione, Lippi Filippo, Conferma della regola, Firenze, Convento del Carmine, Cappella Brancacci.

1861-1862, relazione sullo stato di conservazione, Orcagna (Andrea di Cione detto l'), Redentore e Santi, Firenze, Santa Maria Novella, Cappella Strozzi, altare maggiore.

1862, relazione sullo stato di conservazione, Nelli Suor Plautilla (attr.), Madonna con Gesù Bambino e Santi, Firenze, già Oratorio di San Bartolomeo, poi Delegazione Governativa del Quartiere di Santa Croce.

1862, relazione sullo stato di conservazione, Santi di Tito, Deposizione nel sepolcro, Firenze, già deposito delle Gallerie Fiorentine.

1862, relazione sullo stato di conservazione, Anonimo, Cristo morto con angeli e la Vergine, San Casciano, Comune.

1862, relazione sullo stato di conservazione, Vasari Giorgio, Salone degli Elementi, Firenze, Palazzo Vecchio.

1862, relazione sullo stato di conservazione, Tiziano (attr.), Studio, Firenze, proprietà Restoni.

1862, relazione sullo stato di conservazione, Anonimo toscano del XVI secolo, Madonna con Bambino e santi Girolamo Francesco Bernardino da Siena e Ludovico, Firenze.

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1863, relazione sullo stato di conservazione, Anonimo, Crocifisso, Sesto Fiorentino, Compagnia di San Martino, Sagrestia.
1863, intervento di restauro, Anonimo XV secolo, Incoronazione della Vergine, Ruoti, Badia.
1863, relazione sullo stato di conservazione, Lippi Lorenzo, Saul e David con la testa di Golia, Firenze, proprietà de' Billi.
1863, relazione sullo stato di conservazione, Ridolfo del Ghirlandaio, L'incontro di Sant'Anna con Gioacchino, Firenze, proprietà de' Billi.
1863, relazione sullo stato di conservazione, Maniera del Cigoli, Ecce Homo, Firenze, proprietà Bargioni.
1863, relazione sullo stato di conservazione, Anonimo, Ritratto di vecchio, Firenze, proprietà Bargioni.
1863, relazione sullo stato di conservazione, Maniera del Curradi, Monache genuflesse innanzi a San Filippo e Santa Maddalena in gloria, Firenze, proprietà Bargioni.
1863, relazione sullo stato di conservazione, Scuola del Maratta, Sacra Famiglia, Firenze, proprietà Bargioni.
1863, relazione sullo stato di conservazione, Anonimo, Crocifisso, Firenze, proprietà Bargioni.
1863, relazione sullo stato di conservazione, Maniera del Ligozzi, Riconciliazione di San Francesco con San Domenico, Firenze, proprietà Bargioni.
1863-1865, relazione sullo stato di conservazione, Anonimo, Ritratto di Francesco I re di Francia, Firenze, Galleria delle Statue.
1863-1865, relazione sullo stato di conservazione, Anonimo, Ritratto di Filippo II re di Spagna, Firenze, Galleria delle Statue.
1863-1865, relazione sullo stato di conservazione, Anonimo, Cristo, Firenze, Galleria delle Statue.
1863-1865, relazione sullo stato di conservazione, Anonimo, Veduta di un cortile, Firenze, Galleria delle Statue.
1864 circa, intervento di restauro, Perugino (attr.), San Lorenzo ed altri santi, Firenze, San Lorenzo, Sagrestia Vecchia.
1864 circa, intervento di restauro, Raffaellino del Garbo (attr.), Natività, Firenze, San Lorenzo, Sagrestia Vecchia.
1864, intervento di restauro, Parri di Spinello Aretino, Madonna della Misericordia tra i Santi Lorenzo e Pergentino, Arezzo, Santi Lorentino e Pergentino.
1864, intervento di restauro, bottega di Giotto, Iscrizione, Firenze, Palazzo del Podestà, Cappella di Dante.
1864, relazione sullo stato di conservazione, Beato Angelico, tavola, Firenze, Santa Maria Nuova, Arciospedale.
1864, relazione sullo stato di conservazione, Santi di Tito, Discesa dello Spirito Santo, Prato, Chiesa dello Spirito Santo, coro.
1864, relazione sullo stato di conservazione, Scuola di fra' Bartolomeo, Sant'Anna con la Madonna e il Bambino tra i Santi Jacopo e Rocco, Prato, Chiesa dello Spirito Santo, secondo altare a destra.
1864, relazione sullo stato di conservazione, Lippi Filippo, Circoncisione, Prato, Chiesa dello Spirito Santo, primo altare a destra.
1864, relazione sullo stato di conservazione, Latini Niccolò, San Biagio ed altri santi, Prato, Chiesa dello Spirito Santo.
1864, relazione sullo stato di conservazione, Anonimo, Ritratto di Bindo Altoviti, Firenze, proprietà Donnini.
1864, relazione sullo stato di conservazione, Anonimo, Vergine col Bambino, Firenze, proprietà Donnini.
1864, relazione sullo stato di conservazione, Anonimo, Busto del Redentore, Firenze, proprietà Bartolini-Salimbeni.
1864, relazione sullo stato di conservazione, Scuola del Giambologna, Il silenzio, Firenze, proprietà Bartolini-Salimbeni.
1865, intervento di restauro, Mazzolino Ludovico (attr.), Cristo e l'adultera, Firenze, Galleria Palatina e Appartamenti Reali, inv. 129.
1865, intervento di restauro, Rosa Salvator, Selva dei filosofi, Firenze, Galleria Palatina e Appartamenti Reali.
1865, intervento di restauro, Vasari Giorgio, Salone dei Cinquecento, Firenze, Palazzo Vecchio.
1865, relazione sullo stato di conservazione, Albertinelli Mariotto, Franciabigio (attr.), Ciclo pittorico, Firenze, ex monastero di Santa Maria in Candeli, refettorio poi Caserma dei reali Carabinieri.
1865, relazione sullo stato di conservazione, Gimignani Giacinto, Incoronazione di spine, Pistoia, R. Conservatorio di San Giovanni Battista.
1865, relazione sullo stato di conservazione, Anonimo, Madonna col Bambino e Santi Giovanni Battista e Francesco e un frate, Firenze, Convento di Santa Croce, casa annessa.
1865, relazione sullo stato di conservazione, Gentile da Fabriano, Polittico Quaratesi, Firenze, San Nicolò Oltr'Arno, proprietà Quaratesi.
1865, relazione sullo stato di conservazione, Anonimo, San Giovanni Crisostomo, Firenze, proprietà Tolomei.
1866, relazione sullo stato di conservazione, Anonimo del XV secolo, Storie di San Benedetto, Firenze, Oratorio di San Benedetto Nero.

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1866, relazione sullo stato di conservazione, Giovanni da San Giovanni, Storie della vita di Cristo e della Vergine, Firenze, Monastero di Annalena, coro.
1866, relazione sullo stato di elaborazione, Altamura Saverio, Mario Vincitore dei Cimbri, Firenze.

Writings, manuscripts
1847, Forni Ulisse [letter].
1862, Forni Ulisse, Pini Carlo [letter].
1862, Forni Ulisse, Burci Emilio, Pini Carlo [letter].
1865, Forni Ulisse, Acciai Francesco, Pini Carlo [letter].
1866, Forni Ulisse, Rondoni Fernando [letter].
1866 (b), Direz. delle RR. Gallerie [letter].

Writings, publications
1866, Forni Ulisse [monograph].

Sources, manuscripts
1831, Bandini Anton Francesco, f. 146r [mss.].
1845, Ramirez di Montalvo Antonio [letter].
1845 (a), Ramirez di Montalvo Antonio [letter].
1847, Ramirez di Montalvo Antonio [letter].
1847 (b), Lettera [letter].
1847, Lettera [letter].
1848, Lettera [letter].
1849, Lettera [letter].
1852, Bourbon del Monte Luca [letter].
1853 (b), Lettera [letter].
1853 (a), Lettera [letter].
1854, Cons. R. Palazzi [letter].
1854, Lettera [letter].
1854 (a), Lettera [letter].
1855, Cons. R. Palazzi [letter].
1855-1856, Cons. R. Palazzi [letter].
1856, Ramirez di Montalvo Antonio [letter].
1857, Lettera [letter].
1857 (a), Lettera [letter].
1858, Forni Ulisse [letter].
1858, Lettera [letter].
1859, Lettera [letter].
1859, R. Commissione Conservatrice dei Monumenti Storici [letter].
1860, Lettera [letter].
1860, R. Galleria delle Statue e Palatina [letter].
1861-1862, R. Commissione Conservatrice dei Monumenti Storici [letter].
1861-1862, R. Galleria delle Statue e Palatina [letter].
1862, R. Commissione Conservatrice dei Monumenti Storici [letter].
1862, R. Galleria delle Statue e Palatina [letter].
1862 (b), R. Galleria delle Statue e Palatina [letter].
1863 (b), R. Galleria delle Statue e Palatina [letter].
1863 (c), R. Galleria delle Statue e Palatina [letter].
1863, R. Galleria delle Statue e Palatina [letter].
1863 (a), R. Galleria delle Statue e Palatina [letter].
1863-1865, Direz. delle RR. Gallerie [letter].
1864, R. Galleria delle Statue [letter].
1864 circa, R. Galleria delle Statue e Palatina [letter].
1864 (a), R. Galleria delle Statue e Palatina [letter].
1864, R. Galleria delle Statue e Palatina [letter].
1864, R. Commissione Consultiva del Monumenti Storici [letter].
1864 (b), R. Galleria delle Statue e Palatina [letter].

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1865, Direzione delle RR. Gallerie [letter].
1865 [letter].
1865 (b), Direzione delle RR. Gallerie [letter].
1865 (c), Direzione delle RR. Gallerie [letter].
1865 (d), Direzione delle RR. Gallerie [letter].
1865 (e), Direzione delle RR. Gallerie [letter].
1866 (a), Direzione delle RR. Gallerie [letter].
1831, P.E. (processi economici) [letter].

Sources, publications

1591, Bocchi Francesco, 8-9 [monograph].
1754-1762, Richa Giuseppe [monograph].
1791-1795, Lastri Marco, 93-94 [monograph].
1853, Chiavacci Egisto, 88 [monograph].
1821, Tolomei Francesco, 120-121 [monograph].
1854, Tigri Giuseppe, 283 [monograph].
1865, Milanesi Gaetano, Passerini Luigi, 12 [monograph].
1870, Catalogo della raccolta dei disegni, 479 [monograph].
1906-1907, Carocci Guido, 446-447 [monograph].
1914, Alterocca Arnaldo, 191-194 [monograph].
1916, Pignotti Guido, 60-72 [monograph].
1926, Chierici Ugo, 54 [monograph].
1937, Francini Ciaranfi Anna Maria, 140 [monograph].
1937, Jahn-Rusconi Arturo, 140 [monograph].
1949, Hyllyer Giglioli Edoardo, 113-114 [monograph].
1951, Grassi Luigi, 23-30 [analytic (periodical)].
1952, Procacci Ugo, 37-38 [monograph].
1956, Francini Ciaranfi Anna Maria, 140 [monograph].
1968, Zamboni Silla, 41 [monograph].
1972, Vertova Luisa, 472-475.
1974, Mc Killop Susan Regan, 131-132 [monograph].
1975, Salerno Luigi, 90-91 [monograph].
1976, Micheletti Emma, 90-91.
1979, Gli Uffizi, 285 [monograph].
1987, Goldenberg L. [analytic (digital catalogue)].
1989, Pons Nicoletta, 54 [monograph].
1990, Bonsanti Giorgio, 30 [monograph].
1990, Casazza Ornella, 306-337 [analytic (monograph)].
1992, Giannini Cristina [monograph].
1993, Firenze e Provincia [monograph].
1993, Previtali Giovanni, 348-353 [monograph].
1995, Flores D'Arcais Francesca, 357 [monograph].
1994, Torresi Antonio P., 197-211 [analytic (periodical)].
1996, Sandri Lucia [monograph].
1996, Capretti Elena, 239-306 [analytic (monograph)].
1996, Giannini Cristina, 215-269 [analytic (periodical)].
1999, Garibaldi Vittoria, 108-109 [monograph].
2002, Bellucci Roberto, Frosinini Cecilia, 109-146 [analytic (monograph)].
2002, Lari Roberta, 249-253 [analytic (monograph)].
2004, Ciatti Marco, 273-292 [analytic (monograph)].
2004, Cardaioli Chiara, 235-250 [analytic (monograph)].
2004, Thau Maria Vittoria, 251-259 [analytic (monograph)].
2004 (a), Thau Maria Vittoria, 260-271 [analytic (monograph)].
2005, Proto Pisani Rosanna Caterina, 9-27 [analytic (monograph)].

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Biographical notes (eng.)

Ulisse Forni is generally renowned for his Manuale del Pittore Restauratore published in 1866, in Florence (1). His complete professional activity has been disclosed and rewealed thanks to the research carried out in various italian archives. Born in Siena in 1814, Ulisse Forni shows very quickly a clear predisposition for the pictorial art. Thanks to the economic support of Alcide Marescotti, aristocratic Sienese and his patron, Ulisse can dedicate himself to his great passion (2). And is precisely the fund opened under his name at Monte dei Paschi di Siena that allows Forni to study pictorial art at the Institute of Fine Arts of Siena, guided by the moral and didactic ethic of Francesco Nemci (3). After having received the Alunnato Biringucci's scholarship - a scholarship which implied an artistic specialization course in a foreign country, Ulisse Forni specializes in Rome at the San Luca Academy coming into contact with the artistic environment of the papal city. After a short lapse of time between the last period of his studies (1844) and the beginning of his occupational activity (1845), Ulisse works as a scrivener and takes part in the concourse to assist the Maestro of drawing at the Academy of Fine Arts in Florence. Although forced to face a refusal, Ulisse meets Antonio Ramirez di Montalvo, Director of the Royal Florentine Galleries, who will play a fundamental role in Ulisse's life, as he, in 1845, will warmly support Forni in being accepted at the Academy. The appointment to the post of Assistant of the Restorers of the Royal Paintings is sanctioned with the Grand-Ducal decree on the 28th of March, 1845 with an annual commission of 240 scutes(5). Again, is the aforecited Antonio Ramirez di Montalvo who calls on Ambrogio Piovacari, undersecretary of The Royal Finance Department, to employ the Sienese Forni to work beside Francesco Acciai, the Second Restorer. In 1862, Forni himselfis promoted as Second Restorer (6) and in 1865 he finally becomes the First Restorer of the RR. Galleries (7).

The new recruit Forni is appointed as a delegate to compile preprinted forms with all the information related to the examined works, following the demand submitted by private citizens interested to obtain the permit to export their paintings. The very first among these documents, dated April 12, 1845, concerns a report written by Forni on some artistic objects (canvas, paintings on wood and crystals) property of Sir Solicampo Sciavelli who asks the Director of the Royal Gallery of the Statues the permit to transport them out of the Grand Duchy of Tuscany (8).

With the passing of years, Forni dedicates less and less of his time to this occupation. In the meantime, Ulisse is engaged in the definite restoration activity. The first real documents relating to these activities date back to 1847; they have to do with two expense accounts of some equipments used by he himself for the work at the Gallery of the Statues. (9) Regarding the first works carried out by Forni, it is necessary to adhere to the words of Luca Bourbon Del Monte who, in a paper dated December 6 1852, writes about some renovation works done by Ulisse Forni, for «restauri di quadri importantissimi e dpecialmente del S. Gio di Raffaello esistente nella Tribuna di questa R. Galleria delle Statue» (10). An indicatory example of the operative method used by Forni lies in the restoration completed in 1852 on the Venere baciata dall'Amore, a painting attributed to Pontorno realized on a paperboard of Michelangelo around 1533 (11). As a restorer, Ulisse Forni was called on 1853, to operate on the Cenacolo di Foligno, work already attributed unanimously to Perugino (about 1485-1490) (12). An example of the direct commission on behalf of Leopoldo II, paid on independently basis, is the restoring made by Forni on a Sacra Famiglia by Ghirlandaio's School on march of 1854 (13). On 12th of january 1856 Forni is hired again by the Granduca personally for the restoring of a picture by Cosimo Rosselli in one of the Chapels of the Crociera of S. Lorenzo Church (14). The survys made by Forni on the art works belonging to the ecclesiastic boards, are very numerous, which are suppose to go to the RR. Galleries Head office in order to get the permission of been restored, if necessary, or been sold. The operative praxis on this regard can be observed on 1860 for the pictures founded in the Convento del Carmine: Emilio Burci, First Departmental Inspector, Forni and Carlo Pini, galleries' drawing's and stamp's Restorer, have done an examination on the Massaccio's frescos and drawings (to be discovered) in the two little lunette of the Cappella Brancacci (15). For the same reasons and with the same modalities privates must go to the RR. Galleries Head office as well, in order to get permission to restor there own works. Between these, works like the lateral panels of the polyptych Quaratesi by Gentile da Fabriano (1425, today at the Uffizi) were found, property of the homonym family. Another Forni's skill tells us about some lost drawings nowadays, like those realized by Giovanni da San Giovanni on 1630 for Annalena's suppressed chorus. During spring 1864, Forni was asked to take part in a course about Pettenkofer's method done by the Count Giovanni Secco Suardo in Florence, this course was planned for ancient picture' s paint regenaretion, at that time it was divulged in Italy by his Genevan agent Charles Vogdt. The senesen role was determinated by the studies done on this matter, his participation was as an expert representative of the RR. Florentine Galleries and not as a student like Secco Suardo wanted to make believe. (18). Ulisse Forni died some years later, on the 10th of May 1867.

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(1) Ulisse Forni, Manuale del pittore restauratore, Firenze, 1866.
(2) Archivio storico del Monte de' Paschi di Siena, P.E. (processi economici) 295, XIII, prot. 67 e Anton Francesco Bandini, Diario senese 1831, f. 146 r.,D. I. 6 in Biblioteca Comunale degli Intronati, Siena.
(3) Maria Vittoria Thau, Ulisse Forni, l'artista, in Ulisse Forni, Manuale del pittore restauratore. Studi per la nuova edizione, a cura di Giorgio Bonsanti e Marco Ciatti, Firenze 2004, pp. 251-259.
(4) Guido Pignotti, I pittori senesi della Fondazione Biringucci, 1724-1915, Siena 1916, pp. 59-69.
(5) Archivio Storico delle RR. Gallerie Fiorentine, 1845, Filza LXIX, Parte 1a, fasc. 20.
(6) Archivio Storico delle RR. Gallerie Fiorentine, R. Galleria delle Statue e Palatina, Filza del 1862, fasc. 98 e ACS, Ministero della Pubblica Istruzione (Antichità e Belle Arti), Divisione Arte Antica, Personale, 1860-92, b. 1.
(7) Archivio Storico delle RR. Gallerie Fiorentine, Direzione delle RR. Gallerie, Affari dell'anno 1865, Filza B, Pos. 2 (Galleria delle Statue), fasc. 57.
(8) Archivio Storico delle RR. Gallerie Fiorentine, 1845, Filza LXIX, Parte 2°, fasc. 51.
(9) Archivio Storico delle RR. Gallerie Fiorentine, 1847, Filza LXXI, Parte 1 fasc. 58 bis, nota 47 e Archivio Storico delle RR. Gallerie Fiorentine, 1847, Filza LXXII, Parte 1, fasc. 68, nota 68.
(10) Archivio Storico delle RR. Gallerie Fiorentine, 1852, Filza LXXVI, Parte 1, fasc. 5.
(11) Roberto Bellucci, Cecilia Frosinini, Un mito michelangiolesco e la produzione seriale: il cartone di Venere e Cupido, in Venere e Amore. Michelangelo e la nuova bellezza ideale, a cura di Franca Faletti e Jonathan Katz Nelson, Firenze 2002, pp. 109-146.
(12) Archivio Storico delle RR. Gallerie Fiorentine, 1856, Filza LXXX, Parte1, fasc. 1, all. 2-4 e Vittoria Garibaldi, Perugino. Catalogo completo, Firenze 1999, pp. 108-109.
(13) Archivio Storico delle RR. Gallerie Fiorentine, Cons. R. Palazzi, Filza 1853 - 54, fasc. 14; Egisto Chiavacci, Guida della R. Galleria e del Palazzo Pitti del Commendatore Egisto Chiavacci già soprintendente delle RR. Gallerie di Firenze, riveduta e aumentata da Eugenio Pieraccini conservatore della R. Galleria Palatina, sesta edizione, Firenze - Roma 1853, p. 88 e La Galleria Palatina (Pitti) guida per il visitatore e catalogo delle opere, a cura di Anna Maria Francini Ciaranfi, Direttrice della Galleria, Firenze, Le guide dei musei italiani, Roma 1937, p. 140; Arturo Jahn-Rusconi, La R. Galleria Pitti in Firenze. Le guide dei musei italiani, Roma 1937, p. 140.
(14) Archivio Storico delle RR. Gallerie Fiorentine, Cons. R. Palazzi, Filza 1855 - 56, fasc. 38, Giuseppe Richa, Notizie istoriche delle chiese fiorentine divise ne' suoi quartieri opera di Giuseppe Richa, Firenze 1754 - 1762, vol. 5, p. 28.
(15) Archivio Storico delle RR. Gallerie Fiorentine, R. Galleria delle Statue e Palatina, Filza del 1862, fasc. 1°, Ornella Casazza, La Cappella Brancacci dalle origini ad oggi, in Umberto Baldini e Ornella Casazza, La Cappella Brancacci, Milano 1990, pp. 306-337.
(16) Archivio Storico delle RR. Gallerie Fiorentine, Direz. delle RR. Gallerie, Affari dell'anno 1865, Filza A, Pos. 2 (Galleria delle Statue), fasc. 14; Emma Micheletti, L'opera completa di Gentile da Fabriano, Milano 1976, pp. 90-91, n. 33.
(17) Archivio Storico delle RR. Gallerie Fiorentine, Direz. delle RR. Gallerie, Affari dell'anno 1866, Filza A, Pos. 2 (Galleria delle Statue), fasc. 37; Giuseppe Richa, Notizie istoriche delle chiese fiorentine divise ne' suoi quartieri opera di Giuseppe Richa, 1754 - 1762, vol. 10, p. 160; Edoardo Hyllyer Giglioli, Giovanni da San Giovanni (Giovanni Mannozzi 1592-1636). Studi e ricerche, Firenze 1949, p. 153.
(18) Maria Vittoria Thau, op. cit., 2004, pp. 251-259.

Illustrations
Frontespizio del Manuale del pittore restauratore, foto di Maria Vittoria Thau. [amvt01.jpg].

Editing
Thau Maria Vittoria, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 15
Record type: Event

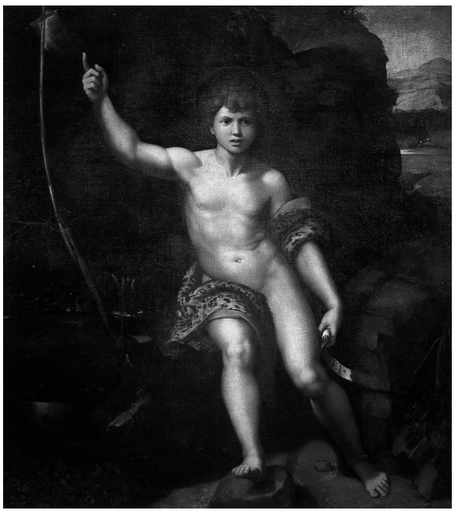
Event type: Intervento di restauro / Restoration.

Event chronology
1851 circa [XIX, 06].

Archaeological, Historical and Artistic object.
Raffaello, S. G*iovannino*, circa 1518-1520; olio su tela, cm 163x147.
Firenze, Uffizi, Tribuna, n. inv. 1446.

Conservator-restorer
Forni Ulisse.

Institutions / people
RR. Gallerie Fiorentine, Bourbon del Monte Luca, Direttore delle RR. Gallerie Fiorentine.



Raffaello, S*an Giovannino*

Preservation condition
Le informazioni relative all'intervento di Ulisse Forni su quest'opera sono scarsissime, per cui bisogna accontentarsi delle parole di Luca Bourbon del Monte che così riferisce: «ho avuto modo di sperimentarlo in Quadri importantissimi e specialmente del S. Gio Battista di Raffaello esistente nella Tribuna di questa R. Galleria delle Statue» (1).

(1) Luca Bourbon del Monte, 1852, Filza LXXVI, Parte 1, fasc. 5, Firenze, Archivio Storico delle RR. Gallerie Fiorentine.

Sources, manuscripts
1852, Bourbon del Monte Luca [letter].

Sources, publications
1979, Gli Uffizi, 443, P1304 [monograph].

Preserv. condition (eng.)
The information concerning the restauration completed by Ulisse Forni are very scarce, therefore, it is necessary to be content with the words of Luca Bourbon del Monte who states: «Ho avuto modo di sperimentarlo in quadri importantissimi e specialmente per il S. Gio Battista di Raffaello esistente nella Tribuna di questa R. Galleria delle Statue» (1).

(1) 1852, Luca Bourbon del Monte, 1852, Filza LXXVI, Parte 1, fasc. 5, Firenze, Archivio Storico delle RR. Gallerie Fiorentine.

Illustrations
San Giovannino (da Gregori Mina, Uffizi e Pitti: i dipinti delle gallerie fiorentine, Udine, Magnus, 1994, p. 497). [forni02.jpg]. [forni02.jpg]

Editing
Thau Maria Vittoria, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

2. Asre_81_272.qxp:Archivio ASRE 22-02-2007 17:28 Pagina 126

ID number: 16
Record type: Event

Event type: Intervento di restauro / Restoration.

Event chronology
1852 [XIX, 06].

Archaeological, Historical and Artistic object.
Pontormo (Jacopo Carocci detto), *Venere baciata da Amore*, 1533 circa; olio su tavola, cm 128x191,5 circa. Firenze, già Guardaroba Granucale, ora Galleria dell'Accademia, n. inv. 1570.



Pontormo, *Venere baciata da Amore*

Conservator-restorer
Forni Ulisse.

Institutions / people
RR. Gallerie Fiorentine.

Event description
Intervento di Forni: pulitura del dipinto, inserimento del panno sul pube della Venere, rimozione dei drappeggi che coprivano la parte superiore del corpo della dea, stesura di vernice pigmentata su tutto il dipinto (1). (1) 1987, L. Goldenberg, Scheda OA, Galleria dell'Accademia; R. Lari, La "Venere e Cupido" di Michelangelo-Pontormo: relazione di restauro, in Venere e Amore. Michelangelo e la nuova bellezza ideale, a cura di Franca Falletti e Jonathan Katz Nelson, Firenze 2002, pp. 249-253, analytic (monograph).

Event keywords
3c pulitura / 3c cleaning.
3i ridipintura / 3i overpainting.
3g stesura vernice / 3g varnishing.

Sources, publications
1866, Forni Ulisse [monograph].
1994, Torresi Antonio P., 197-211 [analytic (periodical)].
2002, Lari Roberta, 249-253 [analytic (monograph)].

Event description (eng.)
Forni's restauration: cleaning of the painting, introduction of the cloth on Venus's pubes, removal of drapery that covered the upper part of the Venus body, laying of pigmented paint on the whole painting (1).

(1) 1987, L. Goldenberg, Scheda OA, Galleria dell'Accademia; Lari Roberta, La "Venere e Cupido" di Michelangelo-Pontormo: relazione di restauro, in Venere e Amore. Michelangelo e la nuova bellezza ideale, a cura di Franca Falletti e Jonathan Katz Nelson, Firenze 2002, pp. 249-253, analytic (monograph)

Illustrations
Venere baciata da Amore (in Lari Roberta, La "Venere e Cupido" di Michelangelo-Pontormo: relazione di restauro, in *Venere e Amore. Michelangelo e la nuova bellezza ideale*, a cura di Franca Falletti e Jonatha Katz Nelson, Giunti, Firenze, 2002, pp. 249-253). [forni03.jpg].

Editing
Thau Maria Vittoria, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 17
Record type: Event

Event type: Intervento di restauro / Restoration.

Event chronology
1853 [XIX, 06].

Archaeological, Historical and Artistic object
Allori Alessandro, *San Fiacre che risana gli infermi*, 1596; olio su tela. Firenze, Santo Spirito, Sagrestia, altare.

Conservator-restorer
Forni Ulisse; Campi Vincenzo, doratore; Rohmberg Pietro, legnaiolo.


A. Allori, *San Fiacre che risana gli infermi*

Institutions / people
RR. Gallerie Fiorentine, Bourbon del Monte Luca, Direttore delle RR. Gallerie.

Preservation condition
I padri Agostiniani della chiesa di Santo Spirito si rivolgono alla Direzione delle RR. Gallerie Fiorentine perchè venga loro accordato il permesso di restaurare il dipinto di Alessandro Allori, *San Fiacre che risana gli infermi*. Nella relazione sullo stato conservativo dell'opera si legge: «Il quadro di cui si tratta è di mano di Alessandro Allori i danni che sono in esso è di essere sfondato e reso opaco dal tempo, onde in ben poco consiste il restauro da farsi al medesimo. Più bisognevole però di restauro è la cornice che lo ricinge ed il gradino sottostante che sono di non intagliati con qualche doratura e formelle di marmo serpentino e africano.» (1).

(1) s.a., 1853, Filza LXXVII, Parte 1ª, fasc. 30, Firenze, Archivio delle RR. Gallerie, lettera.

Event description
Non sappiamo molto su quanto effettivamente fatto, in particolare per quanto riguarda la tela. Piuttosto, i documenti d'archivio ci informano sul compenso economico dato a Vincenzo Campi, doratore, e a Pietro Rohmberg, legnaiolo, per il "risarcimento" della cornice. Il totale del compenso ammonta a £ 106.19,4 (1).

(1) s.a., 1853, Filza LXXVII, Parte 1ª, fasc. 30, in Archivio delle RR. Gallerie, Firenze.

Event keywords
2 progetto conservativo e di restauro / 2 project of conservation and restoration.

Sources, manuscripts
1853, Lettera [lettera].

Sources, publications
1994, Torresi Antonio P., 97-211 [analytic (periodical)].
1996, Capretti Elena, 239 - 306 [analytic (monograph)].

Preserv. condition (eng.)
The Augustinian Fathers of the church of Santo Spirito turn to the Direction of RR. Florentine's Galleries for the permission to restore the painting of Alessandro Allori, *San Fiacre che risana gli infermi*. In the maintenance account we read: «Il quadro di cui si tratta è di mano di Alessandro Allori i danni che sono in esso è di essere sfondato e reso opaco dal tempo, onde in ben poco consiste il restauro da farsi al medesimo. Più bisognevole però di restauro è la cornice che lo ricinge ed il gradino sottostante che sono di non intagliati con qualche doratura e formelle di marmo serpentino e africano.» (1).

(1) s.a., 1853, Filza LXXVII, Parte 1ª, fasc. 30, Firenze, Archivio Storico delle RR. Gallerie.

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Event description (eng.)
There are not many information on what has been effectively done, especially concerning the canvas. Instead, the documents in the archives inform us about the reward offered to the gilder, Vincenzo Campi, and to the carpenter, Pietro Rohmberg, for the indemnification for the frame: in all £ 106.194. s.a., 1853, Filza LXXVII, Parte 1ª, fasc. 30, Firenze, Archivio delle RR. Gallerie.

Illustrations
San Fiacre che risana gli infermi (L*a chiesa e il convento di* S*anto* S*pirito*, a cura di Cristina Acidini Luchinat, Firenze, Giunti, 1996, p. 274). [forni04.jpg]

Editing
Thau Maria Vittoria, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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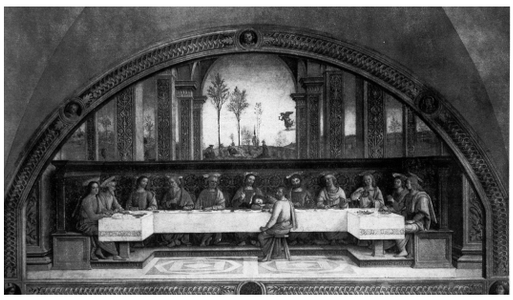
ID number: 18
Record type: Event


Perugino, *Cenacolo*

Event type: Intervento di restauro / Restoration.

Event chronology
1853 - 1854 [XIX, 06].

Archaeological, Historical and Artistic object
Perugino, *Cenacolo*, 1485-1490; pittura murale, cm 435x794. Firenze, Convento di San Francesco di Foligno, refettorio.

Conservator-restorer
Forni Ulisse; Bianchi Gaetano.

Person in charge
RR. Gallerie Fiorentine, (Ramirez di Montalvo Antonio), Direttore delle RR. Gallerie Fiorentine.

Institutions / people
RR. Gallerie Fiorentine, Ramirez di Montalvo Antonio, Direttore RR. Gallerie Fiorentine; Ministero delle Finanze Commercio e Lavori Pubblici, Baldasseroni Giovanni, Ministro delle Finanze Commercio e Lavori Pubblici.

Preservation condition
Nel 1848, Ignazio Zotti viene retribuito per la pulitura, restauro e rifacimento di alcune parti (gli incarnati delle figure) del dipinto del Perugino. Il *Cenacolo* di Foligno si trova all'interno del refettorio dell'ex-convento delle terziarie francescane di S. Onofrio, detto appunto di Foligno. Il Perugino vi dipinse l'*Ultima Cena* nel 1495 circa. Il dipinto rimane quasi sconosciuto fino alla metà dell'Ottocento quando, a seguito delle demolizioni napoleoniche del 1803, viene restaurato ed attribuito a Raffaello (1504 circa). (1) Nel 1846 questi locali sono acquistati dal R. Governo della Toscana e, con l'occasione, il *Cenacolo* viene ripulito e restaurato, incarico affidato al restauratore Ignazio Zotti. Il lavoro dello Zotti non corrisponde alle aspettative, tanto più che qui questi sceglie di mettere in pratica «il sistema praticato dal Pittore Michele Ridolfi di Lucca, dando una rinfrescata generale alla parete dipinta con una vernice all'encausto, e ritoccando in alcuni luoghi con colori egualmente preparati con Cera ed altre resine. Questo sistema, ancorché inculcato dal predetto Ridolfi, fa vedere, che negli affreschi porta le appresso inconvenienze: cioè, di velare o impallidire le parti delle masse oscure, e di alterare quelle luminose, ingrassandole, e togliendo loro la lucentezza. E vorremo egualmente attribuire alla imperizia del Restauratore l'aver egli tolta via intieramente, o variata di forma una quantità di accessori, che riempivano il piano della Mensa, come bocce, bicchieri, piattelli, faliere, vivande, pani frutte ecc. Al che fare fu egli forse indotto dall'aver trovato, che nel ripulimento questi oggetti sparivano talché egli credé non originali, ma aggiunti posteriormente da altre mani, senza avvertire che gli affrescanti sogliono bene speso eseguirli sulla superficie dell'intonaco già dipinto e non del tutto asciutto, il quale tuttavia ferma il colore sovrapposto, ma non tanto però che resister possa ad uno forzato ripulimento. Ancora il manto che rivestiva il Cristo orante nell'orto è stato portato via, e vi si riscontra pure nello spazio che occupava il soffitto restaurato» (2). Al danno procurato, come riportato dal Montalvo nella lettera indicata, sono chiamati a rimediare due restauratori delle RR. Gallerie Fiorentine: Ulisse Forni e Gaetano Bianchi. Ancora, continua il Montalvo, la cosa migliore da fare per la "sicurezza" da adottare sarebbe di eleggere una commissione di artisti composta da Giuseppe Bezzuoli, Gaspero Martellini ed Enrico Pollastrini che, dopo aver preso visione dell'opera, suggerisca «ciò che debba fargli per conseguire l'intento di mantenere nel primo onore questo prezioso monumento d'arte» (3).

(1) V. Garibaldi, Perugino, 2004, p. 12.
(2) 1856, Ramirez di Montalvo Antonio, Filza LXXX, Parte 1ª, fasc. 1, all. 2, Firenze, Archivio Storico delle RR. Gellerie Fiorentine, lettera.
(3) s.d., Ramirez di Montalvo Antonio, 1856, Filza LXXX, Parte 1a, fasc. 1, all. 4, Firenze, Archivio Storico delle RR. Gallerie Fiorentine, lettera.

Event description
Nel 1854 Ulisse Forni e Gaetano Bianchi vengono incaricati della pulitura del *Cenacolo* di Foligno del Perugino. Più esattamente, i restauratori rimuovono la polvere depositata sul dipinto a causa dei lavori per la costruzio-

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ne del nuovo Museo Egizio negli stessi locali del Convento, rimediano ai danni dell'intervento dello Zotti e riprendono le ornative (1).

(1) 1856, (Ramirez di Montalvo Antonio), 1856, Filza LXXX, Parte 1ª, fasc. 1, all. 2, Firenze, Archivio Storico delle RR. Gallerie Fiorentine, lettera.

Sources, manuscripts
1856, Ramirez di Montalvo Antonio [letter].
1856 (a), Ramirez di Montalvo Antonio [letter].

Sources, publications
1999, Garibaldi Vittoria, 108-109 [analytic (monograph)].
2004, Garibaldi Vittoria, 102 [analytic (monograph)].
2005, Proto Pisani Rosanna Caterina, 9-27 [analytic (monograph)].

Preserv. condition (eng.)
In 1848, Ignazio Zotti is remunerated for the cleaning, restoration and repairing of the rosy complexions of the Perugino's painting, the C*enacolo* di Foligno located in the refectory of the ex-convent of Franciscan nuns of S. Onofrio, known as Foligno. Perugino painted the U*ltima Cena* in 1495, approximately. The painting remains almost unknown until 1800, when, after the Napoleonic demolitions in 1803, it is restored and attributed to Raffaello (1504 aproxmately) (1). In 1846, because of the annexation of the rooms by the Royal Govern of Tuscany, the painting is cleaned and restored by Ignazio Zotti. His intervention does not match the expectations, especially because he chooses to apply «il sistema praticato dal Pittore Michele Ridolfi di Lucca, dando una rinfrescata generale alla parete dipinta con una vernice all'encausto, e ritoccando in alcuni luoghi con colori egualmente preparati con Cera ed altre resine. Questo sistema, ancorché inculcato dal predetto Ridolfi, fa vedere, che negli affreschi porta le appresso inconvenienze: cioè, di velare o impallidire le parti delle masse oscure, e di alterare quelle luminose, ingrassandole, e togliendo loro la lucentezza. E vorremo egualmente attribuire alla imperizia del Restauratore l'aver egli tolta via intieramente, o variata di forma una quantità di accessori, che riempivano il piano della Mensa, come bocce, bicchieri, piattelli, faliere, vivande, pani frutte ecc. Al che fare fu egli forse indotto dall'aver trovato, che nel ripulimento questi oggetti sparivano talché egli credé non originali, ma aggiunti posteriormente da altre mani, senza avvertire che gli affrescanti sogliono bene speso eseguirli sulla superficie dell'intonaco già dipinto e non del tutto asciutto, il quale tuttavia ferma il colore sovrapposto, ma non tanto però che resister possa ad uno forzato ripulimento. Ancora il manto che rivestiva il Cristo orante nell'orto è stato portato via, e vi si riscontra pure nello spazio che occupava il soffitto restaurato» (2). To repair the damage, as we can read in the Montalvo's letter, the Royals Florentine Galleries calls Ulisse Forni and Gaetano Bianchi. In addition, Montalvo continues, the best thing to do for the "sicurezza" should be the election of a commission of artists composes by Giuseppe Bezzuoli, Gaspero Martellini and Enrico Pollastrini who, after having examined the painting, should advise «ciò che debba fargli per conseguire l'intento di mantenere nel primo onore questo prezioso monumento d'arte» (3).

(1) V. Garibaldi, Perugino, 2004, p. 102.
(2) 1856, Ramirez di Montalvo Antonio, Filza LXXX, Parte 1ª, fasc. 1, all. 2, Firenze, Archivio Storico delle RR. Gellerie Fiorentine, lettera
(3) s.d., Ramirez di Montalvo Antonio, 1856, Filza LXXX, Parte 1a, fasc. 1, all. 4, Firenze, Archivio Storico delle RR. Gallerie Fiorentine, lettera.

Event description (eng.)
In 1854 Ulisse Forni and Gaetano Bianchi are commissioned to clean Perugino's Cenacolo di Foligno. Specifically, this intervention consisted in removal of the dust settled on the painting during the construction of the new Egyptian Museum in the same premises of the convent as well as repairing the damage due to Zotti's intervention as well inpainting the ornamentals (1).
(1) 1853, (Ramirez di Montalvo Antonio, ?), 1856, Filza LXXX, Parte 1ª, fasc. 1, all. 2, Firenze, Archivio Storico delle RR. Gallerie Fiorentine, lettera.

Illustrations
Cenacolo (Garibaldi Vittoria, Perugino. Catalogo completo, Firenze, Octavo, 1999, p. 109). [forni05.jpg]

Editing
Thau Maria Vittoria, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 19
Record type: Event

Event type: Intervento di restauro / Restoration.

Event chronology
1858 [XIX, 06].

Archaeological, Historical and Artistic object
Giovanni da San Giovanni (Giovanni Mannozzi detto), *San Felice che soccorre San Massimo*, 1636 circa; dipinto murale. Firenze, San Felice in Piazza, settimo altare a sinistra.



Giovanni da San Giovanni, *San Felice che soccorre San Massimo*

Conservator-restorer
Forni Ulisse.

Institutions / people
RR. Gallerie Fiorentine, Bourbon del Monte Luca, Direttore delle RR. Gallerie Fiorentine; Pacini Giuseppe, parroco; Baldasseroni E., Ministro delle RR. Finanze; Barsi Girolamo, Segretario del Ministro delle Finanze.

Preservation condition
Queste le parole testuali di Forni: «Questa pittura, che la S.V. Illma mi commisse di ripulire, ha ricevuto per lo passato qualche mano di colla forte sulla superficie dell'intonaco (...) L'oscuramento del dipinto in questione deriva esclusivamente dal fumo della candela e dalla polvere che si è formata sopra al rozzo intonaco, ma l'uno e l'altra si torrebbero facilmente, se non vi si opponesse la detta colla, che ha la potenza specifica di indebolire l'adesione dei colori sulla calce, in quel modo appunto che si riscontra nell'operare un distacco di un dipinto a fresco sul muro per riportarlo sulla tela: lo che risulta soltanto da una preparazione collosa» (1).

(1) 1858/12/20, Forni Ulisse, 1859, Filza LXXXIII, Parte 1°, fasc. 9, Firenze, Archivio delle RR. Gallerie Fiorentine.

Event description
Sulla base di quanto riscontrato, Forni così descrive l'intervento messo in atto: «ho dovuto desistere dal farne il completo ripulimento, attesochè rimuovendo tal colla avrei asportato non solo la sottoposta sozzura, ma infine con essa molto colore. (...) Quindi è che mi son dovuto limitare a ripulire il dipinto da quella polvere che tuttavia si trovava sulla superficie incollata, ritoccando qua e là le piccole scrostature esistenti, ma con colori a tempera, facili a rimuoversi con l'acqua pura, ogni qual volta piacesse ad altri di tentare il completo ma pericoloso ripulimento» (1).

(1) 1858/12/20, Forni Ulisse, 1859, Filza LXXXIII, Parte 1°, fasc. 9, Firenze, Archivio Storico delle RR. Gallerie Fiorentine.

Event keywords
1a esame visivo / 1a visual examination.
3c rimozione della polvere / 3c removal of dust.
3i ritocco / 3i retouching.

Sources, manuscripts
1858, Forni Ulisse [letter].

Sources, publications
1949, Giglioli Odoardo Hillyer, 113-114 [analytic (monograph)].
1996, Giannini Cristina, 215-269 [analytic (periodical)].

Preserv. condition (eng.)
Forni's exact words: «Questa pittura, che la S.V. Illma mi commisse di ripulire, ha ricevuto per lo passato qualche mano di colla forte sulla superficie dell'intonaco (...) L'oscuramento del dipinto in questione deriva esclu-

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sivamente dal fumo della candela e dalla polvere che si è formata sopra al rozzo intonaco, ma l'uno e l'altra si torrebbero facilmente, se non vi si opponesse la detta colla, che ha la potenza specifica di indebolire l'adesione dei colori sulla calce, in quel modo appunto che si riscontra nell'operare un distacco di un dipinto a fresco sul muro per riportarlo sulla tela: lo che risulta soltanto da una preparazione collosa» (1).

(1) 1858/12/20, Forni Ulisse, 1859, Filza LXXXIII, Parte 1°, fasc. 9, Firenze, Archivio delle RR. Gallerie Fiorentine.

Event description (eng.)
After the investigation, Forni describes his intervention in this way: «Questa pittura, che la S.V. Illma mi commisse di ripulire, ha ricevuto per lo passato qualche mano di colla forte sulla superficie dell'intonaco (...) L'oscuramento del dipinto in questione deriva esclusivamente dal fumo della candela e dalla polvere che si è formata sopra al rozzo intonaco, ma l'uno e l'altra si torrebbero facilmente, se non vi si opponesse la detta colla, che ha la potenza specifica di indebolire l'adesione dei colori sulla calce, in quel modo appunto che si riscontra nell'operare un distacco di un dipinto a fresco sul muro per riportarlo sulla tela: lo che risulta soltanto da una preparazione collosa» (1).

(1) 1858/12/20, Forni Ulisse, 1859, Filza LXXXIII, Parte 1°, fasc. 9, Firenze, Archivio Storico delle RR. Gallerie Fiorentine.

Illustrations
San Felice che soccorre San Massimo di Giovanni da San Giovanni (Giglioli Odoardo H., Giovanni da San Giovanni (Giovanni Mannozzi, 1592-1636): studi e ricerche, Firenze, Edizioni S.T.E.T., 1949, tav. LXXXV). [forni09.jpg]

Editing
Thau Maria Vittoria, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 20
Record type: Event

Event type: Intervento di restauro / Restoration.

Event chronology
1864 [XIX, 06].

Archaeological, Historical and Artistic object
Bottega di Giotto, I*scrizione*, 1337; pittura murale. Firenze, Palazzo del Podestà, Cappella di Dante.

Conservator-restorer
Forni Ulisse.

Institutions / people
Direzione del Demanio e delle Tasse in Firenze, II Sezione; Direzione delle RR. Gallerie Fiorentine, Gotti Aurelio, Direttore delle RR. Gallerie.

Preservation condition
L'occasione per l'intervento del Forni nella Cappella di Dante nel Palazzo Pretorio di Firenze nasce dalla richiesta di Gaetano Milanesi e Luigi Passerini di poter leggere l'iscrizione, appunto ricoperta di «sudiciume e di polvere», che si trova «a basso del muro che divide le due finestre della Cappella suddetta e perciò domandano che l'iscrizione sia ripulita da mano diligente ed esperta»(1). L'incarico viene affidato ad Ulisse Forni in data 10 ottobre 1864: questi provvede alla rimozione del "sudiciume" e della polvere così da permettere a Passerini e Milanesi la decifrazione dell'antica iscrizione, i quali avevano richiesto che l'iscrizione fosse ripulita da mano diligente ed esperta (2). L'iscrizione, esattamente, si trova lungo la fascia che recinge lo zoccolo all'interno della Cappella del Podestà, dipinta da Giotto in data controversa (1337 circa). Così cita l'iscrizione: «HOC. OPVS. FACTVM. FVIT. TEMPORE. POTESTARIE. MAGNIFICI ET. POTENTIS. MILITIS. DOMINI. FIDESMINI. DEVARANO. CIVIS CAMERINENSIS. HONORABILIS. POTESTATIS» ed il resto manca (3).

(1) Lettera dell'8 ottobre 1864 del Direttore del Demanio e delle Tasse in Firenze, in R. Galleria delle Statue e Palatina, 1864, Parte 2a, fasc. 84, Firenze, Archivio Storico delle RR. Gallerie Fiorentine.
(2) Lettera del 10 ottobre del 1864, in R. Galleria delle Statue e Palatina, 1864, Parte 2a, fasc. 84, Firenze, Archivio Storico delle RR. Gallerie Fiorentine.
(3) Milanesi Gaetano, Passerini Luigi, Del ritratto di Dante Alighieri che si vuole dipinto da Giotto nella Cappella del Podestà di Firenze. Memoria presentata al Ministro della Pubblica Istruzione in risposta alle opposizioni fatte al rapporto intorno al più autentico ritratto di Dante, Firenze 1865, p. 12 e Previtali Giovanni, Giotto e la sua bottega, Fabbri, Milano, 1993, pp. 348-353.

Event keywords
3c rimozione dello sporco e della polvere / 3c removal of dirt and dust.

Sources, manuscripts
1864 (a), R. Galleria delle Statue e Palatina [letter].
1864 (b), R. Galleria delle Statue e Palatina [letter].

Sources, publications
1865, Milanesi Gaetano, Passerini Luigi, 12 [monograph].
1993, Previtali Giovanni, 348 - 353 [monograph].
1995, Flores D'Arcais Francesca, 357 [monograph].

Preserv. condition (eng.)
The opportunity for Forni's intervention in the Cappella di Dante in Palazzo Pretorio in Firenze is derived from the request by Gaetano Milanesi and Luigi Passerini to read the inscription covered by grime and dust, to be found «a basso del muro che divide le due finestre della Cappella suddetta e perciò domandano che l'iscrizione sia ripulita da mano diligente ed esperta»(1). The assignment is commissioned to Forni on October 10, 1864. He removes the grime and dust, thus allowing Passerini and Milanesi to read the ancient inscription that

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«domandano che l'iscrizione sia ripulita da mano diligente ed esperta»(2). The inscription lies on the on the wall above the baseboard in the Cappella del Podestà, painted by Giotto (controversial date) in 1337 approximately. It reads: «HOC. OPVS. FACTVM. FVIT. TEMPORE. POTESTARIE. MAGNIFICI ET. POTENTIS. MILITIS. DOMINI. FIDESMINI. DEVARANO. CIVIS CAMERINENSIS. HONORABILIS. POTESTATIS» ed il resto manca(3).

(1) Lettera dell'8 ottobre 1864 del Direttore del Demanio e delle Tasse in Firenze, in R. Galleria delle Statue e Palatina, 1864, Parte 2a, fasc. 84, Firenze, Archivio Storico delle RR. Gallerie Fiorentine.
(2) Lettera del 10 ottobre del 1864, in R. Galleria delle Statue e Palatina, 1864, Parte 2a, fasc. 84, Firenze, Archivio Storico delle RR. Gallerie Fiorentine.
(3) Milanesi Gaetano, Passerini Luigi, Del ritratto di Dante Alighieri che si vuole dipinto da Giotto nella Cappella del Podestà di Firenze. Memoria presentata al Ministro della Pubblica Istruzione in risposta alle opposizioni fatte al rapporto intorno al più autentico ritratto di Dante, Firenze 1865, p. 12 e Previtali Giovanni, Giotto e la sua bottega, Fabbri, Milano, 1993, pp. 348-353.

Editing
Thau Maria Vittoria, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 21
Record type: Event

Event type: Intervento di restauro / Restoration.

Event chronology
1865 [XIX, 06].

Archaeological, Historical and Artistic object
Ludovico Mazzolino (attr.), C*risto e l'adultera*, 1520; tavola di malachite, cm 64x42. Firenze, Galleria Palatina e Appartamenti Reali, n. inv. 129.



L. Mazzolino, C*risto e l'adultera*

Conservator-restorer
(Forni Ulisse).

Institutions / people
RR. Gallerie Fiorentine, Chiavacci, Ispettore delle RR. Gallerie Fiorentine.

Preservation condition
Così scrive Chiavacci, Ispettore delle RR. Gallerie Fiorentine, nel 1865 a proposito dell'opera di Mazzolino da restaurare: «la tavola di malachita, della quale vi è stata portata via un pezzo della volta [...] a mancarne altri mezzi» (1). Nella lettera si legge chiaramente che il restauro dovrà eseguirsi nella Galleria delle Statue (2). A Forni è attribuito l'intervento (per quanto nei documenti conservati presso l'Archivio Storico delle RR. Gallerie non si faccia menzione esplicita al senese) di due quadretti della Palatina tra cui, appunto, questo del Mazzolino.

(1) 1865, Direzione delle RR. Gallerie, Affari dell'Anno 1865, Filza B, (R. Galleria delle Statue e Palatina), Pos. 6, fasc. 11, carta del 29 agosto 1865, Firenze, Archivio Storico delle RR. Gallerie Fiorentine.
(2) 1865, Direzione delle RR. Gallerie, Affari dell'Anno 1865, Filza B, (R. Galleria delle Statue e Palatina), Pos. 6, fasc. 11, Firenze, Archivio Storico delle RR. Gallerie Fiorentine.

Sources, manuscripts
1865, Direzione delle RR. Gallerie [letter].

Sources, publications
1968, Zamboni Silla, 41 [monograph].
1994, Torresi Antonio P., 197-211 [analytic (periodical)].

Critical evaluations
Impossibile definire il tipo di intervento messo in atto da Ulisse Forni.

Preserv. condition (eng.)
Egisto Chiavacci, Ispettore delle RR.Gallerie, in 1865 writes the following with regards to the Mazzolino painting that needs restoration: «la tavola di malachita, della quale vi è stata portata via un pezzo della volta [...] a mancarne altri mezzi» (1). The letter clearly states that the intervention must be effected in the Galleria delle Statue (2). Ulisse Forni is attributed with the work (even if documents in the Archivio Storico delle RR. Gallerie do not explicitly mention the Sienese) of two different painting that are in the Galleria Palatina, including that of Mazzolino.

(1) 1865, Direzione delle RR. Gallerie, Affari dell'Anno 1865, Filza B, (R. Galleria delle Statue e Palatina), Pos. 6, fasc. 11, carta del 29 agosto 1865, Firenze, Archivio Storico delle RR. Gallerie Fiorentine.
(2) 1865, Direzione delle RR. Gallerie, Affari dell'Anno 1865, Filza B, (R. Galleria delle Statue e Palatina), Pos. 6, fasc. 11, Firenze, Archivio Storico delle RR. Gallerie Fiorentine.

Critical evaluations (eng.)
It's very difficult to delineate the type of intervention carried out by Ulisse Forni.

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Illustrations
Cristo e l'adultera di Ludovico Mazzolino (Zamboni Silla, Ludovico Mazzolino, Milano, Silvana, 1968, tav. 33). [forni14.jpg]

Editing
Thau Maria Vittoria, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 22
Record type: Event

Event type: Intervento di restauro / Restoration.

Event chronology
1865 [XIX, 06].

Archaeological, Historical and Artistic object
Salvator Rosa, *Selva dei filosofi*; tela, cm 149x223. Firenze, già Galleria Palatina, ora a Pitti.


S. Rosa, *Selva dei filosofi*

Conservator-restorer
Forni Ulisse.

Institutions / people
RR. Gallerie Fiorentine, Chiavacci, Ispettore delle RR. Gallerie Fiorentine.

Preservation condition
Impossibile poter definire l'intervento di Forni più di quanto i documenti ci dicano: restauro della cornice. Questo dipinto è identificabile con l'opera che il Granduca Ferdinando acquista nel 1818 dalla collezione Gerini, il Paese con filosofi e paesaggio in un bosco di Salvator Rosa e inserito nella Galleria Palatina (1). Sappiamo solo che sono dati ordini perchè sia restaurato nella Galleria delle Statue (2).

(1) Salerno Luigi, L'opera completa di Salvator Rosa, Silvana, Milano 1975, pp. 90 - 91, fig. 85, tav. XXII.
(2) Direzione delle RR. Gallerie, Affari dell'Anno 1865, Filza B, (R. Galleria delle Statue e Palatina), Pos. 6, fasc. 11, Firenze, Archivio Storico delle RR. Gallerie Fiorentine.

Event description
Restauro della cornice.

Sources, manuscripts
1865 [letter].

Sources, publications
1975, Salerno Luigi, 90 - 91, fig. 85, tav. XXII [monograph].

Preserv. condition (eng.)
It's impossible to define Forni's intervention any more precisely than what is indicated in the documents: frame restoration. This painting can be identified with the work acquired the Granduca Ferdinando in 1818 from Gerini collection, Paese con Filosofi e Paesaggio in un Bosco by Salvator Rosa, and added to the Galleria Palatina (1). It is known that the restauration had to take place in the Galleria delle Statue (2).

(1) Salerno Luigi, L'opera completa di Salvator Rosa, Milano 1975, pp. 90 - 91, fig. 85, tav. XXII.
(2) Direzione delle RR. Gallerie, Affari dell'Anno 1865, Filza B, (R. Galleria delle Statue e Palatina), Pos. 6, fasc. 11, Firenze, Archivio Storico delle RR. Gallerie Fiorentine.

Event description (eng.)
Restoration of frame.

Illustrations
Selva dei filosofi (Gregori Mina, Uffizi e Pitti: i dipinti delle gallerie fiorentine, Udine, Magnus, 1994, p. 497). [forni15.jpg]

Editing
Thau Maria Vittoria, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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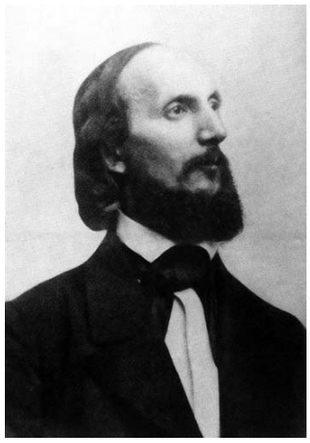
ID number: 23
Record type: Biography

Name: Hase, Conrad Wilhelm (M).

Birth: Einbeck (Niedersachsen/ Deutschland), 1818/10/02.

Death: Hannover (Deutschland), 1902/03/28.

Main functions
Architekt und Restaurator .


Portrait von C. W. Hase

Biographical notes
Ausbildung: 1834-38 Studium der Architektur an der Polytechnischen Schule in Hannover, 1838 Studium an der Universität Göttingen, 1838-39 Maurerlehre in Hannover, 1840-42 Studium an der Kunstakademie in München bei Friedrich von Gärtner. Karriere: 1842 Bauleitung für G. L. F. Laves, Hannover, 1843-48 Baukondukteur bei der Königlichen Hannoverschen Eisenbahndirektion 1848-49, Wohnsitz in Loccum (Niedersachsen), Restaurierung der dortigen Klosterkirche (erste Kirchenrestaurierung von C. W. Hase), 1849-94 Lehrer der Baukunst an der Polytechnischen Schule in Hannover (seit 1880 Technische Hochschule), 1852 Titel Bauinspektor, 1858 Titel Baurat, 1878 Titel Professor, 1882 Geheimer Regierungsrat, 1863-97 nebenamtlicher Konsistorialbaumeister der evangelisch-lutherischen Landeskirche Hannovers. Hinweis: Eine sehr anschauliche Quelle über Jugend und Ausbildung von C. W. Hase ist seine Selbstbiographie, die von Günther Kokkelink transkribiert und publiziert wurde (1980). Conrad Wilhelm Hase ist Begründer der "Hannoverschen Architekturschule", die einen von der gotischen Formensprache ausgehenden eigenständigen Stil entwickelt. In seiner 45jährigen Lehrtätigkeit unterrichtet er ca. 3 500 Studenten. 1860 gründet er die Niedersächsische Bauhütte Hannover, 1880 die Bauhütte zum Weißen Blatt Hannover. Auf dem Gebiet der Denkmalpflege, leistet Conrad Wilhelm Hase Pionierarbeit in der Inventarisation der Kunst- und Baudenkmale. Er beginnt schon in den 40er Jahren des 19. Jahrhunderts mit zeichnerischen Bestandsaufnahmen mittelalterlicher Kirchen in Niedersachsen, deren historische und künstlerische Bedeutung über Jahrhunderte in Vergessenheit geraten war. Es sind vor allem Sakralbauten der Romanik, die der 'Neugotiker' Hase in Grundrissen, Ansichten, Schnitten und Baudetails dokumentiert und deren Formensprache er mit seinem Mappenwerk verbreitet. Den Bildtafeln fügt er kommentierende Texte mit eigenen Beobachtungen hinzu, die sich meist auf das Erscheinungsbild und den Erhaltungszustand der Kirchen beziehen. Schriftliche Quellen werden in Hases Bestandserfassung dagegen kaum berücksichtigt. Die Ergebnisse seiner breit angelegten Untersuchungen erscheinen ab 1855 als Hefte in loser Folge unter dem Titel "Die mittelalterlichen Baudenkmäler Niedersachsens", herausgegeben vom "Architecten- und Ingenieur-Verein für das Königreich Hannover"; später werden sie zu Sammelbänden zusammengefasst. In der Einleitung seines Mappenwerks hebt Hase die Vorbildfunktion der Kunst des Mittelalters für die Gegenwart hervor: Nach seiner Ansicht kann die Kunst des "heidnischen Alterthums" keine richtige Anwendung für die "durchaus veränderten Verhältnisse der christlichen Neuzeit" finden. Die bislang als roh und barbarisch angesehene Kunst der "christlich-germanischen Völker", die "an wahrer Größe und innerem Werth alle früheren und späteren Kunstleistungen überträfe" könne dagegen die Grundlagen für eine Kunst der Neuzeit bilden, da sie denselben religiösen Anschauungen entspringt. [Hase 1861, Sp.1-4]. Auch wenn Hases zeichnerische Bestandsaufnahme mittelalterlicher Kirchen in Niedersachsen einen wichtigen Beitrag zu einer ersten Inventarisation dieser Sakralbauten und ihrer Ausstattung leistet, soll sie aus der Sicht ihres Autors vor allem Quelle der Inspiration für neues Bauen und Gestalten sein. Hase selbst hat sich bei seinen zahlreichen Kirchenneubauten und Kirchenneuausstattungen im neugotischen oder neuromanischen Stil frei an mittelalterlichen Vorbildern inspiriert. Seine bauforscherischen Untersuchungen und Dokumentationen mittelalterlicher Kirchenbauten in Niedersachsen sind ihm dabei sehr hilfreich. Auf restauratorischem Gebiet, befasst sich Hase vor allem mit Kirchenrestaurierungen, er hat aber auch im Bereich des Profanbaus einen guten Namen, z. B. bei der Restaurierung historischer Rathausbauten, u. a. in Hannover, oder bedeutender Fachwerkhäuser wie z. B. das Knochenhaueramtshaus in Hildesheim. Bei den restauratorischen Arbeiten an Bau und Ausstattung setzt er meist denselben bewährten Mitarbeiterstab ein, zu dem der Dekorationsmaler und Restaurator Georg Bergmann und der Bildhauer und Restaurator Friedrich Küsthardt gehören. Einige Schüler Hases führen die restauratorische Tätigkeit ihres Lehrmeisters fort, darunter Karl Mohrmann, dem die 2. große Restaurierung von St. Michael in Hildesheim anvertraut wird. Mitgliedschaften: Hase ist Mitglied in zahlreichen Vereinen,

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darunter im Künstlerverein Hannover, im Architekten- und Ingenieurverein Hannover, im historischen Verein für Niedersachsen, im Verein der Berliner Architekten, in der Akademie des Bauwesens Berlin, in der Akademie der Bildenden Künste Wien, im Gelehrtenausschuss des Germanischen Museums Nürnberg und in der Akademie der Künste Stockholm. Ehrentitel: 1888 Ehrenbürger der Städte Einbeck und Hildesheim, Niedersachsen. Anmerkung: Die Restaurierungen unter der Leitung von C. W. Hase umfassen Bau und Ausstattung, die für Hase eine historische und künstlerische Einheit darstellen. Die praktische restauratorische Arbeit und die historisierenden Neuschöpfungen insbesondere zur Ergänzung der Ausstattung werden von Kunsthandwerkern und Restauratoren zumeist nach Entwürfen und Anweisungen Hases ausgeführt. Hinweis: Der Nachlass von C. W. Hase ist zum Groβteil im Zweiten Weltkrieg verloren gegangen. Unter den wenigen erhalten gebliebenen Materialien befindet sich das oben genannte "Familienbuch", bestehend aus drei Kapiteln I. "Was ich von meinen Eltern - Groβ u. Ur-Groβ-E. weiβ" II. "Stammbaumliche Mittheilungen" III. "Mein Leben und was damit zusammenhängt". In dem kleinen querformatigen Skizzenbuch schreibt Hase auf 32 Seiten in engen Zeilen und kleiner Schrift seine Lebenserinnerungen nieder. Eingestreut sind 13 Seiten mit handgezeichneten Porträts von Familienmitgliedern und Freunden. [Zitiert nach Kokkelink 1980, S. 51].

Events of conservation-restoration

1848-1854, Kirchenrestaurierung, Loccum, ehem. Klosterkirche.
1853-1854, Profanbaurestaurierung, Hildesheim, Knochenhaueramtshaus (zusammen mit den Architekten Schütte und Oppler).
1855-1857, Kirchenrestaurierung, Hildesheim ehem. Klosterkirche St.Michael.
1857-1863, Kirchenrestaurierung, Hildesheim, ehem. Klosterkirche St. Godehard.
1859-1861, Kirchenrestaurierung, Göttingen, Universitätskirche.
1864, Kirchenrestaurierung, Marklohe, evang. Kirche St. Clemens.
1864-1866, Kirchenrestaurierung, Celle, Neuhäuser Kirche.
1865-1871, Kirchenrestaurierung, Lüneburg, Nikolaikirche.
1866 (?), Kirchenrestaurierung, Rosdorf, evang. Kirche St. Johannis.
1866-1867, Kirchenrestaurierung, Lüchow, evang. Stadtkirche St. Johannes.
1866-1869, Kirchenrestaurierung, Bassum, evang. Stiftskirche St. Mauritius und St. Viktor.
1867-1869 (?), Kirchenrestaurierung, Mariensee, evang. Klosterkirche St. Marien.
1867-1872, Kirchenrestaurierung, Nienhagen, Stadt Moringen, evang. Kapelle St. Johannnis.
1868 (?), Kirchenrestaurierung, Wittenburg, evang. Kirche (ehem. Stiftskirche).
1870 (?), Kirchenrestaurierung, Immensen, evang. Kirche St. Antonius.
1870-1874, Kirchenrestaurierung, Hameln, Münsterkirche.
1871-1872, Kirchenrestaurierung, Beber, evang. Kirche St. Magnus.
1871-1872, Kirchenrestaurierung, Sievershausen bei Dassel, evang. Kirche St. Trinitas
1872, Kirchenrestaurierung, Lüdersen, evang. Kirche St. Marien.
1872, Kirchenrestaurierung, Zeven, Kirche St. Vitus.
1872-1878, Kirchenrestaurierung, Mandelsloh, evang. Pfarrkirche St. Osdacus.
1873, Profanbaurestaurierung, Hannover, Schuhmacher-Amtshaus.
1874-1875, Kirchenrestaurierung, Rössing, evang. Kirche St. Peter und Paul.
1874-1876, Kirchenrestaurierung, Völksen, evang. Kirche St. Johannis.
1875-1876, Kirchenrestaurierung, Stade, Wilhadikirche.
1875-1878, Kirchenrestaurierung, Sulingen, evang. Kirche St. Nikolai.
1876, Kirchenrestaurierung, Salzderhelden, evang. Kirche St. Jakob.
1876 (?), Kirchenrestaurierung, Ronnenberg, evang. Kirche St. Michael.
1877 (?), Kirchenrestaurierung, Hohenbostel, evang. Kirche St. Thomas.1878, Kirchenrestaurierung, Uelzen, Marienkirche.
1878-1880, Kirchenrestaurierung, Goslar, Frankenberger Kirche.
1878-1882, Profanbaurestaurierung, Hannover, Altes Rathaus.
1880, Kirchenrestaurierung, Sudwalde, evang. Kirche.
1880-1881, Profanbaurestaurierung, Wunstorf, von Hollesches Haus.
1880-1882, Kirchenrestaurierung, Reher, evang. Kapelle St. Johannis Baptist.
1880-1883, Kirchenrestaurierung, Esperde, evang. Kirche.
1881, Kirchenrestaurierung, Hoyerhagen, evang. Kirche St. Crucis.
1881, Kirchenrestaurierung, Lohe, kath. Kirche St. Gertrud.
1881, Kirchenrestaurierung, Lüder, evang. Kirche St. Bartholomäus.
1881, Kirchenrestaurierung, Munster, evang. Kirche St. Urbani.

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1881 (?), Kirchenrestaurierung, Dorfmark, evang. Kirche St. Martin.
1882, Kirchenrestaurierung, Osterode, evang. St. Aegidienkirche.
1883-1884, Kirchenrestaurierung, Hannover, Nikolai-Friedhofskirche.
1883-1887, Kirchenrestaurierung, Neuenkirchen, Kr. Stade, evang. Kirche St. Johannes.
1884, Kirchenrestaurierung, Lühnde, evang. Kirche St. Martin.
1885, Kirchenrestaurierung, Sehnde, evang. Kirche zum Hl. Kreuz.
1885, Kirchenrestaurierung, Vilsen, Kirche.
1885-1886, Kirchenrestaurierung, Göttingen, Jakobikirche.
1885-1887, Kirchenrestaurierung, Hevensen, evang. Kirche St. Lamberti.
1886-1887, Kirchenrestaurierung, Hannover, Aegidienkirche.
1888, Kirchenrestaurierung, Schmalfördern, evang. Kirche St. Nikolaus.
1888-1889, Kirchenrestaurierung, Göttingen, Marienkirche.
1888-1891, Kirchenrestaurierung, Bremen, Stefani-Kirche.
1890-1891, Kirchenrestaurierung, Bremen, Liebfrauenkirche.
1893-1894, Kirchenrestaurierung, Einbeck, Marktkirche.
1895, Kirchenrestaurierung, Lüneburg, Nikolaikirche.
1895-1897, Kirchenrestaurierung, Göttingen, Johanniskirche.
1899-181901, Kirchenrestaurierung, Uelzen, Marienkirche.
1978-1895, Kirchenrestaurierung, Basse, evang. Kirche St. Cyriakus, Judas und Simon.
(?), Kirchenrestaurierung, Bäntorf, evang. Kirche St. Jacobus.
(?), Kirchenrestaurierung, Delitsch, Stadtkirche.
(?), Profanbaurestaurierung, Einbeck, Rathaus.
(?), Kirchenrestaurierung, Oldenrode, evang. Kapelle St. Nikolaus.
(?), Kirchenrestaurierung, Oldershausen, evang. Kapelle.
(?), Kirchenrestaurierung, Torgau, Stadtkirche.

Writings, publications

1856-1857, Hase Conrad Wilhelm [analytic (periodical)].
1857-1858, Hase Conrad Wilhelm [analytic (periodical)].
1861, Hase Conrad Wilhelm [monograph].
1872, Hase Conrad Wilhelm [monograph].
1875, Hase Conrad Wilhelm [monograph].

Sources, publications

1888-1895, Schönermark Gustav [periodical].
(1902), Mohrmann Karl [analytic (periodical)].
1902, Mohrmann Karl [analytic (periodical)].
1930, Bauhütte zum Weißen Blatt, 23 [analytic (periodical)].
1968, Kokkelink Günther [analytic (periodical)].
1969, Kokkelink Günther, 46ff. [analytic (periodical)].
1980, Kokkelink Günther, 51-83 [analytic (periodical)].
1980(a), Kokkelink Günther, 9-17 [analytic (periodical)].
1998, Kokkelink Günther [monograph].
2000, Schädler-Saub Ursula et. al., 94-104 [exhibition catalogue].
2000, Schädler-Saub Ursula [monograph].
2001, Schädler-Saub Ursula, 303-320 [exhibition catalogue].
2003, Schädler-Saub Ursula, 49-70 [analytic (monograph)].

Critical evaluations

Hase vereint auf eine für das 19. Jahrhundert charakteristische Weise die Tätigkeit des Architekten mit der Tätigkeit des Restaurators. Eine klare Trennung zwischen Restaurierung und schöpferischer bzw. nachschöpferischer Tätigkeit erfolgt nicht. Bei seinen großen Kirchenrestaurierungen in Niedersachsen, die bald auch außerhalb Deutschlands Anerkennung finden, stützt er sich immer auf genaue Bauuntersuchungen und Bauaufnahmen. Dies hindert ihn im Einzelfall allerdings nicht daran, sich für Ergänzungen und Umbauten auf der Basis von Analogien auszusprechen, so z. B. beim Westwerk von St. Godehard in Hildesheim. Hase gehört zu den Pionieren der Denkmalpflege in Niedersachsen. Er erkennt die Notwendigkeit einer genauen Inventarisation und setzt diese mit der Erfassung mittelalterlicher Denkmale Niedersachsens in die Praxis um.

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Früh wird ihm die gesellschaftliche und politische Dimension denkmalpflegerischen Handelns bewusst. Dies befähigt ihn dazu, in schier auswegslosen Situationen denkmalgerechte alternative Vorschläge durchzusetzen. Exemplarisch zeigt sich dies bei der von einem zerstörerischen Umbau bedrohten Kirche von Idensen: Hase mobilisiert die Öffentlichkeit, sammelt Geld für einen Kirchenneubau und erhält gleichzeitig ohne zerstörerische Eingriffe den historischen Kirchenbau.

Biographical notes (eng.)
Hase studies architecture at the Polytechnic School of Hanover, where he also went through his apprenticeship as a mason. He completes his studies at the academy of art in Munich under the architect Friedrich Gärtner. After graduating he moves back to Hanover.
His first main conservation project is the former monastery church in Loccum. He becomes teacher of architecture at the Polytechnic School of Hanover (called Technical University since 1880). Later he is nominated as council of architecture and as professor.
Hase is founder of the Hanover school of architecture. He is very successful with his church buildings and decorations in neo-romanesque and neo-gothic style. Working in preservation of historic buildings and monuments he accomplishes pioneer work in the field of inventory of medieval art and monuments in Lower Saxony. He manages numerous important conservation projects of prominent medieval churches (like St. Michael and St. Godehard in Hildesheim) and medieval profane buildings (like the Knochenhaueramtshaus in Hildesheim and the city hall in Hanover). In his conservation projects Hase works with his approved staff, to which belongs the decoration painter and conservator Georg Bergmann as well as the sculptor and conservator Friedrich Küsthardt. Some of his students continue Hases conservation work, like the architect Karl Mohrmann with the conservation of St. Michael in Hildesheim.

Critical evaluations (eng.)
Hase unifies the occupation of an architect and the occupation of a conservator in the characteristic way of the 19th century. There is made no clear separation between conservation work and creative respectively recreative work.
During his major conservation projects of churches in Lower Saxony, which are soon acknowledged also outside Germany, his work is always based on exact examinations and records of a building. But at individual cases this does not estop him from proclaiming additions and modifications on the basis of analogies, like at the western façade of St. Godehard in Hildesheim.
Hase belongs to the pioneers of preservation of historic buildings and monuments in Lower Saxony. He knows about the necessity of an exact inventory and puts this into practice by recording medieval monuments of Lower Saxony. Soon he is aware of the social and political dimension of preservation action. This enables him to prevail alternative proposals which are suitable for historic monuments, even in situations with no way out. The church of Idensen which was threatened by destructive restructuring shows this exemplarily: Hase mobilizes the public, collects funding for a new church building and aside from this he preserves the historic church without destructive interventions.

Illustrations
Portrait von C. W. Hase. [hase01.jpg]

Editing
Schädler-Saub Ursula, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 24
Record type: Event

Event type: Restaurierung / Restoration.

Event chronology
1855-1857 [XIX, 06].

Archaeological, Historical and Artistic object
Evangelische Pfarrkirche (ehem. Benediktinerklosterkirche) St. Michael, Hildesheim.

Conservator-restorer
Hase Conrad Wilhelm, und Mitarbeiter, darunter der Dekorationsmaler und Restaurator Bergmann Georg.

Person in charge
Hase Conrad Wilhelm.



Innenraum der St. Michaeliskirche nach Westen

Institutions / people
Evangelische Kirchengemeinde St. Michael, Hildesheim.

Preservation condition
Mit der Aufhebung des Benediktinerklosters im frühen 19. Jahrhundert und seiner Umnutzung als "Irrenanstalt" brechen auch für die Michaeliskirche schwere Zeiten an. Für Gottesdienste wird sie nicht mehr gebraucht, deshalb integriert man sie in die Nervenheilanstalt. Die nördliche Außenwand der Kirche wird abgerissen und durch offene Arkaden ersetzt. Der Innenraum wird weiß getüncht und zur Zerstreuung der Kranken mit einer Kegelbahn und einer Wippe ausgestattet. Diese Veränderungen rufen Proteste bei Teilen der Bevölkerung hervor. Der junge Magistrats-Assessor und spätere Senator Hermann Roemer setzt sich ab 1844 vehement für den Erhalt des "ehrwürdigen Kunstwerks" ein und kämpft gegen die Gefahr eines Abbruchs: «Nur ein Rettungsmittel gibt es noch, welches solches Unheil verhindern kann. Dies Mittel heißt: Wiederherstellung der Michaeliskirche als Gotteshaus!» Die Schwierigkeiten sind noch nicht aus dem Weg geräumt, als die evangelische Gemeinde von St. Martini die Kirche übernimmt und nach der feierlichen Schlüsselübergabe am 30. März 1848 endlich mit den Bauarbeiten begonnen wird. Es fehlt nicht nur am Geld, sondern auch am politischen Willen, als man sich wenige Monate später dazu entscheidet, die Arbeiten wieder einzustellen. Die Kirche wird an ein Seilergeschäft vermietet.

Event description
Erst 1854 können sich die Befürworter einer Wiederherstellung der Michaeliskirche endgültig durchsetzen. Der junge Architekt und Restaurator Conrad Wilhelm Hase aus Hannover, der sich durch die Instandsetzung der Klosterkirche in Loccum einen Namen gemacht hat, erhält 1855 den Auftrag, Pläne für die Kirchenrestaurierung zu fertigen und die Bauleitung zu übernehmen. C. W. Hase studiert den Kirchenbau mit restauratorischer Akribie, er zeichnet Ansichten, Grundrisse und Schnitte der Architektur, dazu viele Details der Bauplastik und Ausstattung, die er in seinem 1861 erschienenen Mappenwerk "Die mittelalterlichen Baudenkmale von Niedersachsen" publiziert. Mit einer Zeichnung rekonstruiert er eine Idealansicht des ottonischen Baus und skizziert einen Grundriß der ursprünglichen Doppelchoranlage, die er mit dem bestehenden verstümmelten Grundriß vergleicht. Angesichts der geringen finanziellen Mittel begnügt sich C. W. Hase in der Praxis allerdings damit, die notwendigsten Bauarbeiten durchzuführen. Das nördliche Seitenschiff, dessen Außenmauer man wenige Jahrzehnte vorher abgebrochen hat, wird in neoromanischen Formen rekonstruiert. Die übrigen Arbeiten konzentrieren sich auf eine möglichst kostengünstige Wiederherstellung des Innenraumes. Bei aller Sparsamkeit soll die neue Kirchengestaltung festlich wirken und dem Stil der mittelalterlichen Architektur gerecht werden. Im Kirchenschiff hat C. W. Hase «sehr werthvolle Malerei aus dem Ende des 12ten oder dem Anfange des 13. Jahrhunderts» gefunden, die jedoch nicht freigelegt und restauriert werden. Vielmehr erhält der Maler-Restaurator Georg Bergmann den Auftrag, die Wände des Kirchenraumes mit einem farbigen Anstrich zu versehen und mit Schablonenfriesen zu schmücken. Außerdem gibt Bergmann den mittelalterlichen Stuckreliefs eine neue Farbfassung und "restauriert" das monumentale Deckenbild der "Wurzel Jesse". Im Stil dieses Deckenbildes werden die Holzdecken der Seitenschiffe mit geometrischen Friesen, Rauten und Vierpässen bemalt. Die Holzdecke der westlichen Vierung schmückt Bergmann mit einer monumentalen Darstellung des heiligen Michaels im Kampf mit dem Drachen, die Holzdecke im Chor mit Szenen aus dem Leben und der Passion Christi.

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Die Zwickel der westlichen Vierungsbögen werden mit Heiligenbüsten in Medaillons bemalt und mit Rankenornamenten eingefasst. Der Kirchenraum erhält einen schlichten neuen Fußbodenbelag und neue Fenster mit Gußeisenrahmen. Als Schmuckmotiv zeigen die Fenster im Obergaden einfache geometrische Ornamente, während die Chorfenster durch figürliche Glasmalereien hervorgehoben werden. Nach Hases Plänen entsteht ein neuer, erhöhter Altarbereich in der westlichen Vierung, mit einer Kanzel und einem Lesepult im neuromanischen Stil. Das Prunkstück der Ausstattung ist ein vergoldeter Altaraufsatz, der sich an mittelalterlichen Reliquienschreinen in Hausform inspiriert. Das restaurierte Gotteshaus wird am 19. Juli 1857 feierlich eingeweiht.

Event keywords
1a Technologie und Erhaltungszustand / 1a technical assessment.
1b Historische Recherchen / 1b historical research.
2 Konservierungs - Restaurierungskonzept / 2 project of conservation and restoration.
3c Abnahme von Ablagerungen und Beschichtungen / 3c removal of extraneous elements.
3d Konsolidierung - strukturelle Verstärkung / 3d reinforcement.
3e Ergänzung / 3e reintegration.
3f Wiederherstellung der Form / 3f reconstructing the conformation.
3g Hinzufügungen / 3g surface finishing.
3h Veränderungen am Träger.6 Publikation der Ergebnisse / 3h changing the type of support.
3f Wiederherstellung der form / 3f reconstruction the conformation.
6 Publikation der Ergebnisse / 6 results publicity

Sources, manuscripts
1985, Heckes Hans-Dieter [dissertation].
1999, Harbott Sibylle [mss.].
1999, Kreuzberg Antje [university paper].

Sources, publications
1856, Kratz Johann Michael [monograph].
1861, Hase Conrad Wilhelm [inventory].
1875, Mitthoff H. Wilhelm [inventory].
1902, Mohrmann Karl [analytic (periodical)].
1907, Zeller Adolf.
1910 circa, Mohrmann Karl [monograph].
1911, Zeller Adolf [inventory].
1919, Kottmeier Adolf, 19-25 [essay].
1954, Beseler Hartwig [monograph].
1979, Faust Ulrich [monograph].
1995, Brandt Michael [exhibition catalogue].
1996, Turek Peter, 111f. [essay].
2000, Weyer Angela [exhibition catalogue].
2000, Sommer Johannes [monograph].

Critical evaluations
Durch die Proteste der Hildesheimer Bevölkerung und durch die Tätigkeit von C. W. Hase wird eine Hochbedeutende mittelalterliche Kirche vor dem Verfall und letztlich vor dem Abriss bewahrt. Hase studiert und dokumentiert das Gebäude sehr genau, seine theoretische Rekonstruktion des ottonischen Kirchenbaus ist für die damalige Zeit bemerkenswert. Zeittypisch ist Hases Restaurierung des Innenraumes, der seine bewegliche Ausstattung verloren hat: Im nachschöpferischen Geist schmückt er den Raum mit "stilgerechten" neuromanischen Ausstattungsstücken und einer neuromanischen Ausmalung aus. Wegen der geringen finanziellen Mittel wird die bauliche Sanierung der Kirche vernachlässigt, so dass bereits im frühen 20. Jh. eine weitere Kirchenrestaurierung unter Leitung des Hase- Schülers Karl Mohrmann folgt. Nach den schweren Zerstörungen des Kirchenbaus im Zweiten Weltkrieg wird die Michaeliskirche in vereinfachter Form wieder aufgebaut. Von der Restaurierung Hases zeugen heute nur noch wenige Spuren.

Preserv. condition (eng.)
After the secularization the former Benedictine monastery together with the monastery church is reused as a "lunatic asylum". The interior of the church is whitewashed, the northern exterior wall is teared down and is

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replaced by open arcades. These changes and the plan to pull down the church gave rise to loud protest in the population of Hildesheim. The church is supposed to be brought back to its religious use, a new user is the evangelical parish of St. Martini in Hildesheim, which is looking for a larger church. But it lacks of money and of political motivation to carry out the restoration of St. Michel.

Event description (eng.)
The young architect Conrad Wilhelm Hase from Hanover accepts the bid to develop plans for the restoration of the church and to take over the construction management. Hase reconstructs the Ottonian structure on the basis of site measurements and drawings. Due to financial circumstances he manages to perform only the most necessary measures in practice. The exterior wall, which was teared down only a few years before, is reconstructed in Neo-Romanesque style. The monumental painted ceiling depicting the "Root of Jesse" is conserved by the painter-conservator Georg Bergmann in the spirit of the time, meaning it was mostly overpainted. The interior of the church receives a Neo-Romanesque furnishing, after designs of Hase. The restored house of God is ceremoniously inaugurated on July 19th 1857.

Critical evaluations (eng.)
Due to the protests of the population of Hildesheim and through the activity of C.W. Hase the grand medieval church is protected from deterioration and in the end also from demolition. Hase studies and documents the building very precisely, his theoretic reconstruction of the Ottonian church building is remarkable at that time. Characteristic for that time is Hases restoration of the interior, which lost its movable furnishing: In the spirit of recreation he decorates the interior "in proper style" with Neo-Romanesque furniture and a Neo-Romanesque illumination, which goes by the style of the preserved painted ceiling depicting the "Root of Jesse". Due to the financial difficulties the refurbishment of the church structure is neglected, so that another restoration of the church follows already in the early 20th century conducted by Karl Mohrmann a student of Hase. After the severe damages of the church in the Second World War the church of St. Michael is rebuild in a simplified form. There are only few traces left of Hases restoration.

Illustrations
Innenraum der St. Michaeliskirche nach Westen, nach der Restaurierung durch C. W. Hase, Foto vor 1907 (Stadtarchiv Hildesheim). [hase02.jpg]
Blick ins südl. Seitenschiff der St. Michaeliskirche nach Westen, nach der Restaurierung durch C. W. Hase, Foto vor 1907 (Stadtarchiv Hildesheim). [hase03.jpg]
Blick in den Innenraum der St. Michaeliskirche (Foto: B. Hentschel 2005). [hase05.jpg]

Editing
Schädler-Saub Ursula, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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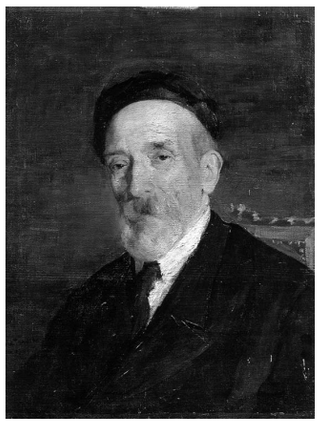
ID number: 25
Record type: Biography

Name: Cantalamessa, Giulio (M).

Birth: Ascoli Piceno (Italia), 1846/04/01.

Death: Prato, Firenze (Italia), 1924/09/12.

Main functions
Soprintendente - Ispettore.



L. Tarditi,
Ritratto di Giulio Cantalamessa

Biographical notes
Giulio Cantalamessa fa parte di una colta famiglia di Ascoli Piceno, i Cantalamessa Carboni. Suo padre Igino è notaio e appassionato conoscitore di letteratura, lo zio pubblica nel 1830 le *Memorie intorno i letterati e gli artisti della città di Ascoli nel Piceno*. Nell'adolescenza G.C. studia disegno ad Ascoli Piceno presso la scuola dello scultore G. Paci e poi, nel 1864, si trasferisce a Bologna dove assieme agli studi legali segue, all'insaputa del padre, le lezioni di A. Puccinelli presso l'Accademia di Belle Arti. Cinque anni dopo, nel 1869, si trasferisce per un anno a Firenze dove frequenta la scuola di A. Ciseri, per tornare poi nella città natale da cui compie frequenti viaggi a Roma, determinanti per la sua formazione artistica.
Le sue opere pittoriche, in linea con la pittura romantica dell'epoca, rappresentano per lo più temi storici e più raramente religiosi. Nonostante l'apprezzamento suscitato dai suoi dipinti, l'attività di G.C. viene molto rallentata negli anni '70 dell'Ottocento da problemi di salute e si interrompe definitivamente nel 1889, anno in cui G.C. sospende anche il suo incarico, durato dodici anni (1876-1888), di segretario del deputato parlamentale M. Marcatili e precettore dei suoi due figli. L'assiduo contatto con i bambini che caratterizza il ruolo di precettore lo porta a dedicarsi con passione all'insegnamento dell'arte e alla scrittura di racconti per bambini.
Nel 1889 interrompe definitivamente l'attività pittorica e si dedica all'insegnamento della Storia dell'arte presso il Collegio Venturoli di Bologna e all'attività di critico d'arte, collaborando con numerose riviste (*Archivio storico dell'arte*, *Le Gallerie Nazionali Italiane*, *Emporium*, *Bollettino d'arte*, *Nuova Antologia*, *Dedalo*, *Archivio veneto*). Accreditatosi come fine conoscitore dell'arte del XVII e XVIII secolo, si trasferisce a Roma dopo aver ricevuto dal Ministero della Pubblica Istruzione l'incarico di redigere l'inventario delle opere d'arte di proprietà delle confraternite romane (1891), incarico per il quale avrà le lodi del Ministro della Pubblica Istruzione Pasquale Villari (1).
Nello stesso periodo riceve dal Ministero il primo incarico per la direzione di un cantiere, il restauro dell'affresco di Baldassarre Peruzzi nella chiesa di San Rocco. L'intervento diretto da G.C. ed eseguito da Luigi Bartolucci è improntato alla ricerca della materia autentica (2) e si rifà ad uno dei principi espressi nel 1877 da Cavalcaselle nelle *Norme per i restauri delle pitture nelle Gallerie del Regno*: eliminare, se possibile, le aggiunte riportando il dipinto alla sua "forma primitiva" (3). La ricerca della materia autentica che guida l'intervento di Cantalamessa e Bartolucci è connessa ad una nuova e decisa considerazione del valore documentario delle opere. Il concetto di autenticità, proveniente dalla sfera giuridica e religiosa e adottato ora nel lessico della critica d'arte e del restauro, viene assunto da parte di alcuni funzionari della Direzione Generale Antichità e Belle Arti, fra cui G.C., come criterio distintivo dei restauri realizzati dallo Stato. Tale criterio è alla base dello scontro, che si delinea in questi anni, tra i sostenitori del restauro come momento di ricerca storica e coloro che lo considerano operazione artistica.
L'apprezzamento espresso da Pasquale Villari per il lavoro di G.C., gli procura nel 1892 un nuovo incarico di aggiornamento dei cataloghi delle gallerie fidecommissarie romane (4). L'anno successivo, nominato dal Ministero viceispettore alle Gallerie (1893), gli viene affidata la direzione della Galleria Estense di Modena, compito che svolge in sintonia con le indicazioni suggeritegli da Adolfo Venturi (5). Inviato successivamente come ispettore presso le R.R. Gallerie dell'Accademia e il Museo Archeologico di Venezia, ne diviene direttore il 17 maggio 1895.
Le sue conoscenze pittoriche e storico-artistiche e il ruolo di direttore lo portano ad interessarsi sempre più attivamente a problematiche connesse al restauro. Nel 1896 viene nominato membro della Commissione conservatrice per gli oggetti d'arte e antichità per la provincia di Modena, e tra il 1903 e il 1906 farà parte dell'analoga Commissione per la città di Venezia. Dal 1901 il suo nome figura tra i membri di commissioni ministeriali di controllo sui restauri di importanti monumenti nazionali come la chiesa di Santa Maria Antiqua a Roma (1901), gli affreschi del Camposanto di Pisa (1901), i dipinti di Palazzo Rosso a Genova (1903), il Cenacolo vinciano a Milano (1906). Le sue decisioni sui restauri dei dipinti veneziani suscitano tuttavia forti critiche e le polemiche

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sorte sul restauro della M*adonna degli albereti* di Giovanni Bellini, eseguito nel 1902, sono la causa della sua decisione di allontanarsi da Venezia. Si tratta di un restauro orientato, anche in questo caso, a recuperare le tinte originali eliminando le ridipinture, realizzate in data non precisata dal restauratore Tagliapietre, che nascondevano a giudizio di Cantalamessa i caratteri pittorici del Bellini. La pulitura riporta alla luce un'opera fortemente frammentaria e il risultato viene criticato assai duramente. Il clima ostile creatosi in seguito all'evento spinge G.C. a chiedere nel 1906 il trasferimento ad altra sede.
Viene così inviato a Roma con la carica di direttore della Galleria Borghese (16 maggio 1906) e l'anno successivo viene nominato Soprintendente alle Gallerie, Musei e Oggetti d'arte di Roma e del Lazio. E il primo funzionario a ricoprire tale ruolo, che conserverà fino al 1923. A Roma G.C. si serve spesso, per i restauri dei dipinti della Galleria Borghese, dell'opera del restauratore Luigi Bartolucci, già noto ed accreditato presso la Direzione Generale Antichità e Belle Arti. La corrispondenza ufficiale intercorsa in questi anni tra G.C. e Corrado Ricci, nominato Direttore Generale nello stesso anno del trasferimento di G.C. a Roma e legato a lui da stretta amicizia (6), reca memoria delle raccomandazioni espresse da Ricci a G.C. affinché le «le operazioni di restauro siano condotte con la maggior prudenza, senza apportare alterazione alcuna al carattere delle pitture e con ogni possibile cautela» (7). Ricci lo raccomanda di uniformare le sue decisioni alla prudenza indicata dalla circolare n.73/1903 che, tra le "norme generali", riporta in corsivo: «O*gni alterazione, ogni contraffazione dell'antico è pertanto vietata*» (8).
Se è di questi anni il tentativo condotto da alcuni funzionari del Ministero di creare un sistema centrale, statale, di indirizzo per il restauro, tentativo all'interno del quale matura anche la ricerca di una maggiore prudenza nelle rimozioni di passati restauri e ridipinture, nello stesso periodo si fanno più chiare le numerose e talvolta divergenti esigenze che il restauro è chiamato a soddisfare. Esigenze documentarie e di ricerca, ma anche esigenze di culto, che conducono a soluzioni integrative. Sensibile alle diverse necessità anche G.C., che aveva sostenuto soluzioni orientate in modo drastico al recupero della materia autentica, propone in alcuni restauri eseguiti tra il 1909 e il 1911 su opere adibite ad uso liturgico, qualche deroga alle indicazioni della circolare e alle raccomandazioni di Ricci. Le esigenze connesse alla funzione devozionale spingono G.C. a giustificare un "lavoro d'interpretazione", cioè un tipo di intervento vietato dalla circolare n.73/1903, che G.C. autorizza e documenta in modo molto chiaro e dettagliato. Nell'intervento di restauro, che viene affidato a Lorenzo Cecconi Principi, G.C. sceglie di ricondurre l'opera a leggibilità «per quanto gli elementi superstiti consentivano, dopo danni molto gravi» (9). Da questi episodi emerge, al di là delle norme ministeriali, la ricerca di un delicato equilibrio tra valore documentario e funzione liturgica e il maturare di una tendenza a differenziare gli interventi di restauro a seconda dei caratteri intrinseci alle opere: uso/funzione, datazione, tecnica esecutiva, qualità artistica.
Quando nel 1910 il Ministro Edoardo Daneo e Corrado Ricci, allora Direttore Generale, intervengono sulla delicata questione del controllo centrale sui criteri di restauro, emanando la circolare che vieta «spostamenti di qualche entità o ristauri di sorta ai dipinti» senza previa autorizzazione di una commissione ministeriale, l'unico ad uscire dal coro unanime di formale accettazione del dettato ministeriale è G.C. che esprime dubbi sulla possibilità che il giudizio di una commissione possa sanare le frequenti polemiche. G.C. esclude la possibilità di un controllo capillare dei restauri e paventa che si verifichi «una specie di paralisi delle Direzioni e anche delle Soprintendenze» (10). Dalla sua sfiducia sulla possibilità di elaborare, attorno ad un restauro, un giudizio che accomuni i numerosi e diversi interlocutori, emerge la sua lucida convinzione che il restauro rimanga, comunque, dominato dalla soggettività. Nominato in data non reperita membro del Consiglio Superiore di Belle Arti, G.C. si dimette nel 1911 per motivi di salute, conservando tuttavia la funzione di Soprintendente.

(1) 1891/03/20, Villari Pasquale, b. 406, fasc. 4541, s.prot.
(2) 1891/01/16, Cantalamessa Giulio, prot. 2911. Sull'intervento cfr. inoltre 1998, Cipriani Marina, pp. 47-56, 2005, Cecchini Silvia, 207-227.
(3) 1996, Curzi Valter, pp. 196-197. Il testo redatto nel 1877 da Cavalcaselle afferma: «Per ultimo è da aggiungere che se qualche parte fosse stata aggiunta posteriormente, e poi ridipinta alterando a tal guisa la forma primitiva del quadro, si dovrebbe potendo fare, togliere via quelle parti (o parte) nuova sempre però dopo avere esposte le ragioni ed ottenuto il consenso del Governo».
(4) 1891/03/20, Villari Pasquale, b. 406, fasc. 4541, s.prot.
(5) 1897/03/27, Cantlamessa Giulio, foglio n. 6156.
(6) Ricci è stato trai più fermi difensori di G.C. nel periodo delle polemiche veneziane sui restauri, cfr. 1902, Ricci Corrado, pp. 125-126.
(7) 1907/03/27, Ricci Corrado, prot. 4432.
(8) Su questa ad altre circolari relative al restauro dei dipinti emanate in questi anni cfr. 2005, Cecchini Silvia, 207-227.
(9) 1911/04/01, Cantalamessa Giulio, prot. 1963.
(10) 1910/02/10 Cantalamessa Giulio, prot. 1103.

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Events of conservation-restoration

1891, intervento di restauro, Peruzzi Baldassarre, Presepe, Roma, chiesa di San Rocco.
1907, pronto intervento, Unterberger Cristoforo, Ercole seduto, Roma, Galleria Borghese.
1901, intervento di restauro, Berrettini Niccolò, Sposalizio della Vergine, Roma, chiesa di San Lorenzo in Piscibus.
1909, intervento di restauro, Ricciolini (?), Adorazione dei Pastori, Roma, chiesa di San Lorenzo in Piscibus.
1910-1911, intervento di restauro, Gimignani Ludovico, l'Assunta, Roma, chiesa di Santa Pudenziana.
1911, intervento di restauro, Agresti Livio, Compianto sul Cristo morto, Roma, chiesa di Santo Spirito.
1911, intervento di restauro, Bonzi Pier Paolo, Incredulità di San Tommaso, Roma, Pantheon.
1912, intervento di restauro, Crespi Giuseppe Maria, Il Beato Bernardo Tolomei orante, Roma, chiesa di Santa Francesca Romana.

Writings, manuscripts

1891/01/16, Cantalamessa Giulio [memoir].
1897/03/27, Cantalamessa Giulio [letter].
1911/04/01, Cantalamessa Giulio [restauration report].
1911/05/18, Cantalamessa Giulio [mss.].
1908/09/25, Cantalamessa Giulio [restoration report].
1909/12/22, Cantalamessa Giulio [commission document].
1909/11/24, Cantalamessa Giulio [restoration report].
1910/02/10, Cantalamessa Giulio [letter].
1910/08/11, Cantalamessa Giulio [commissioned document].
1911/04/01, Cantalamessa Giulio [restoration report].
1911/02/16, Cantalamessa Giulio [restoration report].
1911/02/20, Cantalamessa Giulio [mss.].
1912/03/02, Cantalamessa Giulio [restoration report].

Writings, publications

1903, Cantalamessa Giulio [report].
1926, Cantalamessa Giulio [conference report].

Sources, manuscripts

1891/03/20, Villari Pasquale [letter].
1907/03/27, Ricci Corrado [letter].

Sources, publications

1902, Ricci Corrado, 114-116 [analytic (periodical)].
1908, Notizie, 114-116 [analytic (periodical)].
1925, Venturi Adolfo, 241-247 [analytic (periodical)].
1942, Samek Lodovici Sergio, 84-86 [monograph].
1955, Della Pergola Paola [monograph].
1979, Pavan Taddei Maria Cristina, 231-233 [analytic (monograph)].
1988, Conti Alessandro, 307-315 [monograph].
1994, Bosi Maramotti Giovanna, 43-56 [analytic (monograph)].
1994, Agosti Giacomo, 79-84 [analytic (periodical)].
1996, Curzi Valter, 196-197 [analytic (periodical)].
1996, Agosti Giacomo [monograph].
1998, Cipriani Marina, 47-56 [analytic (periodical)].
2005, Cecchini Silvia, 207-227 [analytic (conference report)].
s.d (inicorsi di stampa) in corso di stampa, Ceccini Silvia [monograph].

Biographical notes (eng.)

Giulio Cantalamessa is a member of a well educated family from Ascoli Piceno, the Cantalamessa Carboni. His father, Igino is a notary and an ardent lover of literature; his uncle publishes Memorie intorno i letterati e gli artisti della città di Ascoli nel Piceno (Memories of the men of letters and artists of Ascoli Piceno) in 1830. As an adolescent, G.C. studies drawing in Ascoli Piceno at the school of G. Paci and then, in 1864, he moves to Bologna where, along side his legal studies, and unknown to his father, he follows A. Puccinelli's lessons at the

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Academy of Fine Arts. Five years later, in 1869, he moves to Florence for a year where he attends the school of A. Ciseri before returning to his hometown from where he travels frequently to Rome, an experience which will play an important part in his artistic development. His paintings, in line with the romantic paintings of the time, mainly figure historical themes, but also, more rarely, religious ones. Despite the admiration aroused by his work, in the 1870s his production is severely hampered by ill health and comes to a final halt in 1889, the same year in which he gives up his post, after twelve years of service (1876-1888), as secretary to M. Marcatili, Member of Parliament, and tutor of his children. The mindful care of his charges which characterised his role as tutor, leads to a devoted and enthusiastic commitment to the teaching of art and writing stories for children. In 1889 he ceases painting for good and dedicates his efforts to the teaching of art history at the Venturoli College of Bologna and to art criticism, contributing to a number of periodicals (Archivio storico dell' arte, Le Gallerie Nazionali Italiane, Emporium, Bolletino d'arte, Nuova Antologia, Dedalo, Archivio veneto). Having gained a reputation as a refined critic of XVII and XVIII century art, he moves to Rome where he is appointed by the Ministry of Education to draw up an inventory of the works of art belonging to the Roman confraternities (1891), a task for which he is commended by the Minister for Education, Pasquale Villari (1). At around the same time he receives his first appointment from the Ministry to take charge of renovation work, the restoration of the fresco by Baldassare Peruzzi in the church of St Rocco. This first undertaking is evidence of the principles then followed by Bartolucci and other ministerial officials: to remove overlaying layers of paint and reworkings in order to reveal the authentic substance of the work (2). The criterion of authenticity, with its origins in legal and religious spheres, and now adopted in the language of art criticism and restoration, becomes, at this point, a distinguishing feature of restoration carried out by the state. The work directed by G.C. and carried out by Luigi Bartolucci, bears the mark of a quest for authentic substance and is inspired by one of the principles stated by Cavalcaselle in 1877 in Norme per i restauri delle pitture nelle Gallerie del Regno (Guidelines for the restoration of paintings in the Galleries of the realm): to eliminate additions, if possible, restoring the painting to its "original form"(3). The admiration expressed by Pasquale Villari for G.C.'s work results in a further assignment to update the catalogues of the fideicommissary Roman galleries (1892) (4). The following year, nominated vice inspector of galleries by the Ministry (1893), he is entrusted with the direction of the Estense Gallery of Modena, a task he undertakes in accordance with the guidelines proposed to him by Adolfo Venturi (5). Later sent as an inspector to the Royals Galleries of the Academy and the Archaeological Museum of Venice, he becomes director on May 17th 1895. His knowledge of painting and history of art and his role as director lead him to take an increasingly active interest in problems connected with restoration. In 1896 he is appointed member of the Commission for the conservation of art and antiquities for the province of Modena, and between 1903 and 1906 he takes part in a similar Commission for the city of Venice. As of 1901, his name appears among the list of members of ministerial commissions for the inspection of restoration of important national monuments such as the church of St Maria Antiqua in Rome (1901), the frescoes of Camposanto in Pisa (1901), the paintings of Palazzo Rosso in Genova (1903) and da Vinci's Last Supper in Milan (1906). His decisions over the restoration of Venetian paintings, however, arouse considerable controversy, and the restoration of Giovanni Bellini's Madonna degli albereti, carried out in 1902, eventually causes him to leave Venice. In this case too, restoration work seeks to recover the original colours, removing retouches made at a date not established by the restorer Tagliapietre, which, in Cantalamessa's opinion, conceal features of Bellini's painting. Cleaning brings to light a highly fragmentary work and the result is severely criticised. The hostile climate thus created leads G.C. to apply for a transfer to another centre in 1906. He is consequently sent to Rome as director of the Galleria Borghese (May 16th 1906) and the following year he is appointed Superintendent of Galleries, Museums and Art for Rome and Lazio. He is the first official to occupy such a post, which he holds until 1923. In Rome, G.C. often calls upon the expertise of the restorer Luigi Bartolucci, already well known and recognised by the Head Office of Antiquities and Fine Arts, for the restoration of paintings in the Galleria Borghese. The official correspondence at this time between G.C. and Corrado Ricci, who is appointed Director General in the same year as G.C.'s transfer to Rome and linked to him by deep bonds of friendship (6), recalls Ricci's pleas to G.C. to ensure that «restoration work should be carried out with the greatest prudence, without introducing any alterations to the character of the paintings and with every possible caution» (7). Ricci advises him to bring his decisions into line with official regulations no.73/1903 for prudence which, among the "general rules" includes in italics: «Any alteration or imitation of an historical work is thereby forbidden» (8). Some departures from the official regulations and from Ricci's recommendations can be seen in a few restoration projects directed by C. between 1909 and 1911 for works designed for liturgical use. Requirements connected with the devotional purpose of these leads C. to justify "a work of interpretation", a type of undertaking forbidden by the official regulations no.73/1903, which C. then authorises and documents clearly and in great detail. G.C. chooses to make the work legible again «as far as the surviving elements permit, after very serious damage» (9). Beyond the ministerial rules, these episodes reveal the search

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for a delicate balance between documentary value and liturgical function as well as the development of a tendency to differentiate restoration work according to the intrinsic characteristics of the piece: use/function, dating, technique adopted, artistic style. Appointed as a member of the High Council of Fine Arts at an unknown date, G.C. resigns in 1911 for health reasons, though he remains Superintendent.

(1) 1981/03/20, Villari Pasquale, letter
(2) 1891/01/16, Cantalamessa Giulio, memory. On the work cf. also 1998, Cipriani Marina, pp. 47-56, 2005, Cecchini Silvia, 207-227.
(3) 1996, Curzi Valter, pp. 196-197. The text compiled in 1877 by Cavalcaselle states «Finally it should be added that if some parts were added at a later date, and then repainted in such a way that the original form of the picture was altered, one should be able to remove those new parts (or part) though always having set out the reasons and obtained the approval of the Government».
(4) 1891/03/20, Villari Pasquale, letter.
(5) 1897/03/27, Cantalamessa Giulio, letter.
(6) Ricci is among G.C.'s most ardent defenders during the period of the Venetian controversy over restoration works, 1902, Ricci Corrado, pp. 125-126.
(7) 1907/03/27, Ricci Corrado, letter.
(8) On this and other official regulations regarding the restoration of paintings at this time cf. 2005, Cecchini Silvia, 207-227.
(9) 1911/04/01, Cantalamessa Giulio, restoration report.

Illustrations
Ritratto di Giulio Cantalamessa eseguito da Licia Tarditi, 2006, Archivio Fotografico del Polo Museale Romano, Galleria Borghese, Inv. 567. [cant567.jpg]

Editing
Cecchini Silvia, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 26
Record type: Biography

Name: Bartolucci, Luigi (M).

Birth: Monterotondo, Roma (Italia), 1848.

Death: Roma (Italia), 1913.

Main functions
Restauratore.

Biographical notes

La sua prima formazione avvenuta presso Cesare Mariani, pittore di ispirazione purista allievo di Tommaso Minardi, è documentata da una lettera firmata dal Mariani e datata 12 ottobre 1893. Il Mariani, su richiesta di Bartolucci, così illustra il suo percorso formativo e lavorativo: «Luigi Bartolucci fu fin dai primi anni della sua gioventù presso di me e compì sotto la mia direzione lo studio dell'arte della pittura. Avendo poi ritrovato in esso molta intelligenza e buona volontà seguitai a tenerlo presso di me come aiuto in vari grandiosi lavori decorativi da me eseguiti, nei quali ebbe capo d'istruirsi nelle tecniche delle pitture a fresco, a tempera all'encausto ecc. tanto nella parte figurativa che ornamentale. Essendo poscia applicato a studiare e ricercare nelle antiche pitture non sono (sic) le maniere delle varie scuole; ma bensì le diverse tecniche usate dagli antichi maestri, divenne praticissimo nei vari modi di riparare le antiche pitture tanto in tavola che murali e moltissime furono quelle da lui riparate tutte con felice risultato. Acquistatosi perciò bella fama in tali lavori, fu dall'Ecc.mo Comune di Roma e dal R. Governo incaricato di lavori di tal genere, molti dei quali furono affidati alla mia sorveglianza e direzione, ed ho perciò potuto constatare la buona riuscita, come può verificarsi su varie opere esposte al pubblico da esso riparate o trasportate dal muro le quali già da parecchi anni eseguite perdurano in stato di perfetta conservazione. Credo pertanto che per le non comuni cognizioni ch'esso possiede, per l'integrità del suo carattere, diligenza, assiduità al lavoro, sia meritevole di ogni fiducia per lavori di tal genere» (1).
Abile sia come pittore che come restauratore, tra il 1884 e il 1891 L.B. partecipa con il Mariani ad interventi di decorazione del duomo di Ascoli Piceno (cupola, abside, volte e pareti) e Don Emilio Luzzi, cronista per la rivista A*rte e storia*, ne elogia l'abilità mostrata in quell'occasione definendolo esperto nella pittura ornamentale e noto in Italia e all'estero (2).
Alla collaborazione con il Mariani si aggiunge quella con il restauratore romano Giuseppe Missaghi con cui L.B. conduce studi specifici sulle tecniche di restauro. Nel 1882 L.B. viene coinvolto da Missaghi nel restauro degli affreschi della cattedrale di Atri e nel restauro delle tele conservate nella chiesa di S. Maria degli Angeli, un cantiere che lo porta a contatto con uno dei restauratori più stimati del panorama romano, Pietro Cecconi Principi. Partecipano al cantiere anche i restauratori Pietro Kern, Alessandro Flavoni e Mariano Billaud. L'incarico è affidato loro su segnalazione di Missaghi che, dopo aver accettato il lavoro commissionatogli da G.B. Cavalcaselle, è costretto a rinunciarvi per seguire da vicino il delicato restauro presso il Duomo di Atri. Il contributo di L.B. nel restauro dei dipinti della chiesa di S. Maria degli Angeli raccoglie consensi e dal 1884 gli incarichi affidatigli direttamente dal Cavalcaselle si fanno sempre più frequenti.
Molto numerosi sono i dipinti da lui restaurati e conservati nelle chiese romane fra cui ad esempio gli affreschi del Cavallini in Santa Cecilia e le tempere di Melozzo da Forlì in San Marco, le Sibille di Raffaello in Santa Maria della Pace e gli affreschi del Pinturicchio in Santa Maria del Popolo, e poi dipinti presenti nelle chiese di San Rocco, San Pietro in Montorio, Santa Maria Sopra Minerva, Santa Maria in Traspontina, Santa Francesca Romana, Santo Spirito in Sassia, Santi Quattro Coronati.
Modalità e criteri di intervento da lui seguiti in questi anni sono assimilabili, per molti aspetti, a quelli del più anziano e affermato restauratore Pietro Cecconi Principi: un grande rispetto per la parte originale dell'opera e un'attenzione alla restituzione estetica che esclude, però, qualunque rifacimento di parte mancante. I risultati raggiunti sono dunque conformi ai principi espressi dal Cavalcaselle alla fine degli anni '70 dell'Ottocento.
L'approvazione riscossa dai restauri da lui eseguiti gli permette di accreditarsi presso la Direzione Generale Antichità e Belle Arti e a lui si rivolge Giulio Cantalamessa quando nel 1891, durante il suo primo breve soggiorno romano, è chiamato a dirigere il restauro del dipinto murale rappresentante il Presepe eseguito da Baldassarre Peruzzi. L.B. realizza allora, seguendo le prescrizioni di Cantalamessa, un restauro volto al recupero della materia autentica, riportando alla luce, al di sotto delle pesanti ridipinture seicentesche, un dipinto estremamente degradato.

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Tra il 1891 e l'inizio del 1893 sono numerosi gli interventi di L.B. fuori dal territorio romano. Fra di essi il restauro di una predella del Lotto presso il Municipio di Jesi (1892) e di una pala del Perugino nella Chiesa di Santa Maria delle Grazie presso Senigallia (1893).
Tra il 1893 e il 1894 l'attività di L.B. si rallenta molto per problemi di salute causati da una caduta dal ponteggio avvenuta durante il restauro di un dipinto del Rubens nella chiesa dei Filippini. La gravità dell'incidente è documentata dalla relazione del medico Ugo Serra che riferisce di ferite alla testa, trauma cranico e grave contusione al costato e denuncia l'instabilità del ponte «costruito con il solo riparo di una tenda puntata in due regoli e con piccolissimi spazio occupato da uno sgabbello (sic) e una sedia in modo che non vi si poteva circolare liberamente» (3).
Dopo la caduta dal ponteggio causata, a quanto dichiara lo stesso L.B., «per incuria degli operai, addetti all'Ufficio Regionale di Roma», egli «non può perciò esporsi a grosse fatiche ed è costretto a rinunciare a lavori che eseguiva con il Comm. Cesare Mariani» (4).
Decide quindi di tentare di avere un incarico in un ufficio del Ministero e nel 1894 ottiene un lavoro presso la Direzione Generale Antichità e Belle Arti - Ufficio per l'esportazione degli oggetti d'arte, con uno stipendio di lire 100 mensili. Nel tentativo di ottenere un incarico più stabile e meglio retribuito (il mestiere di restauratore per lo stesso ente gli procurava in passato uno stipendio di 10 lire al giorno) riceve l'aiuto di numerose personalità. Carlo Fiorilli allora Direttore generale per la Divisione Arte antica, Giuseppe Costetti Direttore generale per la Divisione Arte contemporanea, Ettore De Ruggero Direttore Ufficio di esportazione di oggetti di antichità e belle arti e i deputati parlamentari Raffaello Giovagnoli e Giuseppe De Pisis si impegnano nel perorare la sua causa.
L.B. chiede che «sia determinata la sua posizione e chiede di entrare a far parte del personale della R. Galleria Nazionale già Corsini come Conservatore con l'intento di cooperare sempre più alla buona conservazione dei dipinti e studiare sulla tecnica delle scuole degli antichi maestri o pure di avere la nomina effettiva nell'Ufficio di Esportazione di oggetti d'arte ove da dieci mesi funziona quale incaricato» (4). L'anno successivo anche Poul Kristeller, direttore del R. Gabinetto delle Stampe di Palazzo Corsini, scrive al Ministro della Pubblica Istruzione Guido Baccelli. Riconosce a L.B. «grande abilità manuale e pratica nella materia della conservazione di oggetti d'arte» e suggerisce al Ministro di affidare a lui il restauro della collezione di incisioni antiche passata in quell'anno dalla R. Accademia dei Lincei alla R. Galleria Nazionale (5).
L.B. ottiene così nel 1895 il trasferimento al dipartimento Musei e Gallerie con la mansione di "restauratore di dipinti" e uno stipendio mensile di 200 lire per sei ore quotidiane di lavoro (6).
Alcuni anni più tardi, nel 1904, L.B. esegue con successo il complesso restauro del dipinto su tavola di Lorenzo Lotto rappresentante la Madonna con Bambino e i santi Ignazio di Antiochia e Onofrio commissionatogli da Giovanni Piancastelli allora direttore della Galleria Borghese in Roma. Un restauro - come sottolinea il Piancastelli - volto «esclusivamente alla conservazione del dipinto, al mantenimento dello *statu quo*», a bloccare cioè il deterioramento della pellicola pittorica determinato dal progressivo incurvamento della tavola (7).
L.B. è di nuovo al fianco di Cantalamessa nel 1906 quando questi, trasferitosi da Venezia a Roma, viene nominato direttore della Galleria Borghese e poi Soprintendente alle Gallerie, Musei e Oggetti d'arte di Roma e del Lazio. A lui Cantalamessa affida numerosi interventi fra cui molti risanamenti dai tarli e qualche trasporto da tavola a tela o da tela a tela. Quando però, tra il 1909 e il 1911, per esigenze devozionali sceglie di realizzare un «lavoro d'interpretazione», cioè un restauro in cui si reintegrino le parti mancanti, anziché a L.B. si rivolge a Lorenzo Cecconi Principi. La ragione è probabilmente nel fatto che Lorenzo, restauratore più giovane, è meno rigoroso nel rispetto dei principi che avevano guidato il restauro sia di L.B. che del padre di Lorenzo, Pietro Cecconi Principi. Mentre, in questi anni, i percorsi con cui la Direzione Generale Antichità e Belle Arti tenta di individuare criteri per il restauro pubblico vanno verso la mediazione tra il fermo rispetto del valore documentario e le esigenze connesse alla funzione liturgica, L.B. rimane comunque un riferimento per gli interventi di tipo più marcatamente conservativo (8). Anche il nipote di L.B., Ferreolo Bartolucci, si dedica al restauro cartaceo e agli inizi del Novecento è attivo presso la Galleria Nazionale d'Arte Antica e il Gabinetto Nazionale delle Stampe di Roma.
Torresi da' inoltre notizia di un allievo di L.B., Giuseppe Micali, che lo avrebbe assistito nei restauri eseguiti sui dipinti della chiesa di S. Maria in Vallicella (9).
(1) 1893/10/12, Mariani Cesare, certificazione.
(2) 1998, Cipriani Marina, pp. 47-56.
(3) 1893/03/29, Serra Ugo, referto medico.
(4) 1895/06/25, Bartolucci Luigi, prot. 3342, certificazione.
(5)1895/11/13, Kristeller Poul, prot. 6135, lettera.
(6) 1895/12/13, Costetti Giuseppe, prot. 6938, comunicazione di assunzione.
(7) 1904/12/06, Piancastelli Giovanni, prot. 833, relazione di collaudo.
(8) 2005, Cecchini Silvia, pp. 207-227, relazione.
(9) 1999, Torresi Antonio P., p. 19, dizionario biografico

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Events of conservation-restoration
1891, intervento di restauro, Peruzzi Baldassarre, Presepe eRoma, Chiesa di San Rocco.
1907, intervento di restauro, Unterberger Cristoforo, Ercole seduto, Roma, Galleria Borghese.
1911, intervento di restauro, Agresti Livio, Compianto sul Cristo morto, Roma, chiesa di Santo Spirito.
1911, intervento di restauro, Bonzi Pier Paolo, Incredulità di S.Tommaso, Roma, Pantheon.

Writings, manuscripts
1891/03/04, Bartolucci Luigi [letter].
1895/06/25, Bartolucci Luigi [report].
1907/03/04, Bartolucci Luigi [note].
1910/12/04, Bartolucci Luigi [note].
1911/02/12, Bartolucci Luigi [note].

Sources, manuscripts
1891/01/16, Cantalamessa Giulio [memory].
1891/04/10, Villari Pasquale [letter].
1893/03/29, Serra Ugo [report].
1893/10/12, Mariani Cesare [report].
1895/11/13, Kristeller Poul [letter].
1895/12/13, Costetti Giuseppe [report].
1904/12/06, Piancastelli Giovanni [restoration report].
1907/03/07, Cantalamessa Giulio [report].
1907/03/27, Ricci Corrado [letter].
1911/02/20, Cantalamessa Giulio [mss.].
1911/03/04, Ricci Corrado [mss.].
1911/05/18, Cantalamessa Giulio [mss.].
1911/02/16, Cantalamessa Giulio [restoration report].

Sources, publications
1908, Notizie, 114-116 [analytic (periodical)].
1955, Della Pergola Paola [monograph].
1998, Cipriani Marina, 47-56 [analytic (periodical)].
1999, Torresi Antonio P., 19 [monograph].
2005, Cecchini Silvia, 207-227 [analytic (conference report)].

Biographical notes (eng.)
His early training takes place under the guidance of Cesare Mariani, an artist of purist inspiration and a pupil of Tommaso Minardi, and is documented in a letter signed by Mariani and dated October 12th 1893. At Bartolucci's request, Mariani describes the course of his training and work experience: 'Luigi Bartolucci has been my student since his early youth and has studied the art of painting under my direction. Having discerned in him both great intelligence and good will, I continued to keep him with me as my assistant in various splendid works of decoration I undertook in the course of which he took it upon himself to learn the techniques of fresco painting, encaustic tempera etc. both figurative and ornamental. Then he devoted himself to the study and research of ancient paintings not are (sic) the styles of the various schools; but also the various techniques used by the old masters, he became extremely competent in the different ways of repairing old paintings on wood as well as murals and he successfully repaired a great number of these. Having thereby acquired a good reputation for such work he was appointed by the Very Excellent City of Rome and the Rome Government to carry out these assignments, many of which were entrusted to my inspection and direction and I was thus able to ascertain their success, as can be witnessed in the various works repaired or transferred from the wall by him on public display, which even now, several years after repair work, remain in a perfect state of conservation. I therefore believe that his uncommon know- ledge, the integrity of his character, his conscientiousness, his assiduity at work are worthy of every confidence in work of this kind' (1). Accomplished both as a painter and as a restorer, between 1884 and 1891 he takes part, together with Mariani, in the decoration of the cathedral of Ascoli Piceno (cupola, apse, ceiling and walls) and Don Emilio Luzzi, reporter for the periodical «Art and History» praises the skill he demonstrates on this occasion describing him as an expert in decorative painting and well known not only in Italy but also abroad (2). As well as collaborating with Mariani, he also

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works with the Roman restorer Giuseppe Missaghi, conducting specific studies on restoration techniques. In 1882 Missaghi engages him in the restoration of the frescoes in the cathedral of Atri and in the restoration of canvases kept in the Church of St Maria degli Angeli, a project that brings him into contact with Pietro Cecconi Principi, one of the most respected restorers on the Roman scene at this time. Other restorers who also take part are Pietro Kern, Alessandro Flavoni and Mariano Billaud. The undertaking is entrusted to them on the recommendation of Missaghi who, after having accepted the work commissioned to him by G.B. Cavalcaselle, finds he is obliged to stand down in order to follow the delicate restoration work taking place in the cathedral of Atri. L.B.'s contribution to the restoration of the paintings of St Maria degli Angeli meets with approval and from 1884 onwards he is entrusted with an ever increasing number of assignments by Cavalcaselle. He restores numerous paintings kept in Roman churches in- cluding, for example, Cavallini's frescoes in St Cecilia and Melozzo da Forlì's tempera paintings in St Mark, Raphael's Sibyl in St Maria della Pace and Pinturicchio's frescoes in St Maria del Popolo as well as paintings found in the churches of St Rocco, St Peter in Montorio, St Maria Sopra Minerva, St Maria in Traspontina, St Francesca Romana, St Spirito in Sassia, SS. Quattro Coronati. The criteria and methods he employs in projects carried out at this time are similar in many ways to those adopted by the older and better known restorer Pietro Cecconi Principi: a great respect for the original part of the work and care over the recovery of aesthetic qualities which excluded, however, any re-painting of missing parts. The results he achieves are therefore in line with the principles expressed by Cavalcaselle at the end of the 1870s. The approval encountered by his restoration work enables him to gain the recognition of the Head Office of Antiquities and Fine Arts, and it is to him that Giulio Cantalamessa turns when, during a brief stay in Rome, he is called to direct the restoration of the painted mural by Baldassarre Peruzzi representing the Nativity. On this occasion, following Cantalamessa's instructions, L.B. carries out his restoration work with the aim of recovering the original material and brings to light, beneath thick layers of sixteenth century paint, a painting in a state of severe deterioration. Between 1891 and 1893 L.B. completes several assignments outside Rome. Among these is the restoration of Lotto's predella at the town hall of Jesi (1892) and an altarpiece by Perugino in the church of St Maria delle Grazie in Senigallia (1893). A fall from the scaffolding, in February 1893, while restoring a painting by Rubens in the Filippini church, obliges him to take a long rest. The serious nature of this accident is related in the report by the doctor, Ugo Serra, who refers to head wounds, cranial trauma and major contusion of the chest, and blames the instability of the scaffolding «built merely with a curtain for protection, held in place by two fillets and with a very small space occupied by a stool (sic) and a chair making it impossible to move around freely» (3). After his fall from the scaffolding which is caused, according to L.B. himself, «by the carelessness of the workmen, authorised by the Regional Office of Rome», he «could not therefore expose himself to strenuous efforts and was obliged to abandon the work he was carrying out for Comm. Cesare Mariani»(4). At this point he decides to seek employment with the Ministry and in 1894 he is engaged by the Head Office of Antiquities and Fine Arts - Art Exportation Office, on a monthly salary of 100 lire. In his efforts to obtain a more stable and better paid position (as a restorer working for the same institution he had previously earned 10 lire a day) he receives help from a number of eminent people. Carlo Fiorillo, then Director General of the Department of Ancient Art, Giuseppe Costetti, Director General of the Department of Contemporary Art, Ettore De Ruggero, Director of the Office for Exportation of Antiquities and Fine Arts and Members of Parliament Raffaello Giovagnoli and Giuseppe De Pisis commit themselves to supporting his cause. L.B. appeals for «his position to be settled and to be included among the staff of the Rome National Gallery formerly Corsini, as Curator for the purpose of collaborating to an ever greater extent in the conservation of paintings and of studying the techniques of the schools of old masters or to have a regular appointment in the Art Exportation Office where he had worked in this capacity for the past ten months» (4). The following year, even Poul Kristeller, director of the Rome Press Office of Palazzo Corsini, writes to the Minister for Education, Guido Baccelli. He praises L.B.'s «great manual dexterity and expertise in the field of conservation of art» and suggests that the Minister should entrust him with the restoration of the collection of antique engravings which had passed from the hands of the Rome Academy of Lincei to the Rome National Gallery that same year (5). In 1895 L.B. thus obtains a transfer to the Museums and Galleries Department, appointed to the position of 'restorer of paintings' on a monthly salary of 200 lire for a six hour day (6). A few years later, in 1904, L.B. successfully carries out the complex restoration of Lorenzo Lotto's painting on wood of the Madonna and Child with Saint Ignatius of Antioch and Saint Onofrio, commissioned to him by Giovanni Piancastelli, then director of the Galleria Borghese in Rome. The restoration - as Piancastelli stresses - is intended 'exclusively to conserve the painting and maintain the 'status quo', that is to prevent further deterioration of the painted surface due to the progressive incurvation of the wood (7). In 1906 L.B. is working along side Cantalamessa once again when the latter, who had moved from Venice to Rome, is appointed director of the Galleria Borghese and then Super- intendent of Galleries, Museums and Art for Rome and Lazio. Cantalamessa engages him for a number of projects including several for the removal of woodworm and the

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transfer of works from wood to canvas or from canvas to canvas. However, bet- ween 1909 and 19011, when he decides to carry out, for devotional purposes, a 'work of interpretation', that is restorative work involving the reintegration of missing parts, he applies not to L.B., but to Lorenzo Cecconi Principi. The reason for this is probably because Lorenzo, a younger restorer, adheres less strictly to the principles which had guided the restoration work of both L.B. and Lorenzo's father, Pietro Cecconi Principi. At this time, while the Head Office of Antiquities and Fine Arts is struggling to identify criteria for the restoration of public works, steering a course towards the reconciliation of strict respect for documentary value with the requirements of the liturgical purpose, L.B., however, remains a point of reference for undertakings of a more clearly conservative nature (8). Torresi provides information on a student of L.B., Giuseppe Micali, who helped him with the restoration of paintings in the church of St Maria in Vallicella (9).

(1) 1893/10/12, Mariani Cesare, certification.
(2) 1998, Cipriani Marina, pp. 47-56.
(3) 1893/03/29, Serra Ugo, medical report.
(4) 1895/06/25, Bartolucci Luigi, certification.
(5) 1895/11/13 Kristeller Poul, letter.
(6) 1895/12/13, Costetti Giuseppe, letter of Engagement.
(7) 1904/12/06 Piancastelli Giovanni, Report of final inspection.
(8) 2005, Cecchini Silvia, pp. 207-227, review.
(9) 1999, Torresi Antonio P., p. 19 biographical profile.

Editing
Cecchini Silvia, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

2. Asre_81_272.qxp:Archivio ASRE 22-02-2007 17:28 Pagina 155

ID number: 27
Record type: Event

Event type: Intervento di restauro / Restoration.

Event chronology
1891 [XIX, 08].

Archaeological, Historical and Artistic object
Peruzzi Baldassarre, P*resepe*, 1500 post-1536 ante; affresco. Roma, Chiesa di San Rocco.

Conservator-restorer
Bartolucci Luigi.

Person in charge
Cantalamessa Giulio, responsabile del restauro.

Institutions / people
Soprintendenza alle Gallerie e ai Musei medioevali e moderni per le province di Roma e dell'Aquila, Cantalamessa Giulio, Soprintendente.

Preservation condition
L'affresco appare coperto da pesanti ridipinture seicentesche, realizzate con tecnica a tempera e a encausto, che modificano i contorni del paesaggio di fondo, degli angeli, della capanna e della figura di San Giuseppe. Gran parte delle ridipinture sono attribuite a Giovanni Odazzi, allievo del Baciccio.

Event description
Rimozione delle ridipinture.

Event keywords
3c rimozione di precedenti restauri / 3c removal of former restoration.
3i ritocco delle lacune / 3i retouching.

Sources, manuscripts
1891/01/16, Cantalamessa Giulio [memory].

Sources, publications
1998, Cipriani Marina, 47-56 [analytic (periodical)].
2005, Cecchini Silvia, 207-227 [analytic (conference report)].

Critical evaluations
Il criterio di restauro seguito da Bartolucci e orientato al recupero della materia autentica celata sotto le ridipinture si afferma nei restauri pubblici di opere pittoriche a partire dagli ultimi anni dell'Ottocento. La vicenda dell'affresco di Peruzzi testimonia un dissidio sempre più frequente a partire dalla fine dell'Ottocento tra esigenze di recupero filologico dell'autenticità materica dell'opera, portate avanti dalla Direzione Generale Antichità e Belle Arti, e la restituzione di una migliore leggibilità necessaria alla funzione liturgica. Il recupero dell'affresco frammentario, il cui valore documentario è apprezzato dagli studiosi ed elogiato dall'allora Ministro della Pubblica Istruzione Pasquale Villari, mette in imbarazzo il parroco della chiesa di San Rocco, che chiede alla Direzione Generale Antichità e Belle Arti il permesso di coprirlo con un quadro moderno raffigurante San Giuseppe. Il pronunciamento della Direzione Generale avviene a cose fatte e impone al parroco la rimozione del dipinto che rischia di rovinare l'affresco retrostante. Esigenze di culto motivano la richiesta del parroco di staccare l'affresco per porlo in una zona meno importante per la liturgia della chiesa. Per l'intervento viene proposto il restauratore Cecconi Principi (Pietro). L'intervento, realizzato poi da Luigi Bartolucci, viene retribuito con dieci lire al giorno per dieci giorni lavorativi, compenso che viene corrisposto il 15 aprile 1891.

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Preserv. condition (eng.)
The fresco it's covered by XVII's century repainting, made by tempera and encausto. The author of some of repainting is Giovanni Odazzi, apprentice of Baciccio, who has changed the landscape, the angels, the hut and the figure of Holy Joseph.

Event description (eng.)
Removing of repaintings.

Critical evaluations (eng.)
The choice to recuperate the authentic matter hidden under repaintings it's carried on by Bartolucci, and proposed by Cantalamessa. That choice it's often proposed at the end of XIX century by government officials for public restorations. The story of Peruzzi's fresco testifies of a even more frequent quarrel, since the end of XIX century, between the request of philological recovering of authentic matter, carried on especially from Direzione Generale Antichità e Belle Arti, and the reconstruction of image necessary for liturgical functions. The recovery of fragmentary fresco was appreciated by scholars and praised by the Ministry of Public Instruction Pasquale Villari, but make uncomfortable the parish priest of San Rocco's church. He asked to the Direzione Generale the permission of covering the fresco with a modern canvas painting. As he placed the canvas painting over the fresco before having an answer, the Direzione Generale impose him to remove the modern painting that may damage the fresco. The parish priest ask then to take the fresco of from the wall and to put it in a less visible part of the church. Pietro Cecconi Principi it's the firsti name proposed for the restoration, but the work it's then carried out from Luigi Bartolucci. The reward of Bartolucci is ten liras a day for 10 days.

Editing
Cecchini Silvia, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 28
Record type: Event

Event type: Intervento di restauro / Restoration.

Event chronology
1911 [XX, 02].

Archaeological, Historical and Artistic object
Agresti Livio, *Compianto sul Cristo morto*, 1557 ante; olio su tavola. Roma, chiesa di Santo Spirito.

Conservator-restorer
Bartolucci Luigi.

Person in charge
Cantalamessa Giulio, responsabile del restauro.



L. Agresti,
Compianto sul Cristo morto

Institutions / people
Soprintendenza alle Gallerie e ai Musei medioevali e moderni per le province di Roma e dell'Aquila, Cantalamessa Giulio, Soprintendente;
Direzione Generale Antichità e Belle Arti, Ricci Corrado, Direttore Generale;
Amministrazione del Pio Istituto di Santo Spirito.

Preservation condition
Bartolucci denuncia «le gravissime condizioni in cui si trova il dipinto», avendo rilevato sia problemi di adesione dell'imprimitura alla tavola che gravi lacune nel supporto ligneo, pesantemente compromesso dall'azione dei tarli («oltre ai sollevamenti, o gonfi che appaiono all'occhi, vi sono anche le parti piane distaccate; come pure quelle riparate più volte. Non contento di ciò, ho scoperto una parte nell'estremità del quadro ed ho trovato che la tavola fradiciente è molto corrosa dalle tarle, nel dubbio che tutta la tavola fosse nelle medesime condizioni ho sperimentato in più punti la superficie con un ago ed ho constatato che al di sotto dell'imprimitura l'ago non trova che piccole resistenze, dunque è da credere che la tavola sia nelle medesime condizioni del punto esaminato alla estremità del quadro»). Tale stato di deperimento è confermato anche dalla verifica diretta compiuta dal Cantalamessa che dichiara alla Direzione Generale Antichità e Belle Arti che «le tavole sono in uno stato di disfacimento, e premute leggermente col dito cedono perché nell'interno non ci sono che caverne e polvere».

Event description
Il restauro comprende le fasi di trasporto dal supporto ligneo a nuovo supporto in tela, consolidamento, pulitura. Bartolucci sostiene l'inutilità di qualunque intervento «superficiale» che non potrebbe in alcun modo porre freno al deperimento dell'opera e dichiara la necessità di ricorrere al «trasporto» («Perciò, tutto pensato e studiato, credo che per riportare il dipinto nel primitivo stato sia necessario fare il trasporto»). Annota inoltre la necessità di ricorrere a particolari strumentazioni per via della conformazione curva della tavola («occorrerà formare un apposito stiratojo e quindi creare la nuova tavola nella medesima curva per il riporto della pittura, e un grande cilindro per staccare l'imprimitura dipinta dalla tavola»). Il Cantalamessa convinto che «l'operazione detta di trasporto [...] non debba farsi salvo che nei casi estremi», fa personalmente un sopraluogo per accertarsi che le condizioni di conservazione della tavola siano tali da richiedere l'operazione («fatto accuratamente coprire con veli il dipinto, l'ho dipoi fatto togliere dall'altare per osservarlo dal lato posteriore») e ne conferma la necessità e l'urgenza. La cifra preventivata da Bartolucci è di lire 1240 ed il restauro viene completato in due mesi e mezzo.

Event keywords
3b consolidamento / 3b reconstructing cohesion.
3h trasporto del dipinto da supporto ligneo a nuovo supporto in tela / 3h changing the type of support (transposition of wood painting on a new canvas support).
3c pulitura / 3c removal of extraneous elements.

Sources, manuscripts
1910/12/04, Bartolucci Luigi [note].
1911/02/16, Cantalamessa Giulio [restoration report].

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Preserv. condition (eng.)
Bartolucci writes about bad conservation conditions of the painting. He notes adhesion defects between imprimitura and wood and also grave lacunas in wood support, heavy damaged by the action of woodworms. Also Cantalamessa, after an empirical examination, confirms the bad state of conservation of the painting. He writes to the Direzione Generale Antichità e Belle Arti that «the woods are getting rid so that pushing the surface with the finger they collapse because inside there are caves and powder».

Event description (eng.)
The restoration intervention includes transposition of wood painting on a new canvas support, consolidation, removal of dirt. Bartolucci asserts the useless of any superficial intervention which will not stop the deterioration of the structure and declares the necessity of transposition of wood painting on a new canvas support. He also notes that the intervention will need particular instruments because of the curve shape of the wood. Although Cantalamessa is convinced that the operation of transposition of wood painting on a new canvas support may be done only in extreme cases, he confirms the necessity of the operation that shod also be done in a short time. The estimate for the work is 1240 liras and the operation takes two month an half.

Illustrations
Agresti Livio, Compianto sul Cristo morto, (ICCD, Fototeca Nazionale, E15635). [agre1932.jpg]

Editing
Cecchini Silvia, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 29
Record type: Event

Event type: Intervento di restauro / Restoration.

Event chronology
1911 [XX, 02].

Archaeological, Historical and Artistic object
Bonzi Pier Paolo, *Incredulità di San Tommaso*, 1632-1644; olio su tela. Roma, Pantheon.

Conservator-restorer
Bartolucci Luigi.

Person in charge
Cantalamessa Giulio, responsabile del restauro.

Institutions / people
Soprintendenza alle Gallerie e ai Musei medioevali e moderni per le province di Roma e dell'Aquila, Cantalamessa Giulio, Soprintendente;
Direzione Generale Antichità e Belle Arti, Ricci Corrado, Direttore Generale.

Preservation condition
Dall'osservazione diretta del dipinto Bartolucci nota che «fu già riparato perché apparisce una doppia tela la quale non aderente l'una dall'altra forse la colla male eseguita si è marcita per causa del locale umido. Il dipinto è offuscato per la vecchia vernice irrancidita così pure si riscontrano vari strappi e screpolature, e punti anneriti dal cattivo restauro non chè quello del centro che ora è distaccato essendo stato riportato nell'anteriore restauro». Il grave stato di conservazione è confermato dalle parole del Cantalamessa che scrive: «il dipinto è ridotto in uno stato deplorabile».

Event description
Il restauro comprende le fasi di velinatura, pulitura del retro della tela, applicazione di colla calda liquida al fine di far riaderire la tela originale alla vecchia tela da rifodero, pulitura, stuccatura, pulitura dalle vernici, ritocco. Bartolucci descrive così il procedimento: «nell'eseguire le riparazioni occorre prima assicurare la vecchia tela sulla nuova, e per conseguenza, occorre coprire tutta la superficie del colorito perché possa rovesciarsi sopra un piano, e dopo aver bene spazzolato le tele si introdurrà la nuova colla facendo attenzione che sia ben calda e quando tutto sarà assicurato che la colla avrà aderito in tutte le parti si lascia asciugare dopo di ciò si passa al restauro. Prima nettare la superficie del colore e correggere le parti annerite dal restauro, stuccare tutte le screpolature e mancanze di piccoli frammenti di tela, sprosciugare l'intero colorito e tinteggiare le piccole mancanze». Dalla descrizione delle procedure riportata da Bartolucci si nota la scelta di suddividere la pulitura in due fasi: in un primo momento una pulitura selettiva per le zone «annerite dal restauro», in un secondo momento - cioè dopo la stuccatura - una pulitura completa del dipinto con la rimozione di vecchi trattamenti e vernici.

Event keywords
3d velinatura / 3d reinforcement (temporary, application of protection gauze).
3c pulitura del retro (vecchia tela da rifodero) / 3c removal of dirt (from the back side of the painting).
3a applicazione di colla calda liquida al fine di far riaderire la tela originale alla vecchia tela da rifodero / 3a consolidation (application of glue from the back side of the canvas).
3c rimozione di vernici alterate / 3c removal of accumulations.
3c rimozione di precedenti restauri / 3c removal of former restorations.
3e stuccatura / 3e gap filling.
3i ritocco / 3i retouching

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Sources, manuscripts
1911/02/12, Bartolucci Luigi [note].
1911/02/20, Cantalamessa Giulio [mss].
1911/03/04, Ricci Corrado [mss].
1911/05/18, Cantalamessa Giulio [mss].

Preserv. condition (eng.)
From direct investigation Bartolucci notes that the painting «was restored jet in the past, because of a dabble canvas visible on the back of the panting, which was not adherent with the ancient one, maybe for the not well done glue, decayed for humidity. The painting it's darkened for the alteration of ancient glazes, and also there are numerous rents and cracks, and areas darkened by bad restorations like the one in the middle that now is detached». The dab conservation condition it's confirmed by the words of Cantalamessa that writes «the painting it's in a regrettable condition».

Event description (eng.)
The restoration phases include velinatura (application of gauze in the front surface of the painting), removal of dirt from the back of the canvas, application of hat liquid glue with the intent of attach the canvas used for foderatura to the old original canvas of the painting, removal of dirt from the front surface, filling, removal of glazes, retouching. About the way of restoring Bartolucci writes: «making repairs int' necessary to attach the old canvas to the new one, and in consequence, it's necessary to cover all the surface of painting so that you can put it over a table, and after having well brushed the back surface of the canvas, you will introduce the glue being careful that the glue is sufficiently hat and after all, and when the glue will have make adherent all the parts of the canvases, you will leave until it will be dry and then you go on restoring. First operation is removal the dirt from surface and correcting the areas darkened because of the old restoration, filling cracks and small lacunas of the canvas, drying the painting and retouching small lacunas». Fron Bartolucci's description of restoration operations it's podssible to note the decision to divide the cleaning operation in two different phases: first of all a selective removal of former restorations, then, after filling with stucco, a complete removal from the surface of former glazes and dirt.

Editing
Cecchini Silvia, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

2. Asre_81_272.qxp:Archivio ASRE 22-02-2007 17:28 Pagina 161

ID number: 30
Record type: Biography

Name: Scott, Alexander (M).

Birth: Selkirk (Scotland), 1853/12/28.

Death: Ringwood (Hampshire, United Kingdom), 1947/03/10.

Main functions
Museum Scientist.



Alexander Scott at the British Museum in the 1920s

Biographical notes
Alexander Scott was born in the county town of Selkirk on 28 December 1853, the son of another Alexander Scott and the eldest of a family of four sons and four daughters. His father was appointed Rector of Selkirk Academy in 1851, a post he held for thirty-three years. Alexander Scott matriculated at Edinburgh University in November 1868 at the age of fifteen. In 1876 he graduated B.Sc. in Experimental Philosophy, his Doctorate following 1884 with a thesis 'On the atomic weight of manganese'. In 1876 he obtained a Clothworkers' Exhibition in physical science, and in 1878 a Foundation Scholarship in natural science at Trinity College, Cambridge. In 1879 he took his BA with first-class Honours in natural science, and graduated MA in 1882.
Scott was appointed assistant to the Jacksonian Professor at Cambridge in 1875 where he lectured on physical and organic chemistry and supervised advanced students engaged in research. In June 1884, Scott undertook science teaching in Durham School in a new laboratory erected by the Governors under his supervision. Later, in a new chemical and metallurgical laboratory erected and equipped under his direction at Middlesbrough High School, he lectured to large classes. In 1891 Scott returned to Cambridge as Demonstrator to the Jacksonian Professor (Dewar) and took up the threads of his experimental work and his tutorial activities. As before the main topic of his research was connected with the determination of accurate atomic weights. In 1877 Dr Alexander Scott was appointed Superintendent of the Laboratory at the Royal Institution. Here he worked for fifteen years on the determination of the atomic weights of various elements and methods for the preparation of substances in a state of high purity. However, in 1911 it was decided to terminate the office of Superintendent. Scott was elected a Fellow of the Royal Society (FRS) in 1898.
From 1911, Scott worked in his own private laboratory at Upper Hamilton Terrace, London, and devoted much time to the affairs of the Chemical Society. After having been two years on the Council (1897-1899) he held the post of Secretary until 1904 when he became Treasurer and held this office until his Presidency (1915-1917). During this period Scott delivered two Presidential addresses to the Chemical Society: the one (1916) containing a sketch of the history of the Society and Scott's views on research, while the other (1917) deals with the atomic theory and Prout's hypothesis.
A new interest was aroused when, in 1919, at the request of the Department of Scientific and Industrial Research, Dr Scott conducted an inquiry into the condition of objects at the British Museum alleged to have suffered deterioration by storage in London's Underground during the 1914-1918 war. A small laboratory was established at the Museum on his recommendation, sanctioned by H.M. Treasury on the condition of its being a 'purely temporary experiment to come to an end in three years'. Here, under his supervision, a scientific study was made of ancient materials and their reactions to various environments, and methods of preservation and restoration were worked out and in due course published. How successful was the work done may be judged by the subsequent development of the laboratory idea in museums in general, by the eventual incorporation of the original laboratory as a separate department of the British Museum (recommendation of the Royal Commission on Museums) and by the views of the parent Department expressed at the time of transfer recording cordial appreciation of the distinguished service of Dr Scott, 'service which has enhanced very considerably the value of our National Collections and works of art'. He retired in from his honorary post of Director of Research at the British Museum Laboratory in 1938 aged 85.
Scott's contribution to the problems of art and archaeology was characteristically that of the experimenter and teacher rather than the writer of textbooks and his aim to discover and publish simple methods of treatment that would be safe in the hands of those not having the advantage of a technical or scientific background. A great source of inspiration was his visit to Luxor for the winter season of 1923-24 at the invitation of Howard Carter to act as consulting chemist in devising methods of preserving the objects from Tut-Ankh-Amun's tomb.
It was this intimate study of antiquity in the field in all its frail beauty and the confidence that science had so much to contribute that provided him with the incentive to create a permanent scientific service in the British

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Museum. If primarily concerned with the problems of metallic corrosion or saline incrustations in exhumed material, work at the British Museum soon developed important off-shoots scarcely to be anticipated in the early days. For example, a body of knowledge was gradually acquired which could be applied to differentiate the genuine antiquity from the false or to classify types of ethnic culture and solve problems of age and provenance. The value of such work could be assessed in terms understood and appreciated by H.M. Treasury. Once established on a permanent basis it was possible to afford unstinting help to other institutions, museums, libraries and picture galleries. It was not to be expected that intricate operations would be undertaken by a man of his age; what was of lasting value was the standing that science was given in museum and gallery circles by his great knowledge, his strong personality and his genius for friendship in all walks of life. His advice was widely sought and freely and promptly given wherever it would be of value in the interests of art, archaeology or science. This was his contribution: to represent science as the servant of the arts, to disarm suspicion where it existed, to demonstrate what might by this fruitful liaison be achieved and thus to lay the foundation for a partnership between art and science of mutual benefit for all time.

Writings, publications
1921, (Scott Alexander) [monograph].
1923, (Scott Alexander) [monograph].
1926, (Scott Alexander) [monograph].
1927, Scott Alexander, 327 [analytic (periodical)].
1932, Scott Alexander, 487 [analytic (periodical)].

Sources, publications
1947, Robertson Robert, Plenderleith Harold James, 251-262 [analytic (periodical)].
1947, Anon [analytic (periodical)].

Illustrations
Alexander Scott at the British Museum in the 1920s (copyright British Museum). [Scott.jpg]

Editing
Adapted from Robertson and Plenderleith (1947) by Oddy Andrew, editor; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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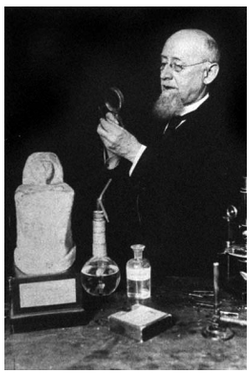
ID number: 31
Record type: Biography

Name: Rathgen, Wilhelm Friedrich (M).

Birth: Eckernförde, Schleswig Holstein (Deutschland), 1862/06/02.

Death: Berlin (Deutschland), 1942/11/09.

Main functions
Chemiker.



Friedrich Rathgen bei Laborarbeiten

Biographical notes
Friedrich Wilhelm Rathgen wird am 2. 6. 1862 in Eckernförde (Schleswig-Holstein) als Sohn des selbständigen Kaufmanns Carl Rathgen geboren. Nach seiner Schulausbildung am Realgymnasium in Lübeck beginnt er im Jahr 1881 das Studium der Naturwissenschaften in Göttingen. Noch im gleichen Jahr wechselt er nach Berlin und später nach Marburg (1883), um dort sein Studium abzuschließen. Im Sommer 1886 promoviert er an der Universität Marburg zum Doktor der Chemie. Nach seiner Promotion tritt Rathgen eine Stelle als unbezahlter Privatassistent bei Prof. Landoldt, dem Institutsdirektor des Chemischen Laboratoriums der Landwirtschaftlichen Hochschule in Berlin an. Hier beschäftigt er sich hauptsächlich mit Themen auf dem Gebiet der Zuckerpolarisation und erhält nach kurzer Zeit die Stelle eines bezahlten Vorlesungsassistenten. Im Jahr 1888 wird Friedrich Rathgen im Alter von 26 Jahren vom Generaldirektor der Preußischen Museen zum Laboratoriumsleiter des neu gegründeten Chemischen Laboratoriums der Königlichen Museen zu Berlin ernannt. Sein langjähriger Mitarbeiter und Nachfolger Karl Brittner äußert sich im Nachruf auf Friedrich Rathgen wie folgt: «Für solche Pionierarbeit war Friedrich Rathgen ganz aufgeschlossen, hier konnte er seine Kräfte frei entfalten. Ausgerüstet mit einem kämpferischen Geist, dem ein gut Teil kaufmännischen Spürsinns als väterliches Erbgut innewohnt, stark im Willen und in der Selbstbehauptung, meisterte er die Schwierigkeiten, die sich jeder Neuschöpfung entgegenstellen.» [BITTNER 1943] Als Leiter des Chemischen Laboratoriums der Königlichen Museen beschäftigt sich Rathgen vor allem mit der Erhaltung von archäologischen Funden, die damals von den zahlreichen Ausgrabungen im Orient nach Berlin gebracht werden. Auf naturwissenschaftlicher Basis entwickelt er Konservierungsverfahren für archäologische und museale Objekte aus verschiedenen Materialien wie Stein, Ton und Metall. Während seiner Tätigkeit im Dienste der Berliner Museen behandelt er u.a. babylonische Tongegenstände, oströmische Kupfermünzen sowie ägyptische Bronzen und Kalksteine. Daneben befasst sich Rathgen mit der Materialanalyse und Herstellungstechniken kulturhistorischer Objekte. Nach 10-jähriger Praxis auf dem Gebiet der Konservierung veröffentlicht Rathgen das Standardwerk «Die Konservierung von Alterthumsfunden». Als offizielle Anerkennung für seine erfolgreiche Arbeit auf diesem Gebiet erhält er im Jahr 1899 den Professorentitel. Außerdem wird ihm für seine Verdienste der Rote Adlerorden der vierten Klasse verliehen (1909). Rathgen ist Mitglied zahlreicher wissenschaftlicher Vereinigungen. Bereits im Jahr1886 tritt er der Deutschen Chemischen Gesellschaft bei, 1890 wird er Mitglied der Polytechnischen Gesellschaft in Berlin und 1904 des Vereins zur Beförderung des Gewerbefleißes. In der Zeit von 1905 bis 1929 gehört er der Berliner Anthropologischen Gesellschaft an. Außerdem ist er Mitglied der Deutschen Gesellschaft für volkstümliche Naturkunde. Bis zum ersten Weltkrieg hält er bei diesen und vielen anderen Vereinigungen und Tagungen Vorträge, die zumeist seine Konservierungsarbeiten behandeln. Daneben berichtet er über seine zahlreichen Reisen im In- und Ausland, die er im Auftrag der Generalverwaltung der Königlichen Museen durchführt, um sich in den verschiedensten Museen über die dort benutzten Konservierungsmethoden zu informieren. Kurz nach der Jahrhundertwende beginnt Rathgen mit seinen Forschungen zur Erhaltung von frei bewitterten Denkmälern aus Stein. Auf dem dritten Tag zur Denkmalpflege (1902) wird er zum Hauptsachverständigen der neu einberufenen Kommission zur Steinerhaltung ernannt. In groß angelegten und langwierigen Versuchen untersucht Rathgen systematisch die Wirkung und Dauerhaftigkeit damals gängiger Steinschutzmittel. Seine Erfahrungen auf dem Gebiet des Steinschutzes und der Konservierung von Altertumsfunden hält Rathgen in mehreren Büchern und zahlreichen Artikeln in Fachzeitschriften fest. Im ersten Weltkrieg nimmt Rathgen eine Aushilfstätigkeit im chemischen Schulunterricht an, für die er mit dem Verdienstkreuz der Kriegshilfe ausgezeichnet wird. Von der österreichischen Regierung erhält er im Jahr 1917 das Offizierskreuz des Franz-Joseph-Ordens als Anerkennung für seine Tätigkeit in Österreich, d.h. für gehaltene Vorträge, Gutachten und Angaben zu Museumseinrichtungen. Zudem bekleidet Rathgen in ehrenamtlicher Tätigkeit bei der Stadtverwaltung Berlin seit 1922 die Stelle eines Stadtrats im Bezirk Friedenau-Schöneberg. Nach fast 40-jähriger Tätigkeit als

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Leiter des Chemischen Laboratoriums der Königlichen Museen in Berlin geht Friedrich Rathgen im Herbst 1927 in Pension. Auch im Ruhestand widmet er sich weiterhin Versuchen zu Steinschutzmitteln und unternimmt in diesem Zusammenhang als Berater für Erhaltung und Schutz von Denkmälern zahlreiche Reisen. Am 19. 11. 1942 stirbt Friedrich Rathgen im Alter von 80 Jahren in Berlin Friedenau.

Events of conservation-restoration

1888-1901 (?), Untersuchung, Grabkammer des Meten (Kalkstein), Ägyptisches Museum der Staatlichen Museen zu Berlin.
1888-1927, Konservierung, archäologische und museale Objekte aus Stein, Ton, Metall, Gips und organischen Materialien wie Holz und Papier, Berlin.
1889 post (?), Konservierung, Ägyptische Bronzen, (Rathgen berichtet im Jahr 1896 von 200-300 behandelten Bronzen), Ägyptisches Museum der Staatlichen Museen zu Berlin.
1894 post (?), Konservierung, Münzen (40000-50000 oströmische Kupfermünzen, auch Silbermünzen und Bleimedaillen; Rathgen berichtet im Jahr 1904 von 90000-100000 behandelten Kupfer- und Silbermünzen), Berlin.
1898-1916 (?), Analysen, Materialanalysen hauptsächlich an Metallgegenständen, auch einige Mörtelanalysen., Berlin.
1900 post (?), Konservierung, Babylonische Tongegenstände (Tontafeln und Tonzylinder mit Keilschriftzeichen, Tongefäße), Vorderasiatisches Museum der Staatlichen Museen zu Berlin.
1902 post, Untersuchungen, Versuche mit Steinschutzmitteln unter natürlichen Verwitterungsbedingungen, Berlin.
1902-1904, Untersuchungen, Kleinversuche mit Steinschutzmitteln (Fluate) an Prüfkörpern aus Marmor, Exposition in Berlin, Berlin.
1904-1907 (?), Konservierung, Glasierte Tonziegel der Prozessionsstrasse und des Ischtartors von Babylon (ca. 400 Kisten), Vorderasiatisches Museum der Staatlichen Museen zu Berlin., Berlin.
1904-1925 (?), Untersuchungen, Kleinversuche mit Steinschutzmitteln (Fluate, Testalin, Zapon, Szerelmey, Siasic, Barythydrat, Leinölfirnis, Paraffin- Bienenwachs und Karnaubawachslösungen) an etwa 1650 Prüfkörpern aus 24 verschiedenen Natursteinvarietäten (Marmor, Kalkstein, Sandstein, div..
1911-1928 (?), Untersuchungen, Versuche mit Steinschutzmitteln (Fluate, Testalin, Szerelmey) an Werksteinen von Gebäuden in Berlin, Breslau, Danzig, Emden, Frankfurt a. M., Halle a. d. S., Köln, Magdeburg, Münster, Posen, Stettin, Wetzlar, Hamburg, Heidelberg, Karlsruhe, München, Stuttgart, div..
1916, Konservierung, Kaulbach Wilhelm von (1805-1874), Wandgemälde im Treppenhaus, Neue Museum in Berlin.
1916-1921, Konservierung, Gipsabgüsse (wurden im 2. Weltkrieg zerstört), Antiken Abteilung der Berliner Museen.
1921, Untersuchungen, Farbuntersuchung an der Nofretete-Büste, Ägyptisches Museum der Staatlichen Museen zu Berlin.
1927-1930, Konservierung, Glasierte Tonziegel der Prozessionsstrasse und des Ischtartors von Babylon (weitere 400 Kisten), Vorderasiatisches Museum der Staatlichen Museen zu Berlin.

Writings, manuscripts

1887-1892, Rathgen Friedrich Wilhelm [mss.].
1909-1911, Rathgen Friedrich Wilhelm [mss.].
1909-1911 (a), Rathgen Friedrich Wilhelm [mss.].
1910-1912 (a), Rathgen Friedrich Wilhelm [mss.].
1910-1912, Rathgen Friedrich Wilhelm [report].
1907-1910, Rathgen Friedrich Wilhelm [mss.].
1911 post, Rathgen Friedrich Wilhelm [proceeding].

Writings, publications

1889, Rathgen Friedrich, 196-198 [analytic (periodical)].
1900, Rathgen Friedrich, 692-695 [analytic (periodical)].
1901, Rathgen Friedrich, 777-779 [analytic (periodical)].
1890-1891, Rathgen Friedrich, 182 [analytic (periodical)].
1891-1892 (a), Rathgen Friedrich, 98 [analytic (periodical)].
1891-1892 (b), Rathgen Friedrich, 122-123 [analytic (periodical)].
1891-1892 (a), Rathgen Friedrich, 193-200 [analytic (periodical)].

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1894, Rathgen Friedrich, 257-261 [analytic (periodical)].
1894-1895, Rathgen Friedrich, 83-84 [analytic (periodical)].
1895-1896, Rathgen Friedrich, 125-127 [analytic (periodical)].
1896, Rathgen Friedrich, 44-45 [analytic (periodical)].
1896 (a), Rathgen Friedrich, 45-46 [analytic (periodical)].
1897, Rathgen Friedrich, 551-552 [analytic (periodical)].
1898, Rathgen Friedrich [monograph].
1898 (a), Rathgen Friedrich, 220-224, 635-640 [analytic (periodical)].
1899, Rathgen Friedrich, 498 [analytic (periodical)].
1902 (b), Rathgen Friedrich, 420-422 [analytic (monograph)].
1902 (c), Rathgen Friedrich, 31-32, 48-49 [conference report].
1902, Rathgen Friedrich, 475-478 [analytic (periodical)].
1902 (d), Rathgen Friedrich, 752-754 [analytic (periodical)].
1902 (a), Rathgen Friedrich, 295-301 [analytic (periodical)].
1903 (b), Rathgen Friedrich, 508 [analytic (periodical)].
1903 (c), Rathgen Friedrich, 703-704 [analytic (periodical)].
1903 (a), Rathgen Friedrich, 811 [analytic (periodical)].
1903 (d), Rathgen Friedrich, 825 [analytic (periodical)].
1903 (e), Rathgen Friedrich, 897 - 898 [analytic (periodical)].
1903 (f), Rathgen Friedrich, 87-98 [conference report].
1904 (a), Rathgen Friedrich, 677 [conference report].
1904, Rathgen Friedrich, Olshausen Otto, 152-163 [analytic (periodical)].
1904, Rathgen Friedrich, Borrmann Richard, 163-164 [analytic (periodical)].
1903-1904, Rathgen Friedrich, 485-487 [analytic (periodical)].
1903-1904 (b), Rathgen Friedrich, 499- 502 [analytic (periodical)].
1904, Rathgen Friedrich, 54-65 [conference report].
1905 - 1923, Rathgen Friedrich [analytic (periodical)].
1905 (a), Rathgen Friedrich [analytic (monograph)].
1905, Rathgen Friedrich, Auden George A., Auden Harold A. [monograph].
1905, Rathgen Friedrich, 771, 1008 [analytic (periodical)].
1906 (c), Rathgen Friedrich, Zerfall und Erhaltung von Altertumsfunden aus Stein, 870-877 [analytic (periodical)].
1906 (b), Rathgen Friedrich, 173 [analytic (periodical)].
1906 (a), Rathgen Friedrich, 73-75 [conference report].
1906, Rathgen Friedrich, 125 [analytic (periodical)].
1907 (a), Rathgen Friedrich, 1896-1897 [analytic (periodical)].
1907, Rathgen Friedrich, 11, 14 [analytic (periodical)].
1908, Rathgen Friedrich, 355 [analytic (periodical)].
1908 (a), Rathgen Friedrich, 12-24 [analytic (periodical)].
1908 (b), Rathgen Friedrich, 88-91 [analytic (periodical)].
1909 (b), Rathgen Friedrich, 34-36, 48-49 [analytic (periodical)].
1909 (b), Rathgen Friedrich, 212-214 [analytic (monograph)].
1909 (a), Rathgen Friedrich, 97-102 [analytic (periodical)].
1910 (a), Rathgen Friedrich, 23-27 [analytic (periodical)].
1910 (d), Rathgen Friedrich, 305-306 [analytic (periodical)].
1910, Rathgen Friedrich, 77-80; 107 [analytic (periodical)].
1910 (f), Rathgen Friedrich, 607-622 [analytic (periodical)].
1910 (c), Rathgen Friedrich, 78-80 [analytic (periodical)].
1910 (e), Rathgen Friedrich, 73-75 [conferencereport].
1910 (b), Rathgen Friedrich, 1425 [analytic (periodical)].
1911 (g), Rathgen Friedrich, 86-87 [analytic (periodical)].
1911, Rathgen Friedrich, 289-290 [analytic (periodical)].
1911 (a), Rathgen Friedrich, 223 [analytic (periodical)].
1911 (c), Rathgen Friedrich, 389 [analytic (periodical)].
1911 (f), Rathgen Friedrich, 137 [analytic (periodical)].
1911 (e), Rathgen Friedrich, 586-588 [analytic (periodical)].
1911 (d), Rathgen Friedrich, 232 [analytic (periodical)].

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1911 (b), Rathgen Friedrich, 218-222 [analytic (periodical)].
1912, Rathgen Friedrich, 126-127 [analytic (periodical)].
1912 (f), Rathgen Friedrich, 237-262 [analytic (periodical)].
1912 (c), Rathgen Friedrich, 307 [analytic (periodical)].
1912 (g), Rathgen Friedrich, 889-895 [analytic (periodical)].
1912 (d), Rathgen Friedrich, 68-69 [analytic (periodical)].
1912 (a), Rathgen Friedrich, 61 [analytic (periodical)].
1912 (e), Rathgen Friedrich, 117-126 [conference report].
1912 (b), Rathgen Friedrich, 203-204 [conference report].
1913 (b), Rathgen Friedrich, 39-40 [conferenced report].
1913 (c), Rathgen Friedrich, 10-20 [conference report].
1913 (d), Rathgen Friedrich, 20-31 [conference report].
1913, Rathgen Friedrich, 254-256 [conference report].
1913 (m), Rathgen Friedrich, 44-57 [conference report].
1913 (g), Rathgen Friedrich, 4-6 [analytic (periodical)].
1913 (o), Rathgen Friedrich, 49-55 [conference report].
1913 (a), Rathgen Friedrich, 95-96 [conference report].
1913 (l), Rathgen Friedrich, 441 [analytic (periodical)].
1913 (i), Rathgen Friedrich, 492 [analytic (periodical)].
1913 (n), Rathgen Friedrich, 65-82 [analytic (periodical)].
1913 (e), Rathgen Friedrich, 44-51 [analytic (periodical)].
1913 (f), Rathgen Friedrich, 88 [analytic (periodical)].
1913 (h), Rathgen Friedrich, 80 [analytic (periodical)].
1913 (p), Rathgen Friedrich, 44-48 [analytic (periodical)].
1913-1914, Rathgen Friedrich, 156-172 [analytic (periodical)].
1915 (b), Rathgen Friedrich, 32-35 [analytic (periodical)].
1915, Rathgen Friedrich [monograph].
1915 (c), Rathgen Friedrich, 414 [analytic (periodical)].
1915 (a), Rathgen Friedrich, 32-35 [analytic (periodical)].
1915 (d), Rathgen Friedrich, 221-252 [analytic (periodical)].
1916, Rathgen Friedrich, 102, 173-174 [analytic (periodical)].
1916 (b), Rathgen Friedrich, 349-357 [analytic (periodical)].
1916 (a), Rathgen Friedrich, 170-175 [analytic (periodical)].
1917 (a), Rathgen Friedrich, 446-449 [analytic (periodical)].
1917 (d), Rathgen Friedrich, 144-148 [analytic (periodical)].
1917 (c), Rathgen Friedrich, 41-43 [analytic (periodical)].
1917 (b), Rathgen Friedrich, 33-40 [analytic (periodical)].
1917 (e), Rathgen Friedrich, S. 145-146; 24, S. 153-154; 26, S. 169-170 145-146; 24, 153-154; 26, 169-170 [analytic (periodical)].
1917, Rathgen Friedrich, 168-170 [analytic (periodical)].
1919 (a), Rathgen Friedrich, 443-460 [analytic (periodical)].
1919, Rathgen Friedrich, 507-510 [analytic (periodical)].
1920, Rathgen Friedrich, 267-272 [analytic (periodical)].
1921 (a), Rathgen Friedrich, 181 [analytic (periodical)].
1921(b), Rathgen Friedrich, 1101-1103 [analytic (periodical)].
1921, Rathgen Friedrich, 543 [analytic (periodical)].
1922 (a), Rathgen Friedrich, 385-386 [analytic (periodical)].
1922, Rathgen Friedrich, 520-521 [analytic (periodical)].
1923, Rathgen Friedrich, 175-179; 24, 183-186 [analytic (periodical)].
1923 (a), Rathgen Friedrich, 32 [analytic (periodical)].
1924 (a), Rathgen Friedrich, 72-74 [analytic (periodical)].
1924, Rathgen Friedrich, 177-178 [analytic (periodical)].
1924 (b), Rathgen Friedrich [analytic (monograph)].
1925, Rathgen Friedrich, 156, 160-161, 163 [analytic (monograph)].
1926, Rathgen Friedrich [analytic (monograph)].
1927, Rathgen Friedrich [monograph].
1927 (a), Rathgen Friedrich [analytic (periodical)].

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1928 (a), Rathgen Friedrich, 253-256 [analytic (periodical)].
1928, Rathgen Friedrich, 605 [analytic (periodical)].
1929, Rathgen Friedrich, 51-52 [analytic (periodical)].
1930, Rathgen Friedrich, 92 [analytic (periodical)].
1934, Rathgen Friedrich [monograph].
1935, Rathgen Friedrich, 134-135 [analytic (monograph)].
1939, Rathgen Friedrich [monograph].

Sources, publications

1942/43, Hiecke Robert, 91 [analytic (periodical)].
1943, Brittner Karl, 19-20 [analytic (periodical)].
1976, Riederer Josef, 1-12 [analytic (monograph)].
1979, Otto Helmut, 42-91, 199-175 [analytic (monograph)].
1987, Gilberg Mark, 105-120 [analytic (periodical)].

Critical evaluations

Friedrich Rathgen hat mit seinen umfangreichen und oft bahnbrechenden Versuchs- und Konservierungsarbeiten und seinen zahlreichen Veröffentlichungen auf dem Gebiete des Steinschutzes und der Konservierung von Altertümern die Restaurierung auf eine wissenschaftliche Basis gestellt und damit einen entscheidenden Beitrag zur Entwicklung der modernen Konservierungs- und Restaurierungswissenschaften geleistet. Als Chemiker erkennt er, dass die Auseinandersetzung mit den Werkstoffen und den Schadensmechanismen grundlegende Voraussetzung für die Erhaltung von kulturhistorischen Objekten ist und dass dies nur durch den Einsatz von naturwissenschaftlichen Untersuchungen zu gewährleisten ist. Diese Auffassung spiegelt sich auch in der von Rathgen formulierten und noch heute gültigen Aussage wider «daß es nicht ein Allheilmittel für alle Schäden geben konnte und daß gemäß der verschiedenen stofflichen Beschaffenheit der Gegenstände und ebenso gemäß der Art des begonnenen Zerfalls die verschiedensten Verfahren anzuwenden waren». Auf dem Gebiet des Steinschutzes liefert Rathgen mit seinen anwendungsorientierten Versuchen unter realistischen Verwitterungsbedingungen, die schon an heutige Untersuchungsprogramme erinnern, als einer der ersten aussagekräftige und verwertbare Ergebnisse zur Eignung von Steinschutzmitteln. Seine Erfahrungen im Bereich der Konservierung dokumentiert er in zahlreichen Artikeln und Büchern, er beschreibt die verschiedenen Konservierungsverfahren sehr genau und anschaulich, «um einen jeden in den Stand zu setzen die besprochenen Konservierungsarbeiten fast ausnahmslos selbst vorzunehmen» Mit Vorträgen zu seinen Konservierungsarbeiten bei wissenschaftlichen Vereinigungen, Dienstreisen und seiner Korrespondenz mit Museen und einzelnen Wissenschaftlern im In- und Ausland fördert Rathgen Kommunikation und Erfahrungsaustausch auf nationaler und auch internationaler Ebene. Die Lektüre seiner Veröffentlichungen verdeutlicht, dass er stets darauf bedacht ist, dass sich die naturwissenschaftlichen Untersuchungen an der praktischen Anwendung orientieren und ein Fundament bilden, auf dem die Restaurierung aufbauen kann. Das von Rathgen aufgebaute und maßgeblich beeinflusste Berliner Museumslaboratorium ist Vorbild für die Einrichtung ähnlicher Institutionen, so dass heute alle großen Museen über eigene Laboratorien verfügen. Im Jahr 1975, dreißig Jahre nach der Schließung des alten Museumslaboratoriums, wird bei den Staatlichen Museen Preußischer Kulturbesitz in Berlin ein neues Forschungslabor eingerichtet, das als Würdigung seiner herausragenden Leistungen Friedrich Rathgens Namen trägt.

Biographical notes (eng.)

The chemist Friedrich Rathgen (1862-1942) is the first director of the Chemical Laboratory of the Royal Museum of Berlin, which was founded in 1888. During 39 years of his active work as the head of the laboratory Rathgen deals with the development and application of conservation techniques for antiquities and other museum objects on a strict scientific basis. In addition he works on the care and preservation of historic buildings and monuments, for which he does extensive tests and analyses.
Rathgen documents his scientific and practical conservation work in numerous articles for professional journals and in several books. His most important work might be his handbook D*ie Konservierung von Altertumsfunden* (The conservation of Antiques), which is first published in 1898 and translated into English in 1905.

Critical evaluations (eng.)

By his extensive and important work in science and conservation and with his numerous publications Friedrich Rathgen has a substantial influence on the development of modern conservation. As a chemist he recognizes

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the need of a scientific approach to archaeological materials and the mechanism of their corrosion and decay. Reading Rathgen's numerous publications on conservation gives an idea about his concern to introduce science into practical application. Rathgen also sets high standards by communicating and exchanging experiences with other museums and scientists, which is proved by his travelling activities and his extensive correspondence. The laboratory of the Royal Museum, which he sets up and strongly influences becomes a role-model for laboratories in the great museums all over the world. In 1975, 30 years after the old laboratory had closed down, a new laboratory is founded in Berlin. To honour his great achievements it is named the Rathgen-Forschungslabor.

Illustrations
Friedrich Rathgen bei Laborarbeiten, [Fotografie, in: Rathgen Forschungslabor/Staatliche Museen Preußischer Kulturbesitz, Hrsg., Berliner Beiträge zur Archäometrie, Bd. 4, Berlin 1979, S. 105.]. [rath01.jpg]

Editing
Müller Susanne, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 32
Record type: Event

Event type: Restaurierung / Restoration.

Event chronology
1904-1907 circa [XX, 01].

Archaeological, Historical and Artistic object
Prozessionsstrasse und Ischtartor von Babylon, Ausgrabung Robert Koldeweys im Auftrag der Deutschen Orient-Gesellschaft, 1899-1917; Glasierte Tonziegelfragmente, (ca. 400 Kisten), Berlin.


Entsalzung der babylonischen Tonziegelfragmente

Conservator-restorer
Rathgen Friedrich Wilhelm.

Person in charge
Rathgen Friedrich Wilhelm, Leiter des Chemischen Laboratoriums der Königlichen Museen zu Berlin.

Institutions / people
Chemisches Laboratorium der Königlichen Museen zu Berlin.

Preservation condition
Durch die lange Lagerung im Erdboden waren die Ziegelfragmente stark salzbelastet. «Die Untersuchung einer größeren Anzahl von Stücken ergab, daß sie durchschnittlich einen Gehalt von etwa 1 Prozent Kochsalz hatten, außerdem noch wasserlösliche schwefelsaure Salze enthielten». [Rathgen 1926] Infolge der wechselhaften klimatischen Bedingungen bei Transport und Lagerung im Museum und den damit verbundenen Kristallisationswechseln der Salze war das Gefüge der Tonziegel geschwächt. Die Glasur drohte durch Salzsprengung abzuplatzen.

Event description
Um die Schadensursache zu beseitigen, werden die Ziegelfragmente zunächst durch Auslaugen im Wasserbad entsalzt. Dazu wird eigens ein großer beheizbarer Raum eingerichtet, in dem etwa 200 Holzbottiche von 1 m Durchmesser aufgestellt werden können. Die Bottiche sind innen komplett mit Zinkblech ausgekleidet, um biogenen Bewuchs auf den Ziegeln zu verhindern. Die Ziegelfragmente werden in die mit Leitungswasser gefüllten Bottiche auf ein Holzgitter dicht unter die Wasseroberfläche gelegt. Das Wasser wird zu Beginn des Auslaugungsprozesses jeden Tag gewechselt, dann alle zwei, drei, vier usw. Tage und später alle acht bzw. vierzehn Tage. Der Fortgang der Entsalzung wird kontinuierlich überprüft. Durch Titration mit einer 1/10 Standardlösung von Silbernitrat wird der Gehalt an Chloridionen (Kochsalz = Natriumchlorid) im Wasser festgestellt. Als nach eineinhalb Jahren nur noch sehr geringe Chloridmengen im Wasser nachgewiesen werden können, ist die Entsalzung der Tonziegel abgeschlossen. Die Ziegelfragmente werden dann etwa acht Tage in einem beheizten Raum gelagert und schließlich im Trockenschrank mittels Gasheizung getrocknet. Um die gefährdete Glasuroberfläche zu stabilisieren und kleine Risse zu schließen, werden diese mit Paraffin getränkt. Dabei wird auf die Glasuroberfläche der im Trockenschrank auf etwa 80°C erhitzten Ziegel mit einem Pinsel geschmolzenes, auf etwa 100°C erhitztes Paraffin solange aufgetragen bis es nicht mehr aufgesaugt wird. Auf diese Weise kann eine Eindringtiefe von etwa 1-2 cm erreicht werden. «Nach dem Erkalten wurde das überflüssige, der Oberfläche aufliegende erstarrte Paraffin mit einer rotierenden Bürste weggenommen, so daß man das Paraffin auf der Glasuroberfläche eigentlich weder sehen, noch mit der Hand fühlen konnte.» Neben dem konservatorischen Effekt bewirkt die Tränkung mit Paraffin «eine Auffrischung des Glasurglanzes.» [Rathgen 1926] Im Jahr 1927 treffen im Berliner Museumslaboratorium nochmals etwa 400 Kisten mit Tonziegelfragmenten der Prozessionsstrasse und des Ischtartors von Babylon ein, die auf die gleiche Weise behandelt werden. Im Jahr 1930 kann dann unter Verwendung der originalen konservierten Ziegelfragmente und neuer nachgebrannter Ziegel mit der Rekonstruktion der Prozessionsstrasse und des Ischtartores im Museum begonnen werden.

Event keywords
1a Technologie und Erhaltungszustand / 1a technical assessment.
1c Naturwissenschaftliche Untersuchungen / 1c scientific inquiry.
2 Konservierungs -Restaurierungskonzept / 2 project of conservation and restoration.
3a Wiederherstellung der Adhäsion / 3a reconstructing adhesion.

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3b Wiederherstellung der Kohäsion / 3b reconstructing cohesion .
3c Abnahme von Ablagerungen und Beschichtungen / 3c removal of extraneous elements.
3c Entsalzung und Konservierung / 3c removal of extraneous elements.
3d Konsolidierung - strukturelle Verstärkung / 3d reinforcement.
3f Wiederherstellung der Form / 3f reconstructing the conformation.
3g Hinzufügungen / 3g surface finishing.
6 Publikation der Ergebnisse / 6 results publicity.

Sources, publications
1987, Gilberg Mark, 105-120 [analytic (periodical)].
1913 (a), Rathgen Friedrich, 95-96 [conference report].
1913 (c), Rathgen Friedrich, 10-20 [conference report].
1926, Rathgen Friedrich [analytic (monograph)].
1979, Rathgen Friedrich, 92-112 [analytic (monograph)].
1979, Otto Helmut, 42-91, 199-175 [analytic (monograph)].

Critical evaluations
Die Konservierung der Tonziegel der Prozessionsstrasse und des Ischtartores von Babylon ist wohl eine der bedeutendsten und aufwendigsten Konservierungsarbeiten Friedrich Rathgens. Er erwähnt diese Arbeit auch selbst immer wieder in Vorträgen und Veröffentlichungen. Dieses Beispiel verdeutlicht Rathgens Arbeitsweise sehr gut. Er nähert sich Konservierungsaufgaben systematisch und wissenschaftlich und versucht alle Einflussfaktoren zu berücksichtigen. Er überprüft bestehende Konservierungsverfahren kritisch, verbesserte sie nach Möglichkeit und entwickelte neue Verfahren. So ist Rathgen nicht der erste, der die Methode des Auslaugens zur Entsalzung einsetzt. Er ist jedoch der erste, der diese Maßnahme systematisch unter ständiger Kontrolle des Entsalzungsprozesses durchführt. Er beschreibt das Verfahren in vielen Veröffentlichungen sehr ausführlich und stellt entscheidende Richtlinien für die richtige Durchführung dieser Konservierungsmethode auf, welche auch heute noch gängige Praxis ist.

Preserv. condition (eng.)
The glazed bricks from the Processional Wall and the Ishtar Gate in ancient Babylon contained considerable quantities of sodium chloride and water-soluble sulfates. The structure of the bricks was damaged by the effects of the unstable climatic conditions on these salts. The glazed surface was about to burst off.

Event description (eng.)
To reduce the amount of soluble salts inside the bricks Rathgen recommended to dissolve them by prolonged steeping in repeated changes of fresh water. The progress of the process was followed by monitoring the chloride content of the water bath by titration with a standard solution of silver nitrate. After half a year only small amounts of chloride were detected in the water and the process was stopped. The bricks were dried and, to stabilize the glazed surface, treated with molten parffine. In 1930 all bricks had been conservated and the Processional Wall and the Ishtar Gate were rebuilt in the museum.

Critical evaluations (eng.)
The conservation of glazed bricks from the Processional Wall and the Ishtar Gate from ancient Babylon is symptomatic for Rathgens systematic and scientific approach to conservation. He repeatingly mentions this treatment in his publications and lectures. Rathgen was not the first to practically attempt solving salts in water baths, but he was the first who did it systematically and who wrote down detailled guidelines to this treatment which is still common today.

Illustrations
Entsalzung der babylonischen Tonziegelfragmente, Fotografie, in: Rathgen-Forschungslabor / Staatliche Museen Preußischer Kulturbesitz, Hrsg., Berliner Beiträge zur Archäometrie, Bd. 4, Berlin 1979, S. 65. [rath02.jpg]
Zusammensetzen der entsalzten babylonischen Tonziegelfragmente, Fotografie, in: Rathgen-Forschungslabor / Staatliche Museen Preußischer Kulturbesitz, Hrsg., Berliner Beiträge zur Archäometrie, Bd. 4, Berlin 1979, S. 66. [rath03.jpg]

Editing
Müller Susanne, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 33
Record type: Biography

Name: Gróh, István (M).

Birth: Nagyberezna (ma Ukrajna), 1867/06/02.

Death: Budapest, 1936/03/16.



Gróh István arcképe

Onomastic variations
Gró István; Groó István; Bereznai Gróh István; Szegő Demeter (az utóbbi két név használata egyelőre csak szépirodalmi tevékenysége kap-csán ismert).

Main functions
Rajztanár, restaurátor, iparművész, művészeti író.

Biographical notes
Gróh István érettségi (1886) után a budapesti Mintarajztanoda Rajztanárképző Intézetében Lotz Károly és Székely Bertalan festőművészek növendékeként szerez rajztanári képesítést 1890-ben. 1891-93 között előbb a nyíregyházi Evangélikus Főgimnázium, majd 1893-96 között a rozsnyói Katolikus Főgimnázium rajztanára lesz. 1896-ban az Országos Magyar Királyi Iparművészeti Iskola tanára, 1917-26 között igazgatója. Az Iparművészeti Iskolában geometriát, ékítményes rajzott oktat, 1917-ig a kerámiaműhelyt vezeti, és nevéhez fűződik az iskola textil tanszékének létrehozása is. 1930-ban Gerevich Tibor és Szőnyi Ottó javaslatára az Országos Egyházművészeti Tanács tagjává választják.
Művészetpedagógiai tevékenysége mellett fontosnak tartja a magyar stílusú díszítőmotívumok széles körű népszerűsítését. Ennek kapcsán jelenteti meg - Huszka József nyomdokait követve - Magyar stílusú rajzminták, valamint a Magyar díszítő művészet című ornamentikai mintakönyveit. Festőművészi tevékenysége ehhez kapcsolódik, 1907-ben a budapesti Zeneakadémia nagytermének díszítőfrízét az említett ornamentumokkal festi ki, 1924-ben a gyulai volt Templom téri templom, 1928-ban a szekszárdi plébániatemplom belső kifestését végzi. Iparművészeti terveivel az 1902. évi turini kiállításon ezüst-, az 1906. évi milánói kiállításon aranyérmet nyer.
Az 1928-ban a Magyar Görögkatolikusok Országos Szövetségének (MAGOSZ) elnöke lesz. Alapító tagja, majd haláláig főszerkesztője a szövetség lapjának a *Görögkatolikus Szemlé*-nek. Művészeti tárgyú írásai mellett szépirodalmi tevékenységet is folytat. 1927-ben életművét kormányzói kitüntetéssel ismerik el.
Restaurátori tevékenysége az 1890-es évek közepén, még rozsnyói rajztanárkodása alatt kezdődik. A Műemlékek Országos Bizottsága (MOB) megbízza a Felvidék középkori templomaiban található falképek feltárásával és lemásolásával. Az akvarellmásolatok elsősorban olyan színvázlatok, melyek során a feltárt falképek színeit és állapotát (töredékességét) minél pontosabban igyekeznek megörökíteni. Célja nemcsak az állapotrögzítés volt, abban a korban, amikor a fotó még nem volt nagyon elterjedt, hanem az is, hogy ezek a színvázlatok segítsék a restaurátorok munkáját a későbbi restaurálások során. Mára az is világossá vált, hogy több esetben ezek a másolatok az egyetlen dokumentumai egykor létezett, de mára megsemmisült középkori falképeknek.
Az 1920-as évektől az akvarellmásolatok helyébe a fotó lép, s ezzel együtt Gróh István feladatköre is megváltozik. Ettől kezdve a műemlékvédelem hatósági munkájában vesz részt, helyszíni szemléket, állapotfelméréseket, vizsgálatokat végez, szakvéleményeket ad. A '20-as évektől a középkori falképek mellett egyre több barokk falképpel foglalkozik, és közülük többet restaurál (Sümeg, r. k. templom, Budapest, Egyetemi templom, stb.). Utolsó munkái már kortárs falképek restaurálását (Budapest, Keleti pu. Lotz Károly freskói, Andrássy út 88. Székely Bertalan sgraffitoi) is magába foglalja. Kültagként való együttműködése a MOB-bal a fennmaradt iratok alapján 1894-től haláláig (1936) tart. Előbb csak levelező tagként, 1922-től a MOB rendes tagjaként vesz részt a Bizottság munkájában. A falképeken túl dokumentációs tevékenységébe tartozik egy reneszánsz famennyezet (Gógánváralja) és egy 1600-ból származó epitáfium (Zmeskál Jób és családja epitáfiuma, Berzevice) lemásolása is.

Events of conservation-restoration
1894, falkép feltárás, anonymous masters (15. század eleje), a templom középkori falképei, Kiéte (Kijatice, Szlovákia), evangélikus templom.
1894-95, 1899-1900, falkép feltárás, másolás, restaurálás, anonymous masters (14. század második fele), a templom középkori falképei, Gecelfalva (Gecelovce, Szlovákia), evangélikus templom.
1894-95, 1901, falkép feltárás, másolás, anonymous masters (1350. körül), a templom középkori falképei,

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Karaszkó (Kraskovo, Szlovákia), evangélikus templom.
1895, jelentés a falképek állapotáról, anonymous masters (15. század), a templom középkori falképei, Hárskút (Lipovnik, Szlovákia), római katolikus templom
1898-1900, falkép feltárás, másolás, anonymous masters (14. század), a templom középkori falképei, Hizsnyó (Chyžné pri Revúci, Szlovákia), római katolikus templom.
1899-1900, falkép feltárás, másolás, anonymous masters (14. század harmadik negyede), a templom középkori falképei, Százd (Sazdice, Szlovákia), római katolikus templom.
1890-es évek, jelentés a falképek állapotáról, anonymous masters (14. század második fele), a temp-lom középkori falképei, Rimabrézó (Rimavské Brezovo), római katolikus templom.
1900(?), jelentés, kápolna kifestése, Csütörtökhely (Štvrtok nad Hornadom, Szlovákia), Zápolya-kápolna.
1901-02, falkép feltárás, másolás, anonymous masters (14. század közepe), a kápolna középkori falképei, Lelesz (Leles, Szlovákia), premontrei rendház kápolnája.
1901-02, falkép feltárás, másolás, restaurálás, Johannes Aquila, 1392, a templom középkori falképei, Mártonhely (Martjanci, Szlovénia), római katolikus templom.
1902, 1906-07, falkép feltárás, másolás, restaurálás, anonymous masters (1380. körül), a templom középkori falképei, Martonháza (Ochtiná, Szlovákia), római katolikus templom.
1902, jelentés a falképek állapotáról, anonymous master (18. század vége), Bajkányi-féle nyári lak rokokó falképei, Bajmóc (Bojnice, Szlovákia), Bajkányi-féle nyári lak.
1902, falkép feltárás, másolás, anonymous masters (14. és 15- század), a templom középkori falképei, Nyíracsád, református templom.
1902, másolás, anonymous masters (15. század), gótikus szárnyasoltár, Hizsnyó (Chyžné pri Revúci, Szlovákia), római katolikus templom.
1902, másolás, anonymous masters (14. század vége), a templom középkori falképei, Csaroda, református templom.
1902, másolás, anonymous masters (15. század(?), a sekrestye középkori falképei, Pozsony (Bratislava, Szlovákia), klarissza templom lebontott sekrestyéje.
1902, falkép vizsgálat, anonymous masters, a hajdani templom falképei, Kács, egykori katolikus templom.
1902-03, másolás, anonymous masters (13. század vége), a templom középkori falképei, Ócsa, református templom.
1902-03, falkép feltárás(?), másolás, anonymous masters (14. és 15. század), a templom középkori falképei, Szmrecsány (Smrečany, Szlovákia), római katolikus templom.
1902-03, 1906, falkép feltárás, másolás, restaurálás, anonymous masters (14. század vége-15. század eleje), a templom középkori falképei, Gömörrákos (Rákoš, Szlovákia), római katolikus templom.
1902(?), 1904, másolás, anonymous masters (1480-as évek), a vár középkori falképei, Vajdahunyad (Hunedoara, Románia), vár.
1903, másolás, anonymous masters, a templom középkori falképei, Nyitrakoros (Krušovce, Szlovákia), római katolikus templom.
1903, restaurálás, anonymous masters, a Rákóczi-ház sgraffitói, Eperjes (Prešov, Szlovákia), Rákóczi-ház.
1903, restaurálási előmunkálatok, anonymous masters, a Thúrzó-ház sgraffitói, Lőcse (Levoča, Szlovákia), Thúrzó-ház.
1903, másolás, anonymous masters, az ókeresztény sírkamra falképei, Pécs, ókeresztény sírkamra.
1903-04, másolás, anonymous masters (14. század közepe), a templom középkori falképei, Mohos/Nyitraporuba (Ňitrianska Poruba, Szlovákia), római katolikus templom.
1903, 1911-12, próbakutatás, falkép feltárás, másolás, anonymous masters (1400 k.), a templom középkori falképei, Újvásár (Ratkovský Rybnik, Szlovákia), egykori evangélikus templom.
1904, másolás, anonymous master, a templom festett famennyezete, Gógánváralja, református templom.
1904, másolás, anonymous master, Zmeskál Jób és családja epitáfiuma (1600), Berzevice (Brezovica, Szlovákia), római katolikus plébániatemplom.
1904, másolás(?), anonymous masters, 1317., a székesegyház középkori falképei, Szepeshely (Spišká Kapitula, Szlovákia), székesegyház.
1904, másolás, Johannes Aquila, 1378., a templom középkori falképei, Velemér, római katolikus templom.
1904, jelentés a falképek állapotáról, anonymous masters, a templom középkori falképei, Gácsfalu (Stará Halič, Szlovákia), római katolikus templom.
1904, 1919, falkép vizsgálat, másolás, anonymous masters, a templom középkori falképei, Petőszinnye (Svinica, Szlovákia), református templom.
1905, falkép feltárás, anonymous masters, a templom középkori falképei, Zsip (Žipovec, Szlovákia), református templom.
1905, 1911, falkép feltárás(?), másolás, anonymous masters (14-15. század fordulója), a kápolna középkori

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falképei, Nagytótlak (Selo, Szlovénia), temetőkápolna.
1905, 1907, jelentés, másolás, anonymous masters (13. és 15. század), a templom középkori falképei, Zeykfalva (Streiu, Románia), görög katolikus templom.
1905, 1907, másolás, anonymous masters (három különböző periódusból), a templom középkori falképei, raljaboldogfalva (Sânta Mâria Orlea, Románia), görög katolikus templom.
1905, 1909(?), másolás, anonymous masters (15. század), a székesegyház középkori falképei, Nagyszombat (Tranava, Szlovákia), székesegyház.
1905, 1908-10, másolás, anonymous masters (14. és 16. század), a templomrom középkori falképei, Malomvíz (Rau de Mori, Románia), templomrom.
1905-06, 1909, falkép vizsgálat, másolás, restaurálás(?), anonymous masters, a templom középkori falképei, Túrócszentmária (Turciansky Svaty, Szlovákia), római katolikus templom.
1905-06, másolás, anonymous masters, 1445., a templom középkori falképei, Nagyszeben (Sibiu, Románia), evangélikus templom.
1906, falkép vizsgálat, anonymous masters, a templom középkori falképei, Mindszentkút (Kutti, Szlovákia(?)), római katolikus templom.
1906-07, 1915-22, falkép feltárás, másolás, anonymous masters (két különböző periódusból), a temp-lom középkori falképei, Süvéte (Šivetice, Szlovákia), római katolikus templom.
1907, másolás, anonymous masters, a templom középkori falképei, Sztrigyszentgyörgy (Strei Sângiorgiu, Románia), görög katolikus templom.
1907-08, másolás, anonymous masters (14. század eleje), a templom középkori falképei, Zsámbék, templom-rom.
1908, jelentés, másolás, anonymous masters (14-15. század), a templom középkori falképei, Demsus (Demsus, Románia), görög katolikus templom.
1908-09, 1910, 1914-15, 1918, falkép feltárás, másolás, restaurálás, anonymous masters (három különböző periódusból, a 14. és 16. századból), a templom középkori falképei, Csetnek (Štitnik, Szlovákia), evangélikus templom.
1908-09, másolás, anonymous masters (13-14. század fordulója), a templom középkori falképei, Muraszombat (Murska Sobota, Horvátország), római katolikus templom.
1909, jelentés, anonymous masters (14. század második fele), a templom középkori falképei, Mezőtelegd (Tileagd, Románia), református templom.
1909, jelentés a falképek állapotáról, anonymous masters, a templom középkori falképei, Radvány (Radvaň, Szlovákia), római katolikus templom.
1909, másolás, anonymous masters, a vár kapuzatának festett dísze, Zólyom (Zvolen, Szlovákia), vár.
1910, jelentés, anonymous masters (14. század vége), a templom középkori falképei, Beszterce (Bistrita, Románia), görög keleti templom.
1910, 1912, másolás, Johannes Aquila, 1383., a templom középkori falképei, Bántornya (Turnišče, Szlovénia), római katolikus templom.
1911, 1912, jelentés, másolás, anonymous masters (16. század), a templom középkori falképei, Déva (Deva, Románia), református templom (szentélyét 1907-ben lebontották).
1911, 1912, falkép feltárás, másolás, anonymous masters (14. század), a templom középkori falképei, Marosszentanna (Santana de Muras, Románia), református templom.
1913, 1914, jelentés, másolás, anonymous masters, a templom középkori falképei, Magyarvista (Vista, Románia), református templom.
1913, jelentés, másolás, anonymous masters (15-16. század fordulója), a templom középkori falképei, Guraszáda (Gurasada, Románia), görög katolikus templom.
1913, 1919, jelentés, anonymous masters, a templom középkori falképei, Fogaras (Fogaras, Románia), görög keleti templom.
1913, 1922, másolás, anonymous masters (13. vagy 14. század), a szentély falképei, Győr, székesegyház.
1913-14, 1916, másolás, anonymous masters (11-13. század), az altemplom középkori falképei, Feldebrő, altemplom.
1922, falkép feltárás, másolás, Szepesi András mester, 1417. vagy 1427., a templom középkori falképei, Szalonna, református templom.
1922, másolás, anonymous masters (12-15. század), a kápolna középkori falképei, Veszprém, Gizella-kápolna.
1924, restaurálás, Franz Anton Maulbertsh (18. század második fele), a templom barokk falképei, Sümeg, ferences templom.
1925-1926, restaurálás, Johann Bergl (18. század vége), a templom barokk mennyezetképei, Budapest,

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Egyetemi templom.
1926, másolás, anonymous masters, ikonosztáz, Nyírderzs, görög katolikus templom.
1927, falkép vizsgálat, Budapest, Vöröskereszt "Erzsébet"-kórház.
1927, 1930, hehyszini szemle, Székely Bertalan (19. század vége), a ház homlokzati sgraffitói, Budapest, Andrássy út 88.
1927-28, restaurálás, anonymous master (1760. körül), festett szentélyfal, Zalahaláp, római katolikus templom.
1928, falkép vizsgálat, restaurálás, Lotz Károly, Than Mór (19. század vége), Budapest, Keleti pályaudvar.
1933, falkép vizsgálat, anonymous master (14. század), a templom szentélyének középkori falképei, Budapest, Belvárosi templom.

Writings, publications
1894, Gróh István, A geczelfalviés ochtinai templomok falképeiről, 170-172 [analytic(periodical)].
1895, Gróh István, Középkori falképek Gömörmegyében I-II., 56-65, 229-238 [analytic (periodical)].
1896, Gróh István, Gömörmegye középkori falképei [analytic].
1897, Gróh István, Hisnyó R. Kath. templomának falképei, 49-53 [analytic (periodical)].
1904, Gróh István, A sgrafittó díszítés, 76-88 [analytic (periodical)].
1905, Gróh István, Középkori magyar falfestmények, 6 [analytic (periodical)].
1934, Gróh István, Középkori falkép az ófehértói gör. kat. templomban [analytic (periodical)].

Sources, manuscripts
1867-1936, Gróh István, [mss.].
1894-1932, MOB iratok, [mss.].

Sources, publications
1906, Forster Gyula edited by, [monograph].
1915, Szendrei János, Szentiványi Gyula (ed.), 606-607, [biography].
1934-36, Nekrológ, [report].
1936, Emlékszám Gróh István halálára, [report].
1954, Radocsay Dénes, [monograph].
1969, Prokopp Mária, 128-145, [analitic (periodical)].
1977, Radocsay Dénes, [monograph].
1981, Zádor Anna, Genthon István edited by, 293, [biography].
1987, Pirigyi István, 206-207, [analitic (periodical)].
1996, Granasztóiné Győrffy Katalin, 157, [exhibition catalogue].
2001, Tamási Judit edited by, 48, 91, [monograph].
2001, Új magyar, 1107-1108, [biography].
2002, Prokopp Mária, [monograph].
2006, Tasnádi Zsuzsanna, 78, [exhibition catalogue].

Critical evaluations
Bár Gróh István művészeti iróként is igen termékeny volt, sajnos írásaiban sem restaurálási munkáinak technikai megoldásairól, sem annak részleteiről nem számolt be. Mivel a fennmaradt leveleiben és a MOB jegyzőkönyveiben is csak kevés leírás maradt restaurálási munkájának folyamatáról, ezek rekonstrukciója csak kivételes esetekben lehetséges.
Az eddig feldolgozott 10 objektumból kettő, a hárskúti és a kácsi templom MOB iratanyagai elpusztultak. Feltételezhető, hogy hasonló eset előfordul még a feldolgozásra kerülő többi objektum esetében.

Biographical notes (eng.)
István Gróh (1867-1936) left secondary school in 1886 and obtained a diploma in teaching art in the Art Teachers Training Institute of the School of Drawing in Budapest in 1890, taught by Károly Lotz and Bertalan Székely. In 1891-93 he taught art at the Lutheran Grammar School in Nyíregyháza and in 1893-96 in the Catholic Grammar School in Rozsnyó. From 1896 he taught at the Hung. Royal School of Design, in 1917-26 he was its principal. In the School of Design he taught geometry and ornamental drawing, headed the ceramic workshop until 1917, and the establishment of the textile department is also associated with his name. Upon the recommendation of Tibor Gerevich and Ottó Szőnyi, he was elected member of the National Ecclesiastic Art Council in 1930.
In addition to his art pedagogical work, his efforts included the dissemination of ornaments in Hungarian style

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to broad strata of the population. He published - in the wake of József Huszka - his ornamental pattern books entitled Pattern Drawings in Hungarian style and Hungarian Decorative Art. His painting activity was also related to this effort: in 1907 he painted the ornamental frieze of the Great Concert Hall of the Music Academy, in 1924 he did the interior painting of the church in former Church square in Gyula and in 1928 he decorated the interior of the parish church of Szekszárd. With his industrial designs he won silver medal at the Turin exhibition in 1902 and gold medal in Milan in 1906.
In 1928 he was elected president of the National Association of Hungarian Greek Catholics (MAGOSZ) and the chief editor of the Association's periodical Görögkatolikus Szemle. Beside his work in art, he also wrote fiction.
In 1927 his lifework was acknowledged by the governor's award.
His restoring activity began during his teaching years in Rozsnyó in the 1890s. The Board of National Monuments (MOB) commissioned him to explore and copy the wall paintings in the medieval churches of Upper Northern Hungary. The copies are mainly colour sketches aimed to convey as accurately as possible the hues and conditions (fragmentariness) of the explored murals. The aim was not only to capture the given condition in an age when photography was not yet widespread, but also to assist restorers with their subsequent work. Now it is also clear that these copies are the only documents of some medieval frescos that have perished since.
Surviving documents reveal that his collaboration with MOB as an associate lasted from 1894 till his death (1936). Apart from the medieval murals, his restoring activity also includes the copying of a few baroque murals, a renaissance wooden ceiling and an epitaph from 1600. At the turn of the 1920s and '30s he also restored murals by Hungarian painters made in public buildings in the late 19th century.

Critical evaluations (eng.)
Although István Gróh was prolific as an art writer, he did not deem it important to put his restoring work to paper. No writings expressly devoted to his restorations are known. The MOB documents of two of the so-far processed 10 objects - those of the churches of Hárskút and Kács - have perished. It cannot be precluded that other objects awaiting processing also fared similarly.

Illustrations
Gróh István arcképe, 1936. [groh.jpg]

Editing
Pattantyús Manga, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 34
Record type: Event

Event type: Restaurálás / Restoration.

Event chronology
1895 falképek felfedezése; 1902, falkép feltárás; 1902-1903, másolás; 1906 nyár, restaurálás [XX, 01].

Archaeological, Historical and Artistic object
Ismeretlen mesterek két különböző festési periódusból, *a templom középkori falképei*, 14. század vége és a 15. század eleje; al fresco. Gömörrákos (Rákos, Szlovákia), római katolikus templom.



Szent László és Szent István,
Gróh István freskómásolata

Conservator-restorer
Gróh István.

Person in charge
Gróh István.

Institutions / people
Műemlékek Országos Bizottsága, Czobor Béla, főelőadó, Műemlékek Országos Bizottsága, Éber László, előadó; Gróh Béla, segéd.

Preservation condition
A rákosi római katolikus templom a 14. század elején épült. A Szentháromság tiszteletére szentelt templomot a Bebek család építtette. A templombelső gótikus kifestése is az ő nevükhöz fűződik. Falképek borítják a szentélyt, a diadalívet és a hajó nagy részét. A falképeket 1895-ben Gróh István rozsnyói rajztanár fedezte fel. A templomhajó északi falán próbák sorával bizonyosodott meg arról, hogy a mészréteg alatt középkori falképek vannak. Levélben értesítette a MOB-ot és javasolta, hogy a falképeket tárják fel. A feltárást a MOB Gróh Istvánra bízta, aki 1902-ben fel is tárta a falképeket, majd 1902-03-ban akvarellmásolatokat készített azokról. Majd 1905-ben benyújtotta javaslatát a MOB-nak a falképek helyreállítására vonatkozóan.

Event description
1905-ben a MOB megbízta Gróh Istvánt, hogy a feltárás közben megrongálódott falképeket állítsa helyre és a szükséges restaurálást végezze el. A restaurálás 1906 nyarán ment végbe. A helyreállítás során kijavították a háttér és a ruhák kisebb hiányait, míg az ábrázolt alakok arcát a restaurálás nem érintette. Ahol a templomban régi festés egyáltalán nem volt olyan ornamentális motívumokat festettek, melyek más templomokban az adott helyen előfordulnak vagy más egykorú gömöri vagy egyéb falusi templomokban megtalálhatók. «Így a szentély egy erőteljes frízmotívumát végigvittük a hajó déli és nyugati falán melyek festve egyáltalán sohase voltak» írta Gróh. «A hiányos szentély lábazatdíszítést a geczelfalvi e helyen előforduló motívummal pótoltuk. A hajó ablakbélleteire a mártonhelyi ablakok díszítését alkalmaztuk.». A restaurálási munkákat temperafestéssel végezték.

Event keywords
1a falkép felfedezés / 1a discovery of murals.
1a falkép feltárás / 1a exploration of murals.
1a másolás / 1a copying.
3 restaurálás / 3 restoration.

Sources, manuscripts
1895, MOB iratok 1895/167, 205, [mss.].
1902, MOB iratok 1902/232, 234, 258, [mss.].
1903, MOB iratok 1903/285, [mss.].
1905, MOB iratok 1905/283, [mss.].
1906, MOB iratok 1906/297, 508, [mss.].
1902-1903, Gróh freskómásolatok, 146-168, 622 szám, [mss.].

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Sources, publications
1913, Gróh István, 357, [analitic (periodical)].
1954, Radocsay Dénes, 142, [monograph].
1969, Prokopp Mária, 139, [analitic (periodical)].
2001, Tamási Judit, 48, [monograph].
2002, Prokopp Mária, 22-26, [monograph].

Preserv. condition (eng.)
The Roman catholic church of Rákos was built in the early 14th century. Consecrated to the Holy Trinity, the church was a donation by Bebek family. The gothic painted decoration of the interior is also associated with their name. Murals cover the sanctuary, the triumphal arch and most of the nave. The wallpaintings were discovered by art teacher of Rozsnyó István Gróh in 1895. On the north wall of the nave he carried out a series of tests to ascertain that under the whitewash layer there were medieval murals. He wrote a letter to MOB, suggesting the exploration of the murals. MOB entrusted the task of exploring the murals to István Gróh, who did it in 1902 and copied them in watercolour in 1902-03. In 1905 he submitted a proposal to MOB about the restoration of the murals.

Event description (eng.)
In 1905 MOB commissioned István Gróh to restore the murals damaged during exploration and do the necessary work. It took place in summer 1906. During restoration, minor breaks in the background and the clothing were repaired. The faces of the represented figuers were left intact. Where there was no painting of old, ornamental motifs were applied that occured at corresponding places in other churches or could be found in other willage churches of the same age in Gömör or other areas. «In this way, a powerful friese motif of the sanctuary was extended to the south and west walls of the nave, which had never been painted earlier» Gróh wrote. «The defective decoration of the base in the sanctuary was replaced by a motif at this locus in the Geczelgalva church... We applied the ornaments of the Mártonhely church windows to the window frames of the nave...» Restoring work was done in tempera.

Illustrations
Szent László és Szent István, Gróh István freskómásolata (1902-03) 2002
Szent László és Szent István, állapot 2001-es. [rakos1.jpg]

Editing
Pattantyús Manga, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 35
Record type: Event

Event type: Restaurálás / Restoration.

Event chronology
1902 (templomhajó), falkép feltárás; 1906 (szentély boltozat); 1902-1903, másolás; 1907 tavasz, restaurálás [XX, 1].

Archaeological, Historical and Artistic object
ismeretlen mesterek (anonymous masters), *a templom középkori falképei*, 14. század vége-15 század eleje; al fresco. Mártonháza (Ochtiná, Szlovákia), római katolikus templom.



Bevonulás jeruzsálembe,
Gróh István freskómásolata

Conservator-restorer
Gróh István.

Person in charge
Gróh István.

Institutions / people
Műemlékek Országos Bizottsága, Czobor Béla, főelőadó; Műemlékek Országos Bizottsága, Éber László, előadó; Műemlékek Országos Bizottsága, Schulek János, építész.

Preservation condition
Az ochtinai római katolikus templom gótikus stílusban épült a 14. században. Falképeit a századok során lemeszelték. A középkori falképek nyomaira 1893-ban előbb Schulek Frigyes építész, majd 1894-ben Gróh István rajztanár talált rá a mészréteg alatt. 1901-ben Gróh István kérte a MOB-ot, hogy őt bízza meg a falképek feltárásával és jeleneteinek lemásolásával, a megbízást meg is kapta. Gróh István 1902-ben tárta fel a hajó oldalfalainak falképeit. A szentély boltozati képeinek feltárására és akvarellmásolatainak elkészítésére csak évekkel később, 1906-ban került sor.

Event description
Gróh István 1907-ben kapott megbízást a MOB-tól a falképek restaurálására. Az elkészült munkát Éber László vizsgálta felül és tett róla jelentést a MOB-nak 1907. 06. 12.-én. Ezek értelmében Gróh István a helyreállítást «művészi gonddal és lelkiismeretességgel végezte. A falképek eredeti jellegén nem változtatott, csak a szükséges kiegészítéseket eszközölte igen kíméletes módon.» Új részek csak azok, ahol eredetileg nem volt festés. Új a középkori oldalkarzat hálóboltozat kifestése, amit Gróh István a templomban található ornamentális motívumokkal festett ki, illetve új a hajó kifestése rokokó ornamentumokkal, mivel itt a berendezés is rokokó és a kifestés ehhez igazodik. A szentély ornamentikája részben a helyszínen fennmaradt, részben a Geczelfalván található ornamentális motívumokkal egészíttetett ki.

Event keywords
1a falkép feltárás / 1a exploration of murals.
1a másolás / 1a copying.
3 restaurálás / 3 restoration.

Sources, manuscripts
1894, MOB iratok 1894/20, 152, 158, [mss.].
1901, MOB iratok1901/198, [mss.].
1902, MOB iratok1902/137, 179, 234, 509, [mss.].
1904, MOB iratok1904/748, [mss.].
1905, MOB iratok 1905/281, [mss.].
1906, MOB iratok 1906/296, [mss.].
1907, MOB iratok1907/332, 383, 467, [mss.].
1902-1903, Gróh freskómásolatok 265-290. szám, [mss.].

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Sources, publications
1894, Gróh István, 172, [analitic (periodical)].
1895, Gróh István, 56, 233, [analitic (periodical)].
1913, Gróh István, 233, [analitic (periodical)].
1954, Radocsay Dénes, 174-175, [monograph].
1969, Prokopp Mária, 138, [analitic (periodical)].
2002, Prokopp Mária, 42-50, [monograph].

Preserv. condition (eng.)
The Roman catholic church of Ochtina was built in gothic style in the 14th century. Over the centuries, the wall paintings were whitewashed. Traces of them were found by architect Frigyes Schulek in 1893 and art teacher István Gróh in 1894 under the whiting. in 1901 Gróh asked MOB to commission him to explore the murals and copy the scenes. He was given permission. Gróh explored the murals on the lateral walls of the nave in 1902. The wall paintings on the vault of the sanctuary were only explored and copied in watercolour years later, in 1906.

Event description (eng.)
István Gróh was commissioned by MOB to restore the murals in 1907. The completed work was inspected by László Éber and reported to MOB on 12 June 1907. It says that «István Gróh has done the restoration with artistic care and conscientiousness. He did not change the original character of the murals, and only made the necessary complements highly considerately.»New were only the segments where there was no painting originaly. The painting of the lierne vault of the medieval triforium comprising ornamental motifs found in the church elsewhere was used. New were the rococo ornaments of the nave since the furnishing was also in rococo style to which the wall decoration was adjusted. The decoration of the sanctuary was made up of surviving elements on the spot and ornamental motifs borrowed from Geczelfalva.

Illustrations
Bevonulás jeruzsálembe, Gróh István freskómásolata, Mártonháza, r.k. templom. [ochtina1.jpg]
Bevonulás jeruzsálembe, jelenlegi állapot, Prokopp 2002, tav. 34 [ochtina2.jpg]

Editing
Pattantyús Manga, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 36
Record type: Biography

Name: Lucas, Alfred (M).

Birth: Charlton-upon-Medlock (Lancashire, United Kingdom), 1867/08/27.

Death: Luxor (Egypt), 1945/12/09.



Alfred Lucas at work in Egypt in the late 1920s

Main functions
Conservation scientist and conservator.

Biographical notes
Alfred Lucas was the quintessential conservation scientist. An analytical chemist by training with a strong background in forensic science, Lucas was ideally suited to elucidate the technical achievements of the ancient Egyptians. Though probably best known for his work Ancient Egyptian Materials and Industries (Lucas and Harris 1989), Lucas published numerous articles and books relevant to the care and preservation of archaeological materials. Most of his contributions to the field took place after his retirement at 55.
Surprisingly little is known of Lucas's personal life. Much of what we do know derives from a handful of obituaries published soon after his death by several of his colleagues and close friends. He was born on 27th August 1867 and his father was a commercial traveller or salesman. Lucas attended private schools in Manchester and the Royal School of Science. In August 1891, after passing the entrance examinations in chemistry, physics, and mathematics, Lucas was appointed a student in the Inland Revenue Laboratory. At the time, all students were also required to attend a two-year course at the Royal School of Science (now known as Imperial College). Lucas successfully completed the course and in April 1893 was appointed temporary assistant.
In 1897 Lucas was placed on extended leave from the civil service after he contracted tuberculosis. A year later he left for Egypt, where he made a complete recovery. Lucas probably chose Egypt as his destination for health reasons, though opportunities for advancement for a young, aspiring civil servant were certainly greater in the British colonies. In May 1898, not long after his arrival in Cairo, Lucas joined the Salt Department, which later became the Egyptian Salt and Soda Company. Less than a year later, he accepted another position as a chemist at the Geological Survey Department under the direction of Sir Henry Lyons. It was here that Lucas undoubtedly developed his passion for Egyptology, as his duties invariably brought him into contact with ancient monuments and sites. During this time he published a number of important studies on the soils and waters of the Nile as well as the deterioration of building stones in Egypt. In 1912, with the addition of the Assay Office and a small petroleum division, this laboratory became a separate department, referred to as the Government Analytical Laboratories and Assay Office. As head of this laboratory, Lucas assisted the British military authorities on a number of important chemical matters during World War I.
In March 1923, at the age of 55, Lucas retired from the civil service to pursue his interest in Egyptian archaeology. For years he had maintained a small chemical laboratory at his flat at Gresham House in Garden City. It was there, with the aid of a small electric furnace, that he was able to reproduce ancient faience, the composition of which was a matter of great dispute. Within a month of his retirement, Lucas was appointed consulting chemist to the Egyptian Department of Antiquities in Cairo, where he served in both an official and unofficial capacity until his death in 1945. In 1932 his contract was not renewed though he remained at the museum working as a volunteer until December 1934 when, once again, he was given official status with a small salary. Lucas was fascinated with the technical achievements of the ancient Egyptians. Over the years he published the results of numerous studies describing the composition and method of manufacture of a range of ancient Egyptian materials.
These studies eventually culminated in the publication of the first comprehensive treatise on the subject, entitled *Ancient Egyptian Materials*. First published in 1926 and later extensively revised in successive editions, it grew to become a standard textbook, laying the groundwork for many of the most important advances in Egyptology. The significance of this work cannot be overestimated. At the time of its publication, few archaeometric studies of ancient Egyptian materials had been conducted with any degree of rigor, and inferences were often made based on incomplete or inconclusive evidence. Lucas brought a much needed sense of objectivity to the study of ancient Egyptian materials and succeeded in dispelling a number of prevailing myths or misconceptions, particularly with regard to the true nature of Egyptian faience and the materials used in Egyptian mummification, as well as the use of antimony. Not long after his arrival at the Cairo Museum, Howard Carter approached Lucas to assist him in the scientific examination and preservation of the antiquities excavated from the tomb of Tutankhamen. Carter was

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indeed fortunate to secure the services of Lucas, given his reputation as an experienced chemist with an interest in archaeology. Lucas proved to be one of Carter's most loyal and dedicated supporters and served him well throughout many seasons of excavation. Though the motives and intentions of many of the individuals associated with the excavation of the tomb of Tutankhamen were often called into question, Lucas's were always beyond reproach. In a recent historical account of the excavation of the tomb, Lucas was portrayed as probably the only truly honest person associated with the project. Lucas, along with the talented young archaeologist Arthur Mace, who had a reputation as a skilled excavator and restorer, established a makeshift laboratory in the empty tomb of Seti II located directly opposite the opening of Tutankhamen's tomb. Highly descriptive accounts of day-to-day life in this conservation laboratory were published in many popular newspapers. A number of these newspapers included interviews with Lucas, who proved a strong advocate for preservation. In his own right, he did much to popularize conservation by drawing the public's attention to many behind-the-scene activities. Though he possessed little, if any, experience in the treatment of archaeological materials, Lucas displayed a remarkable sensitivity for their care and preservation.
Lucas and Mace developed an impressive system of documenting the condition and treatment applied to the individual objects using cross-referenced index cards that can still be found in the Griffith Institute at Oxford. Treatment was minimal. Objects were cleaned of dirt using soft bristle brushes and bellows and, if necessary, strengthened by impregnation with paraffin or beeswax, or celluloid (cellulose nitrate) dissolved in acetone. They also undertook minor repairs on certain items. The use of cellulose nitrate as a consolidant for the treatment of archaeological materials had only recently been introduced. Lucas recognized its potential but at the same time was aware of its limitations, particularly its tendency to discolour with age: Altogether, Lucas worked nine full seasons at Luxor. The remainder of his time was spent in Cairo performing chemical analysis and preparing objects for exhibition. During the summer months he travelled to England to visit family and consult with colleagues at the British Museum, where he was already a legendary figure. Throughout his life Lucas remained intimately involved with the care and preservation of the antiquities excavated from Tutankhamen's tomb. He even assisted in their packing and unpacking when the objects were moved from the museum during World War II as a safeguard against bombing by the Italians. Without a doubt, the survival of many of these antiquities can be attributed to his singular efforts. In spite of the war and failing health, Lucas remained active. In 1941 he was asked to serve on a commission to consider the restoration of the Theban tombs, which for years had suffered from vandalism, flooding, and general neglect. Lucas was an obvious choice to be included on this commission given his knowledge of local hydrology and geology as well as his experience with the preservation of large stone monuments and sites. The commission was primarily interested in the preservation of the extant wall paintings that were in extremely poor physical condition and had undergone a limited amount of restoration. Lucas himself was particularly concerned with the restoration work undertaken by a paintings restorer who had succeeded in matching the colours on the tomb walls so well that it was impossible to distinguish what was original and what was new. Lucas believed that restoration should not be allowed under any circumstances and that the tombs were in need of an architect to effect structural repairs, not a paintings restorer to make the wall paintings simply look "pretty." With this in mind, he cautioned against any attempt at further treatment until a complete scientific investigation was conducted. Alfred Lucas was awarded the OBE, the Third Order of the Nile (Egypt), and the Fourth Order of Osmania (Egypt). He died at Luxor on 9th December 1945. In total Lucas published more than 100 books and papers, including two small booklets entitled A Potted History of Egypt and A Potted History of Libya, which he printed at his own expense. A deeply religious man with an ardent interest in biblical archaeology, Lucas also published a little known work entitled The Route of the Exodus of the Israelites from Egypt (1938).

Writings, publications

1900, Lucas Alfred, 287-288 [analytic (periodical)].
1900 (a), Lucas Alfred, 286 [analytic (periodical)].
1900 (b), Lucas Alfred [report].
1901, Lucas Alfred, 177-281 [analytic (periodical)].
1902 (a), Lucas Alfred [report].
1902, Lucas Alfred [report].
1903 (a), Lucas Alfred, 413-417 [analytic (periodical)].
1903, Lucas Alfred [report].
1905 (a), Lucas Alfred [monograph].
1905, Lucas Alfred, 4-7 [analytic (periodical)].
1907, Lucas Alfred, 271-276 [analytic (periodical)].
1908 (a), Lucas Alfred [report].
1908, Lucas Alfred, 7 [report].

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1910 (a), Lucas Alfred, 266 [analytic (periodical)].
1910, Lucas Alfred, 66-68 [analytic (periodical)].
1911, Lucas Alfred, 90-91 [analytic (periodical)].
1912 (a), Lucas Alfred, 686-688 [analytic (periodical)].
1912, Lucas Alfred [report].
1913, Lucas Alfred, 1-9 [analytic (periodical)].
1913, Lucas Alfred, Keelin B. F. E., 129-130 [analytic (periodical)].
1914 (a), Lucas Alfred, 185-188 [analytic (periodical)].
1914, Lucas Alfred, 244-245 [analytic (periodical)].
1914 (b), Lucas Alfred, 241-245 [analytic (periodical)].
1915, Lucas Alfred [report].
1916, Lucas Alfred [report].
1917, Lucas Alfred, 86-88 [analytic (periodical)].
1920 (a), Lucas Alfred [report].
1920, Lucas Alfred [monograph].
1921, Lucas Alfred [monograph].
1922, Lucas Alfred, 9-15 [analytic (periodical)].
1923 (a), Lucas Alfred [analytic (periodical)].
1923 (b), Lucas Alfred [analytic (periodical)].
1923 (c), Lucas Alfred, 17 [analytic (periodical)].
1923 (d), Lucas Alfred [analytic (periodical)].
1923 (e), Lucas Alfred [analytic (periodical)].
1923 (f), Lucas Alfred [analytic (periodical)].
1923 (g), Lucas Alfred [analytic (periodical)].
1923 (h), Lucas Alfred [analytic (periodical)].
1923, Lucas Alfred, 72-73 [analytic (periodical)].
1924 (a), Lucas Alfred, 128-132 [analytic (periodical)].
1924 (b), Lucas Alfred, 15-16 [analytic (periodical)].
1924 (c), Lucas Alfred, 12-14 [analytic (periodical)].
1924 (d), Lucas Alfred, 144-145 [analytic (periodical)].
1924, Lucas Alfred [monograph].
1926 (a), Lucas Alfred, 47-54 [analytic (periodical)].
1926 (b), Lucas Alfred, 435-450 [analytic (periodical)].
1926, Lucas Alfred [monograph].
1927 (a), Lucas Alfred, 69-71 [analytic (periodical)].
1927, Lucas Alfred, 100-101 [analytic (periodical)].
1928, Lucas Alfred, 1-5 [analytic (periodical)].
1929, Lucas Alfred, 113-129 [analytic (periodical)].
1930 (a), Lucas Alfred, 41-53 [analytic (periodical)].
1930, Lucas Alfred, 190-196 [analytic (periodical)].
1931 (a), Lucas Alfred, 13-21 [analytic (periodical)].
1931, Lucas Alfred, 13-21 [analytic (periodical)].
1932 (a), Lucas Alfred, 93-96 [analytic (periodical)].
1932 (b), Lucas Alfred, 62-66 [analytic (periodical)].
1932, Lucas Alfred [monograph].
1933 (a), Lucas Alfred [monograph].
1933 (b), Lucas Alfred, 602 [analytic (periodical)].
1933 (c), Lucas Alfred, 187-189 [analytic (periodical)].
1933, Lucas Alfred, 654-664 [analytic (periodical)].
1933, Lucas Alfred, Harden Donald B., 419-429 [analytic (periodical)].
1934 (a), Lucas Alfred, 94-95 [analytic (periodical)].
1934 (b), Lucas Alfred, 84-89 [analytic (periodical)].
1934 (c), Lucas Alfred [monograph].
1935 (a), Lucas Alfred [monograph].
1935 (b), Lucas Alfred, 498-499 [analytic (periodical)].
1935 (c), Lucas Alfred, 26-30 [analytic (periodical)].
1935, Lucas Alfred [monograph].
1936 (a), Lucas Alfred, 185 [analytic (periodical)].

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1936 (b), Lucas Alfred, 197-200 [analytic (periodical)].
1936 (c), Lucas Alfred, 141-164 [analytic (periodical)].
1936, Lucas Alfred, 141-164 [analytic (periodical)].
1936, Lucas Alfred, Brunton G., 141-164 [analytic (periodical)].
1937 (a), Lucas Alfred, 1-4 [analytic (periodical)].
1937, Lucas Alfred, 27-33 [analytic (periodical)].
1938 (a), Lucas Alfred, 1-32 [analytic (periodical)].
1938 (b), Lucas Alfred, 198-199 [analytic (periodical)].
1938 (c), Lucas Alfred, 127-156 [analytic (periodical)].
1938 (d), Lucas Alfred [monograph].
1938, Lucas Alfred, 198-199 [analytic (periodical)].
1939, Lucas Alfred, 227-235, 333-334 [analytic (periodical)].
1942, Lucas Alfred, 272-274 [analytic (periodical)].
1948, Lucas Alfrefd [monograph].
1989, Lucas Alfred, Harris J.R. [monograph].

Sources, publications

1945, Englebach R. [analytic (periodical)].
1945, Anon [analytic (periodical)].
1945-1946, Hurst H.E., 163-164 [analytic (periodical)].
1946, Anon, 231 [analytic (periodical)].
1946, Plenderleith Harold James, 98-99 [analytic (periodical)].
1946, Ball W.L. et. al., 433-434 [analytic (periodical)].
1947, Brunton G., 1-6 [analytic (periodical)].
1997, Gilberg Mark, 31-48 [analytic (periodical)].

Critical evaluations

The work of Alfred Lucas was not always welcomed by the archaeological community. Neither an archaeologist nor a historian by training, Lucas was considered an interloper by some, though most archaeologists respected and admired his contributions. Some of these criticisms were warranted. His published works frequently lacked adequate descriptions of the tests and procedures he used to analyze Egyptian antiquities, while many of his reference citations were incomplete. In 1924 Lucas published his most definitive work on the preservation of archaeological artefacts.

Antiquities: Their Restoration and Preservation drew heavily upon his experience with the treatment of Tutankhamen's tomb. Though it contained few technical advances, it was nonetheless significant for its overall approach to the treatment of archaeological materials. Lucas's guiding philosophy was relatively simple. To preserve an object, its composition and method of manufacture must be thoroughly understood as well as the exact nature of the change or deterioration that has occurred. Moreover, the long-term impact of the proposed method must be taken into consideration when planning a treatment. To this end, Lucas foresaw the need for a much more scientific approach to the treatment of archaeological materials. At the same time he recognized the need for highly skilled craftsmen capable of undertaking the actual treatment. He believed this blending of art and science in conservation could be achieved only through the combined efforts of dedicated scientists and conservators.

Illustrations

Alfred Lucas (1867-1945) at work in Egypt in the late 1920s (copywright unknown). [lucas.jpg]

Editing

Adapted from Gilbert (1997) by Oddy Andrew, editor; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 37
Record type: Biography

Name: Plenderleith, Harold James (M).

Birth: Coatbridge (Lanarkshire, Scotland), 1898/09/19.

Death: Inverness (Scotland), 1997/11/02.

Main functions
Conservation scientist.


Harold James Plenderleith in 1959

Biographical notes
Harold Plenderleith was born in 1898, the eldest of four children of an art teacher at the Harris Academy in Dundee and the daughter of a medical missionary in New Zealand. He was educated at the Harris Academy, where he won the Dux Medal in his final year, and then went up to the University College of St Andrews in 1916 to read science.
He left after two terms to go to Officer Training School, hoping then to join a Highland regiment. He found himself, however, gazzetted second lieutenant to the Lancashire Fusiliers, who, as Plenderleith himself once said with a grin, «needed stiffening with Scots officers». He served on the Western Front from 1 August 1917, being wounded in the arm by shrapnel at Ypres, and awarded an MC for a successful night raid across no man's land to knock out a pill-box and take prisoners. He returned to university after convalescence, but this time at University College, Dundee, and graduated BSc in 1920 and PhD in 1923.
Harold Plenderleith was recruited in 1924 by the Department of Scientific and Industrial Research to work under the direction of Alexander Scott FRS, in a small laboratory established five years previously at the British Museum to investigate the causes of the deterioration of certain types of museum objects during wartime storage in underground railway tunnels. In the 1920s he was involved with Howard Carter on the scientific analysis of finds from the tomb of Tutankhamun and in the 1920s and 1930s with the analysis and conservation of Sir Leonard Woolley's finds from the excavations at Ur of the Chaldees.
His first 10 years of museum experience led to the publication of his book *The Preservation of Antiquities* in 1934. *The Conservation of Prints, Drawings and Manuscripts* followed in 1937 and *The Preservation of Leather Bookbindings* in 1946. Plenderleith's early years were difficult as Scott was rarely present and the laboratory was 'ruled' by a former retainer of his called Ernest Padgham who was a semi-skilled craftsman-restorer. However, in 1931 the laboratory was transferred from DSIR to the British Museum and Plenderleith became an assistant keeper; he was promoted to deputy keeper in 1938. In the 1930s International co-operation in the field of museum conservation was gathering pace, with Plenderleith playing an ever-increasing role.
The League of Nations established an International Museum Office which organised conferences in Rome (1930), Athens (1931), Paris (1933) and Madrid (1934) to discuss the conservation of works of art, antiquities and monuments. Plenderleith was present at Paris and Madrid and was joint editor of a manual on the conservation of paintings which derived from these meetings. However, this co-operation came to an abrupt end with war in Europe. Even the first specialised journal devoted to this field, to which Plenderleith contributed several papers, *Technical Studies in the Field of Fine Arts*, published by the Fogg Art Museum at Harvard University, ceased publicatjon in 1942.
Plenderleith was too old for war service in 1939 (although his batman from 1917-18 wrote to say that he would like to be his servant again), but he played a key role in saving the British Museum collections from bombing by working with the Director, Sir John Forsdyke, to get as much as possible away to safety in various country houses and a limestone quarry near Bath. This time round, however, thanks to the work of Harold Plenderleith, much more was known about the optimum storage conditions for antiquities so that the "safe" destinations were not only safe from bombing but safe from the point of view of the environment. Plenderleith was later to record in a lecture delivered at the British Museum in November 1978 to mark his 80th birthday that «all the antiquities came back this time in perfect condition».
With the cessation of hostilities, Plenderleith became involved in the examination and conservation (by Herbert Maryon and Herbert Batten) of the finds from the Anglo-Saxon royal ship burial excavated at Sutton Hoo, near Woodbridge, in August 1939 and then quickly 'reburied' in the Aldwych tube for the duration of the war. Many of the objects have since been re-conserved to better effect, but this does not diminish the contribution made to our understanding of the ship and the king who was buried in it which was made by this trio. One of their 'mistakes' was to restore the pair of silver-mounted drinking horns on the basis of measurements made

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on the skull of an aurochs, the prehistoric wild cattle of Europe, at the Natural History Museum. They were unaware, however, that the aurochs had undergone a dramatic reduction in size during the last glaciation, so that by Anglo-Saxon times the horns were more modest in size. The drinking horns have since been re-restored and reduced in size from a volume of 12 pints to four, with a con- sequent reduction in our admiration for the bibulous capacity of our forebears.

In 1947 Plenderleith was invited by the Dutch government to be part of the commission of inquiry into the van Meegeren affair. Henricus van Meegeren had been accused of collaboration with the enemy for selling a painting by 'Vermeer' to Hermann Goering, but van Meegeren's defence was that he had sold Goering a fake that he had painted himself. However, he also had to reveal that he had sold fakes to Dutch museums and collectors, so he was charged with fraud instead of collaboration. Some of those members of the Dutch art world who had been deceived refused to co-operate, and a panel of international experts was invited to inquire into how van Meegeren had managed to create the paintings. Plenderleith felt sorry for van Meegeren, giving him cigarettes during the interrogation, and himself failing to see how anybody could have been fooled by the paintings, which had been made to look old with a fake 'patina' created using modern synthetic resins.

Plenderleith was appointed Keeper of the British Museum Research Laboratory in 1949 and published T*he* C*onservation of* A*ntiquities and* W*orks of* A*rt* in 1956 (second edition, prepared with A E A Werner, appeared in 1971). He was one of the founding fathers of the International Institute for the Conservation of Historic and Artistic 'Works and its first honorary treasurer (from 1950 to1958.) He became a vice-president in 1958, and President from 1965 to 1968. Under Plenderleith's vigorous leadership, the British Museum Research Laboratory branched out after the war into Carbon 14 dating and developed the scientific examination of antiquities by acquiring a battery of analytical instruments for the rapid analysis of metals, pigments, ceramics and gemstones. Plenderleith had, by this time, become an international figure, much in demand as a lecturer and Consultant and it was no surprise, therefore, when he was invited by UNESCO in 1959 to be the first director of its new International Centre for the Study of the Preservation and Restoration of Cultural Property in Rome. He spent 12 years there developing teaching courses and travelling the world on advisory missions until final retiring to Dundee in 1971. He was Director Emeritus 1971-97.

Harold Plenderleith was a big man with a broad Scots accent, of which he was proud. He was universally liked, and regarded as the doyen of museum conservators right up until his death. He gave his services instinctively, being a member of the Scientific Advisory Committee of the National Gallery for 46 years and its chairman from 1944 to 1958, Professor of Chemistry at the Royal Academy of Arts from 1936 to 1958, and Rhind lecturer at Edinburgh in 1954. In 1987 he attended the Jubilee Conference of the Institute of Archaeology of London University and its proceedings were dedicated to him, as were those of a British Museum conference in 1988, the year in which his former colleagues around the world celebrated his 90th birthday with a manuscript book of reminiscences. In November 1995 he was in Rome to receive a bronze bust by the sculptor Peter Rockwell, which will stand in the new laboratories at ICCROM which will bear his name, and in September 1996 he travelled to Edinburgh to receive a specially struck silver medal from the Conservation Committee of the International Council of Museums which was holding its triennial conference. Within the space of half an hour, he received three standing ovations from 600 conservators, many of whom were not even born when he retired from the British Museum.

Harold Plenderleith received numerous honours; Military Cross (for bravery) 1918, Fellow of Royal Society of Edinburgh 1934, Fellow of Society of Antiquaries of London 1942, Fellow of The Museums Association, Hon Member of the Oriental Ceramic Society 1949, Rhind Lecturer, University of Edinburgh 1954, Honorary LLD, St Andrews University 1957, CBE 1959, Forbes Prize of IIC 1961, Gold Medal of Society of Antiquaries of London 1964, Gold Medal of University of Young Nam, Tae Gu, Korea 1970, Hon Fellowship of IIC 1971, UNESCO Bronze Medal 1971, Fellow of British Academy 1973, US Department of the Interior Conservation Service Award 1976, ICCROM International Oscar 1979, ICOM-CC Silver Meda11996. He was a member of numerous committees and similar bodies including, Member of Scientific Advisory Committee of National Gallery 1935-81,Chairman 1944-58, Commission of Inquiry into Van Meegeren affair 1947, Hon Treasurer of IIC 1950-58, Vice-President 1958-65 and 1968- 71, President 1965-68, Hon Chairman Scottish Society for Conservation and Restoration 1984-97.

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1998, Plenderleith Harold James, 129-143 [analytic (periodical)].

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Sources, publications

s.d. [annually], Anon [analytic (monograph)].
1971, Werner Alfred Emil Anthony, 169-170 [analytic (periodical)].
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1998, Anon [analytic (periodical)].
1998, Oddy William Andrew, 24-25 [analytic (periodical)].
1998 (a), Oddy William, pp- XI-XII [analytic (periodical)].
1998, Oddy William Andrew, De Guichen Gaël, 5-6 [analytic (periodical)].
1998, Oddy William Andrew, Winsor Peter, 144-149 [analytic (periodical)].
1998 (a), Oddy William Andrew, De Guichen Gaël, 60-61 [analytic (periodical)].

Critical evaluations

Harold Plenderleith was a (perhaps the) leading figure on the international conservation scene from the early 1930s until his retirement from ICCROM in 1971. Thereafter, for more than 25 years, he was the doyen of the profession. Volumes of essays were presented to him in 1987 (*Recent Advances in the Conservation and Analysis of Artefacts*, compiled by J. Black, Summer Schools Press, London, 1987), 1988 (Early Advances in Conservation, ed. V Daniels, British Museum Occasional Paper No. 65, London, 1988), and 1996 (11th Triennial Meeting, EdInburgh, 1-6 September 1996, ICOM Committee for Conservation, ed. J Bridgland, London, 1996). His importance in the metamorphosis of conservation from a craft into a profession cannot be over-emphasised. Fundamental to this was his (and others') impatience with private picture restorers in particular who refused to divulge their working secrets. This was the main reason for the founding of IIC in 1950, the aim being to publish tried and tested methods of conservation. In the 1930s he was one of a trio who studied the effects of the museum environment on objects that led to the understanding of the buffering effects of showcases and the importance of avoiding fluctuations in temperature and relative humidity. With Ian Rawlins and John Macintyre he proposed that organic materials and easel paintings should be stored and exhibited at 60°F and 60% RH.

Illustrations

Harold James Plenderleith in 1959 (copyright Bassano Studio, London). [Plender.jpg]

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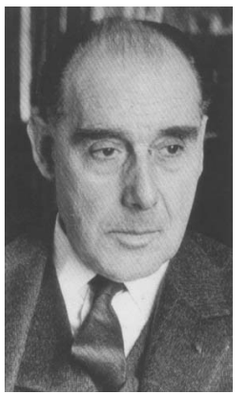
ID number: 38
Record type: Biography

Name: Bazin, Germain (M).

Birth: Suresnes (France), 1901.

Death: Paris (France), 1990.


Germain Bazin

Main functions
Conservateur.

Biographical notes
Avant d'entrer au Louvre comme conservateur au département des peintures Germain Bazin a suivi un cursus universitaire brillant: licencié en droit, docteur ès lettres (diplômé de la Faculté des Lettres de Paris), diplômé supérieur de l'École du Louvre.
Sous la direction de Gabriel Rouchès, il y rédige une thèse portant sur la formation des collections du Louvre.
En 1934, il est chargé de cours à l'université libre de Bruxelles, poste qu'il occupe jusqu'en 1971.
En 1937 il est nommé conservateur au Louvre. René Huygues, qui dirige le département des peintures, lui confie la surveillance de l'atelier de restauration en lui recommandant d'œuvrer pour l'établissement d'une politique de restauration allant dans le sens d'un travail conjoint du conservateur et du restaurateur.
Cette même année, il entreprend la rédaction des quatre catalogues accompagnant l'exposition du Musée moderne à l'exposition internationale des Arts et Techniques qui se tient au Palais de Tokyo. Les outils les plus modernes dont peuvent disposer les conservateurs dans l'exercice de leur responsabilité vis-à-vis de la conservation des collections sont présentés au public. Le contenu de ces catalogues - il y est question de l'éclairage muséographique, de l'exposition des fragiles collections de dessins, des mesures de prévention contre les incendies - laisse apparaître des préoccupations qui sont déjà de l'ordre de la conservation préventive.
Lorsque survient la Seconde Guerre mondiale, Germain Bazin prend une part active à l'évacuation des peintures du Louvre, puis il se voit confié la responsabilité du dépôt de Sourches, dans la Sarthe, qui regroupe une partie très importante des tableaux du Louvre. Il y dirige alors de manière autonome un nombre non négligeable de restaurations portant en particulier sur des allègements de vernis. Selon ses propres termes «les tableaux du Louvre étaient alors, pour la plupart, couverts de vernis musée qui avait tourné au jaune ou au chocolat.» C'est à cette époque qu'il forme sa conviction de la nécessité d'une grande prudence dans la conduite de ce genre d'opération et qu'il contribue à définir les termes techniques correspondant aux exigences déontologiques du camp français dans la querelle des vernis.
En 1951, suite au départ de René Huygues, il prend la tête du département des peintures du Louvre. Si sa science d'historien de l'art est unanimement reconnue, ses compétences en matière de restauration ne cessent de s'accroître et son avis en la matière fait le plus souvent autorité au sein des commissions de restauration.
Cette position s'appuie sur l'expérience acquise à observer et à accompagner les restaurateurs dans leur travail. Il maîtrise aussi bien les présupposés techniques et scientifiques de l'acte de restauration que les difficultés d'appréciation qui peuvent apparaître en fonctions de critères relevant de l'histoire de l'art, de l'histoire matérielle d'une œuvre, de l'histoire du goût… Tout au long de sa carrière, il n'a cessé de s'interroger et d'attirer l'attention des responsables sur la question du degré d'intervention dans une restauration. Il apparaît au fil de ses interventions qu'il a toujours prôné comme principe absolu que tout tableau est un cas d'espèce qui mérite d'être traité comme tel.
C'est ce principe qui lui fait prendre position en faveur d'un renforcement du contrôle de la formation des restaurateurs. En 1942, il rédige un rapport sur la création d'une école de restauration. Son programme laisse apparaître le souhait d'inscrire cette formation au sein de l'Ecole du Louvre afin de rapprocher encore les métiers de la restauration de ceux de la conservation. En corollaire, en tant que créateur en 1941 de la chaire de Muséologie théorique et pratique à l'Ecole du Louvre, il inscrit des cours portant sur les techniques de restauration dans la formation des futurs conservateurs.
Parallèlement, il se préoccupe de doter l'atelier de restauration des peintures du Louvre de moyens humains et matériels. En 1950, il s'attache l'aide de Gilberte Émile-Mâle, chargée de mission par le CNRS. Pionnière dans le domaine de l'histoire de la restauration, elle dépouille les archives pour reconstituer l'histoire matérielle des tableaux du Louvre afin d'aider à la prise de décision en cas de restauration. De concert avec Germain Bazin, elle met aussi au point un système de documentation des restaurations qui est encore en vigueur aujourd'hui. Toute œuvre faisant l'objet d'une restauration donne désormais lieu à la création de

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fiches synthétiques sur lesquelles figurent des informations relevant de l'analyse de la constitution matérielle du tableau, des examens qu'il a subi, des interventions pratiquées. Ces fiches viennent compléter le dossier scientifique de l'œuvre comportant une riche documentation iconographique qui regroupe aussi bien les clichés pris en cours de restauration, que ceux fournis par le Laboratoire du Louvre.
En effet, si Germain Bazin échappe au piège d'une confiance excessive placée dans les méthodes d'examen scientifiques des œuvres, il manque rarement de s'appuyer sur les indices que ces méthodes peuvent révéler. Ainsi en 1955, dans le cadre de la restauration des Rembrandt du Louvre, il commande une étude méthodique de l'ensemble de cette collection. Ces investigations sont par la suite présentées au public sous la forme d'une exposition «Rembrandt. Etude photographique et radiographique».
Afin de moderniser les pratiques de l'atelier de restauration, il se préoccupe d'y créer un atelier d'ébénisterie. Auparavant, le Louvre procédait à la pose ou à l'entretien des lourds parquets traditionnels. Mis au fait des nouvelles techniques de parquetages légers mises en places à l'Institut de restauration de Rome, Germain Bazin y avait envoyé un tableau du Louvre en 1964. En 1966 il dote la restauration du Louvre de son propre atelier d'ébénisterie et procède au recrutement d'un restaurateur spécialisé dans le traitement des supports de bois.
Ainsi constitué, l'atelier de restauration du Louvre est à même d'accueillir et de traiter un nombre très important de tableaux. Entre 1947, à la reprise des activités de restauration au Louvre après la guerre, et 1965, date à laquelle Germain Bazin quitte le département des peintures, ce sont environ 800 cas qui sont examinés au sein des commissions de restauration.
Les programmes de restauration accompagnent le réaménagement des salles du Louvre. L'année 1950 marque par exemple le début de la restauration des tableaux hollandais et celle de la mise en train de la restauration de la Galerie Médicis. Le programme proposé en 1951 comporte la présentation des écoles du Nord et la restauration des De Vinci en vue de l'exposition prévue à l'Orangerie pour le cinquième centenaire de sa naissance. En 1952 débute le programme de restauration des primitifs français et des maîtres du XIVe siècle qui se poursuit l'année suivante avec la remise en état d'un ensemble de portraits du XVIe siècle français et la restauration des tableaux nécessaires à l'accrochage de la salle Van Dyck. En 1954, Germain Bazin profite de la fermeture pour un an de la galerie du Jeu de Paume pour démarrer le chantier de restauration de la plus belle collection impressionniste française. En 1960, le G*uide des nouvelles salles de peintures de l'école française du* XIXe *siècle*, rédigé par Germain Bazin, fait état des nouveaux aménagements qui ont amené à restaurer, entre autres, les Corot. En 1961, ce sont des tableaux italiens du XVIIe siècle, essentiellement du Dominiquin et de l'Albane, qui passent par l'atelier pour être présentés à l'exposition du paysage classique à Rome qui se tient à Bologne. En 1964 est entrepris l'allègement des Claude Lorrain, la restauration des Le Sueur de l'Hôtel Lambert; en 1965, ceux de la Vie de Saint Bruno.
A cette date, l'atelier de restauration du Louvre prend son indépendance par rapport au département des peintures et devient Service de la restauration des musées nationaux pour accueillir les oeuvres d'autres musées que le Louvre. Germain Bazin quitte alors son poste de directeur du département des peintures pour pendre la tête de ce nouveau service. C'est dans le cadre de ses nouvelles fonctions qu'il supervise en 1966 la restauration des Primitifs de la vaste collection Campana du Musée du Petit Palais d'Avignon.
Dans le même temps où il dote l'atelier de restauration des peintures du Louvre de nouveaux moyens, Germain Bazin continue de faire progresser et d'affiner ses positions déontologiques vis-à-vis de la restauration. Il parvient progressivement à la définition d'une politique générale dans chacune des méthodes préconisées. Outre la question de l'allègement des vernis qui le préoccupe dès les années de guerre, il prend position dans les débats sur les rentoilages et l'on observe au fil des années une tendance de plus en plus manifeste à nuancer ses préconisations dans ce domaine. Jusqu'au milieu des années 1950, cette opération reste assez rare et n'est pratiquement jamais soumise à débat. En 1954, au moment de la fermeture du Jeu de Paume, la vaste collection de tableaux impressionnistes est l'objet d'une campagne de restauration. L'idée alors défendue par Germain Bazin est que «l'accélération de la destruction de la toile est plus grande chez les impressionnistes en raison de la mauvaise qualité des matériaux employés. [...] La majorité des toiles exposées sont encore sur leur toile d'origine [...]. Il devient donc nécessaire d'opérer des rentoilages. Il y aurait ainsi quelques 70 tableaux à rentoiler qui ne présentent pas d'ailleurs de difficulté particulière» Cependant les cas réévalués au fur et à mesure des restaurations témoignent des problèmes rencontrés par les restaurateurs, et Germain Bazin accompagne le mouvement vers une politique de rentoilage plus mesurée. Ainsi recommande-t-il la plus grande prudence pour éviter l'écrasement des empâtements au cours du repassage. De même, en ce qui concerne le refixage, il préconise l'usage de la cire, à laquelle il est en général hostile, afin d'éviter les risques de transposition spontanée des toiles non décaties réagissant vivement à l'humidité.
S'agissant de la transposition des toiles, son attitude est sans ambiguité: elle ne doit intervenir que comme ultime ressource, comme un moyen de sauvetage lorsque «la conservation du tableau l'emporte sur toute autre considération.» On a vu les difficultés rencontrées dans le traitement des panneaux de bois. L'évolution

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des traitements préconisés est assez lente dans ce domaine, et jusqu'au recrutement d'un ébéniste il arrive très régulièrement que les seules solutions proposés aux déformations du bois soient l'insertion de papillons et la pose de parquets qui nécessite d'amincir le panneau. Lorsqu'un restaurateur spécialisé est enfin recruté, Germain Bazin propose pour la première fois de faire l'essai d'un assemblage à tenons et chevilles insérés dans l'épaisseur du panneau et de la pose d'un parquet souple constitué de trois traverses maintenues par des taquets collés contrariés.
La compétence qu'il exerce au sein du Louvre lui assure une autorité inégalée lors des commissions de restauration du musée. Cette autorité est clairement lisible à la lecture des procès-verbaux de ces commissions où il apparaît qu'il mène très largement des débats et exerce une profonde influence sur les décisions prises. Cette autorité s'étend aussi en partie aux commissions de l'ICOM pour le traitement des peintures auxquelles il participe: en 1951 il est secrétaire de la commission réunie pour le traitement de l'*Agneau Mystique* de Van Eyck et en rédige le procès-verbal; en 1952 il est l'organisateur au Louvre de la commission qui traite des De Vinci; en 1956 il est à Gand pour participer à la commission ayant pour objet le *Portement de Croix* de Jérôme Bosch. Ces commissions présentent pour lui de multiples enjeux: il y recueille des idées nouvelles qu'il pourra mettre à profit au Louvre, engage sa responsabilité dans les décisions de restauration des chefs d'œuvre insignes de la peinture, reçoit la reconnaissance de ses pairs, ce qui vient renforcer la considération dont il jouit déjà au Louvre. Mais surtout, ces commissions sont l'occasion pour lui de défendre la politique de la France en matière de restauration.
Porte-parole d'une certaine idée de la restauration et actif serviteur de l'Etat dans ce domaine comme dans tous ceux qui intéressent la fonction de conservateur qu'il exerça pendant tant d'années, Germain Bazin a été récompensé de son engagement en 1976 lorsque il a été reçu à l'Académie des Beaux Arts.

Events of conservation-restoration
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1954, commission de restauration, Van Gogh Vincent, Les roulottes, Paris, musée d'Orsay.

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s.d., Bazin Germain, Cours de muséologie de l'Ecole du Louvre, Paris, bibliothèque de l'Ecole du Louvre [mss].

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1946, Bazin Germain, n° 55-56, 279-305 [analytic (periodical)].
1951, Bazin Germain, n°4, 227-228 [analytic (periodical)].
1955, Bazin Germain, vol. VIII, n°1, 16-23 [analytic (periodical)].
1961, Bazin Germain, vol. XIV, n° 1, 35-44 [analytic (periodical)].
1967, Bazin Germain [monograph].
1972, Bazin Germain, n° 119, 101-102 [analytic (periodical)].
1992, Bazin Germain [monograph].

Sources, manuscripts
2001-2002, Botlan Magali [dissertation].

Sources, publications
1976, Leygue L. [monograph].
2001, Emile-Mâle Gilberte, n°11, 52-56 [analytic (periodical)].

Critical evaluations
Dans ce qui pourrait être une "théorie de la restauration" selon Germain Bazin, il semble que l'on puisse distinguer trois niveaux d'action. Le premier niveau est celui de la démarche scientifique, au sens de "technique". Cette dimension scientifique de la restauration, G. Bazin ne la nie pas et il considère comme indissociable du travail du restaurateur la recherche de nouveaux procédés qui fondent les progrès de la restauration. Cependant, il nuance considérablement la part que doit tenir la technique dans les présupposés de la restauration. Rendant hommage au travail de Jean-Gabriel Goulinat, il lui était reconnaissant d'avoir su échapper à

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la «tentation de considérer un tableau comme un assemblage de matériaux physico-chimiques» et de s'être souvenu que «l'appréciation critique devait l'emporter sur l'examen scientifique, qui n'en était que l'auxiliaire». Cette appréciation critique est donc le second niveau de jugement qui entre en jeu dans les décisions de restauration. Selon Germain Bazin, cette appréciation est à rapprocher d'une forme de "sensibilité". En réalité, il apparaît qu'elle s'appuie largement sur une démarche intellectuelle qui conduit à prendre en compte des informations, qui, pour simplifier, relèvent de l'histoire de l'art. Germain Bazin est à ce titre incontestablement un savant, doué d'une sensibilité remarquable. Ségolène Bergeon a eu l'occasion de résumer cette faculté en estimant que G. Bazin possédait "un oeil" très sûr. Mais il existe encore un troisème niveau d'analyse qui fait de toute restauration un geste culturel inscrit dans un temps donné. Cette question est celle liée à l'intégrité de l'image. Cette intégrité peut être conçue au niveau physique, matériel, d'une oeuvre. Elle est bien évidemment illusoire dans le sens où «sortie des mains de son créateur, l'oeuvre d'art qui a été conçue dans un monde idéal, s'incarne en quelque sorte, et commence alors pour elle cette condition terrestre qui va altérer, mutiler, masquer, parfois travestir les données originales jusqu'à les rendre méconnaissables». Impuissante à contrarier entièrement ce processus, la restauration doit au contraire le respecter en partie, considérant qu'il appartient à l'histoire de l'oeuvre. Le tableau n'atteindra de toute manière jamais le retour à un chimérique "état initial". A l'extrême, il s'agit de prendre conscience qu'aucune oeuvre ne peut prétendre à l'immortalité. Au mieux, la restauration peut cependant contribuer à la rendre "immémoriale", selon le terme employé par Germain Bazin, c'est à dire suffisamment présente à la mémoire des hommes. On touche alors à la question de l'intégrité de l'image. Conscient du pouvoir des images à l'ère du cinéma et de la télévision, Germain Bazin s'exprimait sans ambiguité: «l'opinion publique est, à présent, pleine d'une défiance considérable vis à vis de l'écrit, tandis que l'image a une authenticité absolue, un fait brut, une valeur d'impression». Il s'agit alors de respecter le sens d'une image, qu'une restauration peut modifier considérablement. C'est là encore une question de sensibilité, d'analyse intellectuelle, mais peut-être encore plus une démarche culturelle. Un exemple parmi d'autres illustre cette théorie de la restauration de Germain Bazin. En 1951, la commission de restauration discute le cas du Vieillard de Ghirlandaio (Paris, musée du Louvre). En plus d'être affecté d'une maladie qui lui fait un nez difforme, ce vieillard a connu un accident qui a fait subir un dommage à ce nez. Techniquement, la réintégration de la couche picturale ne pose aucun souci et on pourrait tout à fait faire disparaître cet accident. Germain Bazin fait alors remarquer que ce dégât est traditionnel mais que le public s'imagine qu'il est survenu pendant la guerre. Finalement, la décision est prise de ne pas restaurer, afin de respecter une vérité de l'oeuvre donnée par son histoire, mais la question du sens de l'image et de sa perception par le public est posée.

Biographical notes (eng.)

Born in 1901, Germain Bazin made brillant studies at the University (law, litterature), and studied art history at the "Ecole du Louvre". He then teached art history at the Brussel University from 1934 to 1971. He became curator at the Louvre Museum, Department of paintings, in 1937, and was specially in charge of the Restoration workshop of the museum, where he had to achieve a better collaboration between restorers and curators.This same year, he wrote catalogs for a big exhibition in Paris about arts and technics, and expressed in his writings a special interest for the surrounding environmental conditions for the works of art (light, temperature, humidity, problems of fire). He showed an ealy concern about preventive conservation. During the Second World War, G. Bazin played an important part in the evacuation of the paintings from the Louvre, and had the responsability of the big storage of Sourches, where a lot of important masterpieces were preserved. Many of these paintings were restored under his direction during these years of war, and he began then to elaborate his thoughts about conservation and restoration, especially the question of cleaning and the removal of varnishes. In 1951, René Huyghes departed from the Louvre, and G. Bazin became Head of the Department of paintings. He was also more and more well known as a specialist in conservation and restoration. Very interested in the new scientific methods of analysis for the paintings, he had also worked a lot with restorers and could formulate a theory about the way a restoration should be done, at which point decisions had to be made. As soon as 1942, he had written projects for a special school for restorers, and in 1941 he created a teaching in museology at the "Ecole du Louvre", with lessons about conservaton and restoration technics and methods. He tried also to develop the restoration studio and recruited an historian, Gilberte-Emile Mâle, in 1950, to work on the archives about conservation and restoration in the past. He created with her a precise and important documentation on the restored paintings, with files including the photographies and documents coming from the Louvre Laboratory, and numerous conservation records . In 1966, he created also a special workshop for wood panels, introducing new methods of conservation coming from the Instituto per Restauro in Rome.

Between 1947 and 1965, 800 paintings were restored in the Louvre Restoration studio, often for the opening of new rooms in the museum, or for big exhibitions like in 1951 for the Da Vinci exhibition in Paris or in 1961 the

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exhibition on Classical Landscape in Rome. In 1965, the Louvre workshop became a National Department for Conservaton and Restoration, and G. Bazin became his first Director, leaving then the Head of the Louvre Department of Paintings. In 1966, he organized for example the conservation and restoration of the early Italian paintings coming from the Campana collection for the new museum in Avignon. His most problematic concerns were about the degree of cleaning for the dark varnishes, the necessity or not for lining, the better adhesive to use for the fixing of paint layers. His authority was very strong in all the special committees called for important restorations in France, but also in international institutions, like in 1951 for Van Eyck' s Mystical lamb, in 1952 the Da Vinci paintings in the Louvre, or in 1956 Bosch's Carrying of the Cross. In these occasions, he could not only refine and explain his ideas, but also show the French politics in matter of conservation and restoration. Both as a curator and a specialist in conservation, G. Bazin was awarded a member of the French Academy of Fine Arts in 1976. He died in 1990.

Critical evaluations (eng.)

Even if he never wrote a proper "theory of restoration", we could define three different levels for conservation and restoration work, according to G. Bazin's ideas.

-first level: scientific examination. It was very important for him, but he didn't consider it as the most proeminent part of conservation and restoration. The "critical approach" should be more important.

-At this second level, G.Bazin meant an intellectual approach depending mostly of art history and all the research that could be made in this area.

-Finally there was the third level, that dealt with the spirit of the time. It was the most difficult to achieve and the main concept was the "integrity" of the picture, the point where it could retain its signification and speak to the men of our time. An example was the restoration of Ghirlandaio's Old Man in the Louvre in 1951. This man had already a distorted nose in the picture, and a little accident had occured on the nose.It was easy to remove it, but for the public of the museum, used to it, it would have been a new image of the picture, and Bazin chose to not restore it, to keep the image the public knew and that belonged to the painting's history.

Editing

Botlan Magali, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 39
Record type: Event

Event type: Examen / Visual examination.

Event chronology
1952/04/22 [XX, 06].

Archaeological, Historical and Artistic object
Léonard de Vinci, L*a Vierge aux rochers*, 1483; huile sur toile, 199 x 122 cm. Paris, Musée du Louvre, n. inv. 777.


Leonardo da Vinci, L*a Vierge aux rochers*

Conservator-restorer
Bazin Germain.

Person in charge
Jaujard Jacques, directeur général des Arts et des Lettres.

Institutions / people
La Direction des Arts et des Lettres, Jaujard Jacques, directeur; La Direction des Musées de France, Salles Georges, directeur; Le département des Peintures et des Arts graphiques du musée du Louvre, Bazin Germain, conservateur en chef; Le Collège de France, Huygue René, professeur; Le département des Peintures du musée du Louvre, Sterling Charles, conservateur; Le département des Peintures du musée du Louvre, Florisoone Michel, conservateur; La Direction des Arts plastiques, Rey Jean, directeur; L'Inspection Générale des Monuments historiques, Verrier Jean, inspecteur; Le département des peintures du musée du Louvre, Huftegger Adeline, assistante; Le Laboratoire des Musées de France, Hours Madeleine, assistante; L'Atelier de restauration des musées de France, Goulinat Jean-Gabriel, restaurateur et chef de l'atelier; L'Atelier de restauration des musées de France, Aubert Lucien, restaurateur agréé; L'Inspection Générale des Musées de province, Vergnet-Ruiz J., inspecteur; L'Ecole Nationale Supérieure des Beaux-Arts, Dupré L., chargé de conférences sur la technique de la peinture; Le Service d'étude et de documentation du département des peintures du musée du Louvre, Michel Edouard, conservateur honoraire des musées nationaux et chef du service; Musée du Louvre, la commission de restauration des peintures.

Preservation condition
Le tableau est présenté à la commission par Germain Bazin: «ce tableau a subi trois interventions, la première en 1751; en 1840, il fut transposé de bois sur toile. C'est à cette époque qu'un restaurateur a fait des repeints de bitume, qui ont éclaté par la suite. Quand on regarde le tableau à la lampe au sodium, tout le dessin de la grotte réapparaït. Dans les nus, il y a des quantités de taches; ce sont pour la plupart des dessous de terre d'ombre, on a fait des repeints qui sont devenus plus noirs que la terre d'ombre. Toute une partie du paysage et de la grotte ont perdu leur transparence initiale. Il est impossible de toucher aux chairs dont on ne peut songer à améliorer l'aspect».

Event description
La commission de restauration est réunie pour examiner les Vinci du Louvre. Le cas de la Vierge aux rochers divise les membres de la commission entre partisans d'une solution d'éclairage (Jacques Jaujard) et tenants de l'allègement des vernis. Cette dernière solution est celle défendue par Germain Bazin. «M. le Directeur [Jacques Jaujard] souhaiterait, étant donné l'état très menacé de cette oeuvre, une présentation où le tableau serait mieux éclairé, ce qui éviterait d'y toucher. M. Bazin montre aux membres de la commission la photographie prise aux rayons au sodium et fait remarquer que l'on comprend très bien sur cette photographie la position de la grotte. La grotte doit donner en effet l'impression d'être en avant du ciel et celui-ci demanderait à être éclairci afin de revenir ainsi à son plan. [...] M. Jaujard résume le débat en signalant que deux tendances se manifestent parmi les membres de la commission [...]. 1° Nettoyage extrêmement prudent dans le bitume et pour le reste, obtenir l'équivalent d'un allègement de vernis par l'utilisation de projecteurs bien placés. M. Jaujard souligne que M. Salles a proposé ce procédé il y a un instant et que cette décision, si elle était prise, comporterait pour l'atelier de restauration un minimum d'intervention. 2° Au contraire, l'autre opinion qui a été exprimée par deux membres de la commission considère que le tableau ne possédant plus ses valeurs originales intactes, le risque serait moins grand de tenter un nettoyage très prudent. [...]. M. Goulinat, interrogé,

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souligne d'abord que le fait d'avoir vu le tableau sous les projecteurs transforme sa position. Ceux-ci, qui donne une lumière vingt fois plus puissante que l'éclairage normal, permettent, ainsi que l'a souligné M. Bazin, d'apercevoir quantité de détails qui passent inaperçus d'habitude. Si l'nsemble du tableau présentait le même état que le corps de l'enfant Jésus, on pourrait tenter l'intervention; elle aurait peut-être des chances de donner des résultats identiques. Malheureusement, l'état de la couche picturale est tel qu'on ne peut s'engager dans cette voie [l'allègement des vernis] [...] M. le Directeur demande si l'allègement de vernis dans le ciel et dans la grotte apporterait une amélioration. M. Bazin répond que la peinture gagnerait incontestablement en transparence. M. Huygue rappelle que la regénération de vernis entreprise en 1932 avait donné d'excellents résultats, mais que ceux-ci ont été éphémères. Plutôt que de recommencer une régénération, il faudrait mieux effectuer un allègement de vernis qui apporterait une réelle amélioration, impossible par régénération maintenant car le vernis est usé. C'est la raison pour laquelle M. Bazin et M. Huygue proposent en fin de compte un allègement. M. Michel pense qu'un allègement serait risqué. Il aimerait mieux l'éclairage. Sur la demande de M. Goulinat, M. Aubert accepterait de procéder à l'allègement du vernis de la Vierge aux rochers. M. Aubert remarque que la première étape sera à peu près nulle, car il ne faut pas enlever plus d'un vingtième du vernis. M. Bazin insiste sur le fait qu'il lui semble indispensable d'alléger le vernis de cette peinture car la matité actuelle du vernis exigerait un revernissage; afin d'éviter de recharger encore ce tableau en vernis, ce qui alourdira son aspect, il est préférable d'apposer un nouveau vernis et d'alléger les existants. M. Jaujard estime qu'il n'y a plus de régénération possible, ou bien il faut s'abstenir de toucher au tableau, ou bien il faut demander à M. Aubert de faire un travail extrêmement prudent. A l'unanimité, la commission propose: a) d'alléger très modérément dans l'ensemble le vernis de ce tableau avant de le revernir b) d'enlever les repeints dans toutes les parties apparentes du ciel».

Event keywords
1a examen visuel et décision en faveur d'un allègement des vernis / 1a visual examination.

Sources, manuscripts
1952, 22 avril, La commission de restauration des peintures [proceeding].

Critical evaluations
L'examen de la Vierge aux rochers est typique d'un cas où Germain Bazin, toujours appuyé par René Huygue, défend la politique d'allègement des vernis qu'il construit de commission en commission. Dans un débat qui l'oppose à la majorité des membres de la commission qui s'en tiennent à la non-intervention, il parvient à emporter l'adhésion en réussissant à suggérer les effets visuels d'un allègement bien mené, en revenant encore et toujours sur les expériences antérieures réussies dans ce domaine, et en insistant avec force sur la grande prudence avec laquelle ces opérations sont menées et sur les garanties dont elles sont entourées.

Illustrations
La Vierge aux rochers de Vinci, avant 1995. [leonardo.jpg]

Editing
Botlan Magali, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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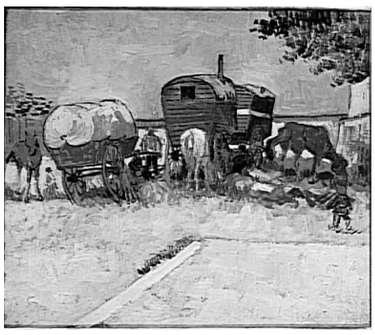
ID number: 40
Record type: Event

Event type: Examen / Visual examination.

Event chronology
1954/05/12 [XX, 06].

Archaeological, Historical and Artistic object
Van Gogh Vincent, L*es roulottes.Campement de bohémiens*, 1888; huile sur toile, 45 x 51 cm. Paris, Musée d'Orsay, rf. 3670.



Van Gogh, L*es Roulottes*

Conservator-restorer
Bazin Germain.

Person in charge
Salles Georges, directeur des musées de France.

Institutions / people
La Direction des Musées de France, Salles Georges, directeur; Le département des peintures du musée du Louvre, Florisoone Michel, conservateur; Le département des peintures du musée du Louvre, Hufftegger Adeline, assistante; Le Laboratoire des musées de France, Hours Madeleine, assistante; L'atelier de restauration du Louvre, Goulinat Jean-Gabriel, restaurateur en chef; L'atelier de restauration du Louvre, Aubert Lucien, restaurateur agréé; L'Ecole Nationale Supérieure des beaux-Arts, Dupré L., chargé de conférence sur la technique de la peinture; Le Lionnais L.; Cogniard M.; Le musée du Louvre, la commission de restauration des peintures.

Preservation condition
Le tableau est présenté à la commission par Germain Bazin: «les toiles de l'Ecole impressionniste ont maintenant près d'un siècle d'existence. Elles ne sont plus propres à remplir leur valeur de support. L'accélération de la destruction de la toile est plus grande chez les impressionnistes en raison de la mauvaise qualité des matériaux employés. De plus, elles sont très couvertes; dans certains tableaux de Van Gogh, par exemple, c'est la pellicule picturale qui maintient la toile. La majorité des oeuvres exposées [au Jeu de Paume] sont encore sur leur toile d'origine, c'est à dire depuis près de 80 ans. Il devient donc nécessaire d'opérer des rentoilages».

Event description
La commission de restauration est réunie pour examiner les restaurations à mener sur les toiles impressionnistes du Jeu de Paume. Germain Bazin mène la présentation des Roulottes de Van Gogh: «ce tableau nécessite un rentoilage. Un système généralisé de craquelures rique de se transformer bientôt en soulèvement. Or, il est à craindre qu'en mouillant la toile pour le rentoilage, on change légèrement la couleur de cette toile aux endroits où elle apparaît en réserve dans la peinture recouverte d'un simple encollage. M. Goulinat remarque qu'il s'agit là seulement d'une éventualité et qu'il n'est pas prouvé que cet événement se produise au cours du rentoilage. M. Bazin insiste sur l'importance de la décision à prendre et propose que l'on fasse un essai sur une toute petite surface de toile réservée afin de voir si la dissolution de l'apprêt ne changera pas la couleur du fond. S'il s'agit d'un apprêt à la céruse, la question est facile à résoudre. Si au contraire, l'apprêt est au carbonate de chaux, il y a des chances pour que le ton change. M. Aubert craint que la toile ne comporte aucune préparation. M. Le Lionnais demande ce que l'on compte faire dans ce cas. M. Bazin juge le rentoilage indispensable de toute façon. M. Coignard propose de procéder à l'analyse de l'enduit et Mme Hours dit que cela pourrait être réalisé au Laboratoire. M. Bazin remarque que la transposition étant impossible, à cause des parties de réserve de la toile originale qu'il faudra toujours conserver, il faut effectuer le rentoilage très rapidement, afin que l'état de la peinture n'empire pas. M. Le Lionnais demande à M. Goulinat s'il compte employer le procédé de transposition [sic] à la cire ou celui de la transposition à la colle. M. Goulinat répond que l'emploi de la colle permettra sûrement à la couleur de redevenir claire, tandis que la cire lui donnera facilement une teinte noire. De plus, les Impressionnistes ont utilisé des toiles non décaties et celles-ci risquent de rétrécir au rentoilage au moment du cartonnage. M. Bazin pose à nouveau la question de savoir si les membres de la commission sont d'accord pour le rentoilage immédiat, avec les risques que cela comporte. Il rappelle que cette opération sera irréalisable dans quelques années. M. le Directeur voudrait savoir si dans un an, l'état du

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tableau se sera aggravé et s'il n'y aurait pas avantage à attendre encore un peu dans l'attente de la découverte d'un nouveau procédé. M. Aubert observe qu'il faudrait alors attendre qu'une période de 15 ou 20 ans s'écoule. On ne peut espérer trouver un nouveau procédé avant une époque aussi éloignée. M. Bazin ajoute que la formule du rentoilage permet de reprendre l'opération plusieurs fois. [...]. M. le Directeur résume le débat en priant MM. Goulinat et Aubert de faire un essai. Si l'essai est concluant, le rentoilage pourra être entrepris. Sinon, la décision sera remise à une prochaine commission de restauration».

Event keywords
1a examen en vue d'un rentoilage / 1a visual examination.

Sources, manuscripts
1954, 12 mai, La commission de restauration des peintures [proceeding].

Critical evaluations
la position de Germain Bazin au moment de l'examen des toiles impressionnistes du Jeu de Paume consiste à préconiser assez régulièrement le rentoilage, y compris pour des raisons d'ordre préventif. Quelques accidents survenus en cours d'opération l'amèneront vite à nuancer considèrablement cette politique. L'examen en 1954 des Roulottes de Van Gogh se situe donc à un moment charnière de l'élaboration de la politique de restauration de l'atelier du Louvre, placé sous l'autorité de G. Bazin, vis à vis des rentoilages. Le tableau est d'ailleurs de nouveau examiné un an plus tard, le 1er juillet 1955, et une alternative au rentoilage est alors trouvée: «Après le débat à la commission l'année dernière, il avait été admis qu'il ne semblait pas y avoir d'autre moyen de préserver cette toile que de la transposer. Or, la transposition, dans l'état où se trouve la peinture, présente un rique certain. On peut donc essayer le procédé de M. Linard qui, M. Bazin le rappelle, consiste à utiliser la méthode d'imprégnation à la colle synthétique. L'opération sera alors sans danger et évitera les deux écueils du rentoilage, à savoir la coloration de la toile et la dislocation de la peinture».

Illustrations
Les Roulottes de Van Gogh. [VanGogh.jpg]

Editing
Botlan Magali, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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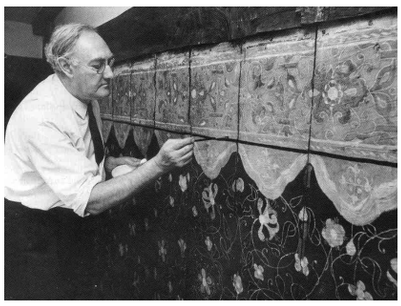
ID number: 41
Record type: Biography

Name: Rouse, Edward Clive (M).

Birth: Acton (West London, United Kingdom), 1901/10/15.

Death: Gerrards Cross (Buckinghamshire, United Kingdom), 1997/07/28.



E Clive Rouse working on a wall-painting in Oxford in the 1960s

Main functions
Conservator of wall-paintings.

Biographical notes
Clive Rouse's paternal family had been furniture-makers, based in Stroud, Gloucestershire, and then Acton, West London. His mother's family had been dairymen to Buckingham Palace. He was born on 15 October 1901 and his name was registered at birth as Ernest Clive, but changed by deed poll to Edward Clive in 1918. He was educated at Gresham's School, Holt, Norfolk, and St Martin's School of Art, London. E. Clive Rouse devoted most of his adult life to the care and conservation of English medieval wall-paintings and will be remembered as one of the leading authorities in the field.
He began his career working with his mentor, the late Professor E. W. Tristram, on uncovering the wall-paintings found in Little Missenden church in Buckinghamshire in 1931. Here he first learnt the importance of properly recording and making measured drawings of wall-paintings. The close study and accuracy required for these drawings gave him a remarkable ability to interpret fragmentary or only partly visible medieval paintings. While working on the Little Missenden wall paintings, he was initiated by Tristram into his method of 'preserving' a wall painting by waxing it. Rouse later described the technique as requiring the area first to be heated with a blow torch, before applying a hot mixture of bleached beeswax in pure turpentine, either with a spray or by brush. Apparently, the wax tended to become slightly opaque as the turpentine evaporated. However, further heating with a blow torch usually ensured a close bonding of the wax with the painting and a visual strengthening of the colours. Rouse had an almost uncanny ability to interpret the subject matter of fragmentary remains of partly uncovered wall paintings - based in part on his profound knowledge of the stories, signs and symbols of the medieval saints; the prime source being T*he Golden Legend* as written by Jacobus de Voragine in 1270, first published ca. 1470 and 'Englished' by William Caxton in 1483.
A typical example of his skills of observation and interpretation was the rescue of the 'doom' painting in Penn, Buckinghamshire. By pure chance he noticed a pile of timbers outside the church and realised that they were ancient from the adze marks on their surface. Upon gently rubbing one of the timbers with a little 'spit' on his pocket handkerchief he revealed a tiny face which he recognised as belonging to a rather rare survival of a 'doom', or Last Judgement, painted on wood. A parishioner then realised he had more of these timbers blocking up a hole in a pigsty. As a result, the majority of the painting has been saved and it has been returned to its original position on the east wall of the nave.
During the Second World War he joined the RAF and worked at the Central Interpretation Unit in Medmenham interpreting aerial reconnaissance photographs along with many other archaeologists. As well as surveying targets such as U-boat pens before and after strikes, the unit was active in the identification of camouflaged launch sites for V1s and V2s. The selection of sites for the insertion and recovery of agents was a further task and Rouse often recalled the weighty responsibility of determining a clear airstrip for the landing of a small plane. For this work, Rouse was appointed MBE in 1946. When he resumed his work on wall-paintings after the war, Rouse was one of the first people in the field to come to the conclusion that the impermeable wax coatings which had been routinely applied as preservatives for the past hundred years had, in fact, been destroying the treasures they were intended to protect, because water building up behind the surface could not evaporate.
In the early 1950s an international working party decreed that wall-paintings should never be waxed or varnished. Together with the Eve Baker Trust, Rouse and his assistants spent many years removing such impervious coatings from the walls of English churches and devising new methods to consolidate the paintings using lime. Rouse's knowledge of churches, particularly those of central and southern England, was remarkable. He used to tell of an occasion when he was being given a ride from the Midlands to south Buckinghamshire in a friend's light aircraft. Having been caught by bad weather, the pilot emerged from low clouds and had to admit that he was completely lost. Rouse was able to guide him to their destination by recognising church towers

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and steeples. In the early 1960s he uncovered and conserved the frieze of classical portraits around the ceiling of the Upper Reading Room of the Bodleian Library. Also in Oxford, he found the paintings in an old coaching house, now the Golden Cross, which he also conserved. Troughout his working life Clive Rouse built up a substantial archive of measured watercolour drawings of wall-paintings that he eventually donated to the Society of Antiquaries of London. Clive Rouse trained a succession of assistants during his long career; among the most important were Janet Lenton, Anne Ballantyne, Anna Hulbert, Matelaine Katkov, and Jane Rutherfoord, all of whom have made important contributions to the conservation of wall paintings in the UK.
Among the awards received by Clive Rouse were Fellowship of the Society of Antiquaries of London, 1937, Fellowship of the Royal Society of Arts, 1968, an Honorary MA, Oxford University, 1969, and an Honorary DLitt, University of Sussex, 1983. He served on numerous committees and was President of the Royal Archaeological Institute 1969-72, President of the Buckinghamshire Archaeological Society 1969-79, a member of the Chichester Diocesan Advisory Committee for the Fabric of Churches, and a Council Member of the Society of Antiquaries of London. Rouse was also an authority on Chinese armorial porcelain, of which he was an avid collector. At one time he had probably the largest collection in private hands of what he used to refer to as his "cracked plates". Thanks to his generosity, several of his pieces are now in the Ashmolean Museum. Clive Rouse loved reading and bird-watching and sailing in friends' boats. He had been a competent golfer and a sought-after dancing partner. He had a passion for islands and had visited most of those around the British Isles and many further afield. He never learnt to drive but rode his bicycle until well into his eighties. He died on 28 July 1997 aged 95.

Writings, publications

1968, Rouse Edward Clive [monograph].
1991, Rouse Edward Clive [monograph].
1968 (a), Rouse Edward Clive [monograph].
1936, Rouse Edward Clive [monograph].

Sources, publications

1992, Hulbert Anna, Marsden Julie, Todd Victoria, 37-40 [analytic (conference report)].
1997, Anon [analytic (periodical)].
1997, Rutherfoord Jane [analytic (periodical)].
1997 (a), Rutherfoord Jane [analytic (periodical)].
2001, Ballantyne Ann, 1-4 [analytic (conference report)].

Critical evaluations

Clive Rouse was one of the leading wall painting scholars and conservators in the UK from the 1930s until his death in 1997. Having been taught the waxing technique in the 1930s, he realised a decade later that a layer of water-impermeable wax in a wall painting actually accelerated deterioration and he set about a campaign to remove wax from wall paintings. Much of his work was done before the conservation profession began to make its voice heard in the 1970s and Rouse did not play any part in the UK Group for Conservation and was never a member of IIC. He would probably have called himself an 'antiquary', rather than a conservator.

Illustrations

E. Clive Rouse working on a wall-painting in Oxford in the 1960s. [Rouse.jpg]

Editing

Adapted from Ballantyne (2001) by Oddy Andrew, editor; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 42
Record type: Biography

Name: Kákay Szabó, György (M).

Birth: Tenke (Magyarország - Transylvania, today Romania), 1903/01/31.

Death: Budapest (Magyarország), 1964/01/26.

Onomastic variations
Kákay-Szabó; Kákai Szabó.

Main functions
restaurátor, festőművész (restorer, painter).



A fiatal Kákay Szabó György

Biographical notes
Kákay Szabó György 1903. január 31-én született Tenkén (ma: Románia). 1920-ban, 17 évesen jön Erdélyből Budapestre. Először a budapesti Iparművészeti Iskolában tanul Helbing Ferenc és Haranghy Jenő grafikusművészeknél, majd 1923-tól a budapesti Képzőművészeti Főiskola növendéke. Itt mestere Glatz Oszkár festőművész. 1926-ban Párizsba utazik, ahol a Louvre Képtár Trecento és Quattrocento képeit másolja, illetve a régi technikákat tanulmányozza. Már ekkor érdeklik a képrestaurálás kérdései. 1927-ben - éppen másolatai révén - egy bécsi műkereskedő Bécsben féléves restaurátori állást ajánl neki, amely jó lehetőség szakmai tudásának elmélyítésére. 1928-ban a budapesti Képzőművészeti Főiskolán végzős hallgató, az évzáró kiállításon nagy sikerrel mutatják be zsánerképeit. 1929-1930-ban a Római Magyar Akadémia ösztöndíjasa, olyan fiatal tehetségekkel együtt, mint Szőnyi István, Aba-Novák Vilmos és Molnár C. Pál. Gerevich Tibor - a magyar műemlékvédelem megszervezője, 1932-től a Műemlékek Országos Bizottságának elnöke - az 1927-ben indult Római Magyar Akadémia igazgatójaként ebben az időben rendkívüli erőfeszítéseket tesz az olasz-magyar kulturális kapcsolatok fejlesztésére. Kákay Szabóról, a "római magyar stílust" kialakító fiatal művészeket méltatva így ír: «Kákai Szabót finom rajzbeli készsége Antonello da Messinához, gyöngéd stílusérzéke a sienaiakhoz, főként Simone Martinihez hozta közel. Hajszálfinom rajza még gazdagodott, stilizálása is fejlődött.» (1931 Gerevich, p. 203) A római iskola ösztöndíjasai számára az 1931. évi Nemzeti Szalon kiállítása hozta meg a hazai sikert. Kákay Szabó a '30-as és '40-es években folyamatosan szerepel a legnagyobb kiállításokon, bár ekkor már restaurátori tevékenysége kerül inkább előtérbe. Éppen Gerevich Tibor ajánlatára kerül 1930-ban a Szépművészeti Múzeumba, majd több külföldi tanulmányútra küldik: 1930-31-ben a milánói Brera Képtár restaurátoránál, Mauro Pelliciolinál vesz részt restaurátor tanfolyamon, majd 1931-1932-ben, ösztöndíjas restaurátor-növendékként Helmut Ruhemannál, a berlini Kaiser Friedrich Museum főkonzervátoránál tanulmányozhatja a modern restaurálási módszereket, miközben «Kurt Wehlte hordozható készülékével átvilágításokat és felvételeket készített a múzeum anyagáról.» (1976 Kákay Szabó, p. 114) Ekkor ugyanis a Kaiser Friedrich Museumban átröntgeneznek minden képet. Ezek a röntgensugaras vizsgálatok alapozzák meg szaktudását a tudományos képvizsgálatok területén. 1933-34-ben Petrovits Elek, a Szépművészeti Múzeum igazgatójának támogatásával a bécsi Kunsthistorisches Museum Isepp-műhelyében folytathatja restaurátori tanulmányait. 1934. július 1-től a Szépművészeti Múzeum restaurátorává nevezik ki. 1936. nyarán háromhetes tanulmányúton vesz részt, amelyet Gerevich Tibor szervez az esztergomi királyi palotában előkerült freskók restaurálása miatt meghívott Mauro Pellicioli vezetésével. A társaság - maga Gerevich, Genthon István művészettörténész, és Deéd (Dex) Ferenc restaurátor, illetve Szentiványi Gyula művészeti író - autóval bejárja Magyarország mindazon helységeit, ahol «művészi vagy technikai szempontból figyelemreméltó» falképek találhatók. Pellicioli «a képek technikai felépítésére, állapotára, helyreállítására és konzerválására vonatkozó fejtegetései» (1943 Szentiványi, pp. 8-9) a tanulmányút során nagymértékben hozzájárulnak falkép-restaurátori szaktudása elmélyítéséhez. Képrestaurátori tevékenysége folyamatos a Szépművészeti Múzeumban való elhelyezkedése után. A második világháború után évekig az 1946-ban Münchenből rossz állapotban visszatért értékes festmények restaurálását végzi. 1949-1955-ig a Restaurátor Osztály vezetőként tevékenykedik a múzeumban, számos nagy szaktudást igénylő beavatkozást hajt végre. Elsőként alkalmazza a korszerű természettudományos vizsgálatokat a képrestaurálás területén. Pályafutása során a képrestaurálás kívül igen jelentős falkép-restaurátori tevékenységet is végez. A '30-as években figyelemmel kíséri Pellicioli magyarországi restaurálásait. A olasz restaurátor restaurálási elvei adják az alapját a magyar műemlékvédelemben végzett későbbi falképrestaurátori tevékenységének. A restaurátor 1964. január 26-án hunyt el Budapesten. Hivatalos elismerései inkább festői tevékenységéhez kötődnek: 1926-ban «Szent Ferenc prédikál a madaraknak» című alkotása feltűnést kelt az Egyházművészeti Kiállításon, megkapja érte a Csernoch-díjat; 1930-ban olasz királyi elismerésben részesül a Velencei Biennálén; 1942-ben Ferenc József-díjjal jutalmazzák.

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Events of conservation-restoration

1933 után, falkép, anonimo (sec. XV), Női szent és püspökfej-falkép, Budapest, belvárosi plébánia templom.
1934, tudományos vizsgálat, Giorgione után, Két pásztor, Budapest, Szépművészeti Múzeum, 95.
1934, restaurálás, Tiziano Vecellio, Mária és Mária Magdolna a gyermek Jézussal, (?).
1930-as évek második fele, restaurálás, anonimo (verso 1340), Szibilla és próféta mellképek, Esztergom, palotakápolna.
1938-49, restaurálás, anonimo (sec. XVI), a kisszebeni fooltár táblaképei, Budapest, Magyar Nemzeti Galéria, 3916.
1939, restaurálás, A "Baltimore-i Páris-történet mestere", Leány az egyszarvúval (A szüzesség allegóriája), Esztergom, Keresztény Múzeum, 55. 212.
1939-40, restaurálás, Olasz festő (inizio del sec. XVI), Két női fej, Budapest, Szépművészeti Múzeum, 982.
1941-42, restaurálás, Aquila János, a templom összes freskója, Velemér, r. k. templom.
1942-43, restaurálás, Aquila János, a templom összes freskója, Bántornya, r. k. templom.
1943-44, restaurálás, Franz Anton Maulbertsch, Mária és Erzsébet találkozása főoltárkép, Vác, székesegyház.
1946, restaurálás, Franz Anton Maulbertsch, kupolafreskó, Vác, székesegyház
1946, restaurálás, anomino della fine del sec. XIV, a szentély falfestményei, Budapest, belvárosi plébániatemplom.
1946-1949 (?), restaurálás, Giovanni Battista Tiepolo, Id. Szent Jakab apostol legyőzi a mórokat, Budapest, Szépművészeti Múzeum, 649.
1946-tól, restaurálás, Bernardo Strozzi, Adógaras, Budapest, Szépművészeti Múzeum, 614.
1946-48, restaurálás, Szinyei Merse Pál, Majális, Budapest, Magyar Nemzeti Galéria, 1547.
1948, restaurálás, anonimo, a főoltár mögötti gótikus freskó, Lőcse, Szent Jakab templom.
1949, restaurálás, Diego Rodriguez de Silva y Velazquez, Étkező parasztok, Budapest, Szépművészeti Múzeum, 3820.
1949, restaurálás, Lotz Károly és Than Mór, a templom falképei, Budapest, Bakáts-téri plébániatemplom.
1949, restaurálás, anonimo, freskó (növényi dísz, alatta Szent Kristóf, vállán Jézus országalmával), Budapest, helyőrségi, avagy Mária Magdolna templom.
1950-51, restaurálás, anonimo, reneszánsz homlokzatfestés, Budapest, Wäbler-ház (Tárnok u. 14.).
1950-51, restaurálás, anonimo, homlokzati díszítőfestés, Budapest, Tárnok u. 3.
1951, restaurálás, Cornelis de Vos, Család képe, Budapest, Szépművészeti Múzeum, 746.
1952, restaurálás, MS mester, Mária látogatása Erzsébetnél, Magyar Nemzeti Galéria, 2151.
1952, restaurálás, Jacob Jordaens, A bűnbeesés, Budapest, Szépművészeti Múzeum, 5551.
1952-1953, tudományos vizsgálat, Giorgione, Fiatal férfi portréja (Antonio Broccardo portréja), Budapest, Szépművészeti Múzeum, 94.
1953 k., tudományos vizsgálat, Goya y Lucientes Francisco de, Leány korsóval, Budapest, Szépművészeti Múzeum, 760.
1953 k., tudományos vizsgálat, Goya y Lucientes Francisco de, A köszörűs, Budapest, Szépművészeti Múzeum, 763.
1953 k., tudományos vizsgálat, Id. Lucas Cranach, Levétel a keresztről, Budapest, Szépművészeti Múzeum, 138.
1953-54, restaurálás, anonimo (verso 1450), a liptószentmáriai Mária-oltár táblaképei, Magyar Nemzeti Galéria, 55.889.1-3.
1954, restaurálás, Jacob Jordaens, Szatír a parasztnál, Budapest, Szépművészeti Múzeum, 738.
1954, restaurálás, John Zoffany, David Garrick és Susanna Maria Cibber a «Venice preserved» c. tragédiában mint Jaffier és Belvidera, Budapest, Szépművészeti Múzeum, 5880.
1954, restaurálás, Lotz Károly, a díszterem falképei, Budapest, Magyar Tudományos Akadémia.
1954 k., restaurálás, Nicolaes Maes, Jacob Trip képmása, Budapest, Szépművészeti Múzeum, 233.
1954 k., restaurálás, Nicolaes Maes, Jacob Trip feleségének képmása, Budapest, Szépművészeti Múzeum, 231.
1954-55, restaurálás, anonimo (fine del sec. XII), az altemplom freskói, Feldebrő, r. k. templom.
1954-55, restaurálás, Franz Anton Maulbertsch, a boltozat freskói, Székesfehérvár, szemináriumi templom.
1954-56, restaurálás, Taddeo di Bartolo, Háromrekeszű oltárkép, Szent András apostol, Budapest, Szépművészeti Múzeum, 53. 500.
1956-57, restaurálás, Kracker János Lukács (?), falfestmények, Noszvaj, De la Motte kastély nagyterme és lépcsőháza.
1957, restaurálás, Lotz Károly, falkép, Budapest, Keleti Pályaudvar
1959, tudományos vizsgálat, anonimo, a ree-i vérző Madonna másolata, Görcsöny, r. k. plébániatemplom.
1960, restaurálás, Joachim Antonisz Wtewael, Paris ítélete, Budapest, Szépművészeti Múzeum, 4281.
1961, restaurálás, anonimo, a lakóház homlokzati falképe, Budapest, Úri utca 47. sz. lakóház.

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Writings, manuscripts
1920-1965, Kákay Szabó György, [mss.].
1943-1946, Kákay Szabó György, [mss.].
1949-1954, Kákay Szabó György, [mss.].
1957, Kákay Szabó György, Illés János, Czumpf Imre, [mss.].

Writings, publications
1940, Kákay Szabó György, 18-19, [analitic (periodical)].
1943, Kákay Szabó György, 189-219, [analitic (monograph)].
1948, Kákay Szabó György, 20-21, [analitic (periodical)].
1954, Kákay Szabó György, 86-88, 136-138, [analitic (periodical)].
1960, Kákay Szabó György, Radocsay Dénes, 65-76, 132-135, [analitic (periodical)].
1960, Kákay Szabó György, 320-324, [analitic (periodical)].
1976, Kákay Szabó György, 92-118, [analitic (monograph)].

Sources, manuscripts
1928-1988, Kákay Szabó György, [mss.].
2001, Kákay Szabó Orsolya, [mss.].

Sources, publications
1928, Művészet-zene, 6, [analitic (periodical)].
1930, A római magyar Akadémiával, 8, [analitic (periodical)].
1931, Gerevich Tibor, 203, [analitic (periodical)].
1935, Éber László, 520, [biography].
1935, Gesztesi Ödön, 7, [analitic (periodical)].
1936, Márkus Pál, 12, [analitic (periodical)].
1940, Nagyértékű Perugino-képet, 4, [analitic (periodical)].
1940, Szörédi Ilona R., 5, [analitic (periodical)].
1943, Szentiványi Gyula, 8-9, [analitic (periodical)].
1947, Egy magyarországi régi, [analitic (periodical)].
1947, V. Zs., 4, [analitic (periodical)].
1949, F. Á., 2, [analitic (periodical)].
1949, Gách Marianne, 183-184, [analitic (periodical)].
1949, V. Zs., 6, [analitic (periodical)].
1949, Látogatás a beteg képek, 2, [analitic (periodical)].
1950, Magyar László, [analitic (periodical)].
1953, Madarász Andor, 6, [analitic (periodical)].
1955, H. Takács Marianna, 2, [. (periodical)].
1956, Szemes Piroska, 10-11, [analitic (periodical)].
1958, Németh Kálmán, 597-600, [analitic (periodical)].
1960, Gyöngyösi Nándor, 9, [analitic (periodical)].
1962, Csatár Imre, 5, [analitic (periodical)].
1965, Pigler Andor, 139-140, [necrolog].
1966, Zádor Anna, Genthon István,543, [biography].
1969, Frank János, 8, [analitic (periodical)].
1976, Dercsényi Dezső, 5, [analitic (periodical)].
1976, Prudzik József, 2, [analitic (periodical)].
1977, Móré Miklós, 15-29, [analitic (periodical)].
1985, P. Szűcs Julianna, 412-442, [analitic (monograph)]
1988, Seregélyi György, 281, [biography].
1997, Szabó Ákos, Kállai Tibor, 417, [biography].
1997, Móré Miklós, 49-53, [analitic (periodical)].
2002, Móré Miklós, 435-437, [analitic (monograph)].

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Critical evaluations

Kákay Szabó György restaurátori elveit a '30-as évek legmodernebb európai műhelyeinek (Milánó, Bécs, Berlin) szelleme formálta. Devich Sándor, a budapesti Szépművészeti Múzeum restaurátora később ezt így foglalta össze róla emlékezve: «1932-től, mint a Szépművészeti Múzeum restaurátora megteremtette Magyarországon a modern, tudományos igényű restaurátori szemléletet». (1969 Frank, p. 8) Itt elsősorban a minél kevesebb újrafestés alkalmazását, és a "túlrestauráltság" érzetének kerülését kell kiemelni, amely döntően Mauro Pellicioli hatásának tulajdonítható. Mint Móré Miklós írja róla «talán a tisztításnak azon a határpontján tudott megállni, amit mások már nem éreznek és kiegészítései is csak az optikailag szükséges elemeket ötvözték a károsodott felületbe.» (1997 Móré, p. 53) Maga Kákay Szabó említi egy interjúban: «A műkedvelő restaurátor legnagyobb hibája hogy mindent leszed a képről. Az első firniszréteg már tökéletesen összeforrott a festékkel, ehhez nem szabad hozzányúlnunk, mert különben a kép nyers lesz. Csak a zavaró sérüléseket szabad kijavítanunk, ha minden apró kis karcolást kiigazítunk, a kép túlságosan» kikészítetté «válik. Restaurálás után is kell, hogy érződjék a képen az idő. De helytelen felfogás az is, amely túlzott mértékben érvényesíti a patinát. A patina az idő vasfogát akarja érzékeltetni, mi pedig nem erre vagyunk kíváncsiak, hanem a művész eredeti munkájára.» (1949 Gách, p. 184) Ezért például az úgynevezett "galéria-tónus"-t (a festéket védő elsárgult, elkoszolódott lakkréteget) eltávolítandónak vélte, mert «ha ezt a réteget is letisztítjuk, a festmény első pillantásra olyan, mintha ma készült volna. Friss üde színekben tárult elénk az egész kompozíció» (1936 Márkus, p. 12). Szinyei Merse Pál Majálisának vitákat kiváltó restaurálása (1946-48) ezeket az elveket maximálisan igazolta. Különösen nagy jelentőséget tulajdonított a vizsgált kép korra jellemző repedéseinek is, amelyek elárulják az átfestéseket. Ez alapján például a Szépművészeti Múzeum Két női fej című hamis Lorenzo Lotto-képe alatt egy korábbi - általa Perugino-nak attribuált - festményt fedezett fel. Kákay Szabó ezeket az elveket továbbadta a következő restaurátor-generációnak is (Móré Miklós, Varga Dezső, Illés János, stb.), publikációi, interjúi pedig a szakmán kívüli nagyközönséget is beavatták a "műhelytitkokba". Kákay Szabó a legkorszerűbb természettudományos vizsgálati módszerek használatát is szorgalmazta. Helmut Ruhemannál, a berlini Kaiser Friedrich Museum főkonzervátoránál alaposan tanulmányozta a korszerű Röntgen-vizsgálati módszert (1931-1932), s később ennek szakértőjeként sok képet vizsgált meg. 1952-től, mikor a Szépművészeti Múzeum is beszerzett egy Röntgen-készüléket, a gyűjtemény képállományának számos darabján tett különösen jelentős felfedezéseket. A '30-as években használta már a kvarclámpával való vizsgálatot (UV-vizsgálat), az infravörös-vizsgálatot, és a mikroszkópot is. A természettudományos vizsgálatokon alapuló restaurátori szakvéleményét külföldi intézetek is kikérték, például Paul Coremans, a brüsszeli múzeum főrestaurátora, aki egy Vermeer van Delft képhamisítási ügy kapcsán kérte a budapesti Szépművészeti Múzeumban lévő Női képmás című Vermeer kép röntgenvizsgálatát. "A restaurátor" (1997 Móré, p. 49) tevékenységét olyan elismert személyiségek követték figyelemmel, mint az említett Mauro Pellicioli, vagy G. Delogu olasz professzor. Nemzetközi tekintélye, hatalmas munkabírása és a régi korok művészete iránti feltétlen rajongása, alázata a magyar restaurálás történetének kimagasló alakjává teszi.

Biographical notes (eng.)

György Kákay Szabó (born: Jan.31, 1903 - Tenke [today Romania]; died: Jan.26, 1964 - Budapest) is 17 when in 1920 he comes from Transylvania to Budapest. He begins his formation at the School of Applied Arts in Budapest under the graphic artists Ferenc Helbing and Jenő Haranghy, then in 1923 he continues at the Academy of Fine Arts under the direction of painter Oszkár Glatz. In 1926 he goes to Paris where he copies Trecento and Quattrocento paintings and studies the old techniques at the Louvre. His interest in painting restoration is noticable at this time.

In 1927, seeing his copies, a Viennese art-dealer offers him a half-year long restoration job in Vienna, which gives him a good opportunity to deepen his restoration skills. As a graduating student of the Budapest Academy of Fine Art, in 1928 his genre paintings are shown with huge success at the end of year exhibition.

Between 1929-1930, he is the scholar of the Hungarian Academy in Rome, along with such young talents as István Szőnyi, Vilmos Aba-Novák and Pál Molnár C. Tibor Gerevich, the who masterminded monument protection in Hungary and president of the Board of National Monuments from 1932, makes special efforts for Italian-Hungarian cultural relations at the time as the director of the Hungarian Academy in Rome. He writes about Kákay Szabó, in his review of the young artists creating a 'Roman Hungarian style': «Kákay Szabós subtle draughtsmanship compares him to Antonello da Messina, his sensitivity to style brings him close to the Siennese, especially Simone Martini. His extremely refined drawing skills were further enriched, his stylization improved» (1931 Gerevich, p. 203). Success for the scholarship holder of the Roman academy arrives in 1931 with the exhibition at the National Salon. In the '30s and '40 Kákay Szabó regularly exhibits in major showings, though restoring activity comes to the fore.

Upon the recommendation of Tibor Gerevich he is employed by the Museum of Fine Arts in Budapest in 1930. He is sent on several study trips abroad: in 1930-31, he studies at Milan's Brera restorer Mauro Pellicioli, then

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in 1931-1932 he goes to Helmut Ruhemann, the chief conservator of the Kaiser Friedrich Museum in Berlin with a scholarship to study modern restoration techniques while «with the portable machine Kurt Wehlte prepares illuminations and records of the museum's material.» (1976 Kákay Szabó, p. 114).
At this time all the paintings were X-rayed. These x-ray examinations establish his professional skills in the discipline of painting investigation. Between 1933-34, with the support of Elek Petrovits the director of the Fine Arts Museum, he continues his studies in the Isepp workshop of the Kunsthistorisches Museum in Vienna. He is appointed the restorer-conservator of the Fine Art Museum as of July 1, 1934. In the summer of 1936 he takes part in a 3-week study trip organized by Tibor Gerevich and led by Mauro Pellicioli on the topic of the restoration of frescos found in the Royal Palace of Esztergom. The group including Gerevich himself, as well as art historian István Genthon, restorer Ferenc Deéd (Dex) and art writer Gyula Szentiványi, drives around Magyarország in a car, stopping in places where one can find wall paintings of "noticable artistic or technical interest" (1943 Szentiványi, pp. 8-9). He does not cease to restore paintings after he starts working for the Museum of Fine Arts. After the Second World War he restores the valuable paintings that were brought back from Munich in 1946 and were in rather bad condition. He works as Head of Restoration Department at the Museum between 1949 and 1955 and he executes several projects requiring a high level of expertise. He is the first to apply modern scientific methods to restore paintings.
Apart from restoring paintings, his achievements in wall-painting restoration are also significant in his career. In the 1930's as an apprentice of Pellicioli he observes the work of the maestro in Hungary. The Italian restorer not only modifies the Hungarian approach to wall-painting restoration but also affects Kákay Szabó's ideas of restoration. He dies in Budapest on January 26, 1964. His official acknowledgements are also tied more to his painting career: his St Francis preaching to the birds of 1926 makes a stir at the Exhibition of Ecclesiastic Art and brings him the Csernoch award (1926); In 1930 the Italian king congratulates him at the Venice Biennale; in 1942 he receives the Franz Joseph award.

Critical evaluations (eng.)
The principles of restoration adopted by György Kákay Szabó were moulded by the most up-to-date workshops of Europe in the 1930s (Milan, Vienna, Berlin). Restorer of the Budapest Museum of Fine Arts Sándor Devich summed it up in his recollections as follows: «from 1932 as the restorer-conservator of the Fine Arts Museum, he established a modern and scientifically demanding restoration approach in Hungary» (1969 Frank, p. 8). To be emphasized is the moderation in repainting, the avoidance of "over-restoration", which is to be attributed to the influence of Mauro Pellicioli in the first place. As Miklós Móré wrote of him: «he was able to stop at the borderpoint of cleaning that others fail to recognize, and his additions only wove the optically necessary elements into the damaged surface» (1997 Móré, p. 53). As Kákay Szabó himself noted in an interview: «The greatest mistake of the amateur restorer is... that he removes everything from a picture. The first coat of varnish has already merged with the paint, it must not be touched lest the picture should be raw. Only the disturbing damage can be repaired; if you rectify all tiny scratches, the picture will be too much 'made-up'. Time must be felt after restoration, too. It is, however, also mistaken to leave too much to patina. Patina is the imprint of the ravages of time, and what we are interested in is not this but the original work of the artist» (1949 Gách, p. 184). For this reason, he argued that the so-called "gallery tone" (yellowed, stained layer of varnish protecting the paint) should be removed because «removing this layer will make the painting look as if it had been made today. The whole composition will present itself in fresh colours» (1936 Márkus, p. 12). The much disputed restoration of Pál Szinyei Merse's Picnic in May (1946-48) perfectly substantiated these principles. He ascribed special importance to cracks characterizing age, which reveal the repaintings. Based on this he discovered a painting, witch he attributed to Perugino, under the fake painting of the Museum of Fine Arts entitled Two femal heads by Lorenzo Lotto. Kákay Szabó passed on these principles to the next generation of restorers (Miklós Móré, Dezső Varga, János Illés, etc.), and his interviews, publications also allowed the public to have a glimpse of the "tricks of the trade". Kákay Szabó encouraged the use of the most up-to-date scientific testing methods. With Helmut Ruheman, the chief conservator of the Kaiser Friedrich Museum in Berlin, he thoroughly studied the modern X-ray method (1931-1932) and as its expert he examined many paintings later. From 1952, when the Museum of Fine Arts acquired an X-ray machine, he made extremely important discoveries on many pictures of the collection. He also applied the UV and infrared examinations as well as the microscope back in the 1930s. Institutions abroad also asked his expert opinion based on scientific examination, e.g. Paul Coremans, chief conservator of the Brussels museum, who asked the X-ray examination of Vermeer's Portrait of a Woman in the Fine Arts Museum of Budapest to assist in a Vermeer van Delft forgery law suit. The most notable paintings in Hungary passed through Kákay Szabó's hands, and his restorations were always carried out with great competence and a special artistic sensitivity. In contrast to contemporary restoring practices, he also documented his work with great precision. Later reviewers did not fail to note this latter quality: «he was

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not only a restorer but also a creative artist, which had an impact on his restoring activity» (1976 Prudzik, p. 2). The work of "The restorer" (1997 Móré, p. 49) was followed with interest by prominent personages such as the mentioned Mauro Pellicioli, or the Italian professor G. Delogu. His international prestige, enormous working capacity and the unconditional admiration of the art of earlier ages turned him into a salient figure in the history of Hungarian restoration.

Illustrations

A fiatal Kákay Szabó György, '30-as évek eleje?, a család birtokában lévő fotó. [kakay0.jpg

Kákay Szabó György Pellicioli műhelyében. (balról jobbr E. Grau, Mauro Pellicioli, Kákay Szabó György), '30-as évek eleje, a család birtokában lévő fotó. [kapel01.jpg]

Kákay Szabó György a váci székesegyház főoltárkép-freskójának restaurálásakor, 1943-1944, d Egy magyarországi régi műremek újjászületése, in «Színház», III, 36, 1947. [kayac01.jpg]

Kákay Szabó György a Szépművészeti Múzeum röntgengépével, 50-es évek, a család birtokában lévő fotó. [kakayr01.jpg]

Editing

Sárossy Péter, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 43
Record type: Event

Event type: Restaurálás / Restoration.

Event chronology
1940-1949 [XX, 05].

Archaeological, Historical and Artistic object
Olasz festő, K*ét női fej*, XVI sz. eleje; nyárfa, 46,5 X 36, 5 cm. Budapest, Szépművészeti Múzeum, n. inv. 982.

Conservator-restorer
Kákay Szabó György.

Person in charge
Kákay Szabó György.



Olasz festő, K*ét női fej*

Institutions / people
Szépművészeti Múzeum, Budapest.

Preservation condition
A "Két női fej" című kép 1821-27 között került a Pyrker János László egri érsek gyűjteménybe, ekkor egy még egy másik kompozíció volt látható rajta: a Szent Család Szent Domonkossal és Jeromossal. Ezt az átfestést Pyrker valószínűleg Velencében eltávolíttatta. A női fejek pozíciójának megváltoztatása (a két figura közül a baloldali függőleges arctengelye) az ekkori restaurátori beavatkozás során történhetett. A képet Pyrker 1836-ban ajándékozta az országnak Lorenzo Lotto festményeként. Fent jobbra később beeresztett lapocskán LORENZO LOTTO-felirat volt látható. A Szépművészeti Múzeum raktárában lévő festmény tehát teljesen átfestett állapotban került a főkonzervátor kezébe. Eredetileg egy nagyobb kompozíció közepe lehetett, Pigler (1954) beszámol a kép jobboldalán egy 6-13 cm széles toldásról. Az eredeti kép Kákay Szabó (1940) szerint megéghetett, s utána egészíthették ki négyszögletűre. A vastag, rendkívül megkeményedett festékréteg teljesen elfedte a festményt. A kép felületén más alakú repedések mutatkoztak, mint ami a korának megfelelt, ez keltette fel Kákay Szabó gyanúját, hogy esetleg átfestés eredménye lehet a látható festmény. Kákay Szabó attribúciója alapján Szőnyi (1943) egy színes táblán "valószínűleg Perugino műveként" hozza a festményt; Pigler (1954) kérdőjellel Perugino alkotásaként; Camesasca (1959) a Peruginónak tulajdonított művek között; Pigler (1967) Camesascára hivatkozva azt írja, hogy a mű «tévedésből szerepel a Peruginónak tulajdonított alkotások között», és «XVI. század eleji olasz mester alkotásaként» határozza meg; Camesasca (1969) az előzményeket áttekintve elutasítja Perugino szerzőségét; az újabb monográfiák - Scarpellini (1984) - Pigler meghatározását fogadják el.

Event description
Mivel a korától eltérő rajzú repedések felkeltették Kákay Szabó gyanúját, hogy esetleg más kép rejtőzik a látható alatt, mindenekelőtt megröntgenezte a falapot. Ez nyilvánvalóvá tette, hogy sejtése helyes volt. Kutató tisztítást kezdett szikével, folyamatosan követve mikroszkóppal a munkafolyamatot. Először egy 2 négyzetmilliméteres kutatóablakot vágott a baloldali fejtől jobbra fent. A felső réteg alatt várakozásainak megfelelően világoskék réteget talált. Alatta azonban meglepetésre egy másik (nápolyi sárga) réteg került elő. Ezután a baloldali halványrózsaszín ruhán nyitott egy kb. 2 négyzet centis kutatóablakot, s itt kb. 1 mm mélyen sötét palack zöld festékréteget talált. Utána további feltárást végzett a ruhaszegény irányában, és itt finom rajzú ornamenst fedezett fel, amely az eredeti ruhaszegély dísze volt. Utána egyenesen felfelé haladva a felső kép világos hússzíne alatt megtalálta az eredeti sápadt barna testszínt. Tovább szélesítve felfelé a kutatóablakot az arc részletei tűntek elő, először az áll, majd a nyitott száj. Ezután hosszú, hónapokon át tartó - mechanikus úton történő - tisztítás következett, amely során be is igazolódott e gyanú: a hamis Lorenzo Lotto-kép alatt előtűnt a XV. századi festmény. Mint kiderült, a fejek helyzetét az átfestés során megváltoztatták, a baloldali női figura fejének tartása ugyanis a XV. századi eredeti képen még enyhén dőlt volt. A tisztítás során a szembenéző figura ruhakivágásának fekete szegélyén - a korabeli beszámolók szerint (1940 R. Szörédi, p. 5) - Kákay Szabó megtalálta «Perugino kalligrafikus szignálását aranybetűkkel». A festményt a második világháborúban a németek elhurcolták, 1946-ban került haza, az egész anyagra jellemző károsodott állapotban. Kákay Szabó 1949-ben ismét hozzányúlt a képhez, tovább tisztította azt, de máig csak részben lett letisztítva.

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Event keywords
1a technikai állapotfelmérés / 1a technical assessment.
1a állapotfelmérés szemrevételezéssel /1a visual examination
1c természétzudományos (műszeres) vizsgálat / 1c scientific inquiry.
3c az előző restaurálások eltávolítása / 3c removal of former restoration.
6 a kutatási ereoméniek publikálása / 6 results publicity.

Sources, manuscripts
1920-1965, Kákay Szabó György, [mss.].

Sources, publications
1940, Szörédi Ilona R., 5, [analitic (periodical)].
1940, Nagyértékű Perugino-képet talált, 4, [analitic (periodical)].
1940, Kákay Szabó György, 18-19, [analitic (periodical)].
1949, F. Á., 2, [analitic (periodical)].
1949, Látogatás a beteg képek, 2, [analitic (periodical)].
1954, Pigler, 440, [catalogue].
1958, Németh Kálmán, 598, [analitic (periodical)].
1959, Camesasca Ettore, 150, [monograph].
1960, Gyöngyösi Nándor, 9, [analitic (periodical)].
1962, Csatár Imre, 5, [analitic (periodical)].
1967, Pigler Andor, 328-329, [catalogue].
1969, Camesasca Ettore, 120, [monograph].
1984, Scarpellini Pietro, 311, [monograph].
1991, Tátrai Vilmos, 54, [catalogue].

Critical evaluations
Kákay Szabó alapos szaktudását bizonyítja, hogy a repedések rajzából meg tudta állapítani, várható-e a látható kép alatt korábbi kompozíció. További vizsgálatai során megállapítást is nyert, hogy ebben az esetben is egy sokkal régebbi festmény rejtőzik a képfelület alatt. Kezdeti attribúciója ugyan ma vitatott, feltárásával mégis hozzájárult egy jelentős XVI. századi kép felfedezéséhez.

Preserv. condition (eng.)
"Two female heads" came into the collection of János László Pyrker, archbishop of Eger, between 1821-1827 when it featured another composition, Holy Family with St Dominic and St Jerome. Pyrker had this repainting removed probably in Venice. The altering of the positions of the female heads (rendering the axis of the left head vertical) probably dates from that restoration. The picture was donated to the nation in 1836 as a painting by Lorenzo Lotto. The little panel inserted top right later read LORENZO LOTTO. The stored painting was thus wholly overpainted when the chief restorer took it into hand. It must have been the centre of a larger composition originally. Pigler (1954) reported about a 6-13 cm tag on the right. In Kákay Szabó's view (1940), the original was burnt, after which it was extended to square shape. The thick, much hardened paint layer completely covered the painting. Cracks of a different shape thant its age justified were visible on the surface, which aroused Kákay Szabó's suspicion that the visible painting might be an overpainting. On the basis of Kákay Szabó's attribution, Szonyi (1943) publishes the painting on a colour plate as «probably Perugino's work»; Pigler (1954) attributes it to Perugino with a question mark; Camesasca (1959) lists it among the works attributed to Perugino; Pigler (1967, with reference to Camesasca, says «the work is mistakenly listed among the pictures attributed to Perugino», defining it as the «work of an early 16th century Italian master»; reviewing the precedents, Camesasca (1969) rejects Perugino's authorship; more recent monographs (Scarpellini, 1984) accept Pigler's definition.

Event description (eng.)
His suspicion aroused by the design of the cracks deviating from the age of the painting, Kákay Szabó had the painting X-rayed first of all to see if there was another painting underneath. His suspicion proved right. He began to peel it off with a scalpel monitoring his work under the microscope. First he cut a 2 mm2 test window top right of the left head. Under the upper layer, as expected, he found a light blue layer. Under that, however, he found another (Neapolitan yellow) layer, to his surprise. Then he opened a cca 2 cm2 test window on the pale pink garment, and found dark bottle-green colour 1 mm lower than the surface. He went on to explore the

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edge of the garment where he found a subltly drawn ornamental pattern, the lining of the original dress. Progressing straight upwards, under the light flesh-tint he found the original pale brown carnation. Widening the test window, details of the face were discovered: first the chin, then an open mouth. Many months of systematic - mechanical - cleaning followed which substantiated his doubt: under the fake Lorenzo Lotto the 15th century painting was found. During repainting the position of the heads was altered, since in the original 15th century painting the woman on the left held her head slightly tilted. During clearning «Perugino's calligraphic signature in gold letters» was found by Kákay Szabó, as contemporaries reported (R. Szörédi 1940) on the black border of the neckline of the opposite female figure's dress. The painting was seized by the Germans in world war II. It returned in 1946 in a damaged state, as the rest of the material. In 1949, Kákay Szabó resumed cleaning the picture, but it is still only partly cleaned.

Critical evaluations (eng.)
It proves Kákay Szabó's perfect competence that from the design of the cracks he could establish whether an earlier composition could be expected underneath or not. His further investigations substantiated his presumption that a much earlier painting was hidden under the surface. Though his starting attribution is disputed today, his discovery has contributed to the exposure of an important 16th century painting.

Illustrations
Olasz festő, Két női fej (mai állapot), s.d. Fotó: Józsa Dénes, Budapest, Szépművészeti Múzeum, n. 982. [peru01.jpg]
Kákay Szabó György röntgenfelvételt készít a "Két női fej"-ről, '50-es évek?, a család birtokában lévő fotó. [kaperu01.jpg]
A "Két női fej" tisztítás közben, '40-es évek. (in: Szőnyi István szerk. (a cura di), A képzőművészet iskoláj A festőművészet, grafika és szobrászat technikai eljárásai, Budapest, Győző Andor Kiadása, 1943). [peru40.jpg]

Editing
Sárossy Péter, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 44
Record type: Event

Event type: Restaurálás / Restoration.

Event chronology
1946-1948 [XX, 05].

Archaeological, Historical and Artistic object
Szinyei Merse Pál, M*ajális*, 1873; olaj, vászon, 123 X 163, 5 cm. Budapest, Szépművészeti Múzeum, n. inv. 1547.

Conservator-restorer
Kákay Szabó György.



Szinyei Merse Pál, M*ajális*

Person in charge
Kákay Szabó György.

Institutions / people
Budapest, Szépművészeti Múzeum, Genthon István, főigazgatói engedély a tisztításra; Budapest, Szépművészeti Múzeum, Erdélyi József, konzerválás a dublírozó műhelyben.

Preservation condition
A képet az 1894-ben alapított Szépművészeti Múzeum vette meg az 1896-1906 közötti vásárlások során. Az 1906. december 3-án megnyílt modern magyar képkiállításon Szinyei Merse már 9 képpel szerepelt. Az Új Magyar Képtár anyagához tartozó Majális később a teljes magyar anyaggal együtt az 1957-ben létrejött Magyar Nemzeti Galériába került. A festményt a második világháborúban a németek elhurcolták, 1946-ban került haza Münchenből. A rossz tárolási körülmények következtében jelentősen károsodott. Mikor kicsomagolták a ládából, látszott, hogy a festékréteg a kép egész felületén meglazult, és leválással fenyegetett. Kákay Szabó megfigyelése szerint a csomagolásból származó papírréteggel együtt a kép "patinája" is több helyen lejött. Ez az elszíntelenedett képfelületen lévő por- és füstréteget jelentette.

Event description
A fenyegető leválások miatt szó sem lehetett a kép egyszerű tisztításáról. A festményt rögzíteni kellett eredeti vásznához, és az egészet új vászonra kellett tenni, valamint új vakrámát is alkalmazni kellett. Kákay Szabó a konzerválást Erdélyi Józseffel, a múzeum dublírozójával végezte. Miután már az első vizsgálat során megállapította, hogy egyes helyeken lejött a "patina" is a csomagolópapírral, az alatta látható élénk színek hatására megállapította, hogy itt arról az ún. galéria-tónusról van szó, amelyet sokan - tévesen - a régi képek eredeti patinájának véltek akkoriban, s amely tulajdonképpen csak por- és füstrétegből álló elszíneződött lakkréteg a képek felületén. A tisztításhoz igazgatói engedéllyel fogott hozzá, és eltávolította ezt a réteget. Így meglepően élénk színekben jelent meg ismét a híres magyar plein air festmény. Ezen kívül új részletek is láthatóvá váltak, mint pl. egy repülő pacsirta a festmény egyik sarkában. A kép tisztítása során a restaurátor a repedéseknél átfestéseket is talált. Ezek egy részét eltávolította, de néhány nem zavaró hatásút megtartott. Kákay Szabó észrevette, hogy a festmény egyes részein a Majális technikájával ellentétes az ecsetkezelés. Ezért röntgenvizsgálatnak vetették alá a képet: alatta egy másik Szinyei Merse kép vált láthatóvá.

Event keywords
1c természétzudományos (műszeres) vizsgálat / 1c scientific inquiry.
3a dublírozás / 3a relining.
3c a szennyeződés eltávolítása / 3c removal of dirt.
3c a védőréteg eltávolítása / 3c removal of protecting coating.
3c az előző restaurálások eltávolítása / 3c removal of former restoration.
3d új vakkeret alkalmazása / 3d direct stabilistion (construction of a new mount).
6 a kutatási ereoméniek publikálása / 6 results publicity.

Sources, manuscripts
1920-1965, Kákay Szabó György, [mss.].

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Sources, publications
1948, Kákay Szabó György, 20-21, [analitic (periodical)].
1948, Berend Ilona, [analitic (periodical)].
1948, Genthon István, 68, [analitic (periodical)].
1948, Máthé Klára, 7, [analitic (periodical)].
1948, Kárpáti Aurél, 1, [analitic (periodical)].
1956, Rajnai Miklós, 167-169, [monograph].
1988, Szabó Júlia, 252-253, [monograph].

Critical evaluations
A radikálisnak tűnő tisztítás miatt Kákay Szabót támadások érték, mivel az akkori közönségnek szokatlannak tűnt a "patinaréteg" eltávolítása után a kép. A "delirium colorans" visszaadása - amely jelzővel egy korabeli kritikusa Szinyei Mersét illette - később teljesen jogosnak bizonyult a restaurátor részéről. Kákay Szabó restaurálási elveiből fakadó fontos döntés volt, hogy csak a zavaró átfestéseket távolította el a képről. A tisztítás során felfedezett új részletek (pl. a pacsirta) Szinyei Merse más képeihez szolgáltattak a művészettörténeti kutatás számára értékes új adatokat.

Preserv. condition (eng.)
The painting was bought by the Museum of Fine Arts as one of its purchases between 1896 and 1906. In the exhibition of modern Hungarian art opened on 3 December 1906 Szinyei Merse was represented by 9 pictures. Picnic in May, just like all the material of the New Hungarian Picture Gallery, went into the Hungarian National Gallery in 1957. The painting was confiscated by the Germans in world war II and only arrived home from Munich in 1946. It was considerably damaged owing to bad storage conditions. When it was taken out of the chest, it could be seen that the paint layer was loosened all over the canvas and the threat of falling off was great. Kákay Szabó observed that the "patina" of the picture was damaged at many places by the paper layer of the packaging. This "patina" was the discoloured dust and smoke layer on the picture surface.

Event description (eng.)
Owing to the dangerously loosened segments of the paint layer, simple cleaning was out of the question. The painting had to be fixed to its original canvas and the entire work had to be transferred to a new canvas. In addition, new stretchers had to be applied. Kákay Szabó carried out the stabilisation with József Erdélyi, the lining specialist of the museum. Since he had immediately seen that with the wrapping paper the "patina" was also removed at places, the bright colours that were revealed made him realize that this patina was the same as the gallery tone that many - mistakenly - took for the original patina of old paintings and that, actually, was a discoloured varnish layer of dust and smoke on the surface of the paintings. He received the director's permission for cleaning and removed this layer. The famous Hungarian plein air painting appeared in its startling bright colours again. New details - such as a flying lark in one corner - were also exposed in this way. While cleaning the picture, the restorer found overpaints at some cracks. He removed some of them and kept the ones that were not disturbing. Kákay Szabó noticed that in some parts of the painting the brushwork was contrary to the technique applied to the Picnic in May. He subjected it to X-ray examination and found another Szinyei Merse painting underneath.

Critical evaluations (eng.)
Kákay Szabó was widely criticized for his seemingly radical intervention, because the public at that time found the painting without the "patina" strange. The restoration of the "delirium colorans" - as a that-time critic described Szinyei Merse - proved wholly justified later. It was also dictated by Kákay Szabó's principles that only the disturbing overpaints were removed from the picture. The newly discovered details (e.g. lark) provided valuable new information for art historical research investigating other paintings by Szinyei Merse.

Illustrations
Szinyei Merse Pál: Majális, s.d. Fotó: Mester Tibor, Budapest, Magyar Nemzeti Galéria, n. 1547. [szi01.jpg]

Editing
Sárossy Péter, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 45
Record type: Event

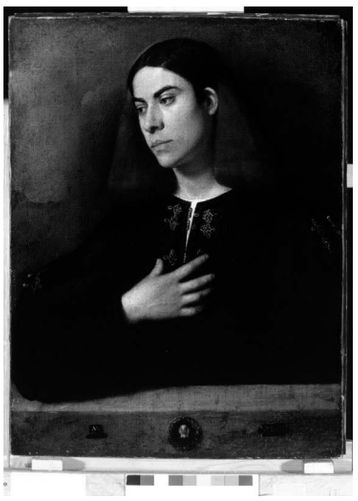
Event type: Tudományos vizsgálat / Scientific examination.

Event chronology
1952-1953 [XX, 06].

Archaeological, Historical and Artistic object
Giorgione da Castelfranco, F*iatal férfi portréja* ("A*ntonio* B*roccardo*"), 1503(?); vászon, olaj, 72, 5 x 54 cm. Szépművészeti Múzeum, n. inv. 94

Conservator-restorer
Kákay Szabó György.

Person in charge
Kákay Szabó György.



Giorgione, F*iatal férfi portréja*

Institutions / people
Szépművészeti Múzeum, Budapest.

Preservation condition
A képet 1836-ban ajándékozta az országnak Pyrker János László egri érsek és velencei pátriárka. Ő az 1820-as években vásárolta Orazio Vecelliótól. A kép alkotójának kiléte kezdetektől megosztotta a kutatókat. Térey (1924) katalógusa szerint Pyrkernél még Tiziano képeként volt számon tartva. Először Thausing (1884) tulajdonította az alkotást Giorgionénak, ezt az álláspontot a kutatók többsége elfogadta később: Pigler (1954), Pigler (1967), legújabban pedig Anderson (1996) és Ballarin (1998) is. A Szépművészeti Múzeum legújabb katalógusa (1991) szintén Giorgione alkotásaként szerepelteti. A 2004. évi bécsi Giorgione-kiállítás katalógusában a "Giorgionénak tulajdonított" művek között közöl a képről hosszabb leírást és értelmezést Marianne Koos. Több más festő neve is felvetődött a kép kapcsán, például Frimmel (1892) szerint Pordenone, A. Venturi (1900) szerint Bernardino Licinio, Morassi (1942) szerint Giovanni Cariani műve, de a már említett Tiziano neve is többször szóba került (Térey (1924), Kákay Szabó (1960), Koos (2004)). A figura alatti mellvéden látható felirat «ANTONIVS BRO(KAR)DUS MARII [...]» alapján Thausing (1884) a Giorgionénak attribuált képet Antonio Broccardo költő képmásaként határozta meg. A Térey katalógusban (1924) Férfiképmásként, a Pigler katalógusban (1954 és 1967) Antonio Broccardo képmásaként szerepel. A legújabb szakirodalomban - Old Masters' Catalogue (1991) és Koos (2004) - Fiatal férfi portréjaként szerepel, zárójelben a tradicionális "Antonio Broccardo" vagy a "Brocardo-képmás" címet is feltüntetve. A szakirodalomban korán kétségek merülnek fel az említett felirat eredetiségéről: H. Janitschek (1882) után Térey (1924) is kizárja a töredékes írás egykorúságát a festménnyel, Pigler (1954, 1967) kiemeli, hogy az első szó erősen utánahúzott. Ezért a képen látható emblémákból kiindulva más személyek nevét is felvetették az ábrázolt férfivel kapcsolatban. G. Gronau (1908) a trevisói Vettor Cappellóval vélte azonosnak, ugyanis a mellvéden egy kalapon V betű, illetve hármas női fej, "tre-viso" látható. Ezt a legújabb szakirodalom - Koos (2004) - kétségbevonja. A kép keletkezésének időpontja is vitatott. A legkorábbi datálás szerint 1503-ban festette Giorgione Ballarin (1979 és 1983), mások sokkal későbbre tolják ki a datálást, pl. M. Auner (1958) 1530 körülinek véli. A legújabb szakirodalom a portrétípus, divat és hajviselet alapján az 1510-es évek elején készültnek gondolja a képet (Koos, 2004), Zampetti (1968) előtte ugyancsak a XVI. század 2. évtizedét javasolja a festmény születésének időpontjaként. A képen Kákay Szabó megfigyelése szerint tisztítások és átfestések nyoma látszott. A figura melletti bal oldalon lévő háttér erősen elsötétedett, a felhők és az elmosódott hegylánc nehezen voltak kivehetők. A háttér árnyékolása jobbra, a figura irányába haladva jobban látszott. Csak fotón volt kivehető a háttérben lévő ablakkivágás.

Event description
A Szépművészeti Múzeum 1952-ben egy Siemens Portix típusú hordozható röntgenkészüléket kapott, ezzel vizsgálta meg Kákay Szabó a festményt. Ezen kívül infravörös felvételt is készített a képről. A vizsgálatokat a kép szerzőségével, tárgyával és keletkezési időpontjával kapcsolatos viták előzték meg, és tették indokolttá. A röntgenfelvétel során a kép bal oldalán az elsötétedett háttérben élesen kibontakozott a tájkép a hegyvonulattal és a felhőkkel, illetve az eredeti ablakkivágás is. Ezen a részen kutatóablakot nyitott a restaurátor, és az eredeti festék alatt más színeket fedezett fel. Az arcon végzett röntgenfelvétel még meglepőbb eredményt hozott: a látható lefelé néző szemek az alsó rétegben felfelé néztek. Kákay Szabó ezt összevetette Tiziano "Concerto"-ján (Firenze, Palazzo Pitti) látható orgonista alakjával.

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A restaurátor a felvétel alapján megkülönböztette a művész eredeti javítását és a későbbi átfestést is. Az arcon egyébként az orr is szélesebbnek mutatkozott a jelenleg láthatónál. Tovább vizsgálva az alakot, Kákay Szabó megállapította azt is, hogy a kéz pozíciója is feljebb volt eredetileg, amelyet szintén a mester javításának vélt; ezen kívül, hogy az "Antonius Broccardus"-felirat egyáltalán nem volt látható a röntgenfelvételen. Más részleteket is tekintetbe véve a restaurátor végső konklúzióként azt vonta le, hogy csak az átfestés eltávolításával lehetne tisztázni, hogy Giorgione, vagy Tiziano festette-e a képet. Tanulmánya végén a kép születésének egyes fázisait is megállapította: eszerint az eredeti festményen a háttérben ablak nyílt, amely mögött felhők és a horizonton hegylánc volt látható. Ezután maga a művész szüntette meg az ablakkivágást, a felhőket pedig az ábrázolt személy alakja felé folytatta. Az utolsó beavatkozás Kákay Szabó szerint valószínűleg a XIX. században történt, mikor az eredeti kivágást akarták visszaállítani. Az ekkori átfestést a restaurátor eltávolítandónak vélte. Ugyanakkor más átfestések eltávolítását egy szakbizottság döntésének eredményeként, s csak akkor tartotta lehetségesnek, ha azok nem bizonyulnának eredetinek.

Event keywords
1a technikai állapotfelmérés, 1a technical assessment.
1a állapotfelmérés szemrevételezéssel /1a visual examination.
1b történeti kutatás, 1b historical research.
1c természétzudományos (műszeres) vizsgálat / 1c scientific inquiry.
6 a kutatási ereoméniek publikálása / 6 results publicity.

Sources, manuscripts
1920-1965, Kákay Szabó György, [mss.].

Sources, publications
1924, Térey Gábor, 57, [catalogue].
1953, Madarász Andor, 6, [analitic (periodical)].
1954, Kákay Szabó György, 87, 137, [analitic (periodical)].
1954, Pigler Andor, 230-232, [catalogue].
1960, Kákay Szabó György, 320-324, [analitic (periodical)].
1967, Pigler Andor, 264-266, [catalogue].
1969, Pignatti Terisio, 116, [monograph].
1976, Kákay Szabó György, 116, [monograph].
1991, Tátrai Vilmos, 49, [catalogue].
1997, Móré Miklós, 51, [analitic (periodical)].
2004, Koos Marianne, 228-231, [exhibition catalogue].

Critical evaluations
Kákay Szabó természettudományos vizsgálatainak eredményeit itthon (1954) és külföldön is publikálta (1960). Jelentős felfedezéseit a korabeli (cfr. Pigler 1954, 1967) és a legújabb szakirodalom (cfr. Pignatti (1969), Koos, 2004) is felhasználta, ezért a restaurátor jelentősen hozzájárult a képhez kapcsolódó művészettörténeti kérdések tisztázásához.

Preserv. condition (eng.)
The picture was donated to the nation by archbishop of Eger and patriarch of Venice János László Pyrker. He had purchased it in the 1820s from Orazio Vecellio. Researcher disagreed as to the identity of the painter from the beginning. In Térey's catalogue (1924) it was registered by Pyrker as a Titian. It was first attributed to Giorgione by Thausing (1884), which position was later accepted by most researchers: Pigler (1954), Pigler (1967), most recently Anderson (1996) and Ballarin (1998). The latest catalogue of the Museum of Fine Arts (1991) also records it as Giorgione's. In the catalogue of the Giorgione exhibition in Vienna in 2004, Marianne Koos gave a lengthy description and interpretation of the painting among the works under the heading «attributed to Giorgione» The names of several other painters were also raised concerning the picture, e.g. Pordenone by Frimmel (1892), Bernardino Licinio by A. Venturi (1900), Giovanni Cariani by Morassi (1942), and Titian's name was also discussed (cf. Térey (1924), Kákay Szabó (1960), Koos (2004)). On the basis of the inscription on the stone ledge «ANTONIVS BRO(KAR)DUS MARII [...]» Thausing (1884) determined the picture as the painting of the poet Antonio Broccardo, attributed to Giorgione. It is included as a Portrait of a man in the Térey catalogue (1924), as "Portrait of Antonio Broccardo" in Pigler's catalogue (1954 and 1967). In the most recent literature - Old Masters' Catalogue (1991) and Koos (2004) - it is "Portrait of a Young Man", with the traditional "Antonio Broccardo" or "Brocardo Portrait" in brackets. Doubts about the originality of the mentioned inscription were already raised by

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research at an early data: H. Janitschek (1882) and Térey (1924) excluded the synchronity of the inscription with the painting, Pigler (1954, 1967) stresseds that the first word was strongly retraced. Starting from the depicted emblems in the picture, identification with other persons was also suggested. G. Gronau (1908) identified it with Vettor Cappello of Treviso, as a letter V on a hat and a triple female head "tre-viso" are seen on the ledge. This is questioned by new research (Koos 2004). The picture's date of creation is also disputed. Earliest dating puts it to 1503: Ballarin (1979 and 1983), others date it to a later time, e.g. M. Auner (1958) to around 1530. Recent literature assesses the date of painting around the 1510s on the basis of the portrait type, fashion and hair-style (Koos 2004). Earlier Zampetti (1968) also suggested the second decade of the 16th century as the date of making. As Kákay Szabó observed, marks of cleaning and repainting were found in the picture. The background to left of the figure was massively darkened, the clouds and a blurred mountain range were hard to make out. To the right, towards the figure the shading of the background was more discernible. Only the photos revealed a window aperture in the background.

Event description (eng.)
In 1952 the Museum of Fine Arts received a Siemens Portix portable X-ray machine, which Kákay Szabó used to examine the painting. Infrared photographs were also taken. The examinations were preceded and justified by disputes about the authorship, subject and date of creation of the painting. In the X-ray image, the landscape with the mountains and clouds and the original window aperture became sharply visible in the background to the left. A test window was opened by the restorer in this area, and different colours were discovered under the original painting. The X-ray photograph of the face brought even more startling results: the downward looking eyes were glancing upward in the layer underneath. The lower figure was compared by Kákay Szabó with the organ player's figure in Titian's Concerto (Florence, Palazzo Pitti). On the basis of the photographs, the restorer differentiated the artist's original corrections and the later repaintings. The nose was also broader at first than can be seen at present. Further exmination revealed that the hand was also positioned higher originally, and he also attributed the correction to the master. The inscription "Antonius Broccardus" was not visible at all in the X-ray photograph. In view of several other details, the restorer concluded that only the removal of the upper layer of painting could clarify conclusively whether the painting was Giorgione's or Titian's work. At the end of his study, he established the phases of the emergence of the picture: in the first painting, a window opened in the background upon a landscape with mountains on the horizon and clouds; then the painter himself abolished the window and continued the clouds towards the portrayed figure. In Kákay Szabó's view the last intervention occurred in the 19th century when an attempt was made to restore the original format. In his view, the repainting of that time could be removed. The removal of other repaintings he made conditional upon the decision of an expert committee provided that they did not prove to be original.

Critical evaluations (eng.)
Kákay Szabó published the results of his scientific examinations at home (1954) and abroad (1960). His important discoveries have been used by his contemporaries (cf. Pigler 1954, 1967) and subsequent research (cf. Pignatti (1969), Koos (2004)), thus the restorer significantly contributed to the clarification of art historical questions implied by the picture.

Illustrations
Giorgione, Fiatal férfi portréja (mai állapot), s.d. Fotó: Józsa Dénes, Budapest, Szépművészeti Múzeum, n. 94. [giorgio01.jpg]
A Giorgione-kép Kákay Szabó György röntgenfelvételén, 1960 (?). (da: Kákay Szabó György, Giorgione o Tiziano?, in «Bollettino d'arte», 1960, XLV, p. 322). [giorgio02.jpg]
A Giorgione-kép Kákay Szabó György infravörös-felvételén, 1960 (?). (da: Kákay Szabó György, Giorgione o Tiziano?, in «Bollettino d'arte», 1960, XLV, p. 321). [giorgio03.jpg]

Editing
Sárossy Péter, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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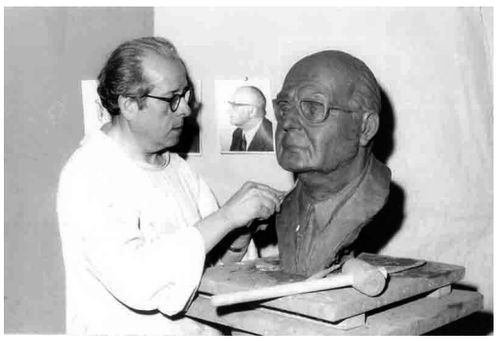
ID number: 46
Record type: Biography

Name: Roig d'Alós, Luís (M).

Birth: Valencia (España), 1905.

Death: Valencia (España), 1968.



Retrato de Luís Roig d'Alós

Main functions
Catedrático de Restauración de la Escuela Superior de Bellas Artes de San Carlos de Valencia.

Biographical notes
Luís Roig d'Alós nace en Valencia en 1905, ciudad en la que morirá en 1968. Su figura resulta un tanto complicada de definir, pues además de su labor como restaurador desarrolló una amplísima tarea docente e investigadora en las áreas de restauración e historia del arte. El desarrollo de su carrera estuvo sembrado de premios y becas, así como de enriquecedoras relaciones personales que dan a su trayectoria una vocación internacional poco conocida hasta el momento. Del mismo modo la voluntad de divulgar los conocimientos adquiridos le llevó escribir numerosos estudios y ensayos en su mayoría no publicados pero que son muestra de otra faceta de este restaurador.
Roig d'Alós adquiere su primera formación artística en la Escuela de Artes y Oficios de Valencia, aunque en su formación será fundamental el ingreso en la Escuela Superior de Bellas Artes de San Carlos en la que será distinguido con varios premios en asignaturas como "Estudio de las formas arquitectónicas", "Modelado del Natural" o "Pedagogía del dibujo". Desde muy pronto su formación se caracterizó por los continuos intercambios a nivel internacional y ya en 1929 el Patronato de la Juventud Obrera Católica de Valencia le concede una beca para ampliar sus estudios en Italia. Dentro de esta constante de contactos con los centros internacionales de mayor relevancia en el ámbito de la restauración destacan varias estancias prolongadas financiadas.
Así en 1948 el Estado Italiano le concede una beca para ampliar sus conocimientos en el Istituto Centrale del Restauro de Roma. En 1958 recibe una nueva beca y se desplaza a Italia donde colabora en el Istituto Nazionale di Patologia del Libro con Piero Gallo y Luigi Longo y en el I.C.R. con Cesare Brandi, Domenico Fiore, Salvatore Liberti, Ada Capasso, Manlio Santini, Maria Motzo y Luigi Pigazzini.
En 1961 recibe una nueva ayuda económica del Estado Español para desplazarse a Italia y participar en el congreso internacional del I.C.O.M. como ponente. Esta reunión internacional será aprovechada por Roig d'Alós para ampliar aún más su red de relaciones con los restauradores más punteros como Maria Bazzi (Milán), Mr. Bromelle (Londres, Victoria and Albert Museum), Sr. Corradini (Buenos Aires, Argentina), Srª Gabricevic (Belgrado), Dott. Hermesdorf (Maastricht), Srª. Linard (París), Henri Lebrun (París), Dott. Holbergsgade (Copenaghe), Dott. Ruhemann (Londres), Dott. Straub (Zúrich), Srª. Volkmer (New York), Dott. Werber (Londres, British Museum), Srª. Zagni (New York), Srª. Geisler, Pasquale Rotondi (Roma, I.C.R.) y José García Álvarez (Cleveland).
En 1962 recibirá de nuevo una beca para visitar el Instituto de Restauración de Zúrich con el Doctor Rolf E. Straub, aprovechando el viaje para desplazarse de nuevo al I.C.R. romano. Este desplazamiento a Suiza coincide con el premio nacional de arquitectura obtenido por Roig d'Alós por su participación en el proyecto para el Instituto del Patrimonio Histórico de Madrid, y será aprovechado por el catedrático para intercambiar impresiones con Straub sobre la estructura y funciones de los grandes centros de restauración.
Resulta imposible detallar los continuos intercambios epistolares con restauradores y estudiosos del arte de Europa y América, pero baste apuntar para proporcionar una idea de la amplitud de los mismos que además de los citados, se encuentran en su archivo personal referencias a Deoclecio Redig de Campos (Direttore dei Musei Vaticani), Juan Carlos Steppe (Universidad de Lovaina), Walter V. S. Cook (Institute of Fine Arts of New York), Clara Mc. Gowan Cioban, Herman Trimbor (Universidad de Bonn), Leandro de Saralegui (Academia de Bellas Artes de San Carlos), Alessandro Strini, Nikos Kessanlis (I. C. R. Roma), Mauro Pellicioli (Pinaoteca di Brera en Milán y en su taller de Bergamo), Paolo e Laura Mora (I. C. R. Roma), Michelangelo Corzano (I. C. R. Roma), Giovanni Urbani (I. C. R. Roma), Guglichuo Milloni e Gino Cupelloni (restauratori delle Loggie di Raffaello), Ugo Procacci (Soprintendenza dei Beni Culturali di Firenze), Umberto Baldini (Soprintendenza dei Beni Culturali di Firenze), Vittorio Granchi (Soprintendenza dei Beni Culturali di Firenze), Armando Grazzini (Soprintendenza dei Beni Culturali di Firenze), Gisberto Martelli (Museo di Perugia) y Luisa Becherucci (Uffizi, Firenze).

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Su carrera docente comienza en 1933 cuando ingresa en la Escuela Superior de Bellas Artes de San Carlos como profesor de Dibujo, y en 1935 en la Facultad de Medicina como escultor anatómico de la misma. A pesar de que Bellas Artes será siempre el centro más apreciado por Roig d'Alós en muchas ocasiones colaborará con otras instituciones, la mayoría de las veces de forma gratuita. De este modo impartirá clases de Dibujo Artístico e Historia del Arte en la Escuela de Artes y Oficios de Valencia o en la Escuela de Cerámica de Manises. Además de la enseñanza institucional son numerosísimas las conferencias impartidas sobre temas artísticos, pedagógicos y de restauración.

En 1939, al finalizar la Guerra Civil, se establece desde Madrid por primera vez en España, la enseñanza reglada de la Restauración como especialidad dentro de las Escuelas Superiores de Bellas Artes. Esta nueva especialidad será instaurada inicialmente y con carácter inmediato sólo en dos escuelas españolas la de Madrid y la de Valencia. Corresponderá a los profesores Fernando Labrada y Luís Roig d'Alós respectivamente la organización de la docencia de los nuevos cursos orientados a la obtención de la especialidad de Restauración en ambas ciudades. El trabajo de Luís Roig d'Alós al frente de la especialidad de Restauración en la Escuela Superior de Bellas Artes de San Carlos de Valencia fue fundamental para el desarrollo de la disciplina en España ya que reforma la enseñanza de la materia prolongándola a tres años y elaborando nuevos planes de estudios que serán aplicados en Valencia, Madrid y Barcelona, y más tarde en Sevilla. En 1948 Roig d'Alós obtendrá por oposición la Cátedra de Restauración de la Escuela de Bellas Artes de San Carlos de Valencia, siendo durante años el único catedrático de esta materia en España junto a Núñez Losada en la Escuela de Bellas Artes de San Fernando, quien había obtenido este mismo cargo en 1942.

Paralelamente a su carrera docente Luís Roig d'Alós desarrolló una intensa actividad como restaurador, especialmente a partir de 1945, año en que obtiene por oposición el cargo de Restaurador Artístico Municipal de Valencia. Dentro de su actividad restauradora destaca el interés por profundizar en los procedimientos de recuperación de grandes conjuntos de pintura al fresco. En concreto son de gran importancia las intervenciones de Luís Roig d'Alós sobre los frescos quemados de la Capilla de la Comunión del templo de los Santos Juanes y de la iglesia del Santo Ángel en Vall d'Uxó. Tanto en estas dos obras, como en el no realizado proyecto de restauración de la capilla de San Pedro de la Catedral de Valencia, Roig d'Alós aplicó novedosos procedimientos a base de inyecciones en el intónaco y sueros en superficie para retirar los sedimentos de grasa y suciedad que devolvieron su imagen primitiva a unas pinturas que se creían completamente perdidas tras haberse quemado durante la Guerra Civil. Sin embargo la profundización en el conocimiento de las técnicas de recuperación de pintura mural fueron una constante en la vida del restaurador, que aplicó los conocimientos adquiridos en Italia no sólo en los frescos barrocos quemados, sino también mediante strappo en conjuntos en peligro ante la ruina de los inmuebles que ocupaban como las pinturas góticas de la Posada de la Castellana en Sagunto o los murales de la Casa Ferraz en Valencia. La continua investigación sobre restauración, las múltiples intervenciones y el contacto continuo con los mayores expertos internacionales en la materia tienen su plasmación en la elaboración de un tratado sobre *Teoría y Práctica de la Restauración*. Esta obra, que permanece inédita y de la que se espera su pronta publicación, comienza con una exposición de los principios de la restauración moderna y un análisis pormenorizado de las diferentes teorías y escuelas históricas de restauración. Sin embargo, el grueso del tratado lo compone un exhaustivo análisis de los modos adecuados de conservar cada material artístico, las diferentes patologías y sus tratamientos y un innumerable número de recetas para la obtención de los materiales más adecuados para cada caso específico.

Otra de las facetas de Luís Roig d'Alós es la de estudioso de la historia del arte valenciano.

A lo largo de su carrera publicó algunas obras sobre temas *Materiales y procedimientos escultóricos, industriales y artísticos*, Valencia, Talleres Tipográficos La Gutemberg, 1934, *Restauración de una pintura al fresco. Estudio técnico realizado en la restauración de las pinturas de la bóveda del presbiterio la Iglesia del Santo Ángel*, de Vall de Uxó (Castellón de la Plana), Valencia, 1943 (facsímil de Associació Arqueològica de la Vall d'Uixó, Serie Publicacions Facsímil nª 2, Vall d'Uixó, 1995) o *El Templo de los Santos Juanes. Monumento Histórico Artístico*, Valencia, 1963. Sin embargo, la mayoría de sus obras permanecen inéditas, y así ocurre con sus escritos *José Camarón Bononat*, *Emilio Sala*, *La familia de los Vergara*, *Pinceladas poéticas*, *Estudio Histórico Artístico del artesonado mudéjar de la Iglesia de la Sangre de Sagunto*, *Impresiones de Italia*, *Radiación y desintegración de los colores y Rutas artísticas de artistas valencianos*.

Se trata en su mayoría de textos de una considerable extensión fruto de una profunda labor investigadora que fueron concebidos casi siempre para ser presentados a los Juegos Florales de Valencia, Segorbe o Sagunto. A través de ellos es posible comprender mejor las características de las intervenciones de Roig d'Alós sobre las obras de arte en Valencia, que siempre se caracterizaron por un profundo respeto por la obra original y, sobre todo, por la profundidad de los estudios sobre el artista y la obra a que se enfrentaba en cada momento. Gracias a un sistema de trabajo que veía como indisoluble la tarea del historiador del arte y la del restaurador se ha podido conocer mejor el patrimonio valenciano. Es el caso de los frescos del Santo Ángel en Vall d'Uxó, de paternidad incierta hasta la intervención de Roig d'Alós y que, gracias a la investigación que éste hizo sobre

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la técnica empleada y al estudio comparativo con otras obras, pudieron adscribirse a Antonio Palomino. Durante toda su carrera Luís Roig d'Alós siguió dedicándose a la pintura y la escultura y participó en numerosas exposiciones y certámenes. Obras suyas se conservan en la Facultad de Medicina de Valencia, en el Museo Romántico de Madrid o en el Museo de Reproducciones Artísticas de Madrid, para el que realizó las copias de la estatua ecuestre de San Martín y de la Virgen del Milagro.
Recibe multitud de premios y menciones que son muestra de lo polifacético de su actividad como en 1935 el Premio Nacional Oroel de la Academia de Medicina, desde 1939 a 1941 es Agente del Servicio de Defensa del Patrimonio Artístico Nacional, en 1942 es invitado a la Feria Internacional de Lyon, en 1948 y 1950 obtiene el Premio Literario Nacional por sus manuscritos sobre los pintores José Camarón Bononat y Emilio Sala, desde 1951 es jefe de la Sección de Arte del Gobierno Civil de la Provincia, en 1956 obtiene el Premio Extraordinario del Excelentísimo Ayuntamiento de Valencia por su E*studio* H*istórico* A*rtístico del artesonado mudéjar de la* I*glesia de la* S*angre de* S*agunto*.
Hasta su fallecimiento colabora en numeroso programas de radio, en concursos del Municipio de Valencia y de la Junta Central Fallera, como juez en el Concurso Nacional de Fotografía, etc.

Events of conservation-restoration
1941-1942, Restauración, Palomino Antonio, El Santo Ángel, Vall d'Uxó, iglesia del Santo Angel, s.n.
1942, Restauración, Pinturas murales del Almudín, Valencia, Almudín, s.n.
1943, Proyecto de intervención, Palomino Antonio et alii, Frescos y estucos de la capilla de San Pedro, Valencia, capilla de San Pedro de la Catedral, s.n.
1946, Restauración, Última Cena, Valencia, Museo de Bellas Artes San Pío V, 1551.
1954, Restauración, Yáñez de la Almedina Fernando, Santo Entierro, Valencia, Museo de la Catedral, .s.n.
1954, Restauración, Corregio, Virgen con el Niño, Valencia, Museo de la Catedral, .s.n.
1955, Restauración, Anónimo, Fuente del Negrito, Valencia, Plaza del Negrito, s.n.
1957, Restauración, Benlliure Mariano, Restauración y musealización de la Casa Benlliure, Valencia, Museo Benlliure, .s.n.
1959, Restauración, Anónimo, Roca La Diablera, Valencia, Casa de las Rocas, s.n.
1959, Restauración, Anónimo, Roca San Miguel, Valencia, Casa de las Rocas, .s.n.
1959, Restauración, Anónimo, Roca La Fe, Valencia, Casa de las Rocas, .s.n.
1959, Restauración, Anónimo, Roca San Vicente Ferrer, Valencia, Casa de las Rocas, s.n.
1959, Restauración, Anónimo, Roca La Purísima, Valencia, Casa de las Rocas, s.n.
1959, Restauración, Anónimo, Roca La Santísima Trinidad, Valencia, Casa de las Rocas, s.n.
1959, Restauración, Anónimo, Roca Valencia, Valencia, Casa de las Rocas, s.n.
1959, Restauración, Anónimo, Roca La Fama, Valencia, Casa de las Rocas, s.n.
1960, Restauración, Perez Castiel Juan - López Vicente, Frescos, Valencia, iglesia de San Esteban, s.n.
1963, Restauración, Taller de López, Vicente, Frescos, Valencia, Museo de Bellas Artes San Pío V, 3856, 2854, 2855, 4242, 4265.
1965-1966, Restauración, Vergara José, Frescos, Valencia, Capilla de la Comunión de la iglesia de los Santos Juanes, s.n.

Writings, manuscripts
s.d., Roig d'Alós Luís, Los Vergara [monograph].
s.d., Roig d'Alós Luís, Teoría de la Restauración [monograph].
s.d., Roig d'Alós Luís [mss.].
s.d., Roig d'Alós Luís [mss.].
s.d., Roig d'Alós Luís [mss.].
Writings, publications
1934, Roig d'Alós Luís [monograph].
1943, Roig d'Alós Luís [monograph].
1963, Roig d'Alós Luís [monograph].

Sources, manuscripts
1905-1968, Roig Picazo Pilar [mss.].

Sources, publications
1909, Gil Gay Juan [monograph].
1942, Forniés J.F. [monograph].

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1956, Gaya Nuño J. A. [monograph].
1984, Roig Picazo Pilar [analytic (conference report)].
1986, Roig Picazo Pilar [analytic (conference report)].
1990, Roig Picazo Pilar [monograph].
1995, Monumentos de la Comunidad Valenciana. T. X: Valencia. Arquitectura Religiosa [monograph].
1998, Visión cultural del templo de los Santos Juanes de Valencia, Zaragoza [monograph].
1999, Restauración de pintura mural aplicada a la Basílica de la Virgen de los Desamparados de Valencia [monograph].

Biographical notes (eng.)

Luís Roig d'Alós was born in Valencia at 1905, and died at the same city at 1968. He studied at the High School of Fine Arts of San Carlos in Valencia, and his professional training was always characterized by his relationship with the world most prestigious restorers, as well as Mauro Pellicioli of the Pinacoteca di Brera in Milan or Paolo and Laura Mora at the I.C.R. in Rome.

He teached Restoration at the High School of Fine Arts of San Carlos in Valencia from 1949. In his home town he started soon to operate on many of the most important pieces of the artistic heritage, mainly on wall paintings as the "strappi" of the "wall paintings" of the workshop of Vicente López at the Ferraz House and of the gothic paintings at the Posada de la Castellana in Sagunto. However, his work is specially outstanding on operating on burnt wall paintings, with technical contributions that permited to recover very important "wall paintings" of valencian baroque, as well as the paintings of Palomino in the church of the Holy Angel in Vall d'Uxó, or those of José Vergara at the Communion Chapel of St. John's parish in Valencia.

His labour as a retorer was developed at the same time that he studied the history of valencian art, work that can be seen on written studies as the one related to the artistic family Vergara, and also on the restoration proposals over masterpieces as the parish of St. Peter at the Cathedral of Valencia.

Illustrations

Retrato de Luís Roig d'Alós, 1955 circa, (Archivo Pilar Roig Picazo). [roig07.jpg]
Retrato de Luís Roig d'Alós en el taller, 1960 circa (Archivo Pilar Roig Picazo). [roig08.jpg]
Luís Roig d'Alós con sus colaboradores, 1955 circa (Archivo Pilar Roig Picazo). [roig05.jpg]

Editing

Roig Picazo Pilar, coordinator; González Tornel Pablo, author; Federica Ferla, Mazzoleni Marzia, formal revision (2006).

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ID number: 47
Record type: Event

Event type: Restauración / Restoration.

Event chronology
1941-1942 [XX, 05].

Archaeological, Historical and Artistic object
Palomino Antonio, *La Iglesia Triunfante con el Ángel Custodio*, 1703-1704; fresco. Vall d'Uxó, iglesia del Santo Ángel.


Frescos iglesia del Santo Angel

Conservator-restorer
Roig d'Alós Luís.

Person in charge
Roig d'Alós Luís.

Preservation condition
Sucio de grasa y polvo. Quemado por combustión de madera y bencina. Trozos del arricio y el intonaco desprendidos y perdidos. Pérdida de cohesión entre intonaco y arricio formándose bolsas.

Event description
Inyecciones para consolidar intonaco y arricio y hacer desaparece las bolsas. Sueros superficiales para eliminar sustancias tóxicas que afectan al carbonato de cal y hacer desaparecer la grasa. Suero de cal para reavivar y fijar el color. Limpieza por jornadas. En las lagunas se aplica un nuevo intonaco al nivel del original. Después, antes de aplicar el color, se fotografía cada fragmento para documentar las partes reintegradas. Posteriormente reintegración de los vacíos.

Event keywords
1b documentación histórica / 1b historical research
1c documentación instrumental / 1c scientific inquiry
3a estabilización / 3a stabilisation
3b consolidación / 3b consolidation
3c limpieza / 3c removal of dirt.
3e estucado de lagunas / 3e gap filling.
3e reintegración / 3e reintegration.

Sources, manuscripts
1905-1968, Roig Picazo Pilar [mss.].

Sources, publications
1943, Roig d'Alós Luís [monograph].
1990, Roig Picazo Pilar [monograph].
1999, Restauración de pintura mural aplicada [monograph].

Preserv. condition (eng.)
Dirty and burnt. Pieces of the ariccio and the intonaco lost.

Event description (eng.)
Documentation historical and instrumental. Stabilisation and consolidation. Injections to fix intonaco and arriccio. Serum over surface to treat toxics and filth. Serum of lime to fix colours. Removal of dirt. Cleaning up "giornata" by "giornata". Reintegration. Gap filling. In the lost parts a new intonaco at the same level as the original one. Then an imitation of the original way of painting of Palomino after taking photographs.

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Illustrations

Frescos iglesia del Santo Angel (Vall d'Uxó) antes de la restauración, 1941 (Archivo Pilar Roig Picazo). [angel22.jpg]
Frescos iglesia del Santo Angel (Vall d'Uxó) antes de la restauración, 1941 (Archivo Pilar Roig Picazo). [angel21.jpg]
Frescos iglesia del Santo Angel (Vall d'Uxó) después de la restauración, 1942 (Archivo Pilar Roig Picazo). [angel23.jpg]
Frescos iglesia del Santo Angel (Vall d'Uxó) después de la restauración, 1942 (Archivo Pilar Roig Picazo). [angel24.jpg]

Editing

Roig Picazo Pilar, coordinator; González Tornel Pablo, author; Federica Ferla, Mazzoleni Marzia, formal revision (2006).

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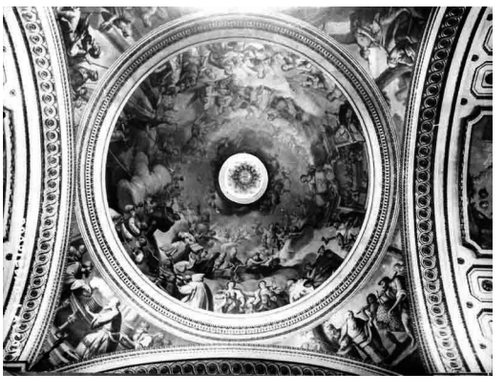
ID number: 48
Record type: Event

Event type: Restauración / Restoration.

Event chronology
1965-1966 [XX, 06].

Archaeological, Historical and Artistic object
Vergara José, Guilló Eugenio, Conchillos Juan, P*inturas relativas al Sacramento de la* E*ucaristía*, 1693, 1782-1784; fresco. Valencia, Capilla de la Comunión de la iglesia de los Santos Juanes.



Frescos de la Capilla de la Comunión de los Santos Juanes (Valencia) antes de la restauración

Conservator-restorer
Roig d'Alós Luís.

Person in charge
Roig d'Alós Luís.

Preservation condition
Sucio de grasa y polvo. Quemado por combustión de madera y bencina. Trozos del arricio y el intonaco desprendidos y perdidos. Pérdida de cohesión entre intonaco y arricio formándose bolsas.

Event description
Inyecciones para consolidar intonaco y arricio y hacer desaparece las bolsas. Sueros superficiales para eliminar sustancias tóxicas que afectan al carbonato de cal y hacer desaparecer la grasa. Suero de cal para reavivar y fijar el color. Limpieza por jornadas. En las lagunas se aplica un nuevo intonaco al nivel del original. Después, antes de aplicar el color, se fotografía cada fragmento para documentar las partes reintegradas. Posteriormente reintegración de los vacíos.

Event keywords
1a documentación histórica / 1a historical research
1c documentación instrumental / 1c scientific inquiry.
3a estabilización / 3a stabilisation
3a consolidación / 3a consolidation.
3c limpieza / 3c removal of dirt.
3e estucado de las lagunas / 3e gap filling.
3e reintegración / 3e reintegration.

Sources, manuscripts
1905-1968, Roig d'Alós Luís [mss.].

Sources, publications
1943, Roig d'Alós Luís [monograph].
1984, Roig Picazo Pilar [analytic (conference report)].
1986, Roig Picazo Pilar [analytic (conference report)].
1990, Roig Picazo Pilar [monograph].
1999, Restauración de pintura mural aplicada [monograph].

Preserv. condition (eng.)
Dirty and burnt. Pieces of the ariccio and the intonaco lost.

Event description (eng.)
Documentation historical and instrumental. Stabilisation and consolidation. Injections to fix intonaco and arriccio. Serum over surface to treat toxics and filth. Serum of lime to fix colours. Removal of dirt. Cleaning up "giornata" by "giornata". Reintegration. Gap filling. In the lost parts a new intonaco at the same level as the original one. Then an imitation of the original way of paintin of Vergara after taking photographs.

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Illustrations
Frescos de la Capilla de la Comunión de los Santos Juanes (Valencia) antes de la restauración, 1965 (Archivo Pilar Roig Picazo). [santos21.jpg]
Frescos de la Capilla de la Comunión de los Santos Juanes (Valencia) durante la restauración, 1965 (Archivo Pilar Roig Picazo). [santos10.jpg]
Frescos de la Capilla de la Comunión de los Santos Juanes (Valencia) después de la restauración, 1966 (Archivo Pilar Roig Picazo). [santos22.jpg]

Editing
Roig Picazo Pilar, coordinator; González Tornel Pablo, author; Federica Ferla, Mazzoleni Marzia, formal revision (2006).

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ID number: 49
Record type: Biography

Name: Illés, János (M).

Birth: Pécs (Magyarország), 1908/03/05.

Death: Budapest (Magyarország), 1994/12/22.



A fiatal Illés János

Onomastic variations
Moósz János.

Main functions
Restorer.

Biographical notes
Illés János 1908. március 5-én születik Pécsett. Édesapja szobafestő kisiparos, aki mellett már gyerekként sokat tanul. Még nincs 10 éves, amikor már kitűnik a díszítőfestésben való jártassága és tehetsége. A középiskola után először az Iparrajziskolában tanul három évig díszítő festő szakon Kölber Dezső festőművész osztályában. Ezután felvételizik a Képzőművészeti Főiskolára, ahol először Benkhard Ágost majd Rudnay Gyula osztályán tanul, ahol 1936-ban diplomát szerez.
Első munkái különböző ipari és kereskedelmi vásárok pavilonjai számára készített figurális festészeti és grafikai munkák. 1943-ban a Nemzeti Szalonban állít ki többedmagával, képét megveszi a Budapesti Szépművészeti Múzeum. 1945-1949-ig több nagy kiállításon szerepelnek a képei. Az absztrakt festészeti kifejezésmódja nem felel meg a kommunista diktatúra által proklamált szocialista realizmus néven meghirdetett irányzatnak, ezért komoly megélhetési gondokkal küzd. 1949-1951 között, mivel festészeti megbízatást nem kap, részt vesz az Országház falképeinek restaurálásában. Ettől kezdve ez lesz új hivatása, melyhez korábbi művészeti képzettsége mellé a technológiai ismereteket is magas fokon sajátítja el. Első házasságát 1958-ban felbontja. 1959-ben az Országos Műemléki Felügyelőség szerveződő restaurátor csoportjának tagjaként számos falkép restaurálásában vesz részt. 1961-ben feleségül veszi Szentesi Rózát, aki kolléganője és szintén restaurátor. Ettől kezdve a magyarországi műemlékekben található falképek, sgraffitók, mozaikok, védendő régi vakolatfelületek helyreállításait végzik közösen. Bár 1963-ban kilépnek az intézményből, a Képzőművészeti Alapon keresztül, egyéni megbízásként tovább dolgoznak. Számos restaurálás fűződik nevükhöz. Nagyobb volumenű feladatoknál vezető mesterként irányítja a munkákat. Több fiatal restaurátor tanul bele mellettük a restaurálás gyakorlatába.
Sokszor csak a közvetlen „tűzoltást", vagyis a konzerválást tették lehetővé a körülmények és a hatalmas feladatmennyiség. Munkásságuk által azonban az objektumok típusainak, keletkezési idejének, a feladat jellegének sokféleségén keresztül a háború utáni műemléki gyakorlat és falképrestaurálás minden szegmensébe bepillanthatunk.

Events of conservation-restoration
1951, restaurálás, Lotz Károly, falkép (mural), Budapest, Országház lépcsőháza, 15375.
1952-1953, restaurálás, Lotz Károly, falkép (mural), Budapest,V. Roosevelt tér 9. Magyar Tudományos Akadémia székháza, 15440.
1952-1953, restaurálás, Lotz Károly és Than Mór, falképek (mural), Budapest, Magyar Nemzeti Múzeum főlépcsőháza, 15648.
1954-1955, restaurálás, Franz Anton Maulbertsch, falképek (mural), Székesfehérvár, Szemináriumi templom, 1544.
1954-1955, restaurálás, Lotz Károly, Than Mór, Allegóriák, falképek (murals), Budapest, Keleti Pályaudvar, 15912.
1956, restaurálás, falkép (mural), Pécel, Ráday-kastély, 7180.
1958, restaurálás, Lotz Károly, Allegóriák, falképek (murals), Budapest, Keleti Pályaudvar, 15912.
1959-1960, restaurálás, Dorffmaister István, falképek (murals), Sárvár, vár, torony második emeleti terme, 08044.
1959-1960, konzerválás, Anonymous, sarokarmírozás, Szentendre, Görög u. 1., lakóház, 7271.
1960, restaurálás, leválasztás, Anonymous, falképek, feliratok (murals), Sopronbánfalva, Mária Magdolna, volt pálos templom, 3443.

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1960, konzerválás, Anonymous, falképtöredékek (fragments of murals), Nagyvázsony, Szent István római katolikus plébániatemplom, 5532.
1960-?, restaurálás, Anonymous, falképek (murals), Balatonkeresztúr, Szent Kereszt plébániatemplom, 04405.
1961, konzerválás, Franz Anton Maulbertsch, Szent Ostya diadala (mural), Kalocsa, érseki palota, 580,, 1961, konzerválás, Anonymous, falkép (mural), Hidegség, római katolikus templom, 3823.
1961-1962, restaurálás, rekonstrukció, Anonymous, homlokzati sgraffitó, Pácin, Mágócsy-Alaghy-kastély, 01328.
1961-1962, restaurálás, Anonymous, falképek (murals), Feldebrő, Szent Kereszt, majd Szent Márton püspök római katolikus plébániatemplom, 2169.
1961-1964, restaurálás, leválasztás, Anonymous, falképek (murals), Siklós, várkápolna, 00426.
1962, restaurálás, Anonymous, falképek (murals), Majk, kamalduli kolostor, refektórium, 02380.
1962, restaurálás, Zach József, falképek (mural), Noszvaj, La Motte-kastély, 02146.
1964, restaurálás, Dorffmaister István, falképek (murals), Sárvár, vár, könyvtár, 08044.
1964-1965, restaurálás, Lotz Károly, Deák-Ébner Lajos, falképek (mural), Budapest, Hősök tere, Műcsarnok, 15765.
1965, restaurálás, Cajetano de Rosa, falképek (murals), Fertőrákos, volt püspöki palota, 3798.
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Critical evaluations
Illés János a háború után átszerveződő magyar műemlékvédelem kiemelkedő alakja. Családi háttere, iskolázottsága először a festészet iránt keltette fel az érdeklődését, ám a háború utáni politikai helyzet és az emiatt beszűkült lehetőségek a restaurátori pályára terelték. A restaurálás technikai, vegyészeti ismereteit önállóan sajátította el. 1959-ben belépett a magyar műemlékvédelem hivatalos intézményébe, az Országos Műemléki Felügyelőséghez. Itt az akkor szerveződő restaurátor részlegen gyakorlatilag az ő irányításával alakították ki a magyarországi falképrestaurálás gyakorlatát. Az 1963-ban történt kilépése után is az utána következő közel 30 évben a közösen végzett restaurátori munkáknál mindig ő volt a vezető mester. 1961-től feleségével, Szentesi Rózával dolgozott együtt. Számos jelentős restaurálás kapcsolódik nevükhöz. Újító megoldás volt a siklósi falképek leválasztása. k alkalmaztak először Magyarországon paraloidot, mely akkor úttörő konzerváló anyagnak számított. Az eredeti felületekhez mindig alázattal nyúltak, beavatkozásaik visszafogottak voltak. Illés Jánosnak kiváló tehetsége volt a díszítőfestéshez, és az ornamentális festések rekonstrukciójához.

Biographical notes (eng.)
János Illés is born on March 5, 1908, in Pécs. His father is a house-painter at whose side he learns a lot as a child. He is not yet 10 when his competence and ability in painted decoration is revealed. After the secondary school he studies ornamental painting in the School of Industrial Design for three year, in painter Dezső Kölber's class. He then attends the Academy of Fine Arts, first tutored by Ágost Benkhard, later by Gyula Rudnay, and graduates in 1936.
First he does painted and graphic figural works for pavilions of industrial and commercial fairs. In 1943 he takes part in a collective exhibition in the National Salon, his painting is purchased by the Budapest Museum of Fine Arts. In 1945-49 his works are included in many major exhibitions. His abstract painting does not fit the socialist realist trend proclaimed by the communist dictatorship, so he faces serious difficulties to make a living.
Without creative commissions, he takes part in the restoration of the wall paintings of the Parliament in 1950-51. From then on that is his vocation, as he complements his previous artistic education with high-level technological knowledge. He divorces from his first wife in 1958. In 1959 he takes part in the restoration of several wall paintings as a member of the newly forming restorers' team of the Board of National Monuments. In 1961 he marries his colleague Róza Szentesi, another restorer. From then on they jointly restore wall paintings, sgraffiti, mosaics, protectable old plaster surfaces all over Hungary.
Though in 1963 they leave the institution, they keep working as members of the Art Fund. Many restorations are to their credit. They direct work as leading masters in major voluminous restorations. Many young restorers learn the trade from them.

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Circumstances and the enormous amount of work often only allowed for "fire-fighting", that is, conservation. The diversity of facility types, dates of origin, characters of the commissions they implemented affords an insight into every segment of post-war monument protection and wall-painting restoration.

Critical evaluations (eng.)
János Illés was an outstanding figure of monument protection reorganized after World War II. His family background and schooling first turned him to painting, but the post-war political situation and the reduced possibilities drove him to restoration. He taught himself the technical, chemical knowledge necesary for restoration. In 1959 he joined the official institution of monument protection, the Board of National Monuments. The newly created section of restoration developed the practice of wall-painting restoration in Hungary under his guidance. Even after he left in 1963, it was always he who was the leading master restorer in major collective restoration tasks during the next 30 years or so. From 1961 he worked with his wife Róza Szentesi. Several important restorations are to their credit. The detachment of the murals in Siklós was a pioneering solution. They were the first to use paraloid in Hungary, then a brand new conserving material. They always approached an original surface humbly, their interferences were moderate. János Illés had a special flair for ornamental painting and the reconstruction of ornaments.

Illustrations
A fiatal Illés János (family archive). [János.jpg]
Illés János Pacibán, 1962 (family archive). [JánosP.jpg]
Illés János Sopronbánfalvan, 1960 (family archive). [JánosS.jpg]

Editing
Farbakyné Deklava Lilla, author; Federica Ferla, Mazzoleni Marzia, formal revision (2006).

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ID number: 50
Record type: Event

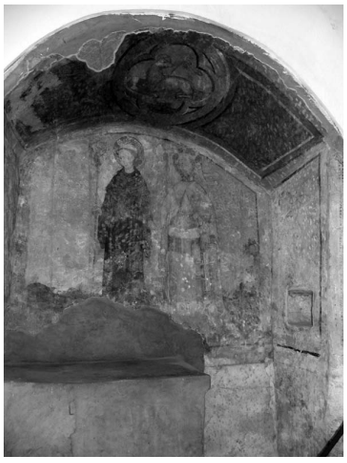
Event type: Restaurálás / Restauration.

Event chronology
1961-1964 [XX, 06].

Archaeological, Historical and Artistic object
Anonymous, *Szent László és Szent Lénárd 2 rétegen*, *Imago Pietatis*, *Szent Jób*, *Atyaisten*, *Agnus Dei*, 15. század közepe, 1510 körül; freskó és secco, 13 m2. Siklós, várkápolna, n. inv. műemléki törzsszám: 00426.

Conservator-restorer
Illés János, Szentesi Róza, Reisinger Mária, Balog Izabella.

Person in charge
Illés János.



Siklós, várkápolna, a restaurált déli fülke mai, újra restaurálandó állapotában

Institutions / people
Országos Műemléki Felügyelőség; Központi Múzeológiai Technológiai csoport; Takács Vilmos; vegyészmérnök.

Preservation condition
A siklósi vár kápolnája déli és északi fülkéjében 1955-ben falképeket találtak. A déli fülkében a festés kétrétegű volt, mindkét rétegen Szent László és Szent Lénárd alakja. A felső, secco réteg igen töredékes, szigetszerű foltokban maradt fenn. Laza vakolatrétegen feküdt, készítésekor sem a kőműves, sem a festő nem ismerhette az alatta húzódó korábbi festésréteget.
Az 1956-ban végzett restaurálás nem oldotta meg a vakolatba kívülről beszívódó víz problémáját. A hideg hónapokban folyamatosan nyirkos kápolnában nyáron állandó sókivirágzásokat lehetett tapasztalni, melyet a kapillaritás elvén kívülről átszívódó víz okozott, fellazítva az alsóbb vakolatréteget és elvonva a kioldható mészsókat. A kivirágzásokat sajnos avatatlan kezek leseperték. Ezáltal azonban a falkép folyamatosan kopott, mert a meglazult festékszemcséket is leszedték a felületről. Az állandó sókivirágzás a korábbi freskóréteget is már megbontotta.
A falak kiszárítására korábban alkalmazott elektro-ozmotikus elven működő eljárás a nedvességet a falakból a festett felületen hajtotta át és így nemhogy megakadályozta, de további károsodásokat okozott. Halaszthatatlanná vált a restaurátori beavatkozás.

Event description
A restaurálás módszerének megállapítása a közben szerzett tapasztalatok nyomán alakult ki, ezért húzódott el a folyamat. Végül az egyetlen megoldás a falképek leválasztása lett.
Az első lépésként a konzerválást végezték el. Utána a falazat kiszárítása érdekében a nedvességet a fal másik, a festett felülettel ellentétes oldalán párologtatták el. Mindhárom falképréteget leválasztották. A később keletkezett secco réteget a leválasztás után vászonra helyezték és a kápolna terében került bemutatásra. A déli fülke alsó freskórétegét és a vele egykorú, de mindössze egy rétegben kifestett északi fülke freskórétegét a leválasztás után üvegszálas technikával készült, és a fülkék domborzati viszonyait követő tartószerkezetre helyezték át. Ezeket a megfelelő fülkébe helyezték vissza, úgy, hogy a tartószerkezet háta és a fal között egy szellőztethető légrés legyen.
A fent összefoglalt lépéseket a következő technológiai eljárásokkal végezték el:
Először ők is megpróbálták a falazat kiszárítását, de ellenkező irányú vízmozgással. Báriumhydroxid permettel itatták át a felületet, majd az ismét oldott állapotba kerülő sókat kellő távolságban, állandóan bekapcsolva tartott infravörös lámpák egyenletes melegénél igyekeztek visszahajtani a falazatba, hogy annak túlsó oldalán távozzon a nedvesség. Ezt két hónapon keresztül végezték, hogy a felületi mészréteget a lejátszódó vegyi folyamatok megkössék. Ezzel konzerválták is a képfelületet. Ezután a vakolatréteget szulfatizálták. Ezzel létrejött a falképek levételének feltétele: a szilárd festék és vakolatréteg.
A leválasztást a déli fülke felső rétegével kezdték, amelynek vakolata amúgy sem tapadt erősen az alatta levő réteghez, inkább csak mechanikusan kapcsolódott a felrakását könnyítő kalapácsütések nyomaiba, ezért levétele könnyen történt. A levétel előtt plasztilinnel gondosan levédték az alsóbb festett réteget, mivel a felső képréteg csak szigetszerű foltokban maradt meg a korábbi falképen, melynek így néhány részlete kilátszott. Ezáltal a felső réteg foltjai sem mozdultak el egymáshoz képest.

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Utána letisztították az alsóbb képréteget a rajta maradt mész és vakolatmaradványoktól. Ezután negatívot kellett készíteni a két fülkéről, mert formájuk, felszínük egyenetlen, aszimmetrikus volt. A negatívokat gipszből és gézből készítették. Előtte a kép felületét leragasztották gézzel, hogy ne sérüljön. Utána mezőkre osztották és bemetszették, hogy a levétel elemenként történhessen. A bemetszést fogorvosi korongfűrésszel végezték, hogy egy mm-nél ne legyen szélesebb. A keskeny résekbe PVC-szalagokat illesztettek, hogy a negatív fülke is olyan formájú elemekből álljon, mint a felosztott képfelület. Majd karboximetilcellulóze pasztával (kenőszappan) egyenletesen bevonták, hogy a negatív készítésekor a gipszes gézréteg ne tapadhasson a képfelülethez. Az elkészült két negatívról egy-egy újabb pozitív fülke készült. A negatívokat a leválasztott falképelemek ideiglenes tárolásához, a pozitívokat az imitált fülkék elkészítéséhez használták. A gipsznegatív elkészülte után a levett falképrészleteket a maguk negatív formájára helyezték, a hátukon lévő vakolatréteget már azon sorvasztották le 4-5 mm vastagságúra. Azután a képek hátoldalát is konzerválták.
A fülkeimitáció készítése előtt a pozitívok felületét is karboximetilcellulóze pasztával kenték át, hogy utána a két réteg szétválasztható legyen. Ezután több rétegben üvegszövet darabokat fektettek fel a hátoldalukra, minden réteget poliesztergyantával kentek át. A megszilárdulás után a fülkeimitáció elemek szélein túlnyúló, megszilárdult üvegszövetszálakat visszacsiszolták. A tartóelemekre ezután ragasztották fel a képelemeket, majd a szilárd képfelületről a gézrétegeket melegvizes áztatással lassan, kis lépésenként távolították el. Ezután összeállították az új fülkéket. Az összeállított fülke hátoldalát újabb üvegszövet - poliesztergyanta réteggel pólyálták át, előtte azonban kitömítették a réseket és illesztési fugákat, hogy a hátoldalon felhordott poliesztergyanta ne folyjon ki a képfelületre. Az összeillesztéskor a tartószerkezetet korrózióménteS alumíniumsínekkel erősítették meg, hogy mindenféle lengést, vagy elhajlást kiküszöböljenek. Ezeket a síneket is üvegszövet-poliesztergyanta rétegek borítják.
Ezután tömítették és kiretusálták a hiányokat, az eredeti felületeket érintetlenül hagyták. Ahol vakolt felület látszatát akarták kelteni, ott műanyagvakolatot alkalmaztak.
Ahhoz, hogy az imitált fülkék az eredeti helyükre kerülhessenek, a korábbi mélyedésüket vissza kellett vésni. A behelyezett új fülkék az aljuknál csuklós rendszerben kapcsolódnak a tartósínhez, ezért, ha szükség van rá, kibillenthetőek. A fal és az új fülkék között kb. 10 centiméteres légrés biztosítja, hogy a falazatból ne kerüljön a falképbe nedvesség. A légrés szellőzéséről is gondoskodtak. A falmélyedés felületét víztaszító anyag hozzáadásával készült mészhabarcsvakolattal borították, melyet lemeszeltek.

Event keywords
3b konzerválás / 3b consolidation.
3c tisztítás / 3c cleaning.
3e vakolat kiegészítés / 3e reintegration of plaster.
3e tömítés / 3e gap filling.
3e reintegráció (összeállítás) / 3e reintegration (assembly).
3h falkép leválasztás / 3h changing the type of support.
3i retusálás / 3i retouching.

Sources, manuscripts
1961 (b), Illés János, [mss.].
1964, Illés János, [mss.].
s.d., Fehér Ildikó, Menráth Péter

Sources, publications
1969, Illés János, 69-89, [analitic (periodical)].
1977, Radocsay Dénes, 161 (ill. 40-41), [monograph].

Critical evaluations
Az Illés János - Szentesi Róza restaurátor házaspár legjelentősebb falképrestaurálási munkája. Elgondolásuk általános ellenkezést váltott ki a hivatalos körökben, mert a falképek leválasztása megoldhatatlan feladatnak tűnt. Az építészeti helyreállítás késése azonban nem tette lehetővé a probléma elodázását. A leválasztás nélkül a falképek teljesen elpusztultak volna, így megmentésük az ő érdemük. A módszer kidolgozása és megvalósítása nem csak restaurátori szakértelmet, de mérnöki leleményességet és sok türelmet kívánt, melyet az akkori magyarországi körülmények ellenére sikeresen oldottak meg. Anyaghasználatukban az akkori restaurátori gyakorlatot követték, ám a mód, ahogyan az eredeti felületeket érintetlenül hagyták, ma is vállalható.

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Preserv. condition (eng.)

In the south and north niches of the chapel of Siklós castle wall paintings were discovered in 1955. In the south niche two painted layers were found, both layers showing St Ladislas and St Leonard. The upper secco layer survived highly fragmented, in insular patches. It was on a loose plaster layer: when it was made, neither the mason nor the painter must have been aware of the earlier painted layer underneath.

Restoration carried out in 1956 did not solve the problem of water oozing into the plaster from the outside. In the chapel that was continuously damp in the cold winter months salt efflorescence was permanent in summer caused by water seepage due to capillarity, slackening the lower plaster layer and elutriating the dissolvable calcic salts. Incompetent people unfortunately swept off the efflorescences, which caused the gradual deterioration of the mural as well via the removal of loosened pigment grains. The permanent salt efflorescence also damaged the earlier fresco layer.

The procedure applied for the drying of the walls based on electro-osmosis drove the humidity from the walls through the painted surface, thus instead of prevention it caused further damage. Restoration was indispensable.

Event description (eng.)

The restoring methods were decided upon in the course of experiences gained during assessment, therefore it was a protracted process. Eventually, the only possible way was separating the murals.

The first step was conservation. To dry the wall, the humidity was evaporated on the other, unpainted side of the wall. All three wall painting layers were separated. The later added secco layer was mounted on linen and put on display in the chapel. The lower fresco layer of the south niche and the contemporaneous fresco layer of the north niche with only one painting layer were transferred after separation to fibreglass supporting structures modelled after the shape of the niches. They were put back into the niches so that there remained an air-gap between the back of the support and the wall.

The above summarized steps were carried out with the following technological procedures.

The first task was the drying out of the masonry, with the movement of the water content away from the paintings. The surface was soaked in barium hydroxide and the again dissolved salts were driven back into the wall by the steady warmth of infrared light from a certain distance so that they should leave on the other side of the wall. It went on for two months in order that the surface lime should be fixed by the chemical processes. That also meant the conservation of the picture surface. Then the plaster layer was sulfated. The condition for removing the frescos - solid paint and plaster layers - was created.

Separation began with the outer layer in the south niche as its plaster was not strongly attached to the underlying layer, but was rather mechanically fastened to the marks of hammer-strokes for easier plastering. It wasn't difficult to severe it. Before the removal, the lower painted layer was carefully protected by plasticine, since the later fresco only survives in insular patches on top of the earlier mural some segments of which were thus visible. In this way, the patches of the upper picture did not shift out of position.

Next, the lower picture layer was cleaned of the remnants of lime and plaster. Then a negative was made of the two niches as their forms were asymmetrical, their surface was uneven. The negatives were made of gypsum and gauze. Prior to that the picture surface was covered with gauze to prevent damage. Then it was divided into fields, incised so that the removal could be done in segments. Incision was made by a dentist's disk saw not to produce wider than 1 mm gaps. PVC strips were inserted into the scissures so that the negative niche should also consist of identical elements to the divided picture. It was then covered steadily with carboxy-metyl-cellulose paste (soap-paste) lest the gauze layer should stick to the picture suface when the negative was made. From the two negatives another two positive niches were made. The negatives were used for the temporary storage of the separated mural segments, the positives were used for the imitation niches. When the gypsum negative was ready, the removed mural segments were fastened to the corresponding loci on the negative. The plaster layer on the back of the picture was corroded to a thickness of 4-5 mm in this position, and then the back side of the picture was also conserved.

Before the making of the imitation niches, the surface of the positives was also covered with carboxy-metyl cellulose paste so that the two layers could be separated. Then several layers of glass-cloth pieces were laid on the back of the segments, each layer smeared with polyester resin. After solidification the glass fibres sticking out at the edge of the imitation niche elements were polished off. The fresco sections were now glued to the supporting sections and from the rigid picture surface the gauze layers were removed slowly, by small steps, after soaking with warm water. Then the new niche was assembled, its back was swathed in a new layer of glass-cloth and polyester resin after the cracks and joins were stopped so that the polyester resin applied on the back might not flow on the picture surface. The assembled support was reinforced by corrosion-free aluminium splints to prevent swaying, warping. The splints are also covered by glass-cloth and polyester resin layers.

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Now the defects were stopped and touched up, the original surfaces being left untouched. Where plastered surface was to be seen, synthetic plaster was used.
To put the imitated niches back in place, their original recesses had to be enlarged. The new niches join the supporting splints with a hinge-joint so they can be tipped out if needed. Between the wall and the new niches an air-gap of some 10 cm in width ensures that no humidity gets into the mural from the wall. The ventilation of the gap is also ensured. The surface of the recess was covered with a mortar mixed with a water-repellent agent before it was whitewashed.

Critical evaluations (eng.)
The most important wall painting restoration by the couple János Illés and Róza Szentesi. Officials were averse to their idea, as separation appeared impracticable. The delay of architectural reconstruction did not allow for tarrying with the intervention. Without separation, the murals would have perished, so the saving of the pictures is to their credit. The elaboration and implementation of the method required not only restoring experitise, but also engineering invention and much patience. They solved the task successfully despite that-time circumstances. In their usage of materials they adopted the contemporaneous practice but their leaving the original surfaces untouched is still valid today.

Illustration
Siklós, várkápolna, a restaurált déli fülke mai, újra restaurálandó állapotában, 2004, Fotó: Bartos György, (Állami Míemlékhelyreállítási és Restaurálási Központ, Bartos György kutatási anyaga). [Siklós.jpg]
A déli fülke két festésrétege restaurálás előtt. 1962. Illés János (Kulturális Örökségvédelmi Hivatal, Tervtár, 25542. dok.) [déli.jpg]
A déli fülke két rétegének részlete restaurálás előtt. 1962. Illés János (Kulturális Örökségvédelmi Hivatal, Tervtár, 25542. dok.) [déli1.jpg]
A fülke terve, 1963 (?). Illés János (Kulturális Örökségvédelmi Hivatal, Tervtár, 25543. dok.) [terve.jpg]
Az éskazi fülke behelyezése. Illés János: A siklósi várkápolna falfestményeinek helyreállítási, in «Magyar Műemlékvédelem 1963-66. Budapest, 1969», pp. 69-89, p. 84) a restaurlt déli mai, újra restaurálandó állapotában, 2004, Fotó: Bartos György, (Állami Míemlékhelyreállítási és Restaurálási Központ, Bartos György kutatási anyaga). [Siklós.jpg]

Editing
Farbakyné Deklava Lilla, author; Federica Ferla, Mazzoleni Marzia, formal revision (2006).

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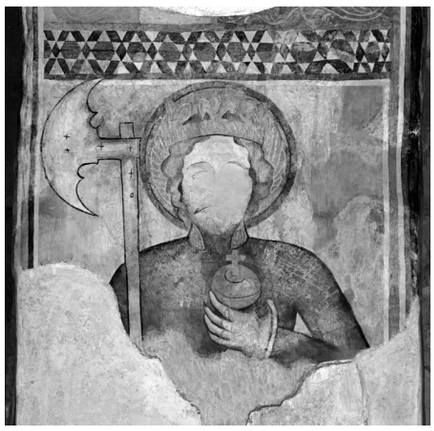
ID number: 51
Record type: Event

Event type: Restaurálás / Restoration.

Event chronology
1975-1976 [XX, 07].

Archaeological, Historical and Artistic object
Anonymous, *Szent László, próféták*, *Szent István és Szent László*, *Utolsó Ítélet*, *Szent Ilona és Nagy Konstantin a kereszttel*, *Szent Anna Szűz Máriával*, *Szent Péter pápává koronázása*, *Szent Péter keresztre feszítése*, 13. század, 14-15. század fordulója; freskó, secco, 54,3 m2. Tornaszentandrás, Szent András plébániatemplom, n. inv. műemléki törzsszám: 1021.


Tornaszentandrás, Szent András plébániatemplom, Szent László restaurálás után

Conservator-restorer
Illés János, Szentesi Róza.

Person in charge
Illés János.

Institutions / people
Országos Műemléki Felügyelőség; Valter Ilona; archeologist.

Preservation condition
A tornaszentandrási római katolikus plébániatemplom a 13. század elején épült. Az egykori kupolaboltozatos hajóhoz két félkupolával fedett ikerszentély csatlakozott. A 14. században a templomot nyugat felé hajóval bővítették. Az ikerszentélyekben, a korai hajóban, (mai szentély), a diadalív nyugati falán és az újabb hajó déli és északi falán, a diadalív mellett maradt fenn középkori festés.
A falképeket 1975 nyarán tárták fel a barokk kori fedővakolat alól, töredékes formában.
A 13. századi réteg mészfestésű alapra, valószínűleg tejes mésszel, vagy tojástempera kötőanyaggal készült. A felületüket később többször átmeszelték.
A 14-15. század fordulóján készült réteget törtkőfalazatra, freskótechnikával készítették. A 16. század végétől a 18. század közepéig a templom fedetlen volt, ez azonban kevésbé károsította a festést a meszelések alatt. A barokk korban újravakolták és ezért mélyen felpikkelték a felületet, mely súlyos károkat okozott. A falképek feltárására és restaurálására a templom teljes körű művészettörténeti, régészeti kutatásával és műemléki helyreállításával párhuzamosan került sor.

Event description
A nagyon töredékes, sok lyukkal rongált felületet megtisztították a portól és a szennyeződéstől. Telítéssel és injektálással rögzítették a vakolatot. Eltávolították a későbbi vakolat-kiegészítéseket és szikével teljesen megtisztították a mészlemezektől a felületet. Az új vakolat-kiegészítés a festett felület szintjén történt. A jelentkező felesleges konzerváló anyagot lemosták. A retust és kiegészítéseket akvarellfestékkel, vonalkázással végezték. Csak ott egészítették ki a töredékeket, ahol azok eredeti rajzi, színbeli, formai megoldása egyértelműen kikövetkeztethető volt.

Event keywords
3a injektálás / 3a injection.
3c tisztítás / 3c cleaning.
3b konzerválás / 3b consolidation.
3c korábbi vakolat kiegészítések eltávolítása / 3c removal of former completion of plaster.
3i vakolat kiegészítés / 3i completion of plaster.
3i retusálás / 3i retouching.

Sources, manuscripts
1977, Illés János, [mss.].

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Critical evaluations
A falképek restaurálása egy „Gesamtkunstwerk" részeként valósult meg. A régészeti, művészettörténeti kutatás nem csak a falképeket, de az egész épületet vizsgálta, melyet az eredményeket összegző építészeti helyreállítás és falképrestaurálás követett. A rétegek pontos feltárása és értelmezése, a visszafogott kiegészítések segítik a korabeli aktuálpolitikai mondanivalóval bíró jelenetek ikonográfiájának megértését.

Preserv. condition (eng.)
The Roman catholic parish church of Tornaszentandrás was built in the early 13th century. The one-time domed nave was joined by a twin sanctuary covered by hemispherical vaults. In the 14th century a nave was built in east-west direction. In the twin sanctuaries, the early nave (today's choir), on the west wall of the triumphal arch as well as the south and north walls of the new nave next to the triumphal arch medieval painting survives.
The frescos were uncovered in fragments under the baroque plaster coating in the summer of 1975.
The 13th century layer was applied to a slaked lime ground, probably in the medium of egg tempera. The surfaces were later whitewashed several times.
The layer added at the turn of 14th-15th centuries was applied to broken stone masonry with fresco technique. From the late 16th to the mid-18th century the church was roofless, but it did not damage the painting underneath the whitewash very much. In the baroque age the walls were replastered after extensive chipping of the surface, which caused heavy damage. The exploration and restoration of the frescoes was part of the all-round art historical and archeological research of the church as the basis of reconstruction.

Event description (eng.)
The highly fragmentary, badly marred surface was cleaned of dust and impurities. The plaster was fixed by filling and injecting. The subsequent plaster additions were removed and the surface was freed of the lime coating with a scalpel. The newly added plaster was flush with the painted surface. The redundant conserving material was washed off. Retouch and additions were made in watercolour and hachure. Only where the original drawing, colour scheme or formal solution was obvious were the fragments completed.

Critical evaluations (eng.)
The restoration of the wall paintings was part of a "Gesamtkunstwerk". Archeological and art historical research examined not only the murals but the entire building, followed by architectural reconstruction and mural restoration on the basis of the findings. The exact exploration and interpretation of the layers, the moderate completions contribute to the understanding of the iconography of the scenes with political messages at the time of creation.

Illustrations
Tornaszentandrás, Szent András plébániatemplom, Szent László restaurálás után, 1999, Fotó: Kenéz Pál, (Állami Míemlékhelyreállítási és Restaurálási Központ). [Tornasy.jpg]
Szent László restaurálás előtt, 1976, Illés János (Kulturális Örökségvédelmi Hivatal, Tervtár, 25884. dok.) [syentl.jpg]
Syent István restaurálás után, 1999, Kney Pál, (Állami Míemlékhelyreállítási és Restaurálási Központ). [SzentI.jpg]
Szent István restaurálás előtt, 1976, Illés János (Kulturális Örökségvédelmi Hivatal, Tervtár, 25884. dok.) [syentI1.jpg]

Editing
Farbakyné Deklava Lilla, author; Federica Ferla, Mazzoleni Marzia, formal revision (2006).

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ID number: 52
Record type: Biography

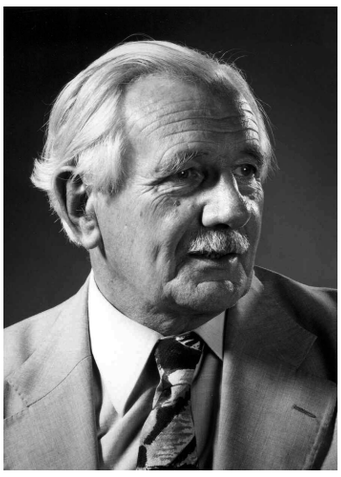
Name: Werner, Alfred Emil Anthony (M).

Birth: Dublin (Republic of Ireland), 1911/06/18.

Death: Hobart (Tasmania, Australia), 2006/01/21.

Onomastic variations
Werner Tony.

Main functions
Museum scientist.



Alfred Emil Anthony Werner in c. 1970

Biographical notes
Alfred Emil Anthony Werner was born on 18 June 1911, the only son of Professor Emil Alphonse Werner, who was himself the third son of the portrait painter Louis Werner (d.1901), who had emigrated from Alsace to Dublin, via London, as a result of the Franco-Prussian War. The Werner family were loyal French citizens. In Ireland, Louis Werner had found plenty of commissions from the gentry, but spent too much time chatting to his subjects, rather than painting, so his wife started a photography business to provide mute subjects for the brush of her husband. Her second and third sons joined the business, and the youngest, Emil Werner, became so interested in the science of photography that he taught himself chemistry and was subsequently to become professor of chemistry at Trinity College.
Tony Werner was educated at St Gerard's School, Bray, and at Trinity College, Dublin, where he went in 1929 as a Junior Exhibitioner, and received a BA degree with first class honours in the Moderatorship Examination in experimental science in 1933, an MSc in 1934, and an MA in 1937. He was awarded the First Senior Exhibition in 1931 and a Foundation Scholarship in Experimental Science in 1932. The German Government awarded him an Alexander von Humboldt scholarship in 1934 and he thus taught himself to speak German in order to read for a DPhil at the University of Freiberg im Breisgau which he completed in 1937 with a dissertation on the viscosity of cyclic compounds. Trinity College, Dublin, awarded him a Hon ScD in 1971. In 1937 Tony Werner was appointed to a lectureship at Trinity College, Dublin, becoming a reader in organic chemistry in 1945.
Disillusioned with the progress of his career in Dublin, Tony Werner applied for a post as a research chemist in the Scientific Department of the National Gallery, London, in 1948. He and Ian Rawlins, the Scientific Advisor to the Trustees, decided that they needed to expand the experimental capacity of the two-man scientific department and thus, in the absence of money to finance permanent posts, the National Gallery applied for two Nuffield Scholarships. These were filled by John Mills, subsequently to become the head of department, and Ian Graham who later pursued a career of archaeological exploration in Central America, becoming a world expert on the Maya. Under Rawlins' supervision, Graham, a physicist by training, studied the penetration of solvents into dried oil films, while Mills, a chemist, nominally supervised by Werner, applied the new technique of paper chromatography in the characterisation of dammar resin. Subsequently, with Joyce Plesters he developed microscopic methods for the scientific study of easel paintings and investigated new materials for their conservation. At this time, Plesters and Werner were involved in the unmasking of the Piltdown hoax by showing that the staining on the teeth was not natural.
In 1954 Tony Werner took up an appointment at the Research Laboratory of the British Museum as a Principal Scientific Officer, filling a vacancy resulting from staff redeployment following a serious personality clash between the then Keeper (H J Plenderleith) and his deputy (A A Moss), who was transferred to another museum. He was the best possible person to fill this vacuum and, with his easy-going manner, the troubles of the past were quickly forgotten. It was thus a foregone conclusion that he would become Keeper on the retirement of Harold Plenderleith in 1959. Werner also filled the part-time chair of chemistry at the Royal Academy from 1962-75. As an organic chemist, Tony Werner was most interested in the application of modern synthetic polymers to the conservation of antiquities and works of art. The war had seen the development of many synthetic adhesives for use in armament production, especially for the construction of aeroplanes, and in the post-war period Werner sought uses for these to mend and consolidate decaying museum objects. His successful work on synthetic varnishes for easel paintings and his development of a still widely used wax polish for use on wood, stone and metalwork have been tempered by the less successful promotion of soluble nylon for consoli-

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dating fragile surfaces; a treatment that has not endured due to the increasing insolubility of the nylon with the passage of time and the resulting difficulty in removing it thereafter. Two of his more important projects were the recognition (with A D Baynes-Cope) that the Vinland map is a fake and his involvement in the opening of the coffin of Archbishop Walter de Gray (d.1255) in York Minster on 3 May 1968. This operation was carried out at night in great secrecy as the tomb was undergoing restoration to make it safe and, as a consequence, a coffin lid painted with a full-length portrait of de Gray had been discovered. This was the one and only time that Werner got his hands dirty on an excavation. It was he who removed the episcopal ring from the right hand and arranged for that and the other finds - chalice, paten and crozier - to be conserved at the British Museum.
Tony Werner was much in demand as a lecturer and advisor, carrying out many overseas missions (usually on behalf of UNESCO or the British Council) to countries such as Pakistan (1961), Yugoslavia (1962), Syria (1966), Australia (1970), South Africa (1971), Egypt (1972), Romania (1973), and Bangladesh (1974). In the early 1970s, Tony Werner was a member of the team of curators who negotiated the loan of a magnificent exhibition of Chinese archaeology to the Royal Academy. In 1974, Tony Werner was invited to advise on the conservation needs of the countries of the Pacific. He recommended that a regional conservation centre be established in Hawaii, wrote a job description for its director, applied for the position, and was appointed. He thus retired from the British Museum in 1975 and spent the next seven years in Honolulu. He retired in 1982.
Tony Werner was closely involved with the affairs of the International Institute for Conservation of Historic and Artistic Works, being elected a fellow in 1952, a member of Council from 1961 to 1962, Hon. Treasurer 1962-71, President 1971-74, and Vice-President 1974-96. He was awarded the Forbes Prize of IIC in 1992 and made an Honorary Fellow in 2001. He was also a member of the ICOM Conservation Committee working group on museum laboratories from 1957-67and of the museum lighting group of the National Illumination Committee of Great Britain. He was elected a Fellow of the Society of Antiquaries of London in 1958 and a member of the Royal Irish Academy in 1963. Tony Werner was also very active in the Museums Association, becoming a Fellow in 1959 and President in 1967.

Writings, publications

1949, Werner Alfred Emil Anthony, Rawlins Francis Ian Gregory, 601 [analytic (periodical)].
1950, Werner Alfred Emil Anthony, Rawlins Francis Ian Gregory, 291 [analytic (periodical)].
1950, Werner Alfred Emil Anthony, 189-192 [analytic (periodical)].
1952 (a), Werner Alfred Emil Anthony, 363-366 [analytic (periodical)].
1952, Werner Alfred Emil Anthony, Rawlings Francis Tom Gregory, 585 [analytic (periodical)].
1952, Mills John Stuart, Werner Alfred Emil Anthony, 1064 [analytic (periodical)].
1952 (c), Werner Alfred Emil Anthony [monograph].
1952, Werner Alfred Emil Anthony, 46 [analytic (periodical)].
1952 (b), Werner Alfred Emil Anthony, 46 [analytic (periodical)].
1953, Werner Alfred Emil Anthony, 92 [analytic (periodical)].
1953 (a), Werner Alfred Emil Anthony, 94 [analytic (periodical)].
1953 (b), Werner Alfred Emil Anthony, 137 [analytic (periodical)].
1954, Werner Alfred Emil Anthony, Mills John Stuart, 131-142 [analytic (periodical)].
1954 (b), Werner Alfred Emil Anthony, 140 [analytic (periodical)].
1954 (a), Werner Alfred Emil Anthony, 143 [analytic (periodical)].
1954 (c), Werner Alfred Emil Anthony, 140 [analytic (periodical)].
1955, Mills John Stuart, Werner Alfred Emil Anthony, 807 [analytic (periodical)].
1955 (a), Mills John Stuart, Werner Alfred Emil Anthony, 3132-3140 [analytic (periodical)].
1957 (a), Werner Alfred Emil Anthony, 3-5 [analytic (periodical)].
1957 (b), Werner Alfred Emil Anthony, 80-82 [analytic (periodical)].
1957, Werner Alfred Emil Anthony, 156-166 [analytic (periodical)].
1958, Werner Alfred Emil Anthony, 132-134 [analytic (periodical)].
1958 (a), Werner Alfred Emil Anthony, 273-278 [analytic (periodical)].
1958 (c), Werner Alfred Emil Anthony, 282-288 [analytic (periodical)].
1958 (b), Werner Alfred Emil Anthony, 166-172 [analytic (periodical)].
1958, Plenderleith Harold James, Werner Alfred Emil Anthony, 195-201 [analytic (periodical)].
1959 (b), Werner Alfred Emil Anthony, 157 [analytic (periodical)].
1959 (a), Werner Alfred Emil Anthony [analytic (periodical)].
1959, Werner Alfred Emil Anthony, 585-587 [analytic (periodical)].
1960 (d), Werner Alfred Emil Anthony, 1-16 [analytic (periodical)].

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1960 (c), Werner Alfred Emil Anthony, 674-677 [analytic (periodical)].
1960 (b), Werner Alfred Emil Anthony, 211-232 [analytic (periodical)].
1960, Werner Alfred Emil Anthony, 1693-1696 [analytic (periodical)].
1960 (a), Werner Alfred Emil Anthony, 186-189 [analytic (periodical)].
1960, Werner Alfred Emil Anthony, Organ Robert Muller, 92-94 [analytic (periodical)].
1961 (a), Werner Alfred Emil Anthony, 468-475 [analytic (periodical)].
1961 (b), Werner Alfred Emil Anthony, 12-14 [analytic (periodical)].
1961, Werner Alfred Emil Anthony, 144 [analytic (periodical)].
1961, Werner Alfred Emil Anthony, Roosen-Runge Heinz, 263-277 [analytic (monograph)].
1962, Werner Alfred Emil Anthony, 527-539 [analytic (periodical)].
1962 (a), Werner Alfred Emil Anthony, 353-359 [analytic (periodical)].
1962, Werner Alfred Emil Anthony, Organ Robert Muller, 75-87 [analytic (periodical)].
1962, Werner Alfred Emil Anthony, Bimson Mavis, 303-305 [analytic (periodical)].
1963 (a), Werner Alfred Emil Anthony, 13-18 [analytic (monograph)].
1963, Werner Alfred Emil Anthony, 125-128 [analytic (conference report)].
1964, Werner Alfred Emil Anthony, 130-133 [analytic (periodical)].
1964 (b), Werner Alfred Emil Anthony, 2-8 [analytic (periodical)].
1964 (e), Werner Alfred Emil Anthony, 25-31 [analytic (periodical)].
1964 (c), Werner Alfred Emil Anthony, 80 [analytic (periodical)].
1964 (a), Werner Alfred Emil Anthony, 91-94 [analytic (periodical)].
1964 (d), Werner Alfred Emil Anthony, 5-16 [analytic (periodical)].
1964, Organ Robert Muller, Werner Alfred Emil Anthony, 69-74 [analytic (periodical)].
1964 (a), Organ Robert Muller, Werner Alfred Emil Anthony, 46-51 [analytic (periodical)].
1964 (a), Bimson Mavis, Werner Alfred Emil Anthony, 148-150 [analytic (periodical)].
1964, Bimson Mavis, Werner Alfred Emil Anthony, 200-209 [analytic (periodical)].
1965 (a), Werner Alfred Emil Anthony, 96-104 [analytic (conference report)].
1965, Werner Alfred Emil Anthony [analytic (conference report)].
1965, Bimson Mavis, Werner Alfred Emil Anthony, art. 218 [analytic (conference report)].
1966, Werner Alfred Emil Anthony, 45-49 [analytic (periodical)].
1967, Werner Alfred Emil Anthony, 16-17 [analytic (periodical)].
1968, Werner Alfred Emil Anthony, 28-42 [analytic (periodical)].
1968 (d), Werner Alfred Emil Anthony, 23-27 [analytic (periodical)].
1968 (a), Werner Alfred Emil Anthony, 1-6 [analytic (periodical)].
1968 (c), Werner Alfred Emil Anthony, 265-290 [analytic (monograph)].
1968 (b), Werner Alfred Emil Anthony, 119-1131 [analytic (periodical)].
1968,, Werner Alfred Emil Anthony, Barnett Richard David, 144-147 [analytic (periodical)].
1968, Bimson Mavis, Werner Alfred Emil Anthony, 221-222 [analytic (periodical)].
1969 (d), Werner Alfred Emil Anthony, 210-224 [analytic (conference report)].
1969 (a), Werner Alfred Emil Anthony, 130-133 [analytic (periodical)].
1969, Werner Alfred Emil Anthony, 4-10 [analytic (periodical)].
1969 (c), Werner Alfred Emil Anthony, 385-392 [analytic (periodical)].
1969 (b), Werner Alfred Emil Anthony, 100-106 [analytic (periodical)].
1969, Werner Alfred Emil Anthony, Brommelle Norman Spencer, 69-118 [analytic (periodical)].
1969, Bimson Mavis, Werner Alfred Emil Anthony, 124-127 [analytic (periodical)].
1970 (b), Werner Alfred Emil Anthony, 55-59 [analytic (periodical)].
1970, Werner Alfred Emil Anthony, 179-185 [analytic (periodical)].
1970 (a), Werner Alfred Emil Anthony, 179-185 [analytic (periodical)].
1971 (a), Werner Alfred Emil Anthony, 136-140 [analytic (periodical)].
1971, Werner Alfred Emil Anthony, Lane Hannah Patricia, 11-14 [analytic (periodical)].
1971, Bimson Mavis, Werner Alfred Emil Anthony, 63-65 [analytic (periodical)].
1971, Plenderleith Harold James, Werner Alfred Emil Anthony [monograph].
1973, Werner Alfred Emil Anthony, 181 [analytic (periodical)].
1973 (a), Werner Alfred Emil Anthony, 181 [analytic (periodical)].
1973 (b), Werner Alfred Emil Anthony [analytic (conference report)].
1975, Werner Alfred Emil Anthony, Hall Anthony John, 405-411 [analytic (periodical)].
1975, Barker Harold et. al., 550-572 [analytic (periodical)].
1978, Oddy William Andrew; Bimson Mavis, Werner Alfred Emil Anthony, 226-231 [analytic (monograph)].

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1978, Oddy William Andrew; Werner Alfred Emil Anthony, 240 [analytic (monograph)].
1978, Hughes Michael John; Oddy William Andrew, Werner Alfred Emil Anthony, 385-395 [analytic (monograph)].
1978, Hughes Michael John et. al., 618-626 [analytic (periodical)].
1978, Oddy William Andrew et. al., 100-122 [analytic (periodical)].
1954, Werner Alfred Emil Anthony, 140 [analytic (periodical)].
1954, Rawlins Francis Ian Gregory, Werner Alfred Emil Anthony,p. 140-146 [analytic (periodical)].
1959 (c), Werner Alfred Emil Anthony, 44 [analytic (periodical)].

Sources, publications

s.d. [annually], Werner Alfred Emil Anthony [analytic (monograph)].
1997, Bradley Susan Mary edited by [conference report].
2001, Oddy William Andrew, 2-3 [analytic (periodical)].
2006, Anon [analytic (periodical)].
2001, Oddy William Andrew [analytic (periodical)].
2001, Oddy William Andrew, 18-19 [analytic (periodical)].
2001, Oddy William Andrew, 76-77 [analytic (periodical)].
2001, Bimson Mavis, 345 [analytic (periodical)].

Critical evaluations

A E Werner was first and foremost a chemist and was therefore mostly interested in the chemical problems and constitution of antiquities, rather than in the antiquities themselves. Most of his time at the National gallery and all the time at the British Museum he directed the research of others rather than participating in it actively. His avid promotion of synthetic resins for the conservation of antiquities has not always been beneficial in the long term; it was Werner who introduced 'soluble nylon' as a flexible consolidant, but it proved to become insoluble with age. He was an easy-going administrator.

Illustrations

Alfred Emil Anthony Werner in c. 1978 (copyright British Museum). [Werner.jpg]

Editing

Oddy Andrew, author; Federica Ferla, Mazzoleni Marzia, formal revision (2006).

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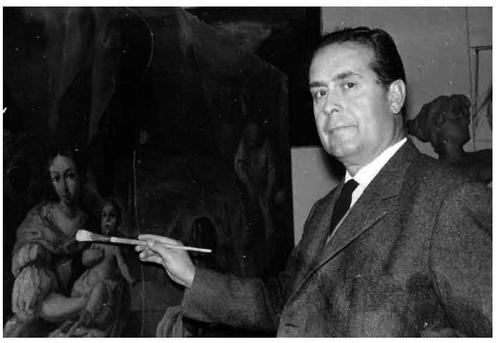
ID number: 53
Record type: Biography

Name: Alarcón Cabrera, Enrique (M).

Birth: Alicante (España), 1912.

Death: Madrid (España), 1970.

Main functions
Restaurador (Restaurador del Museo del Prado).



Enrique Alarcón Cabrera, 1950 circa

Biographical notes
Enrique Alarcón Cabrera nace en 1912 en la ciudad de Alicante.
Estudia en las escuelas de Artes y Oficios de Alicante y Murcia y complementa su formación en pintura y escultura junto a los pintores Manuel de Cantos y Heliodoro Guillén y el escultor Rafael Reus. Durante los años veinte y treinta se dedica a la pintura en su ciudad natal y colabora activamente con las fiestas mayores de Alicante, las Hogueras de San Juan, con varios diseños de carácter cómico para monumentos efímeros que se construirán para ser quemados la noche del veintinueve de junio. En 1941 se casa con Concepción Álvarez Gómez con la que tendrá dos hijos, Enrique y Concepción.
En 1947 se traslada con su familia a Madrid con el objeto de entrar a formar parte del personal del Museo del Prado. Durante estos primeros años de residencia en Madrid Alarcón consigue entrar en el cuerpo de celadores del museo y dedica el tiempo de que dispone a realizar copias de los cuadros más conocidos del mismo. Al mismo tiempo comienza a ejercer la restauración para coleccionistas privados en lo que será el inicio de la creación de una sólida clientela de aristócratas y miembros de la alta sociedad madrileña con los que mantendrá fluida relación hasta su fallecimiento. En 1950 consigue la plaza de restaurador en el Museo del Prado y a partir de este momento comienza una intensa actividad dentro de la institución en la que contará durante gran parte de su vida con la colaboración del también restaurador Gonzalo Perales. De los apuntes tomados por el propio Alarcón se tiene constancia de su intervención en multitud de obras, aunque algunas de ellas resultan difíciles de identificar con los cuadros actualmente en catálogo. Durante estos años, además de numerosos trabajos para coleccionistas, en 1956 se desplaza a Pontevedra para restaurar numerosos cuadros del Museo Provincial. En 1958 se desplaza a Plasencia donde interviene en las pinturas de Francisco Rizzi que forman parte del enorme retablo mayor de la Catedral de la ciudad con esculturas de Gregorio Fernández. Durante este tiempo no rompe las relaciones con su ciudad natal, y en 1962 restaura la tabla atribuida a Rodrigo de Osona que se encuentra en la parroquia de Santa María. En 1963 el Banco de España solicita del restaurador una serie de informes sobre lienzos de su propiedad. Tras los informes de Enrique Alarcón se encargan a este mismo restaurador la limpieza y restauración de los seis cuadros. La intervención de Alarcón permitió en este caso verificar la extraordinaria calidad de todos los lienzos y consolidar su inclusión dentro del catálogo de la obra de Francisco de Goya. Los barnices aplicados a principios del siglo XIX se habían pasmado y ocultaban los colores originales así como la riqueza de los matices. Se procedió a la limpieza con benzol, alcohol e hidroamoniaco, se eliminaron los repintes y se procedió a la forración de los cuadros. Los resultados, claramente apreciables en las fotografías, fueron altamente satisfactorios.
También en 1963 se fecha la intervención de Enrique Alarcón en dos pinturas de El Greco que se encontraban muy deterioradas, el retrato de *Don García Ibáñez de Mújica y Bracamonte* de la Catedral de Ávila y *La Verónica* del Museo de Santa Cruz de Toledo. Ambos cuadros se encontraban en un pésimo estado de conservación con la pintura seca y cuarteada e importantes lagunas pictóricas. Además de a su forración y fijación de la película pictórica en ambos casos se procedió a la eliminación de determinados repintes, especialmente evidentes en algunos puntos como la tela que sostiene la Verónica, y al estucado de las lagunas pictóricas para proceder posteriormente a una restauración de estilo empleando pintura a la acuarela y a la témpera. En 1964 es enviado a Nueva York como conservador de las obras que el Museo del Prado había enviado para mostrarse en el Pabellón de España en la Feria Mundial. En 1969 interviene en varias obras sin determinar en la capilla del Ayuntamiento de Alicante y restaura la tabla de *San Miguel* obra de Pablo de San Leocadio que se conserva en el Museo Episcopal de Orihuela. Esta última tabla, una obra clave del primer Renacimiento Valenciano y aún hispano, se encontraba muy deteriorada especialmente en su tercio inferior, en el que los desprendimientos de la película pictórica amenazaban con la pérdida total de la misma. En este caso la consolidación y limpieza, retirando el denso y oscurecido barniz, permitió recuperar los valores cromáticos originales de la obra con unos acabados casi metálicos en la armadura del ángel, un suave modelado del rostro y un detallismo casi flamenco en el paisaje del fondo. Los vacíos que aparecían en la parte baja de la tabla

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fueron igualados al nivel de la película pictórica mediante estucado y pintados imitando el acabado del siglo XV con acuarela y témpera.

Events of conservation-restoration

1962, Restauración, Osona Rodrigo de, Santos Juanes, Alicante, iglesia de Santa María, s.n.
1963, Restauración, El Greco, Don García Ibáñez de Mújica y Bracamonte, Catedral de Avila, s.n.
1963, Restauración, El Greco, La Verónica, Toledo, Museo de Santa Cruz, 1174.
1963, Restauración, Goya y Lucientes Francisco de, El Conde de Cabarrús, Madrid, Banco de España, s.n.
1963, Restauración, Goya y Lucientes Francisco de, El Conde de Altamira, Madrid, Banco de España, s.n.
1963, Restauración, Goya y Lucientes Francisco de, Carlos III, Madrid, Banco de España, s.n.
1963, Restauración, Goya y Lucientes Francisco de, Don Francisco Javier de Larrumbe, Madrid, Banco de España, s.n.
1963, Restauración, Goya y Lucientes Francisco de, Don José de Toro y Zambrano, Madrid, Banco de España, s.n.
1963, Restauración, Goya y Lucientes Francisco de, El Marqués de Tolosa, Madrid, Banco de España, s.n.
1967, Restauración, Luini Bernardino, Sagrada Familia, Madrid, Museo del Prado, 242.
1969, Restauración, Paret y Alcázar Luís, Jura de Fernando VII como Príncipe de Asturias, Madrid, Museo del Prado, 1045.
1969, Restauración, San Leocadio Paolo de, San Miguel, Orihuela, Museo Diocesano, s.n.

Sources, manuscripts

1912-1970, Alarcón Concepción [mss.].

Sources, publications

1910, Madrazo Pedro de [monograph].
1971, Guinard Paul [monograph].
1980, Gudiol Ricart José María [monograph].
1987, Company i Climent Ximo [monograph].
1990, Museo del Prado. Inventario general de pinturas (I). El Museo Real [monograph].
1996, Museo del Prado: catálogo de las pinturas [monograph].
2001, Macarrón Miguel, Ana Mª [monograph].
2004, Ruiz de Lacanal Maria Dolores [monograph].

Biographical notes (eng.)

Born at 1912 in Alicante. Enrique Alarcón had his proffessional training at the Schools of Arts and Crafts of Murcia and Alicante. In this last city was also teached by the sculptor Rafael Reus and by the painters Manuel de Cantos and Eliodoro Guillén. During the twenties and thirties he keeps painting. At 1941 he marries Concepción Álvarez Gómez, and the marriage will get the two children Enrique and Concepción. At 1947 the family moves to Madrid and his work as a restorer begins, first for privates and from 1950 as a restorer of the Prado Museum, many times with the restorer Gonzalo Perales.During these years he worked at 1956 for the Museum of Pontevedra, at 1958 he restored the altarpiece of the Cathedral of Plasencia, at 1962 the oil painting of Rodrigo of Osona at Santa Maria in Alicante and at 1963 six Goya paintings property of the Banco de España. This year he restores also the two paintings of El Greco *La Verónica* and *Don García Ibáñez de Mújica y Bracamonte*. At 1963 he makes an stage of three months in New York to take care of the paintings in the Spanish Pavilion for the World Exhibition. Back in Spain and befote his death at 1970 he restored the *San Miguel* of Paolo de San Leocadio at the Museum of Orihuela and the chapel of the City Hall of Alicante at 1969.

Illustrations

Enrique Alarcón Cabrera, 1950 circa (Archivo Concepción Alarcón). [alarc01.jpg]

Editing

Roig Picaro Pilar, coordinator; González Tornel Pablo, author; Federica Ferla, Mazzoleni Marzia, formal revision (2006).

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ID number: 54
Record type: Event

Event type: Restauración / Restoration.

Event chronology
1963 [XX, 06].

Archaeological, Historical and Artistic object
El Greco, L*a Verónica*, 1600 circa; óleo sobre tela. Toledo, Museo de Santa Cruz. 1174.

Conservator-restorer
Alarcón Cabrera Enrique.

Person in charge
Alarcón Cabrera Enrique.

Institutions / people
Museo de Santa Cruz (Toledo).



El Greco, *Verónica* antes de la restauración

Preservation condition
Mal estado de conservación. Pintura seca y cuarteada. Lagunas pictóricas. Repintes.

Event description
Reentelado. Fijación de la película pictórica. Retirada de los repintes. Limpieza con alcohol, benzol e hidroamoniaco. Estucado de las lagunas pictóricas. Reintegración de las lagunas con pintura a la acuarela y a la témpera.

Event keywords
3c limpieza / 3c removal of dirt.
3c retirada de repintes / 3c removal of former restoration.
3a fijación de la película pictórica / 3a consolidation.
3a reentelado / 3a relining.
3e estucado de las lagunas pictóricas / 3e gap filling.
3e reintegración con pintura a la acuarela y a la témpera / 3e reintegration.

Sources, manuscripts
1912-1970, Alarcón Concepción [mss.].

Sources, publications
1971, Guinard Paul [monograph].
1993, Álvarez Lopera José [monograph].

Preserv. condition (eng.)
Bad state of conservation. Oil painting dry and cracked. Gaps.

Event description (eng.)
Removal of dirt. Removal of former restoration. Consolidation. Relining. Reintegration. Gap filling.

Illustrations
Verónica antes de la restauración, 1963 (Archivo Concepción Alarcón). [vero01.jpg]
Verónica antes de la restauración, 1963 (Archivo Concepción Alarcón). [vero02.jpg]
Verónica después de la restauración, 1963 (Archivo Concepción Alarcón). [vero04.jpg]
Verónica después de la restauración, 1963 (Archivo Concepción Alarcón). [vero05.jpg]

Editing
Roig Picazo Pilar, coordinator; González Tornel Pablo, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 55
Record type: Event

Event type: Restauración / Restoration.

Event chronology
1963/09/01-1963/11/04 [XX, 06].

Archaeological, Historical and Artistic object
El Greco, *Don García Ibáñez de Mújica y Bracamonte*, 1600 circa; óleo sobre tela. Catedral de Ávila.

Conservator-restorer
Alarcón Cabrera Enrique.

Person in charge
Alarcón Cabrera Enrique.

Institutions / people
Catedral de Ávila.



El Greco, *Don García Ibáñez de Mújica y Bracamonte*, antes de la restauración

Preservation condition
Mal estado de conservación. Pintura seca y cuarteada. Lagunas pictóricas. Repintes.

Event description
Reentelado. Fijación de la película pictórica. Retirada de los repintes. Limpieza con alcohol, benzol e hidroamoniaco. Estucado de las lagunas pictóricas. Reintegración de las lagunas con pintura a la acuarela y a la témpera.

Event keywords
3c limpieza / 3c removal of dirt.
3c retirada de repintes / 3c removal of former restoration.
3b fijación de la película pictórica / 3b stabilisation.
3a reentelado / 3a relining.
3e estucado de las lagunas / 3e gap filling.
3e reintegración de lagunas con pintura a la acuarela y a la témpera / 3e reintegration.

Sources, manuscripts
1912-1970, Alarcón Concepción [mss.].

Sources, publications
1971, Guinard Paul [monograph].
1993, Álvarez Lopera José [monograph].

Preserv. condition (eng.)
Bad state of conservation. Oil painting dry and cracked. Gaps. Repainted many times.

Event description (eng.)
Removal of dirt. Removal of former restoration. Consolidation. Relining. Reintegration. Gap filling.

Illustrations
Don García Ibáñez de Mújica y Bracamonte antes de la restauración, 1963 (Archivo Concepción Alarcón). [greco01.jpg]
Don García Ibáñez de Mújica y Bracamonte antes de la restauración, 1963 (Archivo Concepción Alarcón). [greco02.jpg]
Don García Ibáñez de Mújica y Bracamonte después de la restauración, 1963 (Archivo Concepción Alarcón). [greco03.jpg]
Don García Ibáñez de Mújica y Bracamonte después de la restauración, 1963 (Archivo Concepción Alarcón). [greco04.jpg]

Editing
Roig Picazo Pilar, coordinator; González Tornel Pablo, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 56
Record type: Event

Event type: Restauración / Restoration.

Event chronology
1969 [XX, 06].

Archaeological, Historical and Artistic object
San Leocadio Pablo de, S*an* M*iguel*, 1480 circa; óleo sobre tabla. Orihuela (Alicante), Museo Diocesano.

Conservator-restorer
Alarcón Cabrera Enrique.

Person in charge
Alarcón Cabrera Enrique.

Institutions / people
Museo Diocesano de Orihuela (Alicante).



San Leocadio Pablo, S*an* M*iguel*, antes de la restauración

Preservation condition
Mal estado de conservación. Barniz pasmado. Pintura seca y cuarteada. Muchas lagunas pictóricas.

Event description
Fijación de la película pictórica. Retirada del barniz. Estucado de las lagunas. Reintegración de las lagunas con pintura a la acuarela y a la témpera.

Event keywords
3c retirada del barniz / 3c removal of protective coating.
3b fijación de la película pictórica / 3b stabilisation.
3e estucado de las lagunas / 3e gap filling.
3e reintegración / 3e reintegration.

Sources, manuscripts
1912-1970, Alarcón Concepción [mss.].

Sources, publications
1987, Company i Climent Ximo [monograph].
1995, El món dels Osona [monograph].

Preserv. condition (eng.)
Bad state of conservation. Dark varnish. Oil painting dry and cracked. Gaps.

Event description (eng.)
Removal of protective coating. Consolidation. Reintegration. Gap filling.

Illustrations
San Miguel antes de la restauración, 1969 (Archivio Concepción Alarcón). [leoc01.jpg]
San Miguel durante la restauración, 1969 (Archivio Concepción Alarcón). [leoc02.jpg]
San Miguel después de la restauración, 1969 (Archivio Concepción Alarcón). [leoc03.jpg]

Editing
Roig Picazo Pilar, coordinator; González Tornel Pablo, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 57
Record type: Biography

Name: Núñez de Celis, Francisco (M).

Birth: Madrid (España), 1919.

Death: Madrid (España), 1996.



Francisco Núñez de Celis en la restauración de San Saturio, 1977 circa

Main functions
Restaurador. Catedrático de Restauración de la Escuela Superior de Bellas Artes de San Fernando de Madrid(1961). Catedrático de restauración de la Facultad de Bellas Artes de Madrid.

Biographical notes
Nacido en Madrid en 1919 comienza su formación artística con su padre Francisco Núñez Losada, pintor y restaurador. Estudia en el Instituto Cervantes de Madrid, en la Escuela de Artes y Oficios Artísticos y más tarde en la Escuela Superior de Bellas Artes de San Fernando en la misma ciudad. En su proceso de formación destacan las relaciones con Paul Coremans en sus visitas a España. Su carrera docente comienza en 1950 como profesor de la Escuela de Artes y Oficios de Sevilla, después en la Escuela de Bellas Artes de San Fernando de Madrid en la que obtendrá la Cátedra de Restauración el 1961. A partir de la obtención de la cátedra las restauraciones en el taller de la Escuela serán muy numerosas, destacando por su importancia algunas intervenciones como la recuperación de los frescos de Antonio Zapata en la ermita de San Saturio en Soria o la restauración de los retablos de la parroquial de Simancas. Durante estos años sigue dedicándose a la pintura, recibiendo numerosas medallas y premios a nivel nacional, se desplaza a Marruecos como pintor por temporadas y en 1961 recibe una beca Juan March. Entre sus colaboradores destacan Margarita San Andrés, Zoraida Cárdenas, Teresa Escootado (Catedrática de Restauración de la Universidad del País Vasco), Francisco Arquillo (Catedrático de Restauración de la Universidad de Sevilla), y Gonzalo Perales (Restaurador del Museo del Prado y director del Instituto de Patrimonio Histórico Español).

Events of conservation-restoration
1961, Restauración, Goya y Lucientes Francisco de, Pinturas murales, Zaragoza, Cartuja de Aula Dei, s.n.
1965 circa, Restauración, Gallego Fernando, Restablo de San Ildefonso, Zamora, Catedral, s.n.
1965 circa, Restauración, Retablo mayor, Simancas, iglesia parroquial, s.n.
1965 circa, Restauración, Retablo, Simancas, iglesia parroquial, s.n.
1965 circa, Restauración, Retablo, Simancas, iglesia parroquial, s.n.
1971, Restauración, Anónimo, Barcos ingleses, New York, Colección privada de Mona G. Shea, s.n.
1976-1978, Restauración, Anónimo, Campesina, New York, Colección privada de Mona G. Shea, s.n.
1976-1978, Restauración, Zapata Antonio, Frescos de la vida de San Saturio, Soria, ermita de San Saturio, s.n.
1982, Restauración, Cuadros, Soria, ermita de San Saturio, s.n.
1983, Restauración, Castellanos A., Ministro Juan Vigón, Madrid, Ministerio de Defensa, s.n.
1983, Restauración, Sotomayor, Ángel salvando a un aviador, Madrid, Ministerio de Defensa, s.n.
1986, Restauración, Núñez Losada Francisco, Paisaje, Madrid, Colección Mª del Mar Núñez de Celis, s.n.
1995, Restauración, Anónimo, Retrato masculino, Madrid, Colección privada de José Cotoner, s.n.

Writings, manuscripts
1982, Núñez de Celis Francisco [monograph].

Sources, manuscripts
1919-1996, Núñez de Celis Maria del Mar [mss.].

Sources, publications
1995, Núñez de Celis (Catalogo) [monograph].
1996, Núñez Losada y Núñez de Celis (Catalogo) [monograph].

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Biographical notes (eng.)
Born at Madrid at 1919 his professional training begins with his father Francisco Núñez Losada, painter and restorer. He studies at the Instituto Cervantes of Madrid, the Escuela de Artes y Oficios Artísticos and after at the Escuela Superior de Bellas Artes de San Fernando. He keeps during these years a fluent relationship with Paul Coremans. He begins teaching at the Escuela de Artes y Oficios of Sevilla, and after at the Escuela de Bellas Artes de San Fernando of Madrid where he is professor from 1961. During these years a lot of artcrafts are restored at the studio in university being outstanding the restorations of the frescos in San Saturio of Soria and of the altarpieces in the parish of Simancas. He keeps painting and wins several prizes and at 1961 he gets a Juan March grant. Among his collaborators can be found Margarita San Andrés, Zoraida Cárdenas (Professor of Restoration of the Universidad del País Vasco), Francisco Arquillo (Professor of Restoration of the Universidad de Sevilla) and Gonzalo Perales (Restaurador del Museo del Prado and Director of the Instituto de Patrimonio Histórico Español).

Illustrations
Francisco Núñez de Celis en la restauración de San Saturio, 1977 circa (Archivo de Mª del Mar Núñez de Celis). [celis01.jpg]
Francisco Núñez de Celis con Gonzalo Perales y Francisco Arquillo, 1965 circa (Archivo de Mª del Mar Núñez de Celis). [celis02.jpg]
Francisco Núñez de Celis en su taller de la Escuela Superior de Bellas Artes, 1965 circa (Archivo de Mª del Mar Núñez de Celis). [celis03.jpg]

Editing
Roig Picazo Pilar, coordinator; González Tornel Pablo, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 58
Record type: Event

Event type: Restauración / Restoration.

Event chronology
1976-1978 [XX, 07].

Archaeological, Historical and Artistic object
Zapata Antonio, *Frescos de la vida de San Saturio*, 1704-1705; fresco. Soria, ermita de San Saturio.

Conservator-restorer
Núñez de Celis Francisco.

Person in charge
Núñez de Celis Francisco.



Frescos de *San Saturio* durante la restauración, 1976

Preservation condition
Sucio de humo y polvo. Repintes. Humedades en los muros. Mortero pulvurulento. Lagunas pictóricas

Event description
Documentación fotográfica con luz rasante y ultravioleta. Análisis químico de los materiales. Eliminación de los repintes con bisturí y limpieza con agua, bicarbonato sódico, bicarbonato amónico y carboximetilcelulosa. Estabilización del intonaco y de la película pictórica. Fijación y consolidación de la película pictórica con Paraloid B-72. Relleno de lagunas con mortero de cal, arena y cola plástica. Reintegración reversible con regatino a la acuarela.

Event keywords
1c documentación fotográfica con luz rasante y ultravioleta / 1c scientific inquiry.
1c análisis químico de los materiales / 1c scientific inquiry.
3c limpieza / 3c removal of dirt.
3c retirada de repintes / 3c removal of former restoration.
3b estabilización / 3b stabilisation.
3a consolidación / 3a consolidation.
3e reintegración / 3e reintegration.
3e relleno de lagunas / 3e gap filling.

Sources, manuscripts
1919-1996, Núñez de Celis Maria del Mar [mss.].
1982, Núñez de Celis Francisco [monograph].

Preserv. condition (eng.)
Dirty of smoke and dust. Former restorations. Dampness. Gaps.

Event description (eng.)
Examination visual, photographical and chemical. Removal of dirt. Removal of former restorations. Stabilisation of intonaco and colours. Consolidation with Paraloid B-72. Gap filling. Reintegration with regatino.

Illustrations
Frescos de San Saturio durante la restauración, 1976 (Archivo de Mª del Mar Núñez de Celis). [sat04.jpg]
Frescos de San Saturio durante la restauración, 1976 (Archivo de Mª del Mar Núñez de Celis). [sat05.jpg]
Frescos de San Saturio antes de la restauración, 1976 (Archivo de Mª del Mar Núñez de Celis). [sat06.jpg]
Frescos de San Saturio durante la restauración, 1977 (Archivo de Mª del Mar Núñez de Celis). [sat07.jpg]
Frescos de San Saturio después de la restauración, 1978 (Archivo de Mª del Mar Núñez de Celis). [sat08.jpg]
Frescos de San Saturio después de la restauración, 1978 (Archivo de Mª del Mar Núñez de Celis). [sat10.jpg]
Frescos de San Saturio durante la restauración, 1977 (Archivo de Mª del Mar Núñez de Celis). [sat14.jpg]
Frescos de San Saturio después de la restauración, 1978 (Archivo de Mª del Mar Núñez de Celis). [sat15.jpg]

Editing
Roig Picazo Pilar, coordinator; González Tornel Pablo, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 59
Record type: Event

Event type: Restauración / Restoration.

Event chronology
1986/05/15-1986/06/25 [XX, 07].

Archaeological, Historical and Artistic object
Núñez Losada Francisco, P*aisaje*, 1940 circa; óleo sobre lienzo, 225x175 cm. Madrid, Colección privada de Mª del Mar Núñez de Celis.



Núñez Losada, P*aisaje*,
después de la restauración

Conservator-restorer
Núñez de Celis Francisco.

Person in charge
Núñez de Celis Francisco.

Preservation condition
Mal estado de conservación. Pintura seca y cuarteada. Lagunas pictóricas. Grietas por plegado del lienzo.

Event description
Reentelado. Fijación de la película pictórica.Limpieza con Teepol. Consolidación. Estucado de las lagunas pictóricas. Reintegración con acuarela y tempera. Barniz protector.

Event keywords
3c limpieza / 3c removal of dirt.
3b fijación de la película pictórica / 3b stabilisation.
3a reentelado / 3a relining.
3a consolidación / 3a consolidation.
3e reintegración / 3e reintegration.
3e relleno de lagunas / 3e gap filling.

Sources, manuscripts
1919-1996, Núñez de Celis Maria del Mar [mss.].

Sources, publications
1996, Núñez Losada y Núñez de Celis (Catalogo) [monograph].

Preserv. condition (eng.)
Bad state of conservation. Oil painting dry and cracked. Gaps. Cracks for the time folded.

Event description (eng.)
Removal of dirt.Stabilisation. Consolidation. Relining. Reintegration. Gap filling. Varnish.

Illustrations
Paisaje de Núñez Losada antes de la restauración, 1986 (Archivo de Mª del Mar Núñez de Celis). [pais01.jpg]
Paisaje de Núñez Losada antes de la restauración, 1986 (Archivo de Mª del Mar Núñez de Celis). [pais02.jpg]
Paisaje de Núñez Losada después de la restauración, 1986 (Archivo de Mª del Mar Núñez de Celis). [pais03.jpg]
Paisaje de Núñez Losada después de la restauración, 1986 (Archivo de Mª del Mar Núñez de Celis). [pais04.jpg]

Editing
Roig Picazo Pilar, coordinator; González Tornel Pablo, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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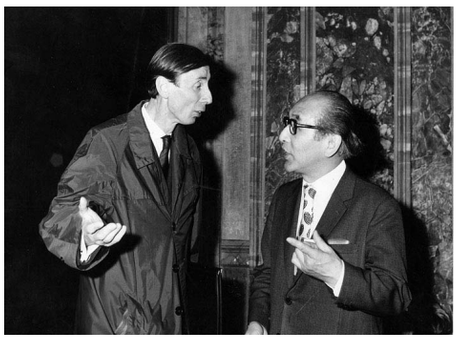
ID number: 60
Record type: Biography

Name: Taubert, Johannes (M).

Birth: Breslau, heute Wroclaw (Polen), 1922/11/03.

Death: München (Deutschland), 1975/12/12.

Main functions
Restaurator, Kunsthistoriker und Denkmalpfleger.



Johannes Taubert im Gespräch mit dem japanischen Kollegen Prof. Haito, bei einem Treffen in Rom Ende der 1960er Jahre

Biographical notes
Schulbesuch in Breslau und Abitur (1941) an der Manfred von Richthofen Oberschule in Breslau. Studium der Kunstgeschichte an der Universität Breslau SS 1944-WS 1944/45, dann an der Philipps-Universität Marburg WS 1946/47 - WS 1947/48, an der Albert Ludwigs-Universität Freiburg/Breisgau SS 48-SS 49. Promotion zum Dr. phil. 1956, mit der Dissertation «Zur kunstwissenschaftlichen Auswertung von naturwissenschaftlichen Gemäldeuntersuchungen» (publiziert München 2003). Wegen schwerer Kriegsverletzungen (Lähmung des linken Armes) zunächst keine Möglichkeit, dem eigentlichen Berufswunsch zu folgen und sich als Restaurator ausbilden zu lassen, daher zunächst Studium der Kunstgeschichte. Nach der Aktivierung des linken Armes 1947 Beginn der Ausbildung zum Restaurator für Gemälde und Skulpturen am Augustiner-Museum in Freiburg/Breisgau bei Prof. Hübner. Ab Sommer 1951 freier Restaurator an der Fürstlichen Fürstenbergischen Galerie in Donaueschingen. Von dort aus 1952 Praktikant am Doerner-Institut München bei Dr. Christian Wolters. 1953- 56 kürzere Stipendien des Stifterverbandes für die Deutsche Wissenschaft, für Studienaufenthalte am Laboratoire Central des Musées de Belgique in Brüssel (damals ACL, heute IRPA), das von Prof. Paul Coremans geleitet wird, Hauptrestaurator Philippot. Taubert nutzt diesen Aufenthalt zum Studium der Restaurierung von Flämischen Primitiven. Er studiert die in groβer Anzahl vorliegenden Infrarot-Fotografien des Instituts, die bis dahin nicht kunsthistorisch ausgewertet waren. Die Arbeiten von Dr. Christian Wolters mit Röntgenaufnahmen von Gemälden sind ihm Vorbild für seine Arbeiten über den Schaffensprozess mittelalterlicher Künstler (Meister von Flémalle, Jan van Eyck, Dirk Bouts u. a.), aus denen 1956 seine Dissertation an der Philipps-Universität Marburg entsteht. Karriere: 1951-1956, freier Restaurator an der Fürstlich-Fürstenbergischen Galerie in Donaueschingen. Vom September 1956 bis zu seinem Tod am 12.12.1975 Leiter der Restaurierungswerkstätten des Bayerischen Landesamtes für Denkmalpflege. Mit Taubert hat erstmals ein Wissenschaftler die Leitung der Restaurierungswerkstätten inne. Statt der bislang rein künstlerisch ausgerichteten Restaurierungspraxis unter Leitung eines akademischen Malers fordert Taubert eine objektive, auf exakten wissenschaftlichen Kriterien aufbauende Arbeit mit ausführlichen Protokollen und Fotos sowohl an Einzelkunstwerken als auch an übergreifenden Gesamtkunstwerken und setzt ihre allgemeine Geltung in der Praxis der bayerischen Denkmalpflege durch. Dies führt sehr bald zu Resonanz auf nationaler und internationaler Ebene. Er wird Mitglied und Berater in vielen internationalen Fachorganisationen, er wird zum international anerkannten Lehrer der Restaurierung u. a. in Mexiko, in Japan als Berater. Schwerpunkte seiner Tätigkeit: Historische Theaterräume, darunter das Markgrafen-Theater in Erlangen, bei dem er gegen empirisch-hypothetische Forderungen ein strenges Vorgehen nach Befund fordert, um historisch genau Fassungen und Malereien zu rekonstruieren. Es folgen Untersuchung und Innenraumrestaurierung der Theater in Aschaffenburg und Passau und sowie der Münchner Kammerspiele. Kunst und Kirchenräume des Rokoko: Restaurierung von Skulpturen für die Rokoko-Ausstellung in München 1958, dabei Auseinandersetzung mit Fragen der Rokoko-Fassung und damit des Realitätsgrades einzelner Bereiche im barocken Gesamtkunstwerk. Restaurierung der Klosterkirche von Weltenburg. Von da ab Beschäftigung mit dem Werk der Gebrüder Asam (zuletzt Restaurierung der Asam-Kirche St. Johann Nepomuk in München) und mit dem Werk von Ignaz Günther. In der denkmalpflegerischen Praxis ist er konfrontiert mit der Außenbemalung des Freisinger Domes, die nicht erhalten werden kann, dann mit C. D. Asams letztem Werk, der Klosterbibliothek in St. Emmeram in Regensburg, und mit der Asamkirche St. Nepomuk in München. Schwerpunkt auch die mittelalterliche Wandmalerei in Bayern, u. a. vertiefte Auseinandersetzung mit der Maltechnik, z. B. in der Ramwoldkrypta von St. Emmeram in Regensburg, im Torhaus und an den Obergadenbildern in Frauenchiemsee und im Karner zu Perschen. Zentrale Aufmerksamkeit gilt der Fassung romanischer und gotischer Bildwerke bzw. Altarschreine. Hier sind Tauberts Erkenntnisse für die Restaurierungswissenschaft auch am bedeutendsten. Taubert befasst sich mit der Frage der monochromen

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Fassung an Bildwerken und Schreinen von Tilman Riemenschneider, mit den Werkstattcharakteristika der Fassungen von Hans Multscher (Landsberger Madonna), mit den komplexen Problemen der großen Altarschreine von Herlin (Rothenburg, Nördlingen). Krönung seines Werks ist die Untersuchung und Restaurierung des Englischen Grußes von Veit Stoß in Nürnberg.1972 wird Taubert mit der Restaurierung des Triumphkreuzes von Bernt Notke im Dom von Lübeck beauftragt, die vor allem durch seine Schüler Eike und Karin Oellermann vollendet wird. Schüler und Nachfolger: In einer Zeit, in der es in der Bundesrepublik Deutschland noch keine geregelte Restauratorenausbildung auf Hochschulebene gibt, bildet Johannes Taubert in den Restaurierungswerkstätten des Bayerischen Landesamtes für Denkmalpflege und bei zahlreichen Restaurierungen vor Ort Volontäre und Mitarbeiter vor allem in der Restaurierung von polychromen Schnitzfiguren und Tafelmalerei aus und fort. Als Lehrer ist er dank seiner großen Fachkompetenz, seiner innovativen Methoden und seiner menschlichen Qualitäten hochgeschätzt. Zu seinen Schülern gehören bekannte deutsche Restauratoren, die inzwischen meist schon pensioniert sind, darunter Hans Werner Bachmann, Fritz Buchenrieder und Eike Oellermann. Internationale Beratungstätigkeit, Zugehörigkeit zu Fachkomitees: Für die UNESCO ist Johannes Taubert wiederholt beratend tätig, u.a. in Mexiko. Er ist Mitglied des Conseil des Rome Centre (ICCROM Centre International des Études pour la Conservation et la Restoration) und Mitglied des Directory boards von ICOM-CC (Komitee für Konservierungsfragen von ICOM). 1983 erhält Taubert posthum eine Auszeichnung von ICOM, die seiner Frau Dr. Gesine Taubert überreicht wird. Im Folgenden werden Restaurierungsmaßnahmen aufgelistet, die unter Leitung von Taubert durch die Werkstätten des BLfD ausgeführt wurden. Die Kurzbeschreibung der ausgeführten Maßnahmen beruht auf den jährlichen Berichten des BLfD und nutzt weitgehend die damals verwendeten Fachtermini. Wiedergabe ohne Ergänzungen zur Kunstgeschichte und Topographie. Beratungen und kleinere restauratorische Untersuchungen im In- und Ausland sind in der Auflistung in der Regel nicht berücksichtigt, ebenso wenig Restaurierungsarbeiten, die Taubert vor Eintritt in die Werkstätten des BLfD durchführt. Ab ca. 1966 führen die Werkstätten zahlreiche restauratorische Untersuchungen vor Ort durch (Wandmalereien und Architekturfarbigkeit vor allem in Sakralräumen, Mitarbeit an Untersuchungen der Bauforschung, Erhaltungszustand von Kirchenräumen, ihrer Ausstattung etc.), die als Grundlage für Instandsetzungsmaßnahmen dienen. Diese Untersuchungen führen zu einer qualitativen Steigerung der denkmalpflegerischen Maßnahmen. Die Arbeiten werden dann Restaurierungs- oder Kirchenmalerfirmen durchgeführt. Zu allen Restaurierungsarbeiten, die unter der Leitung von Johannes Taubert in den Werkstätten des Bayerischen Landesamtes für Denkmalpflege (BLfD) von 1956 bis 1975 erfolgt sind, liegen Berichte in den Akten des BLfD vor: Nach Topographie und Objekt sowie chronologisch geordnet im Hauptarchiv (Altregistratur). Kurzberichte und Dokumentationen über ausgeführte Restaurierungen befinden sich im Archiv "Zentrale Dienste", früher Archiv der Restaurierungswerkstätten des BLfD.

Events of conservation-restoration

1958, Ausstellung, "Europäisches Rokoko" konservatorische Überwachung der Ausstellungsstücke, München.

1958, Freilegen der ursprünglichen Marmorierung, Kitten und Retuschieren der Fehlstellen, Egid Quirin Asam, Tabernakelengel, Altenmarkt, Niederbayern, Damenstiftskirche.

1958, Freilegen der spätgotischen Fassung, Holzfestigung, kleinere bildhauerische Ergänzungen, Einstimmen von Fehlstellen, romanischer Kruzifixus um 1200, Biberbach, Lkr. Wertingen, Kirche (?).

1958-1959, Niederlegen der Malschichten auf Skulpturen und Gemälden, Reinigen, Kitten und Retuschieren der Fehlstellen, Oberflächenschutz, Holzwurmbehandlung, zwei spätgotische Flügelaltäre, Gelbersdorf, Lkr. Freising, Kirche (?).

1958-1960, Freilegung der Fassung, Adam Kraft, Sakramentshaus, Selbstbildnis, Nürnberg, evang. Stadtpfarrkirche St. Lorenz.

1958-1960, Freilegen der ursprünglichen Fassung, Niederlegen der Malschichten auf Skulpturen und Gemälden, Kitten und Retuschieren der umfangreichen Fehlstellen, Erasmus Grasser, Achatiusschrein, Reichersdorf, Lkr. Miesbach.

1958-1959, Kitten und Retuschieren der Fehlstellen, Freilegen der ursprünglichen Fassung, Moses als Kanzelträger, um 1700, Rothenburg o. d. Tauber, Franziskanerkirche.

1958, Freilegen der ursprünglichen Fassung, Kitten und Retuschieren der Fehlstellen, Ignaz Günther, zwei Engel vom Valeriusschrein, Mitte 18. Jh., Weyarn (Lkr. Miesbach), ehem. Klosterkirche.

1958, Ausbau (Abnahme) und Sichern, mittelalterliche Wandmalereien an den Langhauspfeilern, Würzburg, Dom.

1959, Untersuchung und Dokumentation der ursprünglichen Raumfassung, Rekonstruktion der Fassung durch Richard Harzenetter, erster Schüler Tauberts in der Restaurierungswerkstatt des Bayerischen Landesamtes für Denkmalpflege, Markgrafen-Theater, 18. Jh.,Erlangen.

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1959, Untersuchung und Dokumentation der ursprünglichen Raumfassung, Beratung bei der Rekonstruktion dieser Fassung, Stadttheater, 18. Jh., Aschaffenburg.
1959-1962, Freilegung der originalen Fassung, Retusche der Fehlstellen, Beratung bei der Erstellung und Fassung eines neuen Kreuzes, Ignaz Günther, Kruzifix um 1764, Altmannstein, kath. Pfarrkirche.
1959, Untersuchung und Dokumentation der ursprünglichen Raumfassung, Beratung bei der Rekonstruktion dieser Fassung, Markgrafentheater, 18. Jh., Erlangen.
1959-1960, Restaurierung, Ignaz Günther, zwei Tabernakelengel, Grießtädt, Kirche (?).
1959-1962, Freilegung der alten (sic) Fassung, Jüngstes Gericht, spätgotisches Relief, Nürnberg, evang. Pfarrkirche St. Jakob.
1959-1960, Retusche der Fehlstellen, Entfernen der Übermalungen aus dem 17. und 19. Jh., Altärchen um 1530, Mindelheim, Kirche Hl. Kreuz.
1959-1962, Freilegung der originalen Fassung im Gewand, Retusche der Fehlstellen, partielle Holzfestigung, Verbesserung von späteren schlechten bildhauerischen Ergänzungen, Schnitzfigur des hl. Leonhard um 1500, Regensburg, Kirche St. Leonhard.
1959-1960, Freilegen der ursprünglichen Fassung, Kitten und Retuschieren der Fehlstellen, Schmerzhafte Muttergottes vom Valeriusschrein, ehem. Klosterkirche um 1730, Weyarn, Lkr. Miesbach.
1960-1961, Freilegungsproben, Musterrestaurierung an 30 Rangbrüstungsfüllungen und verschiedenen Holzteilen, Untersuchung der Raumfassung, Stadttheater, 18. Jh., Passau.
1960, Freilegungsproben im Kirchenraum und Restaurierung (Ausführung durch Richard Harzenetter), Klosterkirche Weltenburg.
1960, Untersuchung und genaue Dokumentation des romanischen Schnitzkruzifixes und seiner polychromen Fassung, Forstenried, Stadtpfarrkirche, .
1960-1962, Abnahme der Übermalungen, Zusammensetzung der in mehrere Teile zerbrochenen Figur, bildhauerische Ergänzungen am Kind und an der Madonna, Hubert Gerhard, Terrakotta-Figur Madonna mit Kind, München, Gunezrhainer-Haus.
1961-1962, Sicherung der originalen Fassung, romanischer Kruzifix, Fürstenried, kath. Pfarrkirche.
1959-1962, Freilegung der originalen Fassung am Relief und den Rahmen, Abnahme von Übermalungen auf den Tafelbildern, Altar des Abtes Kindelmann, 1537, Ottobeuren, Klostermuseum.
1961-1962, Freilegung der ursprünglichen Dekoration von 1784 und zeichnerische Rekonstruktion derselben im M 1:20 als Voraussetzung für die Rekonstruktion dieser Raumfassung, Hoftheater, spätes 18. Jh., Passau.
1961-1964, umfangreiche Untersuchungen und Sicherungsarbeiten, Wandmalereien des 12. Jh. oberhalb der spätgotischen Gewölbe und im Torhaus, Frauenchiemsee, Münster.
1961-1962, Freilegungsarbeiten, Adam Kraft, Sakramentshaus, spätes 15. Jh., Nürnberg, evang. Stadtpfarrkirche St Lorenz, .
1961-1962, Reinigung, partielles Niederlegen der Fassung, partielles Freilegen der originalen Fassung, Veit Stoss, Englischer Gruß, spätes 15. Jh., Nürnberg, evang. Stadtpfarrkirche St. Lorenz.
1963, Abnahme der modernen Fassungen, Untersuchung des dazugehörigen Kruzifixus, Georg Petel, Maria und Johannes aus einer Kreuzigungsgruppe, frühes 17. Jh., Dillingen, Priesterseminar.
1959-1963, Holzkonservierung, Verleimen der Arme und Beine, Erstellen eines neuen Kreuzes, Abnahme späterer Übermalungen, romanischer Kruzifixus, Haidstein, kath. Kirche (?).
1963-1964, Freilegen der originalen Fassung, Hans Multscher, Stehende Muttergottes mit Kind, Landsberg am Lech, Stadtpfarrkirche.
1963, Niederlegung der Fassung, Retusche der Fehlstellen, Relief Allerheiligen um 1520, Mindelheim, Frauenkapelle.
1963, Freilegen der Fassadenmalerei, partielles Abnehmen originaler Malereireste, Erstellen von Rekonstruktionszeichnungen, "Weinstadl", München, Burgstr. 5.
1963, Festlegen der sichtbaren Fassung, Untersuchung nach ursprünglicher Bemalung, Retusche der Fehlstellen, zwei Engel, Mitte 18. Jh., Polling, Klosterkirche
1963, Sicherung, Wandmalereien am Nordportal, Regensburg, kath. Pfarrkirche (ehem Klosterkirche).
1963-1964, Abnahme von Übermalungen, Relief Herrscherbildnis (?) 9. Jh., Solnhofen, Areal der ehem. Klosterkirche.
1963, Restaurierung, Tabernakel, Sünching, Schlosskapelle.
1963, Abnahme der von Kunsträubern aufgebrachten Schichten von Schuhcreme und Wachs, Holzkonservierung und Verleimung, Tilman Riemenschneider, Rosenkranzmadonna, Volkach, Kirchbergkirche.
1963, Holzfestigung, Freilegen einer mittelalterlichen Fassung, Retusche der Fehlstellen, romanischer Kruzifix, Zell am Main, Pfarrkirche (?).

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1963-1964, Niederlegen der Malschichten, Abnahme von Übermalungen, Retusche der Fehlstellen, Christus in der Kelter, Tafelbild um 1460, Nürnberg, evang. Stadtpfarrkirche St. Lorenz.
1964, Abnahme einer modernen Überfassung, Ausspänen von Rissen im Holz, Oberflächenbehandlung, Georg Petel, Kruzifix, Augsburg, Dominikanerkirche.
1964, Abnahme eines Lacküberzuges, Verleimen, Kittungen starker Verwitterungsschäden an Hals Kopf und Beinen Oberflächenbehandlung, Georg Petel, Der gute Schächer Dismas, Augsburg, Kath. Friedhofskapelle St. Michael.
1964, Abnahme der Übermalung von 1902, Freilegen der Reste der ursprünglichen Fassung, Georg Petel, Christus Salvator, Augsburg, St. Moritz.
1964, Restaurierung in situ, Georg Petel, St. Sebastian, Augsburg, St. Moritz.
1964, Beratung bei der Ergänzung der vom Holzwurm stark zerstörten Skulptur, Georg Petel, St. Rochus, Augsburg, St. Moritz.
1964, Beratung bei der Freilegung der überfassten Skulptur, Georg Petel, St. Sebastian, Augsburg, St. Max.
1964, Untersuchung und Beratung bei der Freilegung der originalen Fassung, Georg Petel, Ecce Homo, Augsburg, Dom.
1964, Freilegen der originalen Fassung und Retuschieren der Fehlstellen, Retusche des Lüsters im Lendentuch, Georg Petel, Christkind, Augsburg, Barfüsserkirche.
1964, Abnahme der jüngeren Neufassung, Oberflächenbehandlung, Georg Petel, Johannes und Maria, Dillingen, Bischöfliches Priesterseminar.
1964, Freilegen der Originalfassung, Retusche von Fehlstellen, St. Sebastian, Holzplastik (o D), Feichten, Pfarrkirche.
1964, Abnahme und Wiedereinbettung in Rahmen, Wandmalereien (o. D.), Windberg bei Bogen, Kloster.
1964-1966, Sicherung, mittelalterliche Wandmalereien, Frauenchiemsee, Münster und Torhaus.
1964-1966, Freilegen der Originalfassung, Hans Multscher, Stehende Madonna mit Kind, Landsberg am Lech, Stadtpfarrkirche.
1964-1965, Freilegen von Spuren der alten Fassung, Neufassung nach originalem Befund, Ivo Striegel, spätgotischer Schnitzaltar, Mittelberg bei Obergünzburg, Kirche St. Alban.
1964-1966, Sicherung, Wandmalereien, Regensburg, St. Emmeram.
1964, Behandlung gegen Holzwurm, Pietà, Holzplastik 14. Jh., Salmdorf, Pfarrkirche (?).
1964-1969, Untersuchung und Abnahme der Übermalungen, Ergänzung von Fehlstellen und Retusche, Ton-Pietà um 1430, Westheim-Binshofen, Lkr. Feuchtwangen, Filialkirche Aurach.
1965, Reparatur (sic!) des Altarschreins und Behandlung gegen Wurmbefall, Altarretabel, Detwang, Kirche.
1965, Reinigung der Oberfläche, Festlegung der Fassung, Hans Leinberger, Relief Anna Selbdritt, Ingolstadt, Kloster Gnadenthal.
1965, Niederlegung der barocken Fassung, Reinigung und Behandlung gegen Wurmbefall, Christus in der Rast (o. D.), Landshut, St. Nikola.
1965, Reinigung und Konservierung, Hans Leinberger, 4 Reliefs, Moosburg, St. Castulus.
1965, Festigung der Fassung, Verleimung von Bruchstellen, Oberflächenbehandlung,, Ursulaschiff, Holzplastik (o. D.), Moosburg, St. Castulus.
1965, Sicherung, romanische Wandmalereien, Prüfening, Klosterkirche.
1965, Beratung bei der Restaurierung, Tilman Riemenschneider, Heilig-Blut-Altar und Marienkrönungsaltar, Rothenburg o. d. T., St. Jakob.
1965, Untersuchung der Schäden, Wandmalereien des späten 14. Jh., Urschalling am Chiemsee, kath. Kirche.
1965-1966, Untersuchung, Sicherung, Restaurierung, romanische Wandmalereien, Perschen, Karner.
1965-1967, Freilegung einer Fassung des 19. Jh. und Retusche, Hans Multscher, Madonna mit Kind, Imberg, Privatbesitz.
1966, Untersuchung und Beratung, Modellrestaurierung, Raumschale, Hauptraum der Kirche, Ettal, Klosterkirche.
1966, Niederlegung von Blasen, dazu Untersuchung der Raumfarbigkeit, Altarbild des H. Feselen, Ingolstadt, Frauenkirche.
1966, Festigung der Fassung und Reinigung, Hans Leinberger, Sitzmadonna, Polling, Pfarrkirche (ehem. Klosterkirche).
1965-1967, Sicherung der Malschicht, zwei beidseitig bemalte spätgotische Tafelbilder, Wonneberg, Pfarrkirche.
1966-1967, Freilegung der Originalfassung, Hans Multscher (?), weibliche Heilige, Augsburg, Schaetzlerpalais.
1966-1967, Untersuchung und Freilegung einer späteren Fassung, Erstellung eines Kreuzes, Ignaz Günther, Kruzifix, Bamberg, Ordinariat.

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1966-1967, Freilegung der originalen Oberflächen, Marienkrönungsaltar, Figuren der Maria und des Johannes, Rothenburg o. d. T., St. Jakob.
1966-1967, Reinigung, Abnahme von Übermalungen und Retusche, Ölbild mit Relief Kreuztragung Christi um 1560, Oberschwaningen, Lkr. Dinkelsbühl, Pfarrkirche.
1966-1967, Abnahme von Übermalungen, steinerne Madonnenfigur, spätgotisch, Passau, Domkapitel.
1967, Abnahme der Fassung des 19. Jh., Hl. Georg und Hl. Florian, um 1485, Fridolfing, Lkr. Laufen, Pfarrkirche.
1967, Sicherung der Fassung, Madonna mit Kind um 1440, Passau, St Severin.
1967, Freilegung der originalen Fassung, männlicher Heiliger (Hl Ägidius?) um 1480, Passau, Klosterkirche Niedernburg.
1967, Sicherung der Fassung, Hl. Erasmus um 1430, Pittenhart, Lkr. Traunstein, Pfarrkirche.
1967, Abnahme von Übermalungen des 19. Jh., Steingussmadonna um 1420, Wunsiedel, Kath. Pfarrkirche.
1968-1969, Versäuberung, Festigung und bildhauerische Ergänzungen (letztere durch einen freischaffenden Bildhauer), Ignaz Günther, Madonna, Attel, Lkr. Wasserburg, Pfarrkirche.
1968-1969, Schließen der Durchschneidungen die durch ehem. Bekleidung entstanden sind, Versäuberung und retuschieren der Fehlstellen, Freilegungsarbeiten, romanische Sitzmadonna, Kirchhaslach, Lkr. Illertissen, Pfarrkirche.
1968-1969, Niederlegen der originalen Fassung, Relief aus einer Kreuzigungsgruppe um 1520, Engel um 1470, München, Oberfinanzdirektion.
1968-1969, Untersuchungen und Konservierungsarbeiten, Hochaltar, Nördlingen, St. Georg.
1968-1969, Freilegung der Originalfassung und Retusche, Madonna mit Kind 14. Jh., Regen, Pfarrkirche.
1968-1969, Wanduntersuchung und Sicherungsarbeiten,, ehem. Benediktuskapelle, Regensburg, St. Emmeram.
1968-1970, Sicherung und Freilegung, romanische Wandmalereien, Passau, Niedernburg, sog. Marienkapelle.
1968-1970, Abnahme von Übermalungen, Steinpietà um 1420, Pfettrach, Lkr. Freising, Pfarrkirche.
1968-1969, Konservierungsarbeiten, Hauptaltar, Rabenden, Lkr. Traunstein, Filialkirche.
1968-1970, Untersuchung und Sicherung der Fassung, romanischer Kruzifixus, Bamberg, Museum.
1968-1970, Vorläufige Freilegung der Zweitfassung, Schmerzensmann um 1510, Dinkelsbühl, ehem. städtische Spitalkirche.
1968-1970, Sichern der Malschicht, begradigen und neu verleimen der Tafeln, verkitten und retuschieren, zwei gotische Tafelbilder, Ering, Lkr. Pfarrkirchen, Pfarrkirche.
1968-1970, Untersuchung und Freilegung der Erstfassung, Pietà aus dem 14. Jh., Mühldorf am Inn, Museum.
1968-1970, Restaurierung; ebenda zwei Tafelbilder Untersuchung und Freilegung der originalen Malerei, retuschieren der Fehlstellen, Friedrich Herlin, Hochaltar, Rothenburg o. d. T., St. Jakob.
1970-1971, Fortführung der Untersuchungen, Restaurierung, Hochaltar, Nördlingen, St. Georg.
1979-1971, Konservierung und Restaurierung des Bildwerkes nach langjährigen vorbereitenden Untersuchungen, Veit Stoss, Englischer Gruß, Nürnberg, evang. Stadtpfarrkirche St. Lorenz.
1972, Beginn der Untersuchung und Restaurierung (Arbeiten vollendet von Eike und Karin Oellermann), Bernt Notke, Triumphkreuzes, Lübeck, Dom.

Writings, publications

1958, Taubert Johannes, 21-30 [analytic (monograph)].
1959 (b), Taubert Johannes, 35-38 [analytic (monograph)].
1959, Taubert Johannes [analytic (periodical)].
1959 (a), Taubert Johannes, 343-364 [analytic (monograph)].
1960, Taubert Johannes, 21-30 [analytic (monograph)].
1960 (a), Taubert Johannes, 67-75 [analytic (periodical)].
1960 (d), Taubert Johannes, 415-420 [analytic (monograph)].
1960 (c), Taubert Johannes, 39-65 [analytic (monograph)].
1960 (e), Taubert Johannes, 7-21 [analytic (periodical)].
1960 (b), Taubert Johannes, 75f. [analytic (monograph)].
1961, Taubert Johannes, 346-349 [analytic (periodical)].
1962, Taubert Johannes, 81-102 [analytic (periodical)].
1965 (a), Taubert Johannes, 215-232 [analytic (monograph)].
1965, Taubert Johannes, 201f. [analytic (monograph)].
1967 (a), Taubert Johannes, 247-264 [analytic (monograph)].
1967 (b), Taubert Johannes [analytic (periodical)].
1967, Taubert Johannes, 257-270 [analytic (monograph)].

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1969, Taubert Johannes [analytic (monograph)].
1970, Taubert Johannes, Bachmann Karl Werner, Oellermann Eike, 327-369 [analytic (periodical)].
1970, Taubert Johannes, 95-101 [analytic (monograph)].
1971, Taubert Johannes, 81-87 [analytic (monograph)].
1972, Taubert Johannes, 58f. [analytic (periodical)].
1974, Taubert Johannes, 36-37 [analytic (monograph)].
1975 (a), Taubert Johannes, [analytic (monograph)].
1975 (b), Taubert Johannes, 387-402 [analytic (monograph)].
1975, Taubert Johannes, 125-132 [analytic (exhibition catalogue)].
1976, Taubert Johannes, 41-71 [analytic (monograph)].
1978, Taubert Johannes [monograph].
1983(a), Taubert Johannes, 33-34 [analytic (monograph)].
2003, Taubert Johannes [monograph].

Sources, manuscripts

2006, Taubert Gesine [mss.].

Sources, publications

1978, Ramisch Hans, Johannes Taubert, 245-247 [review].
2003, Schmidt-Thomsen Kurt, Nachruf auf Johannes Taubert, 206-209 [review].

Critical evaluations

Mit Johannes Taubert erfährt die restauratorische Tätigkeit in der bayerischen Denkmalpflege eine grundlegende Veränderung: Die bislang vorherrschende künstlerische Auffassung von Restaurierung wird von einer wissenschaftlichen Vorgehensweise abgelöst. Kunstwerke werden systematisch untersucht und dokumentiert, als Grundlage für eine sachgerechte Konservierung und Restaurierung und zur besseren Kenntnis der historischen künstlerischen Techniken sowie generell der künstlerischen Arbeitsweise. Das technologische Wissen über historische Kunstwerke wird als unverzichtbares Element für deren fundierte kunsthistorische Einordnung erkannt und als Bereicherung für die Kunstwissenschaften insgesamt. Besondere Aufmerksamkeit erfahren polychrome Bildwerke aus Holz, aus technologischer und restauratorischer Sicht. Fassungen des 18. Jh., die in Bayern bislang traditionell erneuert worden sind, werden erstmals systematisch untersucht und soweit möglich in ihrem Originalbestand erhalten bzw. anhand fundierter Befunde rekonstruiert. Damit leistet Taubert einen sehr wichtigen Beitrag zur Entwicklung der modernen Denkmalpflege und Restaurierung.

Biographical notes (eng.)

After studying art history at the Universities of Breslau, Marburg and Freiburg/Breisgau, training as conservator for paintings and sculptures at the Augustiner-Museum in Freiburg/Breisgau. Study visits for several months at the laboratory and workshop of the Institut du Patrimoine Artistique (then ACL, today IRPA), there systematic art historical evaluation of infrared photographs of Flemish panel paintings, which leads to his dissertation in 1956.

From 1956 until his death in 1975 head of conservation laboratories of the Bavarian State Office for Preservation of Historic Buildings and Monuments. At that time the practice of conservation, which is orientated strictly artistic, is changed to scientific by Taubert by systematic examinations and documentations, which are also yielding new findings for art history and by working methods, which are objectively comprehensible and appropriate for historic artworks. Specialization on examination and scientific interpretation of medieval and baroque polychromy of sculptures. As well systematic examination and interpretation of polychromy of historic interiors, amongst others interiors of medieval and baroque churches as well as interiors of baroque theaters.

Promotion of scientific based education of young national and international conservators. Contributive in international committees of conservation. National and international consulting activities in conservation and preservation of historic buildings and monuments.

Critical evaluations (eng.)

The conservation activities in the Bavarian State Office for Preservation of Historic Buildings and Monuments have changed radically with Johannes Taubert: The artistic concept of conservation, which predominated so far, is replaced by a scientific approach. The artworks are systematically examined and documented, as the foundation for an appropriate conservation and restoration and for a better understanding of historic tech-

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niques and artistic methods in general. The technical knowledge about historic artworks is recognized as an essential element for their well-founded art historical classification and as enrichment for art history in general. For technical and conservation purposes particular attention is paid to polychrome works of art made of wood. 18th century polychromy, which traditionally has been renewed in Bavaria, is examined systematically for the first time and if possible preserved in its original state or reconstructed based on substantiated findings. Therewith Taubert can be accounted for an important contribution to the development of the modern conservation and preservation of historic buildings and monuments.

Illustrations
Johannes Taubert, (links), im Gespräch mit dem japanischen Kollegen Prof. Haito, bei einem Treffen in Rom Ende der 1960er Jahre.. [taub01.jpg]
Der Restaurator Johannes Taubert. [taub02.jpg]

Editing
Schädler-Saub Ursula, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 61
Record type: Event

Event type: Restaurierung / Restoration.

Event chronology
1970-1971 [XX, 06].

Archaeological, Historical and Artistic object
Stoβ Veit, E*nglischer Gruß*, 1517; Lindenholz, polychrom gefaβt. Nürnberg, evang.-luth., Stadtpfarrkirche St. Lorenz.

Conservator-restorer
Taubert Johannes mit einem Team von 18 Restauratoren und Mitarbeitern, darunter Bachmann Karl Werner, Kratzsch Marie Rose, Laudenbacher Konrad, Oellermann Eike.



Veit Stoβ, Detailaufnahmen des E*nglischen Grußes*

Person in charge
Taubert Johannes.

Institutions / people
Bayerisches Landesamt für Denkmalpflege; Evangelische Landeskirche in Bayern; Kirchenvorstand der evang.-luth. Stadtpfarrkirche St. Lorenz in Nürnberg;

Preservation condition
Der Englische Gruβ, eine polychrom gefasste Schnitzplastik, ist 1817 nach ungeeigneten Reparaturen an der Aufhängung im Kirchenraum abgestürzt und in unzählige Fragmente zerschellt. Im 19. Jh. und 1933 werden verschiedene, teils ungeeignete Reparatur- und Restaurierungsmaβnahmen durchgeführt, die u.a. zu falschen Verklebungen von Fragmenten und zu einer Vermischung verschiedener Polychromie-Schichten führen. Ab 1961 erfolgen systematische Untersuchungen und Sicherungen durch die Restaurierungswerkstätten des Bayerischen Landesamtes für Denkmalpflege unter der Leitung von Johannes Taubert.

Event description
Die Restaurierung wird aus konservatorischen Gründen vor Ort, in einer speziell hierfür eingerichteten Restaurierungswerkstatt neben der Lorenzkirche ausgeführt, durch ein spezialisiertes Team von Restauratoren unter der Leitung von Dr. Johannes Taubert. Die Restaurierung ist aus folgenden Gründen dringend erforderlich: statisch-konstruktive Probleme des Bildwerks insgesamt sowie einzelner Teile (nachteilige Auswirkung früherer Ergänzungen und Veränderungen); starke Verschmutzung, Abheben, Abplatzen und Verluste der Polychromie und der Vergoldung. Durch systematische restauratorische Untersuchung und Dokumentation wird der überlieferte Bestand erfasst. Bei zwei Fachkolloquien im September und Oktober 1970 wird das Restaurierungskonzept abgestimmt. Man einigt sich darauf, Fragen zur Erhaltung früherer Ergänzungen und zu Behandlung von Fehlstellen von Fall zu Fall abzustimmen. Nachdem klar ist, dass die originale Fassung und Vergoldung weitgehend erhalten sind, erfolgt eine sehr differenzierte und zeitaufwändige Reinigung und Freilegung, die zur Wiederentdeckung der kostbaren ursprünglichen Polychromie sowie der 1825/26 verborgenen Malereien auf der Rückseite der Medaillons führt. Die meisten alten Kittungen und Verklebungen werden entfernt. Dabei werden originale Partien der Schnitzerei zurückgewonnen. Die aus statisch-konstruktiven Gründen notwendigen kleinteiligen neuen Holzergänzungen werden mit Ausspänungen durchgeführt. Die qualitätvollen bildhauerischen Ergänzungen von 1825/26 bleiben erhalten. Neue Retuschen werden mit Aquarellfarben bzw. Tempera- oder Harzfirnisfarben ausgeführt, lasierend bis deckend. Die Notwendigkeit regelmäβiger Wartung und Pflege wird hervorgehoben. Für St. Lorenz entsteht der erste regelmäβige Wartungsvertrag mit einem qualifizierten Restaurator (für die gesamte Raumausstattung). Die Restaurierung von 1970/71 führt zur Rückgewinnung der originalen Polychromie und vieler gestalterisch und ikonographisch bedeutender Details des Englischen Gruβes. Sie respektiert die gelungenen Maβnahmen der Restaurierung von 1825/26. Sie etabliert ein neues Modell wissenschaftlichen Arbeitens in der Restaurierung, indem sie die Bedeutung der restauratorischen Untersuchung und Dokumentation, der interdisziplinären Zusammenarbeit und der präventiven Maβnahmen zum Schutze des Kunstgutes hervorhebt.

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Event keywords
1a Technologie und Erhaltungszustand / 1a technical assessment.
1b Historische Recherchen / 1b historical research.
1c Naturwissenschaftliche Untersuchungen / 1c scientific inquiry.
2 Konservierungs - Restaurierungskonzept / 2 project of conservation and restoration.
3a Wiederherstellung der Adhäsion / 3a reconstructing adhesion.
3b Wiederherstellung der Kohäsion / 3b reconstructing cohesion.
3c Abnahme von Ablagerungen und Beschichtungen / 3c removal of extraneous elements.
3d Konsolidierung/strukturelle Verstärkung / 3d reinforcement.
3e Ergänzung / 3e reintegration
3f Wiederherstellung der Form / 3f reconstructing the conformation.
4 Konzept für eine präventive Konservierung / 4 project for prevention
5 Präventive Konservierungsmaßnahme / 5 prevention work
6 Publikation der Ergebnisse / 6 results publicity

Sources, manuscripts
1970-1971 [archive].
1970-1971, Berichte zur Restaurierung des Englischen Gruβes [mss.].

Sources, publications
1978, Taubert Johannes, 33-34 [monograph].
1983, Stolz Georg, 1-22 [analytic (monograph)].
1983, Kratzsch Marie Rose, 26-29 [analytic (monograph)].
1983, Laudenbacher Konrad, 33-34 [analytic (monograph)].
1983, Taubert Johannes [analytic (monograph)].

Critical evaluations
Die Restaurierung des Englischen Gruβes 1970/71 ist ein Meilenstein in der wissenschaftlich fundierten Restaurierung polychromer Holzplastik in Deutschland. Die Restaurierungsmethodik zeichnet sich durch umfassende vorbereitende Untersuchungen aus: Historische Materialien und Technologien sowie historische Veränderungen und Erhaltungszustand werden präzise in Text und Bild erfasst, als Grundlage für ein objektgerechtes Restaurierungskonzept. Die Konservierungs- und Restaurierungsarbeiten sind im Vergleich mit früheren Vorgehensweisen wesentlich sorgfältiger und respektvoller auch gegenüber der Objektgeschichte. Sie nutzen neue Untersuchungsmethoden und Geräte (z. B. das Technoskop) zur sachgerechten Freilegung, Sicherung und Konservierung der Originalsubstanz. Nicht die "sensationelle" Restaurierung, sondern die nachhaltige Konservierung des Kunstwerks ist das Ziel der Bemühungen: Von vornherein wird die Notwendigkeit eines Wartungsvertrages erkannt und die Wichtigkeit, geeignete konservatorische Rahmenbedingungen (Raumklima etc.) für die Erhaltung des bedeutenden Kunstwerkes zu schaffen. Die regelmäβige Wartung und Pflege des Englischen Gruβes haben sich sehr bewährt. Größere restauratorische Eingriffe sind seit 1970/71 nicht mehr erforderlich gewesen.

Preserv. condition (eng.)
The Angelic Salution, a polychrome wooden sculpture crashes to the ground of the church and falls into myriad pieces in 1817 after several inapt repairs of the mounting. In the 19th century and in 1933 various, sometimes unsuitable repair and restoration measures are performed, which lead amongst others to incorrect mounted fragments and to a mixture of different polychromy layers. From 1961 on systematic examinations and protection measures are made by the Bavarian State Office for Preservation of Historic Buildings and Monuments, conducted by Johannes Taubert.

Event description (eng.)
The conservation of 1970/71 is supported by profound preparing examinations. It is conducted by Johannes Taubert and is carried out in situ by a team of qualified conservators. It leads to the recovery of the original polychromy and many details which are important for the design and the iconography of the Angelic Salution. On the same time the conservation respects the well made measures of the conservation treatment of 1825/26. It establishes a new model of scientific approach in conservation in emphasizing the importance of conservation examination and documentation, interdisciplinary team work and preventive measures to protect art works.

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Critical evaluations (eng.)
The conservation of the Angelic Salution 1970/71 is a mile stone in the scientific based conservation of polychrome wooden sculpture in Germany. The conservation method is characterized by extensive preparing examinations: historic materials and techniques, as well as historic changes and the state of condition are recorded precisely in text and illustrations, as a base for a conservation concept which suits the artwork. In comparison to earlier approaches the conservation works are much more careful and respectful, also regarding the history of the object. New methods for analysis and new analysis equipment are used (like the portable microscope) for the suitable removal of polychromy layers, protection and conservation of the original substance. Not the "sensational" conservation, but the sustainable conservation of the artwork is seen as the objective of the efforts: The necessity of a preventive maintenance plan is recognized from the beginning and the importance of creating a regulatory environment (room climate etc.) for the preservation of the grand artwork.

Illustrations
Gesamtaufnahmen des Englischen Gruβes von Veit Stoβ (Foto und Copyright BLfD). [taub04.jpg]
Detailaufnahmen des Englischen Gruβes von Veit Stoβ (Foto und Copyright BLfD). [taub03.jpg]

Editing
Schädler-Saub Ursula, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 62
Record type: Biography

Name: Althöfer, Heinz (M).

Birth: Niederaden (Deutschland), 1925.

Death: living (2006).

Main functions
Restaurator, Kunsthistoriker.



Heinz Althöfer 1990 in den Ateliers des Restaurierungszentrums in Düsseldorf

Biographical notes
Geboren wird Heinz Althöfer 1925 in Niederaden (Westfalen). Ab 1930 lebt er in Dortmund, wo er nach Abschluss der Schule als Soldat am 2. Weltkrieg teilnimmt. Nach dem Krieg und amerikanischer Kriegsgefangenschaft arbeitet er zunächst als Bergmann Untertage und später als Redakteur bei der "Westfalen Post" in Hattingen an der Ruhr und in Dortmund. Als Bauarbeiter trägt er ab 1949 zum Wiederaufbau der zerstörten Bonner Universität bei, wo er das Studium Generale mit den Hauptfächern Psychologie, Romanistik, Archäologie und Kunstgeschichte (bei Prof. Heinrich Lützeler und Prof. Herbert von Einem) aufnimmt. Nach 3 Jahren studiert er an der Universität in Basel Volkswirtschaft, Kunstgeschichte und Philosophie bei Karl Jaspers. Im Anschluss daran wechselt er an die Ludwig-Maximilian-Universität in München, um das Studium der Kunstgeschichte zu vertiefen. Nach einem erneuten Wechsel an die Universität in Wien, promoviert er 1956 an der Ludwig-Maximilian-Universität in München bei Hans Sedlmayr in Kunstgeschichte und in den Fächern Archäologie und Germanistik. Die Studienzeit verbringt er zusammen mit Robert Keyszelitz, den er als ständigen Begleiter sehr schätzt. 1985 habilitiert er an der Heinrich- Heine-Universität in Düsseldorf (Thema seiner Antrittsvorlesung "Wissenschaft und Kennerschaft"). 1960 ist Althöfer Stipendiat der Deutschen Forschungsgemeinschaft. Er arbeitet bereits seit Mitte der fünfziger Jahre am Doerner Institut in München, wo er sich unter Anleitung von Christian Wolters mit der Röntgenstrahlenuntersuchung an Kunstwerken beschäftigt. Ab 1961 arbeitet er als freier Restaurator in Düsseldorf, wo er die konservatorische Betreuung der Düsseldorfer Museen, der Kunstsammlung Nordrheinwestfalen sowie namhafter Künstler des Informel und ZERO übernimmt. Durch Alfred Schmeler lernt er unter anderem Ives Klein kennen. Des Weiteren kommt es zu einer intensiven Zusammenarbeit mit Joseph Beuys, Gerhard Höhme und Peter Brüning. Bei seinen Restaurierungen spielen Vorversuche an Modellen eine besondere Rolle. Althöfer entwickelt das Konzept einer neuen Restaurierungstheorie unter besonderer Berücksichtigung der Ruinosität als künstlerische Intention. So Althöfer: «In meinen Vorlesungen und Seminaren befasste ich mich mit den Einwirkungen philosophischer und philologischer Theorien (CROCE, BRANDI, JONAS) auf die Restaurierungstheorie und von hier auf die Praxis der Restaurierung. Dabei stand unter Bezug auf Brandi der Aspekt der Bipolarität des Kunstwerkes als ästhetische Erscheinung und historisches Dokument im Vordergrund. Ein für die Restaurierungspraxis, vor allem die Frage der Ergänzung von Fehlstellen, entscheidender Gesichtspunkt. Diese Überlegungen beginnen mit der archäologischen Wissenschaft vom Ende des 18. Jahrhunderts, werden teilweise in den Hintergrund gedrängt durch die Entwicklung einer mehr naturwissenschaftlichen Restaurierungs- und Untersuchungstechnik seit dem 19. Jahrhundert und spielen in der modernen Restaurierung mit Cesare BRANDI vermehrt eine groβe Rolle. Neben dem historischen Arbeitstoff wurde in den Vorlesungen und Seminaren die Phänomenologie restauratorischer Grundbegriffe geprüft. Dabei wurde der Gesichtspunkt der Bipolarität in engem Zusammenhang mit Fragen der Gesamtstruktur in der Kunstgeschichte (SEDLMAYR) gesehen und erweitert um den Aspekt der Bildphysis als Teil der Gesamtstruktur. Jener Teil nämlich des Kunstwerkes, der bei naturwissenschaftlichen Untersuchungen und Restaurierungen besonders relevant ist. Diese Überlegungen waren notwendig, um die analytische (zerteilende) Methode der Naturwissenschaft und den Pragmatismus der Restaurierarbeit in ein übergreifendes System größerer Verbindlichkeit zu stellen. Restaurierung sollte nicht als jeweils technisch lösbares Einzelproblem gesehen werden. Das schlieβt nicht aus, moderne technische naturwissenschaftliche Möglichkeiten auf ihre Verwendbarkeit für die Restaurierung und die naturwissenschaftliche Untersuchung von Kunstwerken einzusetzen (Röntgen, Transiskop). Im Gegenteil: Es ist als Kunstfehler anzusehen, die gegebenen Möglichkeiten der Naturwissenschaft nicht einzubeziehen. Darum wurde in den Vorlesungen und vor allem in den Seminaren die naturwissenschaftliche Untersuchung von Kunstwerken geübt. Insbesondere röntgenologische Analysen standen im Vordergrund: Hier sind sowohl materialtechnische als auch stilkritische Informationen zu sammeln, die bei

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bloßer Oberflächenbetrachtung der Objekte nicht zugänglich sind. Im Zusammenhang mit der Erhaltung von Kunstwerken steht die Dokumentation im Mittelpunkt der Lehre, die Unterrichtung über Speicherung von materialtechnischen Fakten und Fakten der Restaurierbarkeit und Alterungsgeschwindigkeit.» 1976 entsteht nach mehrjähriger Vorbereitung mit Gabriele Henkel das Restaurierungszentrum in Düsseldorf. Hier kommt es in den folgenden Jahren zu internationaler Zusammenarbeit. Auf Symposien und Gastprofessuren finden Althöfers Restaurierungsprinzipien weltweite Verbreitung. So z.B. an der Universität in Siena, angeregt durch Enrico Crispolti, in Sao Paulo (Kongresse und Workshops), am Museum of Contemporary Art in Sydney und in Rom am Instituto Centrale del Restauro. Des Weiteren kommt es in dieser Zeit zum Austausch mit der sowjetischen Denkmalpflege in Moskau und der Hochschule der Künste in Dresden. Mit mehr als 100 Publikationen zur Kunst des 19. und 20. Jahrhunderts entwickelt sich Althöfer zu einem Protagonisten in Fragen der Restaurierung und Erhaltung moderner Kunst. Althöfer arbeitet bis 1992 am Restaurierungszentrum Düsseldorf. Seit 1992 ist er freiberuflich als Gutachter tätig und arbeitet weiterhin an zahlreichen Publikationen und internationalen Vorträgen. Er ist Mitglied des International Council of Museums, Fellow des International Institute for Conservation of Historic and Artistic Works in London. Althöfer ist verheiratet mit der Malerin Inge Althöfer (geb. Raschig) und lebt in Düsseldorf. Sie haben eine Tochter und zwei Söhne.

Writings, publications

1974, Althöfer Heinz, Arnold Boecklin, 199 [essay].
1976, Althöfer Heinz, Notizen zur Maltechnik, 18 f., 102 f., 183 [essay].
1977, Althöfer Heinz, Notizen zur Maltechnik, 106-113 [essay].
1977, Althöfer Heinz, Notizen zur Maltechnik, 186-192 [essay].
1977, Althöfer Heinz, Das Düsseldorfer Symposium 1977 - Restaurierung moderner Kunst [congress report].
1977, Althöfer Heinz, Fragment und Ruine [monograph].
1978, Althöfer Heinz, Ist die moderne Kunst noch zu retten?, 24-27 [essay].
1979, Althöfer Heinz, Fälschung und Forschung [essay].
1979, Althöfer Heinz, Ein neues Untersuchungsgerät Transiskop 5, 128-131 [essay].
1980, Althöfer Heinz, Ergänzungsfragen und ästhetische, 65-67 [congress report].
1980, Althöfer Heinz, Moderne Kunst. Handbuch der Konservierung [monograph].
1980, Althöfer Heinz, Program for the restoration of modern art [congress report].
1980, Althöfer Heinz, Historical and ethical principles of restoration, 81/11/1-4 [congress report].
1982, Althöfer Heinz, Fortschritt und Verzicht, 12 [essay].
1984, Althöfer Heinz, Der komplementäre Aspekt der Restaurierung, 49 [essay].
1985, Althöfer Heinz, Restaurierung moderner Malerei [monograph].
1987, Althöfer Heinz, Das 19. Jahrhundert und die Restaurierung [essay].
1989, Althöfer Heinz, Kunst sammeln und bewahren, 102-111 [essay].
1990, Althöfer Heinz, L'art contemporain et la restauration [essay].
1991, Althöfer Heinz, Il restauro delle opere d'arte moderne e contemporanee [monograph].
1992, Althöfer Heinz, Privatbesitz [monograph].
1993, Althöfer Heinz, Nordstern [monograph].
1994, Althöfer Heinz, Vandalismus in der modernen Kunst, 410-413 [essay].
1999, Althöfer Heinz, Kunst und Umwelt - Umwelt und Kunst [monograph].
1999, Althöfer Heinz, Kunst und Kunststoff, 87-100 [seminar report].
2000, Althöfer Heinz, Die Moral der Malkunst [essay].
2002, Althöfer Heinz, Informel: Begegnung und Wandel [monograph].
2003, Althöfer Heinz, Informel: die Plastik - Gestus und Raum [monograph].
2004, Althöfer Heinz, Informel: Material und Technik [monograph].
2005, Althöfer Heinz, Protagonisti dell'arte moderna [monograph].

Sources, publications

1994/1995, Garimorth Julia, La restauration des oeuvres d'art contemporain d'après la théorie de M. Heinz Althöfer [review].

Critical evaluations

Althöfer ist als einer der Protagonisten der Restauratoren der Nachkriegsgeneration anzusehen. Sein Engagement beeinflusste wesentlich die Entwicklung der Restaurierung moderner Kunst. Althöfers Publikationen behandeln zahlreiche eigene Untersuchungen und Modellversuche. Sie erörtern zudem auch seinen Erfahrungsschatz aus der Zusammenarbeit mit Künstlern.

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Biographical notes (eng.)
Prof. Dr. Heinz Althöfer is born in 1925 in Niederaden (Westphalia, Germany). Since 1930 he lives in Dortmund. He studies at the Universities in Bonn, Munich, Vienna, and Basel. In 1956 he obtaines his doctorate (PhD) in art history, archaeology and German language and literature at the Ludwig-Maximilian-University in Munich under Hans Sedlmayr. He lectures at the Heinrich-Heine-University in Düsseldorf until he begins to work at the Doerner Institute in Munich in 1961.
Amongst other projects at the Doerner Institute he is mainly researching into the use of X-ray analyses in the field of art objects. In 1976 he founds the *Restaurierungszentrum* in Düsseldorf together with Gabriele Henkel. He achieves an excellent reputation in the comparatively new discipline of conservation of modern art.
Aside from being the author of many published papers in the field of conservation, he writes his principles of conservation and restoration of modern and contemporary art with a special focus on ephemeral art and additionally he acts as a consultant. He gives lectures at international conferences and seminars (e.g. Rome, Siena, Sydney and Sao Paulo) and is a member of the International Council of Museums, fellow of the International Institute for Conservation of Historic and Artistic Works in London. Althöfer lives and works in Düsseldorf.

Critical evaluations (eng.)
Althöfer is renowned as one of the main protagonists of conservators of the generation after the Second World War. His commitment substantially influenced the development of conservation of modern art. Althöfers publications labour numerous own examinations and model experiments. In addition his publications also present his wealth of experience from working with artists.

Illustrations
Heinz Althöfer 1990 in den Ateliers des Restaurierungszentrums in Düsseldorf. [alth01.jpg]

Editing
Herbst Kristina, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 63
Record type: Event

Event type: Insektizidbehandlung / Insecticide treatment.

Event chronology
1990 [XX, 08].

Archaeological, Historical and Artistic object
Roth Dieter (Diter), *Portrait of the Artist as Vogelfutterbüste*, Skulptur, 1969; Schokolade, 20x11x14 cm.

Conservator-restorer
Althöfer Heinz.

Person in charge
Althöfer Heinz.



Dieter Roth, *Portrait of the artist as Vogelfutterbüste*

Institutions / people
Restaurierungszentrum Düsseldorf, Ausführende Institution (contractor).

Preservation condition
Mittels einer endoskopischen Untersuchung wird deutlich, dass die Skulptur von Insekten (Schokoladenmotten) befallen ist.

Event description
Die Skulptur wird begast womit die Insekten abgetötet werden. Man entscheidet sich bewusst gegen eine Festigung der verwendeten Materialien, da dies einerseits technisch nicht möglich ist und zum anderen die künstlerische Intention Roths (die bewusste Verwendung ephemerer Materialien) berücksichtigt werden soll.

Event keywords
1a Technologie und Erhaltungszustand / 1a technical assessment
1c Naturwissenschaftliche Untersuchungen / 1c scientific inquiry.
4 Konzept für eine präventive Konservierung / 4 project for prevention.
5 Präventive Konservierungsmaßnahme / 5 prevention work.

Sources, publications
1985, Althöfer Heinz, Restaurierung moderner Malerei. Tendenzen - Material - Technik [monograph.
1994/1995, Garimorth, Julia, La restauration des oeuvres d'art contemporain d'après la théorie de M. Heinz Althöfer [review].
1995, Destruktionskunst. Der Mythos der Zerstörung in der Kunst der frühen sechziger Jahre [monograph].
2000, Conzen Ina, Dieter Roth - Die Haut der Welt, Sohm Dossier 2 [monograph].

Critical evaluations
Das Objekt "Portrait of the Artist as Vogelfutterbüste" (1969) von Dieter Roth ist der ephemeren Kunst zuzuordnen. Ephemere Kunst ist im wesentlichen Aktionskunst, Konzeptkunst oder andere weitgehend ephemere Kunstäußerung, die sich durch vollständige oder partiele Auflösung einer organischen oder anorganischen Einheit durch verschiedenartige Prozesse (chemisch, physikalisch, etc.) und Handlungen (z.B. Zerreißen, Zertrümmern, etc.) charakterisiert und so die Transformation von einem alten in einen neuen Zustand repräsentiert, der durchaus als positiv bewertet werden kann [Hoffmann 1995]. Somit wirft eine Konservierung und Restaurierung ethisch-ästhetische Fragestellungen zum Umgang mit dieser Skulptur auf, welche Althöfer in seinen Publikationen diskutiert [Althöfer 1985, 1999].

Preserv. condition (eng.)
An examination by means of an endoscope showed clearly that the sculpture was completely contaminated by insects. The structure of the sculpture became instable.

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Event description (eng.)
The insect infestation is managed by anoxic treatment. One decides consciously against any further consolidation of the used materials. On the one hand it is technically impossible and on the other hand it is against the artists' intention. Dieter Roth's use of ephemeral materials as an artistic instrument should be taken into consideration.

Critical evaluations (eng.)
The object "Portrait of the Artist as Vogelfutterbüste" (1969) by Dieter Roth is assigned to ephemeral art. Ephemeral art is mainly performance art, conceptual art or another mainly ephemeral art expression, which is characterized by complete or partial disintegration of an organic or inorganic object through various processes (chemical, physical etc.) and actions (e.g. tearing something apart, smashing etc.) and hence represents the transformation from an old state to a new one, which can be interpreted absolutely positive [Hoffmann 1995]. Thus the conservation and restoration of this sculpture is raising ethical and aesthetical questions about how to deal with the object, which are discussed by Althöfer in his publications [Althöfer 1985, 1999].

Illustrations
Dieter Roth, Portrait of the artist as Vogelfutterbüste (1969). Bei dieser Abbildung handelt es sich nicht um die von Althöfer restaurierte Skulptur. Die Skulptur wurde als Multiple hergestellt. [CONZEN 2000]. [alth02.jpg]

Editing
Herbst Kristina, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 64
Record type: Biography

Name: Baynes-Cope, Arthur David (M).

Birth: London (United Kingdom), 1928/01/04.

Death: Stanton (Suffolk, United Kingdom), 2002/12/27.



David Baynes-Cope, circa 1980

Main functions
Museum scientist.

Biographical notes
David Baynes-Cope was born in London on 4th January 1928. His father had served in the Royal Flying Corps in the First World War, and his sister was one of the few WAAFs (female members of the Royal Air Force) to be killed in a bombing raid on a UK airfield in the Second World War. Baynes-Cope thus felt a special affinity with the RAF which was to come to fruition some years later when he worked, in the 1960s, with the authorities at the Church of St Clement Danes (the RAF church) in the Strand, London, on the environmental conditions for the display of the RAF Books of Remembrance.
David Baynes-Cope was educated at the Stationers' Company School at Hornsey, north London (1939-47), and then at Trinity College Dublin (1947-51) where he read Chemistry. He was awarded a BSc in 1951and an MA in 1954. His father had gone blind at a relatively early age and David feared the same fate. Thus he set about memorising his chemistry textbooks so that if the day ever came when he could not read he would still be useful to those around him.
In 1952, David Baynes-Cope was employed at the Laboratory of the Government Chemist where his meticulous laboratory technique was put to good use on analysis for government contracts and on the safety of the carriage of dangerous goods at sea. One of his projects was a contribution to showing that Piltdown Man is a modern hoax by an analysis of the uranium in the 'fossil'.
In 1960 he transferred to the Research Laboratory of The British Museum as a Principal Scientific Officer with responsibility for the investigation of artefacts made of animal and vegetable products. His head of department was Dr A E Werner with whom he had come into contact during his first year at Trinity College, Dublin. He quickly narrowed this field down to paper, in all its forms, and he was soon seen as the person of first (and last) resort for paper conservators throughout the UK who had a technical problem relating to books or archives. Many of his projects were not for publication, like his work on the Vinland Map. When he first saw it he was sure that it was a fake, but could not prove it. It was left to an American team with the latest scientific equipment to show that the ink contains titanium, and is, therefore, modern. He also worked on the authenticity of a manuscript letter from The Prophet Mohammed to the Emperor Heraclius, which analysis proved was undoubtedly a contemporary chancery copy, and was involved with the original copy of the Magna Carta belonging to Lincoln Cathedral. When it was proposed to send this precious document on a series of foreign exhibitions, Baynes-Cope was asked to advise on the safety of the document in transit between the various venues. He got to fly in a Canberra bomber over the North Sea to monitor the conditions within a mock-up of the travelling case, thus fulfilling his dreams of flying with the RAF.
For Hereford Cathedral he designed the suspension system now used to support the world famous Mappa Mundi and advised on the environmental conditions for its display. He once spent many hours trying to discover the source of leaks of confidential management information into the hands of the British Museum Trade Unions by comparing the products of a number of photocopiers which may have been used by 'the mole'. He was particularly 'at home' with this type of forensic work as attending meetings of The Medico-Legal Society were one of his great pleasures. For many years he was also a regular at the Thursday Discourses at The Royal Institution until he resigned after a disagreement with one of the senior officials.
Baynes-Cope was an old fashioned chemist who, in many ways, was born half a century too late as when instrumental methods of analysis began to replace the classical micro-methods in the 1960s he soon began to be out of his depth. He clung to the techniques that he knew, but when The British Library was born out of The British Museum in 1973, the decision was made not to have a laboratory with a paper chemist on the staff but rather to rely on contracting out scientific research. For ten years Baynes-Cope applied his knowledge to other organic artefacts in the British Museum, but in January 1984 he accepted early retirement, sold his London

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home, and retired to Stanton, Suffolk, where he owned a cottage. Here he was visited by numerous professional colleagues over the years and here he died on 27th December 2002.
David Baynes-Cope was an Honorary Life Member, Society of Archivists, and a Fellow of the Society of Archivists, the Society of Antiquaries of London, and the Royal Society of Chemistry. He was a Liveryman of the Stationers' Company, a member of the Architectural Advisory panel of Westminster Abbey, Chairman of the United Kingdom Group of the International Institute for Conservation in the 1960s and Member of the British Standards working parties on the storage and exhibition of archival documents (BS 5454) and on the binding and treatment of books (BS 4971).

Writings, publications

1955, Baynes-Cope Arthur David, 839-840 [analytic (periodical)].
1955 (a), Baynes-Cope Arthur David [analytic (periodical)].
1955 (b), Baynes-Cope Arthur David,965 [analytic (periodical)].
1957, Baynes-Cope Arthur David [conference report].
1959, Baynes-Cope Arthur David [conference report].
1962, Baynes-Cope Arthur David, 978-979 [analytic (periodical)].
1964, Baynes-Cope Arthur David, 90-91 [analytic (conference report)].
1966, Baynes-Cope Arthur David, 121-124 [analytic (monograph)].
1967, Baynes-Cope Arthur David, 45-51 [analytic (conference report)].
1969, Baynes-Cope Arthur David, 2-9 [analytic (periodical)].
1970, Baynes-Cope Arthur David, Bond MN., 51-52 [analytic (periodical)].
1970, Baynes-Cope Arthur David, 1309-1311 [analytic (periodical)].
1971, Baynes-Cope Arthur David, Oddy William Andrew, 192-193 [analytic (periodical)].
1972 (c), Baynes-Cope Arthur David, 1-3 [analytic (periodical)].
1972, Baynes-Cope Arthur David, 25-27 [analytic (periodical)].
1972 (a), Baynes-Cope Arthur David [analytic (periodical)].
1972 (b), Baynes-Cope Arthur David, 381-387 [analytic (periodical)].
1973, Baynes-Cope Arthur David, 169-174 [analytic (periodical)].
1975 (b), Baynes-Cope Arthur David, 9-11 [analytic (periodical)].
1975 (a), Baynes-Cope Arthur David, 25-34 [analytic (periodical)].
1975, Baynes-Cope Arthur David, 31-33 [analytic (conference report)].
1976, Baynes-Cope Arthur David, 31-33 [analytic (periodical)].
1976 (a), Baynes-Cope Arthur David, 1-6 [analytic (periodical)].
1977 (a), Baynes-Cope Arthur David, 133-136 [analytic (periodical)].
1977 (b), Baynes-Cope Arthur David, 107-122 [analytic (conference report)].
1977 (c), Baynes-Cope Arthur David, 3 [analytic (periodical)].
1977 (d), Baynes-Cope Arthur David, 9-16 [analytic (periodical)].
1977 (e), Baynes-Cope Arthur David [monograph].
1977, Baynes-Cope Arthur David, 22-23 [analytic (periodical)].
1980, Baynes-Cope Arthur David, 1-3 [analytic (periodical)].
1981 (a), Baynes-Cope Arthur David [monograph].
1981 (b), Baynes-Cope Arthur David, 22-25 [analytic (periodical)].
1981 (c), Baynes-Cope Arthur David, 9-20 [analytic (periodical)].
1981, Baynes-Cope Arthur David [monograph].
1982, Baynes-Cope Arthur David, 144 [analytic (periodical)].
1982 (a), Baynes-Cope Arthur David, 153 [analytic (periodical)].
1983 (a), Baynes-Cope Arthur David, [monograph].
1983, Baynes-Cope Arthur David et al. [analytic (periodical)].
1983 (b), Baynes-Cope Arthur David [analytic (periodical)].
1983, Baynes-Cope Arthur David [analytic (periodical)].
1985 (a), Baynes-Cope Arthur David [analytic (periodical)].
1985, Baynes-Cope Arthur David, 35-39 [analytic (conference report)].
1986, Baynes-Cope Arthur David, Allsopp Dennis [analytic (periodical)].
1987 (a), Baynes-Cope Arthur David [analytic (periodical)].
1987, Baynes-Cope Arthur David, 341-342 [analytic (conference report)].
1987-1988, Baynes-Cope Arthur David, 356-361 [analytic (periodical)].
1988, Baynes-Cope Arthur David [analytic (periodical)].

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1988 (a), Baynes-Cope Arthur David, 136-146 [analytic (periodical)].
1989, Baynes-Cope Arthur David, Allsopp Dennis [analytic (conference report)].
1990, Baynes-Cope Arthur David, 45-46 [analytic (periodical)].
1994 (a), Baynes-Cope Arthur David [analytic (periodical)].
1994, Baynes-Cope Arthur David [analytic (periodical)].
s.d. [XX sec.] (a), Baynes-Cope Arthur David [analytic (periodical)].
s.d. [XX sec.], Baynes-Cope Arthur David [conference report].

Sources, manuscripts

1753-, Archives of the British Museum [archive].

Sources, publications

s.d., Who's who of British Scientists [monograph].
2003, Oddy Andrew [analytic (periodical)].
2003, Daniel Vincent, 8 [analytic (periodical)].
2003, Pedersen H. P., p. 19 [analytic (periodical)].
2003, Obituary, 133-134 [analytic (periodical)].
2003, Sorrel Heather [analytic (periodical)].
1999, Recording of an interview with David Baynes-Cope [interview].

Critical evaluations

David Baynes-Cope will be remembered as a kind man, but rather an eccentric one (he once attended a conservation conference in Hungary in the height of summer in a bowler hat and carrying a rolled umbrella). He was good company and enjoyed cooking for himself and for friends and he had a wicked sense of humour but was able to laugh at himself; in retirement he was granted a coat of arms by the College of Heralds, one of the devices on which was a sloth. He was very disorganised and worked at a desk covered in layer after layer of paper and thus gave the impression of not being efficient. He would have been quite unsuited to any role in management and was rather the archetype scientist working away behind closed doors.
His memorial is his publications and he is best known for his pioneering work on the structure and conservation of globes and his small monograph, *The Study and Conservation of Globes* (Vienna, 1985), is still the main work of reference on the subject. More popular, but equally authoritative is his *Caring for Books* (London 1981, 2nd ed 1990).

Illustrations

David Baynes-Cope, circa 1980 (copyright British Museum). [BaynesC.jpg]

Editing

Oddy Andrew, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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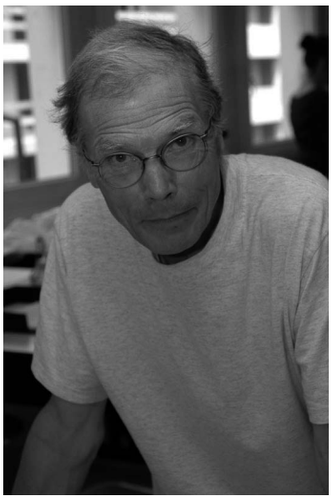
ID number: 65
Record type: Biography

Name: James, Carlo (M).

Birth: Groningue (Pays-Bas), 1940/05/16.

Death: vivant (2006).



Carlo James
portrait on 15 june 2006

Main functions
Restaurateur d'oeuvres graphiques de la collection Frits Lugt, fondation Custodia, Paris. Enseignant à l'Institut National du Patrimoine, département des restaurateurs, Paris.

Biographical notes
Carlo James est issu d'un milieu international et cultivé. Son père est médecin dans le Nord des Pays-Bas, puis près d'Amsterdam, d'une famille qui comprend beaucoup de musiciens; la famille de sa mère, française avec une aïeule chinoise, est également musicienne. En 1958, il vient à Paris pour étudier les mathématiques à la Sorbonne dans l'idée de faire de la recherche et suit parallèlement des cours de dessin chez le peintre Joseph Teixeira de Mattos (1892-1971). Il abandonne l'étude des mathématiques et s'installe sur le plateau du Larzac, au Caylar, pour se consacrer au dessin (1963-1966).
En 1967, il part pour l'Italie et s'établit près de Florence, où sa mère possède une maison. Inscrit à l'Istituto statale d'Arte, il y obtient un Master en gravure. A Florence, il fait la rencontre décisive de Sergio Boni, chef de l'atelier de Restauration du Cabinet des Dessins du musée des Offices et sympathise avec lui. Ce dernier lui apprend le métier de restaurateur et lui transmet son expérience. Sergio Boni fait partie d'une famille de restaurateur d'oeuvres graphiques (1) qui travaille pour les Offices depuis la fin du 19ème siècle. Les Boni se sont illustrés dans le domaine des grands formats et ont mis au point des passe-partout de conservation visant à protéger au mieux les dessins anciens (2). Carlo James, grâce à Sergio Boni, va s'inscrire dans cette tradition florentine des Figli d'Arte. Le moment où il arrive à Florence, juste après l'alluvione de 1966 (3), est crucial puisqu'il s'agit alors de mettre à l'épreuve de façon urgente des techniques permettant de sauver des milliers de pièces, livres et grands cartons, menacés par la destruction (4). Dans ces circonstances de grande solidarité internationale, on assiste à l'installation de nouveaux laboratoires. C'est le moment où sont mises en pratique les théories d'Umberto Baldini, à la suite de celles de Brandi, sur la "teinte neutre" et "l'intégration chromatique", prenant en compte le vieillissement de l'oeuvre, les accidents subis et les modifications apportées par l'homme (5).
Carlo James peut développer dans ce milieu à la fois ses conceptions théoriques et ses compétences techniques. En 1972, souffrant, il loge à l'Istituto Universitario Olandese di storia dell'arte, très lié avec la fondation Custodia de Paris. Par l'intermédiaire de Fernanda Bramanti-Niewencamp, directrice de cet institut, amie de Carlos van Hasselt, lui-même directeur de la collection Frits Lugt à la Fondation Custodia, il entre en contact avec ce dernier. Il se rend ensuite à Paris pour prendre le poste de restaurateur de la collection Lugt, après le départ de Peter Poldervaart (6) chargé jusque là de certains travaux de restauration et de montage.
Carlo James restera dans ce rôle de 1973 à 2005, partageant son temps les premières années entre le Larzac et la Fondation. Cette activité plus de trente ans durant auprès du collaborateur puis successeur de Frits Lugt (7), Carlos van Hasselt, l'un des plus grands spécialistes mondiaux du dessin ancien et certainement le meilleur connoisseur qui soit pour les marques et les montages, a été déterminante. Carlos van Hasselt lui a transmis jour après jour les traditions d'exigence et de rigueur de Lugt, en même temps que ses connaissances et son expérience. Mària van Berge-Gerbaud, longtemps collaboratrice de Carlos van Hasselt et son successeur en 1994, gardera Carlo James à ses côtés jusqu'en 2005. Dès 1972, la fondation Custodia, première collection d'oeuvres graphiques en France à avoir un restaurateur attitré, avait été l'une des institutions utilisant, comme le Rijksmuseum, des cartons neutres Van Gelder qui permettaient une bonne conservation des dessins (8). Carlo James systématise aussi la pratique des fiches relatant les interventions de restauration. Grâce au travail scientifique de premier plan réalisé avec les institutions internationales par les directeurs de la Fondation, Carlos van Hasselt puis Mària van Berge-Gerbaud, Carlo James fait partie d'un réseau international de spécialistes, conservateurs et restaurateurs des grandes collections d'arts graphiques, avec lesquels il établit de fructueux échanges.
A la fondation Custodia, riche de 10 000 dessins et de 50 000 gravures, en dehors de ses interventions systématiques sur les pièces prêtées à des expositions, il renouvelle progressivement les montages de la collection de

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gravures et pour les dessins, réalise des passe-partout accordés à l'esprit de la collection Frits Lugt, riche en beaux montages historiques. En 1980, il présente la politique de restauration et de montage de la Fondation à la conférence de Cambridge organisée par l'Institute of Paper Conservation (9). Les colloques auxquels il prend part durant toutes ces années lui permettent de développer ses relations avec les spécialistes de tous pays.
En 1980, Carlo James participe avec Dominique Le Marois à la création de la section Arts Graphiques de l'Institut Français de Restauration des Oeuvres d'Art (IFROA, intégré depuis à l'Institut National du Patrimoine), grâce aux contacts établis par Carlos van Hasselt au moment de la création de l'Institut en 1978. Pour son enseignement à l'IFROA, il fait venir de nombreux spécialistes étrangers (Sergio Boni, Jane Mac Ausland, Louis Damen); il démissionne en 1986. Constatant l'absence de tout manuel concernant l'histoire des collections, des montages et de la restauration des oeuvres graphiques, il se consacre à partir de cette date, en collaboration avec Caroline Corrigan, Marie-Christine Enshaian et Marie-Rose Greca, à la rédaction du livre, d'abord publié en italien, Manuale per la conservazione e il restauro di disegni e stampe antichi (1991), puis en anglais, Old Master Prints and Drawings, a Guide to Preservation and Conservation (1997), tout en continuant son travail à la Fondation (10).
A partir de 1997, il donne à nouveau des cours à l'INP (département des restaurateurs) (11) dans le cadre de la formation dirigée par Marie-Christine Enshaian, chef de l'atelier arts graphiques et livres, enseignant principalement les techniques graphiques et l'histoire des montages et des collections. Au printemps 2005, Carlo James quitte la Fondation Custodia et s'installe dans un petit hameau des Alpes de Haute Provence, où il va se consacrer à nouveau à la gravure.

(1) 1978, Serafini Giuliano, "Una dinastia per il restauro", in Michelangelo, n° 27, anno VII, p. 49-50.
(2) 1927, Del Massa Aniceto, "Il gabinetto disegni e stampe degli Uffizi", in Illustrazione Toscana, mars 1927 -V, p. 1-4; 1930, Giglioli Odoardo, "La technique de la conservation des dessins au Musée des offices", in Mouseion, vol. 10, n°1, p. 106-107.
(3) Sur la très nombreuse bibliographie concernant l'inondation du 4 novembre 1966, voir: 1966, "Numero speciale dedicato all'inondazione di Firenze", in Critica d'arte, nuova serie, anno 13, n°82-84, 132 p. et 1966, Firenze ' novembre 1966 - Rapporto sui danni al patrimonio artistico e culturale, Firenze, C.E. Giunti, p. 118.
(4) 1981, Petrioli Anna Maria, Boni Sergio, "Cartoni d'arazzo restauro dopo l'alluvione del 4 novembre 1966", in Atti del Convegno sul Restauro delle Opere d'Arte, Firenze, Opificio della Pietre dure e Laboratori di Restauro di Firenze, 2-7 novembre 1976, Florence, Polistampa, t. I, p. 307-310 et t. II, p. 551 et 552.
(5) 1978, Baldini; 1963, Brandi.
(6) Restaurateur en chef des ateliers de restauration du cabinet des Estampes du Rijkmuseum d'Amsterdam.
(7) Frits Lugt (1884-1970) a dirigé la Fondation Custodia de 1953 à 1970. Carlos van Hasselt a été son successeur de 1970 à 1994; Mària van Berge-Gerbaud, collaboratrice de Carlos van Hasselt depuis 1971, est à partir de 1994 la directrice de la Fondation.
(8) La "marge parisienne": terme rapporté par un conservateur des musées de Dresde à la suite d'une visite à la Fondation Custodia et désignant la "fausse marge" ou le "dépassant" dans lequel on insère le dessin.
(9) 1980, James, pp. 141-143.
(10) 1991, James, Corrigan, Enshaian, Greca; 1997, James, Corrigan, Enshaian, Greca.
(11) L'Institut Français de Restauration des Oeuvres d'Art (IFROA), chargé de la formation des élèves restaurateurs, a été créé en 1977. En 1996, devenu Institut de formation des restaurateurs d'oeuvres d'art, il est rattaché à l'Ecole Nationale du Patrimoine (ENP); en 2001, un décret donne à l'établissement sa nouvelle dénomination, Institut National du Patrimoine (INP), s'organisant autour de deux départements, celui chargé de la formation des conservateurs du patrimoine et celui chargé de la formation des restaurateurs du patrimoine.

Events of conservation-restoration

1982, Intervention de restauration, Varotari Alessandro, dit Il Padovanino, Quatre femmes en buste tournées vers la gauche, Paris, collection Frits Lugt, fondation Custodia, Inv. 1982-T1.
circa 1980, Intervention de restauration, Bloemaert Abraham, Deux études de têtes de femme (verso), Paris, collection Frits Lugt, fondation Custodia, Inv. 4881.
1973-2005, Remontage dans des cartons de conservation de la moitié de la collection des 50 000 gravures, Paris, collection Frits Lugt, fondation Custodia.
1973-2005, Restaurations légères et mises en passe-partout de soixante-dix pour cent du fonds graphique, Paris, collection Frits Lugt, fondation Custodia .
1973-2005, Interventions urgentes, Paris, collection Frits Lugt, fondation Custodia.

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1973-2005, Montages et petites restaurations des oeuvres exposées à l'Institut Néerlandais ou prêtées en exposition à l'étranger, Paris, collection Frits Lugt, fondation Custodia.

Writings, publications

1980, James Carlo, 141-143 [analytic (monograph)].
1991, James Carlo et. al. [monograph].
1992, James Carlo, 86-91 [analytic (monograph)].
1997, James Carlo et. al. [monograph].
2000, James Carlo, 13-22 [analytic (monograph)].
2001, James Carlo, 161-166 [analytic (monograph)].
2002, James Carlo, 45-48 [analytic (monograph)].
2002 (a), James Carlo, 108-115 [analytic (monograph)].
2005, James Carlo et. al., 38-44 [analytic (periodical)].

Sources, manuscripts

1973-2005, James Carlo [mss].
1973-1986, James Carlo [restoration report].

Sources, publications

2002, Van Berge-Gerbaud Mària, 8-16 [analytic (periodical)].
2006, Chahine Claire, 102-104 [analytic (periodical)].
s.d. (a paraître), Les arts graphiques. Restauration et recherche (Journée d'études en l'honneur de Carlo James - 27 mai 2005) [conference report].

Critical evaluations

Premier restaurateur en France attaché à une collection d'arts graphiques, Carlo James allie une expérience pratique (artiste lui-même, il n' a pas cessé d'expérimenter les techniques du dessin et de la gravure), des connaissances théoriques très complètes dans le domaine de la physique et des mathématiques, et une irremplaçable expérience acquise sur le terrain dans le contexte pionnier de la Florence de la fin des années soixante - avec une réelle ouverture aux questions de restauration des autres formes artistiques comme la peinture et la peinture murale. Il fait partie de la première génération de professeurs enseignant en France la restauration des arts graphiques. Les treize promotions de restaurateurs qu'il a formés à l'IFROA, puis à l'INP, travaillent aujourd'hui majoritairement pour les collections publiques et plusieurs possèdent des ateliers privés. Carlo James se méfie des propositions reposant uniquement sur les analyses chimiques et considère que toute démarche scientifique doit s'appuyer sur une expérience sensible et sur une connaissance intime de l'acte créateur, ses outils, ses matériaux et ses supports; et il convient de ne jamais oublier qu'il est illusoire de vouloir retrouver la "fraîcheur" de l'oeuvre originelle. Il se méfie des théories et des systèmes: chaque oeuvre a une technique, donc une évolution, qui lui sont particulières et présente un caractère unique, demandant un regard et un traitement, ou une absence de traitement, toujours bien particuliers. Il est l'un des premiers à réagir contre toute intervention systématiquement spectaculaire de restauration, qui peuvent dénaturer l'authenticité de l'objet, à une époque, les années 70-80, où le "tout scientifique" fait la loi. C'est pourquoi il apprécie les nouvelles générations de chimistes qui apparaissent au début des années 1980; il est particulièrement séduit par l'approche très nouvelle de la japonaise installée aux Etats-Unis, Keiko Mizushima Keyes, qui présente au colloque de Cambridge en 1980 (1) une méthode de nettoyage des oeuvres sur papier extrêmement minimaliste et respectueuse du matériau; lors de ses travaux sur les encres ferrogalliques et leurs conséquences artistiques (2), il s'appuie sur la rigueur et la précision des travaux du chimiste allemand, Gerhard Banik (3). Le livre en collaboration avec trois de ses anciennes étudiantes de 1991, réédité et mis à jour dans sa version anglaise en 1997, fait la somme et la synthèse de son expérience sur les collectionneurs de dessins, les montages, les identifications des matériaux, l'histoire de la restauration. Parallèlement, il publie ses recherches sur le pastel, les encres colorées, les encres brunes. L'aboutissement de ce que l'on pourrait appeler "la méthode James" est présenté au colloque de Chicago de 1999 (4): primauté donnée à l'identification visuelle et aux démonstrations pratiques par la connaissance du comportement physique des matériaux. Carlo James est connu et apprécié de ses étudiants et de ses collègues pour la générosité et l'enthousiasme avec lesquels il a su transmettre son savoir, son esprit d'ouverture, son absence de dogmatisme.

(1) 1978, Keyes Keiko Mizushima, «The unique qualities of papier as an artifact in conservation treatment», in The Paper Conservator, vol. 3, p. 4-8; 1980, Keyes Keiko Mizushima, "Alternatives for Conventional Method of reducing discoloration on Works of Art on Paper", in Abstracts and Preprints of The international

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Conference on the Conservation of Library and Archive Materials and the Graphic Arts, Cambridge, Londres, The Institute of Paper Conservation, p. 166-170.

(2) 2000, James Carlo, p. 13-22. Aujourd'hui, Carlo James souligne avec conviction que le moindre apport d'humidité sur une oeuvre réalisée avec de l'encre ferrogallique peut avoir des conséquences esthétiques non négligeables, dont l'on prend conscience avec l'expérience et le temps.

(3) Professeur à la Staatliche Akademie der Bildenden Künste, Fellbach.

(4) 2002, James Carlo, p. 108-115.

Biographical notes (eng.)

Carlo James studied mathematics at the Sorbonne, Paris. He went to Florence in 1967 and took his Master's degree in engraving at the Istituto Statale d'Arte. He soon met Sergio Boni, head of the conservation laboratory of the Uffizi Galleries, and was trained by him in the conservation of prints and drawings. In 1973, he took over the conservation laboratory of the Fondation Custodia in Paris. From 1980-1986, he taught conservation of graphic art at the Institut Français de Restauration des Oeuvres d'Art. He soon felt the lack of a book for students that gives them a global view of conservation and shows the interconnection of the different subjects, from art history to chemistry. With some colleagues, he prepared a publication to fill this gap in conservation litterature and their Manuale per la Conservazione e il Restauro di Disegni e Stampe Antichi was published in 1991 by the Florentine editor Leo S. Olschki. In 1997, the English version, Old Master Prints and Drawings, a Guide to Preservation and Conservation was published by the Amsterdam University Press, thanks to the generous help of Marjorie B. Cohn, who translated and edited the renewed version of the book. He retired in 2005.

Critical evaluations (eng.)

Carlo James is an accomplished engraver and artist (or draftsman) as well as an experienced practitionner possessing theoretical knowledge in the fields of mathematics and physics. He does not separate scientific analyses from intimate knowledge of the constitution of the work of art, putting most forth the creative act which must be imperatively respected. He is mistrusful of set theories and systems as of systematically spectacular treatments.

Illustrations

Carlo James portrait on 15 june 2006. [JCarlo01.jpg]
Réserves Fondation custodia. [fondcust.jpg]

.

Editing

Philippe Emmanuelle, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 66
Record type: Event

Event type: Intervention de restauration / Restoration.

Event chronology
1980 circa [XX, 07].

Archaeological, Historical and Artistic object
Bloemaert Abraham, *Deux études de têtes de femme* (*verso*), 1620-1650; sanguine, rehauts de crayon synthétique à base de blanc de plomb, 235 x 168 mm. Paris, Collection Frits Lugt, Fondation Custodia, n. inv. 4881.

Conservator-restorer
James Carlo.

Person in charge
Van Hasselt Carlos.



Blolmaert Abraham,
Deux études de têtes de gemme (verso)

Institutions / people
Paris, collection Frits Lugt, fondation Custodia, Carlos van Hasselt, directeur de la fondation Custodia.

Preservation condition
Rehauts de blancs en partie sulfurisés

Event description
Traitement local au pinceau des blancs de plomb, régénérés avec du peroxyde d'hydrogène à vingt pour cent par vol. et éther

Event keywords
3b traitement local des blancs de plomb / 3b stabilisation

Sources, publications
1997, James Carlo et. al., 72, repr.fig.28 a. et b. [monograph].

Critical evaluations
Verso d'un dessin représentant une Femme assise, portant un enfant en maillot, réalisé à la sanguine et rehaussé de blancs. Au verso, les rehauts de blancs étaient devenus noirs, ce qui indiquait la présence de plomb. On a ici un précoce exemple d'utilisation d'un crayon blanc synthétique. L'examen stylistique a convaincu le restaurateur qu'il ne pouvait s'agir d'une adjonction postérieure. Opération lente et délicate, réalisée à la pointe du pinceau, visant à rendre à l'oeuvre sa cohérence esthétique. Aujourd'hui cependant, cette pratique n'est pas adoptée par tous les musées, car il s'agit d'un traitement avec un peroxydant.

Preserv. condition (eng.)
The strokes with white crayon made from basic lead carbonate were sulphurized.

Event description (eng.)
The sulphurized whites have been reduced with a mixture of oxygenated water at twenty per cent by volume and ether.

Critical evaluations (eng.)
The highlights in white had turned black, which indicated the presence of lead. It was decided to restore these to enable the work to retrieve its aesthetic coherence.

Illustrations
Blolmaert Abraham, *Deux études de têtes de gemme* (*verso*), 1991, Carlo James (Fondation Custodia, Paris). [Bloemaer.jpg]

Editing
Philippe Emmanuelle, input; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 67
Record type: Event

Event type: Intervention de restauration / Restoration.

Event chronology
1982/04 [XX, 07].

Archaeological, Historical and Artistic object
Varotari Alessandro, dit Il Padovanino, *Quatre femmes en buste* (tournées vers la gauche, d'après une fresque de Titien pour la Scuola del Santo à Padoue, *le Miracle de l'Enfant Nouveau Né*), 1er quart du 17ème siècle; pierre noire, sanguine, tempera sur papier brunâtre, 138 x 285 mm. Paris, collection Frits Lugt, fondation Custodia, n. inv. 1982 T-1.

Conservator-restorer
James Carlo.

Person in charge
Van Hasselt Carlos.

Institutions / people
Collection Frits Lugt, fondation Custodia, Carlos Van Hasselt, directeur de la fondation Custodia.

Preservation condition
Empoussièrement, plis prononcés, déchirures, petits trous, auréoles d'humidité (sur la droite), tâches de vernis (à gauche), tâches d'atelier (au centre), doublé sur un papier de mauvaise qualité.

Event description
L'oeuvre a été dépoussiérée, puis dédoublée. Les petits trous ont été comblés. L'auréole a été traitée localement sur table aspirante avec de l'eau tamponnée, sauf à l'endroit de la chevelure, réalisée avec un pigment très sensible à tout apport d'humidité. Pour la tâche de vernis, du chloroforme a été utilisé. La couleur rouge présente à cet endroit étant elle aussi sensible, Carlo James a travaillé sur la ligne de démarcation, afin de rendre moins gênante la tâche et de faciliter la lecture.

Event keywords
3c dépoussiérage / 3b removal of dirt.
3b dédoublage / 3b stabilisation.
3e comblement des trous / 3e gap filling.
3c traitement des auréoles et des tâches / 3c removal of dirt.

Sources, publications
1997, James Carlo et. al., 243, fig.118a et 118b [monograph].

Critical evaluations
Selon Carlo James, interviewé vingt ans après sur cette restauration, il s'agit d'un réel sauvetage: la feuille était totalement défigurée. Il a appliqué les théories de Brandi selon lesquelles il faut neutraliser les taches qui dérangent la lecture de l'oeuvre. Il utilise la méthode de Kaiko Mizushima Keyes, travaillant seulement avec de l'eau tamponnée sur table aspirante. En revanche, la tache provoquée par les manipulations dans l'atelier a été respectée.

Preserv. condition (eng.)
Dust, folds, small holes, a water stain (on the right), a varnish stain (on the left), a stain cauded by the manipulations in the artist's studio (in the middle).

Event description (eng.)
Dust was removed and the work unlined. Small holes were filled. A water stain was treated punctually on a suction table with a neutral solution applied with a brush and blotted, except for the area of the hair, done with a pigment too highly sensitive to moisture. Chloroform was used to treat the varnish stain. The red pigment in

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this area was extremly fragile, causing Carlo James to only work around its limits, which made the stain less visible and the composition clearer.

Critical evaluations (eng.)
According to Carlo James, who was interviewed 20 years after, this restoration was a complete rescue: the sheet was totally disfigured. He applied Brandi's theories, according to which it is necessary only to neutralize those stains which disturb the appreciation of the work. He uses Keiko Mizushima Keyes's method, and works only with a neutral solution on a suction table. On the other hand, a stain engendered by manipulations in the artist's studio was preserved.

Editing
Philippe Emmanuelle, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 68
Record type: Biography

Name: Seeley, Nigel John (M).

Birth: Worcester Park, London (United Kingdom), 1942/04/25.

Death: Hampstead, London (United Kingdom), 2004/06/21.



Nigel John Seeley
in March 2002

Main functions
Conservation scientist, teacher and administrator .

Biographical notes
Nigel John Seeley was born in Worcester Park, southwest London, on 25 April 1942 and educated at King's College School, Wimbledon. Throughout his life he was an avid, reader, developing a deep interest in books which, with science, were his life's main interests. He was given a chemistry set as a boy, and it was constantly expanded as the years went by. Nigel Seeley began his university studies at Queen Mary College, London University, but he then switched to part-time study at Birkbeck College while working during the day at London University Library. He soon changed back to full-time study and graduated in physics and chemistry in 1966. He was awarded a doctorate in inorganic chemistry in 1970. His first scientific job was in forensic science, which is the application of science to the law.
He joined the Metropolitan Police Forensic Science Laboratory in London in 1969 as a senior scientific officer. Forensic scientists search for and examine traces of materials, such as body fluids, paint, glass, hairs, and so on, that might link a suspect to, or exclude him or her from, a victim or a crime. They also analyse documents, such as wills, credit cards, and so on, to detect fraud or forgery. Seeley's interest in and wide knowledge of the chemistry of materials made him ideal for the job. And his knowledge of books helped; in 1972 he devised forensic tests that exposed Frederic Prokosch's forged first editions of modern authors. He became an expert in the use of ultra-violet and infra-red light to reveal erased writing.
In 1974 he left forensic science to become head of the department of archaeological conservation and materials science at the Institute of Archaeology, London University, which, in 1986 became part of University College London. He was involved in teaching many postgraduate students as well as continuing his own research. He mainly studied minerals associated with archaeology, using X-ray diffraction and X-ray spectroscopy to analyse, among other things, decay in stone, old documents, and the chemical compounds causing deterioration in ancient bronze and iron. Seeley's work was frequently concerned with the preservation of historic buildings, together with their contents - a relatively new discipline whose adherents need to understand the biological, chemical and physical processes which cause decay and which can be used to prevent or delay it. He researched, for example, the effect of condensation on the corrosion of lead, widely used in the United Kingdom as a roofing material in modern and historic buildings. (He published a joint paper entitled Raindrops Keep Falling on My Lead.) The results of his investigation of the thin patinas of corrosive atmospheric products formed on the surface of the material are of great importance to conservators of lead roofs, and his research into lime-based mortars was similarly valuable.
In 1976, Seeley undertook a survey of the conservation needs facing the British Library, which found that up to 115,000 volumes of pre-1880 printed books (20 per cent of the total), some 250,000 volumes of post-1880 printed books (six percent) and nearly 300,000 volumes of other material (13 per cent) needed extensive conservation. The report led to the setting up of a new conservation department.
Nigel Seeley was particularly interested in the archaeology of SE Asia and this led him to, probably unwisely, act as an expert witness for a London based antiquities dealer accused of being involved in the illegal export of a Hindu statue from India. The British Museum provided scientific support for the Indian Government who were claiming the return of the statue. The case came to court and the statue was returned to India, but there was a ground swell of opinion that employees of a university department of archaeology should not ally themselves with dealers suspected of being involved in the illegal export of antiquities from the country of origin. In 1989 Seeley joined the National Trust, where he was Surveyor of Conservation until 1999 and Head of Conservation from 1999 to 2002. The National Trust is responsible for preserving historic properties and their contents, and also for making them accessible to the public. However, opening historic buildings contributes to their deterioration and Seeley's research did much to assist in the establishment of the relationship between visitor access and preservation. He was also instrumental in the establishment of a new workshop for the treatment of large objects at Petworth, West Sussex, and the development of the new textile conservation studio on the Blickling Estate in Norfolk.

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His most noteworthy project was the restoration of Uppark, a National Trust property in West Sussex, built in 1690 during the reign of William and Mary, and housing an important collection of paintings, furniture and ceramics. Located prominently on the top of the West Sussex Downs, the house had taken the brunt of the exceptionally strong storm that swept across the South of England on October 16, 1987. Forestry and property had been devastated and considerable damage was done to the roof and other parts of Uppark House. Much of the lead on the roof had to be reshaped, requiring the extensive use of oxyacetylene equipment.Then, in the late afternoon of August 30, 1989, fire broke out along the southern roof ridge of the house. Firefighters were unable to prevent the burning of a substantial part of the roof, and hidden vertical spaces behind panelling and between walls formed passageways for the fire to work its way down through the building. The result was almost total devastation, yet, amazingly, about 95 per cent of the contents of the public rooms on the ground floor were saved from the rubble of the house, a feat achieved by extraordinary co-operation between National Trust staff and the Fire Brigade when staff and visitors formed a human chain to pass out porcelain, silver, portraits and other valuables. Moreover, 5000 individual pieces of woodwork, from complete doors to lengths of gilt wood wallpaper trim, also survived, along with part of the main staircase and fragments of wallpaper. Afterwards, the National Trust decided to restore the house to its previous condition, one of the most complex restorations ever undertaken. This was a contentious decision as some critics considered that the result would be a re-creation rather than a restoration and that the money could be better spent on other properties. As the trust's surveyor of conservation, Seeley was responsible for an operation that took four years to complete and cost £20 million. He applied the sort of analytical skills which he had developed as a Home Office forensic scientist. Scraps of wallpaper which could not be matched by the Victoria and Albert Museum were traced back to their original manufacturers in France; the fragments of woodwork and gilt which had survived were carefully incorporated into the restoration. Forgotten skills such as the modelling of Rococo plasterwork were rediscovered. Seeley and his team of conservators went to extreme lengths to achieve historical accuracy. Rooms were redecorated to create the ageing effects of sunlight and the accretions of dust and dirt. Gilt decoration was painstakingly burnished and then distressed with an overcoat of artificial dirt to achieve the right patina of historical grime. 19th century flock wallpaper, originally bright crimson, was restored to its patchily faded 1991 colours. White lead paint was aged to silver-grey. But Seeley emphasised that the conservation team had not gone in for unnecessary 'theatrical' effects. The meticulous restoration of Uppark took four years and when it reopened in 1995 it disarmed all but the most demanding of the National Trust's critics. After retiring from the National Trust Nigel Seeley became a Visiting Professor at University College London's Centre for Sustainable Heritage at the Bartlett School of Graduate Studies.
Nigel Seeley was elected a fellow of the Society of Antiquaries of London in 1980 and served on its Council, as well as on the Archaeology Research Committee of the Science and Engineering Research Council, the Fabric Advisory Committee of Rochester Cathedral, and the Mary Rose conservation panel.

Writings, publications

1965, Seeley Nigel John, 100-108 [analytic (periodical)].
1968, Seeley Nigel John; Fitzsimmons B W, Smith Anthony William, 390-391 [analytic (periodical)].
1968, Seeley Nigel John et. al., 561-563 [analytic (monograph)].
1969, Seeley Nigel John et. al., 143-146 [analytic (periodical)].
1970, Seeley Nigel John et. al., 1935-1937 [analytic (periodical)].
1972, Seeley Nigel John [monograph].
1973, Seeley Nigel John, 9-12 [analytic (periodical)].
1975, Seeley Nigel John, 479 [analytic (periodical)].
1976, Seeley Nigel John, 30-35 [analytic (monograph)].
1976, Caner Emine N., Seeley Nigel John, 23-26 [analytic (conference report)].
1978, Seeley Nigel John, Caner Emine N., 34 [analytic (periodical)].
1978 (a), Seeley Nigel John et. al., 167-177 [analytic (periodical)].
1978, Seeley Nigel John et. al., 703-704 [analytic (periodical)].
1979, Rajpitak W., Seeley Nigel John, 26-31 [analytic (periodical)].
1979, Seeley Nigel John, Barker Nicholas, 305-307 [analytic (periodical)].
1980 (a), Seeley Nigel John, 251-261 [analytic (periodical)].
1980, Seeley Nigel John, 5-9 [analytic (periodical)].
1981, Caner Emine R., Seeley Nigel John, 37-46 [analytic (conference reportl)].
1981, Gilberg Mark R., Seeley Nigel John, 50-56 [analytic (periodical)].
1981, Seeley Nigel John et. al., 103-107 [analytic (periodical)].

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1982, Caner Emine R., Seeley Nigel John, 107-129 [analytic (conference reportl)].
1982 (a), Gilberg Mark R., Seeley Nigel John, 180-184 [analytic (periodical)].
1982, Seeley Nigel John et. al., 435-436 [analytic (periodical)].
1982 (a), Seeley Nigel John et. al., 322-332 [analytic (periodical)].
1983, Seeley Nigel John et. al., 385-395 [analytic (periodical)].
1983, Scott David A., Seeley Nigel John, 153-163 [analytic (periodical)].
1984, Seeley Nigel John, Turner Paula J., 331-333 [analytic (periodical)].
1984, Rajpitak W., Seeley Nigel John, 102-112 [analytic (monograph)].
1985, Seeley Nigel John, 193-199 [analytic (periodical)].
1986 (a), Seeley Nigel John et al., 259-262 [analytic (conference reportl)].
1986 (a), Seeley Nigel John et al., 43-52 [analytic (conference reportl)].
1987, Seeley Nigel John, 161-175 [analytic (periodical)].
1987, Scott David A., Seeley Nigel John, 73-76 [analytic (periodical)].
1990, Seeley Nigel John; Odlyha M. H., C. S. Wettasinghe, 1-16 [analytic (periodical)].
1991, Seeley Nigel John, Sutherland Amanda, 23-26 [analytic (conference reportl)].
1992, Seeley Nigel John et al., 100-104 [analytic (conference reportl)].
1994, Seeley Nigel John et. al., 21-38 [analytic (periodical)].
1996, Seeley Nigel John [monograph].
1996 (a), Seeley Nigel John et. al., 67-84 [analytic (periodical)].
1997, Seeley Nigel John, Seeley Nigel John, O'Sullivan P, 67-84 [analytic (periodical)].
1997, Seeley Nigel John, 8-13 [analytic (monograph)].
1998, Seeley Nigel John, 45-50 [analytic (conference reportl)].
1999 (a), Seeley Nigel John, 24-42 [analytic (periodical)].
1999, Seeley Nigel John, 161-167 [analytic (conference reportl)].
2000, Seeley Nigel John, 7-10 [analytic (conference reportl)].
2000 (a), Seeley Nigel John, 21-29 [analytic (periodical)].
2001, Seeley Nigel John, 7-41 [analytic (periodical)].
2003, Seeley Nigel John et al., 551-566 [analytic (periodical)].
2003 (a), Seeley Nigel John et al., 23- [analytic (periodical)].

Sources, publications

2004, Barker Nicholas [analytic (periodical)].
2004, Nigel Seeley [analytic (periodical)].
2004 (a), Barker Nicholas, 18-19 [analytic (periodical)].
2005, Barker Nicholas [analytic (periodical)].

Critical evaluations

Nigel Seeley was an innovator in the science of conservation and he was one of a dwindling group of scientists whose abilities did not limit them to one branch of science. He made significant advances in several fields of conservation. However, his brief period as an editor of *Studies in Conservation* was not a success.

Illustrations

Nigel John Seeley in March 2002 (copyright Pippa Pollard). [Seeley.jpg]

Editing

Adapted from Barker (2004 a/b) by Oddy Andrew, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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ID number: 69
Record type: Biography

Name: Williams, Nigel Reuben Rook (M).

Birth: Surrey (England, United Kingdom), 1944/07/15.

Death: Aquaba (Jordan), 1992/04/21.

Main functions
Conservator.



Nigel Williams restoring the Portland Vase in 1988

Biographical notes
Nigel Williams was born on 15 July 1944 and after schooling interrupted by rheumatic fever and marred by dyslexia,he studied silver-smithing at the Central School of Arts and Crafts, London, from where he was recruited in 1961 by the British Museum in the days before conservation had become a profession. In his early years he worked on all types of antiquities - metals, glass, stone, ivory and wood, but above all ceramics, which were to become the abiding passion of his life.
To this period belongs the first of the successes for which he will be remembered. The re-excavation in the late 1960s of the Sutton Hoo Anglo-Saxon ship burial - which had originally been excavated in 1939 but back-filled in the face of imminent war - faced the archaeologists with a dilemma. How could they both excavate down to the natural soil-Ievel underneath the "boat", and yet preserve the shape in the sand which, at that time, represented the only known Anglo-Saxon ship? Williams and his colleague, Peter van Geersdaele, had the answer - they would mould and cast the shape of the boat. On a shoe-string budget they set about making a giant piece-mould in plaster of Paris, with each piece being about one metre square. The mould was taken away, reassembled in an old warehouse and a cast made in polyester resin - a process which was more dangerous than was realised at the time and which left Williams with a permanent allergy to styrene.
In 1968 Williams was chosen to head a small team of conservators charged with the conservation or, in some cases, re-conservation of the finds from the Sutton Hoo ship burial. Sutton Hoo had become a cause celebre because of the delay in achieving publication due to the war and the disruption to academic life which occurred in its aftermath. By the 1960s, however, resources were available and Williams and his team set about rebuilding the shield, drinking- horns, tubs and buckets with an enthusiasm and vigour which were an example to those who have since entered museums with professional qualifications as conservators. The piece de resistance of this stage of his career was the dismantling of the 1940s restoration (by Herbert Maryon) of the Sutton Hoo helmet and the restoration to a new and altogether more believable shape based on a painstaking study of the profile, colour and morphology of more than 500 fragments. He was faced with a three-dimensional jigsaw for which there was no picture on the box-Iid and where half the pieces were missing. Gradually the shape of the new helmet emerged, to be universally acclaimed by the academic community. His own, characteristically matter-of-fact, account of this task was published as a chapter in A Oddy (ed) T*he* A*rt of the* C*onservator*, London, 1992. In the late 1970s excavation of the wreck of the Colossus, that went down in 1798 off the Scilly Islands, produced fragments of Greek vases from the collection of Sir William Hamilton. Many of these were well-known from contemporary illustrations, so it was possible to start the process of restoration with very few fragments. Naturally this made good television, and the process of filming showed Williams to be a "natural" in front of the camera. He worked as if he were alone, and many people remember the moment in the resulting Chronicle programme when he uttered a four-Ietter word as one of his partially-completed restorations fell apart before the cameras. He was, by now, an internationally-known expert on the conservation of ceramics and glass and his P*orcelain: repair and restoration* (1983) attracted a far-reaching readership. It has become a standard text, and a second edition has been published posthumously.
But, above all, Williams will be remembered for his re-restoration of the Portland Vase. This was deliberately smashed by a museum visitor in 1845 but was restored, and then re-restored in 1948. By the mid.1980s the experimental post-war adhesive had failed, and it became imperative to dismantle the vase into its 200 fragments and start again. The job took a whole year, again with the BBC Chronicle team in regular attendance. New adhesives were tested, and new ways of colouring the resin in-fills were tried, until a restoration process was evolved which could be recommended for such a world-famous item. The tensions showed, however, and at Christmas 1988 the team went on holiday not knowing whether they would be able to fit the last few shards

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without having to dismantle six months' work. In the end, the problems were overcome and the story of the restoration was told in a Chronicle Programme which was a master-piece of its type.
In his later years, Nigel Williams was in demand as a lecturer at home and abroad. He delighted in sharing his knowledge with others, and was as much at home with one student and a pile of shards as he was with a projector and an audience of 200. During the 1970s he was Treasurer of the UK Group of IIC. He died of a heart attack at Aquaba, Jordan, on 21 April 1992 while serving as the on-site conservator at a British Museum excavation.

Writings, publications
1980, Williams Nigel Reuben Rook, 34-37 [analytic (periodical)].
1983, Williams Nigel Reuben Rook [monograph].
1987, Williams Nigel Reuben Rook, 87-92 [analytic (conference report)].
1988, Williams Nigel Reuben Rook, 147-149 [analytic (conference report)].
1989, Williams Nigel Reuben Rook [monograph].
1992, Williams Nigel Reuben Rook, 73-88 [analytic (monograph)].
2002, Williams Nigel Reuben Rook [monograph].

Sources, manuscripts
1992, Bruce-Mitford Rupert Leo Scott, Oddy William Andrew [unpublished booklet].

Sources, publications
1992, Oddy William Andrew [analytic (periodical)].

Critical evaluations
Nigel Williams was one of those behind- the-scenes experts on whom the reputation of the world's great institutions depends. During a career which spanned more than 30 years, he rose from being a museum assistant to be the British Museum's expert on the restoration of ceramics and glass. The highlight of his career was the re-restoration of the Portland Vase, probably the most important surviving piece of Roman glass in the World.

Illustrations
Nigel Williams restoring the Portland Vase in 1988 (copyright British Museum).

Editing
Oddy Andrew, author; Ferla Federica, Mazzoleni Marzia, formal revision (2006).

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2.2.2.

INDICI

INDEXES

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I *numeri degli indici rinviano ai numeri identificativi delle schede* (ID N*umber*).

E*ditors' note*
N*umbers refer to records* ID N*umber*.

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2.2.2. INDICE DEI CONSERVATORI–RESTAURATORI TITOLARI DEGLI EVENTI

INDEX OF CONSERVATORS–RESTORES CHARGED OF EVENTS

Accoglie i nomi dei conservatori-restauratori titolari di scheda biografica (in questo caso il nome è seguito dagli estremi biografici) o aventi responsabilità diretta negli eventi.
The index includes the names of conservators-restores having a biographical record (in such a case the name is followed by places and dates) or who were directly charged of events.

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Althöfer Heinz (Niederaden, 1925-) -> 62, 63.
Bachmann Karl Werner -> 61.
Balog Izabella -> 50.
Bartolucci Luigi (Monterotondo, 1848-Roma, 1913) -> 25, 26, 27, 28, 29.
Baynes-Cope Arthur David (London, 1928/01/04-Stanton (Suffolk), 2002/12/27) -> 64.
Bazin Germain (Suresnes, 1901-Paris, 1990) -> 38, 39, 40.
Bergmann Georg -> 24.
Bianchi Gaetano -> 18.
Brandes Hans Heinrich Jürgen (Bortfeld bei Braunschweig, 1803/05/23-Braunschweig 1868/10/06) -> 11, 12.
Campi Vincenzo -> 17.
Cantalamessa Giulio (Ascoli Piceno, 1846/04/01-Prato, 1924/09/12) -> 25, 26, 27, 28, 29.
Denon Dominique-Vivant -> 09.
Doubleday John (New York, 1797 circa-Bloomsbury (London), 1856/01/25) -> 10.
Eigner Hofrat G. F. -> 12.
Forni Ulisse (Siena, 1814-Firenze, 1867/05/10) -> 14, 15, 16, 17, 18, 19, 20, 21, 22.
Franzoni Francesco Antonio -> 01, 02, 04, 05.
Gróh István (Nagyberezna, 1867/06/02-Budapest, 1936/03/16) -> 33, 34, 35.
Hacquin, François-Toussaint (s.l., 1756-Paris, 1832) -> 06, 07, 08, 09.
Hamilton Gavin -> 01, 05.
Hase Conrad Wilhelm (Einbeck, 1818/10/02-Hannover, 1902/03/28) -> 23, 24.
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- Agresti Livio, *Compianto sul Cristo morto*, 1557 ante, olio su tavola; Roma, chiesa di Santo Spirito: Bartolucci Luigi, 1911 -> 28.
- Allegri Antonio, dit Corrège, *Le Martyre de quatre saints*, 1524-1526, huile sur toile, 160 x 185 cm; Parma, Galleria Nazionale: Hacquin François-Toussaint, 1797/10/26 - 1797/12 -> 08.
- Allori Alessandro, *San Fiacre che risana gli infermi*, 1596, olio su tela; Firenze, Santo Spirito, Sagrestia, altare: Forni Ulisse, Campi Vincenzo, doratore, Rohmberg Pietro, legnaiolo, 1853 -> 17.
- Anonimo, *Antinoo Braschi*, II sec., marmo lunense, 326x?x?; Città del Vaticano, Musei Vaticani, Museo Pio Clementino, n. inv. 256: Pierantoni Giovanni, 1793 -> 01, 05.
- Anonimo, *Esculapio e Igea*, II sec., marmo, 118x?x?; Città del Vaticano, Musei Vaticani, Museo Pio Clementino, n. inv. 571: Pierantoni Giovanni, Sibilla Gaspare, 1783 -> 01, 03.
- Anonimo, *Sarcofago di Santa Costanza*, 340 circa, porfido rosso, 155x233x225; Città del Vaticano, Musei Vaticani, Museo Pio Clementino, n. inv. 237: Pierantoni Giovanni, Franzoni Francesco Antonio, 1785-1790 circa -> 01, 04.
- Anonimo, *Sarcofago di Sant'Elena*, 310-320, porfido rosso, cm 242x268x184; Roma, Musei Vaticani, Museo Pio Clementino, n. inv. 238: Pierantoni Giovanni; Franzoni Francesco Antonio, 1782-1786 -> 01, 02.
- Anonymous, *Szent László és Szent Lénárd 2 rétegen, Imago Pietatis, Szent Jób, Atyaisten, Agnus Dei*, 15 század közepe, 1510 körül, freskó és secco, 13 mq. Siklós, várkápolna, n. inv. műemléki törzsszám 00426: Illés János, Szentesi Róza, Reisinger Mária, Balog Izabella, 1961-1964 -> 50.
- Anonymous, *Szent László, próféták, Szent István és Szent László, Utolsó Ítélet, Szent Ilona és Nagy Konstantin a kereszttel, Szent Anna Szőz Máriával, Szent Péter pápává koronázása, Szent Péter keresztre feszítése*, 13 század, 14-15 század fordulója, freskó, secco, 54,3 mq; Tornaszentandrás, Szent András plébániatemplom, n. inv. műemléki törzsszám 1021: Illés János, Szentesi Róza, 1975-1976 -> 51.
- Anonymous, *Wandmalereien*, 1240/50 (?), Secco-Technik, Proteinbindemittel, plastische Stuckteile; Braunschweig, Ev. Domkirche St. Blasii, Innenraum: Brandes Georg Heinrich (Maler, Galerieinspektor), Schiller Carl (Privatgelehrter), Eigner Hofrat G. F., Neumann J. H. E. (Porträtmaler), 1845-1847, 1851-1864 -> 12.
- Bloemaert Abraham, *Deux études de têtes de femme (verso)*, 1620-1650, sanguine, rehauts de crayon synthétique à base de blanc de plomb, 235 x 168 mm; Paris, Collection Frits Lugt, Fondation Custodia, n. inv. 4881: James Carlo, 1980 circa -> 66.
- Bonzi Pier Paolo, *Incredulità di San Tommaso*, 1632-1644, olio su tela; Roma, Pantheon: Bartolucci Luigi, 1911 -> 29.
- Bottega di Giotto, *Iscrizione*, 1337, pittura murale; Firenze, Palazzo del Podestà, Cappella di Dante: Forni Ulisse, 1864 -> 20.
- El Greco, *Don García Ibáñez de Mújica y Bracamonte*, 1600 circa, óleo sobre tela; Catedral de Ávila: Alarcón Cabrera Enrique, 1963/09/01-1963/11/04 -> 55.
- El Greco, *La Verónica*, 1600 circa, óleo sobre tela; Toledo, Museo de Santa Cruz. 1174: Alarcón Cabrera Enrique, 1963 -> 54.
- *Evangelische Pfarrkirche* (ehem. Benediktinerklosterkirche) *St. Michael*, Hildesheim: Hase Conrad Wilhelm, und Mitarbeiter, darunter der Dekorationsmaler und Restaurator Bergmann Georg, 1855-1857 -> 24.
- Giorgione da Castelfranco, *Fiatal férfi portréja* ("*Antonio Broccardo*"), 1503(?), vászon, olaj, cm 72,5 x 54; Szépművészeti Múzeumn, n. inv. 94: Kákay Szabó György, 1952-1953 -> 45.

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- Giovanni da San Giovanni (Giovanni Mannozzi detto), *San Felice che soccorre San Massimo*, 1636 circa, dipinto murale; Firenze, San Felice in Piazza, settimo altare a sinistra: Forni Ulisse, 1858 -> 19.
- Gogh Vincent van, *Les roulottes.Campement de bohémiens*, 1888, huile sur toile, 45 x 51 cm; Paris, Musée d'Orsay, rf. 3670: Bazin Germain, 1954/05/12 -> 40.
- Guido di Pietro, dit Fra Angelico, *Le Couronnement de la Vierge*, 1434-1435, tempera sur bois, cm 209 x 206; Paris, Musée du Louvre, n. inv. 314: Hacquin François-Toussaint, 812/10 - 1812/12 -> 09.
- Ismeretlen mesterek (anonymous masters), A *templom középkori falképei*, 14. század vége-15 század eleje, al fresco; Mártonháza (Ochtiná, Szlovákia), római katolikus templom: Gróh István, 1902-1907 -> 35.
- Ismeretlen mesterek két különböző festési periódusból, A *templom középkori falképei*, 14. század vége és a 15. század eleje, al fresco; Gömörrákos (Rákos, Szlovákia), római katolikus templom: Gróh István, 1895-1906 -> 34.
- Leonardo da Vinci, *La Vierge aux rochers*, 1483, huile sur toile, 199 x 122 cm; Paris, Musée du Louvre, n. inv. 777: Bazin Germain, 1952/04/22 -> 39.
- Ludovico Mazzolino (attr.), *Cristo e l'adultera*, 1520, tavola di malachite, cm 64x42; Firenze, Galleria Palatina e Appartamenti Reali, n. inv. 129: (Forni Ulisse), 1865 -> 21.
- Núñez Losada Francisco, *Paisaje*, 1940 circa, óleo sobre lienzo, 225x175 cm; Madrid, Colección privada de Mª del Mar Núñez de Celis: Núñez de Celis Francisco, 1986/05/15-1986/06/25 -> 59.
- Olasz festő, *Két női fej*, XVI sz. eleje, nyárfa, 46,5 X 36, 5 cm; Budapest, Szépművészeti Múzeum, n. inv. 982: Kákay Szabó György, 1940-1949 -> 43.
- Palomino Antonio, *La Iglesia Triunfante con el Ángel Custodio*, 1703-1704, fresco; Vall d'Uxó, iglesia del Santo Ángel: Roig d'Alós Luis, 1941-1942 -> 47.
- Perugino, *Cenacolo*, 1485-1490, pittura murale, cm 435x794; Firenze, Convento di San Francesco di Foligno, refettorio: Forni Ulisse, Bianchi Gaetano, 1853 - 1854 -> 18.
- Peruzzi Baldassarre, *Presepe*, 1500 post-1536 ante, affresco; Roma, Chiesa di San Rocco: Bartolucci Luigi, 1891 -> 27.
- Pontormo (Jacopo Carocci detto), *Venere baciata da Amore*, 1533 circa, olio su tavola, cm 128x191,5 circa; Firenze, già Guardaroba Granucale, ora Galleria dell'Accademia, n. inv. 1570: Forni Ulisse, 1852 -> 16.
- Poussin Nicolas, *Jésus-Christ instituant l'Eucharistie*, 1640-1641, huile sur toile, cm 325 x 250; Paris, Musée du Louvre, n. inv. 7283: Hacquin François-Toussaint, 1795/10/25 - 1799/04 -> 07.
- *Prozessionsstrasse und Ischtartor von Babylon*, Ausgrabung Robert Koldeweys im Auftrag der Deutschen Orient-Gesellschaft, 1899-1917, Glasierte Tonziegelfragmente, (ca. 400 Kisten); Berlin: Rathgen Friedrich Wilhelm, 1904-1907 circa -> 32.
- Raffaello, S. *Giovannino*, circa 1518-1520, olio su tela, cm 163x147; Firenze, Uffizi, Tribuna, n. inv. 1446: Forni Ulisse, 1851 circa -> 15.
- Roth Dieter (Diter), *Portrait of the Artist as Vogelfutterbüste*, Skulptur, 1969, Schokolade, 20x11x14 cm: Althöfer Heinz, 1990 -> 63.
- Salvator Rosa, *Selva dei filosofi*; tela, cm 149x223; Firenze, già Galleria Palatina, ora a Pitti: Forni Ulisse, 1865 -> 22.
- San Leocadio Pablo de, *San Miguel*, 1480 circa; óleo sobre tabla; Orihuela (Alicante), Museo Diocesano: Alarcón Cabrera Enrique, 1969 -> 56.
- Stoβ Veit, *Englischer Gruβ*, 1517; Lindenholz, polychrom gefaβt; Nürnberg, evang.-luth., Stadtpfarrkirche St. Lorenz: Taubert Johannes mit einem Team von 18 Restauratoren und Mitarbeitern, darunter Bachmann Karl Werner, Kratzsch Marie Rose, Laudenbacher Konrad, Oellermann Eike, 1970-1971 -> 61.
- Szinyei Merse Pál, *Majális*, 1873; olaj, vászon, 123 X 163, 5 cm; Budapest, Szépművészeti Múzeum, n. inv. 1547: Kákay Szabó György, 1946-1948 -> 44.
- Varotari Alessandro, dit Il Padovanino, *Quatre femmes en buste* (tournées vers la gauche, d'après une fresque de Titien pour la Scuola del Santo à Padoue, *Le Miracle de l'Enfant Nouveau Né*, 1er quart du 17ème siècle, pierre noire, sanguine, tempera sur papier brunâtre, 138 x 285 mm; Paris, collection Frits Lugt, fondation Custodia, n. inv. 1982 T-1: James Carlo, 1982/04 -> 67.
- Vergara José, Guilló Eugenio, Conchillos Juan, *Pinturas relativas al Sacramento de la Eucaristía*, 1693, 1782-1784, fresco; Valencia, Capilla de la Comunión de la iglesia de los Santos Juanes: Roig d'Alós Luis, 1965-1966 -> 48.
- Zapata Antonio, *Frescos de la vida de San Saturio*, 1704-1705, fresco; Soria, ermita de San Saturio: Núñez de Celis Francisco, 1976-1978 -> 58.

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I termini nelle varie lingue sono raccolti sotto il termine più generale formulato in inglese. Le sigle tra parentesi si riferiscono allo schema di precoordinamento.
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N*ota dei curatori*

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E*ditors' note*

The items are organised into the two sections relating to manuscripts and printed texts.
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3.

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E GUIDE INTRODUTTIVE AI FONDI ARCHIVISTICI

NATIONAL BIBLIOGRAPHIES
AND INTRODUCTORY GUIDES TO NATIONAL ARCHIVES

3.1. BIBLIOGRAFIA SULLA STORIA DEL RESTAURO DELLE PITTURE E DELLE SCULTURE IN ITALIA

BIBLIOGRAPHY ON THE HISTORY OF RESTORATION OF PAINTINGS AND SCULPTURES IN ITALY

A *cura di / editor* Silvia Cecchini, Chiara Piva

I testi sono ripartiti in cinque nuclei tematici: storia del restauro, storia delle istituzioni, studi monografici, trattazioni tecnico-pratiche e formulazioni metodologiche.

- Le guide di Roma e dintorni e i dizionari storici (ad eccezione del Dizionario Biografico degli Italiani), che potrebbero contenere notizie su opere restaurate e restauratori, non compaiono in questa bibliografia, ma verranno prese in considerazione durante lo studio e inserite solo in caso di indicazioni utili ai singoli restauratori.
- Le sezioni dedicate a studi monografici su singoli restauratori è dedicata in particolare al territorio di Roma e del Lazio, mentre per il resto del territorio nazionale sono raccolti a titolo esemplificativo alcuni testi per restituire lo stato degli studi.

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3.2. GUIDA AI FONDI ARCHIVISTICI NAZIONALI ITALIANI
GUIDE TO ITALIAN NATIONAL ARCHIVES

A *cura di / editor* Silvia Milana

In Italia si possono trovare notizie utili alla ricerca sulla storia e sul restauro in diverse istituzioni.

Per la ricerca documentaria esistono numerosi archivi, diffusi su tutto il territorio italiano, che conservano una mole non calcolabile tra pergamene sciolte, buste, filze, mazzi, fasci, volumi, ecc.

La presenza della Chiesa e il profondo legame delle sue istituzioni con il territorio permeano l'intera storia italiana; sono pertanto da tener in gran conto gli Archivi Parrocchiali ed Ecclesiastici, che contengono dettagliati documenti relativi alla vita di unità sociali molto piccole, quali appunto le parrocchie.

Esistono inoltre molte biblioteche pubbliche statali che accolgono la produzione editoriale sia italiana che straniera. Una menzione a parte merita la biblioteca dell'ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property), istituito a Roma nel 1959, che ha un catalogo di circa 90.000 titoli tra libri, rapporti ed oltre 1.800 riviste specializzate, in più di quaranta lingue.

Archivi di Stato

Gli Archivi di Stato si trovano principalmente nei capoluoghi di provincia, con alcune sedi anche in comuni medio - piccoli: ma la documentazione che vi si trova riflette i mutamenti delle circoscrizioni territoriali nel tempo. Conservano i documenti degli stati pre-unitari a partire dall'Alto Medioevo, la documentazione prodotta fino all'Unità d'Italia (1865), gli archivi notarili anteriori agli ultimi cento anni e gli archivi delle corporazioni religiose e degli enti ecclesiastici soppressi; possono inoltre ricevere in deposito archivi di enti pubblici e di privati (famiglie, persone, imprese, istituzioni). I documenti conservati negli Archivi di Stato sono liberamente consultabili, ad eccezione di quelli riservati per motivi di politica interna o estera che diventano consultabili cinquanta anni dopo la loro data, e dei documenti riservati relativi a situazioni puramente private delle persone e di quelli dei processi penali che lo divengono dopo settanta anni.

Archivio Centrale di Stato (ACS)

L'Archivio Centrale di Stato (ACS) conserva i documenti di rilevanza storica non più utili ai fini amministrativi, prodotti dagli organi centrali dello stato (Presidenza del consiglio dei ministri, Ministeri, organi consultivi e giurisdizionali), a eccezione dei complessi documentari della Presidenza della Repubblica, del Parlamento, del Ministero degli affari esteri e di quello della difesa, che vengono, invece, conservati dagli stessi organi produttori nei propri archivi storici. Si può dire che l'Archivio Centrale dello Stato sia l'equivalente italiano, con le proprie specificità, dei grandi archivi nazionali esistenti presso i Paesi con tradizioni storiche simili: dall'Archives Nationales francese al National Archives di Washington, dal Bundes Archiv tedesco al Public Record Office di Londra.

L'origine dell'ACS risale al 1875, quando un decreto reale (25 maggio, n. 2552) istituì l'Archivio del Regno con la finalità di "raccogliere gli atti dei dicasteri centrali" che più non occorrevano "ai bisogni ordinari del servizio". Con tale decreto si regolarizzava, sotto il profilo giuridico e istituzionale, una situazione che, di fatto, già esisteva dagli anni appena successivi al trasferimento della capitale a Roma, quando, in mancanza di un Archivio nazionale, erano stati raccolti presso l'Archivio provinciale di Roma, gli originali delle leggi e dei decreti del nuovo Regno, i registri di stato civile della famiglia reale e il registro araldico. Raggiunse la piena autonomia soltanto nel 1953 (l. 13 aprile, n. 340), anno in cui ebbe una sede definitiva e autonoma e modificò la sua denominazione originaria in quella attuale di Archivio Centrale dello Stato, a seguito del passaggio dalla monarchia alla repubblica, verificatosi con il referendum istituzionale del 2 giugno 1946.

Oltre ai numerosi documenti relativi agli organi centrali del Regno prima e dello Stato poi (leggi, decreti, inchieste parlamentari, atti di governo, ecc.), nel tempo presso l'ACS si è venuta anche a formare un'importante raccolta di carteggi di personalità del mondo politico, militare, *artistico e culturale*, dal periodo risorgimentale ai giorni nostri; l'Istituto raccoglie, inoltre, la documentazione di numerosi enti pubblici soppressi e non; infine conserva un importante patrimonio fotografico, sia in serie autonome che all'interno delle diverse serie archivistiche.

Archivi Storici dei Comuni

Conservano i documenti prodotti e ricevuti dall'amministrazione comunale sin dalle sue origini; non tutti i comuni hanno costituito un proprio archivio storico, anzi la maggior parte dei comuni conserva tutto il materiale presso l'Archivio di Stato del comune.

Archivi Parrocchiali

Gli Archivi Parrocchiali sono degli archivi secolari, distinti da altri archivi ecclesiastici proprio per il loro carattere pubblico. Essi sono particolarmente preziosi perché conservano la registrazione di battesimi, cresime, matrimoni e morti e gli *status animarum* degli appartenenti alla parrocchia. Le registrazioni dei battesimi da parte delle singole parrocchie sono generalmente le prime fonti ecclesiastiche a comparire, già prima che il Concilio di Trento nel 1563 le rendesse obbligatorie.

La loro funzione, dapprima solamente religiosa, divenne a poco a poco più rilevante anche sotto il profilo civile, visto che fino all'Ottocento la competenza anagrafica fu riservata in maniera quasi esclusiva alle autorità ecclesiastiche.

Negli stati italiani preunitari non esisteva una regolamentazione uniforme: ci sono casi - per esempio le città di Reggio Emilia e Modena - in cui l'autorità civile si occupò delle registrazioni anagrafiche fin dal primo Cinquecento; bisogna tuttavia arrivare fino all'epoca napoleonica per assistere al sorgere dell'ufficio preposto allo "stato civile".

Dopo l'unità d'Italia - nel 1865 - vennero istituiti e regolamentati gli uffici di stato civile presso i comuni, che ebbero l'incarico di tenere e conservare gli atti anagrafici: tuttavia, viste le particolari modalità con cui si completò il processo di unificazione, in alcune zone delle Venezie le registrazioni parrocchiali sono ancora l'unica fonte anagrafica disponibile per il periodo che va dal 1870 al 1924.

La conservazione dei documenti, di importanza vitale per la parrocchia, ha inizio già dal Medioevo, ma è soprattutto con la costituzione apostolica *Maxima Vigilantia*, emanata da papa Benedetto XIII nel 1727, che viene sancito l'interesse e la cura per gli archivi ecclesiastici, compresa la custodia dei libri dei battezzati, dei confermati (cresimati), dei matrimoni, dei morti, gli status animarum e il registro delle riscossioni delle decime annuali.

Il Nuovo Codice di Diritto Canonico, promulgato nel 1983 da Giovanni Paolo II - all'interno di un nuovo Concordato di principi fondamentali, che regolano l'indipendenza dei rispettivi ordini dello Stato e della Chiesa, introducendo sostanziali innovazione al Concordato del 1929 - prevede esplicitamente l'esistenza di un "Archivio Storico" in ciascuna Diocesi e fornisce disposizioni per la cura, la conservazione e la valorizzazione del patrimonio documentario[1]. Tuttavia non tutti gli archivi diocesani hanno la possibilità di ospitare gli archivi parrocchiali, che spesso sono ancora conservati presso le singole parrocchie.

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[1] Art.12 comma 1: «La Santa Sede e la Repubblica italiana, nel rispettivo ordine, collaborano per la tutela del patrimonio storico ed artistico. Al fine di armonizzare l'applicazione della legge italiana con le esigenze di carattere religioso, gli organi competenti delle due Parti concorderanno opportune disposizioni per la salvaguardia, la valorizzazione e il godimento dei beni culturali d'interesse religioso appartenenti ad enti e istituzioni ecclesiastiche. La conservazione e la consultazione degli archivi d'interesse storico e delle biblioteche dei medesimi enti e istituzioni saranno favorite e agevolate sulla base di intese tra i competenti organi delle due Parti».

Soprintendenze

Organi periferici del Ministero per i Beni e le Attività Culturali, istituito nel 1975, le Soprintendenze hanno il compito della valorizzazione e della tutela del patrimonio culturale italiano. Nei loro archivi, si possono trovare documenti relativi all'attività di tutela e restauro del patrimonio delle prime commissioni di tutela decentralizzate - di cui le attuali Soprintendenze hanno raccolto l'eredità - a partire dagli anni '80 del sec. XIX, circa fino ai giorni nostri. Hanno carattere regionale, se non addirittura provinciale, e si suddividono in:

- Soprintendenze per i beni architettonici e per il paesaggio.
- Soprintendenze per il patrimonio storico artistico ed etnoantropologico.
- Soprintendenze per il polo museale (solo a Roma, Venezia, Firenze, Napoli).
- Soprintendenze per i beni archeologici.
- Soprintendenze archivistiche.

Biblioteche Pubbliche e Statali

In Italia esistono quarantasei Biblioteche Pubbliche Statali che hanno principalmente il compito di acquisire e conservare la produzione editoriale italiana e straniera, di conservare e accrescere le proprie raccolte, di svolgere attività di promozione culturale. Le due Biblioteche Nazionali Centrali, una a Roma l'altra a Firenze, hanno il compito di raccogliere e documentare tutto quanto viene stampato in Italia.

Nel 1992, con l'obiettivo di superare la frammentazione del panorama bibliotecario italiano, propria della storia politica e sociale italiana, è nato il *Servizio Bibliotecario Nazionale* (SBN), una vera e propria rete costituita da circa 2.500 tra biblioteche statali, enti locali, biblioteche universitarie, accademie ed istituzioni pubbliche e private operanti in diversi settori disciplinari, che partecipano e gestiscono il catalogo collettivo in linea e la condivisione delle risorse ai fini dell'accesso, prestito e fornitura dei documenti. La base dati multimediale dell'Indice SBN, offre oggi l'accesso ad otto milioni e mezzo di record bibliografici relativi a materiale antico, moderno, musica, grafica e cartografia.

3.3. BIBLIOGRAPHIE GÉNÉRALE SUR L'HISTOIRE DE LA RESTAURATION DES PEINTURES ET DES ARTS GRAPHIQUES EN FRANCE

GENERAL BIBLIOGRAPHY ON THE HISTORY OF RESTORATION OF PAINTING AND GRAPHIC ARTS IN FRANCE

Par / *editor* Nathalie Volle, Natalie Coural, Emmanuelle Philippe

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* Seuls les ouvrages de référence et les travaux de recherche non publiés ont été retenus à l'exclusion des études plus générales qui n'abordent que ponctuellement l'histoire de la restauration.

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3.4. GUIDE DES SOURCES D'ARCHIVES POUR L'HISTOIRE DE LA RESTAURATION DES PEINTURES EN FRANCE

GUIDE TO ARCHIVES FOR HISTORY OF RESTORATION OF PAINTINGS IN FRANCE

Par / editor Nathalie Volle, Emmanuelle Philippe

I. LES ARCHIVES DES MUSÉES NATIONAUX

Les Archives des Musées Nationaux (AMN), situées dans le Louvre, rassemblent les témoignages écrits de plus de deux siècles de gestion desdits musées. La constitution du fonds est donc étroitement liée à l'histoire de cette administration spécifique, née avec la création du Muséum National des Arts, au Louvre, en 1792.

A. LA DIRECTION DES MUSÉES

1. Les grandes collections de registres

- Les registres de la correspondance: série * AA
- *Dates extrêmes*: 1794-1991 (416 registres)
- *Contenu*: copies des lettres envoyées par l'administration du Musée Central des Arts (1797-1802), par Vivant Denon (1802-1815) et par les directeurs des Musées royaux (période 1794-1848 - en particulier Forbin (1815-1841) et son adjoint et successeur Cailleux (1841-1848). Volumes postérieurs: enregistrement sommaire et plus lacunaire des courriers reçus et envoyés.
- *Intérêt pour l'histoire de la restauration*: nombreuses informations pour comprendre le fonctionnement des instances administratives qui encadraient la restauration, leur politique et leurs moyens financiers.
- Les procès-verbaux des instances collégiales: série * BB
- *Dates extrêmes*: 1794-1981 (94 registres)
- *Contenu*: on se reportera surtout à la sous-série * 1 BB, dans laquelle sont conservés les procès-verbaux des séances des institutions collégiales ayant régi la vie des musées nationaux.
- *Intérêt pour l'histoire de la restauration*: Pour la période révolutionnaire, les registres *1 BB 1 à * 1 BB 6 sont particulièrement utiles: ils recensent au jour le jour les décisions prises par les différentes administrations placées à la tête du Louvre, de 1792 à 1802. Leur étude attentive permet de se repérer dans la chronologie très complexe de leur succession (Commission du Muséum 1792-1794, Conservatoire 1794-1797 puis Conseil d'Administration du Musée Central des Arts 1797-1802) et surtout d'évaluer la place qu'occupaient les questions de restauration dans la vie quotidienne de l'établissement. Pour la période impériale, on se reportera plutôt à la correspondance de Denon, la direction collégiale du Louvre ayant été supprimée de 1802 à 1815. Pour la période s'étendant de 1816 à 1848, les séances de l'administration du Louvre n'ont pas donné lieu à des procès-verbaux. Enfin, il est à noter que cette série contient aussi différents registres relevant des commissions et comités révolutionnaires (* 4 BB et * 5 BB). Parmi eux, le registre * 4 BB 3 présente le compte-rendu des séances de la Commission Temporaire des Arts de Seine-et-Oise et s'avère donc très précieux pour l'étude des restaurations ayant eu lieu sous la Révolution au château de Versailles et dans le district qui en dépendait.
- Les inventaires des collections**:** série * DD
- *Dates extrêmes*: 1795-1967 (474 registres)
- *Contenu*: grands inventaires datés; livres d'entrées et de mouvements; inventaires des magasins; inventaires de collections acquises ou données; inventaires des résidences transformées en musées

(Versailles, Fontainebleau, Compiègne) ou disparues (Saint-Cloud, Tuileries); intendance des mobiliers de la Couronne.

- *Intérêt pour l'histoire de la restauration*: les inventaires peuvent se révéler très utiles dans le cadre d'une recherche ponctuelle, par exemple sur la restauration d'un tableau précis, dont on voudrait retracer les vicissitudes historiques (appartenance à une collection particulière avant nationalisation, affectations diverses, etc.)

2. L'administration générale des musées nationaux

- Le personnel et l'administration générale: série O
- *Dates extrêmes*: 1793-1972 (397 cartons)
- *Contenu*: administration générale des musées nationaux; gestion du personnel; recrutement; dossiers individuels de personnels scientifiques, de fournisseurs ou de personnalités diverses, etc.
- *Intérêt pour l'histoire de la restauration*: certaines sous-séries présentent un grand intérêt pour l'histoire de la restauration des peintures:
  - O 1 B: Ateliers du Louvre (restaurations, chalcographie, menuiserie…) (1 liasse – 1801-1961): nombreux renseignements sur le fonctionnement des ateliers de restauration, leur aménagement intérieur, leur règlement.
  - O 5 B: Recrutement des restaurateurs et réparateurs (1 liasse – 1848-1851; 1937-1940)
  - O 5 E: Concours de recrutement des restaurateurs (1 liasse – 1935)
  - O 24: Logements (1794-1962): quelques pièces relatives à des restaurateurs ayant obtenu le privilège d'habiter le palais du Louvre.
  - O Et surtout la sous-série O 30: Dossiers individuels des personnels scientifiques et administratifs des musées (308 cartons, à partir de 1794). Dans le cadre d'un travail de recherche à caractère biographique, cette série peut s'avérer très utile. Ces dossiers, nominatifs et numérotés de 1 à 3413, rassemblent autour de chaque personnalité (restaurateur, conservateur) plusieurs documents concernant sa carrière au sein des musées nationaux.
- La comptabilité des musées nationaux: série MM
- *Dates extrêmes*: 1794-1980 (214 cartons)
- *Contenu*: les liasses, classées par années, sont essentiellement composées de pièces comptables justificatives de dépenses.
- *Intérêt pour l'histoire de la restauration*: la comptabilité constitue un complément indispensable à l'étude des restaurations. C'est elle qui stipule si l'opération a bien eu lieu et qui lui fournit une date *post-quem* servant de référence. Généralement, cette comptabilité se présente sous la forme de mémoires de travaux, rédigés par les restaurateurs eux-mêmes après intervention. Ils permettent de lister les peintures confiées à leurs soins.
- Pièces diverses provenant de la direction des Musées et du musée du Louvre: série Z
- *Dates extrêmes*: 1792-1976 (474 cartons)
- *Contenu*: dossiers de nature très diverse, ne pouvant être rattachés à des séries définies plus strictement.
- *Intérêt pour l'histoire de la restauration*:
  - O 2: Administration (1792-1963)
  - O 3 E: Saisies révolutionnaires Seine-et-Oise (1793-1795)
  - O 4: Echanges (1792-1957)
  - O 16: Restaurations (1850-1956)

3. Les services particuliers

a) Le Laboratoire de recherche: sous-série PL et 5 EE
   - *Dates extrêmes*: 1899; 1920-1979; 1 carton (PL) / 47 cartons (5 EE)
   - *Contenu*: papiers de la direction des Musées, notamment à propos de la création du laboratoire (PL); correspondance générale du laboratoire (5 EE).
   - *Intérêt pour l'histoire de la restauration*: série fort utile si l'on s'intéresse aux origines du laboratoire des musées de France. On consultera tout particulièrement:

- O 1: Fondation du laboratoire (1920-1938)
- O 3: Notes sur des tableaux à examiner (1929)
- O 16: Restaurations (1929-1951)

- A *noter*: le laboratoire et le service de restauration (cf. *infra*) sont réunis depuis l'arrêté du 16 décembre 1998 au sein d'un service à compétence nationale, le Centre de Recherche et de Restauration des Musées de France (C2RMF).

• Le Service de restauration: sous-série 6 EE

- D*ates extrêmes*: 1957-1985 (8 cartons)
- C*ontenu*: correspondance générale, rapports, commissions de restauration, concours, etc. ayant trait au service de restauration.
- I*ntérêt pour l'histoire de la restauration*: cette série concerne à la fois le Service de restauration des peintures des musées nationaux, créé en 1966 par Germain Bazin et celui des musées classés et contrôlés, institué en 1989. Ces deux entités ont fusionné en 1991.

4. Les musées nationaux durant la seconde guerre mondiale: série R

- D*ates extrêmes*: 1930-1958 (215 cartons, liasses et classeurs)
- C*ontenu*: protection et évacuation des œuvres avant-guerre; administration des musées nationaux pendant l'Occupation; relations avec l'occupant; projets d'échanges d'œuvres d'art; vie des dépôts de province; gestion du personnel; récupération des biens spoliés après le conflit.
- I*ntérêt pour l'histoire de la restauration*: cette série comporte notamment de précieuses informations (dont une collection de photographies) sur la conservation et la restauration des tableaux du Louvre, dans les dépôts de la Défense passive instaurés à Sourches et La Pelice (Sarthe), sous l'Occupation. On consultera spécialement les sous-séries:
  - O R 1: Organisation et plan d'évacuation des œuvres
  - O R 6: Mesures de protection sur place – réserves
  - O R 16: Restaurations
  - O R 30: Gestion des dépôts (1939-1945)
  - O RP: Protection des œuvres d'art dans les musées de province pendant la guerre (1939-1945)

5. Les organismes internationaux dans le domaine des musées: série Q

- D*ates extrêmes*: 1927-1960 (3 cartons)
- C*ontenu*: dossiers relatifs aux branches des organisations internationales consacrées aux musées (Office International des Musées pour la Société des Nations, dès 1926, puis ICOM pour l'UNESCO, dès 1946).
- I*ntérêt pour l'histoire de la restauration*: étudier les directives prises en matière d'harmonisation des politiques de conservation-restauration entre les pays, ainsi que les engagements collectifs (charte de Venise de 1964; convention de La Haye de 1954 pour la protection du patrimoine culturel en cas de conflit armé, etc.) On consultera en particulier:
  - O Q 21: protection des monuments en temps de guerre
  - O Q 33 B: protection du patrimoine artistique pendant la guerre

B. LE MUSÉE DU LOUVRE

1. Le département des peintures: série P

- *Dates extrêmes*: 1788-1974 (203 cartons)
- *Contenu*: organisation et administration générale; restaurations; inventaires et catalogues; mouvement des œuvres; détériorations et vandalisme; copistes; faux; expertise; procédés techniques; cadres et bordures; dossiers d'artistes , etc.
- *Intérêt pour l'histoire de la restauration*: fonds le plus complet pour étudier l'histoire de la restauration des tableaux. En voici les sous-séries les plus intéressantes:
  - O P 2: Administration: informations sur la disposition des tableaux; l'ouverture et la fermeture des salles; l'aménagement de la Grande Galerie; les accidents survenus à des peintures; etc.
  - O P2 R: Commissions de restauration: c'est en 1848 qu'un arrêté de Ledru-Rollin a institué une commission de restauration, qui, réorganisée en 1882, n'a depuis jamais cessé de fonctionner, malgré de multiples modifications. Cette sous-série P2 R comporte elle-même plusieurs subdivisions:
- P2 RI a: Commission de restauration, composition, organisation, arrêtés (1882-1946)
- P2 RI b: Commission de restauration, convocations pour la commission (1882-1947)
- P2 RI c: Commission de restauration, procès-verbaux (1882-1963)
- P2 R2: Commission de restauration, correspondance administrative, états et restaurations à faire (1882-1961)
- P2 R5: Restaurations demandées (1881-1957)
- P2 R6: Commission de restauration: restaurations accordées pour l'extérieur (1879-1938)
- P2 R30: Commission de restauration: quelques rapports de restaurateurs (dont Aubert, Baisson, Maroger, Muller, Zezzos) (1919-1943)
  - O P 4: Origines et échange (1793-1964): notamment envois de Belgique (1794); état des tableaux à répartir aux 15 villes de la République (arrêté Chaptal 1801); listes des tableaux saisis à l'étranger; échanges. Sous-série très précieuse pour travailler sur la restauration des œuvres prélevées par les armées révolutionnaires et napoléoniennes.
  - O P 12: Mutations entre musées nationaux (1795-1906)
  - O P 16: Restaurations et réparations des œuvres entrées au muséum et au musée (y compris les œuvres restituées) (1793-1970). Sous-série la plus riche en informations concernant la restauration des peintures. Inestimables renseignements sur les procédés des restaurateurs et leurs méthodes de travail.
  - O P 19: Inventions et projets (1794-1881**):** documents concernant l'invention de procédés par des restaurateurs.

2. Le palais du Louvre: série T

- *Dates extrêmes*: 17ème siècle – 1974 (43 cartons)
- *Contenu*: brevets de logements; travaux et aménagements; éclairage; chauffage; mobilier et décoration; dégâts des eaux ; règlements.
- *Intérêt pour l'histoire de la restauration*: série très utile pour connaître la configuration des ateliers de restauration et des logements au sein du Louvre, leurs occupants, leur règlement intérieur. On consultera en particulier les sous-séries suivantes:
  - O T 1: Organisation générale (et notamment attribution des logements par brevet royal – 1628-1776)
  - O T 16: Attribution et affectation de logements (1794-1958) (dont ateliers de restauration)
  - O T 23: Attribution et affectation de logements (1792-1936)

C. LES AUTRES MUSÉES NATIONAUX

On trouvera ici des archives relatives aux 33 musées nationaux, organisés sous l'égide de la Direction des Musées de France par l'ordonnance du 13 juillet 1945 et par la récente loi du 4 janvier 2002.
On consultera tout particulièrement les sous-séries 16, consacrées à la restauration et particulièrement:

- O V 16: Restaurations château et musée de Versailles (1802-1968)
- O VT 16: Restaurations Trianons (1811-1958)
- O W 16: Restaurations château et musée de Maisons-Laffitte (1817-1966)
- O U 16: Restaurations divers musées (châteaux de Fontainebleau,Compiègne, Malmaison et Bois-Préau; musées de Blérancourt , des Arts et Traditions Populaires,des Granges de Port-Royal, etc.)

D. LE FICHIER MUNICH

Les Archives des Musées Nationaux conservent un fichier connu sous le nom de « Fichier Munich », qui constitue un outil de recherche essentiel. Réalisé dans les années 1970, par Nicole Munich, chargée de mission au Service de Restauration des Peintures des Musées Nationaux, il est le fruit du dépouillement de documents (essentiellement des listes de tableaux restaurés) provenant des Archives Nationales et des Archives des Musées Nationaux. Ces listes permettent généralement d'identifier les tableaux (titre, artiste) et les interventions pratiquées, avec une date, parfois un nom de restaurateur ou de commanditaire. Chaque information a été reportée sur une petite fiche cartonnée, chacune consacrée à une intervention; puis les fiches ont été classées par œuvre et par artiste. Ce travail scrupuleux constitue un préalable indispensable à toute recherche sur l'histoire des restaurat

II. LES ARCHIVES DU CENTRE DE RECHERCHE ET DE RESTAURATION DES MUSÉES DE FRANCE (C2RMF)

Sur le site de la Petite-Ecurie de Versailles, la documentation du centre comporte deux grands ensembles:

- Un fonds archivistique, comprenant l'ensemble des pièces administratives relatives au fonctionnement du service, de sa création à aujourd'hui.

a) Procès-verbaux des Commissions et sous-commissions de restauration des Peintures (1932-1996) (30 cartons et 1 liasse)
b) Commission de restauration des Musées de province (1963-1973) (1 carton)
c) Rapports des restaurateurs (couche picturale et support) (1952-1975) (4 cartons): ensemble de rapports classé par ordre chronologique et alphabétique, avec des dossiers sur des restaurateurs du 20ème siècle, membres de l'atelier du Louvre.
d) Devis et mémoires des restaurateurs (toutes filières confondues) (1965-1999) (135 cartons)
e) Courrier avec les restaurateurs (1968-1983) (3 cartons)
f) Correspondance générale avec la France et l'étranger (1965-1983) (15 cartons)
g) Courrier avec l'ICOM (1965-1986) (7 cartons)

- Un fonds documentaire, constitué d'environ 17 000 dossiers d'œuvres et 77 000 clichés photographiques.
  Chacun de ces dossiers d'œuvres rassemble:

- des pièces administratives (correspondance, notes de travail, devis, etc.)
- des pièces scientifiques (doubles des rapports d'analyse du Laboratoire du Louvre, rapports des commissions de restauration, rapports des restaurateurs)
  A l'occasion, certains de ces dossiers peuvent également contenir:
- des copies manuscrites d'archives des musées nationaux
- des fragments de toiles (originales ou de rentoilage / transposition)
- des clichés photographiques illustrant les différentes étapes du travail.

III. LES ARCHIVES NATIONALES

Si les fonds conservés aux Archives Nationales sont très anciens, la fondation de ce service est une création révolutionnaire, née de la décision prise le 12 septembre 1790 par l'Assemblée constituante de donner à ses archives le nom d'Archives Nationales. Quatre ans plus tard, par la loi du 7 messidor an II (25 juin 1794), la Convention précisa le rôle de cette nouvelle institution et institua le principe du versement dans un dépôt central. Après avoir connu plusieurs localisations, ce dépôt central fut installé par Napoléon en 1808 à l'hôtel de Soubise. Il n'a cessé de s'étendre jusqu'à aujourd'hui.
Le site historique des Archives Nationales n'accueille que les archives antérieures à la date de 1958. Pour toute recherche postérieure à cette date, il faudra se rendre au CAC (Centre des Archives Contemporaines) de Fontainebleau.
Trois séries dominent, par leur intérêt pour l'histoire de la restauration des peintures:

A. LES ARCHIVES DES MAISONS ROYALES ET IMPERIALES

1. Sous l'Ancien Régime: la Maison du Roi (série O^1)

On consultera tout particulièrement la correspondance des directeurs des Bâtiments du Roi:

- O^1 1082 à 1097: Certificat pour le personnel, brevets, décisions et ordres du surintendant, puis directeur général des Bâtiments (1689-1789)
- O^1 1098: Registre journalier des ordres et lettres du duc d'Antin (1708-1732)
- O^1 1099 à 1150: Lettres du directeur général des Bâtiments (1733-1791)
- O^1 1252: Papiers personnels de M. de Marigny: correspondance, travaux, comptes (1759-1779)
- O^1 1253 à 1267: Correspondance générale dans l'ordre chronologique (1683-1792)
- O^1 1907 à 1922: Correspondance et mémoires relatifs aux beaux-arts, aux salons, aux expositions, aux musées, aux commandes d'œuvres d'art, aux missions d'artistes et de savants (1660-1792).

Pour travailler sur des restaurateurs de l'Ancien Régime et connaître le détail de leurs ouvrages, avec leurs devis et mémoires, deux ensembles sont utiles:

- O^1 1921^A: Etats d'ouvrages de sculpture et de peinture donnés ou à donner aux artistes (1716-1792)
- Et surtout O^1 1921^B à O^1 1922^B: Mémoires des artistes, 17ème – 18ème siècle. Ce second ensemble est très précieux car il fonctionne par ordre alphabétique et comporte de nombreux mémoires de travaux émanant de restaurateurs.

On pourra également se reporter:

- aux papiers de l'Académie royale de peinture et de sculpture, fondée en 1648: O^1 1926^1 à O^1 1926^{10}: Copies des procès-verbaux des séances (1648-1793).
- à la correspondance des directeurs de l'Académie de Rome avec les surintendants ou directeurs généraux des Bâtiments (1685-1792): O^1 1936 à 1943.

L'étude des inventaires peut aussi s'avérer nécessaire pour retrouver un tableau passé en restauration et le localiser:

- O^1 1965 à 1968: Inventaire des tableaux du Louvre, du Luxembourg, des Tuileries, des châteaux de Meudon, Versailles, Marly, Chaville, par Paillet
- O^1 1970 à 1975: Inventaire général des tableaux du roi, par Bailly (1706-1722).
- O^1 1978^A et 1978^B: Inventaires généraux des tableaux, par Paillet (s.d.)

On pourra aussi se reporter à la comptabilité générale des Bâtiments du Roi, toutefois très touffue: O^1 2127 à 2278^B Comptes généraux, recettes et dépenses (1639-1774**)**.

Enfin, avant toute recherche plus poussée dans le fonds O^1, il est utile de se reporter d'abord au fichier (consultable sur place) d'H. de Curzon, intitulé *Artistes et hommes de sciences* (17ème – 18ème *siècles*), *index dactylographique des noms de personnes*, 1902, 275p. Beaucoup de restaurateurs de l'Ancien Régime y sont répertoriés, avec un renvoi aux pièces d'archives les concernant dans O^1.

2. Sous le Premier Empire: la Maison de l'Empereur (O^2)

On se reportera surtout à deux ensembles:

- O^2 224 à 365: Intendance générale des Bâtiments (1793-1832)
- Et surtout O^2 818 à 855: Musées, manufactures, Monnaies des médailles (1792-1815)
- A noter que la plupart des mémoires de restaurateurs ayant travaillé sous le Premier Empire pour les musées (et principalement le Louvre) sont conservés dans les sous-séries O^2 835 à 847.

3. Sous la Restauration: la Maison du Roi (O^3)

On consultera, pour l'essentiel, deux grands ensembles:

- O^3 1275 à 1375: Département des Beaux-Arts (1814-1830)
- O^3 1376 à 1458: Musées Royaux (1811-1832)

Beaucoup d'informations sur les restaurations ordonnées par Forbin, directeur du Louvre de 1815 à 1841, figurent dans les sous-séries O^3 1391 à 1416.

Pour les restaurations effectuées au château de Versailles, voir surtout O^3 1434 et 1435.

4. Sous la Monarchie de Juillet: la Maison du Roi et l'Intendance de la Liste civile (O^4)

Les principaux documents concernant les Beaux-Arts en général se trouvent dans les sous-séries O^4 2821 à 2855 Correspondance, rapports et comptabilité concernant les musées royaux, le mobilier, les théâtres, le domaine de la Couronne (Versailles et Fontainebleau), l'Intendance générale de la Liste civile (1830-1848). Les rapports et dépenses de Forbin, directeur du Louvre, sont notamment conservés dans le carton O^4 2821.

5. Sous le Second Empire: la Maison de l'Empereur (O^5)

On consultera surtout les sous-séries O^5 1682 à 1706 Musées, Opéra. Traitements du personnel, dépenses des services, droits d'auteur (1852-1870).

D. LES ARCHIVES VERSEES PAR LES DIFFERENTS MINISTERES

Elles sont particulièrement importantes pour l'histoire de la restauration des peintures sous la Révolution (puisque il n'y avait plus, durant cette période, de système des Beaux-Arts placé sous la dépendance d'une Maison du Roi / ou de l'Empereur) puis à partir de la Troisième République.
Deux séries se distinguent:

1. L'Instruction publique (F^{17})

On étudiera spécialement:

- F^{17} 1055 à 1084: Musées, bibliothèques, objets d'art, dépôts littéraires, théâtres, musiques, enseignement des Beaux-Arts, Ecole de Rome (1791-1830)
- F^{17} 1085 à 1093: Musées, bibliothèques, monuments et objets d'art des départements et pays conquis (1709-1815). Dans cet ensemble se trouvent de nombreux documents sur les œuvres d'art saisies à l'étranger par les armées révolutionnaires et napoléoniennes, et leur restauration en France.
- F^{17} 1231 à 1236: Commission temporaire des Beaux-Arts, procès-verbaux.
- F^{17} 1245: Conservation des objets de science et d'art. 1792- an VIII (1799-1800)
- F^{17} 1275 A à 1279: Recherche et transport d'objets de science et d'art de Belgique, de Hollande, Allemagne et Italie (1772-1813). C'est dans cette section que l'on trouvera tous les inventaires des œuvres d'art saisies à l'étranger par les armées révolutionnaires et napoléoniennes.
- F^{17} 1283 à 1287: Musées. Museum des Arts et Musées des départements. 1789 – an VI (1797-1798).

2. Les Beaux-Arts (série F^{21})

On étudiera spécialement:

- F^{21} 567 à 572: Musées (an II [1793-1794] – 1887). Les sous-séries F^{21} 569 à 571 sont consacrées au musée du Louvre et recèlent de nombreuses informations sur la période révolutionnaire, en particulier.
- F^{21} 573: Transport de marbres et d'œuvres d'art provenant d'Italie (an VI [1797-1798] – 1828. Sous-série très riche pour étudier les saisies révolutionnaires et napoléoniennes et leur restauration en France.

- F21 574: Restitutions. Dossier spécialement consacré aux restitutions, après le traité de Paris de 1815.
- F^{21} 3967 à 3970: Papiers de la Direction des Beaux-Arts sur la protection des œuvres d'art et leur évacuation en temps de guerre, sur les missions artistiques aux armées pendant la guerre (1914-1918; 1870-1923)
- F^{21} 3971 à 3978: Archives du cabinet de Georges Huisman et de Louis Hautecoeur, dont protection des œuvres d'art et des monuments en temps de guerre (surtout 1939-1940).
- F21 4438 à 4462: Musées. Collections: inventaires et récolements, acquisitions, dons et legs, prêts et échanges, entretien et restauration, présentation et reproduction d'œuvres d'art (1817-1940).

E. LE MINUTIER CENTRAL DES NOTAIRES

Le Minutier central des notaires de Paris a été créé en 1932, en application de la loi du 14 janvier 1928 qui autorisait les notaires de la Seine à déposer aux Archives Nationales leurs documents ayant plus de 125 ans d'âge.
Mais la loi sur les archives du 3 janvier 1979, en plaçant les minutes et répertoires de notaires au rang des archives publiques, a rendu obligatoire leur versement au bout d'un délai de cent ans. C'est à l'expiration de ce même délai que ces pièces sont donc librement communicables. Le Minutier central des notaires regroupe les minutes des 122 études de notaires existant à la fin du XIXe siècle à Paris. Celles-ci sont numérotées en chiffres romains de I à CXXII, suivant l'ordre d'ancienneté de leurs titulaires. A l'intérieur de chaque étude, les articles (liasse, carton ou registre) sont ensuite classés dans l'ordre chronologique, selon une numérotation cette fois-ci établie en chiffres arabes.
Ce Minutier présente un grand intérêt pour l'histoire de la restauration des peintures. On peut en effet y trouver de nombreux documents relatifs à la vie privée (inventaires après décès, actes de naissance et de mariage), permettant par exemple de préciser les origines familiales ou le milieu social d'un artiste-restaurateur, mais également des pièces concernant l'organisation de son métier (contrats d'apprentissage, marchés, commandes).

IV. LES PRINCIPALES BASES DE DONNEES DU MINISTERE DE LA CULTURE

Le catalogue des collections des musées de France: la base Joconde (Direction des musées de France): www.culture.gouv.fr/documentation/joconde/fr
La base Palissy (Direction de l'Architecture et du Patrimoine):
www.culture.gouv.fr/documentation/palissy/fr
La base Eros du C2RMF (Centre de Recherche et de Restauration des Musées de France): consultable uniquement en Intranet.

V. LES ARCHIVES DE LA MEDIATHEQUE DE L'ARCHITECTURE ET DU PATRIMOINE

Depuis la fin des années 1980, dans le cadre des travaux de restauration ordonnés par les Monuments historiques, des rapports sont rédigés par les restaurateurs d'objets (et notamment de peintures murales ou peintures d'églises). Ils se trouvent conservés dans la côte 1997/27*.

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3.6. SOURCES FOR THE HISTORY OF CONSERVATION IN THE UNITED KINGDOM

Editor Andrew Oddy

Conservation history can be approached from three directions:
- The biographies of those involved
- The history of techniques and materials used in conservation
- Case histories on actual objects.

Biographies can be composed from existing obituaries in newspapers, already written biographies in journals or conference proceedings, personal memories of family, friends and colleagues, and from the fortuitous survival of archives in the form of letters, diaries, reports, and the personnel files of former employers. Papers published by the biographee also assume a major role.

Published obituaries are to be found in newspapers, but for most UK conservators they will be lucky to get a brief memoire in *Conservation News* or one of the other UK newsletters and bulletins that have mostly now been subsumed into *Icon News* (since November 2005). Searching past numbers of newsletters can be done in the conservation libraries of major museums, such as the British Museum and the Victoria and Albert Museum. A number of conservators are known to have collected printed obituaries and memoires of former colleagues, but there is no known easily available, systematic assembly of this type of material related to conservation. There should be!

Some of the more important UK conservators and conservation scientists, but by no means all, are/were Fellows of the Society of Antiquaries of London where there is a library that does collect obituary notices of deceased Fellows.[1]

The survival of diaries and personal papers usually depends on whether the subject has made provision for survival in their will or by handing over papers to a suitable archive repository in their lifetime. For those who were employed in a public institution, survival of archives is more likely, but by no means certain. Personnel records are often destroyed some years after retirement (or death in service) and people often take some or all of their archive with them on changing jobs or on retirement. Independent conservators need to be proactive as there is no mechanism for collecting personal archives in the UK. E. C. Rouse, for instance, gave all his drawings of wall paintings to the Society of Antiquaries and bequeathed them his archive. The S of A, however, has declared that it does not have room for the whole archive and it will have to be 'weeded' before they can accept it from his executors.[2]

Most counties and many large towns in the UK do have record offices (archive depositories) but they are unlikely to be able to tell a researcher whether they have archives relating to specific aspects of the conservation of the cultural heritage. Asking for biographical material on conservation in general is unlikely to be fruitful, but asking for archives on, or belonging to, a named individual should bring forth an answer. Where information is sought on an individual who might be expected to have generated archives, the record office in the county of death is an obvious place to inquire, as is the last employer or the library of any societies to which he/she belonged.

The history of techniques and materials and records of individual treatments (case histories) can be researched in the published literature and in unpublished reports of conservation. These should be found in

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1 Apply to the Librarian, Society of Antiquaries of London, Burlington House. Piccadilly, London WIJ 0BE.

2 Personnal communication from Ann Ballentyne.

the archives of the institution that commissioned the work, be it a church, cathedral, museum or large private collection. The problem here is that relatively little was published before about 1950, and conservation reports on many major objects in 'private;' hands simply do not exist because the owners were not willing to pay the conservators for the time to prepare the records once the intervention was completed. This is changing, especially where 'public' money is involved in major private or religious institutions. However, there is still reluctance on the part of some curators in museums for conservators to 'waste' time on writing up records of completed objects.

Two important sources for conservation records of ecclesiastical property are the files of the Council for the Care of Churches[3] and the Cathedrals Fabric Commission for England[4].

Those museums that have kept conservation records, often only since the 1960s, or even later, may regard them as confidential. National museums in the UK – that is those funded by central government – are subject to the law on public records which means that any museum archive must give access to researchers for all the records that it holds, including conservation records, when they are 30 years old. The 'freedom of information' act of 2000 encourages the opening of government records in much less than 30 years when the safely of the State will not be compromised. This is hardly an issue for conservation records!

A systematic approach to the preservation of records of conservation in the UK awaits an individual or university with time and financial resources to find out what exists and encourage the safe keeping of more records in the future. Time and money are the essence, but they are hard to find.

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3 The Council for the Care of Churches, Church House, Great Smith Street, London SW1P 3NZ.

4 The Cathedrals Fabric Commission for England, Church House, Great Smith Street, London SW1P 3NZ.

3.7. BIBLIOGRAPHISCHE HINWEISE ZUR RESTAURIERUNGSGESCHICHTE IN DEUTSCHLAND

BIBLIOGRAPHY GUIDANCE FOR A HISTORY OF RESTORATION IN GERMANY

Herausgeben / Editor Ursula Schädler-Saub

Eine Geschichte der Restaurierung in Deutschland liegt bislang nicht vor. Dies ist wohl auf das geringe Interesse der Kunsthistoriker an diesem Thema zurückzuführen und auch darauf, dass sich Restauratoren kaum mit der Wissenschaftsgeschichte der eigenen Disziplin befassen. In jüngster Zeit mehren sich Publikationen, in denen die Restaurierungsgeschichte einzelner Kunstwerke und Kulturdenkmäler erforscht und einzelne Restauratorenpersönlichkeiten des 19. und frühen 20. Jahrhunderts vorgestellt werden. Es fehlt jedoch eine übergreifende Darstellung, in der die Restaurierungsgeschichte als Teil der Kulturgeschichte mit ihren historischen und theoretischen Voraussetzungen und mit der Entwicklung ihrer Anschauungen, Methoden und Techniken dargestellt wird.

Bibliographische Hinweise zur Restaurierungsgeschichte in Deutschland können nur exemplarisch eine Auswahl an Publikationen benennen, die sich mit Einzelthemen der Geschichte der Restaurierung und der Denkmalpflege, mit einzelnen Objekten und Objektgruppen sowie mit einzelnen Persönlichkeiten befassen. Zudem kann ebenfalls exemplarisch auf historische Publikationen verwiesen werden, die wichtige Quellen für bestimmte Themen der Restaurierungsgeschichte darstellen: Hier sind vor allem Handbücher zur Maltechnik und zur Restaurierung und historische Restaurierungsberichte zu erwähnen.

Die folgende Auflistung erhebt keinerlei Anspruch auf Vollständigkeit, vielmehr will sie mit der Untergliederung in verschiedene Themenbereiche eine mögliche Herangehensweise an bibliographische Recherchen über die Geschichte der Restaurierung in Deutschland aufzeigen. Dabei liegt der Schwerpunkt auf Literatur zur Geschichte der Restaurierung mittelalterlicher Wandmalereien und Wandfassungen. Für umfassendere bibliographische Hinweise zu diesem Teilbereich der Restaurierungsgeschichte sei verwiesen auf: Schädler-Saub Ursula, *Zur Restaurierungsgeschichte mittelalterlicher Wandmalereien in Europa: eine Bibliographie Raisonnée*, in: Exner Matthias –Schädler-Saub Ursula (Hrsg.), *Die Restaurierung der Restaurierung? Zum Umgang mit Wandmalereien und Architekturfassungen im 19. und 20. Jahrhundert*, ICOMOS – Hefte des Deutschen Nationalkomitees XXXVII, München 2002, S. 265-287 (die Bibliographie Raisonnée ist auch im Internet zu finden, über www.hornemann-institut.de).

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3.8. ARCHIVRECHERCHEN UBER RESTAURIERUNGSGESCHICHTE IN DEUTSCHLAND: ALLGEMEINE HINWEISE

ARCHIVES FOR HISTORY OF RESTORATION IN GERMANY: GENERAL INDICATIONS

Herausgeben / editor Ursula Schädler-Saub

Aus der föderalen Struktur der Bundesrepublik Deutschland, der Kulturhoheit der Bundesländer und den spezifischen regionalen Entwicklungen im Kultusbereich sowie bei der Denkmalpflege und den Museen ergibt sich die Tatsache, dass eine Auflistung deutscher Archive, die für Recherchen über Restaurierungsgeschichte hilfreich sein könnten, in diesem Rahmen gar nicht möglich ist. Angesichts der Vielzahl an Institutionen mit archivaeischen Beständen über historische Restauratoren und Restaurierungen erscheint es auch nicht sinnvoll, eine Auswahl von Adressen anzugeben.

Für Archivrecherchen über historische Restauratorenpersönlichkeiten und historische Konservierungs- und Restaurierungsereignisse sollen im Folgenden allgemeine Hinweise gegeben werden, die aus der Erfahrung derartiger Archivarbeit in verschiedenen Bundesländern herrühren.

Da die Sammlung von Daten zur Restaurierungsgeschichte in Deutschland vor allem auf das 19. und 20. Jahrhundert ausgerichtet ist, sind nicht nur die Staatsarchive in den einzelnen Bundesländern, sondern auch und vor allem kleinere Archive verschiedener Institutionen zu berücksichtigen. Meist ist das Personal in Staats- und Stadtarchiven sehr gut geschult und hilfsbereit, die Archivbestände sind im Allgemeinen gut erschlossen. Eine schriftliche oder telefonische Voranmeldung mit Voranfrage über die gesuchten Archivalien empfiehlt sich auf jeden Fall. Mit möglichen Verlusten bei älteren Archivbeständen insbesondere durch Auslagerungen und Bombardierungen im Zweiten Weltkrieg muss gerechnet werden.

Kleinere Archive z. B. von Ämtern und Museen sind personell oft unterbesetzt, die Archivbestände sind nicht immer gut erschlossen. Hier ist eine schriftliche Voranmeldung unbedingt erforderlich. Dabei sollte der Anlass der Recherchen detailliert begründet werden, zudem sollte man darstellen, ob und in welcher Form eine Publikation der Ergebnisse dieser Recherchen geplant ist. Bei der jüngeren Restaurierungsgeschichte, wenn es um Archivmaterial aus der 2. Hälfte des 20. Jahrhunderts geht, sind die Belange des Datenschutzes zu berücksichtigen. Hier empfiehlt sich zumeist eine Absprache mit dem zuständigen Juristen der jeweiligen Institution. Bei einer Publikation ist damit zu rechnen, dass Namen noch lebender Personen nicht genannt werden dürfen. In Einzelfällen wird aus Datenschutzgründen sogar der Zugang zu Archivalien nach dem Zweiten Weltkrieg verwehrt, was für die Erforschung der jüngsten Restaurierungsgeschichte ein großes Handicap darstellt.

Im Folgenden werden Archive und Institutionen aufgelistet, die bei Recherchen über historische Restauratorenpersönlichkeiten und historische Konservierungs- und Restaurierungsereignisse im Allgemeinen konsultiert werden sollten. Regionale Besonderheiten können bei dieser kurzen Auflistung allerdings nicht berücksichtigt werden. Bei Konservierungs- und Restaurierungsereignissen muss man üblicherweise der topographischen Ordnung nach Ort und Objekt folgen und dabei die zahlreichen Veränderungen durch Gebietsreformen, Eingemeindungen etc. in der 2. Hälfte des 20. Jahrhunderts berücksichtigen. Restauratoren werden oft nur in Zusammenhang mit den Objekten genannt, an denen sie gearbeitet haben. Im Einzelfall können Archive von Städten oder Gemeinden sowie Fachinstitute und Hochschulen die privaten, oft nicht bearbeiteten Nachlässe von Konservatoren und Restauratoren besitzen. Manchmal sind Zeitungsartikel in der lokalen Presse und Festschriften jedoch die einzigen schriftlichen Quellen über diese Persönlichkeiten.

Nun die zusammenfassende Auflistung der zu konsultierenden Archive:

- Staatsarchive (Hinweis: die meisten Behörden, z. B. Denkmalschutzbehörden, Baubehörden etc., geben ältere als wertvoll erachtete Aktenbestände an die Staatsarchive weiter, während die als unwichtig angesehenen Bestände vernichtet werden).
- Stadtarchive (oft mit sehr guten Fotoarchiven).

- Archive, Plansammlungen und Fototheken der Landesdenkmalämter. (Hinweis: Restaurierungswerkstätten haben oft eigene Archive mit Restaurierungsdokumentationen).
- Archive der Bauämter (Hinweis: meist wenig ergiebig, da ältere Aktenbestände ans zuständige Staatsarchiv weitergegeben oder vernichtet werden).
- Archive und Fototheken der Museen (Hinweis: Restaurierungswerkstätten haben oft eigene Archive mit Restaurierungsdokumentationen).
- Archive der katholischen Diözesen und der evangelischen Landeskirchenämter.
- Archive der Pfarrämter (Hinweis: Meist nicht systematisch geordnet, oft nicht vollständig).
- Archive einschlägiger Fachinstitute und Hochschulinstitute (Hinweis: Meist nicht systematisch geordnet, oft nicht vollständig, Zugang teils schwierig).
- Firmenarchive von Kirchenmaler- und Restaurierungsfirmen (Hinweis: Meist unvollständig und nicht systematisch geordnet, Zugang schwierig. Rechtliche Fragen vorweg klären!).
- Privatarchive von Restauratoren (Hinweis: Meist unvollständig und nicht systematisch geordnet, Zugang schwierig. Rechtliche Fragen vorweg klären!).

Für die Rekonstruktion der jüngeren Restaurierungsgeschichte kommt der *oral history* eine sehr große Bedeutung zu, da schriftliche Quellen meist sehr spärlich sind. Interviews mit pensionierten, nicht mehr aktiv im Berufsleben stehenden Konservatoren und Restauratoren, eventuell auch mit deren Angehörigen und Kollegen, sollten in Abstimmung mit der zu befragenden Person inhaltlich und technisch gut vorbereitet werden. Ein Tonbandmitschnitt bedarf der Einwilligung der interviewten Person, ein Gesprächsprotokoll muss vom Gesprächspartner immer gegengezeichnet und für die Publikation bzw. Verwendung in einer Datenbank freigegeben werden.

3.9. BIBLIOGRAFÍA GENERAL SOBRE HISTORIA DE LA RESTAURACIÓN EN ESPANA

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3.10. GUÍA DE LOS FONDOS ARCHIVÍSTICOS ESPANOLES
GUIDE TO SPANISH ARCHIVES

A *cargo de / editor* Pilar Roig Picazo, Pablo González Tornel

La documentación relativa a las intervenciones sobre el patrimonio histórico artístico en España se encuentra repartida en los archivos de numerosas instituciones.

Para comprender y abarcar la multiplicidad de sedes en las que pueden encontrarse documentos relacionados con el devenir histórico de las obras de arte es necesario el conocimiento de la historia de los diferentes territorios que componen el Estado Español, razón última que motiva la dispersión del patrimonio documental en diferentes y variadas sedes, en muchas ocasiones atendiendo al fundamental criterio de procedencia de los propios documentos. Es necesario considerar que hasta fecha relativamente reciente España estuvo compuesta por territorios con un grado de independencia muy alto, como los antiguos reinos de Valencia, Aragón y Mallorca o el Principado de Cataluña, todos ellos con instituciones de gobierno propias y diferenciadas que durante siglos emitieron un volumen documental de vital importancia. Esta estructuración del Estado, recuperada en la actualidad con las autonomías, hace que, si bien existen varios archivos de titularidad estatal que recogen la documentación emitida por los organismos centrales, buena parte del patrimonio documental español se encuentre repartido en puntos muy diferentes de su geografía.

Archivos estatales

Entre los archivos de titularidad estatal destaca el *Archivo Histórico Nacional*, creado por Real Decreto el 28 de marzo de 1866 con el objeto de recoger la documentación generada por las administraciones públicas y, además, dotar un espacio para recoger y organizar la documentación procedente de las instituciones eclesiásticas suprimidas como resultado de las leyes desamortizadoras del siglo XIX. Se ubica inicialmente en la Real Academia de la Historia hasta su traslado en 1896 al Palacio de Bibliotecas y Museos donde, bajo la dirección de Vicente Vignau Ballester, asumirá también el papel de custodiar todos los documentos de la Administración Central que se encontraban repartidos en los diferentes Ministerios. La documentación recogida en este archivo resulta fundamental, entre otros motivos, por los fondos referidos a la Cámara y Consejo de Castilla y por aquellos pertenecientes a las órdenes religiosas.

Otro de los archivos fundamentales dentro de aquellos de titularidad estatal es el *Archivo General de Simancas*, cuyos inicios pueden rastrearse en la decisión de Carlos I en 1540 de trasladar un considerable acervo documental a esta localidad, aunque la organización del mismo no se producirá hasta 1588 por parte de Felipe II. En él se recogen los documentos provenientes de los órganos centrales de la monarquía hispánica destacando las secciones de Patronato Real, Patronato Eclesiástico y la de Obras y Bosques.

A estos dos archivos centrales hay que sumar el *Archivo de la Corona de Aragón*, con sede en Barcelona y también de titularidad estatal, creado por Jaime II de Aragón en 1318 y considerado durante siglos propiedad de la Corona. Recoge una amplísima documentación sobre los territorios de la Corona Catalano-Aragonesa entre la que destacan los registros de Patrimonio Real y Cancillería. Conviene destacar por su interés para el devenir histórico del patrimonio histórico artístico los fondos de Órdenes Religiosas y de Protocolos Notariales.

Por último, y entre los archivos de titularidad estatal, es de vital importancia el *Archivo General de la Administración*, creado por Decreto el 8 de mayo de 1969, que recoge el testigo del Archivo General Central de Alcalá de Henares el cual, desde 1858 a 1939, había albergado buena parte de la documentación emitida desde la administración central. Dentro de este archivo, y referido en su mayor parte a documentación de época contemporánea, resultan fundamentales los fondos del Ministerio de Cultura, que abarcan desde el año 1927 al 1991, ya que durante décadas éste fue el principal organismo encargado de velar por la salvaguarda

del patrimonio y, en menor medida, los del Ministerio de Información y Turismo y el de Obras Públicas y Urbanismo, así como los fondos del Colegio Oficial de Arquitectos de Madrid.

Archivos públicos

La tradicional descentralización del Estado Español se traduce en la existencia de numerosas instituciones de gobierno y administraciones periféricas cuyos archivos siguen incrementándose hoy en día por la continuidad de muchas de ellas. Muestra de ello son los *Archivos Históricos Provinciales* de Cantabria, Andalucía, Pontevedra, Lugo, del Gobierno de Aragón y de Sevilla, el *Archivo General de Andalucía*, el *Arxiu Nacional de Catalunya*, los *Archivos de Galicia*, el *Archivo de Castilla La Mancha*, la *Unidad de Archivos de la Junta de Castilla y León*, el *Archivo Regional de la Comunidad de Madrid*, así como los *Archivos de las Diputaciones* de Barcelona, Badajoz, Cádiz, Castelló, Málaga, Sevilla, Toledo y Zaragoza. Estos y otros archivos de carácter regional, provincial y comarcal recogen innumerable documentación administrativa y gubernamental y en muchos casos emitida por instituciones dedicadas de forma exclusiva a la salvaguarda del patrimonio. Lo mismo puede indicarse del rico patrimonio de los *Archivos Municipales* históricos conservados íntegramente en muchos casos. En las actas municipales quedan registradas todas las actividades del Ayuntamiento y en ocasiones dentro del mismo existen instituciones dedicadas exclusivamente al mantenimiento y embellecimiento de la ciudad, por lo que su conocimiento resulta fundamental para acercarse al devenir histórico del patrimonio urbano.

Junto a estos archivos públicos existen otros que por la particularidad de sus fondos merecen una mención aparte. Se trata del *Archivo de la Real Chancillería de Granada*, *Archivo do Reino de Galicia*, *Arxiu del Regne de Mallorca*, *Archivo Real y General de Navarra*, *Arxiu del Regne de València y Archivo de la Real Chancillería de Valladolid*. Todos ellos tienen una importancia histórica fundamental y se caracterizan porque gran parte de la documentación que contienen fue emitida por organismos que en la actualidad no siguen en activo. Sirva como ejemplo el Arxiu del Regne de Valencia creado en 1419 por Alfonso V el Magnánimo y que recoge la documentación de las instituciones de gobierno valencianas suprimidas por Felipe V en 1707, Virrey, Consejo y Real Audiencia, Bailía General, Mestre Racional, Gobernación, Diputación del General y Justicias. Posteriormente se han ido incorporando otros fondos, como buena parte de los archivos eclesiásticos de las instituciones desamortizadas en el siglo XIX.

Mención aparte merece el *Archivo del Instituto de Conservación y Restauración de Bienes Culturales*, creado por Real Decreto de 24 de abril de 1985 pero que recoge la tradición del Instituto del Patrimonio Histórico Español (IPHE) y del Instituto de Conservación y Restauración de Obras de Arte (ICROA). En este archivo, así como en el de otras instituciones dedicadas a la conservación del patrimonio como la Real Academia de Bellas Artes de San Fernando, la Real Academia de Bellas Artes de San Carlos, la Real Academia de Bellas Artes de Santa Isabel de Hungría, la Real Academia de Bellas Artes de San Luís, el Museo del Prado o el Museu Nacional d'Art de Catalunya, se encuentra depositada abundante documentación sobre las intervenciones españolas en materia de conservación y restauración de época contemporánea.

Otros archivos

Archivos Eclesiásticos

En España el patrimonio documental eclesiástico es de enorme volumen debido a la tradicional imbricación entre estado e iglesia y entre esta y el resto de la sociedad. La mayor parte de estos archivos es de carácter privado y sólo en los casos en que el volumen documental así lo ha requerido los archivos religiosos se encuentran organizados y catalogados y permiten un acceso fluido por parte del investigador. Así ocurre con la mayoría de las sedes episcopales, en las que resulta habitual encontrar de forma separada un Archivo Diocesano o Episcopal y un Archivo Catedralicio. Ambos resultan útiles para acercarse al patrimonio religioso de la diócesis, bien sea a través de documentación directa generada alrededor de las obras de arte, bien sea a través de noticias indirectas sobre el patrimonio artístico en documentos como las Visitas Pastorales. Por el contrario los Archivos Parroquiales raramente se encuentran sistematizados y abiertos al público. En ellos se recoge numerosa información sobre la demarcación geográfica de la parroquia sin embargo, en muchos casos, fueron destruidos durante la guerra de 1936 a 1939. En cuanto a los archivos de las órdenes religiosas, además de aquellos conservados en las propias sedes, existe un importante volumen de documen-

tos depositados en el Archivo Histórico Nacional así como en diferentes archivos públicos de las Comunidades Autónomas.

***Archivos de* Protocolos Notariales**

En la mayoría de los territorios de España la legislación impidió durante siglos la destrucción de los documentos emitidos por notarios y escribanos. Estos profesionales debían guardar en su haber una copia de cada uno de los documentos que emitían y, a su muerte, el archivo personal pasaba a otro notario en activo. Los archivos de protocolos surgen de forma muy diferente en las diferentes regiones españolas. Así, por ejemplo, en Madrid el Archivo de Protocolos se crea por Real Cédula de 5 de marzo de 1765, y su titularidad ha pertenecido alternativamente al municipio, al Colegio de Notarios y al Estado. En Valencia, sin embargo, el conjunto más importante de protocolos notariales se encuentra en el Real Colegio del Corpus Christi, una fundación del siglo XVI, y es por tanto propiedad de la iglesia. En cualquier caso los protocolos notariales constituyen una importante fuente de información histórica y en casos, como el de muchos archivos parroquiales desaparecidos, la única fuente de documentación.

3.11. BIBLIOGRAPHY OF THE HISTORY OF PAINTING AND SCULPTURE RESTORATION IN HUNGARY

Editor Szabolcs Serfőző

Introduction

The present bibliography consists of six thematic sections: history of restoration; history of institutions, restoration of paintings, restoration of (wood and stone) sculptures; methodology, techniques and procedures.

The bibliography covers primarily the history of restoration of post-Trianon (post 1920) Hungary, but also contains the data of the publications on the restoration of works of art on the territory of historical Hungary (i.e. Slovakia, Transylvania etc.), if that was published in Hungary or in Hungarian language.

If the article is accompanied by a foreign language resume, the foreign language title stands between [ ].

Although the history of conservation of works of art in Hungary begins in the late 19th century, the publications on conservation - restoration became regular only after 1945. This fact can be explained by the relatively late establishing of university level restorer-training (painting-restorer training from 1949, sculpture-restorer training from 1970 at the Academy of Fine Arts Budapest) and the development of the institutional background of restoration. Publications on the history of restoration in Hungary appeared only in the last few decades.

Most of the articles were published in the journals on monument preservation (*Műemlékvédelem*, since 1957; *Magyar Műemlékvédelem*, since 1960) and in the annuals of state and county museums. The main Hungarian journal specialised on restoration - conservation, entitled *Múzeumi Műtárgyvédelem* was first published in 1970 (since 1991: *Műtárgyvédelem*). The Chamber of Hungarian Restorers', established in 1992, also publishes an information-bulletin, entitled *Magyar Restaurátorkamara*.

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3.12. ARCHIVES OF FINE ARTS RESTORATION DOCUMENTS IN HUNGARY

Editor Szabolcs Serfőző

A review of the Hungarian archives of documents concerning art restoration reveals that detailed documentation of a restoration was not made before the 1970s-'80s as in earlier museum practice there was no demand for it. The activity of earlier restorers working for museums can only be reconstructed on the basis of brief notes and summary reports.

This is tightly connected with the history of the emergence and specialization of restorer-training in Hungary, and with the world-wide change in attitude towards a restorer's tasks and status in the past decades.

Training painting restorers/conservators began at the Hungarian Academy of Fine Arts in 1948, the training of sculpture restorers in 1970. The latter ramified in 1976 into restoration of wooden and stone sculptures. Since 1972 a special branch within painting restoration has been wall painting restoration. From the beginning, an academic - exclusively day - course lasts for five years. Since 1974 there has been a four-year correspondence course to restore objects. Today the Hungarian University of Fine Arts is still the only institution where a diploma in restoration can be obtained.

Under the mentioned attitudinal change, the earlier artist-craftsman statues of the restorer-conservator is gradually replaced by the restorer as the representative of an interdisciplinary area who must have high-level scientific knowledge but who has to implement the interventions at high artistic level as well. This turn is tightly bound to the need to base the art historical researches on scientific investigations, which has promoted restoration to the rank of assistant science to art history. During the work process, the restorer gets to know the material structure and technique of an art work, and his/her observations and their systematic recording may largely help the art historian's work. The photo documentation of an object preserves irreplacable data from before and during restoration, which might be a great contribution to art historical research. That is why the accurate documentation of restoring interventions is saliently important.

All this notwithstanding, the elaboration of the documentations prepared in the past decades widely varies by institutions and specialists. Although producing a detailed documentation has become the professional-ethical norm by now, there is no legal regulation. In default of this, the Restorers' Ethic Code of the Hungarian Restorers' Association is the guide summarizing the expectations towards restorers.

It is also an indicator of the changing attitude that since the 1970s there have been publications describing restorer's interventions in detail in various periodicals, especially the bulletin of the Museum of Fine Arts, and certain restoring procedure and techniques are also published. In recent years, some writings have also appeared on the history of the discipline.

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Archives of the documents concerning the restoration of works of art in museum collections

Magyar Nemzeti Múzeum / Hungarian National Museum, Budapest (www.mnm.hu)

The art collection of the Hungarian National Museum founded in 1802 - the Historical Picture Gallery - was set up in 1884 when the collection of old masters in the Museum was transferred to the predecessor of the Museum of Fine Arts, the National Picture Gallery established in 1872. The pictures that remained in the Museum became the basis for the pictorial source of Hungarian history, the gallery of noted historical personages, events and places, a collection of paintings and several thousand drawings and prints. The primary goal of the collection is still the same, with additions on themes of national costumes and other representations related to the history of the nation. Today, the collection consists of over sixty thousand art works, including some 4000 paintings. They are mainly portraits of the noted figures of Hungarian history and portraits from the nobility's ancestors' galleries.

There is an independent Department of Restoration and Monument Protection within the National Museum. Since 1995 there has been one painting restorer (Csilla Gulyás) employed by the museum. Earlier Lajos Lakos in the 1950s, Anna Bujdosó in the 1960s did the conservation-restoration of the National Museum's paintings. In the 1970s several paintings were restored by Zsuzsa Kovács, the restorer of the Museum of Fine Arts, too.

The principal job of the restorers is to restore the paintings on display in the exhibitions, occasionally to restore borrowed paintings, to prepare the works for exhibition, and to preserve the over 2300 works in the storerooms, to repair the damaged pieces. The majority of the collection contains pictures painted on canvas, hence the workshop is fitted out for the restoration of these materials. There are a few pictures painted on wood and a few works in pastel and tempera.

Detailed documentations in text and photos have only been made of restorations in recent decades. The restorers' documents of some 100 pictures amounts to about 0.5 running metre (m).

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Szépmûvészeti Múzeum / Museum of Fine Arts, Budapest (www.szepmuveszeti.hu)

Hungary's largest art collection is in the Museum of Fine Arts. It evolved within the National Museum over the 19th century from the mergers of various ecclesiastical and aristocratic collections as well as purchases. The Museum has been indepedent since 1894, and since the separation of the Hungarian National Gallery (the collection of Hungarian and Hungary-based art works) in 1957, it has been the national centre of foreign painting, sculpture and prints and drawings. The museum stock is divided into 6 collections (Egytian, Antique, Old Masters' Gallery, Old Sculptures, Prints and Drawings, Modern Collection). Outstanding among them is the Old Masters' Gallery by international standards as well: it comprises some 3000 pictures spanning European painting nearly uninterrupted from the 13th to the 18th century.

Today there is an independent Restoration Department in the museum. As a result of the staff reshuffling in the 1990s, there are a mere 3 painting restorers employed by the Museum today (leading restorer: Miklós Szentkirályi), with some work done by external specialists on contract.

The cca 12 m restoring documentation of the Old Masters' Gallery allows for the retracing of the history of restoration to 1904 with minor hiatuses. The overwhelming majority of the documentation dates from the last two decades. From prior 1985 there are only 9 handwritten restoring diaries (for the years 1906-20, 1932-34,

1964-74) as well as about 100 cards from the 1950s-'60s. The entries in the workbooks are not detailed, usually only noting the type of intervention. The cards contain somewhat more detailed information, with the brief description of the state of the art work and the nature of intervention, as well as the name of the restorer, with a few photos at times. Detailed documentation dates from 1985 when the study store-room on the 2nd floor had to be emptied for reconstruction and the transferred 2000 or so art works were assessed as to condition. After that detailed documentation was made of each restoration (some 4-500 pictures in the past 20 years) including assessment of condition, description of restoring procedure, used materials, techniques, photo documents.

The restoration registers kept by the first conservator of the Museum József Konstantin Beer (1862-1933) shed light on his work - mainly conservation of paintings - between 1906 and 1916. He restored old European, as well as medieval and modern Hungarian works. An outstanding representative of the second generation was György Kákay Szabó (1903-1964) who was the leading restorer of the Museum from 1933 to 1964. He restored several works of signal importance in the collections of the Old Masters' Gallery, and the Old and Modern Hungarian Galleries. He largely contributed to the remediation of the war damage. He was the first painting restorer in Hungary to use up-to-date technologies such as X-ray pictures of paintings. Adopting the novel attitude to restoration, he removed the "gallery-tone" from the paintings to restore the original colour scheme. He published scientific writings about some of his restorations.

From 1945 the other full-time restorer employed by the Museum of Fine Arts was Sándor Devich (1884-1976) until 1962. After the establishment of the department of restoration at the Academy of Fine Arts in 1949, the number of restorers at the Museum gradually increased, also with specialists of wood and stone sculpture restoration. Special mention must be made of Kálmán Németh (1948-65), József Lakatos (1962-73) and Mária Fodor (1964-78) who restored medieval wooden statues. Stone restorers Dezsõ Erdei (1949-54) and István Halmágyi (1954) mainly restored the marble statues of the Antique Department. In recent decades Gizella Liber (after 1954-78), Veronika Ember (after 1953-78), Klára Deák (after 1962-78), Margit Forgó (after 1968-78), Miklós Móré (after 1953-78) and Miklós Szentkirályi (1990-) restored dozens of paintings in the Old Masters' Gallery.

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Magyar Nemzeti Galéria / Hungarian National Gallery, Budapest (www.mng.hu)

The Hungarian National Gallery is the largest Hungarian public collection documenting and presenting the emergence and development of art in Hungary. It has been an independent museum since 1957. The National Gallery collection was created from the New Hungarian Gallery and modern Hungarian sculptures, medals, prints and drawings in the Museum of Fine Arts, as well as a part of the paintings in the Municipal Gallery. The collection was then housed by the former building of the Court of Justice. The Gallery moved to its current location, the building of the former Royal Palace in Buda Castle, enlarged with the Old Hungarian Collection of the Museum of Fine Arts in 1975. This made it possible to present the art of Hungary from the 11th century to our day. The stock of the Gallery numbering some 100,000 items divides into five collections (Old Hungarian Collection, Collections of Paintings, of Prints and Drawings, of Sculptures, of Medals, and Contemporary Collection). The Old Hungarian Collection looks after the Hungarian art works from before 1800. Within this collection, of primary importance is the stock of gothic panel paintings and wood carvings, and the collection of late gothic winged altarpieces, while the late renaissance and baroque section is somewhat smaller. The Department of Paintings curates the 19th-20th century paintings.

Within the National Gallery there is an independent Department of Restoration with 12 restorers employed (head of department: Károly Petheö). The Old Hungarian Collection also has a separate team of 13 restorers (headed by István Juhász).

The history of collection restoration can be tracked down to the early 1950s when some pieces of the stock still in the Museum of Fine Arts then were restored by the specialists of that museum. A major wave of restora-

tion of the Old Hungarian Collection took place in 1967-1975 when some 430 art works were restored in preparation of the new permanent exhibition of the museum. Some of the created voluminous documentations - which were made by contractual restorers - are especially detailed, because they had to be submitted for approval to the Restoration Evaluating Committee (jury). The National Gallery worked out forms to make the creation of documentation easier and more unified at the same time. The documentation includes the assessment of the pre-restoration state, process of restoration, chemical analyses, physical examinations (drop analysis, X-ray, infrared photograph).

The form was used in more recent restorations as well. However, the documentation of the Gallery's own restorers and its reliability are uneven and defective, while the work done by external specialists working on contract is far more thorough.

The restoration documentation of the Old Hungarian Collection is several m for the medieval material and some 2 m for the renaissance and baroque stock. There are deficiencies in the documentation of the 19th-20th century paintings as well, which amounts to a few boxes.

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K*eresztény* M*úzeum* / C*hristian* M*useum*, E*sztergom* (www.keresztenymuzeum.hu)

The Christian Museum founded in 1875 is Hungary's richest ecclesiastic collection of Hungarian and European relics of several centuries. The picture gallery with its Hungarian, Italian, Netherlandish, German and Austrian material is the third major painting collection in the country adjusted to the schemes of the Museum of Fine Arts and the National Gallery. In addition to the late medieval stock, the collection of modern-time paintings, as well as the applied arts collection and the stock of prints and drawings (over 5000 sheets) are important.

From the 1920s external restorers did conservation for the Christian Museum. Since 1955 the Museum has had a full-time painting restorer (Dezsõ Varga) who restored, conserved some 80% of the painting stock in the past 5 decades. The documentation of restorations is unsystematic and defective for the earlier decades and more or less regular for the past 1-2 decades with photo documentation and short description.

References:

Zsófia Galántai, graduating student of the department of painting restoration at the University of Fine Arts is reviewing the restorations at the Christian Museum in the past decades as her diploma dissertation (expected completion: 2007)

B*udapesti Történeti* M*úzeum* / B*udapest History* M*useum* (www.btm.hu)

The major art collection of the History Museum is the Municipal Picture Gallery founded in 1889 as a section of the Municipal Museum. At the beginning it expressly collected art works related to the history of the city, the collecting conception broadening around 1909 to turn it into a collection of modern paintings. In the interwar years the collection was mainly enriched with 19th-20th Hungarian paintings. In 1949 the cultural government declared: "The Municipal Gallery has collected the best pieces of the past one and a half centuries, which is sufficient to develop into a national gallery." In 1953 the collection merged with the National Picture Gallery excepting the pieces of local history value, and in 1957 it became part of the newly founded National Gallery. The remaining stock moved as part of the Budapest History Museum to its current location, the Kiscell Museum in Óbuda in 1963. The Municipal Gallery has been enriched with 20th century and contemporary Hungarian art works over the past decades. Beside paintings and sculptures, the stock of prints and drawings as well as medals and coins is also significant.

Another section of the Budapest History Museum is Aquincum Museum in Óbuda with a collection of

Roman art objects (statues, wall paintings, mosaics).

The central institution of the History Museum, the Castle Museum in the former royal palace of Buda Castle is not a museum of art but a museum of local history and archaeology in the first place. However, a saliently important art ensemble from Sigismund's age (early 15th century), the so-called gothic sculptural find of Buda Castle (some 60 pieces) are put on display here.

- The institutions of the Budapest History Museum contain some 28,000 art objects.
- There is an independent restoration department within the Museum with 24 specialized restorers employed, one of them a painting restorer (György Hernádi)
- The restoration of art works began to be documented only in the past 1-2 decades, mainly with photos, without references to the technical details of the intervention. The documentation kept in the archives of the Restoration Department of BTM amounts to 0.2 m. There is a considerable documentation of some 1 m (detailed description and photos) in the Archives of BTM about the restoration of the 60 statues of the gothic find of Buda Castle restored by Ernõ Szakál on contract in 1975-76 (inv.no.: 558.77).

Documentations of monument restoration

Kulturális Örökségvédelmi Hivatal / Office for the Protection of Cultural Heritage, Budapest (www.koh.hu)

KÖH is the main Hungarian authority and scientific institution of monument protection in Hungary with a past of nearly one and half centuries: its legal predecessor, the Provisional Committee of Hungarian Monuments was founded in 1872. The purview of KÖH includes all administrative, scientific and other public service tasks in connection with the protection of monuments and archaeological heritage as well as the protection of art objects. This work affects 11,000 monuments, 50,000 sites and as many art objects.

The scientific inventorying, elaboration, assessment and photographing of the stock of Hungarian monuments began in the 1880s. The resulting documents are preserved by the KÖH collections: of photos, plans, the archive and library. The collection of plans is most relevant to restoration history because it keeps the drawn, painted, written sources of former restorations, reconstructions. Besides, many other types of documents can be found there concerning the entire monument stock of today's Hungary and all the monuments of historical Hungary prior to 1920. The latter documents are important sources for researchers from neighbouring countries.

The current practice of monument protection - i.e. the collaboration of scientific researcher, planning architect, restorer and contractor for a project - developed after World War II in Hungary. In the beginning, in the 1950s, the major aim was architectural reconstruction but soon it was realized that a monument restoration is a far more complex task because the restoration of the art works integrated in a building could not be done separately. At first contractual restorers did the work, but since complex monument restoration needed the permanent collaboration of restorers, they set up a restorers team: in 1957 Ernõ Szakál launched the stone carving restoration workshop in Sopron, and then in 1967 the team of painting and wood carving restoration was set up in Budapest. From 1993 the restorers work as the Special Restoration Department of the National Monument Reconstruction and Restoration Centre.

Art work restoration in connection with monument protection means the restoration of wall paintings and altarpieces in the first place in Hungary, too. In the last decades, regular reports and monographic publications have appeared about these restoration projects in the periodicals of monument protection. The documentations (text and photos) are filed in the collection of plans where some 40,000 inventoried and 46 m uninventoried documentation is preserved, containing a mixture of architectural, archaeological, restoration and other scientific documents. The archive holds restoration documents since 1967, the set up of the Special Restoration Department. Catalogue cards and some computerized registration help researching the stock.

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***Állami* M *emlékhelyreállítási és* Restaurálási Központ / National Centre for Monument Reconstruction and Restoration, Budapest** (www.amrk.hu)

The National Centre for Monument Reconstruction and Restoration (ÁMRK) was set up in 1993 as the professional background to the National Monument Protection Office, to carry out the operative tasks of monument protection. ÁMRK was created from the Architectural and Special Restoration Departments of the Monument Protection Office as well as some of its Scientific Department, complemented with a Landscape and Garden Design Department. A laboratory and a geodetic group also support their work.

ÁMRK is specialized for the tasks to be carried out for a monument restoration excepting actual implementation. Their fundamental job is the complex research of high-priority or badly endangered monuments and their environment, the planning of the restoration and reconstruction. ÁMRK carries out monument reconstruction by coordinating various branches of the work (art historical, archaeological research, restoration, building diagnosis, architectural, landscaping, and garden design) as a hierarchical complex. Most projects carried out by ÁMRK are state commissions. When a state investment of high priority is concerned, it has research, planning, restoration done on its own expenses. In recent years the activity of ÁMRK has stretched to the monuments in the area of historical Hungary to be restored on Hungarian state funds.

Apart from restorers of wood, furniture, stone and ceramics, there are 10 painting and 3 wood carving restorers currently in the Special Restoration Department of ÁMRK, chiefly engaged in restoring wall paintings and altarpieces.

ÁMRK sums up each research in documentations, complemented with wall diagnostic research. The archive holds restoration documents since the set up of ÁMRK, 1993. The documentation kept in the archives of ÁMRK amounts to cca 1100 items. Copies of the documentation are preserved by the plan collection of the Kulturális Örökségvédelmi Hivatal / Office for the Protection of Cultural Heritage, Budapest.

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4.

Documento d'intenti della rete

Network's declaration of intention

Nota dei curatori

Il Documento d'Intenti è stato redatto dai coordinatori scientifici del progetto, in occasione dell'ultima riunione di lavoro tenutasi a Budapest nel giugno 2006. Il testo originario è stato concordemente redatto in lingua inglese, tradotto nelle varie lingue dagli stessi coordinatori e sottoscritto da:

GIUSEPPE BASILE (*Istituto Centrale per il Restauro, Roma, Italia*)
ANDREW ODDY (IIC - *The International Institute for Conservation of Historic and Artistic Works*)
PILAR ROIG PICAZO (*Universidad Politecnica de Valencia - Departamento de Conservación y Restauración de Bienes Culturales, Valencia, España*)
ORIETTA ROSSI PINELLI (*Università di Roma "La Sapienza" - Dipartimento di Storia dell'Arte, Roma, Italia*)
URSULA SCHÄEDLER-SAUB, *Hochschule für angewandte Wissenschaft und Kunst*, FH, *Hildesheim/Holzminden/Göttingen, Deutschland*)
LANFRANCO SECCO SUARDO (*Associazione Giovanni Secco Suardo, Lurano, Bergamo, Italia*)
ZSOLT SZÉCSI (*Állami Műemlékhelyreálltási és Restaurálási Központ, Budapest, Magyarország*)
NATHALIE VOLLE (*Centre de Recherche et de Restauration des Musées de France* - C2RMF, *Paris, France*)

Editors' note

The Declaration of Intentions has been written by scientific coordinators of the project, on the occasion of the last working meeting held in Budapest in June 2006. The original text has been duly drafted in English, translated into the various languages by the same coordinators and undersigned by:

GIUSEPPE BASILE (*Istituto Centrale per il Restauro, Roma, Italia*)
ANDREW ODDY (IIC - *The International Institute for Conservation of Historic and Artistic Works*)
PILAR ROIG PICAZO (*Universidad Politecnica de Valencia - Departamento de Conservación y Restauración de Bienes Culturales, Valencia, España*)
ORIETTA ROSSI PINELLI (*Università di Roma "La Sapienza" - Dipartimento di Storia dell'Arte, Roma, Italia*)
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NATHALIE VOLLE (*Centre de Recherche et de Restauration des Musées de France* - C2RMF, *Paris, France*)

DECLARATION OF INTENTIONS

Considerations

- Considering the importance of conservation-restoration and its history as a means of interpreting and sustaining the cultural heritage;
- considering the importance of the social inclusion of members of society in the enjoyment of the cultural heritage;
- considering the importance of the history of conservation-restoration for conservation practice today;
- considering the importance of conservation and its history as an interdisciplinary link between arts and sciences;
- considering the lack of a historical approach in the teaching of conservation-restoration, history of art, and architecture.

Resolutions

- To found and promote a *European Network for the study and documentation of the history of conservation-restoration of the cultural heritage*.
- To establish the *Historical Archive of European Conservator-Restorers* before 31 August 2006.

Intentions

- To continue the cooperation between researchers and institutions by the current members of the group and to enlarge the group to other countries.
- To emphasise the European dimension of the history of conservation-restoration.
- To cooperate with relevant international organisations in the field of cultural heritage.
- To encourage the institution responsible for the care of conservation archives to provide access for research.
- To ensure the permanent availability of the data base and other digital resources by means of Information & Communication technologies.
- To ensure the use of this data base by practising conservator-restorers in all fields of conservation-restoration.
- To encourage conservator-restorers in all fields of conservation-restoration and all relevant specialists to contribute to the data bank.
- To emphasise the importance of living memory in the history of conservation-restoration and to introduce an oral history programme for recording the lives of retired conservator-restorers.
- To promote teaching of the history of conservation-restoration to students of all disciplines concerning the cultural heritage.
- To persuade member governments of the importance of the history of conservation-restoration and its support.

Unanimously adopted

Budapest, 24 June 2006

DOCUMENTO D´INTENTI

Considerazioni

- Considerando l'importanza della conservazione e del restauro, anche nella loro dimensione storica, quali strumenti per la conoscenza e la cura del patrimonio culturale;
- considerando l'importanza del coinvolgimento dell'intera società nella fruizione del patrimonio culturale;
- considerando l'importanza della storia della conservazione e del restauro per l'odierna pratica della conservazione;
- considerando l'importanza della storia della conservazione quale collegamento interdisciplinare tra le arti e le scienze;
- considerando la mancanza di un approccio storico nell'insegnamento della conservazione e del restauro, delle discipline artistiche e dell'architettura.

Risoluzioni

- Fondare e promuovere una R*ete europea per lo studio e la documentazione della storia della conservazione e del restauro del patrimonio culturale*.
- Istituire un A*rchivio storico dei restauratori europei* entro il 31 Agosto 2006.

Intenti

- Continuare la collaborazione con i ricercatori e le istituzioni attualmente impegnati nel progetto e allargare la partecipazione ad altri Paesi.
- Enfatizzare la dimensione europea della storia della conservazione e del restauro.
- Collaborare con le principali organizzazioni internazionali attive nel settore del patrimonio culturale.
- Incoraggiare gli enti preposti alla conservazione dei fondi documentari riguardanti la conservazione e il restauro a facilitarne l'accesso e la consultazione.
- Garantire l'accesso continuo alle basi di dati e ad altre risorse digitali tramite gli odierni sistemi di informazione e comunicazione.
- Promuovere l'accesso alla base di dati da parte dei conservatori-restauratori che operano nei vari settori della conservazione e del restauro.
- Incoraggiare i conservatori-restauratori e gli specialisti dei vari settori della conservazione ad incrementare la banca dati.
- Enfatizzare l'importanza della memoria vivente per la storia del restauro e avviare un progetto per la storia orale, registrando la vita e le testimonianze di restauratori non più in attività.
- Promuovere l'insegnamento della storia del restauro e della conservazione rivolgendolo a tutti gli studenti delle discipline che si occupano del patrimonio culturale.
- Sensibilizzare i responsabili dei governi dell'importanza della storia della conservazione e del restauro e della necessità del suo sostegno.

Unanimemente approvato

Budapest, 24 Giugno 2006

DECLARATION D'INTENTIONS

Considérations

- Considérant l'importance de la conservation-restauration et de son histoire comme moyen d'interprétation et de sauvegarde du patrimoine culturel;
- considérant l'importance du partage par tous les membres de la société de la jouissance du patrimoine culturel;
- considérant l'importance de l'histoire de la conservation-restauration pour la pratique de la restauration aujourd'hui;
- considérant l'importance de la restauration et de son histoire comme un lien interdisciplinaire entre l'art et les sciences;
- considérant le manque d'approche historique dans l'enseignement de la conservation-restauration, de l'histoire de l'art et de l'architecture.

Résolutions

- De fonder et promouvoir un R*éseau* E*uropéen pour l'étude et la documentation de l'histoire de la conservation-restauration du patrimoine culturel*.
- De créer les A*rchives* H*istoriques des* R*estaurateurs* E*uropéens* avant le 31 août 2006.

Intentions

- De poursuivre la coopération entre les chercheurs et les institutions constituant le groupe et d'élargir celui-ci à d'autres pays.
- D'insister sur la dimension européenne de l'histoire de la conservation-restauration.
- De coopérer avec les organisations internationales de référence dans le domaine du patrimoine culturel.
- De permettre un accès facile pour les chercheurs aux documents concernant l'histoire de la conservation-restauration dans les institutions responsables de leur sauvegarde.
- De s'assurer de l'accessibilité permanente de la base de données et des autres ressources informatiques par le moyen des technologies de l'information et de la communication.
- De promouvoir l'utilisation de cette base de données par les restaurateurs opérant dans tous les domaines de la conservation-restauration.
- D'encourager les restaurateurs et les spécialistes de tous les domaines de la conservation-restauration à enrichir cette base de données.
- D'insister sur l'importance de la mémoire vivante dans l'histoire de la conservation-restauration et d'introduire un programme d'histoire orale pour enregistrer les souvenirs des restaurateurs à la retraite.
- De promouvoir l'enseignement de l'histoire de la conservation-restauration aux étudiants de toutes les disciplines concernant le patrimoine culturel.
- De persuader les membres des gouvernements de l'importance de l'histoire de la conservation restauration et de l'encourager en la soutenant

Adoptée à l'unanimité,

Budapest, le 24 juin 2006.

ERKLARUNG DER ZIELSETZUNGEN

Begründungen

- Berücksichtigt man die Bedeutung der Konservierung/Restaurierung und ihrer Geschichte als Mittel und Weg der Interpretation und der Erhaltung des Kulturerbes:
- berücksichtigt man die Bedeutung der sozialen Einbindung aller Gesellschaftsschichten in das Erlebnis des Kulturerbes;
- berücksichtigt man die Bedeutung der Konservierungs- und Restaurierungsgeschichte für die heutige Konservierungs- und Restaurierungspraxis;
- berücksichtigt man die Bedeutung der Konservierung/Restaurierung und ihrer Geschichte als interdisziplinärer Verknüpfung zwischen Geisteswissenschaften und Naturwissenschaften;
- berücksichtigt man die Defizite in der historischen Herangehensweise, die in der Lehre der Konservierung/Restaurierung, der Kunstgeschichte und Architektur bestehen, so folgen daraus nachstehende.

Beschlüsse

- Beschlossen wird die Gründung und Förderung eines *europäischen Netzwerks für die Erforschung und Dokumentation der Konservierungs- und Restaurierungsgeschichte des Kulturerbes*.
- Beschlossen wird die Einrichtung des *Historischen Archivs für Europäische Konservatoren und Restauratoren* vor dem 31. August 2006.

Zielsetzungen

- Die Zusammenarbeit zwischen Fachleuten und Institutionen, die zurzeit Partner der Projektgruppe sind, soll fortgeführt, die Projektgruppe selbst auf weitere Länder ausgedehnt werden.
- Die europäische Dimension der Konservierungs- und Restaurierungsgeschichte soll hervorgehoben werden.
- Die Zusammenarbeit mit einschlägigen internationalen Institutionen, die sich mit dem Kulturerbe und seiner Erhaltung befassen, soll gefördert werden.
- Für Forschende soll der problemlose Zugang zu den Quellen der Konservierungs- und Restaurierungsgeschichte in den dafür zuständigen Institutionen gefördert werden.
- Die fortdauernde Verfügbarkeit der Datenbank und anderer digitaler Quellen soll mit den Mitteln und Möglichkeiten der Informations- und Kommunikationstechnologie gewährleistet werden.
- Die Nutzung dieser Datenbank soll für alle in der Praxis tätigen Konservatoren und Restauratoren der verschiedenen Bereiche der Konservierung/Restaurierung gewährleisten sein.
- Konservatoren und Restauratoren der verschiedenen Bereiche der Konservierung/Restaurierung sollen ermutigt werden, an dieser Datenbank mitzuwirken.
- Die Bedeutung mündlicher Überlieferung als lebendiges Gedächtnis der Konservierungs- und Restaurierungsgeschichte soll hervorgehoben werden, ein *Oral History* - Programm zur Dokumentation von Leben und Werk pensionierter Konservatoren und Restauratoren soll eingeleitet werden.
- Die Lehre der Konservierungs- und Restaurierungsgeschichte für Studierende aller Disziplinen, die sich mit dem Kulturerbe befassen, soll gefördert werden.
- Die Regierungen der an diesem Projekt beteiligten Nationen sollen von der Bedeutung der Konservierungs- und Restaurierungsgeschichte überzeugt werden und deren Erforschung unterstützen.

Einstimmig angenommen,

Budapest, 24. Juni 2006

DECLARACIÓN DE INTENCIONES

Consideraciones

- Considerando la importancia de la restauración y su historia como medio de interpretación y sustento del patrimonio cultural;
- considerando la importancia de la implicación de la sociedad en el disfrute del patrimonio cultural;
- considerando la importancia de la historia de la restauración para su práctica en el día de hoy;
- considerando la importancia de la restauración y su historia como un enlace interdisciplinar entre artes y ciencias;
- considerando la ausencia de una aproximación histórica en la enseñanza de la restauración, historia del arte y arquitectura.

Resoluciones

- Fundar y promover una R*ed* E*uropea para el estudio y la documentación de la historia de la restauración del patrimonio cultural*.
- Establecer el A*rchivio* H*istórico de* R*estauradores* E*uropeos* antes del 31 de agosto de 2006.

Propósitos

- Continuar con la cooperación entre investigadores e instituciones de los miembros actuales del grupo y ampliar dicho grupo a otros países.
- Enfatizar la dimensión Europea de la historia de la restauración.
- Cooperar con organismos internacionales de relevancia en el patrimonio cultural.
- Promover el fácil acceso a los investigadores a la documentación sobre la historia de la restauración en las instituciones responsables de su custodia.
- Asegurar la disponibilidad permanente de la base de datos y de otros recursos digitales por medio de las tecnologías de la Información y la Comunicación.
- Promover el uso de esta base de datos entre los restauradores de cualquier campo de la restauración.
- Animar a los restauradores de cualquier campo de la restauración y a todo especialista relevante a contribuir a esta base de datos.
- Enfatizar la importancia de la memoria viva de la historia de la restauración e introducir un programa de historia oral para registrar las vidas de los restauradores retirados.
- Promover la enseñanza de la historia de la restauración a los estudiantes de todas las disciplinas relacionadas con el patrimonio cultural.
- Persuadir a los miembros de los gobiernos de la importancia de la historia de la restauración y del apoyo a la misma.

Unánimemente subscrito,

Budapest, 24 junio 2006

SZANDEKNYILATKOZÁT

Szempontok

- A konzerválás-restaurálást és annak történetét, mint a kulturális örökség interpretálása és meg- rzése eszközének fontosságát tekintve,
- a társadalom tagjainak a kulturális örökség élményébe való bevonását tekintve;
- a konzerválás-restaurálás története fontosságát a mai restaurálási gyakorlat szempontjából tekintve;
- a konzerválás-restaurálás történetének, mint a művészetek és a tudomány közötti interdiszciplináris kapcsolat fontosságát tekintve;
- a konzerválás-restaurálás, a művészettörténet és az építészet tanításában tapasztalható történeti megközelítés hiányát tekintve.

Határozatok

- Jelen dokumentummal megalapítjuk az E*urópai Hálózatot a kulturális örökség konzerválás- és restaurálástörténetének tanulmányozására és dokumentálására*.
- Valamint létrehozzuk az E*urópai Restaurátorok Történeti Adattárát* 2006. augusztus 31. előtt.

Szándékok

- Folytatni az együttműködést a csoport jelenlegi tagjainak kutatói és az intézetei között, továbbá kibővíteni a csoportot más országokkal is.
- Hangsúlyozni a konzerválás-restaurálás történetének európai dimenzióját.
- Együttműködni a kulturális örökség területén tevékenykedő jelentős nemzetközi szervezetekkel.
- Megkönnyíteni a konzerválás-restaurálás történetének dokumentumaihoz való hozzáférést a kutatóknak a dokumentumok őrzéséért felelős intézményekben.
- Biztosítani az adatbázis és más digitális források tartós hozzáférhetőségét információs-kommunikációs technológiák segítségével.
- Arra ösztönözni a konzerválás-restaurálás valamennyi területén tevékenykedő konzervátorokat, restaurátorokat és minden jelentősebb szakembert, hogy járuljanak hozzá az adatbankhoz.
- Kihangsúlyozni a konzerválás-restaurálás történetében az élő emlékezet fontosságát, és elindítani egy szájhagyomány programot nyugdíjas konzervátor-restaurátorok életének megörökítésére.
- Népszerűsíteni a konzerválás-restaurálás történetének tanítását a kulturális örökséggel kapcsolatos tanulmányokat folytatók részére.
- Meggyőzni a tagországok kormányait a program támogatásának és a konzerválás-restaurálás történetének fontosságáról.

Egyhangúlag elfogadva

Budapest 2006. június 24.

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