

L'Istituto Superiore per la Conservazione ed il restauro e le vetrate di Assisi

Preserving and restoring the stained glass in the Basilica of St Francis, Assisi

Since the mid-1980s, the Higher Institute for Conservation and Restoration (ISCR) has been dealing with the complex problems of the stained glass in Assisi, investigating and restoring the windows in the Basilica of St Francis, many of which are still in their original locations while others are in the museum storerooms. In 1988, the subject chosen for a final-year dissertation was the panel depicting the Assumption of the Madonna, from St Anthony's chapel in the Lower Basilica, kept in storage at that time. Restoration of the panel made it possible to verify the theories and ideas put forward in the dissertation. Subsequently nearly all the stained glass was retrieved from the storeroom, followed by marking and indexing the material, prior to restoring 21 of the panels between 1994 and 1996. At the same time, steps were taken to estimate the state of conservation of the stained glass in situ. In 2007 the didactic activities of the ISCR course included restoring one of the four sections making up the stained glass window in the Maddalena chapel. The dossier provides an overview of the work and the scientific investigations carried out. It consists of an introductory section outlining the conservation history and ISCR's practical contribution in terms of methodology for restoring the Assisi stained glass; a report on the chemical analysis of the stained glass; an account of the restoration of the right-hand section of the window in the Maddalena chapel, accompanied by a microclimatic survey carried out on site at the same time. Subsequently, brief reports were prepared on the previous work carried out by ISCR on the stained glass in the storeroom, starting with the panel depicting the Assumption of the Madonna, followed by the related inventories and indexing for the restoration of the 21 panels. The various papers and reports highlight the actions taken and the operative decisions, in line with the method developed by Cesare Brandi, on which ISCR's approach is based, assuming that the same theoretical criteria should be used for stained glass as for other works of art.

Monitoraggio strutturale e conoscenza storico-costruttiva dell'architettura: il caso del Patriarcato di Peć in Kosovo

The Patriarchate of Peć in Kosovo: structural monitoring and historical investigation of construction and architecture

Today, the Patriarchate of Peć-Peje in Kosovo appears as an elaborate complex of four different churches connected to one another, together with a narthex; the main building is almost completely faced with coloured or frescoed plaster. The obvious deformations and the large number of cracks, clearly visible inside the building, point to the instability of the masonry; checking and evaluating the problem requires careful design of the methodology for the survey. Serbian experts have closely examined the documentation relating to the building and have analysed the nature and dates of the many pictorial phases, providing important clues for identifying the main construction sites from the 13th century onwards. Close study of the extensive documentation (graphic, photographic and written) relating to a major restoration project in the 1930s helped to identify the nature and distribution of many structural features introduced at that time. The current condition of the external masonry wall, restored just a few years ago, has provided further information making it possible to check the stratification of the existing construction. Careful comparison of all the historical and construction data has made it possible to put together a clear picture from the annual monitoring of the main lesions throughout the building, in order to understand the effective scale of structural deterioration. By examining the specific case of the orthodox religious monument, the paper printed here takes into account the continuous links between research into history and construction, and the structural features of the old building, highlighting the need to operate through a joint multidisciplinary project – the only way of interpreting and giving significance to the data gathered, in terms of quality and quantity.

ABSTRACT

I dipinti della *Crocifissione* dai disegni di Michelangelo: copie e modelli attraverso la lettura riflettografica

Paintings of the Crucifixion from drawings by Michelangelo: copies and models by means of reflectography examination

The paper examines a painting entitled *Crucifixion, with the Virgin and St John at the foot of the cross*, kept in a private collection, conventionally attributed to the painter Marcello venusti. The painting is considered in relation to a group of Crucifixions by the same artist, held in Rome and Florence. Through historical and critical investigation and by investigating the materials, the research casts doubt on the conventional attribution to Venusti. Maria Forcellino's paper reconstructs the history of the painting, its exportation to England from the Cavalieri collection in Rome at the end of the 18th century, up to its current ownership, on the basis of original documents from the 18th and 19th centuries. The critical background of the Crucifixion shows that it was attributed to Michelangelo up until the late 19th century, and only later was it attributed to venusti by modern critics. Antonio Forcellino has analysed the work in relation to drawings by Michelangelo in the British Museum (inv. 1895-9-15-504r) and in the Louvre (inv. 698r; inv. 720r) often cited by critics with reference to this composition. More in general, the analysis compared the executive technique of Renaissance paintings, examining the question of transferring the work from the preparatory drawings to the painted surface, in works by Raphael and Michelangelo. Finally, images obtained by infra-red reflectography enabled Franca Persia and ombretta Cocco to examine the underdrawings of the paintings in question, comparing the different quality of the preparatory drawing, estimating the amount of information transferred during the reproduction of the drawing, and the technique used for this operation.

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