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## Novi prikazi svete Apolonije u crkvama svete Katarine u Zagrebu i Vodnjanu

### *New Illustrations of st. Apollonia in the Churches of st. Catherine in Zagreb and Vodnjan*

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#### Sažetak

Svrha rada bila je opisati kapelu svete Apolonije u Akademskoj crkvi svete Katarine u Zagrebu zbog činjenice da se u njoj, osim dosad opisivane oltarne pale koja prikazuje sveticu, nalazi i reljef od štuka s prikazom mučeništva svete Apolonije, no do danas nije predstavljen u stomatološkoj literaturi. Opisuju se svi likovni, kiparski i reljefni elementi kapele te procjene likovnih stručnjaka o njihovoj atribuciji i vrijednosti. Potpuno je drugačiji slučaj s ikonografskim prikazom svete Apolonije u romaničkoj crkvi svete Katarine, djevice i mučenice iz Vodnjana. Riječ je, naime, o nedavnom otkriću fresaka u toj crkvi koja potječe iz 16. stoljeća. Tijekom restauratorskih radova započetih 2012. godine konzervatori i restauratori Odjela za zidno slikarstvo i mozaik Hrvatskoga restauratorskog zavoda otkrili su freske nepoznatog autora ispod cementnog sloja žbuke, a na njima i lik svete Apolonije. Prvi je primjer u Akademskoj crkvi svete Katarine jasno vidljiv, ali ostao je neprimijećen autorima koji su u stomatološkoj literaturi opisivali oltarnu palu koja prikazuje sveticu, a drugi u crkvi svete Katarine u Vodnjanu bio je nevidljiv i slučajno je otkriven pri restauraciji fresaka do tada prekrivenih žbukom. Oba se opisuju s namjerom da bi se u stomatološkoj periodici, osim struke, našlo što više prikaza svete Apolonije te dobilo stvarno stanje o ikonografskim prikazima te svete u Hrvatskoj, a sadržaji likovne umjetnosti u bliskoj vezi s dentalnom medicinom postali dostupni čitateljstvu.

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#### Ključne riječi

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#### Uvod

Stomatološka struka može pridonijeti promicanju hrvatskih kulturnih i umjetničkih vrijednosti iz proteklih razdoblja koje slikovito govore kako je čovjek u određeno doba prikazivao svoje viđenje ljudskih patnji povezanih sa zubima i usnom šupljinom služeći se pritom likovnim i ikonografskim pravilima. Mnogobrojni su opisi ikonografskih prikaza svete Apolonije koji se povremeno pojavljuju u domaćoj stomatološkoj periodici i malo pomalo daju sliku o štovanju svete na cijelom području Hrvatske (1 – 15). U svjetskoj umjetnosti nekoliko je prikaza svete iznimne umjetničke vrijednosti. Poznati su oni španjolskoga baroknog slikara Francisca de Zurbarana, zatim Albrechta Dürera i Petera Paula Rubensa koji se čuvaju u znamenitim svjetskim muzejima (16, 17). Vrlo lijep primjer svete u hrvatskoj likovnoj umjetnosti s kraja 19. stoljeća jest slika sv. Apolonije u tehnici akvarela i olovke na papiru s pozlatom hrvatskoga slikara Otona Ivekovića koja se nalazi u privatnom vlasništvu. Prikaze svete u engleskim crkvama objavio je Beal godine 1996. (18). O oltarnoj pali svete Apolonije u Akademskoj crkvi svete Katarine na Gornjem gradu u Zagrebu pisao je Ka-

#### Introduction

Dental profession can contribute to the promotion of Croatian cultural and artistic values of past eras, which picturesquely demonstrate how man in a specific period represented his perception of human suffering connected with teeth and the oral cavity by utilizing the artistic and iconographic rules. Numerous examples of iconographic illustrations of St. Apollonia occasionally appear in Croatian dental journals, which confirm the worshipping of the saint in Croatia (1-15). There are several examples of illustrations of the saint in the world literature which are of exceptional artistic value. Well known are those of the Spanish Baroque artists Francisco de Zurbaran, Albrecht Durer and Peter Paul Rubens, which are stored in famous world museums (16, 17). A very fine example of the saint in Croatian art at the end of the 19th century is a painting of St. Apollonia in water-color and pencil on paper with gold gilding by the Croatian artist Oton Iveković, which is in private ownership. In 1996, Beal published illustrations of the saint in English churches (18). Kaić wrote about the altarpiece of St. Apollonia in the Academic Church of St. Catherine in the Upper Town of Za-

ić u povodu 395. obljetnice (4), a stručno vrjednovanje slike i svih ostalih umjetničkih djela u crkvi savršeno je obrađeno u opsežnom djelu autorica Horvat - Levaj, Baričević i Repanić - Braun (19).

### Svrha rada

Od 9. veljače 1995., kada je na svečanoj sjednici Fakultetskoga vijeća Stomatološkog fakulteta u Zagrebu prihvaćena odluka o izboru svete Apolonije za zaštitnicu Fakulteta, svake se godine na svetičin dan u Akademskoj crkvi svete Katarine održava euharistija za doktore dentalne medicine. Gotovo svi stomatolozi dobro znaju da se u crkvi nalazi i kapela svete Apolonije u kojoj je i njoj posvećena oltarna pala. Vjerujemo da su svi koji su posjetili bogomolju vidjeli tu sliku na platnu. No u istoj kapeli postoji još jedan ikonografski prikaz svetice koji se ne spominje niti se o njemu pisalo u literaturi dentalne medicine. Svrha je ovog prikaza pomno opisati kapelu svete Apolonije i sve njezine karakteristike te posebice obraditi štuko-reljef (stucco-reljef) nasuprot oltaru svete Apolonije koji prikazuje mučeništvo svetice. Također se želi upozoriti i na nedavno otkriven prikaz svetice u crkvi svete Katarine, djevice i mučenice u Vodnjaju.

### Kapela svete Apolonije u Akademskoj crkvi svete Katarine u Zagrebu

Nakon velikog požara 25. lipnja 1674. kada su uništene gotovo sve kuće na Gornjem gradu, gradska vijećnica, župni dvor, isusovački samostan, zvonik crkve svetoga Marka i crkva svete Katarine, ostala je sačuvana isusovačka gimnazija na Katarinskom trgu te je služila kao privremeno utočište građanima i župniku crkve sv. Marka. Obnova crkve svete Katarine počela je već sljedeće, 1675. godine i tada su uređene i dvije kapele – lijevo od ulaza na sjevernoj strani kapela svete Apolonije, a desno od ulaza na južnoj strani kapela svete Barbare. Ugovor za kapelu svete Apolonije potpisan je s varaždinskim finim stolarom Tomom Derwantom u siječnju 1675., oltarna pala s likom svetice djelo je Hansa Geigerfelda i nastala je u razdoblju od 1675. do 1677. godine, a kiparske radove na likovima svetaca obavio je varaždinski kipar Ivan Jakob Altenbach. Nasuprot oltarnoj pali nalazi se visoki štuko-reljef (stucco-reljef) koji je 1726. godine izradila talijanska radionica štukatura, najvjerojatnije iz Graza (19). Bogato ukrašen oltar u donjem dijelu nosi oltarnu palu sa stojećim likom svete Apolonije, a u gornjem dijelu nalazi se slikarski lošije djelo – pala s likom svetog Nikole istog autora. Taj izbor triju autorica – Horvat - Levaj, Baričević i Repanić - Braun – ikonografski se smatra neodgovarajućim s izborom ostalih svetica i mučenica na tom oltaru (19). Prema njihovu mišljenju sveta Apolonija nedvojbeno potječe iz Geigerove radionice, što je prepoznatljivo prema uzoru lika svetice na koji se autor nastavlja i prema kiparskom oblikovanju glatkog lica boje bjelokosti i detaljima izvedenima finim kistom. No razlikuje se od prijašnjih autorovih radova u izvedbi oblaka u srednjem i donjem dijelu slike koji odskakuju

greb on the occasion of the 395<sup>th</sup> Feast Day (4) and professional evaluation of the painting and all other works of art in the church were excellently analyzed in a comprehensive section by the authors Horvat-Levaj, Baričević and Repanić-Braun (19).

### Aim of the Article

Since 9 February, 1995, when a decision was made during the meeting of the School Council of the School of Dental Medicine in Zagreb to proclaim St. Apollonia the Patron Saint of the School, a Eucharist is held every year on the Saint's Feast Day for doctors of dental medicine in the Academic Church of St. Catherine. Most dentists know that within the church there is a chapel of St. Apollonia in which the altarpiece is dedicated to the saint. Most visitors to the church will probably see the painting on canvas depicting the saint. However, there is another iconographic illustration of the saint in the same chapel, which has not previously been mentioned or described in dental medicine literature. The aim of this article is to describe in detail the chapel of St. Apollonia and all its elements, and in particular to describe the stucco relief, which is situated opposite to the altar of St. Apollonia, and which shows the saint's martyrdom. The aim of the article is also to describe the recently discovered illustration of the Saint in the Church of St. Catherine, Virgin and Martyr in Vodnjan.

### Chapel of St. Apollonia in the Academic Church of St. Catherine in Zagreb

After the great fire on 25th June 1674 which almost completely destroyed all the houses in the Upper Town, the Town Council, Parish Rectory, Jesuit Monastery, bell tower of the Church of St. Mark and the Church of St. Catherine, the Jesuit High School on St. Catherine Square remained and served as a temporary shelter for the townsfolk and the Parish Priest of the Church of St. Mark. The restoration of the Church of St. Catherine began the following year, in 1675, at which time two chapels were restored; the chapel of St. Apollonia on the left of the entrance on the north side, and the chapel of St. Barbara on the right of the entrance on the south side. A contract for the chapel of St. Apollonia was signed by the cabinetmaker Toma Derwant from Varaždin in January 1675. The altarpiece of the saint was the work of the author Hans George Geigerfeld, during the period from 1675 to 1677, and the sculptural work on the illustrations of the saints was done by the Varaždin sculptor Ivan Jakob Altenbach. Opposite the altar relief plaque there is a high stucco relief which was completed in an Italian stucco workshop in 1726, most probably from Graz (19).

The richly ornamented altar in the lower part includes an altarpiece with a standing illustration of St. Apollonia, and in the upper part of the work, the artistically poorer part, there is an altarpiece with an illustration of St. Nicholas by the same author. The authors Horvat-Levaj, Baričević and Repanić-Braun consider this choice to be iconographically incompatible with the choice of other saints and martyrs on the altar (19). According to the same authors, St. Apollonia without a doubt originates from Geigerfeld's workshop,

od tipičnog prikaza oblaka i zraka svjetlosti *Geiger-likea* koji se nalaze samo u gornjem dijelu slike (19). Način prikaza svećičine odjeće, velike vretenaste pesti i dugi prsti u neskladu su s anatomskim oblicima šaka na ostalim Geigerfeldovim slikama, a debljina namaza, koju u svojem radu spominje autorica Repanić - Braun, uz druga njezina zapažanja upućuju na kasnija preslikavanja (20) te na utjecaj dvojice majstorskih asistenata – Ioannesa Husmana i Andreea (19). Autorice (19) smatraju da je ikonografski izbor svete potpuno u skladu s ikonografijom zastupljenom u crkvi, a prikazuje značajne svece ranoga kršćanstva. Uz sliku svete Apolonije nalaze se kipovi svete Katarine Sijenske i svete Klare iz Montefalca koja se često naziva i sveta Klara od Križa, a pokraj slike svetog Nikole, s unutarnje strane stupova, kipovi su dviju svetica odjevenih u svjetovnu odjeću – svete Agneze koja drži janje i svete Cecilije koja drži harmonij (orgulje). S vanjske strane stupova s lijeve je strane sveta Brigita Švedska, a s desne strane jedna svetica s knjigom i palminom granom u rukama. Na vrhu oltara dva su anđela, a u sredini kip svetog Florijana, zaštitnika od vatre i požara (slika 1.). Na zidu nasuprot oltaru svete Apolonije nalazi se dekoracija od štuka (stucco-dekoracija) koju je 1726. godine za kapelu naručio generalni vikar Zagrebačke biskupije Nikola Bedeković Komorski. Na volti iznad zidnog reljefa nalaze se gipsani likovi dvaju anđela koji drže grb donatora i natpis o njemu. Ispod volte na zidu je štuko-reljef (stucco-reljef) mučeništva svete Apolonije koji u donjem dijelu kompozicije čine lik svete u sredini i po dvojica krvnika s njezine obje strane. Jedan od mučitelja šakama udara sveticu, a iznad njih na nebeskome su svodu dva anđela koji joj donose lovorov vijenac i palminu granu mučeništva. Likovi su vrlo prirodno i uvjerljivo prikazani čemu pridonosi i način oblikovanja reljefa – prednji sloj je naglašen i trodimenzionalan, a detalji u pozadini tek su urezani na podlozi (19) (slika 2.).

#### Crkva svete Katarine, djevice i mučenice u Vodnjanu

Crkve svete Katarine, djevice i mučenice u staroj jezgri Vodnjana potječe iz 14. stoljeća. Milotić spominje da je ta crkva, poslije one svetog Jakova apostola, druga najstarija u Vodnjanu te da je bila oslikana freskama<sup>21</sup>. Tek kada su počeli restauratorski radovi, dakle, 2012. godine, potvrđen je bogat nalaz fresaka koje se prije u literaturi nisu spominjale. Konzervatori i restauratori Odjela za zidno slikarstvo i mozaik Hrvatskoga restauratorskog zavoda pod vodstvom Kristine Krulić i Tonija Šaine otkrili su freske nepoznatog autora ispod cementnog sloja žbuke. Pronađen je lik Boga Oca okružen svecima, potvrđena je atribucija svete Katarine ko-

which can be concluded by the model of the illustration of the saint, according to the modeling of the smooth face of ivory color and the facial details, which were obtained with a fine brush. It differs, however, from the previous author's works with regard to the interpretation of the clouds in the central and lower part of the painting, which differ from typical versions of clouds and rays of light "Geiger-like" which only appear in the upper part of the painting (19). The way the saint's clothes are illustrated, the large thin hands and long fingers are in disproportion/disharmony with the anatomic shapes of the hands depicted on other paintings by Geigerfeld, and the thickness of the coat of paint, which Repanić-Braun mentions in his study, together with other observations by the author, indicate later copying (20) and the influence of two of the master's assistants, Ionnes Husman and Andreas (19). The authors (19) consider that the iconographic choice of the saint complies with the iconography represented in the church, and shows important saints of early Christianity. Near the painting of St. Apollonia there are the statues of St. Catherine of Sienna and St. Clara of Montefalca, often known as St. Clara of the Cross, and near the painting of St. Nicola on one side of the columns there are statues of two saints dressed in holy robes; St. Agnes holding a lamb and St. Cecilia holding a harmonium, and on the other side of the columns there is St. Brigit of Sweden on the left and a saint with a book and palm branch in her hands on the right. On the very top of the altar, there are two angels and in the centre there is a statue of St. Florian, protector from fire (Fig. 1).

On the wall opposite the altar of St. Apollonia there is a stucco decoration which was requisitioned for the chapel by Nikola Bedeković Komorski, the general Vicar of Zagreb Diocese in 1726. On the vault above the wall relief there are plaster figures of two angels holding the coat-of-arms and inscription of the donor. On the wall beneath the vault there is a stucco relief of the martyrdom of St. Apollonia, which in the lower part of the composition shows the figure of the saint in the centre and two torturers on both sides. One of the torturers is striking the saint, and above them on the heavenly arch there are two angels carrying a laurel wreath and a palm branch of martyrdom. The figures are represented very naturally and convincingly, which is facilitated by the method of shaping the relief. The front layer is pronounced and three-dimensional, while the details at the back are merely carved into the base (19) (Fig.2).

#### The Church of St. Catherine, Virgin and Martyr in Vodnjan

The Church of St. Catherine, Virgin and Martyr in Vodnjan which is situated in the old part of Vodnjan dates from the 14th century. Milotić mentioned that the church is the second oldest church in Vodnjan, after the Church of St. James the Apostle, and that it was richly decorated with frescos (21). However, it was only after restoration work had commenced in 2012 that the rich finding of frescos was confirmed, which had previously only been mentioned in the literature. Conservators and restorers from the Department for Mural and Mosaic of the Croatian Restoration Institute,





**Slika 1.** Oltar svete Apolonije s palom koja prikazuje sveticu. U gornjem je dijelu pala svetoga Nikole, a oko njih su drveni kipovi svetica navedenih u tekstu.

**Figure 1** Altar of St. Apollonia with the altarpiece showing the saint. In the upper part of the altar there is the altarpiece of St. Nicholas. The paintings are surrounded by the saints mentioned in the text.

**Slika 2.** Detalj stucco reljefa iz Kapele svete Apolonije prikazuje Mučeništvo svete Apolonije

**Figure 2** Detail from the stucco relief from the Chapel of St. Apollonia showing the martyrdom of St. Apollonia

**Slika 3.** Detalj novootkrivene freske s likom svete Apolonije iz crkve svete Katarine u Vodnjanu na kojem se iznad svetičine glave vidi natpis koji određuje atribuciju

**Figure 3** Detail from the newly revealed fresco showing the figure of St. Apollonia in the Church of St. Catherine in Vodnjan, on which the inscription over the saint's head determines attribution.

joj je crkva posvećena, a među svecima na jednoj od fresaka jest i lik svete Apolonije. Iako je freska jako oštećena, što se može vidjeti na slici (slika 3.), atribuciju određuje tekst koji se nalazi iznad glave svete i spominje svetu Apoloniju. U lijevoj spuštenuj ruci drži palminu granu, a u desnoj ruci uzdignutoj do prsiju ne vide se kliješta jer postoji veliki defekt u tom dijelu, a pigment kojim su naslikana kliješta potpuno je nestao. No restauratori ističu da se na zelenom plaštu svete nazire njihov negativ. Svetica je odjevena u haljinu boje opeke kakva je i pozadina freske, a ogrnuta je zelenim plaštem. Iza glave vidi se okrugla aureola. Restauracija fresaka omogućit će novo vrjednovanje te crkve koja bi mogla postati jednim od bisera srednjovjekovnog zidnog slikarstva u Istri. Ljubaznošću gospodina Tonija Šaina dobivena je fotografija freske koja pokazuje sveticu. Za smještaj fresaka u određeno razdoblje i uz određenog autora odgovore će dati buduća znanstvena istraživanja.

under the supervision of Kristina Krulić and Toni Šaina, revealed frescos by an unknown author under a layer of mortar. The figure of God the Father, surrounded by saints was found, and the attribution of St. Catherine, to whom the church is dedicated, was confirmed, and among the saints on one of the frescos is the figure of St. Apollonia. Although the fresco is extremely damaged, which can be seen in the murals (Fig. 3), attribution was determined by the text above the head of the saint, which mentions St. Apollonia. In her left lowered hand there is a palm branch and in her right hand, which is raised up to her breast no pincers are visible because of a large defect in that part, and the pigment used to paint the pincers has completely disappeared. However, the restorers report that a negative of the pincers can be discerned on the saint's green cloak. Behind her head there is a round halo. Restoration of the frescos will contribute to additional importance of the church, which could become one of the pearls of medieval murals in Istria. The photographs of the fresco showing the Saint were kindly provided by Mr. Toni Šaina. In order to place the frescos in a particular period and to determine the particular author, future scientific research is needed.

## Rasprava

Nejasno je kako se u stomatološkoj literaturi dosad nije spominjala zidna štuko-dekoracija (stucco-dekoracija) iz kapele svete Apolonije koja prikazuje njezino mučeništvo, iako je vidljiva i nalazi se nasuprot oltaru u istoj kapeli. Ako je svrha stomatoloških napisa predstaviti umjetnička djela u sakralnim građevinama u Hrvatskoj posvećena svetici koju je dentalna medicina izabrala za svoju zaštitnicu, trebalo bi sustavno istraživati sva mjesta gdje se spominju njezini ikonografski prikazi kako bi se dobili cjeloviti podaci. Riječ je o djelima različite likovne vrijednosti, ali svakako o viđenjima autora određenog razdoblja koji svojim djelima obično izražavaju viđenje puka i na taj nam način ostavljaju vrijedne podatke za umjetnost, ikonografiju i dentalnu medicinu. Kapela svete Apolonije u Akademskoj crkvi svete Katarine u Zagrebu nastala je u drugoj polovici 17. stoljeća, pa su u skladu s razdobljem njezina nastanka oblikovani i dekorativni elementi koje navodimo. I slika na platnu svete i dekoracija od štuka (stucco-dekoracija) na suprotnom zidu nisu zamišljene s istom svrhom kao freska iz crkve svete Katarine u Vodnjanu. Prvi zagrebački *barbir* Mihajlo Dab dobio je za svoje zasluge plemstvo od kralja Sigismunda još 1430. godine (22, 23), a krajem 18. stoljeća broj osoba koje se bave zubarstvom postaje sve veći. U doba nastanka kapele posvećene svetici u Zagrebu puk je već mogao zatražiti pomoć u slučaju zubobolje od malobrojnih kirurga-brijača. Značenje prikaza svete bilo je, dakle, više umjetničkih i artistskih karakteristika i vrlo slično prikazima kakvi su se tada i poslije stvarali u mnogim crkvama sjevernog dijela Hrvatske (9) i alpskih zemalja. Crkva istarskih Hrvata, koji su nastavali kontinentalni dio poluotoka u određenom povijesnom trenutku služeći se glagoljicom, bila je liturgijski autonomna, dok je u drugom, priobalnom dijelu dominirala latinska liturgija (24). To je vrlo jasno utjecalo i na sakralnu umjetnost.

Sakralna umjetnost domaćih majstora uvijek je bila pod utjecajem lokalne sredine i često je odražavala krik kojim je umjetnik prenosio trajni, najčešće uzaludni vapaj i molitvu lokalnog čovjeka za pomoć zbog apokaliptičnih zbivanja koja su pogađala zemlju, kao što su kuga i epidemije drugih zaraznih bolesti, glad, rat i ostale nedaće. Djelovanje bratovština, ali ponajviše glagoljaštvo, u sklopu crkava odredili su kulturno-umjetnički izraz i u sakralnoj umjetnosti Istre. U srednjem vijeku ikonografski su spomenici bili važno sredstvo za komunikaciju s nepismenim pukom i slika je imala funkciju obrazovanja. Zubozdravstvena skrb u doba nastanka mnogobrojnih ikonografskih prikaza svete na freskama sakralnih građevina srednjeg dijela Istre nije postojala. To slikarstvo, nastalo u mnogobrojnim crkvama toga područja, kao što su one u Bermu, Vranji, Bačvi, Oprtlu, Draguču, Dvigradu, Kanfanaru i drugim mjestima, s jedne je strane služilo nepismenom siromašnom puku kao *literatura illiteratum* (25) preko koje je dobivao informacije biblijskoga sadržaja, a s druge strane imalo je magično (teurgijsko) značenje. U nemogućnosti da dobiju pomoć od školovanih ljudi, siromasi su se molili određenim svecima očekujući od njih čudotvorne, nadnaravne moći.

## Discussion

It is not clear why the wall stucco decoration in the chapel of St. Apollonia, which shows the martyrdom of St. Apollonia, has not previously been mentioned in dental literature, in spite of the fact that it is visible and is situated opposite the altar in the chapel. If the aim of dental articles is to present the works of art in sacral buildings in Croatia dedicated to the saint, who was proclaimed the Patron Saint of dental medicine, then all places where her iconographic illustrations are cited should be investigated in order to obtain comprehensive data. Various works of artistic value are involved, particularly by authors of a certain period, whose work generally expressed the perception of the common people of that period and consequently provided us with valuable information on art, iconography and dental medicine. The chapel of St. Apollonia in the Academic Church of St. Catherine in Zagreb was built in the second half of the 17th century and consequently, the forms and decorative elements which are mentioned in the paper comply with that period. The oil painting of the saint and stucco decorations on the opposite wall were not conceived with the same intention as the fresco described in the Church of St. Catherine in Vodnjan. The first barber in Zagreb, Mihajlo Dab, received a peerage for his services from King Sigismund back in 1430 (22, 23), and at the end of the 18th century the number of people engaged in dental medicine had increased. At the time of the building of the Chapel dedicated to the saint, it was already possible for the common people in Zagreb to seek help for toothache from a small number of surgeons-barbers at that time. The illustration of the saint was therefore of more skilled and artistic character and was very similar to the illustrations which at that time and later were created in many churches in northern areas of Croatia (9) and Alpine countries.

The church of the Istrian Croats, who inhabited the continental part of the peninsula, in a particular historical time using Glagolitic script, was liturgically autonomous, while on the other coastal region, there was a domination of Latin liturgy (24). This was very clearly reflected in sacral art. The sacral art of domestic masters was always under the influence of the local environment and the artist often conveyed the constant, most frequently desperate cry and prayer of the local man, asking for salvation from the apocalyptic events occurring on earth, such as the plague and epidemics of other infectious diseases, hunger, war and other disturbances. The influence of brotherhood, mostly Glagolitism within the framework of the church, also determined cultural artistic expression in the sacral art of Istria. In the Middle Ages, iconographic monuments were an important means of communication for the illiterate common people and paintings had educational purposes. In the central area of Istria, dental health care did not exist at the time of the painting of numerous iconographic illustrations of saints on frescos in sacral buildings. Such paintings, appearing in many churches in central Istria, such as those in Beram, Vranja, Bačva, Oprtalj, Draguč, Dvigrad, Kanfanar and other places, on one hand served the illiterate common people as "literature illiteratum" (25) by which common people obtained information of biblical content, and on the other hand it had magical meaning. Unable to obtain help from educated people, the poor people prayed to particular saints in the hope of miraculous, supernatural help from them.

## Zaključak

Opisani primjeri pokazuju da je trajno istraživanje potrebno u svim područjima naše djelatnosti, čak i u slučajevima kad se čini da je o određenom pitanju već davno sve rečeno. Prikazi svete Apolonije u Akademskoj crkvi svete Katarine u Zagrebu samo su detalj bogate dekoracije toga sakralnog zdanja. Obavijestiti stomatološku sredinu o novim podacima koji se odnose na svetu Apoloniju u Akademskoj crkvi svete Katarine u Zagrebu i o otkriću lika svete u crkvi svete Katarine, djevice i mučenice u Vodnjanu, pokušaj je dodavanja novih kamenčića u mozaik mnogobrojnih prikaza svete na području Hrvatske koji će proširiti znanje čitatelja o sveticima i zaštitnicima struke.

## Conclusion

The examples presented show that permanent research is needed in all fields of our activity, even when it would appear that everything has already been said with respect to certain issues. The illustrations of St. Apollonia in the Academic Church of St. Catherine in Zagreb are merely one detail in the rich decoration of this sacred building. Acquainting the dental profession with new information with regard to St. Apollonia in the Academic Church of St. Catherine in Zagreb, and the discovery of the illustration of the saint in the frescos of the Church of St. Catherine in Vodnjan is an attempt to add new pieces in the mosaic of the many illustrations of the saint in Croatia, which will improve the reader's knowledge of St. Apollonia, Patron Saint of Dentistry.

### Abstract

The aim of the article is to describe the chapel of St. Apollonia in the Academic Church of St. Catherine in Zagreb because, apart from the previously described altarpiece which shows the saint, there is also a stucco relief in the church which shows the martyrdom of St. Apollonia, which has not previously been described in the dental literature. All artistic, sculptural and relief elements of the chapel are described and evaluations of their value are provided by art experts. The case of the iconographic illustration of St. Apollonia in the Romanesque Church of St. Catherine, Virgin and Martyr in Vodnjan is quite different. Namely, the frescos were recently discovered in the church which dates from the 14th century. During restoration work, which was commenced in 2012 by the Conservatory and Restoration Department for Mural and Mosaic of the Croatian Restoration Institute, frescos by an unknown author were revealed under a layer of mortar showing the figure of St. Apollonia. The first example in the Academic Church of St. Catherine is clearly visible, but was not described by authors in dental literature, and the second example in the Church of St. Catherine, Virgin and Martyr in Vodnjan was not visible and was later revealed by chance during restoration of frescos which had been covered with mortar. Both examples are described to increase the number of illustrations of St. Apollonia in the journal, and to present the situation today with regard to iconographic illustrations of the saint in Croatia, so that the content of visual arts closely connected with dental medicine is accessible to readers.

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