

The Role of Research, Conservation-Restoration Treatments and Presentation of Monuments for World Heritage Sites

Case study – Medieval Church of St. Michael in the Old Town of Kotor

ABSTRACT

Research, Conservation-Restoration Treatments and Presentation of Monuments within World Heritage – Case Study Medieval Church of St. Michael in the Old Town of Kotor Church of St. Michael is located in the central part of Kotor. Its architecture represents a transitional style from Romanesque to Gothic. The oldest mention of this church is found in the charter on the consecration of the Cathedral of St. Tryphon, from 1166. As the present-day church of the same name was built in the Romanesque-Gothic style, it was justified to assume that the remains of the church mentioned in the famous document from 1166 can be expected below the level of its floor. Archaeological research conducted in the period 1982–1989 showed the justification of the assumption because it was established that the buildings of the Roman-Gothic church of St. Michael was preceded by two older temples. The oldest construction phase includes the remains of the church dating from the time of Justinian's restoration (6th century), and the younger, early Romanesque one-nave church was built over the remains of the previous, early Christian building. It was demolished before the construction of today's church, which has been established to date from the end of the 13th and the beginning of the 14th century. The biggest changes occurred at the beginning of the 19th century, when it lost its iconic function by turning it into a military facility by the French authorities. Frescoes from the second quarter of the 15th century were covered with a layer of lime. In the period from 1980–1989. In 2008, works were carried out on architectural and archaeological research of this building, reconstruction of the original appearance of the Roman-Gothic church, conservation of frescoes, as well as the presentation of archaeological remains discovered in its interior.

KEYWORDS

Kotor, Church of St. Michael in Kotor, research, presentation of older construction phases, protection of fresco painting

On the example of the Roman-Gothic church of St. Michael in Kotor, it is possible to demonstrate the applied methodological approach to research, study, conservation-restoration works and presentation of the most complex and layered sacred buildings of the city of Kotor, which was inscribed on the UNESCO World Heritage List in 1979.

Research carried out in the interior of the church of St. Michael showed that today's church was built on the spot where there were two older churches built successively. Their existence in this place was not known before. Both older churches were larger in dimensions than the present church of St. Michael, one of the 6 preserved churches from the medieval period in Kotor. The uninterrupted continuity of the cult function of this church was disturbed only at the beginning of the 19th century when, together with the church of Our Lady of the Angels, the medieval church of St. Paul, the monastery and the church of St. Francis, by the decision of the French authorities, turned into a facility for military purposes (infirmary for the barracks). In that period, the church of St. Michael underwent a series of changes that represented its radical restructuring and extinguishing of the cult.

From that time until the earthquake of 1979, which caused structural damage to this and other buildings within Kotor, a city prone to earthquakes, in the church of St. Michael there were no changes except those concerning the purpose of its interior. The inscription of Kotor on the UNESCO World Heritage List raised numerous questions about the protection of the architectural heritage of this city, within which, based on previous studies, it was known that the church of St. Michael belongs to the most significant medieval sacral buildings. These findings were greatly contributed by the research undertaken by the Department of Social Sciences of the Academy of Sciences in the 1950^s, within which the medieval church buildings of Kotor were also treated with an awareness of their importance.¹ This research was preceded by the published articles of several authors who dealt with the past of Kotor, among whom the most prominent are Ivo Stjepčević,² Niko Luković,³ Ivan Ostojić,⁴ Anton Majer⁵ and others.

Care for the protection of the Church of St. Michael was entrusted to the Municipal Institute for the Protection of Cultural Monuments Kotor, a newly established institution in this city. As part of the aforementioned Institute, preventive protection works were carried out for all six medieval churches in Kotor, and according to the program drawn up by Prof. Dr. Milka Čanak-Medić from Belgrade. The works of preventive protection included probing architectural and archaeological research as well as technical recording of the church of St. Michael. The work on the implementation of preventive protection works is entrusted to the Operatives of the Municipal Institute, which would later, after the preparation and adoption of the project documentation

1 C. Fisković, *O umjetničkim spomenicima grada Kotora*, Spomenik SAN CIII, Beograd 1953, 83; V. Korać, *O monumentalnoj arhitekturi starog Kotora*, Spomenik SAN CV, Belgrade 1956, 160.

2 I. Stjepčević, *Vođa po Kotoru*, Kotor 1926, 60; Isti, *Katedrala sv. Tripuna u Kotoru*, Split 1938, 58.

3 N. Luković, *Važniji spomenici grada Kotora u 800 godina katedrale sv. Tripuna u Kotoru*, Kotor 1966, 144.

4 I. Ostojić, *Benediktinci u Hrvatskoj*, Sv. I, Split 1964, 190, 193, 259; *Ibid. Benediktinci u Hrvatskoj*, Sv. II, Split 1964, 499.

5 A. Majer, *Kotorski spomenici*, Zagreb 1981, 37, 176, 293.

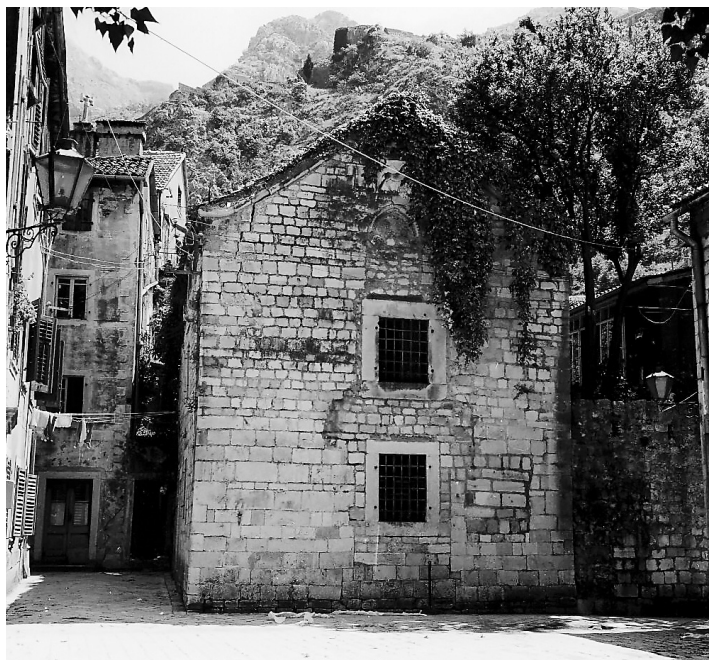


Fig. 1 Church of St. Michael – before the works (1980)

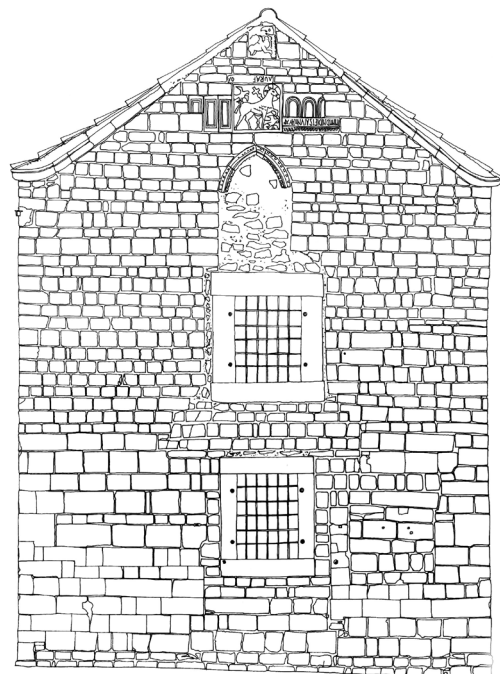


Fig. 2 Drawing of the western facade
 (arch. Z. Čubrović)

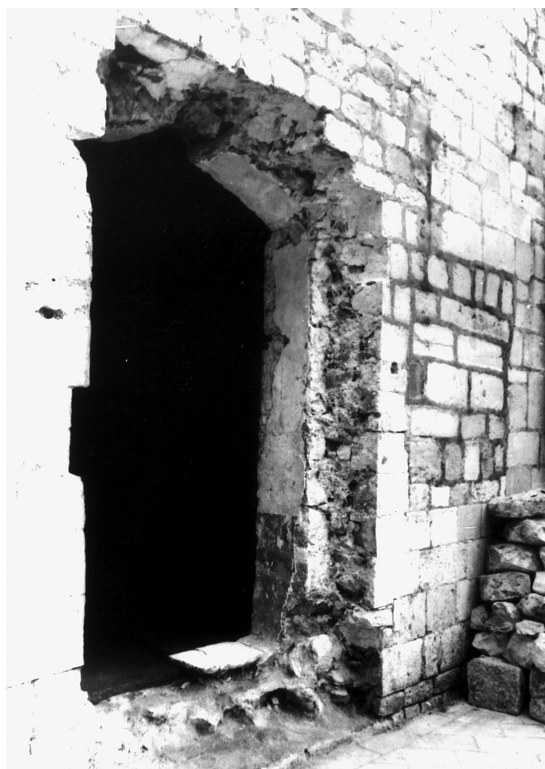


Fig. 3 Appearance of the portal during
 architectural research



Fig. 4 Church of St. Michael – after the works

prepared, also in the same institution, proceed with further archaeological, architectural and painting-conservation research, as well as the implementation of rehabilitation and conservation-restoration works.

According to the project documentation, it was foreseen that the new purpose of the church of St. Michael would be a *monumental presentation of its cultural-historical architectural, archaeological, artistic and other values*. The works were completed in 1989.

ARCHITECTURAL RESEARCH

Architectural research of the church of St. Michael were started with technical recordings of the entire building, plastering in the interior and sounding research of walled openings. Prior to these works, the found mezzanine wooden structure was removed, except in the eastern and western parts, where it served as a support for the support structure of the damaged vaults. At the same time, an inspection of the surfaces under the frescoes in the apse and on the east wall, which Cvito Fisković wrote about in the 1950s, was carried out from the platform at the height of the mezzanine structures. At that time, the frescoes could be seen under the peeling lime coatings, and the wall paintings remained in this condition until the April 1979 earthquake. On the west side, the same platform was used to view the bricked-up window of the broken arch (fig. 1–4).

In the architectural research, it was determined that in the early 19th century, when the church was converted for the needs of a military infirmary, a new door was opened on the north facade, as well as two rectangular windows each at the height of the ground floor and the first floor. At the same time, the original openings on the main facade – the western portal and the window of the broken arch – were bricked up, and rectangular windows in a stone frame were opened in their place. In the fillings of the original openings, fragments of the original windows were found, as well as parts of the pilasters and corner columns removed during the aforementioned adaptation of the church.

Through the study analysis of all the uncovered surfaces that were under plaster before the research, as well as the study of each of the individual architectural elements, it was possible to determine the original plan of the church, the appearance of the openings, architectural details and surface treatment. As part of the study procedure, the appearance of the original portal, the disposition and appearance of the original windows, parts of which have been preserved *in situ*, the position and appearance of the pilasters that divide the church space into two bays, as well as the appearance of the divided cornice at the base of the vault, were determined. The appearance of a vault broken in the crown, whose surface is divided into four identical segments by reinforcing ports, was also determined. Analysis of the masonry of the vault from its inner and outer sides revealed that this construction was created at the same time as the walls. This resolved the dilemma that existed in the views of previous researchers, caused by the fact that the reinforcing ports of the vault do not have appropriate architectural elements on the walls. It was possible to fully resolve that issue when traces of the removed pilasters that divide the church into two aisles were discovered.

Namely, the architecture of the pilasters corresponded to the preserved bases and the appearance of the profiled cornice at their top. It was found that the consoles that accept the reinforcing arches of the vault in the axis of the eastern and western trave are identical in their shape, while the central reinforcing arch that rests on the pilasters at the height of the cornice has a corresponding element.

Furthermore, it was concluded that the lower parts of the western and southern facades were built with stone from some representative building, and that the other parts of the facade, together with the apse and the eastern wall, were created at the same time as the lower parts. And for these surfaces of the facades, stone from another or several other buildings was used. The unsolved question is whether the northwest corner of the eastern facade, together with part of the apse, may have existed at the time of the creation of the church of St. Michael, that is, whether this part of the building belonged to the previous church whose foundation was defined during archaeological research and which, based on the established chronology of construction at this place, could be identified as the church of Abbot Peter, mentioned in the charter on the consecration of the Cathedral of St. Tryphon from 1166.

A special study in the course of architectural research related to the study of the original portal whose "imprint" was discovered after the removal of the subsequent masonry filling. It was established that the rectangular frame of the portal was transferred to the north side in the early 19th century. The recesses for the jambs in their original place on the west wall fully corresponded to the dimensions of the jambs transferred to the north side. On the right door jamb there was an engraved tombstone inscription from 1396. The original half-capitals with damaged relief sheets, found in the filling of the portal, also fully corresponded to the data determined *in situ*.

The same procedure, i.e. the study analysis of the window in the crown of the western facade showed that this opening finished with an arch broken in the crown represents the original solution and that it was created simultaneously with the construction of the church. The elements of the profiled frame of this window were created using spolia.⁶

In the archival plans of Kotor, a project of a residential building was found, which is located northeast of the church of St. Michael. Its wider surroundings are also shown, to which the church of St. Michael also belongs. On that plan from 1834, the church of St. Michael was presented as the infirmary of the barracks (*Infermeria della Caserna*).⁷ Next to the church on its south side is the garden of the Orphanage of St. Spirit (*Orto dell' Ospizzio S. Spirito*). Today, in that area, a high embankment of earth was formed within the ground floor of demolished houses, the collapse of which was caused by some of the earthquakes. Only future research will show what kind of urban and architectural context it is.

Southeast of the church of St. Michael, an arched opening was discovered, which J. Martinović concluded represents the western side of the passage between the medieval

6 Z. Čubrović, *Prozori u sakralnoj arhitekturi Kotora*, Godišnjak PMK, Kotor 1995–1998, 56–57.

7 S. Vučenović, *Graditeljstvo Kotora*, Kotor 2012, 305.



Fig. 7 Archaeological probe on the square, south side



Fig. 8 Space in the apse, column of the altar canteen



Fig. 9 Interior of the church, view of the eastern wall before painting and conservation research



Fig. 10 View of the eastern wall and the apse, after the finished painting and conservation works

houses of Miho Spica and Petar Sabo.⁸ In the plane of this archway, on its northern side and east of the apse of the church of St. Michael, preserved parts of the facade of the house of Miho Spica, a prominent figure of medieval Kotor, were discovered. Under the landing of the former staircase that led to the first floor of this house, a circular well was discovered, which can reliably be said to belong to the oldest known wells in the city. At the same time, this well provides data on the way of water supply in Kotor during the medieval period of the 13th–15th centuries.

ARCHAEOLOGICAL RESEARCH

Archaeological research conducted inside the church of St. Michael, in the square on its western side, in the area east of the apse, as well as in the passage on the southern side, were aimed at verifying the assumption of the existence of an older church of St. Michael in this place. Namely, in the document on the consecration of the cathedral of St. Tryphon in Kotor, among the church dignitaries present, “abbot Peter St. Michael of Kotor“ was also mentioned.⁹ Since the present-day church of the same name with Romanesque-Gothic stylistic features could not be mentioned in the document from 1166, it was assumed that the church of Abbot Peter could have stood in the same place, that is, in the foundation zone of the present-day church. Archaeological research undertaken in 1982/83 and in 1988/89, as well as in 2000, showed that, in the foundation area of the present church, there are two older successively built temples (fig. 5–8).

The oldest phase includes the remains of a church rebuilt in the period from the 9th to the 11th century. Its walls, preserved up to a height of about 1.0 m, served as the foundation zone of the early Romanesque one-nave church that preceded the construction of the present-day Romanesque Gothic church. The early Romanesque building, whose foundation zone has been preserved to the greatest extent, as well as the first row of facade stone blocks in places, could have been mentioned in the charter on the consecration of the Cathedral Church of St. Tryphon from 1166. It is a one-nave church with an elongated rectangular base oriented in the east-west direction. Its apse is semi-circular, while the apse of the oldest church is trapezoidal on the outside and horseshoe-shaped on the inside.¹⁰ The first row of facade masonry of this church, discovered in the probe in the square on the west side of St. Michael and in the street on its north side shows that it was built with blocks of pale grey limestone. The level of its floor could be assumed on the basis of the level of the discovered foundation

8 J. Martinović, *Graditeljska djelatnost u Kotoru prve polovine XIV vijeka* II, *Godišnjak PMK XXXIII–XXXIV* (1985–1986) 46.

9 M. Milošević, *Arhitektura romaničke bazilike iz 1166. godine i nastale promjene tokom vjekova*, in *800 Godina katedrale Sv. Tripuna u Kotoru (1166–1966)* 25, fig. 4.

10 Archaeological research on the east side of the church of St. Michael were carried out after the completion of the property-legal procedure, which made it possible to remove the subsequent annex of building no. 374, which created space for research to be carried out. This extremely significant space showed the appearance of the apse of the oldest phase of construction and made it possible to establish the relative chronology of construction within the altar space. The research was carried out in 2000.



Fig. 11

Fragment of a pluteus with a circular motif and a representation of a bird

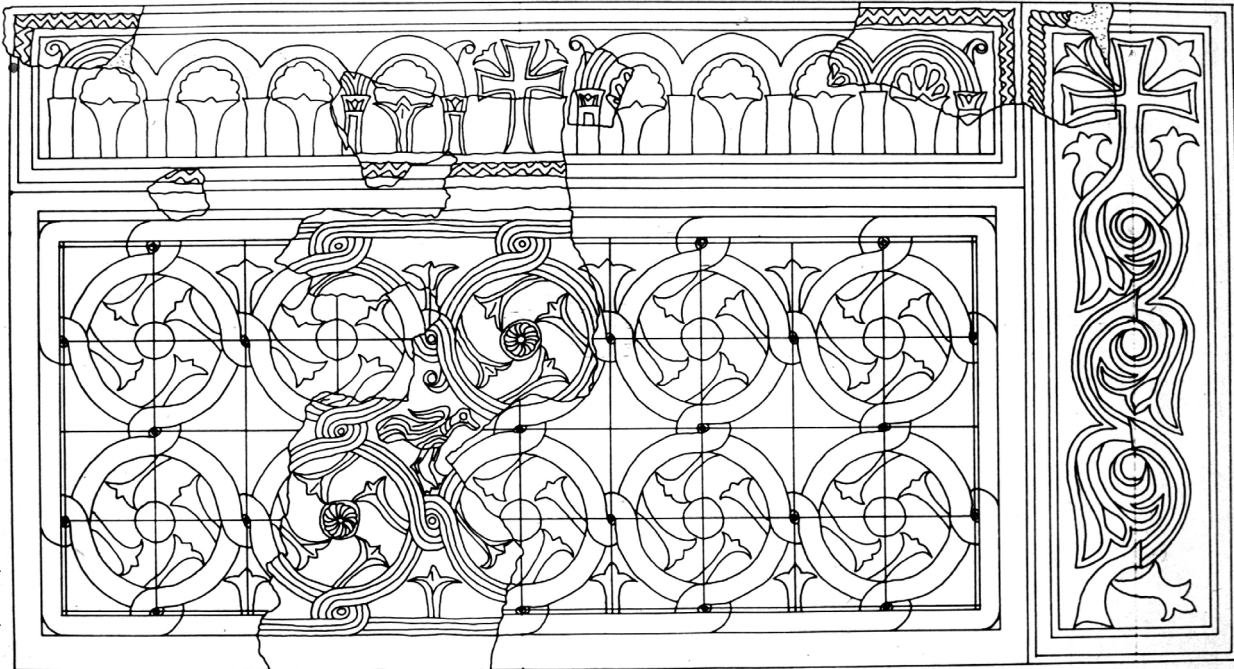


Fig. 12

Graphic reconstruction of pluteus with lily motif (arch. Z. Čubrović)



Fig. 13

Fragments of a tombstone with the commemoration of Stjepan Ostoja

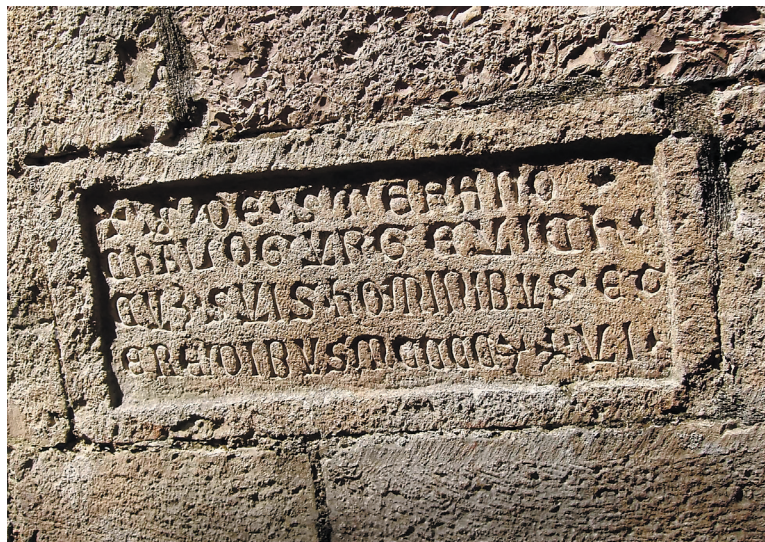


Fig. 14 Inscription by Stefan Kalodurđević on the southern facade of the church

extension of the southwest corner. Namely, the floor of the early Romanesque church stood approx. 30 cm lower than today's pavement of the square.

The level of the floor of the church from the oldest phase, of which the younger floor is made of polished reddish plaster with the use of beaten bricks, is lower by about 90 cm compared to the floor of the early Romanesque church. The level of the older floor of this, presumably early Christian church, was determined indirectly within the probe next to the brick column of the altar canteen and is located at a greater depth compared to the reddish plaster floor.

The plaster on the surfaces of the masonry column of the altar canteen, which descends significantly lower than the level of the floor in the altar apse, indicates the need for further research that will enable a closer understanding of the appearance of the foundation of the oldest church building below the church of St. Michael. Its remains are located in the zone of permanent underground water as well as in the conditions of the densely built city fabric of Kotor, which until today limited the possibility of further archaeological excavations. For these reasons, it was not possible to verify whether the original church from the early Christian period had a three-nave foundation as assumed.

Plastered masonry columns from the younger phase of the early Christian church were used for the foundation zone of the early Romanesque elongated rectangular church. Five pairs of these columns were incorporated into the foundation walls of the church that preceded today's St. Michael, while for the construction of the foundations of the Roman-Gothic church – the base of which is narrower than the previous building, masonry columns with new arches were used to bridge the space between them. In this way, the foundation zone of today's church was formed, which represents the third, youngest phase within the complex of the Church of St. Michael. In this phase, the interior of the church was turned into a necropolis with brick tombs formed over a layer of gravel that covered fragments of the altar partition and parts of the architectural plastic of the church from the pre-Romanesque phase.

The rich find of stone plastic, numbering around a hundred fragments, has already been the subject of study through studio reconstructions.¹¹ Study analyzes will continue.

PAINTING-CONSERVATION RESEARCH

On the newer layer of plaster used to plaster the eastern wall and the apse of the church from the oldest phase, the remains of which were discovered in archaeological research in the church of St. Michael, there are remains of wall paintings executed in the fresco technique. It is about the lower parts of frontally placed figures of saints. Although it can be assumed that these wall paintings belonged to the pre-Romanesque reconstruction of the oldest church within the layered complex inside the church of

11 Z. Čubrović, *Djela jedne klesarske radionice u kotorskoj crkvi sv. Mihaila*, Glasnik Odeljenja umjetnosti CANU 16 (1997) 139–151.

St. Michael, it is evident that the other wall surfaces belonging to the same phase were not painted, which can be concluded from the appearance of the plastered columns that do not have wall paintings (fig. 9–10).

Previous architectural, archaeological and painting-conservation research did not provide an answer to the question of whether the early Romanesque church with an elongated base had wall paintings in its interior. If its northeastern corner with a part of the apse was incorporated into the younger Roman-Gothic church – which will be shown by further analysis – in that case it is possible to examine whether there are traces of frescoes on the inside of today's church under the existing wall painting. On other parts of the base of this building, which represents the second phase of construction, not a single part of its above-ground interior surfaces has been preserved. Within the parts of the lowest order of masonry, discovered in the probes on the western side of the present-day church, as well as in the probe in the street at its northwestern corner, no surfaces with the inner face of the wall were preserved, so they could not be examined.

On the eastern side of today's church of St. Michael, under the later lime coatings, a wall painting was discovered that belongs to the second half of the 15th century. Except on the eastern side and in the apse of the church, it was established that the scene in the southwestern part of the southern wall, where St. George on a horse. Opposite this painted surface bordered by a border, a smaller part of the wall painting was noticed, which most likely represents the rest of another individual scene inside the church of St. Michael.

The newly discovered painting of the church of St. Michael drew the attention of the professional public very soon after its discovery. Rajko Vujičić was the first to write about these frescoes in 1987,¹² followed by several other authors.¹³

Presentation of older paintings in the church of St. Michael was a very complex task for the experts involved in the protection of this complex monument. Namely, with the discovery of wall paintings in the foundation area of the church and important archaeological findings that move the knowledge about the oldest architecture of Kotor three centuries deeper into the past, the question of their presentation *in situ* was justified, which implied the protection of the findings from the influence of constant underground moisture and occasional the rise of the underground water level, which covered the interior of the church by approx. 40 cm. The decision which predicted that the archaeological find would be presented within the interior of the church of St. Michael included constant monitoring and care by experts as well as constant maintenance. The ventilation of the space was achieved by leaving the window openings unglazed, which enables a constant flow of air, a continuous circulation that prevents the retention of moisture in the air. Therefore, the decision was accepted that under today's church of St. Michael, which would be in the form of a floor platform,

12 R. Vujičić, *O freskama u crkvi Sv. Mihaila u Kotoru*, BOKA 17 (1985) 291–301.

13 About the paintings in the church of St. Michael, see: J. V. Đurić, *Jeziči i pismena na srednjovekovnim fresko-natpisima u Boki Kotorskoj: značaj za kulturu i umetnost* in *Crkva Svetog Luke kroz vjekove*, Proceedings, Kotor 1997, 255–269.

was placed only in its central part, leaving the spaces on the sides free for viewing the architecture of the older phases. In this solution, the space of the apse with painted surfaces, the altar canteen, the floor made of reddish plaster, as well as many other elements that tell how one of the most layered architectural units of the city of Kotor was created, can be clearly seen.

Namely, regarding the issue of the presentation of this significant, experts from several centers of former Yugoslavia (Belgrade, Ljubljana, Cetinje...) gathered around the institution for the protection of cultural monuments in Kotor, in their discussions during the works themselves and lasting almost a whole decade, discussed other possibilities as well. presentation of the findings – such as the glazing of surfaces within the reconstructed floor of the present church – but that and other solutions were abandoned due to limitations in the possibilities to use the unique space of the church of St. Michael and its cognitive potential can be shown to the human eye in an appropriate way.

The discovery of the square was made after sounding archeological and architectural research and the creation of detailed documentation (description, drawings, photo documentation...) as well as after expert discussions regarding the possibility of presenting it within the very frequent square in front of the church of St. Michael was covered and the pavement was re-laid in that place. That attitude, the part of the find that is located outside the church of St. Michael being covered, was also complemented by the fact that its height is approx. 110 cm, in case the find is placed inside the “room“ covered by the new a.b. ceiling, was insufficient for the movement of people.

STONE PLASTIC (FIG.11–12)

During the archaeological research carried out in the interior of the church of St. Michael and in the area of the square on its western side, numerous fragments of stone plastic decorated with relief motifs were discovered. Most of the fragments were found above the reddish plaster floor. Fragments of the altar partition with pre-Romanesque stylistic features were turned with the motif towards the floor and covered with sand in a layer of approx. 25 cm. The conditions in which this find was stored speaks of the sacral meaning that the space that preceded it had for the builders of the early Romanesque church, as well as the stone liturgical furniture from which the largest number of fragments originate. Apart from the fragments of the altar partition (plutes, pilasters, pillars of the architrave beams and the arched passage towards the altar space...), parts of windows, cornices and other architectural elements were found in the stone plastic inventory.

Apart from fragments made of ocher limestone and decorated with pre-Romanesque motifs in the church of St. Michael, marble fragments were discovered whose relief decoration has characteristics of the early Romanesque and Romanesque styles, and a smaller number originates from the early Christian era.

Study analysis and study established the similarity of the stone sculpture from the Kotor church of St. Michael with a stone sculpture of the church of St. Michael on Prevlaka near Tivat. This similarity shows the connection between these two church

centers and supplements the existing knowledge about their past. Further investigations, however, will enable the appearance of the altar partition of the church from the pre-Romanesque phase to be determined through graphic reconstructions, as well as the appearance of each individual element that belonged to it, and based on the results, it will be possible to access the reconstructions for the needs of the museum presentation within the interior of the church.

INSCRIPTIONS (FIG. 13–14)

Apart from the well-known inscription, which is installed on the western facade of the church and the inscription from the southern door jamb of the main portal, the research of the church of St. Michael brought to light several inscriptions, the analysis of which will significantly expand knowledge about the cultural-historical, urbanistic, sociological and cultural aspects within which the church lasted for many centuries. The largest number of inscriptions come from the second half of the 14th and 15th centuries and reveals the names of people who were buried in the church, in the square in front of it or in the street on its south side. The names of these people make it possible to obtain a more complete picture of the time in which they existed and thus of the past of Kotor in further research of archival sources.¹⁴

A number of inscriptions can be found on tombstones that stood in the floor of the Roman-Gothic church. These inscriptions also contain information about the time of creation and the names of the people who had their tombs inside the church. Their memories in historical sources can shed light on the life of this church in the past, but also of the city of Kotor as a complex social creation.

Fragments of inscriptions from the pre-Romanesque era, discovered as part of the finds of stone sculpting, will, during further research, indicate hitherto unknown characteristics of the time to which they belong.

NUMISMATIC FINDS, GLASS AND CERAMIC FINDS

In research in the interior of the church of St. Michael and in the area around it, numerous archaeological findings were found.

The numismatic finds discovered in the church range widely from the time of Alexios I Comnenus (1081–1118) through folars minted during the time of the Kotor provider Priam Tron (1488–1489) and folars minted in Kotor during the Venetian rule during the 16th and 17th century, including a sample of money from the beginning of the 20th century. In the area in front of the church, a folar forged in Skadar at the end of the 14th and the beginning of the 15th century was found.¹⁵

14 About the inscriptions in the church of St. Michael, see: J. Martinović, T. Plocienik, *Epigrafika Crne Gore*, Latinski i italijanski kameni natpisiod IX do XCIII vijeka, Varšava 2016, 131–137.

15 M. Križanac, *Nalazi novca iz crkava Sv. Ane i Sv. Mihaila u Kotoru (1982–2000)*. BOKA 37 (2017) 49–86.

Along the southern side of the church, where one of the city's medieval streets ran, and where an embankment was formed after the demolition of the surrounding houses, the largest number of archaeological findings were found. The most numerous are fragments of sgraffito ceramics from the 15th and 16th centuries.¹⁶ Fragments of majolica jugs were found from the 16th and 17th centuries.¹⁷

About 30 Renaissance Venetian objects, bottles, bowls, glasses and oculus from the 16th and 17th centuries were found.¹⁸

These archaeological finds are of exceptional importance since they provide a more complete picture of the history of Kotor and the way of life there.

CONTEMPORARY PURPOSE

Along the walls of the church of St. Michael, above the floor level, in 2004, shelves were placed on which fragments of stone sculptures from St. Michael and other Kotor churches, as well as from the collection of the Kotor lapidary (head of Domitian, cipus from Risan, etc.) Along the edges of the floor platform, table display cases with the most important exhibits of the MPI Museums of Kotor are placed.

During 2021, items related to the ancient period, i.e. items that do not come from Kotor, were excluded from the exhibition. Also, table showcases with exhibits are excluded. Other objects that include the finding of stone sculptures from the church of St. Michael, as well as from other churches in Kotor, are displayed on shelves along the southern and northern walls.

On the wall in the passage on the south side of the church, fragments of stone sculpture from the rich collection of the Kotor lapidary are placed, which represent inscriptions, coats of arms, parts of tombstones and other objects from Kotor. Church of St. Michael is called the Lapidarium in the tourist guides of the city of Kotor, it has an employed curator and is open for visits during the summer period. At the propaganda and information desk inside the church, you can get a catalog called "Church of St. Michael – Lapidarium" as well as several postcards with engravings of the city of Kotor. Evidently in conflict with the idea of presenting the church of St. Michael and the extremely important archaeological find discovered in its foundation zone, the introduction of the exhibits of the Kotor lapidary within this space, later in relation to the realized project, causes ambiguity and the impossibility of experiencing the whole.

The confusing concept of purpose present at this moment in the interior of the church of St. Michael is prevented from understanding its unique and complex values. With the creation of a space in the city where the collection of items from the Kotor Lapidarium will be located, the conditions will be created to realize the idea of presenting the church of St. Michael as an individual cultural property of outstanding importance.

16 M. Križanac, *Zgrafito zdele iz crkve sv. Mihaila u Kotoru*, Glasnik SAD 15–16 (1999–2000) 107–117.

17 M. Križanac, *Italijanski gledosani keramički bokali 15. i 16. og veka iz nasipa na južnoj strani crkve sv. Mihaila u Kotoru*, BOKA 40 (2020) 113–126.

18 M. Križanac, *Srednjovekovno staklo iz crkve sv. Mihaila u Kotoru*, Glasnik SAD 9 (1993) 76–83.

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ULOGA ISTRAŽIVANJA, KONZERVATORSKO-RESTAURATORSKIH TRETMANA I PREZENTACIJE SPOMENIKA ZA LOKACIJE SVJETSKO BAŠTINE

Case study – srednjovjekovna crkva sv. Mihaila u Starom gradu Kotoru

Na primjeru romanogotičke crkve sv. Mihaila u Kotoru moguće je pokazati primijenjeni metodološki pristup istraživanjima, proučavanju, konzervatorsko- restauratorskim radovima i prezentaciji najsloženijih i najslojevitijih sakralnih građevina grada Kotora koji je 1979. godine upisan na Listu svjetske baštine UNESCO-a.

Crkva sv. Mihaila predstavlja jedini sačuvani primjer romanogotičke sakralne arhitekture u crkvenom graditeljstvu Kotora. Istraživanja u njenoj unutrašnjosti preduzeta tokom prve decenije nakon zemljotresa od 15. aprila 1979. godine potvrdila su pretpostavku da je upravo na prostoru današnje crkve postojala benediktinska opatija sa crkvom sv. Mihaila. Njen opat Petar pominje se među prisutnima u poznatoj povelji o osvećenju Katedrale iz 1166. godine što pokazuje da je kotorski benediktinski manastir u to vrijeme uživao veliki ugled. Ugledu opatije je svakako doprinosila činjenica da je na tom mjestu već postojala starija crkva čija pregradnja sa bogatim nalazom liturgijskog namještaja od 9–11. vijeka je otkrivena u najnovijim istraživanjima.

Na mjestu dva starija srušena hrama nastala je krajem 13. početkom 14. vijeka današnja crkva sv. Mihaila čiji kontinuitet se može pratiti do dolaska francuskih vlasti u Kotor, tj. do početka 19. vijeka kada je crkva ukinuta a njen prostor pretvoren u objekat za vojne potrebe.

U ovoj crkvi je bilo moguće, za razliku od ostalih srednjovjekovnih sakralnih spomenika u Kotoru, prezentovati arheološki nalaz koji svjedoči da je u Kotoru, sudeći po utvrđenoj relativnoj hronologiji gradnje, početkom 6.og vijeka postojala veoma značajna crkvena građevina. Ova činjenica koja najstarije graditeljstvo Kotora pomjera dublje u prošlost za tri stoljeća bila je nepoznata, sve do otkrića u crkvi sv. Mihaila.