

UDŽARENESĖS SARKOFAGO DANGTIS: ISTORIJA, TYRIMAI IR KONSERVAVIMAS

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LIETUVOS DAILĖS MUZIEJAUS

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Straipsnyje pristatoma Marijos Rudzinskaitės-Arcimavičienės Egipto senienų rinkinio istorija. Įvertinama Nacionaliniame M. K. Čiurlionio dailės muziejuje saugomo Udžarenės sarkofago dangčio (Inv. Nr. Tt 2796) būklė; pateikiami medienos ir polichromijos technologinių tyrimų duomenys; pristatomas eksponato konservavimo procesas ir apibendrinti atliktų darbų rezultatai.

REIKŠMINIAI ŽODŽIAI: Senovės Egiptas, Marija Rudzinskaitė-Arcimavičienė, Udžarenės, sarkofagas, polichromija, konservavimas.

MARIJOS RUDZINSKAITĖS-ARCIMAVIČIENĖS EGIPTO SENIENŲ RINKINIO ISTORIJA

Gausi paslapčių Senovės Egipto istorija ir kultūra nuo seno kėlė europiečių susidomėjimą. Po 1582–1584 m. piligriminės kelionės į Jeruzalę didysis LDK maršalka kunigaikštis Mikalojus Kristupas Radvila Našlaitėlis (1549–1616) užsuko ir į Egiptą¹, iš kur bandė parsivežti, deja, nesėkmingai², dvi įsigytas mumijas³. Kelionės įspūdžius kunigaikštis aprašė knygoje, kuri buvo išversta į lotynų kalbą ir 1601 m. išleista Braunsberge. Senovės Egiptu domėjosi ir kiti LDK didikai; iš Egipto

parvežtos ar Europoje pirktos senienos buvo rodomos dvarų kunstkamerosė ir retenybų kabinetuose. Deja, kartu su kitomis vertybėmis jos buvo išblaškytos ar pražuvo sukilimų ir karų verpetuose. Gausi ir vertinga grafo Mykolo Tiškevičiaus (1828–1897) egiptologijos kolekcija po jo mirties buvo parduota, senienos pasklido po įvairius pasaulio muziejus, Lietuvoje teliko maža jos dalis⁴. Dėl praradimų Senovės Egipto vertybių Lietuvos muziejuose nėra daug. Palyginti nemaža kolekcija saugoma Nacionaliniame M. K. Čiurlionio dailės muziejuje, į kurį eksponatai pateko iš grafo Mykolo Tiškevičiaus, Vlodo Daumanto (1885–1977), Aleksandro Mykolo Račkaus (1893–1965) ir kitų rinkinių. Ypač svariai šio muziejaus kolekciją papildė

1 Mikalojus Kristupas Radvila Našlaitėlis, *Kelionė į Jeruzalę*, Vilnius: Mintis, 1990, p. 176–177.

2 *Ibid.*, p. 201–204.

3 Aldona Snitkuvienė, *Lietuva ir Senovės Egiptas*, Kaunas: Nacionalinis M. K. Čiurlionio dailės muziejus, 2011, p. 59.

4 *Ibid.*, p. 75–79.

combining micro-chemical qualitative analysis, optical microscopy, infrared spectroscopy, x-ray diffraction analysis and the Raman spectroscopy methods, painting materials were identified, the structure of polychromy was studied and documented, and the technological features of the lid were characterised. At the same time, a conservation methodology was developed.

The lid was assembled from seven *Ficus sycomorus* wooden planks of different width and configuration interconnected with wooden pegs. On both sides gaps between the planks were puttied with a brownish mass in whose composition sand containing calcite, ankerite and Fe (III) compounds was established.

The outside and the inside of the sarcophagus were polychromed differently. Linen cloth was glued to the wood and primed with ground, which also performed the function of white paint. The performed tests showed that the chemical composition of white priming and the brownish mass was the same; however, the quantitative ratio of the materials that influenced the colour differed.

There was no linen inside the sarcophagus. The gaps between the planks were also puttied with a brownish mass; it was also used to make the entire surface of wood even, and was covered with white priming. The composition of the brownish mass and white priming was the same as that of the outside.

The outside of the sarcophagus was painted in six colours: white, yellow, red, blue, green and black, and five colours were used for polychromy on the inside: white, yellow, red, blue and black. White priming performed the function of white paint on both sides; yellow ochre was used for the yellow colour, red ochre – for the red colour, the Egyptian blue pigment was used to obtain the blue colour, a copper pigment produced the green colour, and a black pigment of coal was used for the black colour. A layer of auripigment was established in the samples of polychromy of all colours of the outside between the white priming and the layer of paint.

The binder of the priming and paints on both sides of the sarcophagus was gum of plant origin. The surface of the paint on the outside was covered with a thin coating of yellowish beeswax, and the paint surface of the inside had no wax coating.

To fasten the sarcophagus safely during the conservation, a wooden cradle-shaped construction was made. Conservation began by consolidating the inside of the sarcophagus, which was badly crumbling. To consolidate the layers of polychromy that were not water-resistant, *Klucel G* solution in a mixture of organic solvents was chosen. A thick layer of dust and dirt was removed from the surface of paints with the help of swabs soaked in this diluted solution. A black mastic stain in the centre of the figure of Goddess Nut was removed by mechanical means. Fragments of linen that came unstuck on the outside of the sarcophagus and the paint layer with priming were consolidated and cleaned by means of skin glue. Large cavities that formed on the top of the head were filled in with a mass made from melted polyethyleneglycol and wood flour.

The wax that covered the polychromy of the outside became brittle in the long run. Due to that reason, the outer surface of the sarcophagus was covered with beeswax, thus consolidating the wax layer. The polychromy of the inside was not covered with any protective coating.