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## Izložba “... san spekla pincu”

U Gračišću kraj Pazina 12. travnja 2004. otvorena je izložba “... san spekla pincu” autorica Mirjane Margetić i Tanje Kocković. Izložba je postavljena u povodu Druge smotre vina središnje Istre. Kako je Smotra otvorena na Uskršnji ponedjeljak, tema izložbe prigodno je popratila uskršnje razdoblje. Izložba je bila posvećena *pinici* - tradicijskom istarskom uskršnjem kolaču.

U Gračišću je postojalo šest ili sedam krušnih peći u kojima su obitelji zajednički pekli kruh i kolače za posebne prigode. Tradicija pečenja kruha i kolača polako je počela nestajati sredinom prošlog stoljeća. Stoga je zahvaljujući susretljivosti mještanki Gračišća ova izložba podsjetila na ne tako davna vremena kada je običaj pečenja *pinice* imao veliku važnost prigodom slavljenja Uskrsa. Iako je još uvijek neizostavan dio uskršnjeg objeda, sve su rjeđa domaćinstva u kojima se peče domaća *pinca*.

Izložba je bila smještena u prostor stare *konobe*<sup>1</sup> koja se do tada nije koristila duže vrijeme. Pri razradi koncepcije izložbe odlučile smo se za kombinaciju predmeta i fotografija snimljenih na našem terenskom istraživanju. Većina izloženih predmeta uzeta je iz fundusa Etnografskog muzeja Istre jer se na terenu gotovo više ništa ne može pronaći,<sup>2</sup> a fotografije su nam pomogle da što jasnije prikazemo postupke pripreme tog uskršnjeg kolača.

Uvodni dio izložbe sačinjavali su općeniti tekstovi koji su govorili o Uskrsu i uskršnjim običajima kako bi se posjetitelji upoznali s tematikom izložbe. Zatim je slijedio kronološki opis postupka pripreme *pinice* - od čuvanja brašna do nošenja pečenih *pinici* iz krušnih peći.

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<sup>1</sup> Podrumska prostorija koja je, između ostalog, služila za čuvanje vina u bačvama.

<sup>2</sup> Predmeti koji su se upotrebljavali za pripremu i prenošenje *pinici* do krušnih peći bili su drveni, tako da se nisu uspjeli sačuvati ili su poslužili nekoj drugoj svrsi.

Prvi je izložak bila *kasela*<sup>3</sup> u kojoj su se nalazile vrećice brašna kakve danas kupujemo u dućanu. Na taj je način povučena paralela između prošlosti i sadašnjosti, odnosno stvorila veza između načina čuvanja brašna nekada i danas.

Pripreme za pečenje *pince* počinjale su u Velikom tjednu. U srijedu ili četvrtak čistile su se i pripremale peći u kojima se, osim kruha, pekla i *pinca*. Budući da se nekoliko obitelji služilo jednom krušnom peći, bilo je potrebno dogovoriti se oko redoslijeda pečenja. S pečenjem *pinca* počinjalo se u petak popodne, a završavalo u subotu.

Dio izložbe koji je prikazivao sam postupak izrade *pince* počinjao je stupom za maslac kako bi se naglasila razlika u receptima. Naime, neke domaćice umjesto *putra* (koji se posebno pripremao za tu prigodu) radije koriste svinjsku mast jer da se od nje tijesto bolje digne. Druge miješaju sastojke “*na mrzlo*”, a treće ih “*steple na pari*”. Na posebnoj legendi na zidu bio je ispisan stari recept dobiven na terenu.

U lijevom kutu *konobe* postavljen je stari stol s daskom na kakvoj se nekad mijesilo tijesto. Na nju smo nasule brašna i postavile nož za zarezivanje tijesta. Tijesto za *pinca* običavalo se mijesiti rukama na dasci, kakve se i danas prodaju na sajmu. Nakon što se tijesto diglo, zarezivalo bi se nožem kako bi nakon pečenja uskršnji kolač poprimio svoj specifični izgled, tj. kora bi se lijepo raspucala. Od ostatka tijesta žene bi za djecu napravile *sotoriče*, peciva u obliku pletenice. Na vrh peciva utaknule bi jaje prekríženo s tijestom, te ga pekle uz *pinca*.

*Pince* su se na pečenje nosile posložene na drvenoj dasci i pokrivene bijelom krpom. Vještije žene nosile su dasku na glavi. Brigu oko pečenja preuzimala bi vlasnica peći, a žene bi, čekajući da se *pinca* ispeku, vrijeme kratile razgovorom. Kao naknadu za pečenje, donosio bi se dan ranije naramak drva. Ovaj postupak bio je na izložbi dočaran pomoću *lopara*, drvene lopate kojom se kruh vadi iz peći, snopom granja, te fotografijama koje prikazuju krušne peći.

Izložba je popraćena prigodnim deplijanom, a zahvaljujući sponzorstvu pekare iz Pazina izložili smo pečene *pinca* i *sotoriče*.

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<sup>3</sup> Drvena škrinja u kakvoj se nekada čuvalo brašno.

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## Exhibition “Pinca – The Istrian Easter Cake”

The exhibition “...*san spekla pinču*” (“...I made a *pinca* cake”) by Mirjana Margetić and Tanja Kocković was opened in Gračišće near Pazin on the April 12, 2004, on the occasion of the Second Festival of the Wines of Central Istria. As the festival was opened on Easter Monday, the theme of the exhibition fittingly marked the Easter period. The exhibition was dedicated to *pinca*, a traditional Istrian Easter cake.

There used to be six or seven bread ovens in Gračišće, used jointly by families to bake bread and cakes for special occasions. The bread and cake baking tradition started to vanish in the mid-twentieth century. Thanks to the cooperativeness of women from Gračišće, this exhibition reminded of a time not so long ago, when the *pinca* baking custom was a very important part of Easter festivities. Even though it is still an indispensable part of the Easter ceremonies, there are less and less households where home-made *pinca* is baked.

The exhibition was situated in an old *konoba*<sup>1</sup> which had been out of use for a long time. In developing the exhibition concept, we decided to make a combination of objects collected and photographs taken in our field research. Most of the exhibits were borrowed from the holdings of the Ethnographic Museum of Istria, since barely nothing can be found in the area<sup>2</sup> any more. The photographs made it possible to illustrate the steps in the preparation of this Easter cake as clearly as possible.

The introductory part of the exhibition consisted of general texts dealing with Easter and associated customs in order to familiarize the visitors with the theme of the exhibition. This was followed by a chronological description of the *pinca* making process – from stocking flour to carrying the baked *pinca* cakes from the bread ovens.

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<sup>1</sup> Cellar space used, among other things, for preserving wine in barrels.

<sup>2</sup> The objects used for making the *pinca* cakes and carrying them to the bread oven were wooden, which is why they were not preserved or were used for other purposes.

The first exhibit was the *kasela*<sup>3</sup> containing flour bags purchased in today's shops. In this way, a parallel was drawn between the past and the present, linking the flour storing methods of before and now.

The preparations for *pinca* baking started in the Holy Week. On Wednesday or Mandy Thursday, the ovens used for baking bread and *pinca* cakes were cleaned and prepared. Since several families used one bread oven, they had to agree on a baking schedule. The *pinca* baking started on Good Friday afternoon and ended on Holy Saturday.

The part of the exhibition illustrating the *pinca* making process was marked by a butter churn to emphasize the difference in recipes used: Some landladies prefer lard to butter (made specifically for this occasion), as it made the dough prove better. Some mix the ingredients cold ("na mrzlo"), while others mix them over steam ("steple na pari"). A special wall panel showed an old recipe found during field research.

In the left corner of the *konoba* we placed an old table with a kneading board and some flour and a dough knife on the board. Women used to hand-knead the dough for the *pinca* on boards like the ones sold on markets nowadays. After the dough proved, it was incised by a knife to give the Easter Bread its specific shape: the lovely cracked crust after the baking. Women used what was left from the dough to make braided rolls for children (*sotoriči*). They would put an egg covered with a dough cross on top of each roll and bake them together with the *Pinca*.

The *Pinca* cakes were carried to the oven arranged on a wooden board and covered with a white cloth. If they were skilful, women would carry the board on the head. The owner of the oven would take care of the baking and the women would pass the *Pinca* baking time by chatting. In return for the baking service, a bundle of wood would be brought to the oven owner a day earlier. The baking process was illustrated at the exhibition by a wooden shovel (*lopar*) used to take the bread out of the oven, a bundle of twigs and photographs of bread ovens.

The exhibition was accompanied by an associated info leaflet. Thanks to the sponsorship of a bakery from Pazin, we displayed baked *pinca* and *sotoriči* cakes.

Translated by Sanja Novak

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<sup>3</sup> Wooden chest used to store flour.