



PRESENTACIJA RESTAURATORSKOG PROJEKTA
"ČETIRI EVANĐELISTA U OPUSU MATTIJE PRETIJA"

PRESENTATION OF THE CONSERVATION PROJECT
"THE FOUR EVANGELISTS IN THE OEUVRE OF MATTIA PRETI"

Izložba je posvećena uspomeni na Vlaha Pustića (1959.-2014.), suosnivača i voditelja Restauratorskog odjela Dubrovnik | The exhibition is dedicated to the memory of Vlaho Pustić (1959-2014), co-founder and head of the Dubrovnik Department for Conservation



Stanje prije radova pod kosim svjetlom
Condition before restoration under opaque light



Stanje prije radova
Condition before restoration

Projekt *Dubrovački evanđelisti* bavi se dvjema cjelinama slika s prikazom četiriju evanđelista iz crkava Gospe od Karmena i Svetog Vlaha, pripisanim radionici priznatog talijanskog baroknog umjetnika i viteza Malteškog reda, Mattije Pretija. Uslijed neuglednog stanja, potamnjelog i zamagljenog laka te opsežnih retuša/preslika iz ranijih vremena, bile su uvelike zanemarene.

Tek se 2005. godine, kad je Hrvatski restauratorski zavod (HRZ) započeo restauraciju cjeline iz Gospe od Karmena, razotkrila njena izvrsna kvaliteta. Istraživanja su nagovijestila da bi bar dio slika ove cjeline mogao biti i djelo samog Mattije Pretija. Opificio delle Pietre Dure (OPD) iz Firence je 2008. godine otkrio da materijali korišteni za dvije dubrovačke cjeline nemaju malteško porijeklo, kako se početno pretpostavljalo. S obzirom na to, ranije predložena datacija u vrijeme majstorovog malteškog razdoblja



Stanje tijekom čišćenja
Condition during cleaning process



Stanje nakon konzervatorsko-restauratorskih radova
Condition after conservation-restoration work

The *Dubrovnik Evangelists* project focuses on two series of paintings representing the four Evangelists in Dubrovnik: the series from the church of Our Lady of Carmel and the series in the church of the city patron Saint Blaise. These paintings were attributed to the workshop of the renowned Italian baroque artist and Knight of the Maltese Order, Mattia Preti. The poor condition of the paintings, obscured by darkened varnish and extensive retouching in earlier times, has meant that they have been largely overlooked.

In 2005, when the Croatian Conservation Institute (HRZ) began the restoration of the series of *Evangelists* from Our Lady of Carmel, their excellent quality was revealed. The research results suggested that at least some of the paintings of this series might be autograph works by Mattia Preti. In 2008 the Opificio delle Pietre Dure (OPD) in Florence discovered that the materials used for the two Dubrovnik series could not have originated from Malta as previously assumed. Consequently, the previously established



Sv. Ivan evanđelist / St John the Evangelist

Stanje prije radova / Condition before restoration Stanje nakon radova / Condition after work



Sv. Marko evanđelist / St Mark the Evangelist

Stanje prije radova / Condition before restoration Stanje nakon radova / Condition after work



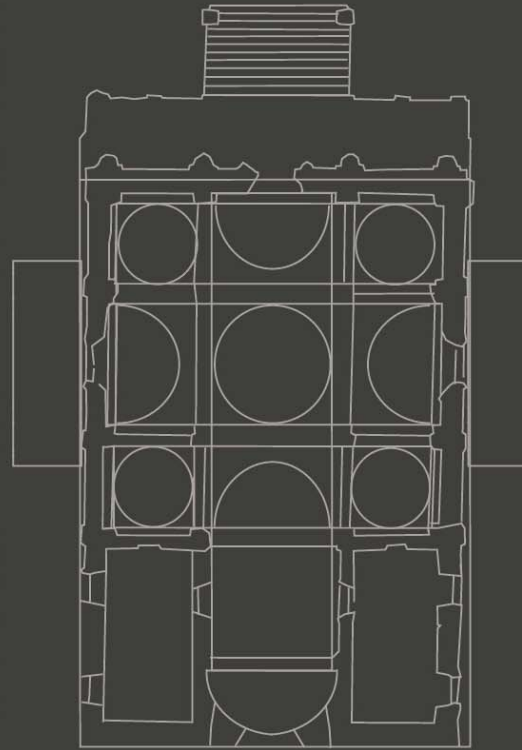
Sv. Luka evanđelist / St Luke the Evangelist

Stanje prije radova / Condition before restoration Stanje nakon radova / Condition after work



Sv. Matej evanđelist / St Matthew the Evangelist

Stanje prije radova / Condition before restoration Stanje nakon radova / Condition after work



Tlocrt crkve sv. Vlaho / Floor plan, St Blaise's Church

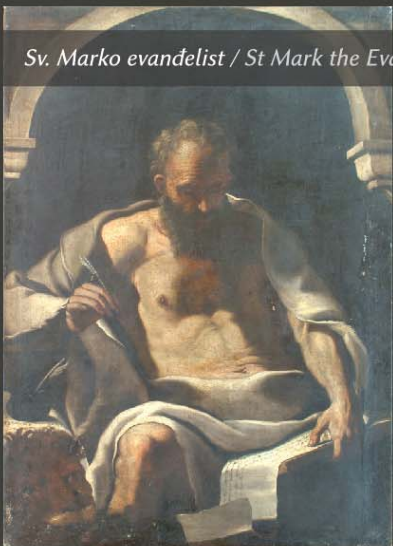


Sv. Ivan evanđelist / St John the Evangelist

Stanje prije radova / Condition before restoration

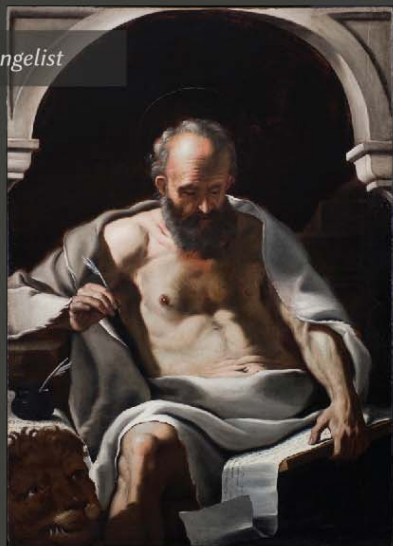


Stanje nakon radova / Condition after work

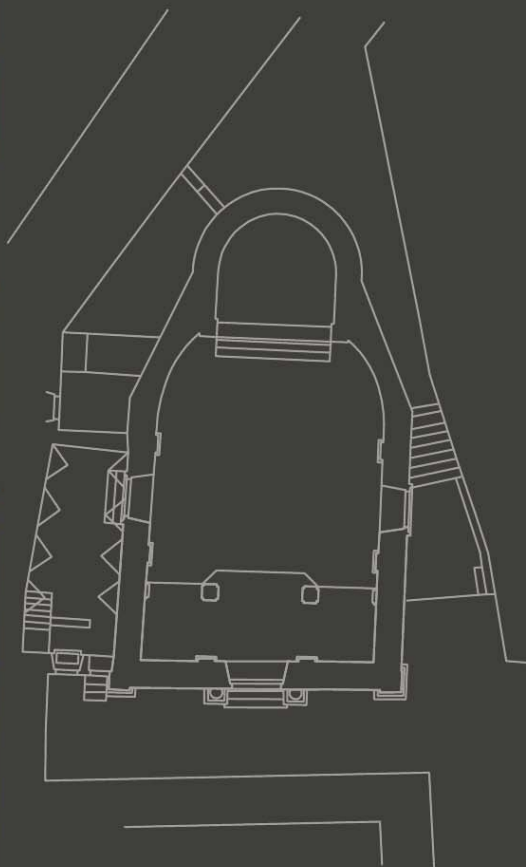


Sv. Marko evanđelist / St Mark the Evangelist

Stanje prije radova / Condition before restoration



Stanje nakon radova / Condition after work



Tloort crkve Gospe od Karmena / Floor plan, Our Lady of Carmel Church

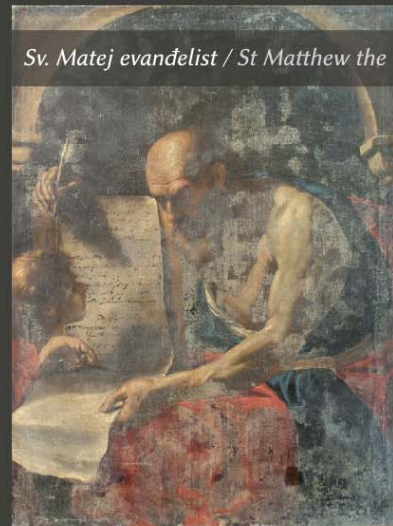


Sv. Luka evanđelist / St Luke the Evangelist

Stanje prije radova / Condition before restoration



Stanje nakon radova / Condition after work



Sv. Matej evanđelist / St Matthew the Evangelist

Stanje prije radova / Condition before restoration



Stanje nakon radova / Condition after work



Cjelina *Evandelisti* iz crkve Gospe od Karmena, Dubrovnik
The Evangelists series, Our Lady of Carmel Church, Dubrovnik



Cjelina *Evandelisti* iz crkve sv. Vlaha, Dubrovnik
The Evangelists series, St Blaise's Church, Dubrovnik



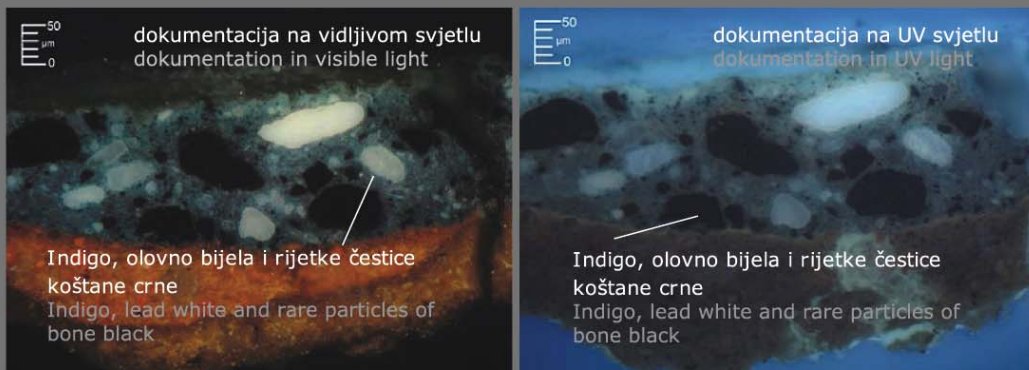
Cjelina *Evandelisti* iz Slieme, privatno vlasništvo, Malta
The Evangelists series from Malta, Sliema, private collection



Sv. Ivan *Evandelist*, privatno vlasništvo, Padova, Italija
St John the Evangelist, private collection, Padova, Italy

Sv. Luka *evandelist*, prodan na dražbi u Münchenu 1998.
St Luke the Evangelist, sold at auction in Munich, 1998.

Sv. Marko *Evandelist*, Cosenza, Italija
St Mark the Evangelist, Cosenza, Italy

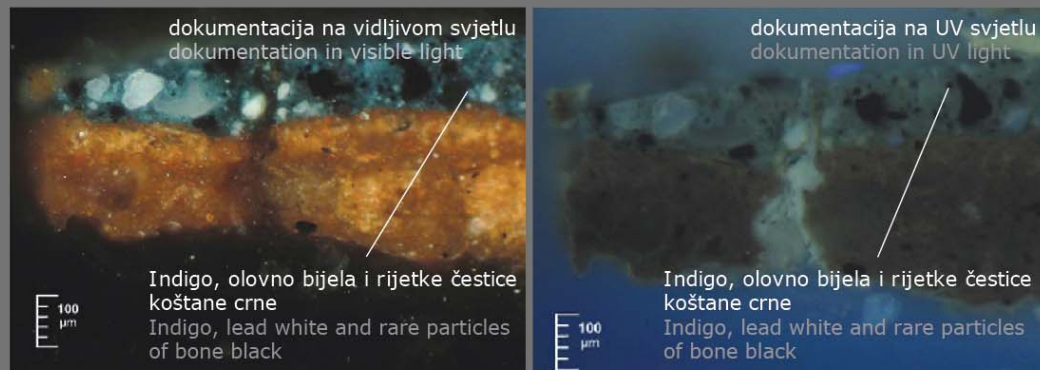


Na samom početku istraživanja korelacija između dvaju dubrovačkih cjelina nije bila u potpunosti jasna. Pitanje je li jedna cjelina bila kopija one druge ili su obje cjeline nastale prema zajedničkom predlošku unutar iste radionice bilo je u potpunosti otvoreno. Rezultati istraživanja pokazali su da je riječ o jednakim predlošcima i identičnim materijalima koji ukazuju na zajedničko porijeklo unutar iste radionice, tj. radionice Mattije Pretija.

Iako obje cjeline nose očite elemente prototipa, uključujući i najmanje detalje, rafiniranija izvedba evanđelista iz Karmena upućuje na vrlo uspješnu radioničku repliku s intervencijama Mattije Pretija osobno. Evanđelista iz Sv. Vlahu, naprotiv, ostavljaju dojam solidne izvedbe, te se svrstavaju u kategoriju dobro izvedenih radioničkih replika bez udjela samog majstora.

Dugo se pretpostavljalo da je "serija-prototip" bila naslikana na Malti tijekom 1670-ih godina. Rezultati istraživanja pozvali su na datiranje originalne cjeline i njenih replika natrag prema Pretijevu ranijem rimskom (prije 1651.), odnosno napuljskom (1653.-1660.) razdoblju. Stoga su i dubrovačke replike morale biti naručene u tom vremenskom okviru.

Konačno, pitanje tko je naručio ove umjetnine i kad su one dospjele u Dubrovnik zasad ostaje bez odgovora. Naručitelj je, vrlo vjerojatno, bio iz reda dubrovačkih plemića ili bogatih pučana koji su, kao uspješni diplomati i trgovci duž Jadrana i Mediterana, bili u kontaktu s talijanskim umjetnicima i trgovcima umjetnina. Oni su nerijetko naručivali i oltarne slike, poput Gradića i Restića, naručitelja oltarnih pala u Crkvi Gospe od Karmena gdje jedna cjelina Evanđelista također izvorno pripada.



Maltese Knight Mattia Preti. This is especially important since it was commonly assumed before this that the Baroque artist never repeated his compositions.

At the beginning of this research project, the connection between the two Dubrovnik series was not clear. One of the first questions raised was if one set was a copy of the other or if both sets originated from the same workshop as replicas of a prototype series. The results of our research have made it clear that the paintings were created after an existing, successful model/prototype using identical materials. This leads to the important conclusion that both sets must have been painted within the same workshop i.e. Mattia Preti's atelier.

Though both sets contain evidence that links them clearly to the prototype, the more refined execution of the Carmen evangelists makes the involvement of the master in these four replicas very likely. The St Blaise evangelists, however, represent a well painted workshop replica, although without the intervention of the master himself.

For a long time, it was believed that the prototype series was painted on Malta in the 1670s. On the basis of our discovery, it was concluded that the prototype series must have been executed before Preti's departure to Malta, either during his Roman (before 1651) or Neapolitan period (1653-1660). Therefore, the replicas from Dubrovnik must also have been ordered within this time frame.

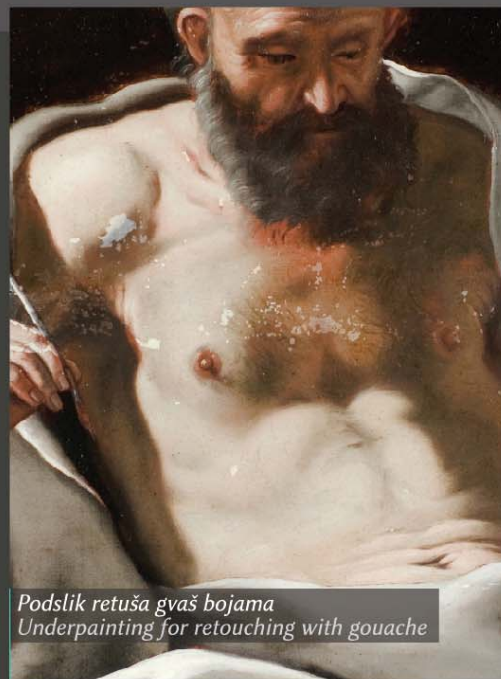
This leads finally to the question of who ordered these artworks and how they came to Dubrovnik. Almost certainly they were commissioned either by Dubrovnik noble families or wealthy commoners. As successful diplomats and merchants in the Adriatic and Mediterranean Sea, they were in contact with artists and art dealers from Italy. Patrician families such as the Gradić and Restić families were known to have ordered altar pieces, for example for Our Lady of Carmel Church, where one set of the four evangelists was originally located.



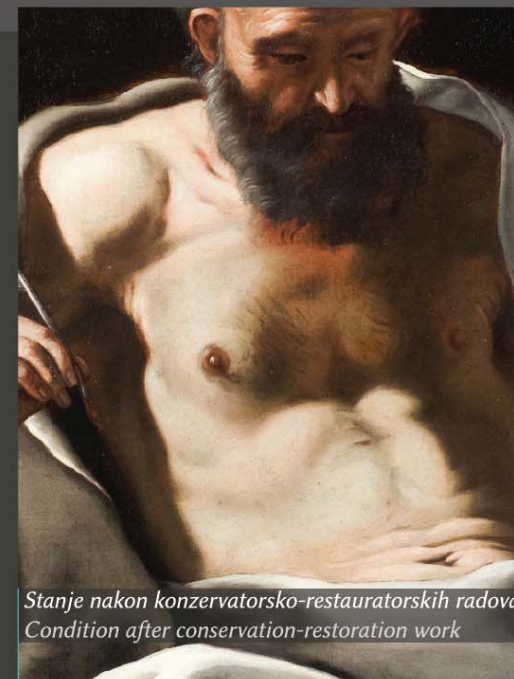
Stanje tijekom čišćenja
Condition during cleaning process



Nakon kitanja
After filling



Podsluk retuša gvaš bojama
Underpainting for retouching with gouache



Stanje nakon konzervatorsko-restauratorskih radova
Condition after conservation-restoration work

antikvarskom tržištu 1998. godine. Osim toga, pronađene su i preostale dvije kopije evanđelista na Malti. Ova otkrića stavila su dvije dubrovačke cjeline u novi kontekst, svrstavajući ih u poprilično popularan niz slika malteškog viteza, Mattije Pretija. To je osobito znakovito uzmemo li u obzir da se dotad smatralo da barokni majstor nikad nije ponavljao svoje kompozicije.



existence of another original by Preti - a *Saint John* in Italy - was confirmed that same year. Also, a painting of St Luke appeared on the German art market in 1998 and was apparently sold in Italy. Furthermore, two more copies - completing the set of four evangelist paintings - were found in Malta. These discoveries shed new light on the importance and presence of the two series in Dubrovnik, making them part of a popular original set of paintings by the



Stanje prije radova
Condition before restoration



Stanje prije radova, pod kosim svjetlom
Condition before restoration, under opaque light

dovedena je u pitanje. Konačno, 2011. godine, sufinanciranjem europske organizacije Archlab Charisma omogućena su daljnja istraživanja u OPD-u na temu pitanja originala, replika i kopija kroz proučavanje uzoraka sa slika Mattije i Gregorija Pretija i njihovih radionica. Istraživanja su omogućila daljnje zaključke o uobičajenom sastavu Mattijinih preparacija i njegovim omiljenim pigmentima/bojama nasuprot materijalima koje je koristio njegov brat Gregorio.

Na početku projekta, bila je poznata samo jedna slika iz negdašnje Pretijeve cjeline Evanđelista: *Sv. Marko* u Italiji te dvije kopije prema Pretiju, *Sv. Marko* i *Sv. Luka*, na Malti. Dubrovačke slike su, stoga, bile ključne za rekonstrukciju ikonografije cjeline. Uz *Sv. Marka* u Cosenzi, otkriveno je postojanje drugog Pretijevog originala, *Sv. Ivana*, u Italiji. Nadalje, otkriveno je da se slika *Sv. Luka evangelist* pojavila na njemačkom



Rendgenski simak
X-ray



Pod UV svjetlom
Under UV light

date of execution during the painter's Maltese period was questioned. In 2011 - thanks to a grant by the European Archlab Charisma association - further research at the OPD was possible regarding the question of originals, replicas and copies by studying samples from paintings by Mattia and Gregorio Preti and their workshops. This research allowed further conclusions about the usual consistence of Mattia's preparation and his preferred pigments/colours as opposed to the materials used by his brother Gregorio.

At the beginning of the project, only one painting of Mattia Preti's *Evangelists* series was known: a *St. Mark* in Italy, as well as two copies of Preti's *The Evangelists St. Mark* and *St. Luke* from Malta. The Dubrovnik paintings were therefore fundamental for a reconstruction of the iconography of the series. Besides the *St Mark* in Cosenza, the

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