

# DUBROVAČKI EVANĐELISTI

PREZENTACIJA PROJEKTA HRVATSKOG RESTAURATORSKOG ZAVODA "OSAM EVANĐELISTA IZ CRKAVA GOSPE OD KARMENA I SV. VLAHA U OPUSU MATTIJE PRETIJA" (2005.-2013.)

# DUBROVNIK EVANGELISTS

PRESENTATION OF THE CROATIAN CONSERVATION INSTITUTE PROJECT "EIGHT EVANGELISTS FROM THE CHURCHES OUR LADY OF CARMEL AND ST BLAISE IN THE OEUVRE OF MATTIA PRETI" (2005-2013)



## MATTIA PRETI BIOGRAFIJA

Mattia Preti (1613.-1699.) rođen je u malom talijanskom gradu Taverni u Kalabriji.

Prvi podaci o njegovu boravku u Rimu kod brata Gregorija, također slikara, potječu iz 1633. godine. U Viječnom gradu dolazi u dodir s velikim majstorima poput Caravaggia i Guercina. Nadareni od starijeg brata, ubrzo postaje popularan i tražen za prestižne narudžbe. Primjerice, slika cikluse fresaka u crkvama Santi Andrea della Valle i San Carlo al Catinari. Godine 1641. počašćen je titulom Viteza pokornosti, a zatim postaje i članom Reda sv. Ivana sa sjedištem na Malti.

Preti se 1653. godine seli u južnu Italiju, u Napulj. Tamo na njega utječe poznati suvremenik, Luca Giordano. Serija velikih zavjetnih fresaka za vrijeme kuge, koju je naslikao na sedam gradskih vrata, jedno je od Pretijevih napuljskih remek djela.

Nakon što je 1661. godine unaprijeđen u red Vitezova milosti, Preti napušta Italiju i odlazi na Maltu, gdje provodi ostatak života. Utemeljuje vlastitu radionicu i zaprima najznačajnije narudžbe s otoka. Na primjer, transformira interijer konkatedrale sv. Ivana golemim ciklusima slika iz života i mučeništva sv. Ivana Kristitelja (1661.-1666.). Njegova izvrsna reputacija takozvanog "Kalabreškog viteza" osigurala mu je krug pokrovitelja i ubrzo počinje primati narudžbe iz raznih krajeva Europe. Mattia Preti umro je 3. siječnja 1699. godine kao poznat i cijenjen barokni slikar. Danas mnogi, ne samo europski, nego i svjetski muzeji u svojim kolekcijama čuvaju djela ovog malteškog viteza.

## MATTIA PRETI BIOGRAPHY

Mattia Preti (1613-1699) was born in the small Italian town of Taverna in Calabria.

The earliest reference to Mattia Preti is in Rome in 1633, together with his brother Gregorio, who was also a painter. In the Eternal City, he came into contact with the works of great masters such as Caravaggio and Guercino. More talented and gifted than his older brother, he quickly became more popular and was commissioned to execute prestigious artworks. For example, he painted the fresco cycles in the churches of Santi Andrea della Valle and San Carlo al Catinari. In 1641, Preti was honoured with the title of Knight of Magistral Obedience and subsequently became a member of the Order of St. John, which was based on the island of Malta.

In 1653, Preti moved to the southern Italian city of Naples, where he was influenced by the other major Neapolitan painter of his era, Luca Giordano. One of Preti's Neapolitan masterpieces was a series of large frescoes, ex-votos of the plague, which were painted on seven city gates.

Having been promoted to the rank of Knight of Magistral Grace in 1661, Preti left Italy for Malta, where he spent most of the remainder of his life. Having established a workshop of his own, he obtained many important commissions on the island. For example, he transformed the interior of St. John's Co-Cathedral in Valletta with a huge series of paintings on the life and martyrdom of St. John the Baptist (1661-1666). The reputation of the so-called "Cavalier Calabrese" led to an expanded circle of patrons, and he soon received commissions from all over Europe. Mattia Preti passed away as a well-established and renowned Baroque painter on 3 January 1699. Today, many museums, not only in Europe but also worldwide, keep artworks of the Maltese Knight in their collections.

1  
Mattia Preti, Gian Domenico Campiglia  
Autoritratto di Mattia Preti, 18. stoljeće,  
grafika prema Autoportretu iz galerije Uffizi,  
Firenca, Italija  
Mattia Preti, Gian Domenico Campiglia  
Autoritratto di Mattia Preti (18th century print  
of Mattia Preti's Self-portrait from the Uffizi,  
Florence, Italy)

## IZVORIŠTA PROJEKTA

Ova izložba bavi se dvjema cjelinama s prikazom četiriju evanđelista. Slike su bile smještene u baroknim crkvama u Gradu unutar zidina: bratovštinskoj crkvi Gospe od Karmena (1) i Svetom Vlahu (2), parčevoj crkvi na glavnom gradskom trgu. Donedavno su se pripisivala radionici priznatog talijanskog baroknog umjetnika i viteza Malteškog reda, Mattije Pretija (3). 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. Ovo otkriće jasno je ukazalo na potrebu interdisciplinarnе suradnje povjesničara umjetnosti i restauratora, kao i daljnjih istraživanja koja nadilaze uobičajene konzervatorsko-restauratorske postupke.

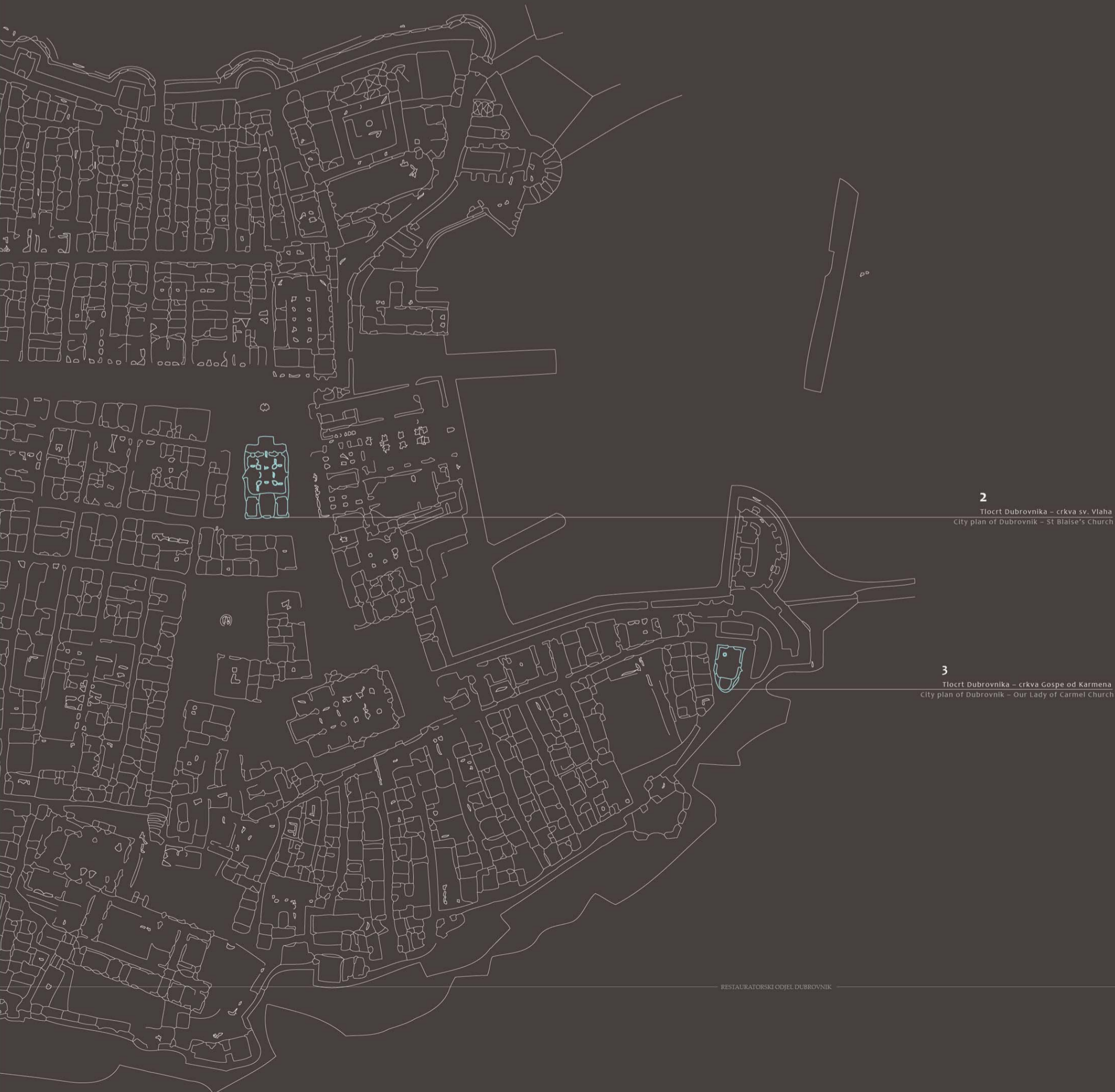
Na početku projekta, bila je poznata samo jedna slika iz negdašnje cjeline Evanđelista Mattije Pretija: *Sv. Marko* u Italiji (8c) te dvije kopije prema Pretiju, *Sv. Marko* i *Sv. Luka*, na Malti (9a, 9b). Dubrovačke slike su, stoga, bile ključne za rekonstrukciju ikonografije cjeline. Štoviše, suprotno tadašnjim znanstvenim mišljenjima, postojanje dviju cjelina *Evanđelista* u Dubrovniku sugeriralo je da talijanski majstor ipak jest povremeno ponavljao uspješne kompozicije. Zato je nova procjena ovih dviju dubrovačkih cjelina otvorila novi pogled na opus Mattije Pretija i njegove barokne radionice.

## BACKGROUND TO THE PROJECT

This exhibition focuses on two series of paintings representing the four Evangelists. These sets of four paintings were located in two Baroque ecclesiastic buildings in the inner city of Dubrovnik: the confraternity church of Our Lady of Carmel (3), and St. Blaise (2), a church honouring the patron saint of the city. Until recently, these paintings were attributed to the workshop of the renowned Italian baroque artist and Knight of the Maltese Order, Mattia Preti (1). The poor condition of the paintings, obscured by darkened varnish and extensive retouching in earlier times, has meant that they have been largely overlooked.

It was only in 2005, when the Croatian Conservation Institute (HRZ) began the restoration of the series of *Evangelists* from Our Lady of Carmel, that 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. This discovery has made clear the need for interdisciplinary work with art historians and painting restorers, as well as further in-depth investigations which would go far beyond the usual conservation-restoration processes.

At the beginning of the project, only one painting of Mattia Preti's *Evangelists* series was known: a *St. Mark* in Italy (8c), as well as two copies of Preti's *The Evangelists St. Mark* and *St. Luke* from Malta (9a, 9b). The Dubrovnik paintings were therefore fundamental for a reconstruction of the iconography of the series. Moreover, contrary to current scholarly opinion, the existence of these two series of Evangelists in Dubrovnik suggested that the Italian master did on occasion repeat his successful compositions. A re-evaluation of the two Dubrovnik series thus promises to shed important new light on the oeuvre of Mattia Preti and his Baroque workshop.



2  
Tlocrt Dubrovnika – crkva sv. Vlahu  
City plan of Dubrovnik – St. Blaise's Church

3  
Tlocrt Dubrovnika – crkva Gospe od Karmena  
City plan of Dubrovnik – Our Lady of Carmel Church



# CRKVE - INTERIJERI

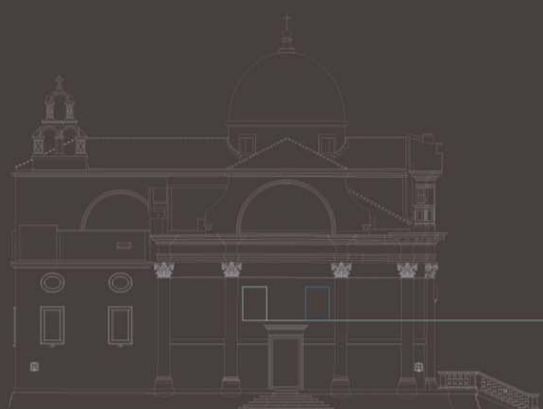
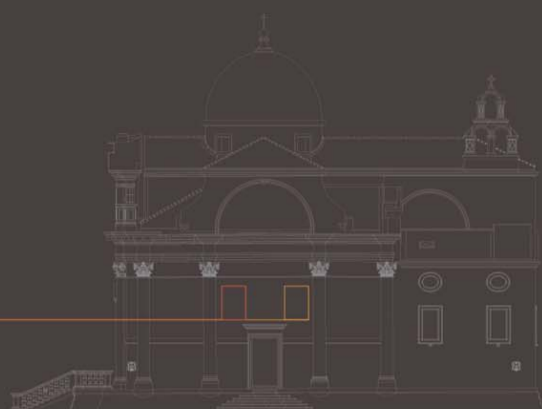
## THE CHURCH INTERIORS



Sv. Marko evanđelist  
 St. Mark the Evangelist



Sv. Matej evanđelist  
 St. Matthew the Evangelist



Sv. Ivan evanđelist  
 St. John the Evangelist



Sv. Luka evanđelist  
 St. Luke the Evangelist

4  
 Izvorni raspored slika u crkvi sv. Vlahu  
 Original display of the paintings in the St. Blaise's Church

Cjelina *Četiri evanđelista* izvorno se nalazila u bratovštinskoj crkvi Gospe od Karmena u Dubrovniku (5). Međutim, ne postoje podaci o tome gdje su točno slike bile smještene.

Apsidalni prostor i pridruženi mu bočni zidovi u ovoj poprilično maloj crkvi bili su ispunjeni trima velikim oltarima. Glavni oltar zauzimala je *Pala portante* (5b) Giovannija Angela Caninija (1641.). S lijeve strane bilo je smješteno *Krunjenje Bogorodice* (5a) Andreje Vaccara, sjajan primjer njegova zrelog stila (1660.-1670.). S desne strane nalazilo se jedno od najizvrsnijih kasnobaroknih djela u Hrvatskoj, *Gospu od Karmena sa sv. Terezom Avilskom i sa sv. Šimunom Stockom* (5c) Sebastiana Riccija (1711.). Ovaj je osobiti kameni oltar bio urešen grbom Dubrovačke Republike. Time postaje posve očito reprezentativna važnost karmelitske crkve za vladajuću klasu.

Zbog navedenog rasporeda oltarnih slika, *Četiri evanđelista* (5d) su morala biti smještena na bočnim zidovima u blizini ulaza. Skućen crkveni prostor, jednako kao i kompozicija slika, upućuju na zaključak da su one bile postavljane u parovima jedne nasuprot drugima na bočnim zidovima crkvenog broda.

Predodžbu izvornog rasporeda nudi nam cjelina *Evanđelista* iz obližnje crkve sv. Vlahu (4). Četiri evanđelista, sv. Ivan, sv. Luka, sv. Marko i sv. Matej, sjedeći ispod lučne niše s pripadajućim atributima (orao, vol, lav i anđeo), prikazani su u različitoj životnoj dobi. Mladi sv. Ivan (4c) i sv. Luka (4d) sjede jedan nasuprot drugome s jedne, a stariji sv. Marko (4a) i sv. Matej (4b) s druge strane.

The *Four Evangelists* series was originally located in the confraternity church of Our Lady of Carmel in Dubrovnik (5). However, there is no documentation on where exactly the paintings were placed.

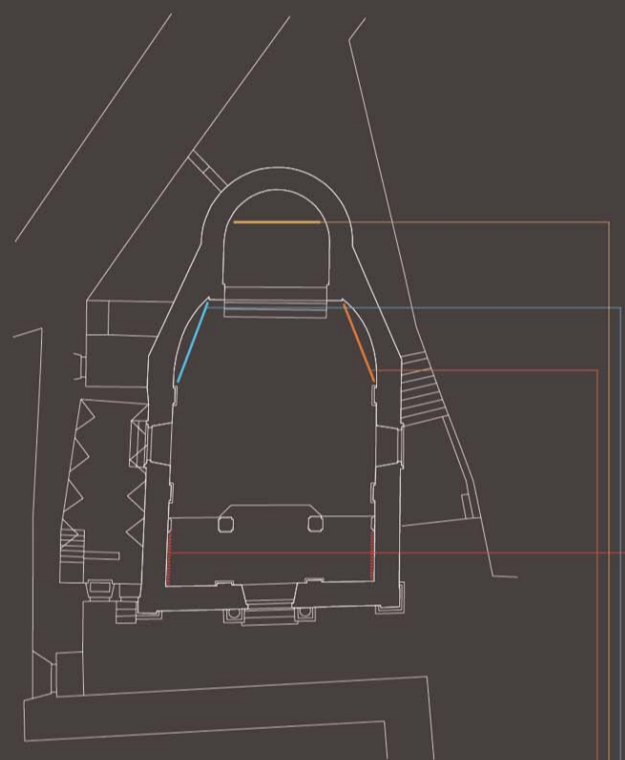
When entering the church, the viewer would first face the high altar: the *Pala portante* (5b) (dated 1641) by the Roman painter Angelo Canini. Left of the main altar, in an architectonic Baroque frame, the impressive *Coronation of the Virgin Mother* (5a) by the Neapolitan Andrea Vaccaro adorned the altar. This represents one of the finest examples of Vaccaro's mature style (1660-1670). The altarpiece to the right of the main altar, *Our Lady of Carmel with St. Theresa of Avila and St. Simon Stock* (5c), was painted by the Venetian Sebastiano Ricci around 1711. This altarpiece is regarded as one of the most prominent late Baroque works in Croatia. It is important to outline that this particular stone altar frame was decorated with the coat of arms of the Dubrovnik Republic. The representative importance of the Carmelite church for the ruling classes becomes very clear to the spectator.

Since the apse and the adjoining lateral walls of this rather small church were taken up by these three large altarpieces, the *Four Evangelists* (5d) must have hung on the lateral walls near the entrance. The restricted space in the church as well as the composition of the paintings indicates that they were hung in pairs to face each other on the lateral walls.

An idea of the original display might be provided by the set of the *Four Evangelists* from the nearby church of St. Blaise (4). The four evangelists, St. John, St. Luke, St. Mark and St. Matthew, all shown seated beneath an arched alcove with their respective attributes (eagle, ox, lion and angel), represent different ages. Facing each other on one side is the younger pair of St. John (4c) and St. Luke (4d), and on the other side the older pair of St. Mark (4a) and St. Matthew (4b).



Četiri evanđelista  
 Four Evangelist



5  
 Izvorni raspored slika u crkvi Gospe od Karmena  
 Original display of the paintings in Our Lady of Carmel Church



Krunjenje Bogorodice, Andrea Vaccaro, crkva Gospe od Karmena, restaurirao HRZ 2007. g.  
 The Coronation of the Virgin Mother, Andrea Vaccaro, Our Lady of Carmel Church, restored by the HRZ in 2007



Pala Portante, Angelo Canini, crkva Gospe od Karmena, restaurirao HRZ 2007. g.  
 Pala Portante, Angelo Canini, Our Lady of Carmel Church, restored by the HRZ in 2007



Gospa od Karmena sa sv. Terezom Avilskom i sa sv. Šimunom Stockom, Sebastiano Ricci, crkva Gospe od Karmena, restaurirao HRZ 1994. g.  
 Our Lady of Carmel with St. Theresa of Avila and St. Simon Stock, Sebastiano Ricci, Our Lady of Carmel Church, restored by the HRZ in 1994



# TIJEK PROJEKTA COURSE OF THE PROJECT

Još 2005. godine, od samih početaka restauratorskih radova na seriji iz Gospe od Karmena, koje je financiralo Ministarstvo kulture Republike Hrvatske, HRZ je uspostavio suradnju s europskim institucijama, restauratorima i povjesničarima umjetnosti iz Italije i s Malte.

Zahvaljujući sufinanciranju Grada Dubrovnika, 2008. godine organizirana je međunarodna multidisciplinarna konferencija na temu *Četiri evanđelista u opusu Mattije Pretija*. Tom prigodom utvrđena su nova otkrića s obzirom na:

1. Daticiju i porijeklo: Opificio delle Pietre Dure (OPD) iz Firence otkrio je 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 dovedena je u pitanje.

2. Originale i kopije: uz *Sv. Marka* u Cosenzi (8c) otkriveno je postojanje drugog Pretijevog originala, *Sv. Ivana*, u Italiji (8a). Nadalje, otkriveno je da se slika *Sv. Luka evanđelist* pojavila na njemačkom antikvarskom tržištu 1998. (nepoznati vlasnik, Italija) (8b). Osim toga, pronađene su i preostale dvije kopije evanđelista na Malti (9c, 9d).

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.

Konačno, 2011. godine, sufinanciranjem europske organizacije Archlab Charisma omogućena su daljnja istraživanja u OPD-u u Firenci 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. Završni rezultati istraživanja bit će objavljeni tijekom 2014. godine.



Ever since the beginning of restoration work on the Carmel series in 2005, financed by the Croatian Ministry of Culture, the HRZ has worked closely with European institutions, and restorers and art historians from Italy and Malta.

In 2008, thanks to a grant from the City of Dubrovnik, an international interdisciplinary conference entitled *The Four Evangelists in the Oeuvre of Mattia Preti* was organised in Dubrovnik. On this occasion, the following new findings were evaluated regarding:

1 Date and origin: 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 date of execution during the painter's Maltese period was questioned.

2 Originals and copies: Besides the *St Mark* in Cosenza (8c), the existence of another original by Preti - a *Saint John* in Italy (8a) - was confirmed. Also, it was discovered that a painting of St Luke appeared on the German art market in 1998 (unknown owner, Italy) (8b). Furthermore, two more remaining copies of evangelist paintings in Malta were found (9c, 9d).

These discoveries shed new light on the importance and presence of the two series in Dubrovnik, making them part of a quite popular original set of paintings by the Maltese Knight Mattia Preti. This is especially important, since it was commonly assumed before this that the Baroque artist never repeated his compositions.

Finally, in 2011 a grant by the European Archlab Charisma association allowed further research at the OPD in Florence into the question of originals, replicas and copies by studying samples from paintings by Mattia and Gregorio Preti and their workshops. The research allowed further conclusions to be drawn about the usual consistence of Mattia's preparation and his preferred pigments/colours as opposed to the materials used by his brother Gregorio. The final results will be published in the course of 2014.



Sv. Ivan / St. John



Sv. Luka / St. Luke



Sv. Marko / St. Mark



Sv. Matej / St. Matthew

6  
 Cjelina *Evanđelista* iz crkve Gospe od Karmena, Dubrovnik  
 The *Evangelists* series, Our Lady of Carmel Church, Dubrovnik



Sv. Ivan / St. John



Sv. Luka / St. Luke



Sv. Marko / St. Mark



Sv. Matej / St. Matthew

7  
 Cjelina *Evanđelista* iz crkve sv. Vlahu, Dubrovnik  
 The *Evangelists* series, St. Blaise's Church, Dubrovnik



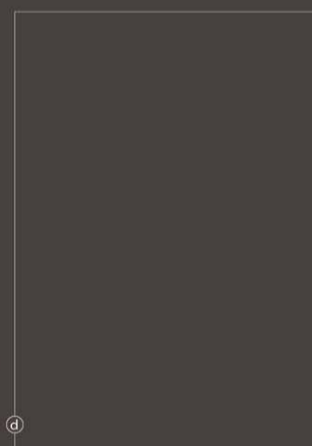
Sv. Ivan, privatno vlasništvo, Padova  
 St. John, private collection, Padova



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



Sv. Marko, Pinacoteca Palazzo Arnone, Cosenza  
 St. Mark, Pinacoteca Palazzo Arnone, Cosenza



Sv. Matej / St. Matthew

8  
*Evanđelisti* u Italiji  
 Evangelists in Italy



Sv. Ivan / St. John



Sv. Luka / St. Luke



Sv. Marko / St. Mark



Sv. Matej / St. Matthew

9  
 Cjelina *Evanđelista* iz Slieme, privatno vlasništvo, Malta  
 The *Evangelists* series from Malta, Sliema, private collection

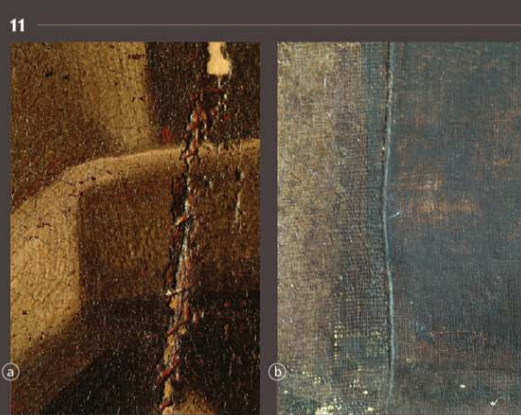


# USPOREDBA DVIJU CJELINA COMPARING THE DUBROVNIK SERIES



Sv. Matije evanđelist, crkva Gospe od Karmena  
St. Matthew the Evangelist, Our Lady of Carmel Church

Detalj presavijenog ruba oslika  
Detail of bent canvas

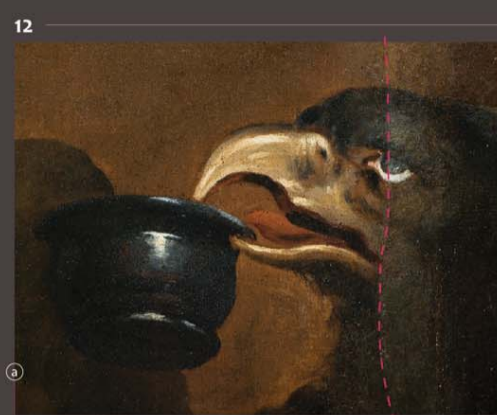


Sv. Ivana evanđelist, crkva Gospe od Karmena  
St. John the Evangelist, Our Lady of Carmel Church

Detalj kapitela - vidljiva je pukotina na mjestu šava  
Detail of capital - the stitching is visible in the fissure

Sv. Luke evanđelist, crkva Gospe od Karmena  
St. Luke the Evangelist, Our Lady of Carmel Church

Spoj dvaju različitih platna s poledine slike  
The joint of two different canvases on the back of the painting



Sv. Jovan evanđelist, crkva Gospe od Karmena, Dubrovnik  
St. John the Evangelist, Our Lady of Carmel Church, Dubrovnik

Detalj orla, vidljivo je mjesto šava, spoja dvaju platna nosioca  
Eagle detail, the canvas joint area is recognisable



Sv. Jovan evanđelist, privatna kolekcija, Padova, Italija  
St. John the Evangelist, Private Collection, Padova, Italy

Detalj orla, vidljivo je mjesto šava, spoja dvaju platna nosioca  
Eagle detail, the canvas joint area is recognisable

Konzervatorsko-restauratorski radovi započeti su nedestruktivnim metodama istraživanja: fotografijom pod vidljivim, kosim, ultraljubičastim i infracrvenim svjetlom, te rendgenskim snimkama.

Zatečene dimenzije slika bile su slične, ali ne jednake. Bilo je odstupanja i do 4 cm. Ustanovljeno je da su originalne dimenzije svih osam slika bile 140 x 100 cm. Rubovi slika otkrili su da je izvorna površina oslika bila veća, te je naknadno presavijena (10). To se, iz nepoznatog razloga, dogodilo prigodom podstavljanja novim platnom u sklopu ranijih intervencija.

Laneno platno korišteno je kao nosilac za svih osam slika. Laneni nosilac cjeline iz Karmena proširen je dodatkom duž desnog ruba u širini od 10 cm (11). Vjerojatno je bilo preusko za već definirane kompozicije. Cjelina iz Sv. Vlaha bila je, pak, naslikana najednom širem cjelovitom komadu lanenog platna.

Važno je napomenuti da dva djela iz Italije imaju jednake mjere kao i slike iz dviju dubrovačkih cjelina. Nadalje, imaju jednaki nosilac kao i *Evanđelisti* iz Karmena: laneno platno prošireno dodatkom u širini od 10 cm duž desnog ruba. (12)

Kompozicija svih serija jednaka je do najsitnijeg detalja. Jedinu razliku, koja je uočena, bila je kosa na čelu sv. Marka (13). Razlike u karakteru materijala sugerirale su da se radi o promjenama nastalima uslijed naknadnih intervencija. Ultraljubičasta fluorescencija i rendgenske snimke potvrdile su ovu konstataciju (14).

The restoration work started with non-destructive methods of research and documenting, such as photographs under visible, oblique, UV and IC light, as well as X-rays.

The measurements of each and every painting at the beginning of the restoration process were similar but not identical. There were differences of up to 4 cm. However, it was established that the original dimensions of all eight paintings must have been c. 140 x 100 cm. The borders of the artworks revealed that originally the painted area was somewhat larger and was subsequently bent (10). This occurred probably after the re-lining process during interventions for unknown reasons.

For all eight paintings, a linen canvas was used as support. In the case of the Carmel series, the linen support had a 10-cm-broad stitched addition along the right-hand border of the painting (11). It was probably too narrow for the intended compositions. In comparison, the St. Blaise series was painted just on one wider piece of linen canvas.

It is important to stress that the two paintings in Italy have the same measurements as the two Dubrovnik series. Furthermore, they have the same sort of support as the Carmel series: a linen canvas made wider with the addition of 10 cm along the right edge (12).

The composition of all the series is exactly the same down to the smallest detail. The only difference has been detected in the fringe on the forehead of St Mark (13). As the different character of the material suggested, and the UV fluorescence and X-rays confirmed, the difference between the series was a consequence of a later intervention (14).

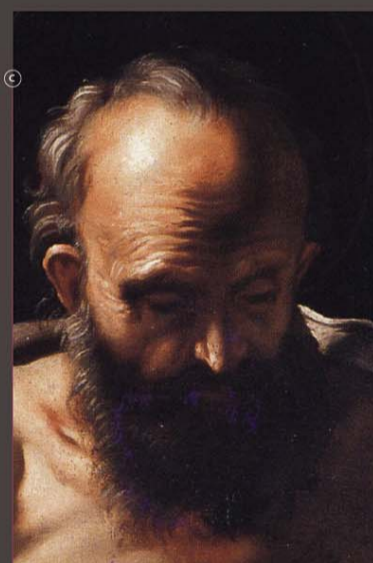
13  
Sv. Marko evanđelist, detalj / St Mark the Evangelist, detail



Crkva Gospe od Karmena - tijekom čišćenja  
Our Lady of Carmel Church - during cleaning



Crkva sv. Vlaha  
St Blaise's Church



Palazzo Arnone, Cosenza

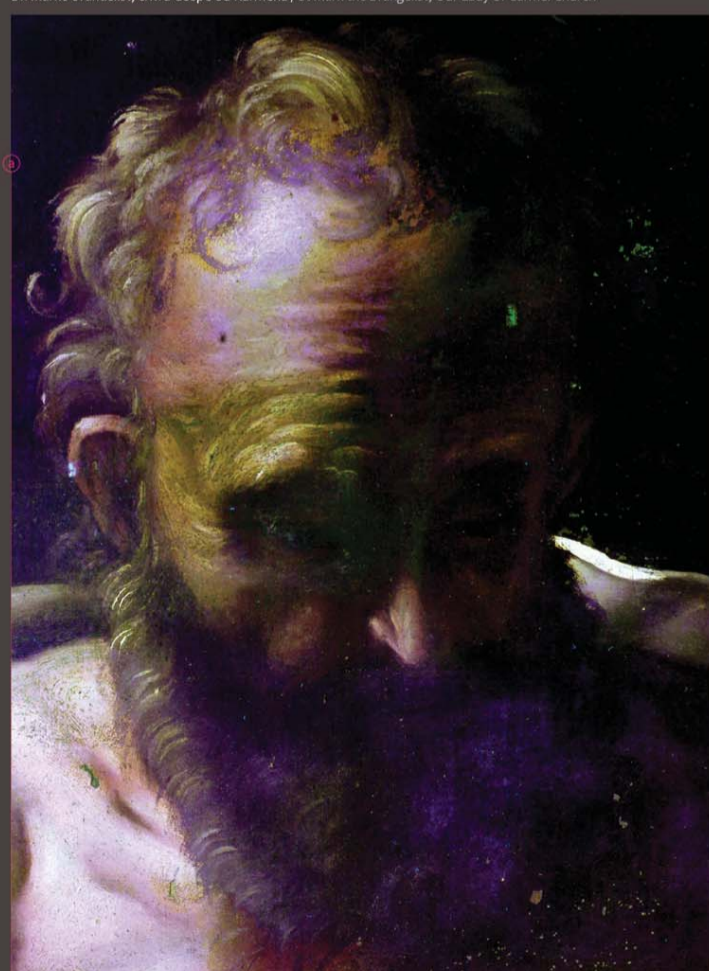


Sliema, Malta



Crkva Gospe od Karmena - nakon radova  
Our Lady of Carmel Church - after restoration

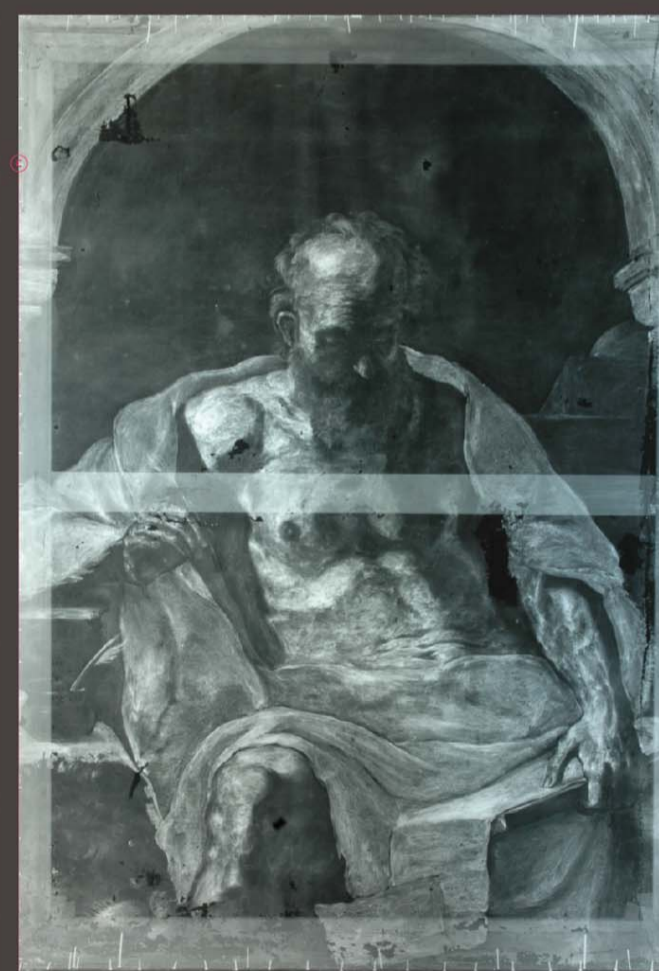
14  
Sv. Marko evanđelist, crkva Gospe od Karmena / St Mark the Evangelist, Our Lady of Carmel Church



Detalj tijekom čišćenja  
Pod UV svjetlom vide se razlike u fluorescenciji izvornih i naknadnih materijala  
Detail during cleaning  
Under UV light, differences in the fluorescence of original and added materials are visible



Infracrvena reflektografija  
Infrared reflectography



Rendgenski snimak  
X-ray



# ANALIZE ANALYSIS

Usporedne analize materijala, koje je Mattia Preti koristio, izvršene su u Kemijskom laboratoriju instituta Opificio delle Pietre Dure (OPD) u Firenci u suradnji s HRZ-om.

Najprije su proučeni i uspoređeni rezultati analiza preparacija s dviju dubrovačkih cjelina kako bi se utvrdile razlike, odnosno sličnosti među njima (1, 2, 3, 4). Potom su vršene i usporedbe s analizama materijala iz baze podataka OPD-a s drugih poznatih slika Mattije i Gregorija Pretija te njihovih radionica.

Karakterističan materijal za Pretijev malteški period (1660-1699) su zemljani pigmenti, korišteni za pripremu preparacije. Oni obiluju mikrofosilima (5, 6). Budući da u uzorcima dubrovačkih slika nije utvrđena prisutnost mikrofosila, zaključeno je da, usprkos dotadašnjim pretpostavkama da su slike nastale na Malti, za njih nisu bili korišteni malteški materijali.

Preparacije svih osam dubrovačkih *EvanĀelista* sastoje se od sličnih, gotovo jednakih punilaca: zemljanih pigmenta i okera, malo ugljene crne, malo minija i sitnih krhovina stakla u vezivu uljane prirode. Odstupanja postoje tek u količini i granulometriji. Krhotine stakla predstavljaju konstantu i u preparacijama raznih slika Gregorija i Mattije Pretija (7, 8, 9).

Pigmenti korišteni za pripremu boja potpuno su identični kod obiju dubrovačkih cjelina (10, 11, 12, 13, 14, 15). Riječije o specifičnim osobitostima koje možemo promatrati kao pečat određene radionice unutar koje su, dakle, nastale obje dubrovačke cjeline.

The chemical laboratory of the Opificio delle Pietre Dure (OPD) in Florence in collaboration with the HRZ has performed a comparative analysis of the materials used by Mattia Preti.

Firstly, only the results of the analysis of preparations from the two Dubrovnik series were compared and evaluated in order to define the differences and/or similarities between the artworks (1, 2, 3, 4). Secondly, a comparison with other previously analysed paintings from the oeuvre of Mattia and Gregorio Preti, stored in the OPD archive, was added to complement our research.

It can be said that the earth pigments found in the preparation of the paintings are typical of Preti's Maltese period (1660-1699). Moreover, these pigments are rich in microfossils (5, 6). However, the samples of the Dubrovnik series did not contain any microfossils. Therefore, it was concluded, despite the previous assumption that the sets originated in Malta, that Maltese materials were not used in the execution of the two sets from Dubrovnik.

It was discovered that the preparations of all eight evangelist paintings from Dubrovnik consist of similar, almost identical fillers: earth pigments and ochre, some carbon black, some minium and tiny chips of glass in an oily binder. Differences have been found only in the quantity and granulometry. Interestingly, glass chips have also been found repeatedly in the preparations of paintings executed by Gregorio and Mattia Preti (7, 8, 9).

An important fact is that the pigments used in the preparation of the colours are completely identical for both sets from Dubrovnik (10, 11, 12, 13, 14, 15). Finally, it can be stated that the above mentioned similarities between the two sets bear the characteristics of a work executed within the same workshop/atelier.

## 1 Sv. Marko evanĀelist crkva Gospe od Karmena Dubrovnik



## St Mark the Evangelist Our Lady of Carmel Church Dubrovnik



## 2 Sv. Malej evanĀelist crkva Gospe od Karmena Dubrovnik



## St Matthew the Evangelist Our Lady of Carmel Church Dubrovnik



## 3 Sv. Marko evanĀelist crkva sv. Vlaha Dubrovnik



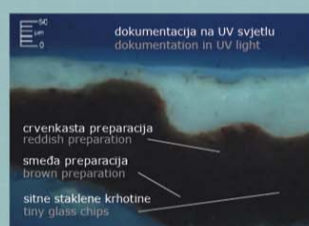
## St Mark the Evangelist St Blaise's Church Dubrovnik



## 4 Sv. Ivan evanĀelist crkva sv. Vlaha Dubrovnik



## St John the Evangelist St Blaise's Church Dubrovnik



## 5 Svi Giovanni Battista Mattia Preti crkva San Martino Taverna (ITALIJA)



## San Giovanni Battista Mattia Preti San Domenico Church Taverna (ITALY)



## 6 Madonna del Carmelo e Anime nel Purgatorio pripisano Mattiji Pretiju Zabbar (MALTA)



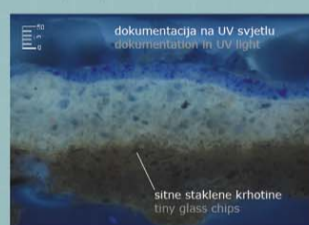
## Madonna del Carmelo e anime nel Purgatorio attributed to Mattia Preti Zabbar (MALTA)



## 7 Madonna della Provvidenza Gregorio Preti crkva San Domenico Taverna (ITALIJA)



## Madonna della Provvidenza Gregorio Preti San Domenico Church Taverna (ITALY)



## 8 San Martino Vescovo e Santi Gregorio Preti crkva San Martino Taverna (ITALIJA)



## San Martino Vescovo e Santi Gregorio Preti San Martino Church Taverna (ITALY)



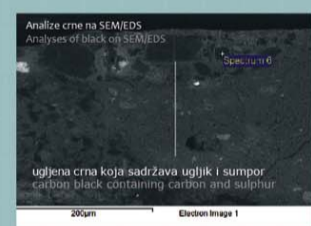
## 9 Madonna della Purità Gregorio i Mattia Preti crkva San Domenico Taverna (ITALIJA)



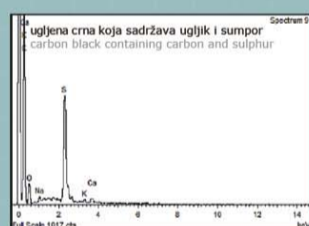
## Madonna della Purità Gregorio and Mattia Preti San Domenico Church Taverna (ITALY)



## 10 Crna boja pozadine Sv. Marko evanĀelist crkva Gospe od Karmena Dubrovnik



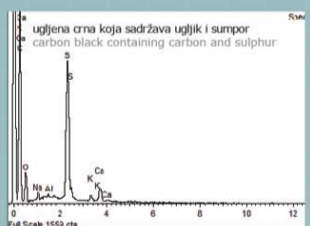
## Black background colour St Mark the Evangelist Our Lady of Carmel Church Dubrovnik



## 11 Crna boja pozadine Sv. Marko evanĀelist crkva sv. Vlaha Dubrovnik



## Black background colour St Mark the Evangelist St Blaise's Church Dubrovnik



## 12 Plava bluzica sv. Luke Sv. Luka evanĀelist crkva Gospe od Karmena Dubrovnik



## St. Luke's blue blouse St. Luke the Evangelist Our Lady of Carmel Church Dubrovnik



## 13 Plava boja plašta sv. Mateja Sv. Matej evanĀelist crkva sv. Vlaha Dubrovnik



## St Matthew's blue cloak colour St Matthew the Evangelist Our Lady of Carmel Church Dubrovnik



## 14 Smeđa boja s lavlje grive Sv. Marko evanĀelist crkva sv. Vlaha Dubrovnik



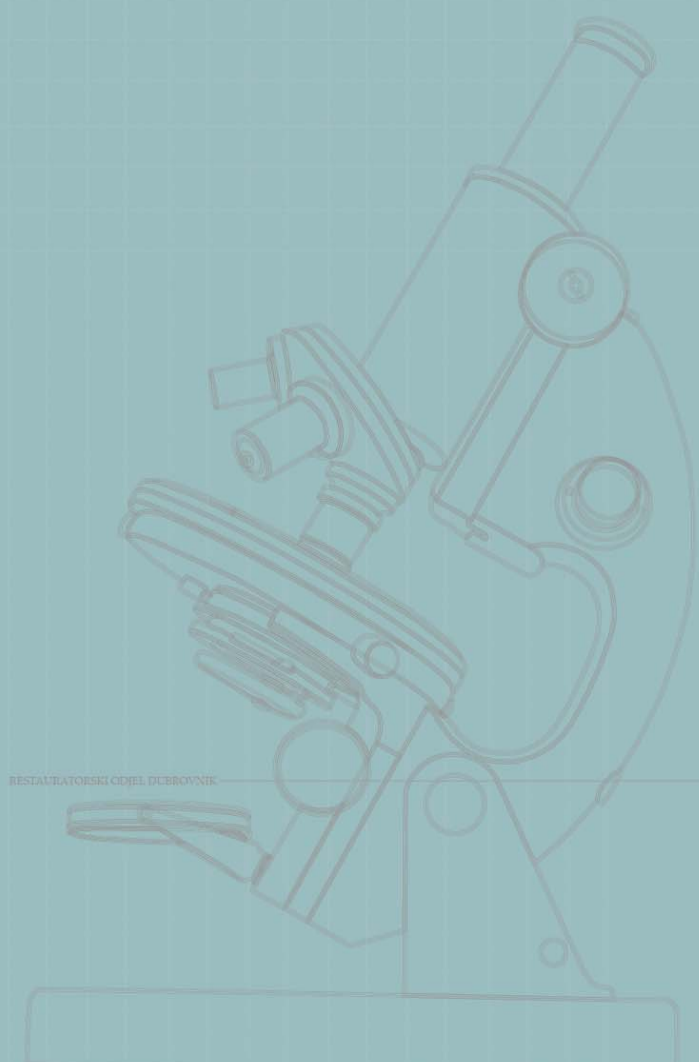
## Brown colour of lion's mane St Mark the Evangelist St Blaise's Church Dubrovnik



## 15 Smeđa boja pojasa Sv. Matej evanĀelist crkva Gospe od Karmena Dubrovnik



## Brown belt color St Matthew the Evangelist Our Lady of Carmel Church Dubrovnik





# ČETIRI EVANĐELISTA, CRKVA GOSPE OD KARMENA THE FOUR EVANGELISTS, OUR LADY OF CARMEL CHURCH



Prije konzervatorsko-restauratorskih radova  
Before conservation-restoration work



Nakon konzervatorsko-restauratorskih radova  
After conservation-restoration work



Sv. Ivan evanđelist / St. John the Evangelist



Sv. Luka evanđelist / St. Luke the Evangelist



Sv. Marko evanđelist / St. Mark the Evangelist

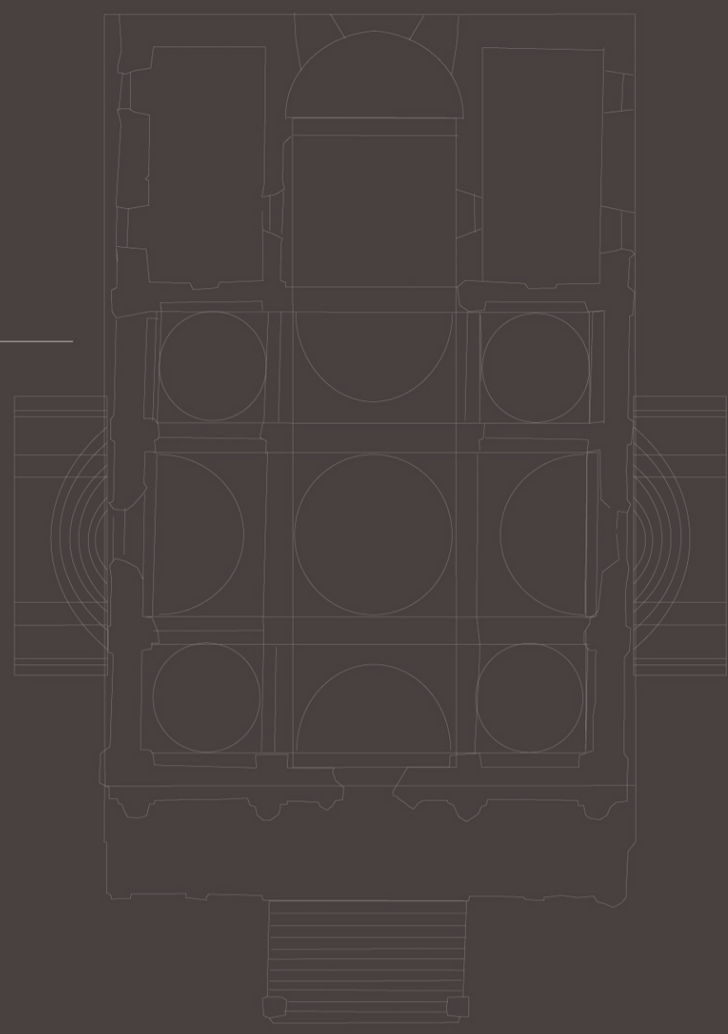


Sv. Matej evanđelist / St. Matthew the Evangelist



# ČETIRI EVANĐELISTA, CRKVA SV. VLAHA

## THE FOUR EVANGELISTS, ST BLAISE'S CHURCH



Prije konzervatorsko-restauratorskih radova  
Before conservation-restoration work



Nakon konzervatorsko-restauratorskih radova  
After conservation-restoration work



Sv. Ivan evanđelist / St. John the Evangelist



Sv. Luka evanđelist / St. Luke the Evangelist



Sv. Marko evanđelist / St. Mark the Evangelist



Sv. Matej evanđelist / St. Matthew the Evangelist







## PRETHODNE RESTAURACIJE (PRIJE 2005.GODINE)

Istraživanja uoči i tijekom konzervatorsko-restauratorskih radova pokazala su da su slike iz obiju dubrovačkih cjelina u dva navrata već podvrgavane intervencijama.

Materijali koji potiču iz prve, starije intervencije bili su zakrpe na poledini, kitovi, retuši i tonirani lakovi.

Drugi zahvat iz 1950-ih uključio je podstavu na laneno platno uz pomoć smolno-voštanog veziva. Tonirani lak iz ranije, prve restauracije odstranjen je samo sa svijetlih površina, zadržavajući se u svim udubljenjima strukture platna i poteza kista, dok s tamnijih površina nije bio odstranjen. Lakune su zapunjene kitom, a retuširanje je izvedeno u skladu s razinom čišćenja toniranog laka. Neki retuši prekrili su i izvorni rad.

Svi navedeni materijali su alterirali, potamnili, požutjeli i izgubili transparentnost.

Stanje prije radova  
Condition before restoration



Sv. Ivan evanđelist / St. John the Evangelist  
Crkva Gospe od Karmena / Our Lady of Carmel Church

15

a) Detalj gornjeg desnog kuta tijekom čišćenja  
Smeđi tonirani lak bio je nanesen na sliku prije cca 100 godina u sklopu starijeg zahvata. Na fotografiji je vidljiva sonda odstranjivanja laka i otvaranja sivih tonaliteta lučnog arhitektonskog elementa na slici.

a) Detail of upper right corner during cleaning process  
Brown coloured varnish was applied on the painting during a previous intervention, c. 100 years ago. On the photograph, a testing probe is visible where varnish has been removed and different shades of grey in the architecture of the arch are visible.



b) Detalj draperije sv. Marka, stanje prije radova  
Jasno se razaznaju i kapi toniranog laka koje su kapale na površinu slike za vrijeme lakiranja.

b) Detail of the cloak of St. Mark before restoration  
The presence of drops of coloured varnish which dripped during application of the varnish onto the painting can clearly be seen.



Sv. Marko evanđelist / St. Mark the Evangelist  
Crkva Gospe od Karmena / Our Lady of Carmel Church

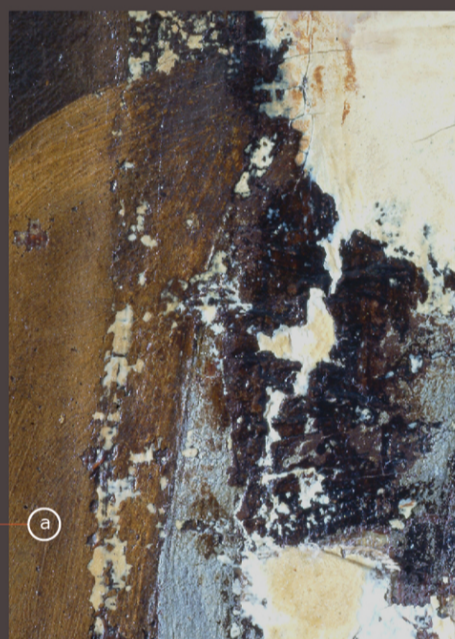


Sv. Luka evanđelist / St. Luke the Evangelist  
Crkva Gospe od Karmena / Our Lady of Carmel Church

16

Detalj uz desni rub dolje, šija vola  
a) Stanje tijekom postupka odstranjivanja naknadno nanesenih materijala. Vidljivi su tragovi više slojeva smeđe boje koja je prekrivala bijelu boju šije vola i tu zonu pretvorila u sastavni dio oker draperije. Također je vidljiv bijeli krednotutkalni kit.  
b) Nakon čišćenja postali su vidljivi ostaci originala koji jasno ukazuju na crtež draperije jednak kao i kod ostalih evanđelista - s bijelom bojom šije vola uz sami rub slike.

Detail bottom right, neck of the ox  
a) Condition during the process of removal of later added materials. Traces can be seen of many layers of brown which used to cover the white of the ox's neck. This transformed the area into a part of the ochre of the cloak. The white chalk filler is also visible.  
b) After cleaning the remains of the original, it became visible that the underdrawing of the cloak is identical to that of the other Evangelists - showing the same white colour of the ox's neck along the border of the painting.

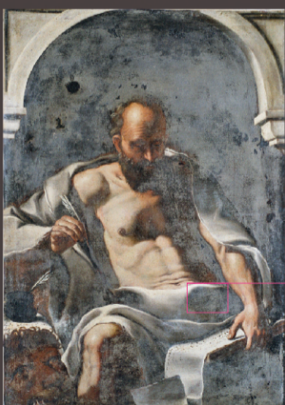
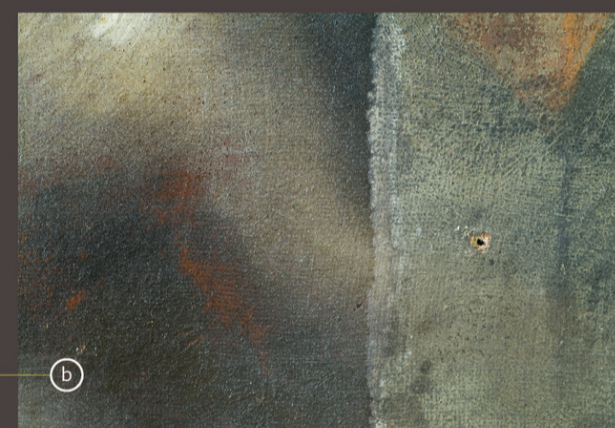


Sv. Luka evanđelist / St. Luke the Evangelist  
Crkva Sv. Vlaho / St. Blaise's Church

17

Detalj šije vola, dolje desno  
a) Stanje prije radova - vidljiv je smeđi tonirani lak iz prve, starije restauracije, koji prigodom druge restauracije nije odstranjen u tamnoj zoni. Površina slike je uoči fotografiranja premazana Shellsolom T, neutralnim otapalom koje privremeno anulira zamagljeni izgled slike.  
b) Detalj tijekom odstranjivanja smeđeg toniranog laka - lak je odstranjen s lijeve strane. S desne strane vidljivo je stvarno zatečeno stanje originala.

Detail bottom right, neck of the ox  
a) Condition before restoration - the brown coloured varnish from the first restoration which has not been removed in the following intervention can be seen. The surface of the painting has been coated with Shellsol T, a neutral solvent which temporarily annihilates the blurred surface of the painting.  
b) Detail during removal of the brown coloured varnish - the varnish has been removed on the left side. On the right side, the current state of the original has become visible.



Sv. Marko evanđelist / St. Mark the Evangelist  
Crkva Sv. Vlaho / St. Blaise's Church

18

Detalj draperije sv. Marka  
a) Stanje prije radova - smeđi tonirani lak je prigodom prethodne restauracije, sredinom prošlog stoljeća, odstranjen na lijevoj strani. S desne strane vidljiv je debeli sloj toniranog laka koji prekriva zonu draperije u sjeni.  
b) Detalj nakon postupka odstranjivanja naknadno nanesenih materijala

Detail of St. Mark's cloak  
a) Condition before restoration - the brown coloured varnish was removed on the left side during a previous intervention in the last century. On the right, a thick layer of coloured varnish which covers the cloak in shadow can be seen.  
b) Detail after removal of coloured varnish





## EARLIER INTERVENTIONS (BEFORE 2005)

The research before and during conservation-restoration work has shown that there were two earlier interventions on both Dubrovnik series of paintings.

The materials deriving from the first, older, intervention were patches on the background, fillings, retouching and a varnish applied with the addition of pigments.

The second intervention in the 1950s included lining on a linen canvas with wax and resin binder. The coloured varnish from the former restoration was removed only in the brighter areas, remaining in all the gaps of the canvas structure and brush strokes. In darker areas, the pigmented varnish was not removed. The fillings were applied on lacunas in all damaged areas and the retouching was executed according to the level of cleaning. Some retouching was spread over the original.

All the named materials have alternated, darkened, yellowed and lost their transparency.

Stanje prije radova  
condition before restoration



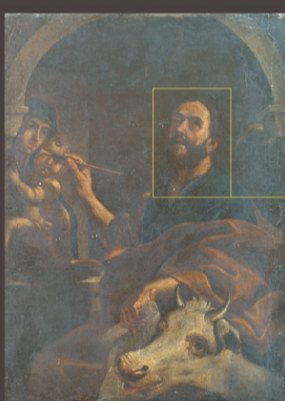
19

Detalji draperije sv. Ivana

a) Stanje tijekom odstranjivanja naknadno nanesenih materijala s lijeve strane. S desne strane vidljiva je razina odstranjivanja nečisti i alteriranih lakova iz prethodnog zahvata - ostaci nečisti i toniranog laka zadržali su se u svim udubljenima površine oslika.  
b) Makro snimak u blizini svečeva vrata - vidljivo je više vrsta kita koje potječu iz dvaju ranijih zahvata. Bijeložuti kit pripada najstarijem zahvatu, a bijeli i ružičasti zahvatu iz sredine prošlog stoljeća.

Detail of St. John's cloak

a) Condition during removal of added materials on the left side. On the right side, the level of cleaning from the previous intervention, i.e. the removal of dirt and alternated varnish, can clearly be seen. Dirt and varnish have stayed in all the cavities of the painted surface.  
b) Macro photography close to the saint's neck - different fillers from previous interventions can be distinguished. Pale yellow filler can be dated to the time of the first intervention, while the white and pink-coloured filler dates back to the mid-20th century.



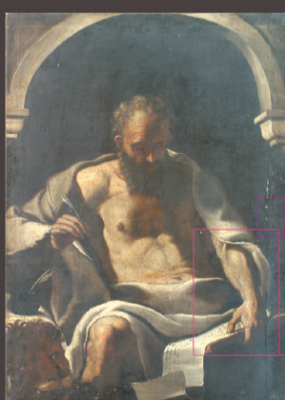
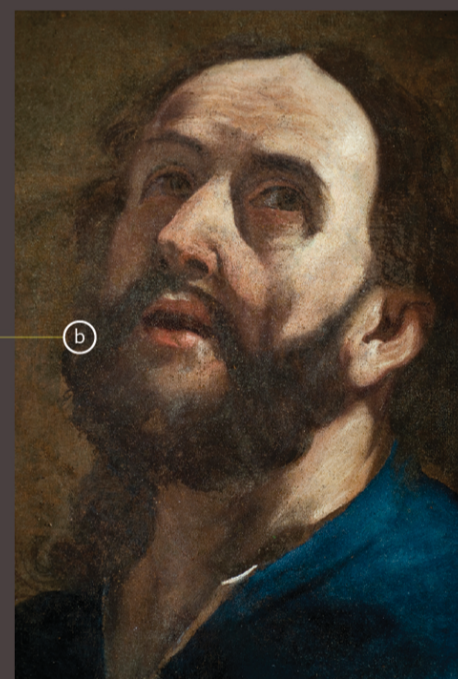
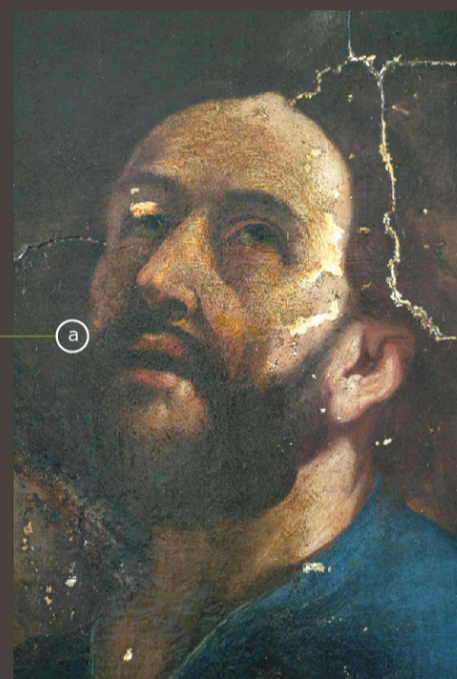
20

Detalji glave sv. Luke

a) Stanje tijekom odstranjivanja naknadno nanesenih materijala s desne strane. Postali su vidljivi kit i poderotine, ali i izvorni tonalitet i razina slikarske kvalitete.  
b) Detalj nakon konzervatorsko-restauratorskih radova.

Detail of St. Luke's head

a) Condition during removal of added materials on the right side. The fillers and tears can be seen, and at the same time the original tone and quality level of the painting.  
b) Detail at the end of conservation-restoration work



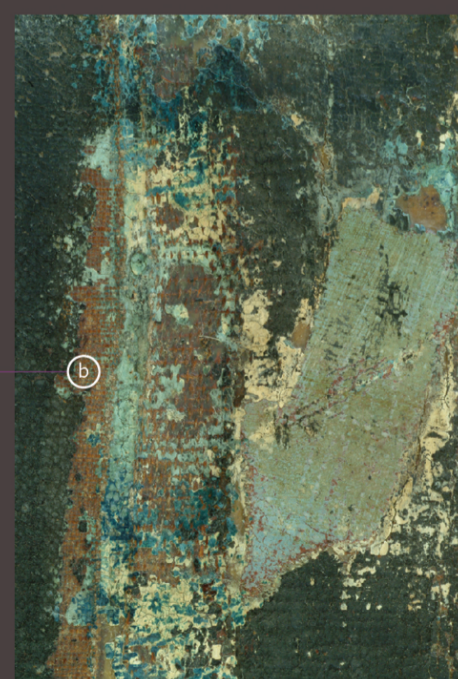
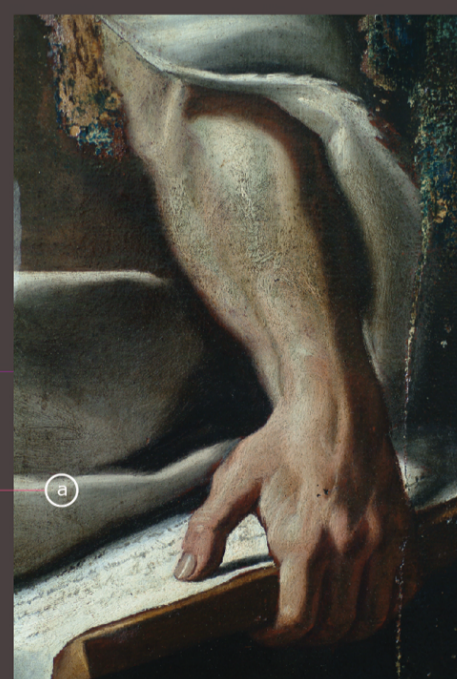
21

Detalji ruke sv. Marka

a) Stanje tijekom odstranjivanja materijala korištenih u prethodnim zahvatima. Sa šake sv. Marka već su odstranjeni naknadno nanoseni materijali, za razliku od njegove nadlaktice.  
b) Makrofotografija zone desno od svečeva lakta s vidljivim tragovima bijelo-plavog kita iz prethodne intervencije te intarzijom platna s plavim oslikom koji predstavlja fragment neke druge slike.

Detail of St. Mark's hand

a) Detail during removal of materials used in previous interventions. The added materials have already been removed from the fist of St. Mark, while they still can be seen on his upper arm.  
b) Macro photography right of the saint's elbow - traces of white and blue filler from a previous intervention as well as a canvas-inlay with blue paint, probably a fragment from another painting.





## ČIŠĆENJE

Tijekom zahvata HRZ-a, zajedno s površinskom nečisti, s površine oslika odstranjeni su alterirani materijali iz prethodnih restauracija:

- slojevi požutjelog laka koji je izgubio transparentnost
- ostatci toniranog laka
- retuši koji su dijelom prekrivali i original te neprimjereni kit.

Nakon što je izvorni oslik konačno bio čist, razotkrila se visoka slikarska kvaliteta, osobito u slučaju cjeline iz Karmena.

Stanje prije radova pod ultraljubičastim svjetlom  
Condition before work under UV light



22

Detalj trbuha sv. Marka  
a) S desne strane vidljivi su ostatci toniranog laka i nečisti unutar udubljenja u strukturi površine. Oni su odstranjeni primjenom otapala u gelu.  
b) Stanje nakon konzervatorsko-restauratorskih radova

Detail of St Mark's abdomen  
a) On the right-hand side, the remains of the coloured varnish and dirt in the cavities can be distinguished. They were removed using solvent gels.  
b) Condition after conservation-restoration work



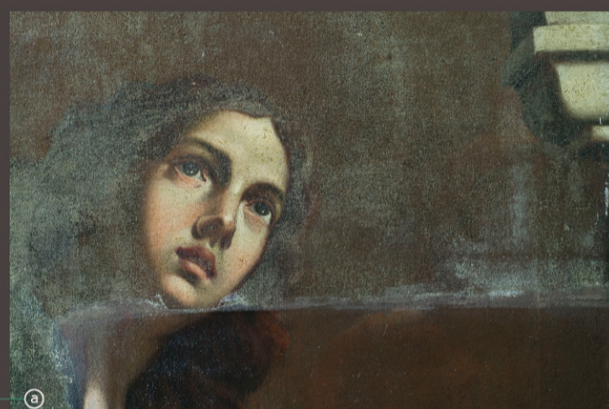
Sv. Marko evanđelist / St Mark the Evangelist  
Crkva Gospe od Karmena / Our Lady of Carmel Church



23

Detalj glave sv. Ivana  
a) U donjem dijelu vidljiv je original nakon odstranjivanja mutnih slojeva naknadnih premaza.  
b) Detalj nakon konzervatorsko-restauratorskih radova

Detail of St. John's head  
a) In the lower part, the original painting can be seen after the removal of blurred posterior additions.  
b) Detail after conservation-restoration work

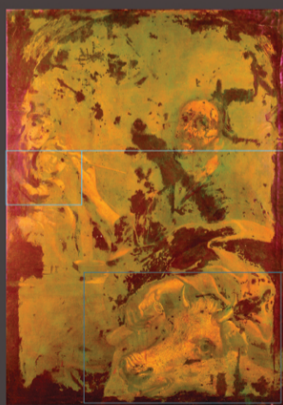


Sv. Ivan evanđelist / St John the Evangelist  
Crkva sv. Vaha / St. Blaise's Church

24

Detalj orla  
a) Detalj tijekom radova. U gornjem dijelu odstranjeni su naknadno nanoseni alterirani materijali.  
b) Detalj nakon konzervatorsko-restauratorskih radova

Detail of eagle  
a) Detail during work. In the upper part, the added altered materials have been removed.  
b) Detail after conservation-restoration work



25

Detalj ruke Djeteta  
a) Postupak odstranjivanja naknadno nanosenih alteriranih materijala započeo je u zoni lica Djeteta. Na preostaljoj površini vidljiva je razlika prouzročena naknadno nanosenim potamnjelim i požutjelim materijalima usklađenima s načinom čišćenja kojim se nije ujednačeno odstranjivalo materijale s površine i udubljenja u osliku.  
b) Stanje nakon konzervatorsko-restauratorskih radova

Detail of Child's hand  
a) The process of removing later added altered materials has begun in the part of the Child's face. In contrast, on the remaining uncleared surface the darkened and faded added materials can be seen. The previously executed method of cleaning, which has left traces of added materials on the surface and in the cavities, can be seen in this sample.  
b) Condition after conservation-restoration work



Sv. Luka evanđelist / St Luke the Evangelist  
Crkva Gospe od Karmena / Our Lady of Carmel Church

26

Detalj glave vola  
a) U predjelu njuške vola izvršeno je odstranjivanje naknadno nanosenih alteriranih materijala. Postale su vidljive zone oštećenja zapunjene kitom, a bijela boja oslika sa svim hladnim modulacijama opet je postala vidljiva.  
b) Stanje nakon konzervatorsko-restauratorskih radova

Detail of ox's head  
a) Around the ox's mouth, the altered materials have been removed. As a consequence, the damaged zone previously filled is visible as well as the white colour of the painted surface with all its cold tones.  
b) Condition after conservation-restoration work





# CLEANING PROCESS

During the HRZ intervention, along with the dirt on the painted surface, the altered materials from former restoration works were also removed:

- layers of alternated varnishes that had lost their transparency
- remains of pigmented varnish
- retouchings which were spread over the original as well as the fillings.

When the painted surface was finally cleaned, the high quality of the painting, especially the Carmel series, was revealed.

Stanje prije radova pod ultraljubičastim svjetlom  
Condition before work under UV light

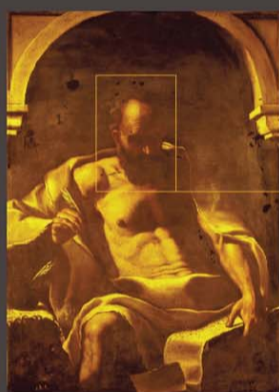


Sv. Luka evanđelist / St. Luke the Evangelist  
Crkva sv. Vlaho / St. Blaise's Church

27

Detalj glave sv. Luke  
a) Stanje tijekom čišćenja. Mutni alterirani premazi uvelike ometaju sagledavanje originala. U donjem desnom kutu započeo je postupak njihova odstranjivanja.  
b) Stanje nakon konzervatorsko-restauratorskih radova

Detail of St. Luke's head  
a) Condition during cleaning. The blurred and altered coating disturbs the effect of the original painting. In the bottom right-hand corner, the beginning of the removal can be seen.  
b) Condition after conservation-restoration work



Sv. Marko evanđelist / St. Mark the Evangelist  
Crkva sv. Vlaho / St. Blaise's Church

28

Detalj glave sv. Marka  
a) U gornjem kutu lijevo odstranjeni su naknadno nanoseni alterirani materijali.  
b) Stanje nakon konzervatorsko-restauratorskih radova

Detail of St. Mark's head  
a) In the upper left-hand corner, the added and altered materials have been removed.  
b) Condition after conservation-restoration work



Sv. Matej evanđelist / St. Matthew the Evangelist  
Crkva sv. Vlaho / St. Blaise's Church

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Detalj glave sv. Mateja  
a) Vidljive su dvije sonde čišćenja u gornjoj i donjoj zoni, gdje su eliminirani naknadni premazi koji su se zamutili, potamnilo i vezali nečistoću.  
b) Stanje nakon konzervatorsko-restauratorskih radova

Detail of St. Matthew's head  
a) Two testing probes are visible in the upper and lower zone. The added coatings which contributed to a blurred and darkened impression of the painting, and which also kept dirt on the painted surface, have been removed.  
b) Condition after conservation-restoration work

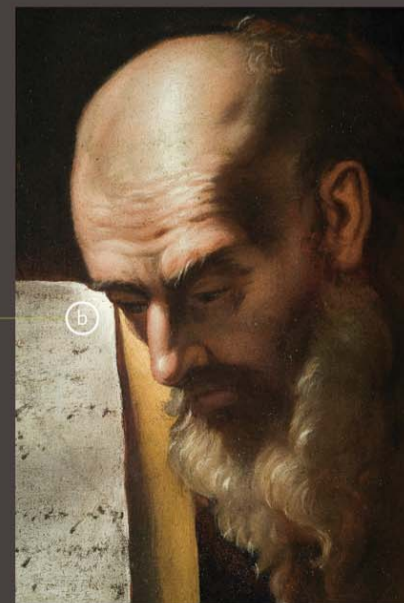


Sv. Matej evanđelist / St. Matthew the Evangelist  
Crkva Gospe od Karmena / Our Lady of Carmel Church

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Detalj glave sv. Mateja  
a) U gornjem dijelu glave sv. Mateja odstranjeni su alterirani lakovi i nečist.  
b) Detalj nakon konzervatorsko-restauratorskih radova

Detail of St. Matthew's head  
a) In the upper part of St. Matthew's head, the altered varnish and dirt have been removed.  
b) Condition after conservation-restoration work





# PLATNENI NOSIOC CANVAS SUPPORT

Intervencije na platnenom nosiocu varirale su ovisno o stanju pojedinih slika.

Slika *Sv. Luka*, dio cjeline iz Gospe od Karmena, imala je izrazite deformacije površine nastale uslijed mehaničkih oštećenja u prošlosti. One, nažalost, tijekom prethodnih zahvata nisu bile uspješno ispravljene. Stoga je odstranjena podstava na smolno-voštanoj smjesi, deformacije površine su sanirane i izvedena je nova podstava. Zatečena podstava na preostala tri platna iz Karmena bila je u relativno dobrom stanju pa je zadržana.

U slučaju slika iz *Sv. Vlahu*, napetost lanenog nosioca više nije bila zadovoljavajuća. Slike su demontirane s podokvira i izvedeno je ojačanje i produljenje rubova (*strip-lining*) kako bi se slike opet napele. Suvišna količina voštano-smolne smjese na poledini dubliranog platna također je reducirana jer je predstavljala nepotrebno opterećenje.

The intervention on the canvas support varied depending on the state of each painting.

The *St. Luke the Evangelist* from the Carmel series had strong surface deformations due to severe mechanical damage in the past. Unfortunately, this was not successfully corrected by previous interventions. Therefore, the wax-resin lining was removed, the surface deformations mended and a new lining added. The lining of the remaining three paintings from the Carmel series was in relatively good condition and therefore kept.

As far as the paintings of the *St. Blaise* series are concerned, the tension of the linen support was no longer sufficient. The paintings were taken off the stretchers and a strip-lining made in order to create sufficient tension again. In addition, the excessive amount of wax-resin material on the back of the works was unnecessarily increasing the weight of the canvases and was therefore reduced.

Stanje prije radova, rendgenski snimci  
condition before c-r works, x-rays



*Sv. Ivan evanđelist / St. John the Evangelist*  
Crkva sv. Vlahu / St. Blaise's Church

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a), b) Postupak nanošenja blage tutkalne otopine preko sloja japan papira u svrhu zaštite površine originala tijekom radova na poledini slike.

a), b) The process of applying a mild glue solution on the layer of Japan paper for the purpose of protecting the surface of the original painting (recto) during work on the verso.



*Sv. Luka evanđelist / St. Luke the Evangelist*  
Crkva Gospe od Karmena / Our Lady of Carmel Church

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Detalj poledine

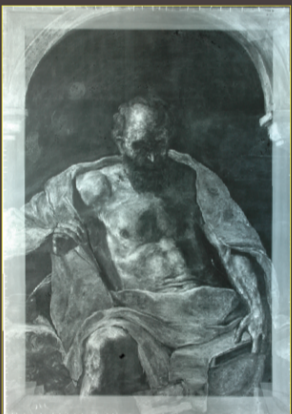
a) Dublirno platno odstranjivano je u tankim trakama. Vidljiva je žuta smolno-voštana dublirna smjesa ispod dublirnog platna.

b) Postupak odstranjivanja žute smolno-voštane smjese iz stare podstave. Vidljiv je i trag negdašnje zakrpe (dijagonalna traka) iz prve, stanje restauracije, koja je odstranjena uoči druge restauracije 50-ih godina prošlog stoljeća. Mjesta zakrpa vidljiva su i na rendgenskoj snimci slike.

Detail of verso

a) The relining was removed in thin strips. The yellow wax-resin lining mixture can be seen under the lining canvas.

b) Process of removal of the yellow wax-resin lining mixture from the old lining. Traces of previous patches (diagonal strap) from the first and oldest restoration, which have been removed during the second restoration in the 1950-ies are still visible. The location of the patches can also be seen on X-rays.



*Sv. Marko evanđelist / St. Mark the Evangelist*  
Crkva sv. Vlahu / St. Blaise's Church

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a) Inlaze platna na mjestima oštećenja izvornog nosioca uoči nove podstave na termoaktivno vezivo Beva 371.

b) Ojačanje i produljenje rubova / strip-lining uoči prenapinjanja slike na podokvir.

a) Inlays of canvas on damaged parts of the original canvas before relining with thermoactive binder Beva 371  
b) Reinforcing and extension of borders / strip-lining before mounting the painting on the stretcher



*Sv. Matej evanđelist / St. Matthew the Evangelist*  
Crkva sv. Vlahu / St. Blaise's Church

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Detalj poledine

a) Stanje prije radova. Vidljive su velike količine smolno-voštane smjese na poledini dublirnog platna.

b) Postupak reduciranja suvišnih količina smolno-voštane smjese s poledine dublirnog platna.

Verso detail

a) Condition before conservation-restoration work. Considerable amounts of the wax-resin lining mixture can be seen on the verso.

b) Process of removal of excess wax-resin lining mixture from the verso of the relining









# KITANJE I RETUŠ

Postupak kitanja i retuša bio je jednak u slučaju svih osam slika.

Korišten je kit na bazi Plexstola B500 kao veziva i smeđih pigmentata kao punila. Riječ je o materijalu koji je kompatibilan i s voštanom impregnacijom platna i gvaš bojama podsljka retuša. Površina kita obradena je imitirajući izvornu površinu, kako bi se što bolje uklopio u original. Podsljki je bio nešto svjetliji i "hladniji" od originala. Završni transparentni slojevi retuša izvedeni su na sloju mastiks laka tzv. bojama u laku, mješavinom pigmentata fine granulacije i kanadskog balzama kao veziva.

Stanje nakon kitanja  
Condition after filling



Sv. Ivan evanđelist / St John the Evangelist  
Crkva Gospe od Karmena / Our Lady of Carmel Church

39  
Detalj rotulusa / Detail of parchment



a) nakon kitanja / After filling



b) podsljik retuša gvaš bojama  
Underpainting for retouching with gouache



c) nakon konzervatorsko-restauratorskih radova  
After conservation-restoration work

40  
Detalj glave sv. Luke / Detail of St Luke's head



a) nakon kitanja / After filling



b) nakon kitanja pod kosim svjetlom - vidljiva je tekstura i način uklopavanja površine kita u cjelinu  
After filling under opaque light - the texture can be seen as well as the way of harmonising the filling with the original surface



c) nakon konzervatorsko-restauratorskih radova  
After conservation-restoration work



Sv. Luka evanđelist / St Luke the Evangelist  
Crkva Gospe od Karmena / Our Lady of Carmel Church

41  
Detalj Djetetove glave i kista / Detail of the Child's head and the brush



a) nakon kitanja / After filling



b) podsljik retuša gvaš bojama  
Underpainting for retouching with gouache



c) nakon konzervatorsko-restauratorskih radova  
After conservation-restoration work



Sv. Marko evanđelist / St Mark the Evangelist  
Crkva Gospe od Karmena / Our Lady of Carmel Church

42  
Detalj rotulusa / Detail of parchment



a) nakon kitanja / After filling



b) podsljik retuša gvaš bojama  
Underpainting for retouching with gouache



c) nakon konzervatorsko-restauratorskih radova  
After conservation-restoration work



Sv. Matej evanđelist / St Matthew the Evangelist  
Crkva Gospe od Karmena / Our Lady of Carmel Church

43  
Detalj ruke / Detail of hand



a) nakon kitanja / After filling



b) podsljik retuša gvaš bojama  
Underpainting for retouching with gouache



c) nakon konzervatorsko-restauratorskih radova  
After conservation-restoration work



## FILLING AND RETOUCHING

The filling and retouching procedure was the same for all eight paintings. The filling was based on Plextol B500 binder and brown earth pigment filler. This kind of filling was compatible with the wax-impregnated canvas below and the gouache colours for the bases of the gouache retouching above. The filling surface was worked in such a way as to match the character of the original surface. The gouache retouching underpainting was slightly brighter and "cooler" in appearance than the original. The final transparent layers of retouching were applied on a layer of mastix varnish with *colori a vernice*, fine granulated pigments and Canada balsam binder.

Stanje nakon podslika retuša gvaš bojama  
Condition after execution of underpainting  
for retouching with gouache



Sv. Ivan Evanđelist / St. John the Evangelist  
Crkva Gospe od Karmena / Our Lady of Carmel Church

44

Detalj orla / Detail of eagle



a) nakon kitanja / After filling



b) podslik retuša gvaš bojama  
Underpainting for retouching with gouache



c) nakon konzervatorsko-restauratorskih radova  
After conservation-restoration work

45

Detalj Bogorodice s Djetetom / Detail of Madonna with child



Sv. Luka evanđelist / St. Luke the Evangelist  
Crkva Gospe od Karmena / Our Lady of Carmel Church



a) nakon kitanja / After filling



b) podslik retuša gvaš bojama  
Underpainting for retouching with gouache



c) nakon konzervatorsko-restauratorskih radova  
After conservation-restoration work

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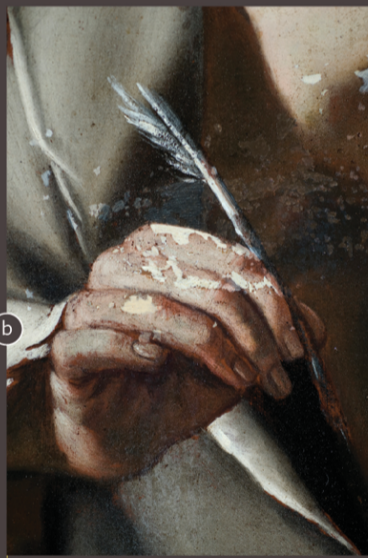
Detalj ruke sv. Marka / Detail of St. Mark's hand



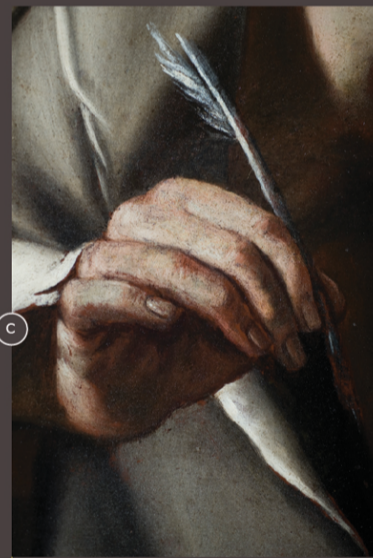
Sv. Marko evanđelist / St. Mark the Evangelist  
Crkva Gospe od Karmena / Our Lady of Carmel Church



a) nakon kitanja / After filling



b) podslik retuša gvaš bojama  
Underpainting for retouching with gouache



c) nakon konzervatorsko-restauratorskih radova  
After conservation-restoration work

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Detalj anđela / Detail of the angel



Sv. Matej evanđelist / St. Matthew the Evangelist  
Crkva sv. Vaha / St. Blaise's Church



a) tijekom odstranjanja naknadno nanesenih alteriranih materijala  
During removal of posteriorly added altered materials



b) nakon kitanja  
After filling



c) nakon konzervatorsko-restauratorskih radova  
After conservation-restoration work