

NAJSTARIJI POVIJESNI PODATAK KOJI POVEZUJE sliku u crkvi Sv. Dominka u Dubrovniku s najvećim venecijanskim slikarom 16. stoljeća zabilježen je u prvoj tiskanoj povijesti Dubrovnika 1595. godine. Dominikanac Serafino Razzi spominje "djelo slavnog Tiziana" na oltaru Marije Magdalene, opisujući raskošno opremljenu unutrašnjost tadašnje crkve propovjedničkog reda. Uz svetu pokajnicu, čiji su kult osobito štovali dominikanci, na oltarnoj je pali prikazan sv. Vlaho, zaštitnik grada, te arkanđeo Rafael s Tobijom pokraj klečećeg donatora. Prema tradiciji koja do danas nije potvrđena dokumentima, oltar je pripadao plemićkoj obitelji Pucić. Tom se palom oni priključuju ambicioznim umjetničkim narudžbama dubrovačkog plemstva tijekom 16. stoljeća.

Radovi Tiziana Vecellija (Pieve di Cadore 1488./90. — Venecija 1576.) pobuđivali su oduvijek živo zanimanje suvremenika i baštinika, potičući nerijetko maštovite lokalne predaje i zamagljujući oskudne povijesne podatke. Bogata recepcija i *fortuna critica* dubrovačke Magdalene nije u tom smislu iznimka i dijeli sudbinu mnogih radova pripisanih Tizianu koji nisu potpisani ni datirani i čiji naručitelji nisu zabilježeni u dokumentima. U nizu izrečenih mišljenja i vrijednosnih interpretacija ove dubrovačke slike izmjenjivale su se različite prosudbe o likovnim obilježjima i udjelu majstorove ruke. Od temeljne monografije o Tizianu, G. B. Cavalcasellea i J. A. Crowa iz 1877., autora koji su imali prigodu vidjeti sliku u Veneciji, dubrovačka je "Mandaljena" uključena u majstorov opus. Novija je kritika datira oko 1550. godine ističući veći ili manji udio radionice, uz čiju pomoć Tizian ostvaruje brojne narudžbe u tom razdoblju.

Netom dovršeni restauratorski radovi znatno su povećali čitljivost slikareva rukopisa i kromatskih odnosa, dopuštajući vjerodostojnije sagledavanje likovnih i stilskih obilježja djela. Dopunjeni prirodnoznanstvenim istraživanjima i uvidom u slikarevu tehniku, omogućili su detaljnije usporedbe s majstorovim načinom rada, osobito sa sigurno datiranim djelima s kraja petog i početka šestog desetljeća 16. stoljeća. Karakteristično oblikovanje bojom, osobito u detaljima, i sugestivan kolorit plastički naglašeni likova potvrdili su mišljenja istaknutih poznavatelja Tizianova opusa poput Rodolfa Pallucchinija i Grge Gamulina koji su prepoznali "majstorovu ruku" u ostvarenju ove dubrovačke slike.

KONZERVATORSKO — RESTAURATORSKI RADOVI NA SLICI

Povećano zanimanje za Tizianovu Mariju Magdalenu potaknuto programima velikih izložbi tijekom protekla dva desetljeća aktualiziralo je potrebu za restauratorskim radovima. Nakon razdoblja pripremnih istraživanja i brojnih konzultacija, konzervatorsko-restauratorski radovi počeli su 2001. godine u Hrvatskom restauratorskom zavodu u Zagrebu, gotovo stoljeće i pol nakon posljednje cjelovite obnove izvedene u Veneciji i pedesetak godina nakon objavljenih članaka Grge Gamulina i Rodolfa Pallucchinija u kojima se to Tizianovo djelo opisuje kao odviše zaboravljeno, nečitko i opterećeno preslicima iz 19. stoljeća.

Premda su znatna oštećenja slikanog sloja identificirana rendgenskim i infracrvenim snimkama, njihova se raznovrsnost pokazala tek tijekom radova: od velikih zona otpale boje uz rubove formata, horizontalnih traka nedostajuće i nagnječene boje od posljedica namatanja platna do tisuća sitnih oštećenja slikanog sloja koji je zbog oslabljenog veziva otpao s osnove. Stanje očuvanosti



Detalji nakon restauratorskih radova ~ Details after conservation



i zatečeni izgled pale u velikoj su mjeri bili posljedica događaja koji su tijekom 19. stoljeća obilježili njezinu povijest. Prema predaji, dominikanci su sliku demontirali s oltara i sakrili je, da bi je očuvali od pljačke u posljednjim danima francuske opsade Dubrovnika. Grofovi Pucić su pak 1859. godine vrlo oštećenu Tizianovu sliku poslali na restauriranje Paolu Fabrisu, glavnom konzervatoru Duždeve palače u Veneciji. Slijedeći doktrinu potpunog podražavanja stila, Paolo Fabris je postao glasovit po vještim rekonstrukcijama nedostajuće forme te posebno po uvjerljivom oponašanju Tizianova likovnog izraza. Njegovi retušeri su, međutim, nepotrebno prekrivali dijelove dobro očuvanog originala. Vješto rekonstruirajući plašt i ruku sv. Vlaho u rukavici, uvojke Marije Magdalene i Tobije te osobito nabore draperije u donjem dijelu slike, Fabris je zanemario mnoge ostatke originalne boje. Ponegdje je preslikao i znatnije dijelove forme, poput biskupova plašta uz lijevi rub slike.

Program restauratorskih radova u Hrvatskom restauratorskom zavodu imao je tri osnovna cilja: postići bolje prisanjanje i konsolidaciju oslabljene strukture slikanih slojeva, ukloniti nečistoće i požutjeli lak uz ispitivanje naknadnih intervencija koje utječu na čitljivost likovne forme i kromatskih vrijednosti, a uvelike su uzrokovale nesigurnosti u povijesno-umjetničkim interpretacijama te, na kraju, odabirom odgovarajuće metode i izvedbe retuša omogućiti da sačuvani dijelovi izvornog oblikovanja prevladaju u vizualnom doživljaju cjeline.

Iako je ova Tizianova slika bila među rijetkim umjetninama u Hrvatskoj kojima su sve faze radova bile praćene živim zanimanjem stručne javnosti, kontinuirano iznošena mišljenja odnosila su se uglavnom na retuš oštećenja. U ovom je slučaju u promišljanju načina izvedbe retuša odlučujuća bila dobra očuvanost slikanog sloja, unatoč brojnim oštećenjima. Boja koja nije otpala s platna zadržala je stratigrafsku cjelovitost s dobro očuvanim završnim lazurama koje su na mnogim Tizianovim slikama zbog višekratnih restauriranja stanjene i oštećene. Radi što potpunije prezentacije sačuvanih obilježja slikareva rukopisa, odabran je tip retuša koji će i u fakturi i u tonu na oštećenim mjestima imitirati okolnu boju, a na većim zonama nadomjestiti nedostajuću formu.

Retuš kao i drugi restauratorski postupci izvedeni na slici u tehničkom smislu nisu bili inovativni, već su dio potvrđene i provjerene restauratorske prakse, a osim nekih specifičnosti, najveća je pažnja posvećena preciznosti izvedbe uvjetovanoj karakterom oštećenja i važnošću ovog djela u hrvatskoj baštini. ¶



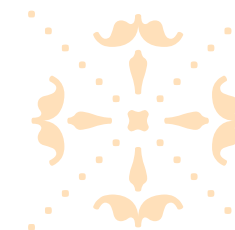
Detalj nakon restauratorskih radova ~ Detail after conservation



Detalj nakon čišćenja i uklanjanja starih retuša ~ Detail after the cleaning and the removal of altered retouches



RTG snimak istog detalja ~ X-ray of the same detail



The oldest historical reference linking the painting in the Church of St Dominic in Dubrovnik with the greatest Venetian painter of the 16th century is recorded in the first printed history of Dubrovnik of 1595. The Dominican Serafino Razzi mentioned "a work of the celebrated Titian" on the altar of St Mary Magdalene, describing the lavishly appointed interior of the then church of the preaching order. Alongside the sainted penitent, to whose cult the Dominicans were particularly devoted, also shown on the altarpiece are St Blaise, patron saint of the town and Archangel Raphael with Tobias by the side of the kneeling donator. According to tradition, which has not yet been borne out by any documentation, the altar belonged to the patrician Pucić family. This commission puts them in the trend towards ambitious artistic commissions manifested by the Dubrovnik patriciate in the 16th century.

The works of Tiziano Vecellio (Pieve di Cadore 1488/90 — Venice 1576) have always excited a lively interest, both among his contemporaries and in their successors, giving rise to imaginative local traditions and casting a haze over the sometimes meagre historical facts. The ample reception and *fortuna critica* of the Dubrovnik Magdalene was no exception from this point of view and shares the fates of many works ascribed to Titian that were neither signed nor dated, the painter's patrons not being recorded in documents. In the many opinions and value judgements of this Dubrovnik painting, there have been different evaluations as to its artistic characteristics and what the share of the master's hand was. Since the fundamental monograph on Titian by G. B. Cavalcaselle and J. A. Crowe of 1877, authors who had the chance to see the painting in Venice, the Dubrovnik Magdalene has been considered a part of the master's *œuvre*. More recent authors puts the date of the picture at about 1550, indicating a smaller or larger share taken by the workshop, with the help of which Titian produced many commissions in the period.

The recently concluded conservation works have considerably enhanced the legibility of the painter's brushstroke and the chromatic relations, allowing better comprehension of the visual and stylistic features. Backed up with scientific research and an insight into the painting technique, they have enabled a more detailed comparison to be made with the master's manner of work, particularly with solidly dated works of the end of the fifth and the beginning of the sixth decade of the 16th century. The characteristic treatment of colours, particularly in the details, and the dazzling colouring of the plastically emphasised figures



Detalj nakon restauratorskih radova ~ Detail after conservation



Detalj tijekom čišćenja i uklanjanja starih retuša ~ Detail during the cleaning and the removal of altered retouches



UVF snimak istog detalja ~ UVF of the same detail

have confirmed the thinking of leading experts in the *œuvre* of Titian such as Rodolfo Pallucchini and Grgo Gamulin, who recognised “the hand of the master” in the creation of this Dubrovnik painting.

CONSERVATION OF THE PAINTING

The increased interest in Titian's Mary Magdalene spurred by programmes of big exhibitions during the last couple of decades brought into focus the need for conservation works. After a period of research and numerous consultations, the conservation of the painting was started in 2001 in the Croatian Conservation Institute in Zagreb, almost a century and a half after the previous complete restoration carried out in Venice, and fifty years after the articles of Grgo Gamulin and Rodolfo Pallucchini in which this work of Titian was described as too neglected, illegible and encumbered with overpaintings of the 19th century.

Although numerous items of damage to the paint layer were identified by X-ray and IR imaging, it was only during the conservation procedures that their true diversity was revealed: from large zones of flaked-off paint alongside the edges of the format, horizontal bands of missing and crumpled paint as the consequences of the rolling of the canvas, to thousands of slight damages to the paint layer which because of the weakening of the binder had flaked away from the ground. The state of preservation of the altarpiece was to a great extent the consequence of events that marked its history during the 19th century. According to local tradition, the Dominicans took the painting down from the altar and hid it in order to prevent it from being looted in the final days of the French siege of Dubrovnik. In 1859 Count Pucić sent the heavily damaged painting for restoration to Paulo Fabris, the chief conservator of the Doge's Palace in Venice. Following the doctrine of total simulation of style, Paolo Fabris had made his name for his skilled reconstructions of missing form and in particular for his convincing imitation of Titian's style. But his retouches unnecessarily covered parts of the well preserved original. Adroitly reconstructing the cloak and the hand of St Blaise in the glove, the locks of Mary Magdalene and Tobias and in particular the folds of the drapery in the lower part of the painting, Fabris paid scant attention to many remainders of the original paint. Sometimes he painted over large parts of the form like the bishop's cloak alongside the left hand edge of the painting.

The programme of the restoration works of the Croatian Conservation Institute had three major objectives: to achieve better adhesion and consolidation of the weakened structure of the paint layers, to remove dirt and yellow varnish in conjunction with identifying the later interventions that affect the legibility of the visual form and the chromatic values, and were to a large extent to be blamed for the lack of certainty in the judgements of art history, and, finally, by choice of the appropriate method and the execution of retouches, to enable the extant parts of the original form to prevail in the visual experience of the whole.

Although this Titian painting was among the rare works of art in Croatia to be covered with lively interest on the part of the professional public during all phases of the procedures, the ongoing statements of opinions were largely related to the retouching of the damaged areas. In this case, in the way the conduct of the retouching operation was conceived, the good preservation of the paint layer in spite of the many items of damage was of crucial importance. The paint that had not yet flaked off the canvas retained its stratigraphic integrity with the well-preserved final lakes that are in many Titian paintings attenuated and damaged by frequent restoration operations. For the sake of the fullest possible presentation of the preserved features of the painter's brushstroke, a type of retouching was chosen that would imitate the surrounding paint in tone and facture in the damaged spots, and in larger zones would substitute for the missing form.

The retouching and other conservation procedures performed on the painting were not innovative in a technical sense, being rather part of tried and tested conservation practice, and with the exception of a few specific features, the greatest attention was devoted to precision of execution, made necessary by the character of the damage and indeed the importance of this work in the Croatian heritage. **1**

KONZERVATORSKO – RESTAURATORSKE RADOVE I ISTRAŽIVANJA u Hrvatskom restauratorskom zavodu u Zagrebu izveli su PAVAO LEROTIĆ i VIŠNJA BRALIĆ uz stručne konzultacije sa STEFANOM SCARPELLIEM. Tijekom radova dragocjenim savjetima pomogli su prof. ERWIN EMMERLING, prof. GIORGIO FOSSALUZZA i akademik VLADIMIR MARKOVIĆ, kao i kolege iz Zavoda te prior Dominikanskog samostana u Dubrovniku P. KRISTIJAN D. RAIČ.

Autof RTG, UV i IR snimanja je MARIO BRAUN.

Snimanja i analize mikrouzoraka napravili su CARLO LALLI u Opificio delle pietre dure u Firenci, DOMAGOJ MUDRONJA i MARIJANA FABEČIĆ u Kemijskom laboratoriju Hrvatskog restauratorskog zavoda.

Dokumentaciju je vodila IRINA ŠADURA a fotografska snimanja obavili su VIDOSLAV BARAC, MARIO BRAUN

Cjelokupni program restauriranja slike financiran je sredstvima Ministarstva kulture Republike Hrvatske.

CONSERVATION OF THE PAINTING WAS CONDUCTED in the Croatian Conservation Institute in Zagreb by PAVAO LEROTIĆ and VIŠNJA BRALIĆ, in conjunction with consultations with STEFANO SCARPELLI. During the operations, invaluable advice was provided by Professor ERWIN EMMERLING, Professor GIORGIO FOSSALUZZA and Academician VLADIMIR MARKOVIĆ, as well as colleagues from the Institute and the prior of the Dominican Monastery in Dubrovnik Father KRISTIJAN D. RAIČ.

X-ray, UV and IR imaging by MARIO BRAUN.

Microsample imaging and analysis by CARLO LALLI in the Opificio delle pietre dure in Florence, DOMAGOJ MUDRONJA and MARIJANA FABEČIĆ in the chemistry laboratory of the Croatian Conservation Institute.

IRINA ŠADURA handled the documentation.

Photo documentation: VIDOSLAV BARAC, MARIO BRAUN

The entire programme for the conservation of the painting was funded by the Ministry of Culture of the Republic of Croatia.

NAKLADNIK ~ PUBLISHED BY:

Hrvatski restauratorski zavod ~ The Croatian Conservation Institute

ZA NAKLADNIKA ~ ON THE BEHALF OF THE PUBLISHER:
Ferdinand Meder

UREDNICIA I AUTORICA TEKSTA ~ EDITOR AND THE AUTHOR OF THE TEXT:

Višnja Bralić

LIKOVNI POSTAV IZLOŽBE I GRAFIČKO OBLIKOVANJE TISKANIH MATERIJALA ~ EXHIBITION

SET-UP AND GRAPHIC DESIGN OF PRINTED MATERIALS:

pinhead_ Igor Kuduz

PISMO ~ TYPE:

RTF Amethyst  Rimmer Type Foundry

HTF Hoefler Text Ornaments, Hoefler & Frere-Jones

GRAFIČKA PRIPREMA ~ PREPRESS:

pinhead_ Zagreb; Skaner studio, Zagreb

PRIJEVOD ~ TRANSLATION:

Graham McMaster

LEKTURA ~ LANGUAGE EDITOR:

Rosanda Kokanović

TISAK ~ PRINTING:

Kerschoffset, Zagreb

NAKLADA ~ EDITION OF:

2000

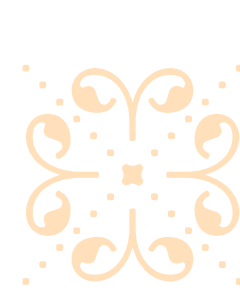
ZAGREB, 2007.



HRVATSKI
RESTAURATORSKI
ZAVOD



MUZEJ ZA UMJETNOST I OBRT



Tiziano Vecellio

SV. MARIJA MAGDALENA, SV. VLAHO, ARKANĐEO
RAFAEL S TOBIJOM I DONATOR
Dubrovnik, Dominikanski samostan Sv. Dominika

MUZEJ ZA UMJETNOST I OBRT, ZAGREB

16. siječnja — 25. veljače 2007.



ST MARY MAGDALENE, ST BLAISE, THE ARCHANGEL
RAPHAEL WITH TOBIAS AND THE DONATOR
Dubrovnik, the Dominican Monastery of St Dominic

MUSEUM OF ARTS AND CRAFTS, ZAGREB

January 16 — February 25, 2007



Od 2. ožujka slika će biti stalno izložena u Muzeju dominikanskog samostana u Dubrovniku.

From March 2, the painting will be on permanent view in the Museum of the Dominican Monastery in Dubrovnik

