

Slano, Chuch of St. Jerome, High Altar of the Adoration of the Three Kings

Over the centuries, Slano had an important strategic, economic and cultural role because of its extremely favourable geographical position. Located halfway between Dubrovnik and Ston, in a deep, sheltered bay, it is also the easiest access to the sea from the hinterland of Herzegovina. The Republic of Ragusa made Slano the administrative and political centre of Dubrovnik Littoral. The Franciscan monastery of St. Jerome was constructed in the centre of the city so it could also become a religious centre. The monastery of St. Jerome is one of the most important monuments of architectural heritage not only because of its architectural characteristics, size and spiritual significance, but also for its works of art preserved to this day. It is also a visible sign of the establishment of Dubrovnik authority in Slano. Along with local trade, seafaring was the main industry in the region. Dubrovnik sailors travelled throughout the Mediterranean and beyond, and connected Dubrovnik with the places where they conducted their business. Using their knowledge, and the political wisdom of the Republic, enormous economic growth was achieved during the 16th century. A good indicator of the economic strength is the fact that Dubrovnik merchant navy had around 180 ships with a crew of about 5,500 between 1570 and 1585. At the turn of the 17th century, shipowners from Slano had a total of 32 ships, and there was also a small shipyard in the city. It is not unusual, therefore, that they competed to decorate the main church in their city, thereby thanking God for all the blessings they had received, but also leaving signs of their importance and influence. A special place among the most important families from Slano belongs to the Ohmučević family. In the late 16th and early 17th centuries, two members of this family were admirals who served Spanish kings which facilitated other Slano seafarers to trade with Naples and Spain, and take part in the defeat of the ill-fated Spanish armada in 1588.

I. V.

The Mannerist-style retable on the high altar of the Adoration of the Three Kings from the Franciscan Church of St. Jerome in Slano was made in Naples in the second half of the 16th century. This altar is a rare example with a fully preserved 16th-century retable which is still in use, and one of the oldest examples of Neapolitan art commissioned for churches in the Republic of Ragusa. Over the next two centuries, unlike Dalmatians who were subjects of Venice, people from the Republic of Ragusa often ordered church furnishings from the capital of the Kingdom of Naples since they had a very good political and business relationship. During the second half of the 16th century, there were several prominent and prosperous families of seafarers, ship-owners and Spanish admirals, such as the Ohmučević and Tasovčić families, and they were involved in commissioning the high altar for the most important church in their area, Franciscan Church of St. Jerome in Slano, where they were also buried. The proportions of the aedicule and the attic, painted predella and gable, and particularly the characteristic section of the interrupted gable, indicate Neapolitan origins of the Slano altar architecture. Further indications of the altar origins are the paintings which are similar to those by Cesare Turco and Michele Curia, artists from Naples who often painted together. Their style is defined as a blend of local classicism and contemporary experiences brought to Naples by painters from Tuscany. The paintings were probably made in Michele Curia's workshop, or a workshop belonging to one of his unknown followers. The physiognomy of the Virgin and Jesus on the paintings from Slano, as well as the typology of kings and a few rare motifs, such as a rock in the shape of an arch or a horseman from a royal procession pointing to a star, indicate they were painted by Curia and Turco. Michele Curia often received orders for wooden altars, but he delegated carving and gilding to other masters.

D. P.



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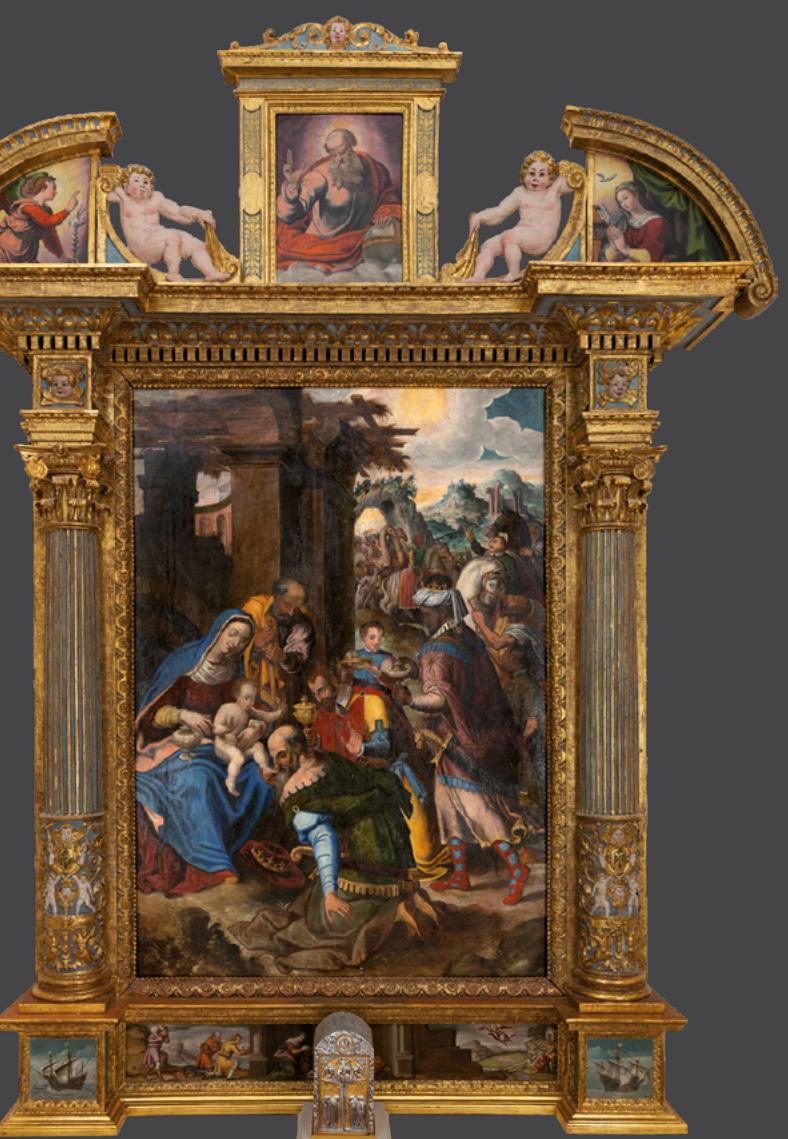
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Slano, crkva sv. Jeronima, glavni oltar Poklonstva triju kraljeva

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Iznimno povoljan geografski smještaj Slanoga omogućio je tom primorskom mjestu važnu stratešku, gospodarsku i kulturnu ulogu tijekom stoljeća. Smješteno na pola puta između Dubrovnika i Stona, u dubokoj, zaštićenoj morskoj uvali, ujedno je i najlakši izlaz na more najbližega hercegovačkog zaleđa. Dubrovačka Republika učinila je Slano i upravno-političkim središtem Dubrovačkoga primorja. Da bi tako bilo i u vjerskome pogledu, započeta je izgradnja franjevačkoga samostana sv. Jeronima u središtu mješta. Samostan sv. Jeronima jedan je od najvažnijih spomenika graditeljskoga naslijeda ne samo svojim graditeljskim karakteristikama, veličinom i duhovnim značenjem nego i po umjetničkim djelima koje do danas čuva. Usto je i vidljiv znak uspostave dubrovačke vlasti u Slanome. Uz lokalnu trgovinu, glavna je gospodarska grana toga kraja bilo pomorstvo. Dubrovački su pomorci prometovali po Mediteranu, dijelom i izvan njega, i trgovaci povezivali Dubrovnik s krajevima u kojima su poslovali. Primjenjujući svoja znanja, ali i političku mudrost Republike, posebno je tijekom 16. stoljeća ostvaren golem ekonomski rast. O kolikoj je gospodarskoj snazi bila riječ, ilustrira podatak da je između 1570. i 1585. dubrovačka trgovacka mornarica imala oko 180 brodova s oko 5500 članova posade. Na prijelazu iz 16. u 17. stoljeće brodovlasnici iz Slanoga imali su ukupno 32 broda, a u Slanome je bilo i manje brodogradilište. Nije stoga neobično što su se oni upravo natjecali u tome kako će uresiti glavnu crkvu u svojem mjestu i time nebu zahvaliti na svim primljenim dobročinstvima, ali istovremeno i ostaviti trag svojega utjecaja i ugleda. Među najvažnijim obiteljima slanske prošlosti posebno mjesto pripada ipak obitelji Ohmučević. Čak su dvojica Ohmučevića potkraj 16. i u prvoj polovici 17. stoljeća bili admirali u službi španjolskih kraljeva, što je i ostalim slanskim pomorcima omogućilo lakše trgovanje s Napuljem i Španjolskom, ali i sudjelovanje u porazu "nepobjedive armade" u bitci održanoj 1588. godine.

I. V.

Retabl glavnoga oltara Poklonstva triju kraljeva iz crkve sv. Jeronima u Slanom nastao je u Napoliju u drugoj polovici 16. stoljeća te ima obilježja manirističkog stila. Oltar je rijedak primjer cijelovito sačuvanog retable iz 16. stoljeća koji je i danas u funkciji. Usto, to je jedna od starijih napuljskih umjetnina naručenih za crkve na prostoru Dubrovačke Republike. Tijekom sljedeća dva stoljeća Dubrovčani će, naime (za razliku od Dalmatinaca koji su bili podanici Venecije), nerijetko naručivati crkvenu opremu iz prijestolnice Napuljskog Kraljevstva s kojim su imali vrlo dobre političke i poslovne odnose. U tim dubrovačko-napuljskim odnosima druge polovice 16. stoljeća isticale su se imućne slanske porodice pomoraca, brodovlasnika i španjolskih admirala kao što su Ohmučevići i Tasovčići. Oni su zacijelo sudjelovali u narudžbi glavnoga oltara za prvu po važnosti crkvu svojega užeg zavičaja, crkvu svetog Jeronima u Slanom, gdje su se, napisljetu, i pokapali. Na napuljsko podrijetlo arhitekture slanskoga oltara upućuju proporcija edikule s atikom, oslikanost predele i zabata te posebice karakterističan odsječak prekinutog zabata. Na to podrijetlo upućuju i njegove slike, stilski usporedive sa slikama koje su izrađivali napuljski slikari koji su često slikali u tandemu – Cesare Turco i Michele Curia. Njihov stil određuje kao spoj lokalnog klasicizma i suvremenih iskustava koja u Napulju donose toskanski slikari. Slike su po svoj prilici djelo radionice Michele Curije ili njegova nepoznatog sljedbenika. Na slanskoj slici na Curijino i Turcovo slikarstvo upućuju ne samo fizionomija Bogorodice i Isusa ili tipologija kraljeva nego i nekoliko rjeđih motiva, kao što su stijena u obliku luka ili konjanik iz kraljevske povorke koji kažiprstom pokazuje zvjezdu. Napuljski slikar Michele Curia često je primao narudžbe za drvene oltare; pritom je drvorezbarske pozlatarske poslove proslijedivao drugim ovlaštenim majstorima.

D. P.

Konzervatorsko-restauratorski radovi izvedeni na oltaru Poklonstva triju kraljeva iz crkve sv. Jeronima u Slanom obuhvatili su cijelovitu intervenciju na umjetnini, ali simbolika obnove je višestruka. Oltar je svojevremeno bio demontiran, a pojedinačni dijelovi pohranjeni na nekoliko lokacija, čak i u vrlo nepovoljnim mikroklimatskim uvjetima. Višegodišnjim radovima stabiliziran je gradbeni materijal i konstrukcija, izvedene su rekonstrukcije nedostajuće rezbarije plastike te je završnim retušom uspostavljena vizualna cjelovitost umjetnine. Nakon 25 godina pohrane, završetkom konzervatorsko-restauratorskih radova glavni oltar vraćen je u funkciju. Osim sakralne i povijesno-umjetničke vrijednosti, oltar je i svojevrsna metafora Slanog kao male obalne komune u 16. stoljeću. Prikazi galijuna na predeli svjedoče o jasno artikuliranoj želji naručitelja, simboliziraju snažnu vezu s morem i svijest o pomorskoj snazi. Oni su i zaziv za blagoslov i sigurnost velikog broja slanskih pomoraca na moru. Provedeni konzervatorsko-restauratorski radovi na umjetnini bili su dio integralne obnove samostana jer se oltar vratio u sakralni prostor obnovljen nakon devastacije tijekom Domovinskog rata. Stoga izvedeni radovi nisu bili samo materijalna, nego i simbolička duhovna obnova, kojom se ističe nematerijalna vrijednost predmeta, izvorni kontekst i lokalno naslijeđe.

N. L.

Conservation carried out on the altar of the Adoration of the Three Kings from the Church of St. Jerome in Slano included a comprehensive intervention on the artwork, but the reconstruction has a complex symbolism. At one point, the altar was dismantled and individual parts were stored in several locations, even in unfavourable microclimatic conditions. After many years of work, both the material used to build the altar and its structure were stabilized, missing carved ornaments were reconstructed, and the visual unity of the artwork was restored with the final retouching. When the conservation was complete, and after 25 years in storage, the high altar was returned to the church. In addition to its religious, historical and artistic value, the altar is also a metaphor for Slano as a small coastal commune in the 16th century. The depictions of galleons on the predella testify to the clearly articulated desire of the person who commissioned the altar, symbolizing a strong connection to the sea and an awareness of the naval power. They also seek the blessing and safety for a large number of Slano seafarers at sea. The conservation of the artwork was part of the integral reconstruction of the monastery as the restored altar was returned to the church after the damage it suffered during the Homeland War. Therefore, the work that was carried out was not only a reconstruction but also a spiritual renewal, emphasizing the intangible value of the object, its original context and local heritage.

N. L.

Arhitektura oltara je samostojeća konstrukcija, sidrena za zid preko bočnih strana polustupova, izrađena od nekoliko zasebnih, a opet neodvojivih i dopunjajućih segmenta. Drvena struktura primarni je oblik forme oltara i nosilac slojeva boje, pozlate i oslike. Od toga i potječe naziv za drvene, polikromirane oltare. Iz izvorne konstrukcije proizlazi i temeljna ideja montažnog sustava: da samostojeću arhitekturu sigurno pričvrsti za zid apside.

The altar is a freestanding structure, anchored to the wall on the sides of the half-columns, and made out of several separate, yet indivisible and complementary segments. The wooden structure is the primary shape of the altar form and carries layers of colour, as well as gilded and painted layers. This is where the name for wooden, polychrome altars comes from. The basic idea for mounting systems developed from the original structure: to secure the freestanding structure securely to the apse wall.

