
VS

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Spomenikov**

**Journal
for the protection
of Monuments**



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Spoštovani,

revija *Varstvo spomenikov* je tokrat izšla v vsebinsko nekoliko spremenjeni obliki. Večjo pozornost smo namenili člankom, ki so tokrat tudi v celoti prevedeni. Revija je prvič izšla avgusta 1948 in si je v petdesetih letih izhajanja zagotovila prostor v knjižnicah strokovnjakov s področja varovanja kulturne dediščine ne le pri nas temveč tudi v tujini. Zaradi obsežne zamenjave, s katero pridobivamo dragocen knjižnični fond, in v želji, da damo strokovnemu delu večjo težo, smo se odločili, da morajo biti pomembnejše raziskave in dognanja v našem prostoru dostopna tudi tujim strokovnjakom.

Drugega dela revije, ki je bil doslej namenjen poročilom o konservatorskih delih na objektih, nismo vključili, ker želimo, da postane *Varstvo spomenikov* revija v pravem pomenu besede. Poročila bomo še naprej objavljali, saj so pomemben člen pri delu strokovnjakov na terenu, vendar v samostojnem zvezku, ki bo izhajal vzporedno z revijo.

Želimo, da *Varstvo spomenikov* ostane pomemben dejavnik oblikovanja in poglobljanja spomeniškovarstvene stroke.

Jerneja Batič
urednica

Note from the editor

We have made changes to *Journal for the Protection of Monuments (Varstvo spomenikov)*, with greater attention being paid to individual articles, which have also been translated in their entirety. The journal was first published in August 1948, and in the fifty years of its publication it has become popular with cultural heritage protection experts in Slovenia and abroad. Because of the considerable amount of exchange, through which a valuable body of literature has been gained, and in the desire to give an additional dimension to our work, we have decided that major research projects and achievements in Slovenia should also be made accessible to foreign researchers.

The traditional second part of the journal, set aside for reports on conservation work carried out as part of individual monument protection projects, has now been discontinued – we want *Varstvo spomenikov* to become a journal in the true sense of the word. The reports, which are nevertheless an important part of expert fieldwork, will continue to be published as a separate volume alongside the journal.

It is our wish that *Varstvo spomenikov* remains an important contribution to the formation and development of the science of monument protection.

Jerneja Batič
editress

Jelka Pirkovič

Okvir za delitev pristojnosti med službo za varstvo kulturne dediščine in službo za varstvo narave

Ključne besede: varstvo kulturne dediščine – klasifikacija, varstvo naravne dediščine – klasifikacija

Besedilo je nastalo kot okvir za določanje pristojnosti za varstvo posameznih zvrsti dediščine po uveljavitvi zakona o delovnem področju ministrstev, ki je s 4. 12. 1994 razdelil prej enotni Zavod RS za varstvo naravne in kulturne dediščine med dva resorja. Ministrstvo za kulturo in Ministrstvo za okolje in prostor se do oddaje besedila v tisk, to je do septembra 1996, še nista začeli dogovarjati o rešitvi tega ključnega vprašanja.

Po reorganizaciji prej enotne službe na dva resorja, na resor okolja in prostora in na resor kulture, je s stališča zagotavljanja javnega interesa varstva kulturne dediščine prišlo do dveh negativnih posledic. Zaradi nadomestitve pojma naravne dediščine s pojmom narava obstaja realna nevarnost, da vrsta dediščine, ki jo sedaj veljavni zakon uvršča v pojem naravne dediščine, ne bo deležna strokovnega in pravnega varstva. Zato smo v nadaljevanju opredelili pojem kulturne dediščine v vsej njegovi širini z namenom, da zagotovimo varovanje vseh enot naravnega in človekovega okolja, ki imajo kulturno vrednost.

Naravovarstveniki so prej skupno kategorijo narodnih, regijskih in krajskih parkov začeli obravnavati kot izvirno naravovarstveno kategorijo oziroma kot instrument, ki služi izključno ciljem varstva narave. Kulturnodediščinske sestavine in vrednote so tako zožene na "sektorski interes" v zavarovanem območju (tako kot je to kmetijstvo, gozdarstvo, poselitev itd.) in s katerim je potrebno usklajevanje v izvedbenih in ne v konceptualnih fazah. Rešitev tega vprašanja je nakazana na koncu.

Obseg pojma "kulturna dediščina"

Kulturna dediščina so nepremičnine in njihovi deli, skupine nepremičnin, območja, posamezni deli narave in premični predmeti, ki imajo za Republiko Slovenijo zgodovinsko, arheološko, umetnostno, znanstveno, socialno, tehniško ali drugo kulturno vrednost.

Vrste kulturne dediščine

Kulturna dediščina se deli na naslednje vrste:

- nepremično kulturno dediščino;
- naravno dediščino s kulturnimi vrednotami;

- integralno kulturno dediščino;
- premično kulturno dediščino.

Nepremična kulturna dediščina

so enote človekovega okolja, kot so naselja in njihovi deli, nepremičnine, kot so stavbe in njihovi deli, skupine stavb, zemljišča, pokopališča in grobišča, grajeni objekti, naprave in druga materializirana dela, ostaline, predmeti in vsakršni človeški sledovi iz preteklih obdobij in njihov položaj v prostoru, ne glede na to ali so na kopnem ali pod vodo, za katere so izkopavanja ali odkritja in druge metode raziskovanja glavni znanstveni vir. Sestavni del nepremične kulturne dediščine so tudi neposredne okolice teh enot in premična dediščina, ki je fizično, genetsko, funkcionalno ali vsebinsko povezana z nepremično dediščino.

Naravna dediščina s kulturnimi vrednotami

so enote žive in nežive narave, kot so redki in zanimivi naravni pojavi, življenjski prostori redkih in zanimivih rastlinskih in živalskih vrst ter drugi značilni predeli narave, ki imajo estetsko, simbolno ali drugo kulturno vrednost.

Integralna kulturna dediščina

so enote človekovega okolja, kjer je kulturna dediščina sestavljena z naravnimi prvini oziroma je z njimi genetsko, funkcionalno ali vsebinsko povezana in odvisna od njih.

Premična kulturna dediščina

so predmeti človeškega ali naravnega izvora, ki niso fizično povezani z nepremičnimi enotami človekovega okolja ali narave. Premična dediščina so zlasti umetniška in umetnoobratna dela, arheološke in paleontološke najdbe, predmeti vsakdanjega življenja, knjige in drugi tiski, zgodovinski dokumenti, arhivi, tehniške naprave in njihovi deli ter predmeti naravnega izvora, kot so fosili, kristali, kamnine, jamski inventar, preparirane živali in rastline, njihovi deli in razvojne oblike.

Tipi kulturne dediščine

Posamezne zvrsti kulturne dediščine se razvrščajo v naslednje tipe:

Nepremična kulturna dediščina se deli na:

- stavbno dediščino;
- memorialno dediščino;
- naselbinsko dediščino;
- arheološko dediščino.

Definicij tipov dediščine na tem mestu ne podajam, ker gre za dediščino, kjer strokovna pristojnost ni vprašljiva.

Naravna dediščina s kulturnimi vrednotami se deli na:

- znamenite prvine narave,
- znamenite habitate,
- spominsko naravno krajino.

Znamenita prvina narave

je prostorsko opredeljiv naraven pojav oziroma pojavna oblika, kot so površinski in podzemski geološki in paleontološki naravni pojavi, hidrološki, gozdni in dendrološki naravni pojavi, ki imajo kulturno vrednost (sakralna ali ambientalna drevesa).

Znameniti habitat

je življenjski prostor znamenite rastlinske ali živalske vrste, ki ima kulturno vrednost (na primer rastišče narcis, gnezda štorkelej).

Spominska naravna krajina

je krajina, v kateri tečejo procesi predvsem po naravnih zakonih in so človekovi posegi minimalni. Kljub temu gre za krajino, na katero so vezana nacionalna, verska oziroma pietetna čustva. UNESCO delovne smernice za vpis v seznam svetovne kulturne in naravne dediščine to vrsto krajine imenujejejo asociativna krajina.

Integralna kulturna dediščina se deli na:

- vrtnoarhitekturno dediščino (zgodovinski vrtovi in parki);
- kulturno krajino,
- zgodovinsko krajino.

Vrtnoarhitekturna dediščina

so deli kultivirane narave oziroma objekti, ki so urejeni z naravnimi elementi po vrtno-arhitekturnih načelih (vrtovi, parki, drevoredi). Praviloma so prostorsko in vsebinsko povezani s stavbno dediščino.

Kulturna krajina

so deli narave, katerih razvoj in strukturo določajo človekovi pretekli in sodobni posegi, ki temeljijo na oziroma izkoriščajo naravne procese in naravne danosti (kontinuirana krajina, industrijska krajina, urbana krajina).

Zgodovinska krajina

so deli naravne ali kulturne krajine, kjer so potekali pomembni zgodovinski dogodki, predvsem bitke in druge vojaške operacije, katerih materialni ostanki so ohranjeni "in situ". Zgodovinska krajina je tudi reliktna ali arheološka krajina.

Premična kulturna dediščina se deli na:

- posamezne predmete premične kulturne dediščine;
- zbirke premične kulturne dediščine;
- dokumentarno gradivo;
- muzejsko gradivo;
- knjižnično gradivo.

Definicije tipov premične dediščine so izpuščene iz enakega razloga kot pri nepremični kulturni dediščini.

Kulturni spomeniki

Kulturni spomeniki so dediščina, ki ima za državo posebno zgodovinsko, arheološko, umetnostno, znanstveno, socialno, tehniško ali drugo kulturno vrednost. Razglasitev za kulturni spomenik omogoča pravno varstvo in s tem uveljavljanje javnega interesa varstva.

Kulturni spomeniki naj bi bili razvrščeni v naslednje varstvene skupine:

- stavbni spomeniki,
- memorialni spomeniki,
- arheološki spomeniki,
- spomeniki vrtno arhitekture (po sedanjem zakonu spomeniki oblikovane narave),
- naravni spomeniki,
- naselbinski spomeniki,
- spomeniška krajina (po sedanjem zakonu regijski oziroma krajinski park),
- premični spomeniki,
- spomeniške zbirke.

Stavbni spomeniki

so posamezne nepremičnine, kot so stavbe, drugi grajeni objekti, naprave in druga materializirana

dela, njihovi ostanki oziroma deli, vključno z njihovo neposredno okolico, opremo, napravami, napeljavami in premično dediščino.

Memorialni spomeniki

so objekti in urejena zemljišča, kot na primer javni spomeniki oziroma javne plastike, obeležja, grobnice, pokopališča z nagrobniki in vrtnoarhitekturno ureditvijo ter posamezni nagrobniki, ki so bili postavljeni in urejeni posebej za to, da obeležujejo zgodovinski dogodek, zgodovinsko dogajanje ali spomin na zgodovinsko osebo oziroma, ki služijo spominskim in pietetnim namenom.

Arheološki spomeniki

so delno raziskana ali neraziskana arheološka najdišča skupaj z vsemi ostalinami, predmeti in vsakršnimi človeškimi sledovi, ki pričajo o zgodovini človeštva in njegovi povezanosti z naravnim okoljem, ne glede na to, ali so na kopnem ali pod vodo, in so zanje izkopavanja ali odkritja in druge metode raziskovanja glavni znanstveni vir.

Spomeniki vrtno arhitekture

so enote kultivirane narave oziroma človekovega okolja, kot so parki, vrtovi in drevoredi, ki so urejeni z naravnimi in zgrajenimi prvini po vrtnoarhitekturnih načelih. Praviloma so prostorsko in vsebinsko povezani s stavbnimi ali naselbinskimi spomeniki.

Naravne znamenitosti

so posamezne naravne redkosti z izrazitimi in estetskimi oblikami, zgradbo, lego in razsežnostjo, vzorčni primeri določenega naravnega pojava in habitat znamenite rastlinske oziroma živalske vrste ali naravna sestavina (drevo, gozd, vrh gore), ki ima izrazito simbolno vrednost.

Spomeniške celote

so kompleksne enote človekovega okolja oziroma narave, ki so sestavljene iz več zvrsti dediščine, kot na primer iz stavbne in premične dediščine, memorialne in vrtnoarhitekturne dediščine, naravnih znamenitosti in stavbne dediščine itd.

Naselbinski spomeniki

so območja živih naselij, ki pomenijo njihova zgodovinska jedra, zgodovinske četrti, predmestja oziroma druge zgodovinske dele. Naselbinske spomenike sestavljajo zazidani predeli in deli človekovega okolja oziroma narave, ki so genetsko, funkcionalno in vsebinsko povezani z naseljem.

Spomeniška krajina

so deli človekovega okolja ali narave, katerih razvoj, strukturo in rabo prostora določajo naravni procesi oziroma danosti ter človekovi posegi, skupaj s pripadajočimi naselji in grajenimi objekti. Spomeniška krajina so tudi deli narave, kjer so potekali pomembni zgodovinski dogodki oziroma, kjer so ohranjeni pomembni sledovi nekdane poselitve.

Premični spomeniki

so posamezni premični predmeti človeškega ali naravnega izvora.

Spomeniške zbirke

so zbirke posamičnih premičnih predmetov, ki so genetsko, funkcionalno ali vsebinsko povezani med seboj ali so jih zbiralci naknadno združili v celoto.

Okvirni predlog delitve nalog

Objekt oziroma območje, ki ima po strokovni presoji službe za varstvo kulturne dediščine lastnosti kulturne dediščine, se vpiše v zbirni register ne glede na to, za katero zvrst oziroma tip kulturne dediščine gre.

Pri izvajanju varstva v postopkih planiranja se za tiste enote kulturne dediščine, ki predstavljajo stične točke z varstvom narave (znamenite prvine narave, znameniti habitati, spominska naravna krajina) pripravi skupen predlog varovanja. Nosilec teh predlogov je služba za varstvo narave. Pri izvajanju varstva kulturne krajine v postopkih planiranja se pripravi skupen predlog. Nosilec teh predlogov je služba za varstvo narave, če gre za območje, kjer je prevladujoča raba gozdarstvo. Če je prevladujoča raba kmetijstvo in z njim povezana poselitev, je nosilec predloga služba za varstvo kulturne dediščine.

Če ena od strani ne dobi pravočasno gradiv oziroma druga stran ne sodeluje v postopkih priprave, lahko ena stran pripravi samostojen predlog za varstvo v postopkih planiranja.

Analogne rešitve veljajo za razglašanje in upravljanje z območji kulturne dediščine.

Bodoča zakonska ureditev področja varstva narave in varstva kulturne dediščine bo morala opredeliti vrsto in način sodelovanja obeh služb pri varovanju zgoraj omenjenih stičnih točk (znamenite prvine narave, znameniti habitati, spominska naravna krajina). Predlagam, da se za varstvo kulturne krajine, ki je po definicijah UNESCO in Sveta Evrope kulturna kategorija, v bodočem zakonu o varstvu kulturne dediščine določijo posebni varstveni mehanizmi, ki bodo upoštevali nujno sodelovanje z varstvom narave.

Jelka Pirkovič

A framework for the division of responsibilities between the service for the protection of cultural heritage and the service for the protection of nature

Keywords: classification of cultural heritage protection,
classification of natural heritage protection

This text was prepared to outline a framework for the definition of responsibilities concerning the preservation of different kinds of heritage, following the adoption of the law that defined the activity of different ministries, and which, on 4th December 1994, divided the former single Institute of the Republic of Slovenia for the Protection of Natural and Cultural Heritage into two different bodies. Right up until December 1996, even as this article is going to press, the Ministry of Culture and the Ministry of the Environment and Physical Planning have not yet begun to negotiate this important issue.

The reorganisation of the former single service into two departments, one for the environment and physical planning and the other for culture, created two unfortunate circumstances which are against the public interest in the preservation of cultural heritage: namely,

- 1. Due to the replacement of the term natural heritage with the term nature, there exists a serious danger that what was formerly denoted in legal terminology as natural heritage, will cease to enjoy statutory protection. For this reason, the notion of cultural heritage is herein defined in great detail so as to ensure the protection of every element in the natural and man-made environment that is of cultural significance.*
- 2. The service for the protection of nature has come to regard the former single category of national, regional and landscape parks as an original natural conservation category, which is to say as an instrument that serves exclusively to achieve the stated goal, the protection of nature. Within any particular protected area, those elements which contain an aspect of cultural heritage find themselves being narrowed into the category of "sector interests" such as agriculture, forestry, settlements, etc. The conflict between the sector interest and the necessity to protect heritage demands to be harmonised in the final stages of realisation and not at the stage of planning. A solution to this problem is suggested towards the end of this article.*

The Scope of the Notion "Cultural Heritage"

Cultural heritage comprises permanent properties and their parts, groups of buildings, areas, individual parts of nature and movable objects which are of historic, archeological, artistic, scientific, social, technical or other cultural value for the Republic of Slovenia.

Categories of Cultural Heritage

Cultural heritage is divided into:

- immovable cultural heritage;
- natural heritage of cultural value;
- complex cultural heritage;
- movable cultural heritage.

Immovable cultural heritage

entails individual units of the man-made environment, such as settlements and parts thereof, permanent properties, such as buildings and parts thereof, groups of buildings, land, graveyards and burial grounds, constructions, devices and other artifacts, remains, objects and any kind of trace left behind by historic or prehistoric man and its location within the environment, be it on land or under water, be it in need of excavation, discoveries and other methods of research as the main source of scientific information. The immediate surroundings form a component of immovable cultural heritage as does any movable heritage which is physically, genetically, functionally or contextually connected with the immovable heritage.

Natural heritage of cultural value

entails units of organic and inorganic nature, such as rare and outstanding natural phenomena, habitats of rare and outstanding plant and animal species and other characteristic parts of nature which are of aesthetic, symbolic or of some other cultural value.

Complex cultural heritage

encompasses units of the human environment where the cultural heritage itself is composed of natural elements or is connected with and dependent upon it genetically, functionally or contextually.

Movable cultural heritage

denotes man-made or natural objects which are not physically connected with immovable units of the human environment or the natural environment. Movable heritage particularly relates to artistic and artisan works, archaeological and paleontological finds, objects from everyday life, books and printed material, historical documents, archives, technical devices and parts thereof and objects of natural origin, such as fossils, crystals, cave inventory, minerals, preserved animals, dried or embedded plants, and parts of plants in different stages of development.

Types of Cultural Heritage

Individual categories of cultural heritage are characterised by the following types:

Immovable cultural heritage is divided into:

- architectural heritage;
- memorial heritage;
- settlement heritage;
- archaeological heritage.

Individual types of heritage are not defined herewith, for expert responsibility is here not at issue.

Natural heritage of cultural value is divided into:

- outstanding feature of natural beauty,
- outstanding habitats,
- associative landscape.

Outstanding features of natural beauty

are physically defined natural phenomena or forms of phenomena, such as surface or underground geological and paleontological natural phenomena and hydrological, forest and dendrological natural phenomena of cultural value (such as sacred trees or trees of local significance).

Outstanding habitat

is the living environment of a famous plant or animal species of cultural significance (such as the habitat of the daffodil, or the stork nest, etc).

Associative landscape

is a landscape where processes take place mostly according to natural laws and where human intervention is minimal. Nevertheless, the landscape is connected with national, religious or commemorative feelings. The working guide-lines of UNESCO for new entries to the register of world cultural and natural heritage define this kind of landscape as associative landscape.

Complex cultural heritage is divided into:

- historical parks and gardens (gardens and parks of historical significance);
- cultural landscape;
- historical landscape.

Historical parks and gardens

encompasses parts of cultivated nature or premises formed by natural elements that have been ordered in accordance with horticultural principles (gardens, parks, alleys). As a rule, these tend to be physically and contextually connected with architectural heritage.

Cultural landscape

consists of those parts of nature whose development and structure are defined by human activity from the past or present, based on the exploitation of natural processes and the natural environment (continuously inhabited landscape, industrial landscape, urban landscape).

Historical landscape

encompasses those parts of the natural or the cultural landscape where significant historical events took place, particularly battles and other military operations, the material remains of which are preserved in situ. The historic landscape is also a relic or archaeological landscape.

Movable cultural heritage is divided into:

- individual objects of movable cultural heritage;
- collections of movable cultural heritage;
- documentary material;
- museum material;
- library material.

The different kinds of movable heritage are not defined here for the reasons outlined above under the heading “immovable cultural heritage”.

Cultural Monuments

Cultural monuments entail that heritage which is of special historic, archeological, artistic, social, technical or some other cultural value to the state. The declaration of a cultural monument and the assertion of a public interest in the preservation of a monument is regulated by law. Cultural monuments are divided into the following preservation categories:

- architectural monuments,
- commemorative monuments,
- archaeological monuments,
- monuments of garden architecture, which, according to the present law, are defined as monuments of man-made nature),
- natural monuments,
- settlement monuments,
- monumental landscape, which, according to the present law, is defined as a regional or a landscape park,
- movable monuments,
- monument collections.

Architectural monuments

are permanent properties, such as buildings, other constructions, fittings and artifacts, their remains and parts thereof, which is taken to include their immediate surroundings, fixture and fittings and movable heritage.

Commemorative monuments

are objects and cultivated land, such as public monuments or public sculpture, marked places, tombs, cemeteries with tomb stones and horticultural layout, and individual tomb stones erected and designed in order to mark a historic event or in memory of a historic personality, or those that serve a memorial or commemorative purpose.

Archaeological monuments

are discovered or undiscovered archeological sites, including all remains, objects or any kind of traces left behind by man, which testify to the history of mankind and his reaction with the natural environment, be it on land or under water, and be it in need of excavation, discoveries or any other similar method as the primary means of scientific research.

Monuments of garden architecture

are units of cultivated nature in the human environment, such as parks, gardens and alleys, which are arranged with natural or artificial elements according to the principles of horticulture. As a rule, they are physically and contextually connected with architectural and settlement monuments.

Natural monuments

are individual natural features of distinct and aesthetic form, structure, location and size, or examples of a certain natural phenomenon, such as the habitat of a plant or animal species, or an element of nature – be it a tree, forest, or mountain top, which is of distinct symbolic value.

Monument complexes

are complex units of the human environment or the natural environment, which consist of several types of heritage, such as architectural and movable heritage, memorial and horticultural heritage or natural features.

Settlement monuments

are areas of living settlements, i.e. historic centres, historic districts, suburbs or any other historic parts of settlements. Settlement monuments consist of built-up areas and any other parts of the human or natural environment, which is genetically, functionally and contextually connected with the settlement.

Commemorative landscape

consists of parts of the human and natural environment, the development, structure and use of which are determined by natural processes or conditions and human intervention, including

any adjacent settlement and construction. Monumental landscape also encompasses those parts of nature where important historical events took place or where significant traces of past settlements are still intact.

Movable monuments

are individual movable man-made or natural objects.

Monument collections

are collections of individual movable objects which are genetically, functionally or contextually inter-connected or which are later additions acquired by collectors.

A Proposed Framework for the Division of Responsibilities

An object or area which according to the expert opinion of the service for the protection of cultural heritage has characteristics of cultural heritage shall be entered in the central register regardless of whichever category or type of cultural heritage it belongs to.

That during the execution of measures for preservation, as part of the planning procedure a joint proposal for preservation shall be prepared for those units of cultural heritage which border on being natural heritage (outstanding features of natural beauty, habitats, commemorative outstanding landscape etc). This proposal shall be the responsibility of the service for the protection of nature.

That during the planning procedure, a joint proposal shall be prepared for the implementation of measures to preserve the cultural landscape. The proposal will be the responsibility of the service for the protection of nature only if the prevalent activity in the area in question is forestry. In case of the prevalent activity being agriculture and related settlement, the proposal will be the responsibility of the service for the protection of cultural heritage.

That in the case where one of the parties does not receive the necessary material on time or if it does not participate in the preparation procedures, then an independent proposal for preservation may be formed by only one of the parties during planning procedure.

That any analogous measures shall be regarded as designating the heritage in question as cultural heritage and managing it as such.

Any future legislation on the preservation of nature and cultural heritage will have to define a method of cooperation between the two services when it comes to the preservation of such borderline cases as those described above (outstanding features of natural beauty, outstanding habitats, outstanding commemorative landscapes, etc.). Regarding the fact that the preservation of cultural landscape is, considering the definitions of UNESCO and of the Council of Europe, a cultural category, I propose the particular preservation mechanisms to be determined in the future law of the protection of cultural heritage, in order to assure the inevitable cooperation with the nature protection service.

Magdalena Petrič

Kazenskopravno varstvo kulturne dediščine

Ključne besede: kulturna dediščina, kazenskopravno varstvo kulturne dediščine, kazenski zakonik

Po osamosvojitvi je Slovenija v razmeroma kratkem času dobila nov in popoln kazenski zakonik, ki je začel veljati s 1. januarjem 1995. Kulturna dediščina je ena od vrednot, ki jih varuje kazensko pravo. V Kazenskem zakonu SFRJ (KZ SFRJ) in od leta 1974 Kazenskem zakonu Republike Slovenije (KZ RS) so že bila inkriminirana kazniva dejanja, ki so imela za predmet kulturno dediščino. V KZ RS so bila to kazniva dejanja poškodovanja ali uničenja stvari, ki so posebnega kulturnega ali zgodovinskega pomena, in naravnih znamenitosti (178. člen), nedovoljenega izvoza stvari, ki so posebnega kulturnega ali zgodovinskega pomena, in naravnih znamenitosti (179. člen) in kot kvalificirane oblike naslednjih kaznivih dejanj: velike tatvine (2. in 3. odstavek 166. člena), zatajitve (4. in 5. odstavek 169. člena), prikrivanja (3. odstavek 176 člena). V KZ SFRJ je bilo posebno kaznivo dejanje uničevanje kulturnih in zgodovinskih spomenikov med vojno in oboroženim spopadom (151. člen). Z nekaterimi spremembami in dopolnitvami so bila ta kazniva dejanja prevzeta v Kazenski zakonik Republike Slovenije, saj sta bila tako KZ SFRJ kot KZ RS predlogi za novi zakonik.

Pri opredelitvi kaznivih dejanj se je ohranila dosedanja terminologija in tako je govor o stvareh posebnega kulturnega ali zgodovinskega pomena, velikega ali izjemnega kulturnega, zgodovinskega pomena, kulturnih ali zgodovinskih spomenikih. Zakon o naravni in kulturni dediščini (Uradni list SRS, št. 1/81, 42/86, Uradni list RS, št. 26/92) razlikuje med kulturno dediščino, kulturnim in zgodovinskim spomenikom in spomenikom velikega ali izjemnega pomena. Kulturna dediščina so po omenjenem zakonu nepremičnine, premičnine in njihove skupine, območja, ki imajo za Slovenijo ali njeno ožje območje kulturno, znanstveno, zgodovinsko ali estetsko vrednost (2. člen). Deli kulturne dediščine pravno pridobijo status kulturnega spomenika z aktom razglasitve občine oziroma Republike Slovenije, če gre za spomenik velikega ali izjemnega pomena. Proces razglašanja kulturnih spomenikov poteka zelo počasi in neenotno, tako da veliko kulturne dediščine posebnega kulturnega pomena kot tudi izjemnega pomena še nima statusa kulturnega spomenika.

Posebni del Kazenskega zakonika Republike Slovenije je razvrščen po poglavjih glede na hierarhično razvrstitev zavarovanih vrednot kazenskopravnega varstva. Kulturna dediščina je posebej varovana v drugi skupini poglavij, to je med kaznivimi dejanji zoper premoženje in v posebni skupini kaznivih dejanj zoper človečnost in mednarodno pravo.

Poleg nedovoljenega izvoza je zdaj kazniv tudi nedovoljen uvoz stvari, ki so kulturnega ali zgodovinskega pomena. Kulturne dobrine imajo svojo pravo vrednost samo, če so kar najbolj znani njihov vir, preteklost in okolje, zato se lahko šteje nedovoljen uvoz ali izvoz za posebno obliko poškodovanja stvari v okviru kaznivih dejanj zoper premoženje. Vsaka država je dolžna

varovati kulturno dediščino na svojem območju, seveda pa tudi spoštovati kulturno dediščino drugih držav in narodov. Kulturna dediščina, ki je nastajala in se oblikovala v in za določeno območje, je njen sestavni del, zato varstvo obsega vse ukrepe, da se v tem območju tudi ohrani. Temu cilju služijo prepovedi prenosa in izvoza, ki bi bili v nasprotju z nameni varstva. Po zakonu o naravni in kulturni dediščini je za izvoz predmetov kulturne dediščine in kulturnih spomenikov potrebno pridobiti ustrezno izvozno dovoljenje in izvoz dela kulturne dediščine brez dovoljenja je prekršek.

Po 222. členu Kazenskega zakonika Republike Slovenije pa se kaznuje, kdor brez dovoljenja pristojnega organa odnese v tujino ali kdor iz nje v nasprotju z mednarodnim pravom prinese stvar, ki je posebnega kulturnega ali zgodovinskega pomena. Pravni vir za tako opredeljeno kaznivo dejanje je konvencija UNESCO iz leta 1970 o ukrepih za prepoved in preprečevanje nedovoljenega uvoza in izvoza kulturnih dobrin.¹ Slovenija je notifikacijo o nasledstvu deponirala pri UNESCO 28. 10. 1992, potrjena pa je bila 26. 11. 1992. S kaznivostjo nedovoljenega uvoza stvari so zajeti tudi interesi tuje države. Za temeljno kaznivo dejanje nedovoljenega izvoza in uvoza stvari, ki so posebnega kulturnega ali zgodovinskega pomena, je zagrožena kazen zapora do treh let, če je stvar velikega ali izjemnega kulturnega, zgodovinskega pomena, pa zapor do petih let. Ker je poskus kazniv že, če gre za kaznivo dejanje s predpisano kaznijo do treh let zapora, zdaj ni več posebne določbe o kaznivosti poskusa tega delikta.

Po 223. členu Kazenskega zakonika Republike Slovenije se kaznuje, kdor protipravno poškoduje ali uniči stvar, ki je posebnega kulturnega ali zgodovinskega pomena. Strokovnjaki varstva kulturne dediščine ugotavljajo, da največ dediščine uničijo ali poškodujejo prav lastniki ali tisti, ki po nalogu lastnikov z njo upravičeno razpolagajo. Medtem ko gre pri splošnem deliktu poškodovanja za tujo premično ali nepremično stvar, je z navedenim členom zajeto tudi poškodovanje ali uničenje, ki ga je storil sam lastnik stvari. Kvalificirana oblika tega kaznivega dejanja je, če je poškodovana ali uničena stvar kulturni ali zgodovinski spomenik velikega ali izjemnega pomena za Republiko Slovenijo.

Enaka kazen kot za veliko tatvino je zagrožena, če je ukradena stvar posebnega kulturnega ali zgodovinskega pomena in je šlo storilcu za to, da si prilasti takšno stvar (2. odstavek 212. člena), hujša kazen pa, če je bila z dejanjem velike tatvine pridobljena stvar posebnega kulturnega ali zgodovinskega pomena (3. odstavek 212. člena). Tudi pri zatajitvi po 4. odstavku 215. člena in prikrievanju po 3. odstavku 221. člena gre za kvalificirane oblike temeljnih kaznivih dejanj, če je stvar posebnega kulturnega ali zgodovinskega pomena. Pri veliki tatvini in zatajitvi pa je sedaj opuščena hujša stopnja delikta, če je stvar velikega ali izjemnega kulturnega ali zgodovinskega pomena.

V poglavju o kaznivih dejanjih zoper človečnost in mednarodno pravo je kaznivo dejanje uničevanja kulturnih in zgodovinskih spomenikov in naravnih znamenitosti (384. člen). Kaznuje se, kdor v nasprotju s pravili mednarodnega prava med vojno ali oboroženim spopadom uničuje kulturne ali zgodovinske spomenike in stavbe ali zavode, namenjene znanosti, umetnosti, vzgoji ali človekoljubnim ciljem. Že s Haaškima konvencijama iz leta 1899 in 1907 se je prepovedalo uničevanje zgodovinskih spomenikov, zgradb namenjenih umetnosti, znanosti, religiji, umetnin v primeru oboroženega spopada. Haaška konvencija iz leta 1954² obvezuje države pogodbenice, da ne bodo uporabljale kulturnih dobrin in njihove najbližje okolice za namene, ki bi v primeru oboroženega spopada lahko izpostavili te dobrine uničenju ali poškodovanju, kot tudi, da se bodo ogibale vsakršnih sovražnih dejanj v zvezi z njimi. Oba dodatna protokola k Ženevskim konvencijam o zaščiti žrtev vojne,³ tako prvi, ki zadeva mednarodne oborožene spopade kot drugi, ki zadeva oborožene spopade, ki nimajo mednarodnega značaja, prepovedujeta sovražna dejanja, ki so naperjena proti zgodovinskim spomenikom, umetniškim delom ali svetiščem, ki so kulturna ali duhovna dediščina naroda, ter jih uporabljati za pomoč vojaškim akcijam. Prvi protokol tako kot Haaška konvencija prepoveduje, da bi bili taki objekti predmet represalij. Lahko dodamo še eno konvencijo UNESCO, to je Konvencijo o varstvu svetovne kulturne in

naravne dediščine⁴, ki države pogodbenice zavezuje, da namenoma ne bodo ukrenile ničesar, kar bi utegnilo posredno ali neposredno škodovati kulturni dediščini izjemnega pomena, če je ta dediščina na ozemlju drugih držav članic te konvencije. Da bi se olajšalo prepoznavanje kulturnih dobrin, Haaška konvencija določa zaznamovanje s posebnim spoznavnim znamenjem. Če je med vojno ali oboroženim spopadom uničen jasno prepoznaven objekt, ki je kot kulturna in duhovna dediščina naroda pod posebnim varstvom mednarodnega prava, se storilec kaznuje po 2. odstavku 384. člena Kazenskega zakonika Republike Slovenije. Zloraba pomenja Haaške konvencije pa je kazniva tudi v okviru kaznivega dejanja zlorabe mednarodnih znamenj (386. člen).

Opombe:

- 1 Konvencija o ukrepih za preprečevanje nedovoljenega uvoza in izvoza kulturnih dobrin ter prenosa lastninske pravice na njih, sprejeta v Parizu 14. novembra 1970, Uradni list SFRJ – Mednarodne pogodbe, št. 50/73, Akt o notifikaciji nasledstva ..., Uradni list RS – Mednarodne pogodbe, št. 15/92 (Uradni list RS, št. 54/92) in Obvestilo Ministrstva, Uradni list RS – Mednarodne pogodbe, št. 2/93 (Uradni list RS, št. 7/93), po stanju 1. 1. 1995 je konvencijo ratificiralo oz. notificiralo nasledstvo 81 držav
- 2 Konvencija o varstvu kulturnih dobrin v primeru oboroženih spopadov s Pravilnikom za njeno izvrševanje in Protokol, sprejeti v Haagu 14. maja 1954, Ur. l. FLRJ – Mednarodne pogodbe št. 4/56, Akt o potrditvi nasledstva ..., Uradni list RS – Mednarodne pogodbe, št. 15/92 (Uradni list RS št. 54/92) in Obvestilo Ministrstva, Uradni list RS – Mednarodne pogodbe, št. 2/93 (Uradni list RS, št. 7/93), notifikacija deponirana pri UNESCO 28. 10. 1992, potrjena 26. 11. 1992, po stanju 31. 10. 1994 je 85 držav ratificiralo oz. notificiralo nasledstvo konvencije in 73 držav protokol.
- 3 Dodatni protokol k Ženevskim konvencijam z dne 12. avgusta 1949 o zaščiti žrtev mednarodnih oboroženih spopadov (Protokol I), sprejet v Ženevi 10. julija 1977, Uradni list SFRJ – Mednarodne pogodbe, št. 16/78, Dodatni protokol k Ženevskim konvencijam z dne 12. avgusta 1949 o zaščiti žrtev oboroženih spopadov, ki nimajo mednarodnega značaja (Protokol II), sprejet v Ženevi 10. julija 1977, Uradni list SFRJ, št. 16/78, Akt o notifikaciji nasledstva ..., Uradni list RS, št. 14/92
- 4 Konvencija o varstvu svetovne kulturne in naravne dediščine, podpisana v Parizu 23. novembra 1972, Uradni list SFRJ, št. 56/74, Akt o notifikaciji nasledstva..., Uradni list RS – Mednarodne pogodbe, št. 15/92 (Uradni list RS, št. 54/92), Obvestilo Ministrstva, Uradni list RS – Mednarodne pogodbe, št. 2/93 (Uradni list RS, št. 7/93)

Magdalena Petrič

Protection of Cultural Heritage in Criminal Law

Keywords: cultural heritage, protection of cultural heritage by criminal law, penal code

Shortly after becoming independent, Slovenia adopted a new and comprehensive penal code which came into force on 1 January 1995. Cultural heritage belongs among those values that are protected by criminal law. In the Penal Code of Yugoslavia (KZ SFRJ) and from 1974 onwards in the Penal Code of the Republic of Slovenia (KZ RS), criminal acts in connection with cultural heritage were defined as criminal offences. The KZ RS defined those acts to be criminal: damage or destruction of objects of special cultural and historical significance and of natural feature (Article 178), illegal export of objects of special cultural and historical significance or any natural object of particular importance (Article 179), and aggravated forms of the following criminal acts: grand larceny (Article 166, paragraphs 2 and 3), evasion (Article 169, paragraphs 4 and 5) and fencing (Article 176, paragraph 3). As a special criminal offence, the KZ SFRJ mentioned the destruction of the cultural and historic monuments during war and armed conflict (Article 151). With certain modifications and amendments, the classification of these criminal acts was also included in the new Penal Code of the Republic of Slovenia, as both the KZ SFRJ and the KZ RS were adopted as the basis for the new code.

The terminology used to define the criminal offence itself was not changed, and so the law refers in the same way to objects of special cultural and historic significance, of great or exceptional cultural and historic significance, and to cultural and historic monuments. The law that pertains to natural and cultural heritage (Official Gazette of the Socialist Republic of Slovenia, Nos. 1/81 and 42/86, Official Gazette of the Republic of Slovenia, No. 26/92) maintains the distinction between cultural heritage, the cultural or historic monument, and a monument of great or exceptional significance. According to this law, cultural heritage consists of immovable heritage, movable heritage and collections thereof, areas of cultural, scientific or aesthetic value for Slovenia or for a smaller region thereof (Article 2). In any particular case, for any cultural heritage to acquire the legal status of being a cultural monument, it requires an official declaration at the municipal level or, if the monument is of great or exceptional significance, at the national level. The process by which cultural monuments are legally recognised is a very slow and fragmentary one, and this means that much of the cultural heritage of special significance as well as that of great and exceptional significance still does not enjoy the status of the cultural monument.

The special part of the Penal Code of the Republic of Slovenia is divided into chapters according to the hierarchic distribution of values under the protection of the Penal Code. The protection of cultural heritage is contained in the second group of chapters, as a part of the category of criminal acts against property, and also in the special group of criminal acts against humanity and international law.

Not only illegal export, also the illegal import of objects of cultural and historic significance is now considered a criminal act. Cultural property is seen to preserve its value only where its origin, history and setting are known, and therefore, illegal import or export can be considered to damage the object in a special way that constitutes a criminal offence against property. Any country is obliged to protect the cultural heritage that exists on its national territory as well as the cultural heritage of other countries and nations. Cultural heritage which developed in and for a specific area is an intrinsic part of that area, and therefore the act of protecting it must include all possible measures to keep it in the area. To achieve this end, measures have been introduced that prohibit any movement or export of property, as these actions would clearly be contrary to the stated aims of protection. Under the provisions of the Law on cultural and historical heritage, the export of an object that is cultural heritage or a cultural monument requires an appropriate export licence, and the export of an object without such a licence constitutes an offence.

According to Article 222 of the Penal Code of the Republic of Slovenia, to take an object of special cultural and historical significance abroad without a licence from the competent authority, or to import such an object contrary to international law, represents a criminal act. The legal origin for the criminal act thus defined is the 1970 Unesco convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property¹. On 28 October 1992, Slovenia made an official notification of its succession to Unesco, which was duly certified on 26 November 1992. By these regulations on illegal import also interests of foreign countries are respected. The penalty for the basic criminal act of the illegal export or illegal import of objects of special cultural and historic importance, is three years' imprisonment which extends to five years if the object in question is of great or exceptional significance. Since for criminal offences with sentences of three years' imprisonment and more already the attempt is punishable, it is no more necessary that the law contains any special provision dealing with attempted illegal export/import of cultural property.

According to Article 223 of the Penal Code of the Republic of Slovenia, any person who unlawfully damages or destroys an object of special cultural or historic significance is punished by law. The experts for the protection of cultural heritage have established that most heritage is destroyed by the owners or by those who rightfully have it at their disposal on behalf of the owner. Whereas the subject of the general offence is the damaging of movable or immovable property of another, the above-mentioned article also includes the damaging or destruction of the property by the owner himself. An aggravated form of this criminal act would be to damage or destroy an object of great or exceptional cultural and historic significance. The same penalty is foreseen for the theft of an object of special cultural or historic significance as for grand larceny, provided that the perpetrator's intentions were indeed to appropriate the object (Article 212, paragraph 2), but the punishment is more severe in cases when grand larceny was committed by appropriating an object of special cultural or historical significance (Article 212, paragraph 3). Cases of evasion (Article 215, paragraph 4) and fencing (Article 221, paragraph 3) are also considered as aggravated forms of the basic criminal act, if the object is of special cultural or historical importance. In the case of both grand larceny and evasion, the more aggravated offence has been dropped, if the object is of great or exceptional cultural or historic significance.

In the chapter that deals with criminal offences against humanity and international law, the act of destroying a cultural and historic monument or natural feature is punishable (Article 384). Anyone who in time of war or armed conflict, contrary to the provisions of international law, destroys cultural or historic monuments and buildings or institutions devoted to science, art, education or philanthropy, is punishable. The Hague conventions of 1899 and 1907 forbade the destruction of historic monuments, buildings devoted to art, science, religion, and works of art during armed conflict. The 1954 Hague Convention² also obliges those countries that have signed the agreement not to use cultural property and their immediate surroundings for

purposes which could, in the case of an armed conflict, expose the property to destruction or damage, as well as to avoid any act of hostility directed against to the property itself. The Geneva Convention for the protection of the victims of war³ contains two additional protocols whereby in the first a reference is made to international armed conflicts, and in the second to armed conflicts without an international dimension. Both forbid any hostile act aimed at historical monuments, works of art or shrines which are part of the cultural and spiritual heritage of a nation, and forbid their use for any military action. Like the Hague Convention, the first protocol outlaws the use of such objects in acts of retaliation. Another Unesco convention, which pertains to the protection of the world's cultural and natural heritage should be mentioned⁴. This convention obliges the signatories to do nothing intentionally to indirectly or directly harm cultural heritage of exceptional significance located on the territory of another signatory. In order to make the recognition of cultural property easier, the Hague Convention suggests that such property be marked with a distinctive emblem. If an object that can be unambiguously recognised to be part of the cultural or spiritual heritage of a nation, and as such enjoys a specially protected status under international law, is destroyed during a war or an armed conflict, the perpetrator will be punished under the provisions of Article 384, paragraph 2 of the Penal Code of the Republic of Slovenia. The abuse of the emblem of the Hague Convention is also punishable by law as a criminal offence of abusing an international symbol (Article 386).

Notes:

- 1 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of ownership of Cultural Property, adopted in Paris on 14 November 1970, Official Gazette of the SFRY – International treaties, No 50/73, the Act on the Notification on Succession ..., Official Gazette of the Republic of Slovenia – International treaties, No 15/92 (Official Gazette of the Republic of Slovenia, No 54/92) and the Notification of the Ministry, Official Gazette of the Republic of Slovenia – International Treaties, No 2/93 (Official Gazette of the Republic of Slovenia, No 7/93), and by 1 January 1995, 81 countries had ratified the convention or notified their succession to it.
- 2 Convention for the Protection of Cultural Property in the Event of Armed Conflict with Regulations for the Execution and the Protocol, adopted in The Hague on 14 May 1954, Official Gazette of the FLRY – International Treaties, No 4/56, the Act on Confirmation of Succession ..., Official Gazette of the Republic of Slovenia – International Treaties, No 15/92 (Official Gazette of the Republic of Slovenia, No 54/92), and the Notification of the Ministry, Official Gazette of the Republic of Slovenia – International Treaties, No 2/93 (Official Gazette of the Republic of Slovenia, No 7/93), the notification was deposited with the Unesco on 28 October 1992, and certified on 26 November 1992, and by 31 October 1994, 85 countries ratified the convention, or notified their succession to it and 73 countries ratified the protocol.
- 3 The additional protocol to the Geneva conventions from 12 August 1949 on the protection of victims of international armed conflicts (Protocol I), adopted in Geneva on 10 July 1977, Official Gazette of the SFRY – International Treaties, No 16/78, Additional Protocol to the Geneva conventions from 12 August 1949 on the protection of victims of armed conflicts without international dimension (Protocol II), adopted in Geneva on 10 July 1997, Official gazette of the SFRY, No 16/78, Act on the Notification of Succession, Official Gazette of the Republic of Slovenia, No 14/92.
- 4 Convention for the Protection of the World Cultural and Natural Heritage, signed in Paris on 23 November 1972, Official Gazette of the SFRY, No 56/74, Act on the Notification of Succession ..., Official Gazette of the Republic of Slovenia – International Treaties, No 15/92 (Official Gazette of the Republic of Slovenia, No 54/92), The Notification of the Ministry, Official Gazette of the Republic of Slovenia – International treaties, No 2/93 (Official Gazette of the Republic of Slovenia, No 7/93).

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Pojem avtentičnega v konservatorstvu

Ključne besede: konservatorstvo, avtentično, original

Avtentičnost je dandanes često uporabljana beseda, a kot bomo videli v nadaljevanju, ostaja njen pomen na neki način 'neulovljiv', vsaj na področju konservatorstva. Razne leksikografske definicije pojma za naše potrebe ne opisujejo dovolj natančno. V zadnjih letih so bila vsaj tri mednarodna srečanja konservatorske stroke posvečena vprašanju avtentičnosti,³ da ne govorimo o pravi inflaciji novodobnega iskanja in govorjenja o 'žavtentičnih' doživetjih, sporočilih, kjer se lahko zgodi tudi to, da kopija dobi častni pridevnik 'žavtentična' kopija.⁴ Iz tega je mogoče sklepati, da je naše iskanje avtentičnega dokaz nasprotnega, da človek torej občuti vedno manj avtentičnega v svojem okolju ter da mu te vrednosti primanjkuje.

In vendar problem avtentičnosti ni tako nov. Sam pojem izhaja iz starogrške besede *Authentikos*, ki pomeni nekaj svojevrstnega, enkratnega, enkratno existenco. Vprašanje avtentičnosti in avtentificiranja je vezano na evropsko okolje, kjer ga prvič srečamo v srednjem veku, z začetki legalnega avtentificiranja uradnih tekstov ter v zvezi s svetniškimi relikti.⁵ Koncept pojma se je sčasoma razširil in vstopil v moderno družbo, ko so z začetkom industrializacije edinstvenost ustvarjalnega procesa prvokrat v človeški zgodovini zamenjali stroji. Človek je odreagiralo z iskanjem plodne ustvarjalnosti, že takrat najdene v izdelkih ljudstev, 'nepokvarjenih' z modernimi časi, in to iskanje se nadaljuje do današnjega dne.

Zanimivo je, da pojma avtentičnosti nekatera druga kulturna okolja – kot na primer japonsko in arabsko – sploh niso poznala in zanj ne premorejo ekvivalentnega izraza v svojem jeziku. V arabskem svetu so verodostojnost in pomen pripisovali območju ter poreklu, ne pa materialu.⁶ Za Japonsko značilno leseno arhitekturo pa so je morali po določenem obdobju popravljati, tako da je že sam konstrukcijski sistem upošteval možnost zamenjave delov in dekonstrukcije celotne stavbe.⁷ V takšnih primerih ni možno aplicirati definicije avtentičnosti, kakršna velja v evropskem okolju.

Našo dobo je poleg vse hitrejšega tehnološkega napredka zaznamovala tudi tako imenovana 'demokratizacija kulture', kar je prispevalo k hitrejšemu razvrednotenju avtentičnega – od pospešenega propadanja spomenikov do globalizacije, ki je pripeljala cel planet v naše domove ter nam omogočila morda najširše znanje o svetu v celotni dosednji zgodovini. Prav sodobne tehnične zmogljivosti so danes vsekakor potreben pripomoček v izobraževalnem procesu tudi na področju umetnosti. Vendar sta neskončno reproduciranje in distribucija replik umetniškega dela v končni posledici razkrili izgubo vrednosti originalnega in avtentičnega (ob hipotezi, da je družba tista, ki sploh ustvarja vrednost nekega dela). Repliciranje je skozi stoletja resda bilo eden najbolj indikativnih pojavov v zgodovini umetnosti, način, kako se je vedenje o nekem

Avtentičen 1. ki izvira od avtorja; pristen, izviren // ki mu je verjeti, verodostojen 2. ki se ujema z originalom, natančen, točen

Avtentičnost lastnost, značilnost avtentičnega; pristnost, verodostojnost 1

Originalen 1. ki ni odvisen od kakega vzora, predloge, izviren 2. ki je v jeziku, v katerem ga je napisal avtor; ki je tak, kakor ga je ustvaril umetnik 3. prvoten, prvi // pravi, pristen 2

delu širilo in način poučevanja skozi imitacijo. Danes pa je to, tako temeljno dejanje v industrijski proizvodnji s svojo količinsko navzočnostjo, popačilo splošno spoštovanje prototipa. V arhitekturi sta k sreči otežkočenost in visoka cena popolnega repliciranja delovala zaviralno na ta pojav.⁸ Pri uporabljanju pojmov 'originalno' in 'avtentično' se pogosto srečujemo z nejasnostjo zaradi nedefinirane razlike med obema pojmom. Lahko se zgodi, da se ob branju kakšne od definicij avtentičnega vprašamo, če ni avtor v resnici govoril o originalnem. Da bi pojasnila razliko, sem najprej poskusila najti točko v procesu nastajanja kulturnega objekta, ob kateri bi lahko začeli govoriti o njegovi avtentičnosti. Zato moramo ustvarjalni proces slediti vse do njegovega začetka, kjer imamo opravka z osnovnimi naravnimi materiali: skalami v kamnolomu, drevesi v gozdu, peskom, vodo,... Prva raven sporočila je neko znano, v kulturnem okolju dogovorjeno ime – kot na primer voda, ki jo bomo prepoznali tudi pod nazivom H₂O.

Nato pride človekova ideja, ki pridobi svojo pravo in dokončno eksistenco in obliko šele skozi materializacijo. Medij in oblika se lahko spreminjata: v književnosti je pisana beseda, v glasbi skladba in pozneje zvok, v stavbarstvu hiša. Medtem, ko za sprejem avtentičnega sporočila v književnosti ne potrebujemo originalnega avtorjevega rokopisa, v glasbi pa nujno potrebujemo posrednika, ki bo napisane znake prenesel v zvočno obliko, v primeru kulturnih objektov lahko avtentičnost neomadeževano spregovori le skozi originalno obliko in brez kakršnegakoli posrednika. Ti namreč povzročajo efekt 'gluhega telefona', kot v otroški igri, kjer se ponavadi sporočilo, vpeljeno v krog, spremeni, preden doseže poslednjega v krogu.

Snov, spremenjena s človeško idejo, pridobi drugo raven sporočila. Ponavadi pomeni tovrstna oplemenitev obenem tudi spremembo funkcije snovi. Končni objekt ni nujno umetnina, toda v vsakem primeru je posledica delovanja človekove misli in roke. Materialni obstoj zlahka prepoznamo, kajti za to imamo običajno biološke pogoje (vid,...), toda na drugi ravni je sporočilo kodirano. Beremo ga le z dekodiranjem, torej z določeno količino kulturnega znanja.

Zakaj nam je drugoravensko sporočilo sploh razumljivo? Če sledimo konceptu 'Kunstwollen' Aloisa Riegla, vidimo, da je objekt nastal s sodelovanjem celotnega kolektivnega spomina, ki živi v avtorju. Tudi naše branje zahteva kolektivno znanje, kajti vidimo le tisto, kar poznamo in kar lahko vključimo v naš izrazni sistem.⁹ Mi vedno opazujemo stvari skozi nekakšna 'očala' na nosu – z našimi skupinskimi ali osebnimi kulturnimi stališči ali kolektivnim spominom.

Iz dveh ravni sporočila lahko poskusimo razločiti pojma 'originalno' in 'avtentično'.

Originalno je pasivno načelo, snov, preoblikovana prva raven sporočila, ki je materialni oklep za drugo raven sporočila. Materialnost tega pojma začutimo iz samostalniške oblike besede – original. Original je snov, lahko se ga dotaknemo z roko. Avtentičnost pa je kvaliteta, materializirana ideja, vdihnjena druga raven sporočila, primarni motiv ter aktivno načelo, ki je porodil originalno formo. Tudi če se zavedamo obstoja originalne snovi, ni nujno, da beremo avtentično sporočilo, kajti avtentičnost ne šteje, če človek nima želje, da bi jo spoznal. Človek je tukaj tisti, ki se podaja v odnos z objektom in vzpostavlja dvosmerno komunikacijo. Čim manj posrednikov obstaja in čim bližji nam je jezik sporočila, jasneje bomo znali sprejeti avtentično sporočilo.

V konservatorstvo je pojem avtentičnosti vpeljala Beneška listina v svoji preambuli, vendar ga ni definirala. Raimond Lemaire, poročevalec beneškega srečanja leta 1964, je to razložil z besedami, da v tistem času nihče ni imel za potrebno, da bi sploh razpravljali o možnih zapletih pri tem, kaj naj bi ali ne bi bilo avtentično. Obenem pa je listina izhajala iz precej homogenega evropskega okolja, tako da danes ne pokriva več vseh obstoječih vprašanj in dilem.

Avtentičnost je postala ključno vprašanje kot ena izmed osnovnih testnih zahtev za uvrstitev na Seznam svetovne dediščine. Leta 1970 so Operacijska navodila za vpeljavo konvencije o svetovni dediščini oblikovala nujnost izpolnitve testa avtentičnosti na štirih področjih – podoba, snov, izdelava in postavitve.¹⁰ Lemaire je sugeriral uporabo pojma avtentičnosti kot integritete in leta 1993 začel diskusijo s svojim analitičnim esejem o problemih avtentičnosti.¹¹ Podal je tezo, da lahko prej kot o eni sami avtentičnosti govorimo o več 'avtentičnostih', ne le v primerjanju

različnih kulturnih okolij, temveč tudi znotraj enega samega okolja, če ta vsebuje različna kulturna stališča. Celo znotraj enega samega objekta je možno prepoznati dve različni avtentičnosti: formalno ali inicialno, ki jo je v snov vdihnil avtor, ter zgodovinsko ali sukcesivno, ki pomeni življenje objekta v času, oziroma potek njegovega spreminjanja. Očitno je, da se bo sčasoma zgodovinska avtentičnost večala, medtem ko bo inicialne vedno manj. To je razlog, da na prvi pogled ti dve avtentičnosti delujeta, kot bi se medseboj izključevali. Vendar je to le teoretična plat. V resnici živita in rasteta prepleteni v nenehno spreminjajočem se kulturnem objektu.

Nadaljevanje diskusije je sledilo v norveškem Bergnu in ICOMOS-ovi konferenci, posvečeni avtentičnosti v japonskem mestu Nara leta 1994. Dokument iz Nare, posvečen avtentičnosti, samega pojma ne definira, vendar pripomni, da avtentičnosti ne bi smeli obravnavati kot vrednost. Prej velja, da je naša sposobnost razumevanja vrednosti spomenika odvisna od stopnje zaznave avtentičnosti virov informacij, povezanih s spomenikom. Originalna forma je lahko vir (avtentične) informacije. Obenem pa dokument poudari, da ni ene same in dokončne definicije avtentičnega.

Če avtentičnost lahko variira in če ni vrednost, ali je res, da je potemtakem mera, kot je zapisal Jukka Jokilehto: "Avtentičnost v varovanju kulturne dediščine se lahko definira kot mera resničnosti notranje enotnosti kreativnega procesa in fizične realizacije dela ter učinkov njihovega prehoda skozi zgodovinski čas"¹²? Če naj bi bila avtentičnost mera, kako in s čem jo lahko izmerimo, in kako naj izmerimo kreativni proces?

Na drugi strani je Lemaire opisal avtentičnost kot "odnos resničnosti in pristnosti med oddajnikom sporočila in njegovo vsebino" in pridevnik 'avtentičen' kot "sporočilo, preneseno od oddajnika do prejemnika, ne da bi se podvrglo spremembi, isto v svojih odtenkih".¹³ Ta definicija jasno opredeli sporočilo ter vlogo človeka, 'prejemnika' in potrdi avtentičnost kot aktivni princip in subjekt v dialogu. Iz nje sledi, da avtentičnosti ne moremo nujno in povsem vezati na originalni material, kar potrjuje japonska tradicija točno določenega principa razstavljanja in zamenjave dotrajanih delov pri stavbi. Tudi tu smemo govoriti o avtentičnosti, ki obstaja v nekakšnem stoletnem in natanko predpisanem, religioznem odnosu med človekom in objektom.

Doživljanje avtentičnosti je doživljanje 'aure', ki je 'nekaj višjega', kot je to označil Michael Petzet,¹⁴ izkušnja, ne le človekovo opazovanje, temveč soigra v edinstveni predstavi. Avtentičnost pomeni, da smo doživeli edinstvenost cvetlice v njeni celosti, kot je pokazal pesnik Bashô, ki rože ni odnesel domov in modroval o bistvu življenja kakor pesnik Tennyson. To je razlika med 'imeti' in 'biti' in je razlika med dvema svetovoma, ki nam jo je poučno predstavil Erich Fromm¹⁵ v primerjavi dveh pesmi, s katerima zaključujem prispevek:

*Cvetlica v zidu razpokanem,
izpulim te iz razpoke.
Držim te tu, s korenino in vsem, v roki.
Majhna cvetlica – ko le doumel bi
kaj si, s korenino in vsem, in vse v vsem,
vedel bi, kaj Bog je in kaj človek.*

Tennyson, 19. stoletje

*Pod živo mejo
pozorno poglej
nazuna - cvet!*

Bashô, 17. stoletje

Opombe:

- 1 SSKJ: prva knjiga, (Ljubljana, 1980), s. 80.
- 2 SSKJ: druga knjiga (Ljubljana, 1979), s. 434.
- 3 Susan Macdonald, Reconciling Authenticity and Repair in the Conservation of Modern Architecture (Journal of Architectural Conservation, vol. 2, št. 1, marec 1996), s. 41.
- 4 Nara Conference on Authenticity : Working Papers (Nara, 1994), s. 294.
- 5 Jukka Jokilehto, Viewpoints: the Debate on Authenticity (ICCROM Newsletter, Rim, št. 21, julij 1995), s. 6.
- 6 Nara Conference on Authenticity... , s. 102.
- 7 Authenticity in the context of Japanese wooden architecture (The World Heritage Newsletter, št. 6, december 1994), s. 7.
- 8 James Marston Fitch, Historic Preservation : Curatorial Management of the Built World (Virginia, 1992), s. 187.
- 9 Encyclopaedia of World Art : Space and Time (New York-Toronto-London, 1950), kol. 184.
- 10 Nara Conference on Authenticity... , s. 38.
- 11 Raimond Lemaire, Authenticité et Patrimoine Monumental (Restauro, Neapelj, 1994).
- 12 Jokilehto, Viewpoints... , s. 7.
- 13 Lemaire, Authenticité... , s. 7.
- 14 Nara Conference on Authenticity... , s. 298.
- 15 Erich Fromm, Imati ili biti (Zagreb, 1984), s. 28.

Katarina Višnar

The term 'authentic' in conservation

Keywords: conservation field, authentic, original

Today the term 'authenticity' is very often used, but, as we shall see, its meaning remains somehow blurry, at least in the area of the conservation of monuments. Although it appears to be an issue of the highest importance, it is difficult to find a single answer and define it clearly. In the past few years, at least three international meetings have discussed authenticity,² and we can witness the true inflation of the new-age looking for and talking about 'authentic' experiences and messages. It is even possible that a copy becomes an 'authentic' copy.³ From all of this we can conclude that the whole of our searching for authenticity proves the opposite, that a man feels less and less authenticity in his environment and that he misses this value.

The problem of authenticity is not new. The term 'authenticity' is of ancient Greek origin. Coming from the word *Authentikos* (from *Antos*, 'myself', 'the same'), the expression means something specific, unique, a unique existence. This began to be considered in Europe during the Middle Ages in connection with the need to authenticate official texts legally, and with the issue of the relics of saints.⁴ Slowly, the concept was widened. In the 18th century it entered a modern society inspired by the rise of the industrial era, which threatened the authenticity and uniqueness of the creation process for the first time in human history. Alongside industrialization humans started to look for creative fertility, which they found in the creations of peoples 'unspoiled' by modern times.

It is interesting to note that some other cultural environments did not recognise it at all, and have no equivalent expression for it – for example Japanese and Arabian. In the Arabian world, credibility was contributed to site and origin.⁵ The typical Japanese wooden architecture had to be repaired after certain periods of time, hence the construction system already anticipated the possibility of replacing parts of the building and its reconstruction.⁶ In such cases it is not possible to apply the definition of authenticity which is valid in the European space.

The modern age and its technical opportunities have brought us a so-called 'democratisation' of culture. Different kinds of media have made it possible to meet the whole world in our homes. Consequently, our knowledge is probably the widest in human history. Reproductions are doubtless a requisite in learning about art. Unfortunately, there seem to be no limits on the number of reproductions. Fitch explained, "The act of replication, so fundamental to the industrial production of utilitarian goods, is singularly hazardous when applied to work of art and architecture. By its sheer presence in quantity, the replica can coarsen and corrupt public

Authentic genuine; authoritative; true, entitled to acceptance, of established credibility; (of writing) trustworthy, as setting forth real facts; in existentialism, used to describe the way of living of someone who takes full cognisance of the meaninglessness of the world yet deliberately follows a consistent course of action.

Authenticity the quality of being authentic; the state of being true or in accordance with fact; genuineness.

Original pertaining to the origin or beginning; existing from or at the beginning; derived, copied, imitated or translated from anything else; originative; novel; creative. – That which is not itself, or of which something else is, a copy, imitation or translation; a real person, place, etc., serving as model for one in fiction; an inhabitant, member, etc., from the beginning; a person of marked individuality or oddity.¹

appreciation of the prototype. The cultural consequences of replication are most apparent in small and mobile artifacts – paintings, sculptures, objets d'art. Fortunately, the sheer cost and difficulty of replicating a building in full-scale, three-dimensional reality is very high: as a consequence, it is not so common a phenomenon.⁷

In using the terms 'original' and 'authentic', we often encounter the undistinctness because the difference between these two terms is not defined, and thus their meanings are sometimes mistaken. To explain the difference between these terms, I have tried to locate where the starting point in the process of the formation of a cultural object, whereby we could discuss its authenticity. We have to follow the creative process from the very beginning in dealing with substance: rocks in a quarry, trees in a forest, sand by a river and water in a river. Bare substance carries the first level of the message, common to us through its name – it might be water or H₂O, limestone (CaCO₃), granite, marble, or wood.

Then comes the human idea. It cannot be mediated to another human being if not existing in shape. The shape varies: in literature it is the written word, in music, composition and later sound. In the case of fine arts and architecture, the shape is modelled from some of the materials mentioned above. While in literature, we do not need the original handwriting of the author to receive an authentic message, and in music there must be an intermediary, to transpose written signs into sound, in the case of cultural objects authenticity can speak up clearly only through its original form and without involving intermediators (since these result in the 'deaf telephone' effect, as in the children's game, in which usually the message inputted into a circle alters until outputted by the last player).

Modified through the human idea, the substance then gains the second level of the message. Usually, ennoblement on the second level also means that the function of the substance is changed. The resulting object is not necessarily a work of art, but it is certainly a product of human work. While its material existence can be easily noticed and recognized, because for that we normally have biological preconditions (sense of sight, for example), the secondary message is coded, and can be read only by decoding, thus with a certain possessing of cultural knowledge.

Why is the message eventually understandable to us? Following Alois Riegl's concept of 'Kunstwollen', it is possible to say that image takes shape with the participation of the whole collective memory of author.⁸ Our reading also requires some collective knowledge, since we can only see what we know and can integrate into our system of expression.⁹ And we always observe things with some kind of 'glasses on the nose' – our collective or individual cultural attitudes.

From these two levels, it is possible to clarify the distinction between the terms 'original' and 'authentic'.

'Original' is a passive principle, substance, the reshaped first level of the message, which is a material shell for the second level message; it is a touchable substance. While 'authentic' is the idea in shape, the primary motif, the active principle that 'gave birth' to the original form. Authenticity is revealed only when it is read, ergo in contact with humans. Even if we recognise the original substance, we do not necessarily read the authentic message. Authenticity does not matter if the human being has no wish to perceive it. He is the one who lets himself into the relationship with the object to establish both-direction communication. The fewer the intermediators and the closer the language of the authentic message to the human being, the clearer and more fully authentic is the message he can receive.

The concept of the term as we understand it was introduced into the conservation field, but not explained clearly, in the preamble of the Venice Charter. Professor Raymond Lemaire, rapporteur of the Venice meeting in 1964, clarified this shortcoming, explaining that in those days it was not felt necessary to discuss it at all. In addition, the Venice Charter was generated in quite a homogeneous European background, and nowadays no longer cover all the existing issues.

Authenticity became a key issue as one of the basic requirements for sites nominated for inclusion on the World Heritage List. In 1970, the Operational Guidelines for the implementation

of the World Heritage Convention articulated the need to ensure sites met the criterion of authenticity in design, material, workmanship and setting.¹⁰ Professor Lemaire suggested the concept of 'authenticity' should be used, rather than 'integrity', and initiated the discussion with his analytic essay on problems of authenticity in 1993. He presented the thesis that, rather than 'authenticity', there exist 'authenticities', not only among different cultures but also belonging to different cultural attitudes. In a single cultural object it is possible to recognise two opposing, conflicting authenticities: the formal, initial one, given by the author, and the historic, successive one, which accompanies the object's passing through time. Apparently, the older the object is, the more historic signs will be on it, and the fewer initial. This is why the two authenticities seem to be contradictory. In fact, their antagonism exists only on a theoretical basis. In reality, the two authenticities live and grow interconnected together in a transforming cultural object.¹¹

The debate led to the meeting in Bergen, Norway, and then to the ICOMOS Conference on authenticity in the Japanese city Nara in 1994. The resulting Nara Document on authenticity does not define the term itself, but remarks that authenticity should not be treated as a value. Rather, 'Our ability to understand such (heritage) values depends on the degree to which the relevant information sources are found to be valid, and so authentic.'¹² The original form can be a source of the (authentic) information. The Nara Document emphasises that there is no single and ultimate definition of what authenticity is.

The problem can be even further entangled in trying to define authenticity. If it can vary, and if it is not a value, can we agree with Jokilehto – 'Authenticity in the conservation of cultural heritage can be defined as a measure of truthfulness of the internal unity of the creative process and the physical realization of the work, and the effects of its passage through historical time'¹³ – that it can be a measure. If authenticity is a measure, how can we measure it, especially the 'creative process'? Isn't Jokilehto speaking about the original?

On the other hand, Lemaire described 'authenticity' as 'relation de vérité et de sincérité entre l'émetteur d'un message et le contenu de celui-ci'¹⁴, and the adjective 'authentic' as 'un message qui est transmis sans subir d'altération, même dans ses nuances, d'un 'émetteur' Ó un 'récepteur'¹⁵. These definitions make explicitly clear the role of the human 'receiver' in 'relation' to 'truth' among 'emiter' and 'receiver', which establish authenticity as an active principle and subject in a dialogue. Therefore, authenticity cannot be inevitably and totally linked to the original material. That is proved by the Japanese tradition of a precisely defined principle of decomposing and replacing the old parts of a building. Even here we can talk about the authenticity that exists in a century-old, strictly prescribed religious relationship between the human being and the object.

Experiencing authenticity is experiencing the 'aura', that is 'something higher', as Michael Petzet wrote.¹⁶ It is the experience, the human being not only observing, but co-acting in a unique play. Experiencing authenticity means to experience the uniqueness of a small flower in its wholeness, as Bashō showed us, not taking it home and wondering what is the essence of life, as Tennyson did. It is the difference between 'to have' and 'to be', and this is the difference between two worlds, instructively shown in the comparison of two poems which I have borrowed from Erich Fromm¹⁷ and with which I conclude my paper:

*Flower in a crannied wall,
I pluck you out of the crannies,
I hold you here, root and all, in my hand,
Little flower – but if I could understand
What you are, root and all, and all in all,
I should know what God and man is.*

Tennyson, XIXth century

*When I look carefully;
I see the nazuna blooming
by the hedge.*

Bashô, XVIIth century

Notes:

- 1 Chambers Maxi Paperback Dictionary (Edinburgh, 1993).
- 2 Susan Macdonald, Reconciling Authenticity and Repair in the Conservation of Modern Architecture (Journal of Architectural Conservation, vol. 2, No. 1, March 1996), p. 41.
- 3 Nara Conference of Authenticity : Working Papers (Nara, 1994), p. 294.
- 4 Jukka Jokilehto, Viewpoints: the Debate on Authenticity (ICCROM Newsletter, No. 21, July 1995), p. 6.
- 5 Nara Conference on Authenticity..., p. 102.
- 6 Authenticity in the context of Japanese wooden architecture (The World Heritage Newsletter, No. 6, December 1994), p. 7.
- 7 James Marston Fitch, Historic Preservation : Curatorial Management of the Built World (Virginia, 1992), p. 187.
- 8 Encyclopaedia of World Art : Space and Time (New York-Toronto-London, 1950), col. 184.
- 9 Ibid.
- 10 Nara Conference on Authenticity... p. 38.
- 11 Raimond Lemaire, Authenticité et Patrimoine Monumental (Restauro, Naples, 1994).
- 12 Jokilehto, Viewpoints..., p. 6.
- 13 Ibid., p. 7.
- 14 Lemaire, Authenticité..., p. 7.
- 15 Ibid.
- 16 Nara Conference on Authenticity..., p. 298.
- 17 Erich Fromm, Haben oder Sein (Stuttgart, 1976).

Ana Lavrič

Načrtovanje in zidava kupole ljubljanske stolnice

Ključne besede: Ljubljana, stolnica – kupola, Matej Medved, Benedikt Müller, Jožef Schemere, Giulio Quaglio, neoklasicizem, barok, gradbena direkcija

Eden najpomembnejših akcentov urbanistične podobe ljubljanskega mesta je gotovo mogočna kupola stolne cerkve. Pred njeno pozidavo je bila stolnica navkljub impozantnima zvonikoma ob fasadi le nedokončani "torzo" velikopotezne zamisli operozov: tedanjo situacijo dobro ilustrira kolorirani bakrorez procesije ob ljubljanskem kongresu leta 1821, kjer vidimo šenklavško cerkev pokrito z visoko dvokapno streho nad glavno in prečno ladjo brez arhitektonskega poudarka na njunem križišču.¹ Potem ko je dve desetletji pozneje Ljubljančanom le uspelo uresničiti prvotno idejo, je pogled na veličastno kupolo zajel Franz Kurz pl. Goldenstein v risbi licejskega poslopja² ter tako likovno ovekovečil pomembni gradbeni dosežek svoje dobe. Načrtovanje kupole je bilo zahtevno iskanje najprimernejšega projekta; problem so v večletnih pogajanjih med cerkvenim predstojništvom in državnimi uradi navsezadnje zadovoljivo rešili. Dokumentacijo te dolgotrajne procedure je že pred nekaj desetletji raziskal Viktor Steska,³ tokrat pa si jo bomo ogledali na novo (z navedbo zdaj veljavnih arhivskih signatur), v povezavi z načrti, ki še niso bili objavljeni, so pa vsekakor temeljno arhivsko gradivo obravnavane tematike.

Lz spisa Cathedralis Basilicae Labacensis Historia (1701-1719), v katerem Janez Gregor Dolničar popisuje gradnjo nove ljubljanske stolne cerkve, izvemo med drugim tudi zgodbo o načrtovanju kupole, o iskanju primernega izvajalca in o težavah, ki so preprečile njeno zidavo. Vsekakor je bila finančna zagata vzrok, da so na pragu 18. stoletja na križišče ladij postavili le provizorij ali t.im. navidezno kupolo; to je bil lesen in ometan strop, ki je s Quagliovo iluzionistično poslikavo (1703) vzbujal vtis resničnega kupolastega oboka.⁴ Rešitev je bila za več kot dobro stoletje zadovoljiva, potem pa so se pokazale potrebe po obnovi. Leta 1829 je strop še popravljval zidarski mojster Francesco Coconi (20 fl, 5 fl, 37 fl),⁵ a že kmalu so začeli razmišljati o drznejšem podvigu. Z utemeljitvijo, da bi utegnil strop ob morebitnem požaru pasti v cerkev in povzročiti nepopravljivo škodo, se je cerkveno predstojništvo odločilo za zidavo prave kupole.⁶ S tem so v celoti izpolnili stare upe graditeljev, ki so se, kot piše Dolničar, zatekli k začasni rešitvi, "dokler ne napočijo boljši časi in se zberejo nova sredstva, s katerimi bo mogoče stavbo izvesti do njene zelene popolnosti. Naj to naredi Bog v svojo večno slavo in v čast svetnika!"⁷ Zdaj je čas vendarle napočil in končno je bila zgradba dopolnjena v smislu rimskega ideala baročne cerkve.

Leta 1836 je cerkveno predstojništvo najprej kot prilogo k listu Illyrisches Blatt, nato pa še v samostojni brošuri izdalo kratko zgodovino zidave stolne cerkve in obenem povabilo meščane, naj s prispevki podpro gradnjo kupole, za katero sta bila načrt in predračun že v pripravi.⁸ S pogledom v preteklost so skrbniki cerkve svoja prizadevanja zgodovinsko legitimirali, saj je bila zidana kupola, kot rečeno, predvidena že od vsega začetka. Navedli so tudi več pragmatičnih razlogov zanjo: poleg večje varnosti v primeru požara še primernejšo osvetlitev, omilitev poletne

vročine, boljše zračenje in odvrnitev vlage, kar bi olajšalo vzdrževanje slik in pozlate. Naposled so se sklicevali še na svojo spomeniškovarstveno zavest: spomenike preteklosti, kot so ljubljanske cerkve, ki so po splošni sodbi in po oceni umetnostnih strokovnjakov odlične mojstrovine stavbarstva, po plemenitem stilu pa se stolnica še posebej odlikuje, so dolžni ohraniti in vzdrževati. Ob pietetnih besedah o baročni umetnini ne zasledimo nobenega namiga o kakem sodobnem vzoru, ki bi jih spodbudil k odločitvi za kupolo. Pa vendar je bilo takšnih zgledov v klasicistični arhitekturi dovolj. V bližnjem sosedstvu jih je na primer ponujal Trst, ki je postal pomemben center evropskega klasicizma. S sodobnimi idejami so jih nenazadnje seznanjali tudi v Ljubljani delujoči stavbarji, pa vendar je očitno, da cerkvenih predstojnikov ni vodila želja po posodobitvi stavbe, ampak hotenje po njeni popolni realizaciji v smislu prvotne baročne zasnove. Da so nekateri – čeprav samo na papirju – vendarle poskušali razmišljati tudi o posodobitvi stolne cerkve, kaže interesanten idejni projekt za njeno predelavo, ki je nastal še pred načrtovanjem kupole (le-te sploh ne predvideva) in se časovno ujema s prvimi ureditvenimi deli v dvajsetih letih. Kot izpitno nalogo pri deželni gradbeni direkciji ga je 1827 izdelal njen uslužbenec Pachatschek (sl. 1-2).⁹ Osnutek kaže popolno posodobitev stavbe v klasicističnem stilu: od prezidave notranjščine, kjer je posebej pomembno preobokanje z nizom enakih travej, do predelave fasade in zvonikov s kapami vred, pri čemer so eliminirani vsi baročni elementi. Seveda načrt ni bil neposredno namenjen realizaciji, vendar ostaja zanimiv dokument brezkompromisnega apliciranja klasicističnih idej na baročno stavbno jedro.

Zanašajoč se na dobrotnike, ki so se odzvali povabilu predstojništva,¹⁰ zlasti pa opogumljen z darom in spodbudo škofa Wolfa, se je stolni župnik in dekan Karel Zorn zavzeto lotil dela. Začel se je pogajati z deželno vlado o izvedbi gradnje pa tudi o sredstvih zanjo, da bi ob morebitni finančni stiski ne prišel v zadrego. Dogovori z gubernijem niso tekli prav gladko, zato so se v dolgih birokratskih pogajanjih priprave močno zavlekle. Že leta 1837 je deželna gradbena direkcija pripravila prve načrte, ki jih je izdelal inženir Benedikt Müller (I.-IV.).¹¹ Načrti (dat. 24. junij 1837) kažejo: I. tloris cerkve v pritličju (razvidna je prvotna zasnova stavbe s – pozneje zazidanimi – prehodi med kapelami) in v nadstropju (sl. 3), II. kupoli prilagojeno ostrešje glavne in prečne ladje s prerezi ter zahodno pročelje, kjer se zaradi predvidenega znižanja ostrešja odpira nemoten pogled na kupolo (sl. 4), III. prerez kupole (njen visoki tambur členijo okna in vmesni pilastri, obok je kasetiran in se odpira v svetlobnico) in dela stavbe (križišča ladij) pod njo (še posebej je izrisan prerez pripadajočega spodnjega dela stavbe do višine oprog) ter pogled na stransko pročelje s kupolo in z njej prilagojenim primerno znižanim ostrešjem (sl. 5-7), in IV. obstoječe ostrešje s prerezi (sl. 8). Predvidena kupola je okrogla in ima značilnosti klasičnega tipa;¹² načrti se omejujejo na eno samo varianto in ne predvidevajo druge možnosti.

Komisija gradbene direkcije, v kateri je sodeloval tudi polir Matija Dobravc, je v novembru 1837 raziskala trdnost in nosilnost temeljev, ki naj bi nosili kupolo. Medtem se je pokazalo, da je potrebno najprej popraviti pločevinasto streho na severni strani stolnice, skozi katero je močno zamakalo v oboke podstrešnih arhivov, odpraviti pa tudi pomanjkljivosti na južnem zvoniku. Za vsa potrebna dela je gradbena direkcija (Deshmann) pripravila načrt, izmere in predračun, cerkveno predstojništvo pa je samo prevzelo popravila (794 fl 19 kr).¹³ Nato so se spet začela pogajanja za kupolo. V njeno projektiranje se je vključil tudi v Ljubljani rojeni Jožef Schemerl, dvorni gradbeni svetnik na Dunaju, ki se je osebno zavzel za ta primer. Leta 1839 (dat. 20. avgust) je pripravil načrte za dve varianti (I.-IV.), za visoko kupolo klasičnega značaja (sl. 9-10) in za nizko s klasicističnimi potezami (sl. 11-12);¹⁴ predstavil ju je v tlorisu, prerezu in zunanji podobi. Visoka kupola je podobna Müllerjevemu projektu, le da jo obdaja povišan in bogateje razčlenjen zunanji plašč in znotraj ni kasetirana. Nizka, s kasetiranim obokom je v ozkem pasu tamburja okrašena z značilnim klasicističnim girlandnim vencem, osvetljuje pa jo le svetlobnica. Možnost izbire med obema spominja na Dolničarjev čas, ko je arhitekt Andrea Pozzo ponudil cerkvenemu predstojništvu prav tako dva predloga, enega za visoko in drugega za nizko varianto.¹⁵ Z načrti vred je bil škofijskemu ordinariatu v septembru 1839 posredovan tudi predlog dvornega

gradbenega svetnika, naj se zaradi boljšega vpogleda v izvedljivost gradnje napravijo modeli primerne velikosti. Gradbena direkcija je menila, naj se izdelata dva: model tistega dela cerkve, na katerem bo kupola pozidana, in model po gradbeni direkciji in napotkih dvornega svetnika projektirane kupole, ter predlagala, naj ju napravi strojni in mizarški mojster Johann Echter. Škofijski ordinariat je 2. novembra 1839 sporočil guberniju, da po njegovi sodbi za gradnjo zadoščajo risbe in načrti, seveda pa ne nasprotuje izdelavi modelov, če jih bo gubernij naročil, le stroškov zanje ne bo krila cerkvena blagajna. Ordinariat se je tudi pritožil nad zidarskim mojstrom Antonom Brillijem, češ da je brez predhodnega obvestila preiskal zidovje, na katerem naj bi slonela kupola. Namesto omenjenega mojstra, ki ne uživa zaupanja, naj bi po priporočilu ordinariata zid pregledal in presodil njegovo trdnost zidarski polir Matej Medved iz Cerkelj, ker se je v ljubljanski škofiji že izkazal s svojim delom in srečno razrešil še večje gradbene probleme, kot je stolnični. Gradbena direkcija je v novembru 1839 odgovorila, da modeli, kot jih je predlagal dvorni gradbeni svetnik Jožef Schemerl, res niso neizogibno potrebni, vendar bi bili zaradi nazornosti koristni za netehnike, ki bodo pri gradnji sodelovali. Glede izdelave modelov naj torej odloči vlada, ni pa primerno, da škofijski ordinariat predlogu dvornega svetnika nasprotuje. Direkcija je še poudarila, da je župniku Zornu po Müllerju najavila Brillijev prihod, saj je bilo potrebno pendentive natančno pregledati, ker je gradnja kupole odvisna od njihove trdnosti, le-ta pa pri prvi sestavi projekta še ni bila preverjena; zdaj je zadeva jasna, zato je Medveda ni treba klicati na ogleda.

28. novembra 1839 je Benedikt Müller, zdaj že adjunkt deželne gradbene direkcije, izdelal še dva načrta za kupolo (V.-VI.). Posnemata dunajski predlog ter v tlorisu in prerezu kažeta obe varianti, nizko (sl. 13) in visoko (sl. 14), predvidevata pa novo pozidavo oprog in pendentivov. Kot pri vseh dotedanjih gre tudi pri teh načrtih za okroglo kupolo. Stavbna direkcija je obenem izračunala mere nove kupole (za visoko varianto, ki je bila za naročnike očitno zanimivejša od nizke) in določila potrebna dela, hkrati pa je sestavila tudi predračun vseh stroškov (všteta so tudi štukaterska in pozlatarska dela) v višini 15.854 fl 21 kr.¹⁶ Odredila je, da je potrebno podreti oproke, ki teže novo projektirane kupole ne morejo nositi. Isto se je pri raziskavah izkazalo tudi za pendentive, ki so zgrajeni iz raznovrstnega drobnega materiala in niso primerni, da bi nosili tolikšno težo. Zato bodo zidarji pozidali pendentive do višine oprog, pozidali bodo tambur kupole in obokali pendentivna polja. Obok bodo gradili iz lehnjaka. Notranjost kupole bodo okrasili s 16 pilastri ter s štukaturnimi zidci na stropu in v laterni (obenem bodo očistili tudi vse venčne zidce v notranjščini cerkve). Kamnoseki bodo na zunanjščini izdelali venčni zidec okoli kupole in pragove pri oknih, tesarji pa bodo postavili ostrešje.

Natančno sestavljeni projekt pa cerkvenemu predstojništvu še vedno ni ustrezal in zatikalo se je tudi glede sredstev ter izvajalca. V januarju 1840 je gubernij sporočil gradbeni direkciji, da privoli v izdelavo modelov za ceno pod 100 fl, ordinariatu pa še, da odklanja Medvedov ogled. Najpomembnejši akt, ki ga je gubernij predložil ordinariatu 4. septembra 1840, je bil izdan v avgustu, ko je dvorna pisarna dovolila zidavo kupole, seveda pod pogojem, da se zanj ne bodo porabljala sredstva iz javnih fondov. Odrejeno je bilo, naj grade kupolo po zadnjem predloženem načrtu, ki predvideva odstranitev vseh štirih glavnih oprog s pendentivi in ga je dvorni gradbeni svetnik označil za primerne. Izdatki so bili odobreni v višini 10.601 fl 34 kr, ker se je Schemerl končno opredelil za lažji tuf namesto opeke. Sočasno z gradnjo kupole še ni potrebno urejati strehe, ampak naj to izvrše pozneje. Za predvidena dela je treba razpisati natečaj, izvede pa naj ga kresijski urad na temelju gradbenega predloga deželne stavbne direkcije.

Cerkveno predstojništvo je po prejemu gradbenega dovoljenja takoj protestiralo tako proti razpisu licitacije za izvedbo del kot proti podiranju oprog in pendentivov. Ker je gradnja odvisna le od prostovoljnih prispevkov, odtegnjena pa so ji vsa javna sredstva, naj se torej izvedba prepusti predstojništvu, sicer bo le-to odstopilo od zbiranja darov. Glede štirih glavnih oprog in pendentivov pripominja, da mnogi izvedenci gradbene stroke menijo, da je mogoče za izvedbo kupole potrebno trdnost doseči s pozidavo šilasto oblikovanih oprog nad že obstoječimi;

predvidena odstranitev se zato zdi nedopustna, saj bi povzročila škodo na z oprogami povezanim oboku, arhitektonskem okrasu in slikah, onemogočeni bi bili obredi v cerkvi, zidava pa bi se podražila. Predstojništvo je jasno postavilo svoje pogoje: a) da samo izpelje gradnjo, seveda pod stalnim nadzorom deželne gradbene direkcije in po potrjenem načrtu, prepreči pa naj se licitacija in s tem vsiljeni podjetnik, b) da se ohranijo že obstoječe oproge, s čimer bi se izognili delom znotraj cerkve in, c) da se prepreči nadaljnje odlašanje in začne z delom prihodnjo pomlad ter dotlej pripravi gradbeni material. Projekt je potrebno čimprej izvesti, saj je trhli in poškodovani strop za cerkev nevaren, preslabo prezračevanje pa povzroča hudo vlago, ki uničuje pozlato, slike in orgle. Pogoje cerkvenega predstojništva je podprl škofijski ordinariat in jih 6. novembra 1840 posredoval guberniju.

Čprav gradbena direkcija ni bila naklonjena zidarskemu polirju Mateju Medvedu, je po dolgotrajnih pogajanjih s škofijskim ordinariatom vendarle morala popustiti. Cerkevno predstojništvo, ki je polirju zaupalo, se je z njim večkrat posvetovalo in oblikovalo predlog, po katerem naj bi se gradnja izvedla. Medved je pred komisijo, ki so jo sestavljali škof Wolf, ljubljanski župan Hradecky ter predstavniki vlade in gradbene direkcije, razložil svojo zamisel. Njegove samozavestne besede so na navzoče napravile tako močan vtis, da so jih pozneje zapisali celo na spominsko ploščo v zakristiji: "Upam si izpeljati kupljo; teh res prešibkih oblokov jaz ne potrebujem; čez te bom zidal in dobro v stebre uprl nove močnejše, in šele na nje zidal kupljo, katero pa bodo stebri tako malo čutili, kakor jaz svoj klobuk."¹⁷ Ko je končno tudi deželni gradbeni direktor Franc Patscheider potrdil izvedljivost z Medvedom dogovorjenega načrta, je 28. decembra 1840 deželna vlada privolila v stavbni predlog cerkvenega predstojništva, seveda z izključitvijo uporabe cerkvenih in javnih sredstev. Načrt, ki ga je nato v skladu z željami predstojništva dal napraviti deželni gradbeni direktor, potem ko je v ta namen tudi sam večkrat pregledal stavbo, kaže spremenbe, ki jih je narekovala predlagana ohranitev oprog in pendentivov (V., sl. 15-16).¹⁸ V prerezu, v pogledu na zunanjšino ter na tloris tamburja in laterne projekt predstavlja kupolo, ki zdaj ni več okrogla, ampak je njen obod oktogonalen, s čimer je olajšana izvedba zidave. Razločno so tudi zaznamovane oproge, ki jih bodo ohranili, in nove, ki bodo napete čeznje. Zdaj tudi ni bilo več dileme, po kateri varianti se bo zidalo. Zmagala je "rimska" kupola na visokem z okni predrtim tamburju, katere obok je ponujal možnost poslikave po Quaglievem vzoru (z izbiro visoke variante je bilo namreč hkrati tudi predvideno, da obok ne bo kasetiran, ampak poslikan, s čimer se bo lahko bolje prilagodil historičnim dispozicijam in tako vsaj delno ohranil kontinuiteto prvotne poslikave). Gradbeni direktor je še odredil, da bo izvedbo, ki je zaupana Medvedu, natančno nadzoroval adjunkt gradbene direkcije Benedikt Müller.

Škofijski ordinariat je 16. januarja 1841 prosil gubernij za odobreni načrt in za predračun stroškov, da bi lahko začel s pripravami. Le-te je spremljal tudi župan Hradecky kot predstavnik meščanov, ki so se prostovoljno odločili za sodelovanje. 19. aprila 1841 je polir Medved s svojimi podeželskimi zidarji zastavil delo; oder so postavili tako preudarno, da bogoslužje med gradnjo ni bilo ovirano, pri tem pa so žal poškodovali Quaglieve evangeliste na pendentivih (1843 jih je preslikal Langus). Gradnja je hitro napredovala, tako da je bilo grobo zidovje kupole z laterno vred sezidano v osmih tednih. Mestni tesarski mojster Jurij Pajk je takoj postavil ostreže in 19. junija 1841 na vrh pritrdil medeninat, v ognju pozlačen, 6 čevljev visok križ, ki ga je izdelal pasar Tonia (119 fl). V križ so vložili relikvije ter popis zgodovine gradnje stolnice (1701-1707) in kupole (1841).¹⁹ Za zidavo so prišla na vrsto še druga dela na kupoli: kamnosek Lovrenc Kocjančič z Otoka pri Brezjah je pripravil kamnitne plošče za zidec (133 fl), mizar Regali je izdelal okenske okvirje (120 fl 25 kr), mojster Rupnik je opravil ključavničarska (90 fl), Bayer kovaška (113 fl 7 kr), Goding kotlarska (prekritje z bakrom, 210 fl) in Hauptman pleskarska dela. Tesar Pajk je znižal streho prečne ladje nad obema kapelama (delo in material 165 fl 27 kr), ki so ju nato prekrili z belo pločevino (100 fl). Znotraj v kupoli je medtem delal štukater Pietro Daronko (d^r Aronco),²⁰ ki je napravil 16 kapitelov v tamburju, v laterni pa božje oko,

poleg tega pa je popravil še mavčne okraske na ograji orgelskega kora (200 fl). Že naslednje leto (1842) so streho ob kupoli prenavarili, da so pridobili svetlobo za dve okni, ki ju je streha dotlej zatemnjevala,²¹ rešitev pa ni bila posebno elegantna; "nesrečno" razcepljeno ostrešje transepta je dobro vidno na sliki Ljubljane v jubilejnim albumu, izdanem ob dograditvi Južne železnice do Trsta 1857.²² Prekritje prečne ladje so kljub težavam vendarle kmalu zadovoljivo razrešili (najbrž že v času obnov za 400-letnico škofije pod župnikom Zupanom) in ga z nizko pultno streho namesto dvokapne primerno prilagodili kupoli; glavna ladja, nad katero načrtovanega znižanja nikdar niso izvedli, pa je do danes ohranila "razsekano" ostrešje.

Kupola, za katero po odloku vlade – kot je večkrat poudarjeno – ni bilo mogoče uporabiti niti cerkvenih niti javnih sredstev, je bila v celoti pozidana z darovi dobrotnikov, med katerimi z najvišjim prispevkom prednjači škof Wolf.²³ Ko je bila gradnja dokončana, je župnik Zorn seštel stroške in jih javno objavil v listu *Illyrisches Blatt*; izdatki so dosegli vsoto 9.973 fl 6 kr in so za 90 fl 58 kr prekoračili višino zbranih sredstev.²⁴ Pozneje je Zorn višino izdatkov korigiral na 10.086 fl 6 kr, ker je prištel še izplačili 13 fl Venclju Vadlavu za dodatno mojstrsko pristojbino in 100 fl Juriju Pajku za poravnavo dela pri kupoli,²⁵ pa vendar so bili v končnem znesku še vedno nižji od predvidenih.

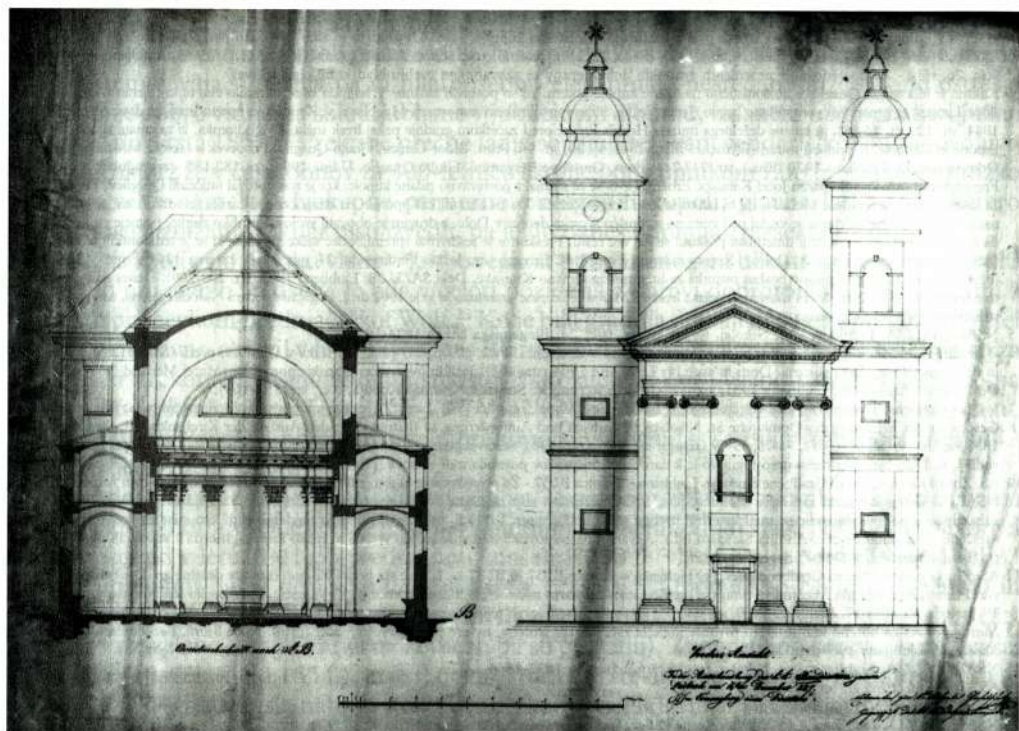
Med gradnjo kupole se je ponudila priložnost še za popravila na zvonikih ter za beljenje zunanjščine in notranjščine cerkve. Skupaj z nujnimi popravili zaradi vlage poškodovanih orgel naj bi ti izdatki v letu 1841 po predračunu znašali 1.200 fl (vlada jim je odobrila le 847 fl 23 kr), po obračunu pa so dejansko dosegli vsoto 1.575 fl.²⁶ Obnovili so celotno opečnato in pločevinasto kritino po vsem svetišču in tudi na obeh zvonikih (njuni kapi so pobarvali rdeče, vogalne vaze zeleno, kroglji s križi na konicah pa so pozlatili). Zunanjščino cerkve je prepleskal zidar Peter Pavšek (delo 165 fl), ki je renoviral tudi vse številčnice pri uri. V notranjščini so se najprej lotili čiščenja fresk, nato so v oktobru cerkev pobelili,²⁷ slikar Josip Egartner pa je očistil oltarne podobe in s sliko Kristusa Odrešenika zakril okno nad velikim oltarjem (25 fl).²⁸

17. oktobra 1841, ko so v stolnici obhajali zahvalno bogoslužje po uspešno končanih delih, se je stolni kaplan Jožef Zupan v dolgi pridigi razgovoril o nastanku in duhovnem pomenu kupole na splošno, konkretno pa v povezavi z zgodovino gradnje šenklaške cerkve. Navezujoč nanjo, je dejal: "Skozi celo stoletje so se cerkveni predstojniki in meščani z neizpolnjenimi željami ozirali na leseno ogredje navidezne kupole, danes pa stoji resnična pred našimi očmi. Od vseh strani priteguje pozornost in ni samo okras stolnice, temveč celega mesta in vse dežele. Stoji kot pomnik vnetosti za božjo čast."²⁹ Pa ne samo Bogu, tudi graditelju Mateju Medvedu je prinesla veliko slavo. Kot sijajen spomenik stavbne umetnosti so jo občudovali sodobniki,³⁰ hvalili so jo nasledniki,³¹ pa tudi umetnostnozgodovinska stroka ji je vsled drzne izpeljave dala priznanje.³² Hicinger jo je pomerjal ob dosežkih drugih kulturnih narodov: "Kar umetnija narodov, kateri se od pred izobraženi kličejo, znajti in v podobi pokazati ve, to tudi bistri um Kranjca... za začudenje dobro izpeljati zna".³³ Medtem ko so operozi iskali graditelja zanjo v tujini, smo jo zdaj realizirali z domačimi močmi. Kupola je sicer sodila v repertoar šabloniziranih elementov klasicistične arhitekture, njena gradnja pa je bila tehnično zahtevna naloga in Medved jo je odlično razrešil. Še več, tudi ustvarjalno je prispeval k samemu projektu, ki ga je, držeč se poenotenih vzorcev, pripravila gradbena direkcija. Za projektanta kupole sicer velja Müller, vendar pri tem ne smemo prezreti Schemerlovega in Medvedovega idejnega sodelovanja.³⁴ Rezultat skupnih naporov je mogočna kupola, ki presega vse svoje ljubljanske prednice. Na zunaj je s skromno razčlenjenim ostenjem ostala sicer nekako klasicistično hladna, znotraj pa je v letih 1843–1844 z Langusovo poslikavo po Quagliem vzoru pridobila baročni videz in se tako primerno vključila v umetnostni ambient celote.

Opombe:

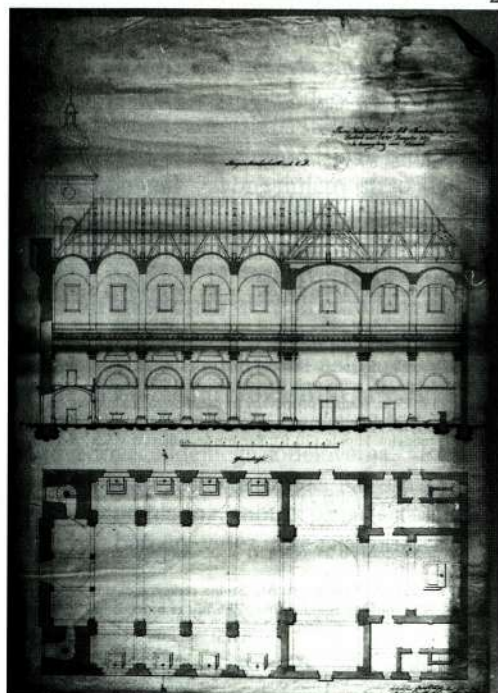
- 1 Bakrorez (hrani ga Narodni muzej, Ljubljana) je objavil Silvester Kopriva v knjigi: *Ljubljana skozi čas. Ob latinskih in slovenskih napisih in zapisih*, Ljubljana 1989, med str. 16–17.
- 2 S. Kopriva, *Ljubljana skozi čas*, o.c., slika med str. 16–17; Ivan Stopar, *Sprehodi po stari Ljubljani*. Kulturnozgodovinski vodnik, Ljubljana 1992, slika na str. 94–95. – Grafiko hrani Narodni muzej, Ljubljana. Topogledno je zanimiva tudi barvna litografija Josipa Wagnerja iz ok. 1850, ki kaže ljubljanski Marijin trg in v ozadju stolno cerkev (Branko Korošec, *Ljubljana skozi stoletja*. Mesto na načrtih, projektih in v stvarnosti, Ljubljana 1991, slika na str. 120).

- 3 Viktor Steska, Kupola ljubljanske stolnice, Kronika slovenskih mest 6, Ljubljana 1939, str. 158-164.- Steska je natančno obdelal tozadevno arhivsko gradivo v ljubljanskem škofijskem arhivu pod signaturo ŠAL, Stolna župnija, fasc. 42; gradivo je zdaj uvrščeno pod signaturo NSALj, ŠAL/ZA, Ljubljana – sv. Nikolaj, fasc. 3, spisi (župnija 1837-1844). Na obravnavano temo se nanaša tudi gradivo v NSALj, ŠAL/ZA, Ljubljana – sv. Nikolaj, fasc. 26, spisi.- Za posredovanje omenjenih arhivskih dokumentov se zahvaljujem osebi Nadškofijskega arhiva.
- 4 Kakšna je bila usoda Quagliève iluzionistično naslikane kupole potem, ko sta postavila v želji, da bi se ohranilo vsaj nekaj njenih fragmentov, sta slikar Langus, ki je napravil pomanjšano kopijo (Janez Veider, Slike v uršulinskem samostanu v Ljubljani, v: Zbornik za umetnostno zgodovino 20, Ljubljana 1944, str. 120, št. 84-88), in kustos deželnega muzeja Henrik Freyer pred začetkom gradnje nekaj fresk snela. Dva odlomka, ki zajemata zgornji segment Emone in Carmiole, je pridobil muzej (Illyrisches Blatt, 1841, št. 20, str. 96; Prim. Ljodor Cankar, Giulio Quaglio. Prispevek k razvoju baročnega slikarstva, Dom in svet 33, Ljubljana 1920 (diss.), str. 243,244; Prim. Giuseppe Bergamini, Giulio Quaglio, Udine 1994, str. 182,185 – reprodukciji), dva pa po Freyerjevem posredovanju baron Jožef Kalasanc Erberg. Le-ta se ni strinjal s postavitvijo zidane kupole, ker je nasprotoval uničenju Quagliève iluzionistične, za katero se je navsezadnje izkazalo, da bi lahko še zelo dolgo zdržala. Da bi ohranil kak spomin na dragoceno slikarjico, je odbral, kar se mu je zdelo najlepše; del s kronano Marijo je vzdal nad vrata na stopnišču svojega dvorca v Dolu, z drugim je obogatil svojo umetniško zbirko, pozneje pa je obžaloval, da ni skupaj z drugimi ljubitelji umetnosti poskusil še kaj več rešiti. Freski mu je restavriral spremljevalec saškega kralja, ki se je tedaj mudil v naših krajih (AS, Graščinski arhivi, Gr.A. I., Dol 62, Korrespondenca: Pismi J. K. Erberga sinu Jožefu Ferdinandu, 24. jun. 1840, 18. avg. 1841; Prim. Milena Uršič, Jožef Kalasanc Erberg in njegov poskus osnutka za literarno zgodovino Kranjske, Dela SAZU 28, Ljubljana 1975, str. 208-209). Danes so v evidenci le trije fragmenti: dva v Narodnem muzeju in dolska freska z Marijo iz skupine kronanja, ki jo je 1962 dr. J. Pogačnik podaril Narodni galeriji, usoda fragmenta iz Erbergove zbirke pa ni znana.
- 5 NSALj, ŠAL/ZA, Ljubljana – sv. Nikolaj, Razne knjige, fasc. 24: Blagajniška knjiga 1824-1832.
- 6 O gradnji in okrasu kupole je (poleg poročil župnika Zorna v Illyrisches Blatt, gl. op. 24) pisal V. Steska v Domu in svetu (Matej Langus. Življenje in delovanje slovenskega slikarja, Dom in svet 17, Ljubljana 1904, str. 461), F. Kimovec v cerkijarskih spomenici (Matej Medved (1796-1865), v: Od Ilirije do Jugoslavije, Ljubljana 1931, str. 177-181) in izčrпно V. Steska v Kroniki (Kupola, o.c., str. 158-164).
- 7 Joannes Gregorius Thalmtischer, Cathedrae Basilicae Labacensis Historia..., Labaci 1701, pag. 127 (citirano po prevodu Marijana Smolika, tipkopis, str. 95).
- 8 Geschichte der Erbauung der Domkirche St. Nikolaus zu Laibach und Aufforderung zu Beiträgen für den Ausbau der Kirchenkuppel, Illyrisches Blatt, 1836, št. 18, 19, 20, str. 69-71, 74-75, 77-79 (separat izšel 30. nov. 1836). Sestavek je med drugim opozoril na računsko knjigo, ki jo je ob gradnji stolnice vodil J. A. Dolničar.- Cerkevno predstojništvo je k darovanju prispevkov povabilo tudi stanovce (prim. AS, Stanovski arhiv, IV. reg., fasc. 10/1832-1837).
- 9 AS, Zbirka načrtov: Načrti Gradbene direkcije, Ljubljana – stolnica III/37.- Za posredovanje in fotografiranje gradiva se zahvaljujem osebi Arhiva Slovenije.
- 10 NSALj, ŠALZgodovinski zapiski – Stolnica, fasc. 2: Subscription zum Ausbau der Kuppel an der Domkirche zu Laibach.- Ohranjeni sta dve subskripciji s podpisni darovalcev, med katerimi izstopa škof Wolf z vsoto 1.000 fl. med podpisniki pa najdemo tudi kanonike in druge premožnejše meščane (npr. Julijo Primic, Antona Samasso itd.). Akvarela na naslovnici darovnic kažeza visoko in nizko kupolo, morda v asociaciji na dve varianti, ki sta konkurirali v Dolničarjevem času.
- 11 AS, Zbirka načrtov: Načrti Gradbene direkcije, Ljubljana – stolnica III/37 in III/37 a.- Načrte sta podpisala tudi direktor deželne gradbene direkcije Georg von Frast in njen adjunkt Maximilian Sinn (za problematiko avtorstva načrtov gradbenih direkcij gl. V. Valenčič, Ljubljansko stavbeništvo v prvi polovici 19. stoletja, Kronika 17, Ljubljana 1969, str. 83). Pri izmerah so sodelovali tehnični praktikanti, v glavnem Theodor Tysowski in Ludwig Hofmann.
- 12 Morda gre res za hoteno kontinuiteto prvotne ideje iz začetka 18. stoletja, ne gre pa za prvotni načrt (prim. Nacc Šumi, Baročna arhitektura, Ars Sloveniae, Ljubljana 1969, str. XVIII).
- 13 NSALj, ŠAL/ZA, Ljubljana – sv. Nikolaj, fasc. 3, spisi: župnija 1837-1844.
- 14 AS, Zbirka načrtov, gl. op. 11.
- 15 J. G. Thalmtischer, Historia, o.c., pag. 127.
- 16 NSALj, ŠAL/ZA, Ljubljana – sv. Nikolaj, Razne knjige, fasc. 25: predračun za gradnjo kupole 1839 (z ozirom na načrte I,II,VI); NSALj, ŠAL/ZA, Ljubljana – sv. Nikolaj, fasc. 26, spisi: predračun za material; AS, Stavbna direkcija – indeks in delovodniki omenjajo projektiranje kupole, vse tozadevno gradivo v fasciklu pa manjka.
- 17 A. M., Stolna cerkev v Ljubljani. Ob dvestoletnici njenega obstoja, Zgodnja Danica 1900, str. 276; F. Kimovec, Matej Medved, o.c., str. 177; V. Steska, Kupola, o.c., str. 164; Prim. S. Kopriva, Ljubljana skozi čas, o.c., str. 236, op. 12.
- 18 AS, Zbirka načrtov, gl. op. 11.
- 19 NSALj, ŠAL/ZA, Ljubljana – sv. Nikolaj, fasc. 26, spisi: kratesi sestavek o kupoli.
- 20 V sorodstvenih zvezah z mojstrom je bil morda mlajši štukatar Pietro d' Arocco iz Vidma (Udine), ki je leta 1911 popravil štukature pri sv. Roku nad Šmarjami pri Jelšah (Jože Curk, Topografsko gradivo VII., Celje 1967, str. 16).
- 21 Pri urejanju strehe ob kupoli (skupno 599 fl 13 kr) so 1842 sodelovali: tesarja Valentin Goll in Anton Cunder, zidar Peter Pavšek s pomočnikom Matejem Žagerjem ter klepar Gotthard Noll, ki je streho okrog kupole prekril s pločevino, naslednje leto pa je pločevino položil še pod okni ter napejal odtočne cevi za deževnico ob okenh laterne.
- 22 Sliko Ljubljane avtorja Josepha Stedlya je objavil Branko Korošec (Ljubljana skozi stoletja, o.c., str. 129).
- 23 NSALj, ŠAL/ZA, Ljubljana – sv. Nikolaj, fasc. 26, spisi: seznam denarnih prispevkov za kupolo.- Ljubljanska duhovščina je zbrala za kupolo skupno 2.795 fl. Meščani, ki so se prostovoljno odločili za sodelovanje, o katerem je magistrat vodil poseben seznam udeležbe (v Zgodovinskem arhivu mesta Ljubljane gradivo iz tega časa ni ohranjeno), so darovali 4.511 fl 8 kr. Kot se za stolno cerkev spodobi, so se dobrotnikom pridružili podeželski duhovniki ljubljanske škofije z vsoto 635 fl 34 kr, duhovniki iz drugih škofij pa celo z darom 677 fl 50 kr. S cerkvenimi nabirkami se je nabralo 695 fl 16 kr, že pred gradnjo zbrana sredstva pa so prinesla 567 fl 20 kr obresti. Mnogi so priskočili na pomoč še s svojim delom tako pri zidavi kot pri dovažanju materiala. Skupna vsota prispevkov je znesla 9.882 fl 8 kr, z materialom vred pa 10.421 fl 46 kr.
- 24 Der Bau der Kuppel an der Domkirche St. Nicolai zu Laibach im Jahre 1841, Illyrisches Blatt 1841, 28. okt., št. 43, str. 189-191.- Specifikacija stroškov (z dne 20. okt. 1841): aspo 368 fl 36 kr, pesek (327 voz) 124 fl 40 kr, opeka (150.600 kosov) 1.685 fl 57 kr, zidariji in strežniki 2.306 fl 11 kr, tesarski material 1.216 fl 7 kr, tesarji 306 fl 15 kr, kovač 785 fl 2 kr, ključavnice 90 fl, mizar 120 fl 25 kr, pleskar 32 fl 48 kr, žična mreža 148 fl 16 kr, kamnosek 133 fl, baker 1.754 fl 9 kr, kotlar 216 fl, pasar 119 fl, štukatar 200 fl, mavec 36 fl 20 kr, vrvi 100 fl 55 kr, kleparski material 100 fl, klepar 23 fl, orodje in drugo 106 fl 25 kr (Zornov seštevek z dne 18. okt. 1841 je po postavkah nekoliko drugačen, v skupni vsoti pa enak). Deficit je Zorn pokril z denarjem iz posebnega fonda stolne cerkve; NSALj, ŠAL/ZA, Ljubljana – sv. Nikolaj, fasc. 26, spisi: zapis o gradnji kupole, 20. okt. 1841 (priložene so mere za les, računi, licitacija za material in orodje z dne 6. okt. 1841 v znesku 273 fl 55 kr, seznam prispevkov in izdatkov za gradnjo kupole).
- 25 NSALj, ŠAL/ZA, Ljubljana – sv. Nikolaj, fasc. 26, spisi: 16. okt. 1841, pobotnice.- Ob vseh zgoraj navedenih stroških cerkevno predstojništvo se skladu s svojo prvotno odločitvijo ni hotelo sprejeti poravnave računa za izdelavo modelov kupole (70 fl), kar mu je vsiljevala vlada, zato so se nesoglasja glede plačila vlekla še v leto 1843.
- 26 NSALj, ŠAL/ZA, Ljubljana – sv. Nikolaj, fasc. 3, spisi: župnija 1837-1844.
- 27 NSALj, ŠAL/ZA, Ljubljana – sv. Nikolaj, fasc. 26, spisi: račun za pleskanje in čiščenje fresk v višini 240 fl.
- 28 NSALj, ŠAL/ZA, Ljubljana – sv. Nikolaj, Razne knjige, fasc. 24: Blagajniška knjiga 1833-1846.
- 29 NSALj, ŠAL/ZA, Ljubljana – sv. Nikolaj, fasc. 26, spisi: Zupanova pridiga.
- 30 Kaj je kupola pomenila sodobnikom, pove tudi priloznostna pesem, ki jo je P. Hicinger zložil ob 25. obletnici Wolfovega posvečenja; v njej med drugim pravi: "Se s kuplo škofje cerkve slava zviša, ..." (Zgodnja Danica 1849, str. 313).
- 31 Novice, 9. jul. 1851, list 28, str. 141 (P. Hicinger); Novice, 2. avg. 1865, list 31, str. 251 (A. Vavken); A. M., Stolna cerkev, o.c., str. 275, 414.
- 32 Emilijan Cevc, Slovenska umetnost, Ljubljana 1966, str. 151; Prim. Viktor Steska, Naši stavbarji minule dobe, Zbornik za umetnostno zgodovino 3, Ljubljana 1923, str. 8.
- 33 Novice, 9. jul. 1851, list 28, str. 141 (P. Hicinger).
- 34 V. Valenčič v svojem članku (Ljubljansko stavbeništvo, o.c., str. 83-84) navaja Müllerja kot avtorja načrta, ker je v potrdilu o njegovih opravljenih delih, ki ga je izdal magistrat leta 1851, omenjena tudi kupola stolne cerkve; v opombi k tekstu Valenčič dodaja še Steskovo mnenje, da je Müller gradnjo le nadziral. Zdaj, ko poznamo tudi načrte, je njegov delež lažje opredeliti.



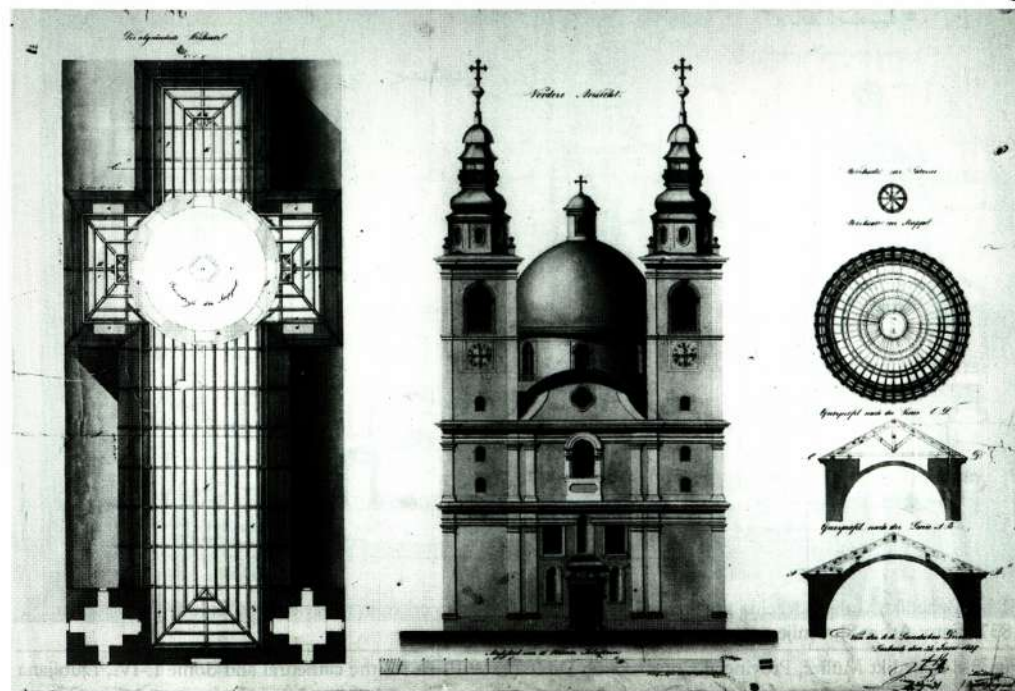
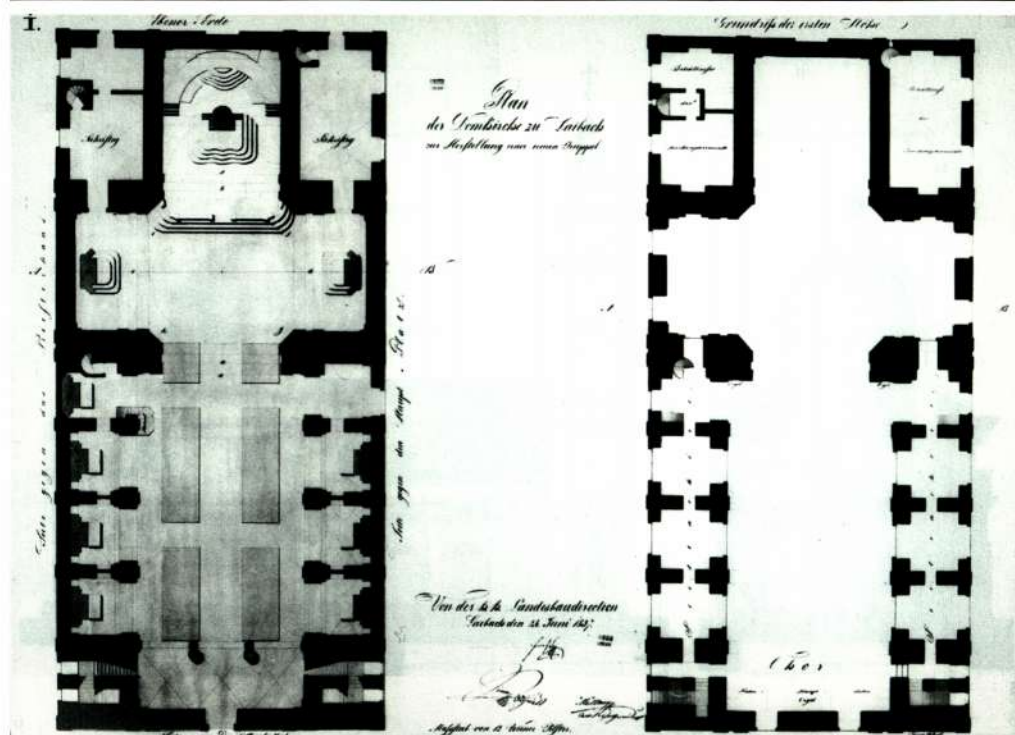
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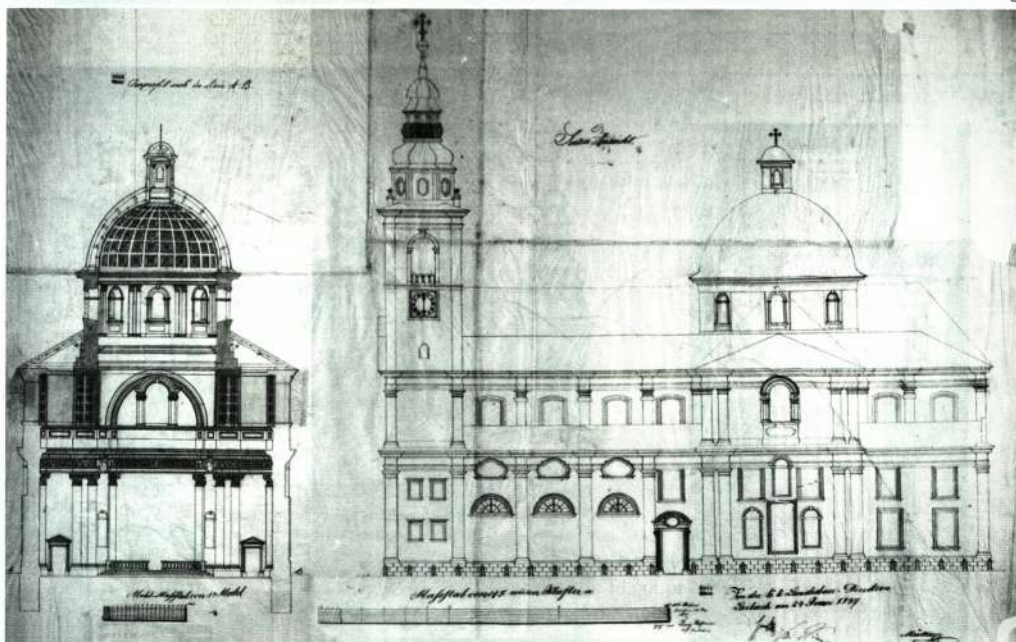
sl. 1-2 Pachatschek, izpitna naloga pri deželni gradbeni direkciji: Idejni projekt za klasicistično prezidavo ljubljanske stolnice, Ljubljana 1827. Foto: Arhiv Slovenije.

Fig. 1-2 Pachatschek, examination project for the Provincial Construction Directorate: Project for the Neoclassicist reconstruction of Ljubljana cathedral, Ljubljana 1827.





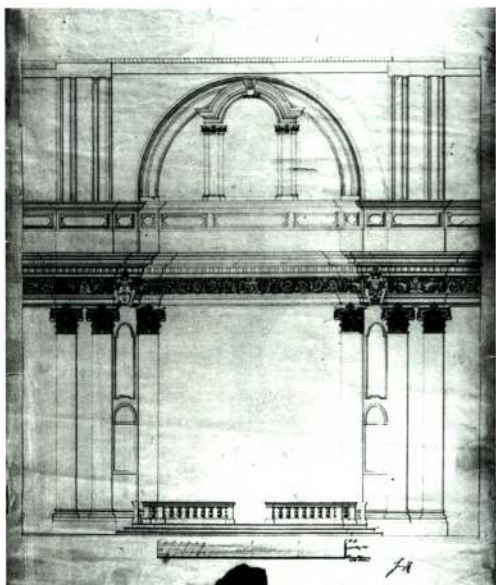
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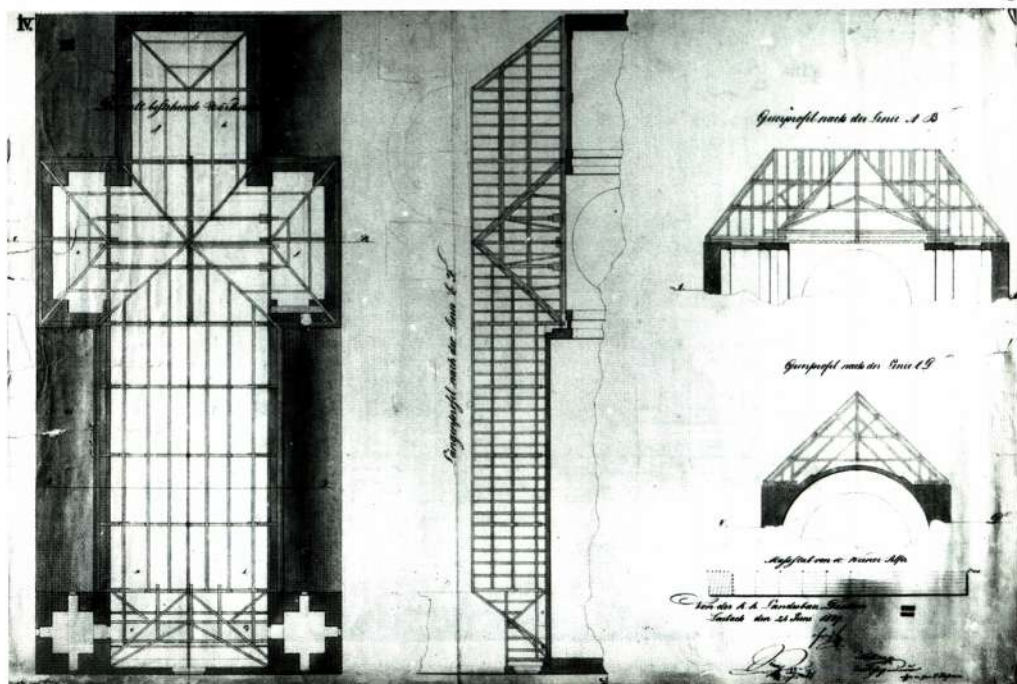
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sl. 3-8 Benedikt Müller, deželna gradbena direkcija: Načrti stolne cerkve in predvidene kupole I-IV., Ljubljana 1837. Foto: Arhiv Slovenije.

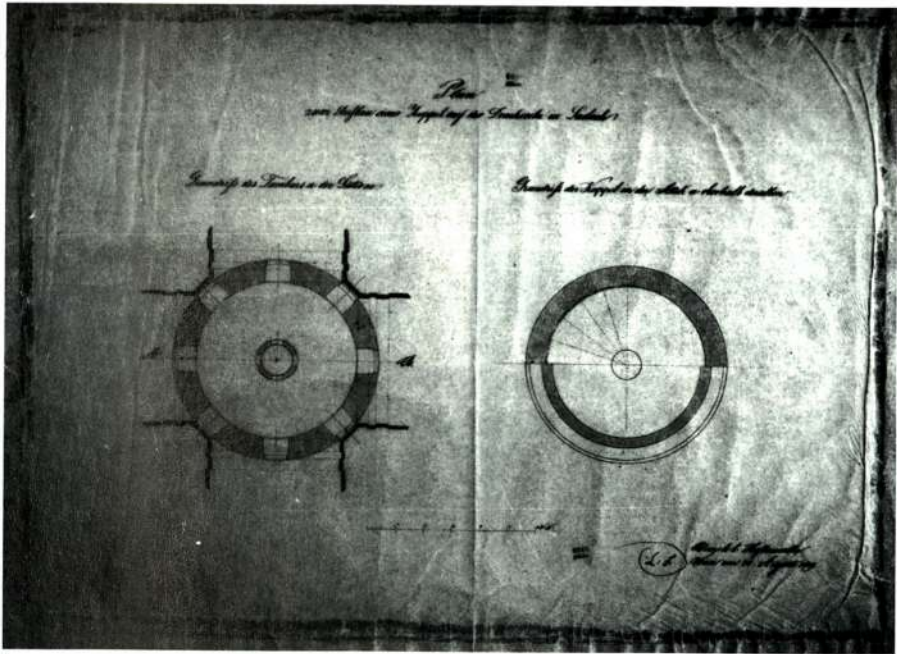
Fig. 3-8 Benedikt Müller, Provincial Construction Directorate: Plans for the cathedral and dome I-IV., Ljubljana 1837.



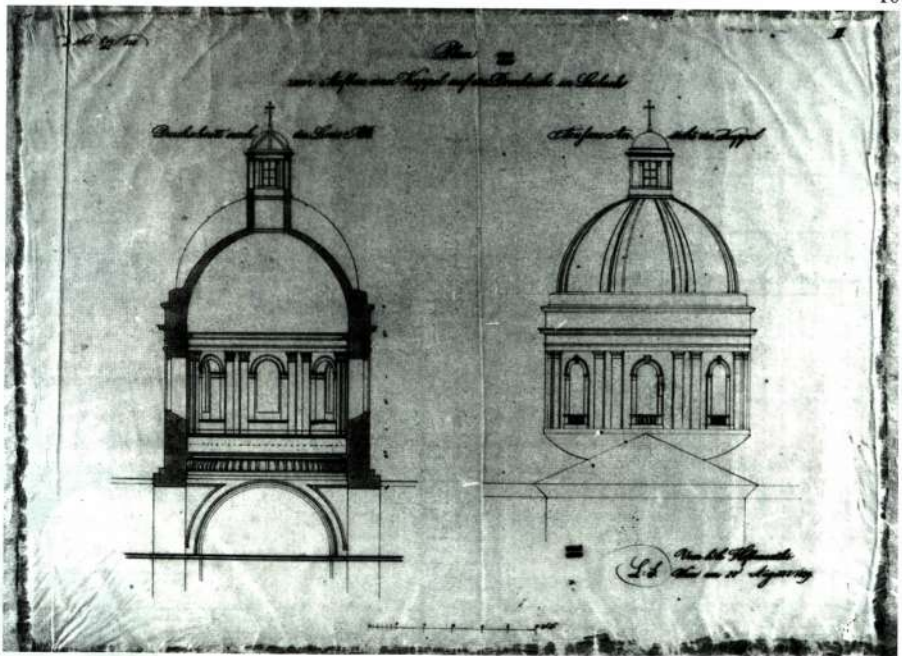
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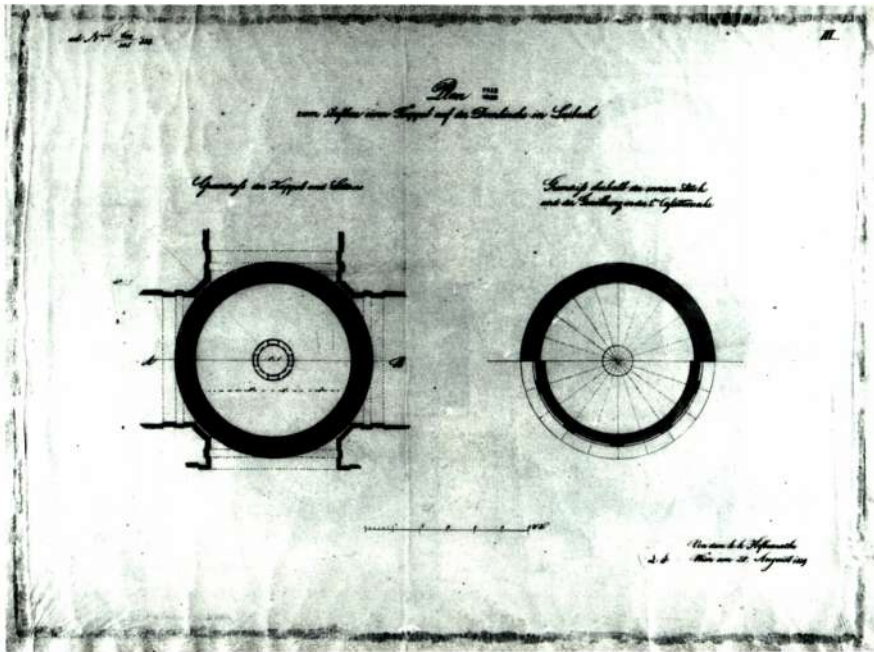
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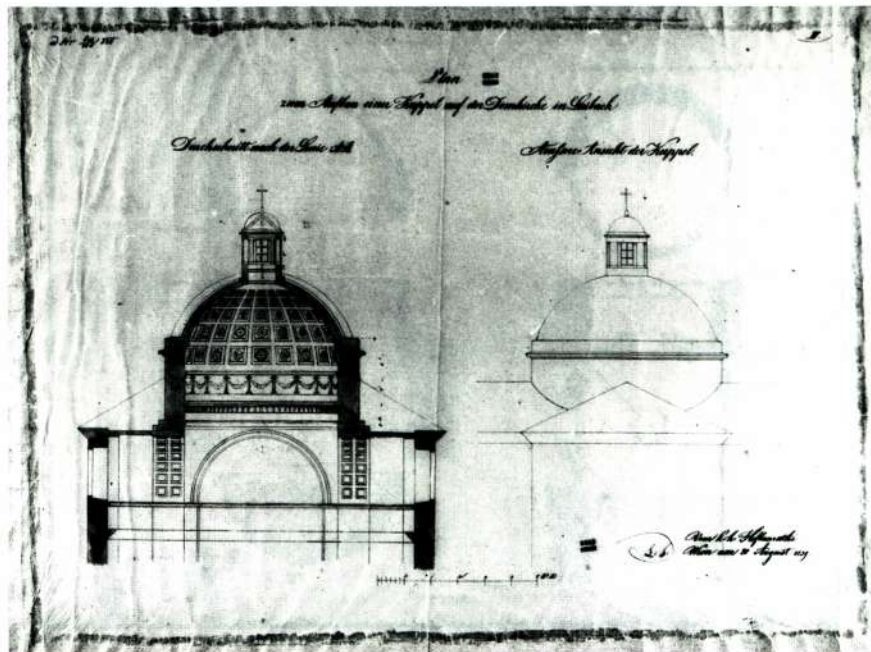


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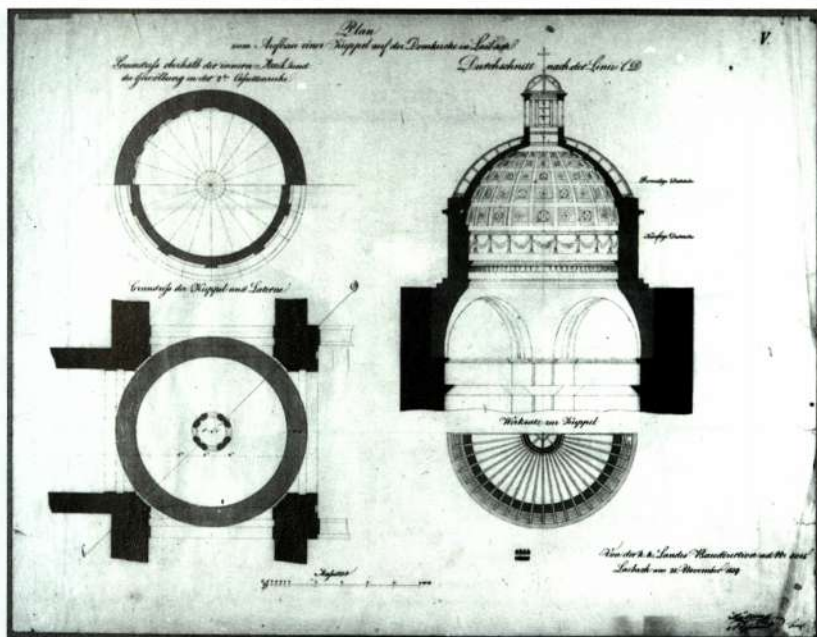
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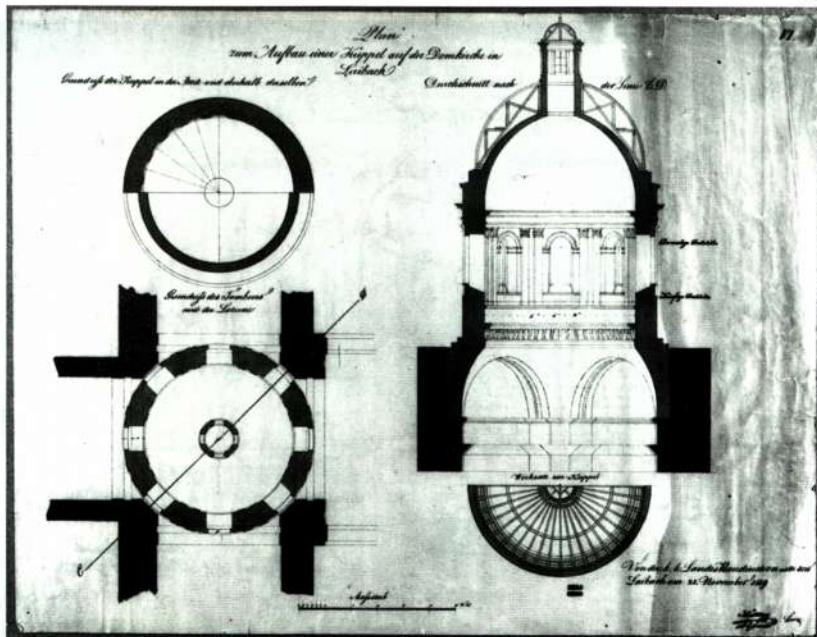
sl. 9-12 Jožef Schemerl, dvorni gradbeni svetnik: Načrti – predlogi za kupolo stolne cerkve I.-IV., Dunaj 1839. Foto: Arhiv Slovenije.

Fig. 9-12 Jožef Schemerl, Court Councillor for Construction: Plans – proposals for the dome of the cathedral V.-VI., Ljubljana 1839.



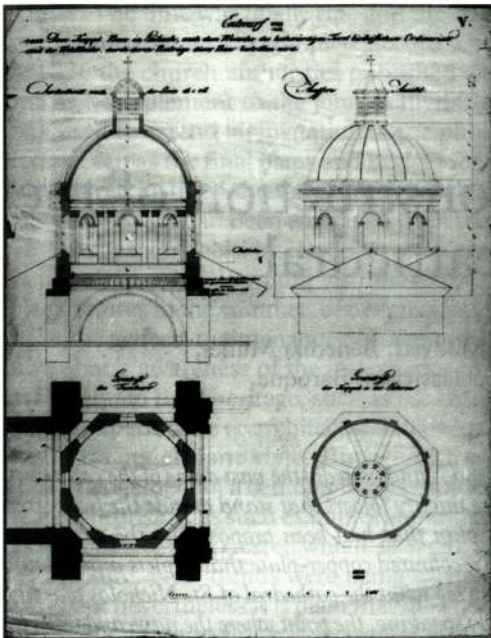
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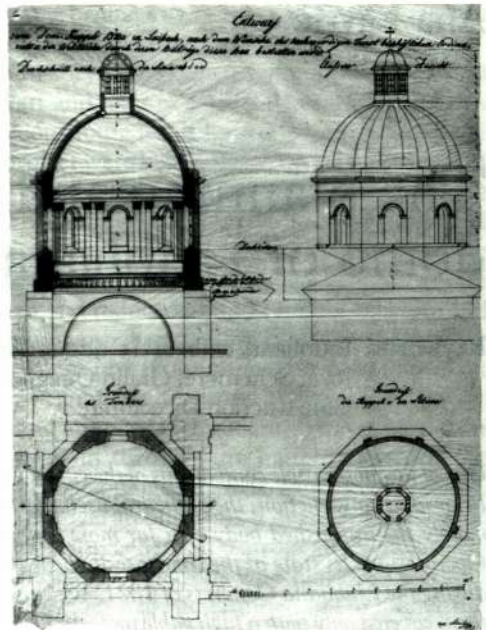


sl. 13-14 Benedikt Müller, deželna gradbena direkcija: Načrti kupole stolne cerkve V.-VI., Ljubljana 1839. Foto: Arhiv Slovenije.

Figs. 13-14 Benedikt Müller, Provincial Construction Directorate: Plan for the Dome of the Cathedral V-VI, Ljubljana, 1839. Photo: National Archive of Slovenia, Ljubljana.



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sl. 15-16 Deželna gradbena direkcija: Dokončni načrt kupole stolne cerkve V., Ljubljana 1840. Foto: Arhiv Slovenije.

Fig. 15-16 Provincial Construction Directorate: the final plan for the dome of the cathedral V., Ljubljana 1840.

Ana Lavrič

The planning and construction of the dome of Ljubljana cathedral

Keywords: Ljubljana, cathedral – dome, Matej Medved, Benedikt Müller, Jožef Schemere, Giulio Quaglio, Neoclassicism, Baroque, Construction Directorate

One of the most visible components of the city of Ljubljana is undoubtedly the vast dome of the cathedral. Prior to its construction, the cathedral itself, despite the mighty towers that stand astride the front, was merely the unfinished body of a far more ambitious plan that had been proposed by the Academia Operosorum. Its state at the time is well illustrated in a coloured copper-plate that depicts a procession during the Ljubljana Congress of 1821. We can clearly see what the cathedral of St. Nicholas was like then, covered only with a high gable roof. Architecturally speaking, the point where the nave and transept crossed was insignificant.¹ When finally, over two decades later, the citizens of Ljubljana managed to realise the original conception of the building a view of the majestic dome, an important architectural achievement of the time, was depicted in a drawing of the Lyceum² by Franz Kurz von Goldenstein. As the dome was being planned, the authorities searched long and hard for a suitable proposal, and it took years of negotiation between the church authorities and state for the problem to be solved to the satisfaction of all parties. The documentation of this long process was researched several decades ago by Viktor Steska,³ but I wish to discuss it anew (by indicating some currently valid archive materials labels), placing the main emphasis on plans which have not yet been made public, although they are undoubtedly of fundamental importance to the further research of the subject.

In the *Cathedralis Basilicae Labacensis Historia* (1701-1719) we can find not only Janez Gregor Dolničar's description of the construction of the new cathedral in Ljubljana but also the story, as he tells it, of the planning of the dome, the search for a suitable contractor and the obstacles that prevented its construction. The lack of sufficient funding was undoubtedly the reason why in the early 18th century, only a provisional or fake dome was constructed above the intersection of the nave and transept; it was in fact a plastered wooden ceiling decorated with illusionistic murals by Quaglio (1703) which merely gave the impression of a dome-like vault.⁴ This solution to the problem was good enough for more than a century, but then demands for a better solution began to be heard. In 1829 repair work to the ceiling was carried out by the master-mason Francesco Coconi (20 fl, 5 fl, 37 fl),⁵ but soon the desire to realise a more challenging project began to take root. Armed with the excuse that it was necessary to take precautions against the possibility of a fire in the building, that would cause the ceiling to collapse and cause irreparable damage, the church authorities decided to have a proper dome constructed.⁶ In this way the cherished project and hopes of the original architects were finally brought to a full realisation. At the time, according to Dolničar, they had resorted to a temporary ceiling only "to await the right time and new funds, that would make it possible to bring the construction of the building to a state of perfection. May this be done by God, for His glory and the glory of the patron

saint!⁷⁷ The time was finally ripe and the building was brought to an exact and perfect state of completion that was in complete accord with the ideal of the Roman Baroque church.

In 1836 the church authorities published a short history of the construction of the cathedral first as a supplement to the journal *Illyrisches Blatt* and later as a special brochure, and this they used to extend an invitation to the public to contribute funds for the construction of the dome, even as the final plans and budget for the project were being drawn up.⁸ The keepers of the Church justified their actions by resolving to stick by the original plans, and to build the stone dome that had been envisaged from the very beginning. They also gave several pragmatic reasons for their decision: it would present much less of a fire risk – which had always been the main reason – but it would also make for a more sympathetic distribution of light, cooler temperatures in the summer, better circulation of air and reduced humidity, all of which would make the general maintenance of paintings and gilding much easier. Finally, they appealed to the public's awareness of the importance of monument protection: it is their duty to protect and maintain their heritage, such as the churches of Ljubljana, regarded by the general public and art experts alike as architectural masterpieces and among which the cathedral in particular excels for its elegant style. But we can search in vain through the haughty rhetoric for acknowledgement of a contemporary example that had encouraged them to construct the dome. This is surprising, as such examples abound in Neoclassical architecture. The most nearby were those located in Trieste, which is itself an important centre of European Neoclassical architecture. New trends were being carried to Ljubljana by masons who had been working there, but nevertheless it is plain that the church authorities were determined not to modernise the building, but to finish it according to the original Baroque plan.

The fact that some also considered a possible modernisation of the cathedral, although only on paper, is pointed out by an interesting plan for its reconstruction, which was completed before any work had commenced to plan the dome itself. These were drawn up at the same time as the first renovation work was being carried out, in the 1820's and even go so far as to exclude the dome altogether. The plan is in fact an examination project prepared for the Provincial Construction Directorate in 1827 by one of its architects, Pachatschek (fig. 1-2).⁹ The draft outlines a scheme that would completely remake the building in the Neoclassical style, encompassing all works ranging from the remaking of the interior, including a new vault with a series of identical bays, to the rebuilding of the front facade and towers, including their roofs, from which all Baroque elements would be eliminated. The plan was of course not intended for realisation, but it is an interesting document that demonstrates the uncompromising application of Neoclassical ideas in a Baroque building.

Relying on those donors who had responded to pleas from the authorities¹⁰ and above all encouraged by the contribution and support of Bishop Wolf, The Dean and priest of the cathedral Karel Zorn dedicated himself to the task. He started negotiations with the Provincial Construction Directorate on how the project might be constructed and funded in the case of a sudden lack of finances. The process of communication with the Governor's office was not without its stand-stills, and preparations were frequently delayed during these long negotiations with the bureaucracy. As early as 1837 the Provincial Construction Directorate had produced the first plans by the engineer Benedikt Müller (I-IV).¹¹ The plans (dated 24th June 1837) are as follows: I. The layout of the ground-floor (where the original building is still discernible, and in particular we can still see the passages that connected the chapels, that were later closed off) and the first floor (fig. 3), II. the cross-sections of the roofing of the nave and transept adjusted to accommodate the dome and portions of the western facade from where the dome could be seen due to the lowered roof construction (fig. 4), III. the cross-section of the dome (its high drum divided into individual sections by windows and pilasters; the coffered vault is perforated by a lantern) and the section of the building underneath (the junction of the nave and the transept; the cross-section of the relevant part of the building is drawn with a particular

attention to detail up to the level of the transverse ribs) and a view of the side facade with the dome and adjusted, lowered roof (fig. 5-7), and IV. the existing roof construction and relevant cross-sections (fig. 8). The planned dome is round and bears all the distinguishing characteristics of the classic type;¹² and these plans are limited to a single version and offer no alternatives. In November 1837, the commission of the Construction Directorate, of which the builder Matija Dobravc was a member, analysed the solidity and load-bearing capacity of those foundations that were to carry the weight of the dome. And it was during this time that it became apparent that the tin roof above the northern part of the cathedral needed to be mended first, as there was extensive leakage into the vaulting of the attic archives. In addition to this, some damage in the southern tower demanded attention. Plans, measurements and an estimate of costs were drawn up by the Construction Directorate (Deshmann), while the church authorities were responsible for the execution of repair works at a cost of 794 florins and 19 crowns.¹³ Negotiations to do with the dome were reopened only after these works had been completed. It was at this time that the Court Councillor for Construction, Jožef Schemerl, a native of Ljubljana, became personally interested and involved in the project. In 1839 (on 20th August) he presented plans for two versions (I-IV); the first a high classical dome (fig. 9-10) and the second a low dome with Neoclassical characteristics (fig. 11-12);¹⁴ the plans encompassed layouts, cross-sections and exterior views. The high-dome version is similar to Müller's project, except that it is surrounded with a higher and more decorative external coat and that its interior is not coffered. The low dome with a coffered vault on the other hand is decorated around the narrow strip of the drum with typically Neoclassical garlands and is illuminated only by means of the lantern. The choice between the two is reminiscent of that between the plans for a high and a low dome, presented to the church authorities by Andrea Pozzo during Dolničar's time.¹⁵ In 1839 the Court Councillor extended a proposal, accompanied by plans, to the Bishop's Office to build models of suitable size in order to gain a better insight into the feasibility of the planned construction. The Construction Directorate maintained that two should be built: both a model of the section of the church with the dome and a model of the dome itself, as projected in accordance with the proposals of the Construction Directorate and the instructions of the Court Councillor, and they went on to suggest that the models should be produced by the mechanic and carpenter Johann Echter. On 2nd November 1839, the Bishop's Office informed the Governor's Office that in its own judgement, the drawings and plans alone were sufficient for the construction to take place but that it did not oppose the building of the models if the Governor's Office commissioned them and the Church did not have to cover the cost. The Bishop's Office also complained about master-builder Anton Brilli, who had examined the walls which would carry the dome without prior notice. In place of the master, who apparently could not be trusted, the Bishop's Office recommended builder Matej Medved of Cerklje as the right man to examine the walls, as he had already proved himself to be reliable in these matters in work elsewhere in the Ljubljana Diocese, and had to his credit the appropriate solutions for even greater construction problems than that of the cathedral. In November 1839 the Construction Directorate replied that the models proposed by Jožef Schemerl were not strictly necessary, but due to the fact that they could be understood clearly and simply, so they would find a use as communication tools with the non-experts who were participating in the construction work. The construction of the models themselves was therefore a matter for the government to decide, but the Bishop's Office would not oppose the proposal of the Court Councillor. The Directorate also pointed out that Brilli's visit had been announced to Rev. Zorn through Müller, and that the pendentives had needed to be thoroughly examined as the whole construction of the dome relied upon their solidity. This essential examination had not been conducted during the initial preparations for the project, and since the task had been undertaken now to the satisfaction of the constructors, so there would be no need to employ Medved to do it again.

On 28th November, Benedikt Müller, now an official of the Construction Directorate of the Province, designed two more plans for the dome (V-VI). In imitation of the Viennese proposal, they show two versions, both a low (fig. 13) and a high (fig. 14). These are detailed in both ground-plan and cross-section and envisage a new way of building the transverse arches and pendentives. Just as in all the other plans so far drawn up, the dome itself is round. At the same time, the Construction Directorate calculated all measurements in relation to the new dome, and the fact that this was only done for the high dome appears to indicate the preference of the commissioners. They further defined the work to be carried out and issued an estimate of all costs including those related to stucco-work and gilding. This came to a total of 15,854 florins and 21 crowns.¹⁶ The Directorate then ordered the removal of those transverse arches which could not support the weight of the planned dome. Equally, the examination revealed that the pendentives were constructed of a variety of fine material that would be unable to support such a weight. Builders would therefore be required to erect new pendentives to the height of the transverse arches, to construct the drum of the dome and to vault the surface of the pendentives themselves. The vault would be made of tuff. The interior of the dome would be decorated with 17 pilasters and stucco friezes both on the ceiling and inside the lantern, and at the same time, all other friezes in the church would be cleaned. The stonemasons were to contribute a frieze as well as the sills of the windows on the exterior of the dome, while carpenters would erect the roof construction.

But the church authorities were still not happy with the project as it was defined in these precise terms and there were still problems concerning both the funding and the contractor. In January 1840, the Governor's Office informed the Construction Directorate that it agreed to the construction of the models if the costs did not exceed 100 florins, and told the Bishop's Office that it would not allow Medved to examine the walls. But the most important document concerning the construction was sent to the Bishop by the Governor's Office on the 4th September 1840, this being the official permit for the construction of the dome which was issued in August, once the relevant consent had been received from the Court Office. But there was a condition. No public funds were to be employed for the purpose. In this way the order was finally given that the dome should be constructed according to the plans of the last proposal, namely the one that envisages the removal of all four main transversal arches with pendentives and which had been estimated to be suitable by the Court Councillor. Since Schemerl finally decided that the lighter tuff would be a more appropriate material than brick, the approved estimate of costs was altered downwards to 10,601 florins and 34 crowns. The roof was not to be changed at the same time as the dome was being constructed, and that instead, the relevant works should be carried out at a later stage. A public tender should be issued for all planned works by the Regional Office, following a construction proposal by the Provincial Construction Directorate.

Once they had received the construction permit, the church authorities immediately protested both against the public tender for the contractor and against the removal of transverse arches and pendentives. Since the construction depended on donations and had been denied any public funding, it was deemed more appropriate that the construction itself should be the sole responsibility of the church authorities. If this was not approved, then they threatened to stop raising the funds. And when it came to the thorny matter of the four main transverse arches and pendentives, the church authorities invoked the authority of numerous construction experts who maintained that the solidity necessary to support the construction of the dome could be better achieved by erecting lancet arches above the old ones; and in any case, the planned removal was unacceptable because of the damage it would cause to the vault adjacent to the ribs, the architectural decorations and the murals. Furthermore, it would prevent religious services in the church and increase the construction costs. In their response, the church authorities had clearly set out their conditions: a) that the construction should be their responsibility, although full assurances were given that the work would be under the constant supervision of the

Provincial Construction Directorate and would follow the approved plan. But the public tender should be called off, and all the coercion that had resulted from this in relation to the contractor would be avoided. b) that the extant transverse arches should be preserved, and so all construction work inside the church itself would be avoided, and c) that any further delay should be prevented and that the work should begin the following spring, until which time the constructors could busy themselves with the preparation of the appropriate materials. The project had to be carried out as soon as possible, because the church itself was being threatened by the poor state of the decayed and damaged ceiling, and the problem with the badly planned circulation of air was leading to extreme damp, and gradually destroying the gilding, the paintings and the organ. The conditions of the church authorities were given the Bishop's support and were sent to the Governor's Office on 6th November 1840.

Although the Construction Directorate was not in favour of the builder Matej Medved, long negotiations with the Bishop's Office forced them to give their consent. The church authorities held several meetings with the builder, whom they trusted completely, and drew up a complete proposal for the construction work. Medved explained his concept to a commission consisting of Bishop Wolf, the Mayor of Ljubljana, Hradecky, and representatives of both the government and the Construction Directorate. His confident words made such a strong impression on all those present that they were later inscribed onto a plaque in the sacristy: "I do dare to build this dome; I have no need of this truly inadequate, flimsy vaulting; I will build above it: and base firmly a new, stronger vaulting on the pillars, and on this I will construct the dome. The pillars will feel its weight as little as I am aware of my hat."¹⁷ Once the feasibility of the plan that had been agreed with Medved was finally approved by the Provincial Construction Director, Franz Patscheider, so the Provincial Government itself approved the construction proposal that the church authorities had made, and they did this on 28th December 1840. But they reiterated the condition that no church or public funds be used. The plan was then prepared by the provincial Construction Director in accordance with the wishes of the church authorities, after he himself had examined the building several times, and it includes the changes that had been demanded by the proposed preservation of the transverse arches and pendentives (V., fig. 15-16).¹⁸ The dome itself is no longer round but octagonal, a shape that had been deemed more appropriate to the construction, and it is presented in cross-section, from the exterior and in a section that details the complete layout of the drum and the lantern. The transverse arches to be preserved and those to be constructed above the old ones are clearly marked. There was no longer any doubt about which version was going to be erected. This was to be a "Roman" dome with a high drum and windows, the vaulting of which provided an opportunity for decoration using Quaglio's pattern. The particular solutions offered by this "high" dome meant that the interior surface of the dome was not to be coffered but painted, and this was preferred on the grounds that in this way it would be better adapted to its historic disposition and would preserve, at least in part, the continuity of the original decoration. The Construction Director ordered that the construction itself, which had been entrusted to Medved, should be closely supervised by Benedikt Müller, who would function as the representative of the Construction Directorate. On 16th January 1841 the Bishop's Office asked the Governor's Office for the approved plan and an estimate of costs in order to be able to begin the preparations. These were also closely observed by Mayor Hradecky, who was acting in the capacity of representative of the people of Ljubljana – all those who had contributed voluntary donations. Master Medved and his builders from the countryside started the work itself on 19th April 1841; the scaffolding was erected in such a way that it would in no way hinder the religious services, but all the same was not without its casualties. In the course of its erection the builders damaged Quaglio's murals of the Evangelists on the pendentives, and these were repainted by Langus in 1843. The construction proceeded at considerable speed, and the bare walls of the dome, including the lantern, had been finished within eight weeks. The city master-carpenter Jurij Pajk immediately erected the

roof, on top of which a brass, fire-gilded, 6-feet high cross was erected, made by the coppersmith Tonia at a total cost of 119 florins. Both relics and a record of the construction of the cathedral (1701-1707) and the dome (1841) were inserted inside the cross.¹⁹ The construction was followed by other work on the dome: the stone-cutter Lovrenc Kocjan of Otok near Brezje prepared stone plaques for the frieze (cost: 133 florins), the carpenter Regali made window frames (cost: 120 florins and 25 crowns), the master Rupnik did all the necessary works that called for a locksmith (cost: 90 florins), Bayer was responsible for all the metalwork (cost: 113 florins and 7 crowns), Goding supplied the copper roofing (cost: 210 florins) and Hauptman was in charge of the decoration of the walls. The carpenter Pajk lowered the roof of the transept above the two chapels whose total cost in work and material came to 165 florins and 27 crowns, and his work was then covered with white tin roofing at a cost of 100 florins. Inside the dome, the stucco-master Pietro Daronko (d'Aronco)²⁰ made sixteen capitals inside the drum and the Eye of God in the lantern, and in addition to this, repaired the plaster decoration on the organ choir (cost: 200 florins). As early as the following year (1842) the roof beside the dome was remade to allow the two windows that it had concealed greater access to the light,²¹ but the change was not particularly elegant; the awkwardly divided roof construction is clearly visible in an image of Ljubljana that can be found in the jubilee album which was issued to commemorate the completion of the Southern Railway to Trieste in 1857.²² Despite complications, the roof of the transept was soon built to general satisfaction, and this work was probably carried out during the renovation work that coincided with celebrations to commemorate the 400th anniversary of the founding of the Diocese, during the ministry of the Rev. Zupan. This project involved adjusting the way the roof itself met the dome, and the solution adopted was to build a low pent-roof rather than a gable roof. The plan to lower the roof above the nave was never carried out and the split roof construction has remained in this position until the present day. In the construction of the dome, not a single penny of church or public finding had been used. This stern measure had been made by government decree and was pointed out several times in the various relevant texts. The funds were raised entirely by donation and the most substantial contribution was made by Bishop Wolf.²³ When the construction was finished, the Rev. Zorn added up all costs and published them in the journal *Illyrisches Blatt*; the total cost had come to 9,973 florins and 6 crowns and exceeded the total sum collected from private donations by 90 florins and 58 crowns.²⁴ Later, Zorn corrected the total costs upwards to 10,086 florins and 6 crowns. This was because he had needed to add a payment of 13 florins to Vencelj Vadlav for additional master fees and 100 florins to Jurij Pajk, that he had been owed for his work on the dome.²⁵ Nevertheless, the final sum was still lower than had been expected.

During the construction of the dome, an opportunity arose to repair the towers and redecorate both the exterior and interior of the church. The costs to do this, which included the urgent repair of the organ that had been damaged by damp, was in 1841 estimated at around 1,200 florins, of which the government gave consent only for 847 florins and 23 crowns, but the final sum total of the cost came in fact to 1,575 florins.²⁶ The entire brick and tin roofing of both the church and the two towers was renovated (the tops of the towers were coloured red with green corner vases, while the two spheres with crosses on the pinnacles were gilded). The exterior of the church was redecorated by the builder Peter Pavšek who charged 165 florins for his work, and who also repainted the dial of the clock. In the interior, the frescoes were first cleaned, the walls were redecorated in October,²⁷ and the painter Josip Egartner cleaned the altarpieces and covered the window above the high altar with a painting of Christ the Saviour, all for a cost of 25 florins.²⁸

On 17th October 1841, during a Mass for all the work that had been brought to a successful conclusion, the Chaplain of the Cathedral, Jožef Zupan, gave a long sermon on the construction and spiritual significance of the dome in general, and in particular he linked the case with the history of the construction of the church of St. Nicholas. With regard to this, he stated: "For a century, the members of the Church and the people of the city have stared, their eyes filled

with frustrated yearning, towards the wooden construction of the illusionistic dome. Now it is there before our very eyes in reality. It draws attention from all sides and is a jewel that crowns not only the cathedral, but also the city and the entire land. It stands as a monument to the Glory of the Lord.²⁹ But it is not only the glory of God that shines out from the design, but also the glory of the builder Matej Medved. It was admired by his contemporaries as a great work of architecture,³⁰ it was praised by later generations,³¹ and it has even received the homage of those in art history circles because of the daring manner in which it was made.³² Hicinger compared it to the achievements of other nations: "What the skill of the nations that have long been called cultivated can invent and materialize in images, we can also see achieved to the same degree of excellence by the canny mind of a Carniolan."³³ While the Academia Operosorum had searched for a contractor abroad, the work itself had finally been carried out with only local knowledge. Admittedly, a dome belonged to the repertory of standard elements of Neoclassical architecture, but the construction of one was technically demanding, and Medved proved himself more than a match for it. Furthermore, he added a creative panache to a project which, as planned by the Construction Directorate, was rigidly conformed to conventional criteria. The official architect of the dome is Müller, but Schemerl's and Medved's contribution cannot be ignored.³⁴ The result of all these joint efforts is a magnificent dome that surpasses all its predecessors in Ljubljana. While we may have the impression that the exterior, with its scanty decoration, gives a somewhat cold and formally neoclassical air, this is more than made up for by the appearance of the interior which is decorated with the murals that Langus painted in 1843-1844. After taking Quaglio's works for a model, he followed the terms of the Baroque to the letter and in this way struck a harmonious chord to blend with the aesthetic atmosphere of the entire building.

Notes:

- 1 The copper-plate (kept in the National Museum, Ljubljana) was published by Silvester Kopriva in: *Ljubljana skozi Åas. Ob latinskih in slovenskih napisih in zapisih*, Ljubljana 1989, between pp. 16-17.
- 2 S. Kopriva, *Ljubljana skozi Åas, o.c.*, fig. between pp. 16-17; Ivan Stopar, *Sprehodi po stari Ljubljani. Kulturnozgodovinski vodnik*, Ljubljana 1992, fig. on pp. 94-95. The drawing is kept in the National Museum of Ljubljana. An interesting view is also presented in a coloured lithograph by Josip Wagner from around 1850, which shows Mary's Square with the cathedral in the background (Branko KoroÅec, *Ljubljana skozi stoletja. Mesto na naÄrkih, projektih in v stvarnosti*, Ljubljana 1991, fig. on p. 120).
- 3 Viktor Steska, *Kupola ljubljanske stolnice, Kronika slovenskih mest 6*, Ljubljana 1939, pp. 158-164. Steska thoroughly researched the relevant material kept under the mark of ÅAL, Parish of the Cathedral, folder 42, in the Diocesan Archives of Ljubljana; the material is presently kept under the mark NÅALj, ÅALÅA, Ljubljana – St. Nicholas, folder 3, records (parish 1837-1844). Relevant for the subject is also the material in NÅALj, ÅALÅA, Ljubljana – St. Nicholas, folder 26, records. I take this opportunity to thank the personnel of the Archdiocesan Archives for giving me access to the material.
- 4 What became of Quaglio's painted illusionistic dome after the later dome was erected? In order to preserve at least some of the fragments, the painter Langus, who made a small copy (Janez Veider, *Slike v urÅulinskem samostanu v Ljubljani*, in: *Zbornik za umetnostno zgodovino 20*, Ljubljana 1944, p. 120, no. 84-88) and the custodian of the provincial museum, Henrik Freyer, took some of the frescoes away before the construction began. Two fragments from the top part of the depiction of Emona and Carniola were acquired by the museum (*Illyrisches Blatt*, 1841, no. 20, p. 96; Compare: Izidor Cankar, *Giulio Quaglio. Prispevek k razvoju baroÅnega slikarstva, Dom in svet 33*, Ljubljana 1920 (diss.), pp. 243, 244; Compare: Giuseppe Bergamini, *Giulio Quaglio, Udine 1994*, pp. 182, 185 – prints) while two others were acquired by Baron Joseph Kalasanc Erberg through the mediation of Freyer. The Baron did not agree with the construction of the stone dome, because he was opposed to the destruction of Quaglio's illusionistic version, which, as was finally admitted, could well have lasted much longer. In order to keep a souvenir of the precious painting, he selected those parts that he found most attractive; he inserted the part with the Crowned Virgin above a door on the staircase of his mansion in Dol, and stored the other fragment in his art collection. Later, he regretted that he and other patrons of art had not tried to salvage more of the painting. The two fresco fragments were restored by a member of the entourage of the King of Saxony, who was at the time in Carniola (ÅS, GraÅinski arhivi, Gr.A. I., Dol 62, Correspondence: Letters of J.K. Erberg to son Joseph Ferdinand, 24th June 1840, 18th August 1841; Compare: Milena UrÅiÄ, *JoÅef Kalasanc Erberg in njegov poskus osnutka za literarno zgodovino Kranjske, Dela SAZU 28*, Ljubljana 1975, pp. 208-209). The location of only three fragments is now known: two in the National Museum and the fresco with Mary from the Coronation scene in Dol, which was in 1962 bequeathed to the National Gallery by Dr PogaÄnik. It is not known what happened to the fragment from Egberg's collection.
- 5 NÅALj, ÅALÅA, Ljubljana – St. Nicholas, Miscellaneous, folder 24: Book of Accounts 1824-1832.
- 6 Among those who wrote about the construction and decoration of the dome (apart from reports by Rev. Zorn in *Illyrisches Blatt*, cf. note 24) are V. Steska, who contributed to *Dom in svet* (Matej Langus, *Zivljenje in delovanje slovenskega slikarja, Dom in svet 17*, Ljubljana 1904, p. 461, F. Kimovec in *Cerkljanska spomenica* (Matej Medved (1796-1865), in: *Od Ilirije do Jugoslavije*, Ljubljana 1931, pp. 177-181) and, in great detail, V. Steska in *Kronika* (Kupola, o.c., pp. 158-164).
- 7 Joannes Gregorius Thalnitsher, *Cathedralis Basilicae Labacensis Historia ...*, Labaci 1701, pag. 127 (quoted from the translation of Marijan Smolik, typed script, p. 95)
- 8 *Geschichte der Erbauung der Domkirche St. Nikolaus zu Laibach und Aufforderung zu Beitragen fur den Ausbau der Kirchenkuppel*, *Illyrisches Blatt*, 1836, no. 18, 19, 20, pp. 69-71, 74-75, 77-79 (a separate publication issued on 30th November 1836). The article among other things draws attention to the book of accounts which was during the construction of the cathedral kept by J.A. DolniÄar. The church authorities also invited the Provincial Estates to make a contribution towards the construction (compare: ÅS, Archives of the Provincial Estates, IV. reg., folder 10/1832-1837).
- 9 ÅS, Collection of Plans: Plans of the Construction Directorate, Ljubljana – the cathedral III/37. – For giving me access to and taking photographs the material, I take this opportunity to thank the personnel of the Archives of Slovenia.

- 10 NŠALj, ŠAL/ Historical notes – Cathedral, folder 2: Subscription zum Ausbau der Kuppel an der Domkirche zu Laibach. – Two deeds of covenant are preserved with the signatures of donors, the most generous of whom was Bishop Wolf, who donated 1,000 florins; other donors were canons and wealthy inhabitants of Ljubljana (such as Julija Primic and Anton Samassa). In the water-colour on the cover of the deeds, the high and low dome are depicted, possibly in connection with the two proposals from the time of Dolničar.
- 11 AS, Collection of Plans: Plans of the Construction Directorate, Ljubljana – the cathedral III/37 and III/37 a. – The plans were also signed by the Director of the Construction Directorate, Georg von Frast and the official Maximilian Sinn (with regard to the problem of identifying the makers of the plans of the Construction Directorate, cf. V. Valenčič, Ljubljansko stavbeništvo v prvi polovici 19. stoletja, Kronika 17, Ljubljana 1969, p. 83). The measurements were taken by technical staff, mostly Theodor Tysowski and Ludwig Hofmann.
- 12 This may well be a conscious continuation of the original idea from the early 18th century, but it is certainly not the original plan (cf. Nace Šumi, Baročna arhitektura, Ars Sloveniae, Ljubljana 1969, p. XVIII).
- 13 NŠALj, ŠAL/ZA, Ljubljana – St. Nicholas, folder 3, records: the parish 1837-1844.
- 14 AS, Collection of Plans, cf. note 11.
- 15 J.G. Thalnitscher, Historia, o.c., p. 127.
- 16 NŠALj, ŠAL/ZA, Ljubljana – St. Nicholas, Miscellaneous, folder 25: estimate of cost of the construction of the dome 1839 (following plans I, II, VI); NŠALj, ŠAL/ZA, Ljubljana – St. Nicholas, folder 26, records: estimate of costs for material; AS, Construction Directorate – the index and work logs refer to the planning of the dome, but the folder does not contain any of the relevant material.
- 17 A.M., Stolna cerkev v Ljubljani. Ob dve stoletnici njenega obstoja, Zgodnja Danica 1900, p. 276; F. Kimovec, Matej Medved, o.c., p. 177; V. Steska, Kupola, o.c., p. 164; Compare: S. Kopriva, Ljubljana skozi čas, o.c., p. 236, note 12.
- 18 AS, Collection of Plans, cf. note 11.
- 19 NŠALj, ŠAL/ZA, Ljubljana – St. Nicholas, folder 26, records: a short passage on the dome.
- 20 A relative of the master was possibly a younger stucco-master, Pietro D'Aronco of Udine, who in 1911 restored the stucco at St. Roch's in Omarje pri Jelūah (Jože Curk, Topografsko gradivo VII., Celje 1967, p. 16).
- 21 The repair works to the roof next to the dome (to a total value of 599 florins and 13 crowns) in 1842 were carried out by the carpenters Valentin Golli and Anton Cunder, the builder Peter Pavšek and his assistant Matej Žager with the tinsmith Gothard Noll, who covered the roof around the dome with tin. In the following year, he laid tin under the windows and installed the drainpipes for rain water next to the windows in the lantern.
- 22 The image of Ljubljana by Joseph Steedly was published by Branko Korošec (Ljubljana skozi stoletja, o.c., p. 129).
- 23 NŠALj, ŠAL/ZA, Ljubljana – St. Nicholas, folder 26, records: list of donations for the dome – The clergy of Ljubljana collected the total of 2,795 florins for the dome. The inhabitants of Ljubljana, contributing voluntary donations, the record of which was kept by the city authorities (although no material from that time survives in the Historical Archives of Ljubljana) donated 4,511 florins and 8 crowns. As the cathedral was at stake, donors were joined by the clergy from rural areas of the Diocese who donated the sum of 635 florins and 34 crowns, while clergy from other dioceses contributed 677 florins and 50 crowns. During mass, 695 florins and 16 crowns were collected, while funds gathered before the construction brought 567 florins and 20 crowns interest. Many helped by working voluntarily during both the construction and the clearing of material. The sum total of all contributions was 9,882 florins and 8 crowns. If we add on the value of donated material, it amounted to 10,421 florins and 46 crowns.
- 24 Der Bau der Kuppel an der Domkirche St. Nicolai zu Laibach im Jahre 1841, Ilyrisches Blatt 1841, 28th October, no. 43, pp. 189-191. – The breakdown of costs was as follows (on 20th October 1841): lime 368 florins 36 crowns, sand (327 carts) 124 florins 40 crowns, brick (150,600 pieces) 1,685 florins 57 crowns, builders and their assistants 2,306 florins 11 crowns, timber 1,216 florins 7 crowns, carpenters 306 florins 15 crowns, blacksmith 785 florins 2 crowns, locksmith 90 florins, joiner 120 florins 25 crowns, decorator 32 florins 48 crowns, wire netting 148 florins 16 crowns, stone-cutter 133 florins, copper 1,754 florins 9 crowns, coppersmith 216 florins, other metal work 119 florins, stucco-master 200 florins, plaster 36 florins 20 crowns, rope 100 florins 55 crowns, tin 100 florins, tinsmith 23 florins, tools and the rest 106 florins 25 crowns (Zorn's breakdown of costs made on 18th October 1841 differs in the individual entries but the sum total is the same). Zorn covered the deficit with money from a special account of the cathedral; NŠALj, ŠAL/ZA, Ljubljana – St. Nicholas, folder 26, records: record of the construction of the dome, 20th October 1841 (includes measurements for timber, receipts and documentation of the auction of material and tools which took place on 6th October 1841 and brought 273 florins and 55 crowns, and a list of donations and expenditure for the construction of the dome).
- 25 NŠALj, ŠAL/ZA, Ljubljana – St. Nicholas, folder 26, records: 16th October 1841, receipts. – Because of the size of the costs and in keeping with their initial decision, the church authorities refused to pay for the construction of the models (70 florins), which the government was trying to force them to do, and the ensuing dispute dragged into 1843.
- 26 NŠALj, ŠAL/ZA, Ljubljana – St. Nicholas, folder 3, records: the parish 1837-1844.
- 27 NŠALj, ŠAL/ZA, Ljubljana – St. Nicholas, folder 26, records: bill for wall decoration works and cleaning of frescoes to a total of 240 florins.
- 28 NŠALj, ŠAL/ZA, Ljubljana – St. Nicholas, Miscellaneous, folder 24: Book of accounts 1833-1864
- 29 NŠALj, ŠAL/ZA, Ljubljana – St. Nicholas, folder 26, records: Zupan's sermon.
- 30 The significance attached to the dome by the public is also evident from a poem written by P. Hicinger for 25th anniversary of Wolf's ordination; one of the lines of the poem runs: "Se s kupljo Škofje cerkve slava zviša..." /The glory of the Bishop's church rises with its dome.../ (Zgodnja Danica 1849, p. 313).
- 31 Novice, 9th July 1851, no. 28, p. 141 (P. Hicinger); Novice, 2nd August 1865, no. 31, p. 251 (A. Vavken); A.M., Stolna cerkev, o.c., pp. 275, 414.
- 32 Emilijan Cevc, Slovenska umetnost, Ljubljana 1966, p. 151; compare: Viktor Steska, Naši stavbarji minule dobe, Zbornik za umetnostno zgodovino 3, Ljubljana 1923, p. 8.
- 33 Novice, 9th July 1851, no. 28, p. 141 (P. Hicinger).
- 34 In his article (Ljubljansko stavbeništvo, o.c., pp. 83-84), V. Valenčič states that the plan was made by Müller, since the register of works that he made, which was issued by the city authorities in 1851 includes the dome of the cathedral; in a note, Valenčič quotes Steska's opinion that Müller merely supervised the construction. Now, that the plans are known, his contribution can be more easily defined.

Uroš Lubej

Justus van der Nypoort na Kranjskem

Ključne besede: slikar Justus van der Nypoort, Topografija vojvodine Kranjske, Holandska topografska risba in grafika, 17. stoletje, osrednja Slovenija

Umetnostni zgodovinarji, zlasti tisti, ki se ukvarjamo s konservatorstvom, se pri obravnavi izbranih primerov – že stoletja dograjevane profane in sakralne arhitekture – često znajdemo v zagati, ko skušamo razčleniti podrobnosti o stavbni zgodovini določenega spomenika. Pri analiziranju posebnosti, kar je predpogoj za oblikovanje prepričljivih navodil za njegovo prenovo in končno prezentacijo, si v vsesplošni suši neposrednih zapisov in pričevanj o njegovi nekdanji zasnovi in izgledu sprva pomagamo s primerjalno umetnostnozgodovinsko analizo. Ob iskanju konkretnjših pojasnil pa se vedno znova hvaležno vračamo k prelistavanju knjig in grafične zbirke slavnega kranjskega rojaka J. W. Valvasorja, saj odkrivajo pogled sodobnika v bivalno okolje precejšnega dela domovine Slovencev v 17. stoletju. V strokovni literaturi o delih bogenšperške grafične delavnice so se avtorji že podrobneje ukvarjali predvsem z risarji grafičnih predlog za Valvasorjeve umetnostne izdaje (J. Wierix, J. Koch), medtem ko so skice za Topografijo Kranjske in Koroške – gotovo tudi pod vtisom polihistorjevih lastnih navedb v predgovoru slednje in v pismih angleški Kraljevi družbi, praviloma pripisali Valvasorjevi roki. Vsebina novo odkritih biografskih podatkov o Justu van der Nypoortu in pozornejši ogled skicne knjige za Topografijo Kranjske sta mi razkrila ugotovitev, da je sprejemljivo prepričanje o Valvasorjevem avtorstvu risb za Topografijo Koroške, medtem ko bi bilo neprepričljivo, če ne kar nedopustno, nadaljnje pripisovanje glavnine, po času nastanka starejših in kvalitetnejših risb, skicirke za Topografijo Kranjske isti osebi, saj bi s tem storili krivico njihovemu pravemu avtorju – Justu van der Nypoortu.

Pomen Valvasorjeve grafične zbirke, ki se ponaša tudi s številnimi risbami in grafikami holandskega slikarja Justa van der Nypoorta, je prvič temeljito osvetlil F. Stele leta 1928¹ in ob tem na osnovi logičnega sklepanja uvrstil Nypoorta med izrazno najmočnejše predstavnike umetniškega kroga z Bogenšperka. Ugotovitev, ki je bistveno zapolnila vrzel v biografiji in opusu tega umetnika, je žal ostala skrita očem tujih strokovnjakov vse do pregledne razstave v Zagrebu leta 1972.² Sodobno zasnovani katalog odlikuje predvsem podrobno izdelana dokumentacija o razstavljenem gradivu, ki sledi predgovoru in nekoliko pomanjkljivemu seznamu literature o slikarju.³ Glavnina besedila v kratkem predgovoru je namenjena osvetlitvi vezi med Nypoortom in Pavlom Ritterjem-Vitezovićem v osemdesetih letih 17. stoletja in sklepni hipotezi, po kateri naj bi Valvasor dobil slikarjeva dela šele s posredovanjem prijatelja Ritterja in po kateri naj bi Nypoorta zaradi pomanjkanja pisnih virov o njegovem bivanju na Kranjskem ali dokazov o sodelovanju pri Valvasorjevih knjigah ne mogli več uvrščati v krog umetnikov, ki so delovali na Bogenšperku. V katalogu razstave Janez Vajkard Valvasor Slovincem in Evropi je E. Cevc⁴ posredno zavrnil zgornjo hipotezo z opozorilom na signirani risbi Speče Špele in naslovnice za Topografijo lamberskih gradov iz leta 1679. Arhivske raziskave preteklih let so mi med drugim odkrile tudi dokaze za Nypoortovo bivanje na Kranjskem, ki potrjujejo pravilnost Steletovega in Cevčevega prepričanja, in usmerile pozornost na sklop vse premalo proučenih risb iz topografskega gradiva Valvasorjeve zbirke.

O slikarjevih začetkih lahko le ponovim skope navedbe iz starejše literature, da se je rodil okrog leta 1625 očetu Willemu van Nypoortu v Utrechtu, njegov učitelj je bil Pieter van Portengen (1639), leta 1672 pa se je zadrževal v Reesu pri Clevu v družbi slikarjev Jana van Bunnicka in Andr. de Wita.⁵ Kdaj se je slikar podal na pot proti jugu in s katere strani neba je prispel na Kranjsko, lahko le ugibamo, gotovo pa je bil njegov postanek v Ljubljani dovolj dolg za to, da se mu je v poznih zrelih letih ogrelo srce za domačinko Ano Marijo Pavlin. Zapis o poročni zvezi, ki sta jo sklenila 9. novembra 1677 v ljubljanski stolnici, se glasi: *Die 9. eiusdem copulati sunt D. nus Justus van der Neyport et Anna Maria Paulinin. Testibus D. no Joanne Fleishman Picture et Joanne Capus, per Martinum Aricher.*⁶ Dvaindvajsetletni nevesti, ki je bila hči mestnega piskaškega mojstra, so za poročno pričó izbrali premožnega trgovca z železom in soseda Janeza Jurija Kappusa,⁷ ženinu pa je stal ob strani stanovski kolega Janez Killian Fleischman (o. 1641-1690⁸). Izbira neveste in pričó iz starotrškega okoliša navaja na misel, da je Nypoort že pred poroko bival v enem od gostišč tega dela mesta. Valvasorjevo povabilo ga je odtegnilo zimskemu zavetju mestnih hiš kmalu po poroki, saj sta Nypoortova januarja 1678 že prebivala na Bogenšperku.⁹ Jeseni je tam zajokal tudi njun prvi otrok Jožef in 11. oktobra 1678 so oznanili v krstni knjigi šmartenske župnije: *Die 11:ma Baptizatus est Josephus, filius legitimus ex Patre D. no Justo van der Nypoort Traiecti Oriundo, et Coniuge eius D. na Anna Maria nata Paulinin per me M: Jo. em Dominicum Perner Cooperatorem. Patrinu fuere Adm: R. dus D. nus Georg Andreas Schiffrer Parochus et Illustrissima D. na Anna Baronissa Valvasorin, nata Graffenwegerin.*¹⁰

Prisotnost Justa van der Nypoorta na Bogenšperku že nekaj mesecev pred pričetkom delovanja grafične delavnice vzbuja pozornost, ker sodi v čas Valvasorjeve polne zaposlenosti s pripravo Topografije vojvodine Kranjske. Ob takšnih načrtih je kaj malo verjetno, da bi slikar povabil na grad zgolj zato, da bi ga ta razveseljeval z moralizirajočimi skicami razpoloženskih motivov s kmečkega podeželja. Valvasorjeva lastnoročna upodobitev graščine Črni potok ne odraža posebne spretnosti, zato sodim, da je na gradu potreboval predvsem izkušeno risarsko roko za hitro dokončanje zastavljene naloge. Svoje okornosti se je po svoje zavedal tudi sam, ko je v pismu povprašal bakrorezca za nasvet, kako naj se pripravijo grafične podloge. Pismu je priložil lastnoročno in – kot je zapisal sam – slabo risbo gradu Bogenšperk ter perorisbo graščine Boštanj ob Savi in se pozanimal, ali naj se podloge izdelata tako (beri: dobro) kot Boštanj, ker bo dal v tem primeru tako izrisati tudi ostale risbe.¹¹ Oblikovna pestrost vsebine skicne knjige za Topografijo vojvodine Kranjske¹² ponuja možni odgovor bakrorezca v smislu, da se plošče lahko vrezujejo po različnih predlogah, vendar pa natančnejši izris predloge omogoča njen neposredni prenos na ploščo in zato tudi hitrejši potek dela. Z Valvasorjevimi risarskimi sposobnostmi se lahko še najbolj seznanimo pri nelaviranih perorisbah s tušem, ki tvorijo glavnino skicne knjige za Topografijo vojvodine Koroške.¹³ V risbah prepoznamo težko roko, ki s premišljeno natančnostjo počasi vleče pero po skeletu običajno s svinčnikom vnaprej pripravljene perspektivne skice upodobljenih objektov. Precej preglastic mu povzroča raven izris vertikal (gl. Hollenburg), zato često uporabi kar ravnilo (gl. Gmünd) in z enakomerno močnim pritiskom na pero izrisuje debele črte, ne glede na to, ali se objekti nahajajo v prvem ali zadnjem planu. Matematično natančna zaznava geometrijskih oblik in teoretična seznanjenost z zakoni perspektive mu ne dovolijo nikakršnih risarskih prijemov ponazarjanja, zato se dolgo mudi pri podrobnostih kot na primer pri – le na videz hitro skiciranih – vršacih v ozadju Hollenburga. Risbe koroških gradov in mest je kar na licu mesta dopolnil še s podatki o tedanjih lastnikih, z opisi plemiških grbov in z orientacijskim zapisom o smeri pogleda v obliki kompasne rože. Na skicnem gradivu za Kranjsko topografijo, ki je dve leti starejše od koroških risb, naletimo na takšno okornost le izjemoma, saj je večino teh skic izdelal umetnik, ki je bil predvsem več tehnične tonsko gradiranega laviranja perorisb in skiciranja z mastno rdečo kredo (žgana siena). Ta risar ni imel težav s kompozicijo upodobitve objektov in krajev ter z njihovo umestitvijo v naravno okolje. Pri obrisni perorisbi je spretno izbral hitrost poteze in pritiska na pero, učinek globine prostora pa je dosegel tudi s praktično uporabo zakona o barvni perspektivi, s stopnjevanim prehodom

odtenkov rdeče rjavega ali temno sivega tuša, od temnega prvega proti svetlemu zadnjemu planu prizorišča. Pri krednih risbah je slikarjevo izražanje osebnejše, pogosto so opremljene s štafažnimi figurami, ob skiciranju po zunanjem izgledu skromnih in v zelenje potopljenih dvorcev pa ga je idilično okolje navdahnilo do te mere, da je kar pozabil navodila svojega mecena o nazornem upodabljanju objektov z dvignjenega gledišča. Na risbe je slikar sam zapisal zlasti imena rek, ki tečejo ob graščinah in skozi predstavljene kraje, vrh risb pa imena krajev. Kasneje so ti zapisi doživeli lektorske popravke, vrise v obliki kompasne rože in razna opozorila grafičnim izvajalcem. Vsa ta dopolnila so pripisana z drugim črnilom in jasno razpoznavnim Valvasorjevim rokopisom, kar govori v prid trditvi, da sta polihistor in slikar skupaj prepotovala večji del Kranjske. Valvasor je beležil svoje meritve in pogovore z domačini o krajevnih znamenitostih v svojo beležnico in to kasneje koristno uporabil tudi pri izdelavi deželnih zemljevidov in opisih krajev v Slavi Vojvodine Kranjske, slikar pa je tačas skiciral. Vpogled v njuno sodelovanje po svoje razkrivata tudi osebi stoječega merilca in sedečega risarja v levem kotu lavirane perorisbe Ljubljane (gl. Labach).

Kraji, gradovi, graščine in dvorci iz skicne knjige za Topografijo vojvodine Kranjske so večkrat izrisani na listih papirja z enakim vodnim znakom kot že omenjene Nypoortove sličice z žanrskimi prizori.¹⁴ Risbe niso podpisane, so pa popisane s slikarjevim in Valvasorjevim rokopisom, kar predstavlja pomembno oporo pri ugotavljanju njihovega avtorja. Iz slikarjevih zapisov nemških imen nad kraji (kot na primer pri Gerzach, Maeserolhoff, Stejn-Fejstriz f., Stajnbichl – Lajbnjz f., Abdtejt Sittich itd.) često veje "holandski nadih", kar zožuje možni krog avtorjev, značilen zapis simbolov f,s,t,h,k,z pa tudi manj večjemu očesu odkriva prepoznavni rokopis slikarja in tudi avtorja precejšnega števila laviranih perorisb ter "rdečih kred" – Justa van der Nypoorta. Valvasorjevo senco nad avtorstvom Nypoortovih risb lahko delno pojasni njihova namembnost – gre pač za delovne podloge, na katerih je Valvasor izvedel lektorsko-redakcijske popravke, dopolnil risbe s kompasno rožo in pogosto pripravil, sodeč po okornosti izvedbe obrisov na hrbtnih straneh listov, tudi osnovo za neposredni prenos na ploščo. Korekture in končna redakcija grafičnih podlog so bile zadosten razlog, da je na dveh tretjinah izvedenih grafičnih listov pristavil svoj risarski monogram (WD). V tej zvezi se velja pomuditi pri približno tridesetih jedkanicah¹⁵, ki ne nosijo njegovega monograma in običajnih avtorskih oznak Valvasorjevih bakrorezcev. Grafične plošče za omenjene liste so bile praviloma pripravljene za tisk po Nypoortovih rdečekrednih oziroma sepija predlogah z izrazito slikarskim občutenjem in ne v tako nazorni risarski izvedbi, kot se vidi pri grafikah Andreja Trosta in Matije Greischerja ali pri suhoparno shematičnih izdelkih Petra Munggersdorferja¹⁶ in Pavla Ritterja. Pri izdelavi predlog v rdeči kredi je moral risar pokazati še večje poznavanje slikarske tehnike modeliranja svetlih in temnih ploskev kot pri perorisbah. Z uspešnim prenosom celostnega vtisa risbe na ploščo pa je grafiku obenem uspelo ponoviti enako razpoloženje, kot ga je – z izbiro naravnega gledišča in enakovredno obravnavo objektov ter naravnega okolja – v predlogo vnesel že Nypoort. Podobnost slikarskih pristopov pri izvedbi predloge in grafike ter primerjava tehnične izvedbe Nypoortovih del (V vaški krčmi, Kmečka izba s kadilcem) z grafiko Lihteneka ali Mačerol zato dopuščata vsaj pogojno atribucijo zgoraj omenjene skupine nesigniranih grafik Justu van der Nypoortu.

Serije Nypoortovih risb z žanrskimi prizori in grafike, ki jih je vrezal po teh predlogah, so često signirane in datirane z letnicami med 1677-1681. Stele je postavil časovni okvir slikarjevega udejstvovanja v Valvasorjevi grafični delavnici na osnovi teh datacij in temu je težko ugovarjati.¹⁷ Septembra 1679 se je na Dunaju namreč pojavila epidemija kuge, ki je pregnala cesarski dvor v Prago, kranjski stanovi pa so s strogimi ukrepi praktično zaprli meje proti Štajerski.¹⁸ Kuga se je v naslednjem letu hitro razširila tudi po okoliških deželah, zato ni verjetno, da bi Nypoort zapustil Kranjsko pred umiritvijo razmer spomladi 1681. Iz ohranjenega gradiva Valvasorjeve zbirke je težko razbrati obliko slikarjevega sodelovanja pri nastajanju Topografije vojvodine Koroške, da pa se ugotoviti intenzivnejše ukvarjanje z grafiko in oljnim slikarstvom.¹⁹

Pavlu Ritterju, ki je delavnico na Bogenšperku zapustil že leta 1679, sta sledila še J. v. d. Nypoort in Matija Greischer. Valvasor je pritegnil v svoj krog novega risarja, novomeščana Janeza Koča,

trojica prej omenjenih znancev z Bogenšperka pa se je sešla na Dunaju. Podpisi na grafičnih tiskih iz obdobja med 1682-1687 odkrivajo, da so se pesniku, slikarju in bakrorezcu v cesarski prestolnici tesno prepletle življenjske poti, obenem pa je vsakega od njih pritegnil geograf in kartograf Georg Matthäus Vischer. Ritter si je pri njem izpopolnjeval geografsko znanje,²⁰ z naslavljanjem latinskih godovnih čestitk na znane osebnosti, ki jih je pred odhodom v domovino (1683) zbral v knjižici,²¹ pa si je pridobil naklonjenost mecenov in javnosti. Pri tem delu je sodeloval tudi Justus van der Nypoort, ki je v mezzotintni upodobil večino portretov slavljencev (cesar Leopold I., nadvojvoda Jožef, geograf G. M. Vischer, nadškof Georg Szelepheny, škof Leopold Kolonić, grof Leopold Filip Montecuccoli, grof Peter Ricciardi²²). Greischerjev talent in na Kranjskem pridobljene izkušnje, ne nazadnje tudi prijateljsko pokroviteljstvo Ritterja,²³ so bakrorezca kmalu pripeljali v stik s Vischerjem, za katerega je izdelal 19 grafik k Topografiji vojvodine Štajerske, nato pa so mu odprli še vrata v mecenski dom palatinskega kneza Paula Esterhazyja.²⁴ Sredi osemdesetih let 17. stoletja je bil Dunaj prežet z vtisi o dogodkih na ogrskih bojiščih, kar je odmevalo tudi v grafični delavnici ob Amalienburgu, nasproti nekdanjega cesarskega Ballhausa (danes Bundeskanzleramt), kjer je Greischer do leta 1687 vrezal kar nekaj plošč z upodobitvami vojaških uspehov cesarske vojske proti Turkom in jih podpisal z blagozvočnim nazivom "akademski bakrorezec".²⁵ Leta 1688 in 1689 je že prebival v Eisenstadtu na Esterhazyjevem dvoru,²⁶ kasneje pa v Budimpešti, kjer naj bi leta 1712 tudi umrl.

H gornjim navedbam o sodelovanju Justa van der Nypoorta in P. Ritterja (1682) velja pristaviti še to, da je v tem letu Nypoortova družina dobila novega člana, žal pa ji je otroka iztrgala smrt že 26. oktobra 1686 na Dunaju²⁷. Vesti o obleganju cesarske prestolnice in porazih turške vojske so se hitro širile po Evropi tudi s posredovanjem grafičnih tiskov, ki so dvigali moralo v krščanskem svetu. Tako je Nypoort že na začetku leta 1684 v bakrorezu pripravil ilustraciji za propagandna letaka z moralnim naukom o nesmiselnosti povzročanja vojn (Kdor išče – ta najde, Kakršno delo – takšno plačilo²⁸), tema pa so sledili še drugi bakrorezi v spomin na trenutke vojaške slave cesarskih čet na Ogrskem. V grafikah iz dunajskih let ni zaslediti znanih žanrskih tem, občasno pa se je posvetil upodobitvam ogrskih mest in gradov (npr. veduti Ostrogona: 1683, 1685 in pogled na Forchtenstein v Birckensteinovem ilustriranem učbeniku o geometriji: 1687²⁹). Nypoorta in Greischerja je povezovalo znanstvo z istimi osebami (P. Ritter, G. M. Vischer, bakrorezec I. M. Lerch in P. Esterhazy) in zdi se kar samoumevno, da sta ohranjala medsebojne stike tudi na Dunaju. Obenem pa se ponuja tudi dovolj naravni razlog za njuno druženje – rojaštvo Ane Marije Nypoort in Greischerja, ki sta ob družinskih srečanjih dobila priložnost, da spregovorita tudi v domačem jeziku.

Nypoortova preselitev na Moravsko oziroma v Olomuc ni bila povsem naključna, kot se dozdeva na prvi pogled, saj so z Dunaja na dvor tamkajšnjega knezoškofa Karla von Liechtenstein-Castelcorna često prihajali flamski in augsburški umetniki.³⁰ Knezoškofa je moral poznati tudi G. M. Vischer, ki mu je že leta 1679 izdelal tri velike vedutne poglede na Kromeriž.³¹ P. Ritter pa je po izidu zbirke anagamov³² – v kateri je med drugimi počastil tudi olomuškega knezoškofa – slavljencu poslal izvod knjižice, kar je pri slednjem vzbudilo precejšnje zanimanje za pisca. Večje število oljnih slik v knezoškofovski zbirki³³ pove, da je Nypoort na Moravskem pogosto prijel za slikarski čopič, poleg tega pa je leta 1691 sodeloval pri grafičnem albumu s 33 panoramskimi pogledi na grad in vrtove kromeriške rezidence, med katerimi so se znašle tudi že omenjene tri Vischerjeve vedute. Podatki o slikarjevem življenju po letu 1692 so zaviti in upoštevaajoč izrazito nemirnost njegovega duha ne bi bilo nič nenavadnega, če bi si bil izbral za zadnji cilj svojih večnih potovanj prav kraje svoje mladosti.

Opombe:

1 France Stele, Valvasorjev krog in njegovo grafično delo, Glasnik muzejskega društva za Slovenijo, IX., Lj(ubljan) 1928, pp. 5-50.

2 Renata Gotthardi-Skljijan, Justus van der Nypoort – grafika i crteži iz Valvasorove zbirke Nadbiskupije zagrebačke, Zagreb 1972. (Razstavni katalog, Kabinet grafike JAZU, Zagreb).

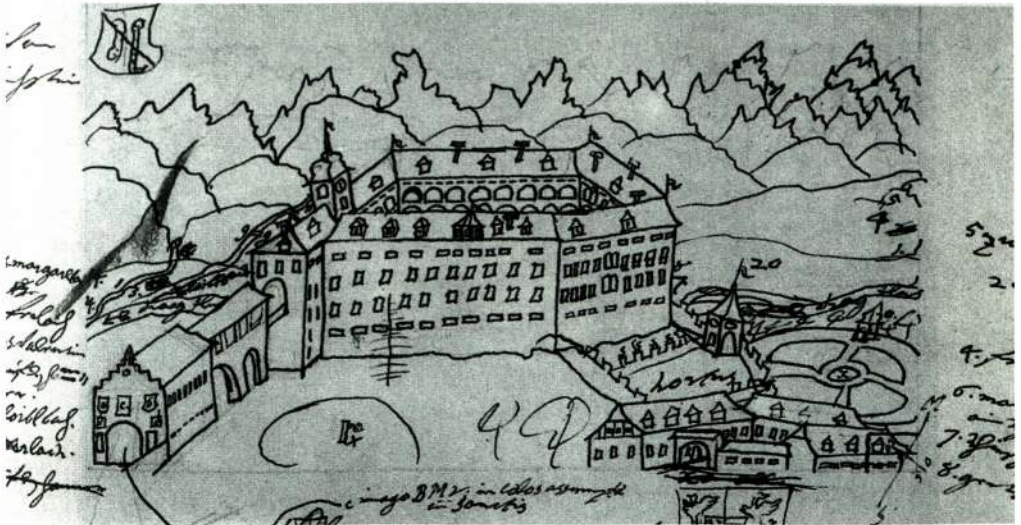
3 Cf. op. 2. V seznamu literature pogrešamo predvsem dela, ki obravnavajo obdobje, ko je Nypoort deloval na Moravskem: J. P. Cerroni, Skizze einer Geschichte der bildenden Künste in Mähren und dem österreichische Schlesien, Brno 1807; A. Breitenbacher, Dějiny arcibiskupské obrazárny v Kroměříži, Kroměříž 1925; A. Breitenbacher-E. Dostal, Katalog arcibiskupské obrazárny v Kroměříži, Kroměříž 1930.

- 4 Emilijan Cevc, J. W. Valvasor kot mentor slikarjev, Janez Vajkard Valvasor Slovencem in Evropi, Narodna galerija, Lj 1989, pp. 192, 217, 222.
- 5 Alfred von Wurzbach, *Niederländisches Künstler-Lexicon*. Bd. II., Wien-Leipzig 1910, pp. 247-248. Ulrich Thieme-Felix Becker, *Allgemeines Lexicon der bildender Künstler*, Bd. XXV, Leipzig.
- 6 Nadškofjski arhiv v Ljubljani (NSALj), Poročna knjiga ž. sv. Nikolaja v Lj, 1651-1682, p. 269.
- 7 NSALj, Krstna knjiga ž. sv. Nikolaja v Lj., 1653-1660, p. 119. Ana Marija, hči Matije in Katarine Pavlin je bila krščena 8. januarja 1655; Zgodovinski arhiv Ljubljana, V. Fabjančič, *Knjiga ljubljanskih hiš in njih stanovalcev*, I., 1940-43, p. 79, 289. Piskaski mojster Matija Pavlin je bil med 1662-79 lastnik hiše Gornji trg 12, J. J. Kappus pa je imel hišo na nasprotni strani ulice (št. 17).
- 8 NSALj: M/sv. Nikolaj-Lj, p. 109. 26. (marec 1690) *obyt Jo. es Fleishman Cuius et Pictor, ann: 49*. Slikarjevo polno ime je zaslediti le pri vpisu poroke 13. oktobra 1675 v ljubljanski stolnici. V zakonu se jima je rodilo osem otrok.
- 9 NSALj, Krstna knjiga župnije Šmartno pri Litiji 1674-88. – Janez Vajkard Valvasor in Ana Marija Nypoort sta bila 25. januarja 1678 botra pri krstu Blaža, sina Sebastijana in Gertrude Lach.
- 10 Cf op. 9. (11. oktober 1678).
- 11 Izvirni prepis pisma, ki je bilo prilepljeno na hrbtno stran risbe Boštanja, je objavil že Stele – cf op. 1, p. 39.
- 12 Hrvatski državni arhiv v Zagrebu, Valvasorova zbirka nadbiskupije Zagrebačke, Ms 199.3. Za prijaznost ob uporabi gradiva se zahvaljujem dr. Vladimirju Magiču.
- 13 Ibid., Ms 198.2.
- 14 Papir z enakimi vodnimi znaki so uporabljali deželnotanovski pisarji za sejne zapisnike med leti 1674-1677.
- 15 Branko Reisp, Valvasorjeva Topografija Kranjske (spremno besedilo k faksimilirani izdaji Topografije sodobne Vojvodine Kranjske (Lj 1995), p. 20. Avtor je navedel večino grafičnih listov te skupine in ugotovil, da je v njih zaznati svojevrstno razporeditev, ki nima primere v Valvasorjevem grafičnem opusu.
- 16 Cf. op. 9. Bakrorezec je 28. aprila 1680 vpisan kot krstni boter Helene Koleische. Njegovo provenienco in ugled, ki ga je užival v šmartenskem okolju, odkriva zapis: *nobilis ac doctissimus Dominus Petrus Mängerstoffs Coloniensis*.
- 17 France Stele, Justus van der Nypoort, Enciklopedija likovnih umetnosti, III., Zagreb 1964, p. 128. Avtor je zapisal, da je bil slikar Valvasorjev sodelavec "ok. leta 1680 (morda 1675-1681)", zato je treba upoštevati popravek R. Gotthardi-Škiljan (cf. op. 2, p. 6) v zvezi z napačno prebrano letnico 1675.
- 18 Viktor Steska, Dolničarjeva ljubljanska kronika od l. 1660 do l. 1718, IMK XI., Lj 1901, p. 27-28.
- 19 Vinko Zlamalik, Strossmayerova galerija, Zagreb 1982, p. 430-31. Nypoortova slika Operacija na nogi (olje, platno, 545x473 cm) je nastala po risbi iz leta 1679 (cf. op. 2, št. 51).
- 20 Vjekoslav Klaić, *Život i djela Pavla Rittera Vitezovića*, Zagreb 1914, pp. 47,48.
- 21 Pauli Ritter Nova Musa sive pars artificiosa operum poeticorum anni M. DC. LXXXII.
- 22 Cf. op. 2, p. 8,45ss.
- 23 Cf. op. 1, p. 26. Spominski list z grbom in geslom *Fertur ad Aetera Virtus nosi napis: Perillustri ac generoso Domino D. no Paulo Ritter Inclitae comunitatis Nobilitum et Cuium Liberae Regiae Civitatis Segniae ad Regio=Caesarem Majestatem Abligato etc. – D. no ac Patrono suo meritissimo amicae recordationis ergo D. D. Matthias Greischer Calchogr.*
- 24 Cf. op. 4, pp. 178,182,213,214. Avtor razprave je ob navedbah pomembnejših del prvič navedel tudi Greischerjev rojstni kraj -Šmartno pri Litiji in krstni datum – 20. februar 1659.
- 25 Kot primer navajam nekaj napisov z Greischerjevih grafik: "In Wienn bey Matthias Greischer Accadem. Kupferstecher und Kunsthandler nächst bey der Kayser: Burg zu finden" (*Obleganje Bude*), "In Wienn zu finden bey Matthias Greischer Acad: Kupferstecher und Kunstfürer beym Kay: Baalhaus" (*Zavzetje gradu in trga S. Job l. 1686*) in "Zu finden in Wienn bey Mathia Greischer Academischen Kupferstecher gegen den kaysertlichen Ballhaus über" (*Bitka pri Osijeku l. 1687*).
- 26 F. (elix) T. (obler), *Der Aufstieg der Esterhazy zur ersten Familie Ungarns*, Bollwerk Forchtenstein, Katalog der Burgenländischen Landesausstellung 1993, Eisenstadt 1993, s. 228. Na enem od 63 bakrorezov iz serije pogledov na Esterhazyjeve posesti (1687-1704), ki jo hranijo v Fürst: Esterhazyische Sammlungen Forchtenstein, se da zaslediti tudi Greischerjev podpis (Hartenstein).
- 27 Alfred v. Wurzbach, *Niederländisches Künstler-Lexikon*, III., Wien/ Leipzig 1911, p. 129.
- 28 Cf. op. 2, p. 64-67.
- 29 G. (ertraud) K. (imesch), *Forchtenstein im Bild*, Bollwerk Forchtenstein, Katalog der Burgen-ländischen Landesausstellung 1993, Eisenstadt 1993, p. 148. Cf. op. 26, p. 228. Priročnik "Ertz-Hertzogliche Handgriffe Deß Zirckels und Linials" s 110 podobami ogrskih mest in gradov je napisal Anton Ernst Burckhard von Birckenstein. Prvič so ga izdali leta 1686 na Dunaju.
- 30 Ivo Krsek, *Barokni malifstvi 17. stoletja na Moravě*, Dějiny Českého výtvarného umění II/1, Praha 1989, pp. 356-372.
- 31 Ivan Stopar, Georg Matthäus Vischer in njegova Topographia Ducatus Stiriae, (spremna beseda k reprintu Vischerjeve štajerske Topografije), Lj. 1971, p. 11.
- 32 Cf. op. 20, pp. 65-67. "Pauli Ritter equitis Croatiae Opera Anagrammaton (pars prima sive) Laurus auxiliariatoribus Ungariae". (1687)
- 33 Cf. op. 3.



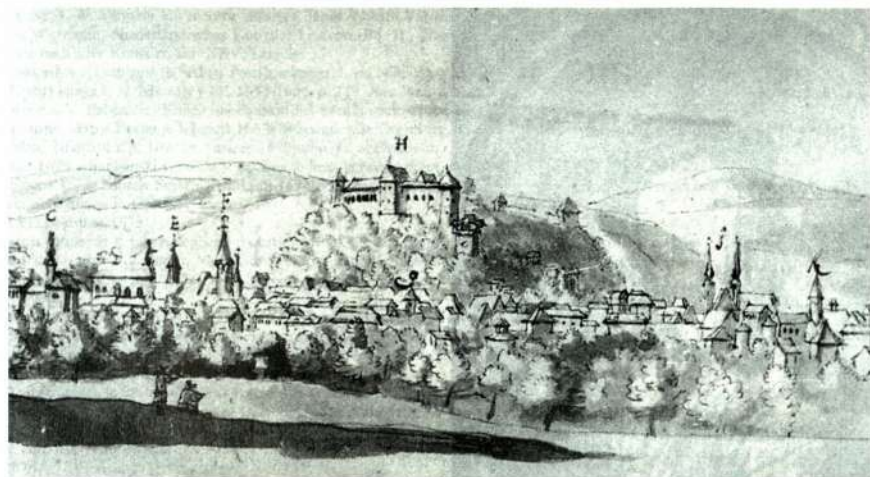
J. v. d. Nypoort, Avtoportret s čepico, po 1680,
Hrvatski državni arhiv, Zagreb

J. v. d. Nypoort: Self-Portrait With a Cap, after 1680,
National Archive of Croatia, Zagreb



J. W. Valvasor, Hollenburg, ok. 1680, Hrvatski državni arhiv, Zagreb

J. W. Valvasor: Hollenburg, c. 1680, National Archive of Croatia, Zagreb



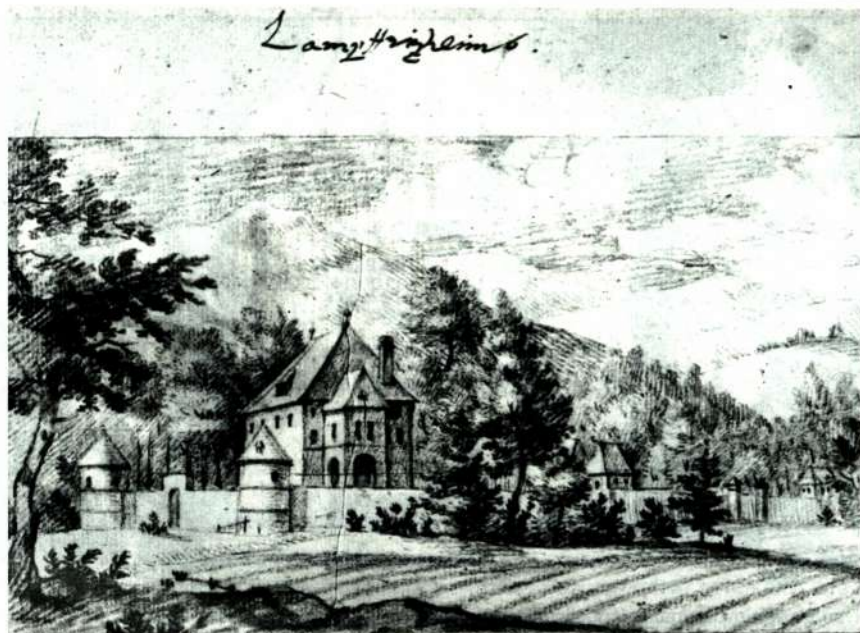
J. v. d. Nypoort, Ljubljana, 1678, Hrvatski državni arhiv, Zagreb

J. v. d. Nypoort, Ljubljana, 1678, Croatian state archives, Zagreb



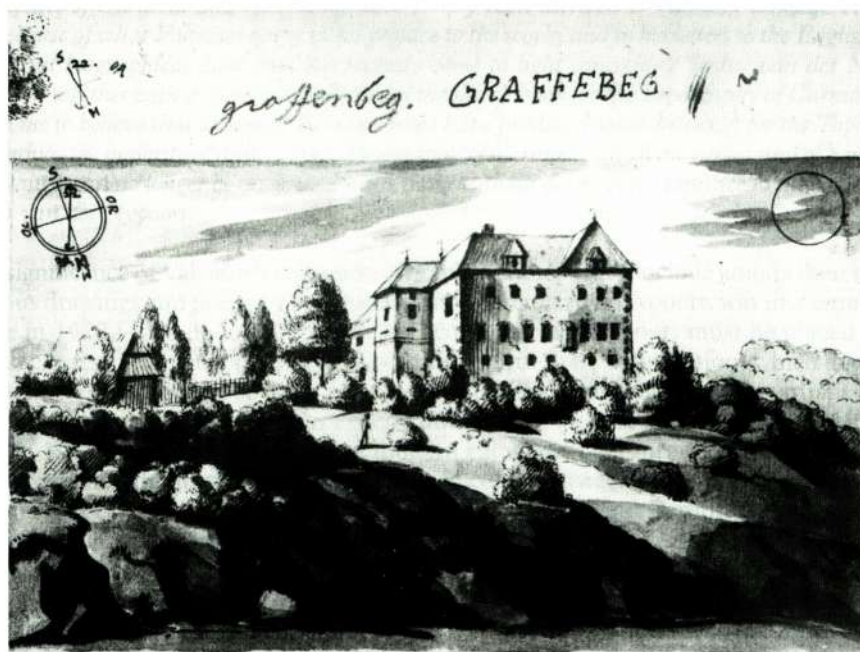
J. v. d. Nypoort, Goričane, 1678, Hrvatski državni arhiv, Zagreb

J. v. d. Nypoort, Goričane, 1678, Croatian state archives, Zagreb



J. v. d. Nypoort, Sv. Duh, 1678, Hrvatski državni arhiv, Zagreb

J. v. d. Nypoort: Sv. Duh, 1678, National Archive of Croatia, Zagreb



J. v. d. Nypoort, Knežji pot, 1678, Hrvatski državni arhiv, Zagreb

J. v. d. Nypoort: Prince's Path, 1678, National Archive of Croatia, Zagreb



J. v. d. Nypoort, Naslovna stran za Topografijo lamberskih gradov, sign., dat. 1679, Hrvatski državni arhiv, Zagreb

J. v. d. Nypoort: Title page of *Topography of the Lamberg Castles*, signed and dated, 1679, Croatian state archives, Zagreb

Uroš Lubej

Justus van der Nypoort in Carniola

Keywords: painter Justus van der Nypoort, Topography of the Duchy of Carniola, Duch topographical drawing and graphic print, 17th century, central Slovenia

In the course of the study of any example of either secular or church architecture, buildings whose history of construction stretches over several centuries, the art historian, particularly one who works on the preservation of monuments, is often faced with the task of unfolding the history of a particular monument in greater detail than has been hitherto known. During the first stage of the analysis of the particular characteristics of a monument, which is a prerequisite for giving instructions for the monument's renovation and final presentation, comparative art history studies are of extreme importance owing to a lack of contemporary records and testimonies concerning the monument's original appearance. One of the most important sources in the art historian's search for an exposition of the facts are both the books and the collection of graphic prints by the famous native of Carniola, J. W. Valvasor, which give a real insight into the living environment of a large part of 17th century Slovenia as it was then. When we consider the output of the Bogenšperk graphic print workshop, recent professional studies made in great detail have mostly addressed themselves to the artists who produced graphic prints for Valvasor's artistic publications, such as J. Wierix, and J. Koch, while most of the sketches themselves for the Topographies of Carniola and Carynthia have simply been ascribed to Valvasor himself. This is no doubt because of what Valvasor wrote in his preface to the work, and in his letters to the English Royal Society. But biographical data that has recently come to light concerning Justus van der Nypoort, when taken together with a closer examination of the sketch book for the Topography of Carniola itself, have led me to believe that although Valvasor must have produced some drawings for the Topography of Carynthia, the majority of drawings for Topography of Carniola, which are earlier and of a markedly better quality, can no longer be attributed to Valvasor without doing grave injustice to their real author – Justus van der Nypoort.

The significance of Valvasor's collection of graphic prints, which include among their number numerous drawings and prints by the Dutch artist Justus van der Nypoort, was first emphasised by Stele in 1928,¹ who deduced logically and correctly that Nypoort must be placed among the most expressive artists of the Bogenšperk circle. But Stele's conclusion, which goes some distance to explain why, for so long, a gap has existed in our knowledge of the artist's life and work, remained unknown to foreign experts until a retrospective exhibition was mounted in Zagreb in 1972.² The smartly produced modern catalogue concentrated most of its detailed exposition on the exhibits themselves, a text which comes between the introduction and slightly incomplete list of works by the painter.³ The majority of the short introductory text concerns itself mostly with the relationship between Nypoort and Pavel Ritter-Vizetović in 1680s and concludes with a hypothesis that Valvasor received Nypoort's works only through the offices of his friend Ritter. This argument inevitably leads to the conclusion that given the lack of written evidence to prove the duration of his physical presence in Carniola or even his contribution to Valvasor's work, Nypoort can no longer be considered to have been one of the artists working

in Bogenšperk. In the catalogue to the exhibition Janez Vajkard Valvasor, his impact on Slovenia and Europe, E. Cevc⁴ implicitly refuses to accept this hypothesis when he draws our attention to both the signed drawings of Sleeping Špela and the title page of the Topography of the Lamberger Castles of 1679. As a consequence of this, the research that I have been conducting through archive material for the last few years has both searched for and found proof of Nypoort's activity in Carniola, confirming both Stele's and Cevc's conclusions and has helped to redirect attention towards a body of neglected drawings from the topographical material of Valvasor's collection.

With regard to the painter's background, we can only repeat the familiar, if scanty information: namely that he was born around 1625 in Utrecht, the son of Willem van Nypoort, that his teacher was Pieter van Portengen (1639), and that in 1672 he stayed in Rees near Cleve with the painters Jan van Bunnick and Andr. de Wit.⁵ It is unknown when the painter set off for the south and by what route he arrived in Carniola, but his stay in Ljubljana must have been long enough for the aged artist to fall in love with one of the local beauties, Ana Marija Pavlin. The record of their wedding, which took place on 9th November 1677 in the cathedral of Ljubljana, goes as follows: *Die 9. eiusdem copulati sunt D. nus Justus van der Neyport et Anna Maria Paulinin. Testibus D. no Joanne Fleishman Pictore et Joanne Capus, per Martinum Aricher.*⁶ Janez Jurij Kappus,⁷ a wealthy merchant whose fortune had been made in the iron trade and a neighbour of Nypoort's, acted as best man to the twenty-two year old bride, herself the daughter of the town's master piper, while the groom's best man was also a painter Janez Killian Fleischman (who lived around 1641-1690⁸). The very choice of bride and best-men, coming as they did from the old centre of the town, indicates that Nypoort must have resided in one of the inns in this part of the town prior to the wedding. However, at Valvasor's behest, the married couple soon abandoned the winter haven of the town house, because as early as January 1678 we find them staying in Bogenšperk.⁹ Their first child, Joseph, was born there in the autumn and on the date 11th October 1678, we find the following entry in the parish register of christenings for Šmartno: *Die 11:ma Baptizatus est Josephus, filius legitimus ex Patre D. no Justo van der Nypoort Traiecti Oriundo, et Dominicum Perner Cooperatorem. Patrini fuere Adm: R. dus D. nus Georg Andreas Schiffer Parochus et Illustrissima D. na Anna Baronissa Valvasorin, nata Graffenwegerin.*¹⁰

It is of considerable interest that we can be sure that Justus van der Nypoort was living in Bogenšperk several months before the graphic workshop was formed, because this was exactly the period when Valvasor's preparations for the Topography of the Duchy of Carniola were in full swing. It is unlikely in the extreme that the painter was invited to the castle just for the entertainment value of his moralising sketches from rural scenes. Valvasor's depiction of the castle in Črni potok does not betray any remarkable skill and he must have been in need of an experienced artist in order to complete the task as soon as possible. He was well aware of the clumsiness of his own technique, and admitted as much in a letter, in which he is begging advice about the preparation of a graphic print from the engraver of the copperplates. He enclosed what even he admits to be a bad drawing he had made himself of Bogenšperk castle and a second ink drawing of the castle in Boštanj ob Savi, and goes on to enquire whether the prints themselves should be made in the same way and to the same quality as the Boštanj sketch, because if so, then he would commission more drawings to be made in the same fashion.¹¹ When you consider the sheer variety of design throughout the sketch-book for the Topography of the Duchy of Carniola¹² it is possible to deduce the copperplate-engraver's response: namely, that plates could be incised following different drawings, but that a precise drawing of the subject makes a direct copy onto the plate much easier, and therefore accelerates the procedure. Valvasor's own drawing abilities can best be judged from the unwashed ink drawings that make up the bulk of the sketch book for the Topography of the Duchy of Carninthia.¹³ They betray a heavy hand, laboriously and pedantically retracing the pencil sketch of the architectural subject in ink. He has difficulty drawing vertical lines (cf. Hollenburg), often helping himself out with a ruler (cf. Gm[nd]). He

applies pressure to the quill in order to make a thick, heavy line regardless of whether the depicted subject is to the front or in the background of a picture. Any opportunity for an artistic response to the subject is deadened by his tendency to adhere to a mathematically accurate perception of geometric shapes and a theoretical knowledge of the laws of perspective. He dwells on detail, and when it comes to the natural surroundings, as in the case of the mountains at the back of Hollenburg, only the viewer who merely glances at the drawing would assume that they had been sketched quickly. The drawings of Carynthian castles and towns are accompanied by information about their current owners, descriptions of the coats-of-arms of noble families and a note indicating the geographical orientation of the view shaped with the points of a compass. But we can only find evidence of such faulty draughtsmanship in exceptional cases among the sketches for the topography of Carniola. On the contrary, the vast majority have been made by an artist who has completely mastered tonal gradation as he washes the ink drawings and sketches in thick red chalk (baked sienna). This artist had no problems when it comes to composing a picture that depicts a building in its natural surroundings. There is great panache when he sketches quickly and a considerable skill in the way he applies different pressures to the quill that can be traced along the outlines in the drawings. In addition to this, these are the drawings of someone who has mastered the illusion of receding space, which he renders through a practical application of the laws of colour perspective. The dark tones of reddish black or dark grey in the foreground successively give way to the lighter, brighter tones of the background. The chalk drawings reveal a more personal expression of the artist himself: figures appear unexpectedly to enliven the composition, and in the process of representing some modest little mansion behind the trees, the sketch seems to prefer to lose itself in the contemplation of an idyllic landscape, to the extent that we forget the patron's requirement for the precise depiction of buildings, always from an elevated point of view. The artist himself has appended some information to the top of the drawings; the names of the rivers that flow past the castles and the names of the places depicted, but these have been later corrected, complemented with the compass rose, and various instructions for the plate-maker. The corrections are written in a different ink and in what is quite clearly recognisable as Valvasor's hand, all of which goes to confirm the hypothesis that the scholar and draughtsman travelled together throughout most of Carniola. The draughtsman sketched, while Valvasor recorded his measurements, and noted down curiosities gleaned from conversation with the local population in a notebook, which he later used to draw the maps and write the descriptions of individual locations that he would later use in the *Glory of the Duchy of Carniola*. The nature of their cooperation is also implied by the depiction of a standing figure taking measurements while a seated figure is drawing that we find in the left-hand corner of the washed ink drawing of Ljubljana (cf. Labach).

Many of the places, castles and mansions in the sketch-book for the *Topography of the Duchy of Carniola* are drawn on sheets of paper which bears the same water-mark to that which Nypoort used to make his above-mentioned genre scenes.¹⁴ While the drawings themselves are not signed, they are covered with writing both in the draughtsman's and Valvasor's hand, and it is here that a vital clue can be gleaned if we are to solve the mystery of the artist's identity. Many of the draughtsman's notes of German geographical names (such as Gerzach, Maeserolhoff, Stejn-Fejstriz f., Stajnbichl-Lajbnjz f., Abdtej Sittich) are typically Dutch, which allows us to narrow down the field of possible artists, while the characteristic manner in which individual letters are made, particularly the f, s, t, h, k and z speaks clearly, even to the untrained eye. There is no doubt that these are marks by the same hand as numerous other drawings in washed ink and red chalk, that have been positively attributed to Justus van der Nypoort. The shadow that Valvasor has cast over the artistic identity of Nypoort's drawings can in part be explained by their purpose – they were never intended to be more than working material to be corrected and supplemented with a compass rose by Valvasor, which often included corrections of the layout to be transferred to plates, as revealed by the clumsy sketches on the back of the drawings.

The matter of correcting and making a final decision about the composition of a drawing gave sufficient excuse to Valvasor to add his artistic monogramme WD to two thirds of the graphic prints. In respect of this, we should pay special attention to some thirty etchings,¹⁵ which bear no such monogram nor any of the usual signatures of Valvasor's makers of copperplates. We can distinguish the relevant copperplates that were based on Nypoort's original drawings in red chalk or sepia, by their distinct artistic sensitivity and relative indifference to the clarity of line that is characteristic of the prints of Andrej Trost and Matija Greischer, and they can be easily distinguished from the dull schematic works of Peter Mungersdorfer¹⁶ and Pavel Ritter. In order to be able to draw in red chalk, the artist needs to show us that he has mastered a painterly technique, he needs to be able to model space with light and shade even more than would be required for an ink drawing. If the transfer of the drawing to the plate is successful, then this same atmosphere is rendered in the graphic print. And among the prints we find Nypoort's vision: the way invariably he selects a natural point of view, and treats both the building and its natural environment with equal weight. When we consider the similar artistic qualities that are shared by the drawings and the prints, and when we compare them with the technical execution of works that are indisputably Nypoort's, such as *In the Village Inn*, and *Farm Room with Smoker*, then a considered judgement of the prints from Lihtenek and Mačerole allow at least a conditional attribution of this group of unsigned prints to Justus van Nypoort.

Most of the dates that we find written on both the series of Nypoort's drawings of genre scenes and the graphic prints that have been derived from these works, fall between 1677 and 1681. Stele used these dates to determine the time span of the draughtsman's collaboration with Valvasor's graphic workshop, and they can hardly be disputed.¹⁷ In September 1679, a plague epidemic broke out in Vienna, and drove the imperial court to Prague. This forced the Carniolan government to adopt strict measures and practically to seal the borders with Styria.¹⁸ In the following year, the plague spread fast through neighbouring countries, and this circumstantial evidence indicates that it is highly improbable that Nypoort left Carniola before conditions stabilised in the spring of 1681. Material that has survived from Valvasor's own collection does not give any indication with regard to the nature of the draughtsman's cooperation in the making of the *Topography of the Duchy of Carynthia*, but there is certainly sufficient proof that he kept himself busy producing graphic prints and oil paintings.¹⁹

Pavel Ritter left the workshop in Bogenšperk in 1679 and was followed by Justus van der Nypoort and Mathias Greischer. Valvasor invited a new artist to join his circle, Janez Koch of Novo mesto, and the trio that had left Bogenšperk were reunited in Vienna. Signatures on graphic prints from the period between 1682 and 1687 reveal close ties between the poet, the draughtsman and the copperplate maker during their stay in the imperial capital, and in addition to this, they all cooperated with the geographer and cartographer Georg Matthäus Vischer. From him, Ritter acquired additional knowledge on geographical matters,²⁰ and all the time he wrote greetings cards in Latin for various celebrities which he subsequently collected in book form, and by the time he returned to his home country, in 1683,²¹ he had earned the affection of both his patrons and the public. In this endeavour, he cooperated with Justus van der Nypoort, who contributed most of the mezzotint portraits of the celebrities in question who have among their number Emperor Leopold I, Archduke Joseph, the geographer G.M. Vischer, Archbishop Georg Szelepcheny, Bishop Leopold Kolonić, Count Leopold Philip Montecuccoli, and Count Peter Ricciardi²². Both his talent and the experience acquired in Carniola, allied with his friendship for Ritter,²³ soon helped Greischer to establish contact with Vischer, for whom he produced nineteen prints published in the *Topography of Styria*, and this in turn opened the door for him to the Palatine Paul Esterhazy, a great patron of arts.²⁴ In the mid 1680s Vienna resounded to the news from the Hungarian battlefields, and none of this can have passed unnoticed in the graphic workshop of Amalienburg, whose premises were just across the road from the former imperial Ballhaus, the present-day Bundeskanzleramt. Here, in 1687, Greischer

engraved several plates with scenes depicting the military successes of the Imperial Army against the Turks and signed them with the title "Academy copperplate maker".²⁵ But by 1688 and 1689 he was already present at Esterhazy's court in Eisenstadt,²⁶ which he subsequently left for Budapest, where he died in 1712.

To what has been said before about the cooperation between Justus van der Nypoort and Pavel Ritter (1682) it must be added that in the same year, Nypoort's family received a new member, but that the child died on 26th October 1686 in Vienna.²⁷ Both the news of the siege of the imperial capital and of the eventual defeat of the Turkish army spread fast across Europe to boost the morale of the entire Christian world, and one of the prime mediums to carry this message was the graphic print. And so, in early 1684, Nypoort produced two copperplate illustrations for propaganda leaflets blazoned with the message that it would be absurd to start a war: "Whosoever seeketh – so shall he find; Such is the work and such the payment"²⁸, and these were followed by other copperplates commemorating the moments of military glory of the imperial troops in Hungary. No genre scenes can be found among his prints from Vienna, but occasionally he produced depictions of Hungarian towns and castles such as the two townscapes of Ostrogon: 1683, 1685 and the view of Forchtenstein in Birckenstein's illustrated textbook for geometry: 1687²⁹. Nypoort and Greischer shared the same acquaintances (P. Ritter, G.M. Vischer, the copperplate maker I.E.. Leach and P. Esterhazy) and it seems fair to assume that they remained in contact with one another in Vienna. At the same time, we can assume that there would have been another completely natural reason for their mutual friendship as it would have given Ana Marija Nypoort and Greischer the chance to converse in their mother tongue.

Nypoort's departure to Moravia, and to be more precise, to Olomuc, was not so completely arbitrary as it may appear at first glance, for numerous Flemish and Augsburg artists moved on from Vienna to the court of Prince Bishop Karl von Liechtenstein-Castelcorn.³⁰ The Prince Bishop must have known G.M. Vischer, because, even as early as 1679, he had already received three large townscapes of Kromeriz from him.³¹ After the publication of a collection of anagrams³² – which included verses praising the Prince Bishop of Olomuc – P.Ritter sent him a copy, and a great curiosity about the author was aroused in the Prince Bishop. From the numerous oil paintings in the Prince Bishop's collection it is clear that Nypoort continued to be very productive in Moravia, and moreover, in 1691, he participated in the making of a graphic album with 33 views of the castle and gardens at Kromeriz,³³ which included the three above-mentioned townscapes by Vischer. Information about the artist's life after 1692 is vague and considering his extremely restless spirit, this writer, for one, would not be surprised if he had chosen to return to the places of his youth.

Notes:

- 1 France Stele, Valvasorjev krog in njegovo grafično delo, Glasnik muzejskega društva za Slovenijo, IX, Lj(ubljana) 1928, pp. 5-50.
- 2 Renata Gotthardi Škilijan, Justus van der Nypoort – grafika i crteži iz Valvasorove zbirke Nadbiskupije zagrebacke, Zagreb 1972. (Exhibition catalogue, Department for Graphic Art of the Yugoslav Academy of Sciences and Arts, Zagreb).
- 3 Cf. note 2. Judging by the bibliography, it is mostly works from the period of Nypoort's activity in Moravia that are missing: J.P. Cerroni, Skizze einer Geschichte der bildenden Künste in Mähren und dem österreichische Schleisen, Brno 1807; A. Breitenbacher, Dejiny arcibiskupske obrazary v Kroměříži, Kroměříž 1925; A. Breitenbacher – E. Dostal, Katalog arcibiskupske obrazary v Kroměříži, Kroměříž 1930.
- 4 Emilijan Cevc, J.W. Valvasor kot mentor slikarjev, Catalogue of the exhibition Janez Vajkard Valvasor and his impact on Slovenia and Europe, National Gallery, Ljubljana 1989, pp. 192, 217, 222.
- 5 Alfred von Wurzbach, Niederländisches Künstler-Lexicon. Bd. II., Wien – Leipzig 1910; Ulrich Thieme – Felix Becker, Allgemeines Lexicon der bildender Künstler, Bd. XXV, Leipzig.
- 6 Archdiocesan Archives of Ljubljana (NŠALj), Register of marriages of the parish church of St. Nicholas of Ljubljana, 1651-1682, p. 269.
- 7 NŠALj, Register of baptisms of the parish church of St. Nicholas of Ljubljana, 1653-1660, p. 119. Ana Marija, the daughter of Matija and Katarina Pavlin was baptised on 8th January 1655; Historical Archives of Ljubljana, V. Fabjančič, Knjiga ljubljanskih hiš in njih stanovalcev (Book of Ljubljana Houses and their Inhabitants), I., 1940-43, pp. 79, 289. In the years 1662-1679 the Master-Piper Matija Pavlin was the owner of the house at 12 Gornji trg, while J.J. Kappus was the proprietor of a house across the street (no. 17).
- 8 NŠALj: M/sv. Nikolaj-Lj, p.109. 26 (March 1690) *obyt Jo.es Fleishman Civis et Pictor, ann: 49*. The painter's full name is recorded only in the entry of his wedding that took place on 13th October 1675 in the cathedral of Ljubljana. Eight children were born in the marriage.
- 9 NŠALj, Register of baptisms of the parish of Šmartno pri Litiji 1674-1688. On 25th January 1678 Janez Vajkard Valvasor and Ana Marija Nypoort acted as godparents at the baptism of Blaž, the son of Sebastian and Gertruda Lach.
- 10 Cf. note 9 (11th October 1678).

- 11 The original copy of the letter which was attached to the reverse side of the drawing of Boštanj has already been published by Stele – cf. note 1, p. 39.
- 12 Croatian state archives of Zagreb, The Valvasor Collection of the Zagreb Archdiocese, Ms 199, 3. I wish to thank Dr Vladimir Magić for his assistance in the use of the material.
- 13 *Ibid.*, Ms 198,2.
- 14 Paper with the same water mark was used by the scribes of the provincial authorities for minutes of official meetings between the years 1674 and 1677.
- 15 Branko Reisp, Valvasorjeva Topografija Kranjske (introduction to the facsimile of Topografija sodobne Vojvodine Kranjske), Ljubljana 1995. The author lists most of the graphic prints of the group and concludes that they are characterised by a particular atmosphere that distinguishes them from the rest of Valvasor's graphic works.
- 16 Cf. note 9. The copperplate maker is on 28th April 1680 mentioned as the godfather of Helena Koleische. Both his place of residence and the respect that he enjoyed in Šmartno is clear from the following passage: *nobilis ac doctissimus Dominus Petrus Mürgerstorff Coloniensis*.
- 17 France Stele, Justus van der Nypoort, Enciklopedija likovnih umjetnosti, III., Zagreb 1964, p. 128. The author states that the painter may have worked with Valvasor "around 1680 (possibly from 1675 to 1681)", and therefore the date 1675, as misinterpreted by R. Gotthardi-Škiljan (cf. note 2, p. 6), must be corrected accordingly.
- 18 Viktor Steska, Dolničarjeva ljubljanska kronika of l. 1660 do l. 1718, IMK XI., Ljubljana 1901, pp. 27-28.
- 19 Vinko Zlamalik, Strossmayerova galerija, Zagreb 1982, pp. 430-431. Nypoort's painting Leg Surgery (oil on canvas, 545 x 473 cm) was painted after a drawing from 1679 (cf. note 2, no. 51).
- 20 Vjekoslav Klaić, Život i djela Pavla Rittera Vitezovića, Zagreb 1914, pp. 47, 48.
- 21 Pauli Ritter Nova Musa sive pars artificiosa operum poeticonum anni M.DC.LXXXII.
- 22 Cf. note 2, pp. 8, 45 ss.
- 23 Cf. note 1, p. 26. The commemorative page with the coat-of-arms and motto *Fertur ad Aetera Virtus bears the inscription: Perillustri ac generoso Domino D.no Paulo Ritter Inclitae comunitatis Nobilitum et Civium Liberae Regiaeque Civitatis Segniae ad Regio Caesarem Majestatem Abligato etc. – D.no ac Patrono suo meritissimo amicae recordationis ergo D.D.Matthias Greischer Calchogr.*
- 24 Cf. note 4, pp. 178, 182, 213, 214. For the first time, the author includes the information on Greischer's place of birth – Šmartno pri Litiji- and the day of his birth – 20th February 1659 in the list of his most important works.
- 25 To give one instance from the texts of Greischer's graphic prints I include the following: "*In Wienn bey Matthias Greischer Accadem Kupferstecher und Kunsthandler nächst bey der Kayser: Burg zu finden*" (Siege of Buda), "*In Wienn zu finden bey Matthias Greischer Acad: Kupferstecher und Kunstführer beym Kay: Baallhaus*" (The taking of the castle and market town of S. Job in 1686) and "*Zu finden in Wienn bey Matthia Greischer Academischen Kupfferstecher gegen den Kayserlichen Ballhaus über*" (Battle of Osijek in 1687).
- 26 F.(elix) T.(obler), Der Aufstieg der Esterhazy zur ersten Familie Ungarns, Bollwerk Forchtenstein, Katalog der Burgenländischen Landesausstellung 1993, Eisenstadt 1993, p. 228. In one of the 63 cooperplates from the series of views of Esterhazy's estate (1678-1704) kept in Fürstl: Esterhazy'sche Sammlungen Forchtenstein, Greischer's signature can be discerned (Hautenstein).
- 27 Alfred v. Wurzbach, Niederländisches Künstler-Lexicon, III., Wien/ Leipzig 1911, p. 129.
- 28 Cf. note 2, pp. 64-67.
- 29 G.(ertraud) K.(limesch), Forchtenstein im Bild, Bollwerk Forchtenstein, Katalog der Burgen-ländischen Landesausstellung 1993, Eisenstadt 1993, p. 148. Cf. note 26, p. 228. The manual "*Erzt-Herzogliche Handgriffe Deß Zirkels und Linials*" with 110 depictions of Hungarian towns and castles was written by Anton Ernst Burckhard von Birckenstein. It was first published in 1686 in Vienna.
- 30 Ivo Krsek, Barokni malištví 17. století na Moravě, Dějiny Českého výtvarného umění II/1, Praha 1989, pp. 356-372.
- 31 Ivan Stopar, Georg Matthäus Vischer in njegova Topographia Ducatus Stiriae, (introduction to the new edition of Vischer's topography of Styria), Ljubljana 1971, p. 11.
- 32 Cf. note 20, pp. 65-67. "*Pauli Ritter equitis Croatiae Opera Anagrammaton (pars prima sive) Laurus auxiliatoribus Ungariae*". (1687)
- 33 Cf. note 3.

Robert Peskar

Gotsko stensko slikarstvo na Dolenjskem in v Beli krajini – nova odkritja

Ključne besede: gotske freske, Slovenija, Dolenjska, Bela krajina, furlanski potujoči slikarji, Janez Ljubljanski, Podpeški mojster

Ivan Komelj je pred tremi desetletji pripravil prvi obsežen pregled novoodkritih gotskih fresk kot rezultat sistematičnega odkrivanja, ki ga je spomeniška služba izvajala po slovenskih srednjeveških cerkvah v letih po vojni.¹ Ta pregled in z njim povezane prve opredelitve so se izkazali kot izredno uporabni ne le za temeljne študije gotskega stenskega slikarstva, ki jih dolgujemo Francetu Steletu,² temveč tudi za topografske preglede, monografske obdelave ali tematsko ožje zasnovane naloge.³ V določeni meri velja to tudi za nadaljnje sicer manj odnevne poskuse,⁴ čeprav so po dokumentaricni in didaktični plati večjega pomena posamezna poročila o restavratorskih in konservatorskih posegih, ki jih je izvajal restavratorski oddelek Zavoda SRS za varstvo spomenikov in kasneje Restavratorski center Republike Slovenije.⁵

Za Dolenjsko oziroma za prostor prvotno petih, danes osmih občin (Brežice, Črnomelj, Metlika, Novo mesto, Semič, Šentjernej, Škocjan, Trebnje), ki ga pokriva leta 1980 ustanovljen Zavod za varstvo naravne in kulturne dediščine v Novem mestu, tak pregled pogrešamo, čeprav je bilo precej novoodkritih primerov stenskih slik v času po ustanovitvi zavoda že predstavljenih strokovni javnosti bodisi v posameznih konservatorskih poročilih, ob priložnostnih razstavah ali pa so bile deležne nadrobnejših obravnav. Pregled lokacij novoodkritih fresk pogrešamo iz različnih razlogov. Ti niso vezani le na raziskovalno dejavnost umetnostnozgodovinske stroke, čeprav ne manjka primerov, kot so n. pr. freske v cerkvi Naše Ljube Gospe (prvotno sv. Martina) na Ševnici pri Mirni, ki so bile odkrite že pred desetletji, a so ostale kljub izredni ohranjenosti in kvaliteti v strokovnih krogih povsem neopažene. Bolj je zaskrbljujoče dejstvo, da je stensko slikarstvo ena od najbolj ogroženih likovnih zvrsti, še posebej, če z vidika laičnih opazovalcev ni bleščeče ohranjena, zaradi česar so marsikateri primeri danes že izgubljeni. Celo vrsto navadno le delno odkritih slik čaka podobna usoda, zato je vsaj njihovo dokumentiranje ena od naših prvih nalog, če že ni mogoče njihovo sistematično reševanje. Takšen pregled, če ga spremljata še ustrezen komentar in deloma slikovno gradivo, pa ni pomenljiv le s strokovnega in raziskovalnega vidika, temveč pomeni tudi korak k poznavanju in razumevanju te likovne zvrsti s strani širše javnosti, zlasti imetnikov in porabnikov sakralnih spomenikov, saj ti navadno z nanadzorovanimi obnovami predstavljajo zanje največjo nevarnost. Pri tem so najbolj izpostavljene freske na zunanjsčinah, odkrite ali še prebeljene, ki tudi sicer najpogosteje podležejo zobu časa in atmosferskim vplivom.⁶

Namen prispevka pa ni zgolj seznam novih lokacij, ampak želimo z natančnejšo dokumentacijo⁷ in preliminarno oznako spodbuditi predvsem vse potrebnejše topografske preglede, nadrobnejše študije ali priložnostne monografske obdelave spomenikov, vsekakor pa dopolniti geografsko sliko gotskega stenskega slikarstva na Dolenjskem oziroma v Sloveniji.⁸

Če se na hitro ozremo po novoodkritih lokacijah, potem našo pozornost med najstarejšimi primeri stenskega slikarstva pritegnejo fragmenti slikarjev v cerkvi sv. Tomaža v Straži.⁹ Slikarje bi na prvi pogled zaradi stilizacije rastlinskega okrasja na delilnih stebričnih med figurami, odsotnosti prostorskega učinkovanja in temeljev polkrožne apside postavili v čas druge polovice 13. stoletja, vendar nam sicer slabše ohranjena figura v dolgi halji na zahodni slavaločni steni, ki bi jo lahko primerjali n. pr. s figurami v Vrzdencu, ne dovoljuje datacije pred 1300. Obraznemu tipu, ki ga je slikar oblikoval predvsem z risbo in konturami, v gradivu prve polovice 14. stoletja najdemo nekaj analogij (Remschenig pri Železni Kapli,¹⁰ Vierschach v Pušterski dolini¹¹), vendar so slike zaradi svojega poljudnejšega značaja nemara bolj zanimive z ikonološke plati. Bolje ohranjeni svetniški postavi na notranji strani današnje slavaločne stene (sl. 1), mogoče gre za apostola Janeza in Petra (?), navajata namreč k domnevi, da so osrednji uničeni apsidalni pas zavzemale podobe dvanajstih apostolov. V tem pa bi, če jim dodamo vsaj še Kristusa na oboku apside, lahko že videli zametek tistih vsebinskih stalnic pri okraševanju oltarnih prostorov, ki so se kasneje razvile v sistem t. im. kranjskega prezbiterja.

Naslednji primeri izvirajo iz časa ok. 1400 in prve polovice 15. stoletja ter se tako kot v ostalih slovenskih deželah vežejo na tiste stilne premike v stenskem slikarstvu, ki so jih povzročili italijanski oziroma furlanski potujoči slikarji, katerih domicil se po zadnjih ugotovitvah veže predvsem na Gorico.¹² To deloma velja za že znane freske v Pangerč Grmu, kjer pa je bil najbrž na delu domač slikar, izšolan v slikarski tradiciji sredine 14. stoletja (sv. Nikolaj v Žužemberku: fasada), in je moral nove pobude posredno prejemati od svojih zahodnih kolegov.¹³ Zagotovo pa v to široko skupino sodijo novoodkrite freske na zunanjsčini v Zalogu, na grajski kapeli v Šumberku, na slavaloku cerkve na Liscu nad Dobrničem (glej Podlisec) in verjetno tudi v Dobravi pri Dobrničju (sl. 2). V primerjavi z gorenjskimi primeri kvaliteta teh poslikav izrazito pada (Budganja vas), zato se zastavlja vprašanje o nasledstvu ali o povsem samostojni skupini. Priznati je treba, da lokacije nekako ustrezajo ustaljenim trgovskim potem; od Ljubljane (Tlake, Malo Črnelo) po dolini reke Krke (Zalog) proti Novemu mestu in naprej pod Gorjance.¹⁴ Posebno mesto v pojavu stenskega slikarstva ok. leta 1400 bi utegnile zavzemati uničene freske v cerkvi sv. Nikolaja v Žužemberku (Pohod in poklon sv. treh kraljev), a jih žal poznamo le iz fotografij.¹⁵ Glede na enako šablonizirano borduro je verjetno isti slikar poslikal tudi cerkev sv. Martina v Velikem Lipju (sl. 3), vendar je poslikava tudi tu le fragmentarno ohranjena.¹⁶

Če pri teh slikah kvaliteta zaostaja za sočasnim slikarstvom na Gorenjskem, pa sodita v kakovostni vrh slovenskega stenskega slikarstva novoodkrita primera iz sredine 15. stoletja, ki se vežeta na osrednjeslovensko oziroma koroško slikarsko produkcijo. Freske v Bušči vasi (sl. 4) namreč povezujemo z Mojstrom Srednje vasi pri Šenčurju, freske na Stopnem pri Škocjanu (sl. 5) pa so delo Janeza Ljubljanskega, ki predstavljajo v njegovem obsežnem opusu na Dolenjskem najvzhodnejšo lokacijo. Vendar prisotnost slednjega v tem prostoru ne preseneča, saj gre verjetno spet za posledico naročniških razmerij s stiškim samostanom.¹⁷

Največ novoodkritih primerov gotskega stenskega slikarstva sodi v čas druge polovice 15. in začetka 16. stoletja, vendar so njihove datacije in slogovne orientacije zaradi fragmentarnosti manj zanesljive. To predvsem velja za ostanke fresk v cerkvi sv. Helene v Dragi pri Beli Cerkvi, ki so morale nastati pred uničenjem cerkve okoli sredine ali v drugi polovici 15. stoletja, ali za freske na zunanjsčini cerkve v Zagrađu. Pač pa je z letnico 1509 datirana slika Križanja (sl. 6) kot del kompozicije s podobo sv. Krištofa na južni zunanjsčini cerkve v Dolenjem Globodolu. Zanimivih je tudi nekaj odkritij v Suhi Krajini (Ratje, Veliko Lipje: Sv. Krištof na zunanjsčini), ki poleg že znanih slik sv. Krištofa in Marjete na cerkvi sv. Marjete v Vrhu pri Križu kažejo na živahno slikarsko produkcijo v omenjenem obdobju. Vendar bi vsaj za freske v Ratju lahko rekli, da imamo tako kot v Lopati opraviti s pojavom hrvaških slikarjev (krog Tomaža iz Senja).¹⁸ Na podlagi sorodnih značilnosti (kolorit, oblikovanje draperije, bordure) se zdi, da moramo s to skupino povezati ne le primere v okolici Žužemberka, temveč tudi ostanke fresk v Obrhu v Beli

Krajini in v cerkvi sv. Duha v Črnomlju, s čimer se je geografski delokrog teh slikarjev precej povečal. V to skupino, čeprav je kvaliteta boljša, sodi tudi podoba sv. Krištofa na Vinjem vrhu pri Šmarjeti, medtem ko fresk v cerkvi sv. Križa na Dolgi Njivi (sl. 7), ki so mogoče nastale po grafičnih predlogah v začetku 16. stoletja, še ni mogoče natančneje opredeliti.¹⁹

V Beli Krajini podoba gotskega stenskega slikarstva zaradi malo in slabo ohranjenih primerov še ni dovolj izrazita, da bi jo lahko z gotovostjo primerjali s razvojnim tokom ostalih slovenskih pokrajin. Poleg slabo ohranjenih prizorov Križanja na zunanjsčini južne cerkve v Treh farah pri Metliki in na znamenju pri Martinovi cerkvi v Metliki pomeni najkvalitetnejši primer poslikava Jakobove cerkve v Naklem, ki je nastala v zadnjem desetletju 15. stoletja.²⁰ Otrdelo in shematično gubanje oblačil se pri prostostojećih svetnikih (sl. 8) v bistvu drži še starih formul mehkega sloga in je za drugo polovico 15. stoletja razmeroma pogost pojav (suško-bodeško-prileška skupina). Več zadrege je opaziti pri oblikovanju figur pasijonskih prizorov, zlasti draperije, kar bi govorilo, da slikar ni imel pred seboj posebnih predlog. Vendar se v iluzionističnih elementih slikanih okvirov že zrcalijo nekatere novosti, kakršne se n. pr. ok. leta 1500 kažejo tudi pri prizoru Križanja na zunanjsčini cerkve sv. Urha v Vihrah blizu Brežic. V Naklem položaj tega prizora (sl. 9) za oltarjem na severovzhodni steni sicer kaže na vplive z zahoda, vendar oblikovanje krajine (Molitev na Oljski gori) ne izključuje določenih impulzov s severa.

V zadnjem desetletju 15. in na začetku 16. stoletja pa je precejšnje število dolenskih cerkva zaznamovalo delovanje slikarja, ki ga zasilno imenujemo po freskah v cerkvi sv. Petra in Pavla v Podpeči pri Gabrovki.²¹ Delovanje Podpeškega mojstra je omejeno na področje Dolenjske, zlasti na območje šentruperške župnije, medtem ko je onstran reke Save njegovo slikarsko izročilo nadaljeval nekoliko mlajši Čelovniški mojster, ki pa po kvaliteti zaostaja. Slikarstvo Podpeškega mojstra odlikujejo živahen kolorit in dobra tehnična izvedba, stilno pa shematične gube, diskasto oblikovani nimbi, močno senčenje obrazov, fina risba in skorajda redna uporaba patroniranih vzorcev, ki ni omejena le na krašenje oblačil. Ozadja figur in prizorov pogosto zapolnjuje tudi rastlinska ornamentika, v mlajših delih pa opažamo težnjo po upodobitvah krajine. Uporaba grafičnih predlog za zdaj še ni bila ugotovljena.²² Prav tako niso jasne povezave s slikarjem, ki je poslikal cerkev na Vihru nad Šentrupertom,²³ saj freske slogovno kažejo precejšnje razločke, vendar bi dokončen odgovor dobili le s temeljito monografsko obdelavo. Najobsežnejše delo Podpeškega mojstra predstavlja poslikava ladijskega oboka župnijske cerkve v Šentrupertu leta 1497 (sl. 10), kjer sta za zdaj odkriti le dve obočni polji. Pomembno mesto v njegovem opusu bi utegnili zavzemati poslikava v Ševnici pri Mirni, kjer je na severni steni odkrit le prizor s sv. Martinom (sl. 11). Kot kaže, je poslikava ladijskega oboka v Mirni ostala nedokončana, medtem ko so freske v Dolenjem Kronovem (sl. 12) kot njegovo najmlajše delo precej okrnjene. Sledove njegovega čopiča pa glede na enako borduro in vzorce zasledimo še v prezbiteriju Barbarine cerkve na Okrogu nad Šentrupertom in mogoče na južni zunanjsčini župnijske cerkve na Primskovem. Določene skupne značilnosti (bordura) kaže tudi podoba sv. Krištofa na zunanjsčini cerkve sv. Helene v Dragi pri Beli Cerkvi, vendar bi zaradi fragmentarnosti konkretnejše povezave osvetlila le nova odkritja. Če je v času gotike figurarno slikarstvo prevzelo posebne vsebinske, funkcijske in likovne naloge, pa bi morali s tega vidika ločeno obravnavati arhitekturne poslikave, se pravi razne dekorativne polihromacije cerkvenih sten in posameznih arhitekturnih členov, čeprav bi tudi v teh primerih z upoštevanjem sholastične filozofije lahko iskali posebno simboliko. Poleg preprostih patroniranih bordur (Grič pri Klevevžu, Zalog) vzbuja pozornost predvsem polihromacija novoodkrite gotske sedilije v frančiškanski cerkvi v Novem mestu (sl. 13), ki je bila grajena ok. leta 1480. Tovrstne šablonirane vzorce, ki po zadnjih ugotovitvah predstavljajo kot razpoznavni znak posameznih slikarjev ali delavnic pomemben moment pri atribuiranju stenskih slik,²⁴ navadno srečujemo na svetniških oblekah (sl. 14–15) in naslikanih zavesah bodisi v obliki palmet, rastlinja, granatnih jabolk ali živali. V novomeškem primeru je možno, čeprav so stavbarske delavnice v svojih vrstah zaposlovale tudi slikarje, da sta vzorec z motivom granatnega jabolka in sploh celotna poslikava sedilije, ki je izvedena na belež, nastali šele kakšno desetletje kasneje.

Belčji vrh v Beli Krajini: p. c. sv. Helene

S sondiranjem ob prenovi cerkve leta 1990 sta bili odkriti dve plasti poslikave na ladijski strani slavoloka, vendar starejša zaradi majhnega obsega časovno še ni določljiva.

Marinka Dražumerič, Belčji vrh, Varstvo spomenikov, 33, Ljubljana 1991, p. 293.

Budganja vas: p. c. sv. Ožbolta

Na južni steni ladje so v glavnem še pod beleži vidni ostanki velike podobe sv. Krištofa ter desno manjši prizor, od katerega je delno odkrita le neka svetniška figura s krono. Kot kaže je Krištof upodobljen frontalno, na levem ramenu pa nosi otroka. Obraz zaznamujejo velike mandljaste oči in svetli lasje, ozadje je zeleno-modro, medtem ko so nimbi vtisnjeni v omet. Prizora uokvirja ozka dvobarvna bordura (rdeča, oker). Glede na oblikovanje frizur in oči, ki spominjajo na slikarstvo furlanskih oziroma goriških slikarjev, bi freske za zdaj časovno postavili v čas prve polovice 15. stoletja.

Bušeca vas: p. c. Žalostne Matere božje

Poslikava, katere sistematično odkrivanje se je pričelo leta 1990, je zajela križnorebrast obok in stene enopolnega prezbiterija s petosminskim sklepom. Na zahodni steni slavoloka in v ladji ostankov gotskih fresk zaradi poslikave iz 17. stoletja in kasnejših predelav ni opaziti. Odkrite freske v prezbiteriju so le mestoma dobro ohranjene. Prvo travejo oboka so zavzeli simboli evangelistov, prečno polje v petosminskem sklepu slika Vera icon, ki jo uokvirja bordura s stiliziranimi oblaki, v ostalih obočnih poljih pa vidimo podobe angelov z bogato rastlinsko ornamentiko. Na poljih severne vzdolžne stene sta upodobljena pohod in poklon sv. treh kraljev, medtem ko so na južni steni freske ohranjene le na polju ob slavoloku, kjer je upodobljen Kristus v mandorli. Na severovzhodni steni vidimo v okenskem ostenju naslikana apostola Andreja in nespoznavnega svetnika ter nad oknom ostanek figure z napisnim trakom. V okenskih ostenjih vzhodne stene sta naslikana pod baldahinom Janez Evangelist in nespoznavni svetnik, polje nad oknom pa zavzema podoba križne rože kot nadomestek arhitekturne plastike. V ostenjih jugovzhodne stene sta upodobljena nespoznavna svetnika, nad oknom pa svetnika z napisnima trakovima. Na vzhodni steni slavoloka je upodobljen še prizor Kajnove in Abelove daritve. Stilne sorodnosti s slikarstvom Mojstra Srednje vasi pri Šenčurju narekujejo datacijo fresk ok. leta 1460.

Valentin Benedik, Restavratorski center, Varstvo spomenikov, 33, Ljubljana 1991, p. 333; Tone Miklavžin, Bušeca vas, Varstvo spomenikov, 35, Ljubljana 1995, p. 90.

Črnomelj: c. sv. Duha

Freske, ki so po ostankih sodeč krasile celotno cerkev, so se ohranile fragmentarno. Na zahodni slavoločni steni je viden ostanek široke bordure, sestavljene iz rastlinskih vitic in rozet, na južni steni ladje pa tu in tam posamezni fragmenti neznanega prizora, ki ga uokvirja bordura s trilisti. Oblikovanje bordure govori za slikarja hrvaške skupine in za čas prve tretjine 16. stoletja.

Dobrava pri Dobrniču: p. c. Matere božje

Na zunanjsčini cerkve so se delno ohranili ostanki gotskih fresk. V zgornjem delu severne stene ladje je od prvotne večje kompozicije viden prizor Križanja z asistenčnima figurama Marije in Janeza, na levi pa prizor Marije z otrokom na prestolu. V spodnjem pasu zahodne stene, desno od sekundarno prizidanega zvonika, ki je prizor deloma zakril, je bila vidna figura nekega svetnika. Ta prizor je bil ob zadnji prenovi prebeljen. Zaradi barvnega modeliranja in sorodnosti s freskami furlanskega značaja je mogoče slike postaviti v čas ok. leta 1400.

Dolenje Kronovo: p. c. sv. Nikolaja

Ob prenovi cerkve smo leta 1992 v notranjščini na zahodni strani slavoločne stene odkrili dobro ohranjene freske, vendar je njihov obseg zaradi barokizacije okrnjen. Na desni strani so v obliki krilnega oltarja, ki ga obdaja cvetoče rastlinje, upodobljeni Sv. Fabijan in Boštjan in na naslikani oltarni predeli Vera icon, na levi pa Mučeništvo sv. Ahaca in tovarišev, ki so ga zidarji žal precej

poškodovali. Ta prizor je najbrž vezan na naročilo bratovčine sv. Ahaca v Kronovem, ki se omenja v popisu kranjskih cerkvenih dragocenosti leta 1526. Slogovne značilnosti kažejo na roko Podpeškega mojstra iz časa okoli 1510-20.

Robert Peskar, Dolenje Kronovo – podružna cerkev sv. Nikolaja, Varstvo naravne in kulturne dediščine v Sloveniji v letu 1993, Ljubljana 1994, pp. 71-72 katalog razstave; Robert Peskar, Dolenje Kronovo, Varstvo spomenikov, 35/1993, Ljubljana 1995, pp. 94-95; Robert Peskar: Cerkev sv. Nikolaja v Dolenjem Kronovem, Novo mesto 1995 (zloženska).

Dolenji Globodol: p. c. sv. Marije Magdalene

Na južni steni ladje so leta 1978 ob prenovi zunanjsčine odkrili sliko Križanje in fragment velike podobe sv. Krištofa, ki ju je v večji meri poškodovalo baročno okno. Danes je od celotne skupine ohranjen le del Križanega in Marije, ki sta oblikovana predvsem z risbo, in del Krištofove draperije. Freske so datirane z letnico 1509.

Marinka Dražumerič, Dol. Globodol, Varstvo spomenikov, XXVI, Ljubljana 1984, p. 309; Anton Pust: Mirna peč z okolico nekoč in danes, Mirna peč 1987, p. 201.

Dolga Njiva: p. c. Najdenja sv. Križa

Maja leta 1996 so se ob beljenju cerkvene notranjščine pod recentnimi beleži pokazale dobro ohranjene stenske slike. Gre za cerkev z romansko ladjo, ki je bila proti zahodu najbrž nekoliko podaljšana, vseeno pa je ohranila zazidano pravokotno okence na južni in polkrožen portal na severni steni. Freske, katerih nivoji so ustrezno prilagojeni arhitekturnim členom, so se ohranile na južni in severni steni ladje. Osrednji pas so zavzemali prizori iz Kristusovega pasijona, ki jih uokvirja bordura, sestavljena iz zavitega traku, zgoraj pa poteka po celotni dolžini še pas rastlinskega vitičevja. Spodnji del sten zavzema naslikana zavesa. Doslej so na južni steni odkriti delno poškodovan prizor Umivanje nog, Molitev na Oljski gori, Judežev poljub in Kristus pred Pilatom, na severni pa Snemanje s križa in Polaganje v grob. Figure zlasti obrazi so oblikovani s fino risbo, medtem ko prostoru oziroma krajini slikar ni posvečal večje pozornosti. Čeprav fresk še ni mogoče delavniško natančneje opredeliti, pa najbrž niso nastale pred letom 1500 (grafit iz leta 1533).

Draga pri Beli Cerkvi: p. c. sv. Helene

Ob prenovi cerkve, ki teče od leta 1992, smo odkrili fragmentarno ohranjene freske iz dveh obdobj. Starejše so morale nastati v prvi polovici 15. stoletja oziroma pred uničenjem romanske cerkve okoli sredine ali v drugi polovici stoletja. Ohranil se je le fragment za kasneje prizidano menzo na desni strani slavoločne stene, tako da je spoznavna le bordura, sestavljena iz cikcakastega traku (rdeča, oker, bela). Mlajša poslikava na južni zunanjsčini ladje iz leta 1531 se je omejila na podobo sv. Krištofa in donatorski napis: "Hanc picturam fieri fecit Matheus H..... n Anno dni ¼ M ¼ CCCCC ¼ 31". Poleg bordure, sestavljene iz tribarvnega šabloniranega traku (rdeča, bela, oker) in diskov, ki je uokvirjala svetnikovo podobo, se je delno ohranil še tekstilni vzorec na svetnikovi obleki (sl. 15). Fragmenti slike sv. Krištofa z napisom so danes sneti.

Marinka Dražumerič, Draga pri Beli Cerkvi, Varstvo spomenikov, 33, Ljubljana 1991, p. 297.

Gorenje Jesenice: p. c. sv. Kancijana

Ob prenovi cerkvene zunanjsčine so bili leta 1995 odkriti ostanki velike slike sv. Krištofa na južni steni ladje. Intonaco je precej poškodovan in nakljuvan, tako da freske slogovno in časovno (prva polovica 15. stoletja?) za zdaj še ni mogoče opredeliti.

Marko Marin, Topografija sakralnih prostorov v šentrupeški župniji, Župnija Šentrupert: zgodovinske osnove leta 1993: 1393-1993, Šentrupert 1993, p. 36.

Gorenje Vrhpolje: p. c. sv. Urbana

Na severni steni ladje sta vidna velika podoba sv. Krištofa in neznan prizor na desni. Prizor

uokvirja bordura, sestavljena iz nekakšnih listov, ki spominja na kosmatski vzorec (sl. 2-c). Ker so freske v večji meri še pod beleži, natančnejša datacija ni mogoča.

Grič pri Klevevžu: p. c. Karmelske Matere božje v Slapeh

Na južni ladijski steni, približno na višini dveh tretjin, se izpod beležev kaže gotska bordura v tonu žgane siene, sestavljena iz trilistov, ki pa najbrž ni uokvirjala figuralnih prizorov. Edini evidentirani figuralni prizor predstavljajo fragmenti slike sv. Kristofa na južni zunanjsčini gotskega zvonika, ki pa so bili leta 1982 ob prenovi prebeljeni.

Marinka Dražumerič, Grič-Slape, Varstvo spomenikov, XXVI, Ljubljana 1984, p. 310.

Lopata: p. c. sv. Neže

Leta 1990 se je nadaljevalo odkrivanje že pred desetletji evidentiranih fresk slikarja t. im. hrvaške skupine (krog Tomaža iz Senja) iz časa prve tretjine 16. stoletja. Na zunanjsčini južne stene ladje je upodobljen sv. Krištof, medtem ko je bila notranjščina kasneje predelane romanske cerkve z izjemo zahodne stene v celoti poslikana. Kot navadno je severno steno zavzela obsežna kompozicija pohoda in poklona sv. treh kraljev, zahodno steno slavoloka pa po ostankih sodeč prizor Oznanjenja. Na južni steni vidimo prizore Križanje, Sv. Mihael tehta duše in Poslednja sodba, medtem ko sta svetniški figuri na skrajni desni nespoznavni. Prizore uokvirja široka bordura, sestavljena iz rastlinskega vitičevja in cvetov.

Ivan Komelj, Lopata, Varstvo spomenikov, XV, Ljubljana 1970, pp. 195-196; Valentin Benedik, Restavratorski center. Akcije 1989, Varstvo spomenikov, 32, Ljubljana 1990, pp. 281-282.

Metlika: znamenje pri p. c. sv. Martina

Po snetu baročne plasti poslikave leta 1995 so se pod njo v niši pokazali ostanki Križanja, ki ga zaradi slabe ohranjenosti ni mogoče časovno natančneje opredeliti.

Naklo pri Črnomlju: p. c. sv. Jakoba

Gotske freske so bile z naključnim sondiranjem evidentirane že ob koncu šestdesetih let, vendar se je njihovo sistematično odkrivanje in restavriranje pričelo leta 1988. Poslikava se je kljub obsežnim predelavam dobro ohranila in je zajela celoten križnorebrasto obokan prezbiterij in ladijsko stran slavoloka. Na obočnih poljih so upodobljeni angeli z arma christi, na stenah pasijonski prizori in svetniki, celoten spodnji pas prezbiterija in zahodne stene slavoloka pa zavzema zavesa, ki jo držijo angeli. Pasijon se začne s prizorom Molitev na Oljski gori v ločnem polju južne stene, pod njim sledi prizor Kristusa pred Pilatom in verjetno Bičanje. Cikel se nadaljuje z danes poškodovanima prizoroma Kristusa kronajo in Kristus nosi križ v srednjem polju severne stene in nato z osrednjo sliko Križanje v severovzhodni steni. Cikel zaključuje prizor Vstajenja v zgornjem ločnem polju severne stene. Na vzhodni steni so upodobljeni svetnik s knjigo in sv. Bolfenk, oba stojita na naslikanih konzolah, v okenskih ostenjih sv. Katarina in Uršula, na jugovzhodni pa svetnik s sulico (apostol Tomaž?) in apostol Filip ter v ostenjih sv. Marjeta in Barbara. Pred svetnikoma vidimo na naslikanih konzolah upodobljena klečeča donatorja v molitveni drži. Na vzhodni steni slavoloka je prizor (angel) poškodovan, notranjo stran slavoloka so zavzele dopasne upodobitve apostolov (spoznavna sv. Jernej in Pavel), medtem ko je na zahodni strani slavoloka upodobljen prizor Oznanjenja. Prizori so uokvirjeni z različnimi bordurami. Zanimiva je bordura z iluzionistično pojmovanimi trilisti, ki poleg grafitov narekuje datacijo proti koncu 15. stoletja.

Ivan Komelj, Naklo v Beli Krajini, Varstvo spomenikov, XV, Ljubljana 1970, p. 197; Marinka Dražumerič, Naklo, Varstvo spomenikov, 33, Ljubljana 1991, p. 308.

Novo mesto: ž. c. sv. Lenarta

Med obnovenimi deli, ki so zajela tudi novo električno napeljavo, smo leta 1994 v spodnjem pasu jugovzhodne in južne stene prezbiterija odkrili zazidano prvotno trilistno nišo in bogato profilirano sediljo iz časa zidave cerkve okoli leta 1480. Slednja ima poleg polihromiranega

ostenja osrednji del poslikan z bogatim tekstilnim vzorcem z motivom granatnega jabolka. Poslikava je v fazi restavriranja.

Novo mesto: kapiteljska c. sv. Nikolaja

Na južni zunanjščini ladje so v večji meri še pod beleži vidni ostanki velike podobe sv. Krištofa. Na isti steni je v spodnjem pasu ohranjenih še nekaj skromnih fragmentov verjetno starejših fresk, ki bi, sodeč po koloritu in borduri, lahko nastale v prvi polovici 15. stoletja.

Obrh: p. c. sv. Lovrenca

Ob prenovi zunanjščine leta 1992 so zidarji poleg dveh pravokotnih romanskih (?) oken na južni ladijski steni odkrili fragmente široke vitičaste bordure, ki je verjetno uokvirjala podobo sv. Krištofa. Manj gotova je tematika fresk v notranjščini cerkve, sicer v virih prvič omenjene leta 1427. S sondiranjem smo odkrili ostanke fresk na severni ladijski steni (Poklon sv. treh kraljev?) in na levi strani slavoloka. Široka bordura s trilistnimi cofi, ki krasijo spodnji del prizora na severni steni, kot tudi stilizirana draperija govorita za nekega slikarja hrvaške skupine iz prve tretjine 16. stoletja.

Okrog: p. c. sv. Barbare

Sondiranje cerkvene notranjščine leta 1987 je pokazalo, da je bil kitasto obokan dvopolni prezbiterij s petosminskim sklepom v celoti poslikan. Obseg poslikave v ladji pa je zaradi temeljite predelave precej okrnjen. Le v ostenju šilastega okna na severni steni zasledimo rastlinsko ornamentiko. Freske so še pod beleži, zato natančnejša motivika ni znana. Sodeč po borduri in šabloniranem vzorcu na oboku, bi freske lahko pripisali Podpeškemu mojstru s konca 15. stoletja. *Marko Marin, Topografija sakralnih prostorov v šentruperski župniji, Župnija Šentrupert: zgodovinske osnove leta 1993: 1393-1993, Šentrupert 1993, pp. 28-29.*

Podlisec: p. c. sv. Križa na Liscu

Pred prenovno notranjščine cerkve, prvič omenjene leta 1526, smo s sondiranjem leta 1995 odkrili stenske slike iz dveh obdobj. Starejše, ki jih na podlagi sorodnosti s slikami goriških slikarjev (kolorit, bordura) lahko datiramo v prvo tretjino 15. stoletja, so se ohranile na zahodni strani slavoločne stene in prikazujejo Oznanjenje. Podoba angela na levi in Marijo na desni uokvirja bordura, sestavljena iz zelenih in rdečih kvadratov z vrisanim romбом (sl. 2-b). Mlajša poslikava se je ohranila na delu severne stene ladje in za zdaj kaže dve svetniški podobi. Freske, ki so mestoma zasigane, so v glavnem še pod beleži.

Ratje: p. c. sv. Primoža in Felicijana

Ob prenovi zunanjščine leta 1994 smo s predhodnim sondiranjem odkrili fragmente fresk, ki so se kazale pod beleži. Na južni steni ladje je bil upodobljen sv. Krištof, na severni steni pa prizor Jurijev boj z zmajem. Široka bordura, sestavljena iz rastlinskih vitic, govori za slikarja hrvaške skupine in za čas prve tretjine 16. stoletja. Zaradi slabe ohranjenosti smo freske prebelili.

Stopno: p. c. Rožnovenske Matere božje

Med obnovitvenimi deli leta 1991 so bili na severni zunanji steni ladje odkriti ostanki velike podobe sv. Krištofa, ki so bili kasneje delno uničeni in prebeljeni. Z nadaljnimi raziskavami cerkve v letih 1993-1994 pa se je izkazalo, da je poslikava zajela tudi celotno notranjščino gotskega prezbiterija in da so freske delo slikarja Janeza Ljubljanskega. Obseg poslikave je zaradi radikalne barokizacije nekoč pomembne romarske cerkve precej okrnjen, velik del pa še prekrivajo plasti beležev in ometa. Na oboku sta zahodno polo zavzela simbola evangelistov Luke in Mateja z napisnima trakovima ter bogata rastlinska ornamentika, na poljih petosminskega sklepa pa je za zdaj spoznavna le podoba angela. Kot kaže fragmentiran prizor Marijine zaroke na ločnem polju severne stene, so vzdolžne stene prekrivali prizori iz Marijinega življenja. Osrednji pas v sklepni stranicah je bil namenjen celopostavnim podobam apostolov, upodobljenih v arhitekturnih okvirih. Bolje sta ohranjeni figuri Janeza Evangelista in Mateja,

medtem ko so od ostalih vidni le še napisi v gotski minuskuli. Slogovno kažejo freske vse značilnosti Janezovega slikarstva. Na podlagi primerjav njegovih del in zgodovinskih okoliščin pa je mogoče poslikavo datirati v čas ok. 1455-1460.

Marinka Dražumerič, Stopno, Varstvo spomenikov, 34/1992, Ljubljana 1994, p. 304; Robert Peskar, Stopno, Varstvo spomenikov, 35/1993, Ljubljana 1995, pp. 156-157; Ivan Sedej: Janez Ljubljanski, Ljubljana 1994, p. 123; Robert Peskar, Marijina cerkev na Stopnem – novoodkrite freske Janeza Ljubljanskega, Rast, VI, 1-2 (31-32), Novo mesto 1995, pp. 53-59.

Stranska vas: p. c. sv. Nikolaja

Ob prenovi cerkvene zunanjsčine leta 1994 smo na severni in zahodni steni ladje odkrili večji obseg fresk, vendar je barvna plast skorajda v celoti uničena. Zaradi tega je spoznavna le svetniška podoba na zahodni steni (desno od zvonika). Na podlagi diskastega nimba in kolorita (caput mortuum, oker, žgana siena) lahko freske datiramo v čas ok. leta 1500.

Marinka Dražumerič, France Baraga: 700 let župnije Novo mesto – Šmihel, Šmihel 1995, p. 40.

Straža: p. c. sv. Tomaža

Ob prenovi cerkve leta 1987 so bili v notranjščini cerkve odkriti ostanki srednjeveških slikarij. Poslikava je prvotno zajemala celotno zahodno stran slavoloka in stene polkrožne romanske apside. Žal je bila apside v 17. stoletju nadomeščena z današnjim grebenasto obokanim poligonalnim prezbiterijem, tako da sta se od prvotnega obsega ohranila le fragmenta dveh prostostoječih svetnikov (apostola Janez in Peter?), upodobljena med stebriči, na notranji strani današnje predelane slavoločne stene. Prizor je zgoraj uokvirjala cikcakasta bordura. Na zahodni strani slavoloka je barvna plast slabše ohranjena in kaže v spranem rdečkastem tonu nespoznavno svetniško figuro z dolgim plaščem na levi ter nekakšne polkrožne arkade ali niše na desni strani. Zaradi stilizacije figur in stebričev bi poslikavo lahko uvrstili v čas med romaniko in gotiko oziroma v čas po letu 1300.

Marinka Dražumerič, Gorenja Straža – cerkev sv. Tomaža, Varstvo spomenikov, 33, Ljubljana 1991, pp. 151-158

Šentrupert: ž. c. sv. Ruperta

Sondiranja ob prenovi cerkve leta 1984 so pokazala, da so gotske freske na ladijskem oboku v večji meri še ohranjene. S tem je zanikano v literaturi uveljavljeno prepričanje, da je bila prvotna obočna poslikava uničena. Doslej sta bili delno odkriti le dve obočni polji, kjer sta upodobljena Janez Evangelist (blizu Marijinega sklepnika v severovzhodni poli) ter storžu podobna rastlinska ornamentika. Freske so pod debelo plastjo ometa dobro ohranjene in slogovno kažejo na roko Podpeškega mojstra iz časa obokanja ladje leta 1497. Poleg fresk v ladji so raziskave odkrile še dva skromna ostanka fresk na severni steni prezbiterija (pod baldahinoma niš iz 19. stoletja) ter na zunanji vzhodni steni prezbiterija (v spodnjem delu zazidanega okna). Freska na zunanjščini, ki je bila skoraj že povsem sprana, je danes sneta in je glede na stavbno zgodovino in trilstno borduro verjetno delo Podpeškega mojstra.

Jožo Grobovšek, Šentrupert, Varstvo spomenikov, 29, Ljubljana 1987, pp. 248-349; Marinka Dražumerič, Šentrupert, Varstvo spomenikov, 33, Ljubljana 1993, p. 320; Marinka Dražumerič, Konzervatorski vidiki obnove šentrupeške cerkve leta 1984, Župnija Šentrupert: zgodovinske osnove 1993: 1393-1993, Šentrupert 1993, pp. 109-112.

Ševnica: p. c. Naše Ljube Gospe (prvotno sv. Martina)

Od srednjeveške stavbe se je ohranila le ladja, kjer so sonde v zgornji partiji severne stene odkrile izredno dobro ohranjene freske. Delno odkrit je le prizor Sv. Martin deli plašč. Obrazni tip in gubanje oblačila govorita, da gre za delo Podpeškega mojstra s konca 15. stoletja.

Marko Marin, Topografija sakralnih prostorov v šentrupeški župniji, Župnija Šentrupert: zgodovinske osnove leta 1993: 1393-1993, Šentrupert 1993, p. 36.

Šumberk: grajska kapela sv. Katarine

Na severni zunanji steni ladje, ki izvira še iz romanike, so vidni ostanki velike podobe sv. Krištofa. Ohranjen je predvsem obris čašasto oblikovanega plašča, nizka opasica, vtisnjena v svež omet, ter v zgornjem delu ostanek bordure (sl. 2-a), ki kažejo na čas nastanka ob koncu 14. stoletja ali ok. leta 1400 oziroma na vpliv goriških slikarjev.

Trebnje: ž. c. Marijinega vnebovzeta

Sondiranja ob prenovi zunanjščine leta 1987 so na južni steni ladje odkrila veliko podobo sv. Krištofa. Ker je freska danes v večji meri še pod beleži, natančnejša časovna opredelitev še ni mogoča (druga polovica 15. stoletja?).

Veliko Lipje: p. c. sv. Martina

Ob prenovi cerkve leta 1993 smo s predhodnimi raziskavami poleg romanske strukture zidovja odkrili delno ohranjeno podobo sv. Krištofa na zunanji južni steni ladje, ki se je kazala izpod beležev, ter fragment bordure neznanega prizora na severni steni ladje v notranjščini. Slika Krištofa, ki jo uokvirja preprosta dvobarvna bordura (rdeča-bela), smo restavrirali, medtem ko je bil fragment v ladiji snet. Poslikavo v cerkvi je mogoče na podlagi bordure, ki je enaka kot pri uničenih freskah v cerkvi sv. Nikolaja v Žužemberku (Pohod in poklon sv. treh kraljev), datirati na začetek 15. stoletja. Podoba sv. Krištofa je najbrž stoletje mlajša.

Vinji vrh: p. c. sv. Jožefa (prvotno Matere božje)

Na južni ladijski steni so bili leta 1993 poleg velikega polkrožnega romanskega okna in fragmentov gotških arhitekturnih členov odkriti ostanki velike freske sv. Krištofa; bolje so ohranjeni le del Krištofove halje s tekstilnim vzorcem (sl. 14), del široke bordure, sestavljene iz rastlinskih vitic, in Kristus, kar narekuje datacijo v začetek 16. stoletja. Zaradi prenove fasade so bili fragmenti sneti.

Zagrad: p. c. sv. Tomaža

Ob prenovi cerkve leta 1982 so bili na južni zunanji steni ladje poleg polkrožnega romanskega okna s kamnitim ostenjem odkriti ostanki gotških fresk, katerih obseg je močno okrnjen. Gre za dva prizora, ki ju uokvirja bordura, sestavljena iz večbarvnih pasov (bela, oker, zelena, rdeča) in trilistov. Desno od okna je bila najbrž naslikana velika podoba sv. Krištofa, od katere je vidna nekakšna žival v spodnjem delu slike. Prizor na levi strani zaradi okrnjenosti ni spoznaven, viden je le delček naslikanega obzidja in modrega neba. Freske so tehnično zelo dobro izvedene in bi jih lahko na podlagi živahnega kolorita in bordure datirali v drugo polovico 15. stoletja. Pod freskarnim ometom in v ostenju okna je delno ohranjena še starejša poslikava, ki pa je omejena le na geometrične motive.

Marinka Dražumerič, Zagrad pri Škocjanu, Varstvo spomenikov, XXVI, Ljubljana 1984, p. 326.

Zalog: p. c. sv. Martina

Na južni zunanjščini ladje je bil ob prenovi fasade leta 1984 odkrit del velike kompozicije, ki obsega podobo sv. Krištofa na levi strani, na desni pa eden nad drugim tri prizore, od katerih je spoznavna le zgornja slika Križanja. Freske so v večji meri še pod beleži. Oblikovanje obrazov kaže na vpliv goriških slikarjev in na čas nastanka v začetku 15. stoletja. Notranjščina prvotno ravnostropane ladje najbrž ni bila poslikana, pač pa je tik pod stropom stene krasila patronirana bordura v tonu žgane siene, ki je danes vidna nad baročnim obokom na podstrešju.

Opombe:

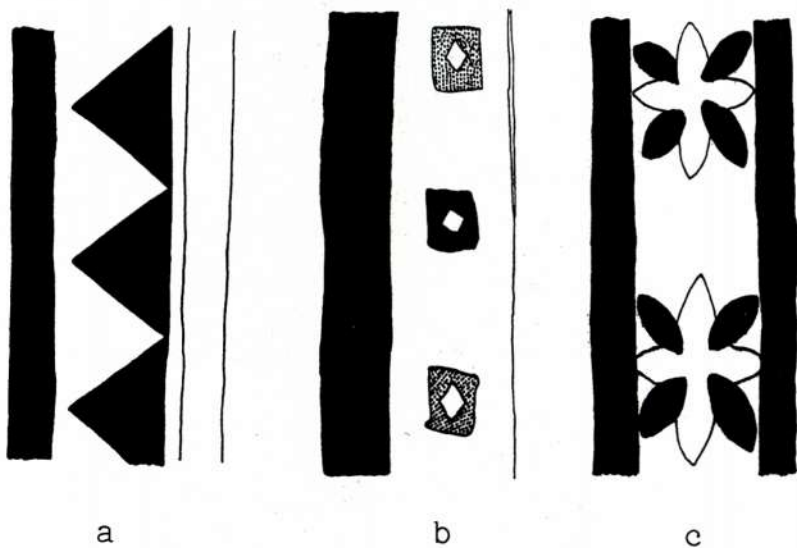
- 1 Ivan Komelj, Dvajset let odkrivanja srednjeveških stenskih slik, Varstvo spomenikov, X (1965), Ljubljana 1966, pp. 39-76.
- 2 France Stele: Slikarstvo v Sloveniji od 12. do 16. stoletja, Ljubljana 1969; France Stele: Gotško stensko slikarstvo, Ljubljana 1972, (Ars Sloveniae)
- 3 Stane Mikuž: Umetnostnozgodovinska topografija grospejske krajine, Ljubljana 1978; Janez Höfler: Gotško stensko slikarstvo na Slovenskem med Janezom Ljubljanskim in Mojstrom sv. Andreja iz Kraše, Ljubljana 1985; Alenka Vodnik: Brokatni vzorci v slovenskem stenskem slikarstvu 15. stoletja, Ljubljana 1991 (diplomska naloga, tipkopis); Robert Peskar: Srednjeveške poslikave zunanjščin cerkva v osrednji Sloveniji, Ljubljana 1991 (diplomska naloga, tipkopis); Janez Höfler: Srednjeveške freske v Sloveniji, I, Gorenjska, Ljubljana 1996

- 4 Olga Zupan, Srednjeveško stensko slikarstvo na Gorenjskem. Sondiranja in odkrivanja v letih 1965-1985, Varstvo spomenikov, 28, Ljubljana 1986, pp. 209-212; glej tudi Ivan Komelj, Zgoščen pregled restavratorske dejavnosti Zavoda za spomeniško varstvo SR Slovenije v letih 1950-1971, Varstvo spomenikov, XVI, Ljubljana 1972, pp. 41-50; Juša Vavken, Umetnostnozgodovinska dediščina v prostorskem načrtu občine Vrhnika, Varstvo spomenikov, XXIV, Ljubljana 1982, p. 88.
- 5 Emil Pohl, Raziskava slikarske tehnike na stenskih slikah v Pangrč grmu, Varstvo spomenikov, X (1965), Ljubljana 1966, pp. 103-109; Miha Pirnat, Čelovnik, Fojana, Pangrč grm, Krtina. Različni načini restavriranja, Varstvo spomenikov, XVII-XIX/2, Ljubljana 1975, pp. 75-88; glej tudi prispevke v Varstvo spomenikov, XVI, Ljubljana 1972.
- 6 Ivan Bogovčič, Kaj s stenskimi slikami na zunanjščinah?, Varstvo spomenikov, 27, Ljubljana 1985, pp. 93-97; Ivan Bogovčič, Problematika ohranjanja slikarskih del na fasadah, Varstvo spomenikov, 31, Ljubljana 1989, pp. 27-32.
- 7 Dokumentiranje zajema fotografiranje in preris poslikave na folijo (merilo 1:1). Slednje velja predvsem za slabše ohranjene freske in za sneto poslikavo oziroma za tekstilne vzorce in bordure. Dokumentacijo hrani ZVNKD Novo mesto.
- 8 Za obravnavano področje Dolenjske pomeni edini topografski pregled poskus Ivana Komelja (Ivan Komelj: Umetnostnozgodovinska topografija, tipkopis; hrani ZVNKD Novo mesto in Uprava RS za kulturno dediščino v Ljubljani), ki pa ni v celoti končan. V okviru tega pregleda Komelj obravnava tudi nekaj primerov stenskih slik, ki so bile bolj ali manj vidne pod plastni beležev, in jih danes, ko so v večji meri odkrite, uvrščamo v naš seznam.
- 9 Marinka Dražumerič, Gorenja Straža – cerkev sv. Tomaža, Varstvo spomenikov, 33, Ljubljana 1991, pp. 151-158. Po občinskem odloku leta 1987 sta Gorenja in Dolenja Straža preimenovali v naselje Straža.
- 10 Anton Fritz: Kärnten in der Gotik, Klagenfurt 1987, pp. 69, 108.
- 11 Waltraud Kofler – Engel: Frühgotische Wandmalerei in Tirol, Bozen 1995, pp. 129, 234.
- 12 Adela Železnik, Goriške delavnice 14. in zgodnjega 15. stoletja, Gotika v Sloveniji, Ljubljana 1995, pp. 237-245 katalog razstave
- 13 Prim. Robert Peskar, Gotska poslikava Miklavževe cerkve nad Pangerč Grmom, Gorjanci, Dolenjski zbornik, Novo mesto 1997 (v tisku).
- 14 Prim. Ferdo Gestrin, Italijani v slovenskih deželah od 13. do 17. stoletja, Zgodovinski časopis, 35, Ljubljana 1981, p. 224; Posebno pozornost zaslužijo kot možni naročniki tudi pomembnejše fevdalne družine (Šumberški, Kozjaški... glej op. 13).
- 15 France Stele, Sv. Nikolaj v Žužemberku. Tragičen primer "varstva spomenikov", Starinar, XX, Zagreb 1969, pp. 355-362; Fotografije hrani Uprava RS za kulturno dediščino v Ljubljani.
- 16 Kot op. 13. Zanimivo je, da se prav v okolici Žužemberka in v Suhi Krajini zgostijo primeri, ki tako ali drugače kažejo italijanske stilne elemente n.pr. že znane freske v Prevolah (Ivan Komelj, Prevole v Suhi Krajini, Varstvo spomenikov, XV (1970), Ljubljana 1972, pp. 200-201), Budganja vas, uničene freske na zunanjščini v Mačkovicu.
- 17 Robert Peskar, Marijina cerkev na Stopnem – novoodkrite freske Janeza Ljubljanskega, Rast, VI, 1-2 (31-32), Novo mesto 1995, pp. 53-59.
- 18 Prim. Jure Mikuž, Slikarstvo hrvaške skupine v šestnajstem stoletju na Slovenskem, Zbornik za umetnostno zgodovino, n. v. X, Ljubljana 1973, pp. 13-27.
- 19 Opozoriti velja na v slovenskem stenskem slikarstvu redek prizor Umivanje nog, ki ga poznamo le še v obsežnem pasijonskem ciklu na severni steni cerkve sv. Petra nad Begunjami, delo slikarja Jerneja iz Loke iz časa ok. 1530 (Mojca Uršič: Jernej iz Loke, (magistrsko delo, tipkopis), Ljubljana 1987; Janez Höfler: Srednjeveške freske v Sloveniji (kot op. 3), str. 169-171).
- 20 Cerkev sprva ni bila poslikana, saj je bil na prvotnem ometu viden grafit iz leta 1493. Najstarejši ohranjen glagolski grafit na freskarnem ometu pa je iz leta 1500 (kopije grafitov, ki jih hrani ZVNKD Novo mesto, je zbral in prebral mag. France Baraga).
- 21 France Stele: Slikarstvo v Sloveniji (op. cit), p. 228
- 22 Pač pa je kolega Janez Sužnik v svoji diplomski nalogi (v delu) ugotovil uporabo grafik v opusu Čelovniškega mojstra.
- 23 Prim. France Stele: Gotsko stensko slikarstvo (op. cit), p. XIV-XV. Na podlagi tekstilnih vzorcev je Alenka Vodnik ugotovila, da je mojster z Vihra najbrž nasledil delavnico Podpeškega mojstra ali pa z njim vsaj tako ali drugače sodeloval (Alenka Vodnik: Tekstilni vzorci v srednjeveškem stenskem slikarstvu na Slovenskem, Ljubljana 1996 – v pripravi).
- 24 Alenka Vodnik: Brokatni vzorci v slovenskem stenskem slikarstvu 15. stoletja (op. cit.), pp. 11-20.



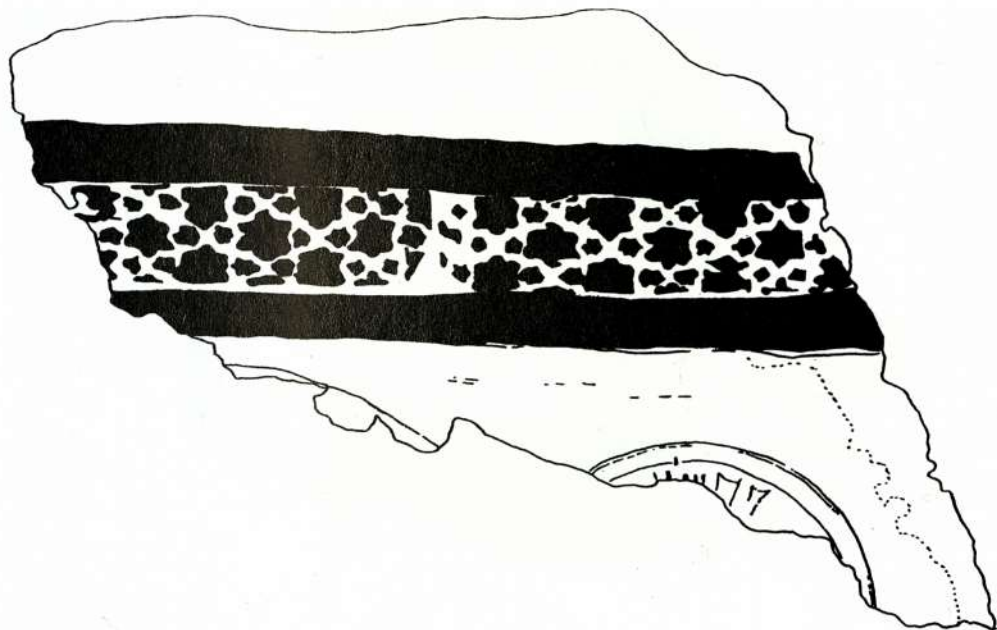
Straža: p. c. sv. Tomaža: Sv Janez Evangelist (?)

Straža: The Succursal Church of St. Thomas: St. John the Evangelist (?)



Tipi slikanih okvirov: a – Šumberk: p. c. sv. Katarine: Sv. Krištof; b – Podlisec: p. c. sv. Križa na Lisicu: Oznanjenje; Gorenje Vrhopolje: p. c. sv. Urbana: Sv Krištof

Designs of painted frames: a – Šumberk: The Succursal Church of St. Catherine: St. Christopher; b – Podlisec: The Succursal Church of the Holy Cross in Lisec: the Annunciation; Gorenje Vrhopolje: The Succursal Church of St. Urban: St. Christopher



Veliko Lipje: p. c. sv. Martina: neznani prizor – fragment

Veliko Lipje: The Succursal Church of St. Martin: unidentified scene – fragment



Bušeča vas: p. c. Žalostne Matere božje: Pohod sv. treh kraljev

Bušeča vas: The Succursal Church of Our Lady of the Sorrows: Procession of the Magi



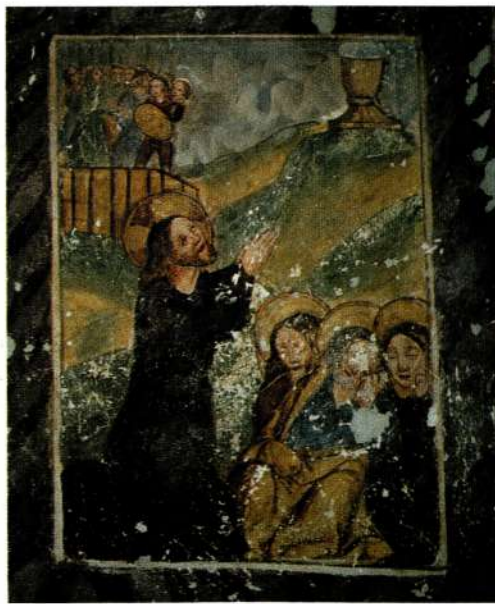
Stopno: p. c. Rožnovenske Matere božje: Vol – simbol evangelista Luke

Stopno: The Succursal Church of Our Lady of the Rosary: Ox – a symbol of the Evangelist Luke



Dolenji Globodol: p. c. sv. Marije Magdalene:
Križanje

Dolenji Globodol: The Succursal Church of St. Mary
Magdalen: Crucifixion



Dolga Njiva: p. c. Najdenja sv. Križa: Molatev na
Oljski gori

Dolga Njiva: The Succursal Church of the Discovery
of the Holy Cross: the Prayer on the Mount of Olives



Naklo pri Črnomlju: p. c. sv. Jakoba: Sv. Babara

Naklo pri Črnomlju: The Succursal Church of St. James: St. Barbara



Naklo pri Črnomlju: p. c. sv. Jakoba: Križanje

Naklo pri Črnomlju: The Succursal Church of St. James: Crucifixion



Šentrupert: ž. c. sv. Ruperta: Sv. Janez Evangelist
(foto: Zvone Pelko)

Šentrupert: The Parish Church of St. Rupert: St. John the Evangelist (photo: Zvone Pelko)



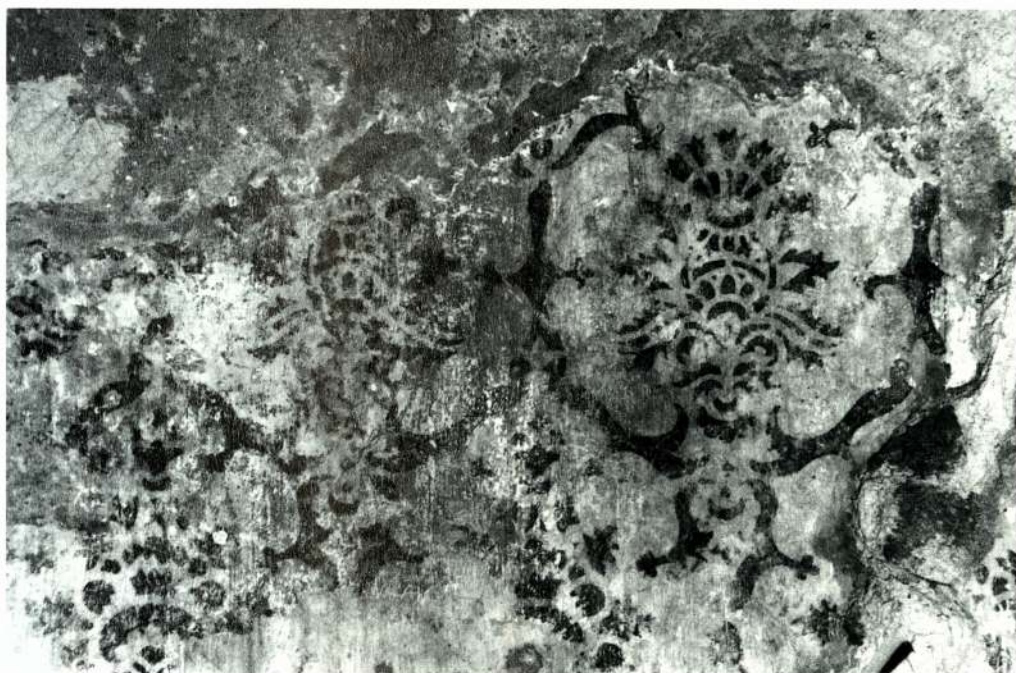
Ševnica: p. c. Naše Ljube Gospe (prvotno sv. Martina): Sv. Martin deli plašč

Ševnica: The Succursal Church of Our Lady of God (formerly St. Martin's): St. Martin Sharing His Coat



Dolenje Kronovo: p. c. sv. Nikolaja: Vera icon – detajl naslikanega stranskega oltarja

Dolenje Kronovo: The Succursal Church of St. Nicholas: Vera icon – a detail from the painted side altar



Novo mesto: ž. c. sv. Lenarta: polihromacija gotske sedilije

Novo mesto: The Parish Church of St. Leonard: polychromatic decoration of the Gothic tracery



Vinji vrh: p. c. sv. Jožefa (prvotno Matere božje):
tekstilni vzorec – fragment sv. Krištofa

Vinji vrh: The Succursal Church of St. Joseph
(formerly the Mother of God): textile pattern – a
fragment of the image of St. Christopher



Draga pri Beli Cerкви: p. c. sv. Helene: tekstilni vzorec
– fragment sv. Krištofa

Draga pri Beli Cerкви: The Succursal Church of St.
Helen: textile pattern – fragment of the image of St.
Christopher

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Gothic murals in Dolenjska and Bela krajina – New Discoveries

Keywords: Gothic frescoes, Slovenia, Dolenjska, Bela krajina, Friulian travelling painters, Johannes of Ljubljana, Podpeč Master

Three decades ago, Ivan Komelj wrote the first comprehensive overview of newly discovered Gothic frescoes, and this work itself was a compilation of the results of systematic research conducted in the years immediately after the war by the Service for the Preservation of Monuments in Slovene medieval churches.¹ This overview and the related initial conclusions proved extremely useful not only for the in-depth survey of Gothic mural painting written by France Stele,² but also for many other topographical works, monographs and for more detailed specific research.³ While we can also acknowledge the impact of other, less penetrating attempts,⁴ the greatest documentary and didactic significance remains attached to the individual reports from restoration and conservation projects as carried out by the Restoration Department of the Institute of the Socialist Republic of Slovenia for the Preservation of Monuments and, later, the Restoration Centre of the Republic of Slovenia.⁵ For the region of Dolenjska, which used to comprise five municipalities but which at present consists of eight (Brežice, Črnomelj, Metlika, Novo mesto, Semič, Šentjernej, Škocjan, Trebnje) all of which fall under the jurisdiction of the Institute for the Protection of the Natural and Cultural Heritage of Novo mesto, founded in 1980, there exists no overview of this type despite the many recent discoveries of mural painting made since the founding of the Institute. Information about these has been documented and circulated within the profession through individual conservation reports or through more detailed studies. But the absence of an overview of the newly discovered frescoes and their locations is acutely felt, and for many reasons. This omission is not only due to insufficient research by art historians, although there are numerous examples of very well preserved frescoes of exceptional quality which were discovered decades ago, but which, nevertheless, have remained unnoticed in professional circles, such as the frescoes in the church of Our Lady (formerly St. Martin's) in Ševnica pri Mirni. Far more worrying is the fact that mural painting is one of the most vulnerable kinds of visual art, particularly if, as is generally believed by the public, it is not in a perfect state of preservation, and this has led to the unfortunate loss of numerous examples. Many frescoes that have been only partially uncovered are destined to meet the same fate, and therefore, if the resources are not available systematically to save each and every one, so we must make it a priority to document them. A good text and selected visual material can be made to form an appropriate compendium whose significance can extend beyond the narrow professional circle. Such a compendium makes important steps towards raising the awareness, the knowledge and understanding of the general public as well. This is of particular importance when it comes to the proprietors and users of religious monuments, because one of the greatest threats to this kind of artwork is unsupervised renovation. The frescoes that are most at risk are those we find on exterior walls, uncovered or whitewashed, which most frequently have fallen victim to the passing of time and the wear and tear of the climate.⁶ The aim of this article is not merely to list the new sites, but by giving more detailed information⁷ and a preliminary evaluation to encourage others to write topographical reviews, in-depth studies and special monographs that have become increasingly necessary in relation to these particular monuments. In this way, steadily, we can fill in the gaps that exist in our geographical picture of Gothic mural painting in the Dolenjska region and indeed, the whole of Slovenia.⁸

Browsing through the list of recently discovered sites, one finds that one's attention is drawn immediately towards one of the earliest examples, fragmented murals in the church of St. Thomas at Straža.⁹ Judging by the stylized foliage that decorates the partition columns between the figures, the total absence of depth in the pictorial rendition, and the foundations of the apse, the paintings could be dated to the second half of the 13th century. However, the otherwise poorly preserved figure in a long robe on the western wall of the arch, which can be compared with figures in Vrzdenc, proves that the fresco can be no earlier than 1300. If we consider the face that has been modelled almost exclusively with drawing and contours then we can find several analogous examples in the painting of the first half of 14th century; for example at Remschenig near Eisenkappel,¹⁰ or at Vierschach in Pustertal¹¹. But these murals are of popular character, and we should turn to concentrate instead on their iconological character. There are two saints, possibly the Apostles John and Peter, in a better state of preservation on the inner side of the present arch (fig. 1), and their presence indicates that the central strip of murals in the former apse may have depicted the Twelve Apostles. If the vault of the apse displayed a depiction of Christ, then we would have, assembled before us, all the necessary components for the traditional embellishment of a sanctuary which later developed into the systematic layout of the Kranj presbytery.

The following examples date from around 1400 and first half of 15th century and like similar works from other Slovene regions, they reveal the way that Slovene painting shifted in style as it came under the influence of the travelling painters from Italy, and more precisely the Friuli region. If we believe the results of the most recent research of new evidence then we can establish their precise place of origin as Gorizia.¹² This is in part true of the well known and long studied frescoes of Pangerč Grm, which is probably the work of a local artist, trained in the tradition of painting that we find in the mid 14th century (a good example would be the painted facade of the church of St. Nicholas in Žužemberk) that he must have learnt directly from his western fellow-artists.¹³ This large school certainly encompasses the newly discovered frescoes on the exterior of the church in Zalog, in the castle chapel at Šumberk, on the arch of the church in Lisec nad Dobrničem (cf. Podliseč) and, possibly, the frescoes at Dobrava pri Dobrničju (fig. 2). In comparison with the examples from Gorenjska, the quality of these murals is lower (Budganja vas), which raises the question as to whether they are the work of a later generation from the same school, or even an altogether independent school. It is important to point out that in general, these sites are located along what were then the permanent trade routes; from Ljubljana (Tlaka, Mala Črnela) along the Krka valley (Zalog) towards Novo mesto and further onwards toward the foothills of the Gorjanci.¹⁴ When we consider the totality of the murals created around 1400 then we must acknowledge that a special place may have been occupied by frescoes that have since been destroyed in the church of St. Nicholas in Žužemberk depicting the Procession and Adoration of the Magi, which are only known to us from photographs.¹⁵ It would appear from the border design, which has been made with the help of a stencil, that this is the work of the same master who created the frescoes in the church of St. Martin in Veliko Lipje (fig. 3), although here again the murals have been preserved only in fragments.¹⁶ Although the quality of these murals lags behind that of contemporary painting in the Gorenjska region, two newly discovered examples dating from the mid 15th century, that reveal a relationship to central Slovene, or Carinthian, painting, rank among the very best existing Slovene murals. The frescoes of Bušeča vas (fig. 4) are attributed to the Master of Srednja vas near Šenčur, while the frescoes in Stopno near Škocjan (fig. 5) were created by Johannes of Ljubljana and as such are the easternmost examples of his work in Dolenjska. That he was active in this area comes as no surprise, however, because these murals are the direct result of a commission from the Stična monastery.¹⁷

The most recently discovered examples of Gothic mural painting belong to the second half of the 15th and the early 16th century, but the dating and the stylistic identification of these works

is less reliable, since they survive only in fragments. In particular, this holds true for the remains of the fresco in the church of St. Helen at Draga pri Beli Cerkvi, which must have been painted before the destruction of the church around about the middle or second half of the 15th century, and also for the frescoes on the exterior of the church in Zagrad. But the depiction of the Crucifixion, which is part of a larger composition that includes the figure of St. Christopher (fig. 6), on the southfacing exterior wall of the church in Dolenji Globodol bears the date 1509. Several interesting discoveries have been made in the region of Suha Krajina (at Ratje in Veliko Lipje, for example, we find another depiction of St. Christopher on the exterior wall), which apart from the usual depictions of St. Christopher and St. Margaret on the church of St. Margaret in Vrh pri Križu, include a variety of examples indicating lively artistic activity. Leaving aside the frescoes in Lopata, the ones that we find in Ratje, at least, can be attributed to the Croatian masters, such as the school of Thomas of Senj.¹⁸ To judge from similarities in the treatment of such elements as the colour, the drapery, and the borders, not only examples from the area around Žužemberk but also the remains of frescoes in Obrh in Bela Krajina and the church of the Holy Spirit in Črnomelj that can be attributed to this school of painters, which considerably extends the geographical range of their activity. The image of St. Christopher in Vinji vrh pri Šmarjeti can also be included in this assembly of work, although the quality is markedly better, but still we cannot be sure about the identity of the artist responsible for the frescoes in the church of the Holy Cross in Dolga Njiva (fig. 7), which may have been copied from graphic prints in the early 16th century.¹⁹

Due to the scarcity and bad state of the extant works, so little is known to this day about Gothic mural painting in Bela Krajina that it is impossible to compare it with any certainty to the development of style elsewhere in Slovenia. Apart from the poorly preserved Crucifixion scenes that are to be found on the exterior of the southern church in Tri fare pri Metliki and on the pillar next to St. Martin's in Metlika, the best examples would be the murals in St. James' in Naklo, which were painted in the last decade of 15th century.²⁰ The stiff and schematic folds in the drapery that can be seen on the clothing of the free-standing saints (fig. 8) follow the same old manner of the International Gothic Style and are commonly found in the art of the second half of 15th century. This is particularly the case in the school of Suha, Bodešče and Prilesje. We can detect a greater degree of awkwardness in the way the artist has handled the figures from the Passion scenes, particularly in regard to the drapery, which may point to the fact that the painter had no access to the appropriate graphic prints to serve as a template for the design. But the trompe l'oeil effect produced by the painted frames indicate that other innovative elements of composition are beginning to creep in. We can find such motifs elsewhere, for example, in the Crucifixion scene on the exterior wall of the church of St. Ulrich in Vihre near Brežice, which was painted in about 1500. The location of the same scene in Naklo, where it can be found behind the altar on the north-eastern wall (fig. 9), points to a certain amount of western influence, but the treatment of the landscape in the picture that depicts the Prayer on the Mount of Olives bears the traces of a more dominant northern influence.

In the last decade of 15th and early 16th century, numerous churches in the Dolenjska region were adorned by a painter who has been named after frescoes in the church of St. Peter and Paul in Podpeč pri Gabrovki.²¹ The activity of the Podpeč Master is limited to Dolenjska, and is particularly concentrated in the area of the Šentrupert parish, and once we cross to the opposite side of the Sava river, we can detect his legacy in the work of the Čelovnik Master, although this particular opus is of lesser quality. The painting of the Podpeč Master is marked by a lively use of colour and a high standard of technical execution, while his style is full of schematic folds, disc-like haloes, heavily shaded faces, fine drawing and a ubiquitous use of stencils which is not limited only to the embellishment of clothing. The background to the figures and various scenes is often filled with ornamental foliage, and in the early work, we can even find the attempt to depict a landscape. None of the graphic prints that the Master may have used, have yet been

identified.²² We are similarly in the dark when it comes to the history of the painter who worked in the church in Viher nad Šentrupertom,²³ where the style of the fresco work is considerably different, and it would take a decently thorough monograph to reach a final conclusion. The largest extant work of the Podpeč Master are the frescoes on the vault in the nave of the parish church in Šentrupert, that were painted in 1497 (fig. 10). Murals have only been uncovered on two bays so far. Particular attention should be paid to the murals in Ševnica pri Mirni, where only the scene with St. Martin on the northern wall has been uncovered so far (fig. 11). These will surely come to occupy a position of special significance in his work. The decoration of the vault in the nave in Mirna appears to be unfinished, while frescoes in Dolenje Kronovo (fig. 12), that count among his early work, are greatly damaged. To judge by the similarities in the way the border and the patterning has been achieved, we can detect traces of his brush in the presbytery of St. Barbara's church in Okrog nad Šentrupertom and possibly on the southfacing exterior of the parish church in Primskovo. The reappearance of certain common characteristics, like the border, also presents itself in the image of St. Christopher on the exterior of the church of St. Helen in Draga pri Beli Cerkvi, but due to the poor condition of the frescoes any further connections can only be confirmed by fresh discoveries.

In the Gothic period, figurative painting became the means of expressing a range of particular thematic, functional and aesthetic meanings and is a distinct category that we should separate from the painted embellishment of individual architectural elements. This latter refers to the different kinds of decorative polychromatic painting of church walls and other architectural elements which, according to scholastic philosophy, could also be attributed special symbolic meaning. Apart from simple, stencilled borders (Grič pri Klevevžu, Zalog), special attention should be paid to the polychromatic character of the newly discovered Gothic tracery in the Franciscan church in Novo mesto (fig. 13) which was constructed in about 1480. The kind of stencilled patterns found on the tracery, according to the latest research, can act as the distinctive sign of an individual painter or workshop, and therefore can represent an important clue as we search to make the correct attribution of mural paintings.²⁴ They are usually found on the clothing of saints (fig. 14-15) and painted curtains either in the form of palmettes, vegetation, pomegranates or animals. Although architectural workshops were known to have employed painters, it is possible in the case of Novo mesto that the pattern with the pomegranate motif as well as the painted embellishment as a whole, insofar as it covers the whitewash of the tracery, was executed between one and several decades later.

Belčki vrh v Beli Krajini: The Succursal Church of St. Helen

Investigation carried out during the renovation of the church in 1990 revealed two layers of frescoes on the side of the arch facing the nave. Unfortunately, due the fact that only scanty fragments have survived from the earlier layer, it can no longer be dated with any precision.

Marinka Dražumerič, Belčki vrh, Varstvo spomenikov, 33, Ljubljana 1991, p. 293

Budganja vas: The Succursal Church of St. Oswald

Under the whitewash on the southern wall of the nave lie the remains of a large depiction of St. Christopher as well as a smaller scene to the right, of which only the image of a crowned saint has been partly uncovered. The St. Christopher, who carries a child on his shoulder, has been painted frontally. His face is distinguished by large almond-shaped eyes and fair hair; the background is greenish blue and the haloes have been stamped into the plasterwork. The scenes are framed by a narrow border of two colours, red and ochre. The design of the hair and eyes, which resembles the art of the Friuli or Gorizia painters, indicates that these frescoes can be dated to the first half of the 15th century.

Bušeča vas: The Succursal Church of Our Lady of the Sorrows

The frescoes, which began to be uncovered systematically in 1990, cover the cross-rib vaulting

and walls of the single bay presbytery which ends in the shape of a half octagon. Given the presence of the 17th century murals and later work, no traces of the Gothic frescoes are visible on the western side of the arch, nor in the nave itself. Only some of the frescoes in the presbytery are in a good state of preservation. In the first bay of the vault we find the symbols of the evangelists; the traverse cell in the semi-octagonal rear of the presbytery is embellished with the Vera icon that has been framed with a border of stylized clouds; the other cells have been decorated with the images of angels and a luxuriant ornamental foliage. The bays of the northern wall have been decorated with scenes from the Procession and Adoration of the Magi, while on the southern wall, only the frescoes in the bay next to the arch, depicting Christ in his Glory, have survived. On the window jambs that can be found in the eastern wall, John the Evangelist and one other, unidentified saint have been depicted under a canopy, while the surface above the window itself has been decorated with a rose cross rather than a sculpted ornament. In the window jambs of the south-eastern wall, two unidentified saints have been depicted, while the area above the window has been decorated with ribbons bearing inscriptions. On the eastern side of the arch, is a depiction of Cain and Abel making their offerings to God. Because of stylistic affinities with the works of the Master of Srednja vas near Šenčur, the frescoes can be dated to some time around 1460.

Valentin Benedik, Restavratorski center, Varstvo spomenikov, 33, Ljubljana 1991, p. 333; Tone Miklavžin, Bušeča vas, Varstvo spomenikov, 35, Ljubljana 1995, p.90.

Črnomelj: The Church of the Holy Ghost

As the surviving fragments reveal, frescoes once adorned the entire church. On the western wall of the arch, the remains of a broad border are visible, composed of scrolls and bosses, while on the southern wall of the nave, the individual fragments of an unidentified scene have survived, framed here and there with a border of trefoils. The design of the border points to a painter from the Croatian school and to a time around the first third of the 16th century.

Dobrava pri Dobrniču: The Succursal Church of the Mother of God

The fragments of Gothic frescoes survive in part on the exterior walls of the church. In the upper section of the northern wall of the nave, the scene of a Crucifixion with Mary and John remains from an original larger composition, while to the left, a Mary and Child are depicted, sitting on a throne. In the lower part of the western wall, on the righthand side of the tower that was erected at a later date and which conceals a part of the fresco, the figure of a saint can be seen. This image was whitewashed when the interior was last renovated. To judge from the colour modelling and similarities with frescoes of the Friuli school, the murals may be dated to around 1400.

Dolenje Kronovo: The Succursal Church of St. Nicholas

During the restoration of the church in 1992 well preserved frescoes were discovered in the interior, on the western wall of the arch, but unfortunately they bore the traces of having been cut down in size when the church was reconstructed in the Baroque period. To the right, St. Fabian and St. Sebastian are depicted beside the painted imitation of a wing altar surrounded with blossoming vegetation, whose predella has been embellished with the image of the Vera Icon. On the left, the Martyrdom of St. Agatus and His Comrades can still be seen, although the scene was heavily damaged during the construction work. The fresco is probably the result of a commission by the Brotherhood of St. Agatus of Kronovo, which is mentioned in the list of Carniolan treasures from 1526. Stylistic characteristics point to the Podpeč Master and date the work to 1510-20.

Robert Peskar, Dolenje Kronovo – podružna cerkev sv. Nikolaja, Ljubljana 1994, pp. 71-72 /exhibition catalogue/; Robert Peskar, Dolenje Kronovo, Varstvo spomenikov, 35/1993, Ljubljana 1995, pp. 94-95; Robert Peskar: Cerkev sv. Nikolaja v Dolenjem Kronovem, Novo mesto 1995 (brochure).

Dolenji Globodol: The Succursal Church of St. Mary Magdalen

During restoration work to the exterior in 1978, a Crucifixion and a fragment from a larger image of St. Christopher that has been greatly damaged by a Baroque window, were discovered on the southern wall of the nave. Only a part of the image, depicting Jesus on the cross and Mary, and which is modelled mostly in drawing, and a part of the drapery of St. Christopher remain today. The frescoes bear the date 1509.

Marinka Dražumerič, Dol. Globodol, Varstvo spomenikov, XXVI, Ljubljana 1984, p. 309; Anton Pust: Mirna peč z okolico nekoč in danes, Mirna peč 1987, p. 201.

Dolga Njiva: The Succursal Church of the Discovery of the Holy Cross

During redecoration of the interior walls in May 1996, well preserved murals were discovered under the whitewash. The nave of the church dates from the Romanesque period and was probably extended westwards at a later date, but a small built-in rectangular window in the southern wall and a semi-circular portal in the northern wall have survived from the original design. The frescoes are arranged in strips and follow individual elements of the architectural design. They have survived on the southern and northern wall. The central strip consists of scenes from the Passion, framed with a border in the form of a curled ribbon, and edged with a foliate design along the entire length. The bottom part of the wall bears a painted curtain. Partially damaged scenes that depict the Washing of Feet, the Prayer on the Mount of Olives, the Kiss of Judas and Christ before Pilate have been found so far on the southern wall, while on the northern, the Deposition from the Cross and Laying in the Tomb have been uncovered. Figures and particularly faces are modelled with fine drawing, but little attention has been paid to the space they occupy or to the landscape. Although it is impossible to identify the workshop responsible for the frescoes, they were probably not created before 1500. We also found a graffiti inscription dating from 1533.

Draga pri Beli Cerкви: The Succursal Church of St. Helen

In course of the restoration of the church, which started in 1992, fragments of frescoes from two distinct periods have been discovered. The older murals must have been created in the first half of 15th century, which is to say before the demolition of the Romanesque church that took place around the middle or second half of the 15th century. Only a fragment behind a mensa, itself a later addition, has survived, and all that is clearly visible is a border consisting of a zigzag strip (in red, ochre and white). A later fresco on the southfacing exterior wall of the nave, dating from 1533, depicts simply a St. Christopher and an inscription with the name of the donor: "Hanc pictur/am fie/ri fecit Matheus H/.../n : Anno dni * M * CCCC * 31". Apart from the border which comprises a stencilled three-colour ribbon (in red, white and ochre) and disks, which framed an image of the saint, only a part of the pattern on the clothing of the saint has survived (fig. 15). The fragments of the fresco of St. Christopher with the inscription have been removed.

Marinka Dražumerič, Draga pri Beli Cerкви, Varstvo spomenikov, 33, Ljubljana 1991, p. 297.

Gorenje Jesenice: The Succursal Church of St. Cantianus

During the restoration of the church exterior in 1995 the remains of a large fresco of St. Christopher were discovered on the southfacing wall of the nave. The intonaco has been extremely damaged and perforated, which has rendered it impossible to determine the style and date of the composition. We estimate that it may originate from the first half of the 15th century.

Marko Marin, Topografija sakralnih prostorov v Šentrupeški župniji, Župnija Šentrupert: zgodovinske osnove leta 1993: 1393-1993, Šentrupert 1993, p. 36.

Gorenje Vrhpolje: The Succursal Church of St. Urban

On the northern wall of the nave, a large image of St. Christopher is located, flanked by an

unidentified scene to the right. The scene is framed with a border comprising some kind of leaves, which resembles the Cosmati design (fig. 2-c). Since the frescoes are mostly still under whitewash, precise dating is impossible.

Grič pri Klevčevžu: The Succursal Church of Our Lady of Mount Carmel in Slape

Two thirds of the way up the southern wall, a Gothic border composed of trefoils and the colour of baked Sienna is visible under the whitewash. It is likely that this decorative element did not serve as the frame for a figurative scene. The only recorded figurative scene found in the church is the fragmented depiction of St. Christopher on the southern facade of the tower, which was whitewashed during renovation works in 1982.

Marinka Dražumerič, Grič-Slape, Varstvo spomenikov, XXVI, Ljubljana 1984, p. 310.

Lopata: The Succursal Church of St. Agnes

In 1990, we resumed the project of uncovering frescoes by a painter from the Croatian school (the circle of Thomas of Senj) that date from the first third of the 16th century, and which were first discovered decades ago. On the southfacing wall on the exterior of the nave, St. Christopher is depicted, while the interior of the later remade Romanesque church is entirely decorated with frescoes, with the exception of the western wall. As usual, the northern wall has been covered with a large composition depicting the Procession and Adoration of the Magi, while to judge from the surviving fragments, the western wall of the arch must have been the site for a depiction of the Annunciation. The southern wall displays the scenes of the Crucifixion, St. Michael Weighing Souls and the Last Judgment, while the two saints to the extreme right are now unidentifiable. The scenes are framed with a broad border comprising a foliate design with blossoms.

Ivan Komelj, Lopata, Varstvo spomenikov, XV, Ljubljana 1970, pp. 195-196; Valentin Benedik, Restavratorski center. Akcije 1989, Varstvo spomenikov, 32, Ljubljana, 1990, pp. 281-282.

Metlika: Pillar at the Succursal Church of St. Martin

After the removal of the Baroque murals, carried out in 1995, the remains of a Crucifixion scene were discovered in the niche, which, unfortunately, cannot be dated with any precision due to their poor condition.

Naklo pri Črnomlju: The Succursal Church of St. James

The Gothic frescoes were first discovered during unplanned investigation as early as the late 1960s, but a process of systematic uncovering and restoration began only in 1988. Despite considerable reconstruction to the building, the murals are relatively well preserved and cover the entire rib-vaulted presbytery as well as the arch in the nave. The cells of the vault bear the depictions of angels with arma christi, and murals on the walls show scenes from the Passion and the portraits of saints. The entire bottom part of the presbytery and the western wall of the arch is covered with the image of a curtain held up by angels. The Passion starts with the Prayer on the Mount of Olives on the southern wall, followed by a Christ before Pilate and possibly a rendition of the Scourging of Christ. The cycle continues with the damaged scenes of the Crowning of Christ, and Christ Carrying the Cross which occupy the centre of the northern wall, and the main scene, the Crucifixion takes its place on the north-eastern wall. The cycle ends with a Resurrection in the upper part of the northern wall. The eastern wall is covered with the portraits of a saint with a book and St. Wolfgang, both standing on painted consoles. We can also find St. Catherine and St. Ursula on the jambs of windows, while the south-eastern wall carries the images of a saint with a lance, possibly the Apostle Thomas, and the Apostle Philip, while St. Margaret and St. Barbara are depicted on the jambs of windows. In front of the two male saints, two donors kneel in the posture of prayer. The scene on the eastern wall of the arch is damaged although an angel remains visible, while the inner side of the arch is covered with busts of the apostles. The only ones that are clearly identifiable are St. Bartholomew

and St. Paul. The western side of the arch carries a depiction of the Annunciation. The images are framed with different borders. One of the most interesting is a border comprising realistic, near trompe l'oeil trefoils. When we take this stylistic ornamentation together with graffiti inscriptions we are pointed towards the late 15th century.

Ivan Komelj, Naklo v Beli Krajini, Varstvo spomenikov, XV, Ljubljana 1970, p. 197; Marinka Dražumerič, Naklo, Varstvo spomenikov, 33, Ljubljana 1991, p. 308.

Novo mesto: The Parish Church of St. Leonard

During renovation work in 1994, which included the installation of new electrical fittings, a trefoil niche and elegantly designed tracery that date from the time of the construction of the church around 1480 were discovered in the lower part of the south-eastern and southern wall of the presbytery. Apart from being polychromatic, the tracery contains a painting in its central part, consisting of a luxurious textile pattern with the basic motif of a pomegranate. The murals are currently being restored.

Novo mesto: The Chapter Church of St. Nicholas

On the southern facade of the nave, the remains of a large image of St Christopher can still be seen. On the lower part of the same wall, a number of sparse fragments of, possibly, earlier frescoes survive which, to judge from the colours and the border could date from the first half of the 15th century.

Obrh: The Succursal Church of St. Lawrence

During the restoration of the exterior in 1992 the builders discovered two possibly Romanesque rectangular windows in the southern wall of the nave as well as the fragments of a foliate border which probably used to frame an image of St. Christopher. The subject of the frescoes in the interior of the church, which was first mentioned in 1427, is harder to ascertain. Investigation revealed the remains of a fresco on the northern wall of the nave (possibly the Adoration of the Magi) and also to the left of the arch. The broad border with trefoil shapes, that decorates the lower part of the scene on the northern wall, and the stylized drapery point to a painter of the Croatian school, who was probably active during the first third of the 16th century.

Okrog: The Succursal Church of St. Barbara

Investigation of the church interior in 1987 revealed that the rib vaulted presbytery, comprising two bays and a semi-octagonal rear wall, was entirely covered with murals. The frescoes in the nave have been greatly damaged during a radical reconstruction of the building. The only visible decoration is ornamental foliage in the jambs of a lancet window in the northern wall. The frescoes lie hidden beneath whitewash and their subject has not yet been precisely defined. To judge by the border and stencilled pattern on the vault, they may well be a late 15th century work by the Podpeč Master.

Marko Marin, Topografija sakralnih prostorov v Šentrupeški župniji, Župnija Šentrupert: zgodovinske osnove leta 1993: 1393-1993, Šentrupert 1993, pp. 28-29.

Podlisc: The Succursal Church of the Holy Cross in Lisc

Prior to the renovation of the interior of the church, that itself was first recorded in 1526, the investigation carried out in 1995 revealed murals from two distinct periods. The earlier frescoes can be dated to the first third of the 15th century, on account of their similarities to the work of the Gorizia painters. The details of colour and border design are the clearest signposts. They have survived on the western side of the arch and depict the Annunciation. The image with an angel on the lefthand side and a Virgin on the right is framed by a border composed of green and red squares with inserted rhomboids (fig. 2-b). The murals of a later date survive on a part of the northern wall of the nave and up until now only two figures of saints have been uncovered. These may form part of a scene depicting the Procession and Adoration of the Magi. The

frescoes, whose plaster has in places become crystallised, are for the most part still covered up with whitewash.

Ratje: The Succursal Church of St. Primus and Felician

During the renovation of the exterior in 1994 preliminary investigation revealed frescoes that were showing up underneath the whitewash. The southern wall bears a depiction of St. Christopher, while on the northern wall, a fresco of St. George Fighting the Dragon was found. The wide border comprising a foliate design points to a painter from the Croatian school and to a time around about the first third of the 16th century. The frescoes were whitewashed because of their poor condition.

Stopno: The Succursal Church of Our Lady of the Rosary

During renovation work in 1991 the remains of a large image of St. Christopher were discovered on the exterior of the northfacing wall of the nave, which had been partially damaged and whitewashed at a later date. Further research conducted in 1993-1994 revealed that murals also covered the entire interior of the Gothic presbytery and that the frescoes were a work by Johannes of Ljubljana. The extent of the murals was severely cut back during the Baroque reconstruction of what once had been an important place of pilgrimage, and a large part of the paintings remains concealed by several layers of whitewash and plaster. The western bay of the vault is decorated with the symbols of the Evangelists Luke and Matthew, inscription scrolls and luxuriant foliate designs, while on the cells above the semi-octagonal rear area, only the image of an angel has been identified so far. As is evident from the fragmentary depiction of the Betrothal of the Virgin in a bay on the northern wall, the side walls were once decorated with scenes from the life of the Virgin. The central strip on the end walls was reserved for the portraits of free-standing apostles in architectural frames. The figures of John the Evangelist and St Matthew have survived in a reasonable state of preservation, while among the rest, only the inscriptions in Gothic minuscule remain. The style bears all the characteristics of the painting of Johannes of Ljubljana. Based on comparisons with his other work and historical facts, the murals can be dated to the time around 1455-1460.

Marinka Dražumerič, Varstvo spomenikov, 34/1992, Ljubljana 1994, p. 304; Robert Peskar, Stopno, Varstvo spomenikov, 35/1993, Ljubljana 1995, pp. 156-157; Ivan Sedej: Janez Ljubljanski, Ljubljana 1994, p. 123; Robert Peskar, Marijina cerkev na Stopnem – novoodkrite freske Janeza Ljubljanskega, Rast, VI, 1-2 (31-32), Novo mesto 1995, pp. 53-59.

Stranska vas: The Succursal Church of St. Nicholas

During the renovation of the church exterior in 1994 a considerable number of frescoes were discovered on the north and the westfacing walls of the nave, but unfortunately the layer of colour has been almost completely destroyed. The only identifiable depiction is that of a saint on the western wall, to the right of the tower. Judging from the disk-like halo and colours which are, respectively caput mortuum, ochre, and baked sienna, the frescoes can be dated to the time around 1500.

Marinka Dražumerič, France Baraga: 700 let župnije Novo mesto – Šmihel, Šmihel 1995, p. 40.

Straža: The Succursal Church of St. Thomas

During the renovation of the church in 1987 the remains of medieval murals were discovered in the church interior. The murals originally covered the entire western side of the arch and the walls of the Romanesque apse. The apse was unfortunately replaced with the present groin vaulted polygonal presbytery in the 17th century, so that only two fragments of free-standing saints have survived from the murals themselves. The two apostles depicted may be the Apostles John and Paul. They are to be found between the columns, on the presbytery side of the now reconstructed arch. The image is framed with a zigzag border. The layer of colour on the western side of the arch is in a worse state of preservation, but appears to show the figure of a

saint in a long cloak to the left and something we can just make out to be semicircular arcades or niches to the right in a faded reddish colour. To judge from the stylisation of the figures and columns, the frescoes can be dated to a time between the Romanesque and Gothic periods, which is to say some time after 1300.

Marinka Dražumerič, Gorenja Straža – Church of St. Thomas, Varstvo spomenikov, 33, Ljubljana 1991, pp. 151-158.

Šentrupert: The Parish Church of St. Rupert

The investigation carried out during the renovation of the church in 1984 revealed relatively well preserved Gothic frescoes on the vault of the nave. Received opinion from the relevant literature was thus proved wrong in its guess that the original murals on the vault had been destroyed. So far, only two cells have been cleaned, and we have found the images of John the Evangelist near the boss with the Virgin in the north-eastern bay, and foliate ornamentation in the shape of a cone. The frescoes were covered with a thick layer of plaster and have been well preserved. Their style reveals the hand of the Podpeč Master, who painted them in 1497, while the nave was being vaulted. Apart from the ones in the nave, the investigation also revealed two small fragments from a fresco on the northern wall of the presbytery, on the lower part of a bricked up window. An almost completely faded fresco was removed from the exterior, which according to the history of the building and the evidence of the trefoil border may also be a work of the Podpeč Master.

Jovo Grobovšek, Šentrupert, Varstvo spomenikov, 29, Ljubljana 1987, pp. 248-349; Marinka Dražumerič, Šentrupert, Varstvo spomenikov, 33, Ljubljana 1993, p. 320; Marinka Dražumerič, Konzervatorski vidiki obnove Šentrupeške cerkve leta 1984, Župnija Šentrupert: zgodovina osnove 1993: 1393-1993, Šentrupert 1993, pp. 109-112.

Ševnica: The Succursal Church of Our Lady of God (formerly St. Martin's)

Of the medieval construction, only the nave remains, where investigation revealed excellently preserved frescoes on the upper part of the northern wall. So far, only the scene of St. Martin Sharing His Coat has been partly uncovered. The facial type and the folds of the clothing seem to indicate that this is a work by the Podpeč Master from the end of the 15th century.

Marko Marin, Topografija sakralnih prostorov v Šentrupeški župniji, Župnija Šentrupert: zgodovinske osnove leta 1993: 1393-1993, Šentrupert 1993, p. 36.

Šumberk: The Castle Chapel of St. Catherine

On the northfacing external wall, which dates from the Romanesque period, remains of a large image of St. Christopher are visible. Particularly well preserved is the outline of a cup-shaped coat, a low belt stamped into the plastering itself and the fragment of a border (fig. 2-a) at the top, all of which point to the time at the end of the 14th century, or around 1400, and reveal the influence of painters from Gorizia.

Trebnje: The Parish Church of the Assumption

The investigation carried out during the renovation of the exterior in 1987 revealed a large image of St. Christopher on the southfacing wall of the nave. Since the fresco is still covered with whitewash, precise dating is, for the time being, impossible, although we estimate that this image belongs to the second half of the 15th century.

Veliko Lipje: The Succursal Church of St. Martin

Preliminary research during the renovation of the church in 1993, revealed not only evidence of Romanesque masonry in the walls but also a partially preserved image of St. Christopher on the exterior of the southfacing wall of the nave, which was clearly visible under the whitewash. It also revealed a fragment from the border of an unknown scene on the northern wall of the interior. The image of St. Christopher, framed with a simple two-coloured border in red and

white, was restored, while the fragment from the nave was removed. To judge from the border design, which is identical to that of the now destroyed frescoes from the church of St. Nicholas in Žužemberk (a Procession and Adoration of the Magi), the murals can be placed in the early 15th century. The image of St. Christopher was probably painted a century later.

Vinji vrh: The Succursal Church of St. Joseph (formerly the Mother of God)

Along with a large semicircular Romanesque window and fragments of Gothic architecture, the remains of a large fresco of St. Christopher were discovered in 1993. Only a patterned section from the cloak of St. Christopher (fig. 14), and part of a wide border comprising a foliate design and a Christ have survived in a reasonable state, and these point to the early 16th century. The fragments were removed in order to facilitate the renovation of the facade.

Zagrad: The Succursal Church of St. Thomas

During the renovation of the church in 1982, the remains of Gothic frescoes, whose original extent has been severely damaged, were discovered on the exterior of the southfacing wall next to a semicircular Romanesque window with stone jambs. They depict two scenes framed with a border composed of colourful strips in white, ochre, green, and red with trefoils. To the right of the window, a large depiction of St. Christopher may have been located, but the only remaining fragment shows an unidentified animal. The scene to the left is completely unidentifiable because of damage, and all that remains visible are the traces of a painted wall and blue sky. The frescoes have been technically executed to a high standard and, to judge by lively colours and design of the border, they can be dated to the second half of the 15th century. Murals of an older date, that depict only geometrical designs, are partly preserved under the fresco layer and in the jambs of the window.

Marinka Dražumerič, Zagrad pri Škocjanu, Varstvo spomenikov, XXVI, Ljubljana 1984, p. 326.

Zalog: The Succursal Church of St. Martin

During the renovation of the facade in 1984, part of a large composition depicting the image of St. Christopher on the left and three other scenes on the right, was discovered on the exterior of the southfacing wall of the nave. Of the right-hand scenes, only the upper quadrant that depicts the Crucifixion is still recognisable. Most of the frescoes are still covered with whitewash. The modelling of the faces reveals the influence of painters from Gorizia and points to the early 15th century. The interior of the nave, which was originally constructed with a straight ceiling, was probably not decorated with murals, with the exception of a stencilled border coloured with baked sienna along the edge of the ceiling, and which can now be seen above the Baroque vault and under the roof.

Notes:

- 1 Ivan Komelj, Dvajset let odkrivanja srednjeveških stenskih slik, Varstvo spomenikov, X (1965), Ljubljana 1966, pp. 39-76.
- 2 France Stele: Slikarstvo v Sloveniji od 12. do 16. stoletja, Ljubljana 1969; France Stele: Gotško stensko slikarstvo, Ljubljana 1972 (*Ars Sloveniae*)
- 3 Stane Mikuž: Umetnostnozgodovinska topografija groupspejske krajine, Ljubljana 1978; Janez Höfler: Gotško stensko slikarstvo na Slovenskem med Janezom Ljubljanskim in Mojstrom sv. Andreja iz Krača, Ljubljana 1985; Alenka Vodnik: Brokatni vzorci v slovenskem stenskem slikarstvu 15. stoletja, Ljubljana 1991 (graduation work, typed script); Robert Peskar: Srednjeveške poslikave zunanjsčin cerkva v osrednji Sloveniji, Ljubljana 1991 (graduation work, typed script); Janez Höfler: Srednjeveške freske v Sloveniji, I, Gorenjska, Ljubljana 1996.
- 4 Olga Zupan, Srednjeveško stensko slikarstvo na Gorenjskem, Sondiranja in odkrivanja v letih 1965-1985, Varstvo spomenikov, 28, Ljubljana 1986, pp. 209-212; see also Ivan Komelj, Zgoščen pregled restavratske dejavnosti Zavoda za spomeniško varstvo RS Slovenije v letih 1950-1971, Varstvo spomenikov, XVI, pp. 41-50; Juša Vavken, Umetnostnozgodovinska dediščina v prostorskem načrtu občine Vrhnika, Varstvo spomenikov, XXIV, Ljubljana 1982, p. 88.
- 5 Emil Pohl, Raziskava slikarske tehnike na stenskih slikah v Pangrcu grmu, Varstvo spomenikov, X (1965), Ljubljana 1966, pp. 103-109; Miha Pirnat, Čelovnik, Fojana, Pangrc grm, Krtna, Različni načini restavriranja, Varstvo spomenikov, XVII-XIX/2, Ljubljana 1975, pp. 75-88; see also articles in Varstvo spomenikov, XVI, Ljubljana 1972.
- 6 Ivan Bogovčič, Kaj s stenskimi slikami na zunanjsčinah?, Varstvo spomenikov, 27, Ljubljana 1985, pp. 93-97; Ivan Bogovčič, Problematika ohranjanja slikarskih del na fasadah, Varstvo spomenikov, 31, Ljubljana 1989, pp. 27-32.
- 7 Documentation encompasses the photography and tracing of a painting onto foil (scale 1:1). This is particularly important in case of poorly preserved frescoes and lifted murals or textile patterns and borders. The documentation is held in ZVNKD Novo mesto.
- 8 The only topographical work concerned with this part of Dolenjska is an unfinished volume by Ivan Komelj (Ivan Komelj: Umetnostnozgodovinska topografija, typed script; held in ZVNKD Novo mesto and the Office of the Republic of Slovenia for the Cultural Heritage of Ljubljana). In this work, Komelj also discusses some examples of murals which were at the time more or less visible underneath the coat of whitewash and which are today mostly uncovered and included in our list.

- 9 Marinka Dražumerič, Gorenja Straža – cerkev sv. Tomaža, Varstvo spomenikov, 33, Ljubljana 1991, pp. 151-158. Following a municipal decree in 1987 the settlements of Gorenja Straža and Dolenja Straža were renamed and merged into a single settlement of Straža.
- 10 Anton Fritz: Kärnten in der Gotik, Klagenfurt 1987, pp. 69, 108.
- 11 Waltraud Kofler-Engel: Frühgotische Wandmalerei in Tirol, Bozen, 1995, pp. 129, 234.
- 12 Adela Železnik, Goriške delavnice 14. in zgodnjega 15. stoletja, Gotika v Sloveniji, Ljubljana 1995, pp. 237-245 (exhibition catalogue).
- 13 Compare Robert Peskar, Gotska poslikava Miklavževe cerkve nad Pangrè Grmom, Gorjanci, Dolenjski zbornik, Novo mesto 1996 (in print).
- 14 Compare Ferdo Gestrin, Italijani v slovenskih deželah od 13. do 17. stoletja, Zgodovinski časopis, 35, Ljubljana 1981, p. 224; Special emphasis should be placed on the feudal families (of Rumberk, Kozjak, etc.; cf. note 13) who may have acted as patrons of art.
- 15 France Stele, Sv. Nikolaj v Žužemberku. Tragičen primer "varstva spomenikov", Starinar, XX, Zagreb 1969, pp. 355-362; Photographs are kept in the Office of the Republic of Slovenia for the Cultural Heritage of Ljubljana.
- 16 The same as note 13. It is interesting that examples revealing Italian stylistic elements are particularly common in the area that surrounds Žužemberk and in Suha Krajina, such as the well known frescoes in Prevole (Ivan Komelj, Prevole v Suhi Krajini, Varstvo spomenikov, XV (1970), Ljubljana 1972, pp. 200-201), Budganja vas and the destroyed frescoes from the exterior of the church in Mačkovec.
- 17 Robert Peskar, Marijina cerkev na Stopnem – novoodkrita freske Janeza Ljubljanskega, Rast, VI, 1-2 (31-32), Novo mesto 1995, pp. 53-59.
- 18 Compare Jure Mikuž, Slikarstvo hrvaške skupine v šestnajstem stoletju na Slovenskem, Zbornik za umetnostno zgodovino, n.v. X, Ljubljana 1973, pp. 13-27.
- 19 Special emphasis must be laid on the depiction of the Washing of the Feet, which is only otherwise known in Slovenia in the images of the large Passion cycle on the northern wall of the church of St. Peter above Begunje, a work by the painter Jernej of Loka, from about 1530. (Mojca Uršič: Jernej iz Loke (masters thesis, typed script), Ljubljana 1987; Janez Höfler: Srednjeveške freske v Sloveniji (cf. note 3), p. 169-171).
- 20 Originally, the church was not decorated with frescoes, and we know this because a piece of graffiti from 1493 has been found carved into the original layer of plaster. The oldest preserved Glagolitic graffiti from a fresco layer dates from 1500 (copies of graffiti which are kept in ZVNKD Novo mesto were collected and translated by France Baraga M.A.).
- 21 France Stele: Painting in Slovenia (op.cit.), p. 228.
- 22 That the Čelovnik master used graphic prints was proved by my colleague Janez Sušnik in his graduation work.
- 23 Compare France Stele: Gotsko stensko slikarstvo (op. cit.), p. XIV-XV. With the help of textile patterns, Alenka Vodnik established that the master who worked in Viher probably succeeded the Podpeč master or at least cooperated with him (Alenka Vodnik: Tekstilni vzorci v srednjeveškem stenskem slikarstvu na Slovenskem, Ljubljana 1996 – in preparation).
- 24 Alenka Vodnik: Brokatni vzorci v slovenskem stenskem slikarstvu 15. stoletja (op. cit.), pp. 11-20.

Mojca Guček

Palača Kreljeva 6 v Kopru

– baročno stopnišče

Ključne besede: Slovenija, Koper, baročna palača, baročno stopnišče, baročna stenska poslikava

Baročna palača Kreljeva 6 sodi med najzanimivejše primere koprške stanovanjske arhitekture, saj so njene osnove še srednjeveške. Baročno preoblikovanje že obstoječih gotskih stavb in vključitev le-teh v baročno zasnovano palačo sodi med zanimive "konservatorske" pristope. Po temeljitem sondiranju palače so se pokazale zanimive poslikave baročnega stopnišča, ki je z vhodno vežo in osrednjo dvorano v "pianu nobile" najrepresenčajši poudarek palače.

Palača v Kreljevi ulici št. 6 v Kopru je locirana na vzhodnem delu historičnega mestnega jedra, in sicer na področju, ki mu dajejo pečat samostanski kompleksi. Od sredine 13. stoletja dalje, ko so se začeli naseljevati frančiškani in graditi svoj samostan, so si pridobili nepozidan teren, namenjen pašnikom¹. Skozi zgodovinski razvoj mesta lahko ugotovimo, da je bil prav ta predel med zadnjimi vključen v mesto, šele ko je bilo zgrajeno zadnje mestno obzidje, ki je zajelo celotno površino otoka.² Meščanske hiše in palače v Kreljevi ulici sodijo med značilne stanovanjske stavbe premožnejših koprskih meščanov, s svojimi pročelji, katerim daje pečat barok, oblikujejo slikovite poglede na ulico.

Palača nima uveljavljenega enotnega imena, saj je bila last različnih koprskih plemiških družin, zato smo se odločili, da objekt začasno poimenujemo palača Kreljeva 6.³ Stavbna zgodovina in razvoj objekta sta nam postala znana šele po opravljenih prvih zavarovalnih konservatorskih raziskavah v letu 1993. Zaključek raziskovalnega dela predstavlja konservatorski program, ki je bil predstavljen na strokovnem posvetu Stavbarstvo in prenova na koprskem v letu 1994 in objavljen v reviji Annales⁴, zato ne bi ponavljala vsebine prispevka, posvetila bi se predvsem novo odkritim poslikavam baročnega stopnišča. Na osnovi rezultatov konservatorskih raziskav in najdenih fragmentov poslikav je bil odkrit grb družine Tiepolo⁵, ki je bila v sorodstveni zvezi s prav tako pomembno družino Gravis. Ker je stavbna zgodovina palače zelo bogata, bi bilo potrebno kljub že napisanemu palačo predstaviti.

Današnja palača sodi po svoji zasnovi in po oblikovanju med baročne palače, ki ni bila nikoli dokončana po zastavljenem baročnem konceptu. Palača ima klasično horizontalno in vertikalno baročno delitev s poudarjeno osrednjo osjo. Sestavljajo jo tri stavbne enote, ki so med seboj povezane in jih lahko po svoji funkciji ločimo na osrednji del ter stranski krili. Celoten osrednji del tvorita v pritličju vhodna veža, v "pianu nobile" pa glavna dvorana, ki v višino sega do nadstropje "mezanina", nakazuje ga lesen galerijski obhod. Povezava med obema reprezentančnima prostoroma je leseno dvoransko baročno stopnišče, locirano ob zadnjem delu palače. Vzhodno krilo palače je v zasnovi gotski enonadstropen objekt⁶, ki je bil v baroku preoblikovan in povezan z osrednjim delom palače. Zahodno krilo palače je mlajše, saj so ohranjeni le fragmenti arhitekturnih členov, ki jih lahko stilno opredelimo v čas renesanse. Kasneje je bil tudi ta del temeljiteje predelan in priključen baročni palači. Višinski gabariti vseh treh delov palače rastejo od enonadstropnega vzhodnega krila palače, preko osrednjega dela, ki ima dodano polovično etažo, do končnega dvonadstropnega zahodnega krila. Baročna palača ima v dvoriščnem delu še dodane prizidke na obeh krilih, ki jih lahko datiramo kot sočasne baroku. Palača je imela

dvorišče in vrt, ki se je razprostiral proti jugu skoraj do prelomnice, po kateri poteka Obzidna ulica. Vrt palače je bil v času italijanske okupacije pozidan, na tem mestu sta postavljena dva velika stanovanjska bloka. Baročno preoblikovano pročelje palače z nakazano rastjo posameznih stavbnih enot ne more skrivati želje po reprezentančnosti in pomembnosti stavbe v uličnem nizu, kljub temu, da palača ni bila nikoli dokončana v svojem baročno zasnovanem konceptu. Barok je kljub uveljavitvi svojih stilnih zahtev spoštoval in ohranil značilnosti najstarejšega gotskega dela palače. Nedokončanost baročne palače in ohranjenost najkvalitetnejših gotskih stavbnih elementov v sklopu baročne obnove palače narekujeja pretehtan nadaljnji konservatorski pristop pri oblikovanju smernic prenove palače, ki je nujno povezana tudi z novo namembnostjo in s tem tudi revitalizacijo objekta.

Na osnovi rezultatov zavarovalnih konservatorskih raziskav v letu 1993 in posegov za ohranitev že odkritih delov poslikav je bilo potrebno začeti z odkrivanjem poslikav baročnega stopnišča. V okviru rednih spomeniškovarstvenih akcij v letu 1994 in s sodelovanjem Mestne občine Koper so stekla nujna restavratorska dela, ki jih je izvajala Mira Ličen – Krmpotič s svojo ekipo. Sonde so pokazale zelo kvalitetno poslikavo ostenja ob dvorannem baročnem stopnišču, ki povezuje vhodno vežo z glavno dvorano. Poslikava obsega del vzhodne, južne in del zahodne stene od tal do lesenega galerijskega obhoda. Ob teh odkritjih smo se srečali z zanimivo tehniko poslikave ometa. Značilen baročni omet (siv zelo pust apneni omet in tanka plast marmorina) je podlaga, na katero so slikali z oljnato barvo. Ob sondiranju so se pokazali zelo lepo izrisani obrazi ženskih figur z bogato nošo. Originalni omet z baročno poslikavo je močno nakljuvan, saj je bila nanj nanesa novejša plast ometa. Pod baročno fazo sta še dve starejši gradbeni fazi, ki z lesenimi prekladami in ostanki gred pospešujeta odpadanje ometa s poslikavo. Kljub temu je bila celotna poslikava odkrita, potrebno jo je bilo utrditi z injiciranjem, poškodbe in vrhnjo plast barve pa utrditi ter fino očistiti zelo tanko plast apnene koprene, ki je ostala po odstranjevanju vrhnje plasti ometov in je prekrivala celotno poslikavo. V tej restavratorski fazi je bilo to potrebno opraviti fizično. V celoti je bila poslikava tudi obšita in zaščitena pred nadaljnjim odstopanjem, zlasti ogrožena je bila vrhnja plast ometa s poslikavo, ki je bila še posebej obšita.

Tematika poslikave je profana z iluzionističnim prizvokom. Figuralne prizore dopolnjujejo naslikani arhitekturni členi, skulpture, draperija in krajina. Moške in ženske figure so oblečene v bogato nošo, ki je značilna za beneški prostor, obrazi so lepih potez in barve so žive. Arhitekturni členi so v sivih tonih, saj ponazarjajo kamnite arhitekturne člene. Oblika naslikanih kamnitih balustrov je enaka obliki lesenih balustrov stopnišča. Draperija je v zelenem tonu. Krajina je idealizirana, narisana v zabrisanih konturah, tako kot je vidna v daljavi.

Na vzhodni steni so ženski in moški liki postavljeni za kamnito balustradno ograjo, ki je v isti višini kot lesena balustradna ograja baročnega stopnišča. Prav tako so kamniti in leseni balustri enakih oblik. Pogled na prizor uokvirja dvojna ločna odprtina s stebričkom v sredini, kot bi gledali iz glavne dvorane preko naslikane lože na prizor, ki se odvija pred nami. Pogled se ustavi šele v široko razprostirajoči se pokrajini. Celoten prizor je razmeroma dobro ohranjen.

Na zahodni steni je enoten prizor, ki ga zaradi slabe ohranjenosti ne moremo natančneje razložiti. V prvem planu so moški liki, ki jih dopolnjujejo narisane skulpture, v ozadju je možno slutiti krajino.

V poslikavo južne stene se vključuje vhod na balkon, ob njem pa na vsaki strani po eno ozko in visoko okno. Med temi odprtinami v poslikavi prevladuje iluzionistično naslikana krajina, ob straneh je dodana draperija. Zgornji del med galerijo in vhodom je močno poškodovan, vendar lahko kljub temu najdemo fragmente poslikane draperije in puttov, ki jo nosijo.

Poslikava je zanimiva tako po upravljeni tehniki, kot tudi po naslikani tematiki in uporabi različnih naslikanih elementov za doseg iluzionističnega občutja bližnjega in daljnega prostora. Stranski stopniščni prizidek zahodnega krila palače je poslikan v enaki tehniki, naslikan je

rastlinski okras, kot so girlande in palmete. Nad vhodom je bil odkrit grb, ki pripada znani beneški družini Tiepolo. Med arhivskim gradivom, ohranjenim v Pokrajinskem arhivu v Kopru, je v rokopisu ohranjena risba grba družine Tiepolo in je skoraj identična novo odkritemu grbu na stopnišču⁷. Ovalno modro podlago omejuje bogat baročno razgiban okvir. V sredini polja je krona, na kateri je postavljen rog izobilja. Rog izobilja je naslikan v srebrni barvi.⁸

Za natančnejšo določitev prizorov poslikave baročnega stopnišča bi bilo potrebno nadaljnje preučevanje poslikave palač in meščanskih hiš premožnejših lastnikov tako v potrebnih kot tudi v beneškem zaledju ter pregled in dokumentiranje primerljivega gradiva. Datacija poslikave zaenkrat še ni možna, nedvomno pa je slikar izhajal iz beneškega kroga, saj je moral zelo dobro poznati tudi uporabljeno tehniko in je glede na modelacijo obrazov sodil med dobre slikarje. Giustino Poli v svojem prispevku *Tra le case di Capodistria* zelo nazorno opisuje palačo, ki jo imenuje *Gravisi – Tiepolo* v ulici *Combi*⁹. Nekoč so se za palačo razprostirali vrtovi. Palača je imela stanovanjsko funkcijo, zaradi svoje reprezentančnosti je služila predvsem različnim sprejemom in plesom.

Ko je bila celotna poslikava odkrita, je bila narejena vsa potrebna dokumentacija. Pred izvedbo gradbenih in sanacijskih posegov palače bo potrebno celotno poslikavo baročnega stopnišča zaščititi in prekriti s primernim materialom. Po končanih gardbenih posegih bo treba nadaljevati z restavriranjem in prezentacijo poslikave.

Opombe:

- 1 P. Naldini, 1700, opisuje teren na najvišjem delu mesta, ki je imenovan *Caprile*, kjer je bil sezidan samostan sv. Franciška (str. 187).
- 2 Kdaj je bilo obzidje razširjeno in je zajelo celotno področje otoka, ni jasno. V času beneške nadvlade, od leta 1278, je bilo obzidje večkrat popravljeno, predvsem s sredstvi mesta. Zelo natančen potek obzidja je razviden na najstarejši ohranjeni karti mesta Koper, ki jo je leta 1619 narisal Giacomo Fino.
- 3 A. Tommasich, 1886, v 19. stoletju je rodbina *Gravisi – Tiepolo* stanovala v hiši št. 672 v ulici Sv. Klare (str. 10). G. Poli, 1952, jo imenuje kot *palazzina Gravisi-Tiepolo* (str. 21). S. Bernik, 1968, imenuje palačo kot "Borilnica" (str. 91). F. Semi, 1975, jo ob fotografiji omenja kot *palazzo Vida* (str. 425).
- 4 M. Guček, 1995, *Spomeniškovarstvena izhodišča za prenovu palače v Kreljevi 6 v Kopru*, str. 37-42, *Annales 6/95*
- 5 G. Radossi, 1985-86, *Družina Tiepolo sodi med zelo stare in pomembne beneške družine, po poreklu iz Riminija*. V letu 1229 je postal Giacomo Tiepolo beneški dož (str. 411). G. Pusterla, 1891, navaja, da je bil v letu 1300 koprski podestat in kapitan Giacomo Tiepolo, v letih 1452 in 1453 pa je bil koprski podestat Giovanni Tiepolo (str. 9 – 11).
- 6 Gotska stavba je popolnoma jasno ohranjena, njeno pritičje je zgrajeno iz kamna, nadstropje je lažje in je iz opeke. S sondažnimi raziskavami so bili odkriti elementi gotske stavbe; lokacija zunanega stopnišča in vhoda, gotska okna na steni med vzhodnim krilom palače in glavno dvorano s pripadajočo poslikavo in gotska poslikava prostora. Kljub baročni predelavi gotskega objekta in postavitvi novih baročnih oken na glavni fasadi, se je med oknom ohranil obris gotskega okna, ki je bil zazidan z opeko, ter gotski venec, ki zaključuje fasado.
- 7 C. Baxa, rokopis PAK
- 8 G. Radossi, 1985-86, povzema opis po G. B. Crollalanza III, (str. 20)
- 9 G. Poli, 1952: "Si direbbe che l'impostazione di questo edificio sia stata suggerita da una precisa funzione, quella di essere adibito, prima che ad abitazione, a ricevimenti, a balli, a feste. Attraverso il portone, che porta scolpita sulla chiave di volta una mustacchiata testa di soldatuccio col morone, attraverso l'ampio atrio, che corre da una parte all'altra dell'edificio, si passa, per una doppia scalinata convergente, ad una sala altrettanto ampia pavimentata in legno, dal soffitto molto alto con la travatura in vista, comunicante direttamente su di un ampio terrazzo chiuso lateralmente da due corpi di fabbricato avanzati, dal quale si godeva la vista del giardino e degli orti. Intorno alla sala corre un ballatoio continuo in legname che si apre su di un poggolo sovrapposto al terrazzo. Altra caratteristica di questo edificio, ormai spoglio ed in istato di estrema decadenza, e' data dalle balaustrate e dalle ricche cornici modanate, dalle colonne e dalle colonnine tornite, e dai modiglioni che sostengono il ballatoio, tutti in legname. In epoca non lontana la simmetria della costruzione e' stata rotta dalla sopraelevazione dell'ala destra, innalzata per ricavare dei locali di abitazione." *Pagine Istriane* (str. 21).

Viri:

Baxa, rokopis v Pokrajinskem arhivu Koper

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 Krmpotič Ličen M. : *Poročilo o odkrivanju baročne poslikave stopnišča v palači Kreljeva 6, (tipkopis), Piran 1995*



Pogled na južno steno 1. nadstropja s poslikavami iz 18. stol., foto Jaka Jeraša

View of the southern wall on the first floor with 18th century murals. Photo: Jaka Jeraša



Fragment iz vzhodne stene 1. nadstropja, baročna poslikava, olje – marmorin, foto Jaka Jeraša

Fragment from the eastern wall on the first floor, Baroque murals, oil paints and marbling. Photo: Jaka Jeraša

Mojca Guček

The mansion at Kreljeva 6 in Koper – baroque staircase

Keywords: Slovenia, Koper, baroque mansion, baroque staircase, baroque mural painting

The Baroque mansion at Kreljeva 6 is one of the most fascinating examples of residential architecture in Koper, as its origins date back to Medieval times. The Baroque renovation of the existing Gothic buildings and the incorporation of these into a Baroque mansion constitutes an interesting “conservationist” approach. Careful investigation of the fabric of the building revealed interesting murals on the Baroque staircase, which taken together with the entrance hall and the main hall on the piano nobile constitutes the most elegant part of the mansion.

The mansion of Kreljeva 6 in Koper is located in the eastern part of the old town centre, an area dominated by monastic buildings. The unoccupied pasture was acquired by the Franciscan Order, who began to settle in the area in the second half of the 13th century, for the purpose of constructing a monastery¹. The town’s history shows that this particular area was among the last to be included in the settlement, with the completion of the city walls which enclosed the entire island.²

The town houses and mansions of Kreljeva street are characteristic of the residential buildings of the wealthy citizens of Koper, and their Baroque facades create a picturesque vista.

The mansion itself is not known by a single particular name because it has been owned in turn, by several of the aristocratic families of Koper, and so, in this instance, it is referred to simply by its address.³ The history and development of the building became known only after the first conservationist surveys conducted in 1993. The results of this research form a part of the conservation programme presented at the Conference on Architecture and Renovation in the Koper Area in 1994 and were subsequently published in Annales magazine⁴. There is no need to cover the same ground again, since the focus of this article concerns the newly discovered murals on the Baroque staircase.

One of the fragments discovered as a result of the conservation work is a coat-of-arms of the Tiepolo family,⁵ which itself was related to the equally important Gravisi family. Since the history of the building is extremely dynamic, the mansion deserves to be presented in greater detail.

If we examine the contemporary layout and design, the mansion as it stands today is an example of a Baroque building which was never fully completed according to the original plans made in the Baroque period. The front of the house is divided into horizontal and vertical sections, with a strongly emphasised middle axis, in a way that is typically Baroque. It is composed of three architectural units which are interconnected and we can distinguish them by function into a middle section and two side wings. The entire middle part is taken up by an entrance hall on the ground floor and a main hall on the piano nobile, which, in turn, reaches up to a wooden gallery that constitutes an additional mezzanine level. The two main rooms are connected by a Baroque double staircase that is wooden and located in the back of the mansion. The eastern wing is in fact a two-storey Gothic building,⁶ which was rebuilt in the Baroque period and connected to the middle section. The western wing is of a later date, and the only remaining architectural features date from the Renaissance period. This part of the building was

reconstructed and connected to the Baroque mansion itself at a later stage. The vertical section of the middle part, with its additional half storey, is thus flanked by the vertical sections of the two-storey eastern and western wings. In the courtyard, several further constructions have been annexed to the mansion along both wings, and these additions also date from the Baroque period. In addition to having a courtyard, the mansion also looked out over a garden which extended to the south almost up to the line of the present-day Obzidna street. When the Italians occupied Koper during the Second World War, two large blocks of flats were erected in the area of the garden. All three architectural units have an imposing stature, and when taken together with the manner in which the Baroque craftsmen remade the facade preserving the difference in height of the three architectural units, one cannot fail to be impressed by the grandeur and importance of this building relative to the others in the street, despite the fact that the Baroque plan was never achieved in its entirety. Although the style of the Baroque dominates, the oldest Gothic part of the mansion received due respect and its main features were preserved. The peculiar status of this building, combining as it does unfinished Baroque architecture and Gothic architectural features of the highest quality that were carefully preserved when the mansion was rebuilt, demands that all future renovation work on the building be made in the spirit of painstaking conservation, a project that will necessarily be connected with whatever new function the building serves and the new life breathed into it.

After extensive conservation work and the partial uncovering of mural paintings was conducted in 1993, an effort was made to begin the large-scale recovery of the murals that extend along the Baroque staircase. This necessary restoration work was begun in 1994 by a team lead by Mira Ličen-Krmpotič as part of a regular program for the preservation of monuments. The work was supported by the Municipality of Koper.

Mural paintings of a high quality were revealed by carefully probing the fabric of the wall along the length of the double-shouldered Baroque staircase that connects the eastern entrance hall to the main hall. The murals covered a part of the eastern, southern and western wall from the floor to the wooden gallery above. The discovery revealed a fascinating technique of painting on plaster. The plaster itself, which is typical of the period, is grey, extremely dull lime plaster with a thin layer of marbling, and was directly overlaid with oil paint. The probing revealed the beautifully drawn faces of richly dressed female figures. The original plaster which carries the Baroque murals themselves has been heavily punctured, the result of the addition of further layers of plaster at a later period. The Baroque layer itself lies on top of two older layers, wooden latticework and the remains of the wall frame, all of which combines to accelerate the process by which the entirety of the plasterwork, including the layer which carries the mural paintings, has decayed and fallen away. Nevertheless, all the murals were uncovered and fortified by injection, the damage was repaired and the top layer of colour reinforced. The extremely thin layer of lime glazing that covers the entire painted surface, was left intact after the removal of the top layer of plaster, and then thoroughly cleaned. During this stage of the restoration, all work had to be carried out manually. The entire painting was also reinforced around the edges and protected from further decay. Particular attention was paid to the vulnerable top layer of painted plaster, which received additional treatment.

The subject of the paintings is secular with a touch of *trompe l'oeil*. Peopled scenes are combined with painted architecture, sculpture, drapery and landscape. The male and female figures are dressed in rich clothes typical of Venice, their faces are elegant and the colours vivid. The architecture is painted in grey tones and mostly consists of individual architectural elements. The form of the painted stone balustrade is the same as that of the wooden balustrade of the staircase. The drapery is green. The idealised landscape itself has been painted with dim contours, as if viewed from a distance.

On the eastern wall, male and female figures are placed behind a stone balustrade which is on

the same level as the wooden balustrade of the Baroque staircase. Again their respective shape is identical. The perspective onto the scene has been framed by a double opening with a column in the middle, as if the scene was being viewed across a loggia from the main hall. The focal point of the composition is beyond the figures, in the wide landscape behind. The entire scene is in a relatively good state of preservation.

The western wall is covered with a single scene which cannot be made out in detail due to its poor condition. The foreground is filled with male figures and painted sculpture, while the background appears to depict another landscape.

The paintings on the southern wall combine with the entrance to the balcony and are flanked by two tall narrow windows. The wall between these openings is covered by a trompe l'oeil landscape, and to the side, painted drapery has been added. The top part between the gallery and the entrance is extremely damaged, although fragments of drapery carried by putti are still visible.

The murals are fascinating both because of the technique with which they were made and their subject for its use of different painted elements to create the illusion of a near and distant space. The staircase in the annex of the western wing of the mansion is decorated with foliage, such as garlands and palmettes, and this was executed using the same technique as that for the murals on the main staircase. Above the entrance, the coat-of-arms of the well-known Tiepolo family of Venice was discovered. Archive material held in the Regional Archives of Koper, includes a drawing of the coat-of-arms of the Tiepolo family, which is almost identical to the newly discovered example on the staircase.⁷ The background is blue, shaped in the form of an ellipse and encircled by a rich Baroque frame. In the middle is a crown bearing a cornucopia, which has been painted silver.⁸

To define the character of the scenes depicted on the Baroque staircase more precisely, it would be necessary to make a comparative study with the similar murals to be found in the mansions and town houses of Venice and its surrounding area, then to study and compare these two sets of materials. For now, it is impossible to establish the date of execution, but the painter undoubtedly came from the Venetian school to judge by his technique, and the exquisite modelling of the faces indicates that he was no mediocrity.

In his article *Tra le case di Capodistria*, Giustino Poli describes in great detail a mansion in Combi street, which he calls *Gravisi-Tiepolo*.⁹ According to his account, in the past there had been gardens that lay behind the building. The mansion had been intended as a residence and because of the elegance of its interiors, had played host to various receptions and balls.

Once the murals had been uncovered, all the necessary documentation was compiled. Before any further construction, or work to rehabilitate the building takes place in the building, all the murals on the Baroque staircase must be protected and covered with a suitable material. Once the construction work is finished, the process to restore and present the murals will continue.

Notes:

- 1 P. Naldini, 1700, describes a piece of land in the highest part of the town, which was locally called *Caprile*, and which was the site for the construction of the Franciscan monastery (p. 178).
- 2 It is unclear when the walls were extended so as to enclose the entire island. During the time of Venetian supremacy, which began in 1278, the walls were repaired on several occasions, mostly from town funds. A very accurate idea of the original position of the walls can be gained from the oldest preserved map of the town of Koper, which was drawn in 1619 by Giacomo Fino.
- 3 A. Tommasich, 1886; in 19th century, the family of Gravisi-Tiepolo resided at house no. 672 in the street of St. Clara (p. 10). G. Poli, 1952, calls it *palazzino Gravisi-Tiepolo* (p. 21). S. Bernik, 1968, calls the mansion "*Borlinica*" (p. 91). In a caption to a photograph, F. Semi, 1975, refers to it as *palazzo Vida* (p. 425).
- 4 M. Guček, 1995, *Spomeniškovarstvena izhodišča za prenovo palače na Kreljevi 6 v Kopru*, p. 37-42, *Annales* 6/95.
- 5 G. Radossi, 1985-86. The Tiepolo family is one of the most ancient and important Venetian families, and originated from Rimini. In 1229 Giacomo Tiepolo became the Doge of Venice (p. 411). G. Pusterla, 1891, states that in 1300 Giacomo Tiepolo assumed the function of the Koper podesta and capitain, while in 1452 and 1453 the responsibilities of the office of podesta of Koper were carried out by Giovanni Tiepolo (pp. 9-11).
- 6 The Gothic building is visibly preserved, its ground-floor being constructed of stone, while the lighter first-floor is of brick. Probing revealed elements of Gothic construction; the location of the external staircase and entrance, Gothic windows in the wall between the eastern wing of the mansion and the main hall, painted decorations and Gothic murals. Despite the Baroque remaking of the Gothic building and the installation of new Baroque windows in the main facade, the outline of a Gothic window sealed with brick between the two Baroque windows as well as a Gothic cornice that terminates the facade have both been preserved.
- 7 C. Baxa, PAK manuscript.
- 8 G. Radossi, 1985-86, after the description in G.B. Crollalanza III, (p. 20).
- 9 G. Poli, 1952; "Si direbbe che l'impostazione di questo edificio sia stata suggerita da una precisa funzione, quella di essere adibito, prima che ad

abitazione, a ricevimenti, a balli, a feste. Attraverso il portone, che porta scolpita sulla chiave di volta una mustacchiata testa di soldatuccio col morone, attraverso l'ampio atrio, che corre da una parte all'altra dell'edificio, si passa, per una doppia scalinata, convergente, ad una sala altrettanto ampia pavimentata in legno, dal soffitto molto alto con la travatura in vista, comunicante direttamente su di un ampio terrazzo chiuso lateralmente da due corpi di fabbricato avanzati, dal quale si godeva la vista giardino e degli orti. Intorno alla sala corre un ballatoio continuo in legname che si apre su di un poggolo sovrapposto al terrazzo. Altra caratteristica di questo edificio, ormai spoglio ed in istato di estrema decadenza, c'è data dalle balastrate e dalle ricche cornici modanate, dalle colonne e dalle colonnine tornite, e dai modiglioni che sostengono il ballatoio, tutti in legname. In epoca non lontana la simmetria della costruzione c'è stata rotta dalla sopraelevazione dell'ala destra, innalzata per ricavare dei locali di abitazione." *Pagine Istriane* (p. 21).

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Milan Sagadin

Mali grad v Kamniku

Ključne besede: Slovenija, Mali grad v Kamniku, arheološka izkopavanja, romanika, kapela, staroslovansko grobišče

Ruševine Malega gradu v Kamniku so bile v strokovnih krogih zaradi slabe ohranjenosti vseskozi nekako v senci edinega ohranjenega grajskega dela – nadstropne romanske kapele. To je seveda razumljivo, saj so bile zaradi razmeroma zgodnjega propada gradu le težko berljive ali celo nerazpoznavne¹. Od leta 1977 trajajoča, domala vsakoletna izkopavanja pa so vendarle izluščila grajski tloris do take mere, da je danes moč že kaj več reči o času njegovega nastanka, prvotni obliki in postopnem razvoju.

Mali grad se razprostira na izrazito podolgovatem skalnem grebenu, ki v smeri vzhod-zahod med Bregantovo goro (Starim gradom) in Žalskim hribom zapira dolino Kamniške Bistrice ter predstavlja naravno obrambo južne strani starega mestnega jedra Kamnika. Kot tak je bil tudi vseskozi vključen v mestno obzidje. Greben je na vse plati prepadno odsekan, zlasti izrazito proti jugu. Le z zahodne strani, z Žalskega hriba, je nekoliko lažje dostopen – to je bilo še posebej opazno pred prebojem t. im. Samčevega predora, s katerim so si Kamničani leta 1882 ublažili klanec med mestom in južnim predmestjem Šutno. Mali grad se obenem s Starim gradom na Bregantovi gori nad mestom prvič omenja leta 1202, ko ju je vojvoda Bertold Andechs – Meranski zastavil oglejskemu patriarhu Peregrinu. Ob naslednji omembi – leta 1250 – je navedena že zanimiva podrobnost: tega leta je bila v gornji kapeli Malega gradu izdana listina o poravnavi med zadnjim moškim potomcem Andeških, oglejskim patriarhom Bertoldom IV., in Ulrikom Spanheimskim (“in capella superiori castris inferioris”). V 14. stoletju se na Malem gradu omenjajo nato še različni ministeriali iz viteških rodbin Mengeških, Črnelskih, Gallov, Kolovških, Smrčkarjev idr. Leta 1444 se grajsko poslopje omenja že kot zapuščeno, deleža pa sta imela še Jurij in Gašper Kamniški. Gašper je nato svoj delež leta 1472 prepustil cesarju Frideriku III.² Pred koncem 15. stoletja je bila malograjska kapela že v meščanskih rokah³.

Tako zgoden propad gradu in neposredna bližina mesta, ki je njegove ostanke uporabljalo za kamnolom, sta pripomogla, da se nam je grad ohranil domala le še v temeljih. Že na Valvasorjevi upodobitvi Kamnika na Malem gradu ni videti bistveno več zidovja kot danes, enako pa tudi na zakalski votivni sliki iz leta 1779.

Opis odkritih arhitekturnih ostankov

Intenzivne raziskave gradu sta sprožila ali vsaj pospešila dva podora ruševin na glavno kamniško ulico leta 1979 in 1982. Arheološki izkop, ki je stekel kot predhodnica vsem sanacijskim posegom, je bil opravljen najprej na zahodnem delu (od 1976 do 1983). Glavnina dela je bila osredotočena na najbolj ogrožen objekt, t. im. razgledni ali stražni stolp na skrajni zahodni točki gradu. Ta stolp je ostanek meščanske utrdbe, vključene v mestno obzidje in predstavlja pendant t. im. Trutzturnu (Smoletovem gradiču) na pobočju Žalskega hriba. Med zadnjo vojno so si

Nemci v razglednem stolpu z betoniranjem sten uredili bunker, ki pa je bil po vojni razstreljen. Izkopavanja v stolpu in okrog njega so kljub tem uničevalnim posegom še lahko odkrila, da njegova severna polovica stoji na zunanjem robu temeljev nekdanjega romanskega stolpa, ki je imel 3,25 m debele stene in je oklepal približno 5,75 x 5,75 m velik notranji prostor (sl. 1). Ohranjena je le še severna polovica oboda, od južne polovice pa je ostala le še izravnava v skalni osnovi (sl. 2), tako da je tloris vendarle moč zanesljivo rekonstruirati. Z izkopom nasutja ob zunanji strani severne stene se je pokazalo tudi spodnjih sedem vrst prvotnega zidu, ki se s svojo pravilno plasteno zidavo iz obdelanega kamenja jasno loči od kasnejše stene meščanske utrdbe nad njim (sl. 3). Iz teh romanskih temeljev štrli del nesporno sočasnega zidu (sl. 4), ki se je vlekel še nekaj metrov proti severu in se po ohranjenih sledovih sodeč nadaljeval v sedanjem obzidju z vhodnim (t. im. Veronikinim) portalom. Tudi glede na način zidave tega obzidja (kakršna se je kazala pred sanacijskimi deli) lahko sklepamo, da je sočasen z zidom, ki gleda iz romanskih temeljev stolpa. Ohranjeni elementi Veronikinega portala v tem obzidju sicer sodijo že v 16. stoletje, tako da je bil portal po vsej verjetnosti vgrajen pozneje. Nepojasnjena pa ostaja polkrožna niša v ohranjenem segmentu romanskega zidu ob stolpu (sl. 5). Vse ostalo zidovje v zahodnem delu gradu je po ugotovljenih stikih sodeč mlajše od opisanih ostankov romanske faze. Veliko sorodnost v zidavi kaže le zid, ki povezuje severno obzidje ob Veronikinem portalu z južnim, pa še ta je ob starejši obodni zid le prislonjen.

Preden so se arheološke raziskave preusmerile na vzhodni del gradu, sta bili v vmesnem delu, ki ga zavzema lipov drevored, izkopani ob severnem in južnem robu grebena dve sondi. Ugotovljen je bil prvotni pohodni nivo, ki je približno 2 m pod sedanjim, ter ostanki obzidja ob severnem robu. Obsežnejša izkopavanja tu niso izvedljiva, ker bi zahtevala odstranitev lipovega drevoreda.

Leta 1986 so se pričele raziskave na vzhodnem delu gradu, na nekoliko nižji ravnici severovzhodno pod malograjsko kapelo. V sedmih letih, kolikor so trajala, so poleg ostankov neolitske naselbine⁴ in staroslovanskega grobišča v celoti odkrila prvotno grajsko jedro. Obliko mu je določal teren, zato je dokaj nepravilna in razgibana. Obzidje sledi robu skalnega grebena in oklepa celotno ravnico pod kapelo. V povprečju je debelo približno 1 m, le na zahodu, kjer prečka skalni pomol in kjer je najbolj izpostavljeno napadu, je odebeljeno na 1,7 m. V tem delu zidu so ohranjeni tudi ostanki 2,5 m širokega vhoda. V desnem ostenju je še tičal spodnji del podboja iz lehnjaka, utor v levem ostenju pa je kazal, da je bil podboj na tej strani v celoti iztrgan (sl. 6). Tu je bil najden tudi železen zapah in dvoje obročastih nasadil zanj.

V severnem delu ravnice je obzidje prvotnega grajskega jedra oklepalo vzdolžen pravokoten prostor (A) velikosti 7,4 – 6,7 x 19,9 – 22 m, razpotegnjen v smeri vzhod – zahod. V temeljih južnega zidu tega objekta sta bili ugotovljeni dve pravokotni niši, morda ostanka nekdanjih vhodov (sl. 7). Sočasnost tega zidu in obzidja je bila potrjena pri njunem stiku na zahodnem robu, medtem ko je bil stik na vzhodu razrušen z dograditvijo dodatnega notranjega zidu (sl. 8). Ta odebelitev je nastala zaradi izgradnje novega objekta (B), velikega 9,8 – 12,3 x 28,2 – 33,5 m, prislonjenega ob severno in vzhodno obzidje (sl. 9). Njegovi zunanji dvojni zidovi so tako debeli kar 1,8 do 2,4 m, notranji enojni pa do 1,8 m. Razpotegnjen je približno v smeri sever – jug, s svojim severnim delom pa je segel čez starejši objekt A. Ruševine tega so bile izravnane in prekrite s plastjo rumene ilovice. Vhod v objekt B je bil v vzhodni steni širok 2 m. Objekta A in B identificiramo kot starejši in mlajši grajski palacij⁵. V severni steni starejšega palacija se je še ohranila pokončna pravokotna strelna lina, ki pa je po dozidavi mlajšega palacija (odebelitvi zidu) postala odveč in so jo zazidali (sl. 10). Drugih arhitekturnih podrobnosti ta palacij ni imel več ohranjenih. Pri mlajšem palaciju pa je bilo ugotovljeno, da ga je prvotno po dolgem predeljeval zid, ki je bil kasneje porušen, na njegovo mesto pa postavljena dva zidana valjasta podstavka. Iz debele plasti žganine, ki je prekrivala ruševine celotnega gradu, nam je uspelo izluščiti ostanke lesene konstrukcije, ki sta jo nosila ta dva podstavka (sl. 11). Nanju sta bila – kot kaže – postavljena lesena stebra, ki sta opirala vzdolžen tram, debel cca 30 x 30 cm

(karpološke analize so pokazale, da je bil tram hrastov). Na ta tram so bili prečno položeni hrastovi stropniki (deb. cca 20 x 20 cm), nanje pa jelove deske. Tako lahko ugotovimo, da je imela stavba vsaj eno (in verjetno samo eno) nadstropje. Ugotovljena pa je bila tudi funkcija južnega dela pritličja te stavbe: tam smo namreč našli 5 kupov zogljenega zrnja, ki je – sodeč po antrakotomskih analizah – pripadalo pšenici (*Triticum sativum*), ovsu (*Avena sativa*), ječmenu (*Hordeum*), prosu (*Panicum miliaceum*) in bobu (*Vicia faba*)⁶. Očitno je bila torej v tem delu stavbe kašča. V nekem mlajšem obdobju sta bila skrajni severni in južni del drugega palacija oddeljena od ostalega prostora z nesolidno grajenima zidovima.

Tla so bila tako v obeh objektih kot zunaj njih izravnana z maltnim estrihom, posebno na grajskem dvorišču se je dalo opazovati njegovo večkratno obnovo⁷.

Ob izkopavanju zahodnega dela prvotnega grajskega jedra smo ob severnem vznožju kapele odkrili tudi ostanke zidu, ki pa se ne veže z nobenim drugim. Glede na velikost uporabljenega kamena in način zidave domnevamo, da ni sočasen z zahodnim zidom in da torej ne sodi v najstarejšo fazo gradu. Ob teh delih je bilo ugotovljeno tudi, da je obzidje, ki se od zahodnega prečnega zidu (oz. prvotnega vhoda) nadaljuje proti zahodu, le prislonjeno in potemtakem mlajše (sl. 6). To je bila ključna ugotovitev za določanje obsega prvotnega grajskega jedra. Na podlagi tega dejstva je moč tudi z veliko verjetnostjo trditi, da ostanki mogočnega romanskega stolpa, odkriti znotraj razglednega stolpa na skrajnem zahodnem koncu gradu, ne spadajo v najstarejšo gradbeno fazo. Pri izkopavanju lope grajske kapele jeseni leta 1995 smo prišli do nadaljnjih pomembnih ugotovitev: celotna malograjska kapela je namreč očitno prislonjena ob južno grajsko obzidje in torej mlajša od njega (sl. 12). Odkrili pa smo tudi ostanke zidu, ki je bil očitno grajen obenem z najstarejšim obzidjem in ki je izginjal pod temelji kapele. Ta zid tvori z delom zahodnega zidu in južnega obzidja tri stranice nekega objekta, na mestu katerega stoji sedanja kapela. Istočasno z izkopom notranjosti vhodne lope pred kapelo pa je bil zaradi sanacije poškodb očiščen tudi del južnega pobočja (med kapelo in drevoredom). Izkazalo se je, da tam izjemno visoko ohranjen zid zapira vrzel v skalni steni (sl. 13). Podobno zajedo se da opazovati ravno nasproti te v severnem pobočju grajskega grebena. Očitno je torej, da je tik pred prvotnim vhodom nekdanj potekal cca 5,4 m širok in glede na prvotni nivo vhoda cca 8 m globok obrambni jarek.

Interpretacija in datacija

Glede na vse omenjene ugotovitve lahko povzamemo naslednje: prvotno jedro Malega gradu je obsegalo skrajni severovzhodni del skalnega grebena med Žalskim hribom in Bregantovo goro (Starim gradom – sl. 14). Obdano je bilo s približno 1 m debelim obzidjem, ki je povsem sledilo konfiguraciji terena, tako da je bil grad docela nepravilnega tlorisa. Obsegal je prostor velikosti cca 50 x 25 m. Obzidje je bilo na zahodni, najlaže dostopni strani odebeljeno na 1,7 m. V tej odebeljeni steni je bil ugotovljen tudi prvotni vhod, pred njim pa obrambni jarek, ki je prečkal skalni greben. Glede na izredno debelino zidu smemo domnevati, da odebelitev ni služila le zagotavljanju večje neprebojnosti najbolj izpostavljenega dela obzidja, pač pa je omogočala tudi njegovo večjo višino oz. nadzidavo t. im. ščitne stene. Znotraj obzidja, na skrajnem severnem delu ravnice, ki je tudi naravno najbolj zavarovan, je stal palacij, grajen obenem z obzidjem. K tej prvi fazi gradu sodi tudi zid, ki se je navezoval na zahodno steno in danes izginja pod kapelo. Oblike objekta, ki ga je opasoval ta zid, ni moč več ugotoviti. Morda je bil to stolp, ki je branil pod njim ležeči vhod, ali pa morda prvotna grajska kapela. Njej bi lahko pripadal timpanon in njegovi nosilni konzoli iz spodnjega portala sedanje kapele. Ta je namreč starejši in slogovno jasno ločljiv od vseh drugih arhitekturnih členov kapele, morda sta istočasna le še kapitela stebrov pred slavoločno steno spodnje kapele⁸. Datacijo tega timpanona, ki ga E. Cevc postavlja v konec

11. stoletja, lahko podkrepimo še s paralelo iz Klingenstein, kjer je portal s povsem podobno ornamentiko, kot obroblja osrednje polje malograjskega timpanona, datiran v 4. četrtino 11. stoletja⁹. Seveda pa bi lahko obrambni stolp ob vhodu v grad vključeval tudi grajsko kapelo. Kakorkoli že, najstarejše jedro Malega gradu se nam kaže kot tipičen primer iregularne variante obodnega gradu, pri katerem se ob obzidju, ki sklenjeno obdaja grajski pomerji, nizajo osnovni sestavni deli – palacij, stolp, morda še kapela, ali pa kapela v nadstropju stolpa. V tej zgodnji fazi naštetih objekti v nobenem primeru še ne silijo iz sklenjenega oboda. Te vrste gradovi se razvijejo že na prehodu iz 11. v 12. stoletje, npr. Hünenburg pri Todenmannu na Spodnjem Saškem¹⁰, Vianden na južnem robu Ardenov¹¹, Niederburg v Porenju¹², Hohenfels pri Insbachu¹³, Karlstein pri Reichenhallu¹⁴ itd. Vrsta grajskih stavb na Moravskem pa ponavlja to zasnovno še v sredini in 2. polovici 13. stoletja. Ta tip gradu, ki ga predstavlja v bistvu le nepravilno obzidano dvorišče in dvoceličen palacij (brez stolpa!), v 2. polovici 13. stoletja na Moravskem povezujejo z vplivom škofa Bruna¹⁵. Pri nas je najlepši primer tega tipa najstarejša faza gradu Celje, ki ga I. Stopar postavlja v 1. polovico 13. stoletja¹⁶. V bistvu isto zasnovno, vendar v regularni varianti, predstavlja prva faza gradu Podsreda, datirana v 2. polovico ali konec 12. stoletja¹⁷, pa tudi najstarejše jedro gradov Žovnek (datiran še v 12. stoletje)¹⁸ in Lindek¹⁹. Očitno je torej ta zasnova dokaj dolgotrajna in lahko obsega celotno 12. in 13. stoletje. Za nastanek v 12. stoletju govori v našem primeru že letnica prve omembe – 1202. V severozahodnem delu najstarejšega palacija je bil na ostankih maltnega tlaka poleg tega najden srebrnik Eberharda II. iz okrog leta 1180, pa tudi med ostalimi drobnimi najdbami jih kar nekaj lahko postavimo v čas pred 13. stoletjem²⁰. Zlasti to velja za nekaj ključev (in del ključavnice T. 1, 1-3,7), ki se npr. na Moravskem pojavljajo že od 9. stoletja dalje²¹, ohranjajo pa se še do 12. stoletja²². Opozoriti pa je treba, da zlasti ključi najpreprostejših oblik, izkovani iz enega kosa (brez kovaškega varjenja), s cevastim stebлом in nerazčlenjeno brado, ki se preprosto izvije iz stebela, niso mlajši od 12. stoletja²³. Ostanek ključavniškega mehanizma T. 1, 7 pa sploh nima paralel, mlajših od 11. ali začetka 12. stoletja²⁴, zato bo skupaj s ključem T. 1, 1 deležen posebne pozornosti ob obravnavi morebitne predromanske faze Malega gradu.

Žal na Malem gradu znotraj srednjeveške plasti nismo mogli ne v vertikalni ne v horizontalni stratigrafiji razlikovati posameznih faz, ki bi jih lahko povezovali z razvojnimi stopnjami arhitekture, očitno pa obstaja možnost za datacijo najstarejšega grajskega jedra še globoko v 12. stoletje.

Najstarejši palacij ob severni stranici grajskega jedra je bil opuščen, ko je bil zgrajen nov, večji, ob vzhodni stranici obzidja. Žal ni bilo mogoče ugotovljati vrstnega reda vseh nadaljnjih prizidav na Malem gradu, tako da ne moremo ugotoviti, ali so nastale hkrati ali druga za drugo (sl. 16). Nesporno je, da tako kot drugi palacij tudi sedanja kapela ne sodi k nastarejši fazi gradu in da je tudi širitev gradu proti zahodu, ki je pogojevala nastanek bergfrida, kasnejša. Prav tako nobena od najzgodnejših najdb ni bila najdena na zahodnem delu gradu. Glede na horizontalno stratigrafijo romanskih najdb na celotnem grajskem področju in glede na značilnosti gradnje pa lahko rečemo, da so se vse bistvene prizidave izvršile še v obdobju romanike. Tako lahko bergfrid, ki je bil, kot kaže, zgrajen istočasno kot proti zahodu razširjeno obzidje, datiramo na podlagi treh elementov: ohranjena severna fasada (spodnjih 7 vrst) kaže lepo, plastovito zidavo iz pravilno obdelanega kamnja; v severovzhodnem vogalu bergfrida, pod plastjo rumene ilovice, ki je prekrivala izravnane ruševine, sta bili najdeni dve podkvi t. im. španskega tipa, datirani v 11. do 13. stoletje²⁵ (T. 3, 2,3); v prostoru, ki ga z zahodne strani oklepa zid, izhajajoč iz severnih temeljev bergfrida, je bil na maltnem tlaku najden srebrnik kostanjeviške kovnice, datiran v leta od 1250 do 1280²⁶. Med petimi železnimi ključi, najdenimi v zahodnem delu gradu, je tudi eden še nesporno romanski (T. 1, 2). Malograjsko kapelo pa kot še romasko prizidavo znotraj prvotnega grajskega jedra opredeljujejo njene stilne prvine, ki jo uvrščajo v konec 12. ali začetek 13. stoletja²⁷. Menimo, da lahko to obsežno gradbeno dejavnost na Malem gradu nekako v začetku 13. stoletja povezujejo z njegovimi najpomembnejšimi lastniki, grofi Andeškimi, zlasti s Henrikom IV. Ta je leta 1207

po poroki s Sofijo, dedinjo po zadnjem Višnjegorcu, andeška posestva (podedovana po rodbini Weimer – Orlamündskih sredi 12. stoletja) povečal še z višnjegorskimi na Dolenjskem in Štajerskem ter ob zgornji Muri. S tem je postal tudi krajišnik na Kranjskem z izjemno močjo, ki je niti državni preklic leta 1208 ni bistveno prizadel²⁸. Tako je v 1. četrtini 13. stoletja lahko vpeljal tudi prisilnost tuhinjske ceste (v tekmovanju s tisto prek Trojan) in tako zagotovil prednost Kamniku pred spenheimsko Ljubljano.²⁹

Poleg že omenjenih drobnih najdb iz 12. in 13. stoletja, ki datirajo bergfrid oz. razširitev gradu proti zahodu, pa so bile številne najdbe iz tega obdobja najdene tudi v vzhodnem, starejšem delu gradu. To je npr. vrsta puščičnih osti (T. 2, 3-5), ki sodi pretežno v 13. do 14. stoletje, širše datacije pa segajo celo od 11. do 14. stoletja³⁰. Oba primerka ostrog sta zanesljiveje datirana – v celoti ohranjena ostroga z ločno upognjenimi kraki (T. 2, 6) sodi v 2. polovico 12. do srede 13. stoletja³¹, zobato kolesce (T. 2, 7) pa spada k še nekoliko mlajšim ostrogam – po sredini 13. stoletja³². 13. in 14. stoletje zaznamuje nato še železno streme (T. 3, 1)³³ ter vrsta gotskih ključev (T. 1, 6,8,9; T. 2, 1,2). Mlajših najdb v kulturni plasti, ki pripada ruševinam gradu, ni bilo, tako da tudi materialna kultura potrjuje njegov propad že v 15. stoletju.

Kljub tej dokaj jasni govorici drobnih najdb pa je še precej odprtih problemov v zvezi s tlorisno podobo grajske zasnove ter v zvezi z njegovimi najstarejšimi začetki. Največ teh problemov povzroča dejstvo, da prostor znotraj sedanje malograjske kapele in v lipovem drevoredu ostaja neraziskan. Tako npr. ni moč ugotoviti, kakšen objekt je stal sprva na prostoru kapele. Poleg tega pa očitno pozneje zazidana vrzel v obzidju na vzhodni strani, med palacijem druge faze in kapelo, dopušča možnost še enega vhoda. Obzidje pod kapelo se tu celo obrne navznoter in tudi zunanji jugovzhodni vogal palacija je skrbno izdelan (sl. 15). Vrzel je bila zaprta v dveh fazah: najprej je bila s severne strani zožena, nato pa v celoti zazidana. Prehod vodi na manjšo skalno ploščad, od nje pa se v dveh zavojih po skalnih policah spušča ozka steza, ki pa se konča nad strmo odsekanim prepadom. Glede na barvo skale od tu dalje je mogoče, da je bilo nadaljevanje te steze do vzhodja odstranjeno oz. odneseno z umetnim ali naravnim odlomom skalne police.

Drug pomemben problem se je zastavil z odkritjem manjšega staroslovanskega grobišča znotraj najstarejšega jedra gradu. 27 skeletnih grobov, ki pripadajo mlajši fazi köttlaške kulture (10. do zač. 11. stoletja), je razporejenih ob severnem vzhodju skale, na kateri stoji kapela. Glede na ta razpored grobov se vsiljuje vtis, da so namenoma vkopani čim bližje njenega vzhodja – v ta namen so nekateri tudi spremenili sicer pravilno usmeritev zahod-vzhod – saj bi bil severneje od tod bolj ugoden prostor za vkopavanje (sl. 17). Skratka, lahko domnevamo, da je že v času nastanka grobišča na skali stala kapela, predhodnica sedanje. Glede na datacijo grobišča bi bilo to povsem običajno, saj od 9. stoletja dalje vsaj na področju Carneole nova grobišča nastajajo le še okrog cerkva. Če si ob tem priključimo v spomin izrazito zgodnje datacije nekaterih ključev in delov ključavnice (T. 1, 1,7)³⁴, katerim v prid govorijo tudi posamezni kosi lončenine, lahko računamo še celo z zgodnesrednjeveško poselitveno fazo malograjske skale. V tem primeru bi situacija močno spominjala na zgodnesrednjeveške dvore v Velikomoravski državi, ki so bili sicer grajeni na naravno dobro zavarovanih legah, a le šibko utrjeni s palisadami, njihov obvezni sestavni del pa je bila tudi zidana lastniška cerkev in grobišče (Břeclav – Pohansko, Ducové)³⁵. Če bi torej grobišče na Malem gradu lahko povezovali z družino "župana", bi naseljili, ki je pripadalo temu dvoru, lahko pripisovali skeletne grobove, odkrite pred 2. svetovno vojno pri gradnji slikarskega ateljeja na Žalah.³⁶ To so seveda le domneve, ki bi jih eventualno lahko potrdila podrobnejša analiza predvsem keramičnih najdb. Ta analiza pa zaradi velike množine tovrstnega materiala seveda presega ambicije pričujočega prispevka.

1 F. Stele, Politični okraj Kamnik, 1929, 70ss.

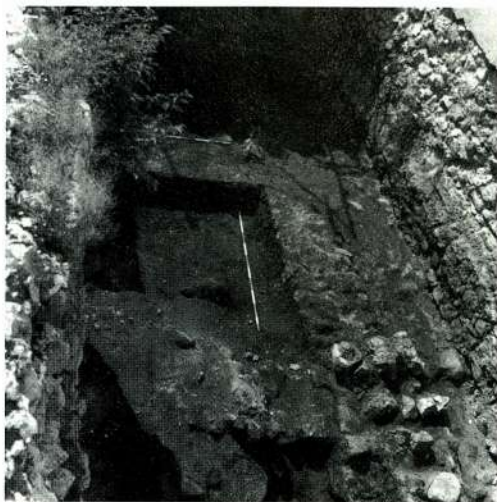
2 B. Otorpec, Doneski k zgodovini srednjeveškega Kamnika, Kamnik 1229 – 1979, Zbornik razprav s simpozija ob 750 – letnici mesta, Kamnik 1984, 20s.

3 E. Cevc, Veronika z Malega gradu, Kamniški zbornik IV, 1958, 137s.

4 M. Sagadin, Prazgodovinske najdbe z Malega gradu v Kamniku, Kamniški zbornik 13,1996, 110-115.

- 5 Za sugestije se zahvaljujem dr. Ivanu Stoparju, ki je raziskave vseskozi z zanimanjem spremljal.
- 6 Analize sta opravila dr. A. Šerčelj in dr. M. Culiberg.
- 7 Nenavadna in nepojasnjena ostaja široka in plitva kotanja, ki smo jo odkrili tik pred vhodom v drugi palacij. Bila je pravilne okrogle oblike, premera cca 3 m, lečasto poglobljena za cca 30 cm, prevlečena z dobro ohranjenim maltnim estrihom ter zapolnjena z drobnim rečnim prodom (sl. 18).
- 8 E. Cevc, Srednjeveška plastika na Slovenskem, 1963, 32-36.
- 9 H. W. Böhme, Burgen der Salierzeit, Röm.-German. Zentralmuseum Mainz, Monografien 25, 1992, Teil 2, Abb. 13,16, 146s.
- 10 H. W. Böhme, o. c., Teil 1, 1992, Abb. 49-52, 67-70s.
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Fotografije in risbe: Milan Sagadin



Sl. 1 Temelji romanskega stolpa (bergfrida) znotraj "razglednega stolpa"

Fig. 1 Foundations of the Romanesque keep (bergfrida) within the watchtower



Sl. 2 Izravnava v skalni osnovi za temelje romanskega stolpa

Fig. 2 Levelled surface of the rock to make way for the foundations of the Romanesque keep



Sl. 3 Ostanki romanskega stolpa v severni fasadi sedanjega razglednega stolpa

Fig. 3 Remains of the Romanesque keep in the northern facade of the present-day watchtower



Sl. 4 Nastavek za zid, ki je potekal iz temeljev romanskega stolpa

Fig. 4 Beginning of the wall which used to run from the foundations of the Romanesque keep



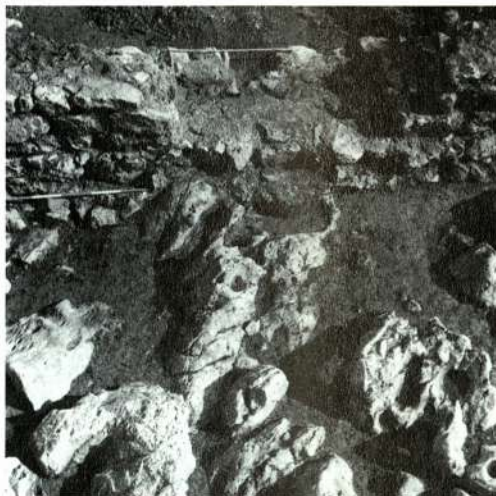
Sl. 5 Polkrožna niša v romanskem zidu

Fig. 5 Semi-circular niche in the Romanesque wall



Sl. 6 Izkopani vhod v najstarejši del gradu

Fig. 6 Excavated entrance to the oldest part of the castle



Sl. 7 Južni zid najstarejšega palacija s pravokotno nišo

Fig. 7 Southern wall of the earliest residential quarters with the rectangular niche



Sl. 8 Stik med južnim zidom starejšega palacija in sekundarnim delom obzidja (odebelitev navznoter)

Fig. 8 Junction between the southern wall of the old residential quarters and the secondary part of the fortification walls (interior reinforcement).



Sl. 10 Zazidana lina v starejšem (zunanjem) obzidju

Fig. 10 Sealed loop-hole in the older (external) defence wall



Sl. 9 Dvojni zid v severovzhodnem delu gradu

Fig. 9 Double wall in the north-eastern part of the castle



Sl. 11 Ostanke zoglele lesene konstrukcije v mlajšem palacijju

Fig. 11 Remains of the burnt wooden construction from the later residential quarters



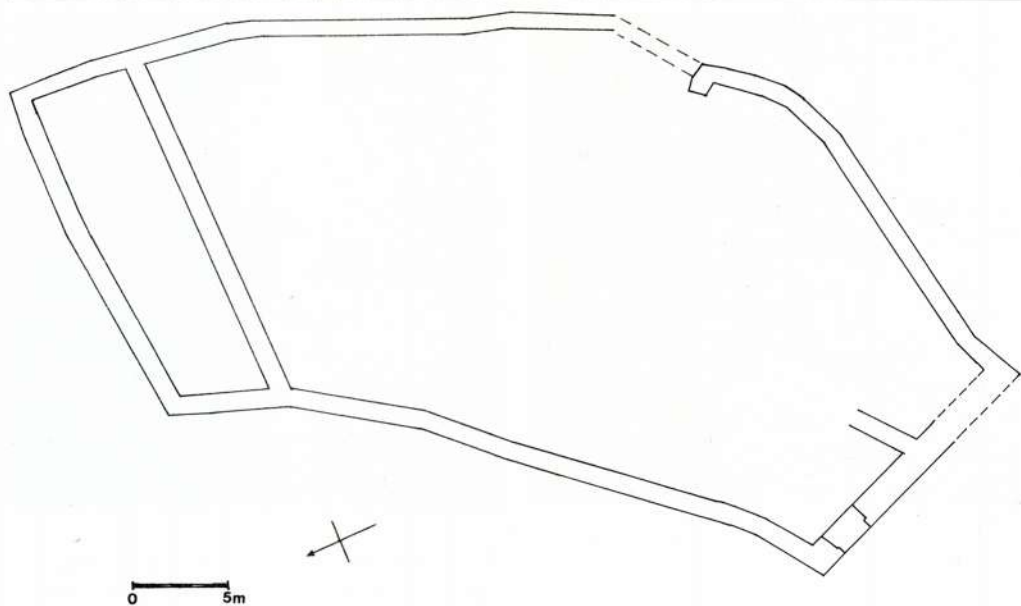
Sl. 12 Stik med temelji kapele in grajskim obzidjem

Fig. 12 Junction between the foundations of the chapel and castle walls



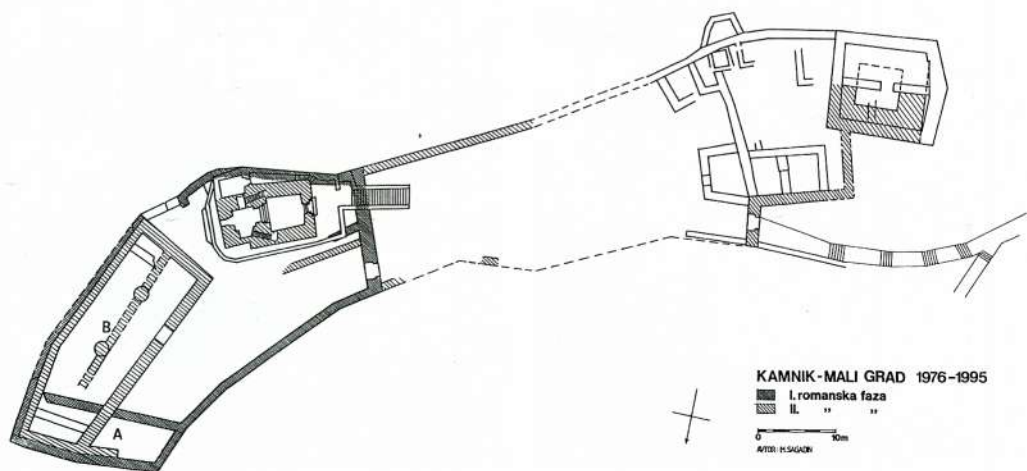
Sl. 13 Profil prvotnega grajskega jarka, kot se kaže v južnem pobočju hriba

Fig. 13 Layout of the first stage of Mali grad



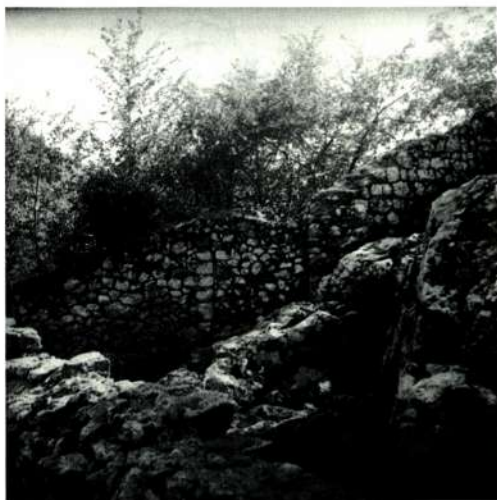
Sl. 14 Tloris najstarejše faze Malega gradu

Fig. 14 Layout of the first construction stage of Mali grad



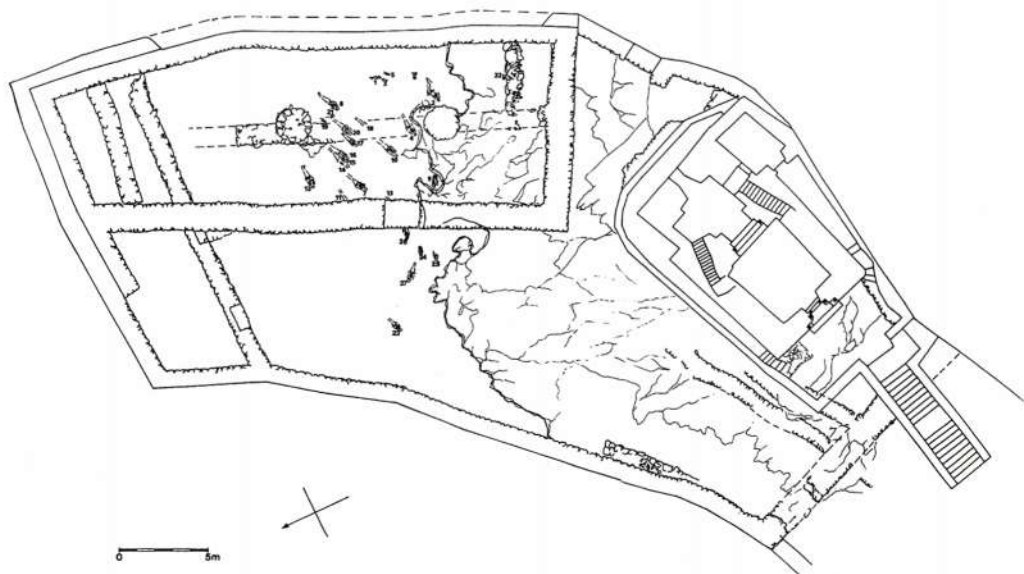
Sl. 15 Tloris Malega gradu z označenima romanskima stavbnima fazama

Fig. 15 Layout of Mali grad with marked Romanesque stages



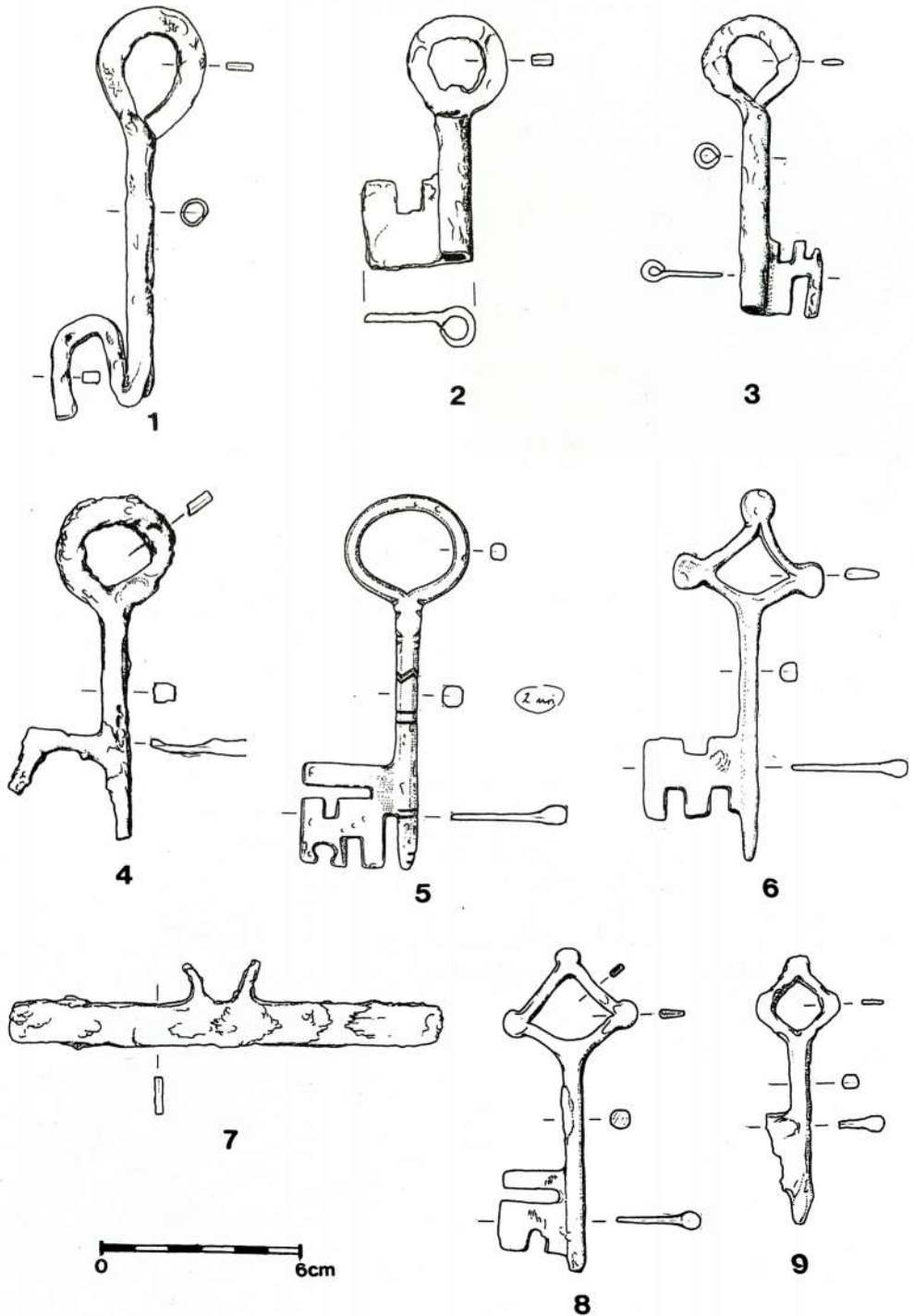
Sl. 16 Zazidan stranski vhod

Fig. 16 Sealed side-entrance



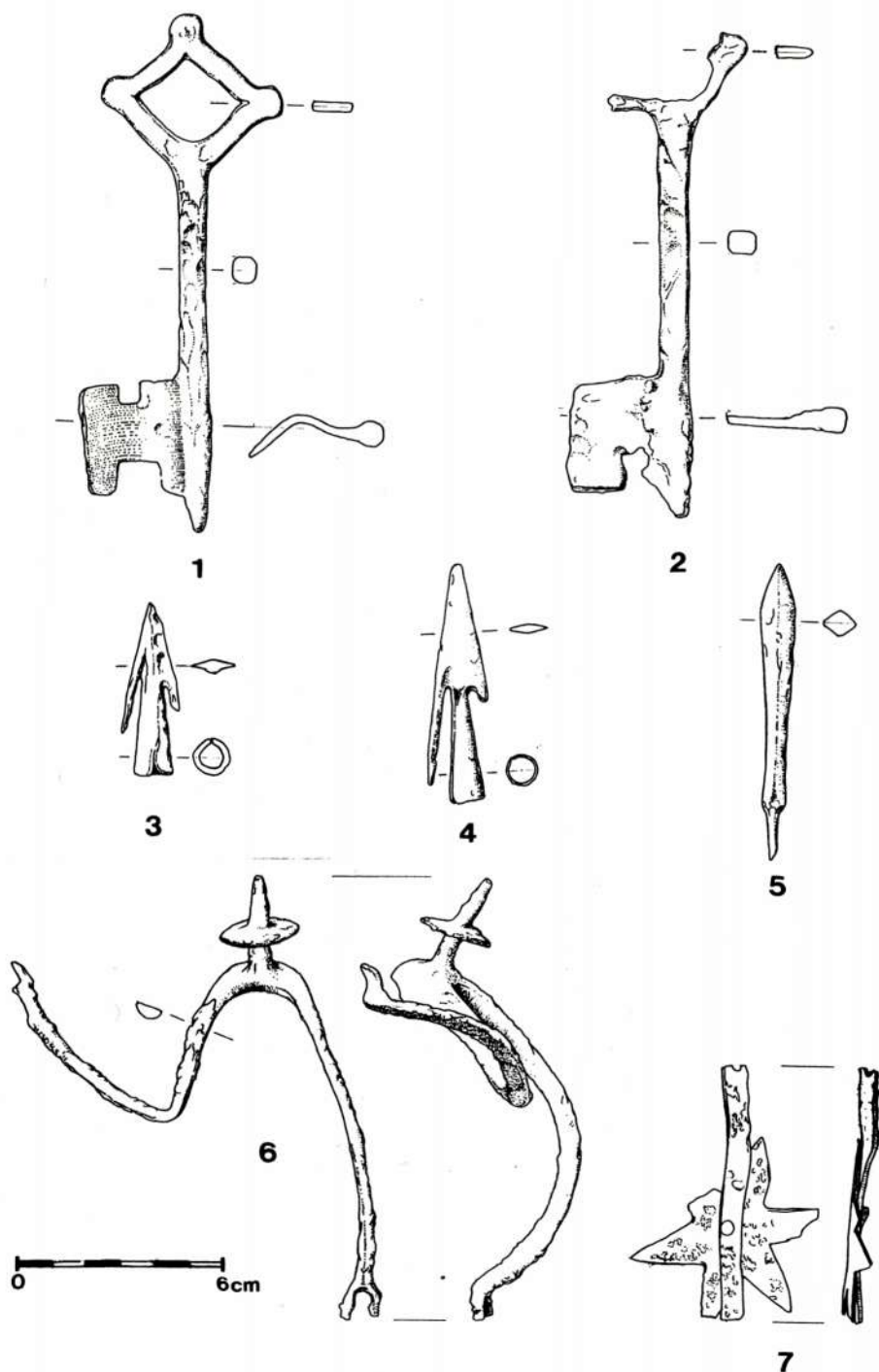
Sl. 17 Najstarejši del gradu s staroslovanskim grobiščem.

Fig. 17 The oldest part of the castle with the ancient Slavonic burial ground.



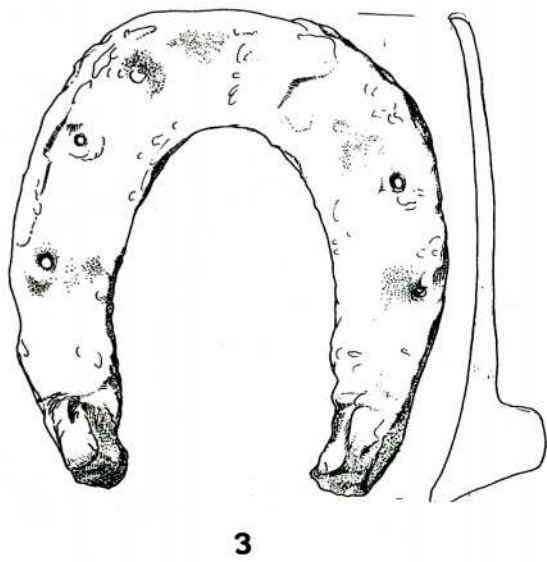
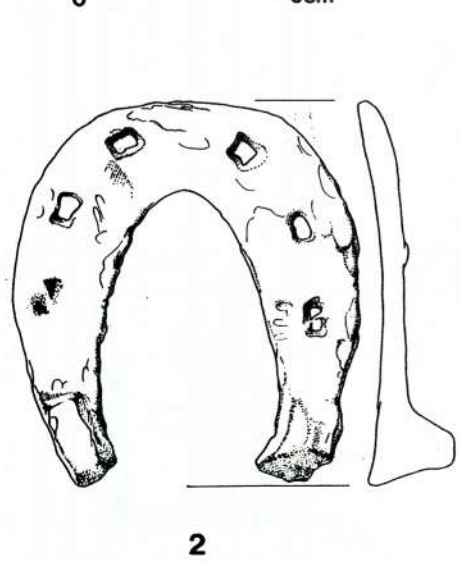
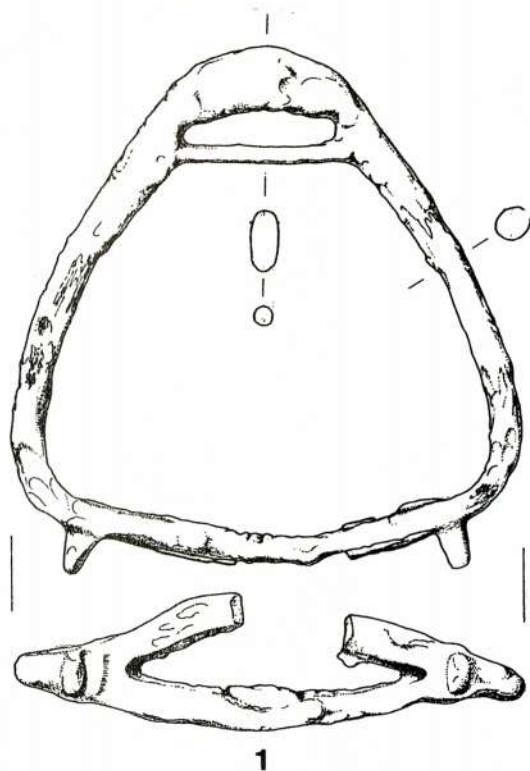
T. 1 – romanski (1 – 4) in gotski ključi z Malega gradu, 7- del ključavniškega mehanizma (vse železo)

Table 1 – Romanesque (1-4) and Gothic keys from Mali grad, 7 – part of the locking mechanism (all iron)



T. 2 - 1,2 gotska ključa, 3-5 pušične osti, 6,7 ostrogi (vse železo)

Table 2 - 1, 2 Gothic keys, 3-5 arrow heads, 6,7 spurs (all iron)



T. 3 – 1 streme, 2,3 podkvi (vse železo)

Table 3 – 1 stirrup, 2, 3 horseshoes (all iron)

Milan Sagadin

Mali grad in Kamnik

Keywords: Slovenia, Mali grad in Kamnik, archaeological excavations, Romanesque, chapel, ancient Slavic burial place

Because of their poor condition, the ruins of Mali grad (Small Castle) in Kamnik have largely been neglected by experts, who have preferred to turn their entire attention to the only surviving well-preserved part of the castle – the two-storey Romanesque chapel. This can, of course, be forgiven when we take into account the unclear, even indiscernible character of the remains, due to long years of decay and neglect.¹ Nevertheless, annual excavations have since 1977 revealed the castle layout to the extent that it has become possible to determine more accurately the time of its construction, the original appearance and its gradual development.

Mali grad is located on a ridge of rock that runs on an east-west axis, and closes up the valley of the Kamniška Bistrica between Bregantova gora (Stari grad/ Old Castle) and Žalski hrib and represents the natural line of defence for the southern side of the old part of Kamnik. For this reason it has always been a part of the city walls. The ridge drops vertically on all sides, and particularly to the south. Only from the west, in the direction of Žalski hrib, has the access been to a certain extent easier – and this was particularly obvious before the construction of the Samec tunnel, which was itself made in 1882 to make it easier to cross the slope that separates the town from its southern suburb of Šutna. Mali grad is first mentioned in 1202, together with Stari grad on Bregantova gora, when Duke Berthold of Andech-Meran mortgaged both castles to Peregrin, the Patriarch of Aquilea. The next record of the castle, made in 1250, reveals an interesting detail: in that year, a document on the settlement between the last male descendant of the Andech dynasty, Berthold IV, the Patriarch of Aquilea, and Ulrich of Spanheim was drawn up in the upper chapel of Mali grad (“in capella superiori castris inferioris”). In the 14th century, the different ministerials of Mali grad are mentioned, and they come from the noble families of Mengeš, Črnel, Gall, Kolovec and Smrekar. In 1444 the castle is already mentioned as having been abandoned, but shares in the fief were still held by Georg and Caspar of Kamnik. In 1472 Caspar surrendered his share to Emperor Frederick III.² By the end of the 15th century, the chapel of Mali grad had already become town property.³

Due to way the castle had been abandoned early on in its history and because of its location in the immediate vicinity of the town, the ruins were used as a quarry, and today only the foundations remain. Even Valvasor’s depiction of Kamnik shows that the walls of the Mali Grad were in no better condition than that in which we find them today, and this sorry state of affairs is confirmed by the Zakal votive image from 1779.

Description of the Found Architectural Remains

The intensity with which the remains of the castle were investigated was triggered by the collapse of the ruins onto the main street of Kamnik on two occasions, in 1979 and 1982. The

archeological excavations carried out prior to the renovation work were first conducted in the western part (from 1976 to 1983). The majority of the work was concentrated in the part of the building that was most under threat; the keep in the extreme west of the castle. The keep is in fact a remnant of the town fortifications and was incorporated into the city wall. As such it represents a counterpart to Trutzturn (Smoletov grič) on the slopes of Žalski hrib. During the Second World War, the Germans covered the walls of the keep with concrete in order to create a bunker, and this was blown up after the war. Despite all the destruction, excavation in the keep and the surrounding area has revealed that the northern half of the keep stands on the external edge of the foundation of an earlier Romanesque keep, whose walls were 3.25 metres thick and encircled an inner surface area whose dimensions measured 5.75 x 5.74 m (fig. 1). Only the northern half of the walls survives, but the foundations of the southern walls have been preserved in the rock (fig. 2). Taking all this data into account, the ground-plan may be reconstructed with a sufficient degree of certainty. After the earth along the outside of the northern wall was dug out, the bottom seven layers of the original wall were revealed, and their ashlar masonry clearly demarcates them from the later wall of the town fortifications that lie above (fig. 3). Extending out from these Romanesque foundations, we find the protrusion of part of a wall that is, undoubtedly, of the same date (fig. 4). This must have continued a few metres northwards and then, to judge by the remaining traces, have merged with the present-day fortification wall that is pierced by the entrance (or Veronica's) portal. The structure of the walls themselves, that was still visible even before the reconstruction work, indicates that they are of the same date as the wall which protrudes from the Romanesque foundations of the keep. Veronica's portal, which only survives in part, dates from the 16th century and must have been added at a later date. Still unexplained is the semi-circular niche in the surviving segment of the Romanesque wall next to the keep (fig. 5). The rest of the walls in the western part of the castle are of a later date than the Romanesque remains to judge by the extant joints that connect them. The only wall that is similar in structure is that which connects the northern fortifications and Veronica's portal to the southern fortifications and which only leans on the older external wall.

Before archeological excavations were started in the eastern part of the castle, probing was carried out on the northern and southern edge of the ridge of the middle part, which presently is occupied by an alley of linden trees. The original ground floor was discovered approximately two metres below the present surface along with the remains of the walls along the northern edge. Unfortunately, if we are not to cut down the alley of linden trees itself, then large-scale excavations cannot be performed in this area.

In 1986 investigation was begun in the eastern part of the castle, on the plateau below the chapel that runs towards the north-east. In the course of seven years, the excavations have revealed the remains of a Neolithic settlement⁴ and an ancient Slavic burial ground in addition to the entire bulk of the original castle. Its highly irregular and dynamic shape was determined by the terrain. The external walls follow the edge of the rocky ridge, and encircle the entire plateau below the chapel. The walls are on average only one metre thick, with the exception of the western part, where the wall, which crosses the rock, would be most vulnerable to attack, and here we find that the dimension has been extended to 1.7 m. In this part of the wall, the remains of a 2.5-metre wide entrance were found. To the right of the opening, the bottom part of the door jamb, made from tuff, was still in place, and traces to the lefthand side indicated that the entire jamb on that side had been pulled out (fig. 6). An iron bolt and two ring-like supports for it were also found in the same place. In the northern part of the plateau, the walls that originally formed the main part of the castle embraced a long rectangular area (A) whose dimensions were 7.4 – 6.7 x 19.9 – 22 m, that lay along an east-west axis. Two rectangular niches were discovered in the foundations of the southern wall, that are possibly the remains of former entrances (fig. 7). That both this wall and the fortification walls had been constructed

simultaneously was borne out by the nature of the way they were joined along the western edge. The eastward joint had been demolished when the inner wall was added (fig. 8). This thickening was due to the construction of a new building (B), whose dimensions are 9.8 – 12.3 x 28.2 – 33.5 m, that leans against the northern and eastern walls (fig. 9). The thickness of its external walls varies between 1.8 m and as much as 2.4 m, while the thickness of its inner walls never exceeds 1.8 m. It lies along a north-south axis and its northern-most part reached beyond the older A building. To make way for the later construction the ruins of the latter had been levelled and covered with a layer of yellow clay. The entrance to the B building was located in the eastern wall and was two metres wide. Buildings A and B can be identified as an earlier and later living-quarters that served the castle.⁵ In the northern wall of the earlier living-quarters, a vertical rectangular loop-hole has survived, which had become redundant after the later living-quarters were constructed and the walls thickened – in the course of this process it had become bricked up (fig. 10). No other architectural features of the building remain. The later living-quarters were originally divided into two by a wall which was subsequently demolished and replaced with two built cylindrical supports. The remains of a wooden construction that was carried by these two supports (fig. 11) were extracted from the thick layer of ashes that cover the entire surface area of the castle ruins. The supports obviously carried two wooden columns which bore a horizontal beam. The dimensions of the beam were, more or less 30 x 30 cm, and carpological analysis has demonstrated that the beam was made of oak. The beam in turn supported a ceiling made from oak beams, whose dimensions would have been approximately 20 x 20 cm, and pine boards. From this information it seems fair to assume that the building had at least one, and possibly only one floor. The original function of the building has also been determined: five heaps of charred seeds were found, which have been shown by anthracotomic analysis to be wheat (*Triticum sativum*), oats (*Avena sativa*), barley (*Horedum*), millet (*Panium miliaceum*) and horse bean (*Vicia faba*).⁶ This part of the building was obviously a granary. At a later date, the extreme northern and southern part of the later residential building were separated from the rest of the interior by two badly built walls.

The floor inside and outside both buildings was made level with mortar and the frequent repairs to this material at later dates are particularly visible in the castle courtyard.⁷

During the excavations in the western part of the original castle nucleus, the remains of a wall which is not connected with any other were discovered along the northern foot of the chapel. The size of the stone used and the structure of the wall itself indicate that it was not built in the same period as the western wall and therefore does not belong to the oldest part of the castle. During this work, it was also discovered that the fortification walls which continue from the western traversing wall (or the original entrance) towards the west had been added and are of a later date (fig. 6). This is of key importance if we are to define the size of the original castle nucleus. Based on this piece of information, we could also claim to a high degree of certainty that the remains of the large Romanesque keep discovered within the watch-tower in the extreme western part of the castle do not belong to the earliest construction stage. The excavations in the castle chapel in autumn 1995 yielded the following significant results: the entire chapel of Mali grad obviously leans on the southern fortification walls of the castle and is therefore of a later date than the walls themselves (fig. 12). The remains of another wall were also discovered, and this had clearly been constructed at the same time as the very oldest of the fortification walls. It disappears under the foundations of the chapel. Together with a part of the western wall and the southern fortifications, this wall makes up three sides of a building which stood in the present location of the chapel. During the excavations in the portico in front of the chapel, a part of the southern slope that runs between the chapel and the alley, was cleared away in order to allow for restoration to the damaged areas. A preserved high wall was discovered filling a gap in the rock (fig. 13). A similar gap could be observed opposite this one in the northern slope of the castle ridge. It would seem these were the remains of a moat, approximately 5.4 m

wide and 8 m deep to judge by the original level of the entrance, that ran immediately in front of the old castle gates.

Interpretation and Dating

In the light of the above discoveries, it has been possible to draw the following conclusions: the original main part of Mali grad was situated on the extreme north-eastern part of the rocky ridge between Žalski hrib and Bregantova gora (Stari grad/ Old Castle – fig. 14). The fortification walls that surrounded it were approximately one metre thick and their layout was determined by the configuration of the terrain, which made the ground-plan of the castle itself irregular. It encompassed a total enclosed surface area of approximately 50 x 25 m. Along the western and most accessible side the walls had been reinforced to a thickness of 1.7 m. The original entrance was discovered in this wall, and below it there was clear evidence of a moat that crossed the ridge. The exceptional thickness of the wall appears to suggest that it was intended to function not only as a defence of its most vulnerable part but also as a support for a more extensive and taller construction. Inside the walls, and toward the extreme north of the plateau, in the part that would have been the best protected of the whole castle, a residential building was located, which was constructed at the same time as the fortification walls. During this first stage of the castle's construction, the wall which used to connect to the western wall was built, and there is still evidence of this wall to be found disappearing beneath the chapel. It is now, unfortunately, impossible to discern the shape of the building that was encircled by these walls. It could have been a tower that defended the entrance below or even the original castle chapel. The tympanum and the accompanying consoles from the lower portal of the present-day chapel may have belonged to this first chapel, for they are of an earlier date and stylistically, they clearly differ from all other architectural elements to be found in the chapel itself. The only exceptions to this general rule are the capitals of the columns in front of the arch of the lower chapel, which may be of the same date.⁸ E. Cevc places the origin of the tympanum in the late 11th century, and the accuracy of this supposition appears to be borne out when we compare the examples from Mali grad with the portal in Klingensmünster. There we find a similar decorative design to that which surrounds the central part of the tympanum of Mali grad, and it has been established that it dates to the last quarter of the 11th century.⁹ But the keep at the entrance to the castle may itself have included the former castle chapel. In general, the oldest part of Mali grad is a typical example of a fortified castle with an irregular layout, where the individual buildings – the living-quarters, the keep, and either an independent chapel or a chapel incorporated into the upper floor of the keep – are arranged along the walls encircling the castle complex in an uninterrupted line. In the early stages of the construction, these buildings did not protrude out from the fortification walls. Such examples first appeared as early as the end of the 11th and beginning of the 12th century, such as Hünenburg at Todenmann in Lower Saxony,¹⁰ Vianden on the southern edge of the Ardennes,¹¹ Niederburg in Rhein,¹² Hohenfels at Insbach,¹³ and Karlstein at Reichenhall.¹⁴ A number of castles of this type can be found in Moravia as late as the middle and second half of the 13th century. In the Moravia of the second half of the 13th century, this type of castle architecture, which is basically characterised by a simple form consisting of an inner court-yard of an irregular shape, a two-room residential building and no keep, is considered to have appeared under the influence of Bishop Bruno.¹⁵ The most elegant example of the type in Slovenia is the oldest part of Celje castle, the origin of which is placed by I. Stopar in the first half of the 13th century.¹⁶ The oldest part of Podsreda castle is more or less of the same type, although it is of regular shape. It is generally maintained that it was built in the second half or at the end of the 12th century,¹⁷ along with the oldest

parts of the castles of Žovnek (dated to the 12th century)¹⁸ and Lindek.¹⁹ This type was obviously popular for a relatively long period of time and may have still been in fashion throughout the entire 12th and 13th centuries. The first record, made in 1202, places the date of construction in the 12th century. In addition to this, a silver coin depicting Eberhard II from around 1180 was found among the remains of the mortar paving in the north-western part of the oldest residential building and several of the other small finds can similarly be traced to a time before the beginning of the 13th century.²⁰ This is particularly the case with a number of keys (and a part of a lock, table 1, 1-3, 7), which first started appearing in that particular shape in Moravia in the 9th century²¹ and remained in use until the 12th century.²² It must be pointed out that keys of a simple design in particular, forged from a single piece and bearing no signs of welding, with a cylindrical stem and smooth bit that simply grows out of the stem, cannot have been made any later than the 12th century.²³ This is not the case with the remains of a lock mechanism (table 1, 7) which has been matched to no similar finds from the 11th or early 12th century,²⁴ and deserves special attention together with the T 11 key, as we search through the remains of Mali grad for what may turn out to be evidence from the pre-Romanesque period. Unfortunately the individual stages of construction that would relate to individual stages in architectural development could be detected neither vertically nor horizontally through the medieval strata, although it is fairly certain that the oldest part of the castle can be placed early in the 12th century.

The oldest living-quarters that lie along the northern side of the main part of the castle were abandoned when a new, larger residential building was constructed along the eastern side of the walls. Unfortunately, it was impossible to determine the succession of all the later additions at Mali grad, and it is impossible to be sure whether the separate constructions were made at the same time, or one after the other (fig. 16). It is indisputable that in the same way as the second residential building, the present-day chapel does not belong to the oldest construction stage of the castle and that the expansion of the castle to the west, during which the keep was constructed, is also of a later date. Equally, none of the oldest finds were discovered in the western part of the castle. With regard to the horizontal stratigraphy of Romanesque finds throughout the whole castle area and the characteristics of their construction, it may be concluded that all major additions were built during the Romanesque period. Therefore when we come to fixing a date for the keep which was apparently built at the same time that the walls were extended westwards, three facts must be taken into account: the preserved northern facade which comprises the bottom seven layers, reveals ashlar masonry; in the north-eastern corner of the keep, under a layer of yellow clay which covered the levelled ruins, two horse shoes of a Spanish type were discovered and dated to the period between the 11th and 13th centuries²⁵ (table 3, 2,3); in the western area that is closed-off by the wall that appears from the northern foundations of the keep, a silver coin from the Kostanjevica mint was discovered in the mortar paving, which dates from the period between 1250 and 1280.²⁶ Of five iron keys discovered in the western part of the castle, one is undisputably Romanesque (table 1, 2). The chapel of Mali grad, a building that was added to the original castle nucleus in the Romanesque period, can be traced by stylistic details to the late 12th or early 13th century.²⁷ This major construction project, which took place at Mali grad in the early 13th century, may be connected with its most important owners, the Counts of Andech, and particularly Henry IV. Having married Sofia, the last heiress of the Višnja gora dynasty in 1207, he added the Višnja gora estates in the Dolenjska and Styria regions and those along the upper Mura river to those of Andech which had been inherited from the Weimer-Orlamünd dynasty in the mid 12th century. In this way he became a margrave of Carniola of considerable power which was not threatened even by the imperial order of deposition in 1208.²⁸ Consequently he was able in the first quarter of 13th century to introduce compulsory travel on the Tuhinj route, that had traditionally been rivalled by the route leading across Trojane and in this way to ensure the precedence of Kamnik

over Ljubljana. Ljubljana itself was, at the time, part of the Spanheim estate.²⁹ Apart from small 12th and 13th century finds which determine both the date of the keep and the time when the castle was expanded westwards, numerous finds from the same period were also discovered in the eastern part of the castle. These include a number of arrow heads (table 2, 3-5) dating approximately from the 13th and 14th centuries, while some other finds date from between the 11th and 14th centuries.³⁰ Both discovered spurs can be dated with considerable certainty – the wholly preserved spur with arching sides (table 2, 6) originates from the period between the second half of the 12th and middle of 13th century,³¹ while the rowel (table 2, 7) is a part of a later set of spurs – dating mostly from the period after the middle of the 13th century.³² The finds from the 13th and 14th centuries also include an iron stirrup (table 3, 1)³³ and a number of Gothic keys (table 1, 6, 8, 9; table 1, 1, 2). No finds of a later date were discovered among the castle ruins, which confirms that it was abandoned as early as the 15th century.

Despite the relatively clear indications given by the small finds, a number of questions with regard to the layout of the castle and its very beginnings remain unanswered. This is mostly due to the fact that both the area inside the present-day chapel and the linden alley still remain uninvestigated. For this reason it is impossible to determine what type of building originally stood in the present location of the chapel itself. In addition to this, a built-in gap in the eastern part of the fortification walls between the residential building of the second construction stage and the chapel itself indicates the possible existence of another entrance. There, the walls below the chapel even turn inwards and the external, south-eastern corner of the residence has been carefully built (fig. 15). The gap was closed in two stages: first, it was merely narrowed from the north, and then was completely sealed at a later date. The passage leads onto a small rocky plateau, from which a narrow path descends to end abruptly above a steep drop. The colour of the rock indicates that the rest of the path had been removed or carried away by an artificial or natural break of the rocky shelf.

Another significant issue is the discovery of a small ancient Slavic burial ground that lies within the oldest part of the castle. The twenty-seven skeleton graves, which belong to a late stage of the Kottlach culture and are 10th and early 11th century, are arranged along the northern slope of the rock where the chapel stands today. The way the graves have been positioned gives the impression that they were deliberately dug out as close to the foot of the rock as possible, and that the east-west orientation that we generally find in such cases has been abandoned in order better to fit them to the space at the foot of the rock. This is surprising because it appears to have been made with quite some determination, despite the existence of a more appropriate burial ground to the north (fig. 17). In the light of this, it seems fair to surmise that at the time when the rocky plot was being used as a burial ground, a chapel which would have been the antecedent to the present one already stood in the location. Considering the date of the burial ground, this would be a common occurrence, because, from the 9th century onwards, new burial grounds in Carniola were invariably placed around churches. When we take this hypothesis together with the distinctly early dates of some of the keys and parts of the lock (table 1, 1, 7),³⁴ which are also confirmed by fragments of pottery, then we may suppose that Mali grad rock was populated even in the Early Middle Ages. In this case, the whole location comes closely to resemble other early medieval courts in Great Moravia, which were constructed in naturally well protected locations and surrounded with a weak palisade fortification and that always included a private stone-built church with a burial ground (Břeclav-Pohansko, Ducové).³⁵ If the burial ground in Mali grad can be connected with the family of a “chief”, then the skeletons discovered in the Žale cemetery during the construction of an art studio before the Second World War may well bear association with a settlement adjacent to the court.³⁶ These, of course, are only guesses, but they could be confirmed by a detailed analysis of the ceramic finds. But because of the sheer quantity of this kind of material, such an analysis is beyond the scope of this paper.

Notes:

- 1 F. Stele, *Politični kraj Kamnik*, 1929, pp. 70ss.
- 2 B. Otoresec, *Doneski k zgodovini srednjeveškega Kamnika 1229-1979*, Zbornik razprav s simpozija ob 750-letnici mesta, Kamnik 1984, pp. 20ss.
- 3 E. Cevc, *Veronika iz Malega gradu*, Kamniški zbornik IV, 1958, pp. 137ss.
- 4 M. Sagadin, *Prazgodovinske najdbe z Malega gradu v Kamniku*, Kamniški zbornik 13, 1996, pp. 110-115.
- 5 I wish to thank Dr Ivan Stopar for his suggestions and lively interest in the research.
- 6 The analysis was carried out by Dr Serceelj and Dr Culiberg.
- 7 The mystery of the unusual wide and shallow indentation discovered next to the entrance to the second residential building remains unsolved. Its regular circular shape, which measures approximately three metres in diameter by approximately thirty centimetres deep, is coated with a well preserved layer of mortar and filled with fine river gravel (fig. 18).
- 8 E. Cevc, *Srednjeveška plastika na Slovenskem*, 1963, pp. 32-36.
- 9 H.W. Böhme, *Burgen der Salierzeit, R=mer-German. Zentralmuseum Mainz, Monografien 25*, 1992, Teil 2, Abb. 13, 16, 146ss.
- 10 H.W. Böhme, o.c., Teil 1, 1992, Abb. 49-52, 67-70s.
- 11 O.c., pp. 31ss.
- 12 H.W. Böhme, o.c., Teil 2, 1992, pp. 35ss.
- 13 O.c., pp. 170ss.
- 14 W. Anderson, *Castles of Europe*, London 1984, pp. 68ss, fig. 65.
- 15 P. Bolina, *Ke vlivu biskupa Bruna ze Schaumburka na vyvoj moravske hradni architektury*, *Arhaeologia historica* ii, 1986, pp. 175ss, obr.7.
- 16 I. Stopar, *Grajske stavbe v vzhodni Sloveniji*, Ljubljana 1992, pp. 17ss.
- 17 I. Stopar, *Romanski grad Podsreda v novi luči*, *Varstvo spomenikov* 28, 1986, pp. 213ss, fig. 89.
- 18 I. Stopar, o.c., 1992, pp. 160ss.
- 19 I. Stopar, *Razvoj srednjeveške grajske arhitekture na slovenskem Štajerskem*, Ljubljana 1977, 41s.
- 20 The ceramic finds have still not been analysed and it has proved difficult to determine their chronology. But even at this stage, it can be concluded that the finds in question represent crude Romanesque earthenware, mostly pots. The profiles of the lips are simple, the sides are thick, the clay is darkly baked and mixed with rough white sand. No glazed examples have been found.
- 21 B. Dostal, *Kliče a součásti zamku z Břeslavi – Pohanska*, *Sbornik prací Filozofické fakulty Brněnské univerzity* 33, 1988, pp. 141ss – 9th century; V. Hruby, *Kliče z doby hradištní na Morave*, *Časopis Moravského muzea XLIII*, 1958, pp. 49ss, table 2, 6-8; table 3, 1-5 – 10th century.
- 22 F. Temesváry, *Entwicklung der Schl[us]sletypen und Schlossmechanismen vom XII-XV. Jahrhundert*, *Folia Arch.* 12, 1960, pp. 111ss.
- 23 W. Kimmig – E. Gersbach, *Die neuen Ausgrabungen auf der Heuneburg*, *Germania* 44, 1966, pp. 102ss, Abb. 12,4 – 10th to 11th century.
- 24 B. Dostal, i.c.; *Das Reich der Salier*, Katalog zur Ausstellung des Landes Rheinland – Pfalz, Mainz 1992, fig. 80, pp. 45ss; F.R. Hermann, *Eine Notgrabung am Wall auf der Kuppe des Hesselberges*, *Bay. Vorgeschbl.* 39, 1974, pp. 65ss, Abb. 7, 2-4. Here, a similar example from Flaschberg near Oberdrauburg must be mentioned, which is dated with some vagueness to a time between the 12th and 16th centuries, although there is no substantial evidence for such dating. – K. Karpf, Th. Meyer, K. Oeggel, K. Spindler, H. Stadler, *Flaschberg*, *Arhæologie und Geschichte*, *Nearchos* 3, 1995, T 26, F 59.
- 25 B. Vikić – E. Walter, *Zbirka potkova u Arheološkom muzeju u Zagrebu*, *Starohrvatska prosvjeta* 4, 1955, pp. 23ss.
- 26 For the dating, I wish to thank P. Kosu.
- 27 E. Cevc, o.c., 1963, i.c.; M. Zadnikar, *Romanika v Sloveniji* 1982, pp. 498-504.
- 28 B. Otoresec, o.c., 1985, pp. 19ss.
- 29 P. Štih – V. Simoniti, *Slovenska zgodovina do razsvetljenstva*, Ljubljana 1996, pp. 98ss.
- 30 A. Ruttikay, *Waffen und Reiterausrüstung des 9. bis zur ersten Hälfte des 14. Jahrhunderts in der Slowakei*, *Slovenska archeologia* 24/2, 1976, pp. 327ss, Abb. 54, 11; T. Kempke, *Zur Überregionalen Verbreitung der Pfeilsplitztypen des 8. – 12. Jahrhunderts aus Starigrad/ Oldenburg*, *Bericht der Römisch – Germanischen Kommission* 69, 1988, Abb. 1; *Das Reich der Salier 1024-1125*, 1992, pp. 99ss.
- 31 A. Rutkay, o.c., Abb. 72, B3, pp. 349-350; K. Wachowski, *Militaria z gradu na Ostrowku w Opolu*, *Studia nad Kulturą Wczesnopolskiego Opolu* 1984, type 2, pp. 110ss.
- 32 K. Wachowski, o.c., type 3; A. Ruttikay, o.c., group C, pp. 350-351ss.
- 33 K. Wachowski, o.c., Ryc. 45 c, pp. 111ss.
- 34 Apart from the already listed dates, the comparison with a key from Ralswick in Germany, dating from the 9th to 10th century, may be of some interest – B. Chrupovsky, *Les Slaves*, Prague 1989, pp. 200ss.
- 35 B. Dostal, *Velmožské dvorce ve strukture Velkomoravského státu*, *Slovenska archeologia* 2, 36, 1988, pp. 290ss.
- 36 *Arheološka najdišča Slovenije*, Ljubljana 1975, pp. 184ss.

Borut Križ

Kapiteljska njiva v Novem mestu – Raziskave prazgodovinskega grobišča

Ključne besede: Slovenija, Novo mesto, Kapiteljska njiva, starejša železna doba, halštadska doba, arheologija, situla

Novo mesto v arheološkem smislu pomeni enega tistih centrov, ki jih strokovna javnost uvršča med pomembnejšo dediščino.

Na območju Novega mesta je bil prvi človek prisoten že ob koncu bronaste dobe, torej konec drugega predkrščanskega tisočletja, in že tedaj je bila poselitev izredno močna in številna (Križ, 1995). Poleg naselja na Marofu (Knez, 1982) poznamo še grobišče v Bršljinu (Knez, 1967), grobišče na Kapiteljski njivi, predvsem pa obsežno plano grobišče Mestne njive (Knez, 1984), kjer smo doslej izkopali preko 400 žganih, žarnih grobov prebivalcev, katerih imena ne poznamo. Situacija se spremeni v 8. stoletju pr. n. št., ko se pri nas naseli novo ljudstvo, ki je kot kažejo najdbe, najbliže ilirskim plemenom. Z novimi ljudmi se pojavi nov način pokopavanja, saj nekdanji žgan, plan pokop zamenja skeletni pokop pod rodovno družinsko, zemljeno gomilo. Spremeni se tudi verovanje v posmrtno življenje, saj se v "novih" grobovih pojavi precej več pridakov, ki so spremljali pokojnika v onstranstvo. V moških grobovih se sedaj pojavi orožje.

Predmeti v nekaterih grobovih so številni, razkošni, izdelani iz kovine, stekla, jantarja ali lončevine. V grobovih se pojavljajo tudi predmeti, ki so k nam prišli iz trgovino, tako jantar iz Baltika, lončenina iz grško-mediteranskega prostora, pa tudi kovinski predmeti.

Blagostanje starejše železnodobnih prebivalcev Novega mesta je trajalo vse do 4. stoletja pr. n. št., ko je čez naš prostor pljusnil val keltskih ljudstev, ki so območje sicer zasedla, vendar je večinsko prebivalstvo ostalo staro, halštatsko.

S prihodom Keltov se spremeni način pokopavanja, saj se vrne sežiganje pokojnikov, le da so zdaj pepel prosto stresali v grobne jame različnih oblik in velikosti.

V Novem mestu poznamo glavno naselje, ki je ležalo na Marofu in je bilo v uporabi vse od 8. stoletja pr. n. št. do začetka našega štetja. Grobišča iz časa starejše železne dobe so ležala v Kandiji, Portovalu, pri Ragovem, na Zagrebški cesti in na Kapiteljski njivi. V času mlajše železne dobe pa so pokojnike pokopavali na Kapiteljski njivi, v Kandiji in na Beletovem vrtu (Knez, 1990).

Kapiteljska njiva

Okljuk Novega mesta, kjer je zraslo srednjeveško mesto, na edini odprti strani zapira masiv Marof, ki ima tri vrhove z arheološkimi ostanki. Na najbolj zahodnem vrhu, S od historične komunikacije proti Bršljinu, se danes razprostira dobrih 20. 000 m velika njivska površina – Kapiteljska njiva. Tu je leta 1894 J. Pečnik skupaj z R. Hoernesem in F. Brattino izkopal dve

starejšeželeznodobni gomili (A in B) in nekaj mlajše železnodobnih grobov (Knez, 1986). Arheološko najdišče je ob množici drugih najdb v Novem mestu utonilo za dobrih 100 let v pozabo, do leta 1983, ko je intenzivno strojno oranje njive razkrilo najdbe iz žganih poznobronastih grobov. Ogled najdišča je sprožil zavarovalni poseg, ki ga je leta 1986 pričel kustos Dolenjskega muzeja Tone Knez; zavarovalna izkopavanja Dolenjskega muzeja, in Zavod za varstvo naravne in kulturne dediščine Novo mesto se še nadaljujejo. Kopasti vrh, na katerem leži grobišče, je intenzivno obdelan že nekaj stoletij. Oranje in izpiranje zemlje je popolnoma izravnavalo velike zemeljske gomile, ki so tu ležale, sloj zemlje nad prazgodovinskimi grobovi pa se vztrajno tanjša. Tako so tudi poškodbe arheološkega gradiva vedno močnejše. Restavratorji, ki se s poškodovanim gradivom srečujejo po opravljenih arheoloških izkopavanjih, ugotavljajo kar tri vrste poškodb: mehanske, ki jih je povzročil plug pri vsakoletnih oranjih; vremenske, ki jih zaradi stanjšanege sloja zemlje povzroča zimska zmrzal, tretja vrsta poškodb pa so kemijske, kot posledica uporabe različnih škropil in gnojenja pri kmetovanju.

Tako nam je od različnih možnosti rešitve arheološkega spomenika po tehtnem premisleku preostalo le zavarovalno izkopavanje celotne površine grobišča in nadaljnje varovanje arheoloških objektov v muzeju. Končno pa smo dosegli vsaj to, da se njiva, dokler ni v celoti raziskana, ne obdeluje več.

Na arheološkem najdišču Kapiteljska njiva v Novem mestu smo zaradi obsežnosti površine vseh 20.000 m območja razdelili na kvadrante s stranicami po 4 m in jih označili s števkami in črkami, da je naša orientacija lažja oziroma sploh mogoča. Izhodišče našega merskega sistema je na JV delu najdišča, tako da število od V proti Z narašča, opredelitev po abecedi pa narašča od J proti S.

Način terenskega dela na Kapiteljski njivi je že vsa leta raziskave enak. Po arheološki metodi izkopavamo arheološko najdišče po slojih, saj le tako preprečimo uničenje in izgubo arheoloških najdb in podatkov.

Izkopavanje grobišča poteka po posameznih kvadrantih tako, da izkopljemo 5 – 15 cm debele zemeljske sloje drugega za drugim vse do sterilne osnove hriba. Po izkopu posamezne plasti nastalo ravnino očistimo in zgladimo. V tako očiščeni površini, ki jo imenujemo planum, se odražajo vsi posegi v zemljo, ki so bili opravljeni v dosedanjih tisočletjih. Lise grobnih jam iz časa starejše železne dobe so sivozelene ali rumene barve in se od okoliške peščeno rumene ali oranžnorjave zemlje dobro razlikujejo. Poleg prazgodovinskih grobov smo naleteli tudi na ostanke utrd in strelskih jarkov iz časa 2. svetovne vojne. Vsak izkopan kvadrant smo dokumentirali tako mersko risarsko, kot tudi fotografsko. Vse drobne najdbe skrbno izmerimo in vrišemo v merilu 1:10 in v merilu 1:20. Celotno situacijo izkopavanja vodimo v merilu 1:50 in 1:100. Arheološke najdbe primarno zaščitimo že "in situ". Pri "dviganju" predmetov iz grobov smo uvedli še nov način, ki se je izkazal kot najboljši. Predmete v zemlji skupaj z okoliško zemljo odkopljemo, nato jih ovijemo s staničevino in lepilnim trakom, tako zaščitene dvignemo iz zemlje in jih odpeljemo v restavratorsko delavnico.

Najstarejši grobovi na tem najdišču sodijo v čas pozne bronaste dobe, imenovane tudi kultura žarnih grobišč, absolutno jih datiramo v 9. in 8. stoletje pr. n. št. Vsi grobovi iz tega časa so žgani in žarni, tako da tipični grob predstavlja masivna lončena žara, napolnjena s pepelom in žganino, nanjo pa je povezana plitva skodela – latvica, "pokrov" groba pa predstavlja manjša kamnita plošča. V grobovih je sorazmerno malo drobnih arheoloških pridatkov, saj so ti grobovi dokaj siromašni, kar gotovo zrcali socialni položaj pokojnikov, pa tudi družbe v celoti. Po številu in kvaliteti pridatkov v grobu odstopa Grob 33, ki je vseboval črnorjavo žgano, masivno žaro s premerom 58 cm, poševno zlebljeno latvico, drobno posodico z izvihanim ustjem in vtisnjenim ornamentom, posodo s kanelurami, girlandami in trikotniki ter malteškimi križi, 2 bronasti igli in ornamentiran koščen predmet (del konjske opreme). Tudi ta grob je bil pokrit s kamnito ploščo.

Na Kapiteljski njivi je bilo doslej dokumentiranih in izkopanih 54 žganih grobov iz časa kulture žarnih grobišč, gotovo pa je grobišče obsegalo bistveno več pokopov, saj smo ob sistematičnih arheoloških izkopavanjih v preteklih letih, ob raziskovanju starejše železnodobnega grobišča našli

še množico črepinj zdrobljenih lončenih žar pa tudi posamezne kovinske predmete, ki sodijo v čas kulture žarnih grobišč. Tako lahko domnevamo, da je bilo ob nasipanju zemeljskih gomil in ob pokopu v halštatskem času, uničenih večje število starejših, žganih grobov iz pozne bronaste dobe, vendar pa njihovega števila ne moremo opredeliti.

Gomila I.

Gomila, ki je v premeru merila skoraj 28 m, je ležala na najbolj Z delu grobišča. J del gomile je bil izkopan leta 1987, S del gomile leta 1989, iz kamenja zgrajen centralni grob leta 1990, nekaj grobov te iste gomile pa še leta 1992. Tako je bilo v gomili I. v celoti izkopanih 45 halštatskodobnih grobov, od tega je bilo 44 grobov skeletnih, vkopanih v krogu po obodu gomile in centralni grob, ki je bil zgrajen iz lesa in kamenja v sredini gomile. Časovno grobovi segajo od začetka starejše železne dobe (Horizont Podzemelj II.) do mlajših obdobj starejše železne dobe (Certoški horizont). V grobovih prevladuje lončenina, ki je pestrih oblik in z bogatim okrasom. Kovinskih predmetov je manj. Izpostaviti velja centralni grob v gomili, ki je bil sicer izropan, vendar sta njegov obstoj in konstrukcija, zgrajena iz lesa in kamenja, za ta čas in prostor dokaj redka, dokazuje pa močno razslojenost družbe z obstojem t. im. "knežjega sloja". Drugi knežji grob v gomili pa je bil Grob 16, v katerem sta poleg konjske opreme ležala tudi skledasta čelada in kratek ukrivljen meč mahaira. Bronaste igle, železno in bronasto orožje ter lončeno posodje ta grob uvrščajo v čas okoli leta 700 pr. n. št. in je nekoliko mlajši od centralnega groba. Gomila je bila zaradi oranja dokaj sploščena, v terenu se je obdržala le kot rahla napetost na njivi. Ob izkopavanju Dolenjskega muzeja pod vodstvom kustosa Toneta Kneza (Knez T., 1993), je bilo sporadično najdenih precej lončenih odlomkov, pa tudi kovinskih in steklenih predmetov, ki so bili nekoč pridatki v grobovih, in so zdaj zaradi oranja uničeni.

Gomila II.

Prva dva groba te gomile smo našli že leta 1989 ob zavarovalnem izkopavanju pozno bronastodobnih žganih grobov (Križ, 1991), ostalih 34 grobov pa smo izkopali v letu 1992. Leta 1992 je delo potekalo od 9. junija do 31. julija z ekipo delavcev na javnih delih in s strokovnim delom ekipe iz Zavod za varstvo naravne in kulturne dediščine Novo mesto.

Gomila je bila z oranjem popolnoma izravnana, tako da navzven ni bila več vidna. 36 skeletnih grobov v gomili je bilo vkopanih v krogu, vendar po vsej površini gomile, ki je v premeru merila dobrih 20 m. Nekaj grobov je bilo poškodovanih s poznejšimi pokopi v gomili, sicer pa so grobovi običajnih oblik in dimenzij, kar pomeni, da so v tlorisu pravokotni in veliki od 150-300 x 70-120 cm. V grobovih je pogosto ohranjen odtis lesene krste, ki pa se kaže le kot linija temnejše zemlje, les ni več ohranjen. Pridatki v grobovih so lončeni, stekleni, jantarni ali kovinski. Prevladujejo lončene posode s plastičnim ali barvanim okrasom, precej je lončenih vretenc, v grobu 18 smo jih našli kar 8, nekaj je narebrenih bronastih zapestnic in skromnejših steklenih ogrlic. V grobovih, ki jih opredeljujemo kot moške, je bilo nekaj železnih suličnih osti in tulastih sekir. Splošna ocena bi bila, da so kovinski in stekleni pridatki v grobovih dokaj redki, nekoliko odstopa le grob 17, kjer smo poleg dveh lončenih posod, ki sta bili položeni na vrh groba, našli še:

- 2 lasna obročka iz večkrat uvite bronaste žice
- ločno bronasto fibulo s ploščato nogo v obliki beatskega ščita
- 2 masivni bronasti zapestnici z ornamentom
- železen nož
- bronasto čolničasto fibulo, na kateri sta pripeta 2 obročka iz večkrat uvite bronaste žice

- dvortasto bronasto fibulo
- drobno lončeno bronasto fibulo z vozli
- ogrlico iz drobnih koščenih jagod in dvema večjima, izdelanima iz belega stekla
- koničen lončen vijček

Vsi grobovi v gomili so bili dokaj plitvo vkopani, o višini nasutja nad grobovi lahko le ugibamo, saj nam manjkajo kakršnikoli podatki, ki bi višino lahko zanesljivo opredelili.

Gomila III.

Gomila III. je najbolj južno ležeča gomila na tem grobišču, saj se teren na J strani za gomilo dokaj hitro strmo prevesi proti spodaj ležeči poti, ki je izpričana kot historična komunikacija v srednjem veku, glede na lego vhoda v prazgodovino gradišča pa kaže, da je bila v uporabi že v prazgodovini.

Gomilo III. smo pričeli raziskovati leta 1989, ob zavarovalnem izkopavanju pozno bronastodobnih žganih grobov. Tedaj smo izkopali prva dva skeletna grobova.

Leta 1991 smo začeli s sistematičnim odkrivanjem gomile. To leto smo raziskali 14 skeletnih grobov, v letu 1992 pa še preostale grobove, ki so dopolnili število grobov v gomili III. do številke 56.

Skeletni grobovi v gomili so vkopani v več krogih po obodu gomile, žal pa se pogosto med seboj sekajo. Mlajši grobovi tako poškodujejo starejše in včasih njihova ločitev ni enostavna. V tlorisu je bila gomila okrogle oblike s premerom do 22 m. V plašč gomile, ki je zaradi oranja in denudacije popolnoma sploščena, pa je bilo v času II. svetovne vojne vkopanih več strelskih jarkov, ki so v nekaj primerih grobove dodobra poškodovali.

Sodeč po pridatkih v grobovih, je pokopavanje v gomilo potekalo strnjeno od horizonta Stična – Novo mesto vse do začetka mlajše železne dobe, saj se v grobu 41 poleg bronastega cedila, drobnih bronastih križnih gumbov, železne noža in zapestnice, jantarne ogrlice in lončenega vijčka ter drobne bronaste narebrenne zapestnice, pojavi tudi že latenska železna fibula.

Gostota grobov na J strani gomile je večja, kar bi lahko pojasnili z lego gomile, saj je bilo oranje na S strani intenzivnejše, pa tudi odplakovana zemlja je ostala na J delu gomile, za to se je tu ohranilo več grobov, tudi tisti, ki so bili vkopani samo v nasutje gomile in ne v sterilno osnovo hriba. Na S strani gomile so se žal ohranili le ti zadnji grobovi, vsi, ki niso bili dovolj globoko vkopani, so bili z oranjem uničeni, zato lahko z gotovostjo trdimo, da je Gomila III. vsebovala več skeletnih grobov kakor 56, ki smo jih našli in izkopali. Vsi grobovi so skeletni, v tlorisu so pravokotne oblike in tudi v njih je precej sledov, ki dokazujejo prisotnost lesene krste ali vsaj lesene konstrukcije v grobni jami. V grobovih prevladuje lončenina, ki je zelo pestrih oblik, tako na nogah, z ročaji, skleda, lonci, skodelice... kakor tudi okrašena z različnimi tehnikami: barvanje, vrezovanje, gubanje in vtiskovanje ter plastičnim okrasom, v nekaterih primerih kar s stiliziranimi plastičnimi živalskimi glavicami.

V ženskih grobovih prevladuje nakit, izdelan iz raznobarnih steklenih jagod, precej je tudi jantarnih ogrlic, bronastih narebrenih zapestnic in različnih tipov fibul, še največ pa različnih certoških fibul. V moških grobovih prevladuje železno orožje, sulice in sekire.

V gomili smo našli dva dokaj bogata grobova, ki bi ju glede na pridatke lahko opredelili kot knežja grobova. Tako smo v grobu 22 našli 5 lončenih posod, 2 železni sekiri, bronasto cedilo – na 45 cm dolgem dvojnotordiranem ročaju in še železno ščitno grbo, ki jo obroblja bronasta, okrašena pločevina. Ta ščitna grba je bila pritrjena na ščit, ki je bil izdelan iz lesenih palic. Ščitna grba je druga te vrste, ki je bila doslej najdena v Sloveniji. Edini doslej znan ščit je bil najden v Novem mestu v Kandiji. Tudi bronasta zajemalka – cedilo je prva taka najdba pri nas.

Drugi knežji grob v gomili pa predstavlja bogat moški grob 12, v katerem je bila poleg konjske

opreme, sulice, sekire, lončene posode, najdena figuralno okrašena bronasta situla in 126 cm dolg bronast pas, okrašen v situlskem stilu. Situla je okrašena z enim figuralnim frizom in je precej poškodovana. Figuralni friz prikazuje konja, vpreženega v dvoosni voz, na katerem drug za drugim sedijo štirje potniki. Ostali liki so dokaj nejasni, z gotovostjo pa prikazujejo rogate živali, konja, človeške postave, ptice, sedečega psa in verjetno lovca z lokom.

Pas, ornamentiran v situlskem stilu, je še močnejše poškodovan kot sama situla. Prinaša nov, doslej še neznan prizor – ribolov. Goli moški postavi, glavi se nista ohranili, držita razpeto mrežo, v kateri sta ujeti dve ribi. Na pasu sledi večje število živali – ptice, konji, levi, zajec in nekaj nejasnih človeških postav. Razpoznaven pa je še erotičen prizor, čeprav je tudi ta poškodovan. Grob sodi v mlajši čas dolenskih knežjih grobov, v čas certoškega horizonta, absolutno gledano okoli leta 500 pr. n. št.

Gomila IV.

Manjšo gomilo, ki je ležala med Gomilo II., III. in V., predstavljajo le 3 skeletni grobovi, vkopani dokaj skupaj, vendar so tvorili nekakšen zaprt "krog". Najdbe v grobovih so skromne, vendar v vseh treh grobovih skoraj sočasne in sodijo v horizont Stična – Novo mesto. Tako smo v grobu 2, ki je v tlorisu meril 280 x 90 cm, poleg lončenine našli čolničasto fibulo z obročki in bronasto večkrat uvito zapestnico. Kovinski predmeti so ležali v organskem ovoju, ki je bil le zaznaven, ne pa več ohranjen. Zakaj se pokopavanje v tej gomili ni nadaljevalo, lahko le ugibamo.

Premer v celoti sploščene gomile je znašal 5-6 m. Arheološka ekipa Zavod za varstvo naravne in kulturne dediščine Novo mesto je pod vodstvom podpisanega raziskavo gomile opravila od 25. maja do 5. junija 1992. leta.

Gomila V.

Prazgodovinska gomila V. je ležala na pobočju, ki blago pada proti jugu. V tlorisu je bila ovalne oblike in je merila 25 x 22 m. Zaradi oranja je bila popolnoma sploščena, tako da višina nasutja gomile ni več določljiva. Grobovi so razporejeni v krogu po obodu gomile. Celotno število grobov ni znano, ohranilo se jih je še 74. Grobovi, ki niso bili vkopani dovolj globoko, so bili zorani in uničeni. Grobne jame so bile po večini vkopane skozi plašč gomile, do raščenih tal, na katerih je bila gomila nasuta, včasih pa so segali skozi sterilno osnovo. Vkopani so bili v treh do štirih koncentričnih krogih in se med seboj pogosto "prekrivajo". Mlajši grobovi so bili vkopani preko starejših oziroma skozi starejše, včasih delno, včasih pa kar v celoti, npr. grob 22, 23 in 24 ter grobovi 10, 11, 16, 17, tako da je določitev grobnih jam in pripadnosti materiala v teh grobovih težavna. Grobne jame so pravokotnih oblik in merijo od 80 x 40 cm (grob 38/V.) do 400 x 220 cm (grob 13/V.). V nekaterih grobnih jamah smo našli skromne ostanke lesenih krst, v nekaj primerih pa tudi ostanke lesene konstrukcije, ki je bila zgrajena v zemlji (grob 44/V. in grob 28/V.). V večini primerov so ostanke lesenih in drugih organskih snovi v zemlji zelo redki, saj jih kisline, s katerimi je dolenska zemlja zelo bogata, v celoti razkrojijo. Zato so tudi osteološki ostanke v grobovih prava redkost in izjema. Po grobni konstrukciji nekoliko odstopata grobova 2/V. in 13/V., kjer je bilo za njuno gradnjo uporabljeno tudi kamenje. Oba grobova sta bila že v prazgodovini izropana, po maloštevilnih, a bogatih ostankih v njih pa lahko sklepamo, da sta sodila v krog bogatejših grobov.

Pridatki v grobovih so večinoma standardni, tako se v moških grobovih pojavlja orožje, kot so železne sulice in sekire, noži, včasih tudi deli pasu, v ženskih grobovih pa steklene, koščene in jantarne ogrlice, bronaste zapestnice in sponke – fibule. Tako v ženskih kot v moških grobovih se pojavlja še pestro oblikovano in ornamentirano lončeno posodje. Izjemo v gomili predstavlja

grob 35/V., kjer je grobna jama merila kar 370 x 130 cm in je bila 80 cm globoko vkopana v sterilno osnovo hriba. Na vrhu grobne jame je ležal večji kamen, ob katerem je bil še bronast prstan. Na dnu grobne jame smo našli preko 1000 steklenih in jantarnih jagod, jantarne gumbice in rozete, lončeno vretence, ostanke bronaste posode in tri pravokotne lističe iz zlate pločevine. Steklene jagode so različnih velikosti, oblik in barv, prevladujejo sicer enobarvne, modre in bele, pogoste pa so večbarvne jagode z očesci in izrastki, pa tudi take, ki so narejene v obliki ovnovih glav. Posebnost groba predstavljajo iz jantarja izdelane jagode, ki imajo obliko živalskih glav in so unikatne v dosedanem poznavanju evropske prazgodovine. Po najdbah lahko grob upravičeno uvrstimo med tako imenovane knežje grobove, saj količina steklenega in jantarnega nakita, predvsem pa prisotnost zlate pločevine v grobu, kažejo, da je bila tu pokopana zelo premožna pokojnica, verjetno visokega rodu, pokopana nekje v 6. st. pr. n. št.

V gomili smo našli tudi precej grobov, v katerih najdb ni bilo. Nekateri teh grobov so bili v prazgodovini izropani, večina pa pridatkov ni imela že v času, ko so bili pokopani. Tako grobovi brez pridatkov v primerjavi z grobom 35/V. najlepše zrcalijo razslojenost halštatskodobne družbe in opozarjajo na pokope morebitnih sužnjev, za katere razen posrednih pisanih virov – grških sodobnikov, drugih oprijemljivih dokazov nimamo.

Zavarovalno arheološko izkopavanje na Kapiteljski njivi v Novem mestu je potekalo strnjeno od začetka aprila do začetka avgusta 1993. Strokovni del ekipe je sestavljalo pet delavcev Dolenjskega muzeja in Zavod za varstvo naravne in kulturne dediščine Novo mesto (arheolog, risar dokumentarist in trije restavratorji). Delo so opravljali delavci kopači – 10 delavcev na javnih delih. Nekaj časa je sodelovala tudi prostovoljna skupina petih deklet – ljubiteljice arheologije. Zvrstilo se je še osem srednješolcev, ki so tu opravljali obvezno delovno prakso.

Gomila VI.

Dvanajst grobov gomile VI. smo raziskali že v letu 1993, ostale pa v letu 1994. Gomila je bila z oranjem izravnana in sploščena, tako da v konfiguraciji terena ni bila več vidna.

Gomilo smo rekonstruirali šele na podlagi lege posameznih skeletnih grobov, ki so praviloma vkopani po obodu gomile in tako tvorijo zaključen krog. Ugotovili smo, da je premer gomile VI. meril 21 m. V gomili smo našli 45 grobov. Vsi grobovi brez izjeme so skeletni in grobne jame po velikosti ne odstopajo od običajnih velikosti. V grobovih se pojavlja lončeno posodje različnih velikosti in oblik, z vrezanim plastičnim ali barvanim okrasom. V grobovih, ki jih opredeljujemo kot moške, smo našli še železno orožje, kot so konice sulic ali pa tulaste bojne sekire. V ženskih grobovih pa se pojavlja množica nakitnih predmetov. Poleg bronastih zapestnic se pojavljajo še železne zapestnice, bronaste sponke – fibule, jagode iz raznobarnega stekla in jantarne jagode ogrlic. Nekateri grobovi so bili prazni ali pa so vsebovali manjše število raztresenih in neurejenih predmetov. Predvsem grob 44/VI. z najdenimi ostanki grške skodelice, jantarnimi jagodami v obliki dvojnih račjih glav ter z raznobarnimi steklenimi jagodami dokazuje, da je bil že v prazgodovini izropan, kljub temu pa skromni, a pomembni ostanki pridatkov v grobu govore za enega najbogatejših in najpomembnejših grobov v gomili. Najdb ni veliko, po njihovem pomenu in legi pa nedvomno sklepamo, da so bili ti predmeti izgubljeni ob ropanju. Od ostalih grobov odstopata groba 22/VI., ki ob ostalem nakitu vsebuje preko 1. 200 različnih steklenih in jantarnih jagod in droben zlat obroček (jagodo), ter grob 16/VI., ki je vseboval še manjšo bronasto posodico. Sicer pa ugotavljamo, da grobovi v tej gomili sodijo v čas od 7. – 4. st. pr. n. št.

Arheološko izkopavanje gomile VI. je obsegalo izkop prvih 12 grobov, ki so ležali na Z delu gomile že v letu 1993, ko je izkopavanje potekalo od 8. junija do 29. julija, z ekipo 9 delavcev kopačev, 4 študentk, srednješolk ter restavratorjev in dokumentaristov Zavod za varstvo naravne in kulturne dediščine Novo mesto in Dolenjskega muzeja.

V letu 1994 pa je izkop gomile VI. trajal od 19. aprila do 8. julija.

Gomila VII.

Gomila VII. je bila od devetih, doslej izkopanih halštatskodobnih gomil, najbolj jugovzhodno ležeča gomila na grobišču Kapiteljska njiva v Novem mestu. Ležala je na nekoliko vzvišanem terenu, žal pa njeno nasutje zaradi oranja in odplakovanja zemlje ni bilo več ohranjeno. Ohranil se je sklenjen krog grobov, ki so ležali kot pri vseh dosedaj raziskanih gomilah na njenem obodu. V gomili VII. smo našli 42 skeletnih grobov, po ohranjenosti in naključnih najdbah pa z gotovostjo sklepamo, da je bilo grobov v gomili več. Nekateri grobovi so bili vkopani v plašč gomile, ki je bil odoran in s tem so bili grobovi uničeni, ohranili so se le posamezni arheološki pridatki, ali pa zasutje groba, ki pa žal ni več ohranjeno v tolikšni meri, da bi grob lahko zanesljivo opredelili. Po ohranjenih grobovih sklepamo, da je gomila, ki je bila v tlorisu skoraj pravilne okrogle oblike, v premeru merila dobrih 20 m. O njeni višini lahko le posredno sklepamo, saj so bili nekateri grobovi, ki so ležali na skrajnih zunanjih robovih gomile, do 2 m globoko vkopani v osnovo hriba, na katero je bila gomila nasuta. V primerjavi s to globino pokopa (2 m) pa drugi grobovi ležijo včasih le še 30 – 40 cm pod sedanjim površjem. V času pokopa pa so bili gotovo vkopani globlje.

Grobne jame so bile različnih dimenzij, nekatere dokaj majhne, velike cca 110 x 50 cm, do največjih, ki so merile preko 400 x 200 cm. V pravilu so pravokotnih oblik in skoraj v vseh najdemo ostanke lesene konstrukcije ali pa krste. Žal je dolenska zemlja zelo kislja, zato se organski materiali ne ohranjajo. To je tudi razlog, da so ostanki lesenih predmetov, s tem pa tudi ostanki krste ali lesenega zaboja tako slabo ohranjeni, da o njihovi obliki ali konstrukciji lahko le še sklepamo. Drugi razlog za slabšo ohranjenost je v tem, da so bili grobovi pogosto vkopani kar drug preko drugega. Pogledano v tlorisu se grobovi prekrivajo in se med seboj "sekajo", kar je že v času pokopavanja, torej v času starejše železne dobe, povzročalo uničenje grobnega inventarja in njegovo mešanje. Tako je tudi razločanje grobov med seboj včasih dokaj zapleteno in negotovo.

V gomili VII. smo našli 42 skeletnih grobov, ki po prvih analizah časovno segajo od 6.-4. stoletja pr. n. št., z osnovno ugotovitvijo, da večina grobov, predvsem pa vsi najbogatejši sodijo v mlajša obdobja.

Najdeni arheološki pridatki sodijo v klasičen repertoar starejše železnodobnih dolenskih grobov. V moških grobovih se pojavlja železno orožje, to so železne, dokaj korodirane sulične osti, železne sekire, ki so tulaste ali plavutaste, ter deli vsakdanje ali praznične noše – sem pa sodijo železne ali bronaste pasne sponse in deli konjske opreme.

V ženskih grobovih se pojavlja nakit, to so različni tipi zapestnic in nanožnic, ogrlice iz različno oblikovanih jantarnih jagod, ogrlice iz steklenih jagod, ki so okrogle, ovalne, diskaste, z izrastki ali pa oblikovane v obliki ovnovih glav. Ves steklen nakit je izdelan iz raznobarnega stekla, z vsemi možnimi odtenki in ornamentami. Tako poznamo modre steklene jagode z belo valovnico, raznobarvne steklene jagode z očesci in izrastki. Prevladuje modro, svetlo zeleno, rumeno, rjavo, belo in prozorno steklo v raznobarnih kombinacijah.

V grobovih smo našli tudi precej bronastih sponk, ki so različnih tipov in oblik, od kačastih, trakastih, do različnih certoških fibul. V ženskih grobovih smo našli tudi več majhnih železnih nožev. Pogost, skoraj obvezen pridelek ženskega groba so tudi lončena vretenca in uteži za statve. V moških in v ženskih grobovih se pojavlja lončeno posodje, prevladujejo posode na nogah – ciborij z rdeče obarvano površino, na kateri je črn grafiten ornament. Pogoste so tudi lončene latvice in druge kroglaste posode. Tu velja omeniti grob 20/VII., kjer smo našli dve črno žgani, grafitni posodi na nogah – kernosa, ki imata ob vratu še manjše, z glavno posodo povezane posodice ali pa izrastke. V istem grobu smo našli tudi importirano posodo na nogi z dvema ročajema, ki je k nam prišla iz italškega sveta.

V gomili VII. smo našli 3 grobove, ki po svoji velikosti odstopajo od ostalih. Merili so preko 4 m v dolžino in okoli 2 m v širino.

Grob 5/VII. je bil gotovo moški grob, saj smo v njem našli železno sulično ost, drugih najdb ni bilo, saj je bil grob izropan gotovo že v prazgodovini.

Grob 35/VII. je vseboval dele železnega orožja ter dve bronasti posodi, ki sta zelo poškodovani, zato njene oblike žal ne znamo opredeliti. Verjetno gre za bronasti situli.

Grob 19/VII. (Križ B., 1995) enako kot prejšnja dva pripada bogatemu veljaku, v nasprotju z drugima dvema pa ni bil izropan. V tem grobu, ki je bil vkopan v sterilno osnovo hriba, v jami pa je bila zgrajena lesena konstrukcija, smo našli naslednje predmete:

- dve bronasti ilirski čeladi, izdelani v grškem svetu in uporabljeni na območju današnje Grčije, Albanije, Makedonije, Srbije in Hrvaške. To sta prva dva primerka najdena v Sloveniji.
- bronasto narebreno cisto
- bronasto vedrio – situlo
- železno in bronasto konjsko opremo
- železno pasno spono
- del bronastega pasu
- par bronastih certoških fibul
- precej železnih in bronastih obročkov
- 4 železne sulične osti
- 2 železni sekiri
- bronasto iglo

Grob sodi v čas 4. stoletja pr. n. št. in v evropskem prostoru predstavlja enega najbogatejših tovrstnih spomenikov, ki z ohranjenim inventarjem kaže premožnost ter pomen pokojnika.

Tik ob tem grobu je bil najden tudi grob 35/VII., kjer pa je bila pokopana pokojnica, ki je bila gotovo v sorodstvenem razmerju z veljakom v grobu 19/VII.

V ženskem grobu, ki je bil žal delno uničen z oranjem, smo še vedno našli bronaste zapestnice, steklen in jantarni nakit, poleg tega pa še sicer skromne ostanke zlate pločevine.

Izkop gomile VII. je trajal od 20. junija 1995, z manjšimi presledki zaradi izkopa latenskih žganih grobov, do 4. avgusta 1995.

Delo so opravili delavci javnih del, študentje arheologije Ljubljanske univerze ter restavratorji in dokumentaristi Zavod za varstvo naravne in kulturne dediščine Novo mesto in Dolenjskega muzeja pod vodstvom podpisanega.

Latensko grobišče

V letih 1986 in 1988 je že kustos Dolenjskega muzeja – arheolog Tone Knez ob odkrivanju velike prazgodovinske nekropole naletel na del latenskodobnega grobišča (Knez T., 1987) in izkopal 80 žganih grobov. Ti sodijo v srednji in poznolatenski čas, torej v 3. in 2. stoletje pr. n. št.. Grobovi so vsebovali lončene posode, ostanke steklenega in bronastega nakita ter železno orožje.

V letu 1994 smo izkopal 63 žganih, latenskodobnih grobov, ki glede na najdbe kažejo podobno sliko kot grobovi, odkriti leta 1986 in 1988.

V letu 1995 smo našli še nadaljnjih 165 latenskih grobov, tako da je skupno število doslej raziskanih mlajše železnodobnih grobov 308.

Vsi grobovi doslej so bili različno globoko vkopani in različnih dimenzij. Po obliki so v tlorisu okrogli, ovalni, pravokotni in kvadratni. Povečini so žganina in ostanke prežganih človeških kosti streseni na dno grobne jame, včasih pa so kostni ostanke in žganina shranjeni tudi v kakšni od lončenih posod v grobu. Lončene posode so po večini izdelane prostoročno, brez uporabe lončarskega kolesa, kar je v tem času prava izjema, zrcali pa druge družbene odnose in stanje tedanjega časa na Dolenjskem. Novodošlo keltsko prebivalstvo, ki je vojaško obvladovalo staroselce,

je bilo očitno v manjšini, zato se je stara tradicija nadaljevala. Pokop je sicer žgan, kar je v primerjavi s starejšo železno dobo novost, staro pa ostane izročilo prostora, grobišča ter lončeni predmeti, ki leže v grobovih. Od kovinskih predmetov se sedaj v moških grobovih na novo pojavlja železen meč, železna ščitna grba, železen udarni nož, stara sulica in sekira pa sta še od prej. V ženskih grobovih prevladuje bronasto-železen nakit, kot so zapestnice in sponke – fibule, novost predstavljajo masivne, raznobarvne steklene zapestnice, ki pa so popolnoma staljene v ognju.

Za železno orožje, ki leži v grobovih, velja pravilo, da je bilo namerno zvito, preden je bilo položeno v grobno jamo. Tako je množica železnih mečev skupaj z nožnico dvakrat ali celo trikrat prepognjena in zvita, enako tudi sulične osti. V moških grobovih se pojavljajo tudi različne pasne sponke, povečini izdelane iz železa, pa tudi železne verige za pripenjanje mečev. Nožnice so bile v tem času praviloma okrašene, žal pa so v zemlji tako korodirale, da brez restavratorskih posegov tega okrasa ne vidimo več. Dodatno poškodovanost predmetov je povzročil tudi ogenj, saj so bili vsi predmeti sežgani skupaj s pokojnikom.

Posebnost predstavlja grob 194/VII., kjer smo ob železnih predmetih našli še pas – sklepanec in dve masivni bronasti, orehasti nanožnici, ki so pri nas dokaj redke.

Preenetila nas je izjemno velika količina lončenih posod, ki so bile priložene v mlajše železnodobne grobove. Grobne jame so bile popolnoma polne, tako da so se posode druga druge dotikale. Lončenina je bila izdelana pristoročno, vse posode so bile okrašene, predvsem s plastičnim okrasom, ki je obsegal bradavice polmesečne in aplikacije v obliki črke S. Nekaj posod je okrašenih tudi z barvanjem in praskanjem okrasa v še ne žgano posodo. Povečini je posodje služilo kot grobni pridatek in zelo redko kot žara.

Grobovi so ležali dokaj plitvo vkopani po vmesnem prostoru med starejšimi gomilami.

Pomen najdb iz tega časa je neprecenljiv, saj analiza kaže na dokaj majhno število pripadnikov novodošlega ljudstva – Keltov in s tem na možen staroselski element, ki se je ohranil na našem prostoru.

Gomilno grobišče

Starejše železnodobni grobovi sodijo v čas od 8.-4. stoletja pr. n. št., v krog t. im. jugovzhodne predalpske halštatske kulture. Najdbe so številne, estetsko bogate in strokovno zelo povedne. Na grobišču Kapiteljska njiva so osnovno obliko pokopavanja predstavljale velike zemljene gomile, ki so bile v tlorisu okrogle ali ovalne oblike, njihov zemljen plašč je v premeru meril do 30 m in so se segale nekaj metrov v višino. Stoletna intenzivna poljska obdelava je te gomile dodobra sploščila, tako da se jih v konfiguraciji zemljišča ne da več določiti. To je tudi razlog, da smo morali običajen način izkopa prazgodovinskih gomil spremeniti in prilagoditi. Vsi grobovi so skeletni, vkopani v obod plašča gomile, ki pa je zaznavna le še kot sklenjen krog grobov, samega nasutja gomile pa zaradi oranja ni več videti. Po ugotovitvah v zadnjih letih vemo, da so bili pokojniki pokopani v lesene krste in v lesene konstrukcije oziroma v nekakšne lesene zaboje, ki so bili zgrajeni že v zemlji in so pokojnika vanje položili ob pogrebu. Grobovi so različno globoko vkopani, veliko se jih med seboj prekriva, tako da mlajši grob včasih poškoduje ali celo uniči starejšega. V večini grobov smo našli drobne arheološke najdbe, to so bodisi predmeti, ki so bili dodani pokojniku v grob, ali pa so del noše pokojnika.

V moških grobovih se pojavlja železno orožje – sulične osti, tulaste sekire in noži ali kovinski deli pasu – bronaste in železne pasne sponke in obročki.

Na grobišču prevladujejo grobovi z značilnimi ženskimi pridatki: raznobarvne steklene jagode ogrlic, jantarne jagode, bronaste in železne zapestnice in bronaste fibule. Najpogostejši pridatek v grobu pa je lončenina, ki je služila kot posoda za popotnico umrlih. Nekateri grobovi nimajo pridatkov, bodisi ker so bili pridatki v grobovih iz organskega materiala in se niso ohranili, bodisi

da pridatkov že ob pokopu v grobu ni bilo. Ugotovili smo, da so bili nekateri grobovi že v prazgodovinskem času izropani, to potrjujejo ostanki razmetanih desk, razmetano kamenje v grobu, včasih pa tudi le skromni ostanki kovinskih in steklenih predmetov in posod, ki so bili celi položeni v grob, ob ropanju pa so se razbili. Ker je zemlja, v katero so bili vkopani grobovi, zelo kislja, se kostni ostanki praviloma niso ohranili, pa tudi drugih organskih ostankov v grobovih skoraj ni več.

Doslej je bilo na Kapiteljski njivi izkopanih 9 starejše železnodobnih gomil s preko 400 skeletnimi grobovi, med katerimi je nekaj knežjih pokopov.

Poleg okrašene bronaste situle, zlatih predmetov, bronastih posod, ukrivljenega meča – mahaire in delov skledaste čelade, smo v zadnjem letu našli 2 bronasti grško-ilirski čeladi, 3 situle in bronasto narebreno cisto. Vsi ti predmeti sodijo v vrh evropske kulturne dediščine in s tem Novo mesto še trdneje uvrščajo med najpomembnejša starejše železnodobna najdišča v Evropi. Opisi arheoloških najdb so izdelani sumarno, saj je najdeno gradivo še vedno v obdelavi. Restavratorski posegi v arheološko gradivo, ki je povečini zelo poškodovano, so zapleteni in dolgotrajni, kontinuirano lahko potekajo nekaj let. Gradivo še ni v celoti zrisano in ovrednoteno, zato so tudi sklepi začasni, čeprav do bistvenih popravkov ne more več priti.

Za stroko samo so raziskave grobišča Kapiteljska njiva v Novem mestu izredno pomembne, saj nam podrobneje osvetljujejo gospodarske tokove prazgodovine, duhovni in materialni svet ilirskega in keltskega življa ter njuno prepletanje.

Sociološke, kulturne in datacije analize, ki bodo opravljene po raziskavi celotnega grobišča, bodo nedvomno prinesle nova spoznanja o naši preteklosti, saj že dosedanje ugotovitve o kontinuirani osemstoletni uporabi grobišča zgovorno odlikavajo razvoj prazgodovinske družbe jugovzhodnoalpskega sveta.

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Novo Mesto – Kapiteljska njiva, Gomila III., Grob 12 Bronasta figuralno okrašena situla – detail (Potniki na vozu) (6.-5. st. pr. n. št.)

Novo mesto – Kapiteljska njiva, Barrow III. Grave 12 Bronze situla with figurative ornaments – a detail (passengers in a carriage) (6th-5th century BC)



Gomila VII. z grobnimi jamami po zaključenem izkopavanju

Barrow VII with grave pits after excavations.



Črno žgana, dvoročajna, lončena posoda iz groba VII/39

Black-baked clay vessel with two handles from grave 39/VII.



Grob V/35, listič iz zlate pločevine in steklene jagode ogrlice

Grave 35/V, a piece of golden foil and glass beads from a necklace.



Gomila I/sporadično najden bronast scepter
Barrow I, a found bronze sceptre.



Stekleni zapestnici iz različnih grobov
Glass bracelets from different graves.

Borut Križ

Kapiteljska njiva in Novo mesto – The Investigation of a Prehistoric Burial Ground

Keywords: Slovenia, Novo mesto, Kapiteljska njiva, Early Iron Age, Hallstatt period, archaeology, situla

Novo mesto is considered by expert opinion to be a significant centre of archeological heritage. In the area of Novo mesto, the first human settlements date from the late Bronze Age, which is from the end of the second millennium before Christ, and were even then considerably strong and numerous (Križ, 1995). Apart from the settlement of Marof (Knez, 1982), the known cemeterys include a cemetery in Bršljin (Knez, 1967) and Kapiteljska njiva, and above all, the sizeable flat cemetery without barrows in Mestna njiva (Knez, 1984), where so far, more than 400 cremation graves containing urns of an as yet unidentified ethnic origin have been excavated. Conditions changed in the 8th century BC when a new ethnic group arrived, and according to finds, these can more or less be established as the Illyrian tribes. The new people introduced a new form of burial and the old cremation graves were replaced with a form of inhumation burial in the common barrow of a tribe or a family. Equally, beliefs in relation to the afterlife changed, and the "new" graves contain many more objects to accompany the deceased to the next world. We now find weaponry in the graves of males.

The objects in some graves are very numerous, luxurious and made of metal, glass, amber or clay. Some of them were imported, and we know this to have been the case with amber from the Baltic, ceramics from Greece or the Mediterranean and some further metal artefacts.

The prosperity of the early Iron Age lasted until the 4th century BC, when the first wave of Celtic migrants reached the territory of what is present-day Slovenia. This introduced new rulers to the land, even though the majority of the population remained that of the old Hallstattian settlers.

Burial customs changed again with the arrival of the Celts, who re-introduced the cremation of bodies, with the difference that the ash was now simply scattered into grave pits of different shapes and sizes. The major settlement in the Novo mesto area was located in Marof and remained there from the 8th century BC to the turn of the millennium. Graves from the early Iron Age have been found in Kandija, Portoval, Ragovo, along the Zagreb road and in Kapiteljska njiva. During the late Iron Age, the deceased were buried in Kapiteljska njiva, Kandija and in the Bele garden (Knez, 1990).

Kapiteljska njiva

The river bend on which the medieval town of Novo mesto was built is guarded on the open side by the hill of Marof. The three summits of Marof are also archeological sites. The we-

stern-most summit, to the north of the old route that leads to Bršljin, is today occupied by the field of Kapiteljska njiva, with a total surface area of 20,000 square metres. In 1894, Pečnik with the assistance of Hoernes and Brattina excavated two barrows (A and B) that proved to be early Iron Age as well as several graves from the late Iron Age (Knez, 1986).

The numerous other finds in Novo mesto stole the limelight, however, and the archeological site lay forgotten for nearly 100 years until 1983, when intensive mechanical ploughing of the field unearthed several finds from the cremation graves of the late Bronze Age. After a closer examination of the site, protective excavation was started in 1986 by Tone Knez, the keeper of the Dolenjska Museum, and these are still being continued today by the Institute for Protection of the Natural and Cultural Heritage of Novo Mesto and by Dolenjski muzej. The dome-like summit of the hill where the burial ground itself is located has been regularly cultivated for centuries. The ploughing and erosion of the soil have completely flattened the large earthen barrows and the layer of soil above the prehistoric graves has continued to thin out. The overall threat of damage to the archeological material has been gradually increasing. The restorers who have been dealing with damaged material discovered after archeological excavation divide them into three categories of damage: mechanical, caused by ploughing during the annual cultivation of the fields; climatic, caused by winter frost, against which the thinning layer of soil is now unable to provide protection, and chemical, the result of the different kinds of pesticides and fertilisers used in agriculture.

Therefore, after careful consideration, it was decided that the protective excavation of the entire area of the cemetery and the preservation of archeological finds were the most appropriate of the wide range of possible measures used in the protection of archeological monuments. But at least we finally succeeded in halting the cultivation of the field for the duration of the research.

Because of its size, all 20,000 square metres of the archeological site were subdivided into four meter square sections, which were individually marked with numbers and letters in order to be easily recognised. The system of squares starts in the south-eastern corner of the site; the numerical order running from east to west, and the alphabetical order running from south to north.

The methods employed in the fieldwork at Kapiteljska njiva has always been the same ever since the investigations began. Accordingly, the archeological site has been excavated layer by layer, and in this way any destruction or loss of archeological finds and data had been minimised, or completely eradicated.

The excavation of the cemetery is being conducted in each individual square by excavating a single layer of soil five to fifteen centimetres thick at a time, and going as deep as the core of the hill. After the excavation of individual layers, the plateau that has been created is cleaned and smoothed. Across the cleared surface, or planum, we can then read the traces of all activity that was conducted during the past millennia. The patches of grave pits from the early Iron Age are greyish green or yellow and clearly differ from the surrounding sandy yellow and rust-coloured soil. Apart from the prehistoric graves, the remains of Second World War fortifications and trenches have also been discovered. Each excavated square has been measured and documented in drawings and photographs. All small finds have been carefully measured and sketched to a scale of 1:10 and 1:20. The entire site has been mapped to a scale of 1:50 and 1:100. All archeological finds are given a primary preservation treatment while still in situ. A new method of lifting the finds from the graves, which proved to be better suited to the purpose, has been introduced. The finds are excavated together with the soil immediately surrounding them, wrapped in cellulose and sellotaped. Protected in this way they are lifted from the pit and transferred to the restoration workshop.

The oldest graves in the site date from the late Bronze Age and belong to the Urnfield Culture of the 9th and 8th century BC. All graves from that period are cremation graves and contain urns. These usually consist of a heavy ceramic urn filled with ash and other burnt remains that have been covered with a shallow bowl or pan, while the grave itself is covered with a stone plaque. The graves include few small objects and are relatively poor, and this, undoubtedly,

points to the social position of the deceased and to social conditions in general. An exception in the number and quality of finds is grave 33, which contained a black-brown heavy urn, 58 cm in diameter, covered with a pan that had been decorated with slanting grooves, a small dish with a projecting lip and printed ornamentation, a bowl decorated with fluting, garlands, triangles and Maltese crosses, two bronze needles and a decorated object made of bone, part of a harness. The grave was covered with a plaque of stone like all the others.

So far 54 cremation graves that bear the characteristic hallmarks of the Urnfield Culture have been found in Kapiteljska njiva, but the burial site undoubtedly contained many more graves, because systematic archeological excavation and research of the entire Early Iron Age cemetery, that were conducted in the past, revealed the numerous remains of shattered ceramic urns and individual metal objects also from the Urnfield Culture. It seems fair to conclude that while the mounds themselves were being built and during burials in the Hallstatt period, many older cremation graves from the late Bronze Age were destroyed. The actual number of these is impossible to ascertain.

Barrow I

This mound which is almost 28 m in diameter, was situated in the western-most part of the burial site. The southern part of the mound was excavated in 1987, the northern in 1989, the stone-built central grave in 1990 and a few other graves in the barrow in 1992. In barrow I, a total of 45 Hallstattian graves were excavated, 44 of which contained skeletons that had been arranged in a circle around the edge of the mound, while the grave located in the centre of the mound was constructed of timber and stone. The graves date from the beginning of the early Iron Age (horizon Podzemelj II) to the later periods of the early Iron Age (Certosa horizon). The graves themselves mostly contained ceramic vessels of differing shapes and varied ornamentation. Only a few metal objects were found. Particular attention must be paid to the central grave, whose timber-and-stone construction make it special for the period and the area and points us in the direction of a hierarchical society ruled by a class of "princes". Another princely grave in the barrow is grave 16 which together with a harness, contained a bowl-like helmet and a short, curved sword or mahaira. Bronze needles, iron and bronze weapons and ceramic vessels date the grave to the time around 700 BC, which would mean that it is later than the central grave.

The barrow was considerably flattened by ploughing and was visible only as a slightly raised part of the terrain. During the excavations conducted by Tone Knez, keeper of the Dolenjska Museum (Knez T., 1993) several pieces of ceramic vessels and glass and metal objects were discovered, that had originally belonged to individual graves which have been destroyed by ploughing.

Barrow II

The first two graves from this barrow were found as early as 1989 during the protective excavation of cremation graves from the late Bronze Age (Križ, 1991), while 34 other graves were excavated in 1992. The excavations in 1992 took place between the 9th and the 31st June and were carried out by a team of manual workers and a team of experts from the Institute for the Protection of the Natural and Cultural Heritage of Novo mesto.

The barrow had been completely flattened by ploughing and was no longer visible in the terrain. 36 skeleton graves were arranged in a circle that covered the entire surface of the barrow, which measured more than 20 metres in diameter. Some of the graves had been damaged during later

burials in the same barrow, but in general, the graves were of typical shape and dimensions, which is to say that they were rectangular and measured 150-300 cm x 70-120 cm. The imprint of a wooden coffin has been preserved in many graves: it survives only as a layer of darker soil and no trace of the wood remains. Objects found in the graves were made of clay, glass, amber or metal. Among them, the most common are ceramic vessels decorated with relief or painted ornaments. In addition to this, many clay spindle whorls were found (as many as eight together in grave 18), a number of grooved Bronze bracelets and simple glass-bead necklaces. In the graves of men, several iron spearheads and socketed axes were found. In general, the metal and glass finds were few, the only exception being grave 17, where apart from two ceramic vessels pots placed on top of the grave, the following items were found:

- two hair loops made of several bands of Bronze wire
- a double-looped bow fibula whose base was shaped like a beotic shield
- two heavily decorated bronze bracelets
- an iron knife
- a Bronze boat-shaped fibula with two rings attached that had been made of several bands of Bronze wire
- a double-knobbed Bronze fibula
- a small corded fibula made of bronze
- a necklace of small beads made of bone and two large ones made of white glass
- a conical ceramic spindlewhorl

All graves in the barrow were relatively shallow and we can only speculate as to the thickness of the original layer of soil that covered them. All the data that might have served to make a clear indication is missing.

Barrow III

The barrow III is the southernmost barrow of the cemetery, as the terrain immediately behind it and to the south drops vertically towards the path below, which served as an important route in the Middle Ages and, if we acknowledge the position of the entrance of the prehistoric settlement itself, must have also been used by the prehistoric population.

Investigation of barrow III was started in 1989 during the protective excavation of cremation graves from the late Bronze Age. At that time, two inhumation graves were excavated.

Systematic excavation of the barrow begun in 1991. At first, fourteen inhumation graves were excavated, followed by the rest in 1992, and this brought the total number of graves excavated in the tumulus III to fifty-six.

The inhumation graves are arranged in several circles and follow the edges of the barrow, but these rings of graves unfortunately intersect in several places. Old graves have thus been damaged by the later ones and separating them sometimes proves to be a complicated task. Originally, the barrow measured 22 metres in diameter. During the Second World War, several trenches were dug into the barrow, which had already been flattened by ploughing and erosion, and this had caused serious damage to several graves.

According to the finds in the graves, the barrow was used as a burial site from the period of the Stična – Novo Mesto horizon to the late Iron Age. We can be sure of this because an iron fibula from the La Tene period was discovered in grave 41 along with a bronze sieve, some small bronze buttons in the shape of a cross, an iron knife, a bracelet, an amber necklace, a clay spindlewhorl and one further bracelet made of fine amber.

The graves on the southern side of the barrow are more densely arranged, and this can be explained from the position of the barrow itself, as ploughing was more intensive on the northern side and the eroded soil gathered on the southern part, which kept more graves intact. This

included those dug into the sides of the barrow and not into the core of the hill. On the northern side, unfortunately, only those graves in the core of the hill have survived, while all those which were not deep enough were destroyed by ploughing. From this it can be concluded with certainty that barrow III contained more inhumation graves than the excavated 56. All graves are of the inhumation type, of rectangular shape and marked by many traces of either wooden coffins or wooden constructions in the pits themselves. Most of the grave finds are ceramic vessels of various shapes, with feet and handles, such as bowls, pots, and cups, and have been decorated with different types of ornament: painted, incised, moulded, imprinted and even relief ornamentation which in some cases includes even stylized sculpted animal heads.

In the graves of females, we find mostly jewellery made of colourful glass beads, although a number of amber necklaces, grooved bronze bracelets and different kinds of fibulae, mostly of the Certosa type, were also found. Most finds discovered in the male graves were iron weapons, spears and axes.

Two relatively luxurious graves were discovered in the barrow, which in accordance with their character can be described as princely graves. In grave 22, five clay pots, two iron axes, a bronze strainer-ladle with a 45 cm long double-twisted handle and an iron shield boss edged with decorated layers of bronze were found. The boss was attached to a shield made of wooden poles. The shield boss is the first of its kind to be found in Slovenia so far. The other shield was discovered in Kandija in Novo mesto. The bronze strainer ladle is also the first example of its kind found in Slovenia so far.

The other princely grave is the luxurious male grave 12, which apart from a harness, spear, and axe as well as ceramic vessels yielded up a decorated Bronze situla and a 126 cm long belt decorated in the same style as the situla. The situla is embellished with a single figurative frieze and is greatly damaged. The frieze depicts a horse harnessed onto a four-wheel carriage with four passengers sitting one behind the other. The rest of the figures are less readable, but they certainly depict horned animals, a horse, human figures, birds, a sitting dog and most probably a hunter with a bow.

The belt which has been ornamented in the same style is even more damaged than the situla. It introduces a new, previously unknown, scene – fishing. Two naked men, whose heads have not been preserved, hold a net that contains two fish. The belt also features several animals – birds, horses, lions, and a rabbit – and a number of unclear human figures. It also includes a damaged although still recognisable erotic scene.

The grave dates from the later period of the Dolenjska princely graves, from the time of the Certosa period, which is to say from around 500 BC.

Barrow IV

A small barrow located between barrows II, III and V contained only three inhumation graves that had been dug relatively close together and that made up some sort of a closed “circle”. The finds in the graves are simple, but they all date from approximately the same time and belong to the Stična – Novo mesto horizon. In grave 2, which measured 280 x 90 cm, a boat-shaped fibula with attached rings and a Bronze bracelet made of several loops were discovered along with earthenware. Metal objects were found in the organic layer, but it survived only in the minutest traces and were far from preserved. It is unknown why burials in this barrow were stopped.

The diameter of this completely flattened barrow measured five to six metres across. The excavations of the barrow were carried out by the archeological staff of the Institute for the Protection of the Natural and Cultural Heritage of Novo mesto, led by the author of the present article, between the 25th May and the 5th June 1992.

Barrow V

The prehistoric barrow V was located on the slope which falls gently towards the south. Its shape was oval and it measured 25 x 22 m. Due to ploughing, it had become completely flattened, so that its original height could no longer be determined. The graves were arranged in a circle around the edges of the barrow. The original total number of graves is not known, but 74 have survived to the present day. All those graves which were insufficiently deep were destroyed by ploughing. The grave pits were mostly dug through the top layer of the mound down to the depth of the natural ground underneath or in some cases even deeper into the core of the hill. They were arranged in three or four concentric circles which overlapped at many points. Later graves were dug above or into the older ones, in some cases overlapping completely, such as graves 22, 23, 24 and 10, 11, 16 and 17, and this rendered the identification of the grave pits and original deposits of material difficult. The grave pits themselves were rectangular and measure between 80 x 40 cm (grave 38/V) to 400 x 220 cm (grave 13/V). In some graves, the modest remains of wooden coffins and wooden constructions (grave 44/V and 28/V) were found. In general, to discover any extant remains of wooden and other organic material in the soil would be exceptional, as the high levels of acidity in the soil of the Dolenjska region would cause its complete decay. Any remains of bones in the graves are therefore extremely rare. An exception among the excavated graves are 2/V and 13/V because of their stone-built structures. Both graves had already been robbed in prehistoric times, but the few surviving and exceptionally rich finds reveal that they belonged with the other luxurious graves. The finds were mostly what one would expect, and encompass weapons such as iron spears and axes, knives together with the occasional fragment from a belt in a male grave, glass, bone and amber beads, bronze bracelets and fibulae in the female graves. In both female and male graves, ceramic vessel of varied shape and ornamentation was found. An exception is grave 35/V, the pit of which measures 370 x 130 cm and which had been dug 80 cm deep into the core of the hill. Above the pit, a large stone had been placed, next to which a bronze ring was found. On the bottom of the pit, more than a thousand glass and amber beads, amber buttons and bosses, a clay spindle whorl, the remains of bronze vessel and three rectangular leaves of gold were found.

The glass beads were of varied size, shape and colour. Mostly were of a single colour, either blue or white. But some beads of several colours with spots and protrusions were found and there were also a fair number of beads that had been fashioned into the shape of ram heads. A special feature of the grave was amber beads in the shape of animal heads, and these are unique among prehistoric finds made in Europe so far. These finds show that this was one of the princely graves, for the great quantity of glass and amber jewellery and, above all, gold, indicate that the deceased was a wealthy lady of noble birth, buried in the course of the 6th century BC.

The barrow also contained a number of graves that were completely empty. Some of them had had all their contents stolen already in prehistoric times, but for the majority, no objects had been placed in the grave during burial. Such simple graves make a marked contrast to grave 35/V and clearly reflect the different strata of Hallstattian society. They may have served for the burial of slaves, although there is no proof that slavery existed at the time other than from the secondary written sources of Greek contemporaries.

The protective archeological excavations in Kapiteljska njiva in Novo mesto were carried out without interruption from early April 1993 onwards. The expert part of the team consisted of five of the staff from the Dolenjska Museum and the Institute for Protection of the Natural and Cultural Heritage of Novo mesto (an archeologist, a draughtsman, an archivist and three restorers). The labour itself was carried out by 10 manual workers. The crew was for some time helped by a group of five volunteers – amateur archeologists. Apart from these, eight secondary school students also participated as a part of their compulsory practical curriculum.

Barrow VI

Twelve graves from barrow VI were excavated in 1993, and the rest followed in 1994. Due to ploughing, the barrow had been completely flattened and was no longer visible in the terrain.

The shape of the barrow could be reconstructed only from the basis of the position of the individual inhumation graves, which were generally dug around the edge of the barrow to create a complete circle. Working from this premiss, it was discovered that the dimensions of barrow VI measured 21 metres in diameter. All together, forty-five graves were discovered in the barrow. All of them were of the inhumation type and the dimensions of the grave pits differed in no way from the conventional size of graves elsewhere. Ceramic vessels of various shape and size, with incised, relief or painted ornamentation was found in the graves. In the graves defined as male, iron weapons, such as spear heads and socketed battle axes were discovered. In those we recognise to be female graves, numerous examples of jewellery were found. Apart from bronze bracelets, these include iron bracelets, bronze fibulae, beads of colourful glass and necklaces of amber beads. Some of the graves were empty or contained a small number of scattered objects. Grave 44/VI particularly demands attention, where the remains of a Greek cup, amber beads in the shape of duck heads and colourful glass beads were discovered, even though it had been robbed as early as in prehistoric time, but the remaining finds, although modest still speak for one of the richest and most significant graves in the barrow. Finds were scarce, but from both their value and the kinds of locations in which they were found we can deduce that they had been scattered as the graves were robbed. Among the other graves, those that stand out are grave 22/VI, where along with various pieces of jewellery an exceptional find was made of more than 1,200 various glass and amber beads and a golden loop (a bead); and grave 16/VI, which contained a small bronze bowl. The graves in the barrow date from the 7th to the 4th century BC.

During the archeological excavation of barrow VI, which lasted from the 8th June to the 29th July 1993 the first twelve graves which were located in the western part of the barrow were discovered. This work was carried out by a team of nine manual workers, four students and restorers and archivists from the Institute for the Protection of the Natural and Cultural Heritage of Novo mesto and from Dolenjska museum.

The excavations of the rest of the barrow lasted from the 19th April to the 8th July 1994.

Barrow VII

Of the nine barrows from the Hallstatt period excavated so far, barrow VII is the south-easternmost barrow on the Kapiteljska njiva burial site in Novo mesto. It was located on slightly higher ground, but its profile unfortunately did not survive centuries of ploughing and erosion. Nevertheless, we still found a complete circle of graves around the edge of the barrow, which followed the pattern of all the other barrows so far excavated.

Forty-two inhumation graves were found in barrow VII, but the level of their preservation and other incidental finds indicate that the barrow contained many more graves. Some of the graves were dug into the outer layer of the barrow, which was reduced by ploughing, and have not survived to the present day. Individual objects and evidence of subsidence in the soil were clear enough indications of the fact of their past existence but not enough to give clear proof of their precise location. To judge by the graves themselves that have survived, then we can hazard a guess that the original barrow measured more than 20 metres in diameter. Its original height can only be approximately determined from circumstantial evidence, such as graves on the extreme edges of the barrow, which had been dug two metres deep into the core of the hill that had been covered by the barrow itself. On the other hand, some of the other graves lay a mere 30 to 40 cm below the present surface and must have been originally dug to a greater depth.

The dimensions of the grave pits vary, some being quite small, approximately 110 x 150 cm, while the largest measure 400 x 200 cm. In general, they are rectangular and almost all of them bear the characteristic stamp of the remains of wooden constructions or coffins. The soil in Dolenjska unfortunately contains extremely high quantities of acid, which means that all organic matter deteriorates rapidly. For this reason, the remains of wooden objects, such as coffins or wooden boxes, are so poorly preserved that their original shape or structure can only be the subject of pure speculation. A further reason for their poor state of preservation is that the graves were often dug one on top of the other. Thus the graves overlap and “intersect”, which as early as the Early Iron Age caused both the graves themselves and their contents to be destroyed and mixed up. For these reasons, the task of distinguishing between individual graves may prove to be very complicated if not impossible.

The first analysis established the existence of forty-two inhumation graves in mound VII that date from the 6th to the 4th century BC, but most of the graves, and particularly the more luxurious ones, date from later periods.

The unearthened objects belong to the conventional repertoire of the early Iron Age grave in the Dolenjska region.

Among objects found in the male graves were iron weapons, such as badly corroded iron spear heads, iron axes which belonged to the socketed or one-sided winged axe-type, and parts of simple and festive clothes – such as iron or bronze belt buckles and parts of harnesses.

In the female graves, jewellery was discovered, such as various kinds of bracelets and anklets, necklaces made from amber beads of different shapes, necklaces from glass beads of a round, oval or disk-like shape, and these included examples with protrusions and others that had been fashioned in the shape of a ram’s head. All the glass jewellery had been made of colourful glass which itself was made to a dizzying degree of nuance and design. Examples of this include blue glass beads shot through with a white undulating line and other colourful glass beads with spots and protrusions. The most common colours were blue, bright green, yellow, brown, white and transparent glass, and all these were figured in a variety of combinations.

A large quantity of bronze brooches of different types and shapes were found, ranging from snake-shaped and banded fibulas to those of the Certosa type. Almost all the female graves yielded clay spindle whorls and loom weights.

In both the male and female graves, earthenware was present, and the most common type was of a red coloured vessel (or ciboria) supported on a foot with black graffiti ornamentation. It was also common to find clay pans and other rounded vessels. A special reference must be made to grave 20/VII where two black-baked graffiti jugs (or kernos) supported on a foot, that had small vessels or protrusions attached to their necks, were discovered. The same grave also produced a vessel with both a supporting foot and handles imported from the Italic lands.

In mound VII, three graves were discovered, whose dimensions distinguish them from the rest. They measured more than four metres in length by two metres wide.

Grave 5/VII was undoubtedly a male grave, on account of the iron spear head discovered in it, but this was the only find, since the grave had already been pillaged during prehistoric times. Grave 35/VII yielded parts of iron weapons and two bronze vessels which had been damaged beyond recognition. These remains probably once belonged to bronze situlae.

Like these two, grave 19/VII (Križ B., 1995) belonged to a representative of the wealthy ruling class and had been left intact. The following objects were found in this grave which itself had been dug into the core of the hill and reinforced with a wooden structure:

- two bronze Illyrian helmets originally made in Greece, of the type which is known to have been used on the territory of what is now present-day Greece, Albania, Macedonia, Serbia and Croatia. These are the first two examples found in Slovenia;
- a Bronze cordoned cist
- a Bronze bucket or a situla,

- an iron and bronze harness,
- an iron belt buckle,
- a part of a bronze belt,
- two bronze Certosa fibulae,
- a number of iron and bronze loops,
- four iron spear heads,
- two iron axes, and
- a bronze needle.

The grave dates from the 4th century BC and is one of the most rich and significant monuments of its kind in Europe, whose contents speak for the wealth and rank of the deceased. Next to this grave, another (35/VII) was discovered, which undoubtedly belonged to a woman related to the noble buried in grave 19/VII.

This female grave, that had been partially ploughed up, yielded bronze bracelets, glass and amber jewellery and the poor remains of some golden leaves.

The excavations of barrow VII lasted from 20th June 1995 to 4th August 1995, with several short breaks to allow for the investigation of the La Tene graves.

The work was carried out by manual workers, students of archeology from Ljubljana University and restorers and an archivist from the Institute for the Protection of the Natural and Cultural Heritage of Novo Mesto and Dolenjska Museum under the guidance of the author of this article.

La Tene Burial Site

During excavation of the large prehistoric necropolis between 1986 and 1988 the archeologist and custodian of Dolenjska Museum, Tone Knez, found the remains of a La Tene burial site (Knez T., 1987) and unearthed 80 cremation graves. These date from the middle and late La Tene period, which is to say, from the 3rd and 2nd century BC. These graves contained ceramic vessels, and the remains of glass and bronze jewellery along with iron weapons.

In 1994 sixty-three cremation graves from the La Tene period were excavated, and they yielded similar finds to the graves discovered in 1986 and 1988.

In 1995 another 165 graves from the La Tene period were unearthed, so that the total number of graves excavated so far from the late Iron Age comes to 308.

The depth and dimensions of the graves varied. They are of round, oval, rectangular and square shape. Ashes and the remains of burned human bones are mostly scattered on the bottom of the grave pits, but in some cases, they were placed in one of the clay vessels in the grave itself. Such clay vessels were mostly shaped with bare hands, without the help of a wheel, which is exceptional for that time, and it reflects social differences and living conditions at the time in the Dolenjska region. The newly arrived Celtic settlers, who controlled the native population with military force, were obviously in the minority and the old traditions were kept alive. Although the means of burial is cremation, itself already a novelty when we compare it to the burial procedures of the early Iron Age, the traditions, burial site and ceramic vessels in the graves remained the same. Among the new metallic objects that we find in the male graves are iron swords, iron shield bosses and iron daggers, which were discovered together with the spear heads and axes of the past. Among those objects from the female graves, bronze and iron jewellery such as bracelets and fibulae prevail as before, although we also find a new type of heavy, colourful glass bracelet, which had been completely melted down during the cremation itself. One typical characteristic of the iron weapons is that they had been deliberately bent before they were placed in the graves. Thus a great number of iron swords together with their sheaths, and even spear heads, had been bent twice or even three times. The male graves also

contained various buckles, mostly made of iron, and iron chains for the fastening of swords. Sheaths from this period are generally decorated, but unfortunately they had been so corroded by the soil that the decorations themselves were no longer discernible without prior restoration. In addition the objects had been damaged by fire, because they had been burnt along with the deceased.

If there is one grave that stands out it is grave 194/VII, where apart from the iron objects, a belt, a buckle and two heavy bronze anklets were found, a rarity in Slovenia.

We were surprised by the exceptionally high quantity of ceramic vessels placed in the late Iron Age graves. The grave pits were filled to the edge, so that the vessels inside were crammed together. The pottery was made by hand and decorated without exception with relief ornamentation, such as knobs and shapes in both the form of the letter S and the crescent. Some vessels were decorated with painted designs or incisions in the clay that had been made before it was fired. The ceramic vessels mostly served as an addition to the grave and only rarely as an urn to hold the cremated ashes. The graves were relatively shallow and located in the area between older barrows.

The significance of the finds from this era is of extreme importance, for they indicate that the number of the Celtic newcomers was relatively small, and that this fact had enabled the traditions of the original population to survive in the region.

Barrow Burial Site

The graves from the early Iron Age date from the time between the 8th and the 4th centuries BC and belong to the south-eastern sub-Alpine Hallstatt culture. The numerous finds are highly aesthetic and reveal a great deal of information to the expert eye. The main form of burial in the site of Kapiteljska njiva is represented by large barrows of soil, which are of round or oval shape and that originally measured up to 30 metres in diameter and several metres in height. Several centuries of intensive field cultivation has considerably flattened these mounds, to the extent that they are no longer visible in the terrain. For this reason, the usual methods employed to excavate prehistoric mounds had to be changed. All graves are of the inhumation type and dug around the edge of the barrow, which remains visible only as a complete circle of graves. The slopes of the barrow itself have disappeared altogether due to repeated ploughing. The investigations conducted during the last few years have shown that the deceased were all buried in coffins and placed during the funeral inside a further wooden construction or some kind of wooden box that had been built into the grave pit. The graves are of varied depth and many of them overlap, so that later graves have damaged or even destroyed quite a few of the earlier ones. In most graves, small archeological finds were discovered, and these were mostly objects placed in the grave next to the deceased or that had formed part of the dead person's attire.

In the male graves, iron weapons – spear heads, socketed axes, knives and the metal parts of belts – were discovered along with buckles and loops made of both bronze and iron.

Most of the graves, however, revealed typically feminine objects: the colourful glass beads of necklaces, amber beads, bronze and iron bracelets and bronze fibulae. As usual, the objects that we found most frequently were ceramic vessels, and these had invariably served as containers for the food that had been provided for the deceased on their last journey. Some graves were completely devoid of objects, either because they were made of organic material and had decayed or because no objects had been placed in the graves during funeral to begin with. Some of the graves had been robbed as early as during prehistoric times, as could easily be inferred from the evidence of fragmented and scattered planks, scattered stones in the grave pits or the sparse remains of metal and glass objects and vessels which had been shattered as the theft took

place. Since the ground in which the graves are located contains great quantities of acid, all the bones and other organic matter had almost completely decayed away.

So far, nine barrows from the early Iron Age with the total of 400 inhumation graves, some of which belonged to the ruling class, have been excavated in Kapiteljska njiva.

Apart from an embellished bronze situla, golden objects, bronze vessels, a curved sword or mahaira and parts of a bowl-like helmet, two bronze helmets of Greek Illyrian origin, three situlae and a bronze grooved shield boss have also been discovered. All these finds rank among the finest in European cultural heritage, and secure the position of Novo mesto in the first rank among the most important Early Iron Age sites that have been excavated in Europe.

These descriptions of the archeological finds can only be a summary, as most of the discovered material is still being researched. Restoration procedures to some of the highly damaged archeological material are complicated and may last several years. The finds have still not been recorded and evaluated in their entirety, and therefore these conclusions must be regarded as provisional, although we anticipate no more major surprises.

The research that is being conducted in the burial site of Kapiteljska njiva in Novo mesto is highly important for the furtherance of the profession itself, as it sheds light on both prehistoric economic trends and the spiritual and material worlds of the Illyrian and Celtic population. It also reveals something of the story of how they merged together.

The sociological and cultural analysis of and attempts at dating the finds, which will be conducted once the research of the archeological site is concluded will undoubtedly bring new knowledge of our past. Even so, the results that have been obtained so far from the investigation of the eight centuries of continuous use of this burial site reveal much about the development of a prehistoric society on the south-eastern side of the Alps.

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Nika Leben

Restavratorska dela v podružni cerkvi sv. Marka v Vrbi

Ključne besede: Slovenija, Vrba, podružna cerkev sv. Marka, restavriranje, Jernej iz Loke

Celostna prenova podružne cerkve sv. Marka v Vrbi je po skoraj štiridesetih letih, kolikor je minilo od prvih raziskav, dopolnila naše dosedanje vedenje o stavbnem razvoju in opremi. Med gradbeno sanacijo je bilo odkrito romansko okence v južni steni ladje, v prezbiteriju pa so bili odkopani temelji romanske apside. Temelji, zloženi iz velikih okroglic, so prezentirani pod steklom. Pod zidnimi legami v ladji so bili odkriti ostanki lesenega figuralno poslikanega stropa, ki je verjetno delo freskanta Jerneja iz Loke. Nekaj ornametov je slikar Viktor Snoj naslikal na novem kasetiranem stropu, s katerim smo skušali oplemenititi prostor. V ladji in prezbiteriju so bile restavrirane fresko poslikave. Ob odstranitvi severne menze je bil odkrit in restavriran pas z mučenkami, ki se vleče vzdolž severne stene in se nadaljuje na slavoločni steni. Restavriranje stranskih oltarjev pa je odkrilo ostanke dveh antependijev, ki sta bila uporabljena kot opora na hrbtni strani oltarjev. Na enem je naslikano Srce Marijino, na drugem, verjetno še iz 17. stoletja, pa je v niši upodobljen sv. Marko. Obnova je bila zaključena z restavriranjem glavnega oltarja. Podružna cerkev sv. Marka v Vrbi ima zaradi svojega simbolnega pomena posebno mesto med našimi arhitekturnimi in umetnostnimi spomeniki. Z zadnjo, celostno prenovo po skoraj štiridesetih letih, kolikor je minilo od prvih raziskav oziroma odkrivanja fresk, smo spomeniku dodali nekaj novih poudarkov, ki so rezultat dopoljenih raziskav.

Arhitekturne raziskave in gradbena sanacija

Vrba se prvič omenja leta 1247, cerkev s patrocinijem pa leta 1468 v radovljiški matrikuli (Höfler J., 1988, 218 s). Starost stavbe (Zadnikar M., 1982, s 250-252) je bila potrjena ob začetku gradbene sanacije leta 1988, ko smo pri odstranjevanju zunanjih ometov odkrili romansko okence tik ob večjem baročnem oknu v južni ladijski steni. Okno je dokazalo, da je ladja v celoti romanska, kar je bilo sicer razvidno že iz oblike slavoloka – odrezane polkrožne apside. Okence, ki je vzdano visoko v steni, ima na zunanji strani ovalen izgled, v notranjosti pa značilno romansko formo s polkrožnim zaključkom. V ostenju, približno na sredini, je ohranjen kamnit okvir iz zelenkastega kamna kot opora za bodisi stekleno ali leseno zaporo. Na notranji strani okna ni bilo mogoče v celoti odpreti, ker sega gotski omet s freskami čez spodnjo polico line. Fresko omet smo ohranili tudi zaradi pričevalnosti, saj kaže, da so okno zazidali ob poslikavi notranjosti (Jernej iz Loke). Okence ali bolje lino smo zasteklili s peskanim steklom. Da je slavoločna odprtina del romanske apside, je bilo znano že iz prvih raziskav leta 1955 (Komej I., 1959, s130-133 s, Šubic M., 1959, 133-134 s). Obsto apside smo potrdili z arheološkim sondiranjem (Sagadin M., 1989, 259-260 s), s katerim smo odkopali celotne temelje polkrožne apside, zložene iz razmeroma velikih prodnikov, ki jih veže apnena malta. Iz nekoliko manjših zaobljenih kamnov so zloženi tudi plitvi

temelji ladje, odkopani zaradi statične sanacije in odvodnjavanja. Vzporedno z raziskavami je namreč potekala gradbena sanacija. V zaključku zidov, pod zidno lego je bila vkopana armiranobetonska vez, ki je povezala ladjo in poznogotski prezbiterij, statično pa so bili sanirani tudi temelji zvonika in v prostor pod zvonikom napeljana električna.

Stavba je doživela večje prezidave v začetku 17. stoletja, ko so podrli del apside in zgradili obstoječi renesančni prezbiterij z obočnim sistemom dekorativnih plitkih reber z geometrijskima diskastima sklepnikoma in ščitki (letnica na portalu, ki vodi v zakristijo pod zvonikom, 1627, vizitacija 1657; po Komelju sredi 16. stoletja). V polnilu zazidanega srednjega okna v prezbiteriju so bili najdeni kosi delilnega stebrička, ostankov krogovičja in kamnitega okvira pa v odprtini ni bilo, zato je okno ostalo zazidano in v notranjosti prezentirano kot niša z rekonstruirano poslikavo. Obliko in velikost drugih dveh poznogotskih oken, v baroku prezidanih v pravokotno obliko, smo nakazali z ostanki originalne poslikave, povezanimi z diskretno črto, ki ponazarja zašiljeno obliko okna.

Zvonik, grajen sočasno s prezbiterijem (letnica na portalu, ki vodi iz prezbiterija v obokan prostor pod zvonikom 1627), je imel prvotno čebulasto streho, ki so jo v 19. stol. spremenili v neogotsko zašiljeno obliko. Pred gradbeno sanacijo je bil beljen v belem tonu, ob popravilu strehe z leseno kritino pa so bili na južni steni odkriti fragmenti šivanih vogalov v enakem oker tonu s črno obrobo kot je poslikava reber v prezbiteriju, kar dokazuje sočasno gradnjo. Vogale smo rekonstruirali na novih ometih, ki so bili v nekoliko preveč zaglajeni obliki obnovljeni tudi na celotni zunanji fasadi. Gradbeno sanacijo smo zaključili s prezentacijo temeljev apside. Pri tehtanju odločitve, ali naj se temelji prezentirajo le v tlaku, pod steklom, ali samo dokumentirajo, smo se odločili za prezentacijo pod steklom, ki jo poznamo iz otoške cerkve na Bledu. Temelje smo po načrtu arh. Aleša Hafnerja (Zavod za varstvo naravne in kulturne dediščine Kranj) prekrili s tremi polkrožno zaključenimi segmenti pohodnega stekla. Obvezno zračenje je bilo po načrtu predvideno skozi horizontalno rego pod stopnico v njeni celotni širini, žal pa je bila izvedba poenostavljena in vertikalni regi izvedeni le ob robu stopnic. Zračenje ni zadovoljivo in se steklo pozimi rosi. Obenem je steklo izredno občutljivo in se pozna na njem vsaka stopinja. Lahko bi ga sicer nadomesti z mrežo, ki pa ima prav tako slabe in dobre lastnosti. Temelje apside je v mraku mogoče razsvetliti, v tleh pa je po načrtu ing. Josipa Ušaja tudi razsvetljava v ladji. Celoten tlak iz perاشkega tufa je bil namreč dvignjen in položen na izolirano podlago, s tufom smo nadomestili tudi neprimerno keramiko v prezbiteriju.

Zazidali smo sekundarno vkopano nišo v severni steni ladje, v kateri je bila monštranca z Lambergovim pečatom. Gradbena dela je izvajal F. Pelko z Bleda.

Poslikave

Cerkev je bila v srednjem veku večkrat preslikana, tako zunaj kot znotraj (povzetek po Höfler J., 1993). Sledovi najstarejše poslikave so bili odkriti že leta 1955 ob slavoloku, ki je del romanske apside: to je preprosta ornamentalna okrasitev stene z vodoravnimi črtkanimi črtami. Zatam je v romanski apside in na ladijski slavoločni steni okoli leta 1420 slikal neki furlansko izšolan slikar. Na delu oboka nekdanje apside znotraj slavoloka se je ohranila podoba Kristusa v mavrični gloriji, obdanega s simboli evangelistov, na južni strani slavoločne odprtine pa lik nekega prostostoječega apostola. Na južnem delu slavoločne stene sta prikazana evangelist Marko pri pisanju in odrti sv. Jernej. Slog teh fresk pripada zadnji stopnji potujočih furlanskih delavnic iz časa okoli leta 1400, ki ga zastopajo tudi freske v Žiganji vasi in na Bregu pri Žirovnici. Dobrih sto let kasneje srečamo tu na delu popularnega slikarja Jerneja iz Loke, ki je pokrtil ladijske stene s prizori iz Kristusovega pasijona, pohoda in poklona sv. treh kraljev in posameznimi svetniškimi postavami. Tudi ta plast poslikave se je ohranila le v fragmentih. Pasijon se je odvijal v dveh vodoravnih pasovih na dobri polovici južne stene in na polovici zahodne stene. Omeniti je potrebno še Marijino oznanjenje na

slavoločni steni, ki se nadaljuje v svežih neobledeh barvah tudi na slavoločni steni. Štiri niše s podobami mučenk je poprej zakrivala prislonjena menza, ki smo jo prav zaradi vidnih poslikav odstranili. Freske Jerneja iz Loke so morale nastati v letih 1525 – 1530.

Glavnina fresk je bilo odkritih in restavriranih leta 1955. Zaradi sivega toniranja sten in neestetsko poudarjenega toniranja robov fresk smo se odločili, da se te pomankljivosti odstranijo.

Leta 1989 so bile vse površine ponovno sondirane: poleg manjših fragmentov fresk, n.pr. v vogalu zahodne in severne stene, ki jih niso prezentirali leta 1955, so bili tudi na južni steni odkriti fragmenti prvotnega ometa z ostanki poslikave (verjetno posvetilni križ). Po raziskavah v ladji so bili odstranjeni vsi ometi med fragmenti fresk do zidave in leta 1990 rekonstruirani gotski ometi, ki sledijo strukturi zidave in povezujejo fragmente fresk v istem nivoju. Ostanki starejših ometov so ohranjeni v globljem nivoju (slavoločna in južna stana v ladji). Kot spodnja plast je pod fini omet nanesen omet iz zdrobljene opeke in kalcitnega peska in apna.

Ob nanašanju novih ometov je bila zazidana ovalno zaključena niša v južnem delu slavoločne stene v ladji sredi freske s sv. Jernejem.

Leta 1991 je sledilo utrjevanje votlega in trhlega fresko ometa v ladji. Pokitane so bile vse manjše in večje razpoke. Obilno so bili injektirani z lasi fragmenti na severni steni, na drugih stenah pa predvsem stiki fragmentov fresk z novim ometom. Leta 1992 so bile poškodbe retuširane, vendar le večje stare in nove plombe, tako da ni okrnjena izvirnost poslikav.

Prezbiterij, datiran 1627, ni bil poslikan razen arhitekturne poslikave na rebrih in ostenjih oken. Ob čiščenju beležev je bila odkrita zanimiva pikčasta poslikava sklepnikov ter Marijin monogram na ščitku. Poškodbe na rebrih so bile pokitane in domodelirane, poslikave pa retuširane. Omet je bil močno zasigan predvsem na severni steni, tako da so restavratorji morali vse stene obrusiti do paropropustne plasti. Na stiku slavoločne in severne stene ter na sami severni steni je bil opažen in izmerjen velik odstotek vlage, predvsem po močnejšem deževju, kar je bila posledica dolgotrajnega zamakanja ob stiku zvonika in prezbiterija.

Zunanjščino cerkve krasi četvero slik. Na južnem zidu si sledijo tri upodobitve, najprej na levi sv. Krištof v strogi frontalni postavitvi. Poteze razkrivajo roko furlanskega izšolanega slikarja, ki pa ni tisti, ki je slikal v notranjosti, čeprav je tudi ta slika morala nastati šele med leti 1410 – 1420. Freska je bila očiščena, večja poškodba v sp. pasu pa ponovno plombirana. Krištofa se drži manjša freska Križanega z Marijo in Janezom s karakteristikami t.im. koroškega mehkega sloga 2. četrtine 15. stoletja. Tudi ta freska je bila le očiščena in površinsko zaščitena. Na koncu se še v sledovih vidi Jurijev boj z zmajem, ki ga je Höfler pripisal Jerneju iz Loke. Zadnja freska je na zahodni fasadi v lopi, desno ob vhodu. Prikazuje štiri svetnike (Jernej, Marko, Sebastijan in Jakob) v modi zgodnjega 16. stoletja; tudi plastični slog teh dobro naslikanih postav govori za čas prehoda gotike v renesanso. Žal je tudi ta freska zelo slabo ohranjena in je bila le očiščena in površinsko zaščitena. Okoli freske je bil odstranjen neustrezen grob omet. Novi, dekorativno oblikovani omet je bil ustrezno toniran. Ekipo Restavratorskega centra je vodil Rado Zoubek, akad. slikar rest. spec.. Pri retuširanju sta sodelovali akad. slikarki Nataša Ribič in Zdenka Žido.

Cerkvena oprema

Ob gradbeni sanaciji so bili v ladji pod zidnimi legami najdeni fragmenti lesenega poslikanega stropa iz časa okoli 1500 -1515. Na ta čas kažejo po oceni dr. Nataše Golob (Golob N., 1993) zvezdasti šablonirani vzorci in odtenki barv, ki so sorodni poslikavi iz kornega dela v p. c. sv. Ožbolta na Sp. Jezerskem. Ker so bili na nekaterih deskah tudi sledovi figuralne poslikave, bi poslikavo stropa lahko pripisali Jerneju iz Loke, ker je znan tudi njegov figuralno poslikani strop pri sv. Janezu Krstniku na Sp. Otoku (uničen).

Ometan in beljen baročni strop v ladji je bil v stilnem nasprotju s srednjeveškim značajem

notranjosti, zato je bila strokovno podprta ideja o novem poslikanem stropu, ki bi ambient dopolnil v njegovem temeljnem videzu. Določili smo, naj bo novi strop z ozkimi preprosto profiliranimi letvami razdeljen na pravokotna polja, kar se sklada s časom (zgodnje 16. stol.) prvotnega tabulata in je prehodna oblika med gotskimi longitudinalnimi., ozkimi polji in renesančnimi kvadratnimi kasetami. Ker iz fragmentov poslikanega lesenega stropa ni bilo mogoče sklepati o prvotnem videzu stropne poslikave, smo se odločili, naj bo novi strop poslikan izključno z ornamentalnimi vzorci, saj po drobnem detajlu z ohranjenega fragmenta ni bilo mogoče rekonstruirati figuralne kompozicije. Izbrani in predlagani vzorci, ki so upodobljeni na novem stropu, so vsi iz iste faze gotskega slikarstva kot prvotni strop v cerkvi in so vsi dokumentirani v stropnih in stenskih poslikavah na gorenjsko koroškem območju. S tem ohranjajo estetsko in ornamentalno skladnost, kakršna je blizu prvotnemu poslikanemu lesenemu stropu, hkrati pa ladji vračajo videz barvno nasičenega in s čipkastim ornamentom oplemenitenega prostora. Izvedba poslikave je bila zaupana akademskemu slikarju in restavratorju Viktorju Snoju, strop pa je izdelal mizar Franc Mohorč.

Restavrirani so bili tudi vsi trije oltarji. Ob restavriranju stranskih oltarjev iz 17. stoletja je bilo ugotovljeno, da sta oba stranska oltarja delo iste delavnice, vendar nista bila izdelana sočasno. Pred sto leti sta že bila restavrirana, restavrator se je podpisal z inicialkami JaH. Oltarni sliki Pieta in sv. Jernej sta mlajši (19. stol.). Slika Pieta je naslikana na staro laneno platno, na več mestih preslikana in daje vtis, da je bila prvotno na oltarju večjih razsežnosti. Slika sv. Jerneja pa je naslikana na tanko platno, je mlajša in delo istega avtorja kot slika sv. Marka z glavnega oltarja. Obe je naslikal manj kvaliteten slikar. Sliki nista bili signirani in datirani. Ob razstavljanju oltarjev sta bila na hrbtnih straneh najdena dva poslikana lesena antependija: na starejšem, ki bi lahko bil še iz konca 17. stoletja, je upodobljen v niši sv. Marko, na drugem mlajšem pa je naslikano Srce Marijino. Stranska oltarja in sliki sv. Marka je restavriral restavrator akad. slikar Viktor Snoj, antependija pa restavrator, akad. kipar Boris Sajovic. Manjkajoče lesene dele je izrezljal rezbar Sandor Huszar.

Glavni oltar je brez sekundarnih podatkov težko natančneje datirati. Po mnenju Blaža Resmana (Resman B., 1993) gre za izrazito atektonski nastavek volutastega tipa, ki ga ob pomanjkanju rokokojske ornamentike lahko datiramo še v čas okoli 1750. Temu pritrjuje tudi figuralna plastika klečečih angelov z razgibano draperijo in perutmi ter zlasti poletavajoča angelca, ki pridržujeta zastor ob atiki. Na nastanek ob vrhuncu zrelega baroka kaže še posebej bogat zastor, ki slikovito vihra ob nastavku, se živahno viha in se ob ušesastih izrastkih z vazama plastično uvija v ozadje ter daje celoti slikovito razgiban oris. Oltar je nenačuden tudi po ikonografski plati: prvotno je šlo za oltar sv. Rešnjega telesa, saj držita angela v rokah žitna snopa kot nezgrešljiv simbol evharistije, ki sta jo nekoč častila in z gestami opozarjala nanjo. Na mestu slike sv. Marka, ki je v primerjavi z nastavkom in angeloma premajhna, je moral biti prvotno tabernakelj. To verjetnost potrjuje tudi pri obnovi odkriti, pozneje vstavljeni del pod sliko sv. Notburge, kjer je bila očitno odprta in z baldahinom pokrita niša za izpostavljanje Najsvetejšega. Oltar je prišel v Markovo cerkev od drugod, verjetno iz kake večje župnijske cerkve, ki so v tem času imele namesto tabernaklja na velikem oltarju samostojen oltar sv. Rešnjega telesa. To se je zgodilo verjetno konec 18. ali na začetku 19. stoletja, kakor kažeta tudi v baročni tradiciji naslikani podobi, s katerima so dali oltarju v Vrbi novo vlogo. Raziskave pred restavriranjem so potrdile domneve, da je bil oltar vsaj enkrat temeljito predelan, saj je les okoli slike v atiki s sv. Notburgo nov in kaže, da je bila slika vstavljena kasneje. Prvotno je bila slika večja, kar dokazuje del srpa na obreznem robu. Ko so jo obrezali v ovalno obliko, so svetnici naslikali nov srp. Sliko je restavriral akad. slikar rest. spec. Aleš Sotlar. Vsi deli oltarja so bili močno črviivi. Spoji med elementi spodnjega dela so bili zrahljani. Stranice so bile konveksno ukrivljene. Zelo je odstopala leva voluta. Stik z atiko je bil pri zadnji predelavi oltarja zaradi dimenzijske neskladnosti med atiko in glavnim delom oltarja zapolnjen z malto. Na atiki je manjkala tretjina baldahina s cofki. Pri zamenjavi slike v glavnem delu oltarja so prvotno odprtino povečali na dimenzijo nove slike. Oltar je imel dve poslikavi, originalno je bil poslikan z zelenim marmorinom, improviziran

podstavek pod nišo pa z rdečim marmorinom. Tudi kipi in dekorativni elementi so bili močno črviivi. Desni, veliki angel je bil vertikalno v celoti preklan, peruti, aplikacije in okraski so bili poškodovani tudi zaradi vlage. Manjkali so nekateri deli, predvsem prsti (19) na štirih kipih, delci draperije in zavese. Draperijo na angelih je na nekaterih mestih držala skupaj samo plast kredne osnove. Na aplikacijah, ornamentih in okrasnih letvah sta bila dva sloja pozlate: originalna, nanesena na bolus, je bila ohranjena le na nekaterih mestih. Na angelih je bil ohranjen prvoten inkarnat. Pred restavriranjem so bili odvzeti mikrovzorci za preiskavo stratigrafije in makro vzorci za kemijske analize pigmentov. Vsi elementi oltarja so bili zaščiteni pred nadaljnjim delovanjem lesnih škodljivcev z biocidnim sredstvom. Spodnji del oltarja, ki je bil konveksno ukrivljen, je bil zravnin in utrjen z močnim lesenim muralom, povečana odprtina za sliko je bila z oblikovanim lesenim delom zmanjšana na originalno velikost. Na stiku atike in sp. dela oltarja so bili odstranjeni neprimeren omet in letvice, dodane pri zadnji predelavi oltarja. Stik je bil dopolnjen z lesno maso in lesom, zarjevele žeblice pa so zamenjali z lesenimi čepki. Marmorin v sivi barvi je bil odstranjen mehansko, ker podlaga ni bila topna v topilih. Na poškodovanih delih prvotnega zelenega marmorina je bila dodana kredna osnova in opravljene retuše z akrilnimi barvami. Dobro ohranjeni originalni marmorin je bil retuširan, celotna površina marmorina pa nato zaščiten z raztopino sintetičnih smol. Kredna osnova je bila na poškodovanih površinah pozlačenih in posrebrnih delov utrjena s klejem in dopolnjena s krednimi premazi ter poliranim zlatom in srebrom. Dobro ohranjena pozlata je bila očiščena. Pri okrasnih elementih so bile najprej sanirane poškodbe, ki so jih povzročili lesni škodljivci. Zadnje strani elementov so bile navrtane in izdobljene, les utrjen z raztopinami sintetičnih smol in elementi z zadnje strani ojačani in zaprti z lesno maso. Poškodovana mesta in številne luknjice insektov so bile zapolnjene in pozlatene ali posrebrne ter premazane z lazurnim premazom. Kopije zaves, ki jih je izdelal rezbar Rudi Dovžan so bile grobo narejene, zato jih je bilo potrebno dodatno znižati in prebrusiti. Površina je bila premazana s krednim premazom, prebarvana, pozlatena, posrebrna in lazurirana, zvezdice pa pozlatene. Angeli so bili globinsko utrjeni s sintetičnimi smolami in na poškodovanih mestih pozlateni ali posrebrni ter premazani z lazurnim premazom. Inkarnat je bil očiščen, retuširan in zaščiten s sintetičnimi smolami. Glavni oltar je restavriral restavratorka Nuša Dolenc. Pred montažo oltarja v letu 1993 je bila restavrirana menza, ki smo ji odstranili spodnjo stopnico zaradi prezentacije apside. Menzo je restavriral kamnosek Boris Udovč. Leseno monštranco z Lambergovim pečatom, ki jo je restavriral restavrador Boris Sajovic, akad. kipar, smo postavili v porostostoječo vitrino po načrtu arhitekta Bojana Schlegla (ZVNKD Kranj), restavrirano listino z Vovkovim posvetilom pa smo uokvirjeno obesili na steno. Električno napeljavo v zakristiji smo pokrili z hrastovo omaro po načrtu arhitekta Aleša Hafnerja. Nova okna je izdelal mizar Janez Tomažević, zasteklitev pa Zvonimir Snoj. V lopi je Župnijski urad Breznica vzdal bronasto poprse nadškofa Vovka, ki ga je izdelal arhitekt Evgen Guštin.

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Romansko okence v južni steni ladje, foto Jože Zaplotnik

Romanesque window in the southern wall of the nave, photo Jože Zaplotnik



Temelji romanske apside, foto Jože Zaplotnik

Foundations of the Romanesque apse, photo Jože Zaplotnik



Freske Jerneja iz Loke, odkrite po odstranitvi severne menze, foto Jože Zaplotnik

Frescoes by Jernej of Loka, discovered after the removal of the northern mensa, photo Jože Zaplotnik



Antependij s podobo sv. Marka, foto Jože Zaplotnik

Antependium showing St. Mark, photo Jože Zaplotnik



Antependij s podobo Srca Marijinega, foto Jože Zaplotnik

Antependium showing the Heart of the Blessed Virgin, photo Jože Zaplotnik

Nika Leben

Restoration Work to the Succursal Church of St. Mark in Vrba

Keywords: Slovenija, Vrba, succursal church of St. Mark, restoration, Jernej of Loka

More than forty years after the time when it was first properly investigated, the comprehensive restoration of the Church of St. Mark in Vrba supplied the answers to many questions concerning the building's history and interior decoration. The architectural restoration work revealed a small Romanesque window in the southern wall of the nave and the foundations of a Romanesque apse were unearthed in the presbytery. The foundations, made from large round stones, are displayed under a sheet of glass. Under the walls of the nave, fragments of a wooden ceiling with the remains of painted figurative compositions were discovered, and are probably the work of the fresco painter Jernej of Loka. Some of these ornaments were included in the new coffered ceiling by painter Viktor Snoj, and the complete renovation of the ceiling is an attempt to render the whole interior more heterogeneous and striking. Frescoes were restored in both the nave and in the presbytery. After the removal of the northern mensa, a group of paintings depicting women martyrs was discovered. It runs along the northern wall and continues around the arch. During restoration work on the two side altars, the remains of two antependia were discovered, functioning as a support for the reverse side of the altars. One is decorated with the Heart of the Blessed Virgin, while the other, probably dating from the 17th century, bears an image of St. Mark in a niche. The overall restoration project was concluded with a comprehensive restoration of the High Altar. Given its symbolic significance, the succursal church of St. Mark in Vrba occupies a special place among the architectural and artistic monuments of Slovenia. Forty years after the first restoration work and the work to uncover the frescoes began, the last, and comprehensive restoration has made a few further additions to this extended investigation.

Architectural Investigation and Rehabilitation Work

Vrba was first mentioned in 1247, and the first record of the church itself and its patrons can be found in the register of Radovljica and dates back to 1468 (Höfler J., 1988, p. 218). An approximate date for the construction of the church (Zadnikar M., 1982, pp. 250-252) was confirmed at an early stage of the 1988 rehabilitation work, when the removal of the external plaster uncovered a small Romanesque window beside a large Baroque one in the southern wall of the nave. The existence of this window proves that the entire nave dates back to the Romanesque period, which is also indicated by the shape of the arch itself which follows the outline of the apse. The small window which is located high in the wall, is different in its exterior and interior form. On the outside it is oval-shaped, while on the inside, the typically semi-circular top indicates a Romanesque construction. Positioned approximately in the middle of the jambs, a frame of green stone has been preserved which might have served to support either the glazed

or wooden shutters. From the inside, the window could not have been completely uncovered, because there is still evidence of Gothic plasterwork with frescoes that spread across the bottom part of the window sill. This constitutes, in itself, a good reason to preserve the plasterwork and the frescoes because it is clear documentary evidence that the window was covered when the interior was being decorated with frescoes by Jernej of Loka. In its present state, the window, or more accurately, the loop-hole, is glazed. The fact that the arch is part of the Romanesque apse became known very early, during the first research work conducted in 1955 (Komelj I., 1959, pp. 130-133, Šubic M., 1959, pp. 133-134). The existence of the apse itself was confirmed by archeological investigation (Sagadin M., 1989, pp. 259-260), and it was after these discoveries that the excavation was made of the complete foundation of a semi-circular apse, comprising relatively large stones set with lime mortar. The shallower foundation of the nave is made from very similar, though somewhat smaller stones, which were unearthed when the whole building was drained and reinforced in order to improve its static characteristic. At the same time as the archeological investigations, architectural rehabilitation was carried out, and reinforced concrete was laid at the bottom and under the walls to connect the nave and the late Gothic presbytery. The foundation of the tower was also treated to improve its stability and electrical fittings were installed in the room under the tower itself.

The building was extensively rebuilt in the early 17th century, when part of the apse was demolished and the present day Renaissance presbytery was built. It has a shallow rib vault, that bears two large geometrical disc-like bosses and several smaller ones. The year inscribed on the portal leading to the sacristy under the tower is 1627, and there was a documented episcopal visitation in 1657; so it seems fair to concur with Komelj who dates the construction in the middle of the 16th century. In the rubble that filled the bricked up central window in the presbytery, parts of a small dividing column were discovered, but since no remains of tracery or a stone frame could be found, the window was left closed and from the interior it presents itself merely as a niche with a reconstructed painted ornament. Although they were altered to a rectangular form in the Baroque period, the original shape and size of the remaining two late Gothic windows is implied by the remains of the original murals: the edge of the plaster sketches an unobtrusive line which indicates what was formerly the pointed shape of a typically Gothic design.

The tower was constructed at the same time as the presbytery, as can be deduced from the inscribed date – 1627 – on the portal which leads from the presbytery to the vaulted room under the tower itself. It was originally covered with an onion dome that was replaced with a neo-Gothic pointed roof in the 19th century. Prior to the reconstruction work, it was painted white, but during repair work to the shingle roof, fragments of corner embellishment were discovered. Their beige colouring and black lined finish was made in a manner identical to the ribs in the presbytery, which proves that they were constructed at the same time. The corner decorations were reconstructed on top of the new plasterwork, which was applied to the entire facade. The general effect is in keeping, although perhaps somewhat too smooth.

The work of architectural renovation ended with the decision on how to display the foundations of the apse. There were two alternatives, namely whether a permanent arrangement should be arrived at to display them under glass or whether they should be simply documented and closed up. It was decided to follow the example of the church on the island in Lake Bled and to choose the former. Plans were drawn up by the architect Aleš Hafner of the Institute for the Protection of the Natural and Cultural Heritage in Kranj, and the foundations were duly covered with three semi-circular pieces of glass paving. In the original plan the circulation of air was intended to have been directed through an opening that ran along the entire length of the step, but unfortunately it became limited to a single vertical opening along the side of the step. This has proved to be an inadequate compromise, and now, in the winter, the glass steams up with condensation. Furthermore, the glass itself is extremely fragile and its surface bears the trace

of every step. It could be replaced with a wire net, but this would have both advantages and disadvantages. Also, the foundation of the apse itself could be illuminated, along with the entire floor of the nave. Plans have been drawn up to this end by the engineer Josip Ušaj. This kind of improvements have become possible since the entire surface, of tuff paving, was raised and put on the insulation layer. Tuff stonework has also been used to replace the unsuitable ceramic tiles in the presbytery.

Also, a niche of later date, located in the northern wall of the nave and used as a storage place for a monstrance with the Lamberg seal, has been sealed up. Construction works were carried out by F. Pelko from Bled.

Frescoes

In the Middle Ages, both the exterior and the interior of the church were frequently redecorated (according to Höfler J., 1993). In 1955, the first traces of the earliest murals were discovered along the arch which had once been part of the Romanesque apse. These are no more than simple wall ornamentation, and consist of straight horizontal lines. The next artist to paint in the Romanesque apse and on the nave side of the arch was a master trained in the Friuli style, who worked here around 1420. His work only survives in two sections, the first on the vaulting inside the arch, depicting Christ in his Glory and which is coloured like the rainbow and surrounded by the symbols of the Evangelists, and the second on the southern wall of the arch, depicting both the Evangelist Mark writing and the flayed St. Bartholomew. The style of these frescoes places them around 1400, in the last period of the travelling Friulian workshops. Other similar examples can be found at Žiganja vas and at Breg near Žirovnica. More than a hundred years later, the popular master Jernej of Loka covered the walls of the nave with scenes from the Passion, the Procession and Adoration of the Magi and the depictions of free-standing saints. Even this layer of frescoes survives only in fragments. The Passion itself is divided into two horizontal strips that extend across more than half the southern wall, and half of the western wall. Of Jernej's works, the one most deserving of special attention is his Annunciation, that extends from the wall of the arch to the wall of the Nave, and which survives to this day in fresh, unfaded colours. Jernej's hand can also be traced in the four images of women martyrs, each painted in a separate niche and formerly hidden behind a mensa, which has since been removed. The frescoes by Jernej of Loka were most probably painted between 1525 and 1530. The majority of the frescoes were discovered and restored in 1955. It was decided then that the grey colour of the walls and the unpleasing coloured border to the frescoes needed to be removed.

In 1989 the entire surface of every wall was once more investigated. Apart from the minor fragments of frescoes, such as those in the corner of the western and northern wall, which were not uncovered in 1955, the only discoveries were on the southern wall where we found fragments of original plaster with the remains of a painting, most probably the Cross of Consecration. After thorough investigation throughout the nave, we removed all the plasterwork between the fresco fragments and the reconstructed Gothic plasterwork from 1990. The reconstructed plasterwork itself follows the structure of the wall and connects those fresco fragments at the same height. Beneath, along the arch and on the southern wall of the nave, the remains of older plasterwork were discovered. This consisted of a layer of fine plaster overlaid onto a base composed of ground brick, calcite sand and lime.

In the course of applying the new layer of plaster, an oval niche in the centre of the fresco of St. Bartholomew in the southern wall of the nave, was sealed up.

In 1991 all the frescoed plasterwork in the nave was inspected, and wherever it had become

decayed and carious, it was reinforced. Any small or large crack was filled in. Considerable injection treatment was applied for the fragments on the northern wall and their edges touching the new plaster on adjoining walls. In 1992 all damage around the old and new large fillings was retouched, and during the course of these repairs all the original painting was left intact. The presbytery, which dates from 1627, has no painted decoration with the exception of the embellishment to the rib vaulting and the frames of windows. As the surfaces were being cleaned, two interesting embellishments to the bosses were discovered, one a painted decoration of dots, and the second, on a smaller boss, the monogram of Mary. Any damage to the ribs was filled in and remodelled and the paintwork was retouched. The plaster surface of the northern wall in particular had become extremely crystalline, and the entire interior needed to be smoothed down to the permeable layer. At the junction of the arch and the northern wall and on the northern wall itself, the measured degree of humidity was notably high, particularly after heavy rain, undoubtedly because of the many years of leakage at the junction of the presbytery and the tower.

The exterior of the church is decorated with four murals. The southern wall bears three images starting with the en-face depiction of St. Christopher on the left. The brushwork hints at a painter trained in the Friuli style, but this was not the same master who painted in the interior of the church, even though he too must have worked here between 1410 and 1420. It was cleaned and a major injury of the lower section of the painting was filled in. Adjacent to St. Christopher is a small fresco of Jesus on the Cross between Mary and John, and this image bears the hallmarks of the Carinthian International Gothic style that belongs to the second quarter of the 15th century. Our restoration of this fresco, like that on the other one, was limited to the cleaning and the protection of the surface. The last of the images on this wall is preserved only in traces and depicts St. George slaying the dragon, a work which Höfler ascribes to Jernej of Loka. Another of the images on the exterior of the church is a fresco on the western facade in the portico, to the right of the entrance. It depicts four saints (Bartholomew, Mark, Sebastian and James) dressed in the style of the early 16th century. The firm style of these well drawn figures locates them at the time of the transition from Gothic to Renaissance. Unfortunately, because of its extremely poor condition, all that could be done was to clean and protect the surface of the fresco. Unsuitable rough plasterwork was removed from the area around the fresco, and replaced with appropriately coloured new decorative plasterwork. The team from the Restoration Centre was led by Rado Zoubek, M.A. Spec.Rest., and the Academy painters Nataša Ribič and Zdenka Žido assisted in the work of retouching.

Furnishings

During the reconstruction work, fragments of a painted wooden ceiling dating from between 1500 and 1515 were discovered under the walls of the nave. The date was fixed by Dr Nataša Golob (Golob N., 1993) by matching the star-like stencilled ornaments and nuance of colour to those in the presbytery of the succursal church of St. Oswald in Spodnje Jezersko. Because some of the boards bear the trace of figurative scenes, the painting of the ceiling itself may be attributable to Jernej of Loka. His hand is responsible for a similar ceiling with figurative scenes that once adorned the church of St. John the Baptist in Spodnji Otok, which has now, unfortunately, been destroyed.

Because, in terms of style, the white-plastered Baroque ceiling of the nave clashed with the medieval character of the interior, it was proposed and approved by experts that a new painted ceiling should be made that would better complement the fundamental appearance of the interior. It was decided that the new ceiling should be divided into rectangular portions with

simple, narrow wooden strips, in accordance with the probable style of the early 16th century ceiling. This represents a transitional form of design between the Gothic division into longitudinal narrow portions and the Renaissance square coffered ceiling. Since the fragments of the painted wooden ceiling gave no hint of the exact appearance of the way the original ceiling was decorated, it was decided that the new ceiling should bear just a simple ornamentation, as it was impossible to reconstruct the entire pattern of the composition from the small detail on the preserved fragment. The patterns themselves depicted on the new ceiling all date from the same period of Gothic ornament as the former ceiling in the church and they were all drawn from other documented examples of such ceilings and mural paintings typically found in the regions of Gorenjska and Carinthia. In this way an aesthetic and ornamental conformity with the original wooden ceiling was maintained and at the same time, the interior of the nave was enriched with a variety of colours and lace-like embellishment. The surfaces were painted by Academy painter and restorer Viktor Snoj, while the ceiling itself was made by the carpenter Franc Mohorč.

The restoration work also encompassed the three altars. The restoration of the two side altars, which date from the 17th century, revealed that they were a product of the same workshop, although they were not made at the same time. They were first restored a century ago, the restorer himself having signed his work with the initials JaH. The altarpieces of Pieta and St. Bartholomew are of a later date (19th century). The image of the Pieta had been painted onto an old piece of flax canvas and had subsequently been repainted several times, and this gives the impression that it was originally used on an altarpiece of much larger dimensions. The painting of St. Bartholomew, on the other hand, is painted on thin canvas, and is much younger. It appears to be by the same hand as the painting of St. Mark that is to be found on the High Altar. He was a minor artist, and both works are unsigned and undated. During the restoration work, two painted wooden antependia were discovered behind the altars: the older, which probably dates from the end of 17th century, bears the depiction of St. Mark in a niche, while the other, of a later date, displays the image of the Heart of the Blessed Virgin. Both side altars and the painting of St. Mark were restored by the Academy painter and restorer Viktor Snoj, and the antependia were restored by the Academy sculptor and restorer Boris Sajovic. The missing wooden parts were carved by the wood sculptor Sandor Huszar.

To arrive at an exact date for the high altar proved difficult without obtaining any additional information. According to Blaž Resman (Resman B., 1993) the base is of an atectonically lightweight construction and ornamented with volutes, and the absence of Rococo decoration seems to indicate that it can be placed at around 1750. This appears to be confirmed by the statues of kneeling angels lifting a curtain next to the Baroque attica, or altar roof. This composition of elements is indicative of the High Baroque – a richly textured curtain, held up dramatically in the air, that curves and recedes towards the background, beside which are vases with characteristic ear-like protrusions, that give a picturesque and dynamic appearance to the whole. The altar is also unusual in its iconography: originally, it was dedicated to Corpus Christi, which can be inferred from the fact that the angels hold bunches of hay, an unmistakable symbol of the Eucharist, and their attitude is one of praise that draws the attention of the congregation. The present location of the painting of St. Mark, whose size is too small compared to the base and the angels, must have once been taken up by the tabernacle. This again appears to be confirmed by a fragment discovered during restoration that had been added underneath the painting of St. Noitburgis at a later date in the history of the altar. This appears to infer that an open and baldachin-topped niche had originally been located in this position on the altar for the purpose of displaying the tabernacle itself. The altar itself was brought to St. Mark's from somewhere else, probably from a larger parish church, where at the time a special altar consecrated to Corpus Christi was being used on the high altar instead of a tabernacle. The altar probably arrived at the end of the 18th or beginning of the 19th century, as we can dedu-

ce from the Baroque images that seem intended to bestow a new function on the altar in Vrba. The research conducted prior to restoration confirmed that the altar had been completely changed at least once, and the evidence for this is that the wooden frame that surrounds the painting of St. Noitburgis in the attica is younger than the painting itself, and confirms that for a particular reason the painting had been transferred to this frame at a later date. The painting itself was originally larger, which is clear from the section of the sickle to be found on the trimmed edge. When the painting was trimmed into its present oval shape, a new sickle was painted on. The painting was restored by the Academy painter and restorer Aleš Sotlar. The altar itself is completely riddled with woodworm. The joints between elements in the lower part of the altar were seriously weak, and the sides were bending outwards. Also the left volute was extremely loose. Due to the disparity in size between the attica and the main part of the altar, the last time the altar was remodelled the points of contact between the altar and the attica were filled in with mortar. The attica itself was missing one third of the tassled baldachin. During the replacement of the altarpiece, the original opening had been enlarged to adjust to the size of the new painting. The altar had been painted twice, the original layer is of green marbling and red marbling on the provisional base under the niche. All the statues and other decorative pieces kad woodworm. The large angel on the right had been vertically broken in two, and its wings, accessories and ornaments were damaged by humidity. Some parts of the altar were missing altogether, in particular the fingers of four statues (19), parts of the drapery and parts of the curtain. The drapery of the angels was in some places held together only by a layer of chalk base. The accessories, ornaments and decorative planks had been covered with two layers of gilding: the original layer on the ground material was preserved only in certain places. The angels, however, still carried their original gilding.

Prior to the restoration work, micro samples were taken for stratigrafic testing, together with macro samples for chemical analysis of the paint. The altar was comprehensively protected with pesticide in order to prevent any further decay due to woodworm. The bottom part of the altar, which was bent outwards, was straightened and strongly reinforced, and the enlarged opening for the painting was restored to its original size with a suitably shaped piece of wood. At the joint between the attica and the lower part of the altar, the inappropriate plastering and planks that had been added during its last rebuilding, were removed. The joint itself was filled and sealed with a combination of wood pulp and wood, and all the rusty nails were replaced with wooden ones. The grey marbling was removed manually, since the base of the paint is resistant to solvents. The damaged portions of the original green marbling were treated with a chalk base and retouched in acrylic. The well preserved marbling was retouched and the entire marbled surface protected with a solution of synthetic tar. The chalk base on the damaged surface of the gilded and silver-covered parts was reinforced with glue and then covered over with additional chalk layers and polished gold or silver. Where the gilding had been well preserved it was cleaned. When it came to the ornaments, the damage caused by woodworm was treated first. The reverse side of these articles was drilled and dug out, then the wood was reinforced with a solution of synthetic tar, and the reverse sides were fortified and closed up again with wood pulp. The damaged parts and all the numerous holes made by insects were sealed up and gilded or covered with silver and then the entire surface was treated with an additional protective layer. Copies of the curtains, carved by Rudi Dovžan, were in a rough state, and so had to be both shortened and then completely polished. They were later covered with a layer of chalk, coloured, and gilded, and then covered with silver and an additional protective layer, while the stars were gilded. The angels were thoroughly treated with synthetic tar, where damaged they were regilded or covered with silver and again additionally preserved with a protective layer. All the giltwork was cleaned, retouched and protected with synthetic tar. Restoration of the main altar was performed by the restorer Nuša Dolenc. Before the altar was set up again in 1993, the mensa-sacra, or altar table had been restored and its bottom step

removed in order to make way for the projected display of the apse. The altar table itself was restored by the mason Boris Udovč. The wooden monstrance with Lamberg's seal, restored by Academy sculptor and restorer Boris Sajovic was placed in a free-standing show-case designed by the architect Bojan Schlegel of the Institute for Protection of the Natural and Cultural Heritage in Kranj, while the restored document that contains Vovk's votive text was placed in a frame and hung on the wall. The electrical fitting in the sacristy was concealed by means of an oak cabinet designed by the architect Aleš Hafner. New window frames were produced by the carpenter Janez Tomažević, and the glazing was supplied by Zvonimir Snoj. In the loft, the Parish of Breznica placed a bronze bust of Archbishop Vovk, designed by the architect Evgen Guštin.

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Nika Leben

Odkritja ob obnovi fasade župne cerkve sv. Antona Puščavnika v Špitaliču

Ključne besede: Slovenija, Špitalič, župna cerkev sv. Antona Puščavnika, restavriranje

Ime Špitalič je zaselek dobil po hospitalu (antonianu), ustanovi Andech-Merancev, najmogočnejše fevdalne dinastije v tem času. Najstarejša omemba hospitala v pisanih virih je listina iz leta 1229, s katero je meranski vojvoda Oton VII Andeški potrdil meje in posest hospitala sv. Antona na Kozjem hrbtu. Poleg drugega je hospital imel dva dela desetine od vinogradov, bodisi da so bili vojvodovi ali pa kamniških meščanov (Civium Steynensium). To je v virih tudi prva omemba kamniških meščanov in posredno tudi Kamnika kot mesta (Otošec B., 1979, s 19). Grafenauer navaja, da je na obrobju velikega teritorialnega gospostva z andeško podporo ali z njihovim soglasjem nastajala mreža samostanskih ustanov. Zaradi varovanja pomembne trgovske poti skozi Tuhinjsko dolino je vetrinjski samostan, kot ena takih ustanov, pred letom 1229 dobil ob podpori Bertolda IV., oglejskega patrarha, hospic sv. Antona pri Špitaliču (Grafenauer B., 1979, s 17). Darovnico je leta 1257 potrdil Otonov zet Ulrik Spanheimski. Gospostvo je vetrinjski opat Jurij Rajpreht leta 1608 prodal Janezu Jožefu Tallerju (Smole M., 1982, s 490), cerkev pa je ostala v okviru vetrinjske posesti ali pa je bila že takrat inkorporirana v Šmartinski vikariat. Novi špitališki gospodje so dobili pri sv. Antonu patronatske pravice. Paglavc v svoji kroniki navaja, da se je za te pravice pravdal z vikarji pri sv. Martinu (Šmartno v Tuhinju) grof Frančišek Erazem Hohenwart in da so pravde trajale od leta 1699 (Zika I., 1963, s 62). Bizancijev popis (Höfler J., 1982) s konca 16. stoletja in Scarlichijeve vizitacije iz leta 1631- 32 (Lavrič A., 1990) špitališke cerkve ne omenjata. Edino starejšo omembo najdemo v Koblarjevem popisu Kranjskih cerkvenih dragocenosti iz leta 1526 (Koblar A., 1895), kjer je omenjena kot "sedaj farno cerkev". Za ustanovitev samostojne župnije si je prizadeval predvsem Paglavc, ki je v oporoki določil vsoto 2500 gld za ustanovitev župnije v Špitaliču (Zika I., 1963, s 56). Samostojna župnija je bila ustanovljena 26. 4. 1762 (Šematizem 1993, s 264).

Cerkve je na osnovi zgodnje omembe torej z gotovostjo stala že v začetku 13. stol. Najdbe, opisane v nadaljevanju, potrjujejo romansko stavbno fazo, na osnovi velikosti objekta pa lahko sklepamo tudi o imenitnem naročniku in pomenu Tuhinjske doline v tem času.

Stavbna zgodovina baročne faze tedaj še podružnice motniške župnije je razmeroma obsežno opisana v Steletovi topografiji Kamniškega političnega okraja (Stele 1929, s 252- 255). Stele je svoj opis oprl na Valvasorjevo upodobitev v Slavi in na zapiske župnika Franca Mihaela Paglavca (Zika I. 1963), ki je zapisal potek baročnih prezidav v letih 1728 do 1742, ko je novo cerkev posvetil M. Rasp. Čeprav Stele meni, da iz Valvasorjeve upodobitve ne moremo sklepati o starosti in slogovnem značaju stavbe, pa je iz druge Valvasorjeve (Valvasor J. V. 1679) upodobitve Špitaliča jasno razviden kvadraten prezbiterij na vzhodni strani in ob njegovo severno fasado prislonež zvonik s piramidasto streho. Prezbiterij je na upodobitvi pravilno vzhodno orientiran,

kar sklepamo po legi renesančnega gradu ob cerkvi (grad, ki je stal severno od cerkve, so podrli šele po letu 1956 (Kornelj I., 1959, s 119 in Šumi N., 1960, s 241,242,243). Obnova cerkvene fasade, začeta v letu 1993, je razkrila prezidavo, ki dopolnjujejo stavbno zgodovino predvsem starejšega obdobja, obenem pa potrjujejo Steletove domneve.

V prvi fazi so bili sondirani beleži. Sondiranje ni odkrilo nobenih starejših poslikav razen vidne baročne faze, ki so jo izvajalci nekoliko po svoje rekonstruirali na novih apnenih ometih. Zanimivejše najdbe so se pokazale ob odstranjevanju ometov na ladji. Izkazalo se je, da je spodnji del ladje grajen s kamnitimi lomljenci v pravilnem plastenju, ki je izrazito do višine portala v severni steni ladje. V nadaljevanju je gradnja še razmeroma pravilna, vendar je plastenje manj berljivo. Izrazito plastenje smo zasledili tudi na južnem spodnjem delu vzhodne stene. Črtnih fug nismo zasledili. Poleg plastovite romanske gradnje je bila druga dragocena najdba odkritje štirih zazidanih pravokotnih lin med baročnimi okni na severni steni ladje in dveh na južni steni. Vse line so bile zaprte z lesenimi čoki, s porezanimi vogali (domnevno ostanki lesenega stropa, morda iz ladje), globlje pa so bile zazidane s kamenjem. Polnilo smo poskusili odstraniti v celoti, vendar se je izkazalo, da ležijo line točno pod petami baročnega oboka v ladji, zato jih ni bilo mogoče odpreti in smo polnilo odstranili samo do srednje globine. Deloma je bila predrta samo lina na severni steni ob zvoniku, tako da sta bili za dokumentacijo izmerjeni notranja širina in višina odprtine. Pri tem je bilo ugotovljeno, da se lina navznoter ne širi lijakasto, kot smo pričakovali, pač pa je odprtina navznoter istih dimenzij in oblike kot navzven. Sklepali smo, da smo odkrili romanska okna, kar bi bilo glede na visoko lego v steni in plastovito zidavo spodnjega dela pričakovano. Vendar smo sredi vseh lin našli vzdani lesen tramič kvadratnega profila (15 x 15 cm) kot naslon za orožje. Notranost ladje še ni bila sondirana, zato ostanki morebitnih mostovžev, s katerih bi bile line dosegljive za obrambo, niso dokazani. Ostenje lin je bilo verjetno prvotno ometano, saj smo zasledili nekaj fragmentov apnenih ometov. Sledov utorov ali svetlobnih okvirov za zasteklitev ali leseno zaporo ni bilo. Ostenja lin so izoblikovana z zidavo, dno in zlasti preklada pa sta v vsaki lini iz večje, grobo obdelane kamnite klade, položene horizontalno. Vsaka preklada je nekoliko drugačna in tudi dimenzije lin (okoli 75 cm x 30 cm) niso identične. Line so razporejene enakomerno druga ob drugi, skrajna vzhodna in zahodna pa sta skoraj na vogalu ladje. Vzporedno z linami v severni steni so bile verjetno štiri line tudi v južni steni. Zaradi mlajših prizidkov in sta ostali zazidani pod novimi ometi. Vse štiri line na severni strani pa so prezentirane kot niše. Če so te odprtine služile kot okna, so bila ta v primerjavi z velikostjo cele stavbe izredno majhna. V tako veliki cerkvi bi namreč pričakovali večje, za romaniko značilno pokrožno zaključene odprtine. Če pa so odprtine služile kot strelne line, so morala biti romanska okna na mestu sedanjih baročnih oken ali pa višje, kjer je bila stena zaradi baročnega oboka prezidana. V ostenjih baročnih oken nismo odkrili prav nobenih sledi, ki bi kazale na ostanek romanskih odprtin, tako da ostaja vprašanje funkcije odprtin odprto. Podobne oblike in velikosti je lina, ki je bila leta 1993 odkrita v severni zunanji steni palacija na Malem gradu v Kamniku, medtem ko na sakralnih objektih na Gorenjskem nimamo podobnih odprtin. Ob iskanju sledi romanskih odprtin smo ugotovili, da so okviri baročnih oken pozidani iz kosov gotskih reber, kar seveda ni izjemno. Na podobne primere smo v zadnjem času naleteli pri oknu v severni steni ladje p. c. sv. Ožbolta na Jezerskem ali pri luneti v ladji ž. c. sv. Nikolaja v Ovsišah. Profil reber iz zelenkastosivega peščenjaka kaže na najbolj razširjeno gotsko obliko reber, ki so bila prvotno polihromirana. Na beležih smo našli namreč dobro ohranjene ostanke polihromacije v intenzivnih oker in cinober barvah.

Gotske spolije smo odkrili vzdane tudi v vzhodni steni ladje nad vhodno lopo oziroma pod levo južno okroglo lino. Spolije so kot rebra iz zelenkastosivega peščenjaka, okrogle diskaste oblike, brez sledov polihromacije ali reliefne obdelave.

Iz istega materiala sta v zakristiji vzdani gotski rebri s sklepnikom ter sklepnik in dve konzoli, oblikovani kot človeški glavi, vzdani v vzhodni steni južne kapele. Po mnenju dr. E. Cevca gre

za neko lokalno delavnico, ki pa po kvaliteti zaostaja za kamniško delavnico. Spolij (sklepnikov?) zaradi globine ni bilo mogoče izluščiti in so ostale pod novimi ometi. Na osnovi spolij sklepamo, da je bilo trikotno čelo vzhodne fasade ladje pozidano v baroku, ko so cerkev obrnili in ladji prizidali nov baročni prezbiterij na zahodni strani. Vzhodni, kvadratni prezbiterij pa so podrli in kamnoseške elemente uporabili pri zidavi oken in čela. Na lokaciji nekdanjega kvadratnega prezbiterija je sedaj odprta baročna lopa. Zaradi urejenega dostopa v cerkev sondiranje v tleh ni bilo izvedeno. Severna stena kvadratnega prezbiterija je ohranjena v južni steni zvonika. Ob odstranjevanju ometov v spodnjem pasu zvonika se je originalna stena prezbiterija pokazala ločeno od ostalega zvonika z veliko rego, ki sega do višine cca 2,5 m. V regi so bili ohranjeni srednje grobi ometi, (finejši od kasnejših baročnih ometov), svetle, rahlo oker barve, brez arhitekturne poslikave. Zvonik je bil na osnovi Valvasorjevih upodobitev postavljen ali bolje prislonjen ob prezbiterij že v 17. stoletju.

V severni steni ladje velja omeniti še rego levo od sedanjega vhoda, ki je mogoče ostanek neke starejše povezave z gradom, čeprav na Valvasorjevi upodobitvi te povezave ni videti.

Odstranjevanje ometov na zahodni strani cerkve ni prineslo tako zanimivih podatkov. Pregled stika med ladjo in baročnim prezbiterijem ni jasno pokazal, da bi bil prezbiterij prizidan, saj je stik v zalomu vezan. Vendar lahko na podlagi razpoke v steni levo od zaloma sklepamo, da so ob zidavi prezbiterija temeljito posegli v ladijsko steno in prezbiterija niso samo prislonili, kot je v navadi na Gorenjskem pri stikih romanskih ladij in poznogotskih prezbiterijev, s katerimi so nadomestili apside. V zahodni steni baročnega prezbiterija je bil odkrit manjši zazidan pravokotni vhod brez kamnoseških ostankov in večje zazidano baročno polkrožno okno nad njim.

Na osnovi naštetih najdb sklepamo, da je ladja vsaj v spodnjem delu vključno z linami še romanska. Nesporno je imela pravilno na vzhodni strani še do leta 1728 romanski kvadraten prezbiterij, ki tako na Gorenjskem ni več osamljeni pojav (Zadnikar M, 1982, s 311). Srečamo ga še na štirih lokacijah: pri sv. Primožu na Gabrški gori, v temeljih pa pri sv. Primožu nad Kamnikom, pri sv. Marjeti na Šmarjetni gori in pri sv. Neži na Golčaju. Prezbiterij je bil pokrit verjetno z lesenim ravnim stropom, ki so ga v gotiki nadomestili z rebrastim obokom s figuralnimi sklepniki. Z gotovostjo lahko potrdimo, da je ladja takrat ostala krita z ravnim lesenim stropom, saj sledov gotskega oboka nismo zasledili ne v sami nadiji ne na podstrešju. Obenem pa je malo verjetno, da bi ob prezidavi v baroku odstranili rebrast obok tako velikih dimenzij razen če ni bil statično ogrožen. Podoben primer imamo pri sv. Boštjanu v Mostah pri Komendi, ko so odstanili na centralni steber oprti gotski obok. Dokončno pa bo obstoj gotskega oboka mogoče zanikati šele z izkopavanji pod tlakom. V 17. stoletju so ob prezbiterij prislonili zvonik, ki je bil za etažo nižji in pokrit s piramidasto streho. Ko so se v 18. stoletju lotili obsežnih prezidav, natančno opisanih in datiranih v Paglavčevi kroniki, so romanski prezbiterij z gotskim obokom podrli in prizidali nov pravokoten prezbiterij ob zahodni fasadi ladje, kjer je bil še prostor. Rebra iz prezbiterija so razrezali in jih porabili pri vzdavi baročnih oken v ladji, neokrašene sklepnike pa so vzdali v trikotno čelo vzhodne fasade, ki so ga zaradi spremenjene strehe in oboka v ladji morali preoblikovati. Gradnjo oboka iz lehnjaka so zaključili leta 1735 (Zika I. 1963, s 86). Leta 1736 so zvonik povišali in ga oskrbeli z novo streho in uro (Zika I. 1963, s 74). Zakristija in kapela ob južni fasadi sta grajeni iz kamna in sta bili postavljeni v baroku (zakristija sočasno s prezbiterijem), medtem ko je prizidek ob vzhodnem delu južne ladje grajen iz opeke in je najmlajši. Zvonik je današnje obliko strehe dobil šele leta 1903.

Pred izvedbo novih ometov je bila stavba statično sanirana z izvedbo horizontalnih vezi v odprtinah pod baročnim polkrožnim napuščem, iz katerih so bile predhodno odstranjene popolnoma preperete lesene vezi.

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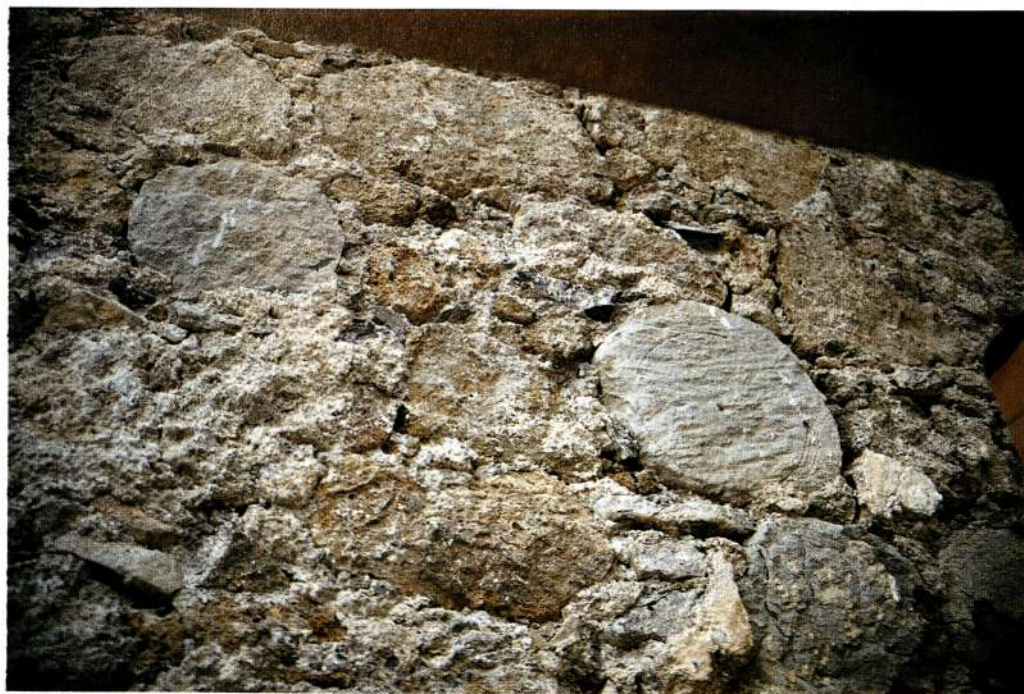
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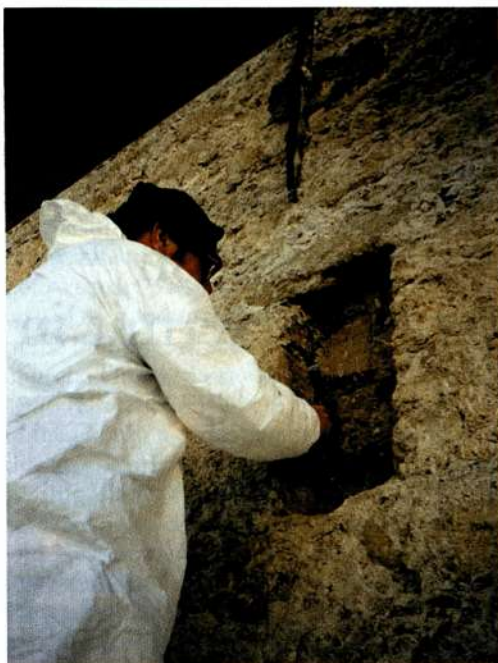
J. V. Valvasor, Topografija Ducatus Carniolae Moderna: Grad Špitalič, Bogenšperk 1679

1. J.V. Valvasor, Topografija Ducatus Carniolae Moderna: Špitalič castle, Bogenšperk 1679



Vzhodna stena ladje – trikotno čelo z vzdanimi gotskimi spolijami, foto N. Leben

Eastern wall of the nave – gable with incorporated Gothic fragments, photo N. Leben



Restavrator Tone Marolt odpira zazidano lino v severni steni ladje, foto N. Leben



Delno predrta lina v severni steni ladje, foto N. Leben

Restorer Tone Marolt opening the closed loop hole in the northern wall of the nave, photo N. Leben

Partially opened loop hole in the northern wall of the nave, photo N. Leben



Vzhodna stena zvonika, v katero je vključena severna stena kvadratnega prezbiterja, foto N. Leben

Eastern wall of the tower, part of which is the northern wall of the square presbytery, photo N. Leben

Nika Leben

Discoveries Made during Restoration Work to the Façade of the Parish Church of St. Anthony the Hermit in Špitalič

Keywords: Slovenia, Špitalič, parish church of St. Anthony the Hermit, restoration

The settlement was named after an Antonine hospice founded by the family of Andech-Meran, the most powerful feudal dynasty of the period in the local area. The earliest record of the hospice is to be found in a document from 1229, in which the Duke of Meran, Otto VII of Andech, confirmed the boundaries of the property belonging to the hospice of St. Antony in Kozji hrbet. In addition to other privileges, the hospice enjoyed two parts of the tithe from the vineyards, which was given both by the Duke and the citizens of Kamnik (Civium Steynensium). This is the first recorded mention of the citizenry of Kamnik and, indirectly, the first record of Kamnik as a town (Otošec B., 1979, p.19). According to Grafenauer, a chain of monastic establishments grew along the border of the territory that enjoyed either the direct patronage of the Andech family, or at least their tacit approval. Some time before 1229, because of the need to protect the trade route through the Tuhinj valley, the hospice of St. Antony at Špitalič was, through the mediation of Berthold IV, the Patriarch of Aquilea, annexed to one of these establishments, the monastery of Viktring (Grafenauer B., 1979, p. 17). In 1257 the donation was confirmed by Otto's son-in-law Ulrich of Spanheim. In 1608 the fiefdom was sold by Abbot Georg Reiprecht to Johannes Joseph Taller (Smole M., 1982, p. 490), while the church itself either remained a part of the Viktring property or had already been incorporated into the vicarage of Šmartno. The rights of patronage over St. Anthony's were given to the new lords of Špitalič. In his chronicle, Paglavec records that a dispute flared up over the ownership of these rights between the incumbents, the vicars of St. Martin (Šmartno in Tuhinj) and Franciscus Erasmus, Count of Hohenwart, and that the ensuing negotiations lasted until 1699 (Zika I., 1963, p. 62). The Špitalič church does not receive a mention in either Bysantius' records from the end of 16th century (Höfler J., 1982) nor in the account of the visitation made by Scarlich in 1631-1632 (Lavrič A., 1990). The only early record can be found in Koblar's inventory of ecclesiastical treasures in Carniola from 1526 (Koblar A., 1895), where it is mentioned as the "present-day parish church". The foundation of an independent parish of Špitalič found its main advocate in Paglavec, who left the sum of 2500 goldinars for this purpose in his will (Zika I., 1963, p.56). The foundation of an independent parish itself finally took place on 26th April 1762 (Šematizem 1993, p. 264).

In the light of these historical records, it is fair to assume that by the 13th century, a church must have already been located on the site. Our finds, described in this paper, give evidence of a Romanesque construction, and the scale of the building itself points to both an important

donor, and to the significance of the Tuhinj valley in that period.

The architectural history of the church, which in the Baroque period was one of the succursal churches in the parish of Motnik, is described in great detail in Stele's topography of the region of Kamnik (Stele 1929, pp. 252-255). Stele based his account on the pictorial rendition to be found in Valvasor's work "The Glory of the Duchy of Carniola" and on notes written by the Rev. Franc Mihael Paglavec (Zika I., 1963), who documented the Baroque construction work which had been carried out from 1728 to 1742, when the new church was consecrated by M. Rasp. Although Stele maintains that Valvasor's print gives no indication of the age and style of the architecture, another depiction of Špitalič by the same artist (Valvasor J.V., 1679), shows both a square presbytery to the east and a tower with a pyramid-like roof, attached to the northern wall of the presbytery. In the image, the presbytery itself is correctly located on the eastern side of the building, which is clear from the position of the depicted Renaissance castle next to the church. The castle stood on the northern side of the church, and was pulled down only after 1956 (Komelj I., 1959, p. 119, and Šumi N., 1960, pp. 241, 242, 243). The renovation work of the church facade, begun in 1993, revealed traces that suggest the church had been rebuilt during an earlier architectural period, all of which goes to confirm Stele's theory.

During the first stage of the restoration work, the plastering was probed. This investigation revealed no traces of any earlier murals, apart from the already visible Baroque layer of painting which was somewhat imprecisely restored on new white lime plaster. More interesting discoveries were made as we removed the plaster layer from the nave. The lowest part of the nave turned out to be constructed from broken stone that had been laid in straight rows, and this kind of stonework remains visible up to the height of the portal in the northern wall of the nave. Further up, the structure remains regular but the rows of stone are no longer visible. Distinct rows were also discovered in the southern bottom part of the eastern wall. No black grouting was found. Apart from this distinctive Romanesque masonry, another important find were the four bricked up square windows that are located between the Baroque windows in the northern wall of the nave and two similar ones in the southern wall. All the windows were blocked in with pieces of wood that had trimmed edges (possibly the remains of a wooden ceiling to the nave) and closed up with stones. An attempt was made to remove the filling, but the windows were located precisely under the structure that supports the Baroque vaulting in the nave and so could not be opened completely. Therefore, as we were able only to remove part of the filling, we opened just one portion of the window in the northern wall next to the tower, so that the internal width and height of the opening itself could be measured and recorded. As we did this, we discovered to our surprise that the size of the window did not increase toward the interior as had been expected, but that both the internal and external dimensions of the opening were the same. We had expected to discover Romanesque windows, and this had appeared a fair supposition taking into account both the height of their position in the wall and the ashlar masonry below them. But in the middle of all the openings, a built-in square piece of wood was discovered (15 x 15 cm); its function may have been to serve as a support for a weapon. Because the interior of the nave has not yet been investigated, we are unable to confirm or deny whether any traces of platforms or steps remain that might have led to what appear to be loopholes. Originally, the jambs of the loopholes would probably have been plastered, and we found a number of lime plaster fragments in the immediate vicinity. But there were no traces of either grooves, sills or wooden shutters. The jambs of the loopholes form a part of the wall structure, and both the bottom and the top lintel of each loophole is made from a large, roughly cut block of stone that has been laid horizontally. Each block is different, and equally the dimensions of the individual loopholes themselves (approx. 75 x 30 cm) vary as well. The loopholes are arranged in a straight line and both the extreme eastern and western openings are to be found virtually in the respective corners of the nave. We assume that four similar openings were probably located in the southern wall at the same height and level to those opposite, but because of later construction work,

only two have remained. And since the local population refused to have them displayed, even these two have remained hidden under the plasterwork. All four loopholes in the northern wall have been restored in the form of niches. If these openings served as windows, then they were extremely small in relation to the size of the building. In a church of such dimensions, one would expect to find large, typically Romanesque openings crowned with a semi-circular top. But if the function of the newly discovered windows was defence, as loopholes, so the Romanesque windows themselves would probably have been placed where today we see the extant Baroque windows, or even higher still in the wall and concealed by the Baroque vaulting. No trace of a Romanesque opening could be discovered in the jambs of the Baroque windows, so the matter remains unresolved. A loophole of similar shape and size was discovered in 1993 in the northern outer wall of the living quarters of the castle of Mali grad in Kamnik, but no similar opening has been found so far in any religious building in the Gorenjska region. During the search for traces of Romanesque openings, we have discovered that the frames of the Baroque windows had been made of pieces from Gothic ribs, which is, in itself, a common enough occurrence. Similar discoveries have recently been made in a window in the northern wall of the nave in the succursal church of St. Oswald in Jezersko and also in the lunette in the nave of the parish church of St. Nicholas in Ovsiše. The ribs were made from a greenish-grey sand stone and they had been cut to a profile that is typical of the most commonly found Gothic ribs of this type. Originally they were painted, and we found the well-preserved traces of a vivid ochre and vermilion paint on the whitewash.

Gothic fragments were also discovered in the eastern wall of the nave (above the entrance loft) and under the lefthandside round window on the southern side. The fragments are made of the same kind of greenish-grey sand stone as the ribs, and are of a round, disc-like shape, without no trace of colouring or relief design.

The built-in Gothic ribs with boss in the sacristy, and a boss and two consoles in the shape of human heads in the eastern wall of the southern chapel are all made of the same material. According to Ph.D. Cevc, they were produced in a local workshop of lesser quality to the workshop in Kamnik. The discovered fragments (possibly bosses) are located too deep in the fabric of the wall to be extracted and were covered by new plasterwork. The fragments indicate that the triangular gable of the eastern facade was constructed in the Baroque period, when the orientation of the church was changed and a new Baroque presbytery added to the west of the nave. The eastern square presbytery was pulled down and scavenged for building materials to make the new windows and the facade. On the site of the former square presbytery there now stands an open Baroque loft. We were not able to investigate this particular area because it constituted the means of access to the church itself. The northern wall of the square presbytery itself has been preserved in the southern wall of the tower. When the plaster was removed from the bottom part of the tower, we discovered that the original wall of the presbytery was separated from the rest of the tower by a large gap that reached up to a height of approx. 2.5 m. The plasterwork discovered in the gap was somewhat rough, though still of a finer texture than the later Baroque plasterwork; it was of a bright, ochre colour and devoid of any painted decorations. To judge from Valvasor's images, the tower was in place next to the presbytery as early as the 17th century.

Another gap must be mentioned to the left of the present-day entrance in the northern wall, which could be the trace of an opening to a passage to the castle. This is, however, not confirmed by Valvasor's picture.

The removal of plasterwork from the western wall of the church revealed nothing further of interest. The examination of the joint between the nave and the Baroque presbytery revealed no clear evidence that the presbytery had simply been added to the rest of the church, because the walls themselves have been merged together. But after close inspection of the crack in the wall to the left of the joint, it seems fair to assume that, in the course of the construction of the

presbytery, the wall of the nave was considerably altered. This would mean that the presbytery is no simple addition to the side of the church, and this is in keeping with the common practise in the Gorenjska region where a late Gothic presbytery has replaced the apse of a Romanesque nave. A small rectangular entrance with no masonic fragments of an older date and a large Baroque semi-circular window above were also discovered bricked up within the western wall of the Baroque presbytery.

All the finds as outlined above point to the fact that the lower part of the nave, including the loopholes, dates from the Romanesque period. At least until 1728 a square Romanesque presbytery was still located to the east of the nave, and this we know to be a common enough occurrence in the Gorenjska region (Zadnikar M., 1982, p. 311). Presbyteries of similar dimensions are known to have existed at at least four other locations: at the church of St. Primus in Gabrška gora; at the church of St. Primus in Kamnik where only the foundations of such a presbytery were discovered; also at St. Margaret's in Šmarjetna gora and St. Agnes's in Golčaj. The presbytery was probably covered with a conventional wooden ceiling which was replaced in the Gothic period by a rib vault with figurative bosses. The nave itself must have retained its conventional wooden ceiling, as no trace of Gothic vaulting could be discovered either in the nave nor under the existing roof. And, at the same time, it is extremely unlikely that a rib vault of such large dimensions would be removed as the church was being rebuilt in the Baroque period, unless it was in a very poor condition. But even so, it is not without precedent – we know that in the church of St. Sebastian in Moste near Komenda, a Gothic vault, supported from the middle by a single column, was indeed removed. So the final word on the possible existence of a Gothic vault will only be said when the excavation of the present paving will be carried out. In the 17th century, a tower was erected next to the presbytery. It was then a storey lower and covered with a pyramid-like roof. During the 18th century extensive construction work was carried out, described in great detail and precisely dated in Paglavc's chronicle. The Romanesque presbytery with its Gothic vaulting was pulled down to make way for the new rectangular presbytery to be erected on then still unoccupied western side of the church. The Gothic ribs from the former presbytery were cut up and used for building the Baroque windows in the nave, and the unadorned bosses were inserted into the gable of the eastern facade, which had to be rebuilt to accommodate both the new roof and the new vaulting in the nave. The vault itself is made from tuff and was finished in 1735 (Zika I., 1963, p. 86). The tower was raised by one storey and a new roof and clock added in 1736 (Zika I., 1936, p. 74). The sacristy and chapel in the southern facade were constructed from stone in the Baroque period (the sacristy was erected at the same time as the new presbytery), while the annex to the east of the southern aisle was built of brick and was the last to be constructed. The present-day roof of the tower was only put on in 1903.

Before new plasterwork was added, the building was reinforced with horizontal braces in the openings under the semi-circular Baroque canopy, from which completely decayed wooden braces were first removed.

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Pregledi, ocene, predstavitve, zapisi

Snežana Tecco Hvala

Standardizacija arheoloških podatkov

20. do 23. septembra 1995 je pod okriljem Evropskega sveta za arheološko dediščino v prostorih Revley House v Oxfordu potekala konferenca o arheološki dediščini na temo Inventar in dokumentacijski standardi v Evropi, ki so se je udeležili predstavniki iz 25 evropskih držav in še nekateri iz drugih celin. Organizator konference je bila Kraljevska komisija za zgodovinske spomenike Anglije (Royal Commission on the Historical Monuments of England). Prispevki so bili razvrščeni po sledečih programskih sklopih: Arheološka dokumentacija in Evropski plan za arheologijo, Arhivi kot raziskovalna orodja, Arheološki pregled kot nacionalni ali regionalni program, Tehnike in metodologija arheološkega pregleda, Globalne perspektive in na koncu zaključni sestanek z delovnim naslovom Arheološka dokumentacija, arhivi in pregledi – evropski podatkovni standard.

Program konference

V okviru prvega sklopa na temo Arheološka dokumentacija in Evropski plan za arheologijo je bilo predstavljeno Jedro podatkovnega standarda za arheološko nepremično dediščino (Core Data Standard for archaeological Sites and Monuments), ki ga je pripravila delovna skupina CIDOC-a za arheološka najdišča, sestavljena iz predstavnikov različnih držav. Sledila je predstavitev projekta večjezičnega arheološkega terminološkega slovarja (A Multi-lingual Glossary of Archaeological Terminology). Prvi korak v tem prizadevanju je bil storjen z obdelavo bronastodobnih spomenikov v angleškem in francoskem jeziku. Za slednjima temeljnima prispevkoma so se zvrstili prikazi izkušenj posameznih dežel s področja arheoloških informacijskih sistemov in nacionalnih arheoloških podatkovnih zbirk, ki so pokazali, da je izgradnja le-teh naloga, ki si jo zastavljajo od Urala do Atlantika in tudi drugod. Po večini so te nacionalne zbirke ali informacijski sistemi za nepremično dediščino računalniško podprti; programska orodja, s katerimi podatke obdelujejo, so različna, veliko je bilo GIS aplikacij. Večina zbirk nastaja ob podpori kulturnih ministrstev.

Arhivom, ki so zelo pomemben vir podatkov o kulturni dediščini, je bil posvečen drugi sklop predstavitev. Poleg arhivov pa je vsekakor najpomembnejši vir zajemanja podatkov o arheoloških najdiščih prav terenski pregled. Pomembnost tega segmenta se kaže tudi v tem, da ga v nekaterih državah vodijo kot nacionalni program, v drugih kot regionalni; da ponekod, zlasti v razvitih deželah, posvečajo veliko pozornost razvoju tehnik in metodologiji zajemanja podatkov. Danes predstavljajo zračna fotografija, geofizikalne prospekcije, lociranja s pomočjo GPS naprav glavno usmeritev za učinkovito in sistematsko spremljanje in registriranje stanja arheološke nepremične dediščine in omogočajo hitreje in kvalitetnejše pridobivanje terenskih podatkov, kar je seveda izhodišče za kvalitetne ocene in ovrednotenja nepremične dediščine v spomeniškovarstvene namene pri prostorskem načrtovanju. In prav na to temo je bilo na konferenci največ prispevkov. Evropskim pogledom na arheološko dokumentacijo so se pridružili še pogledi s severnoameriškega, brazilskega in južnoafriškega zornega kota, ki se razen v nekaterih posebnostih prostora, ki ga pokrivajo, bistveno ne razlikujejo.

Jedro podatkovnega standarda (Core Data Standard)

Osrednji in najpomembnejši del konference je gotovo predstavljalo Jedro podatkovnega standarda za registriranje arheoloških najdišč in spomenikov, saj je eden glavnih elementov Evropskega plana za arheologijo, ki sestoji iz programa za inventar, dokumentacijske tehnike in standarde na področju arheološke dediščine. To jedro podatkovnega standarda je zraslo iz praktičnih izkušenj nekaterih že obstoječih podatkovnih baz za nepremično dediščino, kot so npr. DKC (Danska), MONARCH (Anglija), DRACAR (Francija) in ARCHIS (Nizozemska); oblikovano pa je po zgledu podatkovnega standarda Sveta Evrope za arhitekturno dediščino, sprejetega v letu 1995. Cilji tega dokumenta so olajšati povezovanje nacionalnih in mednarodnih teles, odgovornih za registriranje in varovanje arheološke dediščine; pomagati deželam na začetni stopnji pri razvijanju sistema za registriranje in varovanje arheološke dediščine; ter z uporabo arheološkega podatkovnega jedra olajšati raziskovanje, ko ima le-to mednarodne dimenzije. Podatkovno jedro se deli v razdelke, v katerih je zajet minimum osnovnih informacij, ki so neobhodno potrebne za registriranje in ovrednotenje arheološke dediščine bodisi za prostorsko planiranje ali upravljanje bodisi za akademske ali kakšne druge namene. Strukturirano je iz obveznih in izbirnih razdelkov. V obveznih razdelkih je določena minimalna vsebina informacij, v izbirnih razdelkih pa se zabeležijo posebni vidiki nekega najdišča ali spomenika bolj podrobno. Gre npr. za polja, v katera se vpisujejo prečne reference, ki omogočajo iskanje podrobnejših informacij, registriranih in vodenih v drugih zbirkah in na drugih mestih. Poglavitni elementi pričujočega podatkovnega jedra so sledeči:

1. Imena in reference najdišč in spomenikov, ki so nujna za njihovo identifikacijo:
 1. 1. Številka ali koda najdišča
 1. 2. Ime najdišča ali spomenika
 1. 3. Datum priprave podatkov in datum zadnjega ažuriranja
 1. 4. Referenčni vir oz. kdo je podatke pripravil/posredoval
 1. 5. Prečne reference, ki služijo za povezavo podatkov posamičnih najdiščnih sklopov
 1. 6. Prečne reference za povezavo s premičnim inventarjem (arheološkimi zbirkami in najdbami)
 1. 7. Prečne reference za dokumentacijo o najdišču ali spomeniku
 1. 8. Prečne reference za arheološke posege (terenski pregled, izkopavanja, konservacijo ipd.)
2. Lokacija
 2. 1. Upravna lokacija (dežela, geopolitična enota, administrativna enota ipd.)
 2. 2. Opis lokacije najdišča
 2. 3. Naslov (najbližji kraj ali mesto)
 2. 4. Katastrske reference (zemljiški kataster, kataster zgradb)
 2. 5. Kartografske reference (koordinate in nadmorska višina)
3. Tip/vrsta najdišča oz. spomenika
4. Datacija
 4. 1. Kulturno obdobje/relativna kronološka umestitev
 4. 2. Stoletje/absolutna kronološka umestitev
 4. 3. Čas trajanja nekega najdišča oz. spomenika (od /do)
 4. 4. Naravoslovna datacija, vključno z metodo (C 14, dendrokronologija ipd.)
5. Fizično stanje oz. stanje ohranjenosti najdišča ali spomenika (intaktno, uničeno, poškodovano, neznano ipd. in datum ugotovitve)
6. Varstveni režim in razglasitev spomenika
 6. 1. Vrsta zaščite ali razglasitev
 6. 2. Datum razglasitve
 6. 3. Referenčna številka
 6. 4. Referenčni vir
7. Povzetek

Ti razdelki predstavljajo osnovne kategorije informacij, ki so podrobneje strukturirane v podrazdelkih. Omenjeno podatkovno jedro je nastalo znotraj teoretičnega delovnega okvirja, ki se uporablja tako v klasičnih sistemih kot tistih, ki so računalniško podprti. Bistvo tovrstnih podatkovnih baz in sistemov pa je tako v povezovanju različnih kategorij informacij kot v kvaliteti in natančnosti vsake posamične informacije. Različne institucije v različnih ali v isti deželi beležijo arheološke informacije za različne potrebe/namene, ki se razlikujejo v podrobnostih in natančnosti. To podatkovno jedro jim želi biti vodilo pri njihovem nastajanju, organiziranju, vodenju in to je tudi sklep pričujoče konference.

Arheološki kataster Slovenije (ARKAS)

Tudi v Sloveniji že tretje leto izgrajujemo temeljno podatkovno bazo arheoloških najdišč Slovenije, imenovano ARKAS, s ciljem, da na enem mestu združimo vse osnovne in sprotne informacije o naši arheološki nepremični dediščini in o dogajanju v zvezi z njo. Zasnovana je tako, da bi zadostila splošnim interesom različnih uporabnikov in služila različnim namenom, od raziskovalnih do zaščitnih, za prezentacijo ali upravljanje itd. Z njo skratka želimo vzpostaviti nacionalno arheološko bazo podatkov, ki bo povezljiva navzven in dostopna v mreži.

Njeni zarodki segajo v projekt Arheološka najdišča Slovenije, ki ga je v 60-ih in začetku 70-ih let vodil Inštitut za arheologijo pri SAZU in pri katerem so sodelovali vsi takrat aktivni slovenski arheologi. Rezultat tega projekta je v tiskani obliki izšel leta 1975 pod naslovom Arheološka najdišča Slovenije in predstavlja temeljno delo naše stroke. Zbrano gradivo je ostalo v arhivu Inštituta za arheologijo Znanstvenoraziskovalnega centra SAZU, ki ga je še naprej dopolnjeval z novimi podatki ter podpiral njihovo preverjanje in lociranje na terenu. Sad tega dela je serija topografskih zvezkov, v katerih so predstavljena posamezna področja, npr. Bela krajina (1985), Prekmurje (1993). Ker pa imajo klasični sistemi vodenja in urejanja podatkov svoje omejitve, ker objave podatkov dokaj hitro zastarijo in postanejo neažurne in ker taki načini nudijo precej manjše možnosti iskanja in izrabe podatkov, smo začeli na Inštitutu za arheologijo razvijati računalniško podprt informacijsko-dokumentacijski sistem in vanj prenašati podatke iz naših arhivov. V prvi fazi, ki naj bi se zaključila leta 1997, poskušamo vzpostaviti kataster slovenskih arheoloških najdišč kot atributno podatkovno bazo in vanjo prenesti obstoječe podatke iz arhivske dokumentacije in objav. Skratka, želimo ustvariti nova Arheološka najdišča Slovenije, tokrat na elektronskem mediju. Vzporedno gradimo arheološko karto najdišč v analogni obliki na osnovi temeljnega topografskega načrta v merilu 1:5000. V drugi fazi bomo terensko preverjali in locirali s 5 m natančnostjo tiste podatke, ki to še niso. Žal pa vseh starih podatkov gotovo ne bomo mogli s takšno natančnostjo prostorsko umestiti, ker so le-ti v nekaterih primerih enostavno preslabi oziroma neuporabni. V tretji fazi pa bomo začeli vzpostavljati digitalizirano bazo arheoloških najdišč, ki bo – poleg tega, da bo povezljiva z atributno bazo – omogočala povezavo tudi z drugimi geokodiranimi bazami, kar je osnova za hitro in učinkovito odzivanje na naloge, ki jih pred nas postavljajo intenzivni konstrukcijski in destruktivni posegi v prostor; po drugi strani pa bo omogočala bogatenje arheoloških podatkov s podatki okolja, kar je zanimivo za razne druge študije. Preko prečno referenčnih polj, ki so sestavni del naše baze, bo teoretično možna povezava z muzejskimi zbirkami, torej s premičnim inventarjem na eni strani ter s podatki o dokumentaciji spomeniškovarstvene službe na drugi strani. Doslej smo računalniško obdelali vzhodno in južno Slovenijo, arheološki jamski kataster; od leta 1993 pa sproti beležimo tudi vse tiste nove podatke o lokacijah ali arheoloških posegih, ki jih zasledimo v objavah ali nam jih posredujejo arheologi, ki so z nami pripravljeni sodelovati. Na izbranem modelu smo naredili tudi nekaj poskusnih analiz z uporabo GIS-a, kar je dalo zanimive rezultate. Bazo razvijamo, upoštevajoč predhodno izdelane principe in izkušnje klasičnih sistemov predvsem kot tehnološko

sodobnejši odgovor na potrebe in zahteve stroke in časa, ki ga živimo. Dostopna je že tukaj in zdaj v mreži (on-line) pooblaščenim uporabnikom, se pravi vsem arheologom v spomeniškovarstveni službi, v muzejih, v raziskovalni sferi, ki so za to zainteresirani in prispevajo zanjo svoje podatke. Njen cilj je ob čim bolj smotrno organiziranem zbiranju in vnosu podatkov omogočiti tem večji izkoristek.

Nove tehnologije predstavljajo nove rešitve in nove možnosti zajemanja, organiziranja in izrabe podatkov, toda njihovo bistvo in smisel ostajata enaka. Ob proučevanju dokumenta Core Data Standard, ki ga je sprejel Svet Evrope za arheološko nepremično dediščino, smo prišli do spoznanja, da tudi v našem prostoru ubiramo enake poti kot drugod, da nas pri tem vodijo enake zahteve in enaki problemi, na katere poskušamo podobno odgovarjati. Skratka, naša podatkovna baza ARKAS (Arheološki kataster Slovenije) se sklada oziroma v celoti zadošča evropskemu standardu.

Snežana Tecco Hvala

Towards a standardisation of archeological data

Under the auspices of the European Council for Archeological heritage, a conference on archaeological heritage entitled Inventory and Documentation Standards in Europe, took place at Rewley House, Oxford, from 20th to 23rd September 1995, with participants from 25 European countries as well as representatives from other continents. The conference was organised by the Royal Commission for Historical Monuments in England. Papers given in the programme concerned the following topics: Archeological Documentation and the European Plan for Archeology, the Archive as a Research Tool, Archeological Survey as a National or Regional Programme, the Techniques and Methodology of Archeological Survey, and Global Prospects. At the end, the final meeting took place under the working title of Archeological Documentation, Archives and Surveys – towards a European Data Standard.

The programme of the Conference

During the first part of the programme, which covered Archeological Documentation and a European Plan for Archeology, the Core Data Standard for Archeological Sites and Monuments was presented by the CIDOC working group for archeological sites, which is composed of representatives from different countries. This was followed by a presentation of the project to make a Multi-Lingual Glossary of Archeological Terminology. The first step in this endeavour has been to process both English and French terminology for Bronze Age monuments. The conference continued with a presentation of the experience of different archeological information systems and of the national archeological databases from different countries, all of which goes to prove that the compilation of such data systems is a task that is being undertaken from the Urals to the Atlantic and onwards. Most of these national collections and systems for processing information to do with sites and monuments are computerised; and while the programme tools used for the processing of data differ, generally GIS applications prevail. In most cases the compilation of data is made with the support of the various respective ministries of culture.

In the second part, the presentations were dedicated to the significance of the archive as an extremely important source of information on cultural heritage. After the archive itself, next in line of importance as a source of information about archeological sites is, undoubtedly, fieldwork. The significance of this kind of activity is also reflected in the fact that in some countries, it is performed as part of a national programme, while in others, it is as a regional programme; in some, and particularly the developed countries, great significance is attached to the development of the technique and methodology employed in the collection of data. Today, aerial photography, geophysical survey and GPS assisted siting represent the main tools in an efficient and systematic observation and registration of the condition of archeological sites and monuments, that permit

a faster collection of field data that is itself of a higher quality. This practice undoubtedly constitutes a basis from which to make a good estimate and assessment of non-movable heritage for the purposes of its protection during the process of physical planning. It was these topics that were the most widely discussed at this particular conference.

As well as the European views on archeological documentation, North American, Brazilian and South African ideas were also presented, which do not differ widely from the former except in certain details arising from the specific local characteristics of their respective environments.

Core Data Standard

The principal and most significant part of the conference was undoubtedly the presentation of a Core Data Standard for the registration of archaeological sites and monuments, because it represents one of the major elements of the European Plan for Archeology which consists of a programme to create an inventory, documentation techniques and standards for archeological heritage. This core data standard was generated from the practical experiences of certain already existing data bases for non-movable heritage, such as DKC (Denmark), MONARCH (England), DRACAR (France) and ARCHIS (the Netherlands); its form follows the example of the European Council database standard for archeological heritage, which was adopted in 1995. The objectives of this document are to facilitate cooperation between national and international bodies, those responsible for the registration and protection of archeological heritage; to provide assistance to countries that are still in the early stages of developing a system to register and protect archeological heritage; and to facilitate international research by means of a common archeological database. The database is divided into several sections that in themselves comprise the minimum basic information necessary for the registration and assessment of archeological heritage either for physical planning, management, academic study or some other purpose. It is composed of mandatory and optional sections. Mandatory sections define the minimum content of information required, while optional sections include a record of the special characteristics of a particular site or monument in greater detail. This kind of data is cross referenced in order to facilitate the search for more detailed information, as contained in other collections or elsewhere. The main elements of the Core Data Standard are, as follows:

1. The name and reference of a site or monument, as would be necessary for its identification:
 - 1.1. The reference number of the site
 - 1.2. The name of the site or monument
 - 1.3. The date of compilation and the date of the last update
 - 1.4. The originator of the reference
 - 1.5. Cross references to related records of monuments or sites
 - 1.6. Cross references to archeological collections and artefacts
 - 1.7. Cross reference to documentation
 - 1.8. Cross references to archeological events (field survey, excavation, preservation, etc.)
2. Location
 - 2.1. The administrative location (country, geopolitical unit, administrative unit, etc.)
 - 2.2. The site location
 - 2.3. The address (nearest settlement or town)
 - 2.4. The cadastral reference/ Land unit
 - 2.5. The cartographic reference (coordinates, altitude)
3. Type
4. Dating

- 4.1. The cultural period/ relative chronological placement
- 4.2. The century/ absolute chronological placement
- 4.3. The date range of the site or monument (from/ to)
- 4.4. Scientific dates, including method (C14, dendrochronology, etc.)
5. The physical condition or degree of preservation of the site or monument (intact, destroyed, damaged, unknown, etc. and date of assessment)
6. Designation and protection status of a monument
 - 6.1. The type of designation or protection
 - 6.2. The date of designation or protection
 - 6.3. Reference number
 - 6.4. The originator of the reference
7. Summary

These units consist of basic information categories which can be further divided into subsections. The Core Data Standard was compiled as a part of a theoretical framework that could be applied both to classic and computerised systems. The purpose that lies behind the compilation of these kind of databases is to ensure both that different types of information can be linked up, and that the quality and accuracy of data is maintained at a high standard. Archeological information is processed according to the different needs and purposes of different institutions; this can change from country to country and from institution to institution and can vary widely in both detail and accuracy. The standard put forward by the conference should serve as a guide for the compilation, organisation and processing of this kind of data, and stands as its clear achievement.

The Archeological Register for Slovenia (ARKAS)

For the last three years, we have been working to create a database of the archeological sites in Slovenia, called ARKAS, in order to gather together all basic and related information concerning the non-movable archeological heritage of Slovenia and data concerning all related activity in any one particular place. It is planned in this way to meet the general needs of different users and to serve different purposes, whether it be research, preservation, presentation, management or whatever. In short, it has been planned as a national archeological database that is also externally compatible and accessible through a computer network.

The conception of the database dates back to a project called The Archeological Sites of Slovenia, which was conducted in 1960s and 1970s by the Institute of Archeology of the Slovene Academy of Sciences and Arts (SAZU), and it was, at the time, made with the participation of all active Slovene archeologists. The results from this project were published in the form of a book, entitled The Archeological Sites of Slovenia, in 1975, and it represents the main work on the subject in Slovenia.

The assembled material was kept in the archive at the Institute of Archeology in the Scientific Research Centre of SAZU and continued to be supplemented with new data, as more locations were examined and documented. One result of this work has been the publication of a series of topographical books about individual regions, such as Bela Krajina (1985) and Prekmurje (1993). But these conventional systems of collecting and processing data are not without their limitations, and, taking into account the fact that published information goes out of date relatively quickly and since such methods offer limited opportunities to access and use the data, the Institute of Archeology started to develop a computerised system to document and organise the information, into which data from the archives is being transferred. The first stage of this

process, which is expected to be complete by the end of 1997, will establish an ever expanding database register of Slovene archeological sites, and will comprise all the extant information from the archive and already published material. In short, it is an attempt to create a new version of Archeological Sites of Slovenia in an electronic medium. As part of the same stage, a cartographic representation of the archeological sites is being drawn, to a scale of 1:5000, the scale of the basic topographic map. The second stage will take us into more detail, verifying all data to within five meters on every site. But unfortunately, it will be impossible to verify all the old data because, in some cases, it is simply too unreliable and cannot be used. During the third stage, a digital database of archeological sites will be established which, as well as being compatible with the comprehensive database, will facilitate connections with other geocoded databases – a basic condition for swift and efficient response to the demands made by the frequent activities of construction and demolition in the environment. In addition to this, it will make it easier for archeological data to match up with information about the surrounding area, which will be of significance to various other kinds of research. Cross reference sections, which are a component of the database, will in theory enable a connection to be made with museum collections, with, in other words, the entire movable inventory, and also data and documentation from the monument protection service. So far, data from eastern and southern Slovenia and from the archeological speleological register has been processed; in addition to this, all current information about archeological sites and activities has been recorded as it became accessible from publications or directly from participating archeologists. A number of test analyses have been performed on a selected model with the help of GIS, and this has produced some interesting results. The database has been developed in accordance with pre-prepared principles and previous experience of conventional systems, and this initiative was made mostly to provide a technologically up to date response to the needs and demands of the profession and the present time. It is already available to authorised on-line users, which is to say any archeologist working in the monument protection service, in the museum service or in general research, who is interested in the system and who will contribute to it by adding data. The goal is to promote the efficient use of information by means of a system that organises the collection and processing of data in the best possible way.

Although new technology creates new means and new possibilities to collect, organise and use data, the underlying purpose remains the same. Having studied the document that outlines a Core Data Standard for non-movable archeological heritage, as adopted by the Council of Europe, it is our conclusion that the steps we are taking are in the same direction as others, and that in doing this, we are trying to find solutions to the same demands and problems that can be met everywhere, in a similar way to others. In short, the Slovene database, ARKAS (Archeological Register of Slovenia), is in accordance with and fully compliant to the European standard.

Jelka Pirkovič

Priporočila za varstvo napisnih kamnov, kamnitih spolij, in kamnitih arhitekturnih členov

Spomeniška služba, lastniki oziroma upravitelji stavbnih spomenikov in izvajalci del so večkrat postavljeni pred odločitev o tem, kako ravnati s kamnitimi antičnimi napisi, ki so navadno del nagrobnikov ali oltarjev, in z ostanki drugih kamnitih antičnih spomenikov, s kamnitimi arhitekturnimi členi, ki niso več na svojih prvotnih mestih, ter s podobnimi elementi iz antike in kasnejših obdobj (v nadaljevanju: kamniti spomeniki). Takšni kamniti spomeniki so lahko naknadno in namerno vzdani v stavbe v lapidarijski obliki ali so uporabljeni kot gradbeni material in se pokažejo pri odstranitvi ometov ali pri drugih delih. Odkriti so lahko tudi ob delih v substrukcijah stavb ali ob posegih v zemljišča v njihovi okolici (tudi ob arheoloških izkopavanjih). S tem v zvezi opozarjamo na naslednja načela:

1. Kamniti spomeniki naj ostanejo in situ in to obvezno takrat, če so napisi, reliefi ali/in okrasje vklesani oziroma vrezani v kamen, ki je del naravne konfiguracije ali del gradbene konstrukcije. Takšnih kamnitih spomenikov ni mogoče "izrezati" iz njihove naravne oziroma grajene podlage, razen če bi uporabili zapletene tehnološke postopke. V teh primerih je treba poskrbeti za njihovo fizično zavarovanje pred vandalizmom in fizičnim propadanjem.
2. Kamniti spomeniki, ki so lapidarijsko vzdani v notranjščinah stavb, naj tam ostanejo, razen če se izkaže, da so fizično ogroženi. Pri njihovem ponovnem nameščanju je treba opustiti tradicionalni način vzdavanja, ker škodljivo vpliva na kamnito substanco in hkrati onemogoča morebitni dostop do zadnje strani kamnitih spomenikov ali njihovih delov. Upoštevati je treba sodobne načine vpenjanja kamnitih spomenikov na posebne kovinske nosilce.
3. Kamnite spomenike, ki so vzdani na zunanjščinah stavb, je treba v skladu z navodili pristojnega zavoda in v soglasju z lastnikom od tam čimprej odstraniti in jih postaviti na primerno in varno mesto v notranjščini. Pri namestitvi upoštevamo načela, zapisana v točki 2. Na mesto odstranjenih kamnitih spomenikov na zunanjščinah lahko postavimo kopije, če to pomaga pri ohranjanju celovitosti zunanjščine.
4. Novo odkritih kamnitih spomenikov ni priporočljivo vzdavati niti v notranjščinah, kaj šele na zunanjščinah. Pri njihovi prezentaciji upoštevamo sodobna varstvena načela, nakazana v točki 2.
5. V vseh primerih je priporočljivo, da se kot poseben varstveni ukrep izdelajo odlitki kamnitih spomenikov, kar omogoča, če je to potrebno, nadomestitev originalov s kopijami.
6. Na koncu naj na kratko povzamemo dolžnosti in pristojnosti posameznih strani, in sicer:
 - lastniki in upravitelji kulturnih spomenikov so po zakonu dolžni pred vsakim posegom pridobiti soglasje pristojnega zavoda za varstvo naravne in kulturne dediščine. Priporočamo, da se tudi pred posegi v objekte, ki imajo lastnosti kulturne dediščine, posvetujejo s pristojno spomeniško službo. V vsakem primeru bo strokovna obravnava prispevala k ohranitvi zgodovinske vrednosti celote in povečala njeno pričevalnost. Če se med deli najdejo kamniti spomeniki ali njihovi deli, naj lastniki, upravitelji oziroma izvajalci to takoj javijo zavodu za varstvo naravne in kulturne dediščine.

- zavodi naj pri pripravi konservatorskih smernic, konservatorskih programov in projektov dajo ustrezen poudarek navodilom, kako ravnati s kamnitimi spomeniki. Pri njihovem začasnem odstranjevanju, deponiranju, konservaciji in ponovni namestitvi je potreben stalen nadzor pristojnega konservatorja. Strokovno pomoč za tovrstno delo lahko dobijo pri strokovnjakih Narodnega muzeja, Restavratorskega centra ipd.
- Uprava Republike Slovenije za kulturno dediščino mora skrbeti za koordinacijo vsega dela s kamnitimi spomeniki vključno s tem, da v okviru možnosti poskrbi za proračunska sredstva za konservatorska in restavratorska dela, v okvir katerih sodi tudi morebitno odlivanje in nameščanje kopij.
- Arheološki inštitut ZRC SAZU bo v okviru svojega raziskovalnega programa še naprej skrbel za dokumentiranje kamnitih napisnih spomenikov. Ta dokumentacija je dostopna pristojnim konservatorjem in lastnikom oziroma upravljalcem takšnih spomenikov. Med to ustanovo in INDOK službo Uprave RS za kulturno dediščino je treba vzpostaviti normalen pretok informacij tudi za področje dokumentiranja kamnitih spomenikov.

Priporočila so bila pripravljena na podlagi sklepov ad hoc delovne skupine v sestavi:
dr. Emilijan Cevc, dr. Bojan Djurić, Miran Pflaum, dr. Jelka Pirkovič, dr. Marjeta Šašel Kos in
Boris Vičič, ki se je sestala 9. 6. 1995.

Jelka Pirkovič

Recommendations for the preservation of inscribed stones, spoliae, and architectural stone elements

The monument protection service, who act as proprietors or caretakers of architectural monuments and construction services, are often faced with the dilemma of how to treat inscribed stone monuments from Antiquity, usually part of a tomb stone or an altar, and how to deal with the remains of other Classical stone monuments, such as architectural stone elements that have been removed from their original locations and other similar elements from Antiquity and later periods. Hereafter we will refer to these generically as stone monuments. These stone monuments may have been added to the walls of buildings for decorative purposes at a later date or used as construction material and are therefore to be discovered only after the removal of plaster or even other parts of the building. They may also be discovered during work in the foundations of buildings or in the surrounding land, or even during archeological excavation. In respect to these circumstances, we wish to point out the following:

1. That stone monuments shall remain in situ, particularly when inscriptions, reliefs or/and ornaments are cut or incised into a stone which forms part of the natural surroundings or part of a construction. Such stone monuments cannot be "cut away" from their natural or artificial situation without the application of complicated technological procedures. In such cases, they shall be protected from vandalism and physical decay.
2. That stone monuments built in the interiors of buildings as a decoration shall remain there unless they are physically threatened. In the event of their needing to be relocated, then traditional building methods will not be employed, because they have a detrimental effect on the stone and, at the same time, deny access to the back side of the stone monument or part thereof. The contemporary method whereby the stone monument is inserted into a special metal frame shall be duly applied.
3. That stone monuments that form part of the interior of a building shall, in accordance with the instructions of a competent body and the consent of the proprietor, be removed as soon as possible and preserved in a suitable and safe interior space. In the process of relocation, the guide-lines from point 2 of this document shall be observed. Where the stone monument has been removed from the exterior of a building a copy shall be inserted wherever this helps to maintain the integrity of the exterior.
4. That newly discovered stone monuments shall not be used as part of the structure of a wall, neither on the interior nor the exterior of a building. For the purpose of their display, the contemporary principles of preservation as described in Point 2 above shall be observed.
5. That, as a preservation measure, in every case it is to be recommended that a cast is produced from the stone monument, to facilitate the replacement of originals with copies, if so required.

6. Finally, we wish to summarise the duties and responsibilities of the individual parties:

- for every planned alteration, the proprietors and custodians of any cultural monument are, under the law, obliged to seek the consent of the relevant competent body for the protection of natural and cultural heritage. It is recommended to consult the competent monument protection service before any alteration whatsoever is made to a premises that reflects some aspect of cultural heritage. A professional consultation contributes to the preservation of the historical value of the whole and, in any case, increases its value as a documented artefact. If during any works, a stone monument or part thereof is discovered, then the proprietor, custodian or construction service shall immediately inform the relevant body for the protection of natural and cultural heritage.
- in the preparation of conservation guide-lines, programmes and projects, institutes shall pay due attention to the preparation of instructions for the treatment of stone monuments. Permanent supervision by a competent conservation worker is necessary during the temporary removal, storage, conservation or relocation of monuments. Expert assistance for this kind of work can be obtained from the professional staff at the National Museum, Restoration Centre, and from other similar institutions.
- Cultural Heritage Office of Slovenia shall take responsibility for the coordination of all work involving stone monuments which includes the provision of a budget for any conservation and restoration work, which in turn includes a budget for the production of casts and installation of copies.
- The Archeological Institute at the Scientific Research Centre of the Slovene Academy of Sciences and Arts shall as a part of its research programme continue to document inscribed stone monuments. This documentation shall be made accessible to the relevant conservation worker and proprietors or custodians of such monuments.

A constant flow of information concerning the documentation of stone monuments needs to be established between this institution and the INDOK Service at the Cultural Heritage Office of Slovenia.

This document has been drawn up according to recommendations made by an ad hoc working group consisting of: Ph.D. Emilijan Cevc, Ph.D. Bojan Djurić, Miran Pflaum, Ph.D. Jelka Pirkovič, Ph.D. Marjeta Šašel Kos, and Boris Vičič, which met on 9th June 1995.

Alenka Kolšek

Zgodovinski parki in vrtovi v Sloveniji

Poročilo o nastanku in vsebini knjige,
izšle septembra 1995

Ideja o nastanku knjige in o potrebnosti tovrstne publikacije v Sloveniji se je rodila leta 1994 ob udeležbi na konferenci IFLA – ICOMOS v nemški Fuldi. Konferenca, ki smo se je udeležili Mitja Simič iz Novega mesta, Miran Krivec iz Maribora in Alenka Kolšek iz Celja, je poleg zanimive teme o prehodu vrtnega baroka v angleški krajinski slog v nemškem prostoru, bila pomembna tudi zaradi številnih stikov, ki smo jih navezali s kolegi iz več evropskih držav, večinoma iz Nemčije, pa tudi s Poljske, iz Velike Britanije, Švice in Madžarske. Predvsem urednica kulturne priloge uglednega švicarskega časopisa Basler Zeitung, novinarka Marie Luise Blatter, je pokazala veliko zanimanje za Slovenijo in njeno vrtno dediščino. Ker smo ugotovili, da nimamo na tem področju niti ene celovite ali vsaj v tuj jezik prevedene obstoječe publikacije, smo se odločili za izdelavo prvega, t. i. "informativnega zvezka" z naslovom "Izbrani primeri slovenskih zgodovinskih vrtov in parkov", ki je nastajal od junija do oktobra l. 1994 s prijazno pomočjo in poznavanjem vseh kolegov krajinskih arhitektov na Zavodih za varstvo naravne in kulturne dediščine v Sloveniji. Mitja Simič, Miran Krivec, Marvy Lah-Sušnik, Darja Pergovnik, Vesna Kolar-Planinšič in Alenka Kolšek smo zvezek sestavili, opremili s fotografijami in katastri in ga kot startno osnovo za nekaj resnejšega in trajnejšega v prihodnosti, pustili v zavodskih arhivih. Razumevanje in finančno podporo smo imeli tudi pri naših ravnateljih, ki so tolerantno gledali na pionirski poskus in plačali vse, tudi prevod zvezka v nemščino, za kar se jim soavtorji in urednica zvezka na tem mestu lepo zahvaljujemo.

Zvezek je v Baslu naletel na velik interes, tako velik, da je gospa Blatter aprila 1995 prišla za teden dni v Slovenijo, se ob osebnem spremstvu vseh piscev zvezka podrobno seznanila s Slovenijo, in to ne le z vrtovi in parki, temveč tudi s kulturnimi spomeniki, mesti, Plečnikovimi mojstrovinami po Ljubljani, posebej pa jo je navdušila slikovitost in pestrost kulturnih krajin na našem podeželju. To posebnost in privlačnost slovenske zemlje, ki je po njenih besedah naša velika primerjalna prednost, in vse obiskane spomeniške celote je izčrpno predstavila v obširnem članku v tedenski kulturni prilogi časopisa Basler Magazin, v naslednji številki pa se je posvetila Plečnikovi Ljubljani. Pri tem so ji bili poglavitni viri dela naših vodilnih poznavalcev arhitektovega opusa. Izvode časopisa hrani arhiv vsakega zavoda in so na vpogled. Skupina slovenskih konservatorjev je tako primaknila kamenček k boljšemu poznavanju Slovenije v Švici. Upamo, da se je te promocije naše države razveselil tudi gospod minister Pelhan, ki smo mu poslali po en izvod časopisa.

Kot nadaljevanje "informativnega zvezka" je oktobra 1994 začela nastajati publikacija "Zgodovinski parki in vrtovi v Sloveniji". V okviru serije, ki vsako leto, lani že četrto zapored, izhaja pod okriljem Sveta Evrope, Ministrstva za kulturo Republike Slovenije in Uprave RS za

kulturno dediščino ob Dnevih evropske kulturne dediščine, je ista skupina konservatorjev, vendar z izdatno in finančno in strokovno podporo, sodelovanjem in organizacijo razširjene skupine sodelavcev, do septembra 1995 naredila slovensko-angleško knjižico o naši pretekli in polpretekli vrtni in parkovni tvornosti. Poleg profesorja Dušana Ogrina, našega učitelja in vodilnega krajinskega arhitekta na Slovenskem, ki je prispeval teoretični uvod in kritično analizo stanja te zvrsti naše kulture, so s teksti sodelovali tudi dr. Sonja Ana Hoyer, Gojko Zupan in Stanka Dešnik. S prizadevno, spretno in potrpežljivo redakcijsko roko in očesom jo je pripeljala do srečnega izida kolegica Jerneja Batič.

V knjigi smo predstavili vrtove in parke v časovno-slogovnem preseku od renesanse do 1. polovice 20. stoletja. Zastopani so po regionalnem ključu, tako, da so zajeti predstavniki v zahodnem delu Slovenije – na Primorskem, v osrednji Sloveniji – notranjski, kranjski, gorenjski in dolenski primeri, nazadnje pa še številni štajerski, ki se ustavijo v Gornji Radgoni in žal tokrat še ne sežejo čez Muro. Predstavljeni so tipološko in kvalitativno zelo različni vrtovi in parki, pomenijo pa določen izbor. Ta se naslanja na nekdanjo kakovost in pomen v slovenskem prostoru, na današnjo ohranjenost in možnost prenove ter na tiste redke primere, ki jih posamezni zavodi kljub majhnim denarjem postopoma prenavljajo. Knjiga je nekakšen zbornik, ki skuša narediti prvi informativen prerez skozi to vejo našega kulturnega ustvarjanja v preteklosti. Obenem opozarja strokovno in laično javnost na prisotnost, vrednost in pomen ohranjanja in obnove zvrsti dediščine, ki je v slabem, gledano v celoti celo katastrofalnem stanju. Pogosto je prepuščena vplivom urbanizacije, infrastrukture, amaterskim in nevednim “preoblikovalcem”, tatovom ali preprosto zobu časa in zaraščanju, vendar je je vsaj v fragmentih na terenu in v dokumentarnih virih ohranjene presenetljivo veliko, o čemer se lahko prepriča bralec.

Zbrano gradivo v knjižici je tudi ugodna osnova za osrednji državni register vrtno in parkovno arhitekture, ki je v pripravi od decembra 1995.

Spremljajoča prireditve ob Dnevih evropske kulturne dediščine je bila tudi enodnevni simpozij o vrtni dediščini in problemih njene obnove, ki so se ga poleg slovenskih udeležili tudi strokovnjaki iz sosednjih držav – Avstrije, Madžarske, Italije in Hrvaške. Prvi slovenski prispevek je imel profesor Ogrin, ki je govoril o stanju in problemih slovenske vrtno- arhitekturne dediščine, drugega pa Alenka Kolšek, ki je orisala štajersko vrtno arhitekturo v časovnem, prostorskem in slogovnem okviru od renesanse do 2. svetovne vojne, opremljeno s konkretnimi primeri.

Alenka Kolšek

The Historic Parks and Gardens of Slovenia

A report on the origin and the contents of the above-titled book as issued in September 1995

The idea to publish such a book and the awareness of the demand for it in Slovenia was first mentioned in 1994 during the IFLA – ICOMOS conference in Fulda in Germany. The conference, attended by Mitja Simič from Novo mesto, Miran Krivec from Maribor and Alenka Kolšek from Celje, was important not only because it was the forum for an interesting discussion about the transition from the garden baroque to the English landscape style in the German-speaking area, but also because our representatives were able to establish a number of contacts with colleagues from different European countries, including Germany and Poland as well as Great Britain, Switzerland and Hungary. The journalist Marie Luise Blatter, editor of the cultural supplement of the famous Swiss newspaper *Basler Zeitung*, expressed a great interest in both Slovenia and its garden heritage. At that time it came to our notice that we have no comprehensive publication in this field, and certainly no publication that has been translated into a foreign language, and so we decided to make the first so-called “informative publication” with the title “A selection of the historic parks and gardens of Slovenia”, and work commenced on this volume between June and October 1994 with the assistance and knowledge of every landscape architect who works for the Institute for the Preservation of Natural and Cultural Heritage in Slovenia. Mitja Simič, Miran Krivec, Marvy Lah-Sušnik, Darja Pergovnik, Vesna Kolar-Planinčič and Alenka Kolšek assembled the material for publication, furnished it with photographs and land registers, and filed it into the archive of the Institute as a work that might become the foundation for a more serious and lasting publication in the future.

Understanding and financial support came from our heads of department who supervised this pioneer experiment with a great deal of tolerance, and also paid for everything including the translation of the book into German. They therefore deserve many thanks from the authors and editor.

In Basel, the publication raised such a storm of interest that in April 1995 Mrs Blatter herself came to Slovenia for a week, and together with the authors of the publication toured the country, visiting not only the parks and gardens but also many cultural monuments and towns, paying particular attention to the masterpieces of Plečnik in Ljubljana. What fascinated her the most was the experience of our particularly heterogeneous and picturesque cultural landscape. She expressed the opinion that this special feature of the Slovene landscape represents a considerable comparative advantage, and went on to make an in-depth presentation of every monument she had visited in a comprehensive article published in the weekly cultural supplement of the *Basler Magazin*, which she followed up with a supplement to the next issue which was entirely dedicated to the work of Plečnik in Ljubljana. The main sources for her research were

publications by our own leading experts of Plečnik's work. Copies of the newspaper have been stored in the archives of each Institute, and are universally accessible. In this way, it fell to a group of Slovene conservationists to make their own contribution to the promotion of Slovenia in Switzerland, and we also sent a copy to the minister of culture, Sergej Pelhan, and hope that he was also pleased to see Slovenia promoted abroad.

In October 1994, we began to develop the publication titled "The Historic Parks and Gardens of Slovenia" as a continuation of our informative brochure. This is an annual project, and last year was the fourth time that we have made a publication, under the supervision of the Council of Europe, the Ministry of Culture of the Republic of Slovenia, and the Cultural Heritage Protection Office of Slovenia. It was made by the same group of conservationists, but this time with extensive financial and professional help and the co-operation of an extended group of co-workers. This organisation successfully produced a publication in both Slovene and English that covered all aspects of recent and historic Slovene creativity as applied to parks and gardens. It fell to Professor Dušan Ogrin, our mentor and Slovenia's leading landscape architect, to write both the theoretical introduction and a critical analysis of this aspect of Slovene culture, and alongside these texts were papers contributed by Dr Sonja Ana Hoyer, Gojko Zupan, and Stanko Dešnik. The publication was edited with dedication, skill and patience by Jerneja Batič.

The work itself depicts parks and gardens of different periods and different styles, from the Renaissance to the first half of the 20th century. We have included examples characteristic of every region, from Primorska in the west to Notranjska, Kranjska, Gorenjska and Dolenjska, and also a number of cases from Štajerska which extend as far as Gornja Radgona but unfortunately no further than the Mura river. While the gardens and parks described are diverse in type and quality, we have needed to be selective in our choice. This has depended on both the past quality of the garden itself and its cultural significance, and has been based on the overall state of preservation and opportunities for further restoration, and is, in general, restricted to those rare cases that are in the process of restoration by particular institutions despite the lack of money. The publication is to some extent a compilation, an attempt to make the first informative profile of this aspect of Slovene cultural heritage. But at the same time, there is, within the project of the publication, the underlying intention to raise awareness among both experts and the lay public of the presence, the value and the meaning of preservation and restoration, and particularly when it comes to those kinds of heritage which are in a bad or even catastrophic condition. This kind of heritage has often been subjected to the ravages of urbanisation, insensitive placement of infrastructure, amateur or ignorant reconstruction, theft or simply left to decay, untended, over a long period of time. Nevertheless, a surprisingly large amount of fragmentary material has been preserved on site, or has been documented, and this the reader can see for him/herself.

The assembled material makes a good foundation from which we can establish a comprehensive register of garden and park architecture and this project has been in process since December 1995.

In tandem with the Days of European Cultural Heritage there was an additional event, a one-day symposium on garden heritage and the problems related to its restoration, and this was attended by experts from our neighbouring countries – Austria, Hungary, Italy and Croatia. The first Slovene contribution was made by professor Ogrin, who described the particular situation and problems in the field of Slovene garden architecture heritage, and the second was presented by Alenka Kolšek who sketched the history of the garden architecture of Štajerska from the point of view of its period and regional stylistics, from the Renaissance to the 2nd world war, a paper that she illustrated with genuine examples.

Sonja Ana Hoyer

Iz poročila o delu Medobčinskega zavoda za varstvo naravne in kulturne dediščine Piran v letu 1994

Spomeniškovarstvena dejavnost na Slovenski obali je kot profesionalna varstvena služba zastavila svoje delo v 60. letih brez prave kontinuitete, saj je zaradi znanih vzrokov ostala vsa dokumentacija o dejavnosti konservatorske službe na tržaški Soprintendenzi. Profesionalna italijanska varstvena služba, ki je pokrivala tudi severozahodni del Istre, je bila zasnovana v 20. letih. V 30. letih pa je na Slovenski obali deloval tudi znani beneški arhitekt-konzervator Ferdinando Forlati, ki je s svojimi teoretičnimi in metodološkimi izhodišči prenove spomenikov poleg dunajskih teoretikov pomemben tudi za oblikovanje slovenske spomeniškovarstvene doktrine, kot jo je zasnoval pionir slovenske varstvene službe France Stele (F. Stele, Zaščita spomenika kulture, Principi – Uvjerenja – Izkustva, Beograd 1960, str. 12, 13).

Ena od prvih nalog obalne varstvene službe ob njenem nastanku je bila predvsem postavitve metodoloških izhodišč za inventarizacijo in vrednotenje starih mestnih aglomeracij ter izdelavo dokumentacije za načrtno prenovo. Obalna mesta so s pomočjo varstvene službe ena izmed prvih v Sloveniji dobila načrte prenove. Mlada konservatorska služba na Obali je tako v 70. letih dodala svoj delež k slovenskemu spomeniškovarstvenemu razumevanju in vrednotenju urbanističnih spomenikov.

V zadnjem času pa se prav Medobčinski zavod za varstvo naravne in kulturne dediščine Piran uveljavlja z nekaterimi akcijami, ki slovenskemu konservatorstvu utirajo pot na znanstveno-raziskovalnem področju dela, kateremu v razvoju spomeniškovarstvene službe ni bilo posvečeno dovolj pozornosti.

Tako iz poročila o delu Medobčinskega zavoda za varstvo naravne in kulturne dediščine Piran v letu 1994 povzemamo tri akcije, pomembne za razvoj konservatorske stroke, ki pa obenem pričajo tudi o uspešnem delovanju zavoda v domačem obalnem in širšem slovenskem prostoru. Med te akcije najprej sodi simpozij Stavbarstvo na Koprskem, ki so ga pod strokovnim vodstvom piranskega zavoda v Kopru junija 1994 organizirali Zgodovinsko društvo za južno Primorsko, Društvo arhitektov Obale in Kulturni klub Istra.

Na njem so poleg konservatorjev različnih matičnih strok sodelovali tudi arhitekti in sociologi, njegov namen pa je bil predstaviti aktualno problematiko prenove arhitekturne kulturne dediščine na Obali, in to s sposebnim poudarkom na raziskovalnem delu in interdisciplinarnosti različnih varstvenih specializacij pri izdelavi konservatorskih programov.

Na simpoziju predstavljene konservatorske projekte in programe namreč odlikujejo zgledno izdelane različne konservatorske raziskave od arheoloških, zgodovinskih, arhivskih, arhitekturnih, restavratorskih, katerih rezultati so povzeti in interpretirani v konservatorskih izhodiščih za pripravo projektne dokumentacije prenove posameznih kulturnih spomenikov. Prednost programov je njihovo publiciranje v koprskem glasilu za istrske in mediteranske študije (*Annales*

6/95, Koper 1995, str. 17-49), s čemer je simpozijsko gradivo postalo tudi dragocen prispevek k metodologiji dela konservatorskih programov slovenske spomeniškovarstvene službe.

O nastanku varstvene službe na Obali in o vključevanju drugih strok pri prenovi so predavali Nace Šumi, Stane Bernik, Vojteh Ravnikar in Drago Kos, medtem ko so konservatorji predstavili konkretne primere iz prakse: Sonja Ana Hoyer konservatorsko problematiko prenove Pretorske palače v Kopru; Mojca Guček spomeniškovarstvena izhodišča za prenovo palače v Kreljevi 6 v Kopru, Mojca Ravnik vprašanje varstva etnološke dediščine v koprskem zaledju ter Marko Stokin vlogo srednjeveške arheologije pri prenovi arhitekturnih spomenikov. Obalni arhitekti so prispevali nekaj oblikovalskih razmišljanj: Matjaž Garzarolli o "horizontalnem" v Kopru ter Mirko Mršnik in Boris Zuliani o celostni podobi in posameznih uspešnih primerih prenove na Koprskem.

Objavljeni referati skupaj z ilustrativnim gradivom tvorijo kvalitetno ponazoritev konservatorskih dosežkov na Obali, ki pomenijo dragoceno ponazoritev konservatorskega dela, ko ga le redko najdemo v znanstvenoraziskovalnih glasilih.

Konservatorska stroka na Obali se je v letu 1994 uveljavila tudi pri nastanku znanstvenega inštituta na Obali, ki je bil ustanovljen po dolгих razpravah kot Znanstveno središče Republike Slovenije v Kopru decembra 1994. V razpravi je podprla njegov nastanek v tisti varianti, ko naj bi kot samostojna inštitucija zrastel iz kulturnih zavodov, kjer so raziskovalna dela prerasla reden raziskovalni okvir. Po zaslugi obalnih konservatorjev je bil v novo ustanovljenem znanstvenoraziskovalnem središču sprejet temeljni raziskovalni projekt (zaradi organizacijskih problemov je vključen v Znanstveni inštitut Filozofske fakultete v Ljubljani) z naslovom Kultura na narodnostno mešanem ozemlju Slovenske Istre – naravna in kulturna dediščina in njeno varovanje. Nosilka projekta je doc. dr. Sonja Ana Hoyer. Vanj je vključenih 14 raziskovalcev; polovica le-teh je konservatorjev iz Medobčinskega zavoda za varstvo naravne in kulturne dediščine Piran. Projekt vsebuje sedem konservatorskih raziskovalnih tem, tako da ne more biti več dileme, ali so konservatorji raziskovalci ali ne. Inštitut na Obali ponuja tudi možnosti za znanstvenoraziskovalne projekte konservatorske stroke iz širšega slovenskega prostora.

Tretja akcija, ki jo velja izpostaviti, je sodelovanje Medobčinskega zavoda za varstvo naravne in kulturne dediščine v pripravah razstave Gotika v Sloveniji in sicer v poglavju profane arhitekture. Skupaj s prof. dr. Nado Grujić, ki je pripravila vezni tekst o Profani arhitekturi obalnih mest, so obalni konservatorji – umetnostni zgodovinarji v letu 1994 pripravljali gradivo za razstavo. Po zavodovi dokumentaciji in predlaganih kataložnih enotah so le-te dopolnili s smislu širšega, zlasti prostorskega razumevanja posameznih arhitekturnih spomenikov. Kataložne enote (dr. Sonja Ana Hoyer in Mojca Guček), dopolnitev tehnične dokumentacije oziroma obdelava dokumentacije za razstavo ter celoletno sodelovanje s prof. dr. Nado Grujić, ki je posvetila tem raziskavam zelo veliko časa, so bila ena najpomembnejših strokovnih obveznosti zavoda v letu 1994. Pri tem je potrebno izpostaviti tudi prispevek zavoda, ki se je pokazal v urbanističnem in arhitekturnem razumevanju posameznih kulturnih spomenikov, ki ne zadeva zgolj kamnoseški dekor profanih stavb tega časa. Na samo postavitev razstave žal konservatorji niso imeli vpliva.

Sonja Ana Hoyer

From the 1994 Report on the Work of the Inter-Municipal Institute for the Protection of the Natural and Cultural Heritage of Piran

In the 1960s the protection of monuments on the Slovene coast was organised in the form of a professional service but unfortunately this body found itself completely lacking any sense of continuity, as all documentation on the past activities of the conservation service had been retained by the Soprintendenza of Trieste. This professional Italian monument protection service, which also covered the north-western part of Istria, had been founded in the 1920's. In addition to this, all the monuments that are to be found along the Slovene coast were surveyed in the 1930's by Ferdinando Forlati, the well-known Venetian architect and conservationist. His theoretical and methodological basis for the restoration of monuments was as important as the principles of the theorists of Vienna when it came to creating a Slovene model of monument protection, one which was later articulated by the pioneer of the Slovene monument protection service, France Stele (F. Stele, *Zaštita spomenika kulture, Principi – Uvjenja – Izkustva*, Belgrade, 1960, pp. 12, 13).

One of the primary tasks of the coastal monument protection service that was undertaken at its very beginnings was the formulation of a methodological basis both to create an inventory and to make an assessment of the old urban agglomerations and to compile all the documentation that related to systematic restoration. With the help of the monument protection service, the coastal towns were among the first in Slovenia to receive plans for renovation. In the 1970s, the young coastal conservation service thus made its own special contribution to the greater understanding and improved assessment of urban monuments that was being undertaken by the Slovene monument protection service.

The Inter-Municipal Institute for the Protection of the Natural and Cultural Heritage of Piran has of late been highly successful in its undertaking to realise a number of projects, and these have opened up new spheres of scientific research for Slovene conservationists that have been hitherto neglected in the development of the monument protection service itself.

In this document I intend to discuss three projects from the 1994 report on the work of the Inter-Municipal Institute for the Protection of the Natural and Cultural Heritage of Piran, and these are all highly pertinent to the development of monument conservation as a discipline. At the same time they speak for the success that we have enjoyed at the Institute in projects that have encompassed not merely the local coastal area, but also the wider Slovene environment. One of these projects was the Symposium on Architecture in the Koper Region, which was organised in June 1994 in Koper by the Historical Society of the Southern Primorska Region, the Coastal Society of Architects and the Istra Cultural Society, under the auspices of the Piran Institute.

Apart from conservationists from different disciplines, both architects and sociologists participated actively in the Symposium, and the intention was to introduce the topical problems that related to the restoration of architectural cultural heritage on the coast. Special emphasis was placed on research activities and the inter-disciplinary approach employed by various monument protection specialists during the drafting of programs for their conservation.

The projects and programs of conservation that were introduced at the symposium all excel in the area of the conservation surveys that were painstakingly carried out in the areas of archeological, historical, archival, architectural and restoration studies. The results of these studies were then summarised and interpreted in terms of the basis they laid out for conservation that is itself a vital component in the preparation of documentation prior to the renovation of individual cultural monuments. The advantage of presenting programs in this manner lies in the opportunity to publish them in a Koper journal for Istrian and Mediterranean studies (*Annales* 6/95, Koper 1995, pp. 17-49), and this has transformed the material from the symposium into a valuable contribution to the work methodology as adopted in programs for conservation that are used by the Slovene monument protection service.

Papers on the formation of the coastal monument protection service and the incorporation of other disciplines into the restoration of monuments were given by Nace Šumi, Stane Bernik, Vojteh Ravnikar and Drago Kos, while actual practical examples were introduced by: Sonja Ana Hoyer – Problematic Conservationist Aspects of the Renovation of the Praetor's Palace in Koper; Mojca Guček – Points of Departure for the Renovation of the Mansion at Kreljeva 6 in Koper; Mojca Ravnikar – The Issue of the Protection of Ethnological Heritage in the Koper Hinterland; and Marko Stokin – The Role of Medieval Archeology in the Renovation of Architectural Monuments. Coastal architects contributed a number of creative ideas, such as that of Matjaž Garzarolli on the "horizontal" in Koper and Mirko Mršnik and Boris Zuliani on the overall appearance and individually successful cases of restoration in the Koper region.

Both the published papers and the pictorial material make up a good presentation of the conservationist achievements on the coast and represent valuable information on conservationist activity, the like of which can rarely be found in scientific research journals.

In 1994, the discipline of monument conservation on the Coast was given an additional boost with the founding of a local scientific institute, which was finally opened in December 1994 after long negotiations, under the official title of the Scientific Centre of the Republic of Slovenia in Koper. Conservationist circles gave their support to its foundation under the condition that it should develop as an independent institution out of those existing cultural institutes where research activities had grown beyond the regular framework of research. Thanks to the coastal conservationists, the newly founded scientific research centre has adopted one of the most important current research projects "Culture in the Ethnically Heterogeneous Territory of Slovene Istria – Natural and Cultural Heritage and Its Protection". Due to organisational problems, the project is being temporarily conducted by the Scientific Institute of the Faculty of Arts of Ljubljana. The person responsible for the project is Assist. Prof. Sonja Ana Hoyer, Ph.D. The project is to be carried out by a research team of fourteen members; and half of the team come from the Inter-Municipal Institute for the Protection of the Natural and Cultural Heritage of Piran. The project consists of seven research topics and has finally removed all doubt as to whether conservationists can be regarded as researchers or not. On the coast, the Institute also offers an opportunity to conduct scientific research projects that relate to the conservation of monuments in a wider Slovene context.

The third project which must be emphasised is the participation of the Inter-Municipal Institute for the Protection of Natural and Cultural Heritage in preparations for the exhibition of Gothic Art in Slovenia, and more specifically, in that part which relates to secular architecture.

Together with Prof. Nada Grujić, Ph.D., the author of the linking text on the secular architecture of coastal towns, coastal conservationists and art historians dedicated the whole of 1994 to the

preparation of material for the exhibition. Once they had sifted through the documentation held at the institute and compiled a suitable catalogue of examples, the material was further expanded by means of a broader understanding of architectural monuments via specific reference to their physical environment. The catalogue of monuments (by Dr Sonja Ana Hoyer and Mojca Guček), the expansion of the technical documentation, that is the substance of its preparation for the exhibition, and the whole year-long cooperation with Dr Nada Grujić, who has dedicated much of her time to related research, this all amounted to one of the most important and expert tasks undertaken by the Institute in 1994. Here, a special emphasis must be laid on the contribution that the Institute has quite clearly made to the understanding of individual monuments in relation to their physical environment and architecture. This understanding extends beyond a mere description of the sculptural ornaments on the facades of secular buildings of a given period. Unfortunately, however, the conservationists had no influence on the way the exhibition was mounted.

