



Dnevi evropske kulturne dediščine  
European Heritage Days  
Les Journées Européennes du Patrimoine

# Kulturna dediščina meniških redov



# The Heritage of Monastic Orders

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CIP – Kataložni zapis o publikaciji  
Narodna in univerzitetna knjižnica, Ljubljana

271(497.4)(091)  
726.7(497.4)"653"

KULTURNA dediščina meniških redov = The heritage of  
monastic orders / [uvodni tekst Silvester Gaberšček ; Srednjeveška  
monastična arhitektura v Sloveniji Marjan Zadnikar [in]  
Gospodarska dejavnost cistercijanskih samostanov in kartuzij na  
Slovenskem Jože Mlinarič ; teksti Mojca Arh Kos ... [et al.] ; prevod  
Martin Cregeen, Alenka Klemenc ; urednica Jerneja Batič ; fotografije  
Stojan Pelko, Damjan Gale ; načrti Arhiv Uprave Republike Slovenije  
za kulturno dediščino ; zemljevidi Geodetski zavod Slovenije]. -  
Ljubljana : Uprava Republike Slovenije za kulturno dediščino, 1996

ISBN 961-6037-20-X  
1. Vzp. stv. nasl. 2. Batič, Jerneja  
61704192

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meniških  
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of Monastic  
Orders





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# Meniškim potem na pot

**P**red nami je peti zvezek iz zbirke vodnikov Po poteh slovenske kulturne dediščine z naslovom Kulturna dediščina meniških redov in to v letu, ko se simbolično spominjamo 1250 letnice pokristjanjenja Slovencev ter 1200 letnice Čedadjske sinode, katere namen je bil pospešiti pokristjanjenje naših predelov s pomočjo menihov iz benediktinskega samostana sv. Ivana v Štivanu pri Trstu.

Kršćanstvo je bilo sicer na naših tleh močno prisotno že od 4. stoletja, o čemer pričajo štirje doslej znani škofijski sedeži ter nad trideset arheološko izpričanih zgodnjekršćanskih cerkva, ki so v glavnem nastajale na strmih vzpetinah ob preseljevanju narodov od 6. stoletja dalje.

V to "novo Evropo", ki je nastala po preseljevanju narodov sodi nastanek zahodnega meništva, kateremu je dal temelj sv. Benedikt. Iz reforme benediktincev sta se konec 10. in v začetku 11. stoletja razvila meniška redova cistercijanov in kartuzijanov. Meništvo se je še za časa ustanoviteljev redov razširilo, domala po vsem evropskem prostoru in mu dalo neizbrisen zgodovinski pečat.

Od 13. stoletja naprej se začenjajo pojavljati številne nove duhovnosti, ki so dale še drugačne oblike redovnega življenja, skladnejše z nastajajočim meščanstvom, vendar jih zaradi sodobnejšega poslanstva ne štejemo več v krog meniških redov.

Meniški kot tudi sekundarni redovi so močno prepredli naše ozemlje. Znano je namreč, da je bilo na Slovenskem ob njihovi ukinitvi, za časa vladanja cesarja Jožefa II, sedemnajst moških in dva ženska samostana.

Spričo bogate razvejanosti redovništva v naši zgodovini, je namen tega vodnika predstaviti le meniške redove z njihovimi samostani in potmi na katerih se je oblikovala in utrjevala naša kultura. Nesporno imajo menihi, ki sta jih k nam kot prva pošiljala salzburški nadškof Virhi in oglejski patriarh Paulin II, izredno pomembno vlogo pri evangelizaciji naših prednikov. V 8. stoletju je bil v osebi irskega meniha sv. Modesta poslan k Gospe Sveti prvi škof – sufragon, samo za Karantance – Slovence.

Južno od Drave na ozemlju Oglejskega patriarhata se je v 10. in 11. stoletju oblikovala cerkvena organizacija, ki je temeljila na močnih župnijskih sedežih prafar, v okviru osmih arhidiaconatov na slovenskem etničnem ozemlju. Salzburška nadškofija je cerkveno življenje organizirala z institutom sofragonskih (podrejenih) škofij. Vsled tega je na ozemlju oglejskega patriarhata prišlo do zelo pozne vzpostavitve Ljubljanske škofije. Nastalo vrzel so zapolnili samostani, ki so se od 11. stoletja pa do začetka 15. stoletja pričeli pojavljati na ozemlju današnje Slovenije. Ustanovljeno je bilo sedem meniških samostanov in to: benediktinski v Gornjem Gradu, cistercijanski opatiji v Stični in Kostanjevici ter kartuzijanske v Žičah, Jurkloštru, Bistri in Pleterjah.

Za slovensko zgodovino je izjemnega pomena predvsem opatija Stična, ki je nastala še za časa ustanovitelja reda sv. Bernarda leta 1130 in to ne samo zaradi verskega poslanstva, pač pa zaradi izjemne vsestranske gospodarske, vzgojne in kulturne vloge.

Iz novejših cerkvenih letopisov izvemo, da je v Sloveniji dvanajst moških in šestnajst ženskih redov najrazličnejših poslanstev, med temi sta cistercijanska opatija Stična in kartuzija Pleterje, ki s svojo izvornostjo, zakoreninjeno v davnini, kljubujeta postindustrijski družbi. Oba meniška samostana sta vedno bolj izziv današnjemu človeku, ki je v svojih odkritjih, uspehih in dognanjih prišel do roba vedenja in znanja, istočasno pa do odtujitve samemu sebi.

Z namenom, da bi ponovno odkrili nemalokrat pozabljene vrednote, mnoge skupne korenine, predvsem pa z večjim medsebojnim spoznavanjem dosegli tudi večje medsebojno razumevanje in spoštovanje so bile pri Svetu Evrope zasnovane Kulturne poti, med katere sodijo tudi meniške.

*Silvester Gaberšček*  
*državni sekretar za kulturo*



# The monastic heritage of Slovenia

This is the fifth booklet in the collection of guides "On the trail of the Slovene cultural heritage", entitled the Cultural Heritage of Monastic Orders. It is being published in the year in which we recall symbolically the 1250<sup>th</sup> anniversary of the Christianisation of the Slovenes and the 1200 anniversary of the Čedad synod, the purpose of which was to accelerate the Christianisation of these lands with the aid of monks from the Benedictine monastery of St. Ivan by Trieste.

Christianity had already taken firm hold in these lands from the 4<sup>th</sup> century onwards, to which the four dioceses known to date, and more than thirty archeologically verified early Christian churches bear witness.

The creation of western monasticism, to which St. Benedict provided the foundations, belongs to the "new Europe" which emerged after the migration of peoples. The monastic orders of Cistercians and Carthusians developed from the reforms of the Benedictines at the end of the 10<sup>th</sup> and the beginning of the 11<sup>th</sup> centuries. Monasticism further spread after the period of the founders of the orders, almost throughout the entire European space, providing it with an indelible historical seal.

A new spiritualism began to appear from the 13<sup>th</sup> century onwards, which gave rise to yet other forms of monastic life, more in accordance with the needs of the emerging middle classes, although because of their more contemporary mission, they are no longer considered to be within the circle of monastic orders.

Monastic, as well as secondary, orders greatly reshaped this land. It is known that at the time of their disestablishment, at the time of Emperor Joseph II, there were seventeen monasteries and two convents in Slovenia.

In view of the rich development of monasticism in our history, the purpose of this guide is to present only the monasteries of the monastic orders, and the way in which our civilisation was moulded and reinforced.

The monks who were first sent among us by the Archbishop of Salzburg and the Patriarch of Aquileia undoubtedly had an exceptionally important role in the evangelisation of our forebears. In the 8<sup>th</sup> century, the first Suffragan Bishop, in the person of the Irish monk, St. Modest, was sent to Gospa Sveta, precisely for the Karantanians, the Slovenes.

South of the Drava, on the territory of the Patriarch of Aquileia, a church organisation was created on Slovene ethnic lands in the 10<sup>th</sup> and 11<sup>th</sup> centuries which was based on strong parafaras (extended parishes), within the framework of eight archdeaconates. The Salzburg archdiocese organised church life with the institution of a suffragan diocese. The result of this was the very late founding of the Ljubljana diocese on the territory of the Aquileian patriarchy. The resultant gap was filled by monasteries, which began to appear on the territory of today's Slovenia from the 11<sup>th</sup> century to the start of the 15<sup>th</sup> century. Seven monastic foundations were established; the Benedictines in Gornje Grad, the Cistercian abbeys in Stična and Kostanjevica, and the Carthusian monasteries in Žiče, Jurklošter, Bistra and Pleterje.

The Abbey of Stična, which was established at the time of the founder of the order, St. Bernard, in 1130, is above all of great importance for Slovene history, not just because of its religious mission but because of its exceptional all round economic, educational and cultural role.

We know from more recent church chronicles that there are twelve male and sixteen female orders of the most varied mission in Slovenia, includ-

ing the Cistercian Abbey of Stična and the Charterhouse at Pleterje which, with their origins rooted in the past, confront post-industrial society. Both monasteries are an ever greater challenge to modern man, whose discoveries, successes and activities have brought him to the limits of knowledge and science, but at the same time to estrangement from himself.

The European Heritage Days, which are devoted this year to our monastic heritage, were initiated by the Council of Europe with the aim of rediscovering something of forgotten values, exploring our many common roots, and above all, through greater knowledge of each other, to achieve also greater mutual understanding and respect.

*Silvester Gaberšček*  
*State Secretary for Culture*



# Srednjeveška monastična arhitektura v Sloveniji

V zahodnoevropski srednjeveški arhitekturi ima monastična posebno vidno mesto. Če jo imenujemo monastična, imamo v mislih zlasti tri starejše zahodnoevropske meniške redove, ki so jo ustvarili: benediktince, cistercijane in kartuzijane. Menihi, ti najstarejši in najbolj pravi med vsemi redovniki, so torej njeni začetniki in nosilci.

Benediktincem, vključno s clunijsko reformo, pripadajo najvišji dosežki evropske romanske arhitekture. Vse od znamenitega karolinškega idealnega načrta iz St. Gallna iz začetka 9. stoletja, ki kaže celoten samostanski stavbni organizem in je delo srednjega veka, ne morda nasledek pozne antike, se zasnove benediktinskih samostanov v bistvu niso spreminjale. Za svoje redovne cerkve so dosledno uporabljali longitudinalne stavbe, največ triladijske bazilike s prečno ladjo, torej tlorise v obliki latinskega križa. Tak je bil tudi burgundski Cluny kot središče velike meniške družine in države, ki se je po pomenu razvil v francoski Rim. Tamkajšnja druga, Majolova cerkev, iz sredine 9. stoletja, znana v umetnostni zgodovini kot Cluny II, se je morala v 11. stoletju umakniti Clunyju III, največji romanski, največji francoski in največji redovni cerkvi vseh časov, saj je dosegel z njo Cluny največ, kar je v arhitekturi ustvaril evropski srednji vek. Ta pravljíčna arhitekturna mojstrovina je postala žrtev Vélike Francoske revolucije. Od nje so se do danes ohranili le skromni ostanki.

Benediktinski red je z množico opatij in prioratov prekril vse dežele latinske Evrope. Pri svojem širjenju se ni izognil slovenskim deželam, saj so od vsega začetka ležale v srcu Evrope in njenega dogajanja, tudi kulturnega. Na slovenskih tleh ali v neposredni sosesčini, zahodni in severni, so tako nastali mnogi benediktinski samostani, ki so zdaj že zunaj ožjega slovenskega ozemlja (Rožac, Možac, Millstatt, Osoje, Podklošter, Št. Paul), na ožjih slovenskih tleh pa je bil leta 1140 ustanovljen le Gornji Grad. O njem v arhitekturnem pogledu ne vemo prav veliko, saj je že v 15. stoletju zaradi ustanovitve ljubljanske škofije prenehal obstajati, v 18. stoletju pa so tudi srednjeveško redovno cerkev zamenjali z baročno. Skromne namige o njegovi romanski in gotski arhitekturi so nam posredno ohranili le zapisi škofijskih vizitacij iz 17. stoletja in nekaj ohranjenih kosov kamnoseške in kiparske opreme iz podrtega križnega hodnika, ki je v 13. stoletju nadomestil prvotnega lesenega. Na podlagi vizitacij in Vischerjeve grafike s konca 17. stoletja upravičeno domnevamo, da je bila benediktinska gornjegrajska cerkev triladijska romanska bazilika s tremi pari samostojno stoječih in z dvema paroma prislonjenih slopov, med katerimi so se razpenjali štirje pari polkrožnih lokov. Bila je brez prečne ladje in na vzhodni strani so se njene tri vzdolžne ladje zaključevale s tremi polkrožnimi apsidami v isti vrsti. Vse tri ladje so imele ravne lesene strope, cerkveni prostor pa so razsvetljevala zgornja, to je bazilikalna okna, ki jih pogosto omenjajo tudi vizitacije, poleg le-teh pa tudi manjša okenca v severni stranski ladji, medtem ko južna ni mogla imeti oken, ker se je nanjo naslanjal križni hodnik. S tako zasnovo svoje redovne cerkve se je benediktinski Gornji Grad prilagodil arhitekturnemu vzdušju svojega reda in tudi širšega kulturnega prostora, v katerem so se po srednjeevropskih, to je bavarskih, lombardskih, avstrijskih in ogrskih vzorih tudi pri nas zgledovale pomembnejše, triladijske župnijske cerkve. Benediktinci so se namreč ob spoštovanju svoje Regule in redovne gradbene tradicije vedno prilagajali tudi regionalnim stavbnim posebnostim dežele, v kateri so se naselili. Benediktinski Gornji Grad zato slovenske monastične romanike ni obogatil s kakšnim novim stavbnim tipom, ki ga pri nas ne bi bili že poznali tudi iz neredovne arhitekture. Tako je benediktinska stavbna bera v Sloveniji razmeroma skromna. Za kakšno veliko clunijsko ali hirsausko stavbo v naših takratnih razmerah in vsakršni skromni zmogljivosti očitno ni bilo pogojev.

Iz nezadovoljstva z razmerami v benediktinskem redu, čeprav že ponovno clunyjsko reformiranem, ki se je bil v stoletjih močno oddaljil od prvotnih meniških idealov, kakor jih je začrtala Benediktova Regula, je leta 1098 v Burgundiji nastal reformirani red cistercijanov. V zasnovah svojih samostanov in v arhitekturi redovnih cerkva sprva ni mogel drugega, kot nadaljevati prastaro benediktinsko stavbno tradicijo. V takem vzdušju in v takih pogojih je po letu 1132 na pobudo oglejskega patriarha Peregrina začela nastajati tudi naša Stična kot najstarejši samostan na ožjem slovenskem ozemlju in kot prva cistercijanska naselbina na slovenskih tleh. V zasnovi svojega samostana se je povsem naslonila na benediktinsko tradicijo. Kar pa zadeva arhitekturo njene redovne cerkve, bi bila teoretično že lahko posegla po spremembah, ki jih je prav tedaj terjal najjimenitnejši cistercijan in največji duh svojega časa, opat v Clairvauxu, asketski sv. Bernard. Vendar se je francoski graditelj romanske Stične, legendarni cementarius Mihael, ki ga omenja sočasni arhivski vir in ki je s prvim opatom Vincencem iz Morimonda prišel v Stično, odločil za povsem nekaj drugega. Iz benediktinske tradicije je sicer za redovno cerkev ohranil triladijsko bazilikalno zasnovo s sedmimi pari arkad na pravokotnih slopih in s prečno ladjo, z močno izraženo korno partijo s kvadratom sanktuarija in dvema enako dolgima kapelama ob njem. Ti trije oltarni prostori pa proti vzhodu še niso bili "bernardinsko" ravno zaključeni, temveč s tremi polkrožnimi apsidami v isti vrsti, dve apsidi pa je graditelj dodal še na kraka prečne ladje, tako da jih je bilo skupaj torej pet. Vse prostore razen korne partije, tudi z glavno ladjo enako široko in visoko prečno ladjo ter križišče, so prekrivali preprosti ravni leseni stropi. Namesto "bernardinskega" tlorisa, ki je kasneje preplaval Evropo povsod, koder so se naselili cistercijani, to pa je bilo vse od Portugalske do Poljske, je Stična za svojo redovno cerkev, posvečeno leta 1156, povzela arhaični benediktinski tloris Majolove cerkve v Clunyu iz sredine 10. stoletja, znan v znanosti kot Cluny II, kakor ga je z vso gotovostjo z izkopavanji rekonstruiral ameriški arhitekt Kenneth John Conant. S takim tlorisom in od njega odvisnim stavbnim pojavom je stiška romanska bazilika, ki je v vseh poglavitnih sestavinah pod baročno prevleko še ohranjena ali vsaj dobro dokumentirana, danes v vsej Evropi kot cistercijanska redovna cerkev povsem osamljena, odkar so njej tlorisno podoben primer, Hardehausen v Vestfaliji, ustanovljen leta 1155, že leta 1812 do tal podrli. Iz liturgičnih potreb in iz duha reformiranega cistercijanskega reda je Stična v tlorisu povsem prevzeta clunyjsko-hirsausko arhitekturo z osnovnim latinskim križem le prav malo spremenila. Namesto odprtih arkad so mejo med prezbiterijem in obema obkornima kapelama zaprli s polno steno, da bi ju usposobili za zasebne maše redovnikov, namesto stebrov pa so za nosilce ladijskih arkad uporabili zidane pravokotne slope. Ti naj bi namesto preveč individualno poudarjenih stebrov delovali bolj skromno in enotno, saj je slop le ostanek stene, ki so jo predrli polkrožni loki. Pa tudi z odsotnostjo zidanega zvonika, bodisi po clunyjskem zgledu postavljenega nad križiščem ladij ali v paru ob zahodni fasadi ali kot stranski "vzhodni zvonik" po hirsauskih vzorih, se je Stična ves srednji vek zadovoljila z lesenim nastrešnim stolpičem, saj je cistercijanski red leta 1157 celo izrecno prepovedal zidane zvonike pri svojih cerkvah.

S temi posebnostmi se predstavlja Stična v cistercijanskem okoku kot povsem osamljen primer clunyjsko-hirsauske reformne arhitekture, modificiran le z nekaterimi cistercijanskimi posebnostmi, kot prava inkunabula cistercijanske romanike in hkrati kot najvidnejši in največji spomenik romanske arhitekture v Sloveniji. S svojim pojavom bo zato Stična gotovo še dolgo v ospredju evropskega znanstvenega zanimanja.

Drugo cisterco na ožjih slovenskih tleh je leta 1234 pri svojem trgu Kostanjevici na Krki ustanovil koroški vojvoda Bernard Spanheimski, da bi



z njo utrdil svojo obsežno posest proti Hrvaški. V primerjavi s sto let starejšo Stično kaže redovna cerkev samostana Fontis S. Mariae že povsem drugačno podobo. Ne le zato, ker se je v prvotnem jedru samostana iz 13. stoletja do danes domala edina ohranila, marveč zlasti zategadelj, ker je njena arhitektura, ki jo je mogoče kljub baročnim predelavam dobro rekonstruirati, že povsem bernardinska z vsemi značilnostmi te stroge reformirane arhitekture na prehodu romanike v zgodnjo gotiko, ki v njej slogovno prevladuje. Iz benediktinske tradicije je ohranila triladijsko bazilikalno zasnovo s tlorisom v obliki latinskega križa, sicer pa se je že v vsem podredila zahtevam in potrebam svojega reda in njegovega drugega ustanovitelja, asketskega sv. Bernarda. Onstran prečne ladje se je kratek prezbitelj proti vzhodu zaključeval z ravno steno in ne več, kakor v Stični, s polkrožno apsido, ob njem pa sta dva para nižjih in med seboj prostorsko ločenih kapel, dostopnih samo iz prečne ladje. Vzdolžne ladje povezujejo v prostoru šilastoločne arkade namesto polkrožnih lokov in vsi deli cerkve so obokani s križnimi rebrastimi oboki ter jih ne pokrivajo več, kakor v Stični, skromni leseni stropi. S temi novostmi cistercijanske arhitekture se uvršča Kostanjevica v številno množico tipološko sorodnih stavb tega reda po vseh deželah latinske Evrope. Ima pa kostanjeviška samostanska cerkev neko posebnost, ki jo postavlja med sorodnimi stavbami na odličnejše mesto. Vsi elementi nosilne konstrukcije so na kapitelih, sklepnikih in konzolah bogato kamnoseško in kiparsko okrašeni. Kapiteli so že povsem opustili romanske geometrične oblike in so pod vplivom prebujenega opazovanja narave in njenih pojavov povzeli osnovno obliko cvetne čaše, okrašene s stiliziranim listovjem in cvetjem, ki pa se še ni razživel v naturalističnem posnemanju narave kakor kasneje v zreli gotiki. Tudi baze snopov niso več strme in geometrično toge in so se pod težo, ki jo nosijo, navidezno stlačile in se razlezle celo čez rob, da jih je bilo potrebno podpreti s konzolicami. Ne le v podrobnostih, temveč tudi v oblikovanju prostora, ki je pglavitna sestavina arhitekture, se že odločilno nakazuje gotika tudi s travejo, ki v enaki širini poteka skozi vse tri ladje in bo v gotiki osnovna prostorska enota.

Na ožjem slovenskem ozemlju, v današnji državi Sloveniji, sta se torej ohranila dva odlična zgleda srednjeveške arhitekture cistercijanov, Stična in Kostanjevica. Prva kot izreden, še močno v benediktinski, to je clunjski tradiciji zasidran spomenik cistercijanske visoke romanike. (Ob njej bi se lahko poigrali z oznako: necistercijanska cistercijanska redovna cerkev). Druga, Kostanjevica pa je primer zgodnjegotike redovne arhitekture, podobne med podobnimi, ki jo kamnoseški okras visoko dviga nad poprečje. Na obe smo lahko ponosni, da ju imamo v svoji že tako bogati spomeniški posesti. Če pomeni cistercijanska Stična izrazit zahodnoevropski, burgundsko-francoski uvoz, pa je treba iskati vzore za Kostanjevico zelo verjetno v ogrsko-panonskem kulturnem prostoru, kamor je burgundska gotika iz svoje velike domovine dobesedno preskočila brez kakšnih nemških ali avstrijskih posrednikov. Tudi bogastvo njenega kamnoseškega okrasja močno kaže na češko-ogrski prostor.

V velikem duhovnem vrenju, ki je prav pod konec 11. stoletja rodilo reformirani red cistercijanov, je v zavetju francoskih Alp leta 1084 nehote nastal povsem nov kartuzijanski red, ki je še bolj od cistercijanskega opustil benediktinsko tradicijo in je ne le v duhovnosti in v načinu življenja, temveč tudi v stavbarstvu ubral povsem svoja pota. Poglobljena duhovnost, predvsem pa način redovnega življenja, ki je popolni odmaknjenosti od sveta in torej kolektivni samostanski samoti dodal še popolno samoto posameznega meniha in je s tem povsem pretrgal z benediktinskim, cenobitičnim načinom življenja, je kot logično posledico vsega tega ustvaril tudi popolnoma nov tip redovne naselbine – kartuzijo. Z njo se za raziskovalca srednjeveške monastične arhitekture v primerjavi z

benediktinsko in cistercijansko odpira popolnoma nov svet. Nič več prastare in že ponovno reformirane benediktinske tradicije, vse je nastalo povsem na novo iz potreb povsem drugačnega načina in namena redovnega življenja in poglobljene kartuzijanske duhovnosti: biti sam v iskanju svojega Boga in preživeti v molitvi in premišljevanju vse življenje v samotni in tihoti svoje celice, kakor je že na začetku 12. stoletja zapisal v 12. poglavju redovnih statotov, *Consuetudines* imenovanih, Guigo, peti prior redovne matične hiše, Velike kartuzije. Poglavitna stavbna sestavina kartuzije je zato veliki križni hodnik – galileja maior, okrog katerega so nanizane meniške celice kot samostojne meniške hišice z vrtički, povsem zaprte pred svetom in celo vizualno ločene med seboj. Druga pomembna sestavina kartuzije je redovna cerkev, v kateri se k skupnim obredom in molitvam trikrat na dan in še sredi noči k čudovitemu nočnemu oficiju zbira vsa skupnost redovnih samotarjev. Ker kartuzijani ne poznajo procesij, je odpadla potreba po treh cerkvenih ladjah in s tem bazilikalna zasnova. Kartuzijanska cerkev je zato dosledno enoprostoren obokan oratorij z močno izraženo dolžino, ki jo narekuje funkcionalno zaporedje: sanktuarij z glavnim oltarjem, kor patrov, prečna pregrada lektorija in bratovski kor v skrajnem zahodnem delu cerkve. Zaradi poudarjenega eremitskega dela z meniškimi celicami ima v kartuziji njen cenobitični del z malim križnim hodnikom, kapitljem in praznično skupno jedilnico mnogo manjši pomen kakor v cenobitično urejenih samostanih Benediktovega nasledstva, saj te skupne prostore kartuzijani le občasno uporabljajo. Zasnova in medsebojno tlorisno razmerje osnovnih sestavin kartuzije – cerkve, velikega križnega hodnika in cenobitičnega dela je bilo v srednjem veku povsem svobodno. Prilagajalo se je razpoložljivemu zemljišču in šele od renesanse naprej je bilo geometrično strogo načrtovano glede na osrednjo os, ki poteka vzdolžno skozi cerkev in je nanjo simetrično zasnovana vsa redovna naselbina. Tako je kartuzija popolnoma nov pojav v srednjeveški monastični arhitekturi, ki je povsem prelomil s prastaro benediktinsko tradicijo.

Take so bile tudi vse štiri srednjeveške slovenske kartuzije. Prve tri med njimi, ustanovljene že v 12. in 13. stoletju, so hkrati najstarejše v Srednji Evropi in s tem na ozemlju srednjeveške nemške države, pa tudi prve izven obeh matičnih dežel reda, Francije in Italije. Najstarejša med njimi, Žička kartuzija, v virih "*Vallis S. Joannis Baptistae*" ali "*Seitz*" imenovana, je bila ustanovljena že okrog leta 1160. Danes jo poznamo po še zelo pričevalnih in delno zaščitelih razvalinah, ki jih dopolnjuje bogata historična grafična dokumentacija. Iz časa pred posvetitvijo leta 1190 je v okvirnih zidovih ohranjena "velika" cerkev kot značilna enoladijska obokana stavba, ki so jo v gotiki temeljito prezidali. Kljub temu kratkemu, kar prekratemu pregledu srednjeveške monastične arhitekture v Sloveniji pa je treba vendarle opozoriti na vsaj dve njeni značilnosti: prva je ta, da je bil sanktuarij z glavnim oltarjem po bernardinskih zgledih proti vzhodu ravno zaključen in ne morda s polkrožno apsidno. Ta posebnost kartuzijanske romanike je bila v Evropi prvič ugotovljena prav na prvih slovenskih kartuzijah in kasneje kot osnovna ugotovitev prevzeta tudi v evropsko znanstveno literaturo. Druga posebnost zgodnjih kartuzijanskih cerkva in tudi Žičke pa je v tem, da sta zakristija in kapitelj nameščena vsak na svoji strani sanktuarija in da se vsi trije vzhodni zaključki zaključujejo v skupni ravni črti. Omenimo lahko vsaj še to, da so v času nastanka Žičke kartuzije patri in bratje laiki ali konverzi prebivali še povsem ločeno v dveh samostojnih naselbinah. Prvi v "zgornji hiši" z "veliko cerkvijo", konverzi pa so imeli skoraj dva km niže v dolini svoj "domus inferior", v katerem je stala njihova "ecclesia minor", ki je v današnjem Špitaliču kot odlična zgodnjegotska stavba s konca 12. stoletja, delo francoskih mojstrov, še v celoti ohranjena.



Drugo kartuzijo na Slovenskem, latinsko "Vallis sancti Mauriti", nemško Gairach in slovensko Jurklošter imenovano, je ustanovil prvič že okrog leta 1170 krški škof Henrik, ker pa je propadla, se je za njeno obnovo leta 1209 zavzel štajerski vojvoda, Babenberžan Leopold VI. Slavni, cerkev pa je bila posvečena leta 1227. Od te kartuzije se je do danes povsem ohranila le redovna cerkev z vsemi tlorisnimi značilnostmi kartuzijanske romanike, kakor smo jih pravkar označili. Njena obočna arhitektura z rebri močnega pravokotnega prereza kaže na nižjeavstrijska izhodišča in na domovino njenega drugega ustanovitelja, postala pa je tudi zgled za nastanek tim. "laške skupine" v naši neredovni romanski arhitekturi 13. stoletja z drugotnim izhodiščem v Laškem.

Od tretje naselbine kartuzijanskega reda na Slovenskem, 1255/60 ustanovljene Bistre latinsko "Vallis iocosa" in kasneje nemško tudi Freudental imenovane, ležeče na robu Ljubljanskega barja, se je do danes spomeniško ohranil le mali križni hodnik iz 15. stoletja, njeno redovno cerkev, ki se ob nastanku ni oddaljila od kartuzijanski stavbnih idealov in zgodnjih posebnosti njihove arhitekture, pa so po razpustu kartuzije že leta 1808 do tal podrli. Iz načrtov posnetih leta 1793, se da izluščiti značilna kartuzijanska enoladijska cerkev z zakristijo in kapitljem ob sanktuariju, vsi ti trije med seboj ločeni prostori pa so proti vzhodu zaključeni v ravni črti.

Tako so se v naš čas kot še vedno živa kartuzija ohranile le obnovljene dolenske Pleterje ob severnem vznožju Gorjancev. V letih 1400 – 1407 jih je ustanavljal celjski grof Herman II., v 16. stoletju so propadle, leta 1904 pa je red popolnoma na novo pozidano kartuzijo znova naselil in živi še danes kot najbolj proti evropskemu vzhodu pomaknjena naselbina tega zahodnoevropskega reda. Srednjeveško kartuzijo z vsemi značilnostmi svobodne zasnove in razporeditve njenih stavbnih sestavin vsaj deloma poznamo po grafični dokumentaciji iz 17. in 18. stoletja. K sreči pa se je od nje v celoti ohranila stara gotška cerkev, ki ji je pred desetletjem strokovno vodena in izvršena restavracija vrnila prvotno podobo, s katero se uvršča med najlepše in najbolj ohranjene srednjeveške kartuzijanske cerkve v Evropi. Z nastankom v začetku 15. stoletja in s posvetitvijo leta 1420 je stavba ponovila vse značilnosti kartuzijanske cerkve, to je dolgo, obokano enoladijsko prostornino, ki pa se v skladu s časom nastanka seveda izraža v gotški slogovni govorici. S plemenito arhitekturo in zlasti še s kamnoseškim okrasom kaže v tisto smer, ki jo je v Srednji Evropi obvladovalo umetnostno nasledstvo velikega arhitekta in kiparja Petra Parlerja. Namesto romanskega ravnega vzhodnega zaključka je cerkev prevzela gotški tristran zaključek in zakristija se je preselila ob kapitelj na severni strani, kjer je ležal tudi mali križni hodnik, katerega sledovi so še dobro vidni. Še to posebnost stare pleterske cerkve lahko omenimo, da ločuje kor za patre od bratovskega kora zidan in gotsko rebrasto obokan "dvoranski" lektorij s pohodno ploščadjo na vrhu, ki cerkveno prostornino deli povprek. Druga posebnost pa je v tem, da so v notranjščini v zgornje dele sten vzdane perforirane lončene posode, tako imenovane "štimanice", ki naj bi urejale akustiko cerkvenega prostora ob pogostem koralnem petju redovnih samotarjev brez instrumentalne spremljave, ki ga gojijo še danes.

Pripoved o srednjeveški monastični arhitekturi v Sloveniji bi lahko bila in bi tudi morala biti precej daljša, če bi hoteli zajeti in podrobneje opisati vse, kar so starejši redovi zahodnoevropskega menišтва umetnostno velikega in evropsko pomembnega ustvarili na slovenskih tleh. Spomnimo se le Stične z njeno, za cistercijane nenavadno, prav arhaično zasnovano romansko baziliko, pa zgodnjih treh kartuzij, najstarejših v Srednji Evropi, ki so se z ugotovitvami o značilnostih kartuzijanske romanike

tudi že vključile v mednarodno znanost. Slovenija je lahko ponosna, da premore nekatere ključne spomenike srednjeveške evropske monastične arhitekture, ki odločilno bogatijo domačo spomeniško posest. Z njihovo znanstveno obdelavo in s številnimi knjižnimi objavami naša domovina ni več bela lisa na evropskem zemljevidu.

Slovenci nimamo svetovno znanih samostanov in le iz knjig poznamo njihova zveneča imena, kakor so Mont-Saint-Michel, Cluny, La Grande Chartreuse, Fontenay, Westminster, El Escorial ali Montserrat, ker nam jih zgodovinska usoda ni naklonila. Zato pa izgovarjamo domača imena Stična, Kostanjevica, Žička kartuzija ali Pleterje s toliko večjim slovenskim in evropskim ponosom. Saj gre za velike stvaritve človeškega duha in genija krščanstva na naši zemlji.

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# Medieval monastic architecture in Slovenia

**M**onastic architecture has a particularly prominent place in western European medieval architecture. By monastic is meant in particular the three oldest western European monastic orders to have been created; the Benedictine, Cistercian and Carthusian, the monks of which were the initiators and mainstays of such building.

The Benedictines, also after the Cluniac reforms, were responsible for the highest achievements of European Romanesque architecture. The famous Carolingian ideal plan of St. Gall from the beginning of the 9<sup>th</sup> century, which shows the overall monastic building organism and is the work of the Middle Ages, and not perhaps a successor to late antiquity, was the essential plan of Benedictine monasteries and did not change. They consistently used longitudinal buildings for the churches of their order, mainly a basilica with nave, two aisles and a transept, thus a groundplan in the form of a Latin cross. Cluny, in Burgundy, as the centre of the great monastic family and state, which was supposed to develop into a French Rome, also had this form. The other church there, the so-called Majolus church from the middle of the 10<sup>th</sup> century, known in art history as Cluny II, had to make way in the 11<sup>th</sup> century for Cluny III, the largest Romanesque, French and abbey church of all time, and the major architectural achievement of the European Middle Ages. This fairytale architectural masterpiece became a victim of the French revolution. Only modest remains have been preserved of it.

The Benedictine order, with a mass of abbeys and priories, covered the entire of Latin Europe. Its reach extended to Slovene lands, too, since they had always lain at the heart of Europe and its events, including cultural. Many Benedictine monasteries were founded on Slovene territory, or in its direct vicinity, to the west and north, now outside the narrower Slovene lands (Rosazzo, Moggio, Millstatt, Ossiach, Arnoldstein, St. Paul), though on Slovene territory itself, only Gornji Grad was founded, in 1140. We do not know a great deal about its architectural appearance, since it had already ceased to exist in the 15<sup>th</sup> century because of the founding of the Ljubljana diocese, and in the 18<sup>th</sup> century, the medieval monastic church was replaced by a Baroque one. Modest hints of the monastery's Romanesque and Gothic architecture have been only indirectly preserved in the records of episcopal visitations in the 17<sup>th</sup> century, and in some preserved pieces of sculptural decoration from the demolished cloister, which replaced the original wooden one in the 13<sup>th</sup> century. On the basis of visitation reports, and Vischer's graphic representations from the end of the 17<sup>th</sup> century, it can reasonably be assumed that the Benedictine church at Gornji Grad was a Romanesque basilica with nave and two aisles, and three pairs of pillars (piers) and two pairs of responds spanned by four pairs of semi-circular arches. It had no transept, and on the eastern side, the longitudinal nave and aisles were terminated by three flush semi-circular apses. Both nave and aisles had flat wooden ceilings, and the church was lit from above, through clerestory windows, which are also frequently mentioned in visitation reports, as well as through smaller windows in the northern aisle. Windows were not possible in the southern aisle, since the cloister rested against it. The monastic church of Benedictine Gornji Grad was thus adapted to the architectural spirit of the Order, as well as the wider cultural environment, in which the more important parish churches, with nave and aisles, were modelled on central European examples, that is Bavarian, Lombardian, Austrian and Hungarian. The Benedictines, in other words, together with respecting their Rule and the building tradition of the Order, always also adapted to the vernacular building particularities of the lands in which they settled. The Benedictine church of Gornji grad, therefore, did not enrich the Slovene monastic Roman-



esque with any new type of building, which was not already familiar here from architecture not of that Order. So the results of Benedictine building activity in Slovenia were relatively modest. The circumstances of the time here, and the modest capacities, clearly could not offer the conditions for any kind of great Cluny or Hirsau building.

Because of dissatisfaction with conditions in the Benedictine order which, despite the new Cluniac reforms, had come very far over the centuries from the original monastic ideal outlined in the Benedictine Rule, the reformed order of Cistercians was founded in Burgundy in 1098. In planning their monasteries, and in the architecture of the churches of the Order, they had nothing else to hand than to continue the ancient Benedictine building tradition. In such a spirit and in such conditions, in 1132, on the initiative of the Patriarch of Aquileia, Peregrine, they began to build Stična (Sittich), the oldest monastery on the narrower Slovene territory, and the first Cistercian settlement on Slovene lands. They relied entirely on the Benedictine tradition in the plan of their monastery. As far as the architecture of their abbey church is concerned, it would have been theoretically possible for them to have introduced the changes which had been brought about at precisely that time by the most famous Cistercian and the greatest spirit of the time, the Abbot of Clairvaux, the ascetic St. Bernard. However, the French builder of Romanesque Stična, the legendary *cementarius*, Michael, who is mentioned in contemporary archival sources, and who came to Stična with the first abbot, Vincent of Morimonde, decided on something entirely different. He retained the basilica groundplan for the church, with nave and aisles from the Benedictine tradition, with seven pairs of arcades on rectangular piers and with a transept, and a powerfully stressed chancel with a square sanctuary and two chapels of equal length beside it. These three sanctuaries were still not terminated towards the east in the square "Bernardine" style, but with three flush semi-circular apses, together with two apses added to the ends of the transept arms, so that there were five altogether. Except for the chancel, the entire interior, including the transept, which was of the same height and width as the nave, and the crossing, was covered by a simple, flat wooden ceiling. Instead of the "Bernardine" groundplan, which later spread throughout Europe wherever the Cistercians settled, all the way from Portugal to Poland, Stična with its church, consecrated in 1156, epitomises the archaic Benedictine groundplan of Majolus church in Cluny from the middle of the 10<sup>th</sup> century, known as Cluny II, as it has been reconstructed with all certainty by the excavations of the American architect, Kenneth John Conant. With such a groundplan, and the constructional appearance that derives from it, the Stična Romanesque basilica, which was still retained in all the main components under the Baroque covering, or is at least well documented, has been unique in Europe as a Cistercian church since Hardehausen in Westphalia, founded in 1155 and similar in groundplan, was razed to the ground in 1812. For liturgical needs and in the spirit of the reform of the Cistercian Order, Stična took over, with only minor changes, the groundplan of the Cluny-Hirsau architecture of a basic Latin cross. In place of open arcades, the boundaries between the presbytery and the two chapels by the choir were closed by full walls, to make them suitable for the monks' private mass, and instead of columns, masonry rectangular piers support the arcades of the nave. These had a more modest and unifying effect than individually over-stressed columns, since piers are only the remains of a wall pierced by semi-circular arches. Even with the absence of a masonry belltower, either on the example of the transept spire of Cluny, or a pair of them by the western facade or as a side "eastern belltower" on the Hirsau example, Stična throughout the Middle Ages was satisfied with a wooden steeple on the

roof, since in 1157, the Cistercian order expressly forbade masonry bell-towers on its churches.

With these individualities, Stična is an entirely unique example, in the Cistercian context, of Cluny-Hirsau-reform architecture, modified only with a number of Cistercian particularities - a genuine incunabulum of the Cistercian Romanesque and, at the same time, the most prominent and largest monument of the Romanesque in Slovenia. Stična's appearance will long be a focus of European architectural interest.

The second Cistercian foundation on the narrower Slovene territory was founded by the Carinthian Duke Bernard of Spanheim, by his market town of Kostanjevica on the Krka, in order to reinforce his extensive possessions towards Croatia. The church of the monastery of Fontis S. Maria has a completely different appearance to that of the century older Stična; not only because it is almost the only part to have been preserved of the original core of the monastery from the 13<sup>th</sup> century, but especially because its already "Bernardine" architecture, which can be well reconstructed despite the Baroque adaptation, demonstrates all the characteristics of the severe reform architecture at the transition of the Romanesque to the early Gothic, which predominates in it stylistically. The basilica design with nave and side aisles, a groundplan in the form of a Latin cross, was preserved from the Benedictine tradition, though already subordinated in everything to the requirements and needs of the Order and its second founder, the ascetic St. Bernard. Beyond the transept, a short presbytery is terminated by a square wall towards the east and no longer, as in Stična, with semi-circular apses, and at its sides, there are two pairs of lower, and spacially separated chapels, accessible only from the transept. Pointed arches connect the nave and the aisles, instead of semicircular arches, and all parts of the church are vaulted with cross-ribbed vaulting and are no longer covered, as in Stična, with a modest wooden ceiling. With these innovations to Cistercian architecture, Kostanjevica is ranked among the numerous typologically related buildings of this order throughout the lands of Latin Europe. However, Kostanjevica abbey church has a number of particularities which give it a more prominent place among related buildings. All the elements of the skeletal structure, the capitals, the bosses and brackets, are richly carved and sculpturally decorated. The Romanesque geometric forms of the capitals have already been entirely abandoned and, under the influence of the awakening awareness of nature and its phenomena, basic forms of foliate capitals have taken over, ornamented with stylised leaves and flowers, though they have not yet adopted the naturalist imitation of nature that appears later, in the mature Gothic. Even the bases of the clustered piers are no longer sheer and geometrically stiff but, clearly compressed under the weight which they carry, they spread over the edge so that they have to be supported with tiny consoles. Not only the details but also the spatial design, which is the principal component of the architecture, is decisively Gothic, including the stress on the bays, which run through the nave and both aisles with uniform width, and which will become the main spatial unit in the Gothic.

On the narrower Slovene territory, in today's state of Slovenia, two excellent examples of medieval Cistercian architecture are thus preserved: Stična and Kostanjevica, the former as a rare monument of the Cistercian high Romanesque, still powerfully anchored in the Benedictine, i.e., Cluny tradition; one might almost say: a non-Cistercian Cistercian church. The latter, Kostanjevica, is an example of early Gothic monastic architecture, a like among likes, whose sculptural decoration raises it high above the average. We can be proud to have both as part of our



cultural heritage. If Cistercian Stična signifies an explicitly west European, Burgundian-French import, models for Kostanjevica should probably be sought in the Hungarian-Pannonian cultural space, to which the Burgundian Gothic simply leaped from its great homeland, without any kind of German or Austrian mediation. Even the richness of its sculptural decoration is strongly indicative of the Czech-Hungarian influence.

The great spiritual turmoil which, precisely at the end of the 11<sup>th</sup> century, gave birth to the reformed order of Cistercians, spontaneously gave rise in the shelter of the French Alps in 1084, to the completely new Carthusian order which, even more than the Cistercians, abandoned the Benedictine tradition, and not only in the spiritual approach and in the way of life but also in architecture chose entirely its own path. As a logical result of the deepened spirituality, and above all the way of life of the Order, which completely withdrew from the world and added to collective monastic isolation also the isolation of individual monks, thus breaking entirely with the Benedictine, cenobitic way of life, a completely new kind of monastic settlement was created: the Charterhouse. In comparison with the Benedictine and Cistercian building practice, it opens a completely new world for researchers of medieval monastic architecture. No more of the older or newly reformed Benedictine tradition, everything was created entirely anew from the requirements of a completely different purpose and approach to monastic life, and the profound Carthusian spirituality: to be alone in search of one's own God and to live in prayer and contemplation throughout life in the isolation and silence of one's cell, as Guigo, the fifth prior of the Order's mother house, the Grande Chartreuse, wrote at the start of the 12<sup>th</sup> century in the 12<sup>th</sup> chapter of the Order's statute, the *Consuetudines*. The main building component of a Carthusian monastery is thus the great cloister – *galileja maior* – around which the monks' cells are strung as independent monastic dwellings with small gardens, completely closed to the world, and even visually separated from each other. Another important component of a Carthusian monastery is the church, in which the entire community of the reclusive order gathers for common rituals and prayers three times a day and again in the middle of the night, with the remarkable night offices. Since the Carthusians do not recognise processions, the need for a three-aisle interior disappeared and with it, the basilica plan. A Carthusian church is thus consistently a single-space vaulted oratory with strongly pronounced length, dictated by the functional disposition: the sanctuary with the high altar, the monks' choir, the choir screen, and the brothers' choir in the extreme western part of the church. Because of the pronounced eremitic part, with the monks' cells, the cenobitic part of a Carthusian monastery, with the small cloister, chapterhouse and refectory for feast days, has much less significance than in the cenobitic monasteries of the Benedictine tradition, since the Carthusians only occasionally use these common rooms. The ground-plan, interconnecting the basic components of a Carthusian monastery – the church, the great cloister and the cenobitic part – was completely free in the Middle Ages. It was adapted to the available land, and only from the Renaissance onwards was it planned strictly geometrically in relation to the central axis, which ran longitudinally through the church, and on which the entire settlement of the order was symmetrically based. So a Carthusian monastery is a completely new phenomenon in medieval monastic architecture, which broke completely with the old Benedictine tradition.

All four medieval Slovene Carthusian monasteries were of this type. The first three of them, founded in the 12<sup>th</sup> and 13<sup>th</sup> centuries, are at the same time the oldest in Central Europe and thus on the territory of the

medieval German state, as well as the first outside the two motherlands of the order, France and Italy. The oldest of them, the Charterhouse of Žiče, mentioned in original sources as "Vallis S. Joannis Baptistae" or "Seitz", was founded around 1160. Today, we know it only from very eloquent and partially protected ruins, which are supplemented by rich historical graphic documentation. From the period prior to its consecration in 1190, the outer walls of the great church (*ecclesia maior*) are preserved, a typical single nave vaulted building which was thoroughly reconstructed in the Gothic period. Despite the brevity of this outline of medieval monastic architecture in Slovenia, it is nevertheless necessary to draw attention to at least two of the church's characteristics: the first is that the sanctuary, with the high altar, had a square termination towards the east, on the Bernardine example, not a semi-circular apse. This particularity of the Carthusian Romanesque was first established in Europe precisely in the first Slovene Carthusian monasteries and was later also adopted as a basic finding in European scientific literature. The second particularity of early Carthusian churches, including Žiče, is that the sacristy and the chapterhouse are each placed on their own side of the sanctuary and that all three eastern terminations stand flush, in a single straight line. We could also mention that at the time of the establishment of Žiče Charterhouse, the monks and lay brothers, or converts, lived entirely separated in two independent settlements. The former in the "upper house" (*domus superior*) with the great church, while the converts had their own lower house (*domus inferior*) almost two kilometres lower down in the valley, in which stood their *ecclesia minor* which is still preserved in entirety in today's Špitalič, as an excellent early Gothic building from the end of the 12<sup>th</sup> century, the work of French masters.

The second Carthusian monastery in Slovenia, called in Latin "Vallis sancti Mauritii", in German "Gairach" and in Slovene "Jurklošter", was first founded around 1170 by the Gurk bishop, Henry, and since it then fell into decay, the Duke of Styria, Leopold VI of Babenberg, the Illustrious, undertook its renovation in 1209. The church was consecrated in 1227, and it is the only part, with all the groundplan characteristics of the Carthusian Romanesque which have already been mentioned, that has been preserved of this Carthusian monastery. Its vaulted architecture, with the powerful ribs of rectangular cross-section, points to a Lower Austria derivation and to the homeland of its second founder, and it also became the model for the so-called "Laško group" in our non-monastic Romanesque architecture of the 13<sup>th</sup> century, with its secondary starting point in Laško.

Of the third settlement of the Carthusian order in Slovenia, Bistra, founded in 1255/60, called in Latin "Vallis iocosa" and later in German also Freudental, lying on the edge of the Ljubljana Barje, today only the small cloister from the 15<sup>th</sup> century survives. The church, which at the time of its creation was not far from the Carthusian building ideal and the early particularities of its architecture, was razed to the ground in 1808, after the dissolution of the Charterhouse. From plans made in 1793 can be gleaned the characteristic Carthusian single nave church with sacristy and chapterhouse by the sanctuary, with all three mutually separated spaces terminated towards the east in a straight line.

So only Pleterje in Dolenjska, renovated in 1899, situated along the northern flanks of the Gorjanci range, remains as an active Charterhouse. It was founded in 1403 to 1407 by Count Herman II of Celje, it fell into decay in the 16<sup>th</sup> century, and in 1904 the Order completely rebuilt the Carthusian settlement, which still exists today as the easternmost monastic settlement of this West European order. The medieval



Carthusian monastery, with all the characteristics of a free plan and disposition of its building elements, is at least partially known from graphic documentation from the 17<sup>th</sup> and 18<sup>th</sup> centuries. Fortunately, the old Gothic church has been preserved in entirety and was professionally renovated and the original appearance restored some decades ago, so that it now ranks among the finest and best preserved medieval Carthusian churches in Europe. It was erected at the beginning of the 15<sup>th</sup> century and consecrated in 1420, and the building repeats all the characteristics of a Carthusian church, i.e., a long, vaulted, single nave space which, of course, is expressed in Gothic stylistic dialect, in accordance with the time of its creation. Its noble architecture, and especially the sculptural decoration, demonstrates the orientation which predominated in Central Europe, i.e. the artistic heritage of the great architect and sculptor Peter Parler. Instead of the square Romanesque eastern termination, the church took over the Gothic polygonal termination, and the sacristy was transferred to the northern side beside the chapterhouse, where the small cloister was also situated, the traces of which are still clearly visible. A further particularity of the Pleterje church which should be mentioned is that the monks' choir is separated from that of the brothers by a masonry, Gothic, rib-vaulted choir screen, with a walkway on top of it, which divides the church space transversally. Yet another particularity is that in the interior, perforated earthenware vessels are built into the upper part of the walls, so-called "voice-makers", which were intended to improve the acoustics of the church space for the frequent instrumentally unaccompanied choral singing of this order of eremites, which is still practised today.

The tale of medieval monastic architecture in Slovenia could be longer and would have to be so to embrace and describe in detail everything which the older West European monastic orders created of major European artistic importance on Slovene lands. Stična with its, for the Cistercians unusual, almost archaic, plan of a Romanesque basilica, and the three early Carthusian monasteries, the oldest in Central Europe, which have also been included in international science through findings about the characteristics of the Carthusian Romanesque. Slovenia can be proud that it possesses some key monuments of medieval European monastic architecture, which decisively enrich the domestic cultural heritage. The research which has been done and a number of scholarly publications mean that our homeland is no longer a blank on the map of Europe.

The Slovenes do not have any world famous monasteries, and only from books do we know their sonorous names, like Mont-Saint-Michel, Cluny, La Grande Chartreuse, Fontenay, Westminster, El Escorial or Montserrat, because historical destiny has not been inclined to us. So we pronounce the domestic names Stična, Kostanjevica, Žiče and Pleterje with so much more Slovene and European pride, since they represent the great creativity of the human spirit and the genius of Christianity in our land.

*Marjan Zadnikar*

# Gospodarska dejavnost cistercijanskih samostanov in kartuzij na Slovenskem

**P**ri obravnavanju gospodarstva srednjeveških samostanov, ki je temeljilo predvsem na obdelovanju zemlje, moramo upoštevati odnos tedanje družbe do ročnega dela. Srednji vek je namreč ljudi glede na njihovo dejavnost delil na tri skupine: na take, ki molijo /orantes/, na tiste, ki se vojskujejo /bellantes/, in na one, ki se ukvarjajo s fizičnim delom, ti so stali najnižje na takratni družbeni lestvici. Upoštevati pa moramo tudi odnos do ročnega dela tistih, ki so se povsem posvetili duhovnemu življenju, se pravi menihov. Vemo, da so nekatere skupine puščavnikov Vzhoda povsem odklanjale fizično delo, kar so utemeljevale z besedami sv. pisma, ki pravi: "Molite brez prestanka!". Vendar pa pozna apostol Pavel tudi rek: "Kdor ne dela, ta tudi naj ne je!" /Tes. I, 5, 17 in II, 3, 10/. Mnogi puščavniki so obema zahtevama zadostili tako, da so se radi posvečali takim delom, pri katerih je bilo moč delati in hkrati moliti. Med taka dela je npr. sodilo izdelovanje košar in podobnih reči, s čimer so si služili vsakdanji kruh. Tudi prva organizatorja vzhodnega menišva, Kopt Pahomij /ok. 287-347/ in Bazilij Veliki /ok. 330-379/ sta prej omenjeni zahtevi morala v svojih pravilih uskladiti. Na Zahodu pa je pozitivno stališče do ročnega dela zavzel Avguštín /354-430/, saj je v svojem okoli leta 400 spisanem delu "De opere monachorum" kritiziral tiste meniške skupnosti, ki poleg molitve, branja, premišljevanja in petja niso poznale fizičnega dela. Temelje meništvu na Zahodu pa je postavil "oče zahodnega menišva" Benedikt iz Nursije v Reguli iz leta 534 in nanjo so se naslonili vsi kasnejši ustanovitelji redov. Središče duhovnega življenja sta na njegovih postojankah postala molitev in branje sv. pisma in posameznik naj bi evangelijsko popolnost dosegel manj z askezo, bolj pa z molitvijo, odpovedjo, bratsko ljubeznijo, pokorščino in delom. Prvi steber redovnega življenja naj bi bila služba Bogu /opus dei/, drugi pa delo, kar so radi poudarjali v reku "Ora et labora!" V Benediktovi Reguli /poglavje 48/ stojé zapisane besede: "Brezdelje je sovražnik duše. Zato naj bratje ob določenem času opravljajo ročno delo, ob določenem času pa naj berejo svete knjige." Benediktinci so zato določen del dneva posvečali ročnemu delu, katerega obseg se je povečal v času nekaterih del, npr. ob setvi, žetvi ali gradnjah. Ko pa se je pri benediktincih služba božja časovno močno povečala in so se ti posvečali tudi drugim dejavnostim, npr. poučevanju moške mladine, zlasti pa še intenzivnemu prepisovanju tekstov, jim je za fizično delo preostajalo vedno manj časa. Vzoredno s tem pa se je pri njih spremenil prejšnji odnos do ročnega dela.

Popolnoma drugačen odnos do dela in načina pridobivanja sredstev za vsakdanje življenje pa sta zavzela redova, nastala v dobi duhovnega vrenja in pomladi meniških reform: red cistercijanov in kartuzijanov. Člani skupnosti sinov sv. Bernarda in sv. Bruna so želeli biti v gospodarskem pogledu od svojega okolja popolnoma neodvisni in se preživljati z delom "svojih rok in na lastne stroške" /propriis manibus et sumptibus/ ter presežke svojega dela deliti z bližnjim. Tako sv. Bernard pripisuje v Apologiji, spisani med letoma 1123 in 1125, delu enako ceno kakor postu, nočnemu oficiju in molku. Poudarja, naj bodo menihi docela neodvisni in nikomur v breme. Že v prvih cistercijanskih statutih so bile zarisane smernice gospodarstva redovnih postojank in poudarjena njihova agrarna usmeritev. Statuti so določali, naj si redovniki zagotavljajo hrano z delom svojih rok ali z delom plačanih dninarjev. Zato naj obdelujejo zemljo in redijo drobnico. Skupnostim so dovoljevali imeti "za svoje potrebe" vode, gozdove, vinograde, travnike in zemljo, ki pa naj bi ležala daleč proč od človeških bivališč, smeje pa so imeti tudi drugo živino. Statuti so nasprotno prepovedovali redovnim postojankam "živeti od dela tujih rok" in od beneficijev. Zato tudi niso smele imeti cerkva, dohodkov od oltarjev in pokopov, naselij s podložniki, činža in dohodkov od krušnih peči in od mlinov ter od drugih, temu podobnih reči. Statuti so poudarjali, da bi to bilo "v nasprotju s čistostjo reda" in bi se



ne skladalo z redovnimi cilji. Tudi kartuzijani, za katere je značilna eremitična oblika samostanskega življenja, združena s cenobitičnim, ki pa je prvi podrejena, so visoko cenili ročno delo ter so hoteli v gospodarskem oziru biti od okolja čimbolj neodvisni. Tudi ti so spčetka odklanjali misel, da bi živeli "od dela tujih rok". Pač pa so kartuzijani zaradi svojega posebnega načina življenja svoje postojanke uredili tako, da so imele po dve hiši: t.im. "zgornjo hišo" /domus superior/ in "spodnjo hišo" /domus inferior/. V "zgornjem samostanu" so živeli korni menihi, ki so se posvečali kontemplativnemu življenju in umskemu delu, fizičnemu pa le znotraj svojih bivališč, ne pa tudi na polju, v "spodnjem samostanu" pa so prebivali bratje laiki /konverzi/, ki so se ukvarjali predvsem z ročnim delom, zlasti z delom na zemlji. Zato je tudi spodnji samostan veljal za gospodarsko središče vsake kartuzijanske postojanke.

Obe redovni skupnosti, cistercijani in kartuzijani, so poznali dve vrsti članov: korne menihe in brate laike /konverze/. Cistercijanska pravila 12. stoletja utemeljujejo nastanek delitve in pravijo, da so se cistercijani vedno želeli oskrbovati sami in da so zaradi tega razvili lastno gospodarstvo. Ker bi menihi morali velik del svojega časa posvetiti ročnemu delu, bi preostalo malo časa za "božjo službo" /opus dei/. Zato je bilo bogoslužje pridržano predvsem za korne menihe, medtem ko so bratje laiki opravljali v glavnem ročno delo. Za korne menihe je bilo sicer predpisano tudi fizično delo, vendar le v določenem obsegu in zlasti tedaj, kadar je delo zahtevalo veliko število delovnih rok /npr. ob setvi, žetvi, gradnjah/. Delitev konventa na dva dela sprva ni imela socialne podlage, temveč le praktično. Med konverze so sprejemali predvsem ljudi iz nižjih slojev, iz kmečkih in obrtniških družin, kar je povsem razumljivo, saj so ti prihajali iz okolja, ki se je posvečalo ročnemu delu, in so tako prinesli v samostan izkušnje, ki jih ljudje plemiškega stanu niso imeli, razen tega so mnogi med plemiči prinesli nekaj izobrazbe že od doma.

Skrivnost gospodarskega uspeha cistercijanov in kartuzijanov je bila posledica dvojega: institucije konverzov in dominikalnega gospodarstva. Vsaka redovna postojanka je morala imeti dovolj zemlje in brez zadostne gmotne podlage redovno vodstvo ni potrdilo nove naselbine in je ni vključilo v red. Podarjena zemlja je bila mnogokrat daleč stran od človeških bivališč, kot so to redovna pravila terjala, na območju gozdov in na močvirnih terenih. Redovne postojanke so pričele s trebljenjem gozdov in z napravo novin ter z izsuševanjem močvirja, s čimer so si pridobile orno zemljo in tako za napravo travnikov in pašnikov. Pisec Girald iz Walesa pravi v letu 1188 za cistercijane takole: "Dajte tem menihom pusto močvirje ali gozdno divjino, pa naj preteče nekaj let, in tam ne boste našli le lepih cerkva, temveč tudi človeška naselja." Cistercijani so si na svoji posesti uredili posebne gospodarske enote, imenovane grangije, ki so jih predvideli že Statuti iz 1134 in ki niso smele biti oddaljene več kakor dan hoda, obdelovali pa so jih bratje konverzi ob pomoči najetih dninarjev. Grangije so imele tudi od 150 do 210 hektarjev zemlje in na njih so gojili kulture glede na specifičnost tal. Zanje so značilni visok letni pridelek in majhni stroški.

Medtem ko so cistercijani razvili intenzivno dominikalno gospodarstvo tudi na omenjenih grangijah, pogosto močno oddaljenih od samostanov, pa naletimo pri kartuzijanih glede tega na dvojno oviro. Kartuzijanska redovna pravila so namreč omejevala število redovnikov na posamezni postojanki ter ji prepovedovala imeti posesti zunaj meja, začrtanih po redovnem vodstvu. Veliko število konverzov v zgodnji dobi cistercijanskega reda je zagotavljalo postojankam neodvisnost od okolja in intenziven gospodarski razvoj. Do 13. stoletja je pri večini cisterc število konverzov prekašalo število kornih menihov. Samostan Clairvaux je npr. okoli leta



1150 imel 200 menihov in 300 konverzov. Kartuzijanske postojanke pa so sprva smele imeti le po trinajst kornih menihov in šestnajst konverzov. Statuta Guignonis iz leta 1127 sta dovoljevala sprejem še enega meniha več. Kasnejša določila so dovoljevala sprejem še nekaj članov, če je bilo v konventu nekaj takih, ki so bili za delo in za sodelovanje pri bogoslužju nesposobni. Statuta iz leta 1259 so dovoljevala sprejem še po sedem reditov in štirih konverzov ali reditov. Tako se je število članov posameznih konventov nekoliko povečalo, vendar ne bistveno. Poznamo v tem pogledu še izjemo, kot je bil npr. samostan Gaming v Nižji Avstriji, ki je sodil k isti redovni provinci, kot so sodile naše kartuzije, namreč k Zgornjenemški provinci, ki je imel dvojno število kornih menihov in konverzov /Doppelkloster/. Naslednja gospodarska ovira pri kartuzijanih je bila prepoved pridobivanja zemlje znotraj začrtanih meja. Že druga naselbina sv. Bruna Santa Maria della Torre v Kalabriji je poznala to posestno omejitev, saj je njena zemlja segala le dve miljii /okoli 15 km/ okrog samostana. Omenjeni veliki prior Guigo je v statutih leta 1127 določil, da Velika kartuzija "ne sme imeti zunaj meja puščave prav ničesar": ne njiv, ne vinogradov, ne vrtov, ne cerkva, ne pokopališč, ne beneficijev, ne desetini in tudi ne nobene druge podobne reči, kar je utemeljil s tem, češ da želi redu "izpodrezati možnost za pohlep po premoženju in bogastvu". Ustanovitelji samostanov so za svojo ustanovo želeli čimvečjo gospodarsko trdnost in so ji večkrat podelili zemljo in dohodke tudi zunaj njenega posestnega okoliša. Kartuzije se takim posestnim pridobitvam niso rade odpovedale, zlasti če je zemlja bila rodovitna in je obetala dobre dohodke. Vsako posestno spremembo glede meja je moral potrditi generalni kapitelj, kot so določali Statuti iz leta 1259.

Osnovno posest in letne dohodke so redovne postojanke prejele od ustanovitelja, ki so se mu kot dobrotniki pridružili svetni in cerkveni gospodje, od katerih so si mnogi zagotovili pokope v redovnih cerkvah in na drugih krajih po samostanu ter opravljanje predpisanih obredov, zlasti spomina obletnice smrti /aniverzarijev/ v njihovo dušno dobro. Redovna vodstva so sprva tako prakso prepovedovala, vendar je sčasoma prišlo do omilitev prepovedi, saj se tudi cistercijanske in kartuzijanske postojanke niso hotele odpovedati gmotnim koristim, ki so jih darovnice z oblicijami prinašale. Ker so nekatere redovne postojanke močno obogatele, je npr. generalni kapitelj v Citeauxu v letu 1191 svojim postojankam prepovedal nadaljnje kupovanje zemlje in sploh nepremičnin, kar je ponovil v letu 1206, vendar pa je nakup lahko tudi dovolil, če je k temu dal soglasje ali pa je bil narejen z vednostjo opatov bližnjih postojank. Leta 1214 je generalni kapitelj cistercijanskim postojankam strogo prepovedal nakup zemlje, vinogradov, krušnih peči in mlinov, dovoljeval pa je pridobitev zemlje in dohodkov na podlagi darovnic, vendar brez oblicij. V letu 1224 pa je generalni kapitelj v Citeauxu samostanom dovoljeval oddajati zemljo ljudem v hasnovanje, če bi bilo to postojankam v korist, vendar je opat smel to le z dovoljenjem svojega konventa in opata matrine hiše ali vizitatorja, prej pa se je glede desetine moral sporazumeti s krajevnim škofom. Tudi kartuzijansko redovno vodstvo se je sprva upiralo razvoju, ki je bil nasproten prvotnemu cilju: "živeti od dela svojih rok in na lastne stroške", vendar razvoja ni mogel ustaviti. Izjeme, ki so jih na prošnjo posameznih postojank dajali na generalnem kapitlju v Veliki kartuziji zbrani priorji, so sčasoma postajale pravilo za ves red. Samostani so imeli vedno manj dominikalne zemlje, ki se je sčasoma pri velikem delu postojank omejila le na področje okoli samostana. Postojanke obeh redov so pričele razpuščati grangile in zemljo razdeljevati med podložnike, od katerih so za hasnovanje zemlje prejemale činž in druge dajatve. Samostanski predstojniki so zemljo dajali v zajem, v doživljenjsko hasnovanje in končno v zakup po kupnem pravu; tako so tudi duhovne ustanove postale zemljiški gospodje in se s svojimi posestvi

in dohodki vključile okvir gospodarskih zakonitosti fevdalnega reda, s čimer so se oddaljevale od prvotno načrtanih ciljev. Upoštevati moramo, da je tudi vsaka redovna skupnost postavljena v krajevni in časovni okvir ter podrejena danostim in vplivom okolja. Redovna vodstva so bila tudi v pogledu gospodarstva razpeta med zahtevami prvotnih idealov in vsakdanjo stvarnostjo.

Cistercijani in kartuzijani so se v nasprotju z benediktinskimi postojankami odpovedovali sprva raznim virom dohodkov, med njimi tudi sprejemanju desetine. Zaradi desetine, ki je sprva vsa v rokah Cerkve, kasneje pa so si jo pridobili tudi svetni zemljiški gospodje, je že v prvem stoletju obstoja obeh redov prihajalo do sporov, v katere so posegali tudi papeži. Tako je leta 1132 papež Inocenc II cistercijanom podelili privilegij, ki je določal, da ti od posesti, ki jih obdelujejo "s svojimi rokami in na lastne stroške", kakor tudi od prireje svojih živali, niso dolžni dajati desetino. Odredba je bila kasneje večkrat modificirana, saj so si zemljiški gospodje prizadevali, da bi tudi od samostanskih skupnosti prejeli desetino. S problemom desetine se je ukvarjal tudi četrti lateranski koncil (1215) pod papežem Inocencem III. Koncil je pomemben mejnik v razvoju cistercijanskega reda in cerkvenega desetinskega prava sploh, saj je napravil konec nejasnostim glede samostanske desetine. Samostani so bili oproščeni plačevanja desetine od zemlje, ki so jo kultivirali sami, hkrati pa so bili glede pobiranja desetine na tuji posesti izenačeni z ostalimi zemljiškimi gospodi.

Poglavitna naloga samostanov na gospodarskem torišču je bila pridobitev dovolj orne zemlje. Ustanovitelji so postojankam podarili ne le orno zemljo, temveč tudi tako, ki jo je bilo treba šele pripraviti npr. z izkrčevanjem gozdov in izsuševanjem močvirja. Izkrčevanje gozda je bilo pri samostanih vedno načrtno, saj je ta poleg lesa in kurjave dajal tudi krmo in steljo za živino. Izkrčena ali na drug način pridobljena zemlja je bila namenjena za napravo njiv, travnikov, pašnikov, vinogradov in drugih kultur. Velike uspehe so zlasti cistercijanski samostani dosegli z gojenjem ene kulture na večjih površinah ali z napravo velikih pašnikov. Z vinogradništvom so se ukvarjali vsi samostani, ki so jim to omogočala tla in klima, saj so vino potrebovali ne le kot pijačo, temveč tudi za kulturne potrebe. Presežki v vinogradništvu, poljedelstvu in živinoreji so samostanom omogočali vključitev tudi v trgovino. Tesne zveze redovnih postojank so imele za posledico uvajanje ne le novih kultur, temveč tudi novih vrst v vinogradništvu, sadjarstvu, vrtnarstvu in živinoreji. Pomembna postavka v gospodarstvu samostanov je bila živinoreja: reja goveda, konj in drobnice. Govedo je redovnikom dajalo mleko ter kožo za izdelovanje pergamenta in usnja. Tako je npr. matica cistercijanskega reda imela v 13. stoletju kar za okoli devetsto glav živine. Redovne skupnosti nekaterih dežel, zlasti tistih v Flandriji in Angliji, so se intenzivno ukvarjale z ovčerejo, saj so redovniki potrebovali obilo volne za redovno obleko in za druge potrebe, s svojimi izdelki pa so se vključevali tudi v trgovino. Ena poglavitnih panog v samostanskem gospodarstvu je bilo ribogojstvo. Vemo, da so smeli ribe uživati vsi redovi, med njimi tudi tako strog red, kakor so kartuzijani. Večina redovnih postojank si je že na začetku obstoja uredila ribnike, za katere je ponekod skrbel poseben menih, magister piscium. Za opatijo Walsassen na Bavarskem vemo, da je v letu 1571 imela kar 159 ribnikov.

Redovne skupnosti so se hotele oskrbovati same ne le s hrano, temveč tudi z obrtnimi izdelki, da bi bile tako od svoje okolice čim bolj neodvisne. Z obrtjo so se po samostanih ukvarjali predvsem bratje konverzi, med katerimi srečujemo tkalce, usnarje, čevljarje, kovače, krojače, tesarje, zidarje, skratka vse osnovne obrtne poklice. Že v Benediktovi Re-



guli je govor o samostanskih obrtnikih in predpise glede obrti in prodaje izdelkov najdemo v prenekaterem zapisu z zasedanj generalnih kapitljev v Citeauxu in Veliki Kartuziji. Preprosto obutev in obleko so konverzi, ki so jim bili v pomoč tudi najeti obrtniki, včasih tudi dvinarji, izdelovali iz materiala, ki jim ga je nudil samostan sam. Kovači so izdelovali orodje, potrebno za delo na polju in za hišne potrebe, opekarji so postojanko oskrbovali z opeko, v kamnolomih pa so lomili gradbeni material in pridobivali kamen za pridobivanje apna. Tako so si samostani kot v sebi zaključene gospodarske enote zlasti v obdobju prevladujočega naturalnega gospodarstva, skušali doma zagotoviti vse, kar so potrebovali in kakor jim je to predpisovala že Regula sv. Benedikta.

Viški v poljedelstvu, živinoreji, vinogradništvu in deloma tudi v obrti ter dejstvo, da so samostani sprva težko prišli do denarja, so imeli za posledico, da so se tudi redovniki vključevali v trgovino, pri čemer pa so jih v tej dejavnosti omejevala redovna pravila. Medtem ko so benediktinci in cistercijani pod določenimi in strogimi pogoji tudi svojim menihom in konverzom dovoljevali hoditi na trg in sejme, pa tega kartuzijani niso dovoljevali. Cistercijanski generalni kapitlji so sprva redovnikom prepovedovali obiskovati sejme v krajih, oddaljenih več kakor tri ali štiri dni hoda, in na pot sta smela oditi skupaj dva meniha ali dva konverza. Pogoste so bile tožbe predstojnikov na generalnih kapitljih zaradi nevarnosti za menihe povezane s trgovanjem. Samostani so se sprva skušali izogniti trgovanju pred samostanskimi poslopji, ker je veliko število ljudi redovnike motilo v njihovem miru, zato so svoje pridelke in izdelke raje prodajali na trgu. Omenimo naj določilo iz Benediktove Regule /57. poglavje/ glede samostanske trgovine, ki pravi: "Kadar pa se kakšni obrtniški izdelki prodajajo, naj tisti, ki imajo s tem opraviti, gledajo, da ne bo kakšne goljufije... Pri določanju cen se ne sme vtihotapiti zlo lakomnosti, marveč naj se dá zmeraj nekoliko ceneje, kot morejo dati svetni ljudje..." Intenzivna je bila vključitev samostanov v visoko trgovino, saj je znano, da so nekatere redovne postojanke imele večino dohodkov prav od vina. Močno so se z vinsko trgovino ukvarjali npr. francoski in nemški samostani. Za cisterco v Eberbachu je znano, da je v poznem srednjem veku ob dobrih letinah prodala v Kölnu tudi do štiristo tisoč litrov vina. Samostani pa so svoj vinski pridelek prodajali tudi na drobno, v svojih točilnicah /tabernah/ pred samostanskim poslopjem. Vemo, da je npr. cisterca Rein pri Gradcu imela tako taberno že v 12. stoletju, čeprav so cistercijani v prvi dobi obstoja to dejavnost, zlasti še svojim članom, ostro prepovedovali. Statuti iz leta 1134 namreč pravijo, da se z omejeno dejavnostjo ne sme ukvarjati ne korni menih ne konverz in ne kdo drug /v imenu postojanke/. V zvezi s samostansko trgovino naj omenimo tudi svobodne hiše, ki so jih že v srednjem veku imeli vsi samostani po bližnjih mestih ali ob poteh, ki so jih vodile na trg. Za hiše so menihi prejeli od svetne oblasti številne privilegije, npr. za svobodno trgovino v njih, za skladiščenje pridelkov in izdelkov, oprostitev za vse dajatve od blaga /mitnin/ in oprostitev letnih dajatev meščanskemu naselju, v katerem je taka hiša stala. Prav zaradi ugodnosti, ki so jih tudi glede trgovine nekateri samostani imeli po mestih, je med redovniki in meščani prihajalo do navzkrižij. Samostani so namreč zaradi ugodnosti v zvezi s trgovanjem postali konkurent mestnemu trgovcu. Omenimo naj spor med reinsko opatijo in mariborskimi meščani ob koncu srednjega veka. Opatija je imela v neposredni okolici mesta vinograde ter bila meščanom konkurent v vinski trgovini. Meščani so menihom, ki so v mestu imeli tudi nepremičnine, nagajali do te mere, da se je opat odločil vinograde prodati in kupiti druge pri Radgoni in Ljutomeru.

Na slovenskem ozemlju znotraj državnih mej je v poznem srednjem veku nastalo sedem redovnih postojank, ki jih prištevamo k t.im. starejšim re-

dovom: štirje kartuzijanski samostani, dva cistercijanska samostana in ena benediktinska opatija. Naš najstarejši samostan je stiška opatija, ustanova oglejskega patriarha Peregrina, za katero je ta v letu 1136 izdal ustanovno listino. Opatija velja za našo najstarejšo in najpomembnejšo duhovno, versko, cerkveno in kulturno središče, ki je odigralo izredno važno vlogo tudi kot gospodarska postojanka. Patriarh Peregrin je odigral tudi najvažnejšo vlogo pri ustanovitvi benediktinske opatije v Gornjem Gradu /1140/, ki ji je namenil na Štajerskem vlogo, kakršno je na Dolenjskem namenil stiški opatiji. V drugi polovici 12. stoletja sta zagledala luč sveta kar dva kartuzijanska samostana. Žičko kartuzijo je okoli 1160 priključil v življenje štajerski mejni grof Otakar III. Traungavec, jurkloštrsko kartuzijo pa je okoli leta 1170 ustanovil krški škof Henrik. V 13. stoletju je slovenska zemlja postala bogatejša za dve duhovni postojanki: v letu 1234 je Bernard Spanheims na svojem teritoriju ob spodnji Krki ustanovil cistercijanski samostan Kostanjevico, okoli leta 1255 pa še kartuzijo Bistvo pri Vrhniki, za katero je leta 1260 izdal ustanovno listino Bernardov sin Ulrik III. Kot zadnja postojanka v vrsti kartuzij pa je pri nas nastala kartuzija Pleterje, ustanova Celjana Hermana II., ki je v njej našel tudi svoj poslednji mir.

Vsak ustanovitelj redovne postojanke je bil dolžan v gmotnem oziru poskrbeti za svojo ustanovo. Podeliti ji je moral toliko posesti in letnih dohodkov, da je ta mogla zaživeti in se razvijati. Vrhovna redovna oblast je postojanko sprejela v okrilje reda šele, ko je po vizitatorjih ugotovila, da so izpolnjene vse zahteve iz redovnih statutih. Ustanovitelj postojanke je pri ustanavljanju samostana moral upoštevati tudi redovna pravila in njihove zahteve, ki so terjale, naj bo samostan čim bolj oddaljen od človeških bivališč, pa tudi od prve sosednje redovne ustanove. Izbrati je moral tak kraj, ki je zagotavljal, da bo ustanova imela dovolj orne zemlje, bodisi da je ta bila že kultivirana ali pa jo je bilo moč kultivirati. Cistercijanski samostani so nastajali ponavadi ob koncu neke doline, s tem so si njeni člani zagotovili mir, v sami dolini pa so si mogli dobiti hrano za vsakdanje življenje. V neposredni bližini samostana so nastale pristave in grangije, ki so jih menihi obdelovali sprva sami, potem pa z dninarji. Pri ustanavljanju kartuzijanskih postojank pa je ustanovitelj moral upoštevati redovno pravilo, ki je terjalo ustanovitev dveh samostanov: "zgornje hiše", koder so prebivali korni menihi in ki je bila ponavadi na koncu čim bolj nepristopne doline, in "spodnje hiše", ki je bila postavljena ob vstopu doline, da so bratje laiki, konverzi, mogli prestreči popotnike in goste in so le tiste, za katere so menili, da smejo v "zgornji samostan", pustili odpotovati naprej. Središče samostanskega gospodarstva je bilo v spodnjem samostanu, v katerem so živeli konverzi pod vodstvom samostanskega prokuratorja, ki je imel na skrbi tudi vse gospodarstvo. Benediktinci pa so si po znanem reku, "da so bile Benediktu všeč višine" /Benedictus montes amabat/, iskali kraj za prebivanje po vzpetinah, "da bi uživali svoj mir in bili bliže Bogu".

Ko je patriarh Peregrin iskal kraj za ustanovitev cistercijanskega samostana, se je odločil za kraj z imenom Sitik na koncu rodovitne doline. Menihi so si postavili svojo pristavo v neposredni bližini samostana ter uredili grangijo na območju pri današnji Ivančni Gorici. Obe pristavi se omenjata vse do ukinitve samostana v 18. stoletju. Patriarh je novi ustanovi podelili še vinorodno posest v okolici Novega mesta. Ustanovna lista iz 1136 govori o "villa Wingarten", kar kaže na vsaj deloma že kultivirano območje, koder je Stična kasneje uredila svoj vinski dvorec z imenom Bajnof /Weinhof/ kot gospodarsko središče za vinorodno posest ob spodnji Krki. Patriarh pa je v omenjeni listini menihom poklonil še posest ob reki Temenici na Dolenjskem. Z darovi in nakupi so si redovniki močno povečali posest, tako da nam najstarejši ohranjeni urbar iz



leta 1505 izkazuje nekaj nad devetsto podložnih kmetij, dvajset mlinov in še vrsto drugih gospodarskih enot. Posebni gospodarski enoti sta bili: Bajnof, h kateremu je 1643 sodilo nekaj nad dvesto hasnovalcev kmetij, osemnajst gostačev in trije mlini ter posest pri Bodendorfu pri Murauu z okoli petnajstimi kmetijami in dvema gostilnama. Stiški samostan je bil med samostani nedvomno največji zemljiški posestnik, štejemo pa ga lahko k največjim zemljiškim gospodom na Dolenjskem nasploh. Drugi cistercijski samostan na Dolenjskem, kostanjeviška cisterca, je nastala nekako sto let za stiškimi samostanom, torej v času, ko so nekatere strožje zahteve tudi glede ustanavljanja postojank samostanskega gospodarstva omilili. Samostan je Bernard Spanheimski dal postaviti zraven svoje meščanske naselbine Kostanjevice, kar bi zaradi bližine meščanskega naselja v 12. stoletju ne bilo mogoče. 13. stoletje je bil tudi že čas razpadanja samostanskih grangij, ki so jih razdelili na zemljiške parcele in izročili v hasnovanje podložnikom za plačilo letnega činža. Kostanjeviški samostan je imel ves čas svojega obstoja nekaj pristav, na katerih so redili živino in ki so služile za shranjevanje pridelkov. V pristavi na Imenjah na Šentjernejskem polju smemo gledati prvotno grangijo, iz katere so redovniki kasneje naredili sedem kmetij. V 18. stoletju so kmetije opustele in iz dela zemljišča so naredili pašnik, kasneje živinorejsko pristavo, iz dela zemljišča pa ribnik. 1731 je cisterca pristavo opustila in zemljo razdelila na štiri kmetije. Zanimivi so tudi kostanjeviški vinski dvorci /na Raki, Cerini, v bližini samostana/ kot vinogradniške postojanke na vinorodnem območju ob spodnji Krki. Najstarejši ohranjen urbar iz sredine 14. stoletja izkazuje 357 poseljenih in dvanajst pustih kmetij. Omenimo naj, da je Bernard ustanovi 1249 podelil dvestodvajset kmetij. V letu 1625 urbar izkazuje kljub številnim darovnicam in nakupom posesti le 303 kmetije. Od druge polovice 15. stoletja so namreč zaradi turških pustošenj mnoge kmetije opustele, v prvi polovici naslednjega stoletja pa je samostan moral deželnemu knezu izročiti nad sto kmetij za naselitev Uskokov, ki naj bi branili tudi naše kraje.

Štajerski kartuziji, žički in jurkloštrski samostan, sta nastali v času, ko je še veljalo pravilo o dveh samostanih. Štajerski mejni grof Otakar Traungavec je za postojanko izbral divjino pod Konjiško goro, v katero je bilo tedaj moč priti le od smeri Žičke vasi. Otakar v ustanovni listini iz 1165 pravi, da je kraj za naselitev kartuzijanov izbral na nekem posestvu blizu Konjic, "obdanem od visokih hribov in prav zato nadvse primernem za naselitev kartuzijanov". "Zgornji samostan" so po običaju postavili na koncu divjine, "spodnji samostan" pa ob vstopu v dolino, 2 km niže, kjer stoji danes Špitalič. Središče samostanskega gospodarstva je bilo pri "spodnji hiši", koder je bil tudi prostor za nekaj dominikalne zemlje, ki so jo obdelovali konverzi in najeti ddnarji. Žička kartuzija je sprva smela imeti posest na območju, ki je bil načrtan takole: proti severu do Drave in do Počehove, koder je samostan imel vinograde, nato do vinogradov na Mestnem vrhu pri Prtjuju, od koder je šla posestna meja do reke Voglajne, od tam na reko Savinjo, od Savinje proti Vitanju in preko Pohorja na Dravo. Na območju dominikalne posesti je žički samostan imel nekaj pristav: v Škednju pri Špitaliču je pristava služila za kaščo in klet, izrazite živinorejske pristave pa so bile Kumen pri Špitaliču, Kapunov dvor na Pohorju in v Suhadolu. Najstarejši ohranjeni urbar iz leta 1564 izkazuje 449 podložnikov in šestnajst domceev v petih uradih. K posesti moramo prišteti še številne vinograde in gorskopravna zemljišča okoli Maribora, pod Pohorjem in v bližini samostana.

Ko je krški škof Henrik I. iskal kraj, na katerem bi naselili meniško naselbino, se je odločil za zemljo ob Gračnici, kajti ozka dolina ob Gračnici je bila za nastanitev kartuzijanov več kot primerna. "Zgornjo hišo" s cerkvijo sv. Janeza Krstnika, ki je stala v bližini današnje župnijske cerkve,

so pozidali na mestu, kjer so danes ostanki nekdanje kartuzije, "spodnjo hišo" pa so postavili v Marijini vasi, kjer so stala gospodarska poslopja in Marijina cerkev, po kateri je ta kraj dobil svoje ime. Glavni dostop do kartuzije je bil torej iz smeri Planine. Kartuzija pa je kmalu propadla in novo postojanko je leta 1208 ustanovil vojvoda Leopold VI. Babenberžan. Po ponovni ustanovitvi samostana je bil morda "spodnji samostan" pozidan na nasprotni strani, v smeri iz Laškega, in je nemara stal na mestu današnjega Jurkloštra. Po viru iz leta 1542 je bila jurkloštrska posest razdeljena na tri urade in je ležala na območju med Savo in Savinjo, pri čemer je večji del urbarialne zemlje ležal severno od Gračnice. Kartuzija je imel tedaj 285 podložnikov z okoli stosedemdesetimi kmetijami, šestdesetimi domci in mlinom.

Sredi 13. stoletja je koroški vojvoda in gospod na Kranjskem Bernard Spanheimski ustanovil kartuzijo v Bistri, njegovo delo pa je dokončal sin Ulrik III. Prvi podatek o tej meniški naselbini je iz leta 1257, ko je papež Aleksander IV. priorju in menihom potrdil vse pravice in svoboščine. Vojvoda Ulrik je družinski ustanovi podelil nekaj nad sto kmetij na dveh oziroma treh območjih: južno od Ljubljane ter na območju levega brega Save. Redovno vodstvo je ustanovi potrdilo njene posestne meje /termini possessionum/, ki so okoli leta 1265 potekale takole: ob bregu Ljubljane mimo Podpeči med Ljubljano in Vrhniko ter mimo vasi Kamnika proti današnji Rakitni, od tu proti zahodu do Cerknice, od tu naravnost proti severozahodu, nato nad Borovnico do Tunjice in končno od Vrhnike do začetne točke. Ker je Bistra v naslednjih stoletjih prešla z darovi in nakupi predvsem vinogradniško posest na Vipavskem in Koprskem, so se meje njene posesti močno povečale. Urbar iz leta 1659 izkazuje poleg posesti pri samostanu še dvor v Ljubljani, zemljišča, zlasti vinograde, pri Solkanu, Podnanosu in Ajdovščini ter kleti v Vipavi. Urbarialna zemlja je bila tedaj osredotočena na dveh krajih: v bližini Borovnice, Cerknice, Vrhnike in Golega in je zaobjemala devet županij, ter na območju onstran /na levem bregu/ Save in je bila vključena v štiri županije.

Kot zadnja je bila na slovenskih tleh ustanovljena pleterska kartuzija, njen ustanovitelj pa je bil Celjan Herman II., ki si je pred glavnim oltarjem samostanske cerkve izbral svoj grob. Začetek ustanavljanja sega v leto 1403, ustanovna listina je bila izdana v letu 1407, postojanka pa je bila sprejeta v skupnost reda 1410. Pleterje so bile ustanovljene v času, ko so "spodnje samostane" opuščali in so se konverzi preselili v "zgornji samostan", in v času, ko za izkrčevanje zemlje ni bilo več možnosti in je ustanovitelj težko našel kraj, ki bi bil "daleč vstran od človeških bivališč", kot so to redovna pravila sprva terjala. V letu 1429 je red kartuziji potrdil meje, znotraj katerih so menihi smeli imeti posest. V skladu s tem določilom, ki pa ne navaja krajev, temveč le oddaljenost posesti od samostana, so menihi lahko posedovali zemljo in letne dohodke v krogu nekaj manj kot petdeset kilometrov okoli Pleterij. Kartuzija je nastala v času, ko tudi naši samostani niso bili več deležni darežljivih rok darovalcev. Zato je bila tudi večina zemlje dar ustanovitelja Hermana II. in njegovih sinov Friderika II. in Ulrika II. Pleterska urbarialna zemlja je bila po urbarju iz leta 1507 razdeljena na šest uradov ter je ležala na območju samostana, na obeh bregovih ob spodnji Krki, v Žužemberku, Beli krajini in Suhi krajini ter na Štajerskem na območju med Planino pri Sevnici in Šentjurjem pri Celju. Posedovala je tudi velike komplekse vinogradov in gorskopravnih zemljišč po Dolenjskem. 1507 je pleterski samostan imel 394 obdelanih in sedemdeset pustih kmetij, pet dvorov in triindvajset mlinov ter še nekaj dominikalne zemlje, razen tega je premozel šeststo gorskopravnih zemljišč ter še triinosemdeset pustih zemljišč.

Medtem ko so samostani svojo prvo posest in letne dohodke prejeli



od svojih ustanoviteljev, so se tem kmalu pridružili še drugi dobrotniki: iz vrst plemstva, bogatih meščanov, ob koncu srednjega veka pa so se pojavili tudi posamezni podložniki. K največjim dobrotnikom naših redovnih postojank štejemo člane naših znanih plemiških družin: Celjane, gospode Ptuijske, Walseeje, Auersperge, Švibenške, Čreteške. Opaziti pa moremo, da se med dobrotniki neke duhovne ustanove pojavljajo člani plemiških hiš iz bližnje okolice oziroma iz dežele, v kateri je samostan stal. Mnogi so si po samostanskih cerkvah zagotovili pokop, pri menihih pa obljubo opravljanja obredov zanje po njihovi smrti. Tako so npr. stiški samostan plemiči in meščani zasipali z darovnicami z obligacijami skozi ves srednji vek. S pojavom splošne družbene, gospodarske in duhovne krize od 15. stoletja naprej se manjša število darovnic, dokler te s 16. stoletjem skorajda popolnoma prenehajo. Padeč števila dobrotnikov se je nujno odražal tudi v gospodarstvu večine naših redovnih postojank. Tu velja omeniti npr. pletersko kartuzijo, ki je s smrtjo zadnjega Celjana leta 1456 izgubila svoje zaščitnike in dobrotnike. Samostanski dobrotniki pa ustanovam niso podarjali le zemlje in letnih dohodkov, temveč tudi denarne vsote /Stični npr. Virida Milanska na začetku 15. stoletja/, namenjene za gradnje samostanskih poslopij in nakup nepremičnin in premičnega premoženja. Tudi s tako pridobljenimi denarnimi vsotami so predstojniki kupovali posest in prav nakupi ter zamenjave le-teh kažejo gospodarsko politiko samostanov in njihovih predstojnikov. Mnogi dobrotniki so podarjali posest na krajih, kjer so jo pač imeli, predstojniki, opatje in priorji pa so oddaljeno posest, in tako, pridobljeno na krajih, kjer je samostan do tedaj še ni imel, odprodali pa jo zamenjavali za drugo na bolj ugodnem kraju. Rezultat take smotrne politike je bil jasno viden že v srednjem veku, saj so samostani do tedaj oddali večino od postojanke oddaljene posesti ter zaokrožili posest in povečali njihova jedra.

Sicer pa so redovna vodstva budno bdela nad posestjo svojih ustanov in so dovoljevala odprodajo zemlje le v izjemnih primerih. Tako so v letih 1414-1417 na generalnem kapitlju zbrani kartuzijanski predstojniki potrdili staro prepoved glede odprodaje "manj koristnih posesti". Po tem določili je prior smel take posesti prodati le s soglasjem konverta ali vsaj enega izmed vizitatorjev, denar pa uporabiti za nakup "bogukoristne" zemlje. Redovno vodstvo pa je hotelo imeti tudi uvid v gospodarsko stanje svojih postojank. Zato je generalni kapitelj v Veliki kartuziji leta 1495 od vseh predstojnikov terjal, da v skladu "s hvalevredno redovno navado" vpričo vikarja, prokuratorja in še najmanj dveh menihov podajo letni obračun, pri čemer naj sumarično navedejo po postavkah dohodek in izdatke. Iz zapisov generalnih kapitljev tako kartuzijanskega kakor cistercijskega reda je razvidno, da si je redovno vodstvo prizadevalo ne le za duhovno rast na postojankah, temveč tudi za dobro gospodarstvo podrejenih samostanov.

O vključevanju naših samostanov in trgovino pričajo privilegiji in svobodne hiše po večjih mestih, ki so si jih pridobili redovniki že v prvih stoletjih svojega obstoja. Pridobitve oprostitev mitnine ob pomembnih prometnih poteh jasno kažejo na poti trgovanja posameznih redovnih postojank. Tako si je večina naših samostanov pridobila pravico prevažanja lastnih pridelkov in takih, kupljenih za svoje potrebe, skozi deželna glavna mesta. Stiški samostan je npr. enako kot kartuzija Bistra imel pravico brez mitnine prevažati blago k morju – Stična npr. preko Blok in proti morju. Ta pot je bila za omenjena samostana izredno pomembna, saj sta postojanki potrebovali veliko t.i. postnih jedi, ki sta si jih pridobili ob morju /npr. na Reki/. Vsaj za čas od 17. stoletja naprej je znano, da je stiška opatija prodajala žito na Reko. Svobodne hiše kranjskih samostanov in Ljubljani kažejo na gospodarsko usmeritev teh naših redovnih po-



stojank. Za žičko kartuzijo pa je značilno, da je taki svobodni hiši imela v Mariboru in v deželnem glavnem mestu Gradcu. Mariborska hiša na Lentu je menihom služila kot počivališče na poti proti deželnemu glavnemu mestu in kot skladišče za pridelke z njihovih posesti v mestni okolici. Vemo, da je imela kartuzija posest v mestu in zunaj njega ter na Dravskem polju. Vino, ki ga je dobila s svojih vinogradov na današnji Piramidi in pri Trčovi, je mogla vnovčiti v mestu, kjer je prodajala tudi svoje žitne pridelke. Samostanom so nudili možnost zaslužka tudi sejmi pred samostanskimi vrati. Ob slavjih patrocinije in obhajanjih obletnic posvetitev cerkva in kapel se je zbrala množica ljudi in ob takih priložnostih so tudi redovniki mogli vnovčiti svoje pridelke in izdelke.

V 13. stoletju je pričelo število bratov laikov-konverzov upadati. Novi redovi, zlasti mendikanti, so postali zaradi načina življenja za ljudi privlačnejši. Z upadanjem števila konverzov je usihala tudi samostanska delovna sila, kar so zlasti čutili cistercijani. Predstojniki so zaradi pomanjkanja redovnikov to vrzel poskušali zapolniti z dninarji in hlapci, ki pa razumljivo niso delali le za hrano in streho nad glavo kakor redovni bratje. Stroški z vzdrževanjem in obdelovanjem grangij so se odslej močno povečali. Samostani so vrzel zapolnili tudi s sprejemanjem t. im. familiarijev /familiaries/, pobožnih laikov, ki so bili po svojem položaju med dninarji in konverzi. Opatje so sprejemali tudi t. im. oblate in donate, laike, ki so za nagrado prejemali vso samostansko oskrbo, nosili so laično obleko in niso polagali redovnih zaobljub, marveč so le predstojniku samostana in celerariju /ekonomu/ morali obljubiti pokorščino. Število bratov konverzov se je pri vseh redovih iz stoletja v stoletje manjšalo, tako da je npr. matica cistercijanskega reda Citeaux v drugi polovici 17. stoletja premogla le še petdeset bratov, konec 18. stoletja pa samo še deset. Za srednji vek nimamo podatkov o številu konverzov v naših cistercah, znano nam je za leto 1275 za Stično le število kornih menihov, ki jih je bilo tedaj trinajst. Kostanjeviška cisterca pa je nastala že v času upadanja števila bratov konverzov. Za naše kartuzije pa smemo domnevati, da so imele po šestnajst konverzov, kot je to določalo redovno pravilo. V 17. in 18. stoletju sta naša cistercijanska samostana in tudi postojanke v njuni bližini imeli le po enega do dva konverza. Spričo zgornjega je razumljivo, da se je obseg dominikalne zemlje manjšal in da so cistercijani razpustili svoje grangije in njihovo zemljo razdelili v hasnovanje podložnikom za letno dajatev.

S 15. stoletjem se pričena čas splošne gospodarske in duhovne krize, ki se odraža tudi v življenju redovnikov in gospodarstvu samostanov. Od druge polovice stoletja pa so bili naši samostani, zlasti še tisti na Dolenjskem, izpostavljeni neprestanim turškim pustošenjem: plenilci naših krajev so npr. leta 1471 požgali pletersko kartuzijo in stiško opatijo ter opustošili samostansko zemljo in odvedli s seboj veliko število podložnikov. Turška pustošenja so seveda slabila samostansko gospodarstvo, saj je prav tedaj mnogo kmetij opustelo, kot je razvidno iz stiškega urbarja iz 1505 in iz pleterskega urbarja iz 1507. Od 915 stiških kmetij jih je bilo kar 240 tedaj pustih, od 464 pleterskih pa jih 70 ni bilo poseljenih. Nevarnost pred Turki je od samostanov terjala velike vsote za utrjevanje poslopij. Vemo, da so predstojniki naših samostanov po turškem vpadu 1471 utrjevali postojanke, kar je terjalo precejšnje denarne vsote. Svetna in cerkvena oblast sta obema cistercijanskima samostanoma skušali pomagati s pridružitvijo nekaterih župnij. Imetnik dušnopastirske postojanke je namreč po pridružitvi /inkorporaciji/ imel pravico do večjega dela dohodkov. Zanimiva je v dokumentih in korporaciji župnij obema cistercama izjava, da je prišlo do podelitve župnij samostanoma zaradi zmanjšanja njihovih dohodkov kot posledica turških pustošenj. Tako je kostanjeviški samostan v letu 1474 prejel župnijo Sv. Križa pri

Kostanjevici, stiška opatija pa je v letu 1454 dobila župnijo Sv. Andreja v Beli Cerkvi in 1497 župnijo v Šmarju pri Ljubljani.

16. stoletje pomeni tudi za samostane čas najgloblje duhovne in gospodarske krize. Splošna gospodarska kriza ter turški vpadi in pustošenja (1529, 1532) so zmanjšali samostanske dohodke in s tem jemali duhovnim ustanovam gmotno podlago. Zmanjšanje dohodkov je imelo za posledico zmanjšanje števila redovnikov, kar se je odražalo tudi v duhovnem življenju postojank. Samostane pa so od leta 1526, po bitki pri Mohacsu, močno bremenile dajatve za protiturško obrambo. Deželni knez je namreč vedno pogosteje od samostanov terjal velike denarne vsote. Tako so v letu 1541 samostani dali naslednje vsote: pleterska kartuzija 1000 goldinarjev, kartuzija v Bistri 600 in kostanjeviška cisterca 200 goldinarjev, leta 1544 pa je deželni knez od stiške opatije terjal 1500 goldinarjev. Reči smemo, da so prav zahteve Ferdinanda I. v veliki meri omajale trdnost samostanskega gospodarstva in da so se od tedaj samostani vrteli v gospodarski politiki v začaranem krogu. Pomanjkanje denarja je zahtevalo najemanje kreditov, za katere so predstojniki zastavljali plemstvu in meščanom zemljo in letne dohodke, ali pa jo dajali v večletni zakup. Predstojniki so se bali izgube zemlje, pa so si za ponovno pridobitev dohodkov izposojali denar in zato zastavljali drugo zemljo, s čimer so lezli v nove dolgove. Ker so bile samostanske blagajne prazne, redovniki niso mogli poravnati deželnih davkov in stanovi so jim zasegli posest in letne dohodke ter jih ponudili interesentom iz plemstva in meščanov. V letu 1529 je deželni knez od samostanov zahteval naklado od četrte vrednosti samostanske zemlje /*quart*/. Omenimo naj še, da je Ferdinand I. prvokrat posegel po cerkvenih dragocenostih, kar so nato deželni knezi storili še nekajkrat /npr. 1704/.

Od druge polovice 16. stoletja so deželni knezi vedno bolj posegali v redovno in gospodarsko življenje samostanov. Tako so bogate duhovne ustanove postale stalen vir dohodkov deželnega kneza, ki je za protiturško obrambo in za druge potrebe terjal vedno večje vsote. Zato si je tudi prizadeval, da bi ustanove upravljali predstojniki, večji tudi v gospodarskih zadevah, in da bi redovniki ne potrošili zase, za svoje služabništvo in goste prevelikih vsot. Vemo, da so mnogi predstojniki v samostanskih dohodkih gledali svoje dohodke in z razkošnim življenjem, v katerem so se zgledovali po svetni gospodi, prekomerno trošili denar in pridelke. Zato ni nič nenavadnega, da so se vizitatorji, ki jih je v soglasju s cerkveno oblastjo svetna oblast pošiljala na redovne postojanke, pozanimali ne le za duhovno življenje, temveč tudi za gospodarsko, ter so predstojnikom in vsem, ki so imeli opraviti z gospodarstvom, dajali naročila in prepovedi. Iz zapisnikov svetnih in cerkvenih vizitatorjev je moč v obilni meri razbrati vse pomanjkljivosti v gospodarskem življenju samostanov 16. stoletja. Tako je kardinal Janez Francišek Commendone leta 1567 v soglasju s cesarjem obiskal tudi redovne ustanove in ugotavljal vse pomanjkljivosti: veliko nepotrebnih izdatkov, razsipništvo in obogatenje sorodnikov predstojnikov na račun samostanov. Zanimive so tudi smernice deželnega kneza za ureditev gospodarstva iz leta 1581. Predstojniki naj bi v redu vodili gospodarstvo, imeli nadzor nad dohodki in izdatki, nadzor nad žitno in vinsko zalogo, njihovi podrejeni pa podajali nekajkrat letno obračun. V letu 1593 je naše samostane obiskal oglejski vizitator Francesco Barbaro in ugotovil porazno stanje v nekaterih naših samostanih, pohvalil pa je npr. stiškega opata Lavrencija Zupana. V obeh kartuzijah na Štajerskem je bilo stanje od srede 16. stoletja takšno, da je deželni knez in nadvojvoda Karel II. priorjema odvzel pravico do razpolaganja s premoženjem in je postojanki izročil kot komendi kardinalu Cahariji Delphinu. Ta je seveda skušal samostana čim bolj denarno izžeti. V letih 1589-1591 je obe kartuziji upravljal reinski opat Ju-



rij Freyseisen, od 1591 do 1593 pa so ju imeli graški jezuiti, ki so dohodke uporabili za svoj kolegij. Leta 1595 je prišlo med jezuitskim redom in kartuzijani do sporazuma, po katerem sta žička in bistrška kartuzija ostali kartuzijanom, pleterska je bila izročena ljubljanskim jezuitom, jurkloštrska pa graškim.

V letu 1563 je deželni knez izdal dva patenta, s katerima je odločilno posegel v gospodarstvo samostanov. Dokumenta sta določala, da ne sme nihče od duhovnih ustanov kupiti zemlje in da jim laiki zemlje ne smejo prodati, darovati ali zapisati v oporokah. Knez je hotel preprečiti, da bi brezvestni predstojniki zemljo prodajali in denar uporabili za "nepotrebne izdatke", kar so le-ti delali, čeprav so smeli posest odtujiti le s privoljenjem redovnega vodstva. Odslej so morali predstojniki ob nameravani prodaji zemlje in letnih dohodkov prositi za soglasje deželnega kneza, ki je bil v dajanju soglasja širokogruden le tedaj, če so predstojniki posest prodali, da bi z denarjem poravnali zahteve deželnega kneza. Tudi zastavljanje zemlje je svetna oblast prepovedovala, s čimer je hotela preprečiti, da bi ta ob pomanjkanju denarja trajno prišla v tuje roke. Zgornji prepovedi je Karel II. objavil še dvakrat: namreč leta 1574 in 1587. Za vse naše redovne postojanke lahko ugotovimo, da odslej ni bilo več darovnic v katerih bi dobrotniki samostanom podarjali zemljo, ali pa so bile te zelo redke, temveč so jim namenili le denarne vsote, ki so jih pogosto za letne obresti nalagali pri deželi.

Ko so se z zmago protireformacije in katoliške verske prenovne na začetku 17. stoletja razmere izboljšale in ko so prišli za predstojnike sposobni menihi: v kostanjeviškem samostanu Jurij Urbanič /1603-1618/, v stiškem Jakob Reinprecht /1603-1626/, v žički kartuziji Vianus Gravelli /1595-1623/ in v Bistri Avguštin Brentius /1597-1621/, so se tudi gospodarske razmere pričele vidno izboljševati. Ugotavljamo lahko, da so si sicer tudi še poslej posamezni predstojniki izposojali denar in dajali zemljo in letne dohodke v zakup ali pa jih zastavljali, vendar se je to dogajalo redkeje kakor v predhodnem obdobju. Opazimo pa tudi lahko, da so si predstojniki prizadevali, da bi zemljo ali dohodke zopet pridobili čimprej nazaj. Vemo, da je nad samostanskim gospodarstvom bdela svetna oblast, vendar imamo v tem obdobju večinoma predstojnike, ki so se zavedali, da so le upravitelji samostanske posesti in ne njeni lastniki. Spomnimo se le npr. kostanjeviškega opata Tomaža Jerneja, ki mu je vizitator leta 1593 očital, da s samostanskim premoženjem ravna, kakor da bi bila njegova lastnina.

Medtem ko v 16. stoletju skorajda ni bilo več darovnic in si je večina duhovnih postojank večala posest in letne dohodke z nakupi, ki pa so bili skromni, saj so zaobjemali ponavadi le posamezne kmetije, vinograde, travnike in podobne nepremičnine, pa od začetka 17. stoletja najdemo v arhivih številne darovnice, ki so hkrati tudi dokaz o drugačnem odnosu ljudi do duhovnih ustanov, kakor je bilo to v predhodnem stoletju. Največ darovnic z obligacijami je obsegalo denarne vsote ali zagotovitev letnih obresti od glavnice, največkrat naloženih pri deželnih stanovih. Nekaj so h gospodarski trdnosti postojank pripomogle vsote, ki so jih posamezniki namenili ustanovam v oporokah. Večje denarne vsote so samostani prejeli tudi od novincev oziroma njihovih staršev pred položitvijo redovnih zaobljub: in sicer nekako od 500 do 10.000 goldinarjev. Izjema je primer stiškega novinca Maristonija, ki je stiškemu samostanu namenil grad Prestranek pri Postojni.

Čas od druge polovice 17. stoletja do sredine naslednjega lahko imenujemo tudi obdobje nakupov gradov in gosposčin ter preurejevanja samostanskih poslopj v duhu baročnega stila. To je tudi čas, ko se je večina predstojnikov naših samostanov pričela zadolževati, kar je imelo



za posledico, da je redovno vodstvo enega izmed predstojnikov odstavilo, drugemu pa odvzelo pravico do razpolaganja s premoženjem, in da je svetna oblast še bolj kot prej uvedla nadzor nad gospodarjenjem opatov in priorjev. Posebno še plemiški predstojniki so kazali veselje do nakupa gradov in sijajnih zidav. Kot prva si je gosposčino pridobila kostanjeviška opatija. Opat Janez je 1667 kupil bližnjo kostanjeviško gosposčino, njegovi nasledniki so posest še povečali. Tako je leta 1714 opat Alanus Millner kupil gosposčino Radeljco pri Bučki, a jo je opat Rudolf 1728 prodal, opat Anton baron Engelshaus je 1719 od svojega brata, stiškega opata Aleksandra, kupil grad in gosposčino Klevevž pri Šmarjeti, njegov naslednik Rudolf je 1726 kupil gosposčino Mehovo - Ruperč vrh pri Novem mestu, opat Aleksander baron Taufferer pa si je 1753 pridobil imetje Grundelj pri Šentvidu. Opat Aleksander je čutil tudi veliko veselje do gradenj in je v stilu baroka preuredil samostan, tako da se je do leta 1745 zadolžil že za več kot 50.000 goldinarjev.

Med stiški opati se je lotil velikih nakupov posesti, zlasti gradov in gosposčin, plemiški opat Anton baron Gallenfels /1688-1719/. Anton si je najprej pridobil v letu 1693 gosposčino Klevevž pri Šmarjeti, leta 1696 je kupil gosposčino Gretež pri Mokronogu, v letu 1699 pa še gosposčino Trebnje. Za nakupe gradov in gosposčin si je opat Gallenfels najemal kredite pri cerkveni in svetni gospodi, pri meščanih in celo pri nekaterih podložnikih ter je svoji ustanovi naredil za blizu dvesto tisoč goldinarjev dolga. Njegovi nasledniki so morali odplačevati dolgove z obrestmi in so bili v neprestanih finančnih težavah. Vmes je posegel tudi deželni knez in cesar Karel VI., ki je odredil, naj se spiše prednostna lista upnikov, po kateri so se v Stični pri odplačevanju dolgov morali ravnati. Svetna oblast je tudi imenovala posebno komisijo za nadzor samostanskega gospodarstva in je za nekaj let opatu Engelshausu odvzela pravico do razpolaganja s samostanskim premoženjem, kar se v zgodovini stiškega samostana še ni zgodilo. Antonovi nasledniki so marljivo odplačevali dolgove, hkrati pa še imeli denar za gradnje in prezidave samostanskih poslopij, pri čemer sta se odlikovala opata Viljem Kovačič /1734-1764/ in Frančišek Ksaverij baron Taufferer /1764-1784/.

Med žičkimi priorji se je lotil gradenj, nabave opreme in nakupa posesti Janez Krstnik Schiller /1684-1698/. V letu 1692 je za blizu 50.000 goldinarjev kupil bližnjo konjiško gosposčino, ki je v sredini 18. stoletja štela 575 podložnikov in veliko sogornikov. Prior je samostan tako zelo zadolžil, da ga je 1698 redovno vodstvo odstavilo, saj je njegov naslednik, prior Gašper Ubitz /1698-1703/ ob nastopu prianske službe prevzel za blizu 300.000 goldinarjev dolga. Tudi v primeru žičkega samostana je svetna oblast zahtevala seznam upnikov in jih razvrstila v vrstni red, po katerem je bil samostan dolžan upnikom poravnati letne obresti in glavnico. Prior Gašper se je v tej stiski obrnil po pomoč na redovno vodstvo ter na papeža in cesarja. Pri zadnjih je dosegel, da je bila samostanu v letu 1704 pridružena bogata konjiška župnija, katere del dohodkov je odslej imel samostan. Tudi bistrški priorji niso hoteli zaostajati za predstojniki večine samostanov v pogledu nabave posesti in gradov. Tako je prior Ludovik baron Ciriani leta 1662 kupil od Janeza Jurija Palmburga gosposčino Loško pri Cerknici ter še vrsto nepremičnin.

Čprav so se nekateri predstojniki naših samostanov preko mere zadolževali, bi zanje nasplošno mogli reči, da niso bili slabi gospodarji. Pomislimo le na velike vsote, ki so jih potrošili za gradnje in prezidave samostanskih poslopij in nabavo opreme, zlasti za samostanske cerkve, in na številne zahteve deželnega kneza, zlasti v času vojn. Vemo, da so naše postojanke morale vsako leto plačati po več tisoč goldinarjev t. im. naklad, k čemur moramo prišteti še t. im. izredne naklade. Prispevke pa je

od samostanov terjalo tudi redovno vodstvo: za opate in priorje, ki so se udeleževali generalnega kapitlja, za vzdrževanje udeležencev na zasedanjih kapitlja in za druge redovne potrebe. Zato so si predstojniki nekaterih samostanov poskušali pridobiti sredstva zunaj agrarnih dejavnosti. Žička kartuzija je npr. imela že od prve polovice 17. stoletja steklarno, ki je bil najstarejši obrat te vrste na slovenskem Štajerskem. Žički steklarji so izdelovali vse tiste predmete, ki so bili tedaj največ v rabi, steklo za vsakdanjo rabo, pa tudi posodo za lekarniške in laboratorijske potrebe. Po odkritju vrelca pri Rogatcu /Rogaška Slatina/ koncem 17. stoletja so žički redovniki prodali velike količine slatinskih steklenic. Za leto 1726 se omenja, da so prodajali steklo tudi v svojem t. im. žičkem dvoru v Mariboru.

Oba cistercijanska samostana in obe kartuziji sta bili pod cesarjem Jožefom II. razpuščeni. Cesar je najprej /1782/ ukinil žičko in bistrško kartuzijo, nato pa leta 1784 stiško opatijo, naslednje leto pa še kostanjeviško. Inventarni popisi dokazujejo, da so predstojniki najbolj zadolženih postojank do osemdesetih let 18. stoletja poravnali velik del dolga in da po samostanih najdemo tedaj kar precej inventarja. Najbolj zadolžena žička kartuzija je ob ukinitvi imela le še za nekaj nad 20.000 goldinarjev dolga, vsa aktiva skupaj je znašala nad 300.000 goldinarjev, pasiva pa blizu 34.000 goldinarjev. Vrednost premoženja kartuzije v Bistri je bila nekaj nad 200.000 goldinarjev. Tudi na začetku 18. stoletja močno zadolžena stiška opatija je koncem stoletja imela za nekaj nad 65.000 pasiv in za nad 300.000 aktiv. Pasiva kostanjeviške opatije so 1785 znašala nekaj nad 100.000 goldinarjev, aktiva pa blizu 165.000 goldinarjev, h katerim moramo prišteti še vrednost kostanjeviških gospoščin, ocenjenih na okoli 150.000 goldinarjev. Tako je bil verski sklad, ki mu je bilo dodeljeno premoženje ukinjenih samostanov, močno obogaten.

*Jože Mlinarič*



# The Economy of Cistercian and Carthusian Monasteries in Slovenia

In discussing the economy of medieval monasteries, which was based primarily on cultivation of the land, it is important to consider the significance of manual labor to a medieval society. In the Middle Ages, people were divided into three groups: those whose main occupation was prayer (*orantes*), those who were in the service of armies (*bellantes*), and manual workers, who belonged to the bottom social stratum. However, we must also consider the manual labor of monks, who were otherwise totally dedicated to spiritual life. We know that some groups of Eastern hermits rejected manual labor completely. Their view was based on the following words from the Bible: "Do not cease to pray." But the apostle Paul also introduced a proverb: "He who shall not work, shall not eat (Tes.I,5,17 and II,3,10)". Many hermits managed to adhere to both rules by being involved in activities which enabled them to pray and work at the same time (basket-making, for example and suchlike), which helped them earn some money. Even St. Pachomius (c. 287-347) and St. Basil the Great (c. 330-379), the organizers of Eastern monasticism, had to comply with both these rules. A more positive view of manual labor in the West was expressed by St. Augustine (354-430) in his book "De opere monachorum", which he wrote in A.D. 400. He criticised those monastic orders which devoted themselves to prayer, contemplation, and singing, to the exclusion of manual labor. The foundation of Western monasticism was laid by St. Benedict of Nursia, known as "the father of Western monasticism". His *Regula* from A.D. 534 set standards that were observed by all subsequent founders of monastic orders. Prayer and reading of the Holy Bible were central to spiritual life in his communities. Spiritual wholeness was to be obtained through prayer, brotherly love, obedience and work, and less through asceticism. The first principle of monastic life should be religious duty (*opus dei*), the second, work. They liked to use the saying: "*Ora et labora!*" These words are from St. Benedict's *Regula* (Chapter 48): "Idleness is the enemy of the soul. Therefore monks should divide their time between manual work and reading of the Bible." Thus the Benedictines devoted a part of each day to prayer, and a part to manual labor, which took up more hours at times of sowing, harvesting, and constructing buildings. However, when the scope of the Benedictines' religious duty widened – more time was spent on teaching young boys and copying texts – less and less time was available for manual labor. Their attitude towards manual labor changed accordingly.

A completely different attitude towards work and the acquisition of worldly goods was expressed by Cistercians and Carthusians – two orders that were established during a time of spiritual unrest and the spring of monastic reform. Numbers of the community of the disciples of St. Bernard and St. Bruno wished to be economically independent of their surroundings. They were willing to work for their living (*manibus et sumptibus*) and to divide surplus produce among others. In *Apologia*, a book he wrote between 1123 and 1125, St. Bernard says that work is as valuable as fasting, silence, and nightly prayer. He emphasized that the monks should be economically self-sufficient, and not a burden to anyone else. Groundrules for the economy of monasteries were given in the first Cistercian regulations. Their agrarian orientation was emphasized. Regulations decreed that the monks should work for their livelihood or employ paid workers, so they were in need of land and livestock. Monasteries were allowed to have forests, vineyards, waters, pastures, and arable land for their own use, but their estates had to be far from other human settlements. Regulations prohibited monks from living off other people, or from accepting handouts. They were also not allowed to possess churches, nor to collect fees from altars, burials, nor to possess settlements with bread ovens, mills, and other similar things. Regulations

stated that such conduct would be "contrary to the purity of the order" and not in harmony with the order's purpose. The Carthusians, who are known for their strictly eremitic monastic life, also valued work highly, and tried to be as self-sufficient as possible. At first, this order also rejected the idea that they could live off the labor of other people. Because of their special way of life, monasteries were divided into two "houses": the upper house (*domus superior*) and the lower house (*domus inferior*). The upper house was inhabited by monks who dedicated their lives to contemplation and intellectual work. They never worked in the fields, even though they were required to do chores within the confines of their house. The lower house belonged to lay brothers (converts), who laboured on the land and tended the livestock. The lower house was the economic center of every Carthusian monastery.

Both monastic communities, the Cistercians and the Carthusians, observed this division into monks and laymen, mentioned in Cistercian regulations as early as the 12<sup>th</sup> century. In order to be as self-sufficient as required of them, the Cistercians had to develop their own economy. Since there was a lot of manual work to be taken care of, only little time could be devoted to religious duties (*opus dei*). Religious duties were thus left to the pious monks, manual labor to laymen (converts). But even monks had to lend a hand at times of sowing, planting, harvesting, and constructing new buildings for the monastery. The division of the community into monks and laymen did not have any social significance at first, it was merely practical. Converts were people from lower social strata, peasants and craftsmen. This is understandable, because they came from an environment in which life was oriented almost entirely around manual labor. These workers brought to the monasteries certain skills that people of a higher social origin lacked.

The economic success of the Carthusians and Cistercians was due to the institution of laymen and the sound way in which the estates were managed. Having sufficient land was a primary necessity for any monastery. New monastic communities with scant income and a meager estate were not accepted into the order. The land donated was usually far from villages or other settlements, often on marshy and forested terrain. New communities first had to drain the marshes and fell the forests in order to make land suitable for farming. "Give these monks barren marshes or untamed forests, and in a few years you will find not only churches, but human dwellings as well", is what Girald of Wales wrote about the Cistercians in 1188. The Cistercians organized their estates into special economic units called "granges". Granges were already envisaged in regulations from 1134. These units were not to be farther than a day's walk from the monastery. They were cultivated by laymen and hired hands. There were about 150 to 210 hectares of land to a grange. Crops best suited to the quality of the soil were planted. This type of farming yielded large crops at minimum expense.

While the Cistercians developed an intensive type of agrarian economy on their granges, often far from the monasteries, the Carthusians, in contrast, were faced with two difficulties. The rules of the Carthusian order limited the number of members at each station and forbade the possession of land outside the official borders of the monasterial estate. Numerous laymen (converts) in the early days of the Cistercian order allowed the intensive economic development and self-sufficiency of each station. Up until the 13<sup>th</sup> century, the number of laymen in most Cistercian monasteries exceeded the number of monks. For example, around 1150, the monastery in Clairvaux had 200 monks and 300 laymen, while Carthusian stations only had thirteen monks and sixteen laymen



at first. The *Statuta Guigonis*, from 1127, allowed the admittance of an additional monk. Subsequent regulations permitted a station to accept more members if some in the convent were unable to participate in religious duties and manual labor. Regulations from 1259 permitted seven more laymen to be accepted. In this way, the number of members in a community increased a little, but not significantly. We do know of an exception. The monastery in Gaming, Lower-Austria, belonged to the same Upper-German province of the order as our Charterhouses, but had double the number of monks and laymen originally permitted (*Doppelkloster*). The second thing that hindered the economic development of the Carthusian order was the prohibition of acquiring land beyond the official borders of the monastic estate. This regulation had been effective ever since the establishment of the second settlement of St. Bruno, Santa Maria della Torre, in Calabria. It was surrounded by two square miles (about 15 hectares) of land. The aforementioned regulation of the great prior, Guigo, from 1127, states that the Grande Chartreuse "should not have any land outside the confines of its desert". No fields, no vineyards, no gardens, no churches, no graveyards, nor contributions, or anything similar, which could lead to greed and a craving for material possessions and worldly goods. Men who founded monasteries, in concern for the economic stability of their endeavours, often donated incomes and their own land, even if it was beyond their community's borders. The charterhouses were reluctant to give up these acquisitions, especially if the land was fertile and promised a good profit. Every change in the estate had to be approved by the order's General Chapter, as was laid down in rules from 1259.

The basic property, meaning land and the annual income of a station, was donated by the founder, but contributions were also donated by the secular nobility. In return, these individuals were granted the right to be buried in the churches or monasteries of the recipient monastic order. Certain religious ceremonies, especially on anniversaries of their death, were carried out for the benefit of their departed souls. The superiors of the orders at first decreed that indulgences should not be granted in exchange for financial contributions, but later moderated their position, since even Cistercian and Carthusian stations refused to give up the material benefits of donation deeds with obligations attached. Because some stations became quite wealthy, the General Chapter in Citeaux in 1191, for example, did not permit its stations to buy additional real estate. This prohibitive motion was put in effect again in 1206, but exceptions were made, if the Chapter itself or the abbots of neighbouring stations gave their consent. In 1214, the General Chapter strictly forbade Cistercian stations from buying land, vineyards, bread ovens, and mills, but still permitted them to acquire land and income based on contributions, as long as there were no obligations attached to them. In 1224, the General Chapter in Citeaux permitted the monasteries to lease land to peasants, if this would benefit the stations, but an individual abbot could do so only with the consent of his community, his superior abbot or visitor. He also had to reach an agreement with the local bishop on the matter of the annual tithe peasants were obliged to submit. Authorities within the Carthusian order at first resisted this development, because it was contrary to their primary goal of earning their own living, but the changes could not be stopped. Exceptions, which were earlier granted to individual stations by the priors gathered at the General Chapter at the Grande Chartreuse, soon became the norm for the whole order. The extent of monasterial estates diminished, and they were soon reduced to the area surrounding the monastery buildings. Stations of both orders began to dissolve granges, and to divide arable land into plots and offer them to peasants, who in return for a lease had to submit

a part of their crop or income. Monastic superiors first leased plots for a limited time, later for the duration of a renter's life-time, and finally sold them in accordance with secular commercial law. In this way, ecclesiastical institutions, as lords over lands, became a part of the feudal system, and strayed from their primary purpose. It must be born in mind that even monastic orders were set in a particular time and space, and were subject to influences from their environment. As regards their economic welfare, the superiors of the orders had to find a balance between the demands of their primary ideals and everyday reality.

The Cistercians and Carthusians, in contrast to the Benedictines, originally rejected various sources of income, even the acceptance of the tithe peasants normally submitted to the Church. The collection of the tithe, which was originally a privilege of the Church, and later also of secular lords, was a source of dispute even in the first hundred years of the existence of the two orders. Some Popes were also involved in these disputes. In 1132, Pope Innocent II granted the Cistercians a privilege that released them of their obligation to submit a tenth of all proceeds from land which was cultivated by the monks themselves, and also from livestock they raised themselves. This ordinance was later modified several times, since secular feudal lords wished to exact a tithe from monasterial estates, too. The question of taxes was raised at the 4<sup>th</sup> Lateran council (1215), headed by Pope Innocent III. This council is an important milestone in the development of the Cistercian order and ecclesiastical law on the tithe in general. Monastic obligations, in this respect, were finally clarified. Monasteries were no longer obliged to pay a tithe from land they cultivated themselves. Their position regarding exacting a tithe was now the same as that of secular feudal lords. The main economic necessity for monastic communities was to acquire sufficient arable land. Founders donated not only arable land, but also land which had yet to be prepared for farming. Marshes had to be drained, forests cleared. The latter was always carefully planned, because forests gave timber for construction and wood for heating, as well as fodder and litter for the livestock. Clearings were turned into arable land, pastures, and vineyards. The Cistercians in particular were successful in raising crops of a single culture over extensive areas of land. All monasteries had vineyards if the climate and the quality of the soil were right. Wine was not needed just for drinking, but also for religious ceremonies. Surpluses in wine, crops, and livestock enabled them to trade. Close cooperation among individual monastic stations resulted in new sorts of wine, fruit, vegetables and livestock. Livestock was important to the economy of any monastery, especially the breeding of horses, cattle and sheep. Cattle provided milk, and hides to make parchment and leather. In the 13<sup>th</sup> century, the motherhouse of the Cistercian order had about 900 head of cattle. Monastic communities in some countries, especially those in Flanders and England, had big herds of sheep. The monks needed plenty of wool for their clothing, and for trade. Fishery was also very important to most monasteries. We know that a diet of fish was allowed to monks of any order, including the strict Carthusians. Most monasteries had fish ponds almost from the start. In some places, a special monk, called *magister piscium*, was put in charge of the ponds. The abbey of Walsassen in Bayern had as many as 159 fish ponds in 1571.

Monastic communities did not try to be self-sufficient just in producing their own food, but also when it came to craftsmanship. Monastic craftsmen were mostly converts: weavers, cobblers, blacksmiths, tailors, carpenters, builders, etc. They represented all the basic crafts. Craftsmen were already mentioned in Benedict's Regula, which also contained instructions concerning workshops and the sale of products. Many such



regulations can be read from the records of the General Chapter's meeting in Citeaux and Grande Chartreuse. Converts, sometimes helped by hired workers, fashioned clothes and shoes from material available at a station. Blacksmiths made tools needed for work in the fields and in the houses. Brickmakers were responsible for bricks, quarries were exploited for stone and lime. In an age when the exchange of produce was prevalent in trade, monasteries could easily satisfy their needs and maintain self-sufficiency as envisaged in St. Benedict's *Regula*.

Excess stocks of crops and wine, livestock and manufactured objects, and, of course, the fact that money was hard to come by, enabled, if not forced, monastic communities to start trading with the outside world. Of course, there were regulations to consider. The Benedictine and Cistercian monks could visit village fairs, but the Carthusians could not. The Cistercian General Chapters originally forbade monks from visiting fairs in places which were more than a three or four days walk away. Only two monks or two converts were allowed to go. The superiors often complained at the order's General Chapters about the dangers of such ventures. At first, monasteries tried to avoid trading on their own doorstep, because people were noisy and disturbed the peace of the monastery inhabitants. They preferred to sell their goods in market places. "Whenever a community's goods are sold, let those who oversee their handling beware of any misconduct... When setting the price do not be greedy. Always sell cheaper than peasants can manage." This is from Benedict's *Regula* (chapter 57). Monasteries were intensively involved in the wine trade. Some monasteries, especially in France and Germany, derived most of their income from the sale of wine. By the end of the Middle Ages, the Cistercian station in Eberbach could sell as much as 400,000 litres of wine in Cologne if the harvest was good. However, monasteries also sold their wine retail, in taverns (*tabernae*) outside their monasterial buildings. The Cistercian station of Rein by Graz already had a tavern in the 12<sup>th</sup> century, even though the order's regulations originally prohibited such endeavours. Regulations from 1134 clearly state that these activities are not to be undertaken by monks or converts, nor by anyone else acting on their behalf. Mention should also be made of the so called "free houses" which most monasteries possessed in nearby towns or along main roads in the Middle Ages. Feudal lords granted certain privileges to these free houses. On their premises, free trade was guaranteed, storing stock was possible, trade fees were not collected, and annual taxes that would usually go to the city authorities in whose bounds such houses stood, were not demanded. These privileges caused competition and fuelled disputes between monks and city merchants. There was, for example, a dispute between the Rein community and the citizens of Maribor, which occurred at the end of the Middle Ages. The community had a vineyard in the near vicinity of Mariobr and successfully competed with other wine merchants, who eventually raised so much fuss that the abbot decided to sell these vineyards and buy new ones in Radgona and Ljutomer.

By the end of the Middle Ages, seven monastic stations had been established on Slovenian territory. These include four Charterhouses, two Cistercian abbeys, and one Benedictine abbey. They are known as the old orders. Our oldest monastery is the abbey in Stična, established by Patriarch Peregrine of Aquileia in 1136. This is our oldest and the most important institution in the spiritual, religious, ecclesiastical and cultural senses. It also played a significant economic role. Patriarch Peregrine also established an abbey in Gornji Grad (1140) designating to it the same role in the region of Styria, as Stična had in Lower Carniola. In the second half of the 12<sup>th</sup> century, two Carthusian monasteries were "born". A Carthusian monastery in Žiče was established around 1160 by Count

Otakar III of Traungau, from Styria, and a monastery in Jurklošter (around 1170) by Bishop Henry of Gurk. In the 13<sup>th</sup> century, we gained another two institutions. In 1234, Bernard Spanheim established a Cistercian monastery at Kostanjevica, on his estates along the Krka river. In 1255, a Charterhouse was established in Bistra near Vrhnika. The deeds of establishment were issued by Ulrich III, Bernard's son, in 1260. The last Carthusian house here was established in Pleterje by Herman II of Celje, who was later buried in its church.

Every founder was obliged to provide a sufficient material foundation for the new institution. He had to donate enough land and annual income for the station to develop and prosper. The supreme authorities were inclined to accept a new stations into the folds of the order only when a visitor pronounced that all regulations were being observed by the new community. Of course, the founder too, had to observe regulations which decreed that the monastery and its estate be as far from other human settlements, and also other monastic communities, as possible. Land had to be arable, or at least capable of being prepared for farming in the future. Cistercian monasteries were usually built at the end of a secluded valley. Such a location protected them from disturbances from the outside, and was usually fertile enough to provide food for the monks. Estates and granges developed in close proximity to the monastery. Whenever a Carthusian monastery was established, two houses had to be built. The "upper house" which stood at the very end of the valley and was the home of the monks, and the "lower house", which guarded the entrance to the valley. Brothers laymen (converts) who lived there could keep an eye on visitors and travellers, and decide whom to let through to the monastery. The lower house was the economic center of the monastery. A procurator was chosen to oversee the converts and work on the estate. The Benedictines had a saying about how Benedict liked heights (*Benedictus montes amabat*), so they always looked for hills on which to build their monasteries.

When Patriarch Peregrine was searching for a location for a new Cistercian monastery, he chose a place called Sitik, at the end of a fertile valley. An estate was located near the monastery and a grange was organized on territory near present-day Ivančna Gorica. Both estates were active up to the 18<sup>th</sup> century, when the monastery was closed. Peregrine donated vineyards in the vicinity of Novo mesto. From the start (1136), a "villa Wingarten" is mentioned in official papers, which indicates that this area was at least partly cultivated even then. It is here that the Stična monastery built a wine house called Bajnof (*Weinhof*), that became the economic center of their wine-growing manor. Peregrine also contributed land near the Temenica river in Lower Carniola. This monastic estate expanded greatly through contributions and purchases made by its priors. The oldest land register, from 1505, shows that there were more than two hundred subordinate peasant farms, twenty mills and several other economic units. Bajnof and a manor in Bodendorf by Murau were special economic units. In 1643, Bajnof had over two hundred farms rented to peasants, eighteen tenants and three mills. Bodendorf had about fifteen farms and two taverns. The monastery in Stična was also among the biggest landowners compared to other monastic communities, and certainly the biggest landowner in Lower Carniola. Kostanjevica, the second Cistercian monastery in Lower Carniola, was established about a hundred years later than Stična. By then, some of the strictest rules concerning the establishment and management of monasteries had been moderated. Bernard Spanheim built the monastery near his settlement in Kostanjevica. This would have been impossible in the 12<sup>th</sup> century. In the 13<sup>th</sup> century, granges started deteriorating, land was divided



into plots and these were rented to peasants. During its existence, Kostanjevica had several estates, on which they raised cattle and stored their crops. The estate at Imenje in the basin of Šentjernej was originally probably a grange, which was later divided into seven farms. In the 18<sup>th</sup> century, the farms were deserted, some of the land was set aside for pastures and later turned into a stockbreeding estate, and some for fish ponds. In 1731, the estate was divided into four farms. Kostanjevica also had wine houses (in Raka, Carina, and near the monastery itself) on their vine-growing territory along the Krka. The oldest land register, from the middle of the 14<sup>th</sup> century, shows 357 inhabited farms and twelve abandoned farms. It should be remembered that Bernard donated 220 farms in 1249. The land register from 1625 shows only 303 farms, in spite of many donations and purchases. From the second half of the 15<sup>th</sup> century on, many farms were abandoned because of the devastation caused by Turkish raids. In the first half of the 16<sup>th</sup> century, the monastery had to hand over more than a hundred farms to the prince of the province, who gave them to the Uskoks – settlers who helped defend these parts in times of war.

Both Carthusian monasteries in Styria, Jurklošter and Žiče, were established when building two houses was still compulsory. Count Otakar Traungavec chose a location at the foot of Konjiška gora. The only access to this monastery was from the direction of Žiče village. Otakar's choice of this estate near Konjice, "which is surrounded by high hills, and therefore suitable for Carthusians", was recorded in official documents in 1165. The upper house was built at the end of the valley; the lower house stood at its entrance, near present day Špitalič. The economic center was at the lower house, which was surrounded by some manor land farmed by converts and hired workers. The original borders of the estates owned by the Carthusian monastery in Žiče went north to the Drava river and the vineyards in Počehova, from there to the vineyards at Mestni vrh by Ptuj, from whence they ran to the Volgajna river, then to the Savinja river, from the Savinja towards Vitanje, across Pohorje, and again to the Drava river. The monastery in Žiče had granaries and cellars on its manor in Skedenj near Špitalič. Kumen near Špitalič, Kapunov dvor on Pohorje, and the manor in Suhadol were devoted to raising cattle. The oldest land register, from 1564, shows a count of 449 serfs. In addition, the monastery had several vineyards and land in the vicinity of Maribor and beneath Pohorje.

When Henry I, Bishop of Gurk, was looking for a place to build a monastery, he chose the narrow valley of the Gračanica river, which he thought would be perfect for the settlement of Carthusians. The upper house and the Church of St. John the Baptist were built at a location near the present day parish church. The remains of the original Carthusian monastery still exist. The lower house and the Church of Mary were built in Marijina vas – a village called after this church. The main access to the monastery was from the direction of Planina. This Carthusian house was not successful for long. In 1208, Leopold VI, Duke of Babenberg, established a new monastic station. This time the lower house probably stood on the opposite side, with access from Laško, perhaps on the site of present day Jurklošter. Records from 1542 show that this estate was divided into three units, and that it occupied the territory between the Sava and Savinja rivers. However, most of their land was north of the Gračanica. At that time, this Carthusian estate had about 285 serfs and about 170 farms, 60 independent farms, and a mill.

In the 13<sup>th</sup> century, Bernard Spanheim, Duke of Carinthia and the feudal superior of Carniola, established a Carthusian monastery in Bistra.

His work was finished by his son Ulrich III. The existence of this station was first recorded in 1257, when Pope Alexander IV granted them all the rights and privileges of their order. Ulrich donated more than a hundred farms, at three locations south of Ljubljana, and on the left bank of the Sava river. The order's supreme officials approved of these borders (*termini passessionum*), which in 1265 ran along the bank of the Ljubljanica, past Podpeč between Ljubljana and Vrhnika, and the village of Kamnik, towards present-day Rakitna, and westward to Cerknica, from there straight towards to north-west, over Borovnica to Tunjica, and finally from Vrhnika back to the starting point. Bistra received many donations of land in the following centuries, especially vineyards. The borders of its estates expanded towards Vipava and Koper. The land register from 1659 shows that, in addition to the land surrounding the monastery, the Carthusians from Bistra had real estate in Ljubljana, cellars in Vipava, and vineyards in Solkan, Podnanos and Ajdovščina. The core of their estate was at two locations. First, nine parishes in the vicinity of Borovnica, Cerknica, Vrhnika, and Golo. Second, four parishes on the left bank of the Sava river.

Pleterje was the last Charterhouse to be established on Slovenian soil. Herman II of Celje, who was buried near the main altar of the Carthusian church, was the founder of this community. Settlement in Pleterje started in 1403, it was officially established in 1407, and accepted into the order in 1410. When this monastery was founded, the building of lower houses was no longer obligatory, so converts were moving into the upper houses. It was already hard to find wilderness land far from other human habitation. In 1429, the Carthusian order acknowledged the borders within which the monks were allowed to possess land: in a radius of approximately 50 kilometers around the monastery. It is also significant that this monastery was established at a time when patrons were hard to find. Most of the land was donated by the founder, Herman II and his sons, Frederik II and Ulrich II. The land register from 1507 says that the Pleterje estate was divided into six units, located around the monastery itself, on both banks of the Krka river, in Žužemberk, Bela krajina, Suha krajina, and in Styria between Planina by Sevnica and Šentjur by Celje. Vast vineyards in Lower Carniola were also in their possession. In 1507, Pleterje had 394 inhabited and 70 abandoned farms, five manors, twenty-three mills, and some manor land around the monastery. There were also 83 plots of barren land and 600 plots of land in hilly terrain.

Monasteries initially acquired land and annual income from their founders, but there were other patrons from the ranks of the nobility, prosperous citizens, and by the end of the Middle Ages, even individual peasants. The most generous patrons of monastic institutions were members of our most prominent aristocratic families. Among them were the noble families of Celje, Ptuj, Walsee, Auersperg, Svibno, and Čretež. Donors usually came from the region in which a particular monastery stood, or from the near vicinity. Many of them earned the right to be buried in the churches of the relevant order, and a promise that religious services would be held for them after their death. The monastery in Stična was showered with such obligatory donations throughout the Middle Ages. From the onset of the general social, economic, and spiritual crisis in the 15<sup>th</sup> century, the number of donations declined, until they stopped almost completely by the beginning of the 16<sup>th</sup> century. This trend had its effect on the economy of monastic stations. When the last Count of Celje died in 1456, the monastery in Pleterje lost its chief patron and protector. Patrons did not donate only land and annual income, they also gave large amounts of money (for example, Virida of



Milan to Stična, at the beginning of the 15<sup>th</sup> century) for new buildings, real estate, and inventory. Monastic superiors even bought land with this money. Many patrons gave land wherever they happened to have it. Sometimes it was too remote, and these estates were often sold or exchanged for more suitable locations. The results of this strategy were already evident in the Middle Ages. By then, most monasteries had succeeded in getting rid of remote property, rounding up their estates and strengthening their cores.

The supreme authorities of any order watched closely over the property of their monasteries. The sale of land was permitted only as an exception. Between 1414 and 1417, the General Chapter of the Carthusian order reinstated an old regulation that "less useful" land could not be sold. A prior could sell such land only with the consent of his chapter or at least one visitor. The money was then immediately used to buy new, better land. The order also wanted to have control over the economy of monasteries. In 1495, the General Chapter in Grande Chartreuse (the Carthusian mother house) demanded that every monastery submit an annual financial report, which was revised by a vicar, procurator, and at least two monks. It is evident from the minutes of General Chapters, whether Carthusian or Cistercian, that they were as concerned with the economic state of their monasteries as with religious matters.

"Free houses" and certain other privileges prove that our monks traded their produce soon after their stations were established. Trade routes can be reconstructed from official documents stating that certain monasteries do not have to pay trade dues. Most monasteries earned the privilege of transporting their goods, and those bought for their own consumption, through all the main regional cities. The monasteries in Stična and Bistra were both allowed to transport their goods to the coast without paying any tolls. This route was very important for both monasteries. We know that Stična sold wheat and bought fish in Rijeka at least from the 17<sup>th</sup> century on. Free houses attest the economic orientation of our monasteries. The Carthusian monastery of Žiče had free houses in Maribor and Graz. The free house in Maribor (Lent) was a storage house for goods and also a resting place for travelling monks. We know that Žiče owned property and land in the city and in its vicinity (Dravsko polje). Wine produced on the hill of present-day Piramida and by Trčova was sold in Maribor, just as wheat was. Monasteries earned some money from selling produce at fairs organized in front of their gates, where great crowds gathered on special church occasions.

The number of laybrothers (converts) started to decline in the 13<sup>th</sup> century. New orders, especially if they were mendicant, were more appealing. Fewer converts meant fewer workers to tend the monastic estates. This was felt especially hard by the Cistercians. Priors tried to deal with the problem by hiring workers and servants, but these were not prepared to work just for food and a roof over their head, as the monks and converts did. Managing and maintaining estates became expensive. Monasteries started accepting familiars (*familiars*), pious laymen whose status was somewhere between converts and hired workers. Abbots also accepted laymen, who did not wear monastic garb, and were not bound by religious vows. They only had to swear obedience to the prior and the estate manager. Converts in monasteries became fewer and fewer over the centuries. In the second half of the 17<sup>th</sup> century, the Cistercian mother house in Cîteaux had only fifty converts, and by the end of the 18<sup>th</sup> century, only ten. We do not know how many converts were in our Cistercian monasteries during the Middle Ages, but we do know that there were thirteen monks in Stična in 1275. Kostanejvica was estab-

lished at a time when the number of converts was already diminishing. We can assume, though, that our Carthusian houses had sixteen converts each, according to the order's regulations. In the 17<sup>th</sup> and 18<sup>th</sup> centuries, each of our Cistercian monasteries and the stations in their vicinity only had one or two converts. It is thus understandable that estates became smaller, granges were dissolved, and arable land rented to peasants.

The 15<sup>th</sup> century was the onset of a general economic and spiritual crisis that also left its mark on the lives of monks and the economy of their estates. Our monasteries, especially in Lower Carniola, were continuously exposed to Turkish raids from the second half of the 15<sup>th</sup> century on. In 1471, the Carthusian monastery in Pleterje and the abbey in Stična were burned down. The fields were devastated, and peasants taken into slavery. Constant raids weakened the monastic economy. Many farms were abandoned at this time, as seen in town records of 1505 (Stična) and 1507 (Pleterje). Of the 915 farms owned by Stična Abbey, 240 were abandoned, and of the 464 of Pleterje Charterhouse, 70 were abandoned. Monasteries had to contribute to the cost of fortifying their buildings. We know that after the raid in 1471, most monasteries spent large amounts of money to fortify their stations. Both Church and secular authorities tried to help our Cistercian monasteries by incorporating some parishes. The monasteries could collect more income in this way. In 1474, the parish of the Holy Cross was incorporated in the monastery in Kostanejvica. Two decades earlier (1454), the monastery in Stična received the parish of St. Andrew in Bela Cerkev, and the parish of Šmarje by Ljubljana in 1497.

The most critical moments of this economic and spiritual crisis came in the 16<sup>th</sup> century. A general economic crisis and the devastation left behind by Turkish raids (in 1529 and 1532) reduced monastic income to a minimum and eroded their material foundation. Less income caused a reduction in the number of converts and monks. All this had an effect on religious life in monasteries. After the battle at Mohacs (1526), money had to be given for fortification and defence. Monasteries contributed the following in 1541: Pleterje 1000 florins, Bistra 600, Kostanejvica 200, and Stična 1500 florins (1544). It is clear that the demands made by Ferdinand I greatly undermined their material foundation and drew their economy into a vicious cycle. Lacking money, priors had to borrow it from the nobility and citizens. Arable land and annual incomes were offered as collateral. Monastic superiors were afraid of losing property permanently, so they took out new loans to cover the original ones. Because treasuries were empty, monks could not pay taxes, so their property was seized and rented out to individuals from the ranks of the nobility or citizens. In 1529, the authorities demanded that monasteries submit money to the amount of one quarter of the total value of their land. Ferdinand I was the first to reach for Church (monastic) valuables. Many feudal lords and landowners then followed his example.

From the second half of the 16<sup>th</sup> century on, the country's princes frequently meddled in the religious and economic affairs of monasteries. Rich monasteries provided a constant income for the princes, who demanded ever more money for defense against the Turks. So they saw to it that monasteries were managed by competent men, who took care not to spend too much on the monks, their servants, and guests. We know that many superiors treated monasterial property as if it belonged to them, to use as they pleased. Many spent a great deal of money to provide the comfortable and luxurious life that the nobility had. It is not therefore surprising that secular authorities, with the approval of the church authorities, regularly sent visitators to monasteries, to inspect the



state of religious as well as economic affairs. Their records mention incompetent superiors and mirror all the shortcomings of the monastic economy in the 16<sup>th</sup> century. In 1567, Cardinal Frančišek Commendone visited many monastic communities and condemned the squandering of money and unnecessary expenditure he found there. It was not unusual for the superior's relatives to become wealthy at the expense of the monastery. The prince also provided guidelines on how to run monastic estates. Superiors were responsible for competent business, and they were supposed to have a complete overview of expenses, income, and stocks. Their inferiors had to submit financial reports several times a year. Our monasteries were visited by Francesco Barbaro of Aquileia in 1593. He praised Laurence Zupan, the abbot at Stična, but found a dismal situation elsewhere. The state of affairs in both Carthusian monasteries in the middle of the 16<sup>th</sup> century was such that the prince, archduke Charles II, prohibited the two priors from managing the property of their monasteries. Both stations came under the government of Cardinal Zacharias Delphin, who tried to drain them financially as much as possible. From 1589 to 1891, the two Charterhouses were managed by Abbot Jurij Freyseisen of Rein; from 1591 to 1593, they were in the hands of the Jesuit order stationed at Graz. During this time, all the income went to be used for their collegium. In 1595, an agreement between the Carthusian and Jesuit orders was reached. Accordingly, the Carthusian houses of Žiče and Bistra stayed with the Carthusian order, Jurklošter went to the Jesuits from Graz, and Pleterje went to the Jesuits resident in Ljubljana.

The prince of the province passed two regulations in 1563 which signified a considerable intervention into monastic economies. His documents prohibited monasteries from purchasing land and prohibited laymen from donating or bequeathing land to monasteries. The prince wanted to prevent priors from selling property and using the money for unnecessary expenditure. From then on, a prior had to ask the prince of the province for permission each time he wanted to sell property. Permission was granted in particular when the money was used to pay taxes demanded by the prince himself. Secular authorities also forbade the use of land as collateral when loans were taken. Monastic land could thus not be alienated permanently. These regulations were enforced twice again by Charles I, in 1574 and in 1587. It should be noted that from then on, our monasteries received no more donations of land. Patrons gave only money, which was invested with secular authorities at annual interest rates.

The situation improved greatly during the Catholic Counter Reformation at the beginning of the 17<sup>th</sup> century. Many new superiors came from the ranks of competent and trustworthy monks. To name just a few: George Urbanič (1603-1618) in Kostanjevica, James Reinprecht (1603-1626) in Stična, Vianus Gravelli (1595-1623) in Žiče, and Augustine Brentius (1597-1621) in Bistra. It must be said that individual superiors still rented out land for annual income, took loans, and used land as collateral, but not as frequently. Those that did, tried to pay their debts and get their property back as soon as possible. Secular authorities supervised the monastic economy, but superiors were mostly quite aware that they were only managers of estates that did not, in fact, belong to them. Abbot Thomas Bartholomew, who was reproached for his unfrugal management in 1593, is worth noting.

Because donations were rare in the 16<sup>th</sup> century, most monastic communities increased their income and property with small purchases, often buying only individual farms, vineyards, pastures, and real estate. Ne-

vertheless, records from the 17<sup>th</sup> century show that the general attitude towards donations was changing. Donations most often came in the form of money, exchanged for indulgences, or annual interest from money invested with the secular authorities. The material foundation of monasteries was also strengthened by bequests made by individual patrons. Larger amounts of money came into monasteries from novices, or rather, from their parents. Moristoni was an exceptionally generous novice. He gave Prestranek castle near Postojna to his monastery in Stična.

From the second half of the 17<sup>th</sup> century to the middle of the 18<sup>th</sup> century, many castles and manors were bought, and many monastic buildings were redecorated in the Baroque style. At this time, many superiors of our monasteries became immersed in debt. Consequently, one superior lost his right to manage his estate, another was removed from his post altogether. The secular authorities supervised the work of abbots and priors even more strictly. Superiors of noble birth, in particular, tended to spend too much on castles and extravagant dwellings. The monastery in Kostanejvica was the first to acquire a manor. In 1667, Abbot Janez bought a nearby manor. Later, in 1714, his successor, Abbot Alanus Millner, bought another manor, Radeljca near Bučka. This estate was sold by Abbot Rudolph in 1728. Abbot Anthony Baron Engelshaus bought the castle and surrounding estate of Klevevž by Šmarjeta. His successor, Rudolph, bought the manor of Mehovo-Ruperč vrh by Novo mesto in 1726. Abbot Alexander Baron Taufferer acquired the manor of Grundelj by Šentvid in 1753. Abbot Alexander also renovated his monastery in Baroque style, but simultaneously went into debt exceeding 50,000 florins.

Of all the abbots in Stična, Abbot Anthony Baron Gallenfels (1688-1719) was the most extravagant. He was responsible for the acquisition of the manor of Klevevž by Šmarjeta in 1693, for the purchase of Čatež by Mokronog in 1696, and Trebnje in 1699. Money for the purpose of buying this property was lent by the Church, by the nobility, individual citizens and even some peasants. Abbot Anthony contracted a debt of 200,000 florins. His successors were, understandably, in constant financial difficulties. Charles VI, feudal superior and the Emperor, decreed that a priority list of creditors be made and the repayment of debt be monitored. Secular authorities selected a commission to oversee the management of the estates in Stična, because Abbot Engelshaus was relieved of his duties for several years. This was certainly a precedent in the history of Stična Abbey. Successors dutifully repaid the debts, but still had sufficient funds to erect new buildings and renovate old ones. Abbot William Kovačič (1734-1764) and Francis Xavier Baron Taufferer (1764-1784) were especially good at this.

John the Baptist Schiller (1684-1698) was responsible for acquiring additional property and inventory for the monastery in Žiže. In 1692, he bought a manor in nearby Konjice, for 50,000 florins. In the middle of the 18<sup>th</sup> century, there were 575 serfs and many tenants on this estate. The prior incurred such a debt that he lost his post in 1698. His successor, Prior Caspar Ubitz (1698-1703) took over a debt exceeding 300,000 florins. In this case, too, the secular authorities decreed a priority list of creditors to be drawn up. Prior Caspar asked the order's supreme authorities, the Pope, and the Emperor for help. The Pope and Emperor helped by incorporating the prosperous parish of Konjice in the monastery in 1704. A part of the parish income went to the monastery in Žiže from then on. The priors in Bistra, too, did not lag behind when it came to buying castles and land. In 1662, Prior Lodovico Baron Ciriani bought the manor of Laško, by Cerknica, and other real estate from Jean Palmburg.

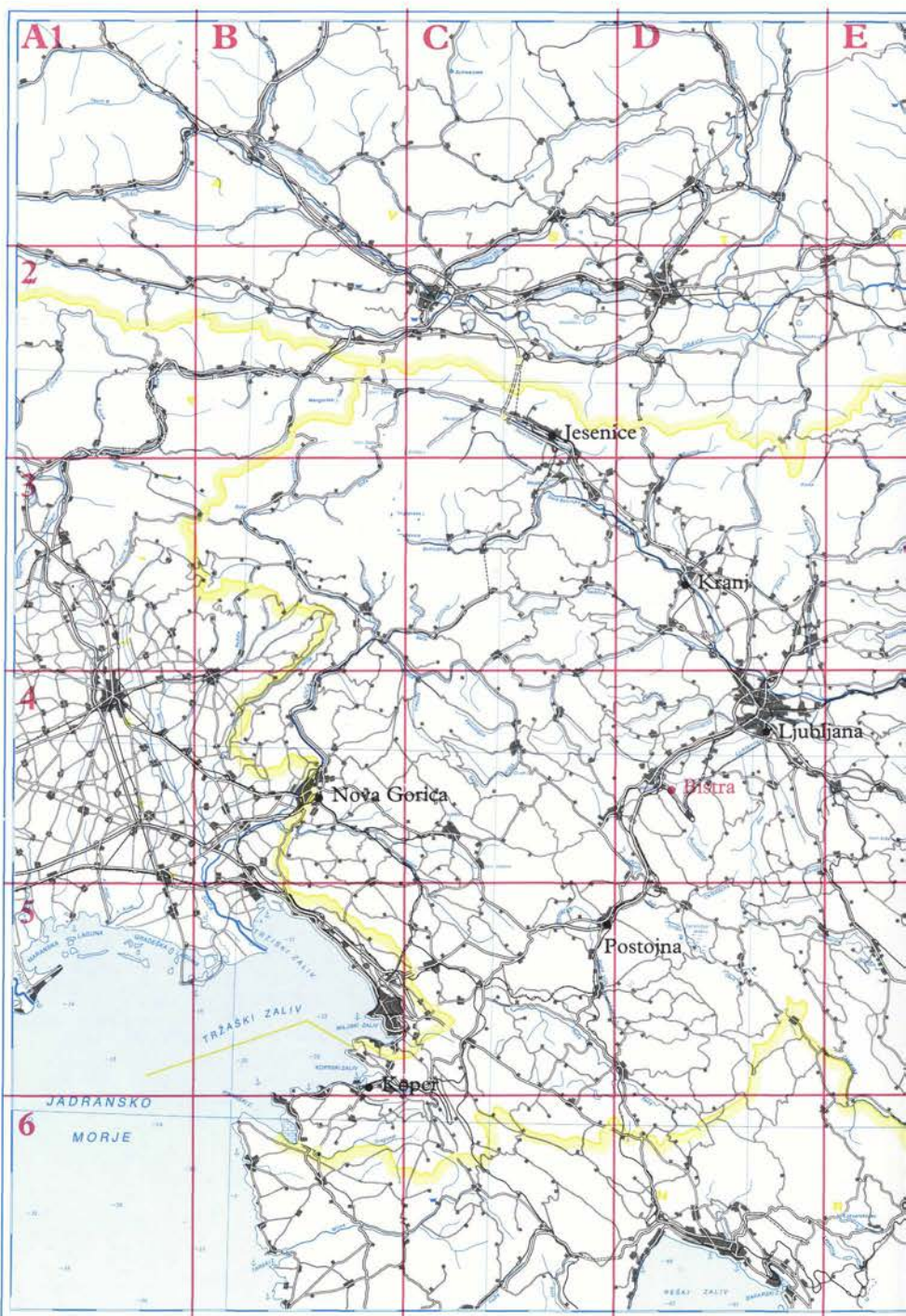


Even though some of the superiors here accumulated great debts, it cannot be said that they were bad managers of monastic estates in general. The large amounts of money they spent on building or repairing monasteries, on church furnishings, and on defence in times of war must be born in mind. It is known that our monastic stations had to pay annually several thousand florins in common and special taxes. Tax was also collected by the order's supreme authorities, for General Chapters, and for other administrative needs. Some monasteries tried to earn money by developing crafts, in addition to cultivating land and selling crops. The Charterhouse in Žiče established a glass-works at the beginning of the 17<sup>th</sup> century. This is the oldest glass factory in the Slovene part of Styria. Glassmakers from Žiče made objects for everyday use, for laboratories, and pharmacies. After the mineral spring was discovered in Rogatec (Rogaška Slatina) at the end of the 17<sup>th</sup> century, the monastery sold many bottles of this water. Records say that in 1726, they sold glass objects in their own shop in Maribor.

By order of Emperor Joseph II, both Cistercian and Carthusian monasteries were dissolved. In 1782, the emperor first dissolved the Charterhouses of Žiče and Bistra, the abbey of Stična in 1784, and the abbey in Kostanjevica the next year. Inventory records show that much of the debt of the most burdened monasteries was paid off by the eighties of the 18<sup>th</sup> century. By the time the monastery in Žiče was dissolved, its financial records showed only a little over 20,000 florins of debt. Assets were valued at 300,000 florins, liabilities at 34,000 florins. The value of the property in the Carthusian monastery in Bistra was over 200,000 florins. Even the abbey in Stična, which incurred a heavy debt at the beginning of the 18<sup>th</sup> century, showed more than 300,000 florins in assets and only 65,000 in liabilities. The assets of the abbey of Kostanjevica were valued at nearly 165,000 florins, liabilities at 100,000 florins. However the value of the manors in Kostanjevica (150,000 florins) must also be considered. The church fund to which all this property was diverted was enriched considerably.

*Jože Mlinarič*

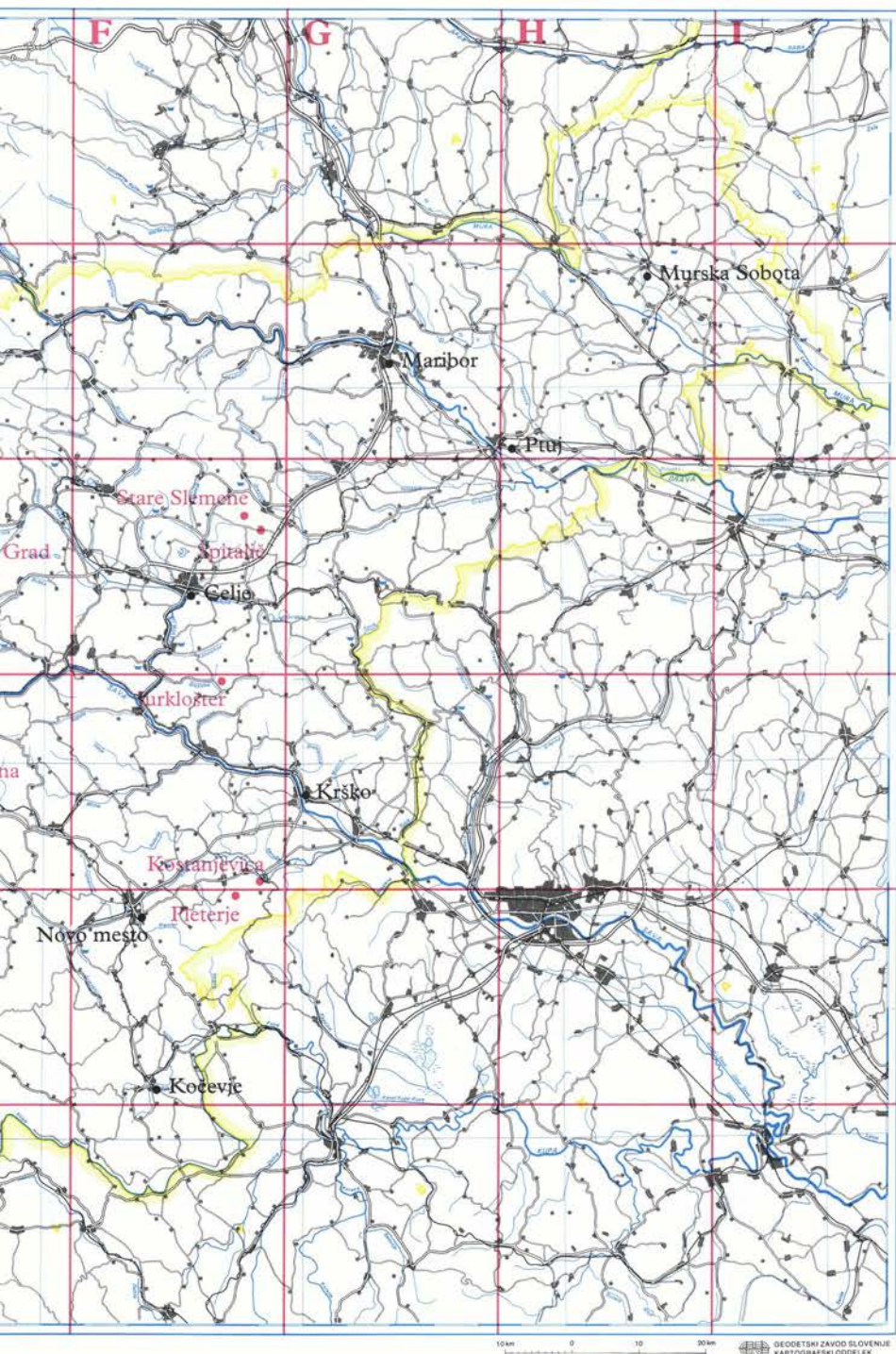
# Zemljevid Slovenije/Map of Slovenia

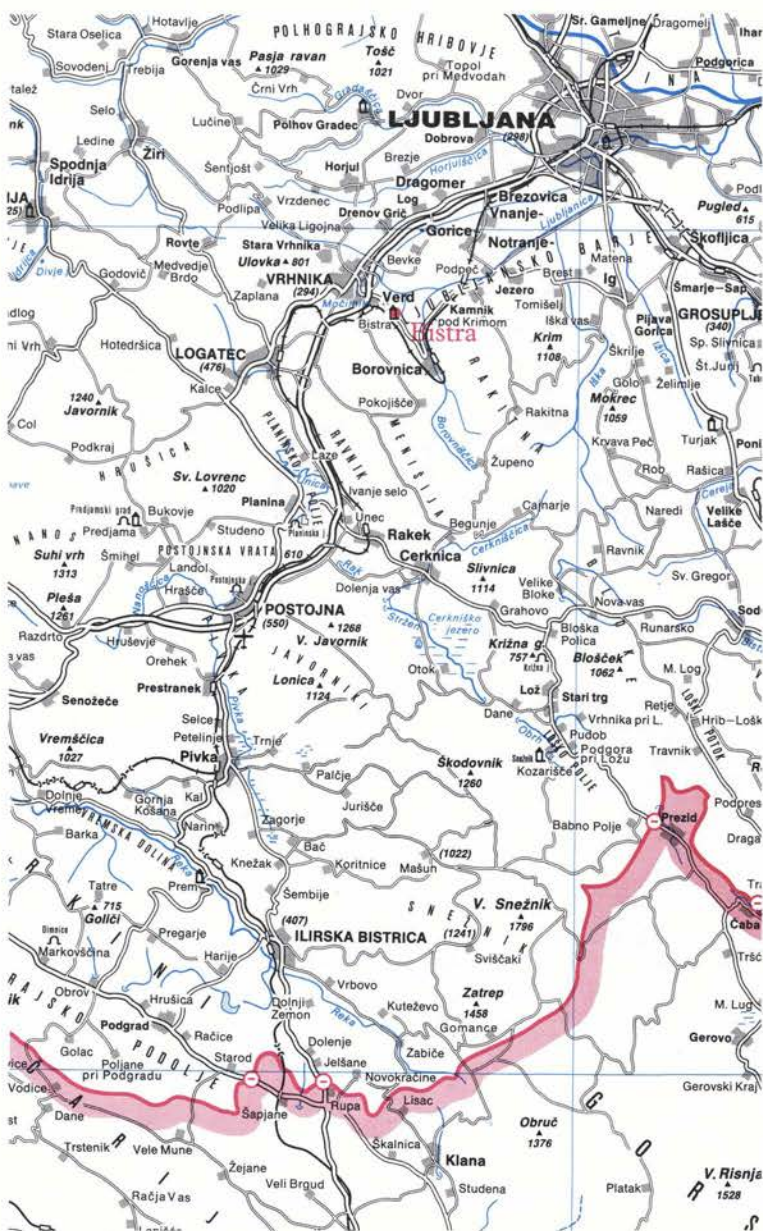




# Legenda/Key

- 116 km** Oddaljenost od Ljubljane/Distance from Ljubljana  
**B6** Zemljevid Slovenije, str. 50,51/Map of Slovenia, p.p. 50,51  
**194 A3** Atlas Slovenije, MK Ljubljana 1992/Atlas of Slovenia, MK Ljubljana







## Bistra Charterhouse



Upodobitev  
kartuzije iz leta  
1724, Tehnični  
muzej Slovenije v  
Bistri

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Depiction of the  
Charterhouse  
from 1724,  
Technical  
Museum of  
Slovenia in Bistra

18 km  
D 4  
145 B2

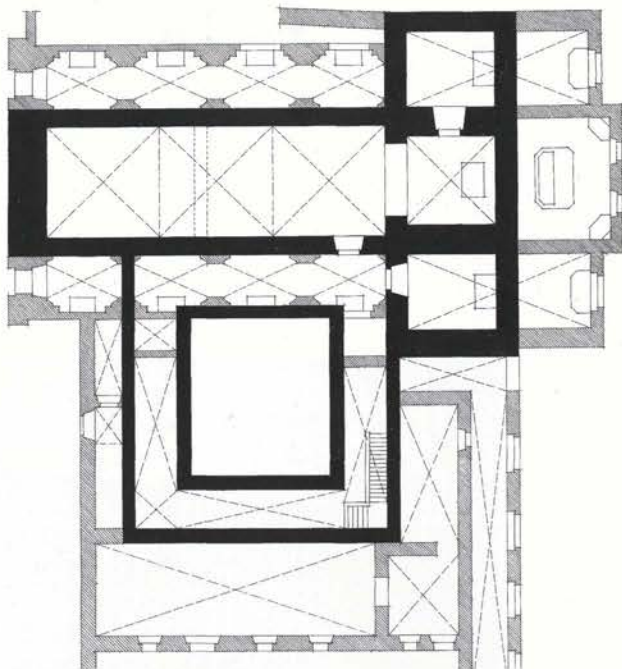
## Bistra Kartuzija Bistra

Na jugozahodnem robu Ljubljanskega barja, na pol poti med Vrhniko in Borovnico, se nahaja ob vznožju gozdnatega hriba kompleks nekdanje kartuzije Bistra.

The complex of the former Carthusian monastery of Bistra is situated on the south-west edge of Ljubljansko Barje (the Ljubljana Marshes), halfway between Vrh-

Rekonstrukcija srednjeveške cerkve in križnega hodnika (risal Z. Juretin, 1971)

Reconstruction of the medieval church and cloister (drawn by Z. Juretin, 1971)



Slovensko ime je v dokumentih izpričano v 15. stoletju (1470). Ime je dobila po bistri vodi kraških izvirov izpod skalovja hriba, ki na severni in južni strani kompleks tudi omejujejo. V srednjem veku se imenuje tudi po bližnji Borovnici (npr. Vrounitz, Wreunz), od koder naj bi gradnjo vodili in kjer se je nahajal prvotni spodnji dom. Začetki samostana so povezani s koroškimi vojvodami Bernardom Spanheimom. Do časa ustanovne listine, ki jo izda leta 1260 njegov sin Ulrik III. je bil samostanski

nika and Borovnica, along the forested flanks of a hill.

The Slovene name (meaning "crystal clear") was recorded in a 15<sup>th</sup> century document (1470), and is derived from the clear water of the Karst springs from under the rocky hill, which also delimit the northern and southern boundaries of the complex. In the Middle Ages, it was also called after nearby Borovnica (e.g., Vrounitz, Wreunz), from where the construction was led and where the original lower house was located. The beginnings of the monastery are connected with the Carinthian Duke Bernard of Spanheim. By the time the foundation deed was issued by his son, Ulrik III, in 1260, the monastery complex had already been largely erected. Under the deed of foundation, the Carthusian monastery was granted extensive lands in the region extending from Ljubljana to Vrhniko and from Cerknica to Logatec. Dispensation from the payment of tolls, various donations

Pečat nadvojvode Rudolfa IV. na prošnji priorja Nikolaja iz kartuzije Bistra, Gradec, 6. 2. 1360, Arhiv Republike Slovenije

Seal of Grand Duke Rudolph IV. on an appeal of Prior Nicholas of the Bistra Charterhouse, Graz, 6. 2. 1360, Archive of the Republic of Slovenia





kompleks že v veliki meri postavljen. Z ustanovno listino je bilo kartuziji podarjeno obsežno zemljišče na območju od Ljubljane do Vrhnike in od Cerknice do Logat-



J.W.Valvasor,  
1689, Narodna in  
univerzitetna  
knjižnica v  
Ljubljani

ca. Oprostitev plačevanja mitnine, darovi in nakupi, pridobitev vinogradov na področju Vipave in Kopa, izpričujejo velik gospodarski in kulturno duhovni razcvet kartuzije že v 14. stoletju (NUK hrani pomembne iluminirane rokopise, med njimi prepis dela *De Civitate Dei* iz leta 1374). Po katastrofah – požarih, o katerih poroča tudi Valvasor, je kartuzijo požar leta 1382 močno prizadel in skoraj uničil. Kartuzija je bila po požaru prenovljena tudi v smislu novih pravil generalnega reda Velike Kartuzije in je bila 1402 ponovno posvečena. Utrdi se koncept enotno zasnovane samostanske arhitekture, ki združuje zgornji in spodnji dom. Ob splošni gospodarski krizi v 15. stoletju in preteči turški nevarnosti se koncept v celoti ureniči. V tem obdobju Bistra dobi tudi obrambni značaj. Po požaru v drugi polovici 15. stoletja so iz listin razvidni tudi gradbeni posegi.

V 16. stoletju se v kartuziji odraža tudi vpliv protestantizma in Bistra se že napoveduje propad in ukinitvev. Polastiti se je želijo goriška škofija in jezuiti. Prior Primus Jobst, ki je prišel iz Žičkega samostana, kartuzijo s težavo reši. Pod njegovim vodstvom in vodstvom naslednikov pa Bistra doživi vrh gospodarskega in političnega življenja. Začne zidati stavbo na severnem traktu, ki je namenjena gostom in reprezentativni družbi. Velika gradbena dela potekajo v kartuziji tudi v 17. stoletju pod pomembnim

and purchases, the vineyards obtained in the region of Vipava and Koper, testify to the great economic and spiritual prosperity of the Charterhouse in the 14th century (the National and University Library in Ljubljana preserves important illuminated manuscripts, including a copy of the work, *De Civitate Dei*, from 1374). The monastery was affected by several fires, and almost destroyed by a great fire in 1382, about which Valvasor also reports. The Charterhouse was restored after the fire, and renovated under the new rules of the general order of the Grande Chartreuse. It was reconsecrated in 1402. The concept of a unified architectural plan of the monastery was reinforced, in which the upper and lower houses were joined. At the time of the general economic crisis in the 15<sup>th</sup> century, added to the imminence of the Turkish danger, the concept was realised in entirety. Bistra was also given a defensive character at that time. There is also documentary evidence of building works which were undertaken after a fire in the second half of the 15<sup>th</sup> century.

In the 16<sup>th</sup> century, the influence of Protestantism was also felt by the Charterhouse, and the collapse and abolition of Bistra seemed foreshadowed. The Gorizia episcopate and the Jesuits wanted to take possession of it and the Prior, Primus Jobst, who came from the monastery in Žiče, only with difficulty saved the Charter-



vodstvom prelata Ludvika pl. Cirianija. Potres pa zopet prizadene kompleks leta 1670. Cerkev je bila takrat močno poškodovana in ob prezidavi so ji dozidali dve stranski ladji. Gospodarska in duhovna moč raste. Sredi 18. stol. nastane značilni samostanski vhod na zahodni strani, v pritličju pa kapela Sv. Jožefa.

Kot mnogi samostani tudi Bistra doživi svoj konec z ukinitvenim odlokom cesarja Jožefa II. leta 1782. Menihi prejmejo odpravnino, osebne stvari in se razkropijo po deželi. Vinograde na Vipavskem so prodali, samostanski kompleks s posestvi pa kasneje izročili verskemu skladu. Velik del samostana so kasneje podrli, predvsem na vzhodni strani, leta 1808 tudi samostansko cerkev.

Samostansko poslopje s posestvom je leta 1826 na dražbi kupila rodbina Franc Galle. Za stavbni kompleks nekdanje kartuzije se odselej uporablja ime grad Bistra.

Med najpomembnejšimi začetnimi deli obnove kompleksa je bila rekonstrukcija srednjega stražnega stolpa na zahodnem obzidju. Od tu lahko danes vsak obiskovalec ob pogledu na kompleks Bistre spozna in doživlja širino in mogočnost stavbnega kompleksa nekdanje kartuzije. Samo predstavljati si mora še, da je nekdanj na praznem – zdaj zelenem območju med stavbami, dominirala v vsej

house. However, under his leadership, and that of his successors, Bistra experienced the zenith of its economic and political life. The construction of the building in the northern wing was begun, intended for guests and high officials. Major building work also took place at the monastery in the 17<sup>th</sup> century, under the important leadership of the prelate, Ludvik of Ciriani. The complex was again affected by earthquake in 1670. The church was greatly damaged at that time and two aisles were added to it during the reconstruction. The economic and spiritual power of the Charterhouse grew. In the middle of the 18<sup>th</sup> century, a typical monastery entrance was created on the western side, and the chapel of St. Joseph on the groundfloor. In common with many other monasteries, Bistra also experienced its end in 1782, with the decree of disestablishment of Emperor Joseph II. The monks received compensation, collected their personal belongings, and dispersed through the land. The vineyards in the Vipava region were sold, and the monastic complex, together with its estates, were handed over to a religious foundation. A large part of the monastery was later demolished, mainly on the eastern side, and in 1808, also the church.

In 1826, the monastery buildings and estates were bought at auction by the family of Franc Galle.

Pogled na kartuzijo z južne strani

View of the Charterhouse from the south





svoji lepoti opisana samostanska cerkev.

V 60-ih letih k sreči ni prišlo do rušenja traktov v delu cestnih podvozov na severni in južni strani. Speljana cesta namreč spominja na srednjeveško pravno formulo, ko si moral plačati prehod in je edina te vrste na Slovenskem (Strassenzwang). Podvozi so bili sicer povečani, a so vendarle ohranjeni. Preden so podvoze povečali, so opravili restavratorske posege na severnem, prvotno tudi stražnem stolpu. Namen stolpa so potrdile strelno oblikovane line iz lehnjaka, ki so bile kasneje, v 16. stoletju prezentirane z ometi in poslikavami (Marija z detetom). V sklopu srednjeveškega, vendar že barokiziranega dela stavbe, se je ob velikih sanacijskih delih odstranjevanja vlage in prizidav ter ob arheoloških in restavratorskih sondiranjih ohranil in prezentiral mali križni hodnik.

S svojim arhitekturnim oblikovanjem in detajli je Bistra za razvoj kartuzijanske in sploh srednjeveške arhitekture izrednega pomena. Letnica na prekladi vrat 1499 se nanaša na čas nastanka obokov križnega hodnika, medtem ko so zunanje stene, ki so na dvorišče odprte z vhodi in okni, nedvomno starejše. Verjetno so iz obdobja pred letom 1402, ko je bil posvečen ves samostan z velikim križnim hodnikom.

From then on, the name Castle Bistra was used for the building complex of the former Carthusian monastery.

Today, the castle houses the central Slovene Technical Museum, which was created in 1955 within the framework of the Hunting and Forestry Museum in the castle.

The Technical Museum, with its forestry, hunting, fishing, textile, electric machinery and blacksmithing departments, and the farming department now being created, is also continuing efforts to carry out and plan conservation and restoration work in the complex as a whole, and individual parts of it.

The Technical Museum and the then Institute for the Preservation of Monuments, together with a team of experts, began restoration work on the Bistra complex in 1956. The most recent restoration work, on the wall paintings, was carried out in 1983 by the Restoration Centre of Slovenia.

The most important initial work in renovating the complex included the reconstruction of the central watch tower on the western walls. From here, visitors can today see the extensive and powerful building complex of the former Carthusian monastery. It is necessary to imagine that the now empty green area between the buildings, was once dominated by

Pogled na cestni podvoz nekdanje kartuzije

View of the road underpass of former Charterhouse



Posamezne obočne pole so med seboj ločene s profiliranimi rebri, sklepniki so dekorativno heraldično oblikovani, kar kaže na rezidenčni značaj Bistre. V tem času so namreč tu bivali tudi ljubljanski škofi (npr. sklepnik z Martinovim monogramom in grbom škofa Martina). Ohranjeni tloris iz leta 1793 nam razkriva, zakaj križnemu hodniku manjka severno krilo. Tloris nam v osnovi razkriva v jedru tipično kartuzijansko cerkveno ladjo – tipa Jurklošter, ki so ji v 17. stoletju prizidali stranski kapeli in za južno ladjo porabili severno krilo malega križnega hodnika.

Arkadni trakti na dvorišču

Arcade wings in the courtyard



Križni hodnik s profiliranimi rebri

Cloister with profiled ribs



the abbey church described above, in all its beauty.

Fortunately, the wings under which the road passes on the northern and southern side were not destroyed in the sixties. The layout of the road is a reminder of the medieval legal formula by which a toll had to be paid for passage, and it is the only one of its kind in Slovenia (Strassenzwang). The underpasses have been enlarged but preserved, with restoration being carried out on the northern tower, originally also a watchtower, prior to their enlargement. The purpose of the tower is confirmed by the loopholes made in tufa, which were later plastered over and painted (Mary and child) in the 16<sup>th</sup> century. In the complex of the medieval part of the building, rebuilt in the Baroque, major conservation work of removing damp and building overlays, and archaeological and restoration exploratory work, revealed the small cloister, which has been preserved and presented.

In its overall architectural design, as well as details, Bistra is exceptionally important for the develop-



Restavratorska dela so se izvajala tudi na ohranjenih poslikavah fasad objektov (npr. prezentacija poslikanih letnic ur, obnova štukaturnega okrasa v t.im. prelatovi kapeli v sklopu južnega trakta). Restavrirana je bila tudi kapela Sv. Jožefa s štukaturnim obokom in vmesnimi poslikanimi medaljoni slikarja Cebeja. Stopniščni vezni trakt na zahodu kapele je nastal zaradi muzejsko razstavne povezanosti prostorov. Njegova sanacija je načrtovana tako, da bi bili prostori med seboj povezani v obliki kora.

Spomeniška služba v prihodnosti načrtuje tudi arheološke raziskave terenskega območja samostanske cerkve, tako da bo poleg ohranjene arhivske dokumentacije in znanstvenih dognanj ter že delnih sondnih rezultatov, dokončno z materialnimi ostalinami delov temeljev in arhitekturnih spolijev prezentiran oziroma terensko označen kraj samostanske cerkve.

*Mojca Arh Kos*

#### *Zbirke*

V nekdanjem kartuzijanskem samostanu Bistra od 1951 domuje Tehniški muzej Slovenije z zbirka-

ment of Carthusian architecture, and medieval architecture in general. The date on the lintel of the door, 1499, refers to the time of the creation of the vaulting of the cloisters, while the exterior walls with entrance and windows opening onto the courtyard, are undoubtedly older, probably from the period prior to 1402, when the whole monastery, including the great cloister, was consecrated.

The bays are separated with profiled ribs, the bosses of which are decorative heraldic designs, which indicates the residential character of Bistra. At that time, namely, the Ljubljana bishops also resided here (e.g., the boss with the monogram and coat-of-arms of Bishop Martin). The preserved groundplan from 1793 demonstrates why the cloister lacks a northern wing. The groundplan reveals a typically Carthusian church with a single nave – of the Jurklošter type – to which two side chapels were added in the 17<sup>th</sup> century, and the northern wing of the small cloister was changed into the south aisle.

Restoration work has also been carried out on the preserved

Dvorišče sredi malega križnega hodnika

Courtyard in the centre of the small cloister



mi: gozdarsko, lesarsko, lovsko, ribiško, prometno, elektrostrojno, tekstilno in kmetijsko.

V gozdarskem oddelku sta predstavljena gozdna ekologija in gozd kot vir energije.

V lesarskem oddelku so predstavljene stare tehnologije obdelave lesa: tesarstvo, kolarstvo, suhorobarstvo, sodarstvo, žagarstvo in stara mizarska delavnica. Posebnost sta zunanja objekta: žaga venecijanka in rekonstruiran furnirski obrat.

V Slovenskem lovskem muzeju je prvih nekaj sob namenjenih zgodovini lova in lovskega orožja na naših tleh, sledi prikaz posameznih vrst divjadi, ki v dioramah dajejo vtis naravnega okolja. Zbirko zaključuje pregledna karta razširjenosti divjadi v Sloveniji.

Ribiški oddelek seznanja obiskovalca z razvojem rib in zgodovino ribištva. V sobi z dermoplastikami so predstavljene ribe, ki živijo v naših vodah. Prikazujemo tudi tehnologijo vzreje salmonidnih vrst rib. Razstavljena je najrazličnejša ribiška oprema.

Prometni oddelek ima največjo razstavno površino v muzeju. Na ogled so bicikli, prototipi motornih koles tovarne Tomos in avtomobili, od najstarejših še ohranjenih na naših tleh, do takih, ki so bili izdelani do leta 1945. V naslednjem objektu si lahko ogledate zbirko Titovih avtomobilov, v manjši dvorani pa nekaj vozil iz berlinskega tehniškega muzeja. V prvem nadstropju istega objekta so razstavljena še motorna kolesa in vprežna vozila.

V elektrostrojnem oddelku je moč videti načine in različne stroje za proizvodnjo električne energije: vodno turbino, Dizlov stroj, parni stroj itd.

V tekstilnem oddelku sta predstavljena predilna in tkalska tehnika od primitivnih naprav do strojev.

Kmetijski oddelek še nima dokončne podobe. Določeni frag-

ment paintings of the facades of the buildings (e.g., the painted sundial, the restored stucco ornamentation on the so-called prelate's chapel in the complex of the southern wing). The chapel of St. Joseph, where the vault is decorated with some stucco work by Cebelj, has also been restored. The connecting wing, with a staircase to the west of the chapel was made in order to provide suitable access to the museum exhibitions. Its conservation is planned such that the rooms will be linked in the form of a gallery.

The monument preservation service is also planning future archaeological research into the area of the monastery church so that, in addition to the preserved archival documentation and scientific findings, and the partial exploratory results, the site of the church will also finally be marked and presented, or the ground marked, with material remains of parts of the foundations and other architectural elements.

#### *Museum Collections*

The Technical Museum of Slovenia has been housed in the former Carthusian monastery of Bistra since 1951. Its collections include: forestry, wood-working, hunting, fishing, transport, electric machinery, textiles and agriculture.

The forestry section depicts the forest ecology and the forest as a source of energy.

The wood working department exhibits old technologies of working timber: carpentry, wheelrighting, the making of woodware, barrel making, sawmilling and an old carpenter's workshop. The outside objects are of special interest: a "Venetian" saw and a reconstruction of a veneer-making workshop. The first rooms in the Slovene hunting museum are devoted to the history of hunting and hunting weapons in Slovenia, followed by an exhibition of the various sorts of animals, which are given the impression of a natural environment



menti bodočih stalnih zbirk so že na ogled, med njimi mlin za žito na vodni pogon, gopelj in kovačija.

*Ogled:* Ob delavnikih od 8. do 16. ure, ob sobotah, nedeljah in praznikih od 8. do 18. ure. Ob pone-deljkih zaprto

*Bistra*  
*Tehniški muzej Slovenije*  
*Bistra pri Vrhniku, 1353 Borovnica*  
*Tel.: 061/755 477*

"Petrolova zbirka"  
v prometnem  
oddelku  
Tehniškega  
muzeja Slovenije  
"Petrol collection"  
in the traffic  
department of the  
Technical  
Museum of  
Slovenia



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zgodovino Cerkve

in dioramas. The collection con-cludes with a review map of the distribution of game in Slovenia.

The fishing department acquaints visitors with the development of fish and the history of fishing. The fish which live in our waters are displayed with dermoplastics. The technology of culturing, fish farming, salmonidae species is also presented, together with a variety of fishing equipment.

The transport department has the largest exhibition area in the museum. On view are bicycles, prototype motor cycles from the Tomo factory, and automobiles, from the oldest which have been preserved here up to those produced prior to 1945. In the following building, visitors can see a collection of Tito's automobiles, and in a smaller room, some vehicles from the Berlin Technical Museum. On the first floor of the same building are exhibited motorcycles and carriage vehicles.

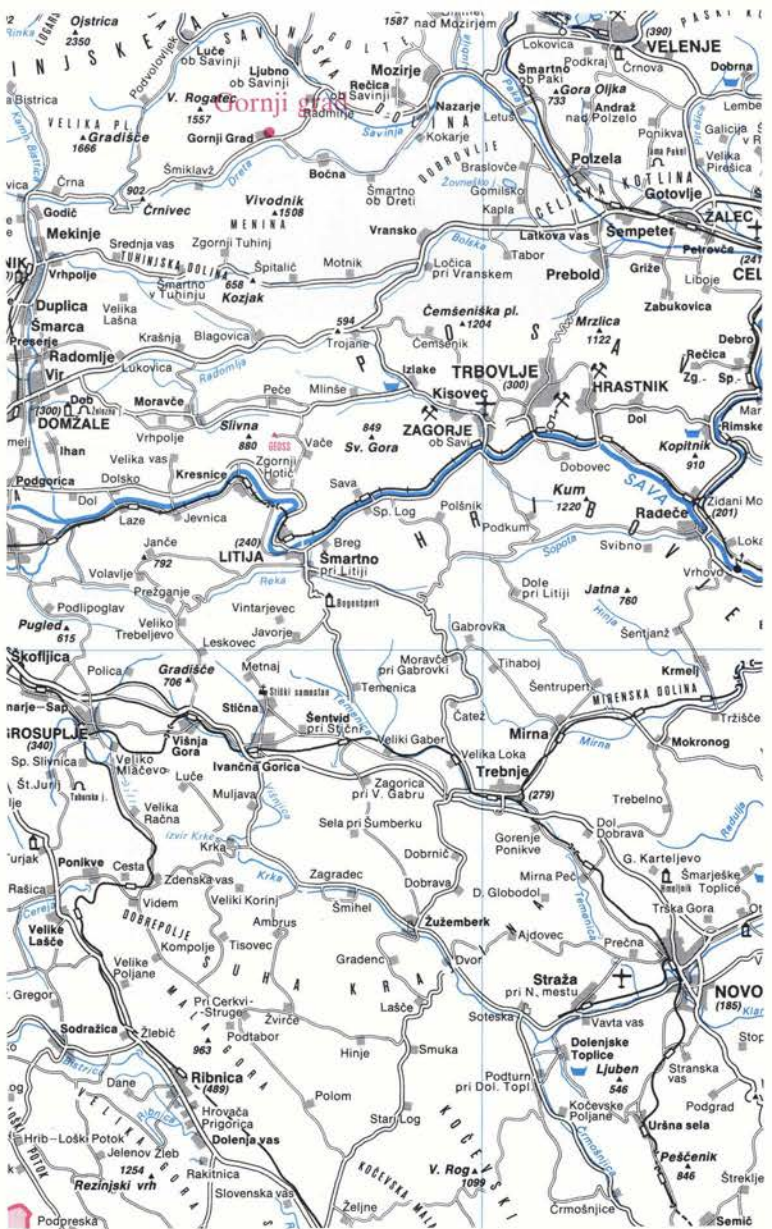
The electric machinery department portrays ways of and various machines for producing electric energy: water turbine, diesel engine, steam engine, etc.

Techniques for spinning and weaving are presented in the textile department, from primitive equipment to machines.

The agricultural department does not yet have a final appearance. Specific fragments of the future permanent collection are already on display, including a water mill for milling wheat and a smithy.

*Opening hours:* On weekdays from 8 a.m. to 4 p.m., on Saturdays, Sundays and holidays, from 8 a.m. to 6 p.m. Closed on Mondays.

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*Bistra pri Vrhniku, 1353 Bistrica*  
*Tel: 061 755 477*





Gornji Grad  
Benediktinski samostan  
v Gornjem Gradu

Benedictine monastery  
in Gornji Grad



Pogled na  
cerkev  
Sv. Mohorja in  
Fortunata

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View of the  
church of  
St. Mohor and  
St. Fortunat

## Benediktinski samostan v Gornjem Gradu

Sijajno 12. stoletje! Protislovnji čas, ko so se zgostila v stoletjih nakopičena nasprotja, ko so se razplamtele križarske vojne in so po ponosnih gradovih odmevale zgodbe o kralju Arturju in sv. Gralu, pa tudi čas, ko so poskušali na novo opredeliti vlogo vesoljne cerkve in njenega nauka, poskus, ki se je vzvrščil in hkrati polariziral v učenih disputih med skeptičnim mislecem Petrom Abelardom in reformatorjem redovnega življenja Bernardom iz Clairvauxa.

K nam, na obrobje Rimskega cesarstva nemške narodnosti, so priplivkvali valovi novih iskanj le zlagoma, a vendar se zdi, da je to stoletje tudi pri nas pobudilo vznik novega duhovnega utripa, ki pa se je napajal iz dveh virov, na eni strani starosvetnega clunyjskega, na drugi znova v asketizem zazrtih reformnih gibanj.

Leta 1140 ustanovljeni benediktinski samostan v Gornjem gradu je bil eden zadnjih, na slovenskem etničnem ozemlju ustanovljenih samostanov tega reda in hkrati edini, ki je nastal znotraj današnjih slovenskih državnih meja, saj so starejši, sestrski benediktinski samostani v Rožacu, Možacu, Podkloštru, Milstattu, v Osojah in Št. Pavlu, če pustimo ob strani starejši štivanski samostan, nastali večidel že konec prejšnjega stoletja in kot venec oklenili osrčje slovenskega ozemlja. Podatki o nje-

The glittering 12<sup>th</sup> century! A contradictory time, in which contrasts consolidated over centuries were condensed, the time of the Crusades, when the story of King Arthur and the Holy Grail resounded from proud castles, as well as a time in which an attempt was made to redefine the role of the universal church and its teachings, an attempt which reached its peak, and at the same time was polarised, in the scholarly disputes of the sceptical thinker, Peter Abelard, and the reformer of monastic life, Bernard of Clairvaux. The waves of new ideas engulfed us, on the edge of the Roman Empire of German nations, only gradually, although it would appear that these centuries awakened in us, too, a new spiritual pulse which was fed from two sources. On the one hand, from the traditional Cluny, and on the other, from the refreshing asceticism of the reform movement.

The Benedictine monastery in Gornji Grad, founded in 1140, was one of the last monasteries of this order to have been founded on Slovene ethnic lands, and at the same time, the only one to have been founded within the borders of today's Slovenia, since the six older Benedictine monasteries, in Rosazzo, Moggio, Arnoldstein, Millstatt, Ossiach and St. Paul, if we leave aside the older monastery at Štivan by Trieste (S. Giovanni al Timavo), were for the most part created at the end of the previous century, and as a garland ringing the heart of Slovene lands. Data on its founding are known, but this does not mean that we know the effects of its cultural mission over the more than three centuries of its existence.

The building plan of this formerly powerfully fortified monastery complex is also unknown, since the majority of the old buildings were demolished and replaced with new ones after 1473, when the order's possessions were taken over by the newly founded

Detajl ustanovne listine opatije, ki jo je leta 1140 izdal oglejski patriarh Peregrin, Nadškofijski arhiv v Ljubljani

Detail of the founding charter of the abbey, issued by the Patriarch of Aquileia Peregrine, 1140, Archives of the Archdiocese in Ljubljana





govi ustanovitvi so znani, kar pa še ne pomeni, da vemo kaj prida o kulturnem poslanstvu, ki ga je bil opravil v dobrih treh stoletjih svojega obstoja.

Prav tako zagonetna je še vedno tudi stavbna zasnova tega nekdanj zadržno mogočnega samostanskega kompleksa, saj so po letu 1473, ko je redovno posest prevzela novo ustanovljena ljubljanska škofija, večino starih poslopij podrli in zamenjali z novimi stavbami, v 18. stoletju pa so barokizirali tudi romansko samostansko cerkev, naslednico gornjegrajske prafarne cerkve.

Nekdanjo podobo osrednje samostanske stavbe, redovne cerkve, je vsaj tlorisno skušal že leta 1905, ob naslonu na Vischerjev bakrorez, ponazoriti Avgust Stegenšek, njegova rekonstrukcija pa je, če odštejemo manjše korekture, ostala veljavna vse do danes – spremeniti ali dopolniti jo bo mogoče šele po predhodnih arheoloških raziskavah. Po Stegenškovi interpretaciji je bila cerkev triladijska sloopna bazilika brez prečne ladje, ki so jo na vzhodni strani v ravni črti sklepale tri apside, večja ob srednji in obe manjši ob stranskih ladjah.

Če se pri označevanju romanske redovne cerkve bolj ali manj opiramo na hipoteze, je pri sicer skromnih ostankih njenega nekdanjega plastičnega okrasja drugače. Opraviti imamo z ostanki reber, sloopov pa tudi bifora z bazami, stebriči in kapiteli – malo, a vendar dovolj, da jih je Emilijan Cevc opredelil kot izdelke gornjegrajske samostanske kamnoseške delavnice, ki je ok. leta 1250 ustvarila

Ljubljana episcopate, and in the 18<sup>th</sup> century, the former Romanesque minster, the successor to the church of the ancient parish of Gornji Grad, was given Baroque treatment.

As early as 1905, Avgust Stegenšek tried to illustrate the former appearance of the central monastery building, the church, or at least its groundplan, deriving from Vischer's copper engraving, and his reconstruction, ignoring minor corrections, remains valid today. It will only be possible to change or supplement it after archaeological research. According to Stegenšek's interpretation, the church was a basilica with a nave and two aisles with pillars, without a transept, with three apses on the eastern side standing flush, the larger one terminating the nave, and the two smaller ones terminating the aisles.

If in characterising the Romanesque church we are more or less bound to hypotheses, it is otherwise with the modest relics of its former sculptural ornamentation. We have the remains of ribbing, pillars, as well as two-light windows with mullions, their bases and capitals – little, but enough for Emilijan Cevc to be able to classify them as the work of the Gornji Grad monastery's sculptural workshop, which also carved the famous Madonna from Solčava circa 1250, and took part in

Romanska bifora v zvoniku

Romanesque biphora in the bell tower

G.M.Vischer, 1681



tudi znano solčavsko Madono in ki je sodelovala pri nastanku križniških cerkva v Gradcu in Ljubljani.

Že ti skopi podatki pomenijo izziv, da globlje opredelimo kulturno poslanstvo gornjegrajskega samostana, ki ga je bil opravil v našem prostoru. Že zoomorfni okras kapitelov s prepletajočimi se zmaji, domnevnimi sestavinami križnega hodnika, nas opozarja, da sta redovna arhitektura in še posebej njeno plastično okrasje po likovnem bogastvu prekašala vse druge sočasne samostanske stavbe na naših tleh, ki so bile kar po vrsti, z izjemo križniških, dosti strožje koncipirane, njihov kiparski okras pa se je vsaj v romanski dobi omejeval na dekorativno simboliko rastlinske ornamentike. V tem kontekstu se bo morda v drugi luči pokazala tudi izjemna, leta 1867 porušena poznoromanska podružnica sv. Magdalene v Gornjem Gradu iz srede 13. stoletja, ki jo pripisujemo leta 1332 omenjenemu samostanu gornjegrajskih benediktink.

Vrsta stvari nas ob gornjegrajskem samostanu sili k razmišljanju. Kakšna je bila ob ustanovitvi

the building of the Teutonic Order's churches in Graz and Ljubljana.

Even this bare data provides a challenge to determine more deeply the cultural mission of the Gornji Grad monastery, which was carried out in our land. The zoomorphic capitals with intertwined dragons, presumed elements of the cloisters, draw attention to the fact that the monastic architecture, and especially its sculptural ornamentation, exceeds in its artistic richness all other contemporary monastic buildings in these lands, which were all, with the possible exception of the Teutonic Order's churches, conceived much more strictly, and their sculptural ornamentation, at least in the period of the Romanesque, was restricted to the decorative symbolism of floral ornamentation. In this context, perhaps the remarkable late-Romanesque succursal church of St. Magdalen from the 13<sup>th</sup> century, demolished in 1867, will be seen in a new light. It has been ascribed to the convent of Benedictine nuns at Gornji Grad, mentioned in 1332.

Fasada župne cerkve Sv. Mohorja in Fortunata

Facade of the parish church of St. Mohor and St. Fortunat



A number of circumstances make us consider the issue of Gornji Grad monastery. What was its role at the time of its founding in this semi-wilderness, foresaken by God, by the upper course of the Savinja, where, disregarding the former Gornji Grad enclave by Bele vode, the inhabitants numbered 15,332 in 1971, while at the time of founding of the monastery, on its entire lands in the



njegova vloga v tem na pol divjem svetu bogu za hrbtom ob gornjem teku Savinje, kjer so, brez upoštevanja nekdanje gornjegrajske enklave pri Belih vodah, leta 1971 našli 15.332 prebivalcev, medtem ko je bilo ob ustanovitvi samostana na vsem njegovem ozemlju na območju nekdanje Chagerjeve alodialne, benediktincem podeljene posesti, ob sto ministerialcih vsega le blizu 500 podložnikov z ženami in otroki. Tu, kjer so se po odročnih lazih še skrivali poganski staroverci, je tedaj naenkrat zrastle mogočna, spoštovanje in občudovanje vzbujajoča samostanska stavba, ki je hkrati simbolizirala moč Stvarnika in moč nove, tokrat redovne fevdalne gosposke. In ko so menihi ob žebranju latinskih molitev in prepevanju psalmov opravljali tudi župnijsko dušnopastirsko delo, kaj je to pomenilo drugega, kot da so s slovensko besedo razširjali blagovest Besede? Tako so pripomogli, da se je identiteta tega prostora ohranila prav v naš čas, to pa je eden izmed razlogov, ki terjajo, da tudi gornjegrajski samostan otmemo pozabe in mu posvetimo zanimanje, kakršnega so bili že deležni nekateri drugi naši samostani.

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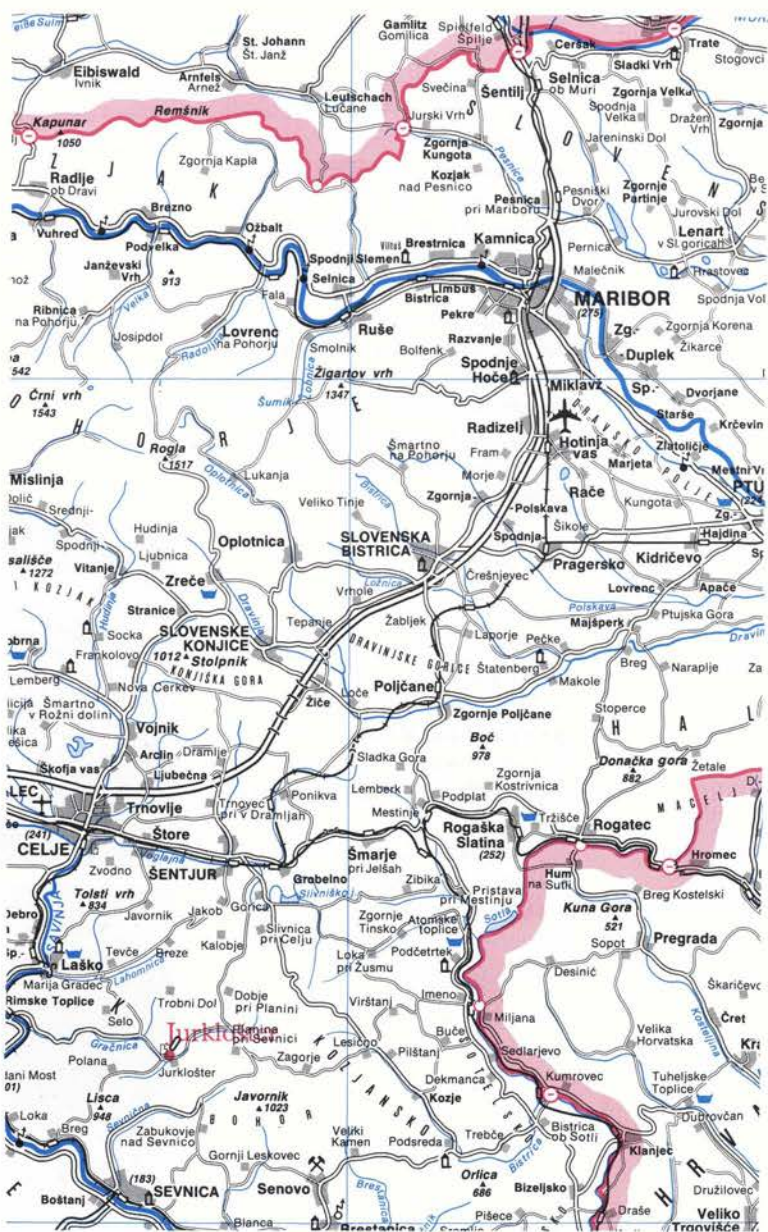
vicinity of the former Chager allodial land bestowed on the Benedictines, along with one hundred *ministeriali*, there were only some 500 serfs, with women and children, in all. Here, where old pagan believers were still hidden in remote woodland clearings, all at once sprung up a mighty, awe-inspiring monastery complex, which simultaneously symbolised both the power of the Creator and the power of the new monastic feudal masters. And when the monks, along with reciting Latin prayers and singing psalms also performed parish pastoral work, what else could this mean than spreading the Word of the good news in the Slovene language. So they made it possible for the identity of this area to be retained right into our time. This is one of the reasons why we should not neglect the memory of Gornji Grad monastery and should devote it the attention that has been given to some of our other monasteries.

*Ivan Stopar*



Lapidarij in kapitela iz križnega hodnika

Lapidarium and capitals from the cloister





Jurklošter  
Kartuzija Jurklošter

Jurklošter Charterhouse



Pogled iz zraka na  
kartuzijo Jurklošter

View of Jurklošter  
Charterhouse  
from the air

91 km  
F4  
133 B1

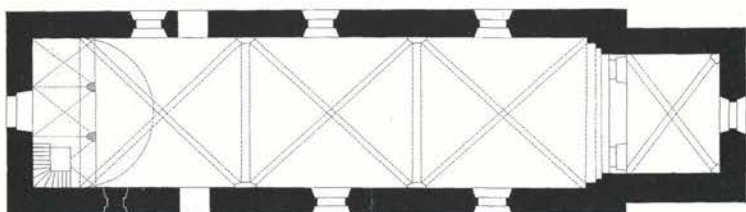
## Jurklošter Kartuzija Jurklošter

V še danes na pol skriti, odročni dolini potoka Gračnica je že okoli leta 1170 krški škof Henrik ustanovil kartuzijanski samostan, ki pa ni bil dolge sape – že leta 1199 je redovna hiša prenehala obstajati. Po krajšem intermezzu, ko je bila nekdanja kartuzijanska posest v rokah krških ka-

Bishop Henry of Gurk founded the Carthusian monastery in 1170 in the, even today, remote, half-hidden valley of the Gračnica stream. Its life, though, was brief – the monastery ceased to exist in 1199. After a short intermezzo, when the former Carthusian es-

Tloris cerkve

Groundplan of church



Obljuba priorja Andreja iz kartuzijanskega samostana v Jurkloštru, 28. 4. 1373, Arhiv Republike Slovenije, zbirka listin grofov Celjskih

Pledge of Prior Andrew from the Charterhouse in Jurklošter, 28. 4. 1373, Archive of the Republic of Slovenia, collection of documents of the Counts of Celje

Pogled na jedro nekdanje kartuzije

View of the core of the former Charterhouse

nonikov, je deželni knez, Leopold VI. Babenberški, leta 1209 znova ustanovil kartuzijanski samostan, ki je poslej dobil ime *monasterium vallis sancti Mauricii*. Uspešno je deloval tri stoletja, a obdobja reformacije ni preživel.

V ta zgodovinski okvir so vpeti skromni ostanki samostana, med katerimi je prepoznaven značaj



tate was in the hands of the canons of Gurk, the prince of the land, Leopold VI of Babenberg, refounded the Carthusian monastery in 1209, which was then called "*monasterium vallis sancti Mauricii*". It operated successfully for three centuries, but did not survive the Reformation.

The few remains of the monastery are interwoven into this historical framework, but only the minster, now the parish church, has retained a recognisable character. To the rectangular, relatively long nave is attached a somewhat narrower choir, or chancel, separated from the nave with a later chancel screen; beside the choir, both similarly rectangular, are a sacristy and the former chapterhouse, which gives the groundplan of this Carthusian church the characteristic form of a capital T. A stone, octagonal, Gothic belfry with triangular gables, terminated with finials, resting in the attic on an open dividing wall, and a steep, stone steeple, similarly terminated with finials, was raised above the roof of the renovated building in the 19<sup>th</sup> century.

The interior of the church, consecrated in 1227, still retains the characteristics of the time of its creation. The nave and choir have cross-ribbed vaults, with powerful, stone ribs of square Romanesque profile, separated by stres-





ohranila samo redovna, današnja župnijska cerkev. K pravokotni, sorazmerno dolgi ladji se prislanja nekoliko ožji, od ladje z novejšo predelno steno ločeni kor, ob kuru sta prav tako pravokotni zakristiji in nekdanja kapiteljska dvorana, ki dajeta tlorisu za naše kartuzijanske cerkve značilno obliko velike črke T. Nad streho v 19. stoletju prenovljene stavbe se dviga kamnit, oktogonalen, na podstrešju na predto ločno steno oprt, gotski zvonik s trikotnimi, s križnimi rožami sklenjenimi čeli nad stranicami, in strmo, prav tako s križno rožo sklenjeno kamnitno kapo.

Pevska empora iz 14. stoletja

Choir loft from the 14<sup>th</sup> century

G.M. Vischer, 1681

Rebrasti križni obok

Cross-ribbed vaulting

Notranjščina leta 1227 posvečene cerkve je še ohranila karakteristike iz časa svojega nastanka. Ladjo in kor prekriva križni obok, ki ga oblikujejo močna, z oprogami ločena, na geometrično izoblikovane konzole oprta kamnita rebra kvadratnega romanskega profila. Notranja oprema je novejša. Iz srednjega veka izvira le še s krogovično ograjo opremljena, a močno

sed transverse arches, and supported on geometrically shaped consoles. The interior furnishings are more recent. Only the choir loft, decorated with a tracery screen, and later greatly altered, together with the belfry, which can



both be dated to the 14<sup>th</sup> century, still survive from the middle ages.

This, apparently completely clear architectural situation raises some basic questions, although the answers to some of them are already indicated. Even researchers to date, including especially the best known scholar of our medieval monastic architecture, Marijan Zadnikar, have drawn attention to the kinship of some of the architectural elements, especially the vault construction, with vaulting in the Cistercian church in Heiligenkreuz near Vienna, consecrated in 1187. The similarities are convincing evidence of both examples being Babenberg foundations, although final evidence is still missing for another belief, that all the more important Gothic elements in the church, especially the stone belfry, which is clearly patterned on Gaming in Lower Austria, are the work of the Celje masons' workshop, which is linked to the name of master Hans Melfrid. There are a number of subsidiary questions. What, for instance, is the relation between the church walls and the inconsistently executed vault construction? What happened to the choir screen and, of course, to the former overall appearance of the church, which the renovation of the previous century almost entirely obliterated? However, some





Kamniti gotski nadstrešni stolpič

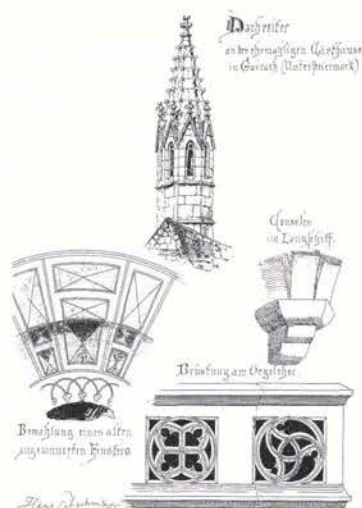
Stone Gothic roof belfry

Risba arhitekturnih detajlov, Hans Petschnig, 1864

Drawing of architectural details, Hans Petschnig, 1864

predelana pevska empora, ki jo je, tako kot nadstrešni zvonik, mogoče datirati v 14. stoletja.

Ta na videz povsem čista arhitekturna situacija odpira nekaj temeljnih vprašanj, vendar se za nekatere izmed njih odgovori že nakazujejo. Že dosedanji raziskovalci, med njimi zlasti najboljši poznavalec naše srednjeveške monastične arhitekture Marijan Zadnikar, so opozorili na sorodnost nekaterih arhitekturnih elementov, zlasti obočne konstrukcije, z oboki leta 1187 posvečene cistercijanske cerkve v Heiligenkreuzu blizu Dunaja – to prepričljivo dokazuje okoliščina, da gre za babenbersko ustanovo. Na zadnji dokaz pa čaka tudi domneva, da gre pri vseh pomembnejših gotških prvinah v cerkvi, zlasti pri kamnitem zvoniku, ki se je sicer očitno zgledoval po Gamingu v Nižji Avstriji, za delo celjske stavbarnice, povezane z imenom mojstra Hansa Melfrida. Sporadično pa se porajajo vprašanja ob na videz obrobni problemih. Kaj je, denimo, z relacijo med cerkvenimi stenami in nedosledno izvedeno obočno konstrukcijo, kaj je z lekorijem in pa seveda z nekdanjo celostno podobo redovne cerkve, ki jo je obnova v preteklem stoletju malodane povsem zbrisala? Toda nekaj danes vendarle že lahko zavržemo – povezovanje te arhitekture s skupino sakralnih stavb na območju svibenske prefare, ki se jim



things are clear today – the links between this architecture and the group of sacral buildings on the territory of the ancient parish of Svibno, together with the ossuary in Gorenji Mokronog with secondary vaulting, cannot be taken as a weighty judgement. The group, which had already been classified by Jože Gregorič and later falsely received the name the "Laško group", has certainly nothing to do with Jurkloster, not only because of the time of its creation but also for other reasons.

It would not be inappropriate at the end of this essay at least to draw attention to documentation of Carl Haas from 1863, overlooked to date, which is preserved in the Styrian regional archives in Graz. There are a number of documents with measurements of the church groundplan, various cross sections and the plan of the Gothic roof belfry. Of particular interest here is a document showing a transverse cross section of the nave with a view towards the west, in which the Gothic choir loft is drawn with a different arrangement of the tracery fields on the screen. There are two more sheets featuring drawings of the Crucifixion, including the figure of a king at the foot of the cross and the Betrayal (Judas kissing Jesus in the garden of Gethsemane). The latter is inscribed in pencil, in five lines: Geislung, Kreuztztod,



pridružuje sekundarno obokana kostnica v Gorenjem Mokronogu, ne vzdrži tehtne presoje. Skupina, ki jo je opredelil že Jože Gregorič in je pozneje po krivem dobila ime "laška skupina", ne le zaradi časa svojega nastanka, marveč tudi iz drugih razlogov, z Jurkloštrom zanesljivo nima nič opraviti.

Naj ne bo odveč, če na koncu tega sestavka vsaj opozorim na doslej prezrto dokumentacijo Carla Haasa iz leta 1863, ki jo hrani Štajerski deželni arhiv v Gradcu. Gre za več listov z izmerami cerkvenega tlorisa, za razne prereze in načrt gotskega nadstrešnega zvonika. Za nas je posebej zanimiv list s prečnim prerezom cerkvene ladje s pogledom proti zahodu, kjer je narisana gotska pevska empora z drugače razvrščenimi krogovičnimi polji na ograji, pridružujeta se ji lista z risbama križanja s kraljevsko figuro ob vzhodju križa in Judeževega poljuba v getsemanskem vrtu. Na slednji je v petih vrsticah s svinčnikom zabeleženo: Geislung, Kreuztod, Kreuztrag. (ung), Grablegung in Auersterung. Da se tretja in zadnja oznaka nanašata na omenjeni risbi, ni dvoma, ni pa razvidno, ali gre za freske pasijonskega ciklusa, ali pa, kar je nemara bolj verjetno, za ostanke poznogotskega krilnega oltarja. Kakorkoli že, na risbi Judeževega poljuba je nezamenljivo prepoznaven slog iz ok. leta 1500. Le kakšna je bila usoda še pred dobrim stoletjem ohranjene srednjeveške opreme redovne cerkve?

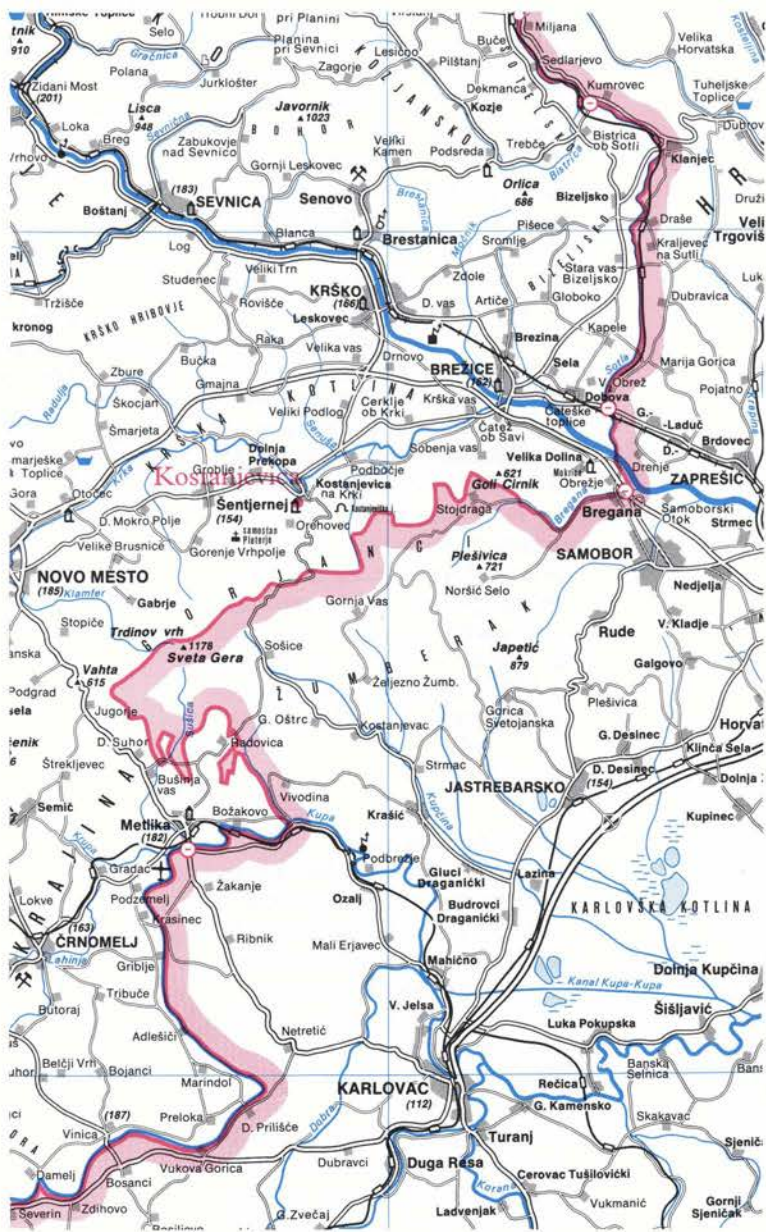
*Ivan Stopar*

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I. Stopar: K problematiki t.im. "laške skupine". Razmišljanja ob novih stavbnogodovinskih odkritjih, ZUZ N.v. XVII. Ljubljana, 1981;



Kreuztrag, (ung), Grablegung and Auferstehung. That the third and last captions refer to the mentioned drawings is without doubt, but it is not clear whether these are frescoes of a passion cycle, or what is perhaps more likely, the remains of a late Gothic polypitch. In any case, the drawing of the kiss of Judas is in the unmistakably recognisable style of around 1500. But what was the fate of the medieval furnishings of the church, which were still preserved just over a hundred years ago?





Kostanjevica na Krki  
Cistercijanska opatija Kostanjevica

Cistercian Abbey of Kostanjevica



Pogled na  
kostanjeviški  
samostan

View of  
Kostanjevica  
monastery

## Cistercijska opatija Kostanjevica

Pod Gorjanci, nedaleč od Kostanjevice, stoji samostan Santa Maria a Fontis, za Stično druga in hkrati zadnja naselbina cistercijskega reda na ožjem slovenskem ozemlju. Leta 1234 ga je ustanovil koroški vojvoda Bernard Spanheimski, da bi z njim še bolj utrdil na novo pridobljeno posest ob spodnji Krki, ob nemirni meji s Hrvaško in Ogrsko. Samostan so naselili menihi iz koroškega Vetrinja, matičnega samostana Kostanjevice.

Prvotna samostanska naselbina z redovno cerkvijo in ob njeni južni strani prizidanim križnim hodnikom, se je skozi stoletja svojega obstoja razraščala in v 18. stoletju dosegla današnjo monumentalnost. Usodni udarec je samostanu zadal dekret cesarja Jožefa II. iz leta 1785, po katerem je bil samostan naslednje leto razpuščen. To je bil začetek dvesto let trajajočega propadanja in s tem povezanih vedno novih naporov, da se ta izjemni spomenik ohrani.

Razpuščeni samostan je vse do konca 19. stoletja, ko se je povečalo zanimanje za njegovo ohranitev, životaril in le srečno naključje je preprečilo njegovo odstranitev. Po prvi svetovni vojni se je za ohranitev samostana resno zavzel tedanji konservator dr. France Stele. Poleg vzdrževalnih in sanacijskih del je veliko pozornost posvetil tudi restavriranju in spomeniški prezentaciji nekdanje redovne cerkve.

Tako saniran in restavriran samostan je med drugo svetovno vojno doletela nova nesreča. V požaru

The monastery of Santa Maria a Fontis, after Stična the second, and also the last, settlement of the Cistercian order on the narrower Slovene territory, is situated below the Gorjanci hills, not far from Kostanjevica. It was founded in 1234 by the Duke of Carinthia, Bernard of Spanheim, in order better to consolidate his newly obtained possessions beside the lower Krka river, along the restless border with Croatia and Hungary. The monastery was settled by monks from Carinthian Viktring, the mother monastery of Kostanjevica.

The original monastery complex, with the church and cloisters against its southern side, expanded over the centuries of its existence, achieving today's monumentality in the 18<sup>th</sup> century. The monastery received a fatal blow by the decree of Emperor Joseph II of 1785, and the monastery was abandoned the following year.

The abandoned monastery lingered on right up to the end of the 19<sup>th</sup> century, when interest in its conservation increased, and its complete destruction was fortunately prevented. After the first world war, the then conservator, Dr. France Stele, seriously undertook its conservation. In addition

Kostanjeviški kelih z vgraviranim grbom opata iz leta 1749, Narodni muzej, Ljubljana

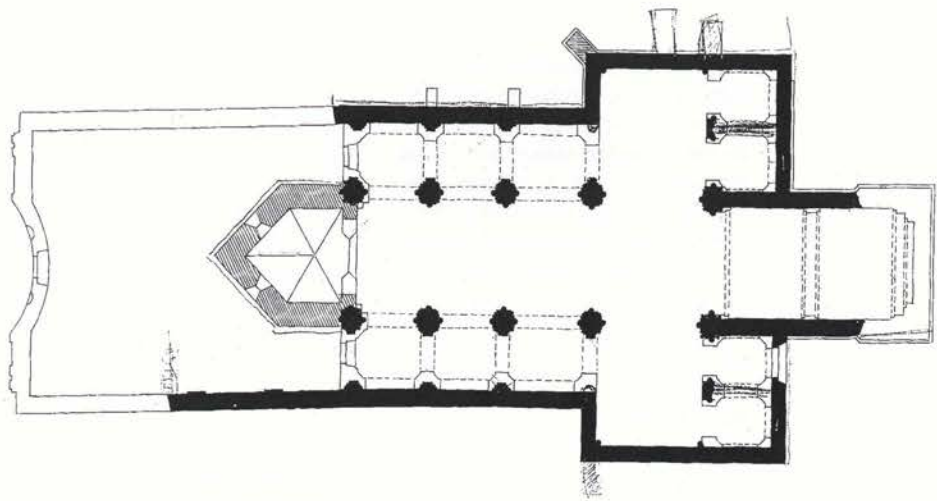
Kostanjevica chalice with engraved coat-of-arms of Abbot, 1749, National Museum, Ljubljana

Listina o podelitvi odpustkov za obisk samostana v Kostanjevici, Avignon, 6. 11. 1347, Arhiv RS v Ljubljani

Document on the issue of indulgences for visits to the monastery in Kostanjevica, Avignon, 6. 11. 1347, Archive of the Republic of Slovenia







Tloris  
samostanske  
cerkve  

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Groundplan of the  
monastery church

so bile uničene vse strehe in ostrešja, zaradi česar so se zrušili oboki in deli ostenj. Razrušenemu samostanu je zadnji udarec zadala porušitev zvonika leta 1956.

Z letom 1956 so se pričela načrtna sanacijsko prezentacijska dela celotnega samostanskega kompleksa, ki kontinuirano tečejo še danes. Konsolidaciji, restavraciji in rekonstrukciji redovne cerkve je sledila pozidava porušenega dela južnega arkadnega trakta, pozidava zvonika z rekonstrukcijo prvotne baročne kape, prekritje vseh traktov ter njihova postopna celovita sanacija s prezentacijo.

Obsežna samostanska naselbina je zasnovana v obliki pravokotnika z velikim notranjim dvoriščem, ki ga obdajajo trije dvonadstropni trakti ter redovna cerkev v severozahodnem delu kompleksa.

Najstarejši del samostanskega kompleksa je srednjeveško jedro iz 13. stoletja z redovno cerkvijo in nekaj skromnimi ostanki nekda-

to maintenance and conservation work, he devoted great attention to the restoration of the church and its presentation as a monument.

The partially restored monastery then suffered a new accident during the second world war. All the roofs and roofing were destroyed in a fire, as a result of which the vaulting and parts of the walls collapsed. The ruined monastery received its last blow with the demolition of the belltower in 1956.

In 1956, planned conservation and restoration of the entire monastery complex began, which is still continuing today. Consolidation, restoration and reconstruction of the church was followed by the rebuilding of the ruined part of the southern arcaded wing, the rebuilding of the belltower with the reconstruction of the original Baroque roof, the covering of all the wings, and their gradual total renovation for presentation.

The extensive monastery complex was planned in the form of a rectangle, with a large internal courtyard which is surrounded by three three-storey wings and the church in the north-western part of the complex.

The oldest part of the monastery is the medieval core from the 13<sup>th</sup> century, with the church and some modest remains of the former cloister on its south side. Nothing has been preserved of the remaining regular spaces, dis-

Od srednjeveškega jedra samostana se je ohranila cerkev in del križnega hodnika

The church and part of the cloister have been preserved from the medieval core of the monastery



njega križnega hodnika na njeni južni strani. Od ostalih regularnih prostorov, razporejenih, značilno za cistercijanske samostane, okrog križnega hodnika, ni ničesar ohranjenega. Obseg nekdanjega križnega hodnika nakazujejo izkopani in prezentirani temelji vzhodnega in južnega krila na velikem notranjem dvorišču, rekonstruiran potek na zahodni in deloma na vzhodni strani ter severni trakt s povsem ohranjenim portalom iz prve gradbene faze.

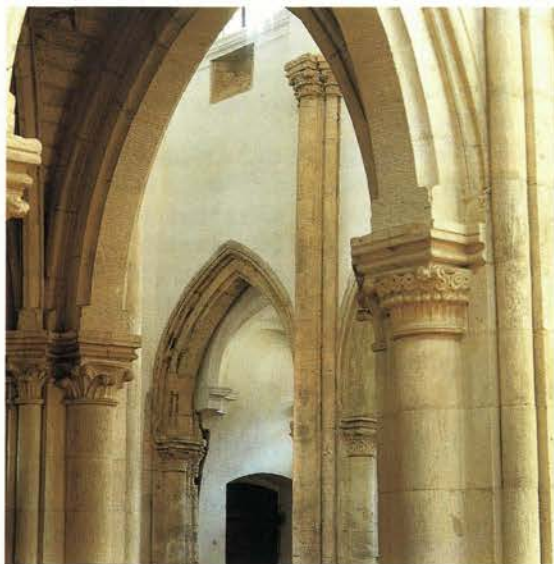
Redovna cerkev, sezidana na prehodu romanskega v gotski slog sredi 13. stoletja, z opuščanjem romanske tradicije in uveljavljanjem novih arhitekturnih principov slogovno sodi med zgodnje gotške arhitekture. Zasnovana je kot značilna cistercijanska arhitektura tako imenovanega bernardinskega tipa v obliki latinskega križa s tremi neenako širokimi vzdolžnimi ladjami, ki jih seka močna prečna ladja v višini in širini glavne. Kor se je zaključeval ravno, na vsaki strani je imel po dva para ravno zaključenih kapel, dostopnih iz prečne ladje. Romanski bazilikalni sistem z višjo, lastno osvetljeno glavno ladjo je sicer še dosledno izpeljan, vendar se je z opuščanjem masivnih oprog zmanjšala razkosanost prostora, kor pa se je v višini glavne ladje in križiščne kvadrata zlil v enotno

posed around the cloister as was characteristic of Cistercian monasteries. The extent of the original cloister is apparent from the excavated and presented foundations of the eastern and southern wings in the large internal courtyard, the reconstructed course in the western and partially on the eastern side, and the northern wing with a completely preserved portal from the first building phase.

The church was constructed in the transitional period from the Romanesque to the Gothic style in the middle of the 13<sup>th</sup> century, abandoning of Romanesque tradition and introducing the new architectural principles. It thus belongs stylistically among early Gothic buildings in Slovenia. Its architectural plan is typically Cistercian of the so-called Bernardine type, in the form of a Latin cross with a longitudinal nave and two narrower aisles, which are all crossed by a powerful transept of the same height and width as the nave. The choir has a square termination, with a pair of square terminated chapels on each side, accessible from the transept. The Romanesque basilica system, with a higher nave lit by clerestory windows is consistently executed, although the abandonment of the massive chancel arch reduced the fragmentation of the space, and the choir, of the same height as the nave and the crossing, flows into a unified space. The aisles open into the nave through pointed arcades. Cross ribbed vaulting was introduced into all the components of the church interior, which rests in the main nave on triple clustered pilasters and in the aisles on clustered semi-piers and piers. All the elements of the supporting construction are ornamented with capitals and consoles whose varied foliage and animal decorations represent exceptional stone carving and are the major artistic treasure of the Kostanjevica church.

The first changes to the original design of the church, as described

Pogled proti severni stranski ladji  
View towards the north aisle





prostornino. Stranski ladji se odpirata in prostorsko povezujeta z glavno s šilastoločnimi arkadami. V vseh sestavinah cerkvene notranjščine se je uveljavil križnorebrasti obok, ki sloni v glavni ladji na trojnih služnikih in v stranskih dveh na snopastih polstebrih in stebrih. Vsi elementi nosilne konstrukcije so okrašeni s kapiteli in kanzolami, ki z raznoliko rastlinsko in živalsko dekoracijo predstavljajo izjemno kamnoseško delo in največje likovno bogastvo kostanjeviške cerkve.

Tako zasnovana prvotna cerkev je prvo spremembo doživela ob koncu 15. stoletja, ko je bila na zahodni strani iz neznanega vzroka skrajšana iz prvotnih petih na sedanje tri traveje. Pred skrajšano srednjo ladjo so postavili nižjo mnogokotno kapelo s petdelnim rebrastim obokom in leta 1632 nad njo pozidali osmerokotni zvonik.

Druga velika sprememba redovne cerkve sodi v obdobje baroka in tedanjega opata Aleksandra Tauffererja (1737-1760). Prvotni srednjeveški kvadratni prezbitერი, katerega obseg je označen v talni površini, je bil v baroku občutno podaljšan, na novo obokan in dekoriran z bogatim štukom. Gotski rebrasti oboki so bili zamenjani s križnimi baročnimi, gotski šilasti loki z višjimi polkrožnimi, povečana pa so bila tudi okna v bazi-

above, came at the end of the 15<sup>th</sup> century when, for unknown reasons, it was shortened on the western side, losing two of the original five bays. In front of the truncated nave, a lower polygonal chapel was constructed with a five-part ribbed vault, and in 1632, an octagonal belltower was erected above it.

The second major change to the church belongs to the time of the Baroque and the then abbot, Aleksander Taufferer (1737-1760). The original medieval square presbytery, the extent of which is marked in the floor surface, was appreciably extended in the Baroque, revaulted and decorated with rich stucco work. The Gothic ribbed vaulting was replaced with Baroque cross vaulting and the Gothic pointed arches with higher, semi-circular ones, and the clerestory windows and the windows in the aisles increased in height. This new, Baroque space was supplemented with contemporary rich church furnishings. After the abandonment of the monastery, the majority of the furnishings were sold or transferred to other sacral objects. The high altar and the pulpit, which carried a giant figure of a wild man, taken from the monastery's coat-of-arms, are in the church of St. Margareth in Golo by Ig, the organ is in the parish church in Raka, and two side altars each in Kostanjevica parish church, in Šentjernej and in Novo mesto. A richly articulated Baroque screen facade was built in 1742, a few metres in front of the west facade wall. The tripartite facade is slightly concave in the central part and accentuated with a stone portal with the coats-of-arms of the monastery and Abbot Taufferer, the builder of Baroque Kostanjevica. Above the stone portal are two frescoes by Jelovšek, the Annunciation on the attic storey and the Adoration of Mary in the triangular gable.

The three storey west wing is connected to the Baroque facade of

Rastlinsko okrašeni kapiteli v samostanski cerkvi  
Foliage capitals in the monastery church





likalnem nadstropju in v stranskih ladjah. Ta novi, baročno občuteni prostor je dopolnila sočasna bogata cerkvena oprema. Po razpustu samostana je bila večina opreme razprodana in prenesena v druge sakralne objekte. Veliki oltar in prižnica, ki jo nosi orjaška postava divjega moža, vzeta iz samostanskega grba, sta v podružnični cerkvi sv. Marjete na Golem pri Igu, orgle so v župnijski cerkvi na Raki, po dva stranska oltarja sta v kostanjeviški župni cerkvi, v Šentjerneju in Novem mestu. Nekaj metrov pred zahodno fasadno steno je bila leta 1742 pozidana bogato členjena baročna navidezna fasada. Tridelna fasada je v srednjem delu rahlo vbočena ter poudarjena s kamnitim portalom z grboma samostana in opata Tauffererja, graditelja baročne Kostanjevice. Nad kamnitim portalom sta dve Jelovškovi freski, Marijino oznanenje v atiki in čaščenje Marijinega imena v trikotnem čelu.

J.W.Valvasor,  
1679

Obrambna stolpa  
iz leta 1737 s  
kopijo Jelovškove  
freske nad  
vhodom

Defence towers  
from 1737, with a  
copy of the  
Jelovšek fresco  
above the entrance

the church. Its northern part is a reconstruction of the structure destroyed during and after the war, and the southern part functions as the entrance to the monastery, first documented in the oldest known depictions, Valvasor's two graphics of 1679 and 1689. In 1737, two circular towers with loopholes were added to this Renaissance, if not even Medieval, entrance, stressed with a small citadel which has been preserved in entirety. On the wall between the two towers, above the stone portal, is a fresco by Frančišek Jelovšek, which commemorates the invasion of the monastery by the Vlachs. In 1990-1992, when the two towers were renovated, the original fresco was taken off the wall and replaced by a copy. The eastern wing was built by Abbot Kristan Preleubler (1552-1562) and his successor Lenart Hofstetter (1563-1579), as is shown on the stone plaque built into the first floor on the courtyard side.

The southern wing of the monastery complex is supposed to have been built by Abbots Friderik Hofstetter (1703-1708) and Rudolf Kušlan (1723-1736), as is evident from the two inscribed plaques with the dates 1707 and 1734 built into the wall on the courtyard side. The most recent renovation work has demonstrated that the wing is older and that its core dates at least from the Renaissance, if not even earlier. In the western part of the groundfloor, various types of masonry, a stone portal and smaller openings with stone surrounds appeared under the plaster, and in removing the gravel from the ground, the foundations of a semi-circular tower were uncovered, which in Valvasor's depictions was located towards the centre of the southern wing. The wing thus embraced half of its present extent and was terminated with a tower, today the projecting part of the southern facade. During the renovation of the southern facade of this wing of the monastery, three





Na baročno pročelje cerkve se navezuje dvonadstropni zahodni trakt. Njegov severni del je rekonstrukcija med vojno in po njej porušenega objekta, južni del pa predstavlja vhod v samostan, prvič izpričan na najstarejših znanih upodobitvah, obeh Valvasorjevih grafikah iz let 1679 in 1689. Renesančnemu, če ne celo še srednjeveškemu vhodu, poudarjenemu s trdnjavico, ki je v celoti ohranjena, sta bila leta 1737 prizidana dva okrogla stolpa s strelnicami. Na steni med obema stolpoma je nad kamnitim portalom freska Frančiška Jelovška, ki ohranja spomin na vdor Vlahov v samostan. V letih 1990-1992 sta bila oba stolpa sanirana, originalno sneto fresko pa je nadomestila kopija. Vhodni trakt sta zidala opata Kristan Preleubler (1552-1562) in njegov naslednik Lenart Hofstetter (1563-1579), kakor dokazuje kamnita plošča, vzdana v prvem nadstropju na dvoriščni strani.

Južni trakt samostanskega kompleksa naj bi zidala opata Friderik Hofstetter (1703-1708) in Rudolf Kušlan (1723-1736), kot je razvidno iz dveh napisnih plošč z letnicama 1707 in 1734, vzdanih na dvoriščni strani. Zadnja obnovitvena dela so pokazala, da je trakt starejši in da je njegovo jedro vsaj iz renesanse, če ne celo še starejše. V zahodnem delu pritličja se je pod ometi pokazala različna kamnita zidava, zazidan portal in manjše odprtine s kamnitimi okvirji, pri odstranitvi nasutij pa so bili odkriti temelji polkrožnega stolpa, ki je na Valvasorjevi upodobitvi lociran nekako na sredino južnega trakta. Trakt je torej zavzemal polovico današnjega obsega in se je zaključeval s stolpom, danes rizalito izstopajočim delom sredi južne fasade. Pri obnovi južne fasade tega samostanskega trakta so bile pod ometom prvih dveh osi tako imenovane opatove dvorane v skrajnem jugovzhodnem delu med kamnitimi šivanimi robovi, kot zaključki objekta, najdene tri strelne line. Najdba kaže na obstoj obrambnega stolpa v skrajnem JV

loopholes were found under the plaster on the first two axes of the so-called abbot's hall, in the extreme south-eastern part between the quoins. The discovery indicates the existence of a defence tower in the extreme south-eastern corner, as part of the entire defence system. Since the tower and walls do not appear on Valvasor's graphics, they belong to the period at the end of the 17<sup>th</sup> century. That is to say, between 1678 and 1707, when the south wing is supposed to have been begun. The building of the wing in the first three decades of the 18<sup>th</sup> century refers to the construction of the eastern part, the adaptation of the western part and the unifying of the facades, and the arcades on the courtyard side.

The construction of the east wing and the abbot's hall at the junction of the south and east wings belongs to the period of the mature Baroque, the middle of the 18<sup>th</sup> century. The stylistic tendencies of the mature Baroque are reflected in the unified design of the facade, divided with pilasters - the part on the abbot's chapel was renovated in 1995 - and in the design of the arcades of the courtyard. With this last major building phase, the complex was united around the large internal courtyard, one of the largest of its kind in Europe. The extensive buildings are open on the courtyard side in all three floors,



vogalu kot dela celotnega obrambnega sistema. Stolp z obzidjem časovno sodi v konec 17. stoletja, saj ga na Valvasorjevi grafiki še ni, to je v čas med 1678 in 1707, ko naj bi začeli zidati južni trakt. Zidava trakta v prvih treh desetletjih 18. stoletja se nanaša na pozidavo vzhodnega dela, na preoblikovanje zahodnega dela in na poenotenje fasad ter arkadnega dvorišnega dela.

V obdobje zrelega baroka, sredi 18. stoletja, sodita pozidavi vzhodnega trakta ter opatove dvorane na stičišču južnega vzhodnega trakta. Slogovne težnje zrelega baroka se odražajo na enotno oblikovani pilastrsko členjeni fasadi, katere del na opatovi kapeli je bil v letu 1995 obnovljen ter v oblikovanju arkadnega dvorišnega dela. S tem zadnjim velikim gradbenim posegom se je kompleks strnil okrog velikega notranjega dvorišča, enega največjih svoje vrste celo v Evropi. Razsežna poslopja se na dvoriščno stran odpirajo v vseh treh etažah z arkadnimi hodniki. Pritličnim arkadam, v katerih se loki razpenjajo med kamnitimi stebri, ustrezata v obeh etažah po dve manjši arkadi, sloneči na okroglih stebričih. Dvoriščni trakti z množico arkad kažejo na čas nastanka od 16. do 18. stoletja, to je od renesanse, preko zrelega do poznega baroka.

Kostanjeviški samostan je po zaslugi prizadevnih strokovnjakov in posameznikov, ki so se zavedali njegovega izjemnega pomena, danes v veliki meri obnovljen ter namenjen dejavnosti, ki ustrezno dopolnjuje ta vrhunski spomenik:

*Alenka Železnik*

#### *Zbirke*

Galerija Božidar Jakac je bila ustanovljena 1974. leta, na pobudo Lada Smrekarja. Slikar Božidar Jakac je galeriji prvi podaril obsežno zbirko (več kot 300) svojih del in obnovo tudi finančno podprl, zato so galerijo po njem tudi poimenovali. Na stalni razstavi je

with arcaded galleries. The groundfloor arcades, which are spanned by arches between stone pillars, are matched in the two upper stories by two smaller arcades, each resting on slim circular pillars. The courtyard wings, with the mass of arcades, point to the time of their creation from the 16<sup>th</sup> to 18<sup>th</sup> centuries, that is from the Renaissance, through the mature to the late Baroque.

Thanks to the efforts of experts and individuals who have been aware of its exceptional importance, Kostanjevica monastery has to a large extent today been renovated and is used for activities which suitably supplement this important monument. The Gallery Božidar Jakac, with a permanent collection which embraces the work of Božidar Jakac, the brothers France and Tone Kralj, Zoran Didek, Jože Gorjup and France Gorše, together with old European masters, has been set up on both upper floors of the south and east wings. In 1994, a collection of the work of Janez Boljka was established in the renovated ground floor of the east wing, and a lapidarium will be arranged in the ground floor of the renovated south wing.

#### *Collection*

The Gallery Božidar Jakac was founded in 1974 on the initiative of Lado Smrekar. The painter, Božidar Jakac, donated an extensive collection (more than 300) of his works and also financially supported the restoration work, so the gallery was named after him.

The basic graphic opus of the major founding figure of Slovene graphic art, Božidar Jakac (1899-1989) is exhibited, together with part of his rich creativity in pastels and oils.

The gallery systematically collects the work of representatives of Slovene expressionism. A permanent collection of the painter, sculptor and graphic artist, France Kralj (1895-1960) was



na ogled temeljni grafični opus nestorja slovenske grafike Božidarja Jakca (1899-1989) ter del bogate ustvarjalnosti njegovih pastelov in olj. Galerija sistematično zbira dela predstavnikov slovenskega ekspresionizma. Leta 1983 je bila odprta stalna razstava slikarja, kiparja in grafika Francea Kralja (1895-1960). Tone Kralj (1900-1975) je predstavljen s plastikami, grafikami in slikami.

Posebno mesto v galeriji je namenjeno predstavitvi kiparskih del Franceta Goršeta (1897-1986) in slik domačina Jožeta Gorjupa (1907-1932).

Leta 1995 je bila na novo postavljena stalna zbirka slik in risb slikarja, arhitekta in likovnega pedagoga Zorana Didka (1910-1980), leto prej pa stalna zbirka – donacija kiparja Janeza Boljke.

Evropska ustvarjalnost od konca 16. do 19. stoletja je predstavljena v zbirki starih evropskih mojstrov iz kartuzije Pleterje.

Mednarodni simpozij kiparjev *Forma viva* je bil ustanovljen leta 1961 na pobudo in po prizadevanjih Vilme Pirkovič, Jakoba Savinška in Lada Smrekarja. Monumentalne skulpture so na ogled v neposredni bližini samostana.

*Ogled:* Od torika do nedelje od 9. do 18. ure. V juniju tudi ob ponedeljkih. Zaprto 1.1., 1.11. in 25.12.

*Kostanjevica*  
*Galerija Božidar Jakac*  
*Grajska cesta 45,*  
*8311 Kostanjevica na Krki*  
*Tel.: 0608/87 333*  
*Fax: 0608/87 335*



opened in 1983. Tone Kralj (1900-1975) is represented with sculptures, graphics and paintings. Individual rooms in the gallery are devoted to exhibitions of the sculptural work of France Gorše (1897-1986) and the paintings of the local artist, Jože Gorjup (1907-1932).

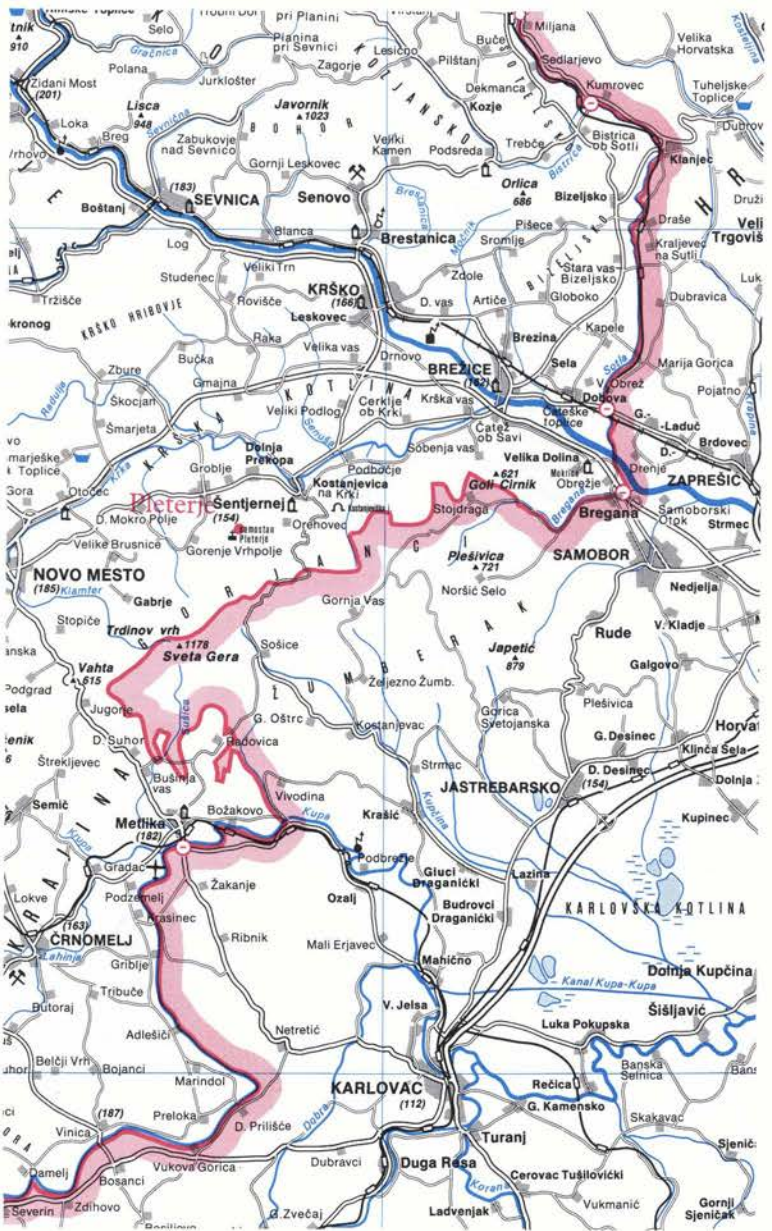
In 1995, a permanent collection of the paintings and drawings of the painter, architect and art teacher, Zoran Didek (1910-1980) was mounted, and the year before, a permanent collection of the local sculptor, Janez Boljka was donated by the artist himself.

European creativity from the end of the 16<sup>th</sup> to the 19<sup>th</sup> century is exhibited in the collection of European old masters from the Carthusian monastery of Pleterje.

The international symposium of sculptors, *Forma viva*, was established in 1961 on the initiative and thanks to the efforts of Vilma Pirkovič, Jakob Savinšek and Lado Smrekar. Monumental sculptures are on display in the direct vicinity of the monastery.

*Opening hours:* From Tuesday to Sunday from 9 a.m. to 6 p.m. In June, also on Mondays. Closed 1.1., 1.11. and 25.12.

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Pleterje  
Kartuzija Pleterje

Pleterje Charterhouse



Zračni posnetek  
kartuzije Pleterje

Photograph from  
the air of Pleterje  
Charterhouse

89 km  
F5  
172 B2

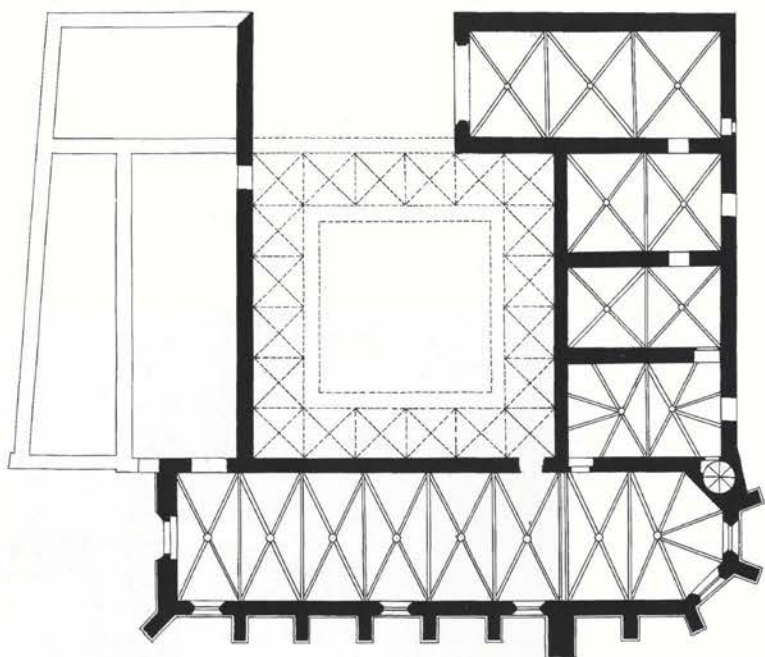
## Pleterje Kartuzija Pleterje

Najmlajša med slovenskimi kartuzijami, kartuzija v Pleterjah, ki se kot vas na nekdanji gosposčini Sicherstain prvič omenja leta 1368, leži v tihi dolini ob vznožju Gorjancev. Zgodovino kartuzije in s

The youngest of the Slovene Carthusian monasteries, that at Pleterje, which was first mentioned as a village in the former manor of Sicherstein in 1368, is located in a quiet valley along the

Tloris stare samostanske cerkve in križnega hodnika (risala Š. Valentinčič, 1959)

Groundplan of the old monastery church and cloister (drawn by Š. Valentinčič, 1959)



Ustanovna listina grofa Hermana II. Celjskega z dne 10. 7. 1407, Arhiv Republike Slovenije

Founding charter from Count Herman II of Celje, 10.7.1407, Archive of the Republic of Slovenia

tem njeno današnjo podobo zaznamujeta dve obdobji: čas srednjega veka, a že v 16. stoletju ustanovljena, a že v 16. stoletju ukinjena, in čas nove kartuzije, ko je leta 1899 kartuzijanski red z nakupom spet pridobil svojo nekdanjo pletersko posest in zgradil novi samostan.

flanks of the Gorjanci hills. The history of the Charterhouse, and thus its appearance today, is marked by two periods; the Middle Ages, when the Carthusian monastery was founded, but was then dissolved in the 16<sup>th</sup> century; and the period of the new Carthusian monastery, when in 1899 the Carthusian order repurchased their former Pleterje estates and built a new monastery.

The final act of founding the medieval Carthusian monastery was the deed of foundation issued by Count Herman II of Celje in 1407. However, the beginning goes back to 1403, when Brother Hartmann, from the Lower Austrian Charterhouse of Gaming, and later the prior, was chosen to lead the construction. He is mentioned in sources as "*ausrichter des pawes der newnstift ze Pletriach*".





Zaključno dejanje o ustanovitvi srednjeveške kartuzije predstavlja ustanovna listina grofa Hermana II. Celjskega iz leta 1407. Začetek ustanavljanja pa sega že v leto 1403, ko so med drugim določili za vodenje gradnje brata Hartmana iz spodnjeavstrijske kartuzije Gaming, kasnejšega priorja, v virih imenovanega kot *"ausrichter des pawes der newnstift ze Pletriach"*.

O poteku gradnje samostanskih poslopij in cerkve se lahko opremo na nekaj listin, ki govorijo o posvetitvah posameznih prostorov. Prvi podatek o gradnji zasledimo v listini iz leta 1405, v kateri je ustanovitelj namenil precejšnja sredstva za gradnjo (*"zu dem paw des gotshaws und chlosters"*). Leta 1407 je bila posvečena kapela v kapiteljski dvorani ter več prostorov, med njimi tudi že kapela v zakristiji. Leta 1413 sta bila posvečena dva oltarja v bratovskem koru, kar govori, da je cerkev tedaj že stala, glavni oltar pa je posvetil Hermanov nezakonški sin Herman, freisinski škof, leta 1420. Iz virov je razvidno, da je gradnja nekaterih samostanskih stavb tekla še v letih 1427 in 1433.

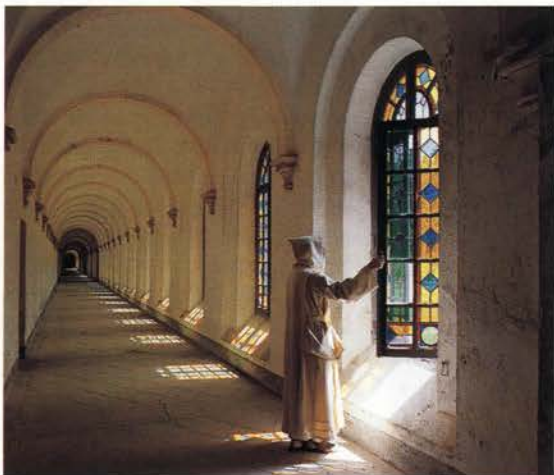
Nadaljna gradbena dela v 15. stoletju se navezujejo na napade Turkov, ki so leta 1471 sicer obzidano kartuzijo oropali in požgali. Zato so menihi svoj samostan močnejše utrdili s stolpi, tako da ga Turki v naslednjem napadu leta 1476 niso mogli več osvojiti. Vendar so se za kartuzijo in redovno

The course of construction of the monastery complex can be traced from certain documents which mention the consecration of individual spaces. The first data on the building is found in a document of 1405, in which the founders devote considerable funds to the construction (*"zu dem paw des gotshaws und chlosters"*). In 1407, the chapel in the chapter house was consecrated, together with a number of other spaces, including the chapel in the sacristy. In 1413, two altars in the brothers' choir were consecrated, which shows that the church was already standing, and the high altar was consecrated by Herman's illegitimate son, Herman, the Bishop of Freising, in 1420. It is clear from the sources that the building of some of the monastery buildings was still continuing in 1427 and 1433.

Further building work in the 15<sup>th</sup> century is connected with the attacks of the Turks, who looted and burned the walled monastery in 1471. The monks greatly strengthened their defences, so that in the following attack, in 1476, the Turks were unable to capture it. Nevertheless, long years of turmoil, economic stagnation and a decline of spiritual life began for the Carthusians and monastic life, which led to the dissolution of the monastery in 1595. The Jesuit order obtained the Charterhouse and its estates, and held title to the monastery until 1773, when their order was also abandoned in Carnolia. The monastery buildings probably experienced little change during the period of the Jesuits. This also applies to the most important building, the old Gothic church, which the Jesuits, as bearers of the Baroque, only adapted to the new taste with the construction of a small belfry above the western facade, and in the interior, they transferred the choir screen (in German: *der Lettner*), built transversely in the centre of the church to divide the space into the monks' and brothers' choirs, to

Pogled v novi križni hodnik

View of the new cloister



življenje kljub temu začela vrstiti leta nemirov, gospodarske stagnacije in pešanja duhovnega življenja, ki so pripeljala do ukinitve samostana leta 1595. Kartuzijo in njena posestva je pridobil red jezuitov, ki je imel v lasti samostan do leta 1773, ko je bil tudi njihov red na Kranjskem razpuščen. V času jezuitov samostanska poslopja najbrž niso doživela večjih predelav. To velja tudi za najpomembnejšo stavbo, staro gotško cerkev, ki so jo jezuiti kot nosilci baroka le prilagodili novemu okusu z gradnjo majhnega zvonika nad zahodnim pročeljem, v notranjščini pa so zidani lektorij ali letner, ki je v sredini cerkve delil prostor na meniški in bratovski kor, prestavili k zahodni steni in ga porabili za pevsko emporo. Po ukinitvi jezuitov sta samostan in njegova posest prišla v last kranjske dežele, nato pa v privatne roke. Končno je leta 1899 kartuzijski red podpisal kupoprodajno pogodbo s tedanjimi lastnicami, s čimer so Pleterje zopet prišle v redovno last. Vendar za obnovitev redovnega življenja stara poslopja niso bila več uporabna, zato so večji del starih stavb podrli in začeli z gradnjo nove kartuzije, ki je trajala do leta 1904. Ohranili so le staro gotško cerkev in nekaj poslopij ob njej, ki pa so z umetnostno-zgodovinskega vidika izredno dragocena.

Zahodno pročelje  
stare gotške cerkve

West procelium of  
the old Gothic  
church



Od prvotnega samostanskega kompleksa so se ohranili cerkev, nadstropna zakristija ter ostanki

the west wall and used it as a choir loft. After the suppression of the Jesuits, the monastery and its estates became the property of the provincial government, and then came into private hands. The Carthusian order finally signed a purchase contract with the then owners in 1899, whereby Pleterje again became the property of the order. However, the old buildings were no longer usable for a restoration of the monastic life, so the majority of the older buildings were demolished and the construction of a new charterhouse was begun, which lasted until 1904. Only the old Gothic church and a few buildings beside it were preserved, which are extremely important from an art history point of view.

Of the original monastic complex, the church, the two-storey sacristy, and the remains of the cloisters with part of the chapter house and refectory, have been preserved. In groundplan, the church extends to six rectangular bays in the nave and one with a polygonal termination in the presbytery. The northern external wall was supported by two flying buttresses, and the cloisters, and the south and east walls by eleven double stepped buttresses and a profiled base moulding. Of the buttresses, that by the triumphal arch is the most extruding and thus most extruding, separating the nave and presbytery, which are the same width, in accordance with the scheme of Carthusian architecture. The walls are pierced with five high triple windows with profiled splays and rich tracery, and two circular windows in the north wall. The western facade is articulated with a profiled portal capped with pinnacles on the groundfloor, a double pointed window in the upper storey and two smaller windows above, and a circular window in the axis, which was covered at the time of the Jesuits by the belfry, and was later demolished.

In the interior, the long, cross-ribbed vaulted space with the choir





J.W.Valvasor,  
1689

križnega hodnika z delom kapitelskega trakta in refektorija. Cerkev v tlorisu obsega šest pravokotnih obočnih pol v ladji ter eno s petosminskim zaključkom v prezbiteriju. Severno zunanjo stran so podpirali dva ločna opornika in križni hodnik, južno in vzhodno pa enajst dvakrat stopnjevanih opornikov ter profiliran talni zid. Med slednjimi je opornik ob slavaloku močnejši in tako na zunan ločuje ladjo in prezbiterij, ki sta po shemi kartuzijanske arhitekture enako široka. Stene predira pet visokih tridelnih oken s profiliranimi ostenji in bogatimi krogovičji, ter dve okrogli okni v severni steni. Zahodno pročelje členijo profiliran, s fialama obogaten portal v pritličju, dvodelno šilasto okno v nadstropju in zgoraj dve manjši okni ter okroglo okno v osi, ki ga je v času jezuitov zakril sicer kasneje podrt zvonik.

V notranjščini je dolg križnorebrasto obokan prostor z letnerjem, ki počiva na treh križnih obokih, s prednje strani oprtih na dva osme-

screen, which rests on three cross vaults, supported at the front by two octagonal pillars, is divided into brothers' and monks' choirs. The vault ribs of pear-shaped profile rest on the foliage capitals of shaft clusters standing on foliage consoles, of which two are figural, and in the presbytery, extending right to the ground. On the bosses on the intersections of the ribs, among other things are depicted the coats-of-arms of the Counts of Celje, *Vera icon*, the Lamb of God and a pelican. The south wall in the presbytery is ornamented with richly articulated sedilia.

The sacristy is also vaulted in a variant cross-ribbed vault, in which the ribs rest on geometric consoles, and the upper floor is barrel vaulted. Of the remainder of the complex (the small cloister, the chapter room) only a few pieces have been preserved: individual bosses and ribs, and two figural consoles, a man's and woman's busts with portrait features and in rich attire, which Marijan Zadnikar suspects may represent the founder of Pleterje Charterhouse, Count Herman II of Celje, and his wife, Ana of Schaunburg, who were also buried in the church.

As a type of building, Pleterje church achieves the spatial ideals of minster architecture such as is known from Carthusian monasteries in Žiče, Jurklošter and Bis-

Notranjščina stare cerkve proti vzhodu

Interior of the old church, looking towards the east

Sledovi obokov podrtga malega križnega hodnika

Traces of the vaults of the ruined small cloister



Konzola s  
portretom  
Hermana Celjskega

Console with  
portrait of Herman  
of Celje

rokovna stebra, razdeljen na bratovski in meniški kor. Obočna rebra hruškastega profila slonijo na rastlinskih kapitelih sestavljenih služnikov, ki se opirajo na rastlinske konzole, dve sta figuralni, v prezbiteriju pa segajo do tal. Na sklepniških na sečiščih reber so med drugim upodobljeni grb grofov Celjskih, *Vera icon*, Jagnje božje in pelikan. Južno steno v prezbiteriju krasi še bogato členjena sedilija.

Z različico križnega oboka je obokana tudi zakristija, kjer rebra slonijo na geometričnih konzolah, nadstropje pa je banjasto obokano. Od ostalega kompleksa (mali križni hodnik, kapitelska dvorana) so se ohranili le posamezni sklepniški in rebra ter dve figuralni konzoli oziroma moško in žensko poprsje s portretnimi potezami, v bogati opravi, ki bi po domnevi Marijana Zadnikarja mogoče predstavljali ustanovitelja pleterske kartuzije, celjskega grofa Hermana II., ki je bil v cerkvi tudi pokopan, in njegovo ženo Ano Schaunburško.

Kot stavbni tip pleterska cerkev uresničuje prostorninski ideal redovne cerkvene arhitekture, kakršnega poznamo v kartuzijah v Žičah, Jurkloštru in Bistri. Stilna orientacija arhitekturnih členov, na katero so opozarjali že starejši pisци, pa kaže nedvomno na širši krog znamenitega stavbarja in ki-



tra. The stylistic orientation of the architectural elements, to which older writers have already drawn attention, undoubtedly points to the wider circle of the famous builder and sculptor, Peter Parler and is a result of the contacts of Count Herman. Important innovations of the Parler architecture, especially of technique and style, which his successors spread from Prague, or Bohemia, throughout Europe towards the end of the 14<sup>th</sup> and start of the 15<sup>th</sup> century, could not be wholly expressed in Pleterje because of the rules of the order. Nevertheless, the influence of Prague architecture appears in the console busts, which are patterned on those in the triforium of St. Vitus cathedral, and closer links are demonstrated by the stonemasons' marks, which are actually the signatures of the masons carved into the individual pieces of sandstone. These marks are the hallmark of authorship and show that some masons also took part in the building of other of Herman's commissions, especially in Žiče, Ptujski gore, Celje and Šentrupert. The fact that we meet the same masons in buildings throughout Slovenia, and even outside its borders, is not surprising, since a lively migration of stone-masons from one building to another was especially characteristic of the late Middle Ages. For the most part, the same masons worked on the building of both the monastery (sacristies, cloisters) and the church - more than a hundred on the basis of the variety of stonemasons' marks. However, the mason who carved

Notranjščina  
cerkve proti  
zahodu

Interior of the  
church, looking  
towards the west





parja Petra Parlerja in je posledica zvez grofa Hermana. Pomembne novosti Parlerjeve arhitekture, zlasti tehnične in slogovne, ki so jih njegovi nasledniki proti koncu 14. in v začetku 15. stoletja iz Prage oziroma Češke širili po Evropi, se seveda v Pleterjih zaradi redovnih pravil niso mogle izraziti v celoti. Kljub temu vpliv praške arhitekture dokazujeta konzolni poprsji, ki imata vzornike v triforiju katedrale sv. Vita, tesnejše zveze pa kamnoseški znaki, se pravi lastno-ročne signature kamnosekov, ki so vklesane na obdelanih kosih iz peščenjaka. Ti znaki označujejo avtorstvo, hkrati pa povedo, da je nekaj kamnosekov sodelovalo tudi pri gradnji drugih Hermanovih naročil zlasti v Žičah, na Ptujski gori, v Celju in Šentrupertu. Dejstvo, da srečamo iste kamnoseke na stavbah širom Slovenije in celo zunaj nje, ni presenetljivo, saj je bila živahna migracija kamnosekov z enega gradbišča na drugega v poznem srednjem veku še posebej značilna. Pri gradnji samostana (zakristija, križni hodnik) in cerkve so večinoma sodelovali isti kamnoseki – glede na različne kamnoseške znake jih je bilo več kot sto – vendar pa kamnosek, ki je izklesal poprsji, pri gradnji cerkve ni sodeloval. Zato ni nenavadno, da kiparski okras v cerkvi, n.pr. rastlinske konzole z nekakšnimi kratkimi zalomljenimi služniki, sorodnimi s tistimi v celjski kapeli in v severni ladji proštjske cerkve na Ptujju, kažejo nekatere slogovne razločke in ustrezajo tudi sočasni arhitekturni govorici širšega evropskega prostora, predvsem Dunaja. Kdo je kot glavni mojster vodil stavbarsko delavnico, ki je zgradila gotško kartuzijo, ni znano. V virih se sicer omenja kot "*pawmeister*" neki Hans Melfrid iz Zgornjega Celja, na katerega je opozoril Ivan Stopar, vendar gre, sodeč po njegovem socialnem statusu in splošni gradbeni praksi v poznem srednjem veku, za nekakšnega gradbenega nadzornika, ki je na gradbišču zastopal interese grofa Hermana kot investitorja.



the busts did not take part in the building of the church. So it is not surprising that the sculptural ornamentation in the church, for example the foliage consoles, with a kind of short, truncated shaft related to that in the Celje chapel and in the north aisle of the minster in Ptuj, demonstrates some stylistic distinctions, as well as corresponding to the contemporary architectural dialect of the wider European space, mainly Vienna. It is not known who the main master was who headed the masons' workshop which built the Gothic Carthusian monastery. One Hans Melfrid from Upper Celje is mentioned in sources as "*pawmeister*", to which Ivan Stopar drew attention, but judging from his social status and the general building practice in the late Middle Ages, he was more of a building supervisor, who represented the on-site interests of Count Herman as investor.

In 1980, extensive conservation and restoration work was begun in the old Gothic church, with the aim of returning the church to its original appearance. Basic maintenance work was first carried out, such as the replacement of the roof tiles, the repair of guttering and the ventilation system on the interior and exterior of the church. Later work has embraced also the interior of the church and its presentation as a monument. Poor plaster was removed and replaced with new, during which so-called "voice-makers" were discovered, a kind of vessel, partially built into the upper part of the wall, which



Leta 1980 so se v stari gotski cerkvi pričela obsežna konservatorska in restavratorska dela, katerih namen je bil cerkvi vrniti prvotno podobo. Sprva so bila opravljena temeljna vzdrževalna dela, kot so zamenjava strešne kritine, ureditev žlebov in zračna kineta zunaj in znotraj cerkve, kasneje pa so dela zajela tudi notranjščino cerkve in njeno spomeniško prezentacijo. Dotrajani ometi so bili odstranjeni in nadomeščeni z novimi, pri čemer so bile odkrite t.im. štimance, nekakšne lončene posode, delno vzdane v zgornjih partijah sten, ki so služile za boljšo akustiko prostora. Ustrezne raziskave so bile opravljene tudi ob zamenjavi tlaka, ki je bil prvotno sestavljen iz kvadratnih opečnih tlakovcev, v katerih je bila vtisnjena različna motivika (grb celjskih grofov in njihov napis). Poleg sedilije je bila odkrita prazna grobnica, v kateri so nekoč mogoče počivali posmrtni ostanki ustanovnika. še pomembneje je, da so bili odkriti temelji zidane pregrade, letnerja, ki je bil ob prenovi prestavljen na prvotno mesto. Poleg letnerja so restavratorska dela zajela arhitekturne člene (konzole,

served to improve the acoustics. Appropriate research was carried out also during the replacement of the floor, which was originally composed of square brick tiles on which were impressed various motifs (the coat-of-arms of the Counts of Celje and their motto). An empty sepulchre was discovered beside the sedilia, in which the mortal remains of the founders perhaps once rested. It is still more important that the foundations of the choir screen, (der Lettner) were found. It was reerected in its original position at the time of restoration. In addition to the choir screen, restoration work embraced the architectural elements (consoles, bosses, ribs, shafts), returning them to their original colouring, during which the masons' marks were recorded and presented. Simultaneously, presentation work embraced also the former small cloister beside the north wall of the nave, where two buttresses have been partially reconstructed. The work was completed in 1995.

The restoration and presentation work has given the church back



sklepniki, rebra, služniki) in njeno prvotno polihromacijo, pri čemer so bili na teh členih evidentirani in prezentirani kamnoseški znaki. Hkrati so prezentacijska dela zajela tudi nekdanji mali križni hodnik ob severni ladijski steni, kjer sta bila deloma rekonstruirana dva ločna opornika, ki pa sta bila v celoti dokončana v letu 1995.

Z obnovitvenimi in prezentacijskimi deli je cerkev dobila podobo, kakršno je imela ob svojem nastanku, s tem pa se pleterška cerkev v vrsti redovne arhitekture ponaša kot edinstvena v Evropi, ki se je nespremenjena ohranila do danes.

*Robert Peskar*

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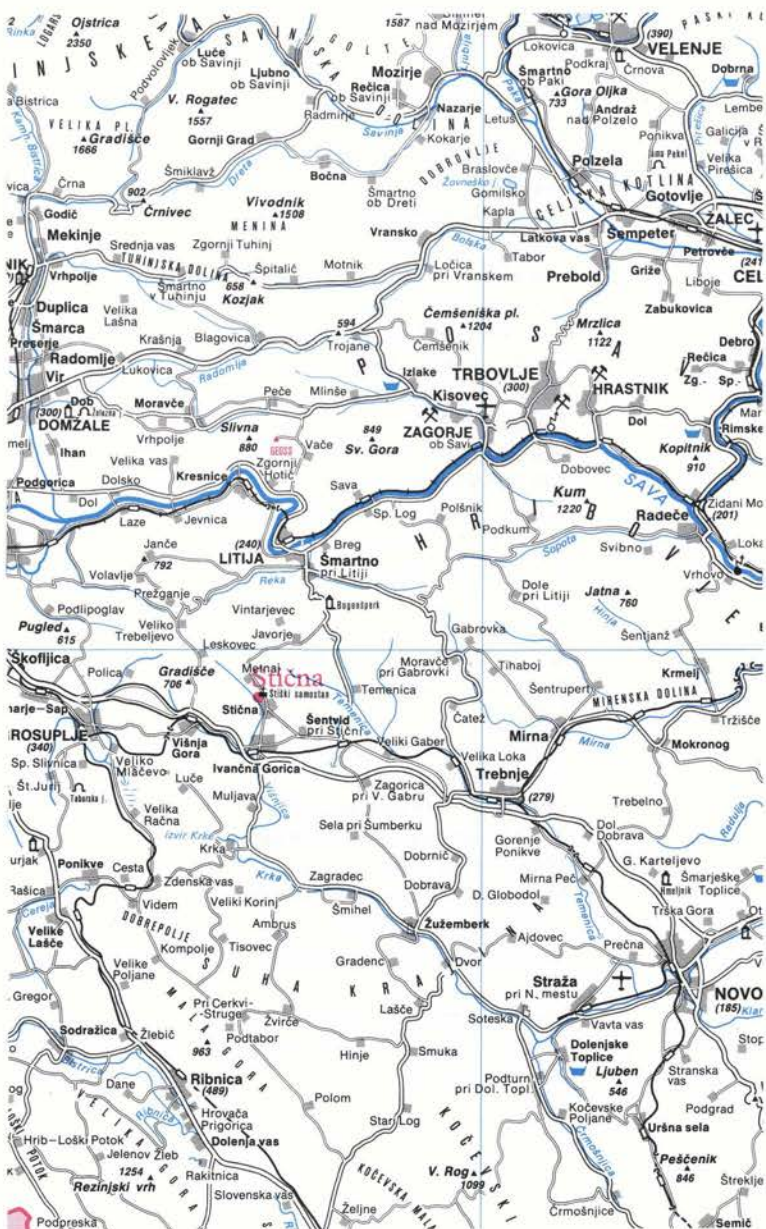
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the appearance it had when first created, so that the Pleterje church holds the proud position in the ranks of monastic architecture, of being the only one in Europe which has been preserved unchanged until the present.

*Robert Peskar*





Stična  
Opatija Stična

Stična Abbey



Pogled na opatijo  
Stična

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View of Stična  
Abbey

32 km  
E4  
149 A2

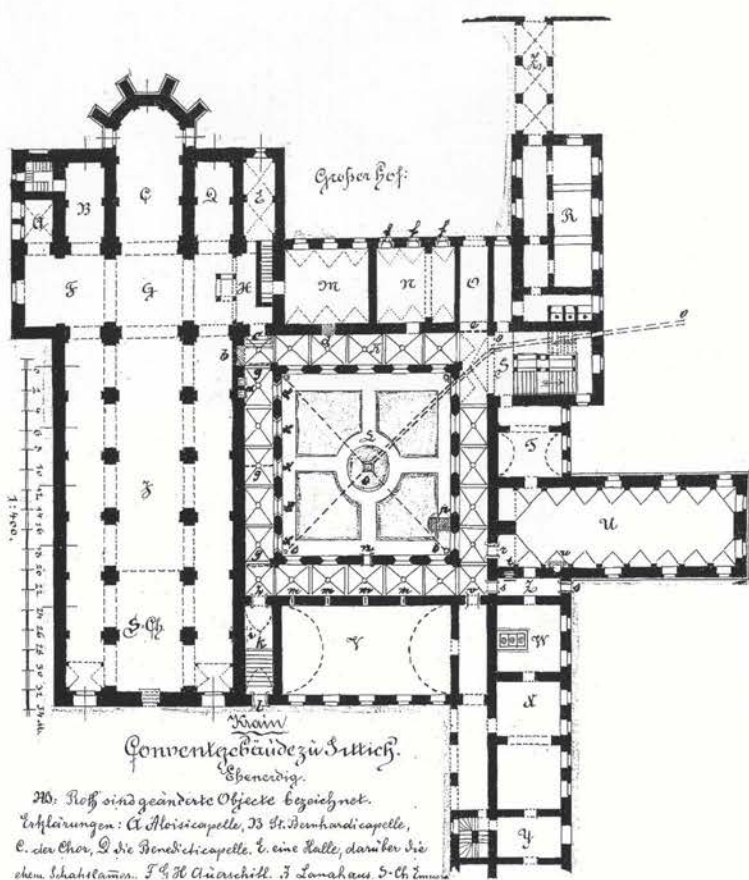
## Stična Opatija Stična

Komaj dobrih trideset let po nastanku cistercijanskega reda (1098) je v zavetju dolenskih gričev začela leta 1132 nastajati stiška opatija, najstarejši samostan na danes ožjem slovenskem ozemlju. Za njeno dejansko in pravno ustanovitev (1135/36) je poskrbel oglejski patriarh Peregrin kot pristojni škof, čigar vpliv je segal vse do Burgundije, matične dežele cistercijanskega reda, od koder so prišli v Stično prvi menihi skupaj z njenim graditeljem Mihaelom. Mnogi plemiški dobrotniki so v naslednjih stoletjih samostan bogato obdarili, veliko škode pa so mu v vsakem pogledu povzročili turški vpadi, zlasti v drugi polovici 15. stoletja. V 17. stoletju je samostan doživel velik razcvet, 6. oktobra leta 1784 pa ga je cesar Jožef. razpustil. Z obnovo leta 1898 se je v njem spet začelo redno redovno življenje. Danes kljub manjšemu številu menihov Stična živi in se celo razvija v pomembno duhovno in kulturno središče.

Barely thirty years after the founding of the Cistercian order (1098), in 1132, Stična Abbey, the oldest monastery on the territory of present-day Slovenia, began to emerge in the folds of the Lower Carniola hills. The Patriarch of Aquileia, Peregrine, was responsible for its actual and legal founding (1135/36) as the competent bishop, whose influence extended all the way to Burgundy, the motherland of the Cistercian order, from where the first monks came to Stična, together with its builder, Michael. Many noble benefactors richly endowed the monastery over the following centuries, but it suffered great damage from every point of view from the attacks by the Turks, especially in the second half of the 15<sup>th</sup> century. The monastery flourished in the 17<sup>th</sup> century, but on 6<sup>th</sup> October 1784, the Emperor Joseph II disestablished it. Ordinary monastic life began again in it with its renovation in 1898. Today, de-

Floris samostana  
in cerkve, Konrad  
Črnologar, 1898

Groundplan of the  
monastery and  
church, Konrad  
Črnologar, 1898





Pogled v podstrešje cerkve z ohranjenim nadstropjem romanske bazilike

View of the attic of the church with preserved upper storey of the Romanesque basilica

V dobrih 850 letih obstoja se je stiški samostan razvil v prostran in smotno urejen stavbni organizem, obdan z obzidjem, ki so ga ojačili in s stolpi utrdili za obrambo proti Turkom ob koncu 15. stoletja. V tem stavbnem sestavu se je ohranilo vse do danes tudi najstarejše jedro samostana še iz časov njegovega nastajanja v 12. stoletju. Tako izhajata še iz romanskega slogovnega obdobja redovna cerkev in križni hodnik, poleg njiju pa tudi zunanja ali vhodna kapela sv. Pavla in le v izkopanih temeljih ohranjena cerkev sv. Katarine tik zunaj obzidja na severni strani.

Redovna cerkev, posvečena, kakor vse cistercijanske, Materi božji, na zunan danes ne izdaja svoje 850-letne starosti, ker njen najpričevalnejši del, bazilikalno nadstrop-

spite the smaller number of monks, Stična is living and even developing into an important spiritual and cultural centre.

In the something more than 850 years of its existence, Stična Abbey has developed into a spacious and carefully laid out building organism, enclosed by walls which were strengthened and reinforced by towers for defense against the Turks at the end of the 15<sup>th</sup> century. The oldest core of the monastery, from the time of its foundation in the 12<sup>th</sup> century, has been preserved within this monastic complex. Thus the church and the cloister date from the Romanesque period, as well as the external or entrance chapel of St. Paul and the excavated foundations of the church of St. Catherine hard against the external walls on the north side.

Temelji romanske apside

Foundations of the Romanesque apse



The church, consecrated as all Cistercian churches to the Mother of God, does not reveal its age of 850 years in its exterior, since its most eloquent part, the clerestory is disguised by the more recent gable roof with which the church was covered after the first Baroque rebuilding at the beginning of the 17<sup>th</sup> century. At this time, the entire clerestory of the Romanesque basilica, with a double row of high windows, remained above the Baroque vaulting in the present attic, and there are many signs that the entire church, with a longitudinal nave and two aisles, a transept and a crossing, was formerly covered with a flat wooden ceiling. During the Baroque adaptation, in addition to the groundplan, as a reminder of the Romanesque, two rows of arcades with six pairs of semi-circular arches were retained. A seventh pair was pulled down, though, so that the Romanesque church was shortened on its western side in the Baroque period. The remains of the Romanesque main apse have been preserved under the floor in front of the high altar, the foundations



je, zakriva kasnejša dvokapna streha, s katero so cerkev pokrili po prvi baročni prezidavi na začetku 17. stoletja. Tedaj je ostalo nad baročnimi oboki na sedanjem podstrešju celotno svetlobno nadstropje romanske bazilike z dvojno vrsto visokih oken in z mnogimi dokazi, da je bila nekdanja vsa cerkev s tremi vzdolžnimi ladjami, s prečno ladjo in s križiščem vred pokrita kar z ravnimi lesenimi stropi. V barokizirani notranjščini ohranjajo poleg tlorisa spomine na romaniko le še dve vrsti arkad s šestimi pari polkrožnih lokov, za sedmega pa je bila romanska cerkev ob barokizaciji na zahodni strani skrajšana. Če bi si pod tlakom pred velikim oltarjem ogledali romansko glavno apsido, na vzhodnem dvorišču izkopane temelje obeh stranskih in v "stari zakristiji" še izkopane temelje male apsida na prečni ladji, bi si lahko v duhu rekonstruirali romansko cerkev kot triladijsko, ravno krito složno baziliko s prečno ladjo, z dvema dolgima kapelama ob kornem kvadratu, ki se vsi trije v ravni črti končujejo s polkrožnimi apsidami, dve mali apside pa sta še na krakih prečne ladje. Tako zasnovana redovna cerkev se namreč ni podredila bernardinskemu tlorisu in burgundski obočni arhitekturi tipa Fontenay, temveč je ponovila arhaično benediktinsko zasnovo po zgledu Clunyja II. Z njo je danes Stična v

of two side apses have been excavated in the eastern courtyard, and in the "old sacristy" the foundations of a small apse of the transept have additionally been excavated. The Romanesque church could thus be reconstructed in imagination as a three-aisle basilica with a transept, covered with a flat ceiling, its arches resting on piers, with two long chapels by the square choir, all three of which are terminated flush by semi-circular apses, and two small apses on the arms of the transept. Such a plan of the church did not derive from the Bernardine ground-plan and Burgundian vaulted architectural type of Fontenay, but repeated the archaic Benedictine plan on the example of Cluny II. So Stična is today a unique "non-Cistercian" Cistercian church in the whole of Europe. It was consecrated on 8 July 1156. Its builder is named in a document from the end of the 12th century as "*cementarius*" Michael, French by birth.

During the early Baroque, at the time of Abbot James Reinprecht (1603-1626) an attempt was made to give this Romanesque building the character of Baroque building, by way of new vaulting and new furnishings. This was only partially achieved, since the spatially non-unified three-aisle Romanesque design with piers and semi-circular arcades is still decisive today in creating the main impression of the church interior. The Baroque architectural decoration, with ornamental stucco, a series of provincial coats-of-arms on the vaulting below the choir loft and the bishops' and religious orders' coats-of-arms along the vaulting of the aisles, as well as the large, (decoratively) effective coat-of-arms of Abbot James, under whom the basilica was renovated, together with the wall paintings in the cupola and on the vaults of the nave – all these cannot convince the visitor that the church is of Baroque origin.

Dvojno romansko okno v križnem hodniku

Double Romanesque window in the cloister







J.W.Valvasor,  
1689

vsej Evropi edinstvena "necistercijanska" cistercijanska cerkev. Posvečena je bila 8. julija 1156. Njen graditelj je v neki listini s konca 12. stoletja imenovani "cementarius" Mihael, Francoz po rodu.

Tej romanski stavbi so poskušali v zgodnjem baroku v času opata Jakoba Reinprechta (1603-1626) z obokanjem in z novo preobleko dati značaj baročne stavbe. To se jim je le delno posrečilo, saj je prostorsko neenotna triladijska romanska zasnova s slopi in s polkrožnimi arkadami za vtis cerkvenega prostora še danes odločilna. Baročna arhitekturna dekoracija z ornamentalnim štukom, vrsta deželnih grbov na oboku pod pevsko emporo ter škofijskih in redovnih grbov po obokih stranskih ladij pa tudi velik, dekorativno učinkovit grb prenovitelja stiške bazilike, opata Jakoba, skupaj s stenskimi slikarji v kupoli in pod oboki v srednji ladji obiskovalca ne morejo prepričati, da je cerkev baročnega izvora.

Except for some tomb slabs, of which the finest is the red-stone epitaph of Abbot James, all the present furnishings of the church are Baroque, too. No longer, though, from the period of the first Baroque adaptation at the start of the 17<sup>th</sup> century – only the statue of Mary in the high altar has been preserved from that time – but from the late Baroque, only about a decade prior to the fateful dissolution of the monastery. Attention should be drawn in particular to the 14 Stations of the Cross, which were painted in 1766 by the Carniolan painter, Fortunat Bergant. The paintings, with their contemporary wooden carved frames, are today the major work of art in Stična church.

The cloister is situated south of the church. The framing walls of this active centre of the monastery have also been preserved from the Romanesque original. The now filled-in semicircular entrances to the former common rooms, accessible from the cloister are a reminder of those times. Two two-light Romanesque windows, which formerly connected the cloister with the chapter hall in the east wing are also from that time. The prevailing style of the cloister is today early Gothic, since the original wooden cloister with open timberwork under the sloping roofs was rebuilt around

Pogled v križni hodnik

View of the cloister



Razen nekaterih nagrobnikov, med katerimi je najboljši iz rdečega kamna izdelani epitaf opata Jakoba, je tudi vsa sedanja oprema cerkve baročna. Ne več sicer iz časa prve barokizacije na začetku 17. stoletja – od takrat se je ohranil le Marijin kip v glavnem oltarju – pač pa iz poznega baroka, le kakšno desetletje pred usodnim razpustom samostana. Posebej je treba opozoriti na 14 postaj križevega pota, ki ga je leta 1766 naslikal kranjski slikar Fortunat Bergant in pomeni v rezljanih okvirjih iz istega časa danes največjo likovno umetnino v stiški cerkvi.

Južno od cerkve leži križni hodnik. Tudi to dejavno središče samostana ohranja z okvirnimi zidovi še romansko zasnovo. Na ta čas spominjajo zdaj zazidani polkrožni vhodi v nekdanje skupne prostore, dostopne iz križnega hodnika. Iz prve dobe sta tudi dve dvojni romanski okni, ki sta nekoč povezovali križni hodnik s kapiteljsko dvorano v vzhodnem traktu. Prevladujoči slogovni značaj križnega hodnika pa je danes zgodnjegotski, saj so ga, poprej lesenega ter z vidnimi ostrejši pultnih streh, okrog leta 1260 pozidali in ga

1260, and vaulted with cross-ribbed vaulting. Only the bosses in the somewhat wider walk by the church bear some figural sculptural decoration, due to the Order's strict attitude towards fine art. In the west wing, by the brothers' tract, one is surprised by large male and female heads, which only here appear in place of consoles, which are elsewhere of completely simple and strictly geometrical forms. Attention is also drawn in the cloister to the vault paintings which depict, in addition to motifs from the Old Testament, such as the patriarchs, the prophets, and the stories of Jonah and Samson, also various images from the mental and emotional world of medieval man. So these

Initials from the Stična codex of the 12th century, Narodna in univerzitetna knjižnica, Ljubljana

Initials from the Stična codex from the 12th century, National and University Library, Ljubljana



Barokizirana gotška stavba z meniško obednico v pritličju in s knjižnico v nadstropju

Gothic building adapted to the Baroque, with the monks' refectory on the groundfloor and library in the upper storey





obokali z rebastimi križnimi obokali. Na njihovih sklepnikih se je, zaradi redovne strogosti do likovnih umetnin, le v malo širšem hodniku ob cerkvi zbralo nekaj figuralnega okrasja. V zahodnem krilu ob bratovskem traktu pa presenečajo obiskovalca veliki moški in ženski obrazi, s katerimi so samo tu okrašene sicer povsod drugod preproste in stroge geometrične konzole. Pozornost pritegujejo v križnem hodniku tudi obočne slikarije, ki vsebujejo poleg motivov iz stare zaveze, kakor so očaki, preroki pa Jonova ali Samsonova zgodba, tudi razne upodobitve iz miselnega in čustvenega sveta srednjeveškega človeka. Tako so te slikarije, ki so nastale še pred sredino 14. stoletja, kar nekakšna slikana enciklopedija tistega časa.

pictures, which were painted before the middle of the 14<sup>th</sup> century, are a sort of pictorial encyclopedia of those times.

On the south side, the cloister opens onto the common dining room, the refectory. This embraces the groundfloor of the large, Gothic building, set into the garden; it originally stretched in a single span all the way up to the attic and was lit by high Gothic windows. This unitary space was divided in the Baroque period by intermediate vaulting, so that the monastery library could be accommodated above the refectory. There is barrel vaulting in the refectory, ornamented with Baroque decorative and partially also

Grb stiške opatije in opata Janeza Cerarja (1534 - 1549) v vhodni veži Neffove opatije

Coat-of-arms of Stična Abbey Janez Cerar (1534-1549) in the entrance hall of Neff's Abbey

Na južni strani se križni hodnik odpira v skupno meniško jedilnico, refektorij. Ta zavzema pritličje velike, v vrt pomaknjene gotske stavbe, prvotno pa je z enim samim prostorom segala po vsej višini vse do podstrešja in so jo razsvetljevala visoka gotska okna. V baroku so ta enotni prostor predelili z vnesnim obokom, tako da je zdaj nad refektorijem lahko nameščena samo-



Obok vhodne veže v Neffovi opatiji, poslikan sredi 16. stoletja

Vaulting of the entrance hall of Neff's Abbey, painted in the middle of the 16<sup>th</sup> century



stanska knjižnica. V jedilnici je banjasti obok s sosvodnicami, okrašen z baročnim dekorativnim in deloma celo figuralnim štukom, danes prebeljeni obočni medaljoni pa so bili prvotno poslikani s freskami tirolskega slikarja Ferdinanda Steinerja (leta 1704).

V knjižnici, ki je sicer preprosta dvorana z ravnim stropom, so poslikana samo ostenja velikih oken, in sicer s poprsji legendarnih grških in rimskih modrijanov, v stranskih medaljonih pa so med slikano dekoracijo prizori, ki se nanašajo na njihovo filozofijo in izreke, izpisane nad njimi v latinščini. Slogovno sodijo te stenske slikarije v drugo polovico 18. stoletja. Žal v samostanski knjižnici danes ni več znamenitih stiških rokopisov iz druge polovice 12. stoletja, okrašenih z barvastimi inicialkami, ki se uvrščajo v sam vrh takratnega evropskega knjižnega slikarstva. Po razpustu samostana so nekaj teh rokopisov prenesli v Dunajsko nacionalno biblioteko, večino pa jih hrani Narodna in univerzitetna knjižnica v Ljubljani.

Romansko jedro samostana so zaradi novih potreb v kasnejših sto-

figural stucco, and the vault medallions, which are today white-washed, were originally painted with frescoes by the Tyrolean painter, Ferdinand Steiner (1704).

In the library, which is a simple hall with a flat ceiling, only the splays of the large windows are painted, with busts of legendary Greek and Roman philosophers. Among the painted decorations of side medallions, there are scenes which refer to their philosophies and sayings, inscribed above in Latin. Stylistically, these wall paintings belong to the second half of the 18<sup>th</sup> century. Unfortunately, the Stična manuscripts from the second half of the 12<sup>th</sup> century, ornamented with painted initials, which rank at the very peak of then European book illumination, are no longer in the monastery library. After the dissolution of the abbey, some of these manuscripts were transferred to Vienna National Library, and the majority are retained in the National and University Library in Ljubljana.

The Romanesque core of the monastery was rebuilt several

Vzhodno dvorišče  
s cerkvijo

Eastern courtyard  
with the church





letjih prezidavali in dozidavali. Tako je sredi 16. stoletja opat Volbenk Neff (1550-1566) daleč proti zahodu podaljšal južno krilo opatiije z dvonadstropnim traktom. V njegovem pritličju je z vrta dostopna veža, katere trojni križni grebenasti obok je dekorativno poslikan z gosto mrežo rastlinskih vitic in zelenega listovja, med katero se vpletajo cvetovi, različne jagode in ptiči. Na temenu je velik slikan grb opata Volbenka, v drugem obočnem polju pa še grb štajerskega samostana Rein pri Gradcu, ki ga je Stični ob njeni ustanovitvi cistercijanski red določil za matični samostan in je tudi še kasneje v nekakšno zvezo povezoval vrsto samostanov v tem delu Evrope. Ta dekorativna slikarija je značilna za sredino 16. stoletja.

Najstarejši je v svojem jedru kapteljski trakt. V pritličju je ob restavriranju pokazal lepo romansko zidavo in poleg polkrožnega vhoda, ki je nekoč povezoval dvorišče s križnim hodnikom, še celo vrsto različno oblikovanih zazidanih odprtin, med katerimi so v romanski dobi vsaj nekatere osvetljevale skupno meniško spalnico v prvem nadstropju. V tej stavbi so v 18. stoletju uredili tudi današnji glavni vhod v samostan, tim. samostansko porto, ki je bila vse dotlej na zgornjem koncu dolgega trakta ob potoku, kjer je zdaj zgornji stolp. Ob "gotskem" prezbiteriju samostanske cerkve si obiskovalec lahko ogleda izkopane in urejene temelje obeh polkrožnih apsid romanske bazilike.

Kakor dokazujeta obe Valvasorjevi grafiki, dvorišče še ob koncu 17. stoletja proti jugu ni bilo zaprto. Komaj v 18. stoletju se je opat Viljem Kovačič (1734-1764) odločil, da to vrzel primerno zapolni in tako v baročnem duhu poenoti veliko vzhodno dvorišče. Po zgledu drugih, bogatejših evropskih samostanov je dal pozidati reprezentančno poslopje s široko zasnovanim dvojnimi stopniščem, kakor jih tačas poznamo po gradovih in plemiških palačah. To stopnišče z vo-

times and new premises were added to it because of new monastic needs in later centuries. So in the middle of the 16<sup>th</sup> century, Abbot Wolfgang Neff (1550-1566) extended the south wing of the abbey far towards the west with a three-storey wing. In its ground-floor is a hall, accessible from the garden, whose triple cross-crested vaulting is decoratively painted with a dense net of tendrils and green foliage, amid which are inserted flowers, various berries and birds. There is a large painted coat-of-arms of Abbot Wolfgang at the apex of the central bay, and in another bay is the coat-of-arms of the Styrian monastery, Rein, by Graz which was determined by the Cistercian order as the mother house of Stična at the time of its foundation, and which also later provided a kind of link for a series of monasteries in this part of Europe. This decorative painting is typical of the mid-16<sup>th</sup> century.

The oldest part is the core of the chapter wing. During the restoration, fine Romanesque masonry was discovered on the ground-floor, and in addition, a semi-circular entrance which formerly connected the courtyard with the cloister, and a whole series of variously designed walled-up openings, some of which at least let light into the common dormitory on the first floor in the Romanesque period. The main entrance to the monastery, the so-called monastery gates, which had until then been at the upper end of the long tract by the stream, where there is now the upper tower, were set in this building in the 18<sup>th</sup> century. Beside the "Gothic" presbytery of the church, one can see the excavated and laid out foundations of the two semi-circular apses of the Romanesque basilica.

As both Valvasor's graphics show, at the end of the 17<sup>th</sup> century the courtyard was not closed towards the south. Only in the 18<sup>th</sup> century did Abbot William Kovačič (1734-1764) decide to fill this gap prop-

dnjakom v pritličju vodi do razkošne dvorane v nadstropju, ki jo danes imenujemo "opatova kape-la". Stavbo in njeno notranjo arhitekturo so dokončali komaj v poznem baroku šele v času opata Tauffererja (1764-1784). Temu poznemu času ustrezajo bogati venčni zidci, lahkotne štukature in z značilnimi motivi tega časa okrašena intarzirana vrata.

"Stara prelatura", ki s severne strani zapira veliko vzhodno dvorišče, kaže svoje pravo pročelje proti severu, saj so tod mimo tačas prihajali samostanski gostje, ko še ni bilo sedanjega baročnega vhoda v samostan. Zdaj se stavba razkazuje kot mogočen in enoten dvonadstropni trakt. Če pa jo поблиže pogledamo, se izkaže, da je njen zahodni del nekaj starejši in da je bil zasnovan kot samostojna, skoraj stolpasta stavba. To dokazujejo tudi strelnice, obrnjene na vse strani, saj so v času njenega nastajanja ob koncu 16. stoletja pod opatom Lovrencem deželo še ogrožali Turki in njihovi balkanski spremljevalci. Pravo pročelje z oblikami severne renesanse in z dvema ogelnima, stolpastima pomoloma, ki sta prvotno segala precej nad streho, razkazuje ta starejši del na severno stran, kjer je vzdiana napisna plošča z dokumentarnim napisom o njegovem nastanku in letnico 1599. Latinski napis pove, da je bilo to nekdanje gostišče za konjenike, ki so jih izjemoma kot odlične goste sprejemali v samostanu in so svoje konje puščali v pritličju v prostorni veži. Kakor je v napisu navedeno, opat Lovrenc (1580-1600), je stavbo le nekaj let pozneje proti vzhodu podaljšal njegov naslednik opat Jakob (1603-1626), veliki zgodnjebaročni stiški graditelj in pospeševalec vsakere umetnosti. Na kamnitem portalu, ki je zgoraj okrašen z grbi, je letnica 1605, z letom pozneje pa je datirano dvojno renesančno okno v drugem nadstropju na južni strani, kjer je v napisu omenjen tudi opat Jakob. Nekoč je bila v tej stavbi uprava samostana in njegove obsežne posesti, bile so v njej sobe za škofa, ka-

erly and thus to unify the large eastern courtyard in the Baroque spirit. On the example of other, richer European monasteries, he had a "ceremonial building" erected, with a wide double staircase as was popular at that time in castles and nobility palaces. This staircase, with a fountain at ground level, leads to a sumptuous hall on the first floor, which is today known as the "Abbot's chapel". The building with its interior architecture was only completed in the late Baroque, in the time of Abbot Taufferer (1764-1784). The rich cornices, delicate stucco work, and typical motifs of the time on the doors, marguetry, perfectly match this late period.

The northern side of the great eastern courtyard is closed by the "old prelature", whose real facade faces north since, until the present Baroque entrance was built, guests to the monastery entered from that side. The building now appears as a mighty and unified three-story wing. However, closer inspection reveals that its western part is older and that it was planned as an independent, almost tower-like structure. This is also demonstrated by the loopholes, facing all sides, since at the end of its construction at the end of the 16<sup>th</sup> century, under Abbot Laurence, the land was still threatened by the Turks and their Balkan allies. The real facade, of this older part styled with forms of the northern Renaissance and having two corner turrets which originally extended well above the roof, faces north, where a memorial tablet is built into the wall with a documentary inscription on its creation and the date 1599. The Latin inscription says that this was the former guesthouse for riders, who were accepted as an exception as welcome guests in the monastery, and they left their horses in the spacious hall on the groundfloor. As Abbot Laurence (1580-1600) had already instructed in the inscription, only a few years later his successor, Abbot





Pogled na vhodno stavbo samostana vzdolž potoka, na desni vhod v samostan pod gornjim stolpom

View of the entrance building of the monastery along the stream, to the right, the entrance to the monastery under the upper tower

dar je obiskal Stično, pa poleg samostanskega arhiva še hišna kapela, posvečena Materi božji. Ob razpustu samostana leta 1784 so vse to uničili in opremo ter dragoceni, stoletni stiški arhiv raznesli na vse strani. Od vsega nekdanjega bogastva so se ohranili le prazni prostori, nekateri z lepo oblikovanimi lesenimi stropi in z ostanki stenskih poslikav.

Zaradi pozidave te stare prelature so okrog leta 1600 skoraj v celoti podrli romansko kapelo sv. Pavla ob srednjeveškem vhodu v samostan, ker bi preveč motila enotnost nove, renesančne palače. Ob izkopavanjih leta 1954 se je pokazalo, da je imela ta "vhodna kapela" dolgo pravokotno ladjo in za oltarni prostor polkrožno apsido. Ta je segala že izven gradbene črte dolge stavbe ob potoku, polkrožni slavolok in romansko okence v južni steni pa sta se ohranila do danes. Na preostalem delu severne ladijske stene, ki kaže značilno romansko zidavo, je bila na zunanjsčini do nedavna gotska freska sv. Eligija, zavetnika kovačev, konjarjev in izvoščkov; sredi 15. stoletja jo je naslikal znani freskant Janez Ljubljanski, ki je po naročilu stiškega samostana veliko slikal po okoliških cerkvah. Sneta freska je zdaj v stiškem muzeju skupaj z ve-



James (1603-1626), the great early-Baroque Stična builder and a patron of all forms of art, extended the building towards the east. The stone portal which is decorated at the top with coats-of-arms, bears the date 1605, and the two-light Renaissance window in the third storey on the south side, where Abbot James is also mentioned in the inscription, is dated a year later. The administration of the monastery and its extensive estates was once housed in this building, together with rooms for the bishop when he visited Stična, as well as the monastery archives and the inner chapel consecrated to the Mother of God. At the time of the dissolution of the monas-

likim grbom, ki je nekdanj krasil mogočno stavbo ob potoku.

Naslikani sv. Eligij je sodil na to steno zato, ker so tam mimo skozi nekdanji vhod v samostan prihajali vsi gostje in odličnejši obiskovalci. Kjer je zdaj mogočni zgornji stolp, ki zaključuje dolgo dvonadstropno stavbo ob potoku, je bil ves srednji vek glavni vhod v samostan in ob njem zunanja kapela sv. Pavla. V njej so bili lahko pri maši tisti obiskovalci in posebno ženske, ki nekdanj niso smeli v redovno cerkev, ker je bil ves samostan v strogi klavzuri. V 18. stoletju so to staro samostansko portico opustili in jo zamenjali z novim, monumentalnim baročnim vhomodrom sredi vhodne stavbe vzdolž potoka, kjer je še danes glavni samostanski vhod, na nekdanjega pa poleg ostankov romanske "portice" kapele opozarja zlasti obokana veža pod zgornjim stolpom, ki je okrašena z bogatim figuralnim in dekorativnim štukom. Kakor dokazujejo kratice, dva grba in letnica 1620 na temenu oboka, je naročil te štukature opat Jakob, prvi barokizator srednjeveškega samostana. V Sloveniji so najstarejše, sodijo pa tudi med zgodnejše primerke celo v širšem evropskem kulturnem prostoru.

Od samostojnih stavb zunaj ožjega samostana je treba posebej omeniti velikansko žitnico, vključeno v obzidje na njegovi jugozahodni strani. To mogočno go-

Samostansko pokopališče  
Monastery cemetery



tery in 1784, all this was destroyed, and the furnishings, together with the valuable, centuries' old Stična archives scattered on all sides. Of all the former richness, only empty rooms have been preserved, some with beautifully designed wooden ceilings and the remains of wall paintings.

Because of the construction of the "old prelaturo", around 1600 the Romanesque chapel of St. Paul by the medieval entrance to the monastery was demolished almost entirely, since it would have disturbed the unity of the new Renaissance palace too much. During excavations in 1954, it was revealed that this "entrance chapel" had been a long, rectangular nave with a semi-circular apse for the sanctuary. This extended outwith the building line of the long edifice by the stream; the semi-circular triumphal arch and a small Romanesque window in the south wall are still preserved. On the exterior of the remaining part of the north nave wall, which displays typical Romanesque masonry, until recently there was a Gothic fresco, of St. Eligius, the patron saint of black-smiths, grooms and cabmen; it was painted in the middle of the 15<sup>th</sup> century by the famous fresco-painter *Johannes concivis in Laybaco* (Janez Ljubljanski), who was commissioned by the monastery to do a great deal of painting in the nearby churches. The fresco that was taken off the wall is now in the Stična museum, together with the great coat-of-arms which once formerly decorated the mighty building by the stream.

The fresco of St. Eligius was painted on this wall because all guests and prominent visitors arrived through this former entrance to the monastery. Throughout the Middle Ages, the main entrance to the monastery was where the mighty upper tower which concludes the long three-storey building by the stream now stands, and beside it



spodarsko poslopje, ki je kar s tremi obokanimi etažami druga nad drugo prava tehnična mojstrovina svojega časa, je dal leta 1683 povsem na novo postaviti 43. stiški opat Ludvik pl. Raumschüssel (1680-1687).

Ker so Turki na svojih plenilnih pohodih proti srednji Evropi iz Bosne čez Kranjsko in Koroško v 15. stoletju vedno znova ogrožali Stično, so menihi že poprej obzidani samostan še bolj utrdili z močnim obzidjem in stolpi, opat Urban Paradiž (1516-1523) pa je do leta 1519 na zahodni strani sezidal celo samostojno pravokotno utrdbo. Na oglih je imela okrogle stolpe, katerih trije so se še ohranili, na sredini pa mogočen kvadratičen stolp kakor kakšen grajski "bergfrid" z obrambnimi napravami svojega časa. Samostansko obzidje se je do danes ohranilo zlasti na južni in na zahodni strani, kjer je ponekod visoko še 8m.

V srednjem veku je bilo redovno pokopališče na dvorišču vzhodno od cerkve. Zdajšnje je pred njeno zahodno fasado. Množica enakih železnih križev označuje grobove menihov, ki so bili tudi za življenja v redovni skupnosti enaki med enakimi in zlasti pred Gospodom.

Zlasti dvakrat sta arhitektura in likovna umetnost v Stični dosegli svoj zlati vek: ob nastajanju v 12. stoletju in v času velikega baročnega razcveta. Zato sta tudi romatika, ki ima v stiški baziliki kar evropski pomen, in barok poglaviti obdobji v umetnostni podobi stiškega samostana.

### *Marijan Zadnikar*

#### *Zbirke*

Slovenski verski muzej domuje v prostorih stare prelature v cistercijanskem samostanu v Stični. Muzej varuje, ohranja in dokumentira sakralno dediščino, hkrati pa seznanja z zgodovino in tradicijo verovanja na Slovenskem. V okviru stalne razstave je v muzeju na ogled samostanska zbirka, pre-

stood the external chapel of St. Paul. Visitors could attend mass in it, in particular women, who were formerly not allowed into the abbey church, because the entire monastery was in strict seclusion. In the 18th century, this old monastery gate was abandoned and replaced with a new, monumental Baroque entrance in the middle of the eastern wing alongside the stream, where the main entrance to the monastery is still today. Of the former entrance, in addition to the remains of the Romanesque "entrance" chapel, it is worth drawing attention in particular to the vaulted hall below the upper tower, which is decorated with rich figural and decorative stuccoes. As shown by the initials, the two coats-of-arms, and the date 1620 on the apex of the vault, this stuccowork was commissioned by Abbot James, the first to adapt the medieval monastery to the Baroque. It is the oldest stucco in Slovenia, and even among earlier examples in the wider European cultural space.

Of the monastery buildings outside the immediate monastery, mention should be made in particular of the huge granary included within the walls on the southwestern side. This mighty outbuilding which, with three vaulted storeys, one on top of another, was a real technical masterpiece of its times, was entirely rebuilt in 1683 by the 43<sup>rd</sup> Abbot of Stična, Ludwig von Raumschüssel (1680-1878).

In the 15<sup>th</sup> century, the Turks threatened Stična again and again on their raids towards central Europe, starting from Bosnia and going through Carinthia and Carniola. The monks therefore still further strengthened the already walled monastery, with massive walls and towers, and by 1519, Abbot Urban Paradiž (1516-1523), had even built an independent rectangular fortress on the western side. It had circular towers at the corners, three of

dstavitev starih meniških delavnic, spominska soba zeliščarja p. Simona Ašiča, galerija akademskega slikarja p. Gabrijela Humka, zbirka sakralne umetnosti, zbirka slovenske ljudske pobožnosti, zbirka in arhiv misijonarja Friderika Barage, kulturnozgodovinska zbirka in zbirka starin Leopolda Kozlevčarja. Med letom so v muzeju na ogled občasne razstave. Muzej pripravlja obsežno razstavo Zgodovina krščanstva na Slovenskem od 4. stoletja do današnjih dni. Prijazni vodiči popeljejo obiskovalce skozi muzejske prostore, v sklopu obiska pa je še ogled cistercijanske opatije iz 12. stoletja, križnega hodnika, samostanske bazilike ter videoprojekcije o zgodovini samostana in duhovnem življenju v njem. Ogled samostana traja predvidoma dve uri. Po ogledu lahko obiskovalci obišejo samostansko trgovino. V okviru muzeja deluje Društvo prijateljev Slovenskega verskega muzeja, ki pomaga z donacijami in idejami.

*Ogled:* Ker so vsi ogledi vodeni, obiskovalce vljudno prosimo, da se predhodno najavijo.

#### *Stična*

*Slovenski verski muzej*  
 Stična 17, 1295 Ivančna Gorica  
 Tel.: 061/777 100  
 Fax: 061/777 570

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 M. Mikuz: Vrsta stiških opatov, Ljubljana 1941.  
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 J. M. Grebenc: Gospodarska ustanovitev Stične ali njena dotacija leta 1135, Stična 1973.  
 M. Zadnikar: Stiški samostan (Samostan Stična), Zbirka vodnikov po kulturnih in naravnih spomenikih Slovenije 18, Ljubljana 1969, 1970, 1977, 1981.

which have been preserved, and in the centre, there was a mighty square tower, like some kind of castle "bergfrid", with the defensive equipment of its time. The monastery walls have been preserved, especially on the southern and western sides, where they are in places 8 metres high.

In the Middle Ages, the monastery cemetery was in the courtyard east of the church. The present one is in front of the western facade. A mass of uniform iron crosses mark the graves of the monks, who were equals among equals in their lifetime in the monastic community, and remain so after death.

The architecture and fine arts achieved a golden age in Stična twice in particular: at its creation in the 12<sup>th</sup> century, and at the time of the great Baroque flowering. So the Romanesque, which achieves European importance in Stična basilica, and the Baroque, are also the main periods in the artistic appearance of Stična Abbey.

*Marijan Zadnikar*

#### *Collections*

The Slovene Museum of Religion is housed in rooms of the old prelatore in the Cistercian monastery in Stična. The museum protects, preserves and documents the sacral heritage, at the same time documenting the history and tradition of Christianity in Slovenia. Permanent exhibitions on view in the museum include the monastic collection, a presentation of old monastic workshops, a memorial room to the herbalist, Father Simon Ašič, the gallery of the painter, Father Grabrijel Humek, a collection of sacral art, a collection of Slovene vernacular religious images, a collection and archives of the missionary Friderik Baraga, a cultural-historical collection and a collection of antiques of Leopold Kozlevčar. There are also occasional exhibitions in the museum. The muse-





Iz zbirke  
Slovenskega  
verskega muzeja

From the  
collection of the  
Slovene Museum  
of Religion

M. Zadnikar: Stična in zgodnja  
arhitektura cistercijanov, Lj. 1977  
J. Gregorič: Cistercijani v Stični,  
Stična 1980.

A. Nadrah: Stiška opatija, Stična  
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Slowenien – eine unzisterziensische  
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Einsamkeit III, Fürstenfeldbruck  
1990, 239-248.

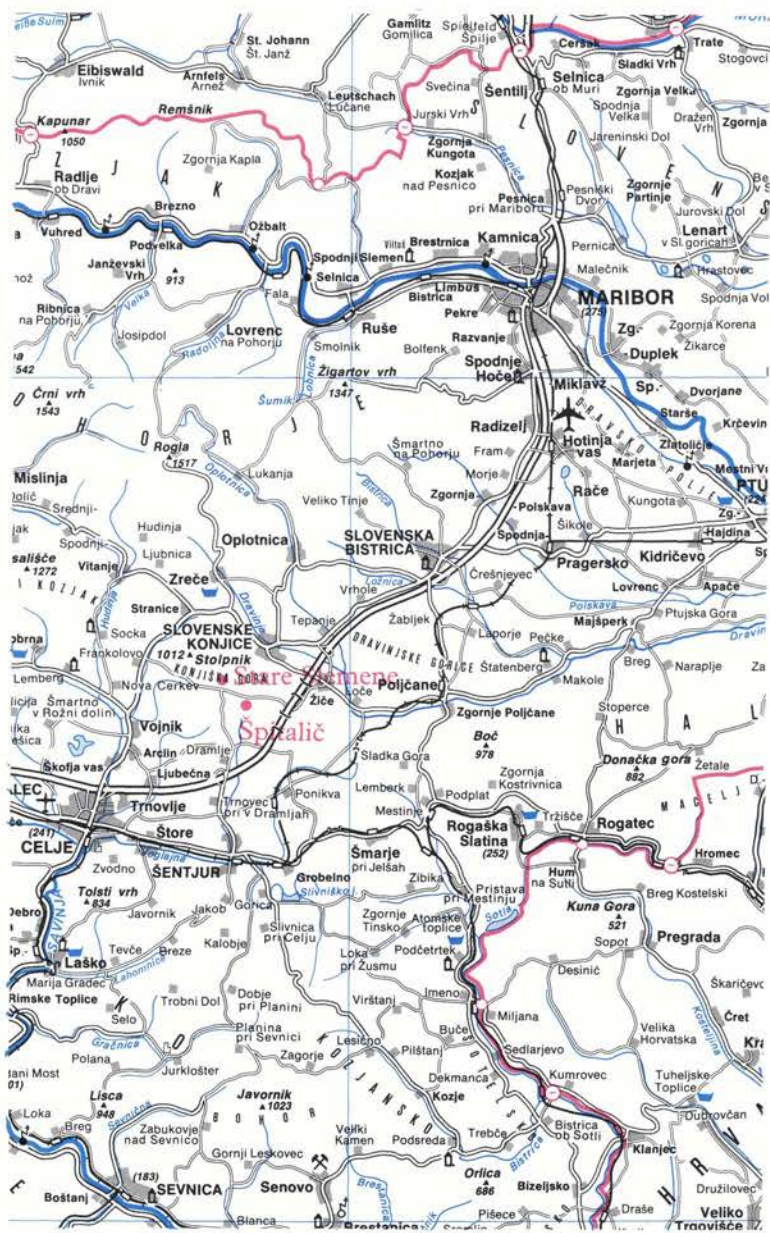
M. Zadnikar: Stična. Znamenitosti  
najstarejšega slovenskega  
samostana, Ljubljana 1990.

um is arranging an extensive exhibition of the history of Christianity in Slovenia from the 4<sup>th</sup> century to today. Friendly guides take visitors through the rooms of the museum, and visits include a view of the 12<sup>th</sup> century Cistercian abbey, the cloisters, the monastery basilica and a video-projection on the history of the monastery and spiritual life within it. The view of the monastery takes approximately two hours. After the viewing, visitors can visit the monastery shop. The Society of Friends of the Slovene Museum of Religion, which helps with donations and ideas, operates within the framework of the museum.

*Opening hours:* Since all tours are guided, visitors are kindly asked to give prior notice of visits.

*Stična*

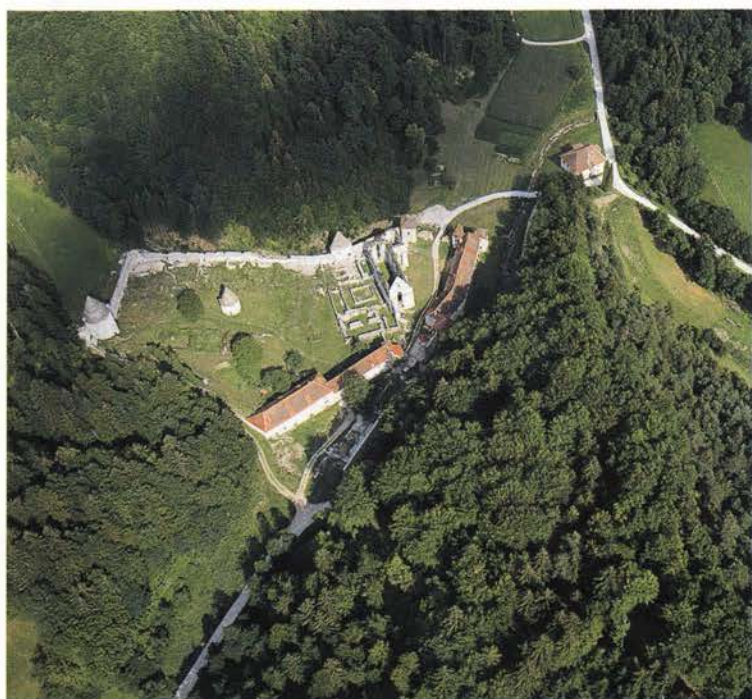
*Slovene Museum of Religion  
Stična 17, 1295 Ivančna Gorica  
Tel: 061 777 100  
Fax: 061 777 570*





Špitalič  
Cerkev Marijinega obiskovanja  
Church of Mary of the Visitation

Stare Slemene  
Kartuzija Žiče  
Žiče Charterhouse



Pogled iz zraka na  
kartuzijo Žiče

View of Žiče  
Charterhouse  
from the air

84 km  
G3  
92 A2

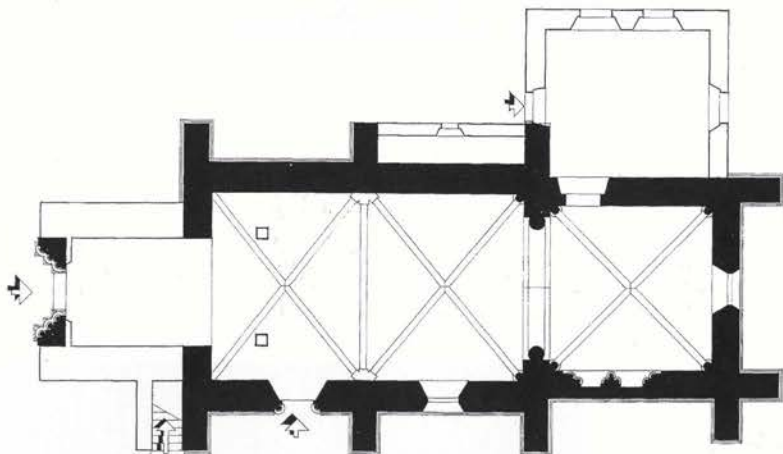
## Špitalič Cerkev Marijinega obiskovanja

Popotnika, ki prihaja iz smeri Slovenskih Konjic in je namenjen v žičko kartuzijo, vodi pot mimo naselja Žiče proti severu, pod viaduktom avtoceste, kjer ga kmalu

A traveller heading for Žiče Charterhouse from the direction of Slovenske Konjice follows the road past the settlement of Žiče towards the north, under the via-

Floris p.c.  
Marijinega  
obiskovanja (risal  
T. Bešter)

Groundplan of the  
church of Mary of  
the Visitation  
(drawn by T.  
Bešter)



zajame mirna dolina potoka Žičnice. Pot in nenavadna tihota ga vodita naprej čez mostove mimo obdelanih polj, skozi dolino, ki se menjaje široko odpira in ozko zapira. Pred osnovno šolo se popotnikov pogled nehote zaustavi in na široko odprti travnati dolini zabjame cerkev s strmo streho in visokim zvonikom, veliki zgradbi župnišča in gospodarskega poslopja ter nekaj novejših stavb. Kraj se imenuje Špitalič pri Slo-

duct of the motorway, where he is soon enfolded within the peaceful valley of the Žičnica stream. The road, and the unusual silence, draw him on across the bridge, past cultivated fields, through the valley, which alternately opens wide and constricts. The traveller's gaze is involuntarily halted in front of the primary school and is caught by a church with a steep roof and high belltower, the large buildings of a rectory and out-

Nekdanja  
bratovska in  
sedanja župna  
cerkev v Špitaliču

Former brothers'  
church, now the  
parish church in  
Špitalič





venskih Konjicah. Zanimanje pritegne cerkev Marijinega obiskanja. Pri vhodu na pokopališče opazimo romanski portal, ki so ga ob pozidavi zvonika leta 1838 predstavili sem iz zahodne stene romanske ladje. Glavni portal je v ostenju trikrat pravokotno stopničasto vrezan v steno in taki členitvi ustreza tudi njegov polkrožni vrh. Na visokih podstavkih stoje potlačene baze z globokim žlebom med dvema svitkoma, ki nosijo tri pare vitkih stebričev s čašastimi kapiteli. Greda nad kapiteli nosi bogato profilirano arhivolt. V polkrožnem timpanonu je relief s podobo Jagnjeta božjega s križem. Pri obhodu cerkve opazimo, da so stene ladje in prezbiterija podprte z oporniki. Okenske odprtine med njimi predirajo steni južne strani ladje in pravokotno sklenjenega prezbiterija. Stranski portal med prvima dvema opornikoma v južni steni ladje močno poenostavljeno ponavlja obliko zahodnega portala, saj je le enkrat pravokotno vrezan v ostenje, kjer stojita na bazah stebrička z brstnim kapitelom, nad katerima se paličasto boči profilirana arhivolta. Nedavno odkrito okno romanskih oblik, ki se z levim ostenjem globoko zajeda v

buildings and some more recent buildings in the wide open grassy valley. The place is called Špitalič pri Slovenske Konjice. Interest is drawn to the Church of the Visitation. At the entrance to the cemetery there is a Romanesque portal, which was transferred here

Kapiteli v ostenju  
glavnega portala  
cerkve v Špitaliču

Capitals on the  
splay of the main  
portal of the  
church in Špitalič



Zahodni portal  
cerkve v Špitaliču  
Western portal of  
the church in  
Špitalič



from the western wall of the Romanesque nave at the time of the construction of the belltower in 1838. The splay of the main portal has a triple square recess, which is matched by its semicircular apex. The base stands on a high pedestal, with a deep groove between two unequal rolls, which support three pairs of slender pillars with foliate capitals. The lintel above the capitals carries a richly profiled archivolte. There is a relief on the semi-circular tympanum with a depiction of the Lamb of God with the cross. Going round the church, one can see that the walls of the nave and presbytery are supported by buttresses. The window openings between them pierce the south wall of the nave and the walls of the rectangular presbytery. The side portal between the first two buttresses in the south wall of the nave repeats, in greatly simplified form, the shape of the west portal, since its splay has only one rectangular recess, where two small pillars with crocheted capitals stand on bases, and the arch of which is spanned by a strongly profiled archivolte. The recently discovered Romanesque window, whose left splay cuts deeply into the semicircular termination of the Roman-

polkrožni sklep romanskega portala, portjuje, da je bil prvotno stranski vhod v cerkev drugje. Na to nas opozori zazidana odprtina z ohranjenim pragom v severni steni, ki hkrati potrjuje domnevo Ivana Zelka, o obstoju malega križnega hodnika na severni strani cerkve. Portal so prenesli na sedanje mesto verjetno šele po preselitvi konverzov v zgornji samostan konec 15. stoletja. Sedanja višina in naklon cerkvene strehe sta iz časa gotizacije cerkve med leti 1391 in 1410, ko je bil v žički kartuziji sedež generalnega kapitlja. Od takrat pa izvira tudi nastavek lesnega strešnega stolpčiča, ohranjen na podstrešju. Na severni strani prezbiterija smo leta 1991 na starejših temeljih rekonstruirali starejšo zakristijo. V cerkveno notranjščino pridemo skozi zvonico in razširjen prostor pod pevskim korom. Pogled se nam ustavi na lesenem nastavku glavnega oltarja iz konca 18. stoletja, nato na stranskih oltarjih iz leta 1757 in na prižnici iz konca 18. stoletja. Ladijski obok, slavolok, obok in sedilije v prezbiteriju nam razkrivajo, kakšna je bila notranjščina prvotne romanske cerkve. V tlorisu kvadratni prezbiterij pokriva križni obok s pravokotimi rebri, ki jih v vseh štirih kotih nosijo okrogli stebri. Dvojne sedilije v južni steni prezbiterija sodijo k prvotni kamnoseški opremljeni romanske cer-

esque portal, indicates that the original side entrance to the church was elsewhere. Attention is drawn to this by the walled in opening with preserved threshold in the north wall, which at the same time confirms Ivan Zelko's suspicion of the existence of a small cloister on the north side of the church. The portal was probably only moved to its present position after the lay brothers moved to the upper monastery at the end of the 15<sup>th</sup> century. The present height and slope of the church roof date from the time of the Gothic conversion of the church between 1391 and 1410, when Žiče Charterhouse was the seat of the general chapter. The lower part of a timber roof steeple retained in the structure of the attic also dates from that time. An older vestry was reconstructed on the north side of the presbytery in 1991, on more ancient foundations.

The interior of the church is entered through the belfry and the wide space under a choir loft. One's gaze is drawn to the wooden retable of the high altar from the end of the 18<sup>th</sup> century, and then to the side altars from 1757 and the pulpit from the end of the 18<sup>th</sup> century.

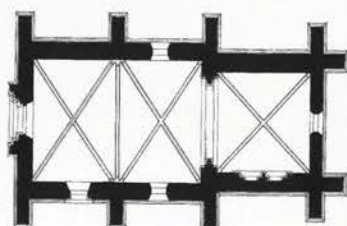
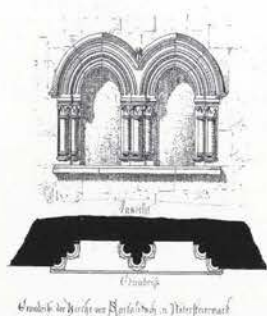
The vaulting of the nave, the triumphal arch, the vaulting and the

Risba sedilje in tlorisa cerkve, Hans Petschnig, 1864

Drawing of sedilia and groundplan, Hans Petschnig, 1864

Dvojne sedilje v južni steni prezbiterija v Špitaliču

Double sedilia in the south wall of the presbytery in Špitalič





kve, a se že ponašajo z zgodnjegotsko občutenimi šilastimi loki. Slavolok je v ločnem delu lahko zalomljen in okrašen z močno poudarjeno ostrorobo palico, ki sloni na močnem stebru z bazo in kapitelom. Ladijski obok je razdeljen s sredinsko oprogo na dve skoraj kvadratni obočni poli. V njih so križno sekajoča se rebra žlebastega profila z močnim paličastim nastavkom. Rebra in prečna oproga rastejo iz stenskih konzol. Cerkev spodnjega samostana ni bila namenjena le bratom laikom, temveč tudi zunanjim obiskovalcem kartuzije. Zato je cerkvena ladja s slavolokom ločena od prezbiterija. Bratje laiki so prvotno prebivali v spodnjem samostanu kot sestavnem delu kartuzijanske redovne družine, kjer so skrbeli za redovno gospodarstvo. Opravljali so ročna dela in pri tem prav tako živeli v molitvi in zapovedani tihosti. Njihov način življenja se je odražal tudi v stavbni zasnovi spodnje hiše žičke kartuzije. Osrednja stavba je bila cerkev, okoli katere so bile v križnem hodniku nanizane za zunanji svet zaprte redovne celice. Bratje laiki so varovali dostop do zgornje hiše. Obiskovalcem namenjenim v zgornjo hišo, so ponudili bivališče, kjer so si lahko odpočili, tu so lahko prenočili in čakali na sprejem pri priorju, ki je prebival v zgornji hiši. Tu se že leta 1185 po-

sedilia in the presbytery display the appearance of the interior of the original Romanesque church. The square ground-plan presbytery is covered by a cross ribbed vault with ribs of rectangular profile which are supported at all four corners by circular pillars. The double sedilia in the south wall of the presbytery belong to the original sculptural fittings of the Romanesque church but their pointed arches already suggest the early Gothic. The triumphal arch is slightly pointed and ornamented with strongly stressed, sharply edged moulding which rests against mighty pillars with bases and capitals. The vaulting in the nave is divided with a central transversal arch into two almost square bays. The crossing ribs, the profile of which combines grooves and strongly protruded mouldings, and the transversal arch grow from corbels.

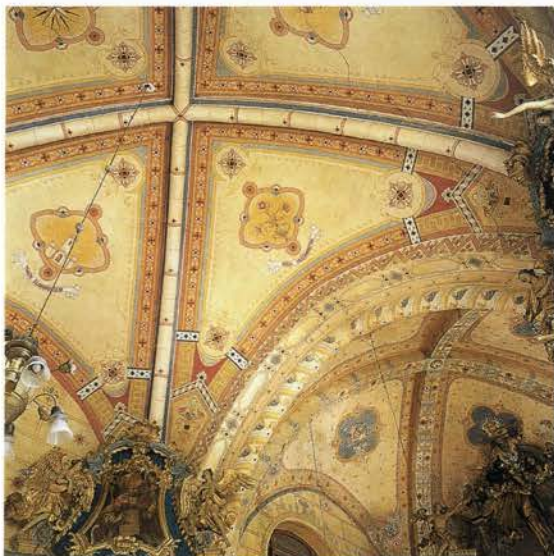
The church of the lower house was intended not only for the lay brothers but also for outside visitors to the monastery. So the nave is separated from the presbytery by a triumphal arch. The lay brothers originally lived in the lower house as an integral part of the Carthusian family, in which they looked after the community's economy. They performed manual work, living at the same time a

Dvojni kapitel, domnevno iz nekdanjega bratovskega križnega hodnika

Double capital, presumed to be from the former brothers' cloister

Del rebrastega ladijskega oboka s poslikavo iz leta 1903

Part of the ribbed vaulting of the nave, with painting from 1903



life of prayer in the prescribed silence. Their way of life is also reflected in the building plan of the lower house of Žiče Charterhouse. The central building was the church, with the cloisters against it, around which were

sredno omenja "hospic" za goste, ki je služil tudi za bolnišnično okrevanje močno bolnih patrov in konverzov. Tu so bila še pomožna gospodarska poslopja. Ko so spodnji samostan opustili, so redovne stavbe večinoma propadle. Ohranila se je le "ecclesia minor", ki je še naprej služila bogoslužju. Cerkev v Špitaliču se uvršča ne le med naše najpomembnejše umetnostne spomenike, temveč spričo zgodnjega časa nastanka konec 12. stoletja, celo med prve v Srednji Evropi, kjer se je uveljavil prehodni slog med romaniko in gotiko. Cerkev je najboljše ohranjeni zgled romanske cerkve v Sloveniji.

*Bogdan Badovinac*

strung the cells of the monks, closed to the outside world. The lay brothers protected access to the upper house. They provided accommodation for visitors to the upper house, where they could rest, spend the night and wait to be received by the prior, who lived in the upper house. As early as 1185, a "hospice" for guests is indirectly mentioned, which also served as a hospital for treating very sick monks and converts. There were also various outbuildings here. When the lower house was abandoned, most of the monastery buildings decayed. Only the "ecclesia minor" survived, continuing to serve its liturgical purpose.

The church in Špitalič is ranked not only among our most important architectural monuments, but in view of the early date of its creation (the end of the 12<sup>th</sup> century) also among the first in Central Europe to introduce a transitional style between the Romanesque and Gothic. The building is the best preserved example of a Romanesque church in Slovenia.

*Bogdan Badovinac*

Pogled na ruševine kartuzije v Žičah

View of ruins of the Charterhouse in Žiče



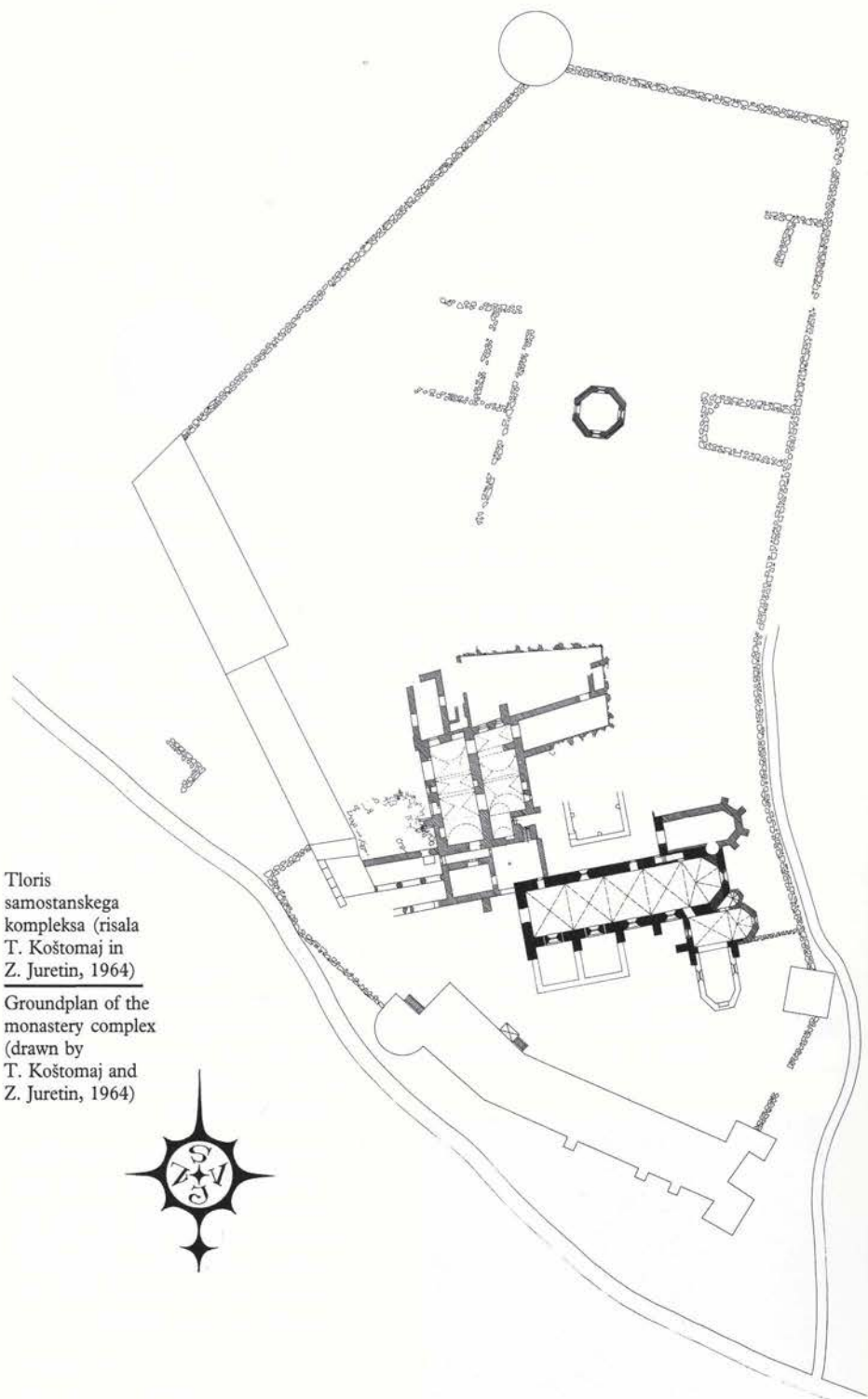


86 km  
G3  
92 A2

## Stare Slemene Kartuzija Žiče

Do zgornjega samostana – zgornje hiše žičke kartuzije v Starih Slemenah – je še tri kilometre poti navzgor, mimo kapelice in dveh zamočvirjenih ribnikov. Pred obzidanim kompleksom zgornjega samostana je stavba starega go-

It is an additional three kilometres to the upper house of Žiče Charterhouse in Stare Slemene, past a chapel and two overgrown fishponds. In front of the walled complex of the upper house is the building of the old guesthouse of



Floris  
samostanskega  
kompleksa (risala  
T. Koštomaj in  
Z. Juretin, 1964)

Groundplan of the  
monastery complex  
(drawn by  
T. Koštomaj and  
Z. Juretin, 1964)

Ustanovna listina  
Otokarja III. iz leta  
1165, Štajerski  
deželni arhiv v  
Gradcu

Founding charter  
from Otakar III,  
1165, Styrian  
provincial archives  
in Graz

stišča žičke kartuzije, imenovane-  
ga "Gastuž", s pritličjem iz 15. sto-  
letja in nadzidanim nadstropjem  
iz 17. stoletja.

Žičko kartuzijo je leta 1160 usta-  
novil Otakar III. Traungauski,  
štajerski mejni grof. Do leta 1165,  
ko je njegov sin Otakar IV. določil  
območja samostanske posesti, so  
verjetno kamnite stavbe zamenjale  
začasne lesene. Vendar so šele leta  
1190 posvetili obe redovni hiši.  
Red je v času reformacije že pre-  
nehal delovati, potem je znova za-  
živel, dokler ga ni cesar Jožef II.  
leta 1782 ukinil. Vse to se kaže  
tudi v tkivu ohranjenih stavb in  
tako ponazarja bogato stavbno  
zgodovino žičke kartuzije, ki jo na  
tem mestu sumarno povzemamo.  
V dobi gotike so v prvi fazi ob ma-  
lem križnem hodniku dogradili  
kapiteljsko dvorano, pozidali me-  
niški kor in kor za konverze v ce-  
rkvi, obenem pa so dogradili go-  
spodarska poslopja.

S postavitvijo gotskega berilnika,  
posvečenega leta 1321, prezidavo  
romanske zakristije leta 1348, po-  
pravilom stavb zgornjega in spo-  
dnjega samostana leta 1385 ter  
gotizacijo cerkve, ki je takrat dobi-  
la strešni stolpčič in dvonadstropno  
"Otokarjevo kapelo", se konec 14.  
stoletja konča naslednja gradbena  
faza. Z dovoljenjem za (ponovno )  
postavitev celic v velikem križnem  
hodniku leta 1414, z regotizacijo  
cerkve, ki so jo med leti 1436 do  
1443 na novo obokali, s pove-  
čanjem samostanskih stavb ( kar  
je omogočila bogata ustanova)  
celjskega grofa Friderika II.), s  
popravilom in zidavo obrambnih  
stolpov in zidov, pozidavo poko-

G.M. Vischer,  
1681



Žiče Charterhouse, known as  
"Gastuž", with the groundfloor  
from the 15<sup>th</sup> century and the su-  
perimposed upper storey from the  
17<sup>th</sup> century.

Žiče Charterhouse was founded  
in 1160 by Otakar III of Traun-  
gau, the Margrave of Styria. The  
temporary wooden buildings had  
probably been replaced with stone  
ones by 1165, when his son, Ota-  
kar IV, determined the area of the  
monastery estate. However, the  
two houses of the order were only  
consecrated in 1190. The order  
ceased operating at the time of the  
Reformation, and was then re-  
vived, but was disestablished in  
1782 by Emperor Joseph II. All  
this is also apparent from the pre-  
served buildings, which thus illus-  
trate the rich architectural history  
of Žiče Charterhouse, which is  
summarised below.

During the first phase in the Goth-  
ic period, the chapter house was  
attached to the small cloisters the  
monk's choir and the choir for lay  
brothers were constructed in the  
church, and, at the same time, the  
outbuildings were erected.

With the erection of the Gothic  
lectern, consecrated in 1321, the



pališke kapele leta 1469 in Gastuža leta 1487 ter preselitvijo konverzov v zgornjo hišo, se konča predzadnja gotska faza. Obdobje gotike se zaključuje z utrjevanjem samostanskega obzidja proti turškim vpadom in s pozidavo velikega obrambnega severnega stolpa leta 1538.

Po prenehanju redovnega življenja med leti 1564 in 1595 se v baročni dobi prične nov razcvet samostana. Cerkev je leta 1640 dobila nov glavni vhod, pevski kor, dve kapeli ob južni steni ladje. V zadnji četrtini 17. stoletja so ob potoku Soješke vode zgradili vzhodno in pozneje še zahodna poslopja z novim, večjim vhodom v samostan. Leta 1717 so zgradili nov refektorij, leta 1725 so z marmornatimi ploščami tlakovali veliki križni hodnik, leta 1735 so popravili cvetličnjak na vrtu, v pokopališki kapeli so leta 1758 znova posvetili oltar, v samostanu deluje javna lekarna.

Z razpustitvijo samostana leta 1782 in požarom v Slovenskih Konjicah leta 1786, ko so za obnovo mesta odnesli trame z vseh streh razen z uporabnih stanovanjskih poslopij in raznesli zidove stavb, s prenehanjem obstoja župnije v zgornjem samostanu leta 1810 ter porušenjem strešnega stolpčiča in strehe cerkve leta

rebuilding of the Romanesque sacristy in 1348, repairs to the upper and lower houses in 1385 and the Gothic adaptation of the church, to which were added a roof steeple and the two storey "Otakar's chapel", the next building phase was completed at the end of the 14<sup>th</sup> century.

The penultimate Gothic phase comprised permission for the (re)erection of cells by the large cloisters in 1414, fresh Gothicising of the church, which was revamped between 1436 and 1443, the enlargement of the monastery buildings (made possible by the rich donation of Count Friderik II of Celje), repairs to and the construction of defense towers and walls, the building of the cemetery chapel in 1469 and the "Gastuž" in 1487, and moving the lay brothers to the upper house.

The Gothic period concluded with the strengthening of the monastery walls against Turkish raids and the construction of the large northern defense tower in 1538.

After the decline of monastic life between 1564 and 1595, a new flowering of the monastery began in the Baroque period. In 1640, the church received a new entrance, a choir loft, and two chapels along the south wall of the

Pogled z jugovzhoda na obzidje kartuzije in veliko cerkev

View of the walled Charterhouse from the south-east, together with the great church





Gotska pokopališka kapela z letnico 1469 z obrambnima stolpoma v ozadju  
Gothic cemetery chapel with the date 1469, with defence towers in the background

1840, se je pričel nezadržan propad stavb.

Ob spoznanju, da je žička kartuzija eden najpomembnejših samostanov na osrednjem slovenskem prostoru, ki ga je potrebno ohraniti pred nadaljnjim propadanjem, so se po letu 1957 pod vodstvom konservatorja dr. Jožeta Curka pričela očiščevalna in sanacijska dela predvsem v osrednjem delu zgornjega samostana – cerkvi sv. Janeza Krstnika in njegovega cenobičnega dela. V nadaljevanju obnovitvenih del, začelih v letu 1962 pod vodstvom konservatorja Zavoda za spomeniško varstvo SRS dr. Marijana Zadnikarja, se je povečal obseg raziskovanj in zaščitnih prezentacijskih del. Do leta 1971 so obnovili "Otakarjevo kapelo", v parapetni višini so prezentirali tloris malega križnega hodnika in cenobični del ob njem,

Arcade gotskega trakta, ki so po baročnem nasutju tal izgubile svoj prvotni značaj

Arcades of the Gothic wing, which lost their original character after the Baroque flooring was installed



nave. In the last quarter of the 17<sup>th</sup> century, an eastern, and later a western building, were built beside the stream, Soješka voda, with a new larger entrance to the monastery. In 1717, a new refectory was built; in 1725 the large cloister was paved with marble, the greenhouse in the garden was repaired in 1735, the altar in the cemetery chapel was reconsecrated in 1758, and a public apothecary operated in the monastery.

The dissolution of the monastery in 1782 and the fire in Slovenske Konjice in 1786, when the beams except from the residential buildings, to be used for the renovation of the town, and the walls of the buildings were also demolished, then the end of the existence of the parish in the upper house in 1810 and the destruction of the steeple and the roof of the church in 1840, marked the beginning of the unstoppable collapse of the buildings.

With the recognition of Žiče Charterhouse as one of the most important monasteries in the central Slovene area, which must be saved from further ruin, clearing and conservation work began after 1957, led by the conservator Dr. Jože Curk, in the central part of the upper house, i.e. in the church of St. John the Baptist, and in the cenobitic parts.

In further restoration work, started in 1962 under the leadership of the conservator of the Institute for the Preservation of Monuments SRS, Dr. Marijan Zadnikar, the extent of research and protection was widened. By 1971, "Otakar's chapel" had been restored, the groundplan of the small cloister and the cenobitic part beside it, the chapter house, were presented at parapet height, part of the northern wall of the church was structurally reinforced, and "Ribji stolp" (Fish tower) was reroofed.

Dr. Marijan Zadnikar considers the Žiče Charterhouse complex to





Samostanska cerkev  
Monastery church

kapiteljsko dvorano, statično so zavarovali del severne stene cerkve, na novo so prekrili "Ribji stolp". Dr. Marjan Zadnikar je kompleks žičke kartuzije ovrednotil kot najpomembnejši evropski dokument zgodnje kartuzijske arhitekture.

Leta 1983 so se nadaljevala obnovitvena dela v zgornjem samostanu. Pod vodstvom Bogdana Badovinca, konservatorja Zavoda za varstvo naravne in kulturne dediščine v Celju in ob pomoči gradbenega tehnika Iva Gričarja, ki se jima je kasneje pridružil arhitekt Andrej Malgaj, smo po letu 1983 kot prvo sanirali in delno rekonstruirali stavbo Gastuža, tako da se lahko ob upoštevanju strogih varstvenih pogojev znova nameni za gostišče. Nadalje smo na vseh gotških in baročnih stavbah statično sanirali stene in popravili strehe. Devetdeseta leta so se pričela z obnovo strešne konstrukcije in kritine na strehah velikega severnega obrambnega stolpa in pokopališke kapele, nadaljevala pa s pozidavo in popravilom porušjenih delov vzhodnega in severnega obrambnega obzidja ter rekonstrukcijo delno podrtega polkrožnega in peterokotnega obrambnega stolpa ob potoku Kumenske vode, v letu 1995 pa smo obnovili "Ribji stolp" in mu dodali novo streho. Na zahodni steni gotškega trakta z arkadami v pritličju je edini ohranjen slikarski okras v žički kartuziji. Stensko sliko s prizorom Križanega med Marijo in Janezom Evangelistom



be the most important European document of early Carthusian architecture.

In 1983, restoration work was continued in the upper house. It was led by Bogdan Badovinac, the conservator of the Institute for the Preservation of the Natural and Cultural Heritage, Celje, who was assisted by the construction expert, Ivo Gričar. They were later joined by the architect, Andrej Malgaj. The building of the "Gastuž" was first cleared and partly reconstructed, so that bearing in mind the strict protection regulations, it could again be used as a guesthouse.

The walls of all the Gothic and Baroque buildings were then structurally reinforced and the roofs repaired. In the nineties, renovation of the roof construction and the roof covering was begun on the large northern defense tower and on the cemetery chapel. Furthermore, the demolished parts of the eastern and northern defence walls were restored and repaired and the partially ruined semi-circular and pentagonal defence tower beside the Kumenska voda stream was reconstructed. In 1995 "Ribji stolp" was renovated and reroofed.

On the western wall of the Gothic wing, with arcades on the ground-floor, there is the only preserved pictorial decoration in Žiče Charterhouse. The fresco, from the first half of the 15<sup>th</sup> century, with a

in ob straneh dodanima figurama sv. Janeza Krstnika in sv. Krištofa iz prve polovice 15. stoletja, smo sneli leta 1995. Znotraj obzidja z obrambnimi stolpi stoji na južnem delu ohranjena stanovanjska stavba iz 17. stoletja, proti zahodu gotski stavbi iz 15. stoletja. Cerkev sv. Janeza Krstnika z dvonadstropno "Otakarjevo kapelo" je brez strehe. Stavbe malega križnega hodnika in cenobičnega dela so prezentirane v parapetnih zidovih. Redovne celice v velikem križnem hodniku so pod zemljo. Izjema je le pokopališka kapela v njegovem kvadratnem dvorišču.

*Bogdan Badovinac*

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scene of the crucified Christ between Mary and St. John the Evangelist and, added on either side, figures of St. John the Baptist and St. Christopher, was taken off the wall in 1995.

Inside the walls with defense towers, a preserved residential building from the 17<sup>th</sup> century stands in the southern part of the site, and in the western part there are two Gothic buildings from the 15<sup>th</sup> century. The church of St. John the Baptist, with the three storey "Otakar's chapel" is roofless. The buildings of the small cloister and the cenobitic part are displayed with parapet walls. The monks' cells by the great cloister are underground. The only exception is the cemetery chapel in its square courtyard.

*Bogdan Badovinac*



*Uvodni tekst/Introductory Text*

Silvester Gaberšček

*Srednjeveška monastična arhitektura v Sloveniji/*

*Medieval Monastic Architecture in Slovenia*

Marjan Zadnikar

*Gospodarska dejavnost cistercijanskih samostanov in kartuzij na Slovenskem/The Economy of Cistercian and Carthusian Monasteries in Slovenia*

Jože Mlinarič

*Teksti/Texts*

Mojca Arh Kos

Bogdan Badovinac

Robert Peskar

Ivan Stopar

Marjan Zadnikar

Alenka Železnik

*Prevod/Translation*

Martin Cregeen, Alenka Klemenc

*Izdal/Published by*

Ministrstvo za kulturo

Uprava Republike Slovenije za kulturno dediščino

*Zanj/Represented by*

Stane Mrvič

*Urednica/Editor*

Jerneja Batič

*Fotografije/Photographs*

Zvone Pelko, Damjan Gale – str. 83

*Nacrti/Plans*

Arhiv Uprave Republike Slovenije za kulturno dediščino

*Grafične upodobitve/Graphic depictions*

J.W. Valvasor: Die Ehre des Hertzogthums Krain, Nürnberg, 1689

G.M. Vischer: Topographia Ducatus Styriae, 1681

J.W. Valvasor: Topographia Ducatus Carnioliae Moderna, 1679

*Zemljevidi/Maps*

Geodetski zavod Republike Slovenije

*Oblikovanje/Design*

Ranko Novak

*Tehnični urednik/Technical editor*

Jernej Hudolin

*DTP*

Mojca Višner

*Fotoliti/Colour separation*

Camera

*Organizacija tiska/Organisation of print*

Korotan Ljubljana d.o.o.

*Tisk/Printed by*

Gepard

Ljubljana, september 1996

Po mnenju Ministrstva za kulturo Republike Slovenije št.: 415-745/96 sodi publikacija med proizvode, za katere se plačuje 5 % davek na promet.





